



# THE ART OF THE BOOK:

A CATALOGUE FOR THE  
NEW YORK  
BOOK FAIR

2022

SOPHIE SCHNEIDEMAN  
RARE BOOKS  
BOOTH A10

# SOPHIE SCHNEIDEMAN RARE BOOKS

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## ARTISTS' & FINE PRESS BOOKS



No. 10, each copy being unique

1. **ALLIX, Susan.**

**Trees. A short and random collection of words on trees; with prints.** No. 10 of a very small occasional series, each unique, numbered and signed. 9 prints by Allix, including woodcut, linocut and etching. Printed in Bembo on velin Arches paper. Bound by Susan Allix. Original green clamshell box with morocco spine label. London, Susan Allix. 2000.

£2800/\$3900

The text includes thoughts on the cherry by A.E. Housman from 'A Shropshire Lad', Browning's 'Home-thoughts from Abroad' about the elm - "O to be in England now that April's there"; George Meredith's 'Dirge in the Woods' about the pine as well as prose on the olive and a beautiful Allix print of a 'Sunlit tree'.

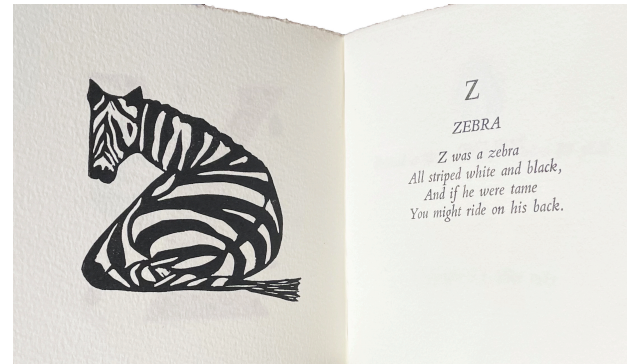
Very rare first edition of Allix's alphabet book

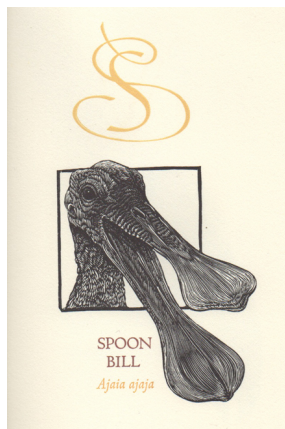
2. **ALLIX, Susan.**

**A-Z. Old Fashioned Rhymes.** One of a few unspecified copies. 13 colour linocuts by Allix. Printed on Arches paper. 15 x 13.5 cms., bound by Allix in full blue cloth with an onlaid circle of printed tan cloth with an H and a hen print on it by the artist, spine lettered in gilt. London, Susan Allix as the Willow Press. 1985.

£480/\$640

The alphabet book was initially printed in a very few copies in 1985, this being one of them. Later Allix turned up the linocuts again and reprinted the book in 30 copies in 2003.





### 3. **CHELONIIDAE PRESS. ROBINSON, Alan James.**

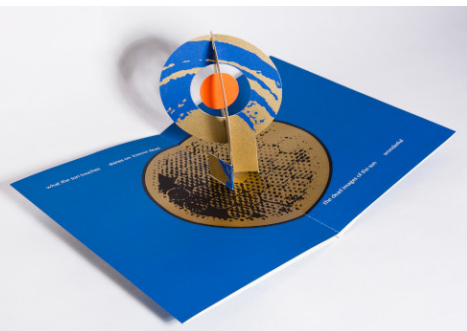
**A Fowl Alphabet.** No. 91 of 150 regular copies, signed by the artist. 26 wood engravings of birds by Alan James Robinson, one for each letter, lettering by Suzanne Moore in yellow, the latin and common names of each printed in red and yellow. 48 leaves of Rives lightweight paper folded and unopened with printing on alternating rectos and versos. Text printed by Harold Patrick McGrath in brown and black. 8vo., bound by Claudia Cohen in original sparkling marbled paper by Faith Harrison, printed paper label on spine. In excellent condition. Easthampton, MA, Cheloniidae Press. 1986. £480/\$640

The text is culled from *Animate Creation*, a popular edition of *Our Living World* by Rev. J.G. Wood, Vol. II Birds 1885. A remarkable, imaginative and beautifully printed alphabet.



### 4. **CIRCLE PRESS. KING, Ronald.**

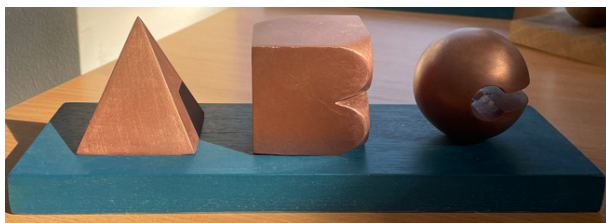
**Turn Over Darling.** One of a final series of signed copies limited to 25. Printed by hand on Khadi Indian hand-made paper, bound into tan handmade paper covers and inserted into grey card slip-case. 1994/2022. £250/\$340  
A series of 6 double-sided blind-embossed images printed in wire, which, when folded and juxtaposed in sequence, make eleven reclining nudes.



### 5. **CIRCLE PRESS. KING, Ronald. FISHER, Roy. Bluebeard's Castle.**

No. 31 of 125 signed copies (originally 175 copies were intended). 9 pop-up constructions made by Ron King by hand: the portcullis, the castle and even secret chambers with Fisher's verse incorporated into the silkscreen printed designs, in Optima type. 20 x 30cms, 10 loose 4pp. sections silk screened onto Hollingsworth paper, printed cardboard folder and held in a black Perspex tray with a clear lid. Guildford, 1972. £3200/\$4400

Based on the opera by Bartok, Ron King produced an astounding design based on his notion of seven doors leading to seven secret chambers within the castle, each opening to a stage set or structure - the book sections literally and visually performing their primary duty of opening and revealing. Roy Fisher provided the perfect poetry for the book.



into these tactile moveable 'Bauhaus' letters on a vibrant teal blue base.

The development of Ron King's Alphabet series

#### 6. **KING, Ron. CIRCLE PRESS.**

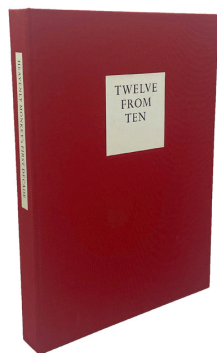
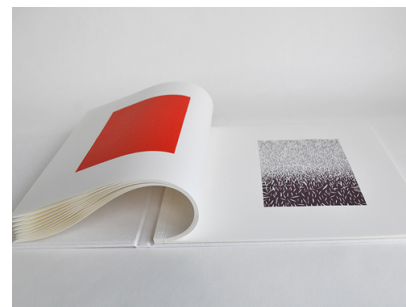
**A B C** Original moveable alphabetical sculpture of A B C cast in bronze powder and resin on a teal blue base. One of 25 signed on the base by the artist. There are also 25 cast in copper powder and resin. Bosham, 2022. £600/\$820

The artist has developed his Alphabet series of cut outs and sculptures

#### 7. **HAEIN SONG.**

**Marking Colour.** 1 of 13 copies. 16 reduction linocut prints printed on Zerkall mould made paper at the East London Printmakers. Set in Scala type and letterpress printed at the London Centre for Book Arts. Square 4to., Korean stab bound by Haein Song in grey cloth with a darked grey 'mark' on the upper cover and housed in a grey cloth covered Solander box with an extra 3 colour linocut print in glassine in the back. 2017. £1000/\$1400

Marking Colour is printed using a sequence of the reduction linocut printing method where a single piece of linoleum has multiple layers of images cut into it. Usually this results in one image but here a single plate was pulled at multiple stages creating a series of images that chart its destruction.



A very rare box of examples from the first ten years of the press

#### 8. **HEAVENLY MONKEY.**

**Twelve from Ten. A dozen pieces from Heavenly Monkey's first decade.** No. 2 of 5 sets put together for Collinge & Clark of a total edition of 12. 12 samples pieces from the press with 4 printed pages of title, colophon and contents and contained in the original printed wrappers with HM in red on the upper cover and housed in the original red cloth solander box with printed labels on the spine and upper cover. London, Collinge & Clark. 2010. £900/\$1250

The contents, include the first item printed on the press's new Washington Press in 2000 'What the Fisherman Knows'; 'Good & Evil in the Garden' handbill; 'Two Lovers on a Bench' a 10pp printing from Philip Glass's opera 'Einstein on the Beach'; 'The Temperatmental Rose' hand-coloured prospectus for Hodgson & Cohen's book on colour.



13 photographs, 13 wood engravings and a conversation about the creative process

9. **SCHANILEC, Gaylord, SCHNEIDEMAN, Alex and RANDLE, Patrick.**

**Want More.** A selection of thirteen photographs by Alex Schneideman with wood engraved interpretations by Gaylord Schanilec. 1/75 copies, only 55 for sale, of a total edition of 90 including 15 special copies. 13 wood engravings by Gaylord Schanilec with 13 photographs by Alex Schneideman. Designed and printed by Patrick Randle, the text on Shoji-i-Tanaka using Walbaum type at The Whittington Press. Oblong folio, bound by The Fine Bindery in rich grey half morocco with special hand printed paper sides by Alex Schneideman

and Patrick Randle, silver lettering on spine, all housed in a suitably desirable gold cloth slipcase. London, 2019 [2020].

£950/\$1300 deluxe \$3580

13 wood engravings interpreting 13 photographs with a conversation with Schanilec and Schneideman about the creative process and the differences between two mediums. The book is a collaboration between three artist printers.

One of 50 specials

10. **SCHANILEC, Gaylord. AUCHINCLOSS, Kenneth.**

**New York Revisited.** 1/50 special copies with portfolio of 8 original wood engravings by Ruzicka for his 1915 Grolier Club book with extra suite of signed engravings by Schanilec, signed by the author and artist. 11 colour wood engravings by Gaylord Schanilec in the book. Printed in 12 point Monotype Emerson. Tall thin 4to., original black morocco backed, grey silk covered boards with black morocco and silver spine label, housed with the printed card portfolio of prints in a black cloth covered clamshell box with printed paper spine label. As new. New York, The Grolier Club. 2002.

£2200/\$2980

A great tribute to New York and New Yorkers. The book was intended as a modern day reply to a Grolier Club book on New York printed in 1915 with colour wood engravings by Rudolph Ruzicka, however, it took on a new importance as its publication coincided with the attack on New York in September 2001.







11. **SCHANILEC, Gaylord. MIDNIGHT PAPER SALES.**

**Lac Des Pleurs: Report from Lake Pepin.** 1/100 copies, signed by Schanilec. Remarkable large folding wood engraved map printed on Kraku Kozo handmade paper, 8 large colour wood engravings printed on Zerkall paper of fish, pelicans and river scenes plus 31 electrotpe prints of fish. Printed on Barcham Green Tovil and Wookey Hole Mill paper by the artist with the title page typeface made from type by Russell Maret after the 1499 Aldus Manutius *Hypnerotomachia Poliphili*. Folio, marbled paper covered boards, in

solander box.. As new. Stockholm, WI, Midnight Paper Sales. 2015.

£6200/\$8450

A real magnum opus and an astonishing tribute to Lake Pepin, the widening of the Mississippi between St.Paul, Minnesota and La Crosse, Wisconsin. The book was nearly seven years in the making the book explores the landscape and natural history of the lake. All of the large wood engravings were printed from Schanilec's maple blocks which were made from trees on Schanilec's property except for the Pelican print which was made from a piece of Corian countertop material which was used for the compartment covers for the boat which was such an integral part of the making of the book as Schanilec went out on the lake and discovered birds, mussels, fish etc and got to know about all the facets of this piece of water.

