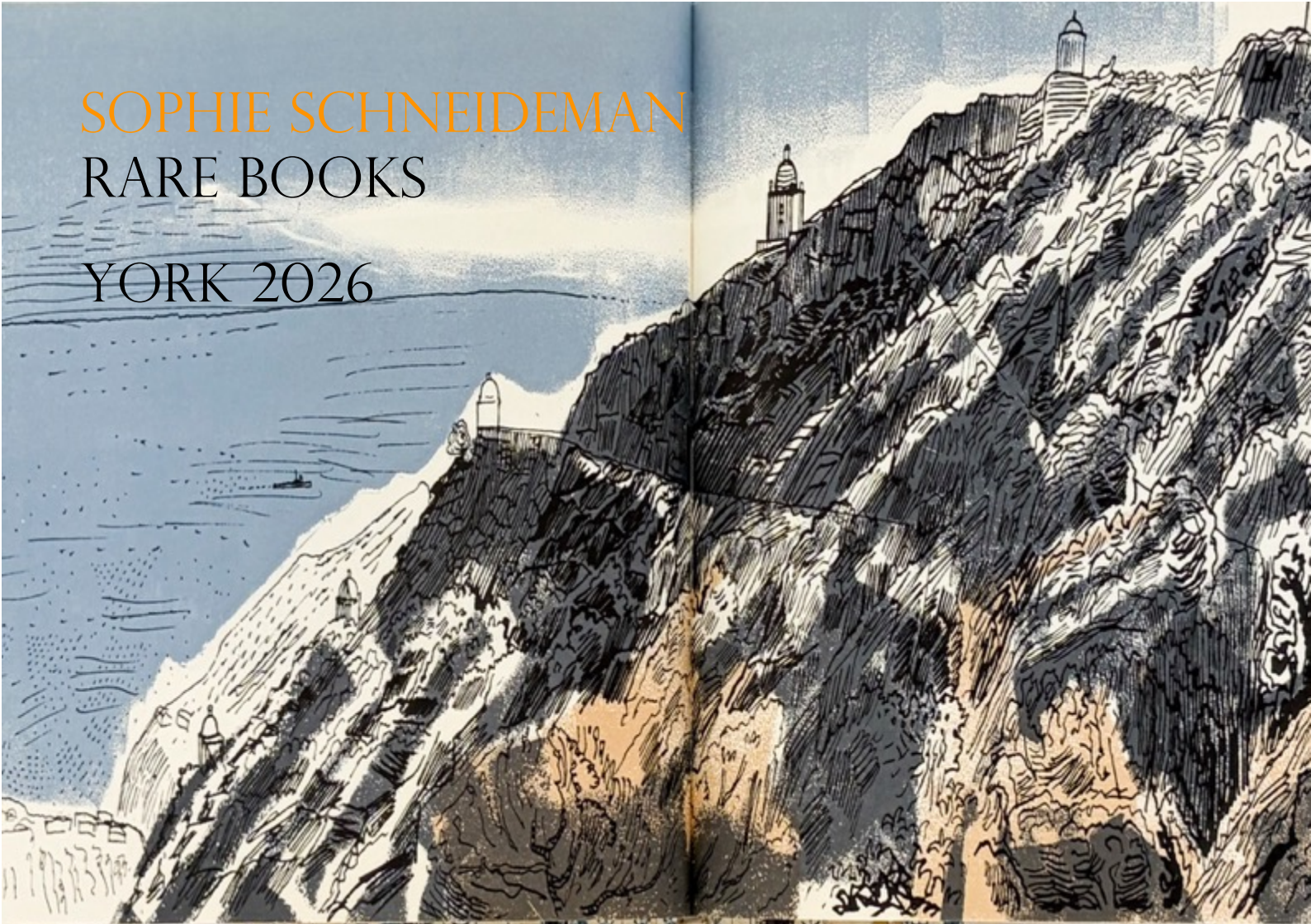


SOPHIE SCHNEIDEMAN
RARE BOOKS
YORK 2026





A fine example of 1930s Arts and Crafts in Birmingham
1. ILLUMINATED MANUSCRIPT. ADAMS, Cuthbert Harry. [DA VINCI, Leonardo].

Art. Revealing the Emotions and the Soul; The Head of Christ by Leonardo Da Vinci. From the 'Ministry of Art' by J.G. [John Gibbins]. 1932

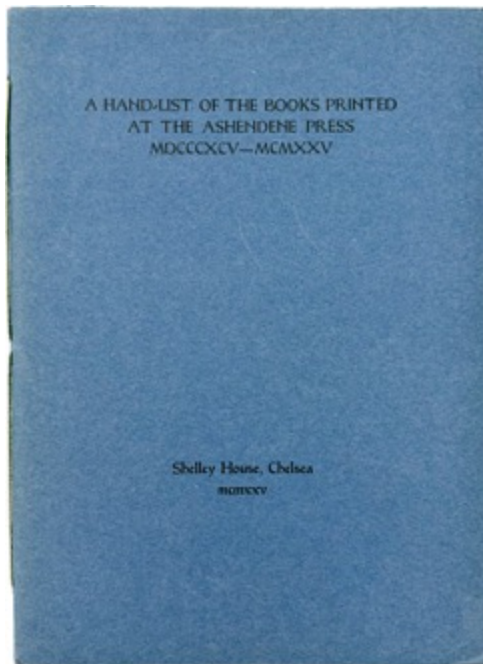
Illuminated calligraphic manuscript written out on vellum by Harry Cuthbert Adams, mounted to card. Calligraphic titles written out in blue and gilt with blue and gilt initial words for each of the five paragraphs which are written out in a fine calligraphic hand in black ink. Excellent central miniature, between the two columns of text, in watercolour and gouache of the Head of Christ after Leonardo Da Vinci, above a decorated crown of thorns with foliation beneath it which is initialed and dated by the artist with the title of the book which it is from below in blue ink. The manuscript is 22.5 x 28 cm, in a fine contemporary light wood frame which is 25 x 30 cm.

Affixed to the rear of the frame in an envelope is a contemporary headed card from The Ruskin Gallery in Birmingham with an als from the founder of the gallery John Gibbins, gifting the work to an A.M. Patrick with what appears to be a declaration of final gratitude to Mr Patrick and an acceptance of death written in August 1932.

£1600

A fine piece of work by the Birmingham illuminator and artist Harry Cuthbert Adams (1894-1974) reproducing Da Vinci's

work is a spectacular manner alongside an elegantly executed calligraphic text which is part of a text in "Ministry of Art" by the art dealer and art patron John Gibbins (1878-1932) who founded the Ruskin Gallery in Birmingham. The Ruskin Gallery opened its doors in 1925 and became one of Birmingham's leading venues for the exhibition of modern art. Gibbins exhibited both local artists, like Adams, and international artists including several who were what might have been termed 'avant-garde'. One of the galleries first exhibitions included artwork by Matisse, Bonnard and Vlaminck and the gallery became very well known for its 1928 ground-breaking exhibition of contemporary Russian art. Adams would have been part of Gibbins's inner circle as the gallery provided an outlet form the local Artist-Craftsmen Group which evolved into the Modern Group. A.M. Patrick to whom this was given by Gibbins was a Birmingham grandee being chairman of Britannic Assurance and with his son Joseph founded Edgbaston Garage which became Patrick Motors Group which still exists today. It is to be assumed that Patrick was a close friend and probably patron of Gibbins's gallery.



2. ASHENDENE PRESS.

A Hand-list of the Books Printed at the Ashendene Press MDCCCXCV - MCMXXV.

Shelley House, Chelsea, Ashendene Press, December, 1925

12 page list printed in red and black in Subiaco type. 217 x 155 mm, original blue printed wrappers, sewn with green silk thread as issued. An extraordinarily bright and fresh copy, near fine.

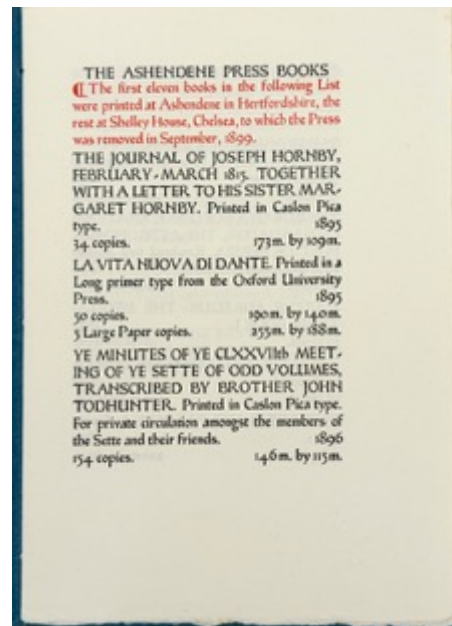
£400

Printed in December 1925 on the 31st anniversary of the founding of the Press. It states in the colophon "since December 1894 the Press has been almost continually at work, except during the five years of the War & after, 1914-1919".

The list clearly delineates books printed at Ashendene, those printed in Fell type from the Oxford University Press and those printed in Subiaco type.

It lists the books in preparation and mentions which paper was used for which and that any hand-drawn initials were by Hewitt who designed all the initials in colour except those in the Revelacion of Sanct Jhon and Utopia which were designed by Gill.

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



A list bibliography of the press with a correction in ink from the press

3. ASHENDENE PRESS.

A Chronological List, with prices, of the Forty Books printed at The Ashendene Press, 1895-1935. Ashendene Press, 1935

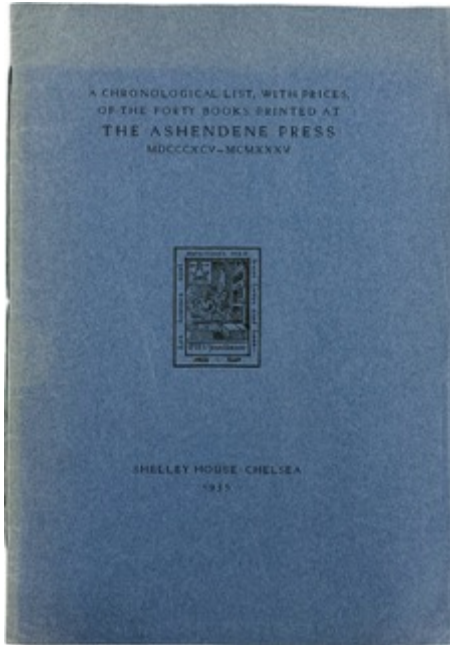
Similar to pp. 168-77 of the Ashendene Bibliography. Printed in red and black with a note in Ptolemy capitals at the end: "This final list of the books of the Ashendene Press was printed for private circulation only in the month of March, 1935". Folio, original blue printed wrappers, seven with green silk thread. Slight fading to the top edge and the spine and a little light creasing to the front edge of the wrappers.

£300

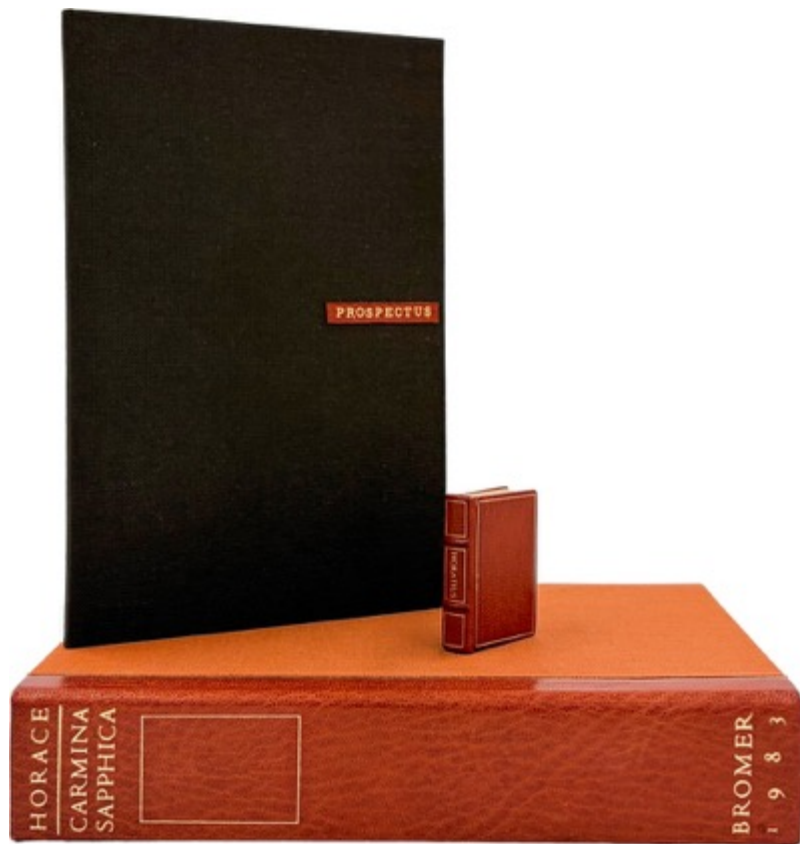
A very charming short list of the books and minor pieces printed at the Ashendene Press with details of numbers printed on paper and vellum and the prices they sold for.

This copy has a handwritten correction in ink, done at the press, altering the number of paper copies of the Vita di S. Chiara.

Franklin, Ashendene Press, p. 232



A CHRONOLOGICAL LIST OF THE BOOKS PRINTED AT THE PRESS TOGETHER WITH THE NUMBER OF COPIES PRINTED AND THE ISSUE PRICE OF SUCH OF THEM AS WERE OFFERED FOR SUBSCRIPTION				
1895.	The Journal of Joseph Hardy	paper 33	copies	not for sale
	La Vita Nuova di Dante	.. 50	..	..
1896.	Minutes of 21 discussion Meeting of 26 Sente di Gaid Valtures	.. 15-6	..	..
	Three Poems of John Milton	.. 50	..	..
	Rubricat of Omar Khayyam	.. 50	..	..
1897.	The Thoughts of Marcus Aurelius Antoninus, Book II.	.. 30	..	..
	The Book of Exhortations	.. 2-7	..	..
	Two Essays of Francis Lord Bacon	.. 16	..	..
	Preface to Tales of Canterbury	.. 50	..	..
1899.	Three Elegies: Lycidas, Adonais, Thyrsis	.. 50	..	..
1900.	The Song-Story of Anacrusis and Nicoletti	.. 40	..	£ 1. 2. 0
1901.	The Book off the Revelation off Saint John the Divine	.. 5-4	..	£ 1. 2. 0
1902.	La Istoria di Dante Alighieri	paper 135	..	£ 3. 5. 0
		vell. 14	..	£ 10. 10. 0
	The Song of Solomon	vell. 40	..	£ 10. 10. 0



4. [ASHENDENE PRESS facsimile]. HORACE
Carmina Sapphica for Queen Mary's Doll's House
Boston, Anne & David Bromer, 1983

No. 51 of 150 copies. A reproduction of the original book made by the Ashendene Press for Queen Mary's Doll's House, here with an introduction by Michael Hornby, son of the printer CH StJohn Hornby. 3.6 x 2.7 cm., bound in full niger to match the original by David Bourbeau, gilt ruled border on both sides, spine in compartments with raised bands, each panel with a gilt ruled border and gilt lettering in the central panel. Housed in the original clamshell box of niger backed tan cloth with a cloth portfolio housing 2 copies of the prospectus inserted loose. In fine condition.

£600

The original version of the miniature *Carmina Sapphica* produced from photographically reduced plates was limited to the Doll's House copy and a few more, probably less than 10 all of which went to members of his family (Hornby did not mention an edition in his bibliography). This is the only way to own this little rarity these days.



Lavishly and joyfully illustrated by Edward Bawden
5. BAWDEN, Edward. LION & UNICORN PRESS. CAROLINA, Pedro.

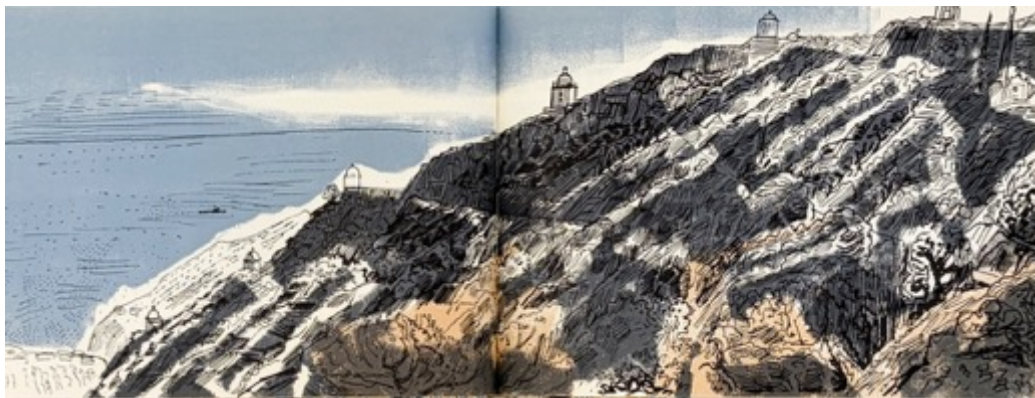
English As She Is Spoke. the New Guide of the Conversation in Portuguese and English.

London, Lion & Unicorn Press, 1960

No. 83 of 200 copies. Set in Scotch Roman and printed and bound at the Lion and Unicorn Press at the Royal College of Art in London. Profusely illustrated throughout in colour reproducing drawings taken from Edward Bawden's sketch-book (several double page), printed tissue guards throughout. 22.2 x 30.8 cm. Oblong 4to., original printed cloth with illustrations by Bawden on both sides in blue, yellow and white.

£500

A joyous and charmingly designed book with Bawden's colourful and lively illustrations and the hilarious text. Pedro Carolina produced this phrasebook in 1836 'O Novo Guia da Conversacao em Portuguez e Ingles' although he had no English and translated literally from Portuguese. There are so many funny translations..."For to ride a horse...Here is a horse who have a bad looks. Give me another; I will not that" and the strange: "He has spit in my coat", "He had drowned of debts", "He refuse to marry one's self".





FAMILIAR DIALOGUES

DIALOGOS

*Ciento é cincuenta francos (14,000 r.).
 Vm. achou á Buffon que lhe pedi?*

A hundred and fifty franks.
 Have you found the Buffon who I
 had call for?

*Só achéi á edição dos desenhos,
 adornada com figuras
 supereminente illustradas.*

I have only been able to procure the
 octo-decimo edition, which is
 embellished with plates beautifully
 coloured.

*Quando publico Vm. á sua obra
 catalogo?*

When do you think you will publish
 your new catalogue?

Saberi á fim lá para o fim d'este mês.

It will appear without fail towards
 the end of the month.

*Lembre-se de que preciso um
 exemplar.*

Remember that I want a copy.



One of only 32 deluxe copies

6. BLAKE, William. TRIANON PRESS.

Jerusalem. The Emanation of the Giant Albion.

London, printed in Paris at the Trianon Press for the Trustees of the William Blake Trust, 1974

Limited to 32 deluxe copies with extra material, proofs, stencil etc. 25 colour plates printed using the collotype and hand-stencil method, 8 proofs, and commentary by Geoffrey Keynes at the end, 8 colour facsimile trial proofs, 12 pages of text plus an extra suite of 14 states of plate C & D with a matching guide-sheet and pochoir stencil. Folio, original full brown morocco, in the original morocco edged marbled paper covered slipcase. Very slight fading to spine, otherwise extremely good.

£1400

The longest of Blake's prophetic books which tells of the fall of Albion, Blake's embodiment of man, or the Western World. Six copies were printed between 1820 & 1827 and a further 4 copies were printed posthumously. This is the facsimile of Lord Cunliffe's copy (copy B) and Kerrison Preston's proofs; the colouring differs markedly from the Stirling copy which was the first Trianon Press Blake facsimile published in 1950.

Bentley, Blake Books, A82.



7. BONE, David Muirhead. (1876-1953)

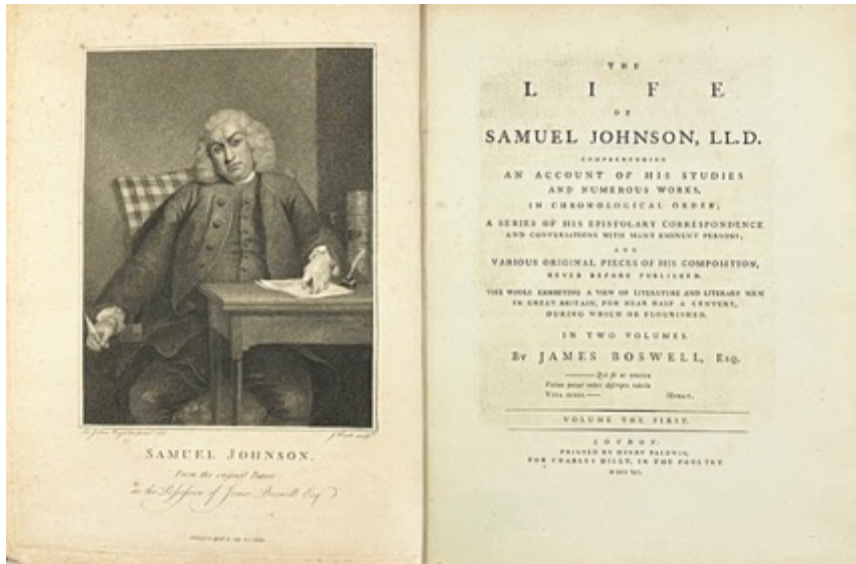
A Rainy Night in Rome. 1913

Original drypoint, signed in full in pencil. Image size 305 x 229 mms, sheet size 406 x 279 mms, mounted and framed. Mild creasing at top right corner of sheet far from the image, two barely perceptible printer's creases in the right margin, otherwise a very good, rich impression printed on paper with wide margins, with very pale fading round edges.

£1600

Sir David Muirhead Bone 1876-1953, the important Scottish engraver and Britain's first official WWI war artist was, at the time he produced 'A Rainy Night in Rome' a member of the New English Art Club being particularly associated with William Strang, Dugald MacColl and Alphonse Legros. Apart from his remarkably war images, he is known for his drypoints of architectural subjects and landscapes, often of scenes he found on his extensive foreign travels.

Dodgson 299



The greatest biography in the English language – a remarkable, untrimmed copy in contemporary boards
8. BOSWELL, James.

The Life of Johnson..in two volumes.

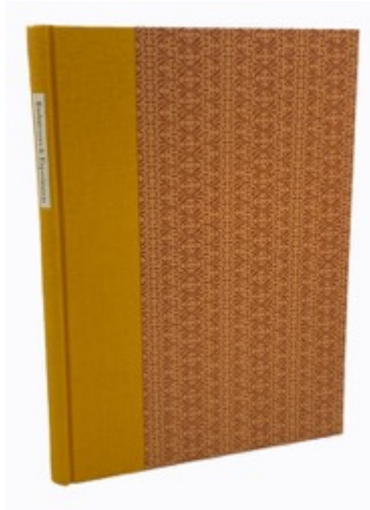
London, printed by Henry Baldwin for Charles Dilly, 1791

First edition mixed first and second issue, with 'give' on p.135 of the first volume but with some of the attributes of the first issue ie Mm4 in Volume I and E3 and Eee2 in Volume II are cancels. Engraved frontispiece portrait of Johnson by Heath, after Reynolds, 2 engraved plates of facsimiles by H. Shepherd. 4to., bound in contemporary calf, elegantly rebaced and reinforced at the edges with calf, with red morocco spine labels and gilt tooling, a few bumps and scratches to boards, but generally a very handsome copy.

£3500

According to the bibliographer Pottle, the 'gve' which is meant to denote the first issue is a rather overegged: "booksellers have given this rather uninteresting 'point' more attention than it deserves. There are probably varying states of some of the other leaves", hence this rather confusing half first/half second issue. It might be more realistic to call this a first edition and have done with it.

'Boswell's *Life of Johnson* is one of the best books in the world. It is assuredly a great, very great work. Homer is not more decidedly the first of Heroic Poets, - Shakespeare is not more decidedly the first of Orators, than Boswell is the first of Biographers. We are not sure that there is in the whole history of the human intellect so singular a phenomenon as this book. Many of the greatest men that ever lived have written biography; Boswell was one of the smallest men that ever lived, and he has beaten them all' (Macaulay, in the *Edinburgh Review*, 1831, ap. Allibone). W. Jackson Bate, Johnson's best modern biographer, assessed Boswell's achievement in this way: 'It was to be a new kind of biography - a life in Scenes, as though it were a kind of drama. And when this life in Scenes did appear, nothing comparable to it had existed. Nor has anything comparable been written since, because that special union of talents, opportunities, and subject matter has never been duplicated. If there were writers who had Boswell's opportunities of knowing their subject as well, they have not had his unusual combination of talents. If they had his talents, they have lacked his opportunities. The talents include his gift for empathy and dramatic imitation, his ability to draw people out and get them to talk freely, his astonishing memory for conversations, his zest and gusto, his generous capacity for admiration, and his sheer industry as a reporter - qualities that are by no means often found together. Whatever its limitations, the work remains unique among all writings by one human being about another in the drama, fidelity, and range of interests in the conversation of one of the most fascinating individuals in history, Samuel Johnson' (N. Y.: Harcourt Brace, 1977), pp. 365-366. Our copy has the original invoice to one James Turner dated 1903 from Ye Olde Boke Shoppe in Leeds and an additional portrait of Johnson. *Adam 2:37; Courtney 172-173; Grolier English 65; Pottle 79; Rothschild 463-465.*



9. BUCKLAND WRIGHT, John & Christopher. FLEECE PRESS.
Endeavours & Experiments. John Buckland Wright's essays in woodcut and colour engraving, together with other blocks remaining in his studio.

Upper Denby, Fleece Press, 2004

One of 150 copies of a total edition of 300 copies. 36 wood engravings printed from the original blocks, 14 colour and 4 black and white plates and tipped-in illustrations. Folio, original quarter mustard yellow cloth over patterned paper covered boards from a design by Buckland Wright, printed paper spine label, in the original slipcase. As new.

£320

With a description and printed examples of JBW's experiments with colour printing, culminating in the two wood engravings 'The Blue Dress' and 'The Red Room' of 1952, here printed by Ian Mortimer at I.M. Imprimis. Alongside this are reproductions of book illustrations, commercial work, designs for cards, announcements and publisher's marks and a descriptive account of all the rejected and unfinished blocks left in the artist's studio. Inserted loose is the prospectus and the original invoice for the book to David Chambers.



