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REFERENCES CITED

The standard references have been consulted and cited when compiling this catalogue.

Catalogue compiled by Alison Sayers and Kay Craddock

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Alcuin Press
The Aquila Press
Ashendene Press

Alcuin Press [1928-1936]: Founded by Herbert Patrick Reginald Finberg, who had previously worked at the Shakespeare Head Press. The press was housed in a malt house behind Elm Tree House, High Street, Chipping Campden, Gloucestershire. It moved to Welwyn Garden City in 1935, closing in 1936 during the world-wide depression.

1. **Housman (A. E.) LAST POEMS.** Pp. 68(last colophon), printed in red & black; med. 8vo; qr. natural linen, printed paper title label on spine, grey papered boards, bottom edges slightly faded and browned; uncut, partly unopened; bookplate on upper pastedown, spare title label tipped-in at end, a couple of spots of foxing; **Alcuin Press, Chipping Camden, Gloucestershire, 1929.** Ridler 4 (listed with *A Shropshire Lad*). *According to Ridler, this edition was printed for the Richards Press and was limited to 325 copies. **\$150**
2. **Housman (A. E.) A SHROPSHIRE LAD.** Pp. 92(last blank), printed in red & black; med. 8vo; qr. natural linen, printed paper title label on spine, grey papered boards, a trifle bowed and faintly marked, edges slightly browned; uncut, partly unopened; bookplate on upper pastedown, spare title label tipped-in at end, a couple of pages slightly creased, top edges of leaves faintly foxed; **Alcuin Press, Chipping Camden, Gloucestershire, 1929.** Edition limited to 325 numbered copies (300 for sale). Ridler 4 (listed with *Last Poems*). **\$150**

The Aquila Press [1929-?]: Founded in London by James Cleugh, Frederick Hallis and Alex Keiller, with Winifred Henderson as managing director.

3. **Vega (Garcilaso de la) THE ODES AND SONNETS ...** An English rendering by James Cleugh. Pp. 96, publisher's device on title page and printer's device at colophon both printed in red, notes and index of first lines; narrow demy 4to; full beige calf, lettered in gilt and elaborately decorated in blind, a trifle soiled; t.e.g., others uncut; within beige card slipcase which is slightly soiled; **The Aquila Press, London, 1930.** Edition limited to 250 numbered copies on Dutch mould-made paper, designed and printed by George W. Jones at The Sign of the Dolphin. Ransom, *Selective Check Lists* p. 5. *This was the first use of Linotype Estienne type for a book in English. Garcilaso de la Vega (c. 1501-1536) was a Spanish soldier and poet who was one of the first to introduce Italian Renaissance verse forms, poetic techniques, and themes to Spain. **\$300**

The Ashendene Press [1894-1935]: Founded by C. H. St. John Hornby on his father's estate, 'Ashendene', in Hertfordshire, and moved to Shelley House, Chelsea, in 1899. The press produced forty books in forty years.

4. **Hornby (C. H. St. John) A DESCRIPTIVE BIBLIOGRAPHY OF THE BOOKS PRINTED AT THE ASHENDENE PRESS, MDCCXCV-MCMXXXV.** Pp. [viii]+172, printed in red, blue & black, profusely illustrated, including several inserts and sample pages (some double page), chronological list of books, 3 errata slips (1 repeated) at end; f'cap. folio; full calf, lettered and decorated in gilt, the spine with raised bands, boards a trifle marked; top edges rough gilt, others uncut; within marbled papered slipcase, edges slightly rubbed; **The Ashendene Press, Chelsea, 1935.** Edition limited to 390 numbered copies, signed by Hornby. Franklin, p. 243: 'This must have been one of the most generous bibliographies ever printed, providing examples set again line-for-line, and with many drawn initials, of most Ashendene books since the Press began'. *The *Bibliography* was intended to be the final work from the press, although one other item, *Address of Congratulations* from the members of the Roxburgh Club to their President ... was printed later that year. Includes a leaf from the destroyed *Daphnis et Chloe*. **\$7,000**
5. **Longus. LES AMOURS PASTORALES DE DAPHNIS ET CHLOE.** Traduction de Messie J. Amyot, editee et corrigee par Paul-Louis Courier. [Text in French]. Pp. [iv]+iv+164(last blank), printed in red & black, text illustrations (4 full page), the decorative initials drawn in blue by Graily Hewitt and his assistants, printer's mark C in red at colophon; narrow cr. 4to; qr. vellum, lettered and ruled in gilt, turquoise papered boards with vellum corner-tips, circular gilt design by Gwen Raverat at centre of upper board, the edges of the paper very slightly chipped; uncut; within patterned papered slipcase, which is slightly worn; lower hinge tender, a little light foxing; **printed by C. H. St. John Hornby, The Ashendene Press, Chelsea, 1933.** Edition limited to 310 copies; this being one of 290 copies printed on paper. Franklin, pp. 242-3. *The penultimate book from The Ashendene Press. The wood-engraved illustrations by Raverat are described by Franklin as 'the only worthwhile original illustrations in an Ashendene book'. The Ashendene *Daphnis et Chloe* was intended for publication in 1931, but that edition was printed on Japanese vellum, and because the sheets were packed before the slow-drying ink had sufficiently hardened, all but 10 copies had to be destroyed. **\$3,500**

Beaumont Press [1917–1931]: The press was founded by Cyril Beaumont in the basement of his bookshop in Charing Cross Road, London, with the aim of publishing new poetry and prose. He was inspired by the work of William Morris, Lucien Pissarro and T. J. Cobden-Sanderson. A number of the books issued bear the imprint of C. W. Beaumont and not that of the Press itself, but they are included under Beaumont Press by Ridler. Dance historian, bookseller, and publisher, Beaumont was the author of numerous books on ballet.

6. **Blunden (Edmund)** Editor. *SHELLEY AND KEATS: As they struck their Contemporaries. Notes partly from Manuscript Sources*, edited by Edmund Blunden. Pp. [xii]+96(last colophon), title page vignette; qr. vellum, spine lettered in gilt, floral patterned papered boards with printed paper title label on upper board, the boards a trifle sprung, fore-corners faintly bruised; uncut; **C. W. Beaumont, London, 1925. Edition limited to 390 numbered copies; this being number 1 of 80 printed on handmade parchment vellum and signed by the editor, designer and publisher.** Ridler 17. *The cover design and title page decoration are by Wyndham Payne. **\$400**
7. **Clare (John)** *MADRIGALS & CHRONICLES*. Being newly found Poems written by John Clare. Edited with a Preface and Commentary by Edmund Blunden. Pp. [xxiv]+102+[2](colophon, verso blank), 3 portrait plates with tissue guards, plus title page vignette, pictorial headpieces, and decorative press mark at colophon, the title page printed in green; qr. vellum, spine lettered in gilt, floral patterned papered boards; tiny surface graze to top fore-corner of upper free endpaper; **Beaumont Press, London, 1924. Edition limited to 390 numbered copies; this being one of 80 printed on Japanese vellum and signed by the publisher, editor and artist.** Tomkinson 18. *The cover design and illustrations are by Randolph Schwabe. John Clare (1793–1864) has been described as England's greatest labouring-class poet. (His memorial in Helpston, north of the city of Peterborough, calls him 'The Northamptonshire Peasant Poet'). **\$500**
8. **Constantini (Angelo)** *THE BIRTH, LIFE AND DEATH OF SCARAMOUCHE*. Known as Mezzetin, Comedian in Ordinary, of the Italian Company of Players in the service of the King of France. Translated from the first edition published at Paris, 1695 by Cyril W. Beaumont. Together with Mezzetin's dedicatory Poems and Loret's rhymed Newsletters concerning Scaramouch, now first rendered into English verse by Edmund Blunden. Pp. lxiv+86(last colophon), frontispiece, plus 3 plates within pagination (one with lettered tissue guard), the title page printed in red & black; qr. vellum, spine lettered in gilt, beige papered boards patterned in green & red, with pictorial paper title label on upper board; uncut; **C. W. Beaumont, at the Sign of the Harlequin's Bat, London, 1924. Edition limited to 390 copies; this one of 80 numbered copies printed on parchment vellum and signed by the translators.** Ridler 15. *Tiberio Fiorilli (1608–1694) was an Italian commedia dell'arte actor best known for his performances as Scaramouch. The cover design is by Randolph Schwabe. **\$400**
9. **Flecker (J. E.)** *THE LETTERS OF J. E. FLECKER TO FRANK SAVERY*. Edited by Helle Flecker. Pp. 126(last colophon), coloured title page vignette, black & white colophon device; qr. vellum, spine lettered in gilt, coloured pictorial papered boards; uncut; **Beaumont Press, London, 1926. Edition limited to 390 copies; this being one of 80 numbered copies printed on parchment vellum signed by the editor, artists, and publisher.** Tomkinson 21. *The Persian-style cover design is by B. Claudia Guercio, and the title page illustration is by Randolph Schwabe. **\$500**
10. **Goldoni (Carlo)** *THE GOOD-HUMOURED LADIES*. A comedy. Translated from the Italian by Richard Aldington. To which is prefixed an essay on Carlo Goldoni by Arthur Symons, the whole embellish'd by Ethelbert White. Pp. xxvi+76+[2](blank, colophon), the frontispiece, title page vignette, pictorial head and tailpieces, text decorations and pictorial endpapers printed in grey, black & white decorative pressmark at colophon; qr. vellum, spine lettered in gilt, red papered boards patterned in gilt, a trifle sprung, fore-corners slightly rubbed; uncut; small surface graze near top fore-corner of upper free endpaper, a few leaves slightly creased at bottom fore-corner; **Beaumont Press, London, 1922. Edition limited to 475 numbered copies; this being one of 75 printed on Japanese vellum and signed by the translator, introducer [Symons] and artist.** Tomkinson 15, noting that (as here) the limitation page 'wrongly states that vellum copies are signed by the publisher and artist'. *Carlo Goldoni (1707–1793) was a popular Venetian playwright and librettist who spent much of his life in France. **\$400**
11. **Poushkin (Alexander)** *THE GOLDEN COCKEREL*. Rendered into English Verse by Nicholas Katkoff with Eight illustrations by Michel Sevier. Pp. 20(last blank), printed in light brown & black, hand coloured frontispiece and 7 plates; f'cap. 4to; qr. blue cloth, patterned gilt papered boards with small pictorial onlay on upper board, slightly soiled and worn, the bottom fore-corners bruised; uncut; the free endpapers faintly offset, occasional slight soiling; **C. W. Beaumont, London, 1918. One of 125 numbered copies thus of a total edition of 200; this marked 'special copy' on the limitation page.** Ridler 8. *The title label has detached from the spine and is loosely inserted. Not included by Tomkinson, but Ridler (pp. 17/18) notes that although this is one of several books which 'bear the imprint of C. W. Beaumont and not that of the Beaumont Press itself, they are very much in the Press "style" and deserve to be recorded'. **\$250**
12. **Symons (Arthur)** *THE CAFE ROYAL AND OTHER ESSAYS*. Pp. xii+64(last colophon), tinted title page vignette, black & white pictorial head & tailpieces, decorative pressmark at colophon; qr. vellum, spine lettered in gilt, grey papered boards patterned with a floral motif printed in purple, green & black with tiny gilt highlights, a trifle sprung; **Beaumont Press, London, 1923. Edition limited to 390 numbered copies; this being one of 80 printed on Japanese vellum and signed by the author, artist and publisher.** Tomkinson 17. *The cover design and illustrations are by Randolph Schwabe. Includes essays on Proust, Marlowe, Rimbaud, Eleonora Duse, a.o. **\$400**
13. **Wilde (Oscar)** *AFTERBERNEVAL*. Letters of Oscar Wilde to Robert Ross. Preface by More Adey. Pp. 66, coloured title page vignette, 3 black & white plates at end (repeating the title page vignette and the endpaper illustrations), plus 1 full page tinted illustration and a full page facsimile of one of the letters, pictorial endpapers printed in green, black & white decorative pressmark at colophon, the title page printed in dull gilt, notes; qr. vellum, spine lettered in gilt, patterned papered boards, a trifle sprung, the fore-corners slightly worn; free endpapers faintly offset; **Beaumont Press, London, 1922. Edition limited to 475 numbered copies; this being one of 75 printed on Japanese vellum and signed by the publisher and the artist.** Tomkinson 14. *A sequel to *After Reading*, these letters were written by Wilde to his friend Robbie Ross from September 1897 to May 1898. The decorations and cover design are by Randolph Schwabe. **\$500**
14. **Wilde (Oscar)** *AFTER READING*. Letters of Oscar Wilde to Robert Ross. Pp. 60, coloured title page vignette and 2 full page illustrations, black & white text illustration and pressmark at colophon, pictorial endpapers printed in green & brown, title page printed in yellow & green; qr. khaki buckram, spine lettered in gilt, patterned papered boards, edges faintly browned; uncut; p. 31 slightly soiled; **Beaumont Press, London, 1921. Edition limited to 475 numbered copies; this one of 400 on handmade paper.** Tomkinson 12. *The letters were written by Wilde to his friend Robbie Ross during the summer of 1897, after Wilde's release from Reading Gaol on May 19th. The decorations and cover design are by Ethelbert White (1891–1972), who was an early member of the Society of Wood Engravers and a founding member of the English Wood Engraving Society. The small text illustration is a facsimile of a ground plan of Chalet Bourgeat (where much of *The Ballad of Reading Gaol* was composed), sketched by Wilde within one of the letters. **\$250**
15. **Williamson (Henry)** *THE WET FLANDERS PLAIN*. Pp. [vi]+96+[2], pictorial title page (by Randolph Schwabe, printed in red & grey), tailpiece decoration (Williamson's owl device), publisher's device at colophon; qr. vellum paper, spine lettered and decorated in gilt, red & black patterned papered boards (designed by Schwabe), fore-corners a trifle worn; fore-edges uncut; **Beaumont Press, London, 1929. Edition limited to 400; this being one of 80 numbered copies on hand-made paper and signed by the author, illustrator and publisher.** Not in Ridler. *Henry Williamson's reflections on some of his experiences during First World War, written after he made two return trips to the battlefields where he had served. **\$750**

The Blackmore Press [1928–1930?]: Established in London. Ridler lists 6 titles, published between 1928 and 1930 and printed at the Curwen Press and Westminster Press in England and the Coulouma Press, Argenteuil, France, and refers to one title (Waley, *The Lady Who Loved Insects*) in Ransom, *Selective Check Lists*.

16. **Green (Julian)** *THE PILGRIM ON THE EARTH*. 12 wood engravings in colour by Rene Ben Sussan. Translated by C. Bruerton. Pp. 124(last colophon, verso blank), coloured frontispiece and 11 plates, the title page printed in blue & black; narrow cr. 4to; full navy morocco, spine and upper board lettered in gilt, the boards slightly sprung and flecked, with a few tiny surface grazes; t.e.g.; small stain to fore-edge margin p. 60; **The Blackmore Press, London, 1929. One of 25 numbered copies printed on Japan vellum and with an extra set of the engravings (of a total edition of 410).** Ridler 4. *Printed at the Coulouma Press, Argenteuil, France. The extra suite of plates (loose within a lightly soiled paper folder) are all signed in pencil by the artist. Ridler calls for the extra plates without stating that they were signed. Born in America, Julian Green wrote primarily in French and was the first non-French national to be elected to the Académie française. **\$2,500**

17. **Hudson (Stephen)** CELESTE AND OTHER SKETCHES. Wood engravings by John Nash. Pp. 102+[2](last colophon), 6 full page illustrations with loose tissue guards; dark green cloth, lettered and decorated in gilt, upper board faintly scuffed, the bottom fore-corners slightly bruised; uncut and partly unopened; **The Blackmore Press, London, 1930. Edition limited to 700 numbered copies; this being one of 650 printed on parchment.** Ridler 5. *Stephen Hudson (1868–1944) was the pseudonym of the novelist and early Proust translator Sydney Schiff, whose literary friends included Proust, James Joyce, Wyndham Lewis, Aldous Huxley, and T. S. Eliot. Lewis satirised Schiff as Lionel Kein in *The Apes of God*. Schiff's short story *Céleste*, originally published in *The Criterion* in 1924, includes a portrait of Proust as the character Richard Kurt. \$200



The Caradoc Press
Cornivius Press

The Chiswick Press
The Cresset Press

Douglas Cleverdon
Cuala Press

The Caradoc Press [1899–1909]: The press was founded by Harry George Webb and his wife, Hesba, in Chiswick. They moved to Hammersmith in 1900. The Webbs originally did all the wood-engraving, type-setting, printing and binding themselves.

18. **Goldsmith (Oliver)** THE VICAR OF WAKEFIELD. A tale, supposed to be written by himself. Pp. [iv]+212(last colophon), printed in red & black, frontispiece portrait etching (signed in pencil by the artist, Harry George Webb), decorative initials and borders; full limp vellum, spine lettered in black (the publisher's imprint slightly faded at foot of spine), the vellum a trifle soiled; all edges uncut; ribbon marker; a little light foxing; **The Caradoc Press, Chiswick, 1903. One of 360 numbered copies on Kelmscott paper.** Tomkinson 9. \$1,200

The Chiswick Press [1789–1967]: The Chiswick Press originated in a printing business established by Charles Whittington in 1789, with the name first used in 1811. His nephew, Charles Whittington, worked in partnership until assuming control in 1838. The earlier works of William Morris were printed at The Chiswick Press before he established his Kelmscott Press, marking the renaissance of printing and book production. The press continued as an independent printing works after the Whittington family ceased to be involved.

19. **Morris (William)** AN ADDRESS: delivered by William Morris at the distribution of prizes to students of the Birmingham Municipal School of Art on Feb. 21, 1894. Pp. [ii]+26(last blank); cloth backed printed papered boards, a trifle soiled, edges and spine cloth slightly faded, the top fore-corners lightly bruised; uncut; a couple of spots of foxing, name in pencil at head of title page; **Longmans & Co., printed at the Chiswick Press, London, 1898.** Walsdorf [Morris] 67. *The first of six lectures by Morris to be published in this format. It was set up at the Kelmscott Press just before it closed and the type was transferred to the Chiswick Press for printing. Loosely inserted in this copy is a slip from the publishers: 'Messrs Longmans intend this book to be sold to the Public at the advertised price, and supply it to the Trade on terms which will not allow of discount.' \$350
20. **Morris (William)** ART AND THE BEAUTY OF THE EARTH. Pp. [ii]+32(last blank); f'cap. 4to; cloth backed printed papered boards, the cloth faded, boards slightly soiled and foxed, with small damp mark to fore-edge of upper board, edges slightly worn; top edges uncut; bookplate of Lucy Birks (designed by Fred Britton) on upper pastedown, inked ownership inscription (dated 1899) on upper free endpaper, the free endpapers lightly offset, a couple of spots of foxing; **Longmans & Co., printed at the Chiswick Press with the Golden type designed by William Morris for the Kelmscott Press, 1898.** Walsdorf [Morris] 68. *The text of a lecture delivered by Morris at Burslem Town Hall on October 13, 1881. Frederick Britton (1889–1931) served in 1908 as the official artist for Flinders Petrie's archaeological expedition to Egypt, before settling in Adelaide, where he joined the staff of the South Australian School of Art. \$300

Douglas Cleverdon [1927–1934?]: Douglas Cleverdon was a Bristol bookseller and publisher as well as a radio producer for the BBC, where he produced the radio premiere of *Under Milk Wood*. As a publisher he commissioned works illustrated by Eric Gill and David Jones. He later established Clover Hill Editions in London with the printer Will Carter, founder of the Rampant Lions Press.

