

BLACKWELL'S RARE BOOKS
Private Press & Illustrated Books





Blackwell's Rare Books

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Our premises are on the second floor of the main Blackwell's bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and next door to the Weston Library.

Our website contains listings of our stock with full descriptions and photographs, along with links to PDF copies of previous catalogues, and full details for contacting us with enquiries about buying or selling rare books.

All books subject to prior sale.

HOURS

Monday–Saturday 9am to 6pm.

(Tuesday 9:30am to 6pm.)

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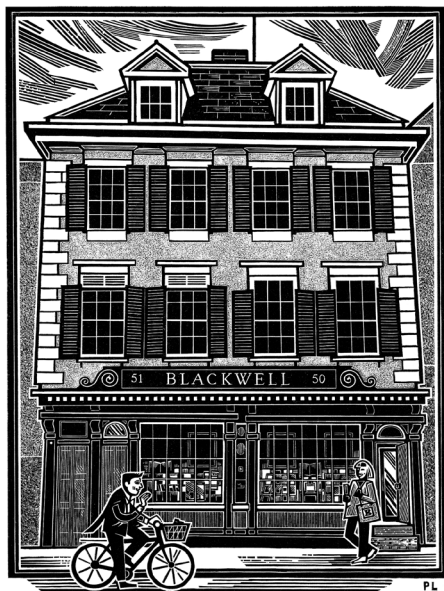
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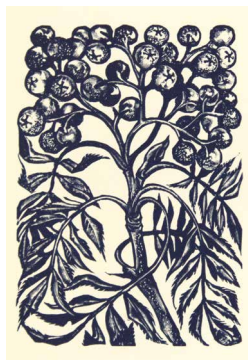


Front cover illustration: Item 81

Rear cover illustration: Item 34

1. (Acorn Press.) WEISSENBORN (Helmuth, Illustrator) King & Hermit. Translated from tenth century Irish by Kino Meyer.

(Printed at the Whittington Press for) The Acorn Press, [1984,] 52/100 COPIES printed on Zerkall mould-made paper, 17 wood-engravings printed in various colours and varying in size, pp. [19], crown 8vo, original sewn pale blue wrappers, Weissenborn engravings to both covers printed in brown, a little sunned to backstrip and borders, edges untrimmed, very good £60



Laid in is a typed letter signed by Lesley Macdonald Weissenborn, the artist's widow, presenting this copy to the Radio 4 producer Hubert Hoskins - on whose programme, *In Praise of God*, she had heard the poem printed here in conjunction with Weissenborn's engravings.

2. (Alembic Press.) [BOLTON (Claire)] Isis Papyrus.

Oxford: 1990, 64/100 COPIES printed in brown and green, set in Bell by Solo-Type on Five Seasons recycled paper, 4 samples of papyrus in progressive states tipped-in, pp. 33, oblong 16mo, original grey boards covered with gauze-cloth, backed with green cloth, fine £180

The samples of papyrus contained in the book are provided by Oxford University's Botanic Garden.

3. (Alembic Press.) SMITH (Robert) Papermaking in Nepal.

Winchester: 1984, 10/110 COPIES printed on Nepali handmade paper, French-folded leaves, pp. [8], foolscap 8vo, original sewn wrappers of patterned paper, untrimmed, near fine £180



4. (Allen Press.) **ATHERTON (Gertrude) The Splendid Idle Forties. Six stories of Spanish California.** Preface by Oscar Lewis.



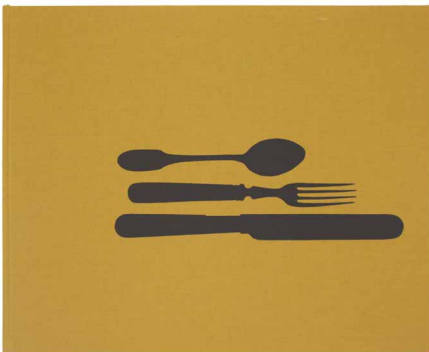
Kentfield, CA: 1960, ONE OF 150 COPIES printed on all-rag Rives paper, the title-page design, large initials at the head of each story and further decorations all engraved by Mallette Dean and hand-coloured by him, shoulder notes and page numbers printed in orange, pp. 110, folio, original grey and ochre patterned cloth binding, backstrip with printed label and just a hint of fading, slight mustiness, edges untrimmed, bookplate to front pastedown, very good **£400**

The author's stories of her home-state were originally published in 1902; this is a beautiful edition.

5. (Anémona Editores.) **DELLEKAMP (Marianna) Recuerdo.**

Mexico City: 2024, 6/12 COPIES (plus 3 proof editions) signed and numbered by the artist, French folded, first and final page with reflected printer's ornament printed in olive green, 5 double-spreads and a single page of screen/archival inkjet prints depicting silver spoons, knives and forks, annotated in Spanish in pencil, with English printed translation at end, pp. 18, oblong, 26.5 x 32.5cm, publisher's butterscotch cloth, with spoon, fork and knife printed in grey both on upper board and spine, new **£975**

'This book is the record of a collection gathered by my mother over many years from silverware owned by women close to her as well as a collection of memories I began to assemble when my mother was diagnosed with

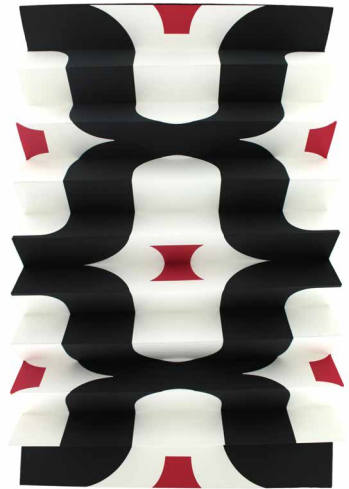


Alzheimer's disease. As the pages of this book are turned and time passes by, my memories will fade, as my mother's did.' (Dedication). A beautifully produced evocative work, combining the tangible silver, gold and tarnished cutlery, so crisply delineated they appear 3-dimensional, with the elusive nature of memory - 'Recuerdo las fresas en mi pastel de cumpleaños' (I remember the strawberries on my birthday cake), 'Recuerdo reírme sin razón' (...laughing for no reason), 'Recuerdo la oscuridad del mar' (...the darkness of the sea); the final poignant line: 'Recuerdo porque no quiero olvidar' (I remember because I don't want to forget).

6. (Anémona Editores.) KRASSOLEVITCH (Iván) **Signos.**

Mexico City: 2024, 2/10 COPIES (plus two proof copies), 4 corrugated mini-blinds, each with black upper board with punctuation mark (full-stop, apostrophe, two bracket forms) in gloss black, and black lower board numbered and signed by the artist, the first opening out to a black circle surrounded by crimson oval quadrants with black quarter circles at each corner, the second, a ladder of alternating black and crimson slanted blocks; the third, a curtain of parallel parenthesis brackets with one printed in crimson; the fourth, one and two half pairs of bold curly brackets punctuated by crimson anvil forms, text printed in white on inner box lid, each mini-blind held in crimson frame, the four frames attached to lower inner board of black box, the outer box lid with title and artist printed in white, new £825

'Este libro es un homenaje a los signos ortográficos y tiene como origen mi fascinación por el lenguaje y su plasticidad. Este libro es un homenaje a las persianas.' (This book is a tribute to punctuation marks and has as its origin my fascination with language and its plasticity. This book is a tribute to blinds.) (Iván Krassoievitch) The artist's statement is followed by the Real Academia Española y Asociación de Academias de la Lengua Española dictionary's definition of punctuation marks. A graphically striking work, beautifully executed, which elevates the humble, and often overlooked, punctuation mark to a new artistic level.



7. (Artists' Choice Editions.) **ROSSETTI (Christina) *Goblin Market*. With Wood Engravings by Hilary Paynter.**

London & Church Hanborough: 2003, 31/42 COPIES (from an overall edition of 240 copies) signed by the illustrator, printed on Zerkall paper at the Libanus Press, title with wood-engraved vignette, 11 further engravings within the text and before and after the colophon, pp. [24], [1], royal 8vo, original quarter black morocco by The Fine Bindery, russet boards with an overall design repeating title-page vignette, matching endpapers, fore- and lower edges untrimmed, with 2 prints (title-page vignette & a goblin embrace) numbered and signed in pencil by the artist in apple-green folder, slipcase, fine £650

The deluxe issue of this edition, among those judged by the FPBA as one of the year's best.

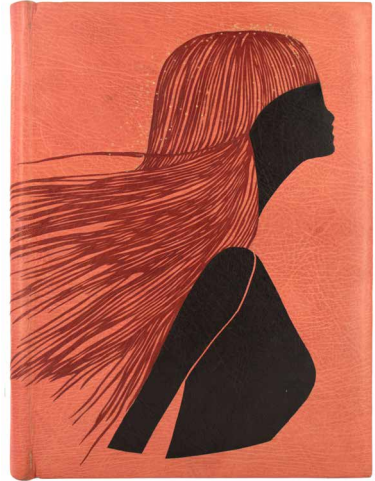
8. (Barbarian Press.) (Dickens.) **BARNETT (C.Z.) *A Christmas Carol or, The Miser's Warning*. A Drama in Two Acts, adapted from Charles Dickens' story. Wood engravings by E.N. Ellis. Introduction by Joel H. Kaplan.**

Mission: 1984, ONE OF 350 COPIES, printed in black and red on Zerkall mould-made paper, 6 wood-engravings by Ellis as well as further illustrations, pp. xii, 49, [1], 4to, original red cloth, printed label to backstrip and a large label with an Ellis engraving to upper board, the backstrip cloth a shade faded, cloth slipcase, very good £350

A typically elegant production by the Barbarian Press, illustrating a dramatic version of Dickens' classic text first staged in 1844.



9. **(Binding.) (Clarion Publishing.) AL-QUAYS (Imru') Weep, ah weep love's losing.** From the *Mu'allaqat*, translated by Lady Anne Blunt and done into English verse by Wilfrid Scawen Blunt in 1903. Illustrated by Henry Fuller.



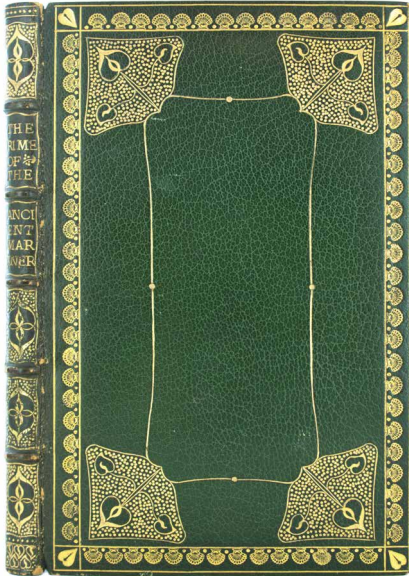
Alton: [2001,] UNNUMBERED COPY (from an overall edition of 299, unsigned but with the binder's case from the de luxe limitation), 10 illustrations printed in red and gold, including 8-double-page, calligraphic text printed in red with a decorated initial accompanying each stanza, double-page red and gold illustrated endpapers, bookplate of Marion Clark, pp. [28], small folio, unique binding by Chris Hicks, orange morocco with young woman's silhouette in black onlay with gold dots around her head, her hair, depicted with numerous strands of burgundy onlay, continuing across the spine, lettered in gilt, publisher's case, with internally illustrated flaps, and external panels, one with camel on gilt ground, the other calligraphically titled in gilt, fine £1,450

The *Mu'allaqat*, a collection of seven Odes from seven authors, considered to be their best work by the 8th-century connoisseur and collector, Hammad ar-Rawiyah, here illustrated with a moderate degree of sensuality, the curves of dunes and female forms a repeated motif, by Henry Fuller. Hicks' striking binding continues the mood (his invoice laid in).

10. **(Binding.) (Vale Press.) COLERIDGE (Samuel Taylor) The Rime of the Ancient Mariner. In Seven Parts.**

[Printed at the Ballantyne Press for Messrs Hacon & Ricketts at the Sign of the Dial,] 1899, [ONE OF 210 COPIES] (from an edition of 220 copies) printed in black and red on Arnold handmade paper using the Vale types, the full wood-engraved border and the large initial letters used throughout designed by Charles Ricketts, a couple of very faint spots to margin of half-title and colophon, pp. 45, crown 8vo, contemporary binding of green morocco (signed 'R.S.B. Watson Fecit' on the front turn-in, see below), both boards with an elaborate gilt-tooled design, the backstrip lettered and decorated in gilt between five raised bands, the

backstrip a little darkened and with light rubbing to joints and at tips, a couple of small and very faint scuffs to upper board, bottom corners a little pushed, a.e.g., the turn-ins with a design tooled in gilt, attractive pink and green marbled endpapers, very good (Watry B23) £1,700



An attractive contemporary binding by a skilled but relatively obscure practitioner, from Bolton - though with some training (his 1938 obituary in a trade journal tells us) in America and London. Richard S.B. Watson was head of the bookbinding firm Watson & Co., but executed craft bindings of this type as a hobby, and his skill is manifest. His work was singled out, alongside that of Douglas Cockerell, as being 'worthy of all praise' in the *Art Journal's* review of an exhibition of Modern Artistic Bookbindings at the Goupil Gallery in London in 1898 - where he had also selected a Vale Press book, namely Drayton's *Nimphidia and the Muses Elizium*.

Here he executes a design that harmonises well with Ricketts' decorations internally, without being imitative; the use of shells and other decorative elements of his tooling have the suggestion of marine life appropriate to the text.

11. (Black Cygnet Press.) BURNETT (David) *Goat's Beard*.

Durham: 1998, ONE OF 150 COPIES, printed in Bembo italic on Zerkall paper, frontispiece and colophon engravings by Sister Margaret Tournour, pp. [viii], 8vo, original white card wrappers, with Ann Muir marbled paper dust wrapper, cover with printed label, near fine £45



Spectral, botanical illustrations from the renowned engraver to accompany Burnett's descriptive stanzas.

12. (Black Cygnet Press.) BURNETT (David)
The Hermitage in Snow.

Durham: 1999, ONE OF 100 COPIES, printed in Bembo italic on Zerkall paper, with two wood engravings by Sister Margaret Tournour, pp. [viii], unsewn, 8vo, original white card wrappers, cover with title printed in black, near fine £50



A eulogy to snow by Burnett, Tournour's small, dark, detailed engravings of wintery trees and leaves emphasising the edition's expanses of whiteness.

13. (Black Cygnet Press.) BURNETT (David, translator) Akhmatova. *With two wood engravings by Christopher Daunt.*

Durham: 1998, ONE OF 100 COPIES, printed in Perpetua type on Zerkall wove paper, pp. 50, [ii], 8vo, original wrappers, dark blue Colorplan dustjacket with printed label on cover, fine £125

Fifteen poems from the renowned Nobel-nominated Russian poet Anna Akhmatova, who, despite censorship and condemnation by the Soviet authorities, remained in Russia, bearing testament through her highly original poetry, notable for its apparent simplicity and emotional restraint, with an extensive introduction by Burnett regarding her life and position in the great Russian literary tradition.



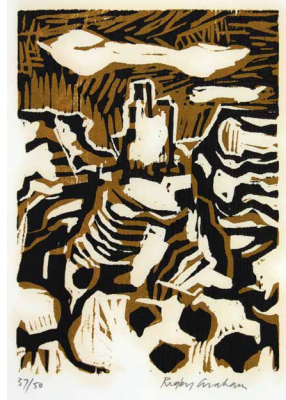
14. (Boar's Head Press.) YOUNGER (W.A.) *Madonna and other poems.*

St. Abbot's Terrace, London: 1935, 4/100 COPIES, signed by the author, initial and final leaves slightly spotted, pp. 39, [i], 8vo, original marbled cloth, backstrip lettered in gilt, upper and fore-edges untrimmed backstrip faintly toned, very good £70

One of three published poetry collections by William Antony Younger, alumnus of Christ Church, Oxford, who later published crime fiction, under the pseudonym William Mole, featuring a gourmet, wine-dealing detective. The writer was eighteen years old when this edition was published, the poetry, highly descriptive, slightly over-wrought.

15. (Bonnefant Press.) GRAHAM (Rigby, artist), Michael Bown & Hal Bishop. **Cyril Or The Small Woodcuts of Rigby Graham.**

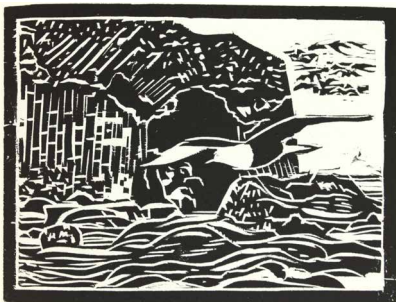
Banholt: 1999, 37/49 COPIES (from an overall edition of 60) signed by the artist, text from Walbaum type, numerous woodcuts printed from the original blocks, many full-page and in colour, a few on contrasting paper stock, pp. 88, [vi], 4to, original mauve cloth, boards printed with repeated block design in stripes of green and red, publisher's grey card slipcase, fine £425



An extraordinary, beautifully printed edition from Hans van Eijk capturing the vibrant, often totemic qualities of Graham's illustrations, despite the fact that many of the original blocks were 'cracked, warped and worm-eaten.' (Colophon)

16. (Bonnefant Press.) KEATS (John) & Rigby Graham (Illustrator) **Epistola Caledoniensa. Woodcuts by Rigby Graham and a postscript by Hans van Eijk.**

Banholt: 2009, 40/60 COPIES, printed in samson uncial, notes in post-versal, postscript in spectrum semi-bold, on magnani paper, frontispiece with tipped-in colour postcard of Graham's watercolour of 'Gylen Castle', six monochrome woodcuts featuring the poet, Fingal's cave and the grass boat for Kerrera, pp. 27, [iv], small folio, original claret cloth, upper board with title and Graham's Keats design stamped in black, backstrip gilt lettered, fine £175

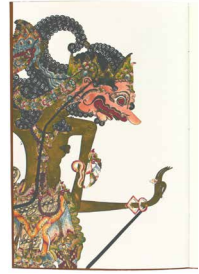


The result of a trip taken by printer and artist 'in relative discomfort' to various islands off the west coast of Scotland, inadvertently, van Eijk discovered later, in the footsteps of John Keats, who, in a letter to his youngest brother, had expressed his particular admiration of Fingal's Cave, which, he wrote 'can only be represented by a first rate drawing.' Graham took the bait - further trips to the western isles followed, leading to this edition.

With full-page prospectus, printed using the types of the edition.

17. (Bonnefant Press.) WAARSENBURG (Hans Van de)
Java.

Banholt: 2012, five poems in English and Dutch, colophon signed by English translator, Peter Boreas and printer/translator, Hans van Eijk, with 'Real foundry type!' inscribed in pencil, decorated red initial of title on title-page, frontispiece illustration of Javan shadow puppet, pp. 12, tall 8vo, publisher's Peru-brown wrappers with title in decorated capitals on cover, fore-edge of cover slightly faded, near fine

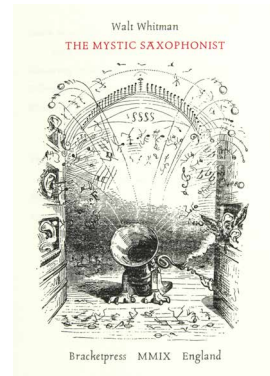


£25

Five finely printed poems from the renowned, prize-winning Maastricht poet.

18. (Bracket Press.) WHITMAN (Walt) *The Mystic Saxophonist.*

Rochdale: 2009, 74/75 COPIES (from an overall edition of 200 - 125 copies for friends of the Press as New Year gift), printed in Stern type, cast at the Pie Tree Press Foundry, Vancouver, by Christian Brett, title-page with surreal engraving of be-footed musical instrument, title printed in red, pp. [12], 8vo, publisher's black card wrappers, sewn, with dark rose dustjacket with red printed label on cover, fine



£75

The text, adapted from *The Mystical Trumpeter* by Walt Whitman, 1881, accompanied by the brilliantly chosen title-page 1844 engraving by J.J. Grandville, 1844, 'An accident at the concert: an ophicleide bursts from too much harmony, peppering the listeners' ears with notes.'

19. (Camberwell Press.) LAWRENCE (John) *A Selection of Wood Engravings.*

1986, 15/20 COPIES OF THE DELUXE ISSUE (from an edition of 100 copies) signed and dated by the artist, with 4 loose, signed & numbered prints, numerous engravings by John Lawrence, with a foreword by Peter Guy, very faint crease at upper edge of inner margin through a few leaves, pp. 53, [iii], folio, original quarter black morocco, backstrip gilt lettered, brick-red boards with a closely repeated pattern of an engraving by Lawrence printed overall, brown canvas clam-shell box, one box corner bumped, near fine

£875



An appealing selection of wood engravings, printed from the block, by John Lawrence, who studied under Gertrude Hermes. The 4 loose prints, illustrating the seasons, were originally created for *The Magic Apple Tree* by Susan Hill.

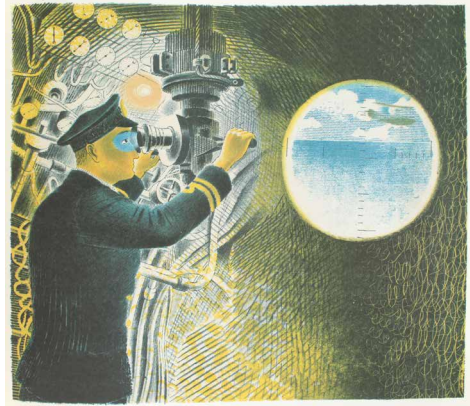
With additional hand-coloured and signed engraving by Lawrence ('All Afloat: Coat' from *Rabbit and Pork*, 1975, 53/60 prints, printed from the original block by Simon Lawrence of the Fleece Press, for *Childhood Re-collected*, 1994.)

20. (Camberwell Press.) RAVILIOUS

(Eric) *Submarine Dream*. Lithographs and Letters. Edited by Brian Webb. With an Introduction by Peyton Skipwith.

1996, 14/75 COPIES (from an overall edition of 300 copies), signed by Professor Eileen Hogan of the Camberwell College of Arts, this, one of the deluxe edition issued in a folder with a set of prints (this copy without folder and prints), printed on Canaletto paper, monochrome full-page illustration, colour illustration of tickets, and 10 full-page colour-printed lithographed reproductions, title-page printed in blue and black, pp. [32], large 4to, publisher's sea-green morocco-backed boards covered with paper reproducing design by Tirzah Ravilious, upper board with printed label, label with faint mark, near fine **£1,100**

Ravilious' textured, highly evocative illustrations, created while he was an official war artist with the Admiralty, HMS Dolphin. The illustrations are punctuated by illuminating, playful extracts from letters to his wife, Tirzah, O'Rourke Dicky of the War Artists Advisory Committee and to his friend and fellow artist, Helen Binyon: 'The electric light has failed as it is Good Friday and I am writing by candle. The



fire is poor and the room is like a cave... The submarine pictures are done but not as good as they ought to be. It is a pity. Some aren't bad: perhaps lithography in five colours is too much and the result tends to be a chromo, you shall see them one day.'

21. (Celandine Press.) PRINGLE (Roger) *Portrait of a Stratford Year*.
Illustrated by Arthur Keene.

Shipston-on-Stour: 1985, 207/320 COPIES (from an edition of 350 copies), printed on Zerkall mould-made paper, frontispiece, 5 further illustration (3 full-page, one double-spread) and decorations printed in red, small mark at margin of final leaves, pp. [26], 8vo, publisher's beige cloth-backed Cockerell marbled paper-covered boards, with gilt rule, very good £40



Inscribed by the author/publisher on the half-title. A long seasonal poem celebrating the life of the town of Shakespeare's birth, printed for the Celandine Press by The Whittington Press.

22. (Celtic Cross Press.) BROWN (George Mackay) *Island Wedding*. Wood Engraving by Rosemary Roberts.

Lastingham, York: 2005, 52/145 COPIES, printed on Hahnemühle Bugra-Bütten paper and signed by the artist-printer, full-page wood-engraving, this and the title-page printed in green, pp. [12], 8vo, original sewn grey wrappers printed in green, edges untrimmed, fine £70



A sequence of nine poems by the Orcadian poet.

A keepsake printed to celebrate the Press's twenty-first birthday, with their slip thanking the original subscriber laid in.

23. (Compton Press.) VERE HODGE (H.S.) *Five Overs & 2 Wides*. With Illustrations by Phillida Gili.

Privately Printed [at the Compton Press,] 1974, ONE OF 500 COPIES, decorations to titles printed in green, small handling mark to fore-

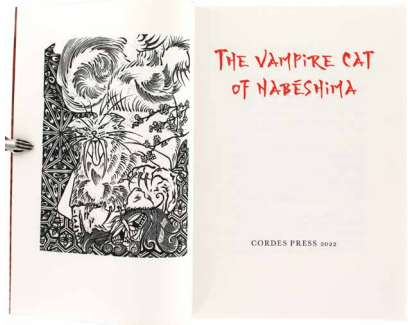
margin of page in Walter Oakeshott's Introduction, pp. vii, [1], 72, 8vo, original marbled boards, printed label to backstrip, a touch of rubbing at extremities, very good £25

Poems celebrating cricket at Tonbridge; the Foreword is by Colin Cowdrey.

Designed by Jonathan Gili, and illustrated by his wife.

24. (Cordes Press.) [MITFORD (A.B.)] *The Vampire Cat of Nabeshima.*

(Printed at St James Park Press for) Cordes Press, 2022, 2/40 COPIES (from an edition of 50 copies), printed on Zerkall mould-made paper, 2 wood-engravings by Beth S. Robertson, the bloody paw-prints at the rear printed in red, titles printed in orange, french-folded leaves, pp. [vi], 12, [1], 8vo, original wrappers of orange suminagashi paper, stab-bound in the Japanese style, printed label to front, fine £220



A 'newly abridged and adapted version' of a traditional Japanese Yokai tale, re-told and collected by Mitford, Lord Redesdale, in 1871.

INCLUDING 'AN UNFINISHED ODDITY'

25. **Craig (Edward Gordon)** *A group of material signed for Sir Ashley Clarke and his wife Virginia (Surtees, née Bell), comprising:*

- [Proof wood-cut:] 'View over Boboli Gardens from Piazzia Pitti - a room 3rd Floor', 76/150 COPIES, dated 1908 in pencil at foot of image, and signed by Craig with his initials in 1925, inscribed by the artist in pencil to 'Mr and Mrs Ashley Clarke from EGC', tipped to art-paper, very faint spotting, 5 x 14.5 cm approx. (image size), displayed in a mount, very good condition

- [Proof wood-cut:] 'Lorenzo & Jessica running away with wild music playing' (Block No 223, State 2, No 1), inscribed by the artist in pencil 'To Virginia - 1950 - an unfinished oddity', tipped to card, 9.5 x 8.5 cm approx. (image size), very good condition

- Two copies of Janet Leeper's Edward Gordon Craig, King Penguin Books 40, 1948: one in very good condition and inscribed by Craig ('To Ashley Clarke, without excuses, from EGC, 1948'); the other in poor condition and inscribed by the author ('Virginia & Ashley, from Janet, with love, 22 October 1948, 18 November 1948') (Fletcher & Rood B31a) various publishers, 1925-circa 1950, various sizes and formats, mixed condition, as listed £450



The recipients were the British diplomat, ambassador to Italy, and his wife, the art historian Virginia Surtees; a copy of a letter to Clarke from the V&A Museum, in 1968, thanks him for the loan of materials (including the present work) for an exhibition, accompanied by a listing of the items.

