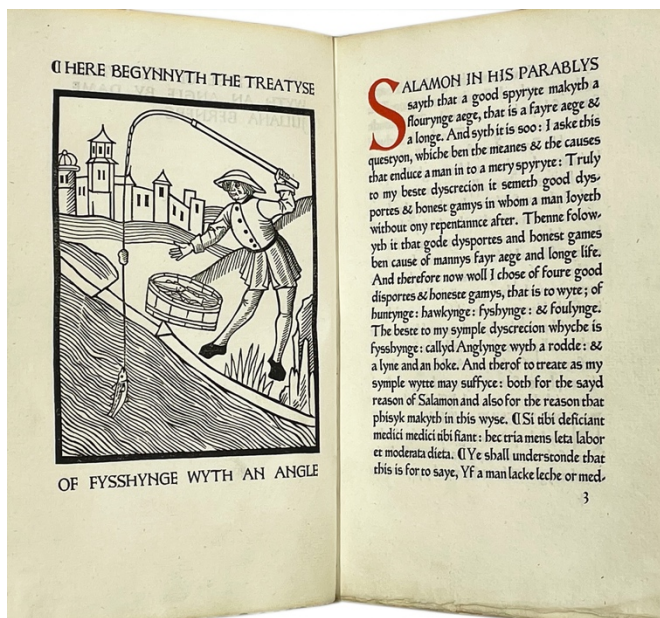


SOPHIE SCHNEIDEMAN RARE BOOKS

LONDON



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Inscribed by the printer StJohn Hornby to his friend F. Meyrick-Jones

1. ASHENDENE PRESS. BERNERS, Dame Juliana.

A Treatise of Fysshynge wyth an Angle. Chelsea, Ashendene Press, 1903

One of 150 copies on Batchelor Ashendene paper, (a further 25 copies were printed on vellum). Wood block illustrations copied from the woodcuts used in the original Treatise as it appeared in the Boke of St Albans. Printed in Subiaco type with one red initial, otherwise printed in black. 8vo., original limp vellum, gilt lettering on spine. Very slight rubbing to the edges of the spine, otherwise a very good copy.

£1600/310,000 ¥

This charming book is taken from the Boke of St. Albans printed by Wynkyn de Worde in 1496. This was the first printed book on fishing in English. Franklin writes a typically eloquent and well-informed essay on this "small and happy book" in which he draws our attention to, among other things, the way that "Poor old Keates" re-made the illustrations with such literal veracity that he reproduced a crack in the original woodcut.

Inscribed in ink on the front free endpaper by the printer to a friend: "F. Meyrick-Jones from C.H. StJ Hornby. May, 1905".

Meyrick-Jones was a noted antiquarian, cricketer, cleric and charity worker. He worked in poor areas of London, including running a mission in a very deprived area of North Kensington where he was working when this book was given to him, and later running a school for 'difficult children' at Voewood near Holt in Norfolk.

Ashendene Bibliography XVI; Franklin, The Ashendene Press, p.236

Initials designed by Graily Hewitt

2. ASHENDENE PRESS.

Vita di Santa Chiara Vergine Chelsea, Ashendene Press, 1921

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

£1800/ 350,000 ¥

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

Ashendene Bibliography XXX



Seen through the Press by Gage-Cole, the printer of the Cranach Press Hamlet

3. ASHENDENE PRESS.

The Wisdom of Jesus, the Son of Sirach commonly called Ecclesiasticus. Chelsea, Ashendene Press, 1932

This text compiled by A.D. Power from the various versions of Ecclesiasticus. One of 328 copies on large Batchelor 'Bugle' paper, 25 copies were printed on vellum. Red, blue and green initial letters hand drawn by Graily Hewitt, and his assistants Ida Henstock and Helen Hinkley (who also did a great amount of work for the Pear Tree Press). Printed in Subiaco type with the shoulder-notes and wood-engraved colophon printed in red. 4to., original limp orange vellum with ties, untrimmed, housed in the original marbled paper slipcase. An extraordinarily fresh and bright copy with only a mere trace of fading to the spine.

£3800/ 740,000 ¥

The Ecclesiasticus is a remarkable piece of press work by The Ashendene Press, printed after the death of Faulkner under the guidance of the great printer Gage-Cole, whose previous triumph was the fabulous Cranach Press Hamlet. Even Hornby himself was pleased with the book: "in my humble judgment it is one of the most satisfactory of the books of the Press." The first use of green by Hewitt for his initials since his first Ashendene work, Dante's Inferno. *Ashendene Bibliography XXXVIII*



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

4. BUCKLAND WRIGHT, John. SWINBURNE, Algernon Charles.

Dolores. First and Second Editions. [Maastricht, A.A.M. Stols], 1933

Complete copies of both editions with an additional suite of second edition silhouette engravings:

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

(b) *Second edition, being one of only 40 copies, this with an additional suite of 11 engravings. 11 original wood engravings from the original blocks which were further worked and cut away to produce silhouetted figures. 16.9 x 26 cms, blue cloth backed marbled paper covered boards, spine lettered in silver original blue paper wrappers with printed paper label on upper cover, untrimmed, with the original blue wrappers bound in..*



£4800/925,000 ¥

An astonishing collection of two different formats of this very rare early commission by John Buckland Wright. *Dolores* was privately printed in only 50 copies by A.A.M. Stols in Maastricht for Baron Emile van der Borch, and is very rarely seen on the market. It contained 11 white line wood engravings, each of the engravings being a female nude. Buckland Wright worked further on the blocks after this edition was published and hence there is a second edition in 40 copies in which the images appear as silhouettes - although one block, the image on p.11, was completely recut after the image was damaged. Here we have both versions plus an extra suite of silhouettes.

Baron van der Borch was a prominent patron and admirer of Buckland Wright and he began commissioning work from him after seeing his work for the JBW Editions *Cupid's Pastime*. Unfortunately the creative and sensitive young was shot by the Nazis whilst in his early twenties. Reid A12i, A12ii

One of only 100 copies in a fine citron morocco binding

5. BUCKLAND WRIGHT, JOHN. GOLDEN COCKEREL PRESS.

Pervigilium Veneris. The Vigil of Venus. London, Golden Cockerel Press, 1939

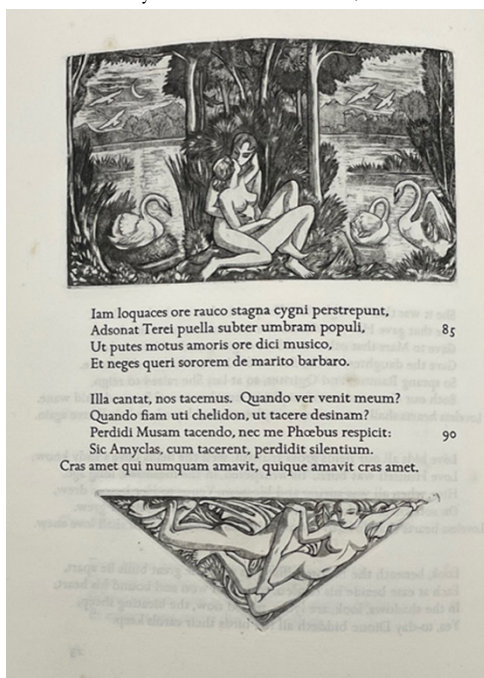
Translation by F.L. Lucas. One of only 100 numbered copies, printed for subscribers, this no. 60. 18 original copper engravings by John Buckland Wright being a combination of pure line-engraving and tints etched using the sugar-aquatine method. Large 4to., original full citron morocco Sangorski & Sutcliffe binding with a frieze of cockerels tooled in blind around the top and bottom of the whole binding, spine lettered in blind, in the original brown buckram slipcase. The usual offset from the turn-ins on the free endpapers, some spotting throughout.