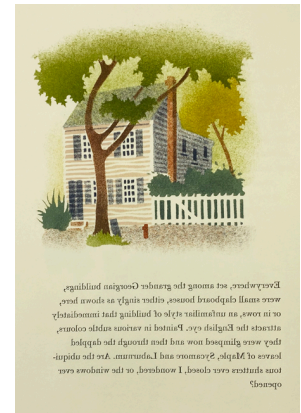
One of only 100 copies with pochoir illustrations

12. **WHITTINGTON PRESS. MACGREGOR, Miriam.**

**New Castle: A Brief Encounter.** 11 pochoir illustrations coloured through stencils in watercolour by Miriam Macgregor. One of 100 'possible' copies, of which 25 were bound in vellum, this no. A11 signed by the artist. Set in Walbaum type and printed on Zerkall mould-made paper. Pp. [20]. 4to., original red decorated paper covered boards with a pattern cut in stencils by the artist, printed title label to spine, housed in the original red paper slipcase. Fine. Risbury, 1998.

£500/\$690

Macgregor's recollections from a day spent wandering around New Castle, Delaware, during an Oak Knoll fine press fest, accompanied by her enchanting pochoir illustrations.





An elegantly pastoral homage to the scythe - one of 35 special copies

13. **WHITTINGTON PRESS. MACGREGOR, Miriam. MAWDESLEY, Bruce.**

**Song of the Scythe.** 1/ 35 special signed copies with an extra set of engravings. 6 wood engravings by Miriam Macgregor with an extra set of 6 loose engravings all numbered 3/60 and signed by the artist. Handset in Caslon and printed in orange and purple. Large 8vo., original quarter green buckram with printed paper boards in two shades of green from a perspex engraving by the artist, top edge green, the set of proofs in a matching portfolio, green buckram and printed paper slipcase, printed paper spine labels. Extremely good..

Risbury, 1983. £380/£525

Mawdesley's homage and practical guide to the Scythe was first by the Plum Tree Press in 1982 in an edition of 40 copies. Macgregor has used the author as a model in the engravings.

## FINE BOOKBINDINGS

14. **BIRKENRUTH, Johanna.**

**Pair of leather bookends.** Two brown calf bookends with a design of decorative brass studs and with tooling in blind of flowers and the gouged words 'Mind Me' and 'As You Find Me', worked into the leather in blind, border in blind on the smooth inside edges. Each signed with a stamp on in blind. 144 x 135 x 70 mms. Some occasional rubbing with a little wear to the very top of the back and the base of one bookend and the base. London, 89 Cromwell Road. c.1897. £1500/\$2000

Johanna Birkenruth (1853-1929), began binding around 1888 and was a fascinating example of an enterprising, independent woman of the time who made a living out of her work. One of her bindings was displayed at the 1897 Arts & Crafts Exhibition which was so instrumental in inspiring Frank Karslake to set up the Guild of

Women-Binders with which she was associated, although she never became one of

their number. Birkenruth was a highly independent and successful woman with her own unique binding style, being well known for her embroidered bindings, as well as her gouged designs and innovative techniques. She is said to have been the first woman to have given formal lessons in bookbinding from her workshop on at no.89 Cromwell Road in London - her advertisements in *The Studio* which appeared around 1897 market these classes as well as her handmade leather items including these bookends and cases.







- Charming hand-painted binding on a vanity publication
15. **CHATEAUVIEUX-LEBEL, Ode de. SURCOUF, Baron P.-J. Rimaileries..** No. 3 of 100 copies privately printed for the friends of Baron Surcouf on Japon with the watermark 'Japon Extra'. Pp. 70. 8vo., specially bound in a hand painted and tooled binding signed by Ode Chateauxvieux-Lebel with Surcouf's arms and flowers and musical instruments. Paris, printed for the friends of Baron Surcouf. c.1930.

£1400/\$1900

Bound by Jeff Clements for Anthony Dowd in 2003 and inscribed by Dreyfus

16. **JEFF CLEMENTS, designer bookbinder. DREYFUS, John. Into Print. Selected Writings on Printing History, Typography and Book Production.** Photographic portrait frontispiece of Dreyfus. Pp. x, 339. Large 8vo., specially bound by Jeff Clements for Anthony Dowd in 2003 in grey Harmatan goatskin with feathered onlays of black, red and yellow and natural white alum-tawed goatskin on both covers, six of the onlays traverse the edges onto the doublures, the yellow goatskin goes across the front cover and spine, single vertical grey line tooled on each which run down the doublures as well, original clam shell box of blue Irish buckram lined with felt, spine label titled in Palatino on Fabriano hand made paper. London, Stamperia Valdonesia for The British Library. 1994.

£4000/\$5400

A superb example of a Jeff Clements binding responding to the book in his way with the Cranach Press prospectus peeping through the doublures to reference Dreyfus's essays on the Cranach Press in the book. Plus in his binding statement (included with the book along with a t/s from Clements to Dowd and the original invoice) Clements writes: "There is an allusion to the title, or perhaps a 'play on words'. The horizontal directional form of the cover design leads around the front cover onto the doublure and so 'into print'."

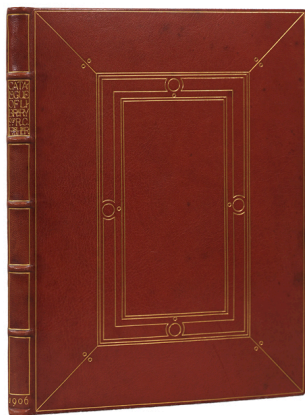
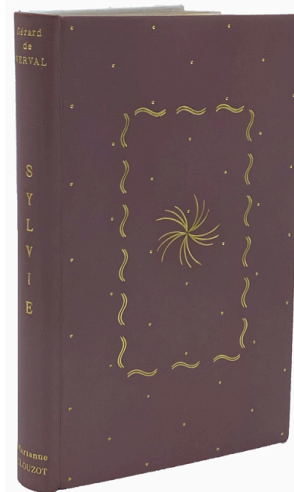


In an exquisite rose calf binding by Bonet's colleague and pre-eminent finisher Desmules

17. **DESMULES, Rene.**

**DE NERVAL, Gerard. CLOUZOT, Marianne. Sylvie.** No. 550 of 750 copies. 20 original etchings by Marianne Clouzot with several wood cuts throughout the text by Gerard Angiolini. Thin 8vo., original rose calf binding by René Desmules dated 1972 with delicate dots and wave patterns with a catherine wheel-like device in the centre of each side, spine lettered in gilt, white calf turnins and maroon suede doublures, all edges gilt, original wrappers bound in, in the original matching chemise and slipcase. In superb condition. Paris, Marcel Lubineau. 1944.  
£1600/\$2200

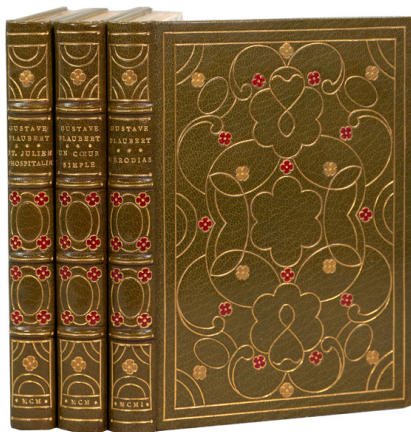
Semi-autobiographical, Nerval's story is of three lost loves. Proust style (in fact Proust was a great fan of the book), a paragraph in the newspaper causes the narrator to revisit his youth. The noble youth decides to leave his debauched life in Paris and return to the pure love of a peasant girl Sylvie...a timeless theme of the search for a purer time. He also loves a seductive actress in Paris and a beautiful noblewoman who dies in a convent. He loves all of them but there is no happy ending.



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

18. **DOVES BINDERY. Catalogue of the Valuable and Interesting Library of R.C. Fisher, Esq. (of Hill-Top, Midhurst, Sussex)...Messrs Sotheby, Wilkinson & Hodge...** 6 chromolithographic plates of 16th and 17th century bookbindings by W. Griggs. 4to., bound at the Doves Bindery in 1908, full reddish brown niger, gilt, spine in compartments with raised bands, gilt panels & lettering on spine, triple gilt fillets to turn-ins, edges gilt and gauffered. A few spots to the sides and the usual offset from the turn-ins to the feps. London, Sotheby, Wilkinson & Hodge. 1906.  
£7500/\$10,150

T.J. Cobden-Sanderson's brother in law, R.C. Fisher, had inherited and added to his father Richard Fisher's extraordinary and extensive collection of early illustrated books - all the greats are represented here. The catalogue was carefully prepared and extravagantly illustrated, however the auction never took place as it was bought en bloc in advance by C.W. Dyson Perrins.  
*Tidcombe, The Doves Bindery 726. [Exhibited at Harvard, 1991 (50 and repr.) and described as a present from Cobden-Sanderson to Fisher]*



In contemporary bindings by one of Denmark's greatest bookbinders

19. **KYSTER, Anker.**

**ERAGNY PRESS. FLAUBERT, Gustave. Trois Contes: La Légende de Saint Julien L'Hospitalier; Un Coeur Simple; Herodias.** 3 volumes. Wood engraved frontispieces, borders and initials designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. Each 1 of 226 copies, printed in Vale Type on Arnold's handmade paper. 16mo., each bound by Anker Kyster in 1909 in full olive green goatskin with differing and exuberant patterns in gilt on the sides within in the same frame of two gilt fillets on the sides with two doubled demi and semi circles in gilt at the edges and centres of the frame and the same curving gilt outline with a curved lozenge in the centre of each. Spines are all matching with five panels with raised bands, gilt curved decorations within a gilt border and with onlaid red and citron morocco flowers, turn-ins with four gilt fillets, all edges gilt. Each volume has different hand-painted japanese vellum endpapers. Original binding

papers bound in. Beautifully preserved in the original suede lined box. London, Eragny Press, sold by Hacon & Ricketts. 1900-1901. £8500/\$11,480

Kyster (1864-1939) was the foremost binder in Copenhagen at this time and is one of Denmark's greatest and most artistic bookbinders.

Hand-painted binding with vine leaves, grapes, olives, thistles & cowslips

20. **LECLERC, Marc, binder.**

**CARANTEC, Guillaume. Gestes et Dires du Bon Roi René.** Etched frontispiece by Charles Jouas, woodcuts throughout by R.-N Raimbault d'Hauterive. Pp. 262 plus errata leaf. 8vo., hand-painted signed and inscribed binding by Marc Leclerc, both sides and the spine with thistles, cowslips, olives and vine leaves, special patterned endleaves of blue with stencilled vine leaves and grapes in darker blue and brown by the binder, green silk marker. Paris, George Crès & Cie. 1914.

£1200/\$1650





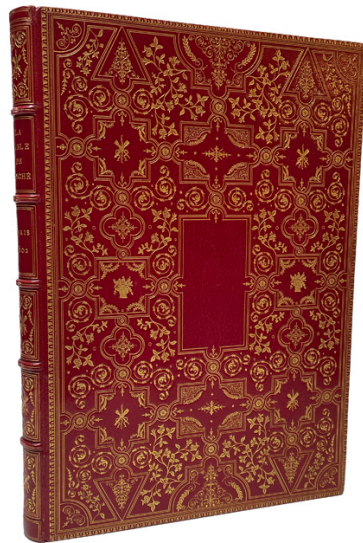
21. **PATTINSON, Alice.**

**GOSSE, Edmund. On Viol and Flute.** 1/50 large paper copies, signed by the printer Charles Whittingham. Photogravure frontispiece by Alma Tadema, RA and tailpiece by Hamo Thornycroft, RA, the sculptor and Gosse's intimate friend. 8vo., bound by Alice Pattinson with her monogram on the lower turn-in, full reddish brown goatskin, elaborately tooled in gilt. Extremely good, handsome binding. London, C. Whittingham & Co for Kegan Paul, Trench, Trubner & Co. 1890. £2900/\$3920

Alice Pattinson was a pupil of Douglas Cockerell and her bindings, particularly this one with its central rose and leaf pattern and choice of goatskin, show his influence. In 1902, she set up a bindery with her partner Miss Hoffman, who did much of Pattinson's forwarding and where the later to be great George Fisher was employed as a finisher.

The book itself is very interesting, being a collection of all the poems Edmund Gosse wrote which he considered worth preserving.

