

MAY 2024

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**1.(Allen Press)** *The Wreck of the Golden Mary: A Saga of the Californian Gold Rush*, by Charles Dickens and Wilkie Collins. Wood-Engravings by Blair Hughes-Stanton. Crown 4to, pp.90 + proof engravings, 26cm, (Dorothy and Lewis Allen) Allen Press, Kentfield, California, 1956. Set in Bulmer with Commercial Script for display and printed in surf green and black on handmade Japanese vellum. Xylographic 'by' on the title-page designed by Mallette Dean. One of 200 copies. Illustrated with seven wood-engravings. French marbled paper-covered boards, resembling storm tossed ocean water, pink spine with white titling and acetate jacket. This copy with one of the fifteen sets of proof wood-engravings, by Blair Hughes-Stanton, all signed and captioned in pencil. Housed together in a cloth solander box, lettered in gilt on the spine. Bookplate of Donald Lee Williams. Fine condition with prospectus loosely inserted  
*£2,750 The text is the fictional story of the wreck of an English ship bound for California in 1851. The story is told in the first person throughout, with the captain speaking at the start, and the first mate taking over after he collapses. Some do finally make it to San Francisco and the gold. Dickens and Collins wrote this tale specially for the Christmas, 1856, number of Household Words*

**2.(Ashendene Press)** *Les Amours Pastorales de Daphnis et Chloe*. Traduction de Messire J. Amyot, editee et corigee par Paul-Louis Courier. [With wood engravings by Gwendolen Raverat.] Crown 4to, 26cm, pp.4 + iv + 164 (including colophon), The Ashendene Press, Chelsea, 1933.  
One of 290 copies handset in 'Ptolemy' type and printed with marginal notes in red on Batchelor handmade paper. Initials filled in by hand by Graily Hewitt and his assistants. 4 full-page and 22 other wood-engraved illustrations by Gwendolen Raverat. Viridian green paper-covered sides gilt-blocked on the upper board, vellum spine lettered in gilt with tips. Lacks slipcase, but otherwise a fine copy in a green cloth-covered box titled in gilt up and across the spine. *£1,500*

**3.(Avenue Press)** *A Night with Fiona Pitt-Kethley*, edited by Martin Green. Illustrated by Michael Tingle. 4to, 64 pages, illustrations, 28 cm, Newton Abbot: Avenue Press, [2001?]  
Text set in Aldine 721 BT, with title in Bernhard Modern. Laser printed on Mellotex paper at the Aldine Press. Number 36 of 50 (250) special copies with three numbered and titled etchings in a separate folder, and signed by the author and artist. Decorated endpapers, with parodic portraits of the poets on a grey and white patterned background. Rose paper covered binding, illustrated with border pattern in red top and bottom, and sketch of the eponymous heroine front and back view on upper and back boards. Fine in slipcase, *£90*  
*A collection of poems written by Martin Green in the style and format of twenty-seven named distinguished poets, illustrated with drawings by Michael Tingle, and designed by David Bailey.*

**4.(Bremer Press)** Chansons d'amour. [Ausgewählt und herausgegeben von Josef Hofmiller.]

Royal 8vo, 110p, 27cm, Tölz: Bremer Presse, 1921.

French text set in 16 point Antiqua, number 146 of 270 copies printed on Zanders hand-made paper. Title and 78 initials drawn by Anna Simons. Bound in full stiff vellum over thongs, yapp edges, ruled and titled in gilt, gold top, initials of the binder Frieda Thiersch and stamp of the Bremer Binderei on the rear pastedown. Slight spotting to endpapers. Very good copy. £625

**5.(Buckland Wright)** Heart's Desire. Inscribed by me: Chrysilla von Dansdorf. [With an Introduction by E.D.] Crown 4to, 25cm, pp.43 + 7 plates, Paris: For Private Circulation, n.d. (1939) [Printed by Vincent Stuart Brockweir, for Christopher Sandford, London].

One of 70 copies (a hole has been punched to eradicate the number) printed in maroon and black on good quality laid paper. Title-page engraving, and 7 full-page copper engravings by John Buckland Wright. Quarter maroon calf with gilt spine titling, marbled paper-covered boards (of a sort occasionally used on Golden Cockerel Press books), gilt-ruled, gold top. Some slight wear to extremities. A very good copy. £4,250

*This most erotic of Buckland Wright's books needs perhaps slight explanation. Clearly, that Dansdorf is an anagram of Sandford is no coincidence and he may be presumed to be the author. Furthermore, there are clear references within the 'introduction' both to Sandford's Golden Cockerel 'Golden Bed of Kydno' and the Golden Cockerel Press 'Greek Anthology'. The trouble has always lain in identifying the printer of the text. (The quality of the printing of the plates is high, and this, when compared with the text, suggests that they were done by the artist.) Stylistic oddities imply that this book was not printed to Golden Cockerel Press standards at the Chiswick Press (usual for GCP books by 1939) - but elsewhere. From an interesting letter in the David Chambers' collection, dated August 1938, the answer is that it was printed by Vincent Stuart, former owner of the Tintern Press - also a printer of Ralph Chubb's engravings. The type is Romanee, Stuart's favourite. Copies were bound in three ways: (a) 3 copies in full yellow levant; (b) 37 copies in marbled cloth with gilt leather label; (c) 30 copies in various styles of half vellum. (Reid A30)*

