



**Sophie Schneideman
Rare Books**

**Boston International
Antiquarian Book Fair**

27–29 October 2023

FINE BOOKBINDINGS

A rather special copy with an original drawing and proofs with the artist's corrections all bound in 'une importante composition' by Paul Bonet

1. **BONET, Paul. PHILIPPE, Charles-Louis.
Bubu a Montparnasse.**

Lyon, Société des Lyon, 1929

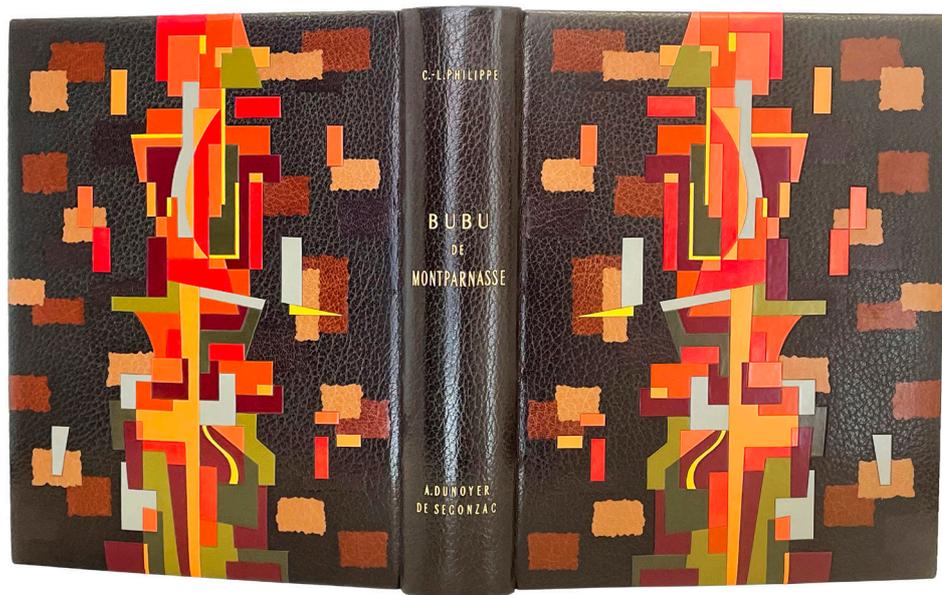
¶ With 68 etchings by Andre Dunoyer de Segonzac. One of 130 copies, this being one of 30 with the printed name of the member of the XXX, Madame J.-G. Daragnés. With a full pen and ink drawing inscribed by the artist plus a set of proofs of all the pages with etchings, plus 12 which were unpublished, with numerous corrections in pencil by the artist and each page being signed off by him in ink. 4to., bound by Paul Bonet in 1968, signed and dated on the turn-

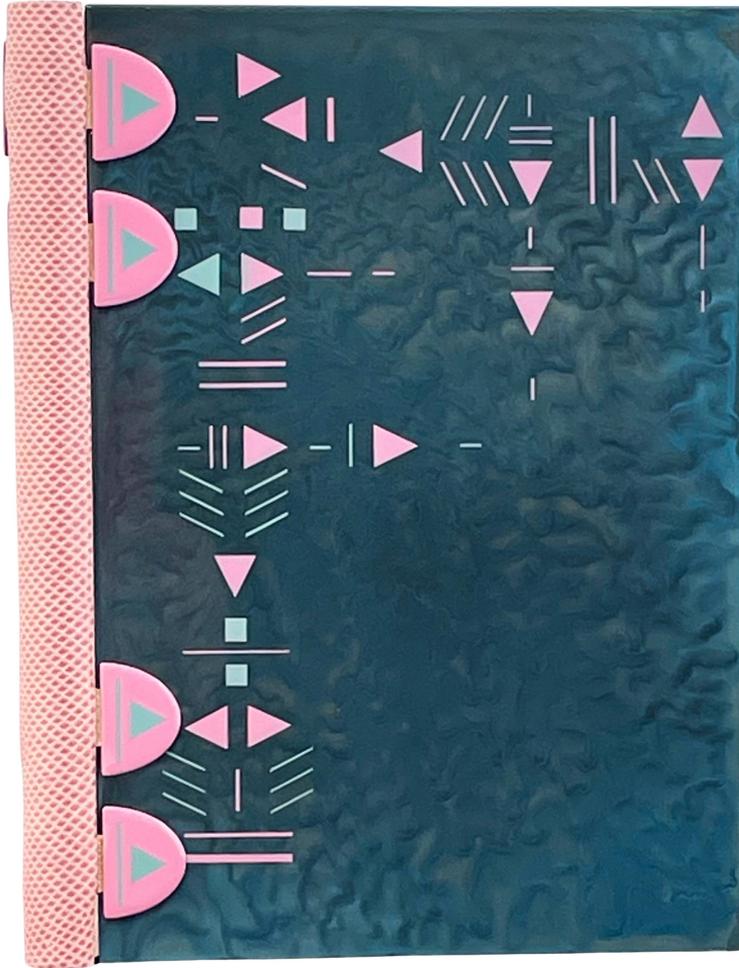
ins, in full black morocco with inlaid pieces of chestnut and tan morocco on both sides, with a spectacular pattern of onlaid geometric calf in numerous different colours (yellow, gold, orange, red, tan, maroon, three different shades of green, on both sides, chocolate suede doublures edged in calf, spine lettered in gilt, in the original chemise and slipcase. **£22000**

Bonet's 'Carnets' describes the onlaid pattern as 'une importante composition abstrait comporte de nombreuses pieces geometrique en box de diferentes couleurs pures'.

The owner of this special copy of the book Madame Daragnes was the wife of the noted artist Jean-Gabriel Daragnes and as well as being a bibliophile was a printer.

Paul Bonet, Carnets, 1609





By one of the World's greatest binders, winner of numerous international competitions

2. **CLAES, Edgard. RUEDA, Salvador.**

La Copula.

Madrid, Libros Clan A. Graficas, 2010

¶ New edition of Rueda's erotic novel with illustrations by Marina Arespacochaga. New edition of Rueda's erotic 16.5 × 22 cms. Bound by Edgard Claes (signed beneath his stamp and dated 28/07/2011 on the final blank) in a bradel binding employing the structure from Otto Dorfner in Weimar with sides of polycarbonate with a blue and rose flowing design, ornamented with small triangles and pink and light blue lines, the straps are covered with onlaid half ovals in polycarbonate decorated in pink with light blue triangles and lines on both sides, spine of rose snake skin, doublure of rose velourr, double endpapers of rose japanese paper, housed in his usual soft grey velvet case. In fine condition. **£5600**

Exquisitely executed by the international prize-winning Belgian binder Edgard Claes (b. 1954), who is also a brother in the Order of the Holy Cross. The detailed and intricate pattern is very typical of his extraordinary work. He is no longer binding.

One of the important collaborative bindings by two celebrated French women binders – a homage to the health benefits of wine with illustrations by Dufy

3. **DE COSTER, Germaine & DUMAS, Hélène.**
DUFY, Raoul. DERYS, Gaston.
Mon Docteur le vin.
Paris, Draeger Frères, 1936
¶ Typography by A.M. Cassandre. 19 illustrations after watercolours by Raoul Dufy, covers after pencil drawing by Dufy. Folio, in a very handsome designer binding signed and dated 1958 by De Coster and Dumas on the turn-ins, full cream lambskin with white, green, citron, teal, pink, tan, red, green chestnut and purple morocco and calf onlays, in a remarkable geometric design with gilt rules representing a glass and bottle in a cubist style design, with gilt curves, squares and triangles, spine lettered in gilt, green and rose endpapers, original wrappers bound in, housed in the original card slipcase. **£6800**

A fabulous binding on an excellent book describing all the benefits of wine from preventing obesity, giving vitamins, curing typhus, depression, appendicitis, diabetes and helping character and morals. It also claims that it is vital for writers, artists and sportsmen.

The two celebrated women binders Germaine De Coster and Hélène Dumas were a formidable binding team producing over 300 collaborative bindings over half a century.

De Coster & Dumas Reliures 1935–1980 – Blaizot 1981





Prototype of one of Jean de Gonet's trademark 'Revorim' bindings on his own exhibition catalogue

4. **DE GONET, Jean.**
Jean de Gonet Reliures.

Paris, chez Guerin, 1982

¶ 15 illustrations of bindings by Jean de Gonet in colour and black and white. Pp. 48. 8vo., bound by Jean de Gonet in a 'Revorim' binding with sides of moulded polyurethane resembling rubber with the words 'Artefacts Jean de Gonet' on the moulding, on the edge is a piece of onlaid blue spotted painted calf tooled with a grid and the words 'REVORIM PROTOTYPE' in red, spine of the small blue spotted calf with visible sewn red bands, titled in red, Jean de Gonet bookbinder's label numbered 00/200, original wrappers bound in. Extremely good. **£1500**

Catalogue of the very first solo exhibition of bindings by Jean de Gonet at the Librairie Claude Guerin in Paris from 6th to 30th October 1982. With an introduction by Jean Toulet, of the Bibliotheque Nationale, and book descriptions by Antoine Coron bound by him in his newly developed binding material 'revorim' (RIM, Reaction Injection Moulding), which was capable of being moulded at very low pressure.

Jean de Gonet b.1950 is a Parisian designer bookbinder who likes to experiment with different materials in his bindings. Having starting binding as a schoolboy, her set up his own business in Paris in 1973. In 1977 he exhibited some bindings on modern books and was noticed by Parisian booksellers for his radical approach and fresh style. The curators of the Bibliotheque Nationale also spotted his work and he was asked to represent the younger generation in a 1978 great exhibition of contemporary bookbinding alongside Monique Matthieiu and Georges Leroux. He became well known for his revolutionary binding techniques using visible sewing structures and unusual materials usually with the aim that repeated opening of the book would not destroy the joints, examples of which can be seen in this 1982 catalogue.

He developed the polyurethane binding material for his 'revorim' bindings in 1985 at the request of Dominique Bozo, director of Centre Beaubourg and he went on to win first prize for his invention in the Concours Object 2000 exhibition.

Catalogue for a prospective auction of the library of T.J. Cobden-Sanderson's brother in law – specially bound for him at the Doves Bindery and later belonging to Sydney Cockerell

5. **DOVES BINDERY. FISHER, [Richard &] R.C.**
Catalogue of the Valuable and Interesting Library of R.C. Fisher, Esq. (of Hill-Top, Midhurst, Sussex) consisting chiefly of early and extremely rare Italian, German and French woodcut books, including a fine series of Books of Hours and a few fine bindings. Which will be sold by... Messrs Sotheby, Wilkinson & Hodge... on Monday, the 21st of May, 1906 and Three following days.

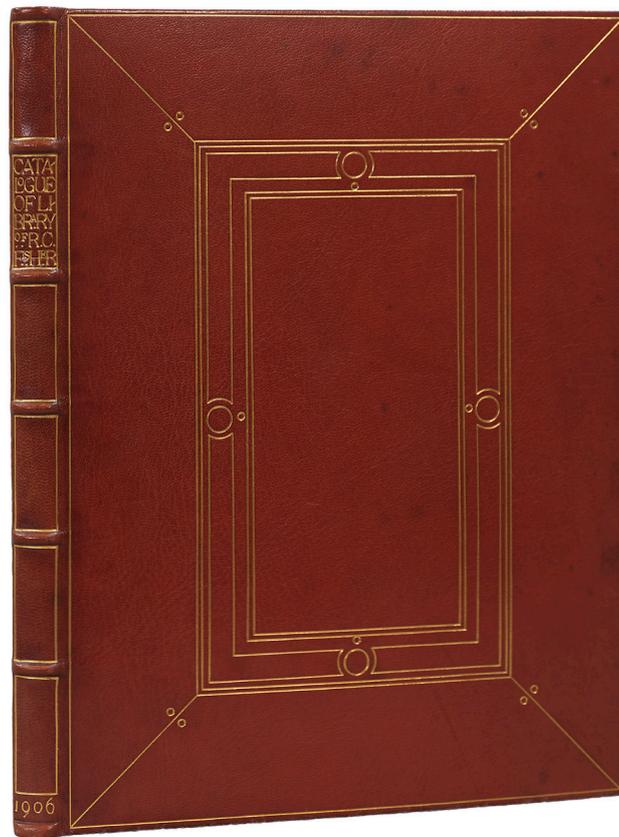
London, Dryden Press, J Davy and Sons for Sotheby, Wilkinson & Hodge, 1906

¶ 6 chromolithographic plates of 16th and 17th century bookbindings by W. Griggs (occasional very light spotting). Quarto (182 × 247 mm), bound at the Doves Bindery to a design by C.J. Cobden-Sanderson in 1908 (signed in gilt on the lower turn-in), full reddish brown niger, gold-tooled panelled sides with two sets of triple gilt fillets and open circles, interlocking on all sides, spine in compartments with raised bands, each compartment panelled with gilt, the second panel with excellent gilt lettering, triple gilt fillets to turn-ins, edges gilt and gauffered. Housed in a later clamshell, felt-lined cloth box. A few spots to the sides and the usual offset from the turn-ins to the feps but otherwise a very handsome Doves binding. **£6800**

T.J. Cobden-Sanderson's brother-in-law, R.C. Fisher, had inherited and added to his father Richard Fisher's extraordinary and extensive collection of early illustrated books – all the greats are represented here. The catalogue was carefully prepared and extravagantly illustrated, however the auction never took place as it was bought en bloc in advance by C.W. Dyson Perrins.

It would seem sensible to assume that this book was bound specially for Fisher, however it may well have been owned later by S.C. Cockerell as there is a note in his hand on a cutting of a Times article dated 26 February 1906 advertising the sale.

Tidcombe, The Doves Bindery 726. [Exhibited at Harvard, 1991 (50 and repr.) and described as a present from Cobden-Sanderson to Fisher]





A fine painted binding with remarkable special stencil-patterned endpapers by the binder

6. **LECLERC, Marc, binder. CARANTEC, Guillaume. Gestes et Dires du Bon Roi René.**

Paris, George Crès & Cie, 1914

¶ Etched frontispiece by Charles Jouas, woodcuts throughout by R.-N Raimbault d'Hauterive. Pp. 262 plus errata leaf. 8vo., in a signed binding by Marc Leclerc with his monogram at the foot of the spine, full parchment covered boards hand painted by the binder on both sides and the spine with thistles, cowslips, olives and vine leaves, spine in compartments with raised bands and three panels with black lettering on a blue background and the others with a thistle, a cowslip, an olive and a vine leaf, special patterned endleaves of blue with stencilled vine leaves and grapes in darker blue and brown by the binder, green silk marker. Some marking but generally a very handsome volume. **£950**

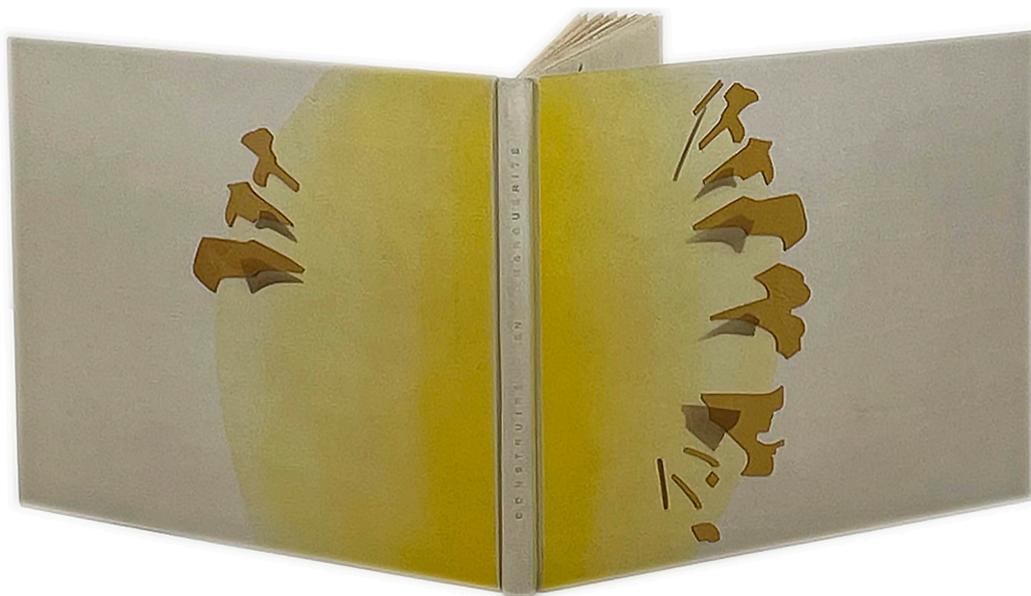
The binder has inscribed the verso of the front endleaf 'Reliure et Papiers de Garde spécialement composée et exécutée pour a volume par Marc Leclerc'.

Manuscript poems by Alan Frenaud in a binding by his wife Monique Mathieu – the binding reflecting the stripping of petals from a daisy

7. **MATHIEU, Monique. FRENAUD, Alain. [UBAC, Raoul].
Construire en Marguerite.**

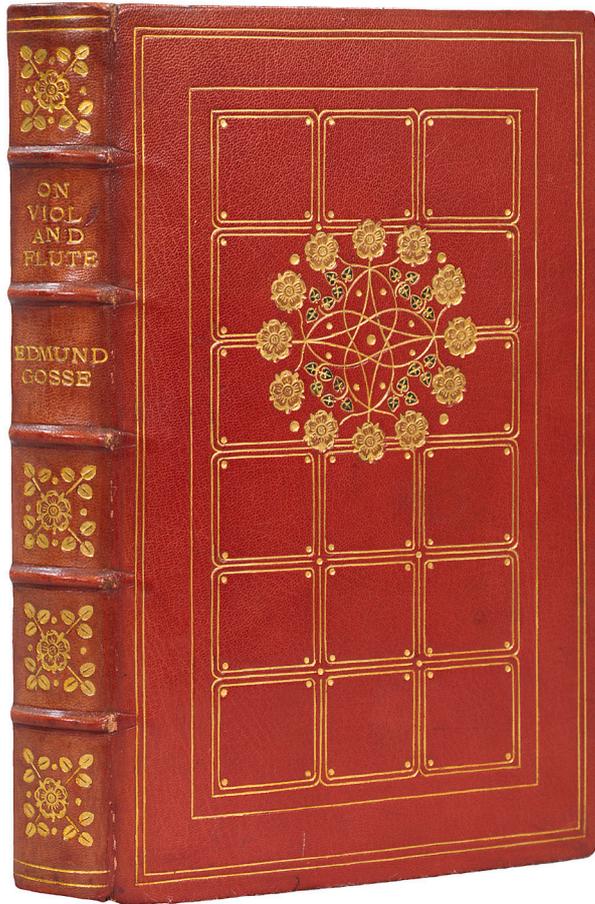
Paris, for Librairie Giraud-Badin, November 1981

¶ Manuscript poems written in ink on paper from Nepal by Alan Frenaud written between 1908 and 1981 with an original woodcut print by Raoul Ubac. With a printed colophon. One of 26 handwritten copies, here bound by Monique Mathieu (signed MM) for her exhibition at the Giraud-Badin bookstore in november 1981. Oblong 15 × 12 cm, bradel binding in pale grey calfskin with onlays of tan morocco encircling an arc of tinted yellow like the centre of a daisy (marguerite) reflecting the poems inside the book, with dyed shadows from the onlays, spine lettered in gilt. Housed in the original paper covered chemise and slipcase, with calf spine label lettered in blind. An exquisite book. **£1800**



The poems were written out 26 times by the poet to give to the lenders of the books on display at Monique Mathieu's exhibition, as well as the collaborators in the exhibition at the Librairie Giraud-Badin.

Mathieu has produced an extraordinarily empathetic binding for her husband's poems – reflecting the structure of a daisy and the stripping of its petals. A stunning piece of binding art.



8. **PATINSON, Alice. GOSSE, Edmund.**

On Viol and Flute.

London, C. Whittingham & Co at the Chiswick Press for Kegan Paul, Trench, Trubner & Co, 1890

¶ One of 50 large paper copies, signed by the printer Charles Whittingham. Photogravure frontispiece designed by Alma Tadema, RA and tailpiece designed by Hamo Thornycroft, RA, the sculptor and Gosse's intimate friend. 8vo., bound by Alice Pattinson with her monogram on the lower turn-in, full reddish brown goatskin, each side with three four gilt fillers and a central pattern of 18 double gilt filleted round cornered squares with gilt dots in each corner, on the front is splendid circular design in gilt of interlocking stems, circles, dots, roses of gilt and pale morocco onlays and leaves with green morocco onlays, the spine in six panels with raised bands and gilt lettering in the two of the compartments, the others have gilt tooled rose and leaf motif, turn-ins with triple gilt fillets, top edge gilt, others uncut. Mild shelf-wear to lower edges, occasional rubbing to spine, a couple of tiny marks to upper board, otherwise an extremely good, handsome binding. Booksellers label of Heffers in Cambridge on front pastedown. **£2600**

Alice Pattinson was a pupil of Douglas Cockerell and her bindings, particularly this one with its central rose and leaf pattern and choice of goatskin, show his influence. She was regularly praised for her work for instance in *Art Workers Quarterly*, *Art Journal* and *The Art of the Book* in 1914. In 1902, presumably after she completed this binding for the Guild of Handicraft Alice Pattinson set up a bindery with her partner Miss Hoffman, who did much of Pattinson's forwarding and where the later to be great George Fisher was employed as a finisher.

The book itself is very interesting, being a collection of all the poems Edmund Gosse wrote which he considered worth preserving. This specially printed edition contains 33 poems from the original edition of 1873 and 36 poems from other collections published up to 1879.

On the verso of the front free endleaf a pencil note indicates this was exhibited in 1925 'Spring Gardens Gal[lery]. Panton Club. July 1925. Mrs Loosely. Book + binding A.P'

Bound by Roger Powell with the original blocks for the lettering

9. **POWELL, Roger. OSTLER, George.**
The Little Oxford Dictionary of Current English.

Oxford, Clarendon Press, 1957

¶ Third edition. Pp. 640. 12mo., [85 × 120mm], bound by Roger Powell in 1962 in full olive green goatskin, covers tooled in gilt zig-zag lines at the foot running all the way around the binding with the letter A blind-tooled on a small purple goatskin label on the front and the letter Z similarly blind-tooled on a teal goatskin label on the back, both with gilt fillets, spine lettered in gilt, plain endpapers, all edges gilt. In immaculate condition. **£2900**

Together with the two original metal blocks used to blind-tool the letters A and Z.

The binding is unsigned but comes with a letter from The Craft Centre of Great Britain addressed to Miss Lydia Tovey and dated 3rd January 1962 in response to her request for two dictionaries to match one already bound by Powell. The letter suggests she contact him directly at 198 Norton Way, Letchworth Herts, which may have caused some delay as this was in fact Sandy Cockerell's address. Clearly Powell accepted the commission.

Roger Powell was born in 1896 and began binding seriously in 1930 when he studied for a year at the LCC Central School of Arts and Crafts under Douglas Cockerell, Peter McLeish, George Frewin and William Matthews. After a short period binding on his own, in 1935 he joined Douglas Cockerell & Son and remained a partner with Sandy Cockerell until 1947 when he set up his own Slade Bindery. In 1956 he set up a partnership with Peter Waters who he had taught as the RCA and Peter's wife Sheila provided them both with assistance. Waters left in 1971 for the Library of Congress conservation department. Powell died in 1990 and the A and Z blocks used on this binding were part of the contents of his bindery bought by George Bayntun.

