

APRIL LIST 2015

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1.(Abattoir Editions) Ridland (John). In the Shadowless Light. 8vo, 17cm, 92p, Abattoir Editions, The University of Nebraska at Omaha, 1978.

Handset in Poliphilus and Blado. Number 116 of 224 copies printed in black and blue on Barcham Green hand-made paper, damped before printing. White cloth bards with printed labels on spine and the upper board. A fine copy. £30

2.(Abattoir Editions) vas Dias (Robert). Ode. 8vo, 23cm, 15p, Abattoir Editions, University of Nebraska at Omaha, 1978.

Handset in Joanna with Romulus Open display. One of 255 copies printed in black (with blue watercolour applied by hand to the title) on thick Japanese hand-made paper. Sewn into Japanese marbled paper wrappers. A fine copy. £20

3.(Ashlar Press) Heckscher (Maurice). Tragic Fugue. A play in three episodes. Foolscap 4to, 21cm, pp.[viii],59, The Ashlar Press, Glen Head, Long Island, 1933.

Set in Monotype Bell and printed in terracotta and black on handmade paper at the Walpole Printing Office, New York. One of 200 copies. Decorative paper-covered boards, canvas back with title label, top edge gilt. Bookplate removed, otherwise a very good bright copy. £20

The Ashlar Press was "started as a hobby" by August Heckscher and Maurice Heckscher in Long Island, New York, 1930. This item is unusual insofar as it was commercially printed.

4.(Bodley Head booklet) Meynell (Sir Francis). Nonesuch Again. Foolscap 8vo, pp.15 (inc. Colophon), The Bodley Head, London, December 1971.

One of 200 copies printed at the Stellar Press for private distribution by the Bodley Head. Sewn into green paper covers with an enlarged detail of one of Reynolds Stone's devices for Nonesuch printed in brown. A fine copy. £25

Being most of chapter xx of Francis Meynell's My Lives published by the Bodley Head in 1971. From 1935 to 1951 the Nonesuch Press was owned by George Macy: in 1986, Max Reinhardt bought the imprint and its copyrights from Dame Alix Meynell. (Lambert & Ratcliffe 11)

5.(Book Club of California) [A Fidalgo of Elvas.] The Discovery of Florida: Being a True Relation of the Vicissitudes that attended the Governor Don Hernando de Soto and Some Nobles of Portugal in the Discovery of Florida. Translated by Buckingham Smith with a new introduction by George P. Hammond. Royal 4to, pp.[viii],106 + colophon, Grabhorn Press for The Book Club of California, San Francisco, 1946.

One of 280 copies, printed on French hand-made paper, in Franciscan type, set by Robert and Jane Grabhorn. Coat-of-arms on title, 47 initials and special printer's device, in red, yellow and black, designed and cut by Mallette Dean. Quarter linen with decorative spine label, ornate paper-covered sides. Small embossed library stamp. Covers a little dusty. A very good copy. £150

6.(Book-Collector's Quarterly) The Book-Collector's Quarterly. Edited by Desmond Flower and A.J.A. Symons. No.VI, April 1932. 8vo, pp.xx,96 London: Cassell & Co, La Belle Sauvage, and The First Edition Club, 1932.

One of only 75 copies printed at the Curwen Press on hand-made paper with additional illustrations. Original marbled cloth, spine faded, gilt leather spine label rubbed, gold top. A good copy. £35
Principal contributions include: Notes on the Early Years of Cloth Binding, by John Carter; Gothic Script Types in England, by A.F. Johnson; Ichabod Dawks and his Script Type, by Harry Carter.

7.(Book-Collector's Quarterly) The Book-Collector's Quarterly. Edited by Desmond Flower and A.J.A. Symons. No.VII, July 1932. 8vo, pp.xxii,100 London: Cassell & Co, La Belle Sauvage, and The First Edition Club, 1932.

One of only 75 copies printed at the Curwen Press on hand-made paper with a facsimile of a three-page Wilkie Collins' letter previously unpublished.. Original marbled cloth, spine faded, gilt leather spine label rubbed, gold top. A good copy. £30
Principal contents include: The New Hebrew Typography, by Oliver Simon; News in England, by A.F. Johnson; Books on Bookbinding, by G.D. Hobson; The Greek type of Robert Proctor, by Margaret Flower; Modern Bibliographies, by P.H. Muir.

8.(Bowling Green Press) Moore (George). The Making of an Immortal: A Play in One Act. 8vo, 59pp., New York: The Bowling Green Press, London: Faber & Gwyer, 1927.

Number 125 of 1240 copies printed in reddish-brown and black on antique laid paper and signed by the author. Decorations by Claire Bruce. Buff paper-covered boards, maroon spine label titled in gilt. A fine unopened copy in its original glassine. £25
Typography by James Hendrickson, printed by William Edwin Rudge.

9.(Box Tree Press) Hobart (Rev. Henry). The Death of Charles Stothard. An Eyewitness Account. With an Introduction by Richard Knowles. Crown 12mo, pp.[10], (Simon Lawrence) Box Tree Press, Wakefield, 1981.

One of 100 copies handset in Walbaum type and printed T.H.Saunders mould-made paper. Title-page wood engraving of Beer Ferrers church by Chris Bayley. Sewn into grey card covers, printed in black on the front. A fine copy. £125
Contemporary note inserted from Simon Lawrence to Roger Burford Mason: 'Please find enclosed a copy of my latest (actually, the very first) booklet. Printing quality isn't brilliant, but I hope it's

promising ... Very limited number, about 20, available at £3 inc p&p.' This letter from the Reverend Henry Hobart to Thomas Cadell was Simon Lawrence's first foray into fine books and the only one produced under the imprint of the Box Tree Press. All subsequent volumes have appeared under the name of the Fleece Press.

10.(Cambridge Christmas book) Susannah Whatman: Her Housekeeping book. Introduced by Thomas Balston. Decorated by Lawrence Josset. [Foreword by Brooke Crutchley.] 8vo, pp.viii,40, Cambridge: For the Friends of the University Printer, 1952.

One of 250 copies on special Whatman hand-made paper. Engraved title-page by H.K.Wolfenden, the monogram thereon being copied from a James Whatman watermark of 1781. Collotype portrait frontispiece. Illustrated with 14 etchings by Lawrence Josset. Dark grey cloth with maroon label titled in gilt on the front, spine gilt. A fine copy. £180

11.(Cambridge Christmas book) Words in Their Hands: A Series of Photographs by Walter Nurnberg, with a Commentary by Beatrice Warde. Foolscap 4to, pp.22 + [28], Cambridge: Privately Printed at the University Printing House, Christmas 1964.

One of 500 copies. 13 photographic plates with descriptions of the facing pages on the versos. Endpapers from a design by Clarke Hutton. Slate-grey cloth titled in blind on the front, spine titled in gilt. Boards somewhat spotted. A good copy. £65

Sir Cyril Burt's Copy, with the presentation inscription: "To Professor Sir Cyril Burt with homage and gratitude from Beatrice Warde". The photographs reveal the printing and binding crafts as then practised at Cambridge.

12. Cloister Press) Dickens (Charles). A Plated Article. With an Introductory Account of the Historical Spode-Copeland China Works to which it refers. 8vo, 19,5cm, 21p + inserted plates, W.T. Copeland & Sons, Stoke-upon-Trent, n.d. (c.1925).

Set in Garamond and printed on Abbey Mills paper with a portrait frontispiece and colour plates illustrating Spode china. Fancy Italian decorative paper covered boards, black, sage-green and gold, printed label, a little worn at edges but a very good copy. The binding is not standard, but looks correct. £25

This short story by Charles Dickens originally published in 'Household Words' in 1852. With an introductory article on the History of Spode-Copeland China. Not in the Manchester catalogue of Cloister Press printing, though other work for the firm is recorded. Probably produced after Morison had returned to London.

13.(Cummington Press) Warren (Robert Penn). Blackberry Winter. A Story illustrated by Wightman Williams. 8vo, 188 X 125mm, pp.49[1], colophon, The Cummington Press, Cummington, Massachusetts, July 1946.

