

FEBRUARY LIST 2015

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1.(Allen Press) Kazantzakis (Nikos). Christopher Columbus, [a play. With line-block reproductions of the world map from Ptolemy's *Cosmographia*, and of initials from an Italian incunable]. Folio, 33cm, 88pp, This book produced entirely by hand, The Allen Press, Kentfield, 1972. Handset in Goudy Thirty. One of 140 copies printed in vermillion, yellow and grey on English hand-made paper with the Allen Press watermark. Unbound, sections enclosed in gold Italian paper, in a hinged box covered in turquoise cloth lined with vermillion cloth. Engraved book label of Alfred A. Knopf. Slightly stained at foot of spine. A near fine copy. £260

2.(Angling) [Smith (John).] *The True Art of Angling: Being a Clear and Speedy Way of taking all Sorts of Fresh-Water Fish, with the Worm, Fly, Paste, and other Baits, in their Proper Seasons. How to know the Haunts of Fish, and angle for them in all Waters and Weathers, at the Top, Middle, or Bottom; Baits Natural and Artificial; the Several Ways of Angling. To which is added, an account of the principal rivers, the fish they produce, and the proper places to angle for them in each river.* Twelfth edition, 12mo, Ad + Half-title, Title + 111 pages + ad, Printed for Onesimus Ustonson, London, 1770.

Woodcut of a crown and fish on first and final leaves; contemporary sprinkled calf, nicely rebacked, recent slipcase. Single early leaf a bit browned. Contemporary - or near contemporary calf- armorial bookplate ("tuta latebris nullis fraus") and later book label. A very good bright copy. £400
First published in 1696. Osnesimus Ustonson's ("successor to Mr John Herro") opening advertisement leaf for various types of fishing tackle is particularly interesting and thought to be the first mention in print of a multiplier reel "the best sort of Multiplying Brass Winches, both stop and plain".

3.Apollinaire (Guillaume). *Le Flaneur des Deux Rives. Bois en couleurs de N.Noel.* 8vo, 188 x 244 mm. 110 (73) pages [+ extra suite], Published by Nouvelle Société d'Édition, Paris., 1945. Illustrated with 33 hand-coloured woodcuts and 10 initials by N. Noël. This, number 22 of only 33 (453) special copies on handmade paper with an extra suite of hand-coloured woodcut illustrations and a mounted watercolour by N. Noël. Original printed wrappers and glassine. A fine copy. SOLD

4.Armitage (Simon) & Hilary Paynter. In Memory of Water. Poems by Simon Armitage, Wood Engravings by Hilary Paynter. First edition, 8vo, 28cm, [33]p, Published by Andrew J. Moorhouse, Rochdale, 2013.

One of 26 de luxe copies lettered A to Z and slipcased in pale blue cloth with printed label inset on upper cover. Designed and printed by John Grice of Evergreen Press using Centaur type on Zerkall paper (title-page in blue and black).. Quarter dark blue morocco with light blue cloth sides, printed label inset, by the Fine Bindery. 7 full-page wood-engravings of Pennine scenery. Colophon signed by the author and artist. A new copy. £150

5.(Art Society Press) Clarke (Stephen). Landscape Journey, by Stephen Clarke. With 12 double-page lino and wood-cut illustrations by Clive Andrews, Richard Gooden, Robert Hayes, David Holden and Michael Werkmeister. Landscape folio, 52 leaves, all but one on one side only, King's College School, Wimbledon Common, 1969.

Handset, text in Times, title-page in Perpetua, one of 61 copies printed in black (illustrations in colours) on various colours of Glastonbury Antique laid paper for the text and Dartspeed paper for the illustrations. Bound by James Burn & Co. Separate leaves spiral bound with white wire. Heavy overlapping white paper boards, the front printed with the title in black. A fine copy. £200

The twelve illustrations are concerned with the colours of the seasons, and were printed from a prepared 'kit' of blocks which were used again and again in different arrangements for spring and summer, and then cut into for autumn and winter. The story written to fit the mood of the illustrations, is printed on pairs of pages between the illustrations, and is set in unjustified lines ranging neither to left nor right using 30-point Times Roman.

6.Baal (Iphgenia). The Hardy Tree: A Story about Gang Mentality. 8vo, 64p facsimiles, Trolley Books, London, 2011.

Photoset in many founts; facsimiles and illustrations. Stained linen boards, titled in black and gilt. A fine copy of the author's first book. £25

"A book with its roots in the past and its head nowhere in particular: In 1864 St Pancras is a sprawling cemetery-slum. With the advent of the Great Midland Railway, 10,000 bodies must be disinterred. Charged with the exhumations are The Resurrection Men, a gang of thugs for whom the dead are no more sacred than the ground they break. At their head, the young Thomas Hardy, architectural apprentice, endeavours to retain some order."

7.Banting (John) - *artist*. Lime Tree in Seed. Watercolour, image size 253 X 310mm, unsigned, executed 1954.

Watercolour, predominantly in yellow, green and black, in a contemporary mount and frame. Gallery label of Phipps and Company identifying the piece at the rear and also another, older label. In excellent condition. £700

8.Barker (Cosmo). The Devil's Alphabet. 12mo, 16.5cm, [60]pp, designed and printed by Cosmo Barker at the Stinehour Press using a Heidelberg cylinder press, 1993

Many types; number 30 of 67 copies printed in blue, reddish-brown and black on rag paper and decorated with ornamental initials. Red semi-stiff pictorial paper covers. A fine copy £90

9. Bellonzi (Fortunato). *Proverbo Toscani*. Crown 4to, p.184, colour plates, Aldo Martello Editore, Milano, 1968.

Printed on mould-made paper. Profusely illustrated with woodcuts within the text. Semi-stiff card covers with terracotta decorative printed dust-jacket. A fine copy of an attractive book. £35

10. (Birmingham School of Printing) Bennett (William). *John Baskerville, the Birmingham Printer, his Press, Relations and Friends*. [With a Foreword by Leonard Jay.] 2 vols., Tall 4to, pp.172 + colophon, pp.[iv],145 + colophon, Birmingham School of Printing, College of Arts & Crafts, 1937 & 1939.

Printed in black in Monotype Baskerville on Old York Parchment with initials in light brown. Woodcut portrait in volume two by Joyce Francis. Black wove cloth titled in gilt on the spine and upper board. Original card slipcases. A very good to fine set. £225

11. ("Cent Bibliophiles") *Oeuvres de Theocrite*. Traduction Nouvelle de Paul Desjardins. Eaux-Fortes par Armand Berton. 4to, 27.5cm, pp.280, Sur les Presses de l'Imprimerie Nationale, Paris: Societe des "Cent Bibliophiles". Decembre, 1910 (1911).

Number 112 of 130 copies (this for 'M. Jean Rabuteaux') handset and printed on Arches hand-made paper watermarked 'Cent Bibliophiles 1910'. Illustrated with 36 aquatints by Armand Berton, many full-page. Finely bound by A.ROBYN in green half levant morocco with marbled paper sides, predominantly green and gold, matching endpapers, gilt spine titling and gilt extra. Original parchment wrappers (dated 1911) bound in. A fine copy. £525

12. Cheese (Chloe), artist. *Living in the Dolls House*. Lithograph with hand-stencilled colour, titled and signed by the artist and numbered 3/20, dated 2011.

Unframed print in a splendid medley of colours and in fine condition. £95
Chloe Cheese, illustrator, artist and printmaker was born in London and grew up in Great Bardfield, Essex. Her parents Sheila Robinson and Bernard Cheese were both artists and lived in the village with fellow artists Edward Bawden, Michael Rothenstein and others. Chloe studied art at Cambridge Art School (1969-1972) and then at the Royal College of Art (1972-1976). Her work has been show in many exhibition, both solo shows and mixed here and abroad. Chloe is patron of the Association of illustrators and has illustrated several books. She is also a trustee of the Curwen Print Study Centre near Cambridge. Her work is held in many public collections such as the V&A, and the Arts Council of Great Britain.

