

# SOPHIE SCHNEIDEMAN RARE BOOKS

CALIFORNIA BOOK FAIRS  
PASADENA & SAN FRANCISCO  
FEBRUARY 2024



**ARTISTS' BOOKS** items 1–10

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**SUNDIAL** item 106

SOPHIE SCHNEIDEMAN  
RARE BOOKS

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## ARTISTS' BOOKS

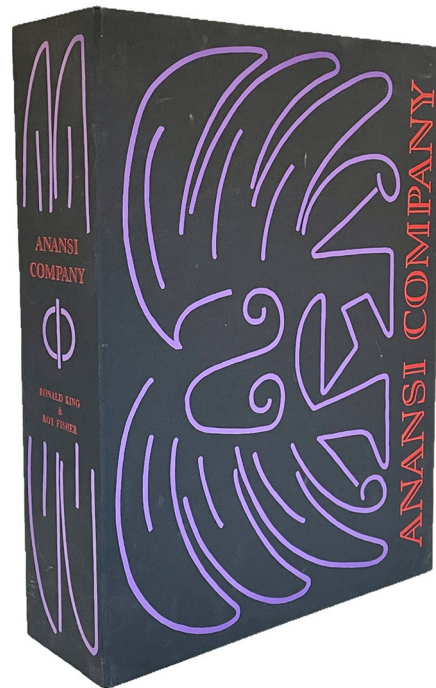
*With moveable puppets – inspired by the Notting Hill Caribbean Carnival*

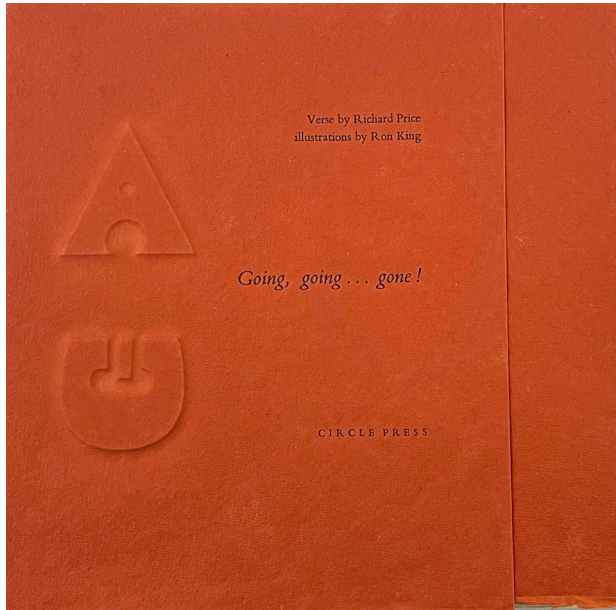
1. **CIRCLE PRESS. KING, Ron. FISHER, Roy.**

Anansi Company. London, Circle Press, 1992

¶ 13 screen printed removable wire and card puppets. One of 120 copies (this no.100). Introduction and accompanying verse printed letter-press in 14 & 18 pt Walbaum. Folio, one 8 pp section, thirteen 4 pp French-fold sections, and one 4 pp section (40 × 29 cm), all loosely inserted into card wraparound and held in large colour-blocked solander box. Mint. £4000

The seventh collaboration of artist and poet with thirteen screen printed removable wire and card puppets. The content of the book is based on material from Walter Jekyll's 'Jamaican Song and Story', 1907. This version is a modern rendering in verse by Roy Fisher of the familiar tales central to Caribbean culture, concerning Anansi the spider man and his company of friends.





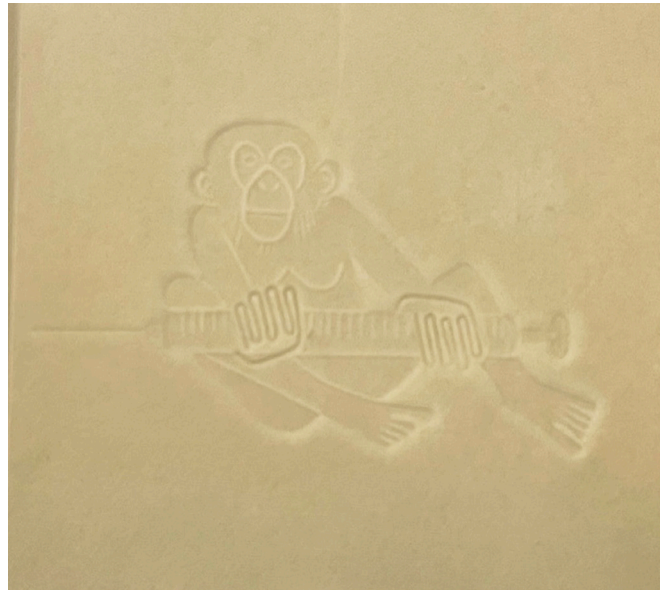
*One of only 30 copies*

2. **CIRCLE PRESS. PRICE, Richard.**

**Going, going, gone!** Bosham, Circle Press, 2013

¶ One of only 30 copies. A-G Bestiary with a collection of 7 illustrated poems, written by Richard Price, with blind emboss work and colour by Ron King. Set in Bembo by Joanna Mersey and printed together with the artist onto variously coloured rag made Khadi papers. 6 folding prints in red blind embossed wrappers, housed in a red chemise with iridescent butterfly on upper cover and a grey slipcase. **£950**

Published to present the case for 7 creatures which are being mistreated, which are on the point of disappearing, or have already 'Gone!'. Ron King and the poet Richard Price perfectly present the Armadillo, the Emperor Butterfly, the Chimpanzee, the Dodo, the Elephant, the Fox and the Goose.



*Written, illustrated and printed by important Belgian geometric abstract artist Delahaut*

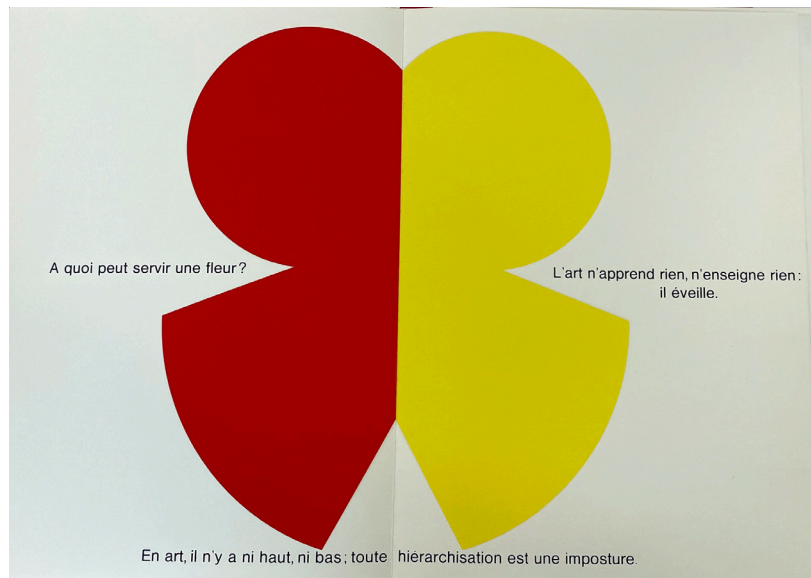
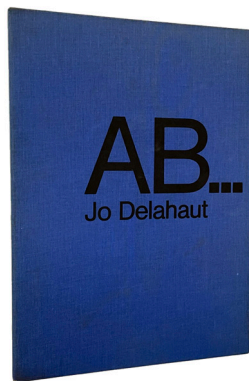
3. **DELAHAUT, Jo.**

**AB...** Bruxelles, le sérigraphie Bernard Villers, mis en page par Jacques Everard for Delahaut, 1970  
¶ No. 46 of 100, signed by Delahaut. 6 double page abstract colour serigraphs or silkscreen prints by Delahaut, printed by his pupil Bernard Villers, large printed text with typography by Jacques Everard with title page and colophon. Folio, loose as issued in pink paper wrapper in a red cloth covered chemise and blue cloth slipcase with **AB...** printed on the cover. In excellent condition.     **£1200**

In this publication, illustrated with double page geometrical abstract silk prints, Belgian geometric abstract artist Jo Delahaut publishes some of his manifesto and ideas about abstract art and the relation between the artist and his art.

The painter Jo Delahaut (1911–1992) is one of the pivotal figures of the geometric abstraction in Belgium. He was born in Liège and studied at the local Art Academy. After an exhibition in Charleroi (1942), he makes his first abstract works and within La Jeune Peinture Belge group show in 1947 he is the only representative of abstract art. Under the influence of the work by Auguste Herbin, he moved increasingly towards the geometric abstraction. In 1952, he established Belgian art circle Art Abstrait along with Pol Bury, Jean Milo, Georges Collignon and Albert Saverys, among others, and became one of the most emblematic figures of so-called “geometrical abstraction”. Subsequently, Delahaut established Art abstrait-Formes (1956) and Art Construit (1960). With Bury, he writes the manifesto La Spatialisme in 1954. One of his last major retrospective exhibitions was held in the Musée d’Art wallon in 1990.

D’un Livre d’Autre, Musée Royal de Mariemont, 1986, no.133







4. **DELAHAUT, Jo.**

**EF...** Bruxelles, le serigraphie Jean-Luc Stas, mis en page par Joelle Pontseel for Delahaut, 1985

¶ No. 39 of 100 copies. 6 double pages abstract colour serigraphs or silkscreen prints by Jo Delahaut with his large printed text with title page and colophon. Folio, loose as issued in yellow paper wrapper in a purple cloth covered chemise and green cloth slipcase with EF... printed on the cover. In excellent condition. **£1200**

In this publication, illustrated with double page geometrical abstract silk prints, Belgian geometric abstract artist Jo Delahaut publishes more of his manifesto and ideas about abstract art and the relation between the artist and his art.

D'un Livre d'Autre, Musée Royal de Mariemont, 1986, no.135



*A highly imaginative, superbly presented and printed artist's version of Mary Butts's novella*

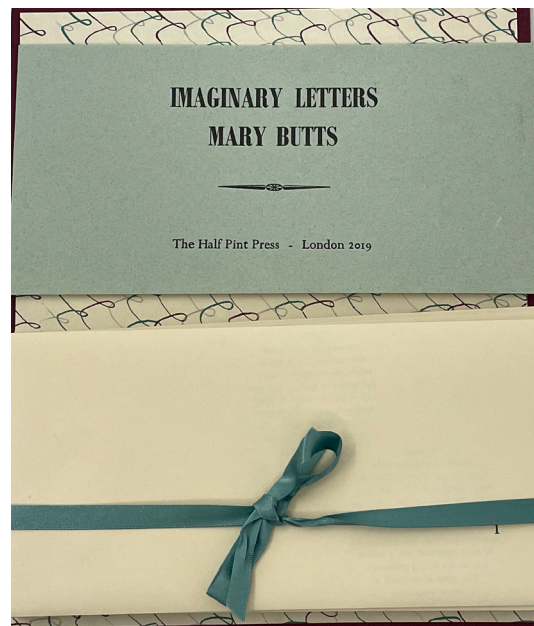
5. **HALF PINT PRESS.**

**BUTTS, Mary. *Imaginary Letters*.** London, Half Pint Press, 2019

¶ No. 33 of 100 copies. Decorations drawn by Lupe Nunez. Text printed in 11 and 12-point Modern (Series 1) type cast by Neil Winter at the Whittington Press. All printed by Tim Hopkins on an Adana 8 × 5 press except letter IV which was screenprinted at Sonssoles Studio. The book is in the form of 8 letters, each in an individual envelope and with a title page and colophon printed on one blue/grey card. The envelopes are held by a ribbon into a maroon cloth-bound book or portfolio with unique end papers by Jenn Phillips-Bache. Fine.     **£350**

Mary Butts (1890-1937) was an English modernist who published several novels and short stories. She was married to John Rodker for some time but was also bi-sexual as well as being a student of Aleister Crowley. *Imaginary Letters* dates from 1928, and takes the form of eight letters addressed (by an unnamed narrator) to the imagined mother of Boris Polterasky, a White Russian exile living a bohemian life in Paris. The narrator loves Boris but it quickly becomes clear that Boris's interest lies elsewhere.

This edition is incredibly imaginatively presented with each letter in the novel coming in a separate envelope and having to be opened in order to read it. Each letter is on different stock and the words are presented in a design of great typographical imagination printed in different colours and shapes with the decorations by Nunez and opening in different manners. Letter V is particularly noteworthy appearing on a variety of different types of paper, card and postcards all grouped together which when sorted out present the whole letter. The printer Tim Hopkins of Half Pint Press writes "illustrator Lupe Núñez has provided a beautiful mixture of decorations and "modernist marginalia". The form of each letter helps to reflect the passage of time and the changing mood of the book as it progresses; not all are easy to read, and there is a feeling of someone's notes to themselves, held keep-sake style for posterity". The idea was to take an existing novella and present it in a way to make the reading experience richer and more atmospheric by making the physical form of the book match and enhance the textual content.





## 6. HALF PINT PRESS.

**MILLER, Peter. "Dusty Springfield".** London, Half Pint Press, 2017

¶ A short story by Peter Miller, and illustrated by Pam Berry. One of 120 copies. Set to look like a 7" single, which you have to turn it to read. On a single (!) sheet of 660 gsm paper in a paper sleeve. All type hand-set and printed at the Half Pint Press; the illustration and (part of) the sleeve screen printed at Sonssoles Print Studio, Peckham. **£100**



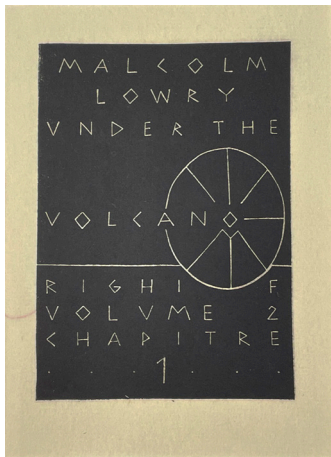
7. **INCLINE PRESS.**

**KIM, Suyeon. A Line.** Oldham, Incline Press, 2009

¶ One of only 50 copies of 200, kept by the printer, signed but unnumbered. A continuous woodcut and linocut illustration by Suyeon Kim, made of sixteen prints each coloured by hand and printed on Velin Cuve BFK Rives paper. 25 × 17 cms, the book is almost seventeen feet long so accordion folded into boards of blue cloth and hand-made Korean paper, kept in sheets at the Press and bound recently for Incline by Roger Grech. As new.     **£800**

The story, told in images, of a blind fisherman, his dog and the bond between them. Suyeon Kim is a Korean artist and her collaboration with the Incline Press is an astonishing piece of work – an exquisite graphic novel told only in images.





One of Righi's extraordinary series of artist's books inspired by Malcolm Lowry's *Under the Volcano*

# 8. RIGHI, Francois.

**Malcolm Lowry: Under the Volcano Volume 2 Chapitre 1.** Ivoy-le-Pre, Printed at the press of the artist on the Day of the Dead, 2002

¶ No. 33 of 52 copies. 10 engraved pages including text (in English) and images created on polymer and printed in black by the artist. 10 gravures, textes et images, en taille d'épargne sure poly, imprimées en noir sur la presses de l'artist'. 1 folding leaf printed in red with a long extract from Chapter 1 of Malcom Lowry's *Under the Volcano* translated into French (21 × 29.7 cms). Printed on japon paper. 11.8 × 16 cms. 16pp., folded and sewn with red thread. Housed in a black cloth solander box. Extremely good. £750

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 about and realizes as works of total art. The four books he created around Malcolm Lowry's *Under the Volcano* are a fascinating part of his output. He was heavily influenced by the 1947 novel which is about Geoffrey Firmin, an alcoholic British consul in the Mexican city of Quauhnahuc on the Day of the Dead in 1938. The whole novel is based on a single day following the Consul from the return of his wife in the morning to his violent death at the end of the day.

Righi has written that his series of four books based on *Under the Volcano* can be seen as a reduction of Lowry's masterpiece which he took with him to Mexico. After reading it he wanted to deliver his own vision brought to him by Lowry's work. He produced one book based on the panic of the Consul and inspired by the unfinished poem in the novel. In this extension of his vision he uses the letter by the Consul which is found and burned as the starting point for his work being interested in the modifications of the form of the letter by the destruction of it. He calls this "Visible Darkness".

*One of 12 special copies*

9. **RIGHI, Francois.**

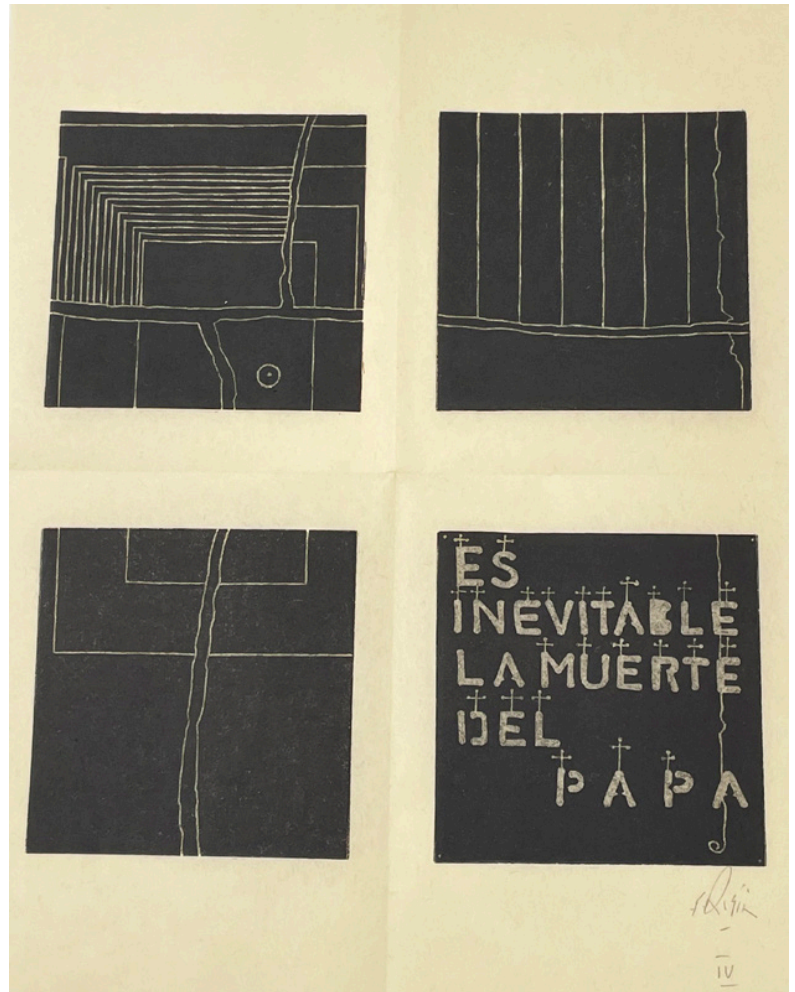
**Malcolm Lowry: Under the Volcano Volume 4**

Ivoy-le-Pre, Printed at the press of the artist on The Day of the Dead, 2002

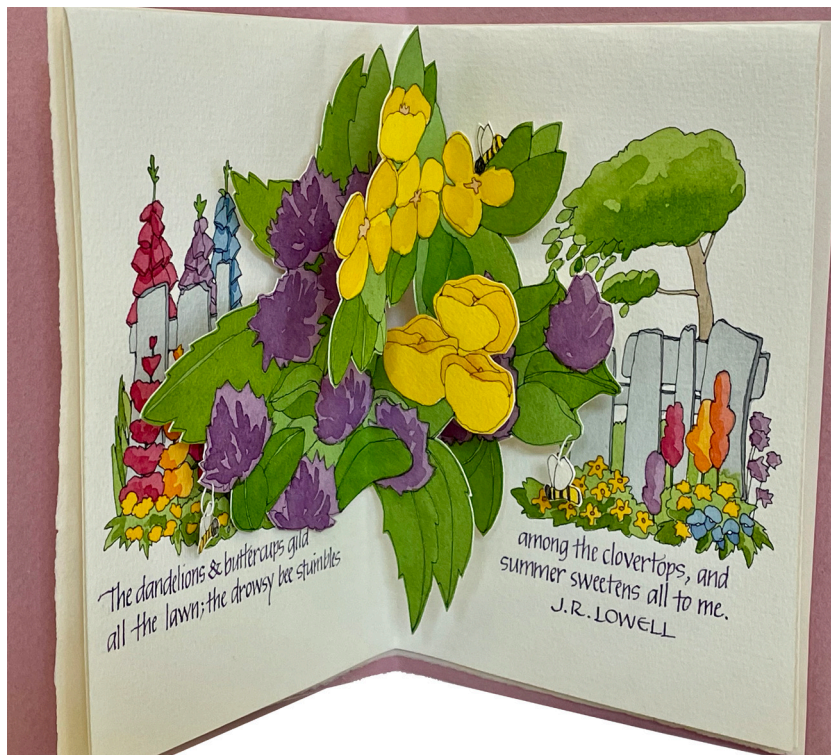
¶ One of 12 special copies of an edition of 36, this no. 4, signed by the artist. 11 engraving engraved on polyvinyl with 4 additional prints signed and numbered on a single piece of paper, folded and inserted loose. Printed on japon minota paper. 11.8 × 16 cms. 16pp., sewn as issued, housed in a black cloth solander box. As new. **£1400**

Volume 4 of Righi's series of artists' books based on Malcolm Lowry's *Under the Volcano*. A special edition with the original poly plate for pp. V and VI.

In the engraved colophon Righi writes "13 morts, 30 blesses lors d'une fusillade sure une base militaire Americane. Es inevitable la muerte del Papa." [13 dead, 30 injured in a shooting on an American military base. The death of the father is inevitable].







## Hand-made pop-up floral books

### 10. SWEET, Melissa, book artist.

#### **Flowers in My Time.** Maine, 1986

¶ Three unique booklets each with a quotation relating to gardens and with a hand-coloured hand-made pop up illustration when opened, together with single colophon leaf handwritten by Melissa Sweet. 16.4 × 11.4 cm. Each booklet has pink handmade paper covers, all kept together in a folding portfolio decorated with hand-drawn and hand-coloured images and tied together with white ribbon. Housed in a solander box by Arno Werner with blue morocco spine and blue cloth sides, spine eltttered in gilt with gilt fillet and border. A lovely production. **£650**

The colophon leaf explains that the books “were conceived one lovely day in summer, while living on the coast of Maine. The day was warm, my garden was a riot of color, and the bees were happily humming”.

The three garden and flower quotations are from J.R. Lowell, Thomas More and John Clare.

Melissa Sweet is a children's book illustrator as well as being a book artist.

## LETTERING, MANUSCRIPT & ILLUMINATION



*A remarkable box produced by the company which led the way in the revival of the art of illumination in the nineteenth century*

### 11. [ILLUMINATION]. GEORGE ROWNEY & COMPANY.

#### **Box of Colours for Illuminating & Missal Painting.**

London, c.1880

¶ Wooden box, 27 × 10 cms with a key, divided into sections with the original 11 glass paint jars with lids and printed paper labels from George Rowney & Co, the colours are Emerald Green, French Ultra, Sap Green, Crimson Lake, Lamp Black, Neutral Tint, Gamboge, Cadmium Yellow, Scarlet Vermillion, Enamel White and Cobalt. In addition there are two original shallow porcelain dishes for mixing the paint, some brushes, wooden tools, chalk, two other glass vials of paint for lustra painting from James Elliott, London and a partly used small sheet of gold leaf. In the box is a folded sheet of paper from James Elliott of Langham Street in London giving directions of how to use its colours for 'Lustra Painting' which the firm invented, and a mussel shell which has been used for mixing gold paint.

¶ On the inside of the lid is a full size illuminated label by George Rowney. The box has some evidence of paint and that is was properly used with a small chip to the right hand side. A superb survival. **£1600**

George Rowney and Co. were a perfect example of Victorian enterprise. They described themselves as 'manufacturing artists' colourmen' and promoted the art of illumination and missal painting by producing 'how to' books on illumination and selling these extraordinary boxes and their colours and tools on the back of them. W. & G. Audsley's 'Guide to the Art of Illuminating and Missal Painting' was published by them in several editions between 1860 and the early 1900s and sold by them and they were partly responsible for the burgeoning fashion for the Art of Illumination in private households and in provincial bookbinding firms in Britain in the second half of the nineteenth century.



