

DECEMBER 2024 LIST

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1.(Acorn Press) On a Theatre of Marionettes, by Heinrich von Kleist. Translated by Gerti Wilford. With seven wood-engravings, two line-blocks and four half-tone illustrations, by Hellmuth Weissenborn. [Preface by Lesley Macdonald.] Small 4to, pp.[vi],11[1], colophon, Published by the Acorn Press, 7 Harley Gardens, London, 1989.
Set in Caslon and printed in reddish-brown and black (the illustrations in many colours) on mould-made paper at the Whittington Press. Tipped-in plates. Number 15 of 150 copies. Bound in crash canvas-covered boards, printed label superimposed on upper cover. A fine copy. £120

2.(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. £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.

3. Ashbee (C.R.). Decorative Art from a Workshop Point of View: a paper read at the Edinburgh Art Congress, November 1889. [Title from cover.] 8vo, 11 pages. ; 23 cm., no place, no printer, [1889].

Text reasonably well printed on chain-laid paper, the covers rather amateurishly printed in red and black with C.R.Ashbee's 'ash and bee' mark bottom right. Originally sewn into the wrappers, but both of these now detached (although present). Internally very good. A rare item (definitely not printed at Essex House). £250

'Sold for the benefit of the Craftsman Club at a minimum of threepence.' (Front cover)

4. (Ashby Lane Press) The Woollen Horse, by B.K.Foster. With five woodcuts by James Deacon. 12mo, 16cm, 12p, (B.K.Foster) The Ashby Lane Press, Bitteswell, 1975. Handset in Monotype Bodoni and Ultra Bodoni. One of about 250 copies, signed 'Munchausen', printed in black (with a mock linocut seal in red) on white cartridge paper. A fine copy with an interesting A.L.s from the printer. £50

Most copies were sold in sheets, with a separate label, for binding by the purchaser, but this copy (as the letter explains) is in a "woolly" binding - done by the printer with wallpaper paste, ink and a cardboard comb.

5.(Ashby Lane Press) Linocut Christmas card depicting Three Kings; Ad Laudem Barbari (In Praise of the Savage): Crawshaw's Congeries; Palatino type specimen; A Straw-hatted Lady in her Garden, by Charles Astbury. Linocut Christmas cards, two books, various samples, printed by Bryan Foster at the Ashby Lane Press, Bitteswell, 1986 & 1987.

The Christmas card printed GREETINGS and calligraphically inscribed "And thanks for the cheque Bryan Foster"; original decorative envelope. All fine. £70

Ad laudem barbari. Edited by B.K. Foster. With two drawings by Rigby Graham and Tony Hall. One of 100 copies printed in Bell sewn into pictorial wrappers (1986); Crawshaw's Congeries of avid calligraphers, 9 linocuts printed in colours, sewn into pictorial wrappers (1987).

6.(Ashdene Press) A Hand-List of the Books printed at the Ashdene Press, mdcccxcv-mcmxxv. 8vo, 217 X 155mm, pp.[16], Ashdene Press, Shelley House, Chelsea, 1925. One of about 400 copies printed in red and black in Subiaco type on specially watermarked Batchelor handmade paper. Colophon in red. Blue printed wrappers, sewn with green silk thread. A fine copy. £225

Attractively and representatively printed in the famous 'Subiaco' fount designed by Emery Walker and Sydney Cockerell and specially cast for the Press. One literal has been corrected in red ink in Hornby's hand and a few prices lightly added in pencil. (Ashdene Minor Pieces 10)

7.(Ashdene 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.] 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. Fine in slightly worn slipcase. £1,600

8. Barrès (Fernand), Eugène Brémaud, Adolphe Schoeller. Les Transformateurs d'Energie : générateurs, accumulateurs, moteurs, avec les plus récentes applications à la navigation aérienne, par un comité d'ingénieurs et de professeurs, Fernand Barrès, Eugène Brémaud, Adolphe Schoeller. Two volumes, 4to, x, 221 pages, 13 leaves of multiple folding colour plates, illustrations, 30 cm, Paris: Aristide Quillet, 1910.

Title-pages in black and red. Many photographic and line illustrations in Volume I, mostly of early flying machines. Volume II consisting 13 colour plates with folding overlays of very considerable complexity, facing text. Rose cloth, titled in black and white, inlaid with pictorial designs of airships, motor cars, trains, spines decorated with a geometric design in black, floral endpapers. Occasional slight browning to the facing text (not the plates) of Volume II. A very good copy of an outstanding piece design that's wonderful fun. £175

I. Texte: La locomotive "compound" à marchandises. La turbine à vapeur. Les gazogènes. Le moteur à gas. La motocyclette. L'automobile. Les ballons dirigeables ou aérônats. L'aviation. La dynamo et le moteur électriques. La magnéto. Les accumulateurs électriques. La télégraphie sans fil. II. Atlas

9. (Baskerville) The Book of Common Prayer, and Administration of the Sacraments, [etc.] Royal 8vo, 272 leaves, Cambridge, Printed by John Baskerville, Printer to the University and by B. Dod, London, 1761.

Type: English and Small Pica. Two columns. Printed on two sorts of laid paper with decorative borders. Contemporary red straight-grained morocco, gilded with urns, floral chains, starbursts with festoons and spine titling, gold edges and marbled endpapers. A fine copy. £750

Second edition, with the price marked as 8s. 6d and the "lozenge-and-star" border on the title-page.

The type, which always comes up a little large in spectacular soft blackness on the crisp laid paper of a Baskerville, is the first of the transitional romans in Britain. There is more differentiation of thick and thin strokes than with Caslon and the stress is more vertical. Read the 1949 Christmas book by John Dreyfus for the remarkable account of the survival of Baskerville's punches, now at Cambridge University Press.

(Townsend and Currier:) "... Baskerville printed his Book of Common Prayer under the auspices of Cambridge University. He planned two editions, one to be printed in the customary long lines, the other in double columns; and he printed both editions with and without ornamental borders. The first copies were issued in 1760, but on October 25th of that year occurred the death of King George II. This necessitated a change in the prayers for the royal family, and the leaves containing these prayers were cancelled and new ones printed. Also the price of the volume was twice increased, and since the original price of 6s.6d. was given on the title page, new title pages were printed and old ones cancelled. As a result of these changes there were issued a confusing number of combinations of cancelled and uncanceled leaves, and old and new title pages in copies with single or double columns, with or without borders. We have distinguished sixteen different editions, issues or variants ..."

10. Baudelaire (Charles). Les Paradis Artificiels: Du Vin et du Haschisch. 8vo, pp.214, 20cm, Genève: Pierre Cailler, 1946.

Unlimited edition, printed in reddish-brown and black on laid paper. Printed wrappers. Original glassine chipped, but still a nice fresh copy. £25

11. 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

12. 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.

Framed and glazed. Perfect condition.

£2,250

One of a series of eight linocuts Bawden produced on the theme of Aesop's Fables. (Bacon & McGregor B.321C)

13. (Beardsley) *Le Morte d'Arthur*, with the text as written by Sir Thomas Malory, with a note on Aubrey Beardsley by Aymer Vallance. [With a note on the designs omitted from the first edition by R.A. Walker.] Third edition thus (with extra plates), thick 4to, pp.lv, 538, London: J.M. Dent, 1927.

One of 1,600 copies. Illustrated with roughly, 250 chapter headings, 43 borders, 25 initial letters, 20 full- and double-page illustrations, 19 small ornaments and various head- and tail-pieces by Aubrey Beardsley, often repeated to make a total of about 1,105 illustrations. Original navy-blue cloth covers elaborately titled and decorated in gilt. Near fine. £950

When it comes to the grotesque in art, who can better Aubrey Beardsley? Whoever managed to provide colour with such deft management of masses of black? In terms of public acclaim he never equalled the illustrations he did for Morte d'Arthur, his first book. Intended to rival the volumes of the Kelmscott Press, it contains many intricate splendours he adapted and imitated from medieval manuscript. The initial- and tail- pieces are amongst his most exquisite embellishments.

One must remember that the first edition of Morte d'Arthur was issued in parts, beginning in June 1893.

Beardsley continuously modified his style (in the direction of Japan) during the course of the publication and there is some lack of unity. Nevertheless, this tour-de-force from his first period is a volume to savour and love.

Afterwards, he threw over archaism and medievalism and took his Chinese ink to editions of Salome and The Rape of the Lock, twisting human forms, into fantastic peculiar shapes, becoming more than romantic. He turns eroticism upside-down, women wear baubles and become sexual predators. Swiftly, he became legend. The Aubrey Beardsley who edited only four volumes of The Yellow Book, and who died at the age of twenty-five at Menton.

14. (Beaumont Press) *Parisian Nights: A Book of Essays*, by Arthur Symons. 8vo, pp.[viii], 49, colophon, 23cm, The Beaumont Press, 75 Charing Cross Road, London, February 1926.

One of 310 (390) copies printed on handmade paper. Title-page in red and black. Cover design and title-page decoration (in four colours) by Wyndham Payne. Decorative paper-covered boards, white, yellow and black, buckram spine, lettered in gilt. A very good to fine copy. £100
Contains: Lautrec and the Moulin Rouge; A Visit to Aristide Bruant, 1892; Constantin Guys; At the "Chat Noir": 1892; Forain; A Voyage of Discovery; Honore Daumier; On Cats and Clowns

15.Beckett (Samuel). Watt. 8vo, 278[2] pages, 17.5cm, The Traveller's Companion Series published by The Olympia Press, Paris, 1958.
Publisher's green cloth, with black title labels to upper cover and spine, in the pictorial dust-jacket. A fine copy in a like jacket. £275

Originally published in paper wrappers and issued in a limited edition in Paris in 1953, this is the first trade edition of Watt, and the first that was sold in the UK, where it was distributed by Zwemmer.

16.(Blast) Blast: Review of the Great English Vortex. No. 1. June 20th, 1914. Edited by Wyndham Lewis. 4to, 160,[4] p, illustrations, 31 cm, London: John Lane, The Bodley Head, 1914. Illustrations by Edward Wadsworth, Wyndham Lewis, Frederick Etchells, W. Roberts, Jacob Epstein, Gaudier Brzeska, Cuthbert Hamilton and Spencer Gore. Some light spotting to prelims. Original puce wrappers, titled 'BLAST' diagonally, detached at front, chipped with some loss. Some tape marks to spine. Very good for a publication that is usually very bad £900
Includes: "The Saddest Story" by Ford Maddox Hueffer, a short story that became the novel The Good Soldier; poems by Ezra Pound; "Indissoluble matrimony" by Rebecca West; manifestos and articles by Lewis. Only two issues of Blast were published (no. 2 in July 1915). -- Printed by Leveridge and Co., Harlesden.

17.(Book Club of California) Poetry at the Edge: Five Contemporary California Poets. Edited by Carolee Campbell. Tall 8vo, 52 pages, colophon, Designed and edited by Carolee Campbell at Ninja Press for The Book Club of California, 2014.

Set in Walbaum and printed letterpress in blue and black on Zerkall Frankfurt paper by Norman Clayton at Classic Letterpress. One of 300 copies signed by all five poets. Illustrated with two digitally printed photographs by Carolee Campbell. Boards covered in an indigo sheet of pure Belgian flax, especially made for this edition, linen spine titled in black, Zerkall Nideggen endpapers. A fine copy with prospectus. £160

With contributions by Joseph Stroud, Kay Ryan, Gary Young, Martha Ronk, Michael Hannon.

18.(Bremer Press) Chansons d'amour. [Ausgewählt und herausgegeben von Josef Hofmiller.] Royal 8vo, 110p, 27cm, Tolz: 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. Slight spotting to endpapers. Very good copy. £625

18. (British Legion) The Legion Book. Edited by Captain H. Cotton Minchin. Royal 4to, 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

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.

19.(Broadsheet King) Songs. (Songs from Aldermaston ... Sung as part of the Campaign for Nuclear Disarmament. Collected together ... by the Broadsheet King.) 8vo, 20p (including covers), 20cm, The Broadsheet King, 15 Mortimer Terrace, London, N.W.5, n.d. (c.1963)
Cover by Kit Cooper; ballads by Jack Cooper, Fred Dallas, Peggy Seeger, Ewan MacColl and Denise Keir, Elin Williams, John Brunner. Stapled into pictorial covers, a little creased. A very good copy. £25

20.Bush (Tracey). Swan Song, Cygnea Cantio. 8vo, folded in thirds, 14.5 X 21.8cm, (Tracey Bush), Fathom Five Books, 1998.
A relief rolled, embossed map of the River Thames from Oxford to Richmond, printed in beige signed by the artist. Rubber stamped with a series of 'swan marks' to denote ownership of swans on the Thames. Number 15 of 50 copies. Light blue cloth, upper cover inset with printed label, ribbon ties in blue silk. A fine copy. £200

21. Bush (Tracey). An A - Z of British Moths. 24mo, 14 pages, 10.5cm, Tracey Bush, 2016.
Duotone risograph prints on grey Canson paper with typography adapted from vintage type in 'Fancy Alphabets' by Pepin Press. Number 30 of 100 copies signed by the artist. Grey pictorial boards with bound in section of print depicting moths and foliage, black canvas back, red printed 'Abecedarium' wraparound. A fine copy. £80

22. Bush (Tracey). Dusk. Double concertina, 21.5 X 15cm, Printed at the Publisher Hub WSA and INTRA, Rochester. 2016.

Edition of 20 copies., Through seven hand cut wreaths are glimpsed some of the largest British moths. All are duotone risograph prints on Hahnemuhle paper from original drawings by Tracey Bush. Sewn together in a double concertina 160cm long. The specimen drawings are adapted from 'Moths of the British Isles' by Bernard Skinner. Bound in black Lokta screen printed boards depicting a collection of Peppered moths drawn at Chilcomb House, Hampshire. Black velvet ribbon ties. A fine copy £750

This one of 4 special copies in a Japanese-style case of deep blue book cloth with silver blocked moths and gothic type. Hand tied 'frogging' buttons, lined with black velvet paper. Also contains a black paper envelope with an original A5 moth drawing (titled by hand by the artist upon the verso).

23. Bush (Tracey). The Last Voyage. Chequebook 8vo, 10 X 24cm, Fathom 5 Books, 2017.
This book project is based on the voyage made by John Taylor in 1620 when he travelled down the Thames in a boat made from hemp paper. Inside a grey Khadi folder, fastened with a minute knitted hemp rope is contained a booklet with fragments with extracts from the poem 'In Praise of Hempseed' which describes the voyage. Included in the booklet are prints from wood and lino and a small hemp paper boat with a map of the voyage inside. Number 26 of 35 copies signed by the artist. Fine condition. £135
SHEER JOY!

