

THE ART OF THE BOOK:

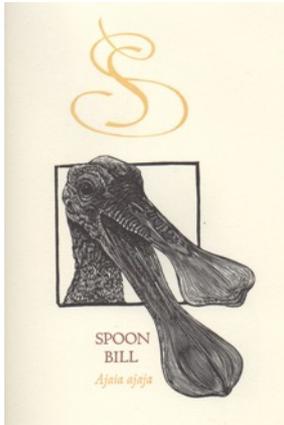
A CATALOGUE
FOR THE
44TH BOSTON
ANTIQUARIAN
BOOK FAIR

2022

SOPHIE SCHNEIDEMAN RARE BOOKS

BOOTH 417

ARTISTS' & FINE PRESS BOOKS



A truly imaginative and finely printed alphabet of birds

1. **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

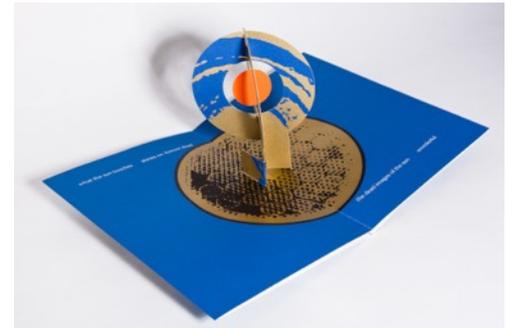
The text is culled from *Animate Creation*, a popular edition of *Our Living World* by Rev. J.G. Wood, Vol. II Birds 1885.

Pop-up artist's book based on Bartok opera

2. **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 all held in a black Perspex tray with a clear lid (cracked and with tiny bit of loss to lid) Guildford, 1972.

£3200



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.



An explosion of design by a British artist & printmaker

5. HANNAH, Jonny. The Captain's Alphabet & Southward Ho!

One of 26 sets (this set B) lettered and signed by the artist. (of a total edition of 45). 28 original screen prints for a nautical alphabet plus a 12 pp book 'Southward Ho?' written, embellished and hand-printed by Jonny Hannah and bound in his original screen printed wrappers. Presented in a box covered in a pattern paper designed and printed by the artist with the original printed spine label and a spare loose in the box. In excellent condition. London, Merivale Editions & Cakes and Ale Press. 2000. £1250

Born & bred in Dunfermline, Jonny Hannah studied illustration at Liverpool Art School. He is a commercial designer, illustrator and printmaker, creating wonderful screen printed books, posters and prints for his own Cakes & Ale Press and has had several exhibitions of his work.

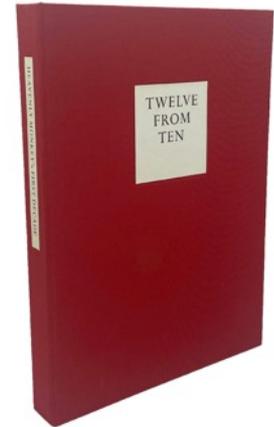
One of only 12 sample boxes from the first ten years of the press

6. 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



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.





7. **OLD SCHOOL PRESS. KIRKUP, James. Tank Alphabet. Thirty tanka by James Kirkup.**

One of 190 copies. Printed in Monotype Fournier Molé Foliate initials on a stock of Renage près Rives hand-made paper originally bought by the Carthusian Monastery at Parkminster, Sussex. The verses and introduction printed on 5 half sheets of the Rives. 31 x 11 cms, original wrappers of heavy duck egg blue hand-made paper from the Larroque mill, tied with a red ribbon. Hinton Charterhouse, Old School Press. 2001. £50

In 1924, the bookseller-editor René Hilsun commissioned the great poet Paul Valéry to write twenty-four prose poems to accompany *letrines* (ornamental capitals). The letters K and W which are rare in French were omitted. The series, representing the twenty-four hours of the day, were engraved by Louis Jou. The collection itself remained unfinished and unedited.

Drawing on the archives of Valériana in the Bibliothèque Nationale in Paris, Michel Jarrety established an edition under the title *Alphabet*, published in 1999. For certain letters, more than one prose poem was composed, some of them accompanied by the poet's own delicate watercolours. James Kirkup was inspired by this unique literary/ typographical concept to compose a *tanka* sequence, twenty-nine in all, on the letters of the alphabet. The use of the 31-syllable Japanese *tanka* form in 5-line stanzas gives the concept a unity somewhat lacking in Valéry's interpretation.

Pictorial list of all the artist's possessions

8. **RAHDA PANDEY, book artist. Taking Stock**

One of only 30 copies. Catalogued, illustrated, printed and bound by Rahda Pandey. 150 x 40 mms. Folded into an accordion style binding between black cloth boards with paper label. As new. Iowa City, Rahda Padney. 2012. £400

'Taking Stock' explores human consumption by cataloguing and categorising all of Pandey's belongings after one year of moving to Iowa. Everything is listed using images and according to the materials used in their manufacture. There are 6 different lists including 'Mostly Plastic to 100% Plastic', 'Organic: Cloth' and 'Organic: Paper, Wood'.

Radha Pandey is an important young papermaker, letterpress printer and book artist. She is particularly interested in paper and watermarks as art, studying both Western and Asian papermaking techniques. Her work is always exquisite, unique and breathtakingly beautiful.





The ghosts of plants

9. **RAHDA PANDEY, book artist. Absence.**

6 leaves each with handcut illustrations on abaca appearing as watermarks. No. 12 of only 12 copies. 76 x 150 mms sewn as issued, housed in the original grey paper folding protective portfolio with cutout of a leaf by Pandey in the bottom right corner. As new. Iowa City, Rahda Padney. 2017. £600

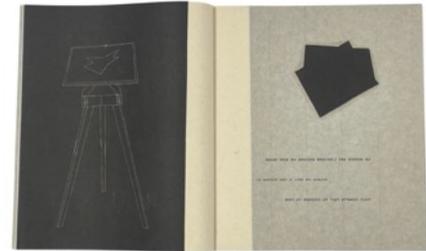
Influenced by 'A Nievve Herball or Histoire of Plantes' by Gerard Dewes, 1598, Rahda Pandey has created an enigmatic and exquisite book. She found a copy which had depressions and discolourations in the gutters created by plants which had been pressed in the book at some point. This inspired her to create this book with 6 cut outs of plants hidden within tri-folds which are wire-edge bound. Until they are held in the light they are hardly visible and so creating the idea of traces of something that was and is no longer there.

"The world is to be read in a mirror"

10. **RIGHI, Francois. MARTEAU, Robert. Le Miroir volatil.**

No. 53 of 66 copies, signed by the author and the artist in pencil. 12 engravings by Righi, 10 of shapes on a patellar mirror used by him to reproduce the shapes on the ceiling, and two of the word Volaverunt in mirror images, plus 5 fully black double-sided geometric prints, there is also a loose silk screen folding insert which records the original image on the ceiling in silver superimposed on the geometric shapes created by Righi together with one of the acetate stencils used for the silver figures, alongside Marteau's apothegms. Printed in Antique Litho on japon Kawasaki. Engravings printed by the artist, type by L'Imprimerie des billets in Boisbelle, silkscreen insert is by Jean-Marie Biardeau in Orleans. 22.4 x 25 cms. Sm. sq. 4to., sewn as issued in black and white wrappers with the title in white on the upper cover, the screen printed insert and stencil are loose. A fine copy in the original heavy solander box. Ivoy-le-pre, D'ailleurs-l'image. 2003. £2600

The emblems found on the Renaissance sculpted ceiling of the oratory of the Hôtel Lallemand in Bourges were the foundations of the sequence of images engraved here. The ceiling has 30 enigmatic figures including some putti in separate boxes which has never been explained. Righi reproduced the emblems using a patellar mirror designed by Jean Laborde, he then drew them and engraved them on



acetate interpreting the original design into a geometric figure. Robert Marteau has created a motto or apothegm for each emblem. The apothegms of Marteau stand alongside twelve engravings. Geometric shapes have taken the place of the emblems.

Circles of time



11. **RIGHI, Francois. GRÉGOIRE (Marie) Heures dispersées.**

No. 24 of 28 copies, signed by the author and the artist in pencil. 19 drawings and lettering by François Righi printed in lithography by Michael Woolworth in Paris, and 3 copper engravings printed by the artist. There is a loose leaf with translations of the text by Gregoire in English and Spanish. Printed in Antique Olive on japon Kawasaki paper. 24.5 x 26 cms. 8vo., stab sewn as issued in stiff card boards with japon wrappers and a lithograph in black and silver on the upper cover. A fine copy housed in the original chemise and slipcase covered in midnight blue japanese moire paper. Les livres sont muets. 2014. £2800

This book features drawings and thoughts inspired by the sculpted ceiling in

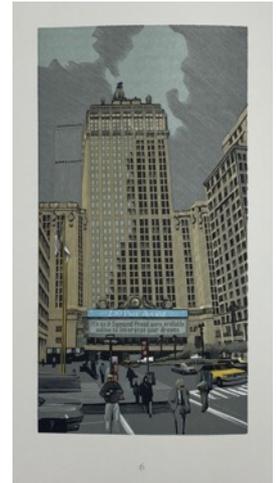
the oratory of the Hôtel Lallemand, a Renaissance-era building in Bourges. Fourteen panels decorated with cherubs are the stimulus for Righi's intricate drawings and calligraphies showing the circles of time, while the sixteen sculptures decorated with crests are the inspiration for the engraved frontispiece.

One of 50 special copies with additional suites of prints

12. **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

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.





13. **SCHANILEC, Gaylord. MIDNIGHT PAPER SALES. High Bridge. Ten Wood Engravings of Demolition with Nine Stories of Construction.** 10 colour wood engravings by Schanilec. No. 104 of 174 copies, there were also 26 special copies. Printed in Plantin Monotype. Large 8vo., [19.5 x 27 cms], bound at the Campbell-Logan Bindery in original grey cloth, printed paper title labels to upper cover and spine. A fine copy. Saint Paul, Midnight Paper Sales Press. 1987.

£750

The stories are derived from articles in the 'St. Paul Daily Globe' and the 'St. Paul Pioneer Press' during the bridge's construction from 1887 to 1889, edited by Clayton Schanilec. The outstanding colour wood engravings are of the bridge and its demolition in 1985.

On February 24, 1985, 24,000 people gathered on the banks of the Mississippi River in Saint Paul, Minnesota to witness the demolition of a 97 year old bridge that connected their communities for generations. When it came down in a well-orchestrated collapse of steel, there was scattered applause and then silence. No one present had ever see this valley without the bridge.

- 13 photographs, 13 wood engravings and a conversation about the creative process
14. **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 – deluxe(15 copies) £2650

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.



less known parts of the city”.

