



SOPHIE SCHNEIDEMAN
RARE BOOKS LTD

“THIS OTHER
EDEN”

A catalogue to mark the 400th anniversary of the
publication of Shakespeare's First Folio

LIFE
IN ENGLAND

Gardens and Country Houses
The English Pastoral Tradition
Natural History & Animals
English Counties, Towns & Cathedrals
London
English Literature
The Monarchy & the Old School Tie

CATALOGUE 30

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GARDENS, LANDSCAPING & COUNTRY HOUSES

ALL THREE LANDSCAPE GARDENING WORKS BY HUMPHRY REPTON

Humphry Repton (1752-1818) was born in Suffolk and became head gardener at Hampton Court Palace, following on from 'Capability' Brown. He soon became a celebrated landscape designer for the English landed gentry and quickly developed an innovative and pleasing method to pitch his landscaping ideas to prospective clients. He presented them with carefully made volumes, bound in red, outlining suggested improvements to their estates and illustrating the ideas in watercolors and using tabbed overslips and hinged flaps, to show the landscaped views both before and after proposed modifications. Late in his career, Repton estimated he had produced over 400 unique moveable "Red Books" and reports for clients during his lifetime.

Repton was proud of his work and in order to disseminate his ideas and theories of what he called 'landscape gardening', he was the first to coin the phrase, he published the three books we have here between 1794 and 1816. These draw on material originally contained in his 'Red Books' and reproduce his remarkable before and after watercolour views with hand-coloured and tinted aquatint plates.

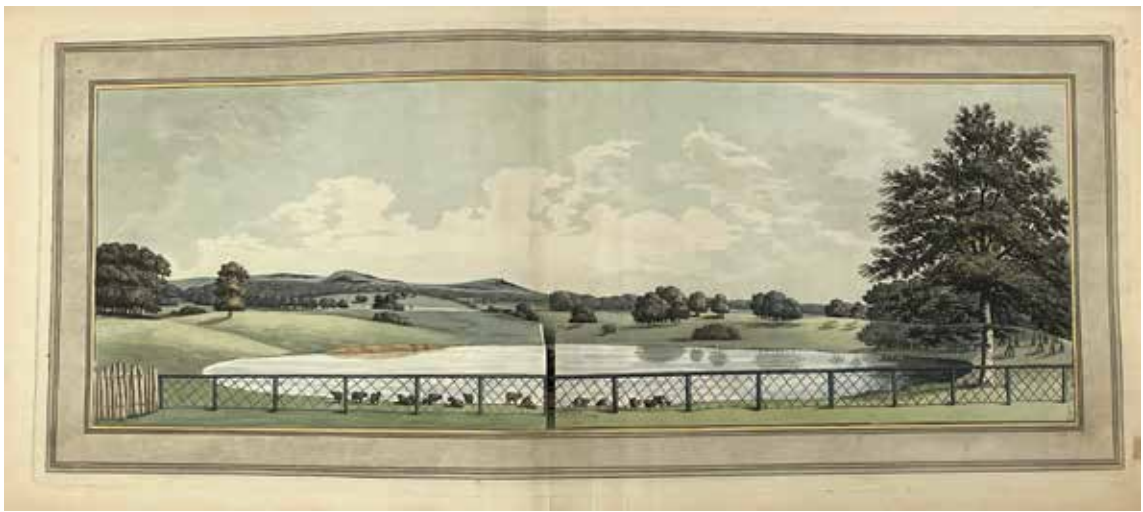


The rarest of Repton's books in excellent condition – the introduction of the term 'landscape gardening' and the presentation of principles of his practice

1. **REPTON, Humphry.**
Sketches and Hints on Landscape Gardening, collected from Designs and Observations now in the Possession of the Different Noblemen and Gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.

London, W. Bulmer & Co., Shakspeare Printing-Office and sold by J. and J. Boydell and G. Nicol, [1794]

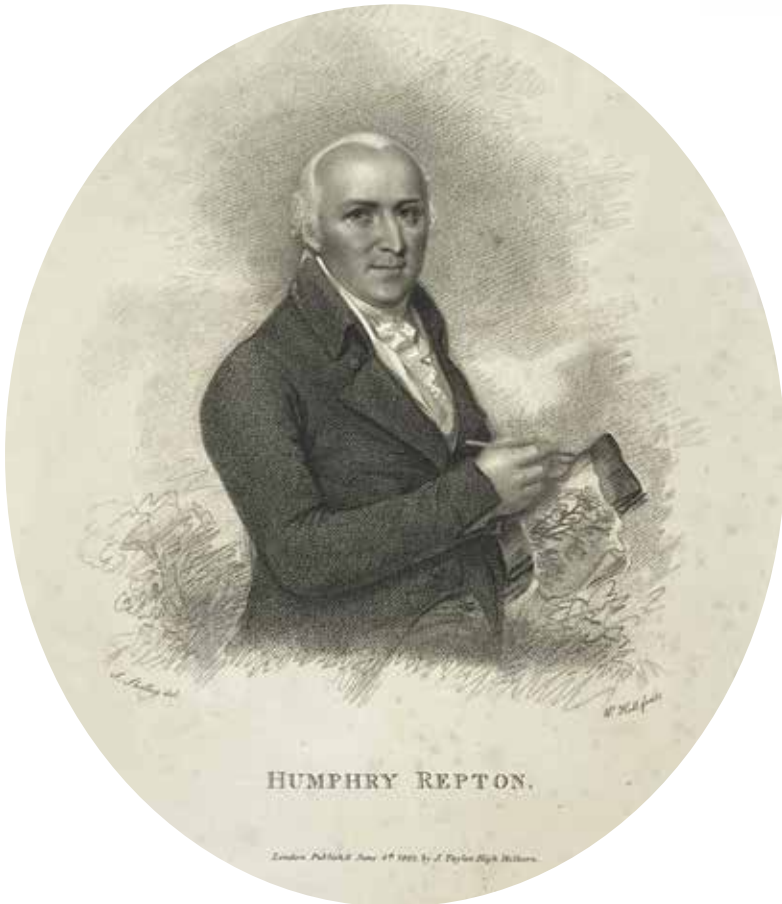
¶ One of only 250 copies. 16 aquatint plates, comprising 10 hand-coloured aquatint plates with moveable overslips (four folding) and 6 uncoloured and tinted plates, 4 with moveable overslips, all overslips with their original tabs. Half-title and full title page. Oblong folio., contemporary blue straight-grain morocco with gilt roll tool and fillets as a border on both sides, greek key gilt border on turn-ins, marbled endpapers, top edge gilt, silk marker. Spine handsomely rebacked to style by James and Stuart Brockman about 20 years ago, a little shelf wear to bottom edge and some slight rubbing to sides. A very handsome copy. **£25000**



Humphry Repton's first book based primarily on his Red Book of Welbeck, a very prestigious commission from the Duke of Portland, but incorporating examples of his work on other estates to give a rounded presentation of his theories on the practice of what he called 'landscape gardening'.

He outlined the new concept in the introduction (p. xiii) – "I have adopted the term *Landscape Gardening* as most proper, because the art can only be advanced and perfected by the united powers of the *landscape painter* and the *practical gardener*. The former must conceive a plan, which the latter may be able to execute; for though a painter may represent a beautiful landscape on his canvas, and even surpass nature by the combination of her choicest materials, yet the luxuriant imagination of the *painter* must be subjected to the gardener's practical logic in planting, digging and moving earth".

Abbey, Scenery. 388; *Tooley*, p.210



A very good untrimmed copy in contemporary boards

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

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

¶ First edition. Stipple-engraved portrait frontispiece by W. Holl after a painting by Samuel Shelley. Stipple-engraved portrait frontispiece by W. Holl after a painting by Samuel Shelley. 13 original aquatint plates with overslips (9 hand-coloured, 1 folding), 4 hand-coloured aquatints and engravings, 22 uncoloured aquatints and engravings, other aquatints and engravings in text. Folio, contemporary drab boards, a very good untrimmed copy. Rebacked with an early hand-written spine label laid down, boards with wear but strengthened at very edges and hence a robust, handsome copy in original untrimmed condition with large margins, a couple of leaves (K4 and N3) with very slight tears far from text and folding plate with very slight tears at folds not affecting image. Housed in a green morocco backed solander box, spine gilt. A handsome copy. **£12800**

This, Repton's second book, takes the form of a compilation of texts from a number of the Red Books he had composed since his first book, many of which are now lost including the books made for Balstrode, Corsham, Gayhurst, Shardeloes, and West Wycombe, so this is an important record.

Booklabel of George Seton Veitch.
Abbey, Scenery 390; Tooley 399





VIEW FROM MY OWN COTTAGE, IN ESSEX.

A. Wilson, del. J. G. Smith, sculp. 1845.



VIEW FROM MY OWN COTTAGE, IN ESSEX.

A. Wilson, del. J. G. Smith, sculp. 1845.

An extremely good untrimmed copy in contemporary boards

3. **REPTON, Humphry, assisted by his son J. Adey Repton. Fragments on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture, collected from various manuscripts, in the possession of the different Noblemen and Gentlemen, for whose use they were originally written; the whole tending to establish fixed principles in the respective arts.**

London, printed by T. Bensley for J. Taylor at the Architectural Library, High Holborn, 1816

¶ First edition, complete with half title and list of plates with errata. Plates from drawings by Humphry Repton. 24 hand-coloured aquatint plates, (3 double-page), of which 10 have overslips; 5 tinted aquatint plates, of which 1 has an overslip; 13 uncoloured aquatint plates, of which 3 have overslips; 9 uncoloured aquatint vignettes, of which 2 have overslips; wood-engraved vignettes and figures in text. Pp. xii, 238, [2] (list of plates). Large 4to., contemporary drab boards, a very good untrimmed copy. Rebacked with an early hand-written spine label laid down, boards a little worn but strengthened at very edges and hence a robust, handsome copy in original untrimmed condition with large margins. Housed in a green morocco backed solander box, spine gilt. **£22000**

Repton's final treatise on landscape gardening which brings together all of Repton's work into a book which could be understood by anyone interested. Charming the final plate with overslip shows the work Repton did on the aspect from his own cottage in Hare Street which what appears to be an image of the old man himself resting on the fence. He relates the care of the aspect of small areas as being the same as the great aristocratic estates and Royal domains. He talks of his framing of his 25 yards of Garden from which he can see "the cheerful village, the high road, and that constant moving scene, which I would not exchange for any of the lonely parks that I have improved for others...Others prefer still life, I delight in movement".

He rails against owners banishing the public from their grounds and writes that he believes that the beautiful parks and pleasure-grounds should be open "to cheer the hearts and delight the eyes of all, who have taste to enjoy the benefits of Nature" whilst honouring the joy of ownership or what he calls "Appropriation".

In Fragment Twelve, titled 'Concerning Colours,' Repton discusses colour theory and includes detailed instructions for the artisans who colored the aquatints in Fragments by hand. In this chapter he illustrates his colour theory with a fascinating plate that includes a diagram explaining the 'Harmony of Colours' as well as instructions for colouring a landscape scene 'before and after sun-rise; that is, before and after the natural process of colouring takes place.'

He ends what he sees as his final words on his art with the words of Voltaire "who, after enumerating various experiments to obtain happiness, concludes...Allons mes amis, il faut cultiver nos jardins".

Repton died two years later.

Booklabel of George Seton Veitch

Abbey Scenery 391; Tooley p.208

Amusing essays and dialogues, written and illustrated by the great landscape gardener Humphry Repton

4. **REPTON, Humphry.**

Odd Whims; and Miscellanies.

London, printed for William Miller by W. Bulmer & Co, 1804

¶ Two volumes, complete with half-titles. 2 stipple-engraved title page vignettes, 10 fine hand coloured aquatint plates engraved by J. Stadler after drawings by Repton. Pp. xii, [ii (contents)], 171; [iv], 164. 8vo., half green morocco with gilt tooling by Bayntun of Bath, all edges gilt, marbled endpapers. A very good, handsome set. **£1500**

Several of the essays were printed in *Variety* magazine and the comedy which appears in the second volume "Odd Whims, or Two at a Time" was written in 1783 and was produced at Ipswich in 1804.

Booklabel of George Seton Veitch.

Abbey, Life, 246





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

5. **HOOKER, William.**
Pomona Londinensis: containing colored engravings of the most esteemed fruits cultivated in the British gardens, with a descriptive account of each variety...Sanctioned by the Horticultural Society of London.
 London, Printed by James Moyes, published by the author, 5 York Buildings, New Road, Marylebone and sold by J. Harding, 1818

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

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

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

Nissen BBI 913; Dunthorne, 139; Sitwell, Great Flower Books p.60



6. [LYSONS, Samuel.]

An Account of the Remains of A Roman Villa discovered at Bignor, in the County of Sussex, in the year 1811, and four following years.

London, T. Bensley, 1820

¶ Engraved folding frontispiece and six plates of aspects of the mosaic pavements, including a folding plan of the villa engraved by H & E Weddell of Prospect Row, Walworth, after S. Lysons, all hand tinted. Pp. 37. 8vo., original grey/blue paper wrappers with title handwritten in ink on upper cover.

Wrappers worn and chipped, lower endpapers rather soiled, one plate loose but still a strong intact copy. Booklabel and blindstamp of The Charles Museum, Maidstone, deaccessioned. £250

In 1811, the farmer George Tupper discovered the villa when his plough hit a large stone and it was subsequently excavated by John Hawkins of Bignor Park using the services of George Tupper and the antiquary Samuel Lysons. It was opened to the public and became a real tourist attraction. In 1818 Samuel Lysons read his third, and final paper to the Society of Antiquaries and in 1819 excavations ceased when he died.

Samuel Lysons was really the founding father of Romano-British archaeology and this posthumous publication sums up his findings at Bignor and puts it in context with other discoveries in England, Avenches in Switzerland and Pompeii.



7. **PEVENSEY CASTLE. MAUCHLINE WARE BINDING. LONGFELLOW, Henry W.**

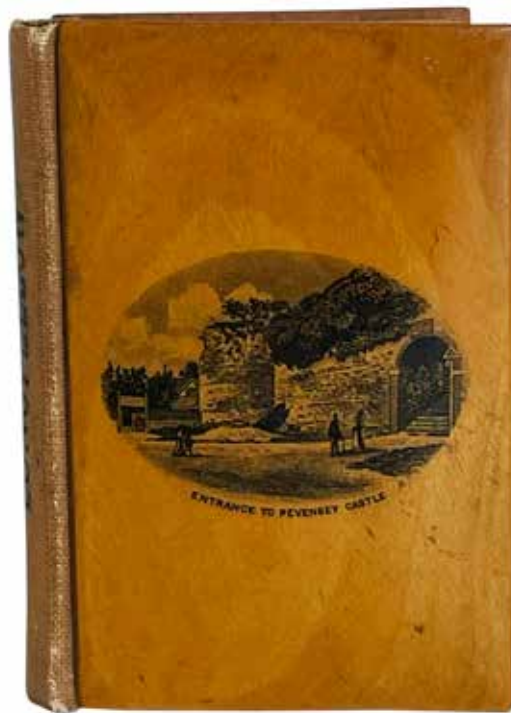
A Longfellow Treasury.

Edinburgh, Nimmo, Hay & Mitchell, c1870

¶ 16mo., original Mauchline Ware binding with cloth spine lettered in black and varnished wood sides, the upper cover with a detailed image of the entrance to Pevensey Castle, couple of small marks, otherwise very good. £50

35 poems by Longfellow including The Wreck of the Hesperus.

Originating in Mauchline in Ayrshire, this type of woodware souvenir spread out all over Britain, the majority being made in Mauchline. The industry flourished for around 150 years and was used all over the world.



8. **GARDINER, Rena.**

Portrait of Lacock.

Tarrant Monkton, Workshop Press, 1971

¶ First and only edition. 56 pp. with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, “they are therefore originals and not reproductions of drawings made on paper”. Drawn, printed and produced by Rena Gardiner at the Workshop Press on Precision Offset paper and Ivorex board on a Gestelith 201 Press. Type handset in 12 point Times New Roman. 8vo, original lithographic wrappers, stapled as issued. Spine rubbed, otherwise good. **£140**

Made for the National Trust by Dorset artist Rena Gardiner.

GFrancis & Andrews: Rena Gardiner, Artist & Printmaker, p.150



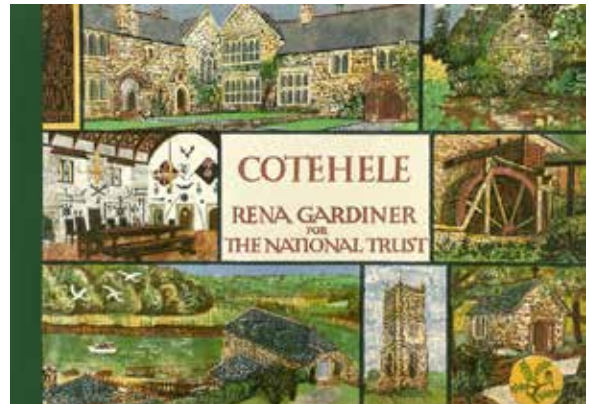
9. **GARDINER, Rena. THE WORKSHOP PRESS.**

Cotehele.

Tarrant Monkton, Workshop Press for the National Trust, 1973

¶ First edition. 56 pp. with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, “they are therefore originals and not reproductions of drawings made on paper”. Drawn, printed and produced by Rena Gardiner at the Workshop Press on Precision Offset paper and Ivorex board on a Gestelith 201 Press. Type handset in 12 point Times New Roman 216 × 165 mms. Oblong, original green cloth backed lithographic wrappers. A very good copy. **£140**

Francis & Andrews: Rena Gardiner, Artist & Printmaker, p.147





Lutyens creates a great Arts and Crafts country house – one of Britain's greatest architects at work

11. **LIBANUS PRESS. LUTYENS, Edwin.**
Fulbrook, "A house you will love to live in":
The Sketchbook, Letters, Specification of
Works & Accounts for a House by Edwin Lutyens,
1896-1899.

Marlborough, Libanus Press, 1989

¶ Edited by Jane Brown, foreword by Mary Lutyens. No. ii of 300 copies. Two volumes. 10 tipped in reproductions of photographs, numerous colour and black and white illustrations in the text, the second volume is a facsimile of the handwritten Specification of Works on the house. Printed on Zerkall mould-made paper. 8vo., both volumes in vellum backed, printed paper covered boards and housed in the original bronze coloured cloth solander box with gilt lettering on the spine. In superb condition. **£120**

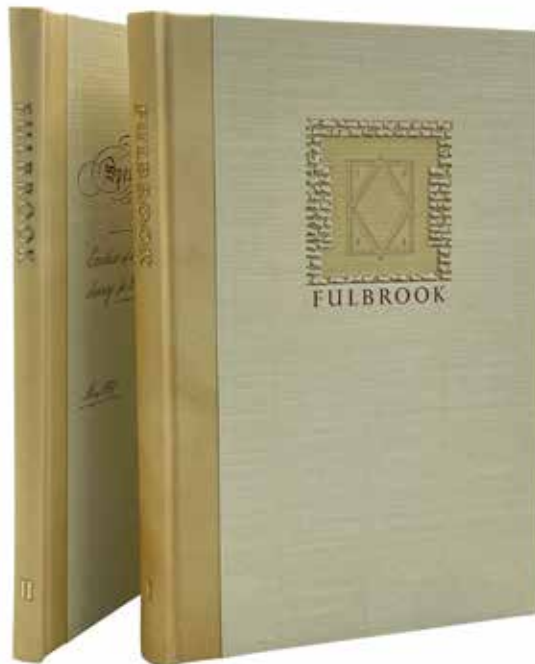
A fascinating insight into Lutyens's working practices for one of his finest houses, Fulbrook in Elsted, Surrey which he built for the Streatfield family at the end of the nineteenth century. At this point he was working in his famous Arts and Crafts style which later gave way to his form of Classicism seen in his remarkable work in New Delhi, Liverpool Metropolitan Cathedral &.

10. **HOGARTH, Paul (1917-2001)**

Garsington Manor.

¶ Original lithograph, signed, numbered and titled by the artist in pencil. No.85 of 150. With the 'Paul Hogarth Editions' blind stamp. Printed at the Curwen Press by Stanley Jones. 73 × 54 cms. **£250**

Garsington Manor, near Oxford, England, is a country house, dating from the 17th century. It gained fame when owned by Ottoline and Philip Morrell in the early 20th century. Members of the Bloomsbury Group and other artists, writers and intellectuals, such as D. H. Lawrence, T. S. Eliot, E. M. Foster, Bertrand Russell, Virginia Woolf and Siegfried Sassoon were frequent guests at the property.



THE ENGLISH PASTORAL TRADITION

WILLIAM BLAKE & HIS INFLUENCE

One of only 32 deluxe copies

12. **BLAKE, William. TRIANON PRESS.**

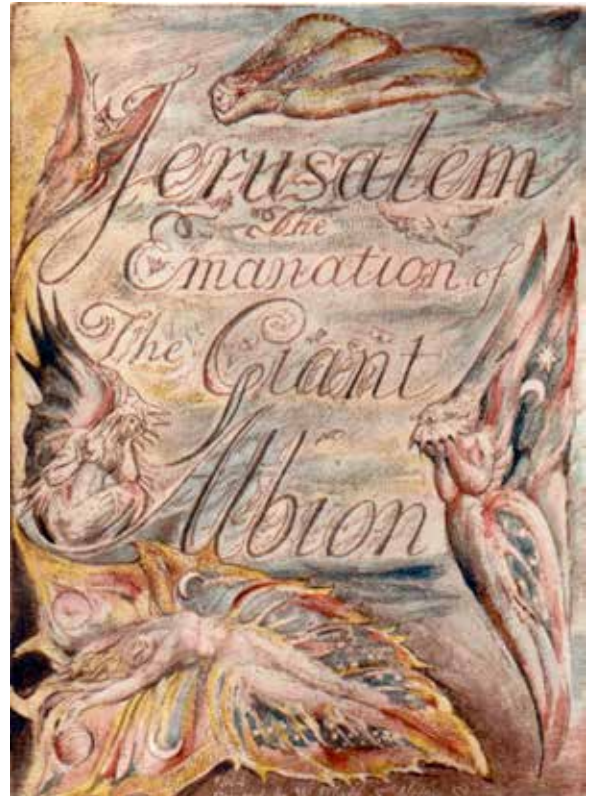
Jerusalem. The Emanation of the Giant Albion.

