

BLACKWELL'S RARE BOOKS  
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# Blackwell's Rare Books

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Our premises are in the main Blackwell bookshop 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 bookshop 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.)

Purchases: We are always keen to purchase books, whether single works or in quantity, and will be pleased to make arrangements to view them.

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Please mention Catalogue PP5 when ordering.

All books subject to prior sale.

Cover illustration: Item 155

1. (Aardvark Press.) osKar's Book of Simples. Illustrations by RIGBY GRAHAM [Aardvark Apocrypha.] Oxford and Leicester, 2006, ONE OF 36 COPIES, 2 drawings printed in red and 1 in black, pp. [11], 12mo, original sewn cream card wrappers, patterned paper dustjacket, fine (Van Eijk A265) £35

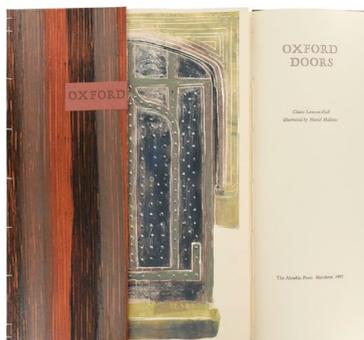
2. (Aardvark Press.) FROUDE (J.A.) The Lions and the Oxen. With a woodcut by Rigby Graham [Aardvark Apocrypha.] Carrick-on-Shannon & Leicester, 2005, ONE OF 36 COPIES, printed in red and black, slightly more than full-page illustration by Rigby Graham, pp. [15], 12mo, original sewn red card wrappers, 'giraffe skin' effect dustjacket, fine (Van Eijk A260) £35



3. (Aardvark Press.) SWEENEY (Matthew) Ratatouille. Drawings by Rigby Graham [Aardvark Apocrypha.] Ballyliffin & Leicester, 2007, ONE OF 72 COPIES, vignettes to half-title and title-page and 2 further drawings, pp. [11], 24mo, original sewn cream wrappers, textured paper dustjacket, fine (Van Eijk A269 A) £30

4. (Aardvark Press.) TUCKER (Alan) Citta Vecchia. Drawings by Rigby Graham [Aardvark Apocrypha.] Stroud and Leicester, 2009, [ONE OF 36 COPIES], 1 full-page and one double-spread illustration by Rigby Graham, pp. [9], 12mo, original sewn yellow wrappers printed in black to front, fine (Van Eijk A272a) £30

5. (Alembic Press.) Lawson-Hall (Claire) OXFORD DOORS. Illustrated by Muriel Mallows. Marcham, 1997, 38/40 COPIES signed by author and illustrator, illustrated with line drawings, etchings and lino-cuts printed in various colours with predominance of brown dictated by subject, text printed in brown, small faint spot at border of frontispiece, pp. 50, folio, original Coptic gatefold binding of a wood-grain textured Maziarczyk pastepaper boards with asymmetric pages of varying width, edges untrimmed, terracotta cloth solander box, near fine



£850

The creative binding provides various apertures and folds that allow the nature of doors to be experienced in a tactile manner through the handling of the book, whilst the text provides an insight into their history and purpose - a rewarding sense of exploration and an innovative, and very attractive, way of accessing the city and its colleges.

6. (Allen Lane Christmas Book.) 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, crown 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.

7. **(Bartholomew Press.) THE WIZARD AND HIS PUPIL.** A Polish Fairy Tale, Translated by Marek Laczynski. Designed and Illustrated by Brenda Barnard. *Exeter College of Art, 1972, FIRST EDITION, 6 illustrations reproduced from the original etchings, pp. [15], folio, original claret boards lettered in scarlet to upper board, a few faint handling marks, small bookseller's sticker at foot of free endpapers, near fine* £40

8. **(Belgrave Private Press.) YEATS (W.B.) The Wild Swans at Coole & other poems.** Set by hand, printed letterpress & presented with an original linocut by Mary Plunkett. *Dublin: Belgrave Private Press, 2015, 31/30 COPIES (from an edition of 50 copies) signed by the printer, three-panel fold-out linocut printed in brown, colophon printed in red, pp. [10], 8vo, original sewn plain card wrappers, dustjacket repeating linocut, fine* £45

An attractively printed edition, the other poems being 'He Wishes for the Cloths of Heaven', 'When you are old', 'A Coat', and 'The White Birds'.

9. **(Binding.) [BROCKMAN (Stuart, binder)] GILL (Eric) Clothes.** An Essay upon the Nature and Significance of the Natural and Artificial Integuments worn by Men and Women. *Jonathan Cape, 1931, 30/160 COPIES OF THE FIRST EDITION SIGNED BY THE AUTHOR, 10 wood-engravings (3 full-page) by Eric Gill, pp. [viii], 196, [4], 8vo bound by Stuart Brockman (with his ticket) in full transparent vellum over black and white geometric design with blue goatskin onlays, gold tooling and lettering, gilt edges, Louise Brockman marbled endleaves, housed in a velvet lined cloth box (Gill 22(a))* £3200



A dazzling binding, and an ingenious use of transparent vellum.

10. **(Binding.) SCOTT (Temple) A Bibliography of the Works of William Morris.** [*Chiswick Press for*] *Geo. Bell, 1897, pp. vii, 120, [1], 8vo, contemporary or near contemporary red crushed morocco, sides gilt with a design of a peacock on display formed of intricate swirling gilt fillets, gilt dots of various sizes, and small gilt circles coloured in, spine gilt in compartments and lettered direct, gilt inner dentelles, top edges gilt, trifling wear to extremities, very good* £1200

A very accomplished, though sadly anonymous, binding, school of Douglas Cockerell, appropriately enough on a well printed book devoted to William Morris (including his original work, translations, contributions to periodicals, Kelmscott Press, &c). Front and back are the same basic design, but not identical, which allows one to appreciate the finesse of the tooling.



11. **(Blake.) MILTON (John)** *On the Morning of Christ's Nativity*. Milton's Hymn with Illustrations by William Blake and a Note by Geoffrey Keynes. *Cambridge: University Press, 1923, 108/150 COPIES printed on handmade paper, head-piece and 6 full-page monochrome illustrations by William Blake with tissue-guards, title and press-device printed in red, pp. [iv], 33, 4to, original quarter vellum with green buckram sides stamped in gilt to upper board, backstrip lettered in gilt, some very slight bubbling to edge of cloth on lower board, t.e.g., others untrimmed, patterned endpapers with bookplate of Robert Allan Fitzsimons to verso of flyleaf, very good* £150

With the original prospectus laid in at front.

12. **(Blue Print Press.) LARKIN (Philip)** *Days*. *San Giacomo di Veglia, 2014, FIRST SEPARATE EDITION, 9/10 COPIES printed on Hahnemuehle mould-made paper, with a full-page etching by Janine Raedts initialled by the artist (also the printer), original sewn plain wrappers, blue dustjacket printed in black to front, fine* £90

A very attractive printing of this poem from 'Whitsun Weddings', produced in a small number.

13. **(Blue Print Press.) STEVENS (Wallace)** *The woman in sunshine / La donna al sole*. [With a translation by Nadia Fusini.] *San Giacomo di Veglia, 2014, 8/10 initialled by the printer in pencil, printed on Hahnemuehle mould-made paper, pp. [3], [3], square 4to, original dos-à-dos sewn tan wrappers printed in black, fine* £65

An attractively printed small edition of this Stevens poem.

14. **(Blue Print Press.) WILLIAMS (William Carlos)** *This is Just to Say*. *San Giacomo di Veglia, 2014, 8/10 COPIES initialled by the artist in pencil, printed on Zerkall mould-made paper, full-page lino-cut by Annalisa Cescon and Janine Raedts (the printer) printed in black and purple and numbered and initialled by Raedts, pp. [5], 8vo, original sewn blue wrappers printed in black to front, fine* £75

An attractive printing of Williams' famously prosaic poem, printed in a very small edition; the suitability of the poem for this sort of presentation is indicated by critic

Marjorie Perloff, when she writes 'the three little quatrains look alike; they have roughly the same physical shape. It is typography [...] that provides directions for the speaking voice'.

15. **(Boar's Head Press.) SANDFORD (Christopher and Lettice) The Magic Forest. 1931, 28/100 COPIES printed on handmade paper and signed by both authors, wood-engraved title-page and small decorations throughout by the authors, pp. [iv], 32, 4to, original apple-green bevel-edged buckram with press device stamped in gilt to upper board, gilt lettered backstrip slightly faded, faint outline tape-staining to free endpapers with faintly visible contemporary ownership inscription to flyleaf, t.e.g., others untrimmed, good** £180
16. **(Bondefant Press.) KEATS (John) Epistola Caledoniensa. Woodcuts by Rigby Graham and a Postscript by Hans Van Eijk. Banholt, 2009, 17/60 COPIES printed in black and red on Magnani paper, tipped-in frontispiece reproducing a watercolour by Rigby Graham with 6 full-page woodcuts by the same, pp. 29, 4to, original maroon cloth with Graham woodcut stamped in black to upper board, backstrip lettered in gilt, edges untrimmed, fine** £95

With two versions of the prospectus laid in.

17. **(Bremer Presse.) [FIELD (William B. Osgood)] Edward Lear on my Shelves. [Munich:] Privately Printed [by the Bremer Presse], 1933, LIMITED EDITION, 45/155 COPIES, copiously illustrated including five hand-coloured landscapes by Annette von Eckardt, pp. 445, [1], folio, uncut in the original linen backed boards, printed paper label on spine (label a little darkened), original slip-in case, case a bit faded and slightly soiled, very good**



£700

The colophon states: 'Printed by the Bremer Presse at Munich for William B. Osgood Field 1933 in one hundred and fifty five numbered and signed copies on Zanders hand made paper. The phototypes printed by J.B. Obernetter, five landscapes hand colored by Annette von Eckardt.' It would appear however that most copies, like this one, were not signed.

18. **Brett (Simon, Illustrator) Reflections on the River Thames, its past in texts from several hands, its present in wood engravings by Simon Brett. for private circulation by the Lord Mayor of London, 2000, FIRST EDITION, ONE OF 1,250 COPIES, title-page printed in black and red, frontispiece and 14 wood engravings with the majority full-page and 2 of these repeated, pp. 62, 12mo, original quarter red cloth with illustrated boards, backstrip lettered in silver, a few faint tiny spots to top edge, near fine** £40
19. **(Brewhouse Press.) GRAHAM (Rigby) & David Tew. Deserted Cornish Tin Mines / The Cornish Scene [2 Vols.] Wymondham, 1975, FIRST EDITIONS, EACH 22/200**

*COPIES, copiously illustrated throughout by Rigby Graham in various colours and on different coloured papers, supplemented with photos by Graham, Trevor Hickman, John Piper, and Peter Bonser, pp. [82]; [78], crown 8vo, original black cloth, Graham illustrations blocked in gilt to upper boards, backstrips lettered in gilt, matching slipcase repeating board designs, fine (Van Eijk A122 & A131)*

£180

**Illustrated by Rigby Graham**

20. **(Brewhouse Press.) JAMES (Mervyn) Mountains.** Illustrations by Rigby Graham. Wymondham, 1972, *FIRST EDITION, 58/200 COPIES, 14 lithographs printed in various colour combinations, with one fold-out forming four panels (illustrated on each side), 1 lithograph printed in black and 11 further drawings all by Rigby Graham, title-page printed in blue and black, one or two faint spots at page-heads, pp. 45, 8vo, original grey cloth, with Graham design stamped in gilt to upper board, backstrip lettered in gilt, top corners very lightly bumped, lithographic endpapers, very good (Van Eijk A102)*



£70

21. **Buckland Wright (John) Le Sphinx.** Antwerp: Graphia, 1960, *FIRST EDITION, 180/250 COPIES, 14 wood engravings by Buckland-Wright, the introductory material in German (the language varies through the edition), pp. [i], 14 [plates], 8vo, unbound as issued in grey card wrapper printed in black to front, this with mild toning to borders, very good (Reid A75)*

£500



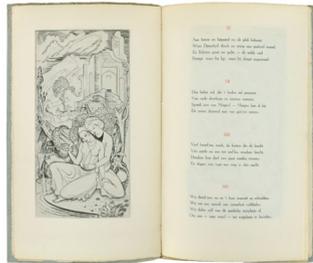
Distributed as a gift to members of Graphia and with the original compliments slip laid in. These are Buckland Wright's first book illustrations, made in 1928 but - with the exception of a few printed in periodicals - never previously published.

**The Resistance Rubáiyát**

22. **(Buckland Wright.) PONTICUS (Translator) Kwatrijnen van [Rubáiyát of] Omar Khayyám.** Illustraties van John Buckland Wright. Amsterdam: Der Bezige Bij, 1944, *282/500 COPIES (from an edition of 525 copies), printed in black and red with asterisk decoration at head of text in blue, 11 colotype reproductions of the artist's copper engravings for the Golden Cockerel Rubáiyát, a couple of pinprick*

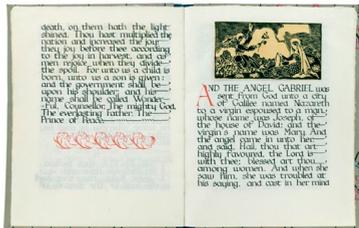
foxspots, pp. [27], royal 8vo, *original blue-grey wrappers printed in red to front, gentle fading to backstrip and borders and a couple of pinprick foxspots at foot of front, edges untrimmed, very good* (Reid A42a) £500

A war-time production by the Dutch Resistance movement; the quality and nature of the production pleased the artist greatly, but found less favour with Christopher Sandford of the Golden Cockerel Press from whose 1938 edition the images had been pirated. The translation of the quatrains into Dutch was done pseudonymously by H.W.J.M. Keuls.



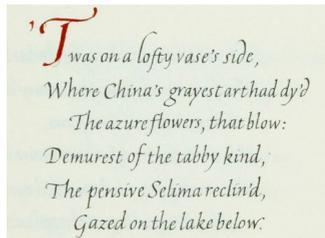
23. (Calligraphy.) THE NATIVITY OF OUR LORD JESUS CHRIST. *n.d., circa 1930, MANUSCRIPT CALLIGRAPHY, hand-made paper (so water-marked) the title-page, initials, and tail-piece decorations in red, tipped-in frontispiece woodcut slightly offset to title-page, 3 further tipped-in woodcuts as head-pieces,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

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



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

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



25. (Celandine Press.) PRINGLE (Roger) Portrait of a Stratford Year. Illustrated by Arthur Keene. *Shipston-on-Stour, 1985, 101/320 COPIES (from an edition of 350 copies), printed on Zerkall mouldmade paper, frontispiece and 5 further drawings*

with 3 full-page and 1 double-spread, illustrations and decorations printed in red, pp. [26], 8vo, original beige cloth with vertical gilt rule and marbled sides, backstrip lettered in gilt, edges untrimmed, fine £60

Printed at the Curwen Press, the author's only work for children - in a small edition for her friends by the Bryher-owned publishing company.

26. (Celtic Cross Press.) LESTER (Elizabeth) *A Different Heaven*. Drawings by Rosemary Roberts. York, 1996, 91/130 COPIES signed by poet and artist, 1 full-page drawing and 6 vignettes printed in green, pp. [11], 8vo, original stitched grey printed wrappers, edges untrimmed, fine £40

27. (Celtic Cross Press.) LESTER (Elizabeth) *The Moorland Tree, and Other Poems*. Drawings by Rosemary Roberts. York, 1996, 91/130 COPIES signed by poet and artist, frontispiece and 7 head or tail-pieces printed in orange, pp. [15], 8vo, original stitched green printed wrappers, edges untrimmed, fine £40

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

With a copy of the original prospectus loosely inserted.

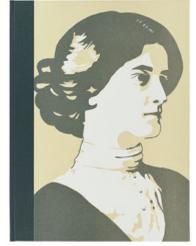
29. (Clinker Press.) ZWEIG (Stefan) *The Old-Book Peddler*. Translated by Theodore W. Koch. Pasadena, 2010, ONE OF 140 COPIES, printed on Revere paper, title-page with floriated border, pp. [iv], 28, 8vo, original brown cloth, illustration inset to upper board, backstrip with printed label, fine £100

Simply but handsomely printed by André Chaves.

30. (Cupid Press.) PIPER (John, Illustrator) *ELIZABETHAN LOVE SONGS*. Edited by John Hadfield with lithographs by John Piper. Barham Manor, 1955, 313/660 COPIES signed by the artist and the editor, 8 chromolithographic plates by John Piper, title-page border and numerous decorative fleuron borders, a few very faint spots to prelims, pp. [ix], 134, 8vo, original quarter green cloth, backstrip with mauve leather label lettered in gilt and slightly rubbed at edges, green and dark grey Cockerell boards, very light rubbing to extremities, t.e.g., others untrimmed, a few faint spots to endpapers, protective plain dustjacket, very good £175

31. (Distillers Press.) JOYCE (James) *Eveline*. A Short Story from *Dubliners*, Presented with Six Original Linocuts by Mary Plunkett. Dublin: Distillers Press, 2013, 43/50 COPIES (from an edition of 60 copies) signed by the printer, printed on Zerkall mould-made paper, 6 linocuts printed in different two-colour combinations, pp.

[31], 4to, *original quarter grey cloth with boards illustrated with two of the linocuts, matching cloth slipcase with title blind-stamped to front, fine* £220

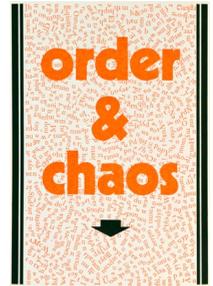


The artist based her linocuts, each of which is captioned with a quotation from Joyce's story on the facing verso, on images of her family and neighbourhood; the full text of Joyce's story follows at the rear of the volume.

32. (Essex House Press.) PROSPECTUSES [3 pieces.]  
 October 1900, John Woolman's Journal & William Penn's Fruits of Solitude  
 December 1901, Old Palace of Bromley  
 May 1902, A Coronation Masque Entitled The Masque of the Edwards  
 1900-1902, *single folded sheets, the first with large decorated initial, the second with illustration at head, likewise the third which is printed in red and black*, pp. [2]; [4]; 8, 8vo, *original self wrappers, some very faint spotting at head of first, very good* £80

Attractive ephemeral pieces, each with order form at rear.

33. (Evergreen Press.) GRICE (John) ORNATA. Typographical, Et Cetera. Stonehouse, 2016, 43/99 COPIES printed in various colours on Zerkall mould-made paper, *typographically constructed depiction of the Casoln Letter Foundry by Otto Gobey as frontispiece, numerous examples of decoration throughout with many full-page*, royal 8vo, *original quarter Tyvek faux-vellum with Ivory Kashgar silk sides, backstrip lettered in gilt, edges untrimmed, endpapers of red Tiziano Rosso Fuoco paper, matching silk slipcase, fine* £350



A magisterial work, 'Designed, set and printed' to the highest possible standard, as well as written, by John Grice at his Evergreen Press.

34. (Fanfrolico Press.) DONNE (Jack [John]) A Defence of Women for their Inconstancy & their Paintings, Printed now with Five Decorations by Norman Lindsay. [1930], 27/370 COPIES printed on handmade paper, 5 drawings by Norman Lindsay, pp. [12], small 4to, *original brown cloth, backstrip lettered in gilt with very slight lean to spine, extremities a trifle rubbed, very good* (Arnold 42) £50
35. (Fanfrolico Press.) HERONDAS The Mimiamb. Translated by Jack Lindsay, Decorated by Alan Odle, With a Foreword by Brian Penton [1929], ONE OF 375 COPIES (this copy marked 'Out of Series... for Review only') printed on Van Gelder Antique paper, 8 full-page drawings and further decorations by Odle, two small typographical errors in the Foreword corrected in pencil, pp. [xvi], [55], 4to, *original quarter dark green buckram with patterned boards, backstrip lettered in gilt with a little rubbing at tips, boards darkened with some wear at corners and a couple of bumps at head, t.e.g., others untrimmed, faint browning to free endpapers, good* (Chaplin p. 61) £75

Described by Lindsay as ‘the best product of our West Hampstead Press’.

36. (Five Seasons Press.) GINSBERG (Allen) *Wales Visitation*. [Hereford Poems Four.] *Hereford, 1979, ONE OF 350 COPIES, 2 photographs of author by Tom Maschler, pp. [8], 8vo, original sewn brown wrappers with photograph of Ginsberg printed in green to front, fine* £40

A poem written in 1968.

