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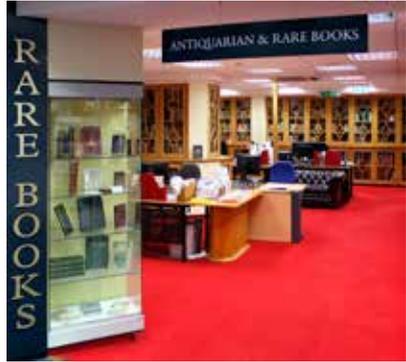


Direct Telephone: +44 (0) 1865 333555 Switchboard: +44 (0) 1865 792792

Email: rarebooks@blackwell.co.uk Fax: +44 (0) 1865 794143

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Our premises are in the main Blackwell bookstore at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest, as well as a large secondhand books department. There is lift access to each floor. The bookstore is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and close to several of the colleges and other university buildings, with on street parking close by.



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Hours: Monday–Saturday 9am to 6pm. (Tuesday 9:30am to 6pm.)

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Orders and correspondence should in every case be sent to our Broad Street address (all books subject to prior sale).

Please mention Cuts on Wood catalogue when ordering.

Cover illustration: Item 173

1. **With beautiful wood engravings by Blair Hughes-Stanton (Allen Press.) THE BOOK OF GENESIS.** King James Bible. Kentfield, 1970, *ONE OF 140 COPIES* printed on Umbria handmade paper in dark brown, running- and fly-titles printed in dark brown, green and orange, title-page engraving and 23 full-page wood-engravings by Blair Hughes-Stanton, tissue-guards, pp.[112], folio, original green linen with overall gilt blocked repeated pattern, printed label on lightly faded backstrip, untrimmed, linen slipcase with small waterstain, very good £600
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2. **(Ambrose.) BRETT YOUNG (Francis) The Christmas Box.** Heinemann. [1938], *FIRST EDITION*, several wood-engravings, a number full-page, by Kay Ambrose, pp. [vi], 82, roy.8vo., original black cloth, backstrip and front cover gilt blocked, free endpapers lightly browned, dustjacket, very good £50
3. **(Ashendene Press.) BERNERS (Dame Juliana) A Treatyse of Fysshynge wyth an Angle.** (From the Text of the 'Boke of St. Albans' Printed by Wynkyn de Worde in 1496). 1903, *ONE OF 150 COPIES* on Batchelor handmade paper, 7 wood-engravings reproduced from the 1496 edition, initial letter of text printed in red, pp. 48, cr.8vo., original limp vellum, backstrip lettered in gilt, bookplate, small circular colour-variation to vellum at front joint, near fine (Hornby XVI) £1,200
4. **(Ashendene Press.) LONGUS. Les Amours Pastorale de Daphnis et Chloe.** Traduction de Messire J. Amyot, éditée et corrigée par Paul-Louis Courier. 1933, *ONE OF 290 COPIES* (from an edition of 310 copies) printed in black and red on Batchelor handmade paper, 4 full-page and 24 smaller wood-engravings by Gwendolen Raverat, the large initial letters and paragraph marks hand-drawn in blue by Graily Hewitt and his assistants, pp. [iv], 163, imperial 8vo, original quarter white vellum, lettering within panels on the backstrip and the front cover device all gilt blocked, blue-green boards just slightly rubbed, vellum-tipped corners, typed compliments slip from the press laid in at front, slipcase, very good (Hornby XXXIX) £1,400
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5. **(Barbarian Press.) ELSTED (Crispin) A Natural History of Surprise. Four Poems & an Essay.** Mission, British Columbia. 2002, *ONE OF 125 COPIES* signed by the author, printed in black with title and poem titles printed in mauve on Barcham Green handmade green Chilham and Charter Oak papers, wood-engraved frontispiece by Peter Lazarov, pp. [ii] (blanks), 23, [3] (blanks), 8vo., original white boards, printed label, frontispiece repeated in part on the front cover in brown, untrimmed, fine £45

6. **(Basil Press.) KEATS (John)** *Isabella, or The Pot of Basil*. With Illustrations Designed and Cut on the Wood by F.W. Sargent [Poems of John Keats, Part I.] Florence, 1906, 44/200 COPIES, title-page decoration and historiated initials on each page of text, a little waterstaining to gutter at foot of a few leaves, occasional faint handling marks, pp. [vi], 16, 4to, original patterned paper boards with printed label to upper board, edges rubbed and backstrip defective, liquid-staining to upper board, gift inscription to flyleaf, sound £60

The gift inscription is from Lina Waterfield (née Duff Gordon) - friend of D. H. Lawrence, wife of the painter Aubrey Waterfield, and niece of the author Janet Ross, whose Tuscan villa (Poggio Gherardo) she inherited and to which the inscription refers. Waterfield was one of the founders of the British Institute of Florence.

7. **(Batty.) DAVIES (W.H.)** *The Song of Love*. Jonathan Cape, 1926, FIRST EDITION, 69/125 COPIES signed by the author, wood-engraved frontispiece and several decorations by Dora M. Batty, a few very faint foxspots to outermost borders, pp. 61, crown 8vo, original quarter green vellum with blue boards, backstrip lettered in gilt and faded, board-edges faded and rubbed, t.e.g, others untrimmed and unopened, faint partial browning to free endpapers, dustjacket with a couple of nicks or chips and very light dustsoiling, a little creasing at head of front panel and a small amount of waterstaining at foot of rear flap-fold, good (Harlow A28a) £40

A leaflet advertising Cape's publication of 'A Chinese Mirror' by Florence Ayscough, and a subscription postcard, are loosely inserted.

8. **(Beaumont Press.) PAYNE (Wyndham)** *Town & Country*. A Collection of Designs and Decorations. With a Preface by Cyril Beaumont. [1926,] 40/60 COPIES (from an edition of 310 copies) printed on handmade paper and signed by the artist and Cyril Beaumont, 14 large plates, each tipped to the recto of a single leaf and 30 other smaller plates tipped to the rectos of four leaves, all of the plates hand coloured, pp.[viii], [19, plates], 4to, original quarter white parchment with pink and cream batik boards slightly toned to borders, backstrip lettered in gilt with a little surface flaking, untrimmed, bookplate of A. Brooke Winch to pastedown, very good £80

9. **(Bell.) WOOLF (Virginia)** *Monday or Tuesday*. With Woodcuts by Vanessa Bell. Hogarth Press, 1921, FIRST EDITION, 4 woodcuts with usual faint off-setting to facing recto, pp. 91, [1], crown 8vo, original quarter brown cloth, with Vanessa Bell design to upper board, light dustsoiling overall and a few small foxspots to top edge, free endpapers with adhesive browning, contemporary ownership inscription to flyleaf, protective glassine jacket, very good (Kirkpatrick A5a) £2,000



One of 1,000 copies in the first edition.

10. **(Bezer.)** FOUR WITNESSES. Illustrated by B. de Bezer. *Eastcote, The Grail, [1947]* FIRST EDITION, 11 full-page wood engravings, pp. 47, 8vo, original quarter red cloth, backstrip lettered in gilt and a trifle faded, boards with very light dustsoiling, very good £30

With a programme for the production of the associated Passion Play at the De Montfort Hall in Leicester 1955 loosely inserted at rear.

11. **(Bird and Bull Press.)** THREE LIONS AND THE CROSS OF LORRAINE: Bartholomaeus Anglicus, John of Trevisa, John Tate, Wynkyn de Worde, and De Proprietatibus Rerum. A Leaf Book with Essays by Howell Heaney, Dr. Lotte Hellinga, Dr. Richard Hills (and a Foreword by Henry Morris). *Newtown, PA, 1992, 46/138 COPIES printed in black and red on Frankfurt mouldmade paper, with 19 facsimiles of woodcuts from 'De Proprietatibus Rerum', pp. 42, 4to, original quarter red crushed morocco with grey boards, woodcut blocked in red to upper board, backstrip with black leather label lettered in silver, untrimmed, fine* £950

An actual leaf from the book is loosely inserted in a plastic sheet folder at the end of the book; it was taken from a defective copy of *De Proprietatibus Rerum* [c.1495], printed by Wynken de Worde - the first book printed in England using English paper. Regarded by Henry Morris as probably the most important book on the history of papermaking he was ever likely to produce, the small number of leaves that were still in usable condition governed the short print-run of the book.

12. **(Birmingham School of Printing.)** GLORIA IN EXCELSIS DEO. *Birmingham: Central School of Arts and Crafts, 1935. printed in red and black with woodcut illustration on central verso, pp. 7, 4to, sewn with red thread into original cream paper wrappers, with Virgin and Child illustration to front and lettered in red, near fine* £30

13. **(Bischoff.)** FLAUBERT (Gustave) The Temptation of Saint Anthony. Wood Engravings by Ilse Bischoff. *New York: Ives Washburn, 1930, FIRST BISCHOFF EDITION, ONE OF 2,000 COPIES, title-page printed in black and red, 12 full-page wood engravings and 3 smaller in story of 'Saint Julian' at rear, a few pinprick foxspots at head of initial text-page, pp. [x], 254, 8vo, original bevel-edged black cloth with decorations stamped in silver, backstrip lettered in silver and a hint faded, a couple of small marks and corners slightly turned in, top edge red, others roughtrimmed, patterned endpapers with contemporary gift inscription to flyleaf, good* £40

14. **(Boar's Head Press.)** BINGLEY (Barbara) Tales of the Turquoise. 1933, 124/150 COPIES printed on Basingwerk Parchment paper, 14 white-line wood-engravings by Lettice Sandford, with 5 full-page, occasional faint foxspots to page-borders, pp. 96, royal 8vo, original white boards with a wood-engraved repeated design in turquoise by Sandford, front cover lettered in white, backstrip a little browned,

some light rubbing to board edges with a couple of spots of wear, faint foxing to free endpapers, untrimmed and largely uncut, good £100

A book of Tibetan folk tales, with impressive wood engravings by Lettice Sandford.

15. **(Boar's Head Press.) SAPHO.** The Text arranged, with Translations, Introduction, and Notes by E.M Cox. *Manaton, 1932, XX/XXV COPIES printed on Japanese Vellum (from an edition of 250 copies), 6 full-page wood-engravings by Lettice Sandford with tissue-guards, pp. 81, crown 8vo, original full tan morocco, backstrip lettered in gilt, some rubbing, soiling and marking overall with two notable scrapes at foot of lower board, t.e.g., others untrimmed, leather and gilt bookplate to pastedown, compliments slip from the Sandfords with wood-engraved press device laid in at front, good* £800



16. **(Boar's Head Press & First Edition Club.) NERVAL (Gérard de) Dreams & Life.** Translation by Vyvyan Holland. *Manaton, 1933, 77/450 COPIES printed on Basingwerk Parchment paper, with a double-page wood-engraved title-page and a full-page wood-engraving all by Lettice Sandford, some very faint foxing to borders of prelims and to ultimate leaves, pp. [viii], 88, tall foolscap 8vo, original black cloth decorated overall with green & red drizzled paint effect, backstrip lettered in gilt with a little wear at head, t.e.g., patches of light foxing to endpapers, good* £40
17. **(Bold.) DE LA MARE (Walter) Stuff and Nonsense, and So On.** With Woodcuts by Bold. *Constable, 1927, FIRST EDITION, numerous woodcut tail-pieces and vignettes, blank preceding half-title a little browned, pp. xii, 110, 8vo, original green cloth, backstrip lettered in gilt and lightly faded, a few faint marks, t.e.g., tail edge roughtrimmed and fore-edge lightly foxed, pencilled ownership inscription and tipped-in bookplate to flyleaf, good* £25
18. **(Braby.) THE COMMANDMENTS.** *Leigh-on-Sea, 1946, ONE OF 1,025 COPIES printed on mouldmade paper, 12 full-page wood-engravings by Braby, numerals printed in red, pp.44, imperial 8vo, original cream cloth, backstrip and upper board lettered in gilt, small bookseller's sticker at foot of front pastedown, dustjacket (with a repeat of the title engraving) with portion of loss at top corner of front panel, fraying to edges, very good* £50
19. **(Brett.) SHEWRING (Walter) Translations and Poems.** Wood engravings by Simon Brett. *Paulinus Press, 1984, FIRST EDITION, 11 wood engravings (mostly vignettes and head-pieces), pp. 55, crown 8vo, original black cloth, backstrip lettered in gilt, dustjacket with wood-engraved illustration, lightly sunned to borders and*

backstrip panel with a short closed tear to top corner of front panel and some attendant creasing, very good £20

20. **Buday (George)** *Cries of London*. Ancient & Modern [George Buday's Tenth Little Book.] *Privately printed, 1954, ADVANCE COPY, 'Printed for Friends & Acquaintances of the Artist', 20 wood-engravings by Buday, title-page printed in red, pp. [32], 24mo, original stapled wrappers printed in red to front, dustjacket with Buday wood-engraving to front and printed Christmas message on front flap, a little very light dustsoiling, very good* £80

21. **(Buday.)** *THE VIGIL OF VENUS*. Done into English by Lewis Gielgud. Wood-engravings by George Buday. Frederick Muller, [1952], *ONE OF 250 NUMBERED COPIES (this unnumbered), printed on handmade paper and signed by the translator and the artist, with 22 wood-engravings, pp. 52, large 4to, original quarter fawn canvas with marbled boards, backstrip lettered in gilt, a little rubbing to corners, untrimmed, faint offsetting from tape on free endpapers, obituary of Buday loosely inserted, very good* £60



22. **(Carrick.) MAUROIS (André)** *A Voyage to the Island of the Articoles*. Translated from the French by David Garnett. Wood Engravings by Edward Carrick. Jonathan Cape, 1928, *FIRST EDITION THUS, 4 full-page wood engravings, faint spotting to prelims and a few spots further in, pp. 63, foolscap 8vo, original patterned cloth, backstrip lettered in gilt with spots of wear at tips and slight lean to spine, top edge purple, original Blackwell's bookseller sticker at foot of pastedown, good* £20
23. **(Celtic Cross Press.) WORDSWORTH (William)** *A Thrill of Pleasure*. Wood Engravings by Rosemary Roberts. York, 2003, *47/130 COPIES (from an edition of 145 copies) signed by the artist, title-page vignette, 3 head-pieces, and 3 full-page wood engravings printed in grey, pp. [34], 8vo, original quarter slate-grey cloth with pale grey cloth sides, paper label lettered and bordered in gilt to upper board, backstrip lettered in gilt, untrimmed, fine* £40
24. **Chakravorty (Ramendra Nath)** *Woodcuts*. Calcutta: Susil Gupta, 1944, *FIRST EDITION, limited autographed edition signed by the author, title-page printed in black and red, pp. [61], small 4to, original black cloth with printed label to upper board, backstrip a hint faded with light overall rubbing and dustsoiling, good* £50

25. (Cherub Press.) KEATS (John) *La Belle Dame Sans Merci*. Engravings by Michael Renton. *Shirley, 1986, 16/40 COPIES (from an edition of 160 copies) signed by the artist and with folder housing additional prints of the engravings, frontispiece and additional full-page wood engraving at close of text, pp. [12], original quarter leather with marbled sides, vertical gilt rule, backstrip lettered in gilt, slipcase, fine* £80



- With a letter from the publisher to a bookseller
26. (Christensen.) Blicher (Steen Steensen) *The Diary of a Parish Clerk*. Woodcuts by Povl Christensen. *Copenhagen: Hans Reitzel, 1968, FIRST EDITION THUS, frontispiece and 24 wood engravings, pp. 57, [3], 8vo, original printed wrappers with wood-engraved illustration to front, some light handling marks and backstrip a trifle darkened, correction slip laid in at front, very good* £40

A TLS from Hans Reitzel to Dillons Bookshop in London, enclosing this sample copy, is laid in at the front.

27. (Clarion Publishing.) BIBLE PLANTS. Wood Engravings by Sister Margaret Tournour. *Alton, 1999, 165/100 COPIES (from an edition of 225 copies) signed by the artist, each spread comprising text from the King James Version of the Bible (1611) facing a wood engraving, vignette to title-page printed in green, ff. [21], imperial 8vo, original handmade Nepalese asmara flower tissue-paper covered boards with paper label to front, stab-bound with orange silk covers at spine tips, fine* £55

With a prospectus for the same loosely inserted.

With a signed additional print

28. (Clarion Publishing.) RAE (Simon) *Allotment*. With wood engravings by Miriam Macgregor. *Alton: Prospero Poets, 1996, 55/60 COPIES (from an edition of 499 copies) signed by poet and artist, frontispiece, title-page vignette and 4 further small wood-engravings by Miriam Macgregor, pp. [12], crown 8vo, original boards with Macgregor wood-engraving printed in green to front, fine* £50

A sort of companion-piece to the Whittington Press *Allotments* from 1985 (see item 246), which featured Macgregor wood-engravings and poetry by R.P. Lister - and indeed, the present volume was also printed there by John Randle.

29. Craig (Edward Gordon) *Eight Wood Engravings for Hamlet*. *Printed for the Artist [by Ewald Junge,] [1962,] X/26 LARGE PAPER COPIES, printed on Japon paper, title leaf and 8 prints, ff. [9], folio, original cloth-backed board folder, preserved within portfolio, near fine (Fletcher & Rood A36b)* £1,250

A suite of unused wood engravings for the Cranach Press *Hamlet*; they had first appeared in *Radio Talks* from earlier in 1963, but are here presented in a larger and more attractive format.



Item 29



Item 30

30. (Cranach Press.) GILL (Eric) *Das Hohe Lied Salomo*. Weimar, 1931, 92/100 COPIES printed on Maillol-Kessler handmade paper, running-titles printed in red, 11 wood-engravings (7 full-page) and 18 initials, all designed by Eric Gill, pp. 31, tall crown 8vo, original quarter white vellum with pink boards and white vellum-tipped corners, backstrip lettered in gilt with a few small and faint spots to joints, t.e.g., other edges untrimmed with a single faint foxspot to fore-edge, dustjacket, slipcase, very good (Gill 284) £3,000

The text printed entirely in German; Latin and French language editions were also issued, using the same engravings.

With an impressive list of illustrators

31. (Cresset Press.) THE APOCRYPHA. According to the Authorized Version. 1929, 119/450 COPIES (from an edition of 480 copies) printed on mouldmade paper, 14 full-page wood-engravings each by a different artist, pp.[xi], 407, folio, original stiff cream vellum, black leather label, light overall rubbing and soiling with a bump to top corner of upper board, t.e.g., light spotting to endpapers, good £400

An excellent selection of work by wood engravers of the period, each contributing one engraving: Blair Hughes-Stanton, Gertrude Hermes, Leon Underwood, Stephen

Gooden, Rene Ben Sussan, M.E. Groom, Eric Jones, Wladislaw Skoczylas, Hester Sainsbury, Frank Medworth, Eric Kennington, Eric Ravilious, John Nash, D. Galanis.

32. (Cuckoo Hill Press.) SHIRLEY SMITH (Richard) Wood Engravings. A Selection, 1960 to 1977. With a Foreword by Laurence Whistler. *Pinner, 1983, 82/180 COPIES (from an edition of 187 copies) printed on Basingwerk Parchment paper and signed by the artist, frontispiece and 48 other wood-engravings by Richard Shirley Smith, pp. 73, royal 8vo, original quarter black morocco with vertical gilt rule, grey cloth sides, backstrip lettered in gilt between raised bands, marbled endpapers, slipcase, fine* £120
33. (Daunt.) ARMITAGE (Simon) Considering the Poppy. Wood Engravings by Chris Daunt. *Rochdale: Andrew J Moorhouse, 2014, 46/75 COPIES (from an edition of 120 copies) signed by both author and illustrator, pp. [34], royal 8vo, original quarter red leather with brown cloth sides, printed label inset to front, fine* £80

Printed at the Evergreen Press and bound at the Fine Book Bindery. This is the first publication of these poems, written for a BBC Culture Show special on the First World War.

A review copy with publisher's letter

34. (Dickey.) ROWLEY (Richard) Workers. Poems. Woodcuts by E.M.O'R. Dickey. *Duckworth, 1923, FIRST EDITION, 35/500 COPIES signed by the artist, Duckworth's publication date stamped to title-page, frontispiece portrait of author with tissue-guard and 11 head-pieces, a little faint spotting to borders of half-title and title-page, pp. 39, royal 8vo, original quarter black cloth with green boards, woodcut illustration to upper board, backstrip lettered in green, rubbed overall with a few marks and grazes, free endpapers browned, sound* £50

A review copy sent out by Duckworth in advance of publication to the editor of *The Spectator*; the accompanying letter (dated 10th April, 1923) is laid in at the front, pointing out that both author and artist are Ulstermen and so may suit the preoccupations of the journal.

