

NOVEMBER 2021 PRIVATE PRESS LIST

Collinge & Clark
13 Leigh Street
London WC1H 9EW

0044 (0) 20 7387 7105

<http://www.collingeandclark.co.uk>

collingeandclark@aol.com

1.(Alembic Press) Holy Sonnets, by John Donne. With an introduction by Clare Gaster, illustrated with wood engravings by Jill Barker. Crown 4to, 47pp, 27cm, Alembic Press, Winchester, 1986. Text set in 12 and 18pt Bembo. Number 30 of 75 (100) copies printed on Zerkall paper bound in card covers with marbled paper wrappers. Illustrated with six wood-engravings by Jill Barker. A fine copy with a note by the printer loosely inserted. £100

'...The boxwood rounds used by Jill came from a log found in my in-laws garden twenty years ago, suffering from rot but with some still usable areas. Luckily Jill was happy to make the blemishes part of her design. As the blocks were so uneven in shape they were printed on the Albion.' (Claire Bolton)

2. (Ardizzone) The Local. Lithographs by Edward Ardizzone. Text by Maurice Gorham. Royal 8vo, 23cm, pp.51[1] + 15 inserted lithographs, Cassell & Co., Ltd., La Belle Sauvage, London, 1939.

Illustrated with 14 full-page and 1 double-page lithographs, mostly tipped in and with captions in cursive script by the artist. Grey paper-covered boards, titled in red and black on the front, and with a pen drawing (a version of the lithograph on p.8) lettered by the artist. Endpapers a little toned. Very slight loss to head of spine. . A very fresh bright copy. £950

This, the first of Ardizzone's homages to the English pub, was printed by the Curwen Press and can be seen as a companion to Eric Ravilious's 'High Street'. It was issued without a dust-jacket. In the successor volume - 'Back to the Local' (1947), Maurice Gorham noted that the unsold copies of 'The Local' together with its printed sheets and plates 'went up together in the burning of Cassell's premises in Belle Sauvage Yard' during World War II bombing. (Alderson 9)

3.(Ashendene Press) Longus. Les Amours Pastorales de Daphnis et Chloe. Traduction de Messire J. Amyot, editee et corigee par Paul-Louis Courier. [With wood engravings by Gwendolen Raverat.] Crown 4to, 26cm, pp.4 + iv + 164 (including colophon), The Ashendene Press, Chelsea, 1933. One of 290 copies handset in 'Ptolemy' type and printed with marginal notes in red on Batchelor handmade paper. Initials filled in by hand by Graily Hewitt and his assistants. 4 full-page and 22 other wood-engraved illustrations by Gwendolen Raverat. Viridian green paper-covered sides gilt-blocked on the upper board, vellum spine lettered in gilt with tips. Decorative paper-covered slipcase. A fine copy. £1,500

4.(Bewick) A History of British Birds. Vol. I. Containing the History and Description of Land Birds. By Thomas Bewick. [Vol.II Containing the History and Description of Water Birds.]Two vols, demy 8vo, 22.5cm, pp.xxxix[3],374, pp.xxiii[1],406[2], xxxvi 'Synopsis' + ad, Newcastle: Printed by J.Blackwell, for R.E. Bewick: Sold by Him, Longman & Co, London, 1847.Wood-engravings and tailpieces within the text. Original mauve blindstamped cloth, spines neatly laid down, titled in gilt on the spines, new endpapers. Neat ownership signature. A very good bright set. £180

Earlier editions respectively had about 131 figures of birds, 119 tailpieces and 101 figures of birds,136 tailpieces, this contains more and is an attempt at a definitive edition by Robert and Jane Bewick. It introduces nineteen new vignettes, one new figure of a bird 'Bewick's Swan' - thought to be TB's finest wood-engraving. The arrangement of the text varies from previous editions. Finally, this is the first and only edition to carry John Hancock's 'Synopsis' and is sometimes called 'Hancock's edition' from the revisions he supplied. Despite all this, it proved a very slow seller and the 1,500 sets printed were not declared out-of-print by Longmans until 1882. (Tattersfield TB 1.34)

5.(Black Knight Press) Stream & Rock. Text by Idris Parry with three etchings by Islwyn Watkins. Hand printed by Duine Campbell at the Black Knight Press.Crown 4to, [31]pp., (Duine Campbell), Black Knight Press, Leicester, Easter Sunday 1973.Number 71 of 80 (100) copies handset in SB Modern and American Uncial, printed in dark grey, light grey and blue, (two of the etchings in dark grey, the frontispiece etching in dark grey and brown) on Barcham Green handmade paper, signed by the printer. Bound by Robert Green in grey morocco lettered in blind on the spine, grey Ingres paper-covered boards. Spine a little sunned, corners just a trifle rubbed. A very good tissue-guarded copy. £180

A revised, extended version of a B.B.C. talk by Idris Parry linking a theme of German Literature with the author's own experience of childhood in Wales, with Watkins' impressionistic etchings.

6.(Bodley Head booklet)Bernard Shaw & Max Beerbohm at Covent Garden.Foolscap 8vo, pp.19[1] + colophon, Printed at the Stellar Press for private distribution by the publishers for Christmas 1981.One of 225 copies. Sewn into paper covers with a cartoon of Shaw and William Archer by Max Beerbohm on the front cover printed in blue and grey on light grey paper. A fine copy, inscribed by John Ryder.

£50 An article by Bernard Shaw (1889) on the opera season at Covent Garden and an essay by Max Beerbohm (1899) on a visit to Covent Garden as a social event. These two pieces were chosen to celebrate publication by The Bodley Head of Shaw's Music edited by Dan H. Laurence, 1981.

7.(Brewhouse Press) One Hour Less, a bookbinder dies from gaol fever, by Rigby Graham & Trevor Hickman. [With four lithographic illustrations (including a reduced reproduction of a rubbing used twice on the wrappers, and once, further reduced, on the front of the broadsheet) by Rigby Graham.]8pp., a single French-folded sheet, 270 X 192mm., folded, Brewhouse Private Press, Wymondham, 1968.One of 200 copies machine-set in Monotype Baskerville printed in black (the large lithograph in four colours) n Abbey Mills Suede paper and signed by the artist. Loosely inserted into a folder of Abbey Mills Suede paper, printed with a grey outer surface, and then with the title and designs by Rigby Graham in black on the front. A fine copy. £40

Brewhouse Broadsheet Number Five. Produced by Peter Bonser and Trevor Hickman.

8.(British Legion) The Legion Book. Edited by Captain H. Cotton Minchin. Royal 4to, 32cm, pp.xiv,242 + inserted plates & colophon, London: Privately printed at the Curwen Press (for the British Legion), 1929.Number 492 of 500 (600) edition de luxe copies signed by the editor. Typeset in Monotype Lutetia and printed in red and black on mould-made paper. Illustrations within the text by William Nicholson, Eric Ravilious, Clare Leighton, Eric Fitch Daglish, Edward Bawden, etc., collotype plates, following the text, by William Rothenstein, Max Beerbohm, Augustus John and others. Full orange buckram, spine titled in gilt, t.e.g., others uncut. Corners faintly bumped.. A very good to fine copy. £150

Published to benefit the British Legion, this was a great success for the Curwen Press, the unlimited 'popular' edition being reprinted three times in 1929. Oliver Simon helped Minchin to edit it and was responsible for the elegant Lutetia type. Literary contributors included John Galsworthy, Arnold Bennett, P.G. Wodehouse, Winston Churchill, Vita Sackville-West and Walter de la Mare. 100 copies were bound in full vellumized pigskin and held in the gift of H.R.H. The Prince of Wales.

9.(Buckland Wright Editions) L'Après-Midi d'un Faune. Eglogue, par Stephane Mallarme. Medium 4to, 29cm, pp.10, 4 wash drawings, folder of separate plates, J.B.W. Editions, The Hague (and London), 1935 (1956).Set in Bodoni and printed by Mouton & Co., The Hague, 1936, on specially watermarked French hand-made paper. 50 sets of sheets printed, 25 being bound up in sheepskin and lettered 'A-Y' in 1956, and 25 being bound up in vellum by Sangorski & Sutcliffe lettered 'A-Y 1972' in 1972. This copy lettered 'F'. 4 full-page wash drawings in collotype reproduction in sepia by the Chiswick Press inserted in the text; five copper engravings hors texte in a separate folder with a short introduction by Mary Buckland Wright. Main text in French. Full white sheepskin with a design (adapted from the fifth engraving) in gold upon the upper cover, spine and top edge gilt. Green buckram slipcase and folder. Spine a little yellowed. Some pencil marking to rear pastedown. A very good copy indeed. £1,950

The title-page is dated 1935. As John Buckland-Wright never made the engravings from his final drawings, this posthumous volume was accompanied by a suite of early experimental engravings in different styles. It is not quite what he intended, not even technically a JBW edition, but it is fascinating. It is greatly superior to the Golden Cockerel Press edition published concurrently with the first set of sheets in 1956. Christopher Sandford adopted Gill Sans on green paper and chose to reproduce the wash drawings in green - an unfortunate choice.

10.(Cadenza Press) A survey of hand-made and fine mould-made papers, compiled by G.A. Beale.12mo, 19cm, 52p, (G.A. Beale) Cadenza Press, London, 1977.Handset, text in Bodoni, display in Times Bold and Bodoni Bold. One of 230 copies printed in black and red on Barcham Green Eltham cream laid hand-made paper. Quarter bound in brown morocco, blocked in gold on the spine, with marbled paper-covered boards. Light brown endpapers. A fine copy. £45
Printed on an Adana 8 X 5.

11.(Cadenza Press) Masculine Printing, by Theodore Low de Vinne. [With a note on the author by G.A.B.]Crown 8vo, pp.[28], (Gilbert Beale) Cadenza Press, Wellington Road, London, 1986.One of about 100 copies handset in Bembo and printed in red and black on Barcham Green 'Chester' paper. Sewn into paper covers with grey Ingres Fabriano wrappers with a decorative printed label on the front. A fine copy.£18 *Cadenza Reprints on Typography, No.2.*

12.(Cadenza Press) The Ideal Book, or the Book Beautiful, 1900. By Thomas James Cobden-Sanderson. 12mo, 17cm, 20pp., (G.A. Beale) Cadenza Press, London, 1987. One of about 100 copies set in Bembo and printed in black and red on Barcham Green hand-made paper. Sewn into grey wrappers with a printed label on the front cover. A fine copy. £25

13.(Cadenza Press) A Defence of the Revival of Printing. By Charles Ricketts. Crown 16mo, 36pp., (Gilbert A. Beale) Cadenza Press, London, 1988. One of about 100 copies handset in Bembo and printed in red and black on Barcham Green hand-made paper. Sewn and glued into grey paper covers with a printed label on the front. A fine copy. An interesting T.L.s. from Gilbert Beale on press letterhead, dated 23 March 1988, is loosely inserted, giving his views on Robert Bridges' 'phonotypes'. £28

14.(Caliban Press) The Tempest, by William Shakespeare. The Tempest. [Illustrated with a linocut by Greg Lago and numerous illustrations in collage, pochoir and pop-up by Mark McMurray.] Small folio, 29cm, 119pp., (Mark McMurray) Caliban Press, Canton, New York, 2001 (but later). Text set in 14-pt. Dante. One of 125 copies printed on a range of hand- and mould-made papers (Le Papeterie St Armand, Barcham Green, Velma Bolyard, Arches, Amate). Illustrated with images from a variety of found and historical sources including relief prints, collage, pochoir, and a volvelle. Quarter-bound in purple morocco with rough pink hand-made paper covers with a circular cutout revealing the title. Grey hand-made paper box decorated with cutouts. A fine copy. £700

This edition was inspired by a variety of sources including Shakespeare's First Folio; Bread and Puppet Theater of Glover; John Coltrane's Ole; the film 'Black Orpheus'; and Prospero's library.

15.(Caliban Press) Numerology: Caliban's Wood Type Whimsy, Volume I. 4to, 28cm, 44 leaves (including covers) (Mark McMurray) Caliban Press, New York, 2020. Printed with black, silver and red inks on found, left over, and scrap papers that have accumulated at Caliban Press over time. In some cases over a lot of time. Japan, China, Nepal, India, Spain, France, Germany, England, Canada, Mexico, are all represented - particularly Papeterie St-Armand, Montreal. Decorated with the inevitable volvelle and much else. Semi-stiff red hand-made paper covers, titled in black, spiral-bound. One of 100 copies signed by the printer. A new copy. £250

'Conceived as a way to document a growing collection of wood type which eventually filled some 53 cases with some 75 fonts. Realizing there was too much type for a single volume showing alphabets, figures, punctuation marks, as well as words & phrases, I decided to devote the first volume to figures - which is what printers generally call numerals or numbers. Volume 2 is planned to be complete alphabets, with volume 3 for words & phrases.'

