

FINE
PRINTING
&
ILLUSTRATION









*Item 68. Jones (David). Coleridge (Samuel Taylor).
The Rime of the Ancient Mariner.*

MODERN
FINE
PRINTING
&
ILLUSTRATION

CATALOGUE 1484.



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
PURVEYORS OF RARE BOOKS
& MANUSCRIPTS
MAGGS BROS. LTD., LONDON

Maggs Bros Ltd
48 Bedford Square
London
2018



a/p

Simon Brett

Wood-engraving by Simon Brett of the keystone above the front door at 48 Bedford Square, reproduced here in memory of Cobden-Sanderson's sacrifice of his type to the Thames.

Front endpapers: Item 64. Henry (Avril K.). Toys.

Back endpapers: Item 3. The endpapers for Donald Glaister's binding of the Ashendene Boccaccio.

Maggs Bros Ltd., 48 Bedford Square, London WC1B 3DR

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THE
WILLIAM LANG
SET OF
DOVES PRESS
PUBLICATIONS

WE ARE EXTREMELY PLEASED to offer for sale the William Lang collection of the Doves Press. The collection includes all the published books of the press, all in fine condition, and all with their original invoices from the Press to William Lang. The collection has an unbroken line of descent, and this is the first time they have been offered for sale. £100,000

WILLIAM LANG

Lang (1852–1937) was a senior ophthalmologist, and enthusiast for and collector of Arts and Crafts furniture, silverware and books. He lived in Chiswick as a young adult, and ministered professionally to members of the West London socialist set. He was on dining terms with William Morris, although their intimacy was probably overstated by his family’s belief that Morris stood god-child to his daughter Lyndon. Halliday Sparling (*The Kelmscott Press*, p. 17) reports Lang as a participant in a discussion between Morris and the typefounder Talbot Baines Reed on the relationship between “ocular health” and typography. In his introduction to *Plays Pleasant and Unpleasant* George Bernard Shaw enjoyed the paradox of Lang’s diagnosis of his vision as “normal”: Lang had explained that only about 10% of people have this, which Shaw jumped on as proof that it was the others who were wrong “My mind’s eye, like my body’s was “normal” it saw things differently from other people’s eyes, and saw them better.” W.B. Yeats also consulted Lang professionally. Norman Kelvin in the *Collected Letters of William Morris* describes Lang as a friend of Emery Walker, and it is conceivable that the early blindness of Walker’s father was an initial point of contact.

Lang, who had private means in addition to his professional income, had a complete set of Kelmscotts, including a pigskin Chaucer, and not one, but two complete sets of Doves Press books – one for his son and one for his daughter. The Kelmscotts and one of the Doves sets were sold at auction in 1946², nearly a decade after Lang’s death, and although both sets were offered subject to the auctioneer’s option to sell them as a single item, they were in fact broken up. The current set of Doves Press books, as well as some of his furniture and silver, was inherited by his daughter Marie Lyndon Lang, who was an enthusiastic bookbinder herself (several of her bindings are included in this collection for context), and was in turn inherited on her death in 1977 by George Chapman, a spirit healer, or “psychic surgeon” who had a successful career channelling the spirit of her late father.

1 In Shaw’s introduction to *Plays Pleasant and Unpleasant*, in which he refers to an evening with his friend an eye doctor. Lang is identified as that doctor, in Shaw’s inscription in Lang’s copy, sold at auction.

2 Hodgsons, Feb 28

THE DOVES PRESS

The Doves Press was founded in 1901, nine years after William Lang moved away from Chiswick, as a partnership between the typographer and printer Emery Walker, and Thomas James Cobden-Sanderson, who had already established himself as the leading bookbinder of his generation. Both Walker and Cobden-Sanderson were intimate collaborators with Morris in the Kelmscott Press, Cobden-Sanderson binding many Kelmscott books (including the great pigskin Chaucer) at his Doves Bindery, and Emery Walker acting as principal printing adviser, Morris writing later that “I was not much of a typographer before Mr. Walker took me in hand. ...” The Kelmscott Press ended with Morris’s death in 1896, and it is possible to see the Doves Press as a continuation of its work, although it is difficult to exaggerate just how different the products were.

Most histories of the Doves Press focus on Cobden-Sanderson, emphasising his role in founding the Press, and it is not hard to understand why: he was a romantic and eccentric visionary figure (he described himself as “a Visionary and Fanatic”³) who “combined in one person one of the most rational and one of the most irrational of beings”⁴, driven by a vaguely aligned but deeply held religious passion yet with an unshakable faith in the ability of man through science and engineering to construct “the House Beautiful, the Inhabitable Earth.” Books were the chosen syncretic object through which to achieve his goal of advancing the “Workmanship of Life in Life itself”⁵, initially through their binding, and later through their printing.

The Doves Press was almost literally built on the foundations of the Kelmscott Press – their pressman Harry Gage-Cole had been apprenticed at Kelmscott, they used paper from the same mill, and were based just a few doors from Kelmscott House – but it expressed a fundamentally different ethos, one which has arguably had rather more direct influence

3 Letter to S.C. Cockerell. Published in *Friends of a Lifetime* London, 1940.

4 Letter from S.C. Cockerell. Published in *Friends of a Lifetime* London, 1940.

5 T.J. Cobden-Sanderson, Note on the Doves Press as printed in the first Doves Press Catalogue *Raisonné*, 1908.



The run of vellum bound Doves books. They are in remarkably fresh condition, unthumbed and unworn. The apparent discolouration in this picture is caused by the natural variations in tone with the vellum.



on modern aesthetics. The Doves Press output had the same coherence as Kelmscott's, but a great deal more clarity, exchanging a more modern spiritual view of the role of art and labour for Morris's rich medievalism. As Colin Franklin wrote "Morris and decoration and Gothic ... showed great panache in a street marked clearly 'No Thoroughfare'. Walker and Cobden-Sanderson started upon the broad way to our own taste"⁶. Of Morris's taste for ornament Cobden-Sanderson himself was scathing, writing in his extraordinary Journals. "I am not greatly interested in the decoration of books, although I decorate them; it is in the ideal of which the binding and decoration of books are illustrations that I am interested, and therefore secondarily in the decoration and binding of books", of Morris's life he wrote "Morris's life was something of a tragedy ...

6 Franklin, *The Private Presses*. 2nd edition, Scolar Press 1991.

*Above left: the three morocco bound books issued by the press, and the printed Cobden-Sanderson letters to the Press.
Above right: all the original invoices are present.*



He should have become an architect, a master builder; he became instead – an upholsterer”, and ... of the Kelmscotts he wrote “I cannot get beyond the Typography. The thing intended to be conveyed will ever be ‘intended to be conveyed’, and will never be conveyed! I have not read all or any portion of any one of the Books printed by him and I think I never shall, but I have said and say that as to the Books themselves I should like to make a bath of them; they are so delightful to the eyes and inviting to the sense of touch. This upon the side of their excess of Beauty.” Most importantly, he was not concerned with re-enacting the work of the great printers of the past “We are the men of the middle and of all other ages, but our setting, actual and acquired, is different, and consequently our ‘creations’ take other forms. To force ourselves into the forms of other times is to be affected, and to be useless for our time ... men of today, who affect the forms of other times, have their eyes wholly or partially closed.”

The overwhelming ambition of the Press, as expressed by Cobden-Sanderson in his remarkable manifesto-like text *The Ideal Book or Book*

Beautiful, printed as the second publication of the Press, would come across as hubristic nonsense were not the books themselves so perfect; equally his vision of the book as “a symbol of the infinitely beautiful in which all things of Beauty rest and unto which all things of Beauty rest and unto which all things of Beauty do ultimately merge” would be eminently mockable, if he hadn’t actually delivered on these dreams. As it was, this desire to express cosmic harmony through the making of books led to some of the most perfect objects the world has ever seen, simultaneously austere and luxurious.

THE PROTAGONISTS

Cobden-Sanderson (who took the first part of his surname from his wife, Annie, daughter of Richard Cobden, liberal businessman and anti corn-law campaigner) tested several different careers, including engineering, the Church, mathematics and law (which he practiced for over a decade) before the patronage of Annie allowed him to settle on his life’s work. His mysticism was at times incomprehensible, his prose was perfectly formed but complex, and his personal style florid, with his berets, tunics and cravats, but he was a great deal more than a theorist. He had astonished the bookbinder Roger de Coverley at the speed with which he learnt the skills of bookbinding, and the 145 books that he bound with his own hand before establishing the Doves Bindery are among the greatest bookbindings ever made: his practice established the model (still dominant in the Anglo-Saxon world) for the artist-binder. With the encouragement of Annie, Cobden-Sanderson had long harboured ambitions to print as well as bind, but founding the Doves Press would have been impossible without the aid of a skilled and experienced partner, who Cobden-Sanderson found in Emery Walker.

Unlike Cobden-Sanderson, Walker’s name was not widely known by the general public; he was ‘a shy, practical man’ (p.492, John R. Nash.) who ‘carried everywhere with him an atmosphere of genial friendliness’ (J.H. Mason), with a ‘fine appearance but quite in contrast to that of Cobden-Sanderson’ (Ibid.) Walker had ‘raised himself from a poor background [and] educated himself into the foremost authority in England on printing and its history’ (p.492, John R. Nash.) In contrast to Cobden-Sander-

son's proud amateurism, Walker was an experienced typographer with a background of almost an entire working life spent in the printing and photoengraving trade, and who had founded a successful process-engraving business with Walter Boutall in 1883. Walker was a pivotal figure in the Private Press movement and it was a lecture given by him to the Arts and Crafts Exhibition Society in 1888 on the history of typography which inspired Morris to found the Kelmscott Press. It was during this lecture that Walker illustrated his design principles by projecting images of fifteenth century typefaces using a magic lantern and slides of photographically enlarged type; the technique appealed to Morris, despite his disavowal of industrial technology, and he worked with Walker to create photographic enlargements of the type of the Venetian printer Nicholas Jenson, upon which he based the design for his Golden type in 1891. As Morris later admitted, 'I was not much a typographer before Mr Walker took me in hand.'

And this is one of the things that is unique about the Doves Press – unlike Morris's Kelmscott, St. John Hornby's Ashendene, Mardersteig's Bodoni, or Kessler's Cranach, this combination of the mystic and the technician was a genuine partnership: "Each was complementary to the other, and it was their union that gave us the Doves Press and a new outlook in typography" (J.H. Mason).

THE DOVES TYPE

Every private press worthy of the name needs its own type, and for theirs Cobden-Sanderson and Walker turned initially to the same source that Morris had used for his Roman face, the "Golden" type, after Walker (who attended the auction) & Cobden-Sanderson (who paid the bill) bought Morris's own copy of the Jenson Pliny at Morris's library sale in 1898. This provided the model for the upper case letters, while the lower case were modelled on the very similar type used in Rubeus' edition of Aretinus, also printed in Venice in 1476. The letters were drawn by Percy Tiffin of Walker's firm, working closely with Cobden-Sanderson and Walker, and the punches for it were cut by Edward Prince.

All the Doves books were printed in this one type, with variation added by wood-engraved or hand-flourished initials, and the type came to be

IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.

¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day.

¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day.

¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day.

¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

Above: The celebrated opening page of the Bible.

something of a “consecrated instrument”⁷ for Cobden-Sanderson, leading to the celebrated row over the type itself, culminating in its destruction. Much has been written about this episode: the short version is that as the partnership between the two men was breaking down (C-S complaining that Walker played too little a role in the day-to-day running of the press, just dropping in on his way to other appointments) the focal point became the ownership of the type, and its future use. So determined was Cobden-Sanderson that the type would not be used for any less sacred productions than those of the Doves Press, that during the dissolution of the partnership with Walker he covertly began its destruction. As he wrote in his Journals “To the bed of the River Thames I bequeath the Doves Press Fount of Type – the punches, the matrices, and the type in use at the time of my death, and may the river in its tides and flow pass over them to and from the great sea for ever and for ever, or until its tides and flow for ever cease; then may they share the fate of all the world, and pass from change to change for ever upon the Tides of Time, untouched of other use and all else.” He began with the matrices and punches, dropping them from Hammersmith Bridge, and bit by bit, night after night, carried the whole half ton or so of type to the bridge and covertly let them fall. This pagan sacrificial rite, giving back to the River God what Cobden-Sanderson saw as his own sacred type, was incomprehensible to Walker, a much plainer man.

CONCLUSION

The partnership between Cobden-Sanderson and Walker, and its dissolution with the destruction of the type has been much analysed. There is a tendency of commentators to take one side of the argument and to minimise the contribution of the other partner

Towards the end of writing this note, the cataloguer has turned to re-read Colin Franklin’s essay on the Doves Press, published in his *The Private Presses*. It is a commentary that makes all other contributions seem rather clumsy. It begins:

“It is a kind of paradox that the Doves Press, simplest and purest of them

7 J.H. Mason, J.H. Mason. R.D.I. A selection from the Notebooks of a scholar-printer.

all in style, was the creation of more passion and complexity of thought than the rest of them put together. Doves Press books have to be seen from more than one level, and the fascination grows upon acquaintance.” After observing that “the visual merits of Doves Press books are from Emery Walker” and that “the taste and knowledge of Emery Walker guided and presided” in the operation of the press, he makes a rather unexpected observation (well, unexpected for a printing historian): “The design was an engineering job, the books a bridge across to mystic realms of cloud and God. And this is where Cobden-Sanderson takes over from Emery Walker. His vision of the ideal book is difficult to express and he quickly became woolly in attempting it; but Cobden-Sanderson had an astonishing gift of mystic communion, practising the techniques of yoga in his own life and with no effort realizing the wonder and mystery of a moment in the day – or hours at a stretch – when he chose to pause, to think and listen ... and when he turned to printing at the age of sixty, the book became for him a symbol of those moments within the day, which contained eternity. Books could reduce God to a page of visible type, as sunlight on a still morning showed the river in His form; and that was the reason for making a book with immense care, and making it beautiful.”

THE RARITY OF COMPLETE SETS

The Lang collection includes all the published books of the Doves Press, in fine condition, with their original invoices, and an unbroken provenance. Although there are relatively many complete sets in institutions, and at least one in private collection, after fairly extensive research we have not been able to find any records of a set having been sold in one tranche, either at auction or in the trade. Forgive us the indulgence of quoting the California printer John Henry Nash’s account of showing Annie Cobden-Sanderson the William Andrews Clark collection:

‘Mrs. Cobden-Sanderson looked at the collection for a few moments and burst into tears. On recovering her composure she told Mr. Clark that she had never before seen all of her husband’s work assembled in one place.’

CHECKLIST

All references are to Marianne Tidcombe's invaluable *The Doves Press*. London, 2002.

Condition is exemplary throughout, and all the books are fresh and unworn. All minor details are noted in the individual descriptions, natural variation in the colours of the vellum is considered an asset not a defect. A complete file of invoices from their original purchase is included, in each case for two copies. As noted above, William Lang assembled two complete sets, one for his son and one for his daughter.

TACITUS (Publius Cornelius). *Agricola*.

One of 225 copies on paper, with an additional 5 on vellum. Small 4to., 17x24cm, pp.[4] i-[xxxiii] [3]. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. January 1901. Tidcombe DP1

COBDEN-SANDERSON (Thomas James).

The Ideal Book or Book Beautiful. One of 300 copies on paper, with an additional 10 copies on vellum. Small 4to., 17x24cm, pp.[4] 1-[10] [2]. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. February 1901. Tidcombe DP2

MACKAIL (John William). *William Morris*.

One of 300 copies on paper, with an additional 15 copies on vellum. Small 4to., 17x24cm, pp.[4] 1-27 [1]. Title page printed in red and black, with additional red text on p.1, p.2 and p.18. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. June 1901. Tidcombe DP3

TENNYSON (Alfred Lord). [*Classical Poems*].

One of 325 copies on paper, with an additional 25 copies on vellum. Small 4to., 17x24cm, pp. [1-4] 5-[56]. First and last poems printed in

red, each poem also preceded by a page with title in red. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. July 1902. Tidcombe DP4

MILTON (John). Paradise Lost.

One of 300 copies on paper, with an additional 22 copies on vellum and 3 copies on vellum with gold initials. Small 4to., 17x24cm, pp. [1-2] 3-[388] [12]. Title in red on p.15, heading and initial on p.16 and book numbers throughout. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, with some slight foxing to the fore-edges of pp.14-16, 34-37, 273-275 and 346-348, most likely as a result of flaws in the paper. Hammersmith, Doves Press. November 1902. Tidcombe DP5

THE ENGLISH BIBLE.

One of 500 copies on paper, with an additional 2 on vellum. 5 Vols., large 4to., 24x34cm. pp. [1-3] 4-[395] [5], pp. [1-2] 3-[529] [1], pp.[1-14] 15-[392], pp.[1-14] 15-[302] [2], pp.[1-2] 3-[308] [12]. Initials printed in red throughout, along with heading on p.27 of Vol. I, and the following in Vol 2: last three lines of Psalm 41 p.333, last five lines of Psalm 72 p.362, last two lines of Psalm 89 p.382, and the last three lines of Psalm 106 p.400. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, with moderate foxing to the first gathering of vol.1 due to a flaw in the paper which is present in most, if not all, sets. Hammersmith, Doves Press. June 1903 - June 1905. Tidcombe DP6

MILTON (John). Paradise Regained, etc.

One of 300 copies on paper, with an additional 22 copies on vellum and 3 copies on vellum with gold initials. Small 4to., 17x24cm, pp.[1-4] 5-[344]. Heading on p.12 printed in red, along with initials and titles in the margins throughout, also characters and stage directions in 'Arcades' and 'A Mask,' and characters in 'Samson Agonistes'; additionally, p.157 one line, p.167 two lines, p.171 one line, p.175 one line, p.177 four lines, p.178 three lines, p.181 three lines, p.218 four lines, p.219 six lines, p.220 two lines, p.224 six lines, p.291 five lines, p.340 three lines. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. November 1905. Tidcombe DP7.

EMERSON (Ralph Waldo). *Essays*, with a preface by Thomas Carlyle.

One of 300 copies on paper, with an additional 25 copies on vellum. Small 4to., 17x24cm, pp.[1-5] 6-[312]. Initials printed in red throughout, along with names of characters p.212-214. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, slight foxing to pp.101-103. Hammersmith, Doves Press. June 1906. Tidcombe DP8.

COBDEN-SANDERSON (Thomas James). *London*.

One of what Tidcombe calls 'probably 300 copies on paper,' with an additional 5 copies on vellum. Small 4to., 17x24cm, pp.[1] 2-[8]. 7 Lines printed in red on p.8. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. November 1906. Tidcombe DP9.

GOETHE (Johann Wolfgang von). *Faust*.

One of 300 copies on paper, with an additional 22 copies on vellum and a further 3 on vellum with gold initials. Small 4to., 17x24cm, pp.[1-6] 7-[261] [3]. Characters names and stage directions printed in red throughout, along with titles, acts and scenes in the margins and three lines on p.23. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, slight spotting to fore-edge. Hammersmith, Doves Press. November 1906. Tidcombe DP10.

RUSKIN (John). *Unto this Last*.

One of 300 copies on paper with an additional 12 copies on vellum. Small 4to., 17x24cm, pp.[i-iv] v-[xiv] 1-[122] [1]. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. March 1907. Tidcombe DP11.

MILTON (John). *Areopagitica*.

One of 300 copies on paper with an additional 22 copies on vellum, three of which have title pages in red and black. Small 4to., 17x24cm, pp.[1-7] 8-[75] [5]. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, slight foxing pp.34-35, 56-57 and rear pastedown slightly

cockled due to poor application of glue during binding. Hammersmith, Doves Press. June 1907. Tidcombe DP12.

CARLYLE (Thomas). Sartor Resartus.

One of 300 copies, with an additional 15 copies on vellum. Small 4to., 17x24cm, pp.[1-4] 5-[342] [2]. Initials and titles printed in red throughout, title page with a quote from Goethe in red, along with book and chapter numbers in the margins and two short passages on p.18 and p.251. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, some glue-staining to the spine edge of the covers from binding, rear pastedown slightly cockled in places from an uneven application of glue, internally pristine. Hammersmith, Doves Press. November 1907. Tidcombe DP13.

COBDEN-SANDERSON (Thomas James). Catalogue Raisonné.

One of 300 copies on paper. Small 4to., 17x24cm, pp.[1] 2-[8]. Titles and paragraph marks printed in red throughout. Original quarter linen with blue paper boards by the Doves Bindery. Fine, very slight bump to lower edge of upper board, a trace of fading along the outward edge of the boards, with a line of foxing to the fore-edge of the front-free endpaper. Hammersmith, Doves Press. May 1908. Tidcombe DP14

BROWNING (Robert). Men & Women. 2 vols.

One of 250 copies on paper with an additional 12 on vellum. Small 4to., 17x24cm, Vol. 1 pp.[1-6] 7-[201] [7], Vol. 2, pp. [1-6] 7-[194] [2]. Initials and titles printed in red throughout, along with poem titles in the margins, character names in vol. II p.43-73, along with some isolated words and phrases throughout. Contents page with pen flourishes in green and blue before each poem title, along with the following half title, and at the start of each poem throughout; Tidcombe notes that 'probably only 200 of the paper copies were flourished'. Original limp vellum by the Doves Bindery, spines lettered in gilt. Fine, with the faintest of foxing to fore-edges. Hammersmith, Doves Press. June 1908 - December 1908. Tidcombe DP15

COBDEN-SANDERSON (Thomas James). Credo.