35. (Doeve.) WERUMEUS BUNING (J.W.F.) Jacob the Biter, Camel of King Balthasar. A Christmas Story. *Rainbird & McLean, 1951, FIRST ENGLISH EDITION, 139/250 COPIES, printed on Basingwerk Parchment paper, title-page printed in red with double-spread woodcut illustration by J.S. Doeve, further decorations and closing Christmas message printed in red, pp. 22, 8vo, original blue cloth with printed label to upper board and backstrip, a little rubbing overall with top corners slightly bumped, good* £20

Published by George Rainbird and Ruari McLean for presentation to their friends at Christmas. The story had first been published by Elsevier in Amsterdam the previous year; the translation here is by Henriette S. Boeye.

36. (Dolmen Press.) RIVERS (Elizabeth) *Out of Bedlam*. XXVII Wood Engravings. With Texts from Christopher Smart. *Glenageary, Ireland. 1956, FIRST EDITION, 120/225 COPIES signed by the artist, printed on Irish paper, 27 superb wood-engravings by Elizabeth Rivers, title-page and press-device printed in red, pp. [viii] (blanks), 33, [vii] (blanks), 8vo., original stiff grey plain wrappers, backstrip gilt lettered, wood-engraving blocked in red at the centre of the front cover, dustjacket a little browned in part, very good* £400



37. (Dropmore Press.) CUBBIN (Thomas) *The Wreck of The Serica. A Narrative of 1868*. Foreword by H.M. Tomlinson. 1950, FIRST EDITION, 41/270 COPIES (of an edition of 300 copies) on Hodgkinson's handmade paper, 7 colour wood-engravings by John Worsley, including 3 full-page, pp. [ii] (blanks), [vi], x, 107, [iii] (blanks), imp.8vo., original mid blue buckram, backstrip and front cover gilt blocked, untrimmed, dustjacket with internal tape repairs, good £50

A true story of the experiences of Thomas Cubbin, his family and crew, in the *The Serica* during one of the most violent hurricanes in living memory, her sinking, and their escape in open boats and eventual rescue, on the island of Madagascar.

38. (Dropmore Press.) LANDOR (Walter Savage) *The Sculptured Garland. A Selection from the Lyrical Poems chosen and arranged by Richard Buxton*. Dropmore Press. 1948, 251/300 COPIES printed on Hodgkinson's handmade paper, a number of wood-engravings (2 full-page) by Iain MacNab, pp.xi, 55, 4to, original half dark brown morocco with white canvas sides, press device stamped in gilt to front, backstrip lettered in gilt, rubbing to morocco and some bubbling to cloth on upper board, edges untrimmed, good £40

39. (Dropmore Press.) NYREN (John) *The Young Cricketer's Tutor*. Comprising full directions for playing the elegant and manly game of cricket by John Nyren, and originally published in 1833 and now reprinted. Illustrated with wood engravings by John O'Connor, with an introduction by Neville Cardus. 1948, 285/700 COPIES (of an edition of 750 copies) printed on Millbourn handmade paper, O'Connor's wood engravings comprise a general frontispiece and 15 small illustrations in the text or as head- and tail-pieces, the frontispiece and title-page of the original edition reproduced in facsimile, pp. [iv], xii, 95, [3] (blanks), 16mo, original quarter light green cloth, backstrip gilt lettered, white boards with an overall repeat pattern in green by John O'Connor, untrimmed, dustjacket, rubbed board slipcase with printed label, near fine



£225

40. **(Dropmore Press.) SANDEMAN (Christopher)** Thyme and Bergamot. 1947, 477/525 COPIES (of an edition of 550 copies) printed on Hodgkinson handmade paper, with a three-quarter wood-engraved border to the title-page and 8 other delightful wood-engravings all by John O'Connor, pp. [x], 63, [3] (blanks), imp.8vo., original light blue linen cloth, gilt lettering on the backstrip and a gilt press device on front cover, untrimmed, dustjacket foxed, near fine £65

An essay on travelling and plant hunting.

41. **(Ellis.) DAPHNIS & CHLOE.** Translated from the Greek of Longus by Jack Lindsay, with Fourteen Decorations by Lionel Ellis and with a Critical Essay by the Author Illustrated from Original Grecian Sources. *The Daimon Press, 1948, FIRST ELLIS EDITION, 14 woodcuts predominantly full-page*, pp. [iv], 114, crown 8vo, original beige cloth, backstrip lettered in gilt, dustjacket with darkened backstrip panel a little frayed around head, very good £40

42. **(Elmete Press.) DAVIS (Roger) KENDREW OF YORK** and his Chapbooks for Children. With a Checklist. *Wetherby, 1988, 461/485 COPIES printed on Zerkall mouldmade paper, 200 woodcut illustrations*, pp.[x], 125, imperial 8vo, original red cloth, backstrip with green leather label lettered in gilt, untrimmed, board slipcase with a little bump to tail (not affecting book), fine £60

Facsimile reproductions of three of Kendrew's chapbooks are contained in a dark green card wallet which is loosely inserted in the slipcase

43. **(Eragny Press.) MOORE (T. Sturge)** The Little School, a Posy of Rhymes. 1905, FIRST EDITION, ONE OF 175 COPIES (of an edition of 185 copies) printed on handmade paper, 4 wood-engravings by T. Sturge Moore, decorative wood-engraved capitals throughout by Lucien Pissarro, press-device printed in green, pp. [vi] (blanks), 48, [8] (blanks), 16mo, original quarter pale grey boards, some cracking along front joint, front cover lettered in gilt a touch oxidised, mid and pale green patterned boards, browning to free endpapers, untrimmed, good £600

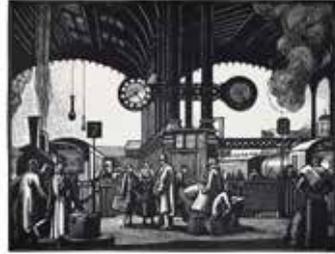


44. **(Essex House Press.) PENN (William)** Some Fruits of Solitude in Reflections and Maxims, Relating to the Conduct of Human Life. 1901, 39/250 COPIES printed on Batchelor handmade paper in black and red, the title-page wood-engraving by T. Sturge Moore, pp. [vi] (blanks), xiv, 258, [6] (blanks), 32mo., original white vellum, yapped fore-edges, backstrip blocked in black, untrimmed, fine £500
45. **(Esslemont (David)) SIXTEEN CONTEMPORARY WOOD ENGRAVERS.** A Collection of Wood Engravings Printed from the Original Blocks to Accompany an Exhibition.

Newcastle, 1982, 22/250 COPIES printed on Zerkall mouldmade paper, engravings on title-page and colophon and 16 other wood-engravings, each on the recto of a separate leaf, pp.[v], 16, royal 8vo, original printed wrappers, untrimmed, fine
£75

Artists featured include Simon Brett, Simon King, John Lawrence, Hilary Paynter, Monica Poole, Peter Reddick, and Esslemont himself.

46. (Evergreen Press.) GRICE (Elizabeth) Norman Janes. Wood Engravings & the Man. With a Foreword by Simon Brett. Stonehouse, 2014, 70/110 COPIES (from an edition of 150 copies), printed on Zerkall mouldmade paper, numerous examples of the artist's work with some in colour, the majority printed from the original wood-blocks and tipped in, pp. xiv, 116, 4to, original quarter turquoise leather with patterned paper sides, backstrip lettered in gilt, edges untrimmed, illustrated endpapers, fine



£220

A beautifully produced and well needed assessment of an overlooked artist, looking at his life and work across a broad range of disciplines - some reference to, and examples of, the work of Barbara Greg (Janes's wife) is also included.

47. (Evergreen Press.) THOMAS (Edward) Words into Wood. Eighteen Poems, Eighteen Wood-Engravings. St Lawrence: Edward Thomas Fellowship, 2010, 49/50 COPIES (from an edition of 250 copies), title-page printed in black and copper, pp. [xiv], [39], crown 4to, original quarter brown leather with green cloth, backstrip lettered in gilt, tail edge roughtrimmed, matching slipcase with small pen-mark, fine
£140

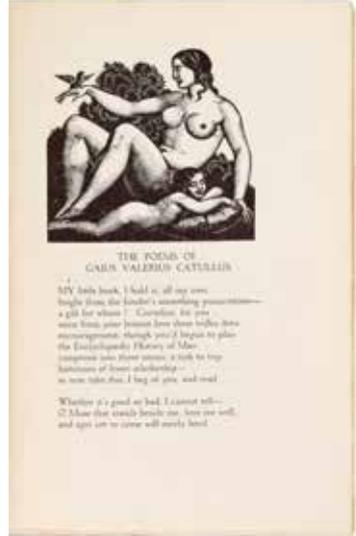
Printed by the Evergreen Press in Gloucestershire. The artists featured are Simon Brett, Robin Guthrie, Linda Holmes, Cordelia Jones, Paul L. Kershaw, Sarah Van Niekirk, Howard Phipps, Sue Scullard, Yvonne Skargon, Ian Stephens, and Geri Waddington.

48. (Fanfrolico Press.) AUSONIUS (Decimus Magnus) Patchwork Quilt. Poems, Done into English by Jack Lindsay. With Decorations by Edward Bawden. [1930], 86/400 COPIES printed on Barcham Green Charles I handmade paper, 11 wood-engravings by Bawden with 1 full-page, pp. [71], crown 8vo, original blue buckram with blind-stamped lattice-work design to both boards, backstrip lettered in gilt with gentle fading, free endpapers lightly browned, t.e.g., others untrimmed, very good (Chaplin p.68)
£60

An early example of Bawden's book illustration work.

49. **A review copy, inscribed by Lindsay with a letter tipped in**
(Fanfrolico Press.) CATULLUS (Gaius)

The Complete Poetry. Translated by Jack Lindsay with decorations engraved on wood by Lionel Ellis and an essay by the translator about Catullus Clodia and their circle including a full version of Cicero's speech for Caelius and numerous contemporary verses. [1929] ONE OF 325 NUMBERED COPIES, this unnumbered and marked 'out of series', 30 woodcut illustrations, a few minor pencil corrections (possibly in Lindsay's hand), pp. [152], 8vo, original brick-red morocco with blind-stamped double fillet border to both boards, backstrip lettered in gilt and a touch faded, light rubbing to extremities with bump to top corner of upper board, a few small dinks, t.e.g., others untrimmed and toned, good (Chaplin p. 62) £200



With a press compliments slip 'for favour of review' tipped in to the front pastedown. Although this copy is not signed on the colophon page, it has been inscribed by Jack Lindsay on the flyleaf beneath a tipped-in ALs from him to Cecil Field. In the letter, dated November 1964, Lindsay writes: 'The Catullus must be quite rare. Less were printed than the colophon states, and there were more spoils than expected - and not enough extra sheets to make allowances for it'. The inscription, from the same month, continues the reminiscent tone: 'I haven't seen this book for over 30 years and it brought back many memories - including those of the hard physical work the printing of such a big book was'.

50. **Inscribed by the publishers for Mr Steele**
(Fanfrolico Press.) ELIOT (John) The Parlement of Pratlers. A Series of Elizabethan Dialogues and Monologues illustrating Daily Life and the Conduct of a Gentleman on the Grand Tour, extracted from 'Ortho-epia Gallica', a book on the correct pronunciation of the French Language [...] published in the year 1593 and now reissued. 1928, 624/625 COPIES, several wood-engravings by Hal Collins, pp. 120, crown 8vo, original quarter brick-red buckram with patterned red sides, backstrip lettered in gilt, band of toning around head of boards with some very faint spotting overall to same, very slight rubbing to extremities, top edge red, others untrimmed, very good (Chaplin pp. 33-4) £90

Inscribed by Jack Lindsay beneath the limitation statement: 'For Mr Steele, with the compliments of the publishers'. Lindsay edits the collection and provides a Foreword.

Signed by Jack Lindsay

51. (Fanfrolico Press.) **SLESSOR (Kenneth)** *Earth Visitors*. Poems. [1927,] 422/425 COPIES printed on Perusia hand-made paper, 3 colotype reproductions of woodcuts by Norman Lindsay with 2 copperplate engravings by the same, pp. 75, 4to, original *Simili vellum* stamped in gilt to upper board with matching border in blind to lower board, backstrip lettered in gilt and a little darkened, lightest of rubbing and very faint dustsoiling to extremities, edges untrimmed with some light foxing, a few tiny spots to flyleaf, very good (Chaplin p. 17) £250



Jack Lindsay's signature (dated 1989) beneath the colophon at rear.

With a long inscription by Jack Lindsay

52. (Fanfrolico Press.) **THEOCRITOS**. *The Complete Poems*. Translated by Jack Lindsay With Wood Cuts by Lionel Ellis and an Introduction by Edward Hutton. [1929,] 311/500 COPIES (from an edition of 530 copies) printed on mouldmade paper, 20 wood-engraved plates, tissue-guards present, pp. xiv, 163, imperial 8vo, original green vellum with Ellis design stamped in gilt to upper board, bevelled edges, backstrip lettered in gilt and faded with some gentle fading to board edges also, bottom corners slightly bumped, t.e.g., others untrimmed, (Chaplin pp. 58-9) £250

Inscribed to the flyleaf by Jack Lindsay in 1982: 'To Cecil Field, with the best wishes of Jack Lindsay this book which was very much a labour of love. For years I had wanted to translate Theocritus, kept reading him in the Greek, and then, partly through feeling that Lionel Ellis would make a good illustrator for the poems, I set to work on them. Jack Lindsay, July '82, Castle Hedingham'.

Chaplin would appear to be incorrect in calling for silk cloth; all copies seen have been bound in green vellum.

Lindsay originally intended that Norman Douglas contribute the Introduction, but due to other commitments Douglas recommended that Edward Hutton be approached to write it.

53. **Farleigh (John)** *Engraving on Wood*. Leicester: Dryad Press, 1954, FIRST EDITION, 35 diagrams and 13 wood-engravings with the *Majority* by Farleigh and 2 full-page, pp. 51, [1], crown 8vo, original illustrated boards, light rubbing to extremities, free endpapers faintly browned, very good £30
54. **Farleigh (John)** *Graven Image*. An Autobiographical Textbook. Macmillan, 1940, FIRST EDITION, numerous illustrations throughout including 69 wood-engravings by Farleigh (10 full-page), 75 diagrams, 71 other illustrations (24 full-page) and 27

photographs, pp.[vii], 388, 8vo, original illustrated boards repeating dustjacket design, slightest of bumps to top corners, dustjacket with one or two faint foxspots, very good £200

An excellently preserved copy of a very well-produced book

55. (Farleigh.) LAWRENCE (D.H.) *The Man Who Died*. With illustrations drawn and engraved on the wood by John Farleigh. Type format arranged by J.H. Mason. Printed by W. Lewis at Cambridge. *Heinemann, 1935, FIRST ILLUSTRATED EDITION, 10 full-page black and red wood-engravings by John Farleigh, very occasional faint foxspots to borders, pp. 67, imperial 8vo, original quarter fawn cloth, backstrip lettered in gilt, marbled boards, cloth a little darkened and corners slightly bumped, faint foxing to endpapers, untrimmed, good* (Roberts A50d) £30



56. (Farleigh.) MARKS (Herbert H.) *Pax Obligato*. Illustrated by John Farleigh. *Cresset Press, [1937] FIRST EDITION, 7 Farleigh wood-engravings with 2 full-page, small mark at the head of one page, pp. [viii], 51, 8vo, original yellow cloth, lettered in gilt to upper board against a brown ground, backstrip lettered in brown with a little waterstaining at head, some dustiness to borders, dustjacket price-clipped, a little chipped and a trifle dustsoiled, good* £30
57. (Farleigh.) POOLE (Monica) *The Wood Engravings of John Farleigh*. With a Foreword by H.R.H. The Prince Philip, Duke of Edinburgh KG, KT. *Henley-on-Thames: Gresham Books, 1985 24/100 COPIES (from an edition of 110 copies) signed by the author, with a hand-printed proof from an original Farleigh engraved block within bound-in envelope following colophon page, illustrations throughout some in black and red, pp. [iv], 137, folio, original quarter brown leather with yellow cloth stamped in gilt to upper board, backstrip lettered in gilt, terracotta endpapers, brown cloth slipcase with printed paper label, near fine* £150
58. (Farleigh.) SHAW (George Bernard) *The Adventures of the Black Girl in her Search for God*. *Constable, 1932, FIRST EDITION, pictorial title-page and 19 other wood-engraved illustrations (4 full-page) by John Farleigh, some faint foxing to prelims with the odd spot further on, pp.75, crown 8vo, original boards with Farleigh design, light rubbing to extremities, endpapers with Farleigh design, very good* (Laurence A210a) £60

59. (Farleigh.) TURNOR (Reginald) *The Spotted Dog. A Book of English Inn Signs*. With Wood Engravings by John Farleigh. *Sylvan Press, 1948, FIRST EDITION, 28*

illustrations by Farleigh, pp. 128, 8vo, original grey cloth stamped in red to upper board, backstrip lettered in red with some water-staining around head of upper joint, light dustsoiling to top edge, browning to endpapers, dustjacket frayed and lightly rubbed with fading to backstrip panel and a little water-staining, good £30

60. (Fleece Press.) (BASKERVILLE.) Pardoe (F.E.) In Praise of John Baskerville, a Tribute. Wakefield, 1994, ONE OF 260 COPIES, frontispiece (repeated in the text) and 6 other wood-engravings (3 full-page) by Anthony Christmas, facsimile of Baskerville's signature, title-page printed in black red, chapter-title in brown, pp.[63], 53 x 75mm, original red and green patterned grey boards, printed front cover label, untrimmed, near fine £70
61. (Fleece Press.) BRETT (Simon) Mr Derrick Harris. 1919-1960. Denby Dale, 1998, ONE OF 280 COPIES printed on Zerkall mouldmade paper, 2 reproductions of photographs of the artist Derrick Harris and with numerous wood-engeravings by him, including colour reproductions of 6 engravings, together with a folding plate, pp. 57, 4to, original quarter mustard cloth, printed label, patterned blue-grey boards, roughtrimmed, with 'Some Extra Engravings' sewn into tan wrappers, and a folder containing 9 colourprinted designs for the unpublished work 'Royal Flush [c.1946], in rather dusty and slightly marked cream dropdown box with printed label, contents fine £100
62. (Fleece Press.) HARTLEY (Marie) The Yorkshire Dales. Wakefield (for Smith Settle), 1989, 234/250 COPIES, signed by the author and printed on mould-made paper, numerous wood engravings on recto, pp. [58], small folio, original quarter brown cloth, slipcase, fine
[with:]
(Fleece Press.) HARTLEY (Marie) The Yorkshire Dales - A Further Selection. Wakefield (for Smith Settle), 1991, 203/250 COPIES, signed by the author and printed on mould-made paper, numerous wood engravings on recto, pp. [66], small folio, original quarter green cloth, slipcase, fine £400
63. (Fleece Press.) LINDSLEY (Kathleen) The Country Life. Denby Dale, 1997, ONE OF 300 COPIES, 20 full-page wood-engravings by Lindsley, title-page printed in black and pink, pp.[50], 65 x 50mm, original decorated cloth, printed label to backstrip, fine £50



The 7th of 8 miniatures produced by the Press, a charming little book of the artist's designs for pub signs.

64. **Bound by Stephen Conway**
(Fleece Press.) NASH (John)

Twenty One Wood Engravings.
 Introduced by Allen Freer.
Netherton. 1991, ONE OF 100
COPIES (of an edition of 112
copies) printed on Zerkall
mouldmade paper, frontispiece
and 20 wood-engravings, each
printed on a separate leaf, the
title printed in red, pp. [ii]
(blanks), 20, 20 Plates, [1], [3]



(blanks), sm.folio, original dark green morocco by Stephen Conway (president of the Designer Bookbinders), five horizontal gilt banded tan morocco onlays to backstrip and wrapping around onto the front and rear covers, five holes exposing grained wood inlays to both of the covers and with four small gilt rings and three tan morocco onlays adjacent to each hole, roughtrimmed, tan linen cloth box with a printed back label, signed by the binder on the rear flyleaf
 'Bound by S.P. Conway 2009', fine £1,500

65. **(Fleece Press.) NORTH LEE (Brian)** Joan Hassall. *An Address. Wakefield, [1988,]*
ONE OF 200 COPIES, border to title-page printed in red, 5 Hassall wood engravings
with 1 full-page, pp. [13], 16mo, original plain white sewn card, red dustjacket
with a couple of light pressure marks to rear panel, very good £50

Printed by Simon Lawrence for Hassall's funeral on 10th March 1988.

