

BERNARD QUARITCH LTD • LIST 2014/4

A LIST FOR AUTUMN

BINDINGS • BOOK ARTS • CHILDREN'S AND ILLUSTRATED BOOKS • CURIOSITIES • JEWELLERY
LACE • PAPERMAKING • PHOTOGRAPHY (INCLUDING CYANOTYPES AND WOODBURYTYPES)
PORTRAITURE • POSTERS • PRIVATE PRESS • AND A CARTOONIST'S ARCHIVE

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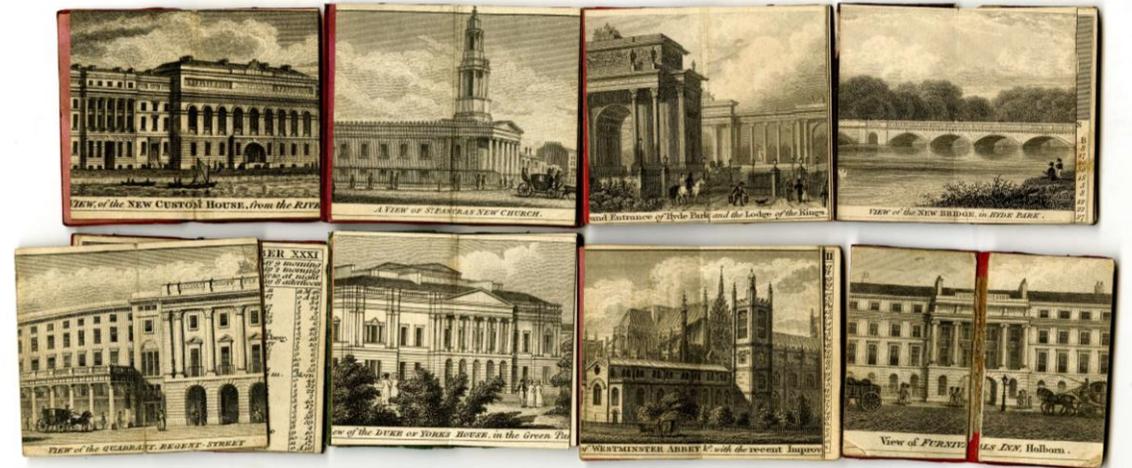
ALMANACS



London Almanacks for the Year of Christ. 1817, 1818, 1822, 1823, 1824, 1827, 1828, 1831. London, Printed for the Company of Stationers. [1816-1830.]

Eight individual almanacs, 24mo. (c. 57 x 34mm), each ff. [13], engraved throughout, on thick paper, the first and last leaves also serving as endpapers; title-pages with tax-stamp; with engraved panoramas over four pages; book block of 1822 partially detached from spine, else very good copies in the original decorated morocco, 1817 in full red morocco gilt, the others in morocco with onlays in buff, blue, crimson, and green, in matching slipcases, some wear and a few losses to onlays, manuscript dates to each slipcase. £2000

Rare miniature almanacs. In chronological order, the plates feature Westminster Abbey with the recent improvements, the new Customs House, Furnival's Inn, the Quadrant Regent Street, St Pancras New Church, the Duke of York's House in the Green Park, the Grand entrance of Hyde Park and the Lodge of the Kings, and the new bridge in Hyde Park.



2

MIRROR BOOK

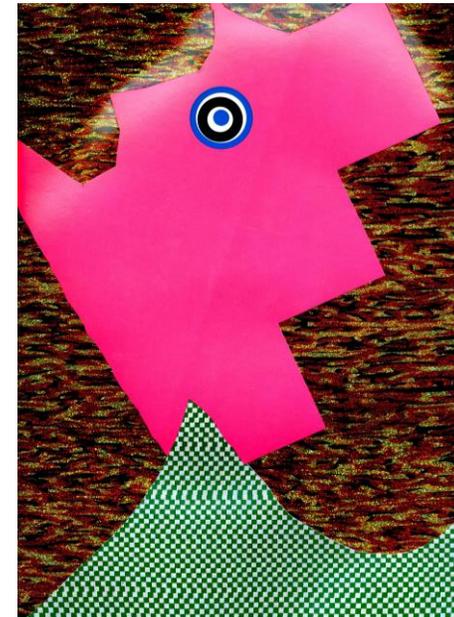
[BAJ, Enrico, *illus.*]. MANSOUR, Joyce. Ça. Illustration de Baj.

[Paris], Le Soleil Noir, [1970].

8vo, (195 x 143 mm); pp. 151, [9]; on *vélin d'Arches*; in the original printed wrappers, in a custom-made black cloth box, mirrors inset to the boards and spine, inset with multi-coloured 'ÇA', box interior with collage of sections of mirror on a background of blue rhodoid (cellulose acetate), signed and numbered by the artist with a diamond pen, with 5 signed screenprints on cellulose, 388 x 555 mm, in the original publisher's black cloth portfolio, title in gilt, coloured ties. £5000

First, limited, edition of this extraordinary 'mirror book' creation. This is number 44 of 135.

Enrico Baj (1924-2003) was a leading figure of abstraction, surrealism and the avant-garde in his native Italy.



3

INDESTRUCTIBLE

BARRETT, Vernon Edward. *En route! Paris, Hachette & Companie, [after 1905].*

A sewn cloth book, 8vo, (300 x 180 mm), pp. [16] including the cloth wrappers, all pages printed on both sides in seven colours, covers a little dusty, a few small marks, else very good, preserved in a cloth box. £450

An early cloth book, printed on calico cotton with a sewn binding, which was the fruit of many years' research by Dean & Son into how to produce a genuinely indestructible children's book. Following attempts at the creation of untearable paper from the 1850s onwards, Dean & Son commissioned their very first book on cloth in 1902. The formula of vivid illustrations and minimal text lent itself readily to translation for the European market.

Originally published as 'Just Off' in English, this is the first French edition of this educational work on trains for young children, each page featuring a different train-related scene, with interiors and exteriors, and passenger, freight and livestock trains.



4

THE ENGLISH COUNTRY HOUSE



BEDFORD LEMERE & CO. 'Intérieurs Anglais', a catalogue of 86 cyanotypes of British house interiors, 1880s–1890s.

86 cyanotypes, each approximately 9½ x 11¼ inches (24 x 29.5 cm.) or the reverse, printed on paper 9¾ x 11⅞ inches (24.7 x 30.2 cm.), each numbered (from 1 to 86) in the negative, three signed *B.L. & Co*, titled and numbered in the negative, some others with company catalogue number in the negative (a little foxing and tiny tear to left margin of the first print only, not affecting image, otherwise fine and all other images good); missing the original two portfolios which bore the title on spines, but preserved in polyester sleeves within a modern folding blue cloth box. SOLD

This collection of cyanotypes presents an overview of architectural and decorative interiors in fine houses of late nineteenth-century Britain – through the dramatic Prussian blue of the cyanotype process.

A more detailed description can be found [here](#).

CARNIVAL!



Carnaval 1929. Paris, Festa, 1929.

Folio (315 x 218 mm), 20 numbered plates with more than 500 individual items in full colour; a few marks, central crease throughout; a very good copy in the original orange paper wrappers. £950



Fancy dress French style, a showcase of products available wholesale for the 1929 Carnival, from a costume merchant. Advertising items typically available by the dozen and the gross, though the most luxurious items are available individually, made variously in cardboard, wax or linen, and beginning with simple dominos, the catalogue also includes full costumes for popular figures, including clowns, cowboys and toreadors. A section of masks for children includes a selection of animal heads as well as human faces; adult full-face masks are subdivided into multiple sections, including caricatures, grotesques, and masks with hairpieces and accessories. Half-face masks, as well as a sizeable selection of false noses and hairpieces, novelty hats, accessories (including lanterns and toy monkeys) are also available. *Colin-maillard* (blind man's buff) heads, which render the wearer wholly blind for entertainment purposes, have their own page. The catalogue concludes with a selection of Christmas decorations, while the inside back cover advertises further products, including garlands, banners, flags and lanterns.

A rare survival from the heyday of interwar merriment, when people were enthusiastic in their pursuit of everything lively and colourful to vanquish the recent memories of war. Predating the era of political correctness, the faces featured are from across the ethnographical spectrum, featuring stereotypical depictions of many races.

6



CHINESE WOODCUTTERS

Woodcuts of War-time China. 1937-1945.

Shanghai, Kaiming Book Company, 1946.

8vo, pp. xxxi, [1, blank]; 100 woodcut plates (plate 45 only in colour), 36; small woodcut to title-page; uniformly toned throughout; in the publisher's original paper-backed paper boards, woodcut to upper board, title in Chinese and English; some light surface and edge wear; donation notes to Judy from Bill, Shanghai 1955 and in Chinese 'for you to keep as a gift' to the front free end paper. £750

First edition, featuring works by 75 artists. A wide variety of military and domestic subjects are included, with soldiers training, battle scenes, abandoned children, refugees, officials at work, household scenes and construction workers, *inter alia*. The woodcut movement in China emerged in the late twenties as part of the new Russian-inspired tendency towards proletarian realism. The aims of the movement were threefold: to accept the historical legacy of Chinese traditional art; to absorb the best in style and technique from foreign art; and thus to establish a new national art in accordance with the demands and tastes of the masses.

The pioneer of this revisiting of the artistic past was Lu Hsun, who published an instantly-successful, four-volume set of openly propagandist woodcuts from England, Russia, America and France in 1929. His aim 'was to use the woodcut as a medium for mass education, to instil into the millions of illiterate peasants the beginnings of a social conscience. He pointed out quite rightly that the woodcut was the ideal means of mass-dissemination of ideas – it was cheap to produce, required no machinery, and moreover had a long history as a medium for illustration in China' (Michael Sullivan, *Chinese Art in the XX Century*, pp. 61 ff). Under Hsun's influence, disseminated through numerous travelling exhibitions, wood-engraving clubs soon sprang up all over the country, populated by an enthusiastic body of young artists, creating realist works inspired by a spirit of revolutionary democratic nationalism. The outbreak of war provoked a good deal of artistic activity, culminating in the production of works like this one. Many of the images, particularly those featuring various privations, are rendered still more poignant by the monochrome presentation.

From the mid-thirties onwards, cartooning began to be used alongside wood-engraving for populist art, eventually becoming more popular. The present work therefore represents something of the end of an era.

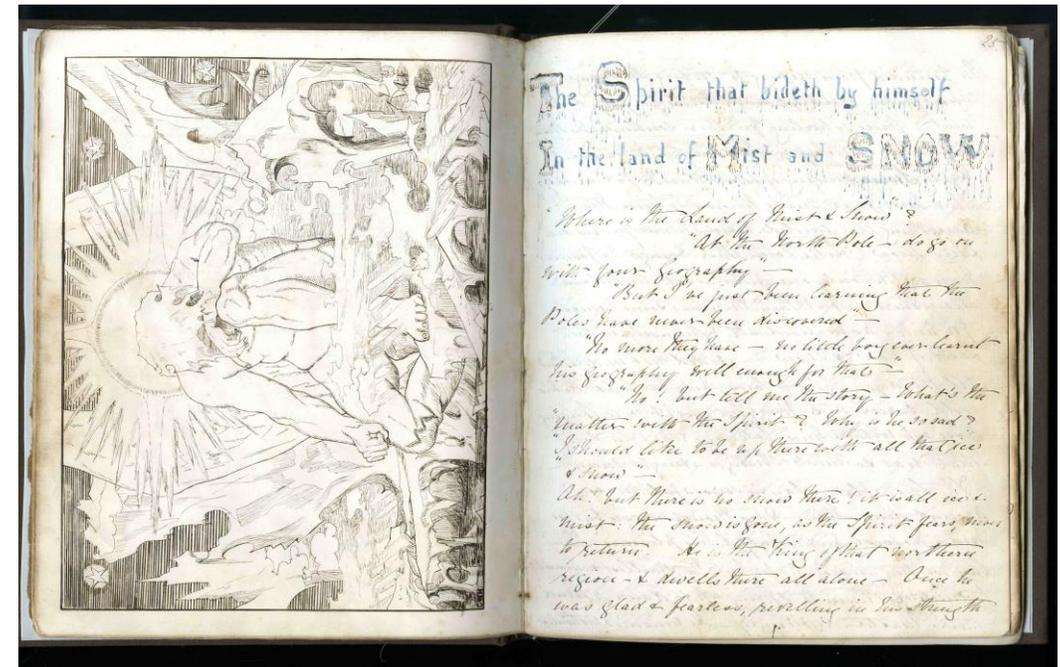
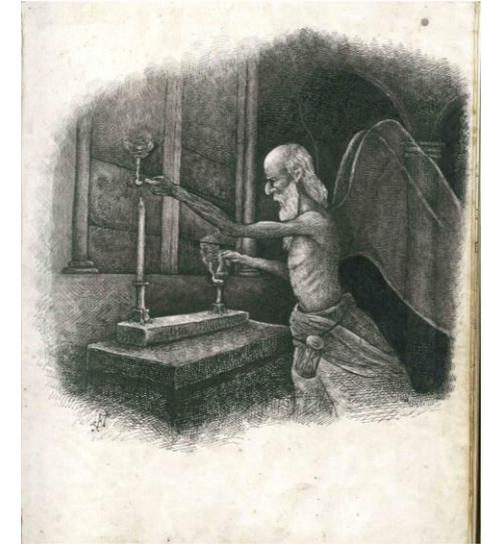
7 | CORNWALL VIA SOUTH AFRICA

Young Truro. Three Christmas Annuals. Truro, 1867, 1869 & 1870.