*An exhibited female artist from Normandy makes numerous exquisite pen and ink drawing and illuminations in her own wedding book*

12. **ILLUMINATED WEDDING BOOK. ALLÈGRE, Caroline & LEMÉTAIS, Julien.**

**Wedding book drawn and painted by Caroline Allègre with a frontispiece by her future husband Julien Lemétais.** Normandy, Finished in September 1901.

¶ 64 page illuminated wedding book. Specially printed text with handwritten calligraphy on the title and the last line, with numerous hand drawn pen and ink figurative and ornamental drawings around the borders of each and every page, with gold highlights, red and gilt initials and paragraph marks, three large miniature pen and ink drawings including a frontispiece by Julien Lemétais and the other two by the main artist of the book Caroline Allègre. 18 × 12 cm, 8vo., bound by the firm of Leon Curmer in full brown morocco, spine in compartments with raised bands and with two ornamental metal clasps on both sides, signed L. Curmer on the spine, watered silk doublures with triple gilt fillets on the turn-ins and a decorative roll, housed in the original black cloth chemise and slipcase with watered silk lining. In excellent condition.

£4000

An outstanding wedding book, **very unusually drawn by the bride who was an accomplished artist.** The borders are drawn exquisitely in pen and ink in minute detail and delicately highlighted in gold and include images from the life of Jesus, the virtues and other allegories as well as secular scenes. She has written in calligraphic hand "Ce livre, dessiné et peint par Caroline Allègre, a été achevé le 28 Septembre 1901. Le frontispiece du mariage a été fait par Julien Lemétais." At the end of the book the text declares that the wedding of Allègre and Lemétais was on the 24th October 1901 in the Church of St Roch.

Caroline Allègre was a well-respected artist and she exhibited in the Salon des artistes independants in Paris before WWI. Julien Lemétais was born in 1870 in Normandy and was an industrial designer for a naval engineer in Havre.



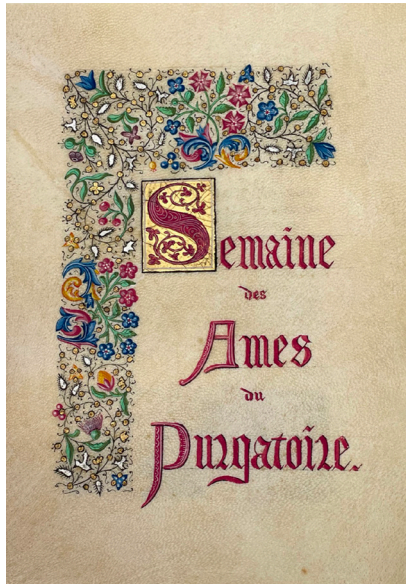
*Exquisite modern Belgian binding on a delicately executed late 19th century illuminated manuscript*

13. **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 × 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.



*"for play's her passion, idleness her joy" – remarkable hand-made juvenile book with the original paper dolls*

14. [JUVENILE MANUSCRIPT WITH PAPER DOLLS]

**The History of Little Fanny.**, March 24, 1849

¶ Original 11 pp. manuscript in ink on card. 7.8 × 11.5 cm. Card boards bound with dark blue silk and the original blue silk tie, upper boards with title written in ink and watercolour illustrations of Fanny with holly and ivy borders, with the original handmade slipcase (with a little splitting to the side). Together with and hand-painted doll head and seven hand-made paper doll costumes all painted with watercolour, each with a slip of paper to the rear allowing the head to be moved between outfits to fit the story, unlike the printed version there are no hats as it was probably too difficult for the juvenile maker. In very good condition. **£1600**

A very charming and well executed manuscript copy of the popular early 19th century children's book *'The History of Little Fanny Exemplified in a Series of Figures in Dress and Undress'* containing a splendid set of hand-made paper dolls. The text of the present copy, presumably made by a child follows that of the printed edition published in 1830.

The story follows the misadventures of 'Little Fanny', who after disobeying her mother and running off in the park ("for play's her passion, idleness her joy"), ends up a "dirty beggar girl", then a street hawker, before being restored "to her mother's love".

Throughout the story, the reader can enact the tale by moving Fanny's head between the paper costumes to illustrate her progress.





*A very fine illuminated and painted calligraphic abecedarium*

15. **MOORE, SUZANNE, calligrapher.**  
**An Alphabetical Collection. Words & Texts about Writing, Lettering & Painting – Excerpts from the Written Works of Edward Johnston, Ben Shahn & Friedrich Neuberger.** Ashfield, Mass, November, 1989  
¶ Design, lettering and painting by Suzanne Moore. 23 hand-lettered pages all hand coloured and illuminated and penned in numerous colours and gold on Rives B.F.K. paper. No. 5 of a series of 5 original hand-made books. Oblong 4to., bound by the artist in original Roma handmade paper covered boards, carefully sewn with vellum thongs to allow for the book to open flat. Housed in the original blue silk lined canvas covered solander box with the original spine label by Moore. **£7500**  
In the colophon Moore writes: "This abecedarium includes favorite words and texts pertaining to paper, books, writing, painting, lettering & Language. The texts were selected from love and joy about letters. Ben Shahn, Grossman, 1963; The Mystic Art of Written Forms, Friedrich Neugebauer, Neugebauer Press, 1980; Formal Penmanship & Writing, Illuminated & Lettering, Edward Johnston, Taplinger, 1980 and 1979 respectively.  
Traditional tools representative of the major periods in the history of lettering were used for the writing and painting. They include Chinese brushes, pointed & broad-edged brushes, pens cut from reed, bamboo and turkey feathers, as well as metal nibs. The painting and lettering were done in gouache and 23k gold applied on amoniac"



*Calligraphically printed poetry by an early 20th century Viennese psychiatrist and colleague of Sigmund Freud*

16. **NEUTRA, Wilhelm.**

**Ein Märchen von Lust und Qual [A Fairy Tale of Desire and Torment].**

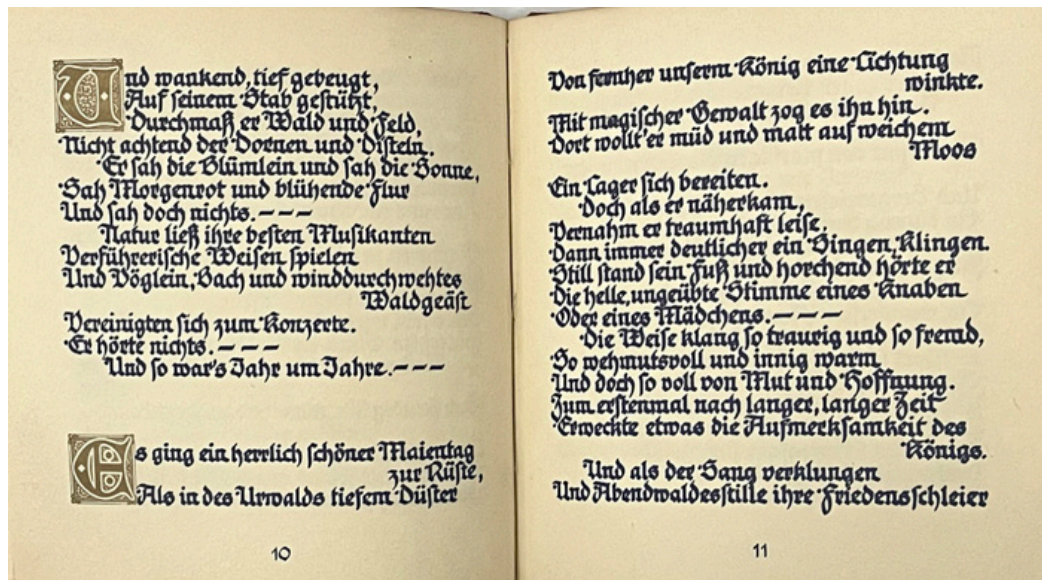
Vienna, Verlang F. Rollinger., [c.1930]

¶ Only edition. No. 22 of 100 copies, signed by Neutra in pencil. Calligraphic lithographically printed poetry in blue ink with 11 gilt decorated initials. Pp. 29. Sq. 8vo., hand bound in the workshops of Rollinger in full blindstamped tan pigskin with some wear to spine, rubbing to edges and marking to sides, uncut. £550

A very attractively produced book reflecting the preoccupations of Viennese psychiatry in the early 20th century. Neutra was trained in medicine at the University of Vienna and became a member of faculty where he introduced a new method of psychological training. He was a colleague of Sigmund Freud.

In 1939 Neutra fled to the US and from 1942 until his death in 1947 he had a private psychiatry practice in New York. In 1910 he wrote 'Letters to Neurotic Women' – not entirely approved of by Freud who called for more sources for his views and assertions.

Only two copies on OCLC – at Redlands University, California and in Germany at Seckenberger University Library



*Manuscript by one of the first members of the women's education group known as The Gosling Society*

17. **JOANNA DYKE ACLAND TROYTE (1843-1917). THE GOSLING SOCIETY FOR WOMEN'S EDUCATION.**

**Illuminated manuscript of the Epistles of St James and St. Jude., 1859**

¶ Illuminated manuscript written out on 38 pages in black, blue, green and red ink with two full painted and ornamented title pages with numerous illuminated initials heightened in gilt and two floral painted quarter borders. 8vo., bound, apparently by the artist, in full parchment over boards with a cross stuck onto the upper cover, marbled endpapers, rather grubby and marked but a strong binding.     **£800**

On the verso of the free endpaper is a pencil note "Joanna Dyke Acland Harper fecit (aged 16 1/2) – bequeathed to her grandson Ton Conwy and then with an additional note when it was given another relative on his ordination in 1970.

From the year of this piece of illumination in 1859 until her 1864 marriage to Leonard Harpur (son of the Bishop of Christchurch) when she emigrated to New Zealand, Joanna Dyke Acland Troyte (as she then was) was a member of the Gosling Society with the Society name of 'Albatross'.

The Gosling Society was a remarkable women's education group founded by the noted writer Charlotte Mary Yonge on the prompting of Mary Coleridge for intelligent young women who felt constrained by their lives as daughters of middle class families in Victorian Society who were being educated at home while their brothers went to schools and universities. They each wrote two essays a month on academic topics which were circulated among the group. Yonge was called 'Mother Goose' and the girls became 'The Goslings' each adopting a pen-name such as 'Hedge-Rose' or 'Shamrock' or in this case 'Albatross'. Early members, along with the writer of this manuscript, included several members of the Coleridge family. The Society ran continuously until 1877.





*One of Sangorski's favourite texts for illumination with 4 elegant watercolour miniatures*

18. [SANGORSKI, Alberto] GRAY, Thomas.  
**An Elegy Written in A Country Churchyard.,** c.1910

¶ Illuminated manuscript on vellum of 19 pages designed, written out and illuminated by Alberto Sangorski with 4 oval watercolour miniatures and each stanza with a decorative initial. Title page and first page with elaborate full illuminated borders and gilt initials. 8vo., bound in an elegant and subtle binding by noted designer bookbinder Deborah Evetts of full green morocco with double gilt fillet and gilt and onlaid red morocco glowers in each corner, spine in compartments with raised bands with the same red and gilt flower in each panel, gilt dots on each band and a red morocco and gilt spine label in the second panel, marbled endpapers. Some darkening and damp marking to the bottom of the leaves, not affecting the miniatures or the text.

**£9500**

Gray's Elegy was one of Sangorski's favourite texts for illumination presumably because of the Eton connection. Ratcliffe in *Hidden Treasures*, lists six copies of the title, including this one.

Loosely inserted are bookplates of two previous owners – John Achelis, a wealthy New Yorker and Calvin Bullock, a prominent Wall Street broker and collector.

SJR 193





*Arnold's radical Victorian poem, sympathetically and perfectly written out by the great British calligrapher Percy Smith who trained under Edward Johnston and Graily Hewitt*

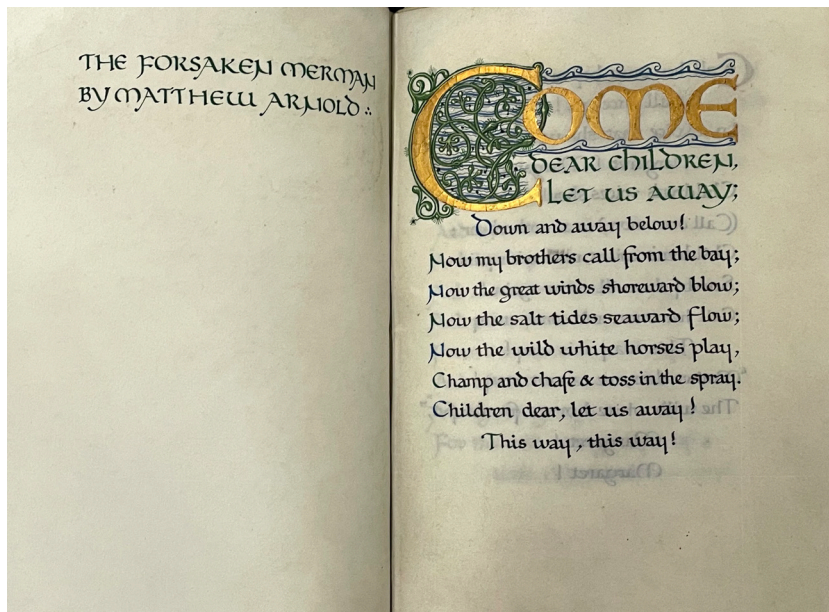
19. **SMITH, Percy, calligrapher. ARNOLD, Matthew.**

**The Forsaken Merman.** [London], Written out by Percy Smith, 1905

¶ 16 pp. manuscript written out by Percy Smith on vellum in blue, green and black ink with a splendid first word 'Come' in gilt, delicately illuminated with a gentle sea represented in blue ink wavy links and exquisite green fronds. Blue and green line initials throughout the poem and gilt verse initials, with a gilt tail-piece. 8vo., simply bound in full blue morocco, ruled in gilt, spine titled in gilt, marbled endpapers. **£5800**

Percy Delf Smith (1882-1948) was one of the best of British calligraphers at the turn of the 19th to 20th centuries, having trained at Camberwell School of Art under Edward Johnston, one of his first students, and Graily Hewitt. He took over the teaching at Camberwell in 1904 and became a joint founder of the 'Society of Calligraphers' with Johnston and Gill in 1908. He designed initials for the Curwen Press, later became an Examiner in Lettering and Illumination for the Board of Education and taught at the LCC, writing books on the subject of Lettering. He also did lettering for the Canadian National Vimy Memorial, for County Hall, Broadcasting House and the RIA in London.

Arnold's 'The Forsaken Merman' is a lament by a distraught merman over the desertion of him and their children by his human wife at Easter time. It was a radical poem of its time, depicting the friction between the enchanted pagan world and dreary Victorian Christianity as she leaves the beautiful world under the sea and her maternal obligations with the words: "I must go, for my kinsmen pray/ In the little grey church on the shore today." He and their children attempt to call her back in vain for her ears are only open to the Church – so where is true morality, with the Church or with one's maternal ties?



*"Hope is the thing with feathers that perches in the soul" –  
a remarkably relief carving with lettering*

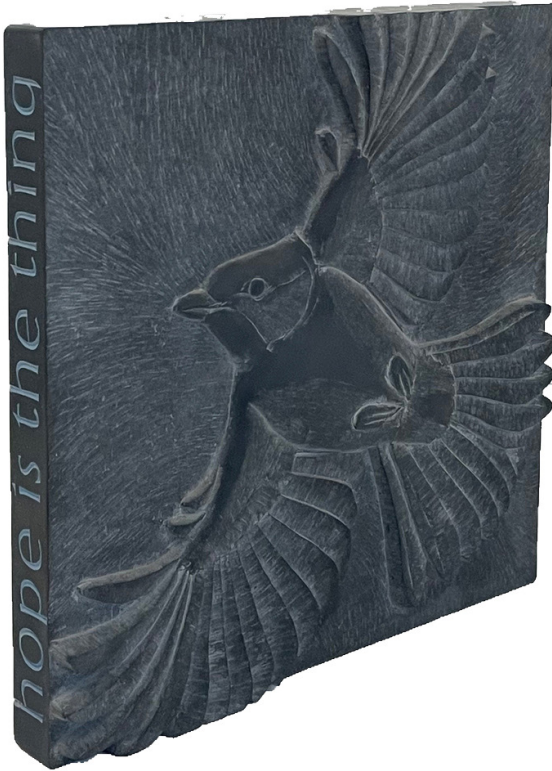
20. **TIPLADY, Louise.** [DICKINSON, Emily]

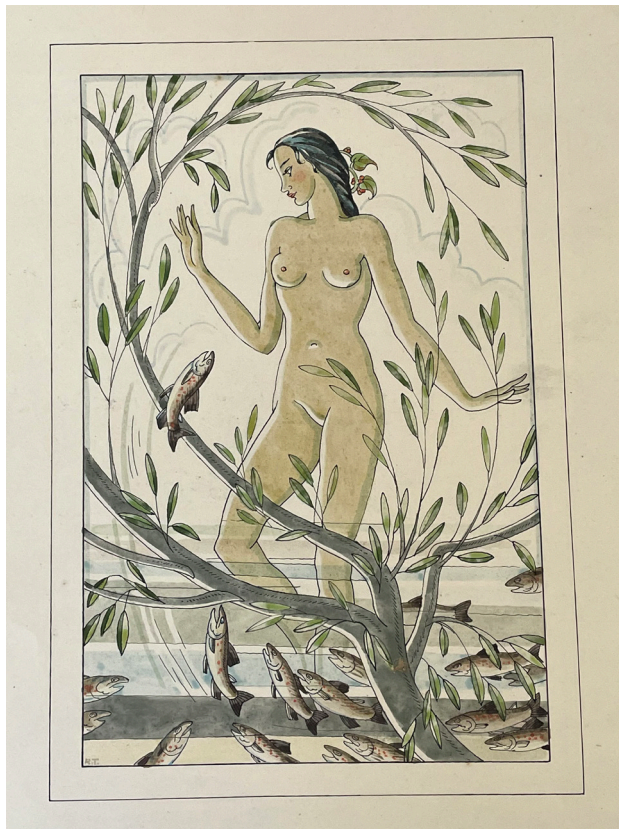
**Hope.** 2020

¶ Carved in slate by Louise Tiplady, this beautiful piece depicts a starling in flight and has the first lines of Emily Dickinson's poem:

*"Hope" is the thing with feathers –  
That perches in the soul –  
And sings the tune without the words –  
And never stops – at all –*

Height 205mm × Width 205mm     **£2900**



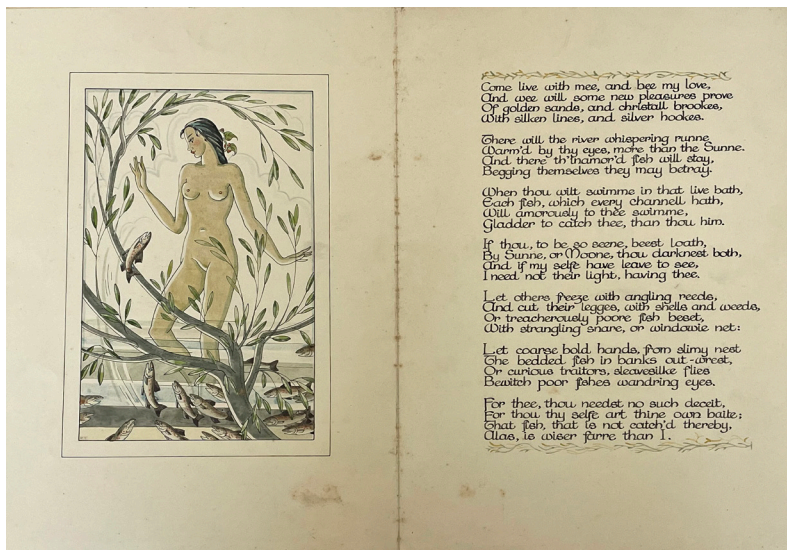


*Made with love – beautifully illustrated manuscript made for Henry Williamson by his lover Ann Thomas*

21. [WILLIAMSON, Henry]. THOMAS, Ann. **DONNE, John.**  
**The Baite by John Donne.,** [1931]

¶ 8pp manuscript on paper with three accomplished ink and watercolour illustrations plus decorative images of insects and borders in grey and yellow ink. Dedication on recto of second leaf 'to h.w. [Henry Williamson] from a.t. [Ann Thomas] December 1. 1931'. With two large contemporary photographic portraits of Ann Thomas. **£3800**

A beautifully illustrated manuscript copy of John Donne's celebrated ode to angling, written out and painted by the author and educator Myfanwy 'Ann' Thomas (1910-2005) and dedicated to her lover, the novelist and natural history writer Henry Williamson (1895-1977). It was a gift for his birthday in 1931, the year their 21 year relationship began.





## BOOKBINDINGS



*Martin's charming art deco illustrations in a satisfying 'heart' binding*

22. **BICHON. PAUL-MARGUERITE, Lucie.  
MARTIN, Charles.**

**Le singe et son violon.** Paris, Albin Michel, 1918.

¶ First edition. One of 25 numbered copies on papier de Hollande of only 40 large paper copies. 173 black and white art deco illustrations by Charles Martin, highlighted in red/orange. 12mo., bound by Bichon in full polished tan calf, spine and square corners in salmon pink calf, the upper cover has a cut out heart bordered in black and salmon pink calf revealing the illustration of the original cover beneath it showing a married couple, smooth spine titled in gilt, balsa doublures, top edge gilt, original wrappers bound in the original wood veneer slipcase edges with salmon pink calf. **£1750**

"How many men marry without knowing what a woman is! How many treat her like Cassan's monkey with his violin! They broke the heart that they did not understand, as they withered and disdained the jewel whose secret was unknown to them." – transl. H. de Balzac.

A bittersweet tale of a romance, with Martin's charming and elegant illustrations in a splendid binding by Bichon.



23. **BOOK BOX.**  
**Book Box with hidden drinks**  
**bottle and glasses.,**  
¶ Made using two different  
18th century volumes.     **£500**

*Honey Ants represented in frosted acrylic and fine embroidery – a tour de force of imaginative bookbinding*

24. **BROWN, HANNAH designer bookbinder. CHATWIN, Bruce.**

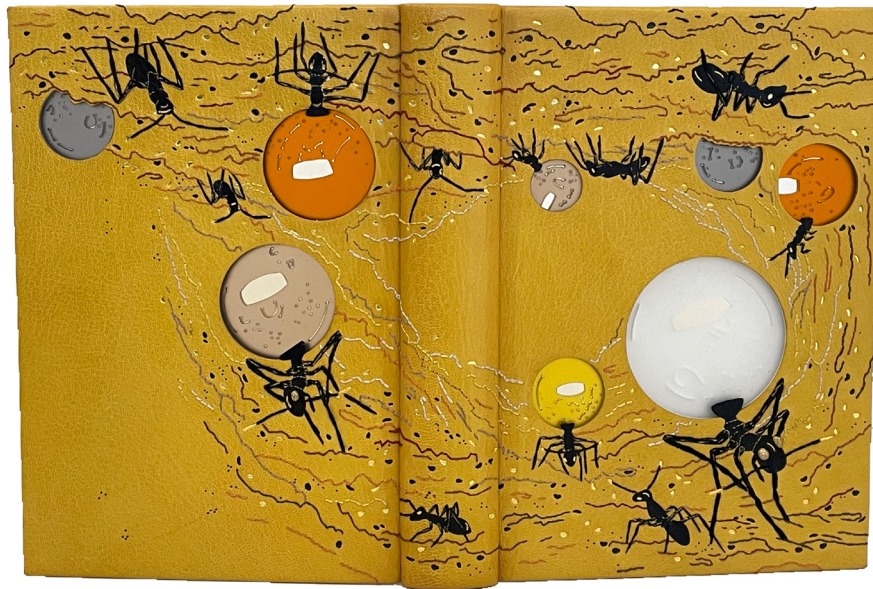
**The Songlines.** London, Folio Society, 2010.