Number 93 of a first edition printed in Poliphilus and limited to 280 (330) copies on Arches paper. Title-page printed in green and black. 8 abstract woodcut illustrations printed in various colours. Black paper-covered boards with printed spine label, decorated fore-edge strip, green, russet and cream. Edges uncut. Slight spotting to a couple of prelims, but a very good copy indeed. £350

14.(Cummington Press) Dickens in Italy: A Letter to Thomas Mitton written in 1844 and now published for the first time. [Introduction by Edgar Johnson.] Royal 8vo, pp.16 + insert, [Cummington Press for] The Fellows of The Pierpont Morgan Library, New York, 1956. One of 400 copies handset in in Romanee type and printed on Kelmscott Crown and Sceptre paper. Collotype facsimile by the Meriden Gravure Company. Sewn into grey paper wrappers printed in black on the front cover. Some yellowing to a few leaves. A very good copy. £45

15.(Cummington Press) Bond (Harold). Dancing on Water. 12mo, 16cm, 88p, (Harry Duncan) The Cummington Press, West Branch, 1969. Handset, text in Plantin, display in Goudy Modern. 285 copies printed in black, this being number 39 of 185 printed on Basingwerk Parchment. Bound in blue linen boards, decorative printed label on the spine. A fine copy. £30

16.(Curwen Press) The Song Book of Quong Lee of Limehouse. Transcribed by Thomas Burke. Crown 8vo, pp.[vi]40[2], George Allen & Unwin Ltd, London, 1920. Set in Imprint type with dropped initials, printed on Abbey Mills paper. Grey and orange decorative wrapper, pictorial label featuring a black and yellow design of a scene at Limehouse. Embossed stamp of Lowell House Library who clearly mistreated it by stitching it with other pamphlets (holes apparent, lacking paper on spine). Generally a good copy. £40
In many books written by Thomas Burke the character Quong Lee features as the "narrator"..

17.(Curwen Press) Marrot (H.V.). Dark Lanterns. Foolscap 4to, 21.5 cm, pp.viii,53, The Curwen Press for Elkin Mathews Ltd, London, 1923. Monotype Caslon printed on hand-made paper and inscribed by the author "Twenty-five copies of this edition. No.5. H.V. Marrot" . Plum paper-covered boards, canvas back, titled in gilt on the spine and upper board. Front end rear endpapers skinned with slight remnants of a label. A good copy of a rarity. £100
The pages are slightly larger than in the standard edition.

18.(Curwen Press) Catalogue Raisonne of Books Printed at the Curwen Press, 1920-1923. With an Introduction by Holbrook Jackson. Demy 8vo, pp.27 + 9 illustrations, The Medici Society Limited, 7 Grafton Street, London, 1924. Number 255 of 400 copies printed in black (the illustrations in several colours) in Monotype Garamond on Haesbeek paper. Brown Japanese paper-covered boards, spine gilt, edges a bit worn, lacks the grey printed paper dust-jacket. A very good copy. £60

19.(Curwen Press) Ad Astra Per Ardua: A Poem of Life and Death. By 'N'. Crown 8vo, 18.5cm, pp.[viii],29[3], Privately printed at the Curwen Press, Plaistow, 1925. Set in 11pt Caslon and printed on Zanders hand-made paper; Roma paper-covered boards, titled in black, canvas back, top edge trimmed, others uncut. A fine copy of a rare and obscure item. £90
It has been suggested that title is in some way a deliberate reversal of the R.A.F motto, but in fact, the title as stands is the Drummond of Midhope family motto. I think that research along these lines might reveal the author's name.

20.(Curwen Press) *La Figlia di Iorio Tragedia Pastorale Di Gabriele D'Annunzio*. An English Transcript by William Harrison Woodward. 8vo, 22cm, pp.vi, 159[1], colophon, Privately Printed at the Curwen Press, London, [for presentation by the translator], 1926.

Set in Caslon Monotype and printed on Italian "Etruria" handmade paper. Decorated Rizzi paper-covered boards, plum, gold and black. Plum cloth back titled in gilt. Edges a little worn, but generally very good. £70

Presentation inscription: "E.G. Spencer Churchill, March 1926, from the translator." Captain E.G. Spencer-Churchill (1876-1964), was a relative of Winston Churchill, and to some extent responsible for the development of the London suburb of Northwick Park.

21.(Curwen Press) *Horati Carminum Libri IV*. 8vo, 220 X 135mm., pp.[iv],141, London: Impensis Petr. Davies [at The Curwen Press], 1926.

One of 500 copies set by hand and printed in Koch Kursiv type (its first use in the U.K.) on 'Ellerslie' mould-made paper. Title-page and 4 coloured headpieces by Vera Willoughby. Crimson buckram, ornately blocked in gold, spine titled in gilt. Gold paper dust-jacket rubbed with slight loss (but much better than usual). Some browning to prelims. A very good copy. £85

22.(Curwen Press) *The Prophet's Cousin [Le Cousin de Mahomet]*. Translated by Eric Sutton from the French of Nicolas Fromaget. With an Introduction by Charles Scott Moncrieff. Demy 8vo, 22.5cm, pp.xiv[2],211, London: Chapman & Hall Ltd, 1926.

Set in Caslon Monotype and printed in red and black on Curwen Ellerslie paper. One of 1,000 copies, this not numbered, being the Curwen Press File copy with their label. Patterned paper-covered boards, predominantly black, yellow and blue, grey cloth back titled in gilt, gold top, other edges uncut. Matching patterned paper dust-jacket with printed label superimposed on the front cover. Lightly chipped and soiled. A very good copy. £50

Number VI in the series Eighteenth-century French Romances edited by Vyvyan B. Holland.

23(Curwen Press) *The Masked Lady (Le Masque)*. Translated from the French of Joseph Durey de Sauroy (Marquis du Terrail) by Eric Sutton. Introduction by Andre Maurois. Demy 8vo, 22.5cm, pp.xiv[2],140, London: Chapman & Hall Ltd, 1927.

Set in Imprint Monotype and printed in red and black on Ellerslie paper with decorative vignettes from line-blocks by Albert Rutherston. One of 1,000 copies, this not numbered, being the Curwen Press File copy with their label. Patterned paper-covered boards, predominantly pink and blue by Rutherston, grey cloth back titled in gilt, gold top, other edges uncut. Matching patterned paper dust-jacket with printed label superimposed on the front cover. A near fine copy. £60

On the title-page "New York: Robert M. McBride & Company" has been neatly added in ink. This is number VII in the series Eighteenth-century French Romances..

24.(Curwen Press) *The Coachman' Story and other Tales*. Translated from the French of Anne-Claude-Philippe de Tubieres Comte de Caylus, by Eric Sutton. With an Introduction by George Saintsbury. Demy 8vo, 22.5cm, pp.xx[2],179, London: Chapman & Hall Ltd, 1927.

Set in 14pt Garamond Monotype and printed in black on Ellerslie paper with decorative vignettes from line-blocks. One of 1,000 copies, this numbered 455. Patterned paper-covered boards,

predominantly green and yellow, grey cloth back titled in gilt, gold top, other edges uncut. Matching patterned paper dust-jacket with printed label superimposed on the front cover. A fine copy. £35
Number. IX in the series Eighteenth-century French Romances.

25.(Curwen Press) A Thousand and One Follies and His Most Unlooked-For Lordship. Translated from the French of Jacques Cazotte by Eric Sutton. With an Introduction by Storm Jameson. Demy 8vo, 22.5cm, pp.xx,189, London: Chapman & Hall Ltd, 1927 (1928).

Set in 12pt Baskerville with ligatures and printed on 'Ellerslie' laid paper with a Unicorn watermark. One of 1,000 copies, this not numbered, being the Curwen Press File copy with their label.

Patterned paper-covered boards, predominantly pink and yellow, grey cloth back titled in gilt, gold top, other edges uncut. Matching patterned paper dust-jacket with printed label superimposed on the front cover. A fine copy. £60

Number XI in the series Eighteenth-century French Romances

26.(Curwen Press) Never Again! (Point de Lendemain) and other stories. Translated from the French of Claude-Joseph Dorat by Eric Sutton. With an Introduction by Vyvyan Holland. Demy 8vo, 22.5cm, pp.xvii[3],137, London: Chapman & Hall Ltd, 1928.

