



California 2023

Sophie Schneideman Rare Books

PRIVATE PRESS BOOKS

ASHENDENE PRESS

“not to be had of any of Ye Tribe of Booksellers” – until now...

1. **TODHUNTER, John. Ye Minutes of Ye CLXXVIIth Meeting of ye Sette of Odd Volumes**, Bayford, Herts., Ashendene Press: ‘Privately printed by command of His Oddshippe and ye Odd Councillors for Ye Sette by Ye Hand of their well-beloved Brother Ye Chapman. Not to be had of any of Ye Tribe of Booksellers’. 1896.

¶ No. 13 of 154 copies. Printed in Caslon old-style pica on Arnold paper with shoulder notes in Long-primer type. Pp. viii, 32. 12mo., original wrappers printed in red, yapp edges, uncut. Yapp edges slightly browned and chipped, lower wrapper rather foxed, otherwise very good. **£1200**

John Todhunter wrote this witty parody of Samuel Pepys’s diary and presented it at a meeting of Ye Sette of Odd Volumes. This club had been founded in 1878 by Bernard Quaritch for the purpose of dining, reading papers, criticizing and jesting. It was originally limited to 21 members, corresponding to the 21 volumes of the Variorum edition of Shakespeare published in 1821. By this time there were 21 “supplemental volumes” of which Hornby was one. Each member was expected to deliver a discourse to the ‘brethren’ and some of these lectures were printed. *Ashendene Bibliography, III.*

The first illustrated Ashendene, one of only 50 copies

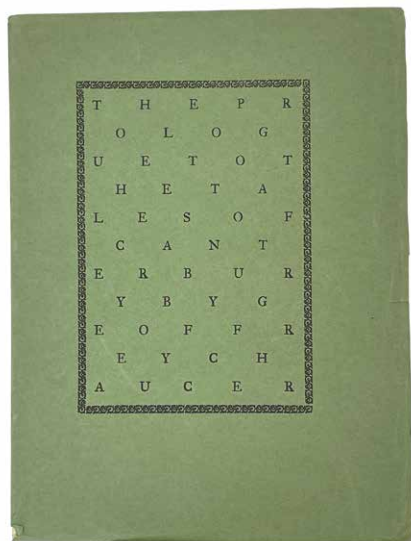
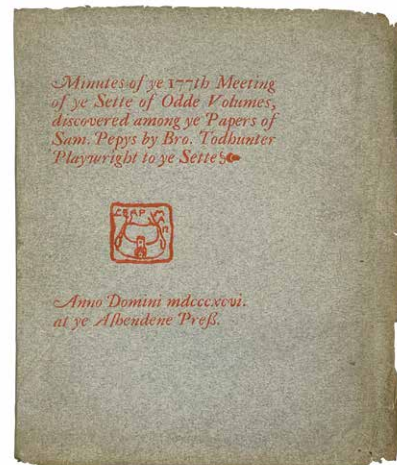
2. **CHAUCER, Geoffrey. The Prologue to the Canterbury Tales.**

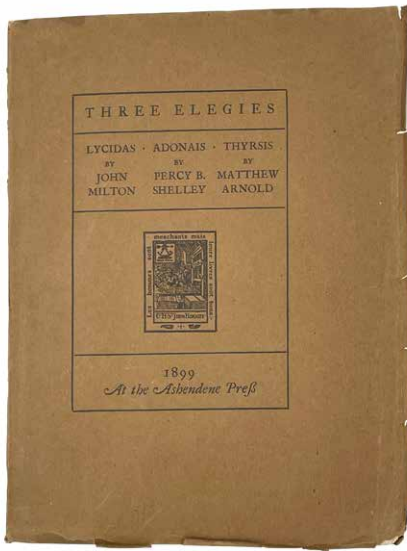
Bayford, Herts., Printed at the Ashendene Press for private circulation. 1898.

¶ Reproductions (zincotypes) of 12 woodcuts in Caxton’s Chaucer. No. 2 of only 50 copies, numbered, signed and dated by CH StJohn Hornby in ink. Printed in Fell English on Batchelor handmade Ashendene paper. Sm. 4to., a very handsome copy in the original green printed wrappers with the title printed in remarkable spaced out letters in the black frame on the upper cover and with the press mark and imprint on the lower, unopened and uncut. **£5600**

Franklin describes the design of the title page of evenly spaced letters within a border as being “like stars in the night”. This, the ninth book from the press, was a real departure in terms of design and being the first illustrated Ashendene Press book. It is also the first book in which the name of Hornby’s future wife, Cicely Barclay, appears. They were married on January 19th 1898, the book having being completed on the 8th.

From the library of the great British book collector John Roland Abbey. *Ashendene Bibliography IX; Franklin, The Ashendene Press, p.234*





An exceptionally good copy

3. **MILTON, John, SHELLEY, Percy Bysshe & ARNOLD, Matthew. Three Elegies: Lycidas by John Milton; Adonais by Percy B. Shelley; Thyrsis by Matthew Arnold.**

Bayford, Hertfordshire, Ashendene Press. 1899

¶ No. 37 of 50 copies. Printed in Fell English, roman and italic type on Batchelor handmade paper for the Ashendene Press. 4to., original brown printed paper wrappers. A very good copy. **£4500**

A charming choice of poems – Hornby writes “dedicated to the memory of the three great singers whose poems are set forth therein, & to all true lovers of sweet songs and fair books, whom God preserve”. The book is rather well produced, the title is particularly strong with its use of borders to contain and unite a complicated and long description. *Ashendene Bibliography X; Franklin, The Ashendene Press, p. 26 & 235*

Presentation copy to the printer's sister-in-law, Cassandra Barclay

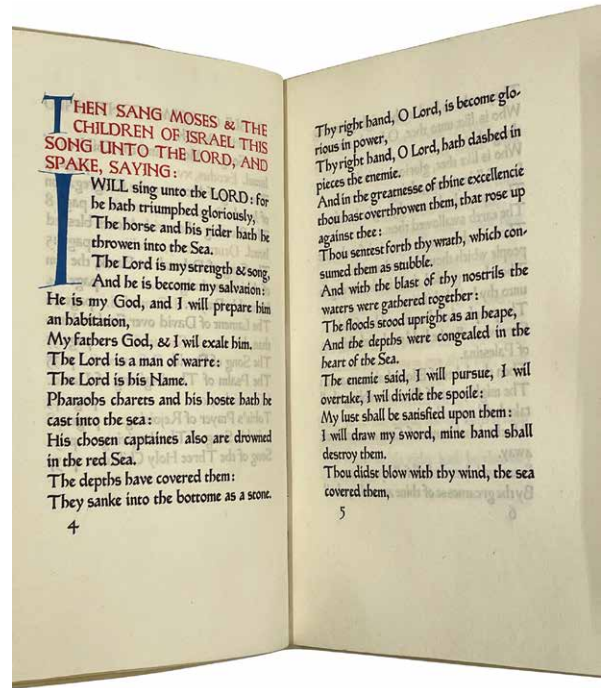
4. **A Book of Songs and Poems from the Old Testament and The Apocrypha.**

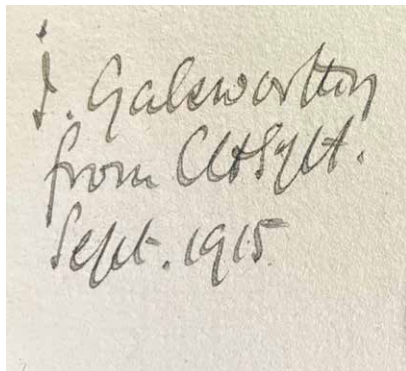
Chelsea, Ashendene Press. 1904

¶ 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 gilt lettering on the spine. An extremely good, fresh copy.

£3000

Of the 150 paper copies, 25 were kept by the printer for presentation, including this which he inscribed in ink to his sister-in-law, and sometime collaborator, Cassandra Barclay: “C.C. Barclay from C.H. Stj. Hornby, May 1904. 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*





J. Galsworthy
from C.S.J.H.
Sept. 1915

Presentation copy inscribed to the British writer John Galsworthy by the printer

5. **BRIDGES, Robert. Poems written in the MCMXIII by Robert Bridges, Poet Laureate.**

Chelsea, printed for private circulation at the Ashendene Press. 1914

¶ One of only 85 copies on Batchelor's 'Bugle' handmade paper, 6 printed on vellum. Printed in black on red in Subiaco type with initials printed in blue only throughout (most copies have the initials printed in both blue and red). 8vo., original linen backed blue paper covered boards, title printed in black on the upper cover, a remarkably fresh, untrimmed copy with only a few spots of very light browning and a few small marks on the boards. £3500

Most copies had the initials printed in both blue and red but here they appear only in blue.

Our copy is inscribed to the great British writer John Galsworthy by the printer Charles St. John Hornby in September 1915. The friendship between the two went back a long way to university days – in fact Galsworthy first wrote under a pseudonym 'John Sinjohn' derived from his friend's name St. John. *Ashendene Bibliography XXVIII & p.69*

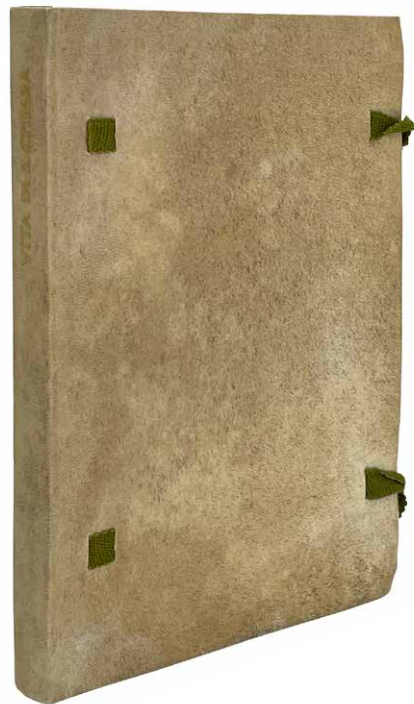
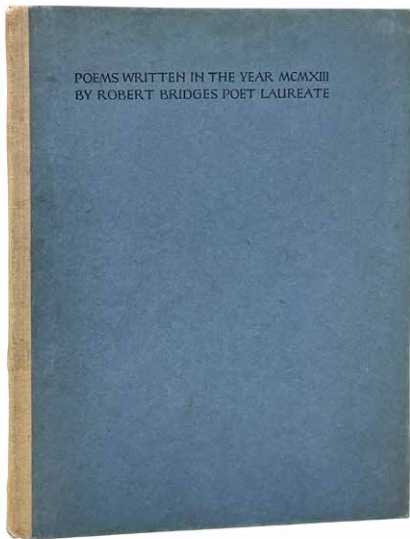
Initials designed by Graily Hewitt

6. **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. £1800

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. *Ashendene Bibliography XXX*



“Never was impropriety more daintily and attractively arrayed”

7. **APULEIUS, Lucius. The XI Bookes of the Golden Asse containing the Metamorphosie of Lucius Apuleius.**

Chelsea, Ashendene Press 1924

¶ One of 165 on Batchelor ‘knight in armour’ paper, there were also 16 vellum and 3 Japanese vellum copies. Printed in red in black in Subiaco type with Graily Hewitt’s initials printed in red and blue. Large 4to., original linen backed, green, gold and black patterned paper covered boards with printed paper label on spine. **£4000**

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

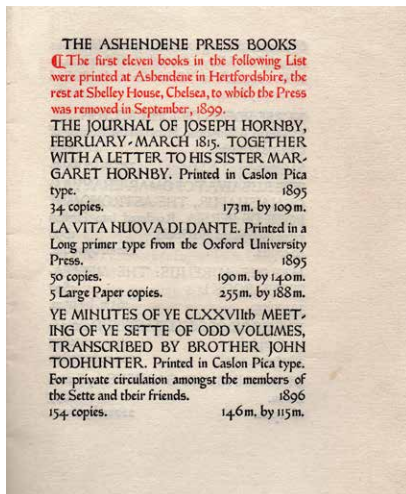
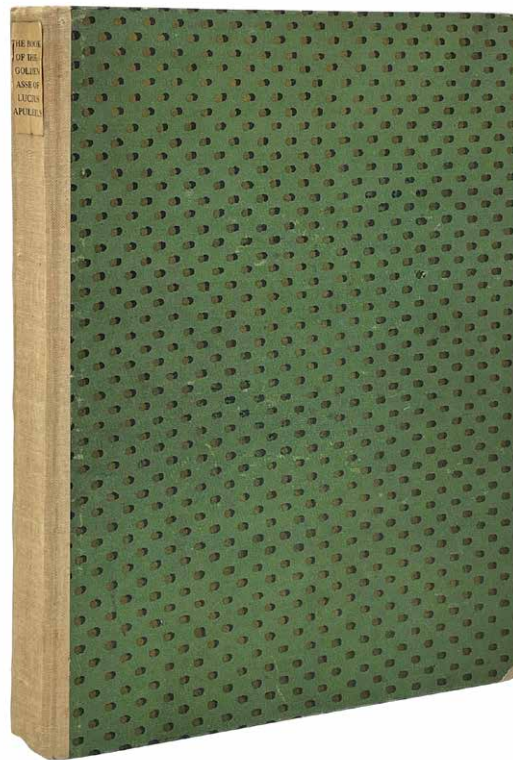
8. **A Hand-list of the Books Printed at the Ashendene Press MDCCXCV – MCMXXV.**

Shelley House, Chelsea, Ashendene Press.

December 1925.

¶ 12 pp list printed in red and black in Subiaco type. 217 × 155 mm, original blue printed wrappers, sewn with green silk thread as issued. **£320**

Printed in December 1925 on the 31st anniversary of the founding of the Press. It states in the colophon “since December 1894 the Press has been almost continually at work, except during the five years of the War & after, 1914-1919”. *Hornby: Ashendene Bibliography, Minor Pieces No. X*



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

9. **MAILLOL, Aristide. Les Eglogues de Virgile. [The Eclogues of Vergil].** Weimar, Cranach Presse, 1926.

¶ 1 of 250 copies on hand-made Maillol-Kessler paper of the French edition (the total edition was 292, and there were also English and German editions). 43 woodcut illustrations by Aristide Maillol, headline of the title page & initial letters cut by Eric Gill with ornament by Maillol. Italic type designed by Edward Johnston and the punches for the main type were cut by Edward Prince, supervised by Emery Walker, based on Jenson type designed in Venice in 1473. Folio, loose as issued in the original brown printed paper wrappers, original portfolio (a little worn). **£4500**

The first and as the Press’s historian Brink writes “arguably the greatest book of the Cranach Press”, dedicated by Harry Kessler to “the master of book-printing, the friend and adviser of William Morris, Emery Walker”.

