

BLACKWELL'S RARE BOOKS

PRIVATE PRESS & ILLUSTRATED BOOKS



# Blackwell's Rare Books

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Our premises are in the main Blackwell bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest, as well as a large secondhand books department. There is lift access to each floor. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and close to several of the colleges and other university buildings, with on street parking close by.



Oxford is at the centre of an excellent road and rail network, close to the London - Birmingham (M40) motorway and is served by a frequent train service from London (Paddington).

Hours: Monday–Saturday 9am to 6pm. (Tuesday 9:30am to 6pm.)

Purchases: We are always keen to purchase books, whether single works or in quantity, and will be pleased to make arrangements to view them.

Auction commissions: We attend a number of auction sales and will be happy to execute commissions on your behalf.

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Our website contains listings of our stock with full descriptions and photographs, along with links to PDF copies of previous catalogues, and full details for contacting us with enquiries about buying or selling rare books.

Please mention Catalogue PP7 when ordering.

All books subject to prior sale.

Front cover illustration: Item 198

Rear cover illustration: Item 334

1. (Acorn Press.) KENEDY (R.C.) & Helmuth Weissenborn (Illustrator) D'Arcy Kaye's Chapter One. [A] twentieth century English poem done in to the Chinese language by Wang Wei, with decorations cut by Wei Hsieng Pun after original designs by Helmuth Weissenborn. Acorn Press, 1972, 62/70 COPIES signed by poet and artist, printed on Basingwerk paper, frontispiece, titles and decorations printed in brown, pp. [48], tall 8vo, original card wrappers with french flaps, overall illustration by Weissenborn printed in brown £50

Though purporting to be a Chinese version of the first part of an epic poem, this is merely the framework for a playful exercise by poet and artist.

2. Adams (Geoffrey, Photographer) Timestone. A reflection in words and photography, inspired by the landscape and ancient stone buildings of Shropshire and Herefordshire [Introduction by Sir Roy Strong.] [Ludlow: Privately Printed,] [2017,] FIRST EDITION, 40/100 COPIES, monochrome photography throughout with text by Adams, printed on Olin paper at the Senecio Press, pp. 119, oblong 8vo, original quarter black morocco with grey cloth, illustration inset to upper board which is lettered in black, cloth solander box repeating cover design and enclosing portfolio of 4 signed and numbered prints, fine £395



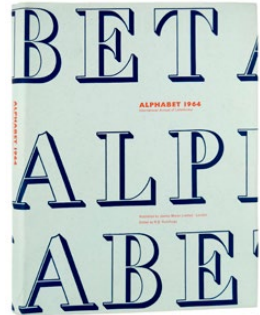
An impressive tribute to the more enduring man-made and natural landscape of the photographer's home region - neatly encapsulated by Sir Roy Strong's description of it as a 'poignant elegy on vanished worlds living on into our own age'.

3. (Alembic Press.) LAWSON-HALL (Claire) OXFORD DOORS. Illustrated by Muriel Mallows. Marcham, Alembic Press, 1997, 38/40 COPIES signed by author and illustrator, illustrated with line drawings, etchings and linocuts printed in various colours with predominance of brown dictated by subject, text printed in brown, small faint spot at border of frontispiece, pp. 50, folio, original Coptic gatefold binding of a wood-grain textured Maziarczyk pastepaper boards with asymmetric pages of varying width, edges untrimmed, terracotta cloth solander box, near fine £850



The creative binding provides various apertures and folds that allow the nature of doors to be experienced in a tactile manner through the handling of the book, whilst the text provides an insight into their history and purpose - a rewarding sense of exploration and an innovative, and very attractive, way of accessing the city and its colleges.

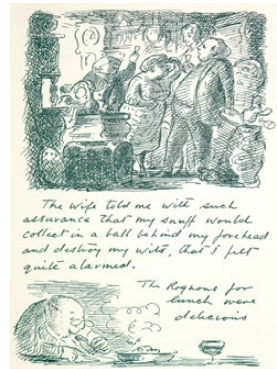
4. **(Alphabet.) HUTCHINGS (R.S., Editor) ALPHABET.** International Annual of Letterforms. Volume One. James Moran for the Kynoch Press, 1964, large folding title-page printed in green and navy, numerous illustrations and photographic plates (2 folding, 3 double-page), advertisement section with type designs on a variety of papers, pp. 164, [i], 4to, original simulated vellum, lettered in blind and silver, spine lettered in silver, typographical dust jacket, with small tear at back flap, original mailing box, very good £60



Contributors include James Mosely, Berthold Wolpe, Beatrice Warde, Aldred Fairbank, and G. W. Ovink.

Sadly, only one volume published.

5. **Ardizzone (Edward) Visiting Dieppe.** With an Introduction by Lynton Lamb. Warren Editions, 1981, FIRST SEPARATE EDITION, 62/125 COPIES (of an edition of 175 copies), 11 pages reproduce Ardizzone's written text and associated pen drawings, pp. [ii] (blanks), [12], [11] (Ardizzone's text), [3] (blanks), 8vo, original red cloth-backed cream boards with an overall repeated design by Lamb printed in red, backstrip blocked in white, glassine-jacket with a small tear at foot of rear panel, near fine (Alderson A13) £185



6. **(Ardizzone.) KEOWN (Eric) The Tale of an Old Tweed Jacket.** With illustrations by Edward Ardizzone. Moss Bros, n.d. [circa 1955,] FIRST EDITION, 5 full-page colour-printed illustrations with further drawings to the text, pp. 20, crown 8vo, original stapled wrappers with Ardizzone illustration to front, and a drawing of the titular jacket printed in brown repeated to each inside cover, very good £60

Rather an imaginative advertising booklet, and scarce.

7. **(Audran.) LONGUS. The Pastoral Loves of Daphnis and Chloe.** Done into English by George Moore. Heinemann, 1924, FIRST EDITION THUS, 752/1,250 COPIES (from an edition of 1,280 copies) signed by the translator, engravings throughout by B. Audran, erratum slip tipped in at p. 113, pp. [iv], 164, crown 8vo, original quarter cream cloth with grey boards, a faint smudge at head of upper board, backstrip lettered in gilt and bumped at head, edges untrimmed, dustjacket with darkened backstrip panel (internal tape repair at head), good (Gilcher A49a) £40

Moore's Introduction takes the form of a dialogue with Whittaker.

8. **Baskin (Leonard) Miniature Natural History: Seven Fish, One Crab, One Lobster & One Octopus; Insects; Domestic Animals; Extinct Creatures** [4 vol. set] Heinemann, 1983, FIRST ENGLISH EDITION, colour illustrations throughout, 64mo, original sage green boards with backstrips lettered in gilt, Baskin endpaper design, dustjackets

repeating title-page designs, touch of rubbing, original slipcase repeating endpaper design with a little rubbing to edges, very good £40

9. **(Bawden.)** A NEW ESSAY upon Tea addressed to the Medical Profession. *Empire Tea Market Expansion Board*, 1936, *FIRST EDITION*, 10 illustrations (4 full-page) by Edward Bawden, one printed in black and blue, pp. 40, foolscap 8vo, original grey printed boards, a hint of wear at backstrip ends and the textblock sagging slightly in its binding, bookplate to front pastedown, a one-page flyer presenting the book laid in (this a little nicked and dustsoiled at foot), good £150



10. **Bawden (Edward)** A Book of Cuts. Introduction by Ruari McLean. *Scolar Press*, 1979, *FIRST EDITION*, 76 pages illustrating reproductions of Bawden's woodcuts, pp. [iv], 84, 4to, original green card wrappers, covers printed in black, white and red, including reproductions of work by Bawden, minimal rubbing and backstrip red gently faded, very good £60
11. **(Bawden.) HOWES (Justin)** Edward Bawden: A Retrospective Survey. *Bath: Combined Arts*, 1988, *FIRST EDITION*, Bawden illustration throughout, pp. xv, 132, 4to, original wrappers with integral patterned paper jacket, printed label to front, fine £50

A very useful reference work.

12. **(Bawden.) [Prospectus:] EDWARD BAWDEN: War Artist.** Foreword by Edward Bawden, Edited with an Introduction by Ruari McLean. *Hurtwood Press in association with the Imperial War Museum*, 1986, folded sheet with Bawden illustration to front and colour-printed reproduction of a watercolour of Cairo to internal recto, text of a letter by Bawden to his wife regarding the same location on facing verso, pp. [4], oblong folio, near fine condition £30

A prospectus for a book that was never produced in this form - that is, by this press and as a signed limited edition; the same material, three years later, was published by the IWM with the Scolar Press in a smaller quarto format.

13. **(Belmont Hall Press.) TRAHERNE (Thomas)** The First Century of Mediations. With Linocut prints by Andrew Judd. *Malvern, Belmont Hall Press, [2016,] 30/50 COPIES* printed on Zerkall mould-made paper, linocut illustrations, some in two colours, printed direct from the block, folio, original purple cloth, backstrip lettered in gilt, dustjacket, fine £150



A very handsome edition.

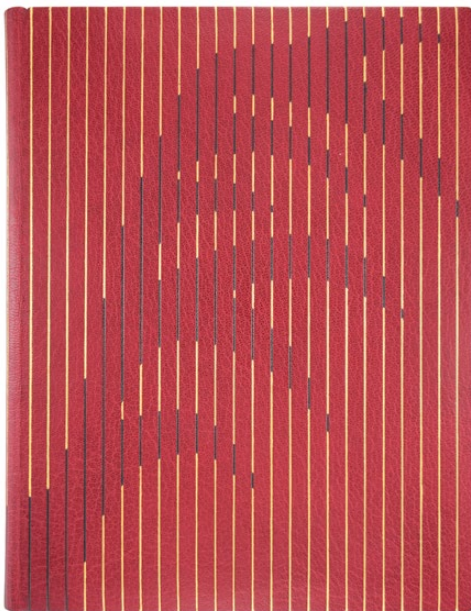


14. (Binding.) BROCKMAN (Stuart, binder) Fortescue (John W.) *The Story of a Red-Deer*. Gregynog Press, 1935, 143/250 COPIES printed in black and red on Batchelor's handmade paper, title-vignette (in green) and 10 other colour-printed wood-engravings by Dorothy Burroughes as head-pieces, pp. [viii], 127, 8vo, full red goatskin by Stuart Brockman (with his ticket at front and signed Binder's Note at rear), vertical tooling in black and gilt forming an overall antler design, backstrip lettered in gilt, a.e.g., the fore-edge on the rough, striped double endbands, Louise Brockman marbled endpapers, in velvet lined quarter red leather and black cloth dropdown box (Harrop 35) £2,750

An elegant and attractive binding.

**Esslemont designer bindings**

15. (Binding.) (Fleece Press.) NASH (Paul) *Dear Mercia*. Paul Nash Letters to Mercia Oakley, 1909-18. Edited by Janet Boulton. Wakefield, Fleece Press, 1991, FIRST EDITION, ONE OF 300 COPIES printed in black and cinnamon on Zerkall mouldmade paper, with monochrome reproductions, first published here, of illustrations by Nash used in the letters and even on the envelopes, folding-plate, tipped in photographic reproductions of portraits of Nash and Oakley, colour-printed tipped in frontispiece, pp. 107, imperial 8vo, designer binding by David Esslemont, full goatskin with an overall design hand-painted and incorporating the title-lettering, gilt tooling, leather hinges and paste-paper free endpapers, in fleece-lined cloth drop-back box with printed label, compartment containing folded larger print of frontispiece plate and Esslemont's original design for this binding, fine £2,500



16. (Binding.) (Old Stile Press.) **BARNFIELD (Richard)** *The Affectionate Shepherd*. [With an essay, 'The Enigmatic Shepherd: The Sweet & Bitter Love of Richard Barnfield' by Peter Wakelin.] Llandogo, Old Stile Press, 1998, ONE OF 200 COPIES signed by artist and Wakelin (at the foot of his essay), printed on Old Stile handmade paper using Abaca and Jute, marginal illustration throughout by Clive Hicks-Jenkins using a variant of the cliché-verre technique, pp. 60, folio, bound by David Esslemont (signed by him to blank at rear) in full alum-tawed white goatskin, overall design in red and black acrylic ink executed with toothbrush and stencil, gilt tooling, untrimmed, leather hinges, paste-paper endleaves, original prospectus laid in, black cloth drop-back box with printed label, fine £2,500

A unique designer binding, executed by Esslemont for collector R. Guy Powell. A poem originally published in 1594 - this is believed to be the first illustrated edition.

17. (Binding.) **HICKS (Chris, Binder)** *Les Assemblages de Jean Dubuffet. Signes Sols* Sorts, par Pierre Volboudt. Paris: F. Hazan, [1958,] FIRST EDITION, 615/700 COPIES (from an edition of 770 copies), tipped-in colour frontispiece and 17 further full-page illustrations of which 4 are double spread and a good number colour-printed, pp. 118, [6], 4to, bound by Chris Hicks in tan morocco with onlays of maroon morocco to form skyscape, sculptured bird in black morocco to upper board, orange endpapers, fine in custom cloth dropdown box with three vertical apertures showing Dubuffet illustration £650

A very attractive binding, although (beyond the box) without any obvious relation to the text or the work of Dubuffet - founder of the Art-Brut movement.



18. (Birmingham School of Printing.) **THE BOOK OF RUTH.** Taken from the Authorized Version of the Holy Bible & Illustrated with Wood Engravings by Ivy A. Ellis. *Birmingham, 1930, frontispiece and 4 further full-page wood-engravings, pp. 16, 8vo, original sewn red wrappers with printed label to front, light dustsoiling and minor edge-creasing, good (Wallis p. 64) £95*

Ellis was, the colophon tells us, taught by Bernard Sleight; her work is impressive.

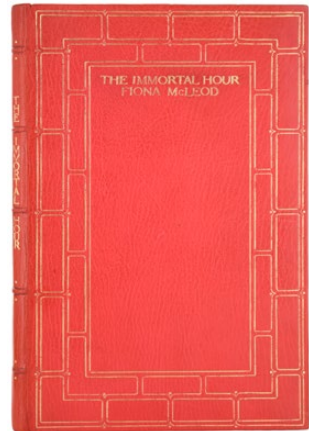
Number of copies not known, but a scarce book.



19. (Birmingham School of Printing.) **RENAN (Ernest)** *The Song of Songs, as a Drama.* Translated with an Introduction by Havelock Ellis, decorated by Bernard Sleight. *Birmingham: City of Birmingham School of Printing, College of Arts and Crafts, 1937, ONE OF 55 COPIES, printed on Charles the First handmade paper, the borders, Act-headings and shoulder-notes printed in red, Sleight wood-engravings, largely as headpieces, throughout, pp. xvi, 17, 4to, contemporary binding of quarter sea-green morocco with pale green boards, some fading, good £40*



- In a modern binding  
20. (Birmingham School of Printing.) **McLEOD (Fiona, i.e. William Sharp)** *The Immortal Hour.* *Birmingham: City of Birmingham School of Printing, College of Arts and Crafts, 1939, printed in black and red, illustrations by Bernard Sleight, 2 full-page, one of these and the title-page illustration colour-printed, pp. 58, royal 8vo, later binding by Hugh Burkitt of red morocco, signed on the rear turn-in '19HB70', gilt border to both boards, upper board and backstrip lettered in gilt, very good (Wallis p. 92) £300*



21. (Blue Print Press.) **DICKINSON (Emily)** *I watched the Moon around the House.* *San Giacomo di Veglia: Blue Print Press, 2016, ONE OF 6 COPIES, printed on Hahnemuehle mouldmade paper, pp. [8], crown 8vo, original sewn buff wrappers, blind-stamped numeral to front, fine £45*
22. (Blue Print Press.) **DYLAN (Bob)** *Subterranean Homesick Blues.* *San Giacomo di Veglia, Blue Print Press, 2018, 12/20 COPIES signed by the artist and printed on Hahnemuehle mould-made paper, pp. [9], 4to, original sewn white wrappers with 3 etchings by Sabrina Frison printed in blue, new £300*



23. (Blue Print Press.) WILLIAMS (William Carlos) *This is Just to Say*. *San Giacomo di Veglia*, 2014, 4/10 COPIES initialled by the artist in pencil, printed on Zerkall mould-made paper, full-page linocut by Annalisa Cescon and Janine Raedts (the printer) printed in black and purple and numbered and initialled by Raedts, pp. [5], 8vo, original sewn blue wrappers, fine £75

An attractive printing of Williams' famously prosaic poem, printed in a very small edition; the suitability of the poem for this sort of presentation is indicated by critic Marjorie Perloff, when she writes 'the three little quatrains look alike; they have roughly the same physical shape. It is typography [...] that provides directions for the speaking voice'.

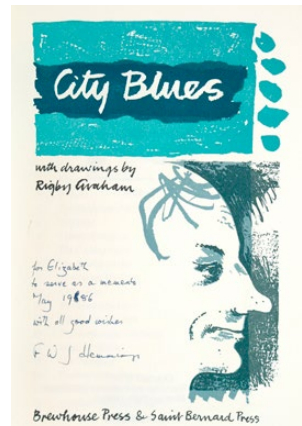
24. (Blue Print Press.) YEATS (W.B.) *When You Are Old*. Vittorio Veneto, Blue Print Press, 2017, 2/30 COPIES, signed by printer and illustrator, printed on Zerkall mould-made paper, ff. 4, crown 8vo, original sewn wrappers with a 3-panel woodcut design by Elide Piras printed in blue, fine £95

25. (Bracket Press.) MITCHINSON (John) *On the Visionary Work and Revolutionary Life of an Idle Idol: William Morris*. [Rochdale:] Bracket Press, 2008, ONE OF 60 COPIES printed for Incline Press subscribers, printed on Zerkall mould-made paper in Golden type with frontispiece of Burne-Jones's illustration for 'A Dream of John Ball...', with decorative border and initials, pp. [ii], 14, crown 8vo, original quarter grey linen and boards printed in black to upper board, edges untrimmed, facsimile of Morris letter laid in as issued, fine £60

An essay in praise of Morris, first appearing in 'The Idler' magazine that year.

26. (Brewhouse Press.) BATTYE (Christine) *The Brewhouse Private Press, 1963-1983*. Wymondham: Sycamore Press, 1984, 26/120 NUMBERED COPIES, frontispiece portrait and numerous facsimiles and illustrations, from Rigby Graham and others, pp. 180, 4to, original blue cloth, the backstrip lettered in gilt with Rigby Graham vignette in same to upper board, minor bump at foot of upper joint, glassine jacket with a touch of fraying at head, very good £85

- Inscribed by the translator  
27. (Brewhouse Press.) BAUDELAIRE (Charles) *Le Spleen de Paris: City Blues*. Translated with an Introduction and Notes by F.W.J. Hemmings. Wymondham: Brewhouse Press & (Printed at the) Saint Bernard Press (Coalville), 1977, 41/210 COPIES printed on Saunder's mouldmade paper, numerous illustrations (a number colour-printed) throughout the text and on the endpapers, some full-page, by Rigby Graham, pp. 67, 8vo, original quarter black morocco with green cloth sides, gilt lettered backstrip, gilt blocked design by Graham to upper board and his designs to endpapers, untrimmed, acetate jacket, fine (Van Eijk A142) £125



With a later inscription by the translator to the title-page, 'For Elizabeth, to save as a memento'.

28. (Brewhouse Press.) CAVE (Roderick) and Geoffrey Wakeman. *Typographia Naturalis*. Wymondham, Brewhouse Press, 1967, 218/333 COPIES, letterpress printed in dark sepia throughout, 5 tipped-in plates, including coloured original nature-printed example by Henry Bradbury and contemporary nature prints by Morris Cox and Rigby Graham, title-page with gilt-blocked leaf device designed by Trevor Hickman, pp. [vii], 36, [iii], small folio, original quarter black morocco by Trevor Hickman, backstrip lettered in gilt, upper board of pale green Tosa Büttner paper incorporating skeleton leaf decorated with gilt blocked dots, rear board of olive-green Ingres paper with printer's emblem blocked in gold, corners slightly knocked, faint mark at lower edge of upper board, very good (Battye 9) £200



A history of nature printing, with prospectus.

29. (Brewhouse Press.) GRAHAM (Rigby) & Trevor Hickman. *One Hour Less*. A Bookbinder dies from Gaol Fever. [Brewhouse Broadsheet 5.] Wymondham, Brewhouse Press, 1968, ONE OF 200 COPIES, title-page design, tail-piece and vignette to colophon all by Rigby Graham, who also provides a large colour-printed lithograph on the internal fold-out, pp. [8], 4to, the sheet contained in original folder repeating title-page design on both sides, with the colophon vignette repeated to flap, near fine (Battye 14) £40
30. (Brewhouse Press.) HOOD (Thomas) Faithless Nellie Gray. Drawings by Rigby Graham. Wymondham: [Brewhouse Press,] Christmas 1975, ONE OF 120 COPIES (from an edition of 200 copies), printed in red and black, 4 drawings by Graham, 2 of which full-page (1 printed in red), pp. [11], tall foolscap 8vo, original stapled green card wrappers with Rigby Graham design blocked in gilt to front, fine (Van Eijk A125) £20

Graham also contributes the Note following the poem. Distributed at Christmas by Trevor Hickman of the Press.

31. Illustrated by Rigby Graham (Brewhouse Press.) STRAMM (August) Twenty Two Poems. Translated by Patrick Bridgwater. Drawings by Rigby Graham. Wymondham, 1969, 27/200 COPIES, colour-printed frontispiece with slight offsetting to title-page as usual, pp. [21], 8vo, original brown cloth stamped in gilt to front, backstrip lettered in gilt, blocks of faint browning to free endpapers, light crease to bottom corner of rear free endpaper, fine (Battye 19) £120



This is the first volume of poetry in English translation by the German expressionist and futurist poet August

Stramm - the second half of which is taken up with war poetry, of a particularly urgent and excoriating nature. Stramm died on the Eastern Front in September 1915 and his collections of poems appeared posthumously.

32. **(Brewhouse Press.) TEW (David)** Sewstern Lane. Calligraphy by Maureen Hallahan. Drawings by Jill York. Wymondham, Brewhouse Press, 1975, XXXV/100 COPIES, 9 illustrations, mostly colour-printed, by York, the text reproduced in a calligraphic hand by Hallahan with the title and large initial letters printed in red, pp. 32, 4to, original quarter maroon morocco with brown linen sides, lettering to backstrip and the calligraphic lettering and design to the upper board all gilt blocked, endpaper maps, acetate jacket, fine £90



33. **Brockway (Harry)** The Illustrations for 'Essays' by Francis Bacon. [Glastonbury: The Artist,] [2002,] 3/50, the 38 engravings from the Folio Society edition of Bacon's 'Essays', each signed, titled and numbered in pencil by the artist, various sizes, enclosed in tissue, accompanied by Artist's manuscript invoice and 3 ALs to previous owner, along with Brockway's suggested layout for framing, fine condition £450



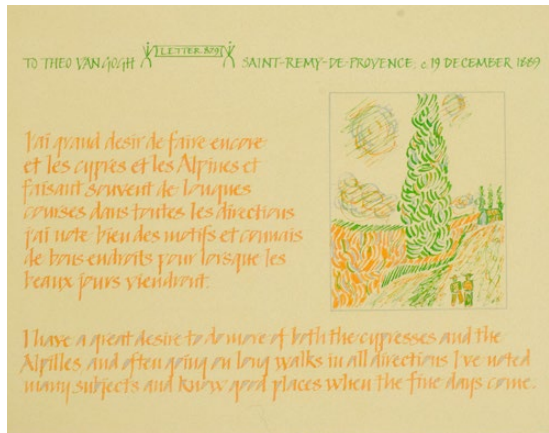
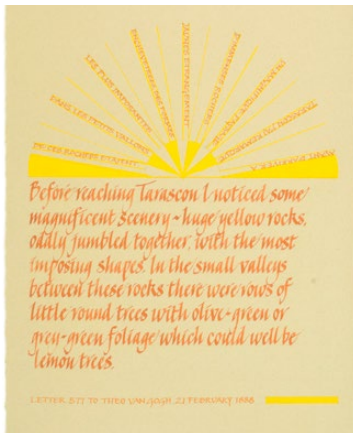
A superb suite of illustrations, completed for the Folio Society's edition of Bacon.

34. **Sent to the artist by Emeric Pressburger (Buday.)** [Christmas card:] 'The Santa Claus Mask'. n.d., Buday wood-engraving 'The Santa Claus Mask' printed in red and black to front, further Buday engraving on same theme to rear printed in red, printed greeting with manuscript additions by Emeric Pressburger, 16 x 11 cm, very good condition £50

A Christmas card, sent to the artist by his fellow-Hungarian - the screenwriter, film director and producer Emeric Pressburger. In his holograph message, Pressburger compliments Buday on his work for the card, and offers 'Best wishes in Hungarian too, lots of love'.

The printed message internally shows Pressburger's Shoemaker's Cottage address in Suffolk, meaning the card must date from after 1970.

35. **(Calligraphy.) MOORE (Andy, Calligrapher)** Van Gogh's Yellow Book. 2017, 4/10 COPIES, manuscript calligraphy in shades of yellow and orange on BFK Rives tan paper laid down to guarded leaves, pp. [15, rectos only], 4to, original quarter mustard yellow cloth binding by Ursula Jeakins, with marbled boards by Victoria Hall, fine £500

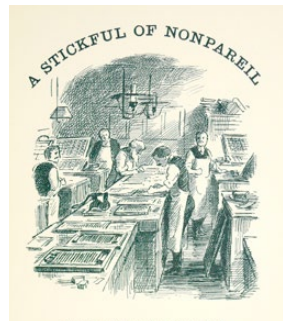


An exquisite book, using a series of excerpts from Vincent Van Gogh's letters to give a chronology of his immersion in the yellow palette of the south of France during a tumultuous period of his life. The page design is imaginative, using overlapping and vertical text along with pictorial elements to convey the narrative.

36. (Calligraphy.) MOORE (Andy, Calligrapher) Vincent the Walker. 2018, 1/10 COPIES signed by the calligrapher and written by him throughout in shades of green, orange, and grey on BFK Rives tan paper laid down to guarded leaves, a few illustrations and decorations with the same palette, the prelims and colophon using photographs laid down with a small amount of colouring in orange, pp. [14, rectos only], oblong 8vo, original quarter green cloth binding by Ursula Jeakins, with marbled boards by Victoria Hall, fine £500

A sequel to the calligrapher's 'Yellow Book' from 2017, here selecting further extracts from Van Gogh's letters that refer to the essential artistic activity of walking.

37. (Cambridge Christmas Book.) SCURFIELD (George) A Stickful of Nonpareil. (Preface by Brooke Crutchley). Cambridge: Privately Printed, 1956, ONE OF 500 COPIES, title-page illustration and 15 other line-drawings by Edward Ardizzone, pp. [viii], 58, royal 8vo, original mid green cloth, backstrip and upper board lettered and decorated in gilt, patterned endpapers, near fine (Crutchley p.28) £120



Memories of the Cambridge University Press at the turn of the century.

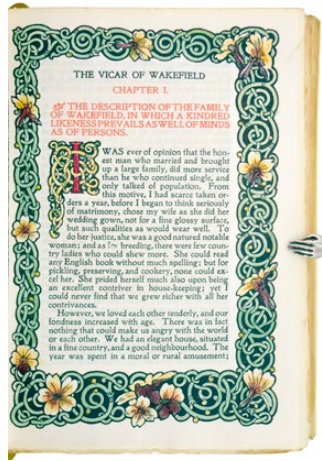
38. Hand-coloured (Caradoc Press.) GOLDSMITH (Oliver) The Vicar of Wakefield. Caradoc Press, 1903, 81/360 COPIES (from an edition of 374 copies) printed on Kelmscott handmade paper



in black with title, foreword and chapter headings in red, engraved portrait frontispiece of Goldsmith pencilled beneath 'H. Geo. Webb sculp.', the capitals and the full-page borders to three pages all wood-engraved by H.G. and H.D. Webb, and attractively hand-coloured throughout, pp. [v], 212, crown 8vo, original vellum, backstrip lettered in black, green silk page-marker, edges untrimmed and lightly browned, pastedowns affected (but not severely) by rippling of vellum, very good

£950

The Press's major work - a handsome copy, enhanced by the hand-colouring to the borders and initials (the frontispiece thankfully spared).



39. (Celandine Press.) JENNINGS (Elizabeth) *A Dream of Spring*. Stratford-upon-Avon: (Printed by The Whittington Press,) 1980, FIRST EDITION, 104/150 COPIES printed on Zerkall mouldmade paper and signed by the author and artist, 5 tipped-in illustrations by Anthony Rossiter, pp. 31, royal 8vo, original green cloth, printed label, orange and green marbled boards, untrimmed, very good £45
40. (Cherub Press.) VEDIC LEGEND. Solihull, Cherub Press, 1987, 67/100 COPIES printed on Rakusui Japanese handmade paper of varying shades, with a hand-coloured frontispiece by Kim Butcher, pp. [7], 7 x 6 cm, original stab-bound wrappers of blue handmade paper, printed in blue to front, merest hint of fading to rear cover, protective sleeve, near fine £50
41. (Cherub Press.) THOMAS (Edward) *Bright Clouds*. Solihull, Cherub Press, 1984, printed on Japanese handmade paper, pp. [1], foolscap 8vo, original printed card with single leaf tipped in, fine £80

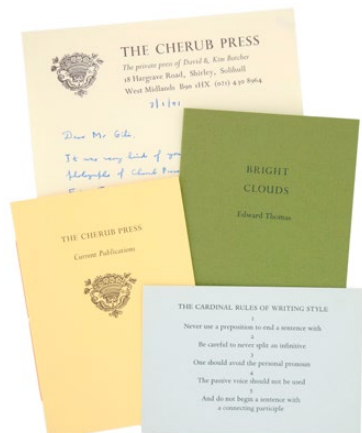
The limitation not stated, but likely to have been small in keeping with the Press's general output. The paper used for the text-leaf varies.

[With:] (Cherub Press.) *The Cardinal Rules of Writing Style*. Solihull, 1988, ONE OF 65 COPIES, pp. [1], 24mo, single piece of trimmed card, very good

An amusing list of five merrily violated precepts.

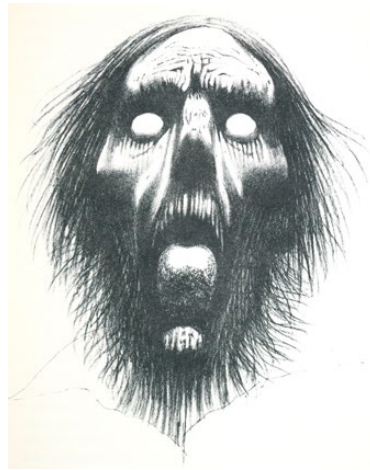
[And:] A list of 'Current Publications', circa 1991, 4pp. sewn into card covers, fine

[And:] A friendly ALs on Press headed paper from David Butcher, to film-maker and collector Jonathan Gili, presenting these various pieces.



42. (Chimæra Press.) POE (Edgar Allan) Two Tales: 'The facts in the case of Monsieur Valdemar' & 'The story of Hop-Frog' [With Six Original Lithographs by Charles Keeping.] Beckenham: Chimaera Press, [1986,] 8/90 COPIES (from an edition of 100 copies), printed on mouldmade paper in dos-à-dos format, half-titles, title-pages and initial letters printed in red, tipped-in note at end of first tale, pp. [56], folio, original quarter vellum with sides of grey paper marbled in black and red by Helen Hutchins, backstrip lettered in black, edges untrimmed, original prospectus and manuscript note by the printer laid in, slipcase, near fine £650

Keeping's lithographs are suitably morbid and grotesque; the marbling on the covers conveys a similar feel - in all, a very impressive rendering.



43. (Circle Press.) LESKOSCHEK (Axl) Brazilian Miniatures / Miniaturas Brasileiras. Circle Press, [1974,] 174/200 COPIES (from an edition of 250 copies) signed by the artist, printed on J. Green rag-made paper, 51 woodcuts printed from lineblock reproductions, text in Portuguese and English, pp. 8 + Plates, small 4to, loose as issued in original wrappers, card chemise with ribbon ties, Leskoschek illustration pasted to front, near fine £350

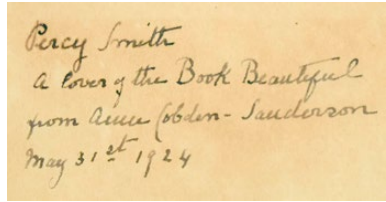
The Austrian artist's impressions of Brazil from his time there in the 1940s.



44. (Clarion Publishing.) THE SONG OF SONGS Which is Solomon's. Alton, 1995, 209/149 COPIES (from an edition of 499 copies) signed by artist Henry Fuller and publisher Trevor Weston and with a folder containing a set of the colour illustrations each numbered and signed by the artist, line drawings throughout with occasional splashes of gold, 8-panel fold-out colour-printed illustration tipped-in to inside rear cover, pp. [40], 4to, original illustrated wrappers, slipcase, near fine £80
45. Cobden-Sanderson (T.J.) Ecce Mundus. Industrial Ideals and the Book Beautiful. (Printed at the Chiswick Press for the) Hammersmith Publishing Society, 1902, FIRST EDITION, printed on handmade paper, pp. [38], crown 8vo, original quarter cream vellum, tan boards, backstrip lettered in black, spine slightly cocked, edges untrimmed with some light spotting, the handsome bookplate of Anthony Frederick Walker to front pastedown, very good £150

The Society's first publication, part of a series overseen by the present author.