London, printed in Paris at the Trianon Press for the Trustees of the William Blake Trust, 1974

¶ Limited to 32 deluxe copies with extra material, proofs, stencil etc. 25 colour plates printed using the collotype and hand-stencil method, 8 proofs, and commentary by Geoffrey Keynes at the end, 8 colour facsimile trial proofs, 12 pages of text plus an extra suite of 14 states of plate C & D with a matching guide-sheet and pochoir stencil. Folio, original full brown morocco, in the original morocco edged marbled paper covered slipcase. Very slight fading to spine, otherwise extremely good. **£1400**

The longest of Blake's prophetic books which tells of the fall of Albion, Blake's embodiment of man, or the Western World. Six copies were printed between 1820 & 1827 and a further 4 copies were printed posthumously. This is the facsimile of Lord Cunliffe's copy (copy B) and Kerrison Preston's proofs; the colouring differs markedly from the Stirling copy which was the first Trianon Press Blake facsimile published in 1950.

Bentley, Blake Books, A82.



13. **CALVERT, Edward (1799-1883)**

The Ploughman, or Christian Ploughing the Last Furrow of Life. 1827

¶ Original wood engraving, printed on thick wove paper. Third State of the engraving. 83 x 128 mms. Framed. **£2200**

The earliest of Calvert's visionary wood engravings, made in the year of the death of Blake who had such a strong influence on Calvert and this work in particular.

The first state was printed by the artist in only six impressions.

This third state was the one printed in Calvert's first formal publication "A Memoir of Edward Calvert, Artist; by his Third Son" in 1893, the printing is from the Carfax Portfolio of 1904 for which a further 30 impressions were issued. The block from which this was printed is now in the British Museum.

Lister 6c.





Rare deluxe large paper edition bound by Roger De Coverly, limited to 135 copies

14. **PALMER, Samuel. MILTON, John.**
The Shorter Poems of John Milton with 12 Illustrations by Samuel Palmer, Painter & Etcher.

London, Seeley & Co, 1889

¶ 12 photogravures from engravings by Samuel Palmer. Deluxe large paper copy being one of only 135 copies, this no.27. Folio, in a special vellum binding by Roger de Coverly, decorated and lettered in gilt with a Palmer image in gilt on the upper cover. Expert and barely noticeable repair to spine, some spotting to endpapers, edges a little darkened, prints with some spotting to very edges, not affecting images, otherwise a very good, untrimmed copy. **£850**

Produced by Samuel Palmer's son, A.H. Palmer, who used photo-engraved versions of the etchings instead of the plates themselves. Still they are exquisitely executed and things of beauty. Here we have a rare deluxe edition.

Book label of the noted collector Bent Juel-Jensen with a letter to him from the dealer Alan Thomas

Very rare and spectacular ode to the youthful male bound in corduroy

15. **CHUBB, Ralph N.**
The Heavenly Cupid or the True Paradise of Loves. Designed, illustrated, composed and printed in script by the Author.

Fair Oak, near Kingsclere, Hants, Published by the Author, 1932 & 1933

¶ No. 19 of 43 copies. 96 lithographic illustrations by Chubb to accompany his printed lithographed script text with signed and dated frontispiece. Folio, original half green morocco with dark green corduroy sides. Spine rubbed with a little expert repair, some slight fading to corduroy. **£4800**

Ralph Nicholas Chubb (1892-1960) was an English poet, printer and artist, heavily influenced by Blake and the Romantics with a highly personal and sexually revolutionary mythology. He privately produced 17 works entirely by his own hand in very small print runs working quietly first from Curridge in Berkshire and then from Kingsclere in Hampshire.

Part of his mythology was Chubb being the prophet and herald of the saving of England by a boy god. This eternal Boy-principle is announced as 'The Third Dispensation in *The Heavenly Cupid* as an aside to the chapter entitled 'Supernature: The Phoenix is Born Again': "Man is the eternal only-begotten son of God his father & Nature his Mother, who is the emanation of God. Both are all love for him. But he is rebellious because he sunders his two parents in his mind instead of uniting them in his heart. The reconciliation of the child with his parents & of the parents together by the child is foreshadow'd in the following prophecy of a THIRD DISPENSATION... Out of the suffering & travail of the nations... this heavenly child emerges in Eternity. It has been my happy privilege to see his star in the East, & it is my heavenly commission to herald his coming on the earth."

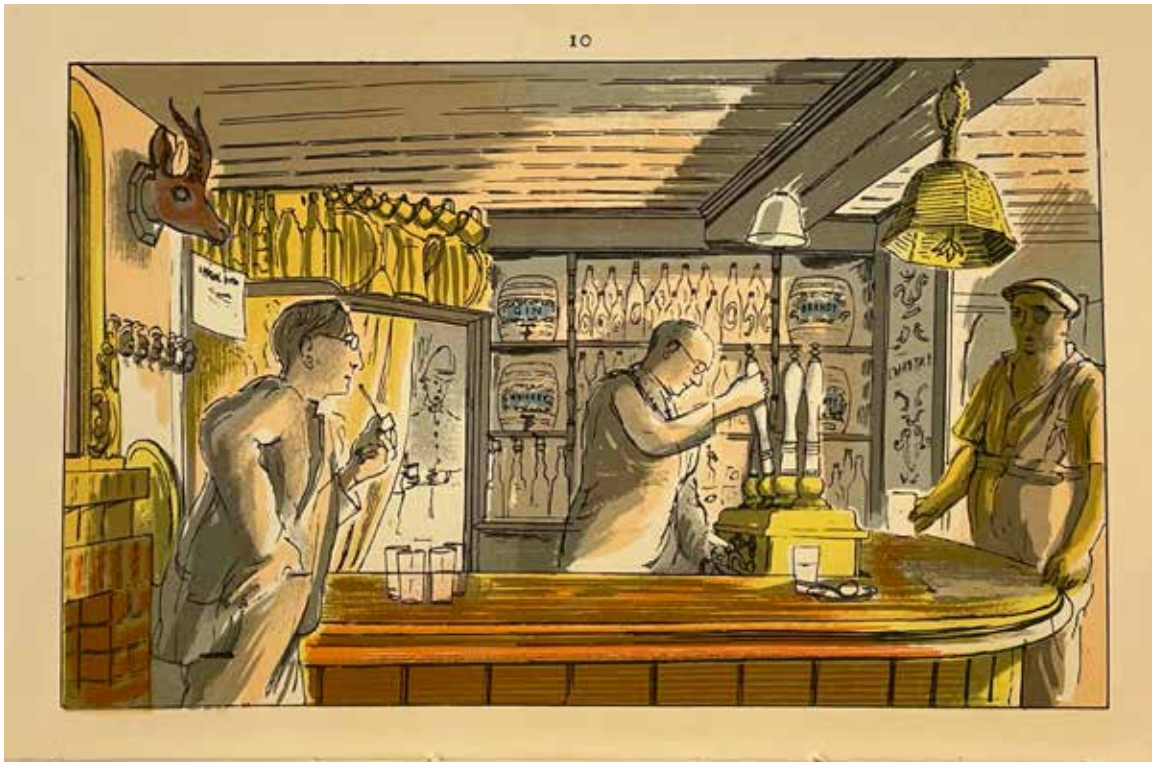
Some see his work merely as homo-erotic pederasty and some of his books were destroyed. Despite this he continued with his work, personal philosophy and worship of the aesthetic of the youthful male form: "the last act of creation in the Old Testament is the woman, Eve. But the final crowning act of creation in the new testament is the Divine Boy". However, it is deeper than that and is tied in with the dreadful loss of innocent young life he saw resulting from WWI in which many of his friends died. The trauma and loss of so much beauty caused him to be driven to put his vision of this beauty into art.

Roderick Cave likened him to Blake as a self-proclaimed prophet and mystic and believed that he was a complete artist living in his own imagination. There is definitely more than a nod to Nietzsche. Still this particular work is one of his most notorious with his schoolboy corduroy binding and the numerous images of naked, albeit seemingly innocent, young men. It did create a scandal and this particular style of binding was not repeated.

It is important that we see past certain censorship of today and understand the bravery of Chubb's work. He was a gay man opening expressing his sexuality at a time when this was both unacceptable and illegal. His books were kept in the 'private case' in the British Museum.

Reid, *Ralph Chubb a Checklist*, A10





Original colour lithographs by Edward Bawden

16. **BAWDEN, Edward.**

Life in an English Village.

London, Penguin Books, 1949

¶ 16 lithographs by Edward Bawden with an Introductory Essay by Noel Carrington. Bawden's original colour lithographs were printed at the Curwen Press. 8vo., original pictorial boards designed by Bawden. A very good copy with only slight bumping to the head and tail of spine and corners, remains of a small sticker on the front pastedown. **£120**

The lithographs are of Great Bardfield in Essex where Bawden lived in an artists' community along with Ravilious, Michael Rothenstein, Walter Hoyle, George Chapman & Sheila Robinson amongst others. Here Bawden shows a typical village life with lithographs of subjects including the vicar in his study, the village pub, the village shop, men mending agricultural machinery, the butcher, the baker, the tailor, the cobbler etc.

King Penguin no.51

17. **BAWDEN, Edward.**

Shooting. Original tile from the 'Sporting' series for Carter & Co.

Poole, Carter & Co, 1955

¶ Original hand-painted, tin-glazed tile designed by Edward Bawden. 15 x 15 cms. Second issue produced in 1955. **£200**



Originally designed in 1922, Bawden produced the 'Sporting' series of tiles (6 designs in total) for Carter & Co in Poole. They are typical of Bawden's work of the time and meant as a portrayal of British life.

One of only 26 special copies on large paper and with an extra suite of engravings

18. **ENGLISH, Andy. THE ISLE HANDPRESS. Nocturnal.** The Isle Handpress, 2018
 ¶ Letter G of 26 special signed large paper copies with 4 additional signed engravings, of a total edition of 101 copies. 10 wood engravings, including the title and colophon including engravings on 8 nocturnal animals on Mohawk superfine paper, 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 by Kate Brett of Payhembury Marbled Paper, printed wood engraved label from a wood block on upper cover. 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.



Presentation copy of the fine Ashendene re-printing of the first printed book on fishing in English, written by a woman

19. **[FISHING] BERNERS, Dame Juliana. ASHENDENE PRESS**

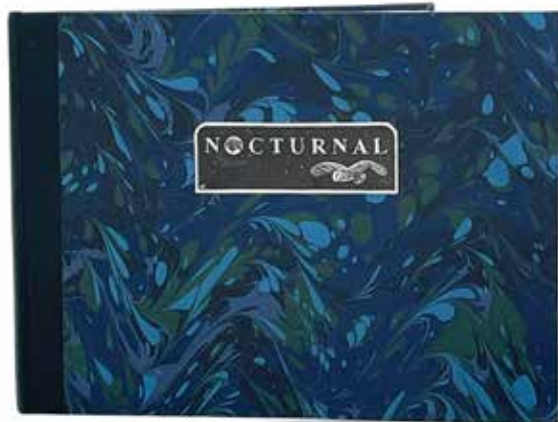
A Treatyse of Fysshynge wyth an Angle.
 Chelsea, Ashendene Press, 1903

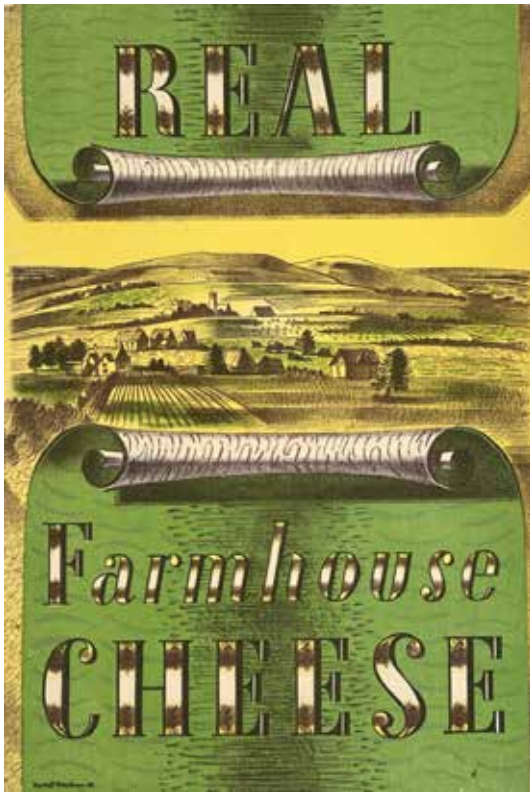
¶ One of 150 copies on Batchelor Ashendene paper, there were 25 copies on vellum. With wood block illustrations copied from the woodcuts used in the original Treatise. Printed in Subiaco type with one red initial, otherwise printed in black. 8vo., a very good copy in original limp vellum. **£1400**

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

Inscribed by C.H. StJohn Hornby, the printer and owner of the Ashendene Press to W. Faux in May 1904 on the front free endpaper.

Ashendene Bibliography XVI





A perfect example of twentieth century autolithography, in superb condition

20. **FREEDMAN, Barnett.**

Real Farmhouse Cheese.

[Milk Marketing Board, 1949].

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

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

One of only 25 special copies with a separate set of artist's proofs

21. **LAWRENCE, John. CLARE, John.**

The Shepherd's Calendar.

London, printed at the Whittington Press for Paradine, 1978

¶ No.10 of 25 special copies, with a numbered portfolio of a complete set of artist's proofs, signed by the artist and the printer, John Randle (the total edition was of 500 copies). 13 wood engravings by John Lawrence on Japanese handmade paper, with an extra set of 14 artist's proofs of these engravings plus one of the engraving used for the patterned paper on the book, portfolio and slipcase, all signed and numbered by the artist. 4to., original quarter dark green morocco with patterned paper sides by Lawrence, the portfolio is similarly bound and they are both housed in a green cloth and paper covered slipcase with a printed label using the patterned paper and gilt lettering. A superb, handsome set with an extra loose glossary of terms. £700

The set of prints are number 9 of 25 whilst the book is number 10 which implies some sort of mix up somewhere along the line but they have obviously been together in the slipcase for some time.





22. **LEIGHTON, Clare.**

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

London, 37 Belsize Park Gardens, c. 1922-29

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



23. **LEIGHTON, Clare (1895-1980)**

Barges. 1924

¶ Original wood engraving. One of 100, signed, titled and numbered in pencil. 155 × 130 mms. Mounted. £900

With the original label from the Redfern Gallery dated Dec. 27 1929 and naming the purchaser as Dr R. Robison.

"no one in our time has succeeded better than Clare Leighton in penetrating the breath of the life of the earth on a scale so grand" (Eric Gill)

24. **LEIGHTON, Clare.**

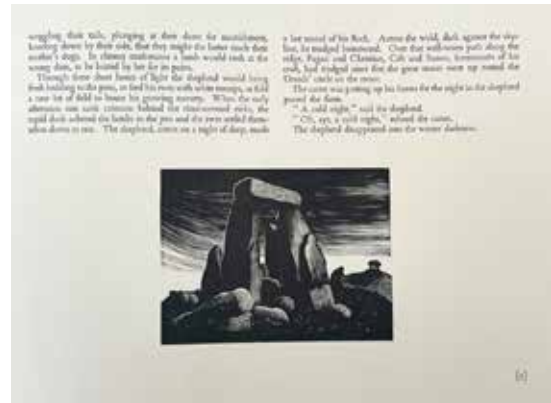
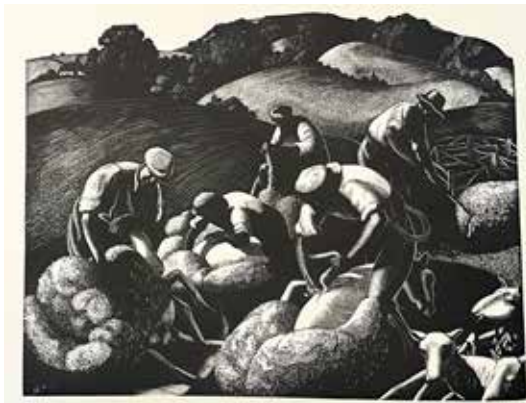
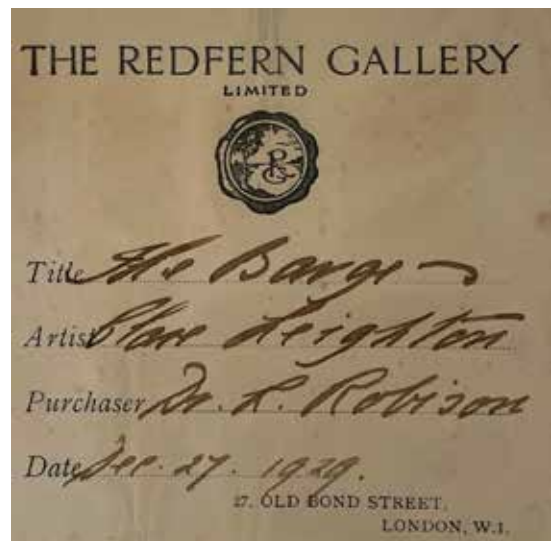
The Farmer's Year. A Calendar of English Husbandry.

London, Collins, 1933

¶ Written with 31 wood engravings by Clare Leighton. First edition. Oblong folio, original green cloth with lettering and image by Leighton in gilt on upper cover, in the original Leighton designed dust jacket which matches the endpapers. Cloth faded at the very edges, unclipped jacket chipped at head and tail of spine and with a few small spots but generally a very good copy. £1500

In words and spectacular large wood engravings, Leighton gives a monthly account of rural agricultural life in 1930s England from the perspective of farm workers. A remarkable and radical production in a time when farm labourers were in a period of low wages and depression. Leighton lived among the workers in Buckinghamshire in order to get as close as possible to their lives and present it the wider world in this impressive way.

In Gollancz's publicity for this work, Gill is quoted as writing "Bewick and Raverat have done little engravings that are big in spirit, but no one in our time has succeeded better than Clare Leighton in penetrating the breath of the life of the earth on a scale so grand."



*Specially bound set to celebrate the 1981
Ashmolean Mackley exhibition, with 60 sheets of
loose wood engravings*

25. **MACKLEY, George. GRESHAM BOOKS. The George Mackley Collection. I. Confessions of a Woodpecker; II. George Mackley, Wood Engraver; III. Wood Engravings.** Old Woking, Gresham Books, 1981
- ¶ I. No. 104 of 250 copies for an exhibition of his wood engravings at the Ashmolean Oxford in 1981, signed by the author/artist. 32 reproductions of wood engravings by Monica Poole, Joan Hassall, Robert Gibbings, Clifford Webb, John Farleigh, Gertrude Hermes, Noel Rooke, Iain Macnab, Gwenda Morgan, Nora Unwin, Agnes Miller Parker, Buckland Wright and Blair Hughes-Stanton. 67 reproductions of wood engravings, with printed titles and dates, by George Mackley loose on 60 varying sized sheets of paper in pocket at the rear. Sm. folio. II. 137 illustrations, mainly of Mackley engravings from 1937 to 1969 plus one by Monica Poole, they are split up into sections on Botanical engravings, engravings of the sea, countryside, waterways, The Netherlands, rivers, and commercial engravings. Sm. folio. III. 1981 reprint of the 1948 edition on the mechanics of wood engraving by Mackley. 8vo.
- ¶ Special set with all three volumes uniformly bound by E.A. Weeks & Sons in quarter sheep with marbled paper covered sides. Housed in the original sheep backed, marbled paper sided slipcase, gilt lettering on spine. Booklabels of Betty Clark and Felix Dennis. Spine of slipcase marked and slipcase rather rubbed, spines of books mildly marked. **£550**

A really good, attractive and useful overview of Mackley's work, influences, and teaching of technique.



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

Wakefield, Fleece Press, 1990

¶ One of 241 ordinary copies, from a total edition of 300. 30 wood engravings printed from the original blocks and 5 other illustrations. Printed on an Albion handpress and a Heidelberg cylinder press. Oblong 4to., original blue cloth backed, patterned paste paper covered boards by Claire Maziarczyk, original brown cloth slipcase with printed paper spine label. Near fine, with a little rubbing to the slipcase. **£450**

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

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



27. **NASH, John. SPENSER, Edmund.**
CRESSET PRESS.
The Shepherd's Calender. Conteyning
twelve aeglogues proportionable to the twelve
monethes.