Many see it as the most beautiful book of the Cranach Press and Kessler wrote about deeply moved he was when looking at Maillol’s Eclogues woodcuts “here an art has been created which answers in the affirmative to the world as a whole, and which restores to this world its innocence and its bliss, which is devoted to it in awe and in bliss, and therefore is an art which is religious in the Greek sense”. *Brink, The Book as Works of Art, p.86-125; The Artist and the Book, 172*



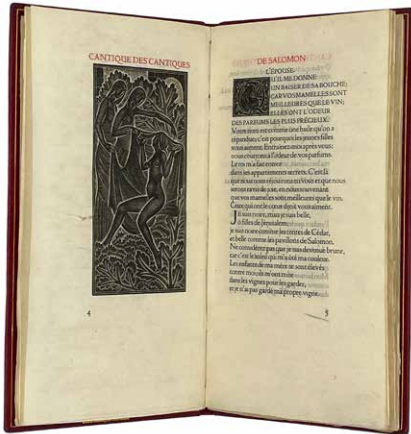
“One of the most beautiful series of illustrations produced in modern times” – Kessler – a de luxe copy on japon

10. **GILL (Eric). Cantique des Cantiques de Salomon.** Weimar, Cranach Press for Edition de Cluny. 1931.

¶ 1 of 50 de luxe copies printed on japon (total edition of 158). There were other editions in Latin and German. 11 original woodcuts and 13 initials by Eric Gill, with headlines across each page printed in red. Tall thin 4to., in a fine binding by Sangorski & Sutcliffe of full red crushed morocco with gilt rules round each side and using Gill titling on the upper cover, spine in compartments with raised bands, turn-ins with gilt fillet and signed by S&S on the front turn-in, top edge gilt, others uncut. A superb copy. **£7800**

The book was the last to come from Kessler’s Cranach Press and was a triumph. Kessler himself expressed his enthusiasm for Gill’s engravings in a letter to the artist “I think it is one of the most beautiful series of illustrations produced in modern times”. Cave, the Private Press experts, believed that the Song of Songs was one of the three exceptional items printed by the Cranach Press, the other two being the Hamlet and the Eclogues.

Sangorski & Sutcliffe had made all the morocco bindings for the vellum copies of this French edition. There are variants of the japon de luxe edition with blue lettering. *Brinks: The Book as a Work of Art, The Cranach Press 1913 to 1931, p.428*



DOVES PRESS

*The purest printing of the great defense of
freedom of the press*

11. **MILTON, John. Areopagitica; A Speech of
Mr. John Milton for the Liberty of Unlicenc'd
Printing, to the Parliament of England.**

Hammersmith, The Doves Press. 1907.

¶ One of 300 copies printed on paper of a total edition of 325. Printed lettering at the beginning of the text designed by Edward Johnston. Sm. 4to., original full limp vellum, spine lettered in gilt, uncut. **£1900**

Surely the purest printing of Milton's famous defense of the liberty of the press, this text taken from the 1644 first edition. Tidcombe, *The Doves Press*, DP12.

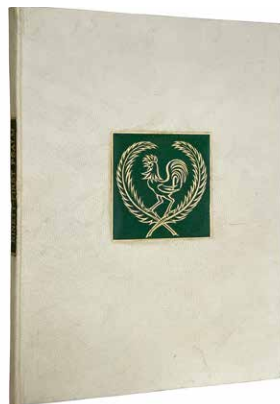
GOLDEN COCKEREL PRESS

One of only 50 special copies

12. **BRABY, Dorothea. The Ninety-First Psalm.**

London, Golden Cockerel Press. 1944

¶ 1 of 50 special copies in a special binding. 5 wood engravings by Dorothea Braby. Printed in Golden

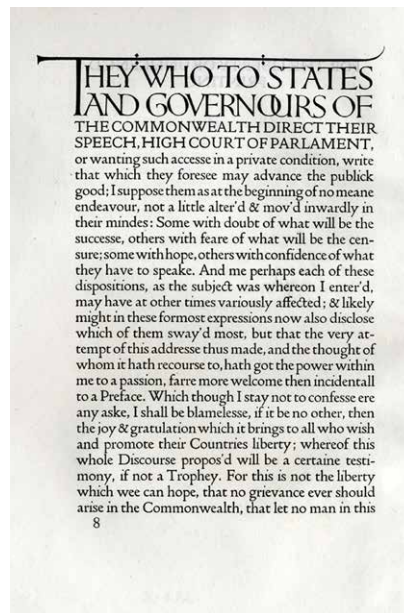


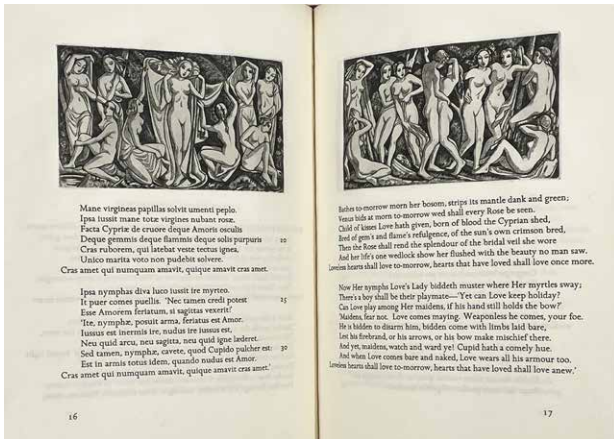
Cockerel type on
Tree and Serpent
hand-made paper.

Pp. 8. 8vo., original special binding of full white, alum-tanned morocco with an inlaid green morocco square panel in the centre of the front cover, stamped with a cockerel and laurel design in gilt with a gilt border, original slipcase. Few small marks otherwise very good. **£750**

"He shall deliver thee from the snare of the hunter and from the noisome pestilence" – Sandford's favourite psalm which he writes is "never more apposite than at the present time" ie during WWII. Braby particularly enjoyed producing these spiritual engravings. *Cockalorum: Bibliography of The Golden Cockerel Press*, 160

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



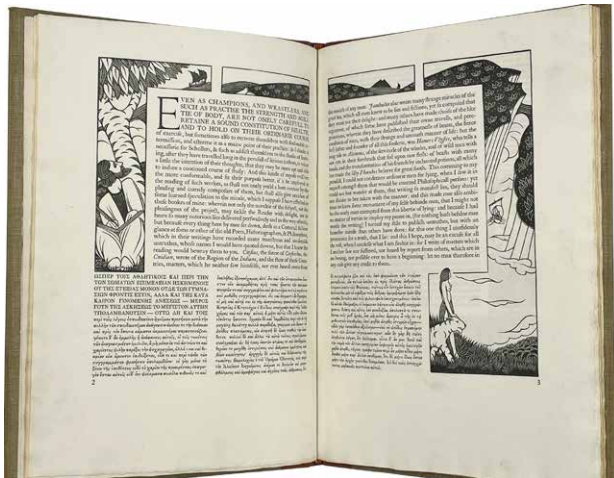


13. **BUCKLAND WRIGHT, JOHN. Pervigilium Veneris. The Vigil of Venus.**
 London, Golden Cockerel Press. 1939
 Translation by F.L. Lucas. 1 of 100 numbered copies, printed for subscribers.
 18 original copper engravings by John Buckland Wright being a combination of pure line-engraving and tints etched using the sugar-aquatine method. Large 4to., original full citron morocco Sangorski & Sutcliffe binding with a frieze of cockerels tooled in blind around the top and bottom of the whole binding, spine lettered in blind, housed in the original brown cloth slipcase. Spine and very edges darkened, **£4500**

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

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 nunquam 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.*



14. **GIBBINGS, Robert. True Historie of Lucian the Samosatzenian.**
 Waltham St. Lawrence, Golden Cockerel 1927.
 Dramatically illustrated throughout with woodcuts by Robert Gibbings.
 No.161 of 275 numbered copies. Printed in Caslon Old Face with the Greek text arranged as a border. Folio, bound by Sangorski & Sutcliffe in original quarter niger morocco, spine, with raised bands, lettered in gilt, grey-green canvas boards, t.e.g., others uncut. **£1400**

The footnote to Chanticleer 53 reads: "Whether or not of a progressive format, this is a very beautiful book". In fact the use of illustration arranged as a large border around the main English text is both beautiful and a tool which imbues the story with high drama.

The story is remarkable – a tale of the voyage of Lucas and his encounters with many strange beings – women sprouting vines, giant fleas, men with cork feet who walk on seas of salt and azure, islands of cheese with grapes and milk. *Chanticleer, Bibliography of Golden Cockerel Press, 53*

A very fresh and bright copy

15. **GILL, Eric. The Song of Songs, called the Canticle of Canticles.** Golden Cockerel, 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, bright and crisp copy. **£1400**

Canticleer announces that 'Eric Gill has come to work only for the Golden Cockerel Press' – the beginning of a great collaboration. Gill once wrote that he refuted the notion that because it is about love-making and the charms of women, the Song of Songs is irreligious. The problem he notes is that "the Song of Solomon is a love song, and one of a very outspoken kind, and in modern England such things are not considered polite". *Chanticleer* 31

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

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

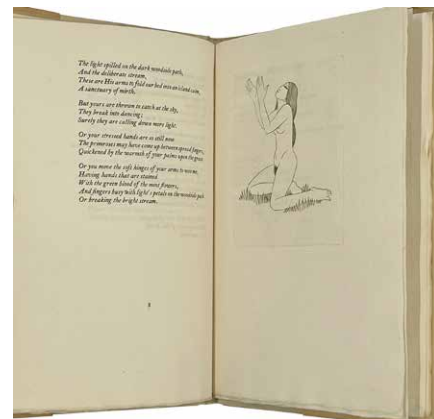
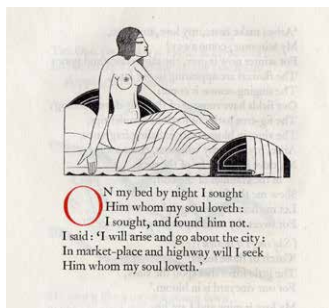
Waltham St Lawrence, Printed by Robert Gibbings, 1926

- ¶ 1 of 175 copies. 5 copper engravings by Eric Gill. With 4 additional loose signed engravings one of 25 sets of 'Three Alternative Designs' (the more erotic versions of three of the engravings in the book) and the subscribers' notice, and an additional signed erotic engraving which does not appear in any form in the book. 8vo., original white buckram with the original very delicate dust jacket. **£6000**

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

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

A remarkable copy.



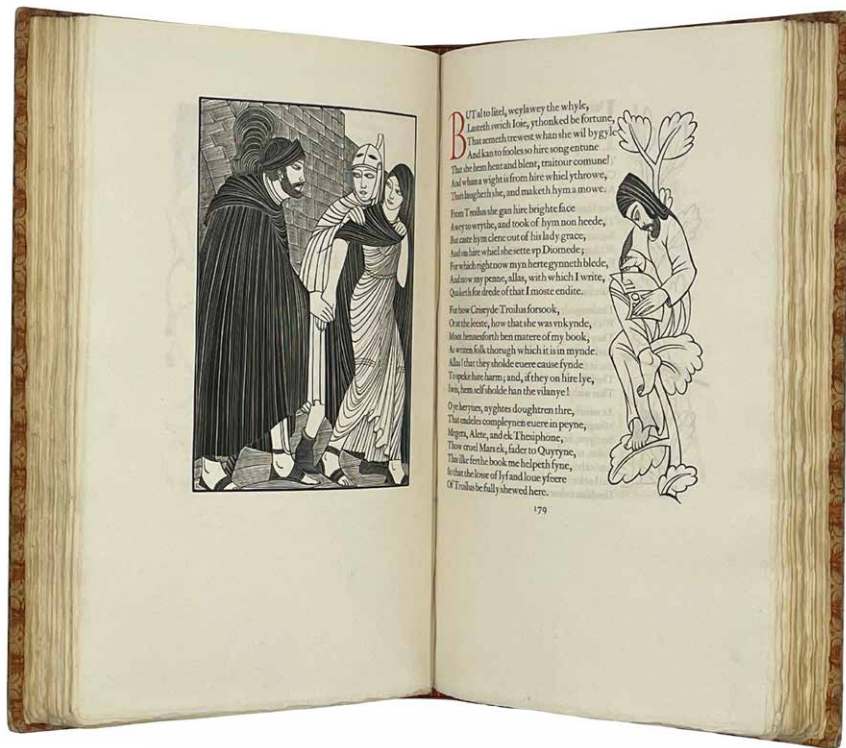
The first, and scarcest, of the three Great Books produced by Gill and Gibbings at the Golden Cockerel Press

17

GILL, Eric. CHAUCER, Geoffrey. Troilus and Criseyde.

Waltham St. Lawrence, Golden Cockerel Press. 1927.

¶ Wood-engraved pictorial title-page, 5 full-page plates, 60 decorative borders and 4 tail pieces by Eric Gill. Printed in blue, red and black in Caslon Old Face type on Kelmscott hand-made paper. 1 of 225 copies. Small folio, original quarter niger over patterned paper boards gilt, with panelled spine with raised bands, lettered in gilt, top edge gilt, fore and lower edges uncut. A remarkably good, fresh and crisp copy, few small marks to spine, corners slightly bumped. £9200



The scarcest and the first of the three Great Books produced by Gill and Gibbings at the Golden Cockerel Press, having a relatively small limitation. The engravings are full of life and movement and paved the way for Gill's Canterbury Tales which was soon after printed at the Press.

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

*Original signed wood engraving for
the Golden Cockerel Canterbury Tales*

18. **GILL, Eric. The Tale of Melibeus.**

1929

¶ Original wood engraving for the beginning of The Tale of Melibeus for the Golden Cockerel Press The Canterbury Tales. No. 4 of 5 for the USA signed by the artist 'EricG'. Image size 10 × 12.5 cms, framed and mounted. **£850**

Physick 593

*One of around 25 specially bound
copies with 6 additional erotic
engravings*

19. **HERMES, Gertrude. The Garden
of Caresses.**

London, Golden Cockerel Press.