3 volumes, two 265 x 215mm, the other 238 x 190mm; pp. [4], 96; [2], 134; [8], 130; plus decorative hand-painted card covers and hand-drawn plates; manuscript text and illustrations in ink and watercolour, some decorative titles and text ornaments; generally very good condition in matching brown cloth; signature of Frederick John Pascoe of Polwhele Road Truro to the verso of one cover. £1350

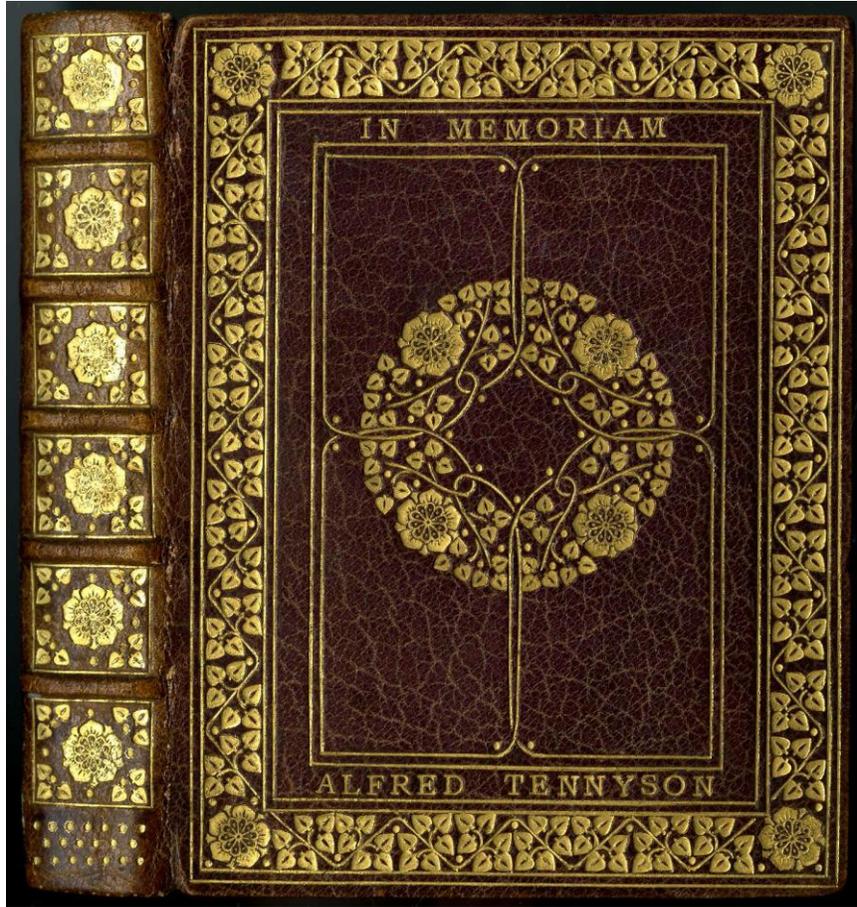
A diverse selection of material from the younger inhabitants of Truro, compiled annually by a process of editorial selection to produce a single fair copy of a Christmas annual which was then circulated to interested parties, including the contributors themselves, all of whom were encouraged to add in extra appropriate illustrations.

The content includes original stories, acrostics and riddles, as well as transcriptions of letters from South Africa, one of which includes an early albumen print of a young black servant boy, Sam. Entertainment is the order of the day, with satirical drawings and humorous tales a-plenty. The artistic talent on show is considerable, with drawings in the style of William Blake and other notable illustrators.



8

PATIENCE COCKERELL



COCKERELL, Patience Scott (binder) – Alfred, Lord TENNYSON. In Memoriam. London and Guildford: A.C. Curtis for R. Brimley Johnson and A.C. Curtis, 1901.

4to (122 x 95mm), pp. [4 (half-title, verso blank, title, 'Publisher's Note' on verso)], 184; title printed in red and black, and with the device of 'The Astolat Press, Guildford', initials and page numbers printed in red; photogravure frontispiece by Frederick Hellyer after George Frederick Watts; scattered light spotting; full crushed purple morocco gilt by Patience Scott Cockerell, signed on the lower turn-in of the rear board 'PSC' [the pattern dated March 1904], spine gilt in compartments, each with central rose enclosed by trefoil corner-pieces, turn-ins ruled in gilt and with rose corner-pieces, all edges gilt; spine slightly faded, extremities minimally rubbed, corners slightly bumped, nonetheless a very good copy. £1500

Patience Cockerell's binding career spanned only the eight years from 1901 to 1908, during which time she produced around 100 bindings. Little is known about her life, but she seems to have undertaken life drawing classes at the Westminster School of Art and may have served an apprenticeship at Sangorski and Sutcliffe. Her surviving known bindings are typical of the style of the period, which was dominated by T.J. Cobden-Sanderson and Douglas Cockerell (apparently no relation), and the principal record of her bindings is her pattern book (now held by the British Library). This binding appears to be no. 35 in the pattern book, bound for 'Mrs Bonham Carter.'

For the binding: Frank Broomhead 'Patience Cockerell, Bookbinder', in *The Private Library* 8 (1985), pp. 159-186, no. 35.

ARTHUR VIVIAN FARRAR — A LIFE IN CARTOONS

An archive of more than a hundred individual pieces, spanning the course of Farrar's creative output, from teenage to old age, the majority of which are original drawings, with further fair copies of works presented as an autobiography.

Born in 1895 in Halifax and educated in Southport, from a young age Arthur Farrar was a keen draughtsman and writer; one of the earliest pieces in the collection is a certificate of merit from The Royal Drawing Society. Almost exclusively monochromatic, the corpus of Farrar's work from beginning to end employs the same basic materials, namely pen and ink on plain paper and card, with the occasional addition of a watercolour wash.



Over the course of his creative career, Farrar was to experiment with a variety of styles, becoming progressively more reductionist in philosophy, substantially dispensing with shading and backdrop instead leaving the lines to do the talking. This pared-down approach is particularly evident in his later work. Intriguingly some of his earliest work is the most innovative, with his works from the 1920s embracing influences from Victorian-style caricature, and using block colour and contrast in a way that still appears remarkably modern.

Far from ever becoming a household name, it is Farrar's unassuming normalcy that renders him worthy of attention. Very much the product of his time – there must have been countless idle cartoonists then whose energies today would be diverted into far less productive pursuits – the complete archive of his quiet humour and no-nonsense drawings is available for £3750.

A complete listing can be found [here](#).



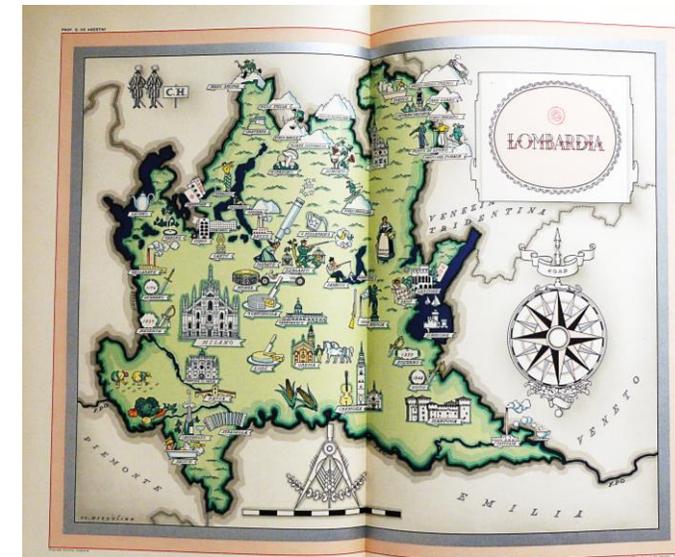
IMAGO ITALIAE

DE AGOSTINI, Giovanni and Vsevolde NICOULINE. *Imago Italiae. Paesaggio, Opere, Vita. Milan, De Agostini, 1941.*

Large 4to, pp. [8], 424, [2]; with nineteen folding maps in full colour, with gold and silver highlights, 463 x 595mm; a fine clean copy in the original publisher's jute cloth binding, title gilt to upper board. £1250

Limited edition, one of 999 numbered copies. The nineteen art deco style maps depict Italy in its entirety, and the individual regions, from Piedmont and Lombardy in the North to Sicily in the South. An extraordinary wartime production, showcasing all that is great and good about Italy, landscape, pastimes and daily life in highly decorative vignettes. A vivid and fiercely patriotic reaction to the tides of war which were sweeping the world, it is notable that Fascism is all but absent from the iconography of the maps, with just a single fasces making an appearance in Rome. Unsurprisingly, the atlas enjoyed great popularity, with the splendid maps going through many editions

Each map is accompanied by a detailed explanatory text, making this the quintessential guide to Italy.



GILL'S FINEST TITLE PAGE

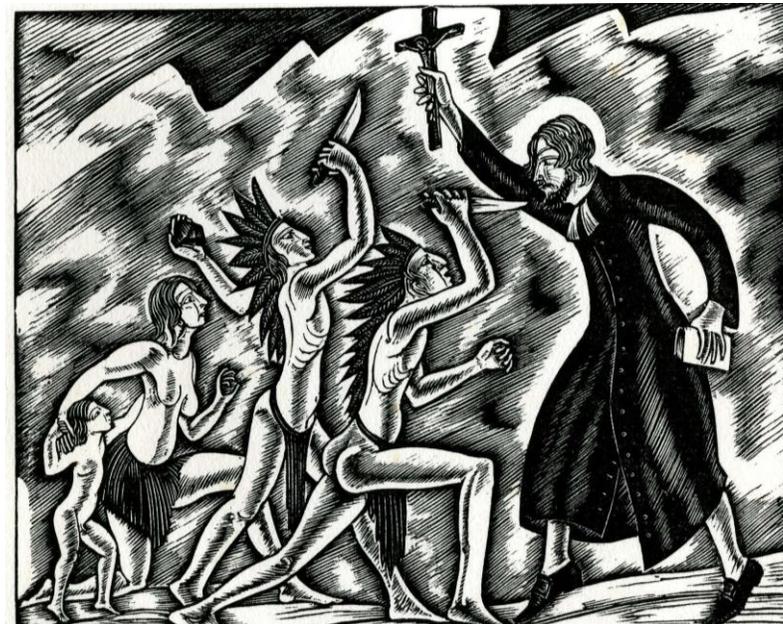
DE BRÉBEUF, Jean and Eric GILL (artist). *The Travels & Sufferings of Father Jean de Brébeuf among the Hurons of Canada as Described by Himself*. London, The Golden Cockerel Press, 1938.

Folio in 8s (315 x 187mm), pp. [1-4 (blank, double-page xylographic title by and after Eric Gill incorporating two wood-engravings ('The Attack' and 'The Martyrdom'), imprint)], 5-[197], [1 (blank)], [2 (colophon, verso blank)]; maroon cloth backed black cloth boards, spine with gilt morocco lettering piece and gilt press device at foot, edges uncut, endpapers printed with maps; extremities lightly rubbed and bumped, spine lightly chipped but a very fine copy. £450

First edition thus, no. 120 of 300 copies. A collection of the writings of Jean de Brébeuf (1593-1649), a Jesuit missionary to the Huron territory of Canada.

This edition of the texts, prepared by Besterman for the Golden Cockerel Press, is an almost complete collection of Jean de Brébeuf's writings, and contains two previously unpublished letters. The wood-engraved double title-page by Eric Gill depicts two episodes from the life of Jean de Brébeuf. According to *Pertelote*, 'Gill never designed a finer title page' (136). Gill had previously addressed the same subject matter in a wood-engraved bookplate for the Jesuit scholar James Comly McCoy in 1923 (cf. *The Engraved Work*, 77).

Gill, 297; Lande, *Canadiana Supplement* S255; *Pertelote*, 136; Skelton, P972 ('The Attack'), P973 ('The Martyrdom'); Victoria and Albert Museum, *The Engraved Work of Eric Gill*, London, 1963, 203 ('The Attack')



A POCKET-SIZED BOUQUET



Embroidered Binding. *Germany, c. 1830.*

101 x 75mm, green quarter roan, boards with central parchment panels, edges hole-punched for decorative sewn borders, substantially in silver thread, freestyle central floral embroidery, upper board with microbeads to one flower, edges painted in gilt with attached decorative border, gilt pen-holding fastening (without pen), silk envelope storage endpapers; detachable manuscript notebook in decorative silver wrappers, over-painted with a floral design, gilded paper pasted on border, gilt edges; spine slightly worn.

£500

An attractively presented pocket-book in a simple embroidered binding. Though neatly executed, the hole-punched background hints that the present production might well have been marketed as a DIY stitching exercise for amateurs. The notebook contains a series of scribbled German manuscript notes, accounts and lists.