37. (Five Seasons Press.) HALSEY (Alan) *In Sight of Carnllidi*. St Davids, October ‘78 [Hereford Poems Six.] *Hereford, 1979, ONE OF 230 COPIES, full-page brush drawing by the author printed by the Senecio Press, title-page printed in blue, pp. [3], 8vo, original sewn buff wrappers with brush drawing by Halsey to front, fine* £20

38. (Five Seasons Press.) HALSEY (Alan) *Song of the Rowan*. [Hereford Poems Seven.] *Hereford, 1979, ONE OF 350 COPIES, full-page line drawing by Marianne May, title-page printed in purple, pp. [4], 8vo, original sewn red wrappers with line drawing by May to front, fine* £20

39. (Fleece Press.) *Cats and Landladies’ Husbands*. T.E. LAWRENCE in Bridlington. Introduced by Richard Knowles with a Note by Phil Clabburn. Denby Dale, 1995, ONE OF 350 COPIES (from an edition of 400 copies) printed in black and blue on Zerkall mouldmade paper, 14 reproductions of photographs, a number tipped in, and one in colour, some of the photographs including portraits of Lawrence, pp.[ii](blanks), 51, [3](blanks), tall 8vo., original blue linen with Lawrence’s initials blind-stamped to upper board, backstrip with printed label, untrimmed, bookplate to front pastedown, fine £90

With the original prospectus loosely inserted.

40. (Fleece Press.) LEON UNDERWOOD. *His Wood Engravings*. Wakefield, 1987, 186/188 COPIES (from an edition of 200 copies) printed on Barcham Green Sandwich handmade paper, 19 wood-engravings by Leon Underwood, including 2 vignettes, the other 17 engravings each displayed on the recto of a separate leaf, the title and fly-title printed in red, pp. [xvi], 17 (Engravings), 4to, original quarter green morocco, with paste-patterned boards in two shades of green, untrimmed, green cloth dropdown box with printed label a little sunned to back with some fraying to cloth at head of same, fine



£325

‘Underwood’s contribution, like the man, was potent and influential, and it was no accident that some of the most interesting work in the medium [of wood-engraving] this century can be associated with him and those who came under his sway. The

examples in this book, printed from the original blocks, include some of his most notable wood engravings.' (George Tute's Introduction).

41. (Fleece Press.) RAVILIOUS AT WAR. The Complete Work of Eric Ravilious, September 1939 - September 1942. Edited by Anne Ullman. With Contributions from Barry and Saria Viney, Christopher Whittick and Simon Lawrence. *Upper Denby, 2002, ONE OF 750 COPIES printed in double-column, 170 plates, mainly of Ravilious' work during the period indicated, the great majority colourprinted, together with reproductions of photographs and drawings, pp. 285, oblong folio, original pale blue cloth, backstrip lettered in gilt, printed label inlaid to front cover, near fine* £350
42. (Fleece Press.) (BAWDEN.) YORKE (Malcolm) The Inward Laugh. Edward Bawden and his Circle. *Upper Denby, 2005, ONE OF 650 COPIES (from an edition of 750 copies) printed on Phoenixmotion Xantur paper, pp. 287, folio, original quarter orange linen, boards with an overall design of apple-green leaves interspersed with pigeon and clocktower impressions, backstrip with printed label, endpapers contain a Bawden drawn map of the town of Great Bardfield in the 1950s, cloth slipcase, fine* £220

A wonderful history of Edward Bawden, his circle and his times, containing well over 200 of Bawden's illustrations, the great majority reproduced in colour, and including several colourprinted plates and tipped in plates. With Press slip regarding change to binding loosely inserted at front.

43. (Fleece Press.) (BAWDEN.) YORKE (Malcolm Richard Bawden, his life & work. *Upper Denby, 2016, ONE OF 300 COPIES (from an edition of 355 copies), title-page design and frontispiece designed by Bawden for this edition, colour-printed illustration (circa 200) throughout including a number tipped-in and some fold-out plates, pp. 196, square 4to, original blue cloth with patterned paper to a Bawden design, backstrip with printed label, new* £224



A beautifully produced book providing a much needed overview of the artist's work in a variety of media: watercolours, etchings, linocuts, cast iron, murals, glass engraving, mosaics, and book illustration.

44. (Fleece Press.) BEWICK (Thomas) The Last Autobiographical Notes, recording his journey with his daughters to London & Buxton Spa, in 1828. Transcribed from the original manuscript with a commentary by Ian Bain. *Upper Denby, 2015, ONE OF 100 COPIES (from an edition of 200 copies) printed on Magnani Avorio Biblos paper, tipped-in frontispiece portrait by William Nicholson and 5 further tipped-in illustrations (two of which portions of manuscript facsimile, and including Bewick's silhouette portrait of Robert Pollard printed from the original wood), title-page printed in black and yellow with section titles in red, pp. [27], small 4to,*

*original quarter russet cloth with marbled boards, backstrip with printed label, untrimmed, new* £84

With a copy of the prospectus for the same, featuring a tipped-in reproduction of Bewick's 'Waiting for Death'.

**The special, in a tweed chemise**

45. (Fleece Press.) BEWICK (Thomas) *The Last Autobiographical Notes*, recording his journey with his daughters to London & Buxton Spa, in 1828. Transcribed from the original manuscript with a commentary by Ian Bain. *Upper Denby, 2015, ONE OF 100 COPIES signed by Bain and with Bewick's signature in facsimile (from an edition of 200 copies), printed on Magnani Avorio Biblos paper, tipped-in frontispiece portrait by William Nicholson and 5 further tipped-in illustrations (two of which portions of manuscript facsimile, and including Bewick's silhouette portrait of Robert Pollard and 'Waiting for Death' printed from the original wood), title-page printed in black and yellow with section titles in red, pp. [27], small 4to, original quarter russet cloth with marbled boards, backstrip with printed label, untrimmed, tweed chemise, new* £165



As well as the very attractive tweed chemise, the special is distinguished by the presence of an additional illustration printed direct from the original wood - this being Bewick's 'Waiting for Death'.

**Paul and John Nash et al.**

46. (Fleece Press.) BLYTHE (Ronald) *First Friends*. Paul and Bunty, John and Christine - and Carrington. *Denby Dale. 1997, ONE OF 300 COPIES printed on Zerkall mouldmade paper in black and red, numerous tipped-in reproductions of work by them in monochrome and colour, also with line-drawings by the artists reproduced in the text, pp. 177, folio, original quarter orange linen, backstrip with printed label, pale blue boards, with a repeated design overall in darker blue, untrimmed, linen and board slipcase showing a few marks, near fine* £175

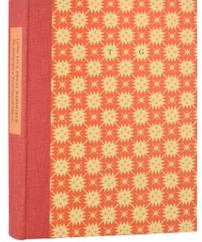
Ronald Blythe (the author of 'Akenfield') writes revealingly of the relationships between a group of artists and writers at The Slade just before the Great War: the brothers John and Paul Nash, Dora Carrington and Christine Köhenthal.

47. (Fleece Press.) BUCKLAND WRIGHT (Christopher) *Endeavours & Experiments*. John Buckland Wright's Essays in Woodcut and Colour Engraving, Together with Other Blocks Remaining in his Studio [by] Christopher Buckland Wright. *Upper Denby. 2004, ONE OF 150 COPIES (from an edition of 300 copies) printed on Magnani avorio Biblos paper with the preliminaries printed in black and orange, with 52 engravings: 9 tipped-in, of which 7 are colourprinted, and 43 printed in the text, a number full-page, and 9 colourprinted, all by John Buckland Wright, reproduction of a portrait photograph also tipped-in,*



pp. 75, 4to, original quarter mustard-yellow cloth, backstrip with printed label, patterned orange boards, untrimmed, cloth and boards slipcase, fine £250

48. (Fleece Press.) GARWOOD (Tirzah) Long Live Great Bardfield & love to you all. Her autobiography, 1908-43. Edited, and with biographical notes on the period 1943-51, by Anne Ullmann. *Upper Denby, 2012, ONE OF 550 COPIES* printed on PhoenixMotion Xantur paper, frontispiece portrait of author by Duffy Rothenstein, copious illustration throughout (including work by the author, Eric Ravilious, Edward Bawden, et al.) with much colour-printed and some tipped-in, titles printed in purple, pp. 297, 4to, original quarter red cloth with patterned paper from a Tirzah design, with facsimile of the author's bookplate to front pastedown as issued, fine £200



49. (Fleece Press.) KNOWLES (Richard) Precious Caskets. The Friendship Between T.E. Lawrence & William McCance *Upper Denby, 2003, ONE OF 240 COPIES*, printed on Magnani Valata paper, photographic frontispiece of Lawrence and 15 further tipped-in illustrations with the majority of them photographic and some showing books or bindings, portion of Farsi script printed in copper at close of text and Miller Parker wood-engraving, title-page printed in brown and blue, fly titles printed in brown, pp. 54, 4to, original quarter grey cloth with marbled boards, backstrip with printed label, edges untrimmed, pocket to rear pastedown enclosing booklet of facsimile pages from a McCance notebook re bindings (sewn into printed wrappers) and a facsimile of a cheque for payment of binding costs signed by Lawrence as J.H. Ross, fine £160

50. (Fleece Press.) KNOWLES (Richard) & Pauline Routh. (Introduction) The Harewood Alabasters. Drawings by H.D. Pritchett. *Wakefield: Simon Lawrence, 1983, ONE OF 100 COPIES* printed on Zerkall paper, frontispiece wood-engraving by Chris Bayley and a series of drawings of each of the 6 monuments by Pritchett, Authors' Note regarding monuments loosely inserted, pp. 19, 4to, original red boards with printed label to front and backstrip, very minor bump to top corner of upper board, very good £120

The drawings published privately by the artist in 1929. The second book from the Press of Simon Lawrence, which later became the Fleece Press.

51. (Fleece Press.) LAWRENCE (Simon) Tales from Bleeding Heart Yard. Stories about Stanley Lawrence. *Denby Dale, [2000,] ONE OF 200 COPIES* with an additional Barry Moser engraving (from an edition of 310 copies), printed on Zerkall paper, 13 tipped-in colour-printed illustrations, frontispiece wood-engraving by Hilary Paynter with further wood-engravings from Anne Jope, John Lawrence, Leo Wyatt, Barry Moser, and Peter Forster, title-page printed in black and red, pp. 53, 4to, original quarter terracotta cloth



with wood veneer paper stamped in gilt to upper board, backstrip with printed label, fine £130

52. (Fleece Press.) **RAVILIOUS (Eric)** Ravilious for Curwen. A glimpse of Joy from 1933. *Upper Denby, 2015, ONE OF 120 COPIES, the frontispiece printed from the original Curwen electrotype and hand-coloured in blue to match the original, loose print inserted in corner-pocket facing text-page printed from the wood, title-page printed in black and blue, pp. [5], 8vo, original marbled paper wrappers by Jemma Lewis, printed label to front, fine* £105



Originally made for the Curwen Press News-Letter No. 6 (1934) - a striking geometric astral design, edited for the first time here.

53. (Fleece Press.) **REDDICK (Peter)** Land, Sea & Sky. *Upper Denby, 2009, ONE OF 140 COPIES (from an edition of 160 copies) printed on Magnani paper, title-page and captions to facing verso of each illustration printed in shades of brown, frontispiece and 23 further wood-engravings, pp. [40], oblong 8vo, original quarter terracotta cloth with boards marbled in copper and gold, edges untrimmed, fine* £125

A very attractive book from the Press, comprising illustrations featured in various Folio Society publications, but better served by the finer printing here.

54. (Fleece Press.) **Richards (Vyvyan)** T.E. LAWRENCE, Book Designer. Wakefield, 1986, ONE OF 200 COPIES (from an edition of 252 copies) printed on Velin Arches Blanc paper, title-page and colophon printed in black and blue, wood-engraved portrait frontispiece of Lawrence by Peter Reddick, pp. [x], 22, f cap.8vo., original quarter purple cloth with blue-speckled purple patterned paste-paper boards, printed label, untrimmed, bookplate to front pastedown, fine £150

With the original prospectus loosely inserted.

55. (Fleece Press.) **Rogerson (Ian)** Pen, paper & a box of prints. ALBERT RUTHERSTON, illustrator and designer for the stage. *Upper Denby, 2015, ONE OF 250 COPIES, illustrations throughout with a number tipped in, titles printed in green, pp. 191, folio, original russet cloth with patterned paper sides to a Rutherford design, backstrip with printed label, new* £184

With a copy of the prospectus for the same. Written with the encouragement and assistance of the artist's grandchildren, this is an interesting look at Rutherford's work in this field - hitherto undocumented.

56. (Fleece Press.) **SEMPILL (Gabriel) & Simon Lawrence.** Mr Kilburn's Calicos. *Upper Denby, 2014, ONE OF 300 COPIES, title-page printed in red and black, 6 tipped-in illustrations to introduction, 62 pages of colour facsimile of Kilburn's notebook, additional booklet of 16 pattern designs, pp. [15], [62], [16], oblong*

8vo, original quarter red cloth with Kilburn patterned boards, backstrip with printed label, additional booklet with sewn wrappers and printed labels to front, cloth solander box with printed label, fine £165

A beautiful reproduction of a pocket-book from 1800 owned by the important fabric designer William Kilburn (1745-1818), with his designs and notes



#### Noteable provenance

57. (Fleece Press.) SIMS (R.G., Wing Commander) *The Sayings & Doings of T.E. Lawrence*. Edited by Dr Leo John de Freitas, with an Introduction by John Sims and Notes by A.J. Flavell. Wakefield, 1994, FIRST EDITION, ONE OF 270 COPIES (from an edition of 300 copies) printed on mellotex mouldmade paper, title and title to each section printed in blue, 8 tipped in plates of reproductions of photographs, tipped in folding facsimile, 3 tinted facsimiles in the text, pp. 71, tall 8vo, original blue linen with Lawrence's initials blind-stamped to upper board, backstrip with printed label, roughtrimmed, fine £180

This the copy of Bert Hodgson (preserved in its original mailing box addressed to him), a printer and the son of Herbert Hodgson - who had printed the subscribers' edition of Lawrence's 'Seven Pillars of Wisdom' and gone on to work at the Gregynog Press, gaining a reputation as 'probably the best pressman in the country at that time' (Harrop, p. 37).

58. (Fleece Press.) SUTTON (Emily) *Transferware Treasures. Watercolours*. Upper Denby, 2014, ONE OF 250 COPIES signed by the artist, 25 full-page illustrations of various transferware designs from the dresser of Emily Sutton and Mark Hearld, title-page design by Sutton also, pp. [28], 4to, original illustrated boards to a Sutton design, accordion-fold binding, cloth slipcase with printed label repeating title-page design, new £165

With a copy of the prospectus for the same, featuring two tipped-in illustrations. A very attractively executed book, the bounty in question occupying the dresser of the artist and her partner Mark Hearld.

59. (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 £175

60. (Folio Society.) WILMOT (John, Earl of Rochester) *Perfect and Imperfect Enjoyments. Poems*. With an Introduction by Christopher Hibbert and Illustrated

with Paintings by Richard Shirley Smith. 1992, 46/50 COPIES (from an edition of 500 copies) signed by the artist and with a separate folder of the illustrations each numbered and signed in pencil, frontispiece and 7 further full-page illustrations colour-printed using photolithography at the Senecio Press, pp. 109, imperial 8vo, original full vellum, backstrip lettered in gilt, upper board bowing slightly, t.e.g., others untrimmed, cloth dropdown box with printed label inset to front, near fine £800



**With an additional print**

61. (Foulis Archive Press.) O'CONNOR (John) *The Boy and Heron. A Story with Wood Engravings.* Glasgow, [n.d., circa 1977,] FIRST EDITION, 52/100 COPIES signed by the artist and with a signed and numbered print of one of the illustrations on Japanese paper (this in a folder laid in at rear), title-page vignette and 5 further illustrations with 1 of these full-page, pp. 12, royal 8vo, original wrappers with O'Connor wood-engraving wrapping round, tissue dustjacket with printed title to front (this with slight nick and associated creasing at head of front panel, very good £75

The print is dated to 1977 but no date appears on the book itself.

62. (Foundling Press.) ELIOT (T.S.) *Eeldrop and Appleplex. Tunbridge Wells: The Foundling Press, 1992, FIRST SEPARATE EDITION, 448/500 COPIES printed on mouldmade paper at the Rampant Lions Press, decorations and initial letters printed in green, pp. [iv], 11, 8vo, original grey wrappers printed in green and black, edges untrimmed, fine £40*

Originally printed in the May and September issues of *The Little Review* in 1917, this experiment in prose fiction by Eliot is unique amongst his oeuvre; somewhat in the vein of Flaubert's 'Bouvard et Pécuchet', the work's protagonists have been regarded as depictions of himself ('a sceptic, with a taste for mysticism') and Ezra Pound ('a materialist with a leaning towards scepticism').

63. Freedman (Barnett) [Original drawing for dustjacket of] *Tribute to Walter de la Mare.* [1948,] drawn in pencil with red ink and wash in red and blue, borders drawn in pencil, 22 x 14 cm, the sheet faintly foxes, with a small amount of preliminary drawing on rear, tape residue to corners, blind-stamp of Barnett Freedman Estate at foot, good £325

The artist's faintly visible pencil inscription at the foot of the image: 'For Walter de la Mare TRIBUTE, Barnett Freedman, '48'. This is a preliminary version of Freedman's striking image presenting a laurel wreath, which occupies the rear panel of the finished article.

[With:] The dustjacket, showing the finished image, stored flat, very good



64. (Front Street Editions.) HART (George Vaughan) *As Fresh as an Ostrich, as Hungry as Paint. Five Letters from George Vaughan Hart, Regius Professor of Feudal and English Law at Trinity College, Dublin, to his Daughter Ethel in Brussels. Binham, [2015,] 83/100 COPIES printed on BFK Rives paper, tipped-in frontispiece portrait by John Butler Yeats and tipped-in photograph of daughter Ethel, title-page printed in black and green, pp. [14], 8vo, original green cloth with oval label inset to upper board, matching cloth slipcase, fine* £50

‘[A]ffectionate and informal letters, full of family news and jokes and gossip’ (Prospectus). Printed at the Evergreen Press.

65. (Front Street Editions.) MOTION (Andrew) *Destination Norfolk. A Childhood Trip to Burnham Overy Staithe. Illustrated by Andy English. Binham, 2015, 24/120 COPIES (from an edition of 135 copies) printed on Zerkall mould-made paper, frontispiece and 7 further wood engravings with 5 of these full-page, title-page printed in black and red, pp. [16], oblong 8vo, original red cloth, printed label inset to upper board, grey cloth slipcase with matching printed label, fine* £85



A reminiscence of a childhood journey by the former Poet Laureate, with wonderful illustrations by Andy English.

The special, with a portfolio of the wood engravings

66. (Front Street Editions.) MOTION (Andrew) *Destination Norfolk. A Childhood Trip to Burnham Overy Staithe. Illustrated by Andy English. Binham, 2015, IX/15 COPIES (from an edition of 135 copies) printed on Zerkall mould-made paper, frontispiece and 7 further wood engravings with 5 of these full-page, title-page printed in black and red, with a matching cloth portfolio of the illustrations pp. [16], oblong 8vo, original red cloth with printed label inset to upper board, housed together with matching cloth portfolio in grey cloth solander box with printed label inset to top, fine* £235

A reminiscence of a childhood journey by the former Poet Laureate, with wonderful illustrations by Andy English.

67. (Front Street Editions.) MÜLLER (Wilhelm) *Schubert's Winter Journey. The Poems of Wilhelm Müller. Translated by Ian Bostridge. Binham, 2015, 9/100 COPIES (from an edition of 120 copies) printed on Somerset mould-made paper with a tipped-in frontispiece three-colour wood-engraving of Schubert by Chris Daunt after a portrait by Wilhelm August Riedler, pp. 53, 4to, original blue cloth with oval label inset to upper board, backstrip lettered in silver, grey cloth slipcase, fine* £165

Printed in parallel text, the verse set to music by Schubert in ‘Winterreise’ in a translation by this well-known tenor.

68. (Front Street Editions.) MÜLLER (Wilhelm) Schubert's Winter Journey. The Poems of Wilhelm Müller. Translated by Ian Bostridge. *Binham, 2015, XII/20 COPIES (from an edition of 120 copies) printed on Somerset mould-made paper with a tipped-in frontispiece three-colour wood-engraving of Schubert by Chris Daunt after a portrait by Wilhelm August Riedler, pp. 53, 4to, original deluxe binding of quarter grey Harmatan leather, blue cloth sides with oval label inset to upper board, backstrip lettered in silver, blue cloth slipcase, fine* £225

Printed in parallel text, the verse set to music by Schubert in 'Winterreise' in a translation by this well-known tenor.

69. 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.

70. (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, printed acetate dustjacket with a couple of nicks, very good (Kirkus 20)* £150

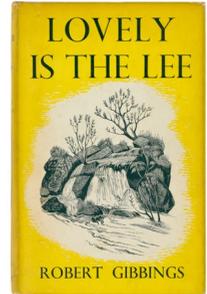
With the original prospectus laid in. This the copy of Laurence Pollinger, Gibbings' agent, though without mark of ownership.