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



22. **PETIT, Remy, tooled by LE COMTE, J.**

**APULEIUS, Lucius. La Fable De Psyche, Figures de Raphael.** Engraved frontispiece and 32 plates after Raphael by Dubois and Marchais under the direction of Girodet. Folio bound c.1890 by R. Petit and tooled by J. Le Comte in red morocco, covers tooled in gilt to an elaborate fanfare design with connecting compartments of fillets and gouges, containing a basket of flowers, a quiver and bow and fleurons with fronds and sprigs, the central compartment left empty, surrounded by leafy stems and scrolls, green watered silk endleaves, gilt edges Paris, Caracteres de Henri Didot. 1802.

£4000/\$5400

A grandly printed and illustrated edition. The binding is suitably splendid and is signed by both Petit and Le Comte. Flety notes that there were plenty of binders named Petit working in Paris in the 19th century. Remy had an atelier at 2 rue Saint-Thomas-d'Aquin in 1900. A binder named Le Comte was at 41 rue de Bourgogne at the end of the century.





Bound by Roger Powell with the original metal blocks for the letters

23. **POWELL, Roger.**

**OSTLER, George. The Little Oxford Dictionary of Current English.** 3rd edition. Pp. 640. 12mo., bound by Roger Powell in 1962 in full olive green goatskin, covers tooled in gilt zig-zag lines at the foot running all the way around the binding with the letter A blind-tooled on a small purple goatskin label on the front and the letter Z similarly blind-tooled on a teal goatskin label on the back, both with gilt fillets, spine lettered in gilt, plain endpapers, all edges gilt. In immaculate condition. Oxford, Clarendon Press. 1957.

£2900/\$4000

Together with the two original metal blocks used to blind-tool the letters A and Z. With a letter from The Craft Centre of Great Britain addressed to Miss Lydia Tovey and dated 3rd January 1962 in response to her request for two dictionaries to match one already bound by Powell.

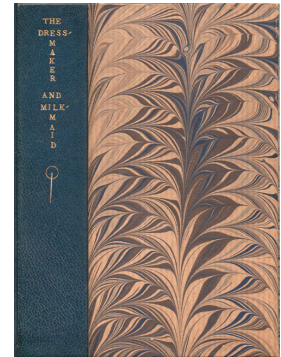
“One of the most important and influential bookbinders of the last hundred years and, arguably, of any period” (Bernard Middleton)

24. **POWELL, Roger.**

**ST. DOMINIC'S PRESS. GILL, Eric. The Dressmaker and Milkmaid.** Two wood-engravings by Eric Gill: 'Madonna knitting' and a ball of wool. Pp. 8. 10 x 13.1, bound by master binder Roger Powell, signed and dated 1932 on the lower turn-in, in quarter rich blue morocco and Cockerell marbled paper covered board, spine lettered in gilt with a device on the front. Slight offset from the turn-in, otherwise a very charming, elegant binding. Ditchling, St. Dominic's Press. 1929.

£480/\$670

Two verses by Pepler - both beginning “Our Lady was a....”  
*Taylor & Sewell 119b; Gill engraving - Physick 60.*





Written, illustrated and bound in a magnificent painted binding by the great Philip Smith

25. **SMITH, Philip.**

**Non-Duality, As It Is. As seen by Philip Smith.** 13 pages of printed philosophical text by Philip Smith with 19 postcards of works by Philip Smith bound in interleaved by plain paper. Sm. 8vo., yoke-backed binding sewn on three linen tapes with a symbolic landscape painted across both boards on Langley handmade paper and over a ground of Japanese paper on the spine in acrylics by Smith, four endpaper sheets in yellow, blue and brown Mi-Tients Canson paper. Original cloth box. Written out in this form at Yatton Keynell, October 2006. £2400/\$3250

Philip Smith was one of the greatest British bookbinders of the 20th century and was well-known for inventing several techniques including the 'lap-back' structure which

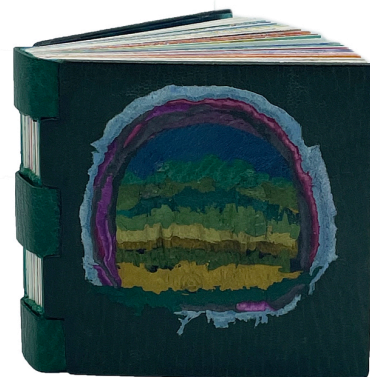
allows the book to open fully and so an image or configuration can be created across both boards. He also invented vellum/laminated yokes which can also be seen here which reinforces the joints and allows for full opening.

The philosophy of Non-Duality was the driving force behind Philip's work - that there is only One Consciousness and that everything is Consciousness without which we would not be alive and all our perceptions, inspirations and ideas arise in consciousness. The text of this book is his exploration of his theory as is the binding and the other bindings which are pictured in this book.

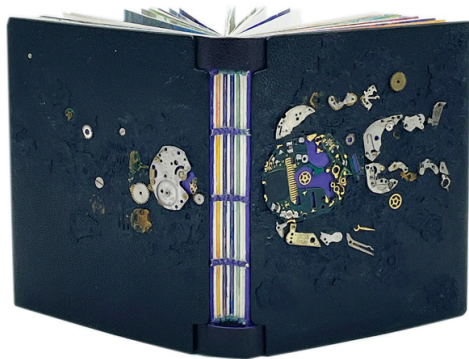
Miniature book, written, illustrated and bound by Philip Smith

26. **PHILIP SMITH, designer bookbinder.**

**A Book of Colour and Sayings. With a Credo.** 24 pages, including the monogrammed title page, of handwritten sayings, quotations and his own philosophical text by Philip Smith with 76 pages and endpapers painted in acrylic washes by Philip Smith. 24mo., miniature 'lap-back' binding sewn on four raised cords, painted papers show at open spine leather yokes and ends of sewing supports glued to endleaves. Boards, shaped and recessed inside to accommodate quarter-joint yokes and covered with blue goatskin, infilled and glued to end leaves over yokes, split airfix figures onlaid on front and back showing front and back views, with a typical Philip Smith maril and goatskin design. With full explanation of the binding by Smith, pasted to final leaf and signed and dated on the lower pastedown. Housed in the original chamois leather pouch. 1999. £2200/\$2980





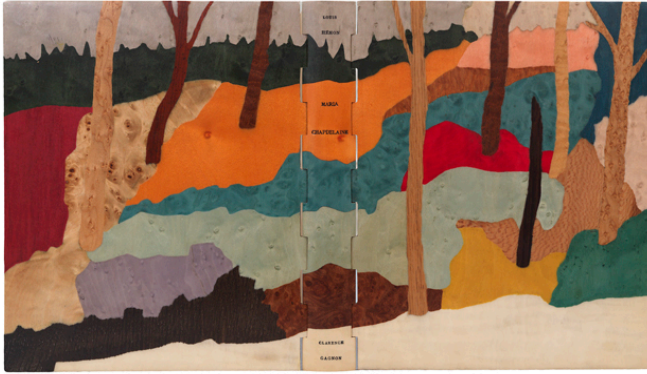


27. **PHILIP SMITH, designer bookbinder.**  
**Time & Colour with 'Consciousness', A Credo of 1998.** 20 pages, including the title page, of his own philosophical text on 'Consciousness' by Philip Smith with 52 pages and endpapers painted in acrylic washes by Philip Smith. 7.8 x 9 cms, 'lap-back' binding in black and purple morocco with two yokes laminated from vellum, sewn on four raised purple cords. The boards are covered wristwatch parts, some inset and some onlaid, with onlaid emulsified marl and morocco in the form of a figure, acrylic paint touches to edges of yokes. With full explanation of the binding by Smith. In fine condition in the original purple felt pouch. 1998. £2200/\$2980

- Designed and painted by the Glasgow School of Art artist "Dodo" Smyth
28. **SMYTH, Dorothy Carlton. CHIVERS OF BATH.**  
**The Sundering Flood by William Morris.** First trade edition. Pp. viii, frontispiece map, 374, [1]. 8vo., 'vellucent' painted binding by Dorothy Carlton Smyth for Chivers of Bath, full green vellum, spine and front lettered in black with Smyth's "Dodo" signature to foot of spine, sides with wave and fish in black and white, four roundels on sides depicting characters in the book, gilt fillets at edges, central panels borders in gilt, turn-ins with floral gilt tooling, top edge gilt, others untrimmed. London, Longmans, Green & Co. 1898. £6800/\$9200

Dorothy "Dodo" Carlton Smyth (1880-1933), born in Glasgow, trained under Walter Crane at the Manchester School of Art between 1893 and 1897 and then went on to study at the Glasgow School of Art between 1898 and 1904 when she did this binding. Cedric Chivers of Bath had patented his 'vellucent' binding method in 1898 which involved hand-painting on paper and subsequently covering the binding in vellum which has been shaved down until it was transparent which protected the painting. She employed "about forty women for folding, sewing, mending and collating work, and in addition, five more women worked in a separate department, to design, illuminate and colour the vellum". The five included Smyth, one of the most prolific of those women, and Jessie M King, a fellow Glasgow School of Art graduate. This binding is particularly rare as it is signed by the artist. *Tidcombe, Women Bookbinders p.86*





29. **TARAL, Alain.**  
**HÉMON, Louis. GAGNON, Clarence. Maria Chapdelaine.** 54 illustrations of rural life in Canada by Quebec artist Clarence Gagnon from 54 paintings which he reproduced using an offset printing process which involved numerous studies and augmentations with pastels, pencils etc. 8vo, bound in wood in a pictorial display of skilled marquetry by Alain Taral, using several different colours and types of wood to recreate the essence of the Canadian landscape, special Taral hinge openings, reverse calf free endpapers, original wrappers bound in, spine lettered in black, housed in the original wooden slipcase. In immaculate condition. Paris, Edition Mornay. 1933.

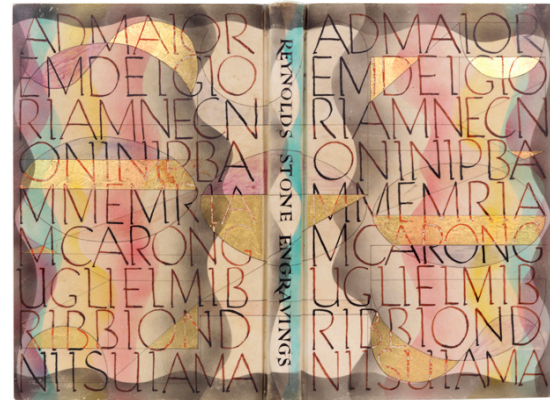
£6000/\$8100

French binder Alain Taral (b.1949) began as a cabinetmaker and marqueteur and has used his skills in working wood and understanding wood grain and structures in all his bookbindings. The splendid pictorial wood mosaic on this binding, echoing the colours of the illustrations within, is an excellent demonstration of his skills as an artist and craftsman.

30. **WHILE, Garth.**  
**STONE, Reynolds & CLARK, Kenneth. Reynolds Stone Engravings: with an introduction by the artist.** 151 pages bearing hundreds of Stone engravings. First edition. Printed on Basingwerk parchment. 4to., bound by Garth While in full vellum over boards handpainted and beautifully lettered on both boards in gilt, black, pink, yellow, blue and purple with a Latin text including the Jesuit motto 'Ad maiorem Dei gloriam', all edges gilt. Bound in the 1980s. London, John Murray. 1977.

£2500/\$3500

Garth While trained in bookbinding under De Coverley at Morley College and studied calligraphy with Dorothy Mahoney, a student and assistant of the great Edward Johnston, at the Stanhope Institute. During his bookbinding career, While specialised in hand-painted vellum bindings. While is now a silversmith whose work can be found in the Victoria and Albert Museum.