One of 250 copies on paper, with an additional 12 on vellum. Small 8vo., 11.5x16.5cm, pp. [1-8]. Original full navy-blue Morocco, spine and upper cover lettered in gilt, a.e.g. Fine, with a small dent towards the fore-edge of the upper cover. Hammersmith, Doves Press. April 1909. Tidcombe DP16.

SHAKESPEARE (William). Hamlet.

One of 250 copies on paper, along with 15 copies on vellum. Small 4to., 17x24cm, pp. [1-6] 7-[160] [1]-[24]. Hand-drawn initial 'W' on p.7 in green. Two lines, including authors name, printed in red on title page, along with the following half-title, also printed in red are character's names and stage directions throughout, along with titles, acts and scenes in the margins. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. June 1909. Tidcombe DP17.

SHAKESPEARE (William) Sonnets.

One of 250 copies on paper, along with 15 copies on vellum. Small 4to., 17x24cm, pp. [1-5] 6-[86] [2]. Two full page initials on p.6 and p.82, a half-page initial on p.70 and another smaller initial on p.84; all printed in black, designed by Edward Johnston and cut by Noel Rooke and Eric Gill. Three lines of title page printed in red, along with titles and numbers of sonnets throughout, the entirety of sonnet 126 on p.69 and the list on sonnets on p.[86]. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. November 1909. Tidcombe DP18.

WINSHIP (George Parker). William Caxton.

One of 300 paper copies, with an additional 15 copies on vellum. Small 4to., 17x24cm, pp. [1-4] 5-[27] [5]. Four lines on the title page printed in red, along with initials throughout and colophon. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, the faintest signs of foxing between p.12-14. Hammersmith, Doves Press. November 1909. Tidcombe DP19.

GOETHE (Johann Wolfgang von). *Faust. Zweiter Theil.*

One of 250 copies on paper, with an additional 22 copies on vellum and a further 3 copies on vellum with initials in gold. Small 4to., 17x24cm, pp.[1]10] 11–[374] [2]. One line on the title page printed in red, along with character names and stage directions throughout, titles, acts and scene numbers in red in margins, title on p.186 along with references on pages 275, 276, 286, 335, 370. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, slightest of spotting to top and fore-edge, with very minor spotting to the covers along the same edges. Hammersmith, Doves Press. June 1910. Tidcombe DP20.

MACKAIL (J.W.) [edits] *Pervigilium Veneris.*

One of 150 copies on paper, with an additional 12 copies on vellum. Small 4to., 17x24cm, pp.[8] [1]–7 [1]. Initials printed in red throughout, along with half title and the refrain line following each verse throughout. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. January 1911. Tidcombe DP21.

BROWNING (Robert). *Dramatis Personae.*

One of 250 copies on paper, with an additional 15 copies on vellum. Small 4to., 17x24cm, pp.[1–9] 10–[203] [5]. Title page initial printed in red, along with half title, titles of poems in margins, passages on p. 74, 102–105, 116, 191–192, title on p.193, last two lines of p.202. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, the faintest foxing from p.52–57. Hammersmith, Doves Press. January 1911. Tidcombe DP22.

SAINT FRANCIS [BERADONI] *Of Assisi. Laudes Creaturarum.*

One of 250 copies on paper, along with 12 copies on vellum. Small 8vo., 11.5x16.5cm, pp.[1–10]. Title page printed in red, along with the English text throughout and explicit. Full brick-red Morocco by the Doves Bindery, spine and upper board lettered in gilt. Fine. Hammersmith, Doves Press. January 1911. Tidcombe DP23.

GOETHE (Johann Wolfgang von). *Die Leiden.*

One of 200 copies on paper, along with 20 copies on vellum and an ad-

ditional five copies on vellum with gold initials. Small 4to., 17x24cm, pp.[1-9] 10-[188] [8]. Initials on p.10 and p.90 printed in red, along with second line of half title, the dates heading each entry throughout, book numbers in the margins and portions of text on p.21, p.33, p.34, p.49, p.99, p.100. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. May 1911. Tidcombe DP24.

WORDSWORTH (William). A Decade of Years.

One of 200 copies on paper, with an additional 12 copies on vellum. Small 4to., 17x24cm, pp.[1-9] 10-[231] [1]. Half title printed in red, along with initials, part titles and divisional titles throughout, with part numbers in red in the margins throughout and character names between p.56-70, the final word on p.224 and the first line of pp.226-230. Original limp vellum by the Doves Bindery, with spine lettered in gilt. Fine, with very faint spotting to top, bottom and fore edges. Hammersmith, Doves Press. November 1911. Tidcombe DP25.

IN PRINCIPIO. [from Genesis].

One of 200 copies on paper, with an additional 12 copies on vellum. Small 8vo., 11.5x16.5, pp. [1-10]. Half title printed in red and a repeated half title before the colophon, along with every appearance of the text 'And God Said' and the preceding paragraph mark. Original full brick-red Morocco, spine and upper board lettered in gilt. Fine. Hammersmith, Doves Press. November 1911. Tidcombe DP26.

COBDEN-SANDERSON (Thomas James). Catalogue Raisonné.

One of 250 copies on paper. Small 4to., 17x24cm, pp.[2] [1]-12 [2]. Fourth line of title page printed in red, along with paragraph marks, section headings and numerals throughout. Original quarter linen over blue paper boards by the Doves Bindery, lettered in black on the upper cover. Fine, with a notice of publication from the Doves Press dated November 1911 loosely tipped in. Hammersmith, Doves Press. November 1911. Tidcombe DP27.

GOETHE (Johann Wolfgang von). *Iphigenie auf Tauris*.

One of 200 copies, along with 20 copies on vellum and an additional 12 copies on vellum with gold initials. Small 4to., 17x24cm, pp.[1-9] 10-[111] [1]. pp. 5-9 printed in red, including half title, along section titles and character names throughout, with titles, acts and scenes in the margins throughout. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. May 1912. Tidcombe DP28.

SHAKESPEARE (William). *Anthony and Cleopatra*.

One of 200 copies, along with 15 copies on vellum. Small 4to., 17x24cm, pp.[1-6] 7-[142]. Two lines, including the authors name, printed in red on the title page, along with the following half-title, also characters and stage directions throughout, with titles, acts and scenes in the margins. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. October 1912. Tidcombe DP29.

SHAKESPEARE (William). *Venus and Adonis*.

One of 200 copies on paper, along with 15 copies on vellum. Small 4to., 17x24cm, pp.[1-7] 8-[59] [1]. Half title with two lines printed in red, along with the entire dedication page, title page initials, opening initial on p.8 and entire colophon. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, with the faintest signs of spotting to the fore-edge. Hammersmith, Doves Press. October 1912. Tidcombe DP30.

GOETHE (Johann Wolfgang von). *Torquato Tasso*.

One of 200 copies on paper, along with 15 copies on vellum and an additional 12 copies on vellum with gold initials. Small 4to., 17x24cm, pp.[1-9] 10-[164] [4]. Fly-title printed in red along with entirety of 'personen' on p.[7], divisional titles and character names and stage directions throughout, with titles, acts and scenes in the margins. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, very faint spotting to fore-edge. Hammersmith, Doves Press. March 1913. Tidcombe DP31.

SHAKESPEARE (William). *Julius Caesar*.

One of 200 copies on paper, along with 15 copies on vellum. Small 4to., 17x24cm, pp.[1-6] 7-[116] [4]. Half-title and initials printed in red, along with two lines of title page, divisional titles, characters and stage directions throughout, the explicit, and title, act and scene numbers in margins. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. July 1913. Tidcombe DP32.

COBDEN-SANDERSON (Thomas James) [Edits]. *Amantium Irae*.

One of 150 copies on paper, along with 3 copies on vellum. Small 4to., 17x24cm. pp.[1-11] 12-[143] [1]. Two lines printed in red on title page, entirety of p.10-11, p.42, p.84, p.134 and p.138-139, letter numbers, dates, divisional titles, and commentary in parenthesis throughout, along with titles, letter numbers and dates repeated in margins. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. January 1914. Tidcombe DP33.

SHAKESPEARE (William). *Coriolanus*.

One of 200 copies on paper, along with 15 copies on vellum. Small 4to., 17x24cm. pp.[1-6] 7-[165] [3]. Two lines of title page printed in red, along with fly-title including two initials, part titles, characters and stage directions throughout, headings and section titles in the Errata, with titles, acts and scene numbers in margins throughout. Original limp vellum by the Doves Bindery. Fine. Hammersmith, Doves Press. March 1914. Tidcombe DP34.

SHELLEY (Percy Bysshe). *Shelley*.

One of 200 copies on paper, along with 12 copies on vellum. Small 4to., 17x24cm. pp.[1-6] 7-181 [3]. Title on p.13 printed in red, along with eleven initials throughout, section titles throughout, two lines of Greek on [p.86], titles and part numbers in margins, Arabic and Roman numerals in parts IV and V, the word 'EXPLICIT' on p.176, and the first line of each page in the 'Table of Years'. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. July 1914. Tidcombe DP35.

KEATS (John). Keats.

One of 200 copies on paper, along with 12 copies on vellum. Small 4to., 17x24cm. pp.[1-11] 12-203 [5]. Title on [p.11] printed in red, six initials throughout, with part titles and part numbers in the margins throughout, Roman and Arabic numerals in sections II and IV, and the word 'EXPLICIT' on p.198. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, with a small mark (1cm) on the lower covers. Hammersmith, Doves Press. January 1915. Tidcombe DP36.

SHAKESPEARE (William). The Rape of Lucrece.

One of 175 paper copies, along with 10 copies on vellum. Small 4to., 17x24cm. pp.[1-7] 8-[78] [2]. Initials printed in red throughout, along with dedication page, initials on title [p.7], and colophon. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. April 1915. Tidcombe DP37

WORDSWORTH (William). The Prelude.

One of 155 copies on paper, along with 10 copies on vellum. Small 4to., 17x24cm. pp.[1-8] 9-[302] [2]. Fourteen initials printed in red, along with title on [p.7], along with section titles throughout, book numbers and titles in the margins throughout. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine. Hammersmith, Doves Press. December 1915. Tidcombe DP38.

GOETHE (Johann Wolfgang von). Goethe.

One of 175 copies on paper, along with 10 copies on vellum. Small 4to., 17x24cm. pp.[1-4] 5-226 [10]. Fifteen initials in red, along with title on p.17, part titles, titles in the margins throughout, and the names of characters pp.168-181. Original limp vellum by the Doves Bindery, spine lettered in gilt. Fine, faint spotting to endpapers and fore-edge. Hammersmith, Doves Press. September 1916. Tidcombe DP38.

COBDEN-SANDERSON (Thomas James). Catalogue Raisonné.

One of 150 copies on paper, along with 10 copies on vellum. Small 4to., 17x24cm. pp.[1-3] 4-96. Engraved frontispiece. Section titles printed in

red throughout with initials, along with page number on p.15, and section titles and numbers in the margins. Original quarter vellum over blue paper boards by the Doves Bindery, spine lettered in gilt. Very good, bottom of spine slightly bumped, sporadic spotting especially noticeable on pp.40-45 and pp.58-60. Hammersmith, Doves Press. March 1917. Tidcombe DP39.

EPHEMERA

The collection also includes five of the nine printed versions of correspondence between Cobden-Sanderson and three journals, *The Times*, *The Westminster Gazette*, and *The Athenaeum*. They were sent gratis to subscribers, and are all in their original plain brown printed wrappers

SHAKESPEARE PUNCTUATION.

A Letter addressed to the Editor of "The Times".

1911. Tidcombe DPL3.

ON A PASSAGE IN JULIUS CAESAR.

A Letter addressed to the Editor of "The Times".

1913. Tidcombe DPL4

THE NEW SCIENCE MUSEUM.

A Letter, with additions, addressed to the Editor of "The Times".

1913. Tidcombe DPL 6.

NOTES ON A PASSAGE IN SHELLEY'S ODE TO LIBERTY.

1914. Tidcombe DPL 7.

WORDSWORTH'S COSMIC POETRY.

1914. [N.B. This contains One of the very few misprints in the oeuvre of the Press. Sadly it is not the word "comic" for "cosmic", which would have amused this cataloguer, but the printing of the date 1914 as 1814. Tidcombe DPL 8.

BOOKS BOUND BY LYNDON LANG,
DAUGHTER OF WILLIAM LANG

TENNYSON (Alfred Lord). The Works of Alfred Lord Tennyson.

8vo., 13x19.5cm. Full red goatskin, upper and lower covers with floral gilt dentelle border of curved rules, roses and three leaf patterns, upper cover with title lettered in gilt, spine with five raised bands, double gilt ruled panels filled with gilt dots, curved rules, rose and three leaf patterns, date lettered in gilt at tail, double gilt ruled turn-ins, lower turn-in signed 'L.L.' and dated 1903. London, Macmillan and Co. 1902.



STEVENSON (R. A. M.) Velasquez.

8vo., 13x19.5cm. Full brown goatskin, upper and lower covers with single gilt rule border and a panel formed of straight gilt rules with circles at each corner of leaf-like shapes of green onlay outlined in gilt, spine with five raised bands and double gilt ruled panels with similar leaf patterns in green onlay at each corner, title and date lettered in gilt, turn-ins with double gilt rules and leaf patterns in green onlay at each corner, upper turn-in lettered 'W.L' in gilt at tail, lower turn in lettered 'L.L' in gilt and dated 1903. London, George Bell & Sons. 1902.

The 'W.L' lettering at the tail of the upper turn-in suggests this binding was made by Lyndon Lang for her father, William.

KIPLING (Rudyard). *The Seven Seas*.

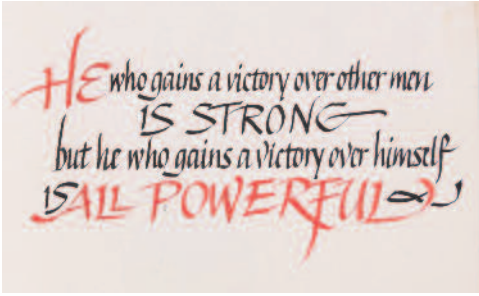
8vo., 12x16cm. Later binding by Lyndon Lang in full black goatskin, upper and lower covers with single gilt rule surrounded repeating hexagonal grid of gilt rules forming a honeycomb pattern with gilt dots at each corner, each hexagon filled with a gold tool of either three leaf clover or rose, spine with five raised bands and gilt panels in the style of the hexagonal cover pattern, titled and dated in gilt, turn-ins with double gilt rules, upper turn-in lettered 'W.M' in gilt at tail, lower turn in signed 'L.L.' in gilt and dated 1903. Leipzig, Tauchnitz. 1897.

The 'W.M' lettering on the upper turn-in suggests that this book was bound by Lyndon Lang for her father, William.

FITZGERALD (Edward). *Rubáiyát of Omar Khayyám*.

8vo., 13.5x20cm. Full red goatskin, upper and lower boards with single gilt rule border, spine with gilt panels, title lettered in gilt and two raised bands, double gilt rules on turn-ins and signed 'L.L.' in gilt on lower turn-in, undated. London, De La More Press. 1920.

FINE
PRINTING
&
ILLUSTRATION



1. ADAMS (Margaret). Calligraphic Album.

Half calf bound album (slightly worn) of calligraphic designs, some on inserted leaves, some pages excised. Various dates, 1973 to 1976. £600

A working album of Margaret Adams, calligrapher, who did much work for the Stanbrook Abbey Press. Most of the designs – there are around thirty – ... appear to be preparatory, including an attractive design for the title page of *Earnest Pennies*, London, 1973; fine cartouches for three silver weddings of 1976, two designs “To mark the centenary of the Stanbrook Abbey Press. 1976”; a traced design incorporating swinging bells; an inserted card with a two coloured calligraphic arrangement of a quotation from Lao-Tsze “He who gains a victory over other men is strong but he who gains a victory over himself is all powerful”, described as “my card”; designs for a christmas card of 1973; and artwork (incorporating a representation of the ship *Penola*) for a presentation from the Antarctic Club to the polar explorer Alfred Stephenson.



2. ART WORKERS' GUILD. Sketches made on the Lithography Night 14 April 1905

by Members of the Art Workers' Guild, Clifford's Inn Hall & Published for the Benefit of the Chest. 15 lithographs and lithographed

contents and title sheet. c. 295 mm x 235 mm. Original portfolio. [London, Art-Workers' Guild] 1905. £750

Notable among the lithographs are William Strang's excellent portrait of Emery Walker, a sensitive portrait of a baby and mother by William Rothenstein, and Graily Hewitt's calligraphic title sheet. Joseph Pennell and C.J. Watson provide pictures of the interior of the Guild itself, and T.R. Way, who also printed the lithographs provides a fine picture of the staircase. The portfolios are apparently made by Douglas Cockerell, but the current one, which looks contemporary and so is presumably original, is a fairly perfunctory thing.



3. ASHENDENE PRESS. BOCCACCIO. Il Decameron di Giovanni Boccaccio.

One of 105 copies. Folio, in a very handsome, suitably restrained binding by Donald Glaister, signed and dated 1987, of full black morocco, two borders in blind, silver lettering on spine with spectacular doublures in his trademark sanded aluminium sheeting, producing metallic iridescent patterns, suede free endpapers. Chelsea, The Ashendene Press. 1920. £9,000

Donald Glaister bound this to commission with the remit that the binding should fit the aesthetic restraint of the book – beauty from simplicity. This he achieved: the binding complements the austerity of the book to

Left: two pages from the Margaret Adams album. Above: Emery Walker by William Strang, from the Art Worker's Guild album.



a very high degree, and in fact could be said to complete it. The austere covers give no hint of the iridescent doublures inside.

4. ASHENDENE PRESS. SPENSER (Edmund). Spenser's minor poems containing The shepherdes calender, Complaints, Daphnaida, Colin Clovts come home again, Amoretti, Hymnes, Epithalamion, Prothalamion, Sonnets and svndrie other verses.

*Above: the endpapers for Donald
Glaister's binding of the Ashendene
Boccaccio.*

One of 200 copies on paper of a total edition of 215. Printed in black, red, and blue, initials designed by Graily Hewitt. Folio (44cm.) [4], 216p., original brown calf-backed pigskin over vellum boards, by W.H. Smith, spine lettered in gilt, small red stain on lower cover. Chelsea [London], Ashendene Press. 1925. £1,500

Spine slightly faded, minor wear at joints, small red stain on lower board, lower fore-edge corners just bumped.

5. ASHENDENE PRESS. CERVANTES (Manuel de Saavedra).
The first (second) part of the history of the valiant and wittie knight-errant Don Quixote de la Mancha translated out of the Spanish by Thomas Shelton.

One of 225 copies on paper of a total edition of 245. Woodcut initials and decorative borders designed by Louise Powell, printed in red and black. 2 vols. Folio, original dark green morocco by the W.H. Smith bindery, spine lettered in gilt. Uncut. Chelsea, The Ashendene Press. 1927-28. £5,750

The book is printed in St. John Hornby's Ptolemy type modelled on the type of the Ulm Ptolemy of 1482. Louise Powell (née Lessore, 1865-1956) decorated manuscripts for various collectors, St. John Hornby the founder of the Ashendene Press among them, but is chiefly known for her work, along with her husband Alfred Powell (1865-1960), for the work she did for the porcelain company Wedgwood. Thanking the printer for his copy, Sir Emery Walker wrote that 'in my opinion the book will rank among your most successful books ... Mrs Powell's initials and ornaments are very harmonious & virile as they should be. They are, I think, the best letters she has designed' (Letter of 27 November 1927, printed in Colin Franklin *The Ashendene Press*, Dallas, 1986, p. 162).

In fine condition, unworn and unfaded. Rare thus – this monumental book was also issued in the rather plainer binding of boards with linen spine.



4

LIVRE PREMIER

MITYLENE EST VILLE de Lesbos, belle et grande; coupée de canaux par l'eau de la mer qui flut dedans et tout à l'entour, ornée de ponts de pierre blanche et polie; à voir,

La grande ville de Mitylene

vous diriez non une ville, mais comme un amas de petites îles. Environ huit ou neuf lieues loin de cette ville de Mitylene, un riche homme avoit une terre; plus belle héritage n'étoit en toute la contrée; bois remplis de gibier, coteaux revêtus de vignes, champs à porter froment, pâturages pour le bœuf, et le tout au long de la marine, où le flot lavoit une plage de sable fin.

EN cette terre un chevrier nommé Lamon, gardant son troupeau, trouva un petit enfant qu'une de ses chèvres alloit, et vint la manière comant. Il y avoit un balier fort épais de ronces et d'épines, tout couvert par-dessus de lierre, et au-dessous, la terre feutrée d'herbe menue et délicate, sur laquelle étoit le petit enfant gisant. Là s'en courut cette chèvre, de sorte que bien souvent on ne savoit ce qu'elle devenoit, et abandonnant son chevreau, se tenoit

Le chevrier Lamon.

