



SOPHIE SCHNEIDEMAN RARE BOOKS
YORK FAIR 2025

Alexandro
quarto la
canonizo

sue opere non apogriphe: perche ne trouasi nel suo officio dalla ecclesia aprouato; et in molti brieui di papi cioe di Innocenzo Terzo et Quarto, et di Gregorio nono, et d'altri Cardinali traquali fu hosense, che tutti attestauano lauerita. Et possimmo papa Alexandro Quarto, che dua anni dopo la morte la canonizo. Tutti epredecti lauiddono parlorono et alla morte sua furono presenti: excepto Sancto Bonauentura che poco fu dopo: possono alli increduli fare fede. Mosso adunque dalle predecte auctorita, la sparsa vita non solo raccolsi insieme et traduxila nel patrio sermone, ma ordinala piu distinctamente, niente d'ane agiugnendo, ma explicandola piu diffusamente con qualche nitore; benché non habbi bisogno lasua candida uita del mio eloquio, per emia demeriti che non sono degno toccare sì pretioso thesoro, Sella uostre sancte prece per me non intercedino, allequali mi raccomando. ¶ Ho questa speranza, Se con attenzione leggerete la admiranda uita della

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vostre Madre, che partorita in voi tale effecto, che sarete quiete et beate ancora in terra In uno sicuro porto, disprezando ogni mondano affetto, richissime in humile pouerta, nihil habentes ogni cosa possederete: Sotto el glorioso uecchio della croce, Sotto la guida vostra s. Chiara. Molto piu li esempi della uita sancta muouono lement che non fanno le parole et ragione de docti senza le operationi. Siani questo exemplo in vostra actione, costei imitando quanto paisce la humana fragilita: Con discretion et consiglio delle vostre ministre et gouernatrici. Sarete dipoi felice in sempiterno. So che do disporre acbi corre; et pero obnesso lo exortio vegniamo alla sua uita. Amen.

Vita di s. chiara vergine, composta per vegolino verino cittadino Fiorentino: Ad laudem dei.

IN VMERIA regione di Italia nella citta di s. claresi nacquono dua grandi luminari della fide catholica christiana in vno tempo opochi del tempo anni distante — Sancto Francesco nell'anni che nacque della salute christiana mille cento octantadua, S. Francesco

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Inscribed by the printer to one of the leading women artists in Victorian Britain, Marianne Stokes

1. ASHENDENE PRESS.

Vita di Santa Chiara Vergine

Chelsea, Ashendene Press, 1921

Collo type facsimiles of the first two leaves of the original manuscript bound after the introduction. Printed in Subiaco type in red and black with initials, designed by Graily Hewitt, printed in blue. One of 236 copies. 8vo., original limp vellum with green silk ties, fore and lower edges untrimmed. A very good fresh copy, one tie a little shortened and with a couple of small marks to the vellum and a little creasing to the back cover.

£1600

Presentation copy from Hornby, the printer, to Marianne Stokes dated 11 May, 1925. Marianne Stokes was an important painter, born Marianne Preindlsberger in Austria and moving to Britain after her marriage to the artist Adrian Scott Stokes. She is considered one of the leading women artists in Victorian England. She had a joint show with her husband at the Fine Art Society in 1900 and was a member of the Newlyn School in St Ives. Reprinted from the fifteenth century Florentine manuscript by Ugolino Verino which was in the private collection of Hornby, having been bought by him at Sothebys in 1918. After the sale the Franciscan scholar Walter Seton asked permission to study it as a hitherto unknown version of the Life of St. Clare and his introduction and notes printed here summarise the results of his work. As Franklin points out, this and the Omar Khayyam are the two Ashendenes which rank as serious critical editions as well as beautiful pieces of printing. *Ashendene Bibliography XXX*



Original woodblock by the father of wood engraving

2. BEWICK, Thomas.

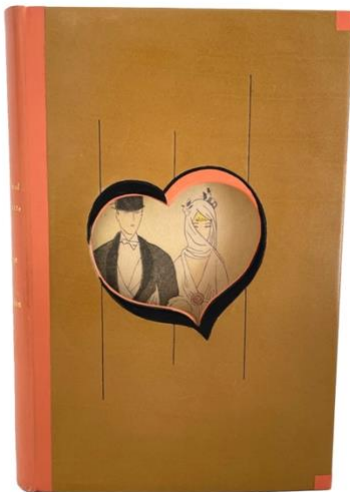
The Old Man and Death. , c.1825

Original woodblock engraved by Thomas Bewick. 4 x 6.6 cm. Housed in a later small cardboard box with a print taken from the block pasted onto the lid.

£2500

This image was published in 'Bewick Gleanings' published in 1886. p.20 so apparently from the collection of Julia Boyd.

Thomas Bewick (1753-1828). Bewick was the father of wood engraving in the UK, rediscovering and promoting the technique which involved engraving onto the hard endgrain of wood using a cutting tool called a burin. This allowed the engraver to achieve a formerly impossible detail in his work and well as an extraordinary range of tones and textures using parallel lines called crosshatching.



Martin's charming art deco illustrations in a satisfying 'heart' binding
3. BICHON. PAUL-MARGUERITTE, Lucie. MARTIN, Charles.
Le singe et son violon.
 Paris, Albin Michel, 1918.

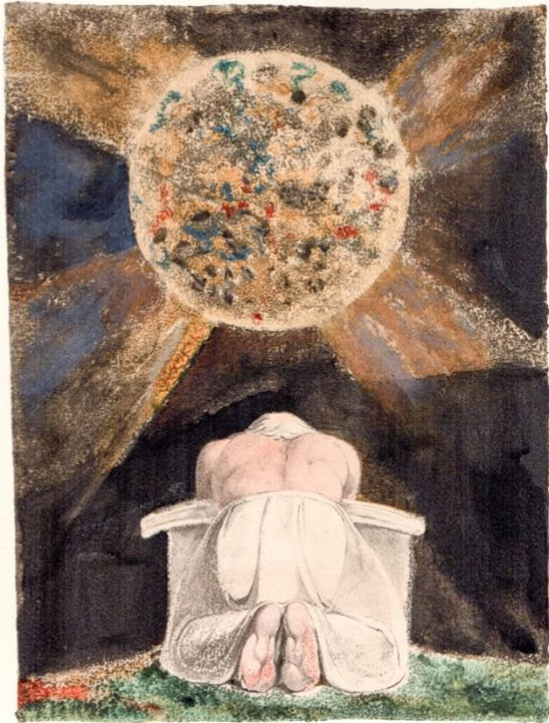
First edition. One of 25 numbered copies on papier de Hollande of only 40 large paper copies. 173 black and white art deco illustrations by Charles Martin, highlighted in red/orange. 12mo., bound by Bichon in full polished tan calf, spine and square corners in salmon pink calf, the upper cover has a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

£1750

« Combien d'hommes se marient sans savoir ce qu'est une femme ! Combien ont procédé avec elle comme le singe de Cassan avec son violon ! Ils ont brisé le cœur qu'ils ne comprenaient pas, comme ils ont flétri et dédaigné le bijou dont le secret leur était inconnu. » [“How many men marry without knowing what a woman is! How many treat her like Cassan's monkey with his violin! They broke the heart that they did not understand, as they withered and disdained the jewel whose secret was unknown to them.”] H. de Balzac.

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





4. **BLAKE, William.**

The Song of Los.

London, printed in Paris at the Trianon Press for the Trustees of the William Blake Trust, 1975

One of 400 ordinary copies of a total edition of 458. 8 plates printed at the Trianon Press using the collotype and hand-stencil process, 8 pp. commentary by Keynes with another plate. *Large 4to., original quarter brown morocco, marbled boards and marbled paper covered slipcase. A very good copy.* £500

One of the richest and most elaborate Trianons.
Bentley, *Blake Books*, A137.

A superb facsimile of Blake's work - the closest possible to the original using paper which matches the original

5. **BLAKE, William. TRIANON PRESS.**

Songs of Innocence.

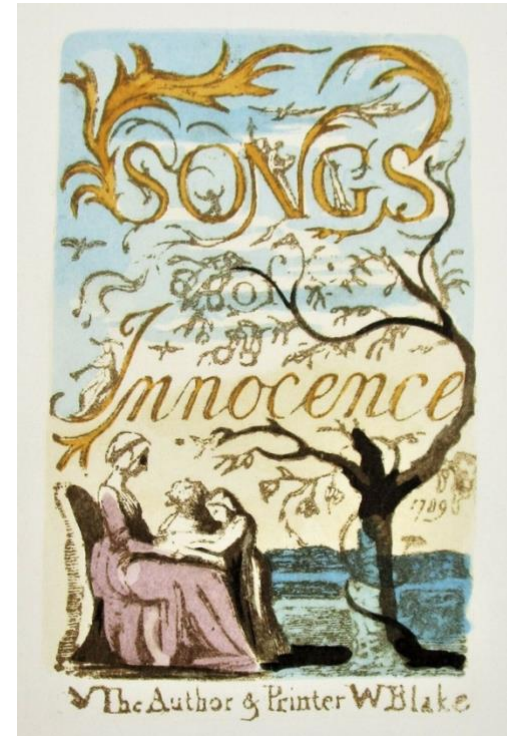
London, The Trianon Press for the William Blake Trust, 1954

31 illuminated plates being superb facsimiles of William Blake's original plates, printed by Beaufume and Duval in Paris using full colour collotype and stencil. Printed on Arches pure rag paper made to match the paper Blake used, each page watermarked with Blake's monogram. One of 1600 copies, this being one of 800 for distribution in the UK. Text set by hand in Garamond. Printed at the Trianon Press in France. 22 x 13.5 cm. 8vo, original full original morocco, spine lettered in gilt, top edge gilt, housed in a marbled paper covered slipcase. Spine very mildly faded, otherwise a very good, crisp copy.

£550

Songs of Innocence is a collection of 23 poems by Blake which he first printed in 1789, producing around 17 or 18 copies. Trianon Press published an excellently produced facsimile of the Rosenwald copy of the Songs of Innocence at the Library of Congress, believed to be one of the earliest coloured and issued by the artist and part of a group of 8 copies executed between 1790 and 1794 which are characterised by the simplicity of the watercolour washes and by the fact they were printed on both sides. After this time the colouring was more elaborate and the books were printed on rectos only. It includes 'The Lamb' which is one of the greatest poems ever written about Christianity and which was famously set to music by John Tavener.

Bentley, 165





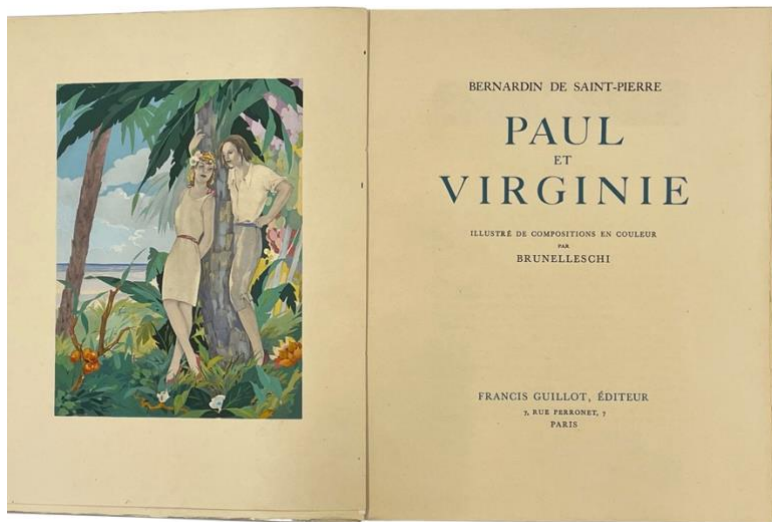
6. BONE, David Muirhead. (1876-1953)
A Rainy Night in Rome. 1913

Original drypoint, signed in full in pencil. Image size 305 x 229 mms, sheet size 406 x 279 mms, mounted and framed. Mild creasing at top right corner of sheet far from the image, two barely perceptible printer's creases in the right margin, otherwise a very good, rich impression printed on paper with wide margins, with very pale fading round edges.

£1600

Sir David Muirhead Bone 1876-1953, the important Scottish engraver and Britain's first official WWI war artist was, at the time he produced 'A Rainy Night in Rome' a member of the New English Art Club being particularly associated with William Strang, Dugald MacColl and Alphonse Legros. Apart from his remarkably war images, he is known for his drypoints of architectural subjects and landscapes, often of scenes he found on his extensive foreign travels.

Dodgson 299



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

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

Paul et Virginie.

Paris, F. Guillot, 1943

One of only 3 copies on Japon imperial numbered 23 to 25, this no.24 (the total edition was 525). With an original watercolour signed by Brunelleschi. 12 full page illustrations, 3 headpieces and 3 initials by Brunelleschi vibrantly coloured in pochoir by Vairiel. 4to., original printed wrappers, housed in the original chemise with blue lettering on spine and card slipcase. An extremely good, bright and unopened copy, the slipcase has a little wear.

£1600

A tale of two childhood friends set on the Ile de France (Mauritius) which was published in 1788 and supported the philosophy of Rousseau. Although Paul and Virginie do own slaves, the book does argue for the emancipation of slaves.

The watercolour is particularly striking being a strong full length portrait of a Mauritian slave.