## PAPER & TEXTILES

Over 300 paper samples beautifully assembled and arranged by the binder

31. **COHEN, Claudia. HEAVENLY MONKEY.**

**Chasing Paper. A bookbinder's passion for paper.** No. 29 of 30 signed copies. Over 300 assembled paper samples, including money, pre 20th century wallpaper, consumer packaging, patterned, paste, batik, marbled and handmade paper samples, and labels, all imaginatively displayed by Cohen. With a preface by Claudia Cohen. Set in Gill Sans and Perpetua types and printed at Heavenly Monkey. 4to, bound by Claudia Cohen who has laced the sheets into a heavy grey paper wrapper with multi-coloured strips woven through the front board and with gilt paper laid under the wrapper to shine through cut out circles, original green cloth clamshell box. A fine copy. Vancouver, HM Editions. 2007.  
£5900/\$8000

Understandably the edition was sold out upon publication.

A remarkable and rare album of 348 samples of Karli Frigge's marbled paper

32. **FRIGGE, Karli. BERGER, Sidney.**

**All of Karli Frigge's Sample Books.** Introduction by paper historian Sidney Berger on 6 pieces of pasted in printed card. One of a very few copies (16 according to Berger). Large album of 348 samples of Karli Frigge's marbled paper created using all Frigge's 22 sample books, bound together. The samples are mounted on black or mauve stiff paper and numbered by the artist in silver. Oblong thin folio, bound by the artist in reverse calf backed sparkly marbled cloth with leather straps, with white calligraphic title on the front, with the original plastic slipcase. In excellent condition. Holland, 1979/1980 to 2000.  
£3200/\$4400







### 33. GRAY LITHOGRAPH COMPANY.

**Art Papers for 1911. Samples. These papers always in stock in sheets 25 x 35 inches. Sold in any quantity or assortment.**

168 individual samples of chromolithograph decorative floral textured art paper samples with the number and title of each pattern printed on verso with a further four loose samples folded into 'envelopes'. Oblong album 185 x 125 mms., later buckram binding with the original brown printed card wrappers bound in (although the front cover is bound at the rear and the rear cover at the front), upper cover lettered in gilt. New York, 1911.

£950/\$1300

Gray Lithograph Co., a major New York printing firm, specialised in the production of chromolithograph prints, greeting cards and art papers at the turn of the 19th and 20th centuries. A wonderful array of ornate

textured paper, boldly decorated with a range of floral designs including violets, forget-me-nots, wild roses, hyacinths, magnolias, rhododendrons, narcissus, nasturtiums and so many more. Many are embellished with gilt and silver.

With 13 unique marbled flowers, all printed on marbled paper with marbled edges

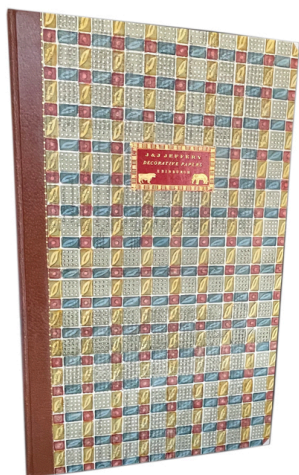
### 34. HUPFEL, Herbert.

**Wo? Funf Blumen-Haiku: Where? Five Flower-Haiku.** No. 8 of only 10 copies. 13 unique marbled flowers by Hasan Akten. All on marbled paper with the text in German and English printed in Largob type. Pp. [52]. Miniature book. 5.2 x 7 cms, bound in marbled paper covered boards with a unique marbled flower on the upper cover all covered in translucent vellum, spine titled by hand in red, translucent vellum chemise and housed in a marbled paper covered slipcase with unique marbled flower on one side, edges marbled. A fine copy. Vienna, Offizin am Wolfersberg. 2019. £750/\$1000

The text is comprised of haiku about a conversation between a lover and garden flowers written by Herbert Hupfel, translated by Robert Fitzgerald, which are illustrated using 13 individual marbled flowers (Cicekli-eburu) by Hasan Akten.

*Distinguished Book Award Winner number 2 of the Miniature Book Society 2020 Miniature Book Competition.*





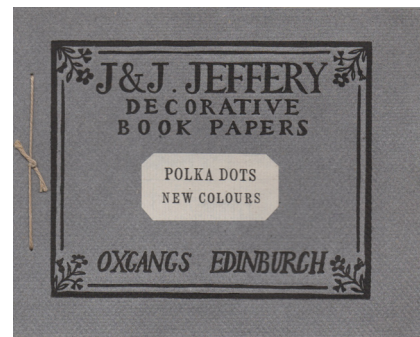
A splendid unique collection of original handmade patterned papers in a binding by John Jeffery  
 35. **JEFFERY, J & J.**

**Pattern Paper Sample Book.** Unique folio handmade patterned paper sample book by John and Jane Jeffery. 31 original full size sheets of their decorative patterned papers printed from their original blocks onto original leaves from early books, which are supplied to them by bookbinders and others who find hospital copies. Folio, bound by John Jeffery in quarter brown morocco and some of their paper over the boards and as endpapers with a fine red morocco label on the upper. Inserted loose is a superb hand printed advert for the papers. Edinburgh, J & J Jeffery. c.2015. £1250/\$1700

A large collection of paper specimens which are designed and cut on lino by Jane Jeffery and printed, coloured and gilded by her and her husband John, who is also a binder. The samples are produced on a variety of papers from 18th and 19th century printed books. The techniques used are traditional and include pastepaper, and block printed paper using linocuts rather than wood. Their work is astonishing and highly desirable. This collection is unique as a sample book in its size and binding.

36. **JEFFERY, J & J, Edinburgh.**

**Decorative Papers. Polka Dots: New Colours.** 8 samples of J & J Jeffery's Polka Dot design in 8 different colours (mauve, plum, pink, salmon, brown, yellow, pale mustard & green) all with the colours written on the verso in ink. Sewn in the original grey heavy paper printed wrappers by John Jeffery. In excellent condition. Oxfangs, Edinburgh c.2015. £100/\$140





Rare sample books of Tyrian silk in a multitude of subtle colours

### 37. **LIBERTY & CO SILKS.**

**SAMPLE BOOKS OF TYRIAN SILK, G4 & G5.** Two unusual sample books and the smallest Liberty & Co sample books we have seen at 6. 5 x 12.8 cms. The book of 85 different hues of G4 'showerproof' Tyrian silks were 5/9 a yard. The G5 silks sample book has 68 different colour samples marketed as 'spot proof' and declared as 'Hand Woven Chinese Silk of Exclusive Quality Dyed in England' and priced at 69 a yard. On the lower cover is a pencil written list of the colours out of stock 'indef'. Both books have light brown cloth printed bindings. London, Liberty & Co. c.1920s. £560/\$780

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

These samples were from a time in the 1920s when Liberty had flowered as a brand and was internationally famous for its creativity in fashion and design.

## LETTERING, MANUSCRIPTS & CALLIGRAPHY

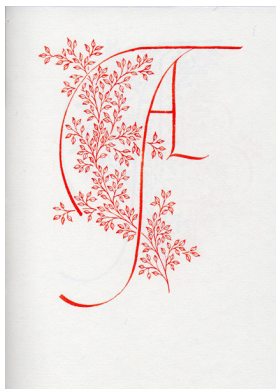
America as it looked at the turn of 20<sup>th</sup> century

38. **17 hand-drawn and hand-coloured maps of the world.** 17 full page maps, two folding, all hand-drawn in ink with neat labelling in French in black ink, all hand coloured. Oblong 4to., bound in later quarter cloth backed decorative paper boards, upper board with earlier oval paper label with printed border lettered 'By de Weduwe de Moor en Zoon' (by the Widow of Moor and Son' a publishing house). c.1800. £900/\$1250

The detailed and elegant maps include a map of the world, one of Europe, Asia, Africa, North America as it stood at the turn of the 19th century, South America, a very detailed map of France, the Low Countries, The British Isles, Spain and Portugal, Italy, German speaking Central Europe, Poland in 3 parts as it was after 1795 until 1807 when the Duchy of Warsaw was created, Scandinavia, European Russia, Switzerland and Hungary and Turkey which shows Greece before Independence in 1822.







Exquisite calligraphed alphabet book

39. **HEAVENLY MONKEY. LOHMANN, Francesca.**

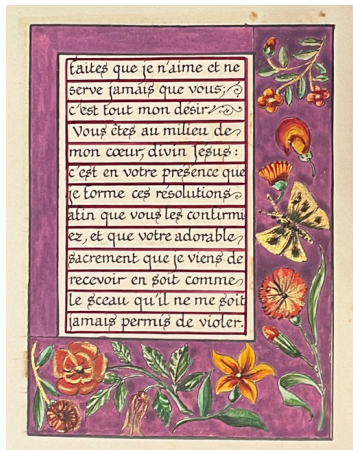
**An Alphabetical Accumulation.** 1 of 36 copies signed by the artist. 28 pages on rectos only with printed and original calligraphy by Francesco Lohmann, starting with a handwritten elaborate letter A in red ink. The A is then reproduced printed in black from polymer plates, by Rollin Milroy at the Heavenly Monkey press, and the next letter in the accumulation is added by Francesca in red ink and so on. Thus, every copy contains the full alphabet in original calligraphy across its pages. On Crown & Sceptre, J. Whatman and T.H. Saunders papers. 156 x 115 mms, full limp vellum by Claudia Cohen, delicately gold-tooled at the edges, endpapers taken from old deeds with handwriting on it, calligraphic title in red ink on the spine, housed in the original black silk covered clamshell box with red paper edges and spine label. An extremely good copy. printed by Rollin Milroy at Heavenly Monkey. 2017. £1400/\$1890

40. **ILLUMINATED MANUSCRIPT. IMPRIMERIE MOTTEROZ.**

**Livre d'Heures, Edite et Illustre par Mlle A. Rabreau.** 112 pages of well executed hand-illumination given as a gift for a first communion of Rita and Yvonne Lauranceau on 24 June, 1894. Text and borders of each page printed. Subsequently the plain, printed pages were all illuminated in colour including silver and gold by Charles Defrance in 1883. Inserted loose is the illuminated first communion notice handpainted and written on vellum. Pp. viii, 107. 8vo., beautifully bound in full tan calf, both boards with borders of gilt tooled blue and red morocco and two further gilt tooled borders, spine in compartments with raised bands, gilt lettering in the second panel and the others with two gilt fillets and gold tooled design, turn-ins with elaborate gilt border, ivory silk endleaves, all edges gilt. Some rubbing to spine and corners but generally a handsome copy. Paris, Imprimerie Motteroz. 1882. £2500/\$3380



A lavish, excellently hand-illuminated book, intended to be presented at the first communion of Rita and Yvonne Lauranceau in 1894. All we know about them is that their father, Andre Lauranceau, was a prefect in Northern France. Also inserted loose in the book is a card for the pilgrimage to Lourdes dated in ink 29th August 1903.



41. **ILLUMINATED MANUSCRIPT c. 1880. Actes et Prières pour la Communion.**

32 pp. of elaborate hand illuminated lithographed text of the communion service with a splendid illuminated frontispiece depicting a saint at communion. Sq. 8vo., original chestnut brown morocco decorated in blind and with gilt trefoils in each corner and in each spine panel, lettered in gilt with gilt initials on the upper cover, turn ins with gilt tooled borders, endleaves of deep red watered silk, all edges gilt with silk bookmark. In excellent condition with the occasional offset. [Paris]. c.1880.

£1600/\$2150

An elaborate first communion book which were sold with the text and elementary borders of each page lithographically printed. Subsequently the plain, printed pages were all illuminated in colour including silver and gold by the owner or someone commissioned to do so, usually a woman. Perhaps surprisingly only a very few of these have survived.

42. **FRANK LALOU, calligrapher and book artist. BATAILLE, Georges.**

**Je suis et tou devient.** Artist's book produced in a single copy. Written out in black Chinese ink on thick handmade paper by Frank Lalou with 4 full page original artworks and three smaller works on titles and front wrapper by Frank Lalou. Signed and dated by the artist on the colophon and dedicated to his 'ami retrouvé' Michel Coste. Oblong, 18.3 x 15 cms, in his original handwritten and illustrated red wrapper and housed in the original full wood slipcase. In superb condition. Nice, 1989. £1250/\$1680  
The text is taken from the philosopher Georges Bataille's 1943 work *L'Expérience Intérieure*.

