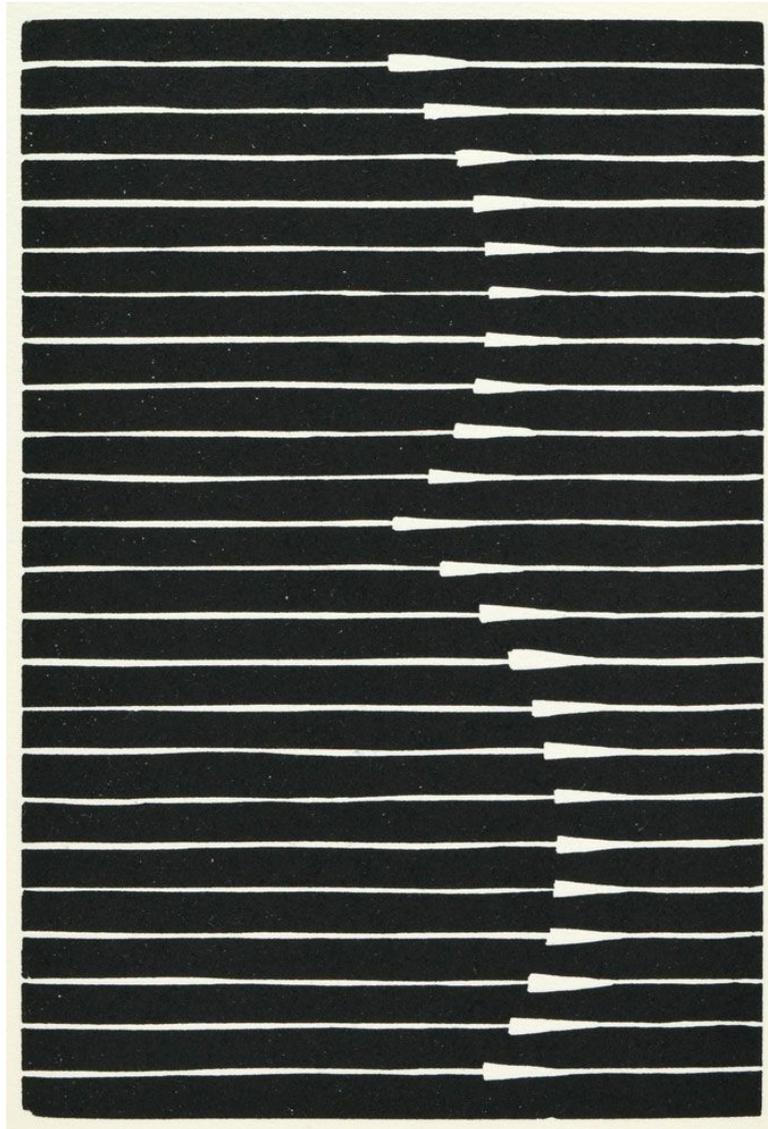


TO THE LETTER:

Typography, Calligraphy, AB&c.

SHORT LIST 50



BLACKWELL'S RARE BOOKS

48-51 Broad Street, Oxford, OX1 3BQ, UK

Tel.: +44 (0)1865 333555 Fax: +44 (0)1865 794143

Email: rarebooks@blackwell.co.uk Twitter: [@blackwellrare](https://twitter.com/blackwellrare)
blackwell.co.uk/rarebooks

1. **Raymond of Peñafort** *Summa de casibus poenitentiae et matrimonio*. France (Paris or Burgundy?): c. 1270, *Illuminated manuscript on parchment, written in two columns with 26 lines per page, calligraphic descenders on the bottom line occasionally contain human heads, lemma underlined in red, capitals stroked in red, paraps and running titles in characters alternately red or blue, rubrics in red, with guides to the rubricator by the scribe in a cursive script usually surviving in the lower margin, one surviving illuminated historiated initial (doubtless of an original four), two-line initials in blue with red penwork, or vice versa, 3 missing leaves (and with them, probably, historiated initials), 253 text leaves, c.129×95mm, early 16th century brown leather over pasteboards, the spine lined with a piece of 13th-century parchment manuscript and the back board covered with a piece of 15th-century manuscript on paper, both only partially visible, the covers blind-stamped with a panel containing a lattice, the interstices each with a plant motif, traces of two ties at the fore-edge, the fore-edge inscribed with a title "Exceptio Su(m)me / de casibus" (?); the spine with a paper label inscribed with an 18th(?) -century shelfmark "I / F", worn, spine partly defective, textblock rounded forwards, in a modern leather fitted box, the spine lettered in gilt capitals "Summa de Casibus / Poenitentiae // Summa de / Matrimonio // Raymond de Pnaforte // MS. on vellum / Northern France / ca. 1300"* **£45,000**

'After compiling and organizing a major collection of Church law, 1234, Raymond of Penyafort drew on that collection to compose a comprehensive summary of the teaching of marriage. He did this to aid his Dominican brothers in the hearing of confessions where numerous problems touching on marriage would have been encountered. After dealing with the ideas of engagement and marriage, Raymond treats of the impediments to a valid marriage. These were conditions whose presence made a marriage null and void, such as force in giving consent, the impossibility of sexual intercourse, and prohibited degrees of relationship. The work concludes with an overview of such matters as procedures for obtaining a separation because of adultery, the legitimacy of children, and dowries ... [thus providing a unique view of a comprehensive presentation of the medieval teaching on marriage—learned in content, practical in orientation]' (Pierre J. Payer, introduction to his translation of the *Summa on Marriage*, Pontifical Institute of Mediaeval Studies, 2005).

Raymond died in 1275, and therefore this attractive, well-preserved, MS more than likely dates from his lifetime. One of the interesting features of this volume is the variety of methods it employs for helping readers find their way around: tables of contents and an alphabetical index, ink folio numbers in recto fore-edge margins and corresponding pencil numbers on versos, running headers in the upper margin indicating the Book number ("L I", "L II", etc.), and chapter numbers in red and blue capitals in the upper outer margins ("C I", "C II", etc.).

Full physical description, provenance &c available on request.



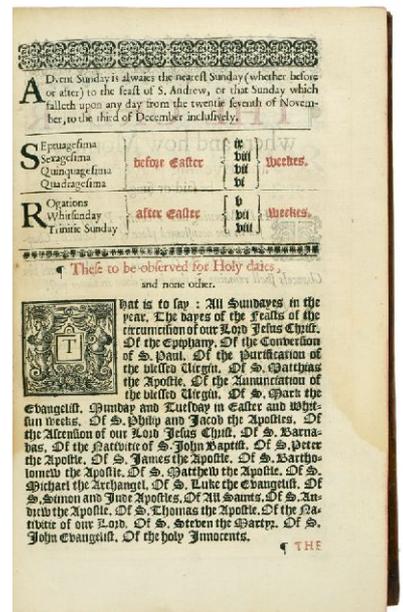
2. **Book of Hours, Use of Sarum, in Latin** *Illuminated manuscript on parchment Bruges: [the Vrelant atelier], c. 1470, illuminated manuscript on parchment, ruled in very pale ink, the ruled space c.65×45mm, written with 18 lines per page (including the calendar) in a fine bâtarde script with calligraphic flourishes in brown ink, rubrics and major calendar feasts in pale red, with 11 full-page miniatures, several of which are severely rubbed, and 19 historiated initials, 237 leaves, c.120×85mm, not foliated, sewn on four bands and bound in brown 17th(?) -century calf over pasteboards, each board with gilt panels and a tool of the Instruments of the Passion (that on the front cover double-stamped), each compartment of the spine with a similar, smaller, gilt tool; marbled endpapers, gilt edges; spine defective at head and tail, corners worn, in a fitted cloth box with velvet lining and ticket of James Brockman, the leather spine with title in gilt capitals "Book / of / Hours"* **£20,000**

An attractive Book of Hours, produced for the English market. It was in England until after the Reformation, and subsequently in France, where the last dated ownership inscription is dated 1720. A full description of the collation, text, illuminations and provenance is available on request.