24.(Cambridge Christmas book) Susannah Whatman: Her Housekeeping book. Introduced by Thomas Balston. Decorated by Lawrence Josset. [Foreword by Brooke Crutchley.] 8vo, pp.viii,40, Cambridge: For the Friends of the University Printer, 1952.

One of 250 copies on special Whatman hand-made paper. Engraved title-page by H.K.Wolfenden, the monogram thereon being copied from a James Whatman watermark of 1781. Collotype portrait frontispiece. Illustrated with 14 etchings by Lawrence Josset. Dark grey cloth with maroon label titled in gilt on the front, spine gilt. A near fine copy. £110

25.(Cambridge Christmas book) Italic Quartet. By John Dreyfus. A record of the collaboration between Harry Kessler, Edward Johnston, Emery Walker and Edward Prince in making the Cranach Press Italic. [Preface by Brooke Crutchley.] 8vo, pp.viii,50, Cambridge, [Privately printed for Friends of the University Printer], Christmas 1966.

One of 500 copies on mould-made paper. 10 collotype plates. Decorative cloth boards with spine label lettered in gilt and matching slipcase. A fine copy. £120

The art nouveau decorations in the book were designed by Martin Battersby, and the cover cloth printed at his studio in Brighton.

26. Carter (Frederick). D.H. Lawrence and the Body Mystical. 8vo, pp.63 (including the portrait frontispiece), Denis Archer, London, 1932.

One of 250 copies on Japon. Quarter orange vellum lettered up the spine in gilt, brown paper-covered sides titled in black and gold-blocked on the front cover. A very good copy indeed. £75

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

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

28.(Christmas Story) Uncle Dottery. A Christmas Story by T.F. Powys. With two wood-engravings by Eric Gill. 8vo, 21cm, 22[2]p, Printed for Douglas Cleverdon by Henry Hill Ltd, Bristol, 1930 (1931).

Number 107 of 300 (350) copies printed on Charles I handmade paper, signed by the author, bound in patterned boards, buckram spine strip with gilt spine titling. Lacks the laid in note concerning pricing entitled 'Second Thoughts', very slight darkening to top edge of boards. A very good copy indeed. £130

29.(Circle Press) De Morandi, images by Ian Tyson, poems by Kevin Power. 2 folders, 4to, 37.5 X 30cm, (Ron King) The Circle Press, Guildford, 1979.

One of 345 copies signed by the artist and author, Poems set in 14 point Optima printed at Circle, blind aquatints at Studio Prints, London. Paper in Somerset pure rag. 7 full-page aquatints separately initialled by Ian Tyson and one small device within the text. Both volumes with black card covers, lacking drop-back box. Fine copy £600

Ian Tyson translated the Italian artist De Morandi's images into pure abstractions worked deeply into the paper in blind.

30. (Circle Press) ECHO BOOK. Narrow 12mo, 19cm, [8]p, Ron King, Circle Press, London, 1994.

Standard unlimited issue made up of two rather than three sections, being a small booklet with the words 'ECHO BOOK' printed in wire and blind embossed to read 'BOOK ECHO' on the reverse of the page. The impression fades as the pages are turned in sequence. Two 4 pp sections 20×8cm on Khadi hand-made paper, sewn into a blind embossed blue paper cover. Fine. £40

31.(Clover Hill Editions) The Story of Cupid and Psyche, with illustrations designed by Edward Burne-Jones, mostly engraved on the wood by William Morris; the introduction by A.R. Dufty. Folio, two vols, 34cm, pp.xiv, 36[2], 26 plates, pp.[vi],92[2], colophon The Rampant Lions Press, Cambridge, for Clover Hill Editions, London, 1974.

Number 93 of 270 (400) copies printed on Barcham Green handmade paper at the Rampant Lions Press, Cambridge. Illustrated with 44 wood-engravings designed by Edward Burne-Jones and chiefly engraved by William Morris. Volume I machine-set in Ehrhardt with display in Palatino; Volume II hand-set in Kelmscott Press Troy type. William Morris patterned paper sides with blue cloth back, leather labels lettered in gilt. Blue cloth slipcase just slightly rubbed at extremities. A near fine set. £800

The Earthly Paradise, of which Cupid and Psyche forms a part, was planned to be one the first books published by Morris's Kelmscott Press. For it, Burne-Jones designed 44 wood engravings, of which Morris cut 38. They appear to be the only engravings which Morris, who tried his hand at virtually every craft, cut. The project was not completed - partly because Morris was eager to see his first book off the press and turned to shorter works, and partly because in the early days of the press there was no type which harmonized with the engravings. These found their way to the Society of Antiquaries, London, and rested there unprinted, until the Carters began to work on this important edition. The Troy type, the second face cut for Kelmscott, has since the closing of the press, been housed at Cambridge University Press which allowed the original matrices to be used for the recasting. The poem is set in this large, readable face in single columns and the illustrations are printed from the original blocks. The companion volume is set in Monotype Ehrhardt with 66 illustrations printed by Cotswold ColloTYPE. A magnificent work.

32. Cobden-Sanderson (T.J.). Ecce Mundus: Industrial Ideals and the Book Beautiful. 8vo, [32] pages, 21.5cm, Hammersmith Publishing Society, 7, The Terrace, Hammersmith, 1902. Set in Caslon and printed on hand-made paper at the Chiswick Press. Maize paper covered boards, vellum back in black (a little soiled). A very good copy indeed. £105

33. Cobden-Sanderson (T.J.). The Arts and Crafts Movement. 8vo, 39 pages, colophon, 21.5cm, Hammersmith Publishing Society, River House, Hammersmith, 1905. Set in Caslon and printed on Batchelor hand-made paper at the Chiswick Press. Maize paper covered boards, vellum back in black (a little soiled). A very good to fine copy. £200

34. (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

35. Constable (John) & David Lucas. Mezzotints. A new printing from eleven recently discovered steel plates. [With an Introduction by Leslie Parris a Note on Printing the Steel Plates by Anthony Dyson and a catalogue of the plates.] Royal 4to, 11 loose plates, 39 X 33cm, 43p introductory booklet, The Hand Press for The Tate Gallery, London, 1993.

Number 58 of 100 sets printed on Velin Blanc Lanagravure paper. Green cloth folder with leather labels, gilt. Introductory booklet in a pocket on the inside at the front. A fine copy. £600
Really fine impressions of these plates painted by Constable and executed by David Lucas. There are sixteen engraved plates (being the eleven strikes plus five variant printings of "A Cottage in a Cornfield") still in original tissue paper wrapping.

36. Cramp (Libbie) A Little Book of Memories. Artist's book, pictorial transfers ironed fabric, 11 X 9cm, 14 leaves (including front), Libbie Cramp, bricabrac designs, no date.

Text in different typefaces, many referencing a particular city, illustrations in colours. Sewn with red thread. Pictorial sewn envelope (slightly damaged) with text from *Gulliver's Travels*. A very good to fine copy. £25

37. (Dance) Bound volume of Quadrilles, Waltzes, Polkas, etc. Large 4to, 33cm, 25 scores, [170]p, various publishers, various dates (mostly 1840s)

Contemporary blue quarter morocco with marbled paper-covered boards. Title leaves bound in, some gilt, pictorial or hand-coloured, some pieces taken from larger works, two leaves torn with loss, some occasional foxing, some leaves trimmed (the Vesuvius Polka especially is cut down from a folio). Very good condition, an essential possession for any family of quality entertaining this Christmas. £400

Principal contents: The Special Quadrilles and Waltz Inscribed to the Loyal Special Constables of the Nation by F.A. Diball (Title, 8p London: H. Tolkein, 1848); The Post Horn Galop as Performed at the court Ball, the Nobility's Soirees, and the Promenade Concerts. Composed by H. Koenig. (Title, 6p, London: Published by Jullien [184?]); The Vesuvius Polka ... on ... airs from [D. F. E. Auber's opera] Masaniello. By Valentine Morris (Title, 8[2]p, London, [1849]); L'Invitation au Bal, A Set of New Quadrilles for the Piano Forte, Selected & Arranged from Strass' most favorite Airs. By William Forde. (Lithographic title, 12p, London, Printed and Sold by R. Cocks); Grand Quadrille on the Most Admired Airs from Adolphe Adam's Grand Ballet, Le Diable a Quatre, arranged for the piano-forte by Tolbecque (Decorative title in black ad gold, 5[1]p, Published by Jullien, n.d.); The Highland Polka, Performed before the Queen, Composed for the Piano Forte by S.D. Saunders. (Hand-coloured engraved title, 2-3p, London, Published by Duncombe & Co., n.d.); Musical Bouquet. Partant Pour La Syrie, The Popular French Air, as performed by Jullien's Band, and by the celebrated Guides' Band. With the correct French and English Words. (Pictorial title, 2-3[1]p, Musical Bouquet Office, [1854]); George Heriot, Dedicated to "Auld Gallants," in Every Part of the World. Written by George Soane. The Music by Charles E. Horn. (Coloured lithographic title, 6[2]p, n.d.); Little Gipsy Jane. Written by Edward Fitzball. Composed by Charles W. Glover. (Title, 5[1]p, London, Campbell, Ransford & Co. Music Sellers & Publishers, [c.1850])

38. (Decoy Press) Broken Bridges or, The Bolshevik. An industrial play in three acts, by Joseph Thorp. Crown 8vo, pp.[viii], 77, + press-mark, Grant Richards, London, 1920.

Printed at the Curwen Press with 'Decoy duck' press-mark by Eric Gill. Linen-backed brown paper boards with title labels on spine and upper board. A very good copy indeed. £65
The Decoy Press never had any machinery and was just a name, the name of Joseph Thorp's cottage in Sussex. It had a part-time one man staff in the person of Joseph Thorp (a consultant to the Curwen Press), and could be a convenience when it was impolitic to use the Curwen Press imprint.

39. Desmet (Annet). An Italian Journey. Oblong 12mo, 10 X 15cm, 120 pages Royal College of Art, London, 2016. Number 6 of 40 special copies signed by the artist, this with two (rather than one) extra signed wood-engravings "San Severino Marche" by her in a pocket. 60 illustrations in black-and-white and colours. Pictorial boards titled in gilt and black. Traycased in a grey linen box, titled in black. A fine copy. £425

This jewel-like book evokes unmistakable Italian landscapes and cityscapes. Anne Desmet's pen commits every detail to paper, and the small-scale format emphasises her distinctive flair for capturing the relationship between extreme foreground and distance. This is an opportunity to explore Italy, from Apennines to Veneto.

40.(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

41.(Dropmore Press) The Holkham Bible Picture Book Introduction and Commentary By W. O. Hassall, M.A. Second edition, folio, 35cm, pp.vii[3], 191[1], colophon, The Dropmore Press, London, May 1954.

Set in Monotype Walbaum and printed on Arnold & Foster mould-made vellum. 84 plates (eight coloured). Half red niger with leather fore-edge and parchment sides decorated in blind. A fine copy. £225

A facsimile of a famed fourteenth-century manuscript formerly owned by the Earls of Leicester and now in the British Library.

42.(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. Syon House is the West London home of the Duke of Northumberland and has been in the Percy family for over 400 years. Built on the site of a late medieval abbey, Syon boasts one of the finest Robert Adam interiors in the country and has a magnificent collection of paintings and furniture. Capability Brown designed the gardens, which includes the Great Conservatory.

42.Eluard (Paul), *pseudonym of Eugène Grindel.* Pour Vivre Ici. 4to, [16] pages, 26cm, "Le Lapin et le Chat" [The Hague:] H. van Krimpen, 1944.

Handset in Lutetia and printed in black and red by G.J. Amerongen & Co., Amsterdam. This number XIII of XXV (150) copies printed on Hollande paper. This is No.1 in the series "Le Lapin et le chat" with the device of the rabbit and the cat by Mimi Noote-boom. The marbled paper cover design, predominantly light-blue and grey with a printed label superimposed is by Maria Paulina Brunt. Invisible pictorial bookplate of Anton Pieck. Just some slight wear to edges. Very good to fine. £250

These poems were first published in the Nouvelle revue française, 1939. For this very handsome and clandestine production, see De Jong no 241, Simoni page 57:6

43.(Esslemont) Extempore effusion, upon reading in the Newcastle Journal the notice of the death of the poet James Hogg, by William Wordsworth. Edited by David Esslemont. With three wood-engravings by Thomas Bewick and Isaac Nicholson. 8vo, 22.5cm, 8p, Newcastle: David Esslemont, 1985.

Text set in Bembo, One of 300 copies printed on Rives BFK Velin, with the engravings printed from the original blocks. Bound in stiff card covers with Ingres paper wrappers. A near fine copy. £30

44.(Evergreen Press) Norman Janes: Wood Engravings & The Man, by Elizabeth Grice. With a Foreword by Simon Brett. Folio, xiv, 116 pages, illustrations (some colour), 36 cm, Stonehouse, Gloucestershire: (John Grice) Evergreen Press, 2014.

Set in Caslon 14 pt Large Face by Neil Winter and printed on Zerkall mould-made paper. Title-page printed in green and black (illustrations printed in black or in colours or on coloured papers). Number 65 of 90 (150) standard copies. Green leather quarter binding, with gilt lettering on spine. Decorated paper-covered boards. Illustrated endpapers. A fine copy. £300

Illustrations are chiefly tipped-in woodcuts, printed from the original blocks. Janes (1892-1980) attended the Central School under W.P. Robins and studied under Sir Frank Short at the Royal College of Art. He lectured in etching and wood-engraving at Hornsey (1928-60) and the Slade (1936-50). He married fellow engraver and linocut artist Barbara Greg in 1925. His style is bold and striking, if formal.

45.(First Edition Club) Twenty Letters to Joseph Conrad, [with] an introduction and some notes by G.Jean-Aubry. 8vo, The First Edition Club, London, 1926.

One of 220 sets containing an introductory pamphlet and 9 others with letters by Edward Garnett (40), George Gissing (2), Stephen Crane (2), H.G.Wells (2) Henry James (3), Constance Garnett (1) John Galsworthy (1), Rudyard Kipling (1), E.V.Lucas (2) Arnold Bennett and J.G.Huneker. Each pamphlet printed in a different typeface on fine paper and sewn into printed wrappers. Quarter blue buckram portfolio rebacked, with original spine laid down, Curwen pattern paper sides. Portfolio chipped at extremities, spine dulled. The pamphlets in excellent condition. £100

A splendid ensemble of the typefaces available at the Curwen Press.