Set in 14pt Baskerville with ligatures and printed on 'Ellerslie' laid paper with a Unicorn watermark. One of 1,000 copies, this not numbered, but without any evidence of being a Curwen library copy.

Blue cloth boards, black cloth back, top edge trimmed. Green paper dust-jacket, titled in green.. A fine copy. £30

Number XII (and last) in the series Eighteenth-century French Romances. The binding is of later issue, earlier copies were bound in the usual patterned boards.

27.(Curwen Press) The Poetical Works of Ernest Christopher Dowson. Edited, with an Introduction, by Desmond Flower. 8vo, 21.5cm, pp.xxxvi[2], 297, London: Cassell and Co, and John Lane The Bodley Head, 1934.

Set in Monotype Walbaum. Curwen Press File copy, with a Curwen Library bookplate and a special "house binding" of Curwen patterned paper-covered boards, typed spine label. Near fine copy. £80

28.(Cygnet Press) William Blake's Auguries of Innocence, together with the Rearrangement by Dr John Sampson and a Comment by Sir Geoffrey Keynes. 8vo, 23cm, 20p, (Simon Rendall) Cygnet Press, Burfod, 1975 (1976).

Handset in Bell and Union Pearl. One of 375 (this not numbered) copies printed in black on T.H. Saunders white wove mould-made paper. Sewn and glued into white card covers and tan Ingres wrappers, cut flush, printed in black on the front. A fine copy. £30

29.(Cygnet Press) Temples of Power. Lithographs by Glynn Boyd Harte, with an introduction and architectural notes by Gavin Stamp and a foreword by Sir John Betjeman. Oblong folio, 90p (including 16 full-page colour lithographs), Cygnet Press, Burford, 1979.

One of 250 copies signed by Glynn Boyd Harte and Gavin Stamp; 'Battersea power station' pattern paper-covered boards, blue buckram back, titled in silver. Dust-jacket a bit ragged..

A near fine copy. £400

30.(Daniel Press) Noontide Branches: A small sylvan drama interspersed with songs and invocations, by Michael Field [Katharine H. Bradley & Edith C. Cooper.] Small 4to, pp.[viii],44, Printed by H. Daniel, Worcester House, Oxford, September 1899.

Number 124 of 150 copies printed in Fell types with typographic ornaments arranged as borders on handmade paper. Original blue overlapping wrappers, titled in black on the front, edges uncut. Edge of wrappers a little rubbed and creased. A very good clean copy. £270

First edition. (Madan 46, Colbeck p.249)

31.(Farleigh) Fifteen Craftsmen on Their crafts. Edited and with an Introduction by John Farleigh. First edition, 8vo, 22.5cm, pp.viii,117 + plates, London: The Sylvan Press, 1945.

Special edition, being one of 250 copies on F.J. Head handmade paper, printed at the Curwen Press. Wood-engraved frontispiece by John Farleigh, eleven pages of black-and-white plates at the rear. Clotted cream cloth boards, titled and stamped in gilt, gold top, other edges uncut, grey paper dust-jacket, titled in red and blue. A couple of spots to endpapers. A very good copy. £85

Contents include: Bookbinding by Roger Powell and Anthony Gardner; Music and craftsmanship, by Carl Dolmetsch; Pottery, by Bernard Leach; Printing, by J.H. Mason; Spinning and weaving, by James Dibb; Wood Engraving, by John Farleigh; Writing and Lettering, by M.C. Oliver.

32.(First Edition Club) Byron (George Gordon Noel). The Ravenna Journal. Mainly compiled at Ravenna in 1821 and now for the first time issued in book form. With an Introduction by the Right Honourable Lord Ernle. Demy 8vo, 22cm, pp.[vi],100, Printed at the Curwen Press for The First Edition Club, London, 1928.

One of 500 copies printed in red and black in Monotype Imprint on Ellerslie paper. Decorative cloth, predominantly grey and pink, pink leather spine label titled in gilt, gilt top, others uncut. Spine somewhat faded. A very good copy. £70

Presentation copy: "for Lois, in commemoration of her first visit to the new First Edition Club, from her friend & admirer A.J."

33.(First Edition Club) A Catalogue of Books, Newspapers, &c., printed by John Bell and John Browne Bell, son of the above, exhibited at the First Edition Club. [By Stanley Morison.] 8vo, pp.36, First Edition Club, 17 Bedford Square, London, 1931.

Printed on wove paper at Cambridge University Press. Green paper wrappers with decorative titling. A fine copy. £45

The catalogue contains notes by Stanley Morison on Bell. The headings throughout are printed from type cast from Bell's original matrices. (Appleton 94b)

34.(First Edition Club) The First Edition Club: Opening Speech by Mr Holbrook Jackson at An Exhibition of Percy Smith's Typographical Work, 1st October, 1935. Chairman: Mr. A.J.A. Symons. 8vo, 21cm, 12p, The First Edition Club, London, 1935.

One of 500 copies privately printed in black and terracotta by Mac, Hardy & Co. Ltd Camden Town. Drawing of the club rooms by Percy Smith and device. Semi-stiff grey paper wrappers, titled in terracotta. A fine copy of an unusual item. £50

35.(Fleece Press) Marvell (Andrew). *The Press, that villainous Engine*. Wood engravings by Peter Forster. Crown 8vo, [12]pp., The Fleece Press, Wakefield, January 1984.

One of 250 copies handset and printed in Caslon Old Face on Zerkall paper. Illustrated with 7 wood engravings. Marbled paper-covered wrappers by Mark Whittaker with a printed title label, including an engraving, superimposed on the front cover. A fine copy. £85

One of the earliest productions of Simon Lawrence's Fleece Press, delightfully engraved by the man who caustically describes himself as 'The Ralph Chubb of Hampstead Heath', and his art as 'simply a method of amusing cats'. His very high opinion of cats is based upon their never calling wood engravings 'woodcuts'. Professing an inability to afford integrity (belied, incidentally, by the satire of his own Malaprop Press productions), he claims that what keeps him going is weak tea and strong Wagner, whilst the Folio Society have afforded the cat food.

36.(Fleece Press) Thomas Turner's Diary. Edited by Simon Lawrence. With seven wood engravings by Peter Foster. 8vo, 17pp, Fleece Press, Netherton, Wakefield, 1987.

Text set in Van Dijck. One of 330 copies printed on Gainsborough machine-made paper with the title-page in blue and black, Bound in Iris Nevins' marbled paper wrappers with a wood-engraved label on the front. A fine copy. £75

Thomas Turner, grocer of East Hoathly, Essex, confided everything in his Diary in the 1750's, and he evidently had a severe alcohol problem.

37.(Fleuron Ltd) *The Bibliophile's Almanack for 1927*. Edited by Oliver Simon and Harold Child. Crown 8vo, pp.viii,68 + 11 ads, The Fleuron Ltd, London, 1927.

Number 234 of 325 edition de luxe copies in boards and on fine paper. Calendar by Albert Rutherston. Decorated boards, white buckram back with gilt titling. Original glassine. Fine £50
Printed at the Curwen Press. With contributions by Holbrook Jackson, Harold Child, Osbert Sitwell (Fifoot oB7) and W.J.Turner.

38.(Lovat Fraser) *Catalogue of the Memorial Exhibition of Works by the late Claud Lovat Fraser*. With Prefatory Notes by E. Gordon Craig and Walter de la Mare. 16mo, 13.5cm, pp.40[4] + plates, Ernest Brown and Phillips, The Leicester Galleries, London, December 1921.

Portrait frontispiece after a drawing by Albert Rutherston, 7 other black-and-white plates. Glued into overlapping printed paper wrappers with a drawing by Lovat coloured in magenta on the front. Covers slightly soiled. A very good copy of a scarce item. £160

39.(Lovat Fraser) *Drinkwater* (John) and Albert Rutherston. Claud Lovat Fraser. With representative examples of his work reproduced in collotype and line. Royal 4to, pp.[xiv],39[1] + plates + press-mark, William Heinemann, London, 1923.