1934

¶ Translated from the Arabic. 8 copper engraved headpieces by Gertrude Hermes. One of c.25 randomly numbered specially bound copies with 6 additional erotic engravings (total edition of 275). Title printed in green and black. Set in Felicity Italic. 8vo., original full vellum with cockerel in gilt on upper cover and gilt lettering on spine, top edge gilt, others uncut. **£3000**

The extra engravings are much more distinctly erotic than the engravings in the book. The sensually joyful love poems were written by a Moor in Spain in the 10th century. *Chanticleer, Bibliography of the Golden Cockerel Press, 100*





One of only 100 specially bound copies

20. **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**

Using Mark Severin to illustrate this book was part of Christopher Sandford's policy of trying to commission Continental as well as British artists.

Cockalorum: Bibliography of the Golden Cockerel Press, 177



One of only 25 specially bound copies – wood engravings by David Jones

21. **JONES, David. Llyfr y Pregeth-Wr [The Book of Ecclesiastes].**

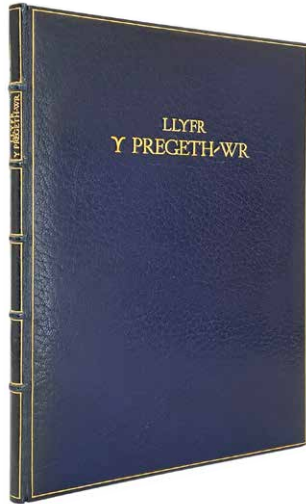
Newtown, Gregynog Press. 1927.

¶ No. 19 of 25 special copies. Wood engraved title page vignette and full page wood engraving by David Jones. Printed in red and black throughout. 153 × 192 mm. In a special binding by George Fisher at the Gregynog Press Bindery of full dark blue levant morocco, gilt A handsome, crisp copy, in very good condition. **£4200**

Jones's large crucifixion scene for Greynog's Welsh language Book of Ecclesiastes was his first public work for Wales. He took engraving beyond mere illustration into another realm of detail, allegory and art. Its brilliance and depth led to Gibbings ceasing to insist on simplicity in his commission of Jones to illustrate the Golden Cockerel Chester Play of the Deluge. Interestingly the printing at Gregynog was better than Gibbings's treatment of Jones's difficult blocks. George Fisher shows his technical mastery in this simple but perfectly executed binding.

Harrop: History of the Gregynog Press, 8

GREGYNOG PRESS



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

22. **Penillion Omar Khayyam [The Rubaiyat of Omar Khayyam]** Newtown, Gwasg Gregynog. 1928

¶ Translated from Persian to Welsh by Sir John Morris-Jones. No. 11 of 25 specially bound copies. 10 wood engravings by Robert Ashwin Maynard. Text printed in blue and black in Caslon type on Batchlor watermarked paper. 8vo., original full blue levant polished morocco by George Fisher at the Gregynog Bindery. An extremely handsome copy. **£4000**

A fine printed and beautifully illustrated version of the Rubaiyat of Omar Khayyam by a famous Welsh scholar, perfectly bound by Fisher.

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

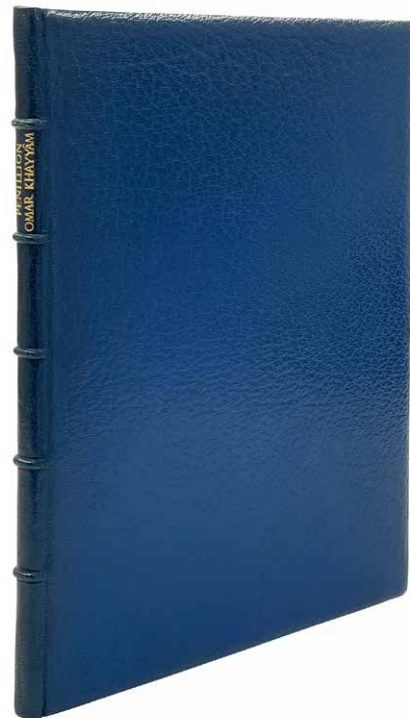
Harrop: The Gregynog Press, 13, pp. 55-7.

23. **HUGHES-STANTON, Blair. MILTON, John. Comus, A Mask by John Milton.** Newtown, Gregynog Press.

1931

¶ 6 full page wood engravings and title vignette by Blair Hughes-Stanton, 1 page facsimile of a title page. 1 of 250 copies. Printed in Baskerville type on Japanese vellum. 8vo., original yellow buckram backed, buff paper covered boards, lettered in gilt on spine and upper cover. **£600**

Harrop: Gregynog Press, 19





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

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

Newtown, Gregynog Press. 1933

¶ 8 wood engravings by Agnes Miller Parker. No. 128 of 250 copies. Printed in Bembo type on Portal's handmade paper. Sm. 4to, mustard-yellow Welsh sheepskin with title in a pattern of rules in gilt on the upper cover, spine titled in gilt. A fairly good example of a notoriously weak binding, spotting and marking to the sheepskin, spine a little rubbed. £2200

John Sampson was an Irish linguist and scholar, best known for *The Dialect of the Gypsies of Wales* (1926) and for his examination of Welsh Romani folk stories.

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

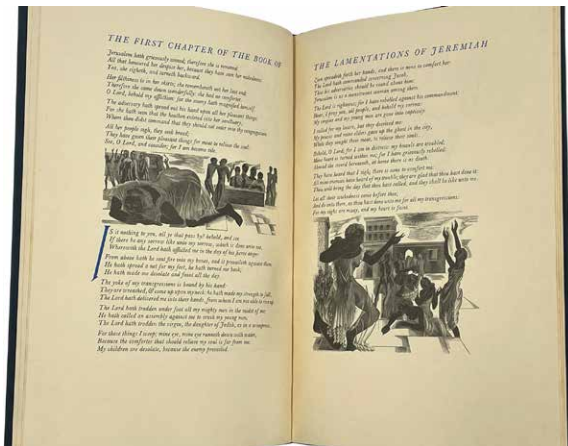
Illustrated with wood engravings of outstanding skill by Hughes-Stanton

25. **HUGHES-STANTON, Blair. The Lamentations of Jeremiah.** Newtown, Gregynog Press. 1933

¶ 1 of 250 copies. 21 wood engravings & 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), title and device in blind on upper cover and spine. £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

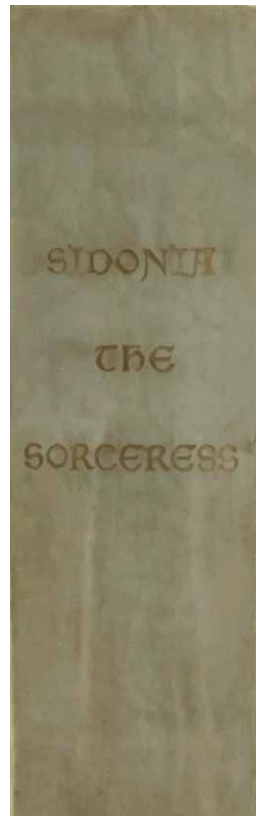
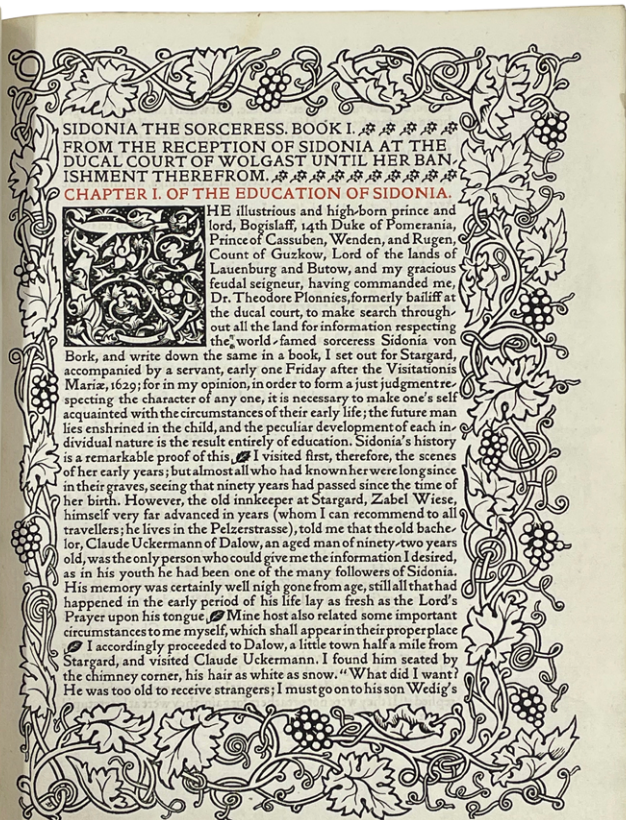


26 MEINHOLD, William. Sidonia the Sorceress, translated by Francesca Speranza, Lady Wilde. Hammersmith, printed by William Morris at the Kelmscott Press. 1893.

¶ 1 of 300 copies printed on paper. Border, three-quarter and half border and 604 six- and ten-line initial letters, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, woodcut press device on colophon, leaf paragraph marks throughout. Printed

in red and black in Golden type on hand-made Batchelor Flower paper. Large 4to., original limp vellum with all the blue silk ties, yapp edges, title in gilt on spine in Troy type. £12000

The text is a translation from Meinhold's German by Francesca Speranza, Lady Wilde, the mother of Oscar Wilde. Morris described the book in the announcement of its publication: "an Historical Romance, based more or less on fact, concerning the Witch Fever that afflicted Northern Europe during the latter half of the 15th & first half of the 16th centuries...written by..Meinhold, a Lutheran minister, dwelling in the island of Rugen, off the shore of Pomerania....The result of his life and literary genius was the production of two books: "The Amber Witch" & "Sidonia", both of which..are not mere antiquarian studies, but presentations of events, often tragic....*Sidonia* is a masterpiece...it was a great favourite with the more literary part of the pre-Raphaelite artists in the earlier days of that movement." *Peterson, Bibliography of the Kelmscott Press, A19*





An exceptionally fresh copy in an appealingly restrained Sangorski vellum binding

27. **Of the Friendship of Amis and Amile.** Hammersmith, Kelmscott Press. 1894.
 ¶ 1 of 500 copies. With woodcut title and borders and decorated initials throughout by William Morris. Printed in Chaucer type in red and black. 16mo., bound later by Sangorski & Sutcliffe of London, with their stamp, in full vellum, yapp edges. An extremely good, crisp and fresh copy. £2200

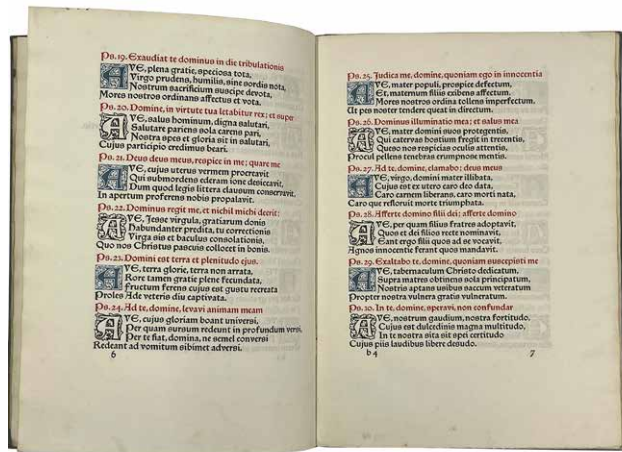
An Old French romance which inspired Morris, not only did he do the translation for this book but he also wrote a famous poem based on the story *Amys & Amillion*. Amis and Amile were two medieval knights who were devoted friends and this is the story of their friendship which led Amile to slay his own children for the sake of his friend. Of course this supreme sacrifice meant that the children were not dead after all. Eventually the two knights were killed in the same battle and a miracle was added to the end of the story as, although they were buried apart from each other, the two coffins were found side by side the next morning. Classic Morris fare. *Peterson A23*

28. **Laudes Beatae Mariae Virginis.** Hammersmith, printed by William Morris at the Kelmscott Press. 1896

¶ 1 of 250 copies printed on paper. Half borders, and 163 six- and eight-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 black, red and blue in Troy type on hand-made Batchelor Perch paper. Large 4to., original quarter holland, title printed in black on upper cover. With the rare errata slip dated Dec. 28th 1896 tipped in at front. Some marking to boards with a little light bumping, internally very clean and bright.

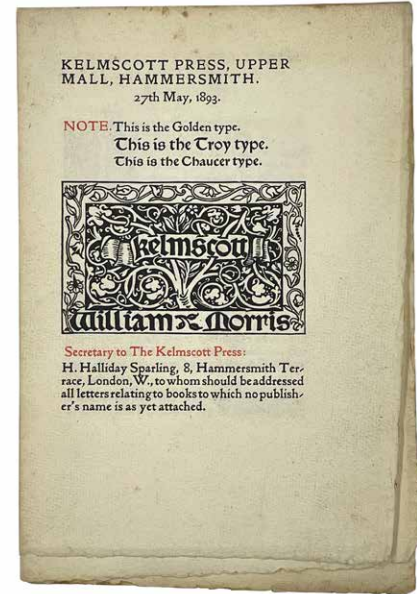
£2800

The text was taken from a 13th Century psalter belonging to Morris (the Nottingham Psalter) and edited by Sydney Cockerell. The *Laudes Beatae Mariae Virginis* was attributed either to Stephen Langton or to John Peckham, Archbishop of Canterbury. The Psalter is now in the Morgan Library. *Peterson, Bibliography of the Kelmscott Press, A42*



29. **Prospectus for Kelmscott Press, Upper Mall, Hammersmith. 27th May, 1893.** Hammersmith, Kelmscott Press. 1893
 ¶ 8pp. prospectus printed in red and black on Batchelor Flower paper in Golden, Troy and Chaucer types. Unbound as issued. A very good, unopened copy, few spots to top edge. £320

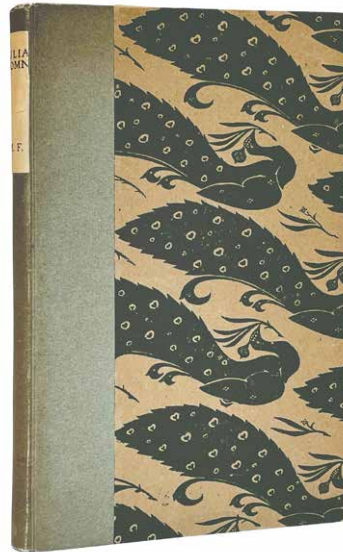
Peterson, Bibliography of the Kelmscott Press, C7



30. **FIELD, Michael. Julia Domna.** London, Printed at the Ballantyne Press for the Vale Press. 1903.
 ¶ 1 of 240. Decorations designed and cut on the wood by Charles Ricketts. Printed in red and black in Vale type. 8vo., original blue paper backed peacock patterned paper covered boards, printed paper spine label.