‘Villain, dost thou say Mass at my lug?’

3. (Book of Common Prayer.) The Booke of Common Prayer and Administration of the Sacraments. And other parts of Divine Service for the use of the Church of Scotland. [Edited by William Laud]. [together with, as issued:] The Psalter, or Psalmes of David: After the Translation set forth by authority in King James his time of blessed memory. As it shall be sung or said throughout all the Churches of Scotland. *Edinburgh: Printed by Robert Young, 1637, 2 parts in 1 vol., , first title printed in red and black within border of printed ornaments, Calendar and other preliminary matter printed in red and black, sectional title to the Psalter in black only within the same border further extended with different ornaments, numerous and various woodcut initials, black letter (for the most part), with out the ‘Certaine godly prayers’ at the end (as usual), Hh3 not cancelled, catchword reading ‘yea’ (a variant not recorded in ESTC), some damp-staining and browning (the two merging) and a few spots, but not severe, pp. [456], folio, sprinkled calf of c. 1800, edges of boards darkened, rebounded, ticket of Ogles, Duncan & Cochran, 295 Holborn, on fly-leaf (for whom the binding was probably executed), early MS table at end showing the divisions of Times Naturall, Civil, &c, &c, good (STC (2nd ed.) 16606; ESTC S113851, S122902; Aldiss 882) £3,500*

Considered as a piece of excellent printing, this book is admirable: considered as a piece of history it is compelling. Charles I intemperately imposed the Prayer Book upon Scotland, which did not want it (on the whole), and the stool throwing episode is one of the most celebrated in the national myth of Scotland. ‘Geddes, Jenny (fl. 1637), supposed religious activist, is traditionally credited with having begun the demonstrations against Charles I’s new Scottish prayer book when it was used for the first time in St Giles’s, Edinburgh, on 23 July 1637. Her parentage is unknown, and indeed it is not entirely certain that she existed at all. There is no doubt that the riot in St Giles’s was started by women, and a near-contemporary anonymous satire mentions a woman who ‘did cast a stoole’ at the dean of St Giles’s, James Hannay, as he read from the new book. The caster of the stool is not identified until 1670, when she is referred to as ‘Jane (or Janot) Gaddis (yet living at the time of this relation)’. In the light of this reference, sense can be made of an allusion in a 1661 pamphlet Edinburgh’s Joy for his Majestie’s Coronation in England. It satirically describes celebrations in Scotland of Charles II’s Restoration, including the deeds of ‘the immortal Jenet Geddis, Princess of the Tron Adventurers’, a seller of vegetables who dominated women of a similar status. Geddes’s ‘immortality’ evidently lay in her being alleged to have been the first to resort to violence in the events that led to Britain’s civil wars’ (ODNB). Ogle, or Ogles, and Co. were theological booksellers in London, and, obviously, Scots.



4. (Bible. N.T. Gospels. Gothic.) Junius (Franciscus) and Thomas Marshall (editors) Quatuor D.N. Jesu Christi Evangeliorum versiones perantique duæ, Gothica scil. et Anglo-Saxonica: quarum illam ex celeberrimo Codice Argenteo nunc primùm depromisit ... Accessit & Glossarium Gothicum: cui præmittitur Alphabetum Gothicum, Runicum, &c. *Dordrecht: typis & sumptibus Junianis. Excudebant Henricus & Joannes Essaei, 1665, FIRST EDITION, 2 vols. in 1, additional engraved title-page, few spots, first few leaves (especially the fly-leaves, a little frayer at the fore-edge, but without loss, occasional mild damp-staining, pp. [xvi], 565, [3], [xxiv], 431, 4to, contemporary vellum, fore-edge folding over, a bit soiled, and lettering on spine barely discernable, early notes of an entry in a library catalogue in English (Old Catalogue No. 626 / New Catalogue No. No. 547) on fly-leaf, good (Darlow & Moule 4557 and 1604) £1,500*

The first printing of the gospels in Gothic from the Codex Argenteus, in parallel with the second edition of the Old English gospels. Junius later brought the types he had designed for this work to England and gave them

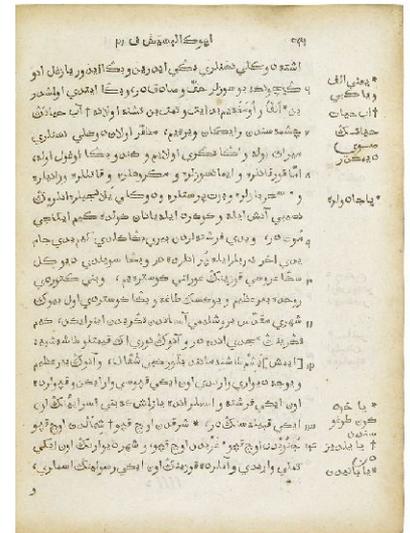


to the University of Oxford, leading Thomas Dibdin mistakenly to 'suspect that this book was in fact printed at Oxford.' 'Beyond their interest to the student of textual criticism, these fragments possess special value for the philologist as preserving what is 'by several centuries the oldest specimen of Teutonic speech' (Darlow and Moule 4557).

The first New Testament printed at Oxford - in Turkish, with corrections to the text in a contemporary hand

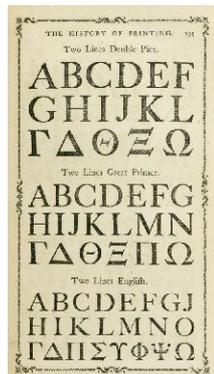
5. **(Bible. New Testament. Turkish. -Nogai)** Domini nostri Iesu Christi Testamentum novum Turcice reditum. Opera [William] Seaman. *Oxford: H. Hall, 1666, FIRST EDITION, Latin title, followed by Turkish title and text in Arabic script, slightly browned around the edges, a few spots, including rust spots with the occasional loss of a letter or two, tear in lower margin of 3h3, not affecting text* pp. [iv], 160, 600, small 4to, contemporary blind ruled calf, a bit worn at corners, skilfully rebacked, Macclesfield bookplate and blind stamps, with a number of corrections to the text in a contemporary hand, very good (Darlow and Moule 9345; Madan 2727 'A noticeable volume, as being the first New Testament printed at Oxford'; ESTC R31588, recording 5 copies outside the UK, 2 in Germany, and 3 in the US: Huntington, Texas, and Yale) **£5,000**

'In December 1655 Seaman was appointed secretary of the trade committee (which met at Westminster) at a yearly salary of £100. Some years later he became involved in an international project of evangelization of the Levant, originating in the circle of Samuel Hartlib, whose millenarian convictions included belief in the imminent conversion to Christianity of the Muslims and a determination to hasten the process. In England the plan was fostered by Hartlib himself, Henry Oldenburg, John Durie, and above all Robert Boyle, with Edward Pococke and John Worthington taking a marginal role. It obtained even more support in the Netherlands, thanks mainly to the Bohemian scholar Jan Amos Comenius and the French refugee Petrus Serrarius. A fundamental role was to be played by the translation of the Bible into Turkish. The Dutch, who relied on a Polish convert to Islam in Constantinople, were slow, however, and only the Old Testament was completed. Boyle then turned to Seaman, who had already translated the Johannine epistles into Turkish in 1659, asking him to translate the entire New Testament. By 1664 Seaman had done so and two years later his translation was published at Boyle's expense in Oxford, making Seaman the first European to publish a Turkish translation of the New Testament' (Alastair Hamilton in ODNB). Scarce.