46.Foix (J.V.) XL Sonets. 4to, 33cm, 103p, colophon, Impres per a Sr Joan L. Gili, publicada per l'Associacio de Bibliofils de Barcelona, 1986.

Set in Berthold Bodoni and printed on handmade paper in black (the title-page in green and black). This, number 97 of 100 (147) copies numbered in arabic, not for sale. Etched aquatint frontispiece by Antoni Tapies, signed by him. Loose-leaved, as issued, green wrappers printed in black, slipcase. A fine copy. £650

47.(Foot Press) A Specimen of Types: Tudor Black, Civilite, Caslon, Baskerville, Goudy Modern, Fists and Fleurons, Memphis, Erbar. Collection of ephemera and A.L.s, Jason Burke, At the Foot Press, Holly Pond, Centre Island, 1961.

Printed in colours and sewn into decorated wrappers; also with (2) a broadside type specimen printed on thick handmade paper; (3) The Gentle Game of Bowls as played at the Green at Holly Pond (certificate for Walter Tracy); T.L.s and A.L.s from Jason Burke to Walter Tracy (addressed Chiswick, 1964). Attractive and in fine condition. £50

48.(Fore-edge) A Dictionary of the English Language. With an alphabetical account of the heathen deities; and a list of the Cities, Towns, Boroughs, and remarkable Villages, in England and Wales. To which is prefixed a comprehensive view of English Grammar, 4th edition, with additions and improvements, London: W. Peacock, Salisbury-Court, 1794, preface signed at end with the initial J. [Samuel Johnson] in letterpress, all edges gilt, fore-edge painting depicting the Tower of London from the Thames, contemporary red crushed straight-grain morocco, gilt decorated spine, board corners rubbed, 12mo in 6s. Very good to fine condition. £500

Typically, there are two methods of fore-edge painting, the fanned and closed types. On the latter, the image is painted directly with watercolour onto the closed book whereas on the former (as here) the image is applied to the bottom edge of the paper and the books leaves must be 'fanned' to make the image visible. With this technique the 'double fore-edge' becomes possible. The majority of fore-edge paintings date to the late 19th and early 20th centuries on reproductions of books originally published in the early 19th century, but landscapes (rather than earlier heraldic designs) on fore-edges date back to the 1750s and I suggest an earlier date (the first University Boat Race?) for this one. Referenced by ESTC T147771

49.(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.

50.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 (some loss) and slightly spotted, otherwise excellent £950
Adrian Frutiger is of course most famous for his type designs, particularly Univers (Deberny & Peignot 1957), but these 'graphismes' - positive and negative space - are also of extraordinary interest.

51. (Gaberbochus Press) Wooff Wooff, or Who Killed Richard Wagner? By Stefan Themerson. [A novella with drawings by Franciszka Themerson.] 8vo, pp.65, Gaberbochus Press, 31 King's Road, London, 1951. Printed on white and grey paper with line drawings on grey and black endpapers. Black cloth with yellow spine titling. Yellow paper dust-jacket overprinted in grey with black titling. Spine of dust-jacket a little torn with slight loss. A very good copy. £150
"Mr Truman's secretary and Mr Russell's secretary are fishing in the Lake District. A powerful though terribly slow automobile is moving through the night in that direction."

52.(Gaberbochus Press) Semantic Divertissements, by Franciszka Themerson drawings & Stefan Themerson text. First edition, folio. [iv] 16 pages, 33cm, Gaberbochus Press, London, 1962. More than 16 drawings, mostly half-page. Pictorial covers in green and red. Ownership signature of Gavin Ewart. A fine copy, with an extra leaf loosely inserted. £350
Rare. Semantic Divertissements" is the charming 1962 artists' book by the late Polish-born, London-based writer, filmmaker and publisher Stefan Themerson and his artist wife Franciszka. Issued by his own Gaberbochus Press, it presents ten collaborative works combining his amusing concrete poetry with her whimsical drawings.

53. Gascoyne (David). Poems, 1937-1942. Square 8vo, 21.5cm, pp.[vi],62, lithographic plates, Editions: Poetry, London, Nicholson and Watson, third impression, 1948 [1949]. Title and five other inserted lithographic plates in colours by Graham Sutherland. Lithographic boards, red cloth back titled in gilt, matching dust-jacket. Fine in near fine dust-jacket. £95
Cancel title-page with 'Third impression - 1948' printed on the verso. The words 'Second impression' were previously ink-stamped on the verso of the printed title. In both, contents are the unsold sheets of the first edition of 1943. Best described as 'First edition, third issue'. The binding is the same, except red cloth has replaced orange. Twelve books are advertised on the rear flap of the dust-jacket: Eight of these are 1943-46, Selected Poems, by Stephen Coates (6/-) cannot be traced, Landscapes and Departures, by Kathleen Nott (1947) is at 6/-. The Imprisoned Sea, by James Reeves (1949) is also 6/-.

54.(Gezelschap Nonpareil) Des Livres: Chapitre X, Livre II, des Essais de Messire Michel Seigneur de Montaigne, Chevalier de l'Ordre du Roy et Gentilhomme Ordinaire de sa Chambre Maire et Gouverneur de Bourdeaux. Small 8vo, 31pp. + colophon, Printed for the Gezelschap Nonpareil, Amsterdam, by Joh. Enschede en Zonen, Haarlem, 1951. Printed in Romulus on laid paper. Marbled paper-covered boards, predominantly lilac, white and brown, with a printed label on the front cover. Just a touch worn at extremities. A very good copy indeed. £125
Presentation copy, inscribed: "To Hans & Tany Schmoller with the best wishes for 1952 from Toos & Jan van Krimpen." The initials of the seventeen members of the Gezelschap Nonpareil are printed upon the colophon.

55. Gill (Eric). Nativity in Cave. Woodcut Christmas card, Ditchling, Christmas 1915. Woodcut, printed on tissue, image size: 67.5 X 53mm., unsigned and unnumbered. Loose in a paper folder inscribed in Eric Gill's hand: "With best wishes for Xmas from Eric & Ethel Gill Xmas 1915". Both the woodcut and the folder spotted at extremities. A good copy. £300

56. Gill (Eric). Christianity and Art. By Eric Gill T.O.S.D. The frontispiece engraved by David Jones T.O.S.D. 8vo, [vi], 42 pages, colophon, Francis Walterston, Capel-Y-Ffin, Abergavenny, 1927 (January 1928)
 Set in Caslon Old Face and printed at the Shakespeare Head Press on Batchelor hand-made paper. Number 46 of 200 copies signed by Eric Gill and David Jones. Wood-engraved frontispiece and tailpiece by David Jones. Full bound in blue buckram, lettered in gilt on the spine, all edges untrimmed. A very good to fine copy £500

57. Gill (Eric). Twenty-five Nudes engraved by Eric Gill. With an introduction. First edition, 8vo, [64]pp., London: J.M. Dent & Sons Ltd for Hague & Gill Ltd, 1938.
 Printed in Joanna type on wove paper. Wood-engraved initial letter 'T', 3 nudes on the half-title (printed in black and red) and 26 full-page white line wood engravings. Red cloth with gilt spine lettering, upper board blocked in gold with a facsimile of Gill's signature, top edge tinted. Dust-jacket, just a little chipped with minimal loss to rear panel. Spine slightly cocked. Neat ownership signature. A very good copy £280
Gill did not pass through the typical art school course of training, and so did not regard 'life' drawing as an essential foundation. He came to it, in middle age, as an activity to be enjoyed for its own sake. Further, he did not care for professional models, and preferred friends to pose for him. The model for some of these studies was Beatrice Warde, the typographer and associate of the Monotype Corporation. In their total reliance on white line, these engravings are extraordinary achievements. As Robert Speaight has written, the contours look as if they could burst into flame.

58. Gill (Eric). From the Jerusalem Diary. 16mo, 14.5cm X 10.5cm, pp.viii,60, The Printing Office of Linotype & Machinery Ltd, London, 1953.
Number 247 of 300 copies; 10 full-page reproductions, printed in collotype of the carvings made by Eric Gill round the cloisters of the New Palestine Archeological Museum, Ingres grey paper boards, lettered on the front, light brown cloth spine, original glassine dust-jacket. One or two light spots to endpapers. A near fine copy. £90
The text of the book is printed in the 10-point size of Pilgrim, a Linotype recutting of a typeface designed by Eric Gill. In general appearance the face resembles Joanna.

59.(Gogmagog Press) Crash! An Experiment in block-making and printing, by Morris Cox. With prints by several processes from eight blocks. 12mo, 26 leaves (joined at the fore-edges), Completed on New Year's Eve, 1963, by Morris Cox, Stratford.
Set in Bodoni Ultra Bold Italic. One of 80 copies printed in black, red, blue and olive-grey (the illustrations in various colours). This, one of 65 copies bound in pale drab wrappers printed in brown on the spine (some loss to foot of spine). A very good copy. £300
Eight double-page colour prints in varied techniques, arranged in the loose form of a story with connecting sentences in bold in the white spaces below. At the end Morris Cox briefly explains how each was done, his methods range from nature-printing to 'Disk inked with brush. Background lightly sprayed with petrol before printing'.

60.(Gogmagog Press) An Impression of Winter: A Landscape Panorama, by Morris Cox Three embossed prints joined into a continuous strip, and folded to make nine double-page openings. 26 leaves (folded at the fore-edges), 21cm, The Gogmagog Press, 3 Heyworth Road, Stratford, London, Distributed by Bertram Rota, Savile Row, 1965.
Set in Bodoni Ultra Bold Italic. Number 33 of 100 copies printed in black and blue (the prints predominantly in grey-blues and grey-greens, with touches of yellow and orange; the press mark in pale yellow) on white Japanese Hosho handmade paper. Signed by the artist. Grey-green Ingres paper boards printed with a monotype in black, dark green and white over front, back and spine: white cloth label on the spine. Dark-green pastedowns. Acetate dust-jacket. A fine copy
An Impression of Spring. 1966.
Number 19 of 100 signed copies printed in black and green (the prints in a wide range of colours; the press-mark in brownish-pink). Dark-brown Ingres paper boards, monotyped. Pale grey pastedowns. A fine copy
An Impression of Summer. 1966.
Number 38 of 100 signed copies printed in black and yellow (the prints in a wide range of colours; the press mark in green). Salmon pink Ingres paper boards, monotyped. Dark green pastedowns. A fine copy with a Gogmagog Press compliments slip, inscribed by Morris Cox.
An Impression of Autumn. 1966.
Number 54 of 100 signed copies printed in black and red-brown (the prints in a wide range of colours; the press mark in pale reddish-brown). Dull purple Ingres paper boards, monotyped. Orange-brown pastedowns. A fine copy.
An perfect set, with the original acetate dust-jackets, all four prospectuses and Bertram Rota order forms £2,650
Each of the four books starts with a short poem, the rest is all colour printing. The poems are word paintings. As a printer, many consider these books the height of Morris Cox's achievement. The bindings are 'in paper boards decorated with a monotype, each one therefore unique'.

The panoramas folded into pages achieve vivid effects and are furthermore very tactile. Each possesses more undisciplined colour embossing, nature-printing with seeds and leaves, than exists in the rest of his books and prints.

61.Gogol (Nikolaj). En Galnings Dagbok. Illustrationer av Mario Prassinos (Paris). [Oversattning av Greta Hjelm.] 8vo, 19cm, p.65, colophon, Bibliofila Klubben, Stockholm, 1950. Set in Baskerville and printed in an edition of 450 copies on French paper. Illustrated with 7 full-page inserted drawings. Marbled boards, beige paper dust-jacked with an additional drawing superimposed. A very good to fine copy with a pencil drawing of a cat enjoying a bottle of wine on the front endpaper, done by the artist and inscribed "Pour Monsieur Karlson, Stockholm, Prassinos, 1950." £200
Typography by Lisa Matthias.

62.(Golden Cockerel Press) A German Idyll, by H.E. Bates. Royal 8vo, pp.[viii] 41[9], Golden Cockerel Press, Waltham St Lawrence, 1932. Number 288 of 307 copies printed on Batchelor handmade paper signed by the author. 9 wood engravings by Lynton Lamb. Quarter scarlet morocco lettered in gilt, special cloth sides printed in red, t.e.g., others uncut. Original glassine a bit chipped. A fine copy.

63.(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. One of 1,000 (1,250) standard copies bound in full green cloth.. Spine titled in black. Illustrated with 15 wood engravings and a decorated title-page by Robert Gibbings. Slight freckling to endpapers and a couple of chips to the dust-jacket. A very good bright copy. £60

64.(Golden Cockerel Press) Flowers and Faces.By H.E. Bates. Engravings by John Nash. Crown 4to, 25cm, 56p, Golden Cockerel Press, London, 1935. Set in 14pt Golden Cockerel type. Number 142 of 259 (325) copies signed by the author, quarter bound in green morocco with gilt spine titling, t.e.g., hand-marbled cloth sides. Illustrated with 5 wood engravings by John Nash. Spine just very slightly faded. Small neat ownership inscription dated 1943. A very good to fine copy. £625
With a lengthy inscription by H.E. Bates

65.(Golden Cockerel Press) Gray's Elegy Written in a Country Churchyard. With a Foreword by Christopher Sandford and eight engravings by Gwenda Morgan. Crown 8vo, pp.20, colophon, London: The Golden Cockerel Press, 1946. One of 80 (750) specially bound copies. Printed in Caslon Old Face on mould-made paper. Illustrated with 6 full-page engravings, 1 border surround and 1 headpiece. Full green morocco with gilt spine titling, upper and lower boards blocked in gold, gold top, others uncut. Spine just a trifle faded; green cloth slipcase unevenly faded. A very good copy indeed £550
An attractive piece of period printing complemented with delightful engravings of English village life. One of the best-loved of Golden Cockerels. (Cockalorum 172)

66.(Golden Cockerel Cockerel) La Belle O'Morphi. A Brief Biography. By Patrick de Heriz. With Illustrations by Francois Boucher. Crown 8vo, 21cm, pp.36, London, 1947.

Set in Garamond type with Fournier titling. Number 37 of 100 (750) copies specially bound and signed by the author. Illustrated with collotype reproductions of pictures by Boucher. Blue half morocco with crimson buckram boards titled and stamped in gilt, t.e.g., others uncut. Cloth slipcase. Bookplate. A fine copy. £120

(Cockalorum 173) 'A biography of the Irish imp who fascinated Louis XV, and was model to the painter Boucher.'

67.(Golden Cockerel Press) The Serpent's Presence, with 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 an unnumbered copy from an edition of 290 copies, bound up in cream-vellum paper-covered boards, titled and blocked in gilt. Front panel slightly marked. A very good to fine copy. £85

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.