Number 338 of 450 copies printed on handmade paper at the Curwen Press and signed by the authors, this copy additionally signed by Grace Lovat Fraser. Portrait frontispiece and 39 inserted plates, nearly all colour, interleaved with tissue guards printed in red. Black buckram with gilt spine titling, t.e.g., others uncut. Art deco bookplate of Charles Gulliver. A very good to fine copy £200
In the Manchester catalogue of Lovat Fraser's work, Ian Rogerson ascribes the typography to Stanley Morison.

40.(Glade Press) *An Ode to the Four-letter Words*. 8vo, 9pp, (A.S. Osley) Glade Press, Godalming, 1969.

Handset in Bembo, title in Sapphire. One of 12 copies printed in black (title-page in brown) on cream wove machine-made paper. Green buckram with a buff paper label printed in black on the front. A fine copy. £60

"These mildly improper verses were given to me at the end of the war and attributed to A.P. Herbert. But I have never been able to verify this."

41.(Glade Press) *Consalatio ad Joannem*. 8vo, 15p, (A.S. Osley) The Glade Press, Wormley, 1972.

Handset in Bembo and Bembo Narrow Italic. No.4 of 12 copies printed in black on Basingwerk Parchment. Quarter bound in black cloth, with blue grey paper boards, with a grey-green paper label, printed in black on the front. Yellow-ochre endpapers. Ownership signature of Alfred Fairbank. £50

A selection of poems in four languages for Jan Schalkwijk made as a memorial to his father W.N. Schalkwijk, who died May 6, 1972.

42.(Golden Cross Press) *The Book of Esther: From the King James Version of the Holy Bible*. Small 8vo, pp.36, Printed by Edmund Thompson at Hawthorn House, Windham, Connecticut, in October 1935: New York, The Golden Cross Press.

Designed and hand illuminated in gold by Valenti Angelo and signed by him at the rear. One of 135 copies printed in red, blue and black on hand-made paper. Full tan morocco stamped in blind, slipcase. Some wear to slipcase. Spine a little darkened. A very good copy indeed. £200

Accompanied by a one page letter from Valenti Angelo to a couple, inviting them to pay a visit at his studio in San Francisco, dated December 28, 1977.

43.(Gregynog Press) Hartzzenbusch (Juan Eugenio). *The Lovers of Teruel: A drama in four acts in prose and verse*. Translated from the Spanish by Henry Thomas. 8vo, Half-title, pp.xii,112, colophon, The Gregynog Press, Newtown,1938.

Number 45 of 155 (175) copies printed under the direction of James Wardrop on Batchelor handmade paper. Five initial letters designed by Alfred J. Fairbank, printed in red. Brick-red niger morocco decorated with a blind stamped Moorish design of interlaced strapwork, spine lettered in gilt, top edge gilt, others uncut. Edges of endpapers a little browned, spine just slightly faded.. Avery good to fine copy. £250

44.(Gwasg Gregynog) *Beirdd Gregynog / Gregynog Poets*. [Nos. 1-12]. 12 items, complete set, 8vo, each [4]pp., Gwasg Gregynog, Tregynog, Powys, 1987-1990.

Number 162 of 400 sets handset either in 16- or 14-point Bembo printed on Zerkall paper. Wood-engraved frontispieces. Variously coloured Ingres paper wrappers with the titles on the upper covers, lists of poems on the lower covers, printed all round with a geometric motif derived from the frontage of Gregynog. A fine set, contained within a brown drop-back cloth box blocked all round in gold with a geometric motif and a buff coloured printed spine label. £200

(1) *Yr Alarch* by Euros Bowen, illustration by Colin Paynton; (2) *The Meaning of Fuchsias* by Glyn Jones, illustration by Sarah van Niekerk; (3) *Ransoms* by Leslie Norris, illustration by Anne Jope; (4)

Bwyta'n Te by Bobi Jones, illustration by Hilary Paynter; (5) A Crown for Branwen by Harri Webb, illustration by Yvonne Skargon; (6) Ceffylau by Gwyn Thomas, illustration by Leslie Benenson; (7) A Blackbird Singing by R.S. Thomas, illustration by Christopher Wormell; (8) Seren Bethlehem by Alun Llywelyn-Williams, illustration by Harry Brockway; (9) Craswall by Roland Mathias, illustration by Peter Reddick; (10) Yr hebog uwch Felindre by Alun Llwyd, illustration by David Esslemont; (11) Agincourt by Raymond Garlick, illustration by George Tute; (12) Harvest at Mynachlog by Gillian Clarke, illustration by Miriam Macgregor.

45.(Harper & Brothers) The Harper Centennial, 181-1917. A Few of the Greetings and Congratulations. 8vo, 23cm, pp.[xii],106, Harper & Brothers Publishers for private distribution, New York and London , 1917.

One of 1250 copies printed by Harper & Brothers on specially watermarked antique laid paper. Tipped-in facsimile leaf from the first book of the firm; letters of congratulation from Woodrow Wilson, Thomas Hardy, Zane Gray, Eden Phillpotts and indeed many other authors and publishers. Grey paper-covered boards, corners bumped, grey endpapers, gilt top, grey paper dust-jacket titled in black (slightly chipped at the foot of the spine). Pictorial bookplate of Helen E. Schletter. A very good copy. £45

46.(Henderson & Spalding) Some Practical Considerations about Good Printing. With specimens of types and examples of music. Foolscap 4to, pp.[vi],54, Prepared by Henderson & Spalding, Sylvan Grove, London, n.d. (1926).

Printed on Basingwerk Parchment, pictorial vignettes in colours throughout the text, specimens of letterpress and litho printing, specimens of types in red and black. Sewn and glued into stiff card covers, hand-marbled Cockerell wrappers, predominantly green and grey, printed labels. Some wear to spine. A good copy. £25

Includes showings of Kennerley and Furum, Cloister, Garamond, Plantin and Imprint; also numerals and a 'Plantin' face cut for the Press. This most imaginative brochure was almost certainly designed by Stanley Morison. Harold Strong, who was also a Director of the sonino Press and a member of the Double Crown Club was in charge. The company went out of business after their premises were destroyed during the bombing of 1940-41.

47.(George W. Jones) Schnabel (Charles). Lobelia & Myrrh: Songs & Fragments of Lost and Unfinished Manuscripts. Foolscap 4to, 20cm, 32p, London: Privately printed by George W. Jones at The Sign of The Dolphin, Gough Square, 1924.

Number 123 of 250 copies printed in black (the title-page in red and black) on hand-made paper. Wood-engraved title vignette of a raven upon an upper-case H, wood-engraved frontispiece. Linen-backed paper-covered boards with printed label superimposed upon the upper cover. A fine copy of a scarce book. £100

Not in the Manchester Collection of George W. Jones.

48.(George W. Jones) [Chambers (J.)]. Antoinette Chambers: A Memoir. Small 4to, pp.38, Privately printed by George W.Jones at The Sign of the Dolphin, 1932.

One of 100 copies printed in Linotype Estienne on hand-made paper. Single 10-line ornamental

initial. Portrait reproduction in colours from a painting by Keturah Collings. Linen-backed Cockerell marbled paper-covered boards, titled in gold in ATF Civilite on the front. A near fine copy. £35
Not listed in Rogerson's catalogue of the work of George W. Jones. Written by her husband and possibly initialed by him.

49.(George W. Jones) Jay (Leonard). A Tribute to the Work of George W. Jones, Master Printer, on the occasion of his eightieth birthday. 4to, pp.12 + colophon [+ tipped-in frontispiece], Printed under the supervision of Leonard Jay at the City of Birmingham School of Printing, May 1940. Arranged in Linotypes Granjon, Estienne and Venezia, and printed on hand-made paper. Engraved borders, by George W. Jones, printed in black, red and blue. Tipped-in portrait frontispiece. Corded into grey paper covers with Geo . W. Jones and dolphin mark on upper cover in sea-green. A very good copy indeed. £75

With three pieces of ephemera relating to the occasion loosely inserted, including a menu signed by 18 people variously associated with the Birmingham School of Printing.

