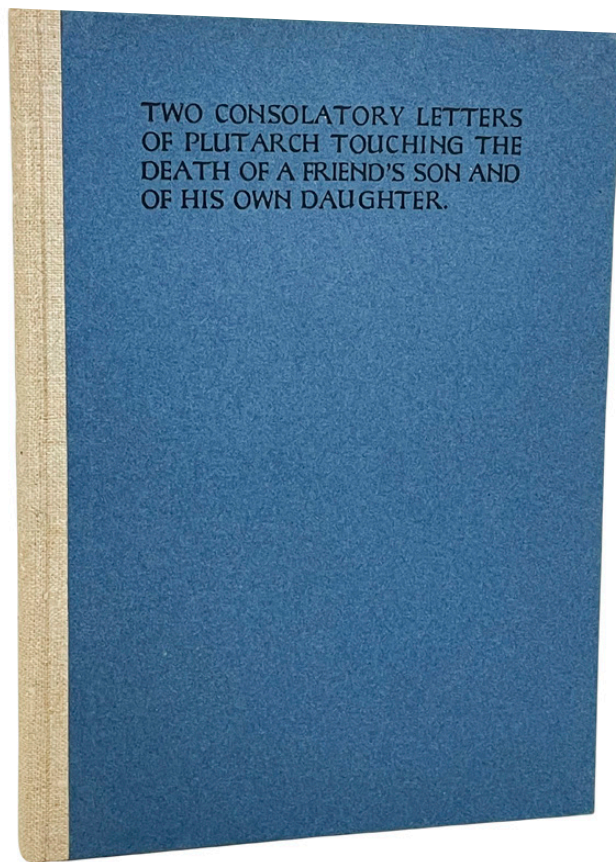




Sophie Schneideman Rare Books
New York 2023

PRIVATE & FINE PRESS BOOKS

ASHENDENE PRESS



J.R. Abbey's copy in the most remarkable condition – as it would have been straight from the Press

1. **PLUTARCH.**

Two Consolatory Letters of Plutarch touching the death of a friend's son and of his own daughter.

Chelsea, printed at the Ashendene Press by StJohn Hornby for C. Stopford, March 1909

¶ One of only 30 copies on Japanese vellum. Printed in Subiaco type with initials and paragraph marks handdrawn by Graily Hewitt. 13.3 × 18.2 cms, original linen backed blue paper covered boards, title printed in black on upper cover, in the original plain paper protective dust wrapper. In a special chemise and sliding red morocco box made for J.R. Abbey with his arms in gilt on the upper cover. An immaculate copy, as new.

£9500

Printed for Lady Claire Stopford who wanted the letters as a comfort to "someone who is in very great sorrow. The man to whom my friend was engaged for four years has just died within two months of their wedding, & the 2 extracts mean a great deal to her. So I want her to have them in as beautiful a form as possible." *Ashendene Bibliography Minor Piece No.IV*

The copy sent by Hornby to Francis Meynell of the Nonesuch Press as a specimen of his Press

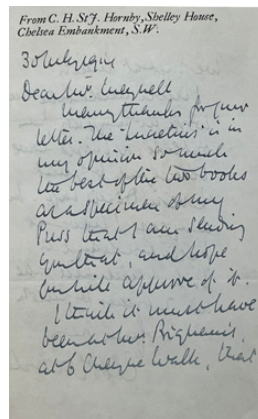
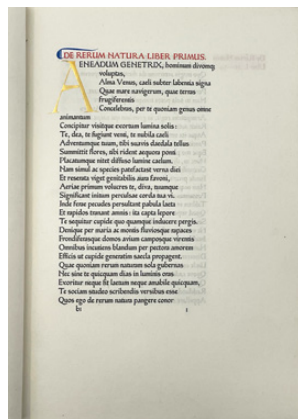
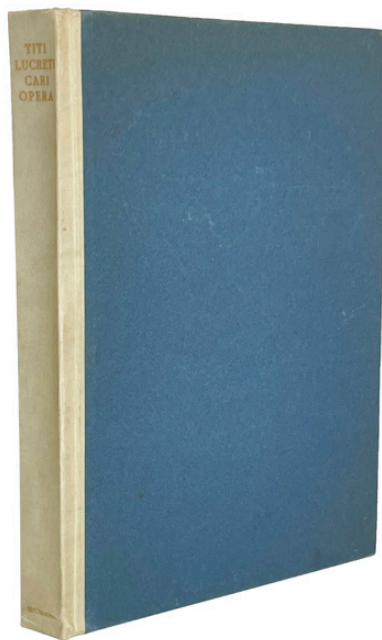
2. **LUCRETIUS. T. Lucreti Cari Rerum Natura Libri Sex.**

Chelsea, Ashendene Press, 1913

¶ One of only 85 copies on Batchelor 'knight in armour' paper, 7 copies were printed on vellum. Hand-drawn initials in red, blue and gilt at the beginning of each of the 6 books by Graily Hewitt. Printed in red and black in Subiaco type. Large 4to., original parchment backed holland boards. An extremely good, crisp copy with only a few tiny marks to the boards and slight bumping to the bottom of the spine. Label of Philip Duschesnes of NY. **£12000**

Hornby wrote of this book in his Bibliography: "This book calls for little comment. It depends for any beauty it may possess on the proportion of its page". It is a truly beautiful piece of printing with the type, design, initials and shoulder notes all sitting perfectly together. Apparently the German presses were particularly taken by the Lucretius which Franklin, quite rightly, calls a "masterpiece".

With two tipped in als from the printer on his headed notepaper – one which must have been sent with a prospectus to Meynell dated 29th July 1914 "Sent by request of B.H. Newdigate [the noted British printer and typographer] The only books in print are those against which the price is marked in red". The second is written the following day to Meynell, sending this copy of the Lucretius: "The Lucretius is in my opinion so much the best of the two books as a specimen of my Press that I am sending you that..." He is clearly turning down a commission as he writes "I never undertake any work at my Press from outside, or I would have been glad to print 'Love in Dian's Lap'. In any case I have at present in hand a book which will take me 2 years to finish" [presumably the Decameron (see below)]. A wonderful link between the Ashendene Press and how it inspired the printing work made later by Meynell at his Nonesuch Press. *Ashendene Bibliography XXVII; Franklin, Ashendene Press, p. 100.*



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

Introduzione

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

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

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

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

3. **BOCCACCIO, Giovanni. Il Decameron di Giovanni Boccaccio.**

Chelsea, Ashendene Press, 1920

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

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

Lionel Muirhead wrote of it: "the reading of a finely printed & designed folio is after all quite a secondary matter & the lust of the eye is all that need be studied & that is amply provided for in these pages". Cockerell wrote quite charmingly: "You have hit the very middle of the bulls-eye". *Ashendene Bibliography XXIX; Franklin, The Ashendene Press p. 130-2.*

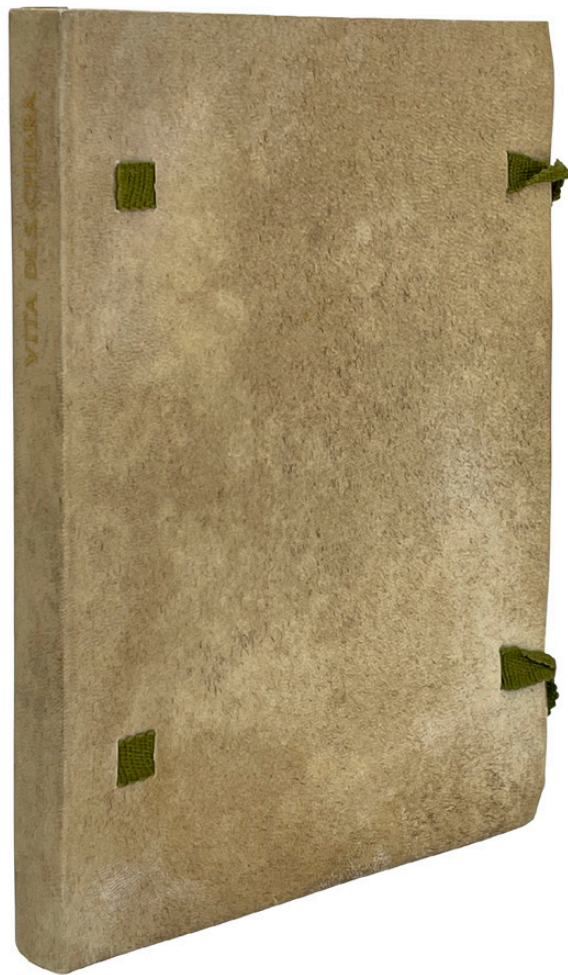
One of the 226 paper copies

4. **Vita di Santa Chiara Vergine**

Chelsea, Ashendene Press, 1921

¶ Collotype facsimiles of the first two leaves of the original manuscript bound after the introduction. Printed in Subiaco type in red and black with initials, designed by Gaily Hewitt, printed in blue. One of 236 copies. 8vo., original limp vellum with green silk ties, fore and lower edges untrimmed. An exceptionally good, fresh copy, top edge just very slightly spotted. **£1800**

Ashendene Bibliography XXX



One of only 10 copies printed on vellum this in the original limp burgundy vellum binding, unseen by Franklin

5. **Vita di Santa Chiara Vergine**

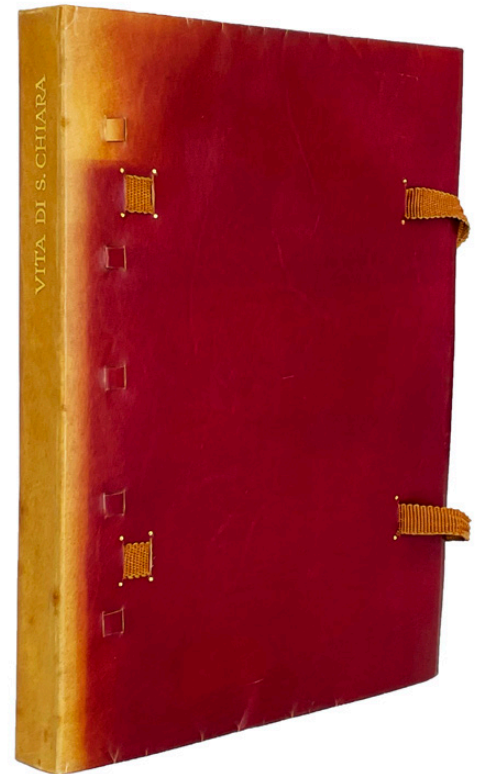
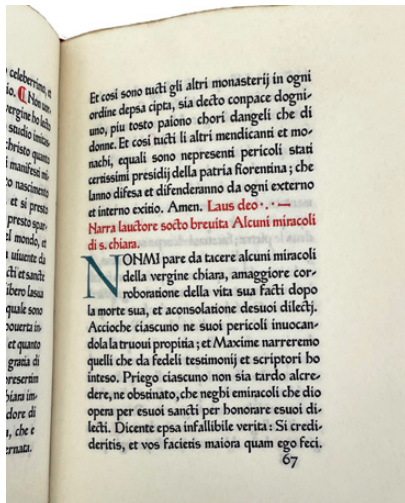
Chelsea, Ashendene Press, 1921

¶ One of only 10 copies printed on vellum, of which 6 were for sale. Collotype facsimiles of the first two leaves of the original manuscript bound after the introduction. Printed in Subiaco type in red and black with initials, designed by Grailly Hewitt, printed in blue. 8vo., original limp burgundy red vellum, original silk ties, with vellum thongs and gilt dots at where the ties are threaded, gilt lettering on spine as for the paper editions, fading to spine, a little lifting to lower pastedown edges but a remarkably good, fresh copy housed in a red morocco backed, velvet lined solander box by Brockman. **£45000**

Reprinted from the fifteenth century Florentine manuscript by Ugolino Verino which was in the private collection of Hornby, having been bought by him at Sothebys in 1918. After the sale the Franciscan scholar Walter Seton asked permission to study it as a hitherto unknown version of the Life of St. Clare and his introduction and notes printed here summarise the results of his work. As Franklin points out, this and the Omar Khayyam are the two Ashendenes which rank as serious critical editions as well as beautiful pieces of printing.

Colin Franklin clearly had not seen this copy in its apparently rare original binding as he notes in his book "the vellum copies probably (as at Bridwell) in morocco". Hornby does not mention the binding of vellum copies in his bibliography.

Ashendene Bibliography XXX; Franklin, The Ashendene Press p. 240



"When To-day is long ago/Think of
him who loved thee so" (Hornby to his
10 year old daughter)

6. **WILDE, Oscar.**

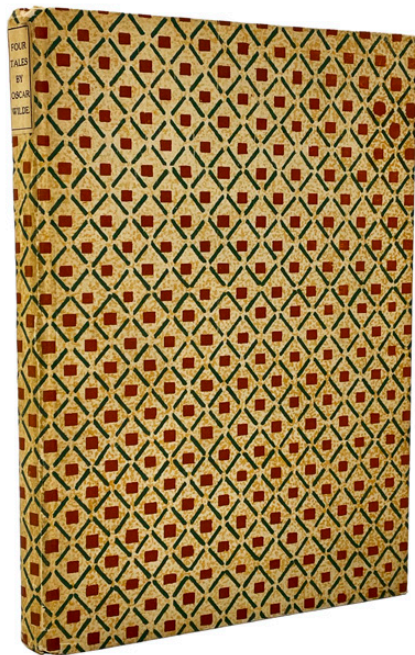
The Young King and Other Tales.

Ashendene Press, printed by StJohn
Hornby for his daughter Rosamund
on her tenth birthday, June 1924

¶ One of 65 copies on Batchelor
'Bugle' paper, 7 copies were printed
on vellum. Printed in Subiaco type
in blue, red and black with large
initials by Graily Hewitt printed in
blue and red at the beginning of each
story, running titles in Fell italics
throughout. 8vo., original patterned
paper covered boards, an extremely
good, crisp copy. **£8000**

A wonderful book with four of Wilde's
beautiful short stories for children: *The Young
King*, *The Happy Prince*, *The Star Child* and *The
Selfish Giant*. These are preceded by a charming
dedicatory poem by Hornby to his 10 year old
daughter Rosamund. It ends "When To-day is
long ago/Think of him who loved thee so".

Among the small number of friends and
family who received copies was Miss Davies at
Gregynog who had just started printing books
at their Press. *Ashendene Bibliography XXXIV*;
Franklin, The Ashendene Press, p.150-2.



TO ROSAMUND
on her tenth birthday the Printer gives
Greeting, and lovingly dedicates to her
this little book.

Daughter of the dancing eyes,
Rosy cheeks and nimble feet,
Laughter bright as summer skies,
Rosamund my child, my sweet,
Half of mine own soul thou art,
Darling of thy father's heart.

Years of joy and years of sadness,
Ten long years have swiftly flown
Since the day when, nimb'd with gladness,
From the limitless unknown
Thou, an angel child, did'st come,
Light and blessing to our home.

BREMER PRESSE

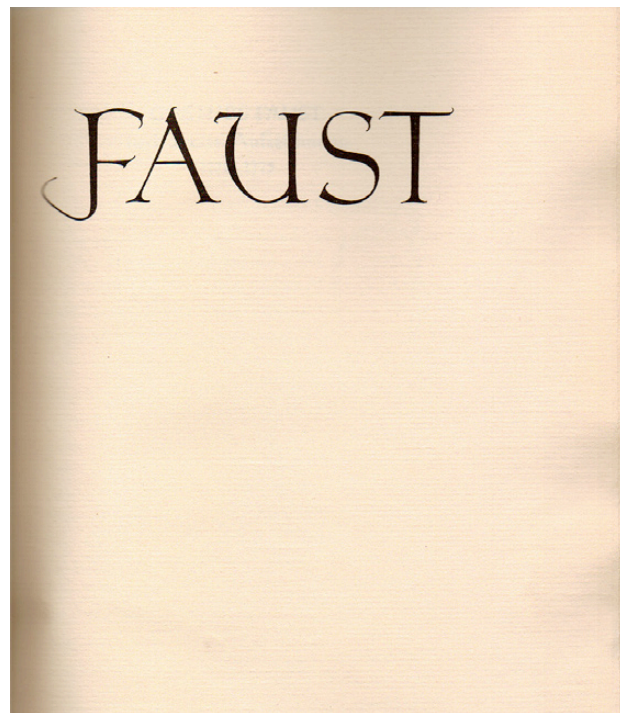
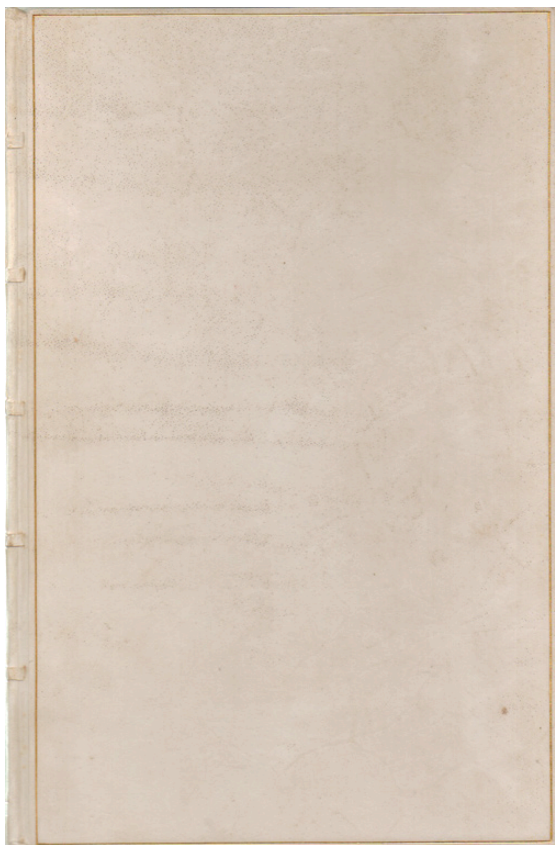
7. **GOETHE.**

Faust.

Tölz, Bremer Presse, 1920

¶ No. 58 of 270 copies. Title and initials by Anna Simons. 4to., bound by Frieda Thiersch at the Bremer Bindery and signed on the rear turn-in in original vellum covered boards with gilt orders round the covers and the spine lettered and ruled in gilt, top edge gilt, others uncut. An extremely good copy. **£1750**

The seventh book from the press and an elegantly printed response to the Doves Press Faust which was issued in two parts in 1906 and 1910.



Eric Gill's copy of the first and "arguably the greatest" book of the Cranach Press

8. **MAILLOL, Aristide. VERGIL.**

The Eclogues of Vergil in the original Latin with an English prose translation by J.H. Mason.

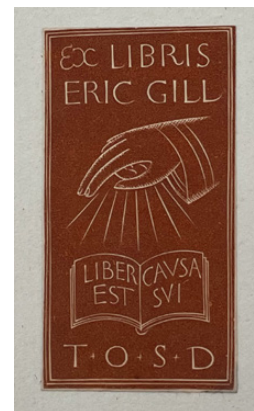
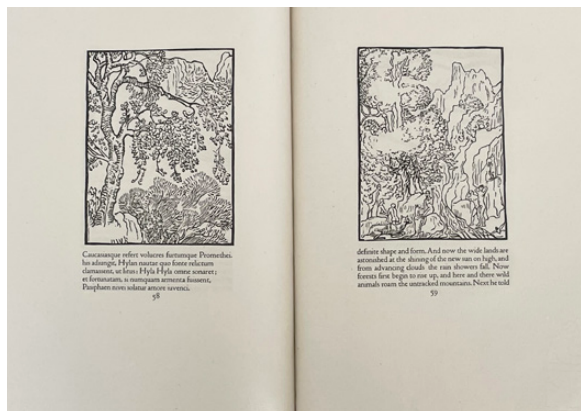
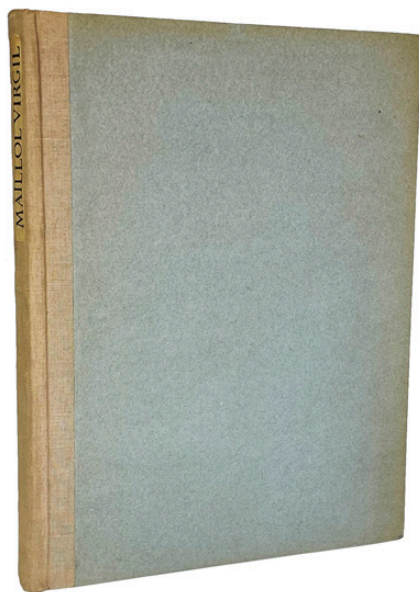
Weimar, published in England for the Cranach Press by Emery Walker, 1927

¶ One of 225 copies hand-made paper of the English edition (there were also German and French editions). 43 woodcuts 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 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 and known as Maillol-Kessler paper. Folio, original linen backed blue paper covered boards, printed paper label on spine, spare spine label tipped at the end. A very good, bright untrimmed copy. **£7500**

Eric Gill's own copy with his booklabel on the front pastedown, presumably given to him by Kessler after he cut the book's initial letters.

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". 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



A superb copy of the English edition, being one of only about 36 copies in a deluxe Dorfner binding

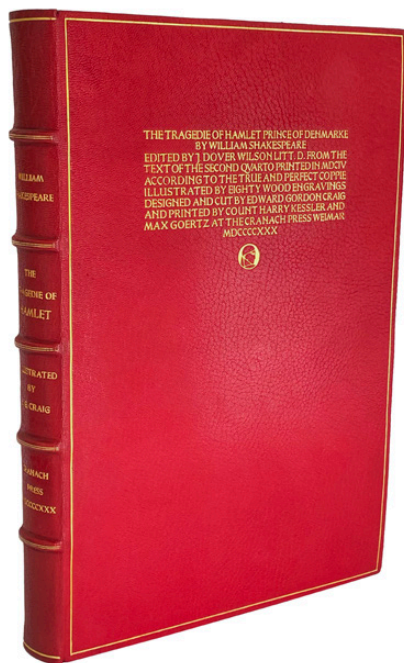
9. **SHAKESPEARE (William). CRAIG, Edward Gordon.**

The Tragedie of Hamlet, Prince of Denmarke.