**6.(Camberwell School of Arts & Crafts)** Eight Poems by Edward Thomas, with etchings by Arthur Neal. Royal 4to, [28]pp., Camberwell School of Arts and Crafts, London, (1972)

Hand-set and printed in 24-point Bembo on heavy Royal Cornwall paper, numbered 4/5 and signed by the artist (there are also eight copies on Velin cuvee). Illustrated with 6 full-page and 7 smaller etchings from zinc plates. One of a total bound edition of ten copies in full natural morocco with gilt spine lettering. A fine copy £1,250

*Alterations to the colophon by the artist, make it difficult to decide how many copies of this book were actually produced, certainly no more than nine or ten. Arthur Neal studied at Camberwell School of Art, 1969-74, and the colophon claims that the plates were proofed 1972-73. Neal was to illustrate a centenary celebration of Edward Thomas in 1978.*

**7.(Chance Brothers & Co.)** Patterns of ornamental Quarries & Borders from the Glass Works of Chance Brothers & Co, near Birmingham, 1853. Foolscap 4to, [iv], 27 leaves, 24cm, Lithographed & Printed by T. Underwood, 13 Union Passage, Birmingham, [1853].

21 leaves of quarries printed in black and grey-green, 6 leaves of borders and fillets and borders hand-coloured in green, pink, shades of blue, red and yellow. Combed marbled paper-covered boards with decorative label on the front cover, blue linen back. A very good to fine copy. £650  
*Apparently unrecorded. Chance Brothers was founded in 1824 in Spon Lane, Smethwick. During the nineteenth-century it became one of the most important glassworks in Britain. It manufactured sheet glass, including the panes for the Crystal Palace of 1851, window glass in different colours and optical glass including the lenses for lighthouses. Chances also pioneered new ways of making glass.*

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

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

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

**9.(Curwen Press)** Simon (Oliver). The Curwen Press Miscellany. [With a "Catalogue Raisonne of Books printed at the Curwen Press, 1928-1930."] Imperial 8vo, pp.x,136 + inserts, Published for The Curwen Press, Plaistow, by The Soncino Press Publishers, at 5 Gower Street, London, 1931. One of 275 copies (this not numbered) printed in red and black on mould-made paper (with inset leaves on blue paper) and decorated throughout with printers' ornaments. Initials designed by J. Van Krimpen; decorations by Edward Bawden, Claudia Guercio and Celia Fiennes; headpiece engraving by Barnett Freedman; wood engravings by Eric Gill, John Nash, Rene Ben Sussan; Colour stencil illustrations by E. McKnight Kauffer, Edward Bawden and Barnett Freedman. This, one of a few special presentation copies bound up in full niger morocco by Wood, five raised bands, gilt spine titling, spine decorated with gilt unicorns, all edges gilt. Just a little rubbed at the edges of the spine. A very good copy indeed. £1,750

*The Miscellany was a supplement to the typographical material assembled in the 'Specimen Book of Types' (1928). It includes essays by Paul Nash (The Stencil), Harold Curwen (On Printing from the Wood) and Harry Carter (Sans Serif Types), illustrations of work printed by Curwen and a record of the Curwen Sans and other faces, vignettes and borders. The high point for most people will always be the drawing ('Homage to Dicky Doyle') by Edward Bawden, specially done to show the use of colour applied by stencilling at the Curwen Press.*

**10.Desmet (Annet).** An Italian Journey. Oblong 12mo, 10 X 15cm, 120 pages Royal College of Art, London, 2016.

Number 6 of 40 special copies signed by the artist, this with two (rather than one) extra signed wood-engravings "San Severino Marche" by her in a pocket. 60 illustrations in black-and-white and colours. Pictorial boards titled in gilt and black. Traycased in a grey linen box, titled in black. A fine copy. £425

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

**11.Dresser (C.)** The Art of Decorative Design, with an appendix, giving the hours of the day at which flowers open (the floral clock); the characteristic flowers of the months (both indigenous and cultivated), of all countries, and of the diversified soils. First edition, 8vo, xi, [1], 241, [3] pages, XXVIII leaves of plates, 25 cm, London: Day & Son, Lithographers to the Queen, Lincoln's Inn Fields, 1862.