13. (Clover Hill Editions) *Six Idyllia*: Chosen out of the Sicilian poet Theocritus and translated into English verse, with eight etchings by Anthony Gross, and with an introduction by Douglas Cleverdon. Folio, pp.[xvi], 54, colophon, The Rampant Lions Press, Cambridge, for the Clover Hill Editions of the Chilmark Press, 1971.

Number 215 of 270 (417) copies specially bound in quarter buckram with Swedish marbled -paper-covered boards. Text hand-set in 20pt Palatino italic and printed on thick J. Green mould-made paper. Slipcase. A fine copy. £300

14.Crew (Randolph) Sir. Chief-Justice Crew on the Earldom of Oxford. Reprinted from Proceedings, Precedents, & Arguments by Art. Collins ... 1794 [or rather 1734]. 8vo, 23cm, french-fold, Cambridge: Printed at the University Press for A.F.S., 1928.

Set in Caslon and printed on handmade paper, decorated with fleurons. One of 100 copies. Self-wrapped. A couple of very slight spots. A near fine copy. £90

A.F.S was the Cambridge University Librarian, A.F. Scofield. This copy is in its original card envelope addressed to Cosmo .A. Gordon, Esq., (a friend of John Maynard Keynes) the stamps are franked 18 Dec 28. The fleurons are distinctly Morisonian.

15.(Curwen Press) Types in use at the Curwen Press. Crown 4to, 8 pages (including covers), The Curwen Press, Plaistow, London, 1941.

Printed in mauve and black on Basingwerk Parchment with pictorial covers by Edward Bawden. A fine copy. £100

16.DePol (John, artist.) A portfolio of signed engravings and greetings cards by John DePol. With the exception of the first two which are smaller, all have a uniform sheet size of 29.5 X 22cm and were originally priced at \$150 each .In fine condition £95 each or for the folder £500

(1) Warm Friendly Greetings at Christmas and all through the Year, coloured engraving showing The Mark Twain House, 1957; (2) The Village Press, printed as a Deepdene keepsake with Neil Shaver; (3) Ruggles Press, signed DePol, dated 29 August 1987, limitation 50; (4) Couillard Press, signed DePol, dated 10/08/87, limitation 70; (4) Franklin Press, signed DePol, limitation xl, dated 10.20.90; (5) Stanhope Press, signed John DePol, edition 110, dated August 1986; (6) The Common Press, signed John DePol, coloured engraving, edition 150, dated 1982; (7) The Ruthven Press, signed DePol, edition 65, dated 2-16-88; (8) Rust Washington Press, signed DePol, dated 10/28/87, limitation 70.

17.(Doves Press) Browning (Robert). Dramatis Personae. 4to, 24cm, p.202, colophon, The Doves Press, Hammersmith, 1910 (1911).

Set in Doves face type and printed in black and red on specially watermarked Batchelor hand-made paper. One of 250 (265) copies on paper bound in full limp vellum, spine blocked in gilt, by the Doves Bindery. A fine copy. £550

18.(Dropmore Press) Cubbin (Thomas). The Wreck of the Serica: A Narrative of 1868. By Thomas Cubbin, Master. With Wood Engravings by John Worsley. [Foreword by H.M. Tomlinson.] 4to, x, 105 p. : col. ill. ; 27 cm., London : Dropmore Press 1950.

Number 179 of 270 (300) copies set in Bembo and printed on Hodgkinson cream wove paper. Illustrated with 7 wood-engravings in colour, 3 being full-page. Full blue buckram, titled and stamped in gilt. A very good copy. £60

Originally published as: The hurricane wreck of the ship "Serica", Simpkin Marshall, 1870.

19. Flint (Sir William Russell, *artist 1880-1969*). Humorous autograph document to Cecilia Green "Sir William Russell Flint ... Confessed to committing the misdemeanour ... Not to play, use or listen to one ... Gramophone record ... Until such time as it would prove convenient for giver and

recipient to listen to it in company... Highly flourished manuscript, in red and black ink, 1p., 340 X 220mm., folio, 22nd January 1957.

Slightly creased at tail, a few slight offset marks due to tape at edges, a little browned. A most attractive item, framed and glazed.

£700

Cecilia Green had trained as a ballet dancer but was struck down with tuberculosis at the age of 20. After leaving hospital she applied to Russell Flint as a model. "My reception was scarcely enthusiastic. When I informed the gruff curt voice at the other end of the telephone that I was a model, he told me very abruptly that he didn't need a model. I, who had come all the way from the East End to Notting Hill Gate - and taken hours to dress up insisted that at least he should see me as I was only around the corner. I don't know what actually went through his mind on opening the door to me, but as he often told friends that he had tried to paint my likeness all his life, I think he must have felt that he was confronted by some sort of apparition. I was too nervous and shy to remember very much except to notice that he was nervous and shy also." (Cecilia Green) See also Stanbrook Abbey Press *The Lispering Goddess*.

20.(Firefly Press) Daniel Berkeley Updike on William Caslon, John Baskerville & Isaac Moore. Folio, 36cm, [12]p Firefly Press, Somerville, Massachusetts, 1988.

Three type specimens printed on Mohawk paper with accompanying text from Updike. Buff folder, titled in black, decorated in blue. A fine copy.

£40

Printed by John Kristensen as a keepsake for the American Typecasting Fellowship.

21.(Freehand Press) Coleridge (Samuel Taylor). Cubla Khan, The Crewe Manuscript. Illustrated by Jessica Mycroft. 45 X 36cm, 17 leaves, 8 etchings, Freehand Press, London, 1978.

8 individually signed etchings on zinc, printed in 3 to 5 colours, incorporating the text in 24pt Baskerville on Barcham Green mould made paper. Number 8 of 50 copies. Sheets in cloth-covered drop back box blocked with title. A fine copy.

£300

The second Freehand Press book. The work includes a line block facsimile of Coleridge's original manuscript, an introduction, plate list and artist's notes.

22.(Genius) Heise (Carl Georg), editor. Genius: Zeitschrift für alte und werdende Kunst.

Zweites Buch. Folio, 36cm, pp.177-319, Kurt Wolff Verlag, München, 1919.

28 tipped-in plates, including work by Franz Marc. Original wrappers titled in terracotta, distressed at the spine with some signatures loose. A fair copy.

£300

Herausgegeben von Carl Georg Heise, Hans Mardersteig, Kurt Pinthus.

23.Gill (Eric) & David Jones. Christianity and Art. First edition, crown 8vo, pp.xvi,56, Printed at the Shakespeare Head Press at Stratford-upon-Avon for Francis Waterson, Capel-Y-Ffin, 1927 (1928).

One of 200 copies handset and printed in Caslon on Batchelor hand-made paper. Wood-engraved frontispiece and tailpiece by David Jones. Full bound in blue buckram, lettered in gilt on the spine, all edges untrimmed. A very good bright copy.

£200

This copy is not signed by Eric Gill and David Jones on the colophon, but instead reads (in blue ink) 'a specimen copy which remains the property of the Publishers F.W.' (Gill 13)

24.(Gogmagog Press) Cox (Morris.) *Magogmagog, Being Random Examples of the Innumerable Incredible Ideas & Guises of Gog, Ma, Gogma, & Magog.* [With nine reverse offset linocuts printed in black onto blue backgrounds (cut to allow the white of the paper to show through, and printed from the offset sheet); text pages with monotypes in white.] Crown 4to, 29.5cm, 43 leaves (joined at the fore-edges) plus tipped-in note, Gogmagog Press, London, 1973 (1974).

Text set in Matura; title-page in French Antique and Fat Face wood letter, Bodoni Ultra Bold and Figaro; half-title in Bodoni Ultra Bold. One of 75 copies (this not numbered) printed in black and various colours (the prints in black with chiaroscuro backgrounds in blue; text pages with monotype patterns in white on the yellow paper) on Japanese yellow Mingei and white Hosho handmade paper. Quarter vellum, printed in black, red and brown up the spine, with brown Ingres paper boards printed with a design in black. Black doubled endleaves; blue and brown patterned pastedown. Acetate dust-jacket. A fine copy. £500

This a presentation copy from the author/printer to Duine Campbell of the Black Knight Press with an accompanying (unsigned) typed letter on Press letterhead. 'Magogmagog' is a book that speaks directly from the heart of Cox in its commendation of the clown and self-satire.

