

# SOPHIE SCHNEIDEMAN RARE BOOKS

AT

## THE FINE PRESS FAIR OXFORD – 9<sup>TH</sup>-10<sup>TH</sup> DECEMBER 2023

### 1. **BOUCHER, Lucien. MAC ORLAN, Pierre.**

#### **Boutiques.**

Paris, Marcel Seheur, 1925

37 colour lithographs by Lucien Boucher of shops. One of 500 copies, this no. 483. Sm. square 4to, in the original red paper printed wrappers, largely unopened, foreedge untrimmed. Shaken but fresh and crisp.

£700

A vibrant and charming production with Mac Orlan's surreal text alongside Boucher's delightful lithographs of Parisian shops in the 1920s. Eric Ravilious's High Street owes a great deal to this book.

*Carteret V, 128*

Marvellously illustrated record of life in a WWI German prisoner of war camp by Rodin and Isadora Duncan's private secretary - illustrated by Boucher

### 2. **BOUCHER, Lucien. MEUNIER, Mario. MAC ORLAN, Pierre.**

#### **Images de la Vie des Prisonniers de Guerre.**

Paris, Marcel Seheur, [1920]

No. 54 of only 175 copies. 22 handcoloured plates and 21 text leaves decorated in colour, all mounted on linen guards. 4to., (280 x 190 mms), original boards with hand coloured illustrations on the upper cover. Covers with some marking and darkening but generally a very good copy.

£1400

A rare and visually remarkable pictorial record of life in a German prisoner of war camp in WWI. Mario Meunier, who had been private secretary to both Auguste Rodin and Isadora Duncan before the war, was incarcerated in Merseburg in Saxony from September 1914 along with the illustrator Lucien Boucher and the publisher.

Only 3 copies recorded by OCLC outside France: NLA, Yale and Dartmouth, no copies on COPAC.

Dutch Resistance publication

### 3. **BUCKLAND WRIGHT, John. DE BEZIGE BIJ (BUSY BEE PRESS).**

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

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

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

£480

The 42 quatrains of the Rubaiyat printed here are a Dutch translation made by the poet 'Ponticus' (H.W.J.M. Keuls) from Fitzgerald's English version. It is one of the extraordinary war-time productions of the Dutch Resistance and reproduces 11 engravings from the Golden Cockerel Press special.

*Simoni O2, Reid A42*

10 large wood engravings by Blair Hughes-Stanton and Gertrude Hermes

### 4. **CRESSET PRESS. HUGHES-STANTON, Blair & HERMES, Gertrude. BUNYAN, JOHN.**

#### **A Pilgrim's Progress.**

London, Printed by Bernard Newdigate at The Shakespeare Head Press for the Cresset Press, 1928

5 wood engravings in each volume, including two frontispieces, by Blair Hughes-Stanton (6) and Gertrude Hermes (4). One of 195 numbered copies, this no. 170. Printed on heavy Batchelor's Kelmscott hand-made paper. Two volumes. Folio, original full black dyed vellum by Sangorski and Sutcliffe, with gilt lettering to upper cover and spine of each volume in the original black slipcase. Rubbing to the spines and edges and a few scratches on the sides. Internally very good with an ex libris on the front pastedowns

£1200

A great artistic collaboration with wonderful large engravings from two of the early twentieth century greats, Blair Hughes-Stanton & Gertrude Hermes who had married in 1926 and were two of the most adventurous engravers of their day. Their collaboration in this monumental work produced soon after their marriage was much admired and even now has a truly

spectacular effect. In 1931 they both went to work at The Gregynog Press but this was not a great personal success and by 1934 they had gone their separate ways.  
The text of the first part is taken from the 11th of the Pilgrim's Progress, published in 1688 and the second part from the second edition of 1687.

## 5. CAINE, Michael. PETROPOLIS EDITIONS

### **Cahier Classification Historique Caractères Typographique Occidentaux.**

Paris, Caine Imprimis, 2022

One of 20 copies. Conceived, set and printed by Michael Caine on papier velin Somerset blanc 300g. 20 x 50 cms, 4 very large pages of 82 different typefaces in a folding leporello, loose as issued in gold/yellow paper wrappers printed in purple ink.

£400

The typefaces are all sampled in letterpress printed with their names in their own type through the ages from Lombardiques to Linéales.

School calligraphic manuscript written, illustrated with 30 linocuts and bound by 31 girls from St. Helen's, Northwood in London

## 6. [CALLIGRAPHIC MANUSCRIPT WITH ORIGINAL LINOCUTS - EDUCATION] "MEMBERS OF THE IVA", ST. HELEN'S SCHOOL, NORTHWOOD, LONDON.

**Benedicite Omnia Opera.** St. Helen's, Northwood, Summer 1960

Original calligraphic manuscript executed in black ink, comprising 35 pp of text on one side of each leaf only and 30 original variously coloured linocuts, each by a different girl and each on its own page with the creator's name in ink beneath it. Original manuscript title page stating that the work was "lettered, illustrated and bound by all the members of IVA" at "St Helen's Northwood". 4to., original black cloth bound at the school by L. Hardy, D. Lines, J. Scarth and J. Swann with a design in gilt of an angel on the cover by J. Scarth, original handpainted endpapers of angels by J. Scott. Very good, although a little starting to the front hinge.

£650

A wonderful example of school artwork all collaboratively produced with the entire work being done by a class of 31 girls in 1960, 30 of whom each provided a linocut. They bound and produced the endpapers as well as writing out the Benedicite. A superb example of this kind of work.

St Helen's had a history of producing artists including the great Joan Eardley who was there in the 1930s and whose talent was spotted by her art teacher.

A superb copy of the German edition

## 7. CRANACH PRESS. SHAKESPEARE (William).

### **Die Tragische Geschichte Von Hamlet Prinzen Von Daenmark.**

Weimar, Printed at the Cranach Press by Henry Kessler., 1928-9

Wood engravings by Edward Gordon Craig, and wood-engraved lettering by Eric Gill, typeface designed by Edward Johnston, after that used by Fust & Schoeffer in their Mainz Psalter of 1457. The hemp and linen fibre paper was made by Maillol. No.115 of only 230 copies of the German edition. Folio, original vellum backed, salmon pink paper covered boards with lettering in red on spine and upper cover. Housed in the original card slipcase. A superb copy with only a little browning to the edges of the first few leaves.

£16000

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 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.*

## 8. [DOVES BINDERY]. RUSKIN, John.

### **The Seven Lamps of Architecture.**

Sunnyside, Orpington, George Allen, 1898

Seventh edition in small form. 14 plates engraved by Cuff after John Ruskin's drawings. Pp. xx, 440. 8vo., clearly bound by Doves Bindery but unsigned, original full very dark blue goatskin, spine with raised band and each panel with a gilt border and gilt lettering in one compartment and with the date 1898 at the bottom in Doves lettering, double gilt borders on turn-ins, all edges gilt. Expert repair to joints and some creasing to spine, slight offset from turnins to free endpapers, but otherwise a very handsome volume.

£900

Reputedly the copy belonging to Cobden-Sanderson's son Richard hence why it is in an unsigned Doves binding.

**9. DOVES PRESS. SHELLEY, Percy Bysshe.**

**Shelley.**

Hammersmith, Doves Press, 1914

One of 200 copies on paper. Printed in red and black, two lines printed in Greek on p.86. Sm. 4to., bound in original limp vellum with gilt lettering on spine. Very good.

£1500

Cobden-Sanderson planned his anthologies of the great poets very carefully and they formed a key part of the later output of the Doves Press. In his volume of Shelley "the poems progress from 'dejection, longing, love, satiety, despair, and death' towards immortality, where the poet is made one with nature, and 'The world's great age begins anew' (Tidcombe p.70).