Like so many books from the Macclesfield library, this is an interesting copy. At the end of the text there is an oval medallion stamp giving the title of the work in Turkish, indicating that this was one of the copies intended for export. We don't know when it entered Shirburn Castle, but it seems more likely than not that it ever strayed very far from its place of printing. Scattered throughout the volume are corrections to the text, and in one place a marginal note in Turkish. In collating we have noticed these on 15 pages, sometime two or three to a page: a really painstaking examination would probably discover more, since some of them are very slight, just a letter. In addition, starting about half way through the volume, there are numerous dots placed right by the fore-margin which will have some significance. The notes are accomplished in a practiced hand, and such a hand was not in abundant supply in England in 1666. One candidate for the notes is Edward Pococke, and intriguingly the initials EP appear in MS in a couple of combinations on the inside back cover. But they are next to what seems to be a collation note and perhaps signify something pertaining to their acquisition rather than ownership. We are grateful to Professor Gerald Toomer who has looked at the inscriptions, concluding that as regards Pococke 'the verdict is non liquet.'

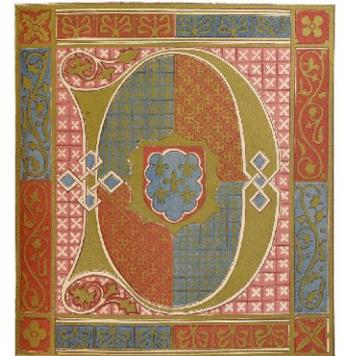
6. **[Luckombe (Philip)]** The History and Art of Printing. In two parts ... *Printed by W. Adlard and J. Browne, for J. Johnson, 1771, woodcut frontispiece, woodcut illustrations in the text, type specimens, &c, text within decorative border, waterstaining at either end, chiefly confined to the fly-leaves, pp. [xvi, including frontispiece], 502, [4], 8vo, contemporary calf, spine with gilt fleuron in each compartment, red lettering piece, cracking to joints, some wear, sound* (Bigmore and Wyman I, p. 447; ESTC T86116) **£600**



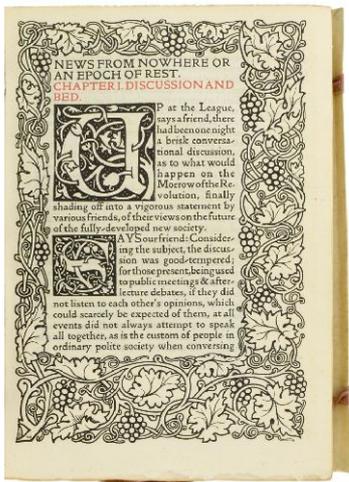
LIST 50: TO THE LETTER

A reissue of 'A Concise History of the Origin and Progress of Printing' (1770), with cancel title-page, this being one of the copies in which the original frontispiece and title-page have not been excised. This is the third English printing manual to be published, and is an important source for 18th-century techniques.

7. **Delamotte (F.)** A Primer of the Art of Illumination for the Use of Beginners; with a rudimentary treatise on the art, practical directions for its exercise, and examples taken from illuminated mss. *Lockwood, 1874, printed in black and red throughout, 20 chromolithographed plates of initial letters, pp. 44 + 20 plates of examples, [1](advert.), small 4to, original bevel-edged maroon cloth, plain backstrip faded, sides with blind stamped double line border and fleur-de-lys corner pieces, upper side elaborately gilt blocked with title and passion flowers, yellow chalked endpapers, g.e., good* **£150**



Vivian Ridler's copy with his embossed address on the flyleaf.



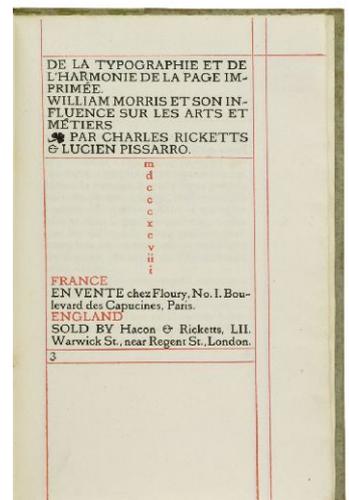
8. **(Kelmescott Press.) MORRIS (William)** News from Nowhere: or, An Epoch of Rest, being some chapters from a Utopian Romance. [1893,] ONE OF 300 COPIES (from an edition of 310 copies) printed in the Golden Type on handmade paper, shoulder notes and a few lines printed in red, frontispiece by C.M. Gere showing Kelmescott Manor, this and first text-page within decorative borders, numerous decorated initials, faint foxing to a handful of pages, pp. [vi], 305, 8vo, original limp vellum, backstrip lettered in gilt, pink silk ties present and in good order, neat gift inscriptions to initial blank, top edge a trifle dusty with other edges untrimmed and gently toned, small bookseller sticker at foot of front pastedown, very good (Peterson A12) **£7,000**

Morris's utopian novel of socialist science fiction.

A dedication copy

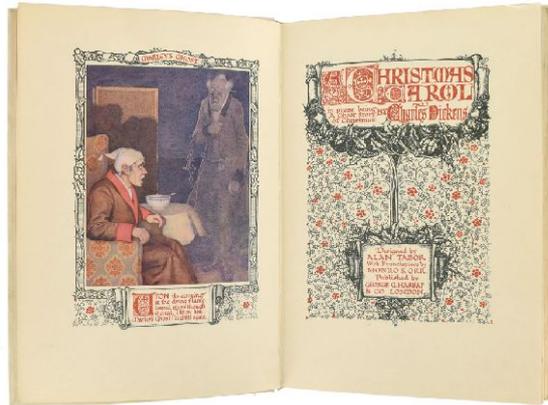
9. **(Vale Press.) RICKETTS (Charles) and Lucien Pissarro.** De la typographie et de l'harmonie de la page imprimée. William Morris et son influence sur les arts et métiers. *Printed at the Ballantyne Press under the direction of Charles Ricketts, 1898, ONE OF 210 COPIES (from an edition of 216 copies, though the colophon erroneously states 256 copies) printed in black and red on Arnold's handmade paper, a typographical border printed in red on 6 pages with paragraph mark designed by Pissarro and engraved by Ricketts, single spot to border of one page, pp. 31, crown 8vo, original quarter patterned grey boards to a Pissarro design with plain sides, printed label to lightly sunned backstrip just a little rubbed at head, minor spotting to board edges, textblock edges untrimmed with top edge lightly dustsoiled, usual free endpaper browning, small bookplates to each front endpaper, very good*

£2,200



Inscribed on the flyleaf: 'To Miss D. White from L. Pissarro'. The recipient was Diana White, whose attractive bookplate is on the pastedown - White is the dedicatee of Pissarro's essay here, a writer and artist whose 'Descent of Ishtar' Pissarro would go on to publish at his Eragny Press. Having been a friend and colleague of Esther Pissarro's at the Crystal Palace School of Art, she later became a great friend of Lucien, who often sought her advice on his work ('The Gentle Art'). The present work was originally intended for publication by the Eragny Press, but was taken on by Ricketts following a period of illness for Pissarro (he had suffered a stroke). This copy subsequently belonged to the typographer and author John Lewis, with his bookplate to the flyleaf.