[With:] *A Living Theatre: The Gordon Craig School, The Arena Goldoni, The Mask. Setting forth the Aims and Objects of the Movement and Showing by Many Illustrations the City of Florence, The Arena. Florence, 1913, SECOND EDITION, various engravings both historical and contemporary (including by Craig), one folding plate, pp. 73, [7], 8vo, original wrappers, slightly frayed at head of darkened backstrip, crease to top corner of front, edges untrimmed, good* (Fletcher & Rood A18c)

26. **Craig (Edward Gordon)** *A group of signed material: two proof woodcuts ('Santa Tecla' & ['Untitled, 1907']) and 'A Living Theatre: The Gordon Craig School, The Area Goldoni, The Mask...' (Florence, 1913).*

The Artist, various dates, signed in 1952, the engravings tipped to thin card, the first printed in sepia and marked 'hors serie' by the artist, with his note '6th state, proof - not clean enough, EGC', the second signed with initials in 1908, the latter with some faint spots to margins, the last item (Fletcher & Rood A18a) richly illustrated with the work of various illustrators, including a folding plate, image sizes: 5.5. x 15 cm; 7 x 7 cm

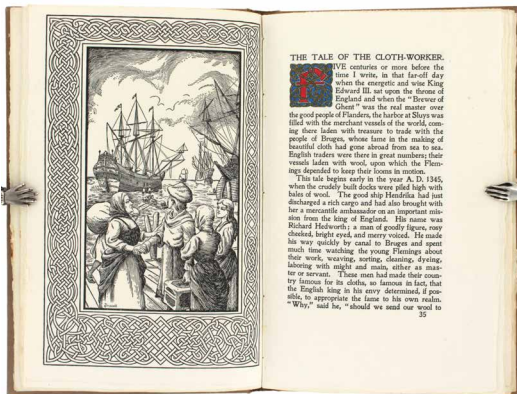


approx; pp. 73, [7], 8vo, the last item in original wrappers, the pages untrimmed and uncut, very good condition overall **£300**

All three items are inscribed by Gordon Craig to Rosemary Goad, the first female director at Faber and Faber, in 1952.

27. (Cranbrook Press.) BOOTH (George G.) **Cranbrook Tales.**

*Detroit: 1902, 100/208 (actually 206) COPIES, set in Jenson Old Style, with 6 full-page wood-engravings by D.W. Driscoll, each with elaborate strapwork borders and 6 6-line wood-engraved initials illuminated in red, blue, yellow and gold, paper with 'Cranbrook' watermark, front endpaper with presentation inscription to Major J.R. Atkin-Roberts of Glassenbury from his cousin, Howland, 12th and 5th Baronet, related pencil correction, p.88 (see below), endpaper with small mark at edge, pp. 101, 8vo, publisher's fawn boards, spine with printed label, housed in original linen-backed box with ribbons and printed label on spine, front board with presentation inscription dated 1902, box with a few marks and abrasions, very good **£875***



George Booth was a true disciple of William Morris, not only in his desire to emulate the Kelmscott Press, but also to follow Morris' philosophy. In addition to running the press from the attic of the Detroit Evening News building, he used the wealth he had accrued through his highly successful newspaper business, to commission his own Arts

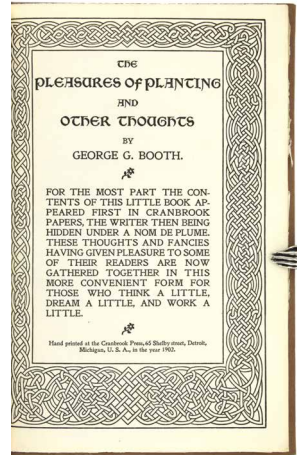
and Crafts mansion, Cranbrook House, to fill it with bespoke furniture, tapestries and fine bindings. The tales were inspired by a visit Booth made to his ancestral home, Cranbrook, Kent.

The inscription to Major Roberts of Glassenbury Manor from his cousin points out a couple of errors in the text of ‘The Bride of Glassenbury’ regarding a date and name of their common ancestor.

[with:] Booth (George G.) *Something about the Cranbrook Press...*, 1902, with engraved illustrations and tipped-in photographs, pp. 31, 8vo, fawn printed wrappers, and further press ephemera addressed to the Major.

28. (Cranbrook Press.) BOOTH (George G.) *The Pleasures of Planting.*

Detroit: 1902, 125/210 (actually 186) COPIES, unnumbered, set in Jenson Old Style (American Type Founders’ version of Morris’s Golden type), title with elaborate strapwork border, 9 decorated initials, front endpapers with presentation inscription to The Cranbrook Literary Society from Booth, dated 1903, and Cranbrook Library Association stamp, pp. 38, [2], 8vo, publisher’s half vellum gilt, brown boards, spine with gilt morocco label, boards with a few faint marks, very good £700



‘Mr. Booth is a publisher who employs in his main business the fastest running machinery, at the same time giving vent to his love for the durable and artistic by printing and issuing a few books which he hopes will live for all time. With this end in view, a hand press was procured, type selected, and a printer found who had learned his trade before the days of linotypes. Mr. Booth at once began the designing of letters and other ornaments, choosing for his models the interlaced patterns used by the early Venetian bookmakers.’ (*New York Times*, 1902)

29. (Cupid Press.) WHISTLER (Rex, Illustrator) *Georgian Love Songs.* Edited by John Hadfield, with Decorations by Rex Whistler.

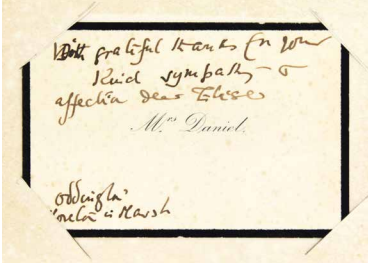
Barham Manor, Suffolk: 1949, 500/660 COPIES printed on mould-made paper, 6 collotype plates by Rex Whistler, tissue guards, typographical border to title-page and head of each poem, pp. xx, 147, crown 8vo,

original quarter grey buckram, marbled boards, leather label to backstrip lettered in gilt (this a touch rubbed at edges), t.e.g., others untrimmed, very good £85

WITH A MESSAGE FROM HIS WIDOW

30. (Daniel Press.) [MADAN (Falconer)] *The Daniel Press. Memorials of C.H.O. Daniel with a Bibliography of the Press 1845-1919.*

Oxford: Bodleian Library, 1921, ONE OF 500 COPIES, portrait, 6 collotype plates and 7 type facsimiles of pages from Daniel Press printings, pp. [viii], 199, 4to, original quarter fawn linen with blue boards, backstrip lettered in black and a little darkened, a few light marks overall, edges untrimmed with browning to free endpapers, good (Besterman 5128: Cordeaux & Merry University 8695: Hart 125) £200



The first book to be printed at the Bodleian Library, this copy with the carte de visite of Mrs Daniel inserted into slits in the flyleaf - to which a manuscript message is added, thanking 'dear Elise' for her 'kind sympathy & affection'. At the foot of the same is written 'Oddington, Moreton in Marsh' - the Daniels' residence at the time of C.H.O.'s death, to which the inscription refers.

SIGNED BY, AND WITH LETTERS FROM, THE ILLUSTRATOR

31. (Dolmen Press.) CRANWILL (Mia, Illustrator) & Thomas Kinsella (Translator) *Longes Mac n-Isnig: Being the Exile and Death of the Sons of Usnech.*

Dublin: 1954, 120/200 COPIES (from an edition of 225 copies), title and initial letters printed in red, title-page design, 5 headpieces and 2 full-page illustrations by Mia Cranwill (see below), one leaf at rear a little creased at corner, pp. 32, [1], 8vo, original quarter white boards, the sides with buff paper patterned with a Cranwill design, gentle knock at foot of backstrip, some very faint white marks to lower board and a little wear at extremities, textblock edges a little toned, very good (Miller 16) £1,750

Signed by the illustrator on the initial blank: 'from Mia Cranwill, Xmas 1955'. Laid in are two autograph letters from Cranwill to the dancer and artist Claire Faraci: the first, 1p., from the time of the inscription, thanks Faraci and her mother for the cards and sends this book; the second, 2pp.,

from ten years later, explains that she no longer writes much 'since my right hand is crippled' and remembers a childhood gift as well as mentioning that Faraci's aunt often visits. Though explaining in some detail her poor health, Cranwill insists that she is 'always serene & happy'.

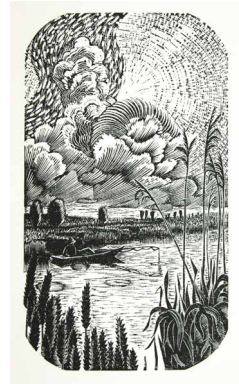
Cranwill and Faraci had both been born in Ireland and moved to England in their youth (Cranwill returned to Dublin, whereas Faraci ended up in New York); the majority of her career was spent in metalwork, and her Celtic designs in this book have elements of that medium.



Accompanied by an issue of *The Irish Housewife Annual* from 1958, with an article on Cranwill's career.

32. (Dropmore Press.) LOCKHART (Robert Bruce)
My Rod, My Comfort. With wood engravings by J. Gaastra.

1949, 430/500 COPIES (from an overall edition of 550 copies) printed on cream wove paper from Hodgkinson of Wells, frontispiece wood engraving and title fish vignette printed in russet, 4 further full-page wood engravings in black, pp. [vi], 75, (iii), small folio, vellum-backed green buckram boards with gilt fish vignette on upper board, backstrip lettered in gilt, top edge gilt, others untrimmed, lower corners slightly knocked, binder's crease at lower edge of vellum of front board and spine, very good £120



From fishing trout, as a boy in the Highlands, to angling adventures in Malaya, Russia, Yugoslavia and, notably, Czechoslovakia, where the author, highly respected for his military and political histories, including *Memoirs of a British agent*, got to know Karel Capek, 'a passionate observer of nature who worked out his own theories and had amassed an immense knowledge of the life and ways of fresh-water fish.' Gaastra's detailed engravings are full of light and movement.

33. (Enitharmon Press.) LONGLEY (Michael) *Cenotaph of Snow. Sixty Poems about War.*

2003, 93/150 COPIES (from an overall edition of 175), signed by the poet, pp. 50, [iv], 8vo, publisher's card wrappers, marbled paper dustjacket with printed label on cover, fine £95

An immaculately printed, wide-margined edition - the poems punctuated by a variety of unobtrusive printer's ornaments.

34. (Eragny Press.) RUST (Margaret, translator) *The Queen of the Fishes. An Adaption in English of a Fairy Tale of Valois.*

Epping: 1894, ONE OF 30 COPIES (from an overall edition of 150), without numbered edition statement, but with No. 132 inscribed in red pencil on fly-leaf, with variant binding (see below), printed in grey on process blocks on Japanese handmade paper in the Japanese style, 12 wood-engravings by Lucien Pissarro, 5 printed in colour and 7 printed in grey, shoulder-titles and wood-engraved decorations printed in red, title page and full-page wood-engraved border of first text page printed in gold, border repeated four times in green, with 4 loose tissue-guards, fly-leaf with 'M.M.' inscribed in pen, fol. [i], [13 double-folded leaves], [i], 8vo, original cream limp vellum, front cover stamped with two repeated gilt iris devices by Pissarro, top edge gilt, faint mark at upper corner of cover £6,250



The first Eragny Press book. Issued by Ricketts and Shannon, from 'Vale Publications', the text from photographs of Lucien Pissarro's handwriting, complementing the naive atmosphere of the engravings, the printing of Esther and Lucien's charming first publication was not without difficulties, particularly with the registration, and many sheets were discarded before the final edition, complete with 'real gold powder' for the gilt highlights, was achieved. 'The originality of his engravings... was his cross-fertilization from Japan to Normandy... The sturdiness of his French Peasants, the trunks of trees which seem more Narnia than Normandy, and a flat formality of poise and composition which is wholly Japanese... the colours are always happy

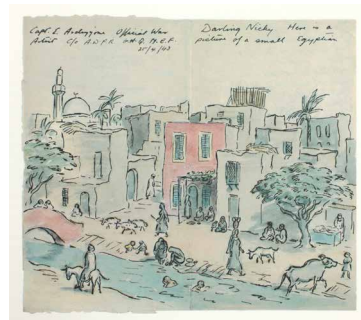
and flawless, influenced, Alan Fern [author of the Cambridge University Press Christmas book, 1959, concerning the press] suggests, by his father's long friendship with Seurat.' (Franklin, *The Private Presses*, 1969)

It appears that the vellum copies numbered on the fly-leaf in red pencil, and with two iris devices on the covers, rather than the usual one, may have been presentation copies to friends of the press, e.g. the University of California's copy, numbered 144 in red pencil, inscribed by Pissarro to his cousin, Alice Isaacson. It seems highly likely, then, that the 'M.M.' on the fly-leaf with its distinctive horizontal dash at the head of the first downward stroke, is May Morris, designer, embroiderer, editor, socialist and daughter of Pissarro's role-model and founder of the Kelmscott Press.



35. (Fleece Press.) (Ardizzone.) YORKE (Malcolm) **To War with Paper and Brush.**

Upper Denby: 2007, ONE OF 700 COPIES printed in Miller type on Monadnock Dulcet paper, in black and red in double-column, with over 100 reproductions of Ardizzone's work both in colour and monochrome, many full-page, several folding, pp. 171, oblong 4to, original beige cloth, printed label to backstrip, green cloth slipcase, fine £145



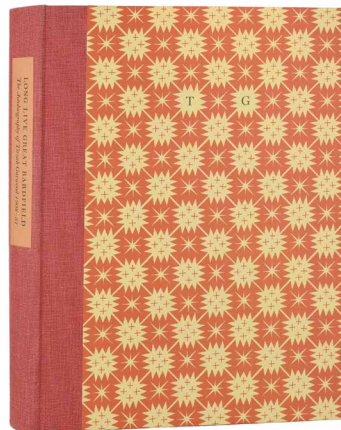
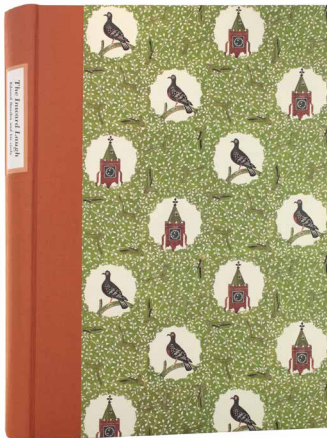
The choice of Ardizzone as an Official War Artist was the project's creator, Kenneth Clark's, who believed that Ardizzone's style would be suitable for such an endeavour. 'In his easy-going way he carried with him a hand-written diary, strictly against military rules, and recorded what he saw in words and pictures. The diaries also record many parties, as well as the occasional foray with lorries to 'rescue' the contents of collapsed wine cellars.' (*All around the Block*, Fleece Press [bibliography], 2023)

36. (Fleece Press.) (Bawden.) YORKE (Malcolm) *The Inward Laugh*. Edward Bawden and his Circle.

Upper Denby: 2005, ONE OF 575 COPIES (from an overall edition of 750 copies), designed and set by Simon Lawrence, printed on PhoeniXmotion Xantur paper, with numerous colour illustrations, with tipped-in addendum, pp. 287, folio, original quarter orange linen by Smith Settle, boards with design of apple-green leaves interspersed with roundels, an adaptation of Bawden's 'Pigeon and Clocktower' pattern, backstrip with printed label, endpapers with Bawden-designed map of the town of Great Bardfield, green slipcase, fine £250

'It is pleasing to be able to mark the Press' twenty-fifth anniversary with this book' (Simon Lawrence, colophon). A wonderful history of Edward Bawden, his circle and his times, containing well over 200 Bawden illustrations, the great majority reproduced in colour, and including several tipped-in plates.

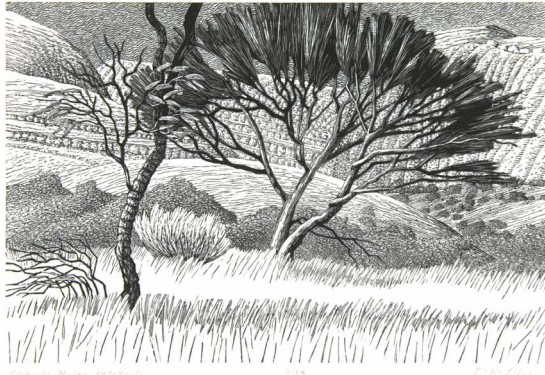
With keepsake printed in red and black with engraved vignette to commemorate Dr. Malcolm Yorke's talk about Bawden on 3.12.2005; and press slip regarding change of binding loosely inserted.



37. (Fleece Press.) ELLIS (Edwina) **Mulga Scrub. Eight Engravings of Central Australia.**

[Printed at the Fleece Press and The Rocket Press for the Artist,] [1990,] 3/29 SETS, large folded title-leaf printed in black and brown by Jonathan Stephenson at The Rocket Press, the 8 acetal engravings (all titled, signed and numbered in pencil by the artist) printed at The Fleece Press by Simon Lawrence on Velin Arches paper, 37 x 39 cm, the prints all mounted, together with title-leaf in sandy-brown dropback box with Ellis engraving inset to lid and printed label to backstrip, fine £1,000

Edwina Ellis returned to her native Australia to make the studies at Uluru and Katatjuta, upon which these strikingly stark and jagged engravings on acetal are based



38. (Fleece Press.) GARWOOD (Tirzah) **Long Live Great Bardfield & love to you all. Her autobiography, 1908-43. Edited, and with biographical notes on the period 1943-51, by Anne Ullmann.**

Upper Denby: 2012, ONE OF 550 COPIES printed on Phoenixmotion Xantur paper, frontispiece portrait of author by Duffy Rothenstein, copious illustration throughout (including work by the author, Eric Ravilious, Edward Bawden, et al.) with much colour-printed and some tipped-in, titles printed in purple, pp. 297, large 4to, original quarter red cloth with star-patterned paper from a Tirzah design, with facsimile of the author's bookplate to front pastedown as issued, fine £225

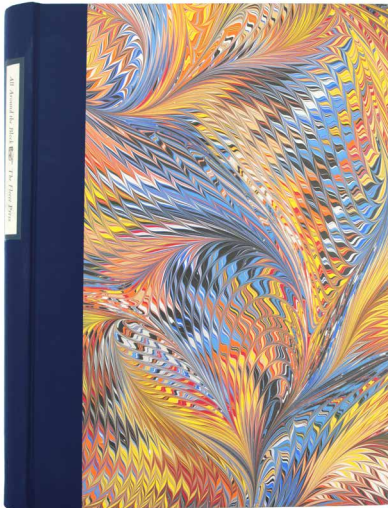
‘...an engaging, informative and highly original record’ drawn directly, with the help of her daughter, Anne, from Garwood’s notebooks, describing in vivid detail the life of her artistic circle. (*All around the Block*, Fleece Press [bibliography], 2023)

39. (Fleece Press.) **HASSALL (Joan)** *Dearest Joana. A Selection of Joan Hassall's Lifetime Letters and Art.* Edited by Brian North Lee with an Introduction by John Dreyfus [2 Vols.]

Denby Dale: 2000, ONE OF 260 SETS (from an edition of 300 sets) printed on Zerkall mould-made paper, this copy with the signatures of Brian North Lee and John Dreyfus at the foot of the colophon in volume two (apparently one of only 8 copies thus, see below), text set at the Whittington Press, the titles printed in black and red, both title-pages with typographic border design, with numerous engravings by Joan Hassall, the majority printed from the original blocks, and with several coloured illustrations of the period as plates or tipped in, together with a selection of photographs, the endpaper design for the bird's-eye view of the village of Monk's Norton tipped-in as a double-page plate, pp. 147; 148-302, royal 8vo, original quarter beige cloth with marbled boards, backstrips with printed labels, cloth and board slipcase, fine £300

Laid in at the front of the first volume is the press's invitation to the launch of this book, accompanied by a letter from the publisher presenting this book and mentioning that this is one of only eight copies that they managed to get signed.

40. (Fleece Press.) **LAWRENCE (Simon)** [Bibliography] *All Around the Block. The Fleece Press from start to finish. 1980-2024... with a Foreword by Sebastian Carter.*



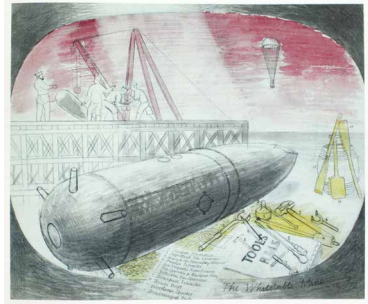
2023, ONE OF 214 COPIES (from an overall edition of 310), printed in blue and black on Swedish Munken Pure, with numerous colour illustrations, photographs and tipped-in examples, pp. 308, [iii], folio, publisher's quarter ultramarine cloth by Ludlow Bookbinders with vivid multi-coloured and gilt marbled papers by Antonio Vélez Celemin, spine with printed label, fine £330

A beautifully produced bibliography worthy of the variety and quality of the press' editions over 44 years. '...I have a special admiration for Simon's presswork. He gets clean impressions into often quite

rough papers with just the right amount of ink, so the image is sharp but there is some texture too. A Christmas card from 2001 is a good example: a small folio card on 200 gsm Arches vélin with a large block by Gertrude Hermes, a master-class in how to bring out the delicate detail while keeping the solid blacks black.' (Foreword)

41. (Fleece Press.) **RAVILIOUS (Eric)** *Ravilious at War. The Complete Work of Eric Ravilious, September 1939 - September 1942.* Edited by Anne Ullman. With Contributions from Barry and Saria Viney, Christopher Whittick and Simon Lawrence.

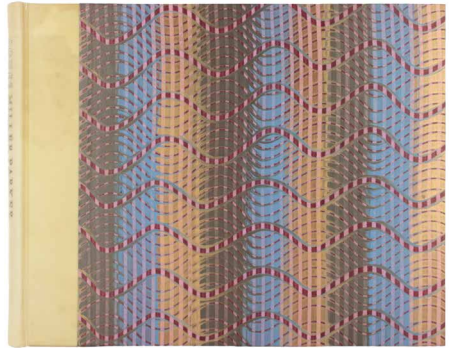
Upper Denby: 2002, ONE OF 750 COPIES printed in double-column, 170 plates, mainly of Ravilious' work during the period indicated, the great majority colourprinted, together with reproductions of photographs and drawings, pp. 285, oblong folio, original pale blue cloth, backstrip lettered in gilt, printed label inlaid to front cover, boards bowing ever so slightly, original prospectus laid in, near fine



£375

42. (Fleece Press.) **ROGERSON (Ian)** *Agnes Miller Parker. Wood-engraver and Book Illustrator, 1895-1980.* With Recollections of the Artist by John Dreyfus.

Wakefield: 1990, ONE OF 50 COPIES (from an overall edition of 300 copies) with 6 additional prints and variant binding (see below), text printed in black and blue, engravings printed on dampened Zerkall mould-made paper, numerous wood-engravings by Agnes Miller Parker (a number full-page), further photographic illustrations and reproduction of a pencil drawing of the artist by William McCance, pp. 88, oblong imperial 8vo, quarter vellum, boards covered with undulating paste paper design in blue, brown, pink and gilt by Claire Maziarczyk, backstrip lettered in gilt, vellum with a few faint marks, terracotta slipcase with printed label, near fine

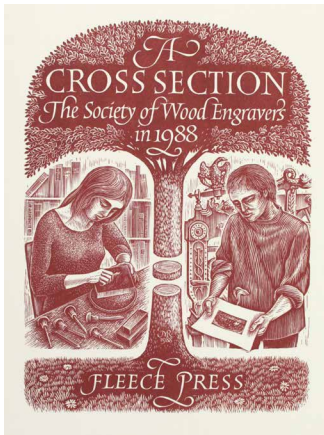


£525

A beautiful production - the crisp detail of the engravings printed from the 'exquisitely cut' blocks, which Lawrence took considerable pains to borrow from the National Library of Scotland and the National Library of Wales, is exceptional. The additional prints here include 'Tree Frog, 1929', and 'Blackberries & Death's Head Hawk Moth, probably cut for, but not used in *The Saturday Book*.' (*All around the Block*, Fleece Press [bibliography], 2023)

43. (Fleece Press.) (SOCIETY OF WOOD ENGRAVERS.) **A Cross Section: The Society of Wood Engravers in 1988.** [Introduction by Simon Brett, [an Essay on] 'Stanley Lawrence' by Ian Mortimer [and a Further Essay], 'The Society in the 1950s' by Frank Martin].

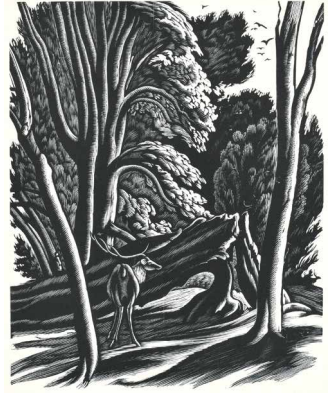
Wakefield: 1988, ONE OF 218 COPIES (from an edition of 225 copies) printed on Zerkall mould-made paper, wood-engraved title-page (by Michael Renton) printed in russet, 'Contents', 'Introduction' and titles to essays printed in blue, photographic portrait of Stanley Lawrence tipped-in, 41 wood-engravings each on the verso of a separate page with the engraver's name printed beneath in brick-red, pp. [21] + Engravings, 4to, original quarter beige cloth, pale blue boards patterned with an engraved design by Edwina Ellis printed in dark blue, backstrip lettered in red, slight fading to blue cloth slipcase, fine £450



[With:] (Fleece Press.) **Surplus Pages from a Cross Section, The Society of Wood Engravers in 1987.** Eight Wood Engravings and the preliminary pages with a sample of the patterned binding paper. Wakefield: 1988, ONE OF 95 COPIES printed in black and blue on pale grey mould-made paper, engraved title-page, printed in russet, by Michael Renton and further wood-engravings by Howard Phipps, Yvonne Skargon, Sybella Stiles, George Tute, Monica Poole, and Ray Hedger, photograph of Stanley Lawrence and example of original patterned board paper, designed by Edwina Ellis, tipped in, pp. [44]. small folio, publisher's patterned pink and white Laura Ashley linen, spine with printed label, untrimmed, fine

44. (Fleece Press.) **WHITE (Ethelbert) Wood Engravings.** [Introductory Essay] **The Wood Engravings of Ethelbert White** by Hilary Chapman. With an Introduction by Peyton Skipwith.

Wakefield: 1992, ONE OF 200 SETS with pulls of two wood engravings, 'Forest Pool' and 'A Corner of the Forest' printed on Rivoli paper, text in Van Dijck set at The Rocket Press, printed on Zerkall mould-made paper, title-page and headings printed in red, 2 tipped in reproductions of photographs, 6 wood-engravings, including the front cover dustjacket engraving by White, mounted engravings: each 30 x 24.5cm, book: pp. 24, 4to, original plain white card, untrimmed, dustjacket, together with the prints in a yellow buckram, patterned-paper lined clamshell box with a printed label on the back and a wood-engraved print laid onto the front cover, near fine



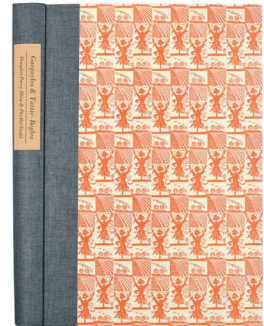
£250

Two beautifully printed woodland wood engravings from a founding member of the English Wood Engraving Society, who was often to be found in the summers of the early 1920s, travelling around Surrey and Sussex with his wife in their horse-drawn gypsy caravan.

45. (Fleece Press.) YORKE (Malcolm) *Gargoyles & Tattie-Bogles. The Lives and Work of Douglas Percy Bliss & Phyllis Dodd.*

Upper Denby: 2017, ONE OF 420 COPIES on PhoeniXmotion Xantur paper, richly illustrated throughout with many colour-printed, some tipped in and some folding plates, and including 4 printed at the Fleece Press from original woodblocks by Douglas Percy Bliss and 1 by Rosalind Bliss, pp. 278, folio, original quarter blue cloth with patterned paper to a Bliss scarecrow design printed in orange, printed label to backstrip, fine

£200



Bliss and Dodd, husband and wife, were contemporaries and friends of Ravilious and Bawden; a large portion of his work concentrated on the traditions of Scotland, where he had been raised and educated. The importance of both, within that perhaps unparalleled generation of British artists, is well documented by this handsome study. With small card with birthday greetings from the press.

46. (Florin Press.) ELLIS (Edwina) **Five Wood Engravings on the theme of The Maxims of the Duc de la Rochefoucauld, 1613-1680.**

1986, 62/75 COPIES, title-leaf printed in green and black with engraved Ellis vignette to margin, this with the Maxims printed to internal recto, the 5 large engravings each titled, numbered and signed by the artist in pencil, large 4to, loose sheets, fine £500



Five large trompe l'oeil engravings by the Australian wood-engraver; most of the edition was issued mounted in a solander box.