71. Inscribed by the author to his agent and friend Gibbings (Robert) A Collection of Illustrated Travel Books. 9 Vols, comprising:

*Sweet Thames Run Softly. With Engravings by the Author. J.M. Dent and Sons, [1940,] FIRST EDITION, frontispiece and 49 further wood-engravings by Gibbings with 1 of these full-page, pp. x, 230, 8vo, original green cloth with Gibbings illustration stamped in gilt to upper board, backstrip lettered in gilt, slight dustiness around head of boards, very faint foxing to free endpapers, dustjacket chipped at head of lower joint-fold with backstrip panel faded and some light overall soiling, good (Kirkus, Empson & Harris 6)*

Coming Down the Wye. With Engravings by the Author. *J.M. Dent and Sons, [1942,] FIRST EDITION, title-page illustration and 58 further wood-engravings and 3 maps, pp. x, 189, 8vo, original blue cloth with Gibbings illustration stamped in gilt to upper board, backstrip lettered in gilt, top edge blue, dustjacket slightly rubbed, chipped and soiled, very good (Kirkus, Empson & Harris 7)*

Lovely is the Lee. With Engravings by the Author. *J.M. Dent and Sons, [1945,] FIRST EDITION, title-page illustration and 63 further wood-engravings, pp. vi, 199, crown 8vo, original yellow cloth, with Gibbings illustration stamped in gilt to upper board, backstrip lettered in gilt, top edge green, faint spotting to free endpapers, dustjacket with darkened backstrip panel, very good (Kirkus, Empson & Harris 8)*



Blue Angels and Whales. A Record of Personal Experiences Below and Above the Water. With Illustrations by the Author. *J.M. Dent and Sons, [1946,] FIRST HARDBACK EDITION, frontispiece and title-page illustration printed in blue with 64 further illustrations from Gibbings drawings throughout text (17 of these in blue), the odd very faint spot, pp. [viii], 114, crown 8vo, original blue cloth with Gibbings illustration stamped in gilt to upper board, backstrip lettered in gilt, light foxing to rear free endpaper, dustjacket with darkened backstrip panel and a small amount of chipping, very good*

Over the Reefs. *J.M. Dent and Sons, [1948,] FIRST EDITION, half-title and title-page illustrations and 82 further wood-engravings, pp. [vi], 240, 8vo, original maroon cloth with Gibbings illustration stamped in gilt to upper board, backstrip lettered in gilt, top edge green, endpaper maps, dustjacket a little chipped and nicked, very good (Kirkus, Empson & Harris 9)*

Coming Down the Seine. *J.M. Dent and Sons, [1953,] FIRST EDITION, illustrated title-page printed in red and green with 56 further wood-engravings, printed in green throughout, pp. [vi], 217, 8vo, original maroon cloth with Gibbings illustration stamped in gilt to upper board, backstrip lettered in gilt, top edge maroon, faint free endpaper spotting, dustjacket with short closed tear to front panel and some light foxing to rear panel, very good (Kirkus, Empson & Harris 11)*

Trumpets from Montparnasse. Illustrated with eight colour plates and forty wood engravings by the author. *J.M. Dent and Sons, [1955,] FIRST EDITION, pp. [vi], 201, 8vo, original blue cloth with Gibbings illustration stamped in gilt to upper board, backstrip lettered in gilt, top edge blue, dustjacket slightly frayed around head, very good (Kirkus, Empson & Harris 13)*

Till I End My Song. With wood engravings by the author. *J.M. Dent and Sons, [1957,] FIRST EDITION, frontispiece oil painting, title-page illustration printed in blue, 55 wood engravings, pp. [vi], 201, 8vo, original blue cloth with Gibbings illustration stamped in gilt to upper board, backstrip lettered in gilt, top edge green, gentle knock to bottom corner of upper board, dustjacket, very good*

A True Tale of Love in Tonga. Told in 23 engravings and 337 words. *J.M. Dent and Sons, [1957], SECOND EDITION, frontispiece oil painting, title-page illustration printed in blue, 55 wood engravings, pp. 53, crown 8vo, original quarter blue boards, the pale blue sides illustrated with a wood-engraving by Gibbings printed in green, dustjacket, very good* £850 FOR THE SET

The collection of Laurence Pollinger – Gibbings' agent (with his firm Pearn, Pollinger & Higham), with whom as Martin L. Andrews notes, the author 'became particularly friendly' (p. 188). With only two exceptions (these being 'Sweet Thames Run Softly' and 'Blue Angels and Whales'), the books are inscribed to Pollinger on the flyleaf (or the half-title, in the case of *Over the Reefs* where maps occupy the endpapers) – in some cases with a warm message (the mentioned half-title inscription conveys 'grateful thanks', whilst in *Trumpets from Montparnasse* Pollinger is given the honour of receiving 'the first copy'). In all cases these are the first Dent editions, which in all but a couple of cases makes them the very first.



An attractive set of these charming, predominantly water-based, travel narratives, with an excellent association.

72. **Gill (Eric)** *First Nudes*. With an Introduction by Sir John Rothenstein. *Neville Spearman, 1954, FIRST EDITION, 24 full-page reproductions of illustrations by Gill (one repeated on dustjacket cover), pp. [viii] + Plates, royal 8vo, original red boards, backstrip gilt lettered, Gill's initials blocked in gilt on the front cover, light partial browning to free endpapers, bookplate of Gladys Farnell to front pastedown, dustjacket with some very light chipping at head of backstrip panel and a few nicks to rear panel, very good (Gill, Corey & Mackenzie 636.10)* £80

'First Nudes [begun in 1926] contains twenty-four original and hitherto unknown sketches... in view of his later development, these first life drawings of men and women are of particular interest' (blurb).

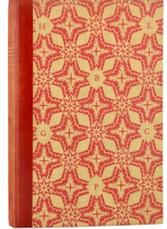
#### An inscribed copy

73. **(Golden Cockerel Press.) ACTON (Harold) and Lee Yi-Hsieh (Translators)** *Glue and Lacquer. Four Cautionary Tales Translated from the Chinese by Harold Acton and Lee Yi-Hsieh. Preface by Arthur Waley. With Illustrations from Drawings by Eric Gill, interpreted on copper by Denis Tegetmeier. 1941, FIRST EDITION, 97/320 COPIES (from an edition of 350 copies), occasional foxing throughout, pp. 139, royal 8vo, original quarter blue morocco with yellow cloth stamped in gilt to front, backstrip lettered in gilt and a little faded, panel of fading to lower board, t.e.g., others untrimmed with some foxing, endpapers foxed, good (Ritchie A12a)* £180

Inscribed to Neil Ritchie, Acton's bibliographer, in 1991: 'with warm regard from Harold Acton'. Photocopy of original prospectus laid in.

74. (Golden Cockerel Press.) ANDREYEV (Leonid) *Abyss*. Translated by John Cournos. 1929, 3/500 COPIES printed on Van Gelder handmade paper, 4 wood-engravings, including one full-page, by Ivan Lebedeff, pp. 31, crown 8vo, original quarter black buckram with maroon boards, backstrip lettered in gilt, original glassine jacket, very good (Chanticleer 67) £75

75. (Golden Cockerel Press.) BATES (H.E.) *A German Idyll*. With Wood Engravings by Lynton Lamb. 1932, FIRST EDITION, 179/307 COPIES printed on handmade paper and signed by the author, frontispiece, title-page and several other wood-engravings by Lynton Lamb, pp. [v], 40, 8vo, original quarter crimson morocco with fawn and red patterned cloth incorporating Press and author initials, light fading to gilt lettered backstrip, t.e.g., others untrimmed, faintest of browning to free endpapers, very good (Chanticleer 81; Eads A16) £200



76. (Golden Cockerel Press.) BATES (H.E.) *A German Idyll*. With Wood Engravings by Lynton Lamb. 1932, FIRST EDITION, 305/307 COPIES printed on handmade paper and signed by the author, frontispiece, title-page and several other wood-engravings by Lynton Lamb, pp. [v], 40, 8vo, original variant binding of crimson morocco with cream canvas sides, backstrip lettered in gilt and very gently faded with a little rubbing at tips, slightest of bumps to top corners, t.e.g., others untrimmed, trace of label at head of front pastedown, very good (Chanticleer 81; Eads A16) £250



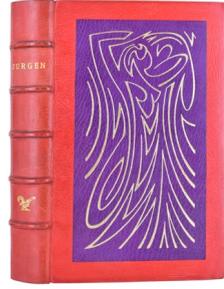
An unrecorded variant binding, presumably accounted for by Sangorski & Sutcliffe having run out of the patterned cloth used for the edition.

77. (Golden Cockerel Press.) BUCKLAND WRIGHT (John, Illustrator) [Prospectus for] 'The Golden Cockerel Rubāiyāt of Omar Khayyām'. 1938, single sheet printed on both sides, pp. [2], folio, central fold, a few small spots, 'Supplied by John & Edward Bumpus' stamp at foot, good (Cock-a-Hoop P138) £60

An interesting prospectus in respect of the lack of any pictorial representation of Buckland Wright's work on this promotional sheet - one of the main features of the edition, but an aspect of the book which Christopher Sandford disliked; accordingly, most of the text is given over to an explanation of the Press's decision to publish an edition, with more attention given over to the translator and even the typeface, with the artist's relegated to a short paragraph at the foot - the majority of which is a reviewer's comment on his work generally. A surprisingly pointed treatment of an edition for which the illustrations have come to be the most celebrated feature, despite the Press's lack of enthusiasm.

78. (Golden Cockerel Press) CABELL (James Branch) *Jurgen, a Comedy of Justice*. With Wood Engravings by John Buckland Wright. 1949, 43/100 SPECIAL ISSUE COPIES signed by the artist (from an edition of 500 copies), printed on mouldmade paper, wood-engraved floral border and vignette on the title-page, and 16 additional full-page wood-engravings by John Buckland Wright, pp. 349, royal

8vo, original Sangorski & Sutcliffe binding of crimson morocco, purple morocco inlays to both boards with large abstract designs by Buckland Wright stamped in gilt, backstrip lettered in gilt with five raised bands, t.e.g., others untrimmed, a few very faint spots to front endpapers and edges, cloth slipcase, near fine (Cock-a-Hoop 182: Reid A52a) £800



‘One of the world’s greatest satires, but also among its best romances. Sir Hugh Walpole said of it that he knew of ‘no book in the English language that colours one’s imagination and fancy quite as this one does... The world of Jurgen with its grotesquerie, its sudden beauty, its poverty and its pity, its adventure and romance, is a world descended from earlier worlds but unique of its own period.’ (Cock-a-Hoop)

79. (Golden Cockerel Press.) CAVE (Roderick) & Sarah Manson *A History of The Golden Cockerel Press, 1920-1960. British Library & Oak Knoll Press, 2002, FIRST EDITION, illustrations throughout including some colour plates*, pp. xi, 279, 4to, original blue cloth, backstrip lettered in gilt, dustjacket, fine £30

Noel Rooke’s copy

80. (Golden Cockerel Press.) CLAY (Enid) *Sonnets and Verses. 1925, 121/450 COPIES printed on Kelmscott handmade paper, title-vignette and 7 other wood-engravings by Eric Gill, gilt cockerel press-device*, pp. [v], 35, crown 8vo, original quarter fawn linen, backstrip with printed label and mid blue boards with just a hint of fading at edges, edges untrimmed, very good (Chanticleer 25: Gill, Corey & Mackenzie Eric Gill, a Bibliography 274) £415

Sonnets and verses by Eric Gill’s sister Enid, and the first of the Press’s books to be illustrated by him. This copy as notable as being that of Noel Rooke, with his ownership inscription to the flyleaf: it was Rooke who got Gill started in wood engraving, and together they are credited with the technique’s revival in this decade. Rooke’s only book for the Press, ‘The Birth of Christ’ appeared later that same year.

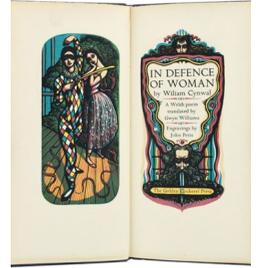
81. (Golden Cockerel Press.) COPPARD (A.E.) *Adam & Eve & Pinch Me. 1921, FIRST EDITION, ONE OF 160 COPIES (from an edition of 550 copies)*, pp. 140, foolscap 8vo, original white buckram, backstrip with slightly faded printed label, spine cocked, adhesive browning to endpapers, good (Chanticleer 1: Schwartz p.9) £100

A joint first for both the author and press, here in the least common binding of the first edition.

82. (Golden Cockerel Press.) COPPARD (A.E.) *Crotty Shinkwin. A Tale of the Strange Adventure that befell a Butcher of County Clare [and] The Beauty Spot. A Tale concerning the Chilterns. 1932, FIRST EDITION, 190/500 COPIES printed on Batchelor’s handmade paper, 7 wood-engravings in the text and a wood-engraved border to the double title-page, all by Robert Gibbings, single spot to initial blank carrying through to border of title-page*, pp. [ii], 68, 8vo, original quarter blue morocco with patterned cloth in blue and sea-green incorporating Press and

author initials, gilt lettered backstrip faded, t.e.g., others untrimmed, very good (Chanticleer 84) £140

83. (Golden Cockerel Press.) **Cynwal (Wiliam)** In Defence of Woman, a Welsh Poem. Translated by Gwyn Williams. [1960], 294/400 COPIES printed on mouldmade paper, 10 colour-printed wood-engravings (including a decorated title-border) by John Petts, pp. 28, tall foolscap 8vo, original dark blue cloth, lettering on backstrip and Petts design on the front cover blocked in gilt, faint waterstain around foot of backstrip, untrimmed, a couple of small spots to endpapers, tissue-jacket creased and frayed with a small amount of loss at foot of front panel, very good (Cock-a-Hoop 210)



£70

84. (Golden Cockerel Press.) **QUENNEL (Peter)** Masques & Poems. 1922, 531/550 COPIES (this among the 175 for the US), 5 decorations by the author, pp. 53, 4to, original quarter grey linen with blue boards, backstrip with printed label, board edges a little browned with a small indentation to lower joint creating a small amount of wear, edges untrimmed and a little toned, good (Chanticleer 9) £50

The first illustrated book to be issued by the Press.

85. (Golden Cockerel Press.) **WADE-GREY (H.T.)** Terpsichore & Other Poems. 1921, ONE OF 20 NUMBERED COPIES (this unnumbered) printed on handmade paper, pp. 67, foolscap 8vo, original black buckram, printed label to backstrip with slight lean to spine and some light wear at tips, corners slightly bumped, edges untrimmed and a little dusty with a few tiny foxspots, partial browning to endpapers, ownership inscription of V. Joan Johnson to flyleaf, good (Chanticleer 2) £60

Beneath the ownership inscription is noted, in the same hand, 'given by the author, 1937'. The second book from the press, here in its second edition and most limited form.

86. (Graham.) **ELLIOTT-HOWARD**. Reflections (2) [Phoenix Broadsheet 283.] Leicester: Toni Savage, [1986,] SMALL BROADSHEET, Rigby Graham vignette at head, pp. [1], foolscap 8vo, fine condition £15
87. (Graham.) **YORKE (Malcolm)** Against the Grain. The Life and Art of Rigby Graham. Uppingham: Goldmark, 2015, FIRST EDITION, ONE OF 425 COPIES (from an edition of 500 copies), copiously illustrated throughout with photographs and reproductions of Graham's artwork, numerals printed in orange with author's name to title-page in same, a couple of small pen-marks to borders of colophon page, pp. 334, 4to, original black cloth, backstrip lettered in silver, page-marker, dustjacket, Times obituary of Graham laid in at rear, near fine £35

88. **(Graham.) YORKE (Malcolm)** *Against the Grain. The Life and Art of Rigby Graham. Uppingham: Goldmark, 2015, FIRST EDITION, 65/75 COPIES (from an edition of 500 copies), the special with 2 DVDs of the artist's 'Irish Voyage' and 4 signed and numbered lithographs, copiously illustrated throughout with photographs and reproductions of Graham's artwork, numerals printed in orange with author's name to title-page in same, pp. 334, 4to, original red cloth with Rigby Graham illustration inset to upper board, backstrip lettered in gilt, matching portfolio with additional material and alternative inset illustration, blue cloth slipcase, fine* £450



89. **(Grapho Editions.) KERSHAW (Paul)** *Here Lyeth. A Selection of Letterforms. Ripon, 2015, 9/100 COPIES printed on JPP Archival Inlay paper, some fold-out pages, pp. [16], 12mo, original quarter mustard-yellow cloth with grey patterned paper sides to a design based on a decoration from a gravestone in St Mary's Church at Abbey Dore, fine* £25

A selection of letters and numerals taken from gravestones, tombs, and memorials copied by Kershaw at four sites 'south of Hereford'.

90. **(Grapho Editions.) MADDEN (Phil) & Paul K. Kershaw (Illustrator).** *Paths. Ripon, 2013, 44/100 COPIES signed by Madden and Kershaw, printed on Magnani paper, title-page printed in blue with frontispiece printed in shades of brown and orange, the interweaving illustrations throughout printed in various colours using digital photopolymer plates based on experiments with 'suminagashi' marbling and printed tissue, pp. [29], small 4to, original quarter red cloth with brown sides, illustration to upper board printed in brown* £85



Printed and bound by Kershaw, this is a beautiful and imaginative production - the textblock is formed of a series of booklets printed on stubs, which allows the fusion of text and image to develop in a free but controlled manner. The second collaboration between the two - following 2009's 'Wings Take Us' - and collaborative in the fullest sense, this time with the concept of a 'path' as the underlying concept.

91. **(Grapho Editions.) MADDEN (Phil) & Paul K. Kershaw (Illustrator).** *The Amphibious Place. Ripon, 2015, 45/60 COPIES signed by the illustrator, printed on Atsukuchi and Kozuke paper in various colours and with a variety of techniques, pp. [19], small 4to, original brown cloth with Japanese style*

*stab binding, illustration inset to upper board, 'Production Note' leaf laid in to matching slipcase with printed label at back, fine* £125

The third collaboration between poet and artist/printer, following 2009's 'Wings Take Us', and 2013's 'Paths' - here taking the seashore as their theme. Once more, the fusion of text and image creates a diverse but harmonious whole that is quite stunning in its effect.

92. (Grapho Editions.) MADDEN (Phil) & Paul K. Kershaw (Illustrator). *Wings Take Us*. Ripon, 2009, 47/130 COPIES printed on Zerkall mould-made paper, illustrations printed in various colours throughout, pp. 25, 4to, original blue cloth lettered in gilt to upper board, edges untrimmed, fine £95



A series of poems about birds. Kershaw's illustrations are a powerful blend of wood-engraving, machined wood, and marbling techniques, which allows for a combination of precision with a more fugitive quality - gloriously rendering the books avian theme.

93. (Grapho Editions.) PAPILLON (Jean-Michel) Instructions on how to print woodcuts properly. Being the First Section of the Third and Last Chapter in the Fifth and Last Part of his 'Traité historique et pratique de la gravure en bois', 1766. A new translation. Ripon, 2013, 27/100 COPIES printed on Magnani Biblos paper, tipped-in woodcut frontispiece portrait of author, pp. 25, foolscap 8vo, original quarter green cloth and patterned paper, backstrip with printed label, fine £30

94. (Gregynog Press.) OMAR KHAYYAM. Penillion. [A Welsh Translation from the Original Persian by Sir John Morris-Jones.] Newtown, 1928, 299/285 COPIES (from an edition of 310 copies) printed on Batchelor's handmade paper, 9 wood-engravings by R.A. Maynard, the title, fly-titles and initial word of text printed in blue, pp. xvi, 30, royal 8vo, original quarter yellow buckram with white canvas sides and matching yellow buckram fore-edges, canvas lifting slightly along upper joint, backstrip lettered in gilt and darkened, a touch grubby with a couple of faint blotches to fore-edge, untrimmed and unopened, good (Harrop 13) £120



95. (Gregynog Press.) CERDDI GREGYNOG, poems 1450-1650. Edited by Enid Roberts. Newtown, Powys, 1979, 67/400 COPIES, title-page printed in green and black, pp. 35, crown 8vo, original cloth backed plain card wrappers, green dustjacket with line drawing by Jim Bridgen printed in black, fine £40

With a press compliments slip signed (with 'Best wishes for 1980') by Press controller Eric Gee, laid in at front.

96. (Gregynog Press.) **HABERLY (Loyd)** *The Wild Cherry of Gregynog. Newtown, Powys, [1979], ONE OF 150 COPIES, single folded sheet of Barcham Green hand-made paper, pp. [1], crown 8vo, original self wrappers, Haberly Press device printed in red to front, fine* £30

With letters from the author

97. (Gregynog Press.) **HARROP (Dorothy A.)** *A History [and Bibliography] of the Gregynog Press. Pinner: Private Libraries Association, 1980, ONE OF 2,500 COPIES (from an edition of 2,600 copies), numerous reproductions of the engravings used at the press, pages taken from the press's books and photographs of those involved with its workings, 16 plates, pp. xvi, 266, royal 8vo, original brown cloth with Press device blind-stamped to upper board, gilt lettering on backstrip between double gilt bands, fine* £90

Laid in at the front is a press-sheet for the book (headed 'For the favour of review') as well as a TLs and an APCs from Harrop to the book's previous owner; the letter, from 30 July 1979 explains about the delays in the book being published - 'the wheels of publishing grind slow' - whilst the card, from May the following year expresses her pleasure that the book has been enjoyed, and speaks in glowing terms of its design and production.