10. (Eragny Press.) VERHAEREN (Emile) *Les Petits Vieux*. [1901,] ONE OF 230 COPIES printed in black and orange on Japanese paper and bound in the Japanese style, full-page colourprinted wood-engraving by Lucien Pissarro and 13 large orange floriated initials (one other printed in green and red), occasional light foxing, small penned initials to first blank, pp. [ii], 19, [1], oblong foolscap 8vo, original quarter pale grey boards with floral patterned pale grey-green boards, backstrip a shade darkened and lettered in gilt with spine slightly cocked, t.e.g., others untrimmed and faintly spotted with a small amount of spotting to endpaper gutters also, hinges strained in a couple of places, good £400



11. (Calligraphy.) DICKENS (Charles) *A Christmas Carol* in prose, being a Ghost Story of Christmas. Designed by Alan Tabor with frontispiece by Monro S. Orr. George Harrap, [1916,] FIRST EDITION THUS, 22/25 COPIES signed by the artist and printed in black and red on Japanese vellum, frontispiece colour-printed illustration within Tabor border, facsimile of Tabor's calligraphy in double-column, with decorated initials, border designs, and numerous inset illustrations as well a few full-page, pp. [112], 8vo, original vellum, single-fillet gilt border to upper board with lettering to same stamped in gilt and red, backstrip lettered in gilt, vellum clean but boards bowing slightly, t.e.g., others roughtrimmed, bookplate of Walter Flinn to front pastedown, very good £1,000

A lavish and painstaking production of this classic festive tale - a beautiful edition, with a very small limitation. Tabor was a Manchester-based illustrator and calligrapher, and this his magnum opus - the manuscript of which is at the John Rylands Library of his home-town.

12. Mann (Thomas) *Der Kleine Herr Friedemann. Phantasmus*, 1920, 121/150 COPIES signed by the author and illustrator, 11 full page woodcuts by Otto Nückel with 4 small woodcuts decorating hand-coloured initial letters, pp. [viii], 59, 8vo, original quarter vellum with brown and beige decorated boards lightly soiled overall and toned unevenly, backstrip lettered in gilt, very good £800

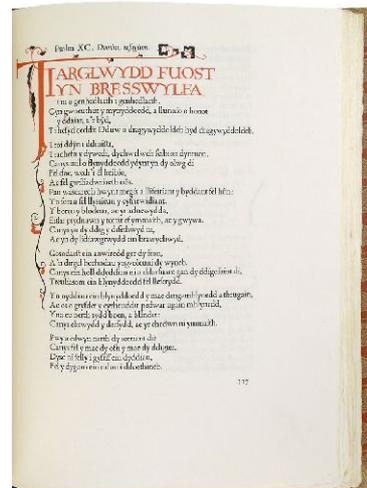
Will from John [Carter]

13. (Rampant Lions Press.) HORACE *Horati Carminum Libri IV* [The Odes of Horace.] (Printed at the Curwen Press for) Peter Davies. 1926, ONE OF 500 COPIES printed with types designed by Rudolf Koch, the text entirely in Latin, title-vignette and numerous other colourprinted vignettes by Vera Willoughby, browning in part to the initial and final pages, pp. [iv], 142, 8vo, original maroon cloth, the backstrip and upper board with a Willoughby design blocked in gilt, endpapers foxed, a little foxing to endpapers, corners and backstrip ends bumped with a small amount of fading, gold dustjacket rubbed and with a horizontal crease to rear panel that continues as a split to backstrip panel, small areas of loss to corners and backstrip ends, good £250

A very attractive edition, and suitably so with this copy inscribed by eminent bibliophile John Carter to his brother Will Carter of the Rampant Lions Press - the inscription dated May Day 1946.

LIST 50: TO THE LETTER

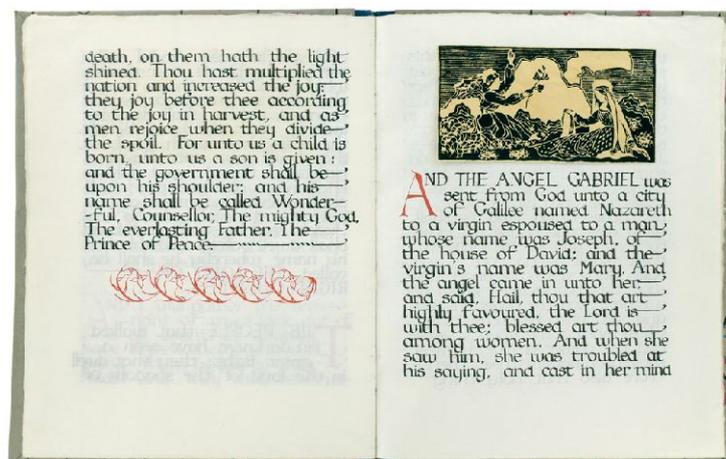
14. **(Gregynog Press.) PSALMAU DAFYDD** yn ol William Morgan 1588. [Psalms of David, Edited by Ifor Williams.] Newtown, Powys, 1929, 76/200 COPIES (from an edition of 225 copies) printed on Batchelor handmade paper, the title and decorative floriated border on the title-page printed in black and red, the wood-engraved floriated half-borders and large initial letters in the text are designed by H.W. Bray and printed in black, blue or red, pp. [iii], 189, imperial 8vo, original brick-red morocco with patterned paper sides and cloth corners, backstrip lettered in gilt between five raised bands, a little rubbing to paper and cloth at board corners, t.e.g., others untrimmed, a little adhesive browning at corners of pastedowns, bookplate of D. Tecwyn Lloyd to front pastedown, slipcase with printed label lightly bumped at head, very good (Harrop 14) £600



From the library of Welsh-language author David Tecwyn Lloyd; an attractive printing of a portion of the first translation of the Bible into Welsh.

15. **(Calligraphy.) THE NATIVITY OF OUR LORD JESUS CHRIST.** n.d., circa 1930, MANUSCRIPT CALLIGRAPHY, hand-made paper (so water-marked) the title-page, initials, and tail-piece decorations in red, tipped-in frontispiece woodcut slightly offset to title-page, 3 further tipped-in woodcuts as head-pieces, pp. [28], 4to, original quarter blue cloth with hand-decorated patterned boards incorporating the monogram 'CR' within a crown and staff design, small scratch to upper board and two small bubbles in paper, untrimmed, very good £150

A selection of extracts from the King James Version, foreshadowing or recording the birth of Christ. The calligraphy is simple and attractive, but not hugely accomplished - the place and date of its production, like the identity of the scribe, is unfortunately not recorded.