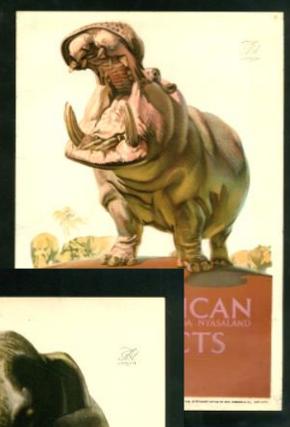
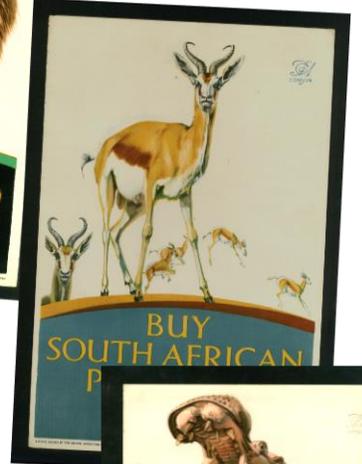
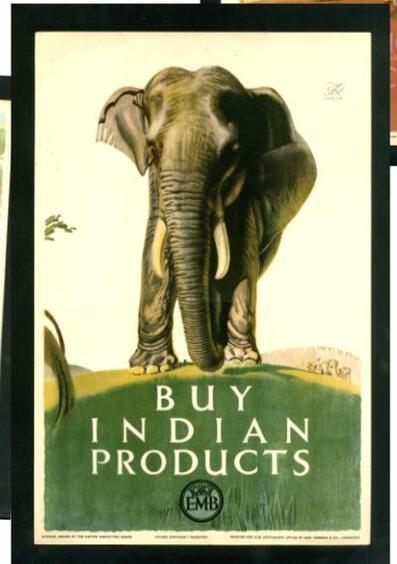
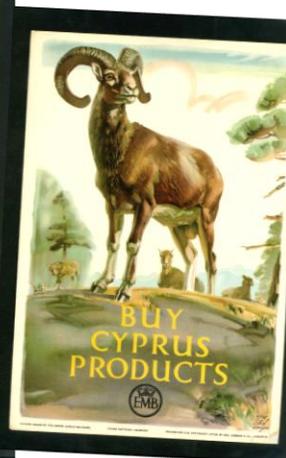
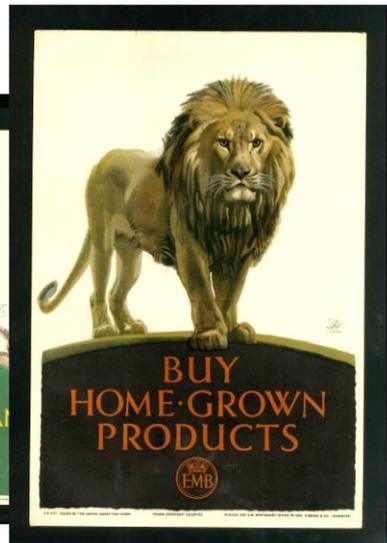
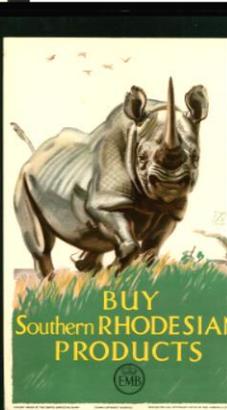
EMPIRE MARKETING BOARD — GLORIOUS EMPIRE

London, c.1930.

12 lithographed posters, each 25 x 38 cm; small repairs to a few corners, else very good. £1800

A series of eye-catching designs marketing the produce of the British Empire. Rather than the more usual tactic of featuring the products themselves, the series chooses instead to feature an animal representing each nation.

The short-lived Empire Marketing Board was founded in May 1926 to encourage intra-empire trade after the World War I slump, both in trade and morale. 'A small government body with committees for research, marketing and publicity, much of its effort went into encouraging research and analysis, including into how to improve the quality, storage and distribution of British and colonial produce' (Hack, Karl. *Selling Empire*. Open University, 2013. q.v.). In place of free trade, protectionism and imperial preference were officially inaugurated with the Import Duties Act in 1932, and the EMB consequently became obsolete and closed in 1933.



ENDPAPER DESIGNS

CABROL, A.G. [and P. POYÉ].

Paris, [*La maison du beau papier*], 1939-1941.

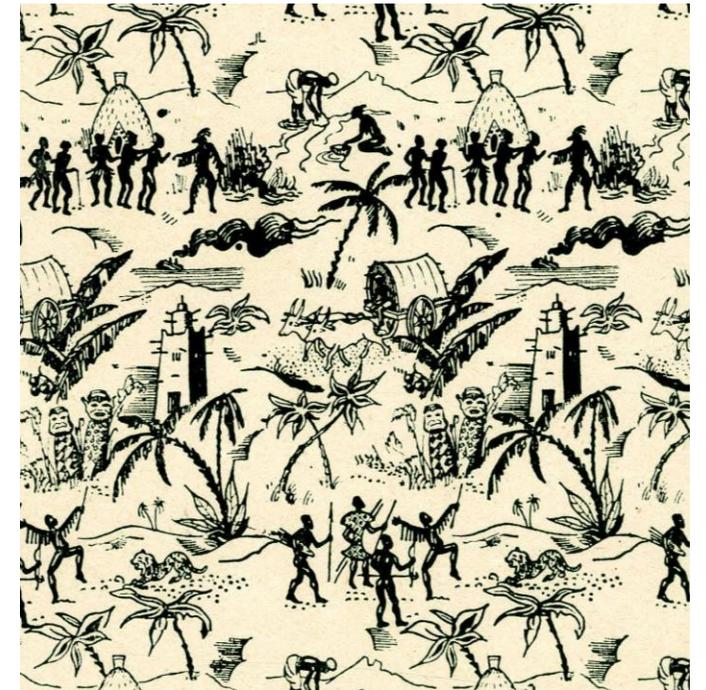


Nineteen monotone designs, seventeen on folding plates 500 x 610mm, two smaller 500 x 300mm; a few losses to blank margins, generally very good, preserved in a portfolio of contemporary half cloth, lightly worn. £650

An interesting insight into the heyday of French book design, in the form of a trade sample catalogue from Parisian high street printer Cabrol. With finely-printed illustrated limited edition texts in fine bindings in vogue, book illustration became increasingly the province of professional artists and designers, with a corresponding enthusiasm for innovative ways to showcase their art. The decorative endpaper was one result, and enjoyed considerable popularity across Western Europe from the turn of the nineteenth century onwards, replacing the previously ubiquitous marbled paper. Endpapers were the ideal platform for simple and eye-catching designs executed by lithograph, woodcut and engraving, all three of which are used in the present selection. At a glance, the designs bear some similarity to another artistic feature of the contemporary home, wallpaper, and it is well-documented that many wallpaper designers also produced endpapers, thus recreating their works on a miniature scale.

Designs in the present portfolio show inspiration from many sources; traditional – *toile de jouy*, wheatsheaves; book historical – e.g. a monk at work, stylised woodcut initials; local themes – armorials of the French regions, Parisian landmarks (including the Eiffel Tower); and current trends and interests – scenes of natives in French Equatorial Africa, and zodiacal signs. The samples are presented in generous proportions for ease of reference, with the hinged format lending itself to the demands of mocking up a look. Sadly no artists are credited.

A manuscript note on the inside of the portfolio and manuscript numbering to the plates indicate that there were originally 26 designs in this selection, some of which were undoubtedly further signs of the zodiac. A rare survival of an ephemeral production.



PRIVATE PRESSES

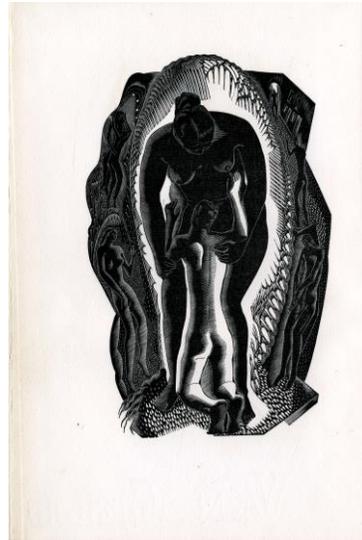
15

GANTILLON, Simon and Blair HUGHES-STANTON (artist). *Maya. A Play...Paraphrased into English by Virginia and Frank Vernon. Waltham Saint Lawrence, The Golden Cockerel Press, 1930.*

8vo (250 x 160mm), wood-engraved frontispiece, one wood-engraved plate, and 4 full-page wood-engraved illustrations in the text, wood-engraved tailpieces, and press device on colophon, all by and after Blair Hughes-Stanton, all but one retaining original tissue guards; original full maize buckram, upper board with gilt press device, spine lettered in gilt, top edges gilt, others uncut; extremities lightly rubbed and bumped; spine and outer parts of boards darkened; offsetting on end papers, but a very good copy. £60

First English illustrated edition, no. 430 of 500 copies. Gantillon's play, which is set in a Marseilles brothel, was first performed at the Studio des Champs Elysées, Paris, in May 1924.

Chanticleer, 71; P. Hughes-Stanton, *The Wood-Engravings of Blair Hughes-Stanton* (Pinner, 1991), 'Illustrated Books', 8.



16

GASKIN, Arthur J. (editor) *A Book of Pictured Carols* [xylographic additional title: '...Designed by Members of the Birmingham Art School.']. London and Orpington, Chiswick Press, C. Whittingham and Co. for George Allen, 1893.

4to (219 x 162mm), pp. [2 (blank l.)], [1-6 (half-title, verso blank, title-page incorporating wood-engraved vignette by Charles M. Gere, verso blank, dedication, verso blank)], 7-74, [2 (wood-engraved tailpiece by Mildred Peacock, imprint on verso)], [2 (blank l.)]; thirteen full-page wood-engraved illustrations by and after members of the Birmingham School of Art; occasional very light spotting or offsetting; original Holland-backed grey paper-covered boards, upper board lettered in black and decorated with wood-engraved vignette repeating wood-engraved title vignette, spine lettered in black, edges uncut and quires entirely unopened except for quire B, original printed dustwrapper; offsetting on free endpapers, some very light marking, the rare dustwrapper marked and worn with significant losses, extremities lightly rubbed and bumped; provenance; E. Chapple, Plymouth (bookseller's ticket on upper pastedown). £100

First edition, ordinary issue. This collection represents some of the earliest work of key members of the 'Birmingham School'. This work is particularly interesting as a testament to a significant period in the development of art education for women and for women's professional involvement in the arts in Britain, with some six of the thirteen illustrations by women.

Ray, *The Illustrator and the Book in England*, 275.

JERUSALEM

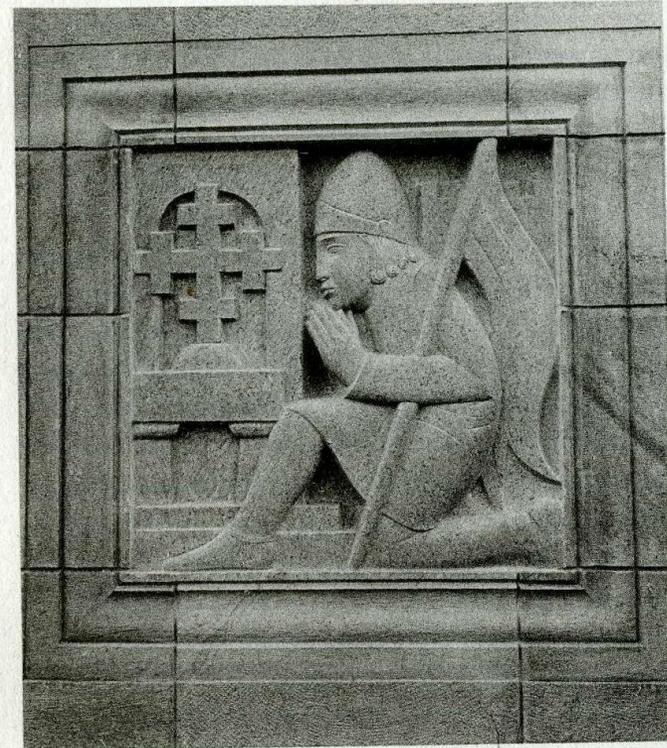
GILL, Eric. From the *Jerusalem Diary of Eric Gill*. Edited by Mary Gill. London, Printed by Linotype & Machinery Ltd [for private distribution], 1953.

4to (142 x 105mm), pp. [8 (half-title, verso blank, title-page, dedication on verso, note, verso blank, list of illustrations, verso blank)], 1-59, [1 (colophon)]; ten collotype plates depicting Gill's bas-reliefs for the Palestine Archaeological Museum on Arnold & Foster handmade paper; a few small marks; original linen-backed, grey paper-covered boards, upper board titled in letterpress, further lettered in manuscript on the spine 'GILL'; extremities lightly rubbed and bumped, spine slightly faded, nonetheless a very good, fresh copy; provenance: 'r. r.' (bookplate with rose enclosed by initials r. r. on upper pastedown). £100

First illustrated edition, no. 217 of 300 numbered copies. An important posthumous collection of extracts from Eric Gill's private correspondence, edited by his wife, Mary E. Gill, the recipient of the letters.

The combination of the surroundings so familiar to Gill from his readings of the Bible, and the classical architecture of ancient sites such as Church of the Nativity at Bethlehem had a profound effect on Gill and his work, so much so that his 'life can almost be divided into pre- and post-Jerusalem phases' *From the Jerusalem Diary* thus records a key period in Gill's life; it offers an intriguing insight into his artistic development and is the first edition of the work to illustrate his designs alongside the text. As well as the bas-reliefs of the plates, which depict the ten major cultures to have influenced the Jerusalem region, Gill also sculpted the fountain in the Palestine Archaeological Museum's central court.

Gill, *Bibliography of Eric Gill*, 54a.



DAVID JONES

18 JONES, David Michael (artist). Thirteen Wood Engravings by David Jones for *The Book of Jonah*. London, Will Carter at the Rampant Lions Press for Clover Hill Editions and published by Douglas Cleverdon, 1979.

Thirteen wood engraved plates by and after Jones printed from the original blocks on japon (290 x 220mm); a few soft, marginal creases; loose as issued in card portfolio lettered in green on the upper cover; portfolio slightly creased and rubbed at edges, otherwise a fine set. £500

No. xi of sixty sets of the wood engravings printed on japon. A Catholic convert, it was through his conversion that Jones came into contact with Eric Gill and joined his Guild of St Joseph and St Dominic in Ditchling. Gill's influence, particularly that of his work on Christian themes, can be plainly detected in the present series.