The great Bernard Middleton said of him that he was simply 'one of the most important and influential bookbinders of the last hundred years and, arguably, of any period'.

Roger Powell: an appreciation, *New Bookbinder*, 11 (1991), p.87.





A joyful binding by a Canadian woman binder displaying some excellent binding skills and a true eye for design on a limited Walter de la Mare title

10. **RUTHERFORD, Terry. DE LA MARE, Walter. Ding Dong Bell.**

London, Selwyn & Blount, 1924

¶ One of 300 copies, this no. 208 signed by Walter de la Mare. First edition, printed at The Curwen Press. Pp. xii, 76. 8vo., bound by Terry Rutherford in grey morocco backed rainbow painted and moulded boards with feathered onlays of black and grey morocco and reverse calf, multicolour printed spine label, housed in her original card portfolio box. **£2500**

Terry Rutherford is an important Canadian bookbinder. She studied at the Centro del Libro in Ascona, Switzerland in the 1980s and 1990s and is now based in Quebec and works as a fine binder, marbler and creator of artists' books as well as doing some fine conservation work.

Ding Dong Bell includes three short stories by Walter de la Mare: Lichen, 'Benighted' and Winter.

A charmingly executed slipcase

11. [STEWART, C.E.?] WOMAN BOOKBINDER.
Original slipcase with elaborate gold tooling.

Britain, 1917

¶ An elaborate personalised slipcase for two children, with abundant gold tooling on both sides and the edges with two children on one side with potted apple trees on each side, one with a boat, the other with an apple. The pots bear the date 1917 and the initials MP and JP, presumably the initials of the Greenaway style children. On the other side are more potted apple trees in front of a large house, presumably the home of the children, at the bottom is a potted rose with the initial CES on the pot, which must be the initials of the binder. The edges have gilt fillets and a border of tooled circles, the edges have roses with onlaid red morocco and insect and fleur de lis tools. **£1300**



Housing a first edition of the Kate Greenaway illustrated 'English Spelling-Book' by William Mavor, London, George Routledge & sons, 1885. In the original boards, a little worn.

Very possibly the work of the Scottish bookbinder Miss C.E. Stewart known for her gold-tooling who was associated with the Edinburgh Social Union.

Tidcombe, Marianne: Women Bookbinders, p.174



Boldly bound in emu by the extraordinary Jill Oriane Tarlau

12. **TARLAU, Jill. BUCKLAND WRIGHT, John. SWINBURNE, Algernon. Hymn to Proserpine.**

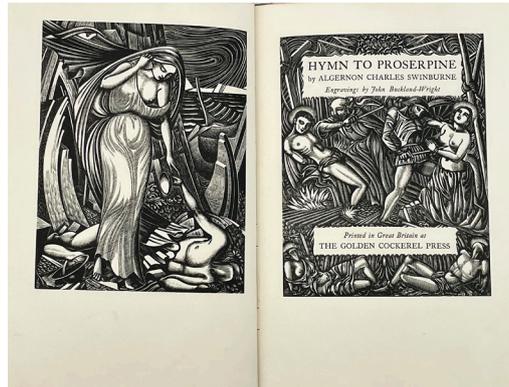
London, Golden Cockerel Press, 1944

¶ No. 52 of 350 copies, with 8 wood-engravings by Buckland-Wright. 8vo., bound c. 1993 by Jill Oriane Tarlau (signed Oriane on the front pastedown) in full olive green emu skin with one of Tarlau's remarkable trade mark designs forming an S on the upper cover incorporating very fine needlework, metallic papers, snakeskin, dyed leather and more, with a polished stone in the top right hand corner, housed in the original padded emu backed, patterned paper covered chemise and calf edged patterned paper covered slipcase. **£1800**

With a note from the Bibliotheque Nationale in Luxembourg confirming receipt of the binding for exhibition in 1994.

Jill Oriane Tarlau spent most of her bookbinding career in France going there in 1986 and where she set up a studio in the 6th Arrondissement. She 'broke Europe' and unusually for an American her work was widely exhibited in Europe and collected by French and other European collectors. Interest in her work soon spread to public and private collections in the US. 20 years later she returned to San Francisco. She is known for her very fine needlework and her use of original and imaginative materials in her bindings including exotic skins (here we have emu), original papers and other unusual materials- all very much on display here.

Hymn to Proserpine is an important book produced by Buckland-Wright in the war years. He worked hard on the book as the exquisite engravings bear out, Reid writes 'It is a measure of the artist's perfectionism that on the eight woodblocks for this book he lavished no less than two hundred and thirty hours' work' (p.21) Reid A41, Cockalorum 159



One of the author's rare large paper copies of the pre-eminent 19th century bookbinding manual, signed by Zaehnsdorf and in a sumptuous exhibition binding from his bindery

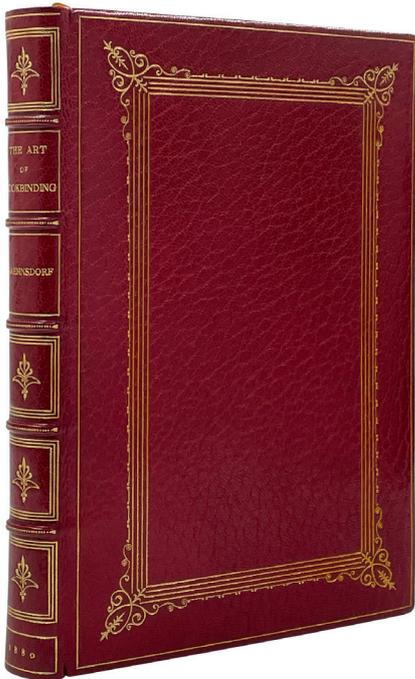
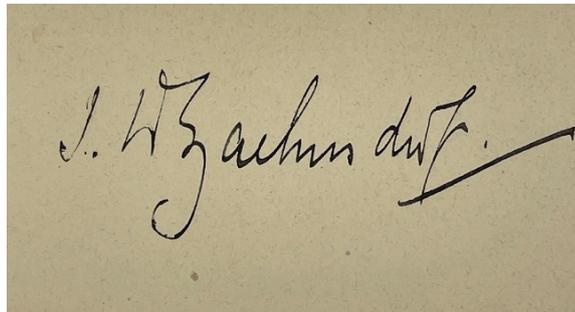
13. **ZAEHNSDORF, Joseph W.**
The Art of Bookbinding.

London, George Bell & Sons, 1880

¶ First edition, signed by the author on the final front blank. One of 50 copies printed on large paper for private circulation. 10 photo-lithographic plates from bindings owned by the author, and numerous woodcut illustrations in text. 8vo., in a contemporary binding by Zaehnsdorf of full rich red crushed morocco with rectangular panels on sides with quadruple gilt fillets and a surrounding tooled border with fleurons at each corner, the edges of the boards with a single gilt fillet, spine in compartments with raised bands, titled and dated in gilt in second and third panel and dated in gilt at the bottom of the spine, the other compartments ruled with triple gilt fillets and fleurons in the middle of each panel, turn ins with gilt roll and six line gilt fillets, crimson silk doublures, signed in gilt on upper turn-in and with the Zaehnsdorf exhibition binding stamp on the lower, top edge gilt, others uncut. Housed in an early pull-off box of green cloth and marbled paper interior. In superb condition. Small oval red morocco and gilt booklabel of the Brick Row Bookshop on front pastedown. **£5600**

Joseph Zaehnsdorf senior (1816–1886) was both in Austria-Hungary, coming to London in 1837 where he was taught to bind by a notable binder called James Mackenzie in London. He set up in business on his own account in 1844 at 2 Wilson Street, later moving to Brydges St in Covent Garden. He exhibited to great acclaim in London, Ireland and Vienna and was known for his immaculate fine bindings.

His son Joseph William Zaehnsdorf learned well from his father and published this treatise on binding in 1880 in the hope that it would 'stimulate the public to study the binding of their books more closely, and give the binder a better chance of producing stronger and better finished work at a more advanced price', noting that 'good work cannot be done at low cost'. He provides details regarding the materials and designs used by the Zaehnsdorfs and showed the complicated and time-consuming processes involved in making a fine binding. It became a vital manual for students of bookbinding everywhere.



ILLUMINATED MS.

A very fine piece of illuminated calligraphy by an important British female calligrapher who had her own gallery in London in the first half of the 20th century

14. HUTTON, Dorothy.

'Let me not to the marriage of true minds admit impediments'. Sonnet 119

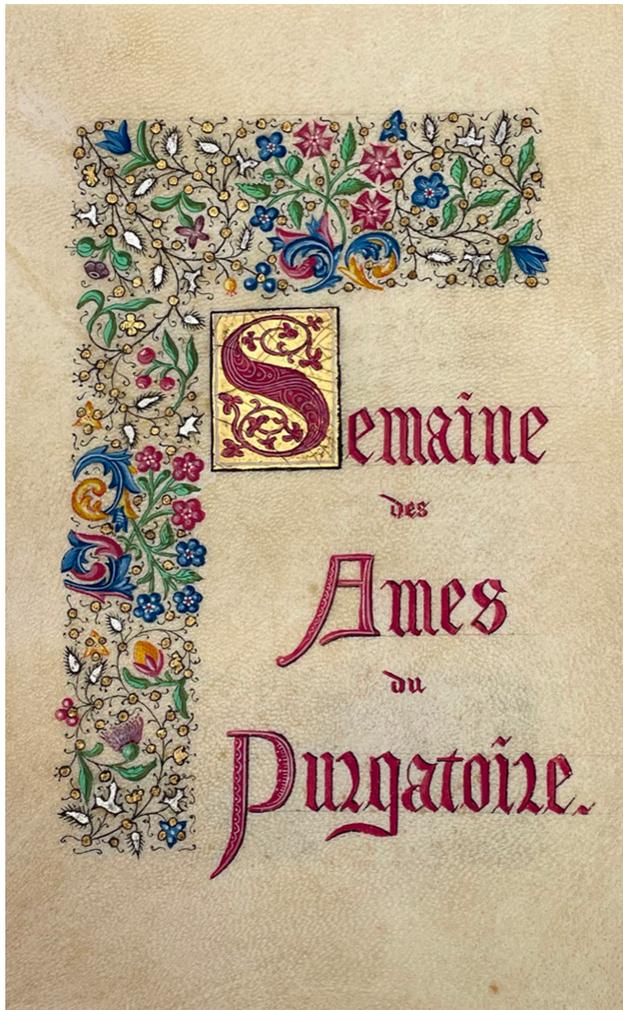
London, [1950]

¶ A particularly fine piece of illuminated calligraphy by Dorothy Hutton of the whole of Shakespeare's famous Sonnet 119. Written out on vellum in gold with an elaborate and exquisite border of different flowers and butterflies. 42 × 29 cms. **£4800**

In the original frame from Dorothy Hutton's gallery with her label The Three Shields in Holland Street in Kensington – also written in ink on the back is 'D. Hutton. Bought by RSC in ?1950?.'

Dorothy Hutton (1889–1984) was British calligrapher, printmaker and painter of some note. She studied in the 1920s at the Central School of Arts and Crafts under F. Ernest Jackson, later opening her own gallery in Holland Street, Kensington, known as The Three Shields Gallery where she exhibited manuscripts, prints, drawings and watercolours. She also exhibited widely elsewhere including the Royal Academy. She was feted for her depictions of flowers and was commissioned by London Transport over several years for a series of seasonal posters advertising flowers in bloom in the city.





An exquisite modern Belgian binding on a delicately executed late 19th century illuminated manuscript

15. **ILLUMINATED MANUSCRIPT. JAN CAMPS, Belgian bookbinder. Semaine des ames du Purgatoire.**

c.1890

¶ 10 page illuminated manuscript on 5 vellum leaves, with detailed painted floral borders with tendrils highlighted in gold and silver and 8 elaborate painted miniature initials highlighted in gold and silver. 13.5 × 18.5 cms, 8vo., in a signed binding by J.-J. Camps with each leaf bound into an elegant citrus full Duvall paper covered binding, with delicate gilt lettering to spine and upper cover, with circles and thin rectangles cut out of the boards to reveal pieces of medieval manuscript below, grey and black paper endpapers, housed in the original grey cloth, velour lined solander box with leather and gilt spine label. An extremely elegant book. **£1400**

J.-J. Camps is a remarkable bookbinding studio run by Jan and Julia Camps in Belgium. Together and separately they have won many bookbinding competitions both for historical bindings and fine designer bookbindings. This is an exquisite and clever binding by Jan Camps (denoted by the male symbol after the bindery's signature) of a rather beautiful late nineteenth/early twentieth century manuscript which gives the prayers for souls in purgatory. They are particularly to be recited in November which is the month dedicated to such souls. It is said that by reciting the prayers each day for a week each one gains 100 days of indulgence...

A remarkably pleasing book.



16. **ILLUMINATED MANUSCRIPT. IMPRIMERIE MOTTEROZ.**

Livre d'Heures, Edite et Illustre par Mlle A. Rabeau.

Paris, Imprimerie Motteroz, 1882

¶ 112 pages of well executed hand-illumination given as a gift for a first communion of Rita and Yvonne Lauranceau on 24 June, 1894. These 'wedding books' were sold with the text and borders of each page printed. Subsequently the plain, printed pages were all illuminated in colour including silver and gold by the owner or someone commissioned to do so by the owner in this case by Charles DeFrance in 1883 according to a note on the verso of the title. Inserted loose is the illuminated first communion notice handpainted and written on vellum. Pp. viii, 107. 8vo., beautifully bound in full tan calf, both boards with borders of gilt tooled blue and red morocco and two further gilt tooled borders, spine in compartments with raised bands, gilt lettering in the second panel and the others with two gilt fillets and gold tooled design, turn-ins with elaborate gilt border, ivory silk endleaves, all edges gilt. Some rubbing to spine and corners but generally a handsome copy. £1900

A lavish, excellently hand-illuminated book, usually prepared as a wedding gift but here clearly intended to be presented at the first communion of Rita and Yvonne Lauranceau in 1894. All we know about them is that their father, Andre Lauranceau, was a prefect in Northern France.

Also inserted loose in the book is a card for the pilgrimage to Lourdes dated in ink 29th August 1903.



One of Sangorski's favourite texts for illumination with 4 elegant watercolour miniatures

17. [SANGORSKI, Alberto] GRAY, Thomas.
An Elegy Written in A Country Churchyard.

c.1910

¶ Illuminated manuscript on vellum of 19 pages designed, written out and illuminated by Alberto Sangorski with 4 oval watercolour miniatures and each stanza with a decorative initial. Title page and first page with elaborate full illuminated borders and gilt initials. 8vo., bound in an elegant and subtle

binding by noted designer bookbinder Deborah Evetts of full green morocco with double gilt fillet and gilt and onlaid red morocco glowers in each corner, spine in compartments with raised bands with the same red and gilt flower in each panel, gilt dots on each band and a red morocco and gilt spine label in the second panel, marbled endpapers. Some darkening and damp marking to the bottom of the leaves, not affecting the miniatures or the text. £12500

Gray's Elegy was one of Sangorski's favourite texts for illumination, Ratcliffe in *Hidden Treasures*, lists six copies of the title, including this one.

Loosely inserted are bookplates of two previous owners – John Achelis, a wealthy New Yorker and Calvin Bullock, a prominent Wall Street broker and collector.

SJR 193



LETTERING

Letterforms, science and medicine – clear, attractively printed labels for apothecaries

18. **BRECHTEL, Christopherus Fabius, d.1622**

Nomenclatura pharmaceutica.

Nuremberg, Sebastian Heusler, 1603

¶ 242 numbered leaves of pharmaceutical labels printed in red and black on one side only (rectos and versos) in large Gothic type with 5 leaves in smaller Roman types, preceded by 4 preliminary leaves (title, introduction and contents page). Title page printed in red and black with double line borders. 20.3 × 31.9 cms, contemporary full green vellum over pasteboards, tooled in gilt with the arms of Ferdinand Hoffman on the upper cover, yapp edges, two triple tooled borders of unstained vellum, with gilt fleurons in the corners and an ornamented gilt border, spine similarly tooled with gilt fleurons in each panel, and-lettered in the top panel, edges sprinkled in red and blue and painted with red, blue and yellow lines, modern green linen and slipcase with green morocco spine lettered in gilt. Some repair in the gutter of the title-page, lacking silk ties, a little fading and scratching to the binding but generally a very good, clean copy. £40000

The book comprises pages with printed labels giving the Latin names of all the substances to be found in an apothecary's shop. They were intended to be cut out and pasted onto jars, drawers or other containers to ensure correct and uniform identification. As he states in his introduction, he hopes his work not only provides legible labels printed in large type but also correct and accurate nomenclature of all possible medical and chemical substances.

Among the dedicatees is Basilius Besler, the Nuremberg apothecary responsible for the celebrated florilegium the *Hortus Eystettensis*, published in 1613.

On the title page Brechtel refers to himself as a mathematician, it should be noted that he was also a calligrapher of some repute who published books on the art of writing. Legible and attractive printed labels are a natural, and presumably profitable, extension of his interest and skill in letterforms.

Our copy was bound for Baron Ferdinand Hoffman and bears his arms on the upper cover, his large full page booklabel, engraved by Lucas Kilian after M. Gondelach, is on the front pastedown. Hoffman (1540–1607) was Baron of Grunbichel and Strechau, hereditary Steward of Steiermark and Grand Marshal of Austria, financial adviser to Rudolf II in Prague and an ardent bibliophile. By his death he had collected over 10,000 volumes, and the books he had bound were usually in this stained green vellum binding with his arms and similar tooling.

The Honeyman copy, later in the British Rail Pension Fund and last sold at Christie's in 2001.

One copy listed on OCLC in Nuremberg



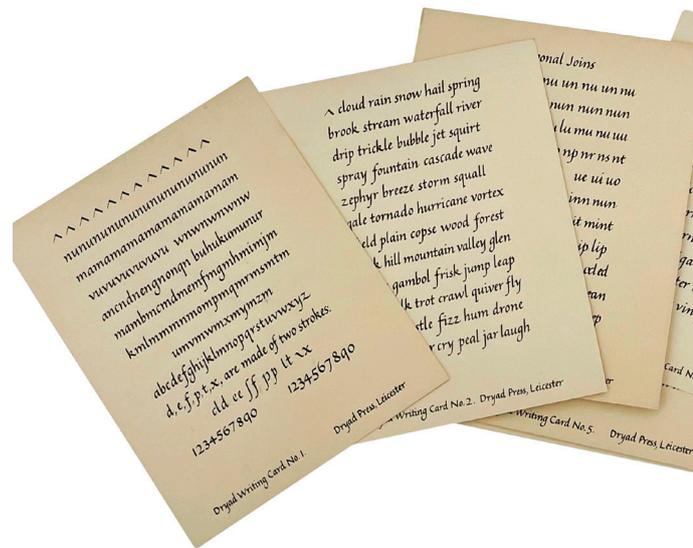
Instructional handwriting cards for schools by one of the great 20th century British calligraphers

19. **FAIRBANK, Alfred.**
The Dryad Writing Cards.

Leicester, The Dryad Press, [1960]

¶ 10 printed cards of calligraphic examples designed by Fairbank for instruction. All in the original printed envelope. **£180**

Complete set of instructional cards by Fairbanks, one of the great British calligraphers and writing instructors of the 20th century. They were intended to teach handwriting in schools.



20. **MARLAND, Eric & LARKUM, Josh.**
Rusticated Roman. 2018

¶ 41 × 27 cm. Alphabet carved into limestone, highlighted with orange paint. **£2200**

ΑΓΑΜΕΜΝΟΝΟΣ ΥΠΟΘΕΣΙΣ

Ἀγαμέμνων εἰς Ἴλιον ἀπιὼν τῆ Κλυταιμῆστρα εἰ πορήσοι τὸ Ἴλιον ὑπέσχετο τῆς αὐτῆς ἡμέρας σημαίνειν διὰ τοῦ πυρσοῦ. ὅθεν σκοπὸν ἐκάθισεν ἐπιμισθῶ Κλυταιμῆστρα ἵνα θηροῖν τὸν πυρσόν. καὶ ὁ μὲν ἰδὼν ἀπήγγειλεν, αὐτὴ δὲ τῶν πρεσβυτῶν ὄχλον μεταπέμπεται περὶ τοῦ πυρσοῦ ἐροῦσα, ἐξ ὧν καὶ ὁ χορὸς συνίσταται· οἵτινες ἀκούσαντες ψαιανίζουσιν, μετὰ οὐ πολὺ δὲ καὶ Ταθύβιος παραγίνεται καὶ τὰ κατὰ τὸν πλοῦν διηγεῖται. Ἀγαμέμνων δὲ ἐπὶ ἀπήνης ἔρχεται, εἶπετο δὲ αὐτῶ ἑτέρα ἀπήνη ἔνεα ἦν τὰ λάφνρα καὶ ἡ Κασάνδρα. αὐτὸς μὲν οὖν προεἰσέρχεται εἰς τὸν οἶκον σὺν τῆ Κλυταιμῆστρα, Κασάνδρα δὲ προμαντεύεται πρὶν εἰς τὰ βασίλεια εἰσελθεῖν τὸν ἐανθῆς καὶ τοῦ Ἀγαμέμνονος θάνατον καὶ τῆμ ἐξ Ὀρέστον μητροκτονίαν, καὶ εἰσπηλᾶ ὡς θανουμένη ρίψασα τὰ στέμματα. Τοῦτο δὲ τὸ μέρος τοῦ δράματος θανμάζεται ὡς ἔκπληξιμ ἔχον καὶ οἶκτον ἰκανόν. ἰδίως δὲ Αἰσχύλος τὸν Ἀγαμέμνονα ἐπι σκηνης ἀναιρεῖσθαι ποιεῖ, τὸν δὲ Κασάνδρας σιωπήσας θάνατον νεκρὰν αὐτὴν ὑπέλεξεν, πεσοῖν κέν τε Αἰγισθον καὶ Κλυταιμῆστραν ἐκάτερον δισχυριζόμενον περὶ τῆς ἀναιρέσεως ἐπὶ κεφαλαίῳ, τῆμ μὲν τῆ ἀναιρέσει Ἰφιγενείας, τὸν δὲ ταῖς τοῦ πατρὸς Ὀρέστον ἐξ Ἀτρέως συμφοραῖς.

The first book to be printed with Robert Proctor's superb Greek typeface – an important piece of typographical history

21. PROCTOR, Robert. AESCHYLUS.

Oresteia.