21. **Andersen (Hans Christian)** THE RED SHOES. With coloured wood-engravings by Willi Harwerth. Pp. 32(last blank)+[2](colophon, verso blank), hand coloured title page vignette and text illustrations, plus an extra suite of the illustrations housed in a pocket on the lower pastedown; qr. parchment with 4 thongs, the spine lettered in black, beige papered boards with coloured illustration on upper board, faintly soiled; fore and bottom edges uncut; **Douglas Cleverdon, Bristol, 1928. Edition limited to 470, this being one of 60**

numbered copies printed on hand-made paper, signed by the artist, and containing an extra set of the engravings coloured by hand. Ransom 4. \$750

22. **Coleridge (Samuel Taylor)** THE RIME OF THE ANCIENT MARINER. With ten engravings on copper by David Jones. Pp. [viii]+38(last colophon), 8 plates, plus pictorial headpiece and tailpiece; roy. 4to; qr. cream buckram, spine lettered in gilt, grey/green papered boards, the cloth faintly soiled, fore-corners of boards a trifle bruised; fore and bottom edges uncut; free endpapers lightly offset; **Douglas Cleverdon, Bristol, 1929. One of 400 numbered copies thus, of a total edition of 470.** Not in Ridler. *Printed at the Fanfare Press, London. this was one of David Jones' most celebrated works, and one that was particularly close to his heart, as he considered Coleridge's poem to be 'one of the great achievements of English poetry'. Jones made nearly 200 preparatory drawings for the engravings, most of which were subsequently destroyed. \$2,000

Corvinus Press [1936–1945]: Named after the Hungarian bibliophile Matthias Corvinus, the Corvinus Press was founded by Viscount Carlow (1907–1944). Carlow was a friend of many of the leading literary figures of the time and published new work by T. E. Lawrence, James Joyce, Wyndham Lewis, Edmund Blunden, Stefan Zweig, Walter de la Mare and H. E. Bates. He was killed in action during the Second World War, and the Corvinus Press equipment was acquired by Lord Kemsley, who established The Dropmore Press in 1945.

23. **Golding (Louis)** PALE BLUE NIGHTGOWN. Pp. [28](including 2 blank interleaves); med. 8vo; half dark blue vellum, lettered and decorated in gilt, pale blue platted manilla papered boards, the spine quite faded, cloth lightly foxed, the leather slightly rubbed or grazed at a couple of points; t.e.g., others uncut; **Corvinus Press, London, 1936. One of 60 copies on Portal 'Whitechurch' paper (of a total edition of 64), numbered and signed by the author.** Ridler 6. \$2,000

The Cresset Press [1927–1931]: A commercial press founded in London by D. M. Cohen and A. L. Myers. 'One of "that group of publishers which is striving to preserve the highest standards in book-production." Specifically, the program is "confined to three definite objects: the production of fine editions; the reprinting in an attractive, though not necessarily expensive, format of certain of the classics now difficult to obtain; and finally, the production of contemporary or other works of undisputed literary or artistic value.'" Ransom, *Private Presses and their Books*. From 1931 the press engaged in a general publishing business.

24. **Homer:** THE ILIAD OF HOMER. The first twelve staves. Translated into English by Maurice Hewlett. Preface by Lascelles Abercrombie. Pp. [ii]+xiv+228+[2](blank, printer's ornament); impl. 8vo; qr. cream cloth, spine lettered in gilt, red cloth boards, spine extremities and top edge of lower board lightly bruised; uncut and partly unopened; dust wrapper, slightly soiled, edges lightly rubbed and split, backstrip browned; a couple of tiny splits to bottom edges of endpapers, the free endpapers lightly offset, hinge tender near centre; **The Cresset Press, London, 1928. Edition limited to 750 numbered copies (725 for sale).** Ransom and Ransom, *Selective Check Lists 2* [both giving date as 1927]. \$300
25. **Lawrence (D. H.)** BIRDS, BEASTS AND FLOWERS. Poems. With wood engravings by Blair Hughes-Stanton. Pp. [viii]+196(last colophon), frontispiece plus 9 full page illustrations, pictorial head and tail pieces, the title page printed in red & black; f'cap. folio; qr. vellum, spine lettered and decorated in gilt, marbled papered boards, corners lightly worn, vellum a trifle discoloured, with light bruise at foot of spine; t.e.g. others uncut; edges of leaves faintly browned; **The Cresset Press, London, 1930. First illustrated edition, being one of 500 numbered copies thus of a total edition of 530.** Ransom, *Selective Check Lists 18*; Roberts [Lawrence] A27c. *Printed by the Shenval Press in the year of Lawrence's death, this volume contains many of his best known poems including the *tortoise* poems and *Snake*. The prefaces to each of the groups of poems in this edition were not printed elsewhere until 1936, when they were included in *Phoenix* under the heading *Notes for Birds, Beasts and Flowers*. The text for the prefaces was derived from John Burnet's *Early Greek Philosophy*. \$600
26. **Painter (William)** THE PALACE OF PLEASURE. With an Introduction by Hamish Miles and illustrations by Douglas Percy Bliss. In four volumes, totalling over 1,000 pages, with coloured (pochoir?) frontispiece to each volume, plus numerous black & white pictorial headpieces; tall impl. 8vo; qr. natural linen with printed cloth title labels at head of spines, patterned papered boards, a trifle soiled; t.e.g. others uncut; bookplate of Harry Muir on the upper pastedowns, short closed tear to fore-edge margin pp. 131/2 in Volume I, outer leaves faintly offset, a couple of spots of foxing; **The Cresset Press, London, 1929. One of 500 numbered sets on Arches mould-made paper (of a total edition of 530), printed by the University Press, Oxford.** Ransom, *Selective Check Lists 16*. *Original 4 page prospectus (creased from folding and lightly browned) loosely inserted. William Painter (1540?–1595) was Clerk of the Ordnance in the Tower of London. His popular collection of *Pleasant histories* ... was first published in two volumes in 1566–7. Painter drew on various (mainly classical) sources for his stories, including Herodotus, Plutarch, and Boccaccio, and in turn his work became a sourcebook for Shakespeare (including *Romeo and Juliet*), Webster, Beaumont & Fletcher, and others. \$500

27. **Spenser (Edmund)** THE SHEPHEARDES CALENDER. Conteyning Twelve Aeglogues Proportionable to the Twelve Monethes. Pp. xxiv+134(last blank)+[2](colophon, verso blank), coloured pictorial title page and 12 pictorial headpieces by John Nash; f^{cap}. folio; qr. vellum, spine lettered in gilt, cream silk boards; t.e.g., others uncut; within card slipcase, slightly soiled and silverfished; **The Cresset Press, London, 1930. One of 350 numbered copies on hand-made paper (total edition 353).** Ransom, *Selective Check Lists* 20. *Originally published in 1579, *The Shepheardes Calender* was Spenser's first major poetic work. The Cresset Press edition was printed by George W. Jones at The Sign of the Dolphin, and was the first use of the 16 point Granjon type by its designer (Jones). The pochoir illustrations by John Nash were coloured through stencils at the Curwen Press. This copy is from the collection of Australian bibliophile Harry Muir, with his bookplate on the upper pastedown. **\$750**

The Cuala Press [1908–1946] and Dun Emer Press [1902–1908]: The Cuala Press was established in Ireland by Elizabeth and Lily Yeats, as a continuation of the Dun Emer Press, a private press founded in 1902 by Elizabeth and her brother, William Butler Yeats, as part of the Dun Emer Arts and Crafts cooperative. The Cuala Press is distinctive as being a wholly feminine enterprise.

28. **Allingham (William)** SIXTEEN POEMS. Pp. [iv]+36(last blank), the colophon printed in red; qr. natural linen with printed paper title label on spine, light blue/grey papered boards, faintly soiled, with small damp stain near centre of spine, fore-corners of boards slightly worn; uncut; bookplate of Leonard James Shruballs on upper pastedown, the free endpapers lightly offset, inked gift inscription dated 1911 on blank preliminary leaf, a couple of spots of foxing; **The Dun Emer Press, Dundrum, 1905. First edition.** Wade [Yeats] 234. *No limitation is stated, but the edition consisted of 200 copies. William Allingham (1824–1889) had a substantial influence on W. B. Yeats, who selected the poems included in this collection, which includes his most famous poem *The Faeries*. **\$250**
29. **O'Connell (Eileen)** A LAMENT FOR ART O'LEARY. Translated from the Irish by Frank O'Connor, with six illustrations by Jack B. Yeats. Pp. [20], the decorative pressmark on title page, 5 plates and a pictorial tailpiece all coloured by hand and with loosely inserted tissue guards, limitation page printed in red; impl. 8vo; qr. natural linen with printed paper title label on spine, blue papered boards, upper board lettered in black, a couple of small damp stains to the cloth, fore-corners of boards faintly bruised; uncut and partly unopened; original glassine wrapper, with edition number added by hand, edges chipped and split; **The Cuala Press, Dublin, 1940. Edition limited to 130 numbered copies.** *With the original prospectus loosely inserted. The illustrations were hand coloured by Eileen Colum and Kathleen Banfield. The decorative pressmark on the title page (Lone Tree in an Irish Landscape), was designed by Elizabeth Corbett Yeats, the co-founder of the Cuala Press, who died early in 1940. *The Lament for Art O'Leary* is an 18th century poem extemporized in the Irish tradition of keening or lamenting by the eponymous O'Leary's widow, Eileen O'Connell. **\$1,500**
30. **Tagore (Rabindranath)** THE POST OFFICE. Translated by Devabrata Mukerjee. With a Preface by W. B. Yeats. Pp. [vi]+38, printed in red & black, decorative pressmark at centre of title page; qr. cream linen blue/grey papered boards, upper board lettered in black, fore-corners lightly worn; uncut; binder's ticket of Galwey & Co., Dublin at foot of upper pastedown, name in ink at head of upper free endpaper, the outer leaves lightly offset; **The Cuala Press, Churchtown, Dundrum, 1914. Edition limited to 400 numbered copies.** Wade [Yeats] 267. *The pressmark on the title page was designed in about 1903 by Elinor Monsell (1879–1954, later Elinor Darwin) for the Dun Emer Press, the precursor of the Cuala Press. It depicts Lady Emer, wife of the legendary Irish hero Cúchulainn, standing beneath a tree. **\$400**
31. **Yeats (John Butler)** FURTHER LETTERS OF JOHN BUTLER YEATS. Selected by Lennox Robinson. Pp. [viii]+82(last blank)+[2](colophon, printed in red, verso blank), decorative pressmark at centre of title page; qr. natural linen with printed paper title label on spine, light blue/grey papered boards, upper board lettered in black, faintly soiled, the spine extremities and fore-corners of boards slightly bruised; uncut and partly unopened; binder's ticket of Galwey & Co., Dublin at foot of upper pastedown; **The Cuala Press, Churchtown, Dundrum, 1920. First edition, limited to 400 copies.** Wade [Yeats], Appendix 1, 29 (page 454). *Second volume of extracts from letters written to W. B. Yeats by his father. **\$400**
32. **Yeats (John Butler)** PASSAGES FROM THE LETTERS OF JOHN BUTLER YEATS. Selected by Ezra Pound. Pp. [viii]+60+[2](colophon, verso blank), printed in red & black, decorative pressmark at centre of title page; qr. natural linen with printed paper title label on spine, light blue/grey papered boards, upper board lettered in black, a trifle soiled, the fore-corners slightly bruised; uncut; binder's ticket of Galwey & Co., Dublin at foot of upper pastedown, tiny stain to fore-edge margin p. 60, the outer leaves lightly offset; **The Cuala Press, Churchtown, Dundrum, 1917. Edition limited to 400 copies.** Wade [Yeats], Appendix 1, 25 (page 453). *Extracts from letters written to W. B. Yeats by his father. **\$400**

33. **Yeats, W. B.: Russell (George [AE])** SOME PASSAGES FROM THE LETTERS OF AE TO W. B. YEATS. Pp. [iv]+64(last colophon), the title page decoration, note about punctuation and the colophon all printed in red; qr. natural linen with printed paper title label on spine, blue/grey papered boards, upper board lettered in black, the spine label a trifle chipped; uncut and partly unopened; **The Cuala Press, Dublin, 1936. First edition, limited to 300 copies.** Wade [Yeats], Appendix 1, 56 (page 456). *George William Russell ('AE'), poet, mystic, painter and Irish nationalist, was a pivotal figure in the Irish literary revival, and a long time friend of Yeats. **\$500**
34. **Yeats (W. B.)** A PACKET FOR EZRA POUND. Pp. [iv]+38+[2](colophon, printed in red), title page vignette; qr. natural linen, with printed paper title label on spine, light blue/grey papered boards, upper board printed in black, faintly foxed, 2 tiny bruises to bottom edge of lower board; uncut; pastedowns a trifle chipped at bottom edge, the free endpapers offset, a little light foxing; **The Cuala Press, Dublin, 1929. First edition, limited to 425 copies.** Wade [Yeats] 163. *With the date misprinted as MCMXXIV, as noted by Wade. **\$500**
35. **Yeats (W. B.)** STORIES OF MICHAEL ROBARTES AND HIS FRIENDS: An extract from a record made by his pupils: And a play in prose. Pp. [iv]+46(last colophon), printed in red & black, title page vignette, plus 2 plates; qr. natural linen with printed paper title label on spine, blue/grey papered boards, upper board lettered in black, a trifle sprung and very faintly scuffed; uncut; **The Cuala Press, Dublin, 1931. First edition, limited to 450 copies.** Wade [Yeats] 167. *The woodcut plates and title page vignette of a unicorn are by Edmund Dulac, and originally appeared in *A Vision. An explanation of life founded upon the writings of Giralduus and Upon certain doctrines attributed to Kusta Ben Luka*, which was privately printed for subscribers by Werner Laurie in 1925. **\$750**
36. **Yeats (W. B.) & F. R. Higgins.** Editors: A BROADSIDE. Nos. 1–12 (NEW SERIES). Edited by W. B. Yeats and F. R. Higgins; Musical Editor: Arthur Duff. Twelve issues, January, 1935–December 1935. Each 4 pages (not numbered), all with 2 hand coloured illustrations and printed music, plus the original loose tissue guards; tall demy 4to; a little faint soiling and occasional slight creasing; **The Cuala Press, Dublin, 1935.** [See Wade [Yeats] 249, for the bound volume]. *Issued monthly in an edition of 300 copies each, with the bound set published in an edition of 100 copies in December. W. B. Yeats contributed three songs: *The Wicked Hawthorn Tree*, *The Rose Tree* and *The Soldier Takes Pride*. Others are by Higgins, Frank O'Connor, Lynn Doyle, Padraic Colum, James Stephens and Bryan Guinness. Of the 24 illustrations, 7 are by Jack Yeats. Others are by Victor Brown, Harry Kernoff, Maurice McGonigal, Sean O'Sullivan and E.C. Peet. **\$7,500**

D Daniel Press
The Dropmore Press
Doves Press
The Dun Emer Press [see The Cuala Press]

Daniel Press [1845–1919]: Connected with the name of the Rev. C. H. O. Daniels, D.D., Provost of Worcester College, Oxford (who died in 1919), the Daniel Press is famous for the choice literature produced, for the revived use of the seventeenth century Fell type and ornaments, and as a precursor of the Kelmscott Press.

37. **Daniel, C. H. O.: Madan (Falconer) & others.** THE DANIEL PRESS. Memorials of C. H. O. Daniel with a bibliography of the Press, 1845–1919. Pp. viii+198+[2](colophon, verso blank), frontispiece portrait, plus 13 plates, title and text decorations, bibliography, appendices, index; small cr. 4to; qr. natural canvas, spine lettered in black, blue/grey papered boards, a trifle sprung, with small damp stain to top fore-corner of lower board and larger damp stains to bottom fore-corners, the bottom fore-corners also slightly worn; uncut; lower free endpaper offset, a little light foxing; **Daniel Press, Oxford, 1921. First trade edition [limited to 500 copies].** Ransom 59. *With the evocative woodcut bookplate of R. T. Gibbon on the upper pastedown. Loosely inserted is a foxed and faintly creased copy of the publisher's 4 page prospectus for this volume, with bookseller's stamp on first and last pages, and damp stains to bottom edges. '... Every known production of the Press, from 1845 to 1919, is described' [prospectus]. The bibliography was compiled by Falconer Madan, and the tributes by various friends of Daniel include the first printing of John Masefield's poem *The Dream*. **\$400**

Doves Press [1900–1917]: Established at Hammersmith by T. J. Cobden-Sanderson in co-operation with Emery Walker, the books of the Doves Press are characterised by a simplicity of design. Free of all ornament save for an occasional coloured initial, they form a contrast to the works of William Morris, yet show the influence of the Kelmscott Press in their close spacing. Five years before his death in 1917, Cobden-Sanderson ceased printing and cast the Doves type and matrices into the Thames.

38. **Carlyle (Thomas)** SARTOR RESARTUS. The life & opinions of Herr Teufelsdröckh. Pp. 342(last colophon), printed in red & black, decorative initials; med. 8vo; limp vellum, spine lettered in gilt, the vellum slightly 'cloudy' and starting to warp; uncut; loose ribbon marker; Doves Bindery stamp at foot of lower pastedown, the upper free endpaper slightly offset, edges of leaves lightly foxed; **Doves Press, Hammersmith, 1907. One of 300 copies on paper.** Tidcombe DP13. \$1,200
39. **Wordsworth (William)** A DECADE OF YEARS. Poems by William Wordsworth 1798–1807. Pp. 230+[2] (colophon, verso blank), printed in red & black; med. 8vo; uncut; gilt lettered limp vellum, a trifle soiled and slightly sprung; uncut; Doves Bindery stamp at foot of lower pastedown; **Doves Press, Hammersmith, 1911. One of 200 copies on paper (of a total edition of 212).** Tidcombe DP25. \$2,000

The Dropmore Press [1945–1955]: Viscount Carlow, the founder of the Cornivus Press (see above), was killed in action in 1944. The machinery, type and stock of paper were acquired by newspaper magnate, Viscount Kemsley, and with Edward Shanks as director, the name of the press was changed to The Dropmore Press and its publishing scope was broadened.