46. **Published by his son, inscribed by his wife**  
**Cobden-Sanderson (T.J.)** *Cosmic Vision*.  
 Richard Cobden-Sanderson, 1922, *FIRST*  
*EDITION*, portrait frontispiece, tissue-guard  
 present, pp. 144, 8vo, original blue cloth,  
 backstrip lettered in gilt with a touch of  
 fading, edges untrimmed, free endpapers a  
 little browned £150

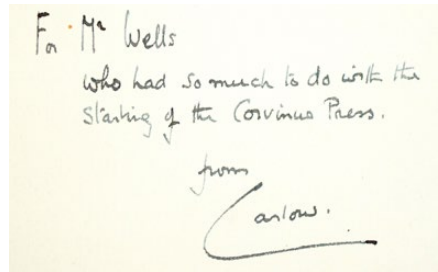


The copy of calligrapher and artist Percy J. Smith, inscribed to him on the flyleaf by Annie Cobden-Sanderson in May 1924 (i.e., two years after the author's death): 'Percy Smith, a lover of the Book Beautiful'. Smith and the author had both been taught lettering under Edward Johnston at the Central School of Arts and Crafts.

The composite parts of this book had previously been published separately and were first collected together for this volume. The final nine pages contain a check-list of Doves Press publications.

47. **(Corvinus Press.) LIDDELL HART ([B.H.], Capt.) & Sir Ronald Storrs.** Lawrence of Arabia [Speeches made at a Luncheon given in Memory of Lawrence about a Month after his Death.] *The Corvinus Press*, 1936, *FIRST EDITION*, 72/70 COPIES (from an edition of 128 copies) signed by the authors, printed on Barcham Green Medway handmade paper, pp. 39, 4to, original half natural linen with sides of brown speckled Japanese handmade paper, Press device in gilt to cloth of upper board, backstrip lettered in gilt, single brown spot to centre of upper joint, t.e.g., others untrimmed, very good (Nash & Flavell 2) £800

Inscribed on the initial blank by the printer: 'For Mr Wells, who had so much to do with the starting of the Corvinus Press, from Carlow'. Wells was Carlow's contact at Printing Craft Ltd, and found for him his first press-man, G.J. Bolwell - afterwards supplying the Corvinus Press with paper.



The first of Carlow's books to bear the Corvinus imprint.

48. **(Corvinus Press.)** *An XMAS MISCELLANY*. Pale Blue Nightgown by Louis Golding, Honour by Richard Findlay, Coming to Tea & While the Going is Good by L.A.G. Strong. *The Corvinus Press*, 1936, 9/[40] COPIES on handmade Goldflake paper using Centaur, Corvinus, Treyford, Ratio Latein and Koch Antiqua types, pp. [113], 8vo, original quarter white buckram, fawn boards patterned with green and gold fern and star design, Press device in gilt to cloth of upper board, backstrip lettered in gilt, light spotting to cloth, t.e.g., others untrimmed, original glassine jacket now frayed with some loss, very good (Nash & Flavell 8) £500

The first of the Press's Christmas books, distributed by Lord Carlow as a Christmas and New Year gift - each copy with the recipient designated in the printer's hand, this copy being for 'Mr. Wells' with an additional message 'late but, I hope, better than never'.

The contents are a reprint of three volumes published by the Corvinus Press during 1936

49. (Corvinus Press.) **DE LA MARE (Walter)** *Poems*. The Corvinus Press, 1937, 29/[40] COPIES, printed in Baskerville type on the recto of each sheet, using Goldflake handmade paper, ff. 28, 8vo, original quarter white buckram, fawn boards patterned with green and gold fern and star design, Press device in gilt to cloth of upper board, backstrip lettered in gilt, light spotting to cloth, t.e.g., others untrimmed, original glassine jacket now frayed, very good (Nash & Flavell 21) **£500**

Distributed by Carlow as a Christmas and New Year gift to his friends, this copy designated in the printer's hand for 'E. Wells'. Wells was Carlow's contact at Printing Craft Ltd, and found for him his first press-man, G.J. Bolwell - afterwards supplying the Corvinus Press with paper; in the sales ledger, the recipient of this copy was originally listed as H.G. Wells, before being corrected (information courtesy of Paul W. Nash).

Viscount Carlow intended to print the work of those authors whose work he admired, among them Walter de la Mare. Several times Carlow wrote to de la Mare requesting a title for the collection, but never received an answer to his query, hence the simple straight forward title: 'Poems'. Printing of a further volume was discussed, but the war intervened, both were too busy, and the project never came to fruition.



50. **Craig (Edward Gordon)** 'Bookplate, the property of Miss Beatrice Irvin'. Designed and engraved by Gordon Craig. n.d., wood-engraved proof of bookplate design on buff paper with printed text beneath border of image, 5 x 5 cm (central image), mounted **£120**

In 'Nothing or, The Bookplate', the recipient of this design is listed as Beatrice Irwin; it probably belongs to the actress of that name, née Beatrice Simpson, who toured with Henry Irving around the turn of the century, and through that likely forged her association with Gordon Craig - perhaps the temporary adoption of 'Irvin' was an act of homage to her mentor. She later became a colour-theorist of a radical variety, developing a brand of 'colour poetry' for performance.



51. **Leon Underwood's copy**  
**Craig (Edward Gordon)** *Woodcuts and Some Words*. With an Introduction by Campbell Dodgson. J.M. Dent, 1924, FIRST EDITION, 58 plates showing cuts by Craig, with further decorations by him to the text, pp. xx, 122, 4to, original blue boards printed in black, the backstrip faintly sunned and a hint of minor wear at extremities, top edge blue, browning to free endpapers, the flyleaf with contemporary ownership



*inscription of C. L. Underwood, text-sections of dustjacket clipped and laid in, very good*  
**£125**

The ownership inscription belongs to artist Leon Underwood, one of the leading wood-engravers of the generation after Craig and by this time a well-established artist in a variety of media.



52. (Cranbrook Press.) CRANBROOK PAPERS. *Detroit, Cranbrook Press, 1901, double columns, numerous hand-coloured initials and highly decorative borders, pp. [8], 108, 4to, original half vellum gilt, brown boards, spine with gilt morocco label, upper board with a few faint marks, slightly faded, rear pastedown with bookseller's label, very good* **£950**

The first book from the Cranbrook Press.

53. (Cranbrook Press.) THE DICTES and Sayings of the Philosophers. *Detroit, Cranbrook Press, 1901, 141 OF 244 (actually 193) COPIES, set in Morris Gothic type, double-page title and final text leaf with elaborate strapwork borders, decorated initials, head and tail pieces throughout, pp. 124, [2], 4to, original half vellum gilt, brown boards, spine with gilt morocco label, partially unopened, tiny square of upper board surface excised, small stain on backstrip, lower board with faint ruler mark, lower corners slightly bumped, very good* **£950**

Printed in the style of the original 1477 Caxton edition.

'Mr. Booth dwells particularly upon the world's indebtedness to Gutenberg, Caxton, Morris, and other great men, his own aim in the Cranbrook work being toward their lofty ideals of perfection.' (New York Times, 1902)

54. (Cranbrook Press.) BOOTH (George G.) *The Pleasures of Planting. Detroit, Cranbrook Press, 1902, ONE OF 210 (actually 186) COPIES, unnumbered, set in Jenson Old Style (American Type Founders' version of Morris's Golden type), title with elaborate strapwork border, 9 decorated initials, pp. 38, [2], 8vo, original half vellum gilt, brown boards, spine with gilt morocco label, untrimmed, paper wrappers, worn at folds, small tears at lower edge, box with ties, one detached, and spine label, edges worn, book very good* **£950**

'Mr. Booth is a publisher who employs in his main business the fastest running machinery, at the same time giving vent to his love for the durable and artistic by printing and issuing a few books which he hopes will live for all time. With this end in view, a hand press was procured, type selected, and a printer found who had learned his trade before the days of linotypes. Mr. Booth at once began the designing of letters and other ornaments, choosing for his models the interlaced patterns used by the early Venetian bookmakers.' (New York Times, 1902)

55. (Cranbrook Press.) **MORE (Thomas)** *The Discourses of Raphael Hythloday, of the Best State of A Common-Wealth. Utopia.* Detroit, Cranbrook Press, 1902, ONE OF 210 COPIES, unnumbered, double columns, set in Morris Gothic type, pp. 71, [i], 4to, original half vellum gilt, brown boards, spine with gilt morocco label, untrimmed, paper wrappers, small tears at upper fold corners, box retaining one tie, lid corners split, edges worn, title written in pencil on spine and in ink on lid, book very good £700

From the edition printed by Robert and Andrew Foulis, 1762.

"It seems quite enough to print the thoughts of great men in any form that all may read, but somehow it seems better still to put such thoughts into enduring monumental forms, to do which we are required to pay the further tribute of faithful, painstaking labor- the labor which is a pleasure and a life-long satisfaction." (George Booth, founder of the press, quoted in the New York Times, 1902)

56. (Curwen Press.) **RUTHERSTON (Albert, Illustrator)** [Cover title:] *The Four Seasons. [A Calendar & Diary with designs by Albert Rutherston.] Plaistow, Curwen Press, 1922, SOLE EDITION, 4 full-page colour-printed illustrations by Albert Rutherston with small vignette to title-page by the same printed in blue, the text-pages with green line-border, [unpaginated], 12mo, original beige cloth with colour-printed label designed by Rutherston inset to upper board, a hint of faint foxing to endpapers, original Press advertisement laid in (a single sheet with typographic header and footer printed in red), very good £800*



Inscribed by the artist on the flyleaf: 'For Michel, affectly Albert, Xmas 1922' - the recipient is obscure, but Michel Salaman is the outstanding candidate. The quality of the printing met with the artist's approval, and the production marked the beginning of a golden decade for the Press.

A delightful little gift book, of utmost scarcity - with no other copies currently for sale, and no record on COPAC; it functioned as an advertisement (indeed it begins with a statement headed thus) for the Press's new phase under the guidance of Harold Curwen and Oliver Simon. None of its recipients could fail to be impressed by the work on show - and where in the main the blank format allows the design and printing quality to speak for itself, a small outbreak of self-promotion recurs at the close with a description of the types and decoration held at the Press and a page for telephone numbers headed by the sole printed entry of the Press's own contact details. The small flyer laid in at the front conveys the news of their occupancy of a room in St. Stephen's House, Westminster - where Oliver Simon will be found, amongst an 'ever-changing Exhibition of modern English and Foreign books'.

57. (Curwen Press.) **McMINN (Stuart)** *The Curwen Press: Printing blocks - from the archives. Saltdean: Curwen Press, Four Ems Graphic Art, 2016, FIRST EDITION, 65/100 COPIES, titles printed in red throughout, copiously illustrated with examples of the blocks with the occasional use of colour-printing, including work by Gibbings,*

Bawden, Gribble, Lovat Fraser, Enid Marx, Claughton Pellew, et al., John Nash engraving printed direct from the block tipped in to p. 8, pp. 214, 4to, original boards lettered in red to upper board with block illustration in blue to same, new £50

The catalogue of a private collection, bought at auction once the Press had gone into receivership - documenting in a broad but necessarily partial way the long life of the Press and its various activities, and featuring the work of many of the most important artists in this field. The quality of printing is not high, but as a reference work it is superb.

### With ALs

58. (Daniel Press.) PATER (Walter) *An Imaginary Portrait (The Child in the House.)* Oxford: Printed by H. Daniel, 1894, FIRST EDITION, 109/250 COPIES printed on Rives' handmade paper, light border-spotting to first few pages, pp. [iv], 62, foolscap 8vo, original pale blue printed wrappers, minor handling and edges a little dusty, textblock edges untrimmed, top edge dusty, tissue jacket, good (Madan 33) £475

With a short ALs from the author laid in, inviting a Mr Bury to dine with him in Hall.

59. (Daniel Press.) JONES (Robert) *The Muses Gardin for Delights or, the Fift Booke of Ayres, Onely for the Lute, the Base-Vyoll and the Voice* (from a Unique Copy of the Edition of 1610 in Lord Ellesmere's Library). Edited and with an Introduction by William Barclay Squire. Oxford: Daniel Press, 1901, 82/130 COPIES printed on Van Gelder's handmade paper, with a title-page facsimile of the 1610 Edition, pp. ix, 48, 4to, original limp vellum, front cover lettered in gilt, leather thongs, ties intact, a few spots to vellum, untrimmed with a little browning to edges, very good (Madan 50) £800



One of only a few bound by Mrs. Daniel; copies were also issued in blue wrappers.

### The printer's copy

60. (Daniel Press.) [MADAN (Falconer)] *The Daniel Press. Memorials of C.H.O. Daniel with a Bibliography of the Press 1845-1919.* Oxford: Bodleian Library, 1921, ONE OF 500 COPIES, portrait, 6 colotype plates and 7 type facsimiles of pages from Daniel Press printings, pp. [viii], 199, 4to, original quarter fawn linen with blue boards, backstrip lettered in black, edges untrimmed and a little spotted, browning and a handful of spots to free endpapers, original tissue jacket with heavy fraying and loss, in envelope sent to 'The Printer to the University, University Press, Oxford', very good (Besterman 5128: Cordeaux & Merry University 8695: Hart 125) £200

The first book to be printed at the Bodleian Library, this the copy of Albert Saxton, who - the colophon mentions - printed this book alongside Thomas Price in October and November 1921.

61. **Derrick (Thomas)** [Bookplate:] E Bibliotheca Duaci Sancti Edmundi [Doau Abbey School library]. circa 1937, woodcut design incorporating the school crest and motto with image of Saint Edmund to left, signed 'TD' in the block, 92 x 92 mm approx, never used, artist noted in pencil at foot, fine condition £30

An attractive bookplate, designed by Derrick for his sons' school, Douai Abbey in Woolhampton - it was conceivably printed at the Shakespeare Head Press, for which Derrick undertook various projects in the 1930s.

### Inscribed with ALs and pencil sketches

62. **Derrick (Thomas)** The Prodigal Son, and other parables shown in pictures. Oxford: (Printed at the Shakespeare Head Press for) Basil Blackwell, 1931, FIRST EDITION, illustrations by Derrick throughout, [unpaginated], imperial 8vo, original quarter black cloths, cream boards printed in red and black with lettering and overall illustration by Derrick, printed label to backstrip, lean to spine, corners bruised with light wear, edges untrimmed, two newspaper clippings of adverts for Buoyant upholstery featuring Derrick cartoons laid in, good £45

Inscribed by Thomas Derrick on the flyleaf: 'To Mrs Preston-Tewart, from the artist, Thomas Derrick, April 1931'; sometime taped to the facing pastedown (now loose with tape stains) is an ALs on headed paper from Derrick presenting the book (belatedly, dated November 1931) to the same, apologising if it has become soiled by being left on his desk, and extending good wishes from his family to theirs. Having become loose allows us to see a few pencil sketches of animals (horse and dog), presumably by Derrick, on the verso.

In the vein of his cartoon work, this was among a number of projects undertaken by Derrick for Basil Blackwell and his Shakespeare Head Press in the early 1930s. The illustrations offer a modern update to five parables from the Gospels; Derrick was a friend of Chesterton and Belloc, and received into the Catholic Church by Vincent McNabb.

### In principio...

63. **(Doves Press.) (Bible.)** Specimen Page of the Authorised Version of THE ENGLISH BIBLE, proposed to be printed by T.J. Cobden-Sanderson and Emery Walker at the Doves Press [...] and Published by the Cambridge University Press. Cambridge: Doves Press and Cambridge University Press, 1901, printed in black on a sheet of handmade paper, pp. [1], folio, the sheet spotted and browned to borders, a few chips and nicks to left margin in a couple of spots affecting but not obscuring text, good condition (Tidcombe DPE 7 (part); DP6 for published version) £350

An important insight into Cobden-Sanderson's process, showing an earlier and much more understated design for one of the most famous opening-pages of any book - here with all the elegance of the type-setting but without Edward Johnston's work, so lacking the famous long initial 'I'; instead the first 4-lines

IN THE BEGINNING GOD CREATED THE HEAVEN & THE EARTH. & THE EARTH WAS WITHOUT FORM, AND VOID: & DARKNESS WAS UPON THE FACE OF THE DEEP: & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS. ¶ And God said, Let there be light: & there was light. And God saw that the light was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day. ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth, and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night: and let them be for signs, and for seasons, and for days, & years: and let them be lights upon the earth: & it was so. And God made two great lights, the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth: & it was so. And God made two great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the sea, and let fowl multiply in the earth. And the evening & the morning were the fourth day. ¶ And God said, Let the earth bring forth the living creature after his kind, and 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 creeping thing of the earth after his kind: and God saw that it was good. ¶ And God said, Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, & over all



are printed uniformly in capitals, accompanied by a shoulder note ('Genesis I') that was discarded for the final version. Without the space required at the head for Johnston's design, the text here runs on for a further three lines (numbering 42 on the page in total).

Tidcombe depicts the evolution of the page layout in plates 5-8 of her book on the Press, including a version with a variant design by Johnston over-written on a printed version very close to this one - but with some variation in the use of ampersand.

The relation of the present specimen to the printed volumes is of interest also for the fact that Cambridge University Press is here, in the printed statement to verso, announced as the publisher; Cobden-Sanderson had obtained the necessary agreement from said Press in order to print the text, but their involvement in its publication did not extend beyond this original announcement.

**64. (Ebenezer Press.) CLARKE (Graham)**

*The Goose Man, and other poems. Maidstone, Ebenezer Press, 1974, FIRST EDITION, 26/75 COPIES, 10 hand-coloured aquatints all with tissue guards and initialled by the author/artist, text in the author's Rural Pen typeface, printed in brown on Greens pasteless board paper, the illustrations on Hayle Mill watercolour paper, oblong 8vo, original grey-brown leather over thick boards with bevel-edged turn-ins, backstrip lettered in white, endpapers of marbled paper by the author, canvas slipcase with a few faint spots, fine*



**£480**

A highly idiosyncratic and in many ways very accomplished production - perhaps most of all in the illustration-work, the field in which Clarke is most highly regarded.

**65. (Enitharmon Press.) THOMAS (Dylan) & Peter**

*Blake (Illustrator) Under Milk Wood. A Play for Voices. Queen Anne Press & Enitharmon Editions, 2013, 34/100 COPIES signed by the artist on the title-page and with a signed and numbered original print by the same, colour-printed illustrations throughout, text printed in black and red, pp. 173, 4to, original green cloth with Blake illustration inlaid to upper board, backstrip and lower board lettered in gilt, with folder containing print in blue cloth solander box with Blake portrait of the author to lid, a couple of minor dinks to box-edges, the contents fine*

**£1,450**



A handsome edition, designed by Michael Mitchell of the Libanus Press.

**Vivian Ridler's copy**

66. (Enschedé.) **GOETHE (Johann Wolfgang von)** *Novelle. Haarlem: Joh. Enschedé en Zonen, Christmas 1949, printed in blue and black, designed by Jan van Krimpen, pp. [ii], 33, 12mo, original blue wrappers, printed Christmas slip (in French, English, and Dutch) laid in at rear, a little faded around the backstrip, very good* £80

The copy of Vivian Ridler, with his note in pencil to flyleaf, ownership inscription and address blind-stamp to following blank - an excellent association between two eminent printers.

67. (Eragny Press.) **BACON (Francis)** *Of Gardens. An Essay. Eragny Press, Hacon & Ricketts, 1902, ONE OF 226 COPIES, printed in Vale type on Arnold handmade paper, designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro, circular frontispiece engraving, highly decorative double-page initial text leaves printed in green and red, red initials throughout, circular press device printed in green, limitation leaf with red iris motif, pp. [27], 12mo, original cream-paper backed floral patterned paper boards, cover with gilt title, endpapers and spine faintly toned, cream paper marked with a few spots, fore-edge faintly spotted, good* £650

'In the Eragny Press *Of Gardens*, the Pissarros and Francis Bacon perform "tikkun olam", by using the art of design to repair and perfect the world around them. Form and content are merged here, pointing out a pathway through a garden to the Good Life of respect for one's self, for others and for the natural environment.' (Illustrating the Good Life, Grolier Club, #104).

68. (Eragny Press.) **PERRAULT (C[harles])** *La belle au bois dormant & Le petit chaperon rouge. Deux contes de ma mere loye. Eragny Press, 1899, ONE OF 224 COPIES printed on Arnold's handmade paper, general title page with circular geese illustration, highly decorative double-page first-tale title with green highlights and metallic gold ground, second tale full-page illustration, press device on final limitation page and numerous decorated initials, all designed by Lucien*



*Pissarro and wood-engraved by Lucien and Esther Pissarro, pp. [vi], 39, [i], 8vo, original quarter pale blue boards, with palm-tree patterned paper covers, front cover lettered in gilt, backstrip with two gilt ornaments, endpapers faintly toned as usual, untrimmed, armorial bookplate of Henry John and Minnie Caroline Bell, very good (Tomkinson 5)* £1,800

An elegant edition - the fifth book from the press.

69. (Essex House Press.) HENSMAN (Mary) Dante Map. David Nutt, 1892, FIRST EDITION, small booklet and large canvas-backed folding map, this printed at the 'Guild of Handicraft, Essex House' and hand-coloured, a few faint spots to sheet, light foxing to canvas-backing and booklet, pp. x, 5-51, 12mo, original maroon buckram a little faded to backstrip and borders with fleur-de-llys stamped in white to upper board, the booklet and map mounted to the respective inside covers, good



£500

### Rockwell Kent bookplate

70. (Fanfrolico Press.) ARISTOPHANES. *Women in Parliament* (Ecclesiazusai). Done into English by Jack Lindsay. A Foreword by Edgell Rickword. Fanfrolico Press, 1929, 407/500 COPIES printed on Kelmscott handmade paper, 4 plates, 12 head-pieces and a title-vignette all by Norman Lindsay, pp. xv, 59, folio, original half dark blue morocco with mid-blue boards, upper board with Lindsay vignette stamped in gilt, wear to extremities, t.e.g., others untrimmed, bookplates to front endpapers, including on the flyleaf Rockwell Kent's for John Whiting and Helen Ottilie Friel, good (Arnold 31) £160

71. (Fanfrolico Press.) ARNOLD (John) *The Fanfrolico Press. Satyrs, Fauns & Fine Books. [A History and Bibliography.] Pinner: Private Libraries Association, 2009, FIRST EDITION, illustrated with photographs and examples of press-work, pp. 328, 8vo, original blue cloth, Press device in gilt to upper board, backstrip lettered in gilt, fine* £20

72. (Fanfrolico Press.) BEDDOES (Thomas Lovell) *The Complete Works*. Edited with a Memoir by Sir Edmund Gosse, and Decorated by The Dance of Death of Hans Holbein. 2 Vols. The Fanfrolico Press, 1928, 707/750 COPIES, Holbein woodcuts as decorations throughout, pp. xxxv, 590 [paginated continuously], 8vo, original quarter black buckram, patterned paper boards, backstrips with printed labels, the boards darkened with light wear to edges, edges untrimmed, browning to edges and endpapers, good (Arnold 24) £100

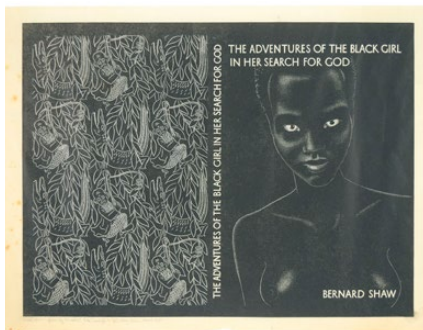
### Inscribed by the artist

73. (Fanfrolico Press.) BYRON (Lord) *Manfred. A Tragedy*. Decorated by Frederick Carter with an introduction by the Artist. Fanfrolico Press, 1929, 88/550 COPIES printed on mould-made paper, title-page border, vignette to colophon and 4 full-page illustrations by Carter printed in purple, further decorations, pp. [85], 4to, original quarter parchment with purple cloth sides, illustration stamped in gilt to upper board, backstrip lettered in gilt, a little fading around head and tail of cloth, t.e.g., others untrimmed and lightly toned, browning to free endpapers (Arnold 29; Chaplin pp. 51-2) £95

Inscribed by the artist at the foot of the colophon: 'Frederick Carter, to F W Mothis(?), with sincere regards'.

74. (Fanfrolico Press.) **TOURNEUR (Cyril) Works.** Edited by Allardyce Nicoll, with decorations by Frederick Carter. *Franfrolico Press, [1929,] ONE OF 750 COPIES (this copy marked 'Out of series') printed on Pannekoek mouldmade paper, pp. ix, 344, 4to, original blue buckram, upper board with illustration stamped in gilt, backstrip lettered in gilt, a few small spots of faint discolouration, t.e.g., others untrimmed, free endpapers lightly browned, very good* (Chaplin p. 59) **£150**

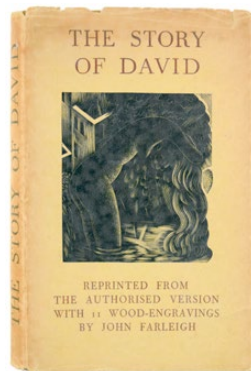
75. **Farleigh (John)** [Original proof cover design for:] *The Adventures of the Black Girl in her Search for God* by George Bernard Shaw. August 1932, flat sheet with full design for the work including a margin to the image (which extends slightly further than the published version), slight smudge to the ink in one corner not affecting image, spots to left-hand border but none affecting inked area, note in pencil (by the artist?) at foot of image: 'Trial proof given by the artist John Farleigh to Cyril and Mary Goldie, August 1932', 22 x 30 cm approx. (image size), good condition



**£400**

Farleigh's most recognisable work - this proof presented by him to his fellow-artist, and colleague at London's Central School of Arts and Crafts, Cyril Goldie (along with his wife Mary).

76. **Farleigh (John, Illustrator)** *The Story of David.* Reprinted from the Authorised Version, with 11 Wood-Engravings by John Farleigh. A & C Black, 1934, *FIRST FARLEIGH EDITION*, occasional very faint spots to borders, pp. 140, crown 8vo, original yellow cloth, backstrip lettered in black, very faint spotting to fore-edge, blank piece of headed-paper from the Arts and Crafts Exhibition Society (Farleigh the President) loosely inserted, dustjacket repeating one of the illustrations, a little chipped and nicked around head with gentle browning to backstrip panel and borders, very good **£50**



Inscribed by the illustrator on the flyleaf: 'To Bert & Edie, from Elsie & John, Xmas 1938'.

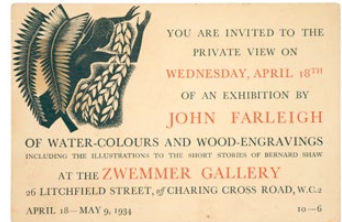
**With a scarce ephemeron**

77. (Farleigh) **SHAW.** *Short Stories, Scraps and Shavings.* With Wood Engravings by John Farleigh. Constable, 1934, *FIRST EDITION THUS*, headpiece to each text, with further



illustrations including some full-page, all by John Farleigh, pp. vii, 305, crown 8vo, original terracotta cloth, backstrip lettered in gilt with slight lean to spine, t.e.g., ownership inscription and stamp to flyleaf, good £40

[With:] An invitation, printed in black and terracotta, to a 1934 Farleigh exhibition at the Zwemmer Gallery - of water-colours and wood-engravings, including work for the present volume.



78. (Farleigh.) TUCKER (A.N.) *The Disappointed Lion*. And other Stories from the Bari of Central Africa. With a Preface by "Elizabeth" of the Children's Hour. Illustrated by John Farleigh. *Country Life*, 1937, FIRST EDITION, frontispiece and line-drawings by Farleigh throughout, some musical notation, one page with light creasing to one corner and handling marks to same place, occasional very faint spots to borders, pp. [x], 97, crown 8vo, original tan cloth, backstrip and upper board lettered in black, endpapers a little spotted, blank piece of headed-paper from the Arts and Crafts Exhibition Society (Farleigh the President) loosely inserted, Farleigh dustjacket a little chipped around head, good £50



Inscribed by the illustrator on the half-title: 'To Shirley, from John, Dec 37'.

79. (Farleigh.) DANIELL (Georgina) *God's Blanket*. Illustrated by John Farleigh. *The Batchworth Press*, [1953,] FIRST EDITION, frontispiece, chapter head-pieces, and 7 full-page illustrations by Farleigh, occasional faint foxspots, pp. 204, crown 8vo, original yellow cloth, backstrip lettered in yellow against a black ground with light fading at ends, small puncture mark to upper board, faint foxing to edges and endpapers, dustjacket price-clipped with Farleigh illustration to front panel, toned and a little chipped, good £30
80. (Farleigh.) POOLE (Monica) *The Wood Engravings of John Farleigh*. With a Foreword by H.R.H. The Prince Philip, Duke of Edinburgh KG, KT. *Henley-on-Thames: Gresham Books*, 1985, 88/100 COPIES (from an edition of 110 copies) signed by the author, with a hand-printed proof from an original Farleigh engraved block within bound-in envelope following colophon page, illustrations throughout some in black and red, pp. [iv], 137, folio, original quarter brown leather with yellow cloth stamped in gilt to upper board, backstrip lettered in gilt, terracotta endpapers, brown cloth slipcase with printed paper label, fine £200
81. (Fleece Press.) (Ardizzone.) YORKE (Malcolm) *To War with Paper and Brush*. Upper Denby: Fleece Press, 2007, ONE OF 700 COPIES printed in black and red in double-column, over 100 reproductions of Ardizzone's work both in colour form and black and white line, a large number full-page in size, tiny speck to verso of title-page offset to facing Contents page, pp. 171, oblong 4to, original beige cloth, printed label to

backstrip, to which a tiny speck at foot, bookplate to front pastedown, green cloth slipcase, near fine £170

82. (Fleece Press.) BACON (Francis) *Of Gardens*. Wakefield, Fleece Press, 1993, ONE OF 220 COPIES printed on Velin Arches paper, title and fly-title printed in green, 6 perspex-engravings by Betty Pennell with 3 full-page, pp. [13], 4to, original quarter pale green linen, sides of handmade paper incorporating grass clippings, backstrip with printed label, edges untrimmed, fine £100

Paul and John Nash et al.

83. (Fleece Press.) BLYTHE (Ronald) *First Friends*. Paul and Bunty, John and Christine - and Carrington. Denby Dale, Fleece Press, 1997, ONE OF 300 COPIES printed on Zerkall mouldmade paper in black and red, numerous tipped-in reproductions of work by them in monochrome and colour, also with line-drawings by the artists reproduced in the text, pp. 177, folio, original quarter terracotta linen, backstrip with printed label, pale blue boards, with a repeated design overall in darker blue, untrimmed, linen and board slipcase, fine £180

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

84. (Fleece Press.) BUCKLAND WRIGHT (John) *Baigneuses*. Introduced by Christopher Buckland Wright. Denby Dale, Fleece Press, 1995, ONE OF 204 COPIES (from an edition of 240 copies), the preliminaries printed in black and blue, frontispiece and 23 other wood-engravings on the rectos of 21 leaves, wood-engraved tail-piece, reproductions of 2 photographs, 2 wood-engraved plates printed in green and cream and black and blue, and 2 further large black and white wood-engraved plates, a copperplate-engraving and colour reproductions of 2 oil paintings all by Buckland Wright and tipped in, pp. 30 + (Plates), folio, original quarter cream vellum, backstrip gilt lettered, pink and blue marbled white boards, untrimmed, fawn cloth solander box with printed label, fine £450



With a postcard from Simon Lawrence, the front depicting a designer binding on one of the Press's books, to the book's previous owner laid in.