5

6. ASHENDENE PRESS. RAVERAT (Gwendolen). Les Amours Pastorales de Daphnis et Chloe.

Translated by J. Amyot, edited and corrected by Paul-Louis Courier. 26 illustrations drawn and cut on wood by Gwendolen Raverat. Initials hand-drawn in blue by Graily Hewitt and assistants, printed in Ptolemy type with marginal notes in red. One of 290 copies. 4to., original vellum-backed green paper covered boards with stamp designed by Raverat in gilt on upper cover, in original patterned paper covered slipcase, uncut. Chelsea, The Ashendene Press. 1933. £2,000

Hornby's second attempt at this work, the first being printed on Japanese vellum. Due to the ink's very slow drying on the paper, the sheets were packed before they were ready, leading to very bad off-set on most of

them. Hornby declared that he destroyed all except 10 copies of this edition (we have since discovered the eleventh survivor). At the second attempt he abandoned the Japanese paper in favour of the easier Batchelor paper used here. An extremely good copy, with only a tiny chip to the paper of the lower cover, of a handsomely illustrated Ashendene. Raverat's illustrations were, as Colin Franklin points out, "the only worthwhile original illustrations in an Ashendene book". This was a fitting end to the Press as this was the last book, other than the bibliography, to be printed there. Franklin, "The Ashendene Press", pp. 242-3. (Colin Franklin: *The Ashendene Press* pp.242-3)

7. ASHENDENE PRESS. A Chronological list, with Prices, of the Forty Books printed at the Ashendene Press.

Printed in red and black. "Printed for Private Circulation Only". Folio, 4 leaves, bound in original blue printed wrappers with small wood engraving on the front cover, uncut in a later blue cloth case with gilt lettering. Chelsea, The Ashendene Press. 1935. £275

This is a specially produced reprint of pp.168-177 of the Ashendene Press *Bibliography*, preceded by a short list of Minor Pieces. An excellent copy. Pencil annotations by a former owner noting which books were in his or her collection, listing the Roxburghe Club title as well as altering a limitation. Franklin, *The Ashendene Press*, p.232.

8. BAWDEN (Edward). CURWEN PRESS. How to Buy and Sell Money.

Illustrated throughout, with tipped in and directly printed material. Folio, original wrappers. Plaistow, The Curwen Press. [c. 1929.] £1,250

A fine copy: very rare in this condition.

A high water mark of commercial printing, this elaborate specimen book from the Curwen Press has a bold preface: "The real problem of the advertiser is to gain the attention of his public without losing its respect. It is here that the Curwen Press can help its clients." "The Curwen Press



has the honour to submit to you a few specimens of its work for advertisers. We do not ask you to notice our special types. What we hope you *will* see, when you turn these pages, is evidence that we practise what we preach, and know how to show off our own wares. May we help you to show off yours?"

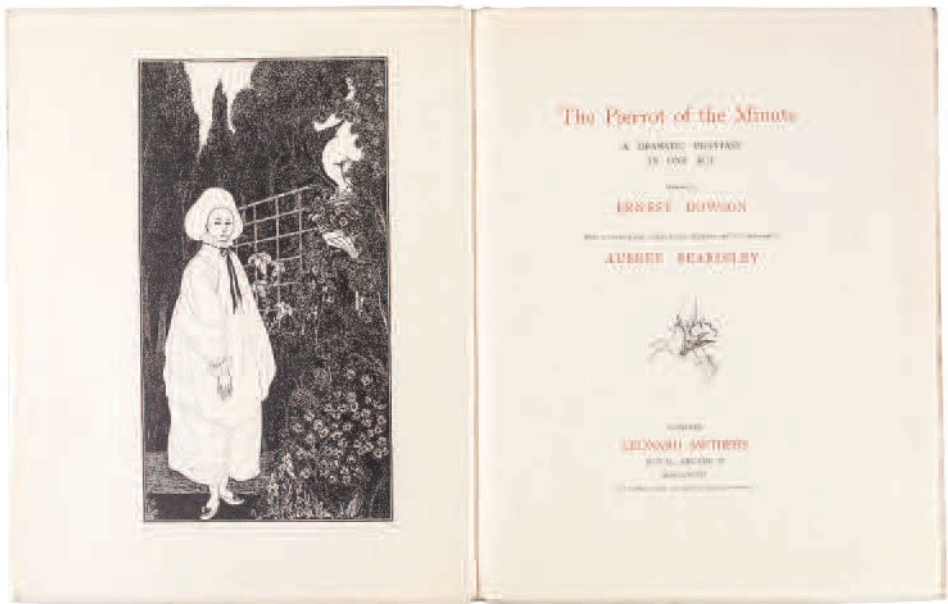
Among the highlights are the wrappers made from wallpaper designed by Edward Bawden, who also delivers five wonderful advertisements for Twinings tea and coffee, two advertisements for Westminster Bank, one for the Underground, and a pochoir catalogue cover for Bumpus. There is also work by T.J. Poulton and Dora Batty, and a large advertisement for "Southern Rhodesian Tobacco" with a beautiful engraving of a tobacco plant by John Nash and a fabulously dated patriotic text: of the

tobacco farmers, “English, Welsh, Scotch or Irish, he is British born and bred”; of the product, “Southern Rhodesian tobacco is as good as any in the world. Its purchase means more orders for British Industries and more homes and employment for British Settlers.” In the section marked “General Printing for business” they include invoices printed for a posh bookseller by the name of Maggs Bros. I wonder what happened to them.

9. BEARDSLEY (Aubrey). Dowson (Ernest). *The Pierrot of the Minute*.

Illustrated with a frontispiece, two vignettes and an initial letter by Aubrey Beardsley. First edition. One of 30 copies on Japanese vellum of a total edition of 330. 4to., original vellum, gilt illustrations after Beardsley on both covers. London, Leonard Smithers. 1897. £3,500

Lower fore-edge corner minutely bumped, boards very slightly bowed, and some very slight overall soiling, but still a fine copy. A profoundly



satisfactory production, showing the quality of work which could be produced outside the “hand work” movement. Both text and images are printed by the skilled process engraver Paul Naumann of Pentonville Road who, *inter alia*, also engraved most of the illustrations for Sherlock Holmes.

10. BECK (Ian). Fugitive Lyrics. 12 Poems by Pepino.

Illustrated with hand coloured illustrations. One of 25 special copies of a total edition of 100. 8vo., original cloth. Designed by Brian Webb, and printed by Phil Abel at Hand & Eye Letterpress. London, 2013. £150

A delightful manifestation of a previously fictional book of verse, from E.F. Benson’s novel *Mapp and Lucia*, conceived and contrived in tribute to the film maker, publisher and collector Jonathan Gili. The special copies are bound in a superior linen binding, with the beautiful book plate of Jonathan and Philida Gili, and have the exceptionally eloquent illustrations coloured by hand.

11. [Another issue]

One of 75 ordinary copies of an edition of 100. ... Designed by Brian Webb, and printed by Phil Abel at Hand & Eye Letterpress. London, 2013. £75

12. BURNE-JONES (Edward Coley). Pan and Psyche

Mezzotint print by Charles William Campbell after Sir Edward Coley Burne-Jones and signed by the artist in lower-left corner. 29x36cm. Single sheet, mounted and attractively framed in brown wood with gilt border. Fine. London, Robert Dunthorne. 1887. £3,500

Engraved after Burne-Jones’ painting *Pan and Psyche*, completed between 1872–4, now in the Harvard Art Museum, and based on a scene in William Morris’s *The Earthly Paradise*. Psyche, after rejection by Cupid, attempts suicide:



*And with that word she leapt into the stream,
But the kind river even yet did deem
That she should live, and, with all gentle care,
Cast her ashore within a meadow fair.
Upon the other side, where Shepherd Pan
Sat looking down upon the water wan,
Goat-legged and merry, who called out,
“Fair maid, Why goest thou hurrying to the feeble shade
Whence none return? Well do I know thy pain,
For I am old, and have not lived in vain;*

*Thou wilt forget all that within a while,
And on some other happy youth wilt smile;
And sure he must be dull indeed if he
Forget not all things in his ecstasy
At sight of such a wonder made for him,
That in that clinging gown makes mine eyes swim,
Old as I am: but to the god of Love
Pray now, sweet child, for all things can be move.*

The subtle tonality of this mezzotint is most sympathetic to the dreamy aestheticism of Burne-Jones' paintings, and provides an interesting counter to the Kelmscott manner, in the development of which this image played an important role. Burne-Jones' original design dates back to the early 1860's when he and William Morris, inspired by early editions of Chaucer and Boccaccio, first contemplated the idea of designing and printing their own books. Together they set upon a project to combine Morris' narrative poetry and Burne-Jones' art; the book was to be *The Earthly Paradise* and would contain two or three hundred woodcuts. By September 1865 'many of them [were] already designed and some even drawn on the block', according to Georgina Burne-Jones, who recorded during a visit to the Red House that 'the talk of the men was much about the Earthly Paradise.'

What was not clear to the men, however, was quite how to print this great volume, and Morris tentatively dispatched Burne-Jones' drawing of *Pan and Psyche* to one of the two great Victorian trade engravers, Joseph Swain, to be cut. According to George Wardle, who was responsible for transferring Burne-Jones' drawings onto the wood blocks, the resulting engravings were 'so unsatisfactory that Morris tried to get the cutting done by un-professional hands', which meant that most of the blocks were instead cut by Morris himself and his close friends. Ultimately, it was found that the resulting woodcuts were too heavy to be balanced by any typeface available at the time, and so it was not until the founding of the Kelmscott Press, and the cutting of Morris' own types, that the work could be completed as the two men envisioned. See this catalogue, under Morris, for an interesting copy of the first edition of *The Earthly Paradise*.

13. CAINE (Michael). LORCA (Federico Garcia). Lament for Ignacio Sanchez Mejias. Translated from the Spanish by A.L. Lloyd. With Seven Linocuts by Michael Caine.

First edition. 4to., original grey wrappers, hand-set in Romulus and printed on Zerkall mould-made paper. Paris, Editions Rosbif. 1995 £125

One of 80 numbered copies, signed by Caine. A fine copy.

14. CORVINUS PRESS. LAWRENCE (T.E.) Two Arabic Folk Tales.

First edition, one of 30 numbered copies (the entire edition.) Title page illustrated with woodcuts by Eric Kennington, original buckram, lettered in gilt on front cover and spine. T.e.g., others uncut. Original card slipcase (rather worn). No place, the Corvinus Press. 1937 (in fact not distributed until 1938). £8,750

A fine copy in a morocco backed slipcase, with the neat book label of H. Bradley Martin, whose great collection was sold in a series of auctions in New York in 1989 and 1990.

Corvinus Press; one of only 40 copies on Medway Paper

15. CORVINUS PRESS. LAWRENCE (T.E.) The Diary kept by T.E. Lawrence while Travelling in Arabia during 1911.

Illustrated after photographs by Lawrence, complete with tissues, and with the half-page illustration by Eric Kennington in gold and black. One of only 40 numbered copies on Medway paper. 4to., original limp vellum, lettered in gilt on the spine and upper cover, gilt corvine design to lower cover, white silk ties intact, t.e.g., others uncut, original card slipcase, modern folding box. Corvinus Press. 1937. £3,850

A really fine copy, glowing like the white silken robes of an Arab chief.

Apart from the three special copies kept by Viscount Carlow, founder of the Corvinus Press, which were illustrated with original photographs



rather than the collotypes used here, this is the most desirable of the three main states. The 130 copies printed on Parchment Substitute Paper were issued in a perfectly attractive half reddish brown morocco, and the 30 Canute paper copies were in a quite grand full binding of the same material. Both of these make for fine books, but pale beside the full vellum binding on the present issue, which with the lettering in gilt and the silk ties, makes for a most attractive and tactile book. The prefatory note reads: "This diary was kept while the author was journeying through

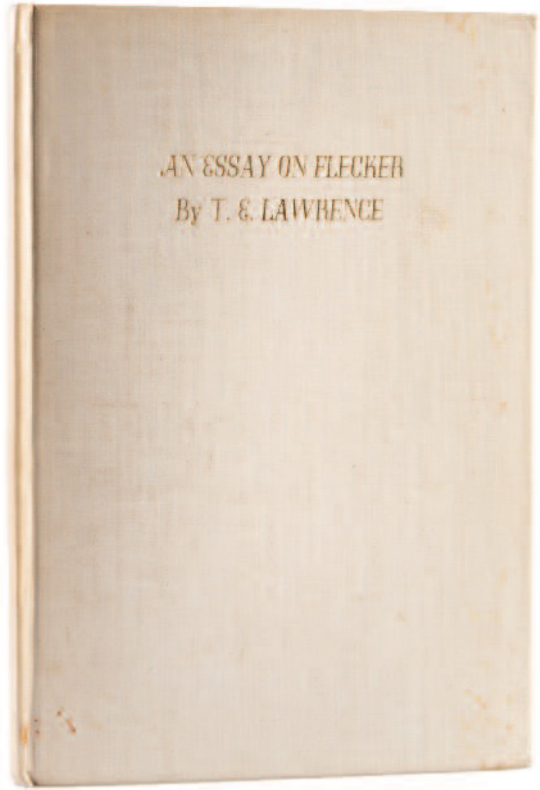
Northern Syria during 1911. It consists of notes jotted down whenever he had a moment to rest. As he travelled to most places on foot and was extremely ill the greater part of the time, the consistency of writing and spelling cannot be relied upon, especially as the original manuscript was kept in pencil in a small canvas-backed note-book and was never revised".

This had the largest print run of the Corvinus books, and is arguably the most successful: "The text is thoughtfully laid out and crisply printed, the binding is subtle and attractive and it is clear that Carlow knew the importance of what he was printing, both as a private press book and as a record of a period in the life of one of the century's most enigmatic and charismatic figures. This was perhaps Carlow's most public privately printed book." (Nash and Flavell, 16)

16. CORVINUS PRESS.
LAWRENCE (T.E.) An
Essay on Flecker.

First edition, one of 30 (actually 32 – see Nash & Flavell) copies printed. Small folio, original white cloth lettered in gilt on front cover, slipcase. No Place, the Corvinus Press. 1939. £6,500

A fine copy, but for some slight discoloration to the front cover near the fore-edge.



17. CRESSET PRESS.
BACON (Francis, Lord
Verulam). The essayes or
counsels civill and
morall. Printed in red
and black. Folio, original
vellum binding by
Sangorski & Sutcliffe,
spine lettered in gilt, Prospectus loosely inserted. London,
The Cresset Press (printed at Stratford-on-Avon at the
Shakespeare Head Press), 1928 £450

Copy number 55 of 'two hundred and fifty copies, numbered 1 to 250, ... printed on Batchelor's Kelmscott hand-made paper, and eight copies, numbered I to VIII, on vellum, at the Shakespeare Head Press, Stratford-upon-Avon, with titles and initial letters designed by Joscelyne Gaskin'. The text is taken from the last edition to be published in Bacon's lifetime.

Joscelyne Gaskin (1903–93) was the daughter of Arthur Gaskin (1862–

1928) who had worked for William Morris and his wife Georgie (née France, see ODNB), both of whom were best known for their work making jewellery. The capitals and small capitals are striking and complement the Cloister Old-style type designed by the American designer Morris Fuller Benton (1872–1948), which is modelled as had been the Kelmscott Press Golden type and the Doves Press type, on that of the Venetian printer (of French origin) Nicolas Jenson.

18. CRESSET PRESS. BUNYAN (John). *The Pilgrim's Progress*.

With 6 wood-engravings by Blair Hughes-Stanton, and 4 by Gertrude Hermes. 2 vols. Folio (34 cm.) vol.1: [8],174, [1]p. ; vol.2: [8],163p., illustrations, original black parchment, upper covers and spines lettered in gilt, original slipcase. London, Printed at the Shakespeare Head Press for The Cresset Press, 1928. £850

Hughes-Stanton and Gertrude Hermes were happily married and although very different in style, their wood-engravings compliment each other well. A handsome and lavish production.

19. CRESSET PRESS. *The Apocrypha according to the Authorised Version*.

One of 450 copies of a total edition of 480. 14 full page wood-engravings by artists including Ravilious, John Nash, Eric Kennington, and Stephen Gooden. Folio, original vellum, black morocco lettering-piece on spine. London, the Cresset Press (printed at the Curwen Press). 1929. £175

Binding slightly warped, some occasional dust staining to pages, spine label slightly worn, ex-Libris of Brooklyn Public Library with their ink acquisition number.



20. CUNARD (Nancy) and John BANTING. Salvo for Russia.

One of 100 published copies. 4 Text pages bifolium, 10 loose plates each signed and numbered by the relevant artists, image size and format varies slightly but generally 7 x 10cm, sheet size 16 x 22 cm. Publisher's original cloth-backed portfolio, grey paper boards with printed title label on the upper cover, silk ties. Very good, light scattered foxing to top and inner edge of sheets, which does not affect the images except in the case of the Piper and Colquhoun, where the effect is minor but worthy of mention [London, privately published]. [1942] £9,500

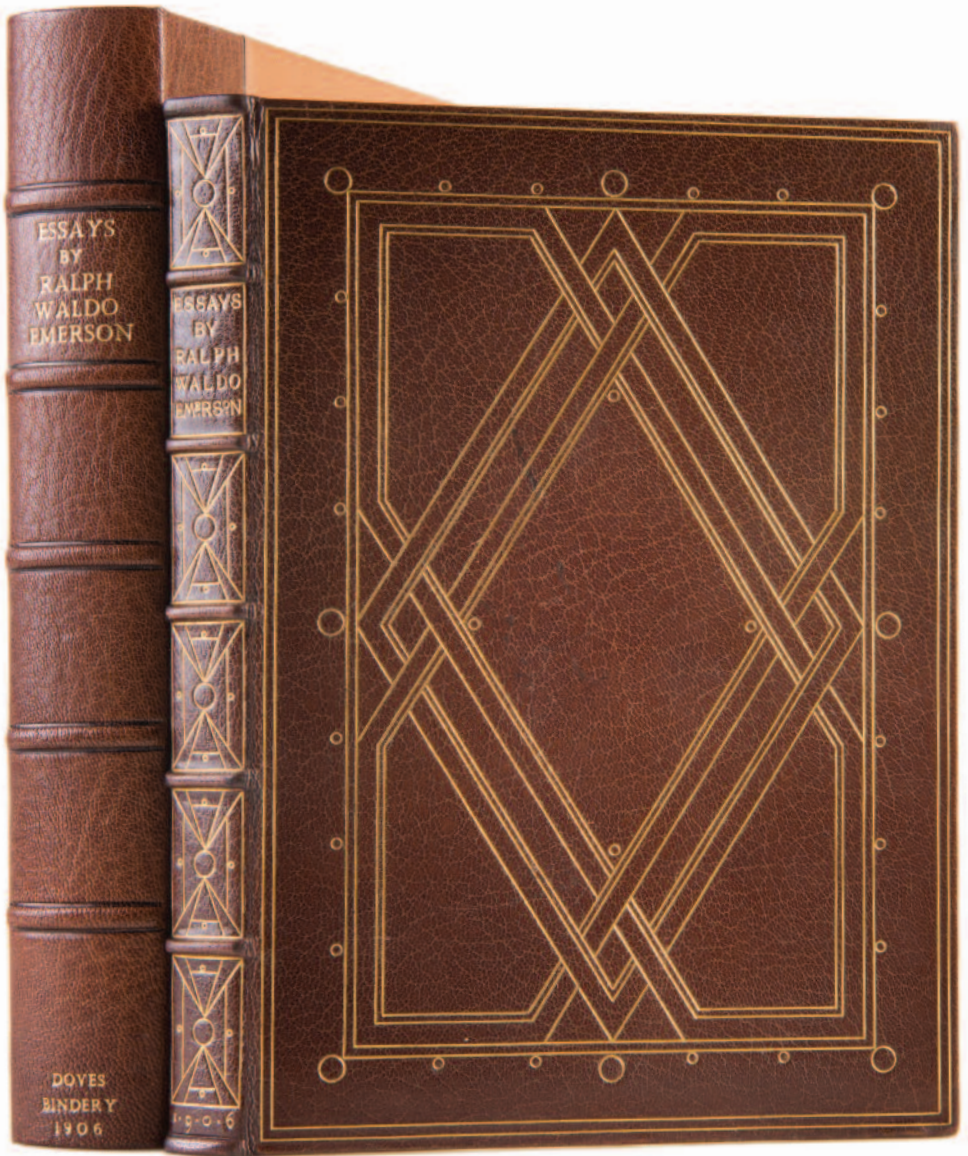
Including four poems by Cecily Mackworth, James Law Forsyth, J. F. Hendry and Nancy Cunard, along with ten etched and engraved plates by some of the leading British surrealists of the mid-20th century, in-

cluding John Banting, Ithell Colquhoun, Roland Penrose, John Piper and John Buckland Wright, along with others by Mary Wykeham, C. Salisbury, Julian Trvelyan, Geza Szobel and Dolf Reiser. Described as 'a limited edition of new poems, etchings and engravings produced in aid of the Comforts Fund for Women and Children of Soviet Russia,' it is one of the most important British surrealist publications and complete copies are very scarce. *Salvo* was a collaboration between the American heiress, writer and activist Nancy Cunard and artist John Banting, who shared her opinions on racial prejudice and opposition to fascism. Banting contributed to Cunard's important anthology *Negro* in 1935 and travelled with her to Spain in 1937 during the civil war, where he attempted to join the International Brigade. Their collaboration on *Salvo* was strongly influenced by two other important surrealist portfolios, Paul Eluard's *Solidarité*, published in Paris in 1938, which included prints by Picasso and Miro, and Stephen Spender's *Fraternity*, published in London in 1939 and included work by Kandinsky.

21. DOVES PRESS. TENNYSON (Alfred, Lord). Seven Poems & Two Translations.

Printed in red and black. One of 325 copies. Small 4to., original limp vellum by The Doves Bindery, gilt lettering on spine, uncut. Hammer-smith, printed by T.J. Cobden-Sanderson & Emery Walker at The Doves Press. 1902. £475

Binding slightly puckered and with some slight signs of handling, otherwise a very good copy indeed.