40. **Cubbin (Thomas)** THE WRECK OF THE SERICA. A narrative of 1868. With wood engravings by John Worsley. Pp. [vi]+x+106(last blank)+[2](colophon, verso blank), coloured frontispiece and 3 text illustrations (2 full page), plus pictorial head & tailpiece, the publisher's device at colophon printed in orange; cr. 4to; blue buckram, lettered & decorated in gilt, edges a trifle rubbed; top edges speckled, others uncut; dust wrapper, slightly soiled and worn, the edges rubbed and split, front flap heavily price-clipped; edges of leaves lightly foxed; **The Dropmore Press, London, 1950. Edition limited to 300 numbered copies, this being one of 270 thus bound.** Ridler 20. *The *Serica* was bound from the Mersey towards Aden on the Red Sea coast, but was wrecked in the Indian Ocean. \$250
41. **Landor (Walter Savage)** THE SCULPTURED GARLAND. A Selection from the Lyrical Poems of Walter Savage Landor. Arranged by Richard Buxton. Pp. [xii]+54+[6](last colophon, verso blank), text illustrations (2 full page), decorative title page; post 4to; bound by Evans of Croydon in half dark brown morocco, spine lettered and ruled in gilt, cream canvas boards with gilt vignette at centre of upper board, the cloth a trifle bubbled; price-clipped dust wrapper, slightly soiled and browned, edges lightly chipped and split, with piece torn from top edge of front panel near backstrip; uncut; bookseller's sticker at foot of upper pastedown; **The Dropmore Press, London, 1948. Edition limited to 300 numbered copies.** Ridler 14. *The wood engravings are by Iain Macnab. \$175
42. **Sackville-West (Vita)** NURSERY RHYMES. Pp. [vi]+66+[4](blank, colophon), the title, one decorative initial and publisher's device at colophon printed in red; tall cr. 4to; blue cloth, lettered and decorated in gilt; the fore and bottom edges uncut, partly unopened; dust wrapper, the backstrip browned, edges slightly chipped; **The Dropmore Press, London, 1947. Edition limited to 550 numbered copies.** Ridler 4. *An essay on the history and meaning of nursery rhymes. \$800
43. **Sandeman (Christopher)** THYME AND BERGAMOT. Decorations by John O'Connor. Pp. [viii]+60+[4](envoi and colophon), pictorial title page, 6 full page illustrations, pictorial dedication page and tailpiece, decorative initial, colophon decoration; cr. 4to; blue buckram, lettered and decorated in gilt; uncut; dust wrapper, slightly soiled and a trifle foxed, edges slightly chipped and split; top edges of leaves lightly foxed; **The Dropmore Press, London, 1947. Edition limited to 550 numbered copies.** Ridler 5. *The fifth (and last) of the Dropmore Essays series. \$175



Eragny Press
Essex House Press

Eragny Press [1894–1914]: Founded by Lucien and Esther Pissarro in Epping, Essex, moving in 1897 to Bedford Park and in 1900 to Hammersmith, London. Almost all of the illustrations and decorative features were designed by Lucien Pissarro and cut on wood by either himself or his wife, Esther. Most of the bindings are paper boards, printed in flower patterns, with paper spines. Hand-made paper was used throughout.

44. **Browning (Robert)** SOME POEMS BY ROBERT BROWNING. Pp. 64+[6](contents, colophon and limitation pages), printed in red & black, coloured frontispiece, 10 decorative initials printed in red, a few loose tissue guards; gilt lettered qr. grey paper over cream papered boards patterned with a wild rose design in peach &

green, the plain paper a trifle scuffed, spine extremities slightly bruised; uncut; a little mainly faint offsetting (heavier on free endpapers), occasional light foxing; **Eragny Press, The Brook, Hammersmith, 1904. One of 215 copies on Arches handmade paper (of a total edition 226).** Genz EP20. *The frontispiece was designed and engraved on the wood by Lucien Pissarro and printed in 5 colours within a peach decorative border; the decorative initials, also designed by Lucien Pissarro, were engraved by his wife Esther. The font is the 'Brook' type designed by Pissarro and cut by E. P. Prince. \$600

45. **Moore (T. Sturge)** A BRIEF ACCOUNT OF THE ORIGIN OF THE ERAGNY PRESS & A NOTE ON THE RELATION OF THE PRINTED BOOK AS A WORK OF ART TO LIFE. A bibliographical list of the Eragny books printed in the Vale type by Esther & Lucien Pissarro on their press at Epping, Bedford Park, and The Brook Chiswick in the order in which they were issued. Pp. [ii]+52+[2](colophon & limitation page), 15 full page illustrations with loose tissue guards, decorative pressmark on limitation page; qr. gilt lettered and decorated buff paper over green & pink daisy patterned papered boards, the lower board faintly soiled, spine extremities a trifle bruised; uncut; free endpapers offset, a couple of spots of foxing; **Eragny Press, The Brook, Hammersmith, 1903. One of 235 copies on Arches handmade paper (of a total edition of 241).** Genz EP17. *The first book printed in the Brook type designed by Lucien Pissarro. Previous Eragny books bore their pressmark but were published by the Vale Press, and all but one were printed in the Vale type designed by Charles Ricketts (to whom this volume is dedicated). \$1,500

Essex House Press [1898–1910]: Founded by Laurence Hodson and C. R. Ashbee as a branch of the Guild of Handicraft, in the hope to keep alive the tradition of good printing that William Morris had revived, helped by T. Binning and J. Tippett, compositors, and S. Mowlem, pressman, who came from the Kelmscott Press. Dr. A. K. Coomaraswamy was associated with the press from 1906. Ashbee had bought the plant of the Kelmscott Press (but not the type or wood-blocks, which were given to the British Museum) when William Morris died in 1896.

46. **Bunyan (John)** THE PILGRIM'S 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. Pp. [ii]+426+[4](colophon and printer's note, last blank), printed in red & black, woodcut frontispiece with tissue guard, decorative pressmark at colophon; f cap. 8vo; full vellum with thin yapped edges, spine lettered in black, the vellum a trifle soiled; uncut; printed at the **Press of the Guild of Handicraft Ltd., under the supervision of C. R. Ashbee, [Essex House Press], London, 1899. Edition limited to 750 numbered copies.** Tomkinson 4. \$750
47. **Shelley (Percy Bysshe)** A LETTER FROM PERCY B. SHELLEY TO T. PEACOCK, JULY, MDCCCXVI. Pp. 16, printed in red & black, colophon decoration printed in red; light blue/grey papered boards with printed paper title labels on spine and upper board, tiny piece chipped from head of spine, the boards and the larger label slightly foxed; uncut; free endpapers lightly offset; **Essex House Press, London, 1901. One of 45 copies printed on paper of a total edition of 50.** Tomkinson 24. *Privately printed at the Essex House Press for the owner of the manuscript. The letter was previously published in the Shelleys' *History of a Six Weeks' Tour through a part of France, Switzerland, Germany, and Holland ...* (much of which was written by Mary Shelley). The letter was written by Shelley from the Hotel de Londres, Chamounix, to his close friend and fellow poet Thomas Love Peacock (1785–1866). \$750



Florence Press

Florence Press [1908–1928?]: Started by Chatto & Windus, using type specially designed for the press by Herbert P. Horne.

48. **Blake (William)** THE MARRIAGE OF HEAVEN AND HELL AND A SONG OF LIBERTY. With an Introduction by Francis Griffin Stokes. Pp. 80(last blank), the title page printed in red & black; qr. beige cloth with printed paper title label on spine, purple/maroon papered boards, faintly scuffed, the fore-corners a trifle worn; uncut and partly unopened; partial remains of small label or bookseller's sticker at foot of upper pastedown; **Florence Press/Chatto & Windus, London, 1911. Tomkinson 7 (stating an edition limitation of 1,000 copies); Bentley, Blake Books, 103.** *Probably the most influential of Blake's works, *The Marriage of Heaven and Hell* was composed circa 1790. This edition is not illustrated and contains a long introduction by Shakespearean scholar Francis Griffin Stokes. \$150

49. **Byron (Lord)** POEMS OF LORD BYRON. Selected and arranged in chronological order with a Preface by H. J. C. Grierson. Pp. [ii]+xxx+398(last colophon), the title page printed in navy & black; half vellum, spine lettered in gilt, marbled papered boards; t.e.g., others uncut and partly unopened; ribbon marker; within [later?, but not recent] plain card slipcase which is slightly soiled; a couple of faint spots of foxing; **Florence Press/Chatto & Windus, London, 1923. Special edition, limited to 260 numbered copies (250 for sale) on handmade paper.** Ransom 15. *Herbert John Clifford Grierson (1866–1960) was Professor of English Literature at the University of Aberdeen, and later at the University of Edinburgh from 1915 to 1935. **\$350**
50. **Shelley (Percy Bysshe)** THE LYRICAL POEMS AND TRANSLATIONS OF PERCY BYSSHE SHELLEY. Arranged in chronological order with a Preface by C. H. Herford. Pp. xxvi+480+2](colophon, verso blank), qr. light brown cloth, spine lettered in gilt, grey papered boards, upper board lettered in gilt, slightly soiled, the cloth lightly flecked, bottom fore-corner of upper board a trifle worn; t.e.g., others uncut and partly unopened; ribbon marker; free endpapers faintly offset; **Florence Press/Chatto & Windus, London, 1918.** Ransom 12 (stating an edition limitation of 1,500 ordinary copies and 250 large paper). *Charles Harold Herford (1853–1931) was Professor at University College of Wales, Aberystwyth from 1887 to 1901, and Professor of English Literature at Victoria University of Manchester from 1901 to 1921. **\$250**
51. **Stevenson (Robert Louis)** POEMS. Underwoods; Ballads; Songs of Travel; A Child's Garden of Verses. Pp. [xvi]+400(last colophon), title page printed in blue and black; f cap. 4to; gilt lettered limp vellum with green ribbon ties; t.e.g., others uncut and partly unopened; white ribbon marker; slight signs of removal of bookplate from verso of upper free endpaper, short closed tear to fore-edge pp. 175/6, edges of leaves a trifle foxed; printed at **The Florence Press [for] Chatto & Windus in association with Longmans, Green, London, 1913. First English Separate Collected Edition, Limited Issue; being number 4 of 500 specially bound copies on handmade paper.** Ransom 8; McKay [Stevenson] 639. *The text is that of the Thistle Edition, Volume 16, which contains two poems not included in the Edinburgh Edition. **\$450**
52. **Apollonius:** APOLLONIUS OF TYRE. Historia Apollonii Regis Tyri. Translated from the Latin by Paul Turner. Line-engravings by Mark Severin. Pp. 68, frontispiece plus 3 plates, 1 full page illustration, title page vignette; narrow cr. 4to; qr. orange/tan morocco, spine lettered in gilt, maroon canvas boards with gilt vignette at centre of upper board; t.e.g., others uncut; original glassine wrapper, edges slightly chipped; **The Golden Cockerel Press, London, 1956. Edition limited to 300 copies; this being one of 225 copies thus bound. Cock-a-Hoop 203.** *Printed at The Chiswick Press, with Severin's copper engravings reproduced in collotype. **\$400**
53. **Apuleius (Lucius)** THE XI BOOKES OF THE GOLDEN ASSE. Containing the Metamorphosie of Lucius Apuleius, interlaced with sundry pleasant & delectable Tales. With an excellent Narration of the marriage of Cupid & Psyche, set out in the iii. v. & the vi. Bookes. Translated out of Latine into English, by William Adlington. Pp. 250+[6](printer's note, colophon, and small gilt cockerel device, last blank), the title, headings and numerous initials printed in green; cr. 4to; qr. natural linen with printed paper title label on spine, pale blue/grey Michallet papered boards, faintly soiled, edges slightly faded, the fore-corners lightly bruised; uncut, occasionally partly unopened; hinges tender at a couple of points, a couple of spots of foxing and a little slight soiling; **The Golden Cockerel Press, Waltham Saint Lawrence, Berks., 1923. Edition limited to 450 numbered copies on Van Gelder paper. Chanticleer 15.** **\$300**
54. **Bannet (Ivor)** THE AMAZONS. A novel. Engravings by Clifford Webb. Pp. 252+[2](colophon, blank), frontispiece, title page vignette, 7 full page illustrations, pictorial tailpiece, 3 full page maps; impl. 8vo; bound by Sangorski & Sutcliffe in half brown morocco, spine lettered and decorated in gilt, marbled papered boards, the top fore-corners slightly bruised; t.e.g., others uncut; binder's stamp at foot of upper pastedown; **The Golden Cockerel Press, London, 1948. One of 420 numbered copies thus bound, of a total edition of 500. Cockalorum 181.** **\$500**
55. **Bates (H. E.)** A GERMAN IDYLL. With wood engravings by Lynton Lamb. Pp. [iv]+40+[2](colophon, verso blank), frontispiece, pictorial title page, plus text illustrations, decorative initials and tailpiece; med. 8vo; qr. red morocco, spine lettered in gilt, red & beige patterned cloth; t.e.g., others uncut; binder's stamp at foot of upper pastedown; **The Golden Cockerel Press, Waltham Saint Lawrence, Berks., 1932. Edition limited to 307 numbered copies, signed by the author. Chanticleer 81; Eads [Bates] A16.** **\$500**
56. **Bates (H. E.)** THE HOUSE WITH THE APRICOT and two other tales. Pp. [iv]+62(last colophon, verso blank), cockerel device at centre of title page, plus 4 text illustrations by Agnes Miller Parker; med. 8vo; qr. dark green morocco, spine lettered in gilt, orange & green patterned cloth, top fore-corners lightly bruised; t.e.g., others uncut; **The Golden Cockerel Press, London, 1933. Edition limited to 300 numbered copies, signed by the author. Chanticleer 90; Eads [Bates] A19.** *The seventh volume in the Golden Cockerel series of first editions by contemporary authors. **\$500**
57. **Bell (Gertrude)** THE ARAB WAR. Confidential information for General Headquarters... Being despatches reprinted from the secret "Arab Bulletin". Introduction by Sir Kinahan Cornwallis, Director of the Arab Bureau, 1916–1920. Pp. 52 (last colophon); cr. 4to; bound by Sangorski & Sutcliffe in qr. green niger morocco, spine lettered in gilt, with raised bands and small cockerel device, cream cloth boards, slightly foxed; t.e.g., others uncut; bookseller's sticker at foot of upper pastedown, small ownership label on lower pastedown, a little faint foxing and browning; **The Golden Cockerel Press, London, 1940. Edition limited to 500 copies printed on Arnold's mould-made paper. Pertelote 147.** *Drawn from the same sources as *Secret Despatches from Arabia*. **\$1,500**
58. **Besterman (Theodore)** Editor. THE PILGRIM FATHERS. A journal of their coming in the Mayflower to New England and their life and adventures there. Edited, with preface and notes, by Theodore Besterman. Eight engravings by Geoffrey Wales. Pp. 88, frontispiece, title page vignette and 6 pictorial headpieces; roy. 8vo; qr. black morocco, spine lettered and decorated in gilt, cream cloth boards, faintly soiled, the bottom fore-corners a trifle bruised; t.e.g., others uncut; binder's stamp at foot of upper pastedown, tiny surface graze to upper free endpaper; **The Golden Cockerel Press, London, 1939. Edition limited to 300 numbered copies on Arnold's mould-made paper. Cockalorum 140.** *The journal was originally published in 1622. **\$500**
59. **Bligh (William)** BLIGH'S VOYAGE IN THE RESOURCE, from Coupang to Batavia, together with the log of his subsequent passage to England in the Dutch packet "Vlydt" and his remarks on Morrison's Journal. All printed for the first time from the manuscripts in the Mitchell Library of New South Wales, with an introduction and notes by Owen Rutter. Pp. 160+[2](colophon, verso blank), 6 wood-engravings by Peter Barker-Mill, facsimiles of Bligh's own map and of pages from the Log; tall 4to; spine lettered in gilt, blue & beige "sail-type" binding, edges a trifle soiled; uncut, partly unopened; signature (upside down) on lower free endpaper, the outer leaves lightly foxed; **The Golden Cockerel Press, London, 1937. Edition limited to 350 copies on mould-made paper. Pertelote 120.** *A sequel to *The Log of the Bounty*. **\$1,600**
60. **Bligh (William)** THE LOG OF THE BOUNTY. Being Lieutenant William Bligh's Log of the Proceedings of His Majesty's Armed Vessel Bounty in a Voyage to the South Seas, to take the Breadfruit from the Society Islands to the West Indies. Now Published for the First Time from the Manuscript in the Admiralty Records, with an Introduction and Notes by Owen Rutter. Comments on Bligh's Navigation by Rear Admiral J. A. Edgell, O.B.E., Hydrographer of the Navy, and Four Engravings on Wood by Lynton Lamb. In two volumes. Pp. 436(last blank)+260(last colophon), pictorial double title page both volumes, full page plan of the Bounty's launch, 2 full-page charts, colophon decoration; narrow roy. 4to; qr. red cloth, spines lettered in gilt, cream & green 'sail-type' cloth boards, faintly soiled, edges a trifle rubbed, lower board of Volume I very slightly foxed, the bottom fore-corner of upper board Volume II bumped; partly unopened, the fore and bottom edges uncut; edges of leaves a trifle soiled, a couple of spots of foxing; **The Golden Cockerel Press, London, 1937. Edition limited to 300 numbered sets on mould-made paper. Pertelote 117.** *The first publication of Bligh's log and (according to the publishers, *Pertelote* p. 12) 'the first ship's log to be published with full details'. **\$4,000**
61. **Bourdeille (Pierre de, Seigneur and Abbot of Brantome)** THE LIVES OF GALLANT LADIES. Translated out of the French by H. M. & F. M. Embellished with woodcuts by Robert Gibbings. Preface by Francis Macnamara. In two volumes. Pp. [ii]+262+252(last colophon), 10 plates (including frontispiece to each volume), several decorative initials printed in green, notes; cr. 4to; qr. black linen with printed pink paper title labels (faintly soiled) on spines, pale green marbled papered boards, the fore-corners slightly worn, small damp stain to upper board Volume I; uncut, a few leaves partly unopened; hinges tender at a couple of points in Volume I, remnant of bookseller's sticker at foot of upper pastedown Volume II, scattered light foxing and occasional faint offsetting; **privately printed for Subscribers only, The Golden Cockerel Press, [Waltham St. Lawrence], 1924. Edition limited to 720 numbered sets; this being one of 625 on rag paper. Chanticleer 18.** *The first publication issued under the directorship of Robert Gibbings, who took over from the ailing founder, Harold Taylor, early in 1924. With the limitation certificate signed by Gibbings (foxed), tipped-in at upper free endpaper. **\$300**