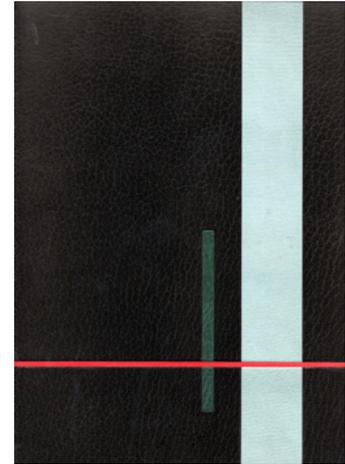
It is a spectacular, beautifully designed production and a must for any lover of Venice.

One of only 40 deluxe copies - a must for any lover of Venice

15. **WHITTINGTON PRESS. CRAIG, John. Venice.**

One of only 40 copies bound in a special designer binding with an extra set of most of the engravings loose in a portfolio. 70 wood engravings and 10 linocuts (some coloured) by John Craig who has signed the edition. Printed in red ink in Centaur & Arrighi types on Zerkall mould-made paper. 33 x 24.5 cms, original full black morocco binding bound to a design by Craig with red, green and duck egg blue inlays, spine blind tooled, separate portfolio in grey cloth backed paper covered boards housed together in a black leather backed grey cloth solander box. As new with the prospectus inserted loose. Risbury, Whittington Press. 2015. £2000

A real magnum opus, John Craig explores with his burin the alleys and hidden places of Venice depicting it as “an innocent holiday maker wandering - open mouthed- without plan or guide through the small and



Super deluxe edition of 40 copies, with an extra suite and one additional engraving

16. **WHITTINGTON PRESS. PISSARRO, Lucien. Pastorale. [ERAGNY PRESS].**

17. One of 40 deluxe copies bound in full vellum with a portfolio containing an extra suite of engravings plus on additional engraving printed in 4 colours “The Railway Line”. 24 wood engravings by Lucien Pissarro, 4 in colours, printed from the original blocks at the Whittington Press, on Otter paper made by Joseph Batchelor & Son for William Morris. Set in 12 point Caslon type. Small 4to., original full limp vellum with gold silk ties, gilt edge, housed in a clamshell box with the portfolio of engravings. Fine. Whittington, Ashmolean Museum, Whittington Press & The Morgan Library. 2011. £1600



BOOKBINDINGS



18. **BIRKENRUTH, Johanna. Pair of leather bookends.**

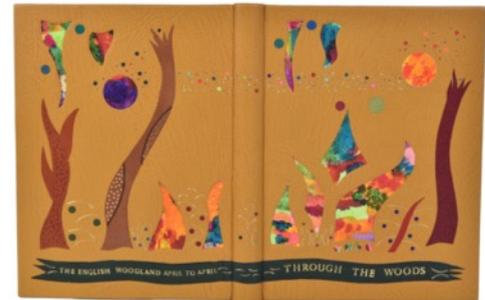
Two brown calf bookends with a design of decorative brass studs and with tooling in blind of flowers and the gouged words 'Mind Me' and 'As You Find Me', so typical of Birkenruth's style, worked into the leather in blind, border in blind on the smooth inside edges. Each signed with a stamp on the inside in blind 'Johanna Birkenruth London?'. Each 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

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. Her work was much admired and 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, a couple of jewelled 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, caskets and boxes for lace and fans.

19. **CAPON, Lester. MILLER-PARKER, Agnes. BATES H.E. Through the Woods.**

73 wood engravings by Agnes Miller-Parker. Sm. 4to., in a unique designer binding by Lester Capon in full ochre goatskin with hand-stained multi coloured underlays and goatskin onlays and inlays, gold tooling and lettering in the original drop back box of ochre cloth. London, Victor Gollancz. 1936. £2500





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

20. **JEFF CLEMENTS**, designer bookbinder. **DREYFUS**, John. **STAMPERIA VALDONEGA**. **Into Print. Selected Writings on Printing History, Typography and Book Production**. Pp. x, 339. Large 8vo., specially bound by Jeff Clements for Anthony Dowd in 2003 as printed on the lower doublure. Bound in grey Harmatan goatskin with feathered onlays of black, red and yellow and natural white alum-tawed goatskin on both covers. Each doublure with an integral joint is of acid free blue Fabriano handmade 'Roma' laid paper divided into two making use of the deckle edges and between the Roma papers are original leaves from Cranach Press prospectuses, the endleaves are lined with blue suede sheepskin, edges coloured yellow. Housed in the original solander box London, Printed at the Stamperia Valdonega for The British Library. 1994. £4000

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 his binding statement (inserted loose 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'."

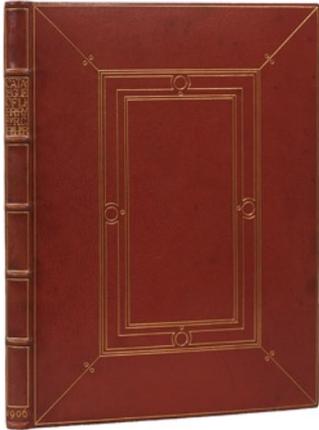
One of the important collaborative bindings by two celebrated French women binders
- a homage to the health benefits of wine with illustrations by Dufy

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

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

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





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

22. **DOVES BINDERY. FISHER, [Richard &] R.C.** Catalogue of the Valuable and Interesting Library of R.C. Fisher, Esq. (of Hill-Top, Midhurst, Sussex)..Which will be sold by...Messrs Sotheby, Wilkinson & Hodge...on Monday, the 21st of May, 1906 and Three following days. 6 chromolithographic plates of 16th and 17th century bookbindings by W. Griggs (occasional very light spotting). 4to, bound at the Doves Bindery to a design by C.J. Cobden-Sanderson in 1908 (signed in gilt on the lower turn-in), full reddish brown niger, gold-tooled panelled sides with two sets of triple gilt fillets and open circles, interlocking on all sides, spine in compartments with raised bands, each compartment panelled with gilt, the second panel with excellent gilt lettering, triple gilt fillets to turn-ins, edges gilt and gauffered. Housed in a later clamshell, felt-lined cloth box. A few spots to the sides and the usual offset from the turn-ins to the feps but otherwise a very handsome Doves binding. London, Dryden Press, 1906. £7500

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.

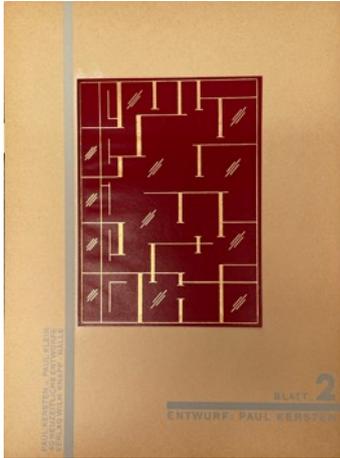
Tidcombe, The Doves Bindery 726. [Exhibited at Harvard, 1991 (50 and repr.) and described as a present from Cobden-Sanderson to Fisher

An illustrated guide to Frigge's binding technique in her own binding

23. **FRIGGE, Karli. Leather Books.** 1 of 12 special copies of a total edition of 180. Printed on Kashmir cotton paper and bound in soft leather wrap-around bindings by Frigge. With figures in the text after life drawings of binding work by Frigge. 8vo., original soft leather binding by Frigge with one of her layered marbled leaf images on the upper flyleaf, lettered in gilt, housed in the original black slipcase with title and image of hands holding a book in blind. [Netherlands]. [1997]. £1200

Loose note written by Frigge in white pen plus a hand written note by her on the colophon to a friend nicknamed Vos or Fox stating that the book is bound in Nubuck leather impregnated with wax and that the flyleaf was marbled by her in over 11 layers. A very well presented book about Frigge's binding technique with excellent illustrations and in a binding by Frigge herself.





Spectacular chromolithographed binding designs

24. **KERSTEN, Paul & KLEIN, Paul. Paul Kersten und Paul Klein: Vierzig Neuzeitliche Entwürfe für Künstlerische Bucheinbände.**

40 bookbinding designs, 20 by Kersten and 20 by Klein, elegantly printed in chromolithograph and tipped onto individual printed sheets in Bauhaus-style sheet designed by Klein, with the four page foreword and index in Bauhaus grey stiff paper portfolio by Paul Klein. 4to., the portfolio has some tearing to the edges and spine and there is some darkening to the edges of the sample sheets, otherwise very good. Halle, Wilhelm Knapp. 1928.

£1200

An incredibly attractive form of sample book of the work of the two binders. The accompanying notes indicate the finishing techniques used for each binding, for example blind or gold. Kersten was one of the greatest finishers of his generation and taught several notable students including Otto Dorfner and Otto Pfaff. The designer and binder Paul Klein was an apprentice at the Bauhaus under Dorfner and continued working with Dorfner for many years.

Embroidered and put together by Harriette Anne Morrell for her daughter in law Ottoline Morrell

25. **MORRELL, Harriette Anne. EMBROIDERED BINDING. Hand embroidered notebook.** 8vo., contemporary linen cloth over boards, exquisitely hand-embroidered in black thread with an floral decoration covering the entire book, exquisite hand printed patterned endpapers, all edges yellow. The pages within are all blank. In extraordinarily fine condition. [1914].

£1500

Immaculately bound and embroidered with a recognisably Bloomsbury aesthetic by Harriette Anne Morrell (1842-1924) and with a presentation inscription in pencil from her to her daughter-in-law Ottoline Morrell (1873-1938): "to Ottoline from H.A.M. July 1914".

Harriette Morrell, the mother of Philip Morrell, was an accomplished artist and needleworker. After her death a memorial exhibition catalogue of her work was published by Basil Blackwell in 1925: 'Harriette Anne Morrell: A Description of Herself and Some of Her Needlework and Painting'.