Weimar, Printed at the Cranach Press by Count Harry Kessler, 1930

¶ 74 wood-engravings by Edward Gordon Craig, wood-engraved lettering by Eric Gill. Typeface designed by Edward Johnston, after that used by Fust & Schoeffer in their Mainz Psalter of 1457. Printed on Maillol-Kessler handmade paper with the Méditerranée watermark. The ordinary edition of the English version totalled 300, this, no.44, is one of about 36 copies which were bound by Otto Dorfner in Weimar in deluxe full cherry red polished morocco and signed on the lower turn-in with the full gilt treatment of 10 lines of text and the profile of Hamlet by Craig on the upper cover. In a sleeve at the back is the 35 page *Notes on the Tragedie of Hamlet* by Dover Wilson bound in cloth backed wrappers. A superb bright and fresh copy. **£32000**

Edited by J. Dover Wilson from the text of the Second Quarto Printed in 1604-5, 'According to the True and Perfect Coppie'. With which are also printed the Hamlet Stories from Saxo Grammaticus and Belleforest and English translations thereof.



Intended by Count Kessler as the crowning glory of his private Cranach Press, Hamlet was 17 years in gestation from when he had seen Gordon Craig's black figures for his 1912 Moscow Hamlet and decided that spectacular woodcuts could be printed from them. **The result is one of the most important and spectacular works of the private press movement.**

Brinks, *The Book as a Work of Art*, The Cranach Press, p.412.

CRAIG, EDWARD GORDON & THEATRICAL DESIGN

Edward Gordon Craig's working copy and inspiration – “study the book not as a historic relic but as a living thing”

10. SABBATTINI, Nicolo.

Practica di fabricar scene, e machine ne' teatri.

Ravenna, Pietro de Paoli e Gio. Battista Giovannelli, 1638

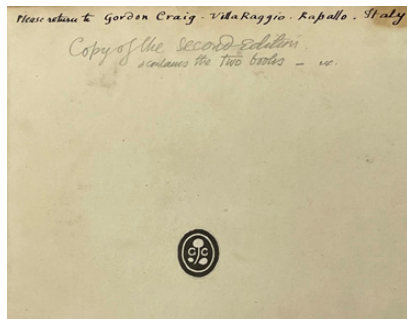
¶ Second edition, being the first complete edition with both parts, the first part had been published on its own the year before. Woodcut arms of Cardinal Oorato Visconti, the dedicatee of the work on title page, 89 woodcut text diagrams and illustrations and woodcut historiated initials. [a1-6], A4 – V4 {Q2 and Q3 have been bound in the wrong order}. 4to., in 19th century quarter leather with dark marbled boards and Gordon Craig's monogrammed ownership label on the upper cover, and on the front pastedown. Spine rather rubbed, title page with a small paper restoration to margin and woodcut vignette. £25000

First complete edition of the first book exclusively devoted to stage design, stage architecture, machinery and special effects. The first part was first published the year before in 1637, the inaugural year of the Teatro di Sole in Pesaro, designed by Sabbattini. Sabbattini had been architect to Francesco Maria II della Rovere, the last Duke of Urbino and his influential treatise on stage design covered a broad range of theatrical features and mechanisms, from lighting and acoustics to the location of the best seat in the house and the creation of appropriate space for the orchestra; illusionistic devices included waves, collapsible buildings and clouds. It gave rise to a style of theatrical effects known as *scènes à l'italienne* and is the principal source of information about scenic practice in the Italian Renaissance theatre, written in the form of directions to the architect who must transform a hall of state into a theatre.

Edward Gordon Craig's copy, which we have here, is of great interest as it shows the influence of Sabbattini on the important theatre and set designer who created the great Stanislavsky Hamlet in Moscow in 1911/12 with his famous moveable screens as well as a formidable and highly influential body of theoretical writing on theatre. Gordon Craig edited the theatrical journal *The Mask*, where he wrote about Sabbattini, and ran a theatrical design school, the *Arena Goldoni* in Florence. This is his personal working copy with his annotations. On the front pastedown is written in ink “Please return to Gordon Craig, Villa Raggio, Rapallo, Italy”, with a pencil monogrammed note that this is the second edition which contains both books. He adds a very brief history of the author and his belief that this book was ‘doubtless existing in manuscript’ before being published in 1637. As ever Gordon Craig has noted the rising cost of copies in sales – he was always rather concerned by money.

The pencil notes on the rear endpapers are more illuminating and more academic. The most important note is about periaktoi and other turning scenes referring to Sabbattini's diagrams as well as Furtenbach in 1628 and writes it is “something I want to learn which Dr Nicol & others do not explain”. He makes notes about particular page references including the rather fascinating “To Try p.113, 111, 159.”

Some rather typically vain notes “We have done all that and improved on it – Chorus of theatrical mice in 1920 in London and in Paris”. He adds a note about his approach to Sabbattini's work “we have possibly not improved on the effect – so study the book not as a historic relic but as a living thing”. *Berlin Catalogue* 2786; *Cicognara* 780; *Riccardi* I, 405



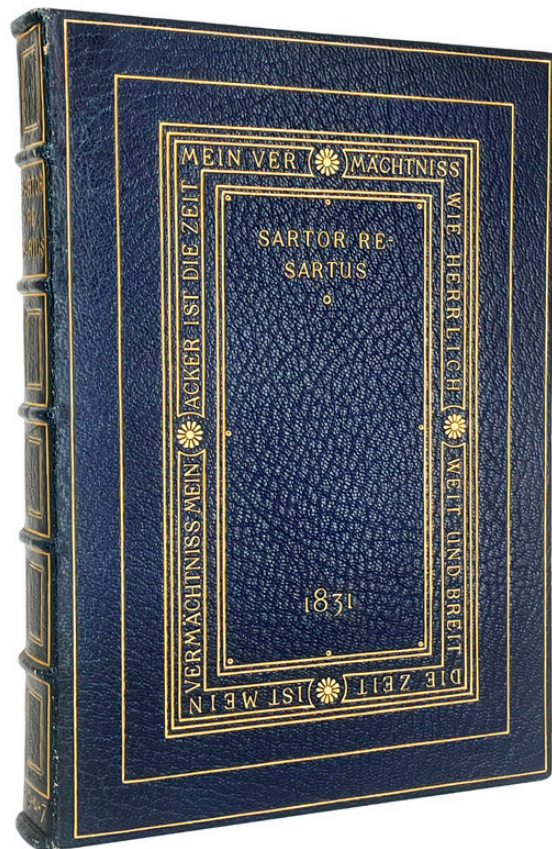
11. **CARLYLE, Thomas.****Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh.**

Hammersmith, printed T.J. Cobden-Sanderson & Emery Walker at The Doves Press, 1907

¶ 1 of 300 copies. Initials designed by Edward Johnston. Printed in red and black. 8vo., bound by The Doves Bindery in full rich dark blue morocco with 8 gilt fillets on both covers with gilt circle tools in central panel, upper cover with gilt titling and the date of the original printing in the central panel & the quotation from Goethe which is printed on the title page in German tooled on the upper cover separated by gilt flowers, edges and turn-ins with gilt fillets, spine and all edges gilt. A very handsome copy, very some signs of shelf wear to very bottom edge, mild browning to endpapers, housed in a later blue cloth chemise and slipcase. **£5600**

This printing of Sartor Resartus was to honour Carlyle's importance to the printer. Along with Ruskin, Emerson and Milton, Carlyle was a great influence on the formation of Cobden-Sanderson's thoughts and beliefs. Sartor Resartus was thought by many to be Carlyle's most spiritual work and hence its significance to Cobden-Sanderson.

Carlyle's translation of his favourite Goethe quotation which is printed on the title page and repeated on the binding is "My inheritance, how lordly wide and fair, Time is my estate; to Time I'm heir". *Tidcombe: The Doves Press, DP13.*

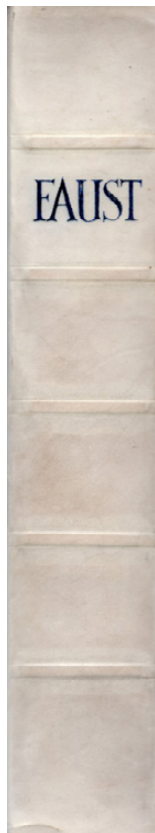


*Beautifully printed at the Kleukens-Presse,
under the influence of the Doves Press and
bound in Berlin*

12. **GOETHE, Johann Wolfgang von.**
Faust. Eine Tragödie von Goethe.
Darmstadt, Printed by the Kleukens
Press in Frankfurt am Main for the Ernst
Ludwig Presse, 1922-3
¶ Two vols in one bound by Alfred
Hüter of Berlin, with his binding label.
Woodcut titles and initials. Printed in
red and black in Kleukens-Antiqua type
at the Kleukens Presse. Pp. 214, [3]; 328.
4to., full vellum binding over stiff boards
with calligraphic title in black ink on
spine. 4pp prospectus inserted loose.
Slight wear to the lower sewn headband,
first gathering a little shaken, few small
marks to lower cover. £1250

The dramatic full page opening initial I is
reminiscent of the Doves Bible. Indeed, the great
German book and type designer and printer
Christian Kleukens was influenced by Cobden-
Sanderson. Two volumes of three, the last being
published in 1924 being a small volume entitled
'Urfaust & Paralimpomena'

The Ernst Ludwig Presse was founded in 1907
as private printing company for the Grand Duke
Ernst Ludwig von Hessen, with the typographer
& printer Friedrich Wilhelms Kleukens as
director. From the beginning it displayed the
superb typefaces of Friedrich and his brother
Christian. As one of the first German private
presses, the Ernst Ludwig press followed English
examples of the Arts and Crafts movement, such
as the Kelmscott Press and the Doves Press.
Rodenberg, Deutsche Pressen, 81



ZUEIGNUNG

IHR naht euch wieder, schwankende Gestalten,
Die früh sich einst dem trüben Blick gezeigt.
Versuch ich wohl euch diesmal fest zu halten?
Fühl ich mein Herz noch jenem Wahn geneigt?
Ihr drängt euch zu! nun gut, so mögt ihr walten,
Wie ihr aus Dunst und Nebel um mich steigt;
Mein Busen fühlt sich jugendlich erschüttert
Vom Zauberhauch, der euren Zug umwittert.

Ihr bringt mit euch die Bilder froher Tage,
Und manche liebe Schatten steigen auf;
Gleich einer alten halbverklungenen Sage
Kommt erste Lieb und Freundschaft mit herauf;
Der Schmerz wird neu, es wiederholt die Klage
Des Lebens labyrinthisch irren Lauf,
Und nennt die Guten, die, um schöne Stunden
Vom Glück getäuscht, vor mir hinweggeschwunden.

Sie hören nicht die folgenden Gesänge,
Die Seelen, denen ich die ersten sang;
Zerstoben ist das freundliche Gedränge,
Verklungen ach! der erste Widerklang.
Mein Leid ertönt der unbekannten Menge,
Ihr Beifall selbst macht meinem Herzen bang,
Und was sich sonst an meinem Lied erfreut,
Wenn es noch lebt, irrt in der Welt zerstreut.

Und mich ergreift ein längst entwöhntes Sehnen
Nach jenem stillen ersten Geisterreich,

13. **RUSKIN, John.**

The Nature of Gothic. A Chapter of the Stones of Venice.

Hammersmith, Kelmscott Press, 1892

¶ 1 of 500 copies. 20 architectural line-block figures in text. Border on the first page of the text, 111 six- and, mainly, ten-line initial letters, all by William Morris, engraved on wood by W.H. Hooper

et al, the initial letters then being electroplated. Press device printed in two places at the end of the table of contents and on the colophon. Printed in black and red Golden type on hand-made Batchelor Flower paper, with decorated initials, numbers, titles and side notes printed in red throughout. Sm. 4to., original stiff vellum with brown silk ties, yapp edges, spine lettered in gilt, fore- and lower edges untrimmed. A very good tight copy without the usual bowing and with all the ties, vellum with some marks and a little darkening some pages & edges.

£3200

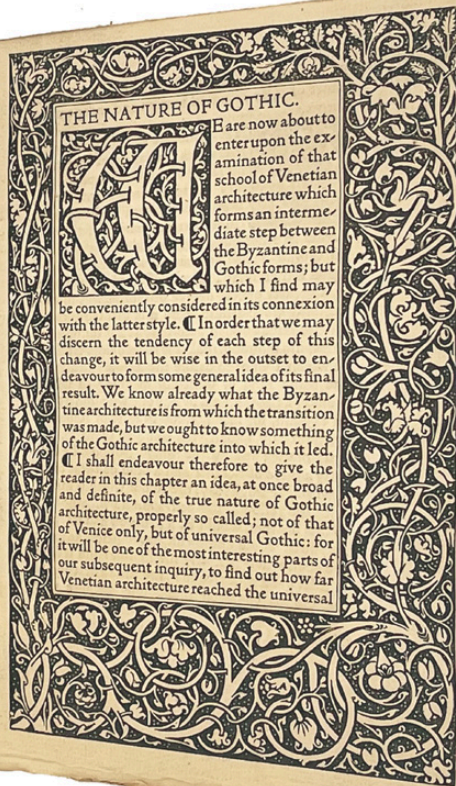
The chapter from his *Stones of Venice* which Ruskin always believed to be the most important and which was first printed separately in 1854 as a sixpenny pamphlet. Morris held it in high regard. Ruskin felt the same way about Morris, saying of him, "Morris is beaten gold". *Petersen, Bibliography of the Kelmscott Press*, A4; S.C. *Cockerell in his Annotated List of the Books from the Press in 'A Note by William Morris on His Aims in Founding the Kelmscott Press' [A53], 1898, p. 23-4*

most enduring and beneficent effect on his contemporaries, and will have through them on succeeding generations. ¶ John Ruskin the critic of art has not only given the keenest pleasure to thousands of readers by his life-like descriptions, and the ingenuity and delicacy of his analysis of works of art, but he has let a flood of daylight into the cloud of sham-technical twaddle which was once the whole substance of "art-criticism," and is still its staple, and that is much. But it is far more that John Ruskin the teacher of morals and politics (I do not use this word in the newspaper sense), has done serious and solid work towards that new-birth of Society, without which genuine art, the expression of man's pleasure in his handiwork, must inevitably cease altogether, and with it the hopes of the happiness of mankind.

WILLIAM MORRIS,

Kelmscott House, Hammersmith.

Feb 15th, 1892.



Translated by Oscar Wilde's mother

14. **MEINHOLD, William.**

**Sidonia the Sorceress, translated by
Francesca Speranza, Lady Wilde.**

Hammersmith, printed by William Morris
at the Kelmscott Press, 1893

¶ 1 of 300 copies. Border, three-quarter and half border and 604 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 paragraph marks throughout. Printed in red and black in Golden type on hand-made Batchelor Flower paper. Large 4to., original limp vellum with all the blue silk ties, yapp edges, title in gilt on spine in Troy type. A very good bright copy, mild browning to edges, slight rippling to bottom edge of the vellum.

£12000

A translation from Meinhold's German by Francesca Speranza, Lady Wilde, the mother of Oscar Wilde. Morris described the book in the announcement of its publication: "an Historical Romance, based more or less on fact, concerning the Witch Fever that afflicted Northern Europe during the latter half of the 15th & first half of the 16th centuries ... Sidonia is a masterpiece ... it was a great favourite with the more literary part of the pre-Raphaelite artists in the earlier days of that movement."

Peterson, *Bibliography of the Kelmscott Press*, A19; 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. 33

SIDONIA THE SORCERESS. BOOK I.

FROM THE RECEPTION OF SIDONIA AT THE
DUCAL COURT OF WOLGAST UNTIL HER BAN-
ISHMENT THEREFROM.

CHAPTER I. OF THE EDUCATION OF SIDONIA.

THE illustrious and high-born prince and lord, Bogislaff, 14th Duke of Pomerania, Prince of Cassuben, Wenden, and Rugen, Count of Guzkow, Lord of the lands of Lauenburg and Butow, and my gracious feudal seigneur, having commanded me, Dr. Theodore Plonnie, formerly bailiff at the ducal court, to make search throughout all the land for information respecting the world-famed sorceress Sidonia von Bork, and write down the same in a book, I set out for Stargard, accompanied by a servant, early one Friday after the Visitationis Mariæ, 1629; for in my opinion, in order to form a just judgment respecting the character of any one, it is necessary to make one's self acquainted with the circumstances of their early life; the future man lies enshrined in the child, and the peculiar development of each individual nature is the result entirely of education. Sidonia's history is a remarkable proof of this. I visited first, therefore, the scenes of her early years; but almost all who had known her were long since in their graves, seeing that ninety years had passed since the time of her birth. However, the old innkeeper at Stargard, Zabel Wietes, himself very far advanced in years (whom I can recommend to all travellers; he lives in the Pelzerstrasse), told me that the old bachelor, Claude Uckermann of Dalow, an aged man of ninety-two years old, was the only person who could give me the information I desired, as in his youth he had been one of the many followers of Sidonia. His memory was certainly well nigh gone from age, still all that had happened in the early period of his life lay as fresh as the Lord's Prayer upon his tongue. Mine host also related some important circumstances to me myself, which shall appear in their proper place. I accordingly proceeded to Dalow, a little town half a mile from Stargard, and visited Claude Uckermann. I found him seated by the chimney corner, his hair as white as snow. "What did I want? He was too old to receive strangers; I must go on to his son Wedig's

SIDONIA
THE
SORCERESS

One of only 100 copies in a fine citron morocco binding – with proof of the two-page title and of four other pages inserted loose

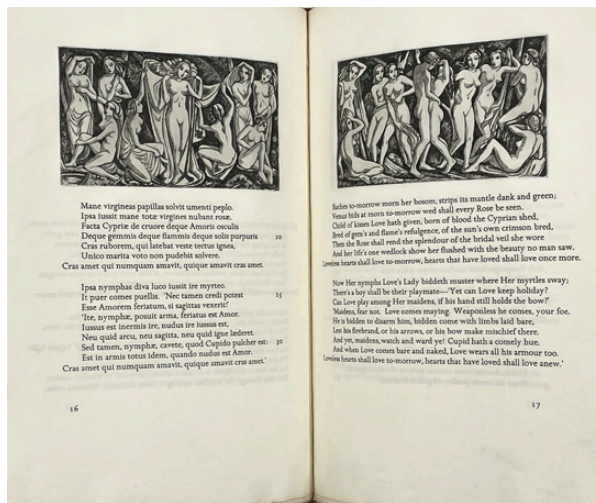
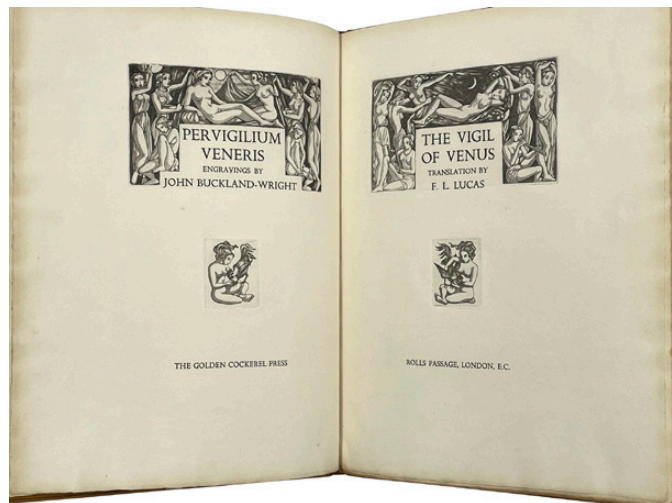
15. **BUCKLAND WRIGHT, JOHN.**
Pervigilium Veneris. The Vigil of Venus.

London, Golden Cockerel Press, 1939

¶ Translation by F.L. Lucas. 1 only 100 numbered copies, printed for subscribers. 18 original copper engravings by John Buckland Wright being a combination of pure line-engraving and tints etched using the sugar-aquatine method. Large 4to., original full citron morocco Sangorski & Sutcliffe binding with a frieze of cockerels tooled in blind around the top and bottom of the whole binding, spine lettered in blind, housed in the original brown cloth slipcase. Spine and very edges darkened, with the usual offset from the turn-ins, otherwise very good. **£4500**

With two loose gatherings of proofs of 4 pages each including the two title pages with 4 copper engravings and a 4 page gathering with 2 copper engravings.