62. **Bowen (Elizabeth) & others.** CONSEQUENCES. A complete story in the manner of the old parlour game. In nine chapters, each by a different author. Pp. 68(last blank)+[2](colophon, verso blank), frontispiece, title page vignette, cockerel device as tailpiece; med. 8vo; brick red cloth, spine lettered in black, the boards faintly soiled, fore-corners a trifle bruised; dust wrapper, soiled and slightly silverfished, edges rubbed and split; occasional light soiling; **The Golden Cockerel Press, Waltham Saint Lawrence, 1932. One of 1,000 copies on machine made paper. Chanticleer 85.** *The following authors each contributed a chapter: John van Druten; G. B. Stern; A. E. Coppard; Sean O'Faolain; Norah Hoult; Hamish Maclaren; Elizabeth Bowen; Ronald Fraser; Malachi Whitaker. The frontispiece was engraved by Eric Ravilious. \$200
63. **Cibber (Colley)** AN APOLOGY FOR THE LIFE OF COLLEY CIBBER, COMEDIAN, and Late Patentee of the Theatre-Royal. Written by himself. In two volumes. Pp. xii+160+[ii]+164(last blank)+[2](colophon, verso blank), printed in blue & black, numerous small decorative initials; roy. 8vo; qr. white buckram, spines lettered in gilt, buff papered boards, the cloth slightly soiled, boards a trifle scuffed, with a couple of the corners faintly bruised; uncut; hinges tender at a couple of points, the free endpapers slightly offset, a little light foxing; **The Golden Cockerel Press, Waltham St. Lawrence, 1925. Edition limited to 450 numbered copies. Chanticleer 29.** \$200
64. **Coppard (A. E.)** CLORINDA WALKS IN HEAVEN. Tales. Pp. 130+[2](blank, colophon), small cockerel device at centre of title page; qr. black cloth with printed paper title label on spine, yellow papered boards, slightly soiled, corners a trifle worn, the cloth lightly flecked; uncut; bookplate of Lucy Birks on upper pastedown, the endpapers slightly offset; **The Golden Cockerel Press, Waltham Saint Lawrence, Berks., 1922. First edition, first issue, being one of 745 copies in this binding and with the original title page (of a total edition of 1,200). Chanticleer 4.** *The fourth book published by the press. Of this edition 430 sets of sheets were later taken over by Jonathan Cape, and issued with a cancel title page. \$125
65. **Coppard (A. E.)** THE HUNDREDTH STORY. With engravings by Robert Gibbings. Pp. [iv]+58+[2](blank, colophon), 4 wood-engravings, cockerel device at colophon; med. 8vo; bound by Sangorski & Sutcliffe in qr. green morocco, spine lettered in gilt, patterned papered boards (paper designed by Tirzah Garwood), fore-corners of boards a trifle bruised; t.e.g., others uncut; binder's stamp at foot of upper pastedown, the free endpapers faintly offset; **The Golden Cockerel Press, Waltham Saint Lawrence, Berkshire, 1931. Edition limited to 1,000 numbered copies. Chanticleer 74.** *The first book in the successful 'Guinea Series' of illustrated modern authors; also the first to be printed in the Golden Cockerel type, which was specially designed for the press by Eric Gill. Loosely inserted is the original printed *Notice to Subscribers*, dated January 1931. \$250
66. **Coventry (Francis)** THE HISTORY OF POMPEY THE LITTLE. Or, The Life and Adventures of a Lap-Dog. With an Introduction by Arundell Del Re. Pp. xvi+226(last blank)+[2](colophon, verso blank), frontispiece and pictorial tailpiece by David Jones; qr. cream buckram, spine lettered in gilt, brown papered boards, the spine faintly darkened; uncut and partly unopened; dust wrapper, foxed and lightly worn, the edges chipped and split, back panel lightly creased, small piece torn from foot of backstrip, which is browned and slightly rubbed; bookseller's stamp at foot of upper pastedown, a little light foxing and occasional slight soiling; **The Golden Cockerel Press, Waltham Saint Lawrence, Berkshire, 1926. Edition limited to 400 numbered copies. Chanticleer 44.** \$250
67. **Davies (Rhys)** DAISY MATTHEWS AND THREE OTHER TALES. With wood engravings by Agnes Miller Parker. Pp. [iv]+64+[2](colophon, verso blank), 4 pictorial headpieces, cockerel device on title page; med. 8vo; qr. maize morocco, spine lettered in gilt, patterned cloth boards; t.e.g., others uncut; original glassine wrapper, edges slightly chipped; free endpapers faintly offset; **The Golden Cockerel Press, Waltham Saint Lawrence, Berkshire, 1932. Edition limited to 325 numbered copies, signed by the author on contents page. Chanticleer 87.** \$450
68. **De Brebeuf (Jean)** THE TRAVELS & SUFFERINGS OF FATHER JEAN DE BREBEUF: among the Hurons of Canada as described by himself. Edited & translated from the French and Latin by Theodore Besterman. Pp. 198(last blank)+[2](colophon, verso blank), pictorial double title page with lettering and illustrations engraved on wood by Eric Gill, endpaper map, notes, bibliographical note; narrow roy. 4to; qr. red canvas, with gilt lettered black morocco title label and tiny gilt cockerel device on spine, black cloth boards, slightly flecked; fore and bottom edges uncut; **The Golden Cockerel Press, London, 1938. Edition limited to 300 numbered copies on Arnold's mould-made paper. Pertelote 136.** *One of the most poignant diaries of valiant strife and adversity ever recorded' [Pertelote p. 33]. \$1,200
69. **De Chair (Somerset)** THE GOLDEN CARPET. Published by permission of the War Office. Pp. 128, frontispiece (reproduction of a bronze bust of the author by Lanyi), endpaper map; cr. 4to; qr. green morocco, spine lettered in gilt, cream art-canvas boards, faintly marked; t.e.g., others uncut; the endpapers a trifle offset, a little light foxing; **The Golden Cockerel Press, London, 1943. Edition limited to 500 numbered copies, on Arnold's mould-made paper. Pertelote 155.** *Loosely inserted in this copy is the small broadside Golden Cockerel Press *Announcement*, describing *The Golden Carpet* and the forthcoming publication of its sequel, *The Silver Crescent*. The broadside, which features a floriated initial by Eric Gill, is very slightly foxed. *Cock-a-*
- Hoop* LXXI. Also inserted is the small printed *With Compliments* slip of the Secretary R.A.F. Benevolent Fund, Hove, Sussex (which has been typed on); and a small newsclipping (review of the book). \$1,200
70. **De Chair (Somerset)** THE SILVER CRESCENT. Published by Permission of the War Office. Pp. 126 +[2](colophon, verso blank), frontispiece portrait plus 8 plates and 3 text illustrations (2 full page), endpaper map printed in red & black; cr. 4to; bound by Sangorski & Sutcliffe in full navy morocco, the spine lettered in gilt between raised bands, boards with decorative gilt edges, spine slightly faded; t.e.g., others uncut; the free endpapers browned at edges, a few faint spots of foxing; **The Golden Cockerel Press, London, 1943. Edition limited to 500 numbered copies on mould-made paper, this being copy number 23 of 30 thus bound, signed by the author. Cockalorum 157.** *War journal of an intelligence officer in the Near East; a sequel to *The Golden Carpet*. \$1,200
71. **Ellis (Havelock)** SONNETS: with Folk Songs from the Spanish. Pp. xvi+82+[2](colophon, verso blank), small title page decoration, gilt cockerel device below colophon; qr. natural linen with printed paper title label on spine, grey papered boards, bottom fore-corners of upper board faintly bruised; uncut and partly unopened; bookseller's sticker at foot of upper pastedown, hinge starting near centre, a little pale foxing, the colophon slightly soiled; **The Golden Cockerel Press, Waltham Saint Lawrence, Berks., 1925. Edition limited to 500 numbered copies. Chanticleer 24.** *Some of the sonnets were written in Australia, where Ellis spent some time as a teenager, teaching in the bush. \$150
72. **Flinders (Matthew)** MATTHEW FLINDERS' NARRATIVE OF HIS VOYAGE IN THE SCHOONER FRANCIS: 1798, preceded and followed by notes on Flinders, Bass, the wreck of the Sidney Cove, &c., by Geoffrey Rawson. With engravings by John Buckland Wright. Pp. 100+[2](map, colophon), 9 wood engravings printed in dark green, full page map, chronological table; narrow roy. 4to; green canvas, lettered and decorated in gilt, the fore-corners lightly bumped, a couple of faint bruises to edges of lower board, the upper board a trifle marked; t.e.g., others uncut; a couple of leaves slightly creased, edges lightly foxed; **The Golden Cockerel Press, London, 1946. Edition limited to 750 numbered copies, on grey mould-made paper. Cockalorum 170.** \$1,200
73. **Flint (William Russell)** MINXES ADMONISHED or Beauty Reproved. An album of deplorable caprices faithfully narrated & modestly embellished. Pp. 124+[4](author's note and colophon, last blank), printed in red & black, coloured frontispiece and title page vignette, plus 51 tinted illustrations (several full page), tall impl. 8vo; bound by Mansell in qr. red morocco, spine lettered and decorated in gilt, marbled papered boards; t.e.g.; within matching marbled papered slipcase; bookseller's sticker at foot of upper pastedown; **The Golden Cockerel Press, London, 1955. One of 400 numbered copies thus bound, of a total edition of 550. Cock-a-Hoop 202.** *Flint's second book from the press: 'a series of light-hearted but observant essays and a pleasant variety of minxes to adorn them' [Cock-a-Hoop p. 36]. The illustrations are photogravure reproductions of 2 water coloured paintings and 51 crayon drawings by the author. \$1,200
74. **Gautier (Theophile)** MADEMOISELLE DE MAUPIN. A romance. Translated by R. & E. Powys Mathers. Engravings by John Buckland Wright. Pp. 286(last colophon), frontispiece plus 7 plates, the title page printed in blue & black; cr. 4to; bound by Sangorski & Sutcliffe in qr. vellum, spine lettered in gilt, light blue/grey cloth boards, edges a trifle rubbed, the bottom fore-corners of boards and foot of spine slightly bruised; t.e.g., others uncut; binder's stamp at foot of upper pastedown, a little faint offsetting of plates (as often); **The Golden Cockerel Press, London, 1938. First trade edition, being one of 450 copies thus [total edition 500]. Pertelote 131; Reid [Buckland Wright] A26b.** *The last association between The Golden Cockerel Press and E. Powys Mathers, who died in 1939. \$500
75. **Gill (Eric)** THE LORD'S SONG. A sermon. Pp. 16, wood engraved frontispiece, title page decoration and initial by the author; narrow super roy. 12mo; cream buckram, spine and upper board lettered in gilt, the boards a trifle sprung and very faintly marked; uncut; **The Golden Cockerel Press, London, 1934. Edition limited to 500 numbered copies on Arnold paper. Chanticleer 92.** *The first of the Golden Cockerel Press books to use Eric Gill's Perpetua Roman and Felicity Italic types. \$400
76. **Gray (Thomas)** ELEGY WRITTEN IN A COUNTRY CHURCH-YARD. With a Foreword by Christopher Sandford and eight engravings by Gwenda Morgan. Pp. 20+[2](blank, colophon), frontispiece, title page decoration, plus 5 full page illustrations, pictorial head & tailpiece; qr. blue buckram, the spine lettered in gilt, lightly faded, marbled papered boards; t.e.g., others uncut; **The Golden Cockerel Press, London, 1946. One of 670 numbered copies thus bound (total edition of 750). Cockalorum 172.** \$200
77. **Hartnoll (Phyllis)** THE GRECIAN ENCHANTED. With eight aquatints by John Buckland-Wright. Pp. [ii]+80(last colophon), frontispiece, pictorial title page and 6 plates with tissue guards, the title page printed in red & black; tall impl. 8vo; pink & grey cloth, lettered and decorated in gilt, the top fore-corner of lower board slightly bruised; t.e.g., others uncut; original glassine wrapper, edges chipped and torn; bookseller's sticker at foot of

- upper pastedown, free endpapers faintly offset, the tissue guard to frontispiece loose; **The Golden Cockerel Press, London, 1952. One of 300 numbered copies thus bound (of a total edition of 360).** *Cock-a-Hoop* 189; Reid [Buckland Wright] A65b. \$450
78. **Homer (F. L.) THE HOMERIC HYMN TO APHRODITE.** A new translation by F. L. Lucas, Fellow of King's College, Cambridge. With ten engravings by Mark Severin. Pp. 36(last colophon), frontispiece with loose tissue guard, pictorial title page, text illustrations, cockerel device at colophon, the title page printed in red & black, notes; narrow roy. 4to; qr. black morocco, spine lettered and decorated in gilt, terracotta buckram, upper board decorated in gilt, the cloth a trifle flecked, tiny indentation to the leather on upper board near spine; t.e.g., others uncut; binder's stamp at foot of upper pastedown and bookseller's sticker at foot of lower pastedown, edges of leaves a trifle foxed; **The Golden Cockerel Press, London, 1948. One of 650 numbered copies thus bound, of a total edition of 750.** *Cockalorum* 177. \$400
79. **Jones (Gwyn) THE GREEN ISLAND.** A novel. Engravings by John Petts. Pp. 84, frontispiece, title page vignette, and 9 text illustrations (1 full page), the title page printed in green & black; roy. 8vo; green & grey canvas, lettered and decorated in gilt; t.e.g., others uncut; original glassine wrapper, edges a trifle split; a couple of leaves lightly creased (production fault?); **The Golden Cockerel Press, London, 1946. One of 400 numbered copies thus bound, of a total edition of 500.** *Cockalorum* 169. *According to Christopher Sandford, John Petts was a parachutist, and made all these engravings in a tent in the desert' [*Cockalorum* p. 30]. \$150
80. **Jones (Gwyn) SIR GAWAIN AND THE GREEN KNIGHT.** A prose translation, with an introductory essay. With Six Engravings in colour by Dorothea Braby. Pp. [iv]+96(last colophon), coloured frontispiece, title page decoration, and 4 plates, the title printed in green & pink, glossary; tall impl. 8vo; green & pink cloth, lettered and decorated in gilt, the bottom fore-corner of upper board faintly bruised; t.e.g., others uncut; bookseller's sticker at foot of upper pastedown, edges of leaves faintly browned, a couple of tiny spots of foxing; **The Golden Cockerel Press, London, 1952. One of 250 numbered copies thus bound (of a total edition of 360).** *Cock-a-Hoop* 190. \$400
81. **Jonson (Ben) A CROPPE OF KISSES.** Selected Lyrics, with an Appreciation, by John Wallis. Pp. 52(last blank), the title page printed in green & red and featuring a large yellow cockerel device, text with several large initials printed in red, green or blue; narrow med. 4to; qr. red morocco, spine lettered and decorated in gilt, beige canvas boards, upper board decorated in gilt, the cloth a trifle marked, the gilt decorations on the spine slightly dulled; t.e.g., others uncut; binder's stamp at foot of upper pastedown; **The Golden Cockerel Press, London, 1937. One of 200 numbered copies thus bound (of a total edition of 250).** *Pertelote* 121. \$250
82. **Keats (John) ENDYMION.** A poetical romance. With engravings by John Buckland-Wright. Pp. 152(last colophon), 58 wood engravings (12 full page, including the frontispiece); impl. 8vo; qr. vellum, spine lettered and decorated in gilt, brown buckram, upper board decorated in gilt; t.e.g., others uncut; original glassine wrapper, edges chipped and slightly torn; binder's stamp at foot of upper pastedown, scattered foxing (as often); **The Golden Cockerel Press, London, 1947. Edition limited to 500 numbered copies, on hand-made paper.** *Cockalorum* 175. \$1,750
83. **Lacombe (Jean de) A COMPENDIUM OF THE EAST.** Being an account of voyages to the Grand Indies made by the Sieur Jean De Lacombe, of Quercy, formerly Captain at Arms in the service of the Company of the Indies of Holland. Now published for the first time [from the Bordeaux Manuscript of 1681] in an English translation by Stephanie & Denis Clark. Edited, with an Introduction and Notes, by Ashley Gibson. Contemporary engravings of the principal places visited reproduced from Schultzen's Ost-indische Reyse [Amsterdam, 1676]. Pp. 210(last colophon), 5 double page plates, 1 double page facsimile, endpaper maps, notes, glossary of place names, bibliography, index; tall impl. 8v; qr. black cloth, spine lettered and decorated in gilt, batik patterned cloth boards, the top fore-corner of lower board bruised; fore and bottom edges uncut; original glassine wrapper, edges chipped and torn; edges of leaves a trifle foxed; **The Golden Cockerel Press, London, 1937. Edition limited to 300 numbered copies.** *Pertelote* 130. \$600
84. **Lascaris (Evadne) THE GOLDEN BED OF KYDNO.** Translated from the modern Greek by P. M. & illustrated with twelve line-engravings by Lettice Sandford. Pp. 44+[2](colophon, verso blank), pictorial title page and headpiece, plus 9 full page illustrations, the title, running headings and initials printed in yellow, gilt endpapers; med. 4to; cream buckram, spine lettered in gilt, with an illustration by Lettice Sandford in gilt on upper board, the cloth faintly soiled; t.e.g., others uncut; within the original gilt card box, a trifle soiled, edges lightly worn; **The Golden Cockerel Press, 1935. One of 140 numbered copies thus bound, of a total edition of 200.** *Chanticleer* 107. *Printed for subscribers. The translation is by Edward Powys Mathers. \$2,000
85. **Lawrence (T. E.) CRUSADER CASTLES.** With Forewords by A. W. Lawrence and Mrs. Lawrence. In two volumes: I. THE THESIS. Pp. 56, 64 plates (including several plans, 1 coloured), 1 full page map plus 2 large folding maps loosely inserted at end (all printed in red & black), 2 full page facsimiles, the title page printed in red; Volume II. THE LETTERS. Pp. 62, frontispiece, plus 36 plates, text illustrations, maps and plans (some full page), the title page printed in red; cr. 4to; bound by Sangorski & Sutcliffe in half tan/red morocco, the spines lettered in gilt between raised bands, with small gilt cockerel device at foot, cream cloth boards, a trifle soiled; t.e.g., others uncut; each within a black cloth slipcase (both slipcases a trifle scuffed); dentelles lightly offset, occasional slight soiling; **The Golden Cockerel Press, London, 1936. Edition limited to 1,000 numbered sets, on mould made paper.** *Chanticleer* 112; O'Brien [Lawrence] A188 & 189. *Volume I contains 106 reproductions of drawings, etc.; Volume II, 60 reproductions. \$4,000
86. **Lawrence (T. E.) MEN IN PRINT.** Essays in literary criticism. Introduction by A. W. Lawrence. Pp. 60(last colophon); cr. 4to; bound by Sangorski & Sutcliffe in qr. dark blue morocco, the spine lettered in gilt between raised bands, cream cloth boards, slightly soiled, corners a trifle bruised, spine lightly faded; t.e.g., others uncut; bookseller's sticker at foot of upper pastedown, some foxing, heavier on outer leaves; **The Golden Cockerel Press, London, 1940. Edition limited to 500 numbered copies, on Arnold's mould-made paper.** *Pertelote* 148; O'Brien [Lawrence] A229. *Literary reviews and criticism by Lawrence, on the work of James Elroy Flecker, Walter Savage Landor, D.H. Lawrence, H.G. Wells, Henry Williamson's *Tarka the Otter*, and Doughty's *Arabia Deserta*. \$750
87. **Lawrence (T. E.) SECRET DESPATCHES FROM ARABIA.** Published by permission of the Foreign Office. Foreword by A. W. Lawrence. Pp. 174(last blank)+[2](colophon, verso blank), frontispiece portrait (Lawrence in Arab dress), glossary; cr. 4to; bound by Sangorski & Sutcliffe in qr. black morocco, spine lettered in gilt between raised bands, cream cloth boards, slightly foxed and soiled, the top fore-corners lightly bruised; t.e.g., others uncut; dentelles lightly offset, scattered foxing; **The Golden Cockerel Press, London, 1939. Edition limited to 1,000 numbered copies, on Arnold's mould-made paper.** *Pertelote* 145; O'Brien [Lawrence] A226. *Despatches reprinted from *The Arab Bulletin*, a secret document, confined to 26 copies an issue, circulated by G.H.Q. at Ismalia during the First World War. \$750
88. **Lawrence (T. E.) SHAW-EDE.** T. E. Lawrence's letters to H. S. Ede, 1927-1935. Foreword and running commentary by H. S. Ede. Pp. 64(last blank); cr. 4to; bound by Sangorski & Sutcliffe in qr. navy morocco, the spine lettered in gilt between raised bands, cream canvas boards, faintly soiled, fore-corners lightly bruised; t.e.g., others uncut; bottom fore-corner of last few leaves faintly creased; **The Golden Cockerel Press, London, 1942. Edition limited to 500 numbered copies on Arnold's mould-made paper.** *Pertelote* 151; O'Brien [Lawrence] A234. *The last of the four Golden Cockerel Lawrence titles. Of the 43 letters published here, only six appeared in *The Letters of T. E. Lawrence*. 'From these letters it is apparent that Lawrence's friendship with Ede was spontaneous and cordial. Mutual interest in topics of art, literature, morals, and life in general, prompted an intimate, revealing, and introspective honesty in their correspondence ... more than in any of his others, Lawrence's culture, taste, and wisdom are revealed in sharp contrast with his surprising idiosyncrasies.' [*Pertelote* p. 46]. \$1,500
89. **Lindsay (Jack) STORM AT SEA.** Wood engravings by John Farleigh. Pp. 76+[2](colophon, verso blank), cockerel device at centre of title page, 4 text illustrations; med. 8vo; qr. blue morocco, spine lettered in gilt, green & cream patterned cloth; t.e.g., others uncut; binder's stamp at foot of upper pastedown; **The Golden Cockerel Press, London, 1935. Edition limited to 250 numbered copies on Batchelor paper, signed by the author.** *Chanticleer* 103. *Tenth in the Golden Cockerel series of first editions by contemporary authors. \$225
90. **Mathers (E. Powys) LOVE NIGHT.** A Laotian Gallantry. Engravings by Buckland Wright. Pp. 140+[2](colophon, verso blank), pictorial title page and 14 wood engravings by John Buckland-Wright (10 full page); qr. green vellum, spine lettered and decorated in gilt, pale yellow buckram boards, faintly soiled and a trifle sprung, the vellum lightly rubbed at edges; t.e.g., others uncut; binder's stamp at foot of upper pastedown; **The Golden Cockerel Press, London, 1936. One of 120 numbered copies thus bound of a total edition of 200.** *Pertelote* 113; Reid [Buckland-Wright] A23. *The first book published by the new triumvirate—Christopher & Anthony Sandford & Owen Rutter, Anthony replacing Francis Newbery' [*Pertelote* p. 9]. This volume was also the beginning of John Buckland-Wright's association with the Golden Cockerel Press. \$500
91. **Mathers (E. Powys) RED WISE.** Pp. [viii]+98+[4](note, colophon, last blank), illustrated with 8 wood engravings by Robert Gibbins (3 full page), all chapter headings and cockerel device at colophon printed in red, the endpapers patterned in green & gilt; qr. cream buckram, spine lettered in gilt, red papered boards, the lower board faintly scuffed and lightly bruised at top fore-corner; uncut; dust wrapper, slightly soiled, edges rubbed and split with a couple of short closed tears; **The Golden Cockerel Press, Waltham Saint Lawrence, 1926. Edition limited to 500 numbered copies on Batchelor hand-made paper.** *Chanticleer* 34. \$400
92. **Miller (Patrick) THE GREEN SHIP.** Introduction by Edward Garnett. Pp. [ii]+182, pictorial double title page and 6 wood engraved headpieces by Eric Gill; cr. 4to; qr. dark green morocco, spine lettered and decorated in gilt, marbled papered boards, faintly soiled and rubbed, fore-corners a trifle bruised; t.e.g., others uncut; binder's