£4200/ 800,000 ¥

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

The smallest total limitation of any Golden Cockerel Press title.

Pertelote 141, Reed A33a.



'A thing of beauty is a joy forever'

6. BUCKLAND WRIGHT, John. GOLDEN COCKEREL PRESS.

Endymion. A Poetic Romance by John Keats. London, 1947

58 wood-engravings by John Buckland-Wright. One of 400 copies (this no. 278), there were also 100 special copies. Tall 4to., original quarter white vellum with variant red buckram boards, spine titled in gilt, image of Cynthia amongst the stars and planets by Buckland Wright blocked in gilt on upper cover, top edge gilt, others uncut, in the original glacine wrapper. The usual browning on pp.91-85 amd 131-133, booklabel of Wigan Public Library on front pastedown, deaccessioned and sold at Bonhams in 2012.

£1000/ 195,000¥

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

Cockalorum, Bibliography of the Golden Cockerel Press, 175

[SEE IMAGE ON FRONT COVER]



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

8. CLAES, Edgard. RUEDA, Salvador.
La Copula. Madrid, Libros Clan A. Graficas, 2010

New edition of Rueda's erotic novel with illustrations by Marina Arespacochaga. New edition of Rueda's erotic 16.5 x 22 cms. Bound by Edgard Claes (signed beneath his stamp and dated 28/07/2011 on the final blank) in a bradel binding employing the structure from Otto Dorfner in Weimar with sides of polycarbonate with a blue and rose flowing design, ornamented with small triangles and pink and light blue lines, the straps are covered with onlaid half ovals in polycarbonate decorated in pink with light blue triangles and lines on both sides, spine of rose snake skin, doublure of rose velour, double endpapers of rose japanese paper, housed in his usual soft grey velvet case. Fine condition. £5600/84,000¥

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

A superb copy of the German edition

9. CRANACH PRESS. SHAKESPEARE (William).
Die Tragische Geschichte Von Hamlet Prinzen Von Daenmark.
Weimar, Printed at the Cranach Press by Henry Kessler., 1928-9



7. CIRCLE PRESS. KING, Ronald. b.1932
Turn Over Darling. London, Circle Press, 1994/2022

One of a final series of signed copies limited to 25. Printed by hand on Khadi Indian hand-made paper, bound into tan handmade paper covers and inserted into grey card slip-case. £350/70,000¥

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



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.

£15000/2,925,000¥

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.



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

10. 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.

£6800/1,325,000¥

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

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

De Coster & Dumas Reliures 1935-1980 - Blaziot 1981

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

11. 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/ 292,500¥

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.



Cleverly constructed to form a carousel

12. DORNY, Bertrand. NOEL, Bernard.

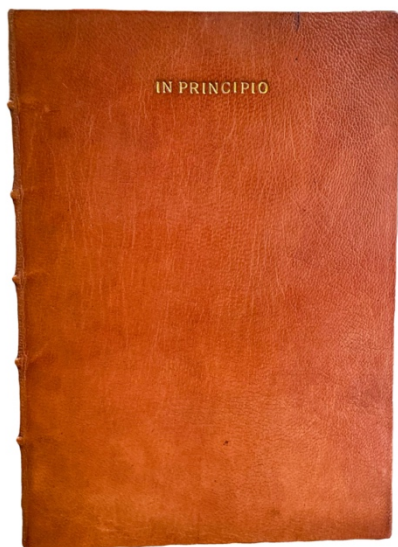
Au bord des Levres Nice, Jacques Matarasso, 1986

No. 1 of VI copies for the artist, signed by artist and author, of a total edition of 66. Large original colour aquatint with embossing by Dorny running over 5 leaves. Typography by Uriel Abraham and the prints by Mario Boni. 12.5 x 10.5 cms, leporello with a tab so the whole work can form a carousel, in the original wrappers with the verso of the front with a square of blue paper at the end meeting a strip of paper at the front.

£750/150,000¥

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





13. DOVES PRESS.

In Principio. Hammersmith, The Doves Press, 1903

One of 200 copies on paper (there were also 12 copies on vellum). 6 leaves printed in red and black in Doves type. Sm. 8vo., bound in brick red niger goatskin by the Doves Bindery, lettered in gilt on the spine and upper cover, all edges gilt. A very good copy with the usual slight offset from the turn-ins.

£2500/ 488,000¥

The first chapter of Genesis 'In the beginning' elegantly printed by Cobden-Sanderson with a delicate and careful use of red. An exquisite piece of printing and binding.
Tidcombe, The Doves Press, DP28

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

14. DOVES PRESS. SHAKESPEARE, William.

Venus and Adonis Hammersmith, 1912

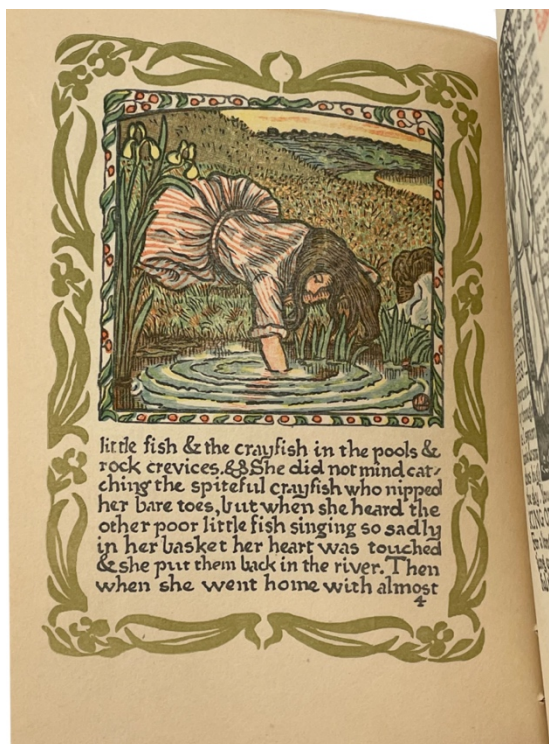
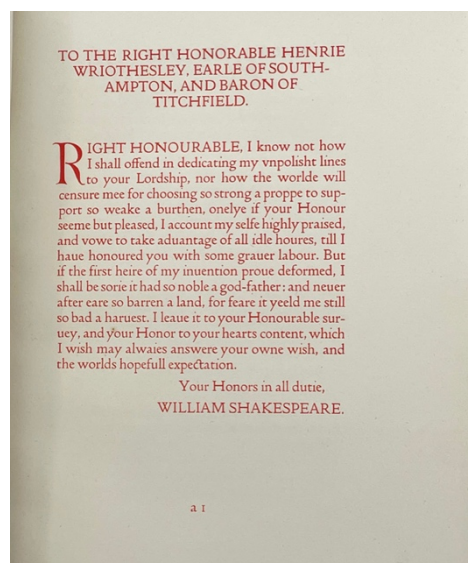
One of only 200 copies on paper, there were also 15 on vellum. Printed in red and black. Sm. 4to., original full limp vellum by the Doves Bindery with its stamp on the lower turn-in, gilt lettering on spine. Near fine.

£2200/ 430,000¥

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



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

15. 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/ 1,180,000¥

After failing to interest publishers in an illustrated edition of Nerval's 'La Reine des poissons', Lucien 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.

Ex libris of Hartshorne on the front pastedown.