85. (Fleece Press.) BUCKLAND WRIGHT (John) *Surreal Times*. The Abstract Engravings and Wartime Letters. Introduced by Christopher Buckland Wright. Denby Dale, Fleece Press, 2000, ONE OF 210 COPIES (from an edition of 266 copies) printed in black with sub-titles printed in orange on Magnani mouldmade paper, with 27 engravings, 13 tipped-in plates of which 5 are colour-printed and one tinted, and a further 14 in the text of which 13 are full-page and 2 colour-printed, all by John Buckland Wright,

reproduction of a portrait photograph tipped-in, pp. 89, folio, original quarter mustard-yellow linen cloth with patterned paper repeating a design of Buckland Wright's initials in yellow on cream board, backstrip gilt lettered on a black ground, some of the illustrations taken from another copy laid in at front, matching cloth and board slipcase with a couple of light marks, fine £245

86. (Fleece Press.) HASSALL (Joan) *Dearest Joana. A Selection of Joan Hassall's Lifetime Letters and Art.* Edited by Brian North Lee with an Introduction by John Dreyfus [2 Vols.] Denby Dale, Fleece Press, 2000, ONE OF 40 SETS with an additional section of engravings at the rear of second volume (from an edition of 300 sets) printed on Zerkall mouldmade paper, text set at the Whittington Press, the titles printed in black and red, both title-pages with typographic border design, with numerous engravings by Joan Hassall, the majority printed from the original blocks, and with several coloured illustrations of the period as plates or tipped in, together with a selection of photographs, the endpaper design for the bird's-eye view of the village of Monk's Norton tipped-in as a double-page plate, pp. 147; 148-302, [15], royal 8vo, original quarter vellum with marbled boards, backstrips lettered in gilt, roughtrimmed, cloth edged board slipcase, fine



£450

87. (Fleece Press.) HASSALL (Joan) *Dearest Joana. A Selection of Joan Hassall's Lifetime Letters and Art.* Edited by Brian North Lee with an Introduction by John Dreyfus [2 Vols.] Denby Dale, Fleece Press, 2000, ONE OF 260 SETS (from an edition of 300 sets) printed on Zerkall mouldmade paper, text set at the Whittington Press, the titles printed in black and red, both title-pages with typographic border design, with numerous engravings by Joan Hassall, the majority printed from the original blocks, and with several coloured illustrations of the period as plates or tipped in, together with a selection of photographs, the endpaper design for the bird's-eye view of the village of Monk's Norton tipped-in as a double-page plate, pp. 147; 148-302, royal 8vo, original quarter beige cloth with marbled boards, backstrips with printed labels, original Press invoice laid in alongside letter to the Press from original purchaser, cloth and board slipcase, fine £250
88. (Fleece Press.) LAWRENCE (Simon) *Tales from Bleeding Heart Yard.* Stories about Stanley Lawrence. Denby Dale, Fleece Press, [2000,] ONE OF 200 COPIES with an additional Barry Moser engraving (from an edition of 310 copies), printed on Zerkall paper, 13 tipped-in colour-printed illustrations, frontispiece wood-engraving by Hilary Paynter with further wood-engravings from Anne Jope, John Lawrence, Leo Wyatt, Barry Moser, and Peter Forster, title-page printed in black and red, pp. 53, 4to, original quarter terracotta cloth with wood veneer paper stamped in gilt to upper board, a little browning to edges, backstrip with printed label, original Press invoice laid in at front, very good £90

89. (Fleece Press.) **RAVILIOUS (Eric)** Ravilious for Curwen. A glimpse of Joy from 1933. *Upper Denby, Fleece Press, 2015, ONE OF 120 COPIES, the frontispiece printed from the original Curwen electrotype and hand-coloured in blue to match the original, loose print inserted in corner-pocket facing text-page printed from the wood, title-page printed in black and blue, pp. [5], 8vo, original marbled paper wrappers by Jemma Lewis, printed label to front, fine* £105

Originally made for the Curwen Press News-Letter No. 6 (1934) - a striking geometric astral design, editioned for the first time here.



90. (Fleece Press.) **REDDICK (Peter)** Land, Sea & Sky. *Upper Denby, Fleece Press, 2009, ONE OF 140 COPIES (from an edition of 160 copies) printed on Magnani paper, title-page and captions to facing verso of each illustration printed in shades of brown, frontispiece and 23 further wood-engravings, pp. [40], oblong 8vo, original quarter terracotta cloth with boards marbled in copper and gold, edges untrimmed, fine* £125

A very attractive book from the Press, comprising illustrations featured in various Folio Society publications, but better served by the finer printing here.

91. (Fleece Press.) (REDDICK.) **ROGERSON (Ian)** Moods and Tenses. The Portraits and Characters of Peter Reddick. *Denby Dale, Fleece Press, 1999, FIRST EDITION, ONE OF 220 COPIES printed on mouldmade paper, titles printed in orange, two folding leaves displaying a number of the 30 wood-engravings by Peter Reddick portrayed throughout the text, pp. 57, 4to, original quarter orange cloth, printed label, orange paste-paper boards, grey board and cloth slipcase, fine* £95

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



£350

'This book, and its companion 'Ravilious at War', show all the known paintings by Eric Ravilious, along with a great deal of his other design work' (colophon).

The text comprises correspondence between Ravilious, Douglas Bliss, Cecilia Dunbar Kilburn, Helen Binyon, Edward Bawden, Percy Horton, John and Christine Nash and others, and creates an opening into the artist's personality, work and world.

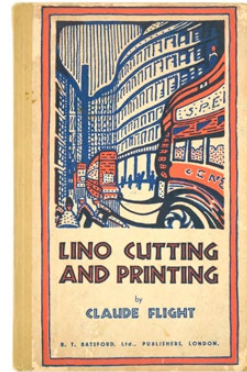
93. (Fleece Press.) **WALTERS (Edward)** Printer and Engraver. With reflections of him as father and teacher by Tom Walters & Richard Russell and a Checklist of his work by John Gray. *Upper Denby, Fleece Press, 2013 [but 2014,] ONE OF 240 COPIES* printed on Magnani mouldmade paper, numerous illustrations showing examples of Walters' work in a variety of media with the majority wood-engraved, many colour-printed and some tipped in, device to title-page and fly-titles printed in red, pp. 113, [2], 4to, original quarter blue cloth with patterned paper boards, backstrip with printed label, edges untrimmed, fine £175
  
94. (Fleece Press.) **WHITE (Ethelbert)** Wood Engravings. [Introductory Essay] The Wood Engravings of Ethelbert White by Hilary Chapman. With an Introduction by Peyton Skipwith. Wakefield, Fleece Press, 1992, *ONE OF 200 SETS* with Pulls of Two Wood Engravings, 'Forest Pool' and 'A Corner of the Forest' (each 30 x 24.5cm approx.), mounted on stiff white card mounts, the text printed on Zerkall mouldmade paper, title-page and headings printed in red, 2 tipped in reproductions of photographs, 6 wood-engravings, including the front cover dustjacket engraving by White, pp. 24, 4to, original plain white card, untrimmed, dustjacket, together with the prints in a yellow buckram, drop-down-back box with a printed label on the back and a wood-engraved print laid onto the front cover, fine £250
  
95. (Fleece Press.) **(WYATT.) LEE (Brian North)** Bookplates and Labels by Leo Wyatt. Introduced by Will Carter. Wakefield, Fleece Press, 1988, *ONE OF 270 COPIES* (from an edition of 300 copies) printed on Zerkall and Mohawk Superfine Text mouldmade papers, 4 duotone photographs (one a portrait) tipped-in as plates, 55 wood-engraved booklabels and bookplates reproduced in several colours throughout the text and 16 copper-engraved bookplates reproduced full-page as a suite at the end, pp.75, [iv], full-page repros., royal 8vo, original quarter brick-red cloth with green patterned Sage Reynolds paste-paper boards, backstrip with printed label, untrimmed, cloth slipcase, fine £125
  
96. (Fleece Press.) **YORKE (Malcolm)** Gargoyles & Tattie-Bogles. The Lives and Work of Douglas Percy Bliss & Phyllis Dodd. *Upper Denby, Fleece Press, 2017, FIRST EDITION, ONE OF 420 COPIES* on Phoenixmotion Xantur paper, richly illustrated throughout with many colour-printed, some tipped in and some folding plates, and including 4 printed at the Fleece Press from original woodblocks by Douglas Percy Bliss and 1 by Rosalind Bliss, pp. 278, folio, original quarter blue cloth with patterned paper to a Bliss design printed in orange, printed label to backstrip, laminated copy of a review of Bliss's 'History of Wood-Engraving' laid in as issued,





*original Prospectus likewise (this one of 150 copies sewn into wrappers matching the binding paper, fine* £275

97. **Flight (Claude)** *The Art and Craft of Lino Cutting and Printing*. B.T. Batsford, 1934, *FIRST EDITION*, with 13 plates, some in colour, and extensive illustration in the text, a few faint spots to opening pages, pp. [xiv], 66, [8, ads], 8vo, original quarter tan cloth, lettered in black, boards with *Flight* design printed in black, red and blue, light rubbing and soiling with bookseller ticket to front pastedown, ownership inscription and price in blue ink to flyleaf, free endpapers browned, good £115



Flight was a pioneer of the linocut in Britain, producing several popularising works on the technique.

98. **(Foundling Press.) EMPSON (William)** *Empson in Granta. The Book, Film & Theatre Reviews*. Tunbridge Wells: Foundling Press, 1993, *FIRST EDITION*, ONE OF 300 COPIES (this unnumbered), title-page printed in red and black, wood-engraved vignette to colophon, pp. 91, crown 8vo, original card wrappers with integral marbled paper dustjacket, printed label to front, prospectus, fine £30

Collecting Empson's reviews of literature, film, and theatre for the Cambridge magazine, including assessments of Wyndham Lewis, E.M. Forster, and the Sitwells.

The marbled paper for the edition, all the impressive work of Victoria Hall, varies.

[With:] Empson (William) A supplement of notices [...] omitted inadvertently when collecting his *Granta* reviews and now offered with the compliments... Tunbridge Wells: Foundling Press, 1993, folded leaflet collecting six reviews

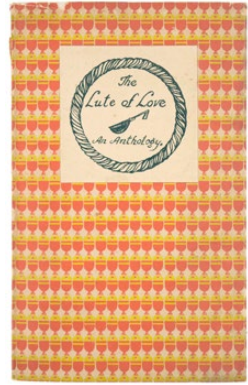
99. **(Foundling Press.) HOUSMAN (A.E.) & A.W. Pollard.** A.E.H./A.W.P. *A Classical Friendship* [Introduction by H.R. Woudhuysen.] Tunbridge Wells, Foundling Press, 2006, 298/350 COPIES, tipped-in facsimile of letter at rear, pp. 68, [1], crown 8vo, original blue cloth with printed label inset to upper board and backstrip, blue endpapers, fine £60

Signed on the half-title by Henry Woudhuysen, who provides the Introduction.

An annotated collection of correspondence between the two authors.

100. **(Foundling Press.) URQUHART (Thomas)** *But Flashes of Wit. Epigrams from... 'Apollo & the Muses'*. Edited by Roger Craik. With wood-engravings by Sarah van Niekerk. Tunbridge Wells, Foundling Press, (Printed at the Libanus Press), 1999, 206/300 COPIES printed on Hahnemuhle paper, 11 wood-engravings, printed in black, blue or purple, the title-page printed in black and purple with a purple line border, pp. [76], 8vo, original plain plum wrappers, tail edges roughtrimmed, dustjacket, fine £40

101. (Fraser.) **THE LUTE OF LOVE.** Decorated by C. Lovat Fraser. *Selwyn & Blount, 1921, FIRST EDITION, Lovat Fraser decoration to title-page and as head- and tail-pieces throughout, erratum slip tipped in at rear, pp. 66, 12mo, original patterned paper over boards, printed label with Lovat Fraser design and lettering to upper board, backstrip with printed label a little browned, boards a little darkened with some light chipping around head, good* £60



With the pencilled signature of Harold Monroe, dated 16/1/22, to the flyleaf.

Printed at the Curwen Press, with their patterned paper covering the boards.

102. With Drinkwater's tribute (Fraser.) **GAY (John) The Beggar's Opera....** To which is Prefixed the Musick to each Song. *William Heinemann, 1921, FIRST EDITION THUS, 8 colour-printed plates by Claud Lovat Fraser with captioned tissue-guards, head- and tailpieces by the same throughout, occasional spotting, pp. xiv, 93, 8vo, original quarter black cloth with yellow boards, printed labels to upper board and backstrip, each with Lovat Fraser design and each sunned, splitting along upper joint, some wear to edges and light soiling overall, top edge green, others spotted with tail edge roughtrimmed, bookplate of Albert Ehrman to front pastedown with tipped in letter from the publisher to the same on facing flyleaf (see below), postcard flyer and prospectus tipped in, fair* £40



The typed note to Ehrman, whose collection formed the Broxbourne Library, is from C.S. Evans at Heinemann, regretting that he has been in receipt of one of the copies 'with the preface left out. By a binder's mistake', and promising to provide the missing material.

The Preface was a 4pp. tribute to Lovat Fraser by John Drinkwater, laid in here. It begins in stark fashion: 'Dead at the age of thirty-one after a sudden operation, Claud Lovat Fraser was a surely a victim of the war as though he had fallen in action. He was full of vigour for his work, but shell-shock had left him with a heart that could not stand a strain of this kind'.

103. (Fraser.) **MACFALL (Haldane) The Book of Lovat Claud Fraser.** *J.M. Dent, 1923, FIRST EDITION, portrait frontispiece and 20 plates, of which 8 are colour-printed, numerous further illustrations, pp. 183, 4to, original quarter pale blue cloth, backstrip with printed label a little faded, the label a little chipped and rubbed, cream boards a little soiled and a trifle rubbed, with some wear at corners, the upper board with colour-printed Fraser design, Fraser endpapers with some faint spots, good* £90
104. (Fraser.) (Nursery Rhymes.) **NURSE LOVECHILD'S LEGACY.** Being a Mighty Fine Collection of the Most Noble, Memorable and Veracious Nursery Rhymes.

Embellished by C. Lovat Fraser [Third thousand.] *The Poetry Bookshop, 1919, Fraser decorations throughout*, pp. 60, [4, customer list], 24mo, *original pink wrappers designed by Fraser, a little sunned around spine and nicked, good* £50

105. (Front Street Editions.) **MOTION (Andrew)** *Destination Norfolk. A Childhood Trip to Burnham Overy Staithe. Illustrated by Andy English. Bingham, Front Street Editions, 2015, 45/120 COPIES (from an edition of 135 copies) printed on Zerkall mould-made paper, frontispiece and 7 further wood engravings with 5 of these full-page, title-page printed in black and red*, pp. [16], oblong 8vo, *original red cloth, printed label inset to upper board, grey cloth slipcase with matching printed label, fine*



£85

A reminiscence of a childhood journey by the former Poet Laureate, with wonderful illustrations by Andy English.

- The special, with a portfolio of the wood engravings  
106. (Front Street Editions.) **MOTION (Andrew)** *Destination Norfolk. A Childhood Trip to Burnham Overy Staithe. Illustrated by Andy English. Bingham, Front Street Editions, 2015, XV/15 COPIES (from an edition of 135 copies) printed on Zerkall mould-made paper, frontispiece and 7 further wood engravings with 5 of these full-page, title-page printed in black and red, with a matching cloth portfolio of the illustrations*, pp. [16], oblong 8vo, *original red cloth with printed label inset to upper board, housed together with matching cloth portfolio in grey cloth solander box with printed label inset to top, fine* £235

A reminiscence of a childhood journey by the former Poet Laureate, with wonderful illustrations by Andy English.

107. (Front Street Editions.) **MÜLLER (Wilhelm)** *Schubert's Winter Journey. The Poems of Wilhelm Müller. Translated by Ian Bostridge. Bingham, Front Street Editions, 2015, VIII/20 COPIES (from an edition of 120 copies) printed on Somerset mould-made paper with a tipped-in frontispiece three-colour wood-engraving of Schubert by Chris Daunt after a portrait by Wilhelm August Riedler*, pp. 53, 4to, *original deluxe binding of quarter grey Harmatan leather, blue cloth sides with oval label inset to upper board, backstrip lettered in silver, blue cloth slipcase, fine* £225

Printed in parallel text, the verse set to music by Schubert in 'Winterreise' in a translation by this well-known tenor.

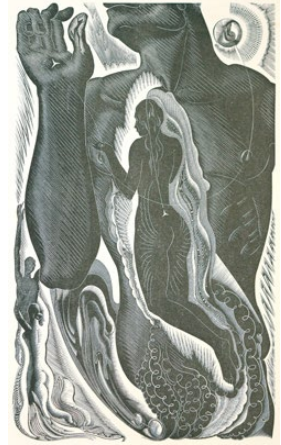
108. (Front Street Editions.) **NASH (Paul)** *Letters to Oliver Simon of the Curwen Press, 1924-45. Bingham, Front Street Editions, 2016, FIRST EDITION, 27/100 COPIES (from an edition of 125 copies), tipped-in frontispiece of Nash's 'Cornilla 2' with further tip-in of folded facsimile sheet showing working directions for 'Urne Buriall'*, pp. 26, 8vo, *original quarter blue cloth with patterned Curwen paper sides to a Nash design, backstrip with black paper label lettered in gilt, cloth slipcase, fine* £90

Seventeen unpublished letters, the majority of them concerning the production of Nash's edition of Sir Thomas Browne's 'Urne Buriall' - the Curwen Press's crowning achievement, and one of the finest books of the twentieth-century.

### The original issue

109. (Gemini Press.) GRAVES (Ida) Epithalamion. A Poem with Associate Wood-Engraving by Blair Hughes-Stanton. Colchester, 1934, 241/280 COPIES (from an edition of 330 copies) printed on Basingwerk Parchment paper and signed by the author, 23 full-page wood-engravings, occasional foxing, pp. 51, folio, original pale green boards, printed label, untrimmed, knocked at backstrip ends with a short split to paper at head of lower joint, original slipcase worn, good £415

The first book from the press founded by Graves and Hughes-Stanton, and a celebration of their relationship. The declared intention of the press was to 'make books in which there is a real fusion between contemporary writer and artist'.



This is in the original issue binding (a number of unbound sheets were bound and issued by the Basilisk Press in 1980). All of our previous copies had been signed by the artist rather than the author - how uncommon it is with the present signatory is indeterminate.

110. Gill (Eric) [Original hand-coloured wood-engraving:] 'Madonna and Child: Madonna Kneeling'. [1914,] printed on handmade paper with colouring in red, green and yellow, 5.5 x 5 cm approx. (image size), the sheet spotted (only a couple of faint spots touching image), good (Skelton P30 variant) £250

The engraved message differs from that shown in Skelton's work on the engravings - adding the year and removing the 'for'. An attractive early wood-engraving by Gill.

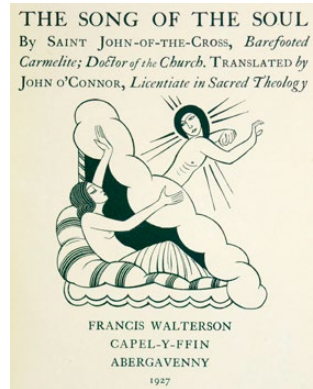


111. Gill (Eric) [Original prints of woodcut:] 'Animals All' [4 variants thereof.] [1916-1923,] printed: in gold on black paper (P50, this laid down to sheet of cream handmade paper); in brown on handmade paper (P51); in black on folded card (P51); in black on folded card with printed message for Christmas 1923 from Everard and Grazia Meynell, 4 x 4.5 & 5 x 5 cm approx. (image size), the printing in brown a poor impression and the sheet a little dusty and faintly spotted, otherwise in good condition (Skelton P50 & 51) £300



The group originates in the collection of Everard Meynell, son of Alice and Wilfred, brother of Francis, and proprietor of the Serendipity bookshop in Mayfair - though at the time of the Christmas card present here (the only dated piece) he was resident in Belmont, California.

112. (Gill.) JOHN-OF-THE-CROSS (Saint) *The Song Of The Soul*. Translated by John O'Connor, Licentiate in Sacred Theology. Capel-Y-Ffin Abergavenny: (Printed at the Chiswick Press for) Francis Walteson, 1927, 145/150 COPIES signed by Eric Gill and with 4 wood-engravings by him, printed on Batchelor handmade paper, the paper lightly browned throughout with some pale mottling, pp. 21, 4to, original maroon buckram with patterned green paper sides, the backstrip lettered in gilt and gently faded, a touch of light rubbing to extremities, mottled browning to free endpapers, very good (Gill, Corey & Mackenzie 280) £725



113. (Gill.) CATICH (Edward M.) *Eric Gill: His Social and Artistic Roots*. Iowa City: Prairie Press, 1964, FIRST EDITION, frontispiece portrait of Gill (by Catich after Gill's self-portrait), header initials printed in various colours, the title-page printed in red and blue, pp. [36], royal 8vo, original quarter green cloth with patterned paper sides, backstrip lettered in gilt, dustjacket repeating frontispiece, nick at head of rear panel, very good £60
114. (Gill.) GILL (Cecil), Beatrice Warde & David Kindersley. *The Life and Works of Eric Gill*. Papers read at a Clark Library Symposium, 22 April 1967. Introduction by Albert Sperisen. Los Angeles: Dawson's Bookshop, 1968, FIRST EDITION, printed in black and red, frontispiece portrait, 7 illustrations and facsimiles, and reproductions of a number of initials, pp.[ix], 67, [iii], royal 8vo, original quarter beige cloth, the grey boards with Gill design printed in blue and yellow, printed label to backstrip, bookplate of Stuart B. Schimmel to front pastedown, edges roughtrimmed, very good £100

Signed twice by David Kindersley - to the flyleaf and to the fly-title of his contribution, dated 1983 and 1976 respectively. Stuart B. Schimmel was a notable US collector of Private Press books.

115. (Gill.) POTTER (Dennis) *My Time with Eric Gill*. Rugby: (Printed at the Gamecock Press for) Walter Ritchie, [1980,] FIRST EDITION, 314/500 COPIES, tipped in frontispiece and 10 further monochrome plates showing work by Potter and Gill, pp. 30 + Plates, crown 8vo, original grey cloth with Gill's monogram stamped in red to upper board, backstrip lettered in black, acetate jacket, fine £50
116. (Gill.) (Westerham Press.) *The Letter Forms and Type Designs of ERIC GILL*. Notes by Robert Harling. Printed by the Westerham Press for Eva Svensson, 1976, 34/100 COPIES signed by Harling, frontispiece photographic portrait and illustrated throughout with facsimiles and examples of Gill's letter-work, including two folding



plates, pp. 63, small 4to, original khaki cloth, Gill's monogram stamped in silver to both boards, backstrip lettered in silver with merest hint of fading, bookplate to front pastedown, matching slipcase, very good £100

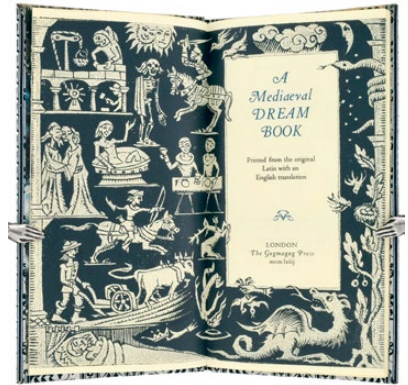
117. Gill (MacDonald) [Advertising leaflet:] The Serendipity Shop. [1919,] single folded leaf, a full-page map by MacDonald Gill showing the shop's new location, pp. [3], crown 8vo, a touch of browning at tips and a small amount of very shallow chipping to inner margin at head (neither affecting any text or image), one faint spot to fore-margin of front, very good £50

The MacDonald Gill map used here was commissioned expressly for this purpose - it is simple, uncoloured, but in his characteristic style.

Closed during the War, Everard Meynell's Serendipity Shop reopened at the new location of East Chapel Street, on the corner of Shepherd's Market - having previously been on Museum Street. Everard, among the children of Alice and Wilfrid Meynell, traded for a couple more years, continuing his specialisms in the work of Eric Gill and Claud Lovat Fraser, poetry and various artwork, before ill health prompted a move to the US - he died from tuberculosis in 1926.



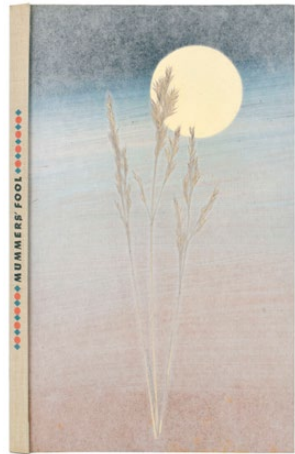
118. (Gogmagog Press.) A MEDIAEVAL DREAM BOOK. Printed from the original Latin, with an English Translation (by B.D. Cron). Gogmagog Press, 1963, 25/100 COPIES printed on Barcham Green handmade paper, the double title-page engraving by Morris Cox printed in black, the title partly lettered in blue, and the typographic borders to each page designed by Roderick Cave, pp. [26], foolscap 8vo, original black and white patterned cloth, printed label to backstrip, slim band of spotting around head from corresponding dustiness to acetate jacket, marbled endpapers also designed by Morris Cox, very good (Chambers, Franklin & Tucker 9) £285



With two TLs from Morris Cox regarding the book, a typed receipt, and the original typed Press address, all to the book's original owner, label laid in.

119. (Gogmagog Press.) COX (Morris) A Web of Nature. A Printbook Illustrating a Principle. Gogmagog Press, 1964, FIRST EDITION, 11/50 COPIES signed by the printer/artist, printed on Japanese Hosho paper with 29 embossed reverse/direct offset prints in various colours (two in blind), some very faint spotting at foot of title-page, pp. x, [2], 26, foolscap 8vo, original quarter vellum with boards printed in yellowish green, backstrip printed in black and red, buff card slipcase with orange ribbon-pull, a black monotype to each side, near fine £450

120. (Gogmagog Press.) COX (Morris) *Mummers' Fool*. [Poem]. Gogmagog Press, 1965, 8/60 COPIES printed on Barcham Green handmade paper double leaves, signed by the author, frontispiece (handcoloured), each of the 6 double-page openings treated as a separate illustration with borders and illustration often occupying a whole page, title-page printed in black and blue and decorated in red and yellow, pp. [22], 8vo, original pale grey cloth-backed boards, backstrip lettered in black with decorations in blue and red, the boards faintly horizontally banded in pale blues and pinks with dried grasses and a cream paper moon disc under a tissue layer, Japanese paper endpapers, untrimmed, Bertram Rota compliments slip laid in ('Winter to follow'), fine (Chambers & Franklin 13) £600



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

121. (Gogmagog Press.) COX (Morris) *An Abstract of Nature*. Gogmagog Press, 1968, FIRST EDITION, 23/26 COPIES printed on Barcham Green and yellow Mingei handmade papers and signed by the printer/artist, double-spread title-page and 33 full-page illustrations, all gesso-printed, title-page printed in blue, yellow and black, ff. 43, tall 8vo, original black and white horizontal-striped cloth, backstrip with printed label, acetate jacket, fine (Chambers & Franklin 20) £600



122. (Gogmagog Press.) COX (Morris) *Forty-five Untitled Poems*. Gogmagog Press, 1969, FIRST EDITION, 25/50 COPIES bound in the Japanese style and signed by the author, fly-title, poem numeration and press-device all printed in blue, 6 beautiful colour double-page embossed reverse/direct offset prints made from leaves, stalks and gesso, and printed on Shoji Japanese handmade paper, the text printed on brown Cha-uke Japanese handmade paper, pp. [62], crown 8vo, original mid brown Sugikawa Japanese paper boards, printed label to backstrip, acetate jacket, fine (Chambers and Franklin 21) £375
123. (Gogmagog Press.) COX (Morris) *Intimidations of Mortality: Poems on Victorian Themes with Psychological Implications*. Gogmagog Press, 1977, 25/90 COPIES printed on Hodgkinson's and Japanese Mingei handmade papers, signed by Morris Cox, 3 double-page illustrations and frontispiece by Cox printed in various colours, title printed in turquoise, pp. [vii], 11, [4], crown 8vo, original pink boards with designs by Morris Cox printed in black, unrelated(?) clipping laid in, acetate jacket, near fine (Chambers & Franklin 29) £275

124. (Gogmagog Press.) COX (Morris) Original Artwork for 'Night Drawings' [Photocopy Library]. Gogmagog Press, 1980, 14 drawings in black ink on thick art-paper, each signed and dated by the artist, ff. [14], 4to, the sheets loose as produced in a tissue wrap, inside a quarter grey morocco and patterned paper dropdown box by Angela James, lettered in gilt on the spine, fine (Chambers, Franklin & Tucker 37 for printed version) £3,500

The original drawings for the second in Cox's 'Photocopy Library' series; the printed version an edition of 5 copies, produced in 1984. A series of drawings on a theme - a naked woman with a bird above - executed 'blind', in the early morning darkness of a week in late October 1980. As a record of the artist's trust in his processes, separate to his sight, these are superior to their printed equivalent - even though, as Colin Franklin considers, the line 'reproduces without loss in the copying machine', here the show-through from the ink on the verso of the sheets reveal points of pattern and hesitation that are thereby absent.

125. (Gogmagog Press.) COX (Morris) SUMI-E. Gogmagog Press, circa 1983, 28 sheets, some drawn direct and others printed, including etched work and Cox's characteristic photocopy, one printed in brown, a quarter of them signed, others with his chop printed in red, some dated with the earliest dated to 1970, various sizes, the sheets loose as issued in a custom quarter morocco and Japanese-paper board dropdown box (44 x 31 cm), lettered in gilt to spine and with further Morris Cox brushwork to top, a little rubbed at corners, very good (the contents fine) £3,000

Not in the Press bibliography, and perhaps not an edition as such, but a compilation of work in a particular style - here using the Japanese brush-and-ink technique in various ways.





126. (Gogmagog Press.) COX (Morris) Original Artwork for 'Graphic Sheaf' [Photocopy Library]. Gogmagog Press, 1984, paste-ups of title-page, preliminary matter and colophon (the latter in the form of an original drawing above the written text), all in Cox's holograph, then 26 original drawings in black ink, each signed and dated, ff. 30, 4to, the sheets loose as produced in a wrap of Japanese handmade paper, inside a quarter grey morocco and patterned paper dropdown box by Angela James, lettered in gilt on the spine, fine (Chambers, Franklin & Tucker 44 for printed version) £3,500

The only and unique original of a book produced, as the series title suggests via photocopy, in an edition of 6 copies.

127. (Gogmagog Press.) COX (Morris) Original Artwork for 'Towards 12 Portraits' [Photocopy Library]. Gogmagog Press, 1988, paste-up of prelims with patterned endpaper design to first and last panels (2 panels to each sheet), 24 drawings in black and blue ink with some pencil lines visible, the final 12 with use of collage and mixed media to 'develop' the original sketch - including application of sand or lace, ff. 18, 4to, the sheets loose as produced in a tissue wrap, inside a quarter red morocco and patterned paper dropdown box by Angela James, lettered in gilt on the spine, fine (Chambers, Franklin & Tucker 69 for printed version) £3,500

With two warm, chatty TLs on Gogmagog Press headed-paper from Cox to his bibliographer Colin Franklin, from May 1988: the first presenting these originals 'to pay off what I felt was an outstanding obligation on past work'; the second, from the following day, providing, belatedly, stamps that had not yet been affixed to the parcel.

In the bibliography, Franklin comments that this is 'among the best of his visual [...] photocopy books' and 'exemplifies his trust in the guidance of spontaneity'; in this version,



the only and unique original used as the basis for the subsequent edition of 10 copies, we can see in relief the wit and craft with which the concept has been executed.

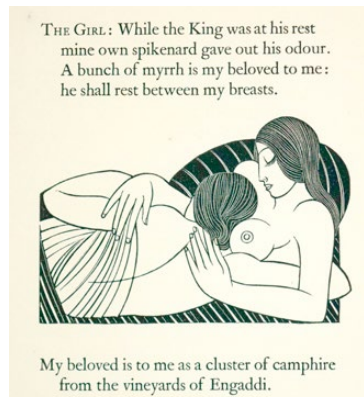
128. (Gogmagog Press.) CHAMBERS (David), Colin Franklin and Alan Tucker. Gogmagog. Morris Cox & The Gogmagog Press. *Private Libraries Association, Pinner, 1991, 42/69 SPECIAL COPIES with tipped-in limitation statement signed by Morris Cox, 9 tipped-in Gogmagog specimens (10 of these copies were issued with additional specimens) from an overall edition of 1715, 500 of which were for sale, photographic portrait frontispiece, 16 colour-printed plates, numerous monochrome illustrations, pagination in fore-margin printed in large numerals in grey, pp. 184, [x, limitation and specimens], 4to, original black cloth boards ruled in gilt, morocco spine lettered in gilt, black cloth slipcase, with a few faint spots, near fine* £225

A tribute to the unique printer and artist in honour of his 88th birthday. The tipped-in specimens include 3 signed and dated illustrations: 'Mother & Child', 1934, 18/30; 'Woman & Child', '38, 18/45; 'Mother & [unable to decipher]', 1938, 26/36'.

129. (Golden Cockerel Press.) BROWNE (Sir Thomas) A Letter to a Friend Upon the Occasion of the Death of an Intimate Friend, together with Christian Morals. Golden Cockerel Press, 1923, 32/115 COPIES printed on Arnold's handmade paper, 3 large initial letters and 2 lines of text printed in maroon, the 'Cockerel' device blocked in gold on the final page, pp. 75, 4to, original quarter natural canvas with blue boards, backstrip with printed label a little browned and chipped, browning from underlying adhesive to board-edges, untrimmed, bookplate of the Duke of Argyll to front pastedown, a couple of tiny spots to rear free endpaper, good (Chanticleer 13) £90
130. (Golden Cockerel Press.) CLAY (Enid) Sonnets and Verses. 1925, 101/450 COPIES printed on Kelmscott handmade paper, title-vignette and 7 other wood-engravings by Eric Gill, gilt cockerel press-device, pp. [v], 35, crown 8vo, original quarter fawn linen, backstrip with printed label (a little tatty) and mid blue boards with a little fading to borders, edges untrimmed, a couple of leaves opening a little roughly, good (Chanticleer 25: Gill, Corey & Mackenzie 274) £250

Poetry by Eric Gill's sister Enid, and the first of the Press's books to be illustrated by him.

- With a variant proof spread
131. (Golden Cockerel Press.) THE SONG OF SONGS called by many the Canticle of Canticles. Golden Cockerel Press, 1925, 73/720 COPIES on Batchelor handmade paper, 19 wood-engravings by Eric Gill, title-vignette and 5 large text initials printed in red, one or two small and faint spots, pp. 45, 4to, original cream buckram, backstrip gilt lettered, minor dustsoiling and some very faint spotting to boards, edges untrimmed and faintly spotted, light browning to free endpapers, very good (Chanticleer 31; Gill, Corey & Mackenzie 275) £1,500



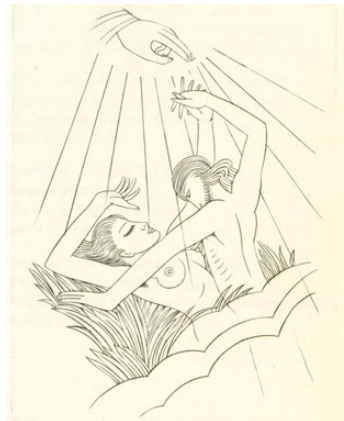


[With:] A proof-pull of pp. 14-15 (here pp. 10-11), containing some variants to the published form of both the text and illustration: in the case of the latter, the breaks in the outer ring of the areola of the exposed breast are not to be found in the original version; the textual changes are more substantial, with 5 lines supplying variant words or phrasing, and a few more with differences in punctuation or formatting.