50.(Karuba Press) Jung (Ruth M.). Haiku from Telegraph Hill. With six lino cuts by Mary Ellen Cranston. 12mo, 15cm, 24p, Karuba Press, San Francisco, 1963. Handset in Weiss roman. One of about 200 copies printed in black (the linocuts in yellow-orange, bistre, violet, brown and olive) on Corsican Antique wove paper interleaved with blue, yellow and pink Neenah onionskin paper. Sewn into turquoise Teton paper wrappers printed in black and yellow-olive on the front. A fine copy with Karuba Press presentation slips, original envelope. £60
The use of the semi-transparent coloured interleaves producing different combinations of text and illustrations is effective.

51.Kindersley (David). An Essay in Optical Letter Spacing and its Mechanical Application. First edition, oblong 8vo, 32pp, Produced for the Wynkyn de Worde Society by Lund Humphries & Co, London, 1966.

Illustrations within the text; red endpapers, semi-stiff blue wrappers titled in black and white. A fine copy. £175

Presentation inscription on the front cover: "for Evan Gill, David Kindersley". Loosely inserted is a copy of the bookplate designed by David Kindersley for the William Andrews Clark Eric Gill Collection. On the verso this is inscribed: "for Evan Gill, Designed by David Kindersley".

52.Kindersley (David). Twelve Alphabetik Images in Colour. 12 loose folio leaves, 445 X 345mm, Published by the Chilford Hall Press & David Kindersley's Workshop, 1983.

One of 150 sets of experimental alphabets printed in a great variety of colours on mould-made paper, with each sheet initialed and numbered by David Kindersley. Small chip at the head of the title-page extending to the following leaf. Otherwise, a fine clean set of one of Kindersley's most ambitious attempts at alphabet-making. Not usually found complete. £500

Printed by Kip Gresham at the Chilford Hall Press. The letterpress on the title-page printed by Will Carter at the Rampant Lions Press.

- 53.(Kit-Cat Press) Marvell (Andrew). The Garden. With a drawing by Kenneth Hardacre. 8vo, 8pp, Hunton Bridge: The Kit-Cat Press, 1976.
Handset, text in Palatino, title in Michelangelo. Number 129 of 200 copies printed in black (the drawing in green) on Mellotex. Sewn into light card covers. A fine copy. £15
- 54.(Kit-Cat Press) Marvell (Andrew). To His Coy Mistress. Narrow 8vo, pp.16,Hunton Bridge, (Kenneth Hardacre) The Kit-Cat Press, 1978.
Number 90 of 185 copies printed in Stempel Palatino. Sewn into green card covers with a drawing by Colin Reeve on the front. A fine copy. £25
With a printed compliments slip from Kenneth Hardacre on which he has written: "Many thanks, I like your floral letterheading!"
- 55.(Kit-Cat Press) Priestley (J.B). Out of the Ivory Gate. 8vo, 13p, (Kenneth Hardacre) The Kit-Cat press, Hunton Bridge, 1978.
Handset, text in Palatino, display in Castellar. One of 200 copies printed in black on Basingwerk Parchment. Sewn into rust card covers, paper label. A fine copy. £20
- 56.(Lion and Unicorn Press) Preface to the Manuale Tipografico of 1818. Translated by H.V. Marrot. Etched frontispiece by Rosalind Dease. 8vo, 20.2 X 12.6cm, 80pp, The Lion and Unicorn Press [The Royal College of Art], London, 1953.
One of 45 (60) copies (not for sale) printed on handmade paper. Etched frontispiece. Bound in printed paper over boards. A fine copy. £100
The first volume produced at the Press - and though largely experimental, handsome.
- 57.(Malvern Hills College Press) Mr William Shakespeare was borne at Stratford upon Avon in the County of Warwick [By Sir John Aubrey]. Broadsheet, [2]pp., Malvern Hills College Press, July 1977.
Number 13 of 40 copies handset in Caslon types and printed on St Cuthbert's paper. Lacking wrapper. A near fine copy. £20
- 58.(Maverick Press) Emmons (Earl H.). An unHoly BRible Story; unAuthorized perVersion of the Making of the New Oxford Lectern Bible by BR. Square 18mo, 14cm, 6p, (Earl H. Emmons), The Maverick Press, New York, April 1936.
Handset in Goudy Text and Mediaeval types, printed in black and red on Japanese paper. One of 100 copies. Stiff red paper wrappers decorated with a composition of Monotype block ornaments in gold. A near fine copy of a scarce item. £90
Item Number Eleven of the Maverick Press (not printed in numerical order) and much recommended.
- 59.(Mergenthaler Linotype) Dwiggins (W.A.). A Bakers' Dozen of Emblems. Drawings by W. A. Dwiggins, and Verses by William Rose Benét. Collected from Various numbers of The Saturday Review of Literature issued in 1927 and 1928. And Electra, a New Linotype Face from the Hand of the Said W. A. D. 8vo, 20cm, 36p, Published by Brooklyn: Mergenthaler Linotype Company 1935.
Text printed in black with 13 illustrations in colours by WAD. Red printed overlapping wrappers,

just a little faded at the spine. A very good to fine copy of a handsome specimen. £60
W.A. Dwiggins' Electra is an unobtrusive type. The Q has a distinctive tail, the g is slightly idiosyncratic. In common with other Linotype faces the f is unkered.

60.(Monotype Recorder) [Warde (Beatrice).] The Monotype Recorder Volume XLI No.3, Autumn 1958. Commemorating an exhibition of lettering and type designs by Eric Gill held at Monotype House, London, in October 1958.4to, 32pp, The Monotype Corporation Limited, October 1958. Profusely illustrated. Pictorial wrappers. A near fine copy. £20

61.(John Henry Nash, printer) Thackeray (William M.). The Chest of Cigars: From the Wagstaff Papers in the New Monthly Magazine of July, 1845. 8vo, 23cm, pp.[vi],13[1], colophon, Printed for Thomas Nast Fairbanks by John Henry Nash, San Francisco, December 1918. Handset in Caslon with italics, swash lettering and ornamental head- and tail-pieces. One of 250 copies on hand-made paper Rizzi paper-covered boards, parchment back, titled in black. Slightly rubbed at extremities, but a very good bright copy. £75
Ransom lists this charming piece as number 8 of John Henry Nash's printings.

62.(Nonesuch Press) Plato's Symposium or Supper. Newly translated by Francis Birrell & Shane Leslie. [Revised by R.G. Bury.] 16mo, 16.5cm, 106p, The Nonesuch Press, London, 1924. Set in Monotype Garamond, printed at the Pelican Press on Arnold unbleached handmade paper. One of 1050 copies.Natural quarter buckram, with Japanese paper-covered boards. Printed dust-jacket decorated with fleurons and the number "228" in pencil at the top right. A very good to fine copy. £50
(Dreyfus 19) A handsome little book, typical of "Pelican" Nonesuch. It is rare in the dust-jacket.