By an important woman binder who set up her own bindery in 1902

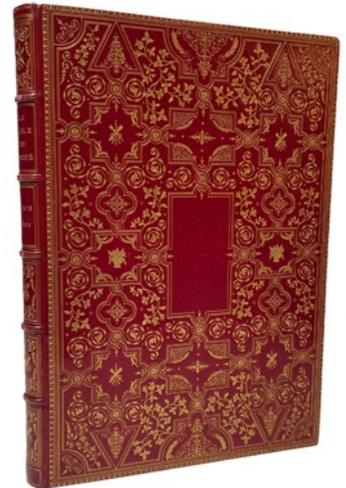
26. **PATTINSON, Alice. GOSSE, Edmund. On Viol and Flute.** 1/ 50 large paper copies, signed by the printer Charles Whittingham. Photogravure frontispiece designed by Alma Tadema, RA and tailpiece designed by Hamo Thornycroft, RA, the sculptor and Gosse's intimate friend. 8vo., bound by Alice Pattinson with her monogram on the lower turn-in, full reddish brown goatskin, each side with three four gilt fillers and a central pattern of 18 double gilt filleted round cornered squares with gilt dots in each corner, on the front is splendid circular design in gilt of interlocking stems, circles, dots, roses of gilt and pale morocco onlays and leaves with green morocco onlays, the spine in six panels with raised bands and gilt lettering in the two of the compartments, the others have gilt tooled rose and leaf motif, turn-ins with triple gilt fillets, top edge gilt, others uncut. Booksellers label of Heffers in Cambridge on front pastedown. London, C. Whittingham & Co. 1890. £2900

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, presumably after she completed this binding for the Guild of Handicraft Alice Pattinson set up a bindery with her partner Miss Hoffman,

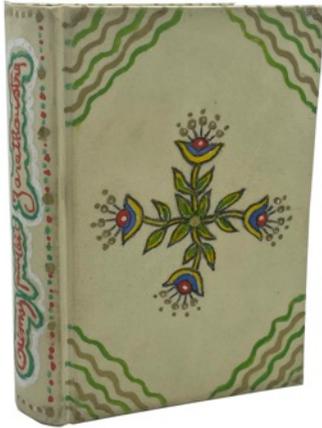
who did much of Pattinson's forwarding. On the verso of the front free endleaf a pencil note indicates this was exhibited in 1925 "Spring Gardens Gall[ery]. Panton Club. July 1925. Mrs Loosely. Book + binding A.P"

Spectacular fanfare binding - bound by Remy Petit and tooled by J. Le Comte

27. **PETIT & LE COMTE. 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. The spine is divided into six panels with raised bands, lettered in the second and third, the others with a quiver and bow, scrolls and sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with gilt rolls, green watered silk endleaves, gilt edges. Some foxing or spotting. In a later solander box. Paris, Caracteres de Henri Didot. 1802. £3500



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. Two bookplates, one belonging to Anthony Cefaratti.



1960s book-embellishment with original hand-painted ornamentation, illustrations & binding by the artist Powilewicz

28. **POWILEWICZ, A.K. NIETZSCHE, Frederic. Ainsi parlait Zarathoustra.** Translated by Henri Albert. Portrait frontispiece engraved after Aubert. Extra-illustrated with an additional hand-painted title page, 8 full page hand-painted original designs in gouache and 2 full page hand-painted designs for the binding in gouache all by A.J. Powilewicz in 1962. Pp. x, 448 [2]. 8vo., bound in full vellum painted on both sides and the spine in red, green, yellow, blue and gilt by A.K. Powilewicz, and with his hand-painted elaborate endpapers, original wrappers bound in, t.e.g. Boards a trifle bowed, otherwise very good. Paris, Georges Cres et Cie. 1919

£950

A delightful and playful extra-illustrated copy of a French edition of Nietzsche's *Also sprach Zarathustra*, apparently put together for the personal pleasure of the artist. Powilewicz was an artist and illustrator known for illustrating several works in the 1920s and 30s including Charles Foix's *Promethee* and *Les Bassarides* (1924 and 1926) and Albert Desbranche's *Clocheets et Grelots* (1932). On the verso of his hand-painted and written colophon Powilewicz writes in ink that the

designs have been inspired by Persian miniatures and rugs from the Caucasus and Persia.

Bound by Roger Powell with the original blocks for the letters

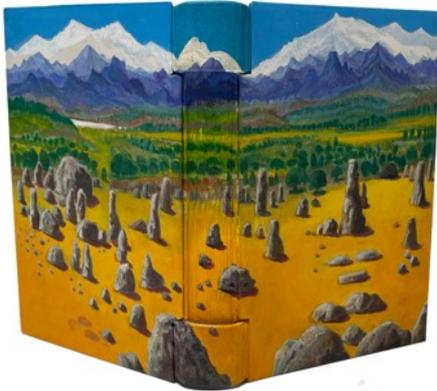
29. **ROGER POWELL, bookbinder. OSTLER, George. The Little Oxford Dictionary of Current English.** Third edition. Pp. 640. 12mo., [85 x 120mm], bound by Roger Powell in 1962 in full olive green goatskin, covers tooled in gilt zig-zag lines at the foot running all the way around the binding with the letter A blind-tooled on a small purple goatskin label on the front and the letter Z similarly blind-tooled on a teal goatskin label on the back, both with gilt fillets, spine lettered in gilt, plain endpapers, all edges gilt. Oxford, Clarendon Press. 1957. £2900

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

The great Bernard Middleton said of the British binder Roger Powell that he was simply "one of the most important and influential bookbinders of the last hundred years and, arguably, of any period".



Written, illustrated and bound by the great Philip Smith



30. **PHILIP SMITH, designer bookbinder. 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. Original blue cloth, felt lined box with printed paper spine label. Written out in this form at Yatton Keynell. October 2006. £2400

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.

Philip Smith's 'Credo' written in his own hand

31. **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 wrist watch parts, some inset and some onlaid, with onlaid emulsified maril and morocco in the form of a figure, acrylic paint touches to edges of yokes. With full explanation of the binding by Smith, pasted to final leaf and signed and dated on the lower pastedown. Original purple felt pouch. 1998. £2200





PAPER

The press's own sample book

32. **CURWEN PRESS. Press Sample Book of Patterned Paper by Enid Marx, Paul Nash, Diana Wilbraham, Edward Bawden, Albert Rutherston, Elizabeth Friedlander, Hoppé etc.**

The Press sample book containing 30 samples of Curwen Press patterned paper by Claud Lovat Fraser, Albert Rutherston, Enid Marx, Paul Nash, Elizabeth Friedlander, Graham Sutherland, Harry Carter, Edward Bawden, Hoppé, Diana Wilbraham (some of her contributions with the note 'Miss W.' on the verso). All of the sheets have the press numbers of the pattern

on the verso in ink. 22.2 x 14.5 cms, stapled at the press, upper paper a little grubby, corners of top few samples curling but generally good. London, Curwen Press. c.1920-1930s. £950

A fantastic relic from the interwar era of superb graphic design in Britain, much of it centred around the designs and printing techniques coming out of the Curwen Press between 1919 and 1939. Here we have a lovely overview of commissioned patterned papers by several of the greatest British artists of the time.

Originally from the Curwen Press collection, this came from the collection of the typographic designer and printing historian Ruari McLean (1917-2006) and was obtained from the family.

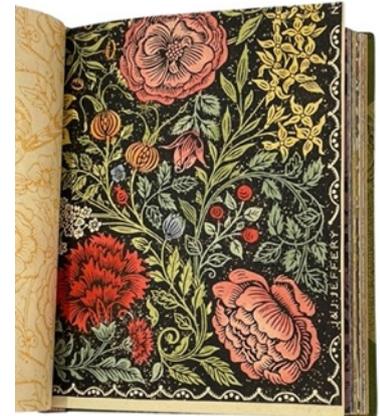
A splendid collection of original handmade patterned papers in a binding by John Jeffery

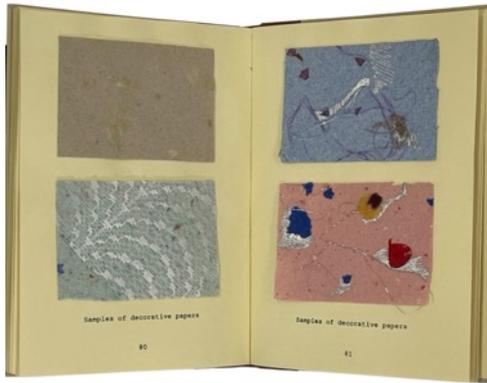
33. **JEFFERY, J & J. Pattern Paper Sample Book.** One of only 10 sample books made for Edward Bayntun Coward, this from the library of John Porter. Edinburgh, J & J Jeffery. 2008/9. £2800

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, some from 18th and 19th century printed books, some on brown cartridge paper and some plain paper. The techniques used are traditional and include Dutch gilt, pastepaper, marbled paper and block printed paper using linocuts rather than wood. Their work is astonishing and highly desirable.

34. **JEFFERY, J & J.**
5 full sheets of original patterned paper c.2009

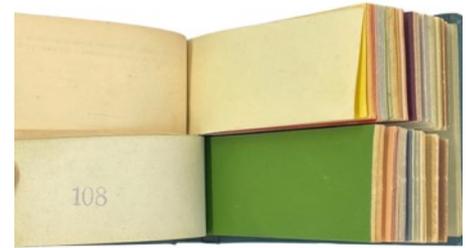
£100 each





35. **LLOYDLANGSTON, Carolyn. Hand-Made Paper as an Artistic Craft.** Unique copy of an undergraduate thesis. 14 paper, parchment and papyrus samples tipped in. 32 illustrations. Pp. 89. 8vo., bound, probably by the author, in quarter brown cloth with paper covered boards with gilt rules and titling on spine, in a matching brown cloth slipcase. Leicester, thesis for Leicester Polytechnic Degree in Graphic Design. 1990. £100
The thesis is rather good with a short history of paper-making, details of paper-making in the 20th century and how machine-made paper and hand-made paper might change in the 21st century.

An overview of the colours of 1930s to 1950s Russian industrial architecture



36. **MOSSPETSSTROY [ie Moscow Special Building Co]. KOLERNAYA KNIZHKA [Colour Book].** 248 colour samples. 13 x 9.9 cms. original blue cloth with silver lettering on upper cover. Moscow, 1938. £480

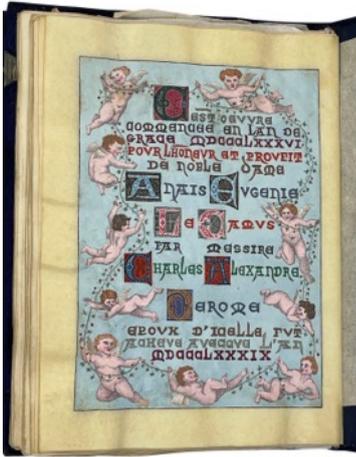
The sample book for the most trusted industrial airbrush workshop in Moscow, Mosspetsstroy. The company provided paint and labour for big industrial projects. The samples are prefaced by notes on how to use colour recipes, how to interchange pigments, how to check the resistance of pigments to lime, how to check for cracks in plaster, straining finished colours, and detailed descriptions of pigments used to make all the different colours shown in these samples by number.



37. **VINTAGE PAPER CO. Periodical Print.** An original sheet of patterned paper (46.3 x 35.5 cms) folded 17.2 x 12.4 cms., uniquely bound by the Vintage Paper Co in half 19th century manuscript parchment backed patterned paper covered boards (produced at the Vintage Paper Co), silver endpapers, housed in the original white waffled card portfolio with a gilt stamped patterned paper label. As new. Stromness, Vintage Paper Co. 2022. £200

ILLUMINATED & CALLIGRAPHIC MANUSCRIPTS

An extraordinarily accomplished and very personal nineteenth century illuminated manuscript, put together for love



38. **DEROME, Charles Alexandre. La Messe de Mariage.** Elaborate 46 page luxuriously illuminated manuscript on vellum in gilt, silver and numerous of the Marriage Mass in French with each page with different rich, sumptuous borders of painted flowers including poppies, daffodils, fritilleries, columbine and sweet peas, redcurrants, strawberries, gooseberries, fish, birds, butterflies, insects and cherubs. The borders surround double column lettering with decorated initial letters and small decorations punctuating the text. All bound apparently by the artist or his wife in deep purple velvet over boards with embroidered initials on the upper cover and the remains of two clasps. In superb condition. France, Made in honour of Anais Eugenie Le Camus by Charles Alexandre Derome. 1886-1889. £3500

An extraordinarily elaborate and exquisitely written and illuminated manuscript of the wedding mass apparently made by Charles Derome for his future wife Anais Eugenie Le Camus, probably the grand-daughter of the French artist Jules-Alexandre Duval Le Camus, to celebrate their union. The binding has her new initials embroidered on the upper cover 'A.D.'