Plate 1. *Cup & Saucer* No. 1, 1929. L66 (192 x 264 mm)



**10. BUCKLAND WRIGHT, John & Christopher.
FLEECE PRESS.**

**To Beauty. John Buckland Wright's work with
Joseph Ishill of the Oriole Press.**

Huddersfield, Fleece Press, 2006

*15 printed wood engravings from Free Vistas and Yew Leaf and Lotus Petal
by John Buckland Wright. 7 tipped in plates. One of 246 copies printed on
Saunders mould-made paper by Simon Lawrence. 8vo, original russet cloth
backed, gold, brown and white marbled paper covered boards, printed paper
spine label, housed in the original russet brown cloth covered clamshell box. A
fine copy.*

£400

With an als from the printer at the time of publication to
David Chambers, with a humorous pochoir image of tennis
players as a header.



**11. BUCKLAND WRIGHT,
John & Christopher. FLEECE
PRESS.**

**Sensuous Lines: A Catalogue
Raisonne of the Metal Plate
Engravings and Intaglio Prints
of John Buckland Wright.**

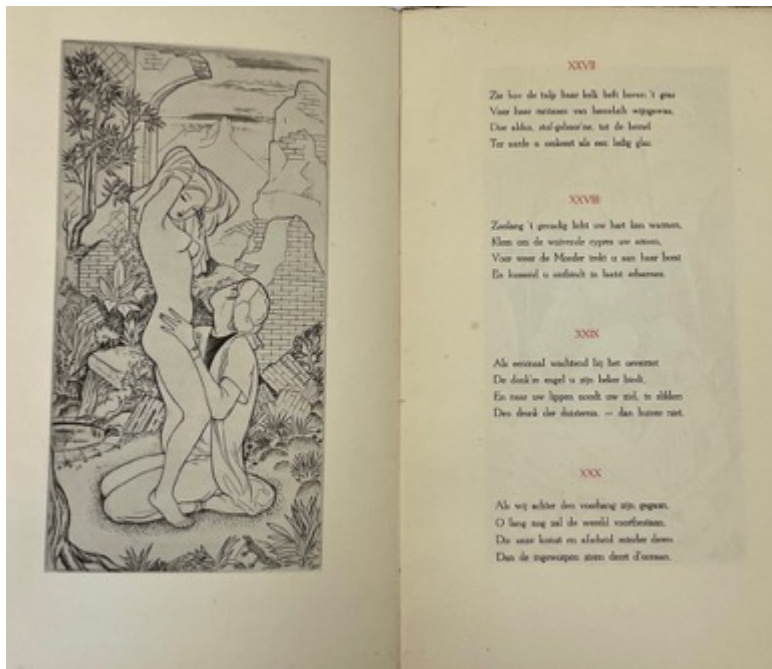
Upper Denby, Fleece Press, 2014

One of only 100 'A' copies bound in full cloth, of a total edition of 366. Tipped-in copper engraved frontispiece plus 413 illustrations. Oblong 4to., bound in full imperial purple cloth with printed paper spine label. In a later folding card protective cover. Errata slip pasted to front pastedown, prospectus inserted loose. A fine copy.

£1250

The sixth book in the series of Fleece Press books exploring the work of John Buckland Wright. This is a catalogue raisonne of all the prints he produced from metal plates

including drypoints, copper engraving and the intaglio process from his earliest plates in 1927 up to those he was working on at the time of his death and published posthumously. The scope is broad as it includes all the preparatory and final versions for the autonomous prints, Ex Libris and commercial work.



Dutch Resistance publication
**12. BUCKLAND WRIGHT, John. DE BEZIGE BIJ
 (BUSY BEE PRESS).**

**Rubaiyat of Omar Khayyam. [Kwatrijnen van
 Omar Khayyam].**

[Utrecht], De Bezige Bij (Busy Bee), 1944

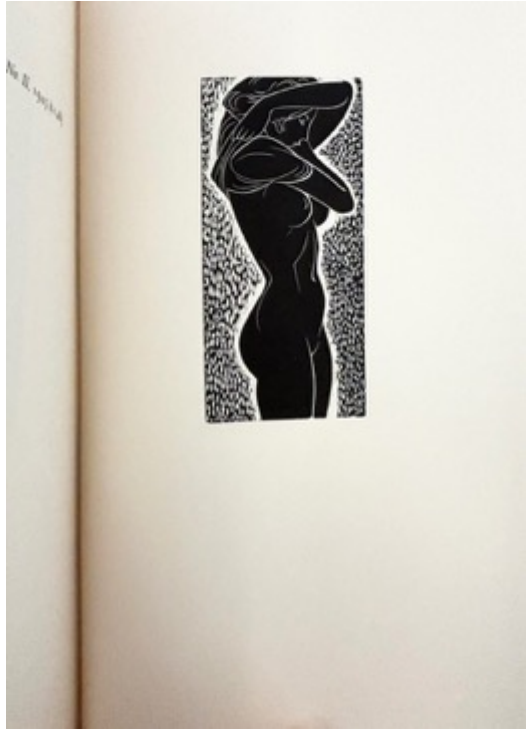
*11 collotype copper engravings by John Buckland Wright. No. 206 of 500
 copies. Printed by the Dutch Resistance Movement for private distribution.
 Printed in red and black with stars in blue on Dutch rag paper in Egmont
 type. Tall thin 8vo., original
 grey/blue wrappers with lettering
 and the stars of the Cassiopeia in red
 on the upper cover. Mild darkening
 to the edges, otherwise very good.*

£450

The 42 quatrains of the
 Rubaiyat printed here are a
 Dutch translation made by
 the poet 'Ponticus'
 (H.W.J.M. Keuls) from
 Fitzgerald's English version.



It is one of the extraordinary war-time productions of the Dutch Resistance and reproduces 11
 engravings from the Golden Cockerel Press special.
Simoni O2, Reid A42



13. BUCKLAND WRIGHT, John. FLEECE PRESS.

Bathers and Dancers.

Wakefield, Fleece Press, 1993

One of 180 copies. Introduced by Christopher Buckland Wright and signed by him on the colophon. 42 white line and silhouette engravings, 4 tipped in wood engravings and a tipped-in portrait of the artist and his wife. Set in Lutetia type and printed in red and black on Zerkall paper. 8vo., original quarter vellum with wood veneer sides, housed in the original salmon pink paper covered slipcase with grey cloth edges. A superb copy.

£750

The first of a series of books on Buckland Wright to come from the Fleece Press.





Several of Buckland Wright's most admired images printed from the original blocks
14. BUCKLAND WRIGHT, John. FLEECE PRESS.

Baigneuses.

Denby Dale, Fleece Press, 1995

One of 240 copies. 9 tipped in plates including photographs, reproductions of copper engravings and paintings plus 25 wood engravings by John Buckland Wright printed from the original blocks on the subject of women bathing. Printed in Centaur and Arrighi type. Folio, original quarter vellum with Compton marbled paper covered boards, spine lettered in gilt and housed in the original cloth covered solander box with printed spine label. A fine copy.

£750

The second of the series of Fleece Press books on the work of John Buckland Wright this focussing on women bathing and including several of his most beautiful images.





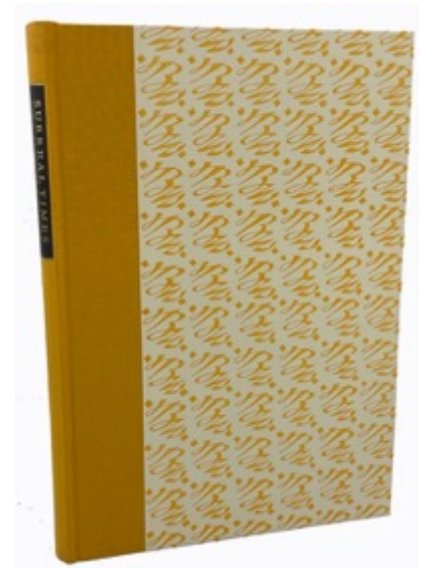
15. BUCKLAND WRIGHT, John. FLEECE PRESS.

Surreal Times. The Abstract Engravings and Wartime Letters of John Buckland Wright.

Upper Denby, Fleece Press, 2000

Introduced by Christopher Buckland Wright. 16 engravings printed from the original blocks and 10 tipped in illustrations of Buckland Wright prints One of 210 ordinary copies. Printed in orange and black in Van Dijk type on special Magnani mould-made paper. Folio, original mustard yellow quarter cloth over JBW designed patterned paper covered boards. In the original slipcase and housed in a later protective card folding box. £200

The third of the series of books on Buckland Wright's engravings from the Fleece Press, containing all the surrealist and abstract engravings from the artist's time in Paris and from London during and just after WWII. The printed paper for the binding is from his design for the binding of his Marriage of Cupid and Psyche.





The energetic passion of Swinburne's poem matched by Buckland Wright's sensual wood engravings

16. BUCKLAND WRIGHT, John. SWINBURNE, Charles Algernon.

Laus Veneris [The Praise of Venus].

London, Golden Cockerel Press, 1948

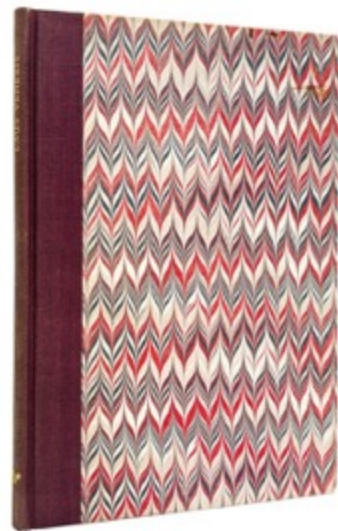
11 sensual wood engravings by Buckland Wright. No. 411 of 750 copies. Tall 8vo., original maroon cloth backed Cockerell patterned paper covered boards, gilt lettering on spine. A very good copy with bookseller's label of a bookshop in Cremorne, Australia.

£450

The energetic passion of Swinburne's poem *Laus Veneris*, the praise of Venus or Love, is based on the story of Tannhauser. In the legend Tannhauser falls in love with Venus and lives with her in

underworld home until he is filled with remorse and escapes her snares. He goes to Rome to ask the Pope to absolve him of his sins. The Pope declares it is not possible and as likely as his papal staff bursting into flower. Tannhauser returns to Vienna and although the Papal staff does blossom with flowers, the knight never knows of the divine miracle and spends his life in damnation. Throughout the poem Swinburne bemoans enslavement to love, or Tannhauser's damnation - "Alas thy beauty! for thy mouth's sweet sake/My soul is bitter to me, my limbs quake". Venus's beauty is seen as dangerous and creates an addiction in Tannhauser, and those like him, to physical love and sensuality.

As one might expect Buckland Wright responded from the heart and the poem finds its match in his elegantly erotic engravings.





17. BUCKLAND WRIGHT, John. VAUDOYER, Jean-Louis.

Donne-Moi Ton Cœur [Give Me Your Heart].

Maastricht, Editions A.A.M. Stols, 1931

With a copper engraving as a frontispiece by John Buckland Wright, loose as issued. 8vo., original wrappers. A little spotting to the edges, otherwise a very good copy. £1200

The eighth book in the Stols series 'Les Belles Heures'.

The copper engraving is rather in the style of Laboureur showing a semi-nude in her bedroom.

This copy belonged to John Buckland Wright and has been in the family since it was printed.

Reid, A4



18. 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.
£350

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.





19. CLOISTER PRESS. GRIBBLE, Vivien.

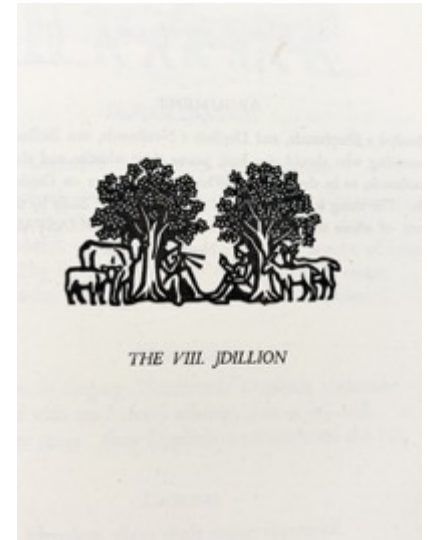
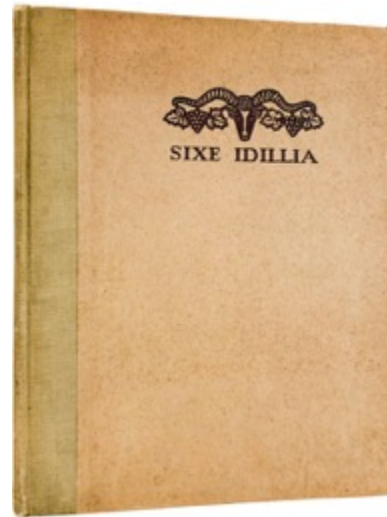
Sixe Idillia, that is, sixe small or petty poems, or aeglogues, chosen out of the right famous Sicilian Poet Theocritus, and translated into English verse.

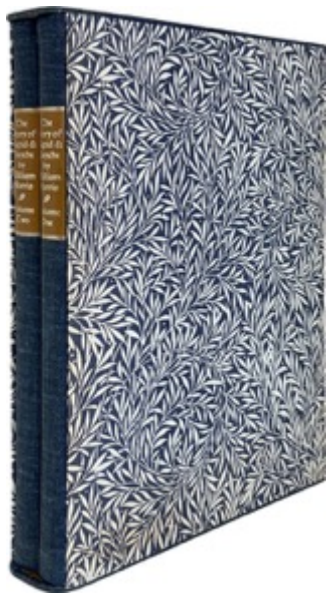
London, Duckworth & Co, 1922

33 woodcuts by Vivien Gribble. Printed on handmade paper. No.297 of 380 copies numbered and signed by the artist. Large 4to, original linen backed patterned paper boards. Browning to the endpapers. A little darkening to the spine and browning to the endpapers.

£100

A reprint of the edition in the Bodleian Library printed in 1588 at the Oxford "University Press", designed by the great Stanley Morison. The edition included 25 copies hand-coloured by Vivien Gribble.





20. CLOVER HILL EDITIONS. MORRIS, William. BURNE-JONES, Edward.

The Story of Cupid and Psyche with illustrations designed by Edward Burne-Jones, mostly engraved on the wood by William Morris.

London & Cambridge, printed at the Rampant Lions Press for Clover Hill Editions, 1974

No. 148 of 270 copies. Two volumes. Introduction by A.R. Dufty. designed and printed by Will and Sebastian Carter at The Rampant Lions Press in Monotype Ehrhardt, and vol II in Kelmscott Press Troy type, the collotype plates printed by the Cotswold Collotype Company, paper by Barcham Green. 42 wood engravings printed from the original blocks in the Society of Antiquaries within the text in vol II and 2 in Vol I. Folio, original blue cloth backed, William Morris patterned paper covered boards. An extremely good set in the original blue cloth slipcase.

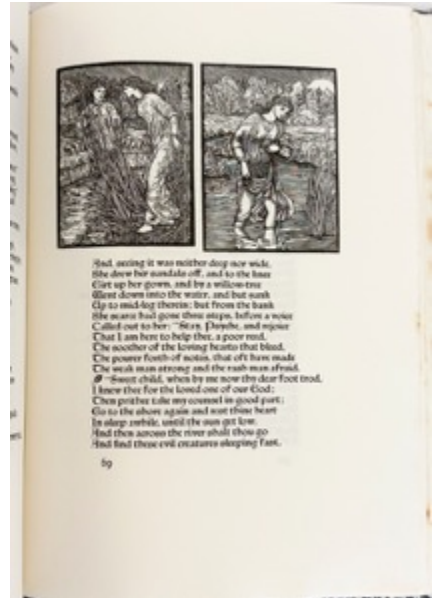
£900

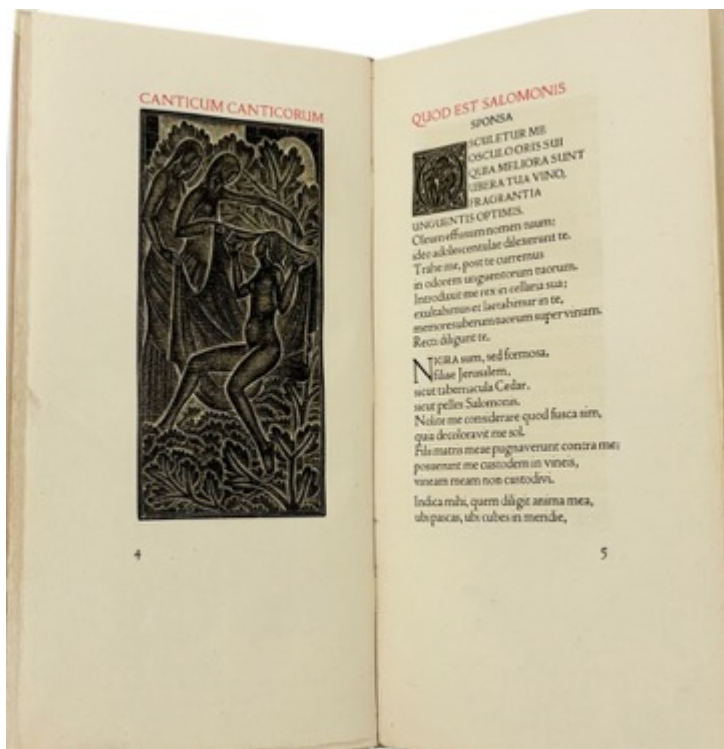
The original wood blocks were intended for Morris's verse rendering of the 'Story of Cupid and Psyche' for his illustrated edition of twenty-four stories of The Earthly Paradise which was never completed.

The blocks were engraved mostly by William Morris himself from designs by his lifelong friend Edward Burne-Jones and prior to this Clover Hill book had never been published in their original context. The first volume here tells the story of the book and the illustrations and the second is the actual book itself printed in

Kelmscott Troy type and with the engravings printed from the original blocks. A remarkable and beautiful feat.

The printing of this book by the Carters at the Rampant Lions Press was the subject of a further 96pp book by Sebastian Carter printed at the press in 1984 entitled "The Book Becomes - the making of a fine edition".





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

21. CRANACH PRESS. GILL, Eric.

Canticum Canticorum Salomonis.

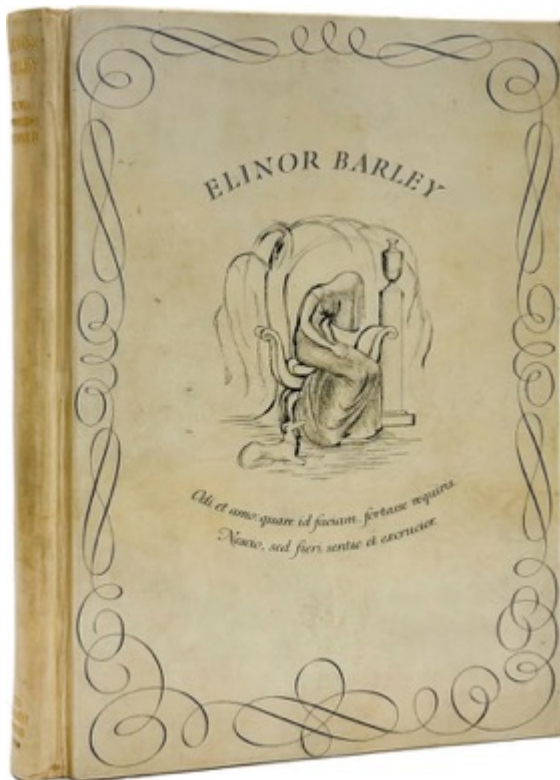
[Weimar, Cranach Presse, 1931]

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. 41) and editions in French and German. Tall 8vo., original half parchment over buff paper boards, spine lettered in gilt, t.e.g., others uncut, in original dust jacket (spine of jacket a little darkened with a few tiny chips). An extraordinarily bright and fresh copy.

£2900

A superb copy. Inserted loose is a 4 page list of former publications of the Cranach Press, plus two prospectuses with an original Gill engraving, one on paper and one on japon, for the English edition distributed by Douglas Cleverdon.

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



One of only 30 deluxe copies with an additional suite of etchings, signed by the author and artist

22. CRESSET PRESS. WARNER, Sylvia Townsend.

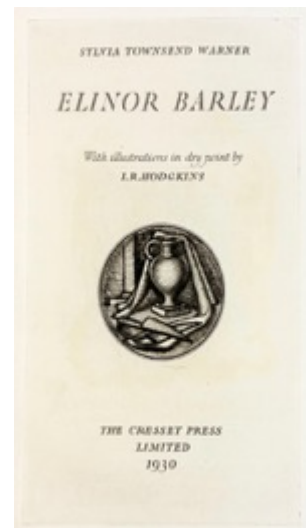
Elinor Barley.

London, Cresset Press, 1930

One of 30 copies on hand-made paper of the deluxe edition, this one signed by the author and marked 'out of series' (there were also 350 'ordinary' copies). First edition. 5 drypoint prints and title page vignette by I.R. Hodgkins with an additional suite of 7 signed drypoints in a pocket at the rear including the title page and the cover. Pp. viii, 108. 27.5 x 18.5 cm. Tall thin 4to, in the deluxe binding of full vellum over boards by Wood of London, the upper board with a drypoint illustration by I.R. Hodgkins, turn-ins with a single gilt fillet, top edge gilt, others untrimmed. Very slight bowing to upper cover, otherwise a very good copy.

£1250

The Cresset Press was an imprint founded by Dennis Cohen who published several finely printed and illustrated books over a 4 year period between 1927 and 1931. He used the best printers, presses and illustrators of the time and this book is a prime example of his enormous skill as a commissioning publisher. The first edition of Townsend Warner's story about a woman who murders her husband and her explanation of why she did it written in the hours before her hanging.





The importance of the Curwen Press to the history of advertising in Britain - an extremely rare printing

23. CURWEN PRESS.

Something to Think About.

Plaistow, Curwen Press, [c.1930]

Pp. 32, mostly printed on rectos only. Numerous samples of advertisements, title pages, photographic printing, design, letter headings, book covers, colour catalogue cover design and Bawden illustrations produced at the Curwen Press including for Twinings Tea, Shell and Bryant & May. 4to, original pastepaper covered boards with design in colours on the upper cover. Spine and edges worn with bumped corners but still an intact copy of a very rare item.

£700

The first 3 pp, all with blue borders describe exactly why you should concentrate on the appearance of your advertising, letter-head etc: "Roughly 97% of the advertising matter received through the post goes straight into the waste-paper basket...because its appearance proclaims it to be merely 'another of them'." The correct way is to use the Curwen Press and trust in these

axioms..."A sense of correct psychology; Avoidance of superlatives in reading matter; Simplicity of format; Intimacy without impertinance; Trust in the expert typographer, writer and artist; Insistence on creating DIFFERENT every time".

A perfect insight into the changes in the advertising world in the 1920s and 1930s, the effect of which we can still see today thus demonstrating the importance of the Curwen Press to the history of advertising.



SOMETHING TO THINK ABOUT

Roughly 97% of the advertising matter received through the post goes straight into the waste-paper basket.

WHY?

Because . . . Its appearance proclaims it to be merely 'another of them'—an importunate appeal to buy, and nothing more. This instantly breeds faint hostility in the mind of the recipient, and a disinclination to give it more than a cursory glance.

YOU SEE

the sender has effected every possible economy in its production and dispatch. He has employed the cheapest printer, and used the lowest postal rate obtainable.



THE CHOICE OF A SHIPPING AGENT

Over two hundred years ago Sir George Savile reminded us that 'We are in no island, confined to it by God Almighty, not so a Penalty but a Grace, and one of the greatest that can be given to Mankind, Happy confinement, that hath made us Free, Rich and Quiet; a fair Portion in this World, and very well worth the preserving; a Figure that ever hath been envied, and could never be imitated by our Neighbours.' True as these



A spectacular large specimen book bound in Bawden wallpaper

24. CURWEN PRESS. [BAWDEN, Edward].

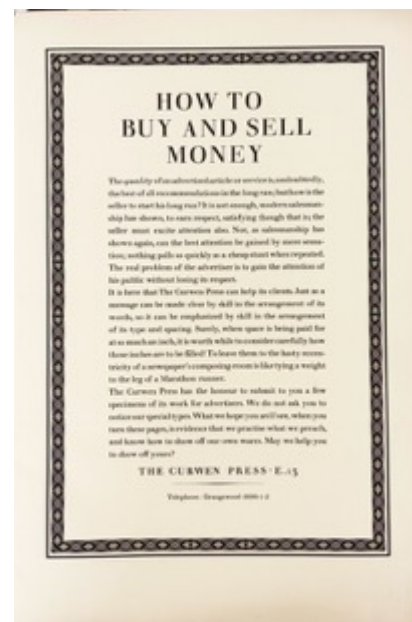
How to Buy and Sell Money.

Plaistow, Curwen Press, [1929]

Specimen book with 27 examples of work from the Curwen Press which include illustrations by John Nash and several by Edward Bawden. 46.2 x 30.8 cm. Large folio, bound in Edward Bawden wallpaper design which was printed at The Curwen Press. Spine very slightly darkened but generally a very good copy.

£750

Including 8 illustrations by Bawden used on different pieces of advertising work by The Curwen Press.



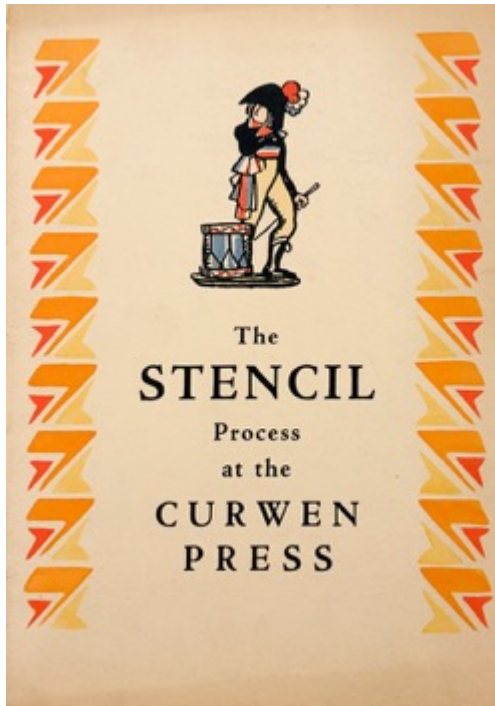
Rare advertising brochure for the stencil, or pochoir, process used by the Curwen Press

25. CURWEN PRESS. JACKSON, Holbrook
The Stencil Process.

London, Printed and stencilled Curwen Press, 1928

Pl. 12. 5 pochoir illustrations and a pochoir cover made at the Curwen Press including one by Paul Nash from Saint Hercules, one by Albert Rutherston and decorations by Eric Ravilious. A little darkening to edges of wrapper but an extremely good copy.
£600

A fabulous and very rare advertising brochure describing and demonstrating the stencil technique developed at the Curwen Press inspired by French pochoir and much used by the Curwen and Nonesuch Presses as well as in decorative advertising etc.