London, Cresset Press, 1930

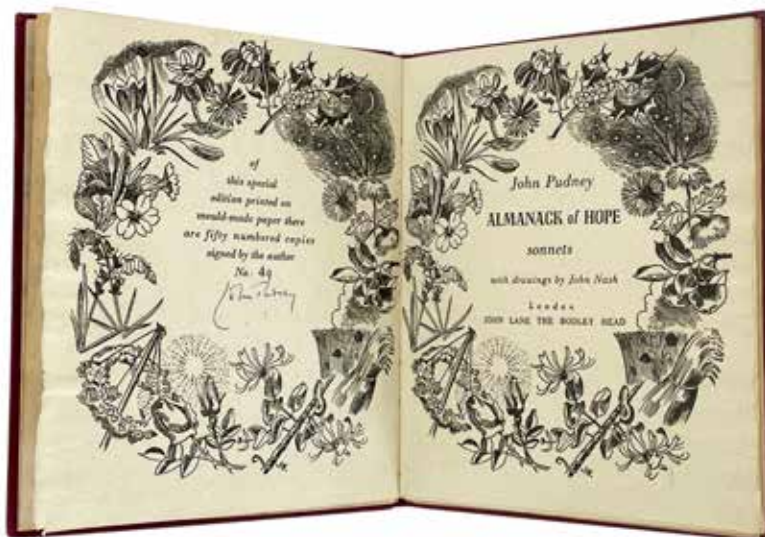
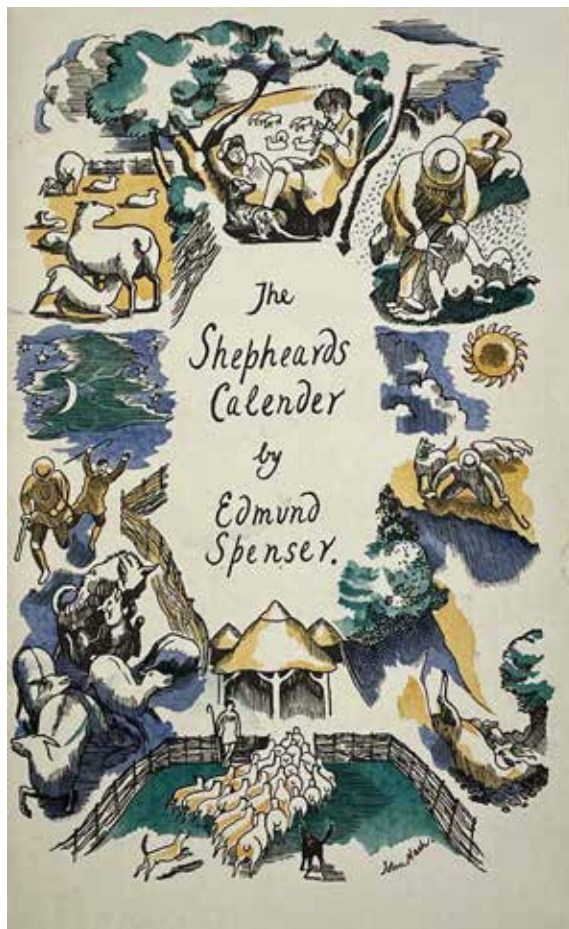
¶ No. 89 of 350 copies. Pochoir illustrations on title page and 12 pochoir illustrations for each month by John Nash. Printed in Granjon Old Face designed by the book's printer George W. Jones, on Barcham Green handmade paper. Folio, original parchment backed, cream silk cloth covered boards. Spine with a few marks, edges gently rubbed but the silk is remarkably clean and this is one of the better and cleaner copies I have seen, extremely good internally. £550

Spenser's cycle of eclogues with Nash's remarkable illustrations, coloured by stencil at the Curwen Press.

One of 50 special signed copies on mould-made paper

28. **NASH, John. PUDNEY, John.**
Almanack of Hope, Sonnets.
 London, John Lane, The Bodley Head, 1944
 ¶ No. 49 of 50 special signed copies printed on mould-made paper. 12 full page illustrations (one for each month of the year) and 4 elaborate botanical borders by John Nash. 8vo., original maroon cloth with Pudney's signature in gilt on the bottom righthand corner of upper cover, spine lettered in gilt. Couple of marks to lower board, otherwise very good. This special edition came with a plain glassine wrapper (not present here). £220

A really fine example of John Nash's charm and superb illustrative skills showing his place in the British Pastoral tradition.

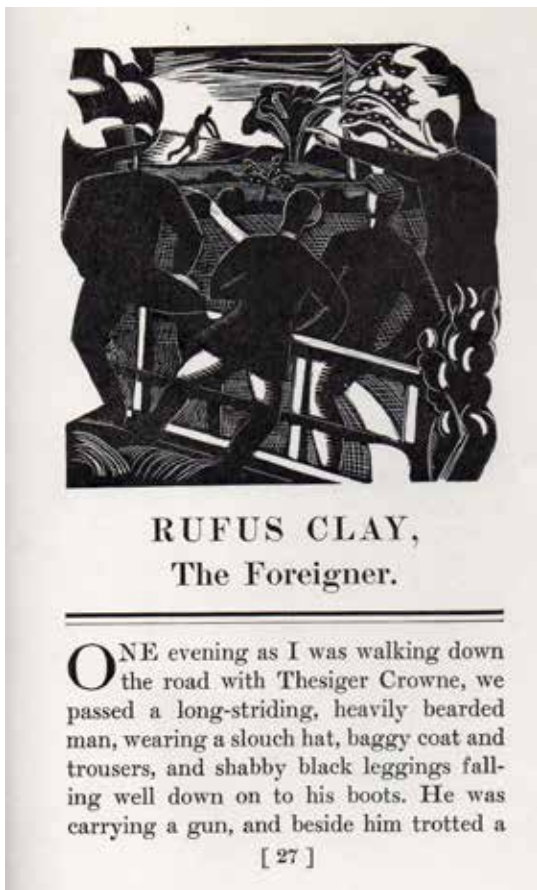


Wood engravings by Paul Nash

29. **NASH, Paul. DRINKWATER, John. Cotswold Characters.**

New Haven, Yale University Press, 1921
¶ 5 wood engravings by Paul Nash. 8vo., original straw-coloured speckled paper covered boards with printed paper label on upper cover. Slight rubbing to very edges of the boards, small indentation from a paper clip on front free endpaper but no staining, very mild spotting to fore-edge, otherwise a very good copy. £80

The characters described and illustrated are Thesiger Crowne the Mason, Simon Rodd the Fisherman, Rufus Clay the Foreigner, Pony the Footballer and Joe Pentifer and Son. Drinkwater lived in the Cotswolds and this was his attempt to describe the Cotswold yeoman who "is as unoriginal and as new and vital as an oak tree or a starry night".



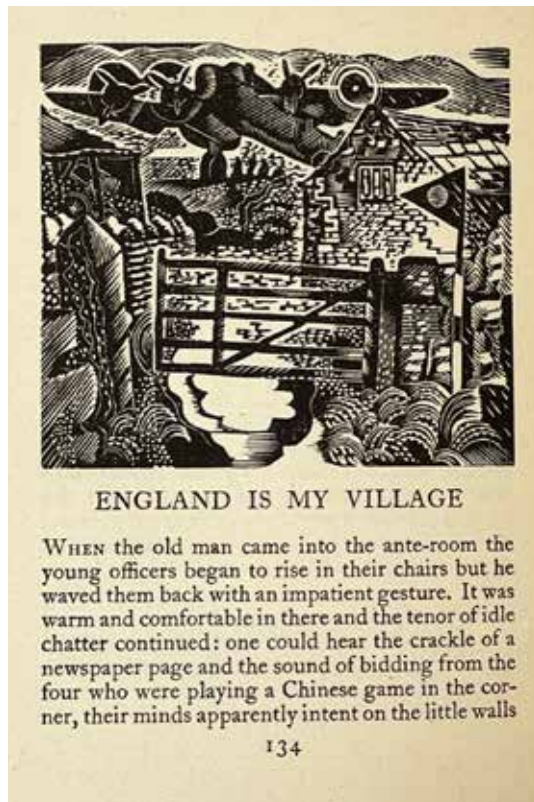
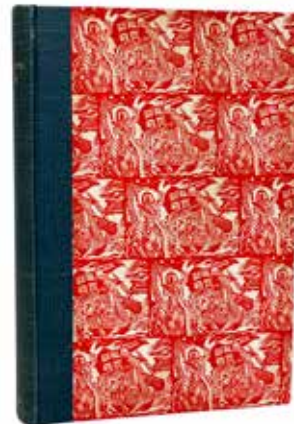
"We few, we happy few, we band of brothers..."

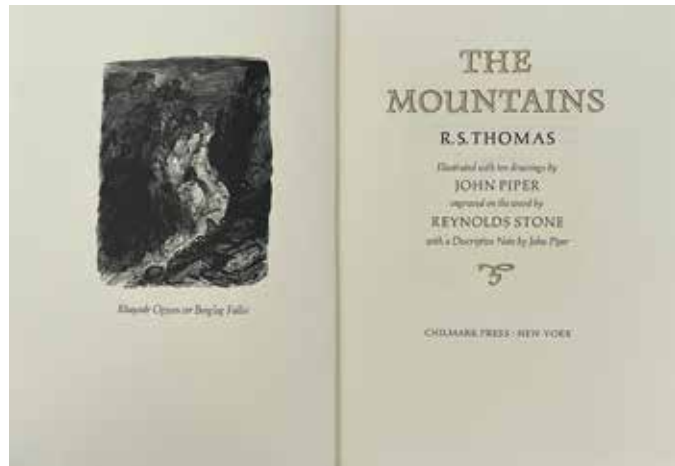
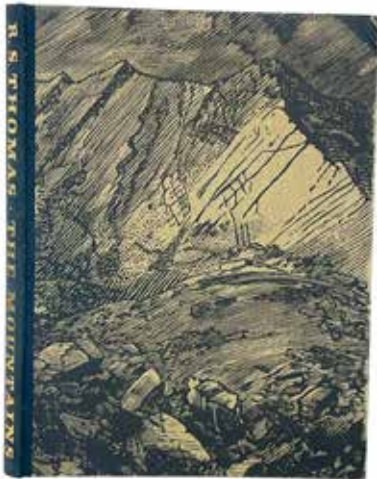
30. **O'CONNOR, John. GOLDEN COCKEREL PRESS. RUTTER, Owen. We Happy Few. An Anthology by Owen Rutter. I. Britain at War; II. Britain at Sea; III. Britain in the Air.**

London, Golden Cockerel Press, 1946
¶ Eleven wood engravings by John O'Connor. One of 750 copies. 8vo., original blue cloth backed, patterned paper covered boards with design by O'Connor, top edge gilt. Spine very mildly faded, otherwise a very good copy. £70

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

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





31. **PIPER, John. STONE, Reynolds. THOMAS, R.S.**
The Mountains.

New York, Chilmark Press, 1968

¶ 10 wood engravings by Reynolds Stone from drawings by John Piper. One of 350 copies, this one out of series. First edition. 4to., original black cloth spine with pictorial boards which are large scale details of one of the engravings, Cwm Graianog, a very copy in the original slipcase, with a slight bump to one corner. Designed and printed by Will and Sebastian Carter at the Rampant Lions Press, bound at Cambridge University Press. **£750**

10 line poem and 15 page prose piece accompanied by Piper's wonderful images, perfectly engraved by Stone.

One of 50 special copies with 14 extra engravings – all engravings being printed from the original blocks

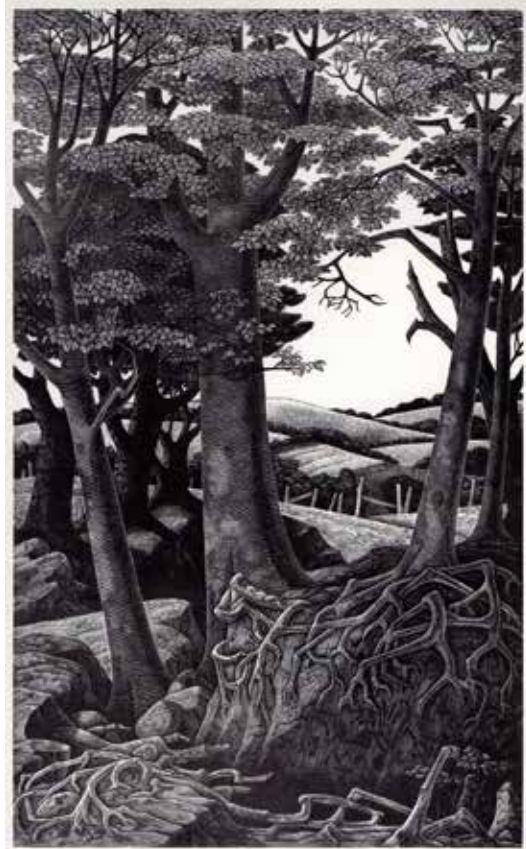
32. **POOLE, Monica. MACKLEY, George.**
Monica Poole: Wood Engraver.

Biddenden, Florin Press, 1984

¶ No.39 of 50 special copies, signed by the editor Graham Williams. 33 wood engravings by Monica Poole and one by George Mackley, all printed from the original blocks. Printed by hand in Optima type on Basingwerk parchment paper, which Monica Poole chose for many of her editions. Folio, in a special binding of quarter tan morocco with linen covered boards, spine lettered in gilt, housed in the original brown cloth slipcase, label with Poole wood engraving on upper board. An extremely good copy. **£1600**

Monica Poole (1921-2003) was a superb British wood engraver who trained under Noel Rooke and John Farleigh at the Central School of Arts and Crafts. She was enormously talented but not very prolific, so her engravings are eagerly snapped up whenever they appear on the market. This is a chance to see her beautiful work in one place.

With the original prospectus inserted loose



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

Duckpond. 1920

¶ Original wood engraving on Japanese paper, titled and signed by the artist in pencil. 10.2 x 11.3 cms. Mounted and framed. One of an edition of 60. £750

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

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

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

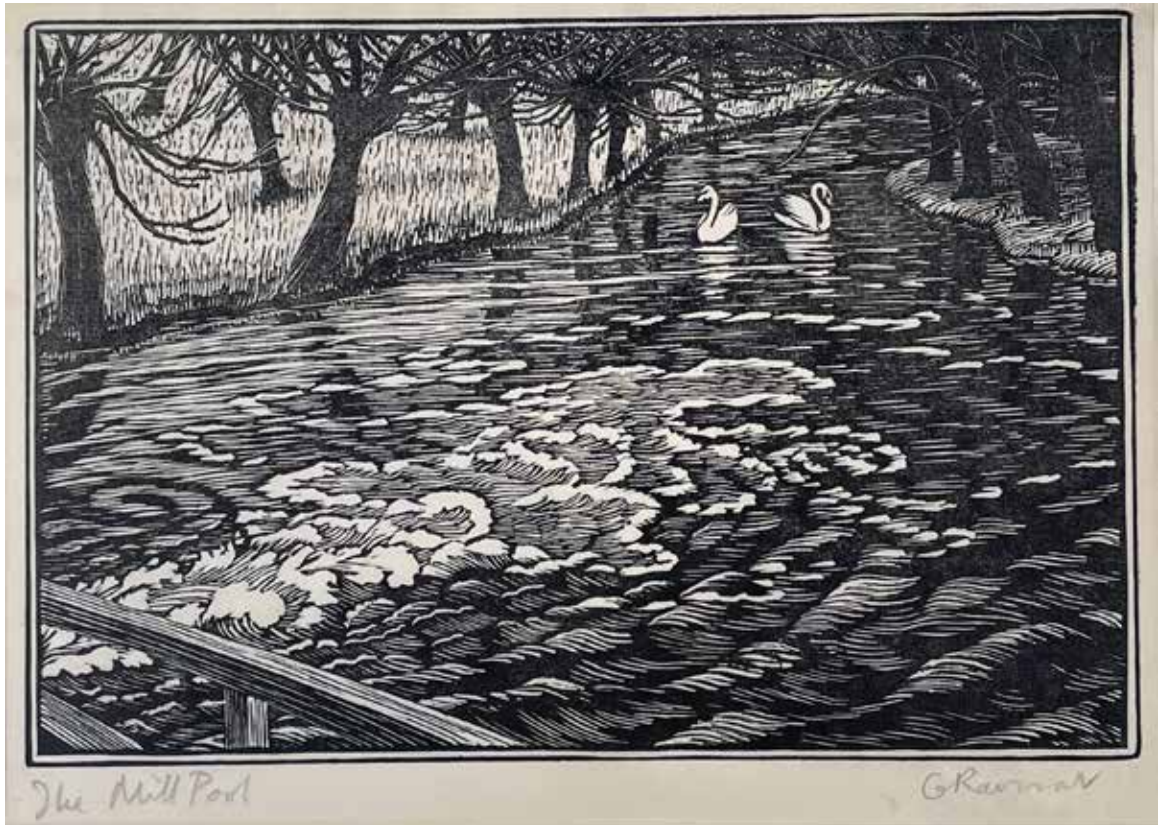


34. **RAVERAT, Gwen (1885-1957)**

The Mill Pool. 1930

¶ Original wood engraving, titled and signed by the artist in pencil. 150 x 100 mm. Final state, probably an edition of 60. Mounted. £950

Selborne & Newman, *Gwen Raverat: Wood Engraver*, 202



With exquisite wood engravings by Ravilious

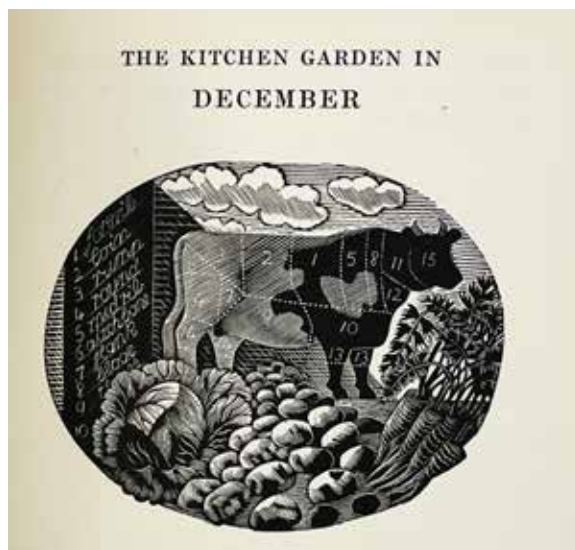
35. **RAVILIOUS (Eric). HEATH (Ambrose).**
The Country Life Cookery Book, with a few hints and reminders about the kitchen garden.

London, Country Life Ltd, 1937

¶ 13 wood engravings by Eric Ravilious. First edition. 8vo., original purple cloth, with the scarce unclipped dust jacket with wood-engraving by Ravilious on the upper wrapper. Spine of jacket rather darkened and rubbed with some very small areas of chipping to top and bottom of spine and a couple of corners, otherwise a very good copy. **£450**

Extremely scarce, especially in the jacket.

Ravilious produced a stunning engraved oval vignette for each month plus an illustration for the title page. October's image is repeated on the dust jacket.



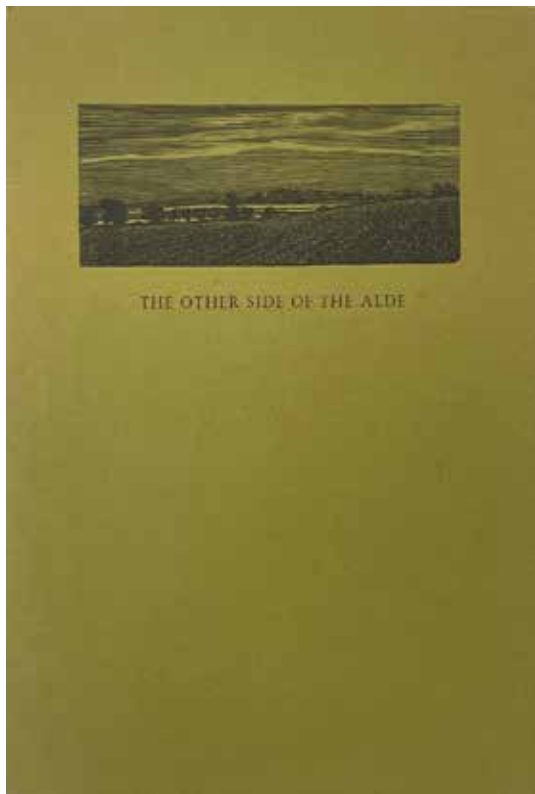
36. **RAVILIOUS, Eric.**
Sandwich plate from Ravilious's Wedgwood Travel service. 1953

¶ Wedgwood stamp on the bottom dated 1953.

£100

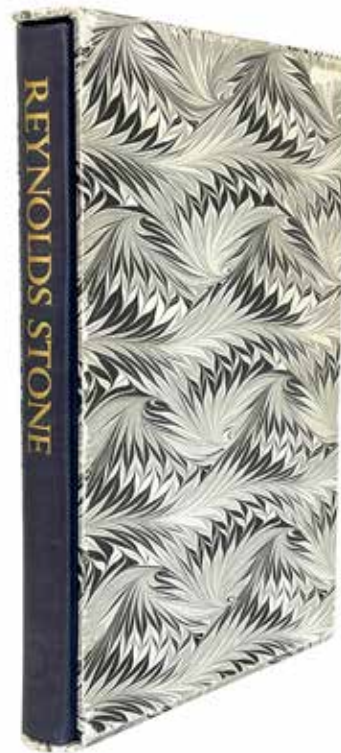
Ravilious actually completed his Travel design for Wedgwood in 1938 but it was not produced until after the war, and of course after Ravilious's death, between 1952 and 1954.