A necessary book for anyone with an interest in the Press; the history is contained between pages 1-181 and the excellent bibliography between pages 183-266, which also includes a handlist of the Press's ephemeral printing.

98. (Gregynog Press.) **DAVIES (T. Glynne)** *Llanrwst (O Gwn arall). [Printed at the] Eisteddfod Dyffryn Conwy a'r Cyffiniau 1989. Newtown, Powys, 1989, 6/100 COPIES printed on Wookey Hole hand-made paper, single leaf with initial printed in red, pp. [1], oblong foolscap 8vo, original hand-made paper folder printed in black and red to front, fine* £30

99. (Gregynog Press.) **GWASG GREGYNOG.** *A Descriptive Catalogue of Printing at Gregynog 1970 - 1990. Compiled by David Esslemont and Glyn Tegai Hughes. Newtown, Powys, 1990, 170/755 COPIES (from an edition of 900 copies) printed on Archive Bookend Cartridge paper, with selective reproductions of illustrations used in the press's books throughout, a number tipped-in to the book, some printed in one or more colours, pp. 74, folio, original plain cream and purple card wrappers, printed dustjacket, fine* £40

100. (Gregynog Press.) **ORMOND (John)** *Cathedral Builders, and Other Poems. With Drawings by the Author. Newtown, Powys, 1991, FIRST EDITION, 167/200 COPIES (from an edition of 250 copies) printed on Mohawk Superfine paper, 11 drawings of which 5 are full-page, pp. x, 66, folio, original quarter black cloth with mustard yellow boards, backstrip lettered in gilt, still in original tissue wrap with limitation sticker, original Press invoice to previous owner with compliments slip laid in at rear, fine* £90

Printed by David Esslemont.

101. (Gregynog Press.) WYN (Hedd) Rhyfel. *Newtown, Powys, 1992, 165/200 COPIES printed on brown Colorplan paper, single folded sheet folded to form three panels, manuscript facsimile printed in red to central panel with printed type on overlapping verso, pp. [2], crown 8vo, original self wrappers, fine* £50

A poem of the First World War, from a Welsh poet killed during the Battle of Passchendaele.

102. (Gregynog Press.) DAVIES (W.H.) *The Lovers' Song-Book. Newtown, Powys, 1993, 214/350 COPIES printed in black and red on Zerkall mould-made paper, pp. 18, tall 8vo, original sewn red wrappers, dustjacket with tiny nick at head of front, near fine* £30

Published to coincide with, but not featuring, the 10 rejected wood-engravings produced by Gertrude Hermes for the 1933 edition.

103. (Gregynog Press.) WILLIAMS (Kyffin, *Illustrator*) Pryderi. *Newtown, Powys, 1998, 53/350 COPIES signed by the artist, printed on Velin Arches mould-made paper, title-page and initial letters printed in claret, 8 full-page lino-cuts by Kyffin Williams printed in black with grey or brown, pp. 40, tall royal 8vo, original oatmeal linen with Kyffin Williams lino-cut illustration inset to upper board, backstrip lettered in black, edges untrimmed, Press compliments slip laid in, fine* £375



104. (Gregynog Press.) HARROP (Dorothy), Glyn Tegai Hughes & David Vickers. *The Gregynog Press / Gwasg Gregynog. Three Essays / Tair Ysgrif. Newtown, Powys, [2003,] FIRST EDITION, each essay printed in English and Welsh, pp. [20], royal 8vo, original stapled blue wrappers with Press device in blue to front, fine* £15

105. (Gregynog Press.) WILLIAMS (Kyffin) *Two Press Christmas cards. Newtown, Powys, n.d., Kyffin linocuts printed in blue, one card in three panels with text printed in blue and red, pp. [2]; [1], foolscap 8vo, folded cards, one with original blank envelope, fine* £10

Attractive ephemeral pieces from the latter years of the press, each with a printed greetings message.

106. (Gruffyground Press.) THOMAS (Edward) *Old Man. With a wood engraving by Colin Paynton. Sidcot, 1990, 82/240 COPIES signed by the illustrator, printed on Zerkall mould-made paper, frontispiece wood-engraving, title-page printed in lilac and black, pp. [7], foolscap 8vo, original plain sewn wrappers with printed lilac dustjacket, fine* £25

A poem written for his daughter Myfanwy, and published in this edition on the occasion of her eightieth birthday.

107. **(Hanborough Parrot Press.) GRAHAM (Rigby)** Sketchbook Drawings. With an Introduction by Alan Tucker. *Hanborough, 1989, X/85 COPIES with pochoir colouring by Sylvia Stokeld throughout, signed by artist and illustrator, printed on Butten Ingres paper, pp. [53], 8vo, original illustrated boards, a few very faint pinprick foxspots to borders of upper board, endpapers to a design by the artist, untrimmed, very good*



£200

108. **(Hanborough Parrot Press.) TUCKER (Peter)** Haslewood Books. The Books of Frederick Etchells & Hugh Macdonald. *Church Hanborough, 1990, III/60 COPIES (from an edition of 170 copies) signed by the author, numerous reproductions of engravings (by John Nash, Edward Wadsworth, Hester Sainsbury, et al.) used in the Haslewood Books with a number of these hand-coloured, 4 pochoir-coloured illustrations executed by Sylvia Stokeld, pp. 53, 4to, original cloth with marbled pattern, printed labels to upper board and backstrip with the former hand-coloured, slipcase with hand-coloured Hester Sainsbury woodcut repeating, fine*

£250

109. **(Handcraft Shop.) WILDE (Oscar)** Ave Imperatrix! A Dirge of Empire. *Snohomish, WA, 1902, 122/150 COPIES printed in red and black on Whatman paper, frontispiece by John Clancy with hand-coloured vine border, border decorations by Clancy throughout and 32 hand-coloured initials, gift inscription to initial blank, pp. [68, printed rectos only], foolscap 8vo, original cream parchment with red silk ties (one split at spine, the other starting), some light soiling and spotting and gentle bump to top corners, edges untrimmed, pink silk pastedowns, good*

£450



A very handsome production, the second by Ransom at his Handcraft Shop imprint - early work by one of the key names in the American press movement, handled with lyrical tact in Ransom's own work on Private Presses & Their Books: 'In 1901 and 1902 two books bore the imprint of the Handcraft Shop [...] where an ardent youth spent evenings, sometimes long ones, in pursuit of insistent but intangible vision. There have been recurrent incarnations of the impulse [...]'

110. **(Happy Dragons Press.) MAGEE (Wes)** Starfall. Winter Poems. Lino-cuts by Penny Berry [New Garland, No. 9]. *Toppesfield, 2005, 71/100 COPIES, 2 full-page three-colour lino-cuts both tissue-guarded, pp. [v], 20, foolscap 8vo, original plain white wrappers printed in black, fine*

£20

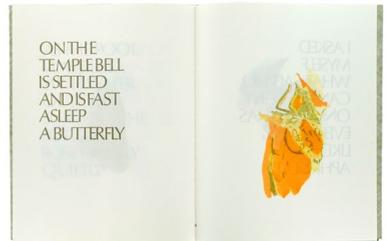
111. **(Hassall.) CHAMBERS (David)** Joan Hassall: Engravings & Drawings. With an Introductory Memoir by Joan Hassall and an Appreciation of Her Technique by George Mackley. *Pinner: Private Libraries Association, 1985, FIRST EDITION, ONE*

OF 2,500 COPIES, 481 illustrations, pp. lxiv, 160, 8vo, original black cloth, backstrip and front cover gilt blocked, patterned endpapers with a Hassall design, flyer for exhibition and photocopied obituaries loosely inserted, fine £40

112. (Hedgehog Press.) BRIGNULL (Alan) CHARLES CLARK. The Bard of Totham. Presenting Pieces, Poems and Biographical Bits, pertaining to a Peculiar Printing Personage of the past. *Loughborough, 1990, ONE OF 200 COPIES, frontispiece portrait printed in green and 6 further tipped-in sheets reproducing Clark's work in facsimil, these mounted on green card, pp. [vi], 10, crown 8vo, original wrappars, printed label to front, hint of fading to backstrip, very good* £30

A printer and poet, as well as a farmer, Clark's output consisted of songs and parodies in the manner of Thomas Hood - he printed work by John Clare, to whom he sent letters.

113. Hogan (Eileen, Illustrator) Variations. *Lion and Unicorn Press, 1974, 6/30 COPIES signed by the illustrator, 11 illustrations printed in a variety of colours, lettering by Hogan printed in grey, pp. [23], 4to, original plain green stitched wrappers with a dustjacket of grey-green handmade paper, later Tls from Hogan accompanying prospectus for later book and a letter from the Press presenting this book laid in, near fine*



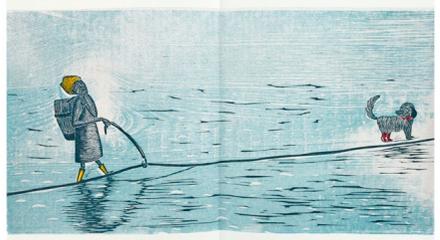
£225

Texts drawn from haiku and the fragments of Sappho accompany illustrations that depict the transformation from pupa to butterfly.

114. (Incline Press.) HEANEY (Seamus, et al.) Poetry and Prose for the Midsummer Feast at Cannwood House. *Oldham, 2002, FIRST EDITION, 105/230 COPIES printed on cream, brown, grey and white Zerkall mouldmade papers, drawing by Catherine Heaney and colourprinted linocuts by Bert Eastman, pp. 42, 8vo, original quarter red cloth with marbled boards, printed label to upper board and backstrip, fine (Brandes & Durkan B230)* £600

With the original prospectus loosely inserted. The anthology features ten poems by Heaney, including 'A Snapshot' and 'Rookery', as well as a contribution by his daughter Catherine.

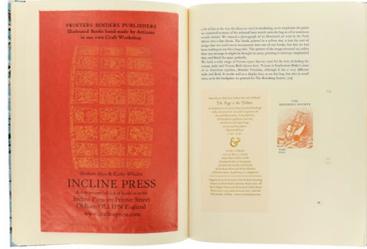
115. (Incline Press.) KIM (Suyeon) A Line. *Oldham, 2009, 58/200 COPIES signed by the artist, printed on BFK Rives paper, 16 conjoined colour-tinted woodcuts overprinted with lino-cuts and hand-coloured in red and yellow, concertina folded, pp. [32], crown 4to, original quarter blue cloth with matching leading edges, 'captured' (i.e., not*



*pasted down) hand-made Korean paper sides, tiny spot to paper of upper board, matching cloth and board slipcase, very good* £105

With the prospectus, an eight-page booklet with handcoloured title-page, which provides a textual narrative for the illustrations. Begun after the Oxford Fine Press Fair of November 2007 (and completed in time for the next of November 2009), this intriguing book depicts a rope line which connects a blind fisherman and his dog to his nets, the sea, seagulls and leaping fish, the varying tints of the underlying woodgrain suggesting the changing patterns of light throughout the day.

116. (Incline Press.) MOSS (Graham) & Kathy Whalen. *Hung Out to Dry. A Collation of Specimens Displaying the Types & Typography of Broadsheets and some other Ephemeral Printing. Oldham, 2007, 23/30 DELUXE COPIES (from an edition of 150 copies) signed by the authors and the binder (this the binder's copy and possessing only the latter signature), printed in green and*



*black on Magnani paper, numerous tipped-in examples throughout (a number of which folding), the deluxe issue with an additional section containing 9 further tipped-in broadsheets on pp. 82-93, these printed on a variety of papers in various colours and usually with some illustration, pp. 93, folio, original quarter green cloth with Ann Muir marbled boards, backstrip with printed label, edges untrimmed, slipcase of matching marbled paper, fine* £300

A wonderfully conceived, designed, and executed book - with a pleasing variety of examples and an enriching commentary; like the Libanus Press's two volumes of 'Daylight Jobbery', the collection shows how the amassing of slight and ephemeral pieces can provide a formidable statement.

117. (Inky Parrot Press.) CARROLL (Lewis) *Through the Looking-Glass, and What Alice Found There. With Fifty-Seven Illustrations by Franciszka Themerson. With a Foreword about Franciszka Themerson's drawings by Jasia Reichardt, and an Afterword by Graham Ovenden. Church Hanborough, 2001, 37/42 COPIES with an additional set of prints in an accompanying folder (from an edition of 420 copies), signed by those providing the surrounding material, drawings throughout printed in orange and blue with a number full-page, pp. 122, royal 8vo, original quarter turquoise morocco, black boards with a Themerson design, backstrip lettered in gilt and lightly faded, illustrated endpapers, slipcase of cloth and illustrated boards, very good* £168

118. (Inky Parrot Press.) CARROLL (Lewis) *Through the Looking-Glass, and What Alice Found There. Illustrated by Angel Domínguez, with an Afterword by the artist. Church Hanborough, 2015, 38/180 COPIES (from an edition of 264 copies) signed by the artist, colour-printed illustrations throughout with many full-page, pp. 149, folio, original red cloth, backstrip lettered in gilt, illustrated endpapers, dustjacket, new* £86

119. (Inky Parrot Press.) SEARLE (Ronald) More Scraps, in no particular order. Unpublished sketchbooks. With a Foreword by Ippei Ito and an Afterword by Ben Shahn and Groucho Marx. [with:] (Inky Parrot Press.) SEARLE (Ronald) Watteau Revisited [2 vols.] Church Hanborough, 2008, ONE OF 42 SETS (from an edition of 246 sets) lacking Searle's signature to first volume but with the set of 6 prints hand-coloured by Annie Newnham and signed by both, printed on mouldmade paper with Searle drawings throughout, title-page to first volume printed in red and black, royal 8vo, original quarter black morocco with illustrated blue boards, untrimmed the hand-coloured prints in their own folder, cloth and board slipcase with Searle designs, fine £375
120. (Inky Parrot Press.) SISSON (C.H.) Night Thoughts and other Poems. Illustrated with linocuts by Annie Newnham. Oxford, 1983, 73/326 signed by the author and illustrator, 20 illustrations with some full-page and one printed in black and copper, pp. 47, royal 8vo, original illustrated boards, matching slipcase, fine £40
121. (Isle Handpress.) ENGLISH (Andy, Illustrator) Wood Engravings to Illustrate 'The Woman in Black' [by Susan Hill.] Ely, 2011, 44/100 COPIES signed by the illustrator, title-page wood-engraving and 12 wood-engraved prints with each signed, pp. [14], 4to, loose as issued in portfolio of black cloth and marbled paper with ribbon ties, label to front repeating title-page engraving, fine £145
122. (Kelmescott Press.) MORRIS (William) Gothic Architecture: a Lecture for the Arts and Crafts Exhibition Society (1889). 1893, FIRST EDITION, [ONE OF 1,500 COPIES] (from an edition of 1,543 copies) printed on handmade paper in black and red using the Golden type, small woodcut initial letters, pp. [ii], 68, 16mo, original quarter holland, pale blue boards with title printed in black to upper board, just a hint of wear to backstrip ends, a few very faint spots to boards and untrimmed edges, very good £800



With 'guilds' on p. 41 spelt correctly but 'Van Eyk' on p. 45 not; a like copy recently handled bore a Cockerell inscription from the date of publication, suggesting copies thus may be the earliest of the three impressions to be issued.

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



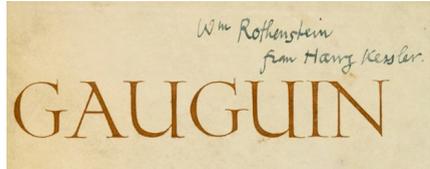
and gently toned, small bookseller sticker at foot of front pastedown, very good (Peterson A12) £7,000

Morris's utopian novel of socialist science fiction.

**Harry Kessler to William Rothenstein**

124. (Kessler.) ROTONCHAMP (Jean) Paul Gauguin, 1848-1903. Paris: Edouard Druet (*Imprimé à Weimar par les soins du Comte de Kessler*), 1906, FIRST EDITION, 212/250 COPIES (from an edition of 300 copies), half-title and title-page printed in brown with the former slightly spotted and dustsoiled, 8 plates reproducing Gauguin's work, the plates a little browned and spotted to borders, the odd spot to page borders with 3 manuscript corrections to typographical errors in William Rothenstein's hand, pp. [vi], 227, [1], 8vo, contemporary binding of full brown buckram by W.H. Smith & Son (their ticket at foot of rear pastedown), backstrip with brown leather label lettered in gilt and a touch of wear at either end, boards rubbed to a mottled effect with a few light marks, bookplate of William Rothenstein to front pastedown with an empty envelope addressed to him (probably used as a bookmark) loosely inserted at rear, good £525

A scarce book, the first biography of the artist - this the copy of William Rothenstein and the gift of Count Kessler, as recorded by the inscription to the half-title ('Wm Rothenstein from Harry Kessler', in what looks to be the hand of the recipient); the two men had first met in 1902 and become fast friends, sharing a German heritage and a bent for patronship - amongst other things, it was Rothenstein who introduced Kessler to Edward Gordon Craig and occasionally mediated in his interactions with Eric Gill. This is an early publishing venture from Kessler, who would go on to print more sumptuous things with the latter artists mentioned here.

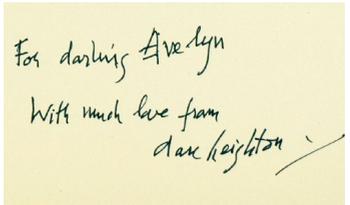


125. (Latimer Press.) LEMAIRE (Angela, Illustrator) *The Monk's Life*. [Texts by Konstantinos Daponte and St. Symeon.] 1970, 23/80 COPIES signed by the illustrator, printed on Basingwerk Parchment paper, 16 wood-engravings of which 4 are full-page and hand-coloured with red, title-page and section-titles printed in orange, pp. [25], 8vo, original plain sewn wrappers, mustard yellow dustjacket, a couple of faint handling marks and a touch of creasing around head, very good £90
126. Lawrence (Peter) *Twenty-Five Wood Engravings. Sketches and Stories*. [The Artist,] 2015, FIRST EDITION, XVII/25 COPIES signed by the artist and with a loose wood engraving laid in to rear flap, illustrated throughout, pp. 80, small 4to, original wrappers with Lawrence wood-engraving, new £45

A rich sample of the work of one of the best of modern wood engravers, lauded by his peers as 'the Django Bates of wood engraving'. The signed and numbered print at the rear is the Magritte riff 'This is not a wood engraving', featured on the title-page.

127. **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, contemporary gift inscription to initial blank, pp. [vi], 54, oblong 4to, original green cloth with Leighton design stamped in gilt to upper board, backstrip lettered in gilt, corners slightly softened with boards bowing very slightly, patterned endpapers to a Leighton design, dustjacket in superb shape with a sprinkling of tiny spots around title, a couple of short closed tears and a sliver missing at top of rear panel, very good £2650

Inscribed by the illustrator to the title-page: 'For darling Evelyn [or Avelyn], With much love from Clare Leighton' - a light unsteadiness of the hand, combined with a couple of false starts (the 'A' of the recipient's name is changed to an 'E', or vice versa, and 'For' is initially written within the publisher's imprint) suggests that this is a later inscription, and the earlier (seemingly unrelated) gift inscription reinforces this impression; the warmth of the inscription, however, may still permit the speculation that the recipient was her brother Evelyn.



A classic of modern wood engraving, uncommon in such excellent condition as this and even more so inscribed.

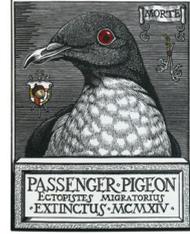
128. **Leighton (Clare)** *Southern Harvest*. Victor Gollancz, 1943, *FIRST EDITION*, title-page vignette and over 40 further wood engravings by the author along with 14 historiated initials, pp. 124, 4to, original blue cloth, backstrip lettered in gilt, light foxing to rear endpapers with fewer spots to front, ownership inscription of Martin Hardie to flyleaf with a faintly visible erased note by the same at head, a little strain to textblock between flyleaf and half-title, dustjacket with overall Leighton design chipped to ends of backstrip panel with minor chipping at corners and a closed tear at head of front panel, good £600

With a friendly inscription to the half-title by Clare Leighton: 'For Martin Hardie, on my return to England from the country of the Southern Harvest, in warm friendship from Clare Leighton. August 20, 1951'. The recipient was an artist and art-historian, the Keeper of Prints and Drawings at the V&A between 1921-1935 - significantly, he wrote an article on Leighton's work in the *Print Collector's Quarterly* in 1935.