¶ Illustrations by Simon Pemberton. 8vo., bound by Hannah Brown in 2011 with her binder's ticket in full citron morocco with variously coloured inlaid perforated frosted acrylic windows to represent ants' bodies and an embroidered landscape using silk and metallic threads in gold, orange, purple, brown, white, black and rust across both covers and spine and several onlaid black morocco ants with silk and metallic threads in gold, orange, purple, brown, white, black and rust, gold tooling and in one case applied gilded brass eyes. the design continues onto the patterned endpapers with drawn ants tracking across them and gilt tooling, there are additional red marbled endpapers again with

gold tooling, edges painted with acrylic and tooled with carbon and gold foil. Housed in the original terracotta cloth padded, yellow/gold cloth solander box, lined with the same paper as the endpapers and with embroidery and printed ants on the cover and spine and a printed spine label. **£5200**

Hannah Brown took her design from Chatwin's extraordinary descriptions of honey ants in his Booker prize winning work using his description of them gorged with food so that their abdomens swell to inspire her used of acrylic discs as bodies. She was fascinated by the fact that other ants then extract nourishment from them so they effectively become living larders. She intended to create an effect that their bodies seem to light up when the covers of the book are opened.

Hannah Brown is a Fellow of the Designer Bookbinders and a highly respected and collected British bookbinder who uses a variety of materials in exciting ways often incorporating metalwork, textiles, embroidery, printmaking and woodwork. She pays detailed attention to all aspects of her bindings and the boxes always become part of the whole. Every piece of work from her is exciting, imaginative and exquisitely rendered and this is a particularly fine example.





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

25. **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 – Blaizot 1981



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

26. **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 Paris from 6th to 30th October 1982. With an introduction by Jean Toulet, of the Bibliothèque 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. Having starting binding as a schoolboy, he set up his own business in Paris in 1973. In 1977 he exhibited some bindings on modern books and was noticed by Parisian booksellers for his radical approach and fresh style. The curators of the Bibliothèque Nationale also spotted his work and he was asked to represent the younger generation in a 1978 great exhibition of contemporary bookbinding alongside Monique Matthieu and Georges Leroux. He became well known for his revolutionary binding techniques using visible sewing structures and unusual materials usually with the aim that repeated opening of the book would not destroy the joints, examples of which can be seen in this 1982 catalogue.

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.



*The red-deer charmingly hiding in the forest – a rich and witty binding by the important British binder Kate Holland*

27. **HOLLAND, KATE, designer bookbinder. GREGYNOG PRESS. FORTESCUE, The Hon. J.W.**

**The Story of a Red-Deer.** Newtown, Gregynog Press, 1935

¶ One of 250 copies. 11 illustrations by Dorothy Burroughes printed in colour at the head of each chapter, text printed in red and black. Sm. folio, bound by Kate Holland in full rust brown morocco with onlays representing a forest of citron and light green morocco on the spine and obth sides with gilt ruled highlights to one side of the lengths of green morocco, there is a charming touch with the tail of a deer in gilt amongst the trees on the front cover, implying the deer is hiding in the forest, edges tinted yellow, yellow painted endpapers by the binder, housed in the original rust- brown and brown cloth velvet lined solander box with blind lettering along the entire length of the spine. In superb condition. **£3800**

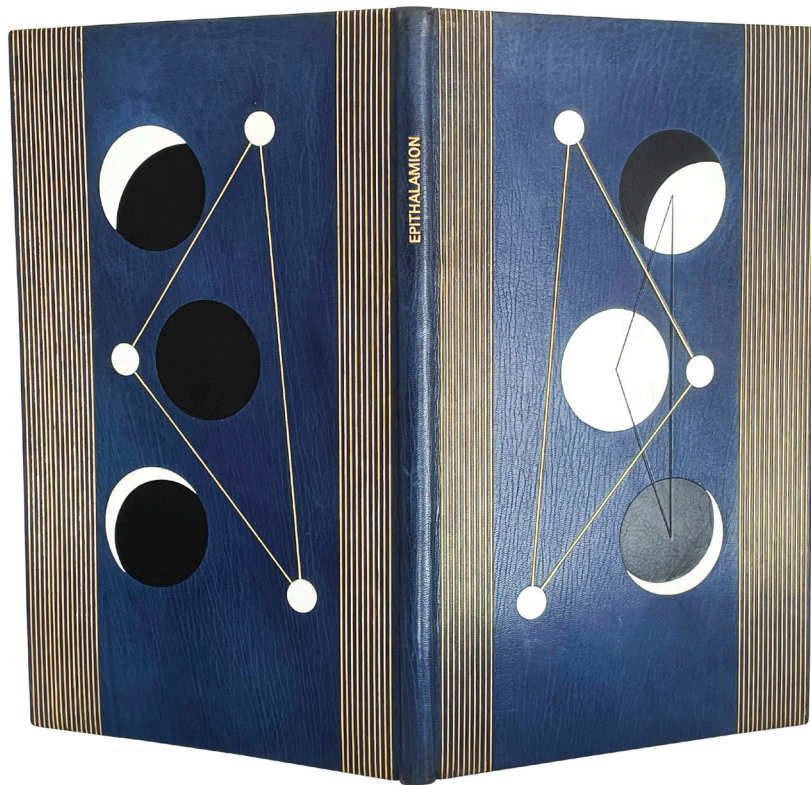
Fortescue's book was a very interesting choice of text. It was written for the author's 9 year old nephew and tells the story of a Red Deer on Exmoor from the animal's point of view. The precursor to another famous Exmoor animal book, Williamson's Tarka the Otter. Burroughes spent some time in Exmoor researching the background to her illustrations.

Kate Holland has been a Fellow of the Designer Bookbinders for some years and is much in demand for her design bindings as well as her teaching skills. Her bindings are vibrant and visually arresting. She has a great use of colour, and enjoys using gentle wit and small motifs in her bindings as we see here. This is a fine example of her strong and technically excellent work.

Harrop: History of the Gregynog Press, 35







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

28. **HUGHES-STANTON, Blair, designer and illustrator. SELLARS, David, binder.**

**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". **£5800**

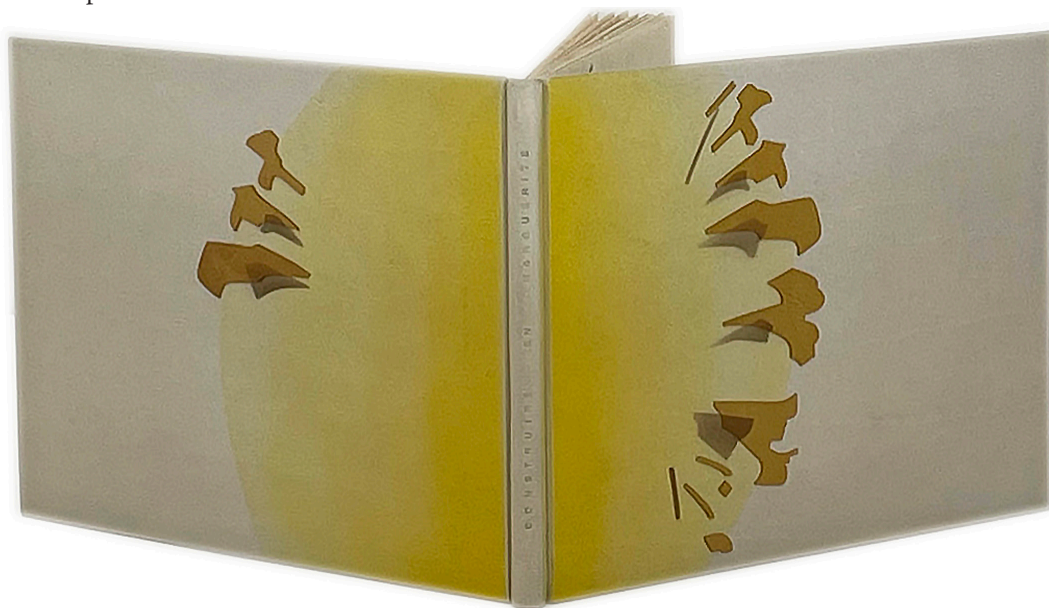
This book was printed by the Gemini Press in 1934 to celebrate the love between Ida Graves and Blair Hughes-Stanton who had left his wife Gertrude Hermes to join her. But Ida Graves' husband denied her a divorce. This book is a celebration of the star-crossed lovers.

*Manuscript poems by Alan Frenaud in a binding by his wife Monique Mathieu  
– the binding reflecting the stripping of petals from a daisy as in the poems*

29. **MATHIEU, Monique. FRENAUD, Alain.** [UBAC, Raoul].  
**Construire en Marguerite.** Paris, for Librairie Giraud-Badin, November 1981  
¶ Manuscript poems written in ink on paper from Nepal by Alan Frenaud written between 1908 and 1981 with an original woodcut print by Raoul Ubac. With a printed colophon. One of 26 handwritten copies, here bound by Monique Mathieu (signed MM) for her exhibition at the Giraud-Badin bookstore in november 1981. Oblong 15 × 12 cm, bradel binding in pale grey calfskin with onlays of tan morocco encircling an arc of tinted yellow like the centre of a daisy (marguerite) reflecting the poems inside the book, with dyed shadows from the onlays, spine lettered in gilt. Housed in the original paper covered chemise and slipcase, with calf spine label lettered in blind. An exquisite book. **£1800**

The poems were written out 26 times by the poet to give to the lenders of the books on display at Monique Mathieu's exhibition, as well as the collaborators in teh exhibition at the Librairie Giraud-Badin.

Mathieu has produced an extraordinarily empathetic binding for her husband's poems – reflecting the structure of a daisy and the stripping of its petals. A stunning piece of binding art.





*A joyful binding by a Canadian woman binder displaying some excellent binding skills and a true eye for design on a limited Walter de la Mare title*

30. **RUTHERFORD, Terry, binder.**

**DE LA MARE, Walter.**

**Ding Dong Bell.** London, Selwyn & Blount, 1924

¶ One of 300 copies, this no. 208 signed by Walter de la Mare. First edition, printed at The Curwen Press. Pp. xii, 76. 8vo., bound by Terry Rutherford in grey morocco backed rainbow painted and moulded boards with feathered onlays of black and grey morocco and reverse calf, multicolour printed spine label, housed in her original card portfolio box. **£2500**

Terry Rutherford is an important Canadian bookbinder. She studied at the Centro del Libro in Ascona, Switzerland in the 1980s and 1990s and is now based in Quebec and works as a fine binder, marbler and creator of artists' books as well as doing some fine conservation work.

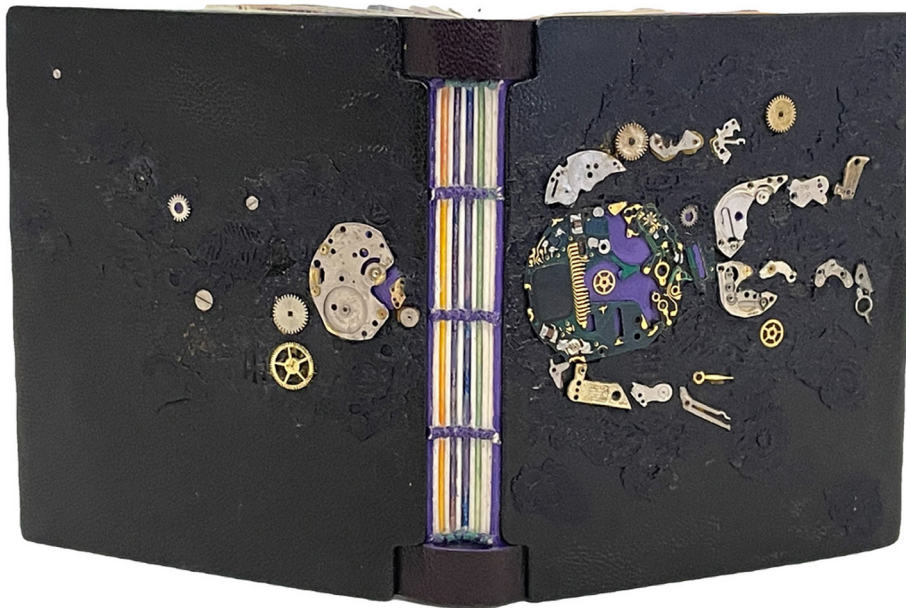
Ding Dong Bell includes three short stories by Walter de la Mare: Lichen, 'Benighted' and Winter.



*With watch parts in the form of a figure – Philip Smith's philosophy bound by the master*

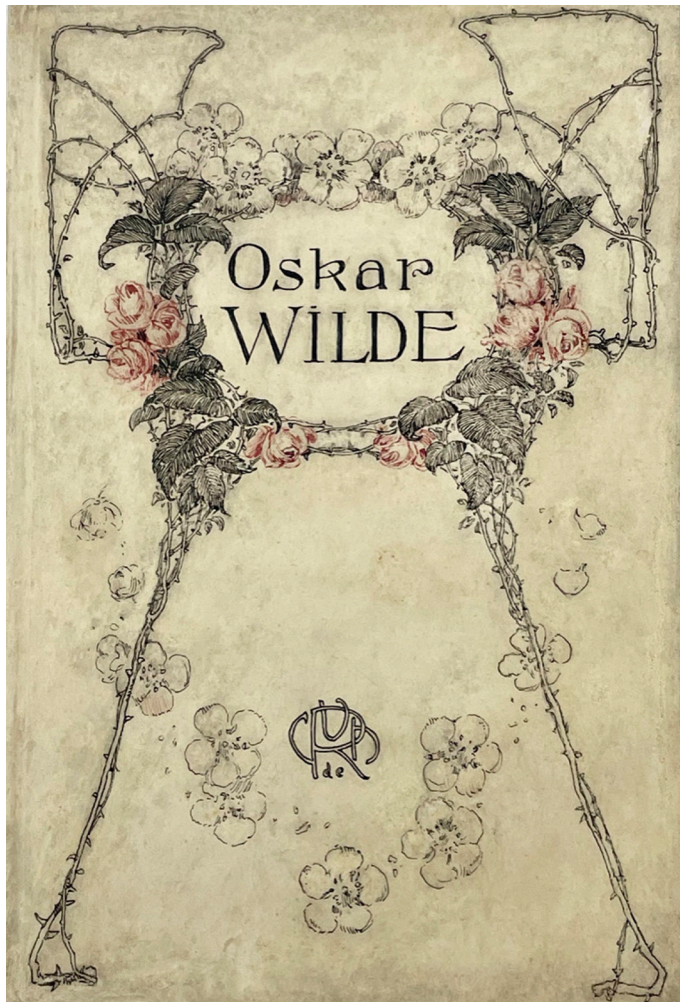
31. **SMITH, PHILIP, designer bookbinder.**  
**Time & Colour with 'Consciousness', A Credo of 1998.**

¶ 20 pages, including the title page, of his own philosophical text on 'Consciousness' by Philip Smith with 52 pages and endpapers painted in acrylic washes by Philip Smith. 7.8 × 9 cms, 'lap-back' binding in black and purple morocco with two yokes laminated from vellum, sewn on four raised purple cords. The boards are covered with wrist watch parts, some inset and some onlaid, with onlaid emulsified maril and morocco in the form of a human figure, acrylic paint touches to edges of yokes. With full explanation of the binding by Smith, pasted to final leaf and signed and dated on the lower pastedown. In the original purple felt pouch. A couple of the watch parts have fallen off, otherwise excellent. **£1600**



Philip Smith was one of the greatest British bookbinders of the 20th century and was well-known for inventing several techniques including the 'lap-back' structure which allows the book to open fully and so an image or configuration can be created across both boards. He also invented vellum/laminated yokes which can also be seen here which reinforces the joints and allows for full opening. His first major invention was 'maril' which can also be seen here – it involves mixing scraps and fragments of leather parings and compressing them to create a block or thick tile from which parings can be taken to build up images or for onlays or inlays which is evident on these boards with the watch parts.

Philip Smith was driven by philosophy and here we have an espousal of the credo behind his creativity written in his own hand.



*Exquisite pen and ink binding on vellum for the great Hungarian Wilde collector and expert, the Hungarian artist de Rozsnyay.*

32. **WILDE, Oscar. VOLKERT, Hans.**  
**Rose-leaf and Apple-Leaf. L'Envoi.** London, Printed for Private Circulation, 1906  
 ¶ No. 164 of 200 copies. Title page printed in red, green and black. Pp. 30. 8vo., in a contemporary binding by Hans Volkert of full limp vellum with yapp edges, with a delicate and beautiful pen and ink drawing of a rose bower entwined with apple blossom, in black and light red with the name 'Oskar Wilde' written in a calligraphic hand in the centre and the monogram of the collector C.V.H. de Rozsnyay, signed on the back "Hans Volkert, Munchen 1906", paste paper endpapers. Vellum a little darkened, but otherwise a very good copy. **£1600**  
 The first separate edition of Oscar Wilde's introduction to Rennell Rodd's "Rose-leaf and Apple-leaf" published in Philadelphia in 1882, and the first publication of it in England.  
 Hans Volkert (1878-1945) who executed this drawn binding was a German painter, designer and medallist who was known for this kind of intricate work, his engravings and his ex libris designs.  
 The commissioner of the binding, with his monogram as part of the design, was the Wilde collector and Hungarian artist C.V.H. de Rozsnyay, whose essays on Wilde were published soon after this was done in 1908.  
 With a Hungarian bookseller's label of Roth es Borcsok in Budapest  
 Mason, 614

*The first Czech edition of Orlando, in a vibrant, Modernist binding by Karel Dudesek made in pre-war Prague*

33. **WOOLFOVA, Virginia [WOOLF, Virginia].**

**DUDESEK, Karel, bookbinder.**

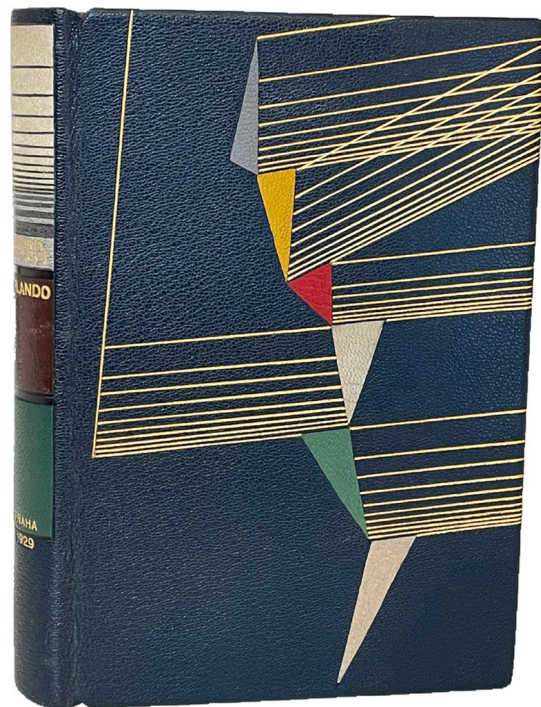
**Orlando. Imaginari Zivotopis.** Prague, Rudolf Senkyrik, 1929

¶ First Czech Edition. No. 327 of 400 copies on Japan. 5 illustrations by Frantisek Muzika. Title printed in red and black. Pp. 263, [1]. 8vo. [205 × 140 × 26 mm], bound in Prague by Karel Dudesek in 1937 (signature ink stamp on rear pastedown) in blue goatskin, the front cover with six triangular grey, yellow, red, white and green goatskin onlays, the rear cover with four yellow, grey, red and green onlays, linked with multiple gilt fillets. Smooth spine with white, brown and green onlays, lettered in gilt and tooled with black fillets, the turn-ins with a gilt fillet border, marbled endleaves, top edge gilt, the others uncut, original green wrappers bound in. In a card slipcase covered with marbled paper. Very slight rubbing to joints, otherwise a fine copy.     **£5200**

The design of the binding is radical and intensely modern with its dramatic geometric construction and use of gilt ruling, an expression of the exciting creativity in pre-war Prague. Karel Dudesek (1910-1996) was a graduate of the State Graphic School then led by Ladislav Sutnar. In the mid 1930s he set up his own bookbinding studio and quickly became successful. After his studio was forced to shut down following the 1948 putsch, he emigrated to Vienna where he taught at Hochschule für angewandte Kunst. Two exhibitions of his work in Vienna in 1983 and 1991 were followed by a large retrospective exhibition at the Moravian Gallery in Brno in 1996.

Book 40 of the Symposion series. Translated by Stasa Jilovska and designed by Devetsil artist Frantisek Muzika. A fine copy. With the bookplate of the writer, literary and art critic and librarian Bedrich Benes Buchlovan (1885- 1953).

We have been able to locate five other copies of this first Czech edition at Sissinghurst and on OCLC in Victoria University Library, University of Toronto Kent State University and the National Library of the Czech Republic.

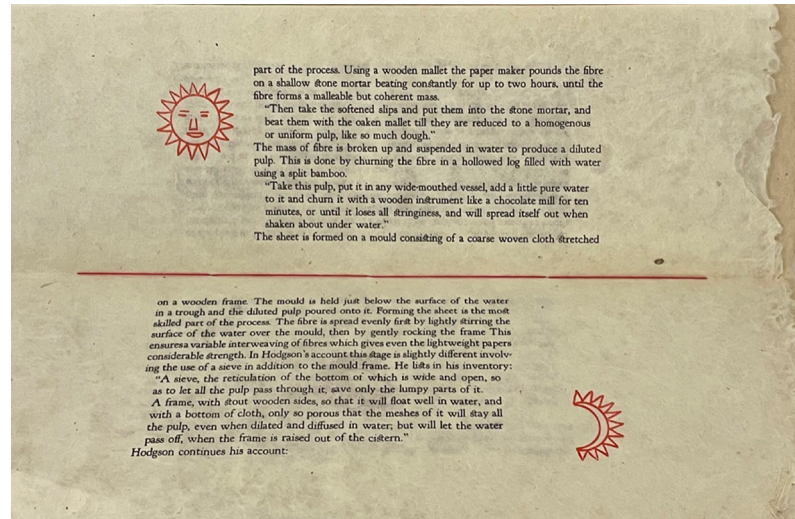




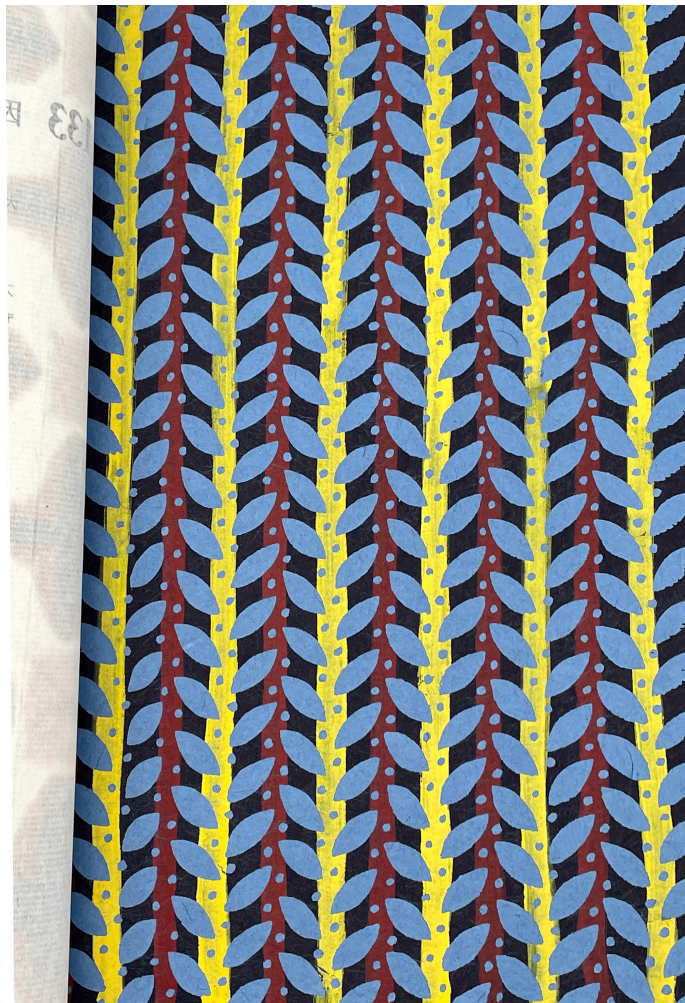
## PAPER & SAMPLE BOOKS

### *Samples of papers from Nepal and Bhutan*

34. **ALEMBIC PRESS. MACFARLANE, Nigel.**  
**Handmade Papers of the Himalayas.** Winchester, Alembic Press, 1986  
¶ No. 10 of 108 copies. 9 different papers from Nepal and Bhutan, sewn in three sections with a printed paper wrapper. 19 Nepali motifs printed in red and black, being line-block reproductions of woodcuts. Handset in Kennerley type. Pp. 44. 38 × 15 cms. Oblong, housed in the original red cloth backed portfolio with a pocket and red thread ties. **£240**



35. **HALL, Victoria.**  
**A Selection of Marbled Flowers made in Norfolk between 1998 and 2006 –**  
priced individually.