Specially bound by Zaehnsdorf

16. ERAGNY PRESS. FLAUBERT, Gustave.

La Légende de Saint Julien L'Hospitalier. London, Eragny Press, sold by Hacon & Ricketts, 1900

Wood engraved frontispiece, honeysuckle border and initials designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. One of 226 copies. Printed in Vale type on Arnold's handmade paper. 12mo., in a very handsome binding by Zaehnsdorf of full tan morocco, elaborately tooled in gilt with flower buds and hearts on both sides and spine, double gilt fillets on each side and dotted lines, turn-ins with double gilt fillets, dotted border and tooth roll tool with floral tooling and triple dots, top edge gilt, silk doublures. £2000/ 390,000¥

The frontispiece is a charming, tranquil image of a doe in the forest with a pair of rabbits in the foreground as a gentle pastoral contrast to what Alice Beckwith calls "the brutal assaults on nature depicted in Gustave Flaubert's riveting story". With

attention to modern psychology, Flaubert postulates the circumstances which caused Julian to murder his parents and then seek forgiveness in a life of penitence and service"...which ends in his recognition that the lowly deserve the care of the mighty. This message encouraged the Pissarros to give copies of the book to three friends who were very active in the anarchist press: CGeorges Lecomte, Emile Vehoeren and Benjamin Guinaudeau.

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

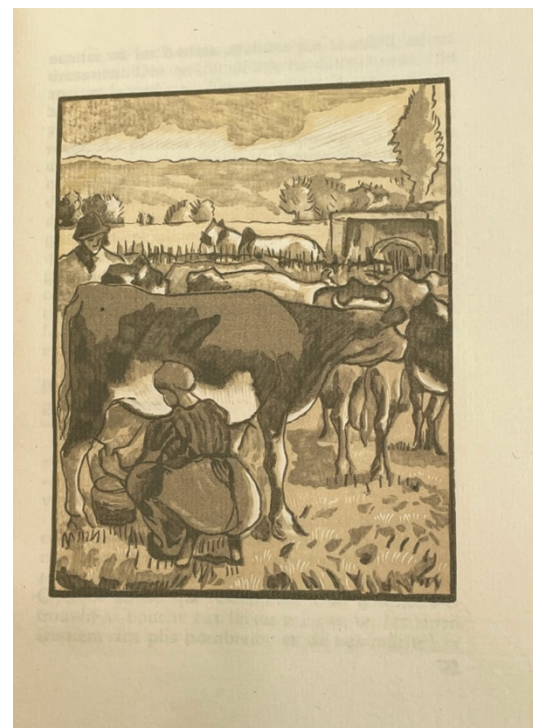
Illustrated from woodblocks designed by Camille Pissarro

17. ERAGNY PRESS. MOSELY, Emile. PISSARRO, Camille.

La Charrue d'Erable. [The Maple-Wood Plough]. London, Eragny Press for Le Livre Contemporain, 1913

Wood engraved title page border in 3 colours, 12 illustrations each printed from 4 blocks designed by Camille Pissarro and engraved on wood by Lucien Pissarro, historiated initials, headpieces and tailpieces designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. One of 116 copies, this copy for M.A. Gracy of the Livre Contemporain. Printed in Brook type on Arches paper with watermarks of Le Livre Contemporain and the Eragny Press. 8vo., original green full limp calf lettered in gilt, inside cover in cream calf stamped in gilt with apple motifs and the monogram of Le Livre Contemporain. A good uncut copy with some fading to the spine, some very occasional spotting and offset from the doublures and some staining to bottom of first and last two leaves. £6500/1,268,500¥

La Charrue d'Erable or The Maple-wood Plough comprised 12 short chapters on a rural theme written by Emile Moselly to match 12 drawings by Camille Pissarro. Pissarro matched the beauty of his father's drawing with his skill as an engraver and printer, producing outstanding four block printing. A real masterpiece.



With initial letters by the great British calligrapher Florence Kingsford

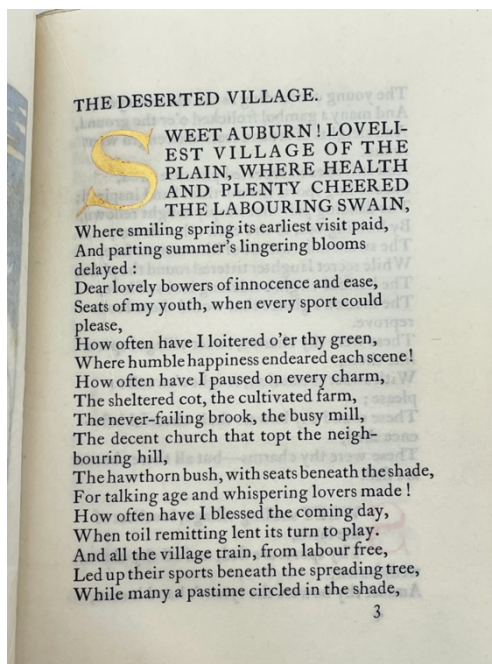
18. ESSEX HOUSE PRESS. GOLDSMITH, Oliver.

The Deserted Village. London, printed at the Essex House Press under C.R. Ashbee, 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. £2400/468,000¥

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 some of the staff of Morris's Kelmscott Press. He set 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 had access to the best craftsmen. Florence Kingsford was one of the greatest calligraphers of her time, best known for her astonishing work on the Ashdene Song of Songs. She married Sydney Cockerell but did continue to make some extraordinary manuscripts until 1916 when she had to give up her calligraphic work due to illness.





A perfect example of twentieth century autolithography, in superb condition

19. **FREEDMAN, Barnett.**

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

8 autolithographs by Barnett Freedman printed in black on a yellow or green tinted background all signed and dated in the stone. Pp. 16. Thin folio, original three colour lithographed sewn linen wrappers over card by Barnett Freeman, signed and dated 1939 in the stone, incorporating the title and two additional designs by him on the deep flaps. Very slight rubbing to top and bottom of spine. £700/136,500¥

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

Elaborate illuminated vellum binding from Florence

20. **GIANNINI, Giuseppe.**

The Masterpieces of Van Dyck. London & Glasgow, Gowans & Gray, 1908

Elaborate illuminated binding on full vellum over bevelled boards by Giuseppe Giannini of Florence with his binders label, gold patterned paper endpapers, red top edge and red silk bookmark. Gowans Art Books no.2 with 60 pages of reproductions of Van Dyck's paintings. Housed in the original green linen box.

£390/76,000¥

A classic of the genre of bindings produced by the famous Giuseppe Giannini of Florence for the English tourist trade.



The first state of the wood engraving

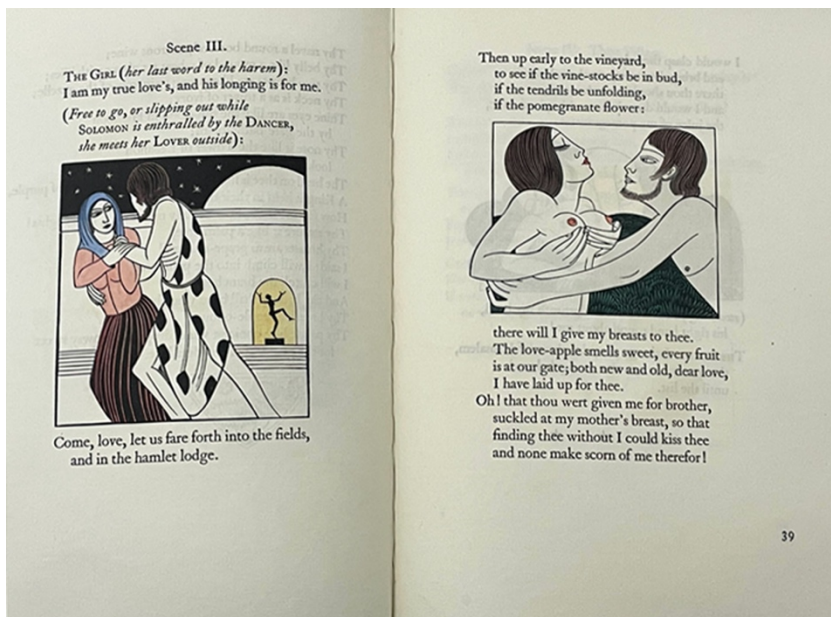
21. **GILL, Eric.**

Venus

1924.

