

PRIVATE PRESS BOOKS

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1.(Allen Press) The Wreck of the Golden Mary: A Saga of the Californian Gold Rush, by Charles Dickens and Wilkie Collins. Wood-Engravings by Blair Hughes-Stanton. Crown 4to, pp.90 + proof engravings, 26cm, (Dorothy and Lewis Allen) Allen Press, Kentfield, California, 1956.

Set in Bulmer with Commercial Script for display and printed in surf green and black on handmade Japanese vellum. Xylographic 'by' on the title-page designed by Mallette Dean. One of 200 copies. Illustrated with seven wood-engravings. French marbled paper-covered boards, resembling storm tossed ocean water, pink spine with white titling and acetate jacket. This copy with one of the fifteen sets of proof wood-engravings, by Blair Hughes-Stanton, all signed and captioned in pencil. Housed together in a cloth solander box, lettered in gilt on the spine.

Bookplate of Donald Lee Williams. Fine condition with prospectus loosely inserted. £2,500

The text is the fictional story of the wreck of an English ship bound for California in 1851. The story is told in the first person throughout, with the captain speaking at the start, and the first mate taking over after he collapses. Some do finally make it to San Francisco and the gold. Dickens and Collins wrote this tale specially for the Christmas, 1856, number of Household Words..

2.(Allen Press) Romeo and Juliet: A Tragedy, by William Shakespeare. Small folio, 144pp., 280 X 175mm., The Allen Press, Produced by Hand, Greenbrae, California, 1988.

Text set in Bembo. One of 115 copies printed on Rives paper. Illustrated with 5 drawings by Michele Forgeois, and a series of calligraphic initials in colours by Mark Livingston. Grey cloth, titled in red down the spine and with a calligraphic device in red on the front cover. Fine. £600
100 copies were sold in cloth-covered boards, 10 were bound in full vellum, 5 copies were sold in sheets.

3.(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. £900
This, the first of Ardiszone'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)

4. (Ashendene Press) The XI Bookes of the Golden Asse containing the Metamorphosie of Lucius Apuleius interlaced with sundry pleasant and delectable tales. [Translated out of Latine into English, by William Adlington, 1566.] Demy 4to, pp.vii[1],230 + colophon, Ashendene Press, Chelsea, 1924.

One of 165 (181) copies handset in 'Subiaco' type and printed in black with red shoulder-notes on specially watermarked ("knight-in-armour") Batchelor hand-made paper. Initials by Graily Hewitt printed in red and blue. Patterned paper boards, green and black, linen back with printed spine label, top edge trimmed, others uncut. Corners and bottom edge somewhat rubbed. A very good copy. £1,800

'This story in archetypically pre-Raphaelite taste appeared time and again in various forms from the private presses; Burne-Jones illustrated it; Morris cut his designs on wood. The undecorated Ashendene edition is best of them all, Subiaco readable and enjoyable on a page roughly the size of the 1465 Lactantius.' (Franklin)

5.(Ashendene Press) 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. Lacks slipcase, but otherwise a fine copy in a green cloth-covered box titled in gilt up and across the spine. £1,350

6.Baudelaire (Charles). Un Manger d'Opium: Extrait de Paradis Artificiels. Compositions en couleurs gravées sur bois de Léon Masson. Super royal 4to, 33cm, pp.126, colophon, extra plates, La Mandragore, 16, rue Cassette, Paris, 1945.

Printed on Rives handmade paper at l'Imprimerie Minerve. Woodcut title-page, full-page woodcut frontispiece, twenty-four half-page woodcuts, seven smaller and nine initials, all printed in colours. Number 21 of 16 copies with an original illustration and extra suite of plates, in a total edition of 170 copies. Woodcut illustrations printed in colours, an extra suite of plates and an original drawing by Léon Masson, loose in original wrappers, housed in original card drop-back box, worn, but holding. A near fine copy. £1,000

7. Bawden (Edward). Hares, Foxes and Eagles. Large linocut, image size: 40.5 x 55.8 cm, sheet size: 85 x 67 cm, Signed, numbered and titled by the artist, (1970).

One of 50 copies (this marked 18/50 'Artist's proof') printed in colours on thick wove paper. Mounted, framed and glazed. Fine condition. £2,250
One of a series of eight linocuts Bawden produced on the theme of Aesop's Fables. (Bacon & McGregor B.321C)

8.(Bird & Bull Press) Morris (Henry). Omnibus: Instructions for amateur papermakers with notes and observations on private presses, book printing and some people involved in these activities. 8vo, 123pp., 236 X 148mm., Bird & Bull Press, North Hills, PA, 1967.

Set in Centaur, Emerson, &c.; number 18 of 500 copies printed in black and various colours on 'Bird and Bull' handmade paper. 13 reproductions of drawings, etc., 8 pages of photographs, two pages of watermark designs printed in blind. Inserted sample sheets. Quarter brown morocco, spine gilt, with cream cloth boards printed with a pattern of a laid mould in yellow tan. A fine copy. £275

'Omnibus' is printed on a variety of handmade papers - there is paper from the Dard Hunter mill at Lime Rock, Connecticut, from Australia, and from the Bird & Bull Press. Of 123pp., 34 pages are from these three sources. There is also a sample sheet from the last wind-driven paper mill in the Netherlands.

9.(Bird & Bull Press) Twenty-one Years of Bird & Bull, a bibliography, 1958-1979, by W.Thomas Taylor and Henry Morris. 8vo, 109p, 24cm, W.Thomas Taylor, [Austin], Henry Morris], Bird & Bull Press, Newtown, PA, 1980.

Text machine-set in Van Dijk. One of 350 copies printed in black, the title-page in black, blue and brown, on handmade Roma paper. Half bound in yellow Oasis leather lettered in gold on the spine, patterned boards and buff endpapers. This one of 170 special copies in a cloth-covered box, with a leather label on the spine, and a portfolio containing text pages of earlier books, prospectuses and assorted ephemera. A fine copy. £275

10.(Birmingham School of Printing) The Nature of the Book. By B.L. Warde. [With a foreword by Leonard Jay.] 8vo, 32pp., Birmingham School of Printing, Central School of Arts & Crafts, 1930.

Printed in Monotype Baskerville in black and brown on fine wove paper. Thin marbled paper-covered boards, predominantly sage-green and grey, printed labels on spine and upper board, matching slipcase. Extremities a little rubbed. A very good copy. £50

11.(Bremer Press) Chansons d'amour. [Ausgewählt und herausgegeben von Josef Hofmiller.] Royal 8vo, 110p, 27cm, Tölz: Bremer Presse, 1921.

French text set in 16 point Antiqua, number 146 of 270 copies printed on Zanders hand-made paper. Title and 78 initials drawn by Anna Simons. Bound in full stiff vellum over thongs, yapp edges, ruled and titled in gilt, gold top, initials of the binder Frieda Thiersch and stamp of the Bremer Binderei on the rear pastedown. Spine a little soiled, slight spotting to endpapers, but a very pleasing copy. £725

The last book printed at Tölz by this press of great renown. The colophon gives the imprint as München, 1922. (Post & Adolph 8)

12.(Brewhouse Press) Gold & Books, by Penelope Holt. Illustrated by Rigby Graham. 8vo, pp.33 + 12pp endpapers, Brewhouse Press, Wymondham, 1969.

One of 250 copies set in Linotype Times Roman and printed in black (the title blocked in gold) on Evensyde cartridge paper at the Daedalus Press. Illustrated with 15 drawings (5 in two colours) and 12 photo-litho pages in yellow and black. Bound by Trevor Hickman in gold Skivertex covered boards: blocked in gold on the front to a design by Rigby Graham in two shades of gold; and blocked, using the darker shade of gold, with the title on the spine and the press mark on the back. All edges gilt. A fine copy. £75

13.Bridges (Robert). The Tapestry: Poems. [With a note by the printer.] Super Royal 8vo, pp.44, London: Privately printed by S.M. and F.W. at 41 Bedford Square [The Fanfare], 1925. One of 150 copies handset in Arrighi-Vicentino type and printed on Japon vellum by Stanley Morison and Frederic Warde. Three literals corrected in Morison's hand. Cockerell marbled paper-covered boards with printed spine label. A very good to fine copy. £600

This enchanting book was the first presentation of the Arrighi Italic type, recut under Warde's supervision by Charles Malin, Paris, with the original pear-shaped serifs. It is a cursive face based upon the sixteenth-century lettering of Arrighi of Vicenza, a scribe employed in the Vatican Chancery. This new cutting of Arrighi type was subsequently adapted for machine-setting by the Monotype Corporation, and used as the italic for Bruce Rogers' 'Centaur' roman. For an account of the making of this book see Nicolas Barker's 'The Printer and the Poet', Cambridge University Press, 1970. (Appleton 48)

14.(Buckland Wright) Heart's Desire. Inscribed by me: Chryssilla von Dansdorf. [With an Introduction by E.D.] Crown 4to, 25cm, pp.43 + 7 plates, Paris: For Private Circulation, n.d. (1939) [Printed by Vincent Stuart Brockweir, for Christopher Sandford, London]. One of 70 copies (a hole has been punched to eradicate the number) printed in maroon and black on good quality laid paper. Title-page engraving, and 7 full-page copper engravings by John Buckland Wright. Quarter maroon calf with gilt spine titling, marbled paper-covered boards (of a sort occasionally used on Golden Cockerel Press books), gilt-ruled, gold top. Some slight wear to extremities. A very good copy. £4,250