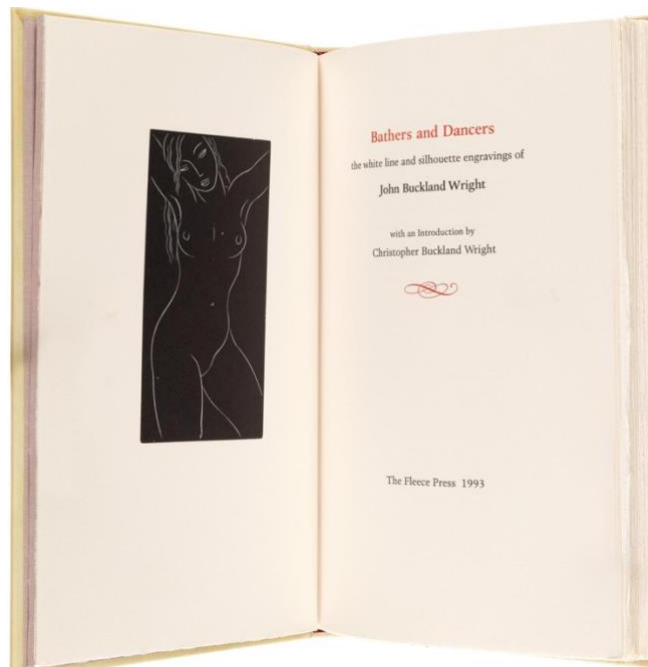
8. **BUCKLAND WRIGHT, John. FLEECE PRESS.**
Bathers and Dancers.

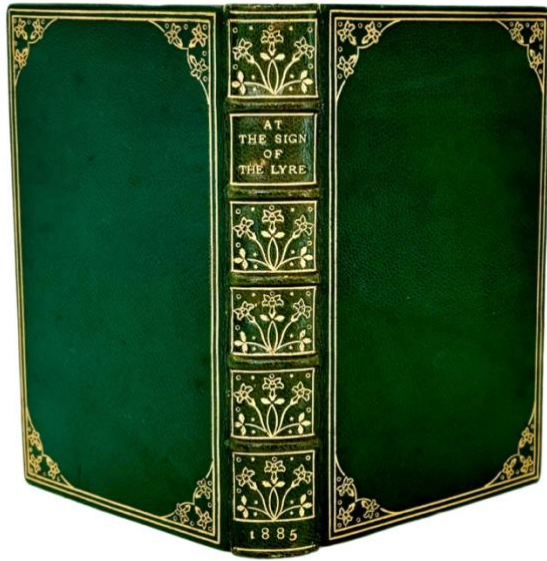
Wakefield, Fleece Press, 1993

One of 180 copies. Introduced by Christopher Buckland Wright and signed by him on the colophon. 42 white line and silhouette engravings, 4 tipped in wood engravings and a tipped-in portrait of the artist and his wife. Set in Lutetia type and printed in red and black on Zerkall paper. 8vo., original quarter vellum with wood veneer sides, housed in the original salmon pink paper covered slipcase with grey cloth edges. A superb copy.

£650

The first of a series of books on Buckland Wright to come from the Fleece Press.





Bound by the famous father and son bookbinding team who took over from the Doves Bindery - with the ex libris of Loyse Knowles

9. C & C McLEISH, bookbinders. DOBSON, Austin.

At the Sign of the Lyre.

London, Kegan, Paul, 1885

8vo., bound by C & C McLeish after 1909 in full green morocco with double gilt fillet and floral corner pieces, spine in compartments with raised bands with gilt floral tooling in each panel, titled in gilt, turn-ins with double gilt fillet with flower tool in the corners, all edges gilt. Very good indeed.

£500

Charles McLeish, the Elder, was born in 1859 and, after working for Riviere, joined the Doves Bindery when it was first formed as finisher. He had a son, also Charles, who was apprentice to Roger de Coverly. In 1909 the two Charles's

went into partnership after the Doves Bindery closed and any Doves Bindings after 1909 were bound in their workshop.

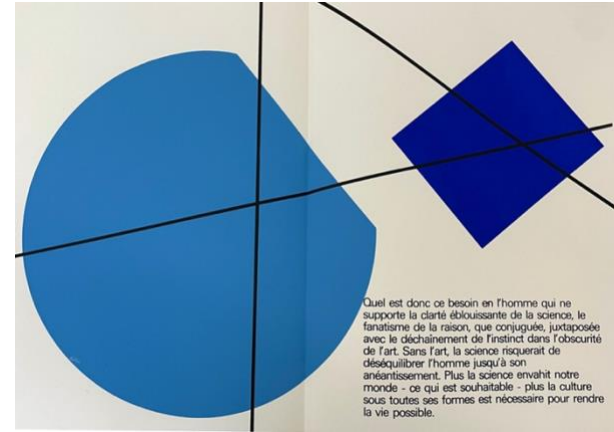
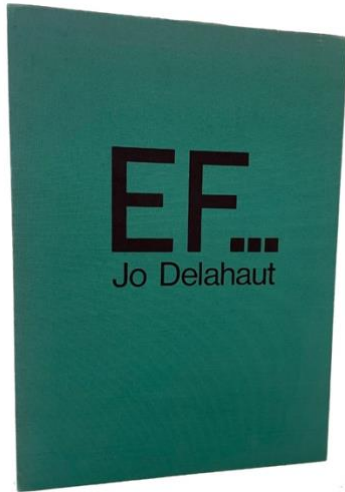
With the ex libris of Loyse Knowles, a great patron of Whistler whose collection ended up in the Fitzwilliam Museum in Cambridge. She was drawn by John Singer Sargent and, with her husband, was a passionate collector. It is to be assumed that this book was bound for her.

10. DELAHAUT, Jo.

EF...

Bruxelles, le serigraphe Jean-Luc Stas, mis en page par Joelle Pontseel for Delahaut, 1985

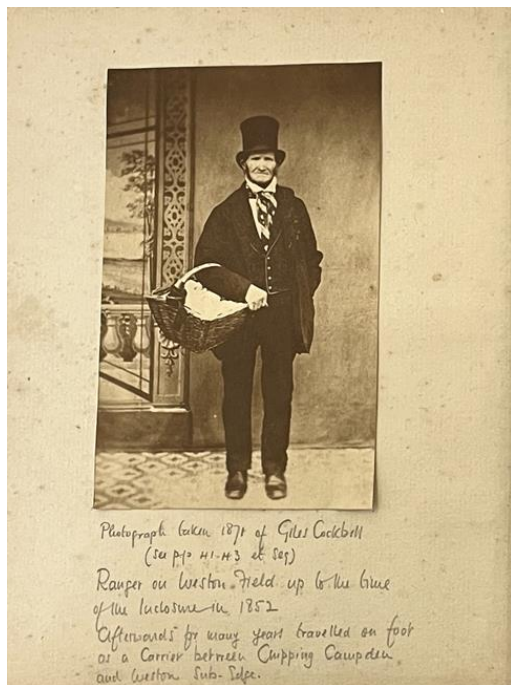
No. 39 of 100 copies. 6 double pages abstract colour serigraphs or silkscreen prints by Jo Delahaut with his large printed text with title page and colophon. Folio, loose as issued in yellow paper wrapper in a purple cloth covered chemise and green cloth slipcase with EF... printed on the cover. In excellent condition. £800



The painter Jo Delahaut (1911-1992) is one of the pivotal figures of the geometric abstraction in Belgium. He was born in Liège and studied at the local Art Academy. In 1952, he established Belgian art circle Art Abstrait along with Pol Bury, Jean Milo, Georges Collignon and Albert Saverys, among others, and became one of the most emblematic figures of so-called “geometrical abstraction”. Subsequently, Delahaut established Art abstrait-Formes (1956) and Art Construit (1960). With Bury, he writes the manifesto La Spatialisme in 1954. One of his last major retrospective exhibitions was held in the Musée d'Art wallon in 1990.

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

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



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

11. **ESSEX HOUSE PRESS. ASHBEE, C.R.**

The Last Records of a Cotswold Community: being the Weston Subedge Field account book for the final twenty-six years of the famous Cotswold Games. Campden, Printed at the Essex House Press by the Guild of Handicraft, 1904

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

A remarkable copy being inscribed and signed by C.R. Ashbee, the author and founder of the Essex House Press and Guild of Handicraft, to E.G. Stevenson in August 1905. Stevenson was his office manager between 1902 and 1907. Most interestingly on the last blank is pasted an original albumen print of a photograph taken in 1871 of Giles Cockbill, mentioned in pp.41-43 et seq. of the book. He was a ranger on Weston Field up to the time of the Enclosure in 1852 and after this time travelled on foot as a carrier between

Chipping Campden and Weston SubEdge.

A scarce account intended to preserve the story of this Cotswold community and its traditions. Ashbee recounts the final twenty-six years of the famous Cotswold games and old time sports of Campden and Weston.

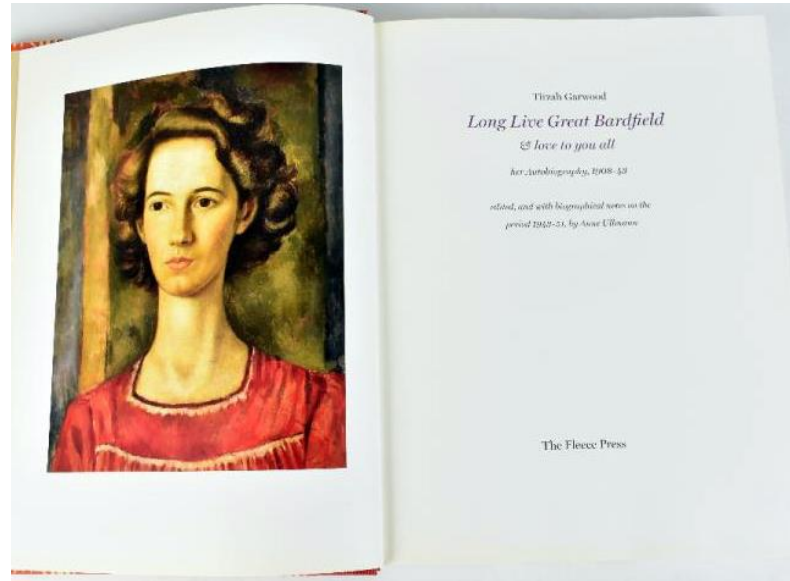
A splendid, abundantly illustrated limited edition of Tirzah Garwood's excellent autobiography

12. 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.

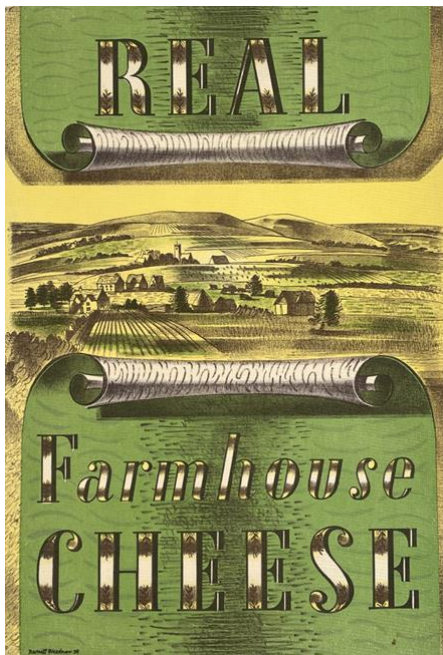
Wakefield, Fleece Press, [2012]

One of 550 copies. Numerous illustrations including reproductions of work by Garwood, Ravilious etc, many in colour and several tipped in. Set in Miller Display and printed on Xantuur paper. Folio, original cloth backed patterned paper covered boards, spine lettered in gilt, housed in the original red cloth slipcase. Near fine.

£450



A splendid printing of Garwood's fascinating autobiography which has been given context with numerous illustrations of the people and places in the book as well as some excellent reproductions of the work of Garwood, her husband Eric Ravilious and their circle.



A perfect example of twentieth century autolithography, in superb condition

13. **FREEDMAN, Barnett.**

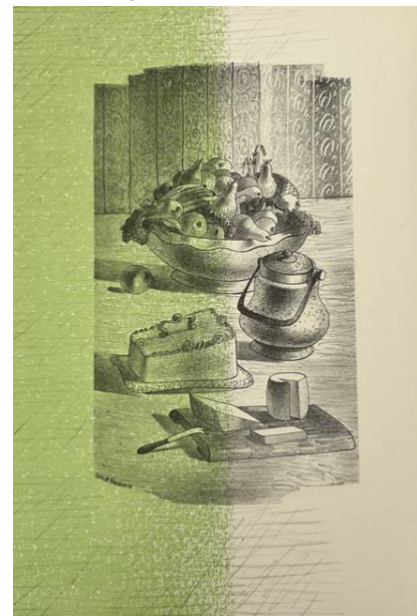
Real Farmhouse Cheese. [Milk Marketing Board, 1949].

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

£600

Rare advertising brochure showing the journey of making cheese from pasture to table, commissioned by Crawford's Advertising Agency in 1939 but not distributed until 1948

because of WWII. This copy also has two contemporary promotional pieces from the English Country Cheese Council and the National Milk Publicity Council laid in.





Spectacular hand printed lithographic guidebooks

14. **GARDINER, Rena & TRINICK, Michael. NATIONAL TRUST.**

A Journey of Discovery: A Guide to Some of the Smaller or Lesser Known Properties Belonging to the National Trust in North Cornwall.

Together with: A Guide to Some of the Smaller or Lesser Known Properties Belonging to the National Trust in South Cornwall.

Tarrant Monkton, Drawn, printed and produced by Rena Gardiner at the Workshop Press, 1985 & 1987

Two volumes. First editions. Each volume 62 pp. with lithographic prints on every page, including some double page, from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper. Oblong 4to., original plasticised lithographic wrappers with paper spine. Spine chipped on first volume, otherwise very good.