16.(Caliban Press) Black Books. [Imagining yet another bookstore, perhaps in a parallel universe Anonymous text.] Crown 16mo, 18cm, [16]p + 2 inserts, Printed for Collinge & Clark, 13 Leigh Street, London, by Caliban Press, New York, 2020. Set in various types and printed in black and silver on alternating black and grey papers. Black star volvelle centrepiece. Sewn into grey handmade paper covers, titled in black on the front. Black paper envelope titled in silver. A new copy with shelf list laid in. £35

First printing of the "open edition".

17.(Camberwell Press) GPO posters: post early, 1920-1960, by Mike Bardwell. Sponsored by the Royal Mail. Folio, 87 pages, colour illustrations, 40 cm, [London] Camberwell Press, 1993. "This book, published by The Camberwell Press in an edition of 100, was designed by Ron Baldry, typeset in Baskerville, and printed by David Moss on mould made paper using a lithographic fine screen process researched and developed at Camberwell College of Arts." Number 19 of 90 (100) copies. Full-colour reproductions of 110 posters issued by the Post Office between 1920 and 1960. Illustrated endpapers, Blue cloth boards with scarlet morocco spine, book jacket design by Trickett and Webb. A fine copy with prospectus. £950
Limitation leaf signed by Eileen Hogan, Mike Barden, David Moss, Ron Baldry, Lynn Trickett, Pat Schleger (for Hans), Abram Games, Brian Webb.

18.(Camberwell Press) Eric Ravilious, Submarine Dream: Lithographs and Letters. Edited by Brian Webb with an Introduction by Peyton Skipwith. First issue, square folio, 37cm, 44p, extra set of prints, Camberwell Press, London, 1996. One of 75 (300) copies in a folder with an extra set of lithographs. This copy not numbered, but clearly a 'Presentation' as it is signed upon the colophon by Eileen Hogan, President of Camberwell College, (rather than Brian Webb). Set in Bembo and printed in blue and black on Canaletto paper. 10 five-colour lithographs (screened to their original size) with ER's correspondence regarding their (hoped for) publication in 1940-41, upon the facing pages. Tirzah Ravilious decorated paper-covered boards, predominantly dark green, cream and black, over a flexibly sewn viridian morocco spine, printed label on the front. A fine copy with various relevant Double Crown Club ephemera inserted. £2,250
When published in 1996 only about half the edition was bound up by Roy Howell at Camberwell. Due to his death (and various other problems) the binding of the remaining sheets was delayed for three years until taken up by Shepherds. The binding runs horizontally on the first issue, vertically on the second. These lithographs, of which only a very few original sets exist, are to be ranked among the artist's highest graphic achievements.

19.(Cambridge Christmas book) A Stickful of Nonpareil. Written by George Scurfield. [Preface by Brooke Crutchley, Illustrations by Edward Ardizzone.] Royal 8vo, pp.[viii], 58, 23cm, Cambridge: Privately printed at the University Press, [Christmas] 1956. One of 500 copies. Title-page and 15 other pen drawings by Edward Ardizzone. Decorative endpapers being a pale green floral-patterned stock from the 1890s. Green buckram blocked in gilt on upper board and spine lettered in gilt. A fine copy. £150
A colourful recollection of the University Press in the 1900s giving the names and nicknames of 46 employees of the Press.

20.(Carpathian Press) Temptation. By Stefan Zeromski. Illustration by Owen Quesnel Lennox. 4to, 26.5cm, pp.[12], Carpathian Press, Henley-on-Thames, 1989. Copy lettered M of 26 designer bound copies, signed by the printers and artist (also 99 other copies). Baskerville type on Zerkall paper. Tipped in woodcut frontispiece by Owen Lennox. Maroon cloth blocked in blind with a press device, red buckram spine with printed label. A fine copy in slipcase. £40
Printed by Richard Dolinski, Andrew Dolinski and Peter Nagy.

21.(Chatto & Windus) A Chatto & Windus Almanack 1927. With designs by Stanley Spencer. Small square 8vo, [202]pp., London, 97 & 99 St Martin's Lane, 1927. Number 47 of 250 de luxe copies, specially bound, and printed (in Monotype Caslon) at the Curwen Press on Italian wove paper. Title-page vignette, 12 full-page and 12 smaller illustrations in line. Brown paper-covered boards, linen back with printed spine label and spare. A little wear to corners. Stanley Scott label at rear. A very good copy. £395 *Said to be the only book illustrated by Stanley Spencer.*

22. (Circle Press) A little treachery: a poem, by Libby Houston. With a four-page hand-water-coloured dry-point illustration by Julia Farrer. 4to, 29cm, 16p, (Ronald King) Circle Press, London, 1990. One of 120 copies printed on Arches paper. Sewn into thick card covers, titled in black. A fine copy. £60

23.(Clarion Publishing) Bible Plants. Wood engravings by Sister Margaret Tournour. [With an Introduction by Joanna Selborne.] Royal 8vo, 27cm, 46 french-folded pages, (Trevor Weston) Clarion Publishing, Holybourne, 1999. Set in Monotype Joanna and printed by Phil Abel at Hand & Eye letterpress. Illustrated with 24 wood-engravings, the majority full-page. One of 225 copies signed by the artist and publisher. This one of 100 copies stab-bound in the Japanese style within hand-made Nepalese asmara flower tissue by Chris Hicks. A fine copy with prospectus. £65

24.(Cobtree Press) Idle Curiosity, by Tony Smith. 12mo, 19cm, [4]p, (Tony Smith) Cobtree Press, Little Preston Lodge, Aylesford, Maidstone, 1990. Handset and printed in black and red on pure white Mellotex. One of 200 copies. Sewn into pictorial mustard covers, titled in red. Fine. £20
Displaying a 34-point type from the Johnson Foundry, Philadelphia, of unknown name and date. 120 copies were distributed at the seventh biennial conference of the American Typecasting Fellowship, Nevada City.

25.(Compton Press) A Year of Birds. Poems by Iris Murdoch. Engravings by Reynolds Stone. 8vo, 22cm, [32]p, [mounted extra proofs] The Compton Press, Tisbury, 1979. Set in Monotype Dante and printed on Zerkall mould-made paper. Number 21 of just 50 copies signed by author and artist and accompanied by a full set of signed and numbered proofs of the engravings. 12 full-page wood-engravings by Reynolds Stone. Quarter orange cloth, spine gilt, marbled paper sides predominantly aquamarine, brown and cream. Proofs boxed in orange cloth. Together in marbled paper-covered slipcase. A fine copy. £750

26.(Cranach Press) Canticum Canticorum Salomonis. 8vo, 26cm, pp.[vi], 42, (Harry Graf Kessler) The Cranach Press, Weimar, 1931. Set in Jenson-Antiqua, cut by E.P. Prince for the Cranach Press, and printed in red and black on specially watermarked Maillol-Kessler handmade paper with the press. Illustrated with eleven wood-engravings and eighteen initial letters by Eric Gill. Number 22 of 200 (268) copies bound in quarter vellum, buff-coloured boards, lettered in gilt on the spine, reading upwards CANTICUM CANTICORUM SALOMONIS. One or two very light spots. A near fine copy. £2,950

27.(Cross and the Plough) The Cross and the Plough. A Quarterly. The Organ of the Catholic Land Associations of England and Wales. [Vol.I, No.1 - Vol.XVI, No.1] 8vo, 24cm, Catholic Land Associations of England and Wales: Sutton Coldfield, 1934-1949.

Many woodcuts and illustrations by Philip Hagreen a few by Powys Evans. Bound up in two volumes in grained black cloth, spines gilt, original green printed covers bound in. Lacking only. Vol.III, No.3, otherwise complete to the last issue before suspension. Wear to edges of cloth, but very good condition. Scarce. £220

Some principal contents: Our Most Formidable Peril, by H.Belloc; Break up the Large Farms, by K.L. Kenrick; Women and the Land, by Joan Cathcart; Brains and Brawn, Rev. C.C. Martindale; It All goes Together, by Eric Gill; Art in England Now, by Eric Gill; Prior's Wood Hall Farm Notes; The Laxton Community; Mass for the Masses, by Eric Gill; A Scheme for National Safety by Permanent Evacuation; St Teresa of Lisieux, by Eric Gill; Back to the Land in Canada, by R.P. Walsh; Order of Battle (a series). Other frequent contributors were Fr. Vincent McNabb, Louis A. Dessurne, H.Robbins, Rev. H.E.G. Rope, H.R. Broadbent, Walter Shewring and George Maxwell.

28.(Cuala Press) Two Plays for Dancers, by William Butler Yeats.8vo, first edition, pp.[vi],38, colophon, The Cuala Press, Dundrum, Dublin, 1919.One of 400 copies set in Caslon and printed in red and black on Irish handmade paper. Title-page device by T.Sturge Moore. Canvas-backed grey paper-covered boards, titled in black on the front, printed label to spine. Grey endpapers. Some wear to extremities. Very good copy. £200

29.(Cuala Press) The King of the Great Clock Tower, Commentaries and Poems, by William Butler Yeats.8vo, first edition, pp.[xvi],47, The Cuala Press, Dublin, 1934. One of 400 copies set in Caslon and printed in red and black on Irish handmade paper. Natural canvas spine with printed label (slightly chipped), blue paper-covered sides (titled in black), blue sugar paper endpapers (slightly marked and with the ex libris of John Layton Haylock) £170

30.(Cummington Press) Blackberry Winter. A Story by Robert Penn Warren, illustrated by Wightman Williams.8vo, 19cm, pp.49[1], colophon, (Harry Duncan) The Cummington Press, Cummington, Massachusetts, July 1946. Number 93 of a first edition printed in Poliphilus and limited to 280 (330) copies on Arches paper. Title-page printed in green and black. 8 abstract woodcut illustrations printed in various colours. Black paper-covered boards with printed spine label, decorated fore-edge strip, green, russet and cream. Edges uncut. Slight spotting to a couple of prelims, but overall a very good copy indeed. £350

31.(Curwen Press) Elsie and the Child, by Arnold Bennett. Drawings by E. McKnight Kauffer.Crown 4to, 26cm, pp.87 + 7 plates, La Belle Sauvage, Cassell & Co, London, 1929.One of 650 (750) copies printed on handmade paper at the Curwen Press. 7 full-page and 2 smaller drawings richly stencilled in opaque gouache colours by pochoir. Printed biscuit cloth with spine just a bit yellowed. Black card slipcase with printed spine label. A very good to fine copy £225 *'Part of the stencilling was applied by a sponge and the result was spectacular.'* (Oliver Simon in 'Printer and Playground'). *'The technical skill of its reproduction is beyond praise, look at the opening text page; a perfect collaboration between Kauffer and Simon'* (Desmond Flower). *The book is printed in 14- on 16-point Baskerville with Berthold's Walbaum for display, complementing the lavish texture of the paper and illustrations.*

32.(Doves Press) Sartor Resartus: The Life & Opinions of Herr Teufelsdröckh. By Thomas Carlyle. Small 4to, 23.5cm, [4] pp.5-341, colophon, The Doves Press, No.1 The Terrace, Hammersmith, London, 1907. One of 300 (315) copies handset in 'Doves' face type and printed in red and black on Batchelor hand-made paper. Initials designed by Edward Johnston. Original limp vellum by the Doves Bindery, spine gilt. Pages 9/10 & 11/12 plus 21/22 & 23/24 with foxing. Otherwise a very bright clean copy. £700

33.(Doves Press) Catalogue Raisonné of Books printed and published at the Doves Press, by T.J. Cobden-Sanderson. 8vo, 8pp., The Doves Press, No.1 The Terrace, Hammersmith, May 1908. Printed from Doves face type on specially watermarked Batchelor handmade paper. Full vellum by the Doves Bindery, upper cover titled in gilt. Covers a bit curled, otherwise a nearly fine copy. £425
One of 300 copies. This was issued in two forms - in black and red, and in black only. This is the former.

34.Duchamp (Marcel). The bride stripped bare by her bachelors, even: a typographic version by Richard Hamilton of Marcel Duchamp's Green box; translated by George Heard Hamilton. 8vo, 23cm, [124]p, one folding, published by Percy Lund, Humphries & Co. Ltd, [1960]. Printed in black and red with many diagrams and reproductions of photographs, etc. Green paper-covered boards with titling to a design by Marcel Duchamp. Acetate dust-jacket. A near fine copy £300
First appearance of the English translation and typographic interpretation of Duchamp's Green Box: a collection of 94 documents explaining the development and function of "The Large Glass," assembled between 1915 and 1923.