This most erotic of Buckland Wright's books needs perhaps slight explanation. Clearly, that Dansdorf is an anagram of Sandford is no coincidence and he may be presumed to be the author. Furthermore, there are clear references within the 'introduction' both to Sandford's Golden Cockerel 'Golden Bed of Kydno' and the Golden Cockerel Press 'Greek Anthology'. The trouble has lain in identifying the printer of the text. (The quality of the printing of the plates is high, and this, when compared with the text, suggests that they were done by the artist.) Stylistic oddities imply that this book was not printed to Golden Cockerel Press standards at the Chiswick Press (usual for GCP books by 1939) - but elsewhere. From an interesting letter in the David Chambers' collection, dated August 1938, the answer is that it was printed by Vincent Stuart, former owner of the Tintern Press - also a printer of Ralph Chubb's engravings. The type is Romane, Stuart's favourite. Copies were bound in three ways: (a) 3 copies in full yellow levant; (b) 37 copies in marbled cloth with gilt leather label; (c) 30 copies in various styles of half vellum. (Reid A30)

15.(Caliban Press) Ginsberg's Farm. [A poetic tribute by Mark McMurray & photographic portrait by Mellon Tytell.] 240 X 175mm. (unfolding to 525mm); triptych opening to 3 pages with 2 pages of text bound in; (Mark McMurray) Caliban Press, Canton, New York, 2007. One of 40 copies printed from 14-point Goudy Old Style on papers handmade by La Papeterie St-Armand. The triptych is constructed from splatter-dyed Nepalese paper over boards. In keeping with Ginsberg's personal practice of Tibetan Buddhism, the two outer panels contain images of two Tibetan protector deities taken from an original wood block cut and printed for the Dalai Lama's library at the Potola complex in Lhasa. They are printed on orange and blue papers. At the centre is a previously unpublished gelatin silver print by Mellon Tytell of Allen Ginsberg standing in a field of vegetables, the late summer sun behind him. Housed in a brown handmade paper envelope with the colophon signed on the back cover by Mellon Tytell and Mark McMurray. A new copy. £300

Published on the 50th anniversary of the first publication of Ginsberg's most famous work 'Howl', 'Ginsberg's

Farm' is a fine poetic tribute to Ginsberg, recounting in verse a later visit to his "poetry farm" in Cherry Valley. Further playing on the triptych/icon motif, the work also contains a small vial of earth from the poet's garden as referenced in the text of the tribute.

16.(Caliban Press) Numerology: Calyban'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.

17.(Camberwell School of Arts & Crafts) Eight Poems by Edward Thomas, with etchings by Arthur Neal. Royal 4to, [28]pp., Camberwell School of Arts and Crafts, London, [1973]. Hand-set and printed in 24-point Bembo on heavy Royal Cornwall paper, numbered 4/5 and signed by the artist (there are also eight copies on Velin cuvee). Illustrated with 6 full-page and 7 smaller etchings from zinc plates. One of a total bound edition of ten copies in full natural morocco with gilt spine lettering. A fine copy £1,250
Alterations to the colophon by the artist, make it difficult to decide how many copies of this book were actually produced, certainly no more than nine or ten. Arthur Neal studied at Camberwell School of Art, 1969-74, and the colophon claims that the plates were proofed 1972-73. Subsequently, Neal illustrated a centenary celebration of Edward Thomas in 1978.

18.(Circle Press) Sightings I-IX & Red Easy a Color. By Jerome Rothenberg. With ten prints by Ian Tyson. Royal 4to, [54]pp., Circle Press, London, 1968. Number 68 of 125 copies printed in Univers and signed by the author and artist. 10 multicoloured screen prints, all full-page. Loose-leaved and folded into a red cloth chemise, gilt on the spine, black cloth slipcase. Spine faded. A very good copy. £150

19. (Circle Press) The Gnat and the Lion: a fable from Aesop with relief prints by Willow Legge. 4to, 29cm, 8p, (Ron King) Circle Press, Guildford, 1982. Set in 14 point Optima and printed on Somerset rag-made paper. One of 100 copies signed by the artist. Illustrated with two blind intaglio designs. Sewn into Strathmore paper covers, titled in black. A fine copy. £50

20. (Clover Hill Editions) Six Idyllia chosen out of the Sicilian Poet Theocritus and translated into English Verse. With eight etchings by Anthony Gross and with an introduction by Douglas Cleverdon. Imperial 4to, pp.xvi + facsimile leaf + 54 + colophon, [Rampant Lions Press for] Clover Hill Editions, The Chilmark Press, New York, 1971. One of 270 (427) copies handset in 20-pt. Zapf Palatino Italic by Will and Sebastian Carter and printed on Barcham Green handmade paper. 7 large full-page and 1 smaller etchings by Anthony Gross. Swedish marbled paper-covered boards, brown buckram back lettered in gilt, t.e.g., others

uncut. Wear to spine of slipcase, a near fine copy.

£225

The sixth Clover Hill book. Printed at the Rampant Lions Press. (RLP 45)

21. (Clover Hill Editions) The Chester Play of the Deluge, with ten wood-engravings by David Jones. [Note by Douglas Cleverdon.] Royal 4to, 34cm, pp.x,33, colophon, Will Carter at the Rampant Lions Press, Cambridge, Clover Hill Editions, published by Douglas Cleverdon, 1977. Set in Golden Cockerel type. This, number 31 of 80 (337) special copies done on Barcham Green hand-made paper watermarked 'Clover Hill', with a separate suite of the wood-engravings on japon. Title-pages in red and black. Illustrated with 10 full-page wood-engravings by David Jones. Quarter morocco, spine blocked in gilt, Swedish marbled paper sides predominantly orange, green and brown. Leather label superimposed on upper board. Extra suite in cloth folder. Slipcase with printed spine label. A fine copy.

£1,750

The ninth Clover Hill Edition. Douglas Cleverdon wrote in his prospectus: 'In 1927 David Jones engraved on wood a series of ten illustrations for the Golden Cockerel Press edition of The Chester Play of the Deluge. These have long been recognised as his masterpiece in the field of wood-engraving. Unfortunately, to keep a publication date the book was printed in some haste, and the preliminary damping of the hand-made paper was omitted. Consequently to David Jones' bitter disappointment, much of the delicate detail of the wood-blocks was lost ... (RLP 70)

22.(Clover Hill Editions) The Engravings of David Jones. A Survey by Douglas Cleverdon. 4to, 32cm, pp.x,58 + fly-title + 96 leaves (rectos only) of engravings, Clover Hill Editions, London, 1981.

Text set in 13-point Bembo. Number 140 of 260 (346) standard copies printed on Velin d'Arches paper at the Rampant Lions Press. Green cloth, decorated in gilt on the upper board, gilt leather label to spine, gold top, other edges uncut. Ex libris P. Le Brocq.

A near fine copy.

£1,350

The bulk of the 96 plates are printed from the original wood-blocks, but where these had been lost, they were reproduced by lithography at Senecio Press. The intaglio subjects reproduced in the plates by half-tones.

23. (Curwen Press) The Curwen Press Miscellany. [With a "Catalogue Raisonne of Books printed at the Curwen Press, 1928-1930."] Imperial 8vo, pp.x,136 + inserts, Published for The Curwen Press, Plaistow, by The Soncino Press Publishers, at 5 Gower Street, London, 1931. One of 275 copies (this marked "For Office Use No.5") printed in red and black on mould-made paper (with inset leaves on blue paper) and decorated throughout with printers' ornaments. Initials designed by J. Van Krimpen; decorations by Edward Bawden, Claudia Guercio and Celia Fiennes; headpiece engraving by Barnett Freedman; wood engravings by Eric Gill, John Nash, Rene Ben Sussan; Colour stencil illustrations by E. McKnight Kauffer, Edward Bawden and Barnett Freedman. Buff cloth (a little soiled at the spine), printed and ruled in red and blue, marbled endpapers. A very good copy

£750

The Miscellany is a supplement to the typographical material assembled in the 'Specimen Book of Types' (1928). It includes essays by Paul Nash (The Stencil), Harold Curwen (On Printing from the Wood) and Harry Carter (Sans Serif Types), illustrations of work printed by Curwen and a record of the Curwen Sans and other faces, vignettes and borders. The high point for most people will always be the drawing ('Homage to Dicky Doyle') by Edward Bawden, specially done to show the use of colour applied by the stencil process at the Curwen Press. As on other 'Office Copies' of this magnificent book, the stock numbers of vignettes, strips, borders, etc., have all been neatly altered in red ink.

24.(Curwen Press) Various assorted ephemera. About 25 items, many illustrated, approximately 1936-1948, though quite a few undated.

Mostly in very good or better condition.

£200

Including: The Laughton Hotels Calendar 1936; With the Greetings of the British Broadcasting Corporation, Christmas 1937; Westminster Bank, Christmas 1937; Merry Christmas, Croxley Mills, 1937; Reinli-Hayes Winter Sale of hand-made Ladies' shoes, December 1937; The Warburg Institute (1939); Wine List, The Dorchester (1940); Vases or the Status of Pottery in Europe, by Bernard Rackham (1943); Mr and Mrs C.D. Notley request the pleasure ... (1944); An Exhibition of French Lithographs, Arts Council (1946); Royal Academy Summer Exhibition 1947; Jill Simon requests the pleasure of your company (1948); The Tate Gallery: a brief history (1955); Horizon; Modern Illustrated Books on exhibition at J. & E. Bumpus; Wine List, Hatchett's Piccadilly; The Lavenham Appeal; British Council for Rehabilitation;

25. Dali (Salvador). Conquest of the Irrational with 35 photographic reproductions and an hors-texte in colours. [Translated by David Gascoyne]. 12mo, 28 unnumbered pages, colour frontispiece, 33 plates, 16 cm, New York: Julien Levy, [1935].