£400

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

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

Elaborate illuminated vellum binding from Florence

15. **GIANNINI, Giuseppe.**

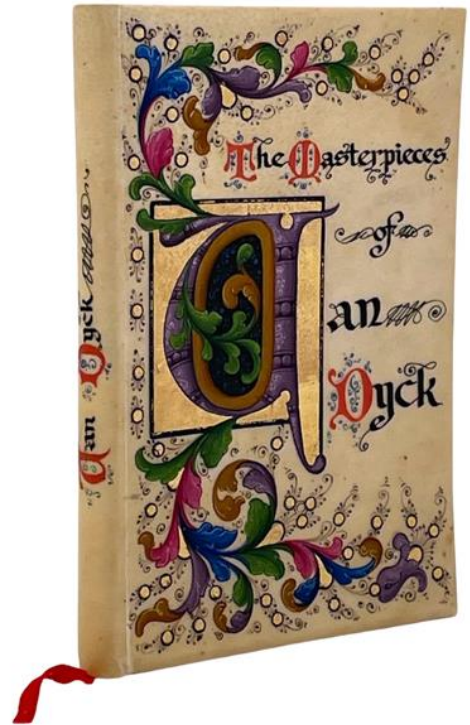
The Masterpieces of Van Dyck.

London & Glasgow, Gowans & Gray, 1908

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

£350

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



GILGAMESH KING OF ERECH

BY F. L. LUCAS

With twelve engravings by
DOROTHEA BRABY



Printed in Great Britain at
THE GOLDEN COCKEREL PRESS
1948

The oldest epic tale in the world

16. **GOLDEN COCKEREL PRESS. BRABY, Dorothea.
LUCAS, F.L.**

Gilgamesh, King of Erech.

London, Golden Cockerel Press, 1948

11 engravings by Dorothea Braby, title printed in gold. No. 357 of 460 ordinary copies (of a total edition of 500). 8vo., original quarter yellow buckram with red and white cloth patterned boards, spine lettered in gilt, top edge gilt, others uncut. A very good, bright copy.
£320

4 pp. prospectus with two engravings and title printed in gold inserted loose. According to Cockalorum no. 180 p. 53, Braby did a great deal of research into Sumero-Babylonian art to inspire her engravings for the oldest epic tale in the world.

Cockalorum, Bibliography of the Golden Cockerel Press, 180

‘A thing of beauty is a joy forever’ - beautifully bound in imitation of the special copies by Sangorski & Sutcliffe

17. **GOLDEN COCKEREL PRESS.**
BUCKLAND WRIGHT, John.

Endymion. A Poetic Romance by John Keats.
London, Golden Cockerel Press, 1947

58 wood-engravings by John Buckland-Wright. One of 400 ordinary copies (this unnumbered), there were also 100 special copies. Tall 4to., bound later to the same design as the original special copies in full white vellum over boards by Sangorski & Sutcliffe, spine lettered in gilt with the date at the bottom (the lettering and date are not like the original), image of Cynthia, the Moon Goddess, amongst the stars and planets by Buckland Wright blocked in gilt probably from the original brass on both sides, modern paper endpapers, top edge gilt, others uncut. Occasional light browning as usual, otherwise a very handsome copy. £3200

Endymion in a quest for ideal beauty, explores woods and glades, the underworld, the depths of the sea and then the skies where he finds the ultimate object of ideal beauty in Cynthia, goddess of the moon. Buckland Wright upholds the romance and “maintained ecstasy” of Keats’s great poem in his seemingly constant stream of passionate wood-engravings. Reid A47b, 175





PASIPHAË

Dædalus

O MIGHT OF MAN and marvellous handcraft,
What great work have ye done, serving the soul,
Both here and in all places of all time,
Now chiefest serving, now this goodly shape
Stands excellent, a cunning carven beast,
Made to my mind out of well-laboured wood,
Fit for a fair queen's body to creep in
And hide and suck the liberal juice of joy
Drinking with mere beast's mouth a god's delight!
For with the strong drink of salt-tasted love

21

10

One of only 100 specially bound copies with an extra engraving - plus the 4 page prospectus including 2 signed engravings

18. GOLDEN COCKEREL PRESS. BUCKLAND WRIGHT, John. SWINBURNE, A.C.

Pasiphaë.

London, Golden Cockerel Press, 1950

No. 50 of 100 special copies with an extra copper engraving (the ordinary cloth-bound copies only had 6). 7 copper engravings by John Buckland Wright. 8vo., original purple vellum over boards with bull device by Buckland Wright in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut in the original cloth slipcase. Spine a little faded and edges a

Together with the original 4 page prospectus with two original copper engravings, each signed by the artist in pencil.

£1600

Buckland Wright, like Swinburne, was extraordinarily inspired by the legend of the beautiful Pasiphaë, who loved a bull. Sandford wrote "although this was a sister volume to *Hero and Leander* I did not want the two to be identical twins and so used Bembo roman type to give a different effect...The dyed vellum bindings of the specials I find very charming, though the dye has a tendency to wear off a little with time".

Cock-a-Hoop Bibliography of the Golden Cockerel Press, 185

19. **GOLDEN COCKEREL PRESS. RUSSELL FLINT, Sir
William. HERRICK, Robert.**

One Hundred and Eleven Poems by Robert Herrick.

London, Golden Cockerel Press, 1955

Selected and arranged with 42 collotype reproductions of paintings and drawings by Sir William Russell Flint. No. 452 of 550 copies. Printed in black, blue, red and green in Perpetua type on handmade paper. 4to., original parchment backed blue buckram with gilt block of cockerel on two circles with RH in the centre, gilt lettering on spine, in the original blue cloth slipcase. Very mild darkening to spine and edges of slipcase very slightly rubbed, otherwise a very good, clean copy.

£200

Printed for Russell Flint at his request and expense as his tribute to a poet he much admired.

Cock-a-Hoop: Bibliography of the Golden Cockerel Press, 199.



**TO THE WATER NYMPHS,
DRINKING AT THE FOUNTAIN**

Reach, with your whiter hands, to me,
Some Christall of the Spring;
And I, about the Cup shall see
Fresh Lillies flourishing.

Or else sweet Nymphs do you but this;
To th' Glasse your lips encline;
And I shall see by that one kisse,
The Water turn'd to Wine.



THE CHRONICLE OF TEBALDEO TEBALDEI

I

*From the Advent of Pope Alexander VI¹ to the
second Espousals of Domina Lucretia Borgia.²*

One of only 30 special copies in full cream morocco with
Swinburne facsimile and an als from the artist to the printer
20. **GOLDEN COCKEREL PRESS. STONE, Reynolds.**
SWINBURNE, Algernon Charles.
Lucretia Borgia. The Chronicle of Tebaldeo Tebaldei.
London, Golden Cockerel Press, 1942

*Commentary and note by Randolph Hughes. 7 wood engravings by Reynolds
Stone. One of 30 copies on specially watermarked Arnold's mould-made
paper, full bound in full cream morocco with a collotype reproduction of part
of Swinburne's manuscript, this copy no.15.*

Printed in Poliphilus types.. Sm. folio, original

*full cream pigskin (although described as morocco in the bibliography), gilt device by Stone at
centre of upper cover, spine lettered in gilt, top edge gilt, all others uncut. Spine darkened with
a little light rubbing, a little dusty but otherwise a very good crisp copy in the original cream
cloth slipcase.*

£1500

Tipped in at the front is an als from the artist Reynolds Stone during the war (July 1944) from a RAF base near Marlow to the printer and owner of the Golden Cockerel Press, Christopher Sandford. It talks about his distress over the illness of Owen Rutter. He writes "I called to enquire yesterday and to leave a little bookplate block. It is terribly hard for Mrs Rutter".

"A volume to be esteemed among our best. Work on the text and the commentary and the production of the book took nearly three years" (Pertelote 152).





21. GOODEN, Stephen. FABLES. AESOP. L'ESTRANGE, Sir Roger.

Aesop's Fables.

London, George G. Harrap & Co, 1936

12 copper engraved illustrations and 201 decorated initials by Stephen Gooden. No.255 of 525 copies, signed by the artist. Printed on handmade paper by Walter Lewis at the Cambridge University Press. 8vo., original full vellum binding decorated in gilt with grape and fox devices, lettering in gilt, top edge gilt, others uncut, in the original marbled paper covered slipcase with printed spine label. An extremely good, fresh copy.

£900

22. GREGYNOG PRESS. FORTESCUE, The Hon. J.W.

The Story of a Red-Deer.

Newtown, Gregynog Press, 1935

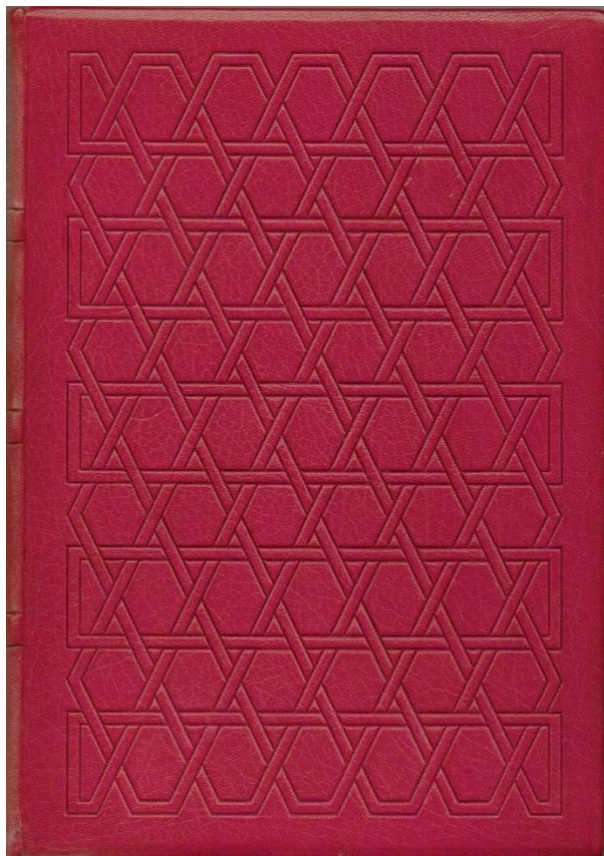
One of 250 copies. 11 illustrations by Dorothy Burroughes printed in colour at the head of each chapter, text printed in red and black. Sm. folio, original reddish brown cloth. Spine rubbed and a little crinkled, few small marks to covers but a pretty good copy.

£220

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

Harrop: History of the Gregynog Press, 35



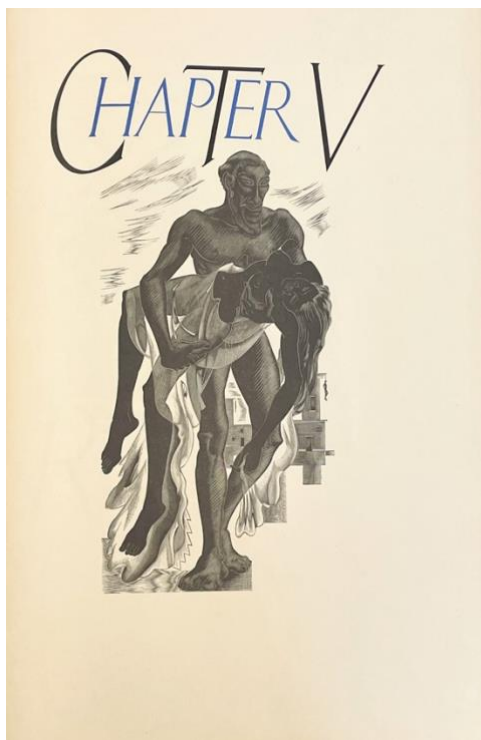


23. **GREGYNOG PRESS. HARTZENBUSCH, Juan.**
The Lovers of Teruel, A Drama in Four Acts in Prose and Verse. Translated from the Spanish by Henry Thomas.
Newtown, Gregynog Press, 1938

No.53 of 175 copies. With 5 initial letters by Alfred Fairbank printed in red. Small 4to., original red morocco blind-stamped with a strapwork Moorish design, gilt-lettered spine, top edge gilt, others uncut. Small repair to bottom of spine, generally very good. Printed under the direction of James Waldrop who succeeded Loyd Haberly.

£400

A really good binding design: "there are no records extant which mention the origin of the binding design, but its character suggests that it was probably the work of W. Charles Thomas"
Harrop, Gregynog Press Bibliography, 38



Illustrated with wood engravings of outstanding skill by Hughes-Stanton

24. **GREGYNOG PRESS. HUGHES-STANTON, Blair.**

The Lamentations of Jeremiah.

Newtown, Gregynog Press, 1933

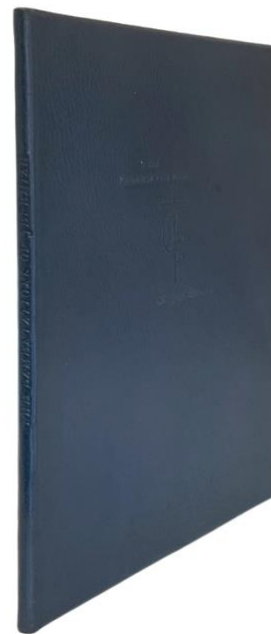
No.224 of 250 copies. 21 wood engravings (5 full page) and book design by Blair Hughes-Stanton, headings and running titles printed in blue, wood engraved calligraphic title page. Printed on japanese vellum in Baskerville Italic type. Folio, original dark blue oasis (only 109 copies were bound in this way, the others being in Hermitage calf), title and device in blind on upper cover and spine. A very good, bright copy with some of the usual marking to the soft oasis.