THE JOYS OF THE OPEN ROAD

Neither closed nor open cars can provide for every weather. The permanently closed body cuts you off from that contact with Nature which is the joy of country motoring. Yet sometimes, for reasons of rain or wind, you would gladly offer your friends protection. Here is the ideal—offering complete cover, yet giving unrestricted view. Photographs of individual applications of this unique design on all the leading makes of chassis are on succeeding pages.

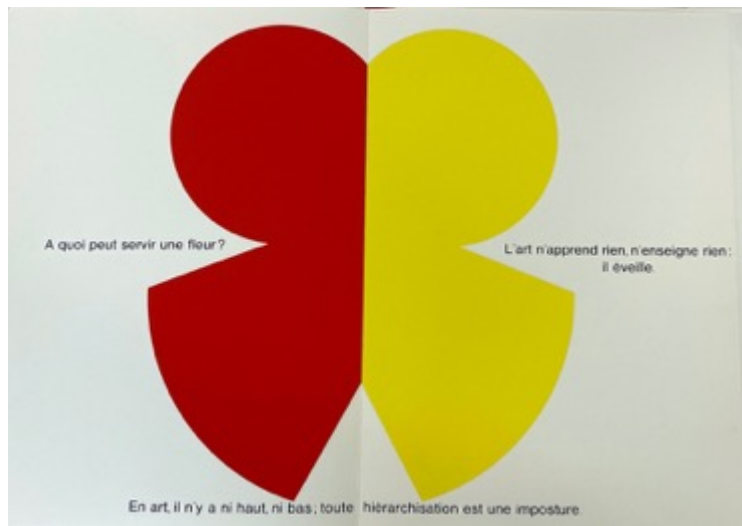
Opening page of a Booklet

From which, you see, it is clear again that Robert Jeffery would not have much variety of food and drink during his stay on Sombrero, nor a great choice of accommodation or company: which was doubtless his reason for vanishing from the island as he had vanished from His Majesty's sloop 'Recurvit', taking as it were a farther step into the unknown. For that he did vanish is clear from what Mr. Spencer goes on to tell us.



'On the island,' he continues, 'I found a remnant of a pair of trousers, much torn, and a handle of a tomahawk or hatchet, which were the only things I found on the island. I did not find Jeffery there nor any traces of him, for I minutely surveyed every part of the island. It has a craggy ascent and flat when you get upon it: it is about a mile and a half in circumference. We went back to the ship at twelve o'clock, according to Captain Lake's order. We were about an hour and a half at that time on the island. We brought off with us some of the eggs and young birds.'

So it was not, it appears, an entirely fruitless visit: in fact, we



26. DELAHAUT, Jo.

AB...

Bruxelles, le sérigraphe Bernard Villers, mis en page par Jacques Everard for Delahaut, 1970

No. 46 of 100, signed by Delahaut. 6 double page abstract colour serigraphs or silkscreen prints by Delahaut, printed by his pupil Bernard Villers, large printed text with typography by Jacques Everard with title page and colophon. Folio, loose as issued in pink paper wrapper in a red cloth covered chemise and blue cloth slipcase with AB... printed on the cover. In excellent condition

£1200

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

The painter Jo Delahaut (1911-

1992) 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.

D’un Livre d’Autre, Musée Royal de Mariemont, 1986, no.133





By one of the founders of the Belgian geometrical abstract art movement “Art Abstrait”

27. DELAHAUT, Jo.

EF...

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

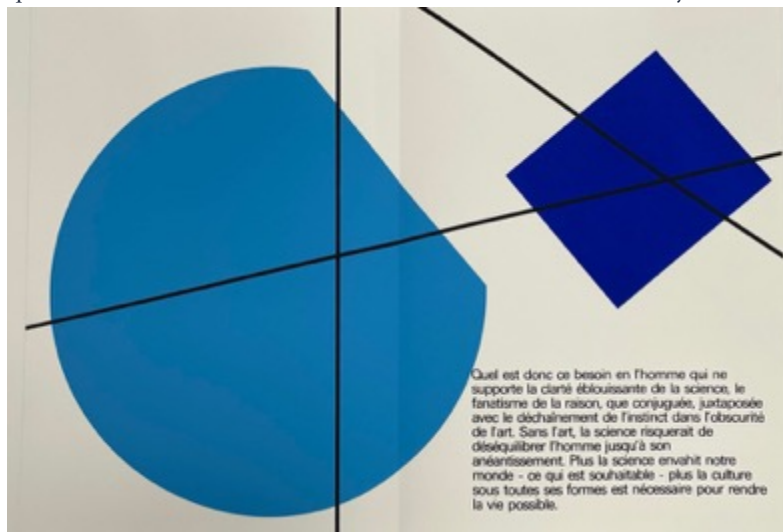
No. 63 of 100 copies. 6 double page abstract colour serigraphs or silkscreen prints by Jo Delahaut with his large printed text with title page and colophon. Folio, loose as issued in yellow paper wrapper in a purple cloth covered chemise and green cloth slipcase with EF... printed on the cover. In excellent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

The painter Jo Delahaut (1911-1992) 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.

D’un Livre d’Autre, Musée Royal de Mariemont, 1986, no.135





A fine example of process for colour wood engraving with the two blocks for one engraving and two different editions of the book both of which used these blocks

28. DEPOL, John. MORRIS, Willie. YELLOW BARN PRESS.

My Two Oxfords.

Council Bluffs, Yellow Barn Press, [1992]

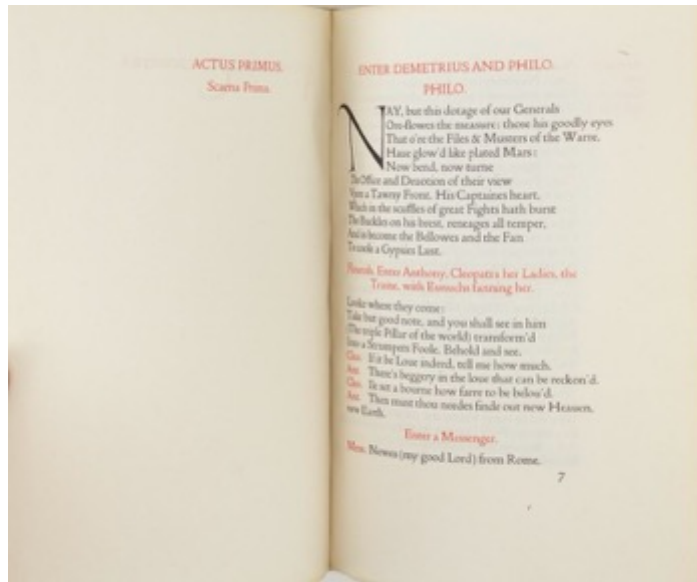
Two original wood blocks engraved by John DePol for the illustration in the book facing p. 4 including the key block and the block to add the pale blue. Together with a copy of the first edition of the book published by the Yellow Barn Press in 1992, copy 62 of 210, and a copy of the Blackwell's reissue in the same year being one of 1200 copies, each of which had 3 wood engravings by DePol (two full page) printed from the blocks. Plus a Yellow Barn prospectus and press

release and a t/s from Blackwell's presenting the reprinted copy as a New Year greeting. In addition there are 2 separate printings of the two full-page wood engravings in the book, one titled and signed below the plate by the artist and the other unnumbered and unsigned.

£1600

A superb little archive showing the process of colour wood engraving by one of America's important wood engravers John DePol.





29. DOVES PRESS. SHAKESPEARE, William.

Anthony and Cleopatra.

[Hammersmith], Printed by T.J. Cobden-Sanderson at The Doves Press...Compositor: William Jenkins. Pressmen: H. Gage-Cole & Albert Lewis, 1912

One of only 200 copies on paper. Printed in black and red throughout. Sm. 4to., bound at the Doves Bindery in full limp vellum, spine lettered in gilt. A very good, clean and crisp copy.

£2500

Text taken from the 1623 First Folio, with errata on the 3 pages following the colophon.

With the elaborate ex libris of Rev. JWR Brocklebank, a noted collector who owned many Turner drawings and other important books and artworks.

Tidcombe, The Doves Press DP29



“Very beautiful, very polished, the first page...has the stamp of a master” (Camille Pissarro)

30. ERAGNY PRESS. LAFORGUE, Jules.

Moralites Legendaires. Two Volumes.

Eragny Press, printed in Epping & London, sold by Hacon & Ricketts, 1897-8

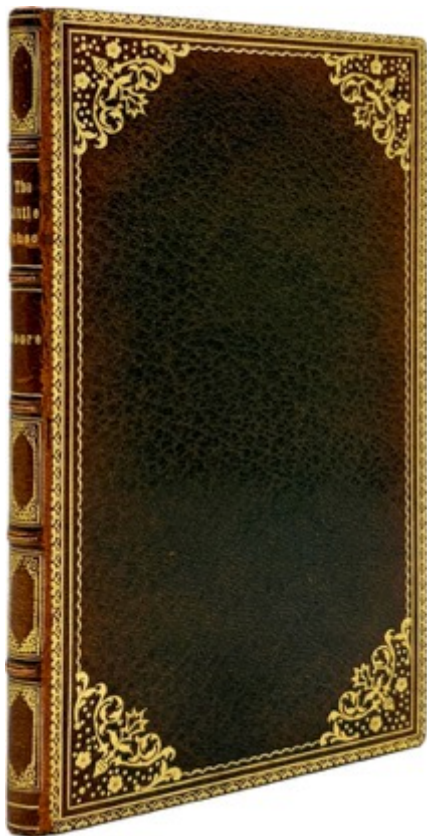
Frontispieces with elaborate foliate borders inspired by William Morris and 14 initials wood engraved by Lucien and Esther Pissarro. Each volume one of 220 copies printed in Vale type in red and black on handmade paper. 8vo., quarter bound in grey paper with title in gilt on upper left-hand corners and on the spines, wild sorrel patterned paper covered boards. A very good, bright set, very mild darkening to spines and edges, the usual browning to endpapers.

£1600

After launching the press with two works in English, Pissarro wanted to market his books in France so he printed two volumes of Laforgue's stories including Hamlet, Pan and the Syrinx, Salome and Lohengrin to appeal to French collectors. One hundred copies were reserved for the 'Mercure de France', 76 were for sale by Hacon & Ricketts and the rest went to family and friends. When Camille Pissarro received his copy of the first volume, he wrote excitedly to his son "Your book arrived. Very beautiful, very polished, the first page with the ornament of Salome, the typography, etc., has the stamp of a master. The cover is charming. It is a beautiful book".

Provenance: with a floriated D from designed and printed by Pissarro on handmade paper pasted in as a booklabel on the front pastedown of Vol I. 1912 booklabel of the collectors Henry and Minnie Bell in Vol II, Bell was a goldsmith and director of Garrard & Co, the Crown Jewellers. Both volumes have the small booklabel of Helmut

Friedlander, a renowned New York lawyer, banker and book collector whose collection was sold at Christie's in 2001.
 Genz, *History of the Eragny Press*, EP3 & EP4



Sturge Moore's homage to the bookbinding and schoolteacher Sibyl Pye, in a good Stikeman binding

31. ERAGNY PRESS. STURGE MOORE, Thomas.

The Little School, A Posy of Rhymes.

The Brook, Hammersmith, Eragny Press, 1905

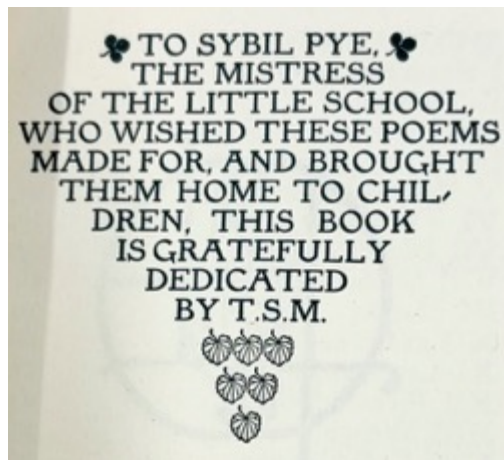
Frontispiece, tailpiece and 2 headpieces designed and engraved on wood by Thomas Sturge Moore, initial letters designed by Lucien and engraved by Esther Pissarro. One of 175 copies, printed in Brook type on Arches Eragny watermarked paper. 12mo., bound by the important American bookbinders Stikeman in full brown morocco, with their stamp on the verso of the front free endpaper, tooled in gilt with a decorative gilt roll border of leaves and two gilt fillet borders, corner pieces on both sides of gilt fleurons, dots, flowers and tendrils, spine in compartments with raised bands and lettered in gilt, panels with gilt tooling, spine rubbed at joints, otherwise very good.

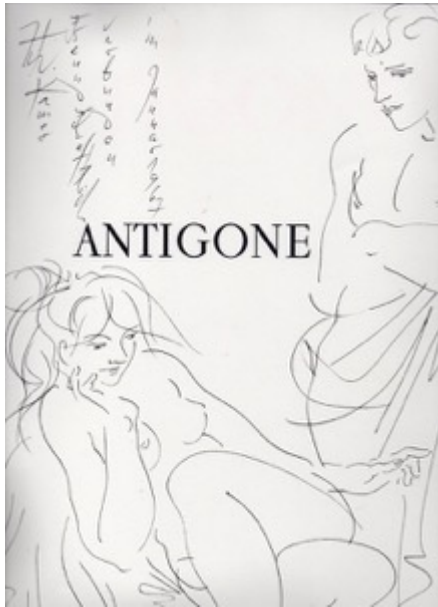
£2800

Sturge Moore's book is dedicated to Sybil Pye, the great woman binder, who was a school mistress. For details of her close relationship with Sturge Moore see 'Women Bookbinders 1880-1920' by Marianne Tidcombe.

Booklabel of Helmut Friedlander, a renowned New York lawyer, banker and book collector whose collection was sold at Christie's in 2001.

Genz, "A History of the Eragny Press" EP24





With two original pen and ink drawings signed by Hans Erni
32. ERNI, Hans. SOPHOCLES.

Antigone.

Lausanne, Andre Gonin, 1949

No 154 of 230 copies signed by the artist and editor. 14 etchings by Hans Erni together with two original pen & ink drawing signed by Erni on half-title and colophon. Printed in Garamond type on handmade paper. Folio., loose as issued in the original pictorial wrappers of horses, housed in the original vellum backed, brick red paper covered chemise and original paper covered slipcase. Slipcase a little worn with some repair but otherwise an extremely good copy.

£1000

Hans Erni was an important Swiss artist well known for his posters, murals, designs for stamps, ceramics and theatre sets as well as his elegant etchings. He died in 2015 aged 106.

Giroud: Erni Catalogue Raisonné des livres illustrés, 9





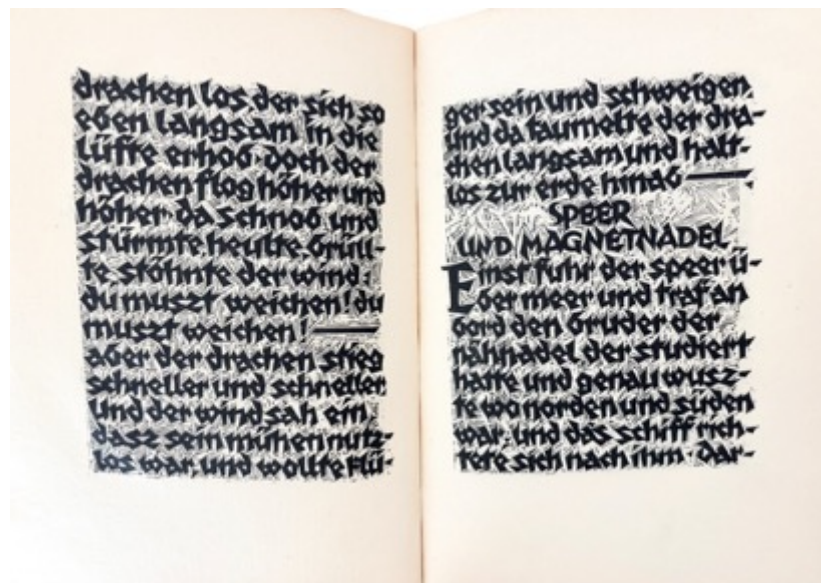
With the entire text engraved onto wood in Judith type by Oskar Becker and printed from the blocks

33. ERNST LUDWIG PRESSE. KLEUKENS, Christian & BECKER, Oskar. Die Fabel vom Wind und Andere Fabeln. [The Fable of the Wind and Other Fables].

Darmstadt, Ernst Ludwig Presse, 1923

One of 250 copies on handmade paper, there were also 50 copies on japon. The whole text was engraved onto wood by Oskar Becker in Judith type and printed from the blocks at the Ernst Ludwig Presse. Pp.20. 8vo., original full vellum over boards, gilt ruling and lettering on spine, gilt decoration on edges. A very good, handsome copy.

£950



“in scale and variety...the greatest of them all” - Franklin on the Ashendene Press



34. FRANKLIN, Colin.

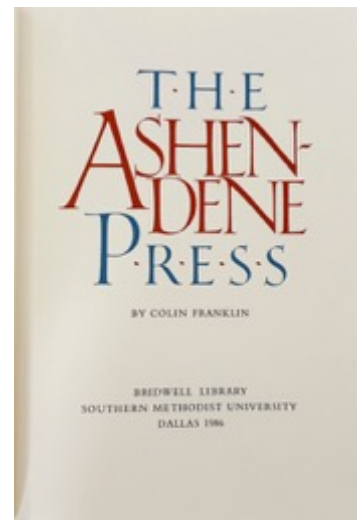
The Ashendene Press.

Dallas, Bridwell Library, 1986

One of 750 copies. 24 plates plus other illustrations. Printed in Monotype Bembo on Mohawk Superfine paper at the press of W. Thomas Taylor. Pp. xiv, 256. Sm. folio, original linen backed patterned paper covered boards, printed paper spine label. A very good, bright copy.

£90

Using the resources at the Ashendene Press Archive at the Bridwell Library, Colin Franklin presents a fine history of the Ashendene Press which he judges “in scale and variety...the greatest of them all”. Using the wealth of correspondence and the contents of Hornby’s scrapbooks, he sheds considerable light on the press and the creative role Hornby himself played in the design of the Subiaco type. He adds a superb bibliography which corrects errors and omissions in the press’s own ‘Descriptive Bibliography’ and discusses the history of every book from the press. All elegantly written of course.



Spectacular hand printed lithographic guidebooks

35. GARDINER, Rena & TRINICK, Michael. NATIONAL TRUST.

A Journey of Discovery: A Guide to Some of the Smaller or Lesser Known Properties Belonging to the National Trust in North Cornwall.

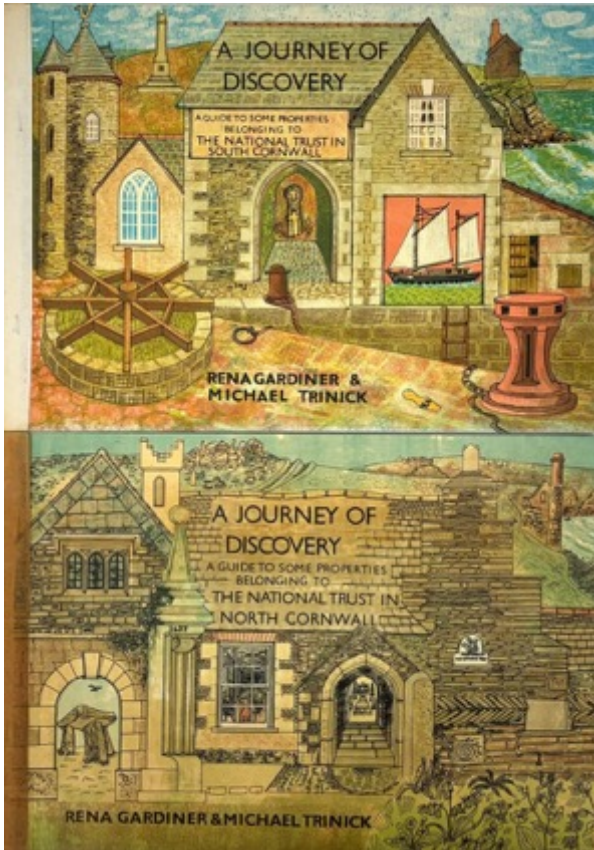
Together with: A Guide to Some of the Smaller or Lesser Known Properties Belonging to the National Trust in South Cornwall.

Tarrant Monkton, Drawn, printed and produced by Rena Gardiner at the Workshop Press, 1985 & 1987

Two volumes. First editions. Each volume 62 pp. with lithographic prints on every page, including some double page, from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper. Oblong 4to., original plasticised lithographic wrappers with paper spines. Very slight spine chipping on first volume, otherwise very good.

£400

Made for the National Trust by Dorset artist Rena Gardiner. The whole work is made from her original lithographic plates and produced at her home studio, known at The Workshop Press. *Francis & Andrews: Rena Gardiner, Artist & Printmaker, p.149*







Excellent facsimile of Gill's greatest book

36. GILL, Eric. SKELTON, Christopher.

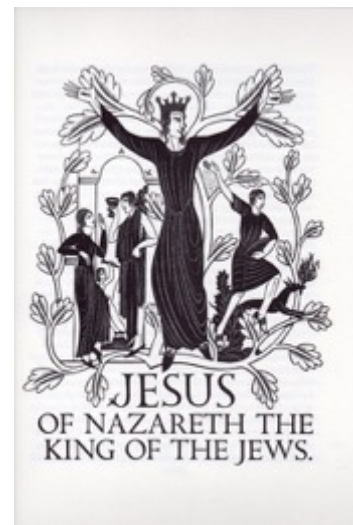
The Four Gospels of the Lord Jesus Christ, According to the Authorized Version of King James I. Facsimile of the book published by The Golden Cockerel Press, 1931.

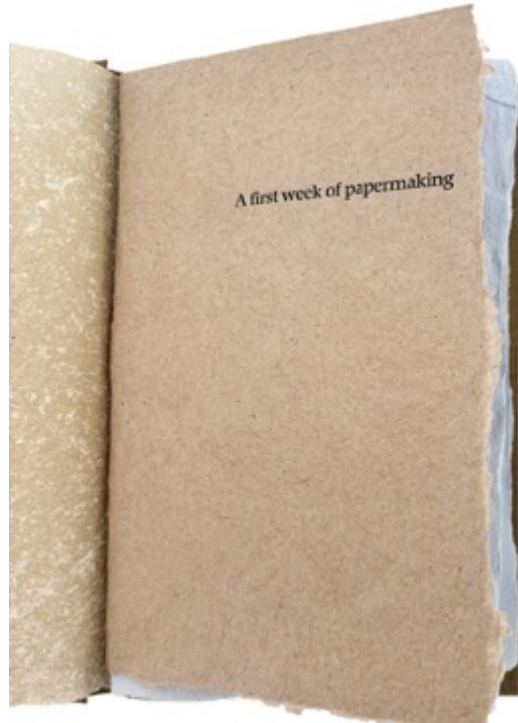
Wellingborough, Christopher Skelton & The September Press, 1987

One of 80 copies bound in full morocco by Zaehnsdorf, of a total edition of 600 copies, this one carefully inscribed in ink in a calligraphic hand, "Out of Series". Printed on Saunders Mould-made paper. Folio, original full tan morocco with cockerel in blind on upper cover, black morocco and gilt spine label, housed in the original black cloth slipcase. Very good, handsome copy.

£1000

This excellent facsimile on mould-made paper was reproduced by offset lithography from negatives of the original Golden Cockerel Press edition. Together with 6pp of notes on the reproduction of the book by Christopher Skelton, 4 pages of photographs of the original printing process, and 4pp by Robert Gibbings: "Memories of Eric Gill".





37. GILL, Nick. EFFRA PRESS.

A First Week of Papermaking. Effra Press & Typefoundry, 2023

No. 10 of 21 copies. 7 tipped in photographs. Printed in 12D Spectrum metal type with Hunt Roman display using 'Bedsheet Blue', 'Coffee Sack' and 'Hemp' papers, the product of a first week of papermaking in September 2023. Type setting, paper, photography, printing and binding all done by Nick Gill. Pp. 18. Original brown cloth with printed paper label on upper cover, endpapers of handmade hemp paper by the author. Very good. £400

Included is a folded yellow card booklet entitled 'Samples from A first week of papermaking' which includes a photograph of the papermaking equipment in the back yard and samples of 'Coffee Sack', 'Hemp' and 'Bedsheet blue' paper. A very amusing account of Nick Gill's journey into papermaking from what he calls his 'Nick Fill Centre for Infinite Side Quests' which appealed to his enjoyment of 'making nice things and repetitive tasks'. He was hooked and at the end of the book sets out his plan for the 'Very-Distant Future': "A papermaking room in our purpose-built studio. Fame and fortune".





‘A thing of beauty is a joy forever’ - in the variant red cloth binding

38. GOLDEN COCKEREL PRESS. BUCKLAND WRIGHT, John.

Endymion. A Poetic Romance by John Keats.