£190

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*



VALE PRESS



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

31. **JEFF CLEMENTS. DREYFUS, John. Into Print. Selected Writings on Printing History, Typography and Book Production.** London, Printed at the Stamperia Valdonega for The British Library. 1994

¶ Pp. x, 339. Large 8vo., specially bound by Jeff Clements for Anthony Dowd in 2003 as printed on the lower doublure in grey Harmatan goatskin with feathered onlays of black, red and yellow and natural white alum-tawed goatskin on both covers, six of the onlays traverse the edges onto the doublures, the yellow goatskin goes across the front cover and spine, single vertical grey line tooled on each which run down the doublures as well. Original solander box. £4000

A superb example of a Jeff Clements binding responding to the book in his way with the Cranach Press prospectus peeping through the doublures to reference Dreyfus's essays on the Cranach Press in the book. In his binding statement Clements writes: "There is an allusion to the title, or perhaps a 'play on words'. The horizontal directional form of the cover design leads around the front cover onto the doublure and so 'into print'"

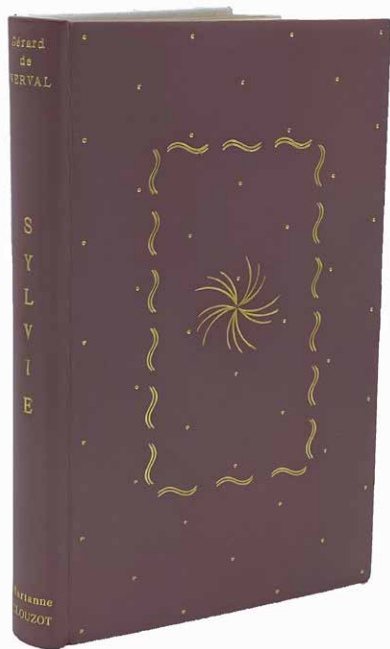


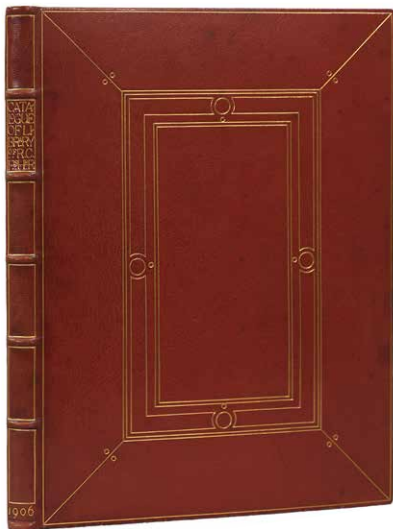
In an exquisite rose calf binding by Bonet's colleague and pre-eminent finisher Desmules

32. **DESMULES, R. DE NERVAL, Gerard. CLOUZOT, Marianne. Sylvie.** Paris, Marcel Lubineau. 1944

¶ No. 550 of 750 copies. 20 original etchings by Marianne Clouzot with several wood cuts by Gerard Angiolini. Thin 8vo., original rose calf binding by René Desmules dated 1972 with delicate dots and wave patterns with a catherine wheel-like device in the centre of each side all in gilt, spine lettered in gilt, white calf turnins and maroon suede doublures, all edges gilt, original wrappers bound in, original chemise and slipcase. In superb condition. £1600

René Desmules was a superb French binder, it is well known that he executed many of Paul Bonet's binding designs.





Catalogue for a prospective auction of the library of T.J. Cobden-Sanderson's brother in law – specially bound for him at the Doves Bindery

33. **DOVES BINDERY. FISHER, [Richard &] R.C. Catalogue of the Valuable and Interesting Library of R.C. Fisher, Esq. (of Hill-Top, Midhurst, Sussex) ...Which will be sold by...Messrs Sotheby, Wilkinson & Hodge...** London, Dryden Press. 1906

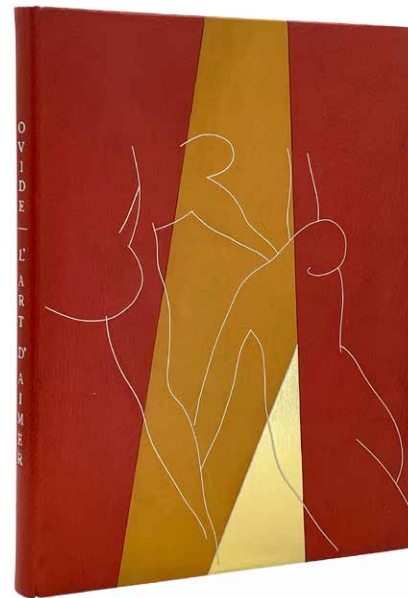
¶ 6 chromolithographic plates of bookbindings. 4to., bound at the Doves Bindery to a design by C.J. Cobden-Sanderson in 1908, full reddish brown niger, gold-tooled panelled sides with two sets of triple gilt fillets and open circles, interlocking on all sides, spine in compartments with raised bands, each compartment panelled with gilt, the second panel with excellent gilt lettering, triple gilt fillets to turn-ins, edges gilt and gauffered. **£7500**

Cobden-Sanderson's brother in law Fisher's library catalogue was carefully prepared and extravagantly illustrated, however the auction never took place as it was bought en bloc in advance by C.W. Dyson Perrins. *Tidcombe, The Doves Bindery 726.[Exhibited at Harvard, 1991 (50 and repr.) and described as a present from Cobden-Sanderson to Fisher]*

In a splendid and dramatic designer binding

34. **ROLAND MEUTER, bookbinder. MAILLOL, Aristide. OVIDE. L'Art d'aimer.** Lausanne, les frères Gonin. 1935.

¶ 12 original lithographs and 15 woodcuts by Aristide Maillol. No. 73 of 225 copies, signed by the artist and editor in pencil, (there were also 50 copies for Zwemmer in London and 50 suites of plates). Printed on special handmade paper made by les Manufactures Canson et Montgolfier, after the process of Aristide and Gaspard Maillol. Pp. 124. Folio, bound by Roland Meuter in a full mosaic bindings of orange morocco with inlaid sections of tan morocco and gold covered leather with inlaid silhouettes in white leather of nudes in line. Housed in the original morocco backed linen solander box with white lettering on spine. Extremely good with only occasional mild spotting. **£5500**





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

35. **MORRELL, Harriette Anne. EMBROIDERED BINDING.**

Hand embroidered notebook. [1914].

¶ 8vo., contemporary linen cloth over boards, exquisitely hand-embroidered in black thread with and floral decoration covering the entire book, exquisite hand printed patterned endpapers, all edges yellow. The pages within are all blank. £1250

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

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

36. **PATTINSON, Alice. GOSSE, Edmund. On Viol and Flute.**

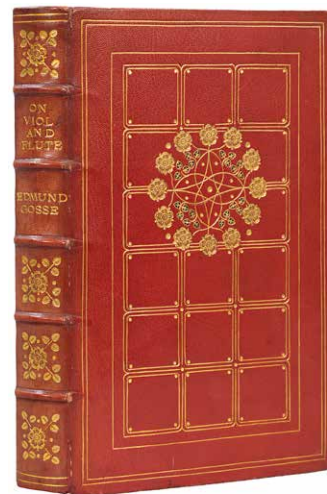
London, C. Whittingham & Co at Chiswick Press. 1890.

¶ 1 of 50 large paper copies, signed by the printer. Photogravure frontispiece by Alma Tadema, RA and tailpiece by Hamo Thornycroft, RA. 8vo., bound by Alice Pattinson, full reddish brown goatskin, each side with three four gilt fillers and a central pattern of 18 double gilt filleted round cornered squares with gilt dots in each corner, on the front is splendid circular design in gilt of interlocking stems, circles, dots, roses of gilt and pale morocco onlays and leaves with green morocco onlays, spine in six panels with raised bands and gilt lettering and gilt tooled rose and leaf motif, turn-ins with triple gilt fillets, top edge gilt, others uncut.

£2900

Alice Pattinson was a pupil of Douglas Cockerell and her bindings, particularly this one with its central rose and leaf pattern and choice of goatskin, show his influence. She was regularly praised for her work for instance in *Art Workers Quarterly*, *Art Journal* and *The Art of the Book* in 1914. In 1902, presumably after she completed this binding for the Guild of Handicraft Alice Pattinson set up a bindery with her partner Miss Hoffman, who did much of Pattinson's forwarding and where the later to be great George Fisher was employed as a finisher.

Exhibited in 1925 "Spring Gardens Gal[lery]. Panton Club. July 1925. Mrs Loosely. Book + binding A.P"

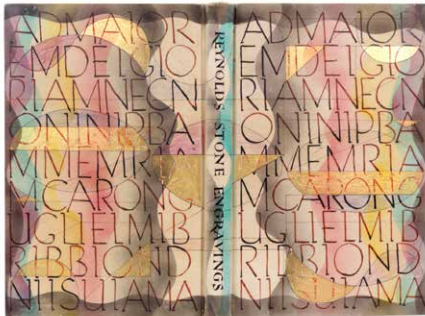




Charming book box with contents put together by a Regency lady

37. **REGENCY PRINT BOX. Bound box in book form containing drawings, prints and watercolours.** c.1815

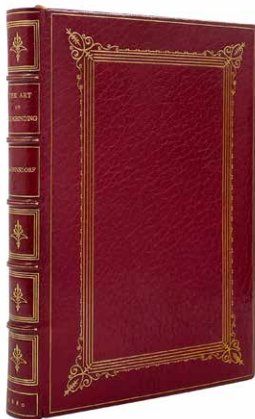
¶ 11.4 × 7 cms, full green morocco with regency tooled fleurons in gilt on both covers and spine, edges gilt, opening to reveal a pink paper lined box with red embossed paper endpaper and small pink ribbon to lift the contents. Containing 11 prints, 1 coloured print, 1 pencil drawing and three sepia watercolours with a loose box lid with a charming watercolour. **£450**



38. **GARTH WHILE. STONE, Reynolds & CLARK, Kenneth. Reynolds Stone Engravings: with an introduction by the artist.** London, John Murray. 1977

¶ With an appreciation by Kenneth Clark. 151 pages bearing hundreds of Stone engravings. First edition. Printed on Basingwerk parchment. 4to., bound by Garth While in full vellum over boards handpainted and beautifully lettered on both boards in gilt, black, pink, yellow, blue and purple with a Latin text including the Jesuit motto 'Ad maiorem Dei gloriam', all edges gilt. Bound in the 1980s. **£2500**

Garth While trained in bookbinding under De Coverley at Morley College and studied calligraphy with Dorothy Mahoney, a student and assistant of the great Edward Johnston, at the Stanhope Institute. During his bookbinding career, While specialised in hand-painted vellum bindings. While is now a silversmith whose work can be found in the Victoria and Albert Museum.



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

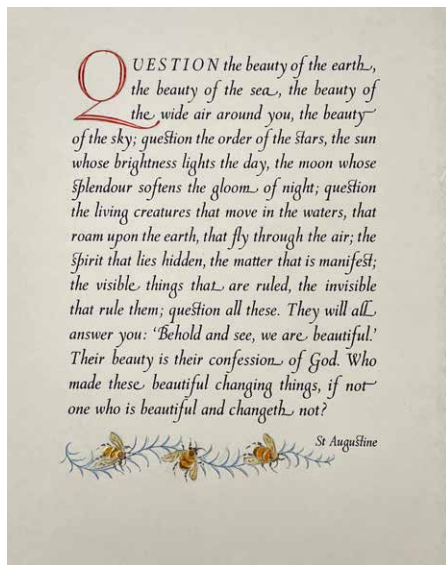
39. **ZAEHNSDORF, Joseph W. The Art of Bookbinding.** London, George Bell & Sons. 1880
 ¶ First edition, signed. 1 of 50 large paper copies for private circulation. 10 photo-lithographic plates from bindings owned by the author, numerous woodcut illustrations in text. 8vo., contemporary binding by Zaehnsdorf of full rich red crushed morocco with rectangular panels on sides with quadruple gilt fillets and a surrounding tooled border with fleurons at each corner, spine decorated in gilt, crimson silk doublures, signed in gilt on upper turn-in and with the Zaehnsdorf exhibition binding stamp on the lower, top edge gilt, others uncut. Early pull-off box of green cloth and marbled paper. **£5600**

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

**CALLIGRAPHY
& ILLUMINATED
MANUSCRIPTS**

40. **ADAMS, Margaret. ST. AUGUSTINE. Question the Beauty. From a Sermon by St. Augustine.** Worcester, Stanbrook Abbey Press. [1970].
 ¶ Illuminated bee design and initial Q illuminated by Margaret Adams in gilt and colours. Printed in Cancelleresca Bastarda on a single leaf of W.S. Hodgkinson white laid hand-made paper. [16.5 × 23 cms], blue Curzon paper wrappers. **£80**

Although first printed in 1957 Question of Beauty sold well and was reprinted several times, this wrapper being in Curzon blue paper indicating it was made in 1970. Margaret and Harry Adams illuminated these differently, some having ducks, birds etc. *Butcher C1*



QUESTION the beauty of the earth, the beauty of the sea, the beauty of the wide air around you, the beauty of the sky; question the order of the stars, the sun whose brightness lights the day, the moon whose splendour softens the gloom of night; question the living creatures that move in the waters, that roam upon the earth, that fly through the air; the spirit that lies hidden, the matter that is manifest; the visible things that are ruled, the invisible that rule them; question all these. They will answer you: 'Behold and see, we are beautiful.' Their beauty is their confession of God. Who made these beautiful changing things, if not one who is beautiful and changeth not?

St Augustine

41. **CROSS, Helen Reid. The Beatitudes.** Somerset, 1924
 ¶ 7 pages of calligraphic manuscript written out on rectos only in red, blue and black ink with gilt initial letters on thin paper. 8vo., sewn into wrappers by the artist and titled in pencil on the upper cover – erased is a pencil note by her stating “Not for sale (full of mistakes) but is good as to method”. £1600

A delicate and beautifully executed manuscript by Helen Reid Cross, who was a children’s book illustrator in the first quarter of the 20th century. She lived in Wells in Somerset and another example of her calligraphic work is in the Koopman Collection at Brown University.