66. **(Fleece Press.) (REDDICK.) ROGERSON (Ian)** *Moods and Tenses. The Portraits*
and Characters of Peter Reddick. Denby Dale, 1999, FIRST EDITION, ONE OF 220
COPIES printed on mouldmade paper, titles printed in orange, two folding leaves
displaying a number of the 30 wood-engravings by Peter Reddick portrayed
throughout the text, pp. 57, 4to, original quarter orange cloth, printed label,
orange paste-paper boards, grey board and cloth slipcase, fine £110

67. **(Fleece Press.) RITCHIE (Ward)** *A Guide to the Hand Press. Wakefield, 1989,*
ONE OF 200 COPIES, 3 full-page wood-engravings and 2 tail-pieces by Anthony
Christmas, title-page printed in black and blue, pp. 43, 75 x 55mm, original green
and red patterned cream cloth, printed front cover label, untrimmed, fine £80

68. **(Fleece Press.) ROGERSON (Ian)** *Agnes Miller Parker. Wood-engraver and Book*
Illustrator, 1895-1980. With Recollections of the Artist by John Dreyfus.
Wakefield, 1990, ONE OF 241 COPIES (from an edition of 300 copies) printed in
black and blue on Zerkall mouldmade paper, 35 wood-engravings by Agnes
Miller Parker (a number full-page) and a colourprinted painting in tempera,

tipped in reproductions of 3 photographs and a pencil drawing of her by William McCance, pp.88, oblong imperial 8vo, original quarter blue buckram with multi-coloured patterned paste-paper boards by Claire Maziarczyk, backstrip with printed label, untrimmed, cloth edged board slipcase with printed label, fine £300



Pages 73-88 contain a bibliography of the artist's work: 'Books illustrated by Agnes Miller Parker'.

69. (Fleece Press.) (SHIRLEY SMITH (Richard)) NORTH LEE (Brian) Bookplates by Richard Shirley Smith. Upper Denby. 2005 (i.e. 2006), ONE OF 235 COPIES (of an edition of 275 copies) printed on Saunders paper, 65 illustrations by Richard Shirley Smith of his bookplates, including 9 engravings from the original wood-blocks and 12 from line-blocks, 6 of the illustrations are tipped in, photographic reproduction of Shirley Smith also tipped in, the title printed in brown, pp. [ii], 103, [3](blanks), cr.8vo, original quarter lime-green linen, printed label, matching stained wood veneer boards, untrimmed, green linen slipcase with printed label, fine £140

The type set at the Whittington Press. With the errata-slip, referring to the publication date, tipped to the front pastedown.

70. (Fleece Press.) STONE (Reynolds) Engraved Lettering in Wood. [Introductory Text by] Michael Harvey. Wakefield, 1992, ONE OF 245 COPIES (from an edition of 270 copies) printed in black and red on Zerkall mouldmade paper, 42 engravings by Reynolds Stone, 2 tipped-in, all but 2 printed from the original blocks, the engravings printed in black, russet-red and, in one case, blue, pp. 22, (Further Engravings), small folio, original quarter sand-yellow cloth, printed label, diagonal line patterned black and gold boards, untrimmed, cloth and boards slipcase, fine £140

71. (Fleece Press.) THOMAS (Helen) A Memory of W.H. Hudson. Introduced by Myfanwy Thomas. Wakefield, 1984, ONE OF 40 COPIES (of an edition of 190 copies), printed on Velin Arches mouldmade paper and signed by Myfanwy Thomas, full-page wood-engraving by Michael Renton, errata-slip correcting the limitation statement loosely inserted, pp. [16], sm.4to, original quarter cream linen, printed label, brown decorated boards, untrimmed, near fine £185

The colophon states that 300 copies on Arches paper were printed, but the printer's loosely inserted printed errata-slip makes clear that the issue was 'by miscalculation, printed in an edition of 150 copies only'.

72. (Fleece Press.) **TURNER (Thomas)** [An Abridgement of] Thomas Turner's Diary 1754-1763. Engravings by Peter Forster. Wakefield, 1987, ONE OF 330 COPIES printed on grey paper, 6 wood-engravings, title printed in blue, pp.[17], crown 8vo, original plain sewn wrappers, dustjacket of marbled paper by Iris Nevins, printed label on front cover with a Forster wood-engraving, untrimmed, fine £45

With an additional loose print

73. (Fleece Press.) **TUTE (George)** The Fleece Press Guide to the Art of Wood Engraving. Wakefield, 1986 [but published 1987], ONE OF 40 COPIES (from an edition of 295 copies), 9 wood-engravings by Monica Poole, Joan Hassall, George Mackley, Kathleen Lindsley and others, additional loose print by George Tute, pp. [iv], 26, 76 x 55mm, original pale blue leather, fading to backstrip and a little nibbling to tail edge of upper board, roughtrimmed, cloth slipcase with printed label, good £90

The first in a series of Fleece Press miniatures.

74. (Fleece Press.) **WALTERS (Edward)** Printer and Engraver. With reflections of him as father and teacher by Tom Walters & Richard Russell and a Checklist of his work by John Gray. Upper Denby, 2013 [but 2014,] ONE OF 240 COPIES printed on Magnani mouldmade paper, numerous illustrations showing examples of Walters' work in a variety of media with the majority wood-engraved, many colourprinted and some tipped in, device to title-page and fly-titles printed in red, pp. 113, [2], 4to, original quarter blue cloth with patterned paper boards, backstrip with printed label, edges untrimmed, fine £195

With a copy of the prospectus laid in.

75. (Fleece Press.) **WHITE (Ethelbert)** Wood Engravings. [Introductory Essay] The Wood Engravings of Ethelbert White by Hilary Chapman. With an Introduction by Peyton Skipwith. Wakefield. 1992, ONE OF 200 SETS printed on Zerkall mouldmade paper, title-page and headings printed in red, 2 tipped in reproductions of photographs, 6 wood-engravings, including the front cover dustjacket engraving by White, pp. [iv] (blanks), 24, 4to., original plain white card, untrimmed, dustjacket [with:]



Pulls of Two Wood Engravings: 'Forest Pool' and 'A Corner of the Forest', 320x245mm. and 300x245mm. respectively, both mounted on stiff white card mounts and loosely inserted, together with the book, in a yellow buckram, drop-down-back box with a printed label on the back and a wood-engraved print laid onto the front cover, fine £250

76. (Florin Press.) BEWICK (Elizabeth) *Comfort me with Apples and Other Poems*. Introduced by Kevin Crossley-Holland. *Biddenden, Kent. 1987, 32/135 COPIES printed on a very pleasant mouldmade paper and signed by the author and artist, 8 superb wood-engravings by Graham Williams, title printed in apple-green, with the prospectus loosely inserted*, pp. [ii](blanks), 39, [3](blanks), tall 8vo., original cream linen with an overall pattern of green sprays surrounded by red dots, green leather label, card slipcase, fine £90
77. (Foundling Press.) URQUHART (Thomas) *But Flashes of Wit. Epigrams from... 'Apollo & the Muses'*. Edited by Roger Craik. With wood-engravings by Sarah van Niekerk. (*Printed at the Libanus Press*), Tunbridge Wells. 1999, 109/300 COPIES printed on Hahnemuhle paper, 11 wood-engravings, printed in black, blue or purple, the title-page printed in black and purple with a purple line border, pp. [76], 8vo, original plain plum wrappers, tail edges roughtrimmed, dustjacket, fine £50
78. (Foy.) ECCLESIASTES. With a Wood Engraving and Eight Trial Drawings by Hans Foy. *Washington: Judd & Detweiler, 1958, FIRST EDITION THUS, half-title, title-page, chapter openings and numerals printed in red, frontispiece wood engraving and 8 drawings at rear printed on cream paper*, pp. [46], royal 8vo, original red cloth with lettering and Foy design stamped in gilt to upper board, near fine £30
79. (Garnett.) GARNETT (David) *The Grasshoppers Come*. Chatto & Windus, 1931, FIRST EDITION, title-page vignette and 5 full-page wood engravings by R.A. Garnett, pp. [vi], 101, crown 8vo, original black and pink mottled cloth, backstrip lettered in gilt, small bump to top corner of upper board, t.e.g., others roughtrimmed, dustjacket with lightly sunned backstrip panel a trifle chipped at head, very good £40

The illustrations by Garnett's wife Ray (née Marshall).

80. (Garnett.) GARNETT (David) *Lady into Fox*. Illustrated with Wood-Engravings by R.A. Garnett. Chatto & Windus, 1922, FIRST EDITION, frontispiece with tissue-guard, title-page vignette and 9 further illustrations with 1 full-page, spare label tipped in at rear, pp. [viii], 91, crown 8vo, original black and pink mottled cloth, backstrip with pink printed label, t.e.g., others roughtrimmed, dustjacket with darkened backstrip panel a trifle chipped at head and foot, further very light chipping to corners, very good £450

Signed by the author on the half-title, and dated 'Feb. 13. 1931'. A scarce book, particularly in this condition and with the dustjacket - the author's first novel under his own name, following the pseudonymous *Dope Darling*. The illustrations are by Garnett's wife Ray (née Marshall), whilst the book is dedicated to his lover Duncan Grant.

81. **The original issue, signed 'Blair H.S.'**
(Gemini Press.) GRAVES (Ida) Epithalamion. A Poem with Associate Wood-Engraving by Blair Hughes-Stanton. Colchester, 1934, 76/280 COPIES (from an edition of 330 copies) printed on Basingwerk Parchment paper and signed by the artist 'Blair H.S.', 23 full-page wood-engravings, pp.51, sm.folio, original pale green boards, printed label, untrimmed, remnants of tissue jacket laid in, board slipcase £1,000



The first book from the press founded by Graves and Hughes-Stanton, and a celebration of their relationship. The declared intention of the press was to 'make books in which there is a real fusion between contemporary writer and artist'.

This is in the original issue binding (a number of unbound sheets were bound and issued by the Basilisk Press in 1980). The original tissue jacket here present, still in one piece although with most of the backstrip panel missing, is scarce.

82. **(Gentleman (David) The Wood Engravings.** Introduction by Fiona MacCarthy. Montgomery, David Esslemont, 2000, 117/350 COPIES signed by David Gentleman and printed on Zerkall mouldmade paper, with a large number of his wood-engravings, a number full-page, each group with a commentary by the artist, pp. xix, 131, oblong small folio, original black cloth, backstrip with printed label, matching cloth slipcase bumped to one corner, near fine £250
83. **Gibbings (Robert) John Graham (Convict) 1824.** An Historical Narrative. Faber and Faber, 1937, FIRST EDITION, 41 wood engravings by the author, pp. 145, crown 8vo, original grey cloth, backstrip lettered in gilt against red ground, slight lean to spine, long shadow mark to upper board and a couple of light bumps to top corner of the same, top edge red, one or two spots at head of endpapers, dustjacket a little chipped at head of slightly darkened backstrip panel with internal tape reinforcement along edges, good (Kirkus 4) £50
84. **(Gibbings.) EMPSON (Patience, editor) The Wood Engravings of Robert Gibbings.** With some Recollections by the Artist. Introduction by Thomas Balston. Dent, 1959, FIRST EDITION, colour frontispiece and 1011 monochrome illustrations, pp. xlv, 355, 4to, original black cloth, backstrip lettered in gilt, top edge grey, dustjacket, very good (Kirkus 20) £100

With the original prospectus laid in.

85. Gill (Eric) An archive formed by Dr Newman Neild. [Including signed books, letters, prints of wood engravings (amongst which, Gill's design for Neild's bookplate and the copper plate for the same), S. Dominic's Press invoices and ephemera.] [circa 1916-28,] various sizes and formats, good condition overall
£4,000

A large and diverse archive of Gill and related material formed by the eminent physician Dr Newman Neild, whose obituary in the *BMJ* describes him as 'a clever, accurate pencil draughtsman, a connoisseur of paintings and engravings'; one of his daughters, Julie Neild became a woodcut illustrator - best known for *Lark Rise to Candleford* - and was married to W.B. Honey, a ceramics scholar and curator of the British Museum (who is here represented in the form of an ALS from Gill to him in response to a request for photographs of his work, and a press cutting from the *Illustrated London News* in which he is interviewed).



Newman Neild probably met Gill via Douglas Cleverdon or Desmond Chute, with the present archive also including a handful of signed wood engravings and a pencil portrait of a woman by the latter, as well as an autograph postcard in which he arranges to come with Pepler to meet Neild in Bristol and refers to 'Poor Eric... having a rather beastly time in the Dorset R.A.F.'.

The collection has three main areas of focus: the S. Dominic's Press at Ditchling, and Gill's involvement therewith; Gill's design of a bookplate for Neild; and assorted engravings by Gill and others. It includes the following S. Dominic's Press titles (numbered according to Taylor & Sewell):

- 2 copies of *Concerning Dragons* (A5a) signed by Gill to cover illustration
- *Adeste Fideles* (A10) signed by Gill to cover illustration
- *The Way of the Cross* (A23) signed 'Eric G.' at foot of title-page; and another copy of a later edition of same (A23b)
- R. John Beedham, *Wood Engraving*
- *Christmas Gifts* (A118)
- *Sculpture* (A28)
- *Aspidistras and Parlors* (A121c)
- *The Law the Lawyers Know About* (A117)
- 2 copies of *Midnight Mass* (A62)
- *Song of the Dressmaker* (A119)

A further folder contains 'Goodness, Beauty and Truth' (G11), 2 sheets of vignettes/initials, invitation to S. Dominic's Press supper 1924, list of publications circa 1922, George Inn headed paper with Gill St George emblem, Gill Crucifixion engraving (P45), 'The Nuptials of God', and the Press's first Calendar from 1920 (C1). Additionally, the archive includes 3 ALs from Pepler referring to and accompanying purchases, along with 9 S. Dominic's Press invoices 1919-24, and Pepler's answers to four questions about the Press and its work from Neild, on a sheet marked 'Please return'. In addition to these there is an uncut gathering [incomplete] of Gill's 'An Essay in praise of Beginnings', and a copy of Chesterton's Ariel Poem, 'Gloria in Profundis' with Gill's engravings, which has been inscribed on the flap 'To Newman from J.G. [Joanna Gill?]'.

Gill's bookplate for Neild, an engraving entitled 'St Anthony' (P414), is represented by 3 signed prints, 4 card reproductions (with two of these printed in brown) in an envelope addressed by Gill to Neild, and the copper plate for the engraving - also in an envelope addressed to Neild by Gill.

Further personal items from Gill to Neild include Gill's carriage label, addressed on the outward side to Neild, and an ALs dated 1.4.28 and in its original envelope, which is rich in detail of his current activities: Gill mentions 'our mutual Douglas' [Cleverdon], explains that he has only fleetingly been in Bristol; has been working in London at a Chelsea studio ('a really posh affair') for the last six months in the lead-up to an exhibition at Goupil - which has been a 'great success'; discusses bookplate design; declares Ananda Coomaraswamy 'one of the few really intelligent & at the same time lucidly dialectical persons now extant'; expresses desire to meet; 'I hope to go with my lady to France to visit my small boy at school', and will be 'away a fortnight or so' with David Jones also expected to be in attendance - during the trip, significantly, Gill will be 'Canterbury Tales designing'.

The wood-engravings include a group of 13 individually mounted wood-engraved initials by Gill (P237-43, P245-50), all signed in pencil - along with the dedication engraving from 'Autumn Midnight' (P232), also signed; a group of 4 initial letters (P233-6), mounted and signed; the 14 engravings from 'The Way of the Cross'

(P93-P106), individually mounted; 7 mounted prints of 'Spirit and Flesh' (P137) with 3 signed' mounted and signed prints of 'Shuttle and Web' (P202), 'Hand and Cross' (P161), 'Lawyer's Wig' (P230), 'Crown of Thorns' (P252), 'Castle and Trees' (P254); some 25 further engravings predominantly by Gill but with some by Chute, Joan Hassall, Enid Butcher, with a few unidentified.

86. **Gill (Eric)** Last Essays. Introduction by Mary Gill. *Jonathan Cape, 1942, FIRST EDITION, 5 wood-engravings by Gill with 2 full-page, pp. 94, crown 8vo, original blue cloth, lettering on backstrip and Gill design on front cover all blocked in silver, a few small spots to edges, dustjacket price-clipped with darkened backstrip panel and some light dustsoiling, good* (Gill 50) £40
87. **(Gill.) CHESTERTON (G.K.)** Gloria in Profundis. [Ariel Poem No.5.] *Faber and Faber, [1927], FIRST EDITION, full-page wood-engraving with tissue-guard, pp.[4], foolscap 8vo, original printed bright yellow sewn wrappers with Gill engraving to front, fine* (Gill, Corey & MacKenzie 278; Sullivan 70A) £60
88. **(Golden Cockerel Press) BANNET (Ivor)** The Amazons. A Novel. 1948, 45/80 COPIES (from an edition of 500 copies) signed by the author and artist and printed on Arnold mouldmade paper, 12 wood-engravings by Clifford Webb, some full-page, and reproductions of 3 pen-and-ink maps by Mina Greenhill, pp. 253, small folio, original dark brown crushed morocco, backstrip lettered in gilt, five raised bands, t.e.g., others untrimmed, brown marbled endpapers with mild off-setting from morocco to outermost borders, gilt chain-link design to outer edges and single gilt rule inner borders, brown cloth slipcase, fine (Cockalorum 181) £500



89. **(Golden Cockerel Press.) BATES (H.E.)** Flowers and Faces. 1935, FIRST EDITION, 192/319 COPIES (of an edition of 325 copies) printed on Batchelor handmade paper and signed by the author, 4 superb full-page wood-engravings and a wood-engraved floral border topped by a sun to the title-page, all by John Nash, pp. [iv] (blanks), 54, [2] (blanks), roy.8vo., original quarter dark green crushed morocco, gilt lettered backstrip a trifle faded, marbled cloth sides, bookplate, t.e.g., others untrimmed, a touch of wear to boards at corners, very good (Chanticleer 106; Eads A23) £500

With an extra Buckland-Wright engraving

90. **(Golden Cockerel Press.) BEAUMONT (Francis)** Salmacis & Hermaphroditus. A Poem Attributed to Francis Beaumont, Edited by Gwyn Jones, With Ten

Engravings in colour by John Buckland-Wright. 1951, 53/80 COPIES signed by the editor and author and with an additional engraving (from an edition of 380 copies), printed on Arnold's unbleached rag paper, 11 engravings (one printed twice), pp. 45, small folio, original quarter blue morocco with green cloth sides pannelled with yellow, backstrip lettered in gilt and a touch faded, edges untrimmed, brown spot to edge of flyleaf, Rockwell Kent designed bookplate to pastedown, slipcase, very good (Cock-A-Hoop 187; Reid A64b) £1,000

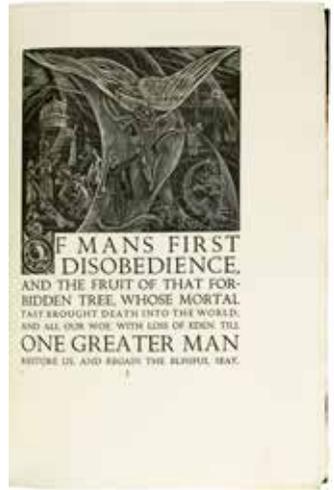
One of 50 copies bound thus, the remainder of the special issue was in full blue morocco. The first use of colour illustration by the Press.