68(Golden Cockerel Press) One Hundred and Eleven Poems, by Robert Herrick. Selected, arranged and illustrated by Sir William Russell Flint. Demy 4to, 275 X 190mm, pp.128, The Golden Cockerel Press, London, 1955.

Set in Perpetua and printed in black, red, blue and green on handmade paper. Illustrated with two watercolour paintings and 40 crayon drawings. Number 166 of 445 (550) copies bound in cream parchment with blue cloth boards, spine titled in gilt, upper board blocked in gilt, t.e.g., blue cloth slipcase. A fine copy. £200

69. (Golden Cockerel Press) Moncrif's Cats. Les Chats by Francois Augustin Paradis de Moncrif. Translated by Reginald Bretnor. [Collotype reproductions of 10 etchings by T. Otten after Coppel.] 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. £500

Probably the classic CAT BOOK in this CATalogue.

70.(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. £1,000
With an alternative circular engraving of the Cat & the Cockerel by Stephen Gooden loosely inserted.

71. Gordon (Hampden) & M.G. Tindall. Our Hospital ABC [cover title]. Our Hospital | Anzac British Canadian. Pictures by Joyce Dennys. Verses by Hampden Gordon & M.G. Tindall. First edition, 4to, [56] pages, 24cm, London : John Lane, The Bodley Head [1916] Alphabet rhymes set in First World War nursing wards, with humorous illustrations and text in white and red against a grey background. ('I' is for Iodine - there is some mess if an orderly spills it all over your dress. 'N' are the nurses, the right sort of wenches to look after the lads who are back from the trenches.) Pictorial boards, blue cloth back. A near fine copy £100
There were at least three editions. Both text and illustrations are excellent.

72. Graves (Robert). Over the Brazier. Second impression, square 8vo, 32 pages, 21cm, The Poetry Bookshop, London, 1916 (1917)
 Overlapping wrappers. Twenty-six poems. Hand-coloured cover device by Claud Lovat Fraser. Covers torn with slight loss at the head of the spine, but no foxing to the the endpapers. Ownership initials C.E.T. A very good copy. £285
The author's first book. Identical to the first impression save for "SECOND IMPRESSION" printed at top of front cover. Two poems by Robert Graves, neatly written out in manuscript: 'Escape' from 'Goliath & David', Privately printed. Lent by Robert Nichols, May 15, 1917. Also, on a separate sheet, but from the same source, is 'The Bough of Nonsense, an Idyll'. While his health prevented him from seeing much active duty, Nichols was one of the earliest recognized "soldier-poets" of World War I. His first books were widely known: Invocation (1915) and Ardours and Endurances (1917). More idealistic and patriotic than the work of Siegfried Sassoon or Robert Graves (both of whom were friends), Nichols's poetry is relatively little read now, but somewhere there is an interesting connection here.

73. (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

74.(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

75.(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

76. (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.

77. Gross (Anthony). Clos des Cèdres. Signed aquatint on handmade paper, numbered 14/50, image size 25 X 32cm, [1954].

Mounted, framed and glazed. With the label of the Alexander Gallery, Bristol on the verso. Fine condition.

£280

Gross's works are held too many public collections to attempt to list. Suffice it to say that after a spell as a war artist, Gross returned to working in London, in Chelsea, Greenwich and Blackheath, while in the mid-1950s working partly in Le Boulvé. He produced lithographs for J. Lyons and Co., and illustrated editions of Wuthering Heights and The Forsyte Saga. In 1954 he designed the famous dust jacket for the first edition of Lord of the Flies. From 1948 to 1954 he was a life drawing tutor at the Central School of Arts and Crafts, afterwards becoming Head of Printing at the Slade School of Fine Art. From 1948 to 1971 Gross's work was exhibited in London and New York in one-man shows and as part of The London Group. In 1965 he became the first president of the Printmakers Council. He became an honorary member of the Royal Society of Painter-Etchers and Engravers in 1979, the same year being elected as an Associate of the Royal Academy; becoming a Senior Academician in 1981, and receiving an CBE in 1982.

78.(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

79.(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 Romanee. 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. £4,250

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)

80. (Hampshire House Workshops) The Devil's Devices or, Control versus Service. By Douglas Pepler. With woodcuts by Eric Gill. Crown 8vo, pp.viii,128, Published at The Hampshire House Workshops, Hampshire Hog Lane, Hammersmith, London, 1915. Number 49 of 200 "proof" copies, signed by the author and artist (with a colophon substituting the half-title). 12 illustrations from wood-engravings by Eric Gill. Cloth-backed pictorial red paper boards, lettered up the spine. A very good bright copy. £375

Printed at the Westminster Press. Not counted by Taylor & Sewell as a Saint Dominic's Press production, though frequently associated with that Press. 1500 copies were printed in total. Pepler has actually numbered this copy twice, having thought that his first attempt looked a bit like '64'. He has added his initials to the correction. (Gill 259)

81.(Hampshire House Workshops) Cottage Economy, by William Cobbett. With an introduction by G.K. Chesterton. 12mo, pp.viii, 195 + ad, Published by Douglas Pepler at The Hampshire House Workshops, Hammersmith, 1916. Set in Caslon and printed on laid paper. One of 250 copies printed. Wood-engraving by Eric Gill of an ice house (P57) on p.165, taken from the original text. Grey paper-covered boards, titled in black, olive-green cloth spine with printed label. Ownership signature of William Rothenstein and with his bookplate taped in. A very good copy. £425

Presentation copy, inscribed: 'To Mrs Louisa Bourne from E & E Gill, Hopkins Crank, Ditchling, Sunday March 3 1918.' (Gill 313) Reprinted from the seventeenth edition. This is sometimes listed as no.3 of Saint Dominic's Press publications.

82. Hardy (Thomas Bush, 1842-1897). Watercolour, barge in a landscape, bearing artist's monogram. Small watercolour, heightened with white, 7 X 13 cm. Mounted, framed and glazed, bearing label of The Little Gallery on verso, inscribed 'T.B. Hardy'. Very nice condition. £135

Thomas Bush Hardy was a British marine painter and watercolourist. He was elected a member of the Royal Society of British Artists in 1884. He exhibited at the Society and also at the Royal Academy. He paintings mainly feature coastal scenes, in England, the Netherlands, the French Channel Ports and the Venetian Lagoon.

83.(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. A fine copy. £125

84. (Harrison of Paris) The Death of Madame. By Mme de la Fayette. [Translated by Monroe Wheeler.] Square 16mo, 26 pages, 13cm, Harrison of Paris, September 1931. Set in Ehmkke Medieval type and printed on Iridescent Imperial Japan vellum, by the L.C. Wittich'sche hofbuchdruckerei at Darmstadt and bound in full vellum over thongs by Prof. Ernst Rehbein, gilt and all edges gilt. Black paper-covered box, titled in gilt, near fine. £50

85. Hartnell (Norman). Gaby Deslys, "Suzette" 1916. Watercolour predominantly in blues and pinks, 35 X 26cm, signed by the artist, a *dansuse* elaborately dressed in costume and feathers, surrounded by butterflies. A little creased and soiled. Unframed and unmounted. £250
Gaby Deslys (1881-1920) was a French singer and actress during the early 20th century. During the 1910s she was exceedingly popular worldwide, making \$4,000 a week in the United States alone. She performed several times on Broadway, at the Winter Garden Theater, and performed in a show with a young Al Jolson. Her dancing was so popular that 'The Gaby Glide' was named for her. She eventually made the leap to silent films, making her only U.S. film Her Triumph with Famous Players-Lasky in 1915. "Suzette", 'a musical affair' by Austin Hergon and George Arthurs, opened at the Globe theatre in London on 29th March, 1917, and ran for 255 performances. It's star at the outset was, Gaby Deslys. Thereafter, she made a handful of films in France before her death at the age of 38. Sir Norman Hartnell (1901-1979) was the star of London couture during the interwar years, gaining international fame as dressmaker to the British royal family. His autobiography, first published in 1955, tells the story of the creation of his couture house in 1923, his formal appointment as dressmaker to the royal family in 1935, and the most momentous commissions of his career: Princess Elizabeth's wedding gown in 1947 and her magnificent coronation dress six years later.

86. (Harrington & Squires) Garden Birdsong. Square 32mo, [16] pages, 10cm, Designed, hand-set and printed at harrington&squires, [Tufnell Park, London] no date (c.2006) Set in Gill Sans and printed in black (the illustrations in grey, orange, grey-blue and blue) on thick wove paper. Each bird (Pied Flycatcher, Yellowhammer, Chaffinch, Woodpigeon, Coal Tit) with letterpress birdson. Pictorial paper-covered boards, linen back. A fine copy. £45
harrington&squires is a small private press founded in 2002 by designer/ typographers Chrissie Charlton and Vicky Fullick. The name Harrington and Squires is a homage to Bob Harrington and Horace Squires, ex-compositors and letterpress tutors at Hornsey College of Art in the late 60s and early 70s.

87.(Haslewood Books) Sir Thomas Browne's letter to a friend: 1690. The Haslewood Reprints No.I. Folio, [4], 12 p, 35 cm, London: Printed for Frederick Etchells and Hugh Macdonald at 1a Kensington Place, W.8., 1924. Set in Monotype Garamond and printed on Abbey Mills paper. One of 425 copies, this not numbered and the title-page marked 'REVIEW COPY'. Blue Ingres paper-covered boards with printed label superimposed on upper cover, wear to foot of spine, some slight spotting. A very good copy. £50 now £30
This reprint of the rare 1690 folio pamphlet is the first of the Haslewood Books. Its full title reads: A Letter to a Friend, upon occasion of the death of his intimate friend.

88. (Haslewood Books) The Elizabethan Home discovered in two dialogues, by Claudius Hollyband and Peter Erondell. Edited by M. St. Clare Byrne. With illustrations from the Roxburgh Ballads. Demy 8vo, xiv, 95 pages, illustrations, 24 cm, London : Frederick Etchells & Hugh Macdonald, 1925

Set in Baskerville and printed at the Westminster Press.. One of 75 copies on English hand-made paper (this not numbered) from a total edition of 725 copies. Special binding of full vellum, spine titled in gilt, upper cover stamped in gilt, green silk ties present but detached. A very good to fine copy. £150 now £100

89.(Haslewood Books) Coach and Sedan, pleasantly disputing for Place and Precedence: The Brewer's Cart being Moderator, 1636. By Henry Peacham. Small 4to, 23.5cm, pp.[63], London: Printed for Frederick Etchells & Hugh Macdonald [The Haslewood Books at the Westminster Press] London, 1925.

Set in Imprint. Number 67 of 75 (625) copies printed on Batchelor Kelmscott handmade paper. Illustrations within the text. Special binding of full vellum with gilt spine titling, gilt extra to front covers. Green silk ties lacking, covers a little mottled. A very good copy. £175 now £95

Traffic problems in London were quite as acute in those days as in our own, and this story takes the form of a dialogue between COACH "a thick burly square sett fellow" and SEDAN "in a suite of greene". Other disputants are CARMAN and COUNTREY-MAN. Coaches "the moving closets of brave Ladies, and beautifull virgins" come in for much abuse in that they "keepe the whole Citie from their natural rest".

90. (Haslewood Books) The Letters of Eliza Pierce 1751-1775: with letters from her son Pierce Joseph Taylor, a schoolboy at Eton. [Edited by Violet M. Macdonald.] 8vo, 124 pages, [1] leaf of plates : portrait , 24 cm, London: Frederick Etchells & Hugh Macdonald, 1927

Set in Bodoni and printed by Richard Clay & Sons. Portrait in collotype. Number 36 of 75 (670) copies printed on Millbourn handmade paper. Specially bound in pink maize buckram, spine titled in gilt, upper board blocked in gilt. A very good to fine copy. £70 now £50

91.(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 don 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 now £250

92.(Haslewood Books) The Poems of Thomas Randolph. Edited by G. Thorn-Drury. Sometime Scholar and now Honorary Fellow of Worcester College, Oxford. 8vo, xxviii, 220 pages, frontispiece, 24 cm, London: Frederick Etchells & Hugh Macdonald, 1929.

Set in Imprint and printed by Richard Clay & Sons. Frontispiece after the engraved title-page to the second edition of Randolph's Poems, 1640. Number 32 of 40 (400) copies printed on T.H. Saunders all rag paper, signed by the editor and specially bound. Full red morocco (a little faded and with a few darker spots), spine titled in gilt. A very good copy. £300 now £200

Loosely inserted four short A.L.s, 8vo, April 1924 to November 1928, 'My dear Macdonald' from G.Thorn-Drury. He concludes 'Perhaps it will be as well to leave the thing as it is, as my conclusion must be that Randolph has been on the whole overrated.'

93. (Hawthorn House) Windham Recipes Old & New. Published by the Ladies' Aid of the Windham Congregational Church. 8vo, 51, [3] pages, advertisements, 24cm, Edmund B. Thompson. Printer: Hawthorn House, Windham, Connecticut, 1934.
One of about 275 copies printed on Arak paper. Printed wallpaper wrappers over plain wrapper (a few small chips at edges). A very good copy. £50

94.(Heavenly Monkey) Ars Anatomica. Ten miniature wood engravings by Shinsuke Minegishi. Square 16mo, 36 unnumbered pages, mostly done on one side only, 7.5cm, (Rollin Milroy) Heavenly Monkey, Vancouver, 2004.
Set in 8-pt Gill Sans and printed in red and black. 10 wood-engravings were printed by the artist on gampi, cropped and mounted on Rives BFK. One of 50 (55) copies - this marked "Test Binding 4" - signed by the artist, sewn on tapes, pasted into paper case printed with an original lithograph by the artist, in a black paper sleeve. A fine copy. £500
A miniature book featuring ten new wood engravings, each using part of the human body as a starting point for Shinsuke's uniquely surreal mindscapes. With an introductory essay by him.

95. (Hedgehog Press) Charles Clark: The Bard of Totham. Presenting pieces, poems, and biographical bits, pertaining to a peculiar printing personage of the past. 8vo, 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.

96.Hempel-Jorgensen (K.E.). Beech leaf notes. Unique artist's book, square 16mo, [24] pages, 10 X 10cm, [Under Beechwood Atelier, Doverodde, Denmark, no date.]
Calligraphic text and illustrations of leaves by watercolour, inserted beech leaf as pagemark. Mottled grey-and-white paper-covered boards, exposed spine strip hung with leaves. Brown tie. A fine copy. £60

97. Hart (Jean Mould). Perhaps it will snow tonight. Artist's book, concertina-fold, 6.5 X 6.5cm, [14] pages, n.p. n.d.
Title and artist's name printed in Arrighi-Vicentino. Silhouette book with shadows cut through trees on various papers. Heavy dark-grey metallic covers with ties. Card box. A fine copy.