16. **(Pear Tree Press.) MILTON (John) On the Morning of Christ's Nativity.** Flansham, 1930, 48/100 COPIES, printed in black and gold with frontispiece and further wood-engraved decorations by S.M. Thompson, patches of colour bleeding from gold ink throughout as well as a couple of other small stains, pp. [21], 12mo, original silver boards decorated in black with woodcut illustration, paper label printed in gold and black to front, backstrip lettered in gold and slightly rubbed, decorated endpapers, pastedowns a little foxed along head, original tissue wrapper, good £200

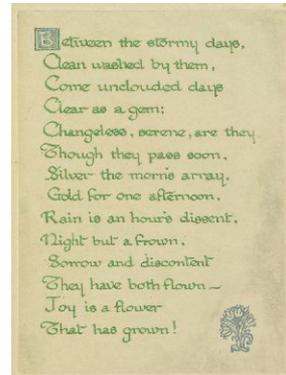
17. **(Rogers.) COLERIDGE (Samuel Taylor) The Rime of the Ancient Mariner.** Oxford University Press, 1930, ONE OF 750 COPIES printed in the Fell types on Barcham Green Charles I handmade paper, marginal notes and colophon printed in brown, typographic border to title-page and with decorations throughout, pp. viii, 40, crown 8vo, original quarter black cloth with marbled blue and green boards, backstrip lettered in gilt, very light bump to

top corners, untrimmed and largely unopened, heavy brown dustjacket, very good (Warde & Haas 154) **£175**

Printed by John Johnson and designed by Bruce Rogers, this is among the most satisfying of Bruce Rogers' books. From the library of Monroe Wheeler and Glenway Wescott, though without mark of ownership but a small pencilled note by one of them to the rear pastedown marking pp. 6-7 - these and the next the only opened pages.

18. **(Pear Tree Press.) GUTHRIE (James)** Two Christmas cards. *Flansham, 1932-1933, printed in combinations of green & silver and green & blue respectively, each a single folded sheet with Guthrie poem to the interior and illustration or decoration by him to the front with Christmas message at foot, the second itaglio printed with poem from and variation of title from the publication 'Of Joy and Other Devices' (so presumed to be contemporary with), calligraphy in the latter by Helen Hinkley, pp. [1]; [1], 12mo & foolscap 8vo, very good condition* **£200**

Two very attractive ephemeral items from the Press.



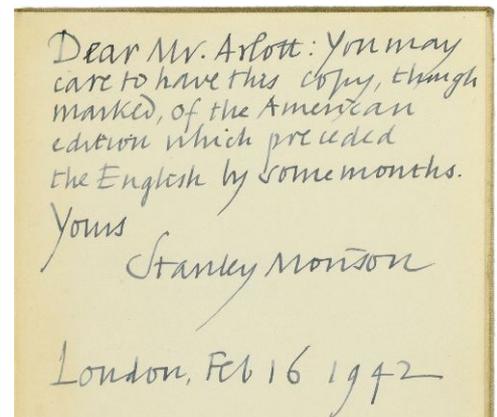
19. **(Shakespeare Head Press.) BOCCACCIO (Giovanni)** Decameron. *The Model Of Wit, Mirth, Eloquence And Conversation Framed In Ten Days, Of An Hundred Curious Pieces, By Seven Honourable Ladies, And Three Noble Gentlemen. (The Text Taken From The First English Translation [of Isaac Jaggard] 1625) [2 Vols.] Oxford, 1934- 1935, 305/325 SETS (from an edition of 328 sets) printed in double-column on Batchelor handmade paper, in black and blue, with large historiated capitals also printed in blue, the superb wood-engravings, including beautifully executed borders to the title-pages, taken from Gregorii's Venice edition of 1492 and recut by R.J. Beedham with a small number by E. Joyce Francis, pp. xv,318, [i]; xvi, 268, sm.folio, original half blue hermitage calf, backstrips gilt lettered, cream canvas sides with some very faint spotting to leading edge of second volume, very minor corner bumping to first volume, t.e.g. on the rough, others untrimmed, blue, green and tan marbled endpapers with bookplate of Robert Allan Fitzsimons to verso of flyleaves, very good* **£1,000**

With the original prospectus and review slip ('Mr Basil Blackwell [...] has pleasure in submitting' etc.) laid in to first volume.

Corrected presentation copy

20. **Morison (Stanley)** *First Principles of Typography. New York: Macmillan, 1936, FIRST EDITION, corrections by the author in pencil and red throughout as well as some in another hand (Walter Lewis?), pp. [iv], 29, 12mo, original beige cloth, lettering in red to upper board and backstrip with the latter a touch faded, some light overall soiling, top edge dustsoiled, good* **£200**

A most interesting copy of Morison's preliminary exposition of his profession, with a long inscription by the author to bibliophile (and cricket commentator) John Arlott: 'Dear Mr. Arlott: You may care to have this copy, though marked, of the American edition which preceded the English by some months. Yours, Stanley Morison. London, Feb 16 1942'. The marks that Morison refers to begin on the half-title and title-page, where the position of the title on the page is moved upwards and the publisher information updated to that of the subsequent English edition, and continue to the text where numerous typographical errors are identified - with annotation in one or two cases, including the exclamation 'Oh Yale!' next to the misspelling of 'principal' on p. 17 - concluding with the designation of the 'Printer's imprint' on the verso of the final text-page. The benefit of this marked copy is in the positive insight it gives into Morison's attention to detail, a necessary attribute for the profession in which he achieved such eminence.



LIST 50: TO THE LETTER

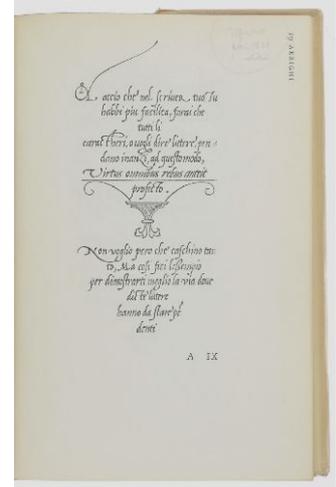
21. (Type.) **GOUDY (Frederic W.)** The Type Designs. Made for Private and Commercial Use, 1896 to 1943 [A Keepsake for Friends, Produced for his Seventy-Ninth Birthday. Typophile Monographs VIII.] *New York: The Typophiles, 1944, FIRST EDITION, printed in black and copper*, pp. [8], 12mo, *original orange stapled wrappers printed in black to front, a little light creasing to top corner, uncut, very good* **£30**

This the copy of Monroe Wheeler, Publisher and Director of Exhibitions at MoMA (although without mark of ownership).