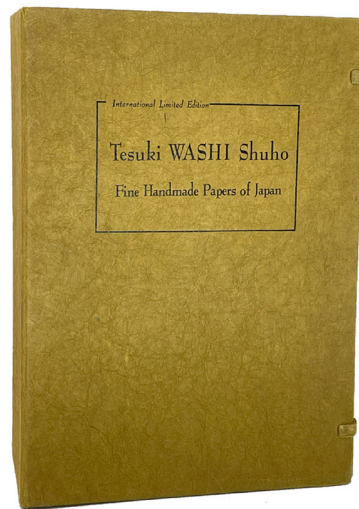


*A comprehensive guide to the remarkable world of Japanese hand papermaking*

36. **JAPANESE PAPER. KUME, Yasuo.**  
**Tesuki Washi Shuho: Fine Handmade Papers of Japan.** Tokyo, Yushodo, 1980  
 3 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.







37. **INGEBORG BORJESON, decorative papermaker.**

**Samples of Swedish Decorative Papers made by hand by Ingeborg Borjeson in Enskede, Sweden and stocked by The Stevens-Nelson Paper Corp. New York, Stevens-Nelson Paper Corp., c.1960**

¶ 33 samples of patterned, marbled and paste paper by Borjeson with printed cover stapled at the top edge, small tear to cover sheet. **£250**

Ingeborg Borjeson (1890-1976) was a major Swedish bookbinder and decorative papermaker. These decorative papers were made by her in Enskede in Sweden for The Stevens-Nelson Paper Corp.





*Rare sample book of Shanghai silk in a multitude of  
subtle colours*

38. **LIBERTY & CO SILK.**

**Liberty Fabrics sample book, G2: Shanghai Silk.**

London, Liberty & Co, c.1920s

¶ Small Liberty & Co sample book of  $6 \times 12$  cms. The book has samples of 64 different colours of G2 Shanghai silks which were priced 4/11 a yard net (written in ink). Each sample bears a small sticker with the colour number on it. In light brown printed cloth with the spine at the top. **£280**

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

Arthur Liberty founded the business in 1875 first calling it 'East India House' where he solely sold Oriental imports – rugs, decorative objects and fabrics. By the turn of the 20th century demand had grown enormously and demand for Liberty's sumptuous fabrics became so strong that Liberty decided to import undyed fabrics and have them dyed and printed in England. These samples were from a time in the 1920s when Liberty had flowered as a brand and was internationally famous for its creativity in fashion and design.

39. **MAISON BARBEDIENNE, Fabrique de papiers, peints, grands assortiments**

**Large folding booklet of paper samples.** Paris, 1887

¶ Folding sheet printed on the upper cover with 5 colour patterned paper samples on the two inside pages and a loose fabric sample matching one of the papers. **£150**

The wrapper, printed at the Imprimerie des Arts et Manufactures, takes the form of a highly decorated letter from the owner of the Maison Babedienne, P.A. Dumas, declaring that each season they have new painted papers and specially 'papiers cretonne' and fabrics relating to those papers.



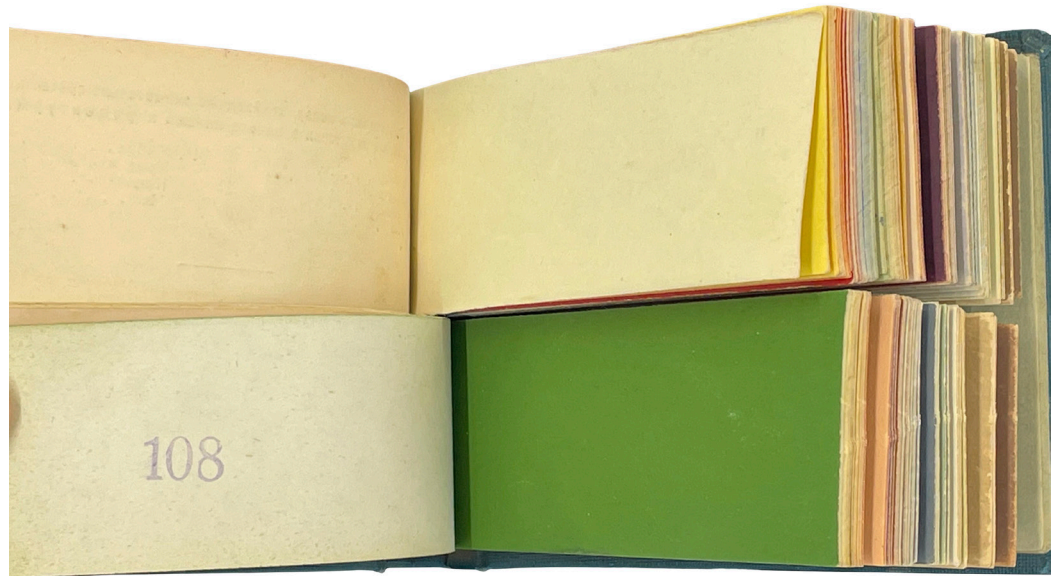
*An overview of the colours of 1930s to 1950s Russian industrial architecture*

40. **MOSSPETSSTROY [ie Moscow Special Building Co].  
KOLERNAYA KNIZHKA [Colour Book].** Moscow, 1938

¶ 248 colour samples. 13 × 9.9 cms. original blue cloth with silver lettering on upper cover. Some marks but a good copy.     **£480**

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

There is stamp on the lower endpaper dated 9th May 1944, presumably when the book was accessioned into a company who was intending to use the company and its colours.







This folder is printed on a sample of our ORICOVER S482

41. **ORIENTAL LEATHERETTE CO., LTD.**  
**Sample book of six different 'leatherette' papers.**  
London, Oriental Leatherette Co Ltd, 25-27 Clifton St.,  
Finsbury, c. 1960  
¶ 6 brightly coloured samples of patterned 'leatherette'  
paper in a blue paper folder made from the company's  
textured paper 'Oricover', with staples. Very good.

**£120**

Some very bold samples of paper textured to appear like leather in extremely bright colours and dramatic patterns.

The Oriental Leatherette Co was a paper manufacturer operating out of EC2 in London – later to become Orelco based in Hayes, Middlesex.

## PRIVATE PRESS BOOKS

*Presentation copy to the printer's sister-in-law, and designer of the woodcut border, Cassandra Barclay*

### 42. ASHENDENE PRESS.

**The Song Story of Aucassin and Nicolette. Done into English by Andrew Lang.** Chelsea, Ashendene Press, 1900

¶ No. 9 of 40 copies. Woodcut border designed by Cassandra Barclay, Cicely Hornby's sister. Printed in Fell pica black letter on special Ashendene paper, handmade by Batchelor. Half sheet 8vo., original holland (linen backed blue paper covered boards), printed paper spine label, uncut. The spine label is rather worn, corners bumped and rubbed, spine very slightly rubbed, edges a little browned, otherwise a very good copy.

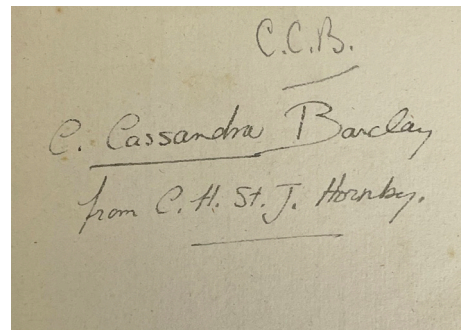
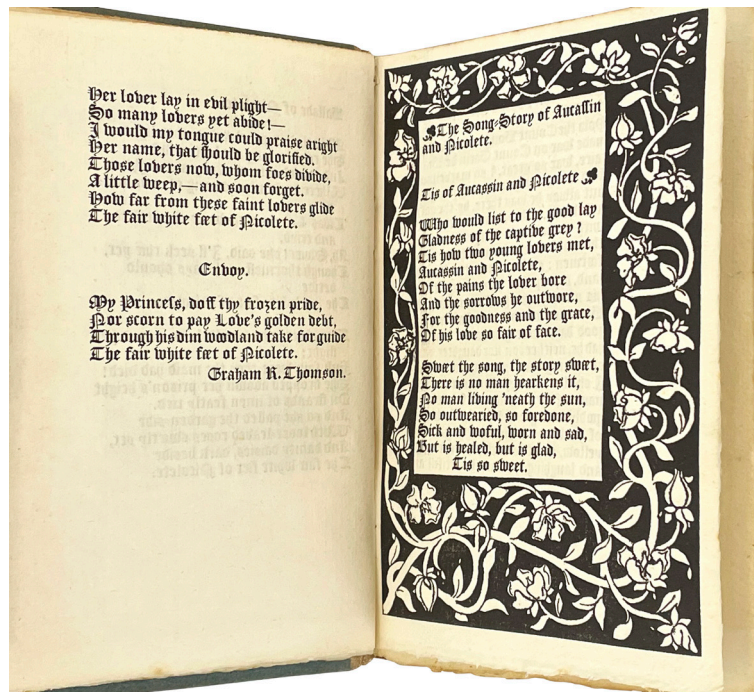
£4200

Ownership inscription in ink on the front free endpaper "C. Cassandra Barclay from C.H. StJ. Hornby", possibly in the hand of her sister, Cicely Hornby, wife of the printer. Cassandra Barclay designed the woodcut border for this book, as she had for the Milton so perhaps this is the best possible association copy.

It is a very well-balanced book with the black letter type being perfect for the text and sitting extremely well on the page with large margins. Emery Walker wrote to Hornby praising it heartily: "I admire the way you have managed to set the bk. without breaking the words & the press work is worthy of all praise." It was printed for private circulation but later one or two copies were sold.

The last book to be printed on Hornby's original Albion before Hornby built his new printing rooms and installed his new, larger press.

Ashendene  
Bibliography XI;  
Franklin, The  
Ashendene Press, p.235



*Initials hand-drawn by Graily Hewitt with a variant of the titling on the spine*

43. **ASHENDENE PRESS.**

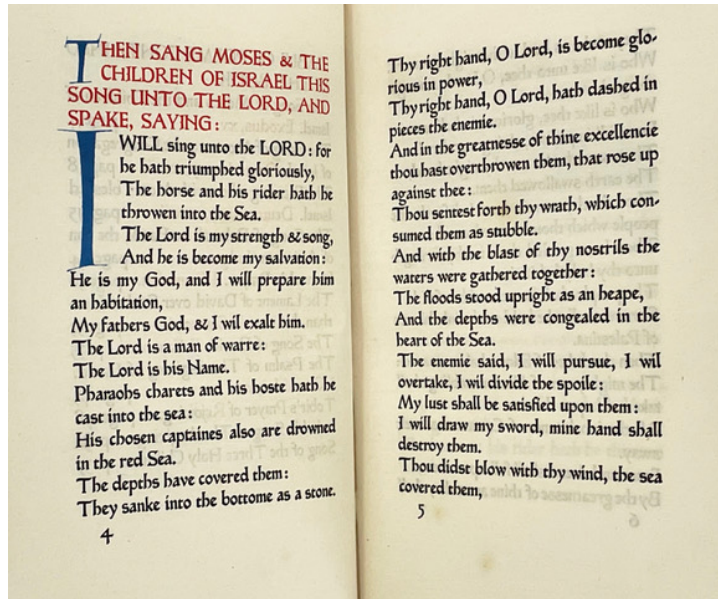
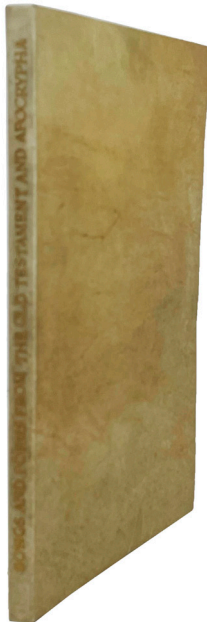
**A Book of Songs and Poems from the Old Testament and The Apocrypha.**

Chelsea, Ashendene Press, 1904

¶ One of 150 copies on a thinner Batchelor 'hammer and anvil' paper, (a further 25 copies were printed on vellum). Printed in Subiaco type in red and black. Blue initials hand-drawn by Graily Hewitt. 8vo., original limp vellum with a variant of the usual gilt lettering on the spine (normally it reads 'SONGS FROM THE BIBLE' and here it fills the whole spine 'SONGS AND POEMS FROM THE OLD TESTAMENT AND APOCRYPHA'. An extremely good, fresh copy with two dark marks on the top edge bleeding a little to the very top of the leaves. **£2800**

A very beautiful piece of printing with four- and five-line initials by Graily Hewitt.

Ashendene Bibliography XVIII; Franklin, *The Ashendene Press*, p.74-75, 237





**To Diana, on the occasion of her ninth  
birthday, from the Printer, Greeting.**

Go, little Book,  
Love's gift to her,  
My heart's delight:  
Teach her the love  
Of Earth so fair  
And all things bright.  
God bless my Child!  
Speed her Soul's wings  
On toward the Light!

May 15, 1909.

C. H. St. J. H.

a

*Extremely rare being one of only 30 copies, inscribed in the printer's hand to his sister-in-law from his daughter*

44. **ASHENDENE PRESS. [CAROVE (Friedrich Wilhelm)].**

**The Story Without End.** Chelsea, Ashendene Press, 1909

¶ Translated from the German by Sarah Austin. One of 30 copies on Japanese vellum of an edition of 36 copies (6 on vellum) issued for friends. Printed in black and red in Subiaco type. 14 large initial letters at the beginning of each chapter hand drawn in blue ink by Graily Hewitt, paragraph marks in blue and red ink also by Hewitt. 8vo., original holland (linen backed blue paper covered boards), printed paper spine label. Spine label a little chipped, a little bumping to the corners and a couple of small spots on the linen, otherwise very good.     £7500

Printed in only 36 copies (6 were printed on vellum) to celebrate the 9th birthday of the printer's daughter Diana. The rather winsome story, full of talking flowers, butterflies, droplets, bees and will-o'-the-wisps, was translated from the German by Sarah Austin for her own daughter. It is preceded by a charming poem by Hornby to his daughter: "Go, little Book, Love's gift to her, My heart's delight..."

The books were only intended for private circulation among the friends and family of the Hornbys, this copy is inscribed in ink by the printer on behalf of his daughter to his sister-in-law Madeleine 'M. Barclay from Diana Hornby July 1909'.

Ashendene Bibliography XXIII

M. A. Barclay  
from Diana  
July, 1909

*"How glad I am to be able to read the grave and simple and tender language in these beautiful pages" – May Morris*

45. **ASHENDENE PRESS.**

**I Fioretti del Glorioso Poverello Di Cristo S.**

**Francesco di Assisi** Chelsea, Ashendene Press, 1922

¶ 53 woodcut illustrations by Charles Gere, cut by J.B. Swain. One of 240 copies printed on Batchelor 'hammer and anvil' paper, a further 12 copies were printed on vellum. Printed in Subiaco type in red and black with initials in red and blue designed by Graily Hewitt. 8vo., original limp vellum with green silk ties. An exceptionally good copy.     **£1800**

An extension of the few Franciscan stories published by the Press in 1904, this complete edition took seven years to produce due to the number of illustrations which had been paid for before the war. This was the last Ashendene book in Italian and the last to use illustrations by Charles Gere. It is the final demonstration of Hornby's love affair with Italy which had begun when he went travelling after leaving Oxford and before starting work at W.H. Smith.

May Morris wrote to Hornby: "I can't tell you how glad I am to be able to read the grave and simple and tender language in these beautiful pages. I am stroking the book now, when the post waits..."

With the booklabel of C.G. Lawson and the bookseller's label of Philip Duschannes of New York.

Ashendene Bibliography XXXI





46. **ASHENDENE PRESS.**  
**Specimens of Types used at**  
**the Ashendene Press.** Chelsea,  
 Ashendene Press, 1925

¶ Printed in black and red in  
 two columns on a single large  
 broadsheet. 390 × 343 mms. Folded  
 in the middle. Very good. £450

With specimens of Fell Great Primer, Fell  
 English, Caslon Pica, Fell Pica Black Letter,  
 Subiaco, Ptolemy, Polyphilus, Blado Italic  
 and Long Primer.

Ashendene Bibliography Ephemera No. 8

SPECIMENS OF TYPE USED AT

**FELL GREAT PRIMER**

Nel mezzo di questo prato era una fonte di marmo  
 bianchissimo e con maravigliosi intagli. Iv' entro, non  
 so se da natural vena o da artificiosa, per una figura la  
 quale sopra una colonna che nel mezzo di quella divitta  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

**FELL GREAT PRIMER ITALIC**

*Nel mezzo di questo prato era una fonte di marmo  
 bianchissimo e con maravigliosi intagli. Iv' entro, non so  
 se da natural vena o da artificiosa, per una figura la  
 quale sopra una colonna che nel mezzo di quella divitta  
 A-BCDEFGHIJKLMNOPQRST  
 U VWXYZ*

**FELL ENGLISH ROMAN**

Nel mezzo di questo prato era una fonte di marmo bianchissimo e  
 con maravigliosi intagli. Iv' entro, non so se da natural vena o da  
 artificiosa, per una figura la quale sopra una colonna che nel mezzo  
 di quella divitta era, gittava tanta acqua e si alta verso il cielo, che  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

**FELL ENGLISH ITALIC**

*Nel mezzo di questo prato era una fonte di marmo bianchissimo e con  
 maravigliosi intagli. Iv' entro, non so se da natural vena o da artificiosa,  
 per una figura la quale sopra una colonna che nel mezzo di quella divitta  
 era, gittava tanta acqua e si alta verso il cielo, che poi non senza dilettevol  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ*

**CASLON PICA ROMAN**

Nel mezzo di questo prato era una fonte di marmo bianchissimo e con mara-  
 vigliosi intagli. Iv' entro, non so se da natural vena o da artificiosa, per una  
 figura la quale sopra una colonna che nel mezzo di quella divitta era, gittava  
 tanta acqua e si alta verso il cielo, che poi non senza dilettevol suono nella  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

**FELL PICA BLACK LETTER**

Nel mezzo di questo prato era una fonte di marmo bianchissimo e con  
 maravigliosi intagli. Iv' entro, non so se da natural vena o da artificiosa,  
 per una figura la quale sopra una colonna che nel mezzo di quella divitta  
 era, gittava tanta acqua e si alta verso il cielo, che poi non senza dilette-  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

THE ASHENDENE PRESS

**SUBIACO GREAT PRIMER**

Nel mezzo di questo prato era una fonte di marmo bianchissimo e  
 con maravigliosi intagli. Iv' entro, non so se da natural vena o da  
 artificiosa, per una figura la quale sopra una colonna che nel mezzo  
 di quella divitta era, gittava tanta acqua e si alta verso il cielo, che  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

**PTOLEMY GREAT PRIMER**

Nel mezzo di questo prato era una fonte di marmo bianchis-  
 simo e con maravigliosi intagli. Iv' entro, non so se da natural  
 vena o da artificiosa, per una figura la quale sopra una colonna  
 che nel mezzo di quella divitta era, gittava tanta acqua e si  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

**POLYPHILUS (16 POINT)**

Nel mezzo di questo prato era una fonte di marmo bianchis-  
 simo e con maravigliosi intagli. Iv' entro, non so se da natural  
 vena o da artificiosa, per una figura la quale sopra una colonna  
 che nel mezzo di quella divitta era, gittava tanta acqua e si alta  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

**A. BLADO ITALIC**

Nel mezzo di questo prato era una fonte di marmo bianchissimo e con mara-  
 vigliosi intagli. Iv' entro, non so se da natural vena o da artificiosa, per una  
 figura la quale sopra una colonna che nel mezzo di quella divitta era, gittava  
 tanta acqua e si alta verso il cielo, che poi non senza dilettevol suono nella  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

**LONG PRIMER ROMAN**

Nel mezzo di questo prato era una fonte di marmo bianchissimo e con maravigliosi  
 intagli. Iv' entro, non so se da natural vena o da artificiosa, per una figura la quale  
 sopra una colonna che nel mezzo di quella divitta era, gittava tanta acqua e si alta  
 verso il cielo, che poi non senza dilettevol suono nella fonte chiarissima ricadea. che  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

**LONG PRIMER ITALIC**

*Nel mezzo di questo prato era una fonte di marmo bianchissimo e con maravigliosi  
 intagli. Iv' entro, non so se da natural vena o da artificiosa, per una figura la quale  
 sopra una colonna che nel mezzo di quella divitta era, gittava tanta acqua e si alta  
 verso il cielo, che poi non senza dilettevol suono nella fonte chiarissima ricadea. che  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ*



*The great Cranach Hamlet – a superb copy of the German edition*

47. **CRANACH PRESS. SHAKESPEARE (William).**

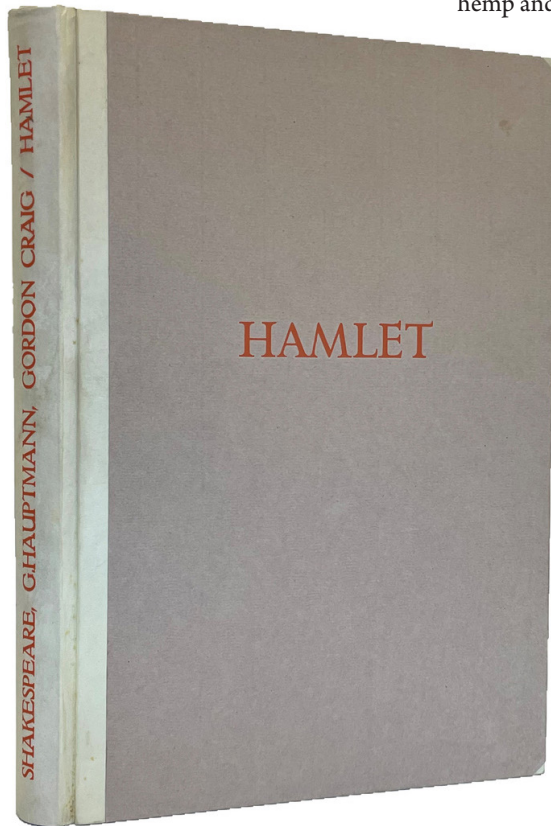
**Die Tragische Geschichte Von Hamlet Prinzen Von Daenmark.** Weimar, Printed at the Cranach Press by Henry Kessler., 1928-9

¶ 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 pp.14-18. **£15000**

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.



# IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.

¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day.

¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day.

¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights: the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day.

¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

*"Nothing is ... such unbending art as the Dove's Bible"*

## 48. DOVES PRESS.

**The English Bible Containing the Old Testament out of the Original Tongues by Special Command of His Majesty King James the First and Now Reprinted with Text Revised by a Collation of its Early and Other Principal Editions.** Hammersmith, Doves Press, 1903-

1905

¶ Printed in black and red with initial letters designed and executed by Edward Johnston. Five volumes. One of 500 copies on paper. Folio, original full vellum, lettered in gilt, uncut, housed in a two custom made, morocco-edged slipcases. Pp.5-14 of Vol.I rather spotted as usual & spotting to first blank and first couple of leaves of volume II, externally there a few small creases to the top of the spine of Vol I, and a couple of marks to the top edge of vol V. Generally a very good, bright set. **£16000**

Cobden-Sanderson wrote in his farewell publication from the Doves Press: "The English Bible is a supreme achievement of English Literature" and his Doves Bible is a supreme achievement of English typography. It is a triumphant work, considered to be the magnum opus of the Dove's Press. Colin Franklin exclaims: "Nothing is so stark and pure, such unbending art as the Dove's Bible". Johnston's initials are an intrinsic part of the text rather than straight decoration, and their pure beauty completes rather than adds to the whole. Here we have probably the greatest example of his work with the opening great red 'T' of Genesis which Ransom describes as "a pattern for all time of complexity reduced to the minimum of simplicity".