63. (Nonesuch Press) Lamartine (A. de). Graziella. Translated by Ralph Wright. With 30 Illustrations by Jacquier. 8vo, pp.190,colophon, Nonesuch Press, London, 1929. Number 223 of 1600 copies on Japon vellum. Illustrations by Jacquier (Mrs Ivy Skinner), 11 hand-coloured by pochoir at the Curwen Press, the remainder printed on a delicate ochre tint background. Oatmeal cloth patterned in red and green, printed spine label, t.e.g. A near fine copy. £30
(Dreyfus 57)

64.(Officina Bodoni) Plato. Crito: A Socratic Dialogue, translated by Henry Carey. Foolscap 4to, pp.37, colophon, Montagnola, Printed at the Officina Bodoni under the supervision of Frederic Warde for The Pleiad, Paris, 1926. Number 420 of 470 (475) copies set in Arrighi 'Vicenza' 16-point italic on mouldmade Binda paper. Muted red-brown hand-marbled paper boards, printed spine label, edges uncut. Head of spine slightly chipped. A very good copy indeed. £225
Although the colophon states that this is the first use of "Vicenza", Mardersteig's Arrighi type with modified ascenders, which terminate in serifs instead of blobs, "Vicenza" was in fact used in the colophon and imprint of The Calligraphic Models of Ludovico degli Arrighi. (Schmoller 16)

- 65.(Pelican Press) Vaughan (Henry) & Andrew Marvell. *The Best of Both Worlds. Poems of Spirit and Sense* by Henry Vaughan and Andrew Marvell. Chosen with words and notes by Francis Meynell. Narrow crown 8vo, pp.60 + colophon, At the Pelican Press, Gough Square, for George Allen & Unwin, London, Lady Day [25th March], 1918.
Printed on Japon. Fancy paper boards with printed label in red on the upper cover. Loss to paper on spine Ex libris Charles Lambert Rutherston. A good copy. £25
Printed in Monotype Plantin italics with special Pelican Press ligatures. [Francis Meynell in 'My Lives:'] '...I added 'Notes' to my selection and I determined that the first sentence should run to exactly one hundred words. What silliness!'
- 66.(Pelican Press) Gould (Gerald). *Monogamy: A Series of Dramatic Lyrics*. Second edition, 8vo, pp.viii,32, London: The Office of The Herald, 1918.
Printed in Caslon Roman and Italic types on Japon vellum with typographic ornaments (with an elaborate Tory border printed in red on the title-page). Decorative paper boards, a bit soiled at the spine. Lightly shaken. A very good copy. £40
Ownership signature of Raymond Postgate.
- 67.(Pelican Press) Gadflights, by C.L. Everard "Gadfly" of The Herald. With an Introduction by Thomas Burke. Narrow 12mo, 18cm, pp,xii,175, The Pelican Press for Allen & Unwin, London, n.d. (1919).
Cover titling in Forum, title-page in Cloister, text in Old Face. Blue paper wrappers over boards printed in red and blue with four gadflies on the front cover and with a Pelican Press device in red and black at the rear. A little soiled and worn near the spine. A very good copy. £50
Langdon Everard was Chief Sub-Editor and "funny man" of the Daily Herald at its launch on 31 March 1919. The Manchester Pelican Press catalogue notes that pages [i-ii] have been removed from their copy and the same is the case here.
- 68.(Pelican Press) Gay (John). *Polly: An Opera. Being the Second Part of the Beggar's Opera*. The Foreword by Oswald Doughty. Demy 8vo, pp.[xxxii],117, London: Daniel O'Connor, 1922.
Printed on Abbey Mills 'Greenfield' paper, the half-title set in Fournier-le-Jeune, the title-page in Nicholas Cochin and Moreau-le-Jeune, text in Caslon Old Face. Interesting "picture" of trees formed from Fournier-le-Jeune on p.1. Portrait frontispiece. Buff cloth with spine lettered and ruled in blue, top edge tinted. Lacks dust-jacket A very good copy. £80
- 69.(Pelican Press) *The Monotype Recorder. A Journal for Users and Prospective Users of the Monotype Composing & Casting Machine*, May-June 1922. Vol.21, No.189. 4to, [16]p, The Lanston Monotype Corporation Ltd, London, 1922.
Green overlapping paper wrappers with printed borders, set in Plantin. Text in various types. Wrappers a little chipped at edges. A very good copy. £20
The sole issue of MR to be printed at the Pelican Press. Principal contents include, 'The Work of the Pelican Press'; 'The "Monotype" in China'; 'Samples of monotype printing in Gaelic, Printers' flowers, Initial Letters by Fred Goudy in "The Monotype".'

70.(Pelican Press) *The Last Poems of Alice Meynell*. 8vo, 19cm, pp.[iv],60 (including ads & device), Burns, Oates and Washbourne Ltd, London, 1923.

Printed at the Pelican Press in Garamond and decorated with fleurons. Italian paper wrappers in a design of wavy lines and dots in orange and dark blue. A little darkening to the spine, but a very good copy indeed. £45

71.(Plain Wrapper Press) Pettit (Kenneth I.). *A Checklist of Books printed by Richard-Gabriel Rummonds & Alessandro Zanella at The Plain Wrapper Press 1966-1980*. 16mo, 31p, Verona, Stamperia Valdonega, 1980.

Frontispiece portrait, checklist, list of PWP hand-printed editions currently in print loosely folded in. Printed wrappers with press device. Original stamped addressed envelope. A fine copy. £20

72.(Plantin Press) Lingenfelter (Richard E.). *Presses of the Pacific Islands, 1817-1867. A history of the first half century in the Pacific Islands*. Woodcuts by Edgar Dorsey Taylor. 8vo, pp.xvi.129, folding map, plates & inserted engravings, Saul & Lillian Marks at The Plantin Press, Los Angeles, 1967. Set in Plantin, one of 500 copies printed on fine wove paper (the inserted woodcuts on handmade). Inserted folding map, portraits and reproductions of various books, 5 inserted woodcuts. Original canvas, upper board blocked in gilt, spine with white leather label, titled in gilt. A fine copy in its original glassine. £90

A charming history with a bibliography of early printing in the Society Islands, Tonga, Samoan Islands, New Hebrides, Caroline Islands, etc.

73.(Plantin Press) Adler (Patricia). *Poems and Songs*. 8vo, 23cm, pp.[vi],37[1], colophon, Los Angeles, The Plantin Press, 1969.

One of 325 copies printed on laid paper. Decorative paper-covered sides covered with an elaborate design of fleurons, plum cloth back with printed spine label, original glassine. A fine copy. £20

74.(Plantin Press) By Buckboard to Beatty *The California-Nevada Desert in 1886*. Edited, with Introduction and Notes by Anthony L. Lehman. Foolscap 4to, 19cm, pp.xv[1],42, colophon, The Plantin Press for Dawson's Book Shop, Los Angeles, 1970.

One of 325 copies printed in Plantin on antique wove paper; portrait frontispiece of Colonel Thomas Brooks and 7 drawings in line by Gene Holtan (some full-page. Nearly all featuring Col. Brooks and his mules). Grey cloth, titled and blacked in gilt. A fine copy. £40
The Narrative of Col. Brooks is testament to the enduring fascination of Death Valley.

75.(Plantin Press) Nethery (Wallace). *Eliana Americana: Charles Lamb in the United States 1849-1866*. 8vo, 19cm, Half-title, 42p, Los Angeles: The Plantin Press, 1971.

One of 350 copies on wove paper; Frontispiece portrait. Bound in canvas-backed boards with gilt spine label, upper board blocked in gilt. A fine copy. £25
Inscribed by the author and with a short note by him loosely inserted.

76.(Poet & Printer) *Portfolio: A Second Little-Press Year*, running from spring 1969 to spring 1970 and edited by Poet & Printer. [With three drawings by Tom Ricciardi and one, in two sizes, by Rigby Graham.] 8vo, 23cm, 22p, (Alan Tarling) Poet & Printer, Woodford Green, Essex, 1970.

Handset in Poliphilus. One of 40 copies printed in black and various colours on Chariot Cartridge paper and signed and dated by the printer. Overlapping Abbey Mills paper wrappers printed in brown. A near fine copy. £50

'A collation of offprints from a year's work, using the original inks but not the original papers.' Lists and gives specimens from four books: Gallery; Private Time; Public Time; Cross-Currents; Transmission 16469. Admits to numerous unrecorded variants.

77.(Rampant Lions Press) Carter (Sebastian). The Book Becomes: the making of a fine edition. Small 8vo, pp.96, The Rampant Lions Press, Cambridge, 1984.

Unlimited edition printed in black (the title-page in blue and black) in Ehrhardt on wove paper. 16 illustrations within the text reproduced from 'The Earthly Paradise'. William Morris 'Willow' patterned paper-covered boards, parchment back with gilt spine titling. Original glassine. A fine copy. £50

Inscribed by Sebastian Carter.

78.(Rocket Press) Vines, by David Burnett. 8vo, pp.20, (Jonathan Stephenson) Rocket Press, Steventon, 1984.