28 lithographs and chromolithographs by W.R. Tymms after sketches by the author. 162 figures in the text by various engravers. Full red cloth, with extensive gilt-blocked ornament to front board and spine, blind-stamped repeat of the pattern at the rear. Corners slightly worn and bumped, spine expertly relaid. A very good tight copy. £600

*Originally presented as a series of lectures to the Royal Society of Arts in 1861, intended as a guide to the 'coming contest', presumably the International Exhibition in 1862. The plates are lithographs, some chromolithographs with wood engravings in the text.*

**12.(Essex House Press)** The Pilgrims Progress from this world to that which is to come. Delivered under the similitude of a dream. Wherein is discovered the manner of his setting out; his dangerous journey and safe arrival at the desired country. By John Bunyan. Dumpy 12mo, title, woodcut frontis, 426p, colophon, Essex House Press, London, 1899.

Set in Caslon and printed in black and red on hand-made paper. One of 750 copies. Woodcut frontispiece by Reginald Savage. Bound in full stiff vellum with yapped edges, spine titled in black.. A very near fine copy. £380

**13.Faithfull (Edward Williams).** Occasional Thoughts [in verse]. 8vo, [vi] 106 pages, 18cm, Winchester: Warren & Son, Printers, London: Emily Faithfull, Printer and Publisher, Winchester: Jacob and Johnson, 1872.

Full plum cloth with bevelled edges, titled, ruled and stamped in gilt, dark green glazed endpapers, all edges gilt. A little wear at corners, but generally very good. £150

*The topics covered in the book include the nature of truth and knowledge, the role of religion in modern society, the relationship between art and morality, and the importance of education and intellectual curiosity. Despite its age, Occasional Thoughts remains a relevant and insightful work, offering readers a glimpse into the intellectual and cultural landscape of the Victorian era. Faithfull's writing is characterized by a deep sense of curiosity and a commitment to exploring the big questions of life, making this book a valuable resource for anyone interested in philosophy, theology, or the history of ideas.*

*With the object of extending women's sphere of labour, which was then very limited, in 1860 Emily Faithfull (born 1830) set up in London a printing establishment for women, called The Victoria Press. From 1860 until 1864, it published the feminist English Woman's Journal. Both Faithfull and her Victoria Press soon obtained a reputation for its excellent work, and she was shortly afterwards appointed "printer and publisher in ordinary to Queen Victoria". In 1863 she began the publication of a monthly, Victoria Magazine, in which for eighteen years she continuously and earnestly advocated the claims of women to remunerative employment.*

**14.(Fanfrolico Press)** Patchwork Quilt. Poems [by Decimus Magnus Ausonius] done into English by Jack Lindsay with decorations by Edward Bawden. 8vo, 71 pages, Fanfrolico Press, London, n.d. (1930).

Number 243 of 400 copies handset in Bodoni and printed on Barcham Green handmade paper. Line-drawn decorated title and 10 illustrations. Peacock blue buckram with patchwork design stamped in blind on the boards, gilt spine titling, gilt top, edges uncut. Slight fading to spine. A very good copy indeed. £75

*'It is not known who first produced a wine of the claret type, but Ausonius, a fourth-century teacher of grammar, sang of its charms and virtues during the Roman occupation of Gaul. The famous Chateau Ausone comes from what was believed to have been his vineyard.'* (Chaplin p.68)

**15.(Fleuron Ltd)** Paradise Regained, by John Milton. Decorated by Thomas Lowinsky.

Foolscap 4to, pp.viii,80, The Fleuron Ltd., London, 1924.

One of 350 copies printed at Cambridge University Press on Batchelor handmade paper. 10 drawings by Thomas Lowinsky, 3 being full-page and with an additional suite of these latter done on Japon vellum contained in an envelope at the rear. Grey-green paper-covered boards, black buckram back titled in gilt, edges uncut. Sage-green printed dust-jacket. Book label of Robin de Beaumont. A fine copy. £165

**16.Gibbings (Robert).** Fourteen Wood Engravings from Drawings made on Orient Line Cruises. Folio, 33cm, [32] pages., illustrations on rectos only. Printed by Robert Gibbings at the Golden Cockerel Press, [Waltham St. Lawrence], 1932.

Printed on Batchelor handmade paper. Illustrated with 14 full-page and 2 smaller wood engravings, done on the rectos only. Sewn into yellow handmade paper wrappers, titled in black. A fine copy. £350

*Printed by Robert Gibbings at the Golden Cockerel Press, but as a private commission and so not reckoned a Golden Cockerel item. (Kirkus 17)*

**17. Gill (Eric).** Art & Love. First edition, foolscap 8vo, pp.xvi,32, [Printed at the Golden Press for] Douglas Cleverdon, Bristol, 1927.