*"And how magnificent are the lines of Shakespeare"*  
(Cobden-Sanderson)

49. **DOVES PRESS. SHAKESPEARE, William.**

**Venus and Adonis** Hammersmith, Doves Press, 1912

¶ One of only 200 copies on paper, there were also 15 on vellum. Printed in red and black. Sm. 4to., original full limp vellum by the Doves Bindery with its stamp on the lower turn-in, gilt lettering on spine. Near fine. **£2200**

The text of Shakespeare's narrative pastoral poem with which he launched his career as a poet comes from the first edition printed in 1593 by Richard Field. It tells of Venus's unrequited love for the incredibly beautiful Adonis and her attempted seduction of him, foiled by his preference for hunting which leads to his being killed by a wild boar.

Venus and Adonis was extremely popular and his first bestseller which he published at the age of 29 in the year when the theatres were closed because of the plague.

Cobden-Sanderson, having decided he could not complete a full set of Shakespeare as he had once wished, decided around this time to make those he did print representative of Shakespeare's different writing. In the September of the year he was printing *Venus and Adonis*, Cobden-Sanderson wrote "And how magnificent are the lines of Shakespeare! Why am I not 'content' having yet to explore and note all the divine ideas and thoughts so miraculously set to words by him?"

Tidcombe, *Doves Press*, DP30; *Journals of Cobden-Sanderson*, vol II, p.207

He sees her comming, and begins to glow,  
Euen as a dying coale reuiues with winde,  
And with his bonnet hides his angrie brow,  
Lookes on the dull earth with disturbed minde:  
Taking no notice that she is so nye,  
For all askance he holds her in his eye.

O what a sight it was wistly to view,  
How she came stealing to the wayward boy,  
To note the fighting conflict of her hew,  
How white and red, ech other did destroy:  
But now her cheek was pale, and by and by  
It flasht forth fire, as lightning from the skie.

Now was she iust before him as he sat,  
And like a lowly louer downe she kneeles,  
With one faire hand she heaueth vp his hat,  
Her other tender hand his faire cheekes feels:  
His tender cheekes, receiues her soft hands print,  
As apt, as new falne snow takes any dunt.

Oh what a war of lookes was then betwene them,  
Her eyes petitioners to his eyes sung,  
His eyes saw her eyes, as they had not seene them,  
Her eyes wooed still, his eyes disdaind the wooing:  
And all this dumbe play had his acts made plain,  
With tears which Chorus-like her eyes did rain.

Full gently now she takes him by the hand,  
A litle prisond in a gale of snow,  
Or luorie in an allablaster band,  
So white a friend, ingirts so white a foe:  
This beautilous combat wilfull, and vnwilling,  
Showed like two siluer doutes that sit a billing.

Once more the engine of her thoughts began,  
O fairest mouer on this mortall round,  
Would thou wert as I am, and I a man,  
My heart all whole as thine, thy heart my wound,  
For one sweet looke thy helpe I would assure thee,  
Thogh nothing but my bodies bane wold cure thee.

Giue me my hand (saith he,) why dost thou feele it?  
Giue me my heart (saith she,) and thou shalt haue it.  
O giue it me lest thy hard heart do steale it,  
And being steeld, soft sighes can neuer graue it.  
Then loues deepe grones, I neuer shall regard,  
Because Adonis heart hath made mine hard.

For shame he cries, let go, and let me go,  
My dayes delight is past, my horse is gone,  
And tis your fault I am bereft him so,  
I pray you hence, and leaue me here alone,  
For all my mind, my thought, my busie care,  
Is how to get my palfrey from the mare.



*Lucien Pissarro's first handprinted Eragny Press book with the rare prospectus*

50. **ERAGNY PRESS. RUST, Margaret from NERVAL.**

**The Queen of the Fishes.** Chelsea, designed on the wood, cut and printed by Lucien Pissarro at his press in Epping, published by C. Ricketts, 1895

¶ 12 woodcut illustrations, 4 in four colours, one in gold and four colours and 7 in grey, 4 green borders and 1 gold, 3 ornaments in red, all designed and engraved on wood by Lucien Pissarro. Printed on Japanese paper. One of 150 copies, this numbered 71 and signed with Lucien Pissarro's monogram in red ink, a further 30 copies 'not for sale' were bound in olive green calfskin. 8vo., an extremely good, bright copy in original full vellum with gilt iris decoration on upper cover.

£6200

After failing to interest publishers in an illustrated edition of Nerval's 'La Reine des poissons', Lucien Pissarro decided to print the book himself using a version of Nerval's text translated in to English by his wife Esther's friend Margaret Rust who made it more suitable for children.

Pissarro exploded onto the private press scene with an astonishing display of four colour and gold printing, and the reproduction of hand written text using process blocks. Charles Ricketts published the book and it was sold by John Lane at the Bodley Head.

Together with the very rare prospectus/order form with black and white engraving, the Press device, on the front. 4pp. folded printed on outside pages only. this is browned at the extremities.



*With initial letters by the great British calligrapher  
Florence Kingsford*

51. **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 Ashendene 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.







*In the very rare dust jacket*

52. **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. Kirkus, 27



*Thomas Balston's special copy (one of only 30) of Gill's "damn fine" Song of Songs, with a letter from the printer*

53. **GOLDEN COCKEREL PRESS. GILL, Eric.**

**The Song of Songs called by many the Canticle of Canticles.** Waltham St. Lawrence, Printed by Robert Gibbings at the Golden Cockerel Press, 1925

¶ No. 14 of only 30 special copies, with hand coloured engravings and signed by Eric Gill and Robert Gibbings, the artist and printer. 20 hand coloured wood engravings by Gill. Printed in Caslon in black and red. 26.2 × 19.8 cms, bound in full white buckram with a gilt bird by Gill on the upper cover, gilt lettering on spine.

**£10000**

A really fine copy of the rare hand-coloured special of the Song of Songs. It has a tiny ownership inscription of Thomas Balston and a tipped in letter to him from Robert Gibbings himself on Golden Cockerel headed paper dated 9-10-35. In it he notes Balston's new standing order and give details the books he should get immediately as well as letting him know about the impending Gill Song of Songs which Gibbings describes as "damn fine".

He offers him one of the 30 specials which Balston obviously bought very quickly.

Thomas Balston as the director of the publisher Duckworth and Co. and a scholar of book production and illustration. At Duckworth's he was very well known for promoting the art of English wood engravers and wrote several books on the subject. He became close to Gibbings and in 1960 wrote the catalogue for the Gibbings Memorial Exhibition at the Victoria and Albert Museum.

Chanticleer, *Bibliography of Golden Cockerel Press*, 31. Physick 325 & 331



THE LOVER: Thou hast wounded my heart,  
my sister, my spouse, thou hast wounded my heart,  
With one eye of thine, one coral of thy necklet.  
How lovely thy caressing, my sister, my spouse,  
Sweeter than wine are thy endearments,  
Beyond all odorous spices the fragrance of thy balm.  
Thy lips, my spouse, are like the dropping honeycomb,  
Honey and milk beneath thy tongue  
And the odour of thy garments is like Lebanon.  
My sister, my spouse, is a garden enclosed,  
A spring fenced round, a fountain sealed.  
A pleasance planted with pomegranates  
And every orchard fruit.

Scene II.

THE GIRL (*in dream*): Hark! my true love!  
Lo! he cometh bounding on the mountains,  
skipping on the hills.



My love is like a roe or a young fawn.  
See! he stands behind our wall,  
Looking thro' the windows, peering thro' the trellis.  
Hark! my love, speaking says to me:

*The Four Gospels – “a flower among the best products of English romantic genius”*

54. **GOLDEN COCKEREL PRESS. GILL, Eric.**

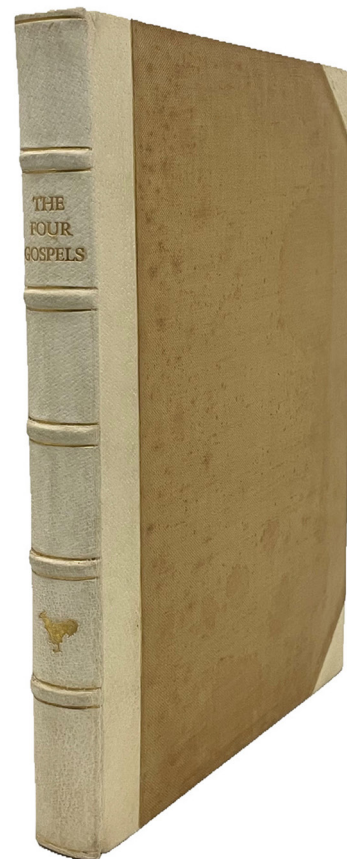
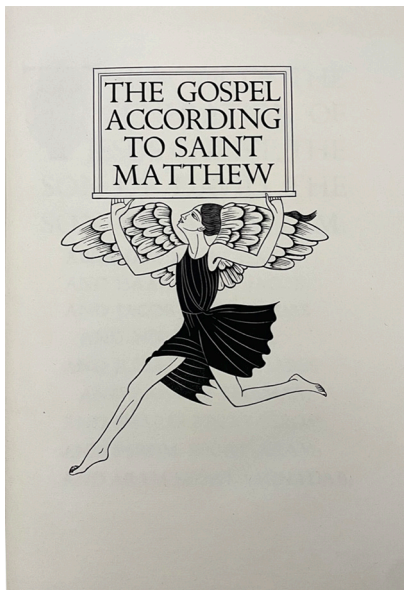
**The Four Gospels of the Lord Jesus Christ.** Waltham St Lawrence, Golden Cockerel Press, 1931

¶ Illustrated with 65 wood engravings and initial letters by Eric Gill. Printed in Gill's Golden Cockerel type face. One of 482 copies on paper of a total edition of 500 (this no.405). Folio, original half white pigskin by Sangorski & Sutcliffe, maize buckram sides, top edge gilt, others uncut. The cloth sides have some spotting but are unusually clean and bright and all the pages and endpapers are crisp and fresh. Housed in the original card slipcase which has some browning and repair.

**£16000**

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

Chanticleer: *Bibliography of the Golden Cockerel Press*, 78





## THE WORDS OF THE PREACHER

THE SON OF DAVID, KING IN JERUSALEM.  
Vanity of vanities, saith the Preacher, vanity of vanities; all  
is vanity. What profit hath a man of all his labour which he

*"Almost perfect" press work on Hughes-Stanton's  
dramatic engravings*

55. **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



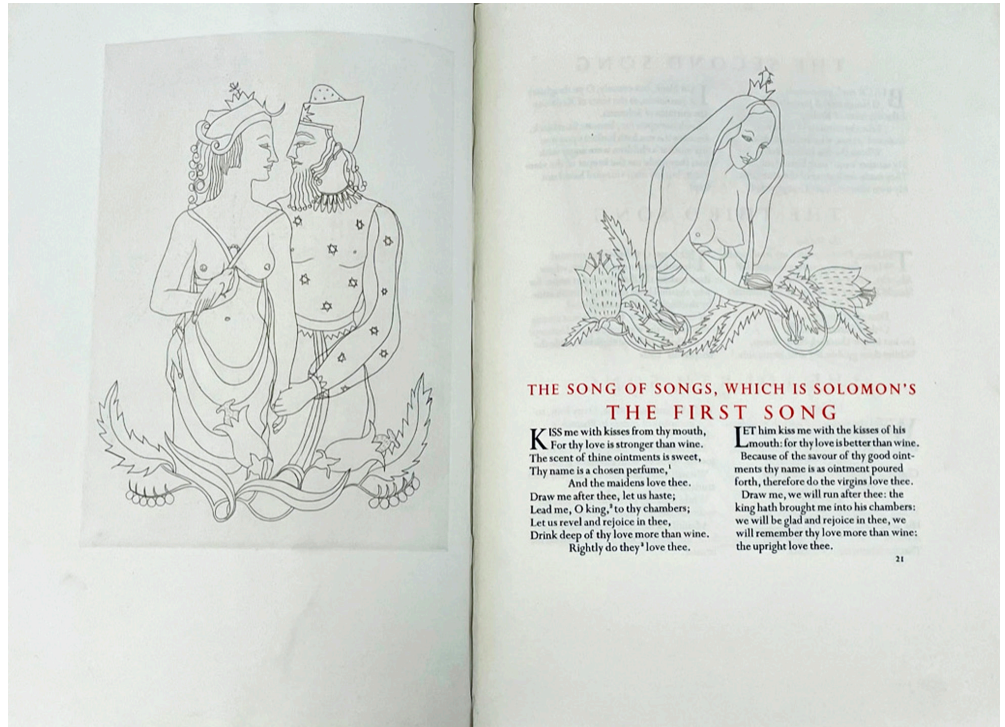
56. **GOLDEN COCKEREL PRESS. SANDFORD, Lettice.**

**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



himself among his fellow-workers, or to escape by reason of his wealth his share in the daily toil.

**XII** Of David's Consecration of the Holy Sacrament, his Solitude and Mortification of the Flesh, and how the Kings and Princes of the world repaired to him at Vallis Rosina or Glyn Rhosyn.



due the heat of the flesh. He spent the hours thereafter, unshaken in mind, and unwearied in body, teaching & praying for the brethren, and feeding the multitude of the poor and needy who repaired to him—orphans and widows, sick and distressed, wayfarers and pilgrims, who had come from afar. As he began so he continued to the end, leading a life like to that of the monks in the land of Egypt. ¶ When the sweet fragrance of the name of David had been spread abroad by

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

**XIII** Of the Miracles wrought by St. David, namely, how two Fountains of Clearest Water were by his Prayers made to flow, which are known as Ffynnon Gweſſan and Ffynnon Eliud or Teilo.



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

*One of the most charming Gregynogs with 25 hand coloured engravings*

57. **GREGYNOG PRESS.**

**The Life of Saint David.** Newtown, Gregynog Press, 1927

¶ 25 hand coloured wood engravings by R.A. Maynard and H.W. Bray. One of 150 ordinary copies, this no. 129, (there were also 25 specials bound in morocco).

Chapter openings in pale blue, initial letters printed in red and paragraph marks in red ink, drawn with a quill by Bray. Sm. 4to., original limp vellum with gilt lettering on the spine, housed in the original card slipcase with a red and white label on upper cover. The book is fresh and crisp and in extraordinarily good condition, with only a little rubbing to the edges of the slipcase. **£4200**

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

Harrop, Gregynog Press Bibliography, 7.

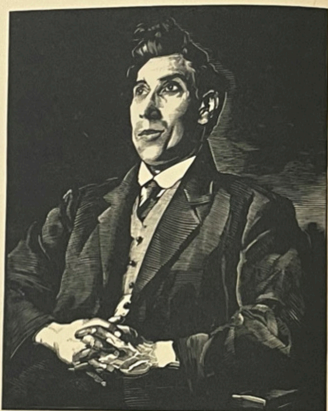
*"What is this life if, full of care, We have no time to stand and stare"*

58. **GREGYNOG PRESS. DAVIES, W.H.**

**Selected Poems of W.H. Davies arranged by Edward Garnett with a foreword by the author.**

Newtown, The Gregynog Press, 1928

¶ No. 284 of 310 copies. Portrait frontispiece wood by R.A. Maynard after Augustus John. Printed in Baskerville type on Japanese vellum in with yellow title vignette and borders on every page. 8vo., original black buckram and marbled paper covered boards, largely unopened. With some mild rubbing to cloth, otherwise very good.     **£200**



Engraved by R. A. Maynard from the portrait by Augustus E. John, A.R.A.

SELECTED POEMS  
of W. H. DAVIES

ARRANGED BY EDWARD GARNETT  
WITH A FOREWORD BY  
THE AUTHOR



THE GREGYNOG PRESS  
MCMXXVIII

Simply but beautifully printed edition of the work of the Welsh poet W.H. Davies, known as the 'tramp poet'. Rather engagingly, Davies writes a foreword which declares that most of the poems were written from his own life experience: "'The Sleepers' was written after a night out on the London Embankment, when I was penniless... It will be seen from reading some of these poems that I have known the discomforts of a homeless life... however, even my experience of hunger has not left me bitter: for I believe my mind became stronger and better fed because of an occasional spell of fasting... Gluttony has starved more brains than Hunger..."

Harrop: *History of The Gregynog Press*, 11





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

59. **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.

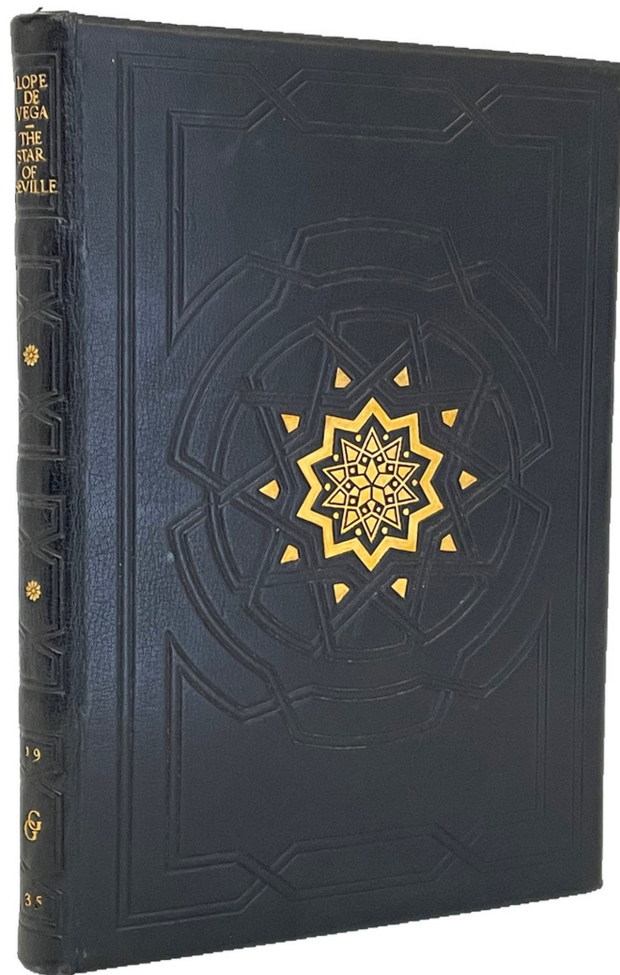
Harrop, *History of The Gregynog Press*, 29

*In a handsome Moorish-style binding*

60. **GREGYNOG PRESS. HUGHES-STANTON, Blair. DE VEGA, Lope.**  
**The Star of Seville. A Drama in Three Acts and in Verse.** Newtown, Gregynog Press, 1935  
¶ Translated out of Spanish by Henry Thomas. No. 130 of 175 copies. Line block on title page drawn by W. Charles Thomas, the translator's brother, printed in black, blue, orange and red, Gregynog press device in red and green on final page. Printed in red and black in Bembo type on Batchelor special watermarked handmade paper. 8vo., handsome original binding of full black morocco blocked on both covers with a Moorish design of interlaced blind strapwork and gilt stars, spine decorated in blind and gilt with strapwork and stars, titling and device in gilt, top edge gilt, others uncut. An extremely good, fresh copy with only a little darkening to the fore and lower edges.  
**£500**

Published in time for the tercentenary of Lope De Vega's death, although this was a rather curious text being a rather stilted seventeenth century Spanish play of rather intellectual passion and death. The binding was based on an old Sevillian binding in the translator's collection. Henry Thomas was an expert on old Spanish bookbindings and Harrop notes that his collection was the best in Britain ... perhaps not surprisingly.

Harrop, Gregynog Press, 32





## THE THIRD CHAPTER

The inhabitants of the country meet with nothing all the week that can make them miserable, and when the Sabbath day comes, or other festivall solemnities, they enjoy a more sincere and heavenly comfort than

*One of 20 copies specially bound by George Fisher*

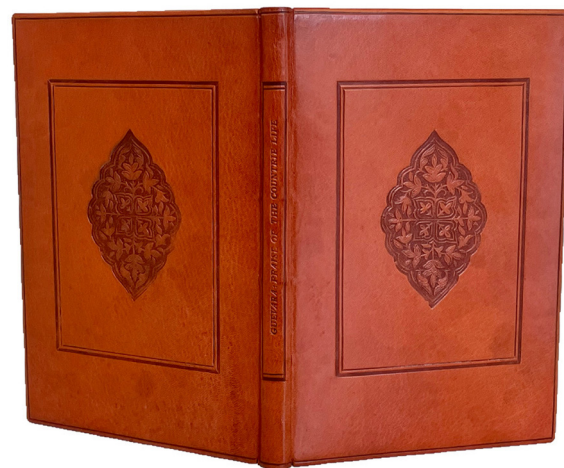
61. **GREGYNOG PRESS. DE GUEVARA, Don Antonio. STONE, Reynolds. The Praise and Happinesse of the Countrie-Life.** Newtown, The Gregynog Press, 1938

¶ 7 wood-engravings by Reynolds Stone. One of 20 copies specially bound by George Fisher, this no. 16. Sm. 8vo, original orange polished oasis, both covers blocked in blind with an oriental intaglio stamp inside a two line blind frame, border in blind on both covers, turn-ins tooled in blind with one heavy and one light border, signed in blind on lower turn-in Gregynog Press Bindery, George Fisher, housed in the original card slipcase with '16' in pencil on the top edge.

Very slight darker patches to the oasis but a very good copy. **£2400**

Reynolds Stone's exquisite engravings are a perfect match for this sixteenth Spanish work on the joys of country living. The text came to the notice of the board of the Gregynog Press via Henry Vaughan's seventeenth century translation which is reprinted here. Vaughan, whose Poems were published by the press in 1924, was a Welshman who returned to his home-land after time studying law and medicine in London and Oxford. The Praise and Happinesse of Countrie-Life is not purely a translation of Guevara but also reflects Vaughan's love of the countryside of his homeland.

Harrop, Gregynog Press, 39





## HAMMER CREEK PRESS

John Stobble Fass (1890-1973) was a graphic designer and printer of fine press books who designed books for the leading american publishers of limited edition books. early in his career he worked for publishing house of William Rudge where he learned a great deal from Bruce Rogers.

In 1925 Fass founded the Harbor Press in new York which specialised in creating fine editioned books. this press closed in 1939 and Fass began printing exquisite books from his single-room home at the Bronx YMCA first under the name Hell-Box Press. He began his fine Hammer Creek Press in the 1950 using an Albion press which he acquired from Valenti Angelo who in turn got it from Bruce Rogers.

*With the rare little hand-printed card giving the limitation of the book (66 copies), a previously unknown quantity*

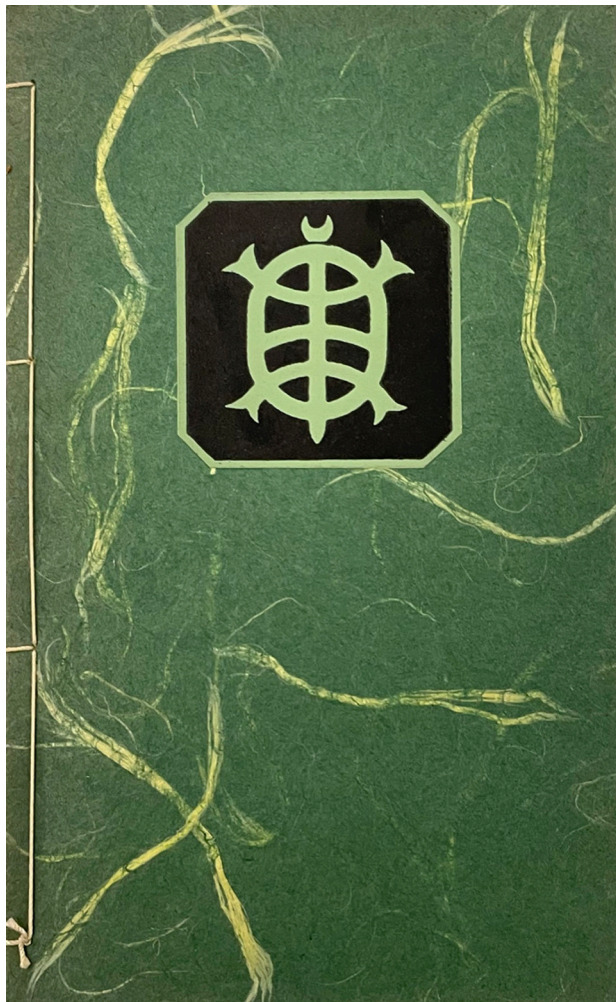
62. **Type and Stick at The Hammer Creek Press.** New York, At the Sign of the Turtle, printed by John S. Fass at The Hammer Creek Press, 1951

¶ One of 66 copies, of which 25 were for sale and the rest for private distribution. Turtle device on title page and label on cover by Burt Carnes. Every page with ornaments, illustrations and type printed in red, yellow, blue and black on Whitehead & Alliger's Arak Paper. Pp.35. 170 × 107 mms., original patterned brown paper wrappers over thin boards with paper label turtle device of the press on the front cover, in the original matching card slipcase. An extremely good copy with the very rare limitation leaf (folded into two and printed on the front only). **£700**

A spectacular display of Fass's decorative designs, printer's ornaments and gentle humour.