98. Hunter (Heather). Eagles Pond. Square 12mo, [16] pages, French-folded, 11 X 11cm, Heather Hunter, 2001.
Set in Bodoni and printed on Arches paper. Number 10 of 45 copies signed by the artist. 4 full-page colour lithographs bled to the edge. Loosely sewn within geometric canvas boards, pink, green, beige and blue. A fine copy. £85
Explores Eagles Pond [Leyton?] in both time and space.

99. Hunter (Heather). Architecture. Sculptured book and artist's book, 14cm and 19cm, French-folded, Observer Books and Heather Hunter, 2007.
 Sculptured Observer's Book of Architecture (a creative folded manipulation) and Architecture, by Heather Hunter, digitally printed using artist's own photographs and gelatin prints, signed by author/artist. Contained within a clear perspex cabinet. Fine condition. £250
One of a series of "one-off" constructions in which the book produces random words for a found poem presented, with images, in the accompanying unique book. The images are printed on a gelatine block, using intaglio, hectography and monoprint techniques. The text is digitally printed. The unique book is a flutter book construction (195mm x 95mm), that is, it's a codex that is like an accordion insofar as the text block may be gently pulled away from the spine to simultaneously show many pages. Both books are housed in an acrylic box. The Observer book is open behind a sliding door, and the unique book folded in the slip case below. Heather Hunter has used others in Frederick Warne's Observer books to create artist's books. Architecture, number 14 in Frederick Warne's Observer book series was originally issued in 1954. Heather Hunter has accepted commissions to create two distinct versions of this performance.

100. Hunter (Heather). Blue Water Dreams. Square 8vo, [8] pages, 16cm, Heather Hunter Books, no date.
 Paint, collage and stamped pages, spectacularly mixed together chiefly in shades of blue, white and russet. Blue paper-covered boards, titled in black, with silver tie, collaged and painted endpapers. A fine copy. £130
Bound using the 'Beauty in Use' method described in 'Woven and Interlocking Book Structures, by Claire Van Vliet and Elizabeth Steiner'.
Nearly all Heather Hunter Books are commissioned rather than editioned.

101. (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 fine 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." Highly recommended.

102. (Incline Press) Press Marks by Many Hands. Who are: Peter Allen, David Chambers, Oliver Clark, Michael Collinge, Rosalind Cuthbert, Ken Ferguson, Patrick Fox, Peter Gauld, Dennis Hall, Simons King & Lawrence, Enid Marx, Graham Moss, Colin Myers, Paul W Nash, Pauline Paucker, Tanya Schmoller, James Shurmer, Thorsten Sjolín, Veronica Speedwell. With a little illustrative assistance from Peter S. Carter. 8vo, iv, 18 pages, Incline Press, Oldham, To Greet the New Year, 1998.

Set in Centaur and Goudy O.S and printed in black and many colours. Sewn into decorative paper covers with a printer's fist in in green and printed label superimposed. A fine copy Sold
The fourth Incline Press New Year Booklet.

103. (Incline Press) Poetry and prose for the Midsummer Feast at Cannwood House. [Edited by Polly Devlin.] 8vo, pp.41[1], 23cm, Incline Press, Printer Street, Oldham, 2002.

Number 47 of 230 copies handset in Garamond and printed in black on various Zerkall papers. Illustration by Catherine Heaney, linocuts by Bert Eastman and title-page calligraphy in blue by Diana Hardy Wilson. Ann Muir marbled paper-covered boards, predominantly greens, purple and mauve, beige cloth spine, decorative printed labels on spine and front cover. Fine. £450
A Heaney family get together. The contributors are: Catherine Heaney, Franny Harvey, Seamus Heaney (11), Polly Devlin (2), Veronica Horwell (2), Daisy Garnett, Barry Devlin, Marie Heaney, Patrick Kinmonth, Tess Hurson.

104.(Incline Press) An Introduction to Chapbooks. By Barry McKay. 8vo, pp.37[1], colophon [+ specimens], Incline Press, Printers, Binders & Publishers, Available from the Best Booksellers, [Oldham: 2003].

Number 102 of 250 copies printed in Bell on Rivoli paper and signed by the author. 12 illustrations, 6 being tipped-in. Eight-page pocketed chapbook at the rear with a hand-coloured linocut by Clare Melinsky, and two smaller items. Blue paper-covered boards with the title-page repeated in red and black on the front, white buckram spine. A fine copy. £50

105.(Incline Press) The First Wife: a voice for Katherine of Aragon, by Deidre Armes Smith. With seventeen wood engraved illustrations by Alan Smith. Narrow Crown 8vo, [78] pages, 17.6 X 9.7cm, (Graham Moss and Kathy Whalen) Incline Press, Printer Street, Oldham, 2003.

Handset in Blado and Poliphilus, with Civilité for titling, and printed in reddish-brown, grey and black on Zerkall paper and signed by the author and illustrator. Illustrated with 17 wood engravings. 150 copies were quarter-bound in orange-brown cloth with Victoria Hall pastepaper-covered boards, this is one of ten specially bound and signed by by Lori Sauer in quarter niger morocco with vellum sides, white morocco spine label initialled in gilt, two strips of natural calf stapled over the spine, pastepaper endleaves, copper clasp. Orange drop-back box inset with title label and magnetic strip. A fine copy £525

Intended as ‘allusive typography’ (to use Francis Meynell’s term), this little book of poems is the same size as Katherine of Aragon’s pocket missal. Although the first type based on the courtly handwriting of the period was not issued until 1557, the style of the Civilité would have been recognised by Katherine. Similarly, the Blado italic and roman Poliphilus are based on late fifteenth-century models. As Graham Moss is a vegetarian, Incline Press does not issue books bound in leather. Twelve copies were done with a special colophon for Lori Sauer (one for Incline Press, one for herself, ten for sale) for this morocco and vellum binding which is entirely hers. It is both a beautiful conception and one of the very scarcest Incline Press “variants”.

106.(Incline Press) Gifts of the Magi, by Jamie McKendrick. 8vo, 16 unnumbered pages, 24cm, (Graham & Helen Moss) Incline Press, 36 Bow Street, Oldham, 2023.

Set in Baskerville with Locarno for display and printed in black and yellow-ochre on Zerkall paper. One of 145 copies signed by the author, this being one of 130 hand bound at the Press with a paste paper designed for the book (blue with gold stars), orange buckram back, titled in black. A new copy. £48

107.(Incline Press) The book the whole book and nothing but, by Graham Moss. 8vo, 30[1] pages, colophon, 21cm, (Graham & Helen Moss) Incline Press, Bow Street, Oldham, 2024. Set in Monotype Scotch Roman with Caslon for display. One of 225 copies printed in black (the illustrations in red), being an Incline Press copy, signed by Graham Moss and bound by him in quarter buckram with Claire Hoosen marbled paper-covered boards, predominantly yellow, black and orange, printed labels superimposed on the spine and upper cover. Inserted leaf from Jost Ammans playing cards, press mark by David Young, illustrations by William Hogarth, Peter Carter and A.N. Other. A new copy £60

108.(Incline Press) The Owl & the Pussy-Cat. [With four acrylic engravings by Helen Moss.] 8vo, [8] pages, 23cm, (Graham & Helen Moss) Incline Press, Oldham, 2024. Set in SB Modern No.20. One of 300 copies printed in black (the illustrations in several colours) on Battersea paper. Sewn into overlapping wrappers, titled in black, decorated in red. A fine copy. £15

109. (Inkpot and Pen Press) The Beauty of the Inconsequential. Drawings and words by Christine Nicholls. Narrow 8vo, closed size 10 X 21cm, 24 pages, (Christine Nicholls), Inkpot and Pen Press, undated. Bound Japanese-style in grey paper wrappers, lettered in black. A fine copy within an "inkpot and pen" envelope" inscribed "dust is the the face powder | of furniture" by the artist". £35
Illustrations and lettering focusing on the objects and items so often overlooked in the every day. Very pretty.

110. Jarry (Alfred). L'Amour en Visites. First edition, 8vo, 220 pages, 18.5cm, Paris: P.Fort, 46 Rue du Temple, 1898. Printed on poor quality paper with decorative initials and ornaments; 12 full-page illustrations by D. Mullet. Decorative cloth with marbled endpapers and leather spine label, gilt, original pictorial wrappers bound in. Some wear. A good copy of a rare book. £500
Amongst a magical cache of first editions, I was fortunate enough to discover something of true interest to book-lovers and followers of pataphysics ("the science of imaginary solutions"). It is said to have been commissioned as an erotic novel, though it is a most surprising one, with its ill-printed zinc illustrations and it must certainly have represented a total loss to the publisher. (I daresay it will represent a total loss to me, but who can resist Jarry?) It is thepoetic and comic and poetic portrait of an absurdist lover (aren't we all?) and tells the tale of life and love in the theatre. It is the second part of Jarry's autobiography, He had achieved fame with the two-night run of UBU ROI in 1896.

111. Kandinsky (Wassily). Der Blaue Reiter. Herausgeber: Kandinsky, Franz Marc. Second edition, 4to, 140 pages, illustrations, plates (some colour), music, 30 cm, München: R. Piper & Co. Verlag, 1914.

With 98 illustrations and 43 plates (including 4 hand-coloured or pochoir-coloured), 8 vignettes. Includes 4 decorative initials and a vignette by Franz Marc and 3 decorative initials by Hans Arp. Original illustrated canvas volume in 3 colours on the front cover and a vignette in black by Kandinsky on the back cover. The 4 colour plates are pochoir-colored with additional handcolouring. The cover illustration by Kandinsky in this version has been additionally supplemented with red. In addition to the editors, text contributions were also provided by August Macke, Arnold Schönberg, David Durljuk and others; the illustrations were by Arp, Kandinsky, Marc, Kirchner, Heckel, Nolde, Pechstein, Kubin, Klee and many others, and the music supplements were by Arnold Schönberg, Alban Berg. Slight wear to covers but very bright and fresh, a very good to fine copy. £2,250

1000 copies printed after the 1200 copies of the edition of 1912, with a foreword by the editors. The Blue Rider (Der Blaue Reiter) was an informal collective of modern expressionist artists who came together in Munich, Germany in 1911. Led by Wassily Kandinsky, Gabriele Münter and Franz Marc, the group aimed to explore the emotional and spiritual dimensions of art, emphasising abstraction and symbolism. Other members included August Macke, Elisabeth Epstein, Marianne Werefkin, and Alexej Jawlensky. The Blue Rider connected artists, musicians and performers across nations, cultures, media and styles, embracing a plurality of creative approaches including much interest in folk-art which was often displayed in their exhibitions.

112. Kennedy (Tessa). Miscellaneous archive of British designer Tessa Kennedy, including watercolour samples, printed samples, fabric designs, sketch book with many designs, headboard fabric design. From the Kennedy Estate. Mostly in very good condition or better. £200

Born in December 1938, Tessa Kennedy became notorious when she eloped at the age of 18 with the painter George Elves. Subsequently she studied at the École des Beaux-Arts in Paris and started her career in the 1960s at the London design firm of David Mlinaric, whose clients included Mick Jagger and Eric Clapton. In 1968, after spending three years working as partner with Mlinaric, she won a competition to design the Grosvenor House Hotel, launching her own company with Michael Sumner that same year. In 1986, she reformed as Tessa Kennedy Design, Ltd., a company which won several design accolades. Her clients included De Beers, Stanley Kubrick, George Harrison, King Hussein of Jordan and London hotels Claridge's, The Berkeley, and The Ritz, for which she was voted Designer of the Year.

113. (Kickshaws) Grandma's birthday party, or, What had to happen happened [by John Crombie]. With 21 five-colour drawings by Sheila Bourne printed from line-blocks and linocuts. Square 16mo, 40 pages, 9.5cm, (John Crombie & Sheila Bourne) Kickshaws, Paris, 1998.

Text set in 16 point Americaines Allongees. One of 150 copies printed on art board. Four sections ring-bound to the four sides of the final sheet. A fine copy. £70
A clover-leaf-shaped children's book.

114. (Kickshaws) Bilboquet, by Charles Cros. Translated by John Crombie. With seven decorations by Crombie printed from string and wallpaper in a range of colours. Small 8vo, 16 pages, 17.5cm, (John Crombie & Sheila Bourne) Kickshaws, Paris, 2002.

Set in 14 point Nicholas Cochin. One of 194 (220) copies on Centaure Ivoire machine-made paper, sewn into paper covers and loosely inserted into printed card wrappers. £130
The first English translation of Cros's 'Le Bilboquet' (1873).

115. Legrand (Edy). Macao et Cosmage ou, L'Experience du Bonheur. Imperial 4to, 34cm, 54pp., Paris: Aux Editions de la Nouvelle Revue Francaise, 1919.

Printed on Lafuma paper, with each page printed in black line to designs by Edy Legrand and hand-coloured by pochoir by Jean Saude. Original pictorial covers, just a little chipped at the bottom edge. An unusually bright clean copy of a remarkable production. £1,000

"In 1919, in rather a different vein, Edy Legrand wrote and illustrated Macao et Cosmage, for Editions de la Nouvelle Francaise. This was a large square book, printed in black line and stencilled colours, with a handwritten text. It is a gay, boldly drawn colourful book, whose rather mannered drawings are very much of their time. Macao et Cosmage was something quite new in cheap book production and made a lively contrast to insipid watercolours printed in three- or four-colour halftone or the repellent chromolithography still in use at that time. Nothing like this had appeared in England or the U.S.A. (John Lewis in 'The Twentieth Century Book'.)

116. Lemarchand (Jacques). Genevieve, translated from the French by Rosamond Lehmann. First edition in English, 8vo, 128 pages, 19cm, London: John Lehmann, 1947.

Red cloth with gilt spine titling. Very striking Edward Bawden dust-jacket (7s 6d) price-clipped, but otherwise impeccable. A fine copy. £170

117. Lessing (Doris). Fourteen Poems. First edition. 8vo, 18.5cm, pp.23[1], Scorpion Press, Northwood, 1959.

Number 255 of 450 (500) copies printed on Glastonbury laid paper. Stapled into overlapping grey paper wrappers, titled in reddish-brown. Covers just a little dusty. A very good copy. £150

118. (Lion & Unicorn Press) Zoz. A Story of Glory, by Norman Mommens, Demy 4to, pp.70 + loose slip, Lion & Unicorn Press, Royal College of Art, London, 1959.