47. (Foolscap Press.) SHAKESPEARE (William) **Motions & the Man. Essay by Henryk Moosekowski.**

[Santa Cruz, CA:] 2003, title-page with title printed in red over monochrome illustration of gesticulating stringed puppets in Elizabethan costume, pp. 12, tall 8vo, publisher's crimson wrappers with printed Elizabethan glove illustration on cover, fine £20

Professor Moosekowski 'is Lecturer of History and Dramaturgy at the State Faculty of the Theatre of Puppetry in the Dramatic Arts College in Warsaw, Poland. His paper 'Motions and the Man' was given to a spellbound audience at the Interlude Conference of Shakespearean Scholars in Paris, France, April 1, 2003.' (final words of text0

48. (Gamecock Press.) HALL (Gaston) **Quadruped Octaves. Illustrated by Walter Ritchie.**

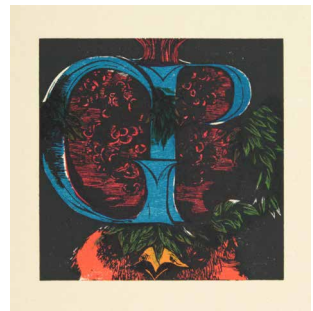
Kenilworth: [1983,] FIRST EDITION, 412/500 COPIES signed by author and artist, 26 poems (one for each letter of the alphabet), all with illustration to facing verso (sometimes overlapping), erratum slip laid in at 'U', pp. [64], crown 8vo, original beige cloth, backstrip lettered in black, giraffe illustration to upper board stamped in black, acetate jacket, fine £40



49. (Gehenna Press.) **BASKIN (Leonard) and Sidney Kaplan. *A Gehenna Alphabet. The Drawings by Leonard Baskin with Aphorisms & Poems by Sidney Kaplan.***

[Lurley, Devon:] 1982, 53/89 COPIES (from an overall edition of 110) signed by author and illustrator, printed in Caslon on white, cream, green and fawn handmade papers from Maidstone, colophon pomegranate press mark and title printed in red, text initials printed in red, russet, green and blue, 26 intricate, macabre letter illustrations printed from Baskin's line drawings, facing Kaplan's brief texts, vivid hand-coloured wood engraved owl at text end, bound before errata leaf, pp. [76], 8vo, parchment-covered boards, cover with title in gilt and gilt-stamped medallion bearing owl design by Baskin, gilt-lettered spine, publisher's slate blue marbled slipcase, near fine £1,950

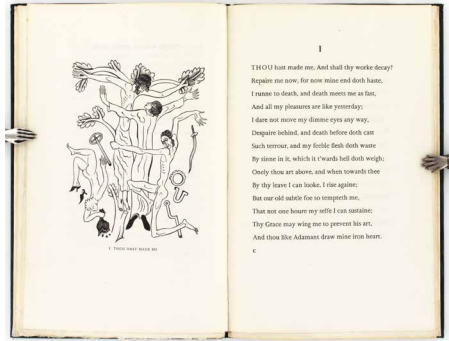
From Baskin's renowned Gehenna Press, the name derived from a line in the first Book of Dante's *Paradise Lost*, 'And black Gehenna call'd, the type of Hell', the dark text by the Press' editor, in perfect accord with the nature of the images. The ominous words for the final letter are particularly apocalyptic: 'Zounds! The facist strews his epileptic ticks: From A to Z, beware his bloody sticks.'



50. (Gill.) **DONNE (John) *The Holy Sonnets.* Introduction by Hugh I'A. Fausset.**

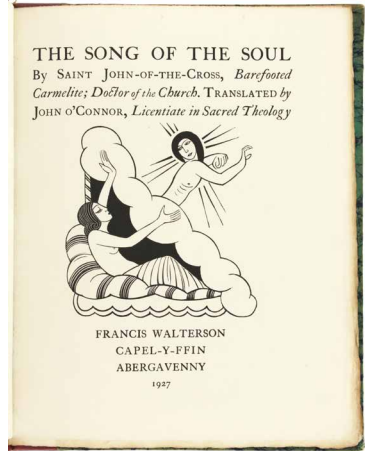
J.M. Dent for Hague & Gill, 1938, FIRST GILL EDITION, ONE OF 550 COPIES signed by Gill, 'Eric G', printed in Gill's Bunyan typeface (the first work using this typeface) on Barcham Green handmade paper, 4 full-page wood-engravings and clover colophon device by Gill, front endpaper with contemporary ownership inscription, pp. xiv, [26], 8vo,

original black cloth, upper board gilt-lettered with clover device repeated in gilt, backstrip gilt-lettered, upper board with faint vertical stains, slightly affecting a few letters, backstrip slightly faded, good (Gill, Corey & MacKenzie 298) £250

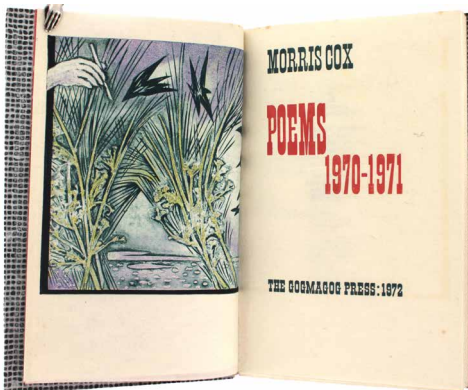


51. (Gill.) JOHN-OF-THE-CROSS (Saint) *The Song Of The Soul.* Translated by John O'Connor, Licentiate in Sacred Theology.

Capel-Y-Ffin, Abergavenny: (Printed at the Chiswick Press for) Francis Walterson, 1927, 105/150 COPIES signed by Eric Gill and with 4 wood-engravings by the artist, printed on Batchelor hand-made paper, pp. 21, 4to, original red buckram-backed batik patterned green paper boards, slightly sunned to backstrip and board edges, cloth beginning to rise towards joints, endpapers very faintly toned, very good (Gill, Corey & Mackenzie 280) £750



52. (Gogmagog Press.) COX (Morris) *Poems 1970-1971.*



1972, 32/50 COPIES signed by Cox, text printed on Japanese Kozu-shi (mulberry) paper, 8 reverse/direct offset colour prints using gesso, card, leaves mounted on partially incised lino, f. 49 (doubled leaves joined at fore-edge), 8vo, original Japanese anime ('net-mesh') paper-covered black boards with 3 pink circles on upper board, pink Japanese handmade paper backstrip printed in black, tairei

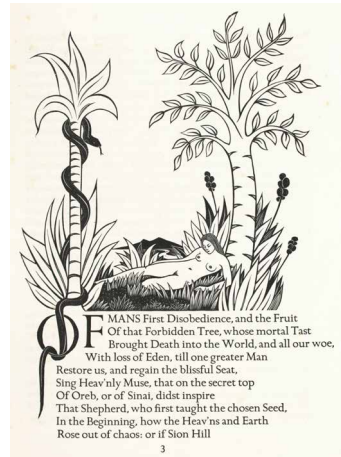
(‘full-ceremonial’) crimson endpapers, a few spots at upper and lower edges, acetate wrapper, very good (Gogmagog: Chambers, Franklin, Tucker, no.22) £450

In addition to Cox’ playful, organic nature-printed intaglios in which his experimental approach creates striking effects, the settings of the text are unusual: the first section, 25 alphabetical alliterative poems, each with a red poster-style initial, the next section, playing with a palindromic form, the final section, a cacophony of patterns in type.

‘MUCH FINE PRINTING IS A WEARINESS TO THE PURSE...’

53. (Golden Cockerel Press.) **Spring 1930 [Prospectus.]**

1930, printed on Kelmscott paper with wood-engraved illustration to each recto, including work by Eric Ravilious, Robert Gibbings and two by Eric Gill, pp. [8], 4to, original stapled self wrappers with wood engraved border to front and press device to rear both by Eric Ravilious, lettering to front by Eric Gill, a touch of rusting to the staples and slightly toned to spine (creeping round to head of rear), untrimmed edges, announcement slip regarding Gibbings exhibition laid in as issued, very good (Cock-A-Hoop XXXII; Franklin pp. 140-1) £225



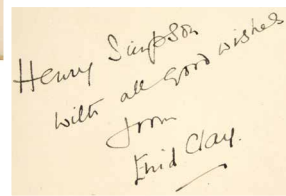
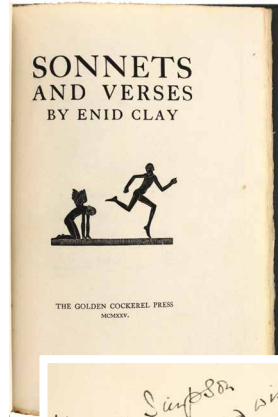
The border to the front, the crowing cockerel at the head of the Gibbings introduction and the Press device at rear are all the work of Eric Ravilious.

An important prospectus in the life of the Press, what Colin Franklin describes as ‘an aperitif’ before the ‘feast’, in which ‘a grand gathering is heralded. The woodcuts and specimen pages alone make this a memorable prospectus’. Amongst the work being announced and here illustrated are Gill’s *Four Gospels* and *Canterbury Tales*, as well as a further sample page showing Robert Gibbings’ decoration for the head of *Paradise Lost* - Gibbings is here listed as the sole illustrator, though in the event contributed only the title-page with Mary Groom’s engravings being used within. This, therefore, is the sole appearance of Gibbings’ unused illustration work on this book - a tantalising hint at what might have been.

INSCRIBED TO HENRY SIMPSON

54. (Golden Cockerel Press.) CLAY (Enid)
Sonnets and Verses.

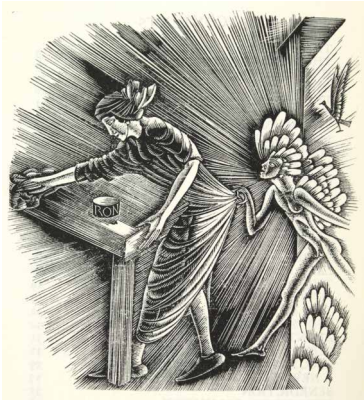
1925, 274/450 COPIES printed on Kelmscott handmade paper, title-vignette and 7 other wood-engravings by Eric Gill, gilt cockerel press-device, pp. [v], 35, crown 8vo, original quarter natural linen and blue boards, backstrip darkened with printed label slightly nicked at edges, edges untrimmed, very good (Chanticleer 25: Gill, Corey & Mackenzie 274) £550



Inscribed by the author on the flyleaf: 'Henry Simpson, with all good wishes from Enid Clay'. The recipient was a banker and poet, founder of the Poets' Club in 1908.

Clay was Eric Gill's sister, and this is the first of the Press's books to be illustrated by him.

55. (Golden Cockerel Press.) CLAY (Enid) & Eric Gill (Illustrator) *The Constant Mistress* [Poems.]



1934, 93/250 COPIES (of an edition of 300 copies) printed on Batchelor handmade paper and signed by the author and artist, with 6 wood-engravings by Eric Gill, the 'Cockerel' press-mark at the tail of the colophon-page printed in gold, pp. 40, crown 8vo, original quarter natural linen with green boards, backstrip with printed label, hint of fading to board edges, edges untrimmed, Sotheran ticket at foot of front pastedown, very good (Chanticleer 101: Gill, Corey & Mackenzie 293) £450

The second of the sibling collaborations by poet and artist published at The Golden Cockerel Press, signed by both.

56. (Golden Cockerel Press.) JONES (Glyn) *The Saga of Llywarch the Old. A Reconstruction... with the Verse Interludes Translated by T. J. Morgan and an Introduction by Sir Ifor Williams.*

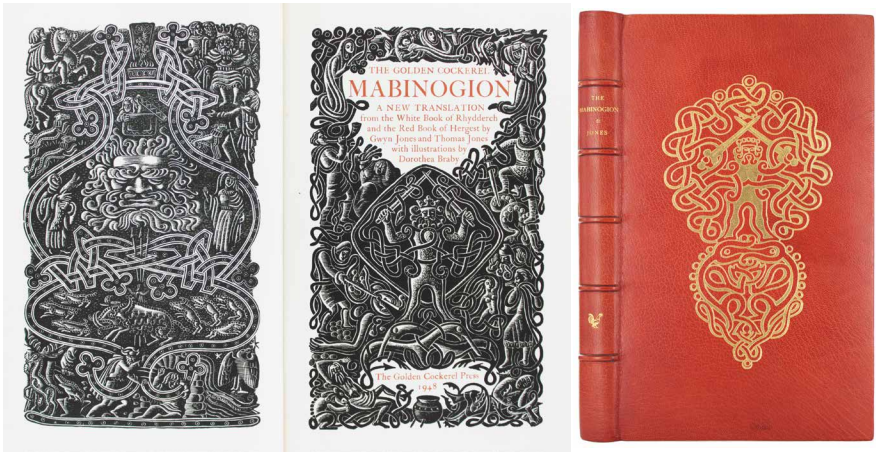
1955, 59/60 COPIES (from an overall edition of 200 copies) specially bound, composed and printed on Green's hand-made paper by The Chiswick Press, frontispiece, title-vignette and 3 further full-page engravings by Dorothea Braby, printed in brown and green, pp. 38, 8vo, original tan morocco, gilt blocked vignette of sword within wreath on upper board, and of cockerel head on lower board, backstrip gilt-lettered, boards with scattered spotting, marbled endpapers, t.e.g., matching marbled board slipcase, very good (Cock-a-Hoop 200) £1,500



The first publication of the re-constructed saga in book form (following its broadcast on BBC Radio 3) and one of Christopher Sandford's favourite Golden Cockerel books, Braby's striking illustrations in contrast to the usual style of artists chosen by the press. 'Her frontispiece was suggestive of brasswork, and the other illustrations were like medieval carved ivory tablets. They were tremendously three-dimensional and contributed to what is for me an awfully attractive book.' (Cook-a-Hoop, p.34)

57. (Golden Cockerel Press.) JONES (Gwyn and Thomas, translators) *Mabinogion. A New Translation from the White Book of Rhydderch and the Red Book of Hergest... with illustrations by Dorothea Braby.*

1948, 50/75 COPIES (from an overall edition of 550) specially bound by Sangorski & Sutcliffe, and signed by the artist and translators, printed on mould-made paper by The Chiswick Press, title printed in orange and black, 20 full-page scraper-board engravings by Dorothea Braby, initial leaves with two tiny faint spots, pp.[i], 266, [i], folio, original orange Cape morocco, signed S&S on upper board lower turn-in, boards with repeated elaborate gilt-blocked design by Braby, spine with raised bands, gilt lettering and gilt cockerel insignia, boards with a few faint marks, top edge gilt, untrimmed fore-edge with a couple of spots, blue buckram slipcase, very good (Cockalorum 176; Cock-a-Hoop LXXXII) £3,000

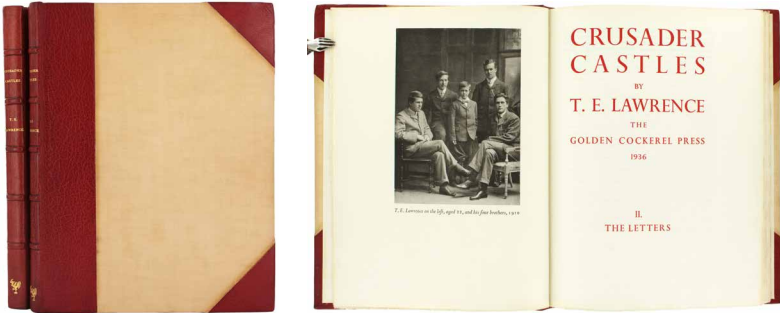


A magnificent production, immediately hailed by Welsh scholars, book design critics and the general reading public alike as a great success, Braby's intricate, mysterious illustrations, re-produced from photographic blocks made from the original scraper-board designs, perfectly mirroring the tone of the text.

[With:] *From Reviews of two recent Golden Cockerel Press books: The Mabinogion; Endymion*, [1949], pp. [ii], *broadsheet with John Buckland-Wright cockerel engraving*, "Merely to look at this sumptuous book, outside or within, in these exigent times brings the delightful surprise that the sudden blossoming of a rosebush would give in the chilling days of December... flowers of refinement and enchantment amidst the nettles of barbarism." *The Times Literary Supplement*"

58. (Golden Cockerel Press.) LAWRENCE (T.E.) *Crusader Castles. I: The Thesis. II: The Letters.* [2 vols.]

1936, 762/1,000 COPIES, printed in Perpetua type on mould-made paper, title-pages printed in red, 166 reproductions of drawings, photographs and diagrams, 2 maps printed in black and red within original faintly spotted envelope, pp. [ii], 56; [iv], 60, crown 4to, original half brick-red morocco by Sangorski & Sutcliffe (signed) with tan cloth boards, backstrips lettered in gilt between five raised bands, top edge gilt, others untrimmed, first volume with a few faint spots on boards and morocco, small bookseller's ticket, C.E. Brumwell, Hereford, very good (Chanticleer 112) £1,450



Lawrence's thesis for his Final Examination in History at Oxford, the result of numerous European trips, many made on a bicycle with a particularly high gear, custom-built by Morris of Oxford, and a journey to the East in the hot summer of 1909. Lawrence's contention, in opposition to contemporary thinking, was that many military architectural improvements of the era were developed in Europe and introduced by the Crusaders to the Near East. Published a year after Lawrence's death, with assistance from his brother, A.W., who contributes the foreword to the first volume. (O'Brien, 132)

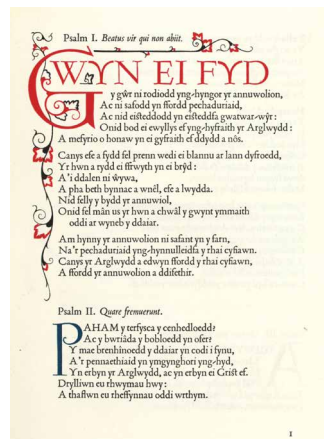
59. (Golden Head Press.) DYER (John) **Grongar Hill. With woodcuts by Pamela Hughes.**

Cambridge: 1963, title with typographical bands, title and initials printed in maroon, with 9 small woodcuts by Hughes, pp. 16, 8vo, publisher's primrose yellow wrappers, cover repeating design of title-page, a few faint marks, very good

£20

60. (Gregynog Press.) **PSALMAU DAFYDD yn ol William Morgan 1588. [Psalms of David, Edited by Ifor Williams.]**

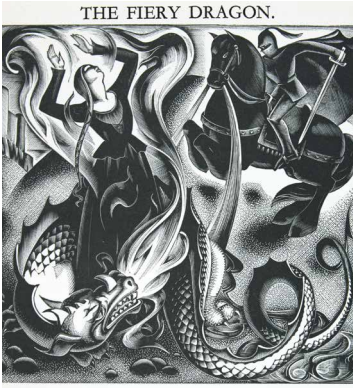
Newtown, Powys: 1929, 221/200 COPIES (from an edition of 225 copies) printed on Batchelor handmade paper, the title and decorative floriated border on the title-page printed in black and red, the wood-engraved floriated half-borders and large initial letters in the text are designed by H.W. Bray and printed in



black, blue or red, pp. [iii], 189, imperial 8vo, original brick-red morocco with patterned paper sides and cloth corners, backstrip lettered in gilt between five raised bands, t.e.g., others untrimmed, tiny wormhole at foot of upper joint, very good (Harrop 14) £500

An attractive printing of a portion of the first translation of the Bible into Welsh.

61. (Gregynog Press.) **XXI WELSH GYPSY FOLK-TALES.** Collected by John Sampson. [The Text Edited by Dora Yates].

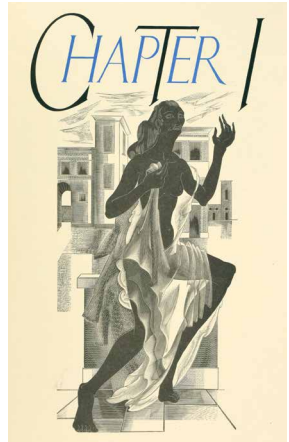


Newtown, Powys: 1933, 132/235 COPIES (from an edition of 250 copies) printed on Portal handmade paper, a title-vignette and 7 other exquisite wood-engravings by Agnes Miller Parker, pp. xi, 108, 4to, original mustard-yellow bevel-edged sheepskin, lettered in gilt to upper board and backstrip, the former within a design of gilt rules, some light spotting to the leather, as often, and with a modicum of the usual rubbing to extremities, edges slightly toned and the free endpapers browned from turn-ins, preserved in cloth slipcase, very good (Harrop 27) £2,000

An excellent copy of the second of Agnes Miller Parker's major works with the Press - which was in this period run by her husband, William McCance. Her engravings are outstanding, and superbly printed.

62. (Gregynog Press.) (BIBLE.) **The Lamentations of Jeremiah.** (Taken from the Text of Dr. Scrivener's Paragraph Bible).

Newtown, Powys: 1933, 231/235 COPIES (from an edition of 250 copies) printed in black and blue on Japanese Vellum, the book designed by, and with 21 wood-engravings by, Blair Hughes-Stanton (including 5 full-page chapter openings) and a wood-engraved title-page by him, pp. [32], folio, original dark blue oasis morocco, backstrip and upper board lettered in blind, the latter bowing slightly with press



device also in blind, some rubbing to extremities and a couple of very faint grazes, top edge sprinkled blue, others untrimmed, a few small spots to top corner of flyleaf, very good (Harrop 29) £1,500

An outstandingly beautiful work, one of the pinnacles of both wood-engraving and press-work in an era when both flourished.

One of 110 copies in this binding.

63. (Gregynog Press.) BRIDGES (Robert) *Eros and Psyche, a Poem in XII Measures.*

Newtown, Powys: 1935, ONE OF 285 COPIES (from an edition of 300 copies) printed in black and red on Batchelor handmade paper, 24 wood-engravings by Loyd Haberly and John Beedham from original designs by Sir Edward Burne-Jones, the large initial letters designed by Graily Hewitt and printed in green, pp. [viii], 143, large 4to, original white pigskin, backstrip gilt lettered and the four flat raised bands outlined in gilt, the gilt circle at the centre of the front cover enclosing a complex butterfly and floral design, a couple of light handling marks to boards, t.e.g., others untrimmed, near fine (Harrop 33)

EROS AND PSYCHE



A POEM IN XII MEASURES
BY ROBERT BRIDGES: WITH
WOOD-CUTS FROM DESIGNS
BY EDWARD BURNE-JONES
GREGYNOG
MCMXXXV

£1,200

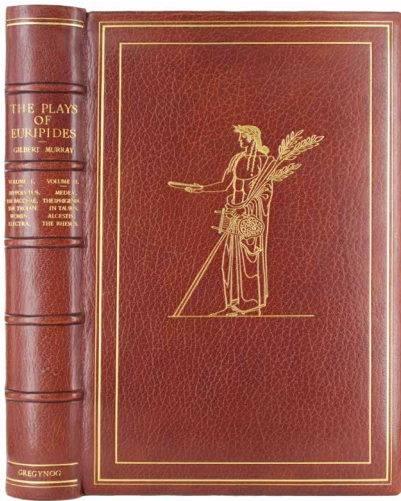
The engravings were selected by Loyd Haberly from a group of about seventy drawings executed by Sir Edward Burne-Jones and originally intended to illuminate Morris's poem 'Cupid and Psyche'. Haberly redrew them and engraved five, John Beedham engraving the others.

The book contains the first use of the Gregynog typeface, which met with mixed reactions; Newdigate praised the type and thought it magnificent, but his view appeared to be in a minority, and Hornby suggested it be used no more. Haberly was allowed to keep some of the type when he left Gregynog, and used it to better effect (some think) in his book *The Crowning Year*.

64. (Gregynog Press.) EURIPIDES. *The Plays... Translated into English Rhyming Verse* by Gilbert Murray. With wood-engravings from the Greek Vase Paintings by Robert Ashwin Maynard and Horace Walter Bray. [2 vols bound as one.]

Newtown, Powys: 1931, 19/25 (or 35, see below) COPIES (from an overall edition of 500), specially bound by George Fisher after a design by Maynard and/or Bray, printed on Batchelor handmade paper, 32 wood-engravings, title-pages printed in black and russet brown, edges of endpapers faintly toned, very occasional faint spots, pp. [xi], 269, [iii], 263, [i], folio, original polished russet brown Levant morocco, gilt-blocked figures of Apollo on upper board and Achilles on lower board, each within triple gilt-ruled borders, spine with raised bands, lettered in gilt, top edge gilt, near fine (Harrop 18) £5,000

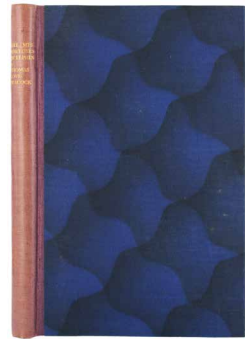
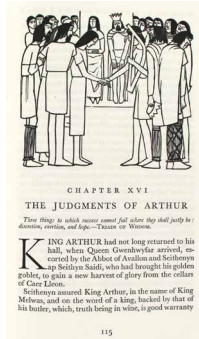
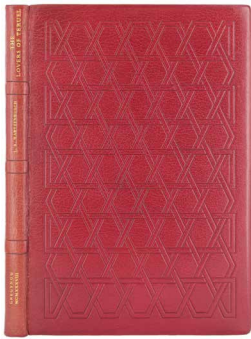
‘Its simplicity makes it a book for the connoisseur of typography. The narrow pages which carry the short lines of Murray’s translation are tightly set in Bembo and the beautiful Fairbank italic is used for stage directions.’ (Hutchins, 1976, p.28)



[with:] 1955 receipt from the Press to the original owner, Captain Vickerman, and two letters from E. Powell of the Press informing the original owner that the book is available and highlighting the limitation number error in Dr. Thomas Jones’ bibliography. The letter states that there were 35 specially bound copies, not 25 as stated by Jones; the last 16 were near completion when George Fisher retired, and were finished off at the National Library of Wales by Fisher’s assistant, Ewart Bowen. This copy is one of those completed by Bowen: ‘It differs from the rest in that the panel of gold lines is not so heavy as the original, but is, in my opinion, rather nicer looking.’

65. (Gregynog Press.) HARTZENBUSCH (Juan Eugenio) *Lovers of Teruel: a Drama in Four Acts in Prose and Verse. Translated from the Spanish by Henry Thomas.*

Newtown, Powys: 1938, 157/155 COPIES (from an edition of 175 copies) printed on Batchelor handmade paper, 5 initial letters designed by Alfred Fairbanks printed in red, pp. xii, 113, imperial 8vo, original scarlet morocco, backstrip gilt lettered and banded in blind, each board with a Moorish interlaced strapwork design blind-stamped, t.e.g., others untrimmed, preserved in slipcase, near fine (Harrop 38) £300



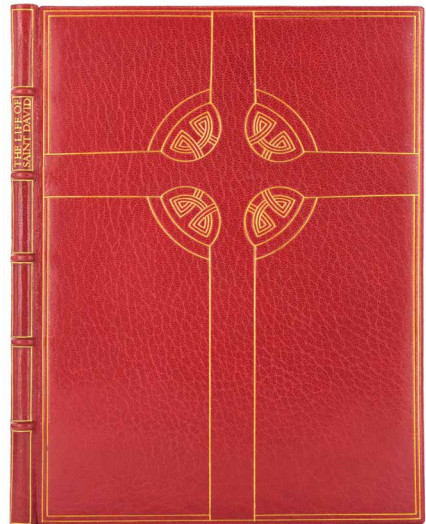
66. (Gregynog Press.) PEACOCK (Thomas Love) **The Misfortunes of Elphin.**

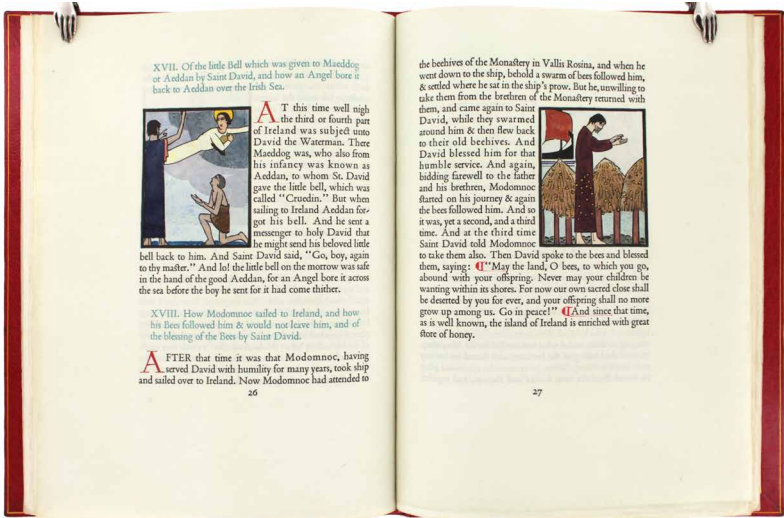
Newtown, Powys: 1928, 176/225 COPIES (of an edition of 250 copies) printed on Batchelor handmade paper, 21 wood-engraved head- and tail-pieces by H.W. Bray, pp. [iv], 120, royal 8vo, original purple buckram-backed linen boards, the cloth with repeated contemporary pattern in blue and black, backstrip with title lettered in gilt, backstrip slight faded, linen with a few faint spots, uncut, housed in marbled-paper slipcase, very good (Harrop 12) **£200**

Bray's versatility as an illustrator is clearly apparent, his cartoon-like stylized figures mirroring the humour of Peacock's text.