Cohen, 6



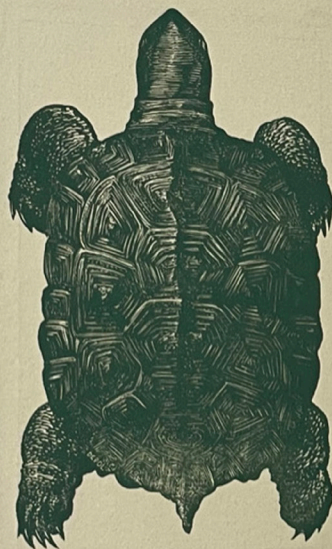


*A remarkable homage to the Hammer Creek Press device*

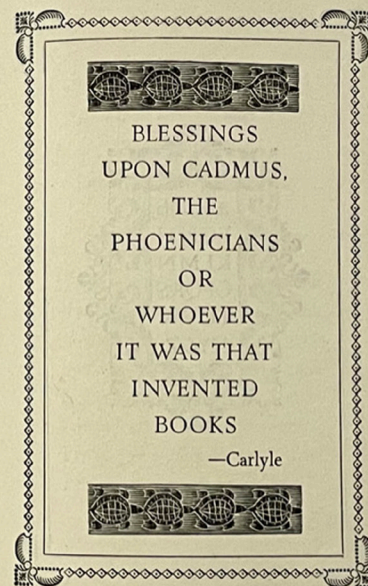
63. **Some Oriental Versions of the Turtle, The Ancient Symbol of Longevity and the mark of the Hammer Creek Press.** New York, printed by John S. Fass at the Hammer Creek Press, 1952  
¶ 20 different turtle devices printed in grey, red/brown, green and olive on french-folded japanese paper. One of a very small, unspecified limitation. Pp. 18. 170 × 104 mms. Original washi paper wrappers, sewn on the outside in Japanese style, printed paper label with turtle device on upper cover. An extremely good copy.     **£780**  
Cohen, 17

*"The Hammer Creek Press humbly presents its first, last and only Type Specimen Book"*

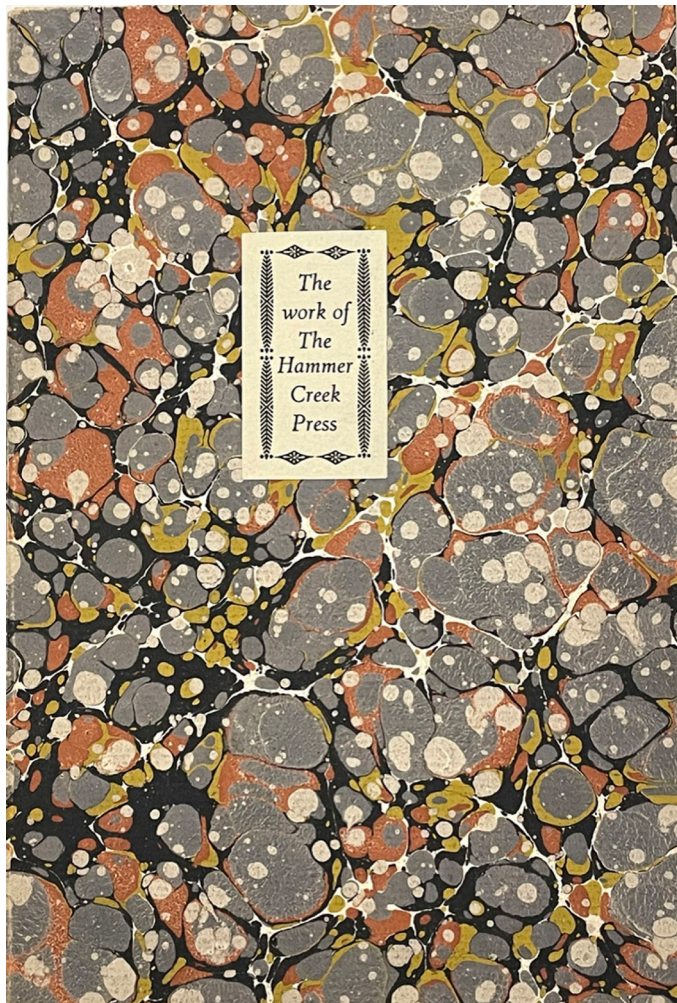
64. **The Hammer Creek Press Type Specimen Book.** New York, Hammer Creek Press, 1954  
¶ Limited to 100 copies on hand-made paper. Pp.54. 54 pages of type specimens including devices of the press in various hands including Valenti Angelo, John DePol and Fass, printed in green, brown, blue and black. 172 × 116 mms., original marbled paper covered wrappers over boards, printed paper label on upper cover. A very good copy.  
**£760**  
Cohen, 31



Wood engraving by John De Pol







*Fass's only bibliography of the Hammer Creek Press*

65. **The Work of the Hammer Creek Press 1950-1956.** New York, Hammer Creek Press, 1956  
¶ One of 100 copies. Colour engraving of a variation of the press's turtle device. 16mo., stiff marbled paper wrappers with printed paper label on upper cover, housed in the original card slipcase with marbled paper sides and another printed paper label on upper cover. An extremely good copy. **£600**  
The history of the Press with an engraving and bibliographic information on its publications between 1950 and 1956.  
Cohen 35

*An entire book made up of DePol's  
exquisite wood engravings made for  
John Fass and his Hammer Creek  
Press*

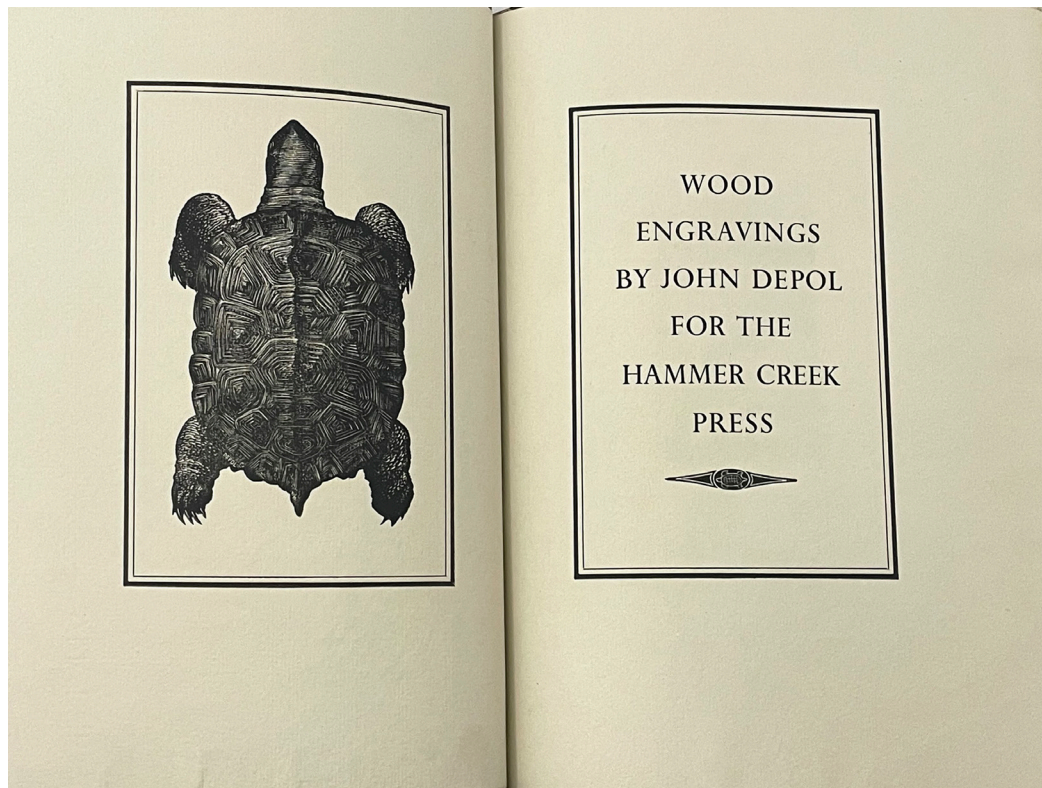
66. **Wood Engravings by John DePol  
for the Hammer Creek Press.**

New York, Hammer Creek Press,  
1957

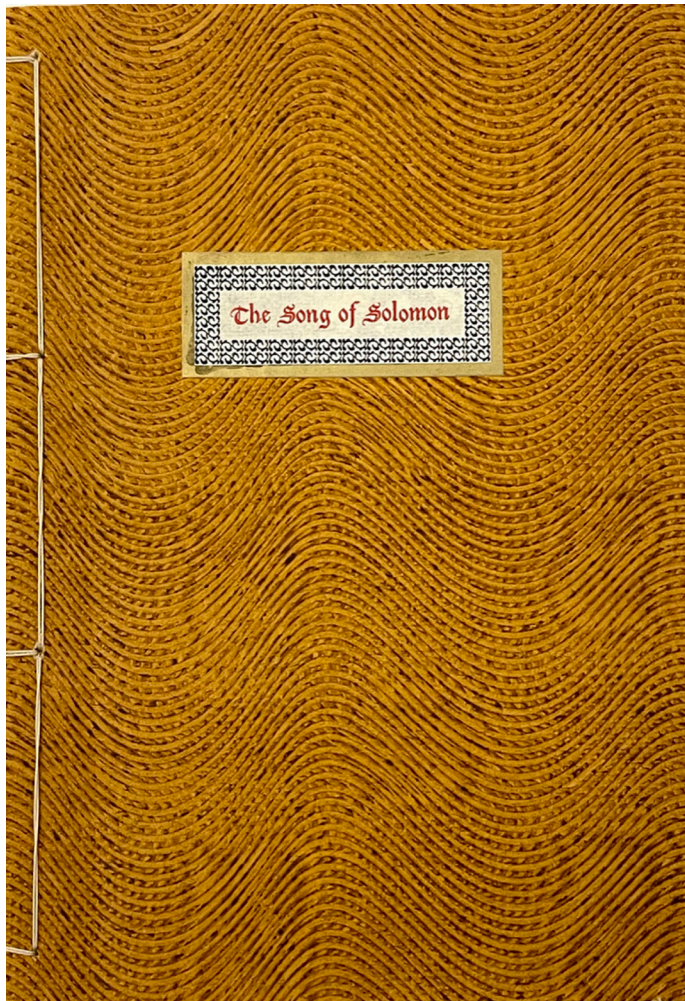
¶ 42 wood engravings by DePol of  
the four seasons, scenes of Hammer  
Creek, Press devices, trademarks  
etc. All printed on a hand press by  
John Fass. Pp.24. 22 × 16.5 cms. 8vo.,  
stiff patterned paper wrappers, sewn  
on the outside in japanese style,  
printed label on upper cover, fore  
and lower edges uncut. A very good  
copy. **£750**

John DePol (1913-2004) was a New York  
wood engraver. He was inspired by his city  
and was well known for his work with John  
Fass at the Hammer Creek Press, the Yellow  
Barn Press and the Stone House Press.

Cohen 38







*One of only 40 copies*

67. **The Song of Solomon.**, Hammer Creek Press, 1959  
¶ One of 40 copies. Printed in black, red and blue with gilt dot decorations on the title page. Printed on French-fold Sekishu paper. Pp. viii, 28. 12mo., original paste paper wrappers sewn on the outside in japanese style, printed paper label on upper cover with a gilt border. An extremely good uncut copy in the original patterned paper slipcase.     **£780**  
Cohen, 44



*One of only 40 copies, printed on an Albion which had belonged to Emery Walker, then to Bruce Rogers, on to Valenti Angelo and here under the hand of John Fass*

68. **The Book of Jonah, taken from the Old Testament.**

New York, printed on a small hand-press by John Fass at The Hammer Creek Press, 1960

¶ One of only 40 copies. 4 decorations by Valenti Angelo printed in red plus a title vignette in blue and gilt. Pp. 23, French-folded. 180 × 106 mms., original decorative Japanese paper wrapper over boards with printed dust wrapper with Valenti Angelo decoration on upper cover, in the original protective card sleeve. An immaculate copy.     £800

Cohen, 46

THE BOOK OF JONAH  
Taken from the Old Testament  
of the King James version of  
The Holy Bible.



The Hammer Creek Press

1960



*One of only 30 copies, printed entirely from type ornaments*

69. **Panel Decoration composed with type ornaments.**  
 New York, The Hammer Creek press, 1960  
 ¶ One of only 30 copies. Solely made up of images of type ornaments as panel decorations printed in brown, blue/grey and black. Pp.56, French-folded. 165 × 102 mms, original decorative Japanese paper wrappers, stitched on the outside in japanese style with printed paper label on upper cover. An extremely good copy in the original protective card sleeve.     **£780**  
 Cohen, 48



70. **Eighteen Christmas cards from John Fass.** New York, Hammer Creek Press & Harbor Press, 1950-60
- ¶ The collection includes an evergreen leaf print (captioned in pencil by Fass and wood engravings, one being printed specially for a Mr Larmon. All beautifully printed and in very good condition and housed in an original envelope from Fass's friend and dealer, Herman Cohen at The Chiswick Book Shop, New York. Housed in a later blue cloth and marbled paper portfolio. Extremely good. **£1200**



71. **KELMSCOTT PRESS. SWINBURNE, Algernon C.**

**Atalanta in Calydon: A Tragedy.** Hammersmith, Kelmscott Press., 1894

¶ One of 250 copies printed on paper, (a further 8 copies were printed on vellum). Elaborate woodcut title page with border, border, three-quarter and corner borders, marginal ornaments and 85 three-, six-, eight- and eleven -line initials, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, woodcut press device on colophon. Printed in red and black in Troy tupe with argument and dramatis personae in Chaucer type and with Greek type designed by Selwyn Image, with the help of Emery Walker on hand-made Batchelor Perch paper. Large 4to., original limp vellum, brown silk ties, yapp edges, title in gilt in Golden type on the spine. An extremely bright, clean and crisp copy, lower cover slightly bowed. £5000

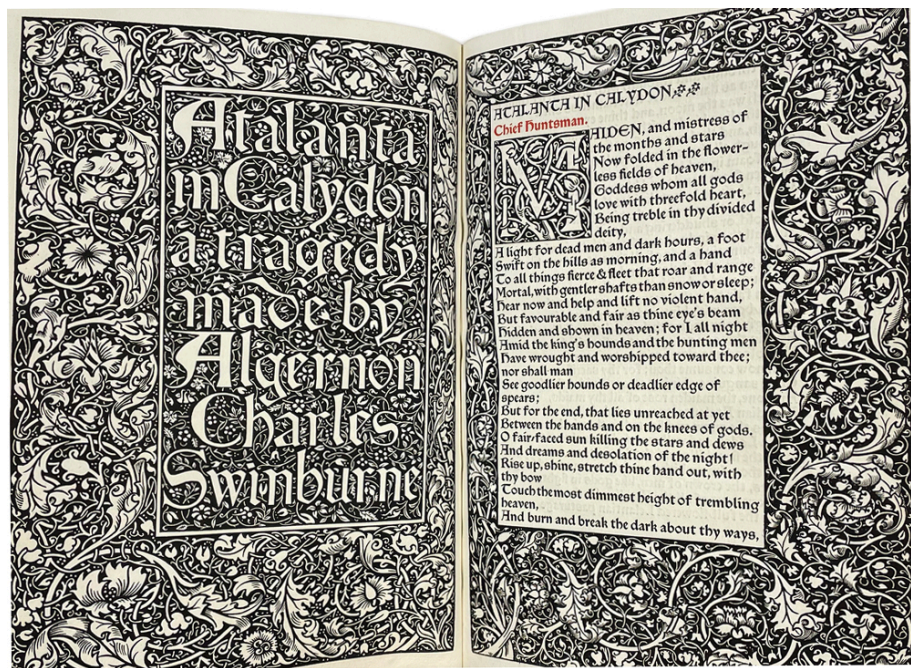
Selwyn Image's rather beautiful Greek type was based on a tenth century ms. and an early Spanish printed book in the British Museum. It was the only time Morris used type designed by another.

Atalanta in Calydon was first published in 1865 and was Swinburne's first great literary success. In it he recreated in English the form and spirit of Greek tragedy telling the story of Meleager of Calydon whose mother dreamed before his birth that he should live no longer than when the brand then in the fire were consumed so she took it from the fire and kept it. He was a great warrior sailing with Jason after the golden fleece and winning 'the great praise of all men living'. Eventually to gain the love of the beautiful virgin Atalanta he slew a terrifying wild boar sent by Artemis to Calydon to punish the King for not honouring her.

He gave the spoils of the boar to Atalanta but his uncles were furious and set upon him, so Meleager slew them. His mother was so outraged by the murder of her brothers she put the brand upon the fire and as it wasted away, so did Meleager. As Swinburne put it in his 'argument': "and this was his end, and the end of that hunting".

Booklabel of the astronomer Henry Crozier Keating Plummer (1875-1946).

Peterson, *Bibliography of the Kelmscott Press*, A25; 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. 36



APRIL is the cruellest month, breeding  
 Lilacs out of the dead land, mixing  
 Memory and desire, stirring  
 Dull roots with spring rain.  
 Winter kept us warm, covering  
 Earth in forgetful snow, feeding  
 A little life with dried tubers.  
 Summer surprised us, coming over the Starnbergersee  
 With a shower of rain; we stopped in the colonnade,  
 And went on in sunlight, into the Hofgarten,  
 And drank coffee, and talked for an hour.  
 Bin gar keine Russin, stamm' aus Litauen, echt deutsch.  
 And when we were children, staying at the arch-duke's,  
 My cousin's, he took me out on a sled,  
 And I was frightened. He said, Marie,  
 Marie, hold on tight. And down we went.  
 In the mountains, there you feel free.  
 I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow  
 Out of this stony rubbish? Son of man,  
 You cannot say, or guess, for you know only  
 A heap of broken images, where the sun beats,  
 And the dead tree gives no shelter, the cricket no relief,  
 And the dry stone no sound of water. Only  
 There is shadow under this red rock,  
 (Come in under the shadow of this red rock),  
 And I will show you something different from either

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

72. **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. 29.2.x 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

DECEMBER · MCMLXI



*T.S. Eliot*





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

73. **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**

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

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 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.





*A handsome example of the work of Roycroft Press and bindery*

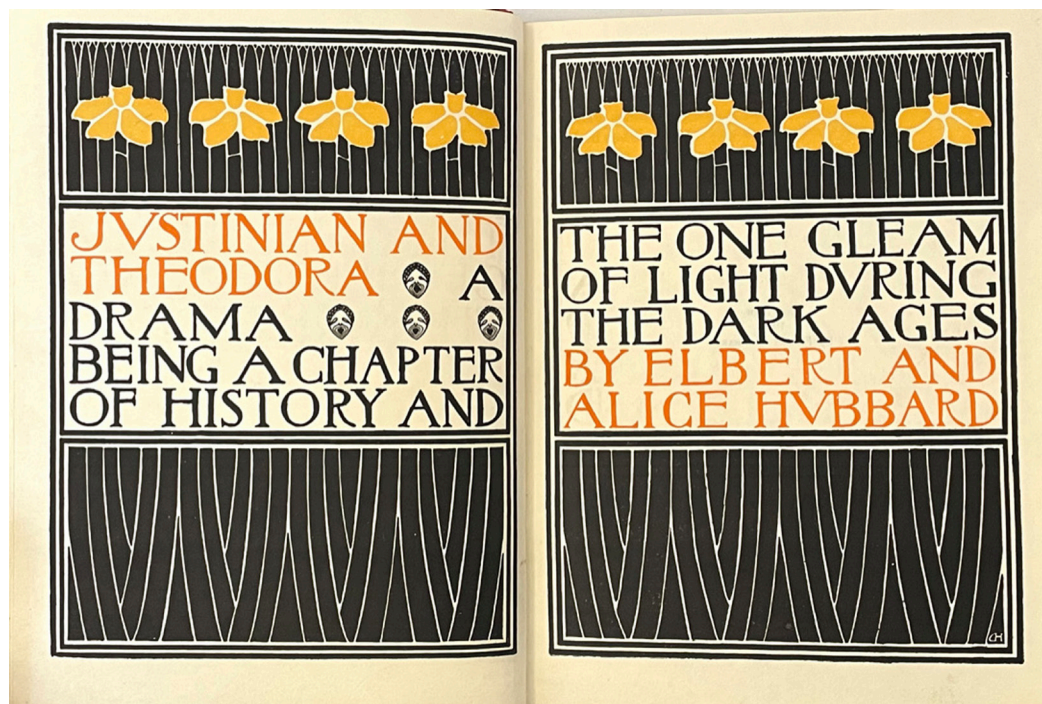
74. **ROYCROFTERS. HUBBARD, Elbert and Alice.**

**Justinian and Theodora. A Drama Being a Chapter of History and the One Gleam of Light During the Dark Ages.** East Aurora, The Roycrofters, 1906

¶ No.15 of 106 copies printed on genuine Japan vellum and signed by Elbert Hubbard. Double title-page decorated in black, red and yellow, and matching headpieces and colophon in black and yellow. Two signed portraits of Elbert and Alice Hubbard. First Edition. 8vo., 19.9 × 14.9 cm, 107, [2] pp, original binding of light red goatskin, marbled paper sides with gilt borders. spine in compartments with raised bands, lettered in the first and the second with small leaves and dots, the other panels

with rows of leaves and dots, marbled endpapers, top edge gilt, the others untrimmed, with the original card drop-over box, lined with felt and with the original paper spine label. A very handsome book. **£1200**

Elbert Green Hubbard (1856-1915) was a successful soap salesman for J.D. Larkin & Co. in Buffalo, whose life was changed on a visit to England and a meeting with William Morris. Returning to the States, he wrote of his travels and set up a press, the Roycroft, in emulation of the Kelmscott Press. In 1895 he founded a community, the Roycrofters, at East Aurora. Besides printing a long list of titles, they also operated a fine bindery, a furniture shop and shops producing modelled leather and hammered copper goods. In 1904 Hubbard married Alice Moore, a school teacher and noted feminist. In 1915 the two of them went down on the Lusitania.



# DIARY

WITH DOMINICAN  
CALENDAR AND XII  
WOOD-ENGRAVINGS



PRINTED & PUBLISHED  
AT S. DOMINIC'S PRESS  
A.D. DITCHLING 1928

*With David Jones's wood engraving Dominican Friar*

75. **S. DOMINIC'S PRESS. JONES, David.**  
**Diary with Dominican Calendar and XII Wood-Engravings.** Ditchling, S. Dominic's Press, 1928  
¶ With an introductory narrative *The Year* by H.D. C. Pepler. The title-page and p.2 both bear the David Jones engraving *Dominican Friar*, 13 further wood-engravings by Mary Dudley Short. Pp. viii, 26 and 62 blank pages. 8vo., later blue cloth backed paper covered boards with printed paper label on upper cover. Extremely clean and fresh. £340

The printed pages list the monthly liturgical calendar of church festivals and saints' days as kept by the Dominican order, each month being headed by a wood-engraving showing one of the stages of a friar's journey.