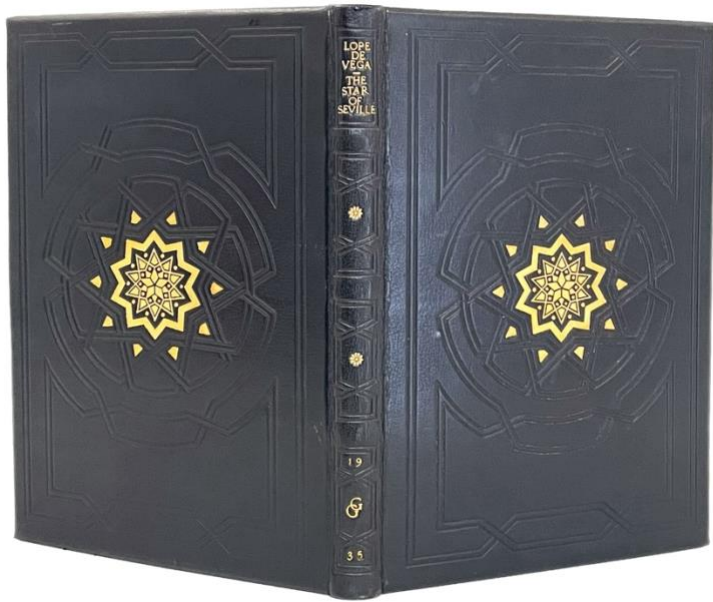
£2200

A spectacular work from the Press, and I would argue one of the greatest from any Press around this time, with an abundance of astonishing and imposing wood

engravings by Hughes-Stanton. He was an extraordinary engraver with his erotic subject matter and highly developed cutting skills.

Harrop, History of The Gregynog Press, 29





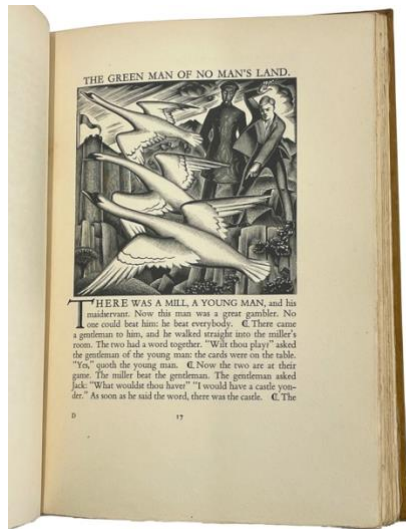
In a handsome Moorish-style binding
 25. **GREGYNOG PRESS. HUGHES-STANTON, Blair. DE VEGA, Lope.**
The Star of Seville. A Drama in Three Acts and in Verse.

Newtown, Gregynog Press, 1935

Translated out of Spanish by Henry Thomas. No. 130 of 175 copies. Line block on title page drawn by W. Charles Thomas, the translator's brother, printed in black, blue, orange and red, Gregynog press device in red and green on final page. Printed in red and black in Bembo type on Batchelor special watermarked handmade paper. 8vo., handsome original binding of full black morocco blocked on both covers with a Moorish design of interlaced blind strapwork and gilt stars, spine decorated in blind and gilt with strapwork and stars, titling and device in gilt, top edge gilt, others uncut. An extremely good, fresh copy with only a little darkening to the fore and lower edges

£500

Published in time for the tercentenary of Lope De Vega's death, although this was a rather curious text being a rather stilted seventeenth century Spanish play of rather intellectual passion and death. The binding was based on an old Sevillian binding in the translator's collection. Henry Thomas was an expert on old Spanish bookbindings and Harrop notes that his collection was the best in Britain...perhaps not surprisingly Harrop, *Gregynog Press*, 32



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

26. **GREGYNOG PRESS. MILLER PARKER, Agnes.**

XXI Welsh Gypsy Folk Tales, collected by John Sampson.

Newtown, Gregynog Press, 1933

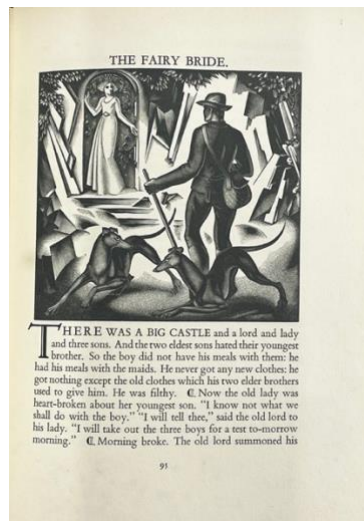
8 wood engravings by Agnes Miller Parker. No. 128 of 250 copies. Printed in Bembo type on Portal's handmade paper. Sm. 4to, mustard-yellow Welsh sheepskin with title in a pattern of rules in gilt on the upper cover, spine titled in gilt. A fairly good example of a notoriously weak binding, spotting and marking to the sheepskin, spine a little rubbed, usual offset from turn-ins. £1800

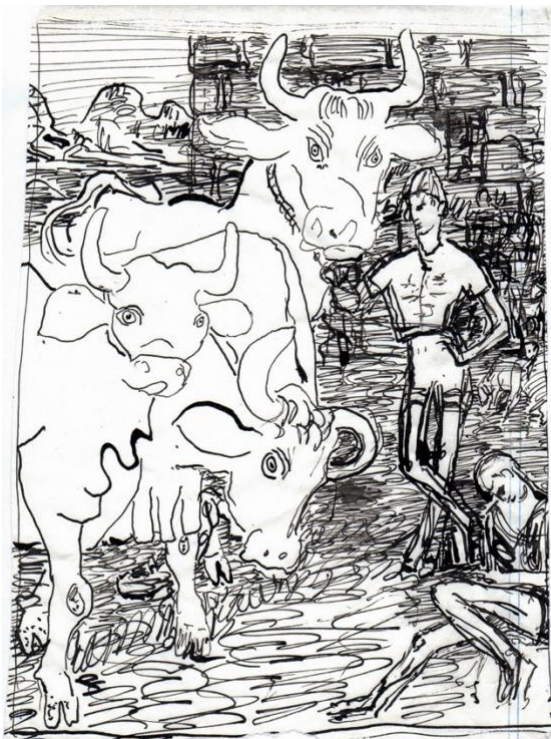
John Sampson was an Irish linguist and scholar, best known for *The Dialect of the Gypsies of Wales* (1926) and for his examination of Welsh Romani folk stories. The text for this powerfully illustrated

Gregynog Press book was edited by John Sampson's literary executor Dora Yates who kept considerable control over all the stages of production. The mustard-yellow binding was at her behest - she had demanded that it must be bound in a 'gipsy colour, either red or yellow'.

Agnes Miller Parker was one of the greatest of the female wood engravers from of the first half of the 20th century. Her work for the Gregynog Press where she and her husband lived for a while in the 1930s was remarkable, this being her second book for the Press after the *Esope's Fables* and together they are two of the best British illustrated books of the twentieth century.

Harrop, Gregynog Press, 27





One of only 12 deluxe copies with an original drawing and two sets of prints

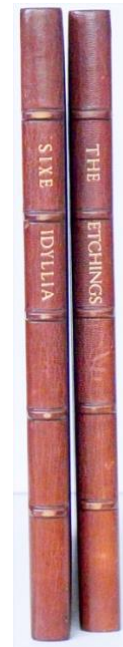
27. GROSS, Anthony. CLOVER HILL EDITIONS. THEOCRITUS.

Sixte Idyllia, chosen out of the Sicilian poet Theocritus and translated into English verse.

London & New York, Clover Hill Editions & Chilmark Press, 1971

8 etchings by Anthony Gross. One of only 12 lettered copies signed by the artist (this letter J), with an original drawing, a set of signed proofs of the etchings in first state, plus a set of signed prints in final state. Folio, original full brown morocco, spine with raised bands and lettered in gilt, the prints and drawing are housed in a brown morocco backed marbled paper covered box, both in a morocco edged, buckram covered slipcase. Slight rubbing to the raised bands, otherwise an extremely good copy.

£1500





A rich printing from Agnes Miller Parker's original blocks on Japanese vellum

28. **GWASG GREGYNOG. MILLER PARKER, Agnes. ROGERSON, Ian.**

Agnes Miller Parker: Wood Engravings from XXI Welsh Gypsy Folk-tales.

Newtown, Gwasg Gregynog, 1997

No. 177 of 185 ordinary copies (there were 15 specials). 17 wood engravings by Agnes Miller Parker printed from the original blocks onto Japanese Gampi Vellum paper. Printed in Monotype Bembo on Zerkall mould-

made paper. Folio, original red cloth backed patterned paper covered boards by Agnes Miller Parker, housed in the cloth edges patterned paper covered slipcase, spine lettered in black. An extraordinarily good copy with only a few dust marks to the very bottom of the slipcase.

£800

A superb reprinting of the wood engravings executed by Miller Parker for the Gregynog XXI Welsh Gypsy Folk-Tales of 1933 which was printed in only 250 copies.

This reprint includes 4 essays on Sampson's work, the Gregynog printing of it and how the book was put together.





Designed and illustrated with 8 original linocuts by Kyffin Williams

29. **GWASG GREGYNOG. WILLIAMS, Kyffin.**

Pryderi.

Newtown, Gwasg Gregynog, 1998

No. 274 of 350 copies signed by the artist. 8 linocuts by Kyffin Williams. Designed by Kyffin Williams and printed in Baskerville on Velin Arches mould-made paper. Tall thin 4to., original linen covered boards with linocut pasted onto the upper cover. A very good, bright copy.

£380

Pryderi is the only character to appear in all four stories known as The Four Branches of the

Mabinogi - which is The great work of Welsh medieval literature.

The text here, based on the medieval prose, is The Adventures of Pryderi is by Llewelyn Wyn Griffith. Kyffin Williams produced a set of illustrations to accompany the text which remained unpublished until he presented them to Gwasg Gregynog in 1997.





Designed by a woman illustrator, Mlle. Rabeau, and later hand illuminated and coloured for the first communion of Rita and Yvonne Lauranceau

30. ILLUMINATED MANUSCRIPT. RABEAU, Mlle A. IMPRIMERIE MOTTEROZ.

Livre d'Heures, Edite et Illustre par Mlle A. Rabeau.

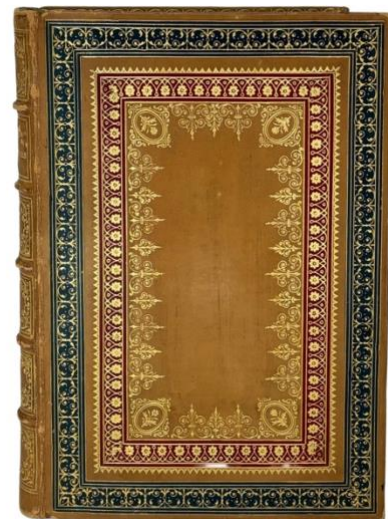
Paris, Imprimerie Motteroz, 1882

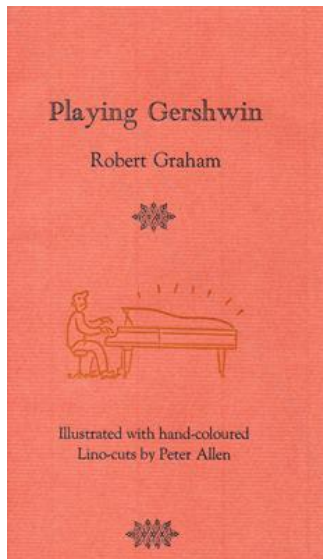
112 pages of well executed hand-illumination given as a gift for a first communion of Rita and Yvonne Lauranceau on 24 June, 1894. These 'wedding books' were sold with printed text and borders, designed by Mlle. A. Rabeau. Subsequently the plain, printed pages were all illuminated in colour including silver and gold by the owner or someone

commissioned to do so by the owner in this case by Charles Defrance in 1883 according to a note on the verso of the title. Inserted loose is the illuminated first communion notice handpainted and written on vellum. Pp. viii, 107. 8vo., beautifully bound in full tan calf, both boards with borders of gilt tooled blue and red morocco and two further gilt tooled borders, spine in compartments with raised bands, gilt lettering in the second panel and the others with two gilt fillets and gold tooled design, turn-ins with elaborate gilt border, ivory silk endleaves, all edges gilt..

£1500

A lavish, excellently hand-illuminated book, usually prepared as a wedding gift but here clearly intended to be presented at the first communion of Rita and Yvonne Lauranceau in 1894. All we know about them is that their father, Andre Lauranceau, was a prefect in Northern France.





31. **INCLINE PRESS. ALLEN, Peter. GRAHAM, Robert.**
Playing Gershwin.

Oldham, Incline Press, 1997

3 hand coloured linocuts by Peter Allen. No. 91 of 200 copies signed by author and artist. Printed in Goudy type. 25.7 x 13.5 cms. Original printed red paper wrappers with linocut by Peter Allen on upper cover. A fine copy.

£50

The first of an occasional series of short stories by modern authors.

Anna.

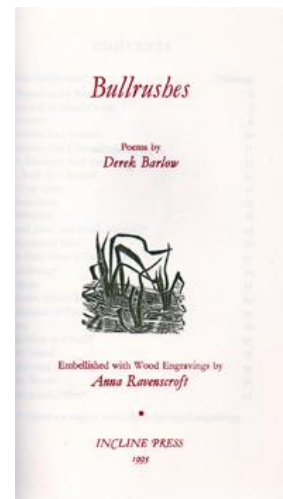
Bullrushes.

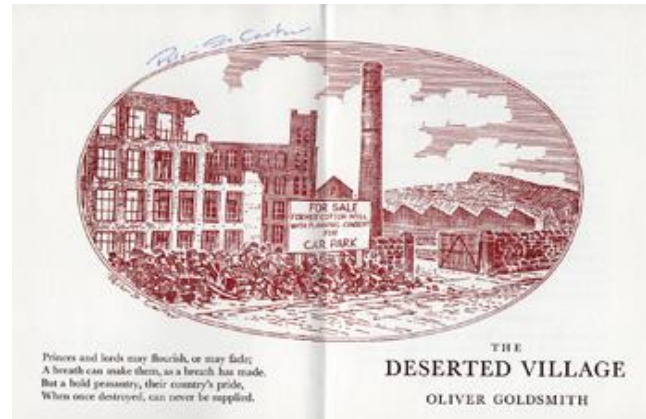
Oldham, Incline Press, 1995

No. 108 of 175 copies, signed by author and artist. 7 wood engravings by Anna Ravenscroft printed in several colours. Printed in Garamond type on Lana Royal Crown paper. Pp. 35. Tall thin 8vo., original red printed warppers. Very slight fading to wrappers, otherwise good.