Number 110 of 200 copies printed in many colours. About 70 drawings by the author.

Laminated paper boards, printed in black, blue and red, black and white chequered endpapers. A fine copy. £60

118. (Lion & Unicorn Press) Aristophanes. The Birds. Translated by Dudley Fitts. Medium 4to, pp.165, Lion & Unicorn Press, Royal College of Art, 1971.

Number 349 [of 400 copies]. Illustrated with 44 drawings (many double-page) by Quentin Blake. Limp white Linson printed in black with a design by the artist. A near fine copy. £35

119. Lixenberg (Dana). Dana Lixenberg: Homeless in Jeffersonville, Indiana, portraits and landscapes between 1997 and 2004. [Texts, Hilton Als, Karel Schampers.] Folio, 47 leaves (versos blank) chiefly colour portraits, 41cm, [Amsterdam and New York: Artimo, 2005]

Colour portraits - and a few landscapes. Semi-stiff black card covers titled in white. Fine £160

120. Loftie (W.J.) The Latin Year: a collection of hymns for the seasons of the Church selected from mediaeval and modern authors. Compiled by W.J. Loftie. With illustrations by Robert Bateman. Square 8vo, 343 pages, illustrations, 19 cm, London: Basil Montagu Pickering, 1873.

Title-page device, 17 full-page and 4 smaller illustrations by this almost forgotten pre-Raphaelite Brotherhood painter and illustrator. Finely bound in full grey morocco by Stoakley, Cambridge, with marbled endpapers, gilt decoration, all edges gilt. A very good to fine copy. £220

I. Lent & Easter. II. Ascension & Whitsuntide. III. Trinity. IV. Advent & Christmas.

121. (Malaprop Press) The Twelve Days of Christmas: Pages from Mrs Bluetit's . [Margaret Thatcher's] diary. 16mo, pp.[12], (Peter Forster) Malaprop Press, London, Christmas 1985. One of 25 (300) "Collector's edition" copies printed by the author/engraver in Bell type on Basingwerk Parchment and gold-embossed and signed by the artist Sewn into blue printed wrappers with a wood-engraved portrait of Margaret Thatcher. A fine copy inscribed by Peter Foster. £50

"Written, wood engraved and printed at the Malaprop Press, November 1985, in an edition of 300, of which 150 has 'artisan' spelled with an 'i'; 125, (the de luxe edition) has it spelled with an 'e', and 25, (the specially printed, numbered, signed, gold-embossed Collectors' edition) spelled with [an inverted 'i']."

122. (Midnight Paper Sales) Emerson G. Wulling: Printer for Pleasure. [Two interviews with Gaylord Schanilec and an introduction and checklist by Robert Rulon-Miller.] Folio, pp.72 + blank + colophon, Midnight Paper Sales, Stockholm, Wisconsin, 2000.

One of 140 (166) copies printed by Rachel Mellis and Gaylord Schanilec on Hahnemuhle mouldmade paper with the text set in Poliphilus and Bembo Italic at the Letterfoundry of Michael and Winifred Bixler. Illustrated with 7 large wood engravings in colours by Gaylord Schanilec and signed by him, the Sumac Press logotype printed from Joseph Low's original linocut, eight ink-jet reproductions (of archival quality) and various others, some printed from line-blocks made by Emerson Wulling and including three tipped in examples of work from the Sumac Press. Blue Ingres paper-covered boards decorated with a repeat Sumac Press logotype, brown Japanese linen spine with maroon morocco label lettered in gilt and slipcased. A fine copy. £325

Delightful engravings accompany this study of America's (then) oldest private printer.

123. Montherlant (Henry de). Mariette Lydis: 55 reproductions en héliogravure noir et couleur. Mariette Lydis: 55 reproductions en héliogravure noir et couleur.

Number XLIV of 100 (1,750) copies printed in grey and black on Rives paper. 16 lithographs at the rear within individual card folders. Grey cloth chemise, titled in white on the upper cover.

Card slipcase slightly damaged at top edge. A near fine copy. £200

124. (Never Mind the Press) Tidal Poems. A collaborative book between Anne Schwartzburg & Alisa Golden. 4to, [24] pages, 28cm, Never Mind the Press, Berkeley, California, 1995.

Handset in Caslon and printed on Stonehenge paper and signed by Anne Schwartzburg and Alisa Golden. Number 12 of 60 copies. The collaboration features poems and linocuts by both artists, and drawings from magnesium plates by Anne. The theme is water. The edition is varied as all pages are hand painted with watercolors, inks, and acrylics to evoke the sea and beach.

Three signatures are sewn at the mountain folds, giving the book a wavy appearance as it is being read. Tidal Poems was the first use of painted paper for 'never mind the press'. Crimson hinged cloth with printed spine label and pictorial label superimposed upon the upper board. A fine copy. £250

"... We painted with inks, watercolors & acrylics (and Mollie's feet) on Stonehenge cream paper outside in Spring & inside Alisa's new studio (the year Anne's roof blew off) when it rained or the handset Caslon 472, 471 type letterpress printed during Summer & Fall. Never mind that this collaboration exists in an edition of 60 this one being copy number 12."

125.(New Broom Press) My Mother, by Spike Milligan, drawings: Robert Tilling R.I. Crown 8vo, [8] pages, Toni Savage, The New Broom Private Press, Leicester, 1991. Handset and printed with love by Toni Savage at Cambridge Street Leicester in a limited edition of 160 copies, 1-85 on white and 86-160 on cornflower blue Sheepstor paper. This number 53, watermarked with Spike Milligan's signature. 5 illustrations done in blue. Self-wrapped and sewn. A fine copy. £170
Signed by Toni Savage on the colophon leaf.

126.(Nine Elms Press) Seven octavo pamphlets about William Morris, John Ruskin, etc. 8vo, typically 28 pages, 25.5cm, all The Whittington Press for The Nine Elms Press, 1976-1999. Set in Caslon Old Face. Each, one of either 350 or 500 copies sewn and glued into variously coloured William Morris Willow Bough pattern papers with printed labels. Some published by the Nine Elms Press. A fine set, slipcased. £180
(1) A Visit to William Morris; with a Foreword by Myfanny Thomas, and with three wood-engravings by Hellmuth Weissenborn, 1979. (2) William Morris, C.R. Ashbee and the Arts and Crafts, by Peter Stansky, 1984. (3) Sir Emery Walker, 1851-1933, by Dorothy A. Harrop. 1986. (4) John Ruskin & William Morris: The Energies of Order and Love, by David Gerrard, 1988. (5) Jack Lindsay, William Morris: Dreamer of Dreams. Revised and edited by David Gerard, 1991. (6) Mr Cobden-Sanderson's Two-handed Engine, by John R. Nash. 1994. (7) Walter Crane and the Rhetoric of Art, by David Gerard, 1999.

127. (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

128. (Nonesuch Press) Benito Cereno, by Herman Melville. With pictures by E. McKnight Kauffer. Imperial 8vo, pp.122, The Curwen Press for the Nonesuch Press, 1926. One of 1650 copies hand-set in Foundry Walbaum, printed at the Curwen Press on grey Van Gelder paper with Nonesuch watermark. 7 full-page and 3 smaller illustrations stencilled by hand in colours. Dark red buckram with bevelled boards and gilt spine titling, edges uncut. Lacks dust-jacket (as often). A very good to fine copy. £85
Crowned by the Double Crown Club as one of the three best-looking books for 1926.

129.(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

130.(Nonesuch Press) From a Hospital Journal, 1921-1922. By Everard Meynell. 8vo, pp.[ii],62, E.M. printed for G.M., J.M., A.M., W.M. & V.M. by F.M., 16 Great James Street [The Nonesuch Press], London, 1928.

One of an unstated but small number of copies handset in Janson type and printed for presentation only on hand-made paper watermarked 'Nonesuch'. Blue-grey wrappers, white printed label on the front cover. A fine copy. £185

Rare. Everard Meynell, the elder brother of Francis died of tuberculosis in Genoa in 1925. The initials in the imprint stand for Grazia (Everard's wife), and his four children Joan, Alice, Wilfrid and Vivian. (Dreyfus 55a)

131.(Nonesuch Press) Graziella, by A. de Lamartine. Translated by Ralph Wright. With 30 Illustrations by Jacquier. 8vo, pp.190,colophon, 20.5cm, Nonesuch Press, London, 1929.

Number 622 of 1600 copies on Japon vellum. Illustrations by Jacquier (Mrs Ivy Skinner), 11 hand-coloured by pochoir at the Curwen Press, the remainder printed on a delicate ochre tint background. Oatmeal cloth patterned in red and green, printed spine label, t.e.g. Lacks slipcase, spine label a little soiled. Book label. A very good copy. £35

A very underrated book.

132.(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)

133.(Nonesuch Press) Astrophel & Stella, by Sir Philip Sidney. Edited by Mona Wilson. 8vo, xxxviii[2],193[7] pages, 23cm, The Nonesuch Press, London, 1931.

Set in Monotype Bembo with Union Pearl and printed by the Kynoch Press on Van Gelder paper with the Nonesuch watermark. Number 71 of 1,210 copies. Cased in boards loosely covered with Albert Rutherston patterned paper, green paper label superimposed on front cover. The whole in a green paper-covered folder and patterned paper-covered slipcase. Near fine. £90

134.(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

135.(Officina Bodoni) The Overcoat, by Nikolay Gogol. From the Tales of Petersburg. [Original Russian text with English translation by Constance Garnett, with six etchings by Pietro Annigoni and a postscript by the publisher.] Demy 4to, pp.123[1], colophon, Officina Bodoni, Verona, 1975.

One of 150 (160) copies printed in black in cyrillic and roman types (the title-page in black and green) on Magnani hand-made paper. Illustrated with 6 full-page etchings. Quarter vellum with gilt label, grey Roma paper-covered boards blocked with a device in gold on the front, t.e.g., others uncut. Fine in green cloth slipcase. £650

Set in Pushkin 14-point cyrillic, designed by Vadim Lazursky, from the Russian text; Dante 14-point roman for the translation and 13-point for the postscript; Dante Open for half-title and initials. (Schmoller 193)

136. (Pandora Press) A Sicilian Memory, by Penelope Holt. [Twelve] drawings by Rigby Graham. Crown 8vo, [33] pages, 20cm, (including colophon), Toni Savage at the Pandora Press, Leicester, 1963.

Hand set in Monotype Baskerville. Number 23 of 70 copies printed in black (the drawings in black and several colours) on Basingwerk Parchment. Quarter bound by Trevor Hickman in brown morocco lettered in gold with panelled boards of grey paper blocked in gold with a design by Rigby Graham. Grey-blue Ingres fly-leaves, pale grey paper doublures. Spine slightly faded. Boards a little curved. A near fine copy. £175

Presentation copy: "To Nell from Rig [Graham] & Pat [Green]".

137. (Pandora Press) Nine Gnats. By John Best. [With three drawings by Rigby Graham.] Demy 8vo, 15pp., (Toni Savage), Pandora Press, Leicester, 1964.

One of 50 copies handset in Monotype Walbaum and printed on smooth paper. Sewn into green paper wrappers, cut flush, printed in black on the front. A fine copy. £25

138.(Pear Tree Press) The Beatitudes, from the Sermon on the Mount. 12mo, Title + half-title + 11 pages, 14 X 12cm, (James Guthrie) The Pear Tree Press, Harting, 1905.

One of 100 copies in red and black written out in missal fashion by Percy J. Smith (another 100 copies were done in blue and black and another 10 on vellum). Three full-page designs by James Guthrie. Grey paper-covered boards, titled in black, linen back. A fine copy. £375

139.(Penmiel Press) Xmas Present for Christmas. An Anthology of Words and Pictures that give Comfort-and-Joy. Edited by Cy Olney. 8vo, 24cm, pp.30 + colophon, Specially designed & printed for the Time-of-Giving by the Penmiel Press, Esher, Surrey, 1986.

Printed in red and black on Basingwerk Parchment using Monotype Baskerville and Linotype Pilgrim. One of 65 copies signed by Edward Burrett. 44 illustrations by various artists, some coloured in pink, red or blue. Sewn into decorative silver paper wrappers with label printed in green superimposed on the front cover. A very good to fine copy. £45

Inscribed by Edward Burrett to his son and grandsons.

140.(Piazza Press) Catulli Carmina. The Poems of Catullus with complete verse translations and notes, by F.C.W. Hiley, and illustrations by Vera Willoughby. Small Pott 4to, pp.xvi,216 + 8 inserted plates, The Piazza Press, Issued to Subscribers by Peter Davies, London, 1929. Number 186 of 500 (510) copies on wove paper. Illustrated with 8 black-and-white plates and 4 decorations in line. Full parchment with gilt spine titling, t.e.g., others uncut. Boards slightly curved. A very good to fine copy. £50

Printed at the Curwen Press.

141.Radford (Joanna). Chrysalis - a concertina of High Brown Fritillary Butterflies. Artist's book, 7 X 10cm, 6 woodcut spreads, Joanna Radford at the Hannaford Press Devon [?2008] . 12 woodcut images of butterflies in orange and black, pasted in a single concertina within a green suede box, decorated in light green, titled in black. Signed by the artist on the verso of one of the butterflies. A fine copy. £135

'I live on the edge of Dartmoor, breeding Dartmoor ponies and farming Shetland Sheep. I am a printmaker and use Dartmoor and my rural life as my inspiration. I make woodcuts and wood engravings, and use my prints to make "artist's books" which sometimes unfold/ fold into solid geometric shapes. I am a member of Devon Artist Network and have opened my workshop during the last three open studio events.'

142.Rilke (Rainer Maria). Die Sonette an Orpheus. 8vo,62 [2] pages, 22cm, Leipzig: Im Insel-Verlag, 1923.

Handsomely printed on greyish flecked handmade paper by W. Drugulin, Leipzig. Marbled paper-covered boards, predominantly in shades of grey, emerald morocco label with gilt titling superimposed on the upper board. Spine and inner hinges strengthened with linen. Neat contemporary Christmas gift inscription. Slight wear to extremities. A very good copy. £120

Inspired by the death of Wera Ouckama Knoop, playmate of Rilke's daughter, the Sonnets to Orpheus were written in February of 1922 at the Chateau de Muzot during a creative three-week period Rilke described as "savage creative storm." With Rilke's Duino Elegies, which were finished at the same time, the Sonnets are considered Rilke's masterpiece, indeed Robert Musil highlights the Duino Elegies as the peak of Rilke's and German poetry.