Taylor & Sewell A160b



*"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?"*

76. **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**

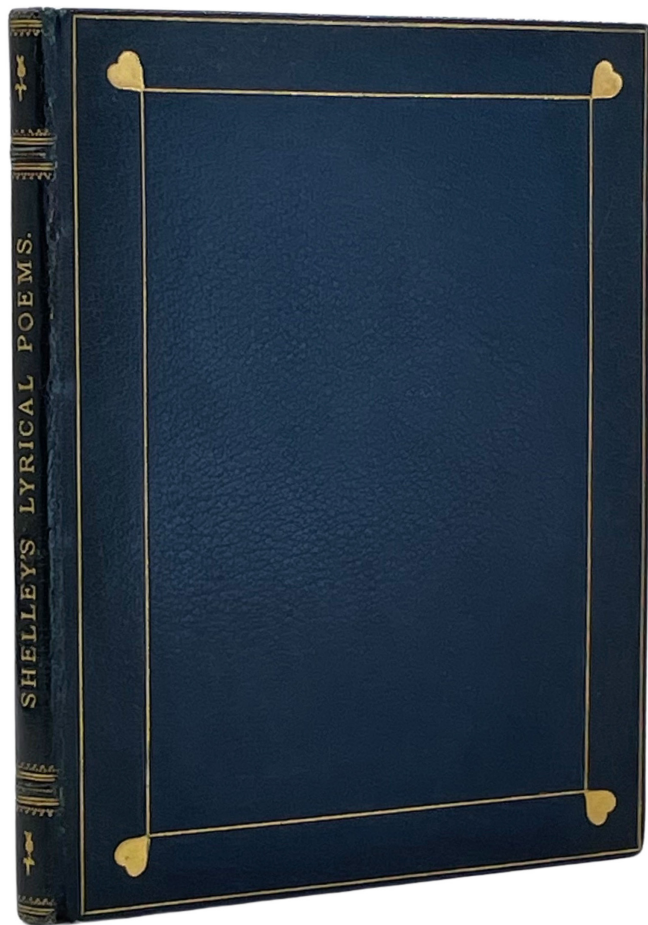
Ricketts took Marlowe's achingly sensual and romantic text from the first edition published by Edward Blount in 1598, reprinting the dedication to Thomas Walsingham. On his death Marlowe had left two cantos and it was later finished by George Chapman with four more cantos. Ricketts prefaces this printing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







77. **VALE PRESS. SHELLEY.**

**Lyrical Poems of Shelley.** London, Printed at the Ballantyne Press under the supervision of Charles Ricketts and sold by Hacon & Ricketts, 1898

¶ One 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 with a little rubbing, a couple of mild scratches by generally very handsome. **£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 10 copies printed on vellum*

78. **VALE PRESS. FIELD, Michael.**

**Julia Domna.** London, Printed at the Ballantyne Press for the Vale Press, 1903

¶ One of 10 copies on vellum. Decorations designed and cut on the wood by Charles Ricketts. Printed in red and black in Vale type on vellum. 8vo., bound in original full limp vellum with sewn with exposed thongs, spine gilt to a design by Charles Ricketts. An extremely good, partially unopened copy. **£10000**

Julia Domna is a poetic drama by Edith Cooper and Katherine Bradley who wrote as Michael Field. The protagonist was the first Roman Empress of the Severan dynasty.

Watry, *The Vale Press* B41





79. VALE PRESS. RICKETTS, Charles.

**A Bibliography of the Books Issued by Hacon & Ricketts, 1896-1904.** London, Printed by the Ballantyne Press under the supervision of Charles Ricketts, 1904

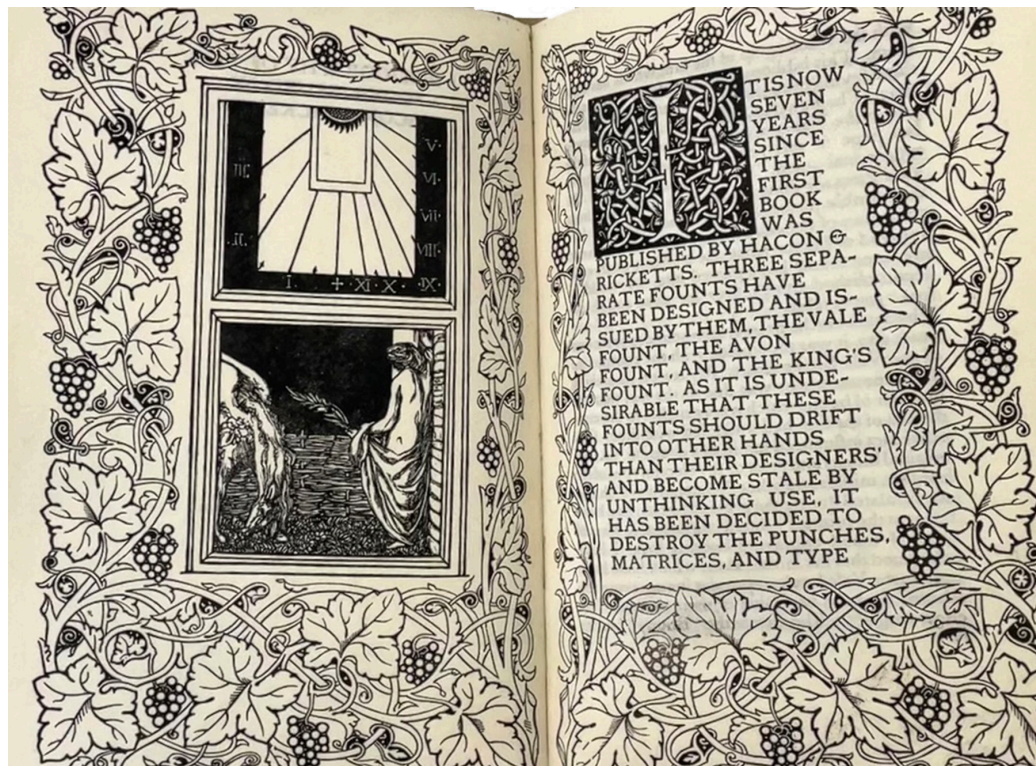
¶ One of only 10 copies printed on vellum. Frontispiece, after a design by Shannon for the signboard of the old Vale Press premises, and woodcut decorations by Ricketts. Printed in red and black in Vale, Avon and King's type, all designed by Ricketts for the use of the

Vale Press. 8vo., original full limp vellum with sewn with exposed thongs and yapp edges, spine gilt to a design by Charles Ricketts. An extremely good, fresh and bright copy. £11000

With the booklabel of the great British collector JR Abbey and with his shelf mark on the last blank in ink, dated 9.11.33.

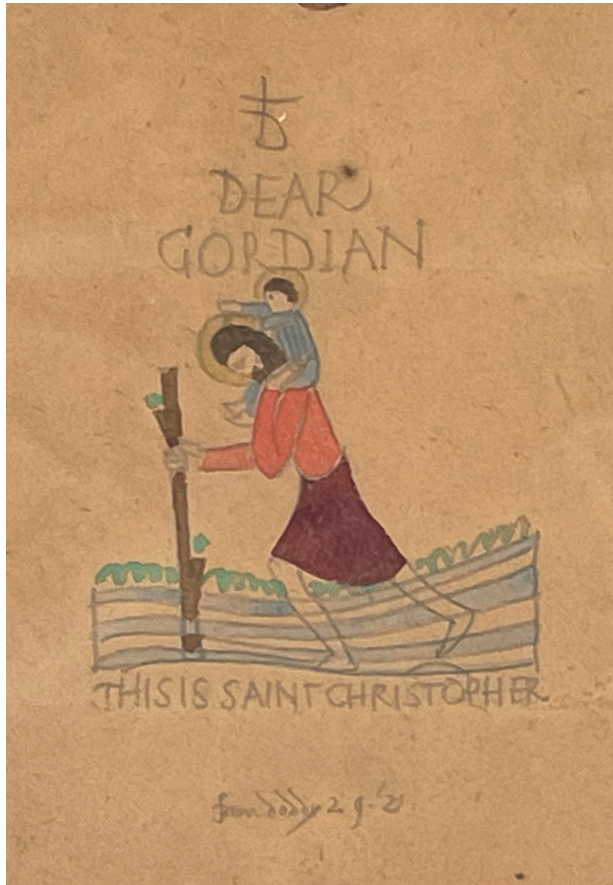
The bibliography was printed by Ricketts nearly a year after the closure of the Vale Press largely due to a fire at the premises which destroyed many of the original blocks by Ricketts. In this book the Vale, Avon and King's fonts, all designed by Ricketts, were used for the last time: "as it is undesirable that these founts should drift into other hands than their designers' and become stale by unthinking use, it has been decided to destroy the punches, matrices and type".

Watry, *The Vale Press*, B46





## ERIC GILL



*Original drawing by Gill for his son Gordian*

80. **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 × 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.

An 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.

*Probably one of only two impressions, the other being at the V&A*

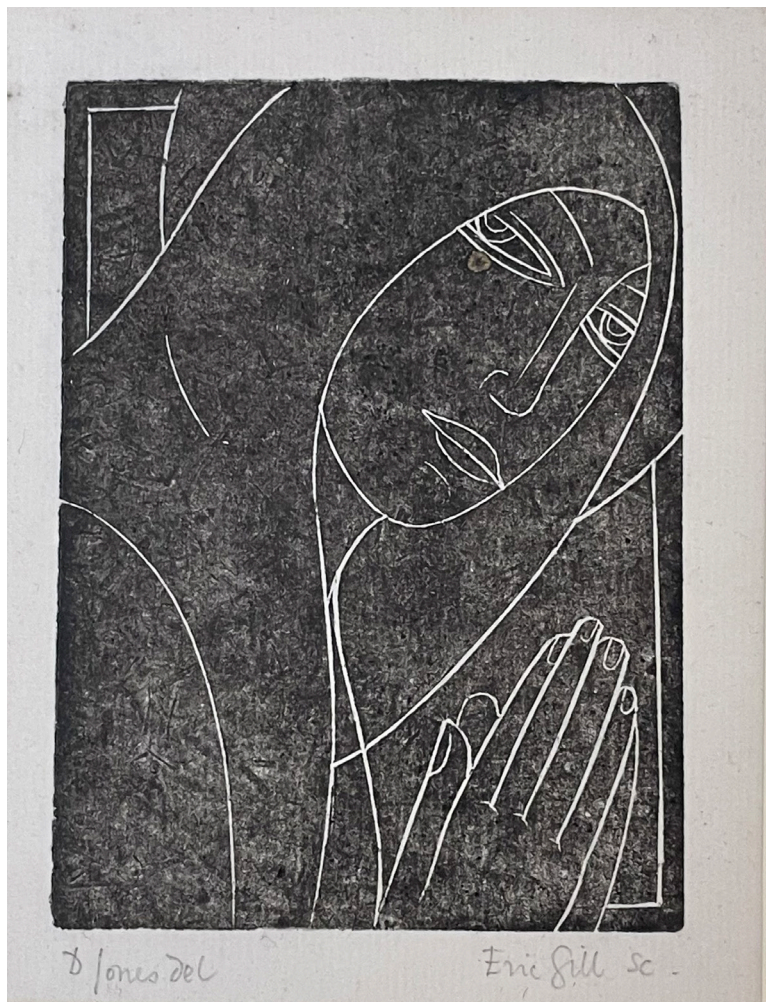
81. **GILL, Eric & JONES, David.**

**Mary at the Sepulchre. 1923**

¶ Original wood engraving by Eric Gill after a drawing by David Jones on proof paper. Signed by Eric Gill who has written 'D Jones del, Eric Gill sc.' in pencil in the lower margin. 10.3 × 5.4 cm. Small spot on the engraving. In a book mount. **£1500**

A very scarce engraving, the Victoria and Albert Museum list their copy as being one of two impressions.

Physick 262





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

82. **GILL, Eric.**

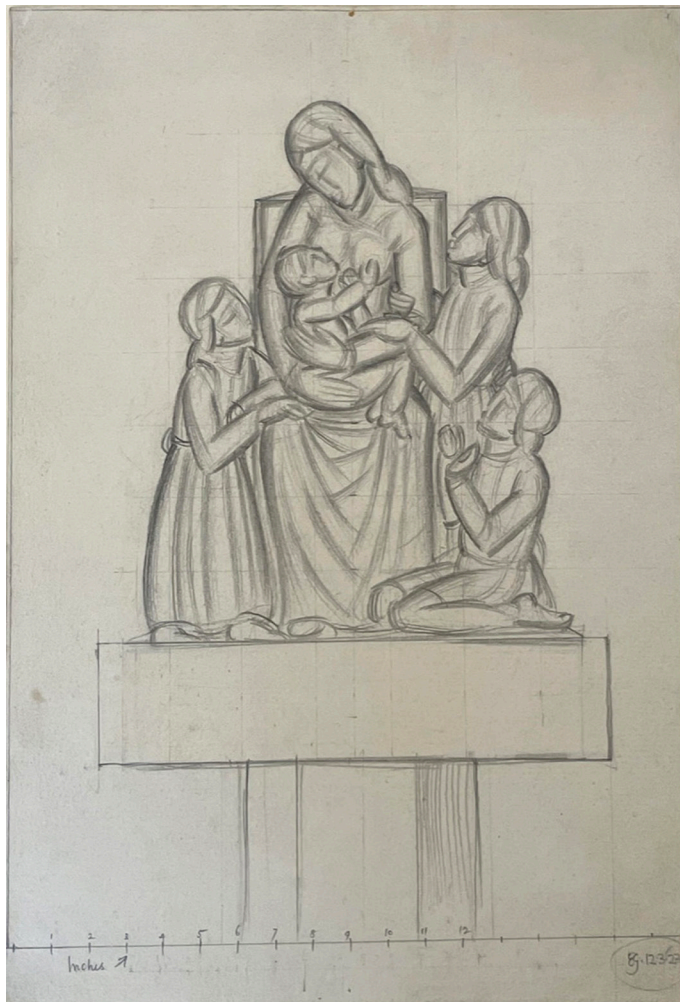
**St. Christopher.** 1923

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





*Superb pencil drawing by Eric Gill for a monument to Constance Tyser*

83. **GILL, Eric.**

**Madonna and Child. Design for a monument.** 1923

¶ Original pencil drawing, signed 'EG. 12.3.'23' at bottom right hand corner. 233 × 159 mm. Stuck down onto mount, 2 tiny pinholes upper margin. Very good detailed drawing. **£6000**

Drawing of headstone for Gill's monument to Constance Evelyn Tyser in the Holy Trinity Cemetery, Northwood, Middlesex. The pinholes seem to indicate the drawing was pinned up to work from when preparing the monument in stone.

*An exquisitely executed and intensely tender interpretation of the Madonna and Child*

84. **GILL, Eric.**

**The Crib. 1924**

¶ Original intaglio wood engraving by Eric Gill, numbered 34/50 and signed by the artist 'EricG' in pencil. Image size 9.8 × 5.8 cm. Mounted.     **£1200**

An exquisite engraving showing Gill's complete mastery of the engraved line. The intensity produced by his burin is at once astonishing and incredibly moving.

Physick 300





*In the rare first state, not in Physick*

85. **GILL, Eric.**

**Madonna and Child.** 1925

¶ Original wood engraving in the first state, initialled by the artist, EG. Image size, 9.5 × 5 cms. Mounted. A very good, well inked impression. **£1000**

A gentle and tender image of the Madonna and Child.

The second state is the only one that appears in Physick.

Physick 340



*One of 50 copies, signed by Gill*

86. **GILL, Eric.**

**The Convert.** 1925

¶ Original proof wood engraving being no.42 of 50 copies signed and numbered by Eric Gill in pencil. Image size 9.3 × 6.8 cms.     **£1250**

This only appeared in a proof of 50 as a stand-alone print.

Physick 308



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

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

**Lectiones ad matutinum officii defunctorum: juxta ritum sac. ord. praed. Necnon orationes ad processionem post missam pro defunctis.** Ditchling, Typographia S. Dominici, 1925

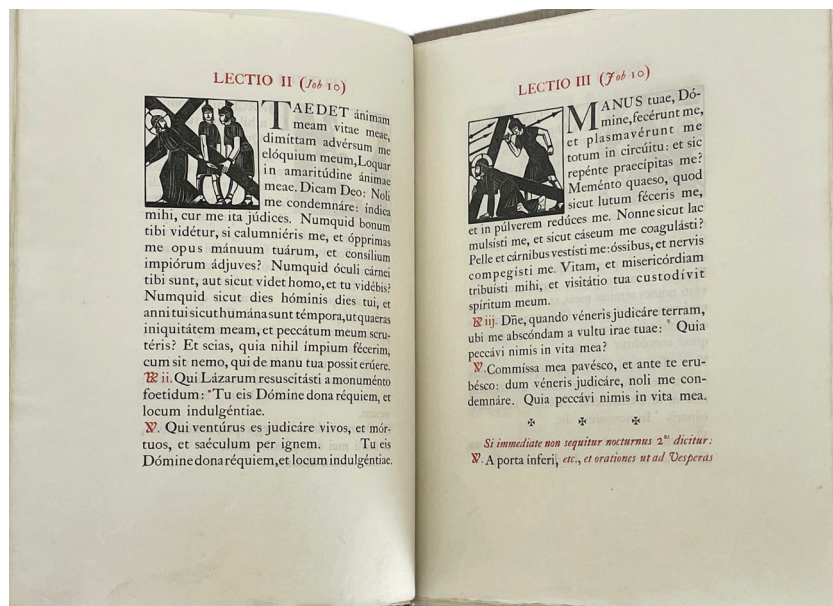
¶ One of around 200 copies printed, although Pepler did write in a letter "I have decided to withdraw it from my list and destroy all but about 20 copies", it would seem that there are slightly more than 20 in existence but it is indeed a rare item. 15 wood engravings by Eric Gill [including all bar 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 × 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



*Superb examples of Gill's working proofs for the Golden Cockerel Press  
Canterbury Tales*

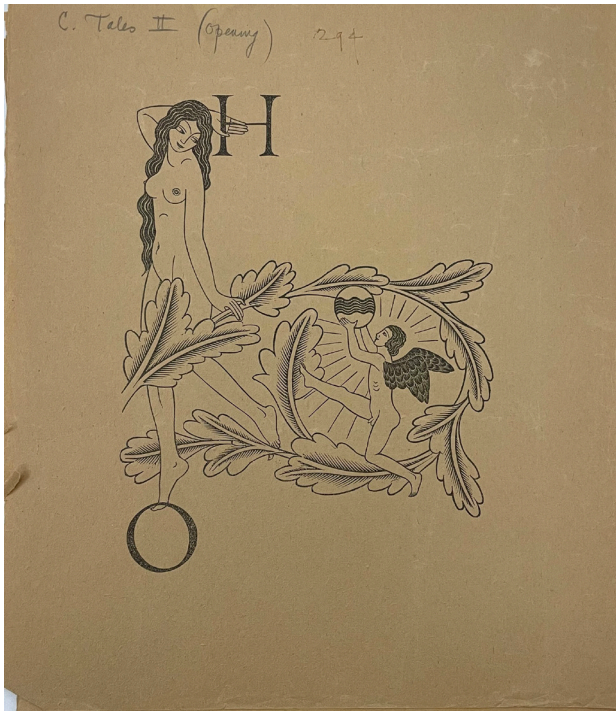
88. **GOLDEN COCKEREL PRESS. GILL, Eric.**  
**Collection of Eric Gill's own proofs of his wood engravings for the  
Canterbury Tales, 1929**

¶ 15 original proof wood engravings for the second volume of the Golden Cockerel Press *Canterbury Tales*, including the opening page. Printed on proof paper with a good, sharp impression from the blocks, a couple with ink from the press on the verso. **£1800**

The images are all from Vol II of the *Canterbury Tales* which was printed in 1929 by Robert Gibbings in Waltham St. Lawrence at his Golden Cockerel Press. These proofs show Gill's process of working towards his final engraving, printing on rough paper to see what needed to be perfected in his blocks.

The 15 proofs comprise:

- 1) Man with Wine Cup Spilling & Man Drunk, And Man Drinking – Physick 563 & 564
  - 2) Spray of Seven Leaves and Four Curls & Man Holding Curl of Spray – P565 & 566
  - 3) Girl with Lace-Edged Drawers & Man Beseeching – P567 & 568
  - 4) Naked Man Dead & Woman Weeping for Dead Man – P569 & 570
  - 5) Man Climbing to Girl on Spray & Cuckold Asleep, Lovers Above – P571 & 572
  - 6) Initials H and O with Venus...Cupid Playing Football with the World – P582 (opening page of vol. II)
  - 7) The Shipman's Tale (opening engraving) – P586
  - 8) The Prioress's Tale (opening engraving) – P588
  - 9) The Tale of Sir Topas (opening engraving) – P590
  - 10) The Tale of Melibeus (opening engraving) – P593
  - 11) Christchild (tail-piece to The Prioress's Tale) – P597
  - 12) Crucifix with Man Kneeling (tail-piece to the Tale of Melibeus) – P599
  - 13) The Monk's Tale (opening engraving) – P600
  - 14) The Money Bag (tail-piece to The Monk's Tale) – P602
  - 15) The Nun's Priest's Tale (opening engraving) – P603
- Skelton, *The Engravings of Eric Gill*, 1983





than superior, trash for books and lies for news.  
 It is probable that no wide-spread remedy is now possible.  
 The appetite for responsibility is too weak—it has no effect.  
 The dependence upon industrial products is too complete.  
 Nevertheless individual artists, in whatever trade, should be supported.  
 Their wares alone are in themselves worth having.



49/60

56

Eric Gill

*One of only 60 copies signed by Gill*

89. **GILL, Eric.**

**Art and Manufacture.** London, Printed by the Fanfare Press for the New Handworkers' Gallery, 1929

¶ One of only 60 special copies, signed by Gill (this no.49). Two wood engravings, after designs by Eric Gill – the blocks were cut by John Beedham and touched up by Gill. Pp. 20, paginated to p.56 as this was the fourth title in the series of Handworkers' pamphlet (the first three were printed at the St. Dominic's Press). 8vo., sewn as issued. Extremely good, fresh copy with only a couple of small brown marks on first and last two leaves. **£450**

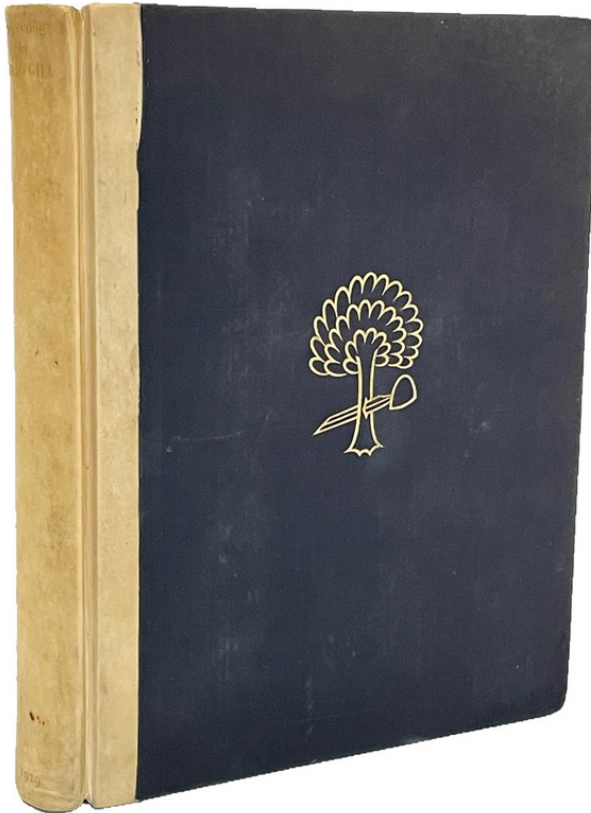
Here are Gill's thoughts, eloquently put, on what is Art and what it is for. "The artist is a man who makes things – that is his proper function". He states that "All men who make things are artists... all workmen were artist..this is not so today..The majority of men today do not make things. They only do things. They only do what they are told...They are mere puppets..." The two wood engravings are puppet images of people merely doing things...