£40

Derek Barlow is one of the Highgate Poets.





“Ill fares the land”

33. INCLINE PRESS. GOLDSMITH, Oliver.

The Deserted Village.

Oldham, Incline Press, 1993

No. 28 of 160 copies, being one of 50 signed by the artist Peter S. Carter. double page illustration on title by Peter S. Carter. Printed in Baskeville type. Pp. viii, 26. 19.4 x 15 cms. 8vo., original black and red cloth, printed paper label on spine. An extremely good copy. £200

A poem which has as much weight today as it did when it was published in 1770. It decries rural depopulation and the pursuit of excessive wealth.



34. INCLINE PRESS. KIM, Suyeon.

A Line.

Oldham, Incline Press, 2009

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

Suyeon Kim is a Korean artist and her collaboration with the Incline Press is an astonishing piece of work. She had created a colourful and moving graphic novel told only in images, telling the story of a blind fisherman, his dog and the bond between them.

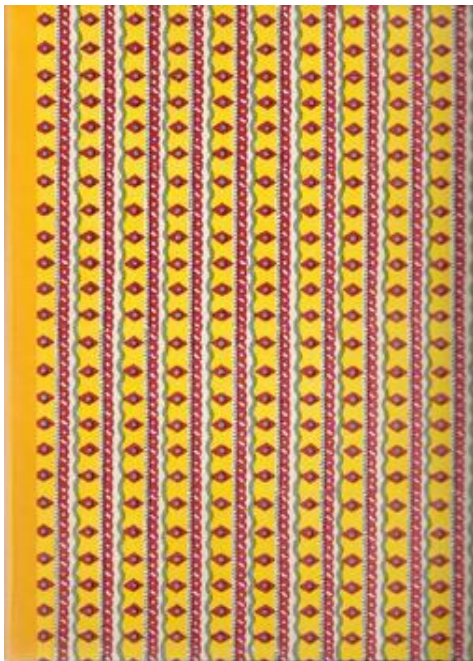


35. **With 12 large samples of marbled paper by Ann Muir**
INCLINE PRESS. MUIR, Ann.
Harvesting Colour. The Year in a Marbler's Workshop.
Oldham, Incline Press, 1999

Introduction by Barry McKay. No.31 of 225 copies, signed by Ann Muir (there were an additional 25 special copies). With 12 large samples of Ann Muir's marbled paper to illustrate each month using colours of the season - each folded sample is a third of a full sheet. Throughout there are sketches of farmyard cats by Ann Muir. 4to., original blue cloth with marbled paper covered sides, an extremely good, fresh copy in the original blue and orange cloth covered slipcase. Extras by the owner who has tipped in a piece on Ann Muir before the title and the 4pp prospectus with tipped in sample and the original invoice from Incline Press just before the colophon. A very good copy.
£600

Booklabel of the previous owner Frieda Gumn who made the additions to this copy.

Ann Muir, one of Britain's most accomplished masters of the art of marbling died in 2008. Her studio continues under her former pupils. A really good read with beautiful paper samples.



Elaborately illustrated using 93 original samples of patterned paper by Paul Nash, Edward Bawden, Ravilious, Enid Marx, Victoria Hall et al
36. **INCLINE PRESS. NASH, Paul, MARX, Enid, MOSS, Graham, etc.**

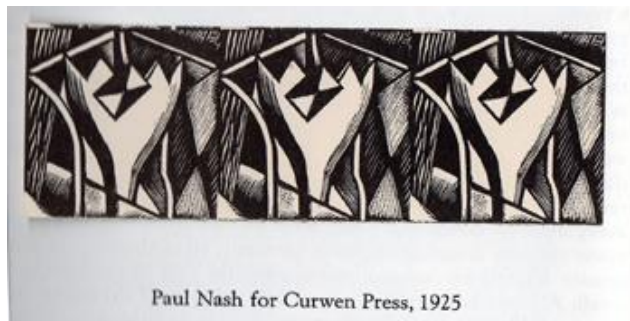
In Praise of Patterned Paper. A Collection of Essays by Paul Nash, Phyllis Barron, Enid Marx, Alan Powers, Sebastian Carter, Victoria Hall & Graham Moss.1

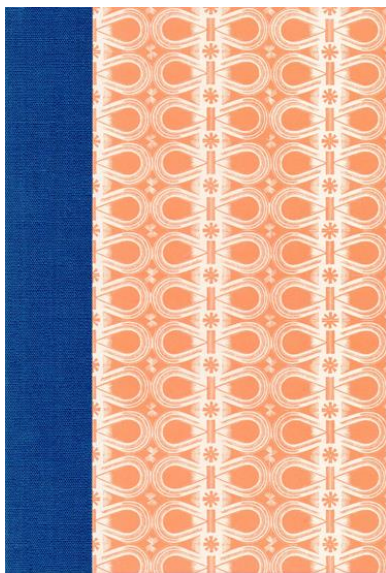
Oldham, Incline Press, 1997

Introduction by Tanya Schmolter. No. 42 of 300 copies of a total edition of 360 copies. Printed on Zerkall paper in Goudy Old Style type. 93 samples of patterned paper tipped in (one inserted loose as issued) by artists such as Paul Nash, Edward Bawden, Eric Ravilious, Victoria Hall, Enid Marx, Albert Rutherston etc. 4to., original yellos cloth backed patterned paper covered boards, red lettering on spine, housed in the original red cloth and patterned paper slipcase. An exceptionally good copy.

£650

Booklabel of Frieda Gumn who embellished this copy with 3 loose prospectuses from the Incline Press and a tipped in 4pp. prospectus for their book on Elizabeth Friedlander.





37. **INCLINE PRESS. RAVILIOUS, Eric. ARCHER, Caroline & HARLING, Robert.**

The St. Bride Notebook.

Oldham, Incline Press, 2003

Special edition, being one of 200 copies with 6 loose wood engravings by Ravilious printed from the block in a pocket at the rear. Wood engravings by Eric Ravilious the ones in the reprint of the notebook are printed from the original blocks and the Ravilious illustrations in the essay are from magnesium blocks after the originals. Printed in red and black. 8vo., original blue cloth backed Ravilious patterned papers. Very mild fading to the spine, otherwise an extremely good copy. £340

A very attractive reprint of the Kynoch Press Notebook of 1933 with Ravilious's vignettes printed from the original blocks. With two excellent essays by Harling and Archer.

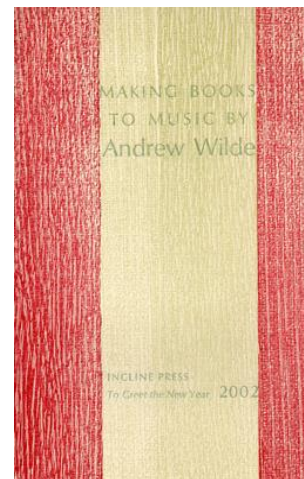
38. **INCLINE PRESS. WILDE, Andrew.**

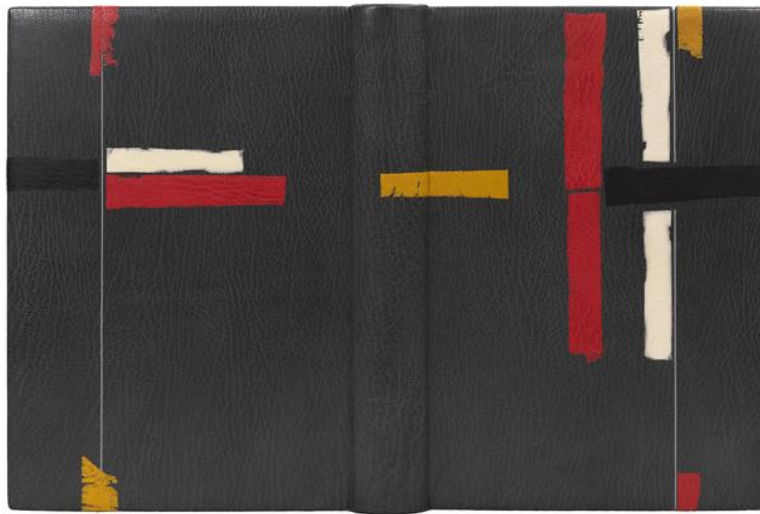
Making Books to Music.

Oldham, Incline Press, 2002

No. 18 of 150 copies. Printed on Zerkall paper in Monotype Joanna type. CD with recording of music played by the pianist Andrew Wilde in a bound in envelope. Pp.11. 8vo., original Fabriano card wrappers. A fine copy of the eighth New Year booklet from Incline Press. £50

The CD is of Andrew Wilde playing Bach, Haydn and Chopin - music listened to whilst printing at the Incline Press.





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

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

Photographic portrait frontispiece of Dreyfus. Pp. x, 339. Large 8vo., specially bound by Jeff Clements for Anthony Dowd in 2003 as printed on the lower doublure. Bound in grey Harmatan goatskin with feathered onlays of black, red and yellow and natural white alum-tawed goatskin on both covers, six of the onlays traverse the edges onto the doublures, the yellow goatskin goes across the front cover and spine, single vertical grey line tooled on each which run down the doublures as well. Each doublure with an integral joint is of acid free blue Fabriano handmade 'Roma' laid paper divided into two making use of the deckle edges and between the Roma papers are original leaves from Cranach Press prospectuses, the

endleaves are lined with blue suede sheepskin, edges coloured yellow. Housed in the original clam shell box of blue Irish buckram lined with felt, spine label titled in Palatino on Fabriano hand made paper. £3400

A superb example of a Jeff Clements binding responding to the book in his way with the Cranach Press prospectus peeping through the doublures to reference Dreyfus's essays on the Cranach Press in the book. Plus in his binding statement (included with the book along with a t/s from Clements to Dowd and the original invoice) Clements writes: "There is an allusion to the title, or perhaps a 'play on words'. The horizontal directional form of the cover design leads around the front cover onto the doublure and so 'into print'." The book is inscribed on the half title by John Dreyfus to Anthony Dowd: "at the end of our first meeting...6 Sept 97".

Jeff Clements was born in 1934 in Plymouth, studying there before moving to the L.C.C. Central School of Art and Crafts. He taught at several colleges, later becoming head of the faculty of Art and Design at the University of the West of England. He was President of the Designer Bookbinders 1981 and 1983 and moved to live in Holland producing only a few bindings a year for personal expression and relaxation. His designs are very bold and sure with a strong appreciation of the dramatic use of colour. His bindings are in private and public collections all over the world with an extensive collection being held by the Keatley Trust and in the Anthony Dowd Collection of Modern Bindings kept at the John Rylands Library.

See The Book Collector vol. 25 no.4 1976 for a biography of Jeff Clements written by Dorothy Harrop



40. KING, Ron, b. 1932

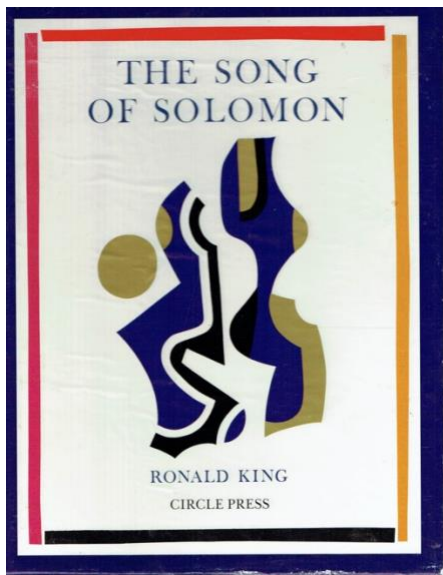
The Squire, III from The Prologue of The Canterbury Tales. Circle Press, 1978
Original silkscreen print, loose in a folder. The folder has been printed by the artist in letterpress with the title and a Chaucer-inspired poem, 'The Squire' by Kevin Power. One of 50 copies, monogrammed in pencil by the artist. Image size 290 x 200 mm. Paper size 382 x 255 mm. In addition there is a special print, reproducing Ron King's original designs for each colour used in the screen print. £90

Ron King's first artists' book, *The Prologue*, was printed in 1967 using Chaucer's *Canterbury Tales*' text accompanied by 20 silkscreen mask-like prints representing the major characters in *The Tales*. He printed a second edition in 1978 and, at the same time, produced 50 sets of the prints, each housed in its own folder, with texts by poets such as Kevin Power inspired by Chaucer's character. There were 20 folders with loose prints, numbered I to XX, and all the prints were signed by the artist.

41. KING, Ron, b. 1932

The Monk, VI from The Prologue of The Canterbury Tales. Circle Press, 1978
Original silkscreen print, loose in a folder. The folder has been printed by the artist in letterpress with the title and a Chaucer-inspired poem, 'The Monk' by Kevin Power. One of 50 copies, monogrammed in pencil by the artist, this an artist's proof. Image size 282 x 170 mm. Paper size 383 x 253 mm. In addition there is a special print, reproducing Ron King's original designs for each colour used in the screen print. £90





42. **KING, Ron. CIRCLE PRESS.**

The Song of Solomon.

London, Circle Press Publications, 1990

Half-size trade edition of Ron King's 1969 artist's book. Reproductions of Ron King's original 33 screen prints and text using a 5 colour printing technique. 23 x 17.4 cm. 8vo., original full red cloth with image by King stamped in gilt on the upper cover. Housed in the original box with title image by King on the front. Slight rubbing to the bottom of the box, otherwise very good. £50

43. **LABOUREUR, J.E. FARQUHAR, George.**

The Beaux Stratagem, A Comedy.