91. (Golden Cockerel Press.) THE BIRTH OF CHRIST. From the Gospel according to Saint Luke. 1925, 249/370 COPIES printed on Batchelor's handmade paper, 11 wood-engravings by Noel Rooke, including 6 full-page with tissue guards present, text and frontispiece printed in black and red, pp. 43, 8vo, original quarter tan pigskin with mid blue boards, backstrip lettered in gilt and a touch rubbed at head, t.e.g., others untrimmed, very good (Chanticleer 32) £300
92. (Golden Cockerel Press.) DAVIES (Rhys) Daisy Matthews, and Three Other Tales. With wood engravings by Agnes Miller Parker. 1932, FIRST EDITION, 48/325 COPIES signed by the author to the Contents Page, printed on Batchelor handmade paper, 4 wood-engravings, pp. [iv], 65, 8vo, original quarter tan morocco with patterned cloth sides, backstrip lettered in gilt, light overall rubbing and soiling, t.e.g, others untrimmed, small bookseller's sticker to front pastedown, good (Chanticleer 87) £120
93. (Golden Cockerel Press.) DE CHAIR (Somerset) The Story of a Lifetime. (Printed for Subscribers). 1954, 57/100 COPIES (of an edition of 110 copies) signed by the author, wood-engraved title-page design (the design repeated on the front cover) and 7 full-page wood-engravings by Clifford Webb, pp. [ii] (blanks), 94, [4] (blanks), sm.folio, original white sheepskin, lettering on the backstrip and the front cover design gilt blocked, that on the backstrip between raised bands, backstrip and immediately adjacent area lightly sunned as usual, head corners a trifle bumped, single gilt rule to inner borders, minor stain to rear pastedown, t.e.g., others untrimmed, good £350
94. (Golden Cockerel Press.) FLINDERS (Matthew) Narrative of his Voyage in the Schooner Francis: 1798, Preceded and Followed by Notes on Flinders, Bass, the Wreck of the Sidney Cove, &c, by Geoffrey Rawson. 1946, FIRST EDITION,

- 555/650 COPIES (of an edition of 750 copies) printed on Arnold pale grey mouldmade paper, frontispiece, 6 large head-pieces, a title-vignette and a full-page map all wood-engraved by John Buckland Wright and printed in dark green, large initial letter to each chapter also printed in green, pp. [vi] (blanks), 102, [vi] (blanks), sm.folio, original dark green canvas, backstrip lettering and Buckland Wright design on the front cover all gilt blocked, t.e.g., others untrimmed, fine (Cockalorum 170: Reid A45b) £550*
95. **(Golden Cockerel Press.) GILL (Eric)** *Id quod visum placet. A Practical Test of the Beautiful. (Printed at the Golden Cockerel Press for Eric Gill, Capel-y-Ffin). 1926, FIRST EDITION, 139/150 COPIES printed on Batchelor handmade paper and signed by the author Eric Gill T[ertiary] S[aint D[ominic], 2 copper-engraved plates and a wood-engraved title design by the author, pp. [vi](blanks), [vi], 20, [8](blanks), f cap.8vo., original quarter pale grey canvas, pale blue boards, printed front cover label, board edges faded, untrimmed, very good (Gill, Corey & MacKenzie 11) £425*
96. **(Golden Cockerel Press.) GLASSPOOLE (Richard)** *Mr. Glasspoole and the Chinese Pirates. Being the Narrative of Mr. Richard Glasspoole of the Ship Marquis of Ely: Describing his Captivity of Eleven Weeks and Three days Whilst held for Ransom by the Villainous Ladrone of the China Sea in the Year 1809: Together with Extracts from the China Records and the Log of the Marquis of Ely: and some Remarks on Chinese Pirates Ancient and Modern by Owen Rutter. 1935, FIRST EDITION, 284/315 COPIES printed on Millbourn handmade paper, frontispiece and 3 other wood-engravings by Robert Gibbings, some very occasional light foxing to head of pages, pp. 58, 8vo, original quarter black cloth, yellow cloth sides with overall pattern in black designed by Gibbings, backstrip lettered in gilt, touch of rubbing to extremities, edges untrimmed and a little toned, one or two light foxspots to endpapers, good (Chanticleer 104; Kirkus 50) £150*
97. **(Golden Cockerel Press.) JONES (Gwyn)** *The Green Island. A Novel. Engravings by John Petts. 1946, 289/400 COPIES (from an edition of 500 copies) printed on Arnold mouldmade paper, 12 wood-engravings, including 2 full-page, title-page printed in green and black, pp. 84, 8vo, original grey and green cloth stamped in gilt to upper board, backstrip lettered in gilt, t.e.g., others untrimmed, very good (Cockalorum 169) £140*
98. **(Golden Cockerel Press.) MILLER (Patrick)** *Ana the Runner. A Treatise for Princes and Generals attributed to Prince Mahmoud Abdul. 1937, 103/150 COPIES, signed by the author, 6 wood engravings by Clifford Webb, pp. [iv], 109, 8vo, original quarter brown leather, backstrip lettered in gilt, leather very slightly rubbed in a few small patches and beige buckram lightly browned along head, t.e.g., others untrimmed, very good (Pertelote 122) £200*

99. (Golden Cockerel Press.) MILTON (John) *Paradise Lost*, a Poem. The Text of the First Edition Prepared for the Press by J. Isaacs. 1937, 136/195 COPIES (from an edition of 200 copies) printed on Batchelor handmade paper, 38 wood-engravings by Mary Groom used throughout the text and as head-pieces to each Book, wood-engraved title-page designed by Robert Gibbings and printed in black and red, pp. [ii], 380, folio, original half black pigskin with gilt rule, Cockerell marbled cloth sides lightly rubbed overall, backstrip lettered in gilt between gilt ruled raised bands, a little rubbing to top corners, t.e.g., others untrimmed, usual off-setting from the morocco turn-ins and a couple of faint foxspots to flyleaf, board slipcase rubbed with a few grazes and light overall soiling, very good (Pertelote 119; Kirkus 224)
£2,000



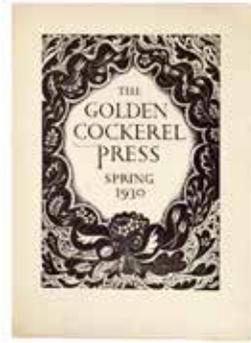
It was originally intended that the book be produced in a similar vein to that of the press's *Four Gospels*. Although Mary Groom's engravings do not totally achieve a 'marriage' between letterpress and illustrations, the overall effect is still very good, and the Gibbings designed title-page superb. Sandford considered the presswork exceptional and wrote of it 'we dare any expert printer to find fault with our presswork in this book'.

100. (Golden Cockerel Press.) THE NINETY-FIRST PSALM. With Wood-Engravings by Dorothea Braby. 1944, 112/300 COPIES (from an edition of 350 copies) printed on *Tree and Serpent* handmade paper, 5 wood-engravings (2 full-page), pp. [6], royal 8vo, original white cloth, green leather label lettered in gilt, t.e.g., others untrimmed, very good (Cockalorum 160) £150
101. (Golden Cockerel Press.) ROSES OF SHARON. Poems Chosen from the Flower of Ancient Hebrew Literature. With an Introduction by W.O.E. Oesterley. 12 Wood-Engravings by Mary Groom. 1937, 116/115 COPIES (from an edition of 125 copies) printed on handmade paper, 12 wood-engraved head-pieces, pp. 60, 8vo, original quarter green morocco with maroon cloth, backstrip lettered in gilt and lightly faded, small bump to bottom corner of lower board, t.e.g., others untrimmed, faint browning to flyleaf, very good (Pertelote 127) £250
102. (Golden Cockerel Press.) SAMSON AND DELILAH from the Book of Judges, according to the Authorised Version. 1925, 73/325 COPIES printed on Batchelor handmade paper, 7 wood-engravings, including 2 full-page and a title-page engraving, by Robert Gibbings, pp. [ii], 17, [3] (blanks), 4to., original white buckram, backstrip gilt lettered, lightly browned free endpapers, bookplates of

Michael Franklin and Christian Heuber, untrimmed, near fine (Chanticleer 30;
Kirkus A Bibliography of Robert Gibbings 27) £500

103. **(Golden Cockerel Press.)** *SPRING 1930* [Prospectus.] 1930, *FIRST EDITION*, printed on Kelmscott paper, wood-engraved illustration to each recto, including work by Eric Ravilious, Robert Gibbings and two by Eric Gill, pp. [8], folio, original self wrappers with wood engraved border to front and press device to rear both by Eric Ravilious, lettering to front by Eric Gill, very light overall dustsoiling and staples rusty, very good (Cock-A-Hoop XXXII; Franklin pp. 140-1) £200

An important prospectus in the life of the Press, what Colin Franklin describes as ‘an aperitif’ before the ‘feast’, in which ‘a grand gathering is heralded. The woodcuts and specimen pages alone make this a memorable prospectus’. Amongst the work being announced and here illustrated are Gill’s ‘Four Gospels’ and ‘Canterbury Tales’, as well as a further sample page showing Robert Gibbings’ decoration for the head of ‘Paradise Lost’ - Gibbings is here listed as the sole illustrator, though in the event contributed only the title-page with Mary Groom’s engravings being used within. This, therefore, is the sole appearance of Gibbings’ unused illustration work on this book - a tantalising hint at what might have been.



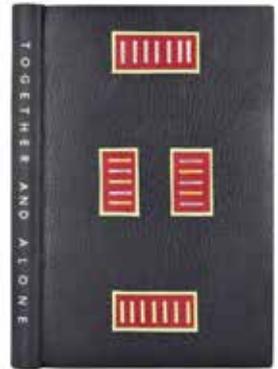
104. **(Golden Cockerel Press.)** *SWINBURNE (Algernon Charles) Laus veneris.* 1948, 334/650 COPIES (of an edition of 750 copies) printed on mouldmade paper, 4 full-page wood-engravings, 6 further engravings in the text and an engraved title-page design, all by John Buckland Wright, pp. [iv](blanks), 30, [4], 8vo., original qtr. maroon cloth, gilt lettered backstrip lightly faded, red marbled boards, t.e.g., others untrimmed, near fine (Cockalorum 178) £115
105. **(Golden Cockerel Press.)** *THE HOMERIC HYMN TO APHRODITE. A New Translation by E.L. Lucas.* 1948, 733/650 COPIES (of an edition of 750 copies) printed in black and red, 13 wood-engravings, including the frontispiece, title-page decorations and 11 other engravings all by Mark Severin, parallel English and Greek texts, pp. 36, sm.folio, original quarter white parchment, backstrip gilt lettered, mid green buckram sides with the front cover gilt blocked using a design by Severin, untrimmed, tissue-jacket, fine (Cockalorum 177) £275
106. **(Golden Cockerel Press.)** *WHITFIELD (Christopher) Lady from Yesterday.* 1939, *FIRST EDITION, UNLIMITED ISSUE*, title-vignette and 5 full-page wood-engravings by Lettice Sandford, pp.71, crown 8vo, original printed pale blue wrappers over card, price-clipped, darkened backstrip and borders, good (Pertelote 143) £40

107. (Golden Cockerel Press.) WHITFIELD (Christopher) *Together and Alone*. Two Short Novels. 1945, *FIRST EDITION*, 251/400 COPIES (of an edition of 500 copies), printed on Arnold mouldmade paper, 10 wood-engravings by John O'Connor, one small and light spot on title, pp. [iv], 109, 8vo, uncut in full black goatskin, full thickness crimson goatskin onlays applied to recessed panels edged in olive green acrylic, doublures of crimson goatskin with black onlays, flyleaves of crimson suede and Thai grass paper, edges airbrushed with acrylic, gold, palladium and blind tooling, by Glenn Bartley (signed inside back cover and dated 2011), buckram box with felt lining, recessed label on spine tooled in palladium, fine (Cockalorum 165)



£1,500

A most attractive binding by one of the leading Designer Bookbinders (the description of the binding above is the binder's own). Glenn Bartley says 'My designs do not make a personal statement as such, but I feel it is important to relate to the typography, design and theme of the text which, combined with the book's protective box, create a unified whole. Also, the challenge for me is to produce bindings that have a link with the past in their style and make up and which still arouse the simple visual/tactile pleasure and "warmth" of handling a well bound book.' The onlays are arranged horizontally, top and bottom, and a pair vertically in the centre, those vertically with alternating gold and palladium lines, those at top and bottom monochrome (Together and Alone). The black goatskin used is of exceptionally good quality.



108. (Golden Head Press.) CALVERT (Edward) *Eleven Engravings*. With a prefatory note by Raymond Lister. Cambridge, 1966, ONE OF 225 COPIES, 7 wood engravings, 2 lithographs, and 2 line engravings, ff. 30 [printed rectos only], 4to, original red cloth with yellow boards, printed label to upper board, a small nick along top edge of upper board, very good £50
109. (Golden Head Press.) FINZI (Joyce) *A Point of Departure*. Cambridge, 1967, *FIRST EDITION*, 17 wood engravings by Richard Shirley Smith, pp. [iv], 42, [1], 8vo, original illustrated wrappers over stiff card, rubbing to extremities, very good £30
110. (Gregynog Press.) HONEYDEW ON THE WORMWOOD. A Further Selection of Old Welsh Verses, translated and introduced by Glyn Jones. Newtown, Powys, 1984, 258/400 COPIES, printed on laid paper, wood-engraved frontispiece by Colin

Paynton, title-page and marginal fleurons printed in red, pp. [13], crown 8vo, original grey wrappers with printed label to front, fine (Esslemont & Hughes 10)
£40

111. (Gregynog Press.) DE GUEVARA (Antonio, Don) *The Praise and Happinesse of the Countrie-Life*. Written Originally in Spanish by Don Antonio de Guevara. Put into English by H. Vaughan, Silurist. Reprinted from the Edition of 1651, with an Introduction by Henry Thomas. *Newtown, Powys, 1938, 66/380 COPIES (of an edition of 400 copies) printed on Arnold handmade paper, 6 head and tail-pieces and a title-vignette by Reynolds Stone, the usual foxing to the blank leaves at beginning and end, pp. [iv](blanks), xvi, 39, [5](blanks), 16mo., original qtr. red morocco a trifle chipped at backstrip head, backstrip gilt lettered, mid green boards, printed front cover label, red morocco-tipped corners, untrimmed, dustjacket soiled and price-clipped, good (Harrop 39)* £200

With the signed print issued only to subscribers

112. (Gregynog Press.) GIRALDUS CAMBRENSIS. *Itinerary Through Wales*. Edited by Brynley F. Roberts. Illustrated with wood engravings by Colin Paynton. *Newtown, Powys, 1989, 128/280 COPIES (from an edition of 300 copies) signed by the artist, printed on Zerkall mouldmade paper, 33 wood-engraved vignettes with two-colour borders by Colin Paynton, title panel designed by Michael Harvey, title and chapter numbers printed in red, pp. xviii, 102, folio, original quarter scarlet goatskin with vertical gilt rule, grey boards, backstrip lettered in gilt, t.e.g., others untrimmed, cloth slipcase, fine (Esslemont & Hughes 20)* £1,000

Due to problems with the binding, publication was delayed from June until November, although the work had originally been intended for the previous year to commemorate the 800th anniversary of Giraldus's journey. To compensate for this delay, subscribers received a numbered copy of the 'Journey' engraving signed by Paynton. The print here, enclosed in tissue, is 40/150 copies, and is laid in at the front alongside the original letter from David Esslemont explaining the background to this 'token of our gratitude for your patience'.



113. (Gregynog Press.) HERMES (Gertrude) *Wood Engravings... being Illustrations to Selborne, with extracts from Gilbert White*. Introduced by William Condry. With a Postscript by James Hamilton. *Newtown, Powys, 1988, 193/200 COPIES (from an edition of 240 copies) printed on Zerkall mouldmade paper, 6 full-page wood-engravings, titles printed in brown, pp. [iv](blanks), 30, [iv](blanks), folio, quarter fawn cloth, backstrip lettered in gilt, patterned brown and white boards*

after a design by Gertrude Hermes with a hint of sunning at head of upper board, bottom corners slightly bumped, untrimmed, very good £350

Hermes' wood engravings were originally intended for the cancelled Gregynog Press edition of *Natural History of Selborne*. Published on the bicentenary of White's original publication.

A set of 10 boxed prints with a new edition of W.H. Davies' poems

114. (Gregynog Press.) HERMES (Gertrude) Wood Engravings for 'The Lovers' Song-Book'. Newtown, Powys, 1993, 18/50 COPIES, 10 engravings printed on Japanese vellum and mounted, book with titles printed in red, pp. 18, tall 8vo, original grey printed wrappers, tail edge untrimmed, the book with prints and descriptive pamphlet, housed in grey cloth drop-down box lettered in gilt to front and backstrip, fine £1,200



The first publication of these engravings, whose unused status 'ended Gertrude Hermes's tenuous and unhappy association with the Press' (Harrop, p. 116).

115. (Gregynog Press.) JONES (Glyn) & T.J. Morgan. The Story of Heledd. Edited by Jenny Rowland, with a Modernized Welsh Version of the Original Text. Engravings by Harry Brockway. Newtown, Powys, 1994, 80/330 COPIES (from an edition of 400 copies), printed on Hahnemuhle and Zerkall papers, frontispiece and 8 further wood engravings printed in black and orange, titles printed in orange, pp. 39, [12], small folio, original quarter black cloth, black paper boards with Brockway engraving in white, backstrip lettered in white, edges untrimmed, fine £140
116. (Gregynog Press.) OWEN (Elias) A Selection of Weather Signs, made for the county of Montgomeryshire in the late 1870s by the folklorist the Revd Elias Owen and now reprinted. Newtown, Powys, 1981, single long sheet folded to form four panels, wood engraving by R.A. Maynard at head, printed on hand-made paper, title and first lines in red, pp. [4], 16mo, original self wrappers, untrimmed, fine (Esslemont & Hughes A8) £25
117. (Gregynog Press.) POETS. 'Yr Alarch' by Euros Bowen, wood engraving by Colin Paynton; 'The Meaning of Fuchsias' by Glyn Jones, wood engraving by Sarah van Niekerk; 'Ransoms' by Leslie Norris, wood engraving by Anne Jope; 'Bwyta'n Te' by Bobi Jones, wood engraving by Hilary Paynter; 'A Crown for Branwen' by Harri Webb, wood engraving by Yvonne Skargon; 'Ceffylau' by Gwyn Thomas, wood engraving by Leslie Benenson; 'A Blackbird Singing' by R.S. Thomas,

wood engraving by Christopher Wormell; 'Seren Bethlehem' by Alun Llywelyn-Williams, illustration by Harry Brockway; 'Craswall' by Roland Mathias, wood engraving by Peter Reddick; 'Yr hebog uwch Felindre' by Alun Llywd, wood engraving by David Esslemont; 'Agincourt' by Raymond Garlick, wood engraving by George Tute; 'Harvest at Mynachlog' by Gillian Clarke, wood engraving by Miriam Macgregor [12 vols.] *Newtown, Powys, 1987-1990, EACH ONE OF 400 COPIES, large wood engraving at the head of each poem, each pp. [3], 8vo, original sewn printed wrappers, edges untrimmed, brown cloth dropdown box stamped in gilt, fine* £200

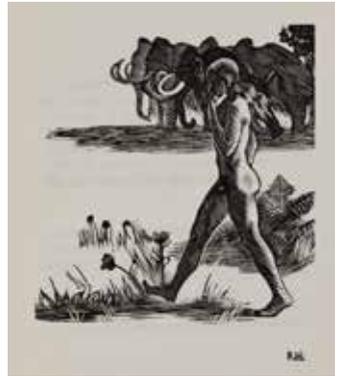
118. **(Gribble.) TENNYSON (Alfred)** Songs from 'The Princess'. Decorated by Vivien Gribble. *Duckworth, 1924, FIRST EDITION THUS, 14 small wood-cuts, one or two faint foxspots at head of pages, pp. 21, crown 8vo, original boards stamped in blue to front with Gribble illustration, backstrip a little nicked at head and faintly sunned, free endpapers browned with a few small foxspots, dustjacket with backstrip panel and borders browned, a little chipping at head of backstrip panel, good* £40
119. **(Gribble.) THEOCRITUS.** Sixe Idillia. That is, Sixe small, or petty Poems, or Aeglogves, Chosen out of the right famous Sicilian Poet Theocritus, and translated into English Verse. *Duckworth. 1922, 173/355 COPIES (from an edition of 380 copies) printed on handmade paper and signed by the artist, 31 wood-engravings by Vivien Gribble, a number of them repeated, one or two tiny foxspots to border of a couple of pages, pp. 64, large 4to, original quarter fawn canvas with design by Gribble to upper board, backstrip lettered in gilt, a few spots around head and top corners a little bumped, edges untrimmed, free endpapers browned, dustjacket with red staining to margin of front and a couple of spots of same to upper board and tail edge, good (Appleton The Writings of Stanley Morison 246)* £60

Designed by Stanley Morison who had seven different settings created before settling on Cloister Old Style for the typeface. Reprinted from the unique surviving copy in the Bodleian Library, printed at Oxford in 1588 by Joseph Barnes.

120. **Grieshaber (HAP)** Woodcuts. With 12 original woodcuts including 6 dedicated to Mahalia Jackson. [*New York*]: Arts, Inc, 1964, page borders a little toned throughout, illustrations largely monochrome with some colour and 6 fold-outs, pp. [iv], [103], folio, original plain boards with brown paper wrappers decorated in black and red, small tear at head of front panel near backstrip, backstrip lettered in black with some minor chipping at foot, glassine wrapper with loss at head of front panel, very good £120

With a text supplement [pp. 20] laid in with red paper covers and woodcut illustration in black to front.