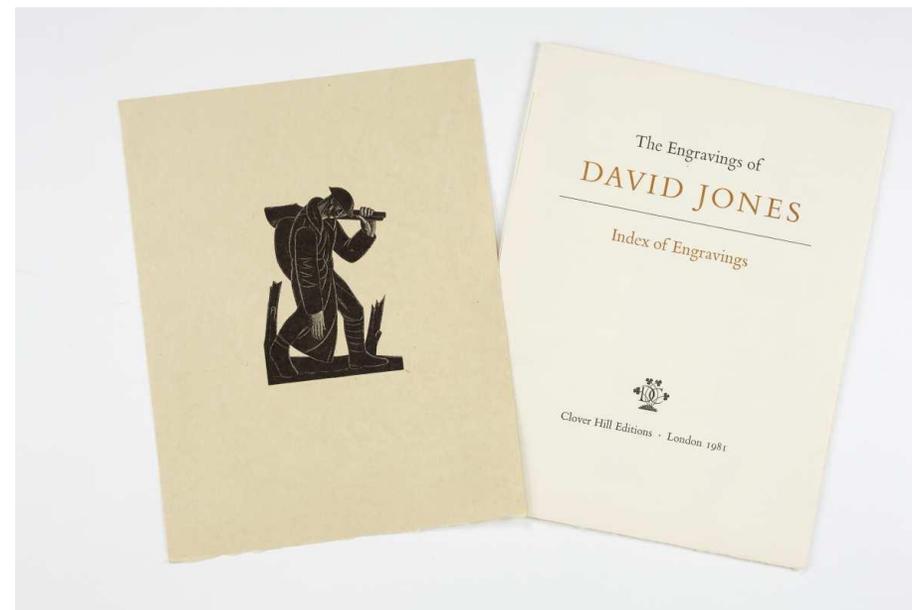
The illustrations by Jones were commissioned for the Golden Cockerel Press edition of *The Book of Jonah*: Taken from the Authorised Version of King James I, which was published in an edition of 175 copies in 1926. A new edition appeared in 1979, together with this small edition of sixty portfolios of the wood- engravings alone.

Cleverdon, *The Engravings of David Jones*, 'List of Books and Ephemera' 9.

19 JONES, David Michael (artist). *The Engravings of David Jones*. London: Call Printers for Clover Hill Editions, 1981.

4to (309 x 235mm), pp. [8 ('Index of Engravings' title printed in bistre and black with 'DC' publisher's device, colophon on verso, illustrated index of prints)], in self-wrappers; 96 loose plates on japon bearing 74 wood- engravings printed from the original wood-blocks by Will Carter at the Rampant Lions Press, one printed in red and black, and 66 wood- engravings, copper- engravings and dry-points printed by offset by Adrian Lack, some printed in bistre, blue, or green inks, nos 91-94 retaining tissue guards, all by Jones and Eric Gill after Jones; 9 copper- engraved plates and one dry-point plate printed in green and bistre inks on hand-made paper by l'Atelier Georges Leblanc and Bernard Cook from the original copper plates by and after Jones, all contained in a card *chemise* titled in bistre on the upper panel; the index, plates on japon and hand-made paper all within the original solander box, lettered in gilt on the spine; a fine set. £950

No. lii of 75 portfolios.



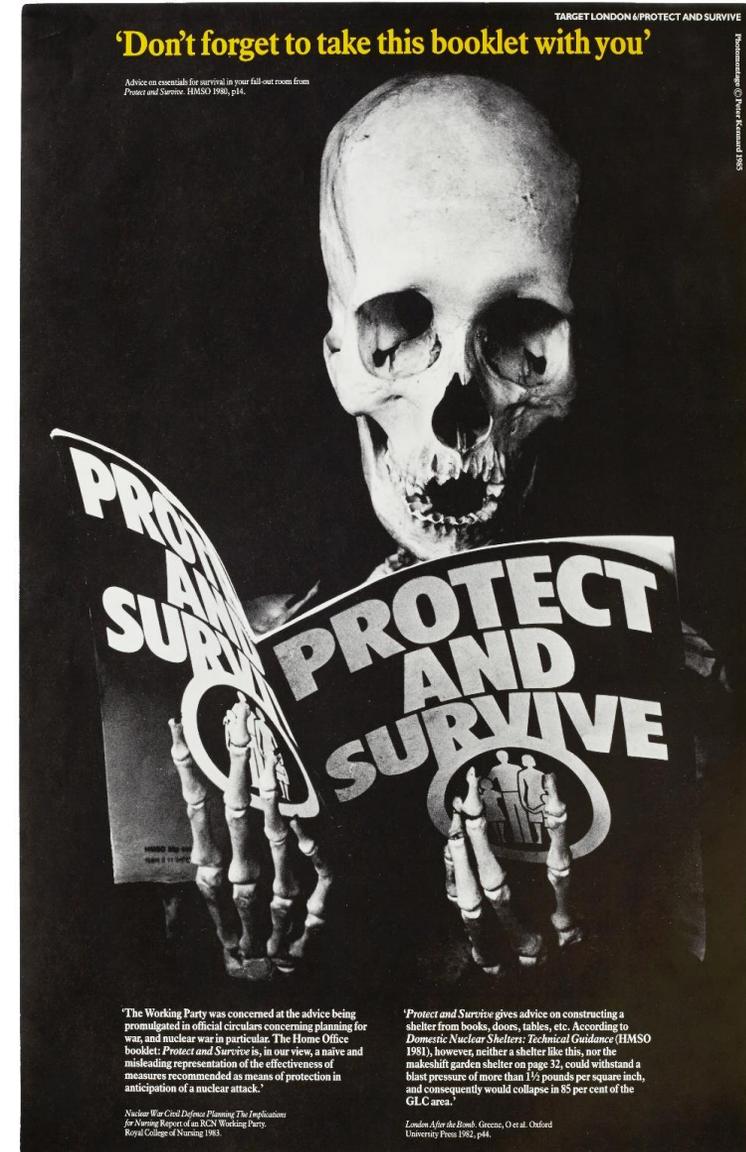
TARGET LONDON

KENNARD, Peter, *photographer* and Peter GLADWIN, *graphic designer*. A Set of Photomontage Posters on Civil Defence in London. London, published by the Greater London Council, distributed by Turnaround Distribution, and 'Available only in the Greater London area', 1985.

18 colour offset lithographic posters after Kennard (420 x 296mm), loose as issued; original card clamshell box, upper panel with photomontage after Kennard; box with some skilfully-restored light rubbing at the extremities, the posters in fine condition. £450

First and only edition of this important portfolio by Kennard, issued by the Greater London Council: 'Peace is the most important issue facing us all. The Greater London Council has a duty to ensure the safety and protection of all Londoners. These posters present in an easily accessible form, factual information on Civil Defence, the possible effect of nuclear war on London and the GLC's policy of making London a Nuclear Free Zone' (introduction).

Following the publication of details of a government military exercise, 'Operation Square Leg', which was intended to evaluate effects of a nuclear attack on Britain, the artist Peter Kennard produced his *Target London* portfolio, one of the most effective satirical responses to the official civil defense manual *Protect and Survive*.



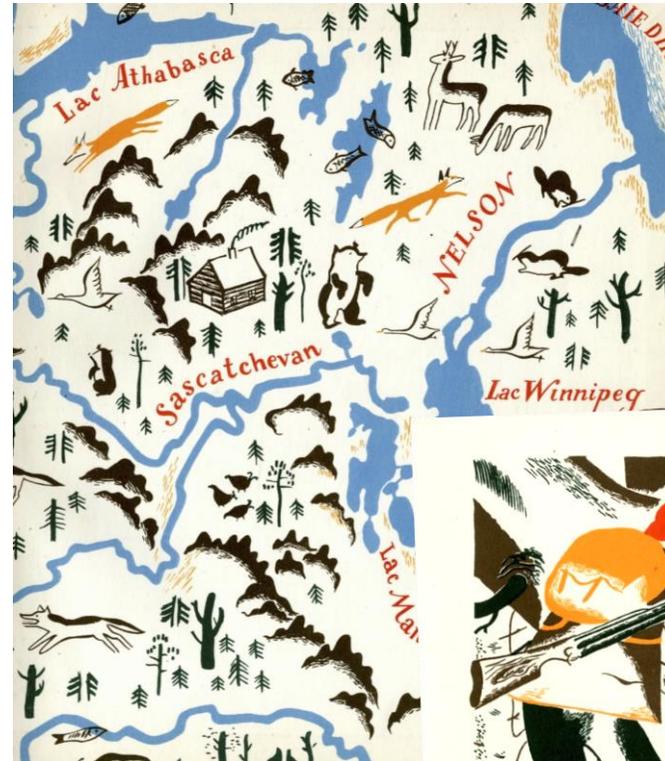
SET IN CANADA

KUBNICK, Henri. [IVANOVSKY, Elisabeth, *artist*]. *L'ours Brunet*. Paris, Desclée De Brouwer & Cie, 1937.

Square 4to, pp. 53, [1]; with 3 plates in full-colour, numerous line drawings, endpapers printed with coloured maps of Canada; a couple of very small marks, a very good copy in the original cloth-backed decorative paper boards, a little light dust-soiling to boards. £200

First edition, a Canadian adventure for children, the fictionalised account of life as a professional hunter in the North, fully illustrated by Russian émigré illustrator Elisabeth Ivanovsky.

Out on the prowl with his dog Foli and gun, a huntsman happens across an abandoned baby bear, who he names Brunet, and hand-rears. Brunet is a mischievous creature, and has numerous woodland adventures, including a run-in with some bees as he tries to steal honey. After saving the huntsman from disaster, Brunet heads back to the wild, to be happily reunited many years later at the end of the book. An appealing children's tale of lifelong friendship.



ELEGANCE

KUMAKIRI, Masayuki. *Elegance. Flower Selection of 1960s-1980s.* Osaka, Seidea, 1994.

Folio, pp. 207, [1]; full colour plates; a mint copy in the original white cloth boards, title gilt to upper board and spine, with the original dustjacket. £650

First edition. A handsome limited edition, with a plethora of floral designs from the 1960s-1980s. Kumakiri aims to show the evolution of both technique and composition.



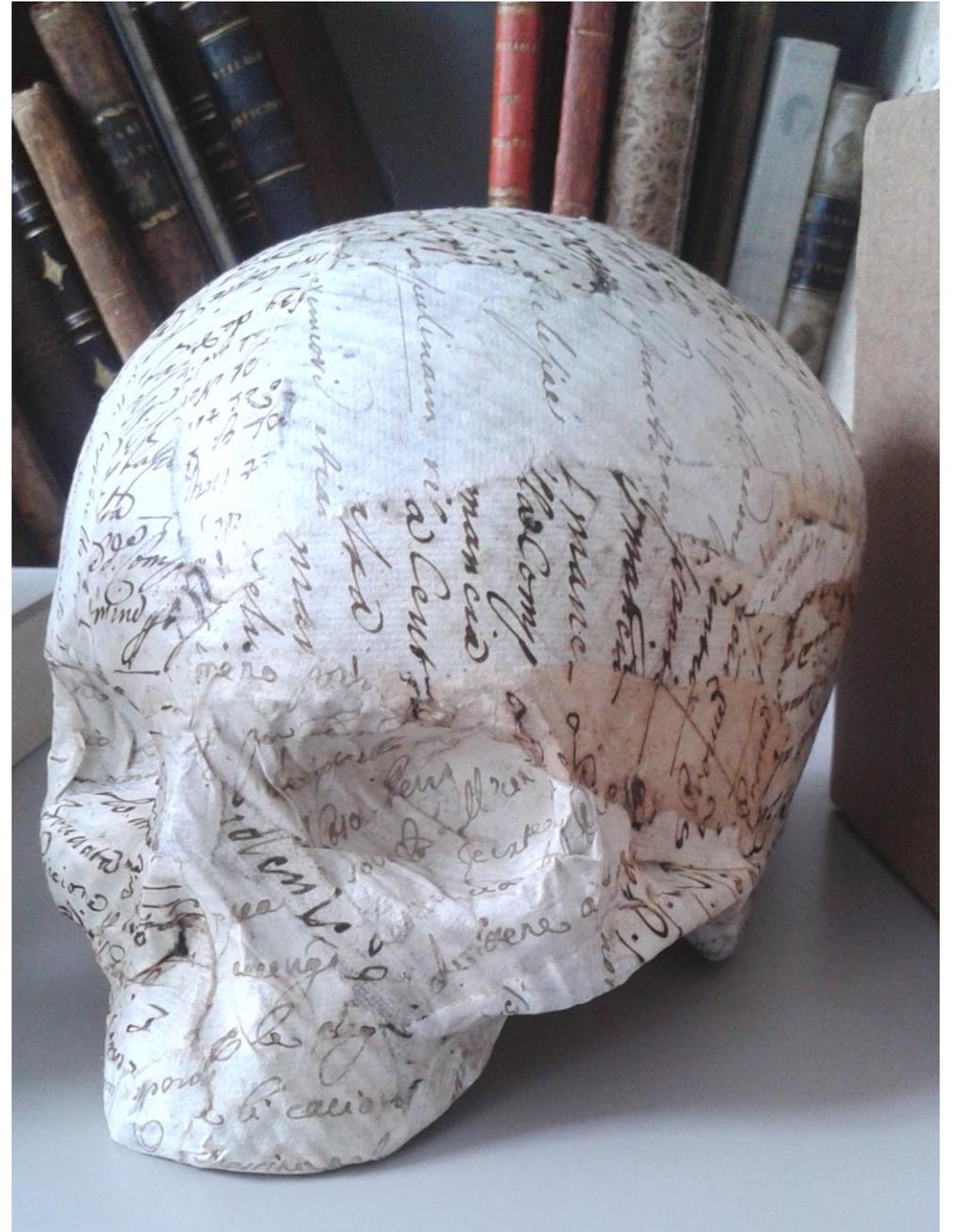
23

HAMLET REVISITED

SKULL. 2014.

Life size; laser-cut cardboard by the French atelier Figura-Sfondo, embellished with manuscript fragments by Crespi.
£750

Limited edition created for the Salone del Mobile 2014.