67. (Gregynog Press.) (SAINT DAVID.) **The Life of Saint David.**

Newtown, Powys: 1927, 6/25 COPIES specially bound from a design by Horace Walter Bray by George Fisher (from an overall edition of 175 copies), printed in Poliphilus on Batchelor handmade paper, chapter openings printed in sky blue, initials in red and paragraph marks added in red with a quill by Bray, 25 hand-coloured wood-engravings by R.A. Maynard and Bray, pp. [iii], 41, [i], 4to, original polished scarlet Levant morocco, both covers with gilt Celtic cross, the lateral arms interlocking





with gilt rules, spine with gilt-ruled raised bands and title in gilt, press, designer and binder names stamped in gilt at lower turn-in of rear cover, top edge gilt, housed within custom-made felt-lined morocco drawer slipcase, fine (Harrop 7) £11,750

An exquisite book, the hand-coloured wood-engravings, coloured by the bindery women under the direction of Bray, a new departure for the press, and the first book from the press to include in the colophon the name of the accomplished pressman, Herbert John Hodgson. 'This slim quarto, the bravest experiment in illustration so far, was the first book to be printed on damp hand-made paper... Maynard had only recently learned the technique through a chance remark made to him by Bernard Newdigate of the Shakespeare Head Press.' (Harrop). The title-page vignette was translated from a small brass of Saint David which had only been discovered in Hereford Cathedral a few months before the book's production, a rubbing taken in person by Maynard and Bray. (*The Miss Margaret Sidney Davies Complete Collection of Special Gregynog Bindings*, De Zilverdistel, 1995)

68. (Gwasg Gregynog.) DARWALL (Mary, Mrs) **Written on walking in the woods of Gregynog in Montgomeryshire the seat of Arthur Blayney Esq. First published in 1794.**

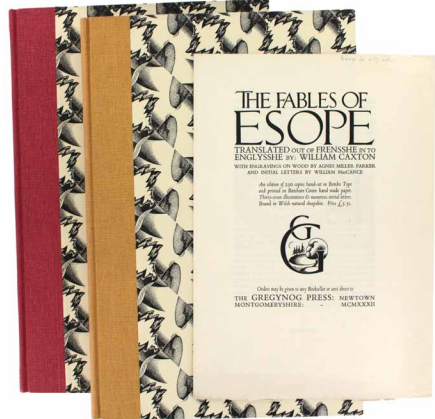
Newtown, Powys: 1979, ONE OF 175 COPIES, leaflet of pale green handmade paper, pp. [3], crown 8vo, original handmade grey paper folder, printed in black with decorations in green, fine £35

69. (Gwasg Gregynog.) JONES (Glyn, translator) **Honeydew on the Wormwood. A Further Selection of Old Welsh Verses, translated and introduced by Glyn Jones.**

Newtown, Powys: 1984, 324/400 COPIES, printed on laid paper, wood-engraved frontispiece by Colin [See] Paynton, title on title-page and marginal fleurons printed in red, parallel text in Welsh and English, two leaves with faint spotting at gutter margin, pp. [14], crown 8vo, publisher's grey wrappers, cover with printed label with title and red fleurons, sewn, faint spotting to upper and sewn edges, good (Esslemont & Hughes A4) £30

70. (Gwasg Gregynog.) PARKER (Agnes Miller, Illustrator) **Wood Engravings from the Fables of Esope. The Story of a Remarkable Book, by Ian Rogerson.**

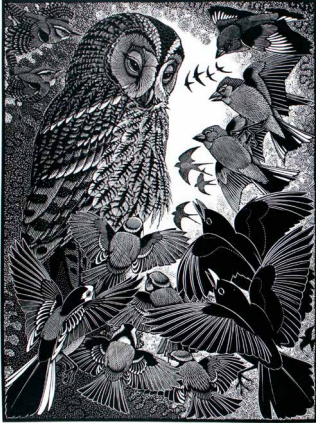
Newtown, Powys: 1996, 100/185 COPIES (from an edition of 200 copies) printed on Zerkall mould-made paper, wood-engravings printed on Japanese Vellum paper, pp. 33, + 27 [plates], folio, original quarter mustard yellow cloth, the boards patterned with a wood-engraved design, backstrip lettered in black, edges untrimmed, matching cloth and board slipcase, fine (Esslemont & Hughes 10) £1,500



The original prospectus is laid in, both for this and the original 1932 edition, along with another piece of Gwasg Gregynog ephemera

[With:] (Gwasg Gregynog.) PARKER (Agnes Miller, Illustrator) **Wood Engravings from XXI Welsh Gypsy Folk-Tales. John Sampson and the Gypsies of Wales, by Ian Rogerson.** Newtown, Powys: 1996, 100/185 COPIES (of an edition of 200 copies) printed on Zerkall mould-made paper, 17 wood-engravings printed from the original woodblocks on Japanese Gampi Vellum handmade paper, 8 from 'XXI Welsh Gypsy Folk-Tales' and 9 from 'The Fables of Esope', pp. 55 + 17 [Plates], folio, original quarter red cloth, the boards patterned with a wood-engraved design, backstrip lettered in black, edges untrimmed, matching cloth and board slipcase, original prospectus laid in, fine

- 71. (Gwasg Gregynog.) SEE-PAYNTON (Colin) *Of a Feather. Avian Collective Nouns & Terms of Assembly, Group Names & Associated Terms [...]* Illustrated with over 60 wood-engravings [...] with a Foreword by David Attenborough.

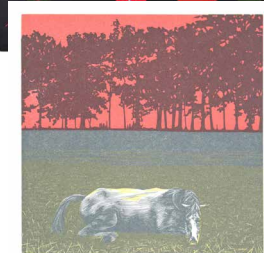


Newtown, Powys: 2008, FIRST EDITION, 9/135 COPIES (from an edition of 150 copies), printed on Saunders mould-made paper, some printing in green, vignette to title-page blocked in gilt, the author's wood-engravings throughout, pp. 169, [1], 4to, original quarter dark blue morocco with blue cloth sides, inset illustration to upper board, backstrip lettered in blind with decorations in gilt, edges untrimmed, 2 different prospectuses, sample pages and the invitation to the book-launch laid in, cloth slipcase, fine £1,500

One of the finest of the Press's productions.

- 72. (Gwasg Gregynog.) WHITMAN (Walt) *Wrenching Times: Poems from Drum-Taps. Selected by M. Wynn Thomas. Wood Engravings by Gaylord Schanilec.*

Newtown, Powys: 1991, XVII/30 COPIES (from an edition of 450 copies) printed on Zerkall mould-made paper, 8 full-page colour printed wood-engravings and a tail-piece on the colophon page by Gaylord Schanilec, title printed in pink, pp. 71, folio, deluxe binding by Alan Wood of full calf with a blue wash to create a sky-effect, mountain landscape formed by onlays of different colour morocco with tooling in red, blue and gilt, a couple of tiny indentations to right margin of upper board, grey suede doublures with blue free endpapers, in lined drop-back box, near fine £2,000

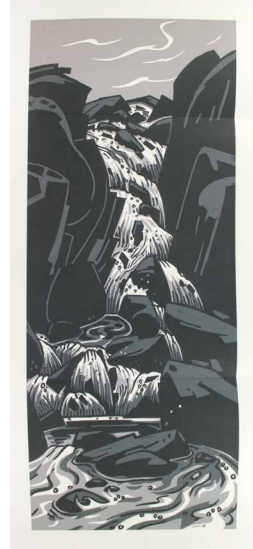


A striking binding.

Schanilec's wood-engravings are of his usual exemplary standard - laid in is a folder enclosing a further Schanilec wood-engraving intended for this volume, along with a letter and an invoice from the Press.

73. **(Gwasg Gregynog.) WILLIAMS (Kyffin) Cutting Images. A Selection of Linocuts.**

Newtown, Powys: 2002, 67/275 COPIES (from an edition of 295 copies) signed by the artist in pencil at the end of his Introduction, printed on Saunders Waterford mould-made paper, numerous linocuts throughout including 25 full-page, a handful printed in two colours, and one folding plate (of a waterfall), title-page printed in black and blue, pp. [79], oblong 4to, original quarter black morocco with maroon cloth sides, backstrip lettered in gilt, upper board with Kyffin linocut stamped in black, endpaper linocuts printed in blue, Press compliments slip laid in, matching cloth slipcase, fine **£1,250**



74. **[Halcyon Press.] EYCK (Robert van) Perpetual Treason. Poems.**

[The Hague], Sidcot, The Somerset Press, [1944], 1939, NUMBER II OF 10 NUMBERED COPIES (from an overall edition of 210), printed 'on special paper', wide margined, partially unopened, pp. 30, [ii], 8vo, original limp vellum, backstrip gilt-lettered, yap edges, boards with a little toning and a few marks, card slipcase, edges slightly rubbed, very good **£75**

One of around 64 editions of clandestine literature which A.A.M. Stols, renowned typographer, commercial and fine press publisher, typographic advisor to Elsevir and UNESCO, issued during WWII, often, as here, antedating the publications and creating fictitious press names and locations. Though not explicitly political, the poems touch on the themes of freedom, struggle and hope.

75. **(Half Pint Press.) MILLER (Peter) "Dusty Springfield"**

2017, 97/120 COPIES, illustrated by Pam Berry, typeset and printed by Tim Hopkins, printed in form of 7-inch single in quadrants in red and black, with further text and illustration in grey on reverse, card sheet,

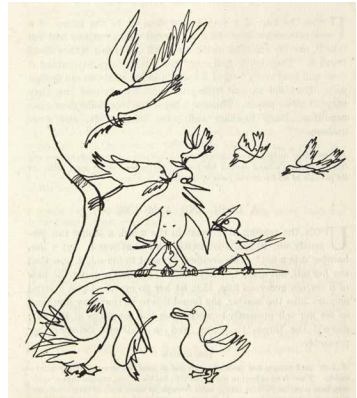


17.8 x 17.8cm, housed in paper sleeve, printed at Sansoles Print Studio, Peckham, fine £30

From the same stable as the innovative 2017 edition of Pessoa's *The Book of Disquiet*, and the intriguing, exploratory edition of Mary Butt's *Imaginary Letters*, the perfect vehicle for a perfectly captured moment in a bay-side cafe: eavesdropping, watching a boat, contemplating a bun sprinkled with desiccated coconut, and finally reminded of 'home' by a Dusty Springfield track.

76. (Harrison of Paris.) AESOP. *Fables of Aesop, according to Sir Roger L'Estrange [from the Edition of 1692]. With Fifty Drawings by Alexander Calder.*

Paris: 1931, 150/595 COPIES (from an edition of 680 copies) printed on Auvergne handmade paper, 50 line-drawings, some half-page, by Alexander Calder, pp. [v], 127, 4to, original pale blue-grey handmade paper over boards, the upper board lettered and with a design by Calder all in dark blue, a few faint spots overall, untrimmed, red cloth and board chemise with matching board slipcase, both with printed labels, the slipcase lacking top and a little rubbed with top left corner of label missing, without original paper knife, very good



£500

The high point of the Press, exquisitely designed by Monroe Wheeler using the finest materials and with some of Calder's most celebrated illustration work.

77. (Harsimus Press.) HENRY (Barbara) *Th Workbook [and] Th Playbook.*

Jersey City, NJ: 2010 [and] 2014, 27/47 COPIES signed by Henry, set in Bulmer and Gothic 544 types, 4 brightly coloured linocuts of birds, linocut titles in green, blue, red and grey; 24/50 COPIES signed by Henry, set in Caslon, Goudy Heavyface and Bulmer types on Zerkall and Hahnemuhle Bugra papers, numerous coloured linocuts, pp. [20]; [62], small folio, original green textured card wrappers, cover with printed

orange strip, spine with two decorative twisted stitches; original shot-silk binding by the Campbell-Logan bindery, label, printed in blue, across backstrip and front board, fine £350

Th Workbook sets out Henry's solutions to the time-wasting setting problem of 'th', the ligature ('th' cast as a single type piece) and the Greek letter theta, which she then playfully employs to describe several species of thrush, with bold linocut illustrations. 'The Playbook, 2014, is a sequel to *The Workbook*, 2010, in which I first explored alternative symbols for fricatives and the opportunities it provided for re-imagining the alphabet.



Setting type by hand, letter by letter, invites reverie, and this book is the result of following the reverie wherever it leads, finding or creating and setting the sorts of used for th throughout history, taking an ancient or new path.' (prospectus). The result is an engaging exploration of typography, the Greek alphabet and page design, illustrated with a variety of cats.

[with:] loose linocut of *The American Robin* (featured in *Th Workbook*); two Harsimus Press broadsheets with similar texts, employing theta; and prospectus for *Th Playbook*.

78. (Haslewood Books.) DEFOE (Daniel) *The Life and Strange Surprising Adventures of Robinson Crusoe of York, Mariner.* [Illustrated by E. McKnight Kauffer and edited by Kathleen Campbell.]

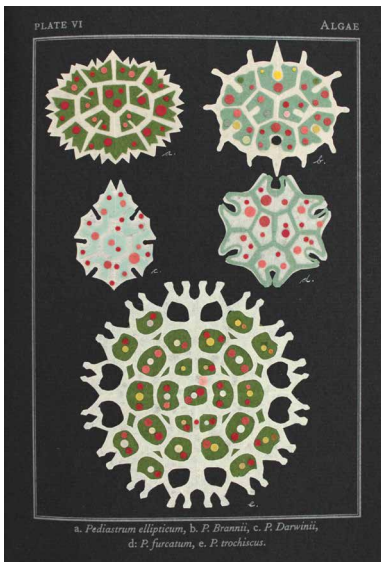
Frederick Etchells & Hugh Macdonald, 1929, 506/500 COPIES (from an overall edition of 535 copies) printed by Glasgow University Press on all-rag paper, title-page vignette and 8 full-page hand-coloured pochoir illustrations by McKnight Kauffer, pp. [ii], 332, [iv], 4to, original slate-blue cloth, front board with silver-stamped McKnight Kauffer design, backstrip lettered in silver, board edges and backstrip slightly faded, endpapers lightly toned, untrimmed, good (Tucker 26) £300



The Times described McKnight Kauffer's illustrations as 'these very fresh and brilliant plates' while T.S. Eliot, an earlier collaborator, wrote 'I like the illustrations immensely, and some of them have a quality which reminds me of Chirico'.

79. **(Heavenly Monkey Editions) HODGSON (Barbara) Mrs Delany Meets Herr Haeckel. Radiolaria, tetracoralla, pediastra, etc., rendered in paper mosaicks.**

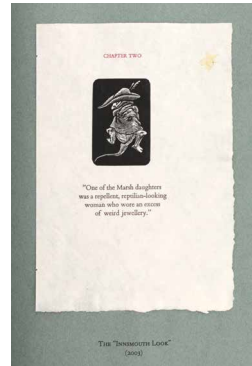
[Vancouver, BC:] 2016, ONE OF 6 A.P. COPIES (from an edition of 31 copies), signed by the author, printer (Rollin Milroy) and binder (Claudia Cohen), 43 cut-paper tipped-in interpretations of microscopic organisms over 11 plates, mounted on Arches (white), Ingres (cream) and Hahnemuhle Ingres (black) paper, 11 further cut-out interpretations and ornaments within the text, including the spectral frontispiece and colophon, where text is printed in overlapping circles around red tipped-in branching device, pp. 16, [vi], [22, plates], [iv], 8vo, polished dark brown morocco by Claudia Cohen, boards gilt-ruled with onlay russet corners with gilt fleurons, both boards with intricate gilt device, the cover's device over russet onlays, spine lettered in gilt with angled gilt stripes, head and foot with russet gilt-stamped onlays, clamshell box with marbled edges and spine with gilt morocco label repeating book spine design, fine £2,950



An exquisite book, engendered from research for Hodgson and Cohen's 2013 tour-de-force, *Cutting Paper*, in which technique and subject-matter are perfectly aligned. Inspired by the artistic renderings of the biologist Ernst Haeckel (1851-1911), who discovered thousands of species, particularly single-celled organisms, and the intricate paper mosaicks of Mary Delany, whose highly detailed and accurate botanical collages were brought to a wider public by the 2009 John Soane's Museum exhibition and subsequent book, *Mrs. Delany & her Circle*, the author has produced an immaculately executed creation, using blades, scissors, a screw punch and papers 'In the spirit of Mary Delany... bought, traded and scrounged from a variety of sources' (p.15)

80. (Heavenly Monkey.) [MILLROY (Rollin)] MM
 Heavenly Monkey MMX. Checklist Number III.
 The First Decade.

Vancouver, BC: 2010, K/26 COPIES, printed on Guarro paper in black and red, a tipped-in paper sample, Harold Budd illustration, followed by a section of 6 tipped-in 'Sample Sheets from HM Books', some on grey-green paper, pp. [16] + Sample sheets, 4to, original black cloth, grey printed labels to upper board and backstrip, edges untrimmed, plain paper dustjacket, fine £800



A bibliography of both Heavenly Monkey and its fore-runner, A Lone Press.

81. Hellermann (Friederike von) Dover Beach [by Matthew Arnold].

Halle: 2022, 3/10 COPIES signed by the artist, the text printed in grey across five leaves of tracing paper (the title and the poem's four verses), 6 pochoir illustrations printed on 210g Alt Meisen paper, large 4to, the sheets loose as issued within grey cloth portfolio, the title stamped in white to front with red rule beneath, board slipcase, fine £3,000

A playful and exploratory setting of Arnold's 1851 (or thereabouts) verses, the layers of the text and illustration leaves capable of interacting in various ways - either accretive or dispersive.

A very successful artistic interpretation of the poem.



82. (Hermit Press.) JEFFERIES (Richard) *Country Vignettes. Descriptive passages selected from the writings [...] with seven engravings by Anthony Christmas.*

Buxton: 1991, 8/10 COPIES (from an edition of 200 copies), printed on Zerkall mould-made paper, colour-printed frontispiece and 2 further colour-printed engravings, 4 further engravings (including that to upper board), these special copies with a red-cloth folder containing signed proofs of the 7 engravings, pp. 30, royal 8vo, original natural linen, label inset to upper board with an Anthony Christmas engraving, backstrip with printed label, top edge red, the book and folder of proofs together in red cloth slipcase, fine

£450



83. (High House Press.) MARTIN (E.M., pseudonym of Edith Lister) *The Reckoning and other Poems by E.M. Martin.*

Shaftesbury: 1928, 29/125 COPIES (from an overall edition of 150) printed on mould-made paper, type and press work executed by James E. Masters and Beatrice M. Masters, pp. 26, [ii], 8vo, publisher's parchment-backed decorated paper-covered boards, with design of repeated cerise fleur-de-lys on buff ground, backstrip lettered in black, untrimmed lower edge, backstrip faintly toned, very good

£50

Edith Lister was A.H. Bullen's secretary at the Shakespeare Head Press, and instrumental in the sale of the press to Basil Blackwell in 1921.

84. (Hill Press.) JACOBS (Joseph) *A tiny Fable of Reynard the Fox.*

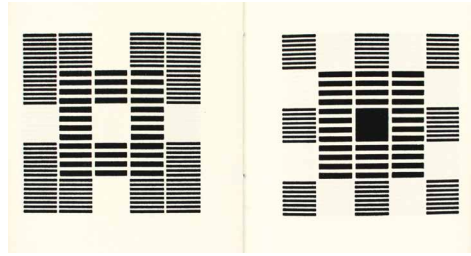
Baltimore, MD: 2002, ONE OF 200 COPIES printed on an 1865 Albion on Crane Distaff Linen by Stephen Heaver and Daniel Urban, text punctuated by typographic ornaments, elaborate initial letter, pp. 8, tall 8vo, dark salmon wrappers, with two linocuts in black printed on front and rear, fine

£40

A succinct, finely printed version of the famous tale. 'The linocuts were cut by C.B. Manson, who took his inspiration from an illumination from W.102, circa 1290 English book of hours in the Walter's Art Museum.' (colophon)

85. **(il Buon Tempo) PASSERINI (Lucio) 25 (5 x 5)**

Milan: 2018, 7/25 COPIES signed by the printer, 9 monochrome woodcuts, pp. 16, 8vo, publisher's textured charcoal-grey boards, title lettered in black on front board, sewn with purple thread, navy blue endpapers, pale grey card slipcase also with title lettered in black, fine

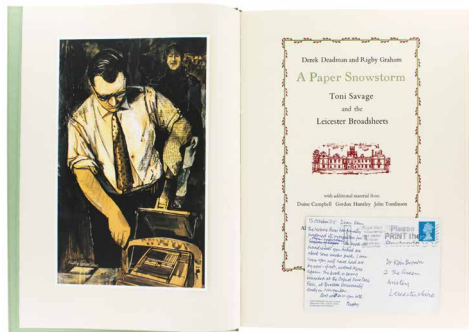


£350

A playful and striking demonstration of the Fibonacci sequence from artist, typographer and educator, Lucio Passerini. The sequence begins with a square consisting of 5 x 5 smaller squares, the outer made up of 8 horizontal lines, the inner 4, the central square entirely black; the following two images lack the central square, the next lacks two outer squares, the next lacks two outer and the central square, etc. (i.e., 0, 1, 1, 2, 3, 5...) each new arrangement pleasingly symmetrical. (It is tempting to replicate the images of this delightful book with particular types of liquorice allsort.)

WITH A POSTCARD FROM RIGBY GRAHAM

86. **(Incline Press.) GRAHAM (Rigby) & Derek Deadman. A Paper Snowstorm. Toni Savage and the Leicester Broadsheets. With additional material from Duine Campbell, Gordon Huntley, John Tomlinson, and broadsheet contributions by Alan Brignull, Hans van Eijk, Cynthia Savage.**



Oldham: 2005, 52/200 COPIES signed by the authors, printed in black, green and brick-red (the latter used for the majority of illustration) on Magnani paper, illustrations throughout including numerous tipped-in examples and several photographs, with a separate folder containing 10 original broadsheets, pp. 73, folio, original binding by Stephen Conway, grass green cloth-backed pale green paper-covered boards in a lighter shade, upper board with title, extract and Rigby Graham illustration,

book and folder housed in cloth-backed decorated-paper covered slipcase, near fine (Van Eijk B114) £275

An impressive production, the press playing with the idea of authenticity, since although the many tipped-in examples were created at the press following 'the original processes to give a real sense of the original sheets. Ours, on examination, will differ from the originals in at least one of the major respects: typeface, paper, and use of colour in paper or ink.' (Colophon). With folding prospectus in original Press envelope.

HAND-COLOURED, AND SIGNED BY THE ARTIST

87. (Incline Press.) MARX (Enid, Illustrator) *A Book of Nursery Rhymes*. Illustrated with Wood Engravings.



Oldham: 1993, XXXV/50 COPIES signed by the artist (from an edition of 310 copies), 30 wood engravings and 3 line drawings, some printed in purple, orange, blue or red, many hand-coloured, these special copies with separate prints of 3 wood engravings in tipped-in wallet to rear pastedown, pp. vii, 33, small 4to, original quarter red cloth, the boards with a patterned Marx design, printed label to upper board and backstrip, edges untrimmed, prospectus laid in at rear, fine £875

The Press's first book, hand-coloured.

The majority of the illustrations were originally made for Chatto & Windus's *Zodiac Book of Nursery Rhymes* in 1938.

88. (Incline Press.) RAVILIOUS (Eric) *The St Bride Notebook*. Caroline Archer. Robert Harling. With wood engravings by Eric Ravilious. Published to celebrate the centenary of his birth.

Oldham: 2003, 76/200 COPIES signed by Caroline Archer, essay illustrations printed in green,



fawn, red and acid yellow from magnesium blocks from the originals, notebook wood-engraved vignettes, in black and red, printed from the original blocks, with five loose engraving pulls in rear pocket, pp. [xx, title & notes/essay], [104, calendar], [ii], 8vo, publisher's quarter blue cloth by the Salisbury Bookbinders, boards covered with repeated looping orange-and-white Ravilious patterned paper, fine £280

Published for The Friends of the St Bride Printing Library, a beautifully printed tribute, re-creating the 1933 Kynoch Press Notebook. With original press invoice.

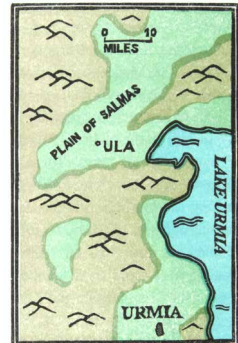
89. (Jericho Press.) HUNTER (Erica C.D.) *An Amulet for the Binding of Guns, Spears, Swords, Daggers and All Implements of War.* Edited & translated from a Syriac manuscript in the John Rylands Library.

Oxford: 1992, ONE OF 200 COPIES printed on Zerkall mould-made paper, the Syriac text in Drugulin's Tertia Nestorian, title, pistol vignette and first lines of texts printed in red, with one full-page hand-coloured illustration of weaponry printed in red, yellow and black, pp. [iv], 8, [ii], 12mo, original saffron wrappers, cover with title printed in black and pistol vignette in red, sewn, fine £65

Printed using Syriac type acquired from the Cambridge University Press, this vibrant, diminutive book from Chip Coakley, produced when the Press was situated in Jericho, Oxford (later moving to Ely, then Virginia) features amulet texts used by the Assyrian Christians in the nineteenth century, in Syriac with English translation, invoking the angels, Elijah and a 'fearful and powerful' God, 'He makes wars cease from the ends of the earth. He breaks bows and shatters lances...'

90. (Jericho Press.) IRVING (F.F.) *Easter in Ula, Salmas.*

Ely: 2012, ONE OF 60 COPIES printed by J.F. Coakley, pochoir coloured map engraved by Andy English, title and colophon engraving by Jane Lydbury, depicting the ruins of Jericho, printed in red, pp. [iv], 11, [iii], 8vo, black cloth-backed paper-covered boards, the paper with narrow stripes of cerise and yellow with black ground, cover with printed label, near fine £75



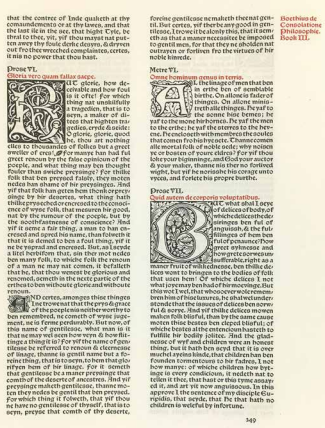
An engaging account of a Syrian Easter Festival by Francis Forester Irving, who served with the

Archbishop of Canterbury's Mission to the Assyrian Christians between 1893 and 1898. The Press, then located in Ely, now in Virginia, named after the Jericho quarter of Oxford, specialises in theological texts, often drawing on their unique collection of unusual types including several inherited from the Oxford and Cambridge University Presses.

WITH LEAVES FROM THE KELMSCOTT CHAUCER AND ITS INCUNABLE MODELS

91. (Kelmescott Press.) (Leaf book.) PIRAGES (Philip J.) Letters from the 15th Century: On the Origins of the Kelmescott Chaucer Typeface. A Study, with Specimen Leaves, of the Influence of the Early German Printers on William Morris' Masterpiece.

McMinnville, OR: Printed for the Author, 2019, 5/84 COPIES (from an edition of 165 copies), printed on Zerkall Book Laid Vellum paper, pp. 74, [6], crown 8vo, original cloth patterned with a Morris design, printed label inset to upper board, edges untrimmed, the book within compartment of large cloth dropback box, along with original leaves from The Kelmescott Chaucer and four from the incunables of various German printers, printed label to spine of box, fine condition £1,750



A study of the influence of early German printing, and their 'early gothic typefaces', on William Morris' masterpiece at The Kelmescott Press, *The Works of Geoffrey Chaucer* (1896).