35. Eckhardt (Paul). Privatpressen in Deutschland Nachricht von passionierten Büchermachern Gegeben von Dorothea Grunenberg. Square 8vo, 18.5cm, 64 leaves, Angelika Grunenberg mit der hand gesetzt und auf der Hügelpresse, Paul Eckhardt Verlag, Hommerich, 1963. Number 87 of 200 copies printed on various papers. Decorative printed paper covers. A near fine copy £35
With descriptions of, and printed inserts from the Eremitenpresse (V.O. Stomps), Hügelpresse (Paul Eckhardt), Josua Reichert. Drucker, & - Presse (Klaus Burkhardt), Uhlenpresse (Uwe Kreher), Ernst Engel Presse (Walther Stähle), HAP Grieshaber, Günther Stiller, Gulliver Presse (Bayle & Jäger), Berliner Handpresse (Jörg & Schöning).

36.(Editions Alecto) The Rime of the Ancient Mariner, by Samuel Taylor Coleridge. With twelve aquatints by Patrick Procktor. Royal 4to, pp.vii[1], 34 [+ inserted plates & extra plates] Published by Editions Alecto, London, [1976].
 Number 8 of 110 (135) copies signed by the artist but without four extra loose aquatints in a pocket at the rear. Handset in 20-pt. Palatino Italic, with side-notes in 9-pt. Century Schoolbook bold, and printed on Barcham Green Crisbrook hand-made paper. Title-page lettering by Sebastian Carter. Quarter blue canvas with morocco label gilt, special patterned sides in blue and grey, grey handmade endpapers, blue canvas slipcase. A fine copy, tissue-guarded. £950
Printed at the Rampant Lions Press, Cambridge. Although Patrick Procktor (1936-2003) did most work as an independent printmaker, his sequence of 'Ancient Mariner' aquatints are amongst his most memorable compositions. They are loosely based on Dore's famous engravings but possess elements of camp fantasy very different from the former's gothic imaginings. The series begins with a portrait of Coleridge and ends with a self-portrait and displays throughout a preference for non-realistic colour and flatness of surface in an edgy formulation. The text was printed in grey so as not to swamp the delicate lines of the engravings. (RLP 67)

37.(Elston Press) Comus, A Maske, by John Milton; Printed from the Original Edition of 1637.8vo, 25cm, pp.[viii],32, colophon, Printed and Sold by Clarke Conwell at The Elston Press, New Rochelle, New York, March 1902.

Handset and printed in vermillion and black on thick handmade paper. Woodcut borders and ornaments by H.M. O' Kane. Fine goatskin craft binding, extra gilt, with gilt goblet amongst branches and fruiting leaves in relief by Daphne Beaumont-Wright. Binding dated 1982 and initialled. Purple chemise with ties. A fine copy. £600

38. Flaxman (John). Compositions from the Tragedies of Aeschylus ... Engraved by Thomas Piroli. Oblong folio, 30 X 39cm, n.p., n.d., (c.1831) Engraved plates in excellent condition. Original grey paper wrappers showing signs of distress, titled by hand 'Aeschylus, Iliad & Odyssey' by Flaxman. Ex libris Sylvia Townsend Warner. Inscribed by her: 'For Reynolds Stone and his family from Sylvia Townsend Warner whose great-grandfather, George Moir, first owned this book.' £250

Compositions from the Tragedies of Aeschylus ... Engraved by Thomas Piroli, title and 30 engraved plates (ex 36); Iliade d'Homere, title and 33 plates (ex 34); Odysse d'Homere, title and 27 plates (ex 28).

39.(Fleece Press) The Press, that villainous Engine, by Andrew Marvell. Wood engravings by Peter Forster. Crown 8vo, 19cm, [12]pp., The Fleece Press, Wakefield, January 1984. One of 250 copies handset and printed in Caslon Old Face on Zerkall paper. Illustrated with 7 wood engravings. Marbled paper-covered wrappers by Mark Whittaker with a printed title label, including an engraving, superimposed on the front cover. A fine copy. £150

One of the earliest productions of Simon Lawrence's Fleece Press, delightfully engraved by the man who caustically described himself as 'The Ralph Chubb of Hampstead Heath', and his art as 'simply a method of amusing cats'. His very high opinion of cats was based upon their never calling wood engravings 'woodcuts'. Professing an inability to afford integrity (belied, incidentally, by the satire of his own Malaprop Press productions), he claimed that what kept him going was weak tea and strong Wagner, whilst the Folio Society afforded the cat food.

40.(Fleece Press) Margaret Wells: a selection of her wood-engravings. Royal 8vo, 28cm, 43pp., The Fleece Press, Wakefield, 1985. One of 170 (200) copies with the text set in Blado Italic and printed on Velin Arches paper. Illustrated with 15 full-page and one smaller wood engravings. Yellow cloth-covered boards with a printed spine label and a label superimposed on the upper board with an additional engraving. A fine copy. £135

With a copy of Margaret Wells' Picture Book loosely inserted.

41.(Fleece Press) Herbert Hodgson, Printer: Work for T.E. Lawrence & at Gregynog. [Introduction by Richard Knowles.] 8vo, 23cm, 47pp., The Fleece Press, Netherton, Wakefield, 1989. One of 340 copies set in Garamond printed in red and black on Hahnemuhle paper. Duotone photograph printed at the Senecio Press tipped-in. Quarter fawn cloth with printed spine label, Claire Maziarczyk paste paper-covered boards, greens, mauve, purple and brown. A fine copy. £85

With some interesting recollections on the printing of the first edition of T.E. Lawrence's The Seven Pillars of Wisdom for Manning Pike.

42.(Fleece Press) Ravilious at War: The complete work of Eric Ravilious, September 1939 - September 1942. Edited by Anne Ullmann, with contributions from Barry and Saria Viney, Christopher Whittick and Simon Lawrence, and a Foreword by Brian Sewell. Oblong Royal 4to, pp.284 + colophon, Designed and published by Simon Lawrence at his Fleece Press, Upper Denby, 2002. One of 750 copies. 196 illustrations, including 120 in colour, some full-page. Pale blue cloth with gilt spine titling, title label in red inset on upper board. A fine copy. £450
The text consists of a collection of over 280 personal letters, excerpts from diaries, official memos and occasional book extracts. Although done commercially, the printing has been carried out to a high standard.

43.(Fleece Press) The Inward Laugh: Edward Bawden and his Circle, by Malcolm Yorke. 4to, 285 p., ill. (chiefly colour, some mounted), ports., 36 cm, Upper Denby: Fleece Press, 2005. One of 575 (750) standard copies set and designed by Simon Lawrence in Matthew Carter's Miller Display and printed at J.W. Northend on Xentur paper. Bound by Smith Settle in quarter rust cloth with Great Bardfield endpapers and printed spine label, Edward Bawden patterned paper-covered boards. A fine copy. £170

44.(Foundling Press) Pardon my delay. Letters from Henry James to Bruce Richmond. [Introduction by Philip Horne.] 8vo, 22cm, pp.37[1], colophon, The Foundling Press, Tunbridge Wells, 1994. Set in Monotype Baskerville and printed at The Old Hall Press on Zerkall mould-made paper. Title-page in maroon and black, two tipped-in portraits. Scriptorial boards, printed label superimposed on upper cover. A fine copy. £20

45.(Frink) Aesop's Fables. Illustrated by Elisabeth Frink. Oblong folio, [106] leaves, French-folded, 28 x 40 cm, London: R. Alistair McAlpine & Leslie Waddington Prints, 1968. Number 145 of 250 copies printed in sienna and black at the Curwen Press on Zerkall handmade paper. Half-title signed by the artist, 47 illustrations (some coloured), 4 original lithographs at the rear. In this copy the lithographs have not been individually signed. Bound by Mansell with honey morocco front board elaborately blocked in gilt, spine and back in orange morocco, spine gilt, green endpapers, green cloth slipcase. A fine copy. £1,850
This selection from the Fables which by tradition are attributed to Aesop were included in Murray's 1897 edition.

46.(Gibbings) Iorana! A Tahitian Journal, by Robert Gibbings. With wood engravings by the author. First edition, 8vo, pp.[xii], 157, Boston & New York: Houghton Mifflin Company, The Riverside Press, Cambridge, 1932. One of 385 copies (this not numbered) printed on Van Gelder paper signed by the author/artist. Illustrated with 41 wood engravings. Cream endpapers printed in emerald-green with tropical scene. Quarter-bound in green cloth, the boards covered with fawn paper printed with design in sepia of lengthwise sections of coconuts; spine lettered in gold. Original glassine and slipcase with printed label. A fine copy. £200
(Kirkus 2) This precedes the U.K trade edition of 1,500 copies.

47. Gill (Eric). Art & Love. First edition, foolscap 8vo, pp.xvi,32, [Printed at the Golden Press for] Douglas Cleverdon, Bristol, 1927.

Number 63 of 225 (260) copies handset in Caslon, printed on Batchelor hand-made paper and signed by the author/illustrator. 6 full-page copper-plate engravings. Black buckram with gilt spine titling, edges uncut, a trifle worn at extremities. A very good to fine copy. £450

Gibbings declined to publish 'Art and Love' under the Golden Cockerel imprint, apparently because of its overtly Catholic character (Gill had originally had scruples about working for Gibbings because he was not a Catholic). It was taken up by David Cleverdon, then a young bookseller in Bristol, who thus found himself becoming a publisher as well. This was a fruitful friendship for Gill. Gill had painted Cleverdon's shop fascia in a sans-serif letter, originally developed for signs at Capel-y-ffin, which impressed Stanley Morison and thus became the prototype of 'Gill Sans'.

48. Gill (Eric). Unemployment. Crown 8vo, 17cm., 32pp., Printed by Hague & Gill, High Wycombe, Published by Faber & Faber, London, 1933. Perpetua & Joanna types. Illustrated with a single wood engraving by the author. Red paper wrappers with overlaps, sewn; printed on the front in black. A near fine copy. £50

First edition. One of 2000 copies (Gill 25)

49. Gill (Eric). Unholy Trinity. Pictures by Denis Tegetmeier. 8vo, 28pp., London: J.M. Dent & Sons Ltd (for Hague & Gill Ltd), 1938. 11 full-page illustrations in line. Pink paper wrappers, sewn, printed on the front in blue. A fine copy in the pink printed envelope. £50
Set in Gill's 14pt Bunyan type.

50. Gill (Eric). Sacred & Secular &c. 8vo, pp.200, London: J.M. Dent & Sons Ltd., for Hague & Gill Ltd, 1940.

Printed in Joanna type on wove paper. 7 full-page illustrations and a tailpiece from line drawings by Denis Tegetmeier. Red cloth, spine lettered in silver. Grey paper dust-jacket printed in red, slightly chipped at the head and tail of spine. A very good copy. £40

Book label of Adrian Cunningham.

51. Gill (Eric). In A Strange Land. Essays. Crown 8vo, pp.168, London: Jonathan Cape, 1944.

Printed from Perpetua type, illustrated with 6 wood-engravings. Dark blue cloth, the author's device stamped on the front in silver, spine lettered in silver. Lacks dust-jacket.. A very good copy. £25

52.(Gogmagog Press) Intimidations of Mortality. Poems on Victorian Themes with Psychological Implications. By Morris Cox. With four reverse / direct prints from lino.8vo, 30 leaves (joined at the fore-edges). 23cm, London: The Gogmagog Press. Distributed by Bertram Rota, 1977.

Text set in Bodoni and Bodoni Ultra Bold Italic, title-page in French Antique, Figaro and Rockwell Bold. Number 37 of 90 copies printed in black (the title-page in black and blue; the press-mark in brown; the prints in various colours) on Hodgkinson's and Japanese Mingei handmade papers. Text printed by John Craig at the Ten Bells Press, the prints at the Gogmagog Press. Red-brown Mingei boards, printed in white and black on front, back and spine with designs by Morris Cox. Acetate dust-jacket. A fine copy. £275

"This group of precise 'Poems on Victorian Themes with Psychological Implications' is illustrated with three double-page linocuts finely composed and printed with a modulation of colours which suit their Victorian death-themes. Another, emblematic, appears as frontispiece and spreads towards the title....Three pages of notes at the end also show precision in the flat phrasing by which Morris Cox chose to explain his own work" (Chambers 29)

53.(Gogmagog Press) Studio Book. 50 Original Colourprints, by Morris Cox. [Reverse/direct prints from a great variety of materials and in a great variety of styles.]Narrow 4to, 28cm, 68 leaves (joined at the fore-edges), Gogmagog Private Press, Dartmouth Park Road, London, 1980. Text set in Rockwell; display in Extended Egyptian wood letter, French Antique, Bodoni Ultra Bold Italic and Figaro, with a linocut of the author's signature; captions in Gill Sans. One of just 35 copies printed in black (the title-page in black and red; the press-marks in brown; the prints in many colours) on Japanese Hosho and Kuso-shi papers. Natural silk boards with designs printed in brown on the front. Cloth label on the spine. Reddish-brown endpapers. Slipcase covered in paste-patterned paper. A fine copy. £1,250

"This brilliant performance has the appearance of a retrospective exhibition of work across half a century, showing every technique of colour-printing which we have come to know in his work; but these are, as the sub-title explains, '50 Original Colourprints', and the Introduction mentions they 'were all conceived, made and printed within the course of one year's extensive work'. Morris Cox follows his custom of giving titles to each print, perhaps from whatever a chance result suggested to him, continuing thus the notion of blind drawings or reticulation of a cracked plate. In his Introduction we have the longest most revealing of all his explanations as to method and discovery, a brief artistic memoir." (Chambers 33)

54. (Golden Cockerel Press) Red Wise, by E. Powys Mathers. First edition, 8vo, 22cm, pp.[viii],98[2], colophon, The Golden Cockerel Press, Waltham St Lawrence, 1926.