25.(Golden Cockerel Press) Flaubert (Gustave). *Salambo.* Translated by E.Powys Mathers. Decorated with Engravings on Wood by Robert Gibbings. Crown 4to, 25cm, pp.[iv],318 + colophon, Printed and made in great Britain by the Golden Cockerel Press, Waltham Saint Lawrence, 1931.

Set in 14pt Golden Cockerel type, one of 500 copies printed in red and black on Dutch hand-made paper. Illustrated with 18 wood-engravings and a decorated title-page. Quarter bound in dull blue canvas, the boards covered with dun-coloured paper patterned in black; leather label on spine titled in gilt, gilt top, other edges uncut. Some darkening to endpapers, else a fine copy. £120

26.(Golden Cockerel Press) Davies (Rhys). *Daisy Mathews and three other tales*, with wood engravings by Agnes Miller Parker. Royal 8vo, 24cm, pp.[viii],64, colophon, printed and made at the Golden Cockerel Press, Waltham Saint Lawrence, 1932.

Set in 14pt Golden Cockerel face type. Number 268 of 325 copies printed on Batchelor hand-made paper and signed by the author. Illustrated with 4 wood-engravings. Quarter bound in yellow morocco, cerise special sides, gold top, other edges uncut. Head of spine just faintly darkened. A very good to fine copy. £170

27.(Golden Cockerel Press) Bates (H.E.). *The House with the Apricot and two other tales.* [Illustrated with 4 wood engravings by Agnes Miller Parker.] First edition, royal 8vo, pp.[iv],60 + colophon, Printed and made in Great Britain by the Golden Cockerel Press, Ten Staple Inn, London, 1933. Number 115 of 300 copies handset in Golden Cockerel type, printed on Batchelor handmade paper and signed by the author. Quarter green morocco with gilt spine lettering, special cloth sides, gold top, others uncut. Copper-engraved bookplate of John Raymond Danson by Stephen Gooden. A fine copy. £295

28.(Golden Cockerel Press) 'The Voyage of the Bounty's Launch, as related in William Bligh's Despatch to the Admiralty, and the Journal of John Fryer. With an introduction by Owen Rutter and wood-engravings by Robert Gibbings. Folio, 32cm, pp.86, colophon, The Golden Cockerel Press, London, 1934.

Number 259 of 300 copies handset in Golden Cockerel type and printed on Arnold all-rag paper. Illustrated with 11 wood engravings by Robert Gibbings. Bound in rust-coloured canvas, the boards covered with natural-coloured canvas, lettered in gold up the spine, t.e.g., others uncut. A near fine copy. £650

(Chanticleer 95, Kirkus 47) The first of the Golden Cockerel Press 'Bounty' books. An innovation was the 'sail-type' binding.

29.(Golden Cockerel Press) Bates (H.E.). Flowers and Faces. Engravings by John Nash. Crown 4to, 25cm, 56p, Golden Cockerel Press, London, 1935.

Set in 14pt Golden Cockerel type. Number 201 of 259 (325) copies signed by the author, quarter bound in green morocco with gilt spine titling, t.e.g., hand-marbled cloth sides. Illustrated with 5 wood engravings by John Nash. Spine just a trifle faded. A very good copy indeed. £425

30.(Golden Cockerel Press) Quennell (Nancy). A Lovers Progress: Seventeenth century lyrics. Small folio, 30.5cm, 86pp., Privately printed for Subscribers at The Golden Cockerel Press, London, 1938. Set in Caslon O.F. Number 34 of 190 (215) copies printed in red and black (with the title-page blocked in gold) on specially watermarked hand-made paper. Quarter white morocco with gilt spine lettering, mustard buckram sides, t.e.g., others uncut. Boards slightly soiled. A very good copy. £170
An attractive anthology with selections from Campion, Cowley, Herrick, Rochester and Shirley, amongst many others. (Pertelote 135)

31.(Golden Cockerel Press) Jones (Gwyn). The Green Island: A Novel by Gwyn Jones. Engravings by John Petts. 8vo, 25cm, 84p, Golden Cockerel Press, London, 1946.

Set in Caslon with Pharos initials and printed in black (the title-page in green and black) on mould-made paper. Illustrated with 11 wood-engravings by John Petts (done in a tent whilst in the desert). One of 400 (500) standard copies bound in grey and green canvas elaborately blocked in gilt on the upper board, spine titled in gilt, gilt top, other edges uncut. Fine in original glassine wrapper. £60

32.(Golden Cockerel Press) Stewart (Cecil). Topiary. An Historical Diversion with colour-engravings by Peter Barker-Mill. Crown 4to, pp.34 + colophon, The Golden Cockerel Press, 123 New Bond Street, London, [1954].

Number 331 of 400 (500) copies printed in dark green and black on F.J. Head hand-made paper. Illustrated with 13 colour wood-engravings. Half orange buckram, gilt, with decorated hand-made paper sides. A fine copy. £100

Printed in Pastonchi type by the John Roberts Press. (Cock-a-Hoop 198)

33.(Gregynog Press) Hartzenbusch (Juan Eugenio). *The Lovers of Teruel: A drama in four acts in prose and verse*. Translated from the Spanish by Henry Thomas. 8vo, Half-title, pp.xii,112, colophon, The Gregynog Press, Newtown,1938.

Number 45 of 155 (175) copies printed under the direction of James Wardrop on Batchelor handmade paper. Five initial letters designed by Alfred J. Fairbank, printed in red. Brick-red niger morocco decorated with a blind stamped Moorish design of interlaced strapwork, spine lettered in gilt, top edge gilt, others uncut. Edges of endpapers a little browned, spine just slightly faded.. Avery good to fine copy. £250

34.Grimm (Jacob & Wilhelm) & Maurice Sendak, illus. *The Juniper Tree and other tales from Grimm*. Translated by Lore Segal, with four tales translated by Randall Jarrell. Pictures by Maurice Sendak. 2 volumes, first thus, small 8vo. (vi), 168; (iv), 169-332pp, The Bodley Head, London, 1974. 27 full page black-and-white drawings by Maurice Sendak, with jackets and slipcase designed by Atha Tehon. Brown cloth, titled and stamped in gilt, printed dust-jackets and pictorial slipcase. A fine set. £225

Presentation copy: 'For Peter Sampson - Maurice Sendak, Dec '75.'

35.(Gutenberg Festschrift) Ruppel (A., editor). *Gutenberg Festschrift zur Feier des 25 Jaehrigen Bestehens des Gutenberg Museums in Mainz*. 4to, pp.xvi,448, 46 numbered plates, 11 other plates, 10 ads, Verlag der Gutenberg-Gesellschaft in Mainz, 1925. Number 120 of 175 copies printed in Ehmcke-Mediaeval on handmade J.W. Zanders papers, signed by the editor, and specially bound. Spine lettering and title-page (in red and black) by Emil Rudolf Weiss. Decorative fly-title in colours on japon. Plates and illustrations, many in colour. Bound in half vellum, titled in black, maroon device, grey paper sides. A very good to fine copy. £300

A monumental work, containing, amongst much else: William Blades and Caxton's Work at Cologne, by Alfred Pollard; The printer George Coci of Saragossa, by Henry Thomas; Printing at Ferrara in the fifteenth century, by Victor Scholderer; The type of the *Hypnerotomachia Poliphili*, by Stanley Morison; *Rhythmische Typographie*, von Karl Ernst Poeschel; *Typographische Tatsachen z.B: von El Lissitzky*; *Kunst und Technik in der Schriftgiesserer*, von Friedrich Bauer; *Deutsche Pressen*, von Dr Hans Leitmeier.

36.(Hair) Uzanne (Octave). *Coiffures de Style. La Praure Excentrique. Epoque Louis XVI*. 12mo, 110 X 75mm, Half-title, pp.38 + 100 plates + [5], Paris: Edouard Rouveyre, 1895.