Original first state wood engraving by Eric Gill. Image size 13.7 x 4.5 cms. £450/ 87,750¥

This block was eventually used 7 years later in Gill's book *Clothing and Cloth* printed by The Golden Cockerel Press in 1931. *Physick* 290



Thomas Balston's special copy of Gill's "damn fine" hand-coloured Song of Songs, with a letter from the printer – one of only 30 copies

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

The Song of Songs called by many the **Canticle of Canticles**. 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 x 19.8 cms, bound in full white buckram with a gilt bird by Gill on the upper cover, gilt lettering on spine. £10000/ 1,950,000¥

A really fine copy of the rare special of the Song of Songs. With 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 V&A.

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



ON my bed by night I sought
Him whom my soul loveth:
I sought, and found him not.
I said: 'I will arise and go about the city:
In market-place and highway will I seek
Him whom my soul loveth.'

Gill's masterful depiction of Divine Love

23. **GILL, Eric. GOLDEN COCKEREL PRESS.**
The Song of Songs, called by many the Canticle of Canticles.
Waltham St Lawrence, Golden Cockerel Press, 1925

20 wood engravings by Eric Gill. One of 750 copies. Printed in black and red in Caslon Old Face type. Pp. 44. 4to., original white buckram. A very good copy, free endpapers slightly browned as usual. £1500/ 292.500¥

Chanticleer announces that at this point 'Eric Gill has come to work only for the Golden Cockerel Press' - the beginning of a great collaboration. The wood engravings here are very beautiful and strong. Gill once wrote that he refuted the notion that because it is about love-making and the charms of women, the Song of Songs is irreligious. The problem he notes is that "the Song of Solomon is a love song, and one of a very outspoken kind, and in modern England such things are not considered polite". His images are certainly gently erotic but imbued with sensual love and tenderness and intended as a celebration of Divine Love.

The introduction to the book by Gibbings asserts it's morality, stating that

"The Song of Songs must...be regarded as the first Opera...a protest against polygamous ideals, of which Solomon had given such striking examples...monogamy is contrasted as natural, dewy as the young day, inspiring as the sounds and scents of spring."
Chanticleer, Bibliography of the Golden Cockerel Press 31

No 15 of 50 copies of one of Gill's best known images, signed by the artist

24. **GILL, Eric.**
The Skaters
1926

Original copper engraving signed by Eric Gill "EricG" in pencil and numbered 15/50. A remarkably fresh impression of the first state. Image size 11.3 x 11.3 cms. In book mount. £1200/234,000¥

A superb and important image by Gill which was inspired by a photograph in the *Daily Mirror*. Gill removed the clothing and added the transparent skating skirts. *Physick 368*



Signed by Eric Gill and David Jones

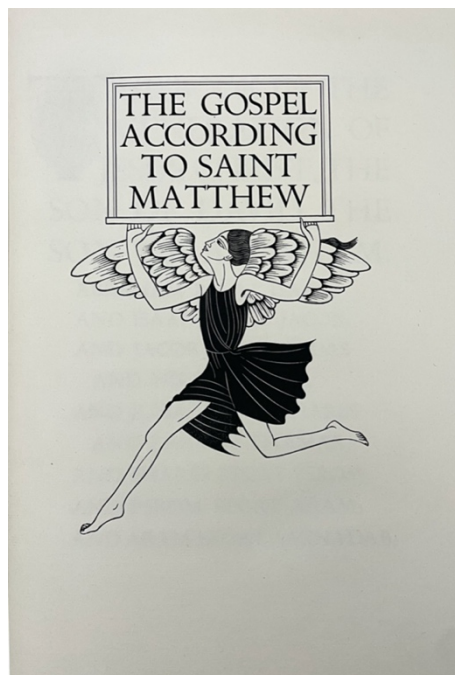
25. **GILL, Eric. JONES, David.**
Christianity and Art. Capel-Y-Ffn, Abergavenny, Francis Walterson, 1927 [actually Jan, 1928]

First edition. No. 13 of 200 copies signed by Eric Gill and David Jones. Full-page frontispiece engraving by David Jones and 2 small engravings by Eric Gill. Printed in Caslon on Batchelor handmade paper by the Shakespeare Head Press. Thin 8vo., original blue cloth, spine lettered in gilt. Spine and top edge slightly faded, some starting at first gathering, otherwise a good, clean unopened copy. £400/78,000¥

Opposite David Jones's splendid allegorical frontispiece of an artist at work, Gill writes "We set out in this essay to make two discoveries. In the first place we have to discover what Christianity, i.e., the Catholic Church, has done for Art, and in the second place what, according to the Church, is the relation of Art to Life".

Evan Gill: Eric Gill, A Bibliography, 13





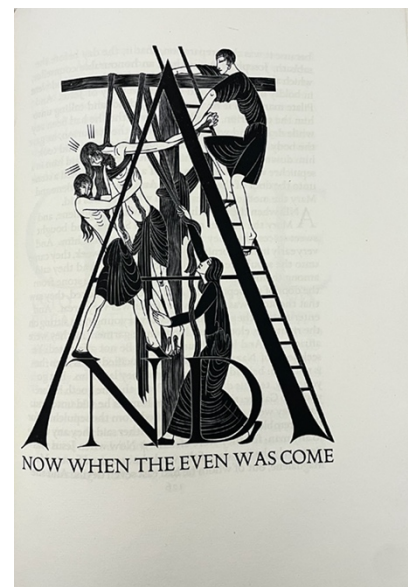
“A flower among the best products of English romantic genius” - a good, bright copy

26. **GILL, Eric. GOLDEN COCKEREL PRESS.**
The Four Gospels of the Lord Jesus Christ. Waltham St Lawrence, 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.

£16,000/3.120,000¥

Lavishly illustrated throughout by Eric Gill and using his perfect typography, the Golden Cockerel Press Four Gospels is one of the triumphs of twentieth century book production and one of the greatest of Britain's private press productions, alongside the Doves Bible, the Kelmscott Chaucer and the Ashendene Dante.
Chanticleer: Bibliography of the Golden Cockerel, 78



One of only 100 special copies, this signed and inscribed by Eric Gill's son Gordian

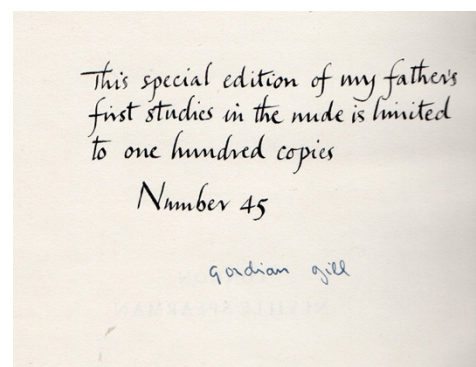
27. **GILL, Eric.**

First Nudes. London, Neville Spearman, 1954

No. 45 of 100 special copies, signed by the artist's son, Gordian Gill. 24 illustrations of life drawings by Eric Gill. Small 4to., [17.5 x 25 cms], original full white cloth, Gill initials and titles in green to upper cover and spine, in mildly worn glassine wrapper. Some spotting to covers, which are very slightly bowed, and darkening to endpapers, otherwise good.

£300/58,500¥

With an introduction by John Rothenstein explaining that Gill only started life drawing in 1926 when he was 44, which would seem very late except that Gill wrote, "Drawing from life properly comes late in life rather than early. For the training of imagination is the first thing to be seen to..."