A sumptuous hand-illuminated communion mass for a first communion

39. **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 morocoo 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. [Paris]. c.1880. £1600

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.





Glorious illumination of Psalm 103 by a French woman illuminator

40. **WALDNER, Laure. 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

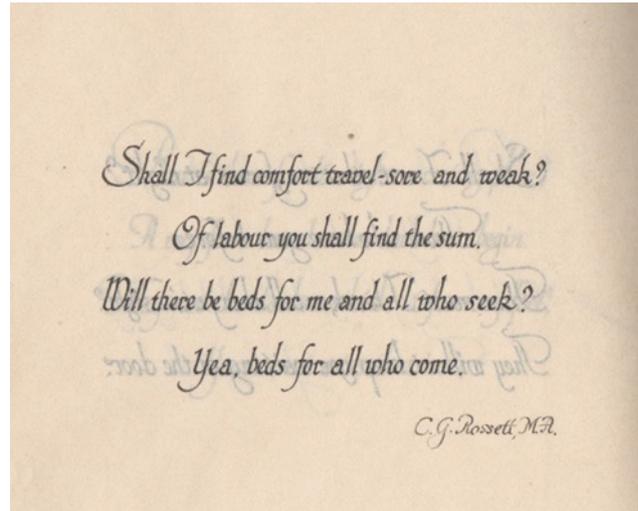
Two elegant works by Jewish Berlin calligrapher Peter Moser from the 1920s

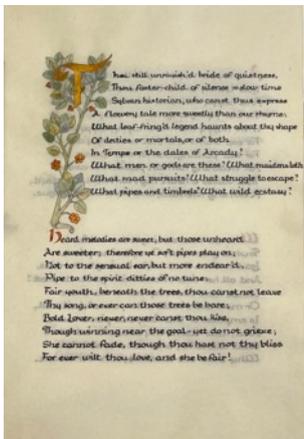
41. **MOSER, Peter, calligrapher in Berlin in the 1920s. ROSSETTI, Christina. Uphill.** 6pp. poem written out in English by Peter Moser in an extremely fine and elegant hand. The title page has a delicate green

border and a frame of gilt dots around the title itself. 12.7 x 17.2 cms. Bound in the original patterned paper wrappers, presumably by or under the guidance of the calligrapher. 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. Inscribed on the ffep as a gift in 1922, presumably by the commissioner of the manuscript. In superb condition. Berlin, 1923. £850





Superb manuscript by important Arts & Crafts illuminator and bookbinder Annie Power

42. **POWER, Anastasia. KEATS, John. Ode on a Grecian Urn.** 5 page calligraphic illuminated manuscript on vellum with an elaborate illuminated gilt initial and 4 initials and colophon in sanguine, bound by the artist. 14 x 21.5 cms, bound at the Essex House bindery by the illuminator in full limp vellum with ivory silk ties, title written by Power on the upper cover in black ink. A little fraying to the ties but otherwise extremely good. Camden, Glos., Written out at Essex House by A Power. 1903. £5500

Anastasia, or Annie, Power was from Whitby in Yorkshire. She trained with the great Douglas Cockerell and later worked with Sylvia Stebbing at her bindery on Museum Street in London. She had very little money and as soon as she could she took a job with the Guild of Handicraft in Chipping Camden from the summer of 1902. Whilst there she became their key illuminator until she married one of the other craftsmen Gerald Loosley in 1905 and left the Guild, apparently after a disagreement with Janet Ashbee. As a result the Guild bindery



closed soon afterwards. *Tidcombe: Women Bookbinders p. 167-9*

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

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. Mounted and bound by Riviere and Son as a folio in full dark blue goatskin, with gilt double fillet border, spine in compartments with gilt fillets, gilt lettering, turn-ins tooled with gilt rolls, marbled endpapers, all edges gilt. Half red morocco chemise with marbled papersides, lined in felt. Paris?., c.1660. £2800

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. With the booklabel of Mortimer Schiff. Sold at Sotheby, 8th December 1938 as lot 2073 for 15 shillings to Rham





A hand-drawn, lettered, illustrated and hand-bound book design project by a Boston based female student trainee

43. **STIVERS, Ella G. BRISLEY, Joyce L. The Joyfuls.** Designed and lettered by Ella G. Stivers at Milwaukee Teachers College/ Summer Session June-August 1928. 14 pages all beautifully lettered with 3 full page hand-coloured pen and ink illustrations and with decorations and hand-coloured initials. 13.5 x 20.2 cms., bound by the artist in stiff card covers sewn with a thick silk braid, hand drawn and coloured endpapers. Corners a little chipped, small crease to rear cover but otherwise in very good condition. Boston, [Milwaukee]. 1928. £560

Dedicated 'to my little daughter Florence Leotta', Ella Stivers took the text of 'The Joyfuls' from the famous British children's book writer and illustrator Joyce L. Brisley (of Milly, Molly, Mandy fame). It is a charming story about 4 children Jonathan, Jinny, Jemima and Joe and their activities on a 'doing' sort of morning.

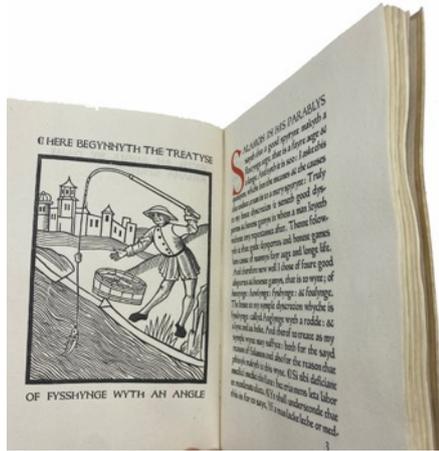
A very accomplished example of women's book design and book work.

Item 38 - Derome



PRIVATE PRESS BOOKS

ASHENDENE PRESS



Inscribed by the printer

44. **BERNERS, Dame Juliana. A Treatyse of Fysshynge wyth an Angle.** One of 150 copies on Batchelor Ashendene paper, there were 25 copies on vellum. 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, Ashendene Press. 1903.

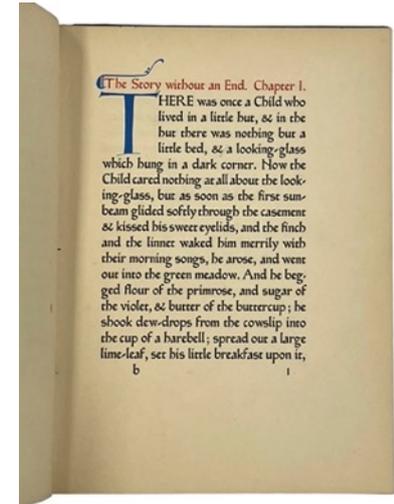
£1400

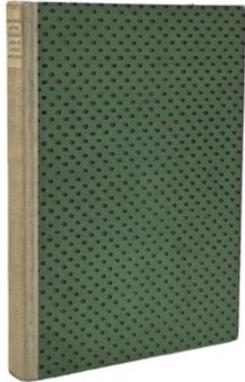
Inscribed by C.H. StJohn Hornby, the printer and owner of the Ashendene Press to W. Faux in May 1904 on the front free endpaper. This charming book is taken from the Boke of St. Albans printed by Wynkyn de Worde in 1496. This was the first printed book on fishing in English. Franklin writes that this is a “small and happy book”... “Poor old Keates” re-made the illustrations with such literal veracity that he reproduced a crack in the original wood cut.

Extremely rare being one of only 30 copies, inscribed in the printer’s hand ‘from his 9 year old daughter’

45. **[CAROVE (Friedrich Wilhelm)]. The Story Without End.** Translated from the German by Sarah Austin. One of 30 copies on Japanese vellum of an edition of 36 copies (6 on vellum) issued for friends. Printed in black and red in Subiaco type. 14 large initial letters at the beginning of each chapter hand drawn in blue ink by Graily Hewitt, paragraph marks in blue and red ink also by Hewitt. 8vo., original holland (lign backed blue paper covered boards), printed paper spine label. Some wear to boards.. Chelsea, Ashendene Press. 1909. £6200

Printed in only 36 copies to celebrate the 9th birthday of the printer's daughter Diana. The rather winsome story, full of talking flowers, butterflies, droplets, bees and will-o'-the wisps, was translated from the German by Sarah Austin for her own daughter. It is preceded by a charming poem by Hornby to his daughter: The books were only intended for private circulation among the friends and family of the Hornbys, this copy is inscribed in ink by the printer on behalf of his daughter ‘S. Schaap from Diana Hornby July 1909’.





"Never was impropriety more daintily and attractively arrayed"

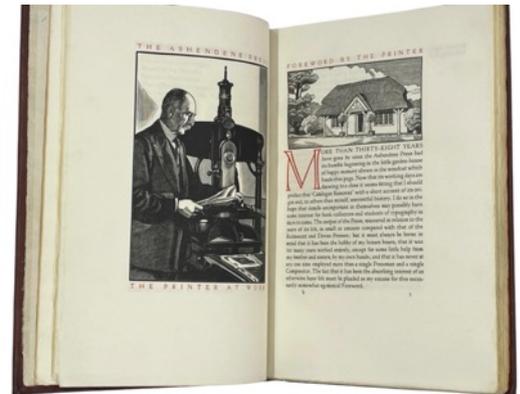
46. **APULEIUS, Lucius. The XI Bookes of the Golden Asse containing the Metamorphosie of Lucius Apuleius interlaced with sundry pleasant and delectable tales.** 1 of 165 on Batchelor 'knight in armour' paper. Printed in red in black in Subiaco type with Graily Hewitt's initials printed in red and blue. Large 4to., original linen backed, green, gold & black patterned paper covered boards with printed paper label on spine. Light rubbing to corners and very edges, otherwise good, housed in a handsome green morocco backed slipcase and chemise, with spine decoration of gilt borders & tooling on the raised bands. Chelsea, Ashendene Press. 1924. £4000