Title-page printed in red and black; 100 hand-coloured plates of hair adornments within decorative gilt borders (a few signatures loose, occasional light mainly marginal spotting and staining). Original roan, gilt,generally rather rubbed. A good copy. £80

37.Harte (Glynn Boyd) & Gavin Stamp. *Temples of Power*. Lithographs by Glynn Boyd Harte, with an introduction and architectural notes by Gavin Stamp and a foreword by Sir John Betjeman.

Oblong folio, 90p (including 16 full-page colour lithographs), Cygnet Press, Burford, 1979.

One of 250 copies signed by Glynn Boyd Harte and Gavin Stamp; 'Battersea power station' pattern paper-covered boards, blue buckram back, titled in silver. One small chip to dust-jacket. A near fine copy. £400

38. Hayter (Stanley William). Nageuse. Zinc etching, first impression, 41 X 32.5cm, 1958. Etching and scorper on zinc plate printed intaglio black, hard roller red, soft phthalo green on B.F.K. Rives paper; one of 50 copies. Signed, titled and numbered in pencil. A near fine example, recently mounted, framed and glazed. £800
There are two states. The first edition was printed (partly on Barcham Green) in 28 copies, with a second of 29-40 being pulled on BFK Rives, c.1971. It seems doubtful whether the limit of 50 was in fact reached. On (Black and Moorehead 241)

39. Hayward (Anne), artist. February. Wood-engraving, 10 X 15cm, signed, titled and numbered 36/50, n.d., (2011). Mounted, framed and glazed. A fine copy with good margins. £85
'I studied Illustration, Printmaking and Painting at Southampton College of Art and St. Martin's. I am a member of the Society of Wood Engravers [currently Hon. Sec.] My wood engravings have frequently been selected for the SWE Annual Exhibition and for the Royal Academy of Art's Summer Exhibition. Commissions have included illustrations for the Folio Society and wood engravings for Hampshire Museum Service and The House of Commons Works of Art Committee. I work mainly as an independent maker of wood engravings and lino-cuts. The designs are developed from my original drawings. Wood engraving is a method of relief printmaking whereby a design is incised into the finely prepared end grain surface of a close grained hardwood, such as box. A roller is used to apply oil based ink to the block. Pressure is then applied and prints taken.'

40. (Heavenly Monkey) Westergard (Jim). Oddballs: the remarkable true stories of forty unique, strange, peculiar, extraordinary & generally odd people, told in prose and wood engravings by Jim Westergard. With an introduction by Barry Moser. Folio, 31cm, pp.96, colophon, (Rollin Milroy) Heavenly Monkey, Vancouver, 2011. Number 18 of 35 copies set in Dante and Dante Titling and printed on Guarro paper. Title-page printed in reddish-brown and black, the colophon signed by the artist. Illustrated with 41 tipped-in wood engravings (40 oddballs plus a frontispiece) printed by the artist at his Red Deer studio on Zerkall paper. Dark blue wove silk by Claudia Cohen, gold-blocked on the spine and endpapers. A new copy. £1,200
Between 2005 and 2009, Jim Westergard created this series of forty curious and infamous people: Aimee Semple McPherson; Andy Warhol, George Adamski, Gunnlaug Wormtongue, Rasputin, Sir Arthur Conan Doyle, Timothy Leary, Howard Hughes are some of the subjects for dark yet humorous engravings that are each accompanied with a brief biographical text.

41. Hopkins (Kenneth). The Bookseller's Nightmare: a collection of literary questions, obligingly furnished with their right answers, by Kenneth Hopkins, and submitted to Bertram Rota with very good wishes for his happiness in 1945. Narrow 8vo, typescript, 20.5cm, ff.[15], (Kenneth Hopkins) for Bertram Rota, January 1945. Typed on orange paper; sewn with gold thread into semi-stiff boards, titled in pencil. A fine copy. £250

'Made & written out of his head during the evening of 3 Jan 45 between tea time & bedtime as a means pleasantly an otherwise idle couple or three hours.' (Not in Anthony Newnham)

42. Hopkins (Kenneth). A Letter to Mrs Taylor in which hich his opinion humbly sheweth. 12mo, typescript, 18cm, ff.[5], done one side only, Bruxelles: at the typewriter of the author and to be had of no booksellers anywhere, 1945.

Typed with a blue ribbon and embellished with ornaments. Roped into brown paper wrappers. A fine copy. £170

43.(Incline Press) Cinamon (Gerald). E.R. Weiss: The Typography of an Artist. Super royal 4to, 35cm, pp.178, colophon,, Incline Press, Oldham, 2012.

One of 250 copies set in Monotype Sabon and printed in black (the tipped-in illustrations in many colours) on Magnani paper and Zerkall and Hahnemuhle for the reproductions. Studio portrait frontispiece and 125 other illustrations, nearly all tipped-in, many in colour, folding, or inserted and of several pages. Quarter vellum with grey paper-covered boards, ERW initials holding a quill in reddish-brown on the front cover. Canvas-backed slipcase with printed label. A new copy of an absolute howling bargain. £330

44.(International Cooperation of Typedesigners) 26 Letters Lettern Lettres: An Annual and Calendar of 26 Letters of the Roman Alphabet. An Anuual and Calendar. 4to, 29.5cm,c.120p, An International Cooperation of Typedesigners and Typemanufacturers, Printers and Typographers, 1989.

Text in 3 languages: English, German and French, illustrations and diagrams in colours. Ring-bound in card covers. A fine copy. £45

With a lengthy T.L.s from Colin Banks (of Banks and Miles) to Stuart Rose loosely inserted, much of it concerning ATypI.

45.(Isle Handpress) English (Andy). Wood Engravings to Illustrate The Woman in Black. Portfolio, 28 X 21cm, 15 leaves, The Isle Handpress, Ely, 2011.

Pictorial title, 12 individually signed wood engravings by Andy English, printed full-page, decorative colophon likewise signed by the artist. One of 100 sets on Zerkall paper. Marbled paper-covered folder with black silk ties, engraved title label on upper board. A new copy. £150

46.(Keepsake Press) Pennati (Camillo). Landscapes. English Translation by Peter Russell.

Introduction by Salvatore Quasimodo. Foolscap 4to, [14]pp., (Roy Lewis) The Keepsake Press, Ravenscourt Park, London, 1964.

Number 18 of 30 (200) copies, sewn into plain grey cloth boards. Handset in Monotype Bell and printed on white wove paper and signed by the author. Endpapers lightly spotted. Very good £35

47.(Latin Press) Bristol, Clifton, and West of England Zoological Society. [An open letter soliciting members, by Reginald E. Greed, Superintendent, together with the terms of membership. Folio, 380 X 225mm., [4]pp., Designed by D.G. Morris at the Latin Press, Langford, near Bristol, n.d. (1935)

Handset by Guido Morris and printed in Bembo on a large sheet of fine wove paper folded into four. Slightly soiled at one corner. A very good copy. £125

An attractively printed piece that benefits from its size. Is it a spoof? Aside from the author's name, there are some distinctly convoluted - not to say odd - Terms of Membership, viz. 'Family Subscriptions: To admit Subscriber & his Wife, his children if living at home, Governess or Servants not exceeding two, having care of his children; at all times when the Gardens are open (Including Fetes). The Subscription includes the privilege of introducing two friends on Sundays.'

48.(Leaning Chimney Press) *The Life and Times of William Morrell*, a seventeenth-century imposter. [With line-block reproductions of two old wood-cuts.] 8vo, 11pp, (Christopher Hicks) Leaning Chimney Press, Oxford, 1972.

Set in Bembo with display in Perpetua. One of 75 numbered copies printed in black. Sewn, and glued into Glastonbury Amber paper wrappers, cut flush, printed in black. A fine copy. £30
Text taken from *History, Gazetteer and Directory of the County of Oxford ...*, 1852

49. Lee (Sydney), *artist*. Untitled engraving [Spanish market square, La Fonda Restaurant left]. Zinc engraving, 380 X 490, signed by the artist and marked in his hand 'zinc 100 proofs', n.p., n.d. (c.1910).