One of only 100 specially bound copies

28. **GOLDEN COCKEREL PRESS. SEVERIN, Mark.**
The Homeric Hymn to Aphrodite. London, Golden Cockerel Press, 1948

13 wood engravings by Mark Severin. No. 36 of 100 special copies, signed by the translator. Printed in Poliphilus Roman & New Hellenic Greek types on Arnold's hand-made paper. Tall thin 4to., bound by Sangorski & Sutcliffe in full red morocco with two designs by Severin (Aphrodite and Anchises) blocked in gilt on upper and lower cover, spine lettered in gilt, in the original slipcase. A very handsome, bright copy. £1800/351,000¥

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

Cockalorum: Bibliography of the Golden Cockerel Press, 177



29. GREGYNOG PRESS. HUGHES-STANTON, Blair.

John Milton. Four Poems. L'Allegro, Il Penserosa, Arcades, Lycidas. Newtown, Gregynog Press, 1933

11 wood engravings by Blair Hughes-Stanton, printed in Gill Perpetua type on japanese vellum. One of 235 ordinary copies, this no.31. Tall 8vo., original red Hermitage calf blocked in blind on upper cover with the figure of Euphrosyne by Hughes-Stanton, fore and lower edges uncut. Some rubbing to the edges of the boards and spine, very slight bowing to the upper board, otherwise an unusually bright copy. £1400/273,000¥

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

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

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

30. ILLUMINATED MANUSCRIPT.

Actes et Prières pour la Communion. [Paris], c.1880

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

£1600/312,000¥

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



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

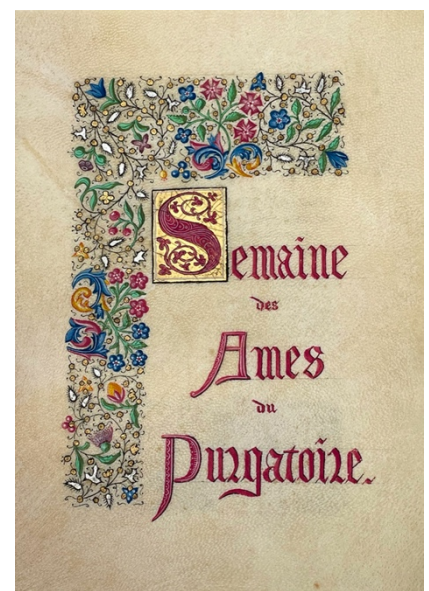
31. ILLUMINATED MANUSCRIPT. JAN CAMPS, bookbinder.
Semaine des ames du Purgatoire., c.1890

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

manuscript below, grey and black paper endpapers, housed in the original grey cloth, velour lined solander box with leather and gilt spine label. An extremely elegant book.

£1600/312,000¥

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...





32. ITALIAN DECORATIVE BINDING. [DRUMMOND, Henry].

The Greatest Thing in the World: An Address. London, Hodder and Stoughton, 1912

A fine Italian vellum book cover decorated with flowing gilt tooling and ink calligraphy illuminated in pink, green, blue, yellow, red and gilt with a silk bookmark and vellum page protector. £380/74,000¥

A book on the greatest thing in the World - Love - affectionately inscribed in memory of a visit to Bath in 1912.

A very good tight copy

33. KELMSCOTT PRESS. RUSKIN, John.

The Nature of Gothic. A Chapter of the Stones of Venice. Hammersmith, Kelmscott Press, 1892

One of 500 copies printed on paper, there were no vellum copies. 20 architectural line-block figures in text. Border on the first page of the text, 111 six- and, mainly, ten-line initial letters, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated. Press device printed in two places at the end of the table of contents and on the colophon. Printed in black and red Golden type on hand-made Batchelor Flower paper, with decorated initials, numbers, titles and side notes printed in red throughout. Sm. 4to., original stiff vellum with brown silk ties, yapp edges, spine lettered in gilt, fore- and lower edges untrimmed. A very good tight copy without the usual bowing and with all the ties, vellum with some marks and a little darkening to the edges. £3200/624,000¥

The chapter from his *Stones of Venice* which Ruskin always believed to be the most important and which was first printed separately in 1854 as a sixpenny pamphlet. Morris held it in high regard. Ruskin felt the same way about Morris, saying of him, "Morris is beaten gold".

Petersen, *Bibliography of the Kelmscott Press*, A4; S.C. Cockerell in his *Annotated List of the Books from the Press* in 'A Note by William Morris on His Aims in Founding the Kelmscott Press' [A53], 1898, p. 23-4



34. KELMSCOTT PRESS. MORRIS, William.

The Tale of The Emperor Coustans and Of Over Sea. Hammersmith, Kelmscott Press, 1894

One of 525 copies printed on paper, (a further 20 copies were printed on vellum). two woodcut title pages with borders, borders on first page of each text and 150 three- and six-line initials, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, leaf paragraph marks. Printed in red and black in Chaucer type on Perch paper in black with shoulder notes and some lines printed in red. 16mo., in the original quarter holland (linen backed blue paper covered boards), title printed in black on the upper cover. Spine rubbed and a little frayed, board edges rubbed and bumped.

£1700/331,500¥

This tale of love, faith and chivalry was translated by Morris from the medieval French text. A very elegant copy. Emperor Coustans was the source of *The Man born to be King* in *The Earthly Paradise*.

With the booklabel of Henry William Poor (his sale Anderson Galleries, 13 January 1909, lot 638).

Petersen, *Bibliography of the Kelmscott Press*, A26; 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. 36-37



With remarkable special stencil-patterned endpapers by the binder and fine hand-painted covers

35. LECLERC, Marc, binder. CARANTEC, Guillaume.
Gestes et Dires du Bon Roi René. Paris, George Crès & Cie, 1914

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

£950/185,000¥

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

Personal Christmas cards from Clare Leighton – she pasted her original wood engravings onto the cards, most signed and two with inscriptions

36. LEIGHTON, Clare.
Eight Christmas Cards all with original wood engravings, mostly signed. London, 37 Belsize Park Gardens, c. 1922-29

8 Christmas Cards each with a small wood engraving by Clare Leighton pasted onto the front, 6 of which are signed by the artist in pencil. 3 are on a single card, two with short Christmas inscriptions written and signed by Leighton in ink, 5 are 4pp greetings cards with printed greetings and Leighton's address on the inside, 2 of which have handwritten notes, one with a signature.

£1800/351,000¥

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



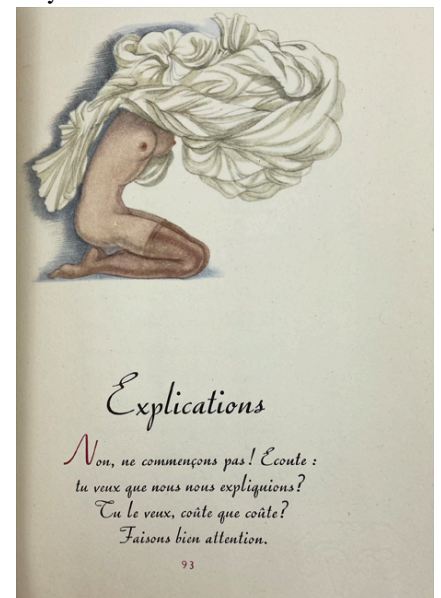
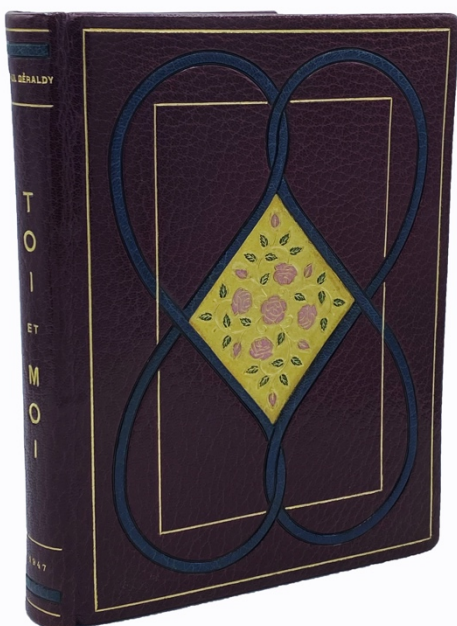
A sumptuous binding by the superb gilder Berthaux on poems charting the course of a love affair