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

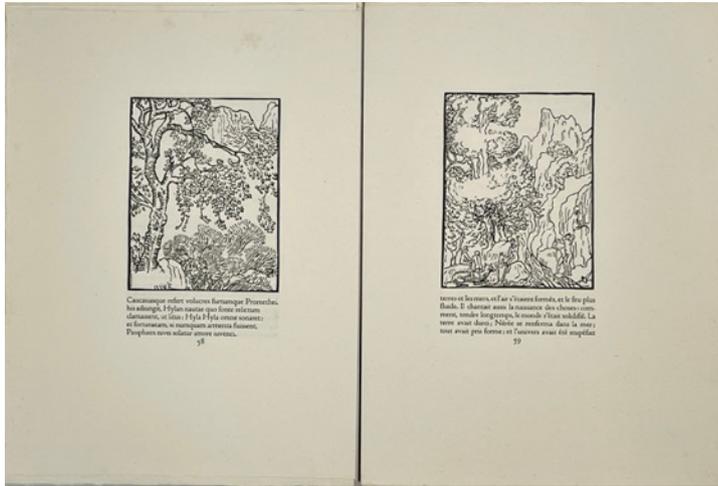
A magnificent bibliography full of specimens and sample leaves

47. **A Descriptive Bibliography of the Books Printed at the Ashendene Press. MDCCCXCV-MCMXXXV.** 1 of 390 copies on Batchelor Ashendene 'knight in armour' paper, numbered and signed by Hornby. Printed in red & black in Ptolemy type. Several illustrations, including the famous engraving by Ashwin Maynard of Hornby at his press and numerous sample leaves, several set again line-for-line, with many hand-drawn initials. Large leaves folded and mounted on a guard. Included is a leaf from the destroyed Japanese vellum 'Daphnis & Chloe', type-specimens, title-pages, prospectuses & the folded 'Announcement of the Last Books'. Collotypes and photogravures made and printed by Emery Walker Ltd. Errata slips tipped in at the end. Large 4to., original full brown soft calf by W.H. Smith, Ashendene Press device in gilt on the front cover, t.e.g. fore and lower edges uncut. Spine a little rubbed with a darkening in one panel and sides with a few small scratches and slight marks from the slipcase, y in the original Cockerell marbled paper covered slipcase. Chelsea, Ashendene Press. 1935. £3900

The *Bibliography* is the last book from the Press and one of the most magnificent. Hornby foreword gives a really good overview of the work of the Press. The books themselves are given full descriptions and accounts of their printing, and, in most cases, are illustrated with specimen leaves from the original printings or pages entirely reset and reprinted for the occasion by Hornby.



CRANACH PRESS



The first and “arguably the greatest” book of the Cranach Press in fine original wrappers

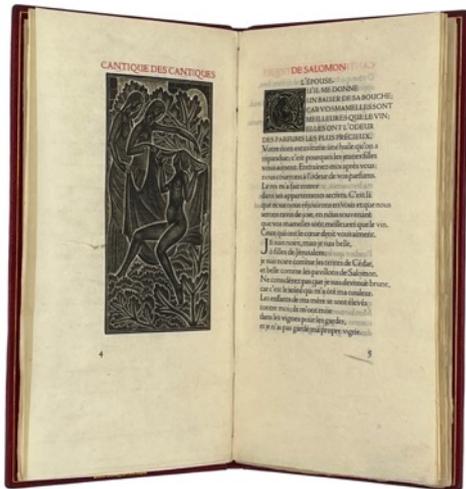
48. **MAILLOL, Aristide. VERGIL. Les Eglogues de Virgile. [The Eclogues of Vergil in the original Latin and French translated by Marc Lafarge].** 1 of 250 copies on hand-made paper of the French edition (the total edition was 292, and English and German editions). 43 woodcut illustrations by Aristide Maillol, head-line of the title page and initial letters cut by Eric Gill with ornament by Maillol. Italic type designed by Edward Johnston and the punches for the main type were cut by Edward Prince, supervised by Emery Walker, based on Jenson type designed in Venice in 1473. Hemp and linen paper made by Gaspard Maillol. Printed under the supervision of Count Kessler and J.H. Mason at the Cranach Press. Folio, loose as issued in the original brown printed

paper wrappers with image by Maillol printed on the front, housed in the original quarter parchment portfolio with linen edges, lettering printed in sanguine on the upper cover and spine and with the original linen ties. A remarkably fresh and clean copy, the portfolio has some wear, dust soiling and rubbing with some wear to the fold-ins. Weimar, published and sold by la Galerie Druet in Paris for the Cranach Press. 1926. £4500

The first and as the Press’s historian Brink writes “arguably the greatest book of the Cranach Press”, dedicated by Harry Kessler to “the master of book-printing, the friend and adviser of William Morris, Emery Walker”. The Cranach Eclogues had a long slow birth having been interrupted by the First World War. Most of the designs were done by 1914 and printed began early that year. It was then put on hold during the war, in which the pressman Erich Dressler was killed, and resumed in June 1925. The English edition was printed even later in 1927.

Many see it as the most beautiful book of the Cranach Press, even taking into account the striking Hamlet, and Kessler wrote about deeply moved he was when looking at Maillol’s Eclogues woodcuts “here an art has been created which answers in the affirmative to the world as a whole, and which restores to this world its innocence and its bliss, which is devoted to it in awe and in bliss, and therefore is an art which is religious in the Greek sense”.

Brink, The Book as Works of Art, p.86-125; The Artist and the Book, 172



49. **GILL (Eric).** *Cantique des Cantiques de Salomon*. [Song of Songs of Solomon]. One of only 50 de luxe copies printed on japon with roman numerals, this L or no.50, of a total edition of 158. There were other editions in Latin and German. 11 original woodcuts and 13 initials by Eric Gill, with headlines across each page printed in red. Tall thin 4to., in a fine binding by Sangorski & Sutcliffe of full red crushed morocco with gilt rules round each side and using Gill titling on the upper cover, spine in compartments with raised bands, turn-ins with gilt fillet and signed by S&S on the front turn-in, top edge gilt, others uncut. A superb copy. Weimar, Cranach Press for Edition de Cluny. 1931. £7800

The book was the last to come from Kessler's Cranach Press and was a triumph. Kessler himself expressed his enthusiasm for Gill's engravings in a letter to the artist "I think it is one of the most beautiful series of illustrations produced in modern times". Cave, the Private Press experts, believed that the Song of Songs was one of the three exceptional items printed by the Cranach Press, the other two being the Hamlet and the Eclogues. Sangorski & Sutcliffe had made all the morocco bindings for the vellum copies of this French edition. There are variants of the japon de luxe edition with blue lettering. *Brinks:*

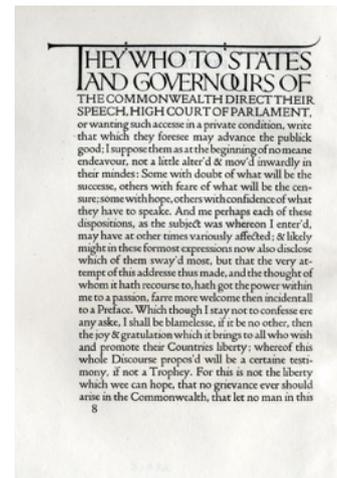
The Book as a Work of Art, The Cranach Press 1913 to 1931, p.428

DOVES PRESS

50. **MILTON, John.** *Areopagitica; A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England*. One of 300 copies printed on paper of a total edition of 325. Printed lettering at the beginning of the text designed by Edward Johnston. Sm. 4to., original full limp vellum, spine lettered in gilt, uncut. Very light bubbling to rear pastedown but generally a very handsome, fresh, crisp copy. Hammersmith, The Doves Press. 1907. £1900

Surely the purest printing of Milton's famous defense of the liberty of the press, this text taken from the 1644 first edition. The title page quoting Euripides is printed in Greek type with Milton's translation "This is true Liberty when free born men/Having to advise the public may speak free/Which he who can, and will, deserve's high praise,/Who neither can nor will, may hold his peace;/What can be juster in a State than this?"

Tidcombe, The Doves Press, DP12.



ERAGNY PRESS



ESSEX HOUSE PRESS

Inscribed by Lucien Pissarro to Diana White, a close friend and Eragny Press uthor

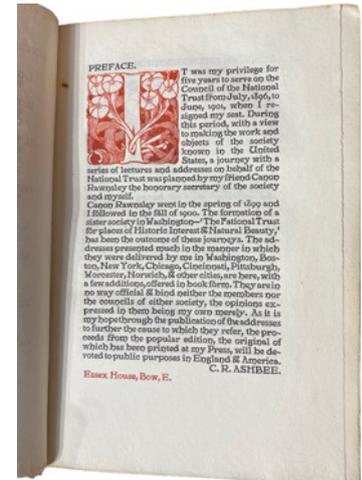
51. **LAFORGUE, Jules. Moralites Legendaires. Two Volumes.** Frontispieces, double borders and 14 initials wood engraved by Lucien and Esther Pissarro. Each volume one of 220 copies printed in Vale type in red and black on handmade paper. 8vo., quarter bound in grey paper with title in gilt on upper left hand corners and on the spines, wild sorrel patterned paper covered boards. Very slight darkening to spines, slight darkening to patterned paper as normal, spine of volume II bumped at head and tail with a couple of small spots of rubbing, the usual browning to endpapers. Errata slip inserted loose and with an inscription from Lucien Pissarro to Diana White in the second volume. In general a very good set. Eragny Press, sold by Hacon & Ricketts. 1897-8. £1400

After launching the press with two works in English, Pissarro wanted to market his books in France so he printed two volumes of Laforgue's stories including Hamlet, Pan and the Syrinx, Salome and Lohengrin to appeal to French collectors. One hundred copies were reserved for the 'Mercure de France', 76 were for sale by Hacon & Ricketts and the rest went to family and friends.

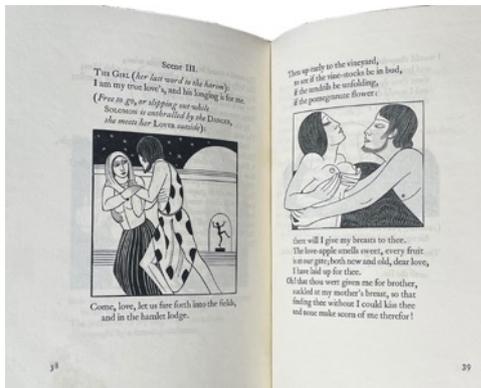
A tour in America to promote the National Trust,
leading to the formation of the US version in Washington

52. **ASHBEE, C.R. American Sheaves & English Seed Corn: being a series of addresses mainly delivered in the United States, 1900-1901.** No. 143 of 300 copies. With decorative initial and Press device printed in red and 8 woodcut decorated initials printed in black, contents page printed in red and black. Printed in Endeavour type. 8vo., original full vellum with yapp edges, spine lettered in gilt, untrimmed. Some slight marking to the vellum but a very good, bright and clean copy. Errata slip tipped in. London, printed at the Essex House Press in Bow, published by Edward Arnold and Samuel Buckley in New York. 1901. £300

Ashbee served on the council of the National Trust between 1896 and 1901 and the eight addresses printed here are from a journey he made on behalf of the National Trust to highlight its aims and work in the United States. The trip led to the formation of The National Trust for places of Historic Interest & Natural Beauty in Washington.