One of 125 copies, with wood engravings by Reynolds Stone

37. **STONE, Reynolds. CLARK, Kenneth. The Other Side of the Alde.**
 Litton Cheney, Warren Editions, 1968
 ¶ 4 wood engravings by Reynolds Stone, and the first use of his Janet typeface. One of 125 copies. First edition. Printed on Magnani paper at the Litton Cheney Press. Pp. [20]. 8vo., [19 × 27.5 cms], original green French-fold paper wrappers, with an engraving by Stone to the cover. Wrappers very slightly creased, otherwise a very good copy. **£200**
 The first publication by Warren Editions.



Signed limited edition with an original signed engraving inserted loose

38. **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. One of 150 limited copies, signed by the artist, together with a previously unpublished, signed engraving of a waterfall in the Prescelly Mountains in South Wales (1972) inserted loose. First edition. Printed on Basingwerk parchment. 4to., original blue buckram, top edge gilt, with "Cockerell" marbled endpapers, small stain to lower cover, spine a little faded, in original marbled paper covered slipcase. **£280**
 The signed engraving was printed by Stone himself on his Albion Press.
 Also included is the original prospectus in fine condition.

STONE, REYNOLDS

The following series of wood engravings by Reynolds Stone (1909-1979) were produced to celebrate the centenary of his birth, to coincide with a retrospective at the Schneideman Gallery in 2009. They were all printed from the original block by Phil Abel at the Hand and Eye Press and seen through the press by the artist's two daughters Phillida Gili and Emma Beck. The edition was limited to 100, and each print is numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate.

39. **Another Self.**

£100

Jacket illustration by Reynolds Stone for James Lees Milne's 'Another Self' published in 1970.

10.7 × 7.8 cm.



40. **Moments of Vision II.**

£100

One of 2 illustrations produced by Reynolds Stone for Moments of Vision by Kenneth Clark which was published in a limited edition for his birthday by John Murray in 1973.

7.5 × 6.6 cms.



41. **Christmas Robin.**

£100

One of 12 wood engraving by Stone for A Year of Birds by Iris Murdoch, published in 1978, however the block was executed over a decade earlier than the book.

7.4 × 5.6 cms.



42. **Heron at the Waterfall.**

£100

Engraved by Stone around 1938 for The Skylark, which was printed for Colin Fenton at The Curwen Press. It is one of seven illustrations by Stone inspired by Ralph Hodgson's poems.

11.7 × 7.7 cms



43. **At the Edge of the Woods, Ashley Chase.**

£100

Previously unpublished, this engraving draws the viewer into a beautiful piece of ancient woodland, assumed by the family to be Ashley Chase in Dorset which was close to the family home in Litton Cheney and a place much loved by the artist. The original block was engraved in the early 1960s.

8.3 × 6.3 cms



44. **Autumn Trees.**

£100

One of Stone's engravings for Tit for Tat, poems by Walter de la Mare, set to music by Benjamin Britten, published by Faber Music in 1969.

8 × 6.3 cms



45. **Cowslips.**

£100

Unpublished wood engraving.

Originally engraved by Stone to illustrate 'Old English Wines and Cordials'; published in a limited edition of 215 copies by the High House Press in 1938. This image was not one of the 8 included in the book.

8.5 × 5.1 cms



46. **Summer.**

£100

One of 4 illustrations by Reynolds Stone for the covers of the quarterly list of books published by Oxford University Press, named 'The Periodical'. Stone provided engravings for Spring, Summer, Autumn and Winter, 1959.

8.2 × 5.6 cms.



47. **Cherry Wine. 2009**

£100

One of 8 wood engravings produced by Stone to illustrate 'Old English Wines and Cordials'; published in a limited edition of 215 copies by the High House Press in 1938.

8.8 × 5 cms.





48. **TANNER, Robin (1902-1988).**
The Memorial Portfolio: Twelve Etchings.
 London, Merivale Editions in association with Garton & Co, 1989
 ¶ Portfolio 85 of 110 sets on Fabriano mould-made paper, in addition there were 12 special lettered sets. 12 etchings by Robin Tanner, each numbered 85/10. Letterpress text printed at The Rocket Press, portfolio designed by Peter Sampson and Jonathan Stephenson. With the additional booklet *Robin Tanner: An Appreciation* by John Russell Taylor of 16pp. with 12 illustrations and in the original brown wrappers with printed paper label. Folio, housed in a solander box made by Smith Settle, a very fine set. **£2500**
 The etchings chosen for this portfolio are some of Tanner's greatest images including Martin's Hovel, The Gamekeeper's Cottage, Christmas, Harvest Festival, The Old Road, The Wicket Gate and Gray's Elegy.



An elegantly pastoral homage to the scythe – one of 35 special copies

49. **WHITTINGTON PRESS.**
MACGREGOR, Miriam.
MAWDESLEY, Bruce.
Song of the Scythe.
 Gloucestershire, Whittington Press, 1983
 ¶ One of 35 special signed copies with an extra set of proofs of the



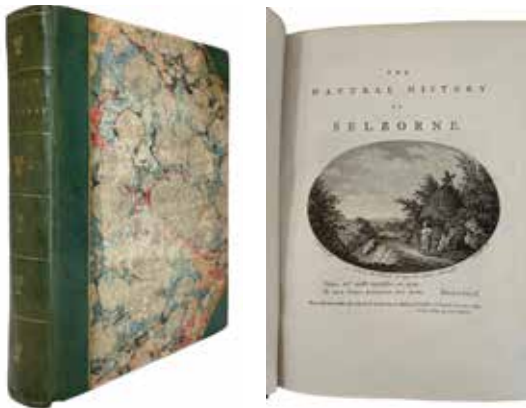
engravings. 6 wood engravings by Miriam Macgregor with an extra set of 6 loose engravings all numbered 3/60 and signed by the artist. Handset in Caslon and printed in orange and purple. Large 8vo., original quarter green buckram with printed paper boards in two shades of green from a perspex engraving by the artist, top edge green, the set of proofs in a matching portfolio, both housed in a similar green buckram and printed paper slipcase, printed paper spine labels. An extremely good, fresh copy. **£380**
 Mawdesley's homage and practical guide to the Scythe was first by the Plum Tree Press in 1982 in an edition of 40 copies. Macgregor has used the author as a model in the engravings.

One of 200 copies

50. **WHITTINGTON PRESS. O'CONNOR, John.**
Knipton: A Leicestershire Village.
 Risbury, Herefordshire, Whittington Press, 1996
 ¶ Written and with 35 wood engravings by John O'Connor. One of 200 copies, this no. 27, signed by the artist. Set in Bell type and printed on Zerkall mould-made paper. Folio, original quarter grey cloth over ochre pictorial paper covered boards, gilt lettering to spine, housed in the original matching cloth-edged paper slipcase. A short tear and subsequent creasing to fore-edge of final blank, otherwise a very good copy.
£150
 O'Connor's charming recollections of the village of Knipton, Leicestershire, illustrated with his imaginative wood engravings which reflect his deep love of the English countryside.



ENGLISH NATURAL HISTORY & LOVE OF ANIMALS



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

51. **[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**

Frontispiece with slight tear to very righthand side where it is bound in affecting only the very edge of the image, plate IV trimmed to the edges of the image.

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

Frink's first illustrated book with 4 original signed lithographs

52. **FRINK, Elisabeth.
Aesop's Fables.**

London, Alistair McAlpine & Leslie Waddington, 1968

¶ No. 102 of 250 copies, signed and numbered by Elisabeth Frink. 4 original lithographs signed in pencil plus 47 illustrations by Frink, a few coloured, with original tissue guards. Designed and printed at The Curwen Press on Zerkall Butten paper. Text printed in purple and black. Oblong folio, original orange and citron morocco by Mansell with gilt design and lettering on upper cover, lettering in gilt on spine, top edge gilt, others uncut, in the original green slipcase. A very good, handsome copy, very slight darkening to the very edge of a couple of pages.

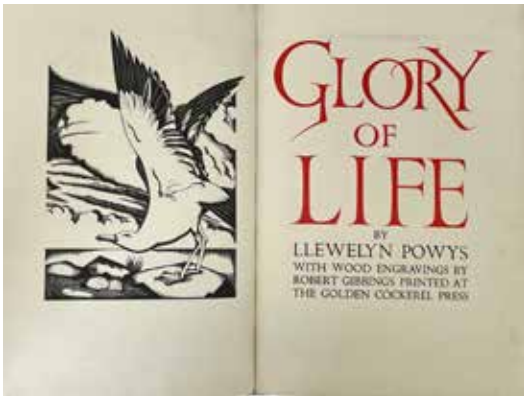
£2000

Frink's first illustrated book. She was later to work on the monumental *Canterbury Tales* with Waddington, her main dealer, and an edition of Homer.

Elisabeth Frink (1930-1994) was a major British sculptor and printmaker particularly well known for her preoccupations with naturalistic subject matter and form. *Aesop's Fables* were an obvious fit for her work making this a very pleasing book.

Wiseman 22-25





With some of Gibbings's most striking engravings

53. **GIBBINGS, Robert. POWYS, Llewellyn. GOLDEN COCKEREL PRESS.**

Glory of Life by Llewelyn Powys.

Waltham St Lawrence, Golden Cockerel Press, 1934
 ¶ 14 wood engravings by Robert Gibbings, title page printed in red and black, initials and one headline printed in red. No. 233 of 277 copies. Folio, original quarter vellum, buckram boards, spine lettered in gilt, top edge gilt, others uncut. Some darkening and marking to the linen and a few marks to the vellum, internally very good and clean. **£1000**

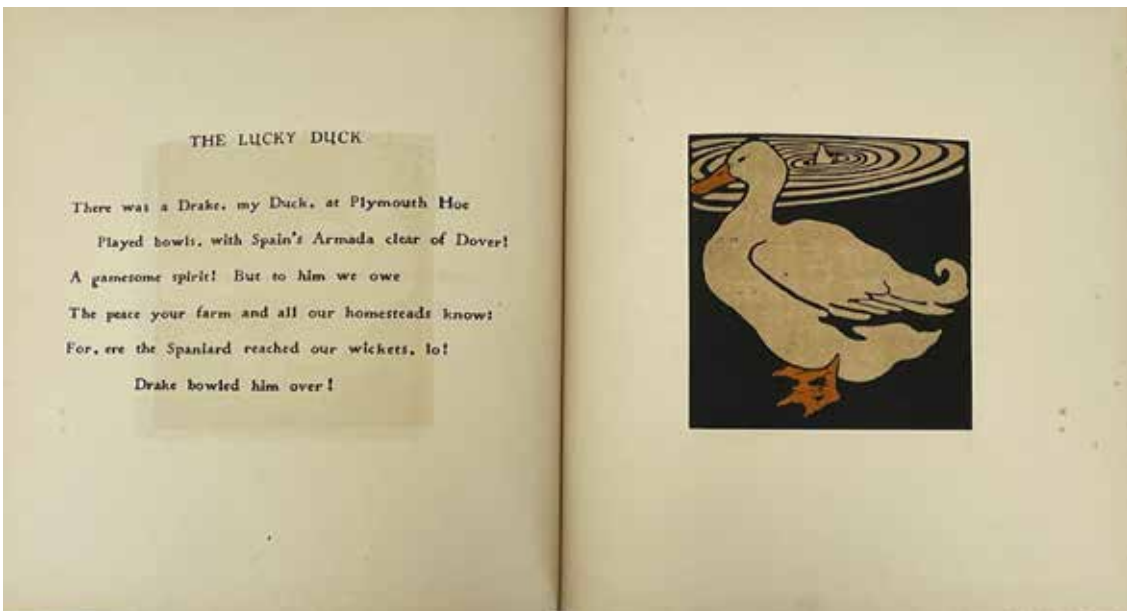
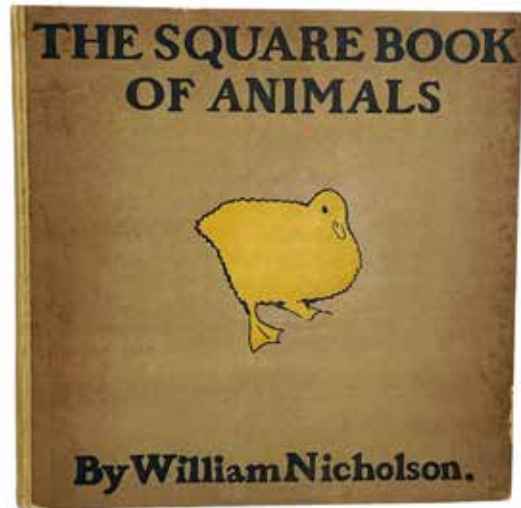
Some of Gibbings's greatest work is in *Glory of Life* including wood engravings of animals – for instance an orangutan, a gull and a jaguar – and some spectacular lettering on the title page printed in red. A fabulous Golden Cockerel book.

Chanticleer: Bibliography of the Golden Cockerel Press, 91

54. **NICHOLSON, William. WAUGH, Arthur. The Square Book of Animals.**

London, William Heinemann, 1900
 ¶ 12 coloured lithographs by William Nicholson, rhymes by Arthur Waugh. First "Popular" edition. Pp. 18. Square 4to., original cloth backed boards with yellow duckling by William Nicholson on upper cover, an unusually sound copy with a couple of bumps to edges, some foxing internally. **£800**

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



ENGLISH COUNTIES, TOWNS AND CATHEDRALS



55. **MAXWELL, Donald.**
County Prints.

[Maidstone, Alabaster Passmore of Tovil], c.1935
 ¶ 34 mounted colour prints by Donald Maxwell
 – each 29.5 × 20 cms (varying slightly by print).
 Oblong 4to., (35.5 × 27.5 cms) bound in original paper
 covered boards with title printed in black on upper
 cover with red embellished initials. **£4000**

Donald Maxwell (1877-1936) was a British illustrator and writer, particularly known for his topographical paintings. He trained at the Clapham School of Art, the Slade and the Royal College and an official artist to the Admiralty during the First World War. He produced over 30 self-illustrated books.

His main fame was partly due to the popularity of his charming and pleasing images of the landscapes which were spotted by Cuthbert Grasemann, the advertising officer at Southern Railway, when he saw this series of *County Prints* which were issued and sold to the public – we have 34 of the views which became the Southern Railway Original Series here, although the whole series of *County Prints* numbered 54 including views in the North.

Grasemann considered the prints of *County Views* which were relevant to the routes in Southern Railways domain very suitable for their trains. In 1936 they appeared framed in carriages and also under glass in the Isle of White ferries. Unfortunately Maxwell died in 1936 just as his views started to be exhibited.

The prints are mostly of the South East and a few of South West England include scenes of Rochester, Winchester, the South Downs near Lewes, Canterbury, Lincoln, Pook's Hill, Aldington, Felstead, Chaldon, Burwash, Maldon, Swanage, Exeter, Richmond Bridge, Ancient Maidstone, Southwell, Romney, Bletchingley, Lympne, Portsmouth, Salehurst Sussex, Lowdham, Blackfriars, St James's Park and Bristol.

These prints are now major collector's items. Maxwell also produced lithograph prints for the London, Midland and Scottish Railway and posters of Southern Railway.

Extremely rare. Apparently no copies recorded in OCLC

Written and illustrated by John Piper

56. **PIPER, John. SHELL GUIDE.**

Oxon.

London, B.T. Batsford for Shell, 1939

¶ First edition, written and illustrated by John Piper. Pp.45 plus 16 pages of plates. Illustrated throughout with 58 photographic illustrations and two reproductions of white line illustrations by John Piper and Maurice Beck, apart from 2 old photographs. Sm. 4to., original spiral bound photographic covers, title in red on yellow spiral binding. Some spotting to spiral binding and a little light creasing to covers but generally a very good copy of a delicate item. **£300**

Shell Guide no. 11 and one of the best with Piper's writing, design, collage endpapers and many of his own photographs as well as two full page reproductions of his drawings. He lived at Fawley Bottom on the boundary between Oxfordshire and Buckinghamshire so he was well placed to produce this guide.



57. **GARDINER, Rena.**

Dorset: I. The East Winterbourne Valley; II. The Isle of Purbeck; III. Tarrant to Blandford.

Tarrant Monkton, The Workshop Press, 1968; 1969; 1970

¶ Pp. 40; pp. 92; pp. 45. First and only editions. Every page with lithographic illustrations, some double page, from drawings made directly onto lithographic aluminium plates, "they are therefore originals and not reproductions of drawings made on paper". Designed, drawn, printed and published by Rena Gardiner at the Workshop Press. Printed on Precision Offset paper and Ivorex board on a Gestelith 201 Press. Type hand-set in 12 point Gill Sans Serif. Folio, all in the original lithographic wrappers with cloth spines. Slight rubbing and fading to spines. **£1000**

Francis & Andrews: Rena Gardiner, Artist & Printmaker, p.149

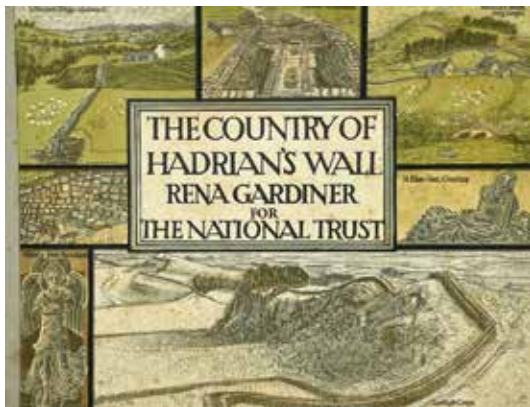


58. **GARDINER, Rena. NATIONAL TRUST. The Country of Hadrian's Wall.**

Tarrant Monkton, Workshop Press, 1975

¶ First and only edition. Pp.52 with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper. Drawn, printed and produced by Rena Gardiner at the Workshop Press. Oblong 4to., original lithographic wrappers with paper spine. Few marks and slight rubbing to the spine paper, otherwise very good. **£300**

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



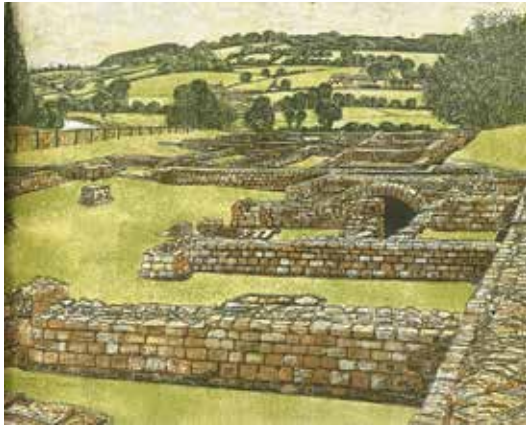
59. **GARDINER, Rena. History at Salisbury Cathedral.**

Tarrant Monkton, Workshop Press, 1967

¶ 2nd edition, 1967. 48 pp. with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper. Drawn, printed and produced by Rena Gardiner at the Workshop Press. 8vo, original lithographic wrappers. A very good copy. **£120**

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





60. **GARDINER, Rena.**

The Story of Salisbury Cathedral.

Tarrant Monkton, Workshop Press, 1994

¶ First and only edition. Pp.38 with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, so are originals and not reproductions. Designed, drawn and printed by Rena Gardiner at the Workshop Press. Sm. folio, original lithographic wrappers, stapled as issued. A very good, bright copy with only very slight bumps to very corners and with slightly abraded patch where a small price sticker has been removed. **£150**

Hand printed by the Dorset artist Rena Gardiner for the Dean and Chapter of Salisbury Cathedral.

Francis & Andrews: Rena Gardiner, Artist & Printmaker, p.147

61. **GARDINER, Rena.**

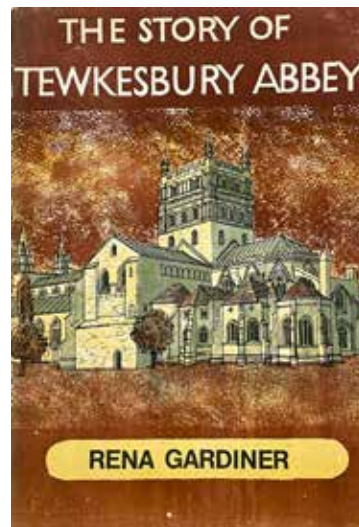
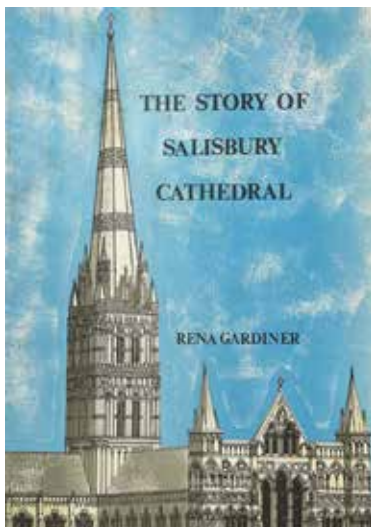
The Story of Tewkesbury Abbey.

Tarrant Monkton, Workshop Press, 1971

¶ First edition. 48 pp. with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, "they are therefore originals and not reproductions of drawings made on paper". Drawn, printed and produced by Rena Gardiner at the Workshop Press. 8vo, original lithographic wrappers, stapled as issued. A very good copy with only very slight rubbing to the edges. **£140**

Made by Rena Gardiner at the time of the Tewkesbury Festival in 1971.

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



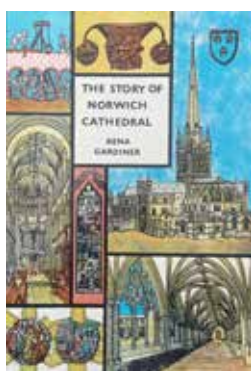
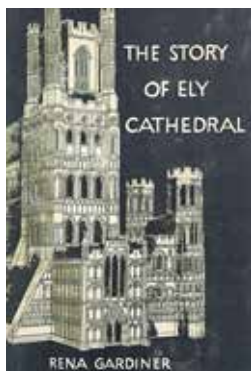
62. **GARDINER, Rena.**

The Story of Ely Cathedral.