Number 91 of 225 (260) copies handset in Caslon, printed on Batchelor hand-made paper and signed by the author/illustrator. 6 full-page copper-plate engravings. Black buckram with gilt spine titling, edges uncut, a trifle worn at extremities. A very good copy indeed. £450

*Gibbings declined to publish 'Art and Love' under the Golden Cockerel imprint, apparently because of its overtly Catholic character (Gill had originally had scruples about working for Gibbings because he was not a Catholic). It was taken up by David Cleverdon, then a young bookseller in Bristol, who thus found himself becoming a publisher as well. This was a fruitful friendship for Gill. Gill had painted Cleverdon's shop fascia in a sans-serif letter, originally developed for signs at Capel-y-ffin, which impressed Stanley Morison and thus became the prototype of 'Gill Sans'.*

**18.(Gogmagog Press)** An Impression of Winter: A Landscape Panorama, by Morris Cox Three embossed prints joined into a continuous strip, and folded to make nine double-page openings. 26 leaves (folded at the fore-edges), 21cm, The Gogmagog Press, 3 Heyworth Road, Stratford, London, Distributed by Bertram Rota, Savile Row, 1965.

Set in Bodoni Ultra Bold Italic. Number 33 of 100 copies printed in black and blue (the prints predominantly in grey-blues and grey-greens, with touches of yellow and orange; the press mark in pale yellow) on white Japanese Hosho handmade paper. Signed by the artist. Grey-green Ingres paper boards printed with a monotype in black, dark green and white over front, back and spine: white cloth label on the spine. Dark-green pastedowns. Acetate dust-jacket. A fine copy An Impression of Spring, 1966.

Number 19 of 100 signed copies printed in black and green (the prints in a wide range of colours; the press-mark in brownish-pink). Dark-brown Ingres paper boards, monotyped. Pale grey pastedowns. A fine copy  
An Impression of Summer. 1966.

Number 38 of 100 signed copies printed in black and yellow (the prints in a wide range of colours; the press mark in green). Salmon pink Ingres paper boards, monotyped. Dark green pastedowns. A fine copy with a Gogmagog Press compliments slip, inscribed by Morris Cox.  
An Impression of Autumn. 1966.

Number 54 of 100 signed copies printed in black and red-brown (the prints in a wide range of colours; the press mark in pale reddish-brown). Dull purple Ingres paper boards, monotyped. Orange-brown pastedowns. A fine copy.

An perfect set, with the original acetate dust-jackets, all four prospectuses and Bertram Rota order forms £2,650

*Each of the four books starts with a short poem, the rest is all colour printing. The poems are word paintings. As a printer, many consider these books the height of Morris Cox's achievement. The bindings are 'in paper boards decorated with a monotype, each one therefore unique'.*

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

**19.(Gogmagog Press)** Studio Book. 50 Original Colourprints, by Morris Cox. [Prints from a great variety of materials and in a great variety of styles.] Narrow 4to, 28cm, 68 leaves (joined at the fore-edges), Gogmagog Private Press, Dartmouth Park Road, London, 1980.

Text set in Rockwell; display in Extended Egyptian wood letter, French Antique, Bodoni Ultra Bold Italic and Figaro, with a linocut of the author's signature; captions in Gill Sans. One of just 35 copies printed in black (the title-page in black and red; the press-marks in brown; the prints in many colours) on Japanese Hosho and Kuso-shi papers. Natural silk boards with designs printed in brown on the front. Cloth label on the spine. Reddish-brown endpapers. Slipcase covered in paste-patterned paper. A fine copy. £1,250

*'This brilliant performance has the appearance of a retrospective exhibition of work across half a century, showing every technique of colour-printing which we have come to know in his work; but these are, as the sub-title explains, '50 Original Colourprints', and the Introduction mentions they 'were all conceived, made and printed within the course of one year's extensive work'. Morris Cox follows his custom of giving titles to each print, perhaps from whatever a chance result suggested to him. In his Introduction we have the longest most revealing of all his explanations as to method and discovery, a brief artistic memoir.'*

**20.(Golden Cockerel Press)** *Maya: A Play* by Simon Gantillon paraphrased into English by Virginia & Frank Vernon with XIII wood engravings by Blair Hughes-Stanton. 8vo, 25cm, pp.viii,95[1], colophon, Golden Cockerel Press, Waltham St Lawrence, 1930.  
Set in Caslon. One of 500 copies printed on Dutch hand-made per. Maize buckram, stamped and titled in gilt. A few spots on front cover, endpapers browned. A very good copy. £95

**21.(Golden Cockerel Press)** *A German Idyll*, by H.E. Bates. Royal 8vo, pp.[viii] 41[9], Golden Cockerel Press, Waltham St Lawrence, 1932.  
Number 288 of 307 copies printed on Batchelor handmade paper signed by the author. 9 wood engravings by Lynton Lamb. Quarter scarlet morocco lettered in gilt, special cloth sides printed in red, t.e.g., others uncut. Original glassine a bit chipped. A fine copy. £285

**22.(Golden Cockerel Press)** *The House with the Apricot and two other tales*, by H.E. Bates. [Illustrated with 4 wood engravings by Agnes Miller Parker.] First edition, royal 8vo, pp.[iv],60 + colophon, Printed and made in Great Britain by the Golden Cockerel Press, Ten Staple Inn, London, 1933.  
Number 77 of 300 copies handset in Golden Cockerel type, printed on Batchelor handmade paper and signed by the author. Quarter green morocco with gilt spine lettering, special cloth sides, gold top, others uncut. Spine a trifle faded. A near fine copy. £275