London, Published by Emery Walker, Sydney Carlyle Cockerell and Alfred William Pollard. Printed by Charles Whittingham & Co at the Chiswick Press. 1904

¶ Aeschylus's trilogy of Greek tragedies, set in Proctor's splendid 'Otter' type, the first book to be set in this typeface. Printed in red and black on hand-made paper. One of 225 copies. Pp. 194. 4to., original holland boards (linen backed, blue paper covered boards), printed paper spine label. A handsome unopened copy in the original state, housed in a modern solander box with paper label, a little browning to the boards, otherwise very good. £1600

The arresting Greek type used by Proctor in this edition was based on the celebrated Alcalá typeface of 1514, which was cut by order of Cardinal Ximenes for use in the New Testament of the great Complutensian polyglot Bible. Proctor, who was a bibliographer at the British Museum, died before his Otter type used in print. He bequeathed the type to Emery Walker and Sydney Cockerell who printed this beautiful edition of the *Oresteia* and were so pleased with the result that they reused the type for the *Odyssey* (1909) and *The Four Gospels* (1932).

Inserted loose is a 2pp. rave review in *The Athenaeum*, (c.1904).

Updike, II, p.215

A reprint of the first American guide to marbling with a history of marbling illustrated with original specimens

22. **BIRD & BULL PRESS. WOLFE, Richard J.**
On Improvements in Marbling the Edges of Books and Paper. A nineteenth century marbling account explained.

Newtown, Pennsylvania, Bird & Bull Press, 1983

¶ One of 350 copies. 14 original marbled paper samples tipped in. Pp.64. Oblong 12mo., quarter light blue morocco, marbled paper covered boards with gilt rule and gilt lettering on the spine. Edges a little rubbed and darkened, otherwise very good. £280

Reproducing the first proper guide to marbling printed in America by the Journal of the Franklin Institute in 1829 together with an excellent and succinct history of marbled paper by Wolfe.

The history is expanded and elucidated using the 14 marbled samples as exhibits to illustrate the different patterns used over the centuries.



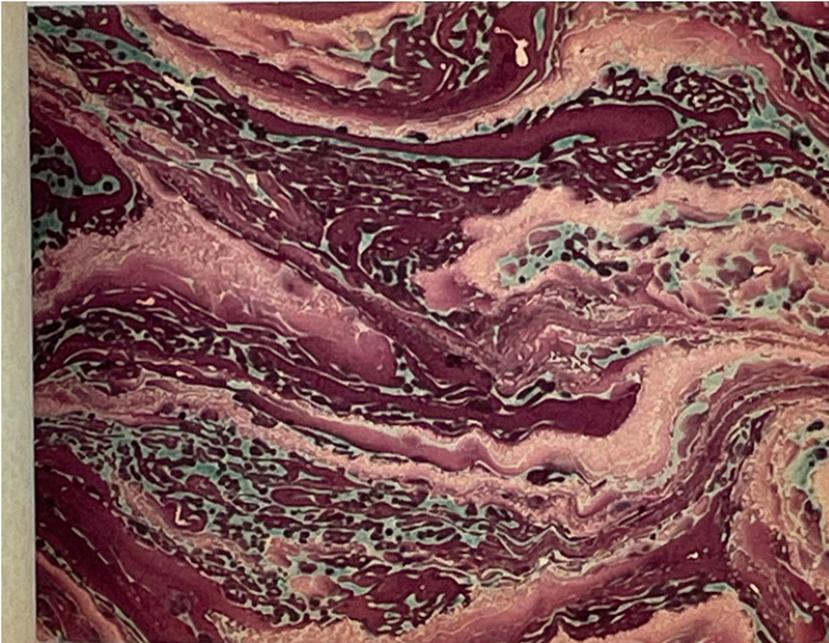
23. **DEWAILLY, Maurice, manufacture de peausserie & toutes fournitures pour reliure.**

Marbled paper sample book.

Paris, c.1920–30

¶ Small sample book, 12 × 6,5 cms. 80 samples of marbled paper bound in marbled wrappers, printed paper label on upper cover. Upper wrapper with a repair but generally very good. The samples all have numbers and there a scattered stamps of Dewailly in blue ink throughout. A remarkable survival. **£520**

Maurice Dewailly was based in the Rue Danton in Paris produced marbled and other papers for bookbinders and furniture makers.



Plaque by important Art Deco decorative artist Dunand, for a Swiss paper company

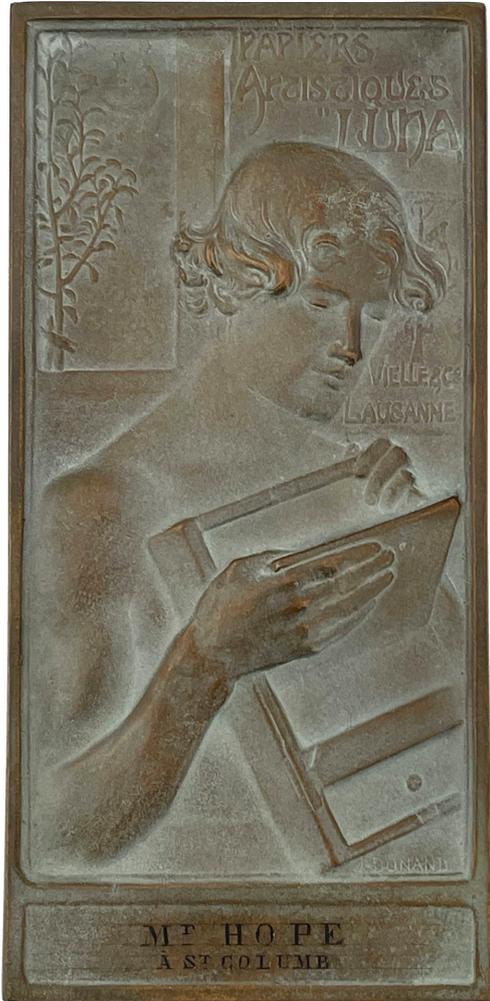
24. **DUNAND, Jean. VIELLE & CO. LAUSANNE.**

Patinated bronze relief plaque for Papiers Artistiques 'Luna' by Vielle & Co., of Lausanne. c. 1920

¶ Bronze plaque by the important decorative artist Jean Dunand depicting a papermaker at work in front of a window with a tree and moon and stars visible. Our plaque is for Mr Hope of St. Columb and is in its original silk and chamois leather presentation box of full green mottled russia with gilt tooled border edges both externally and internally. plaque by the artist J. Dunand depicts a papermaker at work in front of a window with a tree and moon and stars visible. **£750**

Jean Dunand (1877–1942) was an important Swiss Art Deco artist and designer working in France. Considered a master of lacquer, at one point he employed 100 people in his studio in Paris to keep up with demand, but Dunand's practice also involved sculpting, metalwork (as here), and furniture design.

The plaque was clearly made for the papermaker Vielle & Co, of Lausanne in Switzerland who clearly gave this plaque as gifts to customers.





25. **FRIGGE, Karli.**
Sample Book of the Aschaffenburg Fancy Paper Factory.

Joppe, Frits Knuf, 1993

☞ Volume I in the series Sample books. No.14 of 110 copies. 88 tipped in samples of marbled papers from 1811 to 1968 of various kinds, patterned paper, gold and silver paper, gold embossed paper, 'leather and wood imitation paper &c., including several samples from the collections of Tanya Schmoller and Erik Schots. 12 × 28 cms. Tall thin 4to., leporello binding by Frigge allowing all the samples to be pulled out and viewed together, full purple silk cloth with marbled paper sample pasted on to upper cover, lettered in gilt, housed in the original black slipcase with marbled paper sample and gilt lettering. **£600**

Text by Karli Frigge in English which describes how all the different papers are made, included is an errata note in Frigge's own hand.



26. **FRIGGE, Karli. VAN HOVELL TOT WESTERFLIER, Lietje.**
Sample Book of Seymour.

Joppe, Karli Frigge & Frits Knuf, 1993

☞ Volume II in the series Sample books. No.36 of 75 copies. 35 tipped in samples of trough and bench marbled papers, all from the collection of Tanya Schmoller. 12 × 28 cms. Tall thin 4to., leporello binding by Frigge allowing all the samples to be pulled out and viewed together, full green cloth with marbled paper sample pasted on to upper cover, lettered in gilt, housed in the original black slipcase with marbled paper sample and gilt lettering. **£550**

An English marbler working in London, Edward Seymour (1898–1979) joined the Fancy Paper Company in Tottenham in 1919, becoming the director in 1941. The company was closed in 1975. Seymour was an innovator, developing new methods including the mechanisation of the bench paper process and using a blue agate stone to polish the papers to a shine. James Mosley, the St Bride Librarian, told a story about Seymour which is repeated in Phoebe Easton's book on marbling: 'Seymour made his own colours from an old formula, polished the papers by hand with agate polishing stone, and turned out high-quality papers in traditional patterns... About 1971 Seymour walked out of his shop, leaving his work as though he expected to return soon, and has not been heard of since'.



A comprehensive guide to the remarkable world of Japanese hand papermaking

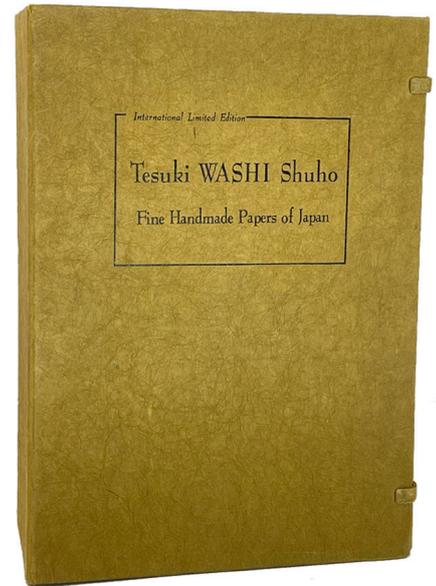
27. **JAPANESE PAPER. KUME, Yasuo.**

Tesuki Washi Shuho: Fine Handmade Papers of Japan.

Tokyo, Yushodo, 1980

¶ Vols I-III. One of 200 copies of the International Limited Edition. 207 samples of washi, dyed, nature, patterned and coloured papers with descriptive texts in Japanese and English with reproductions of photographs and a map of the papermaking regions. Sm Folio, each of the three volumes sewn in Japanese style in the original decorative wrappers each with printed labels on the upper covers, with binding cloth at the head and tail of the spines, housed together in the original paper covered folding case with wooden clasps printed on the upper cover. A remarkably good set. **£2600**

A tremendous and detailed documentation of traditional Japanese papermaking describing each different areas of papermaking and their history and methods, together with an abundance of large paper samples. A must for anyone interested in papermaking in Japan or anywhere else.



Remarkably preserved large scale pattern book for woodblock printed textiles, printed onto washi paper

28. **SARASA ALBUM.**

Album of pattern samples for Indian woodblock printed textiles.

Japan, c.1880-1900.

¶ Album of 31 large samples of designs for Indian colour woodblock printed calico textile, these samples being printed onto Japanese washi paper, some with hand colouring. The samples are numbered up to 30. 42 × 30 cms. Sewn as issued without wrappers, one sheet with a piece of the sample cut out presumably to give to a customer. In very good condition. **£1600**

Sarasa (calico) pattern, originating in India more than 3,000 years ago, is cotton dyed with five colors (dark red, indigo, green, yellow, and brown). It became popular and developed in Asia and Europe, reflecting local histories and cultures. Sarasa is said to have come to Japan in the 14th through 16th centuries and was very popular after the Murmachi era. In this album the artist skillfully copied Indian calico samples, amongst other designs, capturing their vivid colours and intricate floral decorations. In this sample book, the Indian style and influence has been fused with Japanese design to create a fascinating fusion of cultures.



PRIVATE PRESS
BOOKS

ASHENDENE PRESS

'Never was impropriety more daintily and attractively arrayed'

29. ASHENDENE PRESS. APULEIUS, Lucius.

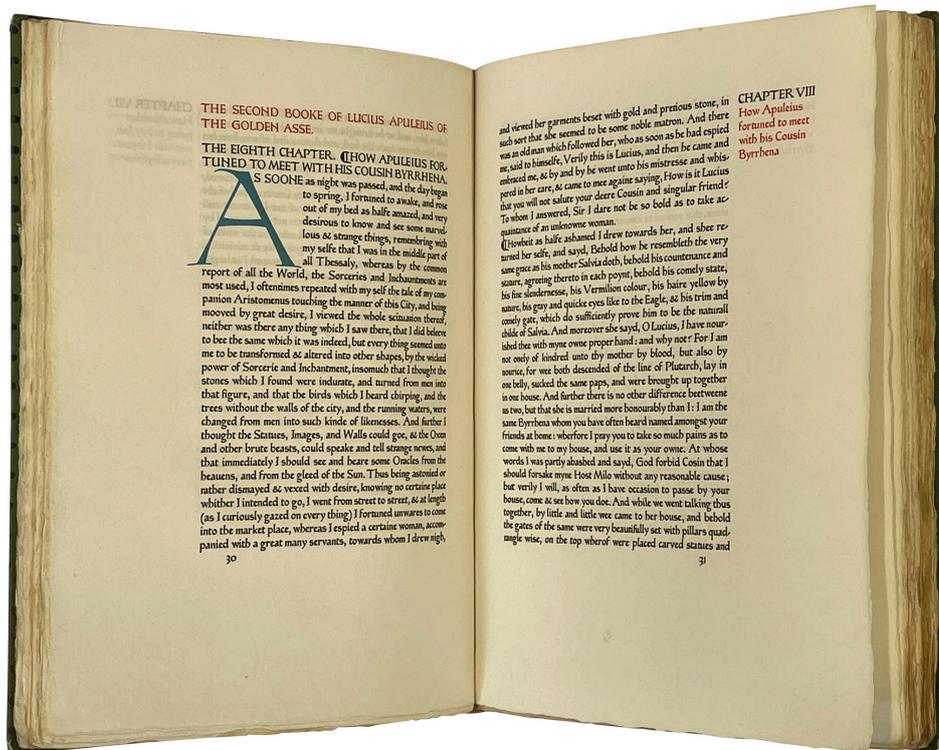
The XI Bookes of the Golden Asse containing the Metamorphosie of Lucius Apuleius interlaced with sundry pleasant and delectable tales: with an excellent narration of the Marriage of Cupid and Psyches set out in the fourth, fifth and the sixth Bookes translated out of Latine into English by William Adlington.

Chelsea, Ashendene Press, 1924

¶ One of 165 on Batchelor 'knight in armour' paper, there were also 16 vellum and 3 Japanese vellum copies. Printed in red in black in Subiaco type with Graily Hewitt's initials printed in red and blue. Large 4to., original linen backed, green, gold and black patterned paper covered boards with printed paper label on spine. Light rubbing and bumping to corners and very edges, otherwise good. £4000

Sydney Cockerell was clearly influenced by Adlington's splendid Elizabethan English translation when he wrote to thank Hornby for his copy of this book. He found the book superb: 'Never was impropriety more daintily and attractively arrayed, or more delicious in every way! It is the very book for your type.'

Ashendene Bibliography, XXXIII



Q. HORATI FLACCI
CARMINA ALCAICA

VIDES ut alta stet nive candidum
Soracte, nec iam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto.

Dissolve frigus ligna super foco
Large reponens atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota :

Permitte divis cetera, qui simul
Stravere ventos aequore fervido
Deproeliantis, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras fuge quaerere et
Quem Fors dierum cumque dabit lucro
Appone, nec dulcis amores
Sperne puer neque tu choreas,

Hand-initialed by the calligrapher Graily Hewitt

30. **ASHENDENE PRESS. HORACE. HEWITT, Graily.**
Carmina Alcaica.

Chelsea, Ashendene Press, 1903

¶ One of 150 copies on Japanese vellum, (a further 25 copies were printed on vellum). Initial letters hand-drawn in gold, red and blue by Graily Hewitt. Printed in Subiaco type with a red colophon. 126 × 185 mms, original limp vellum, spine lettered in gilt. An exceptionally crisp and fresh copy – the last three letters on the spine have had the gilt rubbed away otherwise the binding is very good.

£2600

A beautiful edition being the first of a pair, the second being Horace's *Carmina Sapphica*.

Ashendene Bibliography XV; Franklin, The Ashendene Press, p.236

'the lust of the eye... is amply provided for in these pages'

31. **ASHENDENE PRESS. BOCCACCIO, Giovanni.**

Il Decameron di Giovanni Boccaccio.

Chelsea, Ashendene Press, 1920

¶ One of 105 copies on Batchelor 'Bugle' paper, 6 copies were printed on vellum. Initials specially designed by Graily Hewitt usually printed in blue – particularly noticeable is the lavish Q which opens the text. Printed in two columns in Subiaco type in red, blue and black. Folio, in original linen backed holland boards with printed paper spine label. Boards rubbed with bumping to lower corners, edges very mildly darkened, very clean internally. £5500

The printing of the Ashendene Decameron was begun in 1913 but was interrupted by the war, so it wasn't finished until 1920. Hornby relates a fine story in his Bibliography. A copy of this book was sent by Maggs to a client in Kansas where the book was impounded and destroyed as an 'immoral book' – 'this banning and wanton destruction of a great classic in the original language seems to be worth recording as somewhat of a curiosity in the annals of censorship'.

The used of red and blue is particularly successful in the Decameron. Lionel Muirhead wrote of it: 'the reading of a finely printed & designed folio is after all quite a secondary matter & the lust of the eye is all that need be studied & that is amply provided for in these pages'. Cockerell wrote quite charmingly: 'You have hit the very middle of the bulls-eye'.

Tiny withdrawal note on lower endpaper from U.C. Library dated Nov. 27th, 1957, bookseller's label of Philip Duschesnes of New York on lower pastedown.

Ashendene Bibliography XXIX; Franklin, The Ashendene Press p. 130-2.

COMINCIA LA PRIMA GIORNATA DEL DECAMERON, NELLA QUALE, DOPO LA DIMOSTRAZIONE FATTA DALL' AITORE, PER CHE CAGIONE AVVENISSE DI DOVERSI QUELLE PERSONE, CHE APPRESSO SI MOSTRANO, RAGIUNARE A RAGIONIARE INSIEME, SOTTO IL REGGIMENTO DI PAMPINEA SI RAGIONA DI QUELLO CHE PIU AGGRADA A CIASCHEDUINO. Introduzione

QUANTUNQUE VOLTÈ, graziosissime donne, meco pensando riguardo quanto voi naturalmente tutte siete pietose, tante conosco che la presente opera, al vostro iudicio, avrà grave e noioso principio, sì come è la dolorosa ricordanza della pesifera mortalità trapassata, universalmente a ciascuno, che quella vide o altramenti conobbe, dannosa, la quale essa porta nella sua fronte. Ma non voglio per ciò che questo di più avanti leggere vi spaventi, quasi sempre tra 'sospiri e tra le lagrime leggendo dobbiate trapassare. Questo orrido cominciamento vi fia non altramenti che a' camminanti una montagna aspra et erta, presso alla quale un bellissimo piano e dilettevole sia riposto, il quale tanto più viene lor piacevole, quanto maggiore è stata del salire e dello smontare la gravizza. E sì come la estremità della allegrezza il dolore occupa, così le miserie da sopravveniente letizia sono terminate. A questa brieve nota, dico brieve, in quanto in poche lettere si contiene, seguita prestamente la dolcezza et il piacere, il quale io v'ho davanti promesso, e che forse non sarebbe da così fatto inizio, se non si dicesse, aspettato. E nel vero, se io potuto avessi onestamente per altra parte menarvi a quello che io desidero, che per così aspro seniero come fia questo, io l'avrei volentier fatto; ma per ciò che, qual fosse la cagione per che le cose che appresso si leggeranno avvenissero, non si poteva senza questa rammemorazion dimostrare, quasi da necessità costretto a scriverle mi conduco.

Dico adunque che già erano gli anni della frutifera Incarnazione del Figliuolo di Dio al numero pervenuti di mille trecento quarant' otto, quando nella egregia città di Fiorenza, oltre ad ogni altra italica bellissima, pervenne la mortifera pestilenza, la quale, per operazion de' corpi

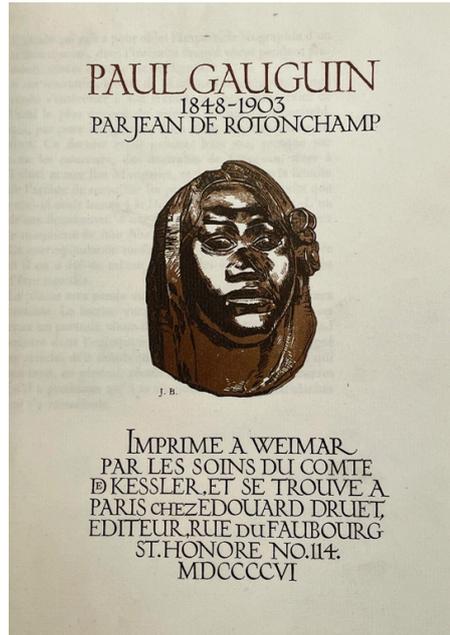
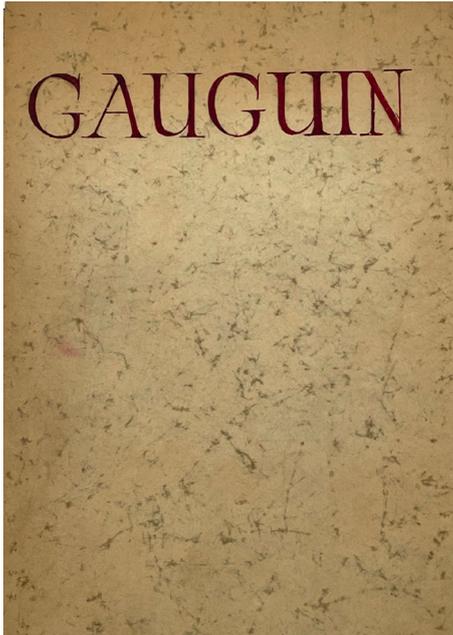
superiori o per le nostre inique opere, da giusta ira di Dio a nostra correzione mandata sopra i mortali, alquanti anni davanti nelle parti orientali incominciata, quelle d' innumerabile quantità di viventi avendo private, senza restare, d' un luogo in un altro continuandosi, verso l' Occidente miserabilmente s' era ampliata. Et in quella non valendo alcuno senno né umano provvedimento, per lo quale fu da molte immondizie purgata la città da ufficiali sopra ciò ordinati, e vietato l' entrarvi dentro a ciascuno infermo, e molti consigli dati a conservazione della sanità; né ancora umili supplicazioni, non una volta ma molte, et in processioni ordinate, et in altre guise a Dio fatte dalle devote persone; quasi nel principio della primavera dell' anno predetto orribilmente cominciò i suoi dolorosi effetti, et in miracolosa maniera, a dimostrare. E non come in Oriente aveva fatto, dove a chiunque usciva il sangue del naso era manifesto segno d' inevitabile morte; ma nascevano nel cominciamento d' essa, a' maschi et alle femine parimente, o nell' anguinaia o sotto la ditella certe enfiature, delle quali alcune crescevano come una communal mela, altre come uno uovo, et alcune più et alcun' altre meno, le quali i volgari nominavan Gavoccioli. E dalle due parti del corpo predetto fia brieve spazio cominciò il già detto gavocciolo mortifero indifferente in ogni parte di quello a nascere et a venire: e da questo appresso s' incominciò la qualità della predetta infermità a permutare in macchie nere o livide, le quali nelle braccia e per le coscie, et in ciascuna altra parte del corpo, apparivano a molti, a cui grandi e rade, et a cui minute e spesse. E come il gavocciolo primieramente era stato, et ancora era, certissimo indizio di futura morte, così erano queste a ciascuno a cui venieno. A cura delle quali infermità né consiglio di medico, né virtù di medicina alcuna pareva che valesse o facesse profitto: anzi, o che natura del

With calligraphic lettering apparently in Eric Gill's hand

32. **KESSLER (Harry Graf). ROTONCHAMP (Jean de, aka Louis Brouillon). GILL (Eric). Paul Gauguin 1848–1903.**

Weimar, printed under the supervision of Comte de Kessler and published by Edouard Druet in Paris, 1906

¶ Elaborate title-page with lettering cut in wood by Eric Gill, title vignette by Jacques Beltrand after a sculpture by Gauguin, printed in brown ink. Portrait etching of Gauguin after a self-portrait by the artist, 7 etchings of works by Gauguin, all with the original patterned tissue guards printed with the titles of the works. One of 250 copies (this no.106) of a total edition of 300. Sm. 4to., marbled boards with lettering in manuscript apparently in Eric Gill's hand on upper cover and spine. Cracking to joints but still a strong copy, top edge blue, a very good copy. **£1200**



The important first essay on the life and work of Paul Gauguin, demonstrating Count Harry Kessler's championship of Impressionism and Post-impressionism. This work also has great importance in the history of book design being an important collaboration between Count Harry Kessler and Eric Gill and forming a prelude in design terms to the first publication of *The Cranach Press*. It shows important stylistic similarities with an apparent awareness of importance of form and with a well-balanced, spacious appearance.