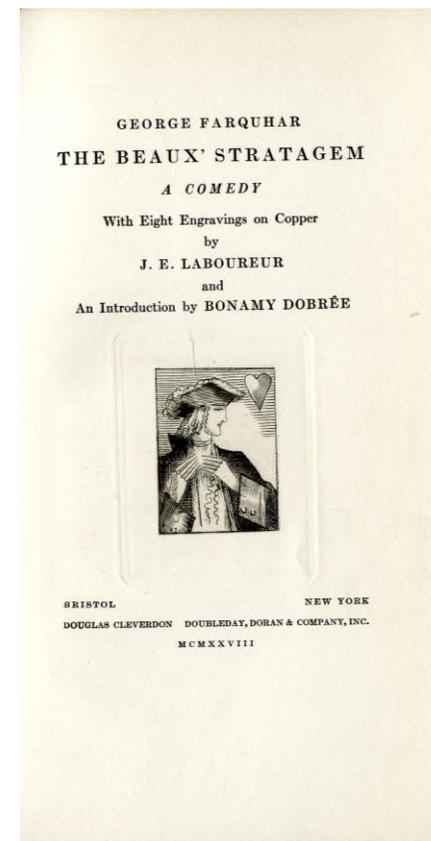
THE BEAUX' STRATAGEM

LABOUREUR, Jean-Emile (illustrator) and George FARQUHAR. *The Beaux' Stratagem*. A Comedy ... with ... an Introduction by Bonamy Dobrée. *Bristol and New York: The Country Life Press, Garden City, New York for Douglas Cleverdon and Doubleday, Doran & Company, Inc., 1928.*

12mo (203 x 112mm). pp. xxv, [1 (blank)], 132, [2 (blank l.)]; copper-engraved frontispiece and 5 copper-engraved plates printed on light-blue stock and retaining printed tissue-guards, and copper-engraved title-vignette, all by and after Laboureur and printed by A. & M. Vernant, Paris, one full-page facsimile illustration; original green silk over boards, spine lettered in gilt; spine and edges of boards a little faded (as often), extremities very lightly rubbed, otherwise a fine copy. £250

First edition illustrated by Laboureur, limited to 527 copies, this no. 494 of 450 copies on antique wove paper. This edition is based on the first edition of 1707, with only minor changes to the typography and the correction of obvious errors.

S. Laboureur, *Catalogue complet de l'oeuvre de Jean-Émile Laboureur* (Neuchâtel: 1989-1991), II ('Livres illustrés'), no. 344; Ransom p. 235.



LACE

[LACE CATALOGUE]. A.L.L.

England, late 19th century.



386 individual lace samples mounted on 6 folded sheets (505 x 760mm), centrally laced in wrappers within a patterned cloth portfolio, 535 x 400mm, each sample with printed and manuscript paper label to upper right-hand corner, backing sheets lightly toned; blindstamp of Neatham Mill Library to the lower wrapper. £1250

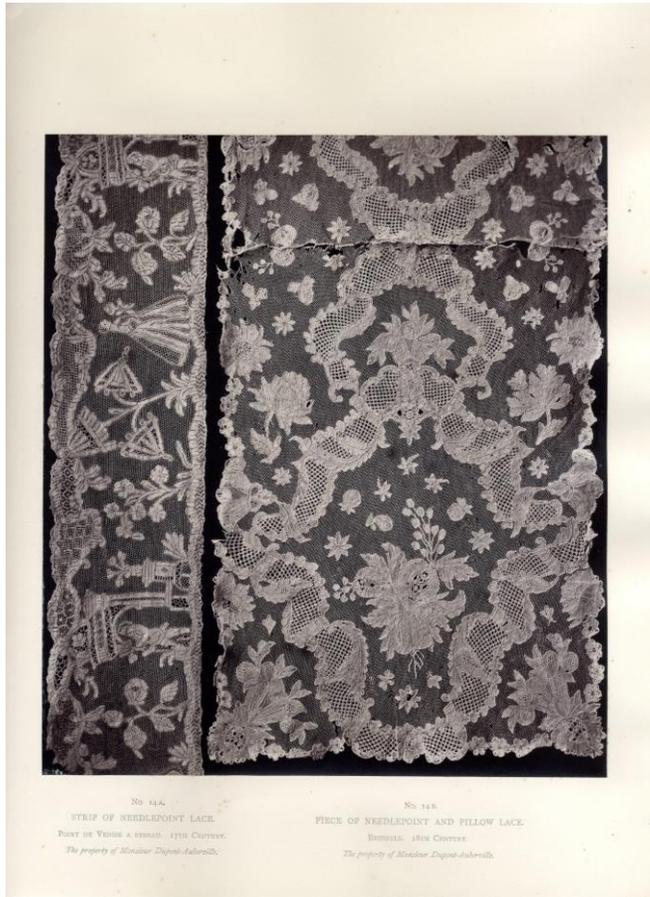
A collection of machine-made black and white lace samples, from the heyday of the industrialization of lace-making. The samples, mostly on hexagonal grounds, include braids, edgings and trimmings, as well as elaborate decorative borders, in a variety of styles, with all sorts of floral motifs as well as foliage, geometric patterns, scrolls, stars, scalloped edges, picots, and more.

Varying considerably in size from small squares to larger pieces, each with stock number and price, the samples of this catalogue provide a broad cross-section of the variety of styles of lace, decoration and ornament, commercially available in England during the Victorian era. From delicate and intricate to sizeable and chunky, the designs are intended for a variety of purposes.

All English lace-production was substantially affected by the first world war, and never recovered.

Offered with a further trade catalogue album, 460 x 300mm, containing hundreds of samples of mainly white lace, each numbered and priced.





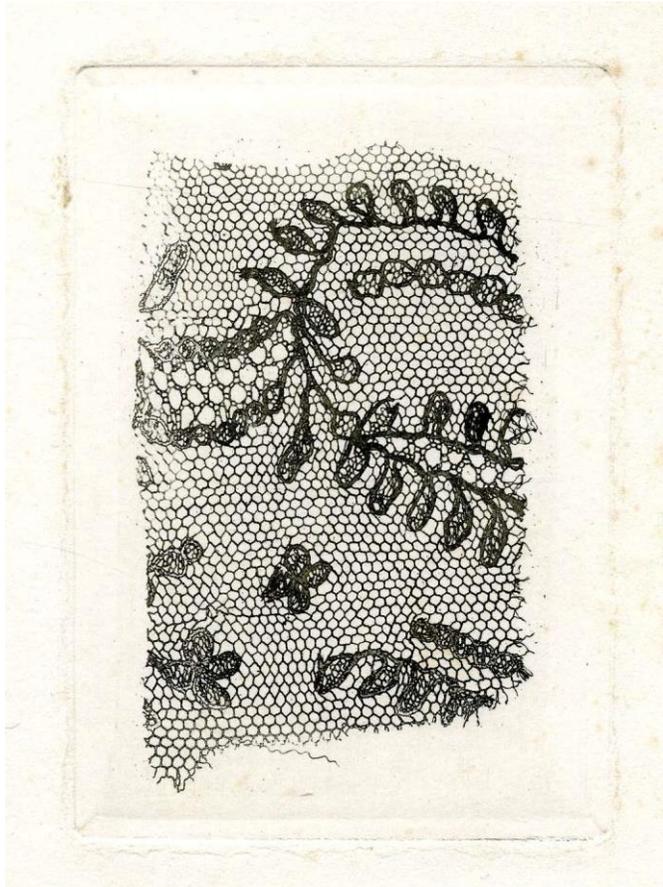
COLE, Alan Summerly. *Ancient Needlepoint and Pillow Lace*. London, Arundel Society, 1875.

Large 4to, pp. 12, with 20 leaves of Woodburytype photographs – each approx. 10½ x 8½ inches (265 x 215 mm.) with a page of descriptive text; minor spotting to some pages, in original blind-stamped red cloth, gilt lettering to upper board and spine, spine a little sunned and worn at head and tail; contemporary ownership inscription to paste-down. £2200

Cole uses the permanent Woodburytype process to reproduce specimens of the finest ancient lace collected for the International Exhibition held in 1874 and explores the history and artistry of lace-making.

The large Woodburytype photographs show examples of Italian, Spanish, French and Belgian lace, the process being well suited to showing the fine detail of these intricate examples. Cole (1846–1934) was the son of the first director of the South Kensington Museum [now the V&A], Henry Cole, and was himself closely linked with the South Kensington Museum. He was an expert in textiles, specializing in lace, and a life-long friend of the American artist Whistler, whom he met as a child in London because of the friendship between their parents. The photographs, though unattributed, were probably the work of the museum's own photography department, established under the direction of Charles Thurston Thompson.

Franklin, *Antiques and Collectibles. A Bibliography*, 7165; Gernsheim, 598.



TALBOT, William Henry Fox. A scrap of lace. Circa 1852-57.

Photographic engraving, plate 4 x 2⁷/₈ inches (103 x 71 mm.) on paper 10 1/4 x 6⁵/₈ inches (25.5 x 17.3 cm.); minor foxing not affecting image. £6000

From the earliest days of photography, debate centred on finding appropriate methods of reproducing images created by the new invention. This debate was stimulated by the unique nature of the daguerreotype and by the problems of fading associated with the salted paper print. Talbot's research notes indicate that he had an interest in printing photographs in inks from as early as 1838. In the late 1840s, when Talbot was already moving on from making his own photographs, he remained keen to find ways to use the printing press to further the progress of photography. By 1852 he had patented the first of his photogravure processes, the *photographic engraving*. This process involved creating a photographic image on a steel plate and then using the plate as a conventional inked printing plate within a press to make the final print of the image on paper.

In this version of Talbot's process, a steel plate was coated with a light-sensitive solution of gelatine and potassium bichromate. The piece of lace was superimposed on the plate under a sheet of glass and exposed to daylight for up to a few minutes. This exposure to light had the effect of selectively hardening the areas of gelatine depending on how much light they received. After exposure the metal plate was then washed under warm water. This removed the softer areas of gelatine, leaving a photographic image on the plate. Dark areas of the original, which had allowed little light to pass, were therefore left as bare metal and the hardened gelatine was etched away. Those areas which were protected remained intact. The plate was scrubbed clean removing residual chemicals and any remaining gelatine. It could then be used as any conventional printing plate to produce a final image in ink on paper. By 1858 he took out a second patent, this time under the name *photoglyphic engraving*. The method used in the making of the modern photogravure is based on Talbot's work.

'The subject matter of Talbot's earliest photogravures was a familiar echo of his earliest photogenic drawings, dominated by botanical specimens and bits of cloth... Talbot marvelled at how photography could naturally capture all of the detail of an image simultaneously. These early photographic engravings are alluringly attractive to us today, in part because of their elegant simplicity and general consistency of tone' (Schaaf, L. *Sun Pictures*, Catalogue Twelve, 2003).

28

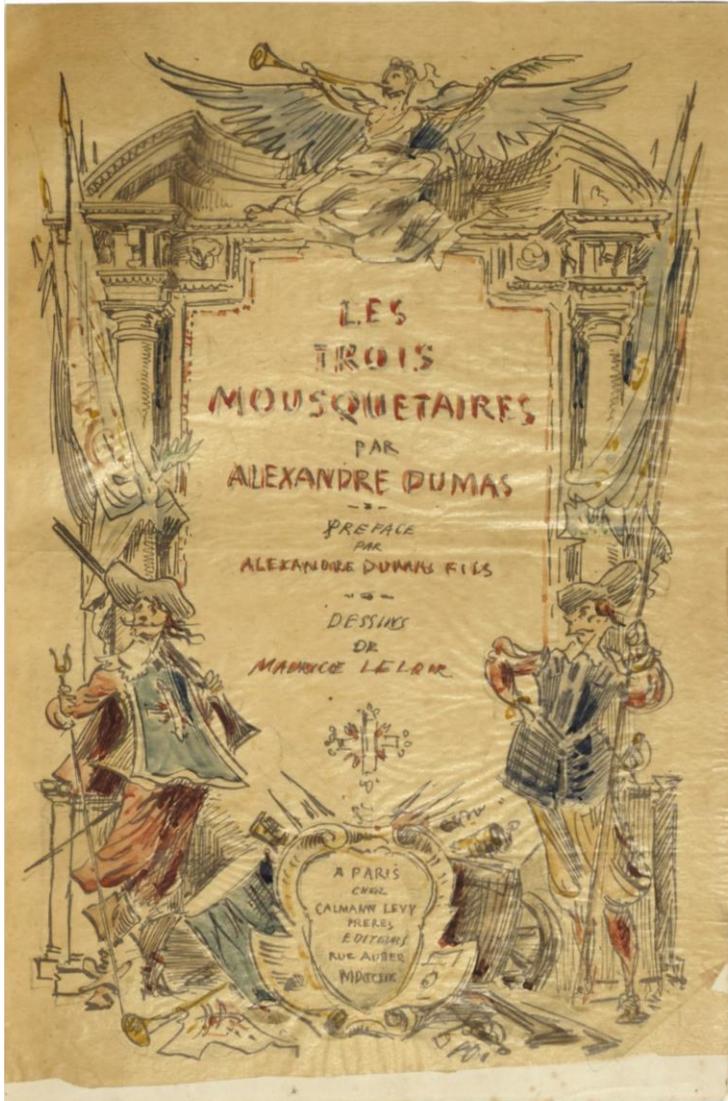
READER

LAI, Daniel. Reader. 2011.

310 x 310 mm; clay and book on claybord;
with hanging wire; signed front and back by
the artist. £850

Unique piece, a “three dimensional hieroglyph
of the artist’s experiences”.





ALL FOR ONE, ONE FOR ALL

LELOIR, Maurice (artist), AUSSOURD, René, binder and Alexandre DUMAS.