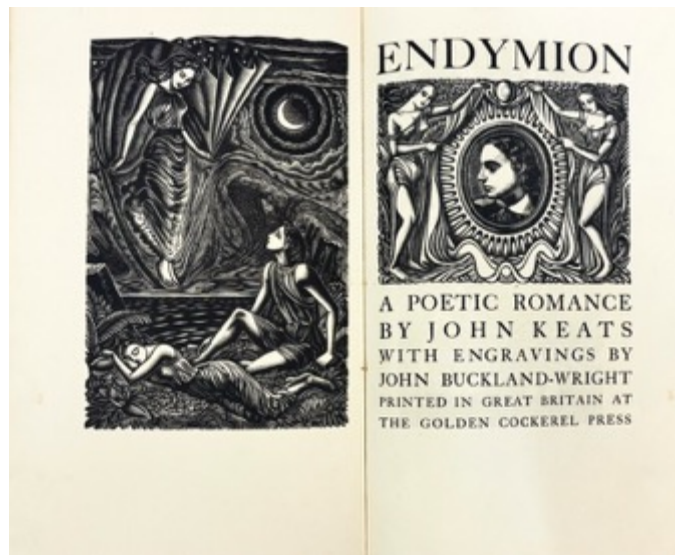
London, Golden Cockerel Press, 1947

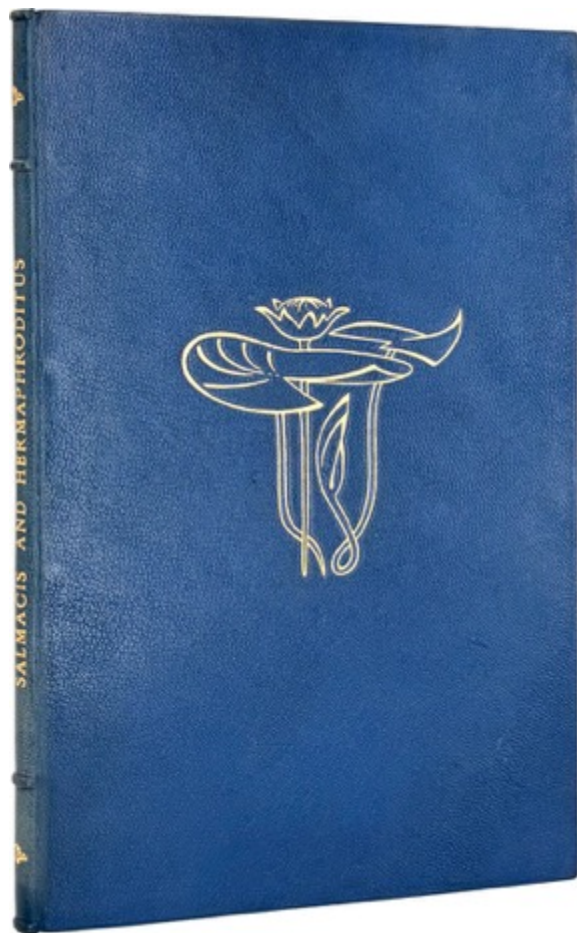
58 wood-engravings by John Buckland-Wright. One of 400 ordinary copies (this no. 460), there were also 100 special copies. Tall 4to., original quarter white vellum with very attractive variant red buckram boards (usually brown), spine lettered in gilt, image of Cynthia amongst the stars and planets by Buckland Wright in gilt on upper cover, top edge gilt, others uncut. A good copy, with browning to p.85-6, 91-95, and 131-2 as is usual with this book.

£1800

Endymion in a quest for ideal beauty, explores woods and glades, the underworld, the depths of the sea and then the skies where he finds the ultimate object of ideal beauty in Cynthia, goddess of the moon. Buckland Wright upholds the romance and “maintained ecstasy” of Keats’s great poem in his seemingly constant stream of passionate wood-engravings.

Reid A47b, 175





One of only 30 special copies bound in full morocco with an extra colour wood engraving by Buckland Wright.

**39. GOLDEN COCKEREL PRESS. BUCKLAND WRIGHT, John.
BEAUMONT, Francis. JONES, Gwyn.**

Salmacis and Hermaphroditus. A Poem.

London, Golden Cockerel Press, 1951

Transcribed and introduced by Gwyn Jones. One of 80 specials, this no. 12 and one of only 30 bound in full blue morocco with an extra engraving at the end, signed by the editor Gwyn Jones and John Buckland Wright. 11 colour wood engravings by John Buckland Wright (one engraving of flowers is repeated twice). Tall thin sm. folio, original full blue morocco by Sangorski & Sutcliffe with gilt waterlily decoration by Buckland Wright on upper cover and gilt lettering on the spine, fore and lower edges untrimmed. An excellent copy in the original green cloth slipcase.

£4000

Only 30 of the 80 specials were bound in full morocco especially for the US market which Sandford believed would not appreciate his half-bound specials. The colour wood-engravings which appeared in Salmacis were a remarkable new departure for the Press and turned out to be highly successful. Buckland-Wright used three colours - golden yellow, blue and grey and put them together so skilfully that the palate seems to be much wider with greens and varying blues and yellows. His amazing ability to engrave water and its effects on the bodies beneath it, is much in evidence and this is one of the most successful Golden Cockerel Press books of this era.

Cock-A-Hoop 187



SALMACIS AND
HERMAPHRODITUS

MY WANTON LINES doe treat of amorous love,
Such as would bow the hearts of gods above:
Then *Venus*, thou great Citherean Queene,
That hourly tript on the Italian Greene,
Thou laughing *Erycina*, daygne to see
The verses wholly consecrate to thee;
Temper them so within thy Paphian shrine,
That every Lovers eye may melt a line;
Commaund the god of Love that little King,
To give each verse a sleight touch with his wing,
That as I write, one line may draw the tother,
And every word skip nimbly o're another.

There was a lovely boy the Nymphs had kept,
Thut on the Idane mountaines oft had slept,
Begot and borne by powers that dwelt above,
By learned *Mercury* of the Queene of love:
A face he had that shew'd his parents fame,
And from them both conjoyned, he drew his name:
So wondrous fayre he was, that (as they say)

An extraordinarily good copy of “an almost perfectly proportioned book”



40. GOLDEN COCKEREL PRESS. GIBBINGS, Robert. KEATS, John.

Lamia, and other Poems.

Waltham St. Lawrence, Golden Cockerel Press, 1928

No. 288 of 500 copies. 17 wood engravings by Robert Gibbings. Printed on Batchelor hand-made paper. Title page printed in red and black with initials in blue and red throughout. Tall thin 4to., original sharkskin backed buckram by Sangorski & Sutcliffe. An extremely good copy.

£1400

The other poems are Isabella, or the Pot of Basil, The Eve of St. Agnes, Ode to a Nightingale, Fancy, Ode to Psyche, To Autumn, Ode on a Grecian Urn, On Melancholy, Lines on the Mermaid Tavern, Robin Hood to a Friend and Hyperion.

Chanticleer: A Bibliography of the Golden Cockerel Press No. 62 “an almost perfectly proportioned book, of which the Press is duly proud”.



“The rough kisses of this sturdy lover of life...” (Wallis on Ben Jonson in the introduction)

41. GOLDEN COCKEREL PRESS. JONSON, Ben.

A Croppe of Kisses. Selected Lyrics of Ben Jonson chosen, with an appreciation, by John Wallis.

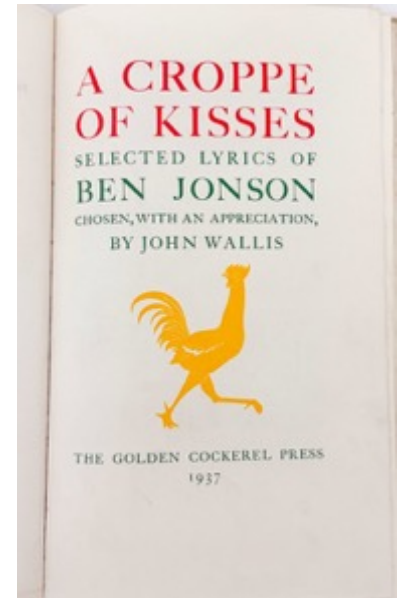
London, Golden Cockerel Press, 1937

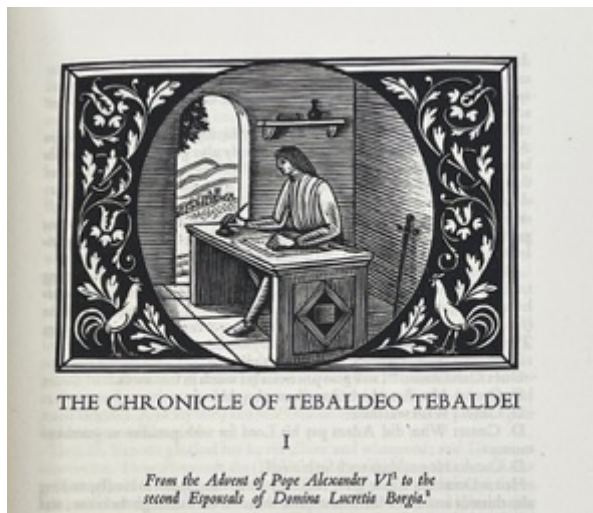
No. 69 of 200 ordinary copies (there were another 50 specially bound). Printed in Caslon Old Face on Batchelor's handmade paper with the Golden Cockerel watermark. Golden Cockerel device printed in yellow on title page with lettering in red and green, initial letters on each page printed in green, red or blue. Tall thin 4to., original quarter red morocco by Sangorski and Sutcliffe with linen sides and the Press device blocked in gilt on the upper cover, spine lettered in gilt, top edge gilt, others uncut. Marking to spine and linen boards, internally very clean.

£180

John Wallis's appreciation of Jonson is fulsome. He waxes lyrical about his verses: “Who can read them and not love the rough kisses of this sturdy lover of life, this duelling, non-conforming, libellous, honest rogue, this jail-bird favourite of princes.. The beauty and lyrical grace of his songs fill us with wonder...” Irresistible!

Pertelote: Bibliography of the Golden Cockerel Press, 121





One of only 30 special copies in full cream morocco with Swinburne facsimile and an als from the artist to the printer

42. GOLDEN COCKEREL PRESS. STONE, Reynolds.

SWINBURNE, Algernon Charles.

Lucretia Borgia. The Chronicle of Tebaldeo Tebaldei.

London, Golden Cockerel Press, 1942

Commentary and note by Randolph Hughes. 7 wood engravings by Reynolds Stone. One of 30 copies on specially watermarked Arnold's mould-made paper, full bound in full cream morocco with a collotype reproduction of part of Swinburne's manuscript, this copy no.15. Printed in Poliphilus type. Sm. folio, original full cream pigskin (although described as morocco in the bibliography), gilt device by Stone at centre of upper cover, spine lettered in gilt, top edge gilt, all others uncut. Spine darkened with a little light rubbing, a little dusty but otherwise a very good crisp copy in the original cream cloth slipcase.

£1500

Tipped in at the front is an als from the artist Reynolds Stone during the war (July 1944) from a RAF base near Marlow to the printer and owner of the Golden Cockerel Press, Christopher Sandford. It talks about his distress over the illness of Owen Rutter. He writes "I called to enquire yesterday and to leave a little bookplate block. It is terribly hard for Mrs Rutter". "A volume to be esteemed among our best. Work on the text and the commentary and the production of the book took nearly three years" (Pertelote 152).

R.A.F. Medmenham
near Marlow
24 July 44
near Sandford
Many thanks for cheque.
I am awfully distressed that
Rutter is so ill. I called & enquire
yesterday and to leave a little bookplate.
It is terribly hard for Mrs Rutter.
Yours sincerely
Reynolds Stone





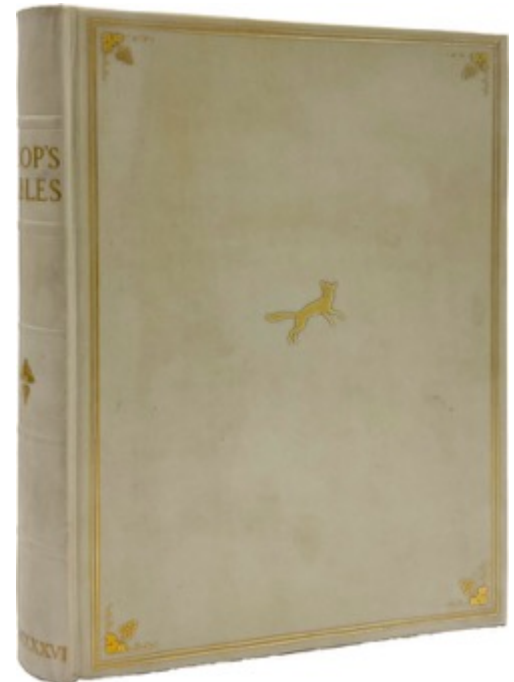
43. GOODEN, Stephen. FABLES. AESOP. L'ESTRANGE, Sir Roger.

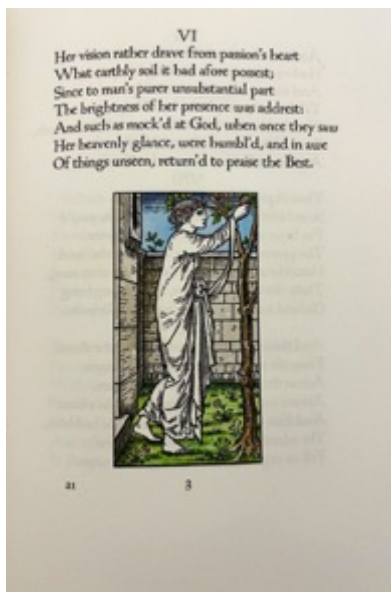
Aesop's Fables.

London, George G. Harrap & Co, 1936

12 copper engraved illustrations and 201 decorated initials by Stephen Gooden. No.255 of 525 copies, signed by the artist. Printed on handmade paper by Walter Lewis at the Cambridge University Press. 8vo., original full vellum binding decorated in gilt with grape and fox devices, lettering in gilt, top edge gilt, others uncut, in the original marbled paper covered slipcase with printed spine label. An extremely good, fresh copy.

£900





Woodcuts after Burne-Jones unused designs for the Kelmscott Press, initials and type design by Graily Hewitt

44. GREGYNOG PRESS. BURNE-JONES, Edward. BRIDGES, Robert.

Eros and Psyche. A Poem in XII Measures by Robert Bridges.

Newtown, Gregynog Press, 1935

24 woodcuts after the designs by Edward Burne-Jones, redrawn by Lloyd Haberly and Dorothy Hawkesley (5 cut on wood by Haberly and 19 by R. John Beedham), initial letters designed by Graily Hewitt and printed in green. 7 of the woodcuts have been delicately hand-coloured possibly by Eric Sweet. One of 300 copies. Text printed in red and black in the newly designed Gregynog type designed by Hewitt on Batchelor hand-made paper. 4to., original white pigskin, blocked circular design in gilt on upper cover, spine hand tooled in gilt, t.e.g., others uncut, housed in a later blue and orange buckram clamshell box with a printed paper spine label. A very bright, clean copy, pigskin with some soiling as is usual.

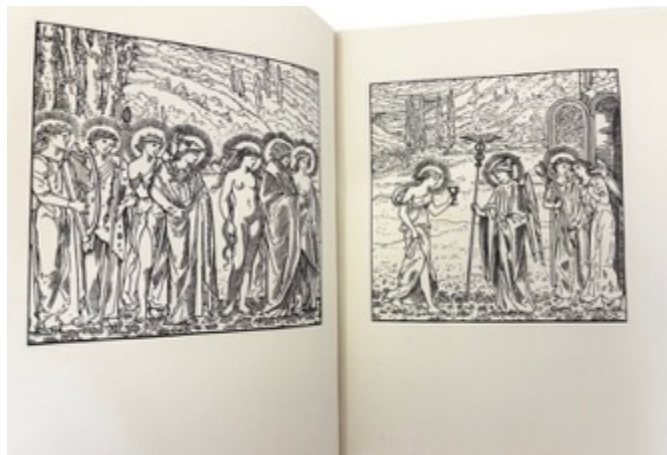
£1400

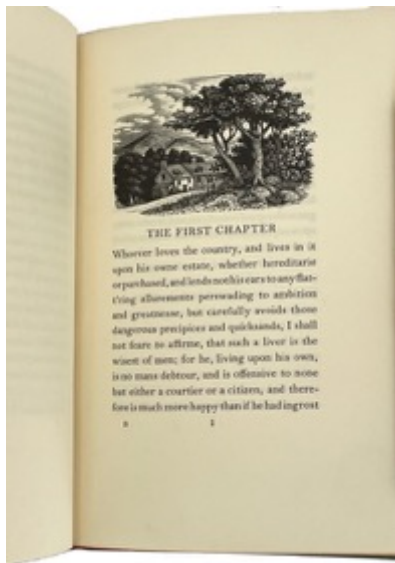
Burne-Jones's images stand up well in this production, obviously helped by the skill of Beedham &c. Hewitt's green initials are as fine as anything he did for the Ashendene Press. Haberly chose Bridges' narrative poem, first published in 1885, for this book because of its strong romantic and tragic themes

which lent themselves to illustration. The poem tells the story of Eros, or Cupid, and the beautiful Psyche. Burne-Jones had made drawings for William Morris's verse rendering of the 'Story of Cupid and Psyche' for his illustrated edition of twenty-four stories of The Earthly Paradise which was never completed. The original drawings were in the Ruskin School of Drawing in Oxford and these woodcuts were made directly from these drawings.

From the collection of Eric Sweet, calligrapher, typographer, printer and bookbinder who finished his career as Head of the Birmingham School of Printing.

Harrop: The Gregynog Press, 33





45. GREGYNOG PRESS. GUEVARA (Don Antonio de). STONE, Reynolds.
The Praise and Happiness of the Countrie-Life. Written Originally in Spanish
Put into English by H. Vaughan, Silurist.

Newtown, Gregynog Press, 1938

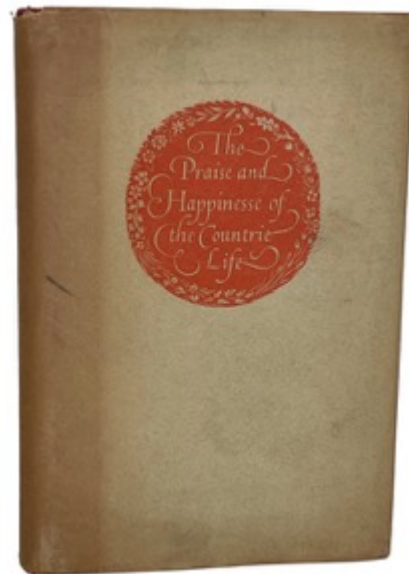
7 wood-engravings by Reynolds Stone. One of 400 copies, this no. 344. 12mo., original red morocco backed olive green paper covered boards with printed paper label with Stone design on upper cover. With the original printed dust jacket. Dust jacket with some darkening too spine and a little chipped and soiled, bookseller's stamp on front pastedown and small gift inscription dated 1942 on first blank, some browning to endpapers and last two leaves, otherwise good.

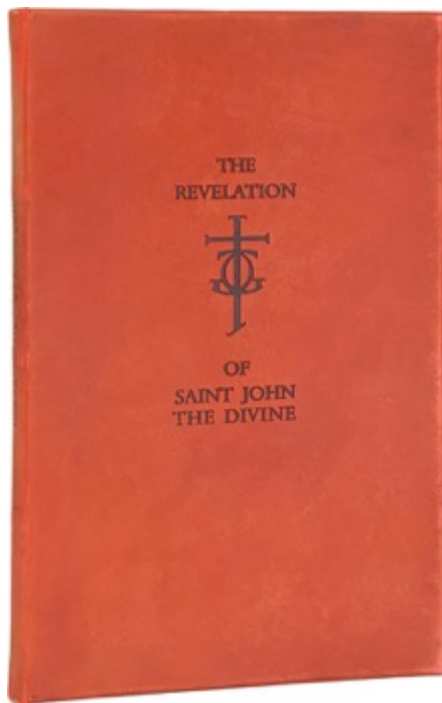
£400

A really charming book with some fine and delicate engravings by Stone. Our copy has the rare dust

jacket.

Harrop, The Bibliography of The Gregynog Press, E213





46. GREGYNOG PRESS. HUGHES-STANTON, Blair.

The Revelation of Saint John the Divine.

Newtown, Wales, Gregynog Press, 1932

41 wood engravings, title-page and book design by Blair Hughes-Stanton, printed on japanese vellum. One of 232 copies, of a total edition of 250. 344 x 205 mms, bound at the Gregynog bindery in original red Hermitage calf blocked in black on upper cover with lettering and Gregynog cross device, top edge sprinkled in red, housed in the remains of the original card slipcase. The usual rubbing to spine and boards, very good internally.

£2600

A statuesque book, full of Hughes-Stanton's outstanding and uplifting wood-engravings of remarkable drama and beauty. Possibly the most exciting production from the Press.





XI

Yma'n y diffaith fyd lle trigwn ni,
Crwydro a manwl chwilio y bûm i;
Ond cypres nis canfûm mor seth a'th gorff,
Na lloer mor olau â'th wynepryd di.

XII

Ychydig wridog win a llyfr o gân,
A thorth wrth raid, a thithau, cneth lân,
Yn eistedd yn yr anial gyda mi—
Gwell yw na holl frenhiniaeth y Swltân.

The Rubaiyat in Welsh

47. GREGYNOG PRESS. OMAR KHAYYAM. MORRIS-JONES, John.

Penillion Omar Khayyam.

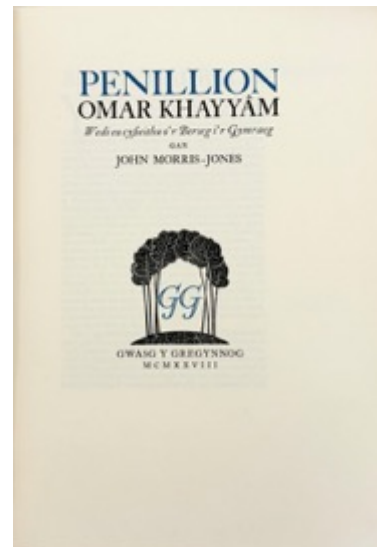
Newtown, Gwasg Gregynog, 1928

10 wood engravings by Robert Ashwin Maynard. One of 285 copies, this no.68. Text printed in blue and black. 8vo., original yellow and cream buckram, gilt lettering on spine. Few marks to the cloth, corners slightly bumped, otherwise a good copy.

£350

A fine version of the poetry of Omar Khayyam by a famous Welsh scholar.

Harrop 13





AN INTRODUCTION

THERE ARE FEW WISE SAYINGS ABOUT POETRY SO FREQUENTLY ALLUDED TO & SO FREQUENTLY SERVICEABLE AS A PASSAGE FROM WORDSWORTH'S PREFACE TO THE 'LYRICAL BALLADS' OF 1805. "POETRY," HE SAYS, "IS THE SPONTANEOUS OVERFLOW OF POWERFUL FEELINGS; IT TAKES ITS ORIGIN FROM EMOTION RECOLLECTED IN TRANQUILLITY." An emotional experience, he explains, thus recollected, in this deep quietude of

48. GREGYNOG PRESS. ROSSETTI, Christina.

Poems. Chosen by Walter De La Mare.

Newtown, Gregynog Press, 1930

One of 275 ordinary copies. Wood engraved portrait and shadow initial letters by R.A. Maynard. Printed in red and black in Baskerville type on Japanese vellum. 8vo., original calf backed Cockerell marbled paper covered boards, spine lettered and ruled in gilt. A little darkening and a few small spots to the spine, a little light rubbing to edges and spine and mild bumping to corners but generally a good copy.

£320

A beautiful simply printed book in Baskerville type on creamy Japanese vellum, enhanced by the red suspended titles.

Harrop, Bibliography of the Gregynog Press, 15



backed patterned paper covered boards by Agnes Miller Parker, housed in the cloth edged patterned paper covered slipcases, spines lettered in black. An extraordinarily good set.

£1400

A superb reprinting of the wood engravings executed by Miller Parker for the Gregynog Fables of Esope of 1932 and XXI Welsh Gypsy Folk Tales of 1933 accompanied by some excellent, enlightening essays on the books and the artist.

A fine set with stunning prints printed from the original blocks on Japanese vellum

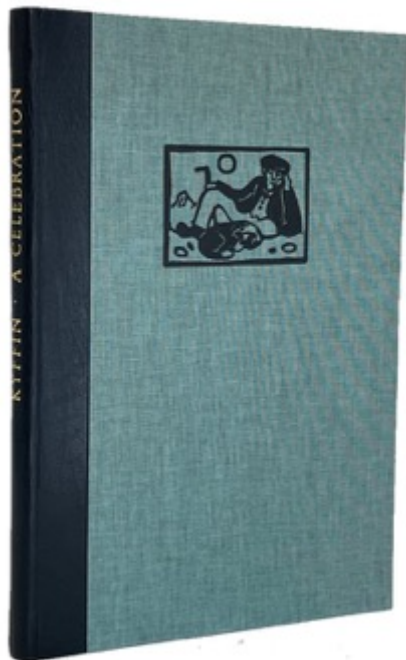
49. GWASG GREGYNOG. MILLER PARKER, Agnes. ROGERSON, Ian.

Agnes Miller Parker: I. Wood Engravings from The Fables of Esope. The Story of a Remarkable Book; II. Wood Engravings from XXI Welsh Gypsy Folk-Tales. John Sampson & the Gypsies of Wales by Rogerson.

Newtown, Gwasg Gregynog, 1996 & 1997

No. 144 & 69 of 185 ordinary copies (there were 15 specials). 45 wood engravings by Agnes Miller Parker printed from the original blocks onto Japanese Gampi Vellum paper. Printed in Monotype Bembo on Zerkall mould-made paper. Folio, original yellow (I) and red (II) cloth





With 20 linocuts by Kyffin Williams

50. GWASG GREGYNOG. WILLIAMS, Kyffin.

Kyffin, A Celebration.

Newtown, Gwasg Gregynog, 2007

Edited and with a Preface by Derec Llwyd Morgan & a foreword by His Royal Highness The Prince of Wales. 20 linocuts in blue and black and linocut endpapers by Kyffin Williams. One of 300 copies. Tall 8vo., original black morocco backed green cloth with image of a shepherd sleeping by Kyffin Williams printed in black on the upper cover, in the original green buckram slipcase, gilt lettering on spine, uncut. With a Gwasg Gregynog printed device tipped onto the ffep. Very good.

£390

Collection of 12 writings specially commissioned before his death to celebrate the life and work of the great Welsh artist Sir Kyffin Williams, he died a few weeks after its commission.