Frank Lalou is a noted French calligrapher and book artist. His work is influenced by Arabic calligraphy and the geometric Kufic style. His artwork is based on the anamorphic alphabets he invented which give a sort of graphic rhythm which he likens to to Bach's counterpoint for which he has an enormous passion.





43. **By Suffragette and actress Eva Moore** – in a silk embroidered binding  
**MOORE, Eva.**  
**Calligraphic illuminated manuscript of prayers written out on vellum.** 7 leaves of manuscript prayers plus title pages, most in English but with 'In Paradisium' from the Requiem mass and the Gloria in Latin all written out on vellum with ornamental initials illuminated in colours and some gilt. Sm. 8vo. (13 x 19 cms), bound in a contemporary needlework silk binding, very probably by Eva Moore with a border of leaf sprays, fleur de lis and with a central panel of birds and flowers on both sides. Chelsea, London, 21 White Heads Grove. 1916. £1500/\$2000

Eva Moore (1868-1955) was one of the best-known actresses of her day, she toured with and was married to the playwright and actor Henry V. Esmond.

Moore was an active suffragette, being the vice-president and founder of the Actresses's Franchise League formed in 1908. She eventually had to resign after acting in a piece

written by her husband entitled 'Her Vote' in which the heroine was depicted preferring kisses to votes.

She was heavily involved in the war effort being part of the Women's Emergency Corps based at the Little Theatre. Moore was a tireless fundraiser for the war effort and visiting the troops in Belgium in 1918. She later received the Ordre de la Reine Elisabeth.

- Two elegant works by Jewish Berlin calligrapher Peter Moser from the 1920s  
 44. **MOSER, Peter, calligrapher in Berlin in the 1920s.**

**ROSSETTI, Christina. Uphill.** 6pp. poem written out in English by Peter Moser in an extremely fine and elegant hand. 12.7 x 17.2 cms. Bound in the original patterned paper wrappers. In excellent condition. *Together with:*

'Der Garten von Sankt Marien: ballade von Franz Langheinrich'. Berlin, 1922. 8pp. poem written out in black letter hand by Peter Moser with illuminated initials for each verse, 3 to a page, in red, green, blue and gilt, the title page written in black and red ink with gilt initials illuminated with delicate red and blue penwork. 21.4 x 25.9 cms. Bound in half green cloth and floral patterned paper covered boards. In superb condition. Berlin, 1923. £850/\$1150

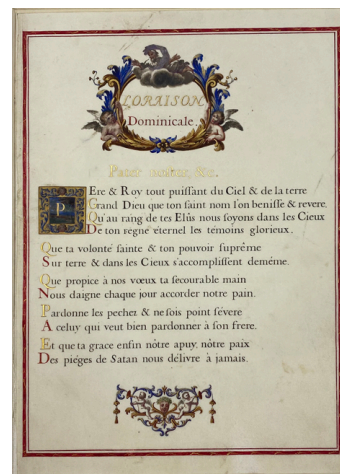


Exquisite Lord's Prayer by one of the greatest 17th century calligraphers and engravers

45. **ROUSSELET, Gilles, calligrapher. L'Oraison Dominicale.** Illuminated manuscript on recto only of a single vellum leaf (195 x 271 mm) written out by Gilles Rousselet in black, red and gold ink, title in a cartouche, historiated initial P, initials in red outlined gilt and red and a tailpiece in gold and colours, all within a ruled red and gilt border. Bound by Riviere and Son as a folio in full dark blue goatskin, marbled endpapers, all edges gilt. Housed in a half red morocco chemise with marbled paper sides, lined in felt. Paris? c.1660.

£2900/\$3900

A remarkable and exquisite manuscript of The Lord's Prayer by the great French calligrapher Gilles Rousselet (1610-1686). He worked as calligrapher, engraver and printer-publisher at the Imprimerie Royale from 1642 to 1648 and as Graveur du Roi he reproduced 14 of the great Masters in the Royal collection. He was one of the most skilled engravers and calligraphers of the 17th century.



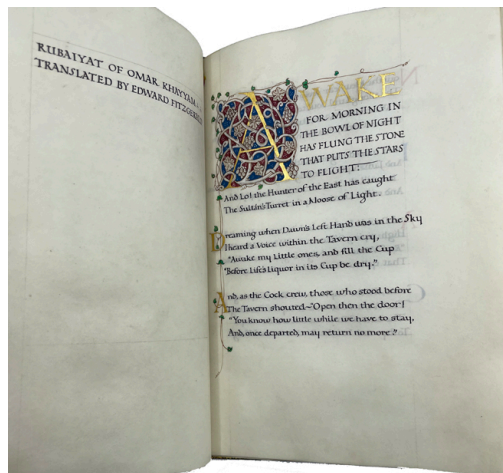
46. **PERCY SMITH, calligrapher.**

**Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald.** 22 pp.

manuscript written out by Percy Smith on vellum with a splendid first word 'Awake' in gilt delicately illuminated with gilt fronds and green leaves descending all the way down and across the page with vine leaves and grapes in sepia ink and coloured in red and blue around the A. Red and blue verse initials throughout the poem (4 to each page) and one rubrication. 8vo., simply but beautifully bound in full green morocco, spine in compartment with raised bands and lettered in gilt, elaborate gilt tooled borders on turn-ins. Dulwich, writ out by Percy Smith. 1906.

£9000/\$12,100

Percy Delf Smith (1882-1948) was one of the best of British calligraphers at the turn of the 19th to 20th centuries, having trained at Camberwell School of Art under Edward Johnston, one of his first students, and Graily Hewitt. He took over the teaching at Camberwell in 1904 and became a joint founder of the 'Society of Calligraphers' with Johnston and Gill in 1908. He designed initials for the Curwen Press, later became an



Examiner in Lettering and Illumination for the Board of Education and taught at the LCC, writing books on the subject of Lettering.





An exquisite early manuscript by the master illuminator with four detailed miniatures of named British gardens

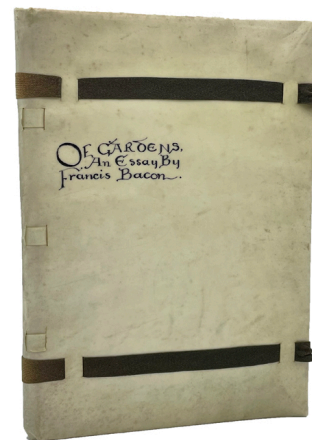
47. **SANGORSKI, Alberto, calligrapher & illuminator.**

**BACON, Francis. Of Gardens.** 14 vellum leaf illuminated manuscript by the great Alberto Sangorski. Splendid double page elaborately illuminated title and first page with a large borders of roses and apples with gilded borders, title and first word 'God'. 4 painted miniatures including the frontispiece all of particular gardens. First words of each paragraph gilt and beautifully illuminated with fine pen work and flowers. 14 vellum leaves including the colophon. Sm. 4to., bound by Sangorski in full vellum with vellum straps and with external silk ties, lettered by Alberto Sangorski in ink on the upper cover. An extremely fine manuscript. London, 'Designed, Written Out and Illuminated by Alberto Sangorski'. 1905. £28000/\$37800

The four miniatures depict particular British gardens which are detailed in the colophon as being The Deanery Garden, Rochester, Kent; Crathes Castle, Kincardineshire; The Pool, Bramham, Yorkshire; and Compton Wynyates, Warwickshire.

An early illuminated manuscript by the greatest illuminator, or certainly the most famous illuminator, working in England in the 20th century. Bacon's *Of Gardens* was one of his favoured titles, this copy, in Sangorski's trademark semi-gothic hand, being from the very beginning of his illuminating career in 1905 and being particularly desirable and noteworthy for its exquisite miniatures.

*Ratcliffe, Hidden Treasures, chapter 7*





Excellent manuscript by a French woman artist

48. **WALDNER, Laure. ILLUMINATED MANUSCRIPT.**

**Psaume CIII.** 17 pages of text all written out in black ink and elaborately illuminated in gilt and colour paints by Laure Waldner and each initialled and dated by her. Each painted and written page on recto only. 4to., in a later parchment backed patterned paper covered boards by Malica Lestang of Tours, spine lettered in gilt. Very handsome in excellent condition. France, 1912-1913.

£1500/\$2000

A glorious illuminated manuscript of Psalm 103 by a French female illuminator.

## PRIVATE PRESS BOOKS

### ASHENDENE PRESS

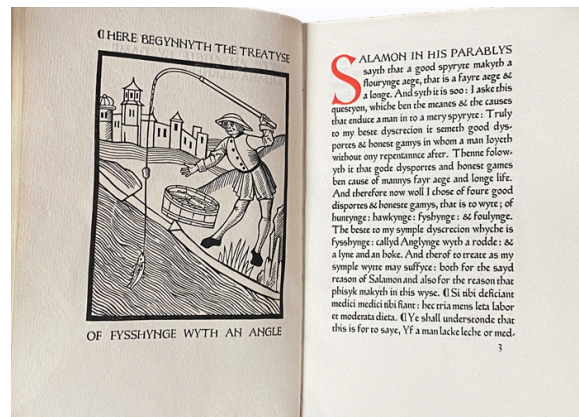
Inscribed by Hornby

49. **BERNERS, Dame Juliana.**

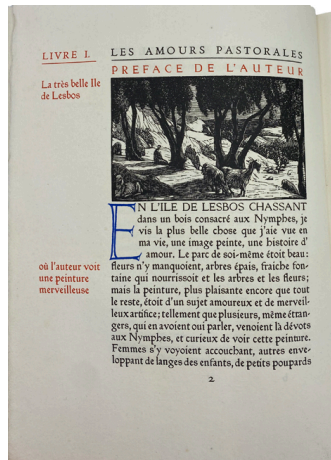
**A Treatyse of Fysshynge wyth an Angle.** 1 of 150 copies on Batchelor Ashendene paper. With wood block illustrations copied from the woodcuts used in the original Treatise. Printed in Subiaco type with one red initial, otherwise printed in black. 8vo., a very good copy in original limp vellum. Chelsea. 1903.

£1400/\$1950

Inscribed by C.H. StJohn Hornby, the printer and owner of the Ashendene Press to W. Faux in May 1904 on the front free endpaper. This charming book is taken from the Boke of St. Albans printed by Wynkyn de Worde in 1496, the first book of fishing printed in England.







50. **LONGUS. RAVERAT, Gwen.**

**Les Amours Pastorales de Daphnis & Chloe.** Translated by J. Amyot, edited and corrected by Paul-Louis Courier. 29 wood engravings by Gwen Raverat. 1 of 290 copies on Batchelor handmade paper. Initials hand drawn in blue by Graily Hewitt and his assistants. Printed in Ptolemy type with marginal notes in red. 4to., original vellum backed green paper covered boards with stamp designed by Raverat in gilt on upper cover, in the original patterned paper covered slipcase (worn at extremities), uncut. Very slight bumping to the corners, otherwise an extremely good copy. Chelsea, Ashendene Press. 1933. £1600/\$2160

The edition on paper was Hornby's second attempt at this work, the first being printed on Japanese vellum. Due to the ink's very slow drying on the Japanese paper, the sheets were packed before they were ready, leading to very bad offset on most of them. Hornby declared that he destroyed all except 10 copies of this edition. At the second attempt he abandoned the Japanese paper in favour of the easier Batchelor paper used here.