A beautiful and very limited edition. The process used gives an intensity to Buckland Wright's gently erotic engravings. The text with its superbly balanced refrain "Cras amet qui numquam amavit, quique amavit cras amet" (Loveless hearts shall love tomorrow, hearts that have loved shall love once more) is printed in both English and Latin. *Pertelote 141, Reed A33a.*



One of only 100 special copies with the extra suite of copper engravings

16. **BUCKLAND WRIGHT, John. MALLARMÉ, Stéphane.**

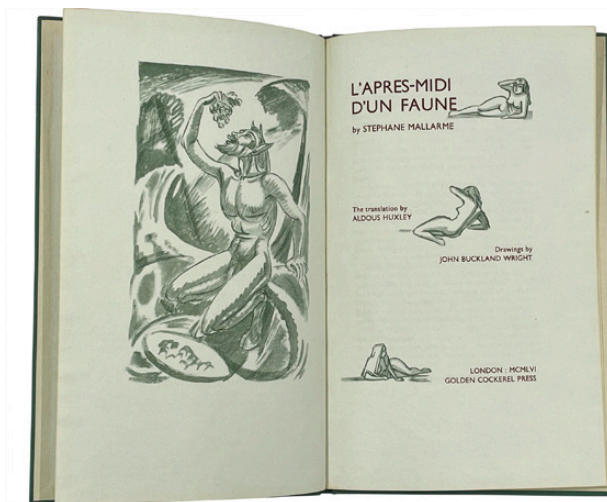
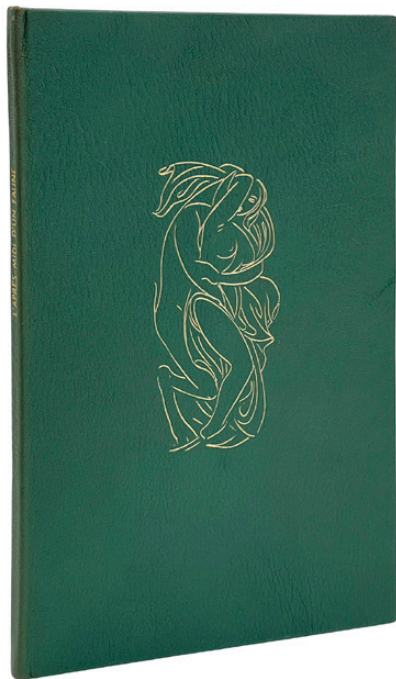
L'Après Midi d'un Faune. Translation by Aldous Huxley.

London, Golden Cockerel Press, 1956

¶ Collotype reproductions of 9 drawings by Buckland Wright, 4 full page. Text printed in sanguine. 1 of 100 special copies with a set of the 4 full page plates, this time as copper engravings in a separate cloth envelope. Original full grey/green morocco with an image by Buckland Wright in gilt on the upper cover, original maroon cloth slipcase with the maroon buckram folder for the engravings. Extremely good copy of a scarce item. **£3200**

L'Après Midi d'un Faune was begun in 1936 for JBW's own imprint JBW Editions when the letterpress was printed by Mouton & Co. at the Hague. Buckland Wright found it difficult to decide on the best technique for the illustrations and, under pressure from other work, the project was temporarily abandoned although he did keep making drawings and plates for the book. Eventually he decided on collotype reproductions of his drawings for his own edition.

L'Après-midi was, as Mary Buckland Wright points out in the two page introduction to the French JBW edition of this book "never long out of John's thoughts and it was always close to his heart"... "John was always fascinated by the Pan or Faun theme; possibly because he himself had very pointed ears!" *Reid: A Checklist of the Book Illustrations of John Buckland Wright, A73*



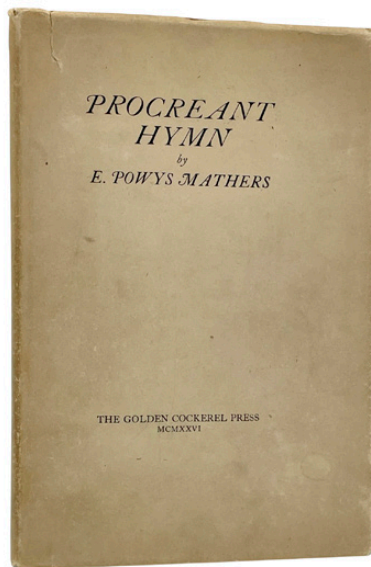
17. **GIBBINGS, Robert.**
True Historie of Lucian the Samosatzenian.
Translated from the Greek into English by
Francis Hickes with an Introduction by
J.S. Phillimore...

Waltham St. Lawrence, Golden Cockerel Press, 1927

¶ Dramatically illustrated throughout with woodcuts by Robert Gibbings. 1 of 275 numbered copies. Printed in Caslon Old Face with the Greek text arranged as a border. Folio, a very good copy bound by Sangorski & Sutcliffe in original quarter niger morocco, spine, with raised bands, lettered in gilt, grey-green canvas boards, t.e.g., others uncut. Spine with some marks, otherwise a very good, bright copy. **£1400**

The footnote to Chanticleer 53 reads: "Whether or not of a progressive format, this is a very beautiful book". The story is remarkable – a tale of the voyage of Lucas and his encounters with many strange beings – women sprouting vines, giant fleas, men with cork feet who walk on seas of salt and azure, islands of cheese with grapes and milk. *Chanticleer, Bibliography of the Golden Cockerel Press*, 53





Presentation copy inscribed by Gill to Father O'Connor (the inspiration for G.K. Chesterton's 'Father Brown') with 4 erotic engravings not printed in the book

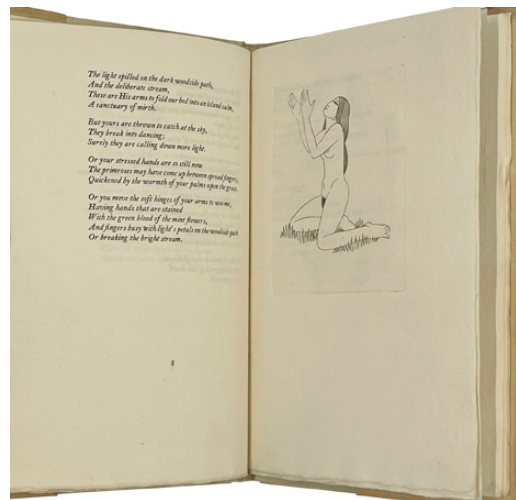
18. **GILL, Eric. MATHERS, E. Powys.**
Procreant Hymn.

Waltham St Lawrence, Printed by Robert Gibbings at The Golden Cockerel Press. 1926

¶ No. 43 of 175 copies. 5 copper engravings by Eric Gill. With 4 additional loose signed engravings including no.6 of only 25 signed and numbered sets of 'Three Alternative Designs' (the more erotic versions of three of the engravings in the book) and the subscribers' notice, and an additional signed erotic engraving (also numbered 6/25) which does not appear in any form in the book. 8vo., original white buckram with the original very delicate dust jacket (darkened with a couple of small tears). A very good copy inscribed by Eric Gill in ink on the front free endpaper with a hand drawn St Dominic's sign "The Rev J. O'Connor from Eric Gill, June 1926". **£6000**

The words and the images appear as the defining text of Gill's life – physical love as a gift from God. A beautiful book, elegantly printed by Gibbings and with sensual, delicate engravings by Gill.

Most unusually our copy has not only the 3 erotic alternative designs for the three of the engravings in the book but also an extra erotic engraving by Gill. In addition this copy is inscribed to Father John O'Connor who was the mentor to Gill, David Jones and the community at Ditchling as well as G.K. Chesterton, who immortalised him as Father Brown.





VI.

BUT if Divine Love be the central truth of the universe and if human love be the most potent symbol of Divine Love, it could hardly but follow that simple people not trained to philosophic thought, living engrossed in the life and struggle of earth should welcome without misgiving such elementary symbols of love and the fruition of love as we find all over the world. It is of course the fashion to-day to make out that these elemental worships are the worships of peoples who have never risen to a civilised standard. This is a misreading of the facts. Such worships are simply the formalisation of man's instinctive apprehension of the central meaning of the universe. They exist everywhere at all times. They are not specially confined to uncivilised peoples. Christianity has not denied their truth, certainly the Catholic Church has not (and what else can reasonably be called Christian?). Christianity has absorbed such worships, transcended them, and it has done this not so much by destroying their idols as by setting up everywhere the Crucifix on the one hand and the image of Mary on the other. The Crucifix is the image not of the metaphysical fact of universal love but of the physical fact of God's love for man. It is not an image of the virility of the universe. It is an image of the virility of God Himself. 'God so loved the world that he gave his only-begotten son.' Truth, the Infinite, is a *person*, not a metaphysical

*Images
and
Symbols*

6 copper engravings by Eric Gill and signed by the artist

19. **GILL, Eric.
Art & Love.**

Bristol, printed by Robert Gibbings at the Golden Cockerel Press for Douglas Cleverdon, 1927

¶ 1 of 260, signed by the artist. Title page wood engraved vignette and 6 full page copper engravings by Eric Gill. Printed on Batchelor handmade paper. Small 8vo., original black buckram, spine lettered in gilt, edges uncut. A remarkably good, bright copy with only some rubbing to the cloth and some very slight wear to the very tips of the headcaps. £550

The 6 full page copper engravings are some of Gill's most famous including 'Adam and Eve in Heaven, or the Public-House in Paradise', 'With Ritual Chant' and 'A Symbol of Divine Love'. *Eric Gill, A Bibliography*, 14

One of only 150 copies

20. **SANDFORD, Lettice.**

Cupid & Psyche. The Most Pleasant & Delectable Tale of their Marriage.

London, Golden Cockerel Press, 1934

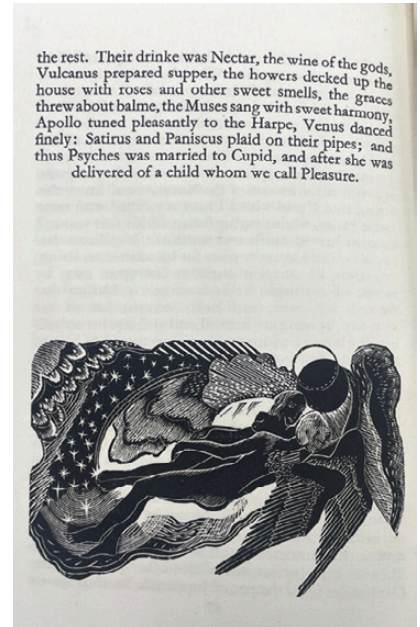
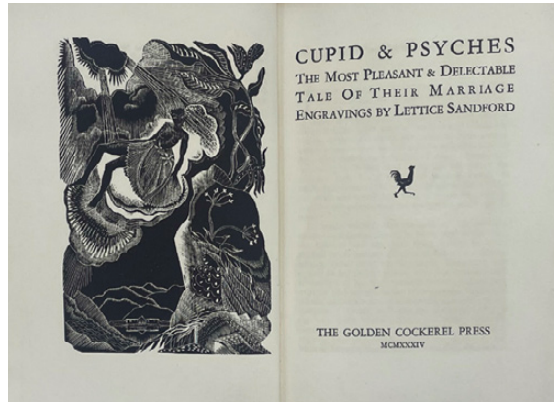
¶ 3 wood engravings by Lettice Sandford. 1 of 150 copies.

Printed in Garamond type on Arnold all-rag paper.

Sm. 8vo., original white buckram backed, batik paper covered boards, gilt lettering on spine. Spine very mildly darkened, booklabel of C.S. Barlow with offset from it on the ffeep, tiny bit of rubbing to edges otherwise a very good, crisp, untrimmed copy. **£400**

A gently erotic tale with some extraordinary engravings by Lettice Sandford.

Chanticleer, Bibliography of the Golden Cockerel Press, 93



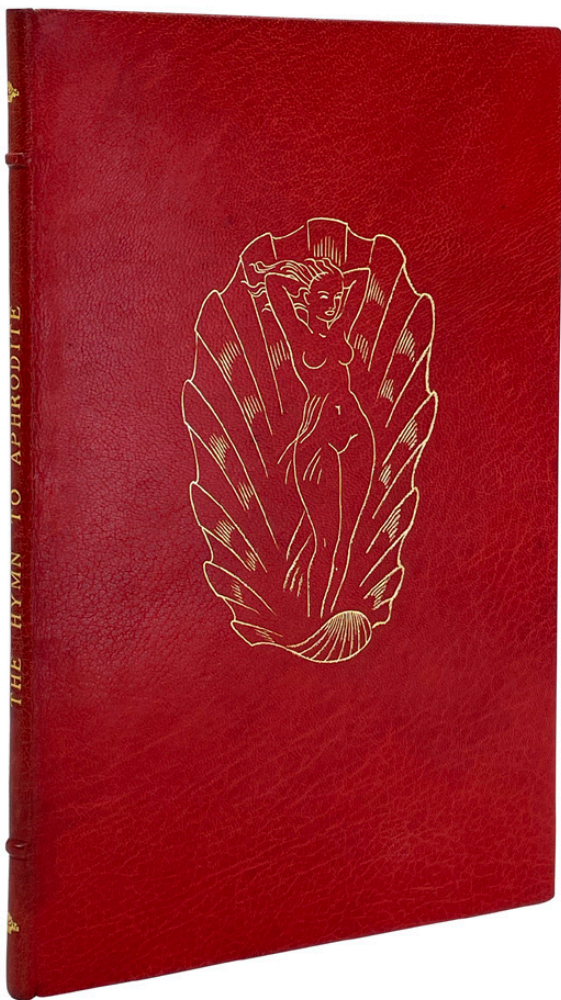


With an extra suite of 8 plates, including 3 erotic images not in the book

21. **SEVERIN, Mark. MILLER (Patrick).
Woman in Detail. A Scientific Survey.**

London, Printed for subscribers only by Christopher Sandford at The Golden Cockerel Press., 1947
 5 prints, initials and title-letters by Mark Severin. 1 of 100 special copies with an extra suite of 8 plates loose in a pocket at the rear including 3 erotic images not published in the book. 8vo., original half blue morocco by Sangorski & Sutcliffe, brown paper sides, spine lettered in gilt, top edge gilt, original card slipcase. Very good. **£1250**

In 'Cockalorum' p.37, Sandford writes, "Patrick Miller may skate on thin ice, but he performs most gracefully". A slightly fruity book for the time, but charmingly written and illustrated, being an exploration of a woman's body in the form of a journey from bottom to top. The extra plates certainly add a certain exoticism. *Cockalorum* 174



One of only 100 specially bound copies

22. **SEVERIN, Mark.**

The Homeric Hymn to Aphrodite.

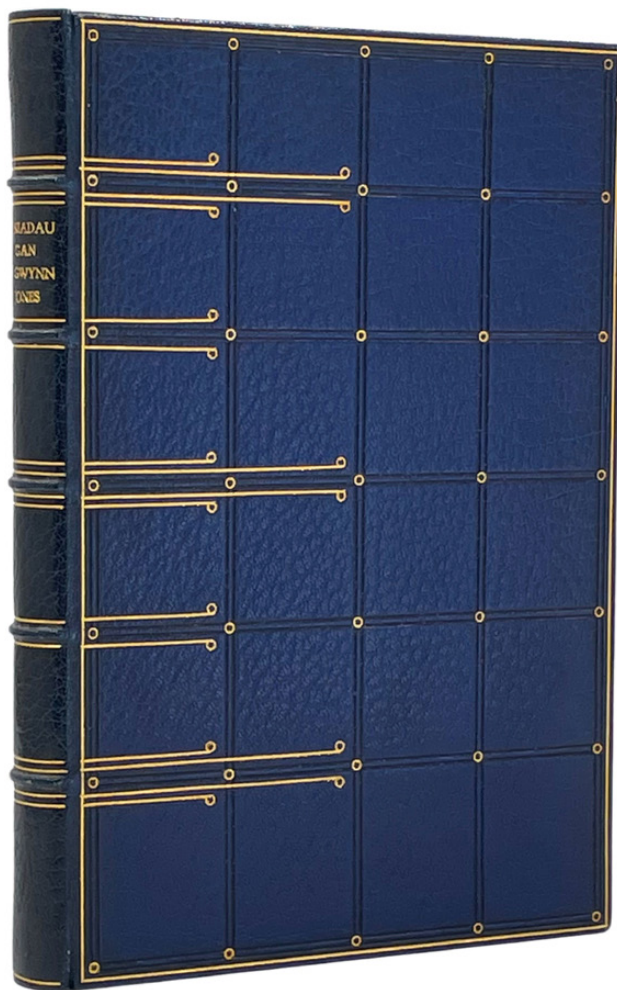
London, Golden Cockerel Press, 1948

¶ 13 wood engravings by Mark Severin. 1 of 100 signed by the translator. Printed in Poliphilus Roman & New Hellenic Greek types on Arnold's hand-made paper. Tall thin 4to., bound by Sangorski & Sutcliffe in full red morocco with two designs by Severin (Aphrodite and Anchises) blocked in gilt on upper and lower cover, spine lettered in gilt, in the original slipcase. A very handsome, bright copy. **£1800**

Greek text translated into English verse by F.L. Lucas.

Using Mark Severin to illustrate this book was part of Christopher Sandford's policy of trying to commission Continental as well as British artists. He also used illustrators like Laboureur, Ben Sussan and Lebedeff. Clearly he enjoyed this collaboration with Mark Severin as he employed his gently erotic style again for 'Circe and Ulysses' in 1954 and 'Apollonius of Tyre' in 1956.

Cockalorum: Bibliography of the Golden Cockerel Press, 177



A superb special copy bound by George Fisher to a design by Horace Bray

23. JONES, Thomas Gwynn. Detholiad o Ganiadau gan T. Gwynn Jones.

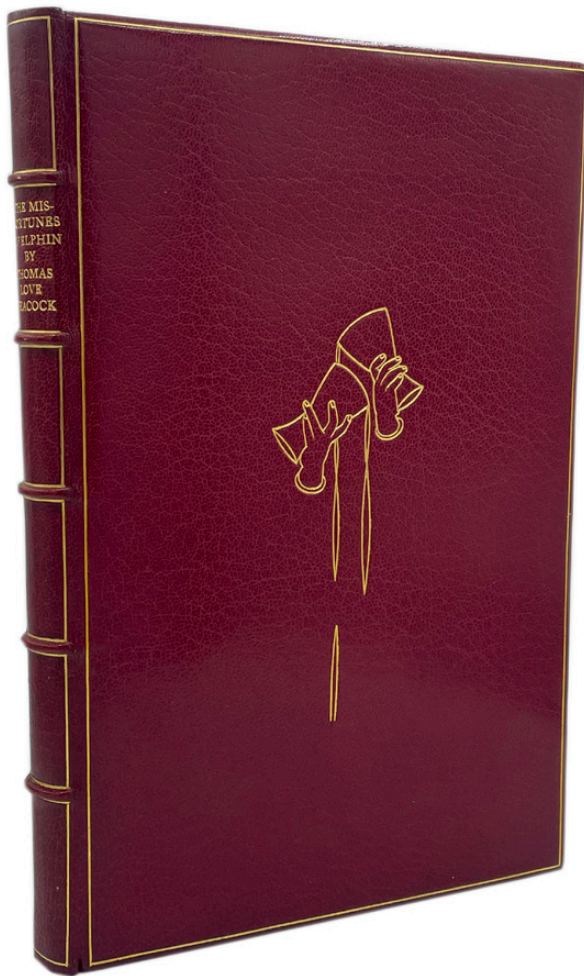
Newtown, Gregynog Press, 1926

¶ 1 of 26 specially bound copies. 9 head and tailpieces engraved on wood by R.A. Maynard. Printed in Kennerley type on Dutch hand-made paper. 8vo., bound by George Fisher to a design by Horace Bray, full blue levant morocco, gilt, signed in gilt on the lower turn-in, top edge gilt. Extremely good, bright, unblemished copy in a later blue cloth chemise and slipcase. An exceptionally fine copy.

£9000

An excellent demonstration of the skilled forwarding and precision tooling of one of the finest craftsmen of his time.

Harrop, History of the Gregynog Press, 4; 'George Fisher', Book Collector, Winter 1970



One of only 25 special copies bound by George Fisher – in superb condition

24. **PEACOCK, Thomas Love.**
The Misfortunes of Elphin.

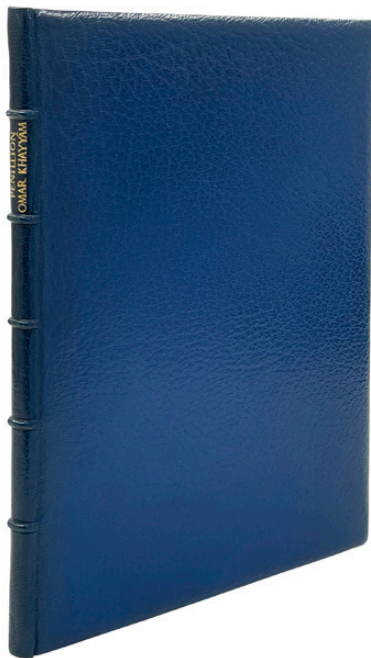
Newtown, Montgomeryshire, Gregynog Press, 1928

¶ 1 of 25 specially bound copies from a total edition of 250. 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 maroon cloth chemise and slipcase. An extremely good, fresh copy in splendid condition. **£4500**

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

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

Harrop, Bibliography of the Gregynog Press, 12



The Rubaiyat in Welsh bound by one of the greatest twentieth century binders – only these specially bound copies have the initial F in quatrain 41

25. **OMAR KHAYYAM. MORRIS-JONES, John, Welsh translator.**
Penillion Omar Khayyam [Rubaiyat of Omar Khayyam].