121. **Griffiths (Noëlle)** *Intimate Land. Words and Handprinted Woodcuts.* *Maentwrog, n.d. [circa 1988,] 34/200 COPIES signed by the author, 5 full-page woodcuts, pp. [14], oblong 8vo, original wrappers with printed label to front, trace of sticker removed at foot of rear cover, fine* £40
122. **(Hagreen.)** *THE GOLDEN ASS OF LUCIUS APULEIUS*, in the translation by William Adlington. Edited, with an Introduction by F.J. Harvey Darton. With Illustrations and Decorations by Philip Hagreen. *Privately Printed for The Navarre Society, n.d. [circa 1924,] title-page printed in black and red, abundantly illustrated throughout by Hagreen, very occasional faint spotting, pp. 359. crown 8vo, original green cloth lettered in gilt to upper board and backstrip, edges toned, dustjacket frayed around head with darkened backstrip panel and some light spotting to front, ownership inscription to front flap, very good* £30
123. **(Hainard.)** *OULD (Charles) Eve and Lilith. A Poem. Geneva. 1942, FIRST EDITION, 195/385 COPIES (of an edition of 410 copies), 10 full-page wood-engravings by Robert Hainard, pp. 64, cr.8vo., original pink cloth faded, backstrip and front cover lettered in silver, good* £200
124. **(Hamper.)** *CHILDISH (Billy) The Girl in the Tree. Hangman Books, 1988, FIRST EDITION, 36/100 COPIES (from an edition of 500 copies) signed by the author, frontispiece, title-page vignette and 22 full-page woodcuts by Bill Hamper, pp. 63, [2], crown 8vo, original wrappers with Hamper illustration to front, fine* £40



Item 123

125. **Hartley (Marie)** *Wood Engravings. Otley: Smith Settle, 1996, FIRST EDITION, frontispiece photograph of author and numerous illustrations with some full-page, pp. viii, 103, small 4to, original purple cloth, backstrip lettered in black, dustjacket, fine* £20
126. **(Hassall.)** *THE FAUSSE KNICHT, and other fancies.* Chosen by J.M. Reid. Designed by Joan Hassall [Saltire Chapbook No. 10.] *Edinburgh: Saltire Society, 1950, 11 small wood-engraved decorations by Hassall, pp. 10, 24mo, original stitched self wrappers with Hassall wood-engraving to front coloured in orange, very good* £15
127. **(Hassall.)** *MALORY (Sir Thomas) Lancelot and Elaine. Being the eighth to the twentieth chapters of the eighteenth book of Sir Thomas Malory's Le Morte*

Darthur, with engravings by Joan Hassall.
Piggotts: Hague & Gill, 1948, ONE OF 200 COPIES, 5 wood engravings with 2 full-page and that to title-page printed in red, section titles and initial letters printed in red, pp. [vi], 76, 12mo, Sangorski & Sutcliffe binding in Curwen patterned paper, printed label to front, backstrip gently faded, a touch of rubbing to extremities, untrimmed, one or two tiny faint foxspots to endpapers, very good (Chambers 29) £360



Publication having been abandoned due to 'the register of the red being faulty', the book existed only in sheet form until Hague - deciding they weren't so bad as all that - distributed the remaining 25 or so sets of sheets privately.

128. (Hassall.) **PITTER (Ruth)** *The Plain Facts by a Plain but Amiable Cat.* [Garland Chapbook, No. 1.] [1948,] *FIRST EDITION, ONE OF 300 COPIES, a little faint foxing, pp. [4], 24mo, original stitched self wrappers with coloured Joan Hassall wood-engraving to front, very good (Chambers 33) £10*
129. (Hassall.) **RASHIE COAT.** Designed by Joan Hassall [Saltire Chapbook No. 12.] *Edinburgh: Saltire Society, 1951, 8 wood-engravings by Hassall, pp. 8, 24mo, original stitched self wrappers with Hassall wood-engraving to front and rear covers, the former coloured in green, very good £15*
130. (Hassall.) **WEBB (Mary)** *Fifty-One Poems.* Hitherto unpublished in Book Form. With wood engravings by Joan Hassall. *Jonathan Cape, 1946, FIRST EDITION, 26 vignette wood engravings, pp. 63, crown 8vo, original green cloth with title-page vignette printed in red to upper board, backstrip lettered in gilt, top edge green, one or two faint foxspots to border of flyleaf, dustjacket with darkened backstrip panel and light overall dustsoiling, good (Chambers 19) £25*
131. (Hedge Sparrow Press.) **MILLER (George)** *A Lessening.* *Oswestry, 2007, 29/45 COPIES, full-page wood engraving by Alan May, pp. [36], crown 8vo, original grey paper wrappers printed in silver and blue, backstrip unevenly applied to textblock and front free endpapers creased, edges untrimmed, near fine £25*
132. (Hermes.) **GOSSE (Irene)** *A Florilege Chosen from the old Herbals.* *Gresham Books, Old Woking. 1981, 94/250 COPIES, with reproductions of 20 full-page wood-engravings by Gertrude Hermes, pp. [88], 4to., original quarter dark green sheep, backstrip gilt lettered, green marbled boards, glassine-jacket, fine £135*

Published to mark the occasion of an exhibition of the work of Gertrude Hermes at The Royal Academy in September 1981 and the 50th anniversary of the publication of 'A Florilege', the first book illustrated with the artist's wood engravings.



Item 132

133. (Hermit Press.) SACKVILLE-WEST (Vita) Orchards. A Fragment from 'The Land'. With wood engravings by Anthony Christmas. Buxton, 1987, 75/250 COPIES printed on Zerkall mouldmade paper, colourprinted wood-engraving to title-page and 2 further, pp.[11], foolscap 8vo, original Curwen patterned paper boards, untrimmed, fine £60
134. (Hermit Press.) Thoreau (Henry) Where I Lived and What I Lived For, from 'Walden'. With Engravings by Anthony Christmas. Buxton, 1994, 31/200 COPIES (from an edition of 210 copies), frontispiece and 6 superb wood-engraved vignettes, pp. 30, 8vo, quarter blue cloth with patterned paper boards, backstrip lettered in gilt, fine £50
135. (Hornsey School of Art Press.) SOME CELTIC POEMS. 1950, FIRST EDITION, title-page printed in red and black, 7 wood engravings by Margaret Meehan, pp. [iv], 12, crown 8vo, original quarter green cloth and boards, fading to borders and backstrip and light overall soiling, textblock strained towards rear, good £30
136. Hughes-Stanton (Blair) Wood-Engravings. (With a Long Introduction by) Penelope Hughes-Stanton. Private Libraries Association, Pinner. 1991, FIRST EDITION, 19/112 DE LUXE COPIES (of an edition of 1,862 copies), with reproductions of 138 wood-engravings by Blair Hughes-Stanton, a number of them being full-page, and with 16 reproductions of photographs of the artist and his family and friends, pp. xii, 184, [16] (extra De Luxe issue plates), sm.folio, original qtr. black morocco, backstrip gilt lettered, black cloth sides, cloth slipcase, fine £200



The special issue with an insert of eight wood-engravings printed from the wood blocks and originally used for the Boar's Head Press edition of 'Primeval Gods'. With a 62 page introduction and a bibliography constituting the 44 books illustrated by him.

137. (Hughes-Stanton.) DE QUINCEY (Thomas) Confessions of an English Opium-Eater. With Illustrations Engraved on Wood by Blair Hughes-Stanton. Folio Society, 1948, FIRST HUGHES-STANTON EDITION, 10 wood engravings, one or two faint handling marks, pp. [xiv], 219, crown 8vo, original black cloth with design of

vertical gilt rules to both boards, backstrip lettered and decorated in gilt, rubbing to extrimities with gilt a little dulled around borders and backstrip, a couple of small indentations to edges, edges of textblock lightly dustsoiled, light foxing to pastedowns, dustjacket with fraying and rubbing to edges, lightly dustsoiled overall and backstrip panel a little faded and creased, mark in red pencil to front flap, good £25

138. (Hughes-Stanton.) HUBBARD (Thomas O'Brien) *To-morrow is a New Day. A Fantasy. With Eight Wood-Engravings by Blair Hughes-Stanton. Lincoln Williams. 1934, FIRST EDITION, one or two faint spots and handling marks to prelims, pp. v, 125, royal 8vo, original quarter green cloth, backstrip with black leather label lettered in gilt and a touch of wear at head, joints rubbed, some scuffs and light soiling, top edge black with others untrimmed, endpapers a little browned* £50
139. (Hughes-Stanton.) LAWRENCE (D.H.) *The Ship of Death and other Poems. Secker, 1933, FIRST COLLECTED EDITION, title-vignette and 12 other wood-engravings (10 full-page) by Blair Hughes-Stanton, pp.[ix], 106, royal 8vo, original quarter black cloth with terracotta boards, backstrip with red leather label lettered in gilt, top edge pink, others untrimmed, dustjacket a little frayed around head with light dustsoiling in places, very good (Roberts A66)* £150

Hand-coloured, and signed by the artist

140. (Incline Press.) MARX (Enid, Illustrator) *A Book of Nursery Rhymes. Oldham, 1993, XLIX/50 COPIES signed by the artist (from an edition of 310 copies), 30 wood engravings and 3 line drawings, some printed in purple, orange, blue or red, many hand-coloured, separate prints of 3 wood engravings in tipped-in wallet to rear pastedown, pp. vii, 33, small 4to, original quarter red cloth with gold and blue paper sides to an Enid Marx design, paper label to upper board and backstrip, untrimmed, fine* £300



With a prospectus/catalogue, order form, and rejected title-page for the same. The Press's first book, hand-coloured, and one of only ten bound thus - the Press having run out of the red domino-pattern paper that they had earmarked for the special copies. The majority of the illustrations were originally made for Chatto & Windus's 'Zodiac Book of Nursery Rhymes' in 1938.

141. (Incline Press.) MOSS (Graham) *Bookplates of Enid Marx. Oldham, 1997, 70/150 COPIES signed by the author, printed on hand-made paper, 10 tipped-in plates with 8 wood-engraved and the remainder drawn, pp. [15], foolscap 8vo, original sewn plain wrappers, edges untrimmed, dustjacket of Marx designed pattern paper with printed label to front, Press prospectus loosely inserted, fine* £80

- With a print of a Jones wood engraving
142. (Jones.) RAINÉ (Kathleen) David Jones and the Actually Loved and Known. Ipswich: Golgonooza Press, 1978, FIRST EDITION, 62/150 COPIES signed by the author with a David Jones wood engraving printed on Japon laid in at front, same engraving in brown to title-page, pp. 25, 8vo, original mustard yellow sewn wrappers lettered in blue and green, fine £50
- The wood engraving is 'The Unicorn', printed from the original block of 1930.
143. (Kapp.) SEED OF ISRAEL. Tales From The English Bible. Edited with an introduction by Gerald Bullett. With woodcuts by Helen Kapp. Gerald Howe, 1927, FIRST EDITION, ONE OF 1250 COPIES (from an edition of 1305 copies) printed on Antique Laid paper, pp. xii, 162, 8vo, original brown cloth with publisher's device blind-stamped to upper board, backstrip lettered in gilt, a little rubbing to corners, top edge brown, others untrimmed, a handful of small foxspots to rear endpapers, erased contemporary ownership inscription to flyleaf, good £30
144. (Lankes.) FROST (Robert) West-Running Brook. New York: Henry Holt, 1928, 789/1,000 COPIES signed by the author, woodcut frontispiece by J.J. Lankes and 3 further plates all with tissue-guards and signed by the artist in pencil, pp. viii, 58, 8vo, original quarter green cloth, with leaf-patterned boards, backstrip lettered in gilt, t.e.g., others untrimmed, small patch of browning to flyleaf, original tissue jacket with loss to backstrip panel, slipcase with printed label and some wear along edges, very good (Crane A10.1) £500

145. (Lawrence.) CLARE (John) The Shepherd's Calendar Paradine, 1978, 280/400 COPIES (of an edition of 500), signed by the illustrator and the printer and printed on hand-made paper, John Lawrence wood-engravings at the head of each month, tissue guards, pull-out Glossary preceding colophon, pp. [viii], 134, 4to, original quarter green buckram, backstrip lettered in gilt, t.e.g., others untrimmed, illustrated endpapers, slipcase with Lawrence illustration onlaid to front, near fine £400



Item 145

146. Lazarov (Peter) The Titan. Four Wood Engravings, Inspired by Gustav Mahler, Symphony No. 1 Titan. Ooststellingwerf, Nobilis Foundation, 1995, 99/200 COPIES signed by the artist, printed on Mellotex paper, 4 full-page wood engravings loose within card folder with accompanying information leaflet, pp. [iv], [4], 8vo, original printed wrappers, fine £50

147. **Leighton (Clare)** *The Farmer's Year*. Collins, 1933, *FIRST EDITION*, title-page vignette and 18 wood-engraved illustrations with 12 full-page, 12 historiated initials, very light foxing to prelims with one or two small spots further in, ownership inscription to half-title, pp. [vi], 54, oblong 4to, original green cloth with Leighton design stamped in gilt to upper board, backstrip lettered in gilt with two tiny holes to upper joint, light fading along top edge of cloth with one or two faint marks overall and slight bowing to boards, faint foxing to top edge with a few small spots to other edges, patterned endpapers with bookplate to pastedown and ownership inscription to flyleaf, dustjacket lightly frayed with a handful of foxspots overall and a few small marks, chip at foot of rear panel, good £800



A classic of modern wood engraving, uncommon in such good condition and especially scarce in the dustjacket.

148. **Leighton (Clare)** *The Growth and Shaping of an Artist-Writer*. Foreword by Simon Brett. *The Estate of Clare Leighton, 2009*, *FIRST EDITION*, 42 wood engravings with the majority full-page, pp. [iv], 79, 4to, original wrappers, near fine £20

A collection of memoirs, essays and reflections.

149. **Leighton (Clare)** *Southern Harvest*. Victor Gollancz, 1943, *FIRST EDITION*, title-page vignette and over 40 further wood engravings by the author along with 14 historiated initials, pp. 124, 4to, original blue cloth, backstrip lettered in gilt with small nick at head and fading to same, light rubbing to extremities, a little very faint foxing to endpapers, dustjacket with overall Leighton design, backstrip panel sunned with a small section missing at head, chipping to corners and a short split at foot of front flap-fold, pricing sticker to front, good £40

150. **Leighton (Clare)** *Wood Engravings of the 1930's*. *The Studio*, 1936, *FIRST EDITION*, over 150 wood-engravings with many full-page and some printed in brown, light foxing to prelims, pp. 192, 4to, original terracotta cloth with abstract engraving blocked in cream to upper board, backstrip lettered in cream, light fading around head and a few light marks to lower board, top edge brown, others lightly foxed, dustjacket with front panel separated, some loss to corners and around head, light soiling to rear panel, good £150

A thorough overview of the international contemporary scene, including work by Buday, Gill, Hermes, Hughes-Stanton, Leighton, Maillol, Nash, Richter, Ravilious, Agnes Miller Parker, and many more besides.

151. **(Leighton.) TOMLINSON (H.M.)** *The Sea & the Jungle*. Being the narrative of the voyage of the tramp steamer *Capella* from Swansea to Santa Maria de Belem do Grão Pará in the Brazils. *Duckworth*. 1930, *FIRST EDITION*, 90/515 COPIES printed on handmade paper and signed by the author, with a wood-engraved frontispiece, 6 wood-engraved plates and several wood-engraved head- and tail-pieces by Clare Leighton, pp. 344, 8vo., original apple-green buckram, lightly faded backstrip gilt lettered, t.e.g., others untrimmed, dustjacket a little darkened, near fine £200
152. **(Leopard's Head Press.) TURTON (Geoffrey)** *The Moon Dies*. Wood engravings by Shirley Mungapen. 1982, *FIRST EDITION*, printed in black and green, 12 wood engravings predominantly full-page, pp. [xx], 103, 4to, original quarter green cloth with patterned paper sides, backstrip lettered in gilt, slipcase, fine £40
153. **(Libanus Press.) (GIBBINGS (Robert))** *Portrait of Lady Hester*. Marlborough. 1987, 70/250 COPIES (of an edition of 300 copies) printed on Rives rag paper, 10 wood-engravings by Robert Gibbings, title-page printed in black and pink and with the large capital at the beginning of the text also printed in pink, pp. 32, tall fcap.8vo., original black cloth-backed pale grey boards, with a small repeat pattern overall in black, tail edges untrimmed, fine £65
154. **(Libanus Press.) (HAWTHORN.) Bishop (Hal)** *Romantic Landscape*. The Wood Engravings of Raymond Hawthorn. (Printed by Libanus Press), Bishop Books, Exeter. 1999, ONE OF 120 NUMBERED COPIES (of an edition of 140 copies) printed on Zerkall moulmade paper, this unnumbered and instead inscribed 'Presentation copy. To Richard at Christmas 1999', with 11 wood-engravings by Hawthorn, each displayed on a separate page, the title-page printed in black and green, pp. [16], roy.8vo., original plain cream sewn card, dustjacket, fine £45

The publisher's copy

155. **(Limited Editions Club.) GRAY (Thomas)** *Elegy*
Written in a Country Church-Yard. New York:
 Printed at the Raven Press for the Limited Editions
 Club, 1938, ONE OF 15 PRESENTATION COPIES (from an
 edition of 1,500 copies) printed on Portal handmade
 paper and signed by the artist with the publisher's
 presentation-stamp to colophon page, title-vignette
 and 32 full-page wood-engravings by Agnes Miller
 Parker, a few very faint spots to half-title, pp. xx, 76,
 imperial 8vo, original dark green buckram with a
 design on the front cover embossed in blind and
 blocked in silver, backstrip lettered in silver and a
 little faded as usual, untrimmed, original silver lettered blue buckram slipcase
 with a little bubbling and spotting, very good (LECNy Bibliography 106) £450



With the initials of the publisher George Macy in place of the copy number beneath the colophon, and certainly therefore his own copy. The text of one of three known manuscript drafts of the elegy, probably the original draft and now at Eton College, is printed on the final six pages.

George Macy records, in the bibliography of the Club, 'I got the idea, that a series of wood-engravings should be made in illustration of Gray's 'Elegy' by somebody sitting in the churchyard at Stoke Poges, while I was sitting in the churchyard at Stoke Poges. This is a fact which may not be worth recording'.

156. **(Limited Editions Club.) SHAKESPEARE (William)** *Troilus and Cressida*. The text of the First Folio, Edited and amended where obscure by Herbert Farjeon. Illustrated with wood engravings by Demetrius Galanis. *New York, 1939, 153/950 COPIES, frontispiece and 5 further full-page wood engravings printed in black and brown, pp. [vi], 120, folio, original tan buckram with patterned boards, backstrip a little darkened and lettered in gilt, a touch of wear to corners, t.e.g., others untrimmed and lightly toned, bookplate and ownership inscription of Roy C. Barker to front endpapers, 4-page descriptive leaflet ('A Shakespeare Commentary') laid in at front, very good* £60

One of the 37 volumes issued in the Club's edition of Shakespeare's plays.

157. **(Limited Editions Club.) SHAW (George Bernard)** *Back to Methuselah*. A Metabiological Pentateuch. With a Preface by Mr. Shaw, and with Wood Engravings by John Farleigh. *New York, 1939, 1335/1500 COPIES, signed by the illustrator, pp. lvi, 260, 8vo, original pale green cloth, green leather label to front board lettered in gilt featuring Farleigh design, backstrip label faded to brown and cloth also just slightly sunned, top edge green, slipcase with label, very good* £60

158. **(Limited Editions Club.) TENNYSON (Alfred, Lord)** *Poems*. Selected and Introduced by John D. Rosenberg, with Wood Engravings by Reynolds Stone. *New York, 1974, 699/2,000 COPIES signed by the artist, numerous wood-engraved vignettes throughout the text, pencil annotations and underlining to a couple of poems, pp. xviii, 288, small folio, original quarter maroon morocco with terracotta cloth sides, backstrip with inset black leather label lettered in gilt, black oval relief bust of the author to upper board, top edge terracotta, bookplate to front pastedown, good* £35

Printed by Brooke Crutchley at the University Printing House Cambridge.

159. **(Lion and Unicorn Press.) RAVILIOUS (Eric)** *Wood Engravings*. [Introduction by J.M. Richards.] *1972, 108/120 COPIES (from an edition of 500 copies) printed on Basingwerk Parchment paper, 421 wood-engravings reproduced as line-drawings on 113 plates, including some folding-plates, a double-page title-page, frontispiece portrait, pp. 20, (Plates), [12], folio, original fawn canvas, the*

backstrip a little darkened and blocked in black, the front cover with the title and author at head of the cover and a large Ravilious engraving beneath, all in black, patterned endpapers, cloth slipcase, near fine
£600

Almost all of the artist's original wood-blocks were accidentally destroyed, just six remaining in existence, although too fragile to be used for printing purposes. This catalogue raisonné reproduces his wood-engraved work, illustrating full size that available to the compilers and also recording the few known engravings not available for reproduction at the time of compilation.