Cream paper-covered boards titled in black, photographic cover portrait (a little scratched), drawing on back cover. A very good copy.

£200

"Of this volume there have been printed ... by the Maison Ramlot ... Paris, one thousand two hundred copies for the French and, one thousand copies for the English edition. There have been printed, besides, of each edition, thirty-five copies on Holland paper numbered from 1 to 35 and illustrated with an original drawing by Salvador Dali."

26.(Dropmore Press) On the Making of Gardens, by Sir George Sitwell. With an Introduction by Sir Osbert Sitwell, and decorations by John Piper. 8vo, xvi, 113pp, illustrations, 24 cm, The Dropmore Press, Great Ormond Street, London, 1949.

Set in Bembo and printed on Hodgkinson cream wove hand made paper. Frontispiece and 3 double-page illustrations in terracotta and black plus 2 full-page illustrations in blue and black. Number 101 of 900 (1,000) copies bound in full green buckram, titled and decorated in gilt. Pale-green dust-jacket, titled in reddish-brown and black, slightly faded at spine and fore-edge. A very good bright copy.

£125

27.(Dropmore Press) Syon House, by Adrian Bury. With ten original copper-plate engravings by John Buckland Wright and an appreciation of the engraver's work, by Henry Rushbury. Royal 4to, pp.x, 41[1], plates, colophon, The Dropmore Press, London, 1955.

Set in Monotype Baskerville and printed on hand-made cream wove paper. Title-page in red and black. One of 175 copies. Full black niger morocco with the Duke of Northumberland's Coat of Arms in gold on both covers, spine gilt, gold top, other edges uncut, pictorial endpapers. Black cloth slipcase. A fine copy.

£500

The plates are signed and titled in pencil, but not by John Buckland Wright.

28. 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.

29. (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 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. £1,000

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)

30.Éluard (Paul). Les Sentiers et Les Routes de la Poésie. Édition originale, 8vo, 19cm, pp.[iv], 156[2], colophon, Les Écrivains Réunis, Armand Henneuse, (1952).

Number 246 of 700 (715) copies printed on Alfa de Valdor. Typographic title-page in black. Semi-stiff typographic wrappers in black and reddish-brown. Original glassine. Card chemise with printed title label and slipcase. A near fine, unopened copy. £120

"Les sentiers et les routes de la poésie ont été diffusés sur la 'Chaîne Nationale' (Paris), en 5 émissions."

31.(Essex House Press) The Poems of William Shakespeare, according to the text of the original copies, including the lyrics, songs, and snatches found in his dramas. (Arranged, and carefully collated with the originals, by F.S. Ellis.) Demy 4to, pp.[viii],254, Printed at the Essex House Press [Bow], Published by Edward Arnold, London, 1899 (1900).

One of 450 copies handset in Caslon and printed in red and black on specially watermarked Batchelor's hand-made paper. Woodcut frontispiece by Reginald Savage; profusely decorated with three- and six-line initials by C.R. Ashbee. Stiff vellum with gilt spine lettering, yapp edges and green silk ties. A very good to fine copy. £1,000

32. (Eton.- Greek printing) Gregory (Saint). Sancti gregorii nazianzeni In julianum invecivae duae. Cum Scholis Graecis nunc primum editis, edited by Richard Montagu. Small 4to, pp.[viii],172 + [80], Etonae, [M. Bradwood for] John Norton, Regius Typographus, 1610. Title with woodcut head-piece and ornament, woodcut head-pieces and decorative initials, browned, bound in nineteenth-century blind-stamped calf, spine newly backed in compartments, morocco label titled in gilt, grey marbled endpapers. A very good, very attractive copy. £1,000

(STC 12346) One of the earliest works to be printed at Eton College. Montagu's Greek edition of Gregory of Nazianzus' two discourses against Julian, dedicated to Archbishop Bancroft, was produced on the press of Sir Henry Saville (1549-1622), biblical translator (involved in the production of the Authorized Version) and then Provost of the College. At Sir Henry Saville's death the types and machinery was sent to Oxford University Press. The Greek types are based on those of the Estiennes of Paris. Probably the most familiar work of this Eton press is the Greek edition of The Works of St John Chrysostom (8 vols, 1613). 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.

33. (Fleece Press) The Inward Laugh: Edward Bawden and his Circle, by Malcolm Yorke. 4to, 285 pp, illustrations (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. Slightly bumped at the top corners. A very good to fine copy. £170

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

One of 240 (275) copies bound by Mansell in quarter blue morocco with canvas, gold-blocked 'Three Mermaids' device on the front board, marbled endpapers, t.e.g., others uncut. Handset in 20-point Van Krimpen Cancellaresca Bastarda, with a line-block reproduction of an initial by Margaret Adams, printed in black, red and blue on Hodgkinson hand-made paper, signed by the artist/author. Illustrated with collotype reproductions of 26 pencil drawings and two water colours. A few leaves slightly foxed, marbled paper-covered slipcase.

A very good to fine copy £600
The text consists of a series of prose fantasies inspired by the old ships' figureheads on the 'Cutty Sark'. The marbled papers, in different patterns, were Russell Flint's first designs for marbling.

35. Flint (William Russell). In Pursuit: An Autobiography. Super royal 4to, 264p, 36cm, Privately printed for Sir William Russell Flint and his Executors and published by The Medici Society, London, (1970).

Typeset in Caslon Old Face at the Favil Press and printed predominantly in red, black, reddish-brown and blue (the illustrations in a great many colours) on Mellotex paper. Many illustrations, colour, sepia and monochrome. Edition of 1,050 copies, of which this is number 80 of 150 special copies bound in full blue morocoo by Mansell, upper board blocked in gilt, spine titled in gilt, all edges gilt, endpapers to a design by WRF. Colophon signed by Francis Russell Flint. Matching slipcase. Pristine copy in its original cardboard packing case. £525

36. (Foundling Press) Eeldrop & Appleplex, by T.S. Eliot. 8vo, pp.iv,14, (Jim McCue)
Foundling Press, Tunbridge Wells, 1992.
One of 500 numbered copies printed in Monotype Perpetua on Zerkall paper at the Rampant
Lions Press. Decorative printed wrappers. A fine copy. £45
Text from 'The Little Review', May and September 1917.

37. (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 four 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.

38. Frutiger (Adrian). Partages. Large folio, 46 X 35cm, [36]p, Privately published, 1962.
26 large grained woodcuts printed in either grey or black on handmade paper and signed by the
artist upon the colophon leaf. Number 60 of 75 copies. Stiff woodcut covers, chemise and
slipcase. Slipcase damaged at head and slightly spotted, otherwise an excellent copy. £950
*Adrian Frutiger is of course most famous for his type designs, particularly Univers (Deberny & Peignot 1957) –
and one can't help seeing him on the BBC -, but his 'graphismes' are also of extraordinary interest.*

39. (Gamonia) Gamonia: or, The Art of Preserving Game; and an improved method of making
plantations and covers, explained and illustrated. By Lawrence Rawstorne, Esq. With fifteen
coloured drawings by J.T. Rawlins, taken on the spot. 8vo, xiv, [3], 18-208 pp, 15 leaves of
coloured plates, 23.5cm, London: Published for the Proprietor, by Rudolph Ackermann, 1837.
15 aquatint plates heightened with gum arabic, complete with tissue guards. Original publisher's
green pebbled full morocco binding with bold gilt strapwork design borders on both covers, gilt
lettering on spine, all edges gilt. Neat presentation inscription by the author's son, dated 1874.
An absolutely fine copy. £1,000
*"An esteemed book. It is really a treatise on forestry, written with a view to laying out plantations in the way most
suitable to game preservation. But the highly coloured plates mostly represent shooting scenes. They are unusually
attractive, and convey a good impression of the way in which our forebears killed their game, in the beginning of the
nineteenth century. There are several pictures showing a kind of battue, where the sportsmen used two guns and
loaders, but the shooting appears to have been very wild." (Schwerdt) Tooley 393; Schwerdt II, p. 127.*

40. Gerstner (Karl). Color Sound 7. Intro Version. Text: Prof. Dr Max Lüscher. 4to, 26cm, 12
cutaway leaves + pp.[16], Galerie Denise René Hans Mayer, Düsseldorf, Mai-Juni 1972.
Text in German and English. "Color sound" on yellow-ochre, full yellow, salmon-pink and lilac
papers. Acetate covers titled in black. A fine copy. £400
*A T-shaped die-cut sequence of leaves with shades of color from violet to orange-yellow. The first sheet signed and
dated by Karl Gerstner (26.v.72)*

41. Gibbings (Robert) Iorana! A Tahitian Journal. 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

42. Gibbings (Robert). Fourteen Wood Engravings from Drawings made on Orient Line Cruises. Folio, 330 X 235mm, [32]pp., illustrations on rectos only. Printed by Robert Gibbings at the Golden Cockerel Press, [Waltham St. Lawrence], 1932.

Printed on Batchelor handmade paper. Illustrated with 14 full-page and 2 smaller wood engravings, done on the rectos only. Variant binding of quarter green cloth with blue paper-covered boards, blue endpapers, printed label superimposed on the upper cover. A very good copy to fine copy. Advertisement slip for proof engravings (on GCP watermarked paper) loosely inserted. £450

Printed by Robert Gibbings at the Golden Cockerel Press, but as a private commission and so not reckoned a Golden Cockerel item. It is much more usually found in a binding of printed yellow wrappers, sewn. (Kirkeus 17)

43. Gill (Eric). Trousers & The Most Precious Ornament. First edition, 8vo, pp.ii,22, 19cm, Printed by Hague & Gill, High Wycombe; Published by Faber & Faber, London, 1937.