Number 246 of 500 copies set in Caslon and printed in red and black on handmade paper. Illustrated with 8 wood engravings by Robert Gibbings. Quarter white buckram with gilt spine titling, red paper-covered boards, patterned endpapers printed in green and gold. Printed paper dust-jacket with a repeat engraving on the front panel, slightly soiled at the spine. A very good copy. £185

55.(Golden Cockerel Press) A Circle of the Seasons: A Translation of the Ritu-Samhara of Kalidasa made from various European sources by E. Powys Mathers. With Engravings by Robert Gibbings. 4to, 24cm, pp.[viii], 20 [10]; 3 plates. Printed by Robert Gibbings at The Golden Cockerel Press, Waltham Saint Lawrence, December 1928 (1929).
Set in Caslon Old Face Italic. Number 375 of 500 copies printed on Batchelor hand-made paper. Four copper engravings by Robert Gibbings. Full bound in buckram (spine a bit darkened) with gilt spine titling and gold top. Tissue-guarded. A very good copy indeed. £120
(*Chanticleer* 64, *Kirkus* 37)

56. (Golden Cockerel Press) The 7th Man: A True Cannibal Tale of the South Seas told in fifteen wood engravings and precisely one hundred and eighty nine words, by Robert Gibbings. Crown 8vo, 19cm, pp.[viii], 14 [10], Printed and published by the author at the Golden Cockerel Press, Waltham Saint Lawrence, 1930.
Set in Caslon Old Face. Number 283 of 500 copies on Dutch hand-made paper. Illustrated with 17 wood engravings (including the running cockerel below the colophon) by Robert Gibbings. Quarter-bound in yellow buckram, boards covered in red and cream paper patterned with palm and skulls, spine lettered upwards in gold, top and fore-edge gilt. Light toning to endpapers. A near fine copy. £185
(*Chanticleer* 72, *Kirkus* 16)

57.(Golden Cockerel Press) Daphnis & Chloe. A Most Sweet and Pleasant Pastorall Romance for Young Ladies translated out of the Greek of Longus by Geo: Thornley, Gent.Crown 4to, pp.108 + colophon + 5 inserted plates, 25cm, Waltham St. Lawrence, Golden Cockerel Press, May 1930.One of a second, special issue of 97 (450) copies with 5 full-page engravings on copper by J.E. Laboureur and specially bound. Printed from Caslon Old Face in green and black on Van Gelder handmade paper. Full maize buckram, blocked with a gilt cockerel on the upper board, gilt spine titling, t.e.g., others uncut. Spine slightly darkened. Upper board rather spotted. A very good copy. £300
First published in November 1923, this illustrated edition was made up from the ninety-seven sets of unsold sheets. This is number 383. (Chanticleer 17)

58.(Golden Cockerel Press) Chanticleer: A Bibliography of the Golden Cockerel Press, April 1921 - 1936 August. Introduction by Humbert Wolfe. Foreword & Notes by the Partners [Christopher Sandford, Owen Rutter, Anthony Sandford]; Pertelote: A Sequel to Chanticleer, being a Bibliography of the Golden Cockerel Press October 1936 - 1943 April. Foreword & Notes by the Partners [Christopher Sandford & Owen Rutter]; Cockalorum: A Sequel to Chanticleer and Pertelote, being a Bibliography of the Golden Cockerel Press, June 1943 - December 1948. Foreword & Notes by Christopher Sandford. Cock-a-Hoop. (A Sequel to Chanticleer, Pertelote, and Cockalorum.) A Bibliography of the Golden Cockerel Press from September 1949 to December 1961, with a list of the Prospectuses issued by the Press, 1920-1962, compiled by David Chambers.4 vols., Royal 8vo, 48pp., 52pp., 112pp., 126pp, 26cm, Golden Cockerel Press and Private Libraries Association, London, 1936, 1943, 1950 and 1976.One of either 300, 200 or 250 copies printed on hand-made paper, specially bound, and signed some of the partners. Types: Perpetua & Felicity. Illustrated with upwards of 150 reproductions of illustrations from the books. Quarter niger morocco (in various colours) with gilt spine lettering, special Cockerel-patterned cloth sides, gilt tops, others uncut. All in fine

condition.

£1,850

The final volume of the bibliography, Cock-a-Hoop, was not produced by the Press and did not appear until 1976. The amount of signatures varies in these books, particularly in Chanticeer, which here carries only the signature of Christopher Sandford (Anthony Sandford, Francis Newbery and Owen Rutter are the other possibles). Being number 273 it is, however late in the numeration. Included is an interesting T.L.s., 8vo, single page, from Harold Taylor (the first and often forgotten proprietor of the GCP) to Kerrison Preston, Esq., on Golden Cockerel Press letterhead, Waltham Saint Lawrence, dated 24/2/22, discussing the publication of a manuscript.

59.(Golden Cockerel Press) The Golden Cockerel Greek Anthology. A selection of the poems, edited, with translations into English verse and an introduction, by F.L. Lucas. Line-engravings on zinc by Lettice Sandford. Folio, pp.81, colophon, 34cm, The Golden Cockerel Press, London, Michaelmas 1937. Set in 18pt New Hellenic Greek and 18pt Perpetua Roman types and printed in reddish-brown and black. Number 57 of 74 (206) copies on Barcham Green paper specially watermarked with the head of a Greek maiden and half-bound by Zaehnsdorf in black pigskin, spine and fore-edge, with terracotta boards with gold designs and with six extra plates bound in. 14 zinc engravings, plus 6 extra, nearly all full-page, by Lettice Sandford. Matching slipcase, a little rubbed at extremities. A very good to fine copy. £1,000 *The rough grey paper was intended to give the impression of the stone on which so many of the ancient poems have been preserved, and the terracotta and black binding that of Grecian urns.*

60.(Golden Cockerel Press) Woman in Detail: A Scientific Survey, by Patrick Miller with Drawings by Mark Severin. 8vo, 64pp., 24cm, Golden Cockerel Press, London, 1947. Number 397 of 430 (550) copies printed at the Chiswick Press in Caslon O.F on Fabriano paper. 5 collotype reproductions of conte drawings. Quarter blue buckram with gilt spine lettering, paper boards, top edge gilt. A fine copy. £130
Patrick Miller was the pseudonym of George Gordon Macfarlane.

61.(Golden Cockerel Press) Gilgamesh, King of Erech. By F.L. Lucas. With twelve wood engravings by Dorothea Braby. Royal 8vo, 25cm, 64p, Printed in Great Britain at the Golden Cockerel Press, 1948. Set in Bodoni type with Slimback titling. One of 500 copies printed in gold and black on mould-made paper. Illustrated with 11 wood-engravings. Quarter yellow buckram, spine gilt, decorated cloth boards. A near fine copy. £85

62.(Golden Cockerel Press) Laus Veneris, by Algernon Charles Swinburne. Engravings by John Buckland-Wright. 8vo, pp.28 + colophon, 25cm, Golden Cockerel Press, 1948. Number 320 of 650 (750) copies printed at the Shenval Press from Perpetua type on mouldmade paper. Illustrated with 11 wood engravings by John Buckland-Wright. Quarter purple canvas, gilt, with Cockerell Chevron paper-covered boards, t.e.g., others uncut. A fine copy £225

63.(Golden Cockerel Press) The Homeric Hymn to Aphrodite. A new translation by F.L. Lucas, Fellow of King's College, Cambridge. With ten engravings by Mark Severin. Small folio, 32cm, 36pp., Golden Cockerel Press, London, 1948.
Set in Poliphilus and New Hellenic types and printed in red and black on mould-made paper. Number 62 of 100 (750) copies, signed by F.L. Lucas, specially bound in full crimson Cape, blocked in gilt, gilt titling and gold top. One full-page and twelve half-page wood-engravings by Mark Severin. Grey cloth slipcase. A fine copy. £1,650
The Greek text edited and translated into English verse. (Cockalorum 177, Chambers 10)

64.(Golden Cockerel Press) The Labyrinth of the World and the Paradise of the Heart. By John Amos Komensky. Translated by Count Lutzow. Illustrations by Dorothea Braby. Royal 8vo, pp.271, 25cm, Printed in England by the Golden Cockerel Press, London, 1950 (April 1951). Number 245 of 300 (370) copies printed in black, red and brown in Caslon Old Face (with Imprint shadow titling) on mould-made paper. 56 drawings in black and brown by Dorothea Braby. White art canvas, blocked and titled in gilt, gold top. Corners slightly bumped, a little freckling to front endpaper. A very good copy. £120
The Labyrinth of Comenius is an allegory, in which the world is depicted as a city, and man as a pilgrim. After many vicissitudes - in the course of which we are shown a comprehensive picture of the social and political life of Central Europe in the early years of the seventeenth century - the pilgrim finds God, and his journey ends in a revelation of visionary joy. Count Lutzow's translation was made at the beginning of the twentieth century, in a style reminiscent of Bunyan's. By the 1950s, variant bindings were becoming ever more common at the Golden Cockerel Press as editions fail to sell out rapidly. This is the correct binding. Specials were bound in white morocco (inlaid - but beware later Yosseloff imitations!), ordinaries in white canvas.

65.(Golden Cockerel Press) The Serpent's Presence, by Eurof Walters with eight wood-engravings by Clifford Webb. 8vo, 23cm, pp.106, Golden Cockerel Press, London, 1954. Set in Cochin type with Fry's Ornamented for display and printed on mould-made paper. Illustrated with 8 full-page wood-engravings. This number 68 from an edition of 290 copies and one of 180 copies bound up in green and purple fabrics, stamped and titled in gilt. . Prospectus loosely inserted. A fine copy. £185
With three single-page T.L.s, to Kerrison Preston, Esq., loosely inserted: From the Golden Cockerel Press, 10.11.54; From Eurof Walters, 24.11.54 and again 31.3.55. Most discuss the origin of a quotation in the SP. There were three states of the binding on this parable of the story of Adam and Eve: 60 copies in green half morocco with crimson buckram; 180 copies in green and purple fabrics; 50 copies in cream vellum-paper.

66.(Golden Cockerel Press) Moncrief's Cats. Les Chats by Francois Augustin Paradis de Moncrief. Translated by Reginald Bretnor. [Collotype reproductions of 10 etchings by T. Otten after Coypel.] Royal 8vo, 25cm, 187pp + folding genealogy, The Golden Cockerel Press, London, 1961.
Set in Perpetua type and printed on Saunders mould-made paper. Number 68 of 100 (500) copies specially bound by Hiscox in blue morocco with red morocco panels, spine gilt, upper board blocked in gilt, t.e.g., others uncut. Slipcase. An immaculate copy. £400

67.(Gooden) Aesop's Fables. Translated by Sir Roger l'Estrange, Kt. With plates & decorations by Stephen Gooden. Crown 4to, pp.313, colophon [inserted plates], London: George Harrap & Co., 1936. Number 511 of 525 (533) copies printed at Cambridge University Press on hand-made paper, signed by the illustrator. 200 7-line initials and 12 full-page copper engravings by Stephen Gooden. Stiff vellum decorated with gilt rules, gilt grapes and a fox stamped in gold on the front, pink mottled endpapers with matching slipcase, top edge gilt, others uncut. A fine copy. £950
With an alternative circular engraving of the Cat & the Cockerel by Stephen Gooden loosely inserted,

68.(Gregynog Press) An Account of the Convincement, Exercises, Services, and Travels of that Ancient Servant of the Lord Richard Davies. 8vo, pp.xx[2],162, colophon, The Gregynog Press, [Newtown] 1928.