Tarrant Monkton, Workshop Press, n.d. [1972]

¶ First edition. Pp. 49 with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper. Drawn, printed and produced by Rena Gardiner at the Workshop Press. 8vo, original lithographic wrappers. A very good copy. **£150**

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



63. **GARDINER, Rena.**

The Story of Norwich Cathedral.

Tarrant Monkton, Workshop Press, 1987

¶ New revised (second) edition. Pp. 26 with illustrations on every page including some double page which are from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper. Drawn, printed and produced by Rena Gardiner at the Workshop Press. 8vo, original plasticised lithographic wrappers. A very good copy. **£100**

Hand printed by the Dorset artist Rena Gardiner for the Dean and Chapter of Norwich Cathedral

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

64. **RAMSGATE. MAUCHLINE WARE SEWING CASE.**

Souvenir from Ramsgate. c.1870.

¶ Inside is a needle case and a birthday greeting card pasted onto the rear cover. 16mo., the binding is blue cloth backed Mauchline Ware with varnished wooden sides and a photograph of Ramsgate beach and pier on the upper cover, spine a little rubbed and with a little wear internally, otherwise good. **£50**



Originating in Mauchline in Ayrshire, this type of woodware souvenir spread out all over Britain, the majority being made in Mauchline. The industry flourished for around 150 years and exported souvenirs all over the world.

One of only 60 special copies

65. **WHITTINGTON PRESS. GERRY, Leslie.**

LLEWELYN, Robin.

Portmeirion. Whittington Press, 2009

¶ One of only 60 special copies. The book itself, in a different binding than the ordinary copy, has 7 vibrant giclee A3 images drawn and printed by Leslie Gerry of the village of Portmeirion which was built by Clough Williams-Ellis from 1925 onwards. Text by his grandson Robin Llewelyn. 43.5 x 31.5 cms. In concertina form and bound in bright pictorial boards. Here it is presented with an extra set of loose illustrations and a large size poster of Portmeirion also by Leslie Gerry. The whole is housed in a spectacular, bright printed paper covered solander box. As new. **£600**

An intense and vibrant production telling the story in words and images of the extraordinary village of Portmeirion in North Wales, the vision and creation of the architect Clough Williams-Ellis.



LONDON

66. BAWDEN, Edward.

Billingsgate Fish Market. 2009

¶ Lithograph printed in black on wove paper, 56.7 × 75 cms. One of an edition of 225, this unnumbered. A very effective printing of the key plate from the 1967 colour lithograph, produced by the Curwen Studio in agreement with the Bawden estate. **£560**

Acquired from the Curwen Press Studio Sale.



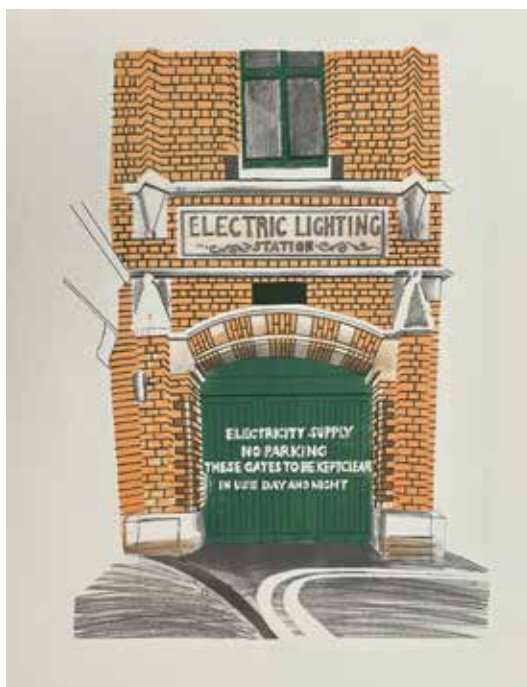
Boyd Harte's arresting lithographs of power stations, sub-stations and generating stations – one of only 250 and with the scarce dust jacket

67. BOYD HARTE, Glynn. STAMP, Gavin.

Temples of Power.

Burford, Cygnet Press, 1979

¶ One of 250 copies (this unnumbered), signed by author and artist. 16 lithographs by Glynn Boyd Harte, printed at The Curwen Press on Van Gelder all-rag, mould-made paper. Type set in Monotype Walbaum. Oblong folio, 17.5 × 13 inches, original quarter blue cloth over patterned paper covered



board, with a repeat pattern of Battersea Power Station in red, in the original dust wrapper with a panoramic view towards Battersea Power Station. Jacket chipped and rubbed at edges with a couple of marks but generally a very good copy. **£1200**

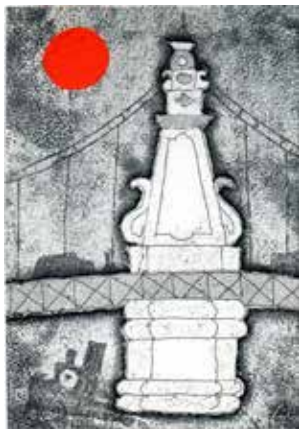
John Betjeman writes of Boyd Harte in his foreword, “electricity has inspired him with its cleanness and invisibility”. Boyd Harte’s lithographs of London power stations and former generating, lighting and sub-stations are arresting in their simple, colourful strength.

At the time of publication *Temples of Power* sparked a great interest in power stations amongst historians and is regarded by many to be directly responsible for the re-modelling of Bankside Power Station as Tate Modern.

68. **TREVELYAN, Julian & FEDDEN, Mary.**
Hammersmith Bridge – Original Christmas Card.

¶ Original aquatint etching by Julian Trevelyan of Hammersmith Bridge with a red painted moon. 13.7 x 9.6 cms. Etching on the front and folded with note by Mary Fedden on the inside in black ink "Love from Julian and Mary. Addressed – I promise! before your charming sheep arrived, and just waiting to be delivered! Mxx £400

Hammersmith Bridge is very close to where Trevelyan and Fedden lived together and he used it for several of his prints. The red painted moon is very typical and can be seen in several Trevelyan prints.



69. **GENTLEMAN, David.**
The Wood Engravings of David Gentleman.

Montgomery, David Esslemont, 2000
 ¶ No. 1 of 10 special copies each bound individually by David Esslemont, there were 300 ordinary copies. Over 300 wood engravings by David Gentleman, mainly printed from the original blocks. Printed in Monotype Baskerville on Zerkall mould-made paper. Oblong 4to., original painted white alum-tawed goatskin binding using yellow, black, pink and red acrylics with gilt tooling, in the original black cloth box with an extra folder containing five signed prints by Gentleman, a set of his stamps and two of his covers for Penguin Books. An extremely good copy. £2500

With an introduction by Fiona MacCarthy.
 Inserted loose is a letter from David Esslemont presenting this first special copy which describes his binding process:

"My design is loosely based on a detail from one of the Charing Cross engravings [the engravings on which the designs in Charing Cross underground station are based]. The broad fields of colour echo DG's own use of colour as in the postage stamps and book covers. I have created the design in my favoured white alum-tawed goatskin using stencils and the old toothbrush in places – with acrylic inks."

Included are Gentleman's London series and of course the original engravings for his designs for the Charing Cross underground station murals.



ENGLISH LITERATURE

THE BIBLE IN ENGLISH

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

70. **JOANNA DYKE ACLAND TROYTE (1843-1917). GOSLING SOCIETY.**

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

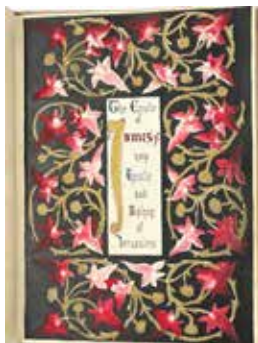
¶ Illuminated manuscript written out on 38 pages in black, blue, green and red ink with two full painted and ornamented title pages with numerous illuminated initials heightened in gilt and two floral painted quarter borders. 8vo., bound, apparently by the artist, in full parchment over boards with a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

£1400

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

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

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



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

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

Chelsea, Ashendene Press, 1904

¶ One of 150 copies on a thinner Batchelor 'hammer and anvil' paper, (a further 25 copies were printed on vellum). Printed in Subiaco type in red and black. Blue initials handdrawn by Graily Hewitt. 8vo., original limp vellum with gilt lettering on the spine. An extremely good, fresh copy, label of Philip Duschnes Rare Books, New York on the lower pastedown.

£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



With all of Gill's famous 'Stations of the Cross' series

72. **S. DOMINIC'S PRESS.**

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

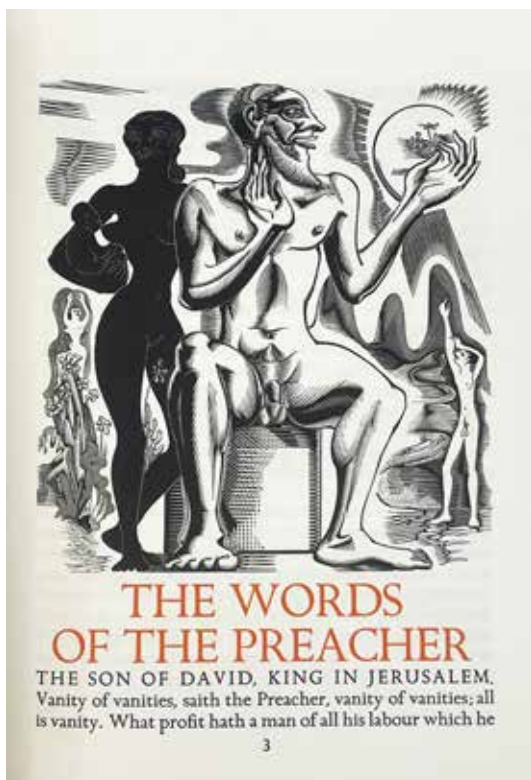


Ditchling, S. Dominic's Press, 1920

¶ The 14 wood-engravings of 'The Stations of the Cross' by Gill engraved on wood after the designed in Westminster Cathedral, one other small device by Gill and one other small engraving, title printed in red and black. Third edition (the first appeared in 1918 and the last in 1926). Pp. 36 [4]. 12.8 x 10 cms, original printed wrappers, with very slight darkening to bottom edge, otherwise an extremely good, crisp copy. £480

Pencil ownership inscription of the calligrapher and metalworker Thomas W. Swindlehurst on front pastedown.

Taylor & Sewell A23



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

73. **ASHENDENE PRESS. The Wisdom of Jesus, the Son of Sirach commonly called Ecclesiasticus.**

Chelsea, Ashendene Press, 1932

¶ This text compiled by A.D. Power from various versions of Ecclesiasticus. One of 328 copies on large Batchelor 'Bugle' paper, 25 copies were printed on vellum. Red, blue and green initial letters handdrawn by Graily Hewitt and his assistants Ida Henstock and Helen Hinkley (who also did a great amount of work for the Pear Tree Press). Printed in Subiaco type with the shoulder-notes and wood-engraved colophon printed in red. 4to., original limp orange vellum with ties, untrimmed, housed in the original Douglas Cockerell marbled paper slipcase. An extraordinarily fresh and bright copy with only a mere trace of fading to the spine. £3800



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

Ashendene Bibliography XXXVIII

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

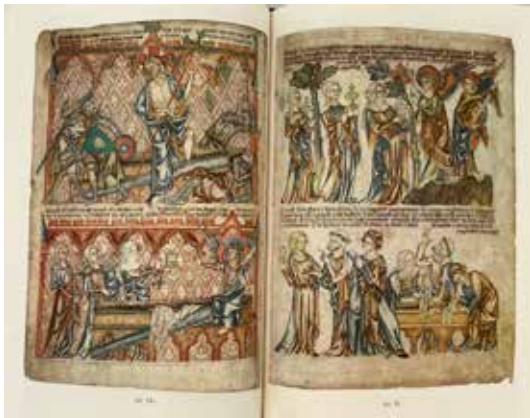
The Book of Ecclesiastes, or the Preacher.

Waltham St. Lawrence, Golden Cockerel Press, 1934

¶ 13 wood engravings by Blair Hughes-Stanton. No. 77 of 247 copies. Printed in orange and black. Folio, original vellum backed orange cloth, with gilt rule and lettering, top edge gilt, others uncut. Cloth edges rubbed, couple of tiny marks, otherwise good. £1500

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

With the John Farleigh engraved bookplate of William Maxwell. Chanticleer, Bibliography of the Golden Cockerel Press, 97



A remarkable facsimile of a superb 14th century English manuscript

75. **HASSALL, W.O. DROPMORE PRESS.
The Holkham Bible Picture Book.**

London, Dropmore Press, 1954

¶ No. 83 of 100 signed copies, pirnted on Arnold & foster hand-made vellum paper. Full facsimile of 42 leaves. Pp. x, 1-52, [2 chapter title leaves and 42 facsimile leaves], 53-193 including colophon. Printed in 14 point Monotype Walbaum. Folio, original full red niger morocco with gothic arch and dove decorations stamped in blind on the covers. An extremely good copy in the original slipcase. **£450**

William Hassall was librarian to the Earl of Leicester, who owned the 14th century manuscript before it went to the British Museum in 1952, and adviser to the Western Manuscripts department at the Bodleian Library.

This astonishing Anglo-Norman manuscript appears to have been completed by one artist and is in three main parts concerning Genesis as far as Noah, a Gospel Harmony and the Last Things... ending rather dramatically when Christ comes again in majesty and at the Last Judgement Heaven's gate receives the blessed and Hell's mouth heats the cauldrons for the damned.

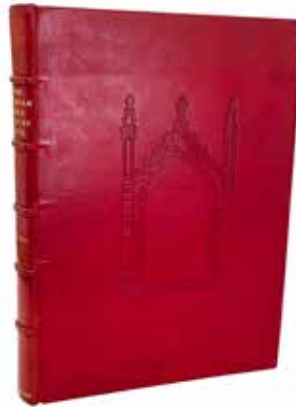
Exlibris of Sir William Wiggins Cocker.

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

76. **JONES, David. CLOVER HILL EDITIONS.
The Chester Play of the Deluge.**

London, Clover Hill Editions published by 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, title page printed in red and



black. 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, both housed in the original cloth slipcase with printed paper label to spine. An extremely good set **£2600**

Originally the ten engravings were going to include two printed offset, however while the text was being prepared, the missing two blocks were unearthed in Wales so all the engravings were printed from Jones's original blocks.

The first printing of the blocks was in the Golden Cockerel Press edition of 1927. In this edition Robert Gibbings who did the printing was very disappointed by the results, blaming the inherent problems caused by Jones's engraving of the blocks. Will Carter at the Rampant Lions Press does a far better job and, in this 1977 publication, the wood engravings are perfectly printed and David Jones's engravings were finally seen in their full glory.



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

BOSWELL & DR JOHNSON

*The greatest biography in the English language –
a remarkable uncut copy in original boards*

77. BOSWELL, James.

The Life of Samuel Johnson, LL.D.

Comprehending an account of his studies and numerous works, in chronological order; a series of his epistolary correspondence and conversations with many eminent persons; and various original pieces of his composition never before published.

London, printed by Henry Baldwin for Charles Dilly, 1791

¶ Two volumes. **First edition, first state**, with “gve” on p.135 of the first volume; Mm4 and Nn1 in Volume I and E3, Oo4, Qq3, Zz1 and Eee2 in Volume II are cancels, lacking preliminary blank in Vol. II. 4to (295 × 235 mm; untrimmed), stipple-engraved portrait of Johnson by James Heath after Sir Joshua Reynolds, 2 engraved plates of facsimiles by H. Shepherd. An extraordinary uncut copy in paper backed original publisher’s blue/grey paper covered boards. Very desirable copy as it presents very close to its original state, preserved in a very handsome full brown morocco top sliding box by Sangorski & Sutcliffe. There is some sympathetic early backing to the spine and some more recent expert repair with white paper, rubbing and marking to the boards, the pages are in excellent uncut state. Booklabels of Claud Russell and Herschel V. Jones. **£15000**

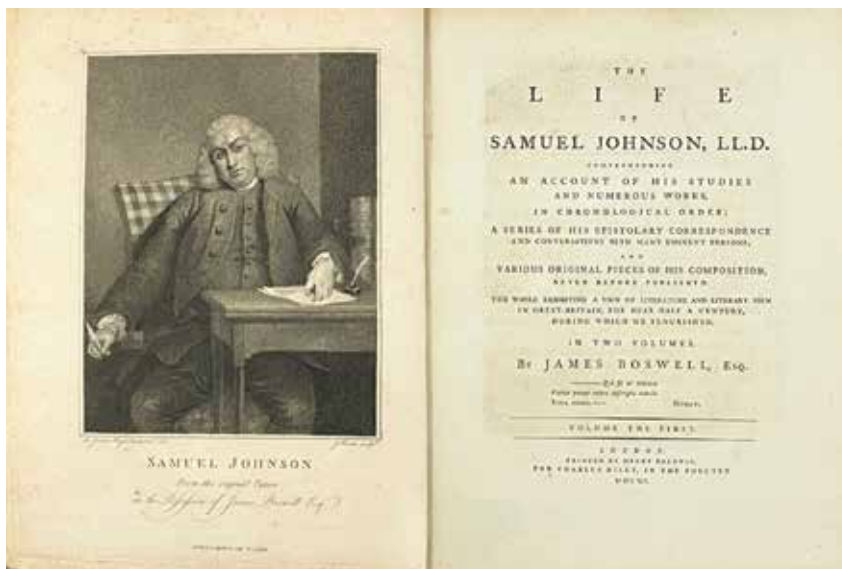


“Boswell’s *Life of Johnson* is one of the best books in the world. It is assuredly a great, very great work. Homer is not more decidedly the first of Heroic Poets, – Shakespeare is not more decidedly the first of Orators, than Boswell is the first of Biographers. We are not sure that there is in the whole history of the human intellect so singular a phenomenon as this book. Many of the greatest men that ever lived have written biography; Boswell was one of the smallest men that ever lived, and he has beaten them all” (Macaulay, in the *Edinburgh Review*, 1831).

W. Jackson Bate, Johnson’s best modern biographer, assessed Boswell’s achievement in this way: “It was to be a new kind of biography – a ‘life in Scenes’, as though it were a kind of drama. And when this ‘life in Scenes’ did appear, nothing comparable to it had existed. Nor has anything comparable been written since, because that special union of talents, opportunities, and subject matter has never been duplicated. If there were writers who had Boswell’s opportunities of knowing their subject as well,

they have not had his unusual combination of talents. If they had his talents, they have lacked his opportunities. The talents include his gift for empathy and dramatic imitation, his ability to draw people out and get them to talk freely, his astonishing memory for conversations, his zest and gusto, his generous capacity for admiration, and his sheer industry as a reporter – qualities that are by no means often found together. whatever its limitations, the work remains unique among all writings by one human being about another... the drama, fidelity, and range of interests in the conversation of one of the most fascinating individuals in history”. Samuel Johnson (N. Y.: Harcourt Brace, 1977), pp. 365-366.

Pottle 79; Rothschild 463-465; Grolier English Literature 65



BROWNE, SIR THOMAS

A masterpiece of British pochoir with superb Nash illustrations

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

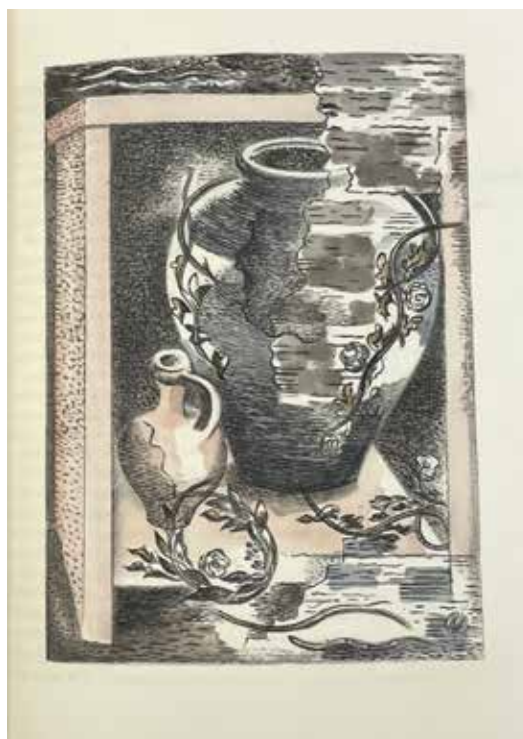
Urne Buriall and the Garden of Cyrus.

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

¶ 32 pochoir illustrations by Paul Nash, made up of 15 full page plates and 17 smaller illustrations. One of 215 copies, this no.124. Folio, bound by Sangorski & Sutcliffe to a design by Paul Nash in vellum with a large inlay of brown goatskin with two vellum onlays and tooled with a gilt design of an urn and a quincuncial lozenge, lower board tooled in gilt with brown morocco onlays, all edges gilt, in the original brown cloth slipcase. An extremely good, fresh copy with booklabel of the bookseller Philip Duschesnes of New York on rear pastedown. £9000

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

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



CHAUCER

One of only 50 copies of the specially extravagantly bound édition de tête, signed by the artist

79. **FRINK, Elisabeth.**
Etchings illustrating Chaucer's 'Canterbury Tales.'