Newtown, Gwasg Gregynog, 1928

¶ 1 of 25 specially bound copies. Translated from Persian to Welsh by Sir John Morris-Jones. 10 wood engravings by Robert Ashwin Maynard. Text printed in blue and black in Caslon type on Batchlor watermarked paper. 8vo., original full blue levant polished morocco by George Fisher at the Gregynog Bindery, spine in six compartments with raised bands outlined in blind, titled in gilt in second panel, turn-ins with double gilt fillet, signed for the bindery and for George Fisher in gilt on the lower turn-in, top edge gilt, others uncut. An extremely handsome copy, in blue cloth chemise and slipcase. **£4000**

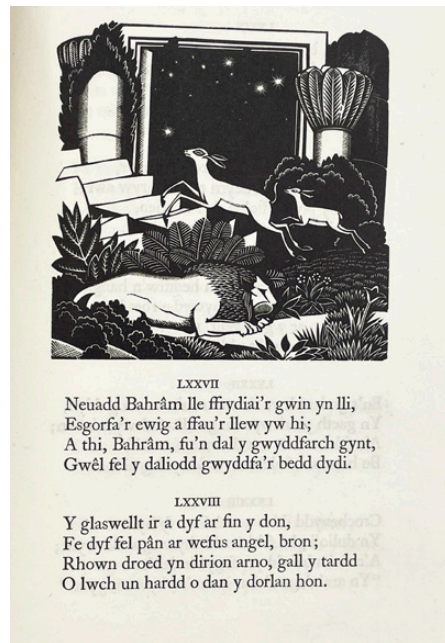
A finely printed and beautifully illustrated version of the Rubaiyat of Omar Khayyam by a famous Welsh scholar.

The book had a slow and painful birth which argument between Maynard and John Morris-Jones about the illustrations. Morris-Jones was extraordinarily critical of every tiny part of each illustration wanting it to reflect his every word of translation. One letter from Maynard in July of 1928 reflected Maynard's polite frustration "my idea in these Omar decorations in not especially to illustrate specific things in the text, but rather to summarise the general impressions I have of the book, and to do it in such a way that the right atmosphere is created. Above all to decorate... you may be able to see your visual image in a decorative way, but it does not necessarily follow that I can. Perhaps William Blake, for this reason, was the happiest of men". This did not end the argument and Maynard showed much forbearance over the following months – Omar was too thin, too tall, the stars in the astrologer engraving were in the wrong place a more... "I do not think that a beard like that of a goat is at all correct for an old Persian..."

Eventually the book made it through the arguments and was published in December 1928, inevitably with a printing error.

As a result it is only these special copies which have an initial F at the opening of quatrain 41 – they were omitted in the other copies by accident probably due to Maynard's exhaustion with the whole process.

Harrop: The Gregynog Press, 13, pp. 55-7.



26. **HUGHES-STANTON, Blair. MILTON, John.**

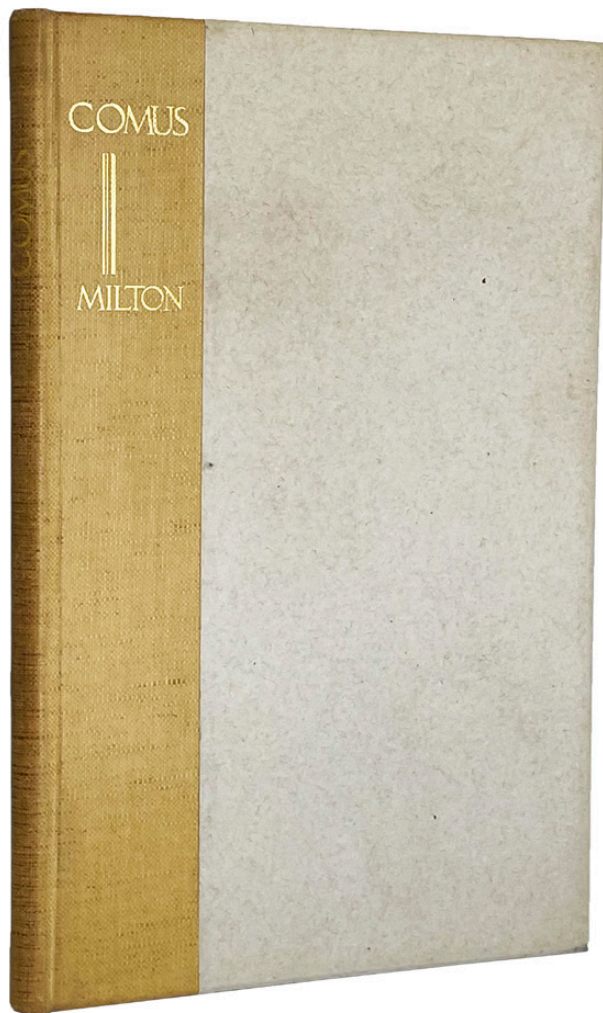
Comus, A Mask by John Milton.

Newtown, Gregynog Press, 1931

¶ 6 full page wood engravings and title vignette by Blair Hughes-Stanton, 1 page facsimile of a title page. No.226 of 250 copies. Printed in Baskerville type on Japanese vellum. 8vo., original yellow buckram backed, buff paper covered boards, lettered in gilt on spine and upper cover. An extremely good copy. **£620**

Beautifully printed by Idris Jones on the Albion hand-press as the large Euripides was taking up the more used platen press at the time. Hughes-Stanton made the finely detailed costume engravings and directed the design of the book with its appealing narrow format and 12 point Baskerville text setting.

Harrop: Gregynog Press, 19

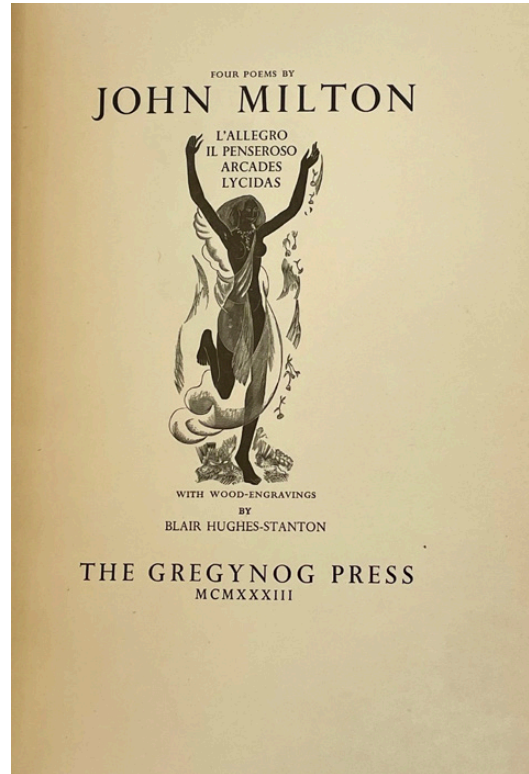
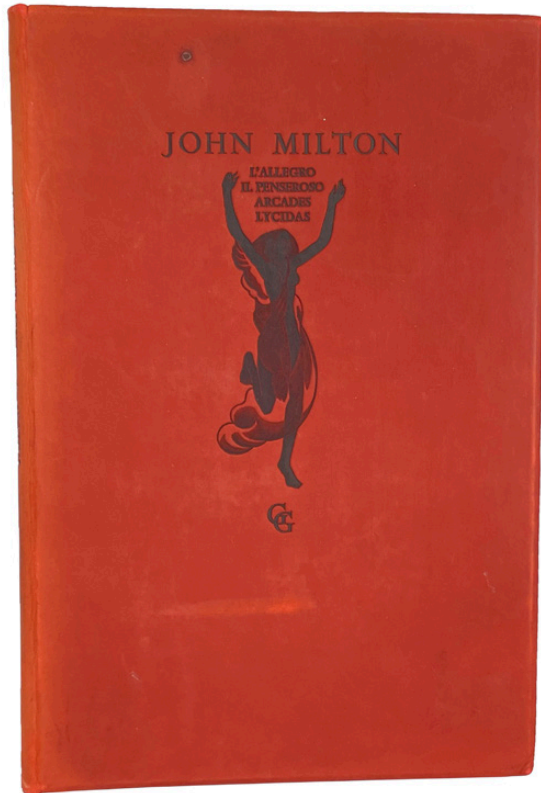


27. **HUGHES-STANTON, Blair.**

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

Newtown, Gregynog Press, 1933

¶ 11 wood engravings by Blair Hughes-Stanton, printed in Gill Perpetua type on japanese vellum. One of 235 ordinary copies. Tall 8vo., original red Hermitage calf blocked in blind on upper cover with the figure of Euphrosyne by Hughes-Stanton, fore and lower edges uncut. Some rubbing to the edges of the boards and spine with one small mark to upper cover, generally a very good copy.

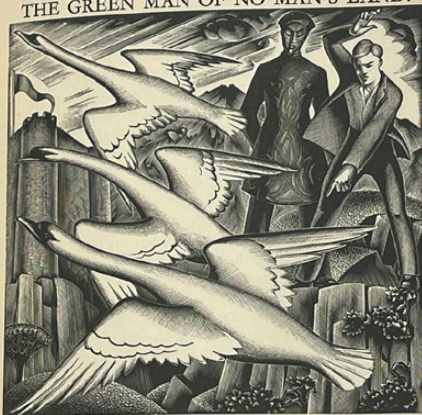


£1200

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

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

THE GREEN MAN OF NO MAN'S LAND.



THERE WAS A MILL, A YOUNG MAN, and his maidservant. Now this man was a great gambler. No one could beat him: he beat everybody. ¶ There came a gentleman to him, and he walked straight into the miller's room. The two had a word together. "Wilt thou play?" asked the gentleman of the young man: the cards were on the table. "Yes," quoth the young man. ¶ Now the two are at their game. The miller beat the gentleman. The gentleman asked Jack: "What wouldst thou have?" "I would have a castle yonder." As soon as he said the word, there was the castle. ¶ The

An exceptional display of wood engraving by Scottish artist Agnes Miller Parker

28. **MILLER PARKER, Agnes.**
XXI Welsh Gypsy Folk Tales, collected by John Sampson.

Newtown, Gregynog Press, 1933

¶ 8 wood engravings by Agnes Miller Parker. 1 of 250 copies. Printed in Bembo type on Portal's handmade paper. Sm. 4to, mustard-yellow Welsh sheepskin with title in a pattern of rules in gilt on the upper cover, spine titled in gilt. A fairly good example of a notoriously weak binding, spotting and marking to the sheepskin, spine a little rubbed, usual offset from turn-ins. **£2200**

John Sampson was an Irish linguist and scholar, best known for *The Dialect of the Gypsies of Wales* (1926) and for his examination of Welsh Romani folk stories. The text for this powerfully illustrated Gregynog Press book was edited by his literary executor Dora Yates who kept considerable control over all the stages of production. The mustard-yellow binding was at her behest – she had demanded that it must be bound in a 'gipsy colour, either red or yellow'.

Agnes Miller Parker was one of the greatest of the female wood engravers from of the first half of the 20th century. She trained at the Glasgow School of Art and married William McCance and with him became part of the group of artists centred around Chiswick in the 1920s. Her work for the Gregynog Press where she and her husband lived for a while in the 1930s was remarkable, this being her second book for the Press after the Esop's Fables and together they are two of the greatest British illustrated books of the twentieth century. *Harrop, Gregynog Press, 27*

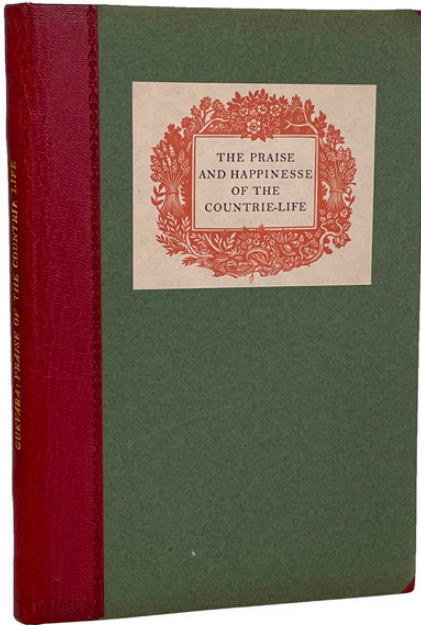
29. **GUEVARA (Don Antonio de). STONE, Reynolds.**
The Praise and Happiness of the Countrie-Life. Written Originally in Spanish Put into English
by H. Vaughan, Silurist.

Newtown, Gregynog Press, 1938

¶ 7 wood-engravings by Reynolds Stone. 1 of 400 copies. 12mo., original red morocco backed olive green paper covered boards, printed paper label with Stone design on upper cover, original printed dust jacket. Dust jacket a little chipped & soiled with some darkening to spine, bookseller's stamp on front pastedown and small gift inscription dated 1942 on first blank, some browning to endpapers and last two leaves, otherwise good. **£400**

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

Harrop, The Bibliography of The Gregynog Press, E213



PENNYROYAL PRESS

An inventive, perfectly formed alphabet with bold, handsome lettering and Moser's fine, intense wood engravings

30. **MOSER, Barry.**

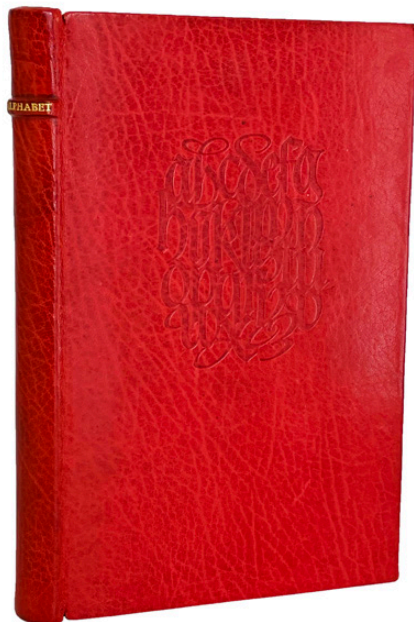
An Alphabet.

[West Hatfield], Pennyroyal Press, 1986

¶ 1 of 150 copies. 26 wood engravings by Barry Moser printed from the original blocks and 26 letters and title page alphabetical design in red printed in colours from original calligraphy by Yvette Rutledge. All printed by Harold McGrath. 12.2 × 19 cms, original full bright red morocco with calligraphic alphabet in blind on the upper cover, spine charmingly lettered on one raised band, marbled endpapers. A superb copy.

£1500

A splendid and pleasing alphabet with bold dramatic calligraphy and some intense and typically fine and inventive engravings by Moser. The alphabet includes Amazon, Book, Dentist, Eunuch, Fiend, Hogwash (with a portrait of Reagan), Kangaroo, Misericord, Namby-Pamby, Opium, Periwig, Runcible Spoon, Self-Portrait, Undertaker, Vine, Xylograph, Yahoo (a KKK Clansman) and Zipper.

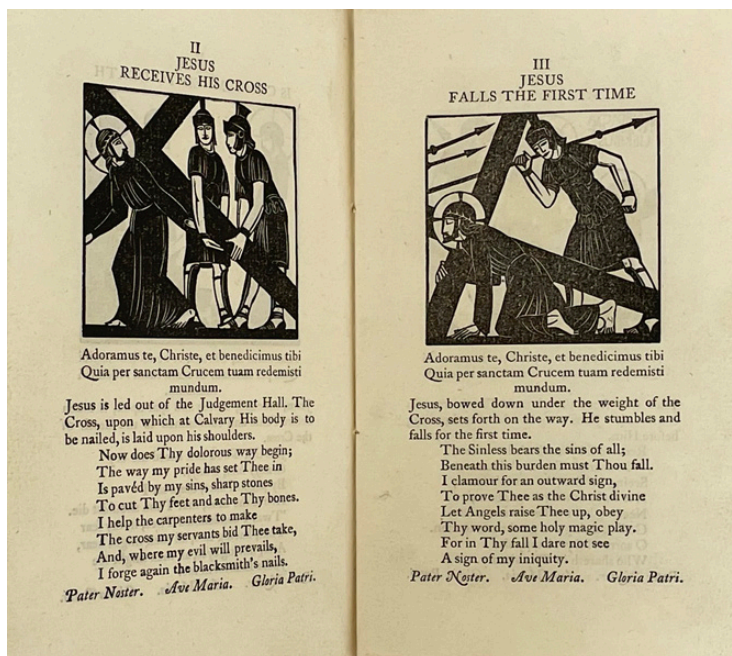


31. **The Way of the Cross, being devotions on the progress of Our Lord Jesus Christ from the Judgment Hall to Calvary as traditionally venerated by the Catholic Church.**

Ditchling, S. Dominic's Press, 1926

¶ The 14 wood-engravings of 'The Stations of the Cross' by Gill engraved on wood after the designed in Westminster Cathedral, one other small device by Gill and one other small engraving, title printed in red and black. Fifth and final edition. Pp. 20. 10.1 × 17 cms, publisher's black paper covered boards with silver lettering on upper boards, white linen spine. A little marking to the spine but generally a very good, clean copy. £450

Pencil inscription of the calligrapher and metalworker Thomas W. Swindlehurst on front pastedown. *Taylor & Sewell A23*



**SCHANILEC, GAYLORD –
MIDNIGHT PAPER SALES**

One of only 50 specials with 8 extra engravings by Ruzicka and an extra suite of signed engravings by Schanilec

32. **SCHANILEC, Gaylord. AUCHINCLOSS, Kenneth.
New York Revisited.**

New York, The Grolier Club, 2002

¶ 1 of 50 special signed copies with portfolio of 8 wood engravings by Ruzicka for his 1915 Grolier Club book with an extra suite of signed engravings by Schanilec. 11 colour wood engravings by Gaylord Schanilec in book. Printed in 12 point Monotype Emerson. Tall thin 4to., bound at the Campbell-Logan Bindery in original black morocco backed, grey silk covered boards with black morocco and sliver spine label, housed with the printed card portfolio of prints in a black cloth covered clamshell box with printed paper spine label. As new. **£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.

A truly beautiful book printed by Gaylord Schanilec at his press in Wisconsin, Midnight Paper Sales.



"I thought this book might free the birds" ... (Schanilec)

33. **SCHANILEC, Gaylord.**
A Little Book of Birds.

Wisconsin, Midnight Paper Sales, 2017

¶ 1 of 100 copies. 9 colour wood engravings by Gaylord Schanilec plus a wood engraving by Thomas Bewick printed from the original block. Poem by Schanilec handset and printed by him in Bodoni metal type. Unopened as issued making the bird prints as hard to spot as are the birds. 8vo., bound in stiff paper covers of Degener Black and O'Malley Crackle papers. As new. **£520**

A remarkable book with some really interesting wood engravings held almost encased within unopened pages – Schanilec writes "As it turned out my mid-life vessel the "Hungry Mind" (Lac des Pleurs, 2015) didn't get me to the other side, and A Little Book of Birds led to yet more water. The idea of birds captive within unopened pages was originally intended as a challenge for book collectors= to open the unopened pages – or not. As years passed the birds slowly emerged and their captivity began to mean something else. I thought this book might free the birds. It did not."

The poem reads 'A man/with half a brain/sees her carry/her plastic-wrapped lamp/in the rain'.



34. **SCHANILEC, Gaylord, poet, artist & printer.**

Bokeh: A Little Book of Flowers.

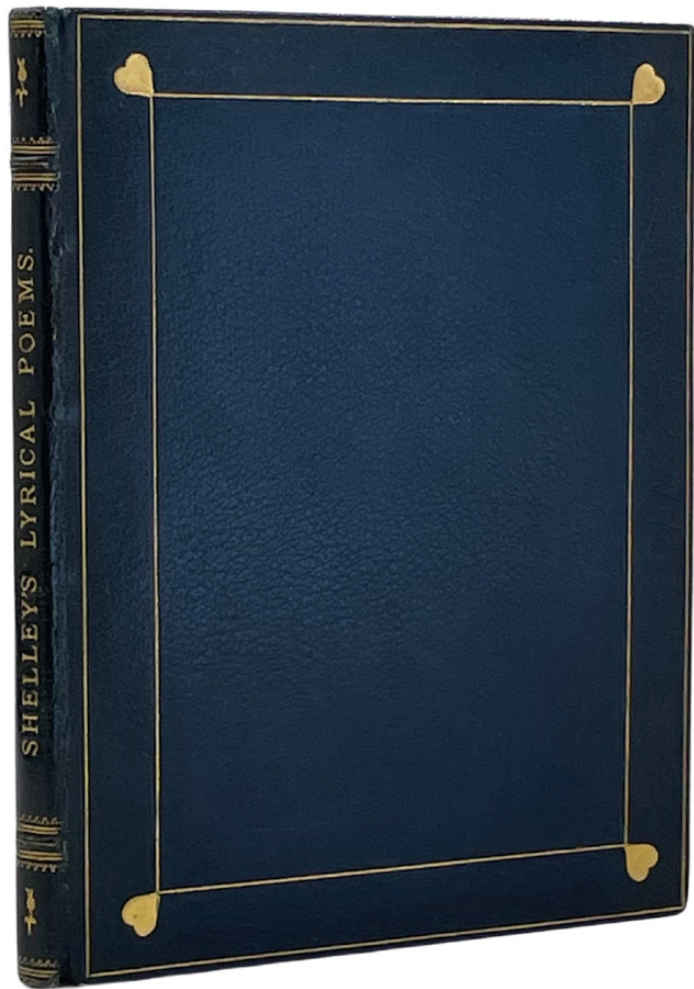
Wisconsin, Midnight Paper Sales, 2020

¶ 1 of 26 deluxe lettered copies with additional progressive proofs of the engraving Pasque plus an original print of the large Bokeh key block. 8 colour wood engravings. Poems set in Polipholis, Bembo and Blado types. 8vo., original vellum backed marbled paper covered boards by Pamela Smith, progressive proofs of the engraving Pasque bound into Arches paper with a key block impression on the upper cover, with Blue Japanese paper outer cover allowing the engraving to show through. Brown cloth-covered clamshell box with the Bokeh engraving mounted and set into the inside of the lid and with a inkjet print of the Bokeh block on the upper cover. As new. **£2500**

The third book in Schanilec's trilogy documenting his journey or struggle with the reality of growing old (the other two are his Little Book of Birds and Ninja Press's Departures. After a quarter of a century living in the rural midwest, Schanilec moved to the city where he observes the isolation of urban life and the tenacious existence of the plants, birds and animals living there.