Number 51 of 150 (175) copies printed in Baskerville on Batchelor hand-made paper. Title-page device in red. Dark blue buckram with bevelled edges, titled in gilt on the spine and upper board. A very good crisp copy. £175

69.(Gregynog Press) The Autobiography of Lord Herbert of Cherbury. With an Introduction by C.H.Herford. Folio, pp.xv[3],94 + colophon, 34cm, Gregynog Press, Newtown, 1928. Number 140 of 275 (300) copies printed in Poliphilus and Blado Italic on Batchelor handmade paper. Wood-engraved shield hand-coloured in blue, grey and red, 9 wood engravings by H.W.Bray and a large opening wood-engraved initial in red. Brown buckram with bevelled edges, Herbert arms blocked in gilt on upper cover, gilt spine titling, t.e.g.,others uncut. A near fine copy. £250

70.(Gregynog Press) Elia and The Last Essays of Elia, by Charles Lamb. With wood-engravings adapted from contemporary prints. 2 vols., 8vo, pp.vii[1],265 & pp.vii[1],219, Gregynog Press, Newtown, 1930 [1931]. Number 260 of 260 (285) sets printed in Baskerville on Japanese vellum. Illustrated with, respectively, 16 and 11 wood engraved headpieces by H.W. Bray adapted from contemporary prints. Full grey buckram with bevelled edges and gilt spine titling. Spines a little darkened and lacking slipcase, otherwise a very good to fine set. £220

71.(Gregynog Press) The Revelation of Saint John the Divine. Folio, 34cm, [60]p, The Gregynog Press, Newtown, Montgomeryshire, 1932. Set in Bembo with Perpetua Titling and printed on Japon vellum in Tyrian red and black. The first three words of the title on the title-page are wood-engraved. 41 wood engravings, title-page and book design by Blair Hughes-Stanton. This one of 232 (250) copies bound in red Hermitage calf, blocked in blind on upper cover with the title and a Press device. Cloth slipcase. Spine faintly rubbed. A very good to fine copy. £2,350

72.(Hague & Gill) The Rich & The Poor: A Biblical Anthology compiled from the Douay version. [Compiled by Walter Shewring.] 12mo, pp.64, 19cm, Printed and made by Hague and Gill, High Wycombe, and published for them by E.J. Coldwell Ltd, 17 Red Lion Passage, 1938. Printed from 12pt Joanna on smooth wove paper. Light green wrappers cut flush, titled in black. A very good to fine copy. Book label of the Evan Gill Collection. £40
Presentation inscription: 'For Evan Gill, Walter Shewring.'

73.(Hague & Gill) Social Principles & Directions extracted from three Papal Encyclicals ... Arranged according to subject matter, giving all positive statements of doctrine, and suggestions for a programme of social reform. Compiled by Eric Gill, T.O.S.D. Second edition, 8vo, 18,5cm, pp.31[1], Printed by Hague, Gill & Davey, High Wycombe, 1940. Set in 12pt Perpetua. Wood-engraving of a pelican by Eric Gill upon the title-page. Grey paper wrappers, titled in black. A very good copy. £45

74.(Harrison of Paris) The Babe's Bed, by Glenway Wescott. Foolsap 4to, 22cm, pp.46[2], Harrison of Paris, 1930. Designed by Jan van Krimpen, set in his Lutetia type and printed by Enschede en Zonen on Pannekoek paper. Number 348 of 375 (394) copies signed by the author. Scarlet balloon linen, titled in gilt up the spine. Yellow hammered parchment slipcase a little rubbed at extremities, else a near fine copy. £95
The third publication of Harrison of Paris

75.(Hedgehog Press) Charles Clark: The Bard of Totham. Presenting pieces, poems, and biographical bits, pertaining to a peculiar printing personage of the past. 8vo, 22cm, pp.[iv], 10 + 4 inserts, Loughborough: Printed & published by Alan Brignull at his Popular Private Press in the Provinces, 1990. One of 200 copies on cream wove paper. Linocut frontispiece and 6 inserts tipped on to light green card. Standard binding of mauve paper covers with printed label superimposed. A fine copy. £35
Essential reading for anyone interested in "Snarly Charlie", the Essex farmer who, with an equal passion for both puns and printing, ran a humorous, satirical and occasionally libellous private press at Great Totham between 1828 and 1856.

76.(Heyeck Press) Marbling at the Heyeck Press, by Robin Heyeck. Royal 8vo, 65pp., colophon, The Heyeck Press, Woodside, California, 1986. Handset in Centaur and Arrighi and printed in black and grey on Barcham Green handmade paper. Number 97 of 150 copies with 28 tipped-in samples of Robin Heyeck's marbled papers and signed by the author/marbler. Grey quarter leather with gilt spine lettering, white and grey marbled paper over boards. Slipcase. A fine copy. £850
One of my favourites, I think, of recent books on marbled paper. One of the author's specialities is a flame-like marbling which sometimes decorates title-pages in her books. The book also contains a bibliography of all Heyeck books and private productions which employed marbling. This includes samples of the marbling together with bibliographic details of the work, the reason it was undertaken, and the conditions under which it was made.

77.(High House Press) Some Sonnets & Songs of the Divine Poet M. Francesco Petrarca made in Laura's Lifetime and now done into English, by William J. Ibbett. Demy 8vo, pp.31 + colophon, (J.E. Masters) High House Press, Shaftesbury, 1926. Number 93 of 105 copies printed in ATF Cloister with decorative initials on mould-made paper. Italian fancy paper-covered boards, white, black and lilac, black buckram back, printed label superimposed on upper cover. A little wear to edges. A very good copy. £30

78.(High House Press) Shaftesbury: the Shaston of Thomas Hardy. Twelve wood-engravings by John R. Biggs and James E. Masters. [With a foreword and explanatory letterpress by James E. Masters.] Demy 8vo, pp.viii + 24 leaves French-folded, (James E. Masters) The High House Press, Shaftesbury, 1932. Number 5 of 60 copies (plus an unlimited edition), printed on Arnold unbleached paper and signed by the artists. Title-page vignette and 7 full-page wood engravings by John R. Biggs, 5 full-page wood engravings by James E. Masters. Quarter black buckram with gilt titling up the spine, grey buckram sides. Endpapers a little yellowed, two inoffensive library stamps, of Blackfriars Library. A very good copy indeed. £100

In payment for his blocks Biggs, then a student at Derby School of Art, was given some of Masters' old ATF Cloister type. With this he founded the Hampden Press.

79.(Hutton) Harlequinade, by Noel Streatfeild. Illustrated with Lithographs by Clarke Hutton. First edition, 8vo, 19 x 24.7cm, 44p, Chatto & Windus, London, 1943.

10 colour and 10 black-and-white illustrations. Yellow cloth, titled and decorated in blue. Lacks dust-jacket, boards a little dusty A very good copy. £250

Clarke Hutton's copy with his ownership signature. With an A.L.s, 8vo, December 30th, 1944, from Dennis Bardens, journalist and author, later founder of the BBC TV programme 'Panorama', to Clarke Hutton praising him on the quality of these illustrations.

80.(I.M.Imprimit) Lettice Sandford: Wood Engravings. [Edited by David Chambers with an Introductory Note by Lettice Sandford.]Crown 4to, [63]pp., 26.5cm, Pinner: David Chambers, 1985 (1988).Number 76 of 110 (plus 5 in sheets) copies set in Caslon, printed on Zerkall paper, and signed by the artist. 26 wood engravings by Lettice Sandford printed from the blocks.

Quarter red morocco, lettered in gilt, grey buckram boards. Grey cloth slipcase.

A fine copy.

£325

Printed by Ian Mortimer and published by David Chambers in 1988. The title-page gives 1985.

81.(Incline Press) The Amazing Miss Brooke and other essays, by Gunnar Brusewitz.

Translated and introduced by Rosemary and Thorsten Sjolín.8vo, 25cm, 53p, (Graham Moss) Incline Press, Oldham, 1996.Text set in 12 point Garamond. One of 175 (250) copies printed in black on Lana mould-made paper and signed by the author. Illustrated with 20 drawings by the author, printed from line-blocks in black, sienna and slate-blue. Quarter-bound in scarlet cloth with beige cloth boards, upper board titled in silver and decorated in blind. Pictorial endpapers. Cloth slipcase. A fine copy.

£75

82.(Incline Press) The Owl and the Pussy-cat, by Edward Lear. [Illustrated by Pippa Briddle.]

8vo, 28cm, 10pp., Incline Press, Oldham, 2009.One of 180 copies printed in colours in ATF Bulmer on Velin Arches paper. Illustrated with 3 lino-cuts by Pippa Briddle, with colour added through stencils by Bill Severson who also designed and made the (pea-green) paste paper for the binding. Quarter green cloth spine, decorative printed label on the front board. A fine copy with a presentation note from the printers loosely inserted. £60

The third in the Incline Press occasional series of cat poems used to display newly made metal type. It is set in ATF 18pt Bulmer freshly cast by Theo Rebak at the Dale Guild Type Foundry. The title-page also uses Venetian Outline with a scattering of Eric Gill's designs.

83.(Incline Press) The Charm of Magpies. Illustrated by Nick Wonham. Folio, 36cm, [27]p, (Graham Moss & Kathy Whalen) Incline Press, Oldham, 2018. Handset in Monotype Bembo (from 24 to 72 points in size) with Winchester numerals and SB 30-line woodtype and printed in blue and black (the illustrations in many colours) on Zerkall paper. Number 46 of 160 copies signed by the artist. Title-page vignette, 10 full-page woodcuts in colours, 1 smaller, decorations and pictorial endpapers by Nick Wonham. Pale blue paper-covered boards, titled in black, blue linen spine. A new copy. £125

84.(Kelmscott Press) Syr Perecyvelle of Gales. [Overseen by F.S.Ellis, after the edition printed by J.O. Halliwell from the MS in the Library of Lincoln Cathedral.] 8vo, 21cm, pp.[iv] + 98 (including colophon), Printed by William Morris, at the Kelmscott Press, Upper Mall, Hammersmith, February 1895. Set in Chaucer type and printed in red and black on Batchelor's 'Flower' handmade paper. One of 350 copies (plus 8 on vellum). Woodcut frontispiece by Edward Burne-Jones, elaborate wide border on frontispiece and first page of text, one page with half-border, decorative woodcut initials, device in colophon. Original holland-backed blue paper-covered boards, titled in black on the front. Front flyleaf with a faint and neat presentation inscription to "Mary M. Clark, 4 March 1897, Paris from Mary Johnston [?]" A near fine copy. £2,200

This volume like 'Sire Degrevaunt' (A47) and Syr Ysambrance (A48) was based on the text of The Thornton Romances: The Early English Romances of Perceval, Isumbras, Eglamour, and Degravant, edited by James Halliwell (Camden Society, 1844) - a favourite with Mr Morris from his Oxford Days', according to Cockerell. (Peterson A33)

85.(Latin Press) Frederick Baron Corvo: Letters to Grant Richards. 8vo, 22cm, pp.[viii], 46, colophon, Guido Morris at The Latin Press, St Ives, for G.F. Sims, Peacocks Press, Reading, 1952.

Special copy [not so stated], being one of just 10 (190) copies printed on blue Hodgkinson handmade paper. Bound in quarter navy morocco with gilt spine titling, blue cloth sides. A fine copy. £425

Bindings vary on the special copies. Also note that - unlike the standard issue - the colophon bears no statement of limitation.

86.(Libanus Press) Engraved by Robert Gibbings. [Ten wood-engravings by Robert Gibbings, here reproduced by line-blocks.] A Portrait of Lady Hester from Alexander William Kinglake's 'Eothen'. Narrow 8vo, 25cm, pp.32 + extra suite, Libanus Press, Marlborough, 1987. Set in Bodoni and printed on BFK Rives paper. One of 50 (300) special copies bound in quarter leather with an extra set of prints on Japanese paper in a separate folder. Black paper-covered slipcase. A fine copy. £200

87.(Libanus Press) The wood engravings of Mary Skempton. Introduction by Julia Elton and a biographical note by Professor A.W. Skempton. 4to, 28cm, pp.[xiv] + 44 leaves, printed on the rectos only, colophon, (Michael & Caroline Mitchell), Libanus Press, Marlborough, 1989. Text set in Bodoni and printed in black and reddish-brown (the illustrations in many colours) on Arches mould-made paper. Title-page vignette, one small engraving and 44 full-page wood-engravings. This, number 8 of 15 (150) special copies bound in quarter leather, gilt, Ingres paper-covered sides, with a wood-engraving a separate folder and a solander box, leather label, gilt. Solander box a bit stained, else a fine copy with a press prospectus loosely inserted. £300
With a series of twenty-one of Mary Skempton's wood-engraved Christmas greetings' mounted on coloured card, loose within the box.