A good impression on yellowish antique wove paper with excellent margins. £135
Though foremost a painter, Sydney Lee was a printmaker versatile in a wide range of media; in etching, drypoint, aquatint, mezzotint, lithography, wood engraving, and the wood cut (both black and in colour using the Japanese manner, a technique he learned from Frank Morley Fletcher). He became widely known for his paintings and prints of mountainous landscape, town scenes, and architectural subjects in Britain and drawn from his tours in Spain, France, Switzerland, and Italy, particularly Venice. The works, however, were rarely given topographically-specific titles. Each composition usually has an historic building or an interesting architectural detail as its central motif that provides an opportunity to explore the play of strong sunlight on the crumbling stone, brick, or plaster. Often he added small groups of figures, a horse and cart, or oxen. Lee was a seminal force in the revival of wood engraving in Britain in the early years of the 20th century. In 1914 his wood engraving *The Limestone Rock* was described as among the best original wood engravings of its day. A keen exponent of the white-line technique, his unusually large wood engravings display a painterly attention to tone and texture. He was elected Associate of the Royal Society of Painter-Etchers and Engravers in 1905 and became a Fellow in 1915. He was also a founder member of the Society of Wood Engravers in 1920, an active member of the Society of Graver-Printers in Colour, and a member of the Council of Art and Industry. At Central he taught the first wood engraving classes to be offered by a London art school. Colnaghi's staged solo exhibitions of his prints and drawings in 1937 (a retrospective), 1939 and 1945.

50. (Limited Editions Club) *Flaubert (Gustave). Salamambo*. With an Introduction by Justin O'Brien. 4to, 278 X 202mm, pp.xii,316, colophon, printed at the University Press Cambridge for Members of the Limited Editions Club, 1960.

Number 1090 of 1500 copies signed by Edward Bawden; Illustrated with 8 double-page colour plates and colophon tail-piece, line drawn decorated title-page and 39 illustrations. Ivory buckram, decorated backstrip by Bawden, decorative slipcase rubbed at extremities. A very good copy. £95

51. (Linden Press) The Linden Broadsheets 1-6 (complete set) and various archival material from the press and ephemera, printed at Widdington by Shelley Fausset, 1939-40. (Broadsides uniformly 295 X 190mm, printed in 16 pt Arrighi on Barcham green paper). A set of the Linden Broadsheets with much proof and archival material, plus ephemera, Widdington, 1939-40.

Linden Broadsheet Number 1: Recipe for a Picture, by Peter Green, copper engraving by Honor Frost, Typography by Shelley fausset; final version on handmade, hand-coloured proofs of the engraving, hand-coloured proof broadsheet; Linden Broadsheet Number 2, The Cit, by Peter Gree, printed in black, green and blue, 2 wood engravings by Honor Frost, printed by Shelley Fausset; Linden Broadsheet Number 3, Dream by Shelley Fausset, three wood-engravings by Theodore Naish; Linden Broadsheet Number 4, Haunted by Walter de la Mare, Christmas 1939, artist and engraver Honor Frost, many proofs, sketches, etc, about a dozen trials in hand-colouring (water and guoache); Linden Broadsheet Number 5, Sit at the Window, by Stephen Spender, one of 175 copies signed by him, engraving in grey and pink by Honor Frost, typographer Shelley Fausset; Linden Broadsheet Number 6: Fear is Fast, by Marjory Rolf, engraving in black and yellow by Margaret Levitus, typographer Shelley Fausset.

LB4 was the first to be published. The edition was advertised as being limited to 50 hand-coloured copies. Also present is The Vegetable System of Diet, by P.B. Shelley (1940, 16pp, 120 copies), What Will Happen If I Don't Fight Hitler? (4pp, n.d); What Can We Do? A letter to a would be pacifist, by H. L'A Fausset, printed at the Typographical Workshop by Shelley Fausset; lithographic dust-jacket design for The Introvert, by Marjorie Blake, and a few other pieces. Original canvas folder with title-label, pattern paper and ties. Very good indeed. £850

52.(Lion and Unicorn Press) Ireland (Geoffrey). Epstein 1956. A camera study of the sculptor at work. Photographs by Geoffrey Ireland. Introduction by Laurie Lee. Royal 4to, first edition, 36.6 X 27.2cm, 82pp, Lion and Unicorn Press [Royal College of Art], London, 1956. Number 17 of 200 copies set in Times New Roman, signed by Jacob Epstein and Laurie Lee. Portrait frontispiece and 31 other full-page gravure plates. Silk screen on cloth covers. Boards slightly curved. A very good copy. £200

53.Lydis (Mariette), *artist*. An Angel on Horseback. Aquatint in colours, 220 X 170mm, signed by the artist and inscribed Paris lower right, undated but mid 1930s. Aquatint done on BFK Rives on shades of mauve and blue. A few very light spots to the margins. In very good condition, unframed. £150

54.(Nonesuch Press) The Complete Works of William Congreve. Edited by Montague Summers. 4 vols, crown 4to, pp.xiii,253, [8]271, [8]235, [8]226, Soho, The Nonesuch Press, 1923. Set in Monotype Caslon with Stephenson Blake Open. One of 75 (900) special copies on English handmade paper with the 'Nonesuch' watermark. Quarter vellum with brown batik paper boards. A very good to fine set. £325

- 55.(Nonesuch Press) John Milton and Henry Lawes. *The Mask of Comus*. Edited by E.H. Visiak. With a foreword by the Earl of Ellesmere.. Ornamented by M.R.H. Farrar. Folio, 39cm, pp.xxiv,44[4] + 5 inserts, Published by The Nonesuch Press, Bloomsbury, 1937. Set in Fell types with De Walpergen's music type and large ornamental initials printed at Oxford University Press on Pannekoek paper. Illustrations from linoleum cuts printed at the Curwen Press and tipped-in. One of 950 copies cased in 'simile' vellum with yapp fore-edges, embossed with blind arabesques. Slipcase. A very good bright copy. £100
- 56.(Nonesuch Press) Morris (John), editor. *From the Third Programme. A Ten Year's Anthology: Imagination, Experience, Exposition*. 8vo, pp.x,339, Nonesuch Press, London, 1956. One of 1300 "large paper" copies printed on Barcham Green paper at the Stellar Press with 4 additional scraperboard illustrations by B.S.Biro. Full grey buckram, spine gilt and decorated in gilt, all edges uncut, t.e.g. Cockerell marbled paper-covered slipcase. A fine copy. £60
Of the four scraperboard illustrations three can be identified as portraits of Bertie Russell, Max Beerbohm, and T.S.Eliot. (Dreyfus 125)
- 57.(Officina Bodoni) Macdiarmid (Hugh). *Selected Lyrics*. [Poems chosen by Kulgin D. Duval and Colin H. Hamilton to celebrate Hugh Macdiarmid's 85th birthday on 11 August 1977; printed by Giovanni Mardersteig who was 85 in the same year; with an etched frontispiece portrait by Freddy Theys after a drawing by Barbara Niven.] Royal 8vo, 260 X 170mm, [vi],36 pages, The Officina Bodoni, Verona, for Kulgin D. Duval and Colin H. Hamilton, August 1977. Set in Dante 14-point italic (in a variant form) and roman, title and initials in blue. Printed on handmade Pescia paper. Frontispiece portrait signed by Freddy Theys. 135 numbered copies of which this is number xxx of xxxv, numbered in roman, bound in quarter vellum with gilt spine titling with special Varese pattern paper-covered sides, gold top, other edges uncut. Original acetate dust jacket. Grey card slipcase just slightly dusty. £400
These "specials", which were not for sale, differ from the standard edition insofar as they are numbered in roman (in type), have the frontispiece signed by the artist, and are bound in (varying) Varese pattern papers. In this case, it is a green floral pattern extending within a repeat scallop design
- 58.(Old School Press) Kirkup (James). *Tankalphabet: thirty tanka*. 5 leaves (folded to 20pp), 105 X 300mm, Old School Press, Hinton Charterhouse, 2001. Text set in 14 point Fournier. Number 86 of 190 copies printed on Rimage pres Rives mould-made paper. Unbound in Larroque hand-made paper covers, tied with a red ribbon. A fine copy. £35
- 59.Pearson (Joe). *Drawn Direct to the Plate: Noel Carrington and The Puffin Picture Books*. Oblong 8vo, 19.5cm, pp.216, Penguin Collectors Society, 2010. One of 100 (1100) copies case-bound and signed by the author; printed in red and black and profusely illustrated in colour. Pictorial boards, titled in white. A fine copy. £120

60.Penny (Christopher). Park Bench II. Etching & aquatint, image size 25 X 20cm, on thick handmade paper.