*Tidcombe, The Doves Press, DP35*

Specially bound by Zaehnsdorf

**10. ERAGNY PRESS. FLAUBERT, Gustave.**

**La Legende de Saint Julien L'Hospitalier.**

London, Eragny Press, sold by Hacon & Ricketts, 1900

Wood engraved frontispiece, honeysuckle border and initials designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. One of 226 copies. Printed in Vale type on Arnold's handmade paper. 12mo., in a very handsome binding by Zaehnsdorf of full tan morocco, elaborately tooled in gilt with flower buds and hearts on both sides and spine, double gilt fillets on each side and dotted lines, turn-ins with double gilt fillets, dotted border and tooth roll tool with floral tooling and triple dots, top edge gilt, silk doublures.

£2000

The frontispiece is a charming, tranquil image of a doe in the forest with a pair of rabbits in the foreground as a gentle pastoral contrast to what Alice Beckwith calls "the brutal assaults on nature depicted in Gustave Flaubert's riveting story". With attention to modern psychology, Flaubert postulates the circumstances which caused Julian to murder his parents and then seek forgiveness in a life of penitence and service"...which ends in his recognition that the lowly deserve the care of the mighty. This message encouraged the Pissarros to give copies of the book to three friends who were very active in the anarchist press:

CGeorges Lecomte, Emile Vehaeren and Benjamin Guinaudeau.

*Beckwith & Fern: Illustrating the Good Life, p.44*

**11. ERAGNY PRESS. FLAUBERT, Gustave.**

**Un Coeur Simple.**

London, Eragny Press, sold by Hacon and Ricketts, 1901

Wood engraved frontispiece (Girl and Cow), border and initials designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. One of 226 copies printed in Vale type on Arnold's handmade paper with Vale Press watermark. 12mo., original linen backed blue paper covered boards with printed paper label on upper cover. Very slight browning and spotting to blanks as usual, extremely mild spotting to first and last leaves, front gathering starting a little, otherwise a very good, fresh copy.

£650

Lucien appeared to have enjoyed the pastoral subject adapting an earlier drawing to represent the simple peasant girl of the story in the elaborate frontispiece. 'Un Coeur Simple' is one of three short stories by Flaubert published under the title 'Trois Contes' in 1877. The other two were also printed by the Eragny Press.

**12. ERAGNY PRESS. RONSARD, Pierre de.**

**Choix de Sonnets. [Chosen Sonnets]**

The Brook, Hammersmith, Eragny Press, sold by Hacon & Ricketts, 1902

Wood engraved frontispiece, border and 77 initial letters designed by Lucien Pissarro and engraved by Esther Pissarro. One of 226 copies printed in black and red in Vale type on Arches paper with the Eragny watermark. 8vo., quarter bound in pale grey paper, title in gilt on top left hand corner, hawthorn blossom patterned paper covered sides. Spine mildly darkened with a little wear to the top, usual browning to free endpapers but a very good, bright and unopened copy.

£800

The great sixteenth century French poet Ronsard was one of Pissarro's favourite writers, particularly enjoying his amatory verse and his long series of odes and sonnets to Cassandre, Pikles, Genevre and Helene, 76 of which are exceptionally printed in this book.

The frontispiece image of a girl picking flowers was one of which Pissarro was proud. The image also appears in the frontispiece of Bacon's Essay and Lucien sent a coloured version to the Gazette des Beaux-Arts in 1910 using the same line block and adding four colour blocks.

Inscribed by Ashbee to his office manager and with an original photograph of a local ranger and carrier mentioned in the book, taken in 1871.

**13. ESSEX HOUSE PRESS. ASHBEE, C.R.**

**The Last Records of a Cotswold Community: being the Weston Subedge Field account book for the final twenty-six years of the famous Cotswold Games, hitherto unpublished, and now edited with a study on the old time sports of Campden and the village community of Weston by C.R. Ashbee.**

Campden, Printed at the Essex House Press by the Guild of Handicraft, 1904

Preface by Sidney Webb. No. 61 of 150 copies on ordinary paper bound in boards. 7 illustrations of Dover's Hill, Campden and the Guild of Handicraft and a double page map after drawings by Edmund H. New. Pp. [4], lvx, 60. Sm. 4to., original paper covered boards, printed paper spine label, sympathetic repair to joints and headcaps. Endpapers and edges browned, occasional spotting.

£1600

A remarkable copy being inscribed and signed by C.R. Ashbee, the author and founder of the Essex House Press and Guild of Handicraft, to E.G. Stevenson in August 1905. Stevenson was his office manager between 1902 and 1907.

Most interestingly on the last blank is pasted an original albumen print of a photograph taken in 1871 of Giles Cockbill, mentioned in pp.41-43 et seq. of the book. He was a ranger on Weston Field up to the time of the Enclosure in 1852 and after this time travelled on foot as a carrier between Chipping Campden and Weston SubEdge.

A scarce account intended to preserve the story of this Cotswold community and its traditions. Ashbee recounts the final twenty-six years of the famous Cotswold games and old time sports of Campden and Weston. The Cotswold Olimpick games is an annual celebration of games and sports which began in 1612 and ran until 1852. The games were subsequently revived in 1963 and continue to this day.

With initial letters by the great British calligrapher Florence Kingsford

**14. ESSEX HOUSE PRESS. GOLDSMITH, Oliver.**

**The Deserted Village.**

London, printed at the Essex House Press under C.R. Ashbee, published by Edward Arnold in London and Samuel Buckley in New York, 1904.

No. 101 of 150 copies printed on vellum. Hand-coloured woodcut frontispiece by Charles Robert Ashbee and hand-coloured woodcut tail-piece, hand-written calligraphic initial letters in red, blue and green throughout by the noted British calligrapher Florence Kingsford. Printed in Caslon type. 8vo., original full vellum with press dianthus design "Soul is Form" stamped in blind on upper cover, spine lettered in gilt. An extremely good, fresh copy.

£2400

One of the series of 14 books produced by C.R. Ashbee celebrating the Great Poems of the Language whose motto 'Soul is Form' is taken from Spenser's 'Hymn in Honour of Beauty'. Ashbee had started the Essex House Press in 1898 after the Guild of Handicraft took over the stock, equipment and services of some of the staff of Morris's Kelmscott Press. He set the presses up in Essex House in Mile End - the door of which is depicted in the woodcut on the colophon. As the founts and cuts didn't come with the presses, he produced two new types: Endeavour and the King's Prayer type. He used them with same type of ink, paper and vellum as used for the Kelmscott books.

The press was very lucky in its access to the best craftswomen. Florence Kingsford was one of the greatest calligraphers of her time, best known for her astonishing work on the Ashdene Song of Songs. She married Sydney Cockerell but did continue to make some extraordinary manuscripts until 1916 when she had to give up her calligraphic work due to illness.

The great binder Annie Power worked in the Guild Bindery and we can see her influence in the design of the binding.

A beautifully presented watercolour and linocut Art School graduation piece focussed on Salisbury

**15. FISHER, Katherine.**

**Salisbury.** Salisbury School of Art and Crafts, c.1960

8pp. with 7 original ink and watercolour paintings of buildings and architectural details in Salisbury and with a title page with ink and watercolour vignette and lettering by Katherine Fisher. 21.2 x 30 cms. 4to., sewn as issued in the original black cloth backed portfolio with original three colour printed linocut sides designed by Fisher with an additional linocut of the same image, before the addition of the yellow, inserted loose.

£250

A wonderful example of a graduation piece from a student at the Salisbury College of Arts and Crafts. It was established as the Salisbury College of Art and Design in the late 19th Century and changed its name in the 1930s. In the mid 1960s it once again became the Salisbury College of Art and Design.

**16. FLEECE PRESS. MILLER PARKER, Agnes. ROGERSON, Ian.**

**Agnes Miller Parker, wood-engraver and book illustrator, 1895-1980 with recollections of the artist by John Dreyfus.**

Wakefield, Fleece Press, 1990

One of 241 ordinary copies, from a total edition of 300. 30 wood engravings printed from the original blocks and 5 other illustrations. Printed on an Albion handpress and a Heidelberg cylinder press. Oblong 4to., original blue cloth backed, patterned paste paper covered boards by Claire Maziarczyk, original brown cloth slipcase with printed paper spine label. Near fine, with a little rubbing to the slipcase.