GOLDEN COCKEREL PRESS



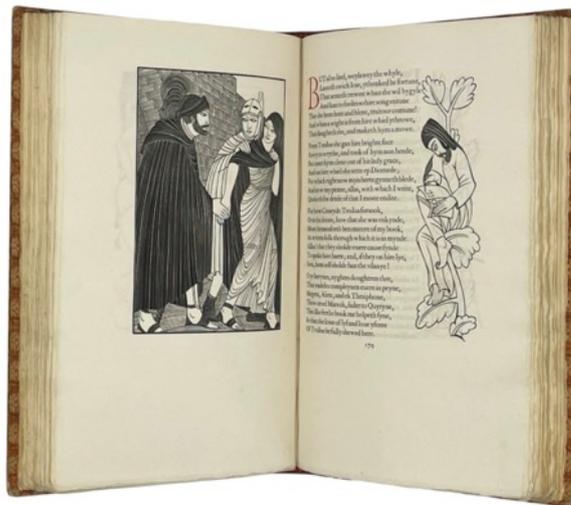
53. **GILL, Eric. The Song of Songs, called by many the Canticle of Canticles.** 20 wood engravings by Eric Gill. One of 750 copies. Printed in black and red in Caslon Old Face type. Pp. 44. 4to., original white buckram. A very good, bright and crisp copy. Waltham St Lawrence. 1925. £1400

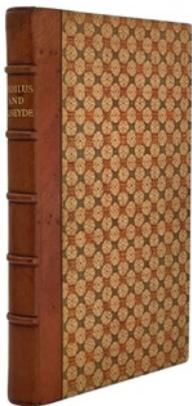
Canticleer announces that at this point 'Eric Gill has come to work only for the Golden Cockerel Press' - the beginning of a great collaboration. The wood engravings here are very beautiful and strong. Gill once wrote that he refuted the notion that because it is about love-making and the charms of women, the Song of Songs is irreligious. The problem he notes is that "the Song of Solomon is a love song, and one of a very outspoken kind, and in modern England such things are not considered polite".

Chanticleer 31

All of the three Great Books produced by Gill and Gibbings at the Golden Cockerel Press

54. **GILL, Eric. CHAUCER, Geoffrey. Troilus and Criseyde.** Edited by Arundel del Re. Wood-engraved pictorial title-page, five full-page plates, sixty decorative borders and four tail pieces by Eric Gill. Printed in blue, red and black in Caslon Old Face type on Kelmscott hand-made paper. No. 177 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, few small marks to spine, corners slightly bumped, very mild offset from the turn-ins. Waltham St. Lawrence, Golden Cockerel Press. 1927. £9200





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.

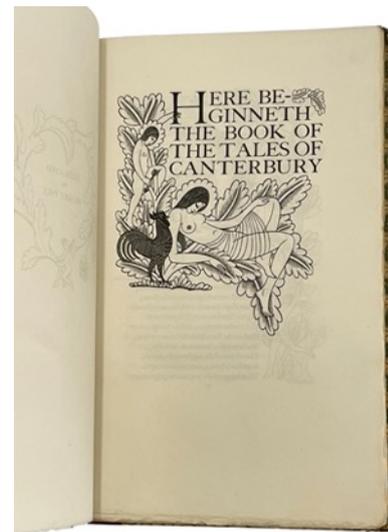
Chaucer's epic poem is here printed in Middle English and tells the story of the ill-fated lovers against the backdrop of the Trojan War, Troilus being the youngest son of Priam, King of Troy, and Criseyde being the daughter of the Trojan Priest Calchas who joined the Greeks having foreseen the defeat of Troy. Gill clearly enjoys the theme and the flowing Greek and Trojan robes and tunics - his image of Chaucer at the end is particularly charming. *Chanticleer, Bibliography of the Golden Cockerel Press: 50*

55. **GILL, Eric. The Canterbury Tales by Geoffrey Chaucer.** Edited by Walter Skeat, M.A. Illustrated by Eric Gill with numerous foliated and peopled borders, full- and half-page illustrations and initial letters. Initial letters printed in red and blue. One of 485 copies on paper of a total edition of 500. 4

volumes. Folio, bound by Sangorski & Sutcliffe in original quarter niger over patterned boards, top edges gilt, others uncut. Very bright and crisp, slight stains to the top edge of the spines of vols. III & IV, mild spots to front of spine of Vol. IV, variation in tone between volumes as often, slight bumping to corners. Waltham St Lawrence, printed by R & M Gibbings at The Golden Cockerel Press. 1929.

£10,000

The collaboration between Gill and the Gibbings is a rich one. This stands as one of the great books of the Press and of the twentieth century private press movement in general.



Original proof engravings on one sheet for the *Canterbury Tales*, monogrammed by Gill

56. **GILL, Eric. St. Thomas of Canterbury & Crucifix on Tree.** Two original wood engravings for the Golden Cockerel Press *Canterbury tales*, printed in grey ink on thin proofing paper. Monogrammed by Eric Gill in pencil. 19 x 3.2 & 18.5 x 5 cms. A couple of spots on paper, not affecting the image. 1928. £400

Physick 519 & 520





Original signed wood engraving for the *Canterbury Tales*

57. **GILL, Eric. The Tale of Melibeus.** Original wood engraving for the beginning of The Tale of Melibeus for the Golden Cockerel Press The Canterbury Tales. No. 4 of 5 for the USA signed by the artist 'EricG'. 10 x 12.5 cms, framed and mounted. 1929. £850
Physick 593

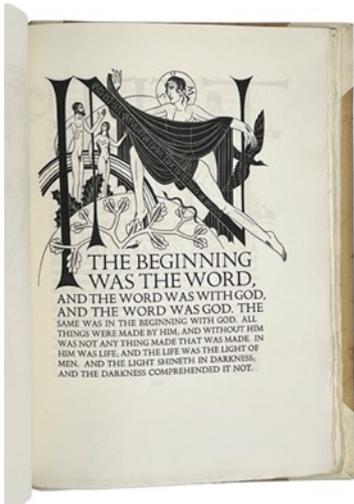
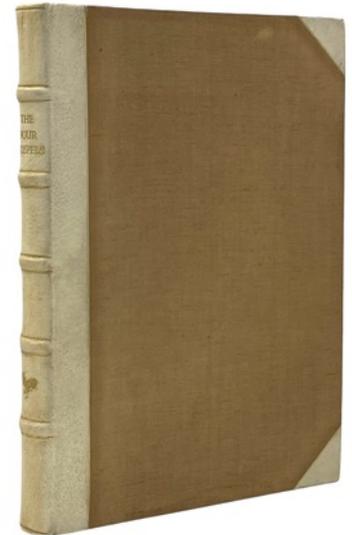
“A flower among the best products of English romantic genius”

58. **GILL, Eric. The Four Gospels of the Lord Jesus Christ.** Illustrated with 65 wood engravings and initial letters by Eric Gill. Printed in Gill's Golden Cockerel type face. One of 482 copies on paper of a total edition of 500 (this no.26). Folio, original half white pigskin by Sangorski & Sutcliffe, cloth sides, top edge gilt, others uncut, in a later red/brown buckram slipcase.

The cloth sides are unusually clean and bright and all the pages and endpapers are crisp and fresh, a very good copy with only very mild rubbing to the pigskin. Housed in the original card slipcase which has some browning and repair. Waltham St Lawrence, Golden Cockerel Press. 1931. £18,000

Lavishly illustrated throughout by Eric Gill and using his perfect typography, the Golden Cockerel Press Four Gospels is one of the triumphs of twentieth century book production and one of the greatest of Britain's private press productions, alongside the Doves Bible, the Kelmscott Chaucer and the Ashendene Dante.

Chanticleer: Bibliography of the Golden Cockerel, 78





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

59. **HERMES, Gertrude. The Garden of Caresses.** Translated from the Arabic into French by Franz Toussaint and then rendered into English by Christopher Sandford. 8 copper engraved headpieces by Gertrude Hermes. One of c.25 randomly numbered specially bound copies with 6 additional erotic engravings (of a total edition of 275 copies), this no.11. 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, Golden Cockerel Press. 1934. £3000

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 written by a Moor in Spain in the 10th century.

Chanticleer, Bibliography of the Golden Cockerel Press, 100

One of only 60 copies bound in gold cloth

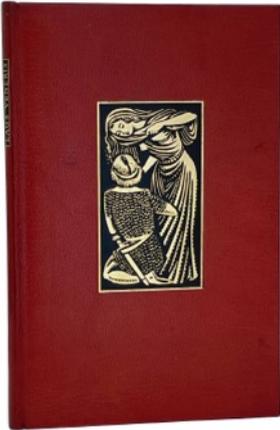
60. **The Wisdom of the Cymry, translated from the Welsh Triads by Winifred Faraday.** Wood engraved title page by Averil Mackenzie-Grieve, printed in red. Printed by Christopher Sandford and Owen Rutter in Gill Sans Serif. No. 12 of only 60 copies on hand-made paper. 12mo., bound in gold cloth with a green morocco spine label lettered in gilt, all edges gilt. Top edge and bottom of spine very slightly frayed, otherwise very good. Booklabel of John Danson on front pastedown. London, Golden Cockerel Press. 1939. £220

The Welsh Triads are a group of medieval manuscripts which preserve Welsh folklore and traditions in the form of wise sayings. Here Winifred Faraday aims to make the oldest of the triads accessible to the English speaker.

Only the second use of Gill's San Serif (it was first used by the press for Initiation in 1932). Gill sanctioned Sandford's experimentation with the type being interested to see how it worked at the press.

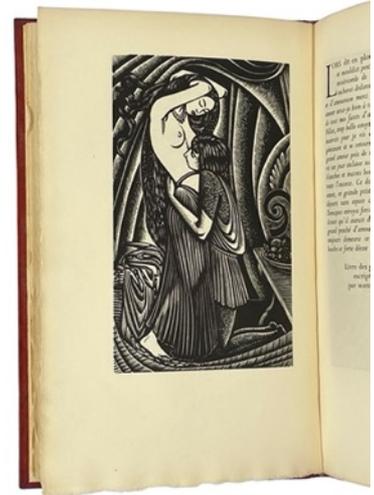
Pertelote, Bibliography of the Golden Cockerel Press, 144





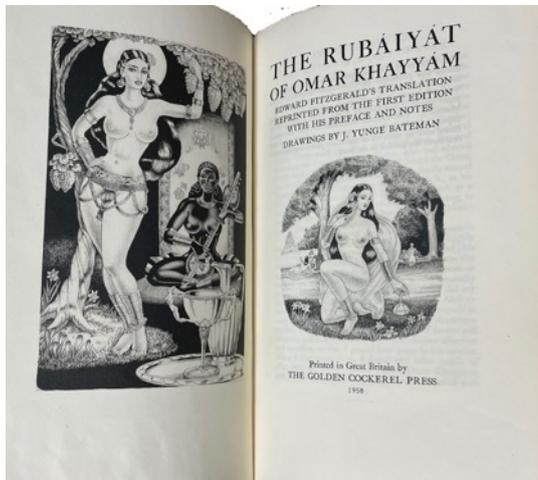
One of 100 special copies with an extra illustration and special binding

61. **BUCKLAND-WRIGHT, John. SWINBURNE, Charles Algernon. Laus Veneris.** One of 100 special copies with one extra engraving, this no. 8. 12 sensual wood-engravings by Buckland Wright. Tall 8vo., original special binding by Sangorski & Sutcliffe of full tan morocco with illustration by Buckland Wright on the upper cover in black and gilt, black and gilt spine label, top edge gilt, others uncut. A very good copy with only a little darkening to the edges. London, Golden Cockerel Press. 1948. £1000
The energetic passion of Swinburne's *Laus Veneris* finds its match in the Buckland Wright's elegantly erotic engravings.