88.(Lion & Unicorn Press) Births, Marriages and Deaths. Foreword by Richard Guyatt. 133 illustrations by Valerie Brook, Ronald Glendinning, Gavin Rowe, Eric Thomas, David Gentleman, Audley Southcott, Sylvia Stokeld, Anthony Smith, Brian Keogh, Anthony Puig, John Sewell, Barrington Discoll. 4to, 30.5cm, designed and printed at the Lion and Unicorn Press, Royal College of Art, London, 1954.

One of 100 copies, none for sale; with original lithographs, aquatints, pochoir, wood-engravings, etc. Marbled paper-covered boards, predominantly crimson and green, printed label superimposed to upper board. Very slight freckling to endpapers. Printed dust-jacket.

A fine copy.

£450

With the signature of Robin Darwin, artist and Rector of the Royal College of Art. One of the earlier productions of the press, it is an anthology of fifteen extracts from novels and biographies chosen especially for their suitability for illustration. Each extract included not only text and illustrations, but also a title page, and thus formed the prototype for a complete edition.

89.(Lion & Unicorn Press) The Merchant's Tale, by Geoffrey Chaucer. Translated into modern English by Neville Coghill. With illustrations by Derek Cousins. Together with the version printed in the 1868-79 edition of the Ellesmere Manuscript. Large Post 4to, 27cm, pp.68 + 66 vertical half-pages, The Lion & Unicorn Press, London, 1960.

Number 45 of 200 copies printed in black, brown and purple on hand-made and cream wove papers. Illustrated with 16 drawings in colour. Art buckram printed in black, with illustrations on the front and back, gold-blocked on front, back and spine, spine lettered in black and with black endpapers. A fine copy.

£40

The modern English version is printed on the interleaving half-pages.

90.(Lion & Unicorn Press) The Restless Bullet. Written by Kurt Kusenberg. Drawings by Nigel Paige. Foolscap 4to, 20.5cm, [48]pp., Lion & Unicorn Press, Royal College of Art, [1974]. Printed on wove paper; 23, mostly full-page, pen-and-ink illustrations. Printed cream card wrappers with an additional illustration; "bullet hole" extending through the book. Fine copy. £35
As often with Lion & Unicorn Press books, without a statement of limitation - although 400 copies was usual in the early seventies.

91.(Lion & Unicorn Press) Britain in the 30's. Photographs by Humphrey Spender [in association with the Mass Observation Archive]. With an introduction and commentary by Tom Harrison. Oblong folio, [72]pp., The Lion & Unicorn Press, Royal College of Art, London, 1975.

One of 100 copies, designed by Dave Freeman. Illustrated with upwards of 70 photographs, many full-page. Black cloth blocked and decorated in silver upon the upper board. A fine copy with an interesting Lion & Unicorn prospectus loosely inserted. £175

The text provides objective commentary to the contemporary black and white photographs of working-class Britain in the 1930s, free from nostalgia for the period.

92.(Locks' Press) William VII, *Count of Poitiers*. Vers de Dreit Nien | Poem about Nothing. [A new translation from the twelfth-century Provencal by Fred Lock.] Concertina-fold, 26.8 X 16.6 (unfolding to 132.8) cm., [8]pp., (Fred & Margaret Lock) Locks' Press, Kingston, 1995.

Number 31 of 80 copies handset in Baskerville, printed on Twinrocker handmade paper and signed by the illustrator. 7 two-coloured woodcut portraits by Margaret Lock. Pasted into half linen boards with dark-green paper-covered sides, printed labels. Front board just lightly marked.

A very good to fine copy. £165

A delight.

93.(Midnight Paper Sales) A House in the Country, by Mary Logue. With engravings by Gaylord Schanilec. Royal 8vo, pp.65[5], Midnight Paper Sales, Minneapolis-Stockholm, 1994.

One of 200 (250) copies printed in Walbaum with mauve Balle initials on Zerkall paper and signed by both author and artist/printer. Title-page wood engraving in grey and Illustrated with 4 full-page colour wood engravings. Blue Japanese cloth boards with grey cloth spine and printed label. A fine copy. £240

94.(Millais) Little Songs for Me to Sing: the illustrations by J.E. Millais, R.A. (engraved by Joseph Swain.) With music composed by Henry Leslie. Second edition, square 8vo, [22] leaves, ill., music; ads at rear, 18cm., London: Casell, Petter & Galpin, [1865].

7 leaves of plates; title-page and subsequent text pages printed within wood-engraved compartments. Case binding of reddish-brown sand grain cloth over bevelled boards. Panel stamp (incorporating title) blocked in gold on upper cover and spine, all edges gilt. Trace of wear at the foot of the spine. A very good to fine copy. £125

Songs for one voice with piano accompaniment. With an A.L.s, 4 lines, 8vo, from Sir John Everett Millais to Lewis Pocock, asking him to call at 'his earliest convenience', 83 Gower Street, November 25, 1852.

95.(Nash) Mister Bosphorus and the Muses or, a Short History for Poetry in Britain, Variety Entertainment in Four Acts. Words by Ford Madox Ford. Music by several popular composers. Decorated with designs engraved on wood by Paul Nash. Crown 4to, first edition, 25cm, 126p, Duckworth & Co, Henrietta Street, 1923.

Set in Caslon and printed on good quality laid paper; number 4 of 70 special copies with 6 plates on tinted hand-made paper and signed by the artist, wood-engraved plates and illustrations by Paul Nash, the plates on different coloured papers, also design for pictorial upper cover of trade edition bound in at beginning. Stain to outer margin of first and last few leaves, book label of F.R.Furber. Original cloth-backed patterned cloth, uncut, slightly rubbed and soiled, new endpapers. A very good copy. £1,950

96.(New Broom Press) Chill Air, by Spike Milligan. Drawings by Rigby Graham. Crown 8vo, [8]pp., Toni Savage, The New Broom Press, Leicester, 1981.

Number 30 of 30 (150) copies printed on cornflower blue Sheepstor hand-made paper. Text set in Univers. 5 drawings reproduced from line-blocks. Self-wrapped, sewn with olive-green thread. A fine copy. £300

First edition. The Sheepstor paper, exclusive to the New Broom Press, has Spike Milligan's signature as watermark.

97.(Nonesuch Press) The Receipt Book of Elizabeth Raper and a portion of her cipher journal. Edited by her great-grandson the late Bartle Grant with a portrait and decorations by Duncan Grant. Written 1756-1770 and never before printed. Demy 8vo, pp.[viii],96, Nonesuch Press, Soho [London], 1924.

One of 850 copies printed at the Kynoch Press on wove paper. Duncan Grant's illustrations printed from line blocks. Peacock blue buckram with bevelled sides, spine lettered in gilt, edges uncut. Lacks printed dust-jacket. A very good copy indeed. £70

The Receipt Book of Elizabeth Raper was announced in the 1924 Prospectus: 'Elizabeth Raper tells in this book not only how she cooked in a remarkably varied, rich, delicate and largely lost fashion, but also how she philandered, learned Euclid and papered the stairs.' (Dreyfus 18)

98.(Nonesuch Press) X Sermons preached by that Late Learned and Rev. Divine John Donne, Doctor in Divinity, once Deal of the Cathedral Church of Saint Paul. Chosen from the whole body of Donne's sermones by Geoffrey Keynes. 4to, pp,vi,162, The Nonesuch Press, London, 1923.

Set in Monotype Garamond, with swash italics and decorated initials; half title and running heads in black letter, printed by the Kynoch Press on Dutch paper. Titles and texts in red. Quarter canvas with brown Ingres paper-covered boards and matching endpapers, spine label a little worn. A very good copy indeed. £130

99.(Nonesuch Press) Genesis. Twelve Woodcuts by Paul Nash. With the first chapter of Genesis in the Authorised Version. 4to, 27cm, pp.[60], Nonesuch Press, 1924

One of 375 copies printed French-fold in Klingspor Neuland type at the Curwen Press on Zanders handmade paper with a Curwen unicorn watermark. 12 wood engravings by Paul Nash, all full-page. Black paper-covered boards with title gilt-blocked on the spine and front board and with a decoration of gilt stars and crosses, edges untrimmed. Lacking orange paper dust-jacket, slight wear to top and tail of spine and occasionally on front panel. Bookplate of David J. Aron. A very good copy. £2,600

99.(Nonesuch Press) The Compleat Angler, by Izaak Walton. The Lives of Donne, Wotton, Hooker, Herbert & Sanderson, with Love and Truth & miscellaneous writings. Edited by Geoffrey Keynes. 8vo, pp.[x],631, + insets, The Nonesuch Press, Bloomsbury, 1929.

Number 1162 of 1,600 copies printed on Dutch handmade paper. 6 copper engravings by Charles Sigrist and 10 drawings of fish by T.L.Poulton stencilled in colours at the Curwen Press. Full natural morocco with marbled endpapers, gilt spine lettering, upper board stamped in gilt, inner dentelles gilt, t.e.g., others uncut. Edges of slipcase smoothed. Else a fine copy. £220

100.(Nonesuch Press) Butleriana. [Edited by A.T. Bartholomew.] 8vo, 172pp + 8 inserts, 23cm, Bloomsbury: The Nonesuch Press, 1932.

Number 38 of 800 copies printed at the Fanfare Press in Monotype Goudy Modern on thin hand-made paper, the title-page in red and black. Six photographs and two oil paintings reproduced in collotype at the Chiswick Press and tipped in. Quarter niger morocco, gilt, with Cockerell marbled paper-covered sides. A fine copy. £50

101. (Nonesuch Press) The Mask of Comus, by John Milton and Henry Lawes. 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. Number 230 of 950 copies cased in 'simile' vellum with yapp fore-edges, embossed with blind arabesques. Slipcase strengthened at one corner. A very bright copy. £120

102. (Nonesuch Press) The Confessions of J.J. Rousseau in an anonymous English version first published in two parts in 1783 & 1790, now revised and completed by A.S.B. Glover. With an Introduction by Havelock Ellis. Ornamented with wood-engravings by Reynolds Stone. 2 vols., 8vo, pp.xxvi[2],415, pp.vii[1], 389, The Nonesuch Press, London, 1938.

Number 131 of 800 sets printed in Monotype Perpetua on Pannekoek mould-made paper. The title-page printed black and red-brown, Reynolds Stone's ornamental headpiece for each of the twelve books printed red-brown. Natural whole morocco by Bain, red-brown leather titles lettered in gilt, gilt tops, all edges untrimmed. Freckling to lower board of Volume I, slightly affecting fore-edge. A very good set. £250

103.(Officina Bodoni) The Holy Gospel according to Matthew, Mark, Luke and John. [With a postscript by Giovanni Mardersteig.] Folio, 30.5cm, pp.370 + colophon, Officina Bodoni, Verona, July 1962.

Set in 16 and 14 point Zeno roman, 30 point for titles and 60 point for initials. One of 320 copies on Magnani mould-made paper, The Authorized or King James version of the Bible, with a wood-engraved title-page by Reynolds Stone and 114 woodcuts from the Epistole et Evangelii, Florence, 1495, newly cut for this edition by Bruno Bramanti (except 8, cut after his death by Italo Zetti). Dark red oasis morocco with title and ornament on front cover in gold. Lacks slipcase, else a fine copy. £2,250

104.(Poetry Bookshop) Strange Meetings: a book of poems, by H.H. Munro. Third thousand, square 8vo, 64p, London: The Poetry Bookshop, 1921.

Grey paper-covered boards blocked and titled in gilt. Green paper dust-jacket, Some browning to endpapers, else a very nice fresh copy. £25

105.(Poetry Bookshop) Autumn Midnight, by Frances Cornford. [Illustrated with wood-engravings by Eric Gill.] First edition, 8vo, pp.24, The Poetry Bookshop, London, [1923.] Handset and printed by Hilary Pepler at the Saint Dominic's Press, Ditchling, on Batchelor handmade paper. Wood-engraved frontispiece and 21 other wood engravings by Eric Gill, chiefly decorated initial letters. Wood-engraved dedication in red on the title-page. Green stiff paper wrappers titled in black with one repeated and one additional engraving, top edge trimmed others uncut. A little creased at edges. A very good copy.

£180 *The price on the cover is incorrectly spelled 'scipence', the colophon gives the date of production as 31.vii.1923'. (See: Woolmer A34 'a bibliographic nightmare', Taylor and Sewell A115, Gill 273)*

106.(Ravilious) Thrice Welcome. By S.P.B.Mais. With wood engravings by Eric Ravilious. Pott 8vo, 41[1]pp., Invitation + folding map, 16cm, The Curwen Press, London, for Southern Railway of England, 1935.

Printed in Monotype Bembo on wove paper. Title-page vignette and 3 engraved headpieces by Eric Ravilious. 'Crown and Sceptre' patterned paper-covered boards, blue and white, with an engraved label on the upper board 'The Royal Jubilee 1935' also by this artist. All edges cut flush. A very good to fine copy. £595

A scarce and fragile item.