£450

Born in Scotland, Agnes Miller Parker attended the Glasgow School of Art where she met, and later married, the artist William McCance. They lived in London and later Wales, teaching and making their work. She began to illustrate books with linocuts and wood engravings being unusual amongst other engravers of the inter-war years in that she was not connected with the Noel Rooke or Leon Underwood 'schools'. She came to the notice of the Gregynog Press and did her most remarkable work for them with her luminous and remarkable engravings for *The Fables of Esop* and *XXI Welsh Gypsy Folk Tales*. She then went on to do work for the Golden Cockerel Press, the Kynoch Press, the Limited Editions Club and for trade books including her famous *Through The Woods and Down the River*, both written by H.E. Bates and published by Gollancz.

She was one of the greats and as Macy of the Limited Editions Club wrote, "it may not be true that Mrs McCance is the finest wood engraver in the world today, but there are dozens of perfectly competent authorities who say she is".

*A perfect example of twentieth century autolithography, in superb condition*

**17. FREEDMAN, Barnett.**

**Real Farmhouse Cheese.** [Milk Marketing Board, 1949].

8 autolithographs by Barnett Freedman printed in black on a yellow or green tinted background all signed and dated in the stone. Pp. 16. Thin folio, original three colour lithographed sewn linen wrappers over card by Barnett Freeman, signed and dated 1939 in the stone, incorporating the title and two additional designs by him on the deep flaps. Very slight rubbing to top and bottom of spine, otherwise an extremely good copy.

£700

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

**18. FRIGGE, Karli.**

**Sample Book of the Aschaffenburg Fancy Paper Factory.**

Joppe, Frits Knuf, 1993

Volume I in the series Sample books. No.14 of 110 copies. 88 tipped in samples of marbled papers from 1811 to 1968 of various kinds, patterned paper, gold and silver paper, gold embossed paper, leather and wood imitation paper &c., including several samples from the collections of Tanya Schmoller and Erik Schots. 12 x 28 cms. Tall thin 4to., leporello binding by Frigge allowing all the samples to be pulled out and viewed together, full purple silk cloth with marbled paper sample pasted on to upper cover, lettered in gilt, housed in the original black slipcase with marbled paper sample and gilt lettering.

£600

Text by Karli Frigge in English which describes how all the different papers are made, included is an errata note in Frigge's own hand.

**19. GARDINER, Rena. NATIONAL TRUST.**

**The Country of Hadrian's Wall.**

Tarrant Monkton, Workshop Press, 1975

First and only edition. Pp.52 with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper. Drawn, printed and produced by Rena Gardiner at the Workshop Press. Oblong 4to., original lithographic wrappers with paper spine. Very good.

£300

*Francis & Andrews: Rena Gardiner, Artist & Printmaker, p.150*

## 20. GILL, Eric.

### **This is Saint Christopher.** 1921

An original pencil drawing with watercolour depicting St. Christopher carrying the Christ Child. Inscribed by the artist in pencil "DEAR GORDIAN THIS IS SAINT CHRISTOPHER from daddy 2.9.'21." with a symbol of St Dominic at the top of the image. Image size 6.5 cms x 11 cms, mounted and framed in an early frame.

£3200

On the back of the frame is a label from The Piccadilly Gallery in 1985 stating it was sold to Barnabus McHenry that year. A really enchanting image which Gill made for his adopted son Gordian. Eric and Mary only had daughters and after the birth of their youngest daughter Joanna in 1910, it became clear she was unable to bear any more children. In 1917 they decided to adopt one from the infants' home in Haywards Heath. Eventually they were allowed to take the 8 month old Gordian home to foster. Although he was never legally adopted he was brought up as their son. This drawing would have been done for Gordian when he was 4 years old.

Proof signed by the artist, the block was destroyed so prints are incredibly rare

## 21. GILL, Eric.

### **St. Christopher.** 1923

Original wood-emgraving signed by Eric Gill, "Eric G" in pencil, a very good impression. Sheet size 123 x 95 mms, image size 83 x 63 mms.

£1000

Proof of a design for a carving of St. Christopher. Scarce as the block was destroyed and the image was not used elsewhere. *Physick 264*

The dedication copy with large calligraphic inscription by Gill to the sculptor Prudence Pelham

## 22. 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

10 wood-engravings by Eric Gill, some full-page, some in the text, one repeated in red on the dust jacket. First edition. 8vo., original blue cloth, spine and edges slightly faded, in the original torn dust jacket with some loss, copy of Gill's wood engraving 'Mellors' pasted in on the rear pastedown.

£2600

Large calligraphic inscription on front free endpaper in Gill's beautiful hand "P.P. from e.g. June, 1931.

P.P. was Prudence Pelham to whom the book is dedicated. She was a young and very beautiful sculptor who was apprenticed to Gill and to whom he was deeply attracted. At the beginning of her apprenticeship she was only 18 and innocent. Gill stimulated her interest in art, and introduced her to the male anatomy...As Fiona MacCarthy wrote in her biography of Gill, he "found her stimulating and provocative as well as beautiful...". She often visited Pigotts at this time, staying often for a week or two and working in the workshop.

This copy was dedicated the month before the actual publication of *Clothes* which appeared on July 6th 1931. The engraving 'Mellors' was, according to Gill, his self-portrait in the nude which may explain Prudence pasting it into the back of her copy. *Gill Bibliography 22, Physick 727 (Mellors engraving).*

An extremely bright set

## 23. GOLDEN COCKEREL PRESS. GILL, Eric.

### **The Canterbury Tales by Geoffrey Chaucer.**

Waltham St Lawrence, printed by Robert and Moira Gibbings at The Golden Cockerel Press, 1929

Edited by Walter Skeat, M.A. Illustrated by Eric Gill with numerous foliated and peopled borders, full- and half-page illustrations and initial letters. Initial letters printed in red and blue. One of 485 copies on paper of a total edition of 500. 4 volumes. Folio, bound by Sangorski & Sutcliffe in original niger morocco-backed patterned boards, top edges gilt, others uncut. Very bright and crisp, a little fading and variation in tone of spine between volumes, as often, slight bumping to corners and rubbing to very edges of boards.

£10000

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

In the very rare dust jacket

**24. GOLDEN COCKEREL PRESS. GIBBINGS, Robert.**

**Samson & Delilah. From the Book of Judges According to the Authorised Version.**

Waltham Saint Lawrence, Golden Cockerel Press, 1925

No. 190 of 325 copies. 7 wood engravings by Robert Gibbings. Sm. 4to, original cream linen, gilt lettering on the spine, untrimmed, in the rare original dust jacket. The dust jacket is slightly chipped at the top bottom edge with some spotting and a tiny bit of loss at the top of the spine, but unusually it is intact, mild darkening to endpapers, the cream linen is extremely bright and fresh.

£1200

It is very unusual to find Samson & Delilah in a dust jacket. It was made out of brittle, acid filled paper so this surprisingly intact jacket is a rare survival.

Gibbing's made some of his most dramatic wood engravings for this book, fully realising the strength as well as the tenderness of Samson. He also designed and printed the book at his Golden Cockerel Press.

*Chanticleer, A Bibliography of the Golden Cockerel Press, 30. Kirkaus, 27*

Presentation copy from the artist and printer Robert Gibbings

**25. GOLDEN COCKEREL PRESS. GIBBINGS, Robert. DUNSANY, Lord.**

**Lord Adrian, A Play in Three Acts.**

Waltham St Lawrence, Golden Cockerel Press, 1933

7 wood engravings by Robert Gibbings. No. 280 of 325 copies. 8vo., original red morocco backed patterned cloth covered boards, spine lettered in gilt, top edge gilt, others uncut. Spine faded, a little rubbing to extremities and slight bumping to corners, otherwise a very good copy. Booklabel of David & Nadia Conway on front pastedown.