132. (Golden Cockerel Press.) MATHERS (E. Powys) *Red Wise*. 1926, 139/500 COPIES printed in black with the chapter-titles and press-device printed in red, on Batchelor handmade paper, 8 wood-engravings by Robert Gibbings, including 3 full-page, pp. [viii], 101, crown 8vo, original quarter white cloth with red boards, backstrip lettered in gilt, edges untrimmed with a few spots, the top edge a little dusty, attractive patterned endpapers, bookplate of Norman Bruce to front pastedown, dustjacket with a few faint spots and some very light dustsoiling, very good (Chanticleer 34; Kirkus, Empson & Harris Robert Gibbings 28) **£200**

133. (Golden Cockerel Press.) MATHERS (E. Powys) *Procreant Hymn*. Golden Cockerel Press, 1926, 90/200 COPIES printed on Batchelor handmade paper, 5 copperplate-engravings by Eric Gill, pp. 20, 8vo, original cream buckram, backstrip lettered in gilt, a couple of small spots to upper board, top corners gently knocked, very good (Chanticleer 37; Gill, Corey & Mackenzie 277) **£1,500**

Gill's engravings are exhibitionist in their conjunction of the religious and the erotic - Powys Mathers' poem essays a similar union, but Gill's capacity for exploration exceeded the poet's and four of the illustrations he provided were deemed too obscene, with the publisher's inserted note (not present here) advising that they could be obtained direct from the artist.



134. (Golden Cockerel Press.) GILL (Eric) *Art & Love*. Bristol: (Printed at the Golden Cockerel Press for) Douglas Cleverdon, 1927, FIRST EDITION, 177/225 COPIES (of an edition of 260 copies) printed on Batchelor's handmade paper and signed by the author, wood-engraved title design and 6 copperplate-engravings by Gill, pp. [vi], 26, foolscap 8vo, original black buckram, backstrip gilt lettered, top edge a trifle dustsoiled, edges untrimmed, near fine (Gill, Corey & Mackenzie 14) **£500**



135. (Golden Cockerel Press.) [HILL (Sir John, MD)] *Lucina sine concubitu: a Letter [Subscribed Abraham Johnson] humbly Addressed to the Royal Society*. (The Text Reprinted from the Edition of 1750). 1930, 247/500 COPIES printed on handmade paper, 3 full-page copperplate-engravings by Hester Sainsbury, pp. [iv], 43, 16mo,

*original quarter white parchment, sides of tan paper patterned in brown with a Hester Sainsbury woodcut design, a few spots to parchment and boards, t.e.g., others untrimmed, faint browning to free endpapers, good (Chanticleer 50)* £40

136. (Golden Cockerel Press.) [Prospectus.] Spring 1930. *Golden Cockerel Press, 1930, printed on Kelmscott paper, wood-engraved illustration to each recto, including work by Eric Ravilious, Robert Gibbings and two by Eric Gill, pp. [8], folio, original self wrappers with wood engraved border to front and press device to rear both by Eric Ravilious, lettering to front by Eric Gill, edges toned and lightly soiled, a little rusting to staples, very good (Cock-A-Hoop XXXII; Franklin pp. 140-1)* £200

An important prospectus in the life of the Press, what Colin Franklin describes as 'an aperitif' before the 'feast', in which 'a grand gathering is heralded. The woodcuts and specimen pages alone make this a memorable prospectus'. Amongst the work being announced and here illustrated are Gill's 'Four Gospels' and 'Canterbury Tales', as well as a further sample page showing Robert Gibbings' decoration for the head of 'Paradise Lost' - Gibbings is here listed as the sole illustrator, though in the event contributed only the title-page with Mary Groom's engravings being used within. This, therefore, is the sole appearance of Gibbings' unused illustration work on this book - a tantalising hint at what might have been.



137. (Golden Cockerel Press.) GILL (Eric) *Clothing without Cloth, an Essay on the Nude with Engravings on Wood by the Author. Golden Cockerel Press, 1931, FIRST EDITION, 184/500 COPIES on English handmade paper, 4 full-page wood-engravings by Gill, illustrating his use of white line on a black ground, pp. [iii], 18, tall foolscap 8vo, original scarlet buckram with Press device in gilt to upper board, very gentle fading around the gilt lettered backstrip and a little bubbling to cloth of lower board, top and fore-edges gilt, tail edges untrimmed, free endpapers lightly browned as usual, very good (Chanticleer 75; Gill 20)* £250

The first of the 'Saddle-back' Cockerels: the page is twice as high as its width.

138. (Golden Cockerel Press.) FLAUBERT (Gustave) *Salambo. Translated by E. Powys Mathers. Golden Cockerel Press, 1931, 449/500 COPIES printed on Dutch handmade paper, frontispiece, title-page border and 16 other wood-engravings by Robert Gibbings, two initial letters in the text printed in red, pp. [iii], 318, 4to, original quarter pale blue buckram with patterned fawn boards, backstrip with black leather label lettered in gilt, slight lean to spine, corners a little worn, free endpapers browned as usual, t.e.g., others untrimmed, good (Chanticleer 77; Kirkus Robert Gibbings, a Bibliography 40)* £200

139. (Golden Cockerel Press.) [Prospectus:] Mr. Robert Gibbings Presents His World Famous Golden Cockerel in Its Eleventh Year in Six Completely New and Original Numbers. *Golden Cockerel Press, [1932,] wood-engraved illustrations by Gibbings,*

*Gill and Ravilious from Press publications, a few tiny spots, pp. [16], 4to, original self wrappers, staples renewed with a little rust residue from predecessors, original Ravilious wood-engraved design to front, a few tiny spots to borders, good (Cock-a-Hoop XLVIII)* £50

140. (Golden Cockerel Press.) [Prospectus:] 1933 GCP. *Golden Cockerel Press, [1933,] wood-engraved illustration by Agnes Miller Parker (from House with the Apricot), pp. [8], 8vo, original stapled self wrappers with Ravilious cockerel engraving to front, lightly spotted and staples rusting slightly, good (Cock-a-Hoop LI)* £50

Significant in the life of the Press, announcing its transfer to Sandford, Newbery, and Rutter - and the first to be issued from 10 Staple Inn.

141. (Golden Cockerel Press.) [Prospectus:] 'Spring, Sunshine and a Chanticleer [...] to Proclaim a New Hatching of Golden Eggs.' *Golden Cockerel Press, [1935,] wood-engraved illustrations by Robert Gibbings, John Farleigh, and John Nash, a few faint spots to borders, pp. [8], 8vo, original stapled yellow wrappers with Ravilious wood-engraving to front, Foyle's stamp at foot of front cover, light dustsoiling, very good (Cock-a-Hoop LIV)* £50

142. (Golden Cockerel Press.) BRÉBEUF (Jean de, Father) *Travels and Sufferings of Father Jean de Brebeuf among the Hurons of Canada. Edited and Translated from the French and Latin by Theodore Besterman. 1938, 222/300 COPIES printed on Arnold's mouldmade paper, double-page title-page lettering and 2 wood-engravings by Eric Gill, pp. 197, small folio, original quarter brick-red canvas with black buckram sides, backstrip with black leather label lettered in gilt, endpaper maps, a few tiny spots to top edge with other edges untrimmed, original prospectus laid in, cloth slipcase, very good (Pertelote 136: Gill, Corey & Mackenzie 297)*

THE TRAVELS  
OF FATHER JEAN  
AMONG THE HURONS  
CRIBED BY HIMSELF  
ED FROM THE FRENCH



THE GOLDEN COCKEREL

& SUFFERINGS  
DE BRÉBEUF +  
OF CANADA AS DES-  
EDITED & TRANSLAT-  
AND LATIN BY THEO-  
DORÉ BESTERMAN



PRESS MCMXXXVIII

£450

143. (Golden Cockerel Press.) DE CHAIR (Somerset) *The Silver Crescent. Golden Cockerel Press, 1943, 185/470 COPIES (from an edition of 500 copies) printed on Arnold mouldmade paper, 12 collotype reproductions of photographs, including a portrait frontispiece, pp. 126, 4to, original quarter blue morocco with cream cloth sides, backstrip lettered in gilt between 5 raised bands, some very light handling marks and a little bubbling to cloth, endpaper maps printed in black and red from designs by Somerset de Chair, t.e.g., others untrimmed, very good (Cockalorum 157)* £150

A sequel to 'The Golden Carpet'.

'A functional printing in clear type... of an exciting journal by an intelligence officer, of campaigning in the Near East during the war.' (Pertelote)

144. (Golden Cockerel Press.) DRYDEN (John) Songs and Poems. Chosen and Introduced by Gwyn Jones. (The Text Prepared by James Kinsley). Golden Cockerel Press, 1957, 197/400 COPIES (from an edition of 500 copies) printed on handmade paper, full-page reproductions of 8 watercolour drawings and 11 other pencil drawings by Lavinia Blythe (i.e. Leslie Blanche), very mild toning to the title-page and frontispiece as commonly found, pp. 64, folio, original quarter russet morocco with grey canvas sides, backstrip gilt lettered and a little darkened with a small amount of rubbing, faint fading to edges, more so to tail of front cover, t.e.g., original russet cloth slipcase a little rubbed and darkened, good (Cock-a-Hoop 206) £250



145. (Golden Cockerel Press.) Cock-a-Hoop. A Sequel to Chanticleer, Pertelote, and Cockalorum, being a Bibliography of the Golden Cockerel Press September 1949-1961 December. Compiled by David Chambers and Christopher Sandford, with a List of Prospectuses 1920-62. Pinner: Private Libraries Association for the Golden Cockerel Press, 1976, FIRST EDITION, numerous wood-engravings, being a selection of those used in Golden Cockerel Press books between 1949 and 1961, pp. 126, 8vo, original mid-blue cloth, backstrip and upper board lettered in pale blue, top edge blue, dustjacket, near fine (Cock-a-Hoop 214) £20

Particularly useful in respect of its coverage of ephemeral material.

146. (Golden Cockerel Press.) SANDFORD (Christopher) & David Chambers. The Illustrators of the Golden Cockerel Press. An Introduction to the exhibition at the Mayor's Parlour Gallery, Hereford [...] April 19th - May 10th 1980. [1980,] ONE OF 400 COPIES printed at the Senecio Press, illustrations by Paul Nash, Eric Gill, John O'Connor, Gertrude Hermes, pp. [1], 4to, original stapled brown wrappers with a design by Mark Severin to front, crease to one corner and knock at foot of spine, good £30

147. (Grabhorn Press.) MONTALE (Eugenio) Mottetti. The Motets [...] With Facing English Translations by Lawrence Kart. San Francisco: The Press of Grabhorn, Hoyem, 1973, ONE OF 300 COPIES signed by author and translator, title-page, initials and decorations in orange, pp. [64], tall 8vo, original mustard-yellow cloth, stab-bound in the Japanese style with black thread, the textblock formed of double-leaves, acetate wrapper, fine £150

Poems written in the 1930s, in an attractive signed edition that prints Montale's essay 'Two Jackals on a Leash' at the rear of the volume - written to answer charges of obscurantism within the work.



**With an original Rigby Graham painting to the endpapers**

148. **Graham (Rigby, Illustrator)** *In Particular*. Edited by Peter Hoy, Illustrated by Rigby Graham. Oxford: [The Editor,] 1967, ONE OF 20 COPIES (from an edition of 225 copies) bound thus, printed on different colour papers, some printing in green and red, 9 plates by Rigby Graham, 2 of which colour-printed, section titles with designs by same, pp. [iv], 169, 4to, bound in red buckram by Trevor Hickman, original wrappers bound in, backstrip lettered in gilt, very good (Van Eijk A70) £950

The front endpapers are covered with an original painting by Rigby Graham of a castle landscape, with the painted inscription: 'To John from Rig, many thanks for repairing our bloody leaking roof, 1978'. The Hickman binding of 20 copies of this shortlived (this the sole issue) periodical dates to this year.



**With ephemera**

149. **Graham (Rigby)** *Leicestershire*. Leicester: Sycamore Press & The Gadsby Gallery, 1980, 32/150 NUMBERED COPIES signed by the artist, numerous illustrations by Rigby Graham throughout, including 42 colour-printed plates (of which 21 are tipped in), 45 monochrome plates (of which 11 are tipped in) and 58 text illustrations (of which 16 are coloured), title-page printed in black and red, pp. 158, [2], 4to, original quarter black morocco, green buckram sides, backstrip lettered in gilt, orange buckram slipcase, fine (Van Eijk A163) £1,500

The artist's major work - its status as such supported by the accompanying ephemera.

[With:] A folder of ephemera relating to this book:

- the invitation to a private view
- the order form with laid in slip announcing the speaker (H80.7)
- Goldmark order form
- illustrated exhibition catalogue (18pp.)
- Gadsby Gallery's 'Banker's Order' form
- Phoenix Broadsheet 144, John Clare's 'Pleasures of Fancy' with drawing by Rigby Graham printed in green, printed for the 'Leicestershire' exhibition at Gadsby





- 'Allegro Con Brio': To mark the publication of Graham's Leicestershire. Leicester: Gadsby Gallery, 1980, 20/90 copies printed by Toni Savage, with text and illustrations by RG, pp. [4], crown 8vo, sewn self wrappers
- invitation to Graham's talk regarding this work at Beaumanor Hall on 22 June 1980, printed in red and black with RG illustration
- invitation to a second view at Gadsby Gallery (October 1980) (H80.1)
- Phoenix Broadsheet 190, Don Marquis 'Too many creatures...' with Rigby Graham engraving at head, printed for the second exhibition at Gadsby
- leaflet listing works exhibited at the above

150. **Graham (Rigby)** [Christmas card:] 'Malta'. Leicester: [*The Artist,*] [1991,] lithographs (9 across 3 panels) printed in green and black, pp. [4], 21 x 10.5 cm approx., near fine condition (Van Eijk E69) £30

With a written message in Graham's hand beneath the printed Christmas greeting, signing it from himself, his wife, his daughter, and their dog.

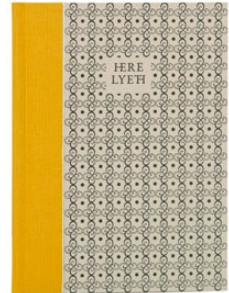
**With an additional signed Rigby Graham print**

151. **(Graham.) MOTION (Andrew)** Does That Hurt? A long poem with woodcuts by Rigby Graham [Prospero Poets.] Alton: *Clarion Publishing, 1995, 17/69 COPIES (from an edition of 499 copies) signed by the poet and artist, printed on Zerkall mould-made paper, frontispiece and large 3-panel woodcut illustration to centre, 4 further small woodcut illustrations, pp. [11], crown 8vo, original green boards with illustrated label to front, fine* £75

With an additional signed print of the frontispiece in black and green, exclusive to the first 69 copies - this copy a presentation copy for Howard Baveystock, inscribed to him on the colophon by the publisher, Trevor Weston.

152. **(Grapho Editions.) KERSHAW (Paul)** Here Lyeth. A Selection of Letterforms. Ripon, *Grapho Editions, 2015, 28/100 COPIES printed on JPP Archival Inlay paper, some fold-out pages, pp. [16], 12mo, original quarter mustard-yellow cloth with grey patterned paper sides to a design based on a decoration from a gravestone in St Mary's Church at Abbey Dore, fine* £25

A selection of letters and numerals taken from gravestones, tombs, and memorials copied by Kershaw at four sites 'south of Hereford'.



153. **(Grapho Editions.) KERSHAW (Paul)** Here Lyeth Two. Selected Letterforms. Ripon, *Grapho Editions, 2016, 19/100 COPIES printed on JPP Archival Inlay paper, some fold-out pages, pp. [14], 12mo, original quarter green cloth with grey patterned paper sides to a design based on a decoration from a gravestone at St Michael's Church in Kirkby Thore, fine* £25

A further selection, gathered in East Cumbria.

**154. (Gregynog Press.) THE STEALING OF THE MARE.**

Translated from the Original Arabic by Lady Anne Blunt and done into Verse by Wilfrid Scawen Blunt. Newtown, Powys, Gregynog Press, 1930, 162/225 COPIES (from an edition of 250 copies) printed on Japanese vellum, a beautiful full-page handcoloured wood-engraving and 13 large handcoloured wood-engraved initial letters by R.A. Maynard, the engraving and a number of the initial letters heightened in gold, several other initial letters printed in red, the press-device on the title-page printed in green and gold, pp. xii, 74, 4to, original quarter tan hermitage calf, board sides with foliated pattern of black, cream, green and orange, gilt lettered backstrip a trifle darkened, a little rubbing to edges and light wear at corners, roughtrimmed, very good (Harrop 16) £550



A beautiful edition of this medieval epic; the printed dedication is to Charles Doughty.

- 155. (Gregynog Press.) LAMB (Charles) Elia, and The Last Essays of Elia.** Newtown, Powys: Gregynog Press, 1929-30, [but published 1931,] ONE OF 260 SETS (from an edition of 285 sets) printed entirely upon Japanese vellum, this copy out of series with the space for the copy number neatly cut out in both copies, 27 wood-engravings by Horace Bray adapted from prints contemporaneous with the original first edition, pp. viii, 267; viii, 221, 8vo, original grey-green bevel-edged buckram, backstrips gilt lettered and a shade darkened, top edges a little dusty, others roughtrimmed, ownership inscription of John Ehrman to both vols, very good (Harrop 17) £180

The engravings Bray executed for 'Elia' are, together with those for the 'Lord Herbert of Cherbury', regarded as among his finest.

- 156. (Gregynog Press.) DE GUEVARA (Antonio, Don) The Praise and Happinesse of the Countrie-Life.** Written Originally in Spanish by Don Antonio de Guevara. Put into English by H. Vaughan, Silurist. Reprinted from the Edition of 1651, with an Introduction by Henry Thomas. Newtown, Powys, Gregynog Press, 1938, 384/380 COPIES (from an edition of 400 copies) printed on Arnold handmade paper, 6 head and tail-pieces and a title-vignette by Reynolds Stone, usual faint spotting to blanks, also affecting last few text-leaves, pp. xvi, 39, 16mo, original quarter red morocco a trifle chipped at backstrip head, backstrip gilt lettered, mid green boards, printed front cover label, red morocco-tipped corners, a few faint spots to endpapers, very good (Harrop 39) £200

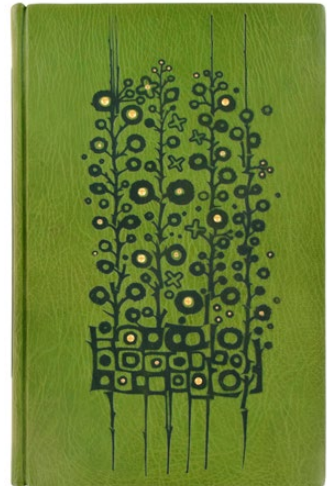
- 157. (Gregynog Press.) HARROP (Dorothy A.) A History [and Bibliography] of the Gregynog Press.** Pinner: Private Libraries Association, 1980, ONE OF 2,500 COPIES (from an edition of 2,600 copies), numerous reproductions of the engravings used at the press, pages taken from the press's books and photographs of those involved with its workings, 16 plates, pp. xvi, 266, royal 8vo, original brown cloth with Press device blind-stamped to upper board, gilt lettering on backstrip between double gilt bands, fine £40

The history is contained between pages 1-181 and the excellent bibliography between pages 183-266, which also includes a handlist of the press's ephemeral printing.

158. **Griffiths (Noëlle)** *Intimate Land. Words and Handprinted Woodcuts. Maentwrog, n.d. [circa 1988,] 34/200 COPIES signed by the author, 5 full-page woodcuts, pp. [14], oblong 8vo, original wrappers with printed label to front, trace of sticker removed at foot of rear cover, fine* £30
159. **(Grove Park Press.) MARTIN (Frank)** *Drawn from Life. Grove Park Press, 2004, ONE OF 100 COPIES (from an edition of 148 copies), numerous drawings by the author throughout the book, pp. [22], 4to, original light grey wrappers, the covers with illustrations by Martin, the endpapers likewise, untrimmed, fine* £50
160. **(Gruffyground Press.) (Exhibition Catalogue.) BAKER'S DOZEN.** *Illustrated poetry published at Sidcot by the Gruffyground Press. Sidcot: Gruffyground Press, (Designed and printed by the Rampant Lions Press, Cambridge,) 1991, ONE OF 450 COPIES, title-page printed in orange and black with engraving by Simon Brett printed from the block, pp. [7], crown 8vo, original orange sewn wrappers, untrimmed, fine (Askam 21)* £15
161. **(Gruffyground Press.) LOVE PEACOCK (Thomas)** *Newark Abbey. Sidcot: Gruffyground Press, (Printed at the Libanus Press,) 1995, ONE OF 200 COPIES, printed in black and red on Barcham Green Chilham handmade paper, pp. [4], foolscap 8vo, original wrappers, fine (Askam 23A)* £20
162. **(Gruffyground Press.) WEBSTER (John)** *A Fayre and Happy Milke-Mayd. Sidcot: Gruffyground Press, (Designed and printed at the Rampant Lions Press, Cambridge,) 1995, ONE OF 205 COPIES printed in black and brown on Hahnemühle laid paper, pp. [7], foolscap 8vo, original sewn brown wrappers, fine (Carter 245; Askam 24)* £20

With the original prospectus laid in.

- Lord Kenyon's copy, number I
163. **(Gwasg Gregynog.) PARRY (Robert Williams)** *Cerddi Robert Williams Parry [Poems of...] Detholiad gyda Rhagymadrodd gan Thomas Parry. Newtown, Powys, Gwasg Gregynog, 1980, I/15 COPIES (from an edition of 245 copies), printed in black, brown and green on Wookey Hole handmade paper, 6 wood-engravings by Peter Reddick, pp. 112, imperial 8vo, special binding by Sydney Cockerell to a design by Joan Rix Tebbutt of full green goatskin, flower design stamped in black to upper board with gilt tooling, green leather label lettered in gilt to slightly faded backstrip, in fleece-lined green cloth drop-back box with gilt-lettered leather label, fine (Esslemont & Tegai Hughes 4)* £1,800



The copy of Press Chairman Lord Kenyon, with a packing slip addressed to him by Richard Sawyer of Grafton Street.

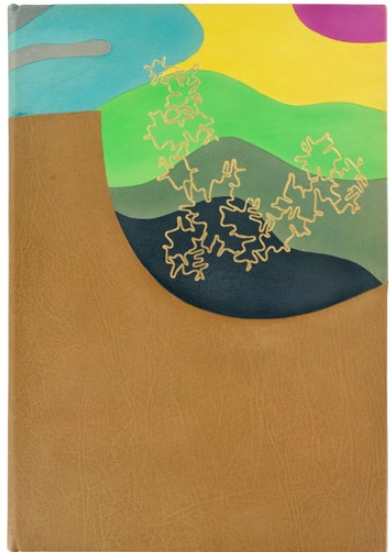
**Brockman binding**

164. (Gwasg Gregynog.) KILVERT (Francis) *The Curate of Clyro*. Extracts from the Diary of the Reverend Francis Kilvert, Selected and Introduced by Meic Stephens and illustrated with wood engravings by Sarah van Niekerk. [Newtown, Powys], Gwasg Gregynog, 1983, II/XV COPIES specially bound by James Brockman, from an edition of 296 copies, printed on Barcham Green Maidstone handmade paper, one double-page and 11 full-page wood-engravings, leaves french folded and untrimmed, pp. [41], 8vo, lemon yellow silk boards edged with calf shaded green (unevenly shaded on this copy, particularly pale on fore-edge of rear board), spine with gilt-lettered green calf label, green Japanese endpapers, green buckram drop-back box, lined with yellow felt, with gilt-lettered spine label, book's edges very slightly rubbed, near fine **£1,250**

Very popular from the outset, the french folding, a technique employed to guard against the possibility of show-through from the wood-engravings, 'mystified a few of our customers.' (Esslemont & Hughes 9)

With folding prospectus.

165. Lord Kenyon's copy, Number I (Gwasg Gregynog.) THOMAS (Dylan) and John Piper. *Deaths and Entrances*. Edited and with an Introduction by Walford Davies. Newtown, Powys, Gwasg Gregynog, 1983, I/18 COPIES SPECIALLY BOUND (from an edition of 290 copies) inscribed by Lord Kenyon 'Kenyon - 5 October, 1984' on fly leaf, 8 colour lithographed reproductions (7 folding) by Adrian Lack at the Senecio Press of watercolours by John Piper, letterpress printed in black with sectional and title headings in green or pink, pp. xiv, 61, [viii, plates], folio, original binding by James Brockman, abstract landscape design with fawn morocco reverse arch below series of graduated inlays of air-brushed calf in a variety of colours, with scattered irregular gold-tooled jigsaw outlines, spine lettered in gold, deep yellow reversed calf pastedowns, green Japanese paper fly leaves, upper joint and spine with faint blue ink mark near upper edge, velvet-lined gilt-lettered quarter dark green morocco solander case, near fine (Esslemont & Hughes 9)



**£3,250**

With prospectus and delivery note.

166. (Gwasg Gregynog.) PIPER (John)  
[The Illustrations for] Deaths and  
Entrances by Dylan Thomas.

-Kidwelly Castle  
-Swansea towards the Gower  
-Laugharne Castle  
-Nonconformist Chapel, Newtown  
-Swansea towards Port Talbot  
-After the Blitz, Council Chamber  
House of Commons  
-Welsh Hill Farm near Newcastle  
Emlyn

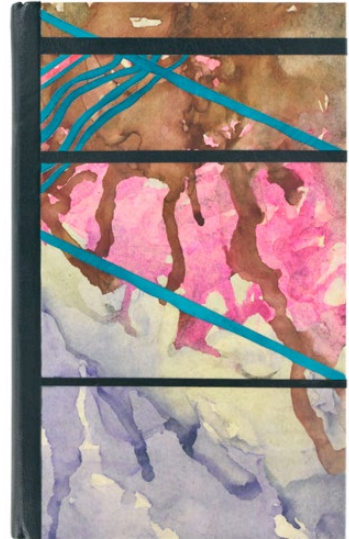


[1984,] ONE OF 10 SETS, 7 untrimmed colour-printed proofs on Saunders mouldmade paper, printed by screenless lithography at the Senecio Press, 22 x 15 inches approx., unbound, fine £2,500

A desirable set of prints, comprising the double-spread illustrations from this classic of modern Press-work - published in an edition of 268 copies by Gwasg Gregynog in 1984. These illustrations were all folded and trimmed in their published form; these flat proofs are from the printer's archive and have been preserved in pristine condition.

Screenless lithography is a continuous tone printing process that achieves a result free from the mechanical dots carried by standard lithography, giving a vivid reproduction of Piper's work.

- Copy number I, Lord Kenyon's  
167. (Gwasg Gregynog.) REES (Ioan Bowen) The  
Mountains of Wales. An Anthology in Verse &  
Prose. Newtown, Powys, Gwasg Gregynog, 1987,  
1/20 COPIES (from an edition of 276 copies) printed  
on Zerkall mould-made paper, the book designed  
by John Ryder, title-page printed in black and red,  
with reproductions of 8 watercolours by Rev. John  
Parker tipped in to buff paper and captioned on  
the verso with text by the artist, the illustrations  
printed by Adrian Lack at the Senecio Press,  
pp. 189, imperial 8vo, special binding by James  
Brockman, quarter black goatskin with boards of  
marbled transparent vellum, blue and black calf  
onlays, backstrip lettered in gilt, edges gilt on the  
rough, blue suede doublures, leather hinges, press  
compliments slip laid in with two versions of the  
prospectus, in quarter black goatskin and blue  
buckram drop-back box lined in velvet, leather  
label, fine (Esslemont & Tegai Hughes 16) £2,500



The copy of the Press's Chairman, Lord Kenyon, with his bookplate laid in. An impressive binding.



168. (Gwasg Gregynog.) CRANE (Stephen) *The Red Badge of Courage. The Land Press, 1988, 50/140 COPIES printed on Hahnemuhle mould-made paper, title-page printed in red and black, 11 collotype reproductions of American Civil War photographs, pp. 146, 4to, original full red cloth, printed label to front and backstrip, edges roughtrimmed, card slipcase, fine* (Esslemont & Tegai Hughes B1) £200

- Lord Kenyon's copy, number I
169. (Gwasg Gregynog.) GIRALDUS CAMBRENSIS. *Itinerary Through Wales*. Edited by Brynley F. Roberts. Illustrated with wood engravings by Colin Paynton. Newtown, Powys, Gwasg Gregynog, 1989, I/20 COPIES (from an edition of 300 copies) signed by the artist, printed on Zerkall mouldmade paper, 33 wood-engraved vignettes with two-colour borders by Colin Paynton, title panel designed by Michael Harvey, title and chapter numbers printed in red, pp. xviii, 102, folio, special binding with Julian Thomas of quarter brown goatskin, oak boards, backstrip lettered in gilt between five raised bands, t.e.g., others untrimmed, in a felt-lined cloth drop-back box with goatskin label lettered in gilt, the box with a few spots and marks but the book itself fine (Esslemont & Hughes 20) £2,500



The copy of Lord Kenyon, the Chairman of the Press at this time - with a letter to him from its Controller, David Esslemont, explaining the presence of a 'token of our gratitude for your patience'. Due to problems with the binding, publication was delayed from June until November, although the work had originally been intended for the previous year to commemorate the 800th anniversary of Giraldu's journey. To compensate for this delay, subscribers received a numbered copy of the 'Journey' engraving signed by Paynton.

[With:] The print referred to above laid in, marked 'A/P'.

170. (Gwasg Gregynog.) GWASG GREGYNOG. *A Descriptive Catalogue of Printing at Gregynog 1970 - 1990*. Compiled by David Esslemont and Glyn Tegai Hughes. Newtown, Powys, Gwasg Gregynog, 1990, VII/25 COPIES (from an edition of 900 copies) printed on Archive Bookend Cartridge paper, with selective reproductions of illustrations used in the press's books throughout, a number tipped-in to the book, some printed in one or more colours, pp. 74, folio, special binding of quarter white goatskin with black goatskin sides, backstrip lettered in black, boards with white rules and central panel showing a collage of images from press publications, t.e.g., leather hinges, black cloth drop-back box lettered in white and lined with fleece, fine £1,250



171. (Gwasg Gregynog.) **WILLIAMS (Kyffin)** *Cutting Images. A Selection of Linocuts.* Newtown, Powys, Gwasg Gregynog, 2002, 58/275 COPIES (from an edition of 295 copies) signed by the artist in pencil at the end of his Introduction, printed on Saunders Waterford mould-made paper, numerous linocuts throughout including 25 full-page, a handful printed in two colours, and one folding plate (of a waterfall), title-page printed in black and blue, pp. [79], oblong 4to, original quarter black morocco with maroon cloth sides, backstrip lettered in gilt, upper board with Kyffin linocut stamped in black, endpaper linocuts printed in blue, Press compliments slip laid in, matching cloth slipcase, fine £1,350
172. (Hagreen.) **LEE (Brian North)** *The Ex-Libris of Philip Hagreen.* London & Frederikshavn: The Bookplate Society and Forlaget Exlibristen, 1987, 141/650 COPIES printed in black, blue and red, with numerous examples of Hagreen's work, pp. 27, 4to, original card wrappers with printed blue dustjacket, very good £25
173. **Hammond (Elizabeth)** [Original Woodblock:] 'Bonfire'. n.d., oval woodblock with natural split, sometime inked, 5cm diameter approx., very good condition £50

[With:] A print of the engraving on handmade paper, a couple of spots.

Elizabeth Hammond was an artist and teacher at the Canterbury School of Art - her pupils there included Zandra Rhodes and Tracey Emin; her illustration work included covers for the Everyman series, as well as some children's books. It has not been possible to trace whether the present engraving was used to illustrate a book, but it does have the look of a vignette or tail-piece.



174. (Hand & Eye Editions.) **BAWDEN (Edward) & Peyton Skipwith.** *Dear Edward. Being the Correspondence, 1968-1989.* With a Foreword by David Gentleman. *Hand & Eye Editions, 2017, FIRST EDITION, 97/325 COPIES* printed on Mohawk Superfine paper, decorations printed in blue and brown, 2 tipped-in facsimile letters, numerous illustrations by Bawden, including many full-page, pp. [vi], 227, 8vo, original quarter red cloth and boards with a patterned paper made from a Bawden design and printed in blue and brown, fine £140
- A correspondence that began via Skipwith's role at the Fine Art Society, and including a few letters from other people at that institution; the correspondence has a professional context, but with a personal touch that speaks of a friendship that extends beyond business matters.
175. **Harper (Clifford)** *The Unknown Deserter.* Nine Drawings by Clifford Harper. Working Press, [1990], FIRST EDITION THUS, nine full-page illustrations, one quarter-page advertising another Harper book, pp. [25], 12mo, original stapled wrappers, covers lettered in black, with small Harper design on upper cover, near fine £20

Signed by the artist on the title-page. Originally published in the *Solidarity Journal* number 22, winter 1989, Harper's preface and illustrations tell the moving story of 'The brief war of private Aby Harris, no.11-1799, 11th Battalion Middlesex Regiment [...] dedicated to all deserters everywhere.'