The project derives from the author's having obtained defective copies of not only Morris' work, but four of his exemplars - namely, *Postilla super totam Bibliam* by Nicolaus de Lyra (printed by Johann Mentelin, 1472), *Summa de Casibus Conscientiae* by Bartholomaeus de Sancta Concordia (printed by Günther Zanier, 1475), the *Sermons* of Bernard de Clairvaux (printed by Peter Schoeffer, 1475), and *Vita Christi* by Ludolphus de Saxonia (printed by Anton Koberger, 1478).

Leaves from all of these are included, some rubrication to all but the Schoeffer - but with some early annotation to margin, including a manicule. The Koberger with initials in blue. These are accompanied by a leaf (pp. 349-90) of the Kelmescott Chaucer, this with three 10-line, three 6-line, and one 3-line decorated initials, printed in red and black.

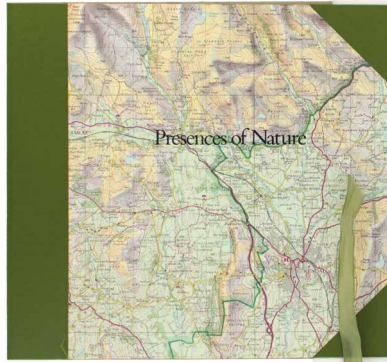
92. (Kit-Cat Press.) **Hey-ho! The wind and the rain. A modest collection of weather proverbs.**

Moreton-in-Marsh: Kenneth Hardacre, 1992, printed in Palatino type with reproductions of five wood-engravings by Bewick printed in chestnut-brown, and punctuated with a monotype ornament by Peter J. Burnhill, pp. 16, narrow 8vo, publisher's textured scarlet wrappers, title printed on cover, fine £20

The proverbs are arranged in four seasons and a catch-all 'All Seasons', each part headed by a Bewick illustration.

93. (Lake District.)
HANSON (Neil, Editor) Presences of Nature: Words and Images of the Lake District.

Carlisle Museum & Art Gallery, [1982,] 4/10 COPIES (from an edition of 160 copies) signed by all of



the 41 contributors and accompanied by a cloth-and-board portfolio containing an original watercolour by Ian Gardner, and original drawing by David Nash, etchings by Norman Ackroyd and Donald Wilkinson, and photographic prints by Fay Godwin and John A. Davies, all of this additional material signed by the respective artists, the book itself richly illustrated throughout, pp. 223, 4to, original deluxe binding by Faith Shannon of dark green goatskin, partially cut away to expose boards with maps of the region covered by translucent vellum, pale green edges, the book and portfolio together in slipcase, fine £3,000

A wonderful tribute to the region, here in its most limited version with exclusive additional material. The majority of the work in the book itself is previously unpublished: the text includes work by Ian Hamilton Finlay, Fleur Adcock, Melvyn Bragg, Roy Fisher, Tony Harrison, Glyn Hughes, Frances Horovitz, Norman Nicholson, Jon Silkin, et al.; the visual material from Andy Goldsworthy, Fay Godwin, Norman Ackroyd, Paul Joyce, David Nash, Hamish Fulton, et al.

94. **Lawrence (Peter) & Andrew Davidson (Illustrator)** *Alice's Underground Portfolio*. Twelve wood engravings [...], illustrating 'Alice's Adventures on the London Underground'.

Oxford: Peter Lawrence and Signal Books, 2023, ONE OF 50 COPIES, with a copy of the book signed by both illustrator and author, this with a signed print of one of the engravings tucked into the rear flap (numbered to match the edition), the title leaf (a bifolium of card) also signed and numbered by the author, and with the eleven other engravings printed by Paul L. Kershaw in large format (29.5 x 24 cm sheets), each signed by the illustrator and numbered and titled in pencil, interleaved with tissue guards, pp. 86, [2] (the book), 8vo; + Prints, 4to, the book and prints together in a black board box, title sticker to lid, fine £625

Lawrence's re-telling of the Alice story proceeds from the coincidence of the opening of the first underground railway in London in 1863 and the early development of Dodgson's tale; it places the familiar characters in a modern setting.

The deluxe portfolio version provides a separate suite of Davidson's wonderful engravings, allowing their many witty details to emerge, alongside the original text (itself replete with many witty details).



95. **(Lead Graffiti.)** *Tour de Lead Graffiti*.

Newark, NJ: 2014, E/26 COPIES, printed on Somerset Textured White paper in various colours, using wood and metal type, along with bike gears and chains and grosgrain ribbon, comprising 23 broadsides (one for each stage, plus the two rest days), these each signed in pencil by the rotating assembly (peloton?) of printers (between 3 and 6 hands), along with a title-leaf, colophon, and contents-leaf, and a composite print formed of all 109 runs from the daily broadsides, this last protected with acetate, laid in a pack of 7 postcards depicting and describing the



broadsides, pp. [27], 57 x 37 cm approx., *the broadsides and postcards together in a paste-paper and cloth dropdown box, fine condition* £550

An impressively gargantuan journal of the 2014 Tour in the form of 23 posters; the scale of the task confronting the printers reflecting in some way that confronting the cyclists - its monumental nature perhaps best captured in the 'composite' broadside.

96. (Leaning Chimney Press.) ANON. *I Went Out at the Eastern Gate. A poem from the Chinese.*

Oxford: 1967, 28/125 COPIES, frontispiece lino-cut, printed on grey paper, pp. [5], 12mo, original wrappers, very good £30

WHISTLER PROOF COPY

97. (Libanus Press.) (Aesop.) WHISTLER (Helen, Rex, Laurence) *A Sample of Aesop by Helen and Rex Whistler, recalled by Laurence Whistler.*

(Printed at the Libanus Press for) Bertram Rota, 1993, PROOF COPY FROM AN EDITION OF 175 COPIES, printed in Romulus types, the drawings reproduced by the Senecio Press, title printed in black and blue with elaborate cypher of Rex Whistler, Richard Shirley Smith's Studio Library bookplate to front endpaper, Libanus Press proof blind stamp to final text leaf, pp. [12], 4to, original lemon yellow wrappers, front with lettering and device printed in blue, fine £65



'The Satyr and the Traveller' and 'The Two Springs', adapted, in verse, by Helen and illustrated in typically intricate style by her son, Rex, reproduced here for the first time, sixty years after they were created.

Dedicated to Laurence Whistler's great friend, Rachel Trickett, Principal of St. Hugh's College, Oxford, from 1973 to 1991.

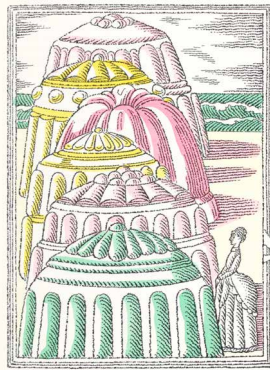
98. (Libanus Press.) BUTLER (Samuel) & Phillida Gili (Illustrator) *Quis Desiderio..?*

Marlborough: 1987, ONE OF 475 COPIES printed in Monotype Bell on ivory Amatruda paper, title printed in black with brown double-rule, 3 wood-engraved illustrations by Phillida Gili, printed in chestnut brown,

pp. [20], 8vo, *original brown Fabriano Roma wrappers, cover printed with title in black within ruled border, lower edge untrimmed, fine* £60

A diverting essay by Samuel Butler concerning the loss of the perfect book which the writer had been using to support his writing in lieu of a sloping desk in the British Museum.

99. (Libanus Press.) COATTS (Margot) **Edible Architecture. Drawings by Ian Beck.**

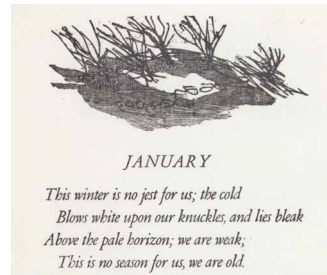


Marlborough: 1987, 205/300 COPIES (from an edition of 320 copies) printed on Vélin d'Arches rag paper, the title-page printed in red and black, pochoir-coloured illustrations throughout, pp. 38, [1], royal 8vo, original quarter grey morocco, the boards with cream paper patterned with a Beck design printed in orange, backstrip lettered in gilt with just a hint of sunning, near fine £150

A recipe book, including a short history, based on the author's unrivalled collection of jelly-moulds, wonderfully illustrated by Ian Beck.

100. (Lilac Tree Press.) LEA (George) **Things Temporal.**

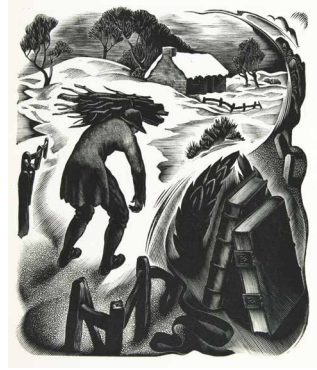
Wallasey, Cheshire: 1962, 6/6 COPIES hand-printed by B.W. Jackson, with wood-engraved title-page vignette and 12 further head-piece wood engravings by David Jones, 7 leaves, printed on rectos only, small 4to, publisher's maroon morocco by J. Oman at the press, upper board with blind-stamped title repeated vertically, edges rubbed, head of backstrip frayed, very good £100



A poem for every month of the year, each illustrated with an evocative wood-engraving, by, we believe, not the David Jones, but an accomplished namesake.

101. (Limited Editions Club.) GRAY (Thomas) & Agnes Miller Parker (Illustrator) **Elegy Written in a Country Church-Yard.**

New York: Printed at the Raven Press for the Limited Editions Club, 1938, 1,343/1,500 COPIES printed on Portal handmade paper and signed by the artist, title-vignette and 32 full-page wood-engravings by Agnes Miller Parker, pp. xx, 76, royal 8vo, original dark green buckram with a design on the front cover embossed in blind and blocked in silver, backstrip lettered in silver and a little faded as usual, untrimmed, glassine jacket a little chipped, original silver-lettered blue buckram slipcase (the cloth to this bubbling slightly in a couple of places), very good (LECN Bibliography 106)



£250

The text of one of three known manuscript drafts of the elegy, probably the original draft and now at Eton College, is printed on the final six pages.

Some of the finest of Miller-Parker's work, made during visits to Stoke Poges Churchyard.

BAT-MOBILE

102. (Linda Landers.) CARROLL (Lewis) **You Are Old, Father William/
Twinkle, Twinkle, Little Bat.** From: *Alice's Adventures in Wonderland.*

Printed [...] at Spoon Print Press, 2013, 7/32 COPIES (from an edition of 42 copies) signed by the artist, printed in black, red, blue and bronze, 4 linocut illustrations, including one folding ('Father William') and a collage with moving parts ('Twinkle, Twinkle'), pp. [4], oblong folio, original stab-bound brown cards wrappers, front panel lettered in bronze with linocut illustration (of the white rabbit with pocket watch) in yellow, fine



£220


An appropriately whimsical take on two of Carroll's nonsense verses, which parodied popular poems of the time. The first poem folds out into a large illustration of Father William doing a headstand with Alice sitting on his feet, and the second is printed on a card cut-out tea tray attached with string to the little bat.

103. (Maret.) BRINGHURST (Robert) *Boats is Saintlier than Captains. Thirteen Ways of Looking at Morality, Language and Design.*

[New York:] Edition Rhino, 1997, 70/100 COPIES, signed by the author with his red stamp, and inscribed by the printer, designed by Maret and printed under his direction by Sloane Madureira, using Dante type on Somerset Wove paper, title and page numbers printed in red, pp. [iv], xiii, [iv], tall 8vo, original black card wrappers with salmon Hahnemühle Bugra Butten paper dust wrappers, cover with printed label, fine £400

Boats is Saintlier than Captains has been designed by Russell Maret, & printed under his direction by Sloane Madureira in an edition of 100. The type, Dante, was designed by Giovanni Mardersteig and cast by Michael & Winifred Bixler. The paper is Somerset Wove, sewn into Hahnemühle Bugra Butten paper wrappers.

This is copy 70



for Al Mears
My first & fearless collector
Russell Maret

Thirteen wide-ranging short essays concerning morality, language and design, including examples from the 15th-century typographer, Peter Schoeffler, Chekhov, through an essay by Lev Shestov, and the Nishga River People through the eyes of the anthropologist Franz Boas. The title derives from the author’s encounter with a harbourmaster, during a summer job at a luxury marina, when, while retrieving a stray vessel, the old man said “Boats is saintlier to me.” This copy inscribed ‘for Al Mears, My first & fearless collector, Russell Maret’.

104. (Maret.) BRINGHURST (Robert) *This Wisp of a Thing Called Civilization. The 2022 CODEX Lecture, Berkeley, 11 April 2022.*

New York: Russell Maret, 2023, 100/110 COPIES signed by the author, book and Gremolata, Cancellaresca Milanese, Sans Pisolino and Iohann Titling types designed by Maret, the text printed by Maret and Sarah Moody on Velké Losiny handmade paper, numerous photographic plates and tipped-in photographic illustrations printed on Mohawk paper by Puritan Capital, pp. 50, [iv], small folio, original russet shot silk-backed boards covered with patterned paper with interlocking tile design, front board with mounted printed label, fine £425

+ IN HOC:GDG SVNT:
In hoc codice sunt
 @P!ANNIÖN:INHERMÄ:
meditationum in Heremum
 HERONM:LIBR:SE:PRIM:
heronum in libro scripturarum
 VÖ:INSE@:ÄE:HRONM: ...
scriptura in scriptura scripturarum

Figure 10.

+ IN HOC:GDG SVNT:
In hoc codice sunt
 @P!ANNIÖN:INHERMÄ:
meditationum in Heremum
 HERONM:LIBR:SE:PRIM:
heronum in libro scripturarum
 VÖ:INSE@:ÄE:HRONM:AD
scriptura in scriptura scripturarum
 PÄLNI:ÖSFDÖ:S@IPTRÄR:
palmarum in scriptura scripturarum
 HRM:VRG:N@Ä:FÖL:
heronum in scriptura scripturarum
 SVCSÄ:ÄE:AÖLONS:FPÄRÖ:
scriptura in scriptura scripturarum
 SPÖLÄV:SVS:ÖPÖRBV:VDT:
scriptura in scriptura scripturarum

Figure 11.

A wide-ranging, timely essay, immaculately printed by Maret and his apprentice, tracing the relationships between language and language forms, encompassing Chinese calligraphy, Romanesque manuscript and

Renaissance typography, and underlining their vulnerability in the face of war, migration and despotic control. 'How much work it is to make a single page worth saving - and how easily an army or an air force or a mob made up of frightened or deluded human beings can destroy entire libraries, cities and countries.' (Bringhurst)

With prospectus.

105. (Maret.) **GRISWOLD (Eliza) Ovid on Climate Change. Poems.**

New York: Russell Maret, 2017, FIRST EDITION, 25/110 COPIES signed by the poet, printed on Twinrocker handmade paper, varying ground of sprayed acrylic to create a sand effect in brown with specks of yellow at foot of pages throughout, title-page printed in terracotta, pp. [27], 8vo, original Nancy Loeber binding of handmade brown paper wrappers, printed label to backstrip, edges untrimmed, prospectus laid in, fine



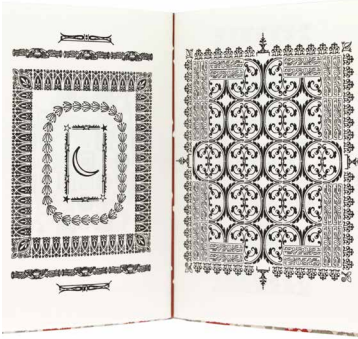
£300

Engendered from a meeting between printer and poet at the American Academy in Rome in 2009, a beautifully printed collection of poems, some relating to the author's career as a journalist, including a sequence of 'Libyan Proverbs', some poems addressing both the African migrants landing on Lampedusa in 2013 and the island itself, and, in 'Geographic II', focussing on her own country to which she turns, 'uneasy and unreconciled'. The volume title is printed in a metal version of Maret's Baker typeface, developed with Ed Rayher of Swamp Press - with the text in Adrian Frutiger's Meridian. The visual component is understated but very effective.

106. (Maret.) **MOODY (Sarah) Ornography.**

RM [Sarah Moody], 2023, 55/100 'possible' COPIES, designed, set and printed by Sarah Moody, Russell Maret's apprentice, using 'ornaments, dingbats, & fleurons rarely seen since entering his collection', printed on Zerkall, pp. 56, 9.6 x 13.5cm, original antique Japanese katazome paper wrappers, with repeated net design in grey and terracotta, grey slipcase, fine

£185

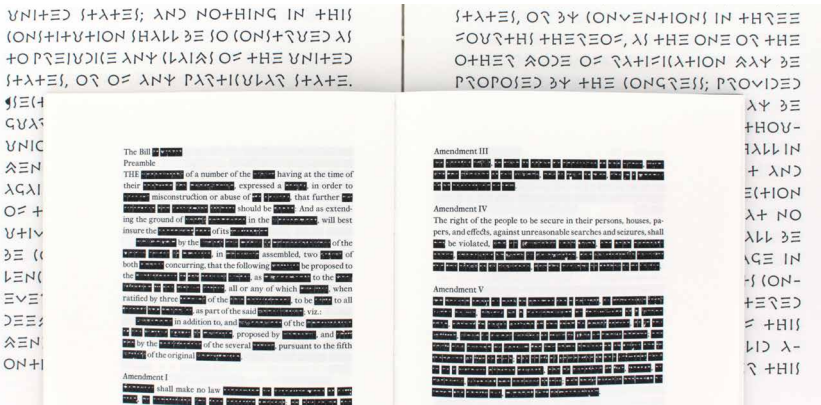


A beautifully printed book, bringing a somewhat forgotten printing element to the fore. Moody had assisted Maret with many of his publications since joining the workshop in late 2020, notably, *Three Constitutions*, *Dispatches from the Lizard Brain* and *A Pattern Book of Cádiz Ornaments*, but for *Ornography*, she took the lead in design decisions in addition to setting, printing etc. The result is playful and wide-ranging; from tightly constructed, highly detailed lozenges of fleurons and scrolls, to mushroom-bordered snowflakes and a blocked boat with bracket steam.

With prospectus.

107. Maret (Russell, Printer) *Three Constitutions* [3 vols].

New York: Russell Maret, 2021, 66/90 COPIES printed on Zerkall Book and Twinrocker Handmade papers, signed by Maret at the colophon, folio, 8vo, 8vo, binding by Amy Borezo, the folio in a sewn binding of white boards, lettered in black to upper board, the 8vos both charcoal grey cloth lettered in white to upper board, 3 vols together in three-panel grey cloth dropback box, the folio in a vitrine (to ironically present it as ‘an immutable relic’), fine condition £3,750



The culmination of a five-year progression towards the incorporation of more political themes into his printing – having observed its oblique presence in some of the literary choices of work such as *Character Traits*, and used his ephemeral printing as an outlet for more emotional responses

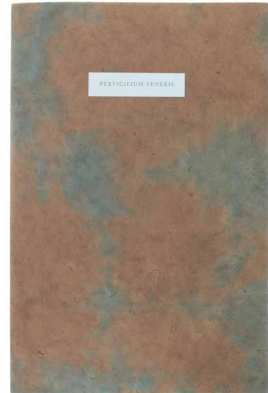
to the state of the nation. The present work was printed (by Maret and Sarah Moody) during three months of unrest and upheaval in the public sphere – Biden’s defeat of Trump and the attack on the Capitol building that ensued; it comprises three printings of the same essential text, the largest with the full text of the Constitution and its 27 amendments in a typeface (as elsewhere, Maret’s own design) that obstructs without impairing the legibility of this familiar text, and then two smaller volumes ‘arrived at via the most prevalent modes of constitutional interpretation: selective redaction and algorithmic skewing’ – i.e., one achieved through omission of key words and phrases (the lacunae achieved by using the underside of the type, Maret’s Hungry Dutch), the other by a process of circumtraduction enacted via Google Translate, which passed the original through Esperanto, Russian and Chinese, before translating back into English.

Together, the three ‘are intended to embody the fractured state of political discourse in America’ (Prospectus). They are additionally, though it need hardly be stated, further evidence of Maret’s excellence in the fields of lettering, printing and book design.

[With:] Maret (Russell) *The United States Constitution and Amendments, Redacted*. New York: Russell Maret, 2021, 66/1,000 COPIES, four broadsides in original titled envelope, with the text of the redacted volume from the large work – these ‘roughly the size of the parchments on which the original Constitution manuscript was written in 1787’ (Printer’s website).

108. (Maret.) TIBERIANUS. *Pervigilium Veneris*.
Translated by Bruce Whiteman.

New York: Russell Maret, *May Day*, 2009,
1/100 COPIES signed by the translator, this
copy inscribed by the printer, printed in
Cancellaresca Milaneseon, designed by Maret,
on blue *Zerkall* paper in a typeface designed by
the printer, title printed in black and blue, pp.
[17], tall 8vo, original pale grey card wrappers
with mottled Nepalese handmade paper dust-
wrapper, cover with printed label, fine (Pressed
for Time A1.36) **£300**



‘Famously quoted by Walter Pater and T.S. Eliot, and translated by many poets, including Ezra Pound, the ‘Pervigilium’ has been a part of the canon of European poetry since its rediscovery in the sixteenth century. This fresh translation by Bruce Whiteman brings the music of the poem into the 21st

century, and reestablishes it as one of the great lyrical poems of the western tradition.' (Prospectus)

With card prospectus.

109. (Merrion Press.) STEINGRUBER (Johann David) *Architectural Alphabet, 1773. Thirty-three plates reproduced in facsimile. The text translated by E.M. Hart. With an Introduction and some account of Steingruber's life and work by Berthold L. Wolpe.*

1972, 113/425 COPIES, pp. 111, folio, *original brown cloth, lettering to upper board in blind, black, and gilt, that to backstrip in gilt, some gentle fading around the tail of boards, a few tiny spots to top edge, original prospectus and compliments slip laid in, dustjacket, near fine* £100

110. Meyer (Klaus) *Prepositions. Fifteen Relief Prints in Colour, Interleaved with Texts [Selected with the assistance of Christopher Ricks] from Various Sources.*



The Artist, 1987, 35/50 COPIES signed by the artist, printed on handmade paper with the prints on Japanese Hosho paper and the text on Shoji, the prints 'cut in wood, lino and other materials' and using various colour combinations, each of them numbered and initialled by the artist, one with a tiny spot at foot, [unpaginated], 4to, sheets loose as issued in an oatmeal cloth folder by Clare Skelton lettered in gilt on the back, near fine £850

The prints each illustrate, and incorporate, a preposition; the nature of the part of speech is further delineated by the short textual quotations from a variety of sources - both literary and technical. The texts were, Meyer's introduction clarifies, selected with the assistance of Christopher Ricks, and the authors include William James, Emily Dickinson, Wittgenstein, Gertrude Stein, and William Empson.

Meyer fled Nazi Germany and found his home in Hampstead; he studied woodcuts, etching and lithography at the Slade, where he had Anthony Gross and Ceri Richards as his teachers. In an article on Meyer, Colin Franklin reflects that 'his place [...] was with the German Expressionists', and describes this work - the second in a trilogy, preceded by *Urworte*

Orphisch in 1982 and followed by *Superimpositions* in 1995 - as 'an obscure and erudite delight'.

111. (Midnight Paper Sales.) McGRATH (Thomas) *The Bread of this World; Praises III.*

[Stockholm, WI:] 1992, 172/210 COPIES with winter scene, wood-engraved and colour-printed in glacial blue, russet and brown by Gaylord Schanilec, title and limitation page printed in black and glacial blue, 9 double leaves, oblong 4to, publisher's cream textured card wrappers, title printed in black on cover, faint mark on cover, stab binding, one stitch adrift, very good £125

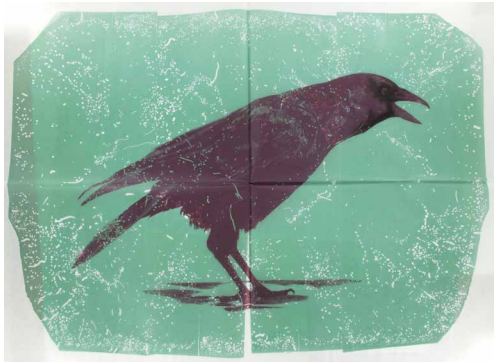
A haunting poem concerning bread and faith by Thomas McGrath, who 'was born near Sheldon, North Dakota on November 20, 1916 [and] died in Minneapolis on September 20, 1990. The moon was stuck in his pocket.' (limitation page)



FROM CORVID TO COVID

112. (Midnight Paper Sales.) SCHANILEC (Gaylord) *American Crow. Report from Quarantine.*

Wisconsin: 2021, 45/88 COPIES printed on Gampi-shi White paper and signed by Schanilec, 3 colour-printed wood-engravings by him, 2 of which fold out into large sheets, initials and other decorations engraved or cut in wood, these and the text printed in various colours, ff. 7 [french-folded bifolia], [1], 4to, the sheets loose as issued within a cloth chitsu case by Studio Alcyon, fine



£2,850

A quite stunning document of a country, and world, in crisis: 'Tossed by the relentless jolts of the news cycle, what began as a simple rumination on

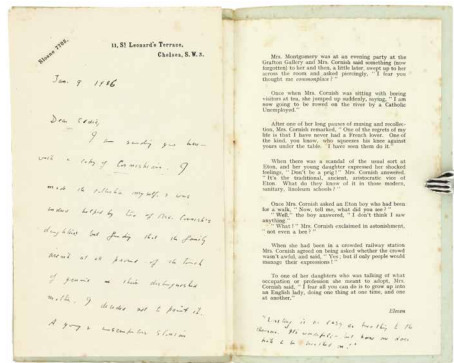
death evolved into a volume of illustrated concept journalism' (Schanilec, website).

Having experienced a flashpoint in the onset of the coronavirus pandemic, March 2020, in the context of a book fair no less, Schanilec then discovered a dead crow's feather in the snow that he set about engraving - that project (abandoned, but preserved here, 'entombed', as Schanilec puts it, 'in the back panel of the case') was the germ of a larger reflection on the state of the world that incorporates the murder of George Floyd, the legacy of Trump's presidency, and the pandemic, with text drawn from Amanda Gorman, the US Constitution, Schanilec's own poetry, et al.

'THE TOUCH OF GENIUS'

113. [(Mill House Press.) WARRE-CORNISH (Blanche) **Cornishiana.**

Reading: Not for publication, 1935, FIRST EDITION, lightly spotted, with a few annotations by Pearsall Smith, pp. 12, 8vo, wrappers with title printed on front cover, stapled, edges toned, rear cover with faint spotting, good £275



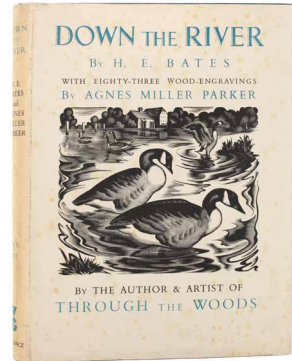
Blanche Warre-Cornish, cousin of William Thackeray, wife of the Vice-Provost of Eton College and mother of the writer Mary MacCarthy, wrote a number of works, including the novels *Alcestis* and *Northam Cloisters*, but was most famous for her bons mots, examples of which were collected by Logan Pearsall Smith for this work, privately printed in 1935, with a second edition published by the Institut Français d'Archéologie Orientale in Cairo in 1947. Her most famous aphorism is included here 'In all disagreeable circumstances remember the three thing which I always say to myself: I am an Englishwoman, I was born in wedlock, I am on dry land', with, in addition to the many printed examples, a further maxim in Pearsall Smith's hand.

[With:] ALS by Logan Pearsall Smith on headed note paper, dated Jan. 9, 1936, which accompanied this copy, a gift to 'Eddie', and describes the reasons behind his decision not to issue the book: '[I] was indeed helped by two of Ms. Cornish's daughters but finding that the family aren't at all proud of the touch of genius in their distinguished mother, I decided not to print

it.' He continues with an account of his confiscation of an Etonian pirated edition, and an offer to discreet persons of copies of the book in exchange for contributions to 'help the Destitue Americans in Chelsea, who are victims of the Transatlantic slump.'

114. (Miller Parker.) BATES (H.E.) **Down the River.**
With 83 Engravings on Wood by Agnes Miller Parker.