A remarkable book examining life and the beauty in decay.





Handsomely bound for Bumpus

35. **VALE PRESS. SHELLEY.**

Lyrical Poems of Shelley.

London, Printed at Ballantyne Press under supervision of Charles Ricketts, sold by Hacon & Ricketts, 1898

¶ 1 of 210 copies. Printed in red and black. 16mo., bound for Bumpus & Co, Oxford Street (probably by Riviere) in full blue morocco with double gilt fillets on each cover and heart tools in each corner on both sides, spine with two raised bands with gilt tooling and lettered in gilt on the spine, turn-ins with with gilt rules and heart tools, marbled endpapers, top edge gilt, others uncut. Joints a little rubbed, couple of mild scratches. **£450**

Bumpus Ltd of Oxford Street was a department store which sold bindings with its own signature on the turn-in but which were actually bound by Sangorski & Sutcliffe or Riviere.

Watry, The Vale Press, B19

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

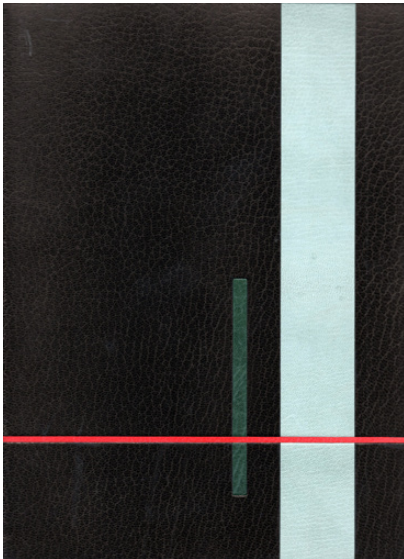
36. **WHITTINGTON PRESS. CRAIG, John.**

Venice.

Risbury, Whittington Press, 2015

¶ 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 × 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. **£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 less known parts of the city”. It is a spectacular, beautifully designed production and a must for any lover of Venice.



BOOKBINDINGS & PAPER

Described by Bonet as “une importante composition” specially designed for this limited edition copy, named for the female bibliophile & printer Mme Daragnés

37. **BONET, Paul. PHILIPPE, Charles-Louis.**

Bubu a Montparnasse.

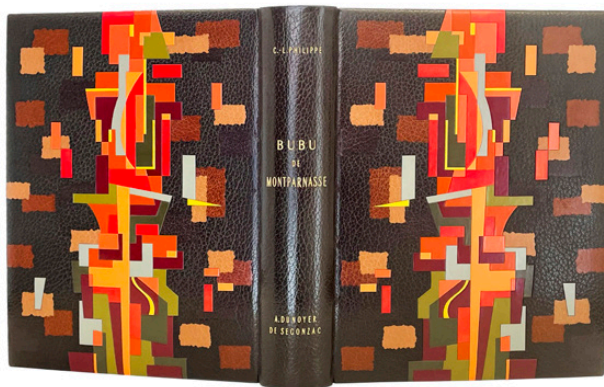
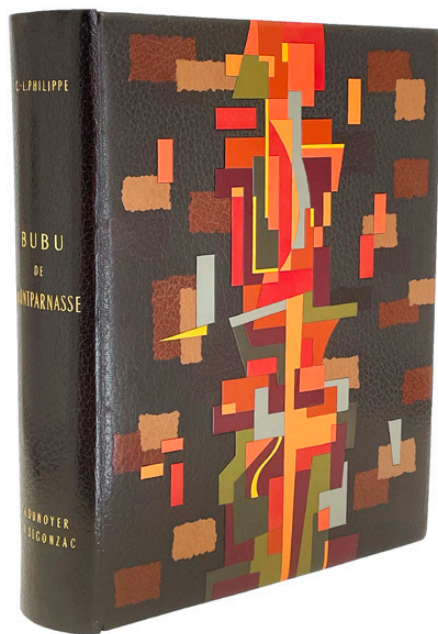
Lyon, Société des Lyon, 1929

¶ 68 etchings by Andre Dunoyer de Segonzac. 1 of 130 copies, this one of 30 with the printed name of the member of the XXX, Madame J.-G. Daragnés. Full pen and ink drawing inscribed by the artist plus a set of proofs of all the pages with etchings, plus 12 which were unpublished, with numerous corrections in pencil by the artist and each page being signed off by him in ink. 4to., bound by Paul Bonet in 1968, signed and dated on the turn-ins, in full black morocco with inlaid pieces of chestnut and tan morocco on both sides, with a spectacular pattern of onlaid geometric calf in numerous different colours (yellow, gold, orange, red, tan, maroon, three different shades of green) on both sides, chocolate suede doublures edged in calf, lettered in gilt, original chemise & slipcase. **£22,000**

Bonet in his *Carnets* describes the onlaid pattern as “une importante composition abstrait comporte de nombreuses pieces geometrique en box de differentes couleurs pures”.

Madame Daragnés was the wife of the noted artist Jean-Gabriel Daragnés and as well as being a bibliophile, she was a printer of note.

Paul Bonet, Carnets, 1609



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

38. **CLAES, Brother Edgard. RUEDA, Salvador.**
La Copula.

Madrid, Libros Clan A. Graficas, 2010

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

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





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

39. **DE COSTER, Germaine & DUMAS, Hélène. DUFY, Raoul. DERYS, Gaston.**
Mon Docteur le vin.

Paris, Draeger Frères, 1936

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

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

The two celebrated women binders Germaine De Coster and Hélène Dumas were a formidable binding team producing over 300 collaborative bindings over half a century. *De Coster & Dumas Reliures 1935-1980 – Blaziot 1981*

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

40. **DE GONET, Jean.**

Jean de Gonet Reliures.

Paris, chez Guerin, 1982

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

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

Jean de Gonet b.1950 is a Parisian designer bookbinder who likes to experiment with different materials in his bindings. He developed the polyurethane binding material for his 'revorim' bindings in 1985 at the request of Dominique Bozo, director of Centre Beaubourg and he went on to win first prize for his invention in the Councours Object 2000 exhibition.



An illustrated guide to Frigge's binding technique in her own binding – one of only 12 copies

41. **FRIGGE, Karli.**

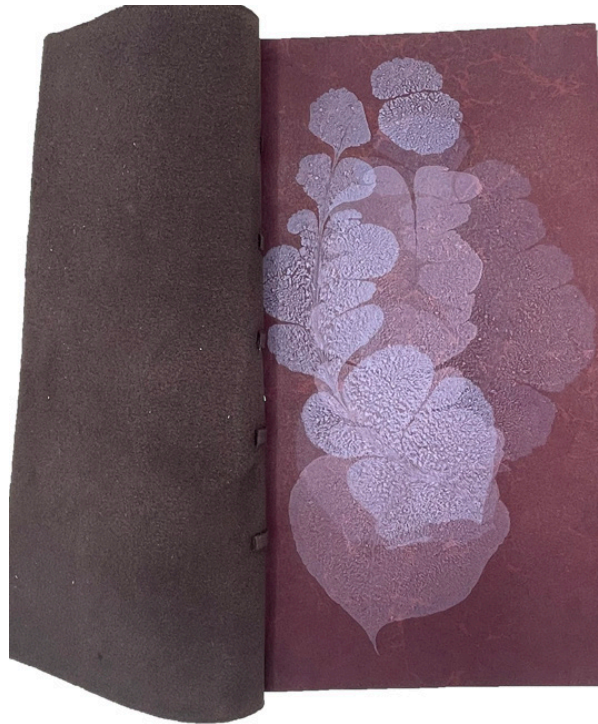
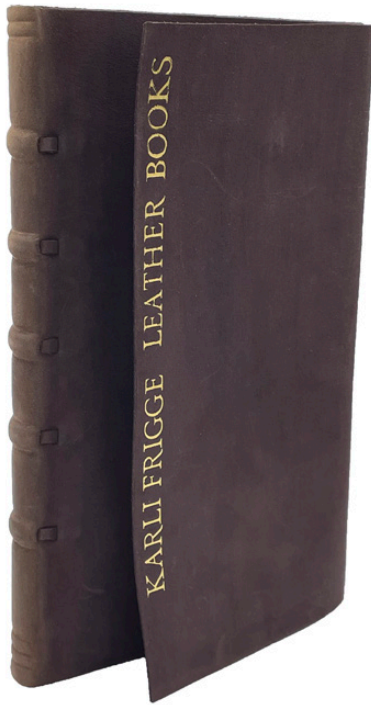
Leather Books.

[Netherlands], [1997]

¶ 1 of only 12 special copies of a total edition of 180. The 12 copies were printed on Kaschmir 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. An extremely good copy with very light fading to the spine. **£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.



A superb copy with an extra suite of woodcuts in a handsome binding by Parisian female bookbinder Madeleine Gras

42. **GRAS, Madeleine, binder. MAILLOL, Aristide. LONGUS.**

Daphnis & Chloe.

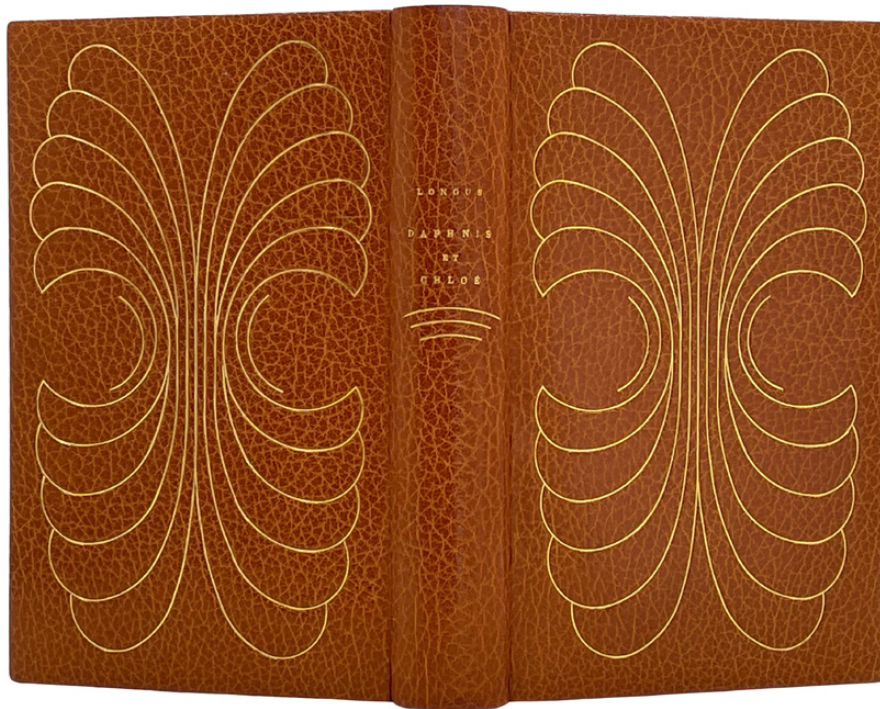
Paris, Gonin, 1937

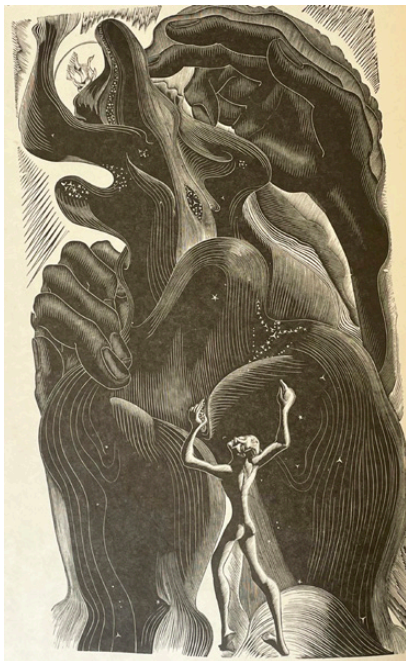
¶ French edition. No. XXXIII of 500 copies, signed by Maillol and initialled by Gonin, being one of the large paper Hors Commerce copies with roman numerals (sometimes with two extra suites in black and sanguine but this with just one extra suite in sanguine). 49 woodcuts by Aristide Maillol (including one on the cover of the wrappers) with an additional complete suite of 48 woodcuts in sanguine (including one on the wrapper cover).

Printed on Papier Maillol. Pp. [2], 217, [5]. Thick 8vo., beautifully bound, including the suite, by Madeleine Gras in full light brown morocco with a perfectly executed curving gilt tooled pattern on both sides with gilt lettering and curves on spine, suede doublures and endpapers, signed on the upper turn-in, all wrappers bound in, all edges gilt. Housed in the original chemise and slipcase. A very fine, handsome copy. **£3800**

Madeleine Gras (1891-1958) was a Parisian bookbinder whose work was first exhibited at the 1922 Salon de la Société Nationale des Beaux-Arts. Her first teacher and a big influence was Henri Noulhac who also taught Rose Adler.

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





A celebration of the love between Ida Graves and Blair Hughes-Stanton, one of only 25 beautifully bound to the artist's design

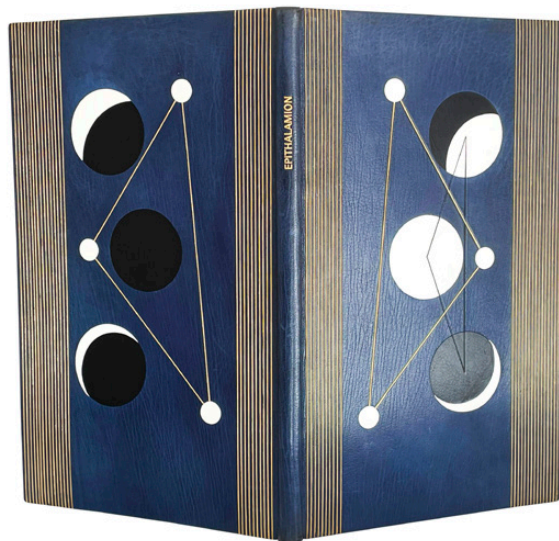
43. **HUGHES-STANTON, Blair.**

Epithalamion. A poem by Ida Graves.

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

¶ 1 of 25 special copies on japanese vellum signed by Blair Hughes-Stanton and specially bound. 23 full page wood engravings by Blair Hughes-Stanton. Printed in Blado italic. Tall folio, bound by David Sellars to Hughes-Stanton's design in 1979 in full blue morocco, white and black spherical calf onlays with gilt tooled lines on both covers and two triangles one in gilt the other in carbon, top edge gilt. An extremely fine copy in the original black clamshell box. With the accompanying 12 pp. folio pamphlet in blue wrappers published by the Basilisk Press in 1980 "Background to the Ida Graves poems Epithalamion". £8000

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



With remarkable special stencil-patterned endpapers by the binder

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

Paris, George Crès & Cie, 1914

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

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



45. **PATTINSON, Alice. GOSSE, Edmund.**

On Viol and Flute.

London, C. Whittingham & Co at the Chiswick Press 1890

¶ 1 of 50 large paper copies, signed by the printer Charles Whittingham. Photogravure frontispiece designed by Alma Tadema, RA and tailpiece designed by Hamo Thornycroft, RA, the sculptor and Gosse's intimate friend. 8vo., bound by Alice Pattinson with her monogram on the lower turn-in, full reddish brown goatskin, each side with three four gilt fillers and a central pattern of 18 double gilt filleted round cornered squares with gilt dots in each corner, on the front is splendid circular design in gilt of interlocking stems, circles, dots, roses of gilt and pale morocco onlays and leaves with green morocco onlays, the spine in six panels with raised bands and gilt lettering in the two of the compartments, the others have gilt tooled rose and leaf motif, turn-ins with triple gilt fillets, top edge gilt, others uncut. An extremely good, handsome binding. **£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. She was regularly praised for her work for instance in *Art Workers Quarterly*, *Art Journal* and *The Art of the Book* in 1914. In 1902, presumably after she completed this binding for the Guild of Handicraft Alice Pattinson set up a bindery with her partner Miss Hoffman, who did much of Pattinson's forwarding and where the later to be great George Fisher was employed as a finisher. Exhibited in 1925 "Spring Gardens Gal[lery]. Panton Club. July 1925. Mrs Loosely. Book + binding A.P"



Uzanne's beautiful tribute to turn of the century bibliophilia in an innovative modelled binding by Raparlier

46. **RAPARLIER, Paul-Romain. UZANNE, Octave.**

Les Évocations du Bouquin – La Nouvelle Bibliopolis. Voyage d'un novateur au Pays des Néo-Icono-Bibliomanes.

Paris, Henry Floury [printed by Edouard Cretté], 1897

¶ 1 of only 100 copies on special Imperial Japanese paper. Frontispiece etching after Felicien Rops, 8 lithographic illustrations by H.P. Dillon all in two states (colour and black and white), varying colour lithographic borders on each page designed by H.P. Dillon, printed by Eugène Mauler in Paris, numerous plates throughout and illustrations in text. Pp. [8], xx, 256 [20]. 8vo, in a remarkable binding signed by Paul-Romain Raparlier of full crimson crushed morocco with raised moulded onlays of green and ivory morocco showing iris and daisy stems on both covers with rectangular gilt design blocked on both covers, spine with raised bands in six panels tooled in gilt with ornaments and carnations, edges with rolls of gilt dots, turn-ins with double gilt fillet with decorative tooling in corners, green watered silk doublures, all edges gilt, original decorative wrappers bound in. Housed in the original fleece lined tiger's eye marbled paper, morocco edged slipcase. A sumptuous book in splendid condition. **£4500**

Uzanne's beautiful and innovative bibliophilic book with its remarkable lithographic borders includes chapters on Symbolism and current literature, contemporary bibliophilia, bibliophiles and biblioscopes, the physiology and the reader, the monomania of posters, modern ex libris and includes a long 38 pp. article on the 'renaissance of bookbinding' with illustrations of 38 bindings from all over Europe including some fine examples of Cobden-Sanderson's bindings.

Paul-Romain Raparlier (1858-1900) was a pupil of the École des Beaux Arts and won a gold medal at the Exposition Internationale du Livre in 1892. He was an extraordinarily innovative Parisian binder who Prideaux called 'the boldest in his deviations from the traditions of the craft...the book, after being covered in morocco, has the design roughly modeled on it by means of small sculptor's tools made in metal instead of boxwood. These tools are heated, by which means the leather is slightly burnt and shadowed...'. His work is extremely rare. *Julien Flety Dictionnaire des relieurs Français 1800-1988, p.149.*





Written, illustrated and bound by the great Philip Smith

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

Philip Smith was one of the greatest British bookbinders of the 20th century, well-known for inventing several techniques including the 'lap-back' structure which allows the book to open fully and so an image can be created across both boards and 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.

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

48. **ZAEHNSDORF, Joseph W.**

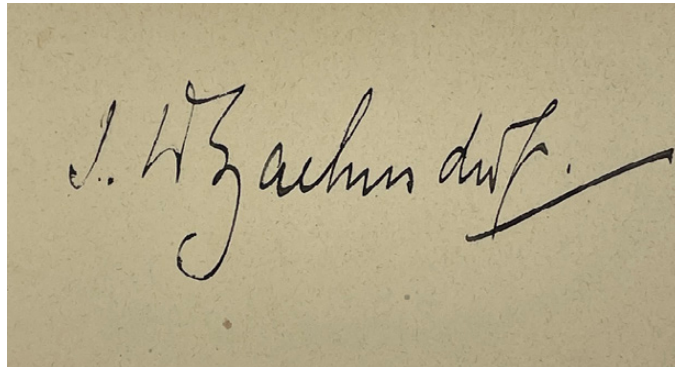
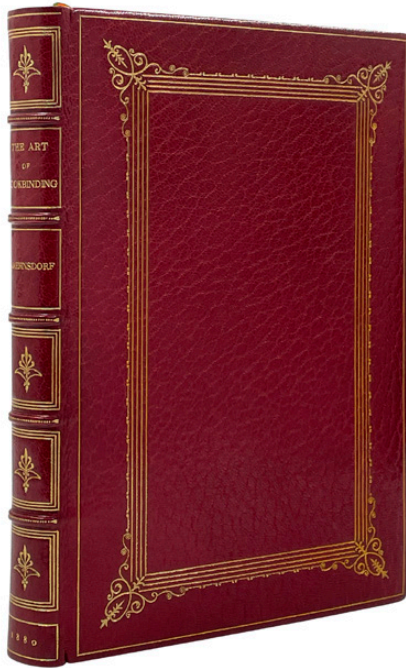
The Art of Bookbinding.