Full-page line-drawing by Denis Tegetmeier as frontispiece. Cream paper wrappers, sewn, titling superimposed upon a wood-engraving - a pair of trousers - printed in red. Covers slightly soiled at edges. A very good copy. £50

44. (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)

45.(Golden Cockerel Press) Count Stefan, by A.E. Coppard. First edition, 8vo, 22cm, [viii],57[1]pp., colophon, Golden Cockerel Press, Waltham St Lawrence, 1928. Number 575 of 600 copies handset in Caslon and printed on English handmade paper. Wood-engraved portrait frontispiece and 3 smaller engravings by Robert Gibbings. Quarter mustard buckram with gilt spine lettering, marbled paper-covered boards, blue, buff and green. Red pictorial dust-jacket a trifle faded at the spine. A near fine copy. £120

46.(Golden Cockerel Press) Rummy, That Noble game Expounded in Prose, Poetry, Diagram and Engraving by A.E. Coppard and Robert Gibbings, with an Account of Certain Diversions into the Mountain Fastnesses of Cork and Kerry. Royal 8vo, 24cm, pp.[iv]+ 53[1] + colophon, Printed and published at the Golden Cockerel Press, Waltham Saint Lawrence, 1932. Text set in Caslon and printed in black and red. Number 35 of 250 (1,250) copies signed by the author and artist on Batchelor handmade paper and specially bound in quarter emerald morocco with decorative cloth sides, t.e.g., others uncut. Spine titled in gilt. Illustrated with 15 wood engravings and a decorated title-page by Robert Gibbings. Spine faintly faded. A very good to fine copy. £325
The book is dedicated 'To the finest hotel in the World, Cronin's of Gougane Barra.' (Chanticleer 86, Kirkeus 43)

47.(Golden Cockerel Press) Sparrmann (Anders). A Voyage round the World with Captain James Cook in H.M.S. Resolution. Introduction & Notes by Owen Rutter. Wood-engravings by Peter Barker-Mill. [A translation, by Averil Mackenzie-Grieve and Huldine V. Beamish of "Resa omkring Jordklotet I Sallskag med Kapit. J. Cook och Hrr Forster.] Folio, pp.218, colophon, The Golden Cockerel Press, London, 1944. One of 300 (350) copies printed in Perpetua on mould-made paper. Illustrated with 13 wood engravings, some full-page. Green buckram, gilt leather label, elaborately blocked in gold on the front, top edge gilt, others uncut. Engraved bookplate, just slightly cocked at the spine. A very good copy indeed £400
Sparrman's eye-witness account of a three-year voyage with Captain Cook, was published in Sweden in 1818, but had not previously appeared in English. Peter Barker-Mill's wood-engravings are particularly successful as is the gold-blocking on the binding. (Cockalorum 162)

48.(Golden Cockerel Press) Euphormio's Satyricon, by John Barclay. Translated [and introduced] from the Latin into English for the first time, from the 1605 edition, by Paul Turner. Ten Wood Engravings by Derrick Harris. Crown 4to, 28cm, pp.[viii], 158, Printed in Great Britain by the Golden Cockerel Press, London, 1954. Set in 14-pt Perpetua and printed in red and black on Arnold Unbleached paper at the Chiswick Press. One of 200 (260) standard copies bound in quarter crimson cloth, grey paper-covered sides, blocked in red, gold top. 8 large and 6 small wood-engravings by Derrick Harris. A near fine copy. £200
This book was first published in 1603, in Latin, and is a very early example of the picaresque novel. Written by a Scotsman, educated in France, it immediately became a European bestseller, it was reprinted in Latin twenty times within the first seventy years, and was also translated into French, Dutch and German.

49.(Golden Cockerel Press) The Poems & Sonnets of William Shakespeare. Edited [and with an Editorial Note] by Gwyn Jones. Wood-engraved decorations by John Buckland Wright. Folio, 32cm, pp.245, colophon, Golden Cockerel Press, 1960.
Set in Caslon Old Face type. Number 232 of 370 (470) numbered copies printed in black, maroon, and yellow on Golden Cockerel watermarked hand-made paper. Dark red buckram, gilt-stamped and titled in gilt. One corner slightly bumped, most of original glassine present. Near fine copy. £350
The last Golden Cockerel designed by Christopher Sandford.

50. (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,

51.(Gregynog Press) Elia and The Last Essays of Elia. By Charles Lamb. With wood-engravings adapted from contemporary prints. Two 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

52. (Gregynog Press) The Lamentations of Jeremiah. [From the text of Dr Scrivener's Paragraph Bible.] Folio, [30]pp., The Gregynog Press, Newtown, 1933 (1934).
Number 64 of 235 (250) copies handset in Baskerville Italic and printed on heavy Japanese vellum. Title-page, 5 full-page engraved chapter openings, 16 other wood engravings and book design by Blair Hughes-Stanton. Headings and running titles printed in blue. This, one of 125 copies bound in nocturnal blue Hermitage calf (the remainder were bound in blue oasis). Title and device blocked in blind on the upper cover and spine. Very slight loss at head of spine, lacks brown card slipcase. A very good copy indeed. £1,950
(Harrop 29, Hughes-Stanton 21)

53. (Grolier Club) New York Revisited. Engravings by Gaylord Schanilec. Text by Kenneth Auchincloss. Royal 8vo, pp.xi[1],44 + colophon, Printed by Gaylord Schanilec at Midnight Paper Sales, Stockholm, WI, for The Grolier Club, New York, 2002.
One of 200 (250) copies set in Monotype Emerson, printed in light blue and black on Zerkall paper, and signed by the author and artist/printer. Illustrated with a total of 13 four-colour wood-engravings: 9 full-page (2 combining to make a double-page), and 4 smaller (2 combining). Full silver silk-covered boards with morocco spine label, gilt, and matching slipcase. A fine copy. £450
This book was conceived as a sequel or 'revisit' to the New York portrayed in Rudolph Ruzicka's colour wood-engravings of the city published by The Grolier Club in 1915. Schanilec, like Ruzicka, is not a New Yorker,

and his superb colour engravings convey a sense of awe of the city. Evocative and graceful, the illustrations (cut before the events of September 11th) provide a final glimpse of the Twin Towers. The book is dedicated to the memory of the victims.

54.(Gwasg Gregynog) Giraldus Cambrensis: Itinerary through Wales. Edited by Brynley F. Roberts. Illustrated with wood engravings by Colin Paynton. Folio, pp.xv[1],100 + colophon, Gwasg Gregynog, Newtown, 1989.

One of 280 (300) printed in red and black Monotype Bembo on Zerkall paper and signed by the illustrator. Title panel in red by Michael Harvey. Illustrated with 33 wood engravings with coloured borders (in red, blue, yellow and green) by Colin Paynton. Quarter scarlet goatskin, spine blocked in gold, grey paper-covered sides, t.e.g., others uncut. A fine copy in its matching slipcase.

£520

A robust narrative written by Gerald of Wales during a journey through Wales in 1188. The book had been intended to mark the 800th anniversary, but problems with the binding delayed publication.

55. (Gwasg Gregynog) Wrenching Times: Poems from Drum-Taps by Walt Whitman, selected by M. Wynn Thomas. With nine wood- engravings in colour by Gaylord Schanilec. Folio, 72pp, 38cm, Gwasg Gregynog, Newtown, Powys, 1991.

Set in Monotype Baskerville. Title-page printed in pink and black. Eight full-page and one smaller colour wood engravings. Number 56 of 400 (450) copies bound in quarter leather with red spine titling, grey Ingres paper-covered boards titled in blind. A fine copy of a magnificent book.

£420

56. (Gwasg Gregynog) Of a Feather: Avian Collective Nouns & Terms of Assembly, Group Names & Associated Terms. Written, compiled, designed and illustrated with wood engravings by Colin See-Paynton and with a Foreword by David Attenborough. Folio, 170pp + colophon, 36cm, Gwasg Gregynog, Tregynon, Newtown, Powys, 2008.

Set in Monotype Baskerville and printed in black (the title-page in black, green and gold) on a special making of T.H. Saunders Waterford mould-made paper. Illustrated with 61 wood engravings: 31 full-page, 28 headpieces and two for the title-page. The title-page 'feather' was printed from gold leaf. Number 36 of 135 (150) copies bound by John Sewell in ultramarine quarter leather with blind spine titling and gilt decoration, blue cloth-covered boards with a decorative inlay in shades of blue on the front cover. Slipcase. A fine copy with prospectus loosely inserted.

£1,700

57.(Halcyon Press) The Collected Sonnets of John Keats. Illustrated by John Buckland Wright. Crown 4to, pp.[iv],72 + extra plates, Printed by Joh. Enschede en Zonen, Haarlem, for Halcyon Press, and published by A.A.M. Stols, Maastricht, 1930.