An intriguing copy as the book is usually described as being in wrappers with 'GAUGUIN' lettered by Eric Gill printed on the upper cover slightly left of centre. Here we have boards, not wrappers, and the same lettering in an accomplished manuscript hand again slightly left of centre. The lettering on the spine is again in manuscript but different from the wrapped version as the word Gauguin is straight across rather than down the spine. It seems fair to suppose that this is manuscript lettering by Eric Gill and perhaps a prototype for the binding.

Brinks, The Book as a Work of Art, the Cranach Press, p.230

Working proof of initial letters for the Cranach Press Georgics

33. **GILL, Eric.**

Initial letters for the Cranach Press Georgics. 1928

¶ Original proof of wood engraved letters by Eric Gill on handmade paper. 23 × 17.4.

Mounted. £500

An unknown proof of initial letters made for the Cranach Press and the proposed Georgics of Virgil. Three other prints of the letters are known with the letters in different sizes but this is obviously a working proof, trying out two different sizes and particular letters.

See *Physick* 499-501



Remarkably handsome copy bound by the important British designer binder Jeff Clements for Lord Wardington

34. **JEFF CLEMENTS, designer bookbinder. CRANACH PRESS. GILL, Eric. Canticum Canticorum Salomonis, quod hebraice dicitur Sir Hasirim.**

[Weimar, Cranach Presse, 1931]

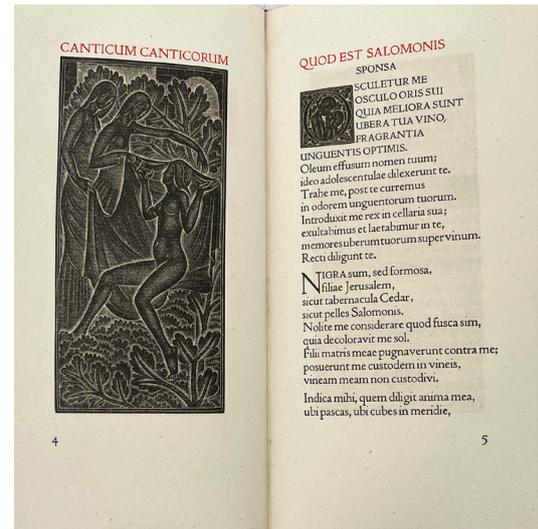
¶ 11 wood-engravings and 18 wood-engraved initials by Eric Gill. Jenson Antiqua type cut for the Press by E. Prince, printed in red and black throughout. One of 200 paper copies, out of a total edition of 268 numbered copies (this no.145) and editions French and German. Tall 8vo., bound in 1990 by Jeff Clements for Lord Wardington in a rich binding of geometric patterned deep brown, green, tan and orange/brown morocco with two tooled pale blue lines and an inlaid panel of vellum, top edge gilt, others uncut, housed in the original grey and blue cloth solander box with tan morocco and pale blue titled spine label. An extremely handsome book. £6000

A superb copy bound for the collector Lord Wardington by Jeff Clements, with Wardington's booklabel on the lower pastedown. Sold at the Wardington Library sale of 12th July 2006 at Sotheby's, this was lot 257. Prior to commissioning the binding, Wardington had bought the book from Sotheby's via Charles Traylen on 20th June, 1985

Kessler seems to have got the very best out of Gill, with a darker mood and deeper intensity in his engravings than was usual for the artist. Some of this is achieved by the style of printing but much must have been due to Kessler's tight control of the production and strong influence over Gill's work for it. The partnership produced a truly remarkable work of sensual art.

Jeff Clements was born in 1934 in Plymouth, studying there before moving to the L.C.C. Central School of Art and Crafts. He taught at several colleges, later becoming head of the faculty of Art and Design at the University of the West of England. He was President of the Designer Bookbinders 1981 and 1983 and moved to live in Holland producing only a few bindings a year for personal expression and relaxation. His designs are very bold and sure with a strong appreciation of the dramatic use of colour. They are much sought after and are held in private and public collections all over the world with an extensive collection being held by the Keatley Trust and in the Anthony Dowd Collection of Modern Bindings kept at the John Rylands Library.

Brinks, The Book as a Work of Art, The Cranach Press, p.426.



35. **SHELLEY, Percy Bysshe.**
Shelley.

Hammersmith, Doves Press, 1914

¶ One of 200 copies on paper. Printed in red and black, two lines printed in Greek on p.86. Sm. 4to., bound in original limp vellum with gilt lettering on spine. Very good. £1500

Cobden-Sanderson planned his anthologies of the great poets very carefully and they formed a key part of the later output of the Doves Press. In his volume of Shelley 'the poems progress from 'dejection, longing, love, satiety, despair, and death' towards immortality, where the poet is made one with nature, and 'The world's great age begins anew' (Tidcombe p.70).

Tidcombe, The Doves Press, DP35

PART IV.

vi.

I BRING FRESH SHOWERS for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

2

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skiey bowers,
Lightning my pilot sits,
In a cavern under is fettered the thunder,
It struggles and howls at fits;
Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea;
Over the rills, and the crags, and the hills,
Over the lakes and the plains,

Lucien Pissarro's first handprinted Eragny Press book with the rare prospectus

36. **ERAGNY PRESS. RUST, Margaret from NERVAL.**

The Queen of the Fishes.

Chelsea, designed on the wood, cut and printed by Lucien Pissarro at his press in Epping, published by C. Ricketts, 1895

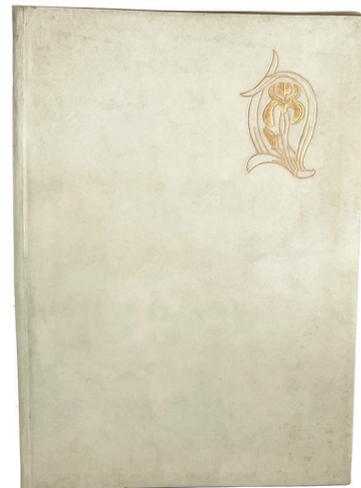
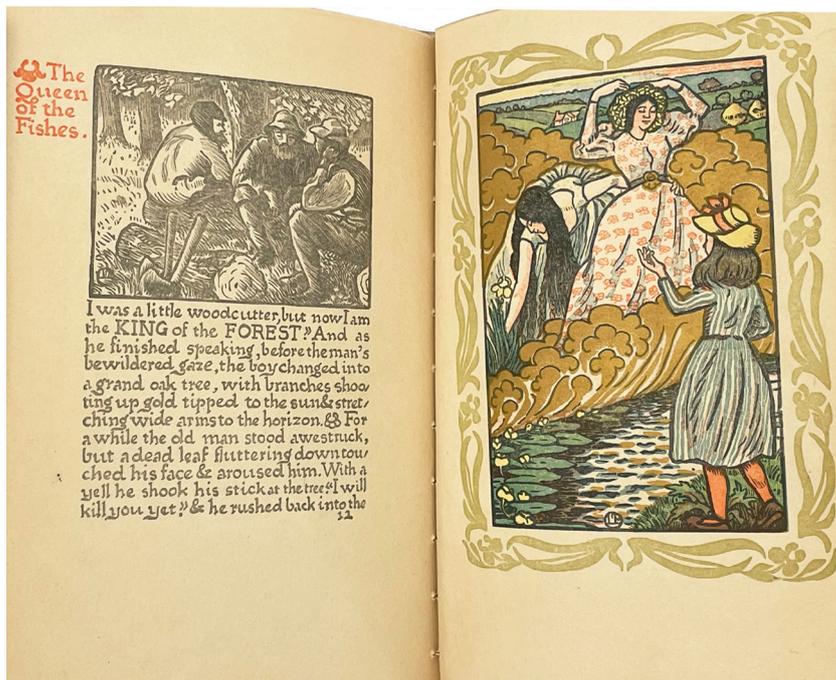
¶ 12 woodcut illustrations, 4 in four colours, one in gold and four colours and 7 in grey, 4 green borders and 1 gold, 3 ornaments in red, all designed and engraved on wood by Lucien Pissarro. Printed on Japanese paper. One of 150 copies, this numbered 71 and signed with Lucien Pissarro's monogram in red ink, a further 30 copies 'not for sale' were bound in olive green calfskin. 8vo., an

extremely good, bright copy in original full vellum with gilt iris decoration on upper cover. £6200

After failing to interest publishers in an illustrated edition of Nerval's 'La Reine des poissons', Lucien decided to print the book himself using a version of Nerval's text translated in to English by his wife Esther's friend Margaret Rust who made it more suitable for children. Pissarro exploded onto the private press scene with an astonishing display of four colour and gold printing, and the reproduction of handwritten text using process blocks. Charles Ricketts published the book, and it was sold by John Lane at the Bodley Head.

Together with the very rare prospectus/order form with black and white engraving, the Press device, on the front. 4pp. folded printed on outside pages only. this is browned at the extremities.

Ex libris of Hartshorne on the front pastedown.



Specially bound by Zaehnsdorf

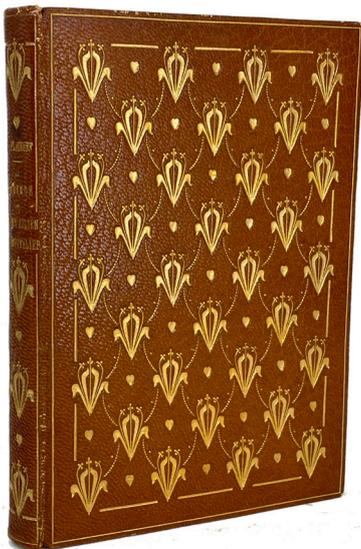
37.

ERAGNY PRESS. FLAUBERT, Gustave.

La Légende de Saint Julien L'Hospitalier.

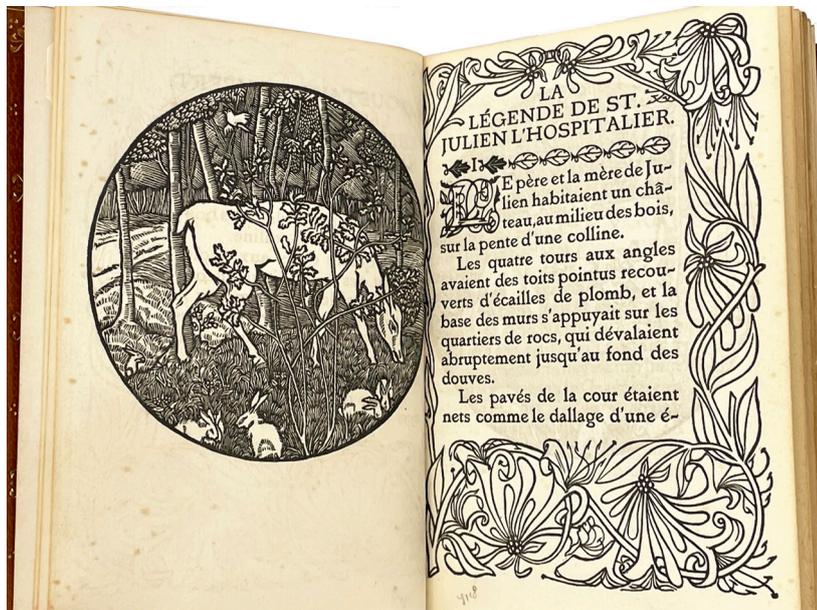
London, Eragny Press, sold by Hacon & Ricketts, 1900

☞ Wood engraved frontispiece, honeysuckle border and initials designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. One of 226 copies. Printed in Vale type on Arnold's handmade paper. 12mo., in a very handsome binding by Zaehnsdorf of full tan morocco, elaborately tooled in gilt with flower buds and hearts on both sides and spine, double gilt fillets on each side and dotted lines, turn-ins with double gilt fillets, dotted border and tooth roll tool with floral tooling and triple dots, top edge gilt, silk doublures. £2000



The frontispiece is a charming, tranquil image of a doe in the forest with a pair of rabbits in the foreground as a gentle pastoral contrast to what Alice Beckwith calls 'the brutal assaults on nature depicted in Gustave Flaubert's riveting story'. With attention to modern psychology, Flaubert postulates the circumstances which caused Julian to murder his parents and then seek forgiveness in a life of penitence and service'... which ends in his recognition that the lowly deserve the care of the mighty. This message encouraged the Pissarros to give copies of the book to three friends who were very active in the anarchist press: CGeorges Lecomte, Emile Vebaeren and Benjamin Guinaudeau.

Beckwith & Fern: *Illustrating the Good Life*, p.44





38. **ERAGNY PRESS. FLAUBERT, Gustave.**

Un Coeur Simple.

London, Eragny Press, sold by Hacon and Ricketts, 1901
¶ Wood engraved frontispiece (Girl and Cow), border and initials designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. One of 226 copies printed in Vale type on Arnold's handmade paper with Vale Press watermark. 12mo., original linen backed blue paper covered boards with printed paper label on upper cover. Very slight browning and spotting to blanks as usual, extremely mild spotting to first and last leaves, front gathering starting a little, otherwise a very good, fresh copy. £650

Lucien appeared to have enjoyed the pastoral subject adapting an earlier drawing to represent the simple peasant girl of the story in the elaborate frontispiece. 'Un Coeur Simple' is one of three short stories by Flaubert published under the title 'Trois Contes' in 1877. The other two were also printed by the Eragny Press.

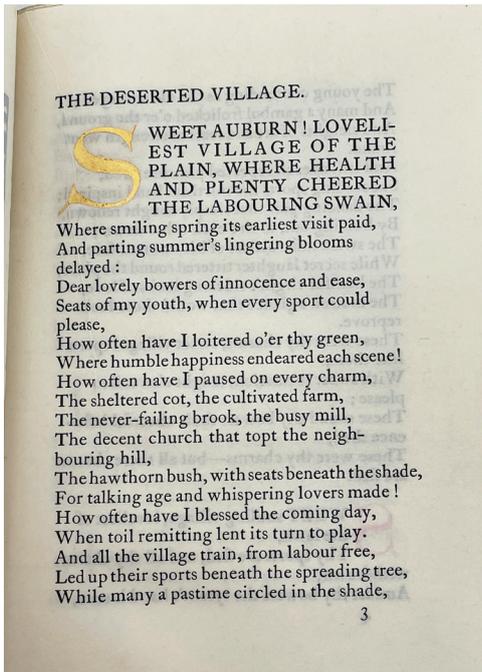
With initial letters by the great British calligrapher Florence Kingsford, printed on vellum

39. **ESSEX HOUSE PRESS. GOLDSMITH, Oliver.**

The Deserted Village.

London, printed at the Essex House Press under C.R. Ashbee, published by Edward Arnold in London and Samuel Buckley in New York, 1904.

¶ No. 101 of 150 copies printed on vellum. Hand-coloured woodcut frontispiece by Charles Robert Ashbee and hand-coloured woodcut tail-piece, hand-written calligraphic initial letters in red, blue and green throughout by the noted British calligrapher Florence Kingsford. Printed in Caslon type. 8vo., original full vellum with press dianthus design 'Soul is Form' stamped in blind on upper cover, spine lettered in gilt. An extremely good, fresh copy. **£2400**



One of the series of 14 books produced by C.R. Ashbee celebrating the Great Poems of the Language whose motto 'Soul is Form' is taken from Spenser's 'Hymn in Honour of Beauty'. Ashbee had started the Essex House Press in 1898 after the Guild of Handicraft took over the stock, equipment and services of the some of the staff of Morris's Kelmscott Press. He set the presses up in Essex House in Mile End – the door of which is depicted in the woodcut on the colophon. As the founts and cuts didn't come with the presses, he produced two new types: Endeavour and the King's Prayer type. He used them with same type of ink, paper and vellum as used for the Kelmscott books.

The press was very lucky in its access to the best craftsmen. Florence Kingsford was one of the greatest calligraphers of her time, best known for her astonishing work on the Ashendene Song of Songs. She married Sydney Cockerell but did continue to make some extraordinary manuscripts until 1916 when she had to give up her calligraphic work due to illness.

The great binder Annie Power worked in the Guild Bindery and we can see her influence in the design of the binding.

One of only 100 copies in a fine citron morocco binding

40. **BUCKLAND WRIGHT, JOHN.**

Pervigilium Veneris. The Vigil of Venus.

London, Golden Cockerel Press, 1939

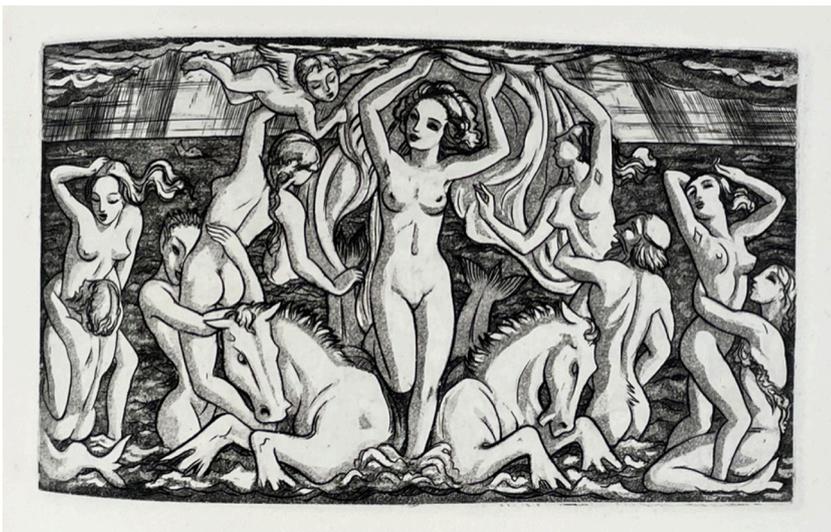
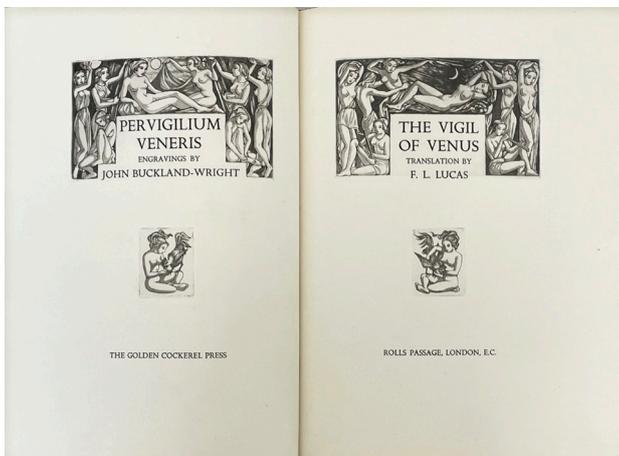
¶ Translation by F.L. Lucas. One of only 100 numbered copies, printed for subscribers, this no. 39. 18 original copper engravings by John Buckland Wright being a combination of pure line-engraving and tints etched using the sugar-aquatine method. Large 4to., original full citron morocco Sangorski & Sutcliffe binding with a frieze of cockerels tooled in blind around the top and bottom of the whole binding, spine lettered in blind, housed in the original brown cloth slipcase. Some spotting to the binding, otherwise a very good, crisp copy. **£4000**

A beautiful and very limited edition. The process used gives an intensity to Buckland Wright's gently erotic engravings. The text with its superbly balanced refrain 'Cras amet qui numquam amavit, quique amavit cras amet' (Loveless hearts shall love tomorrow, hearts that have loved shall love once more) is printed in both English and Latin on opposite pages.

The smallest total limitation of any Golden Cockerel Press title.

Our copy has a calligraphic presentation inscription on the first blank to Sir Francis Samuelson from the Members of the and the Chief Officials to the Tees Conservancy Commission, Board Room, Middlesborough. In light of the illustrations and subject matter this was quite a bold choice.

Pertelote 141, Reed A33a.





In the very rare dust jacket

41. **GIBBINGS, Robert.**
Samson & Delilah. From the Book of Judges
According to the Authorised Version.

Waltham Saint Lawrence, Golden Cockerel Press, 1925
¶ No. 190 of 325 copies. 7 wood engravings by Robert Gibbings. Sm. 4to, original cream linen, gilt lettering on the spine, untrimmed, in the rare original dust jacket. The dust jacket is slightly chipped at the top bottom edge with some spotting and a tiny bit of loss at the top of the spine, but unusually it is intact, mild darkening to endpapers, the cream linen is extremely bright and fresh. £1200

It is very unusual to find *Samson & Delilah* in a dust jacket. It was made out of brittle, acid filled paper so this surprisingly intact jacket is a rare survival.

Gibbing's made some of his most dramatic wood engravings for this book, fully realising the strength as well as the tenderness of Samson. He also designed and printed the book at his Golden Cockerel Press.

Chanticleer, A Bibliography of the Golden Cockerel Press, 30. Kirkus, 27



up, and burnt her and her father with fire. And Samson said unto them, Though ye have done this, yet will I be avenged of you, and after that I will cease. And he smote them hip and thigh with a great slaughter: and he went down and dwelt in the top of the rock Etam.
¶ Then the Philistines went up, and pitched in Judah, and spread themselves in Lehi. And the men of Judah said, Why are ye come up against us? And they answered, To bind Samson are we come up, to do to him as he hath done to us. Then three thousand men of Judah went to the top of the rock Etam, and said to Samson, Knowest thou not that the Philistines are rulers over us? what is this that

The first, and scarcest, of the three Great Books produced by Gill and Gibbings at the Golden Cockerel Press

42. **GILL, Eric. CHAUCER, Geoffrey.**
Troilus and Criseyde.