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

**24.(Gooden)** *Aesop's Fables*. Translated by Sir Roger l'Estrange, Kt. With plates & decorations by Stephen Gooden. Crown 4to, 313 pages, colophon [inserted plates], London: George Harrap & Co., 1936.  
Number 511 of 525 (533) copies printed at Cambridge University Press on hand-made paper, signed by the illustrator. 200 7-line initials and 12 full-page copper engravings by Stephen Gooden. Stiff vellum decorated with gilt rules, gilt grapes and a fox stamped in gold on the front, pink mottled endpapers with matching slipcase, top edge gilt, others uncut. A fine copy. £950  
*With an alternative circular engraving of the Cat & the Cockerel by Stephen Gooden loosely inserted,*

**25.(Gregynog Press)** *The Lamentations of Jeremiah*. [From the text of Dr Scrivener's Paragraph Bible.] Folio, [30]pp., The Gregynog Press, Newtown, 1933 (1934).  
Number 64 of 235 (250) copies handset in Baskerville Italic and printed on heavy Japanese vellum. Title-page, 5 full-page engraved chapter openings, 16 other wood engravings and book design by Blair Hughes-Stanton. Headings and running titles printed in blue. This, one of 125 copies bound in nocturnal blue Hermitage calf (the remainder were bound in blue oasis). Title and device blocked in blind on the upper cover and spine. Very slight loss at heel of spine, lacks brown card slipcase. A very good copy indeed. £1,950

**26.(Grolier Club)** New York Revisited. Engravings by Gaylord Schanilec. Text by Kenneth Auchincloss. Royal 8vo, pp.xi[1],44 + colophon, Printed by Gaylord Schanilec at Midnight Paper Sales, Stockholm, WI, for The Grolier Club, New York, 2002.

One of 200 (250) copies set in Monotype Emerson, printed in light blue and black on Zerkall paper, and signed by the author and artist/printer. Illustrated with a total of 13 four-colour wood-engravings: 9 full-page (2 combining to make a double-page), and 4 smaller (2 combining). Full silver silk-covered boards with morocco spine label, gilt, and matching slipcase.

A fine copy.

£450

*This book was conceived as a sequel or 'revisit' to the New York portrayed in Rudolph Ruzicka's colour wood-engravings of the city published by The Grolier Club in 1915. Schanilec, like Ruzicka, is not a New Yorker, and his superb colour engravings convey a sense of awe of the city. Evocative and graceful, the illustrations (cut before the events of September 11th) provide a final glimpse of the Twin Towers. The book is dedicated to the memory of the victims.*

**27.(Gwasg Gregynog)** Of a Feather: Avian Collective Nouns & Terms of Assembly, Group Names & Associated Terms. Written, compiled, designed and illustrated with wood engravings by Colin See-Paynton and with a Foreword by David Attenborough. Folio, 170pp + colophon, 36cm, Gwasg Gregynog, Tregynon, Newtown, Powys, 2008.

Set in Monotype Baskerville and printed in black (the title-page in black, green and gold) on a special making of T.H. Saunders Waterford mould-made paper. Illustrated with 61 wood engravings: 31 full-page, 28 headpieces and two for the title-page. The title-page 'feather' was printed from gold leaf. Number 36 of 135 (150) copies bound by John Sewell in ultramarine quarter leather with blind spine titling and gilt decoration, blue cloth-covered boards with a decorative inlay in shades of blue on the front cover. Slipcase. A fine copy with prospectus loosely inserted.

£1,700

**28.(Halcyon Press)** The Collected Sonnets of John Keats. Illustrated by John Buckland Wright. Crown 4to, pp.[iv],72 + extra plates, Printed by Joh. Enschede en Zonen, Haarlem, for Halcyon Press, and published by A.A.M. Stols, Maastricht, 1930.

Number XXV of XXXV (376) copies printed on Imperial Japanese vellum, with a double set of proofs of 11 wood-engravings, signed on the colophon by the artist, and specially bound. Type: Van Krimpen Romane. Illustrated with 11 full-page wood-engravings, with two extra sets of proof engravings, one on Japon vellum, one on Dutch Pannekoek paper, bound in. Full dark blue shagreen with five raised bands by Louis Malcorps, signed in gilt on the front turn-in, marbled endpapers, predominantly peacock-blue sprinkled with gold, upper board blocked in gold to a design by the artist, gilt spine titling, t.e.g. Engraved book label of James Fuller Spoerri on front endpaper. Head and tail of spine just faintly rubbed. Cloth chemise with morocco spine label, slipcase. A very good to fine copy.