176. (Harsimus Press.) HENRY (Barbara) *The Seaweed Journal*. Jersey City, Harsimus Press, 2017, FIRST EDITION, 19/40 COPIES signed by the printer, largely printed in blue and black with occasional use of other colours, on Zerkall Book for the English text and Canal's Linen Wrapper paper for the facsimile of the 'extraterrestrial manuscript', pp. [38], 4to, original pale turquoise linen, printed label inset to upper board, prospectus laid in, fine £600

Printing and book design of the highest order, with invention at its heart. The concept involves a found-text, 'soaked in sea water' and written in 'a strange alphabet' - the paper of its facsimile runkled to create this effect, and a new 'asemic typeface', 'Kliluk', designed by the printer (and made into type by Ed Rayher at Swamp Press) to replicate the alien script - and a dream in which its author and transporter explains its significance.

Johannes Kepler's 'Somnium' manuscript is an acknowledged part of the work's fabric of influence.

177. (Harsimus Press.) HENRY (Barbara) *Walt Whitman's Faces. A Typographic Reading*. With an introductory essay by Karen Karbiener. Jersey City, Harsimus Press, 2012, 29/30 COPIES (from an edition of 80 copies) signed by Barbara Henry, these copies with additional two-colour prints of 4 linocut Whitman portraits signed by Henry, large frontispiece linocut portrait of Whitman by Henry with further small portraits by the same to Contents Page and section-title, each printed in black against a yellow or red ground, printed in various colours and types with two photographic plates of street scenes both contemporary to Whitman and modern, pp. 17, [14, Whitman's 'Leaf of Faces'], royal 8vo, original variant quarter red morocco with grey boards, illustration printed in black to each board, backstrip with printed label, edges untrimmed, Prospectus and Press ephemera loosely inserted, new £600



A beautifully conceived and executed piece of Press-work, using Walt Whitman's 'Leaf of Faces' as the focus for an experiment in type - a reading that is drawn along by the sophisticated semantic trick of co-opting typefaces to the human faces of the poem, but has as its basis the more substantial proposition that Whitman's 'early training as a compositor was a key influence on his development as a poet' (Prospectus).

In a unique quarter red binding - the rest of the special issue was done in green.

178. (Hassall.) MITFORD (Mary Russell) *Our Village*. George G. Harrap, 1947, FIRST HASSALL EDITION, title-page design and 9 wood-engraved vignettes by Joan Hassall

with a further 16 smaller illustrations (mostly tail-pieces) by the same, pp. 228, crown 8vo, original blue cloth, backstrip lettered in gilt with a little rubbing at ends, minor rubbing to edges also, dustjacket with Hassall design to front panel, a little chipped around head and to backstrip panel ends, price-clipped, very good (Chambers 21) £85

Signed twice by the illustrator - at the foot of her title-page design, the signature dated 3.9.57, and beneath the same design on the front panel of the dustjacket.

Formerly the copy of collector and film-maker Jonathan Gili, with his small pencilled purchase notes to the rear free endpaper.

179. (Hornsey School of Art Press.) CHAUCER (Geoffrey) *The Tale of Sir Topaz*. Translated into Modern English by Nevill Coghill. *Hornsey School of Art Press, 1951, 6 three-colour linocuts by Myrtle Cornish, including 2 full-page, pp. [vi], 9, crown 8vo, original dark-green cloth with Myrtle Cornish linocut printed in pale green to upper board, the binding also executed by her, a few faint spots to edges, very good* £100

An attractive book.



180. (I.M. Imprint.) RICHARD (Anthony) *From a Satyric Country*. Poems. With Woodcuts by Ian Mortimer. (Printed at the Circle Press,) 1971, FIRST EDITION, 38/100 COPIES signed by author and illustrator; 10 woodcuts by Ian Mortimer all tissue-guarded, pp. 61, imperial 8vo, folded sheets loose as issued in a cloth-backed dropdown box with printed label, small amount of rubbing to top of box and a touch of fraying at head of upper joint, contents fine £450

The first book from a distinguished modern Press.

[With:] The Prospectus for this work.



181. (Incline Press.) HEANEY (Seamus, et al.) *Poetry and Prose for the Midsummer Feast at Cannwood House*. Oldham, 2002, FIRST EDITION, 91/230 COPIES printed on cream, brown, grey and white Zerkall mouldmade papers, drawing by Catherine Heaney and colour-printed linocuts by Bert Eastman, pp. 42, 8vo, original quarter green cloth with marbled boards, printed labels, edges untrimmed, Press subscription slip laid in, fine (Brandes & Durkan B230) £650

Signed by Seamus Heaney on the title-page, and by his wife Marie beneath her contribution on p. 29.

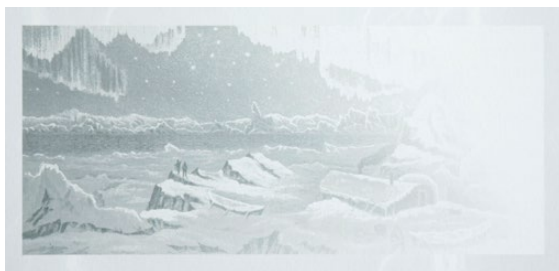
With the original prospectus loosely inserted. The anthology features 11 poems by Heaney, including 'A Snapshot' and 'Rookery', as well as a contribution by his daughter Catherine, along with other family members.

182. (Incline Press.) (RAVILIOUS.) Powers (Alan), Barry Kitts and Ronald Maddox. In Place of Toothpaste. Three Essays Celebrating the Watercolour Painting of Eric Ravilious. Oldham, Incline Press, 2004, FIRST EDITION, 74/250 COPIES printed on Zerkall mouldmade paper, 6 tipped-in colourplate reproductions, one a facsimile of a letter from Edward Bawden, some previously unpublished, wood-engraved title-page decoration, designed by Ravilious, printed in blue, pp. viii, 34, royal 8vo, original quarter mid blue cloth, backstrip gilt lettered, blue and white Ravilious-patterned boards, printed front cover label, untrimmed, fine £150
183. (Inky Parrot Press.) COOK (Olive) The Pink House. With a foreword by Philippa Pearce and copious illustrations by John Vernon Lord. Church Hanborough: Inky Parrot Press, 2002, ONE OF 300 COPIES printed on Canson and Rivoli papers, pp. [11], tall 8vo, original sewn wrappers, fine £30
184. (Isle Handpress.) ENGLISH (Andy, Illustrator) Wood Engravings to Illustrate 'The Woman in Black' [by Susan Hill.] Ely, Isle Handpress, 2011, 91/100 COPIES signed by the illustrator, title-page wood-engraving and 12 wood-engraved prints with each signed, pp. [14], 4to, loose as issued in portfolio of black cloth and marbled paper with ribbon ties, label to front repeating title-page engraving, fine £145
185. (Juniper Press.) McLAREN (Sue A.) Life. What is it to be Human? Liverpool: Juniper Press, [2018], 6/15 COPIES signed by the creator, 2 illustrations and text set in 12 point Bembo, on hand-ripped Fabriano Unica paper digitally printed with lightning skein pattern throughout, pp. [xxiv], 15 x 33.5cm, black boards with Nepalese Batik Rustic pastedown, Japanese stab binding with pale grey thread, limitation note in rear board pocket, screen-printed card jacket with metallic title and lightning motifs, upper corners slightly knocked, very good £175
- A Frankenstein-inspired text with two illustrations - a fading map of Switzerland and a very effective arctic scene in grey and white.
186. (Kelmescott Press.) Specimen page for 'Vitas Patrum'. Kelmescott Press, [1894,] ONE OF 500 COPIES, single page (p.75) of handmade 'Flower' paper with six-line initial at head, 29 x 21 cm approx., sometime folded, light soiling and handling marks, chip to left margin and pin-hole at head of same, good (Peterson (D1) (5)) £90



12. Twpiece

Andy English





The present sheet originally accompanied the prospectus, sent out in February that year - but interest among subscribers was insufficient to proceed with the work, and it was never published (Peterson B3 for the book itself).



187. (Kelmscott Press.) TERRY (Ellen) Order Form for 'Child Christopher and Goldilind the Fair' by William Morris. Kelmscott Press, [1895,] single-sided sheet, this completed in pencil (dated August 25th 1895) by Ellen Terry requesting one copy with Cockerell's note of acknowledgement ('but no cheque') dated to the following day at head, 20 x 14cm approx., some loss to corners where once glued, good (Peterson C36) £150

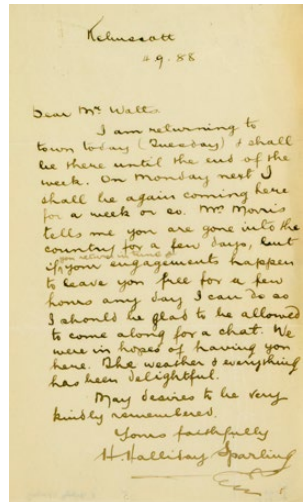
188. (Kelmscott Press.) Announcement of 'Love is Enough' & 'A Note by William Morris' Kelmscott Press, [1898,] manuscript corrections (by Cockerell?) to publication date and stock remaining, 22 x 14 cm approx., edges chipped and nicked, border repair to verso, one small patch of paper replacement (not affecting text) to right margin, good (Peterson C51) £80

The earlier issue 'sent only to a few booksellers' (Peterson).

#### With a letter [to Theodore Watts-Dunton?]

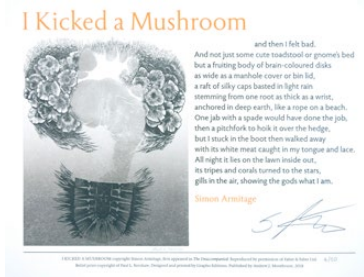
189. (Kelmscott Press.) SPARLING (H. Halliday) The Kelmscott Press and William Morris Master-craftsman. Macmillan, 1924, FIRST EDITION, portrait frontispiece with tissue-guard, 16 plates, pp. ix, 177, [2, ads], 8vo, original quarter beige cloth with blue boards, backstrip darkened with printed label a little dry and flaked, wear to corners, untrimmed, small bookseller ticket at foot of rear pastedown and initial stamp at head of facing free endpaper, good £400

With an interesting one-page ALs from Sparling, headed 'Kelmscott, 4.9.88' to a 'Mr Watts' - the nature of the content suggests that this was Theodore Watts-Dunton (the latter part of his name only added in 1897). Sparling describes his whereabouts for the coming weeks and, having the advice of Mrs Morris that 'you are gone into the country for a few days', states that 'if you return in time and your engagements happen to leave you free for a few hours [...] I should be glad to be allowed to come along for a chat'; he ends by expressing the desire of May Morris (to whom Sparling was then engaged, and married in 1890) 'to be very kindly remembered'. The attribution of the recipient seems sound when one considers that Morris had not long before been labouring on behalf of his 'future son-in-law Sparling' to secure just such a meeting ('to talk about his chances') - see Letter to Watts of December 16, 1886. An eminent critic, and later a poet, Watts-Dunton is also notable for his friendships with Rossetti and Swinburne - but it is in the former capacity that he is being pressed here.



190. (Kershaw.) ARMITAGE (Simon) [Broadside:] 'I Kicked a Mushroom'. Andrew J Moorhouse (*Fine Press Poetry*), 2018, 4/50 COPIES signed by author and illustrator, large wood-engraving by Paul Kershaw printed in grey and black, the whole designed and printed by him at Grapho Editions, text printed in black and orange, p. [1], 36 x 42 cm approx., fine condition £40

The poem taken from the Faber collection  
Unaccompanied.

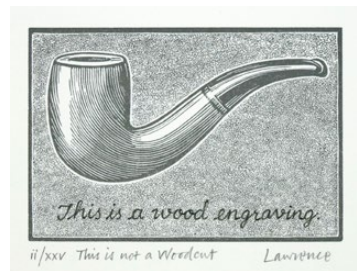


191. (Kouros Press.) STEFANI (Mario) *No Other Gods. 55 Poems Translated by Anthony Reid*. With linocuts by J. Martin Pitts. Kouros Press, 1982, ONE OF 179 COPIES (from an edition of 215 copies) printed on paper handmade at the Old Stile Press, signed by author and illustrator, 10 linocuts printed in ochre, pp. 35, crown 8vo, original boards with Pitts linocut to each cover, backstrip gilt lettered, endpapers with overall linocut printed in red, fine (Harrop et al. pp. 44-5) £60

Published by The Old Stile Press, under the Kouros Press imprint. Prospectus loosely inserted, the prices corrected in manuscript.

192. Lawrence (Peter) *Twenty-Five Wood Engravings. Sketches and Stories. [The Artist,] 2015, FIRST EDITION, 11/25 COPIES signed by the artist and with a loose wood engraving laid in to rear flap, illustrated throughout*, pp. 80, small 4to, original stiff wrappers, new £45

A rich sample of the work of one of the best of modern wood engravers, lauded by his peers as 'the Django Bates of wood engraving'. The signed and numbered print at the rear is the Magritte riff 'This is not a wood engraving', featured on the title-page.



- Leighton inscribes  
193. (Leighton.) TOMLINSON (H.M.) *The Sea & the Jungle. Being the narrative of the voyage of the tramp steamer Capella from Swansea to Santa Maria de Belem do Grão Pará in the Brazils. Duckworth, 1930, FIRST EDITION, 327/515 COPIES printed on handmade paper and signed by the author, with a wood-engraved frontispiece, 6 wood-engraved plates and several wood-engraved head- and tail-pieces by Clare Leighton*, pp. 344, 8vo, original apple-green buckram, lightly faded backstrip gilt lettered, t.e.g., others untrimmed, bookplate of Frederick Baldwin Adams Jr. to front pastedown, this with a

To Frederick B. Adams Jr,  
after meeting him at tea  
December 12<sup>th</sup> 1935  
Clare Leighton

wood-engraved design by Rockwell Kent, dustjacket a little toned with some chipping at backstrip panel ends, very good £400

Inscribed on the flyleaf by the book's illustrator, to a notable American bibliophile (he of the bookplate): 'Frederick B. Adams Jr, after meeting him at tea, December 12th 1935, Clare Leighton'.

The recipient was later Director of the Pierpont Morgan Library, and collected Robert Frost and Thomas Hardy - a couple of titles from the latter's work also illustrated by Leighton.

194. (Libanus Press.) YOUNG (Simon Bainbridge) *Poems. Marlborough: Libanus Press, 1985, ONE OF 200 COPIES, this marked 'Out of Series' and 'Printer's copy', tipped-in photographic frontispiece portrait, small hand-coloured tailpiece, pp. [74], crown 8vo, original quarter natural linen with salmon pink boards, faint foxing to top edge with tail edge untrimmed, a couple of light marks, spare label tipped in at rear, very good* £35

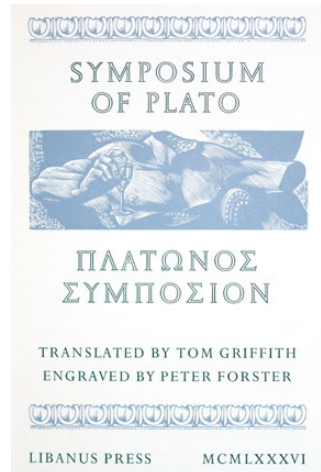
A posthumous collection of verse, in memory of an author whose day-job was as Director at the publisher John Murray.

195. (Libanus Press.) (Dryden.) BOCCACCIO [(Giovanni)] Theodore & Honoria, a Translation... by John Dryden. Illustrated by Carol Walklin. *Marlborough: Libanus Press, 1985, 4/50 COPIES (from an edition of 300 copies) printed on Velin Arches handmade paper, 6 black, green or mauve printed wood-engravings by Carol Walklin (one repeated), pp. [23], folio, original quarter green morocco with marbled paper sides, backstrip lettered in gilt, a few spots to top edge, others untrimmed, very good* £85



- 'translator's presentation copy'
196. (Libanus Press.) PLATO. *Symposium*. Translated (and with an Introduction) by Tom Griffith. (Greek and English text in parallel). *Marlborough: Libanus Press, 1986, ONE OF 40 COPIES (from an edition of 355 copies), this copy out of series and marked 'translator's presentation copy' (but not signed), printed on Velin d'Arches rag paper in 12pt Antigone and 12pt Lutetia signed by the translator and artist, 53 ornaments and illustrations printed in grey by Peter Forster, ff. [72], imperial 8vo, original full grey morocco, the upper board with Greek text in blind, backstrip lettered in gilt and a little browned, t.e.g., a couple of very faint spots to fore-edge, tail edge untrimmed*

[With:]



Griffith (Tom) and Michael Mitchell. *All Greek to Me. A collection of Essays....* describing the making of Libanus Press' 'Symposium'; printed and bound for the copies of the special edition. *Marlborough, 1986, [ONE OF 40 COPIES] printed on Velin d'Arches rag paper in 12pt. Monotype Lutetia types, 5 wood-engraved ornaments by Peter Forster and chapter-titles, all printed in grey, ff. [10], imperial 8vo, original quarter grey morocco matching its companion volume, backstrip gilt lettered and uniformly browned, pale grey boards, t.e.g., tail edges untrimmed, together in their matching plain board slipcase, very good* £300

197. (Libanus Press.) POPE (Alexander) *Imitations of English Poets*. Illustrated by Meredith Ramsbotham. Introduction by Julia Briggs. *Marlborough. 1987, ONE OF 50 SPECIAL ISSUE COPIES, this unnumbered (from an edition of 300 copies) printed on Zerkall mouldmade paper, 10 line-drawings, each printed in cinnamon, by Meredith Ramsbotham, pp. [32], 4to, original quarter dark green morocco with patterned paper sides, backstrip lettered in gilt with merest hint of fading, a few spots to top edge, very good* £85

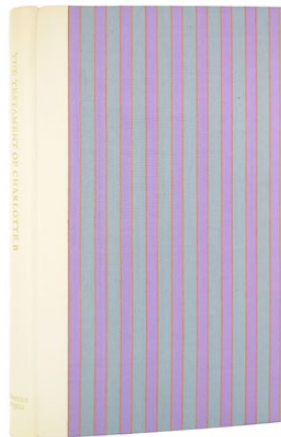
198. (Libanus Press.) COATTS (Margot) *Edible Architecture*. Drawings by Ian Beck. *Marlborough: Libanus Press, 1987, XI/? COPIES (from an edition of 320 copies) signed by author and illustrator, printed on Vélín d'Arches rag paper, the title-page printed in red and black, pochoir-coloured illustrations throughout, pp. 38, [1], royal 8vo, original quarter brown morocco, the boards with patterned paper to a Beck design, backstrip lettered in gilt with a small mark below lettering, a few spots to top edge, a couple of bits of Press ephemera laid in at rear, very good* £175



A recipe book, including a short history, based on the author's unrivalled collection of jelly-moulds.

Seen in quarter cloth or leather - but whether the 'deluxe' quality of this copy, indicated by the use of Roman numerals, relates to the binding or the presence of the contributors' signatures (not present throughout the edition) is hard to deduce.

199. (Libanus Press.) THE TESTAMENT OF CHARLOTTE B. Edited & Introduced by Marius Kociejowski. Decorated by Richard Shirley Smith. *Marlborough: Libanus Press, 1988, ONE OF 50 COPIES (from an edition of 220 copies) printed on Amatruda handmade paper, 7 superb wood-engravings by Richard Shirley-Smith all printed in mauve, slip tipped in to Erratum page providing update regarding the death of Charlotte Biggs, pp. 70, royal 8vo, original quarter white goatskin, striped cloth sides of grey, mauve and orange, t.e.g., tail edge untrimmed, in grey cloth dropdown box, fine* £250



The text based on a manuscript found by the editor amongst his family papers, giving an account of goings-on in eighteenth-century England and originally addressed to his ancestor Sir David Ochterlony.

Not the only form of the deluxe binding, on the basis of other copies seen, but an attractive one.

200. (Libanus Press.) [LUTYENS (Edwin Landseer, Sir)] Fulbrook. 'A house you will love to live in'. The Sketchbook, Letters, Specifications of Works & Accounts for a House by Edwin Lutyens, 1896-1899. Edited by Jane Brown. Foreword by Mary Lutyens. *Marlborough: Libanus Press, 1989, ONE OF 300 COPIES, this unnumbered, folded frontispiece facsimile of Lutyens ALs, numerous illustrations including reproductions of original photographs, documents, drawings, etc., some tipped in, the second volume ("Specification of Works") in facsimile of Lutyens' original proposal, pp. 89; 46, royal 8vo, original quarter vellum with pale green boards, backstrips lettered in gilt, t.e.g., tail edges untrimmed, the two vols together in terracotta cloth dropdown box, the box a little dusty with a couple of marks, the contents fine* £250

Also seen in quarter leather - an engrossing insight into Lutyens' process of designing and building the Surrey residence of Gerald Streatfield.

#### Cranbrook Press

201. (Limited Editions Club.) THE DOLPHIN. A Periodical for All People who find Pleasure in Fine Books. Number 4, part I [-III]. *New York, Limited Editions Club, 1940, numerous illustrations and advertisements, pp. 108, [16]; 109-232, 15, [i]; 233-312, 14, 4to, green printed boards, original wrappers bound in, spines slightly faded, boards with occasional stains, bookplate of Louis E. Goodman, federal judge, book collector and member of the Roxburgh Club of San Francisco, good* £80

Amongst articles concerning Edward Lear, Shakespeare title-pages and Don Quixote illustrators, a rare account of George Booth and The Cranbrook Press by Paul McPharlin in which he traces the history of the press, from inspiration (Booth owned a Kelmscott Chaucer) to the final work, Utopia, describing in detail the production of each of the Cranbrook Press editions.

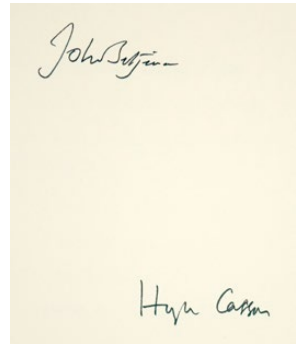
202. (Limited Editions Club.) SASSOON (Siegfried) *Memoirs of an Infantry Officer*. With an Introduction by David Daiches. *New York: (Printed at the Anthoensen Press for the) Limited Editions Club, 1981, 1,625/2,000 COPIES signed by the artist, 8 full-page colour illustrations reproducing watercolours by Paul Hogarth and with title-vignette and head- and tail-pieces by him, the title printed in red, pp. xvii, 224, imperial 8vo, original oatmeal cloth with bugle illustration stamped in black to both boards, backstrip lettered in black, original tissue jacket with a spot of internal tape repair to head of gently browned backstrip panel, cloth and board slipcase, very good* £50





**Signed by Betjeman**

203. (Lion and Unicorn Press.) CASSON (Hugh) Sketch Book. A personal choice of London buildings - drawn 1971-1974 and introduced by John Betjeman. (*Printed at the Royal College of Art*), 1975, *FIRST EDITION*, 9/100 COPIES signed by Betjeman and Casson, 25 water-colour sketches printed in colour with all textual material in facsimile of the author's holograph, pp. [vi] + plates, 4to, original spiral-bound card covers in replica of artist's sketch-book, a hint of fading to border of front and one corner a little up-turned, very faint foxing to tail-edge, very good £350



A selection of drawings, among a series commissioned from the artist by the Illustrated London News, with a two-page introduction from the artist's friend John Betjeman.

204. (Lion and Unicorn Press.) PAOLOZZI (Eduardo) *The Metallization of a Dream*. With a Commentary by Lawrence Alloway. Lion and Unicorn Press, 1963, *FIRST EDITION*, 253 of an unspecified number (400 copies?), numerous colour-printed and monochrome illustrations of the artist's work, pp. [ii], 64, 4to, original black calf-backed brown boards, backstrip lettered in silver, the boards stamped in blind with three designs stamped in silver to both, merest hint of fading to the outer leading edge of upper board, near fine £200
205. Longley (Michael) [Broadside:] 'After Amergin'. Andrew J Moorhouse (*Fine Press Poetry*), 2018, 23/50 COPIES signed by author and illustrator, large illustration by Sarah Longley, this and the title printed in dark blue, p. [1], 30 x 30 cm approx., fine condition £30

**With a note from Hugh Casson**

206. Mackley (George) Wood Engraver. [Edited by Lewis H. Green. Foreword by Sir Hugh Casson. Introduction by Monica Poole. A Biography by Elizabeth Romyne.] Gresham Books, 1981, *FIRST EDITION*, numerous reproductions of Mackley's wood-engravings, pp. 136, 4to, original variant binding of quarter sheep and marbled boards, blind-stamped border to sheep at intersection, backstrip lettered in gilt, a touch of rubbing at corners, very good £200

The copy of Editor Lewis H. Green, with a plastic wallet containing various press clippings laid in, along with an ALs from Hugh Casson (who provides the Foreword) - professing himself 'absolutely delighted with the book', praising its quality, and considering that 'G.M. must be very pleased indeed'. An excellent association copy.

The book is normally found bound in blue cloth - here the binding matches the limited edition of the artist's 'Confessions of a Woodpecker'.

207. Meynell (Gerard T. Compiler) *Pages from Books*. Lanston Monotype Co., 1927, *FIRST EDITION*, all but three pages with single brown rule border, title-page with typographical border and central brown ornament, pp. [viii], 92, 4to, original mid

*blue buckram, backstrip and upper board lettered in gilt within a typographic border in the same, ownership inscription of Brian Shields to flyleaf, dustjacket with backstrip panel slightly sunned and a trifle chipped at foot, near fine* £95

Printed at Meynell's Westminster Press - a superb copy of an attractive volume.

208. (Midnight Paper Sales.) SCHANILEC (Gaylord) Ytwok. A chronological miscellany of images engraved in wood by Gaylord Schanilec for books during the second millennium including the first and last. [*Wisconsin, Stockholm*], *Midnight Paper Sales, 1999, 47/99 COPIES*, signed by the printer/artist, 10 wood engravings (including 3 in colour), printed on Vergatona Buff and Mohawk Superfine high finish, recto only, pp. [26], 8vo, original quarter black cloth with Curwen patterned boards, printed label to backstrip, backstrip and top half-centimetre of boards faded, very good £175



An engaging apology regarding the millennium confusion is included on the limitation page.

209. Miller Parker (Agnes) New Year Greetings card. *Henley-on-Thames: The Artist and William McCance, 1952*, single sheet folded to form a card, wood-engraving to front combining her Siamese cat motif with her work on Spenser's 'Faerie Queene', printed message internally, 13.5 x 10 cm, very good condition £200



With a signed message from the artist at the rear: 'Thanks so much for your card and little book, A. Miller Parker'. The recipient, though not named, was the Anglo-Hungarian wood-engraver George Buday.

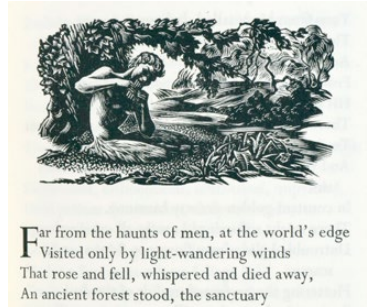
210. (Miller Parker.) BATES (H.E.) *Through the Woods. The English Woodland - April to April*. With 73 Engravings on Wood by Agnes Miller Parker. *Victor Gollancz, 1936, FIRST EDITION*, head and tail-pieces to each chapter and further wood engravings of varying sizes with a few full-page, pp. 142, 4to, original terracotta linen, backstrip lettered in gilt, light dustsoiling to top edge, Miller Parker illustrated dustjacket printed in brown with some light dustsoiling, a little chipping to ends of backstrip panel and at corners, very good (Eads A27a) £120

A nice copy. Bates himself wrote of this book 'I think my own part in it is as good as I have done, and some of the woodcuts are masterly'.

The handsome bookplate is that of Oswald Lewis, son of department-store magnate John Lewis and at this time - the bookplate is dated 1937 - a Conservative MP; he was ex of Christ Church College, Oxford.

211. (Miller Parker.) (Limited Editions Club.) **HARDY (Thomas)** *Far from the Madding Crowd*. With an Introduction by Robert Cantwell. New York: Printed for... *The Club at the University Press, Cambridge, 1958, 1,293/1,500 COPIES signed by the artist, several full-page wood-engravings by Agnes Miller Parker and additional vignettes*, pp. xx, 401, 8vo, original quarter tan sheep, backstrip gilt lettered with merest hint of fading and very gentle rubbing at ends, white boards patterned in mauve overall to a design by Miller-Parker, matching printed board slipcase, very good £100

212. (Miller Parker.) **POWYS (John Cowper)** *Lucifer*. A Poem [with a Preface by the Author]. Macdonald, 1956, *FIRST EDITION, 271/560 COPIES printed on handmade paper and signed by the author, wood-engravings by Agnes Miller Parker*, pp. 160, 8vo, original quarter navy blue morocco with pale blue cloth sides, upper board with a Miller Parker design also gilt blocked, backstrip gilt lettered with some minor rubbing at head, untrimmed, very good (Thomas A54) £110



Powys considered *Lucifer* 'the only poem of my own that I feel any temptation to pray that posterity may read'. It is possible that posterity will be more inclined to look at the pictures.

213. **Morris (William)** *Architecture and History, and Westminster Abbey*. Longmans, 1900, *FIRST EDITION, pencil ownership inscription of Gerard Fountain at head of title-page*, pp. [i], 50, crown 8vo, original quarter grey linen with pale grey boards printed in black to upper, covers a little darkened with a small amount of waterstaining at foot, a little wear to backstrip ends and top corners, pages uncut, good (Walsdorf 77) £85

Printed at the Chiswick Press and using the Golden type designed by William Morris for the Kelmscott Press - with publisher's note stating this and listing the three preceding titles in this series laid in at front

J. Alexander Symington's copy

214. (Morris.) (Central School of Arts and Crafts.) **PHILOBIBLON**. Zeitschrift für Bücherliebhaber [A Magazine for Book-Collectors] VII:4. Vienna: Herbert Reichner, 1934, *frontispiece of Alys Fane Trotter's drawing of Kelmscott House, one colour plate and a few full-page illustrations including John Farleigh's wood-engraved portrait of Morris, E.H. New's engraving of Kelmscott Manor and a page from the Kelmscott Chaucer, further illustrations to the text, including Morris designs, Koch tribute as insert (unpaginated, bound in), bilingual*, pp. 161-200 + 20, [7, Illustrations], 8vo, original buff wrappers printed in red and black to front, the subject of this issue handwritten at head of same, minor corner creasing, very good £100

Laid in to this copy, alongside two copies of the original order form for this 'memorial volume' and the announcement of a publication on the Merrymount Press, are pieces of correspondence between the publisher and John Alexander Symington, the Brotherton Librarian at Leeds and an eminent bibliophile. Symington's two letters are typed carbons, the first enclosing payment for this issue and mentioning a Morris manuscript in the library

and describing briefly the extent of his own Morris collection, the second upon receipt and expressing disappointment at the misleading nature of how the edition was described (he had tried to order a standard and a de luxe but the latter was not forthcoming and he had received two copies of the standard issue). Reichner's two TPCs, thanking him for his order and for the offer of lending material, which in this instance he will decline, and confirming the order (including that for the de luxe edition, which 'will follow in a few days').

The contents include May Morris's 'Reminiscences about my Father' (in English and German), Sydney Ward's article on Morris and his paper-maker Joseph Batchelor (in English and German), Frederick W. Goudy on Morris's influence on American printing (in English), and a short piece by Rudolf Koch (in German), with the section at the rear being 'A Note By William Morris on His Aims in Founding the Kelmscott Press' printed at the Central School of Arts and Crafts under the supervision of J.H. Mason, and with Farleigh's portrait printed here for the first time. The Large Paper de luxe issue of 100 copies, when it materialised (it is not known whether Symington received a copy), consisted of just this rear section with an original Kelmscott leaf bound in (see copy below).

Reichner may have done well to have declined Symington's offer of material, for which - given what is known about the latter's idiosyncratic practices - there would probably have been a charge; Symington's career ended in disgrace, having been found to have sold pieces from the library for personal gain.