- stamp at foot of upper pastedown; **The Golden Cockerel Press London, 1936. One of 134 numbered copies thus bound, of a total edition of 200.** *Chanticleer* 111. *Patrick Miller was the pseudonym of George Gordon Macfarlane (1885–1949), the younger brother of Scottish novelist Catherine Carswell. \$600
93. **Musaeus: HERO & LEANDER.** Translated from the Greek of Musaeus by F. L. Lucas. Pp. 48, frontispiece, pictorial title page and 9 line engravings in copper by John Buckland-Wright (7 full page, most with loose tissue guards), notes; maroon & yellow buckram, lettered and decorated in gilt & maroon, slight bruise to fore-edge of upper board below the top fore-corner; t.e.g., others uncut; original glassine wrapper with small chip at foot of backstrip; bookseller's sticker at foot of upper pastedown; **[The Golden Cockerel Press], London, 1949. One of 400 numbered copies thus bound (of a total edition of 500).** *Cock-a-Hoop* 183. \$500
94. **Nash (Paul) & others. SERMONS BY ARTISTS.** Paul Nash, David Low, Robert Gibbings, Eric Kennington, Leon Underwood, Stanley Spencer, Edmund Sullivan, Roger Fry, Will Dyson, Percy Smith. Pp. 80+[2](colophon, verso blank), frontispiece and decorative initials by Elizabeth Corsellis; med. 8vo; qr. red/brown morocco, spine lettered in gilt, black & white patterned papered boards, fore-corners lightly bruised, the spine slightly faded at a couple of points; t.e.g., others uncut; original glassine wrapper, edges chipped and torn; binder's stamp at foot of upper pastedown, endpapers faintly offset; **The Golden Cockerel Press, London, 1934. Edition limited to 300 numbered copies.** *Chanticleer* 94. *Ten artists, prominent as sculptors, illustrators, painters or cartoonists, have been persuaded to take a text from Holy Scripture and to write thereon a sermon expressive of their attitude towards life' [Foreword]. \$500
95. **Powys (T. F.) WHEN THOU WAST NAKED.** A story. With engravings by John Nash. Pp. [iv]+66+[2](colophon, verso blank), pictorial title page, plus 4 text illustrations, cockerel device at colophon; med. 8vo; qr. dark blue morocco, spine lettered in gilt, dark blue & cream patterned cloth, fore-corners of lower board slightly bruised; t.e.g., others uncut; binder's stamp at foot of upper pastedown; **The Golden Cockerel Press, Waltham Saint Lawrence, Berks., 1931. Edition limited to 500 numbered copies, signed by the author.** *Chanticleer* 76. \$350
96. **Powys (Theodore Francis) GOAT GREEN OR THE BETTER GIFT.** Engravings by Gwenda Morgan. Pp. 62(last colophon), frontispiece, 4 full page illustrations, cockerel device at colophon; f cap. 4to; qr. dark green morocco, spine lettered and decorated in gilt, beige canvas boards; t.e.g.; others uncut; original glassine wrapper, edges slightly chipped; binder's stamp at foot of upper pastedown; **The Golden Cockerel Press, London, 1937. One of 150 numbered copies thus, signed by the author.** *Pertelote* 128. \$250
97. **Psalms: THE NINETY-FIRST PSALM.** With wood-engravings by Dorothea Braby. Pp. [8](last colophon, verso blank), frontispiece, title page vignette, and 3 wood-engravings (1 full page); med. 8vo; cream canvas with gilt lettered green leather title label on spine, the boards a trifle canted, lower board faintly marked and with slight bruise to bottom fore-corners; t.e.g., others uncut; original glassine wrapper, edges slightly creased and chipped; **The Golden Cockerel Press, London, 1944. One of 300 copies thus bound of a total edition of 350 numbered copies on Tree and Serpent hand-made paper.** *Cockalorum* 160. \$300
98. **Strong (L. A. G.) THE HANSOM CAB AND THE PIGEONS:** being random reflections upon the Silver Jubilee of King George V. Pp. 44(last blank)+[2](colophon, verso blank), frontispiece, pictorial headpiece, text decorations and tailpiece by Eric Ravillous; med. 8vo; silver cloth, spine lettered in navy, the boards a trifle sprung and faintly soiled, top fore-corner of upper board slightly bruised; dust wrapper, edges chipped and torn, with small surface graze to back panel, piece torn from top edge of front panel near fore-corner, price sticker at foot of front flap; uncut, partly unopened; outer leaves faintly soiled; **The Golden Cockerel Press, London, 1935. First edition, limited to 1,212 copies, this being one of 1,000 unsigned copies on machine-made paper.** *Chanticleer* 105. \$400
99. **Swinburne (Algernon Charles) LAUS VENERIS.** Engravings by John Buckland-Wright. Pp. 28+[2](blank, colophon), frontispiece, pictorial title page, and 9 illustrations (3 full page); roy. 8vo; qr. purple canvas, spine lettered and decorated in gilt, marbled papered boards, the top fore-corner of lower board a trifle bruised; t.e.g., others uncut; original glassine wrapper, edges a trifle creased and split; **The Golden Cockerel Press, London, 1948. One of 650 numbered copies thus, of a total edition of 750.** *Cockalorum* 178; Reid [Buckland-Wright] A48b. \$250
100. **Swinburne (A. C.) PASIPHAE.** A Poem. Introduction by Randolph Hughes. Pp. 40, frontispiece, pictorial title page and 4 other copper engravings (2 full page) by John Buckland-Wright, notes; dark blue & yellow buckram, lettered and decorated in gilt, the lower board a trifle flecked, spine cloth faintly faded; t.e.g., others uncut; original glassine wrapper, edges slightly chipped and split; bookseller's sticker at foot of upper pastedown, tiny split at foot of upper hinge; **The Golden Cockerel Press, London, 1950. One of 400 numbered copies thus (of a total edition of 500).** *Cock-a-Hoop* 185; Reid [Buckland-Wright] A57a. \$300
- Gregynog Press [1922–1940]:** Founded by the Misses Gwendoline and Margaret Davies, of Gregynog Hall, Newton, Montgomeryshire, Wales. The sisters brought together distinguished craftsmen, designers and engravers to produce carefully chosen Welsh and English books in fine editions, under the direction of Robert Ashwin Maynard.
101. **Abercrombie (Lascelles) LYRICS AND UNFINISHED POEMS.** Pp. xii+84(last colophon, verso blank); impl. 8vo; qr. dark green oasis morocco, lettered and decorated in gilt, marbled papered boards with dark green morocco corner tips, the boards slightly sprung, spine uniformly fading to grey, and slightly grazed at extremities; uncut; small bookplate on upper free endpaper, binder's stamp at foot of lower pastedown, the free endpapers faintly browned at edges, a couple of spots of foxing; **The Gregynog Press, Newtown, Montgomeryshire, 1940. Edition limited to 175 numbered copies.** Harrop 42. \$250
102. **Davies (W. H.) THE LOVER'S SONG-BOOK.** Pp. vi+30+[2](colophon, verso blank), the pressmark on title page and several initials printed in blue, all text within blue single rule borders; qr. blue cloth, spine lettered in gilt, Cockerell marbled papered boards, a trifle rubbed, with a slight vertical crease to upper board adjacent to spine; **The Gregynog Press, Newtown, Montgomeryshire, 1933. One of 231 numbered copies thus (of a total edition of 250).** Harrop 28. *Poems, printed on Japanese vellum. The pressmark on the title page is Harrop's device No. 9. In some variant copies, the decorations and the cloth used in the binding were green, not blue. Blair Hughes-Stanton and Gertrude Hermes separately submitted illustrations for this volume, but the work was rejected in both cases and the book was published without illustrations. \$400
103. **Peacock (Thomas Love) THE MISFORTUNES OF ELPHIN.** Pp. [iv]+120(last colophon), pictorial head & tailpieces, title page ornament, decorative pressmark at colophon; med. 8vo; full red levant morocco, the spine lettered and ruled in gilt compartments between raised bands, the boards with single gilt rule border and edges, upper board decorated in gilt; t.e.g., others uncut; dentelles ruled in gilt, with the gilt stamps of the Gregynog Press, Horace W. Bray, and George Fisher [the binder] at foot of lower pastedown; within beige card slipcase with printed paper title label on spine; occasional pale foxing; **The Gregynog Press, Newtown, Montgomeryshire, 1928. One of 25 copies thus bound, of a total edition of 250 numbered copies** Harrop 12. *The text, based on Welsh Arthurian legend, is that of the first edition (1829), but with Welsh names corrected. The wood engravings are by Horace Walter Bray and the pressmark at the colophon is Harrop's device No. 8. The design on the upper board features a pair of hands pouring wine from goblets. \$5,000
104. **Rossetti (Christina) POEMS.** Chosen by Walter De La Mare. Pp. xlv+108(last colophon), printed in red & black, one pictorial headpiece, decorative pressmark on title page; qr. natural Hermitage calf, the spine lettered in gilt within a gilt ruled panel which extends onto the boards. Cockerell marbled papered boards in shades of grey & beige, corners a trifle rubbed, spine faintly darkened; top edges uncut; Gregynog Press Bindery stamp at foot of lower pastedown; **The Gregynog Press, Newtown, Montgomeryshire, 1930. One of 275 numbered copies thus bound (of a total edition of 300).** Harrop 15. *The pressmark on the title page is Harrop's device No. 12. The headpiece to Walter De La Mare's long introduction to this volume is a wood engraved portrait of Rossetti by Robert Ashwin Maynard (1888–1966). \$750
105. **Saint John: THE REVELATION OF SAINT JOHN THE DIVINE.** Pp. [60], printed in Tyrian red & black on Japanese vellum, with numerous wood engraved illustrations by Blair Hughes-Stanton (several full page); f cap. folio; full red Hermitage calf over bevelled boards, lettered and decorated in blind, the leather slightly scuffed, edges rubbed; top edges sprinkled red; Gregynog Press bindery stamp at foot of lower pastedown, occasional faint soiling; **The Gregynog Press, Montgomeryshire, 1932. One of 232 numbered copies thus bound (of a total edition of 250).** Harrop 24. *Blair Hughes-Stanton also designed the title page, which incorporates a press device with the initials of the press interlaced back to back, and superimposed on a cross (Harrop device No. 22). At the time of publication, Hughes-Stanton's relationship with The Gregynog Press was strained. Some of the board felt that his wood engravings were too erotic, and his personal conduct was also causing concern. 'These engravings, in which the strange elongated figures exude a strange power and even menace, emphasise the artist's complete technical mastery of the medium' [Harrop, p. 110]. \$5,000
106. **Sampson (John) XXI WELSH GYPSY FOLK-TALES.** Collected by John Sampson. With engravings on wood by Agnes Miller Parker. Pp. xiv+108, title page vignette and ornament, plus 7 pictorial headpieces, small decorative pressmark at colophon; impl. 8vo; bound in full mustard yellow Welsh sheepskin over bevelled boards, lettered and decorated in gilt, a trifle soiled; fore and bottom edges uncut; the free endpapers and one of the preliminary blanks browned at edges (offsetting from dentelles), some light foxing, mainly to the last few leaves; **The Gregynog Press, Newtown, Montgomeryshire, 1933. One of 235 numbered copies thus bound (of a total edition of 250).** Harrop 27. *Stories chosen from over fifty folk tales collected by Dr. John Sampson from the Gypsies of Wales. The text was edited by Dora Yates, who also contributed the Foreword, and suggested the binding colour. The pressmark is Harrop's device No. 23. \$2,500

107. **Thomas (Edward)** CHOSEN ESSAYS. Pp. [viii]+102+[2](colophon, verso blank), wood engraved title page vignette and pictorial head & tailpieces, the pressmark at colophon printed in turquoise; cr. 4to; full blue morocco, the spine lettered and ruled in gilt compartments between raised bands, boards decorated in gilt and blind with a design featuring two central sets of concentric squares set one above the other, and trellis work of double blind lines studded with numerous tiny gilt squares, the edges and dentelles ruled in gilt; t.e.g., others uncut; blue/grey silurian endpapers, with Gregynog Press Bindery stamp in gilt at foot of lower pastedown, the free endpapers lightly offset at edges; **The Gregynog Press, Newtown, Montgomeryshire, 1926. One of 33 copies thus bound of a total edition of 350 numbered copies (the first 50 of which, as here, were printed on Batchelor's handmade paper, watermarked GG).** Harrop 5; Eckert, [Thomas], pp. 253–4. *The illustrations are by Robert Ashton Maynard and Horace Walter Bray, with the title page portrait of Thomas by Maynard, who also designed the binding. The pressmark is Harrop's device No. 4. **\$8,000**



Haslewood Books
High House Press

The Hawthornden Press
The Hogarth Press

Haslewood Books [1924–1931]: Founded in London by Frederick Etchells and Hugh MacDonald. The books were printed by various commercial firms.

108. **Andersen (Hans Christian)** TALES FROM HANS ANDERSEN. With illustrations by Hester Sainsbury. Pp. 216(last blank), hand-coloured title page vignette within decorative border and 15 pictorial headpieces; roy. 8vo; qr. natural buckram, spine lettered in gilt, patterned papered boards, fore-corners slightly worn; uncut, partly unopened; the free endpapers faintly offset; **Frederick Etchells & Hugh Macdonald, London, 1929. One of 500 numbered copies thus (of a total edition of 535).** The Haslewood Books series. *Fifteen fairytales, including *The Tinder-box*; *The Little Mermaid*; *The Ugly Duckling*; *The Snow-Queen*; and *The Little Match-girl*. **\$350**

The Hawthornden Press [1919–1935?]: Founded by Chas. J. Sawyer, London, with the aim 'To print in a beautiful type in the "Kelmescott" manner a few volumes selected from British classics not previously done by modern presses; to issue at a modest price without desire of profit' [Tomkinson].

109. **Drummond (William)** A CYPRESS GROVE. Introduction and notes by Samuel Clegg. Pp. 78(last colophon), hand-tipped frontispiece portrait, notes; qr. canvas, blue papered boards with printed paper title label on upper board, the fore-corners (and bottom edge of upper board) bumped; partly unopened; dust wrapper, faintly soiled and creased, edges a trifle chipped and split, small piece torn from foot of backstrip; free endpapers faintly offset, edges of leaves a trifle foxed; **The Hawthornden Press, London, 1919. Edition limited to 1,000 numbered copies, on Whatman Handmade paper.** Tomkinson, p. 101. *The first book from C. J. Sawyer's Hawthornden Press, published in the hope 'that this beautiful prose elegy might console some who mourned for young lives sacrificed during the preceding four years' [Tomkinson, p. 101]. William Drummond (1585–1649), dubbed 'the Scottish Petrarch', is one of the sixteen writers whose heads appear on the Scott Monument, Princes Street, Edinburgh. *A Cypress Grove* is an essay on the folly of the fear of death. **\$95**

High House Press [1924–1939]: Founded by James and Beatrice Masters, High House, Shaftesbury, Dorset. At first, the entire work of the Press (typesetting, press-work, editing, etc.) was done by Masters alone, but after 1927 his wife helped with the typesetting. In 1936 James and Beatrice Masters moved to Westbury-on-Trym, Bristol, where the High House Press operated for another four years.