One of 50 special copies

51. HAGUE, Rene. CAMPBELL, Peter. CHRISTOPHER SKELTON.
Death of Hector.

Wellingborough, Christopher Skelton, 1973

A version by Rene Hague after Iliad XXII. Four full page illustrations by Peter Campbell from originals in Indian ink. No.28 of 50 special copies printed on Pachuco Cadava Amalfi Rag Laid paper. Tall thin 8vo. 31 x 15.5 cms, bound by George Percival at Leicester in quarter brown cloth with upper cover of binding covered in calligraphic paper printed in two colours from a brush lettered design by Rene Hague, a very good copy.
£300

The Death of Hector was a radio play written by Rene Hague, son in law and partner of Eric Gill. Hague was multi-talented and here his skill as a writer is apparent. As the producer of the play in 1958 wrote “the translation is terrific. Cold shivers run down my spine as I read”. Also his skill as a calligrapher is apparent on the eye-catching upper cover.

Original invoice and Christmas card from John and Myrtle Skelton inserted loose.



Hand-painted image of a woman reading

**52. HAND-PAINTED BOOKBINDING. QUILLER-
COUCH.**

The Oxford Book of English Verse 1250-1900.

Oxford, Clarendon Press, 1902

8vo., original full vellum with a painting on the upper cover, c. 1910, of a woman reading a large book in a bower and the hand-written text "Bards of Passion and of Mirth, Ye have left your Souls on Earth"; the spine has a calligraphic hand-written title in red and a painting of a fairy with multi-coloured wings, gilt inner dentelles, slight bowing but generally very good and clean. With a 1914 gift inscription on the first blank.

£650



Stunning hand-coloured Art Deco fashion plates based on women, or rather nymphs, in classical myths

53. HASLEWOOD BOOKS. LOWINSKY, Thomas. MORTIMER, Raymond.
Modern Nymphs, being a series of fourteen fashion plates with an
introductory essay on clothes.

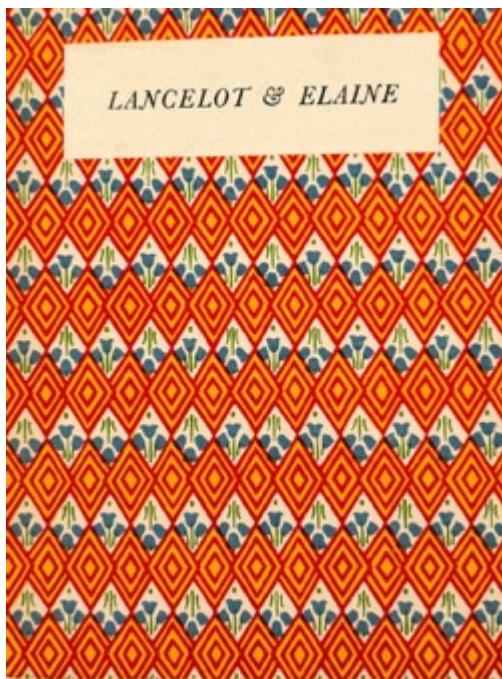
London, Printed by the Westminster Press for Frederick Etchells & Hugh Macdonald, 192 Church Street Kensington W8, 1930

No. 32 of 150 copies. Printed in Caslon Old Face on Batchelors Kelmscott paper. 14 plates plus title-page and tail piece by Thomas Lowinsky, all coloured by hand. Pp. 73. Tall thin 4to., original brown linen backed patterned paper covered boards. A little chipping to the paper at the corners, otherwise a very good, largely unopened copy.

£1400

Lowinsky produces stunning Art Deco fashion plates based on classical nymphs for Mortimer's amusing but serious essay on fashion, issued during one of its greatest eras.





One of 30 or so copies, very rare

54. HASSALL, Joan. HAGUE & GILL. MALORY, Sir Thomas.
Lancelot and Elaine.

High Wycombe, Printed and published by Hague & Gill, June 1948

Being the eighth to twentieth chapters of the eighteenth book of Sir Thomas Malory's Le Morte D'Arthur. 5 wood engravings by Joan Hassall. Printed in red and black. 12mo., bound for George Sims, the bookseller, seven but not bound in a Curwen Press decorated paper wrapper with the original printed paper label on upper cover, fore and lower edges uncut. Spine with some chipping, otherwise a very good copy.

£550

Very scarce. Although the colophon states that the book was limited to 200 copies, in fact far fewer were finished, Chambers suggests only about 20 or 25 copies (probably several more) were given away or sold as loose sheets. This was because René Hague was not happy with the printing of the headings in red. Hassall's engravings, 3 of which are vignettes, are exquisite examples of her work.

Chambers, Joan Hassall, 29.





55. HERMES, Gertrude (1901-1983).

Lovers. 1934

Original erotic copper engraving, signed and dated in pencil. 75 x 50 cms. In a book mount.

£700

The engraving was made for the special edition, limited to 25 copies, of the *Garden of Caresses* published by the Golden Cockerel Press. This limited edition had 6 additional erotic plates for subscribers, unusually this one is signed so was probably a proof. Gertrude Hermes (1901-1983) was a highly acclaimed and radical print-maker, wood engraver and sculptor. She worked with her then husband Blair Hughes-Stanton as an in house illustrator for the Gregynog Press in Wales and then went back to London when her marriage ended. Some of her work for the press was effectively censored by the owners as being too erotic. She exhibited regularly at the Royal Academy from 1934, when this engraving was done, and showed at the 1937 Paris World Fair and the Venice International Exhibition in 1939. She taught at Central School of Art and the Royal Academy and her work has influenced many print-makers and engravers today.

Chanticleer, Bibliography of the Golden Cockerel Press, 100.



56. HERMES, Gertrude. GOLDEN COCKEREL PRESS.

The Garden of Caresses.

London, Golden Cockerel Press, 1934

Translated from the Arabic into French by Franz Toussaint and then rendered into English by Christopher Sandford. 8 copper engraved erotic headpieces by Gertrude Hermes. Title printed in green and black. One of 275 numbered copies, this no. 225. Printed in Gill Felicity Italic on Millbourn paper. 8vo., original vellum backed blue cloth boards with gilt lettering on spine, top edge gilt, others uncut, with the university crest of Reading University stamped on the upper cover and a prize label on the front pastedown. Rubbed at edges, endpapers a little browned, otherwise good.

£480

The sensually joyful love poems were written by a Moor in Spain in the 10th century. Hermes's engravings for the Garden of Caresses are particularly sensuous and beautiful. Our copy was given as the 1935-6 Wells Prize in Art to Amy Green by the University of Reading.

Chanticleer, Bibliography of the Golden Cockerel Press, 100





57. INCLINE PRESS. HOWELL, Nick & MOSS, Graham.

Forwarded and Finished: An Amusement Concerning Bookbinders.

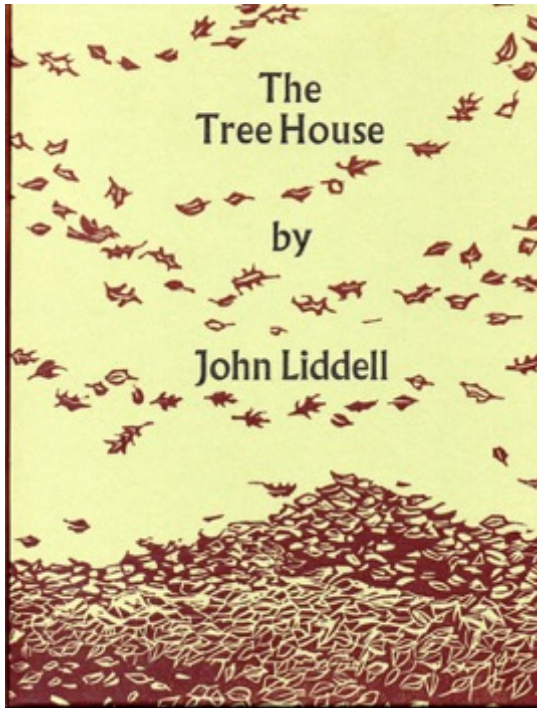
Oldham, Incline Press, 1995

No. 154 of 300 copies. 6 linocuts by Anthony Smith printed in red, 2 wood engravings by Anna Ravenscroft, vignette by Bernard Wolpe. 26 x 18 cm. Handbound by Graham Moss in half green cloth with marbled paper covered boards, printed label on spine. A fine copy.

£140

With gilded head and band in place,
The book is ready to fit the case;
Leather round board is neatly turned,
And many a reputation earned.

Forwarded by me as I play my part;
To case the book is the binder's art.



58. INCLINE PRESS. LIDDELL, John.

The Tree House.

Oldham, Incline Press, 2001

No. 27 of 200 signed copies. 32 original linocuts by John Liddell printed in green, yellow, red, blue, brown and black, telling the story over time of a tree house. 23.5 x 18.5 cms. Sm. 4to., original brown cloth backed printed paper covered boards with design by John Liddell printed in brown on green. A fine copy in the original slipcase.

£250

An enchanting graphic tale with no text telling the story in linocuts of a tree house over the years.



59. JANUS PRESS. SCHUMANN, Peter.

Helios.

Newark, Vermont, Janus Press, 2010

No. 67 of 150 copies, signed by the artist. A large scale drawing with written text by Peter Schumann, printed offset in duotones over 20 pages in an accordion format. Printed on Mohawk Superfine paper by Kim Poach at Silver Mountain Graphics with letterpress printing by Andrew Miller-Brown at the Janus Press. Bound accordion style by Audrey Holden in linen buckram with endpapers of Barcham Green India Office paper, titled in black. A very good copy. £700

Schumann's splendid drawing illustrates the words "And all of a sudden Helios's horses rear up with neighing, trombones and bright coloured fog...." The drawings depict people in an eternal fog which is explained by Schumann's words at the end of the book which reference our "petrified inequalities" and ends with a critique of 'public deformation' and 'the more more more officers open a new office for the regulated distribution of the more more more/they are in charge of the not so subtle unevenness of which our system is so proud.'...

Helios is the second in a series by the Janus Press inspired by the seasons.





A comprehensive guide to the remarkable world of Japanese hand papermaking

60. JAPANESE PAPER. KUME, Yasuo.

Tesuki Washi Shuho: Fine Handmade Papers of Japan.

Tokyo, Yushodo, 1980

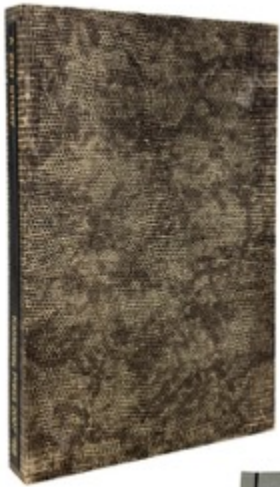
Vols I-III. One of 200 copies of the International Limited Edition. 207 samples of washi, dyed, nature, patterned and coloured papers with descriptive texts in Japanese and English with reproductions of photographs and a map of the papermaking regions. Sm Folio, each of the three bolumes sewn in Japanese 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 in the original cardboard box with printed paper label on the lid.

£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 catalogue of almost every mill making paper by hand in Japan in the late 1970s. The mills have closed pretty rapidly since then so this was one of the last great books which could be produced on the subject.





Inscribed by the artist - one of only 21 copies

61. KALDEWEY, Gunnar A.

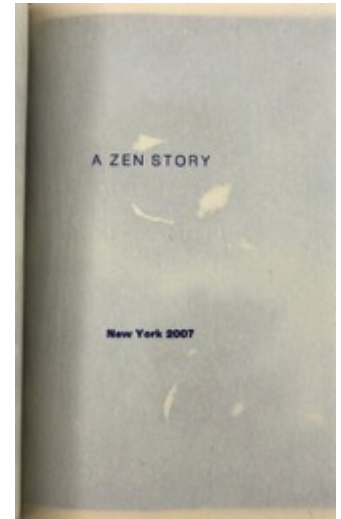
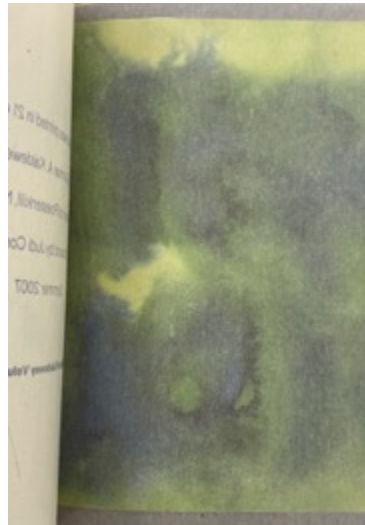
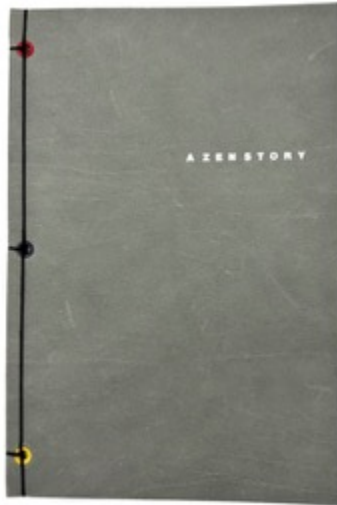
A Zen Story.

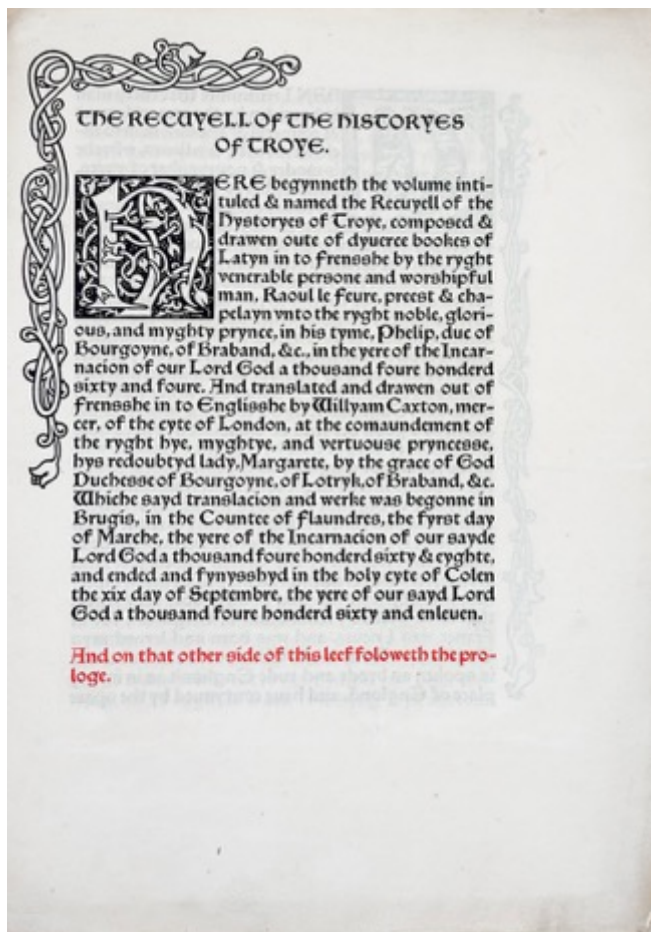
New York, printed by Gunnar A Kaldewey in the Tower of Poestenkill, Summer 2007

9 colour prints after watercolours bound inside double leaves of translucent gampi paper, alternating with 8 leaves printed on rectos only (including the title leaf and colophon). 8vo., bound by Judi Conant in limp reverse calf, in a Japanese style stab binding with red blue and yellow metal rivets, title printed in silver on the upper cover, pastedowns decorated in gilt, silver and bronze squares and speckling, blue free endpapers, housed in a snakeskin style covered clamshell box, spine with a long black morocco label, printed in gilt. In excellent condition.

£1250

A beautiful retelling of a Japanese folktale about two novices from two different Zen temples in Kyoto. Inscribed and signed in silver pen by the artist in December 2013 “For today, tomorrow and a celebration of life”.





62. KELMSCOTT PRESS.

Specimen pages of *The Recuyell of the Histories of Troye*.
Hammersmith, Kelmscott Press, 1892

4pp. including the explicit (p.1), Caxton's prologue (pp.2-4) and Morris's colophon and printer's mark p.4. Printed in Troy type on Flower paper in red and black with two 8-line initials and corner and side border. 29 x 21.5 cm. A very good untrimmed copy with a slight crease in the middle where it was once folded.

£420

Specimen pages were distributed by Morris to booksellers, customers and friends of the Press. An entry in Proctor's notebook details this first set of specimen pages as being 'printed for Quaritch [the publisher] 1892'. Apparently Quaritch ordered 2000 copies.
Peterson, Bibliography of the Kelmscott Press, D1.1

A masterclass in onlay, inlay and blind tooling, created a remarkable textured image

63. LÉVY, Lucette H., bookbinder. COLETTE.

La Maison de Claudine.

Paris, Arabesque, Édition Rouffé, 1927

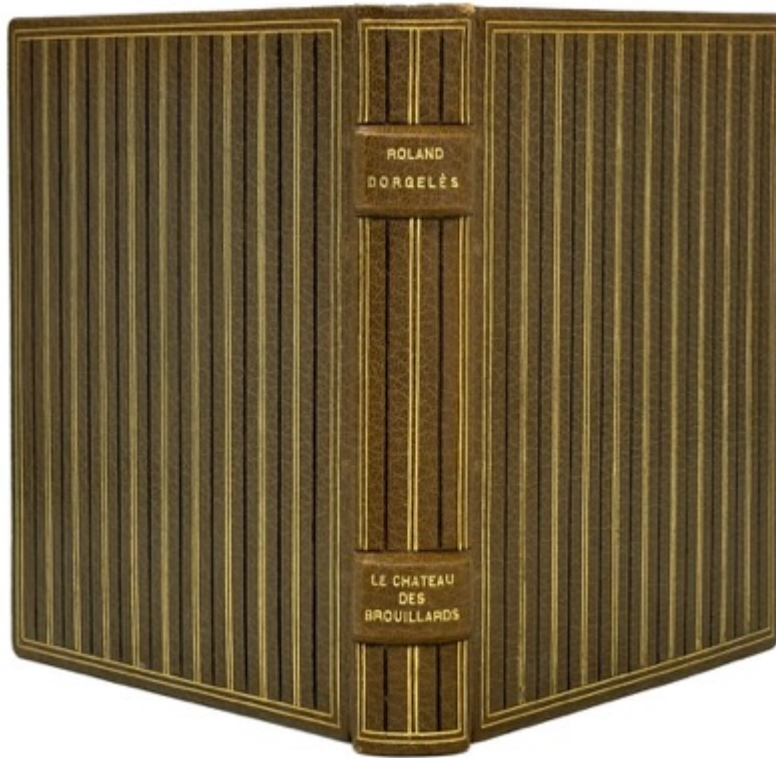
One of 30 copies on japon, signed by the editor, of a total edition of 333 copies, with an extra suite of the woodcuts bound next to each individual woodcut. Colour woodcuts by André Deslignières. Sm. 4to., original bookbinding by Lucette Lévy signed on the front turn-in of full green/blue morocco with a leather copy of one of the woodcuts in superb onlaid tan calf and green, blue, pale green, white, light and eggshell blue moroccos, tooled in blind producing a remarkable textured image, spine with raised bands lettered in gilt, turn ins and edges with art deco style gilt fillets and onlaid morocco borders, edges with black circles and gills tooled patterns, dramatic metallic patterned endpapers, original wrappers bound in, housed in the original chemise and slipcase of green/blue morocco and metallic patterned paper. Spine slightly darkened, otherwise a very good copy.

£1250

Andre Deslignières' colour woodcuts are extremely charming and set off this printing perfectly. Levy has responded to them with an masterful reproduction of one of cuts in many coloured moroccos and calf - a masterclass in technique and blind tooling.



In a finely tooled binding - one of the binder's later pieces of work



**64. [LÉVY, Lucette H., bookbinder].
DORGELES, Roland.**

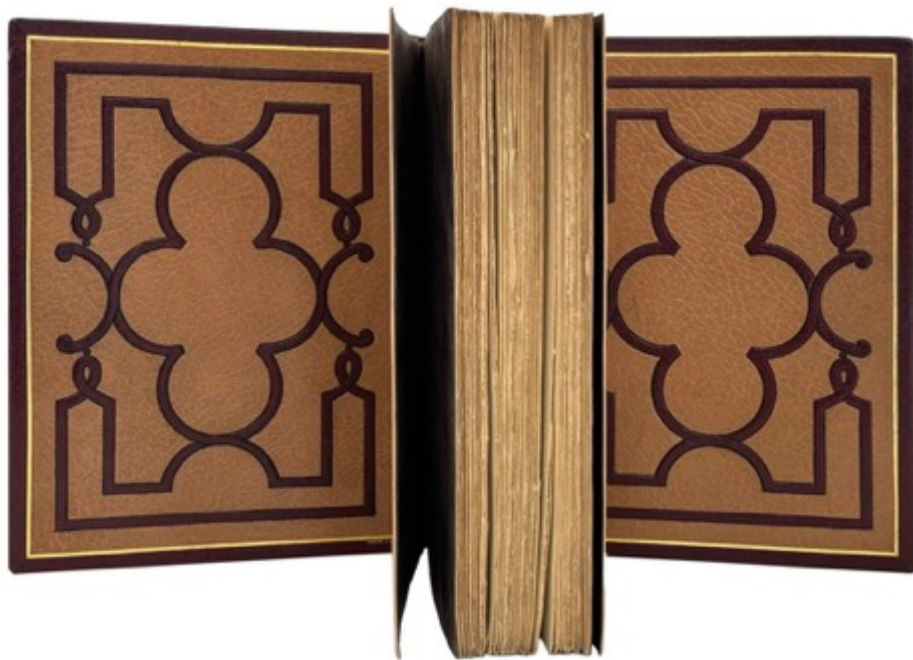
Le Chateau des Brouillards.

Paris, Albin Michel, 1932

First edition. No. 157 of 175 copies printed on Hollande paper of a total edition of 655 copies. 317 pp., bound by Lucette Lévy in full light brown morocco, with multiple vertical gilt fillets and blind rules within a double fillet border on each side, spine ruled similarly with two broad spine bands lettered in gilt, top edge gilt, others untrimmed as issued prior to putting into wrappers, turn-ins with double gilt fillet border and single blind rule, patterned metallic endpapers, original wrappers bound in, housed in the original worn pale olive green morocco and metallic paper chemise. Spine very slightly faded, otherwise very good.

£950

Although this book is not signed, it came with the others in the group and by its style and accuracy of tooling must have been executed by Lévy.



Jansenist binding with pochoir
illustrations

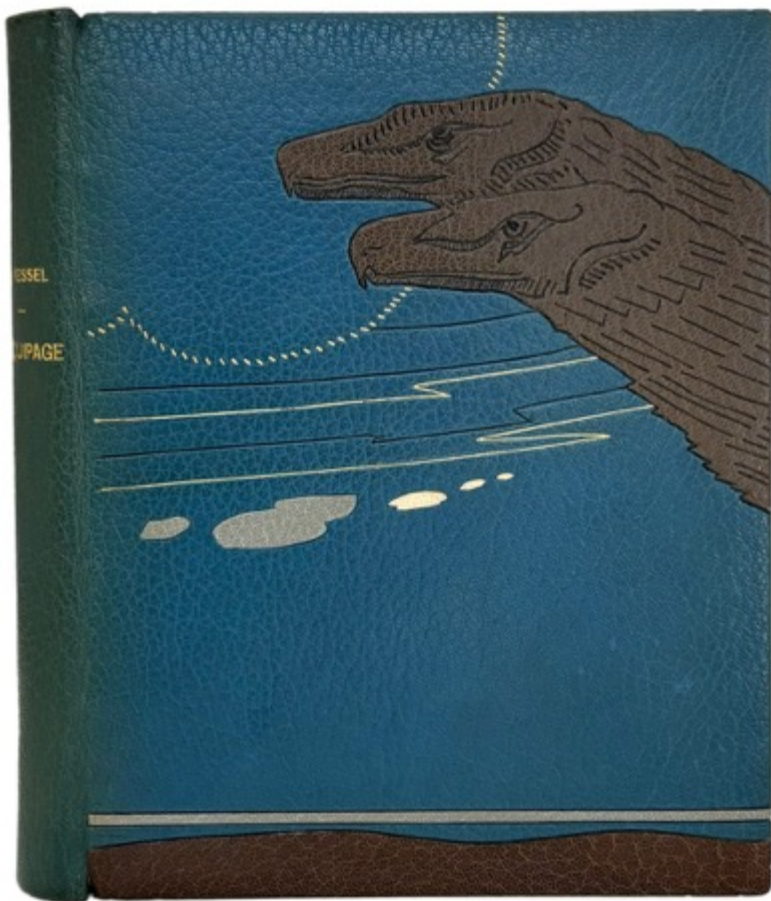
**65. LÉVY, Lucette H., bookbinder.
FLAUBERT, Gustave.**

Madame Bovary.

Paris, Henri Cyal, 1927

71 pochoir illustrations by Pierre Rousseau. One of 965 copies on velin de rives. 8vo., full deep red morocco by Lucette Lévy, signed on the upper turn-in, jansenist style binding with elaborate doublures of tan morocco with an onlaid, deep red morocco strapwork pattern with a single fillet gilt border and edges with double gilt fillet, spine with raised bands, titled in gilt and watered silk free endpapers, secondary marbled endpapers, original wrappers bound in. Housed in the original half dark red morocco and marbled paper chemise. Very good.