£350

A presentation copy from the artist and printer to 'Victor and Margaret', signed 'Robert' and dated 12.3.33. Lord Adrian was Gibbings's last book for the press as in August of 1933 Golden Cockerel was taken over by Christopher Sandford, Francis Newbery and Owen Rutter and transferred to London.

*Chanticleer, Bibliography of Golden Cockerel Press, 89*

**26. GOLDEN COCKEREL PRESS. HUGHES-STANTON, Blair.**

**The Book of Ecclesiastes, or the Preacher.** Waltham St. Lawrence, Golden Cockerel Press, 1934

13 wood engravings by Blair Hughes-Stanton. No. 77 of 247 copies. Printed in orange and black. Folio, original vellum backed orange cloth, with gilt rule and lettering, top edge gilt, others uncut. Booklabel of Rainforth Armitage Walker on front pastedown. Very mild rubbing to edges.

£1600

A really fine example of press work - as was written by Christopher Sandford "our press-work in this book is judged to be almost perfect. The engravings, which have their finest white lines (which must not be lost) in the midst of full-blacks (which require heavy inking) are the hardest in the world to print. They were, however, printed at one impression with the type". He compares this with the weak press work in the Chester Play of the Deluge and David Jones's difficult to print engravings.

*Chanticleer, Bibliography of the Golden Cockerel Press, 97*

**27. GOLDEN COCKEREL PRESS. HUGHES-STANTON, Blair. CALDER-MARSHALL, Arthur.**

**A Crime Against Cania.**

London, Golden Cockerel Press, 1934

4 wood engravings by Blair Hughes-Stanton. No. 60 of 250 signed copies. Printed in Gill's Golden Cockerel type on Batchelor paper. 8vo., quarter black morocco with red patterned cloth covered sides, top edge gilt, others uncut. Mild rubbing to very edges of boards, otherwise a very good copy.

£150

Calder-Marshall was very keen on the work of Blair Hughes-Stanton seeing him as the perfect illustrator and he certainly produces some excellent engravings for this story.

Booklabel of the British collector F.R. Furber.

*Chanticleer: Bibliography of the Golden Cockerel Press, 99*

**28. GOLDEN COCKEREL PRESS. SANDFORD, Lettice.**

**The Song of Songs.**

London, Golden Cockerel Press, 1936

No. 109 of 204 copies. 13 line engravings by Lettice Sandford, 12 full-page. Printed in red and black in Gill's Perpetua type. Folio, original white buckram with an engraving by Sandford stamped in gilt on the upper cover. Booklabel on front pastedown. Few small marks to the cloth, top corners bumped, generally a very good clean copy very slightly cocked.

£2800

One of Golden Cockerel's most successful books with its gently erotic engravings by Sandford, the wife of the owner of the Press. *Chanticleer, Bibliography of Golden Cockerel Press, 110*

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

**29. GOLDEN COCKEREL PRESS. STONE, Reynolds. SWINBURNE, Algernon Charles.**

**Lucretia Borgia. The Chronicle of Tebaldeo Tebaldei.**

London, Golden Cockerel Press, 1942

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

£1500

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

**30. GOLDEN COCKEREL PRESS. DE CHAIR, Somerset. WEBB, Clifford.**

**The First Crusade, The Deeds of the Franks and other Jerusalemities.**

Waltham St. Lawrence, Golden Cockerel Press, 1945

No. 316 of 500 copies. 6 wood engravings by Clifford Webb. Thin 4to., original half vellum binding with orange/brown buckram sides by Sangorski & Sutcliffe with a flowing design of knights by Webb blocked in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut. A very good copy.

£280

A sumptuous production of the first ever complete translation of a unique eye-witness account of the First Crusade. The deeds of the Crusaders done in the name of God makes rather modern reading and leaves us astonished as to what extraordinary acts are bred by fanaticism.

*Cockalorum 168*

"We few, we happy few, we band of brothers..."

**31. O'CONNOR, John. GOLDEN COCKEREL PRESS. RUTTER, Owen.**

**We Happy Few. An Anthology by Owen Rutter. I. Britain at War; II. Britain at Sea; III. Britain in the Air.**

London, Golden Cockerel Press, 1946

Eleven wood engravings by John O'Connor. One of 750 copies. 8vo., original blue cloth backed, patterned paper covered boards with design by O'Connor, top edge gilt. Spine very mildly faded, corners bumped. and edges rubbed.

£70

A celebration of the end of the War and the last book to be prepared by Rutter before he died. John O'Connor completed all the engravings while on active service and got to Sandford "precariously by field post".

*Cockalorum: A Bibliography of the Golden Cockerel Press, no. 171*

Only of only 110 copies

**32. GOLDEN COCKEREL PRESS. DE CHAIR, Somerset. WEBB, Clifford.**

**The Story of a Lifetime.**

London, Golden Cockerel Press, 1954

No.91 of 100 special copies, signed by the author. 8 wood engravings by Clifford Webb. Printed in Baskerville type. Folio, original full white sheepskin by Sangorski & Sutcliffe, with device of a crown and thorns and scourge stamped in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut, in the original purple cloth slipcase. Spine darkened, as usual with this rather weak leather, otherwise an extraordinarily good copy.

£650

"An unorthodox account of the events in the life of Jesus between the Resurrection and the Ascension, as revealed to the author in what he claims to have been a vision. The character and message of Jesus are presented in all their nobility, but stripped of the miraculous element which has become unacceptable to some. I issued the book for what it was - a piece of literature, containing moving passages and a sensational, yet to the author, uncannily convincing story" (Christopher Sandford in *Cock-A-Hoop*).

*Cock-A-Hoop, 195*



**33. GREGYNOG PRESS. GUEVARA (Don Antonio de). STONE, Reynolds.**

**The Praise and Happiness of the Countrie-Life. Written Originally in Spanish Put into English by H. Vaughan, Silurist.**

Newtown, Gregynog Press, 1938

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

£400

A really charming book with some really fine and delicate engravings by Stone. Our copy has the rare dust jacket.  
*Harrop, The Bibliography of The Gregynog Press, E213*

**34. GREGYNOG PRESS. HUGHES-STANTON, Blair.**

**John Milton. Four Poems. L'Allegro, Il Penserosa, 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, this no.31. 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, very slight bowing to the upper board, otherwise an unusually bright copy.

£1400

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.

*Illustrated with wood engravings of outstanding skill by Hughes-Stanton*

**35. GREGYNOG PRESS. HUGHES-STANTON, Blair.**

**The Lamentations of Jeremiah.**

Newtown, Gregynog Press, 1933

No.224 of 250 copies. 21 wood engravings (5 full page) and book design by Blair Hughes-Stanton, headings and running titles printed in blue, wood engraved calligraphic title page. Printed on japanese vellum in Baskerville Italic type. Folio, original dark blue oasis (only 109 copies were bound in this way, the others being in Hermitage calf), title and device in blind on upper cover and spine. A very good, bright copy with some of the usual marking to the soft oasis.

£2200

A spectacular work from the Press, and I would argue one of the greatest from any Press around this time, with an abundance of astonishing and imposing wood engravings by Hughes-Stanton. He was an extraordinary engraver with his erotic subject matter and highly developed cutting skills.

*Harrop, History of The Gregynog Press, 29*

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

**36. GREGYNOG PRESS. MILLER PARKER, Agnes.**

**XXI Welsh Gypsy Folk Tales, collected by John Sampson.**

Newtown, Gregynog Press, 1933

8 wood engravings by Agnes Miller Parker. No. 128 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 John Sampson's 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 Esopé's Fables and together they are two of the greatest British illustrated books of the twentieth century.