London, Waddington Galleries, 1972

¶ 19 original etchings with aquatints in black by Elisabeth Frink, printed on J. Barcham Green 310gm watermarked paper. One of the specially bound édition de tête limited to 50 copies numbered A1-A50 (of a total edition of 300 issued in three different types of edition), signed and numbered by the artist (this A17). Introduction and Translation by Nevill Coghill. Very large folio. (648 × 928 mm). Pp.189, publisher's extravagant full green English hide binding, vellum inlay on the front cover with a design by Frink, in the original cloth slipcase, some white marking to the lower cover, otherwise a very good fresh and crisp copy. **£7500**

Elisabeth Frink (1930-1993) is widely recognised as the greatest British sculptor of her generation and established as a printmaker of major importance. Her Canterbury Tales is a monumental book with superb full-page etchings by Elisabeth Frink depicting the figures, animals and birds that characterise her work. The etchings were printed by Cliff White at White Ink Ltd., London.

Frink's 19 etchings illustrate The Prologue, The Knight's Tale, The Miller's Tale I, The Miller's Tale II, The Reeve's Tale, The Shipman's Tale, The Prioress's Tale, Chaucer's Tale of Sir Topaz, The Nun's Priest's Tale, The Physician's Tale, The Pardoner's Tale, The Wife of Bath's Tale, The Summoner's Tale, The Clerk's Tale, The Merchant's Tale, The Squire's Tale, The Franklin's Tale, The Second Nun's Tale and The Manciple's Tale.



DICKENS

First edition, first issue with "Boz" titles and the fireside plate; in original cloth

80. [DICKENS, Charles].

Oliver Twist; or, The Parish Boy's Progress. By "Boz".

London, Richard Bentley, 1838

¶ First edition, first issue.

With the 24 engraved plates by George Cruikshank, all a little spotted as usual. 3 volumes. Large 12mo and 8vo., with the terminal 2 leaves of advertisements in Vol. I and the initial advertisement leaf in vol. 3, half-titles present in vols 1 and 2 (not called for in volume 3), original reddish-brown publisher's cloth (vol. 1 skilfully recased) variant state binding with "London/ Bentley" at the foot of the spines (according to Smith, not a point of any significance), spines lettered in gilt, arabesque blind-stamps to sides. Spines faded, slight chipping to spine ends, a little marking to sides, some browning, but generally a very good copy and, unusually, in the original cloth. **£8000**

The first issue with the "Boz" title-pages and the final "fireside" plate. After publication, Dickens objected to both so the second edition has his name author on the titles and the final plate was substituted by the "Church" plate. The printing was shared between two, or maybe three, printers hence volumes 1 & 3 are in large 12mo format and volume 2 in 8vo.

Oliver Twist first appeared in Bentley's "Miscellany" from February 1837 to April 1839.

In book form, it constitutes Dickens's first novel to be published in the standard three-decker format of the day.

Provenance: Vols 2 & 3 have the understated "Sudeley" provenance at the head of the titles.

Smith 4; Eckel pp. 51-56



With the original Phiz engraved steel-plate for Little Dorrit

81. NONESUCH PRESS. DICKENS, Charles.

The Nonesuch Dickens.

London, Nonesuch Press, 1937-1938

¶ Illustrated with wood and steel engravings printed from the original blocks or plates; the title-page device by Lynton Lamb. One of 877 sets. 23 text volumes and the fold-over box in deep purple cloth containing the original engraved steel-plate. Large 8vo., a good set in original variously coloured buckram (either apple-green, black, blue, brown, dark green, fawn, maroon, orange, red or yellow), black leather lettering-labels to spines, top edges gilt on the rough, others uncut. A little fading to some of the spines and two very small holes and a small stain on the spine of Our Mutual Friend but generally in good condition. **£7800**

The original engraved steel-plate by "Phiz" is a good one being from Little Dorrit: "Visitors at the Works" and comes with the original letter of authentication signed by Arthur Waugh, the Deputy Chairman of Chapman and Hall, and a print from the plate.

The text illustrations are printed from the original steel plates or woodblocks (except in a few cases where the original woodblocks had split and consequently those illustrations were reproduced from electro-typed facsimiles or from photographic reproductions).

The text used for this edition was that of "The Charles Dickens Edition" of 1867-1875, printed by R. & R. Clark using a new typeface specially designed by Francis Meynell.

The Nonesuch edition of Dickens remains one of the greatest of all collected editions in textual accuracy, design and quality of manufacture. The decision to disperse the original plates for the entire set of novels was bitterly resented, even by people closely connected with the Press. David Garnett attacked it as "an act of vandalism" in "The New Statesman and Nation" and Alice Meynell's disapproval was voiced so vehemently that she ended up having to resign as secretary. It is extraordinary that such a publishing venture should have been launched in the middle of a depression with a massive level of advertising. By June 1938, of the 877 sets 314 had been sold in the US and 237 in the UK.



FITZGERALD, EDWARD – OMAR KHAYYAM

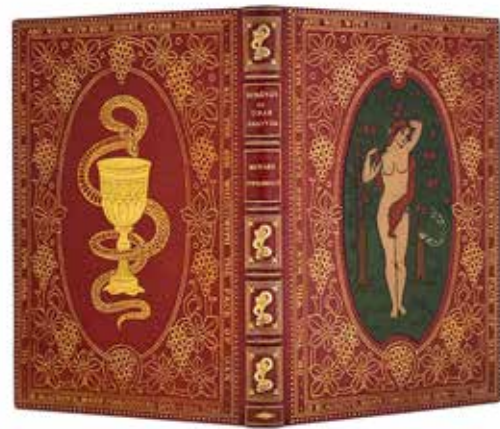
82. **FITZGERALD, Edward.**

Rubaiyat of Omar Khayyam.

London, George G Harrap & Co, [c. 1916]

¶ 16 tipped in colour plates within decorative borders and numerous illustrations in text printed in blue by Willy Pogany. Text printed in blue and black. 8vo., in a signed binding by Rivière & Son of full red morocco with a central oval panel on the front cover of green calf with Eve, the serpent and the tree of life inlaid in various colour calf and morocco, tooled in blind. The lower panel has and oval panel with the serpent twined round a chalice all tooled in gilt. Both sides are elaborately decorated in gilt with full borders of grapes and vine leaves surrounded by lettered borders with verses from the Rubaiyat, with borders of gilt fillets and dots. The spine with raised bands and 6 compartments all tooled or lettered in gilt, turn-ins with vine leaf and gilt fillet borders, patterned paper endpapers, all edges gilt. An extremely handsome binding in superb condition housed in a red cloth slipcase. **£6800**

Robert Rivière came from a Huguenot family of artists and was apprenticed to a London firm before setting up business in 1829 in Bath as a bookseller and binder. In 1840 he returned to London and soon became one of London's fore-most bookbinders. After his death in 1882 the firm continued producing its elaborately finished bindings under his second daughter's family until the business was wound up in 1939.



FROISSART

A major production from the Shakespeare Head Press

83. **FROISSART, Jehan. BOURCHIER, Sir John. SHAKESPEARE HEAD PRESS.**

Froissart's Cronycles.

Stratford-upon-Avon, Published for the press by Basil Blackwell, 1927

¶ Eight volumes. One of 350 copies, this no. 147. Illustrated with more than 600 hand coloured wood cuts of coats of arms of English, Scottish and Irish knights, heraldic head- & tailpieces and 6 hand coloured maps, drawn by Paul Woodruffe. 4to., original holland-backed blue paper covered boards, printed paper labels to spines (with the extra spine labels tipped-in at the rear of each volume), fore and lower edges uncut. Some darkening and creasing to spines, otherwise a handsome set. **£1500**

Arguably the masterpiece from the Shakespeare Head Press, and a superb example of Bernard Newdigate's printing using Sir John Bouchier, Lord Berners's translation from the French, printed from Richard Pynson's edition which was first printed in 1523. With the prospectus inserted loose into Volume I.



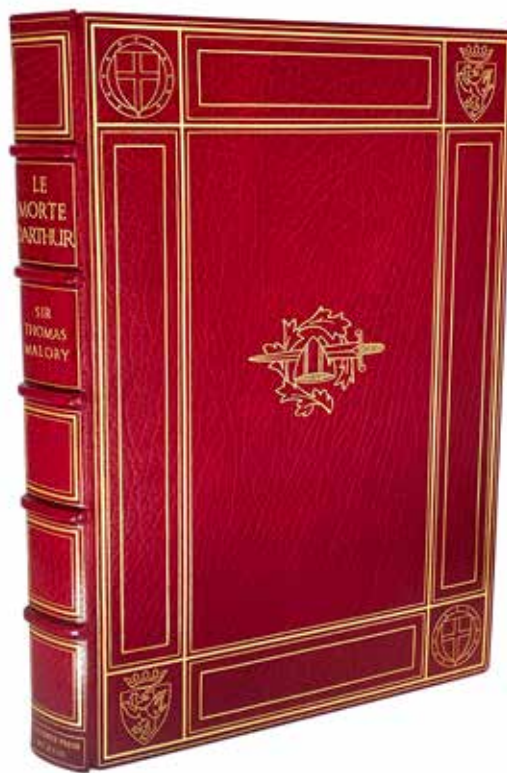
MALORY, SIR THOMAS

Very handsome copy, sumptuously bound for M.H. Mushlin by Sangorski & Sutcliffe

84. ASHENDENE PRESS. MALORY, Sir Thomas. **The Noble and Joyous Book entytled Le Morte Darthur.**

Chelsea, Ashendene Press, 1913

¶ One of 145 copies on Batchelor 'knight in armour' paper, 2 copies were printed on Japanese vellum and 8 on vellum. Illustrated with 29 woodcuts drawn by Charles M. Gere and Margaret Gere and cut on wood by W.H. Hooper and J.B. Swain. Printed on Batchelor 'knight in armour' paper in Subiaco type in red, blue and black using initials from alphabets designed by Graily Hewitt. Folio, a very handsome copy bound for M.H. Mushlin by Sangorski & Sutcliffe (signed on front turn-in) in full red morocco, tooled in gilt on both sides with armorial devices in each corner with gilt bordered panels and an Arthurian device in the centre after Eric Gill, spine in compartments with raised bands, panels with triple gilt borders and gilt titling in the second and third panels, top edge gilt, others uncut, turn-ins with triple gilt fillets. An extremely clean, fresh copy housed in a quarter red morocco solander box by Sangorski & Sutcliffe. £9000



Graily Hewitt designed several different alphabets for this work which were variously used and printed in blue or red, three colour printing being used here for the first time. The text is from Southey's 1817 edition of Caxton's text.

One of Hornby's handsome monumental folio productions, this being the second large folio from the press, after the great Dante, and similarly, at over 500 pages, it took three years to produce. Hornby was fairly proud of it: "taken as a whole, I think this is one of the best of my books, thought some may think that the line is rather long for the size of the type".

M.H. Mushlin who commissioned this binding is mentioned by Anthony Rota in his memoir 'Books in the Blood' as an expert dealer in modern first editions

Ashendene Bibliography XXVI; Franklin: The Ashendene Press, p. 107.



MILTON

85. MILTON, John. GOLDEN COCKEREL PRESS. **Paradise Lost.**

London, Golden Cockerel Press, 1937

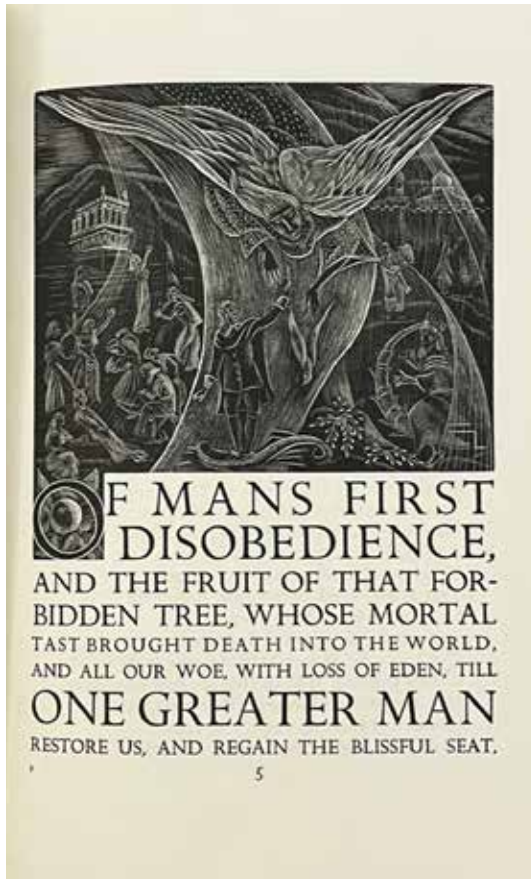
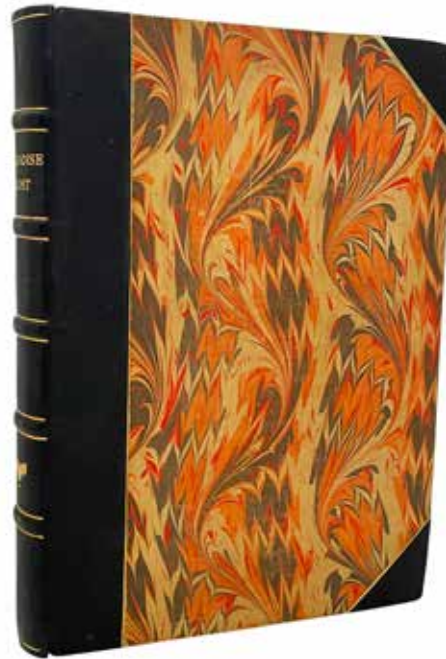
¶ 30 wood engravings by Mary Groom, title engraved on wood by Robert Gibbings. No. 140 of 200 copies. Designed and printed by Christopher & Anthony Sandford, Francis Newbery and Owen Rutter in Gill's Golden Cockerel Type on Batchelor handmade paper with Tree & Serpent watermark. Folio, original black half pigskin with marbled cloth boards, top edge gilt, others uncut. A very good copy with only a little offset from turn-ins and darkening to fore and lower edges, slight shelf wear to bottom edge.

£4000

A rather grand title which has many references to the Press's great Four Gospels with the headings, type and chapter openings as well as the stature of the whole. A splendid production.

Mary Groom (1903-1958) studied with Claude Flight at the Grosvenor School and then studied wood engraving with Leon Underwood alongside Hughes-Stanton, Gertrude Hermes and Agnes Miller Parker. This is her most famous work.

Pertelote, 119



86. MILTON, John. HUGHES-STANTON, Blair. **GREGYNOG PRESS.**

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

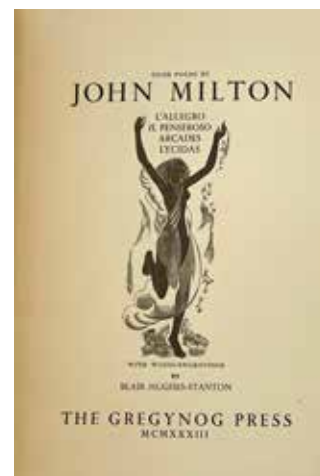
Newtown, Gregynog Press, 1933

¶ 11 wood engravings by Blair Hughes-Stanton, printed in Gill Perpetua type on japanese vellum. One of 235 ordinary copies, this no.100. Tall 8vo., original red Hermitage calf blocked in blind on upper cover with the figure of Euphrosyne by Hughes-Stanton, fore and lower edges uncut. Some rubbing to the edges of the boards and spine with one small mark to upper cover, generally a very good copy.

£1200

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

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



MURRAY, FRANCIS EDWIN, URANIAN POET

The first published poetry of the Uranian poet Francis Edwin Murray who apparently provided source material for Uncle Monty in Withnail and I – one of only 6 copies on vellum

87. [MURRAY, Francis Edwin]

A Minor Poet Sings.

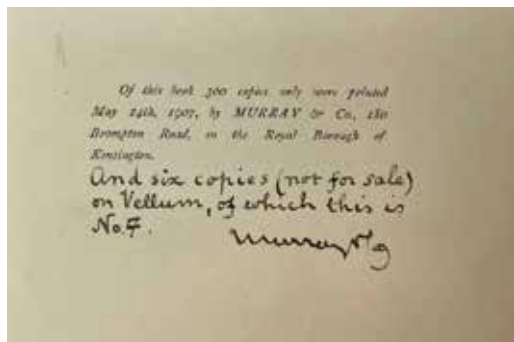
London, Murray & Co., 180 Brompton Road in the Royal Borough of Kensington, 1907

¶ No. 4 of 6 copies on vellum (not for sale), signed by the publishers. There were 300 paper copies. Oblong 8vo., original cream paper covered boards with gilt lettering on spine and upper cover and green silk ties (the ends of which are lacking). Slightly grubby but internally extremely good. **£900**

21 poems by a 'Minor Poet' who dedicates the book "to my father, who stands sponsor for it, I dedicate this, the first child of my pen to receive the baptism of print".

Francis Edwin Murray (1854-1932) was a Uranian poet who worked as a printer, bookseller and publisher at 180 Brompton Road. His later books of verse include 'Rondeaux of Boyhood' (1923) written as A. Newman, and 'From a Lover's Garden' (1924). He also was responsible for an earlier bibliography of Austin Dobson in 1900.

It has been said that Bruce Robinson used Murray's verse as source material for Uncle Monty in *Withnail and I*.



OXFORD ENGLISH DICTIONARY

Bound by the great Roger Powell with his original blocks for the blind stamped letters

88. **ROGER POWELL, bookbinder. OSTLER, George.**

The Little Oxford Dictionary of Current English. Oxford, Clarendon Press, 1957

¶ Third edition. Pp. 640. 12mo., [85 x 120mm], bound by Roger Powell in 1962 in full olive green goatskin, covers tooled in gilt zig-zag lines at the foot running all the way around the binding with the letter A blind-tooled on a small purple goatskin label on the front and the letter Z similarly blind-tooled on a teal goatskin label on the back, both with gilt fillets, spine lettered in gilt, plain endpapers, all edges gilt. In immaculate condition. **£2900**

Together with the two original metal blocks used to blind-tool the letters A and Z.

The binding is unsigned but comes with a letter from The Craft Centre of Great Britain addressed to Miss Lydia Tovey and dated 3rd January 1962 in response to her request for two dictionaries to match one already bound by Powell. The letter suggests she contact him directly at 198 Norton Way, Letchworth Herts, which may have caused some delay as this was in fact Sandy Cockerell's address. Clearly Powell accepted the commission.

Roger Powell was born in 1896 and began binding seriously in 1930 when he studied for a year at the LCC Central School of Arts and Crafts under Douglas Cockerell, Peter McLeish, George Frewin and William Matthews. After a short period binding on his own, in 1935 he joined Douglas Cockerell & Son and remained a partner with Sandy Cockerell until 1947 when he set up his own Slade Bindery. In 1956 he set up a partnership with Peter Waters who he had taught as the RCA and Peter's wife Sheila provided them both with assistance. Waters left in 1971 for the Library of Congress conservation department. Powell died in 1990 and the A and Z blocks used on this binding were part of the contents of his bindery bought by George Bayntun.

The great Bernard Middleton said of him that he was simply "one of the most important and influential bookbinders of the last hundred years and, arguably, of any period".

Roger Powell: an appreciation, *New Bookbinder*, 11 (1991), p.87.



SHAKESPEARE

A very fine piece of illuminated calligraphy on vellum, in the original frame

89. HUTTON, Dorothy.

'Let me not to the marriage of true minds admit impediments'. Sonnet 119

London, [1950]

¶ A particularly fine piece of illuminated calligraphy by Dorothy Hutton of the whole of Shakespeare's famous Sonnet 119. Written out on vellum in gold with an elaborate and exquisite border of different flowers and butterflies. 42 × 29 cms. **£4800**

In the original frame from Dorothy Hutton's gallery with her label The Three Shields in Holland Street in Kensington – also written in ink on the back is 'D. Hutton. Bought by RSC in 1950?'

Dorothy Hutton (1889-1984) was British calligrapher, printmaker and painter of some note. She studied in the 1920s at the Central School of Arts and Crafts under F. Ernest Jackson, later opening her own gallery in Holland Street, Kensington, known as The Three Shields Gallery where she exhibited manuscripts, prints, drawings and watercolours. She also exhibited widely elsewhere including the Royal Academy. She was feted for her depictions of flowers and was commissioned by London Transport over several years for a series of seasonal posters advertising flowers in bloom in the city.



A masterpiece of silk screen printing

90. CIRCLE PRESS. KING, Ron.

Macbeth.

Guildford, Circle Press, 1970

¶ One of only 150 signed copies, this no. 145. Ten silk screen mask designs in several colours, all titled and initialled with the entire text of the play printed in letterpress in 14 pt Plantin. Large folio, loose as issued in a natural canvas chemise and black slipcase. An excellent copy. **£1600**

One of the masterpieces of the Circle Press with fine letter press printing and remarkable prints representing characters in the play which look as fresh and modern as the day they were printed. It was the first book King had learned to set type for and he printed it himself.

SPENSER (ALSO SEE ITEM 16)

91. **ASHENDENE PRESS. SPENSER, Edmund.**
The Faerie Queene disposed into Twelve Books Fashioning XII. Morall Vertues. Together with: The Minor Poems of Edmund Spenser.