160. **(Lion and Unicorn Press.) RAVILIOUS (Eric)** Wood Engravings. [Introduction by J.M. Richards.] 1972, 42/380 COPIES (from an edition of 500 copies) printed on Basingwerk Parchment paper, 421 wood-engravings reproduced as line-drawings on 113 plates, including some folding-plates, a double-page title-page, frontispiece portrait, pp. 20, (Plates), [12], folio, original olive green cloth with Ravilious design stamped in black to upper board, backstrip lettered in gilt with a little splitting at tips of upper joint, a few tiny marks or spots, patterned endpapers, good **£200**

The regular issue.

161. **(Locks' Press.) PEACOCK (Thomas Love)** The Legend of Saint Laura. Kingston, Ontario. 2000, 45/60 COPIES signed by the artist and printed on handmade paper, 7 wood-engravings, including 4 full-page, all by Margaret Lock, pp. [16], r.8vo., original white linen-backed pastel shaded multi-coloured boards with an overall pattern of green leaves, and with author and title printed on the front cover, printed backstrip label, untrimmed, plastic-jacket, fine **£115**

Inscribed by the author

162. **(McGrath.) MILLS (James W.)** The Labyrinth and Other Poems. Foreword by Patrick Braybrooke. Decorations by Raymond McGrath. Williams & Norgate, 1930, FIRST EDITION, title-page vignette and 6 full-page wood engravings, occasional foxspots throughout, pp. xvi, 90, crown 8vo, original quarter black cloth with blue boards, backstrip lettered in gilt, lightly rubbed and spotted overall with some wear to corners, edges toned, light foxing to endpapers, good **£30**

Inscribed by the author to the flyleaf: 'Lilian & Dick, with best wishes from Jim. Christmas 1937.' McGrath came to be better known as a modernist architect and designer.

163. (Midnight Paper Sales.) SCHANILEC (Gaylord) The Coriolis Effect. *Stockholm, Wisconsin. 2002, 97/170 COPIES printed on the recto of each leaf on Zerkall mouldmade paper and signed by the author and the printer Gaylord Schanilec, 13 colourprinted wood-engravings by Schanilec, 29 leaves, 16mo, original blue marbled boards with yapped fore-edges, printed label, untrimmed, fine* £100
164. (Miller Parker.) EDWARDS (Hugh) Helen Between Cupids. Introduced by James Agate. Decorated by Agnes Miller Parker. *Jonathan Cape, 1935, FIRST EDITION, wood-engraved frontispiece, title-page vignette and tail-piece, light foxing at head of initial few pages and final text-page, tipped-in advertising leaf preceding this latter, pp. 291, [16, ads], crown 8vo, original yellow cloth, lettered in red to upper board and backstrip, slight lean to spine, edges lightly foxed, dustjacket a little frayed around head and lightly dustsoiled, very good* £60
165. (Nash (Paul)) FORD (Ford Madox [Hueffer]) Mister Bosphorus and the Muses, or a Short History of Poetry in Britain. Variety Entertainment in Four Acts. Words by Ford Madox Ford, Music by Several Popular Composers, with Harlequinade, Transformation Scene, Cinematograph Effects, and many other Novelties, as Well as Old and Tried Favourites. Decorated with Designs Engraved on Wood by Paul Nash. *Duckworth, 1923, FIRST TRADE EDITION, 11 wood-engravings (6 full-page) by Paul Nash, faint partial browning to inner margin of half-title, pp.127, imperial 8vo, original quarter black cloth, pale blue printed boards with a Nash design (not present in the text) blocked on the front cover, a little dampstaining to leading edge of lower board, endpapers with some faint spotting, dustjacket toned overall with areas of rubbing, a little chipping to corners and tips of backstrip panel, good (Harvey A55)* £250



166. (Nüchel.) MANN (Thomas) Der Kleine Herr Friedemann. *Phantassus, 1920, 121/150 COPIES signed by the author and illustrator, 11 full page woodcuts by Otto Nüchel 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* £1,000

167. (Oak Tree Fine Press.) PULLMAN (Philip) À Outrance. *Fyfield: Oak Tree Fine Press, 2009, 121/250 COPIES (from an edition of 315 copies) signed by the author beneath his portrait on p. 40, printed in red and black, woodcut illustrations and historiated initials by Chris Daunt, Harry Brockway and Andy English, pp. 43, 4to, original half red cloth with gilt rules, marbled boards, backstrip lettered in gilt, fine* £150

An excerpt from 'Northern Lights', this passage relates how the rightful bear-king Iorek Byrnison regained his throne through a fight to the death with the false usurper Iofur Raknison; an afterword by Pullman explains the background to the story.

A beautiful presentation that distils the imaginative power of the larger work. Oak Tree Fine Press exists to raise money for the care and support of children made vulnerable by HIV and AIDS.

168. **With signed proofs of the wood engravings** (Old Stile Press.) **DAVID (Michael Justin)** *The Way to the Tree of Life*. Wood-Engravings by Simon Brett. *Llandogo*, 1983, Y/26 COPIES (from an edition of 250 copies) with signed proofs of the illustrations in folder to rear pastedown, signed by poet and artist, printed on Zerkall mould-made paper, 5 wood engravings with 1 full-page, pp. 19, 8vo, original quarter black leather with green cloth sides, backstrip lettered in gilt with a tiny amount of rubbing at tips, top edge green, others untrimmed, cloth and boards slipcase with some very gentle fading to borders, very good



£150

169. (Old Stile Press.) **DONNE (John)** *Where Many Shipwrack*. Woodcuts by Robert Macdonald. *Llandogo*, 2004, 69/190 COPIES (from an edition of 216 copies) signed by the artist, printed on Velin Arches paper, 25 woodcuts with the majority being full-page, pp. 73, [3], 4to, original quarter blue leather with purple boards illustrated in silver, backstrip lettered in silver, top edge purple, others untrimmed, fine
170. (Old Stile Press.) **THE DREAM SONG OF OLAF ÅSTESON**. *Llandogo*, 1995, 17/140 COPIES signed by the artist, printed on Velin Arches paper, 36 full-page woodcuts by Maryclare Foa, pp. [74], oblong 4to, original quarter brown leather with wooden boards made from old, reclaimed pitch pine beam, leather strips inserted in top and tail edges of boards, backstrip with blind-stamped decorations, untrimmed, fine

£165

£180

The striking binding was designed and executed by Habib Dingle. The text is excerpted from a Norwegian folk epic c.400 A.D., and was cited in the lectures of Rudolf Steiner.

171. (Old Stile Press.) **FRYER (Katherine)** 'Before the war... and long ago'. A selection of wood engravings & linocuts, with reminiscences. *Llandogo*, 2000, 99/100 COPIES signed by the artist, an additional print loosely inserted in tissue folder, artist's note for 'Three Ships' illustration loosely inserted, numerous illustrations of varying sizes, one or two printed in red and brown, pp. [40], oblong 8vo, original illustrated boards, backstrip lettered in gilt, untrimmed, illustrated endpapers printed in green, dustjacket, fine

£90

172. (Old Stile Press.) THE JOURNEY OF THOMAS THE RHYMER. With wood engravings and an afterword by Angela Lemaire. *Llandogo, 2001, 156/220 COPIES signed by the artist, printed on Zerkall mould-made paper, linocut borders to title-page and colophon printed in bronze, 19 wood engravings, pp. [44], imperial 8vo, original green boards with linocut illustration printed in bronze, backstrip lettered in gilt with very slight fading and a small nick at head, edges untrimmed, blue cloth slipcase with onlaid wood-engraved illustration, very good* £80

With a prospectus for this book laid in at front.

173. (Old Stile Press.) KIGGELL (Ralph, Compiler and Illustrator) *The Third Thing*. A selection of writing on the subject of Water. Woodblock prints by Ralph Kiggell. *Llandogo, 2013, 56/138 COPIES (from an edition of 148 copies) signed by the artist, printed on Vélin Arches paper, woodblock illustrations printed in shades of green, grey and blue, pp. [56], folio, original woodblock-illustrated boards, edges untrimmed, grey cloth slipcase with printed label, new* £340



A diverse selection, of writings ancient and modern, around the central theme of water. The winner of the Limited Edition and Fine Binding Award at the British Book Design and Production Awards 2014.

174. (Old Stile Press.) KIRK (Robert, Minister at Aberfoill) *Secret Commonwealth or, A Treatise displayinge the Chiefe Curiosities as they are in Use among diverse of the People of the Scotland... Woodcut images...* by Angela Lemaire. *Llandogo, 2005, 29/150 COPIES (from an edition of 160 copies) signed by the artist, printed on Hahnemühle Old Antique Laid paper, woodcut illustrations throughout, many full-page, pp. [56], 4to, original brown leather, area of woodcut-decorated green paper at foot, backstrip lettered in blind, top edge purple, fine* £200
175. (Old Stile Press.) MACNEILL (Alyson) *Greetings Card*. One of the engravings... for 'Eleanor's Advent' by Kevin Crossley-Holland. 1992, *single sheet of folded red card printed in black, illustration tipped in to front, fine condition* £10
176. (Old Stile Press.) THE PYED PYPER. A passage extracted from: *A Restitution of Decayed Intelligence in Antiquities*, By the studie & Trauaile of Richard Verstegan. Dedicated unto the Kings most excellent Majestie. London: John Norton, 1634. Images by Angela Lemaire. *Llandogo, 2002, 84/175 COPIES signed by the artist, woodcuts and linocuts printed in a variety of colours on Fabriano Ingres paper, pp. [24], 4to, original full tan calf with blind-stamped design to front, tiny adhesive mark and slight fading to front, very good* £150

With a copy of the prospectus laid in at front.

177. (Old Stile Press.) **SCHWARZ (Julian)** Three Miniature Books. Eight Cycling Siblys; Eight Famous Crows from Ancient Rome; Eight Nudes on One Plank. *Llandogo, 1995, EACH ONE OF 240 COPIES signed by the artist, with 8 double-spread woodcut illustrations printed on Zerkall paper, each pp. [20], 2.5 x 2.4inch, original decorated paper boards with printed wrap-around band, fine* £90
178. (Old Stile Press.) **THE SEAFARER**. Prepared from the Anglo Saxon by Kevin Crossley-Holland. Images by Inger Lawrance. *Llandogo, 1988, 8/240 COPIES signed by the translator and artist, printed on Zerkall irregular laid silurian paper, 42 woodcuts of which 9 have additional blocking in gold, pp [48], oblong 8vo, original stab-bound wrappers with woodcut repeated to each panel, tail edge untrimmed, enclosed in a portfolio of limp jute, lined with blue buckram and laced with ties of bookbinder's tape, fine* £120
179. (Old Stile Press.) **SHAKESPEARE (William)** Pyramus and Thisbe. Distilled from the pages of 'A Midsummer Night's Dream'. Woodcuts by Chris Nurse. *Llandogo, 2003, 18/160 COPIES signed by the artist, monochrome and duochrome woodcuts with many full-page and one double-spread, pp. [64], oblong 4to, original half brown leather with blind-stamped decorations, sides with duochrome woodcut illustrations, backstrip lettered in blind, top edge brown, fine* £230



Item 179

180. (Old Stile Press.) **TANNER (Heather and Robin)** A Country Alphabet. *Llandogo, 1984, 102/160 COPIES (of an edition of 186 copies) printed on Zerkall mouldmade paper and signed by Heather and Robin Tanner, with 26 wood-engravings by Robin Tanner, each illustrating a letter of the alphabet, pp. [iv] (blanks), 64, [4] (blanks), royal 8vo, original quarter dark brown morocco, backstrip gilt lettered, cream boards with an overall repeat pattern printed in brown, untrimmed, cloth and board slipcase, fine* £250

181. (Old Stile Press.) TRAHERNE (Thomas) Joys. Passages from the works. Images, afterword and the selection of passages all by Angela Lemaire. *Llandogo, 2003, 92/200 COPIES (from an edition of 226 copies) signed by the artist, 9 wood engravings printed in dark blue, 5 woodcuts printed in burnt sienna, with linocut borders in sage, text printed in brown, pp. [48], small 4to, original quarter terracotta cloth with patterned boards, backstrip lettered in silver, beige cloth slipcase with large inset illustration in sage, fine* £120

With a prospectus for this book laid in at front.

182. (Omega Workshop.) GREENWOOD (Jeremy) Omega Cuts. Woodcuts and linocuts by artists associated with the Omega Workshops and the Hogarth Press. With an Introduction by Judith Collins. *Woodbridge: Wood Lea Press, 1998, FIRST EDITION, ONE OF 450 COPIES (from an edition of 555 copies), numerous reproductions of wood-engravings by members of the Omega Workshops, including a number of tipped in colourprinted plates, also with 3 pages of reproductions of photographs of woodblocks, title printed in pale grey, pp. 150, folio, original cream canvas, backstrip and front cover with designs blocked in gilt and maroon, cloth and board slipcase, near fine* £150

A project begun in 1913 by Roger Fry, Vanessa Bell and Duncan Grant, this book provides an overview of work accomplished in the woodcut medium and includes examples from the three already mentioned, as well as Dora Carrington, Wyndham Lewis, Henri Gaudier-Brzeska, Edward Wadsworth, E. McKnight Kauffer et al. The Workshop closed in 1919, but represents a fertile creative period for the artists involved.

183. (Paulinus Press.) GOHORRY (John) Hobbes's Whale. With wood engravings by Simon Brett. *Marlborough, 1988, 31/50 COPIES (from an edition of 250 copies) signed by author and illustrator, with a separate folder containing signed and numbered proofs of the engravings, printed on Zerkall mould-made paper, 7 wood-engravings with 2 full-page, pp. [18], 4to, original quarter blue cloth with oatmeal linen sides, label with wood-engraving printed in blue inset to upper board, backstrip with printed label, untrimmed, slipcase, fine* £100

184. (Paynter.) ARMITAGE (Simon) In Memory of Water. Wood Engravings by Hilary Paynter. *Rochdale: Andrew J Moorhouse, 2013, 129/150 COPIES (from an edition of 186 copies) signed by both author and illustrator, wood-engraved frontispiece and 6 further full-page engravings, title-page printed in black and blue, pp. [31], tall 8vo, original quarter blue leather with printed label inset to front, fine* £75

This book collects Armitage's six 'Stanza Stones' poems, each illustrated with an original wood engraving by Hilary Paynter and supplemented by additional material by Armitage on the landscapes and motivations for each piece.

185. (Pear Tree Press.) AN ELEGY ON THE DEATH AND BURIAL OF COCK ROBIN. *Flansham, 1923, ONE OF 100 NUMBERED COPIES (this unnumbered), frontispiece wood engraving of 'Fancy Portrait of the Author', title-page decoration and 15 wood engravings by Stuart Guthrie printed in green to verso, pp. 31, small 4to, original wrappers with title-page decoration printed in green to front and press device to rear, wrappers with light overall dustsoiling and some creasing to corners, front hinge starting, very good* £150

Printed and illustrated by Stuart Guthrie; an attractive little book.

Guthrie's virtuoso masterpiece

186. (Pear Tree Press.) FRESCOES FROM BURIED TEMPLES. A Portfolio of Drawings By James Guthrie, With Poems by Gordon Bottomley. *Flansham, 1928, 42/55 COPIES signed by poet and artist, printed using a variety of techniques (principally wood-engraving and intaglio plates) and in a variety of colours with each copy unique in its combination, two tipped-in plates printed grey on black, a tiny amount of spotting to borders on one or two text pages but overall remarkably clean and bright, folio, loose as issued in wraparound cover of grey card with overall woodcut design printed in black and blue, in original cloth-covered 'stout cardboard box' with printed label to front and backstrip, box a little worn and split but doing its job, very good* £5,500



With a copy of the prospectus (marked 'Proof Only' at foot of rear), a note from Guthrie to subscribers, and a list of prints on grey paper all loosely inserted.

An astonishingly ambitious and remarkably successful piece of design and press-work - the magnum opus of Guthrie's Pear Tree Press, described by Colin Franklin (in 'The Private Library', Spring 1976) as 'among the three or four monumental achievements of private presses in the twentieth century; and by its originality in concept and content, the highest' (p. 7). Franklin also notes that 'perhaps fewer' than the stated limitation exist.

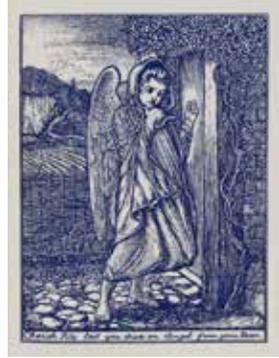
Inscribed by Guthrie for his son

187. (Pear Tree Press.) GUTHRIE (James) The Elf. [A Sequence of the Seasons]. Autumn Number. *Printed at the Old Bourne Press, 1903, ONE OF 250 NUMBERED COPIES, this unnumbered, title-page with elaborate woodcut border printed in terracotta, frontispiece and 6 further full-page Guthrie wood-engravings with one printed in terracotta and one with tissue guard, 3 pages with decorative borders in*

terracotta, pp. 24 [rectos only], [1], small 4to, original quarter beige cloth, blue boards with floral design printed in terracotta, printed label to upper board, a small amount of wear to corners and some light dustsoiling, edges untrimmed, endpapers with repeated wood-engraved illustration, good (Ransom, p. 376, 2) £450

Inscribed on the initial blank, 'To "Totch-Mo" from his father, Nov. 10.03' - this being Stuart Guthrie, who would later become actively involved with the Press.

188. (Pear Tree Press.) GUTHRIE (James) *The Elf*. A Sequence of the Seasons. Winter Number and last of the second set. Printed at the Old Bourne Press, 1904, ONE OF 250 NUMBERED COPIES, this unnumbered, title-page with elaborate woodcut border printed in blue, 11 further wood-engraved illustrations by Guthrie all printed in blue with 7 full-page, pp. 24 [rectos only], [1], small 4to, original quarter beige cloth, blue boards with wood-engraved Guthrie design printed in blue to upper board, a little wear to corners and light dustsoiling to borders, edges untrimmed, endpapers with repeated wood-engraved illustration, good £450



Inscribed on the initial blank, 'To Stuart from his loving father, May 4th '04'.

189. (Pear Tree Press.) HOUSMAN (Laurence) & W. Somerset Maugham (Editors) *The Venture*. An Annual of Art and Literature. John Baillie, 1903, FIRST EDITION, very occasional instances of foxspots to page-borders and some light handling marks, pp. [vi], 249, 4to, original quarter cloth with Laurence Housman illustration to upper board, backstrip lettered in black and softened at tips, lightly rubbed overall with some wear to corners, a small waterstain to leading edge of lower board and a few light marks, illustrated endpapers, hinges strained, good (Engen p. 95; Stott D4; Sullivan 208; Purdy p. 144; Carter, Sparrow & White 33) £180

Printed by James Guthrie at the Pear Tree Press, with his press-device on the recto of first page leaf following text. Two volumes of the annual appeared, this one followed by one in 1905. This volume contains Maugham's first published play, 'Marriages Are Made in Heaven', along with contributions from G.K. Chesterton (first publication of 'The Philosophy of Islands'), Alice Meynell, Thomas Hardy (first publication of 'The Market-Girl'), Violet Hunt, A.E. Housman (first publication of 'The Oracles', here as 'The Oracle'), John Masefield, Havelock Ellis, et al.

Alongside its literary contributors is an equally impressive roll-call of illustrators: the woodcuts featured include the work of Charles Hazelwood Shannon (a frontispiece printed in grey and faun), Charles Ricketts, T. Sturge Moore, Lucien Pissarro, and Charles Ricketts.

190. (Pear Tree Press.) MILTON (John) *On the Morning of Christ's Nativity*. Flansham, 1930, 47/100 COPIES, printed in black and purple with frontispiece and further wood-engraved decorations by S.M. Thompson, pp. [21], 12mo, original silver boards decorated in black with woodcut illustration, paper label printed in purple and black to front, backstrip lettered in gold with bump to foot and slightly rubbed at tips, decorated endpapers, pastedowns a little foxed along adhesive line at head, good £200



191. (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
192. (Pear Tree Press.) PIPPET (Gabriel) Proof sheet for 'A Little Rosary'. 1930, proof sheet of 8 small captioned woodcut illustrations printed in black, and 3 of text printed in purple, single folded sheet, fine £50

'A Little Rosary' was published in an edition of 100 copies.