*Harrop, Gregynog Press, 27*

A rich printing from Agnes Miller Parker's original blocks on Japanese vellum

**37. GWASG GREGYNOG. MILLER PARKER, Agnes. ROGERSON, Ian.**

**Agnes Miller Parker: Wood Engravings from XXI Welsh Gypsy Folk-tales.**

Newtown, Gwasg Gregynog, 1997

No. 177 of 185 ordinary copies (there were 15 specials). 17 wood engravings by Agnes Miller Parker printed from the original blocks onto Japanese Gampi Vellum paper. Printed in Monotype Bembo on Zerkall mould-made paper. Folio, original red cloth backed patterned paper covered boards by Agnes Miller Parker, housed in the cloth edges patterned paper covered slipcase, spine lettered in black. An extraordinarily good copy with only a few dust marks to the very bottom of the slipcase.

£800

A superb reprinting of the wood engravings executed by Miller Parker for the Gregynog XXI Welsh Gypsy Folk-Tales of 1933 which was printed in only 250 copies.

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. This reprint includes 4 essays on Sampson's work, the Gregynog printing of it and how the book was put together.

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

**38. HUGHES-STANTON, Blair.**

**Epithalamion. A poem by Ida Graves.**

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

One 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. Included in the box is the accompanying 12 pp. folio pamphlet in blue wrappers published by the Basilisk Press in 1980 "Background to the Ida Graves poems Epithalamion".

£6800

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.

**39. HUGHES-STANTON, Blair. CRESSET PRESS. LAWRENCE, D.H.**

**Birds, Beasts and Flowers: Poems by D.H. Lawrence.**

London, Cresset Press, 1930

One of 500 copies. 12 wood engravings by Blair Hughes-Stanton. Folio, quarter vellum, marbled paper covered boards, top edge gilt, others uncut. Boards marked and rubbed, with some wear to very edges, small stain to fore-edge of a few pages but generally good.

£280

Published in the year of D.H. Lawrence's death this is a fitting tribute with some superb large wood engravings by Hughes-Stanton.

An exquisite modern Belgian binding on a delicately executed later 19th century illuminated manuscript

**40. ILLUMINATED MANUSCRIPT. JAN CAMPS, bookbinder.**

**Semaine des ames du Purgatoire.**, c.1890

10 page illuminated manuscript on 5 vellum leaves, with detailed painted floral borders with tendrils highlighted in gold and silver and 8 elaborate painted miniature initials highlighted in gold and silver. 13.5 x 18.5 cms, 8vo., in a signed binding by J.-J. Camps with each leaf bound into an elegant citrus full Duvall paper covered binding, with delicate gilt lettering to spine and upper cover, with circles and thin rectangles cut out of the boards to reveal pieces of medieval manuscript below, grey and black paper endpapers, housed in the original grey cloth, velour lined solander box with leather and gilt spine label. An extremely elegant book.

£1600

J.-J. Camps is a remarkable bookbinding studio run by Jan and Julia Camps in Belgium. Together and separately they have won many bookbinding competitions both for historical bindings and fine designer bookbindings. This is an exquisite and clever binding by Jan Camps (denoted by the male symbol after the bindery's signature) of a rather beautiful late nineteenth/early twentieth century manuscript which gives the prayers for souls in purgatory. They are particularly to be recited in November which is the month dedicated to such souls. It is said that by reciting the prayers each day for a week each one gains 100 days of indulgence...

A remarkably pleasing book.

A comprehensive guide to the remarkable world of Japanese hand papermaking

**41. JAPANESE PAPER. KUME, Yasuo.**

**Tesuki Washi Shuho: Fine Handmade Papers of Japan.**

Tokyo, Yushodo, 1980

Vols I-III. One of 200 copies of the International Limited Edition. 207 samples of washi, dyed, nature, patterned and coloured papers with descriptive texts in Japanese and English with reproductions of photographs and a map of the papermaking regions. Sm Folio, each of the three volumes sewn in Japanese style in the original decorative wrappers each with printed labels on the upper covers, with binding cloth at the head and tail of the spines, housed together in the original paper covered folding case with wooden clasps printed on the upper cover. A remarkably good set.

£2600

A tremendous and detailed documentation of traditional Japanese papermaking describing each different areas of papermaking and their history and methods, together with an abundance of large paper samples. A must for anyone interested in papermaking in Japan or anywhere else.

**42. [KELMSCOTT PRESS].**

**Announcement of the limited edition of William Morris's works by Longmans, Green & Co. to be printed in Kelmscott Golden Type on Kelmscott paper.**

London, Longman's, Green & Co, 1901

4 pages folded printed in Golden Type on first page only. 29 x 21 cms., edges untrimmed. Slight creases where previously folded into four. Very good.

£250

Morris had intended to print the full series of his works when the press was running at Kelmscott but his death in 1896 led to the closing of the Kelmscott Press in March 1898 and his project was incomplete. His woodblocks were given to the British Museum but the type was held by his Trustees for future use. Longmans in association with his Trustees embarked on this project of printing 8 of his works between 1901 and 1903 in the Kelmscott Golden Type and uniform with the large Kelmscotts such as *Love is Enough*, using paper from the same mill as the Press and imitating the Kelmscott binding of paper covered boards with linen spines. Each volume was limited to 315 copies.

A very good tight copy

**43. KELMSCOTT PRESS. RUSKIN, John.**

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

Hammersmith, Kelmscott Press, 1892

One of 500 copies printed on paper, there were no vellum 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 to the 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*

**44. KING, Ron.**

**Hare and Moon. 2023**

One of an edition of 50 printed on Khadi paper from a copper wire sculpture on board. 15 x 20 cms.

£80

The development of Ron King's Alphabet series

**45. KING, Ron. CIRCLE PRESS.**

**A B C**

Bosham, 2022

Original moveable alphabetical sculpture of A B C cast in copper powder and resin on a wooden base. One of 25 signed on the base by the artist.

£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.

The story of Sedna, the Inuit Sea Goddess, with some of King's greatest blind relief prints

**46. KING, Ron. CIRCLE PRESS. PRICE, Richard.**

**Sedna and the Fulmar.**

Bosham, Circle Press, 2017

An Inuit Myth with verse by Richard Price. One of only 40 signed and numbered copies. 7 french-fold gatherings with 15 blind relief prints (5 double page) from wire and shaped board sculpture on Khadi paper by Ron King. Letterpress text printed in a delicate icy blue. 30 x 31.5 cms, with the sections in thick Khadi paper wrappers with Inuit image by King on the upper side, all housed in a hand made card blue chemise with image by King blocked in silver on the upper board and silver lettering to the spine, in a canvas covered slipcase.

£1200

A true masterpiece and breathtakingly beautiful. The poet Richard Price and the artist Ron King retell in words and relief prints, "the Inuit story of the motherless young woman Sedna who becomes, through extreme trial, the sea goddess central to Inuit belief. In this version, Sedna first appears when she is refusing to have local suitors foisted upon her by her father. She resists any match until a mysterious stranger approaches. Beguiled and seduced, she is finally persuaded by this charismatic figure to take him as her husband. It is not long before she realises, too late, just how, or what her lover actually is....The unfolding story sets dark violence against redeeming wonder, re-expressing this haunting creation myth in word and image".

Ron King first encountered the myth in Canada over 50 years ago and his response to it is powerfully understated. The book is almost entirely white in homage to the Inuit landscape of snow and ice, using blind embossing to make shadows of the images and Inuktitut lettering. With the ice blue letterpress of Price's poems, an atmosphere of soft yet austere definition has been created which enhances both the violent and the sensual dream-like qualities of the story.

**47. 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, one with a signature.

£1800

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..."

A charming joyfully erotic alphabet with pochoir illustrations by Jules Pascin

**48. [MAC ORLAN, Pierre. PASCIN, Jules]**

**Abécédaire des Filles et de L'Enfant Chéri.**

[Paris, Éditions Henri Jonquières, 1935]

No. 57 of 250 copies. 26 erotic pochoir coloured woodcuts illustrating the letters of the alphabet by Jules Pascin. Printed in sanguine and black on velin d'Arches. 14.5 x 16 cms. Sq. 12mo., loose as issued in salmon pink wrappers printed with the alphabet in lilac and rose, housed in the original slipcase. Slipcase with some marking, a little spotting to blank endpapers.