£950



Dramatic pictorial binding of eagles in the sky
with some excellent onlays and tooling on a
novel about the crew of a WWI reconnaissance
plane

**66. LÉVY, Lucette H., bookbinder. KESSEL,
Joseph. LE BRETON, Constant.**

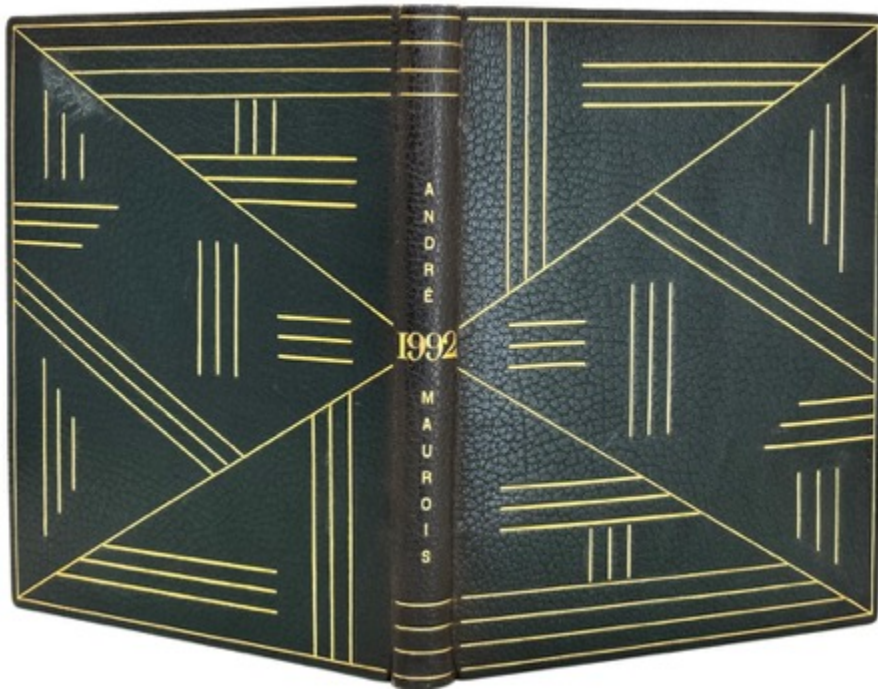
L'Équipage.

Paris, Librairie Gallimard, 1925

No. 36 of 420 copies on Lafuma-Navarre paper. 41 wood engravings by Constant Le Breton, printed in grey/blue. 4to., original full blue morocco, reflecting the colour of the engravings, by Lucette H. Lévy signed on the upper turn-in, with a design on the upper cover of onlaid brown leather being 2 eagle heads tooled in blind and onlaid brown, pale blue and ivory morocco clouds and earth lines, gilt and black tooling, spine titled in gilt, gilt fillets on turn-ins, brown watered silk doublures, original wrappers bound in. Housed in the original half brown morocco and marbled paper chemise and slipcase. Slight mild fading to spine, otherwise very good.

£1350

A WWI novel by Joseph Kessel focussed on the crew of a two-man reconnaissance plane, inscribed in memory of the author it would seem on the half title. Levy has responded to the blue printing of the illustrations and the sentiment of the story in her binding.



Speculative futurist fiction with a
modernist geometric binding

67. LÉVY, Lucette H., bookbinder.
MAUROIS, Andre. BRULLER, Jean.
Deux Fragments D'Une Histoire
Universelle, 1992.

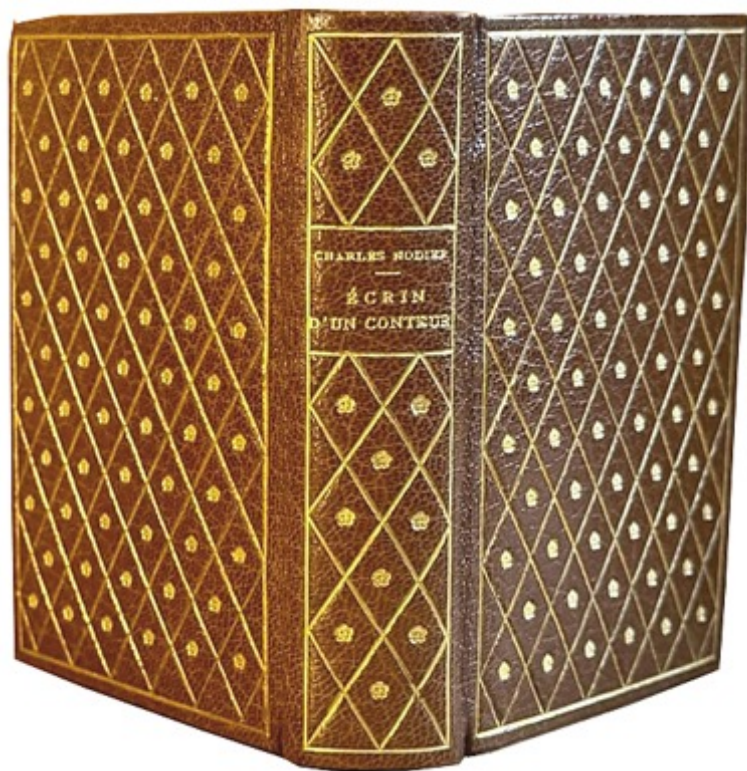
Paris, Paul Hartmann, 1929

No. 109 of 325 copies on Velin de Rives Blanc, of a total edition of 395. 17 colour aquatint engravings by Jean Bruller. Sm. 4to., bound by Lucette H. Lévy, signed on the upper turn-in, in full dark blue morocco tooled with gilt fillets in geometric patterns across both boards and the spine, spine lettered in gilt, triple gilt fillet pattern on turn-ins and gilt fillet on edges, metallic patterned paper doublures, original wrappers bound in. Spine a trifle darkened.

£1500

An important work of speculative fiction by Maurois, whose real name was Emile Salomon Wilhelm Herzog. Lévy has responded to it splendidly, producing an unusual modernist binding with geometric gold tooling and

spectacular metallic endpapers. The gold fillets and triangular lines focus in on the future date of 1992 (based on 1929) in bold numbering on the spine.



68. LÉVY, Lucette H., bookbinder. NODIER, Charles.

Écrin d'un Conteur, Choix de Contes.

Paris, G. Charpentier, 1887

2 aquatints after drawing by A. Ferdinandus, engraved by F. Massé. 369 pp. 11.5 x 8 cms. 12mo, bound by Lucette Lévy in full brown morocco, elaborately tooled in gilt on both sides and spine with a lattice pattern within a border on each side and spine, the centre of each lozenge with a gilt flower tool, spine lettered in gilt, doublures with a matrix of flower tools with in two gilt fillet borders, watersilk free endpapers, original wrappers bound in. With the original chemise. A very handsome book in excellent condition. £1200

In the 1920s many women were drawn to the medium of bookbinding, perhaps influenced by the new modernist designs forged by Pierre Legrain. The women included the widows of bookbinders killed in the war and a whole new enterprising generation of young women who were searching for a fashionable vocation in the arts. As the Ecole Estienne was reserved for men, many women enrolled at the city's Ecole et Les Ateliers d'Art Decoratif, which had been founded in 1894. It is very probable that Lucette Lévy was among them. Binding instruction was offered first by Mme Rene Sergent and later by Lapersonne, Choffe and Genevieve de Leotard. On completion of the 4 year course, graduates sought employment in the city's main binding workshops or set out to establish themselves independently.

Although we cannot find any details about her, apart from occasional bindings which have appeared in the rooms, viz. Christie's 2009, and a couple of bindings in booksellers' catalogues, Lucette Lévy was clearly extremely talented with great technical ability, like Adler she inclined to familiarising herself with the text and illustrations in a book to create an accord with it in her binding. She was varied and adaptive in her styles and was inventive with fonts for lettering and ways of binding throughout the 1920s and 1930s.



69. LIMITED EDITIONS CLUB. ENSCHEDE. POPE, Alexander.

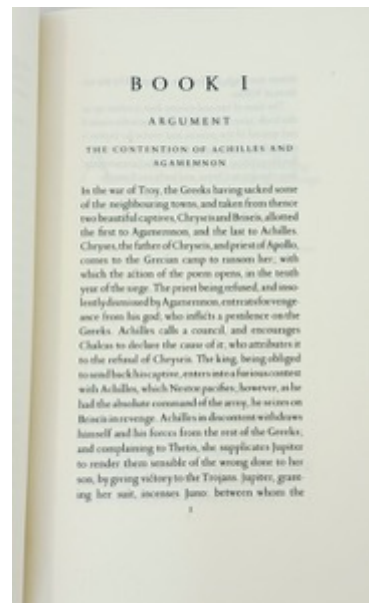
The Iliad of Homer; The Odyssey of Homer. Translated by Alexander Pope with introductions by Mr. Pope and Carl van Doren.

New York, printed for the Members of the Limited Editions Club, 1931

Two volumes. Each volume one of 1500 copies, signed by the great Dutch typographer Jan van Krimpen who designed this book and oversaw its printing at Joh. Enschedé in Holland.. 4to., original full red and full blue linen bindings, top edges gilt, others uncut, in the original yellow card slipcases with printed paper spine labels. Spines very mildly darkened, some wear to the slipcases, generally a very good, bright set.

£900

The Iliad and the Odyssey which van Krimpen designed for the Limited Editions Club are notable examples of his restrained style. They were beautifully printed at Joh. Enschedé en Zonen and the Iliad was the first time van Krimpen's beautiful Romanée type was used in an American book. Van Krimpen decided to use Van Dijk italic for the introduction and this book certainly adheres to the great designer's theory that "everything that counts in typography is subtlety".





Signed by Maillol with a very unusual set
of 21 early state proof prints

70. MAILLOL (Aristide).

Daphnis et Chloe.

Paris, Philippe Gonin, 1937

French edition. No. 291 of 500 signed copies, this copy with a set of 21 early state proof prints entitled 'Epreuves rare', 4 woodcuts being shown in two different states. 49 woodcuts by Aristide Maillol including one on the cover of the wrappers) with an additional suite of 48 woodcuts including one 'planche refusee' being the first proof of the woodcut on p.166 (the lone goat on p.209 does not have an extra print but it is from the block used on p. 72 which does. Printed on Papier Maillol Pp. [2], 217, [5], the book and the extra suite are loose as issued in their own printed paper wrappers, the former with a woodcut on the upper cover, housed in the original chemise and slipcase with printed vellum spine. An extremely good, bright set.

£1900

An unusual copy of the book with an extremely unusual set of early state proof woodcuts with black backgrounds showing they were trial proofs, 4 being in two different states, as well as having two different prospectuses for the English edition published by Zwemmer the following year in 1938.

Gonin and Maillol's book was a triumph of simple lines and subtle typography. Maillol had been introduced to book illustration by Harry Graf Kessler who had used Maillol to illustrate the Cranach Press Eclogues in 1926. In 1937 Maillol returned to the delights of book illustration when images he had produced originally for the Cranach Press Georgics, which was to be unpublished by Kessler, were taken up by Gonin who then went on to produce this wonderful edition of Daphnis and Chloe which was simultaneously published in limited editions in French, English and German.

The illustrations are beautiful, John Buckland Wright was a great fan and wrote to Sandford at the Golden Cockerel Press: "They are probably far more erotic than even you would want me to do - I don't know - perhaps they correspond with your ideas. Actually I think you'd be prosecuted for publishing. Anyhow, they are quite perfect".

One of the very limited Zwemmer editions in English

71. MAILLOL, Aristide. LONGUS.

Daphnis and Chloe.

London, A. Zwemmer, printed in Paris, December 7th, 1937

52 wood engravings plus four decorated wood-engraved initials printed in green by Maillol. Printed on hand-made paper by Philippe Gonin on his Paris hand-press. One of 250 copies, this no.38, signed by the artist in pencil at the end "Maillol". 8vo., original full vellum, spine lettered in gilt, uncut, in a later slipcase. A few small marks to the boards which are a little dusty, otherwise very good and fresh internally.

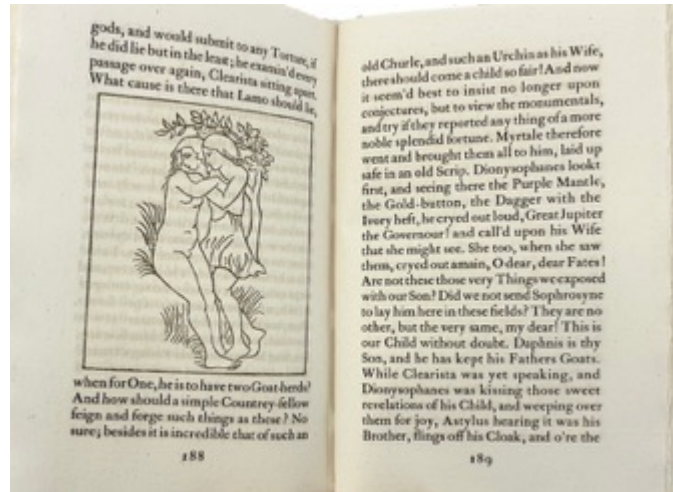
£2200

Translated into English from the original Greek by George Thornley.

A stunning achievement being a perfect match of paper, printing and illustrations, all presenting an earthy freshness.

Maillol found a freedom and excitement in the story of innocent sensuality which inspired him to produce some fine wood-cuts.

Garvey, The Artist and the Book, 174



Important selections from The Fleuron, 1923-1930

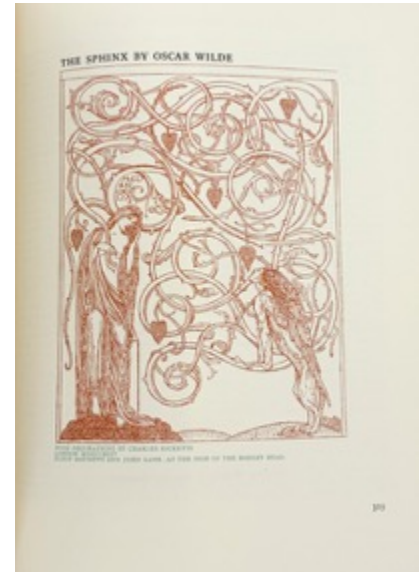
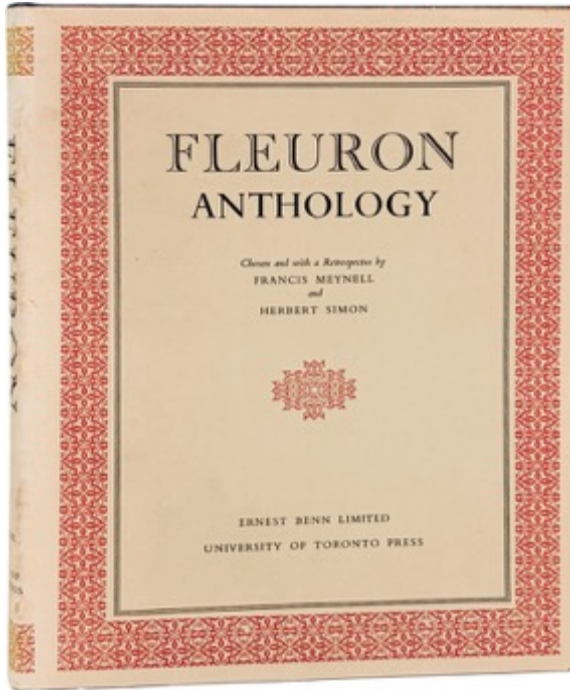
72. MEYNELL, Francis & SIMON, Herbert.

Fleuron Anthology. Chosen with a Retrospectus by Francis Meynell and Herbert Simon.

London & Toronto, Ernest Benn Ltd & University of Toronto Press, 1973

First edition. Pp. xvi, 360. Numerous illustrations, several coloured or tinted, some in red and black. 4to, original dark blue cloth, spine lettered in silver, in the original dust jacket with a little fading to spine. Very good. £80

A selection from the seven volumes of The Fleuron published between 1923 and 1930, including Newdigate on The Ashdene Press and Emery Walker, Updike on The Planning of Printing, Initial Letters by Percy Smith, Holbrook Jackson on Claud Lovat Fraser, Dwiggins on Updike and the Merrymount Press, Rodenberg and Anna Simon on Klingenspor, Windisch on Rudolf Koch and Paul Beaujon (Beatrice Warde) on Eric Gill.



Russian type specimens from the year and the epicentre of the Russian Revolution

73. MILITARY TOPOGRAPHIC BUREAU, PETROGRAD.

Obraztsy shriftov tipografii Voenno-Topograficheskogo otdela [Type Specimen of the typography of the Military Topographic Bureau.

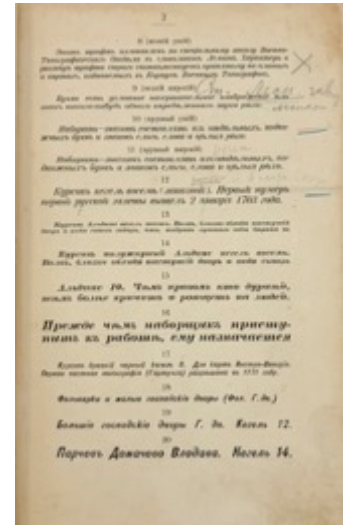
Petrograd, 1917

20 leaves, printed on rectos only. 20 x 13 cm. 8vo., in the original printed paper wrappers with loss to top of front and the bottom of the lower wrapper. Owner's stamp on the upper cover, wrappers worn.

£550

The specimens include over 100 fonts including a sheet of English, French and Greek types. There are also several different number fonts and some printer's ornaments and rules.

There are contemporary notes in pencil on the last page drafting a plan to create 'the storage of maps' in the Bureau, noting that in the stacks there are several maps forgotten and uncatalogued and suggesting a 2 week long 'excavation'. The typographical specimens listed here were used mostly for the printing of military maps.





Pochoir illustrations by John Nash, copy no.1 of only 170 signed copies

74. NASH, John.

Seven Short Stories by Walter de la Mare.

London, Faber & Faber, 1931

Copy number 1 of 170 copies signed by the author and the artist. 8 full page colour pochoir plates and two black and white illustrations by John Nash. Printed on Italian handmade paper. 8vo., original full vellum with image of two ducks by Nash blocked in gilt on upper cover and gilt lettering on spine, top edge gilt, others uncut, in the original card slipcase (with a little wear). An extremely good, bright copy.

£750

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



Nash's belief in the 'spirit of place' in book form

75. NASH, Paul.

Places. 7 Prints reproduced from woodblocks, designed & engraved by Paul Nash. With illustrations in prose.

London, William Heinemann, 1922

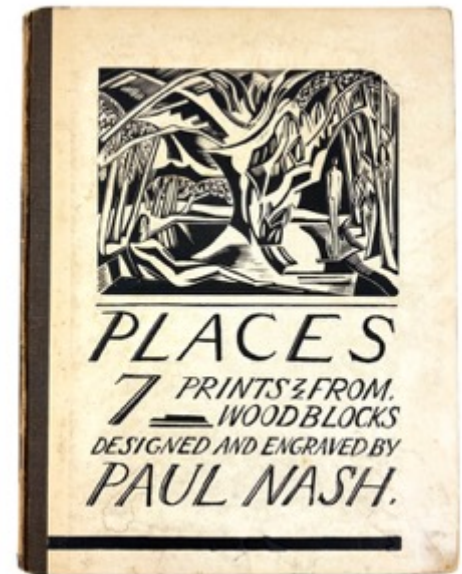
7 woodcuts and tailpiece by Paul Nash. No. 126 of only 210 copies (there was also a special edition of 55 copies) Pp. 22, with text as a reproduction of Nash's handwriting with his decorations. 4to., original black cloth backed printed boards with Nash woodblock print and lettering on the upper cover and lettering and monogram on the back. Cloth on spine mostly lacking, boards rather marked but a good, strong intact copy and clean and bright internally.
£1600

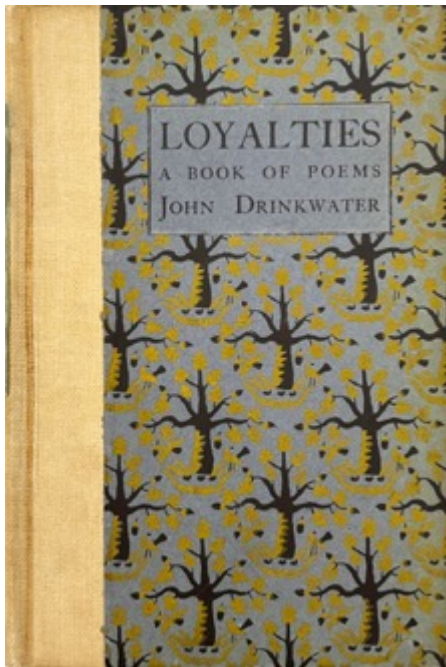
Very rare. The seven woodblock engravings and "illustrations in prose" convey Nash's intense feelings for his 'spirit of place', particularly ancient places in Southern England. The cover engraving "Meeting Place, Buntingford" was the home of the parents of Nash's great friend Claud Lovat Fraser, who had died tragically young the year before.

The other woodblock prints are of specific very English places: Black Poplar Pond in Iden; Garden Pond in Wittersham; Dark Lake in Iver Heath; Hampden in Winter; Paths into the Wood in Whiteleaf; Winter Wood in Hampden and a Tailpiece depicted Iden.

Nash's poetry accompanies several of the prints, some of which are reasonable, but the stars of the book are his astonishing woodcuts which exhibit Nash's strong modernist approach to the pastoral English landscape and his pull towards places where the 'relationship of parts creates a mystery, an enchantment, which cannot be analysed'.

Colvin 5.





Paul Nash wood engravings and patterned paper - designed, printed and bound
by Cyril Beaumont

76. NASH, Paul. BEAUMONT PRESS. DRINKWATER, John.

Loyalties: A Book of Poems.

Westminster, printed by hand at the Beaumont Press, 1918

No. 103 of 120 copies on handmade paper of a total edition of 200. Patterned paper on boards and 9 wood engraved decorations by Paul Nash. Designed and printed at the Beaumont Press. 8vo., original linen backed Paul Nash patterned paper covered boards, bound by Cyril Beaumont, printed paper spine and upper cover labels. Very good copy with darkening to the cloth and rubbing to the spine label, endpapers lightly browned as usual.

£950

Printed and bound by hand by Cyril Beaumont (1891-1976), the dance historian, critic, bookseller and publisher, at his press in Westminster. A very rare Nash item.

This was the first time these Drinkwater poems had been printed. An expanded edition was published by Sidgwick & Jackson in 1919.

Booklabel of Marjorie Phillips,
the American Impressionist
painter and art collector.





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

77. NASH, Paul. BROWNE, Sir Thomas. CURWEN PRESS.

Urne Buriall and the Garden of Cyrus.

London, printed at Curwen Press for Cassell & Co., 1932

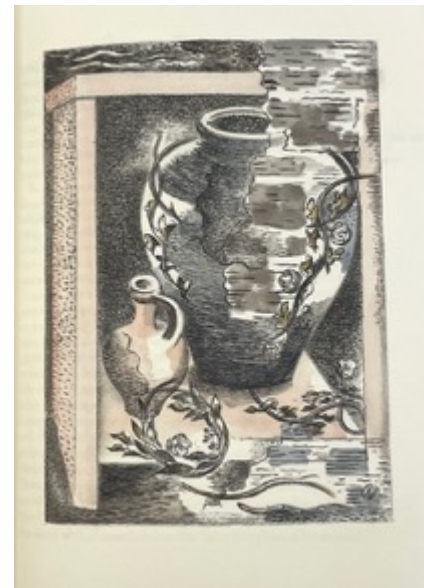
32 pochoir illustrations by Paul Nash, made up of 15 full page plates and 17 smaller head and tail pieces. One of 215 copies, this no. 68. Folio, bound by Sangorski & Sutcliffe to a design by Paul Nash in vellum with a large inlay of brown goatskin with two vellum onlays and tooled with a gilt design 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, slight offset on the very edges of the free endpapers from the brown goatskin.

£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 remaindering 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.





title printed directly onto the spine. Cloth is rather rubbed with a little bumping to the corners and the top and bottom of the spine, dry mild browning to endpapers, otherwise very good, the specimens are remarkably well preserved and all uncut.

Nash's introduction relates the history of pattern papers, noting the exquisite end papers produced in Italy and France and much later in Augsburg during the 17th and 18th centuries printed using both wood blocks and stencils. He declares : "the importance of the pattern paper does not lie solely in its simple useful relation to bookbinding, but as a humble part of the endless contribution to decoration which forms one of the most absorbing studies in the history of aesthetics." He describes these Curwen Press papers as hard, bright and resilient and being "the only important contribution in this country" - after noting the exquisite patterns on the endpapers in Pissarro's Eragny Press books and a little work by Charles Ricketts.

A triumphant presentation of "the only important contribution in this country" to the art of the pattern paper
(Paul Nash)

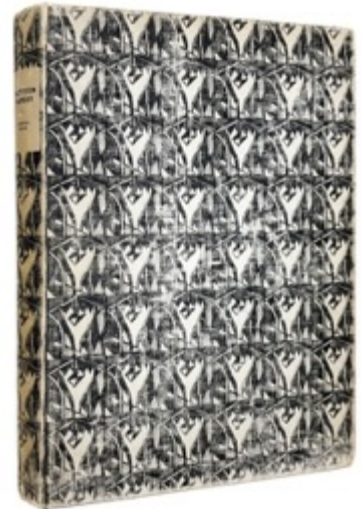
78. NASH, Paul. CURWEN PRESS.

A Specimen Paper Book of Pattern Papers designed for and in use at The Curwen Press.

London, published for The Curwen Press by The Fleuron Ltd, 1928

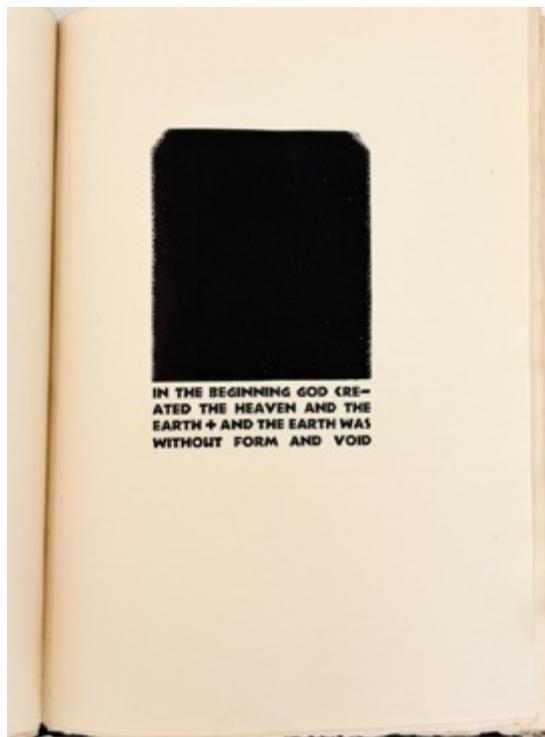
Introduction by Paul Nash. No. 1 of 145 copies for sale in England (there were also 75 copies issued by Random House in America. 31 sheets of pattern papers printed at The Curwen Press, 10 of which produced from wood engravings each folded twice (4to) and bound in, all uncut at folds. Title page vignette, head-piece and decorated initial letter by Edward Bawden all coloured in green and pink using pochoir technique. 4to., original printed patterned cloth from a wood engraved design by Paul Nash with the

£5200



The papers in this collection of specimens were all from designs reproduced by offset printing, each with the original key pattern being a line block reproduced from a drawing or a wood engraving, mostly produced later than those made from drawings. The draughtsmen used by the Curwen Press were Lovat Fraser, Albert Rutherford, Margaret James, Thomas Lowinsky, E.O. Hoppé, Edward Bawden and Paul Nash; the wood engravers were Paul Nash, Enid Marx, Eric Ravilious and Harry Carter.





size of letter into metal, and it gives the appearance of being slightly crudely cut into wood - reflecting the elemental nature of Genesis and Nash's woodcuts.