Containing the first appearance of Edward Thomas's verse

193. (Pear Tree Press.) ROOT AND BRANCH. *A Seasonal of the Arts*, Edited by James Guthrie [Volume One, Nos 1-4.] Flansham, [1912-1915,] FIRST EDITION, frontispiece by Arthur Sabin and title-page design by James Guthrie, numerous further illustrations and decorations with the majority by Guthrie and wood-engraved, pp. [vi], 66, 8vo, original quarter beige cloth with Guthrie design to upper board, small bump to bottom corners, edges untrimmed with a few tiny foxspots, very good £350

Signed by the printer - and contributor of prose, poetry and illustrations - James Guthrie on the recto of the rear free endpaper. Other contributors include W.H. Davies, Gordon Bottomley, and Vivian Locke Ellis, with Jack B. Yeats and Reginald Hallward providing illustrations.

The last number, from 1915, is particularly significant for the presence of 'Two Poems by Edward Eastaway' - these, 'House and Man' and 'Interval' being the first appearance in print of Edward Thomas's poetry. Additionally, two prose pieces by Edward Thomas, 'A Ship' and 'The Doves', appear in numbers 2 & 3 respectively.

194. (Pear Tree Press.) ROOT AND BRANCH. Number 4 of the Series [Volume One.] Flansham, [1915,] FIRST EDITION, wood-engraved title-page and three further illustrations in the same medium by the printer James Guthrie, additional full-page illustrations by George Clausen, Reginald Hallward, and Frederick Carter pp. [ii], 53-66, crown 8vo, original sewn wrappers with Guthrie illustration to front, a little fraying and a tiny amount of waterstaining to corners, a few foxspots to free endpapers, good £175

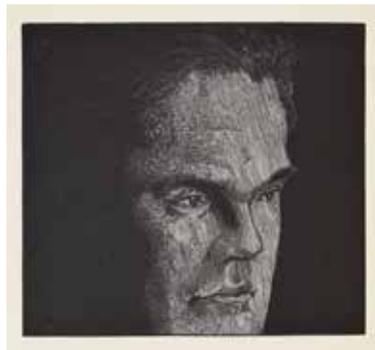
The issue that contains 'Two Poems by Edward Eastaway' on pp. 59-60 - 'House and Man' and 'Interval', the first appearance in print of Edward Thomas's poetry. Other contributors include Guthrie himself, Vivian Locke Ellis, F.M Hallward, and Arthur K. Sabin. Illustrations by George Clausen, Reginald Hallward, and Frederick Carter, supplement Guthrie's own.

195. (Pelican Press.) McARTHUR (Molly) Tribute [circa 1924,] 195/250 COPIES signed by the author, woodcut head and tail-pieces throughout, faint foxing to limitation page, pp. 35, imperial 8vo, original quarter black cloth, a little waterstaining at foot of upper board and light overall soiling, rubbing to extremities with light wear to top corners, patterned endpapers, good £50

196. Pellew (Claughton) Wood Engravings. Oxford: Ashmolean Museum, 1987, FIRST EDITION, 67 plates with many full-page, map at rear, pp. [iv], 35 + Plates, 8vo, original illustrated wrappers, very good £30

197. (Penmiel Press.) A TRIBUTE TO DIANA BLOOMFIELD. A pot-pourri of her wood engravings and drawings. Esher, 1985, 141/150 COPIES signed by the printer, frontispiece photograph and wood-engraved title-page vignette printed in brown, almost 50 small illustrations with some printed in brown or green and the majority wood-engraved, pp. 27, crown 8vo, original brown cloth stamped in gilt to front, merest hint of fading to backstrip, green endpapers with wood-engraved Bloomfield monogram, slipcase, near fine £40

198. (Pennyroyal Press.) BEEKMAN (E.M.) Carnal Lent. Poems. North Hatfield, MA, 1975, 93/200 COPIES printed in black and red on Mohawk Superfine paper and signed by the author and artist, wood-engraved portrait of the author by Barry Moser, pp. [32], small 4to., original black cloth, gilt-lettered maroon leather backstrip label, fine £150



199. **(Primrose Academy.)** PETRONIUS Fragments from The Satyricon. With Fifteen Wood Engravings by Hilary Paynter. 1999, 7/135 COPIES signed by the artist, printed on mouldmade paper, printed in purple and black, pp. [65], royal 8vo, original quarter black cloth with illustrated maroon boards, slipcase, fine £150

Designed and printed by Sebastian Carter at The Rampant Lions Press.

200. **(Rampant Lions Press.)** Wood Engravings by Humphry Trevelyan. Cambridge: Printed by Will Carter, 1964, FIRST EDITION, forty engravings with some full-page, printed on Basingwerk Parchment paper in black, dark blue, sepia, and dark green, pp. [68], royal 8vo, original blue boards, backstrip lettered in gilt and a trifle faded, Japanese Tairei endpapers, very good (Carter 57) £60

Wood engravings by the younger son of the historian G.M. Trevelyan.

201. **Raverat (Gwen)** The Wood Engravings. Selected with an Introduction by Reynolds Stone. Postscript and Additional Selection by Simon Brett. Cambridge: Silent Books, 1989, SECOND EDITION, numerous examples of the artist's work, pp. 160, 4to, original black boards, backstrip lettered in gilt, small bump to bottom corner of lower board, a few faint foxspots to top edge, illustrated endpapers, dustjacket with backstrip panel very gently faded, very good £60

A photographic reproduction of Faber's original 1959 edition, printed by offset lithography. The additional material selected and contextualised by Simon Brett is new to this edition.

202. **(Raverat.)** VIRGINIA WOOLF & the Raverats. A Different Sort of Friendship. Edited by William Pryor. Bath: Clear Books, 2003, 47/500 COPIES printed on Rives Artist paper and signed by the editor, with numerous illustrations and portraits, some colourprinted, by Gwen and Jacques Raverat, also with a few full-page examples of correspondence, pp. 208, 8vo, original quarter mid green cloth with marbled boards, backstrip lettered in gilt, orange and yellow marbled boards, cloth and board slipcase, fine £100

A beautiful edition of correspondence between the titular persons. Together with a proof pull from an original Gwen Raverat woodblock 'Vence, La Place en Été' (printed by the Fleece Press), numbered to match book and enclosed in a green card folder within the book's slipcase.

203. **(Reading Room Press.)** TESSIMOND (A.S.J.) Night Club Girl. Six new poems and a letter to Beatrice Warde. Illustrated by Simon Brett. Quenington, 2011, 80/104 COPIES, title-page printed in pink and black, corrigenda slip tipped-in at rear, pp. [29], royal 8vo, original quarter grey cloth with illustrated boards, backstrip lettered in pink, edges untrimmed, fine £40

204. (Reckitt.) SEVEN PSALMS. With wood engravings by Rachel Reckitt. *Wellingborough, Skelton's Press, 1981, FIRST EDITION THUS, title-page printed in black and green, 7 full-page wood engravings, pp. [21], 4to, original sewn green card wrappers, stiff card dustjacket with Reckitt design to front, a little creasing around corners with a liquid mark to top corner of front, good* £30

A presentation copy from the illustrator to her aunt

205. (Rivers.) THEOCRITUS. The Second and Seventh Idylls. Translated into English Verse by Charles Stuart Calverley. Illustrated with Woodcuts by Elizabeth Rivers. *John Lane, The Bodley Head, 1927, FIRST RIVERS EDITION, 8 wood-engravings, including 4 full-page, pp. [viii], 56, 32mo, original black boards, backstrip and upper board lettered and decorated in white, short split at foot of upper joint and some tiny spots of wear to corners, edges roughtrimmed and a little toned, partial browning to endpapers, good* £80

Inscribed by the illustrator on the flyleaf: 'To Aunt Mary, with love from Elizabeth Rivers, Nov. 1927.'

206. (Rocket Press.) CHEETHAM (Hal) *La Vida Breve*. With a Foreword by John McLaughlin. *Privately Printed (at the Rocket Press, Blewbury). 1991, ONE OF 75 NUMBERED COPIES (this unnumbered) signed by the artist and dated 1991, 24 wood-engravings by John O'Connor printed in blue, brown, green or orange, pp. [ii] (blanks), 177, [3] (blanks), tall 8vo., original yellow cloth, printed labels on backstrip and front cover, tail edges roughtrimmed, fine* £200



207. (Rocket Press.) O'CONNOR (John) *Ariel & Miranda*. Seven Wood Engravings Inspired by Shakespeare's 'The Tempest'. *Blewbury, 1992, 54/45 COPIES (of an edition of 65 copies), with 7 wood-engravings, 2 of them with yellow hand colouring, each mounted on heavy boards (44 x 35cm) and at the base of each signed with the limitation '54/65 John O'Connor', the engravings on the subject of Prospero's daughter and sprite; together with a 4-page title, limitation-statement and Introduction printed on Zerkall mouldmade paper, signed and dated 'John O'Connor '92', the title printed in black and red, folio, original sand-yellow cloth drop-down-back box, a printed label reproducing one of O'Connor's engravings pasted to the lid of the box, fine* £500

Inscribed by the illustrator, and with a Christmas card from him

208. (Rodale Press.) GRAY (Thomas) *Elegy*, Written in a Country Church-Yard. Illustrated by John O'Connor. *1955, FIRST EDITION THUS, 7 wood engravings printed in green and brown, occasional spotting to borders, pp. 21, foolscap 8vo, original quarter green cloth, O'Connor wood engraving printed in brown to*

upper board, backstrip lettered in gilt now dulled, a little faint foxing to boards as well as a few other marks, liquid-stain to bottom half of lower board, a little foxing to free endpapers, good £50

Inscribed for Jillian Moore by John O'Connor to the verso of the flyleaf, in the month of publication. A Christmas card from O'Connor and his wife, with one of his wood engravings to front, is loosely inserted

209. (Rogers.) s[TEVENSON] (R[obert] L[ouis]) Pan's Pipes. *Printed at the Riverside Press. 1910, 93/550 COPIES printed on handmade paper, with a wood-engraved title-vignette and wood-engraved head- and tail-piece by Bruce Rogers, pp. [ii, ii], 18, [2], 16mo., original scarlet boards, gilt design to the front cover, some mild rubbing to spine, very good* £150

Signed by Bruce Rogers in pencil on the front free endpaper.

210. (Sainsbury.) HOLLAND (Lord) Eve's Legend. Adorned with Engravings on Wood by Hester Sainsbury. *Etchells & MacDonald, 1928, ONE of 300 COPIES (this marked 'Review Copy'), hand-coloured title-page and 17 full-page hand-coloured wood- engravings (one repeated), with further hand-coloured decorations, printed rectos only pp. [67], 4to, original patterned-paper boards, backstrip with paper label, mild toning overall with a touch of rubbing at leading edge of upper board, edges untrimmed, slipcase with hand-coloured wood-engraving to front, very good* £180

In the publisher's Hazlewood Books series.

211. (Sainsbury.) MORAND (Paul) Earth Girdled. *Alfred A Knopf, 1928, FIRST ENGLISH EDITION, 8 woodcuts by Hester Sainsbury, a small amount of marginal annotation, pp. 172, 8vo, original quarter green cloth with marbled sides, backstrip lettered in gilt, light rubbing to extremities and a few faint foxspots around head, top edge black with tail edge roughtrimmed, faint partial browning to free endpapers with ownership inscription to flyleaf, dustjacket with internal repair and restoration, good* £30

'Without E.G.'s knowledge or consent'

212. (Saint Dominic's Press.) GILL (Eric) Wood Engravings. Being a selection of Eric Gill's engravings on wood. *Ditchling, 1924, 56/150 COPIES printed rectos only on handmade paper, 37 wood- engravings by Gill (2 printed in black and red), press-device to title-page printed in red, pp. 36 [rectos only], 4to, original white linen, two large but very faint foxspots to lower board, bump at head of lower joint, edges untrimmed, faint browning to free endpapers, plain grey dustjacket with 'Wood-Engravings E.G.' printed to front, very slightly rubbed overall with a few short closed tears and a small mark to rear panel, very good (Taylor & Sewell A129b; Gill, Corey & Mackenzie 410)* £3,500

Inscribed by Gill beneath the printing statement to the title-page, so that it reads 'Printed and published [...] Without E.G.'s knowledge or consent. Nevertheless he has pleasure in signing this copy for Dr. Newman Neild:- Eric Gill T.S.' For reason of such sentiments, inscribed or signed copies of this book are most uncommon.

Gill and Pepler had fallen out over ownership of his woodblocks when he left Ditchling for Capel-y-Ffin - Pepler adjudged them to belong to the Press, and used them for this edition, marking a bitter end to a fruitful union.

Two of the engravings featured are the work of David Jones (pp. 18 & 33), as Gill himself observed in a copy of this book at the Gleeson Library annotated by him; here he expresses his scorn more broadly, commenting on a statement on the title-page to the effect that 'The first (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' with the single word 'bosh'. He also adds a sarcastic exclamation mark beside the page reference for the Contents on the Contents page.



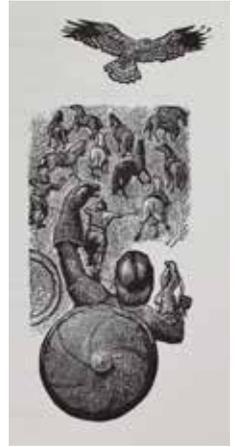
A fascinating record both of Gill's work and his personality.

213. (Saint Dominic's Press.) P[epler] (H.D.C.) *Plays for Puppets*. Ditchling, 1929, 281/450 COPIES printed on handmade paper (limitation statement and author's initials penned on title-page as usual), 5 wood-engravings (one repeated) by Mary Dudley Short, some minor annotation for performance in a few places, paperclip rust-mark to border of first few leaves, pp. [58], 16mo, original quarter black cloth, with boards printed in black and lightly soiled with rubbing to extremities, faint free endpaper browning, edges untrimmed with light dustsoiling, ownership inscription to flyleaf crossed through with new one below, good (Taylor & Sewell A174) £50
214. (Saint Dominic's Press.) PEPLER (H.D.C.) *The Devil's Devices or, Control versus Service*. Hampshire House Workshops, [S.Dominic's Press], 1915, FIRST EDITION, 11 wood-engravings by Eric Gill (that on the title-page also reproduced on the front cover), pp. viii, 128, foolscap 8vo, original quarter black cloth, scarlet boards, the Gill engraving and lettering on the front cover all printed in black, covers rubbed, more so on the rear cover, untrimmed, good (Gill, Corey & Mackenzie 259) £300

With Eric Gill's bookplate on the front pastedown. One of the earliest books to feature Gill's illustrations (the second listed in Gill's Bibliography).

215. (Salvage Press.) MALDON. Translated from the Anglo-Saxon & introduced by Michael Smith. Wood engravings by Simon Brett. *Dublin, 2014, 10/40 COPIES (from an edition of 65 copies) signed by illustrator and printer, printed on Zerkall mouldmade paper, 2 full-page wood engravings, calligraphic titles after designs by Frances Breen, title and initial letter in red, pp. 40, 4to, original half cloth with patterned paper sides, printed label inset to upper board, untrimmed, cloth slipcase with title blind-stamped, fine* £225

Designed and printed by Jamie Murphy of the Salvage Press, with striking engravings by Simon Brett printed directly from the original wood blocks. The text is an Anglo-Saxon poem commemorating the Battle of Maldon, at which the Anglo-Saxons were defeated by a Viking force, in 991.



With a long inscription, ‘...As a beginner’s best, this book is afflicted worse than Job was’

216. (Seven Acres Press.) H[ABERLY] (L[oyd]) Cymberina, an Unnatural History in Woodcuts and Verse. Long Crendon, Buckinghamshire. 1926, 116/600 COPIES, 43 wood-engraved decorations and vignettes by Loyd Haberly, light foxing to blanks, occasional light foxing, pp. [viii](blanks), [3]-47, [7](blanks), 4to., original black cloth-backed boards, a little rubbed at backstrip tail, printed label on front cover, patterned black and white boards, orange endpapers, untrimmed, good (Ransom p.420.2) £175

A signed 21 line holograph ‘Apologia’ by Loyd Haberly ‘for his friend James Fraser’ in blue ink on the last of the initial blanks offers a description of the genesis of this book and in particular the development of the decorations.

217. (Shakespeare Head Press.) BOCCACCIO (Giovanni) Decameron. The Model Of Wit, Mirth, Eloquence And Conversation Framed In Ten Days, Of An Hundred Curious Pieces. (The Text Taken From The First English Translation [of Isaac Jaggard] 1625). 2 Vols. Oxford. 1934/35, 15/325 SETS (of 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 mid-blue hermitage calf a trifle edge rubbed, smooth backstrips gilt lettered, blue, green and tan marbled endpapers, t.e.g. on the rough, others untrimmed, near fine £850
218. (Shakespeare Head Press.) CHAUCER (Geoffrey) Works. (Edited by A.W. Pollard, the ‘Romaunt of the Rose’ Edited by Mark Liddell.) 8 Vols. Oxford. 1928/29, 316/375 SETS (of an edition of 386 sets) printed on Kelmscott handmade paper,

the titles printed in red and the sub-titles and large initial letters printed in blue and red, the wood-engraved head-pieces by Lynton Lamb, the paragraph-marks drawn in by hand by Joscelyn Gaskin in blue or red and the charming handcoloured figures of the Canterbury Pilgrims engraved from drawings by Hugh Chesterman after those in the Ellesmere Manuscript, the leaf acknowledging Chesterman's work with the Chaucerian figures loosely inserted, sm.folio, original quarter undyed linen, printed labels (with spares loosely inserted), pale blue boards, untrimmed, a little minor spotting, very good £1,200



219. (Shakespeare Head Press.) HABERLY (Loyd) *Mediaeval English Pavingtiles*. Oxford, 1937, ONE OF 425 COPIES printed in black and red, with over 270 wood-engraved examples of pavingtiles by Loyd Haberly, almost all printed in red, the errata-slip tipped-in, pp. [viii], 327, [1] (blank), large 4to, original half rust-red hermitage calf lettered and patterned in gilt on the backstrip, cream buckram sides lightly foxed, the backstrip head and tail (lightly rubbed) and the buckram sides bordered by a gilt dot blocked border, endpapers foxed, t.e.g., others untrimmed, very good £465
220. (Society of Wood Engravers.) ANDERSEN (Hans Christian) *The Most Incredible Thing*. In the translation by R.P. Keigwin, with wood engravings by Jane Lydbury and an afterword by Jackie Wullschlager. 2003, ONE OF 500 COPIES, frontispiece and 2 further wood engravings, pp. [17], royal 8vo, original sewn grey wrappers, tail edge untrimmed, dustjacket, fine £20
- The sixth S.W.E. Christmas book.
221. (Society of Wood Engravers.) LONGO (Giuseppe O.) *In Zenoburg*. Translated by David Mendel. Wood engravings by Peter Forster. 1999, ONE OF 500 COPIES, frontispiece and tailpiece wood engravings, pp. [15], royal 8vo, original sewn brown wrappers, tail edge untrimmed, dustjacket, fine £20
- The third S.W.E. Christmas book.
222. (Society of Wood Engravers.) NESBIT (E.) *The Three Mothers*. With wood engravings by Judith Jaidinger and an afterword by Julia Briggs. 2002, ONE OF 500 COPIES, frontispiece and 3 wood engravings, pp. [22], royal 8vo, original sewn lilac wrappers, tail edge untrimmed, dustjacket, fine £20
- The fifth S.W.E. Christmas book - a short story by the author of 'The Railway Children', reflecting her socialist beliefs and focusing on the plight of slum children.

223. (Society of Wood Engravers.) **Two by Two.** A Noah's Ark. (Printed... by Paul Kershaw, Skye), 2003, 98/178 NUMBERED COPIES (from an edition of 185 copies) printed on Zerkall mouldmade paper exhibiting 49 wood-engravings, the great majority displayed two to a page, the engravings and text in two books both attached facing the other and backed to blue cloth and boards, with a further 2 large engravings on a leaf folded twice and pasted to the back board, between the two books, pp. [iv], 1-11 [engravings], [8]; pp. [ii], 12-22 [engravings], [8], oblong narrow 8vo, original blue unlettered cloth, marbled blue and brown boards, book housed in its original mid blue cloth portfolio with printed label, fine



£190

224. (Society of Wood Engravers.) **A WOOD ENGRAVING AND ITS POEM.** Comprising thirteen wood engravings with eleven poems and one piece of prose by Henry David Thoreau, with an afterword by Sheila Hönigsberg. 2005, ONE OF 500 COPIES, title-page printed in teal and black, pp. [29], royal 8vo, original sewn green wrappers, tail edge untrimmed, dustjacket, fine

£20

The seventh S.W.E. Christmas book. Artists featured include Harry Brockway, Sister Margaret Tournour, Abigail Rorer, Miriam Macgregor, and Simon Brett.