22. DOVES PRESS. EMERSON (Ralph Waldo). Essays with a preface by Thomas Carlyle.

One of 300 copies on paper of a total edition of 325. Red printed initials. Small 4to. Dark brown niger morocco by the Doves Bindery, covers tooled with a gilt pattern of interlacing geometrical shapes and small circles, spine in 6 compartments, gilt, all edges gilt, in fleece-lined morocco-backed folding box. Hammersmith, Doves Press. 1906 £5,000

A fine copy, with the attractive booklabels of Francis Kettaneh and F.R. Furber.

23. ERAGNY PRESS. VILLON (François). Les Ballades de Maistre Francois Villon.

One of 226 copies. Printed in red and black, engraved border to the opening page of text with large engraved vignette, and large engraved initials throughout, all by Lucien and Esther Pissarro. 8vo (20cm.) 88, [4]p., original grey paper-backed decorated paper boards, spine & edge of upper cover lettered in gilt. London, Eragny Press (Hacon & Ricketts). 1900. £450

Spine of boards very slightly darkened, and one or two spots of foxing to the text block.

24. ESSEX HOUSE PRESS. KEATS (John). The Eve of St. Agnes.

One of 125 copies printed, all on vellum. Frontispiece by Reginald Savage, rubricated and with hand-painted initials, 8vo (19cm.) 23, [3]p., original vellum, blind-stamped device on upper cover, spine lettered in gilt. ([London]: Edward Arnold, printed at the Essex House Press), 1900. £850

Evidence of removal of bookplate on the front paste down endpaper, some minor dust-staining to the covers, otherwise a very good copy.

25. ESSEX HOUSE PRESS. BURNS (Robert). Tam O-Shanter.

One of 150 copies, all printed on vellum. Frontispiece and large initial by William Strang engraved on wood by W.H. Hooper, the initial hand coloured, hand painted initials in various colours including gilt. 8vo., original vellum with blind-stamped device and lettering on upper cover. Some slight signs of handling to the binding, and an unfortunate scratch on the frontispiece. London & New York: E. Arnold & S. Buckley (Printed at the Essex House Press by C.R. Ashbee.) 1902. £450



26. ESSEX HOUSE PRESS.
TENNYSON (Alfred, Lord).
Maud.

One of 125 copies printed, all on vellum. Wood engraved frontispiece and tailpiece by Reginald Savage from designs by Laurence Housman and cut by Clemence Housman, both hand coloured, manuscript initials in gold and red. 8vo (19cm.) 75, [1]p., original vellum over boards, blind-stamped device on upper cover, spine lettered in gilt. (London: Essex House Press; printed under the care of C.R. Ashbee at the Essex House Press, Campden, Glos.), (1905). £750

With the large-ish pictorial bookplate (signed O.H.) of one R. Hirschfeld, and the later small typographic booklabel of Bobby Furber. Spine very slightly faded, minor staining to binding, including a few brown spots.

27. FLEECE PRESS. YORKE (Malcolm). To War with Paper & Brush. Captain Edward Ardizzone, Official War Artist.

One of 700 copies. Rectangular folio, original light brown cloth, slipcase. Illustrated throughout with reproductions of photographs and drawings, some mounted. Denby Dale, the Fleece Press. 2007. £160

As new. A fine production, with excellent reproductions.

28. GIBBINGS (Robert).
Twelve Wood
Engravings.

12 wood-engravings by Robert Gibbings. One of 125 copies signed by the artist (this no. 65). 4to., original quarter canvas, paper covered sides with title printed on upper cover, fore and lower edges uncut. Sanders Phillips & Co., Ltd., privately printed at the Baynard Press. 1921. £750

Covers slightly stained, two small (c. 4 sq cm each) but un-slightly stains on the front endpaper, and the small stamp of the Turret Press on the lower endpaper, but almost entirely unworn: Gibbings' first book publication. With the bookplate of publisher Felix Dennis.



29. GIBBINGS (Robert). Pelagea & Other Poems by A.E. Coppard.

Printed and illustrated with 7 wood engravings by Robert Gibbings. One of 425 copies (this no. 25). 8vo., original cream cloth backed, patterned batik style paper boards, gilt lettering on spine, in original dust jacket bearing engraving by Gibbings, fore and lower edges uncut. Waltham Saint Lawrence, Golden Cockerel Press. 1926. £150

A very good clean copy with slight fading and a small tear to the jacket. Kirkus 30

30. EMPSON (Patience). The Wood Engravings of Robert Gibbings with Some Recollections by the Artist.

First Edition. Large 8vo., original black cloth, spine lettered gilt and gilt insignia on front board, clear plastic dust jacket with red lettering. London, J.M. Dent and Sons Ltd., 1959. £250

A fine copy.

31. GILL (Eric). CORNFORD (Frances). Autumn Midnight.

Wood-engraved frontispiece, and twenty-one engravings by Gill including initials and tail-pieces. First edition, early issue, with "SXIPENCE" on the wrapper. 8vo., original printed pink paper wrappers, later cloth folding case. Uncut. London, The Poetry Bookshop. 1923. £150

Printed at the S. Dominic's Press. Minor creasing and tears to the edges of wrappers, which are also slightly soiled, but nevertheless an attractive copy. From the collection of Bobby Furber, without his booklabel but with his attractive ink notation of ownership, incorporating a note about Frances Cornford's antecedents and spouse.

32. GILL (Eric). Engravings by Eric Gill. A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist.

104 pages of engravings by Eric Gill. One of 400 ordinary copies on "paper manufactured for this edition". Folio, original black cloth with gilt device on upper cover and gilt lettering on spine. Bristol, Printed at the Fanfare Press for Douglas Cleverdon. 1929. £3,000

A very good copy indeed, with just a few white marks on the austere black cloth binding, and a very little foxing, particularly to the prelims.

With a remarkable preface by Gill himself which describes how he learnt his skills and his development in engraving both on wood and copper. He writes at length about his religious opinions and his view of the nature of art and love. The book also includes a chronological list of engravings compiled by Cleverdon and Eric Gill as well as a large and impressive selection of Gill's engraved work from the original blocks and copper-plates.

33. GILL (Eric). HUXLEY (Aldous). Leda.

Three wood-engravings by Eric Gill. One of 361 copies (this no. 352), signed by the author. 8vo., a remarkably fresh and bright copy in the original cream linen, black and gilt spine label, in the original card slipcase, uncut. Garden City, N.Y., Doubleday, Doran & Company. 1929. £175

Binding slightly grubby, the slipcase somewhat more so, and a little light foxing to the text.

34. GILL (Eric). The Engravings of Eric Gill.

Reproducing the wood-engravings of Gill. One of 1350 copies. Large 4to., original cream cloth backed, black cloth boards, decorated in blind on the upper panel, lettered in gilt on the spine. Original black cloth and green paper slipcase. Wellingborough, Christopher Skelton. 1983. £300

A fine copy, but for some light marking to the lower cover.

35. [Another issue].

Number 15 of 85 special copies on St. Cuthbert's Mill archival rag paper. 3 vols. including portfolio of wood-engravings. Large 4to., quarter tan morocco with red cloth covered boards by Desmond Shaw of Cambridge, spine lettered in gilt, red cloth covered slipcase. Wellingborough, Christopher Skelton. 1983 £1,300

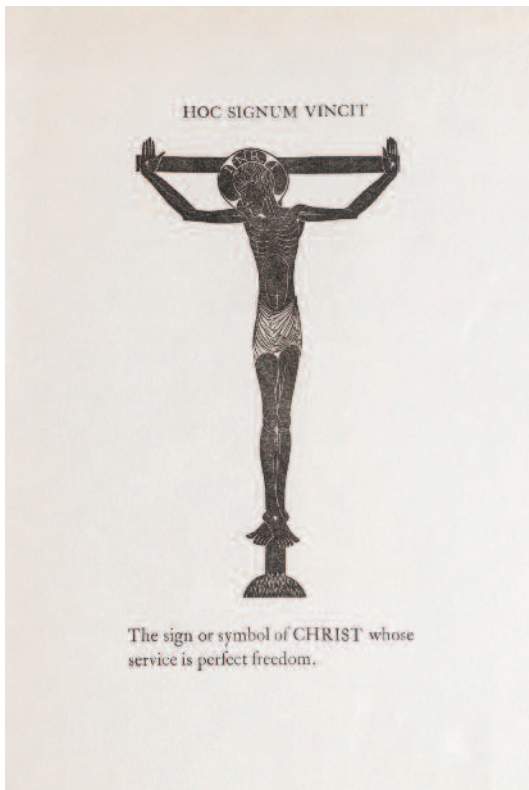
A comprehensive collection of the engravings of Eric Gill, photo-mechanically copied from original prints loaned to Skelton by members of Gill's family and circle. This special edition also includes a portfolio of 8 prints made from the original blocks. Includes a quantity of ephemera: two prospectuses for *The Engravings of Eric Gill*, one with photocopied t.l.s. apologising for changes to the price of subscription; one prospectus for the *Four Gospels* including order forms and a specimen folio; one four page pamphlet on 'Llanthony Monastery & Eric Gill,' included with which is a compliments slip on Christopher Skelton's stationery with a typed note reading 'Claire Skelton asked me to send you this' and signed 'C.S.' Fine, slight foxing to the spine of volume 1.

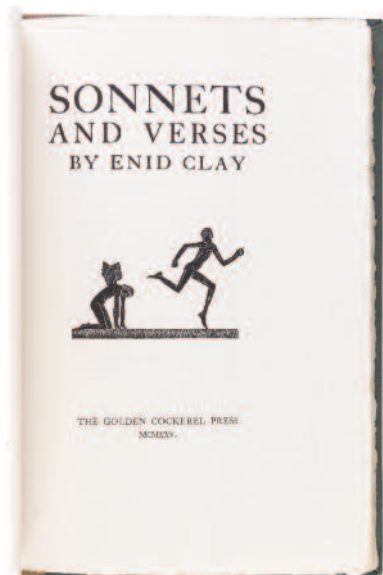
36. GILL (Eric). Emblems Engraved on Wood.

Seven wood-engravings by Eric Gill. First edition. One of 15 numbered and signed copies, printed on Japanese tissue on rectos only. Original blue paper wrappers preserved in a folding blue cloth case. 16pp (10 3/8ths x 8 1/8th inches). [Ditchling, S. Dominic's Press], 1916 £7,500

Inscribed by Gill in pencil on the title-page: "No. 4 Eric Gill". A sublime

production. The engravings are taken from *Devil's Devices*, and printed with the same type: in other words they are the pages with engravings from that book. The paper is the extraordinary part, being a very soft Japanese-like tissue, quite the opposite to the typical S. Dominic's hard thick hand-made paper. The engravings appear in a quite different light on this paper: light, delicate and sophisticated. It is fascinating to speculate on what could have happened if Pepler and Gill had continued in this, more continental, vein. Fore-edge frayed with some loss, archival tape repair to spine, pages loose from wrappers. Taylor A4 – a second edition was printed the same month, in an edition of 33 copies.



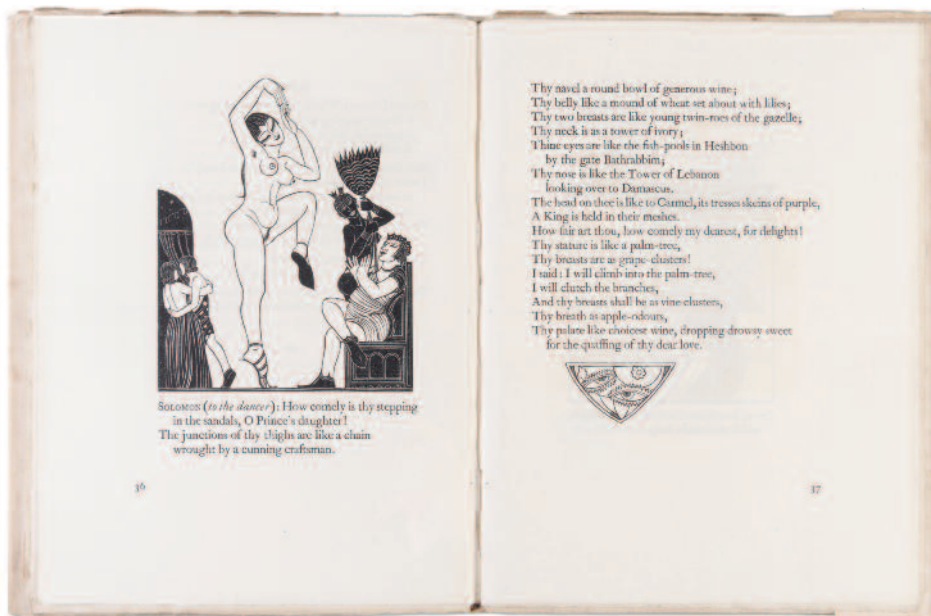


GOLDEN COCKEREL PRESS.

37. GOLDEN COCKEREL PRESS. CLAY (Enid). *Sonnets & Verses*.

8 wood engravings by Eric Gill, cockerel device printed in gold on colophon. One of a total edition of 450 copies. 8vo., a very good copy in the original cloth-backed blue boards, printed paper spine label, uncut. Waltham St. Lawrence, Golden Cockerel Press 1925. £375

A very good copy, with some very slight discoloration around the edges of the boards, some inoffensive glue stains where a bookplate has been removed.



38. ——— ... ——— The Song of Songs. Called by many the Canticle of Canticles.

Illustrated with nineteen wood-engravings by Eric Gill. Device on title-page and initial letters printed in red. One of 750 numbered copies. Small 4to., original white buckram with gilt lettering on spine, dust jacket. Waltham St. Lawrence, The Golden Cockerel Press. 1925. £1,500

With some slight mottling to the binding and dust jacket a little dusty and chipped. The first of a biblical trilogy, to include *Passio Domini Jesu Christi* and David Jones' *The Book of Jonah*. It is interesting to note that Cave and Manson were still shocked in 2002 by the “display of pubic hair as vulgar and blatant as one would find in any girlie magazine today.” In 1929 Gill himself suppressed the reprinting of the small device on page 37 in Douglas Cleverdon's *Engravings*, the first large scale survey of his work, describing it as “unsuitable”: only once its author has brought it to the viewer's attention does the viewer realise what he meant.

39. ——— ... ——— The Book of Jonah.

Illustrated by David Jones with 14 wood-engravings. One of 175 copies. 4to., original white cloth. Uncut. Waltham St. Lawrence, The Golden Cockerel Press. Waltham Saint Lawrence, The Golden Cockerel Press. 1926. £2,000

An extremely good copy, with one small area of foxing to one leaf. Binding with one light bump to the upper fore-edge corner, otherwise exceptionally clean. Printed in a relatively small edition, this was the first of the three important books illustrated by Jones for the Golden Cockerel Press. Cave and Manson: “engravings of tremendous power, in which the harmony between the designs and the type was managed with great skill ... a totally successful conclusion.”

Opposite, below left: 38, Song of Songs



40. GOLDEN COCKEREL PRESS. LUCIAN of Samosata. The True Historie of Lucian the Samosatzenian

55 wood-engravings and wood-engraved device by Robert Gibbings. Translated from the Greek into English by Francis Hicckes with an introduction by J.S. Phillimore M.A. LL.D together with the Greek and decorated with wood engravings by Robert Gibbings. One of an edition of 275 copies. Folio (31.5cm.) [4], 43, [3]p. Original brown niger morocco-backed holland boards by Sangorski & Sutcliffe, London, in slipcase. Waltham St. Lawrence, The Golden Cockerel Press. 1927. £1,300

Spine just faded, and one or two spots of foxing to the text, otherwise a fine copy with the small booklabels of L.W. Greenwood and F.R. Furber.

A striking and virtuosic piece of typography, where the English text is set centrally, surrounded by alternating panels of the Greek text and Gibbings' engravings. The engravings were surely executed last, to complete the page balance, and the integration of the two texts, both set without paragraph breaks, and the illustrations is faultlessly executed: there is nary a river or lake to compromise the marmoreal perfection of the spreads.

41. ——— ... ——— KEATS (John). *Lamia*.

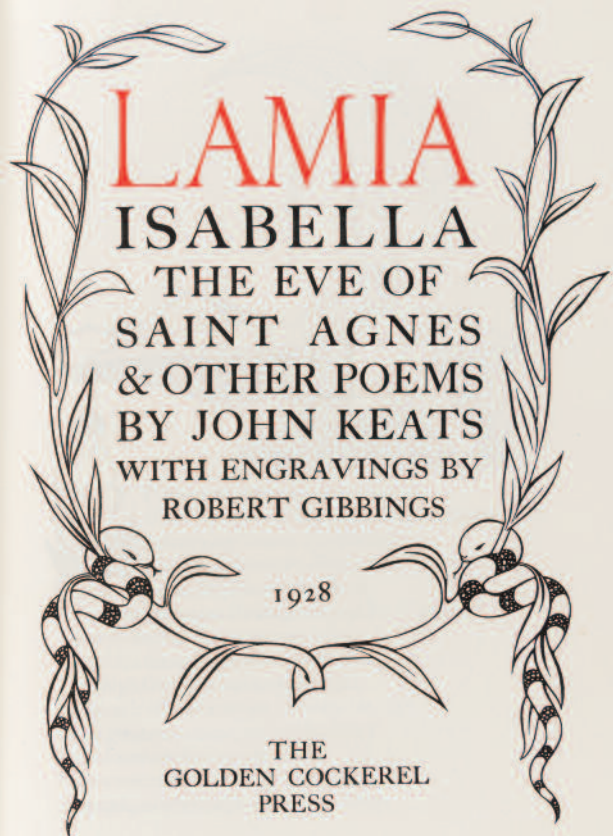
One of 485 copies on paper of a total edition of 500. 17 wood-engravings by Robert Gibbings, engraved initial letters printed in red. Folio (31 cm.) [4], 100, [4]p. Original quarter sharkskin binding by Sangorski and Sutcliffe. Waltham St. Lawrence, Golden Cockerel Press. 1928. £800

Very good, endpapers slightly spotted and boards very slightly splayed, otherwise a fine copy.

42. ——— ... ——— GIBBINGS (Robert). *The Seventh Man. A True Cannibal Tale of the South Sea Islands, told in Fifteen Wood-Engravings and precisely one Hundred and Eighty Nine Words.*

Fifteen wood-engravings. One of 500 numbered copies. Foolscap 8vo., a very good copy in original quarter yellow buckram, lettered in gilt, red pictorial boards, edges gilt. Waltham St. Lawrence, Golden Cockerel Press, 1930. £100

Slight uneven browning to the upper boards, but a very good copy nonetheless, with the bookplate of Felix Dennis, publisher.



LAMIA

ISABELLA

THE EVE OF
SAINT AGNES
& OTHER POEMS
BY JOHN KEATS

WITH ENGRAVINGS BY
ROBERT GIBBINGS

1928

THE
GOLDEN COCKEREL
PRESS

43. GOLDEN COCKEREL PRESS. HILL (Sir John) as Abraham Johnson. *Lucina sine concubitu: a letter humbly address'd to the Royal Society.*

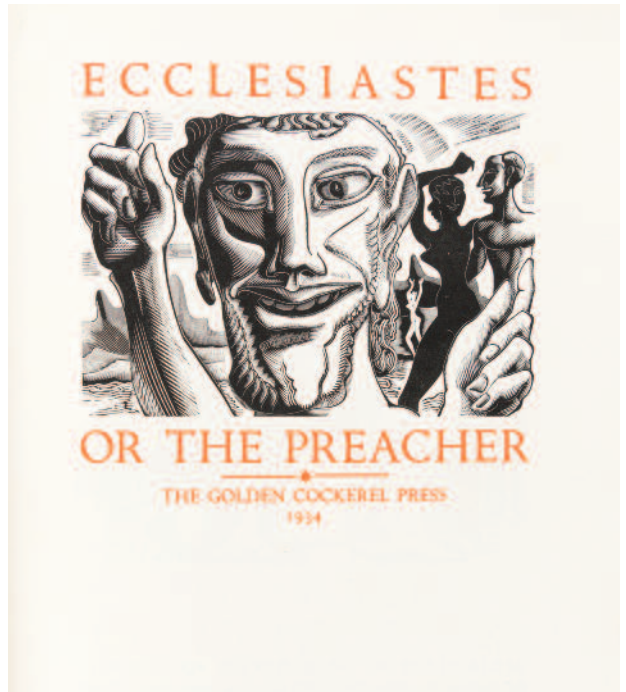
3 copper engravings by Hester Sainsbury. One of 500 copies. 8vo (19cm.) [4], 40, [4], parchment-backed decorated paper boards, spine & edges of a few leaves slightly discoloured. Waltham St. Lawrence: Golden Cockerel Press (15th March) 1930. £50

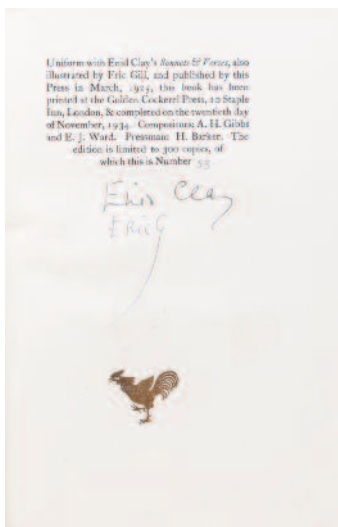
Inscribed to one S. Peyton by Robert Gibbings, the proprietor of the Press. The text, by Sir John Hill (1714–75, see ODNB, and the recent biography by George Rousseau), is a satirical text attacking the Royal Society to which Hill had not been elected in 1747, a rejection which rankled.