129. **(Lion and Unicorn Press.) ARISTOPHANES.** *The Birds*. An English Version by Dudley Fitts with a new Series of Illustrations by Quentin Blake. 1971, 209/[400 COPIES], almost 50 illustrations by Quentin Blake, a number of them full-page, a few very faint foxspots to borders, pp. 168, 4to., original stiff white card with a design overall by Blake, backstrip a shade darkened and a bit nicked at head with a few tiny foxspots, very good £40
130. **(Lone Oak Press.) RORER (Abigail)** *Herewith Art the Likenesses of Four Creatures Extinct & One that Cameth Ominously Close*. Petersham, 2015, 46/100 COPIES printed in Perpetua type in red and black on Zerkall Book paper and signed by Rorer, with engraved title and 5 full-page engravings with touches of hand-

colouring, pp. [10], 4to, publisher's quarter white vellum, lower spine sprayed red, brown boards, fine £275

Executed in the style of Albrecht Durer's engraved portraits, the engravings are presented as a portrait gallery, with brief summaries of each species describing their demise or near demise.



131. (Macgregor.) FRIMSTON (J. David) and David Smith. *Beekeeping and the Law: Swarms and Neighbours. A Case-book. Illustrated with woodcuts by Miriam MacGregor. Burrowbridge: Bee Books 1993, FIRST EDITION, frontispiece and one further wood-engraving (repeated) by Miriam MacGregor, errata list tipped in at rear, pp. 66, 8vo, original quarter black cloth with marbled boards and printed label to front, fine* £25
132. (Magpie Press.) BURNETT (David) *A Ballad upon a Wedding. December 1969, 105/140 COPIES signed by the author, printed on Sheepstor handmade paper, title-page printed in red with floral border in black, pp. 15, crown 8vo, original brown buckram, lettered in gilt to upper board with a couple of faint water-spots to the same, very gentle bump at head of spine, endpapers of handmade paper with faint browning to free endpapers, very good* £30
133. (Maret.) CARROLL (Lewis) [Type specimen.] 'Alice had got so much into the way of expecting nothing but out-of-the-way things to happen...' *New York: Russell Maret, [2011,] single sheet printed in shades of yellow and grey on Velke Losiny handmade paper, pp. [1], folio, fine condition* £95
- An offprint from 'Specimens of Diverse Characters' (Pressed for Time, A1.40) - one of a very small number, and the book itself long out of print.
134. (Maret.) MORRIS (William) [Type specimen.] 'To give people pleasure in the things they must perforce use...' *New York: Russell Maret, [2011,] single sheet printed in black, red and blue on Velke Losiny handmade paper, pp. [1], folio, fine condition* £95
- An offprint from 'Specimens of Diverse Characters' (Pressed for Time, A1.40) - one of a very small number, and the book itself long out of print.
135. Maret (Russell) *Linear A to Linear Z. Twenty-Six Linoleum Cuts. New York: Russell Maret, 2015, 69/70 COPIES (from an edition of 90 copies) signed by Maret and printed on Hahnemühle Biblio paper, pp. [55, rectos only], 4to, original limp slate-grey cloth binding by Nancy Loeber, backstrip with printed label, correction slip regarding binding statement loosely inserted at rear, fine* £525

With the prospectus. An alphabet book whose immersive quality can perhaps partly be accounted for by its origin in a daydream 'about letterforms composed of intersecting horizontal and vertical lines'; following his initial attempts to render these imaginary designs in sketch-form, Maret eventually settled on 'three kinds of marks that offered enough flexibility to produce the twenty-six letterforms: the line; the dot;

and the wedge (a cuneiform-like mark made by driving a V-shaped cutting tool deeper into the block). These marks are used in ways that might be expected on some letters, on others they are not' (Artist's website).



136. **Maret (Russell)** *Some Problems with Red*, encountered by Russell Maret while daydreaming in his studio and here explored with the aid of multichromatic letterpress. *New York: Russell Maret, 2016, FIRST EDITION, 38/100 COPIES* signed by Maret, printed on Zerkall Litho paper, the 5 short texts each illustrated with colour-blocking in varying shades of red as well as yellow, orange and purple to illustrate certain properties, one illustration drawn in ink with a compass, the others printed from linoleum, end-grain maple, or metal type ornaments, pp. [19], oblong 8vo, original quarter grey cloth with red paper sides, backstrip with printed label, together with prospectus containing a tipped-in spread of the illustrations in green plexiglass slipcase, accompanied by printed note as issued, new £285

Described by the designer/printer as 'a whimsical project that grew out of my "General Color Theory" from Æthelwold Etc., and continues my recent exploration of alternatives to the photopolymer image-making techniques that I have been using for the last eight years'. An interesting and attractive meditation on chromatic properties and their reproduction in printed form, both playful and profound.

137. **Miller (Garry Fabian)** *The Gatherer*. *Southampton: John Hansard Gallery, [1991,] ONE OF 500 COPIES*, colour-printed reproductions of the artist's work throughout, pp. 36, 4to, original cream wrappers printed in green to front, one or two light handling marks, *Introductory Note and Price List* fixed with a single dot of tape to front and rear inside-cover respectively, very good £35

Accompanying the exhibition of that year; plant-based imagery using a variety of media.

138. **Miller (Garry Fabian)** *Sections of England: The Sea Horizon*. 1976/77. *Michael Hue-Williams, 1977, FIRST EDITION, ONE OF 500 COPIES, 40 tipped-in photographic illustrations, small colour-printed map at rear*, pp. [96], 4to, original beige linen

with lettering in grey to upper board and backstrip, illustration inset to upper board, publisher's slip delineating edition loosely inserted, fine £300

Inscribed by the artist on the half-title: 'For Jane, with all my love, Garry'. A series of photographs taken from a fixed point, with the only variable the passage of time.

**One of four copies, inscribed by the artist**

139. **Miller (Garry G.)** Green Air. *Willingham by Stow: Reed Press, 1986, 3/4 COPIES signed by the artist, 17 tipped-in leaf prints in green, text printed in green, pp. [24], 4to, original boards of green handmade paper with title blind-stamped to upper board, fine £400*



Inscribed by the artist on the front pastedown: 'For Jane, Christmas and Joy in 1988. With love, Garry', with a postcard showing another leaf illustration by the artist laid in (unwritten). The prints in the book were made from the leaves of Lowfield Poplars.

140. **(Miller Parker.) BATES (H.E.)** Through the Woods. The English Woodland - April to April. With 73 Engravings on Wood by Agnes Miller Parker. *Victor Gollancz, 1936, FIRST EDITION, head and tail-pieces to each chapter and further wood engravings of varying sizes with a few full-page, pp. 142, 4to, original terracotta linen, backstrip lettered in gilt, gift inscription to flyleaf, a few faint foxspots at head of flyleaf, light foxing to edges, Miller Parker illustrated dustjacket printed in brown with some light dustsoiling and a few spots, gentle fading to backstrip panel, very good (Eads A27a) £140*

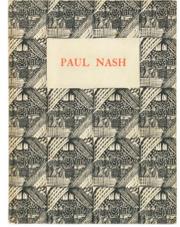


Bates himself wrote of this book 'I think my own part in it is as good as I have done, and some of the woodcuts are masterly'.

141. **Monro (Harold)** The Rebellious Vine. Decorations by James Guthrie [Rhyme Sheet, Second Series.] *The Poetry Bookshop, [1921,] FIRST EDITION, Guthrie's illustrations printed in blue and green, pp. [1], 359 x 165 mm, single sheet with faint handling mark to right-hand border and a tiny nick at foot, very good (Woolmer B2:15) £40*
142. **Motion (Andrew)** Coming Home. Wood Engravings by Jane Lydbury. *Rochdale: Andrew J Moorhouse, 2015, FIRST EDITION, 50/75 COPIES (from an edition of 125 copies) signed by author and artist, 8 full-page illustrations, pp. [41], royal 8vo, original quarter tan morocco with green cloth, printed label inset to upper board, fine £95*

Eight poems based on the author's conversations with soldiers returning from Afghanistan, each accompanied by a wood engraving.

- Inscribed by the artist to John Betjeman**  
**143. (Nash.) BERTRAM (Anthony, introduction) PAUL NASH.** [British Artists of To-Day, Number V.] *[Printed at the Curwen Press for] The Fleuron, 1927, FIRST EDITION, 17 monochrome plates reproducing the artist's work, pp. [5] + plates, 12mo, original Curwen patterned paper boards (though Enid Marx rather than Nash), label to upper board printed in red, slight sunning to backstrip, very good* £1,000



An excellent association copy of this early work on Nash, inscribed by the artist to the flyleaf: 'John Betjeman from Paul Nash [minor deletion] (bought)' - the inscription apparently recording the nature of the gift. Nash was among those whom Betjeman drew into the group for the celebrated Shell Guides, with Nash contributing that for Dorset in 1935.



- Presentation copy to Michael Rothenstein**  
**144. Nash (Paul) Aerial Flowers.** Oxford: Counterpoint, 1947, FIRST EDITION, 81/1,000 COPIES, 6 illustrations by Nash (including one tipped-in colourplate), marginal notes by Michael Rothenstein in pencil and red editing down the text for use elsewhere, pp. 8, 4to, original stapled brown card wrappers printed in black to front with Rupert Lee portrait of Nash pasted below, a small amount of creasing and a couple of light handling marks, very good £200

Inscribed by Nash's widow to a friend and fellow-artist: 'To Michael Rothenstein, With my best wishes, Margaret Nash'. Beneath the limitation statement she provides a credit for the cover illustrations: 'Drawing of Paul Nash at 25 by Rupert Lee'. Copies are seen without the illustration or with a photo of Nash from the Manchester Guardian instead - copies with the Lee portrait are scarce and appear to have been reserved for presentation to their friends, as the presence of one such presented to Eileen Agar and now in the Tate's collections would seem to corroborate.

- 145. Nash (John) English Garden Flowers.** Duckworth. 1948, FIRST EDITION, 12 colourprinted full-page lithographs by John Nash, text accompanies each illustration on opposing page, pp. 32, 4to., original quarter white boards with pink upper board showing a Nash design in white, the plain rear cover white overall, bump to bottom corner of upper board, dustjacket with light dustsoiling to border and a couple of nicks, very good £50
- 146. (New Broom Press.) CLARE (John) The Setting Sun.** Illustrated by Rigby Graham. Leicester, 1976, ONE OF 125 COPIES, full-page illustration by Rigby Graham, pp. [3], foolscap 8vo, original sewn self wrappers with Graham illustration to front, very good (Van Eijk A133) £50

In the scarce dustjacket

147. (Nonesuch Press.) KEYNES (Geoffrey) Jane Austen. A Bibliography. 1929, *FIRST EDITION, 87/875 COPIES*, frontispiece and 3 other plates (from early engravings), type facsimiles, half-title present, spare label tipped-in at rear, errata leaf loosely inserted, pp.xxv, 289, crown 8vo, original quarter pink boards with blue sides, backstrip with printed label, edges untrimmed with a small amount of faint foxing, one or two faint foxspots to endpapers, dustjacket and original tissue jacket, near fine £250

Inscribed by the author

148. O'Connor (John) Canals, Barges and People. *Art and Technics*, 1950, *FIRST EDITION, 24 full-page wood-engravings colour-printed in two or more colours*, and 22 other wood-engravings, placed as vignettes or head and tail-pieces, a few foxspots to half-title, pp. 96, 8vo, original quarter maroon cloth, backstrip lettered in gilt, patterned pink and white boards, top edge red with a few pinprick foxspots to other edges, endpaper maps with some very faint browning and foxing, bookplate of John Lewis to verso of flyleaf, dustjacket bright with a few spots and handling marks, chipping to corners and ends of backstrip panel, good



£225

One of only 1,000 copies printed, this inscribed by the author on the half-title: 'To ABO°C from JO°C and in memory of VFO°C, 1950' - evidently a family association. This was latterly the copy of typographer and author John Lewis, with a typed copy of his contemporary review loosely inserted.

149. (Old School Press.) SUTCLIFFE (John) The Lost Colours of the Cyclades. Bath, 2016, *40/135 COPIES* (from an edition of 165 copies) signed by the author, printed on Madrid Litho paper, with illustrations and titles printed in grey and blue, tipped in colour samples to pp. 34-44, pp. 52, 4to, original blue and white striped cloth, in blue cloth folder with grey card portfolio of 20 colour swatches each on a 4to sheet with printed caption, and a printed 'Colour Card' with small colour swatches of each tipped in, new £185

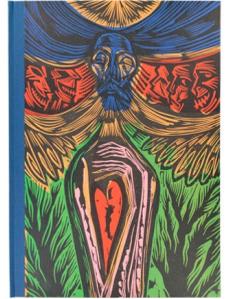
A fascinating survey, looking at the broader colour palette of a region often characterised by the predominance of white; an intriguing way to access the islands, Sutcliffe also explores its native cuisine and discovers parallels between this and its colour-history. Following on from the author's 'Colours of Rome' with the same press, this is a beautifully presented meditation on the significance of colour.

150. (Old Stile Press.) LAND. Landscape engravings by Garrick Palmer & poems selected by Eric Williams. *Llandogo*, 1996, *157/240 COPIES* signed by the artist, printed on Zerkall mould-made paper with text on cream and the 14 wood engravings on white, pp. 45, oblong 4to, original boards with an additional engraving to front, backstrip lettered in terracotta, edges untrimmed, cloth slipcase with inset paper label, fine £150

Featured poets include Edward Thomas, Ted Hughes, Gerard Manley Hopkins, and John Clare.

151. (Old Stile Press.) **ROBIN TANNER & THE OLD STILE PRESS.** Being printed examples of twenty original patterned paper designs, with a personal memoir by Nicolas McDowall. *Llandogo, 1994, 37/195 COPIES signed by the printer, 20 examples of patterned paper tipped in, frontispiece facsimile of letter and decorations to title-page printed in red, pp. [120], tall 8vo, original quarter terracotta cloth with facsimile of illustrated letter from Tanner reproduced on upper board, backstrip lettered in black, cloth slipcase with 4 inset strips of patterned paper, fine* £85

152. (Old Stile Press.) **ABELL (John, Illustrator)** The Book of Job. King James Version. Linocuts by John Abell. *Llandogo, 2016, 19/150 COPIES (from an edition of 160 copies) signed by the artist, half-title vignette and 35 further lino-cut illustrations printed direct from the blocks with 5 of these full-page, folio, original quarter blue cloth with linocut illustrated boards printed in 5 colours, red cloth slipcase with printed labels, fine* £295



Abell's second book with the Press, following 'The Diary of a Dead Officer' in 2014. His jagged, macabre imagery once more takes man in a desperate situation as its subject matter - though drawn from a different context, it is equally impressive in its effects and it's ability to convey the raw and urgent nature of the text.

153. (Old Stile Press.) **BUCHANAN (Robert)** The Ballad of Judas Iscariot. *Llandogo, 1982, 24/100 COPIES signed by the artist, printed on mouldmade paper, 15 linocut engravings with 14 of them full-page, by J. Martin Pitts and printed in a variety of colours, pp. 31, royal 8vo, original quarter brown cloth, with linocut illustration to each board, backstrip lettered in gilt, untrimmed, cloth and boards slipcase, near fine* £65

154. (Old Stile Press.) **BUTLER (S.J.)** The Swimmer. Photographs by Steffi Pusch. *Llandogo, 2012, 29/100 COPIES signed by author and artist, printed in bronze with fly-titles in blue on Vélin Arches paper, title-page printed in blue and copper, 10 tipped-in photographs, pp. [40], 4to, original grey boards with title in black and wave design in brown and blue, edges untrimmed, fine* £130

A short story.

155. (Old Stile Press.) **GRAHAM (Rigby)** Kippers & Sawdust. *Llandogo, 1992, 37/150 COPIES signed by the artist, printed in double-column Baskerville on Lana Royal Crown paper, title-page vignette and 33 pen-and-ink line drawings printed in green and inset throughout text, 5 full-page woodcuts printed in black and shades of green, 4 double-spread woodcuts printed in various*

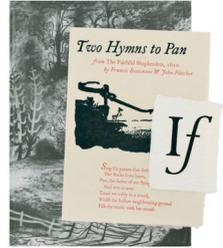


colours, pp. 57, large 4to, original grey linen, printed label with Graham drawing to front, backstrip lettered in gilt, endpapers each with an additional double-spread woodcut by Graham printed in various colours, slipcase with Graham woodcut wrapping around, fine (Harrop etc. pp. 88-9) **£400**

A beautifully produced book from the Press - 'a collection of woodcuts of places I remember, accurately or otherwise'.

156. (Old Stile Press.) GWILYM (Dafydd ap) Houses of Leaves. A selection of poems in the translation by Rachel Bromwich. Drawings by John Elwyn. *Llandogo, 1993, 25/250 COPIES signed by the artist, printed on Zerkall cream mould-made paper, 30 line drawings printed in grey, pp. 59, royal 8vo, original quarter green cloth with illustrated boards, backstrip lettered in grey, top edge grey, others untrimmed, cloth slipcase with inset illustration, fine* **£70**

157. (Old Stile Press.) HARROP (Dorothy A.), Frances McDowall, Nicolas McDowall, & Peter Wakelin. The Old Stile Press in the twentieth century. A Bibliography, 1979-1999. *Llandogo, 2000, 21/250 COPIES with additional material (from an edition of 1,000 copies), copiously illustrated throughout including 6 colour plates, pp. 135, 4to, original illustrated boards, price list laid in at rear, acetate jacket, fine* **£100**



The additional material consists of a 4pp. 'jeu d'esprit' ('Two Hymns to Pan' by Beaumont and Fletcher) printed in red and black on paper handmade by Frances McDowall, as well as a small square of handmade paper with the word 'If' printed.

158. (Old Stile Press.) JOHN (Edmund) The Seven Gifts. First printed in 'English Review', Volume XXII, May 1916. *Llandogo, 1981, ONE OF 100 COPIES, printed on Old Stile handmade paper, pp. [4], 8vo, original claret paper wrappers with printed label to front, very good* **£40**

159. (Old Stile Press.) LEAR (Edward) Two Nonsense Stories. [The Story of the Four Little Children Who Went Round the World & The History of the Seven Families of the Lake Pipple-Popple.] *Llandogo, 1990, 52/225 COPIES (from an edition of 251 copies) signed by the artist, illustrated throughout with line drawings by Gillian Martin, loose double-leaf insert of 'nonsense cookery' by Lear also illustrated by Martin, tiny dent to initial blank and half-title of latter story, pp. 32; 33, royal 8vo, original dos-à-dos binding of quarter red cloth with illustrated boards, backstrip lettered in gilt with very light rubbing at tips, edge speckled black, cloth and boards slipcase with a hint of fading to cloth at opening, very good* **£60**

160. (Old Stile Press.) MARTIN (Gillian) A Pear of Disconnected Verses. *Llandogo, 1988, 53/200 COPIES signed by the author, illustration by the author to each text page, a small handling mark at the foot of a couple of pages, pp. [27], 16mo, original sewn card wrappers, dustjacket with design by author, untrimmed, very good* **£50**

161. (Old Stile Press.) NOEL (Rodan) *The Waternymph and the Boy*. *Llandogo, 1997, 47/225 COPIES printed on fawn Hahnemuhle Ingres paper and signed by the artist, with 3 colour linocuts, including a frontispiece, 2 double-page linocuts and 22 other linocuts by J. Martin Pitts, interwoven with the text, pp. [vi] (blanks), [28], [6] (blanks), large 4to., original pale blue cloth, with an illustration overall in pale grey by J. Martin Pitts, backstrip gilt lettered, 4 yellow silk-ties, blue paper endpapers, untrimmed, fine* £100



162. (Old Stile Press.) RIDER (Cardanus) 'from an Almanack, 1726'. *Rider's British Merlin Adorn'd with many delightful Varieties and Useful Verities for the year of Lord God, 1726, Fitted for all Capacities within the Islands of Great Britain and Ireland. Made and Compiled for his Country's Benefit. Images by Peter Reddick. Llandogo, 2009, 31/150 COPIES signed by the artist, printed on Hahnemuhle Laid paper, line drawings in green at head of each section and throughout by Peter Reddick, loosely inserted leaflet describing and depicting the source text, pp. [56], tall crown 8vo, original illustrated boards, backstrip lettered in black, lightest of bumps to top corner of upper board, near fine* £65

163. (Old Stile Press.) SHAKESPEARE (William) *Pyramus and Thisbe*. Distilled from the pages of 'A Midsummer Night's Dream'. Woodcuts by Chris Nurse. *Llandogo, 2003, 46/160 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, edges untrimmed, fine* £250

The special, with proofs of the engravings

164. (Old Stile Press.) SIDNEY (Philip) *The Lad Philisides*, being a Selection of Songs, Pastoral Eclogues & Elegies from The Countess of Pembroke's *Arcadia*. With wood engravings by Harry Brockway. *Llandogo, 1988, D/26 DELUXE COPIES (from an edition of 251 copies) signed by the artist, printed on Zerkall Halbmatte mould-made paper, title-page printed in black and blue, 19 wood-engravings, two small engravings, also by Brockway, at the head of each poem, pp. 51, tall 8vo, original quarter red morocco, patterned paper sides with a Brockway design, backstrip lettered in gilt, t.e.g., others untrimmed, housed in raw silk slipcase (Brockway engraving inset to front) together with similarly bound portfolio of proof engravings (including one not featured in the text) each signed and lettered by the artist, gentle fading to backstrip of portfolio, very good*



£400

165. (Old Stile Press.) SKELTON (Robin) *Lens of Crystal*. Images by Sara Philpott. *Llandogo, 1996, 69/250 COPIES signed by author and artist, printed on Zerkall*

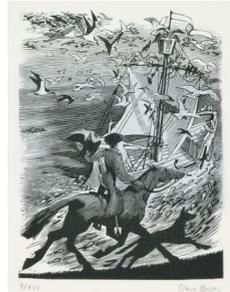
mould-made paper, text of poems printed in red, 37 linocut illustrations, pp. 80, royal 8vo, original terracotta boards illustrated with a duochrome linocut, backstrip lettered in silver, top edge black, others untrimmed, illustrated slipcase, fine £100

Skelton's poems are based on Medieval Welsh verse-forms.