62. **BUCKLAND WRIGHT, John. BEAUMONT, Francis. JONES, Gwyn. Salmacis and Hermaphroditus. A Poem.** Transcribed and introduced by Gwyn Jones. One of 250 ordinary copies bound in cloth. 11 colour wood engravings by John Buckland Wright (including one repeated engraving of a border of flowers). Tall thin sm. folio, original full blue cloth with gilt waterlily decoration by Buckland Wright on upper cover and gilt lettering on the spine, fore and lower edges untrimmed. With the remains of the very rare original glacine wrapper. London, Golden Cockerel Press. 1951. £500

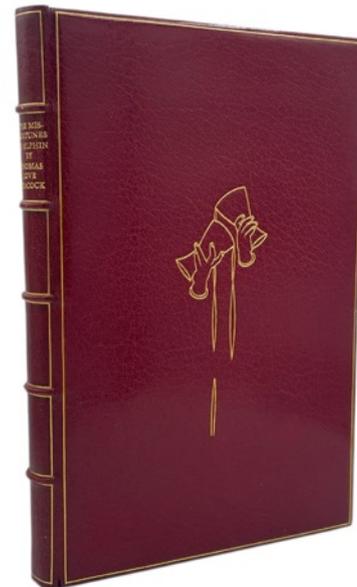
The colour wood engravings are particularly unusual and imposing, especially as the story revolves round water, of which Buckland-Wright was a master-engraver. *Cock-A-Hoop, Bibliography of the Golden Cockerel Press, 187*

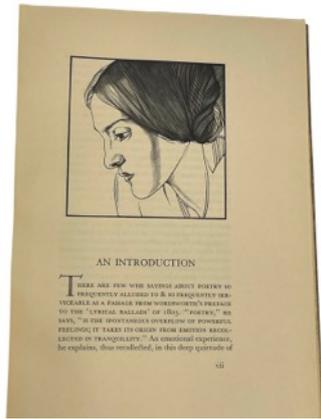


63. **YUNGE BATEMAN, John. FITZGERALD, Edward. The Rubaiyat of Omar Khayyam.** No. 45 of 75 special copies with an extra set of 9 plates, including two not printed in the book. 7 gently erotic collotypes by John Yunge Bateman in the book, plus an extra loose set with two additional plates not in the book. Printed in Caslon Old Face on mould-made paper. Tall thin 4to, original full rich wine-red morocco with design by Yunge Bateman blocked in gilt on the upper covers, spine lettered in gilt, top edge gilt, others uncut, the extra set of prints are in a claret cloth chemise, all housed in the original claret cloth covered slipcase. A very good, bright copy. London, Golden Cockerel Press. 1958. £850
 A luxuriously produced volume complementing Yunge Bateman's somewhat pneumatic illustrations. *Cock-a-Hoop, Bibliography of the Golden Cockerel Press, 208*

GREGYNOG PRESS

64. **PEACOCK, Thomas Love. The Misfortunes of Elphin.** One 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 five raised bands, each panel ruled in gilt, gilt lettering in the second panel, turn-ins with two gilt fillets, in the original card slipcase from the press with printed paper spine label. An extremely good, fresh copy in splendid condition. Newtown, Gregynog Press. 1928. £4500
 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*





65. **ROSSETTI, Christina. Poems. Chosen by Walter De La Mare.** No.210 of 275 ordinary copies. Wood engraved portrait and shadow initial letters by R.A. Maynard. Printed in red and black in Baskerville type on Japanese vellum. 8vo., original calf backed Cockerell marbled paper covered boards, spine lettered and ruled in gilt. An extremely good copy with only mild darkening to the spine, booklabel on front pastedown. Housed in a later, slightly worn marbled slipcase. Newtown, Gregynog Press. 1930. £400

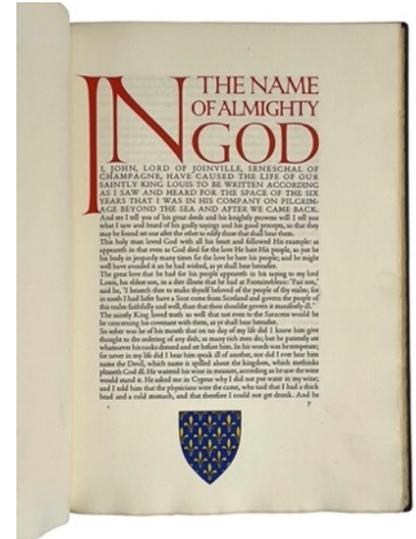
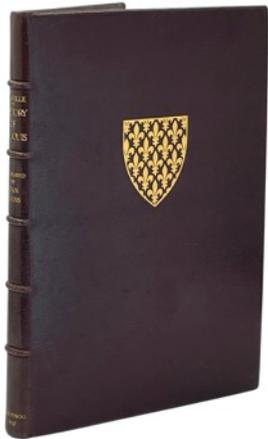
A beautiful simply printed book in Baskerville type on creamy Japanese vellum, enhanced by the red suspended titles.

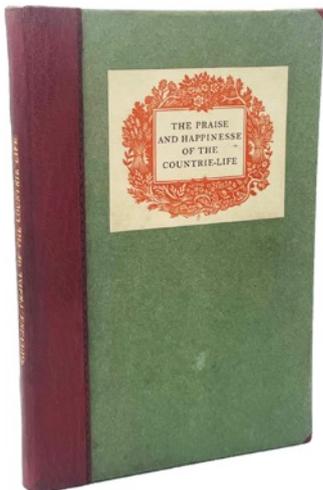
Harrop, Bibliography of the Gregynog Press, 15

66. **STONE, Reynolds. The History of Saint Louis by John, Lord of Joinville, Seneschal of Champagne.** No.7 of 200 copies. Initials and headings designed by Alfred J. Fairbank and cut in wood by R. John Beedham,

hand-coloured armorials drawn and engraved in wood by Alfred Fairbank. Printed in Poliphilus type on Arnold & Foster handmade paper. Folio, original brown morocco with the arms of St. Louis blocked in gilt on the upper cover, spine lettered in gilt, top edge gilt, others uncut. An extremely good copy, a little offset from the turn-ins to the free endpapers. Newtown, Gregynog Press. 1937. £1900

One of the best of the Gregynog Press books, the beginning of the book is dramatic and the hand-coloured coats of arms and handsome initial letters and openings make it a most sumptuous production. Harrop describes the book as “the most impressive to come from Gregynog”.
Harrop, Gregynog Press, 37





67. **GUEVARA (Don Antonio de). STONE, Reynolds. The Praise and Happiness of the COUNTRY-LIFE.** Written Originally in Spanish Put into English by H. Vaughan, Silurist. 7 wood-engravings by Reynolds Stone. One of 400 copies, this no. 344. 12mo., original red morocco backed olive green paper covered boards with printed paper label with Stone design on upper cover. Some slight foxing to endpapers, without the sometimes present dust jacket, otherwise a very good copy. Newtown, Gregynog Press. 1938

£390

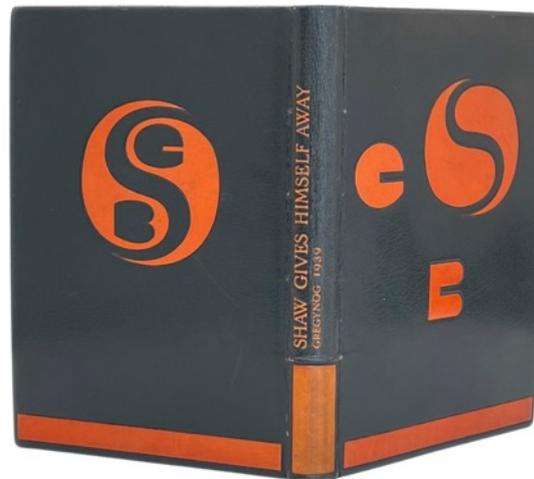
A really charming book with some really fine and delicate engravings by Stone.
Harrop, The Bibliography of The Gregynog Press, E213

Binding design by major British artist Paul Nash

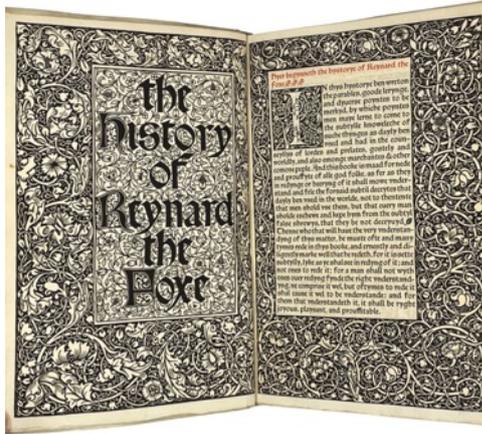
68. **NASH, Paul. Shaw Gives Himself Away. An Autobiographical Miscellany.** One of 300 copies, this no. 120. Printed on Arnold green tinted handmade paper with wood engraved portrait of Shaw by John Farleigh. 8vo., in a binding designed by Paul Nash of original dark green oasis morocco, signed Gregynog Bindery and Paul Nash on lower turn-in, with inlaid designs in niger morocco based on Shaw's initials. A extremely good, bright copy with only a couple of small marks, very mild fading to the niger on the spine and the usual slight offset from the turn-ins to the free endpapers. Newtown, Gregynog Press. 1939. £1000

The book contains extracts and short pieces by Shaw, specially edited with some revisions by Shaw for this edition.

Harrop, The Bibliography of The Gregynog Press, 40



KELMSCOTT PRESS



69. **CAXTON (William). The History of Reynard the Foxe.** One of 300 copies printed on paper, there were also 10 copies printed on vellum. Woodcut title with border, richly ornamented with border to first page of text, numerous half-borders, corner borders, ornaments in margins and 126 six- and ten-line initial letters, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, woodcut press device on colophon, leaf printer's ornament used throughout. Printed in red and black in Troy type with the glossary in Chaucer type on Batchelor Flower hand-made paper. Large 4to., original limp vellum with silk ties, yapp edges, gilt lettering in Troy type on spine. A very good copy with occasional browning to a few leaves (about 20), p. 123/4 with a small tear to front edge not affecting text, the vellum is clean, with a few crinkles and bumps to the yapp edges. Housed in a red morocco backed purple cloth solander box. London, William Morris at the Kelmscott Press, Upper Mall, Hammersmith. 1892.