44. ——— ... ———
Ecclesiastes or the Preacher.

One of 247 copies on paper of a total edition of 250. 13 wood-engraved illustrations by Blair Hughes-Stanton, printed in red and black. Folio, original parchment-backed orange cloth. [Waltham St. Lawrence], Golden Cockerel Press. 1934. £500

Lower fore-edge corner of binding somewhat damp-stained, and binding with light general staining overall.

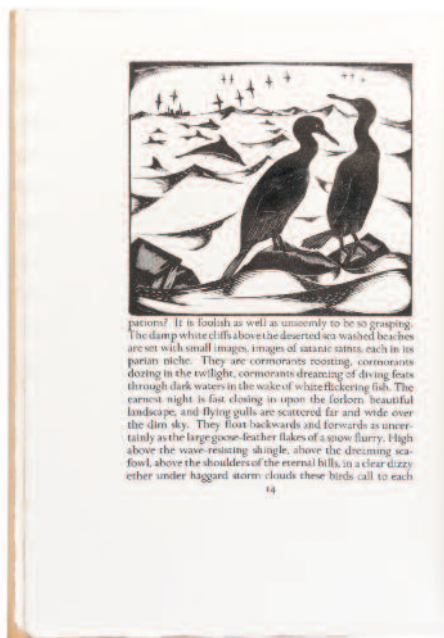




45. GOLDEN COCKEREL PRESS.
CLAY (Enid). *The Constant Mistress*.

With 6 wood-engravings by Eric Gill, gilt cockerel device at end. One of 300 copies, signed by author and the illustrator. 8vo., original 1/4 canvas backed boards, paper label along spine, uncut. London, The Golden Cockerel Press. 1934. £325

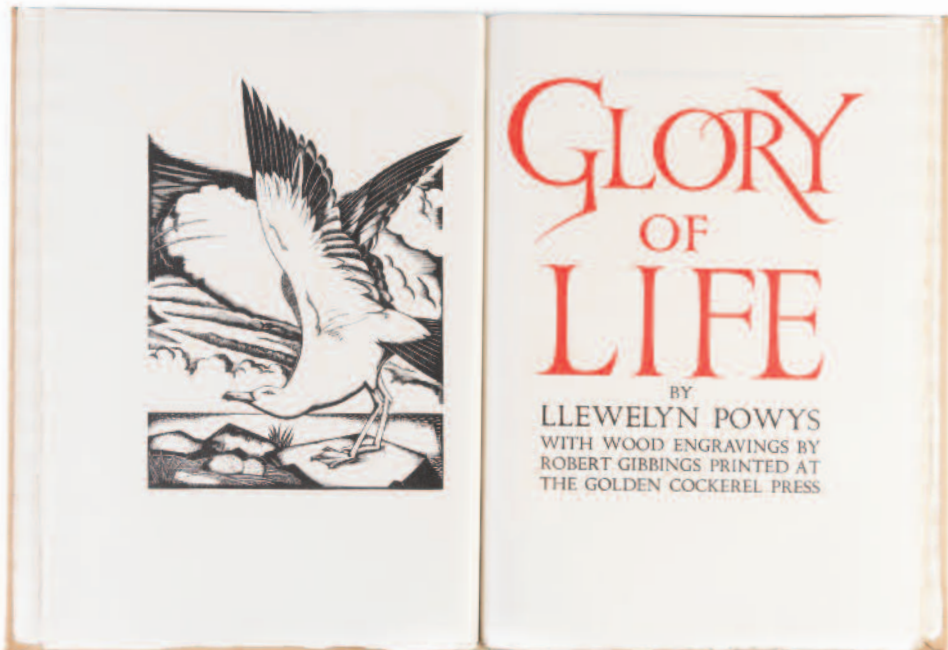
A very good copy indeed, with the Golden Cockerel compliments slip, which bears a fine engraving by Eric Gill, loosely inserted.



46. ——— ... ——— Powys
(Llewelyn). *Glory of Life*.

One of 275 copies on paper of a total edition of 277. Frontispiece and 12 smaller wood-engravings by Robert Gibbings, engraved title page and opening line of text printed in red. Folio (33cm.) 34, [2]p., Original vellum-backed cloth, spine lettered in gilt. T.e.g., others uncut. London, The Golden Cockerel Press. 1934. £850

A very good copy indeed, with the slightest of mottling to the vellum spine, mostly towards the top, an attractive early ink ownership inscription, and the neat small booklabel of F.R. Furber.



This was the first book printed by the Golden Cockerel Press after its sale by Gibbings to Christopher Sandford, a sale prompted by the collapse in the fine book market, described by Gibbings himself thus (in the introduction to *The Wood-Engravings of Robert Gibbings*, 1957): “Then some panic-stricken statesman got up in Parliament and told the nation that it must buy nothing it did not use: all luxuries must be renounced. Next morning, and for weeks on end, it was cancellations instead of orders that were piled upon my desk, and soon I was wellnigh renouncing necessities. I carried on as long as I could, and then I sold the Golden Cockerel Press ... now I was free, and as I stood up ‘naked before the Lord’ my work improved. It seemed appropriate that I should then be illustrating *Glory of Life*, a hymn of praise and Beasts and Saints ... My engravings in these two books were the best that I had so far accomplished, and gradually the sadness I had felt at losing my Press was dissipated.”



Llewelyn Powys was frequently described as “soulmate” to Gibbings, who spoke of how ill-equipped he was (“Only a Brueghel could have attempted them” – essay published in *Matrix 6*) to embellish this deathbed atheist anti-clerical prose hymn to the “detached worship of animal life, of bird life, of fish life ... to the glory of life, to the unuttered sense of glory in the chance of existence, in the chance that called us up out of dead dust to mirror for a period with glassy retinas the mysteries of matter”, and to “the wild splendour of Lust”.

47. GOLDEN COCKEREL
PRESS. *The Book of Days of*
Llewelyn Powys.

Thoughts from his *Philosophy* selected by John Wallis. One of 245 ordinary copies, of a total edition of 300. Printed in red and black, illustrated

with twelve etchings by Elizabeth Corsellis. Folio, original morocco backed cloth. London, The Golden Cockerel Press. 1937. £450

The cloth part of the binding shows some evidence of early dampstaining, with the consequence of a partial loss of glaze to the cloth, otherwise a very nice copy. One of the least commercially successful Cockerels, of which the Press's 1940 inventory records two-thirds of the edition still unsold: Elizabeth Corsellis effectively disowned her etchings, declaring that she had destroyed her copy of the book in dissatisfaction with it. Cave & Manson 118.

Above: 47, The Book of Days.

48. ——— ... ——— LAWRENCE (T.E.) *Secret Despatches from Arabia.*

Published by Permission of the Foreign Office. Foreword by A.W. Lawrence. Frontispiece portrait of Lawrence in Arab dress. One of 1,000 numbered copies. First edition. Small folio, original half black crushed morocco, spine lettered in gilt within raised bands, cream linen boards, t.e.g., others uncut, card slipcase. Golden Cockerel Press. [1939]. £475

A freakishly fine copy, in the original rather flimsy card case, which is now slightly disreputable, having been mended with sellotape many years ago, and a stout modern folding box.

49. ——— ... ——— LAWRENCE (T.E.) BELL (Gertrude). *The Arab War. Confidential Information for General Headquarters from Gertrude Bell. Being Despatches reprinted from the secret "Arab Bulletin."*

Introduction by Sir Kinahan Cornwallis ... Director of the Arab Bureau 1916 – 1920. First edition, one of 500 copies. Small folio, original morocco backed cloth. London, The Golden Cockerel Press. 1940. £800

Spine faded, otherwise absolutely fine.

50. ——— ... ——— LAWRENCE (T.E.) *Men in Print, Essays in Literary Criticism.*

First edition, one of 30 special copies bound in full morocco, with a colotype facsimile of Lawrence's *Essay on Flecker*. 4to, original full dark blue morocco. T.e.g and others uncut. London, Golden Cockerel Press, 1940. £750

A minute area of wear at the foot of the spine, otherwise a fine copy with an interesting provenance, being from the archives of the lawyers representing T.E. Lawrence's estate and the Seven Pillars of Wisdom Trust. They had a particular reason for keeping this, for one of the odder things that they had in their keeping was a forged manuscript of Lawrence's

Essay on Flecker, the original of which is reproduced in these special copies.

51. GOLDEN COCKEREL PRESS. LAWRENCE (T.E.) Shaw-Ede. T.E. Lawrence's letters to H.S. Ede. 1927 – 1935.

Foreword and running commentary by H.S. Ede. First edition, one of 30 special copies from a total edition of 500. Small 4to., original full morocco in its original slipcase. London, Golden Cockerel Press. 1942. £2,250

A fine copy of the rare special issue, with well printed collotype facsimiles of five of the letters bound in at the rear. A delightful tribute to Lawrence from the art collector and curator Jim Ede whose acquaintance with Lawrence began with sight of a copy of the Subscribers' Edition "I had been aghast that so ugly a book should be produced" and developed into a deep epistolary friendship.

52. ——— ... ——— SWINBURNE (Algernon Charles). Hymn to Proserpine.

One of 350 copies printed. Frontispiece, pictorial title page and five wood engravings by John Buckland-Wright. 8vo., 9, [3]p., original purple cloth, leather lettering piece to spine. [London]: Golden Cockerel Press. 1944. £320

A fine copy, with the small neat booklabel of F.R. Furber, which has slightly offset on the free endpaper.

53. ——— ... ——— KEATS (John). Endymion.

Illustrated with 56 wood-engravings by John Buckland-Wright. One of 100 copies bound by Sangorski & Sutcliffe in full vellum with a gilt design on each cover, of a total edition of 500. Signed by the artist. Folio, t.e.g., others uncut. Original Slipcase. 1947. £3,400



With the usual foxing to a couple of leaves, otherwise a fine copy. Described by Cave & Manson in their *History of the Golden Cockerel Press* as “the most important Cockerel of its time, and Buckland-Wright’s greatest book”, “produced in the old way, through long and painstaking co-operation between a perfectionist artist and a highly skilled pressman of the old school – and a publisher who would pick up the bills to allow them to do so.” Cave and Manson also explore how Buckland-Wright came to master the art of making blocks to print on the handmade paper favoured by the Golden Cockerel Press. He was originally from New Zealand, trained in Paris and worked in Holland, and was initially very hostile to what he called “the snobbery of rough handmade paper, a snobbery initiated by that archaeologist William Morris and continued

by the supposed collectors.” By working closely with the Chiswick Press and the pressman Solly his fears were conquered and he concluded “Really this printer is SUPERB – all my favourite blocks came out like gems.”

54. GOLDEN COCKEREL PRESS. SWINBURNE (Algernon Charles). Pasiphaë.

Edited with an introduction by Randolph Hughes. Engraved title, plates and illustrations by John Buckland-Wright. One of 100 special copies of a total edition of 500. 8vo (24cm.) 40p., original purple-stained parchment by Sangorski & Sutcliffe, gilt Cretan bull’s head symbol on upper cover, spine lettered in gilt, in slip-case. London, Christopher Sandford at the Golden Cockerel Press. 1950. £500

The special copies contain an extra engraving, as well as being presented in a more luxurious binding.

The story is of the strange lusts of the Cretan queen Pasiphaë, the wife of Minos, said to have been the daughter of the Sun (Helios), who had Daedalus make her a wooden cow in which she could hide herself and within which she could slake her appetite for taurine penetration. The fruit of this union was the minotaur, half bull, half man. The story clearly attracted Swinburne, and Buckland-Wright’s illustrations do nothing to detract from the eroticism (cf. R. Cave, ed., “A restrained but full-blooded eroticism”: letters from John Buckland Wright to Christopher Sandford, 1937–1939’, *Matrix*, 9 (winter 1988), 55–75.)

Spine faded, and some minor loss of pigment to the boards from the slipcase, otherwise about fine.

GREGYNOG PRESS.

55. GREGYNOG PRESS. The Life of Saint David.

Text “freely collated by Ernest Rhys” from earlier translations into English. One of 175 copies printed. Illustrations designed and engraved by R.A. Maynard and H.W. Bray, and coloured by hand at the Press. 4to.,

original limp vellum, slipcase. Newtown, Montgomeryshire. 1927.
£2,500

An absolutely fine copy in a very slightly dusty slipcase, with the attractive ownership inscription of the Welsh novelist Hilda Vaughan, using her given name of Elizabeth Angela Vaughan, and giving her two addresses of the Castle, Builth Wells, and Cliff Cottage in Laugharne.

56. ——— ... ———

[LAMB (Charles)]. *Elia and the Last Essays of Elia*.

Illustrated with wood-engravings by H.W. Bray, newly made from contemporary portraits. One of 285 copies. 2 volumes. 8vo., original oatmeal cloth, fore and lower edges uncut. Original slipcase with printed label on back. Newtown, Gregynog Press. 1929. £325

A superb copy, effectively as new, but for some light wear to the extremities of the slipcase.



57. ——— ... ——— ROSSETTI (Christina). *Poems*.

Poems chosen by Walter De La Mare. Wood-engraved portrait of Christina Rossetti by R.A Maynard from the pencil drawing by Dante Gabriel Rossetti, printed in red and black on Japanese vellum. One of 275 copies, this copy unnumbered and marked "Out of Series". 8vo., original cream calf spine with gilt lettering within gilt ruled panel, Cock-

THE FABLES OF ESOPE



TRANSLATED OUT OF FRENSSHE IN TO
ENGLYSSHE BY: WILLIAM CAXTON
WITH ENGRAVINGS ON WOOD BY AGNES MILLER PARKER.



THE GREGYNOG PRESS: NEWTOWN
MONTGOMERYSHIRE: MCMXXXI

erell marbled paper sides, fore and lower edges uncut, unopened. Newtown, The Gregynog Press. 1930. £2 50

Slight spotting to the spine as usual, otherwise very good, bright, unopened. A file copy from the press, where it lay until very recently, wrapped in brown paper.

58. GREGYNOG PRESS.
The Fables of Esope translated out of Frensshe in to Englysshe by William Caxton.

Translated out of French into English by William Caxton. Illustrated with 37 wood-engravings by Agnes Miller Parker. Wood-engraved initial letters by William McCance. One of 225 copies. Small folio, original sheepskin. Uncut. Newtown, The Gregynog Press. 1931) [1932] £3,500

A very superior copy, with only a little of the wear to the spine that is unavoidable – for the only exception that can be taken to this splendid book is that the binding of local undyed sheepskin is overly delicate and subject to wear. The wood-engravings are among the best made for the

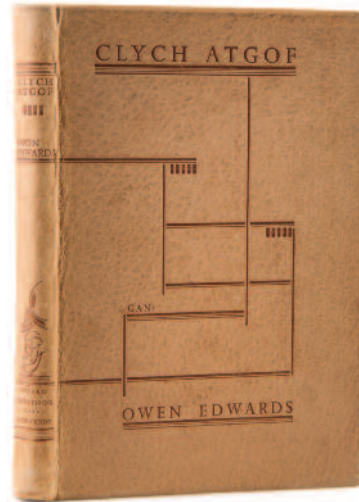
press and were the first that bought the name of Agnes Miller Parker to prominence: they remain the finest work done by the artist. Dorothy Harrop in *THE GREGYNOG PRESS* (1980) describing this book wrote that “never can living creatures have been more successfully portrayed in so static a medium. The feeling of movement is so admirably achieved that the engravings have an almost three-dimensional quality ... The presswork, ... appears faultless and was much admired.” Walter Lewis, writing to T. J. on 17 May, comments, ‘I do not think I have ever seen such a beautifully printed book ... an example of the finest presswork I have seen.’

Small booklabel of F.R. Furber.

59. ——— ... ——— EDWARDS
(Owen). *Clych Atgof*.
Penodau yn Hanes fy Addysg.

Frontispiece and eight wood- engravings by William MacCance. One of 400 copies printed. 8vo., original Welsh sheepskin, brown-stamped graphic design around the title on both covers, stamp of the Gregynog Press Bindery, fore and lower edges uncut. Newtown, The Gregynog Press. 1933. £100

The fragile binding has a few very minor marks, but a rather superior copy, with the attractive and modestly sized armorial bookplate of Sir Evan Davies Jones, Bart.



60. GREGYNOG PRESS. VEGA (Lope De). The Star of Seville: A Drama in Three Acts.

Translated out of the Spanish by Henry Thomas. Armorial vignette in three colours on title page with elaborate Gregynog press device by Loyd Haberly in red and green at the end, printed in red and black with initial letters in green. One of 175 copies (this no. 91). Tall 8vo., original black oasis, with a Moorish type design blocked in blind with a star motif in gilt, spine decorated in blind and gilt, t.e.g., others uncut. Newtown, The Gregynog Press. 1935. £650

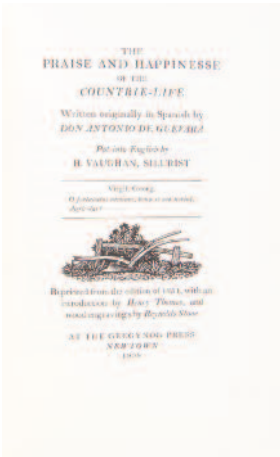
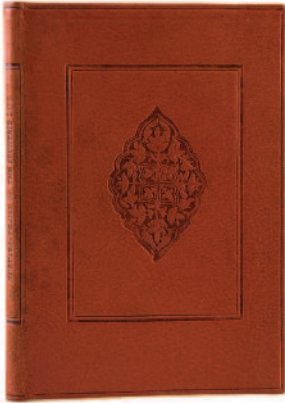
A very good, bright copy with only very mild offset from the turn-ins to the front free endpaper.

Out of series copy in the special binding

61. ——— ... ——— GUEVARA (Don Antonio de.) The Praise and Happiness of the Countrie-Life. Written Originally in Spanish ... Put into English by H. Vaughan, Silurist.

7 wood engravings by Reynolds Stone. 400 numbered copies printed, this one “out of series” with the place for numbering on the colophon neatly excised. Small 8vo., in the original special binding designed by George Fisher of orange oasis with the centre of each cover blocked in blind with an intaglio block of eastern design which had been acquired in Damascus by Gwen Davies, with the original card slipcase. Newtown: The Gregynog Press. 1938. £1,600

Slight spotting to the last three blanks and a few dark spots to the oasis. This special binding must be additional to the 20 numbered special copies. This copy does not have the usual tooling on the turn-ins and is unsigned and was presumably a trial binding.

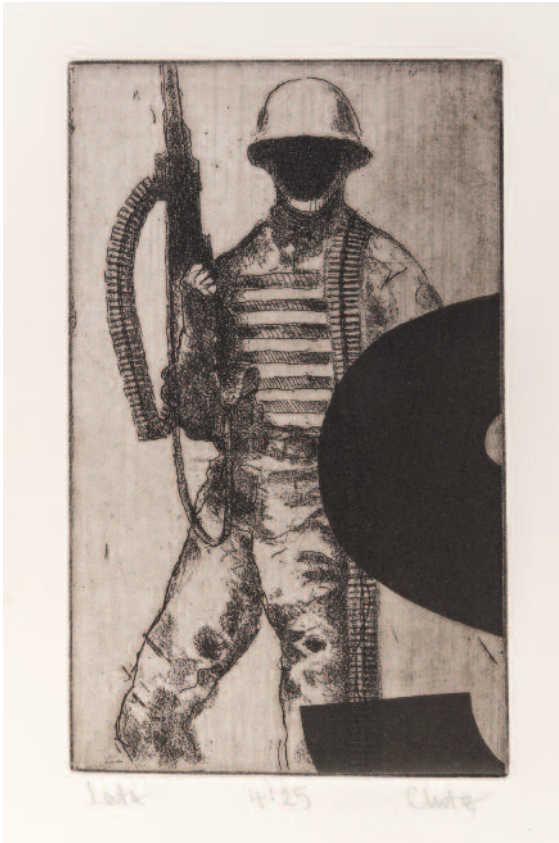


62. GWASG GREGYNOG.
WHITMAN (Walt). Wrenching
Times: Poems from Drum-Taps.

Edited by M. Wynn Thomas. Eight colour wood engravings by Gaylord Schanilec, printed in Monotype Baskerville. One of 30 special copies with an extra editioned set of prints from the book. Sm. folio, special binding designed by David Esslemont and bound by James Brockman in hand-coloured calfskin with inlaid leather panels, decorated with gold and foil lines, presented in a felt-lined drop-back box in blue cloth. Gwasg Gregynog. 1991. £2,600

Described as “standing unique in war poetry”, Whitman’s *Drum-Taps* continues to offer us an absolutely convincing and compelling poetic account of men at war. The present volume contains a selection from the 1865 edition, and includes the great Lincoln elegy ‘When Lilacs Last in the Door-yard Bloom’d’. Gaylord Schanilec, of Wisconsin, who has since continued to build a tremendous reputation with his Midnight Paper Sales imprint, made these engravings during his Artist-in-residence stint at Gregynog.