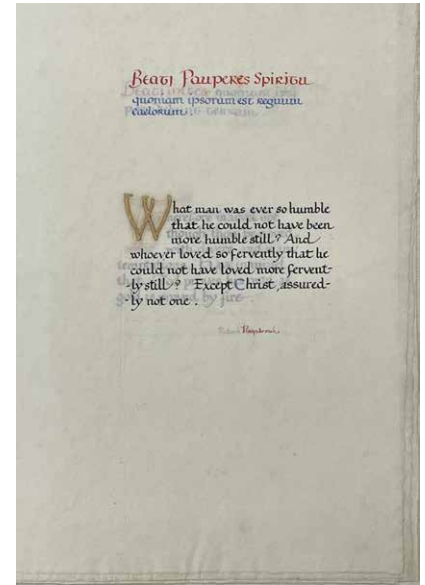
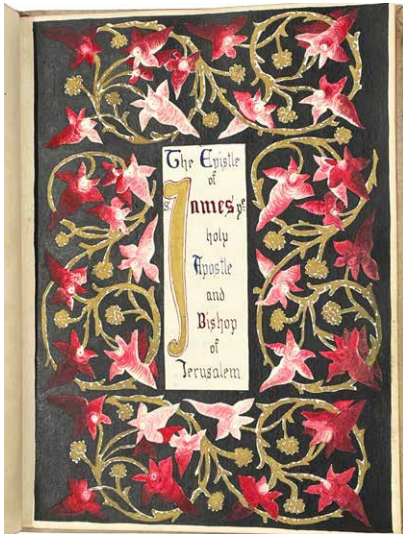
Manuscript by one of the first members of the women’s education group known as The Gosling

42. **DYKE ACLAND TROYTE, Joanna (1843-1917). GOSLING SOCIETY. 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. £1400

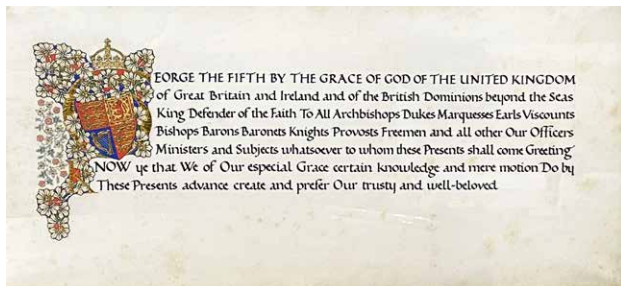
From the year of this piece of illumination in 1859 when she was 16 until her 1864 marriage to Leonard Harpur (son of the Bishop of Christchurch) when she emigrated to New Zealand, Joanna Dyke Acland Troyte (as she then was) was a member of the Gosling Society with the Society name of ‘Albatross’.

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.



Very rare piece of Graily Hewitt illuminated calligraphy

43. **HEWITT, Graily (1864-1952). Illuminated manuscript – ‘George the Fifth by the Grace of God of the United Kingdom...’** 1925



¶ Framed unfinished address written out and illuminated by Graily Hewitt. 7 lines of calligraphic hand in black ink with an elaborate illuminated initial G. Framed by the firm of Harry Murcott before 1936. £2000

The great calligrapher Graily Hewitt taught writing and illuminating at the Central School of Arts and Crafts following in the footsteps of his one time teacher Edward Johnston. He was a very important figure and was key to the lettering and calligraphy of so many of the early Private Presses. Work by Hewitt is extremely scarce.

The framer Harry Murcott (which was in existence from 1870-1947) was known to be at the address on the frame label, 6 Endell St, from 1878-1935 so this must have been framed before they left.

This is from the private collection of J.H.J. Hunt who was involved in the planning of ceremonies for the Coronation of Queen Elizabeth II, 1953. Inscribed on the rear is "1925 – Designed by Graily Hewitt, OBE"

The following two items 42 & 43 are by the same calligrapher:

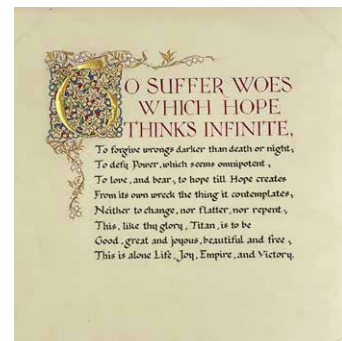
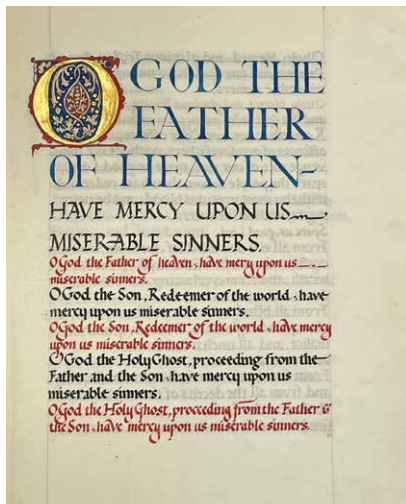
44. **ILLUMINATED CALLIGRAPHY. SHELLEY, Percy Bysshe.**

To Suffer Woes Which Hope Thinks Infinite – from “Prometheus Unbound”. England, c.1923

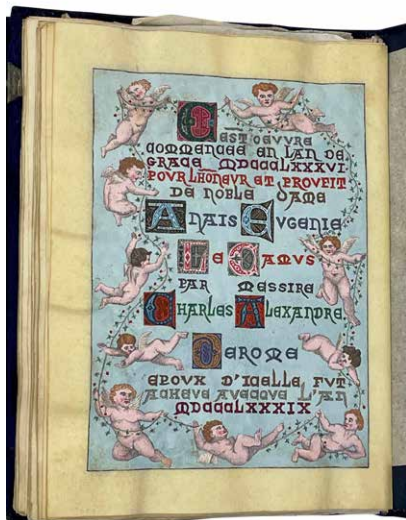
¶ Exquisitely written out illuminated extract on vellum from Prometheus Unbound of 11 lines in red and black ink with an elaborate initial decorated with red blue, green, white, brown ink and highlighted in gilt. Bound in silk lined blue paper covered boards, a few marks to binding. £500

45. **ILLUMINATED CALLIGRAPHY. The Litany.** England, Feb, 1923

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



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



46. **ILLUMINATED MANUSCRIPT. DEROME, Charles Alexandre. La Messe de Mariage.**

France, Made in honour of Anais Eugenie Le Camus 1886-1889.

¶ 46 pp luxuriously illuminated manuscript on vellum of the Marriage Mass in French in gilt, silver and numerous colours, each page with different rich, sumptuous borders of painted flowers including poppies, daffodils, fritilleries, columbine and sweet peas, redcurrants, strawberries, gooseberries, fish, birds, butterflies, insects and cherubs. The borders surround double column lettering with decorated initial letters and small decorations punctuating the text. All bound apparently by the artist or his wife in deep purple velvet over boards with embroidered initials on the upper cover and the remains of two clasps. In superb condition. £3500

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

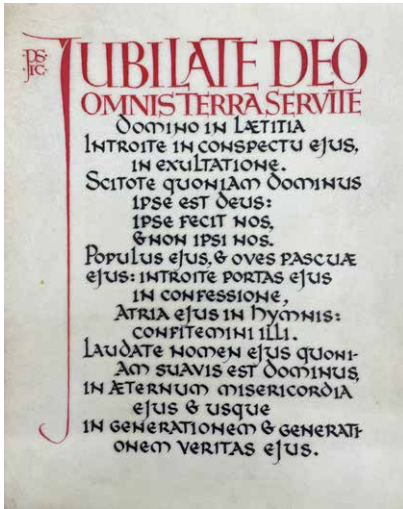
A sumptuous hand-illuminated communion mass made as a first communion gift

47. **ILLUMINATED MANUSCRIPT. Actes et Prières pour la Communion.** [Paris]. c.1880

¶ 32 pp. of elaborate hand illuminated lithographed text of the communion service with an illuminated frontispiece depicting a saint at communion. Sq. 8vo., original chestnut brown morocco decorated in blind and with gilt trefoils in each corner and in each spine panel, lettered in gilt with gilt initials on the upper cover, turn ins with gilt tooled borders, endleaves of deep red watered silk, all edges gilt with silk bookmark. In excellent condition with the occasional offset. £1600

An elaborate first communion book. The text and elementary borders of each page are lithographically printed, subsequently they 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.





48. [JOHNSTON, Edward, calligrapher]. **The 99th Psalm.** c. 1920

¶ One page of lettering by or after Edward Johnston written on vellum in red and black ink. 20 lines with a spectacular letter J running down the whole length of the page very much in the style of Johnston (an example being on the first page of Genesis in the Doves Press Bible). Apparently previously framed and pasted onto board, in very good condition. **£1600**

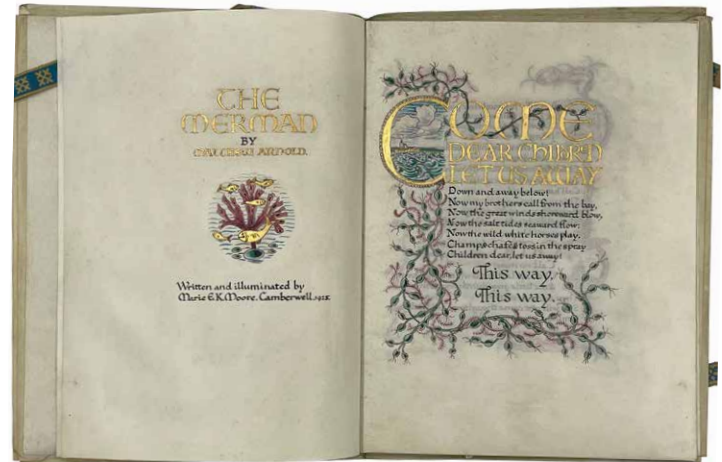
The whole of the 99th psalm in Latin [O be joyful in the Lord, all ye lands...], beautifully written out either by Edward Johnston or by someone in his school.

49. **MOORE, Marie E.K., calligrapher and illuminator.**

The Merman by Matthew Arnold. Camberwell, 1925

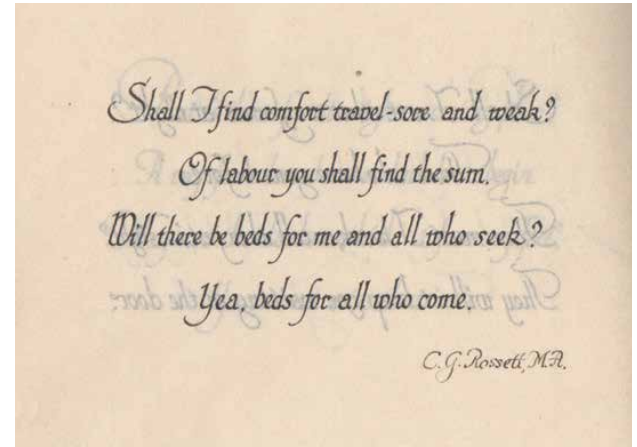
¶ Very accomplished 9 pp. manuscript written out in black ink, gilded and illuminated on vellum. Each page with different half borders of varying types of seaweeds, title page and tail-piece vignettes, first lines and first word of verses in gilt, each of 9 initials gilded around miniature watercolour illustrations. 4to., in the original vellum binding by Moore with original silk decorated ribbons, two with shells on the end of the ribbon, title lettered by Moore in black ink on the upper cover. Vellum a little soiled and lower ribbons lacking shells, generally bright and clean. **£3800**

Inserted loose is the template for the title lettering on the front cover as well as two calligraphic illuminated manuscripts on parchment – ‘Consider the lilies of the field’ and ‘No storm so fierce but calm prevails’. The poem is Matthew Arnold’s *The Forsaken Merman*.



*Elegantly written out by the Jewish
Berlin calligrapher Peter Moser*

50. **MOSER, Peter, calligrapher.**
ROSSETTI, Christina. Uphill.
Berlin, 1923
¶ 6pp. poem written out in English
by Peter Moser in an extremely
fine and elegant hand. The title
page has a delicate green border
and a frame of gilt dots around the
title itself. 12.7 × 17.2 cms. Bound
in the original patterned paper
wrappers, presumably by or under
the guidance of the calligrapher.
£450



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

51. **ROUSSELET, Gilles, calligrapher. L'Oraison Dominicale.** Paris, c.1660
¶ Illuminated manuscript on recto only of a single vellum leaf (195 × 271 mm) written out by Gilles Rousselet in black, red and gold ink, title in a cartouche, historiated initial P, initials in red outlined gilt and red and a tailpiece in gold and colours, all within a ruled red and gilt border. Mounted and bound by Riviere and Son as a folio in full dark blue goatskin, gilt, in a half red morocco chemise.
£2600

Gilles Rousselet (1610-1686) worked as calligrapher, engraver and printer-publisher at the Imprimerie Royale from 1642 to 1648 and as Graveur du Roi he reproduced 14 of the great Masters in the Royal collection. He was one of the most skilled engravers and calligraphers of the 17th century.



Letterforms, science and medicine – clear, well-formed labels for apothecaries

52

BRECHTEL, Christopherus Fabius, d.1622.

Nomenclatura pharmaceutica.

Nuremberg, Sebastian Heusler. 1603.

¶ 242 numbered leaves of pharmaceutical labels printed in red and black on one side only (rectos and versos) in large Gothic type with 5 leaves in smaller Roman types, preceded by 4 preliminary leaves (title, introduction and contents page). 20.3 × 31.9 cms, contemporary full green vellum over pasteboards, tooled in gilt with the arms of Ferdinand Hoffman on the upper cover, yapp edges, two triple tooled borders of unstained vellum, gilt fleurons in the corners, gilt ornament border, edges sprinkled in red and blue and painted with red, blue and yellow lines, modern green linen and slipcase with green morocco spine lettered in gilt. **£48000**

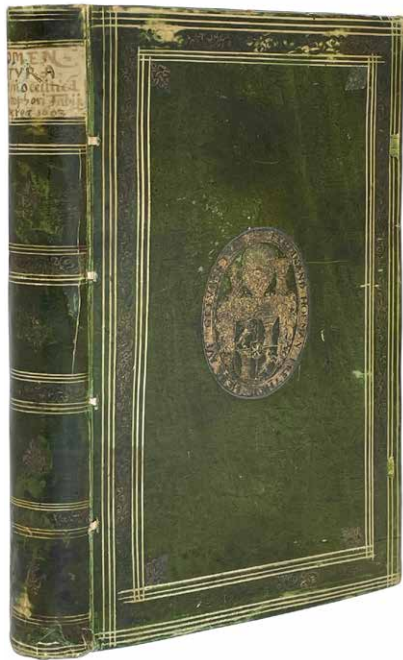
The book comprises pages with printed labels giving the Latin names of all the substances to be found in an apothecary's shop. They were intended to be cut out and pasted onto jars, drawers or other containers to ensure correct and uniform identification. As Brechtel states in his introduction, he hopes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

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

Our copy was bound for Baron Ferdinand Hoffman and bears his arms on the upper cover, his large full page booklabel. Hoffman (1540-1607) was financial adviser to Rudolf II in Prague and an ardent bibliophile. By his death he had collected over 10,000 volumes, and the books he had bound were usually in this stained green vellum binding with his arms and similar tooling.