Les Trois Mousquetaires. Paris, Calmann Levy, 1894.



Two volumes, 4to, xxii, 479, [3]; [4], 469, [5] original artwork by Maurice Leloir for the front covers bound in at the start of each volume, first volume with two preliminary drawings, and one tracing paper sheet with colour highlights, second with watercolour design for title, seven additional original watercolours, including one of a musketeer at start of each volume, illustrations in two states, in half blue morocco with marbled paper boards by René Aussourd, spines in five compartments, the second and fourth lettered direct, the others richly gilt, red morocco onlaid cross within a circular border to the central compartments, marbled endpapers, original wrappers bound in, spines slightly sunned. Preserved in a matching slipcase of marbled paper boards and blue morocco, slightly sunned. £3000

Edition de grand luxe, number 39, one of 250 copies on Chine paper, one of 100 copies with drawings with parts of the engravings.

An attractive edition of *The Three Musketeers*, illustrated and with original drawings by Maurice Leloir, sometime President of the French Watercolour Society, and finely bound by René Aussourd.

POP-UP PINOCCHIO

LORENZINI, Carlo. The “Pop-Up” Pinocchio. Illustrations by Harold Lentz. New York, Blue Ribbon Books, Inc., 1932.

Large 8vo, (223 x 172 mm); pp. 96; with four double-page pop-ups in the text, large pictorial initials, numerous black and white illustrations within the text, full-colour pictorial endpapers; a fine copy in the original pictorial paper boards, crease to spine, with the original dust-wrapper, slightly sunned, some subtle repairs. £350

America’s first pop-up book, and one of the most attractive editions ever printed of this classic children’s title. The four pop-ups are in mint condition, and depict Pinocchio reading a book, outside the fairy’s house, the donkey in the circus ring, and Geppetto and Pinocchio inside the giant dog-fish.



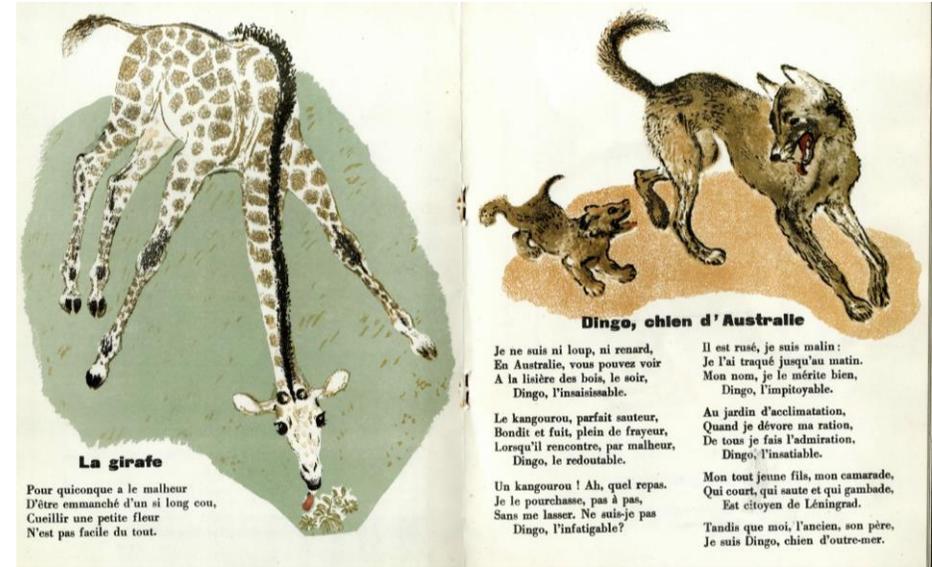
AT THE ZOO

MARSHAK, Samuil and Evgeny CHARUSHIN. *Les Poupons du Jardin d'Acclimatation* ['Cubs in cages']. Moscow, *Iskra Revolutsii*, 1954.

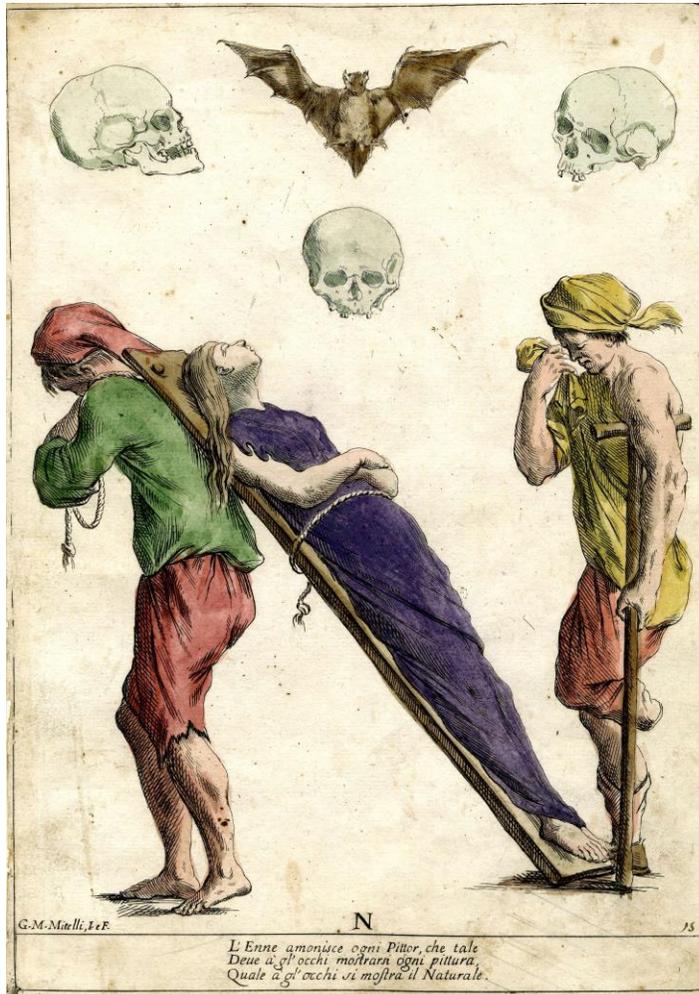
4to, ll. [12]; colour illustrations throughout; a fine copy, wire-sewn in the original printed paper wrappers.

£200

Handsome edition of this enduringly popular classic of children's literature (first, 1935), a charming pairing of Marshak's popular verses on young animals at the zoo, newly translated into French by Alice Orane, with striking illustrations by Evgeny Charushin, leading children's animal artist of the Soviet Union. This was one of Charushin's later works, and amply demonstrates his distinctive style and prodigious talent.



DREAM ALPHABET



MITELLI, Giuseppe Maria. *Alfabeto in Sogno*, esemplare per disegnare. Bologna, [n.p.], 1683.

23 (out of 25) engraved plates, large 4to, (275 x 195mm); without the preface and letter R; a few small marks, else a very good copy with later hand-colour, individually mounted on cream card and preserved in a box. £2500

A dream alphabet, each letter on an individual sheet, comprising a highly decorative capital letter made of a figure either human or mythological, topped with an animal of the same letter, e.g. phoenix, lion, porcupine; surrounded by a selection of small images on particular themes designed to be copied by students of drawing, e.g. noses from different angles, hairstyles, eyes, profiles etc. At the foot of each sheet appears a topical triplet verse.

An attractive as well as educational item.

Bertarelli, A. *Le incisioni di Giuseppe Maria Mitelli, catalogo critico*, (Milan, 1940): 96-120. Fuhring, P. *Ornament prints in the Rijksmuseum – the Seventeenth Century*, (2004): 12944-12966.

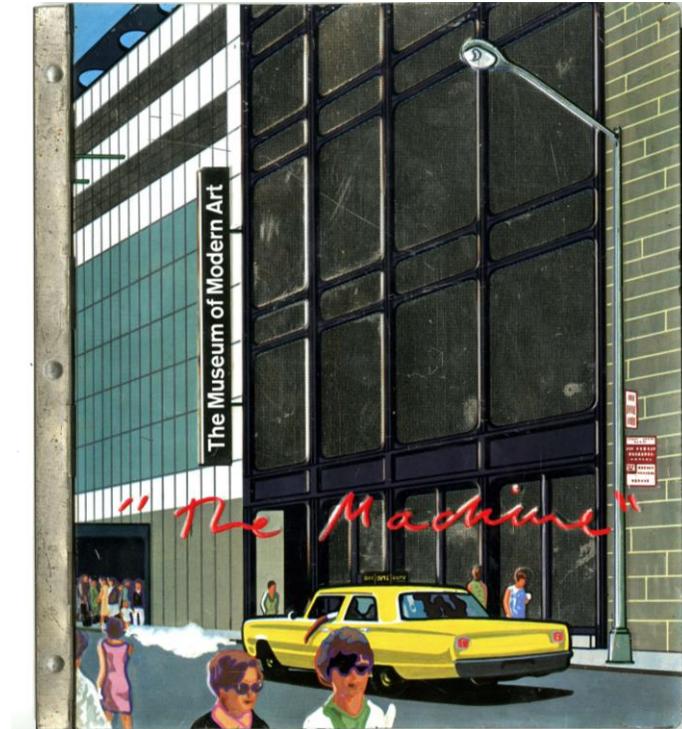
33 MOMA

MOMA. PONTUS HULTEN, K.G.

The Machine as seen at the end of the mechanical age. New York, MOMA, 1968.

Limited edition exhibition catalogue, bound in colour-embossed metal; lower cover scratched, spine slightly oxidised, still very good.

£250



34 OXFORD

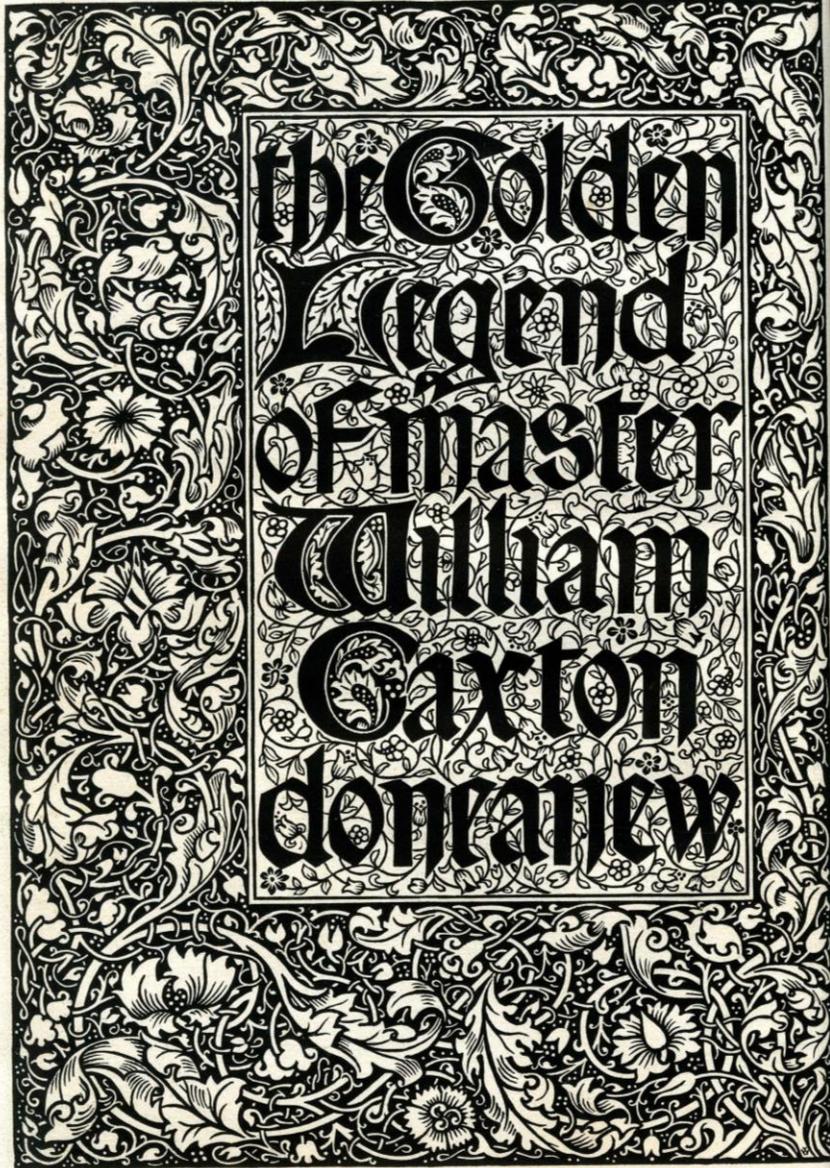
[OXFORD POETS.] "Oxford". [Circa 1915, paper watermarked 1914].

4to, 8-page calligraphic illuminated manuscript written on rectos only of a volume of 14 leaves; bound in original full flexible calf, embossed border with Oxford and floral and leaf decoration to upper cover, watercoloured endpapers depicting the Oxford skyline.

£200

An anthology of Oxford poems by Matthew Arnold, Henry Newbolt and Alfred Noyes, prefaced by a quotation from Arthur Halliwell Sutcliffe's *The White Horses* (London, 1915): "Oxford, to men acquainted with her charm by daily intercourse, is constantly the City Beautiful; to these men [...] it was like a town built high as heaven in the midst of fairyland".

The artist has decorated the text with attractive initials and decorative borders, incorporating fish and flowers, and vignettes of Oxford scenes including Magdalen Bridge, Bablock Hythe Ferry, and the High.



‘SUPERBLY BEAUTIFUL’

[MORRIS, William]. VORAGINE, Jacobus de and William CAXTON (translator). *The Golden Legend of Master William Caxton Done Anew*. [Hammersmith], Kelmscott Press, 1892.