Titled and signed by the artist and numbered 1/50. Very wide margined copy, perhaps just a trifle creased at the head. In very good to fine condition. £100

61.(Perpetua Press) Bell (John). Mutiny on the Bembo. 8vo, 22cm, 11 leaves all but one printed on one side only, Vivian Ridler, The Perpetua Press, Oxford, 1984.

Set in 14 point Bembo. One of 200 copies printed on cream wove paper. Two illustrations. Card covers with pictorial papers wrappers. A fine copy. £40

A number of copies - of which this is almost certainly one - were presented to the Double Crown Club.

62.(Perpetua Press) Traherne (Thomas). Shadows in the Water. 8vo, 228 X 181mm., 16pp., Vivian Ridler at the Perpetua Press, Oxford, 1990.

Handset in Arrighi Italic. Number 41 of 100 copies on handmade paper printed in two colours, black and deep purple, the purple decoration above each stanza being in a slightly different shade of purple from that below it to reflect the book's title. Grey boards with grey Ingres papers covers and a label in two colours on the front. A fine copy with its prospectus loosely inserted. £60

63.Ravilious (Eric), illustrator. For Shop Use Only: Curwen & Dent Stock Blocks & Devices. With Contributions by John Lewis, Enid Marx and Robert Harling. 8vo, 48pp. [+ extra suite], Garton & Co., Devizes, Wiltshire, 1993.

Number 8 of only 75 (512) copies, marked Edition 'A' with a suite of 20 individually mounted wood-engraved vignettes by Eric Ravilious boxed with the book. Handset in Perpetua and printed on Zerkall paper at the Libanus Press. 31 wood-engraved vignettes (from line blocks) within the text, printed in red and black (plus one tipped-in from the block). Quarter blue cloth with printed spine label, Eric Ravilious patterned paper-covered boards with matching boxes and slipcase. A fine copy. £400

In addition to the 425 separate copies of the book there were 87 issued with a portfolio of prints in four states: (A) 75 copies with 20 wood engravings; (B) 5 copies with 22 wood engravings (two being from uncleared blocks); (C) 5 copies as B but with one original woodblock; and this; (D) 2 copies, as B, but with 5 original woodblocks.

64.(Red Angel Press) To You, Walt Whitman. Speaking to Walt Whitman: A collection of poetry, by Hamlin Garland, Robert Buchanan, Ezra Pound, Frederico Garcia Lorca, Allen Ginsberg, Richard Eberhart, David Ignatow, Pablo Neruda, Melvine Cane, Charles Olson, Ronald Johnson and Jorge Luis Borges. Imperial 4to, pp.x,29[5] + woodcuts, (Ronald Keller) Red Angel Press, New York, 1997.

One of 100 (110) copies handset in Garamond, printed in reddish-brown and black and signed by the artist/printer and Betty Keller who edited the text. 5 woodcut portraits of Whitman at different ages by Ronald Keller printed on translucent Kozo paper. Bound in beige linen with black spine titling, upper board screen-printed with a two-colour image that stretches onto the front endpaper, top edge trimmed, others uncut. A fine copy. £300

Whitman's poetry communicated to many poets to come; this anthology concentrates on those who accepted the invitation in his poem, 'To You': "Stranger, if you are passing meet me, why should you not speak to me?"

65.(Redlake Press) Skinner (Susan). *Island Sisters: Wood engravings* by Caroline Chappel. 8vo, 265 X 155mm, 48 pages, (Ursula Freeman) Redlake Press, Clun, 2005.

Printed in grey on Zerkall paper, being number 13 of 50 copies. 12 wood-engravings, all but one printed full-page. Quarter-blue cloth with gilt sine titling, Ann Muir marbled paper-covered sides. A fine copy. £80

66, Rieser (Dolf). Christmas cards; two copper engravings, individually signed and dated by the artist, with fulsome inscriptions in his hand to the Buckland Wrights on the versos. Two Christmas cards, Dolf Rieser to John Buckland Wright, 1952 & 1953.

Full-margined copies on grey and white handmade papers in fine condition. £250

Copper engraving on grey paper, signed and dated 1952, untitled, depicting a bird trapped amidst a complex mesh of netting - a very fine image - inscribed on p.[4]: "A Merry Christmas and all the best in the New Year from the Riesers. Dear John! P.S. Shall see you in the New Year but was too busy printing the folder of the Folio prints (which is doing well!!!) - to come to the Slade. Dolf." AND Copper engraving on white paper, signed and dated 1953, untitled abstract image (flames into plants), inscribed on p.[4]: "A Merry Christmas & a Happy New Year from Dolf, Barbara, Richard & Martin Rieser, 1953."

67. Rykwert (Joseph). *The Golden House*. First edition, 8vo, 22cm, [20]pp, Anthony Froshaug, Ludgvan Press, 1951.

Hand set in 10pt Gill Sans Serif with Greek Isomorph. Number 78 of 240 (258) copies. Frontispiece in black by Edward Wright. Printed on and sewn into grey laid paper, with matching dust-jacket with a repeat of the frontispiece in sepia on the front. Slightly handled. A very good copy. £225

68. Sadleir (Michael). *Forlorn Sunset*. First edition, 8vo, pp.xii,501, Constable, London, 1947.

Colour lithograph frontispiece by John Piper, specially bound in vellum with marbled endpapers, Michael Sadleir's initials in gilt at the foot of the upper cover, top edge gilt, gilt titling on spine very slightly worn. A very good to fine copy. £250

Signed and inscribed by the author to Douglas Gordon on front free endpaper "with thanks for some excellent turbot, Sept. 1956."

This is a long novel about the London Underground set in the 1870's, dealing with the men and women and their patterns of life.

69.(Samson Press) *Nicht at Eenie: the Bairns' Parnassus* with wood-engravings by Iain Macnab. [Collected by Dr A.A.W. Ramsay.] Foolscap 4to, pp.38, Stuarts Hill Cottage, The Samson Press, Warlingham, 1932.

Number 42 of 170 copies handset in Goudy Modern and printed on hand-made paper. Musical notation by J.W. Shelmerdine. Illustrated with 41 wood engraved vignettes by Iain Macnab. Green

cloth, top edge trimmed, others uncut. Extremities a trifle rubbed, otherwise a very good copy. £90
A charming compilation of Scottish nursery rhymes. The first illustrated book from the Press.

70.Scheerbart (Paul). Rakkox der Billionaer: Ein Protzenroman. Die Wilde Jagd: Ein Entwicklungsroman in Acht Anderen Geschichten von Paul Scheerbart. Mit Buchschmuck von Jossot und einer Illustration von Felix Vallotton. First edition, 8vo, 21cm, pp.[viii],120, Im Insel-Verlage Bei Schuster & Loeffler in Berlin und Leipzig, Weinachten 1900.

Black-and-white frontispiece illustration; elaborate art nouveau borders and decorations within and outside the text. Quarter blue ballon linen with printed spine label (a little rubbed), patterned paper-covered boards, olive-green, yellow, blue and orange with matching endpapers. Some occasional light browning to text. A very good copy of this pece of high art nouveau bookmaking. £350

71.(Sheepstor handmade paper) Blank sheet of hand-made paper with the 'sheep' watermarks of Sheepstor and holograph watermarkt of Spike Milligan. Single sheet, 25 X 20cm, Sheepstor, Tim Powell on Dartmoor, (c.1975).