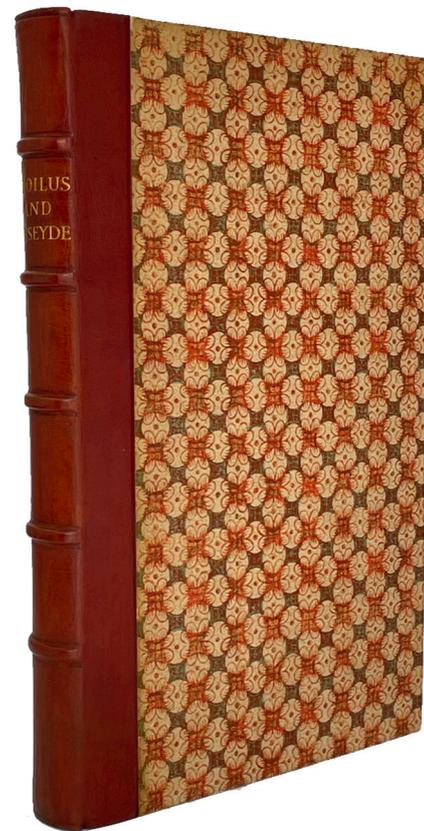
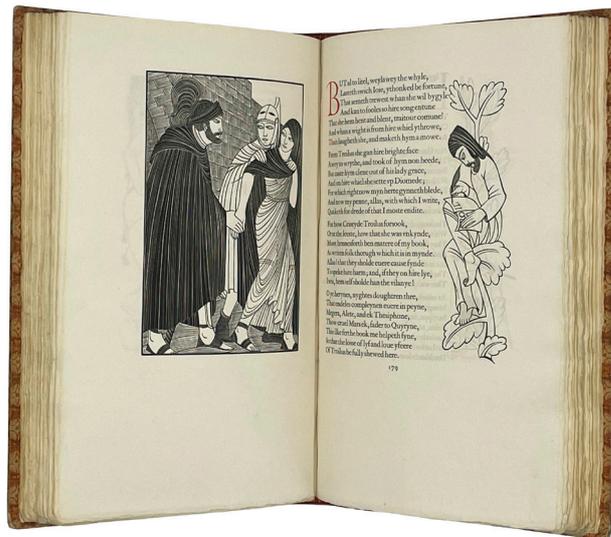
Waltham St. Lawrence, Golden Cockerel Press, 1927

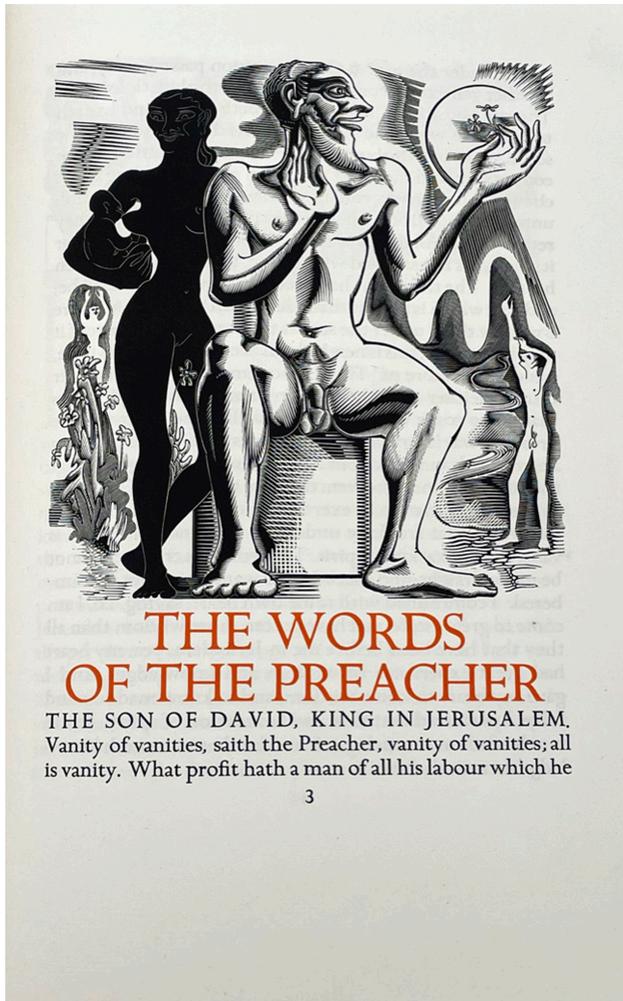
¶ Edited by Arundel del Re. Wood-engraved pictorial title-page, five full-page plates, sixty decorative borders and four tail pieces by Eric Gill. Printed in blue, red and black in Caslon Old Face type on Kelmscott hand-made paper. One of 225 copies. Small folio, original quarter niger over patterned paper boards gilt, with panelled spine with raised bands, lettered in gilt, top edge gilt, fore and lower edges uncut. A fresh and crisp copy, the spine has had some slight and unnoticeable expert repair by Brockman. **£8800**

The scarcest and the first of the three Great Books produced by Gill and Gibbings at the Golden Cockerel Press, having a relatively small limitation. The engravings are full of life and movement and paved the way for Gill's *Canterbury Tales* which was soon after printed at the Press.

Chaucer's epic poem is here printed in Middle English and tells the story of the ill-fated lovers against the backdrop of the Trojan War, Troilus being the youngest son of Priam, King of Troy, and Criseyde being the daughter of the Trojan Priest Calchas who joined the Greeks having foreseen the defeat of Troy. Gill clearly enjoys the theme and the flowing Greek and Trojan robes and tunics – his image of Chaucer at the end is particularly charming.

Chanticleer, Bibliography of the Golden Cockerel Press: 50





43. **HUGHES-STANTON, Blair.**

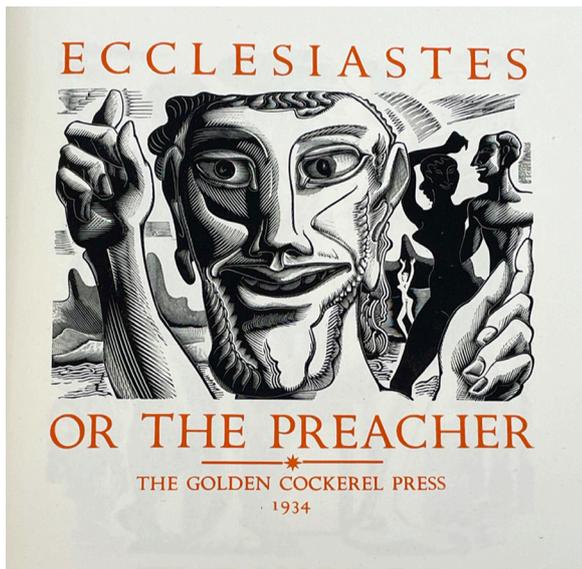
The Book of Ecclesiastes, or the Preacher.

Waltham St. Lawrence, Golden Cockerel Press, 1934

¶ 13 wood engravings by Blair Hughes-Stanton. No. 77 of 247 copies. Printed in orange and black. Folio, original vellum backed orange cloth, with gilt rule and lettering, top edge gilt, others uncut. Booklabel of Rainforth Armitage Walker on front pastedown. Very mild rubbing to edges. **£1600**

A really fine example of press work – as was written by Christopher Sandford ‘our press-work in this book is judged to be almost perfect. The engravings, which have their finest white lines (which must not be lost) in the midst of full-blacks (which require heavy inking) are the hardest in the world to print. They were, however, printed at one impression with the type’. He compares this with the weak press work in the Chester Play of the Deluge and David Jones’s difficult to print engravings.

Chanticleer, Bibliography of the Golden Cockerel Press, 97



44. **SANDFORD, Lettice.**

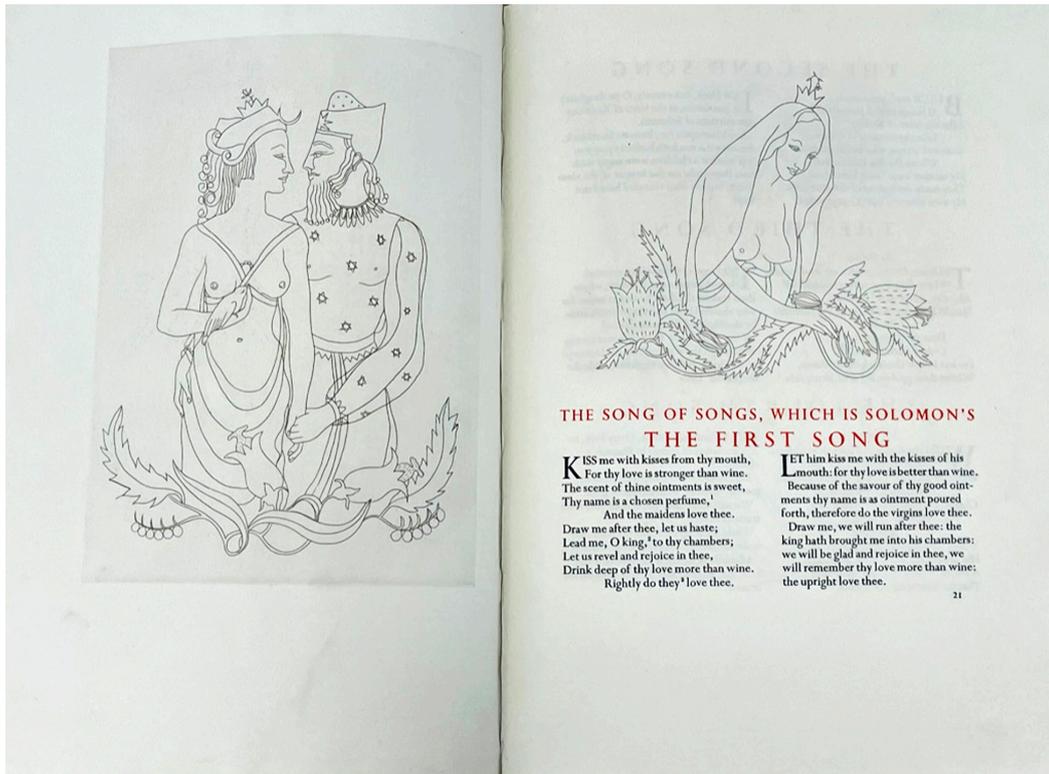
The Song of Songs.

London, Golden Cockerel Press,
1936

¶ No. 109 of 204 copies. 13 line-
engravings by Lettice Sandford, 12
full-page. Printed in red and black in
Gill's Perpetua type. Folio, original
white buckram with an engraving
by Sandford stamped in gilt on the
upper cover. Booklabel on front
pastedown. Few small marks to
the cloth, top corners bumped,
generally a very good clean copy
very slightly cocked. **£2800**

One of Golden Cockerel's most successful
books with its gently erotic engravings
by Sandford, the wife of the owner of
the Press.

*Chanticleer, Bibliography of Golden Cockerel
Press, 110*



**THE SONG OF SONGS, WHICH IS SOLOMON'S
THE FIRST SONG**

KISS me with kisses from thy mouth,
For thy love is stronger than wine.
The scent of thine ointments is sweet,
Thy name is a chosen perfume,¹
And the maidens love thee.
Draw me after thee, let us haste;
Lead me, O king,² to thy chambers;
Let us revel and rejoice in thee,
Drink deep of thy love more than wine.
Rightly do they³ love thee.

LET him kiss me with the kisses of his
mouth: for thy love is better than wine.
Because of the savour of thy good oint-
ments thy name is as ointment poured
forth, therefore do the virgins love thee.
Draw me, we will run after thee: the
king hath brought me into his chambers:
we will be glad and rejoice in thee, we
will remember thy love more than wine:
the upright love thee.

One of the most charming Gregynogs with 25 hand-coloured engravings

45. **GREGYNOG PRESS.**

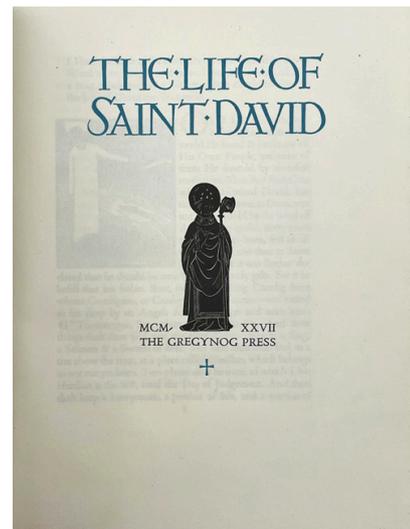
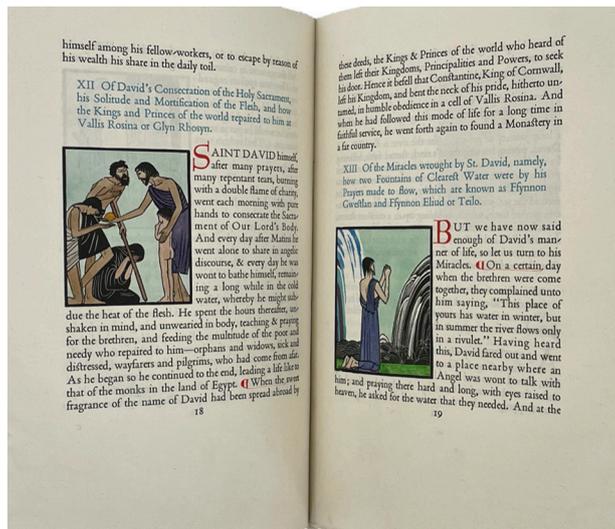
The Life of Saint David.

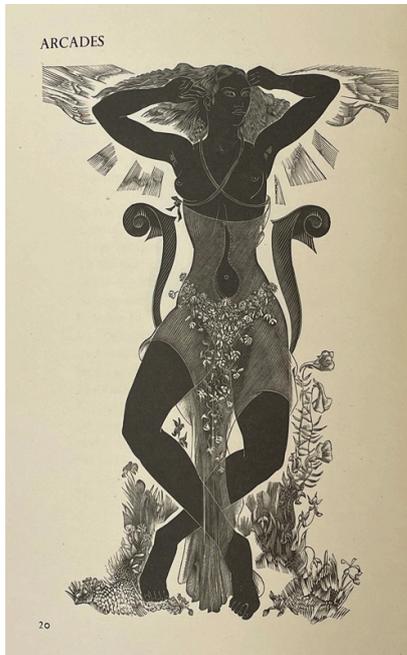
Newtown, Gregynog Press, 1927

¶ 25 hand coloured wood engravings by R.A. Maynard and H.W. Bray. One of 150 ordinary copies, this no. 129, (there were also 25 specials bound in morocco). Chapter openings in pale blue, initial letters printed in red and paragraph marks in red ink, drawn with a quill by Bray. Sm. 4to., original limp vellum with gilt lettering on the spine, housed in the original card slipcase with a red and white label on upper cover. The book is fresh and crisp and in extraordinarily good condition, with only a little rubbing to the edges of the slipcase. **£4200**

The text is based upon the Latin Life by the 11th century Rhygyfarch and the charming engravings illustrate each short chapter in the Welsh patron saint's life story. A beautiful and relatively scarce early Gregynog book.

Harrop, Gregynog Press Bibliography, 7.





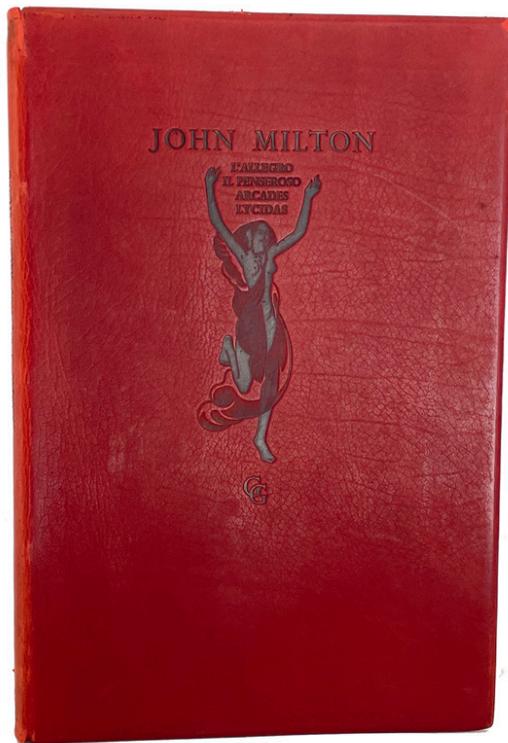
46. **GREGYNOG PRESS. HUGHES-STANTON, Blair.**

John Milton. Four Poems. L'Allegro, Il Penseroso, Arcades, Lycidas.

Newtown, Gregynog Press, 1933
¶ 11 wood engravings by Blair Hughes-Stanton, printed in Gill Perpetua type on japanese vellum. One of 235 ordinary copies, this no.31. Tall 8vo., original red Hermitage calf blocked in blind on upper cover with the figure of Euphrosyne by Hughes-Stanton, fore and lower edges uncut. Some rubbing to the edges of the boards and spine, very slight bowing to the upper board, otherwise an unusually bright copy. **£1400**

Once again, Hughes-Stanton provides stunning images for the Press and the binding is a very successful one, using one of his images in blind on the upper cover.

The weakness of the Welsh calf has caused considerable wear and fading to most copies of this book but this copy seems to have stood up pretty well.



A very good tight copy

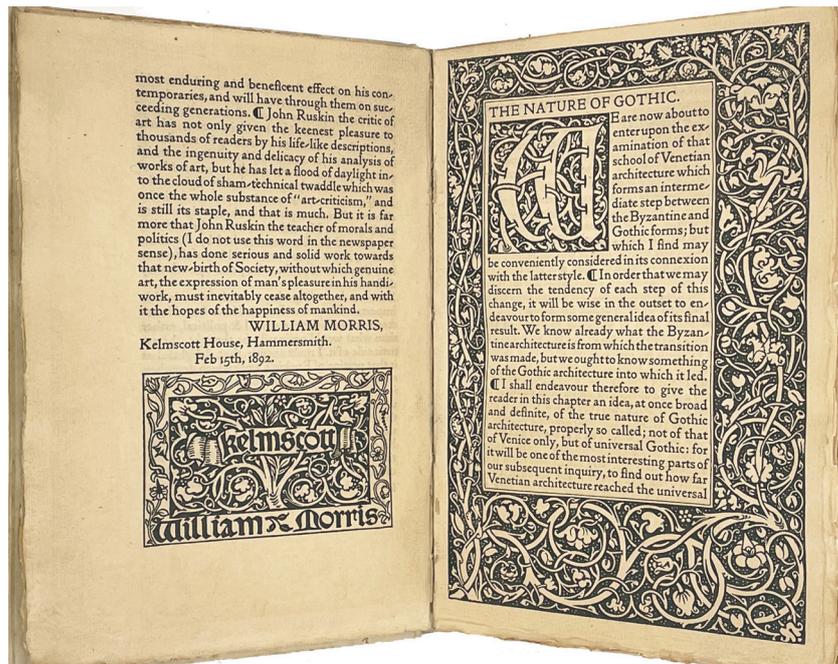
47. **KELMSCOTT PRESS. RUSKIN, John.**
The Nature of Gothic. A Chapter of the Stones of Venice.
 Hammersmith, Kelmscott Press, 1892

¶ One of 500 copies printed on paper, there were no vellum copies. 20 architectural line-block figures in text. Border on the first page of the text, 111 six- and, mainly, ten-line initial letters, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated. Press device printed in two places at the end of the table of contents and on the colophon. Printed in black and red Golden type on hand-made Batchelor

Flower paper, with decorated initials, numbers, titles and side notes printed in red throughout. Sm. 4to., original stiff vellum with brown silk ties, yapp edges, spine lettered in gilt, fore- and lower edges untrimmed. A very good tight copy without the usual bowing and with all the ties, vellum with some marks and a little darkening to the edges. £3200

The chapter from his *Stones of Venice* which Ruskin always believed to be the most important and which was first printed separately in 1854 as a sixpenny pamphlet. Morris held it in high regard. Ruskin felt the same way about Morris, saying of him, 'Morris is beaten gold'.

Petersen, Bibliography of the Kelmscott Press, A4; S.C. Cockerell in his Annotated List of the Books from the Press in 'A Note by William Morris on His Aims in Founding the Kelmscott Press' [A53], 1898, p. 23-4



With Selwyn Image's Greek type – an extraordinarily bright copy

48. **KELMSCOTT PRESS. SWINBURNE, Algernon C.**
Atalanta in Calydon: A Tragedy.

Hammersmith, Kelmscott Press., 1894

¶ One of 250 copies printed on paper, (a further 8 copies were printed on vellum). Elaborate woodcut title page with border, border, three-quarter and corner borders, marginal ornaments and 85 three-, six-, eight- and eleven -line initials, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, woodcut press device on colophon. Printed in red and black in Troy type with argument and dramatis personae in Chaucer type and with Greek type designed by Selwyn Image, with the help of Emery Walker on hand-made Batchelor Perch paper. Large 4to., original limp vellum, brown silk ties, yapp edges, title in gilt in Golden type on the spine. An extremely bright, clean and crisp copy, lower cover slightly bowed. £5000

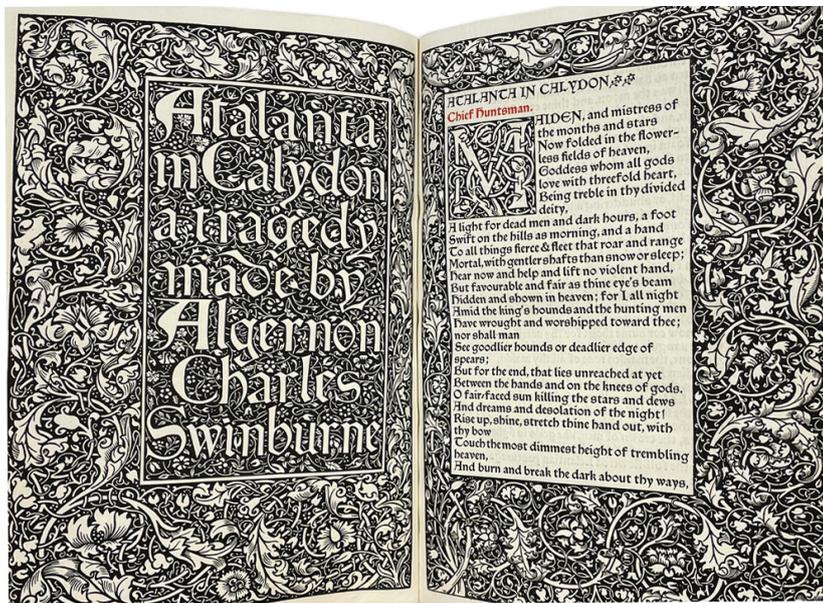
Selwyn Image's rather beautiful Greek type was based on a tenth century ms. and an early Spanish printed book in the British Museum. It was the only time Morris used type designed by another.

Atalanta in Calydon was first published in 1865 and was Swinburne's first great literary success. In it he recreated in English the form and spirit of Greek tragedy telling the story of Meleager of Calydon whose mother dreamed before his birth that he should live no longer than when the brand then in the fire were consumed so she took it from the fire and kept it. He was a great warrior sailing with Jason after the golden fleece and winning 'the great praise of all men living'. Eventually to gain the love of the beautiful virgin Atalanta he slew a terrifying wild boar sent by Artemis to Calydon to punish the King for not honouring her.

He gave the spoils of the boar to Atalanta but his uncles were furious and set upon him, so Meleager slew them. His mother was so outraged by the murder of her brothers she put the brand upon the fire and as it wasted away, so did Meleager. As Swinburne put it in his 'argument': 'and this was his end, and the end of that hunting.'