63. HALDEMAN (Joe)
Forever Peace: To Stop
War, Poem.

Copy 'A' of five lettered copies, with an additional 25 numbered copies. 9 Aquatint etchings in colour and black and white by Judith Clute, each signed, along with an additional print of 'Condemned' loosely tipped in, signed and marked 'AP.' Signed by artist and author on colophon. 29 x 39cm. Original paste paper boards by Henry Wessels. New Jersey, Temporary Culture. 2008. £1,250

Joe Haldeman is the author of the science fiction classic *The Forever War* (1974), a fierce satire on the absurdity of the Vietnam war, which won the Nebula, Hugo and Locus awards. In this poem, Haldeman expresses similar sentiments and asks how we might

'find the heart and the head to make new gods ... New gods, who find disgust in war.' Judith Clute is a London based artist associated with the science fiction and fantasy genres, who describes this work as responding 'in a visual way to the ideas of the poem ... each will contain a word or part sentence or part word' from the lines of the poem. Fine.

64. HENRY (Avril K.). Toys.

14 Original gouache illustrations, title page lettered by hand with stamped decorative border. 21 leaves of mss. each written on one side only using a neat cursive script in black ink. Folio. Original full brown morocco with gilt lettered spine and diffuse pattern of stars in gilt on upper board. [Exeter]. [1940-80] £850

Avril Henry, 1934 – 2016, was a distinguished and widely published medieval scholar, until 2000 professor of Medieval Culture at the University of Exeter.

An endearing and unpublished manuscript, consisting of a thoughtful discourse on the role of toys (which include dolls in this context) in world culture, illustrated with quotations from A.A Milne, G.K. Chesterton, Coventry Patmore, Roger Fry and others: “Somehow I cannot help thinking that most toys have been made by the fathers rather

than the mothers. There is proverbially more of the child in the grown man than the woman: women seem to be so much more the protectors than the playmates of children ... Men are *des grands enfants* in the noblest sense!” and 14 really fine mounted gouache illustrations of toys from many different periods, with an appendix discussing the toys represented there.



65. HIGH HOUSE PRESS. HEYWOOD (Thomas). *A Marriage Triumphe solemnized in an Epithalamium*

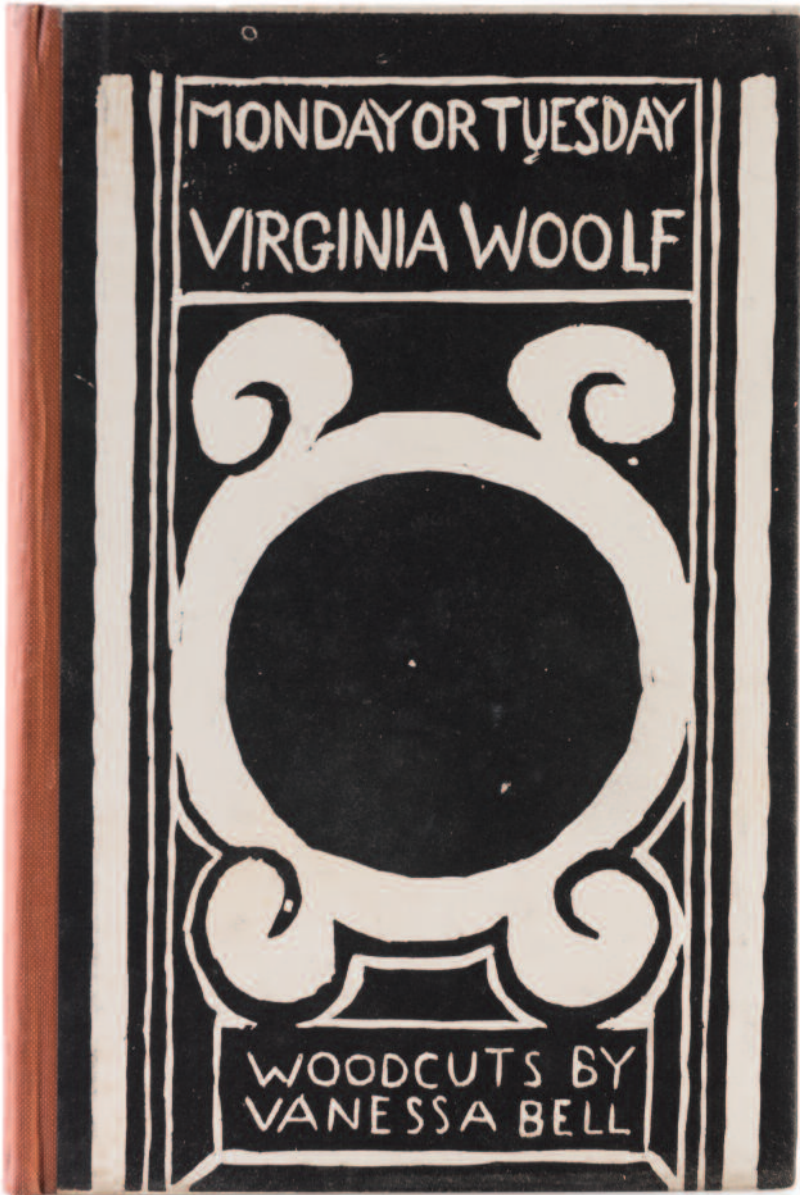
in Memorie of the happie Nuptials betwixt the High and Mightie Prince Count Palatine and the most Excellent Princesse the Lady Elizabeth. One of 65 copies (this number 15). Printed in red and black. Folio, original cloth backed marbled boards, uncut. "The present edition is printed by James E. Masters, with the assistance of his wife, Beatrice, at The High House Press, and it is the first book issued from the new home of the Press at Westbury-on-Trym, Bristol." 1936. £150

An absolutely fine copy, but for some foxing to the endpapers, in an old, if not original tissue jacket. High House was an amateur enterprise (Masters, in a fine piece of nominative determinism, was a school teacher) that produced some 40 books of very high standard, all set and printed by the husband and wife team – succinctly described by Douglas Cleverdon as "the least pretentious and most admirable of the private presses".

66. HOGARTH PRESS. WOOLF (Virginia). *Monday or Tuesday. With Woodcuts by Vanessa Bell.*

First edition. Four woodcuts by Vanessa Bell. 8vo., original decorated boards, brown cloth spine. Richmond, The Hogarth Press. 1921 £3,500

One of 1000 copies printed. Kirkpatrick A5. A superb copy, still in its original tissue wrapper. With a very little foxing to the endpapers and preliminaries, but effectively as new, with a copy of the prospectus, which states that "This book contains eight short stories by the author of *The Voyage Out* and *Night and Day*. They are different in method from her longer books and represent a further development of her work." If Hogarth Press books are seldom found in catalogues such as this, it may be that they are very rarely seen in condition such as this, which is from the stock-cum-collection of a bookseller active in the early 1930s.





67. HUGHES-STANTON (Blair). GRAVES (Ida).
Epithalamion. A poem.

One of 50 copies on Japanese vellum of a total edition of 330. 23 full page wood-engravings by Hughes-Stanton. Folio (35cm.) 24 leaves, full-page illustrations, original half morocco by Sangorski & Sutcliffe, leather-lipped board slip-case which appears to be original. (Higham, Colchester), The Gemini Press. 1934. £2,750

The first and most ambitious of three books published by the Gemini Press, a partnership between the poet Ida Graves (first published by the Woolves, and an early adviser to the art collector Robert Sainsbury) and the wood-engraver Blair Hughes-Stanton. The large and powerful engravings are something of a *tour de force*, and are particularly well printed in this special issue – the smooth surface of the Japanese vellum suits

their fine detail. The book trade was in a profound slump in the mid 1930s, the luxury book boom of the late 1920s was now definitively bust, and some half of the edition, of both states, was bound up at the time, and the balance were bound and marketed by Charlene Garry's Basilisk Press in 1980. This copy is of the contemporary issue.

A fine copy, with neat small booklabel of F.R. Furber.

68. JONES (David). COLERIDGE (Samuel Taylor). The Rime of the Ancient Mariner.

With ten engravings on copper by David Jones. Unique out of series copy, signed by the artist on the colophon leaf, and inscribed by the publisher "for Ernest Ingham", suite of plates in the first state, before having





been faced, loose in folder at rear including two unused designs. Folio, original full vellum. Bristol, Douglas Cleverdon. 1929. £6,250

The printer's copy of one of the greatest British artist books of the century, inscribed on the colophon leaf by Douglas Cleverdon: the proofs are on slightly off-white paper, mitigating the slightly odd effect of the blue-grey ink used in the book itself. The engravings are unique, odd, and beautiful.

The binding is that of the ten super special copies, which had plates in two states and an original drawing: the total edition was of 460 copies.

69. [Another Edition].

Copy no. XXIX of 115 copies numbered and signed by the artist with a portfolio containing an extra set of fifteen engravings (including five that were discarded) of which 90 were for sale and 25 for presentation. The edition also comprised a further 200 numbered copies, of which 180 were for sale. The entire edition therefore comprises 315 copies. Ten engravings by David Jones. 3 volumes. 4to. (31cm.) [12], 37, [7 (incl. 3 blank leaves)]p., printed on blueish paper, 10 plates, illustrations in text, parchment-backed green cloth, spine lettered in gilt, the portfolio matchingly presented. Top edges gilt, others uncut. New York, Chilmark Press and London, Clover Hill Press (printed at the Rampant Lions Press, Cambridge).

New York: Chilmark Press (printed in Cambridge at the Rampant Lion Press by Will and Sebastian Carter under the supervision of Douglas Cleverdon), 1964 & 1972. £2,500

A fine set of the comprehensive reissue by the original publisher, Douglas Cleverdon.

To disentangle the rather complex issue detailed above, this comprises the *edition de tête* of the reprint of *The Ancient Mariner*, which issue includes a portfolio with five prints not used in the finished book, and the *Introduction*, not published until 8 years later, but more or less uniformly with the main book.

The de facto publisher of both books was Douglas Cleverdon, who did all the editorial and organising: the imprint of the main edition, Chilmark Press, was owned by the American businessman Louis Cowan, who was born rich and got even richer by perfecting the quiz show format on American TV – he appears to have been responsible both for *The \$64,000 Question* show, and *Quiz Kids*, memorably re-created by P.T. Anderson in the film *Magnolia*.

KELMSCOTT PRESS

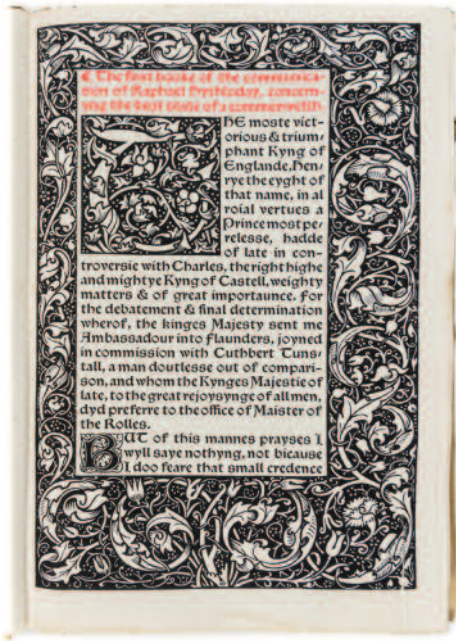
70. KELMSCOTT PRESS. MORE (Thomas). Utopia.

One of 300 copies on handmade paper of a total edition of 308. 8vo., original limp vellum, lettered in gilt on the spine, silk ties, untrimmed. Uncut. Hammersmith, Kelmscott Press. 1893. £4,500

An excellent copy, the silk ties entirely intact, with only minimal browning and signs of handling to the binding, and some foxing to the edges of the leaves.

71. ——— ... ——— SWINBURNE (Algernon Charles) *Atalanta in Calydon*.

One of 250 copies on paper. 4to., 21.5 x 29.5cm, pp. [I–VIII] [1] 2–81 [82]. Luxurious exhibition binding by Zahnsdorf in full brown goatskin, upper and lower boards decorated with a dotted gilt border containing a pattern of hearts on long stems spraying from all four corners all within a wavy border of curved rules, within which is a wide dentelle-style border of open seedpods and hearts on long stems with small dotted areas at each corner outlined with curved

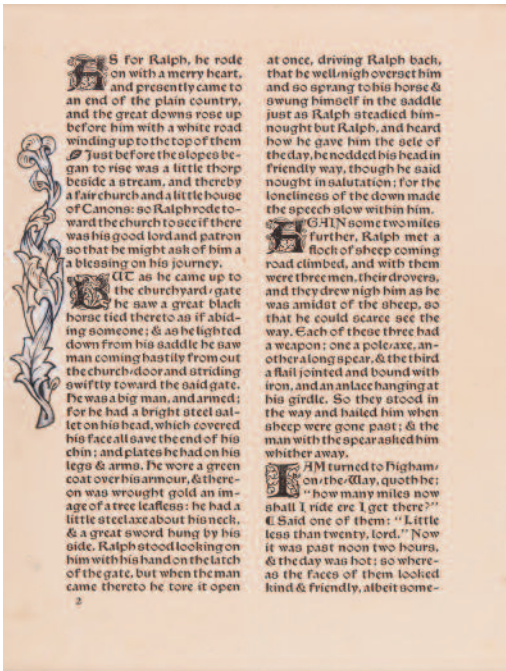


rules and with a spray of four open seedpods in each, spine lettered in gilt, with foliate pattern of open seedpods and hearts on stems with dotted areas at head and tail; brown goatskin doublures with open seedpod and solid heart sprays within double gilt rules and brown goatskin end-leaves with double gilt rules; Zaehnsdorf bindery stamp at tail of front pastedown and with their exhibition stamp and foot of final endpaper; quarter black goatskin and brown cloth drop back box. Fine, faint spotting to half-title and preliminary leaves, corners of boards and spine very slightly rubbed, two small spots of soiling on upper cover. Small book-label of M.C.D. Borden. Hammersmith, Kelmscott Press. 1894. £8,500

This binding design is closely based on T. J. Cobden-Sanderson's binding pattern no. 70 (Tidcombe), which he first used on an 1865 edition of *Atalanta in Calydon* bound for Annie Cobden-Sanderson, now in the



British Library, and later on a copy of the Kelmscott Press' Sigurd the *Volsung*, now in the Pierpont Morgan Library; the resemblance is so close that the Zaehnsdorf binders even left space for gilt lettering on the upper covers, which is present in the Cobden-Sanderson bindings. The Doves Bindery later bound several other books to this same pattern, and M. C. D. Borden (whose bookplate is in the present volume) is recorded as having owned a copy of the 1865 first edition of *Atalanta* in just such a binding, bound in 1895 and embellished with Morris & Co. silk brocade doublures and fly-leaves. Borden, a textile industrialist from America, transformed the American Printing Company into the largest cloth-printing company in the world and acquired an extensive book collection. It is clear from his purchase of the Doves binding of *Atalanta* that he admired both the Doves design and the Morris & Co. brocade doublures, in which case it seems plausible that he may have commissioned Zaehnsdorf to produce this binding on the Kelmscott *Atalanta* to match.



72. KELMSCOTT PRESS. Page proof, with an original side-border design, of a page from *The Well at the World's End*.

Single sheet, printed on one side only in two columns, c. 28 x 21 cm. Original hand-drawn border to left, with revision in Chinese white. Some slight browning. [Hammersmith, Kelmscott Press. c. 1895.] £2,000

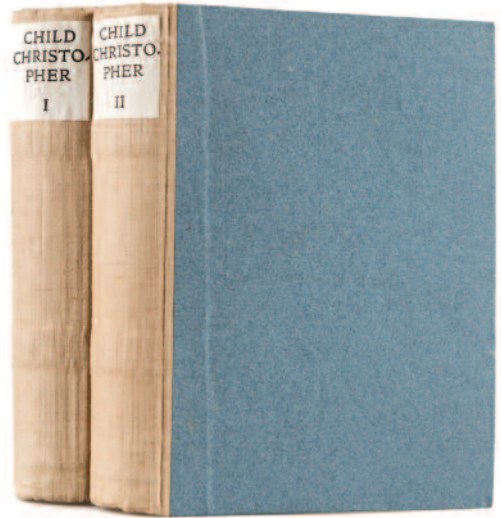
An early proof of the recto of page 15, [b5], significantly varying from the finished work. The text is uncorrected – with several minor variants of usage (for instance the ampersand replaces “and” in the final version), and a major garbling of text thanks to a huge jump forward of some

hundreds of words. The typography is significantly different as well – the four small engraved initials are not those used in the finished book, the chapter titles printed in red are not present, and the manuscript border bears no relation to any border used in the book.

73. ——— ... ——— MORRIS
(William). Child Christopher and
Goldilind the fair.

One of 600 copies on paper of a total edition of 612. Engraved borders and initials, chapter headings and marginal notes printed in red. 2 vols. 16mo (143cm.) [4], 256; 239p., Original holland-backed blue paper boards. Hammer-smith, Kelmscott Press. 1895. £1,400

An unusually fine copy, protected by an early simple plain paper dust jacket, with the erratum slip.



74. ——— ... ——— Syr Ysambrace.

Wood-engraved frontispiece after Edward Burne-Jones, wood-engraved borders and initials, shoulder notes printed in red. First edition. 8vo., 14.5 x 21cm. Original linen-backed blue boards, upper board lettered in black, fore and bottom edges uncut. Hammersmith, The Kelmscott Press. 1897. £1,500

One of 350 copies printed. An excellent copy, corners slightly bumped and with faint spots of soiling to upper and lower boards, spine slightly rubbed at head.

75. LABOUREUR (J.E.) *The Devil in Love. From the French of Jacques Gazotte.*

Illustrated with six engravings on copper. One of 75 “copies printed by Stanley Morison on Van Gelder Paper, with two sets of the plates” and signed by Laboureur. 8vo., original leather-backed marbled boards, uncut, slipcase with printed label on spine. London, William Heinemann Ltd. 1925. £450

Top of slipcase partly split; spine and edges of slipcase very slightly worn; and a couple of the seven extra plates (the vignette on the title page did not qualify as a plate to Morison when composing the title page, but does get included in the suite), just creased at the edges through clumsy positioning in the wallet which is at the back of the book.

76. LEWIS (Wyndham) *Cabaret Theatre Club. The Cave of the Golden Calf.*

Four pieces of ephemera relating to the founding of this seminal artistic establishment. (1) 4to brochure, 275 mm x 220 mm, 4 leaves on two different paper stocks, in original pictorial wrappers. 6 reproductions of drawings by Lewis printed on plain paper, one half-tone reproduction of “A wall-decoration in the Cave of the Golden Calf”, and one half-tone reproduction after Albert Rothenstein illustrating “The Nautch Girl” by Granville Bantock, “To be danced in the Cave of the Golden Calf, June 1912.” (2) “Preliminary Prospectus”. Single folded sheet, printed on two pages, with large illustration, seemingly an original lino- or wood-cut, incorporating lettering, attributed uncertainly by Richard Cork to Wyndham Lewis (but in the cataloguer’s humble opinion more likely to be by Spencer Gore) (3) An application form, 270 x 220 mm. (4) An application form for the application form [sic]. The second and third items printed on “vegetable parchment” [aka greaseproof baking paper] London, April 1912. £7,500

A rare group of material from the launch of the “Cabaret Theatre Club, at the Cave of the Golden Calf”, London’s quintessential avante-garde artistic nightclub, founded by the brilliant (if unbalanced) Frida Strind-



Preliminary Prospectus.

The "Cabaret Theatre Club" is now being permanently established. At 3, Heddon Street, Regent Street, London, W., premises have been taken. The decoration will be entirely and exclusively the work of leading young British artists.

The Cabaret Theatre Club will be opened towards the end of April. The exact date of the first night will be made known to subscribers ten days beforehand.

The Club will open at 8.30 p.m. daily, from 9 o'clock to 11.30 a varied programme, with the tendency of a return of art to initiative and simplicity, will be given. On one hand such art as we owe to the genius of the people, the dancer, folk, here—in the other offering free development to the youngest and best of our contemporaries and—"Sunsets."

The secrets and surprises of the first night we shall not divulge. But—famous voices or unknown ones; nothing but genuine speech will be heard. Its written word, works by modern British Authors. For dance, Gipsy's "Caprichos," a scene from a Breton "Wake," Cester dances. The weird melodies of old Border Ballads, Mistral's glorious Sun-songs, Bantock, Delius, Ives, Elmore.

The audience will sit around small tables. The tables will be stocked by connoisseurs.

From 11.30 Suppers—artistic suppers—(Brillat-Savarin was a great man), Spanish gipsies will play, Discolpans sing, English poets say their verses, dancers dance.

On Sundays the Cabaret Theatre Club will give at 1 o'clock a lunch with music, at 5 o'clock a "The dansant," and at 9.15 some play of literary and ethnic value, which for cost or other unfavorable reason has not been seen publicly.

Gentlemen desirous of joining the Club should send in their names and addresses to the Secretary of the Club, 3, Heddon Street, Regent Street, W.

Members of the following Clubs will be eligible for election without formal proposing and seconding: Arthur's; Army & Navy; The Albionians; Bachelors'; Bath; Brooks; Carlton; Cavalry; Guards; Garrick; Junior Carlton; Junior United Service; Marlborough; Naval & Military; New Universities; Oxford & Cambridge; Reform; Savile; Orleans; St. James'; Turf; Travellers; United Universities; Whites; Westminster; and Wyndham's.

Terms of Membership will be:

Late Members £25

Town Members' Annual Subscription £5 5s. and £1 1s. entrance fee.

Country Members can join for the season April to August 1st for £1 1s. entrance fee and £2 2s. subscription.

Fifty Members exclusively representative of the four arts, i.e., Literature, the Stage, Painting, and Music, will, as a sign of deference to their personality, be admitted against an entrance fee of £1 1s. only, without a subscription fee.

These terms do not include the right of reserving seats for the Sunday Dramatic Performance.