Single sheet, unfolded. Fine condition. £50

72.(Silver Buckle Press) Carson (Ciaran). Belfast Confetti. 8vo, 24cm, [1] folded leaf ([5]p); Produced by Anna Hepler at the Silver Buckle Press, University of Wisconsin, with Barbara Tetenbaum, (1993).

Number 74 of 95 copies printed in black and brown on a bistre all-rag paper; illustration in colours consists of cut-outs which form a city landscape. Spectacular and a fine copy. £190

73.(Society of Wood Engravers) Two by Two: a Noah's Ark. Essays by Hilary Paynter and Paul L. Kershaw. With 51 wood-engravings by Members of the Society of Wood Engravers, plus two tipped-in reproductions of images of Noah's Ark. 2 vols. (total 38 leaves), 160 X 160mm, Printed by Paul Kershaw, Altvaaid, Isle of Skye. Published by the Society of Wood Engravers, Richmond, 2003. Text set in Perpetua and printed on Zerkall mould-made paper. Number 80 of 178 (185) copies with the two volumes bound side-by-side (with a common lower board) in quarter dark blue buckram with Ann Muir marbled paper-covered boards, in a cloth chemise, spine label. A fine copy. £300
Contributors include: Monica Poole, John Lawrence, Gerard Brander a Brandis, Linda Holmes, Miriam Macgregor, Ann Tout, Howard Phipps, Sarah van Niekerk, Yvonne Skargon, George Tute - and many others.

74. (Stanbrook Abbey Press) Maritain (Raissa). Arbre Patriarche - Patriarch Tree: Thirty Poems in French with an English Translation by a Benedictine of Stanbrook. Preface by Robert Speaight. Demy 4to, pp.xxii,86 + colophon, Stanbrook Abbey Press, Worcester, 1965.

Number 199 of 500 (550) standard copies with the title-pages printed in burgundy and black. Handset in Romanee and printed on Barcham Green paper. Lithographed portrait. Title devices by Margaret Adams. Quarter bound in black morocco, spine gilt, white Japanese paper-covered boards with stencil-dyed tree patterns in black and red, gold fillets at the junction of leather and paper. Olive-green Japanese endpapers, gold top, other edges uncut. Rust-red Japanese hand-made paper slipcase. A fine copy. £170

75. (Stanbrook Abbey Press) Flint (William Russell). *Lisping Goddess. A Figurehead Fantasy.* Foolscap folio, 117pp. (the first six blank), Privately printed for Sir William Russell Flint at the Stanbrook Abbey Press, Worcester, 1968.

One of 35 (275) copies (numbered 241-275), for private distribution, specially bound by Bayntun-Riviere in full scarlet morocco, with gilt spine titling, 5 raised bands, gold-blocked 'Three Mermaids' device on the front board, marbled endpapers, t.e.g., others uncut. Handset in 20-point Van Krimpen Cancellaresca Bastarda, with a line-block reproduction of an initial by Margaret Adams, printed in black, red and blue on Hodgkinson hand-made paper, signed by the artist/author. Illustrated with collotype reproductions of 26 pencil drawings and two water colours. Two leaves slightly foxed, marbled paper-covered slipcase damaged at head, a near fine copy. £1.500

An excellent association copy, inscribed by the artist to his favourite model, 'Cecilia's own copy with my true love, Willie. Given her on a day of happy reunion. Oct. 10, 1968.'

Cecilia Green, who had originally trained as a ballet dancer, modeled for Russell Flint for fifteen years until she gave it up due to being tired and bored by the painful process of posing. Although their relationship was platonic, he felt much affection for her and was much distressed at her loss. The text consists of a series of prose fantasies inspired by the old ships' figureheads on the 'Cutty Sark'. The marbled papers, in different patterns, were Russell Flint's first designs for marbling. (Butcher B11)

76.(Stanbrook Abbey Press) *Dear Alec. A Tribute for his Eightieth Birthday from Friends Known and Unknown.* Saturday 3 June 1972. Small folio, [117]pp., Stanbrook Abbey Press, Worcester, 1972. Monotype Spectrum, completely revised by hand, printed in black and blue. Number 6 of 60 (195) copies on Hodgkinson hand-made paper, with a hand-drawn burnished initial by MARGARET ADAMS, specially bound in full morocco by GEORGE PERCIVAL. Collotype reproductions of three photographs (one in colour), monogram by Margaret Adams, two inscriptions (by Harry and Margaret Adams and Dame Marcella van Bruyn), a drawing by Harold Hodson, music by Arthur Bliss, Benjamin Britten and Dom Laurence Bevenot), four holograph letters from Nadia Boulanger, Sir Adrian Boult, John A. Fary, and Gwendolen Beckett), Alec Robertson's Ordination Card dated April 1934, and 34 holograph signatures. Full turquoise morocco, gilt spine titling, gold-blocked 'AR 1972' on the front cover, top edge gilt, others uncut. Silver-grey Japanese wood veneer paper-covered slipcase, reinforced with turquoise morocco. A fine copy. £350

The book bears no publisher's imprint because it was primarily a gift to Alec Robertson. It was edited by Donald Beswick and Dame Hildelith Cumming. (Butcher A27)

77. (Stanbrook Abbey Press) Masefield (Judith). *Mary's Weaving.* [With a drawing by Sister Laurentia Fullmer.] 12mo, 165 X 130mm., 9pp., Stanbrook Abbey Press, Worcester, December 1973.

Handset in Lutetia. Number 282 of 300 copies printed in black and brown on Saunders' cream wove paper. Sewn into Japanese patterned wrappers, silver, grey, yellow and black, title label on the front. A fine copy. £70

These patterned wrappers are particularly attractive. (Butcher A30)

78. Steingruber (Joann David). *Architectural Alphabet 1773*. Thirty-three plates reproduced in facsimile. The text translated by E.M. Hatt. With an Introduction and some account of Steingruber's life and work by Berthold Wolpe, R.D.I. Royal 4to, 35cm, pp.111 + order form at rear, Th Merrion Press < London, 1972.

Set in Monotype Van Dijck and Fell. Number 76 of 425 copies printed at Oxford University Press on Wookey Hole Paper. 33 superb plates (one folding), plus 34 smaller illustrations in the text. Brown buckram, spine gilt, upper board titled and ornamented in black and gold. Fine in dust-jacket. Original cardboard box with printed label. £150

Each of the plates shows an imposing building constructed on a ground plan formed by the outline of a capital letter of the roman alphabet.

79. (Stone Wall Press) Gunn (Thom). *A Geography*. 12mo, 32pp., including colophon, (K.K. Merker), The Stone Wall Press, Iowa City, 1966.

One of about 220 copies signed by the author, handset in Romanee, printed in red and black on Rive Light paper. Wood engraving by John Roy. Sewn into overlapping red paper covers, titled in black on the front. A fine copy. £90

80. (Taurus Press of Willow Dene) *Profundis*, sayings of Christ in words and graphics. 29 pages of lino cuts and lino-cut lettering by Paul Peter Piech. Folio, 44cm, 31pp, Paul Peter Piech, Taurus Press of Willow Dene, Bushey Heath, [1972].

All text cut in lino except for a short note by the artist set in Times Roman. One of 60 signed and numbered copies printed in various colours on art paper of which this is one of 50 copies bound in black Linson boards with, on the front, a white paper label printed with the title-page lino cut in red; black pasted-down endpapers. A fine copy. £200

81. (Temple Sheen Press) *Rubaiyat of Omar Khayyam: A Variorum Edition of Edward Fitzgerald's renderings into English verse*. Edited by Frederick H. Evans. Wide 8vo, 22.5cm, pp.111, colophon, Hand-printed by Arthur K. Sabin at the Temple Sheen Press, [East Sheen] London, 1914. Set in Caslon Old Face. One of 300 copies printed on Batchelor hand-made paper. Grey paper-covered boards, green cloth spine titled in gilt. A near fine copy. £60

An example of a small press that produced almost entirely undecorated decorated books - to a high standard.