Booklabel of the astronomer Henry Crozier Keating Plummer (1875-1946).

Peterson, *Bibliography of the Kelmscott Press*, A25; S.C. Cockerell in his *Annotated List of the Books from the Press in 'A Note by William Morris on His Aims in Founding the Kelmscott Press' [A53]*, 1898, p. 36



Subscribers' or 'Cranwell' edition of Lawrence's epic masterpiece

49. **LAWRENCE, T.E.**

The Seven Pillars of Wisdom. A Triumph.

[London, Privately Printed for the author by Manning Pike and H.J. Hodgson], 1926

¶ Subscribers' or 'Cranwell' edition being one of only 170 complete copies, inscribed 'Complete copy 1.XII.26, TES' by Lawrence in ink on p. xix, together with his ink correction

of the artist for 'The gad-fly' plate from Roberts to 'K'[ennington]. Frontispiece portrait of King Feysal, 66 plates (mostly colour) & text illustrations after Roberts, Eric Kennington, Paul Nash, Blair Hughes-Stanton, Nicholson and others, decorative initials by Edward Wadsworth, endpapers by Kennington, 4 linen backed folding maps. Here is included the 'Prickly Pear' plate not called for in the list of illustrations but, as usual, doesn't have the Nash line drawings as called for in the list on pp.92 and 208. Printed in red and black. In this copy page xv is mispaginated as viii.

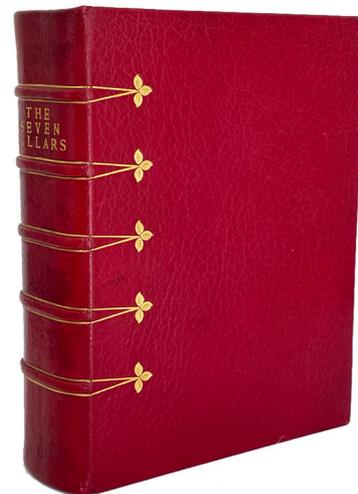
¶ 4to, in a handsome contemporary full scarlet morocco binding with gilt fillets across each spine band reaching points on each side with triple leaf tools, spine in compartments with raised bands lettered in gilt in the second compartments, top edges gilt, others untrimmed, a little darkening in places to the spine but still a very attractive copy housed in a later matching rose morocco and linen cloth solander box. O'Brien notes that copies were bound differently by several different binders. **£80000**

A very handsome copy of Lawrence's epic masterpiece and stuff of legend in which he reveals 'by sheer willpower he made history' (Oxford DNB). Following his astonishing diplomatic and military career in Arabia and with legendary standing in the public imagination, TE Lawrence bought his Dorset retreat Cloud's Hill in 1924 in order to finish his account of the war which became Seven Pillars of Wisdom. This was his second draft of the book, the first he finished in November 1919 but, according to TEL, he lost it on Reading Station. He finished the second draft in 1922 and after much work, the book finally appeared in this private edition in 1926 after a painful birth reflecting his passion for fine printing and illustration.

The book describes a gruelling campaign which is concluded by the Arab liberation of Damascus which he views as a triumph, as shown by the book's subtitle, and vindicated his faith in the Arabs.

Booklabel of the collector Felix Dennis dated 2009.

O'Brien A040



Copy no.1, inscribed to Edward Johnston by Pepler and signed by Gill – a important artefact and symbol of the development of the British Arts and Crafts Guild movement

50. **PEPLER, Douglas.**

The Devil's Devices or Control versus Service.

London, published at the Hampshire Hog Workshops, Hampshire Hog Lane, Hammersmith, 1915
 6 wood cuts and 5 triangular devices by Eric Gill. Copy no.1 of 200 numbered 'proof' copies, signed by Eric Gill and inscribed by Douglas Pepler. 12mo., original quarter smooth canvas with red paper covered pictorial boards, some rubbing to boards, a couple of small marks, bumping to head and tail of spine, otherwise a very good copy of this early Gill work and collaboration with Pepler. £2500

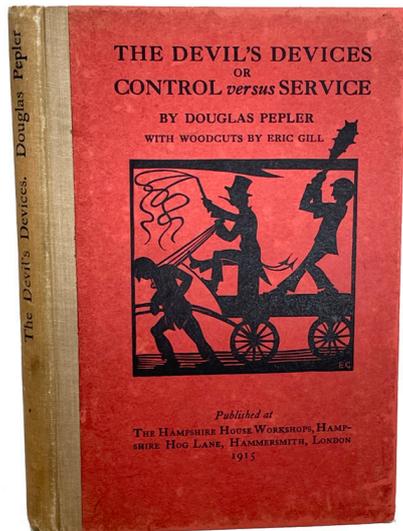
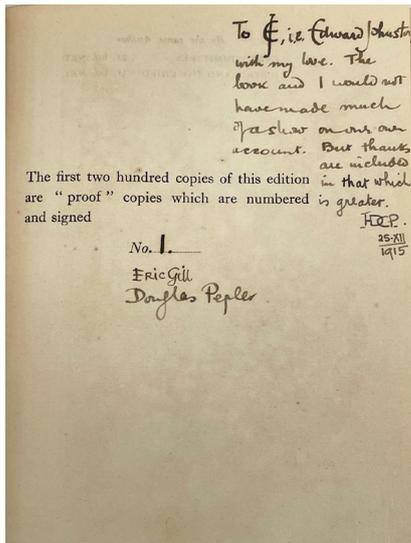
The book from the Hampshire House Workshop which is viewed as the precursor to the S. Dominic's Press, inscribed for Christmas by Pepler to his fellow Hampshire House Workshop member and great calligrapher Edward Johnston 'To EJ with my love. The book and I would not have made much of a show on our own account. But thanks are included in that which is greater. HDCP 25.XII.1915.' Thus this copy uncovers a key moment in the establishment of the Guild so important to the development of the Arts and Crafts movement and Morris's ideas.

Edward Johnston was also one of the dedicatees of the book along with G.K. Chesterton and Eric Gill.

Hammersmith was the home of a community of craftsmen, a tradition which had begun with William Morris. Cobden-Sanderson and Emery Walker lived there as did Edward Johnston, of London Underground typeface fame, who was an enormous influence on Gill. Another inhabitant and a key figure in Gill's life was Hilary Douglas Clarke Pepler who lived 3 doors up from Johnston on Hammersmith Terrace. Johnston and Pepler were close emotionally and artistically and their friendship gradually extended to include the Gill's who lived close by in Black Lion Lane.

In 1907 Eric Gill moved to Ditchling in Sussex from his home in Hammersmith where he began to develop artistically, producing sculpture and sowing the seeds for the artists' community which was to be established there. In 1912 his mentor Edward Johnston joined him in Ditchling and Gill moved to Hopkin's Crank on Ditchling Common outside the village. In 1914 Gill began one of his great works – the relief sculptures of the Stations of the Cross for Westminster Cathedral.

He remained involved with Pepler and later with The Hampshire House Workshops which had been founded by Pepler using the variety of skilled artisans and workers who congregated in Hammersmith at the beginning of the war. In 1915, after becoming a publisher with Gill and Johnston's help under the Hampshire House Workshops imprint, Pepler joined his friends in Sussex.





51. **VALE PRESS. FIELD, Michael.
Julia Domna.**

London, Printed at the Ballantyne Press for the Vale Press, 1903

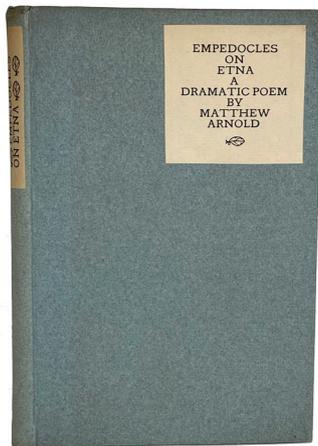
¶ One of 10 copies on vellum. Decorations designed and cut on the wood by Charles Ricketts. Printed in red and black in Vale type on vellum. 8vo., bound in original full limp vellum with sewn with exposed thongs, spine gilt to a design by Charles Ricketts. An extremely good, partially unopened copy. **£14000**

Julia Domna is a poetic drama by Edith Cooper and Katherine Bradley who wrote as Michael Field. The protagonist was the first Roman Empress of the Severan dynasty.

Watry, Vale Press B41



ARTISTS' & FINE PRESS BOOKS



52. **VALE PRESS. ARNOLD, Matthew.**
Empedocles on Etna. A Dramatic Poem.

London, printed at the Ballantyne Press, 1896

¶ One of 210 copies. Engraved title page with 'Laurel' border initials and decorations by Charles Ricketts, printed in Vale type in red and black. 8vo, original blue paper covered boards, printed paper labels on spine and upper cover. A very good, fresh copy. **£320**

Campbell Dodgson's copy, with his booklabel. Campbell Dodgson (1867–1948) was the famous art historian who was Keeper of Prints and Drawings at the British Museum. He was a friend of many key figures of the day including Shannon and Ricketts, Wilde and Lord Alfred Douglas as well as Laurence Binyon, whom he hired as an assistant Keeper.

Watry: *The Vale Press, B8*

53. **CIRCLE PRESS. KING, Ronald. b.1932**
Turn Over Darling.

London, Circle Press, 1994/2022

¶ One of a final series of signed copies limited to 25. Printed by hand on Khadi Indian hand-made paper, bound into tan handmade paper covers and inserted into grey card slip-case. **£300**

A series of 6 double-sided blind-embossed images printed in wire, which, when folded and juxtaposed in sequence, make eleven reclining nudes which change position from front to back view.



Cleverly constructed to form a carousel

54. **DORNY, Bertrand. NOEL, Bernard.**

Au bord des Levres

Nice, Jacques Matarasso, 1986

¶ No. I of VI copies for the artist, signed by artist and author, of a total edition of 66. Large original colour aquatint with embossing by Dorny running over 5 leaves. Typography by Uriel Abraham and the prints by Mario Boni. 12.5 × 10.5 cms, leporello with a tab so the whole work can form a carousel, in the original wrappers with the verso of the front with a square of blue paper at the end meeting a strip of paper at the front. **£750**

Dorny (1931-2015) was a Parisian artist, painter, engraver and remarkable French book artist. Noël, who died in 2021, was a prize winning French poet and writer known for his artists' books collaborations



By one of the founders of the Belgian geometrical abstract art movement, 'Art Abstrait'

55. **DELAHAUT, Jo.**

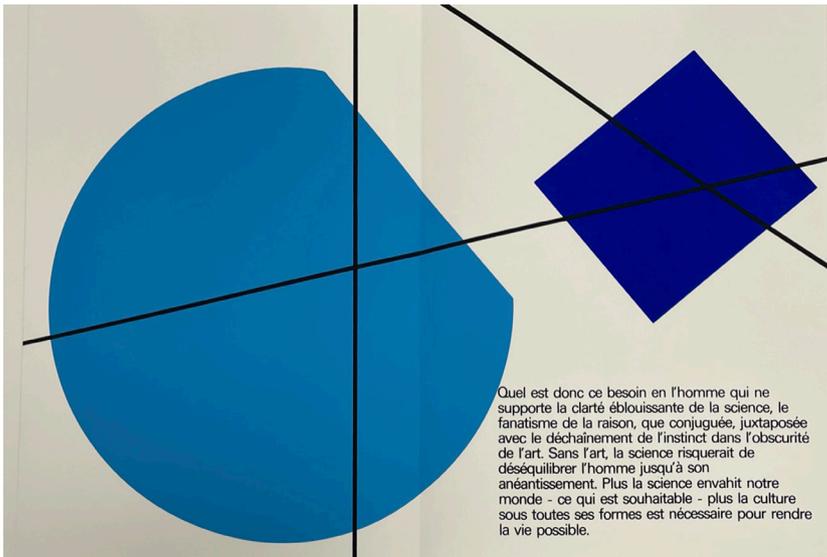
EF...

Bruxelles, le serigraphie Jean-Luc Stas, mis en page par Joelle Pontseel, 1985

¶ No. 63 of 100 copies. 6 double pages abstract colour silkscreen prints with large printed text with title page and colophon. Folio, loose as issued in yellow paper wrapper in a purple cloth covered chemise and green cloth slipcase with EF... printed on the cover. In excellent condition. **£900**

The painter Jo Delahaut is one of the pivotal figures of the geometric abstraction in Belgium. He was born in Liège and studied at the local Art Academy. After an exhibition in Charleroi (1942), he makes his first abstract works and within La Jeune Peinture Belge group show in 1947 he is the only representative of abstract art. Under the influence of the work by Auguste Herbin, he moved increasingly towards the geometric abstraction. In 1952, he established Belgian art circle Art Abstrait along with Pol Bury, Jean Milo, Georges Collignon and Albert Saverys, among others, and became one of the most emblematic figures of so-called 'geometrical abstraction'. Subsequently, Delahaut established Art abstrait-Formes (1956) and Art Construit (1960). With Bury, he writes the manifesto La Spatialisme in 1954. One of his last major retrospective exhibitions was held in the Musée d'Art wallon in 1990.

In this publication, illustrated with double page geometrical abstract silk prints, he publishes some of his ideas about abstract art and the relation between the artist and his art.



One of only 120 copies

56. **MIDNIGHT PAPER SALES. McNEAR, Suzanne. SCHANILEC, Gaylord. Excerpts from a Wisconsin Childhood.**

Wisconsin, Midnight Paper Sales, 1997

¶ 4 colour wood engravings by Schanilec. One of only 120 copies, this no. 51, signed by Schanilec and McNear. Handset, printed and bound by Ruth Raich and Gaylord Schanilec during the winter of 1996-7. Set in Joanna type on Arches paper. Pp. 17. 12mo., [11 × 17 cms], original quarter black cloth over Angela Ligouri's blue marbled paper boards, printed title label to spine, housed in original black cloth slipcase. An excellent copy. **£180**

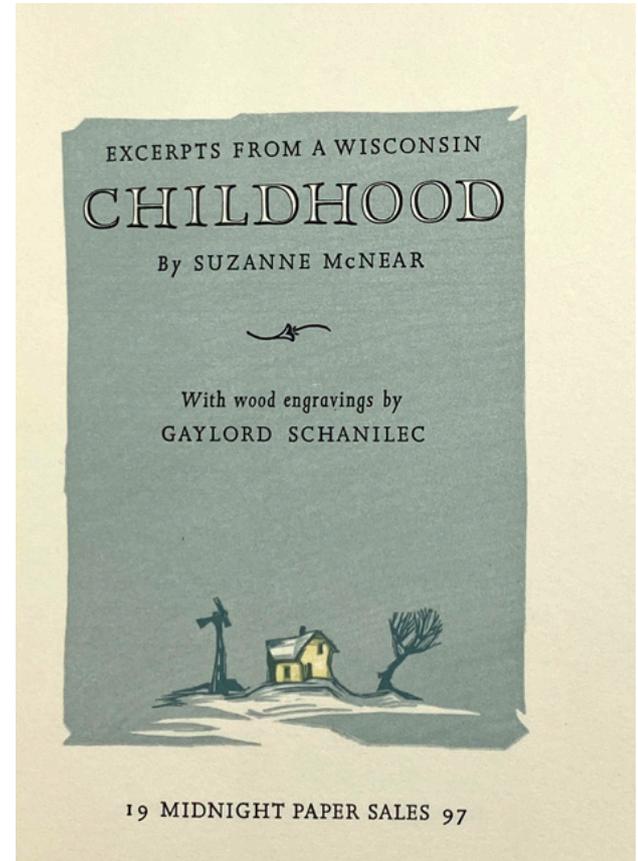
Quarter to Midnight, A.163.

57. **OLD SCHOOL PRESS. VAN KRIMPEN, Jan.**

Some Van Krimpen Types. Old School Press, 2018

¶ One of 60 numbered copies. Printed in red and black on Zerkall paper. 18 pp. Oblong thin 8vo., bound in original Curwen paper and sewn with ribbon in a stab binding. As new. **£80**

The types used are Open Kapitalen, Van Dijck Roman, Van Dijck Italic, various pt sizes of Van Dijck, Cancelleresca Bastarda, Lutetia italic, Romulus roman and Romulus italic.



LOMBARDIQUES

Gilgengart Textura
Wilhelm Klingenspor Schrift
Gotische

Elzévir : Vénitien-Humane (1460-)

Vénitienne
Humanes

Elzévir - Manuce - Garamont - Jannon (1500-)

Aldegarajan

Elzévir - Transitionnel - Kis - Janson. (1600-)

ABCONKaeiôun

GRANDJEAN ou le *Romain du roi* fut gravé exclusivement pour le roi *Louis XIV* dans les confins de l'Imprimerie royale au Louvre à Paris. Caractère conçu sans recours à la calligraphie.

Elzévir : Réale. Caslon-Baskerville (1720-)

Réales Réales

MANUEL Typographique UTILE aux gens de lettres est publié par Pierre-Simon Fournier « le jeune » en 1766. Des faux découps de nos yeux. Ces caractères nous instruisent. Es par cet Art ingénieux, Tous les salons s'immortalisent.

Style rationnel : Didot-Bodoni (1780-)

Didone 1784
Normande

ANTIQUES : CASLON 1816

MARCELLIN LEGRAND 1834

LETTRÉS SANS TRAITÉ
CASLON 1844
BOURGEOIS D'ONIC

Égyptienne

Néo-Elzévir (Revival 1848 Perrin, Lyon)

ÉTROITES MODERNES

Clarendon
Style De Vinne

Latines Serrées & Larges

Scripte

Didot Italien XVIII^e

ÉCLAIRÉES

Mmes Bâtardes

ROMANTIQUES

Lithographiques

Écritures Informelles Monomètres

PTAVANCES
EXOTIQUES-COLONIALES

Art Nouveau

Liberty Italia

Excentriques M

Egyptienne

ROMAIN calamique

Jugendstil

ἡ ἱεραρχία

58. PETROPOLIS EDITIONS. CAINE, Michael. **Cahier Classification Historique Caractères Typographique Occidentaux.**

Paris, Caine Imprimé, 2022

¶ One of 20 copies. Conceived, set and printed by Michael Caine on papier velin Somerset blanc 300g. 20 × 50 cms, 4 very large pages of 82 different typefaces in a folding leporello, loose as issued in gold/yellow paper wrappers printed in purple ink. **£400**

The typefaces are all sampled in letterpress printed with their names in their own type through the ages from Lombardiques to Linéales.

59. **RIGHI, Francois.**

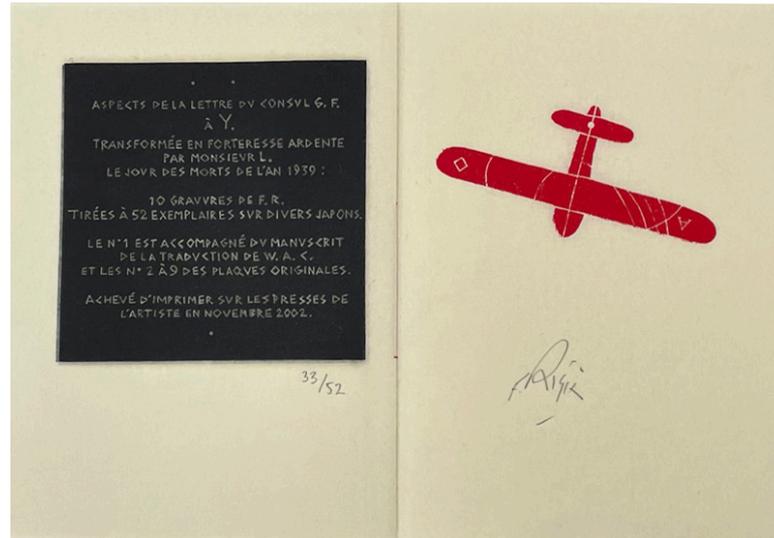
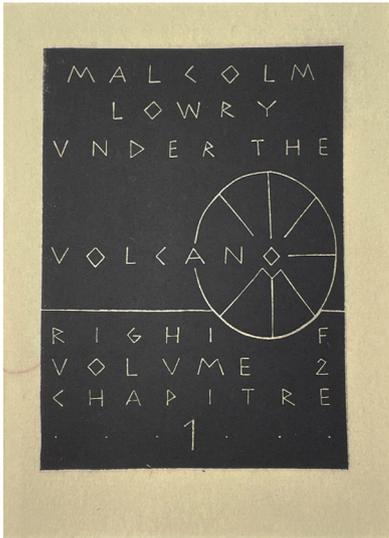
Malcolm Lowry: Under the Volcano Volume 2 Chapitre 1.

Ivoy-le-Pre, Printed at the press of the artist on the Day of the Dead, 2002

¶ No. 33 of 52 copies. 10 engraved pages including text (in English) and images created on polymer and printed in black by the artist. 10 gravures, textes et images, en taille d'épargne sure poly, imprimees en noir sur la presses de l'artist'. 1 folding leaf printed in red with a long extract from Chapter 1 of Malcom Lowry's Under the Volcano translated into French (21 × 29.7 cms). Printed on japon paper. 11.8 × 16 cms. 16pp., folded and sewn with red thread. Housed in a black cloth solander box. Extremely good. £750

The Colophon declares: 'Aspects de la lettre du consul G.F. a Y. transformée en forteresse ardente par Monsieur L. Le jour des morts de l'an 1939' ('Aspects of the letter from consul G.F. to Y. transformed into a fiery fortress by Monsieur L. The Day of the Dead, 1939)

François Righi, born in 1946, is a visual artist and publisher. The four books he created around Malcolm Lowry's Under the Volcano are a fascinating part of his output. He was heavily influenced by the 1947 novel which is about Geoffrey Firmin, an alcoholic British consul in the Mexican city of Quauhnhac on the Day of the Dead in 1938. The whole novel is based on a single day following the Consul from the return of his wife in the morning to his violent death at the end of the day.



Righi has written that his series of four books based on Under the Volcano can be seen as a reduction of Lowry's masterpiece which he took with him to Mexico. After reading it he wanted to deliver his own vision brought to him by Lowry's work. He produced one book based on the panic of the Consul and inspired by the unfinished poem in the novel. In this extension of his vision he uses the letter by the Consul which is found and burned as the starting point for his work being interested in the modifications of the form of the letter by the destruction of it. He calls this 'Visible Darkness'.