Victor Gollancz, 1937, FIRST EDITION, 83 wood-engravings by Agnes Miller-Parker, including 6 full-page, pp. 150, [ii], 4to, original mid blue cloth, backstrip lettered in gilt, first issue dustjacket with 10/6 price, lettered in black and blue, with Miller-Parker engraving repeated on front panel, dustjacket with faint spotting as often, backstrip slightly toned, slipcase, very good (Eads A29a) £300

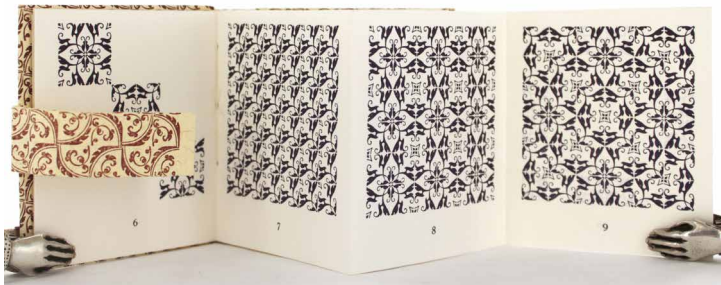


An excellent copy, with an unusually good dustjacket, due to the slipcase, of a beautiful edition, which includes Miller Parker's famous engraving 'otter diving'.

115. [Miniature] (Alembic Press.) **A Granjon Arabesque.**

Marcham: 1998, 4/140 COPIES cast in 9/10 point Old Style by David Bolton, designed, printed and bound by Claire Bolton, title and numerous illustrations printed in navy blue and chestnut brown, pp. 72, 7 x 6.6cm, patterned wrappers and closure band printed in brown, with title in blue on cover, bound in concertina sections, near fine £120

A delightful, beautifully executed adventure in Monotype Arabesque units 310-315.



116. [Miniature] (Dalin Press.) BLAKE (William) *The Fly*.

[Solihull:] 1976, 52/55 COPIES numbered by hand in blue ink, text printed in red throughout, pp. [8], 4.5 x 5.3cm, publisher's orange wrappers, cover with title and author printed in black, sewn with white thread, fine £55

A simple, effective edition of Blake's *memento mori* from the Dalin Press, a precursor of the Cherub Press.

117. [Miniature] (Cobweb Press.) COLLINGE (Mavis and Fred) *An Ode to the Border*.

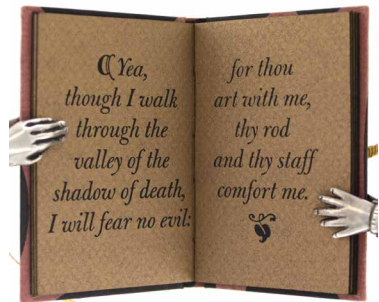
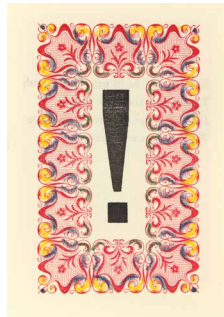
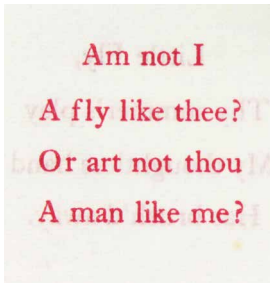
Prestwich: 1997, 48/52 COPIES with 3 full-page typographic illustrations printed in red and black, and one printed in red, yellow, purple and black, pp. 8, 9.1 x 6.6cm, purple card boards, cover with title printed in black, peach endpapers, fine £35

A brief, colourful celebration of the typographic border.

118. [Miniature] (Pequeno Press.) MATSUDA (Yoshio) *Haiku Hypothesis*.

Bisbee, AZ: [n.d.], cut-out origami-style folded fore-edge construction with marbled paper insert illustrating first haiku, second haiku illustrated with slotted-in marbled paper geometric shapes, title printed in blue and black, a few faint spots, pp. 6, 6.3 x 7.6cm, Japanese-style stab binding, grey wrappers with press motif printed in violet on front cover and press name and address stamped inside rear cover, very good £35

The abstract origami-style decoration complementing the somewhat surreal haiku content: 'From our dreams leap / wooden lambs, / purified by rocks.'



MINIATURE PSALMS

119. [Miniature] (Old Stile Press.) **PSALMS 23 & 150.**

Llandogo: [2000,] 160/200 COPIES, printed in gold on black paper, bound in dos à dos style, pp. [32], 78 x 55mm, original boards with gold ribbon tie, backstrip lettered in gilt, endpapers patterned with printed flowers printed in gold, interleaved with blanks of blue Himalayan handmade paper, fine (Campbell & McDowall, pp. 28-9) £70

120. (Mixolydian Editions.) **WAGENER (Richard) From Here and There.**

Petaluma, CA: 2022, FIRST EDITION, Z/26 COPIES (from an edition of 60 copies) signed by the artist, printed in black and fuchsia on Zerkall mould-made paper, 20 wood-engravings by Wagener with 6 of these colour-printed, these deluxe copies with an additional card portfolio containing prints of 6 of the engravings, each signed and numbered by the artist, pp. [72], folio, original quarter red morocco, shimmering paste-paper boards, the backstrip with pink leather label lettered in gilt, matching leather leading-edge to both boards, edges untrimmed, the book and portfolio together in a cloth dropback box with leather label, original prospectus also enclosed, minor bump at head of box, the contents fine

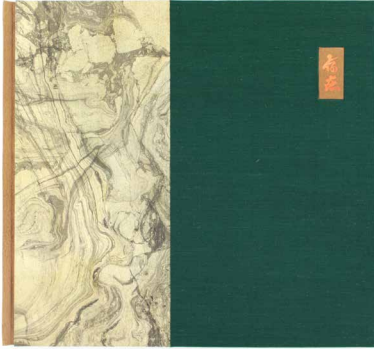


£1,250

An exquisite record of botanical travel, the various engravings based on plants seen in gardens around the world: Austria, Finland, Lithuania, Britain and Australia, as well as those closer to the artist's home in California - at the Huntington and Sonoma.

121. (Mixolydian Editions.) **WAGENER (Richard) & Marc Peter Keane. A Bonsai Shaped Mind & Postures of the Heart.**

Petaluma, CA: Mixolydian Editions & Nawakum Press, 2024, B/26 LETTERED COPIES (from an edition of 82 copies) signed by both contributors, these deluxe copies with 3 prints of Wagener's engravings in a paper chemise, the book printed on Twinrocker handmade papers



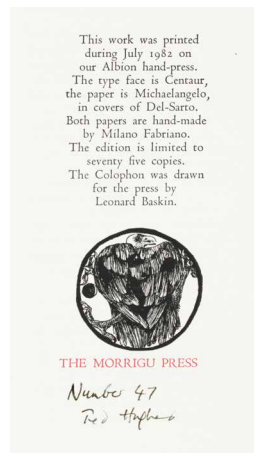
of various colours, 10 wood-engravings by Richard Wagener printed on Japanese gampi papers, some against a pale blue or pink ground, further wood-engravings and decorations, in various colours, printed direct, pp. [72], 4to, original deluxe binding of partial suminagashi paper and dark green book cloth backed with tan leather, backstrip with a dot stamped in copper, tan leather kanji label inset to upper board, edges untrimmed, the book and the portfolio of additional engravings laid into a suede-lined green and beige cloth dropback box with tan leather labels, fine £2,350

A celebration of bonsai. The first section comprises five short essays by Keane with translations of short poems from Japan's Heian period, followed by a short story covering the five-hundred-year life of a tree and its different owners. A harmonious piece of book-design.

122. (Morrigu Press.) HUGHES (Ted) **Wolf-Watching.**

[North Tawton, Devon:] 1982, 47/75 COPIES, numbered and signed by the poet, printed in Centaur on Milano Fabriano (Michaelangelo) paper, half-title, title and colophon press name printed in red, colophon roundel designed by Leonard Baskin, pp. [12], 8vo, publisher's Milano Fabriano (Del-Sarto) buff paper wrappers, edges untrimmed, fine (Sagar & Tabor A79) £425

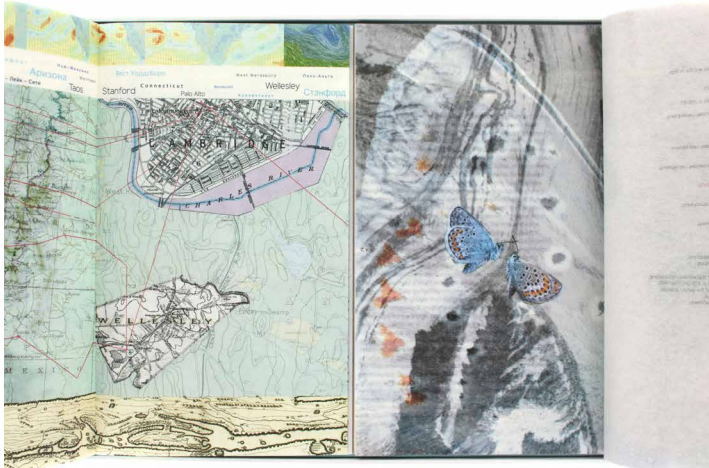
Hand-printed by Hughes' son, Nicholas, under his Morrigu Press imprint, the 3-legged crow colophon by Baskin from a sketch by the poet himself; the poem was later published in the 1989 Faber collection of the same name.



123. (Nabokov.) BERGELT (Tatjana) *Pas de Deux*.

*Helsinki and Weimar: 2022, 9/22 COPIES (plus artists' proof), two books bound as facing volumes, type set in Eliot Sans and Lucida Grande, printed on Japanese Kozo Inbe and Kozo Murakumo paper among others, text in English and Russian, typographical designs and varied illustration styles throughout, using inkjet and photo collage, two Nabokov facsimiles, each book with a fold-out map leporello tracing, in parallel, the migratory journeys of Nabokov and his lepidoptery study, the *Polyommatus Blue* butterfly, ff. 14, leporello; 13, leporello, oblong, 27.5 x 35cm, publisher's French door binding by Thomas Lüttich with silver-blue iridescent paper-covered boards, hot foil embossed title, right spine Japanese bound, left spine stitch bound, housed in shimmered paper box with silver-stamped parallel symbol on upper board, new £4,750*

A tour-de-force from the renowned Finnish artist/printer, combining meticulous scholarship with a striking aesthetic in a highly detailed exploration of the parallels between Nabokov's life as writer and lepidopterist, and that of his particular study, the *Polyommatus Blue* butterfly. The parallel pages include genealogy/phylogenetic development depicted in a complex multi-imaged tree, a crossword puzzle (a favourite Nabokov activity) opposite a decorative lattice flower-head butterfly environment, a coded chess game record (Rubinstein and Lasker) facing a microscopic photograph of a butterfly wing, and the two maps, one outlining Nabokov's flight from the revolution in Russia to Europe then America, the other showing the migration of the *Polyommatus* from Asia



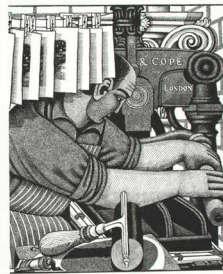
to South America 11 million years before; the butterfly-informed leaves throughout printed on the more fragile gossamer-style paper. Bergelt's attention to detail is such that even in the colophon it states that the book is not published by 'Gosizdat', the Soviet State publishing house, thus alluding to Nabokov's issues with censorship. Overall, an extraordinary combination of entomology, linguistics, typography, literature, design and illustration.

[With:] **Tatjana Bergelt: Image, Word, Book**, 2024, pp. 104, an illustrated catalogue of essays on Bergelt's work, including one on *Pas de Deux* by Viola Shat.

124. (Nomad Letterpress) **2020 VISION. Nineteen Wood Engravers, One Collector, and the Artists Who Inspired Them. Compiled and Introduced by Nigel Hamway. Edited by Peter Lawrence.**

Nomad Letterpress & the Society of Wood Engravers, 2020, XII/30 COPIES (from an edition of 340 copies) printed at Whittington on Zerkall mould-made paper, some printing in blue, tipped-in frontispiece showing the block of Farleigh's 'Park Gate', each of the twenty entries with a double-page of illustrations, the majority of these wood-engraved (the inspiration is sometimes in another medium), a handful tipped in (these including large folded sheets), these 'B' copies with an extra suite of the 38 engravings in a matching cloth and board portfolio, a number of the contemporary examples signed by the artist, pp. [100], 4to, original Roger Grech binding of quarter mustard-yellow morocco, backstrip lettered in gilt, the boards with a patterned paper using a Paul Nash engraving printed in blue and grey, edges untrimmed, note of apology from the printer for production delay laid in, the book and portfolio together in cloth and board slipcase, the slipcase with minor bump at one corner not affecting contents, near fine

£2,020



Published to mark the centenary of the Society of Wood Engravers, this is a wonderful evocation that draws a line between the rich past and the thriving present of the medium.

125. (Nonesuch Press.) DICKENS (Charles) [The Nonesuch Dickens.] *The Complete Works and Letters, together with 'Dickensiana',* Edited by Arthur Waugh, Hugh Walpole, Walter Dexter and Thomass Hatton. [25 vols. (including plate volume)]

1937/38, 840 OF 877 SETS, the illustrations printed from the original steel plates or woodblocks (or electrotyped facsimiles of the original woodblocks), titles with Nonesuch device, each novel with colour facsimile of cover of first originally issued part, royal 8vo, original buckram by Leighton-Straker, in various complementary colours - apple-green, cream, black, blue, brown, dark green, fawn, maroon, orange, red and yellow, backstrips with uniform gilt-lettered black morocco labels, ('Dickensiana' in gilt-lettered blue linen, spine ends with slight wear, endpapers faintly toned), top edge gilt on the rough, others untrimmed, labels with a few chips, a couple of marks on backstrips of paler volumes, but generally clean and bright, very good (Dreyfus 108) £5,750

A handsome set of this attractive and highly readable edition. lauded by contemporary reviewers including *The Scotsman*: 'No more handsome edition of Dickens has yet appeared; nor is it easy to conceive of any which might surpass this one.' The edition was printed in a specially designed and newly cut face, Bulmer, based on a type created by William Martin at the end of the eighteenth century, its aim to be as inconspicuous as possible: 'In Dickens, the style is the man; the type must be neutral lest it alter the accents of the man.' (*Dickensiana*)

The advertising campaign for the set was unprecedented for the Press, including the extensive Retrospectus and Prospectus, *Dickensiana*, featuring lithograph reproductions printed at the Curwen Press, and the presence of a plate-block of one illustration in each set (thus setting the limitation at 877) from the original Chapman and Hall blocks which the press had acquired. This practice proved highly controversial, David Garnett, in the *New*



Statesman and Nation, describing the dispersal of the historically significant plate-block collection as ‘an act of vandalism’, though he did admit that *The Pickwick Papers*, the first volume of the set to appear, ‘was a most beautifully produced book.’ (Dreyfus, p.243).

The plate for this set is the woodblock (the scarcest block form of the sets) for the illustration ‘Trying -on for the Doll’s Dressmaker’ by Marcus Stone, engraved by W.T. Green, with several proof pulls, including one mounted (slightly spotted), but without publisher’s limitation letter.

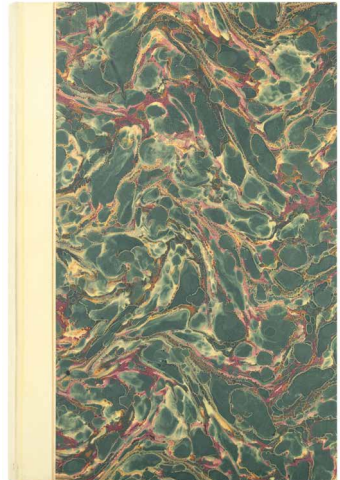
126. (Nonesuch Press.) EVELYN (John) *Memoires for my Grand-son.*
Transcribed and Furnished with a Preface and Notes by Geoffrey Keynes.

1926, 484/1,250 COPIES, printed on Auvergne handmade paper using the Oxford University Press Fell types, typographical border to title-page, pp. xii, [ii], 104, [ii], 16mo, original limp white parchment with yapp fore-edges, backstrip gilt lettered, sides decorated with blind rules and the author’s initials impressed at centre of both covers, edges a little toned, a few faint spots to front endpapers, bookplates of both Philip and Frances Hofer to front pastedown, with their subsequent gift inscription beneath, very good (Dreyfus 37) £100

The bookplates indicate an excellent provenance for this copy - the Hofers were eminent collectors, he being the first curator of the Department of Printing and Graphic Arts at Harvard’s Houghton Library.

127. (Officina Bodoni.) ELIOT (T.S.) *Four Quartets.*

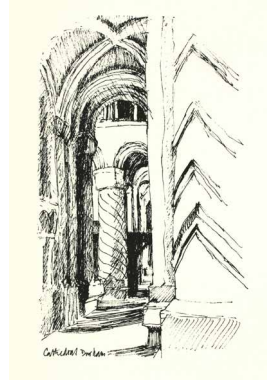
[Printed by Giovanni Mardersteig at the Officina Bodoni for] Faber and Faber, 1960, 275/290 COPIES signed by the author, printed on Magnani paper using the Dante typeface, pp. 56, folio, original quarter cream vellum, backstrip gilt lettered with a couple of tiny specks at foot, green and yellow Putois marbled boards, t.e.g., others untrimmed, matching marbled board slipcase a little rubbed as often, very good (Mardersteig 119; Gallup A43c) £3,000



The copy of Susan Mahon, later Shaw, though without mark of provenance.

128. (Old School Press.) **De Situ Dunelmi - On Durham.** The last poem in Old English. Translated from the Anglo-Saxon by David Crane.

Bath: 1996, ONE OF 20 COPIES (from an edition of 350 copies) printed on Zerkall mould-made paper, title printed in red, full-page illustration by Wendy Batt, wood-engraving beneath colophon, pp. [11], 4to, original binding of orange handmade kozo paper by Rachel James, printed label to front, edges untrimmed, fine £65



This special binding was executed 'for friends of the Press' - this copy with an ad personam inscription from the printer, Martyn Ould, at rear.

129. (Old School Press.) **KIRKUP (James) Tokonoma.** Twenty haiku and tanka by James Kirkup with woodcuts by Naoko Matsubara.

Hinton Charterhouse, Bath: 1999, 26/85 COPIES (from an overall edition of 105) signed by the author, artist and printers, 20 vibrant coloured woodcuts printed by Alan Flint, text in Perpetua printed by Martin Ould, on Japanese paper made by Masao Seki, with corrigendum slip re the box maker, title leaf with a few faint spots, fol. [4, text], [20, woodcuts], [i, colophon], loose leaves, black cloth box from *The Fine Bindery*, in form of angled frame with perspex pane, ribbon, near fine £275



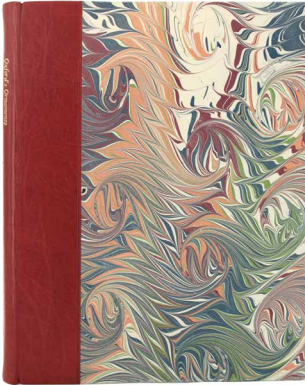
Dark undercurrents
under swimming leaf on leaf —
a shore's sudden depths

The combination of highly expressive woodcuts and text, and the form of the edition, in separate sheets to allow each verse to be considered separately, is in the tradition of tokonoma, or meditative alcove, about which Kirkup supplies a short essay. The edition 'is brilliant and beautiful, deeply satisfying to the senses. Martyn Ould is to be congratulated for having published... such a sumptuous work, embodying the best of handwork and a perfect harmony of art and poetry, and also presenting a world in which European and Japanese cultures are subtly and happily merged.' (Reiko Yamanouchi, *Parenthesis*, 5)

AD PERSONAM

130. (Old School Press.) OULD (Martyn) *Oxford's Ornaments. A showing of the extant typographical ornaments of Oxford University Press, individually and in combinations, together with notes on their origin, in particular their matrices.*

Hinton Charterhouse, Bath: 2007, 62/42 DE LUXE COPIES (from an overall edition of 123 copies) signed by the author/printer, printed in monotype Van Dijck on antique Rives BFK paper, with many examples of typographical ornaments present in the Fell types, 12 colour-printed photographic plates of typographical material, a folding leaf 'Synopsis from 'Fell Typographic Designs'' bound in at end, pp. 66, 12 Plates, Folding leaf, large 4to, original quarter russet calf, backstrip gilt-lettered, Ann Muir marbled paper covered boards, prospectus loosely inserted, cloth slipcase, printed paper label, fine £225



The somewhat neglected ornaments collected by Bishop John Fell for the Oxford University Press, which survived the closure of the printing house in 1989, presented here individually, with notes drawn from Stanley Morison's work on the subject and Horace Hart's *A Century of Typography*, and in typographical arrangements derived from the OUP's own pattern books.

With subscriber's list, each subscriber's copy with their name printed in the colophon; this the copy of Michael Taylor, private press dealer, connoisseur and champion.

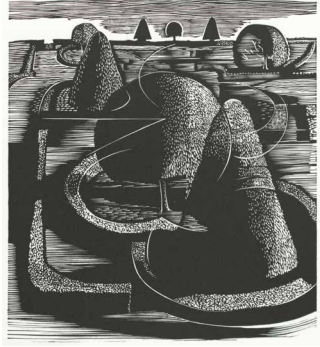
131. (Old Stile Press.) GROSS (Philip) *The Abstract Garden. Engravings by Peter Reddick.*

[Llandogo:] 2006, 74/200 COPIES signed by the poet and engraver, printed on Zerkall Halbmat in Spectrum, with 30 wood engravings by Reddick, pp. [64], imperial 8vo, publisher's cloth-backed illustrated russet boards, the design repeating a section of the title-page engraving, backstrip lettered in gilt, top edge black, others untrimmed, cloth slipcase with illustrated printed label, fine £145

A highly successful edition in which Reddick's dark engravings, in a wide variety of page designs, are balanced by the placement of the text: '...this books is a three-way collaboration of the words (the poet's) and the image

(the engraver's) and the space between (the printer/book designer's). We were determined it should not be just one art form responding to another... We have all done work we would never have planned in advance, and that has been the joy of it.' (limitation page)

The 'unnecessary bookmark', printed by Nicolas McDowall, with the poem 'Lute Song from the Land of Lost Adverbs' has been laid in at the front.



132. (Otakou Press.) DARWIN (Charles) **Three Letters.**

Dunedin: 2009, 55/120 COPIES printed on Zerkall paper, tipped-in portrait frontispiece (drawn by Harriet Lubbock in 1855) with tissue-guard, pp. [13], crown 8vo, original wet-sand coloured cloth, printed label to upper board, edges untrimmed, fine

£70

Three letters held at the University of Otago, and there printed.

133. (Papermaking.) (Japan.) KUME (Yasuo) **Tesuki Washi Shuhu: Fine Handmade Papers of Japan [3 Vols.]**

Tokyo: Yushodo, 1980, ONE OF 200 COPIES, the text in Japanese and English, running dos-à-dos in first volume, this with some photographic illustrations and maps, Vols II & III comprising sample papers (207 in number) with captioned leaves, pp. xiii, 118 (English), xxiii, 263



(Japanese); iv + 104 sample papers; iv + 103 sample papers, royal 8vo, *original stab-bound wrappers of different Japanese handmade papers, the spines tipped with patterned fabric, the three volumes together in portfolio of board covered with Japanese handmade paper, wooden fastenings, slight knock to one corner of portfolio (not affecting contents), fine condition* £1,500

An account of papermaking in Japan, looking at its development and regional traditions - a suitably beautiful production, richly illustrated with a variety of specimen papers.

134. (Peacock Press.) BACON (Francis) *Of Gardens.*

Plymouth: 1929, 23/30 COPIES set and printed by Wilfred O. Reynolds, title and first text page woodcut with deep, Kelmscott-style borders printed in green, decorated initial and first words of text printed in red, smaller foliated initials in red, green and blue throughout, one full-page wood-engraving, pp. [iv], 21, [i], 8vo, quarter roan, with blue cloth boards, raised bands and head and foot of spine rubbed, very good £150

After serving in Egypt in WWI, (several accomplished water-colour paintings of Alexandria by Reynolds survive from this period), Wilfred Owen Reynolds founded The Peacock Press in Plymstock, Plymouth, and, as an amateur printer, had a very small output of roughly one book per decade. This edition of one of the favoured texts of the private press movement, has a particular charm, the printing, a little uneven, the initials slightly askew, but altogether an attractive, scarce little book.



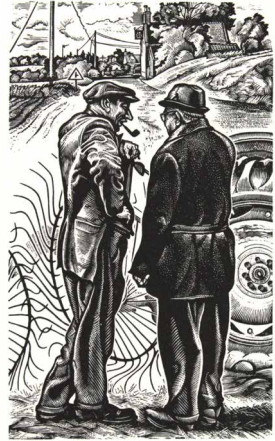
135. (Peacock Press.) BACON (Francis) *Of Gardens.*

Plymouth: 1929, 15/30 COPIES set and printed by Wilfred O. Reynolds, title and first text page printed deep, Kelmscott-style border printed in black, decorated initial and first words of text printed in red, smaller

foliated initials in red and green throughout, one full-page wood-engraving, light spotting to initial and final leaves, pp. [iv], 21, [i], 8vo, half vellum with patterned floral paper-covered boards, vellum faintly marked, very good £125

136. (Ploughmans Parrot Press.) EWART EVANS (George) **Ask the Fellows who Cut the Hay.** Introduction by Alun Howkins. Wood engravings by Harry Brockway, Anthony Christmas, David Gentleman, Miriam Macgregor, Howard Phipps, Peter Reddick & George Tute.

Hanborough: 1999, 117/280 COPIES (from an edition of 336 copies) printed on Zerkall mould-made paper, title-page printed in black and orange, wood-engravings to the text by Anthony Christmas (4), David Gentleman (2), Miriam Macgregor (2), Howard Phipps (4), Peter Reddick (4) & George Tute (3), pp. 153, royal 8vo, original quarter green cloth, boards covered with green patterned paper with repeated Harry Brockway wood-engraved design, backstrip lettered in gilt, tail edge roughtrimmed, fine £120

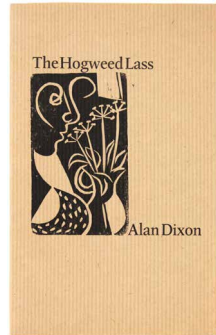


A new illustrated edition of a book first published by Faber in 1956, which ‘started the tradition of organised oral history in England’ (in respect of rural life).

137. (Poet & Printer.) DIXON (Alan) **The Hogweed Lass.**

Hatch End: 1991, FIRST COLLECTED EDITION, woodcuts by the poet in green on title-page and black following final poem, pp. 33, 8vo, brown paper wrappers, with further woodcut in black on cover with title, fine £25

Dixon’s fifth collection of poems, several of which had previously appeared in *The TLS*, *The Spectator*, *Poetry Now* (BBC Radio 3) and elsewhere. With Poet & Printer bookmark decorated with woodcut printed in brown.



138. (Previous Parrot Press.) (Bawden.) HOYLE (Walter) **To Sicily with Edward Bawden.** With an introduction by Olive Cook, and drawings of Sicily by Edward Bawden, Walter Hoyle and Edwin Smith.

Church Hanborough: 1998, 134/350 COPIES (250 written in pencil, in error), signed by Walter Hoyle and Olive Cook, printed on Rivoli paper, illustrations throughout including 4 colour-printed and double-spread, the main text a facsimile of Hoyle's manuscript, pp. 67, [4], imperial 8vo, original quarter blue cloth, colour-printed illustration to upper board, backstrip with printed label, paper wrapper with printed label on cover and backstrip hand-written, fine £120



A delightful account of a three-week sketching tour, with a competitive edge, which Hoyle took with his friend and mentor in 1951.

With prospectus, also prospectus for *Tryphema Pruss* (Cook and Hoyle, Previous Parrot Press 1999), Church Street Gallery invoice for Bawden art, flier for art exhibition with works by John Malcolm Lewis, and hand-written postcard to Lewis from Hoyle regarding Bawden.

139. (Primrose Academy.) PAYNTER (Hilary, **Illustrator**) **Legal London Engraved.** Twelve Wood Engravings.

1998, 51/135 COPIES signed by the artist, printed rectos only on Zerkall mould-made paper, small map at foot of Introduction, pp. [68], royal 8vo, original grey patterned boards backed with grey cloth, backstrip lettered in gilt, board slipcase, fine £200

A modern depiction of the Inns of Court by one of leading contemporary wood-engravers.