Number XXV of XXXV (376) copies printed on Imperial Japanese vellum, with a double set of proofs of 11 wood- engravings, signed on the colophon by the artist, and specially bound. Type: Van Krimpen Romane. Illustrated with 11 full-page wood- engravings, with two extra sets of proof engravings, one on Japon vellum, one on Dutch Pannekoek paper, bound in. Full dark blue shagreen with five raised bands by Louis Malcorps, signed in gilt on the front turn-in, marbled endpapers, predominantly peacock-blue sprinkled with gold, upper board blocked in gold to a design by the artist, gilt spine titling, t.e.g. Engraved book label of James Fuller Spoerri on front endpaper. Head and tail of spine just faintly rubbed. Cloth chemise with morocco spine

label, slipcase. A very good to fine copy. £3,950

The 376 copies were composed as follows: (a) 1 copy with a triple set of proofs, 5 rejected engravings and with the original sketches; (b) 15 copies with the triple set of 16 wood engravings; (c) 35 copies with the double set of proofs of 11 wood engravings; (d) 325 copies with 11 wood engravings. Some copies of (b) and (c) were never bound. These were issued in sheets in a slipcase or remain undistributed. All the bound copies have J.B.W.'s design of a nude female blocked in gold on the upper cover. This was Buckland-Wright's first published book. (See: Reid A1c)

58. (Harrison of Paris) Carmen and Letters from Spain, by Prosper Merimee. Newly Translated. With Ten Monochrome Water-colours By Maurice Barraud. Foolscap 4to, pp.[viii],175[1], 22cm, Harrison of Paris, Minton, Balch and Company, New York, 1931. Designed by Monroe Wheeler and printed in Monotype Fournier with Maurice Barraud's illustrations stencil-coloured by Eugene Charpentier. Number 587 of 595 (645) copies printed on Rives pure-rag paper. Cream paper-covered boards stencil-coloured with a design on the front, titled in gilt on the spine. Fine in slipcase. £135

59.(Haslewood Books) Songs & Lyrics from the Plays of Beaumont and Fletcher. With contemporary musical settings edited by E.H. Fellowes. [Preface by Hugh Macdonald.] Folio, 3 preliminary leaves, v-vii, 72 pages, 31 cm, Frederick Etchells & Hugh Macdonald, 1928. Handset in Fell type with Walpergen music type and printed at Oxford University Press. Copper-engraved extra title by Violet Macdonald. Number 40 of 45 (345) copies done on Millbourn hand-made paper and specially bound. White buckram boards, upper cover stamped in gilt, vellum spine titled in gilt. A fine copy. £350
"It is ... fairly certain that Fletcher wrote the greater number of the songs here reprinted." (Preface).

60. (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 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.

61.(Illouz) La Bièvre. De Joris-Karl Huysmans. Edition bilingue français-anglais; A bilingual edition French-English. Translation into English by Rob Swigart and Danielle Trudeau. Gravures de Claire Illouz. 4to, pp.30, colophon, 25cm, (Claire Illouz) Cherence, 2005. Printed on BFK Rives paper by l'URDLA at Villeurbanne. Illustrated with 7 etchings printed in various colours. One of an edition of 50 copies signed by the artist (this marked 'HC V'). Folded etched covers in grey, spine titled in black, black paper-covered slipcase. A new copy. £420
"The Bièvre is a small river that once ran through Paris. The text is a lengthy prose poem, an extended elegy for a corrupted and lost piece of wild landscape by the nineteenth-century French writer J.-K. Huysmans. From its source not far from Versailles the Bièvre loops through the 13th arrondissement of Paris. Over the centuries it has been gradually driven underground and today almost nothing remains visible within the city limits, though one can

still walk along stretches running through lush vegetation to the south of the city. In 1890, Huysmans published this expanded version of an article that originally appeared in 1878. This new translation by Rob Swigart and Danielle Trudeau in a bilingual livre d'artiste is illustrated with seven original etchings by French artist Claire Illouz."

62..(Illouz) Meschantes Niucts. [Quatre poèmes insomniacs de Pierre de Ronsard.] Gravures de Claire Illouz. 4to, 19 X 22cm, [38]pp, (Claire Illouz) Cherence, 2018.

Text printed in black and silver on papeteries Saint Armand pure linen paper by l'atelier Vincent Auger. Five double-page etchings in in black ad shades of blue. Number 22 of 30 copies signed by the artist. Loose-leaved in black paper covers titled in blind, blue cloth boards with silver spine titling, black paper-covered slipcase. A new copy. £700

Mesmerizing illustrations, drunken with dark enchantment.

62. (Incline Press) The First Wife: a voice for Katherine of Aragon, by Deidre Armes Smith. Wood engraved illustrations by Alan Smith. Narrow Crown 8vo, [78]pp., Incline Press, Oldham, 2003. Number 93 of 160 copies handset in Blado & Poliphilus, with Civilite for titling, printed in red, grey and black, and signed by the author and illustrator. Illustrated with 17 wood engravings. Quarter maroon cloth with printed spine label, Victoria Hall marbled paper-covered sides. A fine copy. £75

63. (Incline Press) Aesop's Fable of The Miller, His Son, and Their Ass. Retold and Illustrated with Linocuts by Nick Wonham. Folio, 38cm., [24]pp., Incline Press, Oldham, (2006).

One of 160 copies handset in Fry's Baskerville, printed on Fabriano Artistico paper, and signed by the artist. Title-page printed in blue and black. Illustrated with 8 full-page and 10 smaller linocuts. Blue paper-covered boards with a repeat linocut, red linen spine. A fine copy. £125

64. Jones (Harold). Denton, Sussex Downs. Watercolour depicting animals grazing upon the downs in muted colours, signed by the artist, 29 X 41cm, c.1927.

Very good to fine condition, mounted, framed and glazed. £950

Gallery label of Sally Hunter Fine Art noting this to be number 162 in the exhibition Harold Jones, May 1990, purchased by David Abbott.

65.(Julian Editions) Sidonia the Sorceress, by William Meinhold. Translated by Lady Wilde. Illustrated by Thomas Lowinsky. Large demy 4to, pp.xviii, sub-title, 483, London: Published for The Julian Editions by Ernest Benn, 1926.

One of 225 copies printed in Garamond on Batchelor 'Hammer and Anvil' hand-made paper at Cambridge University Press. Title-page border and 81 other pen drawings (11 full-page). One of about one hundred copies bound in two-tone buckram with leather spine label lettered in gilt, gilt top, others uncut. A little darkening to spine. A very good copy. £150

The influence of Stanley Morison, then typographic advisor to Cambridge University Press is apparent.

66. (Laverock Press) John Bell's Album de Novo Castro: a description of a Commonplace Book together with a brief Life of its first Owner, Bookseller, Land Surveyor and Collector, 1783-1864. With line-block reproductions, one of a sketch of Bell by Joseph Crawhall, and another of Bell's devices. 8vo, 20.5cm, 26p, (Iain Bain) Laverock Press, Newnham, 1963. Handset in SB Caslon Old Face. One of 80 copies printed in black (the Bewick engraving on the title-page and the press-mark in brown) on Grosvenor Chater paper. This one of 68 copies sewn

and glued into Cornwall Stone paper wrappers, cut flush, printed in black and brown with a device on the front cover. Ownership signature of Rigby Graham A fine copy. £70

67.(Libanus Press) [Illustrations to Messer Pietro Mio. Letters between Lucrezia Borgia and Pietro Bembo. Translation and Preface [by] Hugh Shankland. Wood engravings [by] Richard Shirley Smith.] 4to, 12 mounted engravings, Libanus Press, Marlborough, 1985.
12 mounted wood-engravings by Richard Shirley Smith, individually signed numbered (24) and dated 1985. Prospectus loosely inseted. Tan cloth box with printed labels on spine and upper board. A fine copy. £240

68.MacOrlan (Pierre, pseud. Pierre Dumarchey). Port d'eaux mortes. Récit orné de huit lithographies originales de Georges Grosz. First edition, foolscap 4to, 21.5cm, pp.[viii], 80, colophon, Au Sans Pareil, 37, Avenue Kleber, Paris, 1926.
Number 129 of 100 (1,240) copies on Van Gelder paper printed by R. Coulouma at Argenteuil. 8 full-page inserted lithographs. Green wrappers, titled in black, a little yellowed at the spine. Glassine. A very good to fine copy. £385

69.Macpherson (James). Poetry of Nature, comprising, a Selection of the most sublime and beautiful Apostrophes, Histories, Songs, Elegies, &c. from the Works of the Caledonian Bards. The typographical execution in a style entirely new, and decorated with the superb ornaments, of the celebrated Caslon. (Price ten shillings and sixpence.) [Selections from Macpherson's Ossian, edited by A.M. Potter.] Small 4to, 20cm, Title, 12p Subscribers, viii Preliminary Address, 184, Londini: Typis J.P. Cooke, n.d. [January 1789].

Set in Caslon double pica script type and printed with decorative ornaments on watermarked paper. Contemporary half morocco with marbled sides, spine and extremities rubbed, upper board recently rehinged at the Wyvern Bindery, contemporary ownership signature and a little spotting to front endpaper. A very good copy of this unusual book. £950

The First Edition. This double pica script type was cut previous to 1785 when it appears in Caslon's specimen. 'Poetry of Nature', which was printed by J.P. Cooke of London, is one of the first efforts to popularise a script type in England. The Preliminary Address states 'The prime intent of the present production is to introduce for public inspection a species of Typographical excellence, as yet very little (if at all) known'.

70. Nicholson (William). The Book of Blokes. First edition, slim 12mo, 18.7 X 13cm, Dedication + ff.[29], [London:] Faber & Faber, [1930].
29 differently coloured chalk drawings of men in hats. Apple-green pictorial boards with an additional design, cream paper spine, somewhat rubbed and torn (as frequently). Endpapers just lightly toned, but otherwise a very good bright copy. £650
Presentation copy: 'For Lord Hailsham, from Will Nicholson.' The drawings were originally made to entertain the artist's daughter Liza.