166. (Old Stile Press.) TRATHERNE (Thomas) Joys. Passages from the works. Images, afterword and the selection of passages all by Angela Lemaire. *Llandogo, 2003, 14/200 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* £100
167. (Orpheus Press.) CLARE (John) Lines Written in a Northampton County Asylum. 1959, ONE OF 20 COPIES printed on handmade paper (from an edition of 70 copies), title-page vignette and 2 full-page illustrations by Rigby Graham, single spot at head of colophon page, pp. [8], crown 8vo, original sewn grey wrappers with Graham illustration to front, faint mark at head of rear, very good (Van Eijk A6) £95

Early work by Rigby Graham, and scarce in this form.

168. (Pandora Press.) CLARE (John) The Natural World. Drawings by Rigby Graham. Leicester, 1961, ONE OF 40 COPIES signed by the illustrator, head-piece, tail-piece and full-page illustration printed in green, pp. [6], crown 8vo, original cream wrappers printed in red with Graham drawing to front, fine (Van Eijk A26) £85
169. (Paulinus Press.) SHEWRING (Walter) Translations and Poems. Wood engravings by Simon Brett. Marlborough, 1984, FIRST EDITION, 9/25 SPECIAL COPIES printed on Zerkall mould-made paper and signed by author, artist, printer and binder, 11 wood engravings (mostly vignettes and head-pieces) with a separate suite of the engravings at rear, pp. 55, crown 8vo, original pink cloth hand-binding by Clare Skelton, backstrip with printed label lettered in gilt carrying a single tiny spot, flaps to rear pastedown housing proofs of all of the engravings printed on Japon and signed and numbered by the artist, slipcase, Times obituary of Shewring laid in, near fine



£325

Designed and printed by Christopher Skelton. The special copies have additional pages as well as a folder of proofs - in both cases providing the illustrations separate to the text.

170. (Paynter.) ARMITAGE (Simon) In Memory of Water. Wood Engravings by Hilary Paynter. Rochdale: Andrew J Moorhouse, 2013, 11/20 COPIES (from an edition

*of 186 copies) signed by both author and illustrator, portfolio of six broadsides each with large Paynter illustration, pp. [6], folio, original blue cloth folder with printed label inset to front, fine* £150

Armitage's six 'Stanza Stones' poems, here presented in broadside form; each illustrated with an original wood engraving by Hilary Paynter.

171. (Paynter.) ARMITAGE (Simon) *In Memory of Water*. Wood Engravings by Hilary Paynter. Rochdale: Andrew J Moorhouse, 2013, 119/150 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 £90

The 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.

172. (Pear Tree Press.) [COPLANDE (Robert) & John Guthrie] *The Manner to Dance Bace Dances*. Flansham, 1937, 57/100 COPIES printed on hand-made paper, title-page design by James Guthrie, initials, decorations, and some text printed in red, frontispiece and one further illustration by John Guthrie, pp. 14, [2], crown 8vo, original blue cloth lettered in gilt to upper board, a little sunning around head, original glassine jacket with chipping to backstrip panel ends, very good £250

Printed in Black Letter type and with the colour of the decorations varying within the edition, a reprint of a 1521 work by Robert Coplande - 'an important early treatise on the basse dance' (Prospectus). The book would seem to have been the project of John Guthrie, son of the printer James Guthrie and a known authority on the subject, who provides (anonymously, though identified in the Prospectus) a 'Note by a Dancer' as well as two illustrations.

[With:] Noverre (Jean Georges) *Letters on Dancing and Ballets*. Translated by Cyril W. Beaumont from the Revised and Enlarged Edition published at St. Petersburg, 1803. C.W. Beaumont, 1930, frontispiece and 5 further plates with head and tail-pieces to each chapter; a small amount of foxing at head of some pages, pp. xiii, 169, 8vo, original blue cloth, backstrip lettered in gilt and a little faded, some bubbling to cloth, good

Inscribed on the half-title 'With all good wishes to John Guthrie from Mabel Dolmetsch, Sept. 15th 1935'. Guthrie had met the Dolmetschs whilst a teacher at Bedales, an acquaintance that had been the catalyst for his interest in early music and dance. Between the book translated by Beaumont, the inscriber, and the recipient, we have here an interesting convergence of three notable figures in the field.

With all good wishes To John Guthrie from Mabel Dolmetsch Sept. 15<sup>th</sup> 1935

173. (Pear Tree Press.) GUTHRIE (James) *The Wild Garden*. Verses for Children. Selwyn & Blount, 1922, FIRST EDITION, frontispiece by Guthrie, a few foxspots, pp.

59, [2, ads], 16mo, *original blue boards with printed label to front that is a little foxed with a central red pen-mark, backstrip faded and a little chipped at head, rubbing along joints and to edges, bookplate of Janie Legge to pastedown and browning to free endpapers, good* £200

Inscribed by the author on the flyleaf: 'To Jimmie, from Jim, June 1927' - this being the husband of Janie Legge, whose work was printed at Guthrie's Pear Tree Press and whose bookplate is facing.

Guthrie would reprint this collection at the Pear Tree Press a couple of years later.

**With six wood engravings printed at the Rampant Lions Press**

174. (Pendomer Press.) Lewis (John) JOHN NASH, the painter as illustrator. With a Foreword by Wilfrid Blunt. *Godalming, 1978, FIRST EDITION, 122/150 COPIES signed by the author with a portfolio of 6 wood-engravings printed from the original blocks, these printed by Will Carter at the Rampant Lions Press on J. Green mould-made paper and in a separate portfolio of grey paper with printed label to front, title-leaf and caption titles printed in grey with Nash blind-stamp to each, Nash illustrations (over 120) throughout text as well as 4 colour plates, pp. 136, folio, original quarter blue morocco with mustard sides, Nash vignette stamped in gilt to upper boards, vertical gilt rules, backstrip lettered in gilt and a little faded, t.e.g., marbled endpapers, in matching marbled slipcase along with portfolio of engravings, very good*



£350

With the prospectus for this special edition laid in, along with the Times obituary for the artist. The work includes a Bibliography of Nash by Simon Heneage.

175. (Perdix Press.) CLARE (John) Nature Poetry. With an Introduction by Mark Franklin. *Sutton Mandeville, 1982, 48/50 COPIES (from an edition of 110 copies) signed by Mark Franklin and Walter Partridge (the printer), printed on Glastonbury Antique laid paper, tipped-in frontispiece portrait of Clare, pp. 51, 8vo, original half calf with linen sides, t.e.g., slipcase, fine* £80

176. (Perdix Press.) IYDGATE (John) Table Manners for Children: Stans Puer Ad Mensam. With translation and introduction by Nicholas Orme, and foreword by Lotte Helinga. First printed in 1476 by William Caxton. *Salisbury, 1989, 3/15 COPIES (from an edition of 265 copies) printed on Lana Royal Crown paper, frontispiece wood-engraving by Howard Phipps signed in pencil, facsimile of Caxton's Black Letter type offset printed to rectos with parallel text in Monotype Bembo to facing verso, pp. 41, crown 8vo, original deluxe binding of full vellum, Caxton device stamped in gilt to upper board, backstrip lettered in gilt, terracotta cloth slipcase repeating device, fine*



£150

With a TLs from the publisher to George Mackley

177. (Perishable Press.) [SNODGRASS (W.D.)] *Remains*. Poems by S.S. Gardons. *Mount Horeb, Wisconsin*. 1970, 193/200 COPIES printed on grey Shadwell handmade paper made specially for this book and printed in black, blue, grey, red and yellow, title illustration of a line-block by Walter Hamady, pp. [iv] (blanks), [25], [3] (blanks), foolscap 8vo, original mid blue morocco, lightly faded backstrip lettered in blind, blue and brown marbled boards, untrimmed, near fine £150

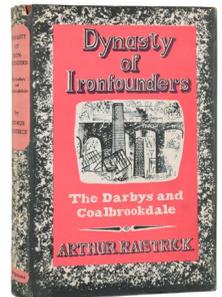
'S.S. Gardons' (the poet W.D. Snodgrass) was a petrol station attendant and later owned a cycle shop. Also a musician, he was lead guitar in the rock group Chicken Gumbo.

A one-page typed letter from Walter and Mary Hamady to the wood-engraver George Mackley, dated 22 September 1972, is loosely inserted. It expresses pleasure at having met him at his house, the quality of his work and raises the question of whether Mackley would allow his engravings to be used by Hamady and if so which subjects, flower subjects or scenes.

178. Piper (John) *50 Years of Work*. Paintings, Drawings, and Photographs, 1929-1979 [Exhibition Catalogue.] Oxford: Museum of Modern Art, 1979, FIRST EDITION, numerous monochrome reproductions of Piper's work with the majority full-page, texts by John Betjeman, John Hoole, Stewart Mason, Hugh Gordon Porteous, and Piper himself, pp. 47, 4to, original cream wrappers printed in black and brown, light crease to top corner of front and very faint spot at foot of same, very good £30
179. Piper (John) & Ceri Richards. Designs, studies for Church commissions, including Liverpool Cathedral. April 1967 [Exhibition Catalogue.] Marlborough Fine Art, 1967, FIRST EDITION, monochrome reproductions of the artists' work throughout, pp. [31], 4to, original wrappers, a very small amount of rubbing, very good £20

John Piper jacket and frontispiece

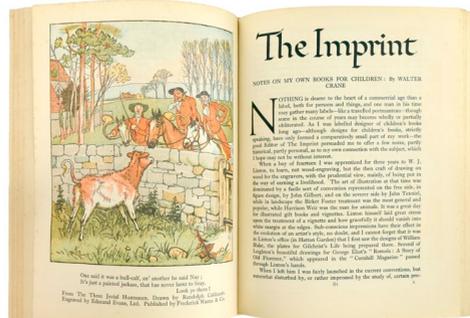
180. (Piper.) RAISTRICK (Arthur) *Dynasty of Iron Founders*. The Darby and Coalbrookdale. Longmans, 1953, FIRST EDITION, colour-printed frontispiece by John Piper with numerous other plates and illustrations within text, pp. xvi, 308, 8vo, original brick-red cloth, backstrip lettered in gilt, top edge red, endpapers with facsimile of Accounts Book, free endpapers a little spotted at head, gift inscription to verso of flyleaf, Piper dustjacket with gentle fading to backstrip panel which is a little chipped at head, short closed tears and associated creasing at head of rear panel which is a little spotted to border, very good £80



The gift inscription is from Fred Oppé, an advertising executive who corresponded with Piper (and Francis Meynell).

181. (Previous Parrot Press.) James (Henry) Winchelsea, Rye & 'Denis Duval'. With drawings from Abbeys & Castles. Both chapters in 'English Hours'. With an Introduction by Alan Tucker and illustrations by Rigby Graham. *Church Hanborough, 1991, ONE OF 148 NUMBERED COPIES (from an edition of 192 copies, this copy out of series) signed by the illustrator and the introducer, printed on Velin Arches mould-made paper, Rigby Graham line-drawings throughout with many double-spread, pp. 82, [3], 4to, variant binding of plain terracotta boards with printed label to upper and backstrip, Rigby Graham illustration to each set of endpapers, very good* £75
182. (Previous Parrot Press.) NEILL (William) Galloway Landscapes. Poems by William Neill. Woodcuts by Stan Dobbin. *Church Hanborough, 1997, ONE OF 178 COPIES (from an edition of 214 copies) signed by both the author and illustrator, this copy out of series, printed on Hahnemühle Bugra Büttten paper with numerous woodcut illustrations, largely double-page, pp. [44], 8vo, original quarter tan morocco with marbled boards, upper board with printed label, very minor bump to top corners, near fine* £40
183. (Printing.) Meynell (Gerard), J.H. Mason, Edward Johnston, & F.Ernest Jackson (Editors) THE IMPRINT. [Volume One complete in 6 issues, 2 Vols.] *The Imprint, 1913, FIRST EDITION, illustrations throughout by various artists and in a variety of media, including a number of plates, many examples colour-printed, a small amount of foxing to a handful of pages, pp. 446 (paginated continuously), 4to, contemporary binding of quarter vellum and grey boards, bound without prelims, backstrip lettered in black, vellum-tipped corners, bookplate and ownership inscription of Ernest Biggs to pastedown and flyleaf respectively of each volume, very good* £200

An attractive set of this important but short-lived magazine of the printing trade, founded by Gerard Meynell, and with notable contributions by the editors - including six instalments of Edward Johnston's exposition of his craft 'Decoration and Its Uses', and a parallel series of essays by Jackson on his specialist subject of lithography. In each number Everard Meynell provides a report on the book trade in 'The Plain Dealer', whilst other notable contributions include Walter Crane's discussion of his own books for Children as part of a suite of commentaries on the topic (including one by Alice Meynell, and a brief comment by Hilaire Belloc), Bernard Newdigate's report on the Arts and Crafts Exhibition, J.B. Manson's 'Notes on Some Wood-Engravings of Lucien Pissarro', and J.H. Mason's 'Brief Sketch' of the medium's history. As ever in this context, the Correspondence, Reviews and trade advertisements (many of them, as one might expect, of a very attractive typographic design) have a large role to play in offering an insight into the profession.

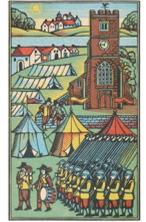


The typeface called 'The Imprint' was designed by the Monotype Corporation specifically for this magazine; a second volume provided 3 further issues before its run was cut short. The owner of this attractively bound run is possibly the author of 'Colour in Advertising' (The Studio, 1956).

184. (Rampant Lions Press.) ELIOT (T.S.) *Four Quartets*. Cambridge, 1996, 196/200 COPIES (from an edition of 226 copies) printed on mouldmade paper, title and fly-titles framed in different colours, pp.[xii], 47, folio, original quarter brown buckram with patterned paste-paper boards, backstrip with black leather label lettered in gilt, top edge trimmed, slipcase, fine £600

With a prospectus for the same, wherein Sebastian Carter outlines the personal resonance of this beautifully executed design project.

185. (Rampant Lions Press.) EMERY (Jack) *The Putney Debates*. With lino-cuts by Claire Melinsky. Cambridge, 1983, 24/500 COPIES printed on grey Zerkall mouldmade paper, 2 colourprinted full-page lino-cuts and 4 other lino-cuts, by Clare Melinsky and printed in blue, title printed in black and grey, pp. 94, royal 8vo, original quarter black buckram with blue patterned paper sides, backstrip lettered in gilt, top edge blue with others untrimmed, near fine £50

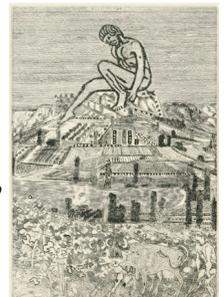


Will from John [Carter]

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

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

187. (Rampant Lions Press.) THEOCRITUS. *Six Idyllia Chosen Out of the Sicilian Poet Theocritus and Translated into English Verse*. With Eight Etchings by Anthony Gross and with an Introduction by Douglas Cleverdon. New York: (Printed at the Rampant Lions Press for the) Clover Hill Editions of the Chilmark Press, 1971, 148/270 COPIES (from an edition of 417 copies) printed on handmade paper, 8 intaglio etchings, including 7 full-page, by Anthony Gross, border design to title and the press-device printed in cinnamon, full-page facsimile of title-page to the first English edition,



pp. xviii, 55, [3](blanks), sm.folio, *original quarter brown buckram, backstrip gilt lettered, brown and orange marbled boards, t.e.g., others untrimmed, single tiny spot to front endpapers, cloth and board slipcase, near fine* £300

The sixth Clover Hill Edition.

188. **Ravilious (Eric)** For Shop Use Only. Curwen & Dent Stock Blocks & Devices. With Contributions by John Lewis, Enid Marx and Robert Harling. *Devizes: (Printed at the Libanus Press for) Garton, 1993, 371/425 COPIES (from an edition of 512 copies) printed on Zerkall mouldmade paper, numerous examples of Ravilious's wood-engravings printed in black and red, the majority reproduced in line-block, a wood-engraved design printed on handmade paper and tipped to the 'Contents' leaf verso, pp. 47, crown 8vo, original quarter mid-blue cloth, printed label, white boards with overall repeated design by Ravilious printed in red, fine* £85

189. **(Ravilious.) POWERS (Alan)** Eric Ravilious: Imagined Realities. *Imperial War Museum, 2003, FIRST EDITION, copiously illustrated throughout with the majority colour-printed, pp. 144, 4to, original tan boards, backstrip lettered in gilt, Ravilious-patterned endpapers, dustjacket, near fine* £40

Published to accompany the exhibition at the museum, offering a comprehensive overview of his work and development.

190. **(Red Hen Press.) JONES (Shirley)** Nocturne for Wales. Five Short Stories. *Llanhamlach, 1987, 39/20 COPIES (from an edition of 50 copies) signed and dated by the author, these special copies with 5 loose aquatints by Jones printed on Barcham Green handmade paper in a variety of colours, title-page and wood-cut initial to each story by Tony Crossley printed in red, pp. 29, 4to, original terracotta cloth with brown morocco label to upper board, housed in large cloth drop-down book-form box with black ribbon tie, this also with brown morocco label to top, fine (Patkus 12)* £800

Five stories, originally published in 1981, but here revised and with 3 poems by the author added - these stories, along with the 5 original etchings, together evoke Jones's childhood in the Rhondda Valley, its landscape coloured by the colliery but vividly rendered by the action of memory. A very impressive production.

**The complete artist's proofs**

191. **(Red Hen Press.) JONES (Shirley)** Two Moons. *Llanhamlach, 1991, UNIQUE COPY, COMPLETE PROOFS, the title-page illustration and 8 further mezzotint plates in a total of 71 states on mould-made and hand-made papers showing variations in colour and composition (and in one instance paper) all with notes by Jones in pencil at foot and signed by her (the final state for each marked 'A.P.')*, original publisher's custom box with blind-stamped blue morocco title-label to top, fine (Patkus 16) £4,250

[with:] **(Red Hen Press.) JONES (Shirley)** Two Moons. *Llanhamlach, 1991, 16/40 COPIES signed and dated by the artist, printed on Rives mould-made paper, title-page*

*illustration and 8 further plates printed in various colours, text from Shakespeare printed in red, pp. [40], original quarter dark grey morocco with blue cloth sides, blue morocco onlays to upper board, backstrip with gentle fading and blind-stamped morocco label, edges untrimmed, endpapers with Moon illustrations printed in blue and silver, matching slipcase, near fine*



A study of mental illness, using Jones's own poetry and images alongside passages from Shakespeare's 'Tempest' - a beautifully conceived and executed work, with the presence of the artist's proof showing the subtle variations and thought processes that have allowed Jones to arrive at the final work.

- The complete artist's proofs**  
**192. (Red Hen Press.) JONES (Shirley) Llym Awel. Llanhamlach, 1993, UNIQUE COPY, COMPLETE PROOFS, the 7 plates from the book (6 mezzotints and 1 relief etching) in a total of 72 states on hand-made paper showing variations in colour and composition all with notes by Jones in pencil at foot (the final state for each marked 'A.P.'), one plate double-spread with over-printed text (as in book), the third plate with a trial for over-printing text not used in final version, photograph of monument to Llywelyn ap Gruffydd used on binding, as well as sketches of same in pencil, charcoal and ink, the latter with trial for title-page calligraphy by Angela Swan, interleaving tissue-guards, original publisher's custom box with printed label to back, note on Press headed paper by Jones loosely inserted, fine (Patkus 18) £4,250**

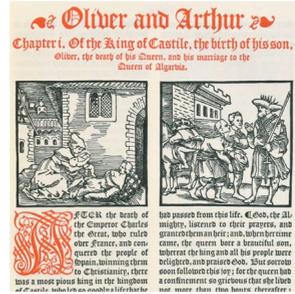
[with:] (Red Hen Press.) JONES (Shirley) Lym Awel. Llanhamlach, 1993, 2/40 copies signed and dated by the artist/translator and the binder Jan Ascoli, printed on hand-made paper, the translations printed in brown throughout, title-page with rock border and calligraphy by Angela Swan printed in brown, 7 plates printed in various colours with one double-spread, tissue-guards, pp. [40], 4to, original quarter dark blue morocco with grey cloth sides, dark blue morocco onlay to upper board, gentle fading to backstrip, prospectus and postcard showing the double-spread mezzotint loosely inserted, slipcase, near fine

One of the most satisfying of the Press's productions, Jones's translations from early Welsh poetry sit alongside her striking images. The presence of the artist's proofs provide an insight into her exacting process that is only partly manifest in the success of the final work.