110. **Farjeon (Eleanor)** YOUNG FOLK AND OLD. Pp. [ii]+20+[2](colophon, verso blank), title page decorations printed in red; printed paper wrappers with flap folds, faintly creased, edges a trifle rubbed; uncut; name in pencil next to the ink stamp of Inn Nursery School at head of upper free endpaper, the free endpapers slightly offset, pages faintly creased, a couple of spots of foxing; **High House Press, London, 1925. One of 200 numbered copies on machine-made paper (total edition 220).** Tomkinson 7. *Poems. The pencilled signature on the endpaper is that of Miss E. M. Symon, founder of one of the first nursery schools in Australia. The school became known as the Inn Nursery School after moving to premises in Mitcham, South Australia, formerly occupied by an inn. The nursery school movement developed from the Kindergarten system; the main difference being the age range of the children and the length of time they attended. (Nursery Inn School took children aged from 1½ to 7 years, including some boarders). **\$150**

111. **Ibbett (William J.)** A GREEK GARLAND OF AMOROUS TRIFLES: re-wove into English by William J. Ibbett. Pp. [ii]+18, title page printed in orange & black; beige mottled paper wrappers with flap folds and printed paper title label, edges a trifle rubbed; fore-edges uncut; **High House Press, Shaftesbury, 1925. First edition, limited to 240 copies; this being one of 225 copies on antique laid paper.** Tomkinson 4. *William Joseph Ibbett (1858–1934) also wrote poetry under the pseudonym *Antaeus*. **\$60**

112. **Ibbett (William J.)** TWENTY-FOUR SONNETS. Pp. [32](including a blank), title page decorated in grey; small f'cap. 8vo; beige textured paper wrappers with flap folds and printed paper title label, edges a trifle rubbed; uncut; free endpapers faintly offset; **High House Press, Shaftesbury, Dorset 1925. First edition, limited to 165 numbered copies.** Tomkinson 1. **\$60**

113. **Suckling (Sir John)** A BALLADE UPON A WEDDING. A discourse between two country-men. Pp. [ii]+12+[2] (colophon, verso blank), title page printed in red & black; dull red paper wrappers with flap folds over card, printed paper title label on upper wrapper, edges slightly creased; bookseller's sticker at foot of upper pastedown; **High House Press, Shaftesbury, Dorset, 1925. Edition limited to 162 copies.** Tomkinson 5. *The best known work by the Cavalier poet Sir John Suckling (1609–1642), who is also credited with having invented the card game cribbage. Suckling was a gentleman of the privy chamber to Charles I. **\$60**

The Hogarth Press [1917–1946]: The press of Leonard and Virginia Woolf, and Associates, named after the Woolfs' house in Richmond where they began hand-printing books. After Virginia relinquished her interest in the business in 1938 it was run as a partnership between Leonard Woolf and John Lehmann until 1946, when it became an associate company of Chatto & Windus.

114. **Bell (Clive)** POEMS. Pp. 32(last advertisement, verso blank); stiff buff paper wrappers, the upper wrapper lettered and decorated with a clover device in red, corners lightly creased, edges and backstrip slightly browned, with the original stab holes to backstrip but lacking the stitching; top edges uncut; contents loose; **The Hogarth Press, Richmond, 1921. First edition, limited to 350 copies.** Woolmer 12. *An early Hogarth Press item, hand printed by Leonard and Virginia Woolf. **\$800**



Kelmescott Press

Kelmescott Press [1890–1898]: Set up by William Morris in his Hammersmith House, with the help of Emery Walker, the Kelmescott Press marks the beginning of the modern revival of fine printing. To quote Ruari McLean in *Modern Book Design*: 'Nobody can judge typography, least of all the typography of hand-printed books such as the Kelmescott, without having handled, as well as seen, the actual books. The feel of the paper and the colour of the ink and impression of the types on the paper are essential parts of the whole ... Morris's prolific invention of ornament alone is amazing ...' In the two years after Morris's death in 1896 Sydney Cockerell and F. S. Ellis completed his work by producing eleven outstanding works during the last phase of the Press.

115. **Morris (William)** THE WOOD BEYOND THE WORLD. Pp. [iv]+262(last colophon, verso blank), printed in Chaucer type in red & black, the frontispiece and first text page within elaborate woodcut floral borders, several other partial borders and numerous decorative initials, decorative pressmark at colophon; limp vellum with thin yapp edges and ribbon ties, spine lettered in gilt; uncut; bookplate of Robert Proctor on upper pastedown, edges of leaves lightly foxed; **Kelmescott Press London, 1894. First edition, being one of 350 copies on paper (total edition 358).** Sparling 27; Lemire [Morris] A-74–02; Walsdorf [Morris] 27. *The frontispiece was designed by Sir Edward Burne-Jones and engraved on wood by W. Spielmeyer. The borders are used here for the first time. A trade edition was published a year later by Lawrence and Bullen. Contemporary reviewers assumed this fantasy novel was a Socialist allegory, but Morris refuted this in a letter to *The Spectator* in July 1895: 'It is meant for a tale pure and simple, with nothing didactic about it. If I have to write or speak on social problems, I always try to be as direct as I possibly can be' [Walsdorf p. 54]. The bookplate on the upper pastedown is that of Robert George Collier Proctor (1868–1903), the librarian and bibliographer renowned for his ground-breaking rearrangement of the incunabula in the British Museum. By listing and describing every known type used by each printer, he showed how printing technology had developed throughout Europe. Proctor's method of arranging books printed before 1501 by country and city, and then by printer and edition, is still in use, and is known as 'Proctor order'. He first met William Morris in 1894, and became a fervent admirer and an avid collector of books and ephemera from the Kelmescott Press. **\$9,000**

116. **Rossetti (Dante Gabriel)** BALLADS AND NARRATIVE POEMS. Pp. [iv]+228(last blank), printed in Golden type in red & black, the title and first text page within elaborate woodcut borders of grapes and vine leaves, numerous decorative initials (several 10-line), decorative pressmark at colophon; limp vellum with thin yapp edges and silk ribbon ties, spine lettered in gilt; uncut; occasional faint foxing and soiling; **Kelmscott Press London, 1893. One of 310 copies on paper (of a total edition of 316).** Sparling 20; Walsdorf [Morris] 20. *A companion volume, Rossetti's *Sonnets and Lyrical Poems*, was published in the following year. Both volumes were read for the press by W. M. Rossetti, the poet's brother. (Dante Gabriel Rossetti died in 1882). **\$4,000**
117. **Rossetti (Dante Gabriel)** SONNETS AND LYRICAL POEMS. Pp. xii+198(last blank), printed in Golden type in red & black, the title and first text page within elaborate woodcut floral borders, numerous decorative initials (several 10-line), decorative pressmark at colophon; limp vellum with thin yapp edges and silk ribbon ties, spine lettered in gilt, small surface grazes to fore-edges near ties; uncut and partly unopened; **Kelmscott Press London, 1894. One of 310 copies on paper (of a total edition of 316).** Sparling 20a; Walsdorf [Morris] 20a. *A companion volume to the earlier *Ballads and Narrative Poems* (1893), uniform in format. **\$3,000**



The Nonesuch Press

The Nonesuch Press [1923-1981]: Established by Francis Meynell, Vera Meynell and David Garnett, with the aim of producing fine editions by modern methods, and actually for reading, not as ornaments. After the death of Sir Francis Meynell in 1975 the imprint continued under the direction of his widow, Dame Alix Meynell, his son Benedict, Max Reinhardt and Martin Zander. It is considered one of the great twentieth century private presses.

118. **Beedome (Thomas)** SELECT POEMS, Divine and Humane. Pp. [vi]+52(last blank)+[6](notes)+[2](colophon, verso blank); demy 12mo; limp parchment secured with pigskin thongs, lettered and decorated in gilt; uncut and partly unopened; within plain card slipcase, which is slightly soiled; **The Nonesuch Press, London, 1928. Edition limited to 1,250 numbered copies, printed on Van Gelder handmade paper.** McKitterick 54. *Beedome's poems were originally published posthumously in 1641. **\$150**
119. **Blake (William)** THE NOTE-BOOK OF WILLIAM BLAKE, called the Rossetti manuscript. Edited by Geoffrey Keynes. Pp. xii+164(last blank), plus 120 collotype pages, being a facsimile of the notebook; f'cap. 4to; blue buckram over bevelled boards, with gilt lettered black leather title label on spine; top edges gilt on the rough; dust wrapper, slightly silverfished, edges a trifle worn, the backstrip slightly discoloured; bookseller's sticker at foot of upper pastedown; **The Nonesuch Press, London, 1935. Edition limited to 650 numbered copies.** McKitterick 103; Bentley [Blake] 123. *Facsimile of Blake's notebook, with a transcription and introductory notes. The notebook originally belonged to William Blake's younger brother, who used it as a sketchbook. When Robert Blake died in 1787, the notebook was used by William, both as a sketch book and for poems, including *The everlasting gospel*. Geoffrey Keynes, in his Introduction, was the first to recognize Robert Blake's contributions, which had previously been mistaken for those of his brother. **\$200**
120. **Bunyan (John)** THE PILGRIM'S PROGRESS AND THE LIFE & DEATH OF MR. BADMAN. Pp. 22+viii+204+[ix]-xxiv(last blank)+[205]-450+[4](blank, colophon), coloured frontispiece and 7 plates; marbled cloth, with gilt lettered and decorated white leather title label on spine, edges of boards a trifle rubbed, the spine cloth slightly scuffed; top edges gilt on the rough, others uncut; bookplate of Edward Wheewall Holden and bookseller's sticker on upper pastedown, the free endpapers lightly offset, with a tiny surface graze to upper free endpaper; **The Nonesuch Press, London, 1928. Edition limited to 1,600 numbered copies.** McKitterick 55. *The plates, from woodcuts by Karl Michel, were coloured through stencils by the Curwen Press, and in this copy are all correctly placed. (McKitterick states that 'in some copies plates were misbound or incomplete'). Sir Edward Wheewall Holden (1885-1947) took his family carriage and saddlery business, Holden & Frost, into partnership with General Motors to form Australia's first automobile manufacturer. He was also the foundation director and first chairman of the South Australian Industries Assistance Corporation, and served in the South Australian Legislative Council from 1935-47. **\$150**
121. **Coleridge (Samuel Taylor)** SELECTED POEMS OF COLERIDGE. Pp. [viii]+130, 3 plates within pagination (wood engravings by Stefan Mrozewski), title page decoration by Berthold Wolpe, silver & orange Chinese stencilled tinsel endpapers; narrow impl. 8vo; limp orange vellum with gilt thongs, spine lettered and ruled in gilt; top edges gilt on the rough, others uncut and partly unopened; within marbled papered slipcase; bookseller's sticker at foot of upper pastedown, outer blanks foxed, the plates faintly offset; **The Nonesuch Press, London,**

1935. Edition limited to 500 numbered copies on Auvergne hand-made paper. McKitterick 105. *Polish artist Stefan Mrozewski (1894-1975) established his reputation in Paris, and illustrated books for French, Polish, Dutch, English and American publishers. **\$750**

122. **Cowley (Abraham)** THE MISTRESS: With other Select Poems of Abraham Cowley, 1618-1667. Edited by John Sparrow. Pp. xx+214(last blank)+[2](colophon, verso blank), title page vignette, textual notes, index of first lines; super roy. 8vo; brown buckram over bevelled boards, with gilt lettered red leather title label on spine, the boards flecked and slightly soiled; uncut and partly unopened; bookseller's sticker at foot of upper pastedown, the free endpapers offset; **The Nonesuch Press, London, 1926. Edition limited to 1,050 numbered copies on Dutch rag paper.** McKitterick 34. *Abraham Cowley was one of the first English poets to use the Pindaric ode form. *The Mistress*, his popular collection of love poems, was originally published in 1647. **\$175**
123. **Dante Alighieri:** LA DIVINA COMMEDIA: Or, The Divine Vision of Dante Alighieri in Italian & English. The Italian text edited by Mario Casella of the University of Florence with the English version of H. F. Cary and 42 illustrations after the drawings by Sandro Botticelli. [Dual text, printed double column]. Pp. [iv]+326(last blank)+[2](colophon, verso blank), 42 sepia collotype plates (33 double page); narrow med. 4to; full orange stained vellum, lettered and decorated in gilt, a trifle rubbed; top edges gilt on the rough, others uncut; armorial bookplate of Edward Wheewall Holden on upper pastedown, the free endpapers faintly offset. 2 tiny ink stains to upper endpapers; **The Nonesuch Press, London, 1928. Edition limited to 1,475 numbered copies.** McKitterick 50. *Cary's translation of Dante was originally published in 1814, and appeared alongside the Italian text for the first time in this edition. Sir Edward Wheewall Holden: see note at end of item number 120. **\$2,500**
124. **De Fontenelle (Bernard)** A PLURALITY OF WORLDS. John Glanvill's translation, with a prologue by David Garnett. Pp. x+138+[2](colophon), 8 coloured pictorial headpieces, title page decoration printed in red & black, plus colophon decoration in black & white; limp vellum with leather thongs, lettered and decorated in gilt, faintly soiled and a trifle sprung; top edges gilt on the rough, others uncut; within dark green patterned papered slipcase, edges slightly rubbed; **The Nonesuch Press, London, 1929. Edition limited to 1,600 numbered copies printed at the Curwen Press on Van Gelder paper with Nonesuch watermark.** McKitterick 65. *The coloured decorations by T. L. Poulton were stencilled at the Curwen Press; the other decorations are composed of astrological signs. Bernard de Fontenelle (1657-1757) was an influential member of three of the academies of the Institut de France, known for his accessible style of presenting scientific topics to a wider public. **\$200**
125. **Donne (John)** THE COURTIER'S LIBRARY, or Catalogus Librorum Aulicorum incomparabilium et non vendibilium. Edited by Evelyn Mary Simpson. With a translation. Pp. [iv]+94(last colophon), the title page decorative border printed in red, textual notes; f'cap. 8vo; turquoise papered boards with gilt lettered black leather title label on spine, the boards slightly creased, spine quite faded; uncut; within black card slipcase lettered and decorated in gilt, slightly scuffed and flecked; a couple of spots of foxing; **The Nonesuch Press, London, 1930. Edition limited to 950 numbered copies, printed by John Johnson, printer to the University at Oxford University, on Auvergne handmade paper.** McKitterick 71; Keynes [Donne] 135. *The first separate edition of Donne's *Catalogus Librorum*, which was originally included in the miscellaneous verse and prose which John Donne the younger added to the 1650 edition of his father's poems. Donne gives the titles of 34 imaginary books which he ascribes to real authors, whose behaviour or whose actual works might give some point to the satire. **\$150**
126. **Donne (John)** DONNE'S SERMON OF VALEDICTION AT HIS GOING INTO GERMANY. Preached at Lincoln's Inn April 18, 1619. Printed from the original version in the Lothian and Ashmole manuscripts and from XXVI sermons. Edited by Evelyn Mary Simpson. Pp. [vi]+80+[2](colophon, verso blank), title page decorative border printed in red. 2 decorative initials, ornamental headpieces, textual and explanatory notes; impl. 8vo; cream papered boards with yapped edges, spine lettered in black, upper board decorated in blind, faintly soiled, the fore-corners slightly bruised; uncut; original glassine wrapper, edges chipped and slightly creased; the free endpapers and outer blanks offset (as usual), small number stamp at foot of lower free endpaper, a couple of spots of foxing and occasional slight soiling; **The Nonesuch Press, London, 1932. Edition limited to 750 numbered copies printed on Auvergne hand-made paper by John Johnson, Printer to the University, at the Oxford University Press, in the Fell types.** McKitterick 86; Keynes [Donne] 33f. *According to the 1932 *Nonesuch Prospectus*, quoted by McKitterick 'The version of the Sermon here presented by Mrs. Simpson is now for the first time printed in the form in which it appears in the manuscripts. It differs very considerably from the 'Sermon of Valediction' of the *XXVI Sermons of 1660*: and this is also printed for comparison. The differences begin in the first sentence and continue to the very last clause. In fact, we are confronted with nothing less than a complete revision of the text.' **\$300**