37. LEPAPE, Georges. GERALDY, Paul. Bound by H. BERTHAUX.
Toi et Moi [You and Me]. Paris, Editions de l'Ile de France, 1947

34 illustrations by Georges Lepape. Pp. 165. 8vo., exquisitely bound by the excellent gilder Berthaux in full maroon morocco with blue morocco inlays and a recessed fully gilt panel with onlaid pink morocco roses and green morocco leaves all tooled in gilt, gilt ruled borders and lettering on spine, inner dentelles with pink onlaid roses and gilt ruling, marbled endpapers, in a matching chemise and slipcase. In superb condition.

£950/185,000¥

Paul GERALDY's beautiful, 'naïve' poems, following the course of a love affair, first appeared in 1912.



Explications
*Non, ne commençons pas! Écoute :
tu veux que nous nous expliquions?
Tu le veux, coûte que coûte?
Faisons bien attention.*



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 x 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. £280/54,600¥

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.

A charming joyfully erotic alphabet with pochoir illustrations by Jules Pascin

39. [MAC ORLAN, Pierre. PASCIN, Jules]

Abécédaire des Filles et de L'Enfant Chéri. [Paris, Éditions Henri Jonquières, 1935]

No. 57 of 250 copies. 26 erotic pochoir coloured woodcuts illustrating the letters of the alphabet by Jules Pascin. Printed in sanguine and black on velin d'Arches. 14.5 x 16 cms. Sq. 12mo., loose as issued in salmon pink wrappers printed with the alphabet in lilac and rose, housed in the original slipcase. Slipcase with some marking, a little spotting to endpapers. £320/62,400¥

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



Aristide Maillol engraved with his own hand the wood-cuts which illustrate this book. The text is that of Thornley's translation of 1657, revised and augmented. Philippe Gonin of Paris undertook the achievement of this work, and printed it on his hand-press, for A. Zwemmer, London. Paris, December 7 th, 1937.

Maillol

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

40. MAILLOL, Aristide. LONGUS.

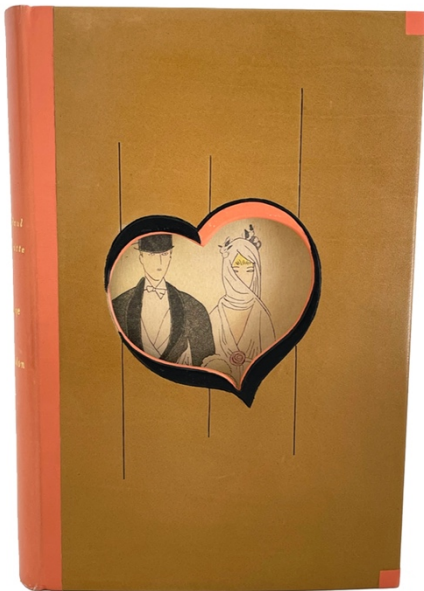
Daphnis and Chloe. London, printed in Paris for A. Zwemmer, 1937

English edition. One of 250 copies, this no. 86, signed by the artist in pencil at the end "Maillol". 52 wood engravings plus four decorated wood-engraved initials by Maillol, printed in green. Printed by Philippe Gonin on his Paris hand-press on hand-made paper made to a process rediscovered by Maillol. 8vo., original full vellum over boards, spine lettered in gilt, uncut, in the original slipcase which is missing the bottom edge, some spotting throughout, mainly to edges. £1600/312,000¥

Translated into English from the original Greek by George Thornley.

A stunning achievement being a perfect match of paper, printing and illustrations, all presenting an earthy freshness. Unlike the French edition, to please the British market the English edition was elegantly bound, and is remarkably satisfying to handle.

Maillol found a freedom and excitement in the story of innocent sensuality which inspired him to produce some really fine wood-cuts.



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

41. MARTIN, Charles. BICHON. PAUL-MARGUERITTE, 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.

£1750/341,250¥

« Combien d'hommes se marient sans savoir ce qu'est une femme ! Combien ont procédé avec elle comme le singe de Cassan avec son violon ! Ils ont brisé le cœur qu'ils ne comprenaient pas,

comme ils ont flétri et dédaigné le bijou dont le secret leur était inconnu. » [“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.”] H. de Balzac.

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



A miniature but massive collaboration by some of the greats of the Book Arts

42. MIDDLETON, Bernard.

You Can Judge a Book by Its Cover: A Brief Survey of Materials. North Hills, printed by Henry Morris for Mel Kavin, 1994

Edited by David Pankow. One of 500 copies, this no.403, signed by all the participants - Bernard Middleton, author, Ward Ritchie, designer, Henry Morris, printer, Mel Kavin, publisher, Tini and Einen Miura, designer of the binding and the endpapers respectively, John de Pol, illustrator. A miniature book, 7 x 6.1 cms, bound to a design by Tini Miura at the Kater-Crafts Bookbinders in full black morocco with red, blue and gilt inlays and onlays, tooled with green and blue dots, marbled endpapers by Einen Miura, housed in the original black cloth box with black morocco spine and red morocco spine label lettered in gilt. In fine condition.

£480/93,600¥



A charming publication with Bernard Middleton's text about book binding accompanied with de Pol's charming illustrations, beautifully designed by Ward Ritchie and printed by Henry Morris with Tini Miura's designed binding. Thoughtfully the publisher has given some excellent little

biographies of all the participants as well as the story of how the book came into being. A thoroughly satisfying miniature book.

Souvenirs of the waxwork tableaux at the Musee Gravin including Pasteur's laboratory, the building of the Eiffel Tower and scenes from the French Revolution

43. MUSÉE GRÉVIN.

Principaux Tableaux du Musée reproduits par la photographie. Première Serie et Deuxieme Serie. Paris, Musee Grevin, c.1890s

Two volumes. Each with 12 original photographs pasted into pages printed with a blue border and a caption in blue type. Oblong 16mo., original printed paper covered boards differently printed with 'Premiere Serie' and 'Deuxieme Serie' on the spines. Spines a little rubbed but generally in very good condition.

£200/39,000¥

The first two series of photographs souvenirs of the tableaux on show at the waxwork museum in boulevard Montmartre. It was founded in 1882 by Arthur Meyer on the model of Madame Tussauds and was named after its first director, the caricaturist Alfred Grévin.

The tableaux shown in the first series include the Java Kampong and a street in Cairo as they were shown in the Exposition Universelle in 1889, the Duc d'Orleans in the Conciergerie, Pasteur's laboratory, the construction of the Eiffel Tower and a series of tableaux showing the history of of a crime from murder to execution.

The second series includes a tableaux of dancers at the Opera, a rehearsal at the Comedie Francaise, various famous figures including Halevy and the Pope and several scenes from the French Revolution.





44. NICHOLSON, William. WAUGH, Arthur.

The Square Book of Animals. London, William Heinemann, 1900

12 coloured lithographs by William Nicholson, rhymes by Arthur Waugh. First "Popular" edition. Pp. 18. Square 4to., original cloth backed boards with yellow duckling by William Nicholson on upper cover, an unusually sound copy with only one tiny bump to top edge, some foxing internally.
£800/156,000¥

It is extremely unusual to find this book strong condition, presumably due to its use in the nursery.