193. (Reddick.) PETER REDDICK, Gregynog Fellow 1979-80. [Exhibition flyer.] [Cardiff:] Welsh Arts Council [1981,] single sheet printed in green and black with Reddick wood-engraving at head, text in Welsh (green) and English, pp. [2], 4to, horizontal fold, near fine £15

194. (Riverside Press.) ROGERS (Bruce, Designer) The History of Oliver and Arthur. Written in French in 1511, translated into German by Wilhelm Leily in 1521, and now done into English by William Leighton and Eliza Barrett. Cambridge, MA, 1903, 4/330 COPIES printed in red and black and in double-column with numerous reproductions of early woodcuts throughout, title-page printed in orange and with woodcut illustration, pp. [x], 108, 4to, original quarter canvas with canvas tips to dark green boards, backstrip with label printed in red (spare label tipped in at rear), edges untrimmed with a hint of faint foxing, slipcase with a small amount of wear, very good



£125

Designed by Bruce Rogers, and handsomely so - the same source-text was translated by William Morris for his Kelmscott Press edition of 'The Friendship of Amis and Amile'

195. (Rocket Press.) JAMES (Merlin) & David Stephenson. Ray Howard-Jones: The Elements of an Art. Blewbury, [1993,] ONE OF 750 COPIES, tipped-in frontispiece and 7 further tipped-in illustrations (one a photograph of the artist working in her studio), all colour-printed at the Senecio Press, pp. [22], 4to, original wrappers with printed label to front, letter from Press to previous owner laid in, fine £35

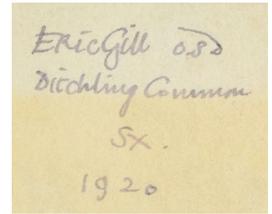
Accompanying the exhibition of that year.

196. (Rocket Press.) O'CONNOR (John) [A Series of Essays by] Richard Ingrams, Ronald Blythe, Peter Hardiman-Scott, Alec Clifton-Taylor. (Published on the Occasion of the Rocket Contemporary Art Exhibition). Blewbury, July 1992, ONE OF 700 COPIES printed on Zerkall mouldmade paper, 4 tipped-in monochrome plates reproducing work in watercolour and oils by John O'Connor, pp. [12], oblong 8vo., original sewn mustard wrappers, printed label to front showing O'Connor wood-engraving, fine £30

Eric Gill's copy, with his corrections

197. (Saint Dominic's Press.) BEEDHAM (R. John) Wood Engraving. With Introduction and Appendix by Eric Gill. Ditchling, 1920, FIRST EDITION, printed on handmade paper, 5 wood-engravings by Eric Gill and a further 28 engravings by other engravers, pp. [iv], viii, 40, foolscap 8vo, original quarter oatmeal linen with pale grey boards printed in black to front, mild darkening to backstrip and a small amount of rubbing to extremities. edges roughtrimmed, faint partial browning to flyleaf which has Eric Gill's ownership inscription at head (his Pigotts bookplate to facing pastedown), very good (Taylor & Sewell A76 & A76g) £2,675

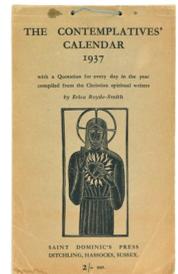
Gill's own copy of this important book from the Press; his ownership inscription is dated to the year of publication: 'Eric Gill OSD, Ditchling Common, Sx. 1920'. Additionally, Gill has made 5 manuscript corrections to the text of his Introduction.



[With:] (Saint Dominic's Press.) BEEDHAM (R. John) Wood Engraving. With Introduction and Appendix by Eric Gill. *Ditchling, 1920, FIRST EDITION, variant issue, printed on handmade paper, 5 wood-engravings by Eric Gill and a further 28 engravings by other engravers, pp. [iv], viii, foolscap 8vo, original quarter oatmeal linen with dark grey boards, edges roughtrimmed, very faint partial browning to flyleaf with bookplate of John Roland Abbey to facing pastedown, blue dustjacket with Gill wood engraving ('Axe and Block', P135) to front, very good*

A second copy of same, this a later variant issue reflecting Gill's corrections to his copy in the printed version - this bearing the bookplate of notable bibliophile John Roland Abbey ('the largest English book collector of his time' Anthony Hobson in the ODNB). Together these two copies offer a fascinating insight into Gill's revision process

198. **With two David Jones wood engravings** (Saint Dominic's Press.) ROYDE-SMITH (Erica, Compiler) The Contemplatives' Calendar 1937, with a Quotation for every day in the year compiled from the Christian spiritual writers. *Ditchling. [1937], SOLE EDITION, wood engraving ('Dominican Friar') at head of first month with a week to each page, first page very faintly browned with a very light crease to bottom corner of some pages, ff. 56, crown 8vo, original wrappers with Jones engraving ('The Sacred Heart') to front, lightly toned overall with a nick to one corner, a small amount of corner-creasing and some bleed-through from staples at head, original silk cord, very good* (Sewell & Taylor C20)



£300

The last of the Press's calendars - its perforated tear-off leaves all intact, along with its original silk cord.

199. (Saint Dominic's Press.) THE WAY OF THE CROSS. Being devotions on the progress of Our Lord Jesus Christ from the Judgment Hall to Calvary as traditionally venerated by the Catholic Church. *Ditchling, Printed by Douglas Pepler, 1917, FIRST EDITION, 14 wood-engravings and 4 devices by Eric Gill, title-page printed in red and black with the initial letter and footnote red, pp. [24], foolscap 8vo, original quarter holland with grey boards, small spot at head of lower joint, faint adhesive browning to endpapers, blue dustjacket with small wood-engraving printed in black, this with borders darkened, a touch of chipping to corners and a couple of faint marks, short split at foot of backstrip panel with some attendant creasing*

£350

The dustjacket, found exclusively with this binding, is uncommon.

200. (Saint Dominic's Press.) [Woellwarth (Mary Elise)] SONGS TO OUR LADY OF SILENCE. *Ditchling, 1920, FIRST EDITION, 6 engravings (including Press device) by Eric Gill with one of these repeated and 4 by Desmond Chute, errata slip printed in red, a small amount of faint underlining in brown to one poem, small pen-mark at foot of verso of initial blank, pp. [vi], 71, crown 8vo, original quarter linen with grey boards printed in black, a little browned to extremities, very faint browning to endpapers, tiny wormhole to gutter of front pastedown, good* £180
201. (Salvage Press.) JOYCE (James) The Works of Master Poldy [as compiled by Molly Bloom.] Edited by Stephen Cole. *Dublin, 2013, 51/100 COPIES (from an edition of 120 copies) signed by the printer Jamie Murphy, printed on Zerkall mould-made paper, 12 typographic spreads printed in various colours, pp. [35], folio, original terracotta cloth with cream boards, lettered in silver to backstrip and upper board, matching cloth slipcase lettered in blind, fine* £300

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

202. (Salvage Press.) TRAYNOR (Jessica) Liffey Swim. Interpreted through type and image by James Earley & Jamie Murphy. *Dublin, 2015, FIRST SEPARATE EDITION, 8/15 COPIES (from an edition of 21 copies) signed by author, artist & printer, title-leaf and full poem preceding 6 leaves of text printed in grey on blue Magnani Pescia mouldmade paper with large wood and lino-cuts by James Earley printed in blue and silver, ff. 9, folio, sheets loose as issued in cloth and board dropdown box with printed label at back, new* £1,350

A poem originally published in the author's collection of the same name by Dedalus Press in 2014; its subject the annual open water swim in Dublin. Established in 1920, the swim was portrayed in a Jack B. Yeats painting of the same name that won him the silver medal for painting at the 1924 Olympics.

The interpretation of the poem by Earley and Murphy breaks the poem up according to natural breathing stops, using cresting wave patterns to convey movement; it is a most satisfying work in terms of its harmony of concept and design.



203. See-Paynton (Colin) Of a Feather. An Illustrated Lexicon of Avian Collective Nouns, Terms of Assembly, Group Names and Associated Terms. Written, Compiled and Illustrated with more than sixty wood-engravings, with a foreword by David Attenborough. *Berriew: Stingwern Books, 2010, 118/750 COPIES signed by the illustrator, titles in red throughout, copiously illustrated with full-page wood-engravings along with smaller inset versions, pp. 133, 4to, original red linen with five gilt stars stamped to upper board, backstrip lettered in gilt with a further two stars, cloth slipcase, fine* £185

With a signed compliments slip from the artist, warmly presenting this book. Originally issued by Gwasg Gregynog a couple of years before, this second edition is published by the artist's own imprint.

204. (Seferis.) WASLEY (David) Illustrations to Seferis. A Poet of Our Time, Collected Poems 1924-1955. David Wasley, *FIRST EDITION, 12/12 COPIES, 13 plates of etchings each with captioned tissue guard, pencilled gift inscription to Contents Page in same hand as limitation statement so presumably from the artist, pp. [iv] + Plates, folio, original quarter black cloth, yellow boards with light overall soiling, very good* £95

205. (Shakespeare Head Press.) PAGES OF BOOKS PRINTED at the Shakespeare Head Press, St Aldates Oxford. Oxford, 1932, covering letter printed in red and black on headed paper with Press device, page-gatherings from the Press's editions of Spenser (shoulder notes printed in red), Pindar (2 line-drawn head-pieces), Chaucer (initial letter printed in blue), Froissart, Michael Drayton, and Samuel Richardson, various sizes and formats, in



original printed paper folder with Press device in red, stiffened with a piece of card, folder dustsoiled overall with a pencil signature[?] to front, good £150

A small, attractively presented showcase of work from the Press during the Basil Blackwell era - 'brought together [...] in the hope that they may be of interest to students of printing' (covering letter), but also with a commercial motive inviting enquiries for the various kinds of printing that the Press was able to offer.

206. (Shakespeare Head Press.) BEERBOHM (Max) Zuleika Dobson, or An Oxford Love Story. With a Foreword and Illustrations by Osbert Lancaster. Oxford, 1975, 405/750 COPIES signed by the artist, printed in black and cerise, 12 double-spread colour plates and reproductions of 5 pencil sketches of Beerbohm, pp. xvi, 187, folio, original quarter Oxford blue morocco with vertical gilt rule, blue-and-white 'Bullington' vertical stripe boards, backstrip lettered in gilt with Lancaster illustration in the same, t.e.g., blue page-marker, grey endpapers, glassine wrapper in excellent shape with the slipcase likewise, near fine £300

- C.R. Ashbee's copy  
207. (Shakespeare Head Press.) BIERCE (Ambrose) Battle Sketches. [Introductory note by A.J.A. Symons.] Oxford: Printed at the Shakespeare Head Press...for The First Edition Club, 1930, ONE OF 350 COPIES printed on Batchelor's handmade paper, a superb wood-engraved frontispiece (this with tissue-guard), title-vignette and 6 large chapter head-pieces all by Thomas Derrick, pp. [vi], 88, 4to, original white vellum with projecting fore-edges, backstrip and front cover gilt lettered, edges untrimmed with some foxing to top edge, a few small spots to edge of flyleaf, small circular bookplate of C.R. Ashbee to front pastedown with a later bookplate

*below, clear plastic protective covering affixed to pastedowns with adhesive tape in a couple of places, good* £200

Notable provenance, with C.R. Ashbee's bookplate including the initials of his Essex House Press. With the original prospectus and order form (these lightly foxed) laid in at front.

'Designed and arranged in every detail by Bernard H. Newdigate as a volume in the series commissioned by The First Edition Club to be printed by eminent English typographers.' (Colophon)

208. (Shakespeare Head Press.) **BOCCACCIO (Giovanni)**

*Decameron. The Model Of Wit, Mirth, Eloquence And Conversation Framed In Ten Days, Of An Hundred Curious Pieces, By Seven Honourable Ladies, And Three Noble Gentlemen. (The Text Taken From The First English Translation [of Isaac Jaggard] 1625) [2 Vols.]*

*Oxford, 1934- 1935, 305/325 SETS (from an edition of 328 sets) printed in double-column on Batchelor handmade paper, in black and blue, with large floriated capitals also printed in blue, the superb wood-engravings, including beautifully executed borders to the title-pages, taken from Gregorii's Venice edition of 1492 and recut by R.J. Beedham with a small number by E. Joyce Francis,*

*pp. xv, 318, [i]; xvi, 268, sm.folio, original half blue hermitage calf, backstrips gilt lettered, cream canvas sides with some very faint spotting to leading edge of second volume, very minor corner bumping to first volume, t.e.g. on the rough, others untrimmed, blue, green and tan marbled endpapers with bookplate of Robert Allan Fitzsimons to verso of flyleaves, very good* £1,000



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

209. (Shakespeare Head Press.) **SPENSER (Edmund) Works.** [The Text Prepared by Professor W.L. Renwick.] 8 Vols. *Oxford, 1930- 1932, 325/375 SETS (of an edition of 386 sets) printed on Batchelor's handmade paper in black, blue and red, the large initial letters, title lettering and headings by Joscelyne Gaskin, numerous woodcut illustrations and decorations by Hilda Quick with the majority hand-coloured, 'A Vewew of the Present State of Ireland' in final volume with title-design and frontispiece map (both hand-coloured) by Macdonald Gill, a couple of spots and the odd light handling mark to prelims, folio, original quarter green hermitage calf, backstrips gilt lettered, backstrips uniformly a little darkened with a touch of rubbing at tips of some, marbled green boards a trifle rubbed as usual, white vellum-tipped corners, edges untrimmed with some spotting to top edges, one or two spots to endpapers of a couple of vols with pencilled ownership inscription of R.A. Fitzsimons to all, good* £1,200

210. (Simon.) **CLARE (John) Autumn.** *Westminster: [Printed by Oliver and Herbert Simon for their friends] Christmas 1921, title-page device printed in red, pp. [9],*

crown 8vo, *original patterned paper boards, printed label to upper board, backstrip lightly faded and a little softened at ends, trivial wear to extremities, very good* £120

An attractive piece of printing, and scarce - from two brothers at the beginning of their illustrious careers in the world of printing and typography: Oliver Simon had that year joined the Curwen Press, and would go on to become its Chairman, as well as the editor of important journals such as 'The Fleuron' and later 'Signature' - he and his brother were among the founders of the Double Crown Club in 1924; Herbert Simon was at this time at the Kynoch Press, but would later join his brother at Curwen and succeed him there as Chairman following Oliver's death. Printed in a small, but unspecified, number for friends of the printers, with their shared monogrammatic device ('OHS') to the title-page.



211. (Simon King Press.) MEREDITH (George) *Three Poems. Milnthorpe, 1998, 16/65 COPIES (from an edition of 80 copies) signed by the illustrator, printed on Mohawk paper, 6 wood-engravings by Simon King with 5 of these full-page, titles and tail-piece printed in green, pp. 31, folio, original quarter green morocco with attractive paste paper sides, backstrip lettered in gilt, fine* £150

212. (Society of Wood Engravers.) *Two by Two. A Noah's Ark. [Printed... by Paul Kershaw,] 2003, 104/178 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

A delightful and imaginative book featuring an impressive list of the best of modern wood engravers: Pete Lawrence, Paul, Kershaw, Monica Poole, Andy English, Hilary Paynter, John Lawrence, et al.

213. (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 teale 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.

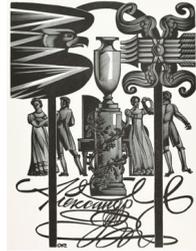
214. (Society of Wood Engravers.) DABROWSKA (Maria) A Polish Christmas. Translated by Dorota Debska-Daunt, with an afterword by Dr Jerzy Szumski and wood engravings by Chris Daunt. 2001, ONE OF 500 COPIES, frontispiece and 5 wood engravings, title-page printed in red and black, pp. [20], royal 8vo, original sewn purple wrappers, tail edge untrimmed, dustjacket, fine £20

The fourth S.W.E. Christmas book.

215. (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.

216. (Society of Wood Engravers.) TOLSTOY (Leo) War and Peace. A Suite of Wood Engravings Based on the Book, by Anatolii I. Kalashnikov. Introduced by W.E. Butler. 1991, ONE OF 300 COPIES signed by the artist, frontispiece, end-piece, and 12 full-page wood engravings, the text printed in English and Russian parallel text, pp. [64], folio, original red cloth, backstrip lettered in gilt, fine £230



217. (Solmentes Press.) Taxi Driver Curry - 1. Heathrow, 4.30 a.m., Terminal 4 to 3, April 2014. Decorah, 2015, v/5 COPIES (from an edition of 50 copies), 10 woodcuts, pp. [19, rectos only], oblong 8vo, original Esslemont designer binding of white alum-tawed goatskin with overall design based on Kolam woodcut illustrations painted in acrylic ink using toothbrush and stencils, gilt-tooled dot outlines, sewn on linen tapes with hand-sewn headbands and leather-hinged Indian handmade-paper endpapers, in a felt-lined cloth-covered drop-back box, fine £2,000

A striking binding, extending the simple colour blocking of the internal illustration into a lively and handsome design. The text of the book is the transcript of a conversation, illustrated with woodcuts based on Indian Kolam, 'designs traditionally created outside homes to bring prosperity and ward off evil spirits' (colophon).

218. (Sounding Art Press.) (BRITTEN.) The Turn of the Screw. Visual Responses to Britten's Opera by Jane Mackay. Commentary by Andrew Plant. Preface by James Bowman. 2007, 192/300 COPIES signed by the contributors, 33 colour plates with facing excerpts of notation and commentary, further photographs, pp. 96, 4to, original blue cloth blind-stamped to upper board and backstrip, matching slipcase, fine £150

A well-executed project - the influence of John Piper is evident, and not unexpected given his association with the composer (and indeed this work).

219. (Spoon Print Press.) LANDERS (Linda Anne) *A New Dawn: Merlin's Grail*. 1999, 15/24 COPIES signed by the artist, introduction by the artist with 9-panel folded lino-cut printed in red, orange, green, blue, grey, yellow and brown, additional lino-cut illustration of grail at foot of colophon, pp. [1] + Illustration, 4to, original sewn wrappers with lino-cut in various colours wrapping around, chemise of handmade paper with orange silk tie and bone clasp, fine



£350

An impressive and striking work - 'a journey through an imaginary dreamscape where a woman meets a predator in the form of a violent assailant'.

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

£60

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

221. (Stoney Road Press.) (Easter Rising.) YEATS (W.B.) et al. 16. [Introduction and notes by Declan Kibberd.] Dublin, 2016, 21/150 COPIES (from an edition of 200 copies) signed by the modern contributors, printed in blue and black, pigment prints by Kathy Prendergast and Michael Canning with the former on black paper and with 'hand applied iridescence', fold-out pigment print by Alice Maher and a print from two intaglio plates by Brian O'Doherty, sheet of exclusive commemorative stamps pasted to page following colophon, folio, original green-blue linen with a blue leather vertical band to upper board, stamped in green, orange and white to upper board, blue linen slipcase lettered in white, still sealed in original publisher's mailing box, new

£1,375



With the prospectus. An impressive and attractively-produced book, published to mark the centenary of the 1916 Rising, with responses in image and verse from modern poets (Paul Muldoon, Vona Groarke, Paula Meehan, and Harry Clifton) and artists (see above), alongside contemporary responses from poets such as Francis Ledwidge ('Lament for Thomas MacDonagh'), Eva Gore-Booth ('Comrades - to Con'), Caoimhín Ó Conghaile (Do M'Athair'), and W.B. Yeats ('Easter 1916'), and foundational texts such as the traditional 'John O'Dwyer of the Glen', Mangan's 'Dark Rosaleen', 'The Famine Year' by Lady Jane Wilde, and 'Fornocht Do Chonac Thú' by Patrick Pearse. The selection allows the event and its aftermath to be seen from a variety of perspectives, all reinforcing

the book's central tenet that 'Poetry, more than any other art form, is intimately connected to the events of Easter 1916' (colophon).

222. **Tanner (Robin)** *Paintings, Drawings and Etchings*. *Bristol: Museum & Art Gallery [1980,] FIRST EDITION, frontispiece and 5 further full-page illustrations, a few spots to a couple of pages, pp. 55, crown 8vo, original stapled wrappers with Tanner drawing to front, a few handling marks, good* £30

Accompanying the exhibition at the same, which later travelled to the Ashmolean.

223. **(Tern Press.)** *THE HISTORY OF SUSANNA*. With prints by Nicholas Parry. *Market Drayton, 1990, 19/185 COPIES signed by the artist, printed on Views of the Rhine paper, 7 full-page colour-printed etched linoprints, title-page printed in four colours, initial letter blue and portion of text printed in red, pp. [19], crown 8vo, original ivory cloth with pink floral design, printed label to upper board and backstrip, this latter with crease to one corner, near fine* £70

With a Tern Press letterpress bookmark loosely inserted.