140. (Rampant Lions Press.) JONES (David) **The Chester Play of The Deluge.**
With Ten Wood-Engravings by David Jones.

(Printed at the Rampant Lions Press, Cambridge for) Clover Hill Editions, 1977, 123/250 COPIES (from an edition of 337 copies) printed on Barcham Green mould-made paper by Will Carter at the Rampant Lions Press in Golden Cockerel type designed by Eric Gill, front free endpaper with very faint mark, Richard Shirley Smith Studio Library engraved bookplate, pp. [x], 30, [vi], folio, original quarter cream linen with Swedish marbled boards, backstrip lettered in gilt, deep orange dustjacket with a few faint spots at folds, near fine £975

First printed in an edition of 275 copies by the Golden Cockerel Press in 1927. 'In order to keep a publication date, the preliminary damping of the handmade paper had been omitted; and in David Jones's judgement the delicacy of his wood-engravings was lost' (Publisher's note).

Fortunately, the wood blocks survived intact and are here reproduced as originally intended. Douglas Cleverdon considered it David Jones's 'masterpiece in the field of wood-engraving.'

[with:] **Prospectus for The Engravings of David Jones**, 187/500 copies, bifolium, with 2 engravings, [and:] **Prospectus for The Book of Jonah**, bifolium, cover printed in green and black with 1 engraving, both from Clover Hill Editions, printed by Will Carter at the Rampant Lions Press, and both with order forms.



141. (Rampant Lions Press.) PAYNTER (Hilary) **The Engraver's Cut. Twenty-Six Wood Engravings Chosen by the Artist. With an Autobiographical Note.**

Primrose Academy, [printed at the Rampant Lions Press], [1996], UNNUMBERED COPY (from an edition of 135), signed by the artist, printed on Zerkall mould-made paper, 26 engravings by Paynter, including 3 illustrations



(half-title, contents spread, section title) printed in green, the remaining 23, full-page, printed in black, pp. [62], tall 8vo, original grass green cloth-backed paper-covered boards, printed with wrap-around engraved design by Paynter, 'Dordogne Market' (1974), pale green slipcase, near fine £185

The engraver, in all her variety: from the highly detailed fur effects of the engaging Happy Christmas hound and the Hermes-style gouges and flecks of 'High Force' to the decorative caricature of 'Christmas Presents' and the stark perspective of 'The Prisoner'.

142. (Rampant Lions Press.) SMART (Christopher) *A Song to David*. Edited by J.B. Broadbent.

Cambridge: 1960, 488/600 COPIES printed in black and blue, frontispiece by Lynton Lamb, pp. xxi, 40, folio, original quarter parchment-paper with patterned boards, backstrip lettered in gilt, small nick to tail edge of upper board, dustjacket a little sunned to backstrip panel and borders, very good £80



143. (Reading Room Press.) BELLOC (Hilaire) *Ha'nacker Mill*.

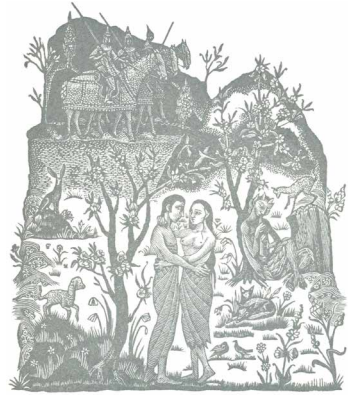
Quenington: 2024, ONE OF 120 COPIES, set in 'a variety of Bodonie styles with a sprinkling of Caslon', on Zerkall paper, title and half-title printed in green, wood-engraving by Keith Pettit, tipped-in colour photograph, pp. [12], small 4to, original Hayle Mill Antique Rose wrappers, cover with title printed in purple, sewn, fine £30



Belloc's desolate poem of 1923, here, illustrated by Pettit's intricate engraving of the ruined windmill, the bones of the sails against a sky of swirling clouds, followed, rather unexpectedly, by a serene photographic image of the restored mill, 'the original stonework clad in red tiles... [offering] magnificent views across the Goodwood Estate to Chichester and the sea.'

144. (Reading Room Press.) REID (Forrest)
A Play (or Opera) Founded on 'The Song of Solomon'. Wood engravings [by] Jane Lydbury.

Quenington: 2016, FIRST EDITION, 71/100 COPIES printed in black and blue on Zerkall mould-made paper, title-page vignette and 5 further wood-engravings printed in grey, pp. [20], folio, original quarter orange cloth, boards with a design repeating an Olive Openshaw wood-engraving, backstrip lettered in gilt, original prospectus laid in at front, fine

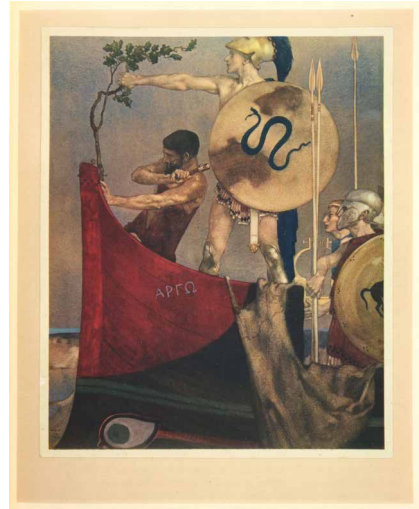


£100

The distinctive and attractive typeface used throughout is Kock-Kursiv, which the colophon explains was 'first used by the Curwen Press in 1926 and rescued by Ian Mortimer on its closure in 1983'.

145. (Riccardi Press.) KINGSLEY (Charles) and W. Russell Flint. *The Heroes or Greek Fairy Tales for my children.*

Philip Lee Warner, Publisher to the Medici Society, 1912, 137/500 COPIES (from an overall edition of 512) printed on hand-made Riccardi paper, title with vignette printed in blue and black, 12 coloured plates by W. Russell Flint, each with tissue guard captioned in red, pp. xvii, [i], 113, [v], 4to, publisher's limp vellum, cover and backstrip lettered in gilt, original green ties, pastedown with skull bookplate, vellum slightly toned with a few faint marks, very good

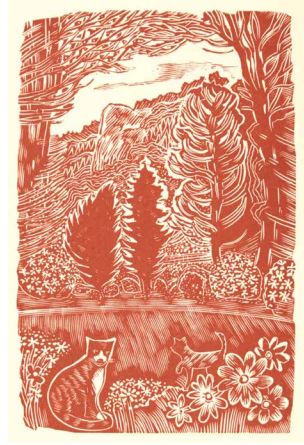


£475

The tone of artist and writer in perfect accord, in the re-telling of the Perseus, Theseus and Argonauts myths.

146. (Rocket Press.) CHEETHAM (Hal) *La Vida Breve*. With a Foreword by John McLaughlin.

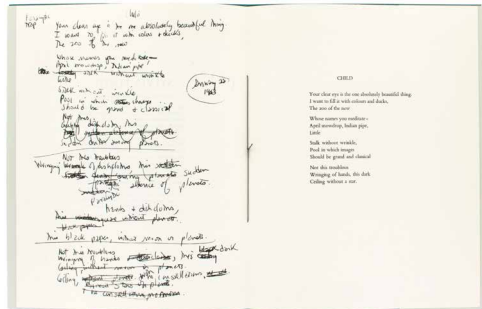
[Blewbury:] Privately Printed [at the Rocket Press], 1991, ONE OF 75 NUMBERED COPIES (this unnumbered) signed by the artist and dated 1991, 24 wood-engravings by John O'Connor printed in blue, brown, green or orange, pp. [iii], 177, tall 8vo, original yellow cloth, spine with title on printed label, front cover with, lower edge rough-trimmed, faint mark at head of spine and a couple of tiny spots on front board, near fine £250



A scarce and very attractive edition.

147. (Rougemont Press.) PLATH (Sylvia) *Child*.

Exeter: 1971, 85/325 COPIES, FIRST EDITION, title and poet's name printed in blue, full-page holograph facsimile of the poem, pp. [8], small folio, publisher's teal-blue card printed sewn wrappers, pale grey dustjacket printed in green, very faint toning at edges, very good £65



One of a dozen poems which Plath wrote after the Ariel poems, between late January and her death in February, 1963. The facsimile, with numerous crossed-through lines and amendments, offers an intriguing insight into her creative process during this troubled period.

148. (Saint Dominic's Press.) HORAE BEATAE VIRGINIS MARIAE, Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae.

Ditchling: 1923, [ONE OF 220 COPIES], with 12 wood engravings by Eric Gill and two (St. Dominic and St. Catherine) by Desmond Chute, printed in black and red with plainchant notation, the black neumes on red lines, a few faint marginal smudges, endpapers slightly toned, pp. [ii], 75, 4to, publisher's cream unlettered linen, board edges lightly soiled, backstrip

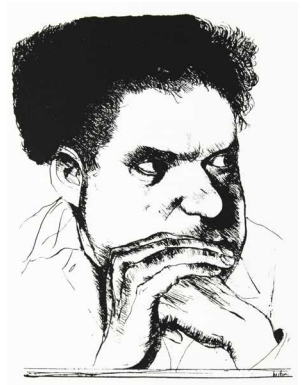
faintly toned, untrimmed, very good
(Taylor & Sewell A108) £1,475

This elegant version of the Dominican Rite is given an honourable mention by Stanley Morison in his *English Prayer Books* (Cambridge UP, 1943) where he describes it as excelling 'the very high quality of Dominican typography already established in Desclee's editions... The Ditchling Horae B.V.M. is a fine quarto printed in red and black and gives the complete chant. The hours are distinguished by wood-engravings [almost all] cut by Eric Gill... the best example I have seen of English liturgical-music printing.'



149. (Salubrious Press.) THOMAS (Dylan) **Letter to Loren.** With an Introduction and Notes by Jeff Towns.

Swansea: 1993, K/26 COPIES (from an edition of 226 copies) signed by Loren MacIver, printed in blue and black on Zerkall mould-made paper, tipped in frontispiece montage of photographs, full-page portrait of the author by Leonard Baskin, further illustrations (by the author and his wife), the poem printed in facsimile (blue), pp. 63, 4to, original quarter blue morocco with boards of a darker blue, printed labels to upper board and backstrip, the backstrip faded, original prospectus and invoice laid in, cloth slipcase, very good £750



A poem in the form of a letter to the New York artist, Loren MacIver, whom Thomas had met on his first visit to America in 1950.

150. (Shakespeare Head Press.) FROISSART (Sir John) **Cronycles.** Translated out of the French by Sir John Bouchier, Lord Berners [from the Original Edition of 1523-25]. 8 Vols.

Oxford: The Shakespeare Head Press for Basil Blackwell, 1927/28, 264/350 SETS printed on Batchelor handmade paper, over 600 fine armorial-bearings and maps engraved on the wood by Paul Woodroffe



and the great majority handcoloured in part or in whole, royal 8vo, original quarter holland linen cloth with pale blue boards, printed labels to backstrips (spare labels tipped in), four vols with tiny ink spots at foot of backstrips, untrimmed, bookplates to front pastedowns, very good



£1,650

151. (Shelter Press.) CHARNOCK (John, Engraver) **An Engraver's Book of Castles.**

West Kirby: n.d. [circa 1981?], ONE OF 65 COPIES, this unnumbered, frontispiece and 28 lino-cut illustrations of different castles, pp. [54], foolscap 8vo, original striped beige cloth, backstrip lettered in black, some light handling, ownership inscription to front pastedown dated to 1981, very good £60



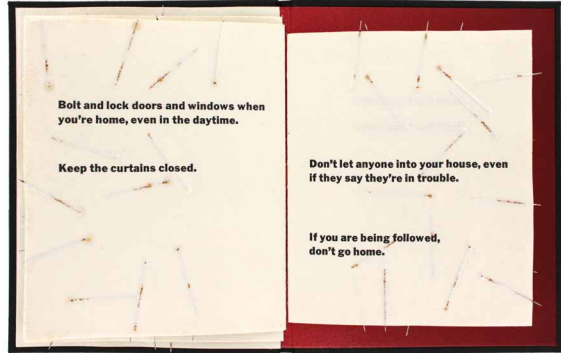
A scarce book, no holdings in UK libraries.

152. (Skeptical Press) REISBORD (Coriander) **Defensive Book; Riddle Book; Ghost Book.**

[Tuscaloosa, AL:] 1993, 1993, 1992, 11/15 COPIES of each book, the first printed on laid paper imbued with rusting pins, rear pastedown red, front pastedown with printed red fringe, the second comprises intaglio prints (printed on both sides of black squares of Japanese Usumino paper) suspended within windows in each page, the third, printed from photo-

etched zinc plate on kozo-sulphite silk tissue, pp. 18; 12; 12; 8vo, black boards with inset white label with title printed in red, linen-cotton paper-backed Ingres paper boards, with inset label at outer edge, title printed vertically, wrappers with tissue window allowing title of first page to show through within chemise of black textured boards with title faintly inscribed in pale gold, all housed in black slipcase, fine £775

A highly successful emotive triptych, concerning various aspects of female existence, the shared aesthetic across the three works contributing to a sense of shared experience across generations. The text of *Defensive Book* is derived from a manual supplied to female undergraduates



on their arrival at college, highlighting the potential threats of campus life in a list of advisory orders, 'Don't tell anyone you live alone', 'Keep the curtains closed', punctuated by the repeated 'Don't trust anybody', the diminishing page sizes, which allow more pin points to emerge (painfully) at the page edges, adding to the sense of danger. The captions for the small spectral images of *Riddle Book* suggest isolation and fear, 'This door does not open', 'This ear does not hear,' etc. (the implication that this is a reaction to the atmosphere of the *Defensive Book* is unavoidable); while the printed calligraphic diary text of *Ghost Book* describes the final days of the author's grandmother, and her thoughts on her past self, her physical and her mental deterioration - the tissue paper allowing the lines to be seen through several pages, suggestive of eras running into each other.

153. (Solmentes Press.) CARROLL (Lewis) *Jabberwocky*.

[Decorah, IA:] 2020, 36/40 COPIES, 60 linocuts by David Esslemont, including 34 monochrome cuts of text and illustrations and 26 colour illustrations, pp. 60, 8vo, original quarter brown calf with two gilt dots on spine, densely patterned pastepaper boards, the card mirror laid in, bubbling to pastedowns (a minor production fault), grey cloth dropback box with pictorial label to spine, near fine £1,375

A complete re-imagining of Carroll's surreal poem, in which the calligraphic text is drawn with a broad-nibbed pen directly onto the linoleum blocks, so when printed, the words appear in reverse as Alice first saw them in *Through the Looking Glass*. The vivid colour illustrations in particular are typical of Esslemont's work - richly textured and intricately patterned with striking changes of perspective.



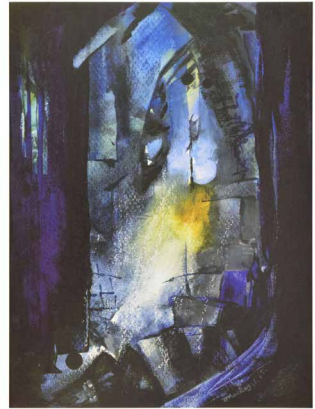
154. (Solmentes Press.) CELSUS (Aurelius Cornelius) *De Cataractis*. A Roman account of cataracts and their removal.

2023, 10/30 COPIES numbered and signed by the designer and printer, David Esslemont, printed in Centaur MT, on Moab Entrada, double and single page reproduction of 'De Cataractis' chapter, two single page vibrant digitally created flowers, each with blurred version printed on Kitakata Gampi paper, woodcuts on title and colophon, colour photographic illustration of trees in snow, pp. [20], folio, original yellow card wrappers, with deep blue Lokta dust wrappers, cover with title and eye woodcut printed in black, fine £325

A beautiful production from Esslemont, inspired by personal experience, in his usual eclectic style, continuing his practice of animating older texts with new techniques. The book containing the 'De Cataractis' chapter is a fifteenth-century copy of *De Medicina* from the Biblioteca Medicea Laurenziana, Florence, while the woodcuts are from Gregor Reisch's *Margarita Philosophic*, 1503, and the digital flowers from Esslemont's own *Florilegium Solmente*, 2010. 'I hope the curious will find Celsus's description an interesting read and enjoy lifting the veils of Gampi paper to reveal the effect of phacoemulsification with intraocular lens Model DCB00 implantation.' (Introduction)

155. (Sounding Art Press.) (BRITTEN.) **The Turn of the Screw. Visual Responses to Britten's Opera** by Jane Mackay. Commentary by Andrew Plant. Preface by James Bowman.

2007, ONE OF 300 COPIES signed by the contributors, this copy with a label covering the limitation statement designating it a 'Review Copy' (and out of series), 33 colour plates with facing excerpts of notation and commentary, further photographs, pp. 96, 4to, original blue cloth blind-stamped to upper board and backstrip, top corners a little pushed with a few very faint marks, very good £145



A well-executed project - the influence of John Piper is evident, and not unexpected given his association with the composer (and indeed this work).

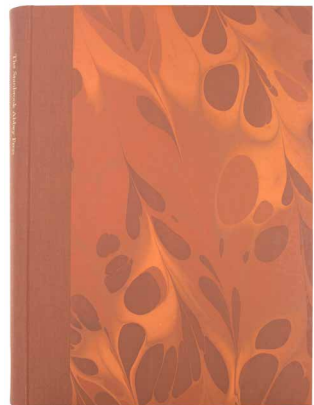
156. (Spoon Print Press.) LANDERS (Linda Anne) **Miaow!**

2007, COPY 11 (of an unknown edition), signed and numbered by the artist, colophon printed in red, monochrome linocuts, accordion-folded, pp. [6], original grey card wrappers, linocut to front, one corner very slightly knocked, very good £40

A charming sequence of linocut illustrations depicting a black cat going about its usual feline business, i.e. yawning, stretching and getting up to mischief with a ball of wool.

157. (Stanbrook Abbey Press.) BUTCHER (David) **The Stanbrook Abbey Press 1956-1990 [A Bibliography].** With an Introduction by John Dreyfus and a Memoir of Dame Hildelith Cumming by the Abbess of Stanbrook.

Lower Marston, Herefordshire:
Whittington Press, 1992, 230/248 COPIES (of an edition of 350 copies) signed by Joanna Jamieson OSB and the author, 5 illustrations on 3 plates, numerous

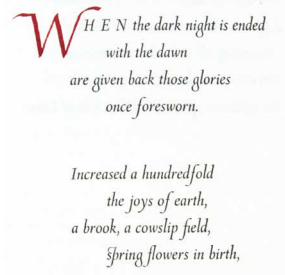


examples of Stanbrook Abbey Press printing including type facsimiles printed at the Whittington Press, a small number of original pieces and several reduced photographic reproductions of examples of the press's printing, title and final engraving printed in yellow, pp. xvi, 226, [2], small folio, original quarter orange cloth, backstrip gilt lettered, marbled orange and brown endpapers, untrimmed, matching cloth and board slipcase, fine (Butcher 114) £350

This superb bibliography contains a substantial history of the press and lists 39 'A' items, 43 'B' items (commissions), 24 'C' items (illuminated folders), 27 'D' items (minor publications), 25 'E' items (prospectuses) and a final 'F' list of three unfinished books.

158. (Stanbrook Abbey Press.) KENDALL (Katharine) **The Interior Castle.**

Worcester: 1968, ONE OF 310 COPIES (of an edition of 350 copies) printed in Cancelleresca Bastarda typeface on Hodgkinson white wove handmade paper, in black and blue, the title printed in maroon, gilt title-page eagle device, with 3 initial letters drawn in by hand in red by Margaret Alexander, explanatory copyright slip bound in, pp. [vi], 13, [iii], 8vo, original blue silk-backed silver-fawn Japanese wood-veneer boards, front board gilt lettered, blue-dyed Canson Ingres endpapers, top edge gilt, others rough-trimmed, near fine (Butcher A19)

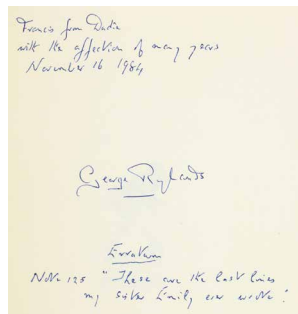


£100

The longest poem written by Katharine Kendall, esteemed Catholic poet and friend of Siegfried Sassoon, immaculately printed at the Stanbrook Abbey Press.

159. (Stourton Press.) RYLANDS (George, Editor) **Quoth the Raven 'Nevermore' or, Much Ado About Nothing. An Anthology of Negation.**

1984, 184/400 COPIES (from an edition of 450 copies), pp. [80], 8vo, original quarter purple cloth with sides of Curwen patterned paper, backstrip lettered in gilt, touch of rubbing at board-corners with a faint scrape at head of upper board, very good £100



Inscribed on the flyleaf by the compiler, George 'Dadie' Rylands: 'Francis, from Dadie, with the affection of many years, November 16, 1984', and then signed by him, as George Rylands, beneath which he supplies an erratum to his Note 125.

Laid in is the original prospectus for this anthology, along with a bifolium with a trial for the title-page (adding a typographic border in red) followed by a series of quotes not used in the final version.

160. (Thin Ice Press.) CARPENTER (J.R.) **Coney Street Life. A History of Right Now.**

York: StreetLife, 2022, 49/55 COPIES printed by the author, 33 separate leaves: title, colophon and 31 leaves printed with stanza on each, pp. 33, oblong 8vo, housed in oatmeal portfolio case, with partly lined with blue-paper, backstrip lettered in black, blue paper band lettered in black, fine £195

J.R. Carpenter, award-winning poet and artist in performance, print and digital media, was writer in residence in 2022 at the vibrant StreetLife Project in Coney Street, then home to York University's Thin Ice Press. The descriptive, colloquial work printed here, with a slightly uneven charm, captures both the rich history and colourful, irreverent present of the street itself.



161. (Two Horse Press.) [COLT (Armida Maria-Theresa)] **The Life of the Christ Child.**

1962, 1a/50 COPIES, printed on dampened Barcham Green's 'Bodleian Repairing' paper by George Mackley, calligraphic text throughout, each page with decorated borders, six miniatures adapted from a 15th-century Dutch Passionale, pen

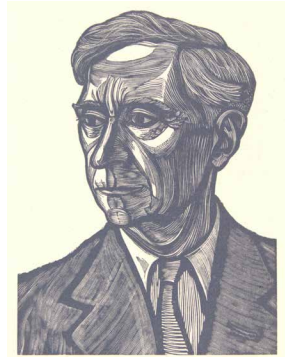


annotation supplying author's identity at colophon, pp. 28, tall 8vo, crimson morocco by Sangorski and Sutcliffe (signed), gilt-lettered spine with two raised bands, marbled endpapers, slipcase with a few small marks, near fine £175

A highly decorative edition - the account of the birth and boyhood of Christ by Armida Colt (who, with her husband, were the two Colts of the Two Horse Press), illustrated with miniatures and elaborate borders featuring lute-players, badgers, angels, astrolabes, bears practicing archery and a spouting whale, all designed by Michael Renton.

162. (Vine Press.) **READ (Herbert)** *Design and Tradition. The Design Oration (1965) of The Society of Industrial Artists... With a Preface by F.H.K. Henrion.*

Hemfingford Grey: 1962, ONE OF 150 COPIES, printed in Monotype Octavian on Millbourn handmade paper, wood-engraved frontispiece of the author by Peter Reddick, pp, [iv], 17, [iii], tall 8vo, original red cloth-backed ochre paste-paper covered boards, backstrip with gilt-lettered morocco label with a few abrasions, corners slightly bumped, very good £60



A pragmatic essay from the highly influential educator, activist, art historian, poet and critic. 'Most of us industrial designers are so involved in the specific problems we are called upon to solve, that we only too easily forget the bigger and general issues to which our activities must relate. It is in this context essential that Sir Herbert should direct our attention to the organic tradition as defined by him, whilst we attempt to deal piecemeal with man-made chaos. I am therefore delighted that his words... should now find permanence in print as a manifesto to designers of today and tomorrow.' (Preface)

163. (Wayzgoose Press.) **HUDSON (Mike, Illustrator)** *Bound for the Goldfields. A true account of a journey from Melbourne to Castlemaine by a carrier of supplies to the goldfields. First published by Charles Dickens in his weekly journal Household Words of June 2nd. 1855. Designed and illustrated with cuts.*

Katoomba, NSW: 1990, 7/45 COPIES (from an edition of 55 copies), concertina-bound with a continuous landscape illustration using various

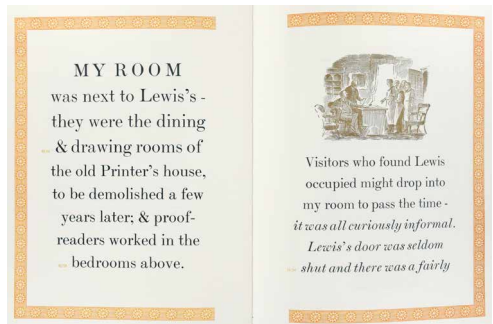


techniques (lino-cutting, wood-engraving, et al.) predominantly in green, blue and yellow (with red ants scampering along the base), the text running longitudinally up the yellow grass, pp. [32], 4to, original hessian cloth binding, the lettering stamped large in black and wrapping round, tan leather ties, note from the press recommending that the book be stored flat laid in, fine

£600

A virtuoso pictorial narration of a journey from Melbourne to Castlemaine, and from day to night.

164. (Whittington Press.) **A MISCELLANY OF TYPE.** Compiled at Whittington [in order to show the Monotype Faces held at the Whittington Press] (Introduction by John Randle.)



Andoversford: 1990, 26/460 COPIES (from an edition of 530 copies) printed on Zerkall mould-made paper throughout in black and a variety of autumn colours through the browns to orange, all heightened with a selection of illustrations from earlier Whittington books and inserted type facsimiles, pp. viii, 127, folio, original quarter terracotta cloth, backstrip lettered in gilt, patterned paper boards, touch of rubbing at extremities, top edge orange, others untrimmed, cloth and board slipcase, near fine (Butcher 105)

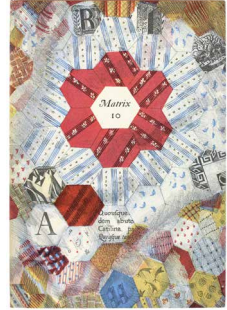
£250

This copy with the additional signature of the book's printer, John Randle, at the colophon.

'...this book's purpose is to in some way celebrate [the] typographical renaissance that ended twenty years ago by showing the Monotype faces held at the Whittington Press. The choice of faces, while fairly comprehensive, is inevitably also subjective... the plan has been to show, particularly in the little-seen larger sizes, whole or half-pages to show off Morison's legacy in its true glory. The texts are extracts from books or articles published by the Press since it started in 1971' (Introduction).

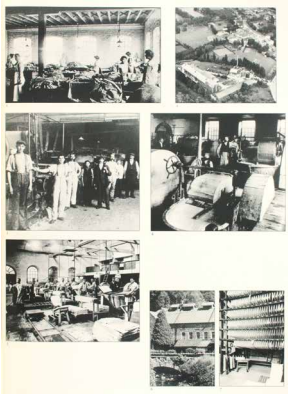
165. (Whittington Press.) **MATRIX.** [Various volumes.]

Now that it has come to a close, it is possible to understand Matrix for what it is: one of the great achievements of the Private Press world in any era. The totemic nature of those thick volumes arranged in their various pastel hues on the shelves, should not obscure either its scholarly value or the quality of the printing and design within – each volume is rich in its inclusion of illustrative ephemera from various presses. These factors, combined with its dual attention to both the history of the movement and the contemporary scene, mark it as a resource that no collection should be without.



We have a number of issues – the majority of the run, and in some cases multiple copies – for sale at very reasonable prices, and welcome enquiries from those looking to complete, or begin, their collection.

166. (Whittington Press.) **BIDWELL (John) Fine Papers at the Oxford University Press.**



Andoversford: 1999, 229/235 COPIES (of an edition of 300 copies) printed on Zerkall mould-made paper with the book's title, fly-titles and large initial letters printed in brown, 2 plates of photographic reproductions, 40 examples of handmade papers from the Oxford University Press collection, each tipped to black backing paper, pp. [x], 87, + examples of papers on backing paper, folio, original quarter green cloth and matching cloth fore-edges, backstrip gilt lettered, green boards, untrimmed, cloth and boards slipcase, fine £275

This copy with the additional signature of the printer, John Randle, at the colophon.