107.(Ravilious) English Wits. Edited by Leonard Russell with contributions by James Agate, Campbell Dixon, John Gore, W.W. Hadley, Harold Hobson, Gerard Hopkins, Ronald A. Knox, D.B. Wyndham Lewis, Robert Lynd, Desmond MacCarthy, Ernest Newman, Dilys Powell, A.J.A.Symons, Olga Venn. Wood engravings by Eric Ravilious. First edition, 8vo, 22.5cm, pp.xiv,349, Hutchinson, London, 1940.

Half-title wood-engraved chapter headings (all repeats) and pictorial dust-jacket with half-title engraving repeated by Eric Ravilious. Maroon buckram, spine label gilt, Fore-edge a bit spotted. Dust-jacket a trifle soiled and chipped. A very good copy of a scarce book. £350

Alexander Pope by Dilys Powell; Dr. Johnson by R.A. Knox; Oscar Wilde by Desmond McCarthy; Whistler by D.B. Wyndham Lewis; Sydney Smith by Ernest Newman; Theodore Hook by A.J.A Symons; Charles Lamb by Robert Lynd; Sheridan by Campbell Dixon; John Wilkes by Olga Venn; Henry Labouchere by W.W. Hadley; Max Beerbohm by Gerard Hopkins; George Bernard Shaw by Harold Hobson; "Saki" by John Gore; Mary Russell Mitford by James Agate

108.(Redlake Press) The Stations of the Cross: [15] woodcuts by Peter Clare. [Foreword by Grace Sheppard.] Royal 8vo, pp.[x], 15 tipped-in woodcuts, colophon, (Ursula Freeman) Redlake Press, Clun, 1994. Handset in Italian Old Style. Number 27 of 250 copies, signed by the artist, printed on Kawasaki and Zerkall papers. Quarter bound in black cloth with the title-page vignette repeated on the front. A fine copy. £45

109.(Saint Dominic's Press) In Petra, being a sequel to 'Nisi Dominus', together with a preface and notes by Eric Gill and Hilary Pepler. First edition, crown 8vo, pp.viii,28, Printed and published at S. Dominic's Press, Ditchling, 1923. Handset in Caslon and printed in black (the title-page vignette and colophon page in red) on Batchelor hand-made paper. Decorated with 3 wood engravings by David Jones and 6 by Eric Gill. Grey cloth-covered boards with title label superimposed on front board. A very good bright copy. £275

(Taylor & Sewell A111, Gill 87)

110. (Saint Dominic's Press) Libellus Lapidum: The First Part of a collection of verses and wood-engravings made by H.P. [Hilary Pepler] and D.J. [David Jones] who having no windows left in their own dwellings take a mean advantage of their neighbours, the result can be shared by the public for one shilling & six pence. Crown 8vo, pp.[vi], 24, Printed & published at St Dominic's Press, Ditchling, & at [Bumpus] 350 Oxford Street, London, 1924. Handset in Caslon on machine-made paper. Illustrated with 16 wood engravings by David Jones and another unidentified engraving of Punch and Judy. Cream wrappers (somewhat dusty), engraving in black, title and price in red. A very good copy. £125

(Taylor & Sewell A125f) The verses satirise a variety of people Augustus John, Bernard Shaw & Michael Sadler. The front cover displays Hilary Pepler and David Jones - good likenesses both - astride a pegasus. There are many variant states of this book.

111. (Saint Dominic's Press) Wood-Engravings: Being a selection of Eric Gill's engravings on wood. The first [No.5] (Virgin and Child) is a wood cut, that is cut with a knife on the long grain of the wood instead of with a graver on the "end" grain. This was cut for a Poster. Royal 4to, 31cm, Half-title + Title + 33 leaves done on the rectos only, Printed and Published at S. Dominic's Press, Ditchling, A.D. 1924. Set in Caslon Old Face and printed in black, with occasional use of red, on Batchelor hand-made paper. Wood-engraved initial 'W' on the title-page, engraving on limitation leaf, 36 other engravings nearly all printed one to a page. One of 150 copies, this copy being number '18, of the "fifty" copies priced at one guinea' (this note in Pepler's hand – the other hundred copies were sold at two guineas). Canvas boards, untitled. Blue paper dust-jacket, titled in black with a repeat of the Madonna and Child woodcut on the front cover. An exceptional copy. £2,000

(Taylor & Sewell A129) Evan Gill 410 notes that the edition contains thirty-seven engravings but lists thirty-eight (which is correct) including those done jointly with David Jones. It is bound in natural linen boards with one of two dust-jackets; either plain brown printed 'Wood-engravings E.G.' or blue paper printed 'Wood-engravings E. Gill' and with the 'Madonna and child engraving.

The matter of the edition size and numbering is very confused. Evan Gill is wrong to state that the edition is limited to fifty copies. There are two numbering patterns: (a) Some copies are numbered n/50 by hand. (b) Other copies have a printed limitation statement.' As this copy has the full printed limitation statement, followed by Pepler's handwritten note it is not clear that this is absolutely the complete story, but the direction is clear

112. (Saint Dominic's Press) The Distributist Programme 1934. [By J.O. Strong.] 8vo, 23cm, pp.[iv], 33[1], Printed by Saint Dominic's Press, Ditchling, Published by The Distributist League, Little Essex Street, London, 1934.

Printed in Caslon on machine-made paper, small engraved device on title-page repeated on wrappers. Wrappers slightly soiled, but a very good copy with some League ephemera loosely inserted. £45

(Taylor and Sewell A230)

113.(Seizin Press) Laura and Francesca, by Laura Riding.Crown 4to, 27cm, pp.[vi],24, colophon, (Robert Graves & Laura Riding) The Seizin Press, Deya, Majorca, 1931.

Set by hand and printed on paper watermarked GVARRO. One of 200 copies signed by Laura Riding, this being marked by her 'Out of Series'. Linen-backed boards with special pictorial sides by Len Lye. Gilt slightly worn on spine. A very good copy. £200

The book contains the following endearing passage on the work of the Seizin Press: 'How's that? How's anything you know or don't? | You can't believe on ordinary paper ... | Printed by myself, and Robert ... | He's human, by every imperfection | He's made a dogged art of ... | Yes, I ink, he pulls, we patch a greyness | Or clean the thickened letters out ...'

114.(Shakespeare Head Press) Shakespeare's The Merchant of Venice; Printed from the Folio of 1623. [Introduction by Henry Granville-Barker. Illustrated by Thomas Lowinsky.]Royal 4to, pp.xxxviii[2],97[3], Printed at the Shakespeare Head Press, Stratford-upon-Avon, 1923.

Set in Caslon. Number 63 of 106 on Batchelor's Kelmscott hand-made paper, specially bound, and signed by Harley Granville-Barker, Thomas Lowinsky and Albert Rutherston. Title-page in red and black. 19 illustrations in line and 5 inserted colour collotypes by Thomas Lowinsky. Full oasis morocco by Zaehnsdorf, covers ornately gilt, gold top, other edges uncut. Extremities just slightly rubbed. A near fine copy. £950

A volume in the Players' Shakespeare series printed by Bernard Newdigate and published by Ernest Benn. 450 standard copies were issued unsigned on rag paper in holland-backed boards.

115.(Shakespeare Head Press) Shakespeare's The Tragedie of Cymbeline: Printed from the Folio of 1623. [Edited by Harley Granville-Barker. Illustrated by Albert Rutherston.]Royal 4to, pp.lviii,134, Printed at the Shakespeare Head Press, Stratford-upon-Avon, 1923.

Set in Caslon. Number 28 of 106 on Batchelor's Kelmscott hand-made paper, specially bound, and signed by Harley Granville-Barker and Albert Rutherston. Title-page in red and black. 29 line blocks and 5 inserted colour collotypes by Albert Rutherston. Full vellum by Zaehnsdorf, covers ornately gilt, gold top, other edges uncut. Slightly soiled. A very good copy. £525

116.(Solmentes Press)Taxi Driver Curry - 1: Heathrow, 4.30 a.m., Terminal 4 to 3, April 2014, by David Esslemont.Oblong 8vo, 21 pages, colour illustrations, 19 x 26 cm, Fox Hollow road, Decorah, Iowa: Solmentes Press, (2015).

Title in Hindi and English. 10 colour woodcuts hand printed from the original wood- blocks, the text from polymer plates. Number 26 of 45 (50) copies in printed cloth boards, titled in white on the spine, Indian handmade paper endleaves, gold, mauve and cream. White cloth slipcase. A fine copy. £200

'There are many different ways to cook curry - this transcript of a conversation with a taxi driver describes just one approach and was recorded at 4.30 a.m. while travelling between terminals at London's Heathrow airport. The woodcuts are based on Indian Kolam, designs traditionally created outside homes to bring prosperity and ward off evil spirits.'

117.(Spoon Print Press) The Vision of Childhood, by Thomas Traherne. Narrow 4to, 32 X 17cm., 8pp., (Linda Landers) Spoon Print Press, London, 1994.

Number 30 of 100 numbered copies printed by the artist and signed by her. Text printed in red and ochre in Century Medium on Fabrian Rosapina; 5 wood engravings by Linda Anne Landers printed in blue, red and greenish-grey. Sewn into grey light card covers titled in black with an engraving of an angel in burgundy on the front. A fine copy. £95

A few copies were issued in a blue cloth-covered box. Around half of the hundred copies were printed in 1994, with the intention being that the remainder be struck off as demand dictated.

118.(Strang) The Christ upon the Hill: a Ballad, by Cosmo Monkhouse. Etched by William Strang. Folio, 20 pages, 8 unnumbered leaves of plates: illustrations, 41 cm, London: Smith, Elder & Co., 1895.

Etched title-page and eight inserted leaves of etchings on heavy Japon vellum. Text printed in Caslon on handmade paper. Pale green buckram over bevelled boards, front board blocked and titled in gilt, gold top. Spine a bit faded. A very good to fine copy. £250

"Two hundred copies of this work have been printed for sale, namely, fifty proofs signed by the Artist, and one hundred and fifty prints. This copy is print no. 64."

119.(Tern Press) Froissart, of the Batayle of Crecy Bytwene the Kyng of England and the French Kyng. Translated by Lord Berners. With seven lino cuts by Nicholas Parry. 8vo, 40pp, French-folded, 24cm, Tern Press, Market Drayton, 1986. Text set in 20D Delphin. Number 61 of 94 (100) copies printed on grey Zerkall paper signed by Nicholas and Mary Parry. Lino cuts in colours. Quarter bound in grey linen, untitled, marbled paper-covered sides. A fine copy. £75

120.(Vale Press) The Parables from the Gospels. With ten original woodcuts designed and engraved on the wood by Charles Ricketts. Foolscap 4to, pp.75 + colophon, 21cm, (Vale Press) Hacon & Ricketts, London, and John Lane, New York, 1903.

One of 300 (310) copies printed in 'Vale' type on specially watermarked handmade paper. 10 single-page woodcuts printed on the rectos only. Full vellum with yapp edges and gilt spine titling. Very light spotting to front endpaper. A very good copy indeed. £1,475

121.(Whittington Press) A Parcel of Time: A First World War Childhood, by Richard Kennedy. Illustrated by the author. Crown 4to, pp.[vi],71[1], 24cm, The Whittington Press, Andoversford, 1977.[

One of 1000 copies printed offset on Abbey Mills laid paper by the Pitman Press, Bath.] Line-block reproductions of 21 drawings by Richard Kennedy. Brown cloth with gilt spine titling. Marigold endpapers with matching dust-jacket printed in Bell and Fry's Baskerville at the Whittington Press. A fine copy. £50

(Whittington 24) One of the few books published by, but not printed at, the Whittington Press

122. (Whittington Press) Pub Signs for Samuel Webster. Forty-one wood-engravings by Kathleen Lindsley. [With an introduction by John McConnell.] Imperial 16mo, [48]pp., The Whittington Press [Manor Farm, Andoversford] & Pentagram Design [London], 1983. . Number 276 of 350 (355) copies handset in Walbaum, printed on Zerkall paper (the title-page in black and green), and signed by the artist. Quarter black cloth with printed spine label, Whittington marbled paper-covered boards. A fine copy. £130

123.(Whittington Press) The Wood-engravings of Gwenda Morgan: With an introduction by John Randle. Imperial 8vo, pp.xvi,[44] + bibliography + colophon, The Whittington Press, Manor Farm, Andoversford, 1985.