Chelsea, Ashendene Press, 1923-1925

¶ Two volumes. One of 180 copies & 200 copies respectively on Batchelor 'knight in armour' paper, (there were also 12 & 15 copies printed on vellum). Printed in double column in red, blue (particularly in the Minor Poems) and black in Subiaco type with large initials printed in red and blue designed by Graily Hewitt, who also designed the opening words for each Booke of the Faerie Queene. The Greek type which appears occasionally designed by Selwyn Image for Macmillan. Folio, original brown cowhide backed ivory vellum sides bound in the WH Smith bindery with their monogram in blind on the lower turn-ins, gilt lettering on spine. Faerie Queene with a little rubbing to spine and headcaps and some spotting to endpapers and edges, slight offset from the turn-ins otherwise very good; Minor Poems with expertly repaired joins and some rubbing and wear to spine, lower corners bumped, offset from booklabel on turn-ins, edges darkened, otherwise good. Prospectus for the Faerie Queene tipped onto the front free endpaper. **£9000**

The paper for these volumes is larger in size than any used before at the Press and, in the Bibliography, Hornby begs any future binders to leave it alone and not trim it down thus spoiling his carefully designed proportions of the margins. The Minor Poems was the last of the Ashendene Press Folios printed in Subiaco type and it was a stupendous swansong with the superb balance of the lines of poems in two columns and with the fine colour printing and large initials.



The Faerie Queene, written in the 1590s by Spenser is one of the longest poems in the English language. It follows Arthurian knights in the examination of 12 moral virtues and was a huge success in its time owing to Elizabeth I's political approval of its noble and virtuous teachings and its celebration of the Tudor dynasty. Quite a text to undertake. It took Hornby nearly two years to print it.

Faerie Queene with the bookseller's label of Philip Duschesnes of New York on lower pastedown, Minor Poems with the leather booklabel of Leroy Arthur Sugarman on front pastedown.

Ashendene Bibliography XXXII & XXXV



STURGE MOORE

Sturge Moore's first book – two poems with a wood engraving by the author

92. **STURGE MOORE, Thomas.**
Two Poems: About Hope, Mountain-Shadows. London, printed for private circulation by Folkard, Devonshire Street, Queen Square W.C., November 26th 1893

¶ Wood engraving by Sturge Moore. First edition. 16 pp. pamphlet, sewn as issued. Outer leaves slightly dusty with a small brown spot at the rear, otherwise an extremely good untrimmed copy. **£580**

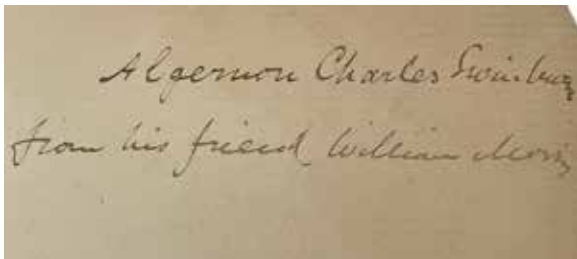
Sturge Moore's first book printed in a very small edition for family and friends and dedicated to his father and mother. After his first properly published book, *The Vinedresser*, appeared in 1899 he came to the notice of many in the wider literary world including WB Yeats who became a lifelong friend and who used him to provide dramatic cover designs for 6 of his books including *The Tower*.

Sturge Moore had been taught by a young Charles Shannon at Croydon School of Art where he was a contemporary of Arthur Rackham and then he was taught wood engraving by Charles Ricketts from 1887 at Lambeth School of Art. He later rented a workshop at Shannon and Ricketts' house at the Vale and by the time this book appeared he had encountered a large part of London's literary and artistic scene including Wilde, Shaw and Beerbohm.

Only 3 copies recorded in WorldCat at Oxford, Indiana and Kansas

THE ARTS & CRAFTS MOVEMENT

MORRIS, RUSKIN & CO.



Inscribed by William Morris to Algernon Swinburne

93. MORRIS, William.

The Story of the Volsungs & Niblungs with Certain Songs from the Elder Edda.

London, F.S. Ellis, 1870

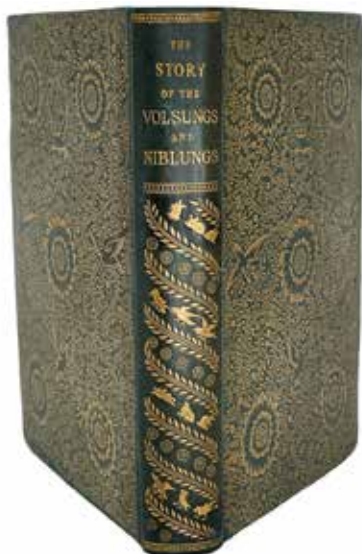
¶ Translated from the Icelandic by Eirikr Magusson and William Morris. First edition, one of 750 copies. 4 pp, of adverts at the rear. 8vo., original elaborately gilt patterned dark green cloth designed by Morris, gilt lettering, untrimmed. Cloth expertly repaired at the top of the spine with the beginning of the title carefully tooled in gilt, a little waterstaining to the rear endpaper, hinges reinforced but still a good sound and handsome copy with an incredible association, housed in a green cloth clam-shell box. **£2800**

Inscribed on the half-title "Algernon Charles Swinburne/from his friend William Morris".

An early work by Morris, inscribed to one of the great poets of the time, a personal friend and admirer and an intimate member, like Morris, of the Pre-Raphaelite group. An astonishing association copy.

Binders ticket of Burn & Co on the rear endpaper, bookseller's ticket of Frederick Jones, Torquay on front pastedown with the 1927 ex libris of Jerome Johnson.

Forman 28



94. MOYR SMITH, John.

Six Minton tiles inspired by Tennyson's 'Idylls of the King', c.1876

¶ Six tiles from 12 designed for Minton, inspired by Alfred, Lord Tennyson's 'Idylls of the King'. Designed by Moyr Smith and first produced in 1876. Here unusually in blue and white. A fine group in remarkably good condition. **£750**

Tennyson's *The Idylls of the King* poems are all about the legends of King Arthur so are a perfect subject matter for this most Victorian of designers. They are some of the best and were among the more popular of Moyr Smith's pictorial series of tiles for Minton. A stunning display.

The tiles in this set are Vivien, Excalibur, Elaine, Isolt, Enid & Pelleas.

95.



MORRIS, William. MORRIS & CO.

Original panel of silk needlework by Morris & Co with stylised acanthus. c.1890

¶ 53 x 53 cms. Mounted on wooden frame with a linen back. Framed in a box frame. **£2500**

Morris & Co. embroidery kits were sold with the design painted onto soft cotton cloth, known as 'Manchester cloth'. This has a suitably open weave, allowing embroiderers to define the design with stem stitch and cover areas of ground quickly with darning stitch using the silk threads or 'twist' supplied by Morris & Co from their Merton Abbey workshops. Sufficient thread to complete the design was supplied wrapped in tissue paper bundles.





A very good tight copy

96. **KELMSCOTT PRESS. RUSKIN, John.**
The Nature of Gothic. A Chapter of the Stones of Venice.

Hammersmith, Kelmscott Press, 1892

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

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

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

With Selwyn Image's Greek type – an extraordinarily bright copy

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

Atalanta in Calydon: A Tragedy.

Hammersmith, Kelmscott Press., 1894

¶ One of 250 copies printed on paper, (a further 8 copies were printed on vellum). Elaborate woodcut title page with border, border, three-quarter and corner borders, marginal ornaments and 85 three-,

six-, eight- and eleven -line initials, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, woodcut press device on colophon. Printed in red and black in Troy type with argument and dramatis personae in Chaucer type and with Greek type designed by Selwyn Image, with the help of Emery Walker on hand-made Batchelor Perch paper. Large



4to., original limp vellum, brown silk ties, yapp edges, title in gilt in Golden type on the spine. An extremely bright, clean and crisp copy, lower cover slightly bowed. **£5000**

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

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

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

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

Peterson, Bibliography of the Kelmscott Press, A25; S.C. Cockerell in his Annotated List of the Books from the Press in 'A Note by William Morris on His Aims in Founding the Kelmscott Press' [A53], 1898, p. 36





Designed and painted by the Glasgow School of Art artist "Dodo" Smyth

98. **SMYTH, Dorothy Carlton. GLASGOW SCHOOL OF ART. CHIVERS OF BATH.**

The Sundering Flood by William Morris.

London, Longmans, Green & Co., 1898

¶ First trade edition. Pp. viii, frontispiece map, 374, [1] (publisher's catalogue). 8vo., 'vellucent' painted binding by Dorothy Carlton Smyth for Cedric Chivers of Bath, full green vellum, spine and front lettered in black with Smyth's "Dodo" signature to foot of spine, sides with wave and fish in black and white, four roundels on sides depicting characters in the book, two gilt fillets at edges, central panels borders in gilt, turn-ins with floral gilt tooling, top edge gilt, others untrimmed, endpapers green with silk at gutters, blind stamp of Cedric Chivers on first blank. Front board very mildly bowing, a couple of

faint marks to vellum, occasional light foxing but generally in remarkably good condition. **£6800**

Dorothy "Dodo" Carlton Smyth (1880-1933), born in Glasgow, trained under Walter Crane at the Manchester School of Art between 1893 and 1897 and then went on to study at the Glasgow School of Art between 1898 and 1904 when she did this binding.

Cedric Chivers of Bath had patented his 'vellucent' binding method in 1898 which involved hand-painting on paper and subsequently covering the binding in vellum which has been shaved down until it was transparent which protected the painting. In his bindery, according to Tidcombe p.86, he employed "about forty women for folding, sewing, mending and collating work, and in addition, five more women worked in a separate department, to design, illuminate and colour the vellum". The five included Smyth, one of the most prolific of those women, and Jessie M King, a fellow Glasgow School of Art graduate. This binding is particularly rare as it is signed by the artist.

As well as her work for Chivers, Smyth travelled and exhibited widely, being also known for her costume design and working in theatres in Stockholm, Paris and London. She later took on teaching roles at the Glasgow School of Art, specialising in teaching miniature painting and the history of costume.

Tidcombe, Women Bookbinders p.86

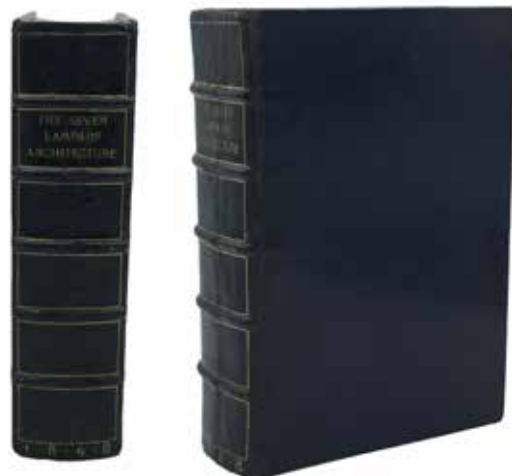
99. **[DOVES BINDERY]. RUSKIN, John.**

The Seven Lamps of Architecture.

Sunnyside, Orpington, George Allen, 1898

¶ Seventh edition in small form. 14 plates engraved by Cuff after John Ruskin's drawings. Pp. xx, 440. 8vo., clearly bound by Doves Bindery but unsigned, original full very dark blue goatskin, spine with raised band and each panel with a gilt border and gilt lettering in one compartment and with the date 1898 at the bottom in Doves lettering, double gilt borders on turn-ins, all edges gilt. Expert repair to joints and some creasing to spine, slight offset from turn-ins to free endpapers, but otherwise a very handsome volume. **£900**

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



ARTS & CRAFTS IN THE COTSWOLDS & BEYOND

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

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

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

¶ Preface by Sidney Webb. No. 61 of 150 copies on ordinary paper bound in boards. 7 illustrations of Dover's Hill, Campden and the Guild of Handicraft and a double page map after drawings by Edmund H. New. Pp. [4], lxxv, 60. Sm. 4to., original paper covered boards, printed paper spine label, sympathetic repair to joints and headcaps. Endpapers and edges browned, occasional spotting. **£1600**

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



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

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

C.R. Ashbee's copy

101. **VALE PRESS.**
WORDSWORTH, William.
STURGE MOORE, Thomas.
Poems from Wordsworth.

London, sold by Hacon & Ricketts, printed at the Ballantyne Press under the supervision of Charles Ricketts, 1902

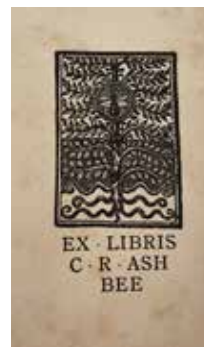
¶ 6 wood engravings by Thomas Sturge Moore. One

of 310 copies, 287 of which were for sale in Britain and the US. Pp. [2], clxxxiii, [3]. 8vo., original cream buckram spine lettered in gilt. A good copy, spine darkened, sides with a little light soiling, endpapers gently browned as usual with occasional mild spotting. **£550**

123 of Wordsworth's poems, selected and illustrated by Sturge Moore.

With the booklabel of C.R. Ashbee, architect, designer and founder of the Guild of Handicraft as well as the Essex House Press and one of the prime leaders of the Arts and Crafts movement.

Watry, Vale Press B37



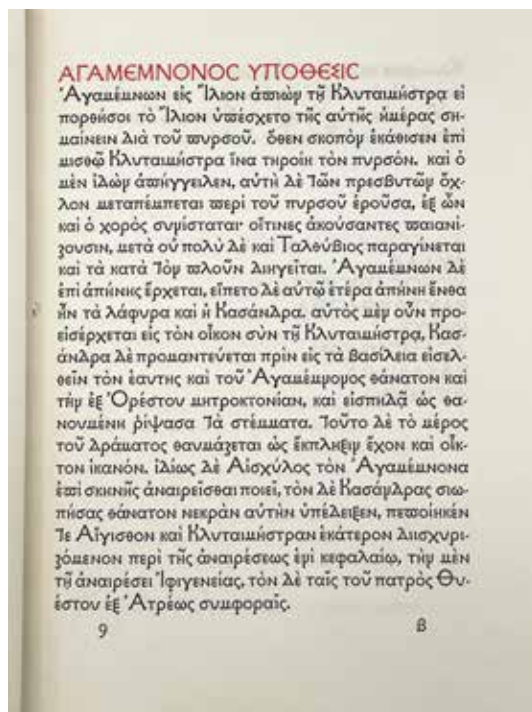
In the style of SMITH, Sophia Lyndon and the Kirby Lonsdale women binders.

102. **DOBSON, Austin.**

The Story of Rosina and Other Verses.

London, Kegan Paul, Trench, Trubner & Co, 1891
 ¶ Illustrated by Hugh Thomson. 8vo., bound in full undyed goatskin, later polished, with an elaborate Art Nouveau design modelled in low relief on upper cover and a small design on the lower cover in the style of Sophia Lyndon Smith, raised low relief lettering to spine, turn-ins with gilt border and small leaf tools in corners, marbled endpapers highlighted in gilt. Some expert repair to joints with some marks and bumps to sides but generally a very handsome book. **£1200**

The ownership inscription of Martha Smith dated 1900 dates the binding to the exact peak time for the work of the Guild of Women Binders and Sophia Lyndon Smith. Smith, a wood carver at the beginning of her career, learned leatherwork, alongside Frances Maud Bartholomew and Susanna Firth at Kirby Lonsdale Technical School. Several of her binders were sent to exhibitions of bookbindings by women at Frank Karslake's in 1897 and were sold in the Guild of Women Binders sales at Sothebys in 1900,1901 and 1904



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

103. **PROCTOR, Robert. AESCHYLUS.**

Oresteia.

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

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

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

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

Updike, II, p.215

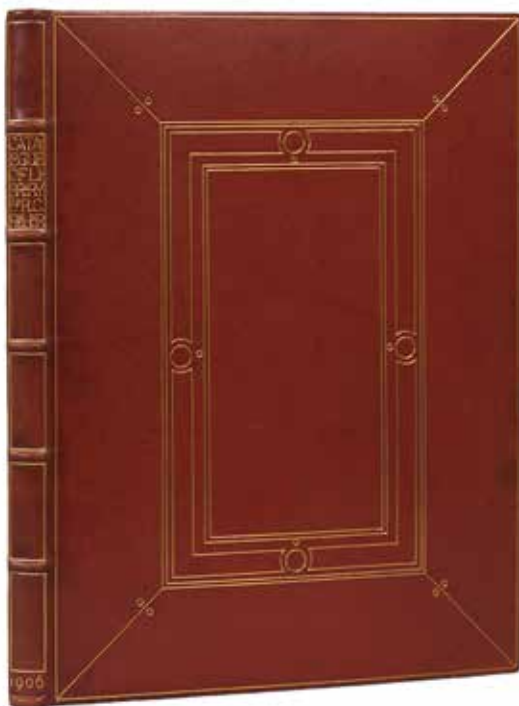
104. **BIRKETT, Hugh.**
BIRMINGHAM
SCHOOL OF
PRINTING. BRAMAH,
Ernest.

Kin Weng and the
Miraculous Tusk from Kai
Lung Unrolls His Mat.

Birmingham, Printed under
the direction of Leonard Jay
at the City of Birmingham
School of Printing, 1941

¶ 6 illustrations printed in
grey by W.J. Martindale, one of the students at
the Birmingham School of Printing. Set and cast
on Monotype machines by students in 12 point
Baskerville, compositors' work by boys of the
pre-apprentice classes, printed by students of the
Letterpress machine classes. 8vo., bound in 1971
by Hugh Birkett (signed on the lower turn-in),
quarter vellum with rose-coloured morocco sides,
gilt fillets and curved borders with dots, lettered
in gilt on the front of the spine, double gilt rule on
turn-ins, Douglas Cockerel marbled endpapers,
some offset from turn-ins on ffeps, otherwise very
good. £580

Hugh Birkett was a fine example of the Cotswold School legacy
of the Barnsleys, Ernest Gimson and the Daneway Workshop.
Both his parents were firmly connected to the Arts & Crafts



movement, his father, Thomas Birkett, opened the firm of
Jesson, Birkett & Co which specialized in metal work and silver-
smithing and was heavily influenced by the Birmingham Guild
of Handicrafts. His mother, Annie Stubbs, worked there as the
principal designer and combined this with her other talents in
embroidery, calligraphy and bookbinding, one of the skills she
passed on to her son.

Hugh Birkett was strongly influenced by the Arts and Crafts
tradition into which he was born which can be seen in his
excellent furniture and other woodwork. The tradition is also
in evidence in the few solidly accomplished book bindings he
produced, which often were also strongly influenced by the style
of several Kelmscott Press Books which were owned by his father.
With ex libris of Hugh Birkett.

*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 and later belonging to Sydney
Cockerell*

105. **DOVES BINDERY. FISHER, [Richard &] R.C.**
Catalogue of the Valuable and Interesting Library
of R.C. Fisher, Esq. (of Hill-Top, Midhurst,
Sussex) consisting chiefly of early and extremely
rare Italian, German and French woodcut books,
including a fine series of Books of Hours and a
few fine bindings. Which will be sold by...Messrs
Sotheby, Wilkinson & Hodge...on Monday, the
21st of May, 1906 and Three following days.

London, Dryden Press, J Davy and Sons for Sotheby,
Wilkinson & Hodge, 1906

¶ 6 chromolithographic plates of 16th and 17th
century bookbindings by W. Griggs (occasional very
light spotting). Quarto (182 × 247 mm), bound at the
Doves Bindery to a design by C.J. Cobden-Sanderson
in 1908 (signed in gilt on the lower turn-in), 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.
Housed in a later clamshell, felt-lined cloth box. A
few spots to the sides and the usual offset from the
turn-ins to the free endpapers but otherwise a very
handsome Doves binding. £6800

T.J. Cobden-Sanderson's brother-in-law, R.C. Fisher, had
inherited and added to his father Richard Fisher's extraordinary
and extensive collection of early illustrated books – all the greats
are represented here. The 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.

It would seem sensible to assume that this book was bound
specially for Fisher, however it may well have been owned later
by S.C. Cockerell as there is a note in his hand on a cutting of a
Times article dated 26 February 1906 advertising the sale.

*Tidcombe, The Doves Bindery 726. [Exhibited at Harvard, 1991 (50
and repr.) and described as a present from Cobden-Sanderson to
Fisher]*

ENGLISH LETTERING

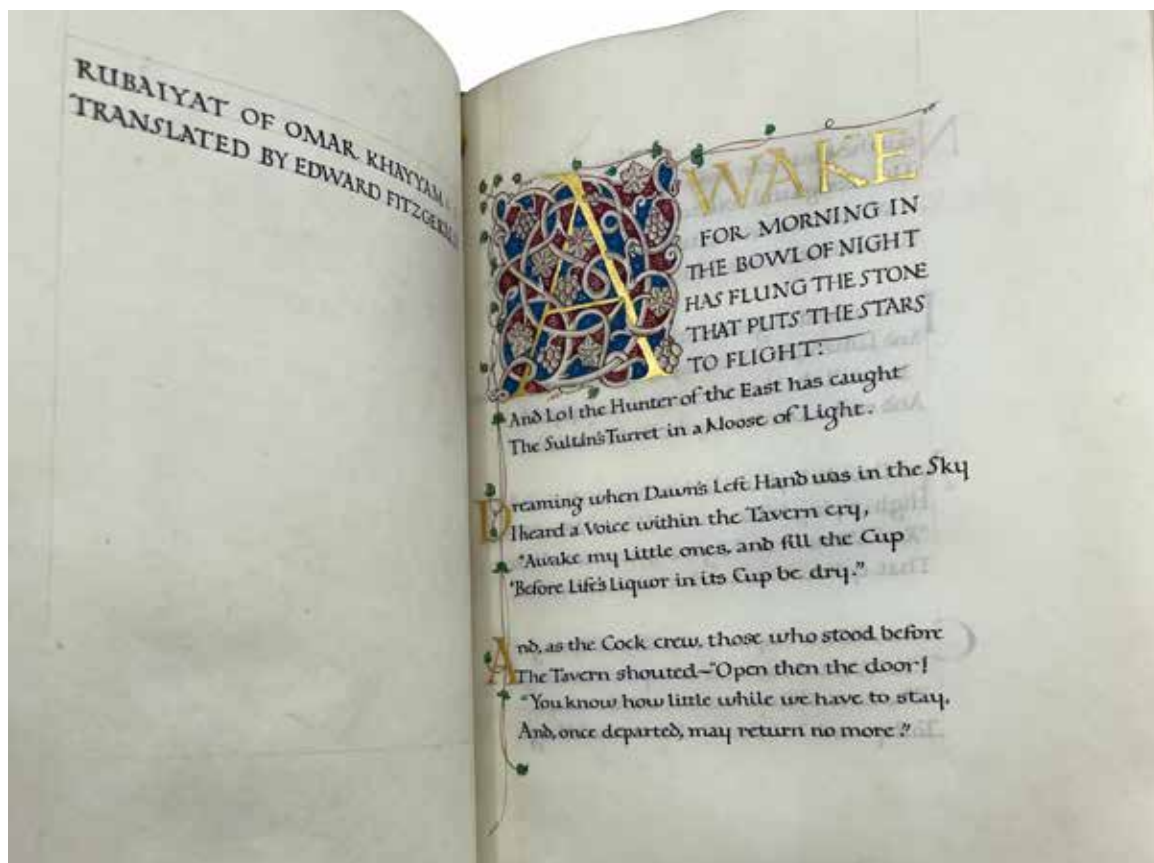


106. **NEEDLEWORK SAMPLER. KING, Georgiana.**
George III needlework sampler by Georgiana King, dated March 13th 1799.