£320

Pascin's charming and rather sweetly erotic alphabet accompanies Pierre Mac Orlan's short verses in this second, more elaborately illustrated of Henri Jonquières' *Abecedaire*. The first version of 1924 was printed in 150 copies and had line drawings on simple plain coloured backgrounds, this was a very different and far better printed production.

A bright copy of the very pleasing English edition of Maillol's Daphnis, bound for the British market, signed by the artist

**49. MAILLOL, Aristide. LONGUS.**

**Daphnis and Chloe.**

London, printed in Paris for A. Zwemmer, 1937

English edition. One of 250 copies, this no. 86, signed by the artist in pencil at the end "Maillol". 52 wood engravings plus four decorated wood-engraved initials by Maillol, printed in green. Printed by Philippe Gonin on his Paris hand-press on hand-made paper made to a process rediscovered by Maillol. 8vo., original full vellum over boards, spine lettered in gilt, uncut, in the original slipcase which is missing the bottom edge, otherwise a very good, crisp copy with only very occasional spots.

£2400

Translated into English from the original Greek by George Thornley.

A stunning achievement being a perfect match of paper, printing and illustrations, all presenting an earthy freshness. Unlike the French edition, to please the British market the English edition was elegantly bound, and is remarkably satisfying to handle. Maillol found a freedom and excitement in the story of innocent sensuality which inspired him to produce some really fine wood-cuts.

**50. MARLAND, Eric & LARKUM, Josh.**

**Rusticated Roman.** , 2018

41 x 27 cm. Alphabet carved into limestone, highlighted with orange paint.

£2200

The first printing from the original blocks engraved by Mauve in 1949

**51. MAUVE, Thijs.**

**The Wood Engravings from Het Herstel der Kademuren in de Rotterdamsche Zeehavens.**

Quenington, Glos, The Reading Room Press, 2017

One of 103 copies, this no. 70. 9 wood engravings by Thijs Mauve, printed from the original blocks. Set in Jan van Krimpen's Lutetia with his Open Roman Capitals and Romulus for display. Printed on French folded grey Zerkall Ingres from John Purcell by Miles Wigfield on his Albion press. Sq. 4to., bound by Paul Kidson in quarter blue cloth sewn in Japanese style with patterned paper covered boards designed by Paul Kershaw, printed paper label on upper cover. As new.

£120

Thijs Mauve (1915-1996) was a Dutch artist who was the grandson of Anton Mauve, a leading member of the Hague School and cousin-in-law to Van Gogh. Thijs was prolific, working to greatest effect in wood engraving. When the Netherlands was occupied by the Germans and made to surrender in May 1940 the port of Rotterdam was extensively destroyed. After the end of the war, it was clear the port needed to be restored, an effort which is described in the introduction as "a task of heroic endeavour...but by 1949 at the finish, 7790 metres of quayside had been rebuilt..." To commemorate this remarkable achievement the restoration company commissioned Thijs Mauve to design a photographic book "Herstel Kademuren Rotterdamsche Zeehavens" (1949) with each chapter depicting a particular area of the restoration each being headed by a Mauve wood engraving. In that book they were printed from line blocks, here, for the first time, they are printed from the original wood blocks.

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

**52. NASH, Paul. BROWNE, Sir Thomas. CURWEN PRESS.**

**Urne Buriall and the Garden of Cyrus.**

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

32 pochoir illustrations by Paul Nash, made up of 15 full page plates and 17 smaller head and tail pieces. One of 215 copies, this no.124. Folio, bound by Sangorski & Sutcliffe to a design by Paul Nash in vellum with a large inlay of brown goatskin with two vellum onlays and tooled with a gilt design of an urn and a quincuncial lozenge, lower board tooled in gilt with brown morocco onlays, all edges gilt, in the original brown cloth slipcase. An extremely good, crisp copy with booklabel of the bookseller Philip Duschnes of New York on rear pastedown.

£9000

This justly famous book was published during the height of the depression, when the market for deluxe books was in a severe slump. As a result only some eighty copies were sold at the time of publication which were bound by the firm of Nevetts Ltd. The balance were kept as unbound sheets, saved only from the indignity of remaindering by the efforts of the instigator of the book, Desmond Flowers. These sheets were then bound to the same Nash design by Sangorski and Sutcliffe over a period of many years, this is a fairly early version.

The illustrations were coloured through stencils at the Curwen Press over a lithographic key printed by Charles Whittingham and Griggs and they represent one of the crowning achievements of Curwen's use of the pochoir technique. Urne Buriall, itself a masterpiece of English literature, is widely accepted as Paul Nash's masterpiece in book illustration and as one of the greatest British illustrated books of the twentieth century.

Signed by T.S. Eliot, printed on the hand press by Mardersteig in Dante type

**53. OFFICINA BODONI. ELIOT, T.S.**

**The Waste Land.**

London, printed by Giovanni Mardersteig on the hand press of the Officina Bodoni in Verona or Faber & Faber, 1961

No. 12 of 300 copies, signed by T.S. Eliot in ink. Hand printed by Mardersteig in Dante type. 29.2x 20.6 cms. 4to., original quarter vellum, marbled paper covered boards with edge of vellum ruled in gilt, spine titled in gilt, top edge gilt, others uncut, in a green cloth edged slipcase with matching marbled paper covered sides. Slight rubbing to very edges, otherwise very good and clean.

£4200

Includes a chapter with the author's notes on his great poem.

*Gallup A6D*

With Gill's four additional erotic images unused in the 1926 Golden Cockerel Press edition - all printed from the original copper plates

**54. OLD STILE PRESS. GILL, Eric. MATHERS, E. Powys.**

**Procreant Hymn - I. Original Version, II. Alternative Version.**

Llandog, Monmouthshire, Old Stile Press, 2010

Two volumes. 10 copper engravings printed from the original plates by Martyn Grimmer in Bristol on Velin Arches Blanc 200gsm paper. No. 41 of a total edition of 75 copies. Designed, set and printed by Nicolas McDowall in Gill's Aries Type. Sm. folio, bound by The Fine Book Bindery in Old Stile Press designed paper covered boards, spines lettered in gilt, housed together in the original pale green cloth slipcase. An extremely good copy.

£1200

The words and the images appear as the defining text of Gill's life. Physical love as a gift from God.

When engraving the images for the Golden Cockerel Press Procreant Hymn for which these images were done, Gill produced 4 more explicit erotic engravings which were not to be used in the 1926 publication (three of them were available privately to subscribers as separate prints). The Old Stile Press have reprinted the book, once with the original plates, and once with Gill's erotic plates to finally give Gill's dream a physical representation. The printing and the setting are superb examples of fine press work and interestingly the books are set in a little known typeface designed by Gill - Aries.

**55. [PAINTED VELLUM BINDING]. DURER, Albrecht. FRANKE, Willibald.**

**Albrecht Durers Zeichnungen.**

Liepzig-Berlin, Verlag Grethlein & Co,

Pp. 112. Sm. 4to., full vellum over boards with painted illuminated monogram and title on the upper cover including insects, weasels, a mouse and lizards. Some spotting internally, binding a little marked but with a charming example of a painting vellum binding.

£320

WWII booklabel of L. Jiranek.

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

**56. RAVEN PRESS. BRAY, H.W.**

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

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

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

£400

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

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

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

**57. RORER, Abigail. HOWELL, Christopher.**

**The Wu General Writes from Far Away.** Lone Oak Press, 1990

5 wood engravings by Abigail Rorer. One of 120 copies, this no. 86 signed by author and illustrator. Printed in Cochin type on Japanese Mulberry paper. 8vo., original marbled paper wrappers, sewn on the outside in the Japanese manner, printed paper label with vignette by Rorer on the upper cover, housed in a maroon buckram chemise with printed paper labels on the upper cover and spine.

£200

A beautiful book, printed at The Sun Hill Press in Mass. for Abigail Rorer.

A near complete set, just lacking 1 issue from the 1st volume.