71. (Nonesuch Press) Anacreon done into English out of the original Greek by Abraham Cowley and S.B., 1683. 8vo, pp.[108], 24cm, Nonesuch Press, Soho, 1923.
Number 609 of 725 copies printed [at the Pelican Press] in Garamond on Van Gelder handmade paper watermarked 'Nonesuch'. 4 full-page copper engravings, 2 smaller and the title-page by Stephen Gooden. Quarter parchment with gilt paper-covered boards and gilt spine titling, edges uncut. Plain gilt dust-jacket creased and torn with slight loss, bottom edge a bit worn. A very good copy. £175

72. (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. £3,000
Sold with an autograph letter by Paul Nash, Oxenbudge Cottage, Iden, Sussex, Valentine's Day, n.d. (1929 or 1930), to the architect and publisher Hugh Macdonald of Etchells & Macdonald. 'I am interested to hear you have done a book on modern architecture is it prohibitive? Perhaps you would let me have a prospectus or your catalogue, John wasn't sure of the price when he told me of the book last week. Come to see us when you next stay with the nobs in Rye.'

73.(Nonesuch Press) Life and Adventures of Peter Porcupine with other records of his early career in England & America. By William Cobbett. [Edited by G.D.H. Cole.] Demy 8vo, pp.[viii],164 (including colophon), Nonesuch Press, London, 1927.
Number 20 of 1800 copies printed on Arches cream laid paper. Frontispiece, after a caricature by Gillray, coloured through stencils at the Curwen Press. Quarter black buckram, gilt, combed marbled paper sides. Endpapers a little browned, otherwise an exceptionally good crisp copy with the bookplate of J.R. Abbey. £60

74.(Nonesuch Press) The Lives of the Noble Grecians & Romanes compared together by that grave learned philosopher and historiographer Plutarke of Chaeronea. Translated out of Greeke into French by James Amyot: and out of Fench into Englishe by Thomas North: the illustrations by T.L. Poulton: with the fifteen supplementary lives of 1603. 5 vols, 4to, 30cm, xxix,431, 442,454,482, 410 pages, The Nonesuch Press, London, 1929-1930.
Number 1298 of 1550 sets done in Monotype Fournier, with Garamond, Open Capitals and SB June, on Arches paper. Full page illustrations lithographed at the Curwen Press. All edges untrimmed, t.e.g. 'on the rough'; brown buckram over bevelled boards, paper spine labels with spares. A very good to fine set. £220
(Dreyfus 63) The plates were printed variously in black, grey and dark brown, and some were portraits drawn from life: Francis Meynell and Ralph Hodgson appear as the Gracchi.

- 75. (Nonesuch Press)** The Works of Shakespeare. The text of the first folio with quarto variants and a selection of modern readings: edited by Herbert Farjeon. Seven vols., 8vo, The Nonesuch Press, London, Random House, New York, 1929-1933.
Number 595 of 1,600 sets printed at Cambridge University Press in Monotype Fournier (with the capitals reduced in size) on specially watermarked Pannekoek paper. Full tan niger morocco with gilt spine titling, boards decorated with double gilt rules, all edges uncut, gilt tops. A near fine set, with little variation in the skins used for the binding. £2,200
[FM in Century:] "The Shakespeare represents the chef d'oeuvre of the Nonesuch Press, and is a model of careful proof reading and imaginative setting." (Dreyfus 58)
- 76. (Nonesuch Press)** Poems & Pieces, 1911 to 1961, by Francis Meynell. 8vo, pp.59[5], 23cm, Nonesuch Press, London, 1961.
One of 750 copies printed in Monotype Bembo by the Stellar Press on prewar Van Gelder handmade paper with Nonesuch watermark. Terracotta cloth, spine gilt, black Ingres paper dust-jacket with title gold-blocked down spine. A fine copy. £70
Front free endpaper marked 'Proof only F.M.'. Colophon altered to 'one of ten un-made ready proofs' in F.M.'s hand.
- 77. (Officina Bodoni)** Songs from Shakespeare's Plays. [Edited with a postscript by Brian Deakin.] 8vo, 27cm, pp.47[1], colophon, Editiones Officinae Bodoni, Verona, 1973.
Handset in Dante (with some letters redesigned and recut). Number 53 of 300 (310) copies printed in black and red on white laid Pescia hand-made paper. One of 200 copies bound in quarter green morocco leather blocked in gold on the spine, front and back, with boards covered with a cloth woven with a repeated design (of phoenixes and leopards) in green and white. Gold headband and tailband. Top edge gilt. Slipcase covered with grey cloth. Original acetate. A fine copy. £600
- 78. (Officina Borogovi)** Der alte Gartner. [An anthology of "roses".] 8vo, [16]p, 24cm, Officina Borogovi, Banholt, 2010.
Handset in Klingspor Schrift and printed in black with the title-page and textual references to roses in red. 'Nightingale and Rose' frontispiece by Rigby Graham. This number 7 of 25 (85) copies on handmade paper. Sewn into stiff overlapping pink handmade paper covers, titled in black on the front. A fine copy. £50
The "roses" include poems by Rainer Maria Rilke, Paul von Heyse, Christan Morgenstern and Johann Wolfgang von Goethe.
- 79. (Penmiel Press)** During the Wedding Service of The Prince of Wales and Lady Diana Spencer at St. Paul's Cathedral ... 1st Corinthians ('Though I speak with the tongues of men'). 4to, 8p, Designed and produced by Edward Burrett at the Penmiel Press, Full Point, Esher, September 1981.
Number 29 of 100 copies printed in black and mauve with decorative ornaments on hand made paper. Roped into stiff mauve wrappers titled in black, decorated in white. A fine copy. £60
Clarke Hutton's copy in a manilla envelope marked (in his hand) 'Clarke & Marjorie', titled in Edward Burrett's hand 'St Paul's Letter to The Corinthians'.

80. (Penmiel Press) Rivers in the Desert, by John Millican. Drawings by Clarke Hutton. Royal 8vo, pp.32 (including colophon) + frontispiece + inserts, The Penmiel Press, Esher, Surrey, 1982. Number 24 of 60 copies handset in Monotype Garamond with Perpetua Titling, printed on Dene Mill hand-made paper and signed by the author, artist and printer. Frontispiece in blue-grey and 16 other tipped-in drawings by Clarke Hutton on variously coloured Japanese Shirokiya papers. Bound in Cockerell marbled paper boards, predominantly black, green, and pink, printed label superimposed on the front board. A fine copy. £150

Presentation copy, inscribed: "For Denise and Laurence Green - good friends and neighbours, Cecile & Edward Burrett, July '83". The finest, I think, of Edward Burrett's books.

81. (Penmiel Press) Tribute to Diana Bloomfield. A pot-pourri of her wood-engravings and drawings. [With a foreword by Edward Burrett.] 8vo, 29pp, (Edward Burrett) The Penmiel Press, Esher, 1985.

Number 135 of 150 copies set in Monotype Baskerville and printed in reddish-brown and black on goatskin parchment paper and signed by the printer. Portriat frontispiece and about 50 illustrations. Brown cloth, lettered and decorated in gilt. A fine copy. £50

82.. (Penmiel Press) Proverbs and paper-cuts from China. Edited by Edward Burrett. With 11 illustrations by Clarke Hutton and 16 original Chinese paper-cuts tipped-in. 4to, 32p, (Edward Burrett) Penmiel Press, Esher, 1986.

Set in Monotype Baskerville, Perpetua and Bembo. One of 100 copies printed on three shades of G.F. Smith Strathmore paper and signed by the printer/editor. Bound in boards with laminated cover by Clarke Hutton. Maroon card slipcase. A fine copy. £85

An astonishing variety of paper-cuts, produced in the People's Republic of China, which vary from copy to copy.

83.(Perniaux) Notre Zodiaque. Vers de Thomas Braun et de poètes du temps. Images de Robert Perniaux en gravures originales. Folio,38cm ff.[16] done on the rectos only, Brussels & Luxembourg, Editions de l'Ouest, 1948.

Number 69 of 200 (210) copies printed by Firmin Desmet, Brussels, on Arches hand-made paper. Illustrated 14 half-page woodcuts. Pictorial wrappers with an additional woodcut. Fine in original glassine. £250

84. Pound (Ezra). Indiscretions; Or, Une Revue de Deux Mondes. 8vo, 62p, colophon, 26cm, Paris: Hand-printed by William Bird, amateur printer, at The Three Mountains Press, 1923.