3 volumes, 4to (293 x 205mm), pp. I: [2 (blank l.)], [i]-xii (half title, verso blank, contents), [2 (woodcut title-page by William Morris, verso blank)], [1]-464, [2 (blank l.)]; II: [2 (part-title, verso blank)], 465-864, [2 (blank l.)]; III: [2 (part-title, verso blank)], 865-1281, 1282-1286 ('Memoranda, bibliographical & explanatory', colophon); two full-page woodcut illustrations engraved by W. H. Hooper after Edward Burne-Jones, woodcut initials and borders by Morris throughout; loosely-inserted letterpress slip 'IF this book be bound...'; very occasional faint spotting; original holland-backed, light blue boards, spines with letterpress title-labels, uncut, most quires unopened; light offsetting on endpapers, some spotting and marking, extremities slightly rubbed and bumped, nonetheless a very good set, retaining the letterpress slip. £4000

First edition, one of 500 copies. Caxton's translation of *The Golden Legend* was originally intended to be the first book published by the Kelmscott Press, and Morris designed the 'Golden' typeface specifically for the purpose. However, due to problems with paper quality and supply, the Kelmscott edition of Morris' own *Story of the Glittering Plain* was both the first book issued by the Press and the first appearance of the 'Golden' type. The two full-page woodcuts in this edition were Edward Burne-Jones' first work for the Kelmscott Press, and mark the beginning of Burne-Jones' work for the press, which characterised so much of its output and culminated in his 87 illustrations for the Kelmscott Chaucer in 1896. The work was produced in collaboration with Bernard Quaritch, and was widely acclaimed upon its publication – the poet A.C. Swinburne called it, 'the most superbly beautiful book that ever, I should think, came from any press' (W. Peterson, *the Kelmscott Press* (Berkeley: 1991), p. 216).

Peterson A7.

THE 'LOST' KELMSCOTT

MORRIS, William. *The Story of Cupid and Psyche*, with Illustrations by Edward Burne-Jones, Mostly Engraved on the Wood by William Morris. London and Cambridge, Rampant Lions Press for Clover Hill Editions, 1974.

2 volumes, folio (337 x 237 mm); 44 wood-engraved illustrations by William Morris *et al.* after Edward Burne-Jones in the text, 47 illustrations after Burne-Jones, Dante Gabriel Rossetti, and Morris printed recto-and-verso on 13 collotype plates, wood-engraved additional titles, and one folding letterpress table; original blue buckram backed boards decorated with Morris' 'Willow' pattern by John P. Gray, Cambridge, gilt morocco lettering-pieces on spines, top edges gilt, others cut (I) or uncut (II), original blue buckram slipcase with internal divider; minimal light rubbing at extremities of bindings, slipcase slightly rubbed and bumped, nonetheless a fine set. £1200

First edition illustrated with Morris' engravings, limited to 400 sets, this no 75 of 270. In the 1860s Morris had planned an edition of his poem *The Earthly Paradise* to be illustrated by Edward Burne-Jones, who drew some 60 or 70 illustrations. Some 50 of these were subsequently engraved as woodcuts – 36 or more by Morris himself, on the only occasion on which he is known to have engraved woodblocks – but the projected edition was abandoned. An edition was then begun in 1897 by the Kelmscott Press, but only seven specimen pages were printed and the edition was once more abandoned after Burne-Jones' death in 1898, and 44 of the woodblocks were bequeathed by May Morris to the Society of Antiquaries of London, where they remained, unnoticed, until 1968.

Following the rediscovery of the woodblocks, Will and Sebastian Carter's Rampant Lions Press produced their remarkable edition of this 'lost' Kelmscott in 1974, using these blocks together with Kelmscott Press Troy types. This is the first publication of the wood-engravings as they were intended to be seen, and the first book printed in the Kelmscott Troy type since the closure of the Kelmscott Press.

Coupe, *Illustrated Editions of the Works of William Morris in English*, 4.5b; Le Mire, *William Morris*, A-137.01; for the projected Kelmscott edition, cf. Peterson B6 and L. Parry (ed.) *William Morris* (London: 1996), catalogue no. O.2a-b, together with J.R. Dunlap, *The Book that Never Was* (New York: 1971).



About some lily's bowing stem was twined.
 But when a little Psyche's eyes grew clear,
 A sight they saw that brought back all her fear
 A hundred-fold, though neither heaven nor earth
 To such a fair sight elsewhere could give birth;
 Because apart, upon a golden throne
 Of marvellous work, a woman sat alone.
 Watching the dancers with a smiling face,
 Whose beauty sole had lighted up the place.
 A crown there was upon her glorious head,
 A garland round about her girdlestead.
 Where matchless wonders of the hidden sea
 Were brought together and set wonderfully;
 Naked she was of all else, but her hair
 About her body rippled here and there,
 And lay in heaps upon the golden seat,
 And even touched the gold cloth where her feet

OLYMPIA — A FLOATING PARADISE



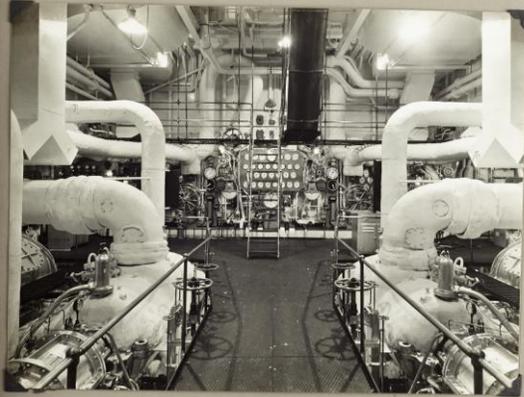
[T.S.S. Olympia]. A pair of photograph albums depicting the interiors of T.S.S. Olympia, *October 1953*.

86 gelatin silver prints, approximately 8¾ x 11½ inches (220 x 295 mm), each stamped *W. Wralston, Glasgow* with a negative number in pencil on verso, captions stencilled in black below, black paper corner-mounts, in two contemporary faux-snakeskin ringbinders (some mounts loose), black lettering to upper boards and spine (a little rubbed), oblong folio. £6500

A singular visual record of the ultra-modern interiors of the Clyde-built passenger ship T.S.S. Olympia in the year of its maiden voyage. The design project was executed by Patrick McBride, Theodore E. Alexander, and Athens-based Emmanuel Lazaridis, with others, including Tibor Reich and Stafford Unwin, participating. The fabricants were McInnes Gardner & Partners of Glasgow.

The finely-detailed black and white prints suggest the use of large-format negatives, an expensive luxury in this decade of austerity. Unpopulated by either passengers or staff, the precision of the photographs complements the bold post-war contrasts and angles, such as in the jazzy 'Mycenaean' and 'Derby' rooms. Vibrant upholstery and geometry in the 'Bookworm' reading room and 'The Scribe' writing room are balanced against a classic wood-panelled library and card room. Each image boasts of the state-of-the-art luxury of this new ship: Olympic athletes adorn the walls of the modern gymnasium, complete with horseriding equipment and contemporary cycle machines; there are two children's rooms, 'Wonderland' and 'Neverland', fitted with playground toys; and even the up-to-date amenities in the first-class 'stateroom toilet' are considered worthy of inclusion in this record. Manuscript notes in pencil on the mounts beneath the photographs, matching the captions later stencilled in black below, are testament that these two albums were compiled with much care and consideration, most likely as a presentation gift. It is unlikely that a similarly extensive set of images exists in such a format.

Having changed hands and been renamed several times, the ship was fully broken up in early 2010.



ENGINE ROOM GENERAL VIEW



ATLANTIC BAR



1st CLASS LIBRARY



1st CLASS SWIMMING POOL "AEGEAN POOL"



TOURIST WRITING ROOM "THE SCRIBE"



TOURIST GYMNASIUM / UPPER DECK

PAPERS

Germany, c.1880.

A selection of late nineteenth-century decorative papers, with various finishes. Most sheets have been previously folded, a little dusty, generally in very good condition.



38 6 sheets in block colour (greens, blue, purple, pink) 390 x 340 mm £150

39 6 sheets in block colour (reds, yellow, pink, green, blue) 460 x 380 mm £180

40 12 sheets in 8 designs, stars, flowers, tiles and circles, all on white grounds, approx. 440 x 380 mm £360

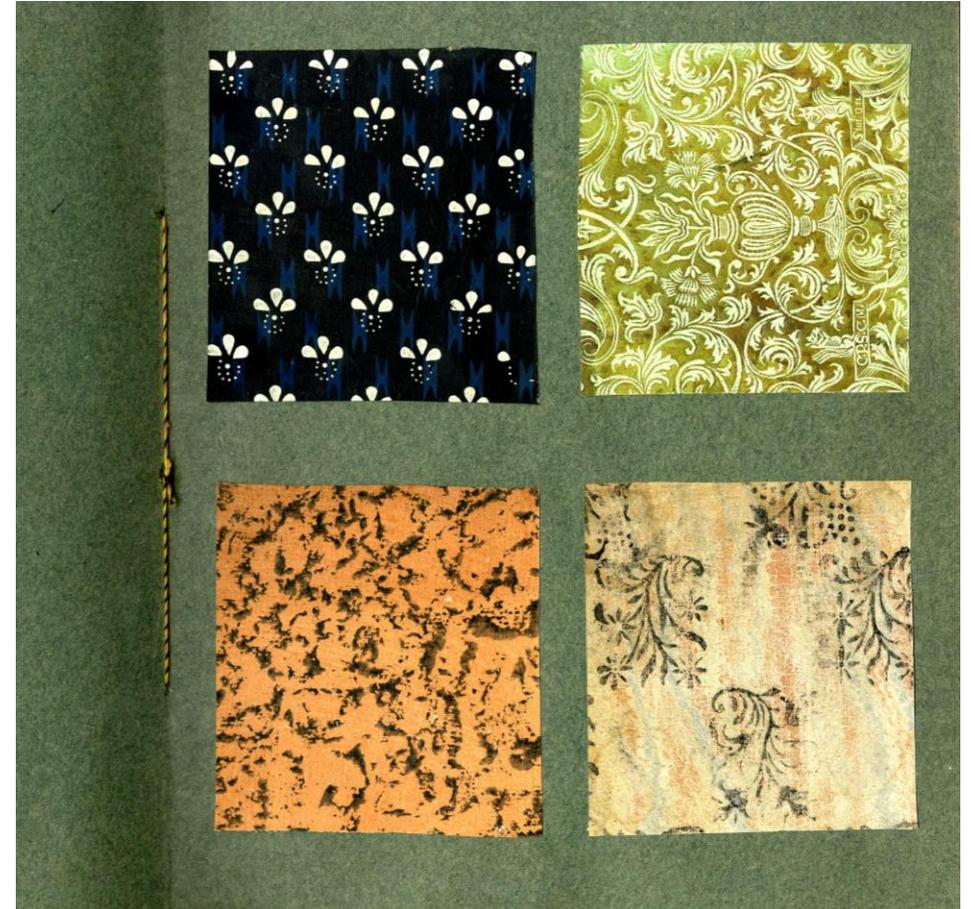
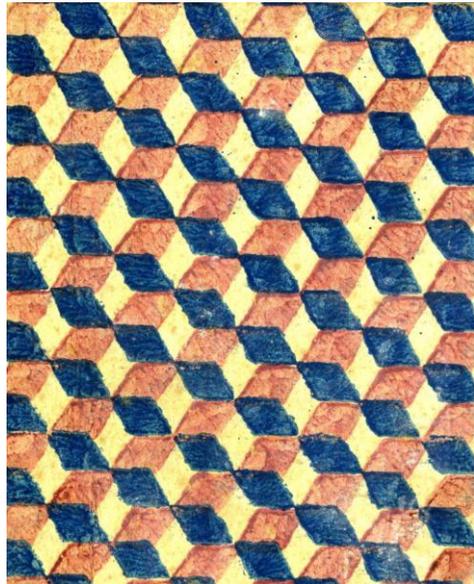
41 12 sheets of block printed patterns on coloured grounds, approx. 440 x 380 mm. 2 sheets with small losses to central fold. £360



PAPER ALBUM

Album (257 x 307 mm), containing 51 samples of decorative paper each measuring approx. 105 x 110mm pasted on thick sugar paper; album a little yellowed in places, sewn. £200

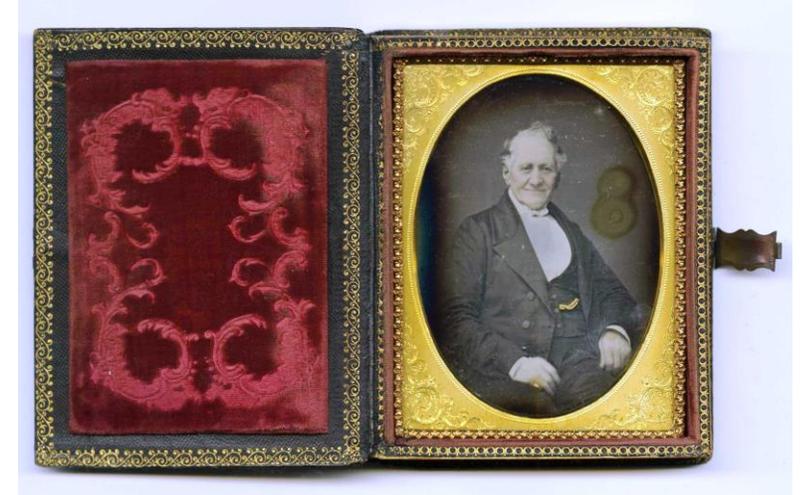
An interesting selection of European decorative papers, ranging in date from the early eighteenth to late nineteenth centuries, including marbled, blocked, and paste papers in various styles. An artistic snapshot of paper design over two centuries.



PORTRAITURE

- 43 PHOTOGRAPHER UNKNOWN. Portrait of a smiling elderly gentleman, in 'Casket' case, 1850s.