167. (Whittington Press.) BUTCHER (David) *The Whittington Press. A Bibliography 1982-93. With an Introduction and Notes by John Randle. Andoversford.*

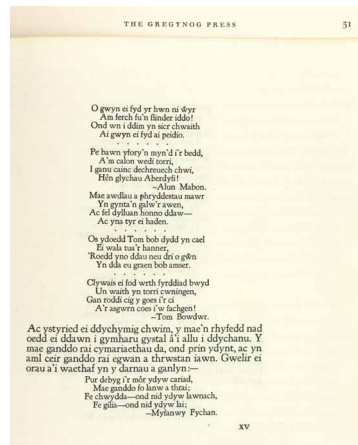
1996, 231/244 COPIES (from an overall edition of 380 copies) signed by the printer, printed in black on Zerkall mould-made paper, with several initial letters printed in brown, wood-engravings printed in brown or orange, full-page reproduction of one poster printed in black and red, and tipped-in examples of plates, marbled paper, prospectuses and cover designs used by the press, frontispiece and 2 plates of photographic reproductions illustrating the press, fold-out hand-coloured engraved bird's-eye view of the press, pp. [viii], 181, folio, publisher's quarter sea-green cloth, backstrip gilt lettered, willow leaf patterned paper covered boards, two edges untrimmed, cloth and board slipcase, slight rubbing at head and foot of backstrip and slipcase edges, flyleaf with bookplate of Marion E Clark, very good £140

A superb bibliography worthy of the Whittington Press editions. It is divided into 'Books published by the Whittington Press', 'Titles for other publishers', 'Minor publications & ephemera', 'Catalogues & prospectuses' and 'Posters & broadsides', together with a 'Checklist of books published 1972-81', the latter fully described in a previous volume. With note to Marion from John Randle regarding a special edition.



168. (Whittington Press.) BUTCHER (David) *Pages from Presses. Volume II. Golden Cockerel, Gregynog, Shakespeare Head, Curwen, Nonesuch, Haslewood Books & Cresset. With a Commentary.*

Risbury: 2022, 77/95 COPIES (from an edition of 180 copies) printed on Losin handmade paper, large folding poster of Press-marks as frontispiece, titles printed in green, 14 original leaves from the respective presses tipped in, pp. xiv, 138, folio, original quarter sea-green buckram with pale green boards, matching cloth

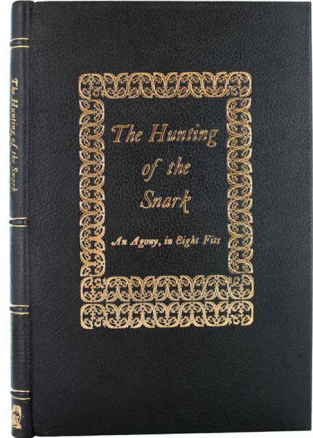


fore-edges, backstrip lettered in gilt, edges untrimmed, cloth and board slipcase, fine £525

A superb sequel, dealing with the next generation of Presses.

169. (Whittington Press.) CARROLL (Lewis) *The Hunting of the Snark. An Agony, in Eight Fits.* Illustrated by Harold Jones.

Andoversford: 1975, XXV/30 COPIES (from an edition of 750 copies) signed by the illustrator, printed on St. Cuthbert mould-made paper, 15 full-page line-drawings by Harold Jones, the title printed in gold and tissue-guarded, pp. 48, imperial 8vo, original deluxe binding of full black morocco, lettered in gilt to backstrip and upper board, the backstrip with 4 raised bands, border to upper board stamped in gilt, t.e.g., others untrimmed, endpapers of marbled paper (by Solveig Stone), board slipcase with a couple of faint marks, fine (Butcher 10) £600



SIGNED BY ARTIST AND PRINTER

170. (Whittington Press.) CARROLL (Lewis) *The Hunting of the Snark.*

Andoversford: 1975, 455/720 COPIES (from an edition of 750 copies) printed on St. Cuthbert mould-made paper and signed by the artist, this copy with the additional signature of the printer, John Randle, 15 full-page line-drawings by Harold Jones, the title printed in gold, pp. [xii], 48, imperial 8vo, original black buckram, backstrip and upper board gilt lettered, the latter within a gilt typographic border, t.e.g., others untrimmed, marbled endpapers by Solveig Stone, bookplate to flyleaf, board slipcase, fine (Butcher 10) £200



[With:] The original prospectus, laid in

171. (Whittington Press.) CRAIG (John) **The Locks of the Oxford Canal. A Journey from Oxford to Coventry. With fifty wood-engravings...**

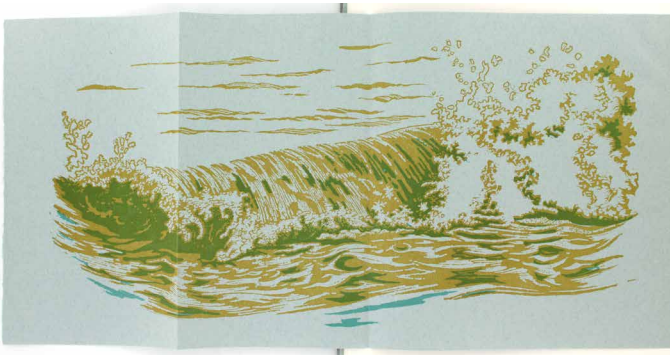
Andoversford: 1984, ONE OF 300 NUMBERED COPIES printed on Zerkall mould-made paper and signed by the artist, this copy marked 'out of series', title-page printed in black and dark brown, following the colophon-leaf a folding sheet of pale blue paper with 3 figures printed in mid-brown illustrating working through a lock, pp.[viii], x, [48], royal 8vo, original oatmeal linen, printed label to backstrip, circular paper label with a decoration by Craig inlaid to upper board, untrimmed, brown endpapers printed in pink, fine £300



The first of Craig's (thus far) three books with the Press.

172. (Whittington Press.) CRAIG (John) **Britten's Aldeburgh. With eighty-one engravings and three two-colour linocuts by the author.**

Andoversford: 1997, 23/352 COPIES (from an edition of 440 copies) signed by Craig, text printed in brown, the title-page printed in black, all on Zerkall mould-made paper, 81 excellent wood-engravings, including 2 tipped in folding-plates, all printed in black, and 3 tipped in folding 2-colour linocuts, including one printed on grey paper, all by John Craig, pp. [67], folio, original half pale grey cloth, the boards with a design in shades of grey, untrimmed, bookplate to flyleaf, matching cloth and board slipcase, fine £300



173. (Whittington Press.) (ERAGNY PRESS.) *Pastorale*. Wood-engravings by Lucien Pissarro, with a Note on the Kelmescott Paper by John Bidwell. (and a Further Note by Miriam Macgregor).

Oxford, New York & Risbury: The Ashmolean Museum, The Morgan Library & Museum, The Whittington Press, 2011, VI/100 COPIES (of an edition of 300 copies) printed on Flower paper originally produced for the Kelmescott Press, 24 of Lucien Pissarro's wood-engravings printed from the original woodblocks held in the possession of The Ashmolean Museum, produced for 'The Queen of the Fishes', 'Daphnis & Chloe', 'Un Coeur simple' and other works, also for Christmas cards and an unpublished Eragny Press book; the frontispiece (used in 'The Queen of the Fishes') printed in four colours, each engraving printed on the recto of a leaf with the plate number beneath blocked in blind, title printed in black and light blue, these copies with a portfolio of the 24 engravings, each on a separate leaf, and a further large colour printed engraving (25.5 x 18.5cms.) in its own paper folder, all inserted in a folder of cloth and boards, pp. [vi], 12, (23 Plates), royal 8vo, original quarter pale blue morocco, the title blocked in blind on morocco to upper board, pale blue Fabriano Ingres paper boards, Pissarro's device for the Eragny Press to upper board, hint of sunning to backstrip, faint handling mark to upper board, untrimmed, Press subscription form and note regarding the paper laid in, the book and additional folder of engravings together in slipcase of cloth and boards (striped with blue and matching portfolio), slipcase with a couple of very faint marks, near fine £800

John Randle writes of this book that, having declined an invitation by the Ashmolean to print the catalogue for their exhibition of Pissarro's work, 'I suggested that we might be able to do something with Pissarro's original blocks which I knew they had, and this is what happened. I made an arbitrary choice of the blocks I particularly liked, and the title suggested itself when they turned out to be mostly of French peasant life as Pissarro remembered it. We found with the blocks Pissarro's proof book which was a help particularly with the colour blocks, and Miriam Macgregor, who herself had engraved colour wood-engravings, helped us with the critical mixing of the colours.

Pissarro had been advised by his friend Ricketts to use Batchelor's paper (made originally for William Morris) for his Eragny Press books but had preferred to use the French Rives. I think our edition proved how right Ricketts was, we achieved a sharper result on the more glazed surface of the Batchelors, perhaps one of the nicest papers we have ever had to print on. Fortunately we had some packets of Batchelors, and even more fortunately

the Morgan Library allowed to have another 2000 sheets from their precious stock, left over from an abandoned project a century earlier. This made the whole project viable, and the result was one of the prettiest books to come from the Press. The design of the three bindings echoed the Eragny style, and John Bidwell's foreword explained the provenance of the three different Batchelor papers, one used for each edition.'



174. (Whittington Press.) HANSCOMB (Brian) *The Phoenix*.

Andoversford: 2005, 44/60 COPIES (from an edition of 100 copies), signed by the author and printed on handmade paper (pink for prelims and end matter), copper engraving frontispiece in sepia, 8 further engravings in black, all by the author, ff. 44, imperial 8vo, original purple wrappers, stab-bound with black ribbon in the Japanese style, printed label to front, board slipcase with a slight abrasion at foot, fine £100

175. (Whittington Press.)
MACGREGOR (Miriam)
Country Chaos.

Andoversford: 1980, ONE OF 600 COPIES (of an edition of 630 copies), this copy marked 'Press Copy', printed on buff card, consisting entirely of 16 full-page wood-engravings



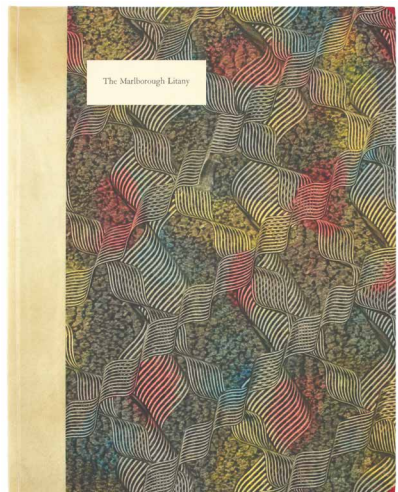
by Macgregor printed on recto and verso, each of the 8 leaves cut twice horizontally to form interchangeable 'Heads, Bodies and Legs', pp. [16], crown 8vo, original spiral-bound stiff buff wrappers, Macgregor engraving to front, faint handling mark to border of front, bookplate to inside front-cover, very good £150

Inscribed by the illustrator on the inside front-cover, in terms of strong affection: 'For Geoffrey, with undying love, from Miriam, 25 August 1980'.

176. (Whittington Press.) MACGREGOR (Miriam) **Midwinter. Wood-engravings.**

Risbury: 2012, XXXIX/80 COPIES (from an edition of 265 copies) signed by the artist, this copy additionally signed and inscribed by the printer, John Randle, printed on Zerkall mould-made paper, two-colour frontispiece with four-colour wood-engraving to central spread, further monochrome wood-engravings throughout, text printed in copper, these special copies with an extra suite of the engravings (including those colour-printed) in a folder of cloth and boards, pp. [28], royal 8vo, original quarter blue morocco, light blue boards printed with a Macgregor engraving in mid-blue, backstrip lettered in silver, morocco to upper board lettered in blind, untrimmed, Press subscription form laid in, the book and additional portfolio together in matching cloth and board slipcase, fine £800

An hibernal portrait of Whittington village, expertly executed by Miriam Macgregor.



177. (Whittington Press.) (Marlborough College Press.) **THE MARLBOROUGH LITANY.**

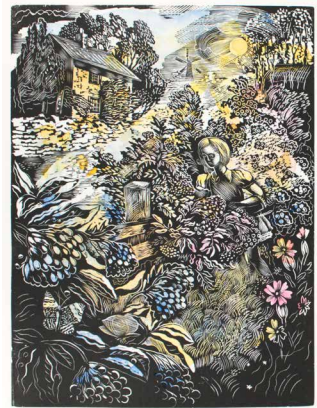
Risbury: 1998, IX/12 COPIES (from an edition 16 copies), using the sheets of the original Litany printed in 1949, in black, red and blue on Handmade Vellum Parchment paper by Dixon & Roe, the prelims and colophon printed on Batchelor's Kelmscott handmade paper, this copy additionally inscribed in pencil and the colophon by the printer, John Randle, pp. [x], [12], 4to, original quarter vellum binding by James Brockman, backstrip lettered in gilt, tips of red morocco and boards of paste paper by Victoria Hall, edges untrimmed, bookplate to front pastedown, board slipcase with printed label, note from the printer on Press headed paper laid in, fine £2,000

The introduction is by one of the work's original printers, Henry Ball; in his history of the Press, Richard Russell considers this one of 'the four or five most ambitious and successful books printed at Marlborough.

SPECIAL COPY WITH A HAND-COLOURED ENGRAVING

178. (Whittington Press.) O'CONNOR (John) **The English Scene.**

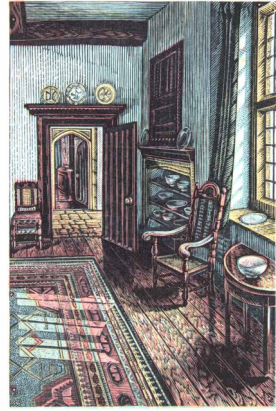
Risbury: 2003 [but 2004,] VI/55 COPIES (from an edition of 200 copies) initialed by John O'Connor, printed on blue, cream and white Fabriano, Hahnemuhle Ingres and Oxford cream laid papers, and with 33 full-page engravings printed in a variety of colours and 4 other engravings in the text, the title printed in brown, these special copies with an additional folder of cloth and boards containing proofs of 2 of the colour-printed engravings from the book, and another (here 'Girl Picking Fruit') additionally hand-coloured by the artist (and signed and titled by him in pencil at foot), along with the cyclamen engraving used on the cover, pp. [ii], [32], [4], 4to, original half red morocco, pink boards each repeating an O'Connor engraving printed in red, untrimmed, the book and additional portfolio together in matching cloth and board slipcase, fine £800



The last of the Press's books with O'Connor, who died in 2004.

179. (Whittington Press.) PHIPPS (Howard) **Further Interiors: Wood-engravings.**

Andoversford: 1992, XXV/65 COPIES (from an edition of 300 copies) signed by the artist, printed on Zerkall Rosa and pale blue Ingres papers, French-folded, 15 wood-engravings and a wood-engraved tail-piece by Phipps, including 4 colourprinted from linocuts, these special copies with an extra suite of the 15 engravings in a card portfolio, each signed in pencil by Phipps, pp. [v], plates, imperial 8vo, original dark blue silk, stab-bound with black ribbon in the Japanese style, the book and folder of additional prints together in slipcase with printed label, fine £285



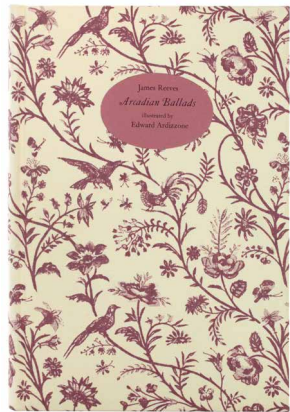
180. (Whittington Press.) RANDLE (Rosalind) **Rose's Aga Recipes. Illustrated with linocuts by Judith Verity.**

Andoversford: 1991, ONE OF 950 COPIES in the fourth edition, printed on Zerkall paper, linocuts by Verity printed in terracotta, pp. [41], crown 8vo, original red gingham cloth, printed label to front repeating Verity frontispiece, fine £80

Inscribed by the author on the title-page, and with the recipient's bookplate on the flyleaf.

181. (Whittington Press.) REEVES (James) **Arcadian Ballads. With illustrations by Edward Ardizzone.**

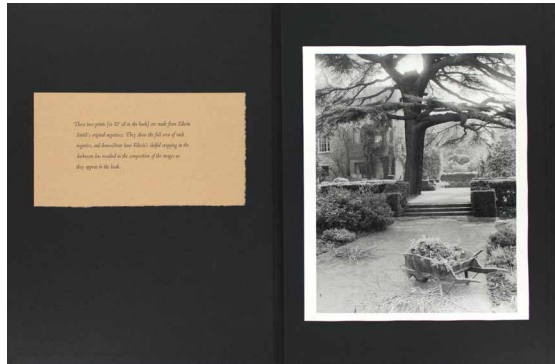
Andoversford: 1977, 71/200 COPIES (of an edition of 250 copies) printed on Arches paper and signed by author and artist, this copy with the additional signature of printer John Randle, several reproductions of pen-and-ink drawings by Edward Ardizzone printed in purple, a number full- or double-page, pp. xi, 48, [2], small 4to, original patterned cloth boards, printed paper label to front, board slipcase, fine £120



182. (Whittington Press.) SMITH (Edwin, Photographer) *A View of the Cotswolds*. With essays, commentaries, & a checklist by Shawn Kholucy, Ian Mackenzie-Kerr, Alan Powers, George Ramsden, Edwin Smith, Veronica Watts, and Rory Young.

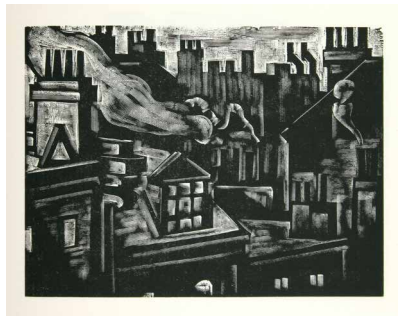
Risbury: 2005, III/70 COPIES (from an edition of 350 copies) printed on Bugra-Bütten mould-made tan paper, frontispiece and 31 photographic plates (including 1 double-spread, title-page printed in black and red, these special copies with a folder of cloth and board containing two prints from the original negatives of photographs used in the book, pp. [vi], 50, folio, original half black morocco, tan boards patterned with an engraving by Smith, backstrip lettered in silver, edges untrimmed, bookplate to flyleaf, the book and additional portfolio together in cloth and board slipcase, fine £425

A wonderful record of the mature work of a very fine photographer - lauded by Betjeman and Beaton - conceived alongside his widow and collaborator, Olive Cook. This copy with the additional signature of its printer, John Randle, to the colophon.



183. (Whittington Press.) WEISSENBORN (Hellmuth) *London Scenes*.

Andoversford: 2001, 131/300 COPIES (from an edition of 360 copies) printed on Hahnemühle paper, 11 wood-engravings by Weissenborn, this copy with the additional signature of the printer John Randle at the colophon, pp. [vi], plates, 4to, original lilac boards stab-bound in the Japanese style, printed label inset to upper board, bookplate to flyleaf, fine £60



WHITTINGTON PRESS POSTERS

184. (Whittington Press.) [Poster] *Types from Presses.*

2006, ONE OF 150 COPIES (from an overall edition of 200, 50 included in the *Pages from Presses specials*), printed on Saunders mould-made paper, 7 paragraphs, with 3 decorated initials, and 6 lines printed from a variety of types, with title, rules, ornaments and type names printed in red, 43.5 x 80cm, upper edge and lower corner creased, good £60

Printed for the Whittington Summer Show, 2nd September, 2006.

185. (Whittington Press.) FANTHORPE (U.A.) [Poster] *This & that: Guido Morris at St Ives.*

2009, ONE OF 200 COPIES, 'Sorry Guido, we printed this in Caslon', printed on a variety of papers, this copy on azure Czech Losin hand-made, with 3 monochrome photographs by Angus McBean tipped on the sheet, title and colophon printed in blue, verse text in black, 39 x 57.5cm, slight crease at edge and small spot, good £70

An affectionate verse tribute to Guido, Master of the Latin Press, from the renowned poet, Ursula Askham Fanthorpe. Printed for the Whittington Summer Show and the Cheltenham Festival, August, 2009.

186. (Whittington Press.) HENRY (Barbara, artist) [Poster] *Whittington & Matrix in America.*

2008, title printed in red, large linocut printed in orange of tree bearing alphabet block fruit, 38 x 57cm, very good £50

A vibrant poster advertising an exhibition featuring the Whittington Press and Matrix, hosted by The Center for Book Arts, New York, in the autumn of 2006.

187. (Whittington Press.) MACGREGOR (Miriam, artist) [Poster] *The Fortieth Whittington Summer Show.*

2009, title printed in red, pochoirs of rounded hill-top with tree in green at head of sheet, and brown roof-tops with multi-coloured bunting at foot, list of attractions punctuated by ornaments, including fiddle and stage coach, 25.5 x 35.5cm, very good £20

A promising day out, with skittles, Morris dancers, tug of war, penny arcade and barbecue.

188. (Whittington Press.) MACGREGOR (Miriam, engraver) [Poster] **The Fifth Fine Press Book Fair will be held at Oxford Brookes University, Headington, Oxford...**

4 September, 1999, with wood-engraving of the press signed by the artist, text printed in dark red and orange, ornaments and PBFA cat vignette in orange, 36 x 51cm, a few faint spots at edges, good £40

‘Printed for the Whittington Summer Show on one of the papers from the collection acquired from the Oxford University Press.’

189. (Whittington Press.) MATISSE. [Poster] **Le Tourbillon.**

September, 2003, Printed in red and black in Caslon on Zerkall Ingres, line-drawing reproduction of woman’s head in purple, 43.5 x 80cm, tear at upper edge, good £40

The 9-line verse, ‘Le Tourbillon’ from *Jules & Jim*, and the illustration were both featured in the 2003 edition of *Matrix*. Printed for the Whittington Press Open Day, 6th September 2003.

190. (Whittington Press.) O’CONNOR (John, artist) [Poster] **Timothy.**

September, 2004, ONE OF 75 COPIES printed on Czech Losin hand-made paper, engraving of monochrome cat surrounded by flowers and butterfly in pastel shades, text printed in dark red, 38.5 x 56.5cm, very good £40

Text from John O’Connor’s *The English Scene*, published by The Whittington Press, describing his artistic process in engraving his aunt and uncle’s cat, Timothy. Printed for the Whittington Summer Show, 4th September, 2004.



191. (Whittington Press.) RECKITT (Rachel) [Poster] **The Forty-First Whittington Summer Show.**

2010, title and wood-engraving of riverbank, angler and leaping fish printed in red, list of attractions punctuated by ornaments, including fiddle and steam train, 25.5 x 35.5cm, slight creases at one edge, good £20

With skittles, Morris dancers, tug of war, cake and White Elephant stalls.

192. (Whittington Press.) RECKITT (Rachel, artist) [Poster] **'I think I shall have no other mortal wants...'**

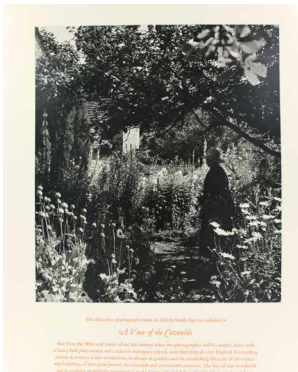
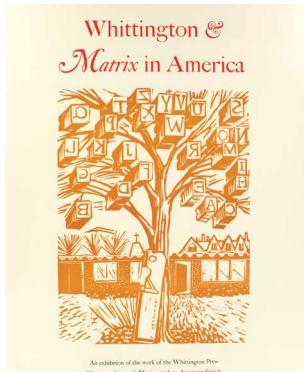
2009, printed on Saunders mould-made paper, monochrome wood-engraving illustrating parlour scene with piano, text printed in purple, 36 x 43.5cm, very good £40

A quotation describing the joy of music from *The Mill on the Floss*. Printed for the Whittington Summer Show, 5th September, 2009.

193. (Whittington Press.) SMITH (Edwin, photographer) [Poster] **A View of the Cotswolds.**

June, 2005, ONE OF 175 COPIES printed in orange in Garamond type on Czech Losin hand-made paper, large monochrome photograph depicting dappled garden scene tipped onto sheet, 38.5 x 57cm, very good £40

A poster-style prospectus of the 2005 publication, written by Olive Cook, featuring English landscape, gardens, church and domestic architecture photographed by her husband, Edwin Smith. Poster signed at lower corner, 'For Marion, with love from John [Randle].'



194. (Whittington Press.) SMITH (John, artist) [Poster] Whittington Summer Show.

2007, title and linocut featuring a scenic view of Whittington Court framed by trees and further village buildings printed in orange, list of attractions punctuated by ornaments, including steam train and stage coach, 25.5 x 35.5cm, very good £20

195. (Whittington Press.) SMITH (John, printer & artist) [Poster] 2009 [Western proof press].

2009, ONE OF 120 COPIES printed in Caslon on Losin hand-made paper, title date printed in red, large linocut in Peru brown of a Western proof press, text printed in black and red, 38 x 58cm, very good £50

To celebrate the 100th anniversary of the American Vandercook proof press, the press chose to illustrate its British counterpart, the Western, using the model of John Smith at the Old Forge Press, Adderbury. Printed for the Whittington Summer Show, 6th September, 2008.

196. (Whittington Press.) STONE (Reynolds) [Poster] 'On this boxwood block...'

2009, ONE OF 150 COPIES set in Centaur & Arrighi, printed on Zerkall mould-made paper, text in dark red, alphabet block image printed in Hostmann Steinberg Special Matte Black, 36 x 52.5cm, very good £50

'Janet', the typeface designed by Reynolds Stone, named after his wife and adopted by Stephen Austin at Litton Cheney, from the original boxwood block, which omits italic capitals and the number, 5. Printed for the Whittington Summer Show, 5th September, 2009.

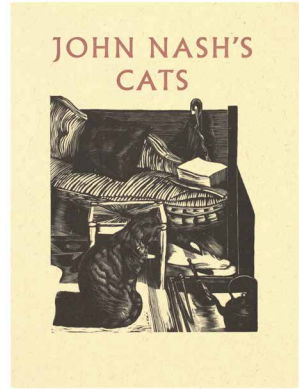
197. (Whittington Press.) VERITY (Judith, artist) [Poster] God be in my Head.

2003, printed in Centaur Bible type in dark red, linocut 'printed by the feet of many' illustrating people printing blanket-size linocut with their feet, their shoes discarded at the frame's edge, 32 x 48cm, very good £40

The title refers to an inscription cut by Simon Verity for his cousin, Titania, to give to her husband, his great-uncle and mentor, Oliver Hill. The text continues with a description concerning the joys of printing large linocuts by foot. Printed at Whittington Summer Show, 6th September, 2003.

198. (Wood Lea Press.) NASH (John) **John Nash's Cats. Six wood-engravings and two woodcuts accompanying 'The Nash Cats' Story' by Ronald Blythe.**

ONE OF 300 COPIES (from an overall edition of 350), designed and printed by Sebastian Carter at the Rampant Lions Press, printed on Zerkall mould-made wove paper, frontispiece and decorations printed from original blocks, 3 engravings printed lithographically, remaining images from impressions, pp. 31, [i], 8vo, publisher's card wrappers, with handmade paper wrapper, cover with wood-engraving, 'Common Objects', and title printed in brown, near fine £350



A delightful record of cat observation: cats curled up on a rug, a pillow, on the rush matting of a wooden chair, prowling through grass - the background textures setting off the variety of marks used to represent fur, set against Blythe's vivid account of life at Bottengoms Farm, complete with 'Recipe for Lights [sheep's lungs]'.

199. (Yellow Fox Press.) CROOK (John) **Islands. Three Poems. With Wood Engravings by Ros Cuthbert.**

Winscombe: 1993, ONE OF 100 COPIES, printed on Zerkall mould-made paper, 3 full-page engravings, pp. [14], royal 8vo, original stitched wrappers, title printed in black to upper cover, small crease to foot of fore-edge, very good £30

With notecard from the artist laid in, thanking a previous owner for their purchase, dated September 1993.

200. (Yellow Fox Press.) HOROVITZ (Frances) **Birdsong and Water. With Wood Engravings by Ros Cuthbert.**

Winscombe: 1994, 28/120 COPIES signed by the artist, printed on Zerkall mould-made paper, 3 full-page engravings, pp. [16], royal 8vo, original stitched wrappers, title and vignette printed in black to upper cover, fine £30

With the prospectus.



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