Set in Caslon Old Face and decorated with fleurons and initials, this is number 234 of 300 copies printed on Rives hand-made paper. Bound in grey paper-covered boards stamped in red and black on the front cover, with yellow cloth back; endpapers, edges untrimmed and unopened. A very good to fine copy. £550

Many copies were not bound up at all, but merely issued as sheets. Indiscretions is a thinly disguised autobiographical fragment concerned chiefly with Ezra Pound's father. (Gallup A23)

85.(Prospero Poets) The Squirrel & the Crow, by Wendy Cope. With line drawings by John Vernon Lord. 8vo, [16]p +extra plate, Prospero Poets, Clarion Publishing, 1994. Set in Palatino, printed litho at Didcot Press in black on mould-made paper. One of 99 (499) special copies signed by the author and artist with an additional signed illustration by John Vernon Lord loosely inserted at the rear. Grey paper-covered boards with a design of flowers. A fine copy. £50

86.(Prospero Poets) 'Does that Hurt?' A long poem, by Andrew Motion. With woodcuts by Rigby Graham. 8vo, [10]pp. + folding title, Prospero Poets, Clarion Publishing, Holybourne, Alton, 1995. Handset in Baskerville, printed by Michael Mitchell at Libanus Press. One of 69 (499) special copies signed by the author and artist with an additional signed coloured woodcut by Rigby Graham loosely inserted at the rear. Green paper-covered boards with pictorial label on the front. A fine copy. £60

87.(Prospero Poets) Cows, Cherries & Fish People, three poems, by Alison Spritzler-Rose with drawings by John Lawrence. 8vo, [16]pp, Prospero Poets, Clarion Publishing, Holybourne, Alton, 1996. Set in Palatino, printed litho at Didcot Press in reddish-brown (the illustrations in colours) on mould-made paper. One of 69 (499) special copies signed by the author and artist with an additional signed illustration by John Lawrence loosely inserted at the rear. Grey paper-covered boards with a design of cows. A fine copy. £45

88.Ravilious (Eric), *illustrator.* For Shop Use Only: Curwen & Dent Stock Blocks & Devices. With Contributions by John Lewis, Enid Marx and Robert Harling. 8vo, 48pp. [+ extra suite] & [5 original blocks], Garton & Co., Devizes, Wiltshire, 1993. Number 8 of only 75 (512) copies, marked Edition 'A' with a suite of 20 individually mounted wood-engraved vignettes by Eric Ravilious boxed with the book. Handset in Perpetua and printed on Zerkall paper at the Libanus Press. 31 wood-engraved vignettes (from line blocks) within the text, printed in red and black (plus one tipped-in from the block). Quarter blue cloth with printed spine label, Eric Ravilious patterned paper-covered boards with matching box es and slipcase. A fine copy. £400

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

89. (Rogers) The Rime of the Ancient Mariner, by Samuel Taylor Coleridge. [With an Introduction by Arthur Quiller-Couch.] 8vo, pp.40 + colophon, Oxford: At the University Press, 1930. One of 750 copies designed by Bruce Rogers and printed by John Johnson in black and sanguine in the Fell types on grey handmade paper. Decorated with specially cut type ornaments. Cockerell marbled paper-covered boards, predominantly blue, buff and green, black cloth spine titled in gilt, edges uncut. A very good to fine copy. £120

90. (Ruzicka) Boston Athenaeum: Six Views Drawn by Rudolph Ruzicka. With an Introduction by Walter Muir Whitehill. 4to, 28cm, 4p + 6 plates, Boston Athenaeum, Boston, 1952. Printed in colours at the Anthoensen Press; this copy is in unbound sheets, Fine. £40

91.(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. £2,250

(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.

92.(Saint Dominic's Press) The Affectionate Parent's Gift: a collection of prose and verse made from old books for children. By Margaret Honor Swinstead. Demy 8vo, pp.[viii],94, Saint Dominic's Press, Ditchling, 1928.

Handset in Caslon and printed on hand-made paper. David Jones engraving 'Dominican Friar' on title-page. Quarter black canvas, black and green patterned paper-covered boards titled in black and with an engraving of children. Some light wear. A very good copy. £90
'Booklist 1930 notes an edition of 480 copies.' (Taylor & Sewell A158)

93.(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.lvii,134, Printed at the Shakespeare Head Press, Stratford-upon-Avon, 1923.

Number 28 of 106 on Batchelor's Kelmescott 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. A fine copy. £525

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.

94.(Shakespeare Head Press) The Shakespeare Head Edition of the Novels & Selected Writings of Daniel Defoe. 14 volumes, 8vo, 19cm, Oxford: Basil Blackwell. Publisher to the Shakespeare Head Press of Stratford-upon-Avon, 1927.

Printed in an edition of 750 copies in Caslon Old Face. Light blue cloth, spines lettered in gold, gold tops. A near fine set. £380

Consisting: Robinson Crusoe (3 volumes), Colonel Jack (2 volumes), Moll Flanders (2 volumes), The Fortunate Mistress (2 volumes), Memoirs of a Cavalier, The Shortest Way with the Dissenters, A Plan of the English Commerce, Captain Sinleton, A Journal of the Plague Year.

95.(Shakespeare Head Press) The School for Scandal, by Richard Brinsley Sheridan. Edited with an Introduction by R. Crompton Rhodes. The Decorations by Thomas Lowinsky. Demy 4to, pp.xxvii[1],145, Printed at the Shakespeare Head Press, Stratford-upon-Avon & published for the Press by Basil Blackwell, Oxford, 1930.

One of 475 (482) copies printed in Caslon on Batchelor's Kelmscott hand-made paper. Title-page and 37 illustrations within the text from pen drawings by Thomas Lowinsky. Half white vellum with gold spine blocking, grey paper-covered sides printed with a design in red. One corner bumped. Bookplate. A very good copy. £120

One of the 50 Books of the Year for 1930.

96. Slater (John Rothwell). Printing and the Renaissance: A Paper read before the Fortnightly Club of Rochester, New York. 8vo, 24cm, Title, 35p, colophon, Designed by Bruce Rogers and printed by William Edwin Rudge at Mount Vernon, New York, December 1921.

Set in Monotype Caslon. One of 500 (600) copies on antique wove paper. Decorated with printers' devices. Full purple morocco, decorated and lettered in gilt on the front panel. A very good to fine copy. £85

(Warde 149, Nos.124-5 Modern Fine Printing)

97.(Swallow Press) The Sonnets of William Shakespeare. Preface by Robert Graves with drawings by Clarke Hutton. Folio, 34cm, pp.[xvi],154 + 40 illustrations, portfolio, London: The Swallow Press, Maitland & Thorold Publishing, 1975.

Number XVI of XL (300) copies specially bound with an original drawing by Clarke Hutton, mounted and contained within a separate folder. Designed by Edward Burrett and signed by him, Clarke Hutton and Robert Graves. Handset in Monotype Perpetua and printed on Antique Laid paper by W.E. Baxter, Ltd, with the 40 Clarke Hutton illustrations inserted and printed by lithography on various tinted papers. Full niger morocco by Sangorski and Sutcliffe, titled and blocked in gold, slipcase, portfolio and endpapers in gold and purple to a design by Clarke Hutton. A fine copy the prospectus loosely inserted. £1,200

An attractive book with the sonnets printed one to a page, though experience suggests that not all copies were bound up. The binding of the standard copies was either as the special or quarter mauve cloth with gilt spine lettering, brown buckram sides.

98. Tamabayashi (Chisato). Airborne. Square 8vo, 18cm, Chisato Tamabayashi, London, n.d. Unlimited edition, screen printed in many colours, layered kinetic pop-up book. Airborne is a pop-up book about the adventures of a hot air balloon. Rising up, carried by the wind, day and night, the balloon is a happy nomad, travelling across the landscape, before it meets up with its free-floating companions. Blue cloth, silhouetted with the outline of a balloon, titled in black. A new copy of a joyful book. £62

This work was awarded the Doverodde Book Arts Centre of Denmark Award, Second Prize in 2011.

99. (Threoteotha Press) Selected pastimes, a collection of prints and notes, edited by A. Peter Fletton. With 26 illustrations of various sorts by thirteen artists. 4to, 131pp, including 40 pages of typewritten text, 24cm, Threoteotha Press, Leicester, 1974.

Handset in Caslon Old Face, Walbaum and Bembo by Patricia Green and printed by Mary Cook and Rigby Graham. One of 15 copies printed in black (the illustrations in various colours) on various white and coloured papers on an Adana flatbed hand-press and various other presses.

Drilled binding by Trevor Hickman, blind-blocked on the spine, with laminated paper-covered boards (some laminate peeled away), printed with a monotype by Rigby Graham. Without marks of ownership, but Rigby Graham's copy. Of legendary scarcity. Near fine condition. £1,250

Contents: Round the Bend, by Geoffrey Kelham; Mountain Greenery, by Phil Hubbard; A Bitter Decision, by Bob Dexter; Cricket, by Barry Rabjohn; Hell for Leather, by Bruce Davies; The Strange World of the Private Printer, by Rigby Graham; Boats and boating, by Peter Fletton; Canoeing, by Andrew Tyler; Old Bridges, by Terence Penery; First Stage of Ruin, by Brian Webster; Wine Glasses, by Patricia Abraham; Motor Racing, by Tom Knight.

100. (Vale Press) Daphnis and Chloe. A Most Sweet and Pleasant Pastoral Romance for Young Ladies, done into English by Geo. Thornley, Gent. Demy 4to, Half-title, pp.106, colophon, The Vale, Chelsea, London: Sold by Elkin Mathews and John Lane, At the Sign of the Bodley Head, 1893.

One of 210 copies printed at the Ballantyne Press on handmade Van Gelder paper. Illustrated with 37 woodcuts designed by Charles Shannon and Charles Ricketts, drawn on the wood by Ricketts but engraved by both. 102 initial letters engraved and designed by Charles Ricketts. Pale green cloth, spine lettered in gilt, uncut edges. Rear endpapers a little yellowed, some slight offsetting. A very good copy indeed. £1,700

One of three 'proto-Vale' books printed in Caslon type before the formation of the press in 1896. It is a work of immense distinction. Working under the influence of "the sunny pages of the Venetian printers" (Defence, p.19), Ricketts and Shannon shared the work of illustration, although "Ricketts drew all the designs on the blocks to attain unity of effect" (Moore, p.10). In the most ambitious of all the woodcuts (p.97), one finds the principals of the Vale circle assembled at the wedding feast of Daphnis and Chloe. C.J.Holmes (Self and Partners, p.169) gives the key. He is the tall figure seated at the bottom left of the table, and across from him are Ricketts (with head upraised), Shannon, T.Sturge Moore, Lucien Pissarro, and Reginald Savage, with a certain Mr Riley standing in the background.