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

One copy listed on OCLC in Nuremberg



One of only 150 copies

53. **CIRCLE PRESS. KING, Ron.**
The White Alphabet.

Guildford, 1984

¶ No. 103 of 150 copies. A remarkable large double-sided concertina alphabet book, made up of 26 pop up capital letters cut and creased by Ron King onto embossed square areas of 120 lb Barcham Green RWS hand-made paper. Title printed in blind, colophon hand printed in 14pt Gill Light. 14 × 29

cms, bound between inlaid beech and sycamore boards, original canvas box & slipcase. **£2700**

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

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



The development of Ron King's Alphabet series

54. **KING, Ron. CIRCLE PRESS. A B C.**

Bosham, 2022

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

£450

The artist has developed his Alphabet series of cut outs and sculptures into these tactile moveable 'Bauhaus' letters.



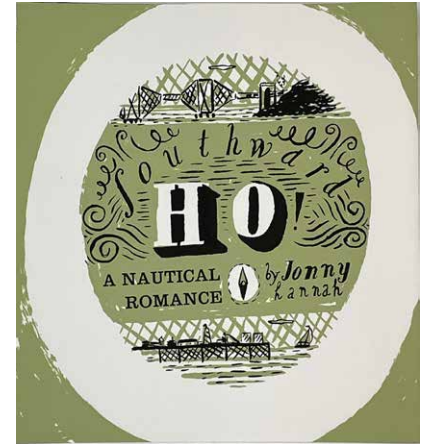
55. **HANNAH, Jonny. The Captain's Alphabet & Southward Ho!**

London, Merivale Editions & Cakes and Ale Press. 2000

¶ One of 26 sets (this set B) of 45. 28 original screen prints forming a nautical alphabet plus 12 pp. book 'Southward Ho?' all written, embellished and hand printed by Jonny Hannah and bound in his original screen printed wrappers. In solander box covered in a pattern paper designed and printed by the artist.

£1250

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



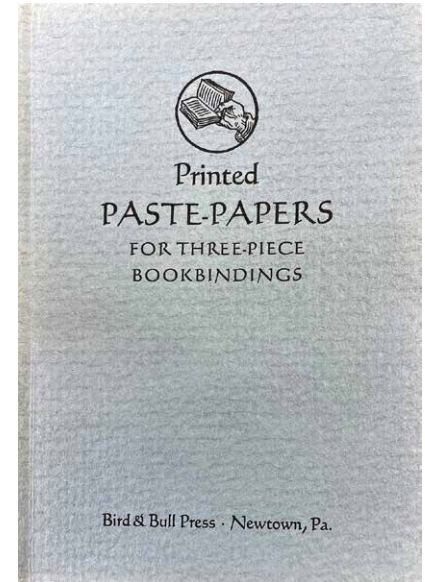
56. **TREEN SPELLING/ALPHABET BOX FOR CHILDREN'S EDUCATION. ABC. c.1860/70**

¶ An exquisite Victorian wooden box with a sliding lid. A label ABC on the top carved onto bone and coloured black and screwed on. Inside are a 162 individual bone letters. A little damage to the tray but still usable with the sliding lid still working. £580

A rare survival of an alphabet used for teaching children and very unusual as most items like this have the alphabet on tiles.

PAPER

57. **BIRD & BULL PRESS. MORRIS, Henry. Printed Paste-Papers for Three-Piece Bookbindings.** Newtown, PA, 1990.
¶ 1 of 200. 75 samples of printed paste-papers by Henry Morris, 2 pp of introduction & a price list plus a printed leaf explaining the book inserted loose. 12mo, original printed papers wrappers. £350
58. **KOEPP, David. Hand-Made Paper Samples.** New York, Autumn 1992
¶ 106 sheets of hand-made paper all highly coloured with acrylics and made using extraordinary items such as Hornby train tracks, nails, staples, graters, metal brackets, staples etc. 12mo., bound in black textured cloth. £500
An overview of the colours of 1930s to 1950s Russian industrial architecture

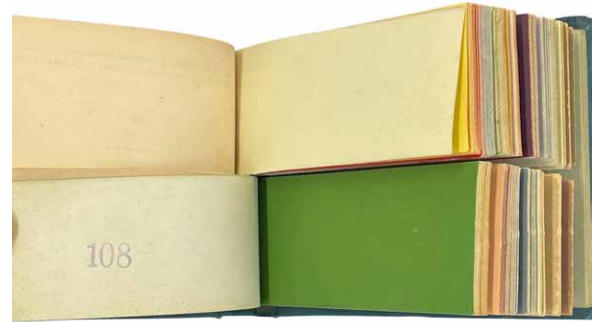


59. **MOSSPETSSTROY [ie Moscow Special Building Co]. KOLERNAYA KNIZHKA [Colour Book].** Moscow. 1938

¶ 248 colour samples. 13 × 9.9 cms.
original blue cloth with silver lettering on upper cover. £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.



No. 10, each copy being unique

60. **ALLIX, Susan. Trees. A short and random collection of words on trees; with prints.** London, 2000.

¶ No. 10 of a very small series, each unique, numbered and signed. 9 prints by Susan Allix, including woodcut, linocut and etching. 23 × 18.5 cms., bound by Allix in full citron morocco with onlays of purple, black, red and green morocco, painted on both covers by Susan Allix, spine lettered in blind. Original green solander box.

£2800

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



ARTISTS' & FINE PRESS BOOKS



beautiful Allix print of a 'Sunlit tree'.

One of only 18 copies

61. **ALLIX, Susan. Sudden Blue: Verses and Etchings.** London, 2012

¶ No. 9 of 18. 3 verses and etchings being interspersed with a variety of hand and mould made papers. Printed in 18 pt Centaur. 17 × 11 cms, blue stiff wrappers, paste paper endpapers, printed label, in a bright blue wire and card clasp, original cloth and paste paper portfolio box. **£400**

Sudden Blue is a book that celebrates blue; how colour can inform memory and recollection. The starting point was two lines from a poem called Sudden Light by Dante Gabriel Rossetti, and these are printed as a prelude in the book. They are followed by a Venetian inspired series of pages in colours from deep ultramarine to pale turquoise.

The words and the etchings recall moments of Venetian blue (such as the Virgin's cloak in San Zaccaria). The prints are small and rectangular like glass tesserae, one with added gold leaf. The letterpress is printed blue, in Centaur, on hand made 'blued' paper, and takes the form of short poetic lines that recall previous impressions of blue and bring them to the present.

One of only 40 copies bound in vellum

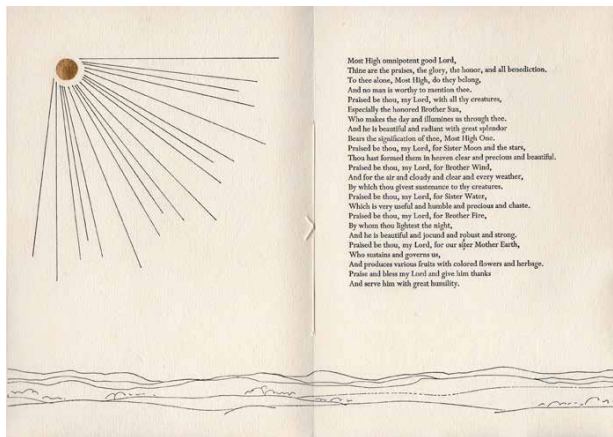
62. **WARWICK PRESS. BLINN, Carole J. Canticle of the Sun by Saint Francis of Assisi.**

Easthampton, Mass, 1983.

¶ Printed, illustrated, designed and bound by Carole Blinn, with gilt enhanced line drawn illustrations. 1 of 60 printed in Perpetua type on Canterbury paper, title printed in gold & black. Pp.

10. 12mo, full limp vellum in a small black cloth clamshell box, with 4pp prospectus. **£420**

St. Francis's poem in praise of God's natural world appears in both Italian and English with simply beautiful illustrations of day and night on each page.



63. **CIRCLE PRESS. KING, Ronald. b.1932. Turn Over Darling. 1994**

¶ 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, grey card slip-case.

£250

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

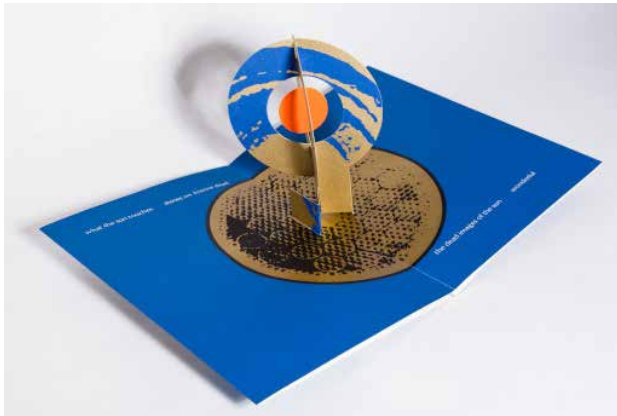
A masterpiece of the Circle Press with its immaculate pop-up constructions



64. **CIRCLE PRESS. KING, Ronald. FISHER, Roy. Bluebeard's Castle. Guildford, 1972**

¶ 1 of 125 (the true number although 175 copies were intended). 9 pop-up constructions made by Ron King by hand: the portcullis, the castle and even secret chambers with Fisher's verse incorporated into the silk screen printed designs printed in Optima. 20 x 30cms, made up of 10 loose 4pp. sections silk screened throughout onto Hollingsworth paper, all inside printed cardboard portfolio and held in a black Perspex tray with a clear lid (chipped). £3200

Based on the opera by Bartok, Ron King produced an astounding design based on his notion of seven doors leading to seven secret chambers within the castle, each opening to a stage set or structure – the book sections literally and visually performing their primary duty of opening and revealing. Roy Fisher provided the perfect poetry for the book.



Cleverly constructed to form a carousel

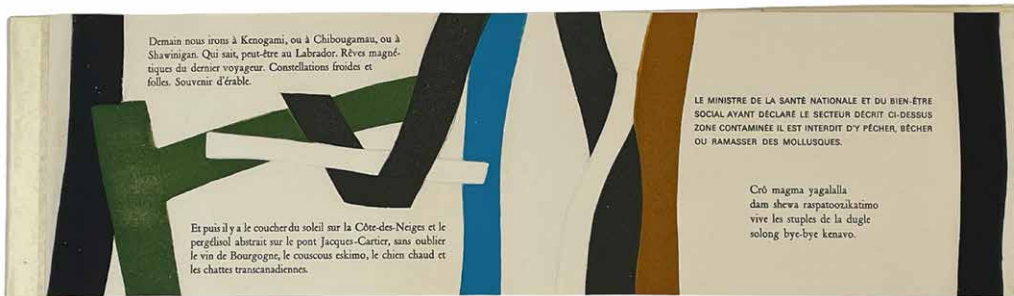
65. **DORNY, Bertrand. NOEL, Bernard. Au bord des Levres.** Nice, Jacques Matarasso. 1986
¶ No. I of VI copies for the artist of 66. Large original colour aquatint with embossing by Dorny running over 5 leaves. Typography by Uriel Abraham. 12.5 × 10.5 cms, leporello with tab so the whole work forms a carousel, original wrappers. £750



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

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

66. **DORNY, Bertrand. WHITE, Kenneth. La Réalité à Montréal.** Paris, Éditions Biren. 1987
¶ No. 45 of 50 copies. 4 colour engravings by Dorny over every page with the text printed on the engravings in Garamond. 24.5 × 14.5 cms. Leporello book in stiff wrappers, housed in the original blue cloth chemise and slipcase. £1000
- Kenneth White's text about Quebec, the Mountain of Montreal and "the Indian town" where the Iroquois lived being poisoned and declared a contaminated zone by the Government. The poem ends in an indigenous farewell



67. **DORNY, Bertrand. NOËL, Bernard. La Petite Lumière.**
Nice, Jacques Matarasso. 1989
¶ No. 46 of 60 copies. Colour engravings, embossing and collage by Dorny over every page with the text printed on the engravings with typography by Mario Boni. 12.5 ×

12.5 cms,
leperello
style with
a tab so the
whole work
can form a

carousel, original wrappers, verso verso of the front with blue paper visible through a cut out, original slipcase. £900

Exhibited at the Bibliotheca Wittockiana retrospective of Dorny's work in 2006, this no. 4, p.22.



68. **DORNY, Bertrand. NOËL, Bernard. Le Il et les Signes.**

Paris, Robert et Lydie Dutrou. 1998

¶ No. III of 10 E.A. copies of total edition of 60. 3 colour relief embossed etchings by Dorny each signed. Text letterpress printed at the atelier Dutrou. 25.5 × 30 cms., loose as issued in original wrappers, original grey cloth chemise and slipcase. An excellent copy. £1400



Moveable botanical

69. **RAHDA PANDEY, book artist. Anatomia Botanica. A Book of Botanical Anatomies of the Sacred Lotus, Red Hibiscus and Southern Magnolia.**

Uni. of Iowa Center for the Book. 2014

¶ No. 3 of 15 copies. Printed by Rahda Pandey from hand-set Bembo types, reduction lino cuts, photopolymer plates using pochoir colour techniques. 8vo., original brown silk As new. **£1200**

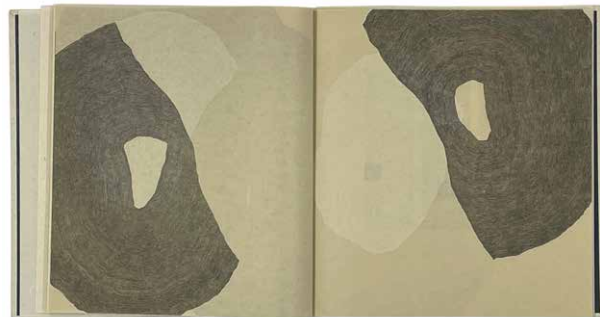
A stunning movable book which invites the viewer to experience three species of flowering plants, that shaped the artist's understanding of her natural environment from the time of her upbringing in Delhi: the Sacred Lotus, the Red Hibiscus and the Southern Magnolia.