£8500

Textually one of the most successful of the Kelmscott Press books, Morris's gift for language being very apparent in this translation of Caxton. A very handsome book and the first for which Morris insisted on trimmed edges.

The edition was sold by Quaritch and Morris wrote the following in the catalogue: "This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as to mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic".

Reynard the Fox was medieval Europe's trickster figure. He appeared in several medieval cycles as a sly, amoral and cowardly but charismatic anthropomorphic fox who was always in trouble but always able to talk his way out of it.

The book was corrected for the Press by Henry Halliday Sparling
Peterson, Bibliography of the Kelmscott Press, A10; S.C. Cockerell in his Annotated List of the Books from the Press in 'A Note by William Morris on His Aims in Founding the Kelmscott Press' [A53], 1898, p. 27-8





70. MORRIS, William. Love is Enough, or the Freeing of Pharamond: A Morality. One of 300 copies printed on paper. 2 wood engravings designed by Edward Burne-Jones and engraved by W.H. Hooper, each with a border by Morris. Borders, three-quarter, half and corner borders, marginal ornaments, 55 three-, six- and eight-line initials, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, leaf paragraph marks. Printed in blue, red and black in Troy type with stage directions in Chaucer type on hand-made Batchelor Perch paper. Large 4to., original full limp vellum with green silk ties, yapp edges, spine titled in gilt in Golden type. London, Kelmscott Press. 1897. £7500

A poetic medieval drama, this book was described by Rossetti as having a “passionate lyrical quality”. Morris tells the story of the king Pharamond who gives up his kingdom for love. It was a very personal work and references to

the confused love lives of the Pre-Raphaelites are very apparent. He described it himself as a “fantastic little book, chiefly lyrical” when he first published it in 1872 in a plain textual edition. He had always wanted to produce an ornamented, illustrated edition and finally it was done as the penultimate book from his Kelmscott Press. *Peterson, Bibliography of the Kelmscott Press, A52*

VALE PRESS

Signed by Charles Ricketts

71. RICKETTS, Charles. De Cupidinis et Psyche Amoribus Fabula Anilis. Full page floral border, one large initials and 5 woodcut illustrations by Charles Ricketts. 1/310 copies on handmade paper. Printed in Vale type on heavy paper with a watermark of engraving tools and wreaths. Pp.30. Tal 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. London, Hacon & Ricketts & Iohannes Lane, [Vale Press]. 1901. £900

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 Charles Ricketts in pencil on the front free endpaper.



ILLUSTRATED BOOKS



Both the first and second editions with an additional suite of engravings
the two editions being limited to only 50 and 40 copies respectively

72. **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, being 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. Very good.

(b) Second edition, being one of only 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, with the original blue wrappers bound in - the additional suite being tucked into folded wrappers at the rear. [Maastricht, A.A.M. Stols]. 1933. £6500



An astonishing collection of two different formats of this very rare early commission by John Buckland Wright. *Dolores* was privately printed in only 50 copies by A.A.M. Stols in Maastricht for Baron Emile van der Borch, and 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 on the blocks after this edition was published and hence there is a second edition in 40 copies 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. He commissioned *Deux Poèmes* and *Dolores* from him amongst several other items. Unfortunately the creative and sensitive young was shot by the Nazis whilst in his early twenties.

Reid A12i, A12ii

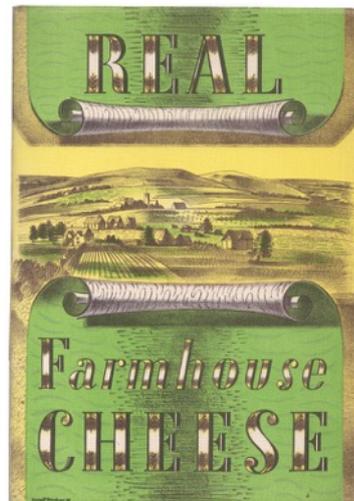


One of only 26 special copies on large paper and with an extra suite of engravings

73. **ENGLISH, Andy. THE ISLE HANDPRESS. Nocturnal.** Letter D of 26 special signed large paper copies with 4 additional signed engravings, of a total edition of 101 copies. 10 wood engravings including the title and colophon including engravings on 8 nocturnal animals on Mohawk superfine paper and hand coloured by the artist, the extra engravings of animals are inserted loose in a sleeve at the rear with a printed list of all the engravings in the book. Printed on an Albion Handpress. Oblong 8vo., original cloth backed marbled paper covered boards by Kate Brett of Payhembury Marbled Paper, printed lwood engraved label from a wood block on upper cover. Mint., The Isle Handpress. 2018. £160
 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.

74. **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

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.



Angol:

THE INTERNATIONAL

Arise, ye starvelings from your slumbers,
Arise, ye criminals of want!
For reason in revolt now thunders,
And at last ends the age of cant.
Now away with all your superstitions,
Servile masses, Arise, Arise!
We'll change forthwith the old conditions
And spurn the dust to win the prize.

Then comrades come rally,
And the last fight let us face.
The International
Unites the human race.



14

75. **HINCZ, Gyula. Internacionale [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 Publishing House. 1969. £220

Since the first international conference of an alliance of workers in 1864, the International became a standard of the socialist movement celebrated by socialists, communists, anarchists amongst others. 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.

FRENCH ILLUSTRATED BOOKS

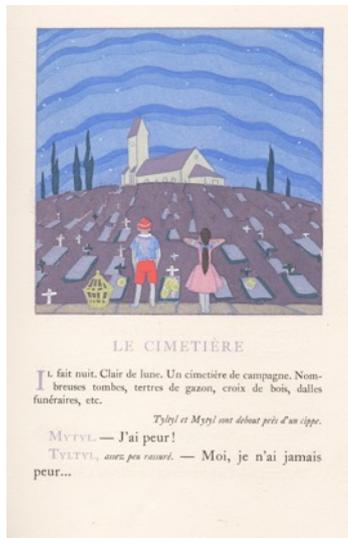
Special copy with an extra suite of plates in black and white

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

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

Carteret IV – 393





A fine example of pochoir colouring

77. **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. One of 400 copies on vélin d'Arches, of a total edition of 435 plus 25 hors commerce copies. 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 page vignette. Printed in blue and black throughout. One of 200 copies on vélin d'Arches, of a total edition of 425 plus 5 hors commerce copies. Large 8vo., in the original printed wrappers with vignette on upper cover also coloured in pochoir, with the original tissue guards throughout. A very good copy. Paris, Le Livre. 1925 & 1927. £3200

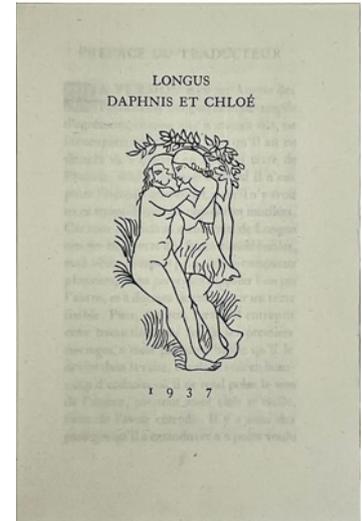
The first volume is the illustrated text of the play and the second volume, which has a 10 page preface by Gerard d'Houville (aka Marie de Heredia), present the sets and costumes

designed by Lepape for the production given at the Mogador theatre for Cora Laparcerie.

Lepape (1887-1971) began his remarkable career as an illustrator working for Paul Poiret. He was to become one of the greatest fashion designers of his generation.

78. **MAILLOL (Aristide). Daphnis et Chloe.** French edition. 1 of 500 signed copies. 48 woodcuts by Aristide Maillol including one on the cover of the wrappers). Printed on Papier Maillol Pp. [2], 217, [5], as issued in the original printed paper wrappers with a woodcut on the upper cover, housed in the original chemise and slipcase with printed vellum spine. Paris, Philippe Gonin. 1937. £1200

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



A unique hors commerce copy with 2 extra suites, progressive proofs, an original drawing and a 'planche refusée', inscribed by the artist



79. **SAUVAGE, Sylvain. SAMAIN, Albert. Contes. Xanthis, Divine Bontemps, Hyalis, Rovère et Angisèle.** This copy hors commerce, reserved and inscribed on the limitations page by Sylvain Sauvage for Pierre Bellanger and corresponding with the 10 copies on Japon with an original signed pencil and watercolour drawing an unused plate inspired by the drawing, a suite of progressive proofs, and a suite of the plates in sanguine and one in black, (the latter isn't mentioned in the limitation) 25 delicately coloured copper engravings by Sauvage including 5 in the text. Sm. 4to., in the original wrappers with colour copper plate by Sauvage on upper cover, housed together with the suites in the original blue cloth backed, blue paper covered chemise and slipcase. Slipcase and chemise with a little rubbing to edges, title written in ink on the chemise, the book and plates are in splendid condition. Paris, A l'Image des trois colombes, 6, rue Cassini, pres L'Observatoire. 1926. £3000

A beautiful example of Art Deco illustration, one of a very few printed on japon and this copy enriched with an unexpected extra suite in black, the inscription to the journalist Pierre Bellanger and two extra autograph notes by Sauvage on his headed paper one a handwritten receipt with a hand drawn and coloured 'stamp' to Bellanger the other written in pencil describing this copy. Carteret describes this book has a 'belle édition recherchée et cotée'. It is certainly delicately and superbly illustrated. Sylvain Sauvage (1888-1948), whose real name was 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. *Carteret IV*, 357

PRINTS



80. **CALVERT, Edward (1799-1883) The Ploughman, or Christian Ploughing the Last Furrow of Life.** Original wood engraving, printed on thick wove paper. Third State of the engraving. 83 x 128 mms. Framed. 1827. £2200

The earliest of Calvert's visionary wood engravings, made in the year of Blake's death who had such a strong influence on Calvert and this work in particular.

The first state was printed by the artist in only six impressions.

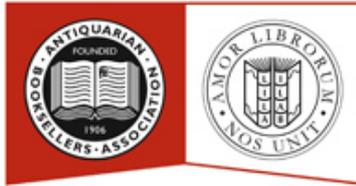
This third state was the one printed in Calvert's first formal publication "A Memoir of Edward Calvert, Artist; by his Third Son" in 1893, the printing is from, and in the Carfax Portfolio of 1904 for which a further 30 impressions were issued. The block from which this was printed is now in the British Museum. *Lister 6c.*

81. **MILLER PARKER, Agnes (1895-1980) 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



SOPHIE SCHNEIDEMAN RARE BOOKS

1010 HARROW ROAD
KENSAL GREEN
LONDON
NW10 5NS



www.ssrbooks.com

sophie@ssrbooks.com

+44 7909 963836