Bristol, printed at the University Press Cambridge under Walter Lewis for Douglas Cleverdon, 1929

7 copper engravings by Laboureur. No. 369 of 450 ordinary copies. 8vo., original quarter green cloth, blue/grey paper covered boards, gilt lettering on spine. Cloth with some fading, boards slightly marked, endpapers slightly browned, otherwise good. Ownership inscription on ffep. £60

The odd numbered copies, as here, were printed by Walter Lewis at the University Press, Cambridge whereas the even numbers were printed at the Country Life Press, Garden City in NY.





44. **LEIGHTON, Clare.**

The Musical Box.

London, printed by the Fanfare Press for Gollancz, [1936]

First UK edition, the first US edition was uncoloured. 32 pages of printed manuscript text and coloured wood cut illustrations by Clare Leighton. Oblong 4to., original full parchment paper covered boards with colour illustration by Clare Leighton on upper cover. Bump to bottom corners, otherwise very good.

£300

Clare Leighton's process laid out for all to see from original drawing to final print in the book

45. **LEIGHTON, Clare.**

Ellen and Her Children., c1944

Preliminary pencil and chalk drawing for a wood engraving in "The Time of Man" by Elizabeth Madox Roberts, published by the Viking Press, New York, 1945. Together with two process proofs of the engraving as it was prepared for printing, on with use of china white by the artist to show where the block needs to be corrected. Framed together as a triptych.

£2500

Sold together with a copy of the book. The image 'Ellen and Her Children' appears opposite p.350 in the book and is the final image in the book.



Best known for her wood engravings illustrating rural landscapes and agricultural workers in England, Europe and the American South, Clare Leighton (1898-1989) illustrated at least 65 books, as well as writing and illustrating her own books. She studied at the Slade and the Central School of Arts and Crafts where she learned wood engravings with Noel Rooke. She was the first woman to write a book on wood engraving, *Wood-*

Engraving and Woodcuts which helped to attract other women artists into using it as a medium. During the late 1920s and 1930s Leighton visited America several times on a number of lecture tours, finally emigrating there in 1939. She became a member of the faculty at Duke University and in 1945 was elected in to the National Academy of Design.

The controversy over the authorship of the great Poems of Ossian...did Macpherson make them up or didn't he?

46. **MACPHERSON, James, 'Translator'.**

The Poems of Ossian. Containing Dr. Blair's Three Celebrated Critical Dissertations' and A Preliminary Discourse, or, Review of the recent controversy relative to the authenticity of the poems, in which the opinions of David Hume, Mr Laing, Mr Macdonald, the Highland Society, Mr. Knight, &c. &c. are considered.

London, printed by Dewick and Clarke for Lackington, Allen & Co, 1806

New edition. 2 volumes. Two frontispiece engravings, the first of Macpherson and the second depicting Fingal, 7 engraved plates. Pp.xlx, 297; [vi], 329. 12mo., later quarter calf over tan cloth, spine ruled in gilt and decorated in blind with greek key rolls, chestnut morocco spine labe lettered in gilt. Small tear to corner of first volume, not affecting text, otherwise good.

£150

Ossian was the purported author of a series of epic poems published by the Scottish poet James Macpherson from 1761 onwards, who claimed to have collected the poems orally and translated them from Scottish Gaelic. The name is based on Oisín, son of Fionn mac Cumhaill who was a legendary Irish bard. It was massively popular and very influential all over Europe both in art, literature and in the interest in Gaelic as a language. Macpherson soon had his doubters as we can see in this edition with various opinions from important figures including David Hume as to the authenticity of his claims to have found the poems. It is now generally accepted that Macpherson composed the poems himself but used traditional Gaelic poems as inspiration. Whatever the truth, the poems are marvellous and he fully deserves his place among the literary greats in Westminster Abbey.

ARISTIDE MAILLOL A COMPOSÉ
et gravé les bois originaux de cette édition



des PASTORALES DE LONGUS. La
version est celle d'Amyot, revue et complétée
par P.-L. Courier. La composition typogra-
phique, la mise en page et l'impression du
texte et des bois sont de Philippe Gonin.
Achevé d'imprimer à Paris,
le 7 Décembre 1937.

Maillol

Signed by Maillol with a very unusual set of 21 early state proof prints
47. **MAILLOL (Aristide).**
Daphnis et Chloe.
Paris, Philippe Gonin, 1937

French edition. No. 291 of 500 signed copies, this copy with a set of 21 early state proof prints entitled 'Epreuves rare', 4 woodcuts being shown in two different states. 49 woodcuts by Aristide Maillol including one on the cover of the wrappers) with an additional suite of 48 woodcuts including one 'planche refusee' being the first proof of the woodcut on p.166 (the lone goat on p.209 does not have an extra print but it is from the block used on p. 72 which does. Printed on Papier Maillol Pp. [2], 217, [5], the book and the extra suite are loose as issued in their own printed paper wrappers, the former with a woodcut on the upper cover, housed in the original chemise and slipcase with printed vellum spine. An extremely good, bright set.
£1900

An unusual copy of the book with an extremely unusual set of early state proof woodcuts with black backgrounds showing they were trial proofs, 4 being in two different states, as well as having two different prospectuses for the English edition published by Zwemmer the following year in 1938. Gonin and Maillol's book was a triumph of simple lines and subtle typography. Maillol had been introduced to book illustration by Harry Graf Kessler who had used Maillol to illustrate the Cranach Press Eclogues in 1926. In 1937 Maillol returned to the delights of book illustration when images he had produced originally for the Cranach Press Georgics, which was to be unpublished by Kessler, were taken up by Gonin who then went on to produce this wonderful edition of Daphnis and Chloe which was simultaneously published in limited editions in French, English and German.

The illustrations are beautiful, John Buckland Wright was a great fan and wrote to Sandford at the Golden Cockerel Press: "They are probably far more erotic then even you would want me to do - I don't know - perhaps they correspond with your ideas. Actually I think you'd be prosecuted for publishing. Anyhow, they are quite perfect".





A miniature but massive collaboration by some of the greats of the Book Arts including the wonderful woman bookbinder Tini Miura

48. **MIURA, Tini, bookbinder. MIDDLETON, Bernard.**

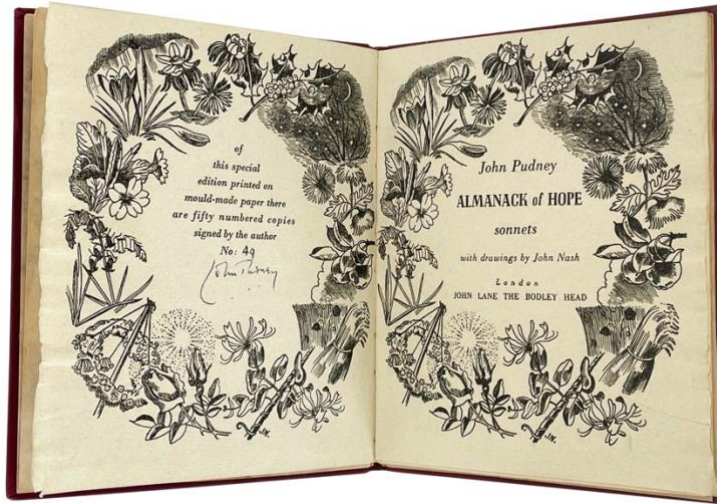
You Can Judge a Book by Its Cover: A Brief Survey of Materials.

North Hills, printed by Henry Morris for Mel Kavim, 1994

Edited by David Pankow. One of 500 copies, signed by all the participants - Bernard Middleton, author, Ward Ritchie, designer, Henry Morris, printer, Mel Kavim, publisher, Tini and Eimen Miura, designer of the binding and the endpapers respectively, John de Pol, illustrator. A miniature book, 7 x 6.1 cms, bound to a design by Tini Miura at the Kater-Crafts Bookbinders in full black morocco with red, blue and gilt inlays and onlays, tooled with green and blue dots, marbled endpapers by Eimen Miura, housed in the original black cloth box with black morocco spine and red morocco spine label lettered in gilt. In fine condition.

£480

A charming publication with Bernard Middleton's text about book binding accompanied with de Pol's charming illustrations, beautifully designed by Ward Ritchie and printed by Henry Morris with Tini Miura's designed binding. Thoughtfully the publisher has given some excellent little biographies of all the participants as well as the story of how the book came into being. A thoroughly satisfying miniature book.



One of 50 special signed copies on mould-made paper

49. NASH, John. PUDNEY, John.

Almanack of Hope, Sonnets.

London, John Lane, The Bodley Head, 1944

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

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



Housed in the original grey cloth clamshell box with the original engraving housed in a separate compartment. A fine copy with the original prospectus.

The engraving Promenade. 2 is one of the finest of Nash's Dymchurch engravings. An excellent publication being beautifully designed and comprehensively illustrated thorough catalogue of Nash's wood engravings.

One of only 60 special copies with a separate engraving printed from the original block and well as 3 samples of original Curwen patterned paper

50. **NASH, Paul. GREENWOOD, Jeremy. WOOD LEA PRESS.**

The Wood Engravings of Paul Nash: a catalogue of the wood-engravings, pattern papers, etchings and an engraving on copper.

Woodbridge, Suffolk, The Wood Lea Press, 1997

Reproductions of 140 works by Paul Nash, a few in colour and tipped in. No. 23 of 60 special copies with an additional mounted engraving by Nash, Promenade No. 2, printed from the original block at the Fleece Press as well as 3 tipped in samples of original Curwen patterned paper. Printed in Berthold Plantin on Rivoli Bookwhite paper. Folio, original quarter grey morocco with facsimile Paul Nash patterned paper boards.

£600



Nash addresses the evolution of primary form in an astonishing demonstration of the art of the woodcut

51. NASH, Paul. NONESUCH PRESS.

Genesis.

London, Printed at the Curwen Press for the Nonesuch Press, 1924
12 woodcuts by Paul Nash for the first chapter of Genesis in the Authorised Version. No.318 of 375 copies. Printed at the Curwen Press in Rudolf Koch's Neuland type on Zanders handmade paper. Pp.56, french-folded. Sm. 4to, original black paper covered boards lettered and decorated with gilt stars, crosses and letters on spine and edges. In the original dust jacket repaired at the spine, which has some spotting and fading but has done its job as the boards are extremely bright, fresh and unsullied.

£4500

A seminal Modernist piece in which Nash examines the evolution of primary form using the woodcut. The first of the cuts 'The Void' is solid black and each new stage of creations is a fresh primary form cut out of the black of the void and the design for the creation of Man and Woman is a synthesis of all those before it (The Nonesuch Century p. 55).

Koch's Neuland type, a modern version of German blackletter type, was created by the typographer the year before this book was printed. He designed it by directly carving each size of letter into metal, and it gives the appearance of being slightly crudely cut into wood - reflecting the elemental nature of Genesis and Nash's woodcuts.

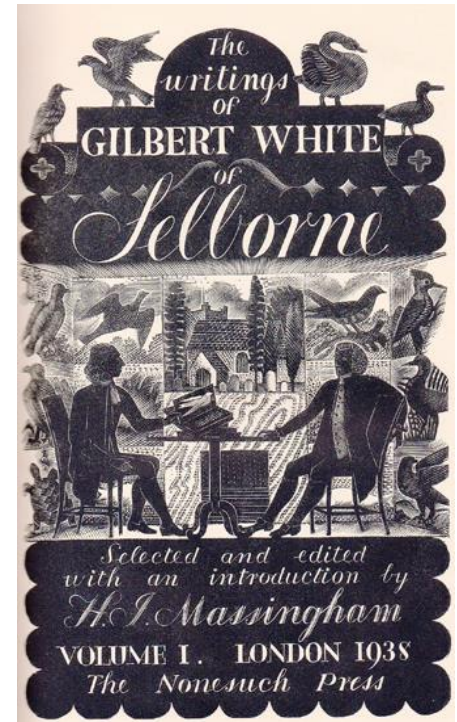
An exquisite array of engravings by Eric Ravilious
52. **NONESUCH PRESS. RAVILIOUS, Eric. WHITE, Gilbert**
The Writings of Gilbert White of Selborne. Selected and edited with
an introduction by H. J. Massingham.

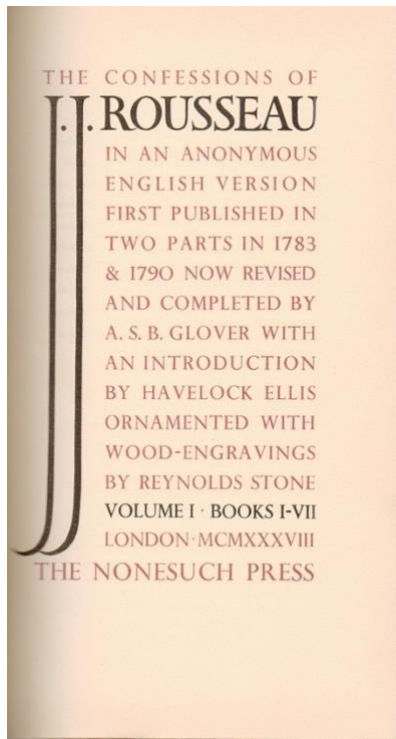
London, Nonesuch Press, 1938

Two volumes. One of 850 sets. Full engraved title pages and 36 other wood engravings by Eric Ravilious. Set in Times New Roman. Large 8vo., full bound in grey buckram with design by Ravilious blocked in gilt on the spines and upper covers. An extremely good copy with the original slipcase.

£1000

Ravilious clearly relished the work for this book with his dramatic title pages, perfect country scenes and exquisite decorations.