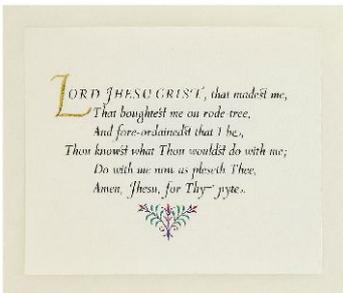
Will Carter's copy

22. (Calligraphy.) **OGG (Oscar, Introduction)** Three Classics of Italian Calligraphy. An Unabridged Reissue of the Writing Books of Arrighi, Tagliente and Palatino. *New York: Dover, 1953, FIRST EDITION THUS, occasional pencil markings to margin by Will Carter*, pp. xii, 272, 8vo, *original green cloth, backstrip lettered in black, device blind-stamped to upper board with some gentle fading to borders, top edge brown, bookplates of Will Carter (the same repeated) to front pastedown, with small trace of label removal from facing flyleaf, dustjacket frayed with backstrip panel sunned, good* **£60**

The copy of printer Will Carter of the Rampant Lions Press, with some interesting notes by him remarking differences between editions, omissions, and occasional typographical errors.



23. (Cambridge Christmas Books.) **MORISON (Stanley)** A Tally of Types Cut for Machine Composition and Introduced at the University Press, Cambridge 1922-1932. (Preface and Postscript by Brooke Crutchley). *Cambridge, Privately Printed (by the University Printer). 1953, FIRST EDITION, ONE OF 450 COPIES printed in black with 6 wood-engraved panels by Reynolds Stone, each printed in orange, a separate example of an engraving used by the press heads several of the chapters, each of the chapters being printed in a different typeface - seventeen in all*, pp. vii, 102, 8vo, *original orange linen, backstrip lettered and decorated in gilt, fine* (Appleton, The Writings of Stanley Morison 190) **£75**



24. (Stanbrook Abbey Press.) **PRAYER of King Henry VI.** Worcester. 1958, *single leaf tipped to inside rear wrapper, printed in black in Cancelleresca Bastarda on W.S. Hodgkinson laid paper, hand-illuminated gold initial and green, purple and red fleuron by Margaret Adams*, pp. [2], oblong 12mo, *original Millbourn hand-made paper wrappers, 'GREETINGS' printed in red on front, colophon in black on rear, near fine* (Butcher C2) **£60**

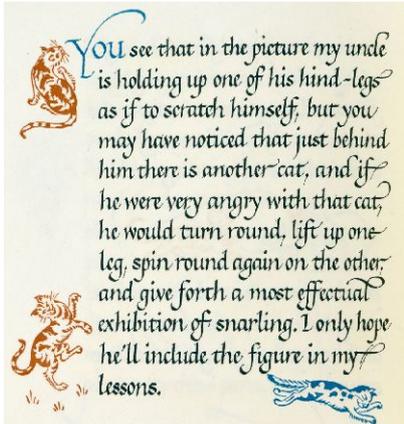
A gift for Mary Adshead from Barbara Jones

25. (Jones.) **ENGLISH (Isobel) & Barbara Jones (Illustrator)** The Gift Book. Max Parrish, 1964, *FIRST EDITION, illustrations throughout, printed in green, yellow, and black*, pp. [32], crown 8vo, *original illustrated boards printed in yellow, orange, and pink, light bump at foot of spine with a small amount of rubbing to extremities, a couple of areas of wear along joints where textblock has sagged in its sewn binding, good* **£100**

Inscribed on the flyleaf by the artist: 'October 1965, With love from Barbara'. Though not named, the recipient was her fellow artist Mary Adshead, who along with Jones advanced the medium of mural-painting in the twentieth-century - a significant association copy therefore of this delightful alphabet book for adults, between two important female British artists.



26. **Ryder (John, editor)** *Lines of the Alphabet in the Sixteenth Century. The Stellar Press and The Bodley Head, 1965, ONE OF 600 COPIES (proof edition of 50 copies published the previous year), numerous illustrations and devices printed in red, black and biscuit, with loose erratum slip, small red spot on endpaper offset onto half-title, pp. [80], tall 8vo, original quarter dark red cloth with grey boards, turtle vignette on upper board, backstrip lettered in gilt, untrimmed and partially uncut, boards bowing slightly, dust jacket faintly soiled at lower edge with a small faint pencil mark at head of front panel, good* **£35**

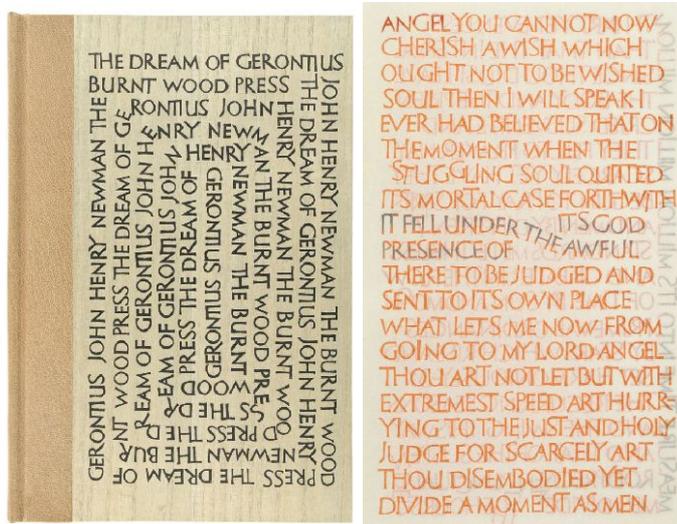


27. **(Stanbrook Abbey Press.) SASSOON (Siegfried)** *Something about Myself. Worcester, 1966, FIRST EDITION, [ONE OF ABOUT 400 COPIES] printed on Millbourn Lexpar paper, calligraphic script and marginal decorations by Margaret Adams, reproduced from line-blocks in black, blue and brown, the illustrations in blue and brown, faintest of spotting dimly visible to borders of first few pages, pp. [20], royal 8vo, original stiff white wrappers, design of a cat reproduced in gilt at centre of front cover, tail edges untrimmed, near fine (Butcher A14)* **£70**

Published to mark the author's eightieth birthday, and written by him aged eleven.

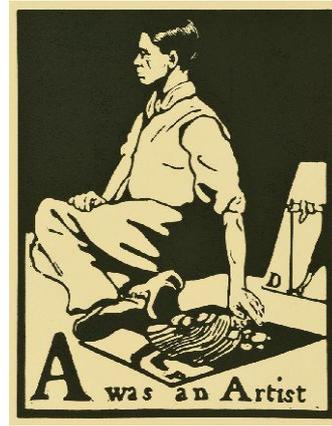
28. **(Hogan.) (Burnt Wood Press.) NEWMAN (John Henry)** *The Dream of Gerontius. 1976, 10/50 COPIES signed by Eileen Hogan, who has hand-drawn the letters and printed them on Japanese paper using lithographic plates in a variety of colours, a few pages with line drawings by the same pp. [76], 8vo, original tan morocco with wood veneer boards, lettering by Eileen Hogan to upper board printed in black, fine* **£400**

With a Tls (describing the edition and enclosing a curriculum vitae) and an ALs (apologising for a delay with the binding) to the book's original owner from Eileen Hogan, as well as a specimen page (its colours at variance with those in the book). The attractive lettering (which puts one in mind of the work of David Jones) is, Hogan clarifies, 'printed using a "split" colour technique, with some hand-colouring applied afterwards'. The first book from the Press, Hogan having previously produced three books with the Lion and Unicorn Press whilst at the Royal College of Art.