### With a leaf of The Golden Legend

#### 215. (Morris.) (Central School of Arts and Crafts.)

A Note By William Morris on His Aims in Founding the Kelmscott Press. Together with a Short History and Description of the Press By S.C. Cockerell Reprinted for Philo-Biblon to Celebrate the Centenary of the Birth of William Morris 1834:1934. *London County Council, [1934,] LARGE PAPER EDITION, [ONE OF 100 COPIES], frontispiece wood-engraved portrait of Morris by John Farleigh, original leaf from Kelmscott Press 'Golden Legend' (pp. 599-600) tipped in to stub, pp. 23, [8], 4to, original quarter red cloth with tan boards, Kelmscott device stamped in red to upper board, boards bowing slightly and a little darkened around head, a hint of wear at backstrip ends, original glassine jacket lacking around head, good (Walsdorf 135)*

strangers. He suffred of alle the world, byrenes for the chychen, and  
brennyng for skandour. These mayne we that he was harder than  
any stone, and hye soule mercurius with infynyte yow and adour.  
What Job suffred with his body, that paul susteyned with his  
mynde, whiche is more greuous than any paine. ¶ And offe his  
flowed of teares not only on dayes, but also on nyghtes. He was more  
mourned than a woman in the byrth of a chylde. He was so myde,  
my lytel chylde: whom yet I byring forth. ¶ Moyses that for to be  
delicet out of the boke of lyf for the helthe of the Jewes, and offred  
hym self to peryshe with other. But paul wold not only peryshe  
with his kyrenes but that alle other shold be saved wold be cast down  
from our lassyng joy. ¶ And Moyses expound agaynst pharaon, and  
paul agaynst the dauidi every day. He for one peple of the Jewes, and  
made fyghe for al the vyrgynal soules, not by swete but by blood.  
¶ Scynt John the baptysse etc locutes and wyll hony, but paul in the  
myddle of the world was as straye in his consorciacion as saint John  
was in desert. Not only he was feldde with locutes and wyld hony  
but with moche foudre mete he was content. ¶ For offe he lefte his  
necessary mete for the feryment study that he had to preche the word  
of god. Truly there appered in scynt Johan grete constauce in prech-  
yng agaynst herodes, but Paul out on, ne two, ne thre, but he cor-  
rected immovable men sette up in hye power. ¶ And also traicoun.  
¶ It remeth now that we compare paul to Angellys, in whiche we  
shal preche a grete dryng. For with alle charge they chere vnto god,  
whyche dauidi sayth, mounyng that they be myghty in vertue.  
¶ It eene does the commendourth of god. ¶ And also the prophete  
sayth that he maketh hye angellys apertes, and his cymynges fyre  
brennyng. And alle thys we may fynd in paul, that lyke to fyre and  
a spryte he hath conserd throuthe alle the world. ¶ With his prechyng  
hath purged it. And yet he hath not sorted heuen, and that is won-  
derful, for he conserved soules as in heuen, and was yet enyngred  
with his mortall flesche. A lord how moche be we worthy dampna-  
cion, when we see all good thynges to be assembled in one man, and  
we stude not to folowe the lesse parte of them. Ne be had in thys  
world none other thyng, ne none other nature, no none other soule  
dyssemblable to us, no dwelling in none other world, but in the same  
erthe and the same regyon, also vnder the same lawes nourished &  
manned, and be summeuorth alle men that now ben or have ben by  
verue of his courage. ¶ Ne the thys thyng is not to be mervellid in hym  
only, that for the haboundance of deuocion he felte no payne, but  
he reconseyd in hym the vertue for hye resounde. And whan he  
sawe that hye deeth appochyd, he callyd other to the deyd of his joys,  
599 q q 4

£400

Stated second printing, the first having been in the Morris centenary number of Philobiblon magazine. Printed with the permission of May Morris and Sydney Cockerell, further prestige is added by Farleigh's portrait and the typographical arrangement of J.H. Mason, who could count work at the Doves Press among his many achievements in the field - the jewel of the edition, though, is the inclusion of an original leaf from 'The Golden Legend'.

#### 216. (Morris.) WILLIAM MORRIS. A Commemorative Centenary Tribute by the L.C.C. (Staff) Arts & Crafts Society. *Camberwell School of Arts and Crafts, [1937,] FIRST EDITION, pp.*

16, crown 8vo, *original stapled wrappers, the staples slightly rusted and very minor soiling, very good* £65

The text consists of a biographical sketch of Morris by V.A. Weeks, and an essay on his aims and methods of Morris's art by W.E. Brooks, then printed by the students of the Typography Department at the School.

[With:] A 2pp. ALs from contributor V.A. Weeks, to 'Dear T.C.', sending this copy and making fun of his correspondent's 'foozling away your time on the links or muddling your wits at the 19th hole', whilst he 'in the midst of my arduous official labours, have helped to produce the enclosed [...] We hope to see you in one of your lucid & sober intervals', The P.S. continues the sport.

217. (Morris Society.) MORRIS (William) and Eiríkr Magnússon. *The Story of Kormak, the Son of Ogmund*. With an Introduction by Grace J Calder and a Note on the manuscript work of William Morris by Alfred Fairbank [and a Foreword by Sir Basil Blackwell.] *William Morris Society, 1970, FIRST EDITION, ONE OF 2,000 COPIES*, pp. xiii, 139, imperial 8vo, *original quarter green morocco with vertical gilt rule, canvas sides, backstrip lettered in gilt, bookplate of Tony Clark to front flyleaf, very good* £40

#### A fellow engraver's copy

218. (Moser.) CARROLL (Lewis) *Alice's Adventures in Wonderland*. Illustrated by Barry Moser. Preface and Notes by James R. Kincaid. Text Edited by Selwyn H. Goodacre. *Berekeley and Los Angeles: University of California Press, 1982, FIRST TRADE EDITION, printed in black and blue with the shoulder-notes in red, numerous superb wood-engravings by Barry Moser, a number full-page, a small number placed in the outer margins and printed in blue or red, in one instance green, pp. 146, [6], folio, original quarter red cloth and lilac boards, hint of fading to boards through the jacket, marbled endpapers, a few tiny inkspots to edges and dustjacket, the latter with a tiny nick at head of front panel and gentle fading to lettering of backstrip panel, very good* £80

The copy of Moser's contemporary wood-engraver Sarah van Niekerk, with her ownership inscription to the initial blank.

#### Complete set

219. (Motif.) McLEAN (Ruari, Editor) *Motif. A Journal of the Visual Arts*. [Complete in 13 Vols.] *The Shenval Press, 1958-1967, each issue richly illustrated with the work of artists discussed, including Joan Hassall, Lynton Lamb, Edward Ardizzone, Edward Bawden, David Jones, Peter Blake, Eduardo Paolozzi, Ceri Richards, Elisabeth Frink, et al., a large number colour-printed, pp. 87; 91; 107; 103; 103; 103; 103; 101; 99; 99; 103; 99, 4to, original illustrated boards (issues 1-9) or wrappers (issues 10-13) with overall illustrations by Charles Mozley, Robert*

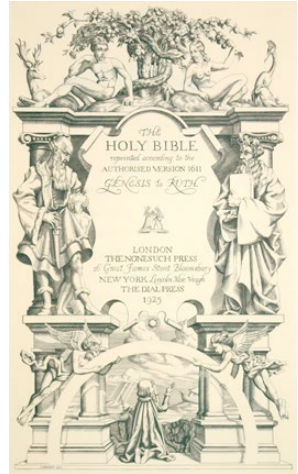




Stewart, John Griffiths, Laurence Scarfe, Richard Guyatt, Hans Unger, Alan Davie, William Scott, Edward Bawden, Peter Blake, Eduardo Paolozzi, Ceri Richards, and Margaret Calvert, in most cases with endpaper designs by the same for the hardback issues, nos 1, 3, 5, and 13 with prospectus and other ephemera laid in (in latter case the slip announcing end of run and lateness of this final issue), first three with glassine dustjackets, a very good set £550

A superb set of this compelling journal, which aims - it announces at the outset - 'to delight both mind and eye'. Its view across the visual arts was broad, but it had notable strengths in illustration-work and typography.

220. (Nonesuch Press.) THE HOLY BIBLE, reprinted according to the Authorised Version 1611. [4 Vols.] Nonesuch Press, 1925-1927, ONE OF 1,000 COPIES (from an edition of 1,075 copies) printed on Japanese vellum, copperplate title-pages and copper-engraved head- and tail-pieces to each volume by Stephen Gooden, folio, original tan boards, gilt lettered and panelled in seventeenth-century style, boards a little fingersoiled, a couple of minor dinks and a few light marks, untrimmed, very good (Dreyfus 20, 21) £325



[With:] (Nonesuch Press.) THE APOCRYPHA, reprinted According to the Authorised Version 1611. 1924, 155/1,250 COPIES (from an edition of 1,325 copies) printed on Japanese vellum, copperplate-engraved title-page border and head- and tail-piece by Stephen Gooden, pp. [iii], 239, folio, original tan boards, gilt lettered and panelled in seventeenth-century style, some light soiling and a red ink spot at head of upper board, untrimmed, good

From the collection of Lord Berners, but without mark of ownership.

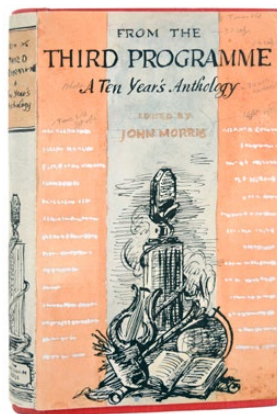
221. (Nonesuch Press.) [BURTON (Robert)] The Anatomy of Melancholy, what it is, with all the kinds, causes, symptommes, prognostickes, & several cures of it... by Democritvs Jvniör. 2 Vols. 1925, 69/750 SETS (from an edition of 790 sets) printed in double-column on Dutch handmade paper, the colophon to vol.i printed in black and red, numerous drawings by E. McKnight Kauffer reproduced from zinc line-blocks and with border decorations to the title-pages echoing those of the original edition, pp. xv, 300; [iii], 301-591, folio, original quarter white parchment with patterned black, purple and white vertically striped boards, some light fading and rubbing to edges, faint foxing to vellum of first volume, edges untrimmed and slightly toned, good (Dreyfus 28) £300
222. (Nonesuch Press.) SYMONS (A.J.A.), Desmond Flower and Francis Meynell. The Nonesuch Century. An Appraisal, a Personal Note and a Bibliography of the First Hundred Books Issued by the Press 1923-1934. 1936, 407/750 COPIES, 46 inserts, each of two or four pages, reprinted in original colours illustrating examples of texts,

*title-pages and illustrations taken from the first hundred Nonesuch Press books, each insert mounted on titled grey backing-paper, further illustrated with three pages of press-devices, 6 plates illustrating bindings used at the press and 53 facsimile pages of texts and title-pages used by the Nonesuch Press, a copperplate-engraving of Francis Meynell by Eric Gill, a few spots to borders of prelims, pp. xi, 80, [63]+(Inserts), folio, original apple-green buckram, black leather label to backstrip, touch of fading to same, light spotting to edges and endpapers, untrimmed, the fragile dustjacket with some short closed tears, cracking across backstrip panel, diagonal split down length of rear panel, good (Dreyfus 106) £375*

**With the original Biro dustjacket artwork**

223. (Nonesuch Press.) MORRIS (John, Editor) *From the Third Programme. A Ten-Years' Anthology*. Edited by John Morris. *The Nonesuch Press, 1956, FIRST EDITION*, pp. x, 339, crown 8vo, *original red cloth, backstrip lettered in gilt against a black ground, a few spots to edges, mock-up dustjacket in ink and watercolour (see below), very good (Dreyfus 125) £225*

The dustjacket here is the original artwork for the printed version, by B.S. Biro, with his stamp to the rear panel (a couple of paint colour-tests thereupon); the front and backstrip panels have a mock-up for the printed design, the central image and title-text drawn in ink, the background colours applied in water-colour, with further text indicated in white; some pencil marks refer to fonts and sizes. A unique copy, and an excellent insight into this aspect of book design from one of its master-practitioners.



We recently sent out a list of Nonesuch Press material, including books from the Meynell collection – please request a copy or view online at <https://blackwells.co.uk/rarebooks/catalogues/NSP2.pdf>

224. (Old Bourne Press.) GUTHRIE (James) *THE ELF. A Sequence of the Seasons: Spring, Summer, Autumn, Winter [Complete in 4 Vols.] Old Bourne Press, 1902-1904, FIRST EDITIONS, 228/250 COPIES, printed in various colours with full-page engravings and further decorations by the author, tissue guards throughout, 4to, original quarter*



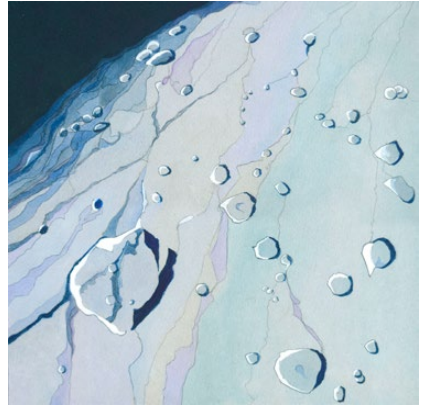
canvas, blue boards with decorations by Guthrie printed in different colours, edges untrimmed, endpapers with further Guthrie designs, very faint browning to lower board of first volume, original tissue jackets present but tatty, with an announcement of the Pear Tree Press edition of Poe laid in to the final volume, near fine £1,000

As a statement of Guthrie's artistic vision, at least in the first years of its fruition, this sequence is thoroughgoing - and a better set would be hard to encounter.

225. (Old School Press.) **BOULLOSA (Carmen)** *Alchemy of the Planets*. Images by Philip Hughes with Amy Petra Woodward. Poems by Carmen Boullosa. Translation by Psiche Hughes. *Cliff Edge, Beer Hill, Seaton, Old School Press, 2018, 14/60 COPIES, introductory booklet signed by the author, artist, translator, studio manager and publisher, 32 Epson 3800 eight-colour prints on Somerset Enhanced Velvet, mounted on Vélin Arches Noir paper, distributed through 12 concertina-folded books, each representing a planet or moon (Venus, Mercury, Mars, Ceres, Jupiter, Europa, Saturn, Enceladus, Rhea, Uranus, Neptune, Pluto), parallel verse in English and Spanish, pp. 8; 14; 6; 12; 6; 6; 6; 6; 6; 6; 6; 8, 32 x 36.5 cm, booklet title with blue printed device on cover, concertina-folded books with translucent paper jackets, all contained in aluminium/polypropylene case with magnetic catch, lid repeating blue screen-printed device, fine* £1,900

Inspired by the images from recent space missions, detailed here in the introductory booklet, particularly the close-up views of Pluto, Mars and Saturn, Hughes has created a sequence of striking and widely varied prints from paintings, pastels and digital collages: luminous polychrome-striped planetary rings, granular monochrome and gradient map images, fractured and marbled effects, precisely rendered spheres against black grounds etc.

Boullosa's poetry is a direct response to the images and draws on planetary mythology and worship rituals.



226. (Old School Press.) **FLINTOFF (Eddie)** *Punting to Islip*. *Hinton Charterhouse, Old School Press, 1994, 52/105 COPIES (from an edition of 135 copies) printed on Richard de Bas paper and signed by the contributors, title-page and tail-piece wood-engravings by Simon Brett and printed in blue, title lettering by Ros Pritchard, the poem printed in double-column, pp. [26], oblong 8vo, original light blue wrappers bound in the Japanese style, printed and illustrated front cover label, fine* £90

A poetic account of punting from Oxford to Islip and back in a day.

227. (Old Stile Press.) **DAVIS (Michael Justin)** *The Way to the Tree of Life*. Wood-engravings by Simon Brett. *Llandogo: Old Stile Press, 1983, ONE OF 224 COPIES (from an edition of 250) signed by the poet and artist, five wood-engravings in the text, pp.*

20, royal 8vo, original white card in stiff green paper wrappers, printed paper label to front, very good (Harrop et al., pp. 46-47) £40

228. (Old Stile Press.) MULLEN (Peter) *The Holy Bomb*. Llandogo, Old Stile Press, 1983, ONE OF 200 COPIES signed by the author and artist, 8 linocuts by J. Martin Pitts printed in black, blue and brown, title printed in brown and red, pp. [12], oblong 8vo, original tan sewn wrappers, hint of fading to spine, title printed in red on upper cover, covers with linocuts printed in dark blue, sliver of adhesive-trace on upper cover, very good (Harrop et al., pp. 48-49) £20

229. (Old Stile Press.) BROWN (George Mackay) *In the Margins of a Shakespeare*. Wood engravings by Llewellyn Thomas. Llandogo, Old Stile Press, 1991, FIRST EDITION, S/26 SPECIAL COPIES (from an edition of 246 copies) signed by the author and artist, printed on Zerkall mouldmade paper with decorations in red, 12 wood-engravings, and smaller engravings throughout, all by Llewellyn Thomas, this special issue with a portfolio of proofs of all the engravings, pp. 56, tall 8vo, original blue paste paper boards, tan fore-margin to upper boards with title printed in black within typographic border, backstrip gilt lettered, untrimmed, with cloth and board portfolio within matching slipcase, the latter with a hint of fading around opening, near fine (Harrop et al., pp. 78-9) £350

A handsome volume of Shakespearean subtext, completed in time for the poet's 70th birthday.



230. (Old Stile Press.) GRAHAM (Rigby) *Kippers & Sawdust*. Llandogo: Old Stile Press, 1992, 85/150 COPIES signed by the artist, printed in double-column Baskerville on Lana Royal Crown paper, title-page vignette and 33 pen-and-ink line drawings printed in green and inset throughout text, 5 full-page woodcuts printed in black and shades of green, 4 double-spread woodcuts printed in various colours, pp. 57, large 4to, original grey linen, printed label with Graham drawing to front, backstrip lettered in gilt, endpapers each with an additional double-spread woodcut by Graham printed in various colours, slipcase with Graham woodcut wrapping around, fine (Harrop etc. pp. 88-9; Van Eijk A217) £700

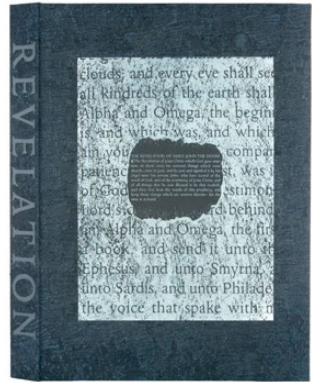


A beautifully produced book from the Press - 'a collection of woodcuts of places I remember, accurately or otherwise'.



231. (Old Stile Press.) D'ARBELOFF (Natalie, Illustrator) *The Revelation of Saint John the Divine*. Llandogo, Old Stile Press, 1999, 106/150 COPIES signed by the artist, printed on Fabriano Rosaspina paper, each page with text incorporated into collaged or drawn images, arranged in double-page spreads and printed on one side of folded concertina-sheets, pp. [36], 4to, original beige canvas with d'Arbeloff illustration stamped to front, built into folding black canvas case stamped in grey with d'Arbeloff illustrations and with a large printed label to front, fine £295

An imaginatively designed and beautifully executed book from the Press.



232. (Old Stile Press.) HARROP (Dorothy A.), Frances McDowall, Nicolas McDowall, & Peter Wakelin. *The Old Stile Press in the twentieth century. A Bibliography, 1979-1999*. Llandogo, Old Stile Press, 2000, 13/250 COPIES with additional material (from an edition of 1,000 copies), copiously illustrated throughout including 6 colour plates, pp. 135, 4to, original illustrated boards, price list laid in at rear, acetate jacket, fine £80

The additional material consists of a 4pp. 'jeu d'esprit' ('Two Hymns to Pan' by Beaumont and Fletcher) printed in red and black on paper handmade by Frances McDowall, as well as a small square of handmade paper with the word 'If' printed.

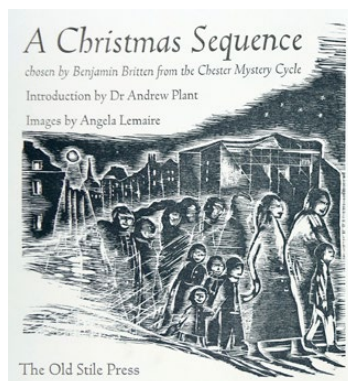
233. (Old Stile Press.) McDOWALL (Nicolas) *Be Still*. Twelve haiku from the valley of the Wye. Llandogo: Old Stile Press, [2000,] 66/200 COPIES signed by the author, printed in light brown on Simili Japon paper, calligraphy by Nigel Cann, pp. [32], 56 x 72mm, original stab-bound blue wrappers, enclosed in stiff blue paper folder with bead and thong fastening (folder with a touch of rubbing), fine (Campbell et al., pp. 26-27) £45
234. (Old Stile Press.) *THE JOURNEY OF THOMAS THE RHYMER*. With wood engravings and an afterword by Angela Lemaire. Llandogo, Old Stile Press, 2001, 161/220 COPIES signed by the artist, printed on Zerkall mould-made paper, linocut borders to title-page and colophon printed in bronze, 19 wood engravings, pp. [44], imperial 8vo, original green boards with linocut illustration printed in bronze, backstrip lettered in gilt, edges untrimmed, blue cloth slipcase with onlaid wood-engraved illustration, slipcase with tiny spot of wear at one corner, very good £80
235. (Old Stile Press.) TRAHERNE (Thomas) *Joys*. Passages from the works. Images, afterword and the selection of passages all by Angela Lemaire. Llandogo, Old Stile Press, 2003, 14/200 COPIES (from an edition of 226 copies) signed by the artist, 9 wood engravings printed in dark blue, 5 woodcuts printed in burnt sienna, with linocut borders in sage, text printed in brown, pp. [48], small 4to, original quarter terracotta cloth with patterned boards, backstrip lettered in silver, beige cloth slipcase with large inset illustration in sage, fine £100

With the prospectus laid in.



236. (Old Stile Press) **BRITTEN (Benjamin)** A Christmas Sequence. Chosen by Benjamin Britten from the Chester Mystery Cycle. Introduction by Dr Andrew Plant. Images by Angela Lemaire. *Llandogo: Old Stile Press, 2008, ONE OF 195 COPIES (this copy unnumbered), signed by the artist, numerous woodcuts, many with double-page design, pp. [80], folio, original black morocco-backed blue paper boards with rounded woodcut illustrations, spine lettered in gilt, cloth slipcase, fine* £325

The text is from the second draft of the libretto of 'Christmas Sequence' which was to be a piece comparable to 'Noye's Fludde', drawn from the same source, and designed for the musical forces of Pimlico School, but, due to the composer's ill-health and subsequent death, the opera never came to fruition.



237. (Old Stile Press.) **BROWN (George Mackay)** The Girl from the Sea. A play for voices, written in the Spring of 1984. Images by Michael Onken. *Llandogo, Old Stile Press, 2008, FIRST EDITION, 14/195 COPIES (from an edition of 205 copies) signed by the artist, the text printed in pale blue-grey on Velin Arches handmade paper, 27 wood-engravings or linocuts printed in pale grey with 15 full-page, pp. 49, 4to, original three-quarter grey-blue cloth with Onken design in brown to paper covering on upper board, backstrip lettered in silver, top edge grey, others untrimmed, cloth slipcase with onlaid woodcut illustration, fine (Campbell & McDowalls pp. 118-9)* £180



Delightfully printed and illustrated, this poem was first written by George Mackay Brown in 1984, read in public once then left, forgotten. This is its first appearance in print.

238. (Old Stile Press.) **BUTLER (S.J.)** The Swimmer. Photographs by Steffi Pusch. *Llandogo, Old Stile Press, 2012, 29/100 COPIES signed by author and artist, printed in bronze with fly-titles in blue on Vélin Arches paper, title-page printed in blue and copper, 10 tipped-in photographs, pp. [40], 4to, original grey boards with title in black and wave design in brown and blue, edges untrimmed, fine* £100

A short story.

239. (Old Stile Press.) **KEATS (John)** A Song about Myself. Calligraphy [by] Andy Moore. *Llandogo, Old Stile Press, 2014, 13/150 COPIES (from an edition of 162 copies) signed by the calligrapher, printed in red and black on Vélin Arches paper, pp. [27], 4to, original illustrated wrappers over stiff card, untrimmed, new* £125

Originally written in a letter to his sister, this is an uncommonly playful poem by Keats, and is illustrated as such by the calligrapher in this very handsomely designed book.

240. (Old Stile Press.) **CENDRARS (Blaise)** *Trans-Siberian Prosody and Little Jeanne from France*. Translation by Dick Jones, Images Natalie D'Arbeloff. *Llandogo, Old Stile Press, 2015, 34/150 COPIES (from an edition of 160 copies) signed by translator and illustrator, portrait of author to half-title, lettering on title-page and images throughout text printed from vinyl-blocks cut by Natalie D'Arbeloff, text printed in a variety of colours on Canaletto Liscio paper, pp. [44], square 4to, original quarter gold cloth with red and blue boards stamped in silver with lettering by D'Arbeloff, backstrip lettered in black, brown cloth slipcase with portrait of author stamped in black, fine* £295

A beautiful new edition of this important text, first published in 1913; it is one of the first great long modernist poems, from a poet whose restless imagination reflects his international heritage and nomadic existence.

241. (Old Stile Press.) **ABELL (John, Illustrator)** *The Book of Job. King James Version*. Linocuts by John Abell. *Llandogo, Old Stile Press, 2016, 21/150 COPIES (from an edition of 160 copies) signed by the artist, half-title vignette and 35 further linocut illustrations printed direct from the blocks with 5 of these full-page, folio, original quarter blue cloth with linocut illustrated boards printed in 5 colours, red cloth slipcase with printed labels, fine* £295



Abell's second book with the Press, following 'The Diary of a Dead Officer' in 2014. His jagged, macabre imagery once more takes man in a desperate situation as its subject matter - though drawn from a different context, it is equally impressive in its effects and its ability to convey the raw and urgent nature of the text.

We recently sent out a list of Old Stile Press ephemera – please request a copy or view online at <https://blackwells.co.uk/rarebooks/catalogues/OSP.pdf>

242. (Pandora Press.) **SCOTT (Thea) and Rigby Graham**. *Fingal's Cave*. Pandora Press, Toni Savage, 1961, ONE OF 150 NUMBERED COPIES, this out of series, 11 illustrations (3 full-page) printed from lino and rubber cuts and lineblocks in various striking colours, occasional very faint spotting, pp. [50], 4to, original navy cloth, spine lettered in gilt, faintly rubbed, very good £250
243. (Pandora Press.) **GRAHAM (Rigby, Illustrator)** *Fishpaste*. Postcard Review of Arts and Letters, 1-22 [Original series.] Oxford: Pandora Press, 1967-1968, title-page, change of address card, 25 issues (4&1/2, 6A and Umpteen queer the sequence), printed in various colours on different colour card, all but a few illustrated by Rigby Graham, the illustration to first issue signed by Rigby Graham at foot, some with hand-colouring,

24mo, loose cards as issued,  
stored in envelope, very good  
(Van Eijk B15) £600

Produced by Rigby Graham,  
Peter Hoy, and Toni Savage,  
'the smallest little magazine in  
Western Europe'; the poetry  
by René Char, Count Potocki  
of Montalck, Alan Riddell,  
John Cotton, Anthony Conran,  
Francis Ponge, Peter Hoy, Lyman  
Andrews, John Birtwhistle,  
Adrian Henri, et al.



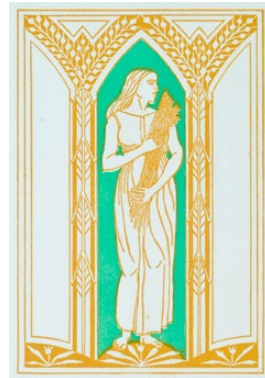
244. (Paynter.) ARMITAGE (Simon) *Exit the Known World*. Wood Engravings by Hilary Paynter. Rochdale: Andrew J Moorhouse (Fine Press Poetry), 2018, FIRST EDITION, 23/125 COPIES signed by author and artist, six full-page wood-engravings and a tail-piece, title-page printed in black and green, pp. [33], royal 8vo, original quarter green morocco with lime-green cloth, printed label inset to upper board, fine £95

The third book from the Press to combine Armitage's place-evocative verse with Paynter's superb illustrations.

245. (Paynter.) DUFFY (Carol Ann) *Eight World's Wives*. Wood engravings by Hilary Paynter. Rochdale: Andrew J Moorhouse (Fine Press Poetry), 2018, 34/75 COPIES (from an edition of 122 copies) signed by illustrator and author, printed on Simili Japon paper by John Grice at the Evergreen Press, 8 full-page wood-engravings, title-page printed in purple and black, pp. [27], 4to, original quarter purple morocco with pink cloth, printed label inset to upper board, fine £85



246. (Pear Tree Press.) THE BOOK OF RUTH. Flansham, Pear Tree Press, 1934, 29/50 COPIES signed by the printer (Vincent Stuart) and printed on green paper, frontispiece and title-page design printed in cinnamon and green, with further decorations in the same throughout, pp. [iv], 23, folio, original quarter brown cloth with grey boards, printed label to upper board, boards spotted with some grazing to lower, edges untrimmed, gift inscription to flyleaf, good £200



247. (Pear Tree Press.) GUTHRIE (James J.) & Andr  as D. Carse. *Catalogue of an Exhibition of Drawings, Prints, and Designs for the Decorative Treatment of Interiors*.

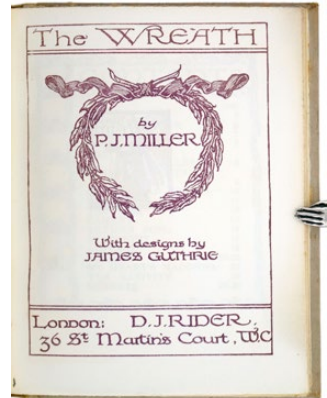
4 Bloomsbury Square, Pear Tree Press, [1901,] first and last pages very faintly browned, pp. [4], 12mo, original sewn grey wrappers, very good £50

[With:] A flyer for the exhibition printed in red on a browned and spotted sheet sometime folded.

Scarce early ephemera in the career of James Guthrie of the Pear Tree Press, including - amongst those listed - some of his illustration work and his book-plate designs.

248. (Pear Tree Press.) MILLER (P.J.) *The Wreath*. With designs by James Guthrie. (Printed at the Pear Tree Press by W.H. Broome for) D.J. Rider, 1911, FIRST EDITION, frontispiece engraving by Guthrie and various decorations printed in purple throughout, pp. [ii], 30, small 4to, original quarter linen with grey boards, printed label to upper board with a Guthrie design, this bowing slightly, top edge dustsoiled with other edges untrimmed, good £150

Inscribed by the author on the flyleaf: 'A.K. Sabin, with kind regards from P.J.M., 27.10.11'. The recipient was Arthur Sabin of the Temple Sheen Press - a printer, poet and illustrator contemporary to Guthrie, with whom he collaborated.



An attractive little book.

### Early Meynell

249. (Pelican Press.) HOUSMAN (Laurence) *Christianity, a Danger to the State*. (Printed at the Pelican Press for) *The No-Conscription Fellowship*, [1916,] FIRST EDITION, light foxing, pp. 6, crown 8vo, original grey stapled wrappers, a touch of creasing to top corner, very good (Rogerson 6) £150

Early printing by Francis Meynell, supporting his conscientious objection during the War.

250. (Pelican Press.) (Conscientious Objectors.) *The C.O.'s Hansard*. A Weekly Reprint from the Official Parliamentary Reports, Nos 12, 21, and 22 [3 vols.] (Printed at the Pelican Press for) *The No-Conscription Fellowship*, 1916-1917, light foxing and creasing, pp. 145-156; 253-264; 265-276, crown 8vo, original stapled self wrappers, outer leaves lightly foxed, three staples a little rusted, good £325

Early printing from Francis Meynell and a record of his activism in certain contemporary causes.





251. (Penmiel Press.) A TRIBUTE TO DIANA BLOOMFIELD. A pot-pourri of her wood engravings and drawings. *Esher, Penmiel Press, 1985, 15/150 COPIES signed by the printer, frontispiece photograph and wood-engraved title-page vignette printed in brown, almost 50 small illustrations with some printed in brown or green and the majority wood-engraved, pp. 27, crown 8vo, original brown cloth stamped in gilt to front, green endpapers with wood-engraved Bloomfield monogram, slipcase, fine* £30

252. (Pennyroyal Press.) (Binding.) WALSDORF (John J., Editor) Men of Printing. Anglo-American Profiles. Wood Engravings by Barry Moser. *North Hatfield, MA, Pennyroyal Press, 1976, ONE OF 300 COPIES signed by the illustrator, 8 wood-engraved portraits by Moser, pp. [83], foolscap 8vo, black morocco backed polished wooden boards [by Benjamin Alterman], the inch-wide morocco strips on the sides gilt with a continuous floral and leaf sprays either side of a wavy line, spine gilt at head and foot with floral sprays, lettered in gilt direct, fine* £2,000



With a letter from the binder loosely inserted, stating in bullish terms his refusal to compromise on either his work or its price. A handsome, unique binding on an enjoyable and well-designed book: obituaries of Morris, Emery Walker, Cobden-Sanderson, Bruce Rogers, Frederick W. Goudy, Eric Gill, St John Hornby, et al.

253. (Perpetua Press.) RALEIGH (Walter, Sir) [Broadside, excerpt from:] History of the World, 1614. *Oxford: Perpetua Press, 1987, 64/75 COPIES printed in blue and red on grey handmade paper, 28 x 42 cm, fine condition* £30

A seven-line passage beginning, 'By his own word, and by this Visible world, is God perceived of men,...'

254. (Perpetua Press.) RUNCIE (Robert) [Broadside:] Prayers, for the dedication of the Archbishop's Maze at Greys Court, 24 October 1981. *Oxford: Perpetua Press, [n.d., circa 1981,] typographic decorations in red, 35 x 22 cm, fine condition* £40



PRAYERS  
for the dedication of the Archbishop's Maze  
at Greys Court, 24 October 1981

COMPOSED BY  
ROBERT RUNCIE, ARCHBISHOP OF CANTEBURY

Lord God, we thank thee for all that thou hast fashioned here to remind us of the beauty of your creation, the mystery of time and eternity and the signs you have given us of your love for all mankind.

Help us to find our way through the path of life with simplicity, courage, and truth. Lift from our hearts all anxiety and fear. So overcome lead us in thy way and keep us in thy peace through Jesus Christ our Lord.