A rarity.

45. [PAINTED VELLUM BINDING]. DURER, Albrecht. FRANKE, Willibald.

Albrecht Durers Zeichnungen. Leipzig-Berlin, Verlag Grethlein & Co.,

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

£320/62,400¥

WWII booklabel of L. Jiranek.



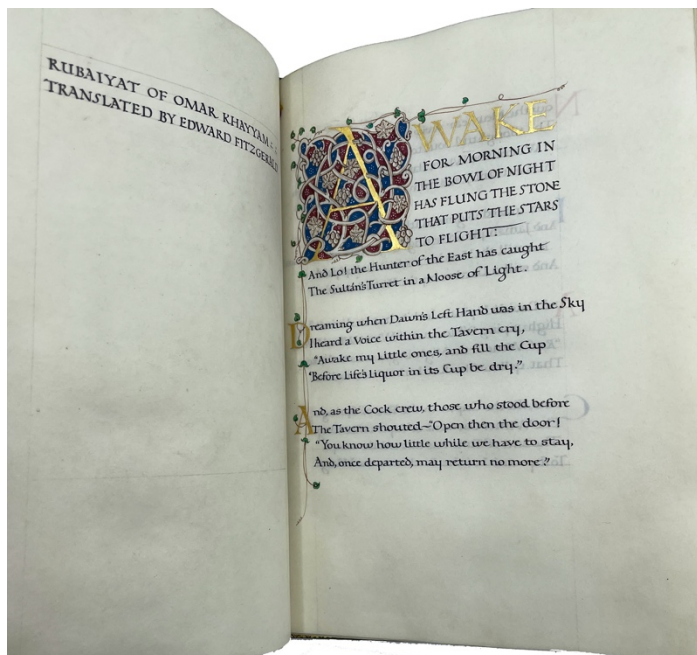
Stunning hand-illuminated Rubaiyat by one of Britain's greatest calligraphers

46. PERCY SMITH, calligrapher.

Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald. Dulwich, writ out by Percy Smith, 1906

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

£9500/1,862,500¥



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.

In addition, Smith was an important war artist, printmaker and bookbinder. He served in the Royal Marines in WWII and later worked in Palestine and in the USA.



Bound by Roger Powell with the original blocks for the letters
47. POWELL, Roger, bookbinder. OSTLER, George.
The Little Oxford Dictionary of Current English. Oxford, Clarendon Press, 1957

Third edition. Pp. 640. 12mo., [85 x 120mm], bound by Roger Powell in 1962 in full olive green goatskin, covers tooled in gilt zig-zag lines at the foot running all the way around the binding with the letter A blind-tooled on a small purple goatskin label on the front and the letter Z similarly blind-tooled on a teal goatskin label on the back, both with gilt fillets, spine lettered in gilt, plain endpapers, all edges gilt. £2500/487,500¥

Together with the two original metal blocks used to blind-tool the letters A and Z. The binding is unsigned but comes with a letter from The Craft Centre of Great Britain addressed to Miss Lydia Tovey and dated 3rd January 1962 in response to her request for two dictionaries to match one already bound by Powell. The letter suggests she contact him directly at 198 Norton Way, Letchworth Herts, which may have caused some delay as this was in fact Sandy Cockerell's address. Clearly Powell accepted the commission. Roger Powell was born in 1896 and began binding seriously in 1930 when he studied for a year at the LCC Central School of Arts and Crafts under Douglas Cockerell, Peter McLeish, George Frewin and William Matthews. After a short period binding on his own, in 1935 he joined Douglas Cockerell & Son and remained a partner with Sandy Cockerell until 1947 when he set up his own

Slade Bindery. In 1956 he set up a partnership with Peter Waters who he had taught as the RCA and Peter's wife Sheila provided them both with assistance. Waters left in 1971 for the Library of Congress conservation department. The great Bernard Middleton said of him that he was simply "one of the most important and influential bookbinders of the last hundred years and, arguably, of any period". *Roger Powell: an appreciation', New Bookbinder, 11 (1991), p.87.*

One of 100 special copies in a splendid full vellum & gilt Ricketts binding

48. RICKETTS, Charles. DE TABLEY, Lord.
Poems Dramatic and Lyrical by John Leicester Warren, Lord De Tabley. London & New York, Elkin Mathews & John Lane; Macmillan & Co, 1893

One of 100 special copies on japanese vellum. 5 illustrations by Charles Ricketts plus a reproduction of the bookplate by William Bell Scott for the author. Pp. xiv, 213. 8vo., original full vellum elaborately decorated in gilt to a design by Charles Ricketts with his monogram in gilt. Very mild bowing to the boards as usual, a few small marks but generally a very good copy. £500/97,500¥

With the bookplates of Sir John Leslie of Glasnough Castle and his son Shane Leslie who has added an ink inscription "Shane Leslie, in Limerick, Jan 1946". Shane Leslie, cousin of Winston Churchill and from an important Anglo-Irish family, was a prolific writer and great advocate of Irish Home Rule.

Lord De Tabley (1835-1895) was a very distinguished bibliophile, numismatist and botanist who achieved recognition with this collection of poems. Drinkwater wrote of him, after placing him in the second rank of poetry, "of the essential elements of poetry there is scarcely one which he was not richly, very richly endowed..he perceived the world clearly and intensely as a poet..he had a great sense of diction and an almost phenomenal vocabulary, and his poetic temper was nobly sensitive to all thrilling and poignant beauty.

And yet, for all his splendid qualities, his is not among the great names..never was there more exasperating genius".

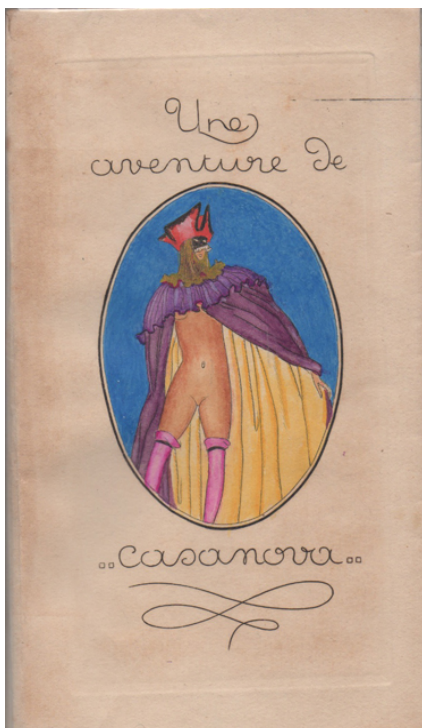


An expertly hand-coloured copy of this erotic printing, probably executed by Sauvage himself

49. SAUVAGE, Sylvain. CASANOVA, Giacomo.
Une Aventure de Casanova. Histoire complète de ses amours avec la belle C.C. et la religieuse de Muran. Paris, Chez l'artiste, 16, rue Cassini, 1926

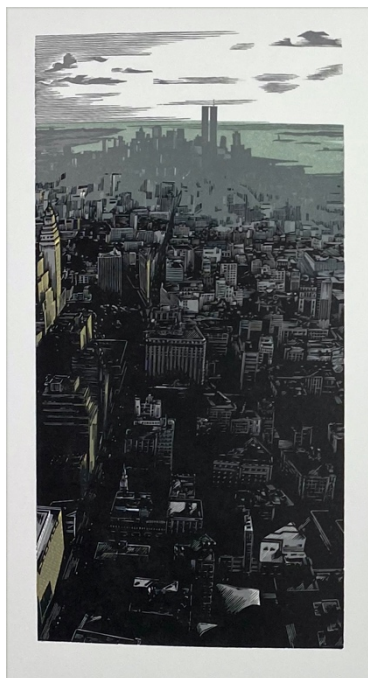
2 volumes. No. 371 of 450 printed on papier vergé d'Arches, but this a rare hand-coloured copy. 33 engravings by Sylvain Sauvage, engraved in collaboration with Emile-Henri Feltess, including an engraving on each wrapper, all expertly hand-coloured in gouache. Tall thin 8vo., loose in the original wrappers, each volume with its own maroon cloth backed chemise and both in the matching maroon cloth edged slipcase. Slipcase and chemises with a little wear or rubbing at edges, a little darkening to the wrappers but otherwise very good. £2200/429,000¥

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



His first version was a large paper edition of 75 copies being a portfolio of 20 full page plates and 13 smaller ones which was published in 1920 and quickly sold. In 1924 he produced another portfolio containing 50 watercolours illustrating Casanova's memoirs. Eventually in 1926 this two volume edition, as the first in 'La rose mal defendue' [The Poorly Protected Rose] series. The illustrations included all the original plates in their black and white version. A very few hand-coloured copies exist, as here, thought to have been coloured by Sauvage for special clients. These have certainly been done by a professional, sensitive hand.