LIST 50: TO THE LETTER

29. (Whittington Press.) NICHOLSON (William) An Alphabet. [with:] CRAIG (Edward) William Nicholson's An Alphabet. An Introduction to the Reprint from the Original Woodblocks. *Andoversford, 1978, 5/138 COPIES (from an edition of 150 copies) signed by Edward Craig, 38 large wood-engraved leaves printed from the original woodblocks on Hayle Mill Camber-Sand handmade paper, each plate loose as issued and interleaved with tissue guards, tipped-in litho facsimile of Q for Quaker [unused version] with a couple of spots of adhesive browning but much less than usually found, booklet printed on Rives mouldmade paper with 3 wood-engravings by Joseph Crawhall in the text, ff. [38]; [iv], 12, folio, original brown cloth solander box with grey cloth interior, printed label to backstrip with hand-coloured image of 'The Ballad Seller' onlaid to front, fine* £650



34 of the plates are printed from the original wood blocks, including 7 here published for the first time. An order form for 'An Almanac of Twelve Sports & London Types' is loosely inserted at the rear of the booklet.

30. (Whittington Press.) THE GARDEN OF THE NIGHT. Twenty-Six Sufi Poems translated by Iftikhar Azmi, with Illustrations by Richard Kennedy. *Andoversford, 1979, 20/200 COPIES (from an edition of 240 copies) signed by the translator and the illustrator, printed on Rives mouldmade paper, 26 drawings by Richard Kennedy and the calligraphy by Noor Shafiqi and Faizul Hasan Deobandi printed in blue, pp. [66], 4to, original quarter blue buckram with vertical gilt rule and Kennedy illustration to both boards, backstrip lettered in gilt and slightly knocked at ends, t.e.g., others untrimmed, marbled endpapers, slipcase with some tape repair at head, original prospectus, invitation to exhibition, and Press subscription card all laid in, very good (Butcher 41)* £75

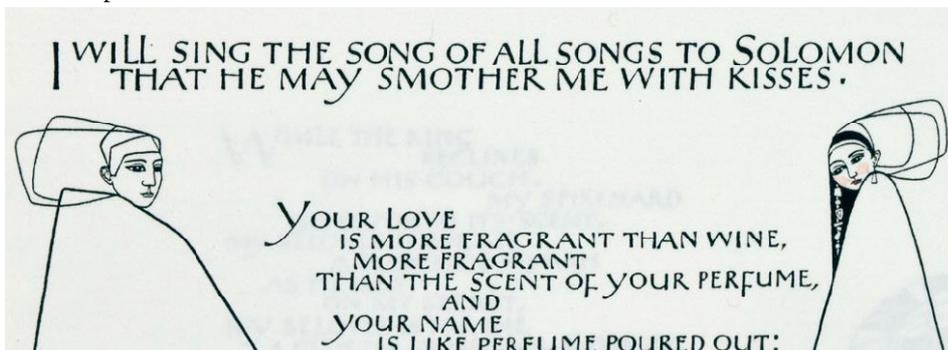
31. (Whittington Press.) BUTCHER (David) The Whittington Press, a Bibliography 1971-1981. *Andoversford, 1982, 41/95 COPIES (from an edition of 295 copies) printed on Zerkall mouldmade paper, 50 original prospectuses and other offprints each tipped to brown card backing and captioned, reproductions of illustrations used by the press including a number printed from the original wood or perspex blocks, folding plate of type specimens, pp.[ix], 83 + Prospectuses etc., folio, original quarter white vellum, backstrip lettered in gilt, orange and brown marbled boards, t.e.g., others untrimmed, glassine jacket, cloth and board slipcase with printed label, fine (Butcher 63)* £1,200

The type specimen reproducing a letter from Eric Gill regarding Caslon Old Face.

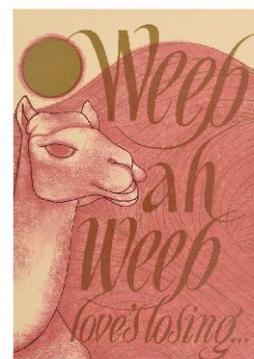


32. Urwick (Alison, Illustrator) Song of Songs (Extracts). *Privately printed, 1989, 8/50 COPIES signed by the illustrator, subtly hand-coloured illustrations and calligraphy throughout by Alison Urwick, pp. [27, rectos only], oblong 12mo, original speckled wrappers with tiny heart stamped in red to front, fine* £70

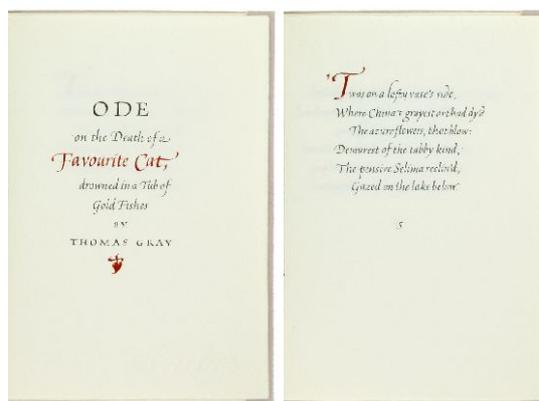
A very attractive production.



33. (Clarion Publishing.) **AL-QUAYS (Imru')** Weep, ah weep love's losing. From the Mu'allaqat, translated by Lady Anne Blunt and done into English verse by Wilfrid Scawen Blunt in 1903. Illustrated by Henry Fuller. Alton, [2001,] 129/199 COPIES (from an edition of 499 copies) signed by illustrator and publisher, 10 illustrations printed in red and gold with 8 of these double-spread and 1 full-page, calligraphic text printed in red with a decorated initial accompanying each stanza, pp. [19], imperial 8vo, original wrappers with Fuller design, illustrated endpapers, original card folder, fine **£120**



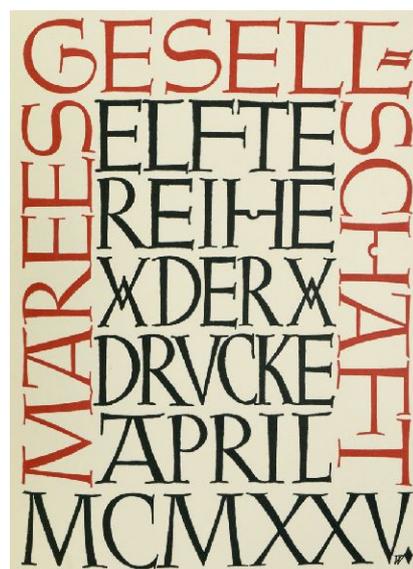
With a copy of the original prospectus loosely inserted.



34. (Calligraphy.) **GRAY (Thomas)** Ode on the Death of a Favourite Cat, drowned in a Tub of Gold Fishes. [Jerry Kelly,] January 2003, UNIQUE COPY 'written by hand for Marianne Gourary', calligraphy by Jerry Kelly in red and black ink on Arches paper, pp. 11, foolscap 8vo, original grey wrappers of handmade paper with small cat design stamped in red to front, edges untrimmed, fine **£650**

A handsome, understated production from an accomplished calligrapher (also a type designer, and in that capacity the recipient of the 2015 Goudy award), produced as a gift for his friend - a collector of books on cats. Accompanying the book is a card from the 11th of the month with a long handwritten message from the same presenting it as 'a somewhat appropriate (if inadequate) response' to her gift of a Bruce Rogers book on a feline theme.