**58. S. DOMINIC'S PRESS.**

**The Game. An Occasional Magazine.**

Ditchling, S Dominic's Press, 1916-1923

With the majority of the numerous wood engravings by David Jones, Eric Gill and Desmond Chute. A large part of the contents were written by Douglas Pepler and Eric Gill.

A nearly complete set. There are 33 separate issues being all of the original 34 parts, aside from Vol I, No. 3 1917.

£3200

Apart from the first number none of the parts were issued with wrappers and are sewn as issued. A unusually bright set,

The first state of the final part (no.34). Johnston was the only person who had the final state of this number. The first state has "to be continued" printed at the end, whereas the final state accepts that this is The End of the magazine.

Of the beginnings of The Game, which he called 'that lively magazine', Pepler wrote "Edward Johnston, Eric Gill and myself decided to print our views about things in general which we regarded, as all men regard games, of supreme importance." [The Hand Press, Ditchling, 1934].

The last full set to appear in auction was in 1994.

*Taylor & Sewell: Saint Dominic's Press, A Bibliography, F1, pp.143-4.*

A set of the issues for 1922, specially bound by the Press

**59. S. DOMINIC'S PRESS.**

**The Game. A Monthly Magazine. Vol V. January-December, 1922**

Ditchling, S Dominic's Press, 1922

12 numbers of Vol V of The Game for 1922. 12 full page wood engravings by David Jones. Each limited to about 200 copies. Bound as some of the sets of Vol V were issued by the Press at a later date in quarter linen with paper covered boards and printed dust jackets. Our copy has 1922 written in ink on the linen spine, dust jacket a little darkened with mild rubbing, otherwise very good.

£1500

Of the beginnings of The Game, which he called 'that lively magazine', Pepler wrote "Edward Johnston, Eric Gill and myself decided to print our views about things in general which we regarded, as all men regard games, of supreme importance." [The Hand Press, Ditchling, 1934].

No. 1 of Vol. V was issued in January 1922 and thereafter the numbering was changed to 23ff to encompass the number of all the issues from the very first in 1916.

*Taylor & Sewell: Saint Dominic's Press, A Bibliography, F1, pp.143-4.*

Gill's Stations of the Cross illustrate the Office for the Dead

**60. S. DOMINIC'S PRESS. GILL, Eric.**

**Lectiones ad matutinum officii defunctorum: juxta ritum sac. ord. praed. Necnon orationes ad processionem post missam pro defunctis.**

Ditchling, Typographia S. Dominici, 1925

One of around 200 copies printed, although Pepler did write in a letter "I have decided to withdraw it from my list and destroy all but about 20 copies", it would seem that there are slightly more than 20 in existence but it is indeed a rare item. 15 wood engravings by Eric Gill [including all but one of his 14 Stations of the Cross engravings], plus one by an unidentified artist. 5 pages of plainsong notation with staves printed in red. Printed throughout in red and black on uncut handmade paper. Folio, (26 x 33 cms), bound in later full linen with S. Dominic's device by Gill reproduced and stamped in brown on upper cover. A very good, unopened and untrimmed copy.

£2000

The Matins from Office for the Dead is one of the rarest of St. Dominic's Press and Gill items. The lessons are read in the morning prior to a Requiem Mass and burial. The book follows this with a plainsong rendering of the Libera me and Requiem Aeternum from the Requiem mass usually sung on the way to the grave after the Requiem Mass and the words said during the burial.

There is a beautiful earthiness to the printing, Pepler describing it as "my best and worst in one book" (letter in a copy in G.F. Sims catalogue 65, 1966). The plainsong printing and the Gill wood engravings being particularly successful.

*Taylor & Sewell, St Dominic's Press A131; Gill engravings - Physick 145, 107, 93-102, 103-106*

**61. S. DOMINIC'S PRESS. GILL, Eric.**

**Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae.**

Ditchling, S. Dominic's Press, 1923

12 wood-engravings by Eric Gill and two by Desmond Chute, several pages of musical notation, printed in red and black throughout. One of only 220 copies. Large 4to., 29.2 x 22.2 cms, original linen boards. Slight browning and a few marks to spine and edges of the linen, very crisp and clean internally.

£1400

An extremely attractive printing of the Little Office of Our Lady according to the Dominican rite with plainchant notation between red staves. Printed mainly for use by Dominican novices at Woodchester Priory, it was also used by the Dominican tertiaries on Ditchling Common.

Stanley Morison wrote about it in his 'English Prayer Books' (1943) when he notes it was "a fine quarto printed in red and black and gives the complete chant. The hours are distinguished by wood-engravings cut by Eric Gill...the best example I have seen of English liturgical-music printing"

Ownership gift inscription to the academic bibliophile Cosmo Alexander Gordon from "A.T.B." This was Augustus Theodore Bartholomew, another Cambridge bibliophile, who with Gordon and Geoffrey Keynes created a distinguished 'salon' of book lovers around Gustave David's Cambridge market book stall.

*Taylor & Sewell A108*

For Petra Gill on her 17th birthday - with wood engravings by Eric Gill and by David Jones who was to become her fiancée

**62. S. DOMINIC'S PRESS. GILL, Eric. PEPLER, Hilary.**

**In Petra, being a sequel to Nisi Dominus.**

Ditchling, St. Dominic's Press, 1923

With preface and notes by Eric Gill and Hilary Pepler. 6 wood engravings by Eric Gill and 3 by David Jones, colophon page printed in red. 8vo., original blue cloth with printed paper label on upper cover. A very good copy

£380

The title is from one of the poems which is for Petra Gill on her seventeenth birthday and which has a chorus line *In petra exaltavit te*: He exalted me upon a rock.

*Physick 61, 144, 224, 240, 245, 259. Taylor & Sewell A111.*

**63. STONE, Reynolds.**

**Janet Alphabet.**, 2009

Printed from the original block by John Randle at the Whittington Press.

£100

No. 10, each copy being unique

**64. SUSAN ALLIX**

**Trees. A short and random collection of words on trees; with prints.**

London, Susan Allix, 2000

No. 10 of a very small occasional series, each unique, numbered and signed. 9 prints by Susan Allix, including woodcut, linocut and etching. Printed in Bembo on velin Arches paper. 23 x 18.5 cms. Bound by Susan Allix in full citron morocco with onlays of purple, black, red and green morocco, painted on both covers by Susan Allix, spine lettered in blind. Housed in the original green clamshell box with morocco spine label.

£2200

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

From the library of Felix Dennis.

"It lies not in our power to love or hate, For will in us is over-ruled by fate...Who ever loved, that loved not at first sight?"

**65. VALE PRESS. MARLOWE, Christopher & CHAPMAN, George.**

**Hero and Leander.**

London, printed by the Ballantyne Press under the supervision of Ricketts, 1894

7 wood engravings, plus title page border and decorated initials cut on wood by Charles Ricketts and Charles Shannon. One of 220 copies. Printed in Caslon type on Ricketts' rose and 'VP' Vale Press monogram watermarked paper, 8vo., original full vellum binding designed by Ricketts and bound by Leighton Son & Hodge, blind and gilt stamped on front and back with 'Pearl and Thread' design, the corners of each side tooled in gilt with a violet leaf, and with the entwined monogram for Shannon and Ricketts in the lower panel with the date, Ricketts monogram at the bottom of each side with the binder's monogram on the opposite side, spine lettered in gilt with Vale Press monogram at the base. With the dark spotting common to this type of paper on pp. 70-71, 74-5, 78-9, 82-3, very slight bowing to boards, otherwise a very good copy.

£1800

Ricketts took Marlowe's achingly sensual and romantic text from the first edition published by Edward Blount in 1598, reprinting the dedication to Thomas Walsingham. On his death Marlowe had left two cantos and it was later finished by George Chapman with four more cantos. Ricketts prefaces this printing with an eight line quotation from Swinburne's prelude to 'Tristram of Lyonesse' celebrating Marlowe's poem.

One of the three books put together at the home of Ricketts and Shannon in The Vale, Chelsea prior to the official establishment of The Vale Press in 1896.