Carteret IV, 92



11 exciting colour wood engravings of New York by Gaylord Schanilec for The Grolier Club

50. SCHANILEC, Gaylord. AUCHINCLOSS, Kenneth.
New York Revisited. New York, The Grolier Club, 2002

11 colour wood engravings by Gaylord Schanilec. One of 200 copies signed by the artist and author, there were also 50 specials with a portfolio of wood engravings by Ruzicka printed for the club in 1915. Printed in 12 point Monotype Emerson. Tall thin 4to., bound at the Campbell-Logan Bindery in original grey silk covered boards with black and gilt spine label, housed in a grey silk covered slipcase. As new. £550/107,250¥

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

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

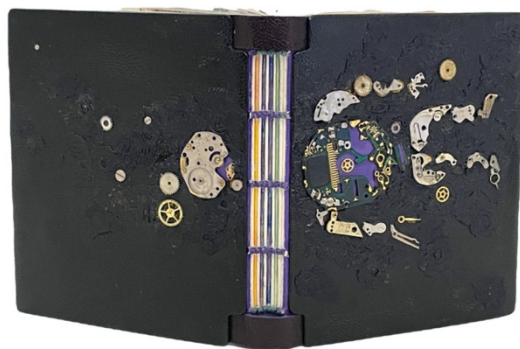
With watch parts in the form of a figure - Philip Smith's philosophy bound by the master

51. 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 x 9 cms, 'lap-back' binding in black and purple morocco with two yokes laminated from vellum, sewn on four raised purple cords. The boards are covered 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. £1600/312,000¥

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 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.



Written, illustrated and bound by the great Philip Smith

52. SMITH, Philip, designer bookbinder.

Non-Duality, As It Is. As seen by Philip Smith. Written out in this form at Yatton Keynell, October 2006.

13 pages of printed philosophical text by Philip Smith with 19 postcards of works by Philip Smith bound in interleaved by plain paper. Sm. 8vo., yoke backed binding sewn on three linen tapes with a symbolic landscape painted across both boards on Langley handmade paper and over a ground of Japanese paper on the spine in acrylics by Smith, four endpaper sheets in yellow, blue and brown Mi-Tients Canson paper. Housed in the original blue cloth, felt lined box with printed paper spine label. £2400/468,000¥

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





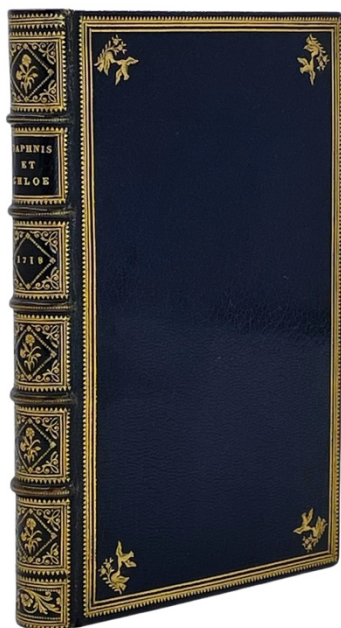
53. SUSAN ALLIX.
Five Delightful and Irresistible Things. London, 2011

No.19 of only 23 copies. Linocuts, etching and wood letter printing by Susan Allix. Printed in Canterbury on Arches paper. Bound by the artist in a yellow leather spine and purple and batik paper over boards which have been stencilled in green, pink and yellow resin lacquer and onlaid with yellow and green lines. The title printed in green on the upper board. The book is enclosed in a cage made of cream paper-pulp in a random, open-work texture. Housed in a raspberry red folding case with a yellow leather fastening. £500/97,500¥

Five delightful and irresistible things are described, with prints, and

shut up inside a paper cage. The reader, if curious, must decide to break into the cage to discover the contents.

Since 1970 Susan Allix has been creating, printing and binding her own highly respected and collected small edition artist's books from her studio in London.



A delicious copy of the 'Regent edition' with good margins
54. [TRAUTZ-BAUZZONNET, Paris]. PHILIPPE, DUC D'ORLEANS.
Les Amours pastorales de Daphnis et Chloé. [Paris, Quillau], 1718

Engraved pictorial title page by Audran after Coypel (dated 1718), 29 engraved plates after original works by the Regent, Philippe, Duc d'Orleans including 15 double page & the suppressed "pieds a pieds" or "petits pieds" plate. Pp. [12], 163, (1). 12mo, a large margin copy being 16 x 10 cms, sumptuously bound in the 19th century by Trautz-Bauzonnet of Paris in full crushed navy blue morocco, decorated in gilt with 4 gilt fillets and turtle dove tools in each corner of the boards, spine in compartments with lavish gilt decorations in each compartment and lettered and dated in gilt. In splendid condition with fine, rich impressions of the plates. £3200/624,000¥

A fine copy of a famous work with an impeccable provenance:

1) shaped leather-gilt bookplate of Quentin Bauchart; 2) printed bookplate of Robert Shackleton (Bodley's Librarian 1966-1979, most of whose collection is at the John Rylands Library); 3) Giles Barber's copy, but without indication - the copy was bought from his library by the current owner. Various neat collectors' notes and marks to front & rear endpapers.

Cf. Barber, Giles. The Panizzi Lectures. Daphnis and Chloe, the markets and metamorphoses of an unknown bestseller, British Library 1989.

The plates, except the frontispiece & 'petits pieds' plates, are famously after the original works by the Regent, Philippe, Duc d'Orleans. The merits of the plates have been much debated but their influence is beyond question.

Trautz-Bauzonnet was a bindery set up by a German bookbinder Georges Trautz (1808-1879) who arrived in Paris in 1830 and went to work with Antoine Bauzonnet. Bindings which were produced in Bauzonnet's workshop before 1848 were signed Bauzonnet-Trautz but after that the names were switched presumably as Trautz took control of the bindery which became one of the leading master binderies of 19th century

France due to its fine work and good materials. It is said that Trautz, famed for his gold tooling and inlay work, always varied his designs so that no two were alike. Sarah Prideaux writes about him in her 'Modern Bookbindings' noting his technical perfection and that in 1878 he was awarded the Legion of Honour, "the first time that any such distinction had been offered to a binder". His fame grew "till it culminated in a sort of worship that is inconceivable outside of France". *Cohen/De Ricci, 648-651; Ray, The Art of the French Illustrated Book 1700 to 1914, Vol.1, p.10; Sarah Prideaux, Modern Bookbindings, p. 64ff.*

One of only 10 copies printed on vellum

55. 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. Extremely good, partially unopened copy. £10000/1,950,000¥

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, Vale Press B41



HAMLET



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