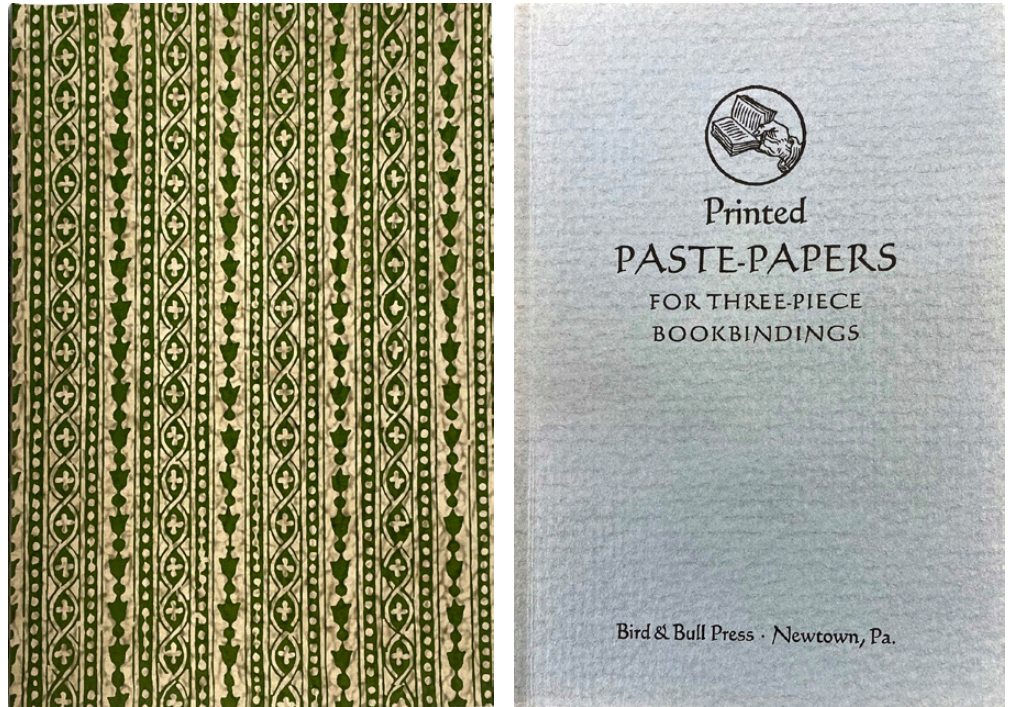
London, George Bell & Sons, 1880

¶ First edition, signed by the author on the final front blank. 1 of 50 copies on large paper for private circulation. 10 photo-lithographic plates from bindings owned by the author, woodcut illustrations in text. 8vo., in contemporary binding by Zaehnsdorf of full rich red crushed morocco with rectangular panels on sides with quadruple gilt fillets and a surrounding tooled border with fleurons at each corner, edges with a single gilt fillet, spine gilt in compartments with raised bands, turn ins with gilt roll and six line gilt fillets, crimson silk doublures, signed in gilt on upper turn-in and with the Zaehnsdorf exhibition binding stamp on the lower, top edge gilt, others uncut. Housed in an early pull-off box of green cloth and marbled paper interior. In superb condition. **£5600**

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

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



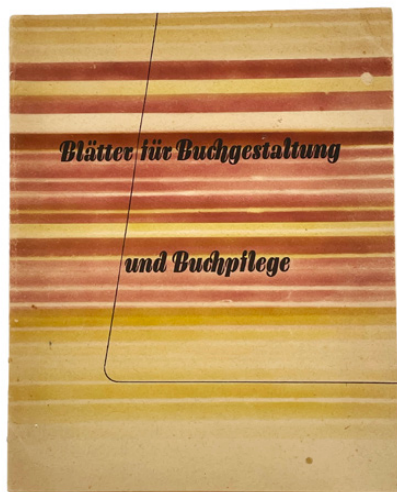


49. **BIRD & BULL PRESS. MORRIS, Henry.**
Printed Paste-Papers for Three-Piece Bookbindings.

Newtown, PA, Bird & Bull Press, 1990

¶ 1 of 200 copies. 75 samples of printed paste-papers by Henry Morris with 2 pp of introduction and a price list plus a printed leaf explaining the book inserted loose. 12mo, original printed papers wrappers. £350

In the printed leaf Henry Morris explains that this book is intended as a bookbinders tool, not a collector's item...



50. **[MARBLED & PATTERNED PAPER] BUND MEISTER DER EINBANDKUNST.**

Blätter für Buchgestaltung und Buchpflege. First issue, third year.

Leipzig, 1932

¶ 5 articles on marbled and patterned papers by Freidrich Hildebrand, Otto Frode, Olga Hirsch, Otto Reichl and Max Schmidt. 7 tipped in examples of marbled and coloured patterned paper made in Germany by Emma Gurstorff, Alex Peltzer, Kurt Lange, Gisela Scheller and Tegeler & Co. Pp. 16. 4to., original patterned paper printed wrappers. A very good copy. **£300**

Our copy has 8 different samples of rather good marbled paper inserted loose, perhaps from the workshop of Kurt Lange in Brunshwieg.

ILLUSTRATED BOOKS & ORIGINAL ARTWORK

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

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

Le Bon Anglais.

Paris, Chez Devambez, c.1917

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

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



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

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

Paris, H. Piazza, 1928

¶ 1 of 200 special copies printed on japon with extra suite of illustrations in black & white. 20 full page hand-coloured pochoir plates plus pochoir title page and two pochoir illustrations on the wrappers by Barbier (signed and dated in the plates between 1920 & 1928). 4to., original wrappers with pochoir illustrations by Barbier on the front and back, spine and upper cover lettered in green, extra suite in the original patterned paper covered portfolio and both housed together in the original patterned paper covered slipcase. An extremely good, bright copy in very fresh wrappers, the portfolio has some wear to the spine and the slipcase is darkened and rubbed at the edges. **£3500**

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

Carteret IV – 393





The First Female Parachutist

53. **CASTELLA, Madame Cayat de.**

Mme Cayat de Castella attachée à l'appareil quelques minutes avant sa fatale ascension.

Brussels, 1911

¶ Original silver gelatin photograph on marked postcard paper and trimmed. £120

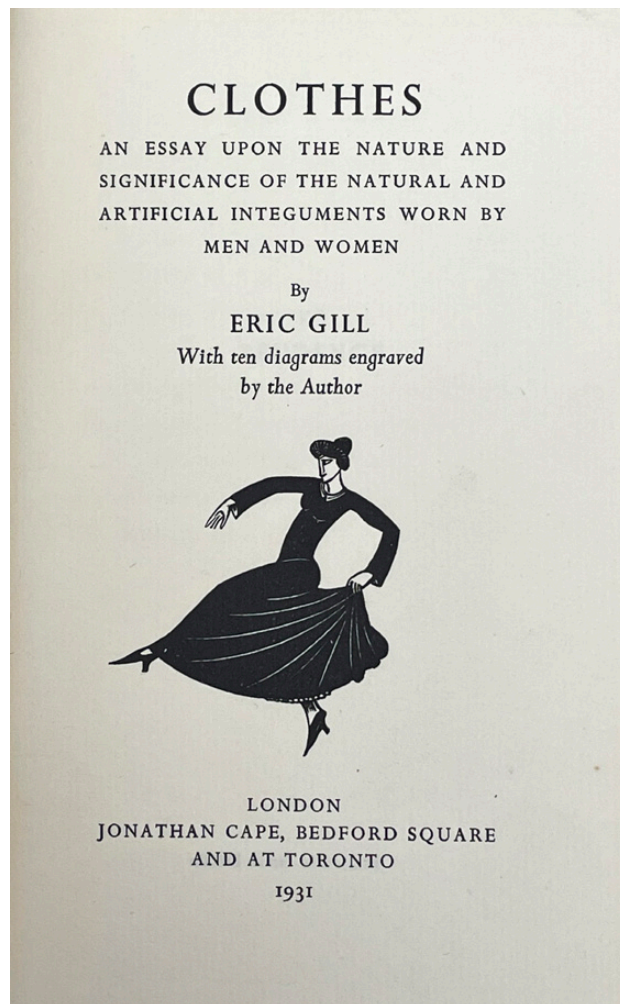
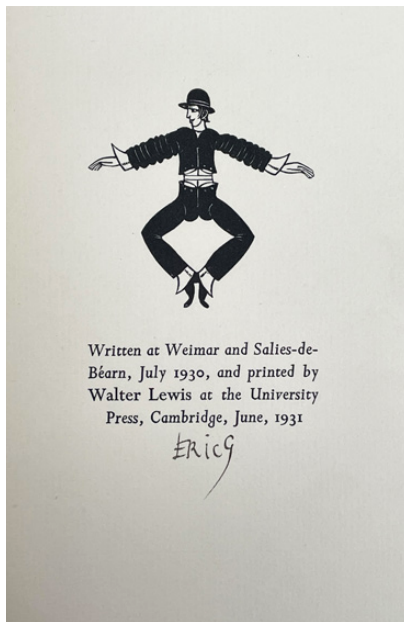
Mme Cayat de Castella used to strap herself to the undercarriage of her husband's plane and then release herself at altitude. Tragically she fell to her death in a display in Brussels in 1911. This photograph shows her ready to take off for her fatal flight.

54. *One of 160 special copies, signed by Eric Gill*
GILL, Eric.

Clothes. An Essay upon the Nature and Significance of the Natural and Artificial Integuements Worn by Men and Women.

London, Jonathan Cape, 1931

¶ Special edition being no. 125 of 160 signed by Eric Gill. 10 wood-engravings by Gill. 8vo., original quarter brown pigskin with Cockerel marbled paper covered boards, spine lettered in gilt. An extremely good, fresh copy. **£320**



55. **HARWERTH, Willi. CLEVERDON, Douglas. ANDERSEN, Hans.**
The Red Shoes.

Bristol, Printed at Offenbach-am-Main for Douglas Cleverdon, 1928

¶ 15 hand coloured wood engravings by Willi Harwerth. 1 of 460 copies. Printed in Rudolf Koch's Grosse-Antiqua type by Wilh. Gerstung. 8vo., original paper covered boards, the upper one with a hand-coloured vignette by Hawerth, black lettering in spine, fore and lower edges untrimmed. Slight offset from the boards to the ffeps, boards slightly toned. £275

One of Douglas Cleverdon's very first publications, produced the year before his great book of Gill Engravings. The Red Shoes was beautifully produced in Offenbach-am-Main, the combination of Harwerth's charming hand-coloured engravings and Koch's type face being particularly pleasing. The book tells the tale of the girl who loved her red shoes above all other things so that they were bewitched by the devil and she was made to dance by day and by night until she had her feet cut off to stop the dancing. She repented her idolatry of the red shoes and gave herself to God and so entered the kingdom of heaven.



But when Karen raised her foot to step in too,
the old soldier said,

'Look, what beautiful dancing-shoes!'

Karen could not help it; she felt
she must dance a few steps; and
when she once began, her feet
went on dancing. It was as though
the shoes had some power over



her. She danced round the corner of the church -
she couldn't stop herself. The coachman had to
run after her and catch her; he lifted her into
the carriage, but her feet went on dancing, and
even kicked the old lady. At last they took off
her shoes, and her feet stayed still. At home

"Among the best of all fruit prints" (Dunthorne)

56. **HOOKER, William.**

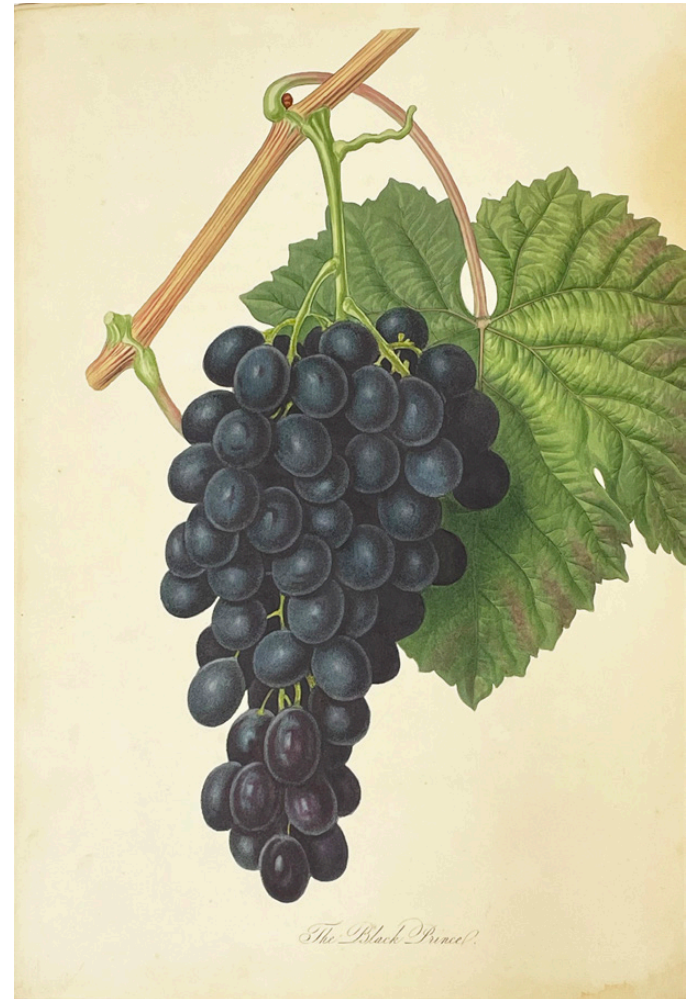
Pomona Londinensis: containing colored engravings of the most esteemed fruits cultivated in the British gardens, with a descriptive account of each variety...Sanctioned by the Horticultural Society of London.

London, Printed by James Moyes, published by the author, 5 York Buildings, New Road, Marylebone and sold by J. Harding, 1818

¶ Volume I, all published. First edition. 49 colour plates of fruits including varieties of grapes, apples, peaches, nectarines, plums, apricots, pears, cherries, currants, berries and one of the cob nut, all aquatints printed in colour and finished by hand. 4to., contemporary marbled boards, with later half calf, spine lettered and tooled in gilt, marbled endpapers, some browning to title and dedication, occasional light browning. **£11500**

Inscribed in pencil on the title "H A D H from her affectionate mother L M D H", booklabel of Hopton Hall Library dated 1911.

William Hooker (1779-1832) was a botanical artist who was employed by the Horticultural Society of London, to which this is dedicated. He drew, engraved and coloured the plates himself and Dunthorne describes these very fine aquatints with hand finishing as 'among the best of all fruit prints'. *Nissen BBI* 913; *Dunthorne*, 139; *Sitwell*, *Great Flower Books* p.60





57. **IRIBE, Paul. NICOLAS.**

I. Blanc et Rouge; II. Rose et Noir; III. Bleu Blanc Rose.

Paris, Nicolas, 1930-1932

¶ Complete set of three important promotional publications for Nicolas, the wine merchant, limited to 500 copies. 24 Art Deco illustrations in black and white by the artist Paul Iribé plus one in colour, single line border on each page in different colours for each issue. Folios, in the original wrappers. Rubbing to extremities and inner joints of first volume starting, but generally very good. **£950**

Illustrated by one of the greatest 1930s Jazz Age artists, Paul Iribé, this is a monument of its time & a homage to French wine.

Vol I, *Blanc et Rouge*, lauds French wines in the form of a dialogue between the new and old traditions – American cocktails and the Jazz age versus wine and the traditional French pleasures. The remarkable images are full page black and white '30s illustrations of drinkers and wine. *Rose et Noir*, Vol II, has large plates printed in black and pink designed around photographic ideas showing, rather threateningly, how the new cocktail age will doom the young of America to lives of depravity.

Vol. III, *Bleu Blanc Rose* is pure French propaganda. The wrappers are the tricolour and it contains huge aggressively satirical folding plates dramatically depicting the evils of the politics caused by the national drinks of different countries. America is associated with water, due to prohibition, and megalomania, Russia with vodka and aggressive invasion, Germany with beer and the bad side of industrialisation and Britain with whisky and failing imperialism. In contrast an idealized colour plate shows France in glorious technicolour depicting sunshine, peace & tranquillity due to drinking wine instead of other pernicious liquor.



Original wood engraving

58. **JONES, David (1895-1974)**

The Natural Law – for Libellus Lapidum. 1924

¶ Original proof wood engraving printed on japon. Signed and dated by the artist in pencil. Image size 83 × 57 mms, sheet size 130 × 95 mms. Framed. **£800**

The last image in *Libellus Lapidum* for which Jones engraved 16 images. Jones engraved the images spontaneously responding to Pepler's popping in and out of his workplace reciting satirical rhymes for him to illustrate. On the cover engraving Jones sits with a giant burin behind Pepler on a wingless Pegasus. Dilworth describes the engravings as 'remarkably free, showing an important advance in liveliness and ease that would make Jones, in Hagreen's estimation, an engraver equal to Hogarth, Bewick and Blake'

Cleverdon E78; Taylor & Sewell: Saint Dominic's Press A125; Dilworth, David Jones, p.79



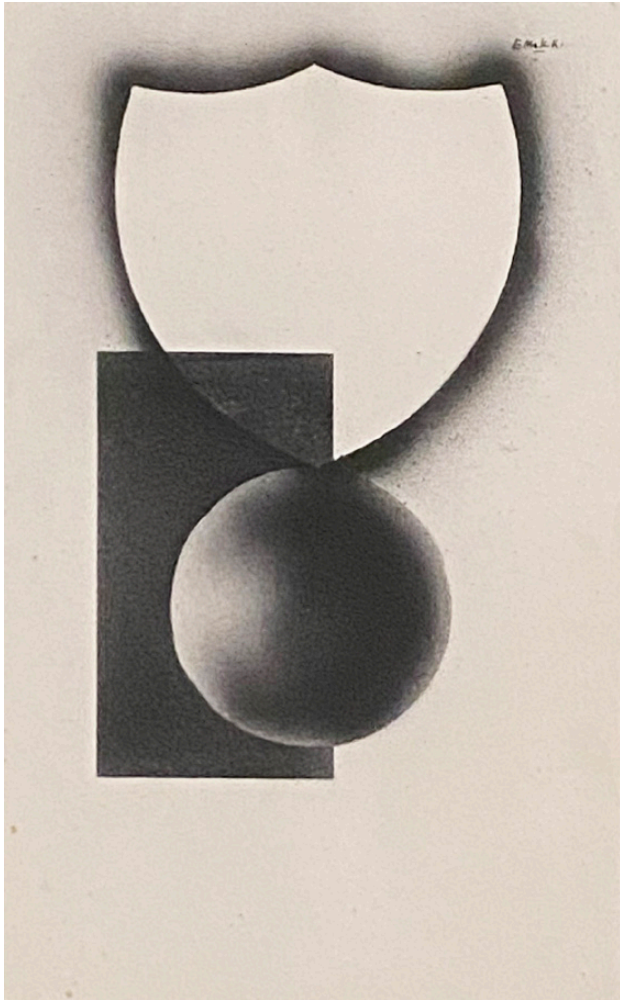
59. **LEIGHTON, Clare.**

Eight Christmas Cards all with original wood engravings, mostly signed.

London, 37 Belsize Park Gardens, c. 1922-29
¶ 8 Christmas Cards each with a small wood engraving by Clare Leighton pasted onto the front, 6 of which are signed by the artist in pencil. 3 are on a single card, two with short Christmas inscriptions written and signed by Leighton in ink, 5 are 4pp greetings cards with printed greetings and Leighton's address on the inside, 2 of which have handwritten notes. **£2000**

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





Original design used for a BP Plus advertising poster

60. **McKNIGHT KAUFFER, E. (1890-1954)**

BP Crest, Sphere and Rectangle. 1933

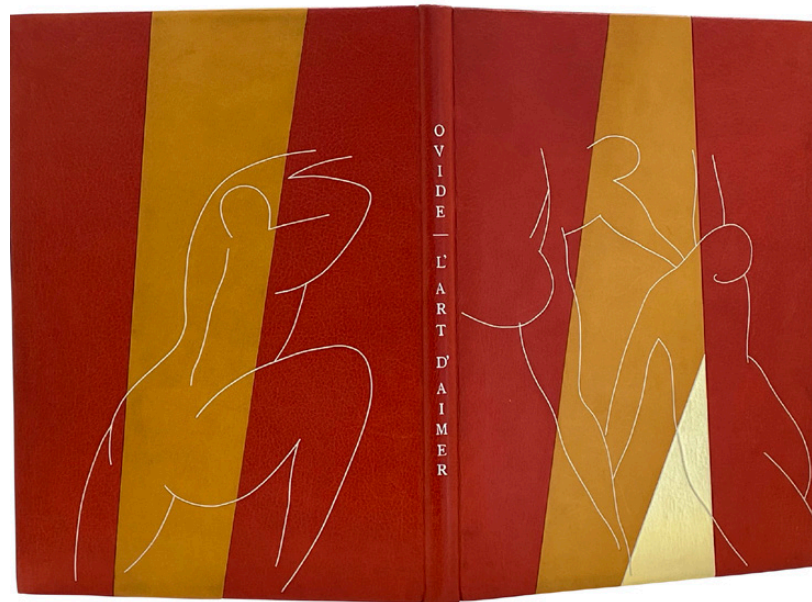
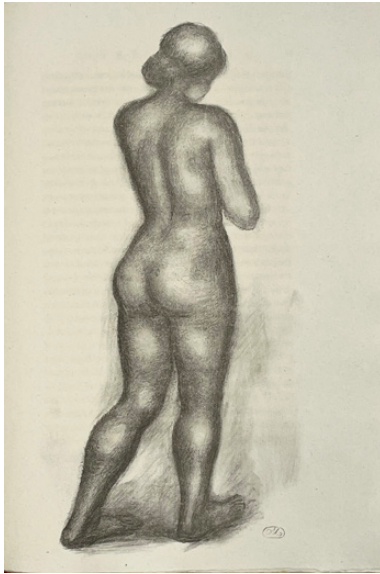
¶ Original artwork for BP Plus in black ink with use of air-brush technique to create a floating effect. Signed with the artist's monogram. On the verso is the original B.P. Ltd archive label stamp which states "Designed by E. McK Kauffer 12 Mar 1933". **£1600**

In a splendid and dramatic designer binding

61. **MAILLOL, Aristide. ROLAND MEUTER, bookbinder. OVIDE.
L'Art d'aimer.**

Lausanne, les frères Gonin, 1935

¶ 12 original lithographs and 15 woodcuts by Aristide Maillol. 1 of 225 copies, signed by the artist and editor in pencil, (there were also 50 copies for Zwemmer in London and 50 suites of plates). Printed on special handmade paper made by les Manufactures Canson et Montgolfier, after the process of Aristide and Gaspard Maillol. Pp. 124. Folio, bound by Roland Meuter in a full mosaic bindings of orange morocco with inlaid sections of tan morocco and gold covered leather with inlaid silhouettes in white leather of nudes in line. Housed in the original morocco backed linen solander box with white lettering on spine. Extremely good with only occasional mild spotting. **£5500**



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

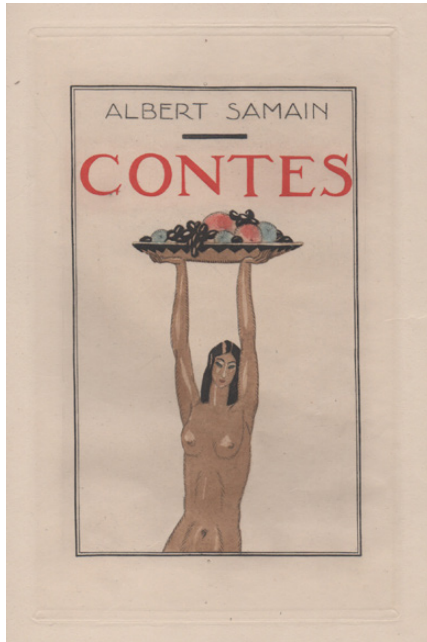
62. **SAUVAGE, Sylvain. SAMAIN, Albert.**

Contes. Xanthis, Divine Bontemps, Hyalis, Rovère et Angisèle.