Bless O Lord this maze and all that has been created here. May those who enjoy its beauty and its craftsmanship reflect upon life's mystery. Kindle afresh in them the courage to seek for meaning and the will to respond to your love in generous and fruitful lives after the pattern of Jesus Christ who is the Way, the Truth, and the Life now and in the ages of Eternity. Amen

255. (Perpetua Press.) RIDLER (Anne) [Broadside:] 'Bempton Cliffs, for Richard Wilson'. *Oxford: Perpetua Press, 1996, ONE OF 50 COPIES, typographic decorations in blue, 35 x 22 cm, fine condition* £30

256. (Perpetua Press.) [RIDLER (Anne)] [Broadside:] 'Red Square'. *Oxford: [Perpetua Press,] n.d., printed in black and red, 38.5 x 28.5 cm, fine condition* £30



Though without any statement of author or printing, this is from Vivian Ridler's own collection and likely to be the verse of his wife Anne Ridler - who here records impressions of Moscow.

With original Christmas cards

257. (Perpetua Press.) GITTINGS (Clare and Robert) *The Graven Image*. [Foreword by Christopher Fry.] Oxford: Perpetua Press, 1993, *FIRST EDITION, full-page reproductions of images taken from brass rubbings*, pp. 56, 4to, *original black cloth, upper board with one of the designs from the book stamped in gilt, backstrip lettered in gilt, dustjacket with a few light marks, very good* £120

The poet Robert Gittings and his wife Jo Manton sent out Christmas cards each year illustrated with a brass rubbing taken by their daughter Clare, accompanied by an original verse by Gittings inspired by the image; this book compiles them in tribute to the poet, who had died the year before.

[With:] 17 original examples of the Christmas cards on which the book is based, including 2 not featured in the book itself, all with manuscript messages from the Gittings inside (a few addressed to Rusty and Anne)



258. (Perpetua Press.) RIDLER (Anne) [Broadside:] 'Stone Angel (At Taynton Church)' Oxford: Perpetua Press, 1996, 41/50 COPIES, with *typographic border to left margin printed in grey, 22 x 30 cm, fine condition* £30

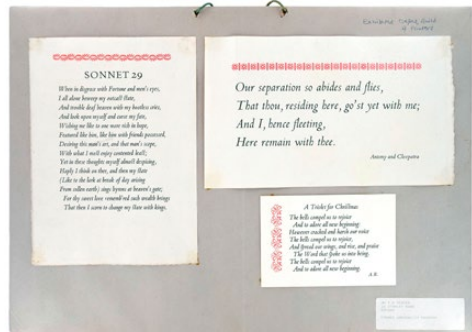
A religious poem by the printer's wife.

259. (Perpetua Press.) SHAKESPEARE (William) et al. Display board of broadsheets, exhibited at Oxford Guild of Printers.

- Sonnet 29

- [Excerpt from:] Antony and Cleopatra

- [Greetings card:] 'A Triolet for Christmas' by Anne Ridler



[Oxford:] *The Perpetua Press, circa 1998, typographic border in red to each of the three items mounted to a piece of paper-covered hardboard (54 x 38cm), a little adhesive browning to corners, with Vivian Ridler's address label to front and rear, different sizes and formats, green twine for hanging through holes at head, condition slightly compromised by purpose, but the piece in very good condition overall* £70

**Eddie Marsh's copy**

260. **Piper (John)** *British Romantic Artists. With 12 Plates in Colour and 28 Illustrations in Black and White.* [Britain in Pictures Series.] Collins, 1942, *FIRST EDITION*, pp. 48, 8vo, *original blue boards with Blake illustration printed in white, gentle knock to top corner of upper board, dustjacket repeating board design, a little toned and rubbed, very good* £85

The copy of Sir Edward Marsh, with a typed note from the publisher (on Series headed-paper) presenting it to him, 'in return for all the help you have given us', and with a Series compliments slip also laid in. Latterly the copy of Cambridge economist Joan Robinson, Marsh's niece, though without mark of her ownership.

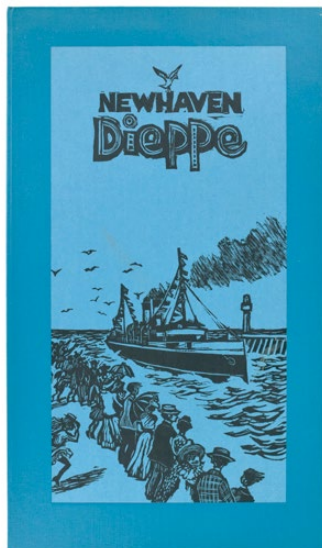
261. (Previous Parrot Press.) **COOK (Olive)** *Tryphema Pruss. The Ghost of Great Lodge. A Short Story...* with drawings by Walter Hoyle. Church Hanborough, 1999, 54/148 COPIES signed by the author and the illustrator, 13 full-page droll monochrome illustrations with smaller illustrations at half-title, text opening and colophon, pp. 29, [iii], tall 8vo, wet-ink-spotted decorated paper-covered boards, faint marks on rear board, endpaper with ownership inscription, 'Alan Hughes', very good £40



262. (Previous Parrot Press.) **MARTIN (Frank)** Newhaven. Dieppe. *Recollections and Some History of the Town of Dieppe.* Church Hanborough, Previous Parrot Press, (Printed at the Gwasg Gregynog), 1996, F/18 COPIES of the 'Exemplary Edition' with a suite of 8 mounted wood-engravings, titled and signed by Martin, from an edition of 320 copies, signed by the author and designed by Dennis Hall, with numerous delightful wood-engravings by Frank Martin scattered throughout the text, blocks printed by David Esslemont, pp. [80], small folio, full morocco binding by Gwasg Gregynog Bindery, navy spine lettered in gilt, cerulean boards, gilt maritime armorial device on upper board, felt-lined solander box, near fine £850

The varied style of Martin's engravings are beautifully judged, from the curlicues of a mermaid-infested sea, the delicacy of a white-on-black firework, to the stark simple lines of a war-blasted landscape.

With 2 ALs from Dennis Hall on Previous Parrot Press note paper, apologising for delivery delays.



263. (Priapus Press.) **COTTON (John)** *The Wilderness.* Illustrated by Rigby Graham. Berkhamsted: Priapus Press, Christmas 1971, 95/150 COPIES (from an edition of 300

*copies), 2 Rigby Graham drawings, 1 full-page and colour-printed, pp. [7], crown 8vo, original orange wrappers with Rigby Graham design blocked in gilt to front, hint of sunning around the spine, near fine (Van Eijk A98)* £20

**John Carter's copy**

264. (Printing,) THE BLACK ART. Volume I, Number 1. [James Moran,] Spring 1962, a few engraved illustrations and examples of type, a little light foxing at either end of text, including to covers, pp. 40, 8vo, original stapled self wrappers, accompanied by original prospectus setting out the aims of the journal and the contents of this issue, good £80

The inaugural issue of this printing magazine, which ran to three volumes until 1965 - this copy notable as bearing the ownership inscription of author and bibliophile John Carter at the head of the front cover.

265. (p's & q's press) TACQ (Christine, artist & printer) A Storm of Stars. [Wantage], p's & q's press, 2017, 4/7 COPIES, four collograph prints on Arches paper with chine-collé and watercolour in form of octagonal concertina, letterpress text in smaller octagonal concertina, four extra prints, each signed on reverse by the artist with caveat 'not necessarily identical in every way', pp. [10, prints]; [10, text], [4, loose prints], 34 x 34cm, concertinas housed in star-patterned octagonal card 'hat box', extra prints in linen folder, linen slip case, fine £1,200

A celebration of women's suffrage, through the highly original idea of where each of the four women Tacq has chosen - The Maid (a fictional 'everywoman' inspired by a 2012 found newspaper), Vera Brittain, Clare Leighton and Marina Tsvetayeva - might have decided to 'hang her hat'. A continuation of Tacq's earlier Hatbox series - 'Hats are a metaphor for social change' (prospectus) - these striking, vivid images complement Tsvetayeva's verse, 'I know the truth...' (1915), quoted here at the end of the text, in a translation by Elaine Feinstein.

Tacq's p's and q's press books are held in a number of significant University library collections, including Manchester Metropolitan, Chicago and Los Angeles.

With prospectus.



266. (Rampant Lions Press.) **BLOOMFIELD (Diana)** *The Engraver's Cut. Twenty-Six Wood Engravings Chosen by the Artist. With an Autobiographical Note.* Bicester: (Printed at the Rampant Lions Press for) *The Primrose Academy*, [1995], 48/135 COPIES signed by Diana Bloomfield, printed on Zerkall mouldmade paper, the title and final engraving printed in terracotta, pp. [xiv], 26 Plates, 8vo, original quarter terracotta cloth with boards of cream pattern paper with a Bloomfield design printed in terracotta, backstrip gilt lettered with merest hint of fading, untrimmed, board slipcase, near fine (Carter 246) **£135**

The first book in this series from Bill Butler's Primrose Academy.

[With:] (Penmiel Press.) **A TRIBUTE TO DIANA BLOOMFIELD.** A pot-pourri of her wood engravings and drawings. Esher: Penmiel Press, 1985, 141/150 COPIES signed by the printer, frontispiece photograph and wood-engraved title-page vignette printed in brown, almost 50 small illustrations with some printed in brown or green and the majority wood-engraved, pp. 27, crown 8vo, original brown cloth stamped in gilt to front, merest hint of fading to backstrip, green endpapers with wood-engraved Bloomfield monogram, slipcase, near fine

267. (Rampant Lions Press) **[BRUCE (Pamela)]** *Little Things To Please Little Minds.* Illustrated by James Bruce. Cambridge, Rampant Lions Press, 1979, FIRST EDITION, ONE OF 400 COPIES, 9 full-page illustrations, a couple of tiny spots, pp. [22], 6.5 x 4.5 cm approx., original marbled boards with printed label (the binding by the author), hinge strained following first gathering, very good (Carter 155) **£30**

The only miniature book from the Press.

268. (Rampant Lions Press.) **CROMER (Ruby)** *The Hospital of St. John in Jerusalem.* Cambridge, 1961, ONE OF 200 COPIES, tipped-in colour-printed frontispiece, Press device and title-page rule printed in ochre, pp. [viii], 47, crown 8vo, original marbled-paper boards, printed label to front, some rubbing, the top edge spotted, good (Carter 48) **£30**

With a typed note taped to the front endpapers (the tape browned and, on one side, dried), presenting this copy to 'Miss Reeves' early in 1962, on the headed paper of the Ophthalmic Hospital in Jerusalem and signed by the secretary J.F.C. Underhill - who explains that the author had wanted to send it on herself, but had died before being able to carry out this intention.

Printed by Francis Meynell

269. (Raverat.) **THE NEW LEADER BOOK.** Twelve Woodcuts & Drawings in a Portfolio, With Short Stories and Poems, from *The New Leader*. At the Office of *The New Leader*, 1923, FIRST EDITION, 5 Raverat woodcuts to the text and 1 by Smirnov, an additional 2 full-page prints of further woodcuts by Raverat (one of these a little nicked and dustsoiled to outer margin) in a pocket to inside cover along with 10 other woodcuts and drawings, pp. 28, 4to, original sewn grey wrappers printed in black to



*front, light rubbing and soiling with the borders a little nicked and creased, good*  
**£225**

Literary contributions from Walter de la Mare, Gilbert Murray, Frances Cornford, T.E. Powys, Frank Prewett, et al. - but with the Raverat pieces the star-turn. Printed by Francis Meynell at his Pelican Press, and with a characteristic typographic border by him to the cover. The New Leader was the organ of the Independent Labour Party. The woodcuts by J.J. Murphy in the portfolio carry, for no apparent reason, a warning that they should be looked at from a distance of 'about two yards away'.

270. (Raverat.) CORNFORD (Frances) *Spring Morning* [Poems]. *The Poetry Bookshop*, 1915, *FIRST EDITION*, 7 small woodcuts by Gwen Raverat, a couple of faint spots at the foot of one page, pp. 24, crown 8vo, original green wrappers with Raverat illustration to front, the overhanging edges a little nicked and creased with some gentle border-fading, light crease to rear cover, stored in *Golden Cockerel Press* envelope, good (Anderson A3)

**£150**

The first of the author's works to be illustrated by her cousin, Gwen Raverat.



271. (Reading Room Press.) ARDIZZONE (Edward) *Liquor & Literature. Letters to John Lewis*. *Quenington, Reading Room Press*, 2018, *FIRST EDITION*, 82/150 COPIES printed on JPP archival dull white inlay paper, title-page printed in red and black, Ardizzone illustrations (for Harveys Wine Lists 1962-63) throughout with a double-spread tipped-in illustration ('Wine-tasters at Restells') colour-printed by Adrian Lack at the Senecio Press, title-page printed in red and black, pp. [33], 8vo, original quarter red cloth with boards of patterned paper created by Paul Kershaw using an Ardizzone design, backstrip lettered in gilt, fine

**£60**



The text largely consisting of the artist's correspondence with the Lists' designer, John Lewis - with a Preface by Alan Powers, and a contemporary article on Ardizzone's interest in wine with a note about the Bonhams sale of Harveys Wine Museum in 2003 at the rear.

272. (Reading Room Press.) MAUVE (Thijs) *The Wood Engravings from 'Het Herstel der Kademuren in de Rotterdamsche Zeehavens'*. *Quenington, Reading Room Press*, 2017, 81/103 COPIES printed in black and orange on Zerkall Ingres paper, 9 full-page illustrations, french-folded leaves, Errata list bound in at rear, some creasing to paper-stock but not affecting images, pp. 26, 4to, original stab-bound quarter blue cloth, the boards with a patterned paper designed by Paul Kershaw, printed label to upper board, new

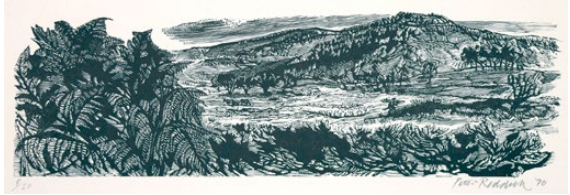
**£45**



273. (Reading Room Press.) REID (Forrest) A Play (or Opera) Founded on 'The Song of Solomon'. Wood engravings [by] Jane Lydbury. Quenington, Reading Room Press, 2016, FIRST EDITION, 71/100 COPIES printed in black and blue on Zerkall mould-made paper, title-page vignette and 5 further wood-engravings printed in grey, pp. [20], folio, original quarter orange cloth, boards with a design repeating an Olive Openshaw wood-engraving, backstrip lettered in gilt, new £80

The distinctive and attractive typeface used throughout is Kock-Kursiv, which the colophon explains was 'first used by the Curwen Press in 1926 and rescued by Ian Mortimer on its closure in 1983'.

274. Reddick (Peter) Signed wood-engraving. 1970, 8/50 COPIES signed and numbered by the artist in pencil, 7 x 23 cm approx. (image size), signs of previous mounting to verso with spots to borders (these not affecting image), good condition



£70

An attractive wide-format image of a country landscape, with a figure and horses in the mid-ground, dominated by their surroundings.

275. (Rocket Press.) JAMES (Merlin) & David Stephenson. Ray Howard-Jones: The Elements of an Art. Blewbury, Rocket Press, [1993,] ONE OF 750 COPIES, tipped-in frontispiece and 7 further tipped-in illustrations (one a photograph of the artist working in her studio), all colour-printed at the Senecio Press, pp. [22], 4to, original wrappers with printed label to front, letter from Press to previous owner laid in, fine £35

Accompanying the exhibition of that year.

276. (Rocket Press.) O'CONNOR (John) [A Series of Essays by] Richard Ingrams, Ronald Blythe, Peter Hardiman-Scott, Alec Clifton-Taylor. (Published on the Occasion of the Rocket Contemporary Art Exhibition). Blewbury, Rocket Press, July, 1992, ONE OF 700 COPIES printed on Zerkall mouldmade paper, 4 tipped-in monochrome plates reproducing work in watercolour and oils by John O'Connor, pp. [12], oblong 8vo., original sewn mustard wrappers, printed label to front showing O'Connor wood-engraving, fine £30

277. (Rogers.) S[TEVENSON] (R[obert] L[ouis]) Pan's Pipes. Printed at the Riverside Press, 1910, 93/550 COPIES printed on handmade paper, with a wood-engraved title-vignette and wood-engraved head- and tail-piece by Bruce Rogers, pp. [ii, ii], 18, [2], 16mo, original scarlet boards, gilt design to the front cover, some mild rubbing to spine, very good £95

Signed by Bruce Rogers in pencil on the front free endpaper.

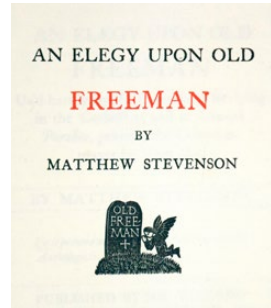
278. (Saint Dominic's Press.) PEPLER (H.D.C.) *The Devil's Devices or, Control versus Service. Hampshire House Workshops, 1915, FIRST EDITION, 11 wood-engravings by Eric Gill, pp. viii, 128, foolscap 8vo, original brown wrappers, the title-page engraving printed in red to front, joints split at foot (the upper joint up to centre), edges untrimmed, slip (printed in red) referring to advert on p.105 laid in as issued, good (Gill, Corey & Mackenzie 259, noted variant)* £550



Seemingly the author's own copy of this scarce variant issue, with Pepler's bookplate ('Ex Libris Clare [&] Hilary Pepler') - a wood-engraved design by David Jones - on the half-title.

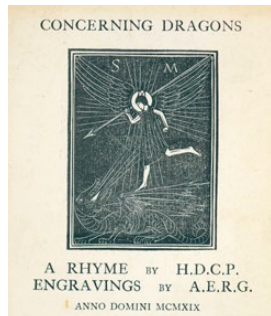
A publication just preceding the life of Pepler's own St Dominic's Press.

279. (Saint Dominic's Press.) STEVENSON (Matthew) *An Elegy upon Old Freeman. Us'd hardly by the Committee, for lying in the Cathedral, and in Church Porches, praying the Common-prayer by heart, &c. (Printed by Douglas Pepler, Ditchling, for) Mr. Everard Meynell, 1916, single sheet of handmade paper folded to form 8pp. (including covers), a couple of light handling marks, pp. [8], foolscap 8vo, original sewn self wrappers, the upper half of stitching slightly baggy, printed in red and black to front with Gill wood-engraving (P61), Gill-engraved device to rear (P61), very good (Taylor and Sewell A7)* £150



From the publisher's own collection.

280. (Saint Dominic's Press.) P[EPLER] (H.D.C.) *Concerning Dragons. A Rhyme by H.D.C.P. Engravings by A.E.R.G. [Third edition.] Ditchling: Saint Dominic's Press, 1918, printed on handmade paper, 6 wood-engravings and press-device by Eric Gill, pp. [8], 16mo, original sewn self wrappers, a little browning to edges and a hint of dustsoiling, very good (Taylor & Sewell A5c)* £125



This edition not seen by Taylor and Sewell.

281. (Saint Dominic's Press.) P[EPLER] (H.D.C.) [Broadsheet, excerpt from:] *Concerning Dragons. A Rhyme by H.D.C.P. Engravings by A.E.R.G. Ditchling: Saint Dominic's Press, 1918, printed in red and black on handmade paper, each side with Gill wood-engraving at head (P67 & P69), pp. [2], 16mo, a little paper repair at head, trace of being sometime affixed, good condition (Taylor & Sewell A5c)* £50

The purpose and issuance of this version is obscure.

282. (Saint Dominic's Press.) GILL (Eric) & David Jones, Illustrators. THE GAME. An Occasional (or Monthly) Magazine, 27 issues, comprising:

Vol. II, Nos 2, 3

Vol. III, Nos 1-3

Vol. IV, Nos 1-3, 7-12

Vol. V, Nos 1, 23-30, 32-33

Vol. VI, 34



(note: after 5:1 the numbering refers

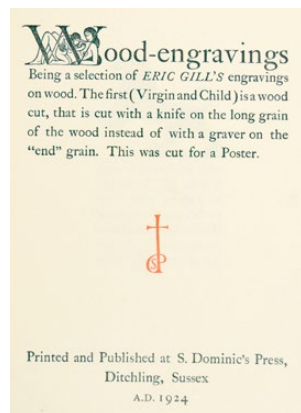
to the total sequence) *Ditchling: Saint Dominic's Press, 1918-1923, wood-engravings and woodcuts throughout, by Eric Gill, David Jones, et al., including to covers, that to Vol. IV, No. 11 by David Jones with dramatic use of printing in red, the text by Gill, Pepler, O'Connor, Chute, McNabb, et al., crown 8vo, original sewn self wrappers, three issues with spines sympathetically strengthened, some minor browning, very good condition overall* **£1,500**

A subscriber's set, lacking 7 of the entire run, but still a substantial group of this important organ for the work of the Ditchling group - the clue to its provenance in Vol IV, No. 3, where we find a printed invitation for Mr E.W. Porter to visit the Press laid in.

283. (Saint Dominic's Press.) [GILL (Eric)] Dress. Being an Essay in Masculine Vanity and an Exposure of the UnChristian Apparel favoured by Females. *Ditchling: Saint Dominic's Press, 1921, FIRST EDITION, title-page Peacock device printed in red, this by Desmond Chute (likewise the hound device to colophon), 2 wood-engravings by Eric Gill, some light spotting, pp. [ii], 13, [4], 12mo, original sewn grey wrappers printed in black, repeating title-page device to front, untrimmed and uncut, very good (Taylor & Sewell A81a)* **£125**

284. (Saint Dominic's Press.) GILL (Eric) Wood-Engravings. Being a selection of Eric Gill's engravings on wood. *Ditchling, Saint Dominic's Press, 1924, 31/150 COPIES printed rectos only on handmade paper, 37 wood-engravings by Gill (2 printed in black and red), press-device to title-page printed in red, pp. 36 [rectos only], 4to, original white linen, lightly foxed overall, edges untrimmed, free endpapers faintly browned, printed grey dustjacket with large amounts of internal repair, good (Taylor & Sewell A129b; Gill, Corey & Mackenzie 410)* **£1,500**

Scarce. Gill and Pepler had fallen out over ownership of his woodblocks when he left Ditchling for Capel-y-Ffin - Pepler adjudged them to belong to the Press, and used them for this edition (printed, he remarked in an earlier copy handled by us 'without E.G.'s knowledge or consent'), marking a bitter end to a fruitful union.



Two of the engravings featured are the work of David Jones (pp. 18 & 33), as Gill himself observed in a copy of this book at the Gleeson Library annotated by him.

285. **Salaman (M.C.)** *The New Woodcut. The Studio, Special Spring Number. The Studio, 1930, FIRST EDITION, numerous illustrations of which 8 are colour-printed, featured artists including Douglas Percy Bliss, Eric Daglish, John Farleigh, Tirzah Garwood, Eric Gill, Robert Gibbings, Barbara Greg, Gertrude Hermes, Blair Hughes-Stanton, David Jones, Clare Leighton, Iain Macnab, Paul Nash, Gwendolen Raverat, Eric Ravilious, Hester Sainsbury, Leon Underwood, Clifford Webb, Ethelbert White, Althea Willoughby, John Buckland Wright, and many others, pp. viii, 176, 4to, original black cloth lettered in gilt to backstrip and upper board, a little wear at foot of backstrip with minor rubbing elsewhere, t.e.g., rear free endpaper creased, good* £65

A worldwide survey, with the greater part of its attention given to Great Britain, where the medium's revival was by then in full swing.

286. **(Salvage Press.) TRAYNOR (Jessica)** *Liffey Swim. Interpreted through type and image by James Earley & Jamie Murphy. Dublin: Salvage Press, 2015, FIRST SEPARATE EDITION, 8/15 COPIES (from an edition of 21 copies) signed by author, artist & printer, title-leaf and full poem preceding 6 leaves of text printed in grey on blue Magnani Pescia mouldmade paper with large wood and linocuts by James Earley printed in blue and silver, ff. 9, folio, sheets loose as issued in cloth and board dropdown box with printed label at back, new* £1,250

A poem originally published in the author's collection of the same name by Dedalus Press in 2014; its subject the annual open water swim in Dublin. Established in 1920, the swim was portrayed in a Jack B. Yeats painting of the same name that won him the silver medal for painting at the 1924 Olympics.



The interpretation of the poem by Earley and Murphy breaks the poem up according to natural breathing stops, using cresting wave patterns to convey movement; it is a most satisfying work in terms of its harmony of concept and design.

287. **(September Press.) DRYDEN (John)** *Alexander's Feast, or the Power of Music. An Ode for Saint Cecilia's Day 1697. Wellingborough: September Press, Printed by Christopher Skelton, 1985, 100/250 COPIES on Hahnemuhle mouldmade paper (from an edition of 312 copies), decorative borders to each page of text by Peter Campbell printed in brown, pp. [23], 4to, original quarter beige canvas with pink boards printed in brown, backstrip with printed label, edges untrimmed, medallion portraits of Handel and Dryden on endpapers, glassine jacket, near fine* £90

288. (Shakespeare Head Press.) (Ballad.) THE NUTBROWN MAID. Oxford: [Printed at the Shakespeare Head Press, Stratford-upon-Avon, for] Basil Blackwell, 1925, 7/55 COPIES printed on Batchelor's handmade paper in black and brown, pp. [xvi], 22, small 4to, original special binding of full vellum lettered in gilt to front and backstrip, the original nut-brown silk ties present and in good state, a couple of minor spots to vellum, edges untrimmed, bookplate of Evan Morgan to front pastedown, very good £450

The copy of Welsh poet Evan Morgan, Viscount Tredegar.



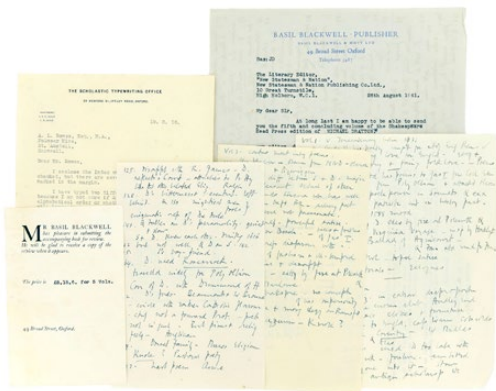
289. (Shakespeare Head Press.) [GALE (Norman)] The Lapse. [c.1930], uncut, lower edges untrimmed, pp. 8, small 4to, original pale grey wrappers, cover with title printed in blue, near fine £35

A.L. Rowse's marked copy

290. (Shakespeare Head Press.) DRAYTON (Michael) Works. Edited by J. W. Hebel [with Kathleen Tillotson and Bernard H. Newdigate for Vol. 5]. Tercentenary Edition [5 Vols.] Oxford, Shakespeare Head Press, 1931-1941, ONE OF 500 SETS, frontispieces and other illustrations with double-spread engraved maps to fourth volume, pencil annotation by A.L. Rowse throughout, 8vo, original blue linen, upper boards with a gilt blocked shield and author's initials, backstrips gilt lettered, top edges blue with others untrimmed, a little spotting to endpapers, dustjackets with backstrip panels darkened, light fraying and a few marks, good £1,000

[With:] (Shakespeare Head Press.) NEWDIGATE (Bernard H.) Michael Drayton and his Circle. Oxford, 1941, FIRST EDITION, frontispiece and two plates with further illustrations to text, pp. xv, 239, 8vo, in matching format and condition with a small pencil numeral at head of dustjacket's front panel

The set of A.L. Rowse, all but the second volume (which still features his markings) carrying his ownership inscription - in the majority of cases written across the gutter of the front endpapers, as was his wont.



Accompanying the set are Rowse's notes on six separate sheets of various origin - mostly on the reverse of letters to him that carry a small amount of interest in the insight into his own activities that they provide. Two of the sheets were sent by the publisher, the one a review slip and the last a longer typed letter - signed by Basil Blackwell - presenting the final



volume of the works, and explaining that the enterprise ('which I confess I contemplate with pride') was 'not an easy task to undertake even in peace time, and two years of war have not eased the burden'.

Rowse's notes on these sheets are extensive, and add meat to the more sparing markings found within the volumes themselves - overall his notes demonstrate his extensive knowledge of the period and the author's work, but also its relation to more modern matters. The question of the addressee of Shakespeare's Sonnets is described as 'the most tantalising problem in Eng. Lit.', whilst a passage in 'The Moone-Calfe' is glossed with 'cf Brophy on Gore Vidal on Freud'.

### Contributor's copy

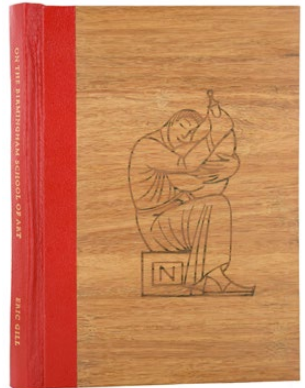
291. (Society of Wood Engravers.) **Two by Two. A Noah's Ark. Society of Wood Engravers, [Printed... by Paul Kershaw], 2003, 31/178 NUMBERED COPIES** (from an edition of 185 copies) printed on Zerkall mouldmade paper exhibiting 49 wood-engravings, the great majority displayed two to a page, the engravings and text in two books both attached facing the other and backed to blue cloth and boards, with a further 2 large engravings on a leaf folded twice and pasted to the back board, between the two books, pp. [iv], 1-11 [engravings], [8]; pp. [ii], 12-22 [engravings], [8], oblong narrow 8vo, original blue unlettered cloth, marbled blue and brown boards, book housed in its original mid blue cloth portfolio with printed label, a few light marks to portfolio, the books fine **£190**



The copy of contributor Sarah van Niekerk (her Wild Boar engraving no. 19 in the second book).

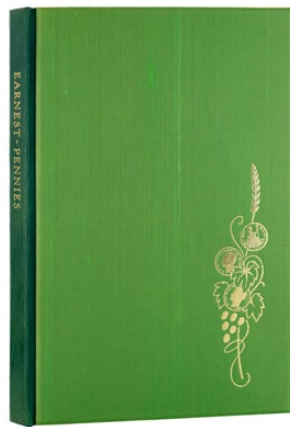
A delightful and imaginative book featuring an impressive list of the best of modern wood engravers: Pete Lawrence, Paul, Kershaw, Monica Poole, Andy English, Hilary Paynter, John Lawrence, et al.

292. (St James Park Press.) **GILL (Eric) On the Birmingham School of Art, 1940. St James Park Press, 2018, FIRST EDITION, 96/100 COPIES** printed on Somerset Book paper, Gill wood-engraved initial 'B' printed in green, pp. 39, crown 8vo, original quarter red morocco and bamboo boards, the upper board with a previously-unprinted Gill illustration here laser-engraved, Gill's monogram to lower board via same technique, backstrip lettered in gilt, the boards with a natural tendency to warping, Note regarding cover illustrations printed in blue and laid in, new **£175**



A previously unpublished report by Gill, in the last year of his life, on the work being done at the school; the Introduction is by John Randle of the Whittington Press.

293. (Stanbrook Abbey Press.) **Earnest-Pennies.** An Anthology of Prayers and Meditations on the Holy Eucharist. Compiled by Philip Martin. (*Printed at the Stanbrook Abbey Press for*) Mowbrays, 1973, 51/70 COPIES (from an edition of 75 copies) set in Jan van Krimpen's 'Monotype' Spectrum, on Barcham Green handmade 'Medway' paper, in black, green and red, with hand-gilded initial by Margaret Adams, this tissue-guarded, the Acknowledgements and Contents leaf on Barcham Green's F.J. Head paper, the register of the red to the former spreading slightly, pp. [xxii], 101, crown 8vo, original mid green morocco-backed, apple-green, bevel-edged silk, backstrip gilt lettered, device by Margaret Adams gilt-blocked on the front cover, Millbourn Lexpar white wove handmade endpapers, t.e.g., others untrimmed, bookplate to front pastedown, acetate jacket, slipcase with small pen-mark, fine (Butcher B20a) £500



294. (Stanbrook Abbey Press.) **BUTCHER (David)** The Stanbrook Abbey Press 1956-1990. With an Introduction by John Dreyfus and a Memoir of Dame Hildelith Cumming by the Abbess of Stanbrook. Whittington Press, Lower Marston, Herefordshire, 1992, XXXIII/35 COPIES (from an edition of 350 copies) signed by Joanna Jamieson OSB and the author, 5 illustrations on 3 plates, numerous examples of Stanbrook Abbey Press printing including type facsimiles printed at the Whittington Press, a small number of original pieces and several reduced photographic reproductions of examples of the press' printing, title and final engraving printed in yellow, pp. xvi, 225, [ii], small folio, full jonquil Oasis morocco, backstrip gilt lettered, marbled orange and brown endpapers by Colleen Gryspeerdt, top edge gilt, others untrimmed

[With]

[Portfolio of ephemera], 33 examples of Stanbrook Abbey Press printing, loosely inserted in pocket within matching quarter jonquil Oasis morocco portfolio with cream board sides, faint mark on lower board, both housed in matching cloth clamshell box with gilt lettered Oasis morocco spine panel, near fine £1,000



The second most limited form of the edition (the first, 17 copies in inlaid Oasis).

The superb bibliography lists 39 'A' items, 43 'B' items (commissions), 24 'C' items (illuminated folders), 27 'D' items (minor publications), 25 'E' items (prospectuses) and a final 'F' list of three unfinished books.

295. (Stella Press.) BURTON (Robert) *The Authors Abstract of Melancholy*. Naples: Stella Press, 2018, 7/50 COPIES, printed on Hodgkinson handmade paper, pp. [x], 13, 4to, original quarter terracotta cloth with sides of marbled paper by Jemma Lewis, printed label to backstrip, fine £50

The text of Burton's prefatory poem to his magnum opus, taken from the fifth edition (the last in the author's lifetime) and attractively printed.