225. (Spoon Print Press.) **BLAKE (William) Spring.** With wood engravings by Linda Anne Landers. 1993, 48/150 COPIES, poem printed in red, four-panel fold-out, pp. [4], 12mo, original wrappers, engraving printed in blue to front, near fine
- £30
226. (Standing.) **RAINE (Kathleen) Christmas Greetings.** Enitharmon Press, 1969, wood engraving by Juliet Standing to inside-front, pp. [2], foolscap 8vo, single quarter folded sheet of maize paper, printed in black, fine (Halliwell B3)

£30

An excerpt from Raine's 1945 poem, 'Ecce Homo'.

One of only 8 copies

227. (Stanton Press.) **THE HISTORY OF SUSANNA** Taken out of The Apocrypha, and printed in the authorised version. Chelsfield, 1923, 4/8 COPIES (from an edition of 228 copies) printed on Japanese vellum, 2 full-page wood-engravings and the wood-engraved borders to the title-page and adjacent first page of text all designed by Agnes Lambert and engraved on the wood by Elinor Lambert, pp. [iv], 24, 32mo, original patterned boards, printed label to upper board, backstrip faded with rubbing at head and chipping at foot, untrimmed, single small spot at foot of flyleaf and facing pastedown, good

£200



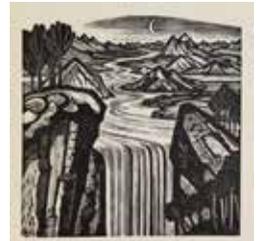
228. **Stone (Reynolds)** Engravings. With an Introduction by the Artist, and an Appreciation by Kenneth Clark. *John Murray, 1977, FIRST TRADE EDITION, printed on Basingwerk Parchment paper numerous illustrations with some printed in blue or copper, pp. xlv, 151, 4to, original blue buckram, backstrip lettered in gilt, light rubbing to extremities, top edge blue and a trifle dustsoiled, dustjacket price-clipped with a little light dustsoiling and a few nicks, very good* £50
229. **(Stone.) 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
230. **(Stone.) ST. MARK'S GOSPEL.** A New Translation from The Greek by E.V. Rieu. *Allen Lane. 1951, ONE OF 1,250 COPIES printed on Foster's grey mouldmade paper, title-page decoration, engraved title-page, the first word of the text and each of the chapter numbers printed in pale brown and wood-engraved by Reynolds Stone, pp. 70, cr.8vo., original pale grey linen, brick-red cloth labels on backstrip and the front cover, the title-page engraving repeated on the latter, facsimiles of passages from the 'Codex Sinaiticus' reproduced on endpapers, fine* £60
The Lane Christmas card for 1951, signed by Allen Lane and loosely inserted.
231. **(Stone.) PIPER (Myfanwy)** Reynolds Stone. *Art and Technics, 1951, FIRST EDITION, numerous wood-engraved illustrations throughout, partial browning to half-title and ultimate page, pp. 96, foolscap 8vo, original grey cloth, backstrip lettered in gilt against a terracotta ground, a few light marks, browning to free endpapers, dustjacket price-clipped with a small chip at centre of lightly faded backstrip panel and some internal tape repair at corners, good* £30
232. **(Stone.) WAUGH (Evelyn)** The Holy Places. With Wood Engravings by Reynolds Stone. *Queen Anne Press, 1952, FIRST EDITION, 488/900 COPIES (from an edition of 950 copies) printed on mouldmade paper, title-page printed in red and black, pp. [x], 42, royal 8vo, original red buckram with press device stamped in gilt to both boards, backstrip lettered in gilt, some rubbing to borders of cloth, edges untrimmed, dustjacket with light toning to borders, a few traces of handling and a brief pen-mark at foot of rear panel, very good* £225
233. **Strand (Robert)** Wood Engravings. *n.p., n.d. [circa 2001,] FIRST EDITION, pp. [21, rectos only], 4to, original printed wrappers, near fine* £30

A founder member of the Suffolk Group, Strand's work presented here covers the years 1950-2001. A low-budget production, amounting to little more than bound photocopied sheets, it nevertheless provides a useful overview of a less-known illustrator in this medium.

234. (Swan Press.) MILTON (John) *The English Sonnets*. Wood engravings by Rachel Russell 1926, 15/100 COPIES printed on Head's handmade paper, wood-engraved border to the title-page and vignette on each page, pp. [27], royal 8vo, original quarter white cloth and patterned white boards, backstrip with slightly chipped printed label, boards toned with a few spots of light wear, free endpapers browned with bookplate to pastedown and gift inscription to flyleaf, untrimmed, good £40

The gift inscription, from the year of publication, is from the author Philip Gosse to his future wife Irene Marden, whose bookplate is on the facing pastedown.

235. (Sylvan Press.) WILLIAMS (Charles). *Heroes & Kings*. With Wood Engravings by Norman Janes. 1930, FIRST EDITION, 97/300 COPIES signed by author and artist, 15 wood-engravings, pp. [75], small folio original red woven canvas, gilt blocked front cover design by Janes repeated on the rear cover, t.e.g., others untrimmed, fine (Glenn IA5) £450



236. (Tern Press.) DOWLAND (John) *Doulandi de Lachrimae*. A Little Collection of Verse, Possibly Written by John Dowland. Printed & Decorated by Nicholas Parry. Market Drayton, 1983, 133/175 COPIES signed by the printers, 6 wood-engravings in grey or green, printed on Zerkall paper, pp. [24], foolscap 8vo, original patterned boards with printed label to front, upper board bowing slightly, near fine £60

A variant binding to the quarter green cloth found in the Tern Press checklist.

237. (Wallace.) WALLACE (Diana) *Midsummer Madness*. Hornsey, 1935, ONE OF 24 NUMBERED COPIES (this unnumbered), 5 wood engravings by Barbara Wallace, a few faint foxspots, pp. [x], [20], 8vo, original blue decorated boards with yellow and brown speckle-effect, brown leather backstrip lettered in gilt and very slightly rubbed at ends, endpapers faintly foxed, gift inscription in pencil on flyleaf, very good £100

238. (Webb.) CLARIDGE (John, Shepherd) *The Country Calendar, or The Shepherd of Banbury's Rules*. Newly annotated by G.H.T. Kimble. With twenty-eight engravings on wood by Margaret Webb. Sylvan Press, 1946, FIRST EDITION THUS, pp. 127, foolscap 8vo, original blue cloth with Webb engraving stamped in gilt to

upper board, backstrip lettered in gilt, dustjacket with backstrip panel a shade darkened and a few faint marks, very good £30

239. (Weissenborn.) BONHAM-CARTER (Victor) *A Posy of Wildflowers. Gathered in the Countryside of English Literature and Furnished with Appropriate Sentiments. Illustrated with Wood Engravings by Helmuth Weissenborn. Allan Wingate, 1946, FIRST EDITION, numerous illustrations with some coloured, pp. 124, 12mo original blue cloth, backstrip lettered in gilt with a little fading at tips, dustjacket rubbed and lightly dustsoiled overall with chipping to corners and backstrip panel, some loss at tips of latter, good* £40

John Randle's copy

240. (Weissenborn.) BONHAM-CARTER (Victor) *A Posy of Wildflowers. Gathered in the Countryside of English Literature and Furnished with Appropriate Sentiments. Illustrated with Wood Engravings by Helmuth Weissenborn. Acorn Press & Exmoor Press, 1983, 48/350 COPIES signed by the author at the foot of his Acknowledgements, printed on Zerkall mouldmade paper, numerous illustrations by Weissenborn printed in green, brown or copper, pp. 126, crown 8vo, original beige linen cloth with Weissenborn illustration on label inset to upper board, backstrip with printed label, top edge green, others untrimmed, near fine* £150

This copy bears the signature on the half-title of John Randle - at whose Whittington Press the type for this edition was set.

241. (Weissenborn.) ROYDE SMITH (Naomi) *Miss Bendix. Illustrated by H. Weissenborn. Hollis and Carter, 1947, FIRST ILLUSTRATED EDITION, 10 wood engravings, pp. [iv], 114, foolscap 8vo, original green cloth, backstrip lettered in silver against a black ground, top edge green, dustjacket with light overall dustsoiling, very good* £30
242. (Wethered.) SPENSER (Edmund) *Epithalamion. With Woodcuts by Maud Wethered. John Lane, The Bodley Head, 1928, FIRST WETHERED EDITION, frontispiece and 5 further woodcuts by Maud Wethered, pp. [viii], 59, foolscap 8vo, original black boards lettered and decorated in white to upper board and backstrip, small bump at foot of the latter, light dustsoiling to top edge, others untrimmed, partial browning to free endpapers, dustjacket with darkened backstrip panel, very good* £40
243. (Whittington Press.) 45 WOOD-ENGRAVERS. *With an Introduction by John Lawrence. (Printed at the Whittington Press for) Simon Lawrence, Wakefield. 1982, 218/350 COPIES printed on Zerkall mouldmade paper, 45 wood-engravings, each printed on a separate page and with one further engraving above the Colophon, title, engraver's name beneath each engraving and the colophon all*

printed in brown, pp. [xii], (Engravings), [2], imp.8vo., original quarter dark green cloth, backstrip gilt lettered, mid-green marbled boards, untrimmed, faded board slipcase, fine (Butcher A2) £275

Exhibits work by many of the finest wood-engravers of the period.

244. (Whittington Press.) GANT (Roland) *Mountains in the Mind. Andoversford, 1987, III/40 COPIES printed on Zerkall mouldmade paper and signed by the author and artist, a colour printed frontispiece and 5 other wood-engravings by Howard Phipps, the title-page and title to each poem printed in red, pp. [32], imperial 8vo, original orange canvas, printed label, one of the engravings inlaid to the front cover, untrimmed [with:]*



A suite of proofs of the six engravings (and an extra engraving), all signed by Howard Phipps in pencil, the engravings enclosed in a protective matching canvas portfolio and the book and portfolio further enclosed in a board slipcase, fine (Butcher 90) £250

245. (Whittington Press.) HEANEY (Seamus) *The Four Elements. [The Fire Gaze, The Earth House, The Water Pause, The Air Station.] Printed for the Friends of the Cheltenham Festival of Literature, 1989-91, FIRST EDITIONS, wood engravings at the head of each poem by Helmuth Weissenborn, John O'Connor, Gwenda Morgan and Miriam Macgregor, printed in copper, orange, turquoise and grey, all pp. [1], 4to, original broadsides printed on cream paper, fine (Brandes & Durkan AA23a, AA26a, AA28a, AA34a; Butcher A14, A16, A18, A19) £180*

246. (Whittington Press.) LISTER (R.P.) *Allotments. Andoversford, 1985, 18/300 COPIES (from an edition of 335 copies) printed on Zerkall mouldmade paper and signed by the author and artist, 41 wood-engravings by Miriam Macgregor, text printed in black and green, pp. [44], oblong 8vo, original quarter brown cloth, printed label to backstrip, cream boards with repeated pale and dark green engravings overall, untrimmed, board slipcase with printed label, fine (Butcher 81) £200*

247. (Whittington Press.) MORGAN (Gwenda) *Wood Engravings. With an Introduction by John Randle. Andoversford, 1985, 71/300 COPIES (from an edition of 335 copies) signed by the artist and printed on Zerkall mouldmade paper, 52 wood-engravings by Gwenda Morgan (all but one printed from the original wood-blocks), many full-page, title-page printed in black and red, pp.xvi, [44, engravings], [1], imperial 8vo, original grey cloth with wood engraving on inset label to upper board, backstrip with printed label, tope edge brown, untrimmed, fine (Butcher 79) £300*

248. (Whittington Press.) NICHOLSON (William) An Almanac of Twelve Sports & London Types. [with] CRAIG (Edward) William Nicholson's An Almanac of Twelve Sports and London Types. An Introduction to the Reprint from the Original Woodblocks. *Andoversford, 1980, 14/150 COPIES (from an edition of 225 copies) signed by Edward Craig, 34 large wood-engraved leaves printed from the original woodblocks on Hayle Mill handmade paper, interleaved with loosely inserted tissue guards, the three titled orange stiff paper leaves also present, booklet with title-page and illustrations printed in red, ff. [34]; pp. [15], folio, original printed sewn wrappers to booklet, all inserted in the original dark brown cloth box with cream cloth interior, printed label to back and a copy of the wood-engraving 'the barmaid' pasted to the lid, fine (Butcher 52)*



£650

A reprint using Nicholson's then recently rediscovered woodblocks for the original 1898 edition. The engravings include unused versions of the blocks from both books not previously published. Issued by the press as a companion to their 1978 edition of 'An Alphabet'.

249. (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.

250. (Whittington Press.) O'CONNOR (John) Knipton: A Leicestershire Village. *Andoversford, 1996, 86/155 COPIES (of an edition of 200 copies) printed on Zerkall mouldmade paper and signed by the author, 35 wood-engravings by O'Connor, printed in black or brown and yellow, pp.[32], large 4to, original quarter brown cloth and terracotta boards, each board stamped with 2 engravings by O'Connor, top edge trimmed, backstrip lettered in gilt, cloth and board slipcase, fine*

£225

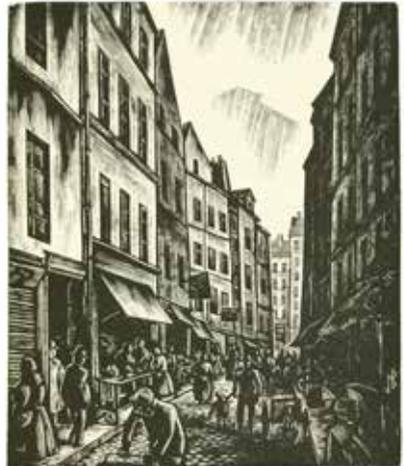
251. (Whittington Press.) **SOME WHO DO ... and One who doesn't.** Introduced by Hal Bishop. (*Printed by the Whittington Press*), Bishops Books, Exton, Devon. 1998, ONE OF 150 NUMBERED COPIES printed on Zerkall mouldmade paper (this unnumbered, but listed 'out of series'), title-page printed in black and green, pp. [16], roy.8vo., original plain cream sewn card, untrimmed, dustjacket, fine £45

With a one-page contribution and full-page wood-engraving by each of: James Bostock, Garrick Palmer, Ronald Salmond, Geoffrey Wales, Ray Hedger and Rigby Graham, who contributes a woodcut).

252. (Whittington Press.) **THOMAS (Helen) A Visit to William Morris.** With a Foreword by Myfanwy Thomas, and with three wood-engravings by Helmuth Weissenborn. Andoversford, 1979, ONE OF 500 COPIES signed by Myfanwy Thomas, printed on mould-made paper, title and engravings in brown, pp. [12], 8vo, original plain sewn wrappers with dustjacket of patterned paper reproducing a William Morris design, printed label to front, untrimmed, fine (Butcher 39) £40

253. (Winston.) **BONNEFOY (Yves) Things Dying Things Newborn.** Selected Poems. Translated by Anthony Rudolf. Menard Press, 1985, FIRST EDITION THUS, K/26 COPIES signed by translator and artist with a signed frontispiece wood engraving by Willow Winston printed in brown, 5 further small wood engravings by the same, pp. 106, 8vo, original wrappers with Winston wood engraving to front, glassine jacket a little sunned around backstrip panel with some chipping at head of the same, very good £30

254. (Woodcut.) **FURST (Herbert, Editor) THE WOODCUT.** An Annual [Numbers I-IV, all published.] *The Fleuron*, 1927-30, FIRST EDITIONS, profusely illustrated with 2 tipped-in samples of Curwen Press patterned paper designed by Enid Marx and Eric Ravilious in the first volume, a few foxspots to a couple of volumes, pp. [viii], 75; [ix], 90; [viii], 78; [viii], 71, imperial 8vo, original quarter black cloth with patterned paper sides designed by Enid Marx, Althea Willoughby and Harry Carter, the first volume with plain grey sides, backstrips lettered in gilt, occasional rubbing to extremities, a few foxspots to endpapers of a couple of volumes, dustjackets to all but Vol. 3, very good £650



Printed at the Curwen Press.

- Vol. I includes essays by Furst, Robert Gibbings on 'The Golden Cockerel Press', Paul Nash on 'Woodcut Patterns', Eric Gill on 'Intaglio Printing from Wood Blocks', as well as 15 example illustrations from contemporary artists around Europe; although the printing page states the binding is of a Paul Nash design, the boards here are plain, suggesting a second issue or state.
- Vol. II includes essays by Furst on wall-paper, Cyril G.E. Bunt on 'The Woodcut Playing-Card', Douglas Percy Bliss on 'The Tools of the Wood-Engraver', Edmund Bucher on Frans Masereel, with a list of books with woodcut illustrations published the preceding year and 15 example illustrations from contemporary artists in Europe and the US.
- Vol. III includes essays by Furst on Jean Michel Papillon, W.A. Thorpe on John Nash, Victor Scholderer on 'Wood and Metal in the Invention of Printing', and Julius Rodenberg on 'German Woodcut Lettering', as well as a glossary of xylographical terms and 14 example illustrations from contemporary artists around Europe.
- Vol. IV includes essays by Furst on Bewick, A.F. Johnson on 'Woodcut Writing-Books' and 20 example illustrations from contemporary artists in Europe and the US.

255. **(Wood Engraving.)** IMAGE. A Quarterly of the Visual Arts, Vols 1-8 [all published.] *Arts and Technics, 1949-1952, FIRST EDITIONS, profusely illustrated by represented artists with some in colour*, pp. 84; 84; 84; 88; 100; 84; 80; 82, small 4to, *original illustrated wrappers over card, occasional sunning to backstrip panels, light soiling and fraying in places, external tape reinforcement at head of backstrip panel on vols. vi & vii, drying of adhesive to gutters and subsequent separation along front hinges of vols. vi & viii, chip to front panel of vol. iii, supplementary Postscripts to vols. ii, iv, & v laid in at front, good condition overall* £200

All issues, other than 2 & 7, feature wood engravings, with number 5 focused entirely on 'English Wood Engraving 1900-1950' and featuring nearly 100 illustrations 'reproduced in most cases from original wood blocks'. Elsewhere, there are articles on, and illustrations by, Edward Ardizzone, John Piper, Henry Moore, George Stubbs, Sickert, and Gordon Craig, as well as on the wood engraved work of John O'Connor, Ethelbert White, Buckland-Wright, and Blair Hughes-Stanton.

With the addendum sheet

256. **(Wood Lea Press.)** NASH (Paul) The Wood-Engravings of Paul Nash. A catalogue of the wood- engravings, pattern papers, etchings and an engraving on copper. Compiled by Jeremy Greenwood. *Woodbridge, 1997, ONE OF 490 COPIES, frontispiece wood-engraved self-portrait with several tipped-in colourprinted plates and numerous reproductions of engravings by Nash throughout the text, addendum sheet laid in at rear*, pp. 141, folio, *original quarter grey cloth with patterned paper sides after a Curwen design, backstrip lettered in gilt, slipcase, near fine* £150



257. (Worlds End Press.) THE GIRL IN THE APPLE. From a Tuscan Folk Tale. Translation by Helen Attlee. Illustrations by Ann Brunskill. [Ashford,] 1984, 79/120 COPIES signed by translator and artist, title-page and colophon vignette printed in terracotta with 15 further woodcut illustrations (1 full-page) all hand-coloured by the artist, tissue guards, pp. [19], 4to, original quarter red cloth, a little very faint dustsoiling to edges of lower board, slipcase, very good £80

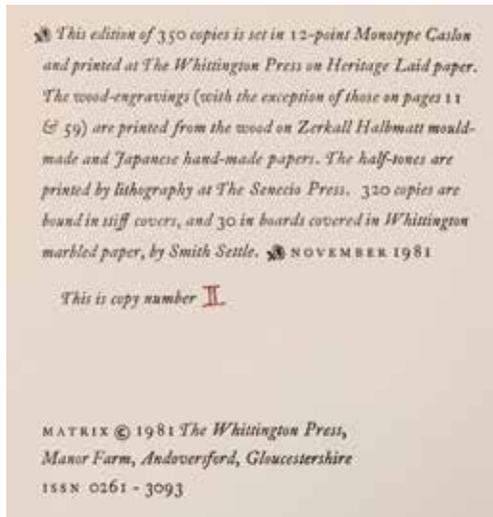
Printed on a Lion Hand Press by Ann Brunskill.

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(Whittington Press.) MATRIX 1-32. Andoversford and Risbury, 1981- 2014, DELUXE ISSUES, EACH COPY NUMBER II, limitations ranging from XXX to CX, original quarter leather and marbled boards, cloth and board slipcases with those from number 7 onwards enclosing a folder of additional material, original inserts laid in, fine £50,000

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Alfonso 30

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Alfonso 24

Alfonso 23

Alfonso 22

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