143. (Saint Dominic's Press) Sculpture, an essay by Eric Gill. Reprinted from 'The Highway', June 1917. 8vo, 203 X 140mm., pp.[iv],22 + 4 ads., Printed and Published by Douglas Pepler, Saint Dominic's Press, Ditchling, 1918.

Handset in Caslon. One of 400 copies on English handmade paper. Single wood engraving by Eric Gill amidst the advertisements. Grey paper wrappers printed in black on the front, top edge trimmed. Spine worn. A very good copy. £260

(Taylor & Sewell A28, Gill 5) In this copy the "£ 6D." has not been crossed out from the "Price One Shilling & 6D." on the front cover. The pagination '5' is present. The advertisements are dated 1.vi.18.

144.(Saint Dominic's Press) Adeste Fideles, a Christmas Hymn. Narrow 24mo, 19.5cm, [8] pages (including covers), Printed and published at Dominic's Press, Ditchling, Sussex, 1919.

Handset in Caslon and printed in black on Batchelor hand-made paper. Five wood engravings and a press device by Eric Gill. Sewn into pictorial wrappers, a bit soiled at extremities. A very good copy. £180

First published in 1916

145. (Saint Dominic's Press) [Woellwarth (Mary Elise).] Songs to our Lady of Silence. 8vo, pp.[vi],72, Printed & Published at S. Dominic's Press, Ditchling, Sussex, 1920.

Handset in Caslon Old Face and printed on hand-made paper. Illustrated with 6 wood-engravings by Eric Gill (one repeated and including press devices) and four wood-engravings by Desmond Chute. Grey paper boards with linen spine and printed spine label. A fine copy. £190
First edition. (Taylor & Sewell A73, Gill 376)

146.(Saint Dominic's Press) Nisi Dominus. Rimes H.D.C.P. [Douglas Pepler] Engravings E.P.J.G. [Eric Gill and others]. Crown 8vo, 18cm, pp.[viii],56 + colophon, Printed & Published at S. Dominic's Press, Ditchling, Sussex, 1919 (1923).

[One of 500 copies.] Printed in Caslon Old Face in black (the title-page in black and red) on Batchelor hand-made paper. Illustrated with 20 wood engravings by Eric Gill; 1 by Eric Gill and John Beedham; 3 by Desmond Chute; and 1 by John Beedham. Grey handmade paper wrappers titled in black. A fine copy. £220

First edition. (Taylor & Sewell A55, Gill 372)

147.(Saint Dominic's Press) Autumn Midnight. By Frances Cornford. [Illustrated with wood-engravings by Eric Gill.] First edition, 8vo, pp.24, [Saint Dominic's Press for] The Poetry Bookshop, London, [31.vii.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. Pink 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 indeed. £180

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

148. (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. £2,200

(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

149.(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 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.

150.(Saint Dominic's Press) Old English Clocks, being a collector's observations on some seventeenth century clocks by F.H. Green. Together with over fifty plates taken from photographs. First edition, 4to, 30cm, pp.[x], 89, colophon, Printed and published at St Dominic's Press, Ditchling Common, 1931.

Set in Caslon and printed in red and black on Batchelor's hand-made paper. One of 300 copies, this not numbered. Illustrated with 54 photographic plates, mostly tipped-in. Half grey cloth, spine titled in gilt, grey paper covered sides, printed dust-jacket. A fine copy. £500

151.(Saint Dominic's Press) The Hand Press: An Essay written and printed by hand for the Society of Typographic Arts, Chicago, by H.D.C. Pepler, Printer, Founder of St Dominic's Press. Demy 4to, [iv], 79 pages, colophon, H.D.C. & Mark Pepler on a Stanhope Press on the Feast of the assumption, Ditchling Common, 1934.

Set in Caslon Old face and printed on 'Hammer and Anvil' Batchelor handmade paper. Number 123 of 250 copies signed by the author. Wood-engraved vignettes and specimen pages within the text. Heavy grey paper covers chipped (with loss) at head and tail of spine, printed wraparound title label. A very good copy. £600

152.(Saint James Park Press) King Arthur: Excalibur. Small 4to, [28] pages, 26cm, (James Freemantle) St James Park Press, London, 2020.

Handset in 14-point Dante with Saxon Black, Legende and Edina Titling and printed in red, black and blue on Zerkall paper. Number of 62 of 65 copies. Illustrated with four wood-engravings by Jane Randfield. Bound in paper covers with a large red cross on the upper cover. A new copy. £425

153. Shapley (Annie Foster). Clutton. Oil painting, signed lower left, depicting a country cottage in Clutton, Somerset, figures outside, 13.8 X 23.3 mount aperture. Frost and Reed labels to verso with hand written title and artist in brown ink on one, and no.1364 and date 24/02/10 in pencil on the other. Labels somewhat damaged, but generally very nice condition. £350

154.(Solmentes Press) The Prelude, by William Wordsworth. Edited by Robert Woof. Introduction by Stephen Gill. With 14 watercolours by David Esslemont printed digitally. 4to, 29 X 18.5cm, 380pp., (David Esslemont), Solmentes Press, Minneapolis, 2002.

Text computer-set in 12-point Bembo. One of 200 copies printed on Zerkall mould-made paper. This, one of 190 copies bound in full grey cloth, gilt spine label, matching slipcase. Fine. £175
Published by the Wordsworth Trust, Dove Cottage, Grasmere, Cumbria.

155.(Stanbrook Abbey Press) The Path to Peace: poems by Siegfried Sassoon. Crown 4to, pp.[x],31[1] + colophon, loose insert, Stanbrook Abbey Press, Worcester, 1960. Number 77 of 480 (500) copies handset in 20-point Van Krimpen Cancellaresca Bastarda and printed in black and turquoise on W.S. Hodgkinson's hand-made paper with one initial drawn in hand by Margaret Adams in gold, title-page burnished in gold, and the remaining 27 initials hand-drawn in red (plus one in green on the loose insert). Gilding by Margaret Adams; initials by Margaret Adams, Wendy Westover and Dame Marcella van Bruyn. Bound by George Percival and Rigby Graham in quarter vellum, lettered in gilt up the spine, with blue Parisian paper sides, dusted gold. A fine copy. £475

Twenty-eight poems selected and arranged by Dame Felicitas Corrigan. (Butcher A5b)

156. (Stanbrook Abbey Press) In the Little Things: An Act of Worship for Radio, by Alec Robertson. With a Tribute by Gerald Moore. Narrow crown 8vo, 35 leaves, French-folded, printed on one side only, Stanbrook Abbey Press, Worcester, 1969. Handset in van Krimpen Romanee. Number 34 of 235 (300) copies printed in black, orange and green on cream Kozu-shi Japanese paper. 2 devices and 12 borders (most used more than once, or reversed) by Margaret Adams. Bound by George Percival in green Japanese Shiki silk, blocked with a device by Margaret Adams, spine gilt, acetate dust-jacket, a fine copy. £150

157. (Stanbrook Abbey Press) Earnest-pennies: An Anthology of Prayers and Meditations on the Holy Eucharist. Compiled by Philip Martin, Chancellor of Wells. Medium 8vo, pp.xix[1],101 + colophon, Mowbrays, London & Oxford, 1973. Set in Monotype Spectrum, with a hand-gilded initial by Margaret Adams. Number 26 of 75 (1,080) copies, initialled by the printer, printed in black, red and green on Barcham Green hand-made paper (this being one of forty on 'Eltham' handmade).. Bound by George Percival, Leicester, in quarter dark green morocco with bevelled boards covered in a light green Japanese silk, lettered in gold on the spine, with a device by Margaret Adams blocked in gold on the front cover, gilt top, others uncut. White slipcase. A fine copy. £500
Printed for A.R. Mowbray & Co.; distributed by the Stanbrook Abbey Press. (Butcher B20a)

158. (Stendhal) [pseud Marie-Henri Beyle]. Le Chasseur Vert, gravures de J.-E. Laboureur. Medium 4to, pp.[viii],250 + [iv], A Paris: Editions Orion, 1929. Number 66 of 300 (351) copies, numbered 37-336 on Velin Blanc paper watermarked 'B.F.K. Rives'. 6 full-page and one half-page engravings on copper by Jean Emile Laboureur. Stiff paper covers, titled in black on the front and spine. Front endpaper a bit spotted, otherwise a very good bright copy. £280

159.(Stone House Press) The Shore, by William Heyen. With two wood-engravings by John DePol. 8vo, 24[2] pages, colophon, 23cm, (Morris Gelfand) The Stone House Press, Roslyn, New York, 1991.

Text set in Kennerley Old style and printed on Mohawk Superfine. Title-page printed in reddish-brown and black, the wood-engravings in slate-green. One of 85 (170) copies (this lettered 'C' and not for sale) signed by Heyen, DePol and Gelfand. Grey linen sides, green cloth back lettered in gilt. Fine in original acetate. £75

160.(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

161.Symons (Arthur). Silhouettes: First edition, crown 8vo, [viii],95[1] pages, 18.5cm, London: Elkin Mathews & John Lane, 1892.

One of 250 copies printed by R. Folkard & Son on watermarked laid paper. Title-page, contents page, and spine lettering by Herbert P. Horne.. Grey paper-covered boards with black spine titling. Inoffensive skinning on the front endpaper where a bookplate has been removed. Some slight wear to extremities. A very good copy. £75

Principal contents: Dieppe; Masks and faces; Love's disguises; Nocturnes; Moods and memories. Referenced by J.G. Nelson, Checklist of early Bodley Head books 1892.9

162.Tamabayashi (Chisato). Assembly. 8vo, 8 leaves, screen-printed hand-cut complex pop-up book, Chisato Tamabayashi, 2014.

A book of moveable structures screen-printed in many colours, animals, trees. Owls fly to and perch in the trees, moles tunnel through the ground, ladybirds feed in walled gardens. Dark green cloth, screen printed and titled in white. A new copy. £105

163.Tamabayahi (Chisato). Queue. Square 12mo, 12 X 11cm, 12 folding leaves, Chisato Tamabayashi, London, (2020).

This book is designed both as a pop-up book but also as a fold-out, full pop-up scene. Opened as a book cars appear alone, running free, opened in full the cars add fill the street in happy pollution-free congestion! White cloth boards. Fine copy. £62

164.(Taurus Press) Tyger, Tyger, by William Blake. With two lino cuts, and lino cut lettering (on title-page and repeated on the cover) by Paul Peter Piech, and an old engraving. 8vo, 11 pages, 18cm, (Paul Peter Piech) Taurus Press of Willow Dene, Bushey, 1968. Handset in Monotype Light Sans and SB Cheltenham Bold; colophon in Monotype Plantin. One of 200 copies printed in black (title-page in blue-grey, colophon in red) on white cartridge paper. Stapled into overlapping black paper covers, printed in orange-brown on the front. A very good to fine copy £50

165.(Tetrad Press) The 17 Horse Songs of Frank Mitchell. Nos X-XIII. Total translations from the Navaho Indian. With images by Ian Tyson. 4to, 31cm, [40]p, Tetrad Press, 103 Grove Park, London 1969. Text printed letterpress by Jeffery, images screenprinted (in many colours) by Kelpra Studios. Number 22 of 50 (250) copies on Barcham Green handmade paper, signed by the author and artist. Illustrated by 4 full-page colour images by Ian Tyson. Loose-leaved. Contained within a grey paper-covered box with printed spine label. A fine copy. £325

166.(Peter and Donna Thomas) A collection of paper samples from hand papermills in the United States of America. With a statement by each papermaker printed on their own paper. Foreword by Peter Thomas. With a linocut by Donna Thomas. 4to, 120 pages, 29cm, Peter and Donna Thomas, Santa Cruz, 1993. Text set in 18-point Centaur. Number 62 of 170 (195) copies printed in black (the title-page in reddish-brown and black), the papers occasionally in gold and often in many colours. Signed by both Peter and Donna Thomas. Paper for the cover, endsheets and introductory pages all made at their papermill in Santa Cruz, using cotton rag half-stuff, cotton linter and abaca. Quarter leather, grey hand-made sides with a bas-relief design. A fine copy. £900
There are some wonderful papers here - from Cal Ling Paperworks, The Exeter Press, Claire Lissance, Magnolia Editions, Papier Farm, Terrapin Paper Mill, Water Mark Mill - these are just personal favourites. Peter and donna Thomas have been wandering around America in a brightly coloured caravan for a long time. They produced over a hundred books, some unique. This is arguably their most important production insofar as it is a manifesto of papermaking by hand that even Dard Hunter would have approved. A Collection of Paper Samples Handmade in the USA was featured by the Guild of Bookworkers as the set book for a national traveling show titled Paper Bound during 1997-98.

167.(Vale Press) The Race of Leaves. A Play, by Michael Field. 8vo, 85[1] pages colophon, 24cm, Sold by Hacon & Ricketts, London, and John Lane, New York, 1901. One of 280 (290) copies printed in Vale type in red and black on specially watermarked hand-made paper. Woodcut decorations by Charles Ricketts. Printed paper-covered boards, drab leaves reverse out of a green background, stone back with printed spine label. Armorial engraved bookplate of Lord Battersea. Very slight wear to extremities, slight freckling. Very good. £200

168.(Vaughan) *A Season in Hell*. By Arthur Rimbaud. The original text, together with a new translation by Norman Cameron, and eight lithographs by Keith Vaughan. 8vo, pp.[vi], 69, Published in London by John Lehmann, 1949.

8 colour lithographs bled to the edge of the plates, done at the Baynard Press; black cloth with gilt spine titling, pictorial dust-jacket just a little chipped at the front panel. A very good to fine copy. £650

Written by Rimbaud at the age of eighteen in the wake of his affair with Verlaine, the enigmatic confession of 'A Season in Hell' is a drug-fueled account of a journey beyond society which offers a way for lovers to return to it. It is the pilgrimage of a Damned Soul reflecting upon lechery and other sins. Composed of prose and poetry, it reflects Rimbaud's inner turmoil, disillusionment and quest for spiritual enlightenment. The work explores themes of suffering, passion and the search for meaning in life.

It was an ideal choice for Keith Vaughan, with his friend John Minton, one of the leading exponents of Neo-Romanticism, his characteristic works of this period being coloured moonlit drawings. Later he concentrated on the male nude.

Keith Vaughan was thirty-seven in 1949, Rimbaud just twenty-two on publication in 1873, but he captures all the terrible urgency of wounded youth in a series of highly personal interpretations. The illustrations are dark, sombre, oddly muted in colour, yet intense and full of feeling. There is no coincidence here. He has made this journey.

169.(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.