101. (Vale Press) Poems and Sonnets, by Henry Constable. [Edited from early editions and manuscripts by John Gray.] 8vo, 101[1] pages + colophon, 24cm, Printed at The Ballantyne Press and Sold by Messrs Hacon & Ricketts [The Vale Press], London, 1897.

One of 210 copies printed on specially watermarked handmade paper in Vale type. "Wild hop" border and 84 woodcut initials by Charles Ricketts. Half grey paper-covered boards, printed label on spine, sides patterned with a floral design by Ricketts in red and grey. Boards very slightly worn at extremities and with some yellowing to endpapers. A very good to fine copy. £240

102. (Verona Press) The Garden Party and other stories, by Katherine Mansfield. With coloured lithographs by Marie Laurencin. Large 8vo, pp.[x],316 + colophon & loose publisher's note, Printed at the Officina Bodoni, Verona, for The Verona Press, London, 1939 (1947).

One of 1170 (1200) copies set in Centaur and printed in black (the title-page in reddish-brown and black) on Magnani hand-made paper. Illustrated with 16 coloured lithographs. Patterned cloth-covered boards, green and white, red leather spine label with gilt titling. Grey paper dust-jacket, printed in green. Lacks card slipcase, else a fine copy. £750

Printed at the Officina Bodoni and distributed by Collins in 1947.

103. Wellman (Kelly). Body of text. [Created by Kelly Wellman, Madeleine Zygarowicz, photographs by Xochitl Oliva.] 4to, [14] leaves,; ill.; 22 x 27cm, Mainz: Gutenberg Pavillon, 2000.

English and German texts. Number 410 of 500 signed and numbered copies. 13 photographs by Xochitl Oliva, interleaved with verse printed on translucent paper with a printed wrap-around title and colophon sheet within a folding black cloth case. A contents leaf showing the correct order of text and photos included. Signed by the authors and photographer at the colophon. The images are of women's bodies, covered with type. Colophon and title printed on longer sheets of translucent paper that wrap around set of photos and text. Black cloth portfolio case with label. A fine copy. £185

This lyrical text is a dialogue between the artists about their work with words, letters, texts, and a simultaneous and imaginary dialogue with Gutenberg. Handset blocks of text were printed on the bare flesh landscapes of the artists' bodies, then photographed. Colophon: "Contribution of Kelly Wellman and Madeleine Zygarowicz with Xochitl Oliva to the competition Love Letter to Gutenberg, organized by the University of Applied Studies Mainz, department of Gestaltung, September 1999; and printed letterpress and offset as one of three selected works in a limited edition of 500 copies in Mainz in the summer of 2000."

104.(Whittington Press) A Boy at the Hogarth Press. By Richard Kennedy. Illustrated by the author, with an introduction by Bevis Hillier. Crown 4to, pp.xii,88 + colophon + fold-out, 25cm, The Whittington Press, 1972.

Number 164 of 495 (520) copies printed in Caslon, the title in red, on Wookey Hole mould-made paper, signed by the author. Line-block reproductions of 40 drawings and a lithographic reproduction plan of the Press (510 X 375mm) by Richard Kennedy. Green batik cloth-covered boards by Joan Charleston with magenta endpapers (one glued down). Brown Ingres paper dust-jacket printed blue-grey, with a drawing from the text in white. A fine copy with a Whittington Press compliments slip loosely inserted £350

Presentation copy: 'With best wishes to Barbara Freeston from Richard Kennedy.' The first book from Whittington Press.

105. (Whittington Press) An alphabet, 37 wood-cuts by William Nicholson and a half-tone reproduction of a photograph of a partially cut block. Folio, 38 leaves, 16pp booklet, 37cm, Whittington Press, Andoversford, 1978.

Handset in Caslon. 150 numbered copies printed in black-brown (captions to the blocks in blind) on Barcham Green Camber Sand hand-made paper. Separate leaves within solander boxes, with title label on the spine, a label with one of the blocks on the front (an extra copy of this is included), and a colophon on the inside. This number 54 of 138 copies, uncoloured, within a brown cloth box. Fine condition. £575

All but three of the wood-cuts were printed from Nicholson's original wood-blocks. Also included within the box is a copy of: William Nicholson's 'An Alphabet': an introduction, by Edward Craig. With three wood-cuts by Joseph Crawhall, offset reproductions of the Alphabet and photographs of the printing of the blocks. 4to, 16pp, 1978. One of 300 copies printed on Rives paper.

106. (Whittington Press) An almanac of twelve sports and London types, 30 wood-cuts and 4 line-block reproductions of woodcuts by William Nicholson. Folio, 37 leaves, 16pp booklet, 37cm, Whittington Press, Andoversford, 1980.

Handset in SB Caslon. 150 numbered copies printed in black (captions to the blocks in blind) on Barcham Green Camber Sand hand-made paper and Colorplan Tangerine paper.. Separate leaves within solander boxes, with title label on the spine, a label with one of the blocks on the front (an extra copy of this is included), and a colophon on the inside. This number 70 of 138 copies, uncoloured, within a brown cloth box. Fine condition. £575

Included within the box is a copy of: William Nicholson's 'An Almanac of twelve sports' and 'London types': an introduction, by Edward Craig. 4to, 16pp, 1980. 225 printed on Heritage laid paper, of which this is one of 150 signed by the author.

107. (Whittington Press) The Chessplayer & other essays, by Edward Thomas. With an Introduction by R. George Thomas, and with two wood-engravings by Hellmuth Weissenborn. Royal 8vo, 47pp., The Whittington Press, Manor Farm, Andoversford, 1981.

Text set in Caslon. One of 25 (375) special copies printed on Arches cream mould-made paper, bound in full vellum, gilt, marbled endpapers, with a loosely inserted proof of the frontispiece signed by the artist. Lacks slipcase, otherwise a fine copy. £425

Signed upon the colophon by R. George Thomas, Myfanny Thomas and Hellmuth Weissenborn.

108. (Whittington Press) On the Morning of Christ's Nativity: Milton's Hymn, with illustrations by William Blake and a note on the illustrations by Martin Butlin, Keeper of the British Collection, The Tate Gallery. Royal 4to, pp.xii,25pp, plates The Whittington Press, Andoversford, & Angscot Productions, London, 1981.

Text set in 18 point Caslon and printed on a special making of Barcham Green paper. Number X of XXV (350) copies specially bound in full Nigerian goatskin, with a separate portfolio of colour plates, all in a solander box. Endpapers marbled at Whittington, gilt, & gold top. 7 tipped-in colour lithographic reproductions printed by Adrian Lack at the Senecio Press. A fine copy. £625

The illustrations reproduce the set of Blake's watercolours in the Whitworth Art Gallery, Manchester. The text of the poem follows that of the first edition of 1645. (Butcher A54)

109. (Whittington Press) Hellmuth Weissenborn: Engraver, with an autobiographical introduction by the artist. [Including a catalogue raisonne of published engravings.] Foreword by John Randle. Folio, pp.xvi,68, The Whittington Press, Andoversford, & The Acorn Press, London, 1983.

One of 240 (260) copies printed in Bell type on two shades of Zerkall paper. 3 tipped in half-tone plates, 449 wood, perspex or vinyl engravings printed in various colours from the original blocks, 3 additional engravings reproduced by line-blocks. This, though numbered as a standard copy (number 192) is bound up as a special (numbered I-XX) in full Oasis leather, repeat engraving recessed in a panel on the upper board. Fine in like in matching slipcase, but lacking the extra set of engravings on Japon. £250

110.(Whittington Press) The Whittington Press: a bibliography, 1982-93, by David Butcher. With an introduction by John Randle. Small folio, pp.[viii],179[1] + colophon + 2 inserted plates + 42 extra specimen pages, Whittington Press, Risbury, 1996.

Number 18 of 80 (380) special copies quarter bound in vellum with marbled paper-covered boards, with 42 additional tipped-in specimen papers, in a slipcase. Text set in Caslon and printed in black with occasional use of other colours on Zerkall mould-made paper. With 27 wood-engravings (some colour), two linocuts, two pochoir illustrations, line-block reproductions, tritone plates, tipped-in specimens and type facsimiles, twelve tipped-in (mostly full-page), and 32 additional specimen pages from books, minor publications, broadsheets, etc., tipped-in at the rear. Quarter vellum, titled and ruled in gold down the spine, Whittington marbled paper-covered boards, orange, cream and bistre, by Rebecca Gryspeerdt, top edge trimmed, others uncut. Slipcase. A fine copy. £750

111.(Workshop Press) A collection of printed broadsides from the Workshop Press. 11 broadsides, 44 X 27cm or larger, (Mark Arman) The Workshop Press, Thaxted, Essex, 1988-1990. Broadsides printed on variously coloured paper stocks, in many different colours, two numbered, most dated in pencil, all signed by the printer. Fine condition, scarce. £200
(1) Double Pica Union Pearl, n.d., 19/28; (2) Verona: A Typeface of Distinction, 1987; (3) Perpetua: A Type Design by Eric Gill, 1987; (4) Berthold Wolpe Design, Albertus, 1987; (5) Fournier [ornaments], 1988; (6) Victorian Decorations: A 'Marigold' combination design by Stephenson Blake, 1988; (7) The Garland Ornament, 1988; (8) 5 Alphabets of Initial Letters, 1990; (9) Old Face Open, 1990; (10) A Decorated Typeface of the Late 18th Century: Fry's Ornamented, 1990; (11) Abbey Text: A Romantic Revival, n.d., 11/21 copies.