Number 94 of 150 (200) copies printed in black in Bell and Old Face Open with ornaments in brown on Zerkall paper. Illustrated with 2 wood engravings by Richard Shirley Smith and signed by him. Marbled paper wrappers with printed label superimposed on upper cover. A fine copy. £45

79.(Bruce Rogers) Barrie (J.M.). George Meredith 1909. 16mo, 17cm, 12p, William Edwin Rudge, New York, 1924.

One of 500 copies printed on antique laid paper in Garamond type. Sage-green paper-covered boards, decorated and titled in gilt, ruled in blind. Not uncommon, but fragile, a fine copy. £30

80.(Bruce Rogers) Moore (Thomas Sturge). Roderigo of Bivar. 8vo, pp.51, New York: William Edwin Rudge, 1925.

One of 475 (500) copies designed by Bruce Rogers and printed in Italian Old Style on BR wove paper with occasional use of type ornaments for decoration. Quarter scarlet buckram with printed spine label, mustard paper-covered boards. A very good to fine copy. £30

'Sturge Moore's Roderigo of Bivar is another endeavour to convey the character of the text by choosing an antique type. Setting it in an antique manner, all lines flush at the left, with liberal use of capitals and a few appropriate type ornaments, gave to it something of a Spanish flavor, which the red and yellow of the covers accentuated'. (Bruce Rogers)

81.(Saint Albert's Press) Thomas More, Saint. Of Pilgrimage: being chapter the third of The Dialogue Concerning Tyndale. [With an Introductory Note by Father Brocard Sewell.] 8vo, [16]pp., Newly published by the Carmelite Fathers at Saint Albert's press, The Friars, Aylesford, Kent, 1955 [but 1956].

One of 200 copies handset in Perpetua with Stephenson Blake black-letter and Gill floriated initials and printed on Barcham Green hand-made paper. Facsimile title-page of the edition of 1528; illustrated with 3 wood engravings after contemporary portraits by Edward Walters. Sewn into

cream card wrappers, titled in orange and black on the front. A fine copy. £90
Text set by Brocard Sewell; title and facsimile title-page by Patrick Lonergan. Presswork by Edward Walters.

82.(St Anthony Press) Lloyd-Bedford (Patrick Edward). Sebastian Melmoth and other poems. Illustrations by Stafford-Baker. First edition, 8vo, 20cm, St Anthony Private Press, Leicester, n.d. (1963?).

Handset and printed in black (the wood-engraved illustration in several colours) on hand-made paper. One of 50 copies signed by the author upon the title-page. Bound in full blue cloth, untitled.

A fine copy with various manuscript emendations to several poems. £70
Presentation copy: "To Dearest Bruni with all my love & affection, Pat." A single leaf of typescript is also loosely inserted. This work was reprinted, revised and enlarged, by the Mitre Press in 1977.

83.(Samson Press) Ogilvie (Mary). Damaris and Other Poems. Small 4to, 14p, 21cm., Warlingham, Surrey : Samson Press [1934] .

Set in Caslon and printed upon handmade paper. Wood-engraved patterned paper boards [by Iain MacNab]. Slightly yellowed at extremities. A very good copy. £45

"Printed by hand at The Samson Press, Stuart's Hill Cottage, Warlingham, Surrey, by Joan M. Shelmerdine and Flora Grierson, and published by the author at 20 Murrayfield Gardens, Edinburgh 12, in an edition limited to 100 copies on hand-made paper. April 1934."

84.(Sign of the Willow) Hobhouse (Rosa). Two Little Tales for Round about Christmas Time. The Diary of a Story-maker. Part II. 8vo, 19cm, Title, pp.15-27[1], Published at The Sign of The Willow, Stanford le Hope, Essex, 1928.

Set in Caslon and printed on hand-made paper. Grey printed wrappers, with a wood-engraved vignette. Edges a little chipped, but a very good clean copy. £40
Printed at the St Dominic's Press. (Pepler & Sewell A164)

85.Simon (Oliver). Introduction to Typography. First edition, 8vo, pp.xi[1],137 + 1 folding plate, London: Faber and Faber, 1945.

Illustrated with type specimens etc. Beige cloth, decorated in blue, titled in red, typographic dust-jacket (a little soiled). A very good to fine copy of a classic work, printed at the Curwen Press and subsequently reprinted many times. £120

Roger Senhouse's copy, with his ownership signature. Roger Henry Pocklington Senhouse (1899 - 1970) was an English publisher and translator, and a member of the Bloomsbury Group of writers, intellectuals, and artists. The private letters of Lytton Strachey reveal that Roger Senhouse was his last lover, with whom he had a relationship in the early 1930s. In 1935, Senhouse became co-owner with Fredric Warburg of the publishing house which became Secker & Warburg, rescuing it from receivership. The firm translated several works by the French novelist Colette and *The Blood of Others* by Simone de Beauvoir. It also published major writers and works of the era including George Orwell's *1984* and *Animal Farm*, Theodore Roethke, Alberto Moravia, Günter Grass, Angus Wilson, and Melvyn Bragg.

86.Sitwell (Osbert) & Nina Hamnett. *The People's Album of London Statues*. Described by Osbert Sitwell. Drawn by Nina Hamnett. First edition, royal 8vo, 26cm, pp.131, Duckworth, 3 Henrietta Street, London, 1928.

Number One of 116 de luxe copies printed on Arnold's handmade paper at the Westminster Press. 32 full-page drawings. Cream buckram with gilt spine titling, gold top, plain paper dust-jacket. A fine unopened copy. £325

(Fifoot OA14b) The statues include: Oliver Cromwell, John Hiccocks, William Shakespeare, Achilles, William Huskisson, Robert Burns, Viscount Palmerston, Lord George Bentinck, Richard Cobden, Captain Cook, Florence Nightingale and Sydney Herbert, Abraham Lincoln.

87.(Spadesbourne Press) Heaton (Caroline). *The Marble Garden*. 16mo, 7pp., (John Bates) The Spadesbourne Press, Bromsgrove, 1974.

One of 100 copies. Handset in Monotype Baskerville and Castellar; printed in black and red with Fournier ornaments. Sewn into cream paper wrappers titled in red on the front. A fine copy. £15

88.(Stourton Press) Hall (Fairfax). *A Birthday Greeting*. 8vo, 22.5cm, 7p (including colophon), (Fairfax Hall) The Stourton Press, Dacre Street, Westminster, 1931.

Handset in Caslon Old black-letter; number 52 of 56 copies printed in red, green and black on Kelmscott hand-made paper. Quarter plum cloth, paper-covered sides titled in gilt. A near fine copy of a very scarce book. £100

Three poems by Fairfax Hall, written in a slightly A.E. Housman-like style, and a linocut colophon. The second book of the Press. It seems likely that H. Gage-Cole was pressman.

89.(Unicorn Press) Orage (A.R.). *On Love: Freely adapted from the Tibetan*. Crown 8vo, 19.5cm, 24p, colophon, London: The Unicorn Press, High Holborn, 1932.

Number 18 of 150 special copies printed (in red and black) on hand-made paper and signed by the author. Full morocco, titled in gilt, by Wood. Original card slipcase slightly worn.

A near fine copy. £150

Printed at the Curwen Press with the Curwen Unicorn device at the rear.

90.(Vine Press) Read (Sir Herbert). *The Parliament of Women: a drama in three acts with illustrations by Reg Boulton*. Folio, 120pp., 292 X 185mm., (Peter Foster & John Peters), The Vine Press, Hemingford Grey, Huntingdon, 1960.