*Ashendene Bibliography XXXIX*

**ESSEX HOUSE PRESS**

With initial letters and illuminated by British calligrapher Florence Kingsford

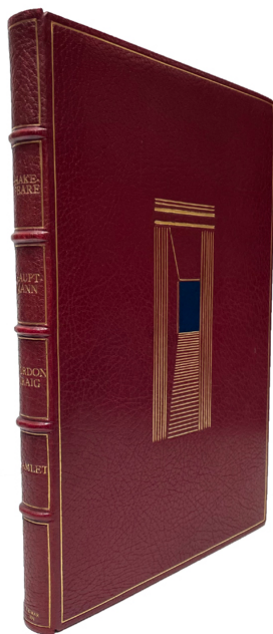
51. **SPENSER, Edmund.**

**Epithalamion.** 1 of 150 copies printed on vellum. Hand-coloured woodcut frontispiece by Reginald Savage and hand-coloured woodcut tail-piece, hand-written calligraphic initial letters in blue and gilt throughout and gilt illuminated first letter and blue ink title by the noted British calligrapher Florence Kingsford, densely rubricated throughout. Printed in Caslon type. 8vo., original full vellum with press dianthus design "Soul is Form" formed in blind on upper cover, spine lettered in gilt. An extremely good, fresh copy. London, printed at the Essex House Press under C.R. Ashbee. 1901. £2500/\$3500

One of the series of 14 books produced by C.R. Ashbee celebrating the Great Poems of the Language whose motto 'Soul is Form' is taken from Spenser's 'Hymn in Honour of Beauty'.



## CRANACH PRESS



black figures for his Moscow Hamlet and decided that spectacular woodcuts could be printed from them. The result is one of the most important and spectacular works of the private press movement.

The translator's copy of the Cranach Hamlet, inscribed by him to his son and in a unique contemporary special binding

52. **SHAKESPEARE, William. GORDON CRAIG, Edward.**

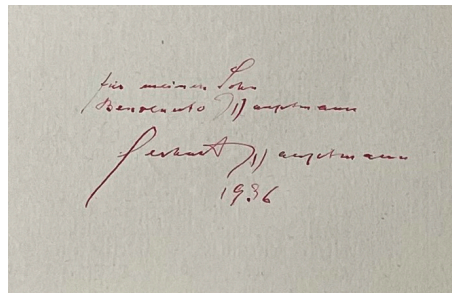
**Die Tragische Geschichte Von Hamlet Prinzen Von Daenmark.** Translated into German by Gerhard Hauptmann. 74 wood engravings by Edward Gordon Craig, wood engraved lettering by Eric Gill, typeface designed by Edward Johnston after that used by Fust & Schoeffer in their Mainz Psalter of 1457. The hemp and linen fibre paper was made by Maillol. No.29 of only 230 copies of the German edition on handmade paper of a total edition of 255. Folio, an outstandingly fresh copy bound in a remarkable contemporary special bindings, unsigned, but probably by Dorfner. An exceptionally bright and fresh copy. Weimar, Printed at the Cranach Press by Henry Kessler. 1928-9.

£24000/\$33,500

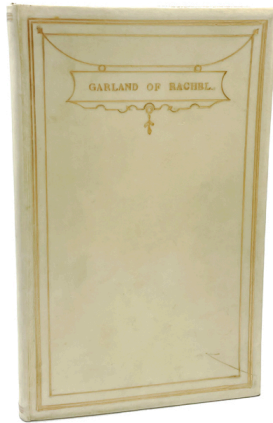
The translator Gerhard Hauptmann's copy specially bound for him and with an inscription by him to his son on the title dated 1936.

A remarkable copy which is so fresh and crisp that it appears to have just come off the press. The unique contemporary binding is handsome and accomplished and fits the book perfectly.

Intended by Count Kessler as the crowning glory of his private Cranach Press, Hamlet was 17 years in gestation from when he had seen Gordon Craig's



## DANIEL PRESS



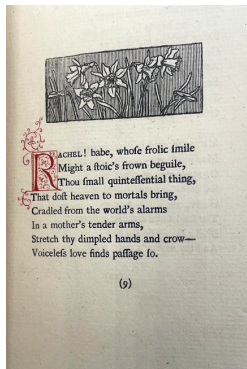
One of only 36 copies, rubricated by Mrs. Daniel - this one of 18 contributor's copies for T.H. Ward (husband of the author Mrs Humphry Ward) with Daniel's original pamphlet presented to contributors 53.

**WARD, Thomas Humphry. [& GOSSE, Edmund; CARROLL, Lewis; DOBSON, Austin; LANG, Andrew; SYMONDS, J.A.; BRIDGES, Robert et al]**

**The Garland of Rachel by Thomas Humphry Ward and Divers Kindly Hands.** 1 of 36 copies, 18 of which were for the contributors, this being the copy printed for Thomas Humphry Ward with his name printed on the title page, and an inscription by him on the first blank. Printed in Fell type with rubricated initials by Mrs. Daniel. 8vo., bound, probably by Morley of Oxford, in full vellum with three gilt fillets and title design in the form of a hanging banner in gilt on the upper cover, spine and turn-ins ruled in gilt with marbled endpapers. Housed with the original 8pp. introductory pamphlet printed to go with the contributor's presentation copies and a later Oxford University Press exhibition card. Oxford, Daniel Press. 1881.

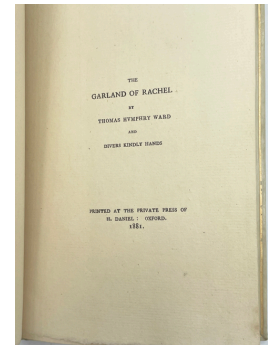
£28000/\$37,800

Extremely rare as only 36 copies were printed. 18 copies were bound for the contributing poets with individual title pages and seventeen were issued at various times in various bindings. The last copy, in sheets, was given to Thomas B. Mosher of Maine in December 1901. It was from this copy that Mosher reprinted The Garland in the United States in 1902.



Probably the most important of all Daniel Press publications, the Garland of Rachel provides "The first adequate specimen of the Fell type..." The collection of 18 poems was authored by Dr. Daniel and seventeen of his Oxford friends in honour of his daughter Rachel's first birthday. The contributors included several of the most important literary figures of the day including Lewis Carroll, Edmund Gosse, Austin Dobson, Andrew Lang, J. A. Symonds, Robert Bridges, Albert Watson, A. Mary F. Robinson, Sir Richard Harington, W.E. Henley, William Courthope, Frederick Locker [Lampson], T.H. Ward, Ernest Myers, Margaret L. Woods and C.J. Crutwell.

T.H. Ward, who was the contributing recipient of this copy, was an author and journalist and close friend of the Daniels in Oxford who is perhaps most well known for being the husband of the best-selling author Mary Augusta Ward who wrote under the name Mrs Humphry Ward. This is perhaps the key copy of the book in that, as Madan points out it was Ward who had made the suggestion to Daniel that the first birthday of his daughter deserved to be celebrated with special poems by his friends to be printed at the Daniel Press.



## GOLDEN COCKEREL PRESS



‘A thing of beauty is a joy forever’ - one of only 100 special copies

54. **Endymion. A Poetic Romance by John Keats.**  
**BUCKLAND WRIGHT, John.**

58 wood-engravings by John Buckland-Wright. No. 9 of 100 special copies. Tall 4to., voriginal full white vellum over boards by Sangorski & Sutcliffe, spine lettered in gilt, image of Cynthia, the Moon Goddess, amongst the stars and planets by Buckland Wright in gilt on both sides, top edge gilt, others uncut. A very bright, unusually fresh copy. Original green slipcase. London, Golden Cockerel Press. 1947.

£4600/\$6200

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

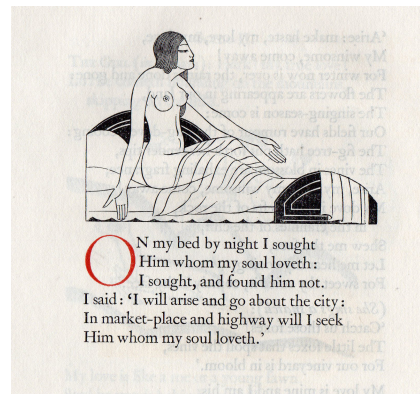
A rare special edition of one of the great Buckland Wright books. *Reid A47a, Cockalorum, 175*

55. **The Song of Songs, called by many the Canticle of Canticles.**

**GILL, Eric.** 20 wood engravings by Eric Gill. 1 of 750 copies. Printed in black and red in Caslon Old Face type. Pp. 44. 4to., original white buckram. A very good, bright and crisp copy. Waltham St Lawrence, Golden Cockerel Press. 1925.

£1400/\$1950

Chanticleer announces that at this point ‘Eric Gill has come to work only for the Golden Cockerel Press’ - the beginning of a great collaboration. The wood engravings here are very beautiful and strong.







One of around 25 specially bound copies with 6 additional erotic engravings loose in a pocket at the rear

## 57. The Garden of Caresses.

**HERMES, Gertrude.** 8 copper engraved headpieces by Gertrude Hermes. 1 of c.25 randomly numbered specially bound copies with 6 additional erotic engravings. Title printed in green and black. Set in Felicity Italic. 8vo., original full vellum with cockerel in gilt on upper cover and gilt lettering on spine, top edge gilt, others uncut, only very slight splaying to boards as usual and some darkening to very edges of leaves and free endpapers, otherwise extremely good. The 6 extra copper engravings are inserted loose in the sleeve at the rear of the book. London, 1934.

£3000/\$4100

A stunning presentation of the special edition preserving the beautiful extra engravings by Hermes perfectly. The extra engravings are much more distinctly erotic than the engravings in the book. The sensually joyful love poems were supposedly written by a Moor in Spain in the 10th century.

A superb copy

## 56. Troilus and Criseyde.

**GILL, Eric.** Edited by Arundel del Re. Wood-engraved pictorial title-page, five full-page plates, four tail pieces and sixty decorative borders by Eric Gill. Printed in blue, red and black in Caslon Old Face type on Kelmscott hand-made paper. 1 of 225 copies. Small folio, original quarter niger over patterned paper boards gilt, with panelled spine with raised bands, lettered in gilt, top edge gilt, fore and lower edges uncut. A remarkably good, fresh and crisp copy, one of the very best I have seen. Waltham St. Lawrence, Golden Cockerel Press. 1927.

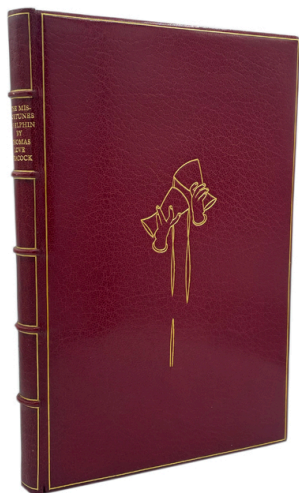
£9500/\$13,250

The scarcest and the first of the three 'Great Books' produced by Gill and Gibbings at the Golden Cockerel Press, having a relatively small limitation.



### PART I

THE NAKED DANCER  
THE SLEEP OF FALCONS  
THE TRANQUIL HOUR  
YOU!  
THE SERPENT MY QUESTING HAND  
HER SMILE  
THE KISS IN THE NIGHT  
VICTORY THE TORCH  
THE PERFUME-SELLER  
THE SLEEP OF THE DOVES  
BREASTS, EYES AND TRESSES  
MEMORY  
THE STRUGGLE  
DESTINY



## GREGYNOG PRESS

One of only 25 specials in superb condition

### 58. **The Misfortunes of Elphin. PEACOCK, Thomas Love.**

No. 21 of 25 specially bound copies. 21 wood engravings by Horace Bray. Printed in Baskerville type on Batchelor hand-made paper. 8vo., bound by George Fisher to a design by Horace Bray in full polished red levant morocco, signed in gilt and with the stamp of the Press on the lower turn-in, upper cover blocked in gilt with a design of two hands pouring wine from goblets, single gilt fillet at the edge, spine with panels ruled in gilt, original card slipcase from the press wirinted paper spine label. An extremely good, fresh copy. Newtown, Gregynog Press. 1928. £5000/\$6800

First published in 1829, Peacock's *Misfortunes of Elphin* is an Arthurian based fantasy, incorporating many Welsh legends.