60. **RIGHI, Francois.**

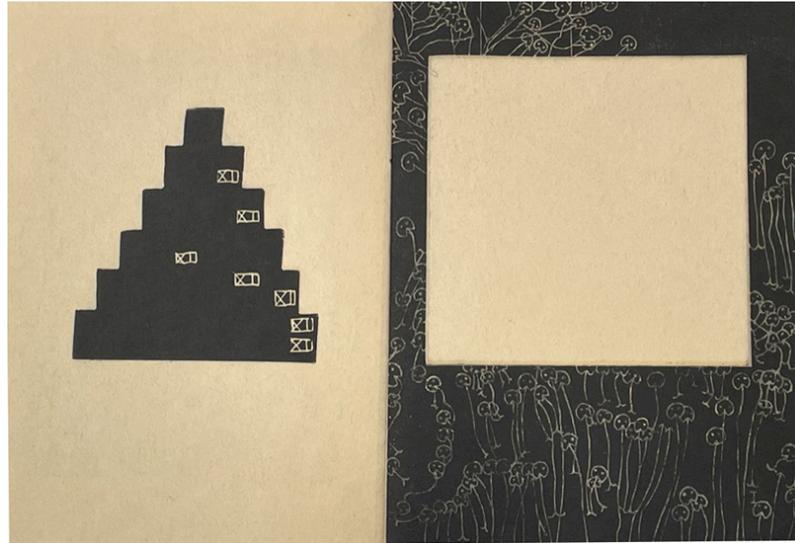
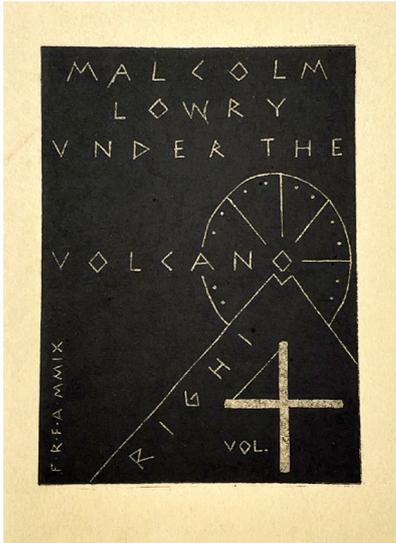
Malcolm Lowry: Under the Volcano Volume 4

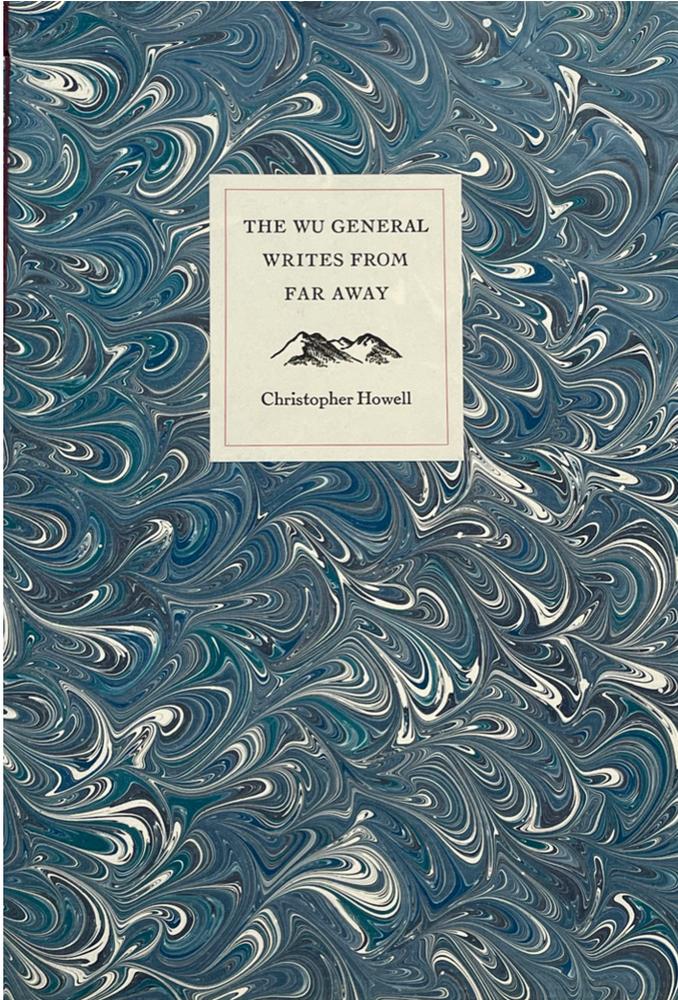
Ivoy-le-Pre, Printed at the press of the artist on The Day of the Dead, 2002

¶ One of 12 special copies of an edition of 36, this no. 4, signed by the artist. 11 engraving engraved on polyvinyl with 4 additional prints signed and numbered on a single piece of paper, folded and inserted loose. Printed on japon minota paper. 11.8 × 16 cms. 16pp., sewn as issued, housed in a black cloth solander box. As new. **£1400**

Volume 4 of Righi's series of artists' books based on Malcolm Lowry's Under the Volcano. A special edition with the original poly plate for pp. V and VI.

In the engraved colophon Righi writes '13 morts, 30 blesses lors d'une fusillade sure une base militaire Americane. Es inevitable la muerte del Papa.' [13 dead, 30 injured in a shooting on an American military base. The death of the father is inevitable]. (see description of no.59)





61. **RORER, Abigail. HOWELL, Christopher.**

The Wu General Writes from Far Away.

Lone Oak Press, 1990

¶ 5 wood engravings by Abigail Rorer. One of 120 copies, this no. 86 signed by author and illustrator. Printed in Cochin type on Japanese Mulberry paper. 8vo., original marbled paper wrappers, sewn on the outside in the Japanese manner, printed paper label with vignette by Rorer on the upper cover, housed in a maroon buckram chemise with printed paper labels on the upper cover and spine. **£200**

A beautiful book, printed at The Sun Hill Press in Mass. for Abigail Rorer.



Pochoir illustrations in a French publication thanking Britain for their help in WWI

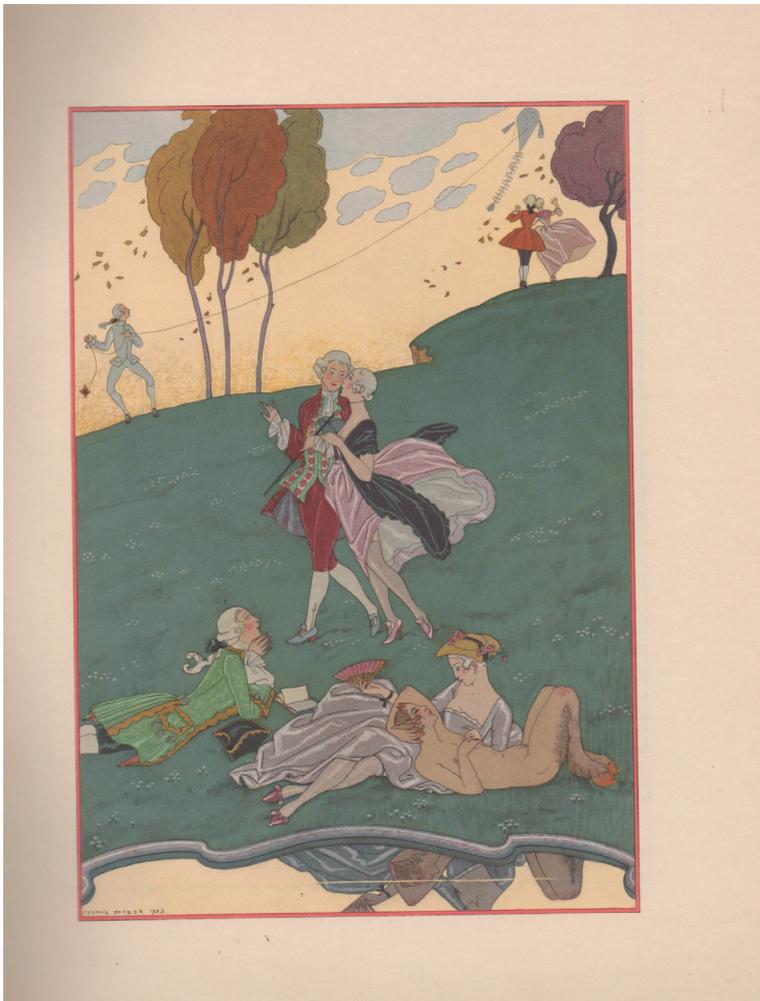
62. **ARNOUX, Guy. BOUTET DE MONVEL, Roger.**

Le Bon Anglais.

Paris, Chez Devambez, c.1917

¶ 12 pochoir coloured illustrations and front cover by Guy Arnoux. Pp. 26. Oblong 16mo., sewn as issued in the original printed and handcoloured wrappers. A very good copy. **£350**

A very charming homage to France's ally in WWI. The topics, each with a full page illustration by Arnoux, are Peacetime, First Contact between French and British troops, The Lieutenant (comme Hercule enfant), the Indian soldiers, the Black Watch, the Captain and the Nurse, the Irish soldiers, the Major, the Mascot, 'Ship-Ahoy' ie the Navy, the Good Scots and 'God Save the King' with the Guards marching band.



Special copy with an extra suite of plates in black and white

63. **BARBIER, George. VERLAINE, Paul.
Fêtes Galantes.**

Paris, H. Piazza, 1928

¶ No. 151 of 200 special copies printed on japon with an extra suite of illustrations in black and white. 20 full page hand-coloured pochoir plates plus pochoir title page and two pochoir illustrations on the wrappers by George Barbier (the plates signed and dated in the plate between 1920 and 1928). 4to., original wrappers with pochoir illustrations by Barbier on the front and back, spine and upper cover lettered in green, extra suite in the original patterned paper covered portfolio and both housed together in the original patterned paper covered slipcase. An extremely good, bright copy in very fresh wrappers, the portfolio has some wear to the spine and the slipcase is darkened and rubbed at the edges. **£3500**

Barbier's exquisite Art Deco rendering of Verlaine's poetry.

Carteret IV – 393

A fine display of pochoir with an original signed watercolour of a Mauritian slave by Brunelleschi

64. **BRUNELLESCHI, Umberto. SAINT-PIERRE, Bernadin de.**

Paul et Virginie.

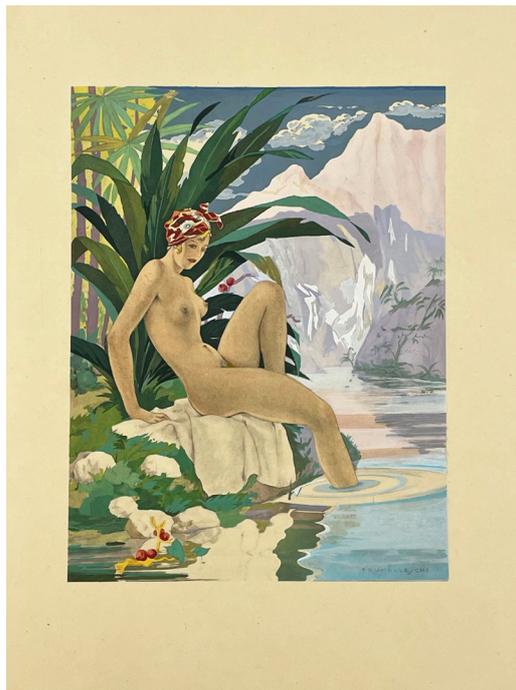
Paris, F. Guillot, 1943

¶ One of only 3 copies on Japon imperial numbered 23 to 25, this no.24 (the total edition was 525). With an original watercolour signed by Brunelleschi. 12 full page illustrations, 3 headpieces and 3 initials by Brunelleschi vibrantly coloured in pochoir by Vairel. 4to., original printed wrappers, housed in the original chemise with blue lettering on spine and card slipcase. An extremely good, bright and unopened copy, the slipcase has a little wear. **£2000**

A tale of two childhood friends set on the Ile de France (Mauritius) which was published in 1788 and supported the philosophy of Rousseau.

Although Paul and Virginie do own slaves, the book does argue for the emancipation of slaves.

The watercolour is particularly striking being a strong full length portrait of a Mauritian slave.



Collection of 28 wood engravings, most signed and inscribed by New York engraver John DePol

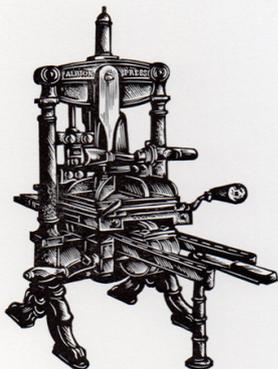
65. **DePOL, John.**

Archive of John DePol wood engravings, prospectuses, Christmas cards and keepsakes. 1940-1990

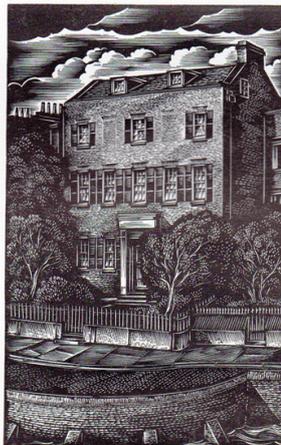
¶ The collection includes 28 proof wood engravings most of which are inscribed and signed by the artist with editions varying between 20 and 110 copies and several of which are of printing presses. There are also a number of Christmas cards incorporating DePol illustrations including lithographs and wood engravings dating from the 1940s to the 1990s one with a t/s describing the illustrations on that particular card.

¶ There are also 7 prospectuses for books with DePol illustrations and a publication by the Endgrain Press of New York: 'Places and Things. A Few Miscellaneous Wood Engravings by DePol published in New York in 1951. £750

John DePol (1913-2004) was a New York wood engraver. He was inspired by his city and was well known for his work with John Fass of the Hammer Creek Press, the Yellow Barn Press (we have several engravings here for their book 'William Morris, Master Craftsmen' and other works) the Stone House Press.



FOR STEVE SAXE
DEC. 12, 1986 D.
30



KOLINSKOTT HOUSE

DePol

C/DEC. 1985 - FOR YELLOW BARN PRESS

EPITHALAMION



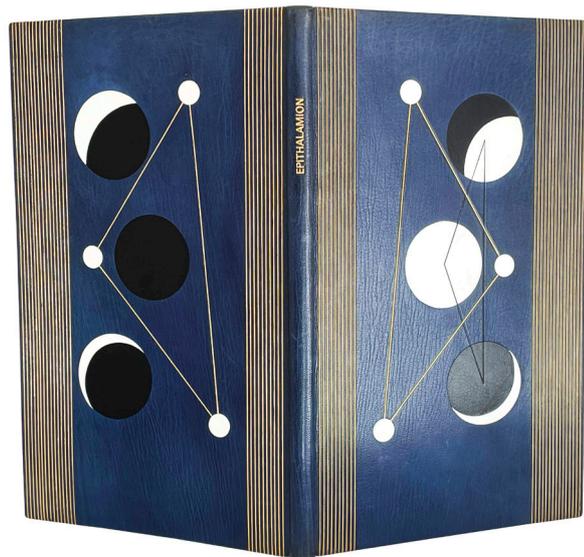
A celebration of the love between Ida Graves and Blair Hughes-Stanton, beautifully bound by David Sellars to the artist's design

66. **HUGHES-STANTON, Blair.**
Epithalamion. A poem by Ida Graves.

Colchester & London, Gemini Press & Basilisk Press, 1934 & 1980

¶ One of 25 special copies on Japanese vellum signed by Blair Hughes-Stanton and specially bound. 23 full page wood engravings by Blair Hughes-Stanton. Printed in Blado italic. Tall folio, bound by David Sellars to Hughes-Stanton's design in 1979 in full blue morocco, white and black spherical calf onlays with gilt tooled lines on both covers and two triangles one in gilt the other in carbon, top edge gilt. An extremely fine copy in the original black clamshell box. Included in the box is the accompanying 12 pp. folio pamphlet in blue wrappers published by the Basilisk Press in 1980 'Background to the Ida Graves poems Epithalamion'. £6800

This book was printed by the Gemini Press in 1934 to celebrate the love between Ida Graves and Blair Hughes-Stanton who had left his wife Gertrude Hermes to join her. But Ida Graves' husband denied her a divorce. This book is a celebration of the star-crossed lovers.





67. **LEIGHTON, Clare.**
Eight Christmas Cards all with original wood engravings, mostly signed.

London, 37 Belsize Park Gardens, c. 1922-29

¶ 8 Christmas Cards each with a small wood engraving by Clare Leighton pasted onto the front, 6 of which are signed by the artist in pencil. 3 are on a single card, two with short Christmas inscriptions written and signed by Leighton in ink, 5 are 4pp greetings cards with printed greetings and Leighton's address on the inside, 2 of which have handwritten notes, one with a signature. **£1800**

The handwritten note for 1928 states 'I go to America on Sat 22nd for 2 or 3 months...' – the second is inscribed 'to you and Jock. We're both down with influenza at the moment & go to the cottage for Christmas to recuperate... I hope this is worthy of joining your little army of my prints...'

68. **PAUL-MARGUERITTE, Lucie. MARTIN, Charles.**

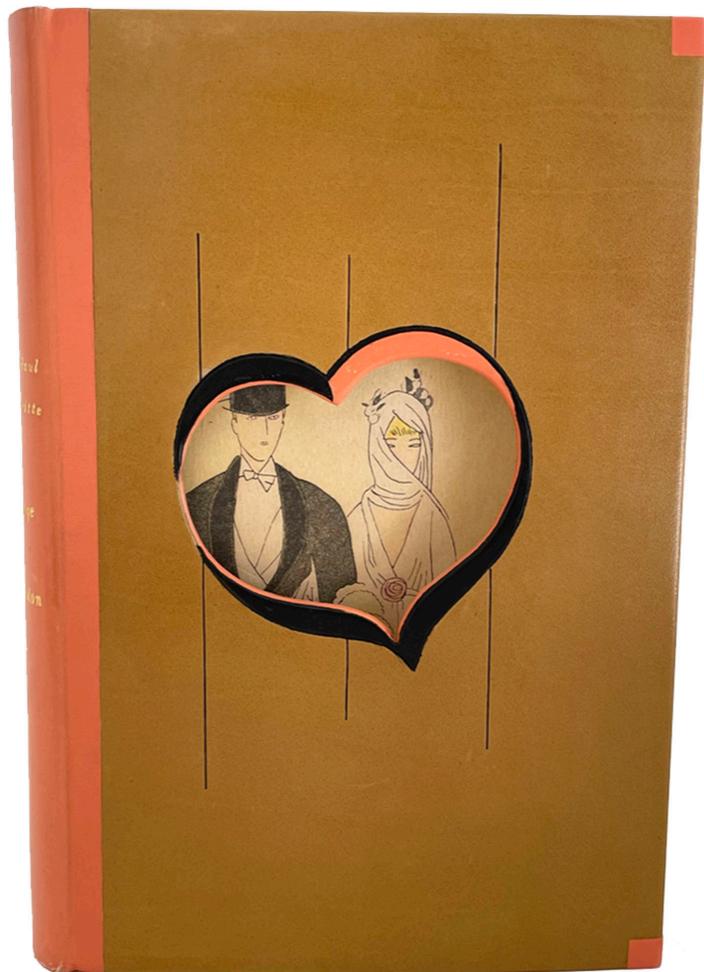
Le singe et son violon.

Paris, Albin Michel, 1918.

¶ First edition. One of 25 numbered copies on papier de Hollande of only 40 large paper copies. 173 black and white art deco illustrations by Charles Martin, highlighted in red/orange. 12mo., bound by Bichon in full polished tan calf, spine and square corners in salmon pink calf, the upper cover has a cut out heart bordered in black and salmon pink calf revealing the illustration of the original cover beneath it showing a married couple, smooth spine titled in gilt, balsa doublures, top edge gilt, original wrappers bound in the original wood veneer slipcase edges with salmon pink calf. **£1750**

« Combien d'hommes se marient sans savoir ce qu'est une femme ! Combien ont procédé avec elle comme le singe de Cassan avec son violon ! Ils ont brisé le cœur qu'ils ne comprenaient pas, comme ils ont flétri et dédaigné le bijou dont le secret leur était inconnu. »
['How many men marry without knowing what a woman is! How many treat her like Cassan's monkey with his violin! They broke the heart that they did not understand, as they withered and disdained the jewel whose secret was unknown to them.'] H. de Balzac.

A bittersweet tale of a romance, with Martin's charming and elegant illustrations in a splendid binding by Bichon.



One of the masterpieces of British pochoir with superb Nash illustrations and binding

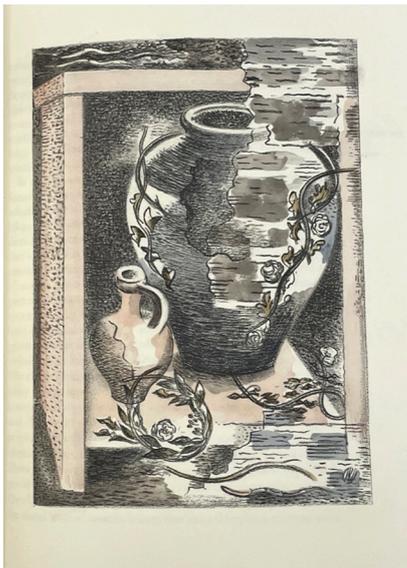
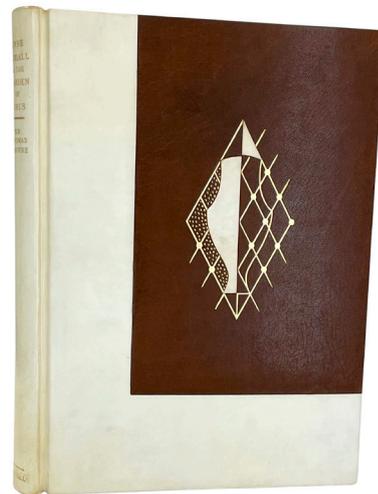
69. **NASH, Paul. BROWNE, Sir Thomas. CURWEN PRESS. Urne Buriall and the Garden of Cyrus.**

London, printed at Curwen Press for Cassell & Co., 1932
¶ 32 pochoir illustrations by Paul Nash, made up of 15 full page plates and 17 smaller head and tail pieces. One of 215 copies, this no.124. Folio, bound by Sangorski & Sutcliffe to a design by Paul Nash in vellum with a large inlay of brown goatskin with two vellum onlays and tooled with a gilt design of an urn and a quincuncial lozenge, lower board tooled in gilt with brown morocco onlays, all edges gilt, in the original brown cloth slipcase. An extremely good, crisp

copy with booklabel of the bookseller Philip Duschesnes of New York on rear pastedown. £9000

This justly famous book was published during the height of the depression, when the market for deluxe books was in a severe slump. As a result only some eighty copies were sold at the time of publication which were bound by the firm of Nevetts Ltd. The balance were kept as unbound sheets, saved only from the indignity of remaining by the efforts of the instigator of the book, Desmond Flowers. These sheets were then bound to the same Nash design by Sangorski and Sutcliffe over a period of many years, this is a fairly early version.

The illustrations were coloured through stencils at the Curwen Press over a lithographic key printed by Charles Whittingham and Griggs and they represent one of the crowning achievements of Curwen's use of the pochoir technique. Urne Buriall, itself a masterpiece of English literature, is widely accepted as Paul Nash's masterpiece in book illustration and as one of the greatest British illustrated books of the twentieth century.



The rarest of Repton's books in excellent condition – the introduction of the term 'landscape gardening' and the presentation of principles of his practice

70. **REPTON, Humphry.**

Sketches and Hints on Landscape Gardening, collected from Designs and Observations now in the Possession of the Different Noblemen and Gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.

London, W. Bulmer & Co., Shakespeare Printing-Office and sold by J. and J. Boydell and G. Nicol., [1794.]