Paris, A l'Image des trois colombes, 6, rue Cassini, pres L'Observatoire, 1926

¶ 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. £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

ARTISTS' BOOKS

63. **ALLIX, Susan.**
Five Delightful and Irresistible Things.

London, 2011

¶ No.19 of only 23 copies. Linocuts, etching and wood letter printing by Susan Allix. Printed in Canterbury on Arches paper. Bound by the artist in a yellow leather spine and purple and batik paper over boards which have been stencilled in green, pink and yellow resin lacquer and onlaid with yellow and green lines. The title printed in green on the upper board. The book is enclosed in a cage made of cream paper-pulp in a random, open-work texture. Housed in a raspberry red folding case with a yellow leather fastening. **£500**



One of only 150 copies

64. **KING, Ron.**

The White Alphabet

Guildford, Circle Press, 1984

¶ No. 103 of 150 copies. A remarkable large double-sided concertina alphabet book, made up of 26 pop up capital letters cut and creased by Ron King onto embossed square areas of 120 lb Barcham Green RWS hand-made paper. Title printed in blind, colophon hand printed in 14pt Gill Light. 14 × 29 cms, bound by Paul Haskell between inlaid beech and sycamore boards, in the original canvas box & slipcase lettered in gilt. In excellent condition. **£2700**

The pinnacle of Ron King's Alphabet series. A beautiful, serenely tactile work of art.

Ron wrote in his 'Cooking the Books: Ron King and Circle Press' – "A Mexican bark book gave me the idea for the book structure but I improved on it by making use of along French-fold with which I was able to halve the length of the concertina and make it double-sided ... This proved to be the most difficult production I have ever undertaken!").





65. **KING, Ron.**

Turn Over Darling.

London, Circle Press, 1994/2022

¶ One of a final series of signed copies limited to 25. Printed by hand on Khadi Indian hand-made paper, bound into tan handmade paper covers and inserted into a grey card slip-case. **£250**

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

The development of Ron King's Alphabet series

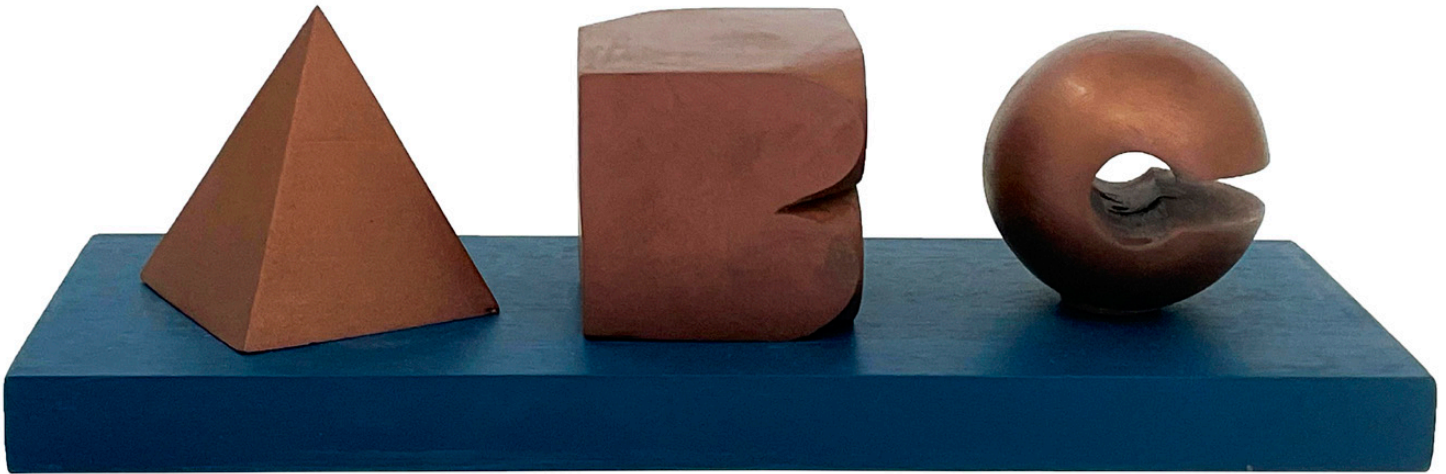
66. **KING, Ron.**

A B C

Bosham, 2022

¶ Original moveable alphabetical sculpture of A B C cast in bronze powder and resin on a teal blue base. One of 25 signed on the base by the artist. There are also 25 cast in copper powder and resin. **£450**

The artist has developed his Alphabet series of cut outs and sculptures into these tactile moveable 'Bauhaus' letters on a vibrant teal blue base.



Cleverly constructed to form a carousel

67. **DORNY, Bertrand. NOEL, Bernard.**

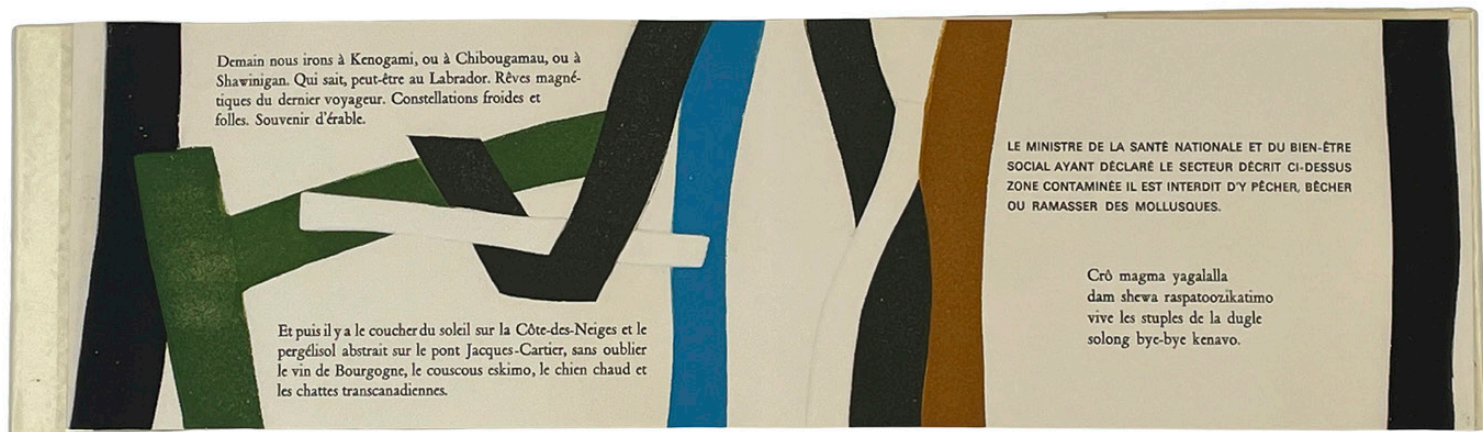
Au bord des Levres

Nice, Jacques Matarasso, 1986

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

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





Poem in defence of the Iroquois in a superb artists' book by Parisian Bertrand Dorny

68. **DORNY, Bertrand. WHITE, Kenneth.**

La Réalité à Montréal.

Paris, Éditions Biren, 1987

¶ No. 45 of 50 copies signed by the author and artist. 4 colour engravings by Dorny over every page with the text printed on the engravings in Garamond. 24.5 × 14.5 cms. Leporello book in stiff wrappers, housed in the original blue cloth chemise and slipcase. An excellent copy. **£1000**

Kenneth White's text about Quebec, the Mountain of Montreal and "the Indian town" where the Iroquois lived being poisoned and declared a contaminated zone by the Government. The poem ends in an indigenous farewell.

69. **DORNY, Bertrand. NOËL, Bernard.**

Le Il et les Signes.

Paris, Robert et Lydie Dutrou, 1998

¶ No. III of 10 E.A. copies of a total edition of 60, signed by the author and artist in pencil. 3 colour relief embossed etchings by Dorny each signed in pencil. Text letterpress printed at the atelier Dutrou. 25,5 × 30 cms. Sq. 4to., loose as issued in original wrappers, housed in the original grey cloth chemise and slipcase with spine lettered in blue. An excellent copy. **£1400**

Noël, who died in 2021, was a prize winning French poet and writer known for his artists' books collaborations with Dorny amongst others.



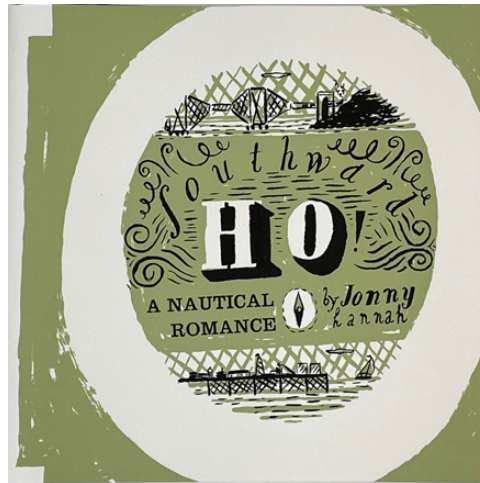
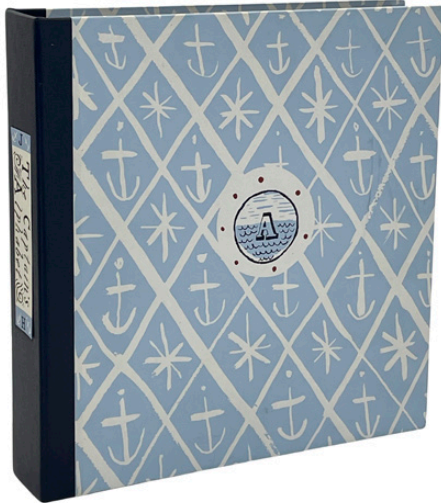
70. **HANNAH, Jonny.**

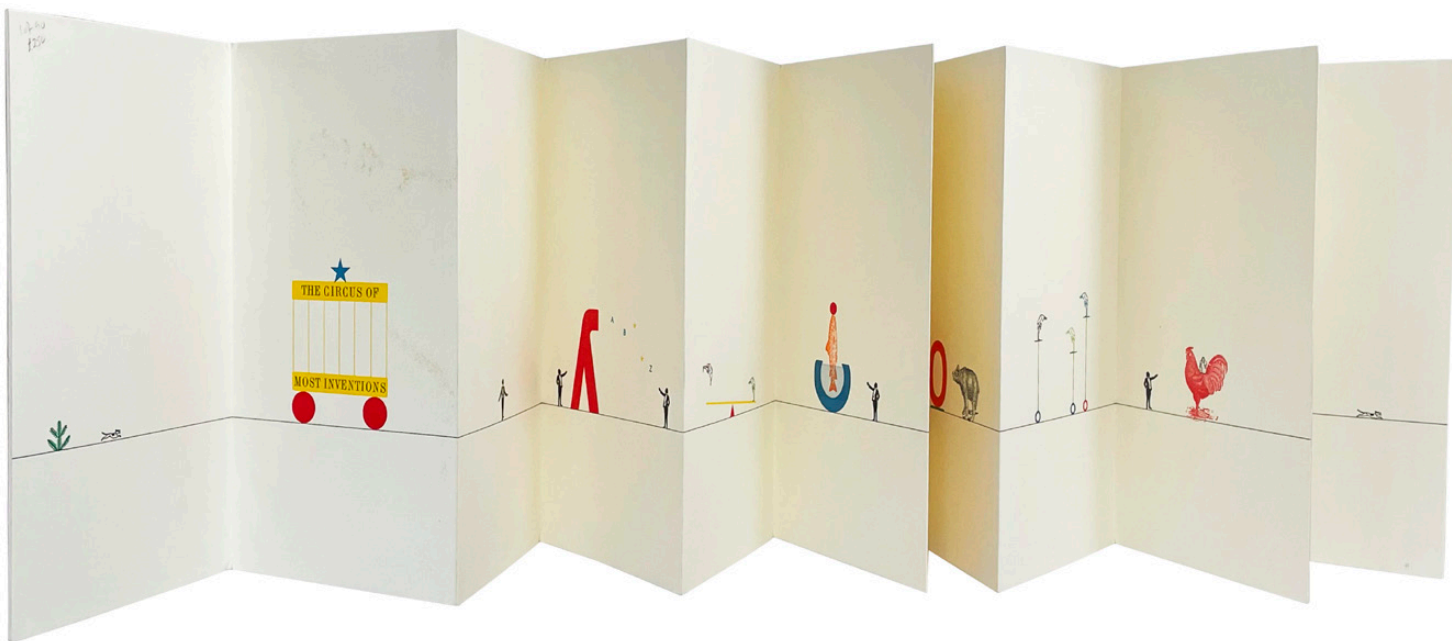
The Captain's Alphabet & Southward Ho!

London, Merivale Editions & Cakes and Ale Press, 2000

¶ 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. **£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.





A charming 'whimsical' leporello – the artist's first solo printing

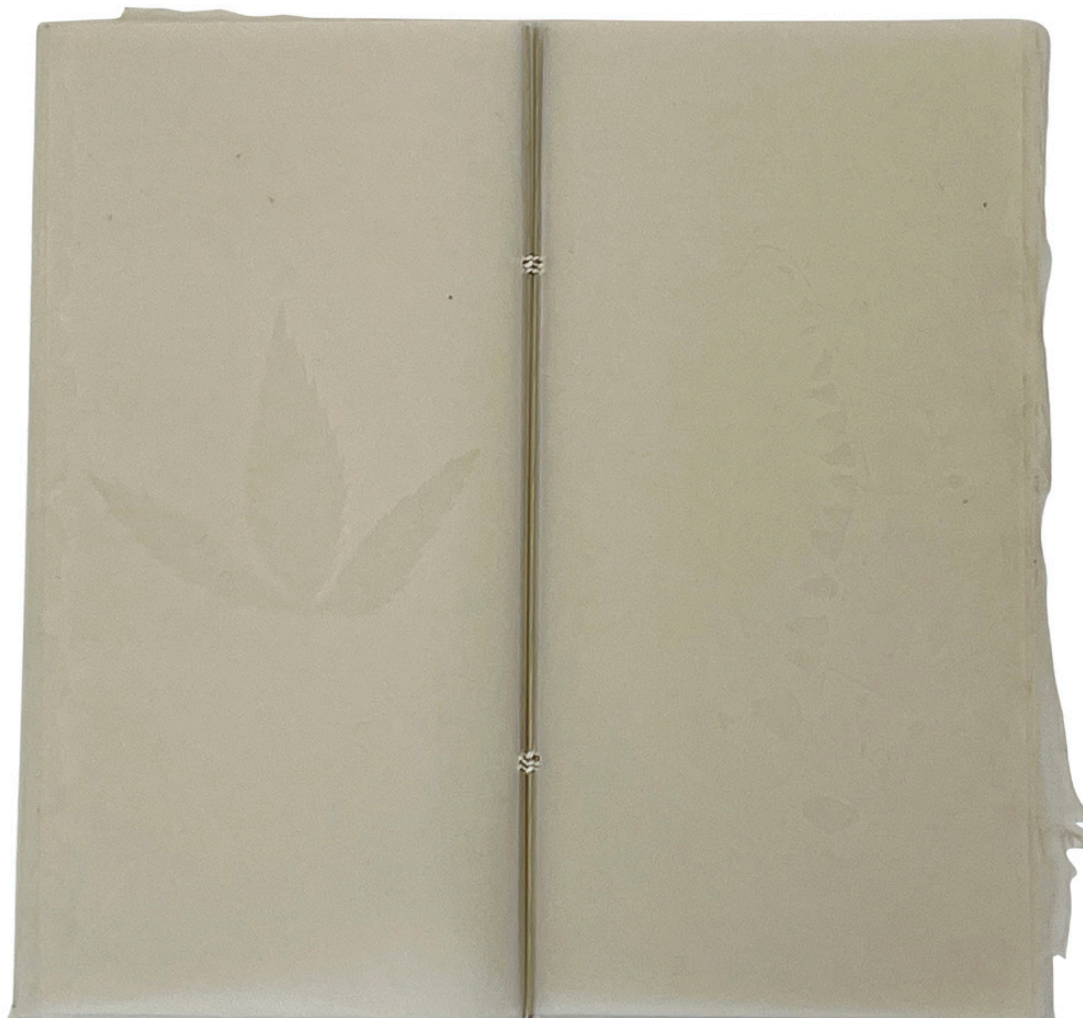
71. **HOYT, Shelley.**

The Circus of Most Inventions.

Oakland, CA, Shelley Hoyt (formerly of Black Stone Press), 1984

¶ No.68 of 90 copies, signed, dated and numbered by Hoyt. A typographic picture book printed in 10 colours from wooden & foundry types, old cuts and foundry elements on 100lb Mohawk Superfine paper. 14 x 25 cms, 12 page leporello book bound in museum board covered in Nideggen. Very mild spotting to title and slight bumping to corners, otherwise very good. **£250**

Described by the artist as a whimsical book, this is a very charming. This is Hoyt's first solo work after working at Peter Koch's Black Stone Press.



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

Iowa City, Rahda Padney, 2017
¶ 6 leaves each with handcut illustrations on abaca appearing as watermarks. No. 12 of only 12 copies. 76 × 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.

£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.

Pandey is an important young papermaker, printer & 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.

Circles of time

73. **RIGHI, Francois. GRÉGOIRE (Marie)**

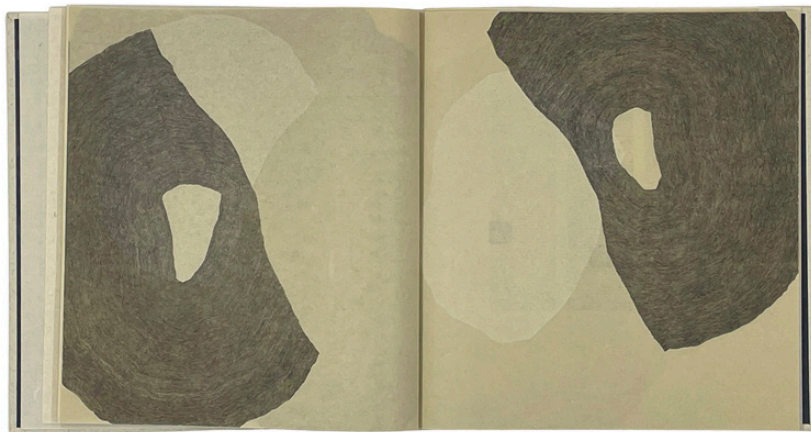
Heures dispersées.

Ivory-le-pre, Les livres sont muets, 2014

¶ 1 of 28 copies, signed by the author & artist. 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 × 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. **£2800**

This book features drawings and thoughts inspired by the sculpted ceiling in the oratory of the Hôtel Lallemant, a Renaissance-era building in Bourges. The ceiling's recessed panels are decorated with crest & cherub emblems, each panel providing the inspiration for the illustrations in this book. The 14 panels decorated with cherubs are the stimulus for Righi's intricate drawings and calligraphies showing the circles of time, while the 16 sculptures with crests are the inspiration for the engraved frontispiece. Two additional engravings further illustrate the book. This volume is part of a larger trend in the Righi's work, which in his own words, "attempts to inscribe one within the other the spaces of a place and of a book."

François Righi, born in 1946, is a visual artist and publisher. The creation of books polarises his work: he designs, prints, engraves, and sometimes writes unique or very limited edition books that he thinks and realizes like works of total art. The prints, drawings, objects, installations and performances that he also creates gravitate around this magnetic center, as do his editorial activities.



LETTERING, PRINTING & MSS.