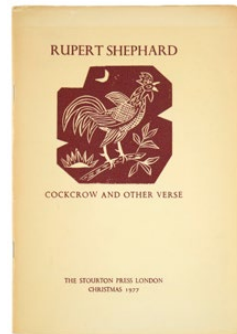
296. (Stella Press.) FLETCHER (John) *The Poems of John Fletcher, 1579-1625*. Selected, Edited and with a Preface by John Tremayne. Naples: Stella Press, 2015, 16/150 COPIES printed on Fedrigoni paper, tipped-in portrait frontispiece engraved by William Marshall in 1647, title-page printed in blue and black, pp. 113, royal 8vo, original quarter burgundy cloth with grey boards, printed label inset to upper board, backstrip with printed label, new £50

A handsome production, disentangling the author from his traditional pairing with Francis Beaumont. The first book from the Stella Press, here in a second edition that corrects a few errors from the first.

297. (Stella Press.) SPRING (Peter) *From Gothic to Gissing: The Image of Calabria in English Literature*. Naples: Stella Press, 2016, FIRST EDITION, 14/50 COPIES printed on Logan Book Wove paper, printed in black and purple, the title-page with Gissing's sketch of a female water-carrier (also in the text), pp. 85, 4to, original quarter claret cloth with patterned paper sides, printed label to backstrip, fine £50



298. (Stourton Press.) SHEPHARD (Rupert) *Cockcrow and Other Verse*. Stourton Press, Christmas 1977, FIRST EDITION, ONE OF 53 COPIES privately distributed, pp. [ii], 16, 8vo, original stapled cream wrappers printed in brown with illustration (by the author?) to front, some browning, including offset outline of a bag to rear, good £60



Inscribed by the author on the half-title: 'To Eleanor, from Rupert, with love. July 10, 1988'. The recipient was Shephard's fellow artist Eleanor Esmonde-White.

299. Strand (Robert) *Wood Engravings*. n.p., n.d. [circa 2001,] FIRST EDITION, pp. [21, rectos only], 4to, original printed wrappers, near fine £30

Signed by the author on the title-page. A founder member of the Suffolk Group, Strand's work presented here covers the years 1950-2001. A low-budget production, amounting to

little more than bound photocopied sheets, it nevertheless provides a useful overview of a less-known illustrator in this medium.

300. (Strawberry Press.) **SILVER (Kit)** *Three London Cats*. Wood-Engravings by Alison Felstead. *The Strawberry Press*, 1999, *III/5 COPIES* (from an edition of 51 copies) signed by author and artist, 3 wood-engravings plus vignette to title-page, these deluxe copies printed on Gampi Vellum paper in black and grey and with a separate suite of the engravings in a folder, all signed and numbered by the artist, pp. [9], crown 8vo, original full grey morocco with cat design by Felstead stamped in gilt to upper board, backstrip lettered in gilt, the book and engravings together in board dropdown box with cover design repeated in blind, fine £200



301. (Swan Press.) (Bible.) **THE CANTICLES** of the Old Testament. Arranged and Edited by E.H. Blakeney. *Chelsea: Swan Press*, 1928, *ONE OF 100 COPIES* printed on handmade paper, pp. [39], crown 8vo, original khaki cloth, backstrip with printed label and gently faded, a few ligh marks with the upper board bowing slightly, edges untrimmed and uncut, a few faint spots to endpapers, good £40
302. (Tern Press.) **FROISSART**. From the Chronicles. Of the Batayle of Crécy bytwene the Kyng of England & the French King. Translated by Lord Berners. *Market Drayton: Tern Press*, 1986, *61/93 COPIES* (from an edition of 100 copies) printed on brown Zerkall mouldmade paper using the Delphin typeface and signed by Mary and Nicholas Parry, 7 full-page 3-colour linocuts by Nicholas Parry, title-page printed in black, blue and red, large initial letter printed in mauve, pp. [36], 8vo, quarter grey cloth and marbled boards, untrimmed, fine £40

Perhaps a variant binding, without the labels to backstrip and cover and using a different marbled paper.

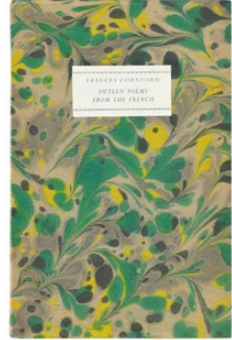
303. (Tern Press.) **JEFFERIES (Richard)** *Thoughts on the Migration of Birds*. Illustrated by Nicholas Parry. *Market Drayton: Tern Press*, 1999, *45/95 COPIES* signed by the printers Nicholas and Mary Parry, printed on Arches paper, frontispiece and 16 further lithographs by Parry printed in various colours, pp. [36], folio, original quarter yellow cloth with maroon paste-paper sides, printed label to upper board and backstrip, fine £150



A never issued special

304. (Tragara Press.) **CORNFORD (Frances)** *Fifteen Poems from the French*. Apollinaire, Aragon, Baudelaire, du Bellay, Heredia, Labé, Mallarmé, Rimbaud, Ronsard,

Supervielle, Valéry, Verlaine. *Edinburgh: Tragara Press, 1976, FIRST EDITION, ONE OF 25 COPIES, printed in parallel text on Hodgkinson paper, title-page printed in black and red, pp. 39, 8vo, original variant marbled paper wrappers with printed label to front, free endpapers with offset browning from flaps, near fine (Halliwell 45a)* £180



An inscription from the printer at the foot of the colophon designates this a 'Proof copy of a special edition that was never edition'; it is presented by the same - 'For James [Cornford?], Best wishes, from Alan'.

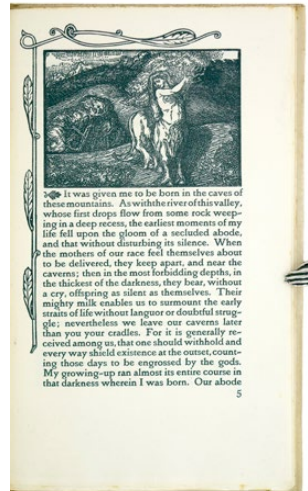
305. (Type Specimen.) POLLARD (Alfred W.) *The Trained Printer and the Amateur, and the Pleasure of Small Books.* [Printer's Note by Bruce Rogers.] *Langston Monotype Corporation, 1929, printed on Arches paper, typographic ornaments printed in reddish brown, pp. 14, [4], 4to, original buff wrappers printed in brick-red, untrimmed, near fine* £30

Designed by Bruce Rogers. The front cover is lettered 'New Series of the Centaur Types of Bruce Rogers and the Arrighi Italics of Frederic Warde. Cut by Monotype and here first used to print a paper by Alfred W. Pollard'. The final 4 pages are of type specimens.

306. (Typophiles.) FRANKLIN (Benjamin) "What is Serving God? 'Tis Doing Good to Man". [Typophiles Monograph 76.] *New York: Privately Printed, 1965, FIRST EDITION, 7 full-page wood-engravings by John De Pol with 3 smaller illustrations by the same printed in red or green, pp. 28, [3], foolscap 8vo, original maroon boards, lettered in gilt to upper board and backstrip, one corner gently rubbed, tissue jacket, very good* £30

A keepsake produced to celebrate printing week and mark the 259th birthday of the author.

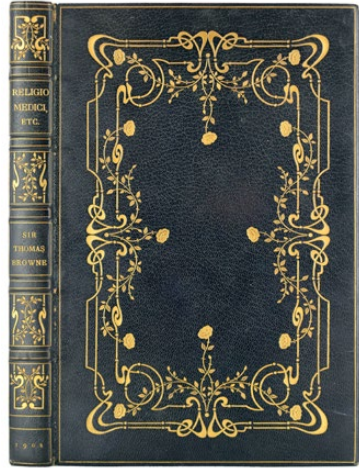
307. (Vale Press.) GUERIN (Maurice de) *The Centaur. The Bacchante.* Translated from the French of Maurice de Guérin by T. S[turge] Moore. 1899, ONE OF 150 COPIES printed on handmade paper using the Vale types, with five wood-engravings by T. Sturge Moore and engraved press device facing colophon, pp. 35, [ii], 8vo, original white buckram, backstrip gilt lettered, pastedown with bookseller's ticket (Parkers of Oxford), endpapers faintly toned, as usual, untrimmed, spine and upper edge slightly browned, boards with faint finger marks, good £500



'The original wood blocks of these exquisite and imaginative little designs were burnt at the printers'. The vellum edition was also destroyed.' (A Bibliography of the Books Issued by Hacon & Ricketts [1896-1903], Vale Press, 1904).



308. (Vale Press.) (Binding.) BROWNE (Sir Thomas) *Religio medici, Urn Burial, Christian Morals, and other Essays*. Edited by C.J. Holmes; Decorated by C.S. Ricketts, under whose supervision the book has been printed at the Ballantyne Press. Sold by Hacon and Ricketts, 1902, LIMITED EDITION, with a woodcut border to opening page of text of vine leaves, designed by Ricketts and engraved by C. Keats, with some of the particular kind of foxing peculiar to this book, not severe, pp. cxcvii, [1], imperial 8vo, contemporary dark blue crushed morocco by Zaehnsdorf (signed gilt on the lower dentelle inside the front cover, and with the Exhibition stamp in blind on the rear doublure), elaborate gilt Art Nouveau frame on sides, spine gilt in compartments and lettered direct, gilt inner dentelles, dark blue silk doublures and endleaves, top edges gilt, others uncut, a trifle rubbed at extremities, very good (Ricketts p. xxix)



£2,000

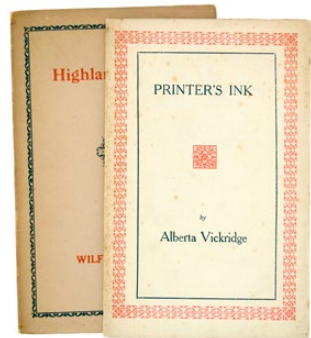
One of 310 copies, unnumbered, plus 10 on vellum: there is no limitation statement in the volume itself.

309. Vickridge (Alberta) [Cover title:] *Printer's Ink*. Frizinghall, Bradford: [Printed by the author at her private press,] 1930, FIRST EDITION, pp. [17], crown 8vo, original sewn wrappers printed in red and black, a little spotted and lightly dustsoiled, good £50

Eleven poems around the theme of printing, beginning with a 'Dedicatory Hymn', and then addressing 'The Master Printers', 'Visiting the Monotype Machines', 'The Hand Compositor', and the printer's materials - ink and paper. Altogether, rather charming.

Vickridge had a long career as a poet and printer, including editing and printing the quarterly magazine 'The Jongleur' - she published a volume of verse based on her experience as a VAD nurse in the Great War, and her printing included work by the Dymock Poets.

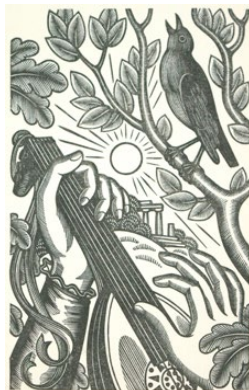
[With:] Gibson (Wilfrid) *Highland Dawn*. Bradford, 1932, FIRST EDITION, ONE OF 250 COPIES, title-page, colophon and printer's device printed in red, pp. 17, [2], crown 8vo, original buff wrappers a little darkened to borders a few spots to rear endpaper, good



**'Bought from Mr Hagreen'**

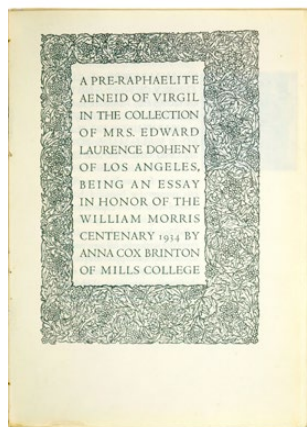
310. (Walters.) CRASHAW (Richard) *Musicks Duell*, from the *Delights of the Muses*; or other Poems Written on severall occasions 1646. Edward Walters, 1935, ONE OF 250 COPIES printed by Edward Walters (a wrappers issue of the same number was issued by

*John Hagreen in 1938), frontispiece wood-engraving by Philip Hagreen, with a headpiece and tail-piece by the same, pp. [iii], 8, [1, Note] crown 8vo, original quarter natural canvas with maroon boards, printed label to upper board, a few faint spots to this and to backstrip, edges untrimmed, small bookplate of Wiston Old Rectory to front pastedown, laid in the bookplate of the Barney's Club Library engraved by Philip Hagreen, very good* £250



A note in pencil to the rear free endpaper records that this copy was bought for 3/6 'from Mr Hagreen at Ditchling. May 1936' - this presumably being the book's illustrator Philip Hagreen.

- The printer's copy**  
**311. (Ward Ritchie.) (MORRIS.) Cox Brinton (Anna)**  
 A Pre-Raphaelite Aeneid in the Collection of Mrs. Edward Laurence Doheny of Los Angeles, being An Essay in Honor of the William Morris Centenary 1934. *Los Angeles: Printed for Mrs Doheny by Ward Ritchie, 1934, 37/150 COPIES (the number crossed through and designated as 'Printer's Copy'), printed on Dard Hunter paper, border to title-page, inset illustration at head of text and 2 facsimile pages, pp. 39, crown 8vo, original quarter vellum and cream boards, backstrip and upper board lettered in orange with the former gently rubbed, very light bump to top corner of upper board, untrimmed, slipcase, very good (Walsdorf 144)* £550



A very attractive book from early in the career of this printer, who quickly acquired eminence in the field and whose copy this is; it being so, it lacks the signatures (including his own) found in other copies.

[With:] A leaflet from George Gregory of Bath advertising the manuscript to which this volume refers as being for sale, 2pp. reproduced in facsimile and quotes from May Morris, pp. [4], crown 8vo, very good condition. An interesting piece of ephemera, elucidating some of the sales history of this manuscript

- 312. (Warren Editions.) (Calendar.) HAPPY NEW YEAR**, from David Game Tutorial College, 1985. *Printed at Skelton's Press, [1984,] vinyl cuts by Hannah Firmin (originally used in the book 'Living') printed in various colours, the text likewise but predominantly dark blue, pp. [15, including cover sheet], royal 8vo, spiral bound, stiff card back, a couple of small marks to cover sheet, near fine* £30

Designed by Jonathan Gili, a very handsome calendar - with the happy coincidence of the days falling in just the same way as 2019.

### With the sequel

313. (Whistler.) ABERCONWAY (Christabel) *The Story of Mr Korah*. Illustrated by Rex Whistler. Michael Joseph, 1954, FIRST EDITION, frontispiece and 2 further plates all colour-printed and tipped in, 17 further line drawings to the text, pp. [42], 4to, original quarter red boards with grey sides, Whistler vignette stamped in gilt to upper board, backstrip lettered in gilt, dustjacket, near fine £110

[With:] (Whistler.) ABERCONWAY (Christabel) *Mr. Korah & the Monster*. [Privately Printed]. [1960], FIRST EDITION, 6 plates (including one folding) by Whistler, pp.[8], 4to, original printed pale blue stapled wrappers, a little rubbing to spine and edges, very good



314. (Whistler.) LEE (Brian North) *The Bookplate Designs of Rex Whistler*. Pinner: Private Libraries Association for the Bookplate Society, 1973, FIRST EDITION, ONE OF 650 COPIES (from an edition of 1,000 copies), frontispiece and 41 other plates, pp. 39 + Plates, 8vo, original blue-grey cloth, backstrip lettered in gilt against a black ground with a hint of fading, imperfection in cloth at head of lower board, top edge grey, glassine jacket, very good £25

315. (Whittington Press.) NICHOLSON (William) *An Alphabet*. [with:] CRAIG (Edward) William Nicholson's *An Alphabet*. An Introduction to the Reprint from the Original Woodblocks. Andoversford: Whittington Press, 1978, 5/138 COPIES (from an edition of 150 copies) signed by Edward Craig, 38 large wood-engraved leaves printed from the original woodblocks on Hayle Mill Camber-Sand handmade paper, each plate loose as issued and interleaved with tissue guards, tipped-in litho facsimile of Q for Quaker [unused version] with a couple of spots of adhesive browning but much less than usually found, booklet printed on Rives mouldmade paper with 3 wood-engravings by Joseph Crawhall in the text, ff. [38]; [iv], 12, folio, original brown cloth solander box with grey cloth interior, printed label to backstrip with hand-coloured image of 'The Ballad Seller' onlaid to front, fine



£575

34 of the plates are printed from the original wood blocks, including 7 here published for the first time. An order form for 'An Almanac of Twelve Sports & London Types' is loosely inserted at the rear of the booklet.

316. (Whittington Press.) DAY LEWIS (Cecil) *Posthumous Poems*. With an Introduction by Jill Balcon. Andoversford: Whittington Press, 1979, FIRST EDITION, 120/225 COPIES printed on Arches mouldmade paper and signed by Jill Balcon, the title, with a wood-

engraved vignette by Miriam Macgregor, printed in red, a design of a sprig of rosemary repeated as the pattern on the boards, pp.[27], royal 8vo, original quarter maroon buckram, backstrip lettered in gilt, patterned pink and maroon boards, the fragile paper a little rubbed from the action of the slipcase, manuscript facsimile of Day Lewis' poem 'Children Leaving Home' on the endpapers, untrimmed, board slipcase, near fine (Butcher 38) £50

These poems were written after the publication of his book 'The Whispering Roots' in 1970, and during 1971.

317. (Whittington Press.) NICHOLSON (William) *An Almanac of Twelve Sports & London Types*. [with] CRAIG (Edward) William Nicholson's *An Almanac of Twelve Sports and London Types*. An Introduction to the Reprint from the Original Woodblocks. Andoversford: Whittington Press, 1980, 14/150 COPIES (from an edition of 225 copies) signed by Edward Craig, 34 large wood-engraved leaves printed from the original woodblocks on Hayle Mill handmade paper, interleaved with loosely inserted tissue guards, the three titled orange stiff paper leaves also present, booklet with title-page and illustrations printed in red, ff. [34]; pp. [15], folio, original printed sewn wrappers to booklet, all inserted in the original dark brown cloth box with cream cloth interior, printed label to back and a copy of the wood-engraving 'the barmaid' pasted to the lid, fine (Butcher 52) £575


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

### Hand-coloured

318. (Whittington Press.) MACGREGOR (Miriam) *Country Chaos*. Andoversford: Whittington Press, 1980, 21/30 COPIES (from an edition of 630 copies) hand-coloured and signed by the artist, printed on buff card, the text consisting entirely of 16 full-page wood-engravings by MacGregor, each of the 8 leaves cut twice horizontally to form interchangeable 'Heads, Bodies and Legs', pp. [16], small 4to, original orange boards with illustration by Macgregor to front and lettering in red, backstrip with printed label, brown slipcase £275



319. (Whittington Press.) THOMAS (Edward) *The Chessplayer & other Essays*. With an Introduction by R. George Thomas. Andoversford: Whittington Press, 1981, FIRST EDITION, 15/350 COPIES (from an edition of 375 copies) printed on Heritage laid paper, 2 wood-engravings by Hellmuth Weissenborn, printed in black with title, fly-titles and engraving above colophon printed in brown, pp. [x], x, 32, 8vo, original quarter black cloth with vertical gilt rules, marbled paper sides in shades of blue and purple, backstrip lettered in gilt, top edge lilac, one corner a little pushed, very good (Butcher 53) £80

320. (Whittington Press.) CLARK (Leonard) *An Intimate Landscape*. With wood engravings by Miriam Macgregor. Andoversford: [printed at the Whittington Press for] Nottingham Court Press, 1981, 145/400 COPIES (from an edition of 500 copies) on mould-made paper, 7 wood engravings by Miriam Macgregor, pp. 35, imperial 8vo, original quarter brown buckram with vertical gilt rule and marbled boards, backstrip lettered in gilt with merest hint of fading, t.e.g., others untrimmed, slipcase, near fine (Butcher 56) £80
321. (Whittington Press.) MACGREGOR (Miriam) *Whittington: Aspects of a Cotswold Village*. Andoversford: Whittington Press, 1991, ONE OF 300 COPIES (from an edition of 350 copies) printed on Zerkall mouldmade paper and signed by the artist, this copy out of series, colour-printed wood-engraved frontispiece and 35 other wood-engravings, including 2 double-page engravings and a full-page map, by Miriam Macgregor, printed in black with the title, map, one small engraving and a portion of the text printed in green, pp. [44], 4to, original quarter terracotta cloth with grey boards, small pencilled contemporary gift inscription to initial blank, dustjacket with five-colour engraving printed across six panels to form a panorama, card chemise with label, this a little faded but the contents fine (Butcher 109) £150
- 
322. (Whittington Press.) O'CONNOR (John) *Twins*. Andoversford: Whittington Press, 1991, FIRST EDITION, ONE OF 350 COPIES signed by John O'Connor, with 11 colour-printed wood-engravings by John O'Connor, pp. [16], 4to, original orange boards with a wood-engraved repeated design by the artist printed in a darker shade, backstrip with printed label, fine £90
323. (Whittington Press.) PHIPPS (Howard) *Further Interiors: Wood-engravings*. Andoversford: Whittington Press, 1992, 94/235 COPIES (from an edition of 300 copies) printed on Zerkall Rosa and pale blue Ingres papers, French-folded and signed by the artist, 15 wood-engravings and a wood-engraved tail-piece by Phipps, including 4 colour-printed from linocuts, pp. [vi], (Plates), [2], 4to, original grey wrappers bound in the Japanese style, printed label to front cover, board slipcase with printed label, fine (Butcher 112) £145
324. (Whittington Press) RANDLE (John) *One Rainy Day*. Andoversford: Whittington Press, 2000, ONE OF 150 COPIES (from an edition of 190 copies), large Miriam MacGregor wood-engraved historiated initial at head of text, Edward Walters wood-engraved vignette as tail-piece, printed on Zerkall Rosa paper, pp. 6, 8vo, original sewn self wrappers with a dustjacket of Japanese handmade paper, card slipcase, fine £40

The author and Press-man's account of his origins as the latter - in his schooldays at Marlborough College.



325. (Whittington Press.) HANSCOMB (Brian) *The Phoenix*. Andoversford: Whittington Press, 2005, XXXVI/40 COPIES (from an edition of 100 copies), signed by the author and with an extra set of 2 haikus and copper engravings (both tissue-guarded), printed on handmade paper (pink for prelims and end matter), copper engraving frontispiece in sepia, 8 further engravings in black, ff. 44, 4to, original black card covers stab-bound, with sienna handmade paper wrappers sewn on with black ribbon, pink paper label inlaid to front and lettered in black, slipcase, fine £165



'This book was originally announced as *Spirit of Landscape* – a collection of images and words inspired by my love of the West Country landscape. Then, on 22 May 2002, my studio with its contents, including the 1890 handmade paper on which *Spirit of Landscape* was to have been printed, was reduced to ashes by a fire started by a spark from my wood-burning stove.' (Author's Introduction)

326. (Whittington Press.) CRAIG (John) *Venice*. Risbury: Whittington Press, 2016, xvi (though 'xvix' has been written)/40 DE LUXE COPIES bound thus and signed by John Craig with an additional portfolio of prints (from an edition of 285 copies), wood-engraved illustrations throughout with 10 linocuts, some printed in colours, some on coloured paper, some on tipped-in fold-outs, the text printed in cinnamon, pp. [256], 4to, original John Craig binding of full black leather with inlays of red, pale blue and dark green, the backstrip lettered in blind, edges untrimmed, together with cloth and board portfolio of prints ('the majority') in leather-backed grey cloth solander box, some signs of light handling to the binding, near fine £1,500



The artist's own designer binding is a simple and striking geometric design. The accompanying portfolio features prints of almost all of the seventy-odd engravings in the book itself.

327. (Windmill Press.) GALSWORTHY (John) *The Windmill Press*. Kingswood, Surrey: 1928, 603/650 COPIES, printed in black and green, pp. [17], small 4to, original stapled wrappers with integral cream dustjacket printed in black and green with Heinemann Windmill device to front, a couple of spots and light overall dustsoiling, good £30

The Press was the brainchild of Frank Doubleday, to add to the roster of William Heinemann a fine press imprint for deluxe editions.

328. **Wolpe (Berthold)** *Some Book Decorations*, discovered in a collection of line blocks belonging to his friend Vivian Ridler. *Oxford: S.P. Tuohy in association with The Perpetua Press, 2018, FIRST EDITION, ONE OF 250 COPIES, folding plate at rear*, pp. xiii + Illustrations, foolscap 8vo, *original red cloth, lettered in gilt to upper board and backstrip, new* £38

The majority of the blocks were produced for two Faber publications from the 1940s - Walter de la Mare's 'Collected Poems', and F. Le Mesurier's 'Sauces, French & English', with a few miscellaneous ones (the folding one clearly relating to Penguin Books in some way).

329. **(Wood Lea Press.) NASH (John)** *The Wood-Engravings of John Nash*. A catalogue of the wood-engravings, early lithographs, etchings and engravings on metal, compiled by Jeremy Greenwood. *Liverpool: Wood Lea Press, 1987, ONE OF 750 COPIES (from an edition of 811 copies), tipped-in portrait frontispiece and reproductions of the entire canon of the artist's work in wood-engraving, lithography, etchings and engravings on metal, a few of the wood-engravings reproduced in colour*, pp. 149, folio, *original quarter sea-green cloth with Nash floral patterned cream boards, backstrip lettered in gilt, matching cloth slipcase, near fine* £175

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

With TLs from Jeremy Greenwood apologising for a delivery delay.

330. **(Wood Lea Press.) (BAWDEN.) Greenwood (Jeremy)** *Edward Bawden. Editioned Prints*. With an Introduction by Elspeth Moncrieff. *Woodbridge: Wood Lea Press, 2005, ONE OF 450 COPIES (from an edition of 505 copies), over 200 illustrations with the majority colour-printed, title-page printed in red and black*, pp. 134, oblong folio, *original quarter blue linen with patterned boards, backstrip lettered in gilt, slipcase, fine* £250



331. **(Woodcraft Press.) MORRIS (William)** *On First Seeing Iceland*. *Tonbridge: Woodcraft Press, 2011, 9/43 COPIES signed by the artist/printer Owen Legg, frontispiece signed linocut illustration 'Iceland Icecap' printed in three colours on Japanese Mulberry paper, signed linocut self-portrait in shades of pink and purple at rear, both tissue-guarded, text printed on Wookey Hole handmade paper with initial letter and title-page device in grey*, pp. [7], crown 8vo, *original sewn grey wrappers of Fabriano Ingres, untrimmed, very good* £45

A successful little edition of this poem, first published in 'Poems by the Way' in 1891 and written following the author's visits to the country in 1871 and 1873 - Legg first



printed it in 1992, and the covers of this second Woodcraft Press edition are those of the original, where he adds a portrait of himself at the time of his first effort.

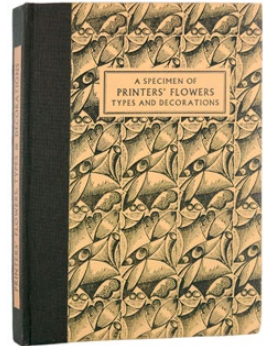
**Contributor's copy**

332. (Wood-engraving.) CLARK (Betty, ed.) 'Shall we join the Ladies?' Wood Engravings by Women Artists of the Twentieth Century. Oxford: Studio One Gallery, 1979, 14/500 COPIES, 92 illustrations including 2 folding plates, pp. [iv], 102, 4to, original black cloth with paper label showing colour-printed wood-engraving by Joan Hassall inset to upper board, backstrip lettered in gilt, a couple of light marks and faded around the backstrip, t.e.g. prospectus laid in, order form loosely inserted, good £120

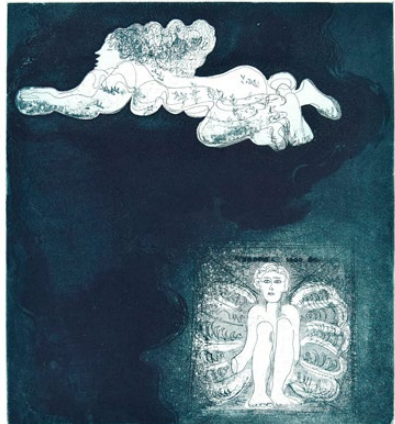
The copy of Sarah van Niekerk, with her signature to the flyleaf dated to the time of publication - van Niekerk is among the artists featured, with her three engravings on pp. 74-5.

[With:] Studio One Gallery presents 'Shall we join the ladies?'. An exhibition of 20th century wood engravings by women artists, 13-27 October 1979 [Exhibition booklet.] FIRST EDITION, wood-engraving by Dorothea Braby, pp. 20, crown 8vo, original stapled wrappers, fine

333. (Workshop Press.) ARMAN (Mark) A Specimen of Printers' Flowers, Types and Decorations. Thaxted: Workshop Press, 1992, 142/180 COPIES signed by the author, printed on Goatskin Parchment paper in various colours, 19 specimen pages of which 5 are tipped-in and folded, other illustrations within text, 'Part Two: Specimen of Printers' Flowers' has over 370 designs including some by Bruce Rogers, pp. [vii], 34, [28], 8vo, original quarter charcoal cloth with patterned paper sides, printed label to upper board and backstrip, bottom corners gently bumped, very good £65

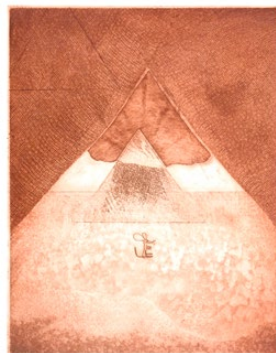


334. (World's End Press.) BRUNSKILL (Ann, Illustrator) Aphrodite. A mythical journey in eight episodes with etchings [...] & accompanying poems by William Blake, D.H. Lawrence, William Drummond of Hawthornden, from the Carmina Burana, Guillaume Apollinaire, Sappho & Brian Patten [and Charles Baudelaire, not mentioned]. With translations by Helen Waddell, Oliver Bernard & Peter Jay. [Ashford:] World's End Press, 1970, 3/75 COPIES signed by the illustrator, the text printed on Barcham Green mould-made paper at the Circle Press, Guildford, each episode a folded leaf with text to first internal page, enclosing an etching (each signed and titled in pencil) printed in shades



of blue or red at Studio Prints, London, pp. [16] + Plates, folio, the sheets loose as issued within self wrappers (some minor soiling to front), and then within black cloth and card portfolio with ribbon ties, stamped in silver to front, very good £300

335. (World's End Press.) AESOP. Four Fables. [Illustrated by] Ann Brunskill. [The translation by Samuel Croxall.] Ashford: World's End Press, 1972, 47/50 COPIES signed by the illustrator (also the printer), printed on heavy handmade J. Green paper in black, blue and red, with 8 etchings by Brunskill in various colours, one bifolium of etchings a little browned, a couple of light spots (including to half-title) or handling marks, pp. [iv], 14, 4to, the sheets loose as issued within a green paper wrapper, and then a cloth portfolio with a unique Brunskill design (here green with blue and white), very good £120

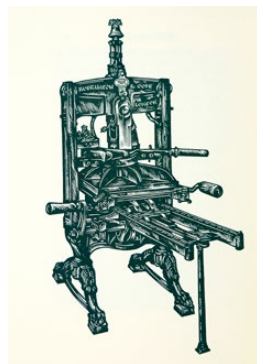


The colophon refers to five artist's proofs - there are five bifolia, upon which eight etchings, but it is presumed to be as issued. The cloth portfolios varied across the edition.

336. (World's End Press.) THE GIRL IN THE APPLE. From a Tuscan Folk Tale. Translation by Helen Attlee. Illustrations by Ann Brunskill. [Ashford:] World's End Press, 1984, 79/120 COPIES signed by translator and artist, title-page and colophon vignette printed in terracotta with 15 further woodcut illustrations (1 full-page) all hand-coloured by the artist, tissue guards, pp. [19], 4to, original quarter red cloth, a little very faint dustsoiling to edges of lower board, slipcase, very good £70

Printed on a Lion Hand Press by Ann Brunskill.

337. (Yellow Barn Press.) LIEBERMAN (J. Ben) The Liberty Bell on the Kelmscott Goudy Press. With an Introduction by Jack Walsdorf and an Afterword by Jethro K. Lieberman, and the Story of the John DePol Wood Engraving of this Famous Press. Council Bluffs, Iowa: Yellow Barn Press, 1996, 84/215 COPIES printed on Rives mould-made paper in black and red, title-page reproduction of Burne-Jones wood-engraving with full-page wood-engraving by John De Pol and a few decorations including a couple of Kelmscott-style initials, tipped-in facsimile of keepsake, pp. vii, 22, royal 8vo, original quarter blue cloth with patterned paper boards, backstrip with printed label and the merest hint of fading, edges untrimmed, spare label tipped in at rear, near fine £95



The copy of Jack Walsdorf, who provides the Introduction. Recounting the passage of Morris's Albion Press to Frederick W. Goudy and the latter's Village Press.

## RECENT SHORTLISTS



### Ephemera of The Old Stile Press

Paper copies  
available on request  
<https://bit.ly/2Ya15eB>



### The Nonesuch Press INCLUDING THE MEYNELL COLLECTION & THE COPIES OF LORD BERNERS

Paper copies  
available on request  
<https://bit.ly/2YcQC2b>



Blackwell's Rare Books  
Direct Telephone: +44 (0) 1865 333555  
Switchboard: +44 (0) 1865 792792  
Email: [rarebooks@Blackwells.co.uk](mailto:rarebooks@Blackwells.co.uk)  
[Blackwells.co.uk/rarebooks](http://Blackwells.co.uk/rarebooks)