Title-page in red and black. Number 25 of 300 (335) copies handset in Bell type, printed on Zerkall smooth white and Silurian papers, and signed by the artist. Illustrated with 52 wood-engravings and a line-block reproduction of a wood-engraving by Gwenda Morgan. Crash canvas-covered boards with printed spine label and a repeat engraving (printed in brown) inset into the upper board. A fine copy. £250

Gwenda Morgan (1908-1991) produced engravings for ten books between 1936 and 1956, notably for the Golden Cockerel Press. The selection in this volume represents about a quarter of her total output. All were printed from the original blocks except No.37.

124.(Whittington Press) Allotments; poems by R.P.Lister. With wood-engravings by Miriam Macgregor. Oblong 4to, 19cm, 48p, (John & Rosalind Randle) Whittington Press, Andoversford, 1985.

Set in Bell type and printed in dark-green (the engravings in black) on Zerkall paper. Number 23 of 300 (335) copies signed by the author and artist. 41 engravings(of all sizes). Printed paper-covered boards by the artists, brown buckram back, slipcase with spine label. A fine copy. £230
One of my favourite Whittington books, perhaps it is the huge individuality shown in the use of common land.

125. (Whittington Press) Sun, Sea and Earth. Copper-engravings by Brian Hanscomb, with texts by Richard Jefferies, John Clare, Edward Thomas & the artist. Imperial 8vo, 11 double leaves, folded at the fore-edge, extra suite, The Whittington Press, Manor Farm, Andoversford, 1989.

Number 3 of 25 (125) special copies printed on Hammer & Anvil handmade paper, with an extra suite of prints in a folder and all prints (whether extra or not) signed by the artist. Handset in SB Caslon. 8 copper engravings printed on the artist's etching press, plus extras. Bound Japanese-style, laced with black ribbon, in blue-grey handmade paper covers, with title label inset on upper cover. Black paper-covered slipcase with printed spine label. A fine copy. £500

126.(Wolverhampton College of Art) End of the Pier, by John Preece & Leigh Canham. Oblong 4to, 21cm, 57p, College of Art, Wolverhampton, n.d. (1970).

Illustrations in black-and-white and colour of piers, much being of wrought ironwork. Paper-covered boards, decorated in gold and black. A fine copy. £30

127.(Wood Lea Press) The Wood-Engravings of Paul Nash: a catalogue of the wood-engravings, pattern papers, etchings and an engraving on copper. By Jeremy Greenwood. [With an introduction by Simon Brett.] Folio, pp.140 [+ mounted engraving], Wood Lea Press, Woodbridge, 1997.

Number 17 of 60 (550) copies specially bound, with a separate mounted engraving ('Promenade 2', 1923) printed from the block at the Fleece Press. 108 wood and copper engravings, tipped-in reproductions of pattern paper, other figures in the text. Quarter grey morocco, lettered in gilt down the spine, Paul Nash Curwen pattern paper-covered boards. Drop-back box, gilt.

A fine copy. £650

128.(Wood Lea Press) Margaret Bruce Wells: the complete wood-engravings and linocuts. By Jeremy Greenwood. With a memoir by Maggie McCune. Folio, 73pp., 35.5cm, The Wood Lea Press, Woodbridge, 2000. One of 300 copies. Some reproductions in colour. Quarter pink linen, gilt, with patterned paper-covered boards. Card slipcase. A fine copy. £110

AN EDWARD WALTERS COLLECTION FORMERLY IN THE POSSESSION OF FATHER BROCARD SEWELL

Two Imaginary Conversations: Aesop and Rhodope. By Walter Savage Landor. Demy 4to, 27cm, pp.[iv], 25[1], colophon leaf, Printed by Edward Walters and Alan Bicknell, at Primrose Hill, 1930. Set in Monotype Caslon and printed on F.J. Head hand-made made. Number 5 of 100 copies. 4 wood-engraved head- and tailpieces. Ivory paper-covered boards with cream paper dust-jacket (slightly soiled) titled in red and folded over. Ownership signature of John Randle. A very good to fine copy.

Loosely inserted: Two ALs from Edward Walters to John Randle, one 4to, nd, the other 8vo, 12.x.81; also two carbons of TLs from John Randle one to Edward Walters, the first dated September 1976 referring to the opening of Whittington Press, the second enquiring about the purchase of an Albion press. Also loosely inserted, two wood engravings by Edward Walters, one a pastoral scene, signed, dated 1932, the other, unsigned, possibly of Marlborough College.

FIVE POEMS: Reprinted with Designs Engraved on Wood. Demy 8vo, 23.5cm, [8] 5p [3], Printed by E.W. At Primrose Hill, London, December 1930.

Set in Caslon and printed on Whatman's hand-made paper. Title-page vignette (repeated on Contents page), 5 half-page or near half-page engravings. Sewn into overlapping fawn wrappers, titled in black on the front. Spotting to wrappers but none elsewhere. Edges uncut. A very good copy.

The poems follow a seasonal theme: (1) Summer and Winter, by Percy Bysshe Shelley; (2) The Grasshopper, by Richard Lovelace; (3) Song By An Old Shepherd, by William Blake; (4) To Meadows, by Robert Herrick; (5) Lines From 'The Revolt of Islam', by Percy Bysshe Shelley.

Possibly a proof. Certainly, there is another printing of this, dated 1931, fifty copies on F.J. Head hand-made paper bound in Ingres paper-covered boards, signed by Edward Walters.

A Reprint of Six POEMS with Designs Engraved on Wood. Demy 8vo, 23cm, [6] 6p, colophon leaf, [2], London: Printed by E.W. at Primrose Hill, [January] 1931.

Set in Caslon and printed on Whatman's hand-made paper. Edition of 50 copies, not numbered or signed. Title-page vignette and 6 half-page wood-engravings. Specially bound in full natural morocco inlaid with a design in orange morocco, decorated with gilt tracery, titled POEMS in gilt on upper board, gold top, other edges uncut. A near fine copy.

The poems as the previous item, but with the addition of (6) Mercy, Pity, Peace, by William Blake.

Another copy. Bound in ivory boards with grey-blue hand-made paper dust-jacket with printed label in red superimposed upon the upper cover. Dust-jacket torn with some loss. A very good copy.

The Child's Purchase, by Coventry Patmore. 8vo, 20.5cm, [12]p, Reprinted by Edward Walters at Primrose Hill, London, 1931.

Set in Caslon Old Face and printed on F.J. Head handmade paper. One of 250 copies. Title-page vignette and another small wood-engraving by Edward Walters. Blue paper-covered boards, title label printed in red superimposed on upper cover, canvas back. A very good copy.

250 copies were printed on an Albion Press, from type set by hand. The paper is Head's hand-made. The wood-blocks were drawn and cut by the printer, Edward Walters, Member of the Hand Printers' Association, 36 Oppidans Road, Primrose Hill, London, N.W.3, Oct. 1931.

Another copy, hand-coloured.

Edition not numbered, but clearly bound the sheets of the previous, with a new colophon. Cockerell marbled 'Chevron' boards, printed label superimposed on the upper cover, natural leather back (slight wear at top and tail of spine). A very good copy.

'Printed on an Albion Press by Edward Walters. The wood-blocks were drawn & cut by the printer and tinted by hand by Anthony Gardner,'

Several Occasions: poems by Ronald Coates; Wood-engravings by Edward Walters. 8vo, 20cm, Title, 22p, Printed by E.W & G.M. [Edward Walters & Geoffrey Miller] at Primrose Hill, London, 1932.

Set in Caslon Old Face and printed on hand-made paper. One of 250 copies, this not numbered. Illustrated with 10 wood engravings. Black paper-covered boards, title label printed in red, canvas back. Front pastedown lightly spotted. A fine copy.

Poems, by Alice Withrow Field. Wood-engravings by Geoffrey Miller. Foolscap 8vo, 17cm, [8] 35p [1], colophon, [4], Printed by Edward Walters and Geoffrey Miller at Primrose Hill, London, England, October, 1932.

Set in Caslon and printed on 'Charles I' watermarked paper. Title-page wood engraving (repeated on front board), 3 wood-engraved vignettes. Number 132 of 250 copies. Light blue paper-covered boards, titled in black, canvas back, edges uncut. Slight spotting to prelims. Very good copy.

Loosely inserted, a TLs from Phil Brown of Blackwell's Rare Books, 13.xii.89, to John Randle, The Whittington Press, suggesting he might like first refusal on the book and the opportunity to buy himself an early Christmas present.

Musicks Duell. From The Delights of the Muses; or other Poems written on severall occasions, 1646. Br Richard Crashaw. Crown 8vo, 19.5cm, pp.[iv], 11, London: Printed & published at 36 Oppidans Road, N.W.3, by Edward Walters, 1935.

One of 500 copies handset in Caslon and printed on hand-made paper. Frontispiece and two other engravings on wood by Philip Hagreen. Sewn into overlapping grey paper wrappers, titled in red. Front cover a little yellowed. A very good copy indeed.

Copies exist in boards.

St. John Fisher. Bishop of Rochester, Cardinal of the Holy Roman Church. Sermon Against Luther. The First Part: A Defence of the Papal Authority. Reprinted from the original edition. [With a Foreword by Michael Sewell.] 8vo, 20cm, pp.[viii], 16, Pepler & Sewell, St Dominic's Press, Ditchling, and Edward Walters, 36a Oppidans Road, London, 1935.

Handset in Caslon and printed on hand-made paper by Edward Walters. With a wood-engraving by

Edward Walters after Holbein's portrait of the saint. Sewn into grey paper wrappers, printed in black (rubbed at spine). A good copy.

The wrappers are sometimes printed in blue. One of 300 copies.

Another copy. Grey paper-covered boards, black cloth back, untitled. A little soiled. A very good copy.

HUGH OF LINCOLN and other BALLADS illustrated. 8vo, 23.5cm, pp.[viii], 40 [4], London: Printed and Published by Edward Walters at Primrose Hill: 1937.

Set in Caslon and printed in orange and black on F.J. Head hand-made paper. Frontispiece, title-page vignette, 20 other wood-engravings by Edward Walters (half-page or smaller). Brown paper-covered boards, apparently untitled but lacking spine strip. Blanks seriously soiled.

Calendar 1938. Narrow 24mo, 11cm, [12]p, Edward Walters, Printer, 36 Oppidans Road, London. Set in Caslon and printed on [? F.J.Head] hand-made paper. Wood-engraved vignette on title-page. Sewn into cream card covers titled in black with the vignette repeated in blue. A very good copy

The Thing. A Handprinted Quarterly. Edited by Michael Gerveys Sewell & Edward Walters. No.I. January to March 1939. 4to, 26cm, 16p. Printed by hand & published at 36 Oppidans Road, London. Loose sheets, uncut, printed in double column in Caslon on handmade paper. Fine copy.

One of 100 copies on handmade paper

Edward Walters, Member of the Hand Printers Association, 36 Oppidans Road, Primrose Hill, London NW3. 12mo, 19cm, [8]p, n.d. (1939).

Set in Caslon and printed upon wove paper. Illustrated with three wood-engravings. Self-wrapped and stapled. Slightly dusty. A very good copy indeed.

A short history of the Press and a catalogue of listing five present and forthcoming publications as well as 'The Thing', a distributist quarterly.

Proof sheets from A Book of Woodcuts. 508 X 308mm., unfolded, [36]pp., Edward Walters Printer [&] Engraver at 36 Oppidans Road, London, 1940.

Wood-engravings and woodcuts by EW, two printed in blue, some in red and black, some with accompanying text, all from books printed at the press and on handmade paper. With a proof-title page. In very good condition.

Brocard Sewell 23 comments that it seems likely that this book was never achieved. Interestingly, the list of 'Books Printed & Published by Edward Walters' that forms the final page mentions as being in preparation 'Woodcuts from the Printer's Standpoint. A discussion of the technical problems connected with wood-blocks for books: with illustrations.' This is presumably the book published by Walters at Marlborough College Press in 1941 as 'The Wood-Engravers Craft'.

The Wood Engravers Craft, by Edward Walters, transcribed from the book printed by the Marlborough College Press, 1940. January 1965. Manuscript, 12mo, 17.5cm, Title + 113p [+ 2 unpagged] 114-123 [124-146]. Neatly written out in an italic hand in red and black with various inserted illustrations; maroon cloth notebook, titled by hand in red on the upper cover. Very good condition.

PROSPECTUSES

In Preparation. Nov. 1933. The English Antiquaries of the Sixteenth, Seventeenth and Eighteenth Centuries. By H.B. Walters. Crown 8vo, 19.5cm, [4]p, French-folded, Printed by hand by E.W. & G.M. on Kelmscott handmade paper, 36 Oppidans Road, Primrose Hill, London NW3. Wood-engraved vignette, wood-engraved portrait and specimen page. A very good copy indeed.

Another copy. Printed on Van Gelder paper. The text on p.[4] is slightly different.

Sundry proof sheets are also included, for a total of £3,750