Letterforms, science and medicine – clear, attractively designed printed labels for apothecaries by a mathematician & calligrapher

74. **BRECHTEL, Christopherus Fabius, d.1622** **Nomenclatura pharmaceutica.**

Nuremberg, Sebastian Heusler, 1603

¶ 242 numbered leaves of pharmaceutical labels printed in red and black on one side only (rectos and versos) in large Gothic type with 5 leaves in smaller Roman types, preceded by 4 preliminary leaves (title, introduction and contents page). Title page printed in red and black with double line borders. 20.3 × 31.9 cms, contemporary full green vellum over pasteboards, tooled in gilt with the arms of Ferdinand Hoffman on the upper cover, yapp edges, two triple tooled borders of unstained vellum, with gilt fleurons in the corners and an ornamented gilt border, spine similarly tooled with gilt fleurons in each panel, and-lettered in the top panel, edges sprinkled in red and blue and painted with red, blue and yellow lines, modern green linen and slipcase with green morocco spine lettered in gilt. Some repair in the gutter of the title-page, lacking silk ties, a little fading and scratching to the binding but generally a very good, clean copy. **£48000**

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

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

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

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

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

One copy listed on OCLC in Nuremberg



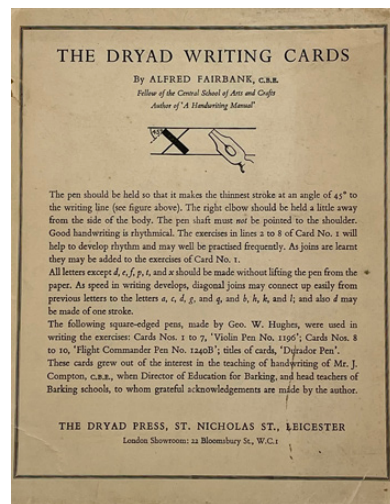
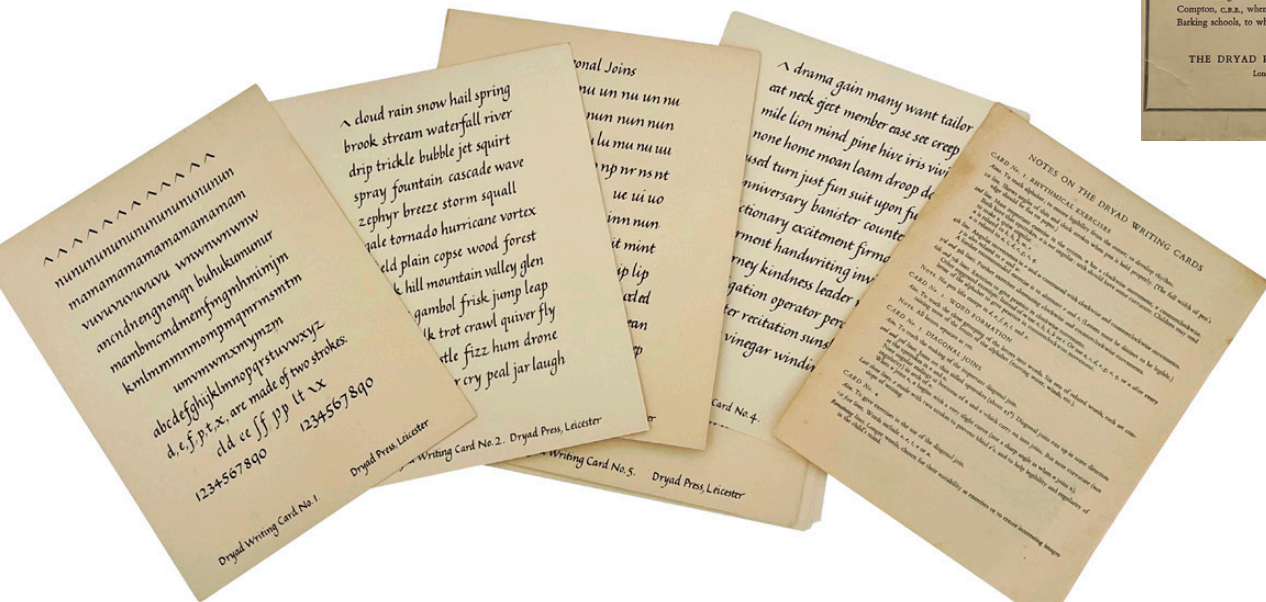
Instructional handwriting cards for schools by one of the great 20th century British calligraphers

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

Leicester, The Dryad Press, [1960]

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

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





76. **FLORIN PRESS. WYATT, Leo.**
A Suite of Little Alphabets engraved in wood by
Leo Wyatt.

Biddenden, Florin Press, 1988

¶ 12 alphabets each printed in a different colour from the original wood blocks. 1 of 50 sets, each mounted & numbered 34/50 with the explanatory leaf all printed on Barcham Green paper. Housed in the original perspex box. Fine. **£500**

The inks were largely ground by hand from dry pigment and prepared varnish and several are different colours than those which appeared in the book of 1986.

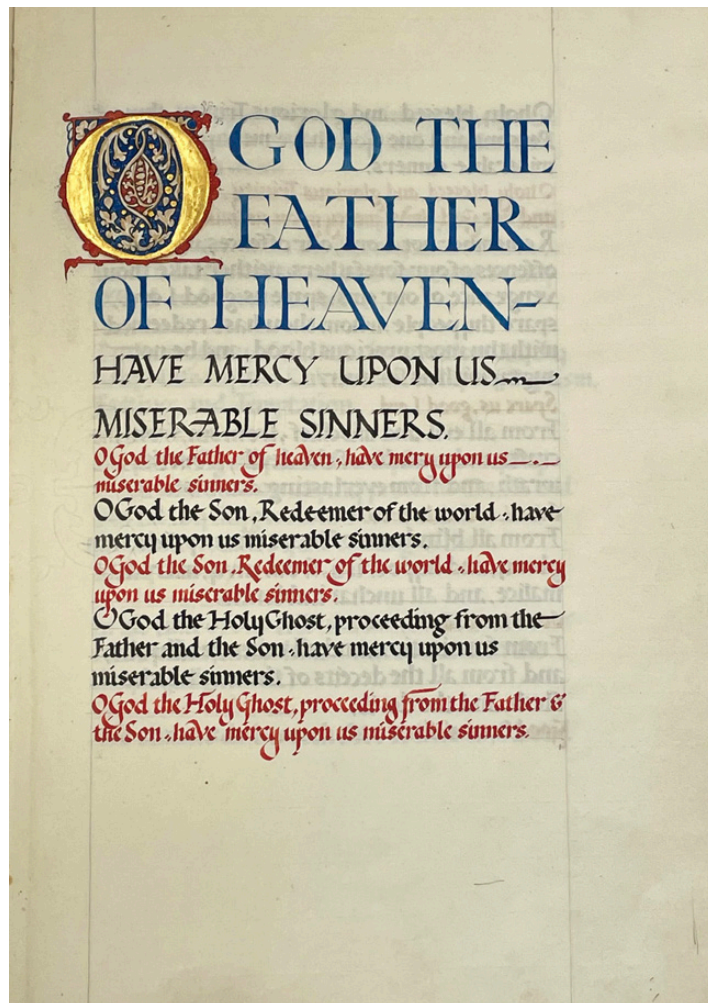
Leo Wyatt was a British engraver who was born in 1909 and raised in an orphanage. He gained fame for his calligraphy based wood engravers and bookplates. His archives are in the V&A in London.

77. **ILLUMINATED MANUSCRIPT.**

The Litany.

England, Feb, 1923

¶ 14 page illuminated manuscript of The Litany written out in red, blue and black ink on paper with 7 illuminated initials including two heightened in gilt. 4to., bound in paper covered boards. With a small charming note on the work by the artist stating "spread out Almighty" and "make E as tall as W so – WE HUMBLY..", also with a calligraphically written label "The Litany- Specimen – as sold in the Palace of Arts Wembley £15-15-0". £450



A sumptuous hand-illuminated and bound communion mass made as a first communion gift

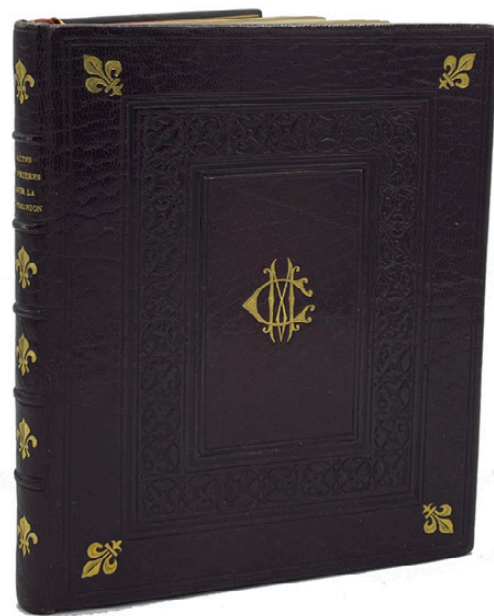
78. **ILLUMINATED MANUSCRIPT c. 1880.**

Actes et Prières pour la Communion.

[Paris], c.1880

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



16 calligraphic mottos printed in different coloured inks, with a further set of prints on Japanese paper – inscribed by the artist

79. **KINDERSLEY, David.**

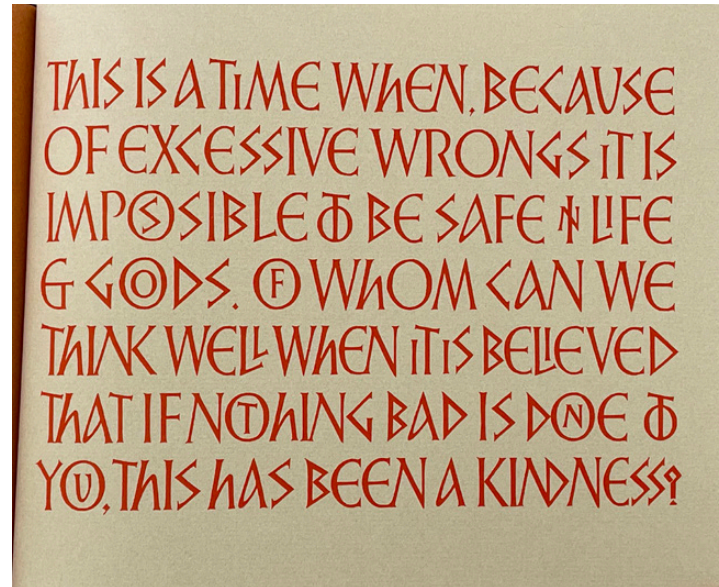
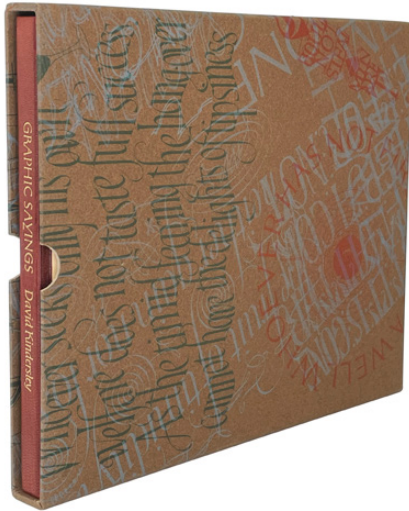
Graphic Sayings.

Cambridge, Kindersley & Skelton, 1972

¶ No. 72 of 130 copies signed by David Kindersley and Chirstopher Skelton. 16 sayings printed in different coloured inks on variously coloured papers by Christopher Skelton at his press from David Kindersley's original calligraphy, there are a futher set of prints in coloured inks on Japanese paper in a envelope at the end of the book. Oblong 4to., original maroon morocco backed ivory silk covered boards with a calligraphic design by Kindersley printed in brown and gilt on the upper cover, housed in the original card slipcase with designs by Kindersley. Extremely good copy. **£450**

Kindersley calligraphically illustrated sixteen proverbs written by Idries Shah as an extention of his exploration of letters in alphabetic form in 'Variations on the Theme of 26 Letters'. He writes that he 'let words develop into pictures'. The designs were originally drawn by Kindersley in pen on sheets of mould made paper and then painted in gouache on prints of the same size and paper. The prints of these on Japanese paper were produced to provide another, contrasting setting of the lettering. The book was a very close collaboration between Kindersley and the printer, Eric Gill's nephew Christopher Skelton. Kindersley was Gill's greatest assistant.

Our copy is inscribed by the artist "To Delia" dated Dec. 1974.



ΑΓΑΜΕΜΝΟΝΟΣ ΥΠΟΘΕΣΙΣ

Ἀγαμέμνων εἰς Ἴλιον ἀπὼν τῇ Κλυταιμῆστρᾳ εἰ πορῆσοι τὸ Ἴλιον ὑπέσχετο τῆς αὐτῆς ἡμέρας σημαίνειν διὰ τοῦ πυρσοῦ. ὅθεν σκοπὸν ἐκάθισεν ἐπὶ μισθῷ Κλυταιμῆστρᾳ ἵνα θροῖν τὸν πυρσόν. καὶ ὁ μὲν ἰδὼν ἀπήγγειλεν, αὐτὴ δὲ τῶν πρεσβυτῶν ὄχλον μεταπέμπεται περὶ τοῦ πυρσοῦ ἐροῦσα, ἐξ ὧν καὶ ὁ χορὸς συνίσταται· οἵτινες ἀκούσαντες πωσανίζουσιν, μετὰ οὐ πολὺ δὲ καὶ Ταλθύβιος παραγίνεται καὶ τὰ κατὰ τὸν πλοῦν διηγεῖται. Ἀγαμέμνων δὲ ἐπὶ ἀπήνης ἔρχεται, εἶπετο δὲ αὐτῷ ἑτέρα ἀπήνη ἔνεα ἦν τὰ λάφυρα καὶ ἡ Κασάνδρα. αὐτὸς μὲν οὖν προεἰσέρχεται εἰς τὸν οἶκον σὺν τῇ Κλυταιμῆστρᾳ, Κασάνδρᾳ δὲ προμαντεύεται πρὶν εἰς τὰ βασίλεια εἰσελθεῖν τὸν ἐάντης καὶ τοῦ Ἀγαμέμνονος θάνατον καὶ τὴν ἐξ Ὀρέστον μητροκτονίαν, καὶ εἰσπηλᾷ ὥς θανούμην ῥίψασα τὰ στέμματα. Τοῦτο δὲ τὸ μέρος τοῦ δράματος θανμάζεται ὥς ἔκπληξιμ ἔχον καὶ οἶκτον ἱκανόν. ἰδίως δὲ Αἰσχύλος τὸν Ἀγαμέμνονα ἐπὶ σκηνῆς ἀναιρεῖσθαι ποιεῖ, τὸν δὲ Κασάνδρας σιωπῆσας θάνατον νεκρὰν αὐτὴν ὑπέδειξεν, πεποίηκέν τε Αἰγισθον καὶ Κλυταιμῆστραν ἐκάτερον διισχυρίζομενον περὶ τῆς ἀναιρέσεως ἐν κεφαλαίῳ, τὴν μὲν τῇ ἀναιρέσει Ἰφιγενείας, τὸν δὲ ταῖς τοῦ πατρὸς Ὀρέστον ἐξ Ἀτρέως συμφοραῖς.

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

80. PROCTOR, Robert. AESCHYLUS.

Oresteia.

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

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

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

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

Updike, II, p.215

OTHER EXCITING THINGS



81. [HILLIARD, Nicholas]. **ELIZABETH I. The Great Seal of Elizabeth I.** c.1586-1603
¶ Original wax seal of Elizabeth I depicting the monarch seated with regalia and flanked by coats of arms and mounted on horseback on the verso. The images encircled by the motto “Elizabetha Dei Gracia Anglie Francie Et Hibernie Regina Fidei Defensor” (Elizabeth, by grace of God, Queen of England, France and Ireland, Defender of the Faith). 14.5 cms in diameter. Remains of original vellum tie attachments to head and foot. Housed in a half brown morocco custom-made fleece-lined solander box over beige cloth. With a few small chips and cracks and a repair to the top (with loss to Queen’s head verso) where a small section has been reattached, otherwise a remarkably good survival. **£2600**

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

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

82. **JUNG, Hugo.**

'Archimedes'. The divisible apple to learn the calculation of fractions.

Stuttgart, Rudolf Lobelenz, c.1930s

¶ Set A consisting of 9 varnished wooden apples with a metal core which can be taken to pieces by radial division as developed by Hugo Jung of Stuttgart and made by Rudolf Lobelenz of that city. Housed in the original card box with section dividers for each apple and printed instructions on the inside of the lid. Some wear to the box and markings of educational use in pen to detail the fractions, still a very good set. **£1800**

In 1931 Hugo Jung of Stuttgart in Germany developed his divisible apples as devices to teach the meaning of fractions in class. The set consists of nine varnished wooden balls, sliced into segments representing fractions. Each apple has a metal flange attaching a metal core through the apple and metal pins that hold the various slices in place. The first of the nine "apples" is divided into two halves, the second into three thirds, and the third into one half and two fourths. The fourth apple is divided into five fifths, the fifth into one half and three sixths, and the sixth into seven sevenths. The seventh is divided into one half, one fourth, and two eighths. The eighth apple has two thirds and three ninths and the last has one half, two fifths, and one tenth.



Timber specimens

83. **MYSORE FOREST DEPARTMENT STALL AT THE ALL-INDIA INDUSTRIAL AND AGRICULTURAL EXHIBITION, MYSORE, 1927.**

Catalogue of Timber from the Forests of Mysore.

Bangalore, Conservator of Forests in Mysore, 1927

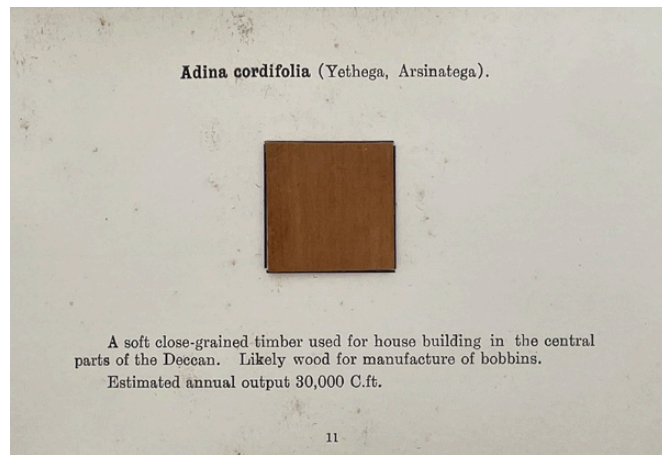
¶ A catalogue of 16 timber samples with details of uses and quantities produced every year, together with a description of the State Forests of Mysore – Evergreen, Deciduous and Dry. Pp. 21 (printed on rectos only). 18 × 11 cms., original green cloth backed printed drab boards with an image of Begur State Forest pasted on upper board, pages tipped onto linen and sewn with a red ribbon tie. Slightly bumped at edges but very good intact copy. **£950**

Inscribed as a New Year gift from Srinivara Murti, the Forest Working Plans Officer in Bangalore to J.G. Tait, possibly from the Scottish family of timber merchants.

The All-India Industrial & Agricultural Exhibition was held as part of the annual Dasara Festival, an ancient 10 day state festival (nabahadda) continued to this day. The festival has a wide range of celebrations with processions, elephants, music and dance as well as exhibitions displaying the commerce of the state.

The year of this exhibition the Indian Forest Act of 1927 had been introduced to bolster preservation of the forests, and regulate and promote the production of timber.

Very rare. Not on WorldCat or COPAC, no record in the BL catalogue nor in India Office Records.



By the half Scots, half Cherokee Principal Chief of the Cherokee Native American Nation 1828-1866

84. ROSS, John.

Memorial of John Ross & Others, Representatives of the Cherokee nation of Indians, on the subject of the existing difficulties in that nation, and their relations with the United States. May 4, 1846. (Referred to the Committee on Indian Affairs, and ordered to be printed).

[Washington, 1846]

¶ 59pp. A disbound pamphlet. In very good condition. £600

29th Congress, 1st Session: the Cherokee nation claims financial restitution for their lands under treaties of previous years, including those of 1828 and 1833. Ross was born in Turkeytown, Alabama, along the Coosa River, near Lookout Mountain, to Mollie McDonald, of mixed-race Cherokee and Scots ancestry, and Daniel Ross, a Scots immigrant trader. He was also known as Guwisguwi (a mythological or rare migratory bird), and was Principal Chief of the Cherokee Native American Nation from 1828 to 1866. Described as the Moses of his people, Ross led the Nation through tumultuous years of development, relocation to Oklahoma, and the American Civil War.

Streeter Sale 559.

29th Congress,
1st Session.

[SENATE.]

[831]

MEMORIAL

JOHN ROSS AND OTHERS,

Representatives of the Cherokee nation of Indians, on the subject of the existing difficulties in that nation, and their relations with the United States.

May 4, 1846.

Referred to the Committee on Indian Affairs, and ordered to be printed.

To the honorable Senate and House of Representatives of the Congress of the United States :

The undersigned, delegates duly appointed by the government of the Cherokee nation, beg leave respectfully to approach your honorable bodies upon a subject which they believe involves the very existence of their country and people. They have read with equal grief and astonishment the message of the President of the United States and the accompanying documents, which have recently been communicated to Congress, touching the relation between the United States and the Cherokee nation ; and, whilst they have the most entire confidence in the pure motives and benevolent purposes which have influenced the President, they beg leave most respectfully to express the belief that his opinions have been formed without that full knowledge of all the facts in the case which they have an abiding confidence would have produced a different result.

This may have resulted from the many and more important calls upon his time and attention ; and it may be that important documents have been withheld from the President as they have been from your honorable bodies. Whilst the undersigned disclaim the most remote suspicion of any unworthy influence or improper motives on the part of the Commissioner of Indian Affairs, they take leave to say that the report of that officer, which accompanies the President's message, is a most extraordinary official paper—extraordinary for the tone and spirit which pervade it, for the positions which are assumed, and for the absence of all the documents in the archives of his office which were in any degree favorable to the undersigned, as representing the constituted authorities of the Cherokee nation. The style of the report is much more that of an excited partisan and advocate than of an impartial judge. The undersigned have felt it their duty to allude to this as, in a great degree, diminishing the weight of authority to which the opinions of the Commissioner of Indian Affairs would have been entitled if those opinions had been formed less under the influence of prejudice, and expressed in language more usual in official

Ritchie & Hays, print.

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