170.(Vieillard) *Hymne à Déméter*, par Homère. Traduit selon le rythme par P.L. Couchoud. Burins originaux de Roger Vieillard. 4to, [6], I-IV, [1], [1 blank], [1]-73, [6] pages; 6 leaves of plates : ill. (b & w engr.) ; 33cm, Paris : La Nouvelle Édition, 1946.

Number 105 of 230 (300) copies with the text printed in Garamond Greek and Roman on Vélín blanc crève made by Papeteries du Marais, with engravings printed on Vélín blanc made by Papeteries de Lana. In Greek and French, printed on opposite pages. 6 full-page inserted copper engravings by Roger Vieillard. Cream paper wrappers, titled in black, original glassine, chemise and slipcase. Slipcase a little worn at extremities, else a fine copy. £250

171.Vieillard (Roger). Christmas cards; outstanding copper engravings, each signed and inscribed in pencil.

Full-margined copies in near fine condition. From the collection of Mary and John Buckland-Wright. £400

(1) *De 1*, 57 X 46mm, monogrammed & dated 1936 in the image. Number 15/30 copies, signed by the artist, printed on blue paper, inscribed "avec tous mes vœux de bonne année" (Guerin 9); (2) [*Arbre*], 86 X 62mm, [1938]. Number 16/50 copies, signed by the artist, printed on laid paper, bearing a lengthy inscription. ("Tirage inconnu" Guerin 66); (3) *Buveur*, 138 X 95mm, [December 1952] signed by the artist, printed on blue paper, inscribed, "Meilleurs vœux de Noël et pour l'année prochaine d'Anita et Roger Vieillard". (Quelques épreuves

d'artiste dont utilisées en guise de carte de vœux' Guerin 209). (4) Frontispiece poems de G. Laniez, 128 X 83mm, fourth state, 1986. Number 85/150 copies, signed by the artist and inscribed 'Avec les meilleurs Vœux de Roger et Anita Vieillard.' (Guerin 332).

172. Virion (André). Gouaches being a set, perhaps entered for a competition, the first and last leaf appearing to act as title and colophon. Advertising ideas, all 39 X 32cm, 9 leaves, some signed, "And. Vir.", edges left, perforated, "Studio Arte And Vir", Paris, (1942).

1. [Title]. "Studio d'Arte And Vir. Everything for Advertising. Projects - Models - Posters", with numerous corrective mss notes and a gouache palette as a central vignette ; 2-3. Maxim's. Two almost identical projects, on dark blue paper, unsigned, titled "My prince ... Chez Maxim's" -- 4-5. Lucien Lelong perfumes. Two different projects, in black & white, on gray paper, signed and dated 1942; one playing with typography, the other with the symbol of the four-leaf clover (on the back of this one: "Groupe artistic And. Vir") . 6. Orfèverie Fouquet-Lapar. Two projects showing pieces of goldsmith's work, on black or beige paper, unsigned . 7. Leather goods André Dallieux. Leather bag. Colors, beige paper, unsigned. 8. "Master luthier". Head of Beethoven and violin. Colors, brown paper, unsigned -- 9. [Colophon]. "Artistic album [...] produced thanks to the Collaboration of Elite Houses concerned about the good taste of their Clientele and happy to bring to Young Artists who offer them their talent the possibility of creating". All at least very good condition. £550

173.(Vodaine) Jean Vodaine, Pour Dire. 8vo, 18.5cm, [24]p, achevé d'imprimer pour les 75 ans de Jean Vodaine le 6.7.1996, Coulounieix.

Number 14 of 45 copies set by hand and printed on thick hand-made paper. Text printed in brown and red. Illustrated with two full-page linocuts in red. This copy extra-illustrated with 6 full-page collages in many colours by Jean Vodaine and with a note by him at the rear "augmenté de 6 encres de chine, Jean Vodaine". Hand-made paper wrappers, printed at the rear. Fine copy with a presentation inscription: "Pour Guy et Marie Jeanne vers un meilleur automne affectueux, Vodaine. 1996." £750

Jean Vodaine (1921—2006), born Vladimir Kavčič, was a Franco-Slovenian poet, writer, typographer and painter who lived from childhood amongst the Slovene community in Lorraine. He founded the literary magazine Dire Revue européenne de poésie, renowned for its typography, and was also a painter, poet and translator of Slovene poetry.

He received his Certificat (CAP) as a shoemaker in 1938. In 1947, he published Rose et Noir, and thereafter began a correspondence with Gaston Chaissac and Jean Dubuffet. In 1951, he launched the Courrier de Poésie with Edmond Dune. He worked as a labourer in the Thionville blast furnaces (1951-1953), then on the railways at Alstom, Les Pauvres Heures, appeared in 1955. Three years later, he launched the review La Tour aux Puces (1958). In 1962, he printed the first issue of Dire, a journal of astonishing literary and typographic achievement.

In 1969, he presented a major exhibition of his graphic work, Funny Birds. He taught at the School of Fine Arts and Applied Arts in Metz and, enjoyably, one of his books was presented to Georges Pompidou. Dire continued publication until 1984.

In Pour Dire, he catches a lover's mood, overlapping collages in a two-dimensional space, thick with impasto and passion.

174.(Vos) Eijsbouts (Geert, *editor*). Edgar Vos. De man - de mode. 4to, 60 pages, J.H. Gottmer, Haarlem, 1986.

Illustrated throughout with black-and-white photographs and with a fulsome inscription by the editor. Sold with seventeen Christmas cards from Edgar Vos, many hand-coloured, additional glitter, inscriptions by him. Fine condition. £100

Edgar Vos (1931- 2010) was a Dutch fashion designer born in Makassar in the Dutch East Indies (now Indonesia) in 1931. He studied fashion at the Gerrit Rietveld Academie in Amsterdam. He started a chain of fifteen boutique clothing stores known as Edgar Vos Boutiques. He was survived by his partner Geert Eijsbouts.

175.(Walking Bird Press) The Great Wall of China, by Franz Kafka. Translated by Ian Johnston. Illustrated by Duncan Major. Tall 4to, concertina book, 34.5 x 17.5 cm, 16 pages text side, 14 pages illustration side, (Tara Bryan) Walking Bird Press, Flatlock, Newfoundland 2017. Set in 12-point Bembo at the the Foundry of Michael and Winifred Bixler and printed in black, red and grey on Double Xuan paper. Linocut illustrations in the colours. Number 28 of 75 copies signed by Tara Bryan and Duncan Major on the colophon. Bound as a traditional concertina (jingzhe zhuang) in brown Iris bookcloth inset with title labels at the front and rear. Original glassine wrapping. Fine condition. £400

The illustration was inspired by Chinese brush paintings and is printed in 5 colours; the red stamps on the landscape are based on symbols of the emperor.

176.Waugh (Evelyn). The Holy Places. With wood engravings by Reynolds Stone. Foolscap 4to, 23cm, pp.[viii], pp.38, colophon, (Frederick Bricknell) The Queen Anne Press, 1952. Set in Eric Gill's Pilgrim and Perpetua types and printed in red and black on Spicer's mould-made paper. Number 125 of 900 (950) copies. Single full-page and three smaller wood-engravings. Red full buckram, titled and stamped in gilt. Lacks dust-jacket, otherwise a nice bright copy. £70

177.(Vivienne Westwood) Cole & Son. Manufacturers of Hand Printed Wallpapers since 1875: Vivienne Westwood. Atlas 4to, Double title + 45 samples, 50 X 50cm, Cole & Son, London, 2009.

Vivienne Westwood wallpaper designs based upon her fashion designs from her punk rock days onwards: Designs include: Vivienne's Lace, Tartan. Trompe l'Oeil Drape, Absence of Rose, Squiggle, Shirting, Magnolia, Cut-Out Lace (from I Am Expensiv), Dogtooth, Paper Jewellery, Union Jack. Designs are presented in various colours. Stud-bound in cloth-backed pictorial boards, elaborately lettered in gilt and roped along the spine. A fine copy. £500

'It is good when my ideas get carried over into other artistic media. This collection is a perfect opportunity to be able to work with a heritage company like Cole & Son and to see my ideas from fashion translated into the world of interiors and wallpaper.' (Vivienne Westwood, 2009)

I can't get out of my head the idea of using all these samples to paper one area of wall. Wouldn't that be so Vivienne Westwood?

178. Wheatley (Francis, 1747-1801). Cries of London. 12 stipple engravings, handsomely hand-coloured, 42 X 32.5cm each, individually framed, plate numbers, London: Colnaghi & dates, 1793-1796.

The plates were engraved by Luigi Schiavonetti, Anthony Cardon and Giovanni Vendramini. The twelve titles include 'Milk below maids; Two bunches a penny primroses; Sweet china oranges; Do you want any matchees? New mackerel; Knives, scissors and razors to grind; Fresh gathered peas young hastings; Round and sound; Five pence a pound, duke cherries; Strawberries scarlet strawberries; Old chairs to mend; A new love song only ha'penny a piece; Hot spice gingerbread smoaking hot!' All in very good to fine condition, individually framed and glazed. £450

Only thirteen of the fourteen paintings of 'The Cries of London' by Wheatley were engraved. They were issued as individual plates from 1793 to 1797, thereafter as a folio of thirteen engravings.

179. (Whittington Press) After the Funeral. With a preface by Roland Gant & with illustrations by Sally Scott. Royal 4to, pp.35, The Whittington Press, Andoversford, and William Heinemann, London, 1979.

Number xxiii of xxv (200) copies specially bound. Handset in Caslon, printed in black and reddish-brown on Zerkall paper and signed by the Sally Scott and Roland Gant. Illustrated with reproductions of 8 drawings. Full tan Oasis with gilt spine titling, by Weatherby Woolnough, blind embossed on the front with one of the drawings, t.e.g., others uncut. Marbled endpapers with matching slipcase. A fine copy. £240

180.(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)

181.(Whittington Press) A Bouquet, by Ernest Dowson. Chosen by Desmond Flower. [With nine pochoir prints by Miriam Macgregor.] Folio, [64]pp., 34cm, The Whittington Press, Manor Farm, Andoversford, 1991.

Number 8 of 80 (95) copies set in Bodoni, printed on Sable & Watt hand-made paper and signed by the editor and illustrator. Quarter bound in green oasis with gilt spine lettering, green paper-covered boards with matching slipcase. A fine copy. £250

Miriam Macgregor's first pochoir illustrations for the Whittington Press. They were stencilled in two to four colours directly onto the paper without a printed key.

182.(Whittington Press) A Book of Posters printed at Whittington, with an introduction by John Randle. Elephant folio, 61cm, 15pp text + 35 mounted posters, Whittington Press, Risbury, 1996.

Text set in 18-point and 20-point Caslon. Of a total edition of 125 copies printed on wove mould-made paper (text) and Zerkall mould-made paper (posters), this is 'EDITION B' (50 copies), numbered 65, with 25 posters, illustrated in various media (with descriptions of the posters on the facing pages) by Richard Kennedy, John Craig, Hellmuth Weissenborn, Miriam Macgregor, Howard Phipps, Judith Verity (hand-coloured), Gwenda Morgan, Tom Brassington, and Peter Allen. Bound in buckram with green paper-covered boards, wood-engraved device on the upper board, green endleaves, leather spine label, titled in gilt. A fine copy in its slipcase £600

183.(Whittington Press) Lost & found: Rachel Reckitt's book illustrations, including the complete set of woodblocks engraved for *The Mill on the Floss*, & what was lost in their making, by Hal Bishop. With 40 wood-engravings by Rachel Reckitt. 4to, 111pp, 26.5cm, The Whittington Press, Risbury, 2010.

Text set in Van Dijk. Total edition of 225 copies printed on Zerkall mould-made paper, of which this is number XIX of 55 copies half-bound in blue morocco with printed paper-covered boards, with a separate portfolio of 16 wood-engravings in a slipcase. £400

The colophon in most copies gives the number available in half-morocco as forty.

184.Williams (William Carlos). A Novelette and other Prose (1921-1931). To publishers. First edition, 8vo, 127[1] pages, Toulon: Imprimerie F. Cabasson, 1932.

Original grey-green printed wrappers, chipped with some loss to rear cover. A very good bright copy of a fragile book. £360

"While tearing around tending the sick I've composed a novelette in praise of my wife whom I have gotten to know again. . . ." [taken from an unpublished letter printed in Wallace]. Wallace, A12.

185. Winkler (Michael). word art / art words. Oblong chequebook 8vo, 26 leaves, 7 X 29cm, Michael Winkler, New York, 1985.

Illustrations within the text. Blue paper covers with plastic binder, titled in white. Typo corrected by hand in red. A fine copy. £20

WORD ART/ART WORDS was developed by taking phrases from art reviews and articles written about art and presenting them out of context. The original meanings or functions of the phrases are subverted as a result of isolating them and eventually combining them to form a new statement. In addition, the phrases or word sequences are transformed into images.

186.Woolf (Virginia). Monday or Tuesday. First edition, small crown 8vo, 96 pages (including advertisements), 19cm, Published by Leonard & Virginia Woolf at The Hogarth Press, March 1921.

[One of 1,000 copies printed at the Prompt Press, Richmond.] Illustrated with four woodcuts by Vanessa Bell. White paper boards, brown cloth spine; black woodcut design on upper cover with lettering reversed out. Browning to endpapers, corners bumped, light rubbing and scuffing. A very good copy. £1,700

(Kirkpatrick A5a) Contents: A Haunted House; A Society; Monday or Tuesday; An Unwritten Novel; The String Quartet; Blue and Green; Kew Gardens; The Mark on the Wall (revised).

187.(World's End Press) The Word Accomplished, by A.B. Christopher. With 17 etchings by Natalie d'Arbeloff. 4to, 36 leaves (18 double folds) printed on one side only, (Anne Brunskill) World's End Press, London, 1974.

Set in Garamond. Number 33 of 80 copies signed by the author and artist, printed in black (the etchings in various colours, signed and dated in pencil, one done in blind) on Barcham Green white mould-made paper. This, one of fifty copies issued unbound, in a box with a natural Oasis morocco spine and hand-made paper sides, upper cover embossed, a little soiled at extremities, but internally fine and in general a very good copy. £750

188.Xu (Ke) Salt on the Ground. Artist's book, concertina, 5.5 X 5.5cm (unfolding to 22cm), Ke Xu, (2017). Digitally printed, mini-adventure book that takes one on a quest to find salt between pages, based on one full-size photograph of a sachet of salt on the ground and using the form of tiles as folding lines. Titled and initialled on a wraparound. With the pictorial card of the artist Louise Weir. Fine copy. £25