Nash addresses the evolution of primary form in an astonishing demonstration of the art of the woodcut

79. NASH, Paul. NONESUCH PRESS.

Genesis.

London, Printed at the Curwen Press for the Nonesuch Press, 1924

12 woodcuts by Paul Nash for the first chapter of Genesis in the Authorised Version. No. 318 of 375 copies. Printed at the Curwen Press in Rudolf Koch's Neuland type on Zanders handmade paper. Pp. 56, french-folded. Sm. 4to, original black paper covered boards lettered and decorated with gilt stars, crosses and letters on spine and edges. Slight abrasion to bottom corner of upper board but in generally a very good, bright copy.

£2600

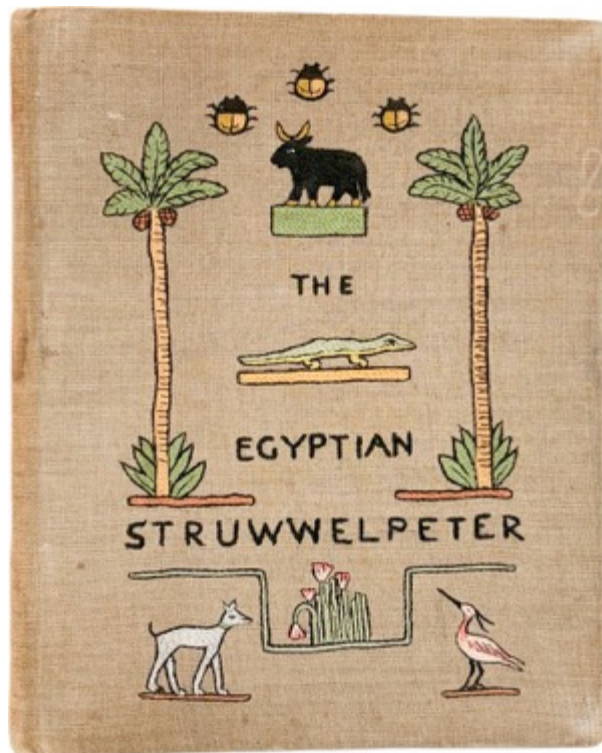
A seminal Modernist piece in which Nash examines the evolution of primary form using the woodcut. The first of the cuts 'The Void' is solid black and each new stage of creations is a fresh primary form cut out of the black of the void and the design for the creation of Man and Woman is a synthesis of all those before it (The Nonesuch Century p. 55).

Koch's Neuland type, a modern version of German blackletter type, was created by the typographer the year before this book was printed. He designed it by directly carving each



AND GOD SAID LET THE EARTH
BRING FORTH THE LIVING CREA-
TURE AFTER HIS KIND CATTLE
AND CREEPING THING AND
BEAST OF THE EARTH AFTER HIS
KIND AND IT WAS SO » AND GOD
MADE THE BEAST OF THE EARTH
AFTER HIS KIND AND CATTLE
AFTER THEIR KIND AND EVERY
THING THAT CREEPETH UPON
THE EARTH AFTER HIS KIND AND
GOD SAW THAT IT WAS
GOOD





of Khufu and Tobacco; Of Sneferu, who waltzed not; The Story of Pyramid Thothmes and The Story of Flying Amenhotep.

A charming vernacular embroidered binding with an 'Egyptian' joie de vivre

80. NEEDLEWORK BINDING.

The Egyptian Struwwelpeter, being the Struwwelpeter Papyrus.

London, H. Grevel & Son, printed in Bavaria, [1896]

Printed throughout in colour "with full text and 100 original vignettes from the Vienna Papyri" on rectos only. 4to., in a charming contemporary embroidered binding on canvas affixed to the original boards, the needlework decoration on the upper cover is of Egyptian animals, flowers and trees in various coloured silks and the title embroidered in black on the upper cover. A few marks to canvas, a little shaken, otherwise in good condition.

£1600

Personal inscription dated 1896 from Auntie Di to Wilfrid. The book is enormous fun and a good piece of German colour printing - the words are fabulous "Here is Thoth, the inky boy, Slinging ink his greatest joy". The gruesome cautionary tales are illustrated as though written out on pieces of papyrus and include *The Story of Cruel Psamtek*; *The Tragic Tale*





Book-embellishment in the 1960s with original hand-painted ornamentation, illustrations and binding by the artist Powilewicz

81. NIETZSCHE, Frederic. POWILEWICZ, Andre-Jean

Ainsi parlait Zarathoustra.

Paris, Georges Cres et Cie, 1919

Translated by Henri Albert. Portrait frontispiece engraved after Aubert. Extra-illustrated with an additional hand-painted title page, 8 full page hand-painted original designs in gouache and 2 full page hand-painted designs for the binding in gouache all by A.J. Powilewicz in 1962. Pp. x, 448 [2]. 8vo., bound in full vellum painted on both sides and the spine in red, green, yellow, blue and gilt by A.K. Powilewicz, and with his hand-painted elaborate endpapers, original wrappers bound in, t.e.g. Boards a trifle bowed, otherwise very good.

£750

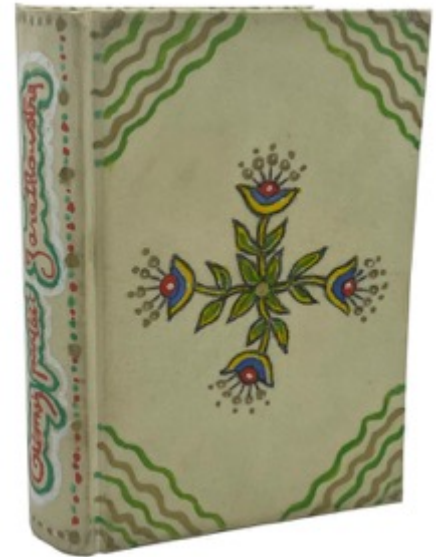
On the verso of his hand-painted and written colophon Powilewicz writes in ink that the designs have been inspired by Persian miniatures and rugs from the Caucasus and Persia.

A delightful and playful extra-illustrated copy of a French edition of Nietzsche's *Also sprach Zarathustra*, apparently put together for the personal pleasure of the artist.

Powilewicz (1886-1969) was an artist and illustrator known for his images for books in the 1920s and 30s including Charles Foix's *Promethee* and *Les Bassarides* (1924 and

1926) and Albert Desbranche's *Clocheets et Grelots* (1932).

A wonderful example of book-embellishment - an extreme form of grangerising.



“a little peach of a book” (Francis Meynell) - Roger Senhouse’s copy

82. NONESUCH PRESS. DE FONTENELLE, Bernard.

A Plurality of Worlds.

London, Nonesuch Press, 1929

John Glanvill’s 1688 translation with a prologue by David Garnett. 8 pochoir illustrations by T.L. Poulton. Decorated title, index and colophon. No. 547 of 1600 copies. Designed by Francis Meynell and handset in Jenson by T.W. Hay, printed by the Curwen Press on Van Gelder cream laid paper. Pp. x, 140. 8vo., original full limp vellum with leather thongs, with arrangement of astrological signs in gilt on upper cover, spine lettered in gilt, t.e.g. others uncut. Housed in original gilt and green paper covered slipcase. Spine very slightly darkened, otherwise a good clean copy in a mildly worn slipcase.

£150

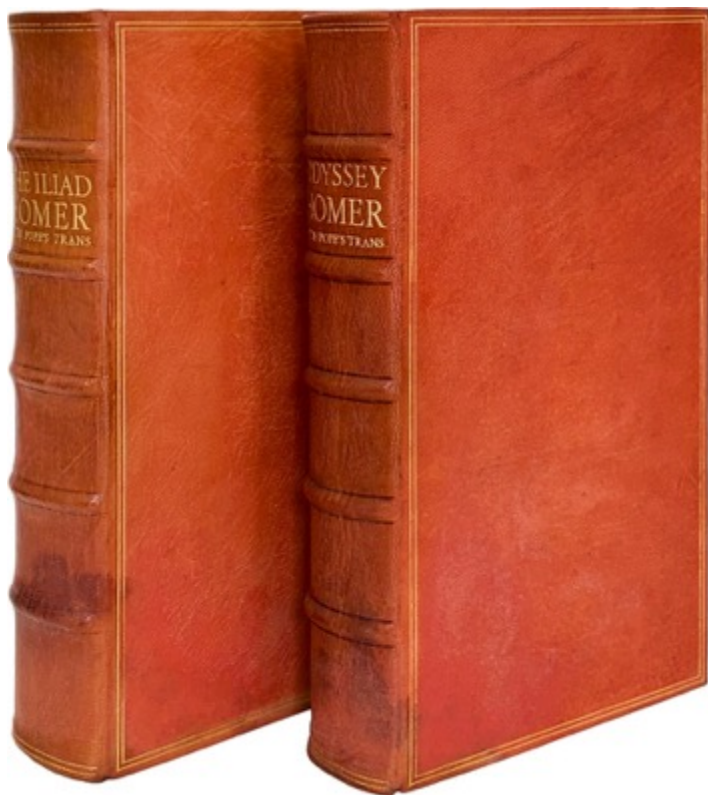
Fontenelle’s ‘Entretiens sur la pluralité des mondes’ offered an explanation of Copernicus’s heliocentric model of the universe. Meynell provided an exquisite edition with astrological decorations and pochoir illustrations.

Ownership inscription of Roger Senhouse dated in the year of publication. Senhouse (1899-1970) was an English publisher and translator and on the edges of the Bloomsbury Group. At the time of publication of this book he was Lytton Strachey’s lover.

Nonesuch, 65.



With the rare leaf with Meynell's picturesque instructions as to how to open the leaves - an extraordinarily bright copy



83. NONESUCH PRESS. HOMER. POPE, Alexander. KOCH, Rudolf.

The Iliad and The Odyssey.

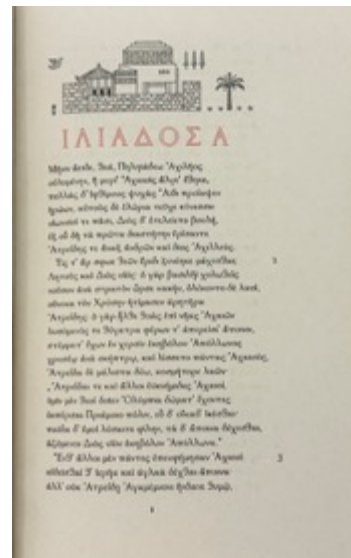
London, Nonesuch Press, 1931

No. 857 of 1450 copies and 838 of 1300 copies. Ornaments designed, engraved and composed by and under supervision of Rudolf Koch, assisted by Fritz Kredel. Greek and English text printed by Johannes Enschedé en Zonen in the Greek type of J. van Krimpen and Monotype Cochín in black and red. Pp. 929; 761. 8vo., original full niger morocco with gilt borders to covers and gilt lettering on the spine, t.e.g. others uncut, marbled endpapers in the original marbled paper covered slipcases. A remarkably handsome, largely unopened and unworn set.

£3000

With the rare loosely inserted leaf “On First Looking into Pope’s Homer” which gives Francis Meynell’s picturesque instructions as to how to open the leaves of the books.

The Greek text is from the Oxford Classical Texts by Oxford University Press and the English is printed from the first 1715 edition of Pope’s Homer. Pope’s translations of Homer have been described as a ‘great example of the energy and resource of the English language’. Ex libris of W.E. Eales in both volumes. *Nonesuch*, 72 and 78.





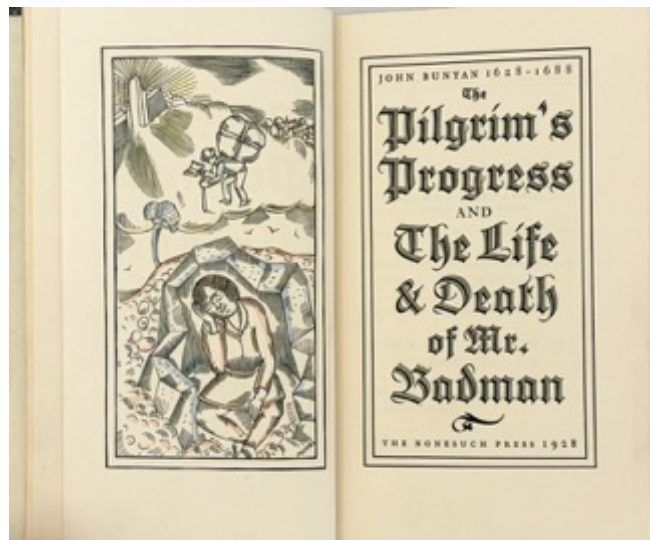
With 8 pochoir woodcuts by Karl Michel

84. NONESUCH PRESS. MICHEL, Karl. BUNYAN, John.
The Pilgrim's Progress and the Life and Death of Mr. Badman.

London, Nonesuch Press, 1928

No. 228 of 1600 copies, of which 600 were for Random House. 8 pochoir woodcuts by Karl Michel produced by The Curwen Press. Overseen by Francis Meynell at The Kynoch Press for The Nonesuch Press. Pp. 22, viii, 453. 8vo., original marbled cloth boards, parchment spine label titled in gilt, top edge gilt, other edges uncut. A very good copy with the usual browning to the free endpapers. £90

Published to coincide with the Bunyan centenary.
Nonesuch, 55.





Francis Meynell's favourite Nonesuch book

85. NONESUCH PRESS. MILTON, John. BLAKE, William.

Poems in English with Illustrations by William Blake. I: Paradise Lost; II: Miscellaneous Poems, Paradise Regain'd & Samson Agonistes.

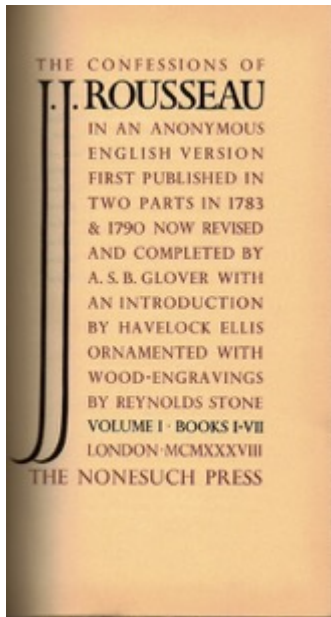
London, Nonesuch Press, 1926

Two vols. One of 1450 sets printed on Van Gelder rag paper (there were also 90 copies in one volume on India paper). Printed in Baldo Italic by Walter Lewis, Cambridge University Press printer. 53 colotype illustrations after William Blake. 8vo. original parchment backed, patterned paper covered boards. A very good, bright set, free endpapers rather browned as usual.

£600

“My favourite...of Nonesuch publications. The Blake illustrations are surprisingly right”
(Francis Meynell in *The Nonesuch Century*). *Nonesuch Century*, no.32





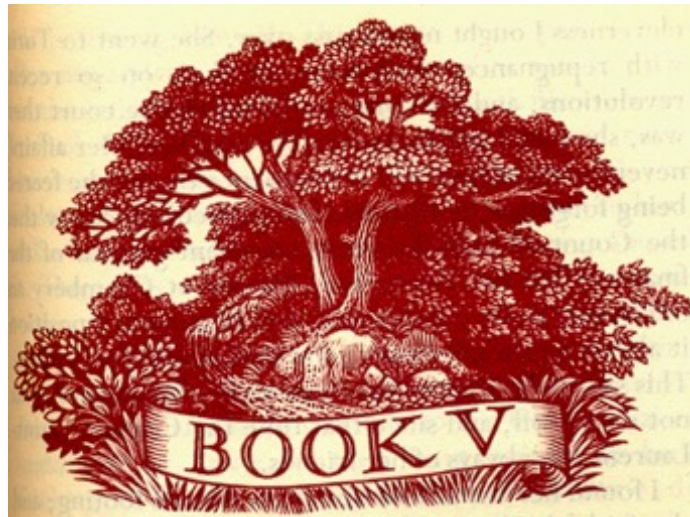
86. NONESUCH PRESS. STONE, Reynolds.

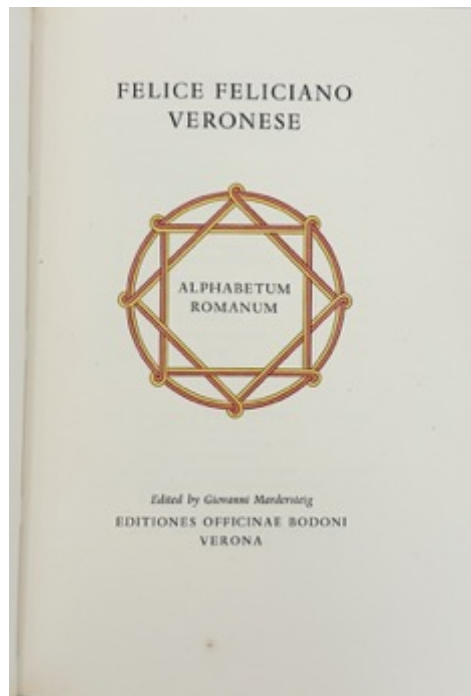
The Confessions of Rousseau.

London, Nonesuch Press, 1938

Introduction by Havelock Ellis. 13 wood-engravings by Reynolds Stone, printed in chestnut brown. One of 800 copies, this no. 343. Two volumes. 8vo., original full niger, maroon and gilt spine labels, in the original maroon paper covered slipcase, spine very slightly darkened, very mild rubbing to one spine label, otherwise a very good set.

£275





With elegantly hand coloured letters reproducing Feliciano's 15th century geometric construction of the Roman alphabet and his recipes for making coloured inks

87. OFFICINA BODONI. FELICIANO, Felice.

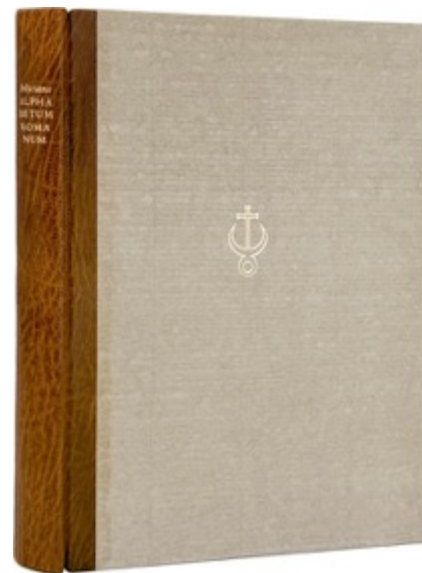
Alphabetum Romanum.

Verona, Editiones Officinae Bodoni, 1960

Edited by Giovanni Mardersteig. No. 340 of an edition limited to 400 copies of the English edition - there were also Italian and German editions of 160 copies each. English translation by R.H. Boothroyd. Illustrated with 25 letters of the alphabet all hand coloured by Ameglio Trivella after the original manuscript by Feliciano. Illustrations in the text and 5 heliogravure plates of ancient inscriptions. Set in Mardersteig's Dante type and printed at his hand press on Magnani mould-made paper. Pp. 140. 8vo., original quarter brown morocco with paper covered boards, Bodoni device and lettering in gilt to upper cover and spine, t.e.g. others uncut. Housed in original decorative light brown paper slipcase with morocco headcaps. A very good copy with the prospectus inserted loose.

£420

Feliciano's treatise on the geometric construction of the Roman alphabet, circa 1460. Mardersteig contributed an excellent introduction on the revival of the letter-forms in Roman inscription and on Felice Feliciano and his alphabet construction. At the end is a translation of the original treatise into English with the recipes for making coloured inks which followed it. *Schmoller, Officina Bodoni: An Account of the Work of a Hand Press 121*





Questa lettera vien da la lettera .i. saluo nel
quadreto superiore, il qual tu cingi dintorno
col tuo compasso; et ingrossi dentro e fuora la
x^a. parte, ma fa che la punta di sotto non toc-
chi la gamba, come tu uidi.



Specially bound prize portfolio for a German girls' school in the mid-19th century

88. PAINTED BINDING.

Prize notebook for a Maria van Halen at St. Leonhard's Girls' School, Aachen.

Aachen, 1857

Original prize portfolio of dark brown straight grain morocco (20.4 x 14 cm), with an inset painting on silk including an image of Aachen, including the school with an angel holding a banner "Beati omnes qui timent Dominum, qui ambulaverunt in viis ejus" and with the words "Memory of St. Leonhard" at the bottom, gilt ruling round the edges, original clasp engraved with the word "Preis (prize)" and '1857'. Inserted through a string thread internally is the original blank notebook of 14 leaves of variously coloured paper (pink, yellow, cream and green) in glazed patterned paper wrappers, the back is a weekly calendar in French printed in gilt on glazed paper for writing on with a stylus then erasing, this forms the top of a pocket. In excellent condition.

£900

A label on the front pastedown presents this prize for German to Maria van Halen on 2nd Sept. 1857 and signed by Paula van Houtem.

St. Leonhard's in Aachen was founded in 1625 by Sepulchrine nuns as a girls' school with boarding house and secularised in 1802. By the time of this prize it was run by Ursuline sisters as a school and a place for training teachers.



89. PIPER, John.

Brighton Aquatints. Twelve original aquatints of modern Brighton with short descriptions by the artist and an introduction by Lord Alfred Douglas.

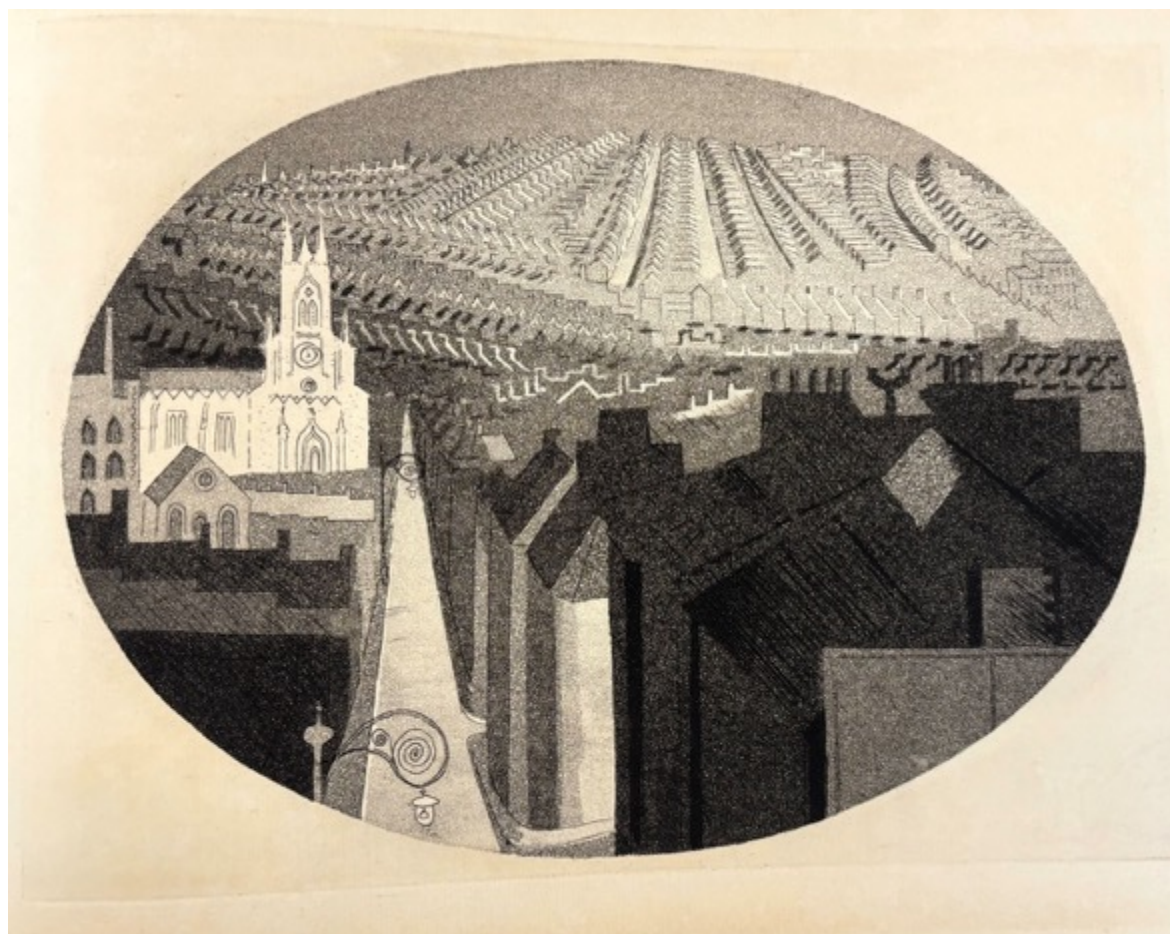
London, printed at the Curwen Press for Duckworth, 1939

One of only 200 copies. 12 aquatints by John Piper, with the original tissue guards. Text printed on blue paper. Large oblong folio, in the original red cloth backed marbled paper covered boards with printed label on the upper cover. Some rubbing and a little bumping to the boards, contemporary ownership inscription to the title, otherwise an unusually bright and fresh copy housed in a fine cloth clamshell box with morocco and gilt labels to spine and upper cover.

£2900

The introduction is by Lord Alfred Douglas who lived in Brighton at that time. Each image has a short but fully felt description by the artist. Gilmour rightly describes Piper's prints as "sublimely graduated aquatints ranging from pale grey to deepest black,

with a grain almost amounting to minute crazing due to the largeness of the dusted resin..."The Pavilion' bubbles like milk, 'St Bartholomew' loom blunt and dark...'From the Station Yard' the town stretches away beyond St Peters in rhythmic patterns of back-to-back housing" p. 87, Artists at Curwen. Ransom, 3905, Gilmour, Artists at Curwen, no. 204





9 of the wood engravings were printed from the original blocks including four and five block engravings

**90. PISSARRO, Lucien. ERAGNY PRESS.
[CAMBRIDGE CHRISTMAS BOOK].**

Notes on the Eragny Press, and a Letter to J.B. Manson.