£3,950

*The 376 copies were composed as follows: (a) 1 copy with a triple set of proofs, 5 rejected engravings and with the original sketches; (b) 15 copies with the triple set of 16 wood engravings; (c) 35 copies with the double set of proofs of 11 wood engravings; (d) 325 copies with 11 wood engravings. Some copies of (b) and (c) were never bound. These were issued in sheets in a slipcase or remain undistributed. All the bound copies have J.B.W.'s design of a nude female blocked in gold on the upper cover. This was Buckland-Wright's first published book. (See: Reid A1c)*



**29.(Heavenly Monkey)** *Ars Anatomica*. Ten miniature wood engravings by Shinsuke Minegishi. Square 16mo, 36 unnumbered pages, mostly done on one side only, 7.5cm, (Rollin Milroy) Heavenly Monkey, Vancouver, 2004.

Set in 8-pt Gill Sans and printed in red and black. 10 wood-engravings were printed by the artist on gampi, cropped and mounted on Rives BFK. One of 50 (55) copies - this marked "Test Binding 4" - signed by the artist, sewn on tapes, pasted into paper case printed with an original lithograph by the artist, in a black paper sleeve. A fine copy. £500

*A miniature book featuring ten new wood engravings, each using part of the human body as a starting point for Shinsuke's uniquely surreal mindscapes. With an introductory essay by him.*

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

Number 47 of 230 copies handset in Garamond and printed in black on various Zerkall papers. Illustration by Catherine Heaney, linocuts by Bert Eastman and title-page calligraphy in blue by Diana Hardy Wilson. Ann Muir marbled paper-covered boards, predominantly greens, purple and mauve, beige cloth spine, decorative printed labels on spine and front cover.

A fine copy.

£450

*A Heaney family get together. The contributors are: Catherine Heaney, Franny Harvey, Seamus Heaney (11), Polly Devlin (2), Veronica Horwell (2), Daisy Garnett, Barry Devlin, Marie Heaney, Patrick Kinmonth, Tess Hurson.*

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

Printed on Lafuma paper, with each page printed in black line to designs by Edy Legrand and hand-coloured by pochoir by Jean Saude. Original pictorial covers, just a little chipped at the bottom edge. An unusually bright clean copy of a remarkable production. £750

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

**32.(Nash)** *Mister Bosphorus and the Muses or, a Short History for Poetry in Britain, Variety Entertainment in Four Acts*. Music by several popular composers. By Ford Madox Ford.

Decorated with designs engraved on wood by Paul Nash. Crown 4to, first edition, 25cm, 126p, Duckworth & Co, Henrietta Street, 1923.

Set in Caslon and printed on good quality laid paper; number 4 of 70 special copies with 6 plates on tinted hand-made paper and signed by the artist, wood-engraved plates and illustrations by Paul Nash, the plates on different coloured papers, also design for pictorial upper cover of trade edition bound in at beginning. Stain to outer margin of first and last few leaves, book label of F.R.Furber. Original cloth-backed patterned cloth, uncut, slightly rubbed and soiled, new endpapers. A very good copy. £1,950

**33.(New Broom Press)** Chill Air, by Spike Milligan. Drawings by Rigby Graham. Crown 8vo, [8] pages, Toni Savage, The New Broom Press, Leicester, 1981.  
Number 30 of 30 (150) copies printed on cornflower blue Sheepstor hand-made paper. Text set in Univers. 5 drawings reproduced from line-blocks. Self-wrapped, sewn with olive-green thread. A fine copy. £300  
*First edition. The Sheepstor paper, exclusive to the New Broom Press, has Spike Milligan's signature as watermark.*

**34.Nicholson (William).** The Book of Blokes. First edition, slim 12mo, 18.7 X 13cm, Dedication + ff.[29], [London:] Faber & Faber, [1930].  
29 differently coloured chalk drawings of men in hats. Apple-green pictorial boards with an additional design, cream paper spine, somewhat rubbed and torn (as frequently). Endpapers just lightly toned, but otherwise a very good bright copy. £650  
*Presentation copy: 'For Lord Hailsham, from Will Nicholson.' The drawings were originally made to entertain the artist's daughter Liza.*

**35.(Nonesuch Press)** The Works of Shakespeare. The text of the first folio with quarto variants and a selection of modern readings: edited by Herbert Farjeon. Seven vols., 8vo, The Nonesuch Press, London, Random House, New York, 1929-1933.  
Number 595 of 1,600 sets printed at Cambridge University Press in Monotype Fournier (with the capitals reduced in size) on specially watermarked Pannekoek paper. Full tan niger morocco with gilt spine titling, boards decorated with double gilt rules, all edges uncut, gilt tops. A near fine set, with little variation in the skins used for the binding. £2,000  
*[EM in Century:] "The Shakespeare represents the chef d'oeuvre of the Nonesuch Press, and is a model of careful proof reading and imaginative setting." (Dreyfus 58)*