Pandey writes "The illustrative style for the images in this book is inspired by 16th to 18th century European and American botanicals, and Mughal architectural motifs. The movable aspect and mechanism used to create the illustrations references sixteenth century anatomical flap books".

Circles of time

70. **RIGHI, Francois. GRÉGOIRE (Marie) Heures dispersées.** Ivoy-le-pre, Les livres sont muets. 2014

¶ No. 24 of 28 copies, signed by the author and the artist in pencil. 19 drawings and lettering by François Righi printed in lithography & 3 copper engravings. Translations of text in English and Spanish. Printed in Antique Olive on japon Kawasaki paper. 24.5 × 26 cms., stab sewn as issued in stiff card boards with japon wrappers & lithograph in black and silver on the upper cover. **£2800**



Drawings and thoughts inspired by the sculpted ceiling in the oratory of the Hôtel Lallemand, a Renaissance-era building in Bourges. The recessed panels of this ceiling are decorated with alternating crest and cherub emblems, and each type of panel provides the inspiration for the various illustrations in this book. The fourteen panels decorated with cherubs are the stimulus for Righi's intricate drawings and calligraphies showing the circles of time, while the sixteen sculptures decorated with crests are the inspiration for the engraved frontispiece. Two additional engravings further illustrate the book.

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

One of only 10 copies – extremely rare

71. **SCHANILEC, Gaylord. MIDNIGHT PAPER SALES. Proof Sheets.**

Midnight Paper Sales. 1998

¶ One of only 10 copies. Sample pages from many of Midnight Paper Sales publications, including a number of tipped-in and folding examples, profusely illustrated with Schanilec's colour wood engravings. Large 8vo., bound in 'Hungry Midnight Number Fourteen' broadside wrapper. **£2000**

With sample pages from 'Wrenching Times', 'Bad Beat', 'High Bridge', 'On Returning', 'A House in the Country' and 'Waterfalls of Mississippi', progressive proofs of a wood engraving of Schanilec wood engraving &c.

Inserted loose is the folding 4 pp wedding reception invitation of Gaylord Schanilec and Brenda Limmerman, with Schanilec's wood engraving to the cover.

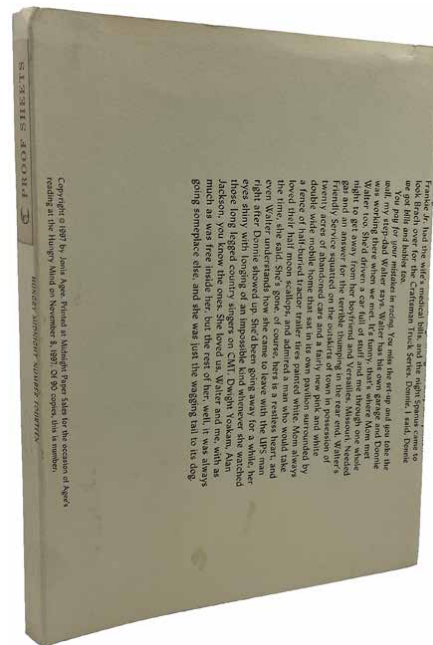
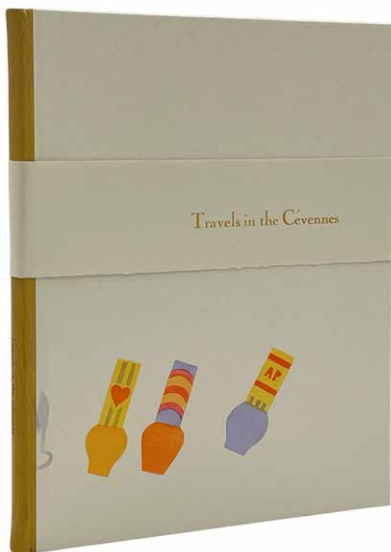
Pochoir illustration by Peter Allen – a special copy with two extra signed prints

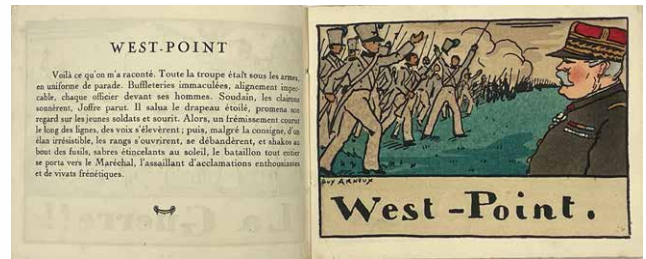
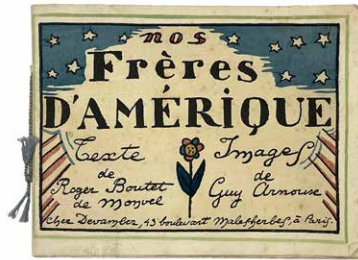
72. **WHITTINGTON PRESS. ALLEN, Peter. Travels in the Cévennes.**

Risbury, Herefordshire, 1998

¶ 40 pochoir illustrations, some with linocut keylines, by Peter Allen. No. II of 50 special copies with 2 extra signed prints. Cochin type on Arches mould-made paper. Pp. [60]. 4to., original citron morocco backed, pochoir illustrated cream paper covered boards, title printed on wraparound band, original slipcase. **£650**

A charming book inspired by Robert Louis Stevenson's *Travels with a Donkey in the Cévennes*.





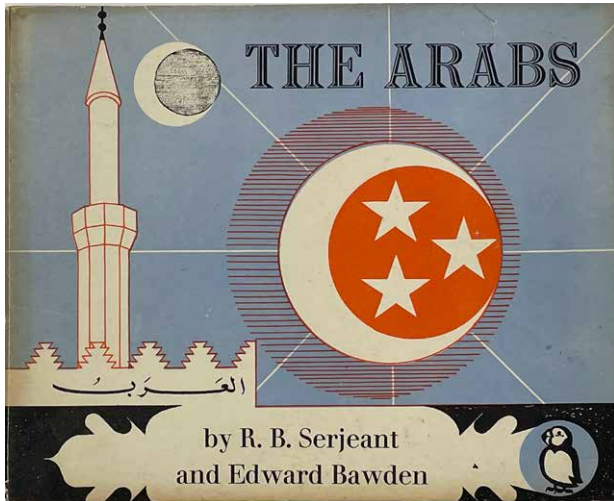
Pochoir illustrations in a French publication thanking the US for their help in WWI and drawing parallels between the two countries

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

Nos Frères D'Amérique. Paris, Chez Devambe. c.1917

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

A very charming homage to France's ally in WWI – stressing the unity and connection between the two countries. The topics, each with a full page illustration by Arnoux, are Ancestry, War (with images of Cowboys), West-Point, the departure of soldiers for war, the homecoming of soldiers, the military in ports, Pershing, Music (la Marseillaise, Yankee Doodle and Glory Alleluia), Paris, officers and men, yesterday and today and stretcher bearers.



74. **BAWDEN, Edward. SERJEANT, R.B. The Arabs.**

Harmondsworth, Printed at the Curwen Press for Puffin. [1947].

¶ 2 double-page illustrations in colour and several other colour and black and white illustrations by Bawden along with the map endpapers. Pp. [32]. Oblong 8vo., original pictorial paper covered boards designed by Bawden, slight wear to the spine and a little bit of darkening to the edges. £80



75. **BOUCHER, E.L. MEUNIER, Mario. MAC ORLAN, Pierre. Images de la Vie des Prisonniers de Guerre.** Paris, Marcel Seheur. [1920]

¶ 1 of 175 copies. 22 hand-coloured plates & 21 text leaves decorated in colour, all mounted on linen guards. 4to., original boards with hand-coloured illustrations on upper cover. Covers with some marking and darkening. **£1400**

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

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

76 **BROOKSHAW, George. Pomona Britannica.**

London, Bensly & Son for Longman, Hurst, Rees, Orme & Brown. 1817

¶ 2 volumes in one. Second edition and first 4to edition. 60 stipple engravings printed in colour, all drawn, engraved and finished by hand by George Brookshaw. With good large margins. 4to., full handsome modern calf, tooled in gilt, marbled endpapers, marbled edges. A very good, clean copy with only very occasional, very light browning. **£7000**

With an interesting anti-slavery Cruikshank print on the front pastedown "We still pay a poll-tax to support the flogging of women in Jamaica".

There were 90 plates in the first folio edition, Brookshaw re-engraved 60 of them for this quarto edition.

George Brookshaw (1751-1823) was a retired and lauded cabinet maker who published his seminal botanical work late in life but his exceptionally fine engravings were remarkably accomplished.

The fruits shown here, in order to encourage fruit-growing comprise 174 varieties of strawberries, raspberries, currants, gooseberries, cherries, plums, apricots, peaches, nectarines, grapes, melons, figs, nuts, pears and apples. *Dunthorne 51; Sitwell Great Flower Books, p.81; Nissen BII 244*



A fine display of pochoir with an original signed watercolour of a Mauritian slave by Brunelleschi

77. **BRUNELLESCHI, Umberto. SAINT-PIERRE, Bernadin de.**

Paul et Virginie. Paris, F. Guillot. 1943

¶ 1 of only 3 copies on Japon imperial numbered 23 to 25, this no.24 (the total edition was 525). With an original watercolour signed by Brunelleschi. 12 full page illustrations, 3 headpieces and 3 initials by Brunelleschi vibrantly coloured in pochoir by Vairel. 4to., original printed wrappers, original chemise and slipcase. An extremely good, unopened copy. **£2000**

A tale of two childhood friends set on the Ile de France (Mauritius) which was published in 1788 and supported the philosophy of Rousseau. Although Paul and Virginie do own slaves, the book does argue for the emancipation of slaves. The watercolour is particularly striking being a strong full length portrait of a Mauritian slave.

Democratic Art – an extraordinarily large group of rare German Expressionist postcards from the magazine Die Aktion

78 **DIE AKTION MAGAZINE. SCHIELE, Egon etc. Group of 43 postcards by leading Expressionist artists.** Berlin, Die Aktion. [1914-1918]

¶ Each with a reproduction of a drawing or woodcut by an Expressionist artist in black and white (excepting one in colour by Herman L. Schaeffer). On the verso of each card is text regarding the artist/image and the magazine Die Aktion. All unused and contained within one original Die Aktion mailing envelope postmarked Wilmersdorf, Berlin 26th December 1916. A few cards bear handstamped messages from the publisher to the rear. **£2500**

A rare group of postcards designed by twenty-five leading Expressionist artists, issued by the avant-garde German literary and political magazine Die Aktion, notably including two postcards after drawings by the Austrian Expressionist painter Egon Schiele ('Self Portrait' and 'Mother and Infant'), as well as Felix Albrecht Harta's portrait of Schiele (one of the few portraits of Schiele by another artist).

Some of the other proponents of German Expressionism include Hans Richter, Herman Schaeffer, Georg Tappert, Marcel Slodki, Max Oppenheimer, Eli Nademan amongst many others. See the website for more information.

Published between 1911 and 1932 in Berlin-Wilmersdorf, under the editorship of Franz Pfemfert, Die Aktion promoted literary Expressionism and provided a platform for advocates of various forms of socialism, communism, anarchism, and pacifism.



One of only 26 special copies on large paper and 4 additional engravings

79. **ENGLISH, Andy. THE ISLE HANDPRESS. Nocturnal.**

The Isle Handpress. 2018

¶ 1 of 26 special signed large paper copies with 4 additional signed engravings, (total edition of 101). 10 wood engravings including title & colophon and 8 nocturnal animals, the extra engravings of animals are inserted loose in a sleeve at the rear with a printed list of all the engravings in the book. Printed on an Albion Handpress. Oblong 8vo., original cloth backed marbled paper covered boards, wood engraved label. Mint. **£160**

Andy English is a noted British wood engraver and book artist. Prior to this project he had been commissioned by the Royal Mail in 2015 to produce a Honeybee stamp set.

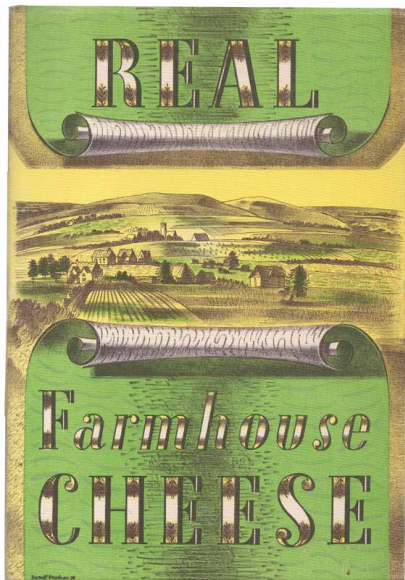
A perfect example of twentieth century autolithography

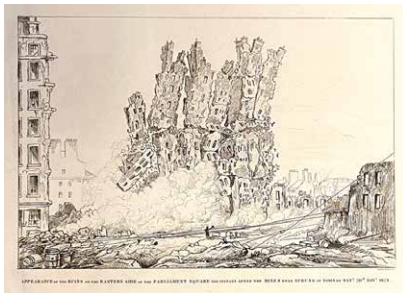
80. **FREEDMAN, Barnett. Real Farmhouse Cheese.**

[Milk Marketing Board. 1949]

¶ 8 autolithographs by Barnett Freeman 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. **£700**

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





The Great Fire of Edinburgh, 1824 which started in a printer's shop – a rare visual record and a presentation copy from the artist

81. **HALL, James, artist. LIZARS, William Home, etcher.**
Eight Engravings of the Ruins occasioned by the Great Fires in Edinburgh on the 15th, 16th and 17th November 1824. Edinburgh, for the Benefit of the Sufferers, sold by A. Constable & Co. 1824.

¶ 8 etched and lithographed plates, after drawings by Sir James Hall. Oblong folio., unbound with the original wrappers with the engraved title, the remains of the green glazed paper spine, edges untrimmed. The plates and the engraved title are in very good condition. Inscribed on the title in ink "To Colonel Wilkes with Mr James Hall's Compliments. £1800

The Great Fire of Edinburgh 1824 began in a printer's shop in the High Street and burned for 4 days. It killed 13 and destroyed around 400 homes. The Fire Brigade in Edinburgh had only just been formed by James Braidwood so it was inadequately trained and equipped.