Bray's joyous wood engravings give, as Harrop suggests, "an overall impression...of demure drollery, entirely suited to Peacock's style...the book has a satisfying unity which has rendered it one of the more keenly collected items",

*Harrop, Bibliography of the Gregynog Press, 12*

One of the most charming Gregynogs with 25 hand coloured engravings

### 59. **The Life of Saint David.**

25 hand coloured wood engravings by R.A. Maynard and H.W. Bray. 1 of 150 ordinary copies. Chapter openings in pale blue, initial letters printed in red and paragraph marks in red ink, drawn with a quill by Bray. Sm. 4to., original limp vellum with gilt lettering on the spine, housed in the original card slipcase with a red and white label on upper cover. The book is fresh and crisp and in extremely good condition, some edgewear and darkening to the card slipcase. Newtown, Gregynog Press. 1927. £3600/\$4850

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

*Harrop, Gregynog Press Bibliography, 7.*

these deeds, the Kings & Princes of the world who heard of them left their Kingdoms, Principalities and Powers, to seek his door. Hence it befell that Constantine, King of Cornwall, left his Kingdom, and bent the neck of his pride, hitherto untamed, in humble obedience in a cell of Vallis Rosina. And when he had followed this mode of life for a long time in faithful service, he went forth again to found a Monastery in a far country.

XIII Of the Miracles wrought by St. David, namely, how two Fountains of Cleareft Water were by his Prayers made to flow, which are known as Fynnon Gwestlan and Fynnon Eliud or Telo.

**B**UT we have now said enough of David's manner of life, so let us turn to his Miracles. ¶ On a certain day when the brethren were come together, they complained unto him saying, "This place of yours has water in winter, but in summer the river flows only in a rivulet." Having heard this, David fared out and went to a place nearby where an Angel was wont to talk with him; and praying there hard and long, with eyes raised to heaven, he asked for the water that they needed. And at the



## KELMSCOTT PRESS & WILLIAM MORRIS

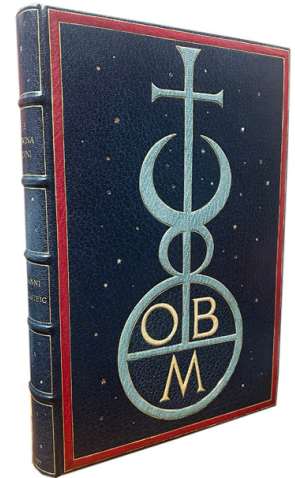


An exceptionally fresh copy in an appealingly restrained Sangorski vellum binding 60. **Of the Friendship of Amis and Amile.** 1 of 500 copies. Woodcut title and borders and decorated initials throughout by William Morris. Printed in Chaucer type in red and black. 16mo., bound later by Sangorski & Sutcliffe of London, with their stamp, in full vellum, yapp edges. An extremely good, crisp and fresh copy. Hammersmith, Kelmscott Press. 1894. £2200/\$1980  
An Old French romance which inspired Morris, not only did he do the translation for this book but he also wrote a famous poem based on the story *Amy's & Amillion*. Amis and Amile were two medieval knights who were devoted friends and this is the story of their friendship which led Amile to slay his own children for the sake of his friend. Of course this supreme sacrifice meant that the children were not dead after all. Eventually the two knights were killed in the same battle and a miracle was added to the end of the story as, although they were buried apart from each other, the two coffins were found side by side the next morning. *Peterson A23*

## OFFICINA BODONI

- A finely executed and handsome designer binding on the important account of Mardersteig's press 61. **Bound by 'L.C.B.'. MARDERSTEIG, Giovanni. SCHMOLLER, Hans, editor & translator. The Officina Bodoni: An Account of the Work of a Hand Press 1923-1977.** First edition. One of 1500 copies. Portrait frontispiece, numerous plates. Designed and printed at the Stamperia Valdonega. Pp.lx, 288. Sm., folio, bound in a unique and elaborate designer binding by 'LCB' in 1984 signed and dated in blind on the lower pastedown, full rich dark blue morocco with onlaid red morocco border ruled in gilt on both sides with two different Officina Bodoni devices on each side in onlaid pale blue an cream morocco bordered in gilt, star dot and circle tools in gilt and bronze on both sides and spine, spine in compartments tooled with star, circle and dot tooling, reverse calf doublures with the same tooling but in blind, top edge gilt, original blue cloth box. A remarkably handsome, beautifully executed binding. Verona, Edizioni Valdonega. 1980.

£1500/\$2000





Signed by Charles Ricketts

62. **RICKETTS, Charles. De Cupidinis et Psyches Amoribus Fabula Anilis.** Full page floral border, one large initial and 5 woodcut illustrations by Charles Ricketts. One of 310 copies on handmade paper. Printed in Vale type on heavy paper with a watermark of engraving tools and wreaths. Pp.30. Tall 4to, original linen backed blue paper covered boards with printed paper label on upper cover, largely unopened. Slight darkening to spine and bumping to corners, rubbing to edges of the boards, some browning and spotting to first and last few leaves, particularly to endpapers and edges. London, Hacon & Ricketts & Iohannes Lane, [Vale Press]. 1901.

£900/\$1200

One of Ricketts's most powerful books, the woodcuts being among his best illustrations. A design for one of the woodcuts was reproduced in 'The Pageant' and another in 'The Dial'. With the signature of Charels Ricketts in pencil on the front free endpaper.

## ILLUSTRATION

Both the first and second editions with an additional suite of engravings of a very rare work by John Buckland Wright, with the two editions being limited to only 50 and 40 copies respectively

63. **BUCKLAND WRIGHT, John. SWINBURNE, Algernon Charles. Dolores. First and Second Editions.** Complete copies of both editions with an additional suite of second edition silhouette engravings:

(a) First edition, one of only 50 copies, this copy unusually signed in pencil by the artist opposite the colophon. 11 original wood engravings printed within in white line. Printed on japon. 17.3 x 25.5 x cms, in full dark blue morocco ruled in gilt, gilt lettering on spine, marbled endpapers, original front blue paper wrapper with printed label bound in.

(b) Second edition, 1 of 40 copies, this with an additional suite of 11 engravings. 11 original wood engravings from the original blocks which were further worked and cut away to produce silhouetted figures. 16.9 x 26 cms, blue cloth backed marbled paper covered boards, spine lettered in silver original blue paper wrappers with printed paper label on upper cover, untrimmed, original blue wrappers bound in - additional suite tucked into folded wrappers at the rear. [Maastricht, A.A.M. Stols]. 1933.

£6500/\$9000





An astonishing collection of two different formats of this very rare early commission by John Buckland Wright privately printed for Baron Emile van der Borch, which is very rarely seen on the market. It contained 11 white line wood engravings, each of the engravings being a female nude. Buckland Wright worked further hence the second edition in which the images appear as silhouettes - although one block, the image on p.11, was completely recut after the image was damaged. Here we have both versions plus an extra suite of silhouettes.

Baron van der Borch was a prominent patron and admirer of Buckland Wright and he began commissioning work from him after seeing his work for the JBW Editions *Cupid's Pastime* which appeared much later in 1935.



Hand coloured, wood engraved miniature book, one of only 20 copies  
**64. ENGLISH, Andy.**

**Feed the Bees.** 1 of 20 handcoloured copies. Printed from 4 engraved blocks on Mohawk superfine paper and hand coloured by the artist. Printed on an Albion Handpress. Concertina style book with boards covered in marbled paper by Kate Brett of Payhembury Marbled Paper, green silk ribbon ties, printed label from a wood block on upper cover. Mint., The Isle Handpress. 2018. £150/\$200

Andy English is a noted British wood engraver and book artist. Prior to this

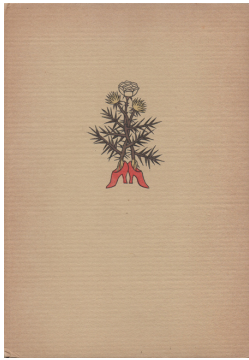
project he had been commissioned by the Royal Mail in 2015 to produce a Honeybee stamp set.

A perfect example of twentieth century autolithography, in superb condition  
**65. FREEDMAN, Barnett.**

**Real Farmhouse Cheese.** 8 autolithographs by Barnett Freedman printed in black on a yellow or green tinted background all signed and dated in the stone. Pp. 16. Thin folio, original three colour lithographed sewn linen wrappers over card by Barnett Freeman, signed and dated 1939 in the stone, incorporating the title and two additional designs by him on the deep flaps. Very slight rubbing to top and bottom of spine, otherwise an extremely good copy. [Milk Marketing Board. 1949]. £700/\$950

Rare advertising brochure showing the journey of making cheese from pasture to table, commissioned by Crawford's Advertising Agency in 1939 but not distributed until 1948 because of WWII. This copy also has two contemporary promotional pieces from the English Country Cheese Council and the National Milk Publicity Council laid in.



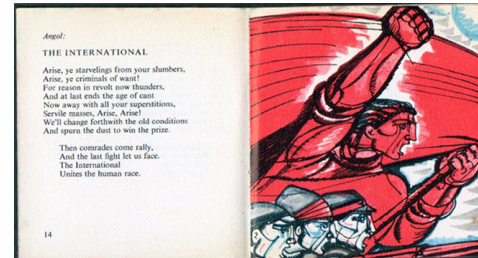


66. **HARWERTH, Willi. CLEVERDON, Douglas. ANDERSEN, Hans.**  
**The Red Shoes.** 15 hand coloured wood engravings by Willi Harwerth. 1 of 460 copies. Printed in Rudolf Koch's Grosse-Antiqua type by Wilh. Gerstung. 8vo., original paper covered boards, the upper one with a hand-coloured vignette by Hawerth, black letteregoin to spine, fore and lower edges untrimmed. Slight offset from the boards to the ffeps, boards slightly toned. Bristol, Printed at Offenbach-am-Main for Douglas Cleverdon. 1928. £275/\$375

67. **HINCZ, Gyula.**  
**Internationale [The International].** Miniature book, 2 1/8 x 2". 9 colour plates by Gyula Hincz.

Original black paper covered boards with design in blind with a red star on the upper cover, lettered in gilt on spine and upper cover. musical endpapers. A very good copy, a few tiny marks on top edge. With a sliver bookseller's label of 'Lilliput' in Tokyo. Budapest, Kossuth. 1969. £220/\$300

This miniature book presents the anthem in 31 different languages including Bulgarian, Czech, Finnish, Albanian, Hungarian, Esperanto, Serbo-Croat, Vietnamese and Mongolian with some fine socialist realist style illustrations by the noted Hungarian artist Gyula Hincz.



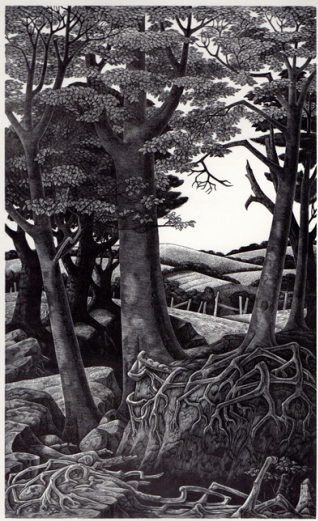
*and on the borders all the beasts and fowles must be painted  
that thes wordes may agree with the pictures.*

The best printing of Jones's remarkable engravings, this one of 80 specials with an extra loose set of engravings printed on japon

68. **JONES, David. CLOVER HILL EDITIONS.**  
**The Chester Play of the Deluge.** 10 wood engravings by David Jones printed from the original blocks. 1 of 80 special copies with a separate suite of all the engravings printed on japon. Printed on Barcham Green mould made paper by Will Carter at the Rampant Lions Press in Gill's Golden Cockerel type, title page printed in red and black. Sm. folio, original quarter niger with marbled paper covered boards and a niger label on the upper cover lettered in gilt, extra set of engravings loose in the original cloth portfolio, original cloth slipcase with printed paper label to spine. Published by Douglas Cleverdon. 1977.

£2600/\$3500

Originally the ten engravings were going to include two printed offset, however while the text was being prepared, the missing two blocks were unearthed in Wales so all the engravings were printed from Jones's original blocks.