Cambridge, Privately Printed, 1957

One of 500 copies. 11 wood engravings, 9 of which were printed from the original blocks in the Ashmolean including a page in colour from The Queen of the Fishes, the opening four block colour print from Riquet a la Houppe, the five block engraving from C'est Aucassin et de Nicolette and the four colour with gold roundel from the Livre du Jade. Pp. 52. 8vo., original quarter grey paper with Eragny floral paper covered boards, Pissarro's name printed in blue on the spine with two printer's ornaments. An extremely good, fresh copy with one small mark on the upper cover.

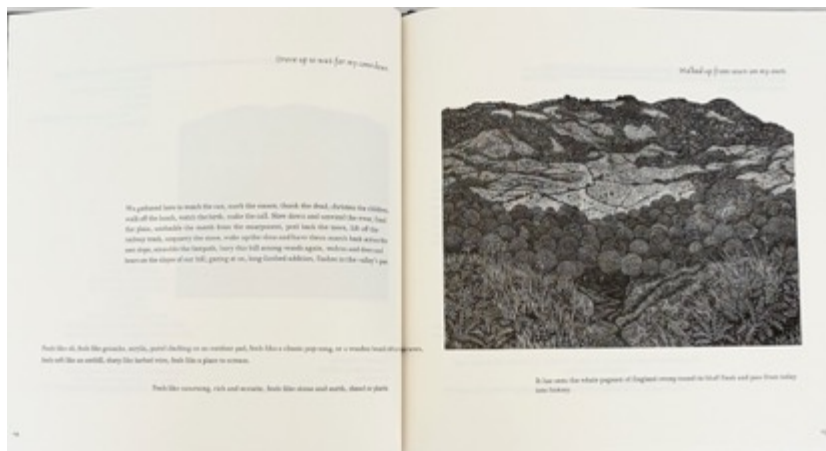
£480

Brooke Crutchley wrote of this remarkable fine Cambridge Christmas book that "it may well be the best of the series" being a tribute to the great printing work of Lucien Pissarro. The text is printed here for the first time having been found in the papers of James Bolivar Manson, onetime Director of the Tate Gallery.



91. PORTER, Max. PAYNTER, Hilary. NOMAD LETTERPRESS.
The Hill. 2023

One of 874 ordinary copies, this 609. 10 wood engravings by Hilary Paynter. Set in Walbaum and Stern typefaces, printed on the last of the paper from the Zerkall mill before it closed on a Heidelberg Cylinder SBB. Square 4to., bound by Green Street Bindery in patterned paper covered boards with a printed paper label. Fine. £200





The Book of Tobit from The Apocrypha, with excellent colour wood engravings by the Gregynog printers & illustrators

92. RAVEN PRESS. BRAY, H.W.

The Book of Tobit from The Apocrypha, according to The Authorised Version.

Harrow, Raven Press, printed by Robert Ashwin Maynard & Horace Walter Bray, 1931

5 full page wood engravings printed in black, grey and flesh colour by Horace Walter Bray plus title page vignette and hand coloured head-piece and numerous elaborate hand coloured initials by Bray. One of 275 copies, this no.48. 8vo., original quarter vellum, decorated with a gilt raven and lettered in gilt, marbled paper boards, in the original marbled paper covered slipcase. A very good, fresh copy.

£500

The Book of Tobit, named after its hero Tobias, combines Jewish piety and morality with oriental folklore in a fascinating story.

Tobit, a devout and wealthy Israelite living among the captives deported to Nineveh from Israel in 721 B.C., suffers many reverses and is finally blinded. He begs the Lord to let him die but recalling the large sum he had formerly deposited in far-off Media, he sends his son Tobiah there to bring back the money. In Media, at this same time, a young woman, Sarah, also prays for death, because she has lost seven husbands, each killed in turn on his wedding night by the demon Asmodeus. God hears the prayers of Tobit and Sarah and sends the angel Raphael in disguise to aid them both.

Raphael makes the trip to Media with Tobiah. When Tobiah

is attacked by a large fish as he bathes, Raphael orders him to seize it and to remove its gall, heart, and liver because they make "useful medicines." Later, at Raphael's urging, Tobiah marries Sarah and uses the fish's heart and liver to drive Asmodeus from the bridal chamber. Returning to Nineveh with his wife and his father's money, Tobiah rubs the fish's gall into his father's eyes and cures them. Finally, Raphael reveals his true identity and returns to heaven. Tobit then utters his beautiful hymn of praise. Before dying, Tobit tells his son to leave Nineveh because God will destroy that wicked city. After Tobiah buries his father and mother, he and his family depart for Media, where he later learns that the destruction of Nineveh has taken place.

Produced after their time at the Gregynog Press, this is a fine example of the attractive later work of Maynard & Bray.





Complete set of guides French and English with an annotated proof copy of the Book, Printing and Illustration section in the British Pavilion

93. RAVILIOUS, Eric. **INTERNATIONAL PAVILION PARIS, 1937**

Guide to the Exhibits in the Pavilion of the United Kingdom.

Paris, International Exhibition, printed at Thos. Forman & Sons, Nottingham, 1937

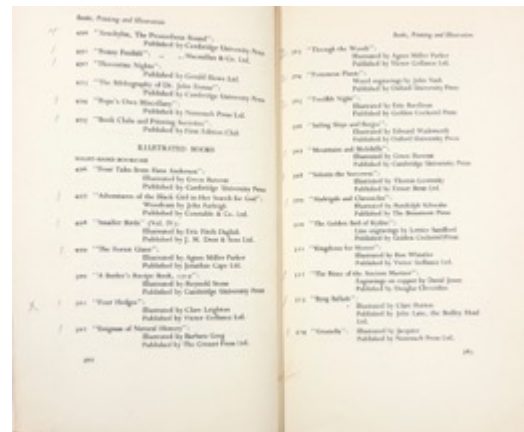
4 volumes comprising the English edition (Pp.325, xxxvi of ads); the French edition (pp.332, xxxi of ads); a combined English and French edition (pp. 610, xxxi ads); a working proof of the section on Books, Printing and Illustrations, possibly Oliver Simon who was the curator of this section. All 8vo., and in the original printed wrappers designed by Eric Ravilious and printed in characteristic blue and ochre. Some signs of light handling and a little darkening to covers but generally very good.

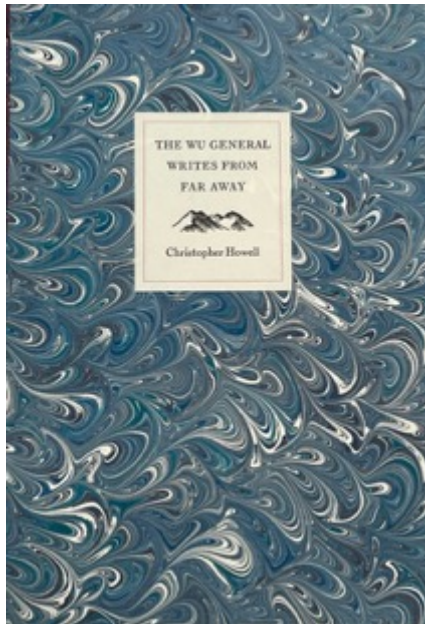
£1200

An unusual set of the official guides issued for the United Kingdom Pavilion at the 1937 Paris International Exhibition

which was formed to celebrate world advances in science, industry and modern design. It drew over 30 million visitors. Britain's contribution was overseen by the British Council and included murals by Ravilious, Bawden and Duncan Grant and was a pavilion full of exhibitions.

The annotated proof is particularly fascinating and is possibly the copy of Oliver Simon who edited that section. It included fine press, trade books, typography, advertising printing etc. and work of several important binders including Sibyl Pye, De Coverley, Elizabeth Greenhill, Sangorski, Gregynog special bindings bound by George Fisher, William Matthews and Madeleine Kohn. Also 'books de luxe' from the Cresset, Golden Cockerel, Nonesuch, Ashendene Presses and the Lectern Bible from the Oxford University Press





94. 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.





One of only 100 copies with an extra suite of prints

95. RUSSELL FLINT, William. HAYMARKET PRESS.

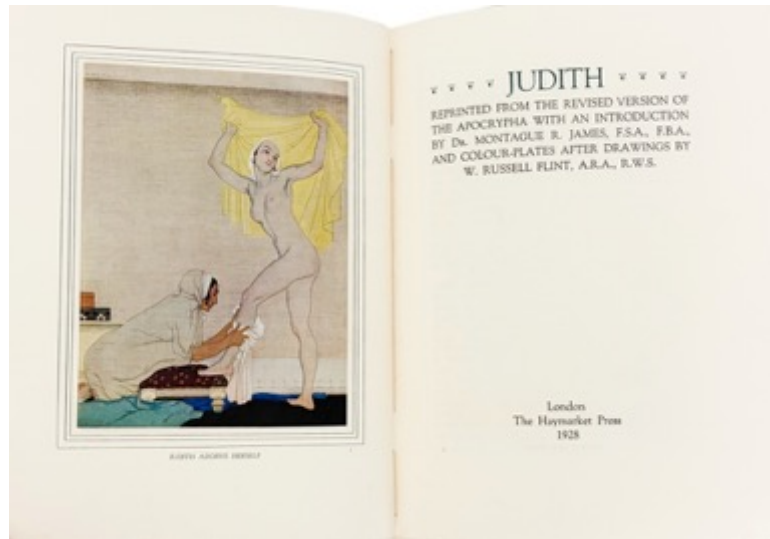
Judith.

London, Haymarket Press (Halton and Truscott Smith), 1928

No. 13 of 100 copies signed by the artist and with an extra suite of 4 colour plates in a separate folder. 4 colour plates by Russell Flint tipped in within a green printed border. Handset in Goudy type, each page with a green printed border and green initials, printed by Morton, Burt & Sons. 4to., full limp vellum with gilt lettering on the spine and upper cover, original linen ties in the original card slipcase. A very good, fresh copy.

£800

An extremely good, handsome copy with the rare extra suite of Russell Flint prints.





Deluxe edition, sumptuously bound by Sangorski & Sutcliffe

96. SANGORSKI & SUTCLIFFE. EDWARD VII.

The Form and Order of the Service that is to be Performed and of the Ceremonies that are to be Observed in The Coronation of Their Majesties King Edward VII and Queen Alexandra in the Abbey Church of S. Peter, Westminster, on Thursday, the 26th Day of June 1902. With the music that is to be sung, edited by Sir Frederick Bridge.

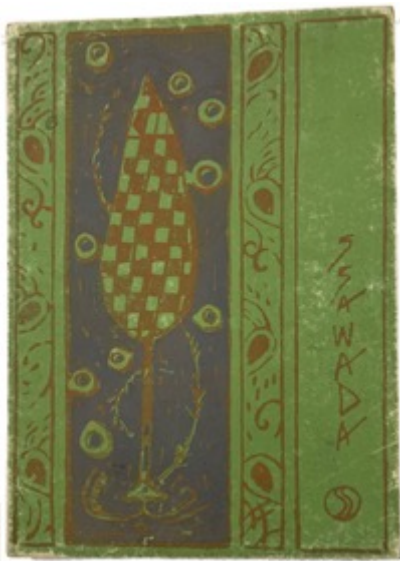
London, Novello & Co, 1902

No. 25 of only 500 copies. Printed in red and black throughout. The music and the liturgy are printed in full on Japanese vellum. Sm. 4to., original elaborated binding by Sangorski & Sutcliffe of full red morocco with regal, armorial design stamped on both covers in gilt, gilt borders and lettering to spine, small ER VII tool on turn-ins, all edges gilt. An extremely good, handsome copy.

£850

A remarkable and elaborate printing of the Coronation Service with all the music including Parry's "I Was Glad", Handel's "Zadok the Priest" Frederick Bridge's "Kings shall see and arise" and Stanford's "Te Deum".

Together with: 'The Form and Order of Service' for the ceremony - the trade issue without all the anthems, published by Novello and the Society for Promoting Christian Knowledge.



97. SAWADA, Yoichiro, artist.

Sekai Monyo-shu [Patterns from around the World]

Kyoto, Unsodo, Taisho 4 [1915]

First edition, first printing. 30 lavishly coloured woodblock prints showing ancient textiles, pottery and frescos from Egypt, Assyria, Persia, Greece and Pompeii with the monogram of the artist throughout in the prints. Text in Japanese. 32 leaves. 24.7 x 17.8 cms. Japanese orihon (accordion-style) binding with patterned paper over boards. In a later blue cloth chemise fastened with bone ties. Boards a little rubbed at edges, otherwise an extremely good copy.

£950





98. SCHANILEC, Gaylord, b.1955.

Strawberry Fields. 2001

Colour wood engraving printed by the artist on Zerkall mould-made paper. 1 of edition of 150, numbered, titled and signed by the artist. Image size 177 x 247 mm. Paper size 350 x 290 mm.

£280

One of 11 engravings for 'New York Revisited', written by Kenneth Auchincloss and published by the Grolier Club, 2002 - a truly beautiful book printed by Gaylord Schanilec at his press in Wisconsin, Midnight Paper Sales. A great tribute to New York and New Yorkers. The book was intended as a

modern day reply to a Grolier Club book on New York printed in 1915 however, it took on a new importance as its publication coincided with the attack on New York in September 2001.

99. SCHANILEC, Gaylord, b.1955.

Subway. 2001

Original colour wood engraving using black, yellow and pale blue ink on Zerkall mould-made paper. One of 140 prints, signed, numbered and titled by the artist. Image size 24.6 x 9 cms (3.5 x 10 ins). Paper size 36 x 21 cms. Framed £280

One of 11 engravings for 'New York Revisited', written by Kenneth Auchincloss and published by the Grolier Club, 2002 - a truly beautiful book printed by Gaylord Schanilec at his press in Wisconsin, Midnight Paper Sales. A great tribute to New York and New Yorkers. The book was intended as a modern day reply to a Grolier Club book on New York printed in 1915 however, it took on a new importance as its publication coincided with the attack on New York in September 2001.



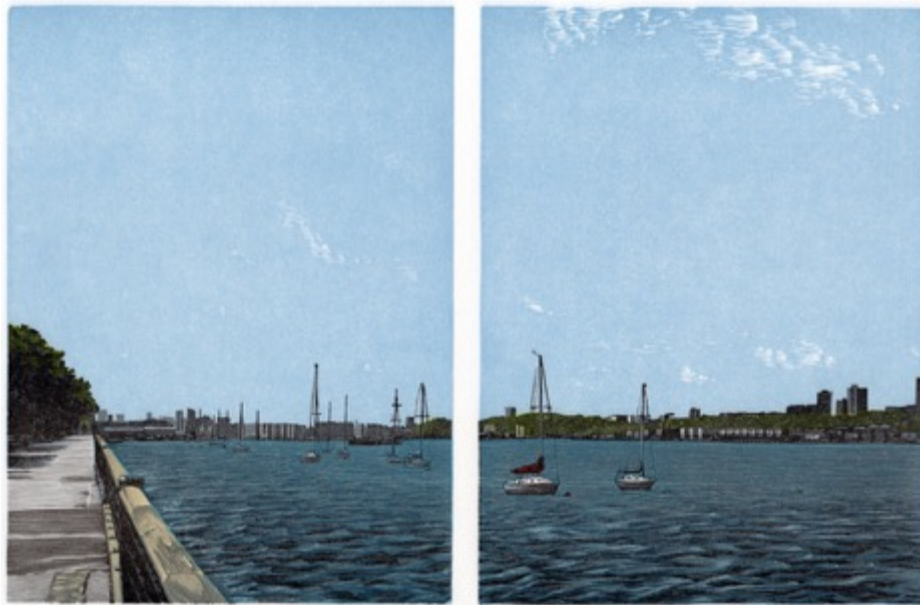
100. SCHANILEC, Gaylord, b.1955

Along The Hudson. 2011

Original colour wood engraving on Zerkall mould-made paper. One of an edition of 50, signed, numbered and titled in pencil by the artist. Two blocks printed as a diptych. Image size 215 x 140 mm. Paper size 234 x 290 mm.

£350

Original wood engraving for *'The Bicycle Diaries; One New Yorker's Journey through September 11th'* by Richard Goodman, which was illustrated and printed by Gaylord Schanilec at his press, Midnight Paper Sales, in Wisconsin.



ERNEST GIMSON HIS LIFE & WORK



Stratford-upon-Avon at the Shakespeare Head Press
London Ernest Benn Limited Bouverie Street
Oxford Basil Blackwell m.cm.xxiv

101. SHAKESPEARE HEAD PRESS.

Ernest Gimson: His Life & Work.

Stratford upon Avon, at the Shakespeare Head Press for Ernest Benn Ltd and Basil Blackwell, 1924

No. 156 of 500 copies. Title page line block print and 8-line block prints after drawings in the text, 60 collotype plates printed at Sussex House in Hammersmith by Emery Walker Ltd. Errata slip tipped onto the Contents page. Initials designed by F.L. Griggs. Printed in Caslon Old Face on Batchelor 'Kelmescott' linen rag paper with the hammer and anvil watermark. Large 4to., original linen backed holland boards, printed paper spine label, without dust jacket. A few small marks on the boards but generally a clean, bright copy.

£480

John Randle's copy with his ownership inscription in pencil on the front pastedown and notes referring to 3 of the plates including one which shows a table like one he owned (he notes on the plate 'as ours without struts'. He has also made a couple of other notes, for instance by the large 4 line initial on the contents page he writes '72 pt Campden'. Inserted loose is a copy of Bernard Newdigate's book production notes on the making of this book.

The text was put together by the friends and colleagues of the influential Arts and Crafts architect and furniture designer as a tribute to his memory.

Bookseller's label of Coates & Bairstow, Huddersfield on the lower pastedown, together with an extra spine label.



102. STONE, Reynolds.

Heron at the Waterfall. 2009

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 11.7 x 7.7 cms.

£100

Engraved by Stone around 1938 for The Skylark, printed for Colin Fenton at The Curwen Press. It is one of seven illustrations by Stone inspired by Ralph Hodgson's poems.



103. STONE, Reynolds. (1909-1979)

Lizard on a Rock.

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen through the press by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 5.4 x 4.3 cms. Mounted.

£100

Unpublished wood engraving, inspired by a visit by Reynolds Stone to Greece in 1936.



104. STONE, Reynolds. (1909-1979)

Cowslips. 2009

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen through the press by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 8.5 x 5.1 cms. Mounted.

£100

Unpublished wood engraving.

Originally engraved by Stone to illustrate 'Old English Wines and Cordials'; published in a limited edition of 215 copies by the High House Press in 1938. This image was not one of the 8 included in the book.



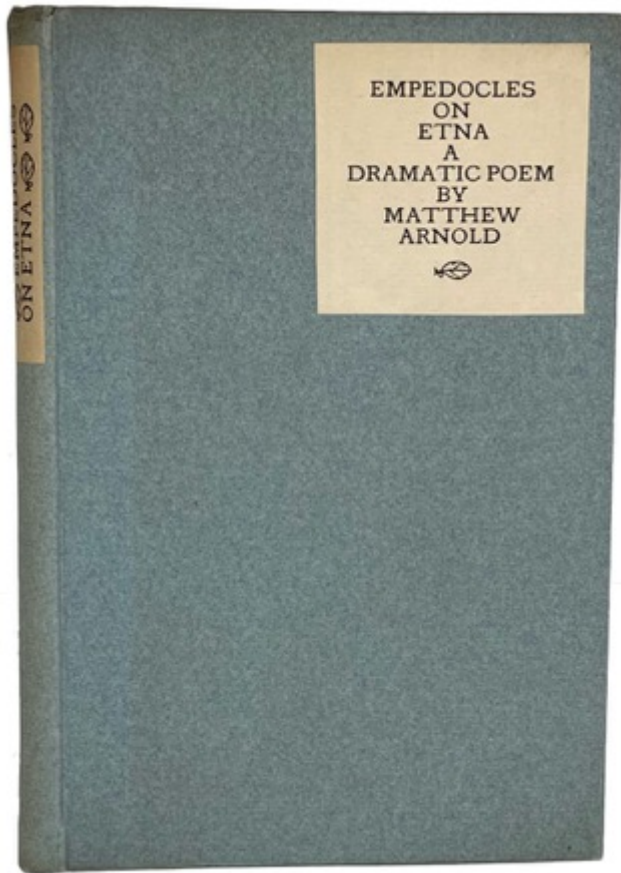
105. STONE, Reynolds. (1909-1979)

Cherry Wine. 2009

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen through the press by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 8.8 x 5 cms. Mounted.

£100

One of 8 wood engravings produced by Stone to illustrate 'Old English Wines and Cordials'; published in a limited edition of 215 copies by the High House Press in 1938.



106. 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.

£300



THURSDAY, 24 FEBRUARY 1870

A LOVELY evening and the Black Mountain lighted up grandly, all the furrows and water courses clear and brilliant. People coming home from market, birds singing, buds bursting, and the spring air full of beauty, life and hope. Farm labourers threshing with the machines at Lloves Court. Ash and beech and

elm being felled in Clyro Court lands, and going away in timber carriages. Alders being cut down on the left bank of Wye. A market woman's chestnut horse restive in the road and market folk on foot winding their way home through fields by Wyeside.



107. VAN NIEKERK, Sarah. GWASG GREGYNOG. KILVERT, Rev. Francis. The Curate of Clyro. Extracts from the Diary of The Reverend Francis Kilvert.
Newtown, Gwasg Gregynog, 1983

11 wood engravings by Sarah Van Niekerk. No.12 of 250 copies. Printed in Monotype Bembo on one side of Barcham Green paper, unopened with the blank sides in the middle. 8vo., original brown cloth backed marbled paper covered boards, printed paper spine label. A near fine copy with the compliments card from the press inserted loose.

£500

Kilvert was an Anglican priest, educated at Wadham College Oxford, who lived his life in the second half of the 19th century in remote parishes of England and Wales. When he spent 7 years in Clyro in Radnorshire he discovered a lyrical side to his character which came out in his diaries. Here are some of the best and most charming extracts, wonderfully illustrated by Sarah Van Niekerk.



From a Woodcut

108. WADSWORTH (Edward). BENNETT, Arnold.
The Black Country.

London, The Ovid Press, 1920

With an introduction by Arnold Bennett. 20 plates being collotyped drawings by Edward Wadsworth, with woodcut and woodcut initial and press device also by the artist. One of 450 (500) copies printed in Caslon on wove paper. Folio, original quarter natural linen with green linen sides, green lettering on spine, slightly rubbed at head and tail of spine and with bumping to corners, endpapers very mildly darkened but generally a good, clean copy.

£500

The introduction by Arnold Bennett is reprinted from the Leicester Galleries catalogue which was printed for the January 1920 exhibition of this work. At the end are 3 pages of reproductions of press notices for the exhibition. Wadsworth had become part of the Vorticist group before World War One and this group of drawings which are a graphic presentation of industrialism pursue the group's aim reflect the mechanical and technological changes which affected twentieth century society.



LARGE SLAG

In the possession of Miss Wadsworth

“Damp stillness and the plucking briars, raining jewels at my passing...”

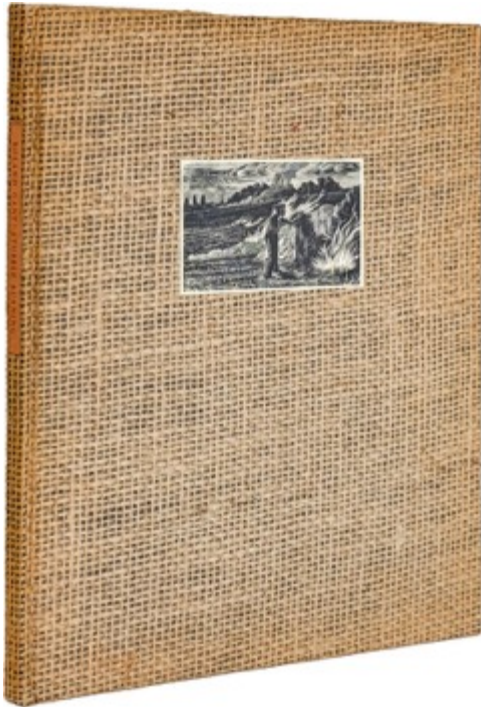
109. WHITTINGTON PRESS. GANT, Roland. PHIPPS, Howard.
Stubble Burning.

Gloucestershire, The Whittington Press, 1982

5 wood engravings and frontispiece engraving by Howard Phipps. One of 175 copies, this unnumbered, signed by the author and artist. Handset in Romulus type and printed in chestnut brown and black at Whittington Court on Zerkall mould-made paper. Pp. [32]. 4to., bound by Smith Settle in original flax canvas to reflect the subject, with a Phipps wood engraving on a paper label to upper cover, printed title label to spine. A very good copy.
£160

A collection of pastoral poems by publisher and writer Roland Gant perfectly illustrated by Phipps.

Inserted loose is a printed prospectus for the Whittington Press.



AMERICAN TEXTILE BINDING INCLUDING ELABORATE SILK AND GOLD THREAD EMBROIDERY.



110. WORCESTER, Joseph E.

A New Primary Dictionary of the English Language. A Pronouncing and Defining Vocabulary of the Words in Popular Use.

Philadelphia & London, J.B. Lippincott Company, 1925

Reprint of the 1902 edition with small illustrations throughout. 8vo., contemporary red cloth with fabric covers pasted on to them, the fabrics are in three sections with gold thread borders between each section and around the edges of the entire book. The front section is an elaborate Chinese-style embroidered panel worked and coloured silk and gold thread, possibly part of a larger piece, with two figures in the centre, surrounded by flowers, the spine section is of green velvet and a section on the back cover is of green silk brocade. A little rubbing to the central figures on the front and an ink stain to the bottom left-hand corner at the rear, but generally good.

£550

The rather unusual textile binding may well have been added in around 1931 as there is an ink inscription to the front free endpaper “Eleanor Sharwood Wood,

Christmas 1931 from Grandmother”. An Eleanor Sharwood Wood (1893-1970) is buried in Bryn Mawr, Pennsylvania and it seems highly likely she put this binding together.