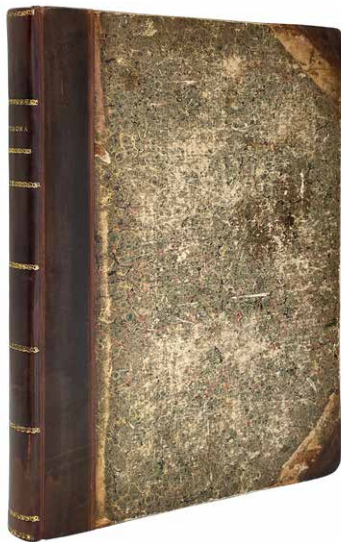
These plates were sold for 7/6 at the time to help those affected by the fire. Sir James Hall, who gave this copy to Colonel Wilkes was the original artist of the plates, and Lizars worked from his drawings. (Lizars had documented his method of in his 1820 work "Account of a New Style of Engraving in Copper in Alto-Relievo"). The copy in Edinburgh Uni. Library was also given by Hall to a different recipient.

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

82. **HOOKE, William. Pomona Londinensis: containing colored engravings of the most esteemed fruits cultivated in the British gardens...**

London, Printed by James Moyes, published by the author, 1818
 ¶ Volume I, all published. First edition. 49 colour plates of fruits including varieties of grapes, apples, peaches, nectarines, plums, apricots, pears, cherries, currants, berries and one of the cob nut, all aquatints printed in colour and finished by hand. 4to., contemporary marbled boards, with later half calf, spine lettered and tooled in gilt, marbled endpapers, some browning to title and dedication, occasional light browning. £11,500

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



The first important copper-engraved illustrated book since Blake's Book of Job

83. **JONES, David. COLERIDGE, Samuel Taylor. The Rime of the Ancient Mariner.**

Bristol, Printed for Douglas Cleverdon at the Fanfare Press. 1929.

¶ 10 copper engravings by David Jones printed by Walter Colls. No.399 of 400 numbered copies (of a total edition of 470. Printed in Arrighi type. Folio, a very good copy in original cream cloth-backed blue/green boards, spine titled in gilt, uncut. **£1350**

A great edition of the Ancient Mariner which combines Jones's profound illustrations with a fitting Arrighi typeface. It was beautifully printed by The Fanfare Press for Douglas Cleverdon.

As Jones's biographer Dilworth points out, this book is the first important copper-engraved illustrated book since Blake's *Book of Job* (1826). His engravings are remarkable and perhaps the most extraordinary is one of Jones's favourites in which animated corpses work ropes as the corposant shimmers in the rigging – the ghastly spectacle being achieved through wavering tones and eye-stretching diagonals. "After finishing *The Ancient Mariner*, he experienced the first of what would be several depressions following major creation". *Dilworth, Thomas: David Jones, p.113-4*

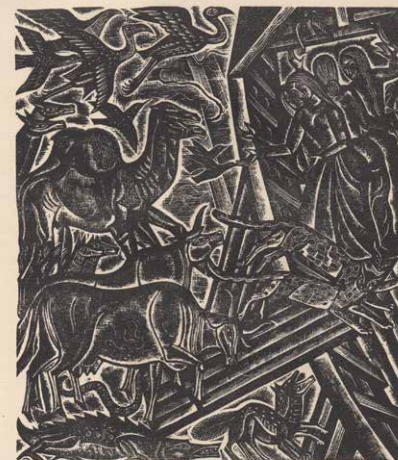
The best printing of Jones's remarkable engravings, this one of 80 specials with an extra loose set of engravings printed on japon

84. **JONES, David. CLOVER HILL EDITIONS.**

The Chester Play of the Deluge. London, Douglas Cleverdon. 1977.

¶ 10 wood engravings by David Jones printed from the original blocks. No. XVI (16) of 80 special copies with a separate suite of all the engravings printed on japon. Printed on Barcham Green mould made paper by Will Carter at the Rampant Lions Press in Gill's Golden Cockerel type. Sm. Folio, original quarter niger with marbled paper covered boards and a niger label on the upper cover lettered in gilt, extra set of engravings loose in the original cloth portfolio, original slipcase.

£2600



*and on the bordes all the beastes and fowles must be painted
that thes woordes may agree with the pictures.*

Proof, apparently hand-coloured by David Jones

85. **JONES, David (1895-1974). Jonah is Seized by the Sailors.** 1926

¶ Original proof wood engraving, here printed on cheap proofing paper and delicately hand-coloured, probably by David Jones himself. Image size 127 × 88 mms, sheet size 200 × 135 mms. Fairly fragile. **£650**

From the Golden Cockerel Press Book of Jonah, p.6, possibly coloured whilst the Press was deciding to colour the whole edition of the book which was published in 170 copies (in the end uncoloured). The proof came from the estate of David Jones which is why it is probable that the colouring was done by the artist himself. A very desirable and interesting piece of David Jones and Golden Cockerel Press ephemera.

Cleverdon E140; Chanticleer, Bibliography of the Golden Cockerel Press, 40



Original signed proof

86. **JONES, David (1895-1974) Female Yahoo Embraces Gulliver.** 1925

¶ Original proof wood engraving, here printed on handmade paper, signed and dated by the artist in pencil. With pencil numbering 3 – 10. Image size 127 × 57 mms, sheet size 164 × 174 mms. **£650**

From the Golden Cockerel Press Gulliver's Travels, vol II., p. 109 (usually appearing coloured in green, red and flesh-colour but here uncoloured). *Cleverdon E121*

Very well printed proof from the estate of the artist

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

Everyman. 1928

¶ Original proof wood engraving, a good dark impression on good heavier paper. Image size 165 × 141 mms, sheet size 264 × 180mms.

Mounted. **£700**

A very good impression of the engraving made by Jones for an edition of *Everyman* suggested as a project by Robert Gibbings which was announced in the Golden Cockerel Press Spring 1932 prospectus but which was later abandoned. According to Thomas Dilworth, he found the medieval morality play 'utterly' uncongenial.

The image is rare as there was an edition of only 30 signed prints and a very small number of proofs. From the estate of David Jones. *Cleverdon E199/ Dilworth, David Jones p.114.*



88. **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 app greetings cards with printed greetings and Leighton's address on the inside, 2 of which have handwritten notes, one with a signature. London, 37 Belsize Park Gardens. c. 1922-29. **£2000**

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



89. **MILLER PARKER, Agnes (1895-1980). Fox Cubs.** 1936
 ¶ Original wood engraving. No.33 of 50, signed, titled and numbered by the artist in pencil. 120 × 120 mms. Mounted. **£650**

Strikingly illustrated by Cortot

90. **TARDIEU, Jean. CORTOT, Jean. Petit Bestiaire de la Dévoration.** Paris, Maeght Editeur. 1991
 ¶ No. 111 of 120 copies. Presentation inscription by the author. 18 colour lithographs and silk-screen prints across both wrappers. Large folio, loose as issued in original wrappers, silver cloth chemise and slipcase. **£1200**

Four poems by Jean Tardieu (1903-95) are printed elegantly by l'Imprimerie Arte and dramatically illustrated with lithographs combined with silk screen printing by the artist Jean Cortot (1925-2018), an important French graphic artist, painter and illustrator.





A version of Hamlet for monkeys – one of 15 deluxe copies of a remarkable publication by Eugene Walter and the artist Zev in Rome

91. **THE WILLOUGHBY INSTITUTE. ZEV. WALTER, Eugene. *Singerie, Songerie: A Masque on the Subject of *Lyric Mode**. Rome, 1958**

¶ No 6 of 15 deluxe copies, signed. 46 hand coloured illustrations plus a loose handcoloured invitation card by Zev. Pp. 55. Folio, half red orocco with marbled paper covered boards, black calf spine label lettered in gilt. Joints splitting but still a strong, handsome binding. **£480**

An extraordinary version of Hamlet for monkeys.

The artist Zev (the pseudonym of Daniel Harris, 1914-1986) was born in the Monterey Peninsula but left Carmel after his painted house was requisitioned for a highway. He went to explore Europe and 'reincarnated' himself as Zev, the wolf. He lived in Paris for a while but settled in Rome.

Eugene Walter, the writer, was born and raised in Mobile, Alabama where he became acquainted with Truman Capote. In the 1950s he lived in Paris where he helped launch the Paris Review and then went to Rome to edit the Bottegga Oscura. He later acted in and translated Fellini films and held salon dinner parties in Rome with such guests as T S Eliot, William Faulkner, Anais Nin, Gore Vidal amongst others.

PHOTOGRAPHY

The First Female Parachutist

92. **CASTELLA, Madame Cayat de. *Mme Cayat de Castella attachee a l'appareil quelques minutes avant sa fatale ascension*. Brussels, 1911.**

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

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



Balloon flight and photography

93. **DETRAZ, A & REYMANN, J. Souvenir du Grand Ballon Captif à vapeur. Exposition Natonale Suisse.** Geneva, 1896

¶ Original silver-gelatin photograph of a balloon ride at the Exposition Nationale Suisse in Geneva taken by Swiss photographers Detraz & Reymann who worked in Geneva. Image size 16.5 × 22.6 cms, in the original printed mount (24 × 32 cms). **£150**

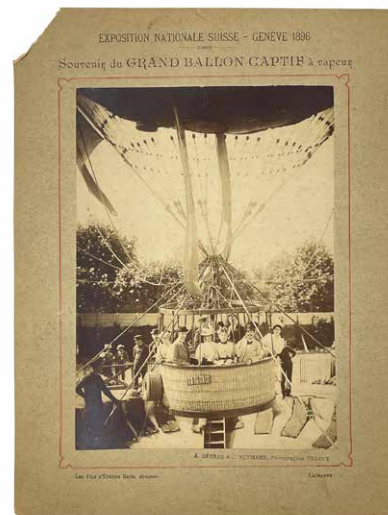
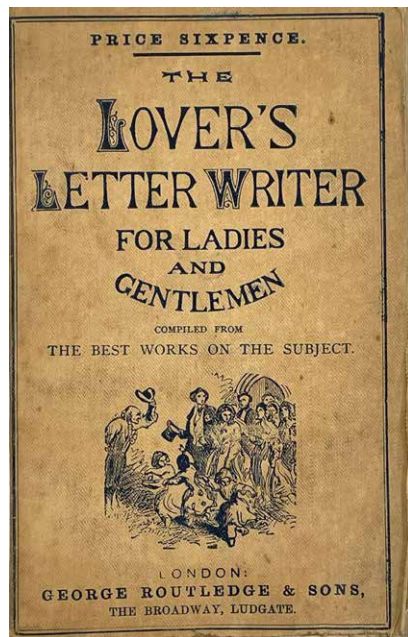
A Victorian book of sample letters for every awkward romantic situation

94. **ROUTLEDGE'S HOUSEHOLD MANUAL. The Lover's Letter Writer for Ladies and Gentlemen compiled from the best works on the subject.**

¶ Pp. [iii (advertisements), 63, [4 publishers' advertisements]]. 8vo., original printed cloth wrappers. A little grubby with some curling and rubbing to edges, shaken, small tear to second leaf not affecting text. London, George Routledge & Sons. [c. 1866]. **£150**

A very entertaining book which includes templates for letters for every romantic situation – for example “from a Young Lady in answer to the Proposal of a Gentleman who had met her the previous evening” – both positive and negative – including on the grounds of a Pre-engagement, Dislike, Levity, Poverty etc. Other situations include “From a Lady on receiving a Miniature from her Suitor”, plus a letter from a young Lady to her mother explaining her falling in love, one confessing a change a feeling etc. The suggestions cross classes as suggestions are given for letters by Lady's Maids to courting Tradesmen etc. It also includes templates of letters to the Father explaining a gentleman's attachment to his daughter and from a soldier ordered into active Service. These aren't just different ways of writing a 'Dear John' – every awkward matter of love is catered for in this book. *Scarce, only 4 copies of this edition listed on OCLC*

OTHER BOOKS



A pioneering work of observational natural history by England's first ecologist who inspired Darwin

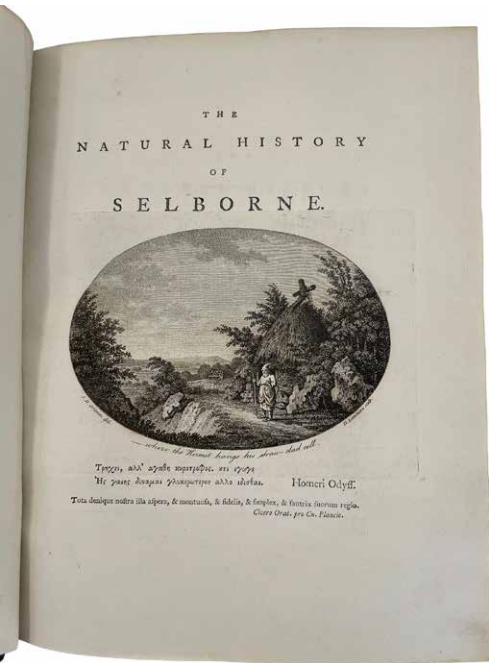
95. [WHITE, Gilbert]. **The Natural History and Antiquities of Selborne in the County of Southampton.** London, printed by T. Bensley for B. White & Son. 1789.

¶ First edition. 9 plates including large folding engraved frontispiece and two title vignettes all from the drawings of S.H. Grimm, with the errata leaf. Pp. v, [blank], 1-468, [12, index] plus errata leaf (p.292 misnumbered 262 as usual). 4to., bound in contemporary half green morocco with marbled paper covered sides, with gilt rules and 'bird bath' tools to panels of spine, lettered in gilt in second panel. A very handsome and clean copy, boards with some rubbing and a little expert repair to corners and headcaps. £3800

Presented as a series of letters to the great antiquarian and zoologist Thomas Pennant and Daines Barrington, the book by this eighteenth century intellectual and curate was one of the most published books in the English language. White observed the natural world in precise, scientific detail over many years and the Natural History and Antiquities of Selborne was published after 40 years of observations and it has been argued that Darwin, who mentioned the influence of White, might not have come to his theory of evolution without White's emphasis on the importance of close observation of the natural world.

It was Gilbert White who first developed the idea of the 'food chain', as such he can be seen as the father of ecology as well as being a pioneer of modern research methods such as fieldwork. Mabey in his biography of White argues that he was the indispensable precursor to the generation which would change our ideas about life on Earth such as Lyell and Darwin.

Rothschild 2550; Grolier-English 62



SOPHIE SCHNEIDEMAN
RARE BOOKS

1010 Harrow Road
Kensal Green
London NW10 5NS

www.ssrbooks.com
sophie@ssrbooks.com

+44 7909 963836

📷 [schneidemanbks_prints](#)