**36.(Officina Bodoni)** Songs from Shakespeare's Plays. [Edited with a postscript by Brian Deakin.] Royal 8vo, 27cm, pp.47[1], colophon, Editiones Officinae Bodoni, Verona, 1973.  
Handset in Dante (with some letters redesigned and recut). Number 53 of 300 (310) copies printed in black and red on white laid Pescia hand-made paper. One of 200 copies bound in quarter green morocco leather blocked in gold on the spine, front and back, with boards covered with a cloth woven with a repeated design (of phoenixes and leopards) in green and white. Gold headband and tailband. Top edge gilt. Slipcase covered with grey cloth. Original acetate. A fine copy. £600

**37. (Old Stile Press)** A Country Alphabet, by Heather and Robin Tanner. Crown 4to, 64pp., The Old Stile Press, Blackheath, 1984.  
Number 39 of 160 (186) copies typeset in Poliphilus and Blado at the Whittington Press, printed on Zerkall paper, and signed by Heather and Robin Tanner on the half-title. Illustrated with 26 pen-and-ink drawings by Robin Tanner. Quarter purple leather with gilt spine titling, special pattern paper-covered boards, slipcase. A fine copy. £220  
*Each illustration is a country scene, usually based on the Wiltshire area, over which is drawn a large calligraphic letter. These relate to the scene; that is, D bears the caption Dolmen, Downland, Distance, Daisy, Dandelion, and all appear in the illustration.*

**38.(Saint Dominic's Press)** Wood-Engravings: Being a selection of Eric Gill's engravings on wood. The first [No.5] (Virgin and Child) is a wood cut, that is cut with a knife on the long grain of the wood instead of with a graver on the "end" grain. This was cut for a Poster Royal 4to, 31cm, Half-title + Title + 33 leaves done on the rectos only, Printed and Published at S. Dominic's Press, Ditchling, A.D. 1924.

Set in Caslon Old Face and printed in black, with occasional use of red, on Batchelor hand-made paper. Wood-engraved initial 'W' on the title-page, engraving on limitation leaf, 36 other engravings nearly all printed one to a page. One of 150 copies, this copy being number '18, of the "fifty" copies priced at one guinea' (this note in Pepler's hand – the other hundred copies were sold at two guineas). Canvas boards, untitled. Blue paper dust-jacket, titled in black with a repeat of the Madonna and Child woodcut on the front cover. An exceptional copy. £2,250 (Taylor & Sewell A129) *Evan Gill 410 notes that the edition contains thirty-seven engravings but lists thirty-eight (which is correct) including those done jointly with David Jones. It is bound in natural linen boards with one of two dust-jackets; either plain brown printed 'Wood-engravings E.G.' or blue paper printed 'Wood-engravings E. Gill' and with the 'Madonna and child engraving. The matter of the edition size and numbering is very confused. Evan Gill is wrong to state that the edition is limited to fifty copies. There are two numbering patterns: (a) Some copies are numbered n/ 50 by hand. (b) Other copies have a printed limitation statement.' As this copy has the full printed limitation statement, followed by Pepler's handwritten note it is not clear that this is absolutely the complete story, but the direction is clear*

**39.(Stanbrook Abbey Press)** The Path to Peace: poems by Siegfried Sassoon. Crown 4to, pp.[x],31[1] + colophon, loose insert, Stanbrook Abbey Press, Worcester, 1960. Number 77 of 480 (500) copies handset in 20-point Van Krimpen Cancellaresca Bastarda and printed in black and turquoise on W.S. Hodgkinson's hand-made paper with one initial drawn in hand by Margaret Adams in gold, title-page burnished in gold, and the remaining 27 initials hand-drawn in red (plus one in green on the loose insert). Gilding by Margaret Adams; initials by Margaret Adams, Wendy Westover and Dame Marcella van Bruyn. Bound by George Percival and Rigby Graham in quarter vellum, lettered in gilt up the spine, with blue Parisian paper sides, dusted gold. A fine copy. £475  
*Twenty-eight poems selected and arranged by Dame Felicitas Corrigan. (Butcher A5b)*

**40.Tamabayashi (Chisato).** Assembly. 8vo, 8 leaves, screen-printed hand-cut pop-up book, Chisato Tamabayashi, [London:] 2014.  
A book of moveable structures screen-printed in many colours, animals, trees. Owls fly to and perch in the trees, moles tunnel through the ground, ladybirds feed in walled gardens. Dark green cloth, screen printed and titled in white. Probably the most complex of her pop-up books, with kinetics, but not folding. A new copy. £105  
*Chisato Tamabayashi is a Japanese London-based artist. After finishing her BA Studies at London College of Printing she studied an MA In Communication Art and Design at the Royal College of Art, graduating in 2005.*  
*Her work includes a range of remarkable books and cards using pop-ups, printed and hand cut pages. Chisato has exhibited in the UK, Netherlands, Sweden, Denmark and Japan and is in the collections of the Birmingham Museums and Art Gallery as well as the TATE library artists' book Collection. Her books defy description but they are no less wonderful for that. They contain talent, skill and an enchanting childlike vision. Buy them, you will like them.*

**41. Tucholsky (Kurt) & John Heartfield.** Deutschland, Deutschland über alles. Ein Bilderbuch von Kurt Tucholsky und vielen Fotografen. Montiert von John Heartfield. First edition, 1.-20 Tausend, 4to, pp.231, ads, 23cm, Neuer Deutsche Verlag, Berlin, 1929.