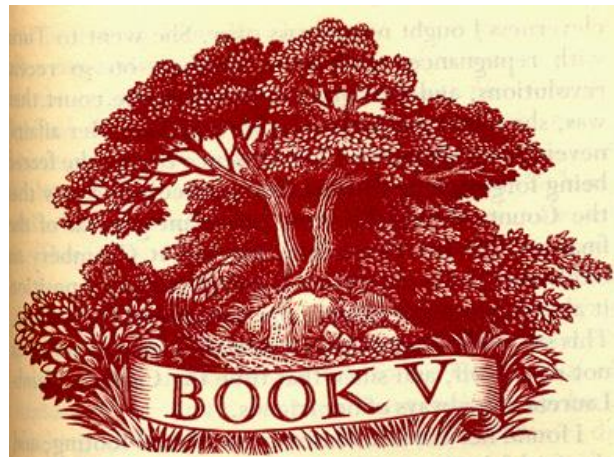
53. **NONESUCH PRESS. STONE, Reynolds.**

The Confessions of Rousseau.

London, Nonesuch Press, 1938

Introduction by Havelock Ellis. 13 wood-engravings by Reynolds Stone, printed in chestnut brown. One of 800 copies, this no. 343. Two volumes. 8vo., original full niger, maroon and gilt spine labels, in the original maroon paper covered slipcase, spine very slightly darkened, very mild rubbing to one spine label, otherwise a very good set.

£275





ENGLAND IS MY VILLAGE

When the old man came into the ante-room the young officers began to rise in their chairs but he waved them back with an impatient gesture. It was warm and comfortable in there and the tenor of idle chatter continued: one could hear the crackle of a newspaper page and the sound of bidding from the four who were playing a Chinese game in the corner, their minds apparently intent on the little walls

134

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

London, Golden Cockerel Press, 1946

Eleven wood engravings by John O'Connor. One of 750 copies. 8vo., original blue cloth backed, patterned paper covered boards with design by O'Connor, top edge gilt. Spine very mildly faded, corners bumped. and edges rubbed. £70

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

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

55. **OLD SCHOOL PRESS. VAN KRIMPEN, Jan.**

Some Van Krimpen Types. Old School Press, 2018

One of 60 numbered copies. Printed in red and black on Zerkall paper. 18 pp. Oblong thin 8vo., bound in original Curwen paper and sewn with ribbon in a stab binding. As new. £80

The types used are Open Kapitalen, Van Dijck Roman, Van Dijck Italic, various pt sizes of Van Dijck, Cancelleresca Bastarda, Lutetia italic, Romulus roman and Romulus italic.





An excellent reproduction with some use of pochoir, of Palmer's sole-surviving sketchbook

56. **PALMER, Samuel.**
TRIANON PRESS.

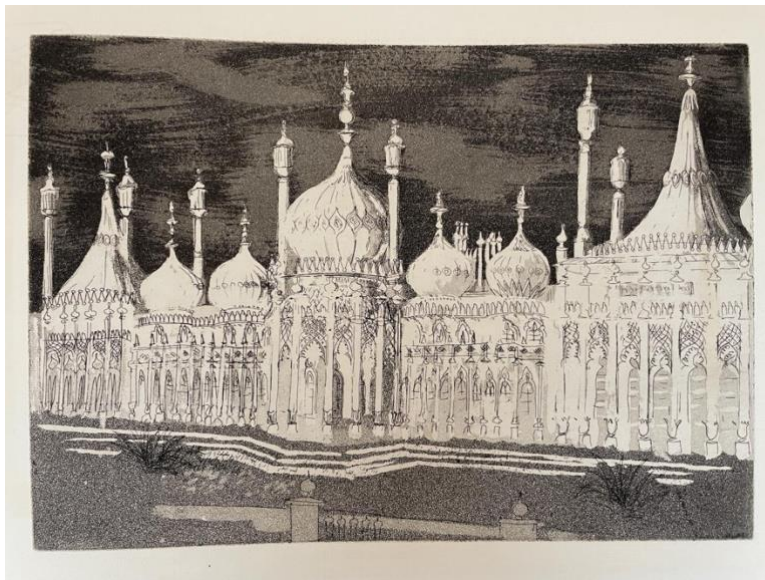
Samuel Palmer's Sketch-Book, 1824.

London, published by the Trianon Press for the William Blake Trust, 1962

No 342 of 586 copies. Two volumes. Reproduction of Samuel Palmer's Sketch-Book with an introduction and commentary by Martin Butlin, with a preface by Geoffrey Keynes. The pages of

the sketchbook which include colour have been reproduced faithfully using the stencil or pochoir technique. 12.3 x 19.5 cm. Oblong 8vo, bound in full linen cloth, spine lettered in brown, in the original slipcase. A very good copy. £280

This reproduction is of Samuel Palmer's sole surviving sketchbook. Palmer was the key follower of Blake, having been friends with him for the last 4 years of his life. The book contains the first surviving drawings of his 'visionary years' and shows the build up to the era which saw him create his greatest works between 1825 and 1834.



57. **PIPER, John.**

Brighton Aquatints. Twelve original aquatints of modern Brighton with short descriptions by the artist and an introduction by Lord Alfred Douglas.

London, printed at the Curwen Press for Duckworth, 1939

One of only 200 copies. 12 aquatints by John Piper, with the original tissue guards. Text printed on blue paper. Large oblong folio, in the original red cloth backed marbled paper covered boards with printed label on the upper cover. Some rubbing and a little bumping to the boards, contemporary ownership inscription to the title, otherwise an unusually bright and fresh copy housed in a fine cloth clamshell box with morocco and gilt labels to spine and upper cover.

£3200

The introduction is by Lord Alfred Douglas who lived in Brighton at that time. Each image has a short but fully felt description by the artist. Gilmour rightly describes Piper's prints as "sublimely graduated aquatints ranging from pale grey to deepest black, with a grain almost amounting to minute crazing due to the largeness of the dusted resin...'The Pavilion' bubbles like milk, 'St Bartholomew' loom blunt and dark...'From the Station Yard' the town stretches away beyond St Peters in rhythmic patterns of back-to-back housing" p. 87, Artists at Curwen.

Ransom, 3905, Gilmour, Artists at Curwen, no. 204

58. PIPER, John.

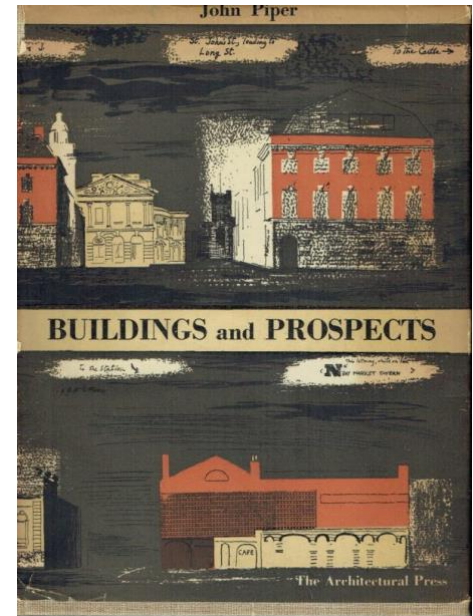
Buildings & Prospects.

London, The Architectural Press, 1948

Double page lithograph by John Piper as a title. A heavily illustrated books with numerous duotone reproductions of photographs by Piper plus reproductions of paintings and drawings by the artist as well as earlier engravings and drawings from earlier works. 25.5 x 19.1 cm. Large 8vo., original full linen cloth, red lettering on spine, lithographed dust jacket. A little very light wear to the very edges of the jacket, otherwise a very good copy.

£70

John Piper writes fluently and beautifully on architecture and topography as visual subjects and as manifestations of the English character and illustrates his essays with his own photographs, drawings and other topographical prints.





59. **RAVILIOUS, Eric.**
Submarine Dream. Lithographs and Letters.
 London, The Camberwell Press, 1996

Edited by Brian Webb with an introduction by Peyton Skipwith. No. 37 of 225 ordinary copies (there were a further 75 with an extra set of prints). Reproductions of 10 of Ravilious's submarine lithographs together with reproductions of Ravilious's permits to go on the submarines and of a drawing of a submariner at a periscope. 37.5 x 37.5 cm. Square folio, original green morocco spine, patterned paper covered boards after a design by Tirzah Garwood, printed paper label on upper cover. Corners a little bumped, otherwise a good copy.

£850

Eric Ravilious was an official WWII artist, along with Edward Bawden and John Nash. During the summer of

1940 he painted scenes of submarine operations on HMS Dolphin in Hampshire and over the next few months he produced a series of lithographs based on his submarine drawings which were printed in a small edition at Cowells of Ipswich. This is the first time these have been reproduced. A superb production.

In the deluxe binding - with 4 of Ravilious's largest wood engravings

60. **RAVILIOUS, Eric. MARLOWE, Christopher.**

The Famous Tragedy of the Rich Jew of Malta.

London, Printed at The Chiswick Press for The Golden Hours Press, 1933

4 large wood-engravings by Eric Ravilious. One of 250 copies, of which 200 were for sale, this no. 69. 27.5 x 20.8 cm. 4to., in the original deluxe binding of half brown morocco with marbled cloth sides, ruled in gilt, gilt lettering on spine. original green cloth, gilt lettering on spine and upper cover, top edge gilt, others uncut. A very good copy with only slight shelf wear to the bottom edge and a little darkening to the free endpapers.

£600

The Golden Hours Press, whose works were printed at the Chiswick Press, was the first imprint run by Christopher Sandford and Francis Newbery, who in the same year this was printed, took over the Golden Cockerel Press from Robert Gibbings.

Ravilious produced some superb, large scale engravings for this printing of Marlowe.





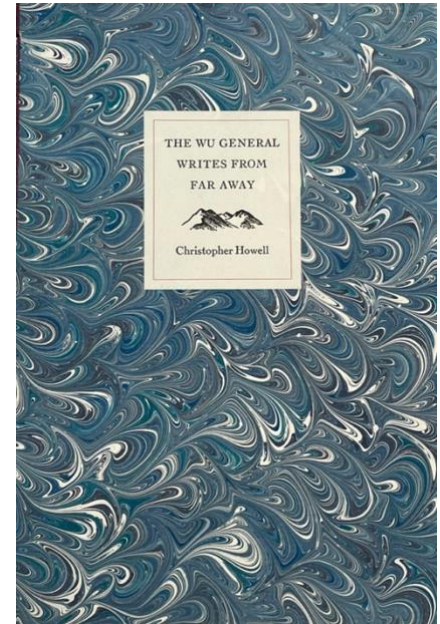
in Mass. for Abigail Rorer.

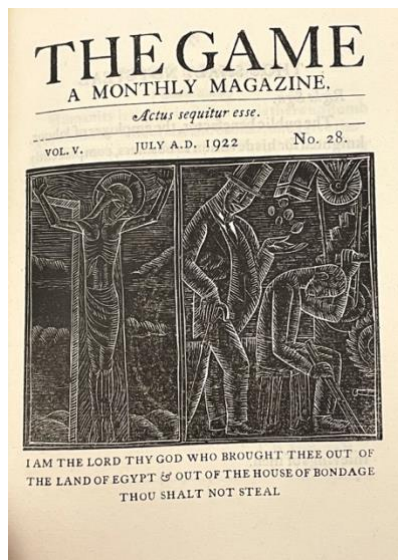
61. **RORER, Abigail. HOWELL, Christopher.**

The Wu General Writes from Far Away. Lone Oak Press, 1990

5 wood engravings by Abigail Rorer. One of 120 copies, this no. 86 signed by author and illustrator. Printed in Cochin type on Japanese Mulberry paper. 8vo., original marbled paper wrappers, sewn on the outside in the Japanese manner, printed paper label with vignette by Rorer on the upper cover, housed in a maroon buckram chemise with printed paper labels on the upper cover and spine.
£200

A beautiful book, printed at The Sun Hill Press





A near complete set, just lacking 1 issue from the 1st volume.

62. **S. DOMINIC'S PRESS.**

The Game. An Occasional Magazine.

Ditchling, S Dominic's Press, 1916-1923

With the majority of the numerous wood engravings by David Jones, Eric Gill and Desmond Chute. A large part of the contents were written by Douglas Pepler and Eric Gill.

A nearly complete set. There are 33 separate issues being all of the original 34 parts, aside from Vol I, No. 3 1917.

£2500

Apart from the first number none of the parts were issued with wrappers and are sewn as issued. A unusually bright set,

The first state of the final part (no.34). Johnston was the only person who had the final state of this number. The first state has "to be continued" printed at the end,

whereas the final state accepts that this the The End of the magazine.

Of the beginnings of The Game, which he called 'that lively magazine', Pepler wrote "Edward Johnston, Eric Gill and myself decided to print our views about things in general which we regarded, as all men regard games, of supreme importance." [The Hand Press, Ditchling, 1934].

The last full set to appear in auction was in 1994.

Taylor & Sewell: Saint Dominic's Press, A Bibliography, Fl, pp.143-4.



EGYPT

“my blessing to the keeper of my book” - Shane Leslie’s copy.
With particularly fine engravings by Desmond Chute.

63. **S. DOMINIC’S PRESS. [WOELLWARTH, Mary Elise].
*Songs to Our Lady of Silence.***

Ditchling, S. Dominic’s Press, 1921

Second edition. With 5 excellently executed wood engravings by Desmond Chute in the manner of Eric Gill and a press device by Eric Gill. Printed on mouldmade paper. Pp. iv plus blank, 56, blank. 22.3 x 15.1 cms. 8vo original linen spine and grey-brown thick paper covered boards, printed paper spine label. Few marks to linen and the boards, otherwise a very good crisp copy of a very handsome book.

£250

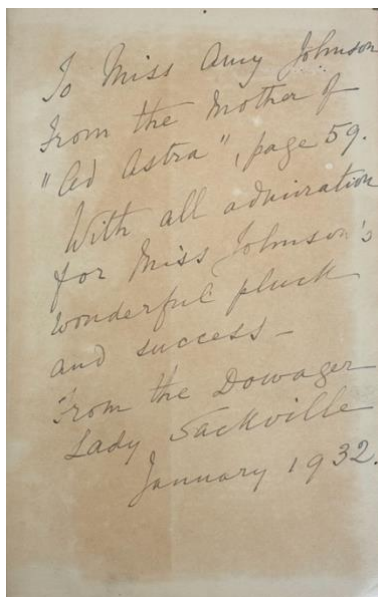
From the library of Shane Leslie with tow of his ExLibris one including his rhyme “This volume that you borrowed, bought or took/Is mine while I am living: But dead I mind not giving/My blessing to the keeper of my book”. Sir Shane Leslie, cousin of Winston Churchill and from an

important Anglo-Irish family, was a prolific writer and great advocate of Irish Home Rule.