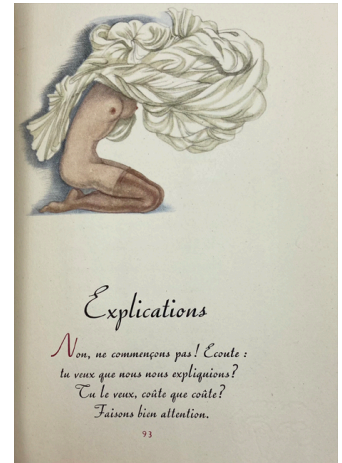
One of 50 special copies with 14 extra engravings, all engravings printed from the original blocks 69. **POOLE, Monica. MACKLEY, George. FLORIN PRESS.**

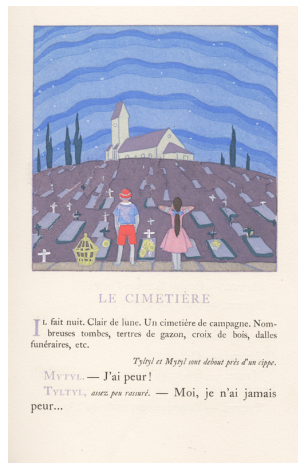
**Monica Poole: Wood Engraver.** 1 of 50 special copies, signed by the editor Graham Williams. 33 wood engravings by Monica Poole and one by George Mackley, all printed from the original blocks. Printed by hand in Optima type on Basingwerk parchment paper. Folio, in a special binding of quarter tan morocco with linen covered boards, spine lettered in gilt, housed in the original brown cloth slipcase, label with Poole wood engraving on upper board. Biddenden, Florin Press. 1984.  
£1600/\$2100

Monica Poole (1921-2003) was a superb British wood engraver who trained under Noel Rooke and John Farleigh at the Central School of Arts and Crafts. She was enormously talented but not very prolific so her engravings were eagerly snapped up whenever they appeared on the market. This is a chance to see her beautiful work in one place. With the original prospectus inserted loose

## FRENCH ILLUSTRATED BOOKS

A sumptuous binding by the superb gilder Berthaux on poems charting the course of a love affair 70. **GERALDY, Paul. LEPAPE, Georges. Bound by H. BERTHAUX.**  
**Toi et Moi [You and Me].** 34 illustrations by Georges Lepape. Pp. 165. 8vo., exquisitely bound by the excellent gilder Berthaux in full maroon morocco with blue morocco inlays and a recessed fully gilt panel with onlaid pink morocco roses and green morocco leaves all tooled in gilt, gilt ruled borders and lettering on spine, inner dentelles with pink onlaid roses and gilt ruling, marbled endpapers, in a matching chemise and slipcase. In superb condition. Paris, Editions de l'Ile de France. 1947.  
£950/\$1250  
Paul GERALDY's beautiful, 'naïve' poems following the course of a love affair first appeared in 1912.





A fine example of pochoir colouring

71. **LEPAPE, Georges. MAETERLINCK, Maurice. SAUDÉ, Jean.**

**L'Oiseau Bleu, Féerie; Decors et Costumes pour L'Oiseau Bleu.** Two volumes. Vol I: 14 illustrations, including the vignette on the upper wrapper and the frontispiece, by Georges Lepape reproduced in pochoir by Jean Saudé, vignette woodcut on title page. 1 of 400 copies on vélin d'Arches. Printed in lilac, blue and black throughout. Pp. [vi], 213. Large 8vo., in the original printed wrappers with Lepape design on upper cover, a little shaken but generally a very good copy.

Vol II. 61 plates including 7 plates of theatre sets which are double page all from watercolour drawing by Georges Lepape, reproduced in pochoir by Jean Saudé, as is the title vignette.

Printed in blue and black throughout. 1 of 200 copies on vélin d'Arches. Large 8vo., in the original printed wrappers with vignette on upper cover also coloured in pochoir, with the original tissue guards throughout. Paris, Le Livre. 1925 & 1927.

£3200/\$5000

The first volume is the illustrated text of the play and the second volume presents the sets and costumes designed by Lepape for the production given at the Mogador theatre for Cora Laparcerie.

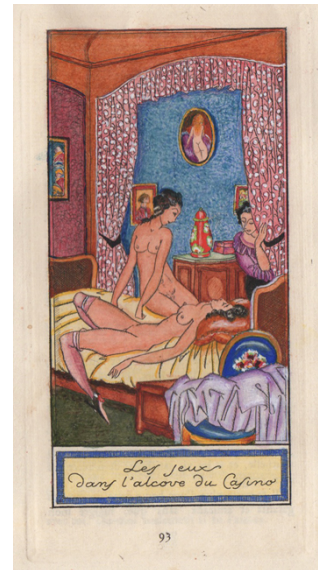
An expertly hand-coloured copy, possibly by Sauvage himself

72. **SAUVAGE, Sylvain. CASANOVA, Giacomo.**

**Une Aventure de Casanova. Histoire complète de ses amours avec la belle C.C. et la religieuse de Muran.** 2 volumes. No. 371 of 450 printed on papier vergé d'Arches, but this a rare hand-coloured copy. 33 engravings by Sylvain Sauvage, engraved in collaboration with Emile-Henri Feltesse, including an engraving on each wrapper, all expertly hand-coloured in gouache. Tall thin 8vo., loose in the original wrappers, each volume with its own maroon cloth backed chemise and both in the matching maroon cloth edged slipcase. Paris, Chez l'artiste, 16, rue Cassini. 1926. £2800/\$3750

Sylvain Sauvage (1888-1948), real name Felix Roy, was an illustrator and engraver who published his own artist's books with the imprint of his home in Paris as well as creating illustrations for other publishers. Sauvage had originally intended to produce illustrations to the whole of the memoirs of Casanova but the task was too great so he settled on the erotic story of Casanova and the Nun of Murano - hence it being a singular adventure.

Carteter IV, 92





## PRINTS & PHOTOGRAPHS



73. **HERMES, Gertrude (1901-1983).**

**Lovers.** Original erotic copper engraving, signed and dated in pencil. 75 x 50 cms. Mounted. 1934.  
£1000/\$1350

74. **LEIGHTON, Clare.**

**Barges.** Original wood engraving. One of 100, signed, titled and numbered in pencil. 155 x 130 mms. Mounted. 1924.

£1200/\$1650

With the original label from the Redfern Gallery dated Dec. 27 1929 and naming the purchaser as Dr R. Robison.





75. **MILLER PARKER, Agnes.**

**Fox Cubs.** Original wood engraving. No.33 of 50, signed, titled and numbered by the artist in pencil. 120 x 120 mms. Mounted. 1936.

£650/\$880

76. **RAVERAT, Gwen.**

**Duckpond.** Original wood engraving on Japanese paper, titled and signed by the artist in pencil. 10.2 x 11.3 cms. Mounted and framed. One of an edition of 60. 1920.

£750/\$1000

Grand-daughter of Charles Darwin, the intellectual and artistic Gwen Raverat studied at the Slade between 1908 and 1910 taking to wood engravings while she was there after one of her cousins sent her some tools.

The Duckpond has a French quality to it and Selbourne and Newman point to the countryside around her father-in-law's properties in Le Havre and Prunoy in Burgundy as the source of this idealised view. At this point she had something in common with Lucien Pissarro with whom she exhibited at the first annual exhibition of the Society of Wood Engravers in November 1920, the year of this engraving.

*Selborne & Newman, Gwen Raverat: Wood Engraver, 96*





77. **RAVERAT, Gwen.**

**The Mill Pool.** Original wood engraving, titled and signed by the artist in pencil. 150 x 100 mm. Final state, probably an edition of 60. Mounted. 1930. £950/\$1300

*Selborne & Newman, Gwen Raverat: Wood Engraver, 202*

The notorious Mrs Earp?

78. **MRS. WYATT EARP. 'Kaloma'. Original silver gelatin print rumoured to be of Josephine Sarah 'Sadie' Earp** Original silver gelatin print of a nude in a thin transparent veil, the model is rumoured to be the wife of US Marshall Wyatt Earp, Josephine Sarah "Sadie" Earp, nee Marcus. 10.8 x 26.7 cms. Framed with an identifying label on the back. c.1914. £950/\$1280

The portrait became notorious when it was rumoured to be of Wyatt Earp's third 'common-law' wife. The legend was compounded when the editor of her 1967 'hoax' biography 'I Married Wyatt Earp' insisted it was her picture dating from 1880. The picture was copyrighted in 1914 by the Pastime Novelty Company and so in all probability cannot be of the young Mrs Earp.

Josephine Sarah Sadie Marcus met Wyatt in 1881 in Tombstone, Arizona when she was living with the sheriff Johnny Behan - both Wyatt and Behan had offices above the Crystal Palace Saloon. She left Behan for Earp before the famous Gunfight at the Ok Corral during which Wyatt Earp and his brothers killed three cowboys. She and Wyatt Earp lived together, largely in California, between 1882 and Wyatt's death 46 years later. Much of their life is obscure but there is a great deal of drinking, gambling, saloons, gold prospecting, Hollywood etc. A film in itself.





79. **SUTCLIFFE, Frank Meadow.**

**Robinson Crusoe & Man Friday. Two staged Cabinet Photographs.** Two cabinet photographs of two boys staging scenes from Robinson Crusoe on dressed in rabbit furs as Robinson Crusoe and the other rather uncomfortably in 'blackface' as Man Friday. In very good condition. Whitby, c. 1895. £350/\$490

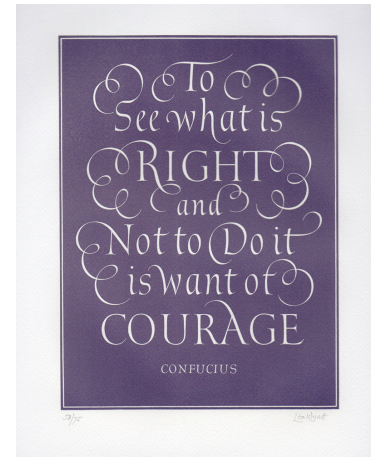
Frank Meadow Sutcliffe (1853-1941) of Whitby, Yorkshire was, in his day, one of the most famous photographers in the world winning medals at exhibitions from Paris to New York to Calcutta and Tokyo. Today his photographs taken around his hometown are seen as some of the greatest works of Victorian photography.

Sutcliffe was a founder member of the Linked Ring Brotherhood, a society which promoted photography as art.

These photographs were taken at his commercial photography studio in Whitby.

80. **WYATT, Leo. CONFUCIUS. To See what is Right and Not to Do it is want of Courage.** No. 58 of an edition of 75, signed and numbered by the artist in pencil. Wood engraving by Leo Wyatt with aphorism in white lettering on purple background, printed on handmade paper. 16.4 x 21.4 cms. Paper size, 25.2 x 34 cms Newcastle upon Tyne. c.1973-76. £120

Several other Aphorisms engraved by Wyatt will be on display.





81. **SHAKESPEARE, William. 'Old Oak from Shakespeare's Birth-place'.**

25 x 8cms. On the flat side is written in black in "Old Oak from Shakespeare's Birthplace taken out of the Building when it was Restored in 1858, by Mr W. Halstone, the contractor for the Restoration, who supplied it to John Marshall, Carver, Stratford on Avon and presented by him to Mr. Joseph Anderson, August 29th 1885, signed J.M." [John Marshall]. The wood is a triangular section with a single peg hole and deep hand carving, perhaps for use as a rail or section of architrave or coving. It comes with a later letter gifting the wood to a Mr Rodgers, apparently in 1970, together with the packing material and an address in Sheffield and the annotation 'Old Oak from Shakespeare's Birthplace' on the label. Stratford-upon-Avon. £900/\$1200

Shakespeare was born in 1564 and spent his childhood in a 16th century half-timbered house in Henley Street, Stratford-upon-Avon constructed of wattle and daub around a wooden frame made from local oak from the Forest of Arden.

In the years following the purchase and restoration of the Shakespeare Birthplace, John Marshall set himself in business carving Shakespeare 'relics', from the 'damaged' timber he had removed from the house during the repair process. This chunk of oak appears to have provenance leading directly to Stratford and Marshall in the 1880s and reflects the remarkable worship of the Bard in the second half of the 19th century.



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