Ladies and Gentlemen can be introduced to the Club as Guests on payment of a fee to be fixed by the Council.

The Club will be managed by a Council appointed by the Proprietors. Members liability will be limited to the amount of their subscription fees and annual subscriptions.

The membership is limited.

The Cabaret Theatre Club.

April, 1912.

3, Heddon Street, Regent Street, W.

berg, and decorated with artwork by some of the most important artists of the new century.

The club sought to address the drabness of the tradition-bound London entertainment scene and was a brilliant success, despite a short life span of less than two years, during the second year of which it was limping under the administration of Receivers. The spirit of the times demanded a manifesto, and the club's promotional brochure (item 1 of this group) includes the constitution (the board included Arnold Bennett, Arthur Machen and Lord Dunsany) an extended statement of its goals ("Our aims have the simplicity of a need"), with a programme for their first week, "the character of which can be best suggested by the names of some of the authors and composers under whose banners we range ourselves: -

Abercrombie, Villiers de l'Isle Adam, John Davidson, Walter Delamare [sic], Arthur Machen, T. Sturge Moore, Ezra Pound, August Strindberg, Frank Wedekind, Yeats; Granville Bantock, Delius, Holbrooke, Raoul Lapara, Ernest Moret, Florence Schmitt, Dalhousie Young". The sentiments expressed are all admirable: "We want a place given up to gaiety, to a gaiety stimulating thought ... that does not have to count with midnight ... We do not want to Continentalise, we only want to do away, to some degree, with the distinction that the word 'Continental' implies, and with the necessity of crossing the Channel to laugh freely, and to sit up after nursery hours ... [to] create a surrounding which, if it has no other merit, will at least endeavour to limit emigration."

The nightclub must be one of the most transient cultural forms, and the Golden Calf lives in the history of the twentieth century by virtue of the art work that was an essential part of its appeal. Ironically, these few pieces of printed ephemera (and a small handful of other similar items) are the only survivors of the venture, since it would seem that all the art work produced for it is now lost, and most of it was only modestly recorded at the time or known only in preliminary sketches. Richard Cork provides a sad litany of lost pieces: Spencer Gore, *Deer-Hunting mural in the Cave of the Golden Calf*; Charles Ginner *Tiger-Hunting Mural in the Cave of the Golden Calf*; Wyndham Lewis *Kermesse*; Eric Gill *Bas-Relief of the Golden Calf*; Eric Gill, *The Golden Calf*; Jacob Epstein, sculptural plaster surrounds for structural columns.

These artworks decorated an otherwise stark basement in a cul-de-sac off Regent Street in a unified scheme conceived by Strindberg ("the vision which shaped the overall character of the club belonged to her alone" - Cork). Strindberg's taste in this was informed by Augustus John, with whom she was infatuated, an infatuation which inevitably ended badly (for John was not a man to be monopolised in the matter of affection), and led to the choice of Wyndham Lewis, Joseph Epstein, Eric Gill, Spencer Gore and Charles Ginner to carry out the works. The theme, the worship of the Golden Calf, the golden idol to whom the dissenting Israelites paid homage in defiance of Moses, was a powerfully profane and sensual one, well suited to the changing times. Gore accepted the job of being the overall designer, of organising the publicity, and super-

vising the works, and with his characteristic modesty and amiability pulled off the “unenviable task of seeing that all the proud and quarrelsome individuals working on the decorations executed their commissions with the requisite amount of collaborative good humour.” [Cork] Both the Cave and the Club were a great success, capturing the febrile intoxication of pre-war London, channeling the energy of futurism in a blend of Mittel-European café culture and British music-hall. Violet Hunt wrote “We were poised on the point of a needle, trembling in space ... under the walls covered with Wyndham Lewis’s raw meat designs”; Osbert Sitwell described it as a “super-heated Vorticist garden of gesticulating figures, dancing and talking while the rhythm of the primitive forms of ragtime throbbed through the wide room”; Ezra Pound saw “Madame Strindberg wave a customer away from her table, saying as she did so that sleep with him she would, but talk to him, never: ‘One must draw the line somewhere.’”; David Bomberg wrote how “all of us wined and dined to contentment. Lewis was threatening to punch Nevinson for daring to claim that ... it was Lewis and not Nevinson who kissed Marinetti’s hand first”

A contemporary journalist called Ashley Gibson described Strindberg as “... amazingly masterful, intelligent, and in her way fascinating ... [with] a mesmeric faculty for getting people to do things for her ... [and] a rare discrimination in her choice of accomplices. Instinct led her without fail to select the young men who mattered, or were going to.” Augustus John’s verdict is a bit terser: “the walking hell-bitch of the Western World”, while Nevinson described her at greater length but to much the same effect as “the origin, or shall we say one of the inspirations, of Strindberg’s tirades against women in general and married women in particular.” The Golden Calf followed at least one previous enterprise, according to Nevinson, of a gypsy-themed supper club where the dining part went wrong, and she could offer nothing to the diners except a photograph of a hedgehog. Richard Cork described her as “hopelessly unreliable ... mischievous, irritating, capricious, enterprising and undoubtedly unique..”

A brilliant account of the history of the club is given by Richard Cork in his *Art Beyond The Gallery*.

77. LIBANUS PRESS. THOMAS (Dylan). Letter to Loren.
With an Introduction and Notes by Jeff Towns.

First edition. 4to., original blue cloth with printed paper label. Swansea, The Salubrious Press. 1993. £75

Number 14 of 200 numbered copies, from a total edition of 226. Loosely inserted are two prospectuses for the book, one on white paper and one on grey. A fine copy.

78. [MONRO (Harold)] edits. The Chapbook. A Monthly Miscellany.

Edited by Harold Monro, with various cover and other illustrations by E. McKnight Kauffer, Paul Nash, John Nash, Albert Rutherston, Lovat Fraser and others. Complete set, Volume one to thirty-nine, the final

volume in original boards. Small 4to., original pictorial wrappers. Uncut. With the index for the first year, and the final annual. The first three years in the original portfolios (one tie broken and a little worn, but otherwise intact), otherwise. London, The Poetry Bookshop. July, 1919 to June 1923. £1,200

Contributors include T.S. Eliot, Ford Madox Ford, Robert Graves, Aldington, Thomas Hardy, D.H. Lawrence, F. S. Flint (including a



whole issue on “the younger French poets” including Tzara, Aragon, Eluard, Picabia & Breton, Ivor Gurney (music to a song by Francis Ledwidge), Arthur Waley (translations from the Chinese) John Gould Fletcher, Charlotte Mew, Edward Gordon Craig (including a whole issue on Puppets and Poets, Aldous Huxley, Siegfried Sassoon, John Masefield, and Osbert and all the Sitwells. An American issue, collected by Alfred Kreymborg, includes Frost, Cummings, Williams and Wallace Stevens, in stirring covers by Kauffer. ... Quite rare complete.

79. MORRIS (William) *The Earthly Paradise*.

First editions. Four vols. in three, as issued. 8vo. Woodcut design of three musicians by Morris on title-pages and colophon. Publisher’s original green cloth with original paper labels. Bindings bumped and rubbed at each corner, some cockling to the cloth, all joints cracked, boards and spines of vols. 2 and 3 almost entirely separated from text block, some spotting to endpapers. London, F. S. Ellis. 1868, 1870, 1870. 1868 – 1870 £1,500

Inscribed by Morris on the front free endpaper of Vol. I, ‘With the Author’s compliments’ and with Morris’ holograph correction in the margin on p.75 of ‘my’ for ‘thy,’ a misprint concurrent with the first issue of the first edition [Forman 17].

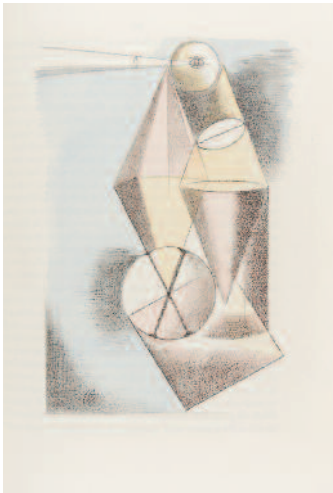
Volume III (physical vol. 2) has 2pp. publisher’s ads inserted at front [as called for by Forman 23].

Volume IV (physical vol. 3) has, as Forman notes it should, an additional title page and label for the 1868 version of Volume I inserted at back (reprinted with 1870 on it to match the latter two vols). Forman notes that “I have met with very few copies of Part IV containing the extra title and label.” This vol. with ownership inscription of “John Henry Metcalfe. Crayke Castle. 1892”. Crayke Castle is a 15th Century castle in North Yorkshire and Metcalfe is described as a ‘well-known antiquary’ in the Plantagenet Roll. See earlier in this catalogue for Edward Burne-Jones’ interpretation of the Pysche and Pan episode.

80. MORRIS (William). Volsunga Saga: the story of the Volsungs and Nibelungs, with certain songs from the Elder Edda.

Translated from the Icelandic by Eirikr Magnusson and William Morris. Folio, (29cm.) xii, 113p., headings printed in red, original blue holland-backed paper boards. (London, ... Longman, Green and Co., printed at Chiswick Press with the Golden type designed by William Morris, ... and finished 9th November 1901) £100

In pretty forbidding condition, with staining to the boards, wear at board corners, some splitting to the spine, and a slightly grating replacement spine label added, but with the redemptive early provenance of T.J. Cobden-Sanderson as evidenced by his slightly smeared ownership inscription and neat printed booklabel. With the later bookplates of Willis Vickery, whose death led to the sale of his library in 1933 (“a worse time for the dispersal of such a library could scarcely be imagined” – Shakespeare Society Bulletin, 1933) and of Brooklyn Public Library, who have also perforated the title page in their rather over-possessive manner.



81. NASH (Paul). BROWNE (Sir Thomas). Urne Buriall and the Garden of Cyrus with thirty drawings by Paul Nash; edited with an introduction by John Carter.

With 32 illustrations, made up of fifteen full-page plates and seventeen smaller head-and tail-pieces; coloured through stencils at the Curwen Press over a lithographic key (printed by Charles Whittingham and Griggs). One of 215 copies, this copy unnumbered. Folio, bound to a design by Paul Nash in vellum with a large inlay of brown goatskin with two vellum onlays and tooled



with a gilt design of an urn and a quincuncial lozenge lower cover tooled in gilt with morocco onlays; preserved in brown cloth slipcase. London, Curwen Press for Cassell & Co. 1932. £8,750

The vellum slightly discoloured, quite evenly, but a fine copy. This justly famous book was published during the height of the depression, when the market for de-luxe books was in a severe slump. As a result only some eighty copies were sold at the time of publication, bound by the firm of Nevetts Ltd. The balance was kept as unbound sheets, saved only from the indignity of remaindering by the efforts of Desmond Flower, the instigator of the book, and bound, over a period of many years, by Sangorski and Sutcliffe. The illustrations represent the crowning achievement of the Curwen Press's use of the pochoir technique. *Urne Buriall* is widely accepted as Paul Nash's masterpiece in book illustration and as one of the finest illustrated books produced in England this century.



NONESUCH PRESS.

82. NONESUCH PRESS. Genesis.

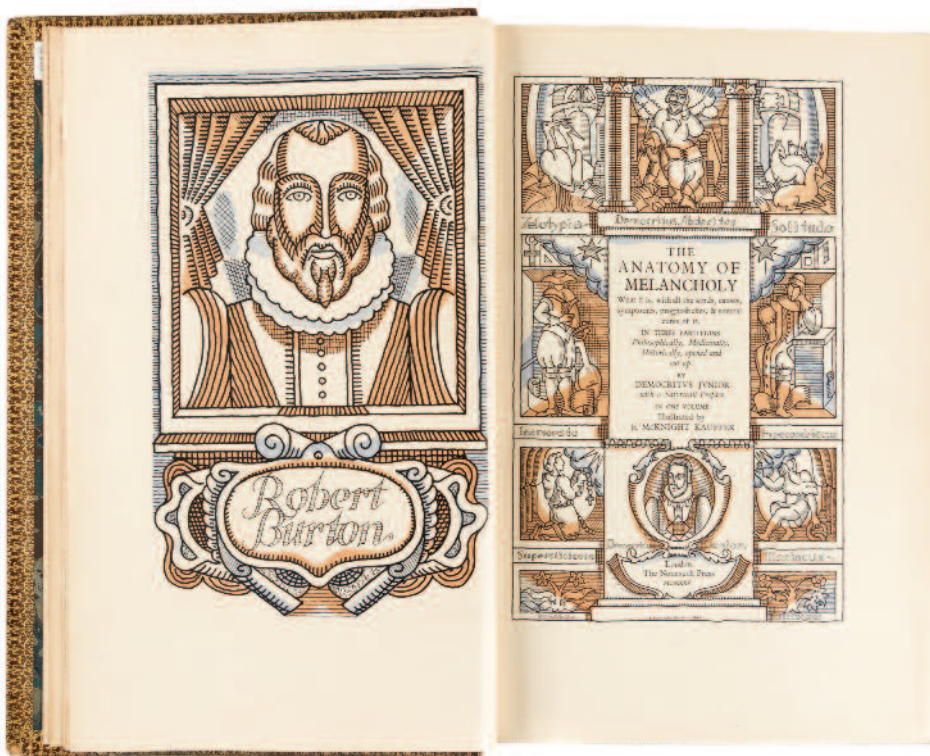
Twelve Woodcuts by Paul Nash with the first Chapter of Genesis in the Authorised Version. One of 375 copies printed. 4to., original black boards with simple design of two rows of stars in gilt, dust jacket. London, the Nonesuch Press. 1924. £3,000

With light knocks at the head and foot of the spine, and dust jacket with some marginal chips and dust staining, but largely intact.

83. ———...——— DONNE (John). Love Poems of John Donne with some account of his life taken from the writings in 1639 of Izaak Walton.

One of 1250 numbered copies, this no. 380. Small 4to., original quarter vellum over red and white patterned paper boards with endpapers decorated in the same manner, fore and lower edges untrimmed. London, The Nonesuch Press. 1923. £130

The first book from the Nonesuch Press. Founded with the aim of using commercial and mechanical means to make fine printing available to many, the Nonesuch Press certainly succeeded with their first production; the book sold out within a year and was reviewed favourably by T.S. Eliot in *The Nation* and *Atheneum*. With the neat bookplate of F.R. Furber on the front pastedown. Very good, corners slightly bumped.



84. ——— ... ——— [BURTON (Robert)]. *The Anatomy of Melancholy* By Democritus Junior.

Illustrated with a total of two hundred and one illustrations after E. McKnight Kauffer, eleven illustrations coloured in watercolour at the Curwen Press. One of 40 copies on Japon vellum of a total edition of 790 copies. Folio, original polished calf. London, The Nonesuch Press. 1925. £1,850

With a very little wear to the binding, but an excellent copy of the rare special paper coloured issue, which was the first exercise in pochoir colouring at the Curwen Press.

85. NONESUCH PRESS. LAVER (James). *Love's Progress or The education of Araminta*

4to. Number 1146 of 1525 copies. Original marbled wrappers with title on buff coloured label, with original glassine dustjacket. Printed at the Cambridge University press for the Nonesuch Press, Bloomsbury. 1929. £80

A playful love poem about the 'constant strain' of the 'Life Aesthetic' by the acclaimed costume historian and former keeper of prints and drawings at the Victoria and Albert Museum. Fine, wrappers with a small strip of sunning along the top where not covered by the glassine jacket, some slight foxing to endpapers.

86. ——— ... ——— DONNE (John). *Donne's Sermon of Valediction at his Going into Germany Preached at Lincoln's Inn April 18, 1619*. Printed from the original version in the Lothian and Ashmole Manuscripts and from XXVI Sermons. Edited by E.M. Simpson.

One of 750 numbered copies. First edition thus. 4to., original blind-stamped parchment paper boards with yap fore-edge, uncut, original tissue jacket. London, The Nonesuch Press. 1932. £150

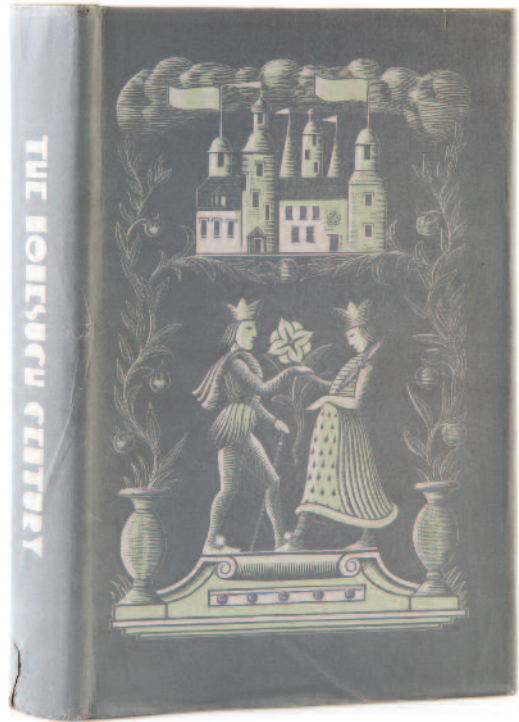
With the usual light foxing, especially to the first and last leaves, otherwise an unusually fine copy, preserved from new by its tissue jacket.

87. ——— ... ——— *The Nonesuch Century*.

Edited by A.J.A. Symons, Desmond Flower and Francis Meynell. Many illustrations after Paul Nash, McKnight Kauffer, George Grosz, Stephen Gooden, William Blake and Blair Hughes-Stanton. One of 750 copies. Small folio, original green cloth with black printed paper label on the spine. Dust jacket. Uncut. London, The Nonesuch Press. 1936 £750

A fine copy in a really fresh and clean dust jacket, with one short closed

tear at the foot of the spine, another romm one at the upper edge of the front panel, and minute wear at the corners. Published to commemorate the first hundred books produced at the Nonesuch Press, this is a beautiful and handy conspectus of Francis Meynell's achievement at the Nonesuch: as William Peterson later noted "it is the sheer versatility and inventiveness of the designer that astonishes". The illustrations are tipped in at the end on charcoal paper, and include a selection of title-pages, reset especially for the printing of this book, which was a major enterprise, largely responsible for the book over running its timetable by a year. The book was justifiably a success, leading Meynell to write that "My size in hats is as large now as my size in purse is small".



**88. OFFICINA BODONI. BROWNING (Elizabeth Barrett).
Sonnets from the Portuguese.**

Printed with the original types of Bodoni on Fabriano hand-made paper. One of 225 copies. 8vo., original parchment with Officina Bodoni device in gilt on upper cover, gilt lettering on spine, unopened and uncut, original card slipcase. Montagnola, Officina Bodoni. 1925. £500

With some very slight foxing to endpapers, otherwise a fine copy in a slightly worn slipcase.

89. OFFICINA BODONI. TERENTIUS AFER. A comedy of Terence called *Andria* translated into English by Richard Bernard with twenty-five illustrations by Albrecht Dürer.

Text edited by Betty Radice, postscript by Giovanni Mardersteig. One of 160 numbered copies of a total edition of 170. 25 illustrations newly cut on wood by Fritz Kredel after Albrecht Durer. Folio (34.5cm.) 122, [4]p., Original parchment-backed paper boards. Top edge gilt, others uncut. Verona, Officina Bodoni. 1971. £950

In perfect condition, with three prospectuses inserted.

This beautiful book had a lead-time of a little less than 500 years. The illustrations by Dürer are taken from a group of 132 woodblocks in the Kunstmuseum at Basel, uncut, but with illustrations directly drawn on them. The illustrations were intended for a complete edition of Terence's *Comedies* to have been printed by Johann Amerbach in Basel. Work on this edition began in 1492, with drawings executed by Dürer and others, but its commercial prospects were crippled by Johann Trechsel of Lyons, who in August 1493 published his complete illustrated Terence. All work on Amerbach's edition stopped, and the blocks remained unpublished in Basel: all the illustrations for *Andria* were by Dürer, and for this edition were newly recut on wood by the New York artist Fritz Kredel.

90. PERPETUA PRESS. AUSTIN (William). The Poems of William Austin.

Edited with an introduction by Anne Ridler. One of 150 copies printed. Folio, original cloth backed boards, slipcase. Oxford, the Perpetua Press. 1983. £75

With an illegible gift inscription, otherwise a fine copy of a flawlessly printed book, printed by the husband and wife team of Anne and Vivian Ridler. Vivian had recently retired from his position as Printer to the University of Oxford – the head of the Oxford University Press.

91. PISSARRO (Lucien). CHAMBERS (David). Lucien Pissarro. Notes on a Selection of Wood-Blocks held at the Ashmolean Museum, Oxford. [binding title] Lucien Pissarro Engravings.

175 sets of 29 wood-engravings mounted in 20 individual window mounts, housed with 48 page small folio descriptive catalogue in wrappers, in original green folding box, leather label on spine, with printed colophon pasted down. 1981. £500

Beautifully printed by David Chambers and Iain Bain, the book (which includes some preliminary drawings) was issued in 1980 to celebrate the centenary of Lucien Pissarro's birth, but the printing of the engravings from the original blocks wasn't achieved until the following year, when this special edition was published. In fine condition.