¶ Mainly in blue thread with alphabets and numbers above two lines of verse – “The little birds sing praises to God when they warble sweetly in the shade” with ornamental crowns presumably to reflect the surname of the young seamstress. 29 × 34 cms. Framed. £350

107. **PERCY SMITH, calligrapher.**
Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald.

Dulwich, writ out by Percy Smith, 1906
 ¶ 22 pp. manuscript written out by Percy Smith on vellum with a splendid first word ‘Awake’ in gilt delicately illuminated with gilt fronds and green leaves descending all the way down and across the page with vine leaves and grapes in sepia ink and coloured in red and blue around the A. Red and blue



verse initials throughout the poem (4 to each page) and one rubrication. 8vo., simply but beautifully bound in full green morocco, spine in compartment with raised bands and lettered in gilt, elaborate gilt tooled borders on turn-ins. £9500

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

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

With 5 plates of carved and written alphabets by Eric Gill

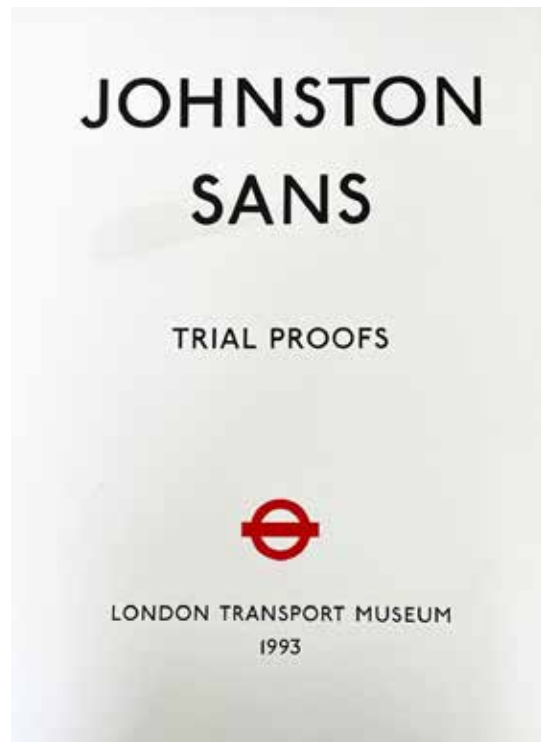
108. **JOHNSTON, Edward. GILL, Eric. Manuscript & Inscription Letters for Schools & Classes & for the Use of Craftsmen.**

London, John Hogg, 1909

¶ First edition, first impression. 16 plates including 5 by Eric Gill which are reproductions of his carved and written alphabets. 32 × 25.5 cms, original linen backed, printed blue paper covered portfolio, linen ties. Some rubbing and bumping to the edges and corners, some darkening to the boards boards but the linen is in good condition and generally a good, bright copy. £650

Inserted loose is a scarce advertisement leaf for plaster casts of lettering by Eric Gill available from the publisher.

Ownership inscription of the Scottish architect Basil Oliver dated April 11, 1911.



A record of Johnston Sans created by Edward Johnston for London Underground in 1916 – this an archive set of proofs for the edition of only 16, none of which were for sale

109. **JOHNSTON, Edward. MORTIMER, Ian. Johnston Sans, The Archive Proofs. Printer's Archive Set E. Printed for London Transport to Provide a Definitive Record of the Extant Founts of the Type designed by Edward Johnston in 1916 for London Underground.**

London, Ian Mortimer, 1993

¶ Printer's archive set E (of 5). Title page, 25 sheets of specimens displaying complete alphabets of all sizes of type and a colophon, all printed on white machine cartridge paper. The first specimen sheet shows the three sizes of cast metal type that were produced from Johnston's design, and is printed from original foundry type cast by the Steven Shanks Foundry., the remaining 24 specimens show wood type from 5-line pica to 24-line pica and are printed from the original wood. In addition this set includes

- 1) an early trial proof of 2 alphabets (10-line pica and 8-line pica) which were done to check the condition of the type
- 2) Early proof of 5-line pica Medium and Bold printed on Moulin de Gue mould-made paper as a sample



- 3) Proof of the unused text for the Title page
- 4) Grid overlay used as a guide to consistency in the setting-up and spacing of each alphabet
- 5) Trial proof for sheet 21 with compositor's notes
- 6) Two discarded sheets from first printings – letters from Gill Sans wood type had got into cases of Johnston Sans at London Transport which were not noticed until printing had begun – Sheet 10 – used Gill Sans R by mistake & Sheet 12 – used Gill Sans 6. These were reprinted using the correct types.

£9000

Johnston Sans is an icon of type design, created by the great letterer Edward Johnston for London Underground in 1916, it is arguably the first modern sans serif and is a globally recognised and one of the most successful typefaces for corporate identity ever created and the only one still in use after over 100 years.

In the early 1990s Ian Mortimer was commissioned by London Transport Executive and the London Transport Museum to design and print a portfolio of archive proofs as a definitive record of all the original Johnston types which he designed for London Underground in 1916 still extant in wood letter or foundry metal. The aim was to record this most celebrated of proprietary typefaces in its original form before the revisions of the 1970s and the comprehensive redesign of the typeface in the 1980s.

The edition of only 14 copies and 2 printer's proofs was not to be for sale. It was printed on the Albion and Columbian hand-presses at Ian Mortimer's Press I.M. Imprint in London in 1993. In addition, Ian Mortimer assembled 5 complete sets, Archive Sets A-E, made from good extra sheets printed at the time of the edition. Each set contains the 27 sheets of the 1993 printed together with unique archive material.



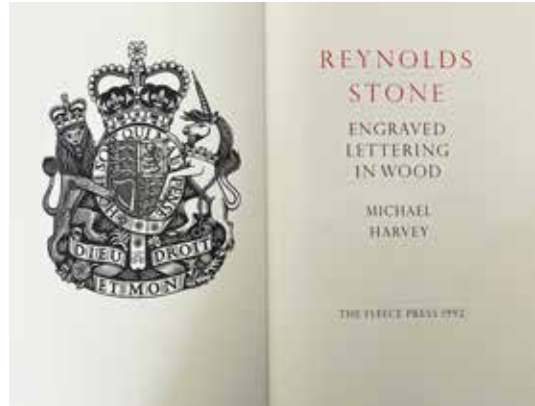
110. **KINDERSLEY, David.**

Twelve Alphabetic Images in Colour.

Cambridge, Chilford Hall Press & David Kindersley Workshop, 1983

¶ 12 alphabet prints plus a title page printed by Will Carter at the Rampant Lions Press. No.94 of 150 copies. 44.5 × 34.5 cms. Loose as issued. A very good set with a certificate of authentication signed by Kindersley's widow Lida Lopes Cardozo. **£650**

From the Curwen Press archive sale



Checking the progress of a block in a lady's handbag mirror

111. **STONE, Reynolds. HARVEY, Michael.**

Reynolds Stone: Engraved Lettering in Wood.

London, Fleece Press, 1992

¶ One of 270 copies. Portrait photograph of Reynolds Stone tipped in, 42 wood engravings, all bar one printed from the original blocks (taking 392 hours to print). Printed in Bembo type set by Geoffrey Bamford & Jonathan Stephenson at The Rocket Press. Folio, original yellow quarter cloth, paste paper sides by Claire Maziarczyk, housed in the original slightly shelf-worn slipcase. Very good copy. **£120**

The essay was written by Reynolds Stone's assistant Michael Harvey. He tells many wonderful stories including when Reynolds Stone met Gill on a train by chance and had tea with him in the restaurant car where 'the shy young man left behind the menu which Gill had covered with lettering' and that he would check the progress of a block he was engraving in a lady's handbag mirror. Most importantly he examines his lettering in academic detail but written with a light touch. An excellent book.



THE MONARCHY & THE OLD SCHOOL TIE

112. **ELIZABETH I. [HILLIARD, Nicholas].**

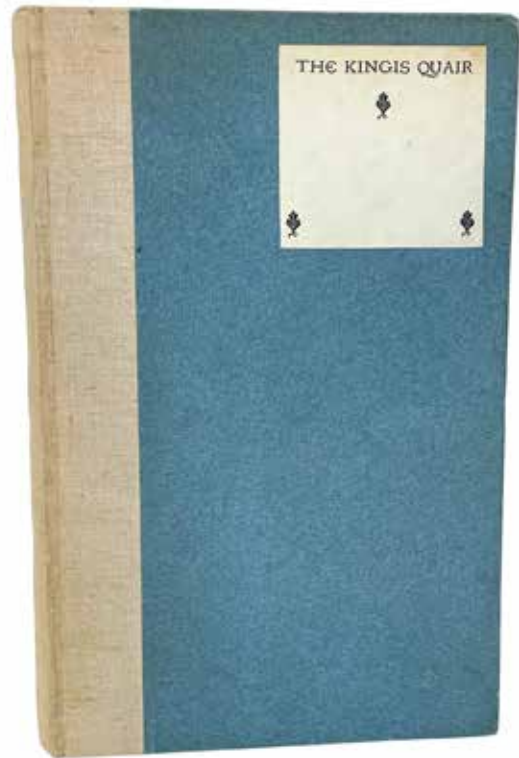
The Great Seal of Elizabeth I.

c.1586-1603

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

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

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



A superb copy printed in a specially designed typeface by Ricketts

113. **JAMES I. VALE PRESS.**

The Kingis Quair.

London, Vale Press, 1903

¶ Edited by Robert Steele. Printed in red and black in a special font designed by Charles Ricketts, “The King’s Fount”. One of 260 copies. 8vo., a really fresh and crisp copy in the original quarter linen with blue paper covered boards, printed paper label on upper cover. Very slight speckling to endpapers and edges as usual, otherwise a very good untrimmed copy. **£350**

A more elaborate illustrated edition had been planned but it was abandoned in favour of the rather charming simplicity of this version in Ricketts’s extraordinary typeface. The three planned illustrations appeared later in “The Dial” (no.4 & 5).

Watry, *The Vale Press*, B42

A fine example of gold printing

114. **QUEEN VICTORIA. THE SUN NEWSPAPER. 'Gold Edition' for the Coronation of Queen Victoria.**

London, The Sun, Thursday, June 28, 1838

¶ 4 pp. large broadsheet, 48 x65 cms. Two of the four sides being printed completely in gold with an engraved image of Queen Victoria in black. With a One Penny Stamp for the Sun Newspaper in red in the top right hand corner.

£400

Report of the Coronation of Queen Victoria printed in gold.

Rare special issue with presentation from Prince Albert to Charles Kingsley, author of The Water Babies



115. **QUEEN VICTORIA. MACGILLIVRAY, William. The Natural History of Dee Side and Braemar.**

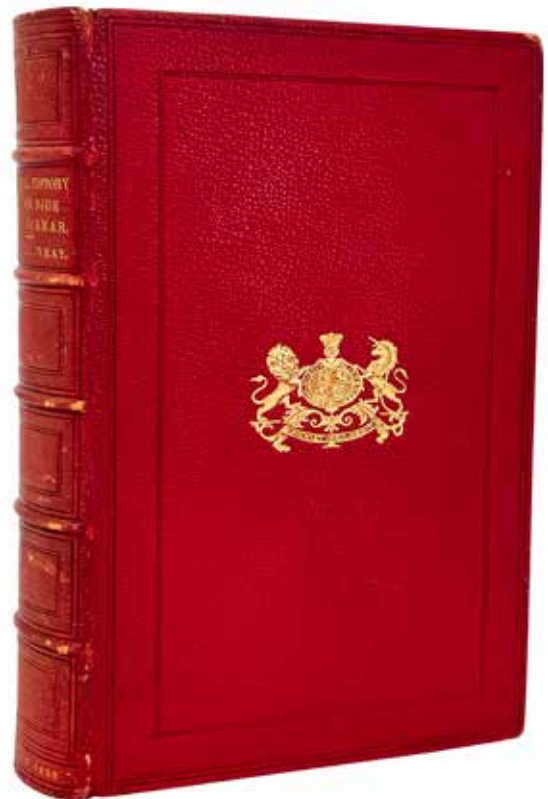
London, printed for private circulation [by command of Queen Victoria, who had purchased the manuscript after MacGillivray's premature death], 1859

¶ First edition. Two folding maps, frontispiece and several illustrations throughout. Rare special issue in presentation binding of red pebble grain morocco, gilt royal arms on the upper cover, all edges gilt, a superb copy. **£2000**

There is an elaborate printed presentation note pasted to the front free endpaper 'This work, printed by command of the Queen, is presented to The Revd. C. Kingsley by H.R.H. Prince Albert'. (There is also a later inscription on the title page to 'Maurice Kingsley from Mother. 1879'.

Prince Albert was an enthusiast for Charles Kingsley's idealized view of manly, Germanic Christianity and he was appointed chaplain to the Queen in 1859, the year this was published. The theme of the present book, Scottish rivers, seems certain to have appealed to the famous author of *The Water Babies*.

His son, Maurice Kingsley, emigrated to the US and died young in 1910. In the book is a loose newspaper clipping which records the highlights of the ensuing sale of his father's books. The present volume made \$7.50 – somewhat better than the inscribed first of Darwin's 'Origin of the Species' which sold for \$5.



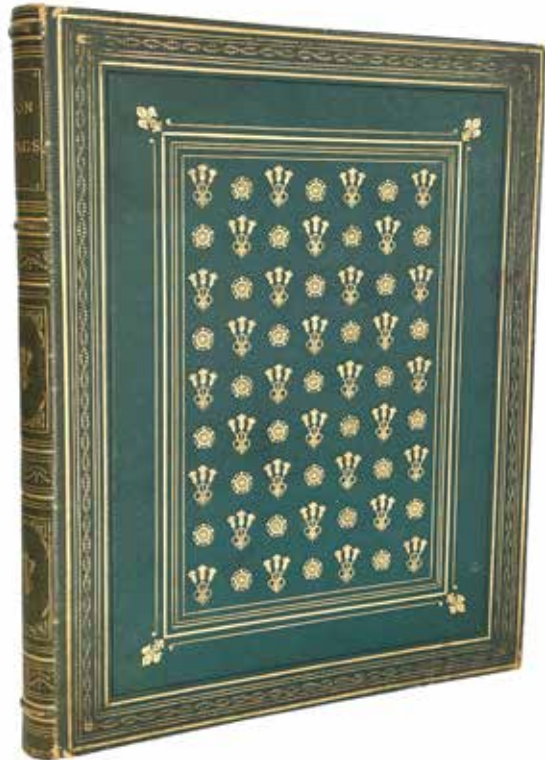


With proofs of the engravings

116. **FORSTER, Peter. LIBANUS PRESS. Britannic Majesty: A Set of Wood Engravings.** London, Libanus Press, 1983
 ¶ One of 300 copies. 9 wood engravings being brilliantly wrought caricatures of the Royal Family as fantasy sea creatures, one repeated on the title page, printed in brown, and on the upper cover. Text printed in purple ink. 150 × 105 mms, in the original purple printed wrappers, in excellent condition. Together with a series of 8 different proofs of the engravings on different papers. **£100**
 This very humorous work was produced for the exhibition of Peter Forster's work at Katherine House Gallery in December 1983. Forster's skill, satirical talent and light touch are a must!

Special presentation copy in a spectacular binding inscribed by the great-great nephew of Jane Austen

117. **LEADENHALL PRESS & BINDING. AINGER, Arthur Campbell. MARSHALL, Herbert. Eton Songs.** London, Leadenhall Press, 1891-2
 ¶ Music by Joseph Barnby. 35 illustrations of Eton by Herbert Marshall. 4to., in a spectacular binding, unsigned, of full green crushed morocco, decorated elaborately in gilt all over with a large panel on each side covered alternately in a rose and knotted flower tool surrounded with 4 line gilt borders and a scroll with fleur de lys in each corner, round the panels are 6 gilt rule borders and a roll with flowers in each corner. The spine is also elaborately gilt with the knotted flower tool, dot and tooled borders, garlands &c, turn-ins elaborately gilt with line, garland and dot and scroll borders, marbled endpapers. Bit rubbed otherwise very good. **£450**
 A presentation copy inscribed by Edward Austen-Leigh the great-great nephew of Jane Austen and grandson of her biographer James Edward Austen-Leigh to his friend Wyndham Neave Slade, a barrister and fellow old Etonian, on his marriage day November 16th 1898.



The Old School tie

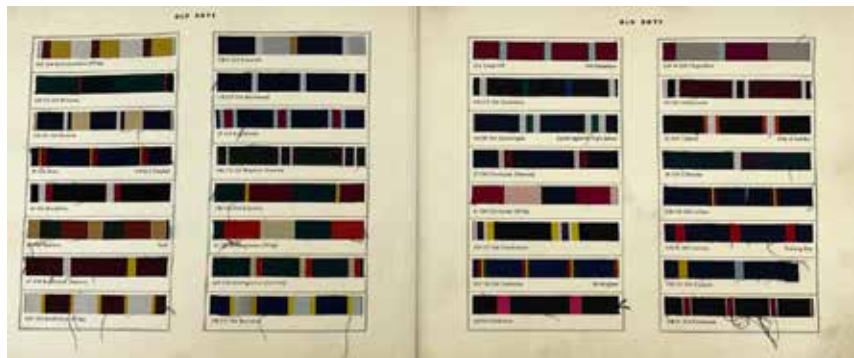
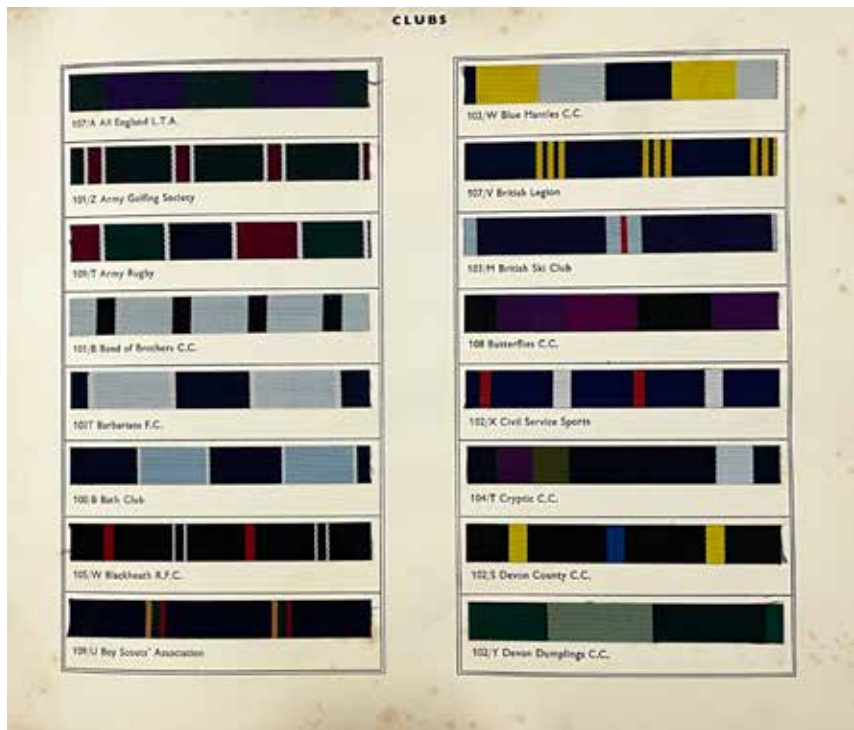
118. **WINGAD & SON.**

Old Boys, University, Club and Regimental Colours – sample book.

Lincoln, c.1956

¶ 52 pages of strips of colours, 16 to a page in double column with the name of the school, university, club, hospital or regiment printed beneath it with a code. With dividers and some blank pages for further additions. Oblong folio with a screw binding, presumably to allow for additions, original maroon cloth cover with gilt lettering. The binding is rather rubbed and used presumably through constant handling as a sample book. **£450**

Both a useful reference guide and a perfect reflection of the importance of one's old school, club, university and regiment in the culture of 1950s Britain.

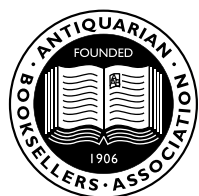


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Catalogue designed and typeset in Arno Pro
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