Set in 16-point Monotype Centaur at Cambridge University Press, making use of unjustified lines to link the prose and verse passages. Number 99 of 100 copies printed in black, Bartolozzi red, and 8 other tints on Millbourn handmade paper. 4 full-page illustrations (combination of etched plate, linocut and end-grain engraving, all executed by Reg Boulton; title cartouche by John Peters and reproduced by Dow etch). Quarter bound in saffron morocco upon drawn-on boards, with specially made Cockerell paper sides. Top edge and fore edge gilt. A fine copy. £250

91. Warde (Beatrice). *Concerning some Words* by Beatrice Warde. Quotations from the writings of Beatrice Warde now reprinted to commemorate a visit to the United States by Mrs Warde during May of 1953. 8vo, 28p, black and colours, [Lanston Monotype Machine Co.] 1953. Various paper stocks, founts and inks, each extract being designed by a leading American typographer including: Bruce Rogers, W.A. Dwiggins, Joseph Blumenthal, Carl Dair. Fine in printed wrappers. £35
92. Warde (Beatrice). *I am a Communicator*. A selection of writings and talks. 4to, pp.60, *The Monotype Recorder*, Vol.44, Number 1, Autumn 1970. Profusely illustrated, printed in red and black. Printed paper covers. A near fine copy. £18
A fine item, containing most of B.W.'s important writings. Includes an appreciation of Stanley Morison a designer of book jackets, and reprints the obituary notice of Morison by B.W in the *Sunday Times*, 15 October 1967. Very well illustrated, including Eric Gill's famous woodcut portrait and a cartoon of her by Gill. With a 2pp checklist of her writings.
93. (Warde (Frederic, designer) Lamb (Charles). *New Year's Eve*. 16mo, 17cm, [25]p, New York: Privately Printed for George A. Nelson, Christmas 1929. Handset in Arrighi-Vicentino type (with serifs) and printed in black on fine wove paper. One of 245 copies. Floral paper-covered boards in colours with printed label in terracotta. A fine copy of a scarce title. £90
94. (Warde (Frederic, designer.) *The Whistlers' Room*. Translated from the German of Paul Alverdes by Basil Creighton. 8vo, 22cm, Title, 78p, colophon, New York: Privately Printed for the Friends of Alexander Woollcott, Christmas 1931. One of just 75 copies printed on French watermarked paper with printers' flowers as ornament. Ribbed purple silk-covered boards, gilt spine label (some loss), gold top, other edges uncut. Printed ownership of Marie Belloc-Lowndes on the front free endpaper. Green card slipcase (a bit worn). A very good copy of a scarce book. £130
Designed by Frederic Warde. This is an extraordinary account of four wounded men - three Germans & one English prisoner-of-war. Alexander Woollcott was a critic and commentator for the *New Yorker Magazine*, and was the inspiration for Sheridan Whiteside, the main character in the play, "The Man Who Came To Dinner."
95. (Whittington Press) Priestley (J.B.). *The Happy Dream*, an essay. Small 4to, pp.[viii], 35[1] + colophon, (John & Rosalind Randle) Whittington Press, Andoversford, 1976. Number 213 of 320 (400) copies printed on Wookey Hole mould-made paper. Wide black buckram spine, titled and ruled in gilt, Solveig Stone marbled paper-covered boards, predominantly yellow and black, black endpapers, gold top, other edges uncut. Slipcase. A fine copy. £150
Presentation copy from the author to Norman Collins. An account of a particularly curious dream which Priestley had just before writing this account and his general reflections on dreaming.

96.(Whittington Press) Bagnold (Enid). Poems. [With an offset litho half-tone reproduction of a photograph of the author.] 8vo, 18.5cm, 27p, The Whittington Press & William Heinemann, 1978. Handset in Bell, the title in SB Modern. One of 150 signed and numbered copies printed in black (the title and the tipped-in frontispiece in Chinese red) on Zerkall mould-made paper. One of 140 copies quarter bound in red buckram, blocked in gold on the spine, front and back, Whittington marbled boards, maroon endpapers. A fine copy. £50

With a loosely inserted presentation slip from John Randle: "Sewing this now as the W.Morris may be delayed! Regards John"

97.(Whittington Press) Kavanagh (P.J.). Real Sky. With wood engravings by Miriam Macgregor. 8vo, [35]pp + extra suite., Whittington Press, Andoversford, 1980.

Number 15 of 25 (525) numbered copies, signed by the author and artist, specially bound, with a separate portfolio of 7 artist's proof engravings, individually signed by the artist. Quarter brown buckram, cream paper label, fawn paper-covered boards printed in black with a repeat design based on an engraving within the text; portfolio similarly bound. Marbled paper-covered slipcase, predominantly green, mauve and orange, a bit worn at one corner. A near fine copy. £350

98.(Whittington Press) Alcoforado (Mariana). Letters from a Portuguese Nun. Translated from the French and with an Introduction by Olive Kennedy and illustrated by Richard Kennedy. Medium 4to, [56]pp, The Whittington Press, Manor Farm, Andoversford, 1986.

Number 108 of 200 (235) copies quarter bound with mauve pictorial paper boards. Text set in Cochin, printed on a laid paper and signed by Olive and Richard Kennedy. 10 line drawings in sepia. Black paper-covered slipcase. A fine copy. £90

A series of five letters from a nun at a convent in Beja in southern Portugal to the Comte de Chamtilly, a French officer who served in the campaign which liberated Portugal from Spain in 1668.

99.(Whittington Press) Hanscomb (Brian). Cornwall: an interior vision. [9] Copper engravings & texts. Royal 4to, 12 double leaves folded at the fore-edges + separate folder, Whittington Press, Risbury, 1992.

Handset in SB Caslon and printed on F.J. Head hand-made paper, signed by the artist upon the colophon. Number XXXIII of XXXV (135) special copies with the copper engravings individually signed by the artist and with a separate set of signed engravings in a folder. Bound Japanese-style, laced with black ribbon, in light blue paper covers, printed label inset on the front, matching slipcase with printed spine label. A fine copy. £450

100. (Whittington Press) Butcher (David). The Whittington Press: a bibliography, 1982-93. With an introduction by John Randle. Small folio, pp.[viii],179[1] + colophon + 2 inserted plates + 42 extra specimen pages, Whittington Press, Risbury, 1996.

Number 18 of 80 (380) special copies quarter bound in vellum with marbled paper-covered boards, with 42 additional tipped-in specimen papers, in a slipcase. Text set in Caslon and printed in black with occasional use of other colours on Zerkall mould-made paper. With 27 wood-engravings (some colour), two linocuts, two pochoir illustrations, line-block reproductions, tritone plates, tipped-in

specimens and type facsimiles, twelve tipped-in (mostly full-page), and 32 additional specimen pages from books, minor publications, broadsheets, etc., tipped-in at the rear. Quarter vellum, titled and ruled in gold down the spine, Whittington marbled paper-covered boards, orange, cream and bistre, by Rebecca Gryspeerdt, top edge trimmed, others uncut. Slipcase. A fine copy. £650

101.(Whittington Press) Randle (John). One Rainy Day. 8vo, pp.[iv],6 + colophon, Whittington Press, [Risbury] January 2000.

One of 110 (250) copies set in Caslon. Decorated with a wood-engraved initial 'O' by Miriam Macgregor and a tailpiece by Edward Walters found discarded at Marlborough College Press c.1958 and now at Whittington. Sewn into Japanese paper wrappers with a wood-engraved vignette on the front cover. Card envelope. A fine copy. £40

102.(Workshop Press) Arman (Mark). Patterns in Print. A Workshop experiment using a small Albion and a Model 4, both presses of 19th century design. Foolscap 4to, pp.vi,45, (Mark Arman), Workshop Press, Hanna's, Thaxted, 1984.

Number 72 of 85 copies handset in Perpetua, printed on St Cuthbert paper and signed by the author. Illustrated with three wood-engravings of the school of Thomas Bewick and three wood-engravings by the author. Examples of type arrangements, flowers and fleurons in various colours. Quarter grey cloth with Cockerell marbled paper-covered boards, printed labels on spine and front cover. A fine copy. £80

With a loosely inserted handwritten compliments slip from Mark Arman.

103.(Yellowsands Press) Carter (Paul). Before Cold Mountain. Narrow 8vo, 24p, Printed for the author at the Yellowsands Press, Bembridge, Isle of Wight, 1973.

Handset and printed on grey Glastonbury laid paper. Stapled into semi-stiff blue wrappers, titled in black. A fine copy. £15