224. **(Tern Press.)** *ANACREON. Five Odes*. Translated into English by Thomas Moore, And First Published in 1800. Illustrated with Etchings by Nicholas Parry. *Market Drayton, 1985, 40/75 COPIES signed by the printers, printed on Zerkall mouldmade paper, 5 copper-engraved illustrations, title-page printed in yellow and copper, fly-titles and initials printed in copper, one or two faint handling marks, pp. [19], square 4to, original half green leather with gilt divisions and marbled sides, backstrip with leather label lettered in gilt, edges untrimmed, original slipcase of cloth and handmade paper with partial fading, near fine* £80

225. **(Tern Press.)** *CLARE (John) The Hue & Cry. A Tale of the Times*. Edited by Eric Robinson. *Market Drayton, 1990, 47/125 COPIES signed by the illustrator, title-page design and 13 other illustrations printed in various colours with the majority full-page, pp. [42], 4to, original illustrated cloth, printed labels to upper board and backstrip both with adhesive shadows, a couple of handling marks to upper board, untrimmed, very good* £70

226. **(Tern Press.)** *CLARE (John) The Summons*. Edited by Eric Robinson. *Market Drayton, 1989, 47/70 COPIES signed by Nicholas and Mary Parry, frontispiece and 4 further wood-engravings, pp. [16], foolscap 8vo, original green cloth, dustjacket with some gentle fading, very good* £50

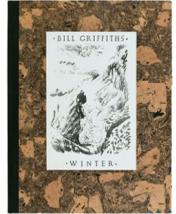


227. **(Tern Press.)** *CLARE (John) Verses for his Children. Tales & other Trifles in Verse for the amusement of Young Minds, chiefly written for and related to The Authors*

own children when under Ten years old. Edited by Eric Robinson. Decorated by Nicholas Parry. Market Drayton, 1993, 16/150 COPIES signed by the Parrys and the Editor, title-page illustration and further etchings to each text-page printed in grey, title-page printed in blue and black, pp. [44], 4to, original patterned cloth, printed label to upper board, untrimmed, fine £90

228. (Tern Press.) CLARE (John) *Woman, Sweet Witchingly Woman*. Edited by Eric Robinson & With Prints by Nicholas Parry. Market Drayton, 1993, 38/100 COPIES signed by the Nicholas & Mary Parry and the Editor, printed on Zerkall paper, frontispiece and 9 further full-page etched illustrations printed in various colours, title-page printed in red and black, pp. [17], 4to, original maroon cloth with printed label to upper board, bump to top corners and to foot of upper board, untrimmed, good £50

229. (Tern Press.) GRIFFITHS (Bill, Translator) *Winter*. Translated from the Early Welsh. [Market Drayton,] 2000, 2/45 COPIES signed by the printers Nicholas & Mary Parry, printed on Arches paper with 5 lithographs printed from the stone, pp. [21], large 4to, original quarter black morocco with cork-covered boards that are naturally a little flaky around the edges, printed title-label to upper board, fine £120



230. (Tournour.) MURCH (Edward) *Christmas Eve / Christmas Day*. Leicester: Printed by Toni Savage, 1993, postcard-sized broadside with small wood-engraving by Sister Margaret Tournour at head, pp. [1], oblong 12mo, near fine condition £20

Inscribed on the verso by the printer: 'To Dave and the B'ham mobsters, Al the very best for Christmas and the New Year. Love & peace, Toni & the mafia (Hope to see you soon)'.

231. (Tragara Press.) THOMAS (Edward) *Reading Out of Doors*. Edinburgh, 1978, 86/100 COPIES (from an edition of 110 copies) printed on Basingwerk Parchment paper, pp. [9], foolscap 8vo, original green wrappers printed in black to front, fine (Halliwell 53) £40

Published to mark the centenary of the author's birth, an essay that originally appeared in the *Atlantic Monthly* in 1903.

232. (Vale Press.) Marlowe (Christopher) *The Tragical History of Doctor Faustus*. [Edited by T. Sturge Moore and seen through the Press by John Masefield]. 1903, [ONE OF 310 COPIES] printed on handmade paper, wood-engraved decorations by Charles Ricketts, one or two tiny foxspots, pp. li, 8vo, original green cloth, backstrip lettered in gilt and a little rubbed at ends, the covers blocked in blind to a design by Ricketts, free endpapers browned as usual, untrimmed with a little foxing to edges, good £220



Uniform with the Vale Press edition of Shakespeare.

233. (Vale Press.) Moore (T. Sturge) Danaë, a Poem. 1903, FIRST EDITION, ONE OF 240 COPIES printed in black and red on Arnold's handmade paper, 3 wood-engravings by Charles Ricketts, pp. xlv, 8vo, original quarter fawn linen, upper board with printed label, corners lightly bumped with a couple showing a small amount of wear, top edge lightly dustsoiled with others untrimmed and a little foxed, browning and spotting to free endpapers, good £150

234. (Vale Press.) SHAKESPEARE (William) The Passionate Pilgrim & the Songs in Shakespeare's Plays. [Edited by T. Sturge Moore.] Printed at the Ballantyne Press, 1896, ONE OF 310 COPIES printed on handmade paper, wood-engraving and surrounding wood-engraved floral border and half-border by Charles Ricketts, 4 large wood-engraved initial letters, one page faintly browned, pp. lxxix, crown 8vo, original blue boards, upper board with printed label a shade darkened, a couple of very faint handling marks, partial browning to endpapers, very good (Vale Press Bibliography p.xx) £250



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

236. (Whittington Press.) ALCAFORADO (Maria, Attrib.) Letters from a Portuguese Nun. Translated from the French and with an Introduction by Olive Kennedy. Andoversford, 1986, 24/200 COPIES (from an edition of 235 copies) printed on mouldmade paper and signed by the artist and Olive Kennedy, the title-page in black and red and the heading to each letter and colophon in red, 10 full-page line-drawings and one other large line-drawing in the text by Richard Kennedy, all printed in red, pp. vi, 36, 4to, original pink boards, backstrip lettered in brown, front cover repeats one of Kennedy's line-drawings, top edge pink, board slipcase, fine £100

With a Press subscription slip laid in at the front.

237. (Whittington Press.) BUTCHER (David) Pages from Presses. Kelmscott, Ashendene, Doves, Vales, Eragny & Essex House. With a Commentary. Risbury, 2006, XXXIV/50 COPIES (from an edition of 185 copies) signed by the commentator, printed in red and black on Czech Losin hand-made paper, tipped-in folding sheet of type samples as



frontispiece, 14 original leaves from each press tipped-in to stubs including a Doves Press leaf on vellum, a further 5 leaves in separate cloth and boards portfolio along with the Whittington 'Types from Presses' poster, the leaf from Doves bible with annotation for lectern-reading, pp. 102, folio, original scarlet Nigerian goatskin, backstrip lettered in gilt, edges untrimmed, marbled endpapers, cloth slipcase with matching goatskin gilt-lettered label, fine

£2,500

A quite stunning production - superbly made and worthwhile in every aspect.

238. (Whittington Press.) CARROLL (Lewis) *The Hunting of the Snark*. Andoversford. 1975, 54/720 COPIES (from an edition of 750 copies) printed on St. Cuthbert mouldmade paper and signed by the artist, 15 full-page line-drawings by Harold Jones, the title printed in gold, pp. [xii], 48, imperial 8vo, original black buckram, backstrip and upper board gilt lettered, the latter within a gilt typographic border, t.e.g., others untrimmed, marbled endpapers, board slipcase, fine
- £275

Inscribed by the illustrator on the verso of the flyleaf: 'To Denis Collins, All best wishes, Harold Jones'. The recipient was a well-known collector of illustrated books - his ownership stamp is on the recto of the rear free endpaper.

239. (Whittington Press.) CLARE (John) 'Folks tell me that May's in flower' Andoversford, 1992, BROADSIDE, 13 wood-engravings by Helmuth Weissenborn printed in copper, pp. [1], 61 x 41 cm, stored rolled, very good condition (Butcher B78)
- £65

Printed on the day of the Whittington Summer Show.

240. (Whittington Press.) CRAIG (John) *Venice*. Risbury, 2016, 52/175 COPIES (from an edition of 285 copies) signed by the illustrator, wood-engraved illustrations throughout with 10 linocuts, some printed in colours, some on coloured paper, some on tipped-in fold-outs, the text printed in cinnamon, pp. [256], 4to, original quarter brown 'Pirate' leather with matching leading edge, pink boards with large illustrations to each by Craig printed in brown, cloth and board slipcase, fine



£235

The third book by Craig for the Press (following those on the Oxford Canal and Aldeburgh), and a very handsome one, with ample text by him glossing the pictures.

241. (Whittington Press.) CRAIG (John) *Venice*. Risbury, 2016, IX/60 COPIES (from an edition of 285 copies) signed by the illustrator and with an additional portfolio of prints, wood-engraved illustrations throughout with 10 linocuts, some printed in colours, some on coloured paper, some on tipped-in fold-outs, the text printed in cinnamon, pp. [256], 4to, original quarter Oasis leather with matching leading edge, backstrip lettered in blind, pink boards with large illustrations to

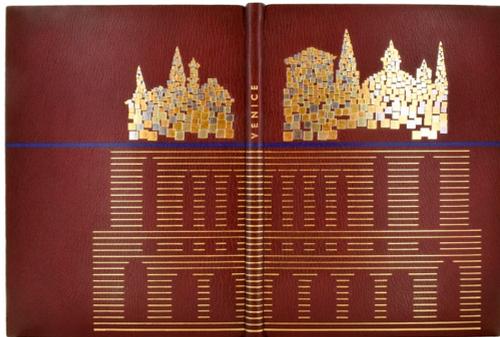
each by Craig printed in brown, together with cloth and board portfolio in like slipcase, fine £395

The accompanying portfolio features prints of close to two-thirds of the seventy-odd engravings in the book itself.

242. **In a dazzling designer binding by James Brockman**  
 (Whittington Press.) CRAIG (John) Venice. Risbury, 2016, ONE OF 10 COPIES provided in sheets to binders (from an edition of 285 copies) signed by the illustrator, wood-engraved illustrations throughout with 10 linocuts, some printed in colours, some on coloured paper, some on tipped-in fold-outs, the text printed in cinnamon, pp. [256], 4to, bound by James Brockman (with his ticket to the box and signed binder's note tipped in at rear) in full maroon Harmatan goat-skin, portion of Venice skyline tooled in three shades of gold and palladium leaf across both boards (see technique below), horizon purple goatskin onlay with horizontal gilt-tooled architectural design below, backstrip lettered in gilt, a.e.g., with the double-leaf pages of the original now cut and glued together to create a more solid feel, endpapers of black marbled paper by Louise Brockman, custom box with prospectus in separate compartment, fine £4000

A magnificent example of binding design, demonstrating an alliance of craft and conception that could not be surpassed - Brockman had previously bound the most limited issue of Craig's book on Aldeburgh with the same press, as well as executing a stunning unique binding on his own copy (sold from our catalogue B185). This latest continues the architectural theme of the Britten, with a Palladian design of arches and columns in its lower half. The binder's note, copied below, refers to the innovation required to create the bright, shimmering tiles of the Venice skyline - using three shades of gold and palladium to create a quite wondrous effect; in a much more understated way, the endpapers of black marbling on the same colour paper with a small amount of red in the mix, provides a murky bubbling that by its counterpoint to the design above captures well the contrasts of the city.

Binder's note: 'Marbled paper (Louise Brockman) endpapers added; edges gilt; sewn on five linen tapes; spine glued and shaped; laminated cushioned boards laced on; double coloured end-bands sewn; spine lined with cotton and paper hollow; covered in full maroon Harmatan goat-skin; tooled in three shades of gold and palladium leaf using my newly invented chrome faced finishing tools; purple goat-skin strip onlay. Buckram, velvet lined, box (containing Prospectus) with recessed leather label on spine.'



243. (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- 1991, 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, 'The Water Pause' with a couple of tiny pinprick foxspots at head, near fine* (Brandes & Durkan AA23a, AA26a, AA28a, AA34a; Butcher A14, A16, A18, A19)



£175

The four Heaney contributions to this themed series of broadsides, which forms a set in itself.

**With the uncorrected proof**

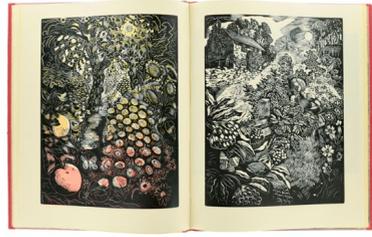
244. (Whittington Press.) KENNEDY (Richard) *A Parcel of Time. A First World War Childhood*. Illustrated by the Author. *Andoversford, 1977, FIRST EDITION, frontispiece and 20 further drawings by the author with the majority full-page and some double-spread, pp. [vi], 71, 4to, original brown boards, backstrip lettered in gilt, a scuff to tail edge of lower board, yellow endpapers, dustjacket with Kennedy design and backstrip panel very gently faded, very good* (Butcher 24) £150

Published by the Whittington Press, but not printed there (with the exception of the dustjacket).

[with:] An uncorrected proof copy of the same, in printed pink wrappers with some light dustsoiling to covers and a small pen-mark to front, good

245. (Whittington Press.) MACGREGOR (Miriam) *Midwinter*. Wood-engravings. *Risbury, 2012, 26/185 COPIES (from an edition of 265 copies) signed by the artist, printed on Zerkall mould-made paper, two-colour frontispiece with four-colour wood-engraving to central spread, further monochrome wood-engravings throughout, text printed in copper, pp. [28], royal 8vo, original illustrated blue boards, backstrip with printed label, cloth and board slipcase, fine* £150
246. (Whittington Press.) MORGAN (Gwenda) *The Diary of a Land Girl, 1939-1945*. Illustrated with her Wood-Engravings [Postscript by Miriam Macgregor, with a Checklist of books illustrated by Morgan.] *Risbury, 2002, 100/250 COPIES (from an edition of 300 copies) printed on Zerkall mould-made paper, 31 wood-engravings with some full-page, 4 photographic plates, title-page printed in green and black, pp. xii, 151, royal 8vo, original quarter mid-green cloth with pale-green boards, leading edges in matching cloth, small illustration printed in green to upper board, backstrip with printed label, edges untrimmed, endpapers with facsimile of original manuscript printed in brown cloth and boards slipcase, fine* £200
247. (Whittington Press.) O'CONNOR (John) *The English Scene*. *Andoversford, 2004, 93/145 COPIES (from an edition of 200 copies) initialled by John O'Connor,*

printed on blue, cream and white Fabriano, Hahnemuhle Ingres and Oxford cream laid papers, and with 33 full-page engravings printed in a variety of colours and 4 other engravings in the text, the title printed in brown, pp. [ii], [32], [4], 4to, original quarter pink cloth, backstrip gilt lettered, pale pink boards, the covers printed in darker pink with a large wood-engraving repeated on the rear cover, matching pink cloth fore-edges, untrimmed, cloth and board slipcase, fine



£200

With the obituary for O'Connor from The Independent, written by John Randle of the Whittington Press, laid in at front.

248. (Whittington Press.) O'CONNOR (John) *People & Places*. [Foreword by John Randle.] Andoversford, 1999, 268/335 COPIES (of an edition of 375 copies) printed on Zerkall Rosa paper, 36 wood-engravings by John O'Connor, one to recto of each page, O'Connor design on title-page printed in purple, pp. [xviii], 36 leaves of engravings, [6], crown 8vo, orig. pink boards with dark blue cloth-back, boards with overall O'Connor design on front and rear, blocked in purple, backstrip lettered in silver, fine £75

249. (Whittington Press.) PRIESTLEY (J.B.) *The Happy Dream. An Essay*. Andoversford, 1976, XV/80 COPIES (from an edition of 400 copies) signed by the author, printed on St Cuthbert's mould-made paper, typographic border to title-page, pp. [viii], 35, small 4to, original full maroon Oasis leather lettered in gilt to upper board and backstrip, the former within a gilt typographic border (repeating title-page design), the latter with three raised bands and merest hint of fading, edges untrimmed, marbled endpapers, matching board slipcase, near fine £200

One of the few books from the Press with no illustration - Priestley insisting that dreams (the subject of this essay) could not be so depicted. John Randle's notes in Butcher's Bibliography suggest that the author was very closely involved in the book's design. This early work from the Press also has the distinction of being the only one of their books to have raised bands on the spine.

250. (Whittington Press.) SMITH (Edwin, Photographer) *A View of the Cotswolds*. With essays, commentaries, & a checklist by Shawn Kholucy, Ian Mackenzie-Kerr, Alan Powers, George Ramsden, Edwin SSmith, Veronica Watts, and Rory Young. Risbury, 2005, 68/280 COPIES (from an edition of 350 copies) printed on Bugra-Bütten mould-made tan paper, frontispiece and 31 photographic plates (including 1 double-spread), title-page printed in black and red, pp. [vi], 50, folio, original grey cloth with tan paper sides patterned with a wood-engraving by Edwin Smith, leading edges of matching cloth, backstrip lettered in silver, cloth and boards slipcase, magazine article about Smith laid in at front, fine



£120

A wonderful record of the mature work of a very fine photographer - lauded by Betjeman and Beaton - conceived alongside his widow and collaborator, Olive Cook.

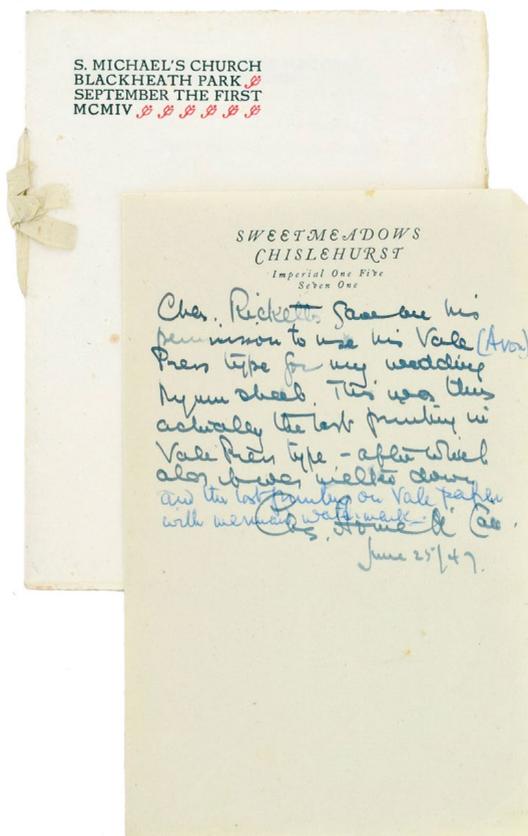
251. (Whittington Press.) TAYLOR (Michael) and Brocard SEWELL. Saint Dominic's Press. A Bibliography 1916-1937. With a Memoir by Susan Falkner, an Introduction by Brocard Sewell, a Preface by Michael Taylor and an Appendix by Adrian Cunningham. *Andoversford, 1995, 124/300 COPIES (from an edition of 400 copies) printed on Zerkall Halbmat and Ingres papers, facsimiles of several examples of Saint Dominic's Press printing (some in more than one colour) tipped-in reproductions of 6 photographs, including 2 colourprinted plates, a double-page colourprinted plate and 3 other plates including one full-page, the title-page printed in black and orange, pp. [viii], 180+[1], 4to, original quarter brick-red linen, backstrip gilt lettered, dark pink boards with a wood-engraving reproduced on the front cover, untrimmed, matching linen and board slipcase, fine* £200
252. (Williams.) SINCLAIR (Nicholas) Kyffin Williams. With an essay by Ian Jeffrey. *Lund Humphries, 2004, FIRST EDITION, photograph frontispiece and copious colour-printed reproductions of Kyffin's work throughout, the majority full-page, monochrome photographs by author in rear section, pp. 127, 4to, original black boards, backstrip lettered in silver, dustjacket, fine* £300
- Signed by the artist above his printed name on the half-title.
253. (Wood Lea Press.) (BAWDEN.) Greenwood (Jeremy) Edward Bawden. Edited Prints. With an Introduction by Elspeth Moncrieff. *Woodbridge, 2005, ONE OF 450 COPIES (from an edition of 505 copies), over 200 illustrations with the majority colour-printed, title-page printed in red and black, pp. 134, oblong folio, original quarter blue linen with patterned boards, backstrip lettered in gilt, slipcase, fine* £250
254. (Wood Lea Press.) NASH (John) The Wood-Engravings of John Nash. A catalogue of the wood-engravings, early lithographs, etchings and engravings on metal, compiled by Jeremy Greenwood. *Liverpool, 1987, ONE OF 750 COPIES (from an edition of 811 copies), tipped-in portrait frontispiece and reproductions of the entire canon of the artist's work in wood-engraving, lithography and etchings and engravings on metal; a few of the wood-engravings reproduced in colour, pp. 149, folio, original quarter mid green cloth with Nash patterned cream boards, backstrip lettered in gilt with just a hint of fading (less than normally found), matching cloth slipcase, very good* £150



Illustrating the range of John Nash's book and print work, almost entirely in the medium of wood-engraving, with three lithographs and eight etchings and metal engravings.

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