Clothbound with coloured photomontage by Heartfield inlaid into embossed sections on front and rear covers. No dust jacket as issued. 194 black-and-white reproductions. Front inner hinge strengthened, spine laid down. Later drop-back box with a label repeating the title-page. A good copy. £750

*An astonishing series of photomontages accurately predicting the rise of Nazi Germany.*

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

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

**43. (Whittington Press)** Lost Days, [poems of the Cotswolds], by Jim Turner. With seven wood-engravings by Miriam Macgregor. Crown 4to, 32pp., 26.5cm, Whittington Press, Andoversford, 1981.

Number 15 of 100 (500) copies signed by the author and artist, hand-coloured, and specially bound. Printed in Bell on Zerkall paper. Patterned cloth boards, green and white, green endpapers with matching paper-covered slipcase. A fine copy. £250

**44. (Whittington Press)** 45 wood-engravers. [Edited by Simon Lawrence.] With an Introduction by John Lawrence. Crown 4to, 106pp., Printed by the Whittington Press, Andoversford, and published by Simon Lawrence, Wakefield, 1982.

One of 335 (350) copies handset in Caslon and printed in black and Tyrian red on Zerkall mould-made paper. Illustrated with 48 wood-engravings by contemporary wood-engravers printed one to the leaf. Quarter moss buckram with gilt spine titling, Whittington marbled paper-covered sides, predominantly green, rust and blue. Green card slipcase a little faded at one edge. A very good to fine copy. £200

*Containing work by, amongst many others, Anthony Christmas, Peter Forster, Enid Marx, Howard Phipps, Rachel Reckitt and Margaret Wells.*

**45. (Whittington Press)** A Book of Posters printed at Whittington, with an introduction by John Randle. Elephant folio, 61cm, 15pp text + 35 mounted posters, Whittington Press, Risbury, 1996 Text set in 18-point and 20-point Caslon. Of a total edition of 125 copies printed on wove mould-made paper (text) and Zerkall mould-made paper (posters), this is 'EDITION B' (50 copies), numbered 65, with 25 posters, illustrated in various media (with descriptions of the posters on the facing pages) by Richard Kennedy, John Craig, Hellmuth Weissenborn, Miriam Macgregor, Howard Phipps, Judith Verity (hand-coloured), Gwenda Morgan, Tom Brassington, and Peter Allen. Bound in buckram with green paper-covered boards, wood-engraved device on the upper board, green endleaves, leather spine label, titled in gilt. A fine copy in its slipcase £600

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

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

**47. Yamashita (Kiyozumi, artist).** *Songe de Minuit*. 12 original aquatints, 26 X 19cm, Kiyozumi Yamashita, [Paris, 1974].

12 original aquatints in many colours, each with the artist's stamp. Individually signed by the artist, this set on white and black hand-made papers and numbered 2/30. Double chemise with illustrations of white nudes on a black background, white handmade paper covers, titled in black. Black cloth folder with ties. A fine copy. £750

*Kiyozumi Yamashita (1941-) is a Japanese artist who studied printmaking at Dusseldorf and has lived in France and Italy. Yamashita developed a fantasy world, reminiscent of that of Hans Bellmer, through copper engraving and the erotic texts and poems of Andre Pieyre Mandiargues. The aquatints are of astonishing facility and dexterity. They haunt the mind. (Complete Works of Kiyozumi Yamashita: Catalogue Raisonne: Colour Etchings, 1969-2007.)*

**48.(Heerup)** *Sjov I Danmark: Eller Som Man Ser Det*, Jens August Schade. Illustrationer og vignette Henry Heerup. Royal 8vo, 248 X 170mm, pp.98 + 12 inserted lithographed plates, Forlaget Helios, Copanhangen, 1945.

One of 2,000 copies printed. Illustrated with 12 superb full-page colour lithographs and black-and-white vignettes within the text. Decorated paper-covered boards, vertical lines in blue, red, white and black, printed labels on the spine and upper cover, A fine copy in a later protective cloth box, spine gilt. £300

*The tale is a satirical song cycle about the little man Sjov who comes from the town of Skaeve. Although Henry Heerup was a prolific artist, he illustrated few books, but these are a splendid complement and seem to me a masterpiece. The Henry Heerup Museum is in Rødovre and has a large collection of his work. He did many sculptures, painting, linocuts, composed many objects from scrap. His art is characterized by a very personal symbol and imagism, with much use of hearts, horseshoes, the ichthus, symbology from childhood and a love of reusing artistic materials such as canvas and stone. He and his long-time wife underwent a divorce just at this time. It was amicable and they continued to see each other, but how one senses it.*