127. **Ellis (Havelock) CHAPMAN.** With illustrative passages. Pp. [iv]+148(last colophon), publisher's device printed in beige & brown at centre of title page, black & white headpiece decorations; roy. 8vo; boards loosely covered with rust & grey patterned paper (including pasted flap folds) designed by Enid Marx, with printed grey paper title label on upper board; uncut; within plain rust papered portfolio lined with matching patterned paper and with printed paper title label on spine, the portfolio edges a trifle rubbed; contained within a plain grey papered slipcase, slightly soiled; endpapers lightly offset; **The Nonesuch Press, Bloomsbury, 1934. One of 625 numbered copies thus bound (of a total edition of 700).** McKitterick 93. *Critical essay on the Elizabethan poet-dramatist George Chapman (c. 1559-1634), including selected passages from his work. **\$250**
128. **Evelyn (John) MEMOIRES FOR MY GRAND-SON.** Transcribed and furnished with a Preface and Notes by Geoffrey Keynes. Pp. xiv+104+[2](colophon, verso blank), title and text decorations, editor's notes; f cap. 12mo; gilt lettered limp natural parchment with yapp edges, decorated in blind with a design including Evelyn's monogram, faintly spotted and a trifle sprung; uncut and partly unopened; original glassine wrapper; marbled papered slipcase, slightly worn, the top edges split; **The Nonesuch Press, London, 1926. Edition limited to 1,250 numbered copies printed by John Johnson, on French hand-made paper.** McKitterick 37. **\$300**
129. **Hamilton (G. Rostrevor) Editor. THE LATIN PORTRAIT.** An anthology made by G. Rostrevor Hamilton. Pp. xvi+368(last colophon), engraved pictorial title page and headpieces to the Introduction and colophon by Stephen Gooden, notes, index; f cap. 8vo; maize buckram over bevelled boards, the gilt lettered and decorated spine slightly browned; within marbled papered slipcase, edges lightly worn; top edges gilt on the rough, others uncut and partly unopened; the free endpapers lightly offset, occasional pale foxing; **The Nonesuch Press, London, 1929. Edition limited to 1,050 numbered copies for sale in the U.K., printed in Monotype Bodoni, on Arches cream laid handmade paper.** McKitterick 59. *Dual text selections (Latin and English) from the work of 21 Latin poets, here rendered by 72 English poets, from Spenser to the present day. **\$300**
130. **Herbert (George) THE TEMPLE: Sacred Poems & Private Ejaculations.** Printed from the Manuscript in the Bodleian Library. [Edited by Francis Meynell]. Pp. x+214(last colophon), engraved frontispiece portrait, the title page with black & white decorative border, text within double red ruled borders; red & grey cloth, designed by Edmund Hunter, handwoven with a pattern incorporating the title on the spine and the Nonesuch device on the boards, fore-corners a trifle worn; top edges gilt on the rough, fore-edges gilt (trimmed), bottom edges uncut; free endpapers and title page lightly offset; **The Nonesuch Press, London, 1927. Edition limited to 1,500 numbered copies.** McKitterick 44. *The frontispiece was engraved by C. Sigrist after a 1674 portrait by Robert White. The distinctive cloth for the binding was woven in two ways, with the title and design being either grey or red. (This copy has them in red). George Herbert (1593-1633) was a Welsh metaphysical poet and Anglican priest, who wrote in English, Latin and Greek. First published in 1633, *The Temple* comprised all his English poems, with a preface by Nicholas Ferrar. It went through eight editions by 1690. **\$200**
131. **Homer: THE ILIAD. [and] THE ODYSSEY.** In the English verse translation by Alexander Pope. In two volumes, with parallel Greek & English text. Pp. [ii]+ 928(last blank)+[2](colophon, verso blank)+760(last blank)+[2](colophon), titles and headings printed in red, each volume with a title page decoration designed by Berthold Wolpe and numerous pictorial headpieces designed and engraved by Rudolf Koch; roy. 8vo; full tan Niger morocco, spines lettered in gilt between raised bands, the boards with double gilt rule borders; top edges gilt, others uncut and partly unopened; within individual marbled papered slipcases; matching marbled endpapers; **The Nonesuch Press London, 1931. Editions limited to 1,450 and 1,300 numbered copies respectively.** McKitterick 72 (*Iliad*) & 78 (*Odyssey*). *Loosely inserted in *The Iliad* is the publisher's printed slip, dated February 1931, explaining the best way to open the books and cut the pages. The Greek text is in the standard Oxford Classical Texts versions by David B. Munro (*The Iliad*, in 1902) and Thomas W. Allen (*The Odyssey*, in 1908). Pope's celebrated English translation of Homer first appeared in 1715. **\$2,500**
132. **Lawrence (D. H.) LOVE AMONG THE HAYSTACKS & OTHER PIECES.** With a reminiscence by David Garnett. Pp. xiv+96+[2](colophon); med. 8vo; qr. natural canvas, with black leather gilt title label on spine, yellow buckram boards, a trifle soiled and slightly flecked; uncut and partly unopened; a little faint offsetting and occasional light foxing, a couple of pages slightly creased; **The Nonesuch Press, London, 1930. One of 1,600 numbered copies printed by the Curwen Press on Auvergne hand-made paper.** McKitterick 68; Roberts [Lawrence] A56a. *Lacking the dust wrapper. Comprises four stories written by Lawrence in July and August 1912, then sent to Edward Garnett 'who tried without success to place them' [p. v]. (Edward Garnett was instrumental in getting Lawrence's *Sons and Lovers* published in 1913). In his introduction, Edward's son, David Garnett, recalls travelling in Europe with Lawrence & Frieda at the time these stories were written. **\$300**
133. **Melville (Herman) BENITO CERENO.** With pictures by E. McKnight Kauffer. Pp. [ii]+124(last colophon), coloured frontispiece and 9 illustrations (6 full page), hand-coloured through stencils at the Curwen Press; narrow med. 4to; gilt lettered red buckram over bevelled boards, the cloth lightly flecked, spine slightly faded; uncut; dust wrapper, lightly soiled, edges worn and torn with large piece missing from foot of backstrip, small closed tear to back panel; the free endpapers lightly offset, edges of leaves slightly foxed; **The Nonesuch Press, London, 1926. Edition limited to 1,650 numbered copies on grey Van Gelder paper.** McKitterick 36. *This sea-story originally appeared in Putnam's *Monthly Magazine* in 1855 and was later published in the limited edition of Melville's collected works and in *The Piazza Tales* (1956). **\$300**
134. **Milton (John) THE MASQUE OF COMUS.** The poem, originally called 'A Mask Presented at Ludlow Castle, 1643, &c.' edited by E. H. Visiak. The air of the five Songs reprinted from the Composer's autograph manuscript edited by Hubert J. Foss. With a Foreword by The Earl of Ellesmere. Ornamented by M. R. H. Farrar. Pp. xxiv+44+[2](colophon, verso blank), coloured frontispiece, title page vignette and 4 plates, black & white decorative initials, printed music scores; cr. folio; parchment boards with yapped edges, spine lettered in gilt, boards decorated in blind, a trifle sprung; uncut and partly unopened; within blue/grey card slipcase with pictorial label on one side; **The Nonesuch Press, London, 1937. First edition thus, limited to 950 numbered copies on Pannekoek mould-made paper.** McKitterick 109. *The illustrations, including the label on the slipcase, were printed by the Curwen Press, directly from Mildred Farrar's linocuts. **\$300**
135. **Moore (George) A COMMUNICATION TO MY FRIENDS.** [With an Introductory Note by C. D. Medley, George Moore's literary executor]. Pp. 86+[2](colophon, blank), the title page device by Stephen Gooden printed in brown; qr. brown leather, spine lettered in gilt, grey papered boards, the bottom fore-corners faintly bruised; uncut; dust wrapper, slightly soiled, edges a trifle chipped; the free endpapers faintly offset; **The Nonesuch Press, London, 1933. One of 1,000 numbered copies, printed on Pannekoek mould-made paper.** McKitterick 87. *George Moore originally envisaged this text as a general introduction to the uniform edition of his works. The latter part of this book is unrevised, as the author died before finishing the manuscript. This was the third book by Moore to be published by The Nonesuch Press, and Francis Meynell had intended to include a portrait of the author by Stephen Gooden. Two sittings were done, but the portrait was not completed. George Moore died in January 1933. **\$125**
136. **Pope (Alexander) POPE'S OWN MISCELLANY.** Being a reprint of Poems on Several Occasions 1717 containing new poems by Alexander Pope and others. Edited by Norman Ault. Pp. xcvi+166(last blank)+[2](colophon, verso blank), publisher's device at centre of title page, 1 full page facsimile; med. 8vo; dark green buckram, lettered and decorated in gilt, the top fore-corners faintly bruised; top edges gilt on the rough, others uncut; green Ingres paper dust wrapper, the backstrip lettered and decorated in gilt, edges slightly creased and split, with long closed tear from foot of front flap fold; the free endpapers faintly offset; **The Nonesuch Press, London, 1935. Edition limited to 750 numbered copies printed on Van Gelder paper by John Johnson, Printer to the University, at the University Press, Oxford.** McKitterick 100. **\$300**
137. **Ros (Mrs. Amanda M'Kittick) IRENE IDDESLEIGH.** Pp. viii+152(last blank), frontispiece and 2 full page illustrations by W. M. R. Quick, title page decoration and several decorative initials, floral patterned endpapers printed in green; half sheepskin, spine lettered in gilt, patterned papered boards, corners slightly bruised and edges lightly rubbed; uncut; bookseller's sticker at foot of upper pastedown, the outer leaves slightly offset, occasional faint soiling; **The Nonesuch Press, London, 1926. Edition limited to 1,250 numbered copies.** McKitterick 33. *The extraordinary author's debut novel, first published in 1897. The illustrations, first published here, include Quick's portrait of the novel's hero, Sir John Dunfern, which later provoked a quarrel between Amanda Ros and the critic D. B. Wyndham Lewis. **\$200**
138. **Rousseau (Jean Jacques) THE CONFESSIONS OF J. J. ROUSSEAU.** In an anonymous English version first published in two parts in 1783 & 1790. Now revised and completed by A. S. B. Glover with an Introduction by Havelock Ellis. Ornamented with wood-engravings by Reynolds Stone. In two volumes. Pp. xxviii+416(last colophon)+viii+390(last blank)+[2](colophon, verso blank), 12 pictorial headpieces and tailpiece decoration printed in red, the title pages printed in red & black; full natural morocco, with gilt lettered and ruled red/brown leather title labels on spines between raised bands; top edges gilt on the rough, others uncut; together within brown card slipcase which is faintly scuffed and slightly silverfished (mainly on spine); **The Nonesuch Press London, 1938. Edition limited to 800 numbered sets.** McKitterick 113. **\$750**
139. **Shakespeare (William) THE WORKS OF SHAKESPEARE.** The text of the First Folio, with Quarto variants and a selection of modern readings: edited by Herbert Farjeon. In seven volumes, totalling nearly 5,000 pages; bound in full tan niger morocco by A. W. Bain, with the usual minor variations in hue, spines lettered in gilt between raised bands, boards with double gilt ruled border and tiny corner ornaments; uncut, top edges red beneath gilt on the rough; bookplate of Edward Wheewall Holden on upper pastedown Volumes I to III, bookseller's sticker on upper pastedown Volumes III & IV, a few leaves faintly creased in Volume II, outer leaves slightly browned at edges; **The Nonesuch Press, London, 1929-1933. Edition limited to 1,600 numbered sets.** McKitterick 58. *Sir Edward Wheewall Holden: see note at end of item number 120. **\$6,000**

140. **Symons (A. J. A.), Desmond Flower & Francis Meynell.** THE NONESUCH CENTURY. An appraisal, a Personal Note and a Bibliography of the first hundred books issued by the Press, 1923–1934. Pp. xii+82, plus several examples of devices, bindings, text and title pages, and numerous hand-tipped specimen pages (ranging from 2–4 pages each, several printed in colour or red & black); narrow roy. 4to; full green buckram with gilt lettered black leather title label on spine, the cloth a trifle flecked; uncut; dust wrapper, slightly scuffed, the edges lightly worn and torn, with a couple of neat tape repairs on reverse, backstrip slightly browned; endpapers faintly marked; **The Nonesuch Press, London, 1936. Edition limited to 750 numbered copies.** McKitterick 106. *The frontispiece is an Eric Gill portrait of Francis Meynell, the founder of The Nonesuch Press. **\$1,500**
141. **Tennyson (Alfred Lord) IN MEMORIAM.** With an Introduction by John Sparrow. Pp. xxiv+136(last blank)+[2] (colophon, verso blank), title page decoration and one smaller ornament at the beginning of the poem printed in dark red; narrow impl. 8vo; black & gold patterned papered boards with printed paper title label on spine, corners of boards a trifle rubbed; uncut and partly unopened; glassine wrapper, slightly creased, edges chipped; within black card slipcase with several surface grazes (mainly at edges); **The Nonesuch Press, London, 1933. Edition limited to 2,000 numbered copies on Van Gelder paper; this being one of 1,875 thus bound and with the decorations in red.** McKitterick 91. *1933 was the centenary of the death of Arthur Hallam, for whom Tennyson wrote *In Memoriam*. McKitterick explains that 'Only 100 of the sheets of the 2–3 reams of the Italian pattern paper were found to be fast, and many copies were returned to the Press to be "fixed"'. The paper on this copy is unfaded, but the colour transfers when handled, so it is clearly one of the 'unfixed' sheets. **\$250**
142. **Thomson (James) THE SEASONS.** With five pictures by Jacquier and an Introduction by John Beresford. Pp. xxii+198+[2](colophon, blank), pochoir title page decoration and 5 plates within pagination, black & white title and headpiece decorations; tall cr. 4to; marbled cloth boards with gilt lettered beige leather skiver label on spine, edges of boards a trifle rubbed, spine faintly faded; uncut and partly unopened; bookseller's sticker at foot of upper pastedown, upper free endpaper very faintly soiled; **The Nonesuch Press, London, 1927. Edition limited to 1,500 numbered copies.** McKitterick 47. *The illustrations were printed from copperplates engraved by C. Sigrist after designs by Jacquier [Ivy Skinner], and were then water-coloured through stencils at the Curwen Press. *Winter*, the first poem in James Thomson's famous *Seasons* sequence was originally published in 1726, quickly followed by *Summer* (1727), *Spring* (1728) and finally *Autumn* in 1730, when the set of four was published together as *The Seasons*. The text of this edition is the poet's final revision (1746). **\$250**
143. **Walton (Izaak) THE COMPLEAT WALTON.** [spine title]. The Compleat Angler; The Lives of Donne, Wotton, Hooker, Herbert & Sanderson. With Love and Truth, & Miscellaneous Writings. Edited by Geoffrey Keynes. Illustrations by Thomas Poulton and Charles Sigrist. Pp. x+632, engraved frontispiece portrait and 5 plates (one lacking the tissue guard), 10 coloured text illustrations of fish, 2 seals of John Donne re-drawn by Poulton and printed in red, marbled endpapers, bibliographical notes, indices; full tan morocco, spine lettered in gilt between raised bands, author's initials within decorative oval frame in gilt at centre of upper board, a couple of tiny dents to lower board; top edges rough gilt, others uncut; bookplate of Edward Wheewall Holden on upper pastedown, the plates faintly offset; **The Nonesuch Press, London, 1929. Edition limited to 1,600 numbered copies.** McKitterick 61. *Lacking the slipcase. Sir Edward Wheewall Holden: see note at end of item number 120. **\$1,200**
144. **Warlock (Peter) Editor.** SONGS OF THE GARDENS. Edited by Peter Warlock. Pp. 96, title page vignette by Stephen Gooden, decorative head and tailpieces engraved in wood by W. M. R. Quick, music scores for 24 songs; cr. 4to; full vegetable parchment, spine lettered in gilt, the boards slightly warped (as often), lightly soiled and foxed; uncut and partly unopened; dust wrapper [McKitterick paper pattern e: red lattices with blue flowers], printed paper title label on front panel, a trifle soiled, edges lightly rubbed and chipped, the backstrip slightly browned; the free endpapers faintly offset; **The Nonesuch Press, London, 1925. Edition limited to 875 numbered copies, printed offset lithograph at the Curwen Press.** McKitterick 25. *A selection of the songs sung at the London Pleasure Gardens during the latter half of the eighteenth century. The music and its accompanying text was engraved by Lowe and Brydone, with the punches designed at Oxford University Press for the Carnegie United Kingdom Trust's Quarto Edition of Tudor Church Music. 'Peter Warlock' was the pseudonym of the composer and writer Philip Heseltine (1894–1930). Loosely inserted is a printed slip stating that this copy formed part of the private library of Melbourne bookseller Margareta Webber. **\$250**
145. **White (Gilbert) THE WRITINGS OF GILBERT WHITE OF SELBORNE.** Selected and edited with an Introduction by H. J. Massingham. With wood-engravings by Eric Ravilious. In two volumes. Pp. xxxii+312(last colophon)+viii+356+[2](blank, colophon), pictorial title page and 21 decorations in each volume (including 24 pictorial headpieces), 2 maps (one folding, the other full page), appendix, index; roy. 8vo; grey buckram, the spines lettered and decorated in gilt compartments, upper boards decorated in gilt; top edges gilt on the rough, others uncut; within marbled papered slipcase, edges a trifle rubbed; **The Nonesuch Press, London, 1938. Edition limited to 850 numbered sets.** McKitterick 114. *With the original prospectus (lightly creased from folding) loosely inserted. The binding design was also by Eric Ravilious. **\$1,750**
146. **Wilde, Oscar; Ricketts (Charles).** OSCAR WILDE: RECOLLECTIONS. By Jean Paul Raymond & Charles Ricketts. Pp. 60+[4](last colophon), publisher's device on title page printed in red; roy. 8vo; cream cloth, spine lettered in gilt, the boards decorated in gilt with a striking Art Deco design by Ricketts; plain black dust wrapper, backstrip lettered in gilt, slightly scuffed, edges lightly chipped and split; top edges gilt on the rough, others uncut; the free endpapers lightly offset; **The Nonesuch Press, London, 1932. Edition limited to 800 numbered copies, printed by Geo. W. Jones at the Dolphin Press.** McKitterick 81. *In his introductory note, Thomas Lowinsky explains that the fictitious co-author, 'Jean Paul Raymond', was previously used by Ricketts in 1929 in *Beyond the Threshold*. In the present volume Ricketts 'introduces this imaginary author into his own recollections of Oscar Wilde. Although the setting is invented the episodes and conversations were conscientiously taken from the diaries and letters that he had kept. By this artifice Ricketts created a sympathetic audience for his words of passionate indignation at the fate of his friend.' **\$600**



The Old Bourne Press

The Old Bourne Press [1902–?]: A hand-press founded by W. Herbert Broome, London, with the object of producing beautiful books entirely by hand, both in material and labour. The books included some of James Guthrie's early work.

147. **Guthrie (James) THE ELF.** A sequence of the seasons. [Four volumes: Spring, Summer, Autumn, Winter]. Each volume 52 pages (printed on rectos only, numbered accordingly), two volumes printed in red & black, one in blue & black, all with pictorial or decorative title pages, numerous text illustrations and decorations (several full page), many loosely inserted tissue guards, pictorial endpapers printed in green or orange; linen backed pictorial or decorated grey papered boards, with small printed paper title label on upper board of the *Autumn* volume, occasionally faintly soiled, a couple of corners a trifle worn; uncut; a little light offsetting; **The Old Bourne Press, London, 1902–04. Each volume limited to 250 numbered copies.** Tomkinson p. 138. *The *Spring* and *Summer* volumes were published in 1902; *Autumn* in 1903, and *Winter* in 1904. A printed note on the title page of the *Winter* volume describes it as the 'last of the second set' (Guthrie published four earlier volumes of *The Elf* at his own Pear Tree Press, in 1899–1900. A loosely inserted slip in the first volume advertises another Pear Tree Press title and states that 'a few copies of Nos. 2, 3 and 4 of the first set of "The Elf" may also be had' from that Press. **\$2,000**



The Pear Tree Press

The Pear Tree Press [1899–1927?]: James Guthrie founded The Pear Tree Press, naming it after the cottage in Essex in which he was living at the time. He later moved to Shorne, Kent, then to Harting and Flansham, Bognor, in Sussex. Inspired chiefly by William Blake and his incised plate printing, Guthrie illustrated or decorated most of the books and he specialised in printing from engraved plates.

148. **Guthrie (Stuart) Editor.** A LITTLE ANTHOLOGY OF HITHERTO UNCOLLECTED POEMS BY MODERN WRITERS. Edited, printed by hand, and published by Stuart Guthrie. Pp. [vi]+24, frontispiece and title page within decorative blue floral border, numerous text decorations printed in blue, erratum slip tipped in at colophon; small cr. 4to; qr. natural linen, blue/grey papered boards with printed paper title label on upper board, slightly scuffed, edges lightly rubbed, the upper board damp stained; bookseller's sticker at foot of upper pastedown, the free endpapers faintly offset, a couple of spots of foxing; **The Pear Tree Press, Flansham, Bognor, 1922. Edition limited to 80 numbered copies.** Tomkinson 11. *Poems by Eleanor Farjeon, V. Lock-Ellis, J. Reginald Hallward, M. M. Johnstone, Lewis Townsend, and James & Stuart Guthrie. **\$400**
149. **Ibbett (William J.) IBBETT'S JESSIE.** Pp. [vi]+10(last colophon), coloured frontispiece and 1 hand-tipped coloured plate, decorative title page printed in purple & black; cr. 4to; patterned brown paper wrappers printed in blue with decorative paper title label on upper wrapper, edges faintly faded and creased; uncut and partly unopened; within card slipcase with printed paper title label, the label slightly silverfished, slipcase creased at edges; the text block loose, with the original black thread fastening extant; **The Pear Tree Press, Pinks, Flansham, Sussex,**

1923. **Edition limited to 100 numbered copies.** Not in Tomkinson or Ridler. *William Joseph Ibbett (1858–1934) was a friend and colleague of H. Buxton Forman. Some of his early poetry was published under the pseudonym *Antaeus*. \$400

R Riccardi Press

Riccardi Press [1909–1930s]: The Riccardi Press was used as the imprint for various Medici Society publications from 1909. Many of the books were printed at The Chiswick Press, under the supervision of Charles T. Jacobi until his retirement in 1922, and thereafter by Nigel de Gray. The Riccardi type was designed by H. P. Horne and cut by E. P. Prince. Founded in London by Philip Lee Warner and the Medici Society, the aim of the press was to produce finely printed books at reasonable prices and for sale through the ordinary channels of trade. Philip Lee Warner was succeeded after 1925 by Nigel de Gray.