¶ One of only 250 copies. 16 aquatint plates, comprising 10 coloured aquatint plates with moveable overslips (four folding) and 6 uncoloured or touched up tinted plates, 4 with moveable overslips, all overslips with their original tabs. Half-title and full title page. Oblong folio., contemporary blue straight-grain morocco with gilt roll tool and fillets as a border on both sides, greek key gilt border on turn-ins, marbled endpapers, top edge gilt, silk marker. Some very expert repair to spine (which was cleverly replaced to style by James and Stuart Brockman about 20 years ago) and edges of binding, a little shelf wear to bottom edge and some slight rubbing to sides. A very handsome copy. **£25000**

Humphry Repton's first book based primarily on his Red Book of Welbeck, a very prestigious commission from the Duke of Portland, but incorporating examples of his work on other estates to give a rounded presentation of his theories on the practice of what he called 'landscape gardening'.

He outlined the new concept in the introduction (p. xiii) – 'I have adopted the term Landscape Gardening as most proper, because the art can only be advanced and perfected by the united powers of the landscape painter and the practical gardener. The former must conceive a plan, which the latter may be able to execute; for though a painter may represent a beautiful landscape on his canvas, and even surpass nature by the combination of her choicest materials, yet the luxuriant imagination of the painter must be subjected to the gardener's practical logic in planting, digging and moving earth'.

Repton put together his 'Red Books' when asked to design a garden for a client – he completed at least 300. These books contained plans and watercolour sketches showing a landscape or garden in its original and in its proposed new state using 'flaps' or 'overslips' which showed the original when in place and revealing the proposed improvement when the flap was opened.

Abbey, Scenery. 388; Tooley, p.210



An extremely good untrimmed copy in contemporary boards

71. **REPTON, Humphry, assisted by his son J. Adey Repton. Fragments on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture, collected from various manuscripts, in the possession of the different Noblemen and Gentlemen, for whose use they were originally written; the whole tending to establish fixed principles in the respective arts.**

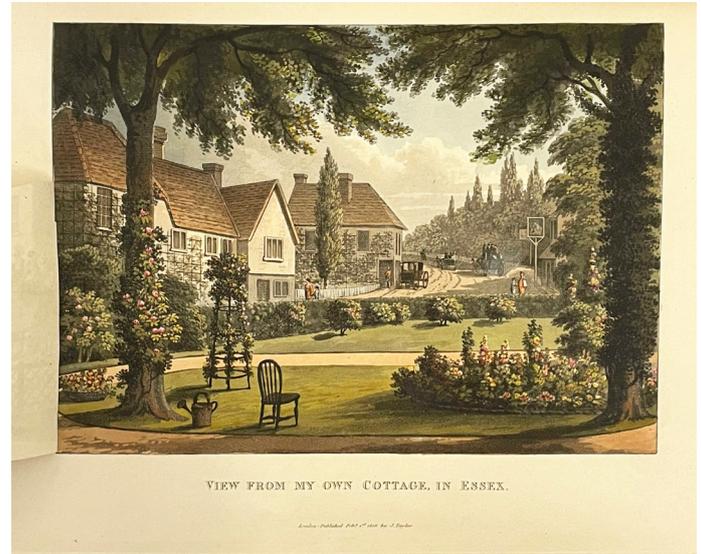
London, printed by T. Bensley for J. Taylor at the Architectural Library, High Holborn, 1816

¶ First edition, complete with half title and list of plates with errata. Plates from drawings by Humphry Repton. 24 hand-coloured aquatint plates, (3 double-page), of which 10 have overslips; 5 tinted aquatint plates, of which 1 has an overslip; 13 uncoloured aquatint plates, of which 3 have overslips; 9 uncoloured aquatint vignettes, of which 2 have overslips; wood-engraved vignettes and figures in text.

¶ Pp. xii, 238, [2] (list of plates). Large 4to., contemporary drab boards, a very good untrimmed copy. Rebacked with an early hand-written spine label laid down, boards a little worn but strengthened at very edges and hence a robust, handsome copy in original untrimmed condition with large margins. Housed in a green morocco backed solander box, spine gilt. £22000

Repton's final treatise on landscape gardening which brings together all of Repton's work into a book which could be understood by anyone interested. Charmingly the final plate with overslip shows the work Repton did on the aspect from his own cottage in Hare Street which what appears to be an image of the old man himself resting on the fence. He relates the care of the aspect of small areas as being the same as the great aristocratic estates and Royal domains. He talks of his framing of his 25 yards of Garden from which he can see 'the cheerful village, the high road, and that constant moving scene, which I would not exchange for any of the lonely parks that I have improved for others... Others prefer still life, I delight in movement'.

He rails against owners banishing the public from their grounds and writes that he believes that the beautiful parks and pleasure-grounds should be open 'to cheer the hearts and delight the eyes of all, who have taste to enjoy the benefits of Nature' whilst honouring the joy of ownership or what he calls 'Appropriation'.



In Fragment Twelve, titled 'Concerning Colours,' Repton discusses colour theory and includes detailed instructions for the artisans who colored the aquatints in *Fragments* by hand. In this chapter he illustrates his colour theory with a fascinating plate that includes a diagram explaining the 'Harmony of Colours' as well as instructions for colouring a landscape scene 'before and after sun-rise; that is, before and after the natural process of colouring takes place.'

He ends what he sees as his final words on his art with the words of Voltaire 'who, after enumerating various experiments to obtain happiness, concludes... Allons mes amis, il faut cultiver nos jardins.'

Repton died two years later.

Booklabel of George Seton Veitch

Abbey Scenery 391; *Tooley* p.208

An exceptional instructional copybook for women to learn the art of botanical watercolour painting

72. SMITH, Miss [J.?:]

Studies of Flowers from Nature. Dedicated by permission to Her Royal Highness Princess Elizabeth. This work will consist chiefly of a Selection of Subjects from the choicest Exotics, painted after Nature, with a correct outline of each and Instrucitons for producing a fac-Simile of the finished drawing by Miss Smith.

Adwick Hall, near Doncaster, printed for & sold by Miss Smith, [1817-1818].

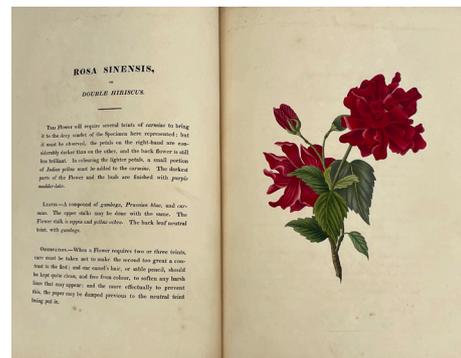
¶ Hand-coloured aquatint title page, 20 hand-coloured aquatint of flowers, each in two states – coloured and uncoloured for copying. Each image is preceded by a leaf of instructions to improve the Art of Colouring, 3pp. of subscribers at the rear. Folio, good ample margined copy in full contemporary straight grain rich purple/brown morocco, sides with blind-tooled roll borders, triple gilt fillets and a central lozenge stamped in blind with a floriate cornered gilt border, spine in compartments with raised bands, each panel elaborately blind tooled with gilt borders, titled in gilt in second panel, turn-ins with triple gilt fillets, all edges gilt. Joints and edges slightly rubbed, Dahlia plate with some staining which goes through to the very edges of the remaining two plates (not affecting images). Without the errata slip. Early 19th century bookseller's label of Smith, Elder & Co and a later one of George Gregory of Bath. £22500

A privately printed, finely illustrated instructional copybook intended as practice for amateur watercolourists and botanical artists, usually ladies, with uncoloured duplicate plates of each handcoloured aquatint and detailed instructions on colours to use and how to colour them so they look like Miss Smith's finished watercolours. One of the finest instruction manuals of its time, made when there was a keen interest in and fashion for botanical painting.

The work is dedicated to Princess Elizabeth who was a keen amateur artist. 92 copies sold on subscription and the list of subscribers is a clear indicator as to who would use the manual – gentlemen and primarily ladies of leisure. Interestingly the printer Ackermann ordered 10 copies.

The work can be dated from the paper which is watermarked 1817-18. We do not know anything about Miss Smith except where she lived. The flowers she illustrated apparently came from the Doncaster garden of a Mr. W. Crowder. She may have something to do with a Miss J. Smith whose work appeared in William Sole's *Menthae Britannicae* but this was published 20 years earlier.

Dunthorne 283; Nissen BBI 1855. OCLC lists just 7 copies in institutions, not all complete, in York, Cambridge, Harvard, Yale, Wisconsin, the Morgan Library and the Morton Arboretum.



First edition, affectionately inscribed by the author to a close friend on publication

73. **TZARA, Tristan. LEGER, Fernand.**

La Face Intérieure.

Paris, Pierre Seghers, 23rd October, 1953

¶ First edition. No. 129 of 750 copies on Hollande Pannekoek laid paper (there were a further 50 deluxe and 50 HC copies). Pp. 58, Sm. sq. 8vo., original wrappers with an orange, ivory and black lithograph by Fernand Léger. Extremely good. £850

Inscribed the day after publication by the author in ink to his friend Gaby Padora 'tres cordialement', dated with a little picture of a flower.



ERIC GILL PRINTS & ORIGINAL ARTWORK



74. **GILL, Eric.**
This is Saint Christopher. 1921
¶ An original pencil drawing with watercolour depicting St. Christopher carrying the Christ Child. Inscribed by the artist in pencil 'DEAR GORDIAN THIS IS SAINT CHRISTOPHER from daddy 2.9.'21.' with a symbol of St Dominic at the top of the image. Image size 6.5 cms x 11 cms, mounted and framed in an early frame. **£3200**

On the back of the frame is a label from The Piccadilly Gallery in 1985 stating it was sold to Barnabus McHenry that year.

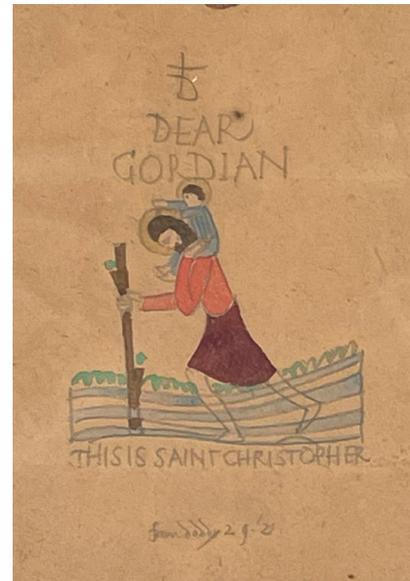
An enchanting image which Gill made for his adopted son Gordian. Eric and Mary only had daughters and after the birth of their youngest daughter Joanna in 1910, it became clear she was unable to bear any more children. In 1917 they decided to adopt one from the infants' home in Haywards Heath. Eventually they were allowed to take the 8 month old Gordian home to foster. Although he was never legally adopted he was brought up as their son. This drawing would have been done for Gordian when he was 4 years old.

Proof signed by the artist – the block was destroyed so prints are incredibly rare

75. **GILL, Eric.**
St. Christopher. 1923
¶ Original wood-engraving signed by Eric Gill, 'Eric G' in pencil, a very good impression. Sheet size 123 x 95 mms, image size 83 x 63 mms. **£1000**

Proof of a design for a carving of St. Christopher. Scarce as the block was destroyed and the image was not used elsewhere.

Physick 264



76. **GILL, Eric.**

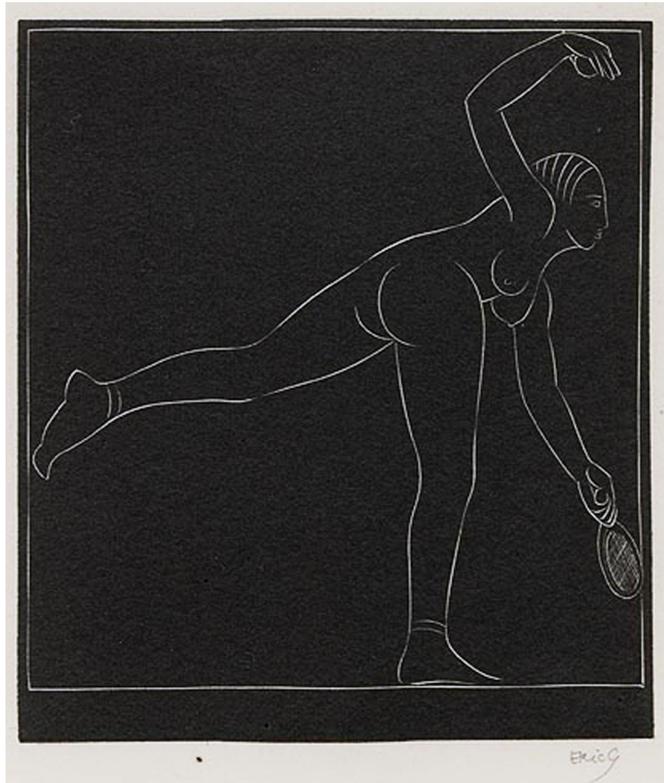
The Tennis Player. Proof signed by Gill, 1923

¶ Original proof wood engraving signed by Eric Gill, 'Eric G' in pencil.

Framed. Image size 11.6 × 10.2 cms. 1923 **£1800**

One of Gill's white on black, line wood-engravings, a classic image. Like *The Skaters*, it was based on a photograph in the 1923 *Daily Mirror*. Unusually for this image, the print is signed.

Physick 217



One of Gill's best known images, signed by the artist

77. **GILL, Eric.**

The Skaters. 1926

¶ Original copper engraving signed by Eric Gill 'EricG' in pencil and numbered 15/50. A remarkably fresh impression of the first state. Image size 11.3 × 11.3 cms. In a book mount. **£1200**

A superb and important image by Gill which was inspired by a photograph in the *Daily Mirror*. Gill removed the clothing and added the transparent skating skirts.

Physick 368

OTHER INTERESTING BOOKS & ARTIFACTS

78. **BOOK BOX.**
Book Box with hidden drinks bottle and glasses.
 ¶ Made c.1950 using two different 18th century volumes including an armorial binding. £500

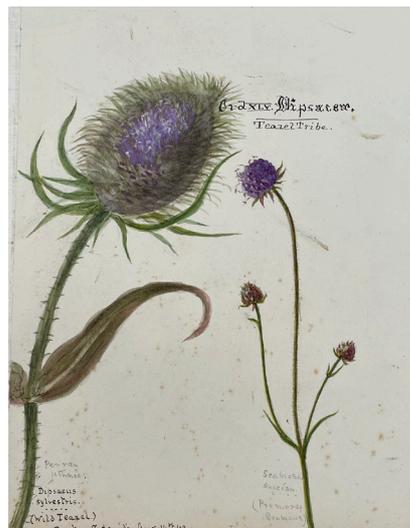


Hand-painted botanical observation in the West Country, well executed and presented with details of locations

79. **BORLASE, Mary.**
The Botany Book of Mary Borlase.

Cornwall, Begun February 16th 1883

¶ An album of 73 pages in total, 53 of which have one or more botanical watercolours by the artist, all labeled. The paintings are dated and with the location where the sample was picked or observed, sometimes with additional notes regarding rarity. The earlier pages are hand-numbered with 4 leaves seemingly removed (pp 8/9, 26/7, 38/9 and 40/41). 4to., bound in full leather album with a lattice tooling on both covers and double gilt fillets, the artist's name Mary is tooled in gilt on the upper cover. With an inscription in ink by the artist on the front pastedown. £750



An ambitious project by Mary Borlase as most pages have neatly written headings of different species, even if they are otherwise blank. Evidently her plan was to find the species and she laid out the whole idea in advance. Several pages are full and beautifully laid out, including a few with plants pasted in from other sketchbooks, allowing for a beautiful layering of the plants, some pages have just one watercolour. Mary Borlase showed some skill as an observer of plants and the accuracy of her drawing and colouring are very good.

Mary Borlase appears to have lived in Cornwall. Her surname name is Cornish and several of the specimens were found near Penzance, Lizard and Mullyon and other Cornish and West Country locations.



80. **ELIZABETH I. [HILLIARD, Nicholas].**

The Great Seal of Elizabeth I. , c.1586–1603

¶ Original wax seal of Elizabeth I depicting the monarch seated with regalia and flanked by coats of arms and mounted on horseback on the verso. The images encircled by the motto 'Elizabetha Dei Gracia Anglie Francie Et Hibernie Regina Fidei Defensor' (Elizabeth, by grace of God, Queen of England, France and Ireland, Defender of the Faith). 14.5 cms in diameter. Remains of original vellum tie attachments to head and foot. Contained within a half brown morocco custom-made fleece-lined solander box in half brown morocco over beige cloth. With a few small chips and cracks and a repair to the top (with loss to Queen's head verso) where a small section has been reattached, otherwise a remarkably good survival. **£2600**

A nice example of the second Great Seal of Elizabeth I used to authorise correspondence and state documents in the Queen's name. Designed by the celebrated Elizabethan miniaturist Nicholas Hilliard in 1584 and coming into use first in 1586, the seal was important as a symbol of power. Elizabeth knew how to project her image and Hilliard promoted it here to great affect with a typically resplendent dress, holding the great symbols of power, flanked by the royal arms, Tudor roses, a fleur de lys (France), and a harp (Ireland). The image presented in this seal became the unwritten 'official' portrayal of the queen and was reproduced in numerous portraits and illuminations.

On the death of the monarch or when a new design is approved, the matrix for the Great Seal is destroyed, in this case no further seals could be made after 1603.



Rare sample book of Shanghai silk in a multitude of subtle colours

81. **LIBERTY & CO SILK.**
Liberty Fabrics sample book, G2: Shanghai Silk.

London, Liberty & Co, c.1920s

¶ Small Liberty & Co sample book of 6 × 12 cms. The book has samples of 64 different colours of G2 Shanghai silks which were priced 4/11 a yard net (written in ink). Each sample bears a small sticker with the colour number on it. In light brown printed cloth with the spine at the top. £280

The V & A has examples of Liberty silks dated to 1914 and the Westminster Archives hold a sales brochure for them which they date to c.1923.

Arthur Liberty founded the business in 1875 first calling it 'East India House' where he solely sold Oriental imports – rugs, decorative objects and fabrics. By the turn of the 20th century demand had grown enormously and demand for Liberty's sumptuous fabrics became so strong that Liberty decided to import undyed fabrics and have them dyed and printed in England. These samples were from a time in the 1920s when Liberty had flowered as a brand and was internationally famous for its creativity in fashion and design.

A piece of romantic Victorian chromolithography

82. **LOËVEN, Justin.**
Forget Me Not. c.1870

¶ Chromolithograph Forget Me Not highlighted in gold, designed and drawn by Justin Loëven. 240 × 195 mm. Folded to give to a loved one – in this case 'Miss Sarah Plowman' written in ink on the verso was the lucky recipient! £50

Justin Loëven was known to be making these kinds of printed illuminations in England in the second half of the 19th century. He produced valentines and other friendship ephemera as well as similar plates in books between about 1840 and 1880.



A superb and remarkably large collection of souvenir 'napkins' printed by Sarah Burgess in London – including several Suffrage items, a memento of the Titanic and more...

83. **SARAH BURGESS, printer. WOMEN'S SUFFRAGE, SINKING OF THE TITANIC MEMORIAL, CORONATIONS, PROTESTS, STATE VISITS, ENTRY OF AMERICA INTO WWI & other events.**

43 Souvenir Napkins printed by a Woman Printer in London.

London, c.190–1917

¶ A superb collection of early 20th century commemorative souvenirs and programmes printed on crêpe paper squares with colour floral or figurative borders already applied to them. Each souvenir or 'broadside' is about 38 × 38 cms and professionally mounted on archival paper, all housed in a black cloth solander box with a black leather label on the upper cover lettered in gilt.

¶ Most of the napkins have the imprint of Sarah Burgess, printer, either at Artillery Lane, Bishopsgate or York Place, Strand, London where she moved in 1911. There is also one early napkin which has the imprint of Burgess William in Houndsditch and a very few with no imprint. **£4200**

An extraordinary survival by a remarkable and long-serving female printer. Sarah Burgess is described in a 1908 street directory as working out of 14 Artillery Lane, Bishopsgate: 'Mrs Sarah Burgess, manufacturer of paper switches, cut tissue, lace paper and shelf trimmings & confetti, and stationer, wholesale and export. She specialised in this kind of souvenir printing producing items for a variety of occasions including commemorative and state events, theatre programmes, visits from foreign statesmen, coronations, funerals and several suffrage events and commemorations.

An item in a newspaper titled Good Morning, 5 June 1945, tells a little more about Sarah Burgess. 'The men who stand on the kerb in some of London's principal streets and sell anything from a hairpin to a clock-work toy, all know 'Auntie'. They have known her for a good many years, but none of them remembers the day she set up business.

She is Mrs Sarah Burgess, who in her shop behind the Strand (the street used to be called Of Alley, but is now York Place), supplies them with the novelties they sell to the passers-by. And she is eighty years old.

It is over 50 years since 'Auntie' opened her 'swag' shop, and sold her first balloon to a street vendor. Since then she has been the friend of thousands of kerb-sellers and costers who

have come to her for toys, song-books, street guides, joke books, confetti... Coronations, royal weddings and Peace Days are the high-spots of 'Auntie's' life.'

The collection includes suffrage items: 'Souvenir in Affectionate Remembrance of Miss Emily Wilding Davison, the First Martyr to Give her Life in the Cause of the 'Women's Vote' [1913]; 'Souvenir in Commemoration of Great Law-Abiding Women's Suffrage Pilgrimage. Great Demonstration in Hyde Park and Service in St Paul's Cathedral.[1913]; 'Souvenir in Commemoration of the March through London of the Woman War Workers Saturday, July 22nd, 1916'; 'Votes for Woman Sovenir Official Programme'.

Titanic – 'Souvenir in Affectionate Remembrance of the Captain, Mates, Crew, and Passengers who lost their lives by the foundering of the World's biggest liner 'S S Titanic' [1912]

Other events include a 'Souvenir Programme of the Great Demonstration to Protest Against the Disestablishment of the Welsh Church' [1913]; 'Souvenir in Commemoration of America's Entrance into the Worlds Great War. [1917]; souvenirs of Edward VII's coronation, several openings of Parliament, visits of Statesmen, Edward VII's funeral, George V's coronation &c &c



Advertising artwork for pills which purify the blood and cure all diseases of the liver and the stomach with images of an Asian gentleman, Far Eastern Gentleman and a Native American with tomahawk

84. **TALLIS, Frederick, printer and publisher.**
Holloway's Pills and Ointment – original artwork, proof and brochure.

London, Frederick Tallis, Gough Square, 1863

¶ Original sepia ink drawing for advertising brochure for Holloway's Pills and Ointment, 1863. 180 × 135 mm. With a proof of another page from the brochure, plus a printed copy of the tri-fold brochure, 145 × 95 mm. **£400**

Work from the studio of the printer and publisher Frederick Tallis (1822–1901) who was a London printer and publisher. Initially working with his brother John, he launched into various publishing projects of his own, e.g. 'Tallis's London Weekly Paper' 1853; 'The Carriage Builders' and Harness Makers' Art Journal' 1859-1862; 'Examples of London and provincial street architecture of the Victorian age' 1861- 1862; 'The Jeweller's', Goldsmiths', Silversmiths' and Modellers' Journal of Art Manufacture' 1863; 'Tallis's local cab fares' 1882, etc. He went bankrupt twice but always recovered – a tenacious man! Sadly he died after a fall down the stairs.

[From: Laurence Worms & Ashley Baynton-Williams, *British map engraver: a dictionary of engravers, lithographers and their principal employers to 1850*. (London : Rare Book Society, 2011).]



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