With the ex libris of Doris Louis Benz and of Henry Nazeby Harrington on the front pastedown.

*Watry, The Vale Press, A7*



**66. WADSWORTH (Edward). BENNETT, Arnold.**

**The Black Country.**

London, The Ovid Press, 1920

With an introduction by Arnold Bennett. 20 plates being collotyped drawings by Edward Wadsworth, with woodcut and woodcut initial and press device also by the artist. One of 450 (500) copies printed in Caslon on wove paper.

Folio, original quarter natural linen with green linen sides, green lettering on spine, slightly rubbed at head and tail of spine and with bumping to corners, endpapers very mildly darkened but generally a good, clean copy.

£500

The introduction by Arnold Bennett is reprinted from the Leicester Galleries catalogue which was printed for the January 1920 exhibition of this work. At the end are 3 pages of reproductions of press notices for the exhibition.

Wadsworth had become part of the Vorticist group before World War One and this group of drawings which are a graphic presentation of industrialism pursue the group's aim reflect the mechanical and technological changes which affected twentieth century society.

**67. [WADSWORTH, Edward, GIBBINGS, Robert, RAVERAT, Gwen, ROOKE, Noel, WHITE, Ethelbert, MCKNIGHT KAUFFER &c]. DODGSON, Campbell.**

**Contemporary English Woodcuts.**

London, printed at the Baynard Press for Duckworth & Co., 1922

No. 396 of 550 copies. 27 original woodcuts all printed on simile Japan paper on individual pages by Lady Mabel Annesley, Eric Daghish, E.M. O'R. Dickey, Marcia Lane Foster, Robert Gibbings, J.F. Greenwood, Vivien Gribble, Philip Hagreen, E.McKnight Kauffer, Rupert Lee, Sydney Lee, John Nash, D.T. Nightingale, Margaret Pilkington, Gwen Raverat, Noel Rooke, Edward Wadsworth and Ethelbert White. Large 4to., original linen backed printed boards with a design by Vivien Gribble on upper cover, spine lettered in black. Some slight rubbing to edges and darkening to the spine, endpapers a little browned by generally very good.

£600

Includes some astonishing work such as McKnight Kauffer's 'Flight', two marvellous Gibbings woodcuts, Edward Wadsworth's 'Yorkshire', Raverat's 'Bathsheba' and Margaret Pilkington's 'Echo'.

A marvellous book by the Keeper of Prints and Drawings at the British Museum which celebrates the beginnings of the reflowering of the art of cutting and engraving on wood in Britain in the first half of the 20th century.

Gwenda Morgan illustrates her own countryside WWII diary

**68. WHITTINGTON PRESS. MORGAN, Gwenda.**

**The Diary of a Land Girl, 1939-1945.**

Risbury, Whittington Press, 2002

No. 1960 of 300 copies. 31 original wood engravings by Gwenda Morgan. Set in Fournier type and printed on Zerkall mould made paper. Sm. folio, original green half cloth, green paper sides with engraving by Morgan reproduced in green, printed paper label on spine, housed in the original green cloth and paper slipcase. A very good, fresh copy.

£420

Gwenda Morgan was born in 1908 in Petworth in West Sussex. This diary, illustrated with her own excellent wood engravings, is a remarkable and detailed account of her life as a land-girl throughout the Second World War in her community. She details every day, even Sundays, her one day off. This is actually very powerful as it gives a flavour of how hard and repetitive the long hours were on the land. One very charming device is her repeated rhythmic naming of the cows which she milked, eg: "BIG SHED: Rose, Cherry I, Cherry II, Minnie, Fairy, Tiny, Polly, Dolly. MIDDLE SHED: Queenie, Darkie, Darby, Joan, Buttercup, Dimple, Merton. SMALL SHED: Lily."

**69. WHITTINGTON PRESS. RANDLE, John and Rosalind.**

**Letters to Matrix 1981-2008.**

Whittington, Whittington Press, 2023

One of 100 copies. Full page facsimiles of 67 letters. Set in 14 point Caslon Pro. Pp. (vi), 121, (4). Sm. folio, half black cloth over decorated paper-covered boards reproducing a poster printed at the Whittington Press, printed paper label on spine. As new.

£250

The 67 facsimile letters missives from important people in the world of printing and book design including John Dreyfus, Sebastian Carter, Hans Schmoller, Christopher and Lettice Sandford, Erik Voss, Alan Powers, Vance Gerry, Patience Empson, Gaylord Schanilec, Enrico Tallone, John Bidwell, Ruari McLean, Roderick Cave, Ward Ritchie and many others.

Of his decision to put this remarkable collection of letters together, John Randle wrote:

"*Matrix's* beginnings were more organic than organised, growing out of whatever happened to be on hand at the time. We had three contributions that were not substantial enough to become books, yet which needed to be published, and together might form the nucleus of a journal. We had a Monotype caster with a die-case for 12-point Caslon, half a ton of lead ingots, and a Wharfedale SW2 cylinder press of 1935 that could print eight octavo pages to view. I had acquired a taste for journalism while

working in Fleet Street in the late 60s, and *Matrix* would make a striking masthead with the Caslon italic swash cap *M*. And so the stage was set.

The most critical ingredient would be the contributors, and the letters here are chosen from several thousand in the *Matrix* files at the University of Minnesota at Minneapolis. Up till about 2000 they were often hand-written, or typed, often with a letterpress heading, and many of these are included here. Later on the email would make life a lot easier, but perhaps a little less personal. We have to thank all these contributors for forming the springboard that set *Matrix* on its way. Its end came about quite unexpectedly, yet quite naturally and painlessly, its task seemingly accomplished.

I thought that by working backwards through the series I might find some sort of common thread that linked them all together. But by the time I got to 15, I realised the impossibility of the task. They are such a mish-mash of people, events and ideas that each issue seems an individual in its own right, though David Butcher made a brave attempt to find a common theme in his *Matrix* at Twenty-one in the *Index to Matrix 1-21*. But what they may have done is to put on record personalities and events that would otherwise have disappeared from memory. Hopefully this will be the legacy of the series."

#### **70. WHITTINGTON PRESS. PHIPPS, Howard.**

**The Whittington Press.** 1998

Original wood engraving by Howard Phipps, no. 15 of an edition of 50, signed by the artist. 20.2 x 15.2 cms.

Mounted and in a frame without glass.

£250

### **AND AT A SPECIAL PRICE DURING THE FAIR:**

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

#### **71. SCHANILEC, Gaylord, SCHNEIDEMAN, Alex and RANDLE, Patrick.**

**Want More. A selection of thirteen photographs by Alex Schneideman with wood engraved interpretations by Gaylord Schanilec.**

London, Golborne Editions, printed by Patrick Randle at the Whittington Press, 2019 [2020]

One of 75 copies, only 55 for sale, of a total edition of 90 including 15 special copies. 13 wood engravings by Gaylord Schanilec with 13 photographs by Alex Schneideman. The photographs have been printed by Alex Schneideman using his unique primitive carbon technique at Flow Photographic on special Zerkall 902 AS paper, the wood engravings were printed by the engraver and Patrick Randle on Naturalis paper at The Whittington Press. The book was designed and printed by Patrick Randle, the text on Shoji-i-Tanaka using Walbaum type at The Whittington Press. Oblong folio, bound by The Fine Bindery in rich grey half morocco with special hand printed paper sides by Alex Schneideman and Patrick Randle, silver lettering on spine, all housed in a suitably desirable gold cloth slipcase.

NORMALLY £950 –

£600 FOR THE DURATION OF THE FAIR

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

For the first time a work of photographic documentary - an important observational look at our consumerist environment and culture - has been examined and developed by a wood engraver. In images and collaborative text the two artists examine their specialist mediums - discussing the differences between them in creative process, temperament and thought, each creating very different atmospheres, thoughts and images from the same source.

The book is a collaboration between three artist printers as it was woven together with the printing skill, eye and design of the master printer Patrick Randle at the Whittington Press in a glorious celebration of art, letterpress printing and typographic design.