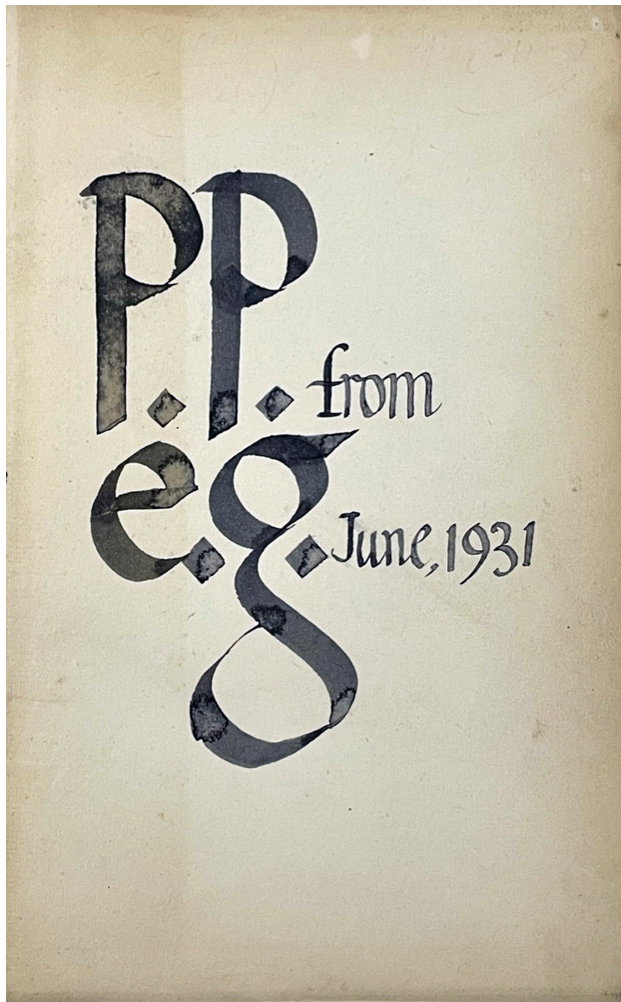
*148 Gill engravings printed from the original blocks and plates – one of 80 special copies with an additional set of all the engravings*

90. **GILL, Eric.**

**Engravings by Eric Gill. A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist.** Bristol, Douglas Cleverdon, 1929

¶ No. 64 of 80 special copies with an extra set of the engravings housed in a portfolio pocket at the rear. 148 engravings by Eric Gill printed from the original blocks or copper plates, printed on rectos only. Folio, bound by Wood in the original quarter cream vellum, black cloth sides with burin device by Gill on upper cover in gilt, gilt lettering on spine, top edge gilt. Some rubbing to the cloth particularly at very edges and where it meets the vellum, spine a little marked, otherwise very good. **£8500**





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

91. **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).





92. **GILL, Eric.**

**Lovers, The Raised Bottom., 1934**

¶ Original proof of a wood engraving by Eric Gill – it is clear to see the pressure of the press on the proofing paper made by the artist himself. A very good proof impression. £500

Very rare.

Physick, 878

93. **GILL, Eric.**

**The Way of the Cross. 1939**

¶ Original wood engravings, signed 'EricG' and numbered 9/10 by the artist in pencil. Image size 8.4 × 8.7 cms. £850

Engraved for 'Social Justice & The Stations of the Cross' written by Eric Gill and published by James Clarke & Co, London, 1939.

The Station of the Cross this depicts is Simon of Cyrene helping Jesus to carry the Cross. The inscription read Tollat Crucem Suam or 'Let him take up his cross' (Matthew 16:24)

ERG 40; Physick 985

Also see Eric Gill's work for the Golden Cockerel Press, items 52 & 53

## ILLUSTRATED BOOKS



*Artwork for a wine merchant in business from the 1790s*

94. **BUCKLAND WRIGHT, John.**  
**JAMES HAWKER & CO., PLYMOUTH.**  
**Vineyard. Wood engraving for a Company Christmas card for James Hawker & Co., 1937**  
¶ Original wood engraving of workers in a vineyard, signed in the block, printed on japanese vellum. Image size 6.1 × 8 cms.  
¶ Together with a proof of the rear cover design of the card with an engraving of vines and the initials of the company designed by JBW and printed in green, plus a copy of the final card, the front cover with the wood engraving in the middle surrounded by a vine border designed by JBW printed on the outside 2 pages and without the internal greeting. **£380**

James Hawker & Son was wine merchant in Plymouth dating from the 1820s, after William Hawker created a recipe for Sloe gin in the 1790s. The company was bought in the late 20th century by Allied Domecq.

*Parisian shops in the 1920s – Boucher's bright, dynamic lithographs*

95. **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 and starting but the pages are 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





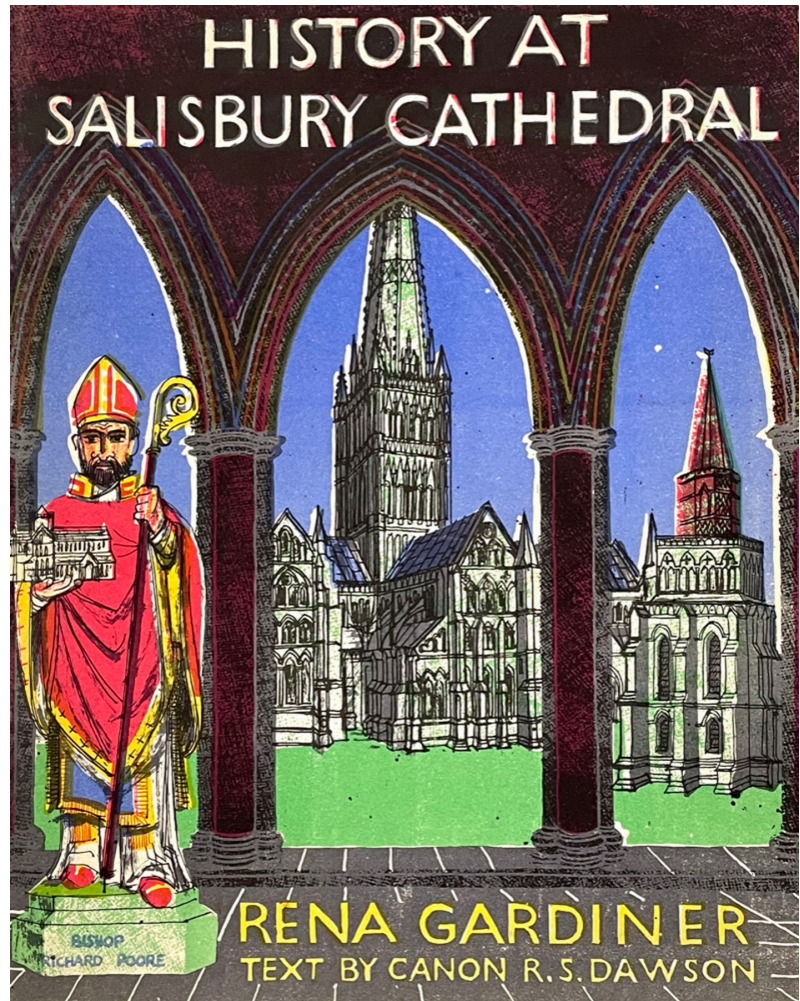
96. **GARDINER, Rena.**

**History at Salisbury Cathedral.** Tarrant Monkton, Workshop Press, 1964

¶ First edition. 46 pp. 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. 8vo, original lithographic wrappers. A very good copy. £200

Made for Salisbury Cathedral by Dorset artist Rena Gardiner at her studio. The whole work is made from original lithographic plates and produced at her home press. The text is by Canon R.S. Dawson.

Francis & Andrews: *Rena Gardiner, Artist & Printmaker*, p.146



# THE STORY OF TEWKESBURY ABBEY



RENA GARDINER

97. **GARDINER, Rena.**

**The Story of Tewkesbury Abbey.** Tarrant Monkton, Workshop Press, 1971

¶ First edition. 48 pp. with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, "they are therefore originals and not reproductions of drawings made on paper". Drawn, printed and produced by Rena Gardiner at the Workshop Press. 8vo, original lithographic wrappers, stapled as issued. A very good copy with only very slight rubbing to the edges. **£150**

Made by Dorset artist Rena Gardiner at the time of the Tewkesbury Festival in 1971. The whole work is made from her original lithographic plates and produced at her home press.

Francis & Andrews: *Rena Gardiner, Artist & Printmaker*, p.146

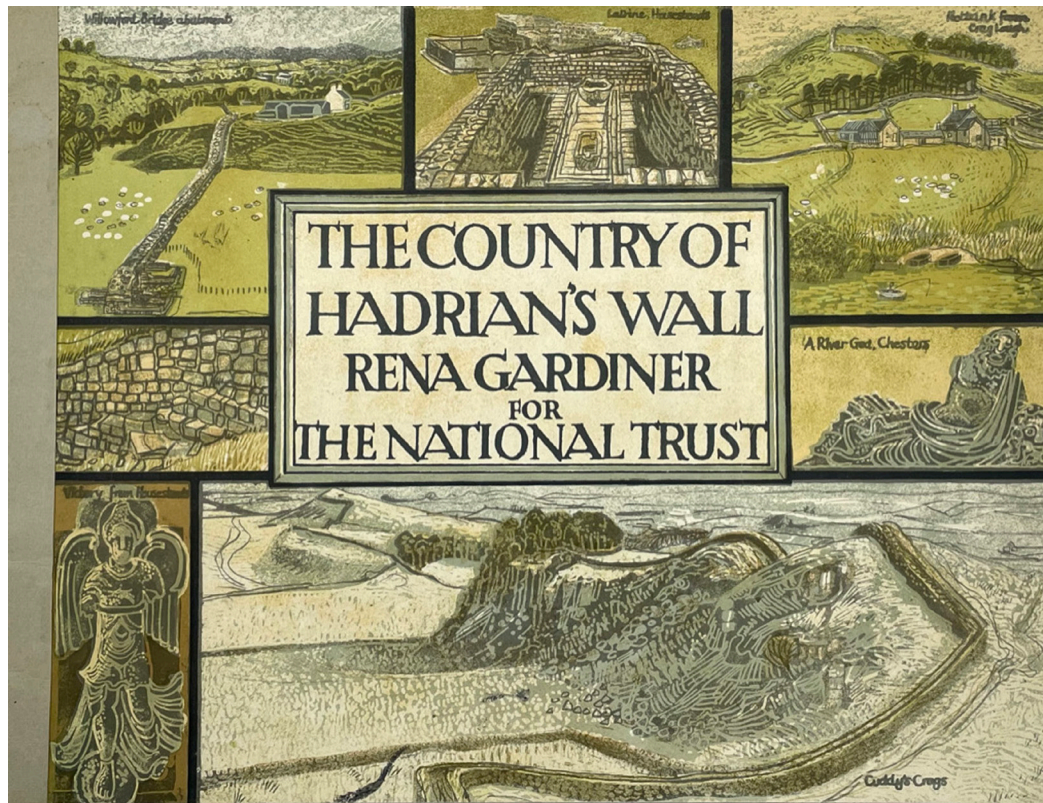


98. **GARDINER, Rena.**  
**NATIONAL TRUST.**  
**The Country of Hadrian's Wall.**  
Tarrant Monkton, Workshop Press,  
1975

¶ 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

Made for the National Trust by Dorset  
artist Rena Gardiner. The whole work is  
printed from her original lithographic plates  
and produced at her home studio.

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







99.

**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. 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. One of only 500 copies of each. 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 French artists, Paul Iribé, this is a monument of its time and a great testament to French wine. The first album *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*, the second volume, has large full page 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.

The third volume, *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 and tranquillity due to the drinking of wine instead of other pernicious liquor.

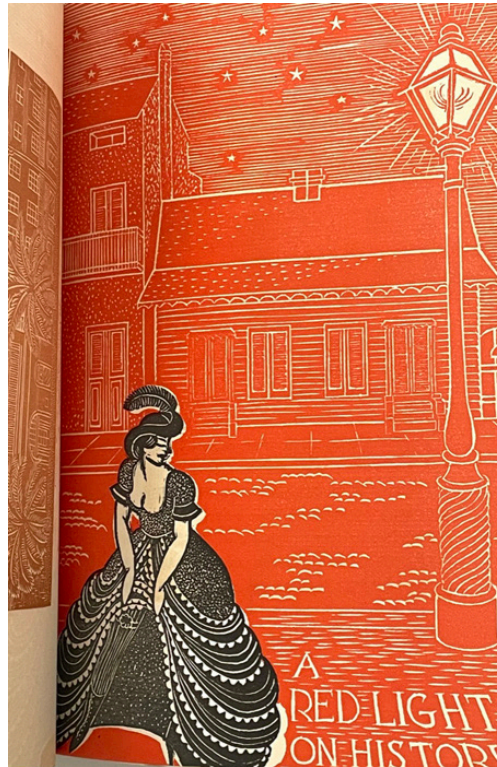
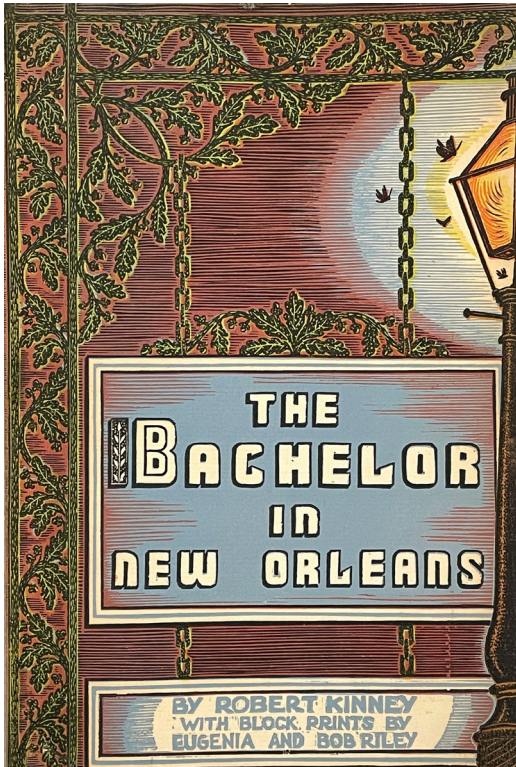
*Guidebook to the nightlife, bars, prostitutes and books of New Orleans for 'unattached gentlemen and ladies of spirit', with splendid hand printed lithographs*

100. KINNEY, Robert. RILEY, Eugenia & Bob.

**The Bachelor in New Orleans. A handbook for unattached gentlemen and ladies of spirit visiting or resident in the Paris of America.** New Orleans, Bob Riley Studios, 1942

¶ First edition. Over 47 original lithographs printed in colour by Eugenia and Bob Riley. All printed at the artists' studio in Vieux Carre, New Orleans in 12 point Century expanded type which was linotyped by Ed. B. Coste. 8vo., original pictorial lithographed wrappers. Very slight darkening to edges of rear wrappers, otherwise very good. £250

Dedicated to 'The Old Bunch' including 'Wild Quill' "Who'd never turn down a glass-with anything in it." A lively text delivering a tempting portrait of 1940s New Orleans nightlife. If you have spirit and are unattached, or even attached, you will wish to go back to try the Ramos Gin Fizz and go to Bourbon Street, The Sazerac Bar, Court of the Two Sisters, The Walnut Rooms and all the rest. If you have too much of 'drink bores' you can visit the art galleries or go on a book shop tour where "if you are fortunate, an ancient scholar, book and glasses in hand and beard atilt, grumblingly shuffles from some haunted retreat in the rear. Chances are he dislikes selling books: it interferes with his own reading. If you plead with him you may be able to buy the volume of your fancy. Or you may not"...





*The only published part of Laborde's intended history of wood engraving including dozens of his own engravings, bound with a collection of British wood engravings*

101. **LABORDE, Leon de.**

**Essais de Gravure pour servir à une Histoire de la Gravure en Bois.** Paris, imprimerie et fonderie de Jules Didot l'Aîné, 1833

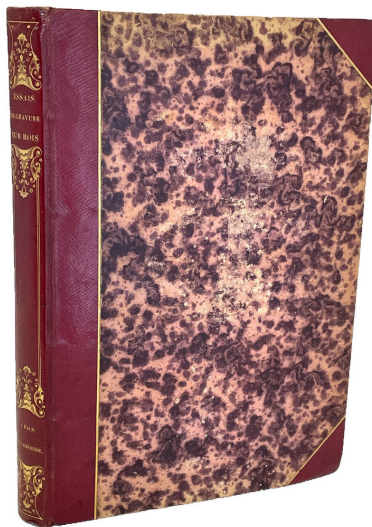
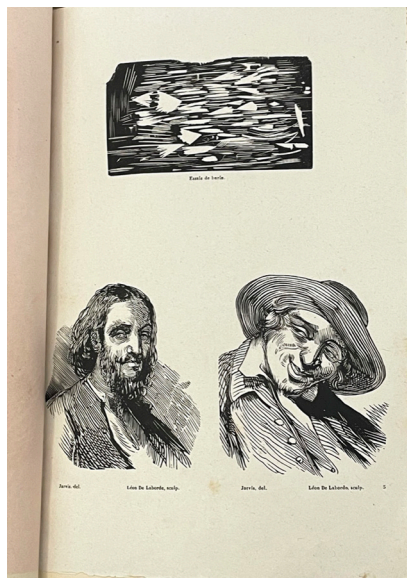
¶ Letterpress title-page and 24 leaves printed on rectos with 70 woodcuts, interleaved with blanks and tissue guards, the majority engraved by Laborde after his own designs and those of Jarvis, Sceffer, Arnoult, Adam, and Tellier, the other engravers include Thompson, Williams, Porret, Sophie, Sears, Branston and Slader. 8vo. [book 23 × 15 cm; binding 25.8 × 17.5 cm], contemporary French binding by Coremat (signed in gilt at foot of spine) in half red goatskin, marbled paper sides, smooth spine lettered in gilt with arabesque compartments, marbled endleaves, untrimmed edges. Corners slightly bumped, occasional light spotting and a little dust soiling but the volume is in excellent condition. There is an early engraved label of a donkey at the front and a blindstamp of "T.W." of Neatham Mill on the rear flyleaf. **£2800**

Laborde's *Essais De Gravure* is rare. The work was a preliminary attempt at a history of engraving, and was abandoned before the essays, leaving only the title and woodcuts. Laborde returned to the subject in *Histoire de la Gravure en Manière Noire*, published in 1839, and *Recherches sur la Découverte de l'Imprimerie*, 1840.

In 1827 Leon de Laborde (1807-1869) travelled with his father through Southern Europe and Asia Minor, drawing the ancient monuments, which he reproduced on wood for this work. After a spell as a diplomat and politician he devoted himself to the study and reorganisation of the national monuments, archives, libraries and museums, acting as a curator at the Louvre and serving for 11 years as Director General of the Archives of the Empire. Besides printing histories, his publications covered travel, art, architecture, industry and taste.

Bound in with Laborde's work are an additional 40 watermarked leaves with tissue guards, each mounted with a woodcut of a biblical scene after Richard Westall, engraved by Landells, Slader, Nesbit, Gray, Bagg, Smith, Williams, Thompson, Branston, Mosses, Jackson, Powis, Guy and Baxter.

Only 5 copies on OCLC, 2 in France at the Bibliothèque Nationale and the Paris Institute, 2 in the US at Harvard and The Grolier Club and one in the UK in Cambridge University Library.







## LE CIMETIÈRE

**I**L fait nuit. Clair de lune. Un cimetière de campagne. Nombreuses tombes, tertres de gazon, croix de bois, dalles funéraires, etc.

*Tyltyl et Mytyl sont debout près d'un cippe.*

**MYTYL.** — J'ai peur !

**TYLTYL,** *assez peu rassuré.* — Moi, je n'ai jamais peur...

*A fine example of pochoir colouring – volume II is rather rare*

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

**L'Oiseau Bleu, Féerie; Decors et Costumes pour L'Oiseau Bleu.** Paris, Le Livre, 1925 & 1927

¶ Two volumes. Vol I: 14 illustrations, including the vignette on the upper wrapper and the frontispiece, by Georges Lepape reproduced in pochoir by Jean Saudé, vignette woodcut on title page. One of 400 copies on vélin d'Arches, of a total edition of 435 plus 25 hors commerce copies. Printed in lilac, blue and black throughout. Pp. [vi], 213. Large 8vo., in the original printed wrappers with Lepape design on upper cover, a little shaken but generally a very good copy.

¶ Vol II. 61 plates including 7 plates of theatre sets which are double page all from watercolour drawing by Georges Lepape, reproduced in pochoir by Jean Saudé, as is the title page vignette. Printed in blue and black throughout. One of 200 copies on vélin d'Arches, of a total edition of 425 plus 5 hors commerce copies. Large 8vo., in the original printed wrappers with vignette on upper cover also coloured in pochoir, with the original tissue guards throughout. A very good copy. **£3200**

The first volume is the illustrated text of the play and the second volume, which has a 10 page preface by Gerard d'Houville (aka Marie de Heredia), present the sets and costumes designed by Lepape for the production given at the Mogador theatre for Cora Laparcerie.

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

*Wood engravings by the intellectual and artist Gwen Raverat – grand-daughter of Charles Darwin*

103. **RAVERAT, Gwen (1885-1957)**

**Duckpond.** 1920

¶ Original wood engraving on Japanese paper, titled and signed by the artist in pencil. 10.2 × 11.3 cms. Mounted and framed. One of an edition of 60. **£450**

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

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

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





*A very good untrimmed copy in contemporary boards*

104. **REPTON, Humphry.**

**Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture, collected from various manuscripts, in the possession of the different Noblemen and Gentlemen, for whose use they were originally written; the whole tenbding to establish fixed principles in the respective arts.**

London, Printed by T. Bensley, for J. Taylor, at the Architectural Library, High Holborn, 1803

¶ First edition. Stipple-engraved portrait frontispiece by W. Holl after a painting by Samuel Shelley. First edition. Stipple-engraved portrait frontispiece by W. Holl after a painting by Samuel Shelley. 13 original aquatint plates with overslips (9 hand-coloured, 1 folding), 4 hand-coloured aquatints and engravings, 22 uncoloured aquatints and engravings, other aquatints and engravings in text. Folio, contemporary drab boards, a very good untrimmed copy. Rebacked with an early hand-written spine label laid down, boards worn but strengthened at very edges and hence a robust, handsome copy in original untrimmed condition with large margins, a couple of leaves (K4 and N3) with very slight tears far from text and folding plate with very slight tears at folds not affecting image. Housed in a green morocco backed solander box, spine gilt.

**£12800**

Humphry Repton (1752-1818) was born in Suffolk and became head gardener at Hampton Court Palace, following on from 'Capability' Brown. He was the first designer to use the title of 'landscape gardener'.

Booklabel of George Seton Veitch.

Abbey, Scenery 390; Tooley 399





*Women's education and Art Deco design in 1930s Georgia*

105. **WESLEYAN COLLEGE, MACON, GEORGIA.**  
**The Vetteropt. A Year Book published by the Senior Class, 1932** Macon, Georgia, printed by Benson of Nashville, Tenn., 1932  
 5 original silkscreen prints in silver, grey and red on black paper each with the original printed protective leaf. Photographic illustrations throughout, elegantly laid out and with most pages have silver borders or embellishments, 12pp. reproduction of the College paper 'The Noital of February 1932 bound in, photographic biographies of all the students, 11pp. of advertisements. 4to., bound by Smith-Crafted of Chicago in original full black cloth with raised image of a woman in profile in silver and red with a grey profile, raised silver lettering on upper cover, black and silver endpapers. Small split to the top of the spine. **£120**  
 A remarkable Year Book of Wesleyan College with some outstanding Art Deco prints – a fascinating snapshot of this era of women's education.



*Pocket sundial with the latitudes of San Francisco, New York, Boston and 8 other American cities included*

106. **STOCKERT, Ernst Christopher.**  
**Diptych Sundial Compass, with list of latitudes of major European and American Cities.** Nuremberg, Stockert, c.1790

¶ Diptych sundial compass with the compass inset into wood with printed paper hand coloured panels on both top and bottom when it is opened with the original metal catches and a replacement thread to make the shadow, signed by Stockert of Nuremberg. On the lid when closed is a printed list of cities in America (11), England (11), Spain (7), France (15), Italy (2) and Germany (12) with their latitudes.     **£1000**

In the eighteenth and early nineteenth century, Ernst Christophe Stockert (1730-1806) and Johann Paul Stockert (c 1780-1790) made inexpensive diptych sundials. As one of the American cities listed is Washington, it seems likely that the dial was made around 1790 or later.

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