82. (Tragara Press) Thomas (Edward). *Autumn Thoughts*. Crown 8vo, 11pp, (Alan Alderson) Tragara Press, Edinburgh, 1975.

Text set in Centaur. One of 90 copies printed in black on blue laid paper and sewn into overlapping blue-brown Cockerell marbled paper wrappers. A fine copy. £50

This is the second part of the essay 'Autumn Thoughts' which originally appeared in *The Atlantic Monthly* (September 1902).

83. (Tragara Press) Johnson (Lionel). Some Letters to Richard Le Gallienne. Narrow crown 8vo, 205 X 128mm, 15pp., (Alan Alderson) Tragara Press, Edinburgh, 1979.

Handset in Bembo. Number 25 of 75 (95) copies on cream Conqueror paper, bound in limp green boards, printed in black on the front, with green Tre Kroner paper wrappers. A fine copy. £20

84. (Tragara Press) Cory (William Johnson). Rhymes after Horace. Six verse translations. 4to, 242 X 178mm, 19pp, (Alan Alderson) Tragara Press, Edinburgh, 1981.

Text set in Perpetua. Number 112 of 115 copies printed on white Glastonbury antique laid paper and bound in blue paper wrappers. A fine copy. £20

85. Tzara (Tristan). Le Coeur a Gaz. Crown 4to, 252 X 193mm, pp.40 + colophon, Paris: GLM, 1946.

Number 237 of 355 (380) copies on 'Velin du Marais' paper. Semi-stiff printed wrappers. A very good to fine copy. £140

The cast when first acted 10th June 1921, was: Philippe Soupault (Oreille), Georges Ribemont-Dessaignes (Bouche), Theodore Fraenkel (Nez), Louis Aragon (Oeil), Benjamin Perez (Cou), Tristan Tzara (Sourcil).

86.(Untide Press) Everson (William). War Elegies. Illustrated by Kemper Nomland, Jr. 8vo, [32]pp., Untide Press, Waldport, Oregon, [November] 1944.

One of 975 copies hand-set in Goudy Light and Futura types and printed in red and black, by the author, on Linweave Early American paper. 12 illustrations. Stapled into apricot paper wrappers, printed in black and blue. A very good copy. £85

The first printed edition (they had previously been circulated in mimeograph) of these poems from a conscientious objector.

87. (Warwick Press) Blinn (Carol). (1) Announcing another silly book from that fabulous duo, Fitzenmeyer & Blinn. It's a pop-up with a duck in it. (2) From stripper to publisher ... (3) Isn't it about time you collected Warwick Press books? (4) Once upon a time. Book Six. Four prospectuses, 4p, Easthampton, MA, 1985-86.

Attractively printed in black with additional orange. Fine copies. £20

88. (Whittington Press) Mawdesley (Bruce). Song of the Scythe, [6] wood-engravings by Miriam Macgregor. Imperial 8vo, [11]pp. + extra folder, Whittington Press, Andoversford, 1983.

One of 35 (650) special copies, specially bound, signed by the author and artist upon the colophon, with a separate portfolio of 6 proof engravings individually signed by the artist. Handset in Caslon and printed in purple (the title-page in orange and purple, the illustrations in black). Quarter green buckram, printed spine label, printed paper boards in shades of green from a perspex engraving by the artist, top edge green. Matching slipcase. A fine copy. £325

First printed in an edition of 40 copies (with one less engraving) at the artist's Plum Tree Press in 1982. Butcher states that the portraits of the scyther 'are recognisably Bruce'.

89. (Whittington Press) Hanscomb (Brian). Cornwall: an interior vision. Copper engravings & texts. Royal 4to, 12 double leaves folded at the fore-edges + extra separate folder, Whittington Press, Risbury, 1992.

Handset in SB Caslon and printed on F.J. Head hand-made paper, signed by the artist upon the colophon. Number XXXIII of XXXV (135) special copies with the copper engravings INDIVIDUALLY SIGNED BY THE ARTIST and with a separate SET OF SIGNED ENGRAVINGS IN A FOLDER. Bound Japanese-style, laced with black ribbon, in light blue paper covers, printed label inset on the front, matching slipcase with printed spine label. A fine copy. £450

90. (Whittington Press) Phipps (Howard). Further Interiors. Wood-engravings by Howard Phipps. Imperial 8vo, 19 double leaves, folded at the fore-edge, Whittington Press, Lower Marston, 1992. Number 98 of 235 (300) copies printed on Zerkall Ingres blue-grey and cream wove papers, signed by the artist, with the title, contents, etc., handset in Cochin type. 15 full-page wood engravings by Howard Phipps (4 with additional colours by linocut). Bound Japanese-style in blue paper covers with title label, corded with silk on the spine. Fine in black paper-covered slipcase. £85
In this second collection by Howard Phipps, the engravings include people and are not all strictly interiors: the interiors include the dining room and fireplace at John and Rosalind Randle's former home, Manor Farm, Andoversford.

91.(Whittington Press) Connors (Sandy). Busy as a Bee: recipes and labels for the kitchen garden, by Sandy Connors. With 14 wood-engravings (seven hand-coloured) by the author. 12mo, 19cm, 31pp, The Whittington Press, Risbury, 2002.

Text set in Caslon and printed in reddish-brown on Zerkall Silurian mould-made paper. One of 200 (255) copies bound in half buckram with patterned boards. A fine copy. £70

92. Williams (Kyffin), Sir. Pryderi [translated by Wyn Griffith]. Final signature of four pages,tall 4to, 330 X 200mm, signed by the artist, Gwasg Gregynog, Newtown, Powys, 1998.
Designed and illustrated by Kyffin Williams and printed by David Vickers on Velin Arches pure cotton mould-made paper. This signature consists p.35, the linocut illustration on the verso, the colophon leaf signed by Kyffin Williams and its blank verso. (The edition was of 350 copies signed by the artist with 8 full-page original linocuts printed onto coloured backgrounds.) Fine condition. £95 First published as 'The Adventures of Pryderi' (University of Wales Press, 1962) the text concerns the story of Pryderi, a central character in all four branches of The Mabinogi, the classic of Welsh medieval literature.

93. Willoughby (Vera), illustrator, & Horace. Horati Carminum Libri IV. 8vo, 220 X 135mm., pp.[iv],141, Lononi: Impensis Petr. Davies [at The Curwen Press], 1926.

One of 500 copies set by hand and printed in Koch Kursiv type (its first use in the U.K.) on 'Ellerslie' mould-made made paper. Title-page and 4 coloured headpieces. Crimson buckram, ornately blocked in gold, spine titled in gilt. Slight browning to prelims. Very good bright copy. £50

94. (World's End Press) Rimbaud, six poems by Arthur Rimbaud. With six colour-etchings by Martin Ware. Folio, 39.5cm, 7 folded sheets, (Ann Brunskill) World's End Press, London, 1972.

Handset in Garamond, with the title in a wood-letter. Total edition of 50 numbered copies + 6 artist's proofs, signed by the artist, the prints individually signed by the artist, printed in black (press-mark in orange, etchings in colours) on Barcham Green hand-made waterleaf paper. This, number 1 of 27 copies contained in a specially printed Batik cloth folder made by Brenda Godsell, with the six folded sheets enclosed in the folded title-page sheet. A near fine copy. £300

Inscribed upon the colophon: "For Greta Johnston, who bought the first one - with best regards, Martin, Nov.14, 1972." The remaining 28 sets of folded sheets were sold as separate prints, without the title-page, price £15 per print.

95. (Xandas Press) Browning (Robert). *Porphyria's Lover*. Illustration by Andy English. Square 12mo, 15cm, ff[10], Xandas Press, Cambridgeshire, 2013.

Set in Times Roman and printed on Magnani laid paper. Number 31 of 65 copies. Tipped-in wood-engraving as frontispiece. Overlapping semi-stiff blue paper wrappers, titled in black. New copy. £25

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