92. PISSARRO (Lucien). ERAGNY PRESS. Notes on the Eragny Press, and a Letter to J.B. Manson.

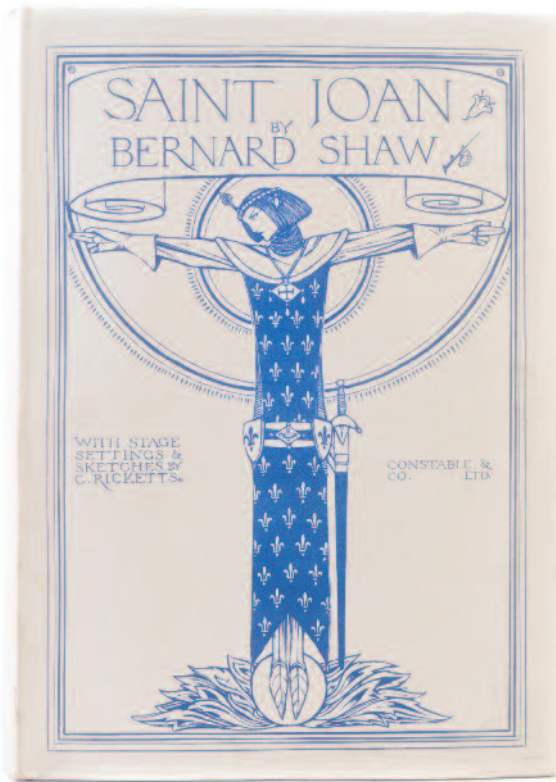
Edited with a supplement by Alan Fern. With eleven examples of Pissarro's work, and one wood-engraving of Pissarro at his press by Polloit. First edition. Slim 8vo., original decorated paper-covered boards, lettered in blue on the spine. Cambridge, Privately Printed [for friends of the University Printer]. Christmas, 1957. £175

One of 500 copies printed. A near fine copy.

93. RAVILIOUS (Eric). Eric Ravilious: Landscape, Letters & Design.

by Anne Ullmann, Christopher Whittick & Simon Lawrence. Foreword by Alan Powers. Numerous illustrations in colour. 2 vols. Oblong 4to., yellow (vol 1) and orange (vol 2) cloth, in blue cloth-covered slipcase. The Fleece Press, Upper Denby. 2008 £475

One of 650 copies for sale of a total run of 750. A fine copy but for a very slight crease and a small mark to the spine of Vol 2.



94. RICKETTS (Charles).
SHAW (George Bernard).
Saint Joan. A Chronicle
Play in Six Scenes and an
Epilogue, with Sketches
by Charles Ricketts.

First edition, "One of 750 copies". Folio, original quarter pale linen, decorated paper boards. London, Constable. 1924. £500

An unusually fine copy in a similar dust jacket. The size of this book means that it is usually seen in fairly rough condition. It's a fine big production, the letterpress chunkily printed on the heavy hand-made paper, and the 16 plates are printed on a smooth art paper and mounted. Seemingly original transparent plastic tissues are present opposite all the plates.

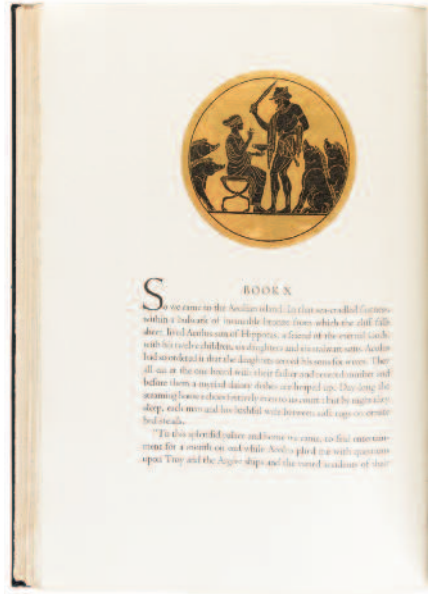
95. BRUCE ROGERS.

LAWRENCE (T.E.) The Odyssey of Homer.

Translated by T.E. Lawrence. Illustrated with decorative roundels printed in gold, by Bruce Rogers. One of 530 copies. Small folio, original black morocco. T.e.g., others uncut. London, Printed and published by Sir Emery Walker, Wilfred Merton and Bruce Rogers. 1932. £4,250

Binding turn-ins offset as usual, but an excellent copy. One of the most satisfying bits of fine printing of its age, its understated elegance stands

in contrast to the rough hewn character of the Subscribers' Edition of *Seven Pillars*. Joseph Blumenthal, in the catalogue of the Pierpont Morgan Library exhibition *The Art of the Printed Book* wrote of the *Odyssey* that "It is difficult to describe a work of genius. In the *Odyssey*, with complete simplicity, without tricks or accessor decoration, with a classic austerity akin to the timeless proportions of the Parthenon, with only type and paper and ink, with consummate skill, Rogers created a masterpiece." Rogers himself, with characteristic understatement, said in an interview with Paul Bennett in 1936: "Yes, it's satisfactory. A little monumental perhaps, but then the text deserves that setting."



S. DOMINIC'S PRESS

96. S. DOMINIC'S PRESS. JOHNSTON (Edward). *A Carol and Other Rhymes.*

Printed in red and black. Reprint (with corrections). 12mo., original blue and 'natural' cloth, gilt lettering on upper cover. London, Douglas Pepler at the Hampshire House Workshop, Hammersmith. 1916. £80

One of three books published by Pepler, and printed by the Westminster Press, prior to his great move to Ditchling. The other two were *The Devil's Devices* illustrated by Eric Gill (see item....) & a reprint of Cobbett's *Cottage Economy*. A very good copy with very slightly bumped head-caps.

97. S. DOMINIC'S PRESS. The Order of the Burial of the Dead.

Two wood engravings by Eric Gill. One of 240 copies. Pp. vi, 48 [2]. 16mo. Original black stiff paper wrappers, silver lettering. Ditchling, printed by Douglas Pepler at S. Dominic's Press. 1917. £200

With the Latin and English texts from the *Rituale Romanum* on facing pages. Taylor & Sewell: *S. Dominic's Press: A Bibliography* A14. A very good crisp copy.

98. ——— ... ——— GILL (Eric). War Memorial.

Engraving on title *Hound of St. Dominic* by David Jones and *Christ and the Money Changers* by Eric Gill. Sq. 12mo., a very good copy in the original printed wrappers repeating Jones engraving. Partly unopened. Welfare Handbook No. 10. Ditchling, S. Dominic's Press. 1923. £300

Wrappers just a little bit dusty, but a very good copy.

Gill's defence of his large and controversial stone frieze *Christ driving the Moneychangers from the Temple*, commissioned as a war memorial for Leeds University by its chancellor, the art collector and aesthete Sir Michael Sadler (father of the author and bibliophile Michael Sadleir). Its controversy lay both in its subject matter, which had no overt reference to the war, and in Gill's choice of dressing the moneychangers in 20th Century dress. Gill's defence makes the case that the war was or should have been a purifying experience for the nation, but the artwork is more easily read as an attack on the financiers and profiteers who did well out of the war. Sadler was ready for the public row which erupted, and Gill never shirked a fight, but this pamphlet, widely quoted in the press, came out before Sadler's response, which was in contradiction of an agreement between them. Surprisingly none of the contemporary comments appear to have made an anti-semitic interpretation: Leeds has a large Jewish community, and one of the characters carries a pawnbroker's sign.

Taylor and Sewell A107: A.C. Brook, *Eric Gill's Moneychanger* Transcript of presentation. Available online.

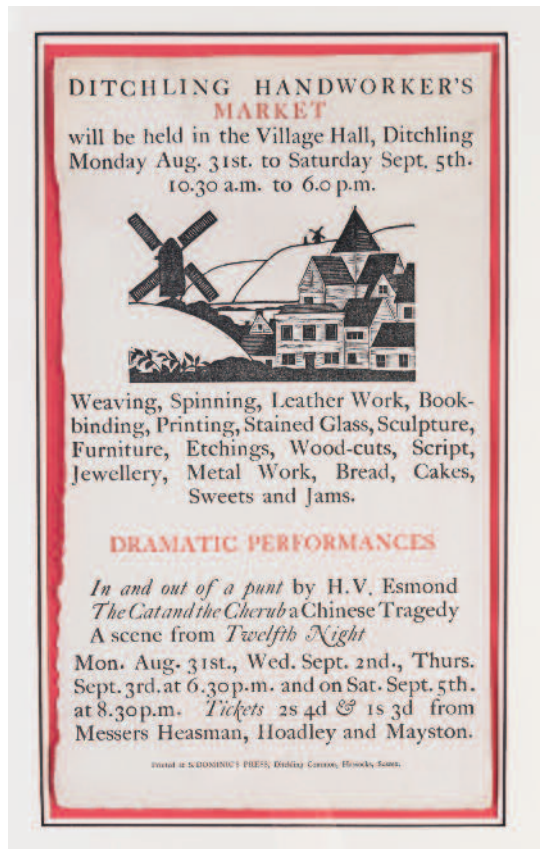
99. ——— ... ——— Lectiones Ad Matutinum Officii
Defunctorum, Juxta Ritum Sac. Ord. Præd. Necnon
Orationes ad Processionem Post

Missam Pro Defunctis. With thirteen wood-engravings by Eric Gill, from the original blocks used in *The Way of the Cross* (St. Dominic's Press, 1917), and after the designs prepared for the Stations of the Cross in Westminster Cathedral. Five pages of musical notation. Printed in red and black. One of 200 copies. 4to., newly bound in light oatmeal buckram, upper cover decorated with the S. Dominic's Press monogram designed by Gill, uncut. Ditchling, Typographia S. Dominici. 1925. £1,000

One of the press's books of service, which, possibly through their continued use in churches, are less common than their limitations would suggest. Evan Gill states: "Unfortunately I have not been able to examine a copy of this book so am unable to give details of the wood-engravings."

100. ——— ... ———
Ditchling Handworker's
Market.

Original poster, large woodcut printed in black, two lines of type printed in red. Single sheet, 23 x 40cm. Very good, some professional repairs to small (>1cm) tears along the top edge, corners with slight creases which have



been flattened out, mounted on card. Ditchling, S. Dominic's Press. [1925] £1,750

Taylor & Sewell D17, citing copies at the Gleeson Library in San Francisco, and in the collection of the Whittington Press, and speculating on the year 1921 – in fact it's almost certainly 1925, based on the alignment of the calendar. A type-facsimile copy (which introduces an engaging misprint) is included in their bibliography as a fold-out plate.

All S. Dominic's posters are rare: Taylor describes them as "among the most striking and original of his productions. But posters are of their nature ephemeral, and very few St Dominic's Press posters have survived." Pepler himself wrote that "Were personal taste the deciding factor in the choice of work I think the Hand Printer would prefer poster printing to any other kind. It is full of variety and soon over ... The poster should contain as little information as possible and that of the greatest moment. It should say one thing and supply only sufficient directors for getting it."

101. ——— ... ——— [PEPLER (Hilary)]. *Pilate. A Passion Play.*

Wood engravings by David Jones on front cover and title page being the *Dominican Friar* and *Judas with Caiaphas and the Devil*. 12mo. (130 x 95 mms), original pictorial wrappers, uncut. Ditchling, Printed and published S. Dominic's Press. 1928. £100

A very good copy with only a mild chip to the bottom of the spine.

Taylor & Sewell: *S. Dominic's Press: A Bibliography* A157.

102. ——— ... ——— SMITH (Judith). *The Mary Calendar.*

Illustrated with engravings by M. Dudley Short. One of 240 numbered copies. Small 4to., original leather backed printed boards. Uncut. Printed by Hand at St. Dominic's Press, Ditchling. 1930. £200

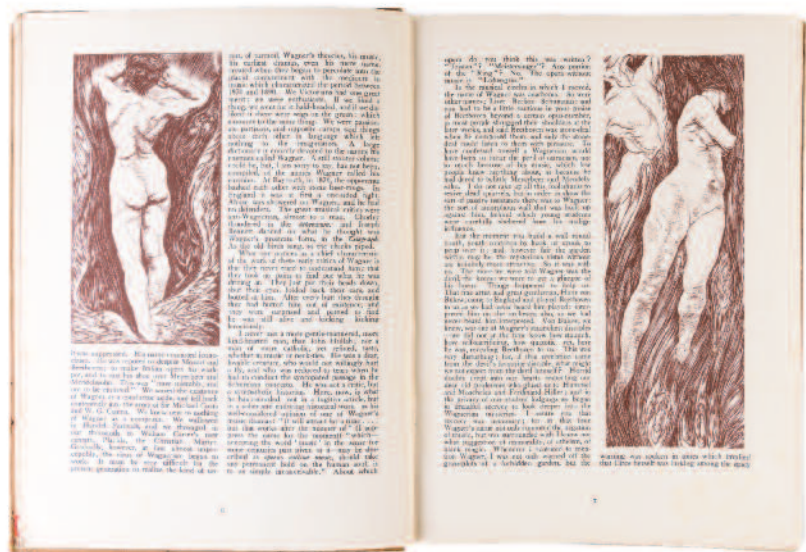
The leather spine is slightly wormed and split, otherwise a very sharp and clean copy of this charming book. The eighteen wood-engravings

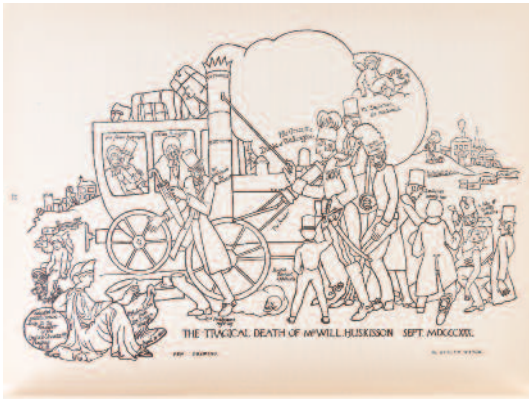
accompany a list, organised by their months of flowering, of plants whose names associate them with the Virgin Mary.

103. SPARE (Austin Osman). The Golden Hind. A Quarterly Magazine of Art and Literature.

Edited by Clifford Bax and Austin O. Spare. Volume 1, No. 1, to Volume 2, No. 8., complete set. Folio (volume 1) and 4to. (volume 2). Original publisher's cloth-backed boards, front wrappers bound in. London, Chapman & Hall. 1922 to 1924. £1,200

An excellent set of one of the most luxurious periodicals of its type, with some minor wear to the board edges, and a paper clip stain (opposite a male nude in a vorticist style by Sidney Hunt). Among the artistic contributors we note characteristically brilliant and unsettling work by the art editor Austin Osman Spare, good illustrations by John Austen, John Nash, Glyn Philpot, Robert Gibbings, Jack Yeats and Alan Odle as well as other artists to whom history has been less generous. Evelyn Waugh





is notably present, with five illustrations including the large and wonderful representation of “The Tragical Death of Mr. Will Huskisson”, as is his friend H. Graham Greene, (mis-spelled as Graham Green in the contents) with a rather good poem “The Coming”, later included in *Babbling April*.

104. TREVELYAN (Julian). “Sicily”. Etching and aquatint, signed, numbered and titled by the artist. No 7 of 50. 36 x 48cm (image), 57 x 67cm (frame). n.d. c.1949 £1,500

Although undated it is likely this bright view of Sicily was conceived during Trevelyan’s trip to the island with Mary Fedden in 1949. The trip came after the breakdown of Trevelyan’s first marriage and it was there, whilst travelling around the island for some months, that they fell in love.

*Top left: Evelyn Waugh's drawing of the first train crash;
Top right, the publisher's device from 105, The Centaur.*

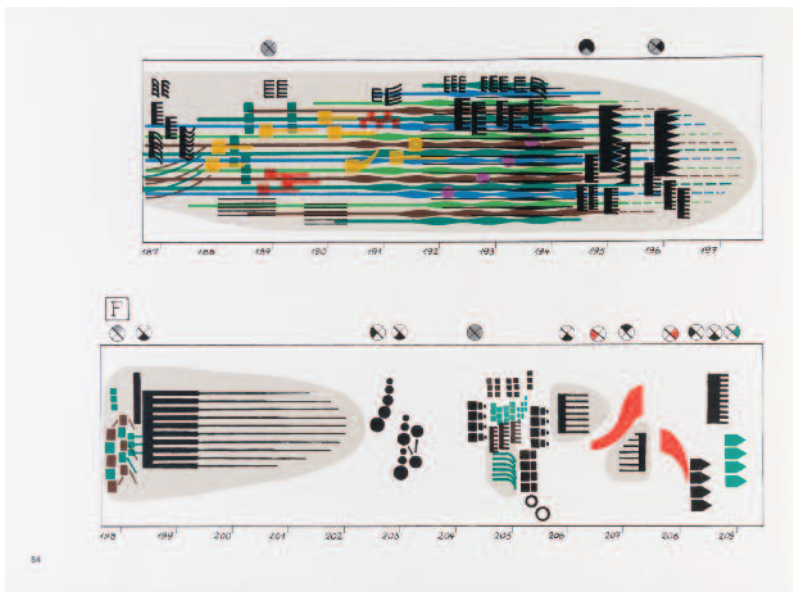
105. VALE PRESS. GUÉRIN (Maurice). *The Centaur. The Bacchante.*

Translated by Thomas Sturge Moore, and illustrated with 5 woodcuts by him. One of 150 copies printed. 8vo., original cream coloured glazed cloth. London, Published by Hacon & Ricketts [the Vale Press]. 1899. £150

Spine just a little darkened and a little overall soiling, a neat near-contemporary pen and ink inscription on the front free endpaper.

106. WEHINGER (Rainer) *Ligeti Artikulation. Electronic Music. An Aural Score* by Rainer Wehinger.

Full-page four-colour offset illustrations. One of 200 hand-numbered copies of which this is #171, signed by Ligeti below the limitation statement on the final page. Oblong folio. Black cloth with an orange title



label on the upper cover, in black cloth slipcase. Includes a vinyl recording of “Artikulation” in a sleeve attached to the rear pastedown. Mainz, Schott. 1970.

An ‘aural score’ created by Rainer Wehinger, based on György Ligeti’s electronic composition *Artikulation*. The introductory material, describing the methodology of the interpretation is presented in both English and German. The ‘score’, which might be also described as a visual interpretation, is screenprinted on 15 pages of heavier paper, and is a remarkably beautiful piece of abstract design.

Soft crease on the front free endpaper, binding and slipcase very slightly dusty, one slight crumple to a sheet, but about fine.

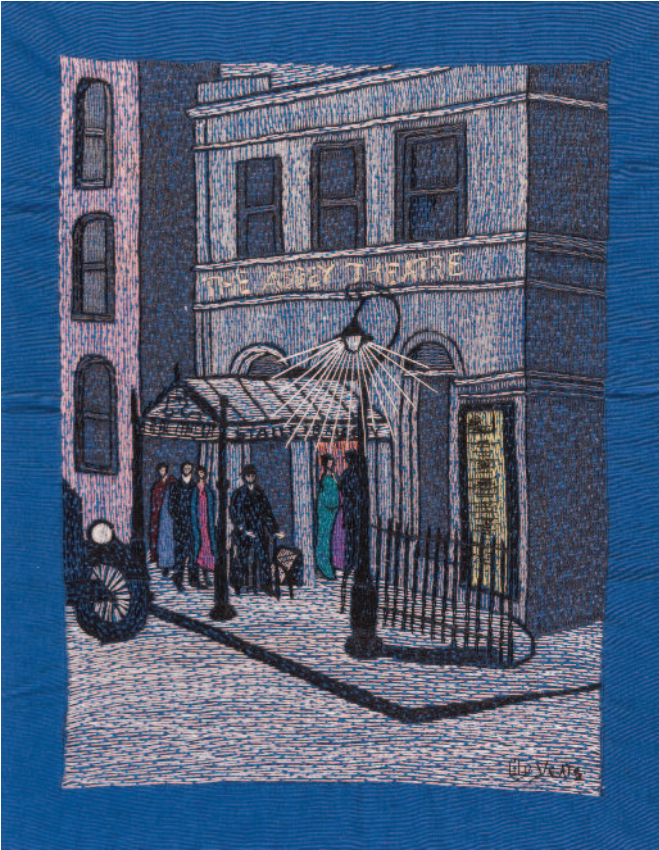
107. WHITTINGTON PRESS. CLARE (John). *The Shepherd’s Calendar*.

Edited by Eric Robinson and Geoffrey Summerfield, illustrated with wood-engravings by John Lawrence, printed on India paper and mounted. One of an unstated number of “copies for presentation” from the total edition of 500, signed by artist and printer. Small folio, original buckram backed boards. T.e.g., fore and lower edges uncut. 4 page separately printed Glossary sheet inserted. ... Printed at the Whittington Press for Paradine. 1978.

In fine condition. John Fowles’ copy, with his bookplate, the inscription “This copy is for John Fowles from Geoffrey Summerfield” and an inserted ALS from Summerfield in which he asks Fowles if he would be “tempted to put together a small volume of either regional folktales from your favourite area; or tales of shipwreck & similar; or a selection of the stories that most excited you in childhood.”

108. YEATS (Lily). *The Abbey Theatre*.

Embroidered panel illustrating the Abbey Theatre, Dublin, signed in the fabric lower right. Image size 26 x 22, including ground c. 35 x 30. Newly framed. £5,500



In fine fresh condition. From the Yeats family collection, and only recently discovered, folded carefully. A most unusual urban scene, almost certainly designed by the artist Dorothy Blackham, who is credited with the design. A very similar embroidery, a night time scene depicting the General Post Office Dublin, executed by Lily Yeats and designed by Blackham was exhibited on loan in 2014 to the Ava Gallery in Dublin, as part of the Irish Women Artists 1870 – 1970 exhibition. ... Blackham was a close friend of Lily and Lolly (Elizabeth) Yeats, and produced many wood and linocuts for the Cuala Press.