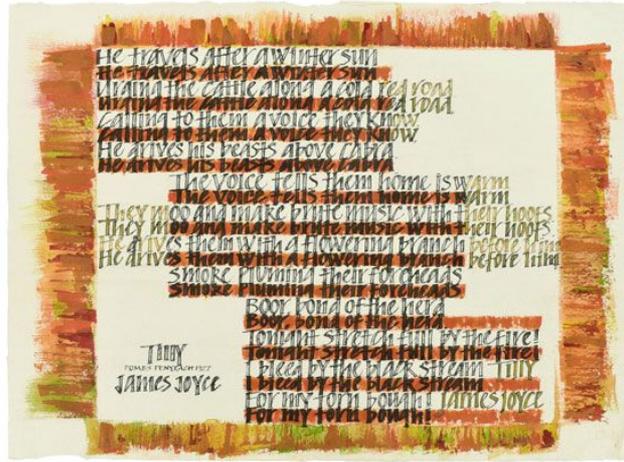
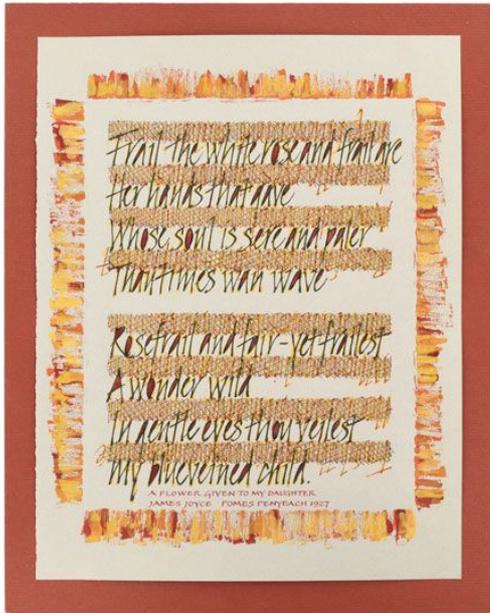
35. (Incline Press.) **CINAMON (Gerald)** Emil Rudolf Weiss. The Typography of an Artist. A Monograph. [With:] (Incline Press.) **KREIGER (Martin)** The Visit. Oldham, printed using the Weiss intertype matrices, tipped in frontispiece photograph of Weiss, pp. 18, square 12mo, original sewn grey wrappers printed in red to front, tail edge untrimmed, slipcase, fine Oldham, 2012, 23/20 COPIES (from an edition of 250 copies) signed by the binder Stephen Conway, printed on Magnani paper with tip-ins printed on Zerkall or Hahnemühle, title-page printed in black and red with initial letter printed in red, numerous illustrations showing reproductions of Weiss's work with many tipped-in and printed in various colours, pp. 178, folio, original quarter parchment with grey boards, Weiss device printed in red to upper board, cloth and board slipcase with printed label, fine **£450**



A project some eighteen years in the making, this one of the special copies with an envelope of ephemera containing the listed additional volume and 7 other pieces of related ephemera of different sizes and formats - as well as a printed note from the Press clarifying what constitutes the special edition.

LIST 50: TO THE LETTER

36. **Joyce (James)** 'A Flower Given to My Daughter'. [Calligraphy by Andy Moore.] *n.d.*, [circa 2012,] lettered in black ink, with bordering and decoration in shades of yellow and red, pp. [1], 32 x 25 cm, fine condition (plus VAT in the EU) **£85**



37. **Joyce (James)** 'Tilly'. [Calligraphy by Andy Moore.] *n.d.*, [circa 2012,] lettered in black ink, with bordering and decoration in shades of red and green, pp. [1], 28 x 37.5 cm, fine condition (plus VAT in the EU) **£85**

Unique, specially commissioned renderings of these poems from Pomes Penyeach, attractively executed by calligrapher Andy Moore.

38. **(Salvage Press.) JOYCE (James)** The Works of Master Poldy [as compiled by Molly Bloom.] Edited by Stephen Cole. *Dublin, 2013, 51/100 COPIES (from an edition of 120 copies) signed by the printer Jamie Murphy, printed on Zerkall mould-made paper, 12 typographic spreads printed in various colours, pp. [35], folio, original terracotta cloth with cream boards, lettered in silver to backstrip and upper board, matching cloth slipcase lettered in blind, fine* **£300**

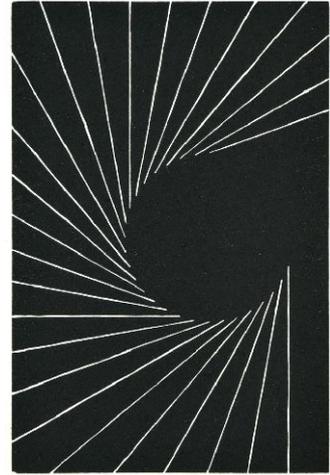
An imaginative response to Ulysses, distilling its central character with scattered utterances and reflections - deriving from Molly Bloom's comment that if she 'could only remember half the things' that her husband said, she 'would write a book out of it the works of Master Poldy'.



39. **(Old Stile Press.) KEATS (John)** A Song about Myself. Calligraphy [by] Andy Moore. *Llandogo, 2014, 14/150 COPIES (from an edition of 162 copies) signed by the calligrapher, printed in red and black on Vélín Arches paper, pp. [27], 4to, original illustrated wrappers over stiff card, untrimmed, new* **£145**

Originally written in a letter to his sister, this is an uncommonly playful poem by Keats, and is illustrated as such by the calligrapher in this very handsomely designed book.

40. **Maret (Russell)** *Linear A to Linear Z. Twenty-Six Linoleum Cuts.* *New York: Russell Maret, 2015, 17/70 COPIES (from an edition of 90 copies) signed by Maret and printed on Hahnemühle Biblio paper, pp. [55, rectos only], 4to, original limp slate-grey cloth binding by Nancy Loeber, backstrip with printed label, correction slip regarding binding statement loosely inserted at rear, fine* **£495**



An alphabet book whose immersive quality can perhaps be accounted for by its origin in a daydream ‘about letterforms composed of intersecting horizontal and vertical lines’; following his initial attempts to render these imaginary designs in sketch-form, Maret eventually settled on ‘three kinds of marks that offered enough flexibility to produce the twenty-six letterforms: the line; the dot; and the wedge (a cuneiform-like mark made by driving a V-shaped cutting tool deeper into the block). These marks are used in ways that might be expected on some letters, on others they are not’ (Artist’s website).

41. **(Salvage Press.) BECKETT (Samuel)** *Imagination Dead Imagine.* [Introduction by Stanley E. Gontarski.] *Dublin, 2015, 8/10 DE LUXE COPIES (from an edition of 50 copies) signed by artist and printer, printed on mouldmade paper, 2 signed full-page lithographs by David O’Kane and 10 character drawings by Bobby Tannam, with an additional typographic triptych based on the text exclusive to the de luxe, pp. [13], large folio, original cloth dropdown box, sheets loose as issued, new* **£1,200**

An imaginatively conceived and impressively executed new edition of this short work by Beckett, to mark the 50th anniversary of its original publication.