Nothing is known about the author of these delicate, charming poems to the Madonna except that she lived in Hove from before 1915 until 1947 and at one point ran a guest house as well as teaching children and writing poetry. A 1915 letter survives from her to Father Daniel Hudson in Notre Dame Indiana thanking him for accepting one of her poems.

This second edition differs from the 1920 first edition which had 6 engravings by Gill and 4 by Chute. Chute’s engravings for this second edition are particularly fine.

There was a later 1950 edition of the text commercially published by Burns and Oates. *Taylor & Sewell, Saint Dominic’s Press: A Bibliography A73a*



To Miss Amy Johnson
from the mother of
"Ad Astra", page 59.
With all admiration
for Miss Johnson's
wonderful pluck
and success -
From the Dowager
Lady Sackville
January 1932.

Amy Johnson's copy, inscribed to her as "Queen of the Air" by Lady Sackville
"Conqueror! what have you seen in the heavens? Star-dust is in your hair".

64. **SACKVILLE-WEST, Vita.**

Orchard and Vineyard.

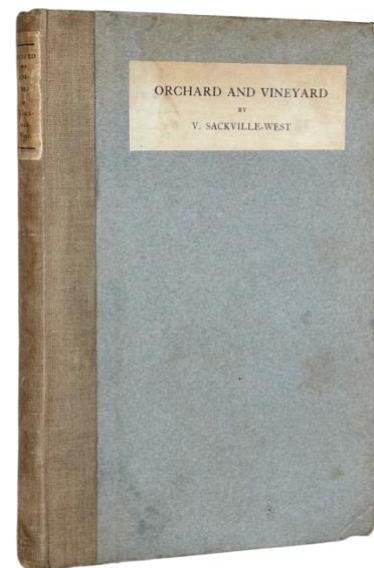
London & New York, John Lane The Bodley Head Ltd, 1921

First edition. Inscribed by the poet's mother Lady Sackville to Amy Johnson. 104 pp. 8vo., original linen backed blue paper covered boards, printed paper label on upper cover and spine. Corners bumped, a little browning to the boards, spine label rubbed.

£1200

With an excellent inscription by Vita Sackville-West's mother to the remarkable female pilot Amy Johnson referring to her daughter's famous poem 'Ad Astra'

("Conqueror! what have you seen in the heavens? Star-dust is in your hair."). The inscription in a large hand on the front free endpaper reads "To Miss Amy Johnson from the mother of 'Ad Astra' p.59. With all admiration for Miss Johnson's wonderful pluck and success - From the Dowager Lady Sackville, January 1932".





11 exciting colour wood engravings by the great Gaylord Schanilec for The Grolier Club

65. **SCHANILEC, Gaylord. AUCHINCLOSS, Kenneth.**

New York Revisited.

New York, The Grolier Club, 2002

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

£550

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





66. **SHAKESPEARE, William. GILL, Eric. Ridley, M.R., editor.**

The New Temple Shakespeare.

London, J.M. Dent & Son, 1936 - 1955

Each volume has a different wood engraved title page vignette by Eric Gill together with his design for a series title. Mostly first printings but a few later reprints. 40 volumes. 12mo., all bound in full red cloth, gilt lettering on spine. This specially bound in a special box made like bookshelves of green silk cloth with a red morocco and gilt label on the upper cover. Some volumes with a little fading, but generally a very good set.

£800

67. **STONE, Reynolds. (1909-1979)**

Cherry Wine. 2009

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen through the press by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 8.8 x 5 cms. Mounted.

£100

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





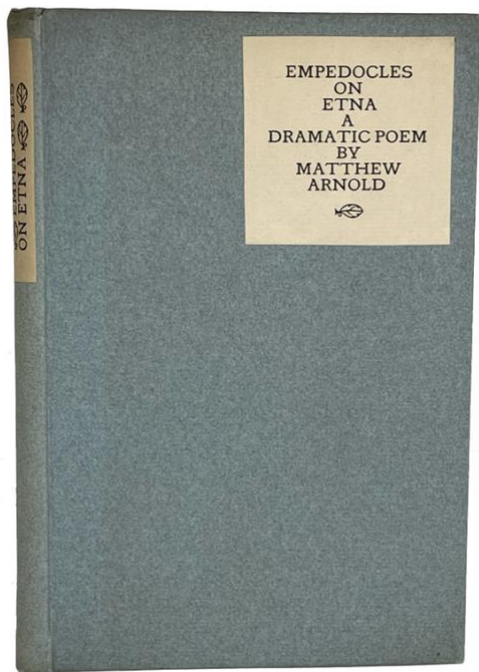
68. STONE, Reynolds. (1909-1979)

Heron at the Waterfall. , 2009

Wood engraving by Reynolds Stone, printed from the original block by Phil Abel at the Hand and Eye Press and overseen by the artist's two daughters Phillida Gili and Emma Beck. Edition limited to 100, each print numbered by the artist's daughter Phillida Gili and with the blindstamp of the Reynolds Stone estate. 11.7 x 7.7 cms.

£175

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



69. VALE PRESS. ARNOLD, Matthew.

Empedocles on Etna. A Dramatic Poem.

London, printed at the Ballantyne Press, 1896

One of 210 copies. Engraved title page with 'Laurel' border initials and decorations by Charles Ricketts, printed in Vale type in red and black. 8vpo, original blue paper covered boards, printed paper labels on spine and upper cover. A very good, fresh copy.

£320

Campbell Dodgson's copy, with his booklabel. Campbell Dodgson (1867-1948) was the famous art historian who was Keeper of Prints and Drawings at the British Museum. He was a friend of many key figures of the day including Shannon and Ricketts, Wilde and Lord Alfred Douglas as well as Laurence Binyon, whom he hired as an assistant Keeper.

Watry: The Vale Press, B8



From a Woodcut

70. **WADSWORTH (Edward). BENNETT, Arnold.**
The Black Country.

London, The Ovid Press, 1920

With an introduction by Arnold Bennett. 20 plates being collotyped drawings by Edward Wadsworth, with woodcut and woodcut initial and press device also by the artist. One of 450 (500) copies printed in Caslon on wove paper. Folio, original quarter natural linen with green linen sides, green lettering on spine, slightly rubbed at head and tale of spine and with bumping to corners, endpapers very mildly darkened but generally a good, clean copy.

£500

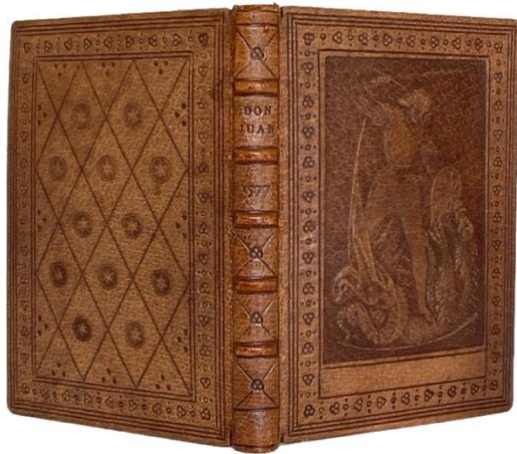
The introduction by Arnold Bennett is reprinted from the Leicester Galleries catalogue which was printed for the

January 1920 exhibition of this work. At the end are 3 pages of reproductions of press notices for the exhibition. Wadsworth had become part of the Vorticist group before World War One and this group of drawings which are a graphic presentation of industrialism pursue the group's aim reflect the mechanical and technological changes which affected twentieth century society.



LADLE SLAG

In the possession of Miss Wadsworth



Blind stamped binding by Weckesser & Son Fils on a manuscript about the commission of Don John of Austria as Governor-General of the Netherlands

71. **WECKESSER ET SON FILS, bookbinder.**

Conterfeytsel Afcomste ende Commissie van Don Ian van Oostenrijk, Gouverneur van het Neder-landt 1577.

Holland, c.1880

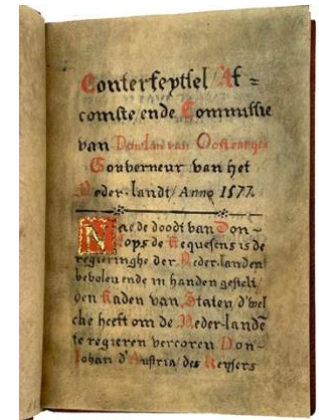
Calligraphed manuscript on rough vellum probably 19th century imitating 16th century manuscripts. 46 leaves written in black, blue and red ink, 3 initials heightened with gold. Sm. 8vo, bound in the early twentieth century in blindstamped tan morocco by Weckesser, with central portrait of Saint George

and the dragon in relief on upper boards, with lozenge blind ruling with stars in the centre of each on lower board, spine in compartments with 5 raised bands, lettered in blind, marbled paper slipcase.

£800

The Dutch faux-16th century manuscript is probably copied from W. Baudartius - 'Afbeeldinge ende beschryvinghe van alle de veldslagen, belegeringen ende and're notabele geschiedenissen ghevallen in de Nederlanden' (Depictions and descriptions of all the battles, sieges and other notable histories that occurred in the Netherlands), written in 1616.

It is about Don John of Austria who was the illegitimate son of the Holy Roman Emperor Charles V who became a military leader in the service of his half-brother Philip II of Spain and was very successful particularly at the Battle of Lepanto. In 1577 he was appointed governor-general of the Netherlands and in 1578 he defeated the Protestants in the Battle of Gembloux forcing William of Orange to leave Brussels. He faced defeat 6 months later and then died of a fever soon after at the age of 31.





title label to upper cover. An excellent copy housed in the original slightly spine faded and rubbed blue slipcase.

£125

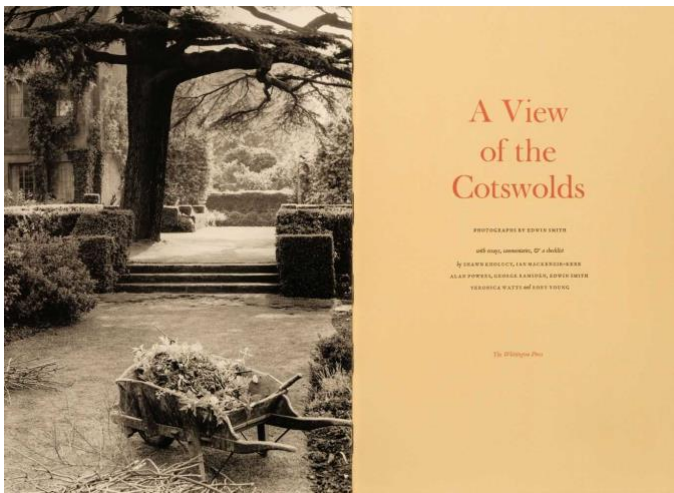
Hanscomb's minutely observed copper engravings, accompanied by his poetic texts, beautifully capture the intimacy of the Cornish landscape.

One of 135 copies
72. **WHITTINGTON PRESS.**
HANSCOMB, Brian.

Cornwall: An Interior Vision.

Risbury, Herefordshire, Whittington Press, 1992
Written and with 9 copper engravings by Brian Hanscomb. One of 135 copies, this no. 22, signed by the artist. Handset in Caslon type and printed on F.J. Head handmade paper at Whittington Press. Folio, in a Japanese style stab sewn binding by The Fine Bindery with black ribbon over blue paper wrappers, printed





Edwin Smith's remarkable, rich images of rural life in the Cotswolds in the first half of the 20th century
 73. **WHITTINGTON PRESS. SMITH, Edwin, photographer.**

A View of the Cotswolds.

Risbury, Whittington Press, 2005

35 photographs by Edwin Smith reproduced as tritones, with essays, commentaries & a checklist by Shawn Kholucy, Ian Mackenzie-Kerr, Alan Powers, George Ramsden, Edwin Smith, Veronica Watts and Rory Young. One of 70 special copies (of a total edition of 350). with 2 original photographs printed from the negatives mounted in a separate folder. Set in Poliphilus & Fry's Baskerville and printed at Whittington on Bugra-Butten

mould-made paper. Tritones printed by CTD. Folio, original half black morocco with patterned paper covered sides using a wood engraving by Edwin Smith, spine lettered in silver, portfolio of the two prints bound in grey cloth backed black paper covered boards. House in the original grey cloth and black paper covered board slipcase. An extremely good copy.

£380

The checklist is of all the books which include Edwin Smith's photographs.

A splendid production in which Edwin Smith's remarkable photographs of the Cotswolds in years gone by, glow out of the page.

Edwin Smith and his wife and collaborator Olive Cook, bicycled around the Cotswolds in the first half of the twentieth century as its rural, farming life was on the cusp of enormous change - this preserves that way of life for all to see.



74. **YEATS, Jack B.**

The Post Car

Dublin, Cuala Press, 1907-8

Original line block print, handcoloured by the artist. Signed and titled in the block. 21.3 x 30.5 cm. Some spotting to top of the image, otherwise good. £300

Each print is unique as they were all hand-coloured slightly differently. There is no record of the edition but not that many were done.

The Cuala Press was founded by Jack B and W.B. Yeats's sisters, Lily and Elizabeth. As well as several prints by Jack B Yeats they produced broadsheets and over 70 important handprinted books. Under the guidance of Emery Walker, Elizabeth trained as a printer at the Women's Printing Society in London.

Hilary Pyle: Jack B. Yeats, His Cartoons & Illustrations, 2022