150. **Housman (A. E.)** A SHROPSHIRE LAD. Pp. x+48+[4](colophon and advertisement, last blank); qr. beige cloth over Michallet papered boards, the spine and upper board lettered in gilt, slightly soiled and foxed, fore-corners lightly worn; t.e.g., others uncut; dust wrapper with publisher's 'advance price' sticker partly obscuring the limitation details on the front panel, edges a trifle rubbed, the backstrip faded; ribbon marker; the free endpapers lightly offset, occasional faint soiling; **published for The Medici Society by Philip Lee Warner, London, 1914. One of 1,000 numbered copies on handmade paper (total edition 1,012).** The Riccardi Press Booklets. Tomkinson p. 152, No. 8. \$120

S The Scholartis Press Shakespeare Head Press

The Scholartis Press [1927–1931]: A small private press founded in London by New Zealander, Eric Partridge. The name of the press combined scholarship and art. It closed in 1931, at the beginning of the Great Depression in Britain.

151. **Binder (Frank)** A JOURNEY IN ENGLAND. Pp. [viii]+212(last blank); blue cloth, spine lettered and ruled in gilt, fore-corners of boards slightly bruised; top edges navy; price-clipped dust wrapper, backstrip browned, edges and backstrip lightly rubbed and split, with a couple of short closed tears; text block faintly browned, bookseller's sticker at foot of upper pastedown; **Eric Partridge at The Scholartis Press, London, 1931. First edition, limited to 600 copies (560 for sale).** The Benington Books No. 3. Ridler 9(4). *Author's first book, printed at the Alcuin Press, Gloucestershire. From the collection of Australian bibliophile Harry Muir, with his bookplate on the upper pastedown. Frank Binder (1894–1962) studied and lectured in English Literature at Bonn University for several years during the 1920s and 1930s, and it has been suggested that during his later years in Germany he may have been a British spy. \$250

152. **Disraeli (Benjamin) & William Edmonstoune Aytoun:** IXION IN HEAVEN and ENDYMION. Disraeli's skit and Aytoun's burlesque. Pp. x+76(last blank), title page vignette; qr. black buckram, spine lettered in gilt, marbled papered boards, edges slightly faded and rubbed, the bottom fore-corners bruised; **The Scholartis Press, London, 1927. Edition limited to 525 numbered copies.** Nineteenth century Highways and Byways No. 1. Ransom C:1; *Selective Check Lists* (The Curwen Press) p. 352. *Printed at the Curwen Press. Disraeli's political satire *Ixion in Heaven* first appeared in two parts in *The New Monthly*, 1832–33. In his Prefatory Note to the present edition, Eric Partridge suggests the identity of some of the characters: 'it is almost certain that Apollo bears a resemblance to Byron, Jupiter to George IV' [p. vii]. The Scottish lawyer and poet William Edmonstoune Aytoun (1813–1865), published his own burlesque on Disraeli's piece, *Endymion, Or A Family Party of Olympus*, in 1842. \$125

153. **Villon (Francois)** THE WORKS OF FRANCOIS VILLON. With Text, Translation, Introduction & Notes. Edited by Geoffroy Atkinson. Pp. [viii]+294(last blank), appendices, bibliographical note; super roy. 8vo; red cloth, spine lettered in gilt, fore-corner and head of spine slightly bruised; fore and bottom edges uncut, partly unopened; dust wrapper, faintly soiled, edges lightly rubbed and split, the backstrip and top edge of both panels browned; bookseller's sticker at foot of upper pastedown; **Eric Partridge Limited at The Scholartis Press, London,**

1930. **Edition limited to 600 copies.** Not in Ransom or Ridler. *From the collection of Australian bibliophile Harry Muir, with his bookplate on the upper pastedown. With loosely inserted related ephemera, including a handwritten transcription [by Muir?] of Andrew Lang's translation of Villon's *Ballade of Dead Ladies*. \$150

154. **Walpole (Horace)** THE CASTLE OF OTRANTO. Edited, with an Introductory essay and notes, by Oswald Doughty. Pp. lxxx+112(last blank), frontispiece portrait, plus 2 plates, 2 full page facsimiles, notes, select reference list; brown cloth, spine lettered in gilt, the head of spine and top fore-corner of lower board faintly bruised; dust wrapper, edges slightly rubbed and split, with small chip at head of backstrip, lightly soiled, the backstrip browned; bookseller's sticker at foot of upper pastedown, occasional slight soiling; **The Scholartis Press, London, 1929. Edition limited to 1,000 copies (960 for sale).** The Scholartis Eighteenth Century Novels series. Ransom A.6. *First published in 1764, *The Castle of Otranto* is generally regarded as the first gothic novel. \$95

Shakespeare Head Press [1904–1942]: Founded by Arthur Henry Bullen at Stratford-Upon-Avon, who was anxious to produce a magnificent edition of Shakespeare's works, composed, printed and bound by Stratford men in Shakespeare's home town. The 'Stratford Town Shakespeare' was produced between 1904 and 1907. After Bullen's death the press was continued by a partnership including the Oxford bookseller Basil Blackwell, until it was requisitioned for war purposes.

155. **Chaucer (Geoffrey)** THE WORKS OF GEOFFREY CHAUCER. In eight volumes, totalling approximately 1,900 pages printed in red, blue, & black, numerous illustrations (mostly hand-coloured, a few full page) and many decorative initials; impl. 8vo; canvas spines with printed paper title labels, blue papered boards, occasionally a trifle soiled, a couple of corners faintly bruised; uncut and partly unopened; spare title label tipped-in at end of each volume; bookseller's sticker at foot of upper pastedown Volumes II, V and VI; **Shakespeare Head Press/Basil Blackwell, Oxford, 1928–1929. Edition limited to 375 numbered sets (350 for sale).** Ransom, *Selective Check Lists* 60. *The illustrations, by Hugh Chesterman and Lynton H. Lamb, are based on illustrations from various medieval manuscripts. The lettering for the title pages and headings was designed by Joscelyne V. Gaskin. \$2,500

156. **Spenser (Edmund)** THE WORKS OF EDMUND SPENSER. In eight volumes, totalling over 2,000 pages; printed in red, blue, & black, with numerous hand coloured text illustrations and decorations, decorative initials; impl. 8vo; qr. green hermitage calf, spines lettered in gilt, Cockerell marbled papered boards with vellum corner tips, the boards a trifle rubbed, with a couple of tiny surface grazes, a few corners faintly bruised, a couple of the spines slightly faded, with tiny stain to spine of Volume I and slight bruise to spine of Volume IV; uncut, partly unopened; a little pale foxing of top edges and faint offsetting of endpapers and outer blanks; **printed at the Shakespeare Head Press and published for the press by Basil Blackwell, Oxford, 1930–32. Edition limited to 386 numbered sets; this being one of 375 thus bound.** Ransom, *Selective Check Lists* 67. *The text of this edition was edited by Professor W. L. Renwick. The decorations were designed and engraved on wood by Hilda Quick, with those in *The Shepherdes Calender* being based on the woodcuts in the original editions. The initial letters and headings were also engraved by Hilda Quick, from designs by Joscelyne V. Gaskin. The pictorial title page of Volume VIII and the map of Ireland which forms the frontispiece to the same volume were drawn by Macdonald Gill. \$3,000

V Vale Press The Verona Press The Vincent Press

Vale Press; [1896–1904]: Founded by Charles Ricketts with the object of printing the English Classics in beautiful form. Ricketts was wholly responsible for each of his books, designing the type faces and decorations, engraving his illustrations on wood and printing each book on a hand press. Before the press name was adopted there were three items (*The Dial*, *Daphnis and Chloe* and *Hero and Leander*) that were considered preliminary to the later work. The actual printing of the books was done on the premises of the Ballantyne Press under the personal supervision of Ricketts on a press set apart for his sole use.

157. **Apuleius (Lucius)** THE EXCELLENT NARRATION OF THE MARRIAGE OF CUPIDE AND PSYCHES. Translated out of Latine into English by William Adlington 1566. Pp. 58, printed in red & black, with one decorative initial and the decorative pressmark printed in red, plus 6 black & white roundel woodcut illustrations by Charles Ricketts, several tiny ornaments; cream cloth, spine lettered in gilt, the fore-corners faintly bruised, cloth slightly

- soiled; uncut and partly unopened; endpapers lightly offset, title page a trifle soiled, occasional very faint foxing; **Vale Press, London, 1897. Edition limited to 210 copies.** Watry B13. *Printed at the Ballantyne Press. Ricketts began the illustrations for this book in 1895. The text is 'in the original spelling of the first edition of 1566, with the translator's notes' (Watry, p. 134). William Adlington was the first to translate into English the *Metamorphoses of Apuleius*. The only early Latin novel that has survived in its entirety, it is better known today as *The Golden Ass*. *The story of Cupid and Psyche* is one of the best known episodes from the work. **£750**
158. **Constable (Henry) THE POEMS & SONNETS OF HENRY CONSTABLE.** Pp. cii+[2](colophon and limitation page), elaborate decorative 'wild hop' border to first text page, numerous decorative initials; half grey paper with printed paper title label on spine, lighter grey papered boards patterned with a red acorn & leaf motif, the fore-corners a trifle worn, spine label slightly browned; uncut and partly unopened; endpapers offset, outer leaves faintly soiled; **Hacon & Ricketts [Vale Press], London, 1897. Edition limited to 210 copies.** Watry B12 (describing the unpatterned binding paper as blue). *Printed at the Ballantyne Press. Edited by John Gray, with decorations by Charles Ricketts. As noted by Watry, page liv was misnumbered 'iv'. Henry Constable (1562–1613) was an English poet who lived in exile on the continent for several years following his conversion to Catholicism. *Diana*, a sequence of 23 sonnets by Constable published in 1592, is one of the earliest sonnet sequences in English. **£400**
159. **Drayton (Michael) NYMPHIDIA & THE MUSES ELIZIUM.** Pp. cxxviii(last blank)+[2](colophon, verso blank), frontispiece with tissue guard, plus elaborate decorative border to first text page both works, several decorative initials; qr. cream paper with printed paper title label on spine, buff papered boards patterned with a 'nut and mouse' motif in green, fore-corners lightly worn, slightly soiled; uncut; free endpapers offset, the tissue guard faintly foxed; **Hacon & Ricketts [Vale Press], London, 1896.** Watry B6. *Printed at the Ballantyne Press. The text was edited 'from the earliest editions' by John Gray. The Elizabethan poet Michael Drayton (1563–1631) is credited as the first to bring the term 'ode', for a lyrical poem, to popularity in England. *Nymphidia*, his acclaimed mock-epic fairy poem, was first published in 1627. *The Muses' Elizium* (1630) was his last work. He died the following year, and is buried in Poets Corner, Westminster Abbey. Ricketts' pictorial title page, depicting Oberon and Puck on a background of honeysuckle leaves, was designed to complement the decorative border he had used a year earlier in the *Poems and Songs* of Sir John Suckling. **£1,200**
160. **Guerin (Maurice de) THE CENTAUR. THE BACCHANTE.** Translated from the French of Maurice de Guerin by T. S. Moore. Pp. 36+[2](colophon, verso blank), 5 woodcut illustrations, 2 border decorations, decorative pressmark on limitation page and several tiny ornaments in text; white buckram, spine lettered in gilt, slightly soiled; uncut; endpapers lightly offset; **Hacon & Ricketts, The Vale Press, London, 1899. Edition limited to 150 copies (140 for sale).** Watry B28. *Printed at the Ballantyne Press. With the original order form (browned) tipped-in at upper free endpaper. Two short prose compositions on mythological subjects by the French poet Georges Maurice de Guérin (1810–1839). Thomas Sturge Moore's translation of *The Centaur* was first published in the fifth number of *The Dial*. The illustrations are also by Moore. Charles Ricketts designed the decorative border featured on the first page of each text, and the 'engraving tool' device used as a pressmark. **£500**
161. **Marlowe (Christopher) & George Chapman. HERO AND LEANDER.** Decorations cut on the wood by Charles Ricketts and Charles Shannon. Pp. [ii]+112+[2](colophon, verso blank), pictorial title page, 6 text illustrations, decorative initials, colophon decoration; full vellum, lettered and decorated in gilt (designed by Ricketts and Laurence Housman, with their initials in gilt at foot of both boards), a trifle sprung and faintly soiled; uncut; scattered foxing; **printed at the Ballantyne Press [Vale Press], London, 1894. Edition limited to 220 copies (200 for sale).** Watry A7. *The second of two books issued from Ricketts and Shannon's home, The Vale, in Chelsea, being a forerunner of books issued under The Vale Press imprint. 'Although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on wood), watermarks and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books' [Tomkinson p. 163]. **£2,000**
162. **Ricketts (Charles) THE PARABLES FROM THE GOSPELS.** With ten original woodcuts designed and engraved on wood by Charles Ricketts. Pp. lxxvi, including 10 full page illustrations (most with tissue guards); limp vellum with thin yapped edges, spine lettered in gilt, the vellum faintly soiled and starting to spring; uncut and partly unopened; **Hacon & Ricketts [Vale Press], London, 1903. One of 300 copies thus (of a total edition of 310).** Watry B40. *Printed at the Ballantyne Press. Thirty-four parables, nine of which are illustrated by Ricketts (signed in the wood and printed on the same paper as the text sheets). Two of the ten illustrations show scenes from *The Prodigal Son*. Ricketts went on to use two compositions from these illustrations (*The Samaritan* and *The Wicked Husband Men*) as a subject for oil paintings. **£1,200**
163. **Shelley (Percy Bysshe) THE POEMS OF PERCY BYSSHE SHELLEY.** In three volumes, totalling over 550 pages, including 4 pages with an elaborate decorative border, a few decorative initials and several tiny ornaments in text; cream buckram, spines lettered in gilt, the boards slightly soiled, a couple of corners faintly bruised, spines a trifle discoloured; uncut and partly unopened; outer leaves slightly offset, a little light foxing and very occasional faint soiling; **Hacon & Ricketts, The Vale Press/John Lane, London & New York, 1901.** Watry B34, stating an edition limitation of 320 copies. *Printed at the Ballantyne Press. The decorations, by Charles Ricketts, include an elaborate decorative border he described as 'pansies with delicious and depraved faces' [Watry p. 163], which occurs three times; the other decorative border features a willow motif. The first volume contains *Prometheus Unbound* and *The Cenci*; Shelley's lyrical poems are in the second volume, and Volume Three contains *The Revolt of Islam*. **£750**
164. **Suckling (Sir John) THE POEMS OF SIR JOHN SUCKLING.** Pp. [ii]+cxviii(last colophon, verso blank), elaborate 'honeysuckle' decorative border to first text page, numerous decorative initials; qr. light blue/grey paper with printed paper title label on spine, buff papered boards patterned with a rose and leaf design in green, both papers a trifle soiled; uncut; free endpapers offset; **Hacon & Ricketts [Vale Press], London, 1896.** Watry B3. *Printed at the Ballantyne Press. Edited by John Gay, with woodcut border and initials by Charles Ricketts. 'A frequent visitor to the Vale since the late 1880s, John Gray was a librarian at the foreign office and had gained a reputation as something of a dandy ... [who] became identified as the original of Oscar Wilde's fictional creation Dorian Gray' [Watry, p. 120]. The Cavalier poet Sir John Suckling (1609–1642) is credited with having invented the card game cribbage. Suckling was a gentleman of the privy chamber to Charles I, and a friend of the poets Thomas Carew, Richard Lovelace and Sir William Davenant. **£1,200**
- The Verona Press [1938–1939?]**
165. **Mansfield (Katherine) THE GARDEN PARTY AND OTHER STORIES.** With coloured lithographs by Marie Laurencin. Pp. [x]+318(last colophon), 16 coloured lithographs (10 full page), the title page printed in red & black, publisher's printed note tipped-in after title page; narrow cr. 4to; patterned paste-papered boards with gilt lettered red title label on spine, edges a trifle rubbed, slight bruise to top edge of upper board near spine, a little faint foxing; fore and bottom edges uncut; dust wrapper, edges slightly split, with a couple of tiny chips, the backstrip browned; a little light foxing; **The Verona Press, London, 1939 [1947]. First edition, limited to 1,200 numbered copies.** Kirkpatrick [Mansfield] D6. *A selection of 14 of Mansfield's stories, only five of which had also been included in the earlier collection with the same title. Designed by Hans Mardersteig of the Officina Bodoni. Though printed in 1939, the Second World War delayed actual publication of this book until 1947, when it was distributed by William Collins. The illustrations are in Marie Laurencin's typical pastel style. **£3,500**
166. **Verona Press: THE VERONA PRESS RHYME SHEETS 1–6.** Seven sheets, comprising a title sheet featuring a large coloured illustration by Marc Chagall, plus 6 leaves of poetry with pictorial headpieces (all but one coloured), all with colophon on reverse; narrow cr. folio; loose within patterned paper folder with printed title label, edges a trifle rubbed; housed within the original card envelope with string fastening, stamped 'Rhyme Sheets 1–6; the bottom corners of the title sheet faintly creased; **The Verona Press/Oxford University Press, Verona & London, 1938.** *No limitation stated. Poems by Geoffrey Scott, George Barker and Frederick Johnston as well as verses from Greek (translated by J. M. Edmonds and Edmund Blunden) and Chinese. The headpiece illustrations are by Frans Masereel, Aristide Maillol, G. de Chirico, Raoul Dufy, G.G. Boehmer and Karl Walsler. **£400**
- The Vincent Press [1898–1899]:** A hand-press started in Birmingham, England. Its object was to reprint classic works, chiefly with an intention of giving them exceptional typographic treatment. Only two titles were issued, *Rasselas*, *Prince of Abissinia* and *Five Ballads about Robin Hood*.
167. **Johnson (Samuel) RASSELAS, PRINCE OF ABISSINIA.** A tale. Pp. [iii]+133+[2](colophon, verso blank), printed in red & black, the first two pages of text within an elaborate decorative border, numerous decorative initials, colophon decoration; full limp vellum with ribbon ties and thin yapped edges, slightly soiled and sprung; uncut; bookplate of George Dunn at foot of upper pastedown; **The Vincent Press, Birmingham, 1898.** Tomkinson 1. *Originally published in 1759 under the title *The Prince of Abissinia: A Tale*, *Rasselas* is an apologue about happiness. (The book's original working title was *The Choice of Life*). The extensive library of George Dunn of Woolley Hall, near Maidenhead, was sold at auction by Sotheby Wilkinson & Hodge shortly after his death in 1912. **£350**