Large quarter-plate daguerreotype (some spotting), hand-tinted and with gilt highlights, in black papier-mâché lacquered folding case. £550 + VAT



- 44 PHOTOGRAPHER UNKNOWN. Portrait of a rather melancholy young woman, seated with flowers and a sky background, 1850s.

Sixth-plate daguerreotype, hand-tinted, gilt highlights, decorated oval gilt mat, in folding case with mother-of-pearl mounted to front cover and sides, the front with central panel with raised classical bust. £450 + VAT



PORTRAIT JEWELLERY

45 PHOTOGRAPHER UNKNOWN. Photographic brooch, 1850s.

Daguerreotype portrait of a bearded man, hand-tinted, in an oval gilt-metal brooch/pendant, 60 x 48 mm. £150

46 PHOTOGRAPHER UNKNOWN. Photographic pendant, 1850s.

Daguerreotype portrait of a man, in an oval gilt-metal pendant 60 x 47mm. £120



SHADOW THEATRE



RENAUCOURT, Henri de. Théâtre d'Ombres de Père Castor. *Représentation de Gala. Paris, Flammarion, 1935.*

Oblong folio, 326 x 280mm, ll. [12, including 8 leaves of plates]; with the cardboard stage set bound in at end; a fine clean copy, wire-sewn in the original printed card wrappers. £750

First edition, a rare intact survival, of this album containing everything needed to create a home shadow theatre, from scenery to accessories and actors, who in the words of the theatre's founder to the theatre's new 'Director' await 'only a few snips of your scissors before being put to work'. The provided material does not include a choir, but it does provide the written music, with the introduction asserting that volunteers will no doubt appear to take part in the performance.

The stage is included at the end of the album, while the curtain appears on the back cover, and the programme is on the front, awaiting only the name of the budding director.

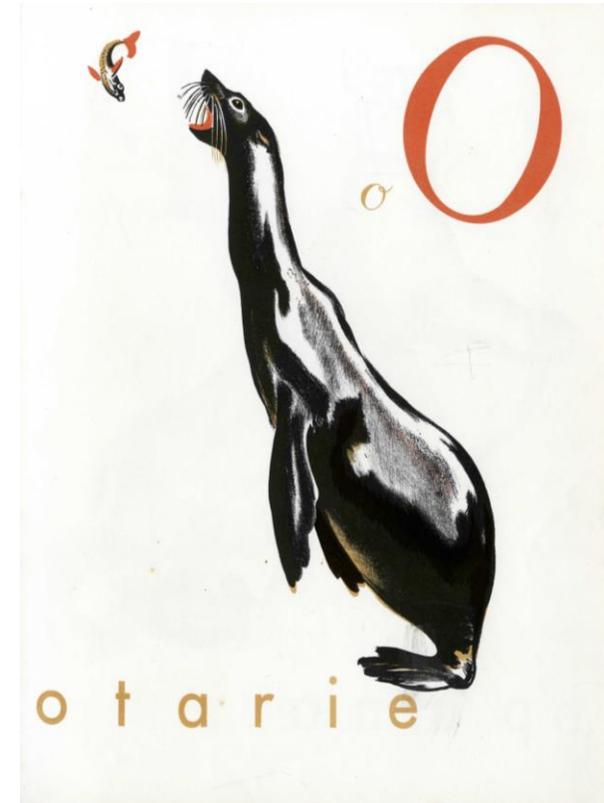
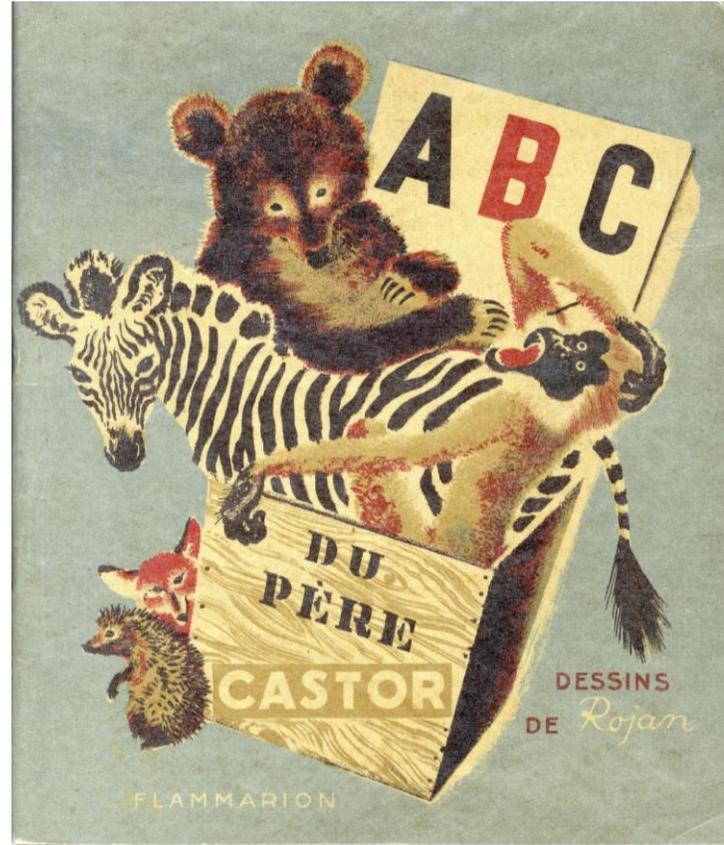
45 characters required to perform 9 plays, including *The Princess and the Pea*, and the legend of St Nicholas, are included.

48 ANIMAL ABC

ROJANKOVSKY, Feodor. *ABC du Père Castor*. Paris, Flammarion, 1936.

Large 4to, pp. [28], in full colour, with double-page insert at centre of letters and words, designed to be used for word games, endpapers printed with additional words and pictures, instructions 'pour les mamans curieuses' at end; a very few marks, a very good copy in the original decorative stiff paper wrappers, preserved in glassine. £250

First edition. A colourful alphabet book, each letter beautifully illustrated by a different animal by the Russian émigré illustrator Feodor Rojankovsky, aka Rojan. Alongside the mundane, the animal selection includes contributions from Rojan's favourite haunt, the zoo, including marmots, African ground squirrels, and wapiti. The instruction leaf posits the work as either an introduction or aid to learning to read, justifying its use of obscure animals for certain letters as being unlikely to deter children, who will thus be made familiar with the shape and sound of letters, their name and the order of the alphabet. This is followed by suggested games with the letters and words in the central insert, and for older children.



49

THE INFANTRYMAN'S TALE

ROTA, Alfeo. *Mein Campf. Come persi la Guerra. 20 November 1948-31 March 1949.*

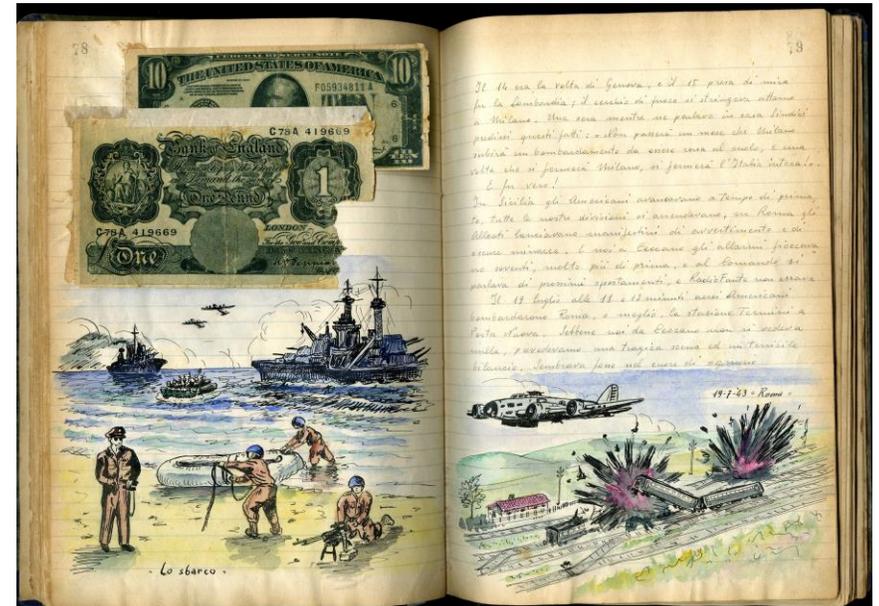
Large 4to, 305 x 210mm, pp. 238, [2]; manuscript in black ink on lined paper; 88 quarter- and half-page original illustrations, 5 full-page, almost all in pen and watercolour, some maps, an additional 15 pieces tipped in, both further illustrations and assorted press-cuttings, leaflets, and fake propaganda banknotes; lightly toned throughout, but very well preserved in quarter blue cloth with patterned paper boards, edge wear, corners rubbed. £1250

A unique, down-to-earth and incredibly detailed account of the war in Italy from the point of view of Alfeo Rota of the VIII Fanteria, Cuneo. A draughtsman by pre-war trade, Rota was just an ordinary soldier, making his account, which combines matter-of-fact prose with spirited illustrations, including self-portraits, all the more touching. Compiled some five years after the events contained herein, it is based on a mixture of notes and sketches executed at the time, and memory.

The work begins with an emotive summary of the state of Italy in 1943, including the ever-present hunger, and documents the author's passage into the army, initial training at the S. Ambrogio barracks (once a Convent) in Milan, then deployment, with a long and uncomfortable train journey down through Italy, calling in at Rome's central station at dead of night when it is packed with soldiers, and close shaves during a bombardment. One of the most gripping passages chronicles a period of hospitalization in Varese, with lots of details of the Red Cross, life in a military hospital, and the stories behind the injuries of his co-patients, one of whom, an infantry corporal losing his fingers to a knife wielding German mounted on a tank, is illustrated in glorious technicolour. While he is in residence, a trainload of victims fresh from the Russian front arrives, suffering dreadful frostbite and injury, a sobering reminder of what lies beyond the hospital portals: 'Era uno spettacolo veramente orribile e pietoso'.

Alongside overviews of the bigger picture, with detailed descriptions and several diagrams - 25 July 'la giornata fatale per il governo Mussolini' - for the most part no detail is too small, and Rota records the joy of receiving mail, as well as the words of marching songs. The universality of war appears afresh with the poignant colophon to our manuscript:

Vorrei che la nostra generazione e quella dei nostri figli non vedesse altre guerre se non come scritti su libri come questi. (I hope that our generation, and our children, will know no further wars than those described in books).



SASSOON, Siegfried Loraine. *The Path to Peace. Selected Poems.* Worcester, Stanbrook Abbey Press, 1960.

4to (262 x 197mm), pp. [4 (blank ll.)], [10 (half-title, dedication on verso, title-page with gilt vignette of a singing bird, imprint on verso, contents, blank l., epigraph, verso blank)], 1-31, [1 (blank)], [2 (colophon, verso blank)]; text printed in blue and black inks and with one hand-gilded initial by Margaret Adams and 27 further manuscript initials in red; a few unobtrusive small spots; original vellum-backed, French paper-covered boards, spine titled in gilt, top edges and fore-edges cut, lower edges retaining deckles, remains of original cellophane dustwrapper; extremities minimally rubbed and bumped, otherwise a very good, fresh copy. £225

First edition, limited to 500 numbered copies, this no. 421 of 480. A collection of 28 poems by Sassoon (1886-1967) written between 1909 and 1960, of which 5 are published for the first time in this edition by the Stanbrook Abbey Press. *The Path to Peace* was Sassoon's last substantial work.

Housed in the Benedictine convent of the same name, the Stanbrook Abbey Press was founded in 1876 and in its early years received advice and support from important figures of the Arts and Crafts movement.

Butcher, *The Stanbrook Abbey Press 1956-1990*, A5b; Farmer, *Siegfried Sassoon: A Memorial Exhibition*, exh. cat. (Austin, 1969), 153; Keynes, *Siegfried Sassoon*, A62.

THE POWER AND THE GLORY

(1925)

LET THERE BE LIFE, said God. And what He wrought
Went past in myriad marching lives, and brought
This hour, this quiet room, and my small thought—
Holding invisible vastness in its hands.

LET THERE BE GOD, say I. And what I've done
Goes onward like the splendour of the sun
And rises up in rapture and is one—
With the white power of conscience that commands.

LET LIFE BE GOD.... What wail of fiend or wraith
Dare mock my glorious angel where he stands
To fill my dark with fire, my heart with faith?

AN EGYPTIAN WUNDERKAMMER



[SOZZI, Paolo Vimercati]. Collezione Archeologica Egiziana. *Treviglio, 1848.*

Folio, 314 x 218 mm; ll. [20], and two folding sheets; mostly in pen and ink and watercolours, a few in pen only, 4 leaves at end with smaller sheets laid down; a fine album of illustrations in contemporary spotted paper wrappers, manuscript title within printed border to upper cover; manuscript description of the collection to the first leaf of text. £1200

A sumptuous collection of Egyptian artefacts, drawn and painted by the antiquarian and numismatist Paolo Vimercati Sozzi. Although in possession of his own sizeable collection containing similar artefacts – he was to open a private museum in 1856 – in this volume Sozzi draws on two further sources, which Sozzi had visited and consequently drawn whilst prevented from overseas travelling by gout. Firstly artefacts acquired by Giuseppe Buttinoni, both through his agent Giuseppe Tiraboschi and in person after sundry trips to Cairo, where Buttinoni settled after 1848, with two additional folding sheets reproducing items found in Cairo now part of the collection of Giovanni Maria Setti, drawn at the actual size. Items include coins, statuary, sculptures and jewels.

Drawn with great precision, as evidenced by the occasional pinholes left through the use of a pair of compasses, and the annotation that the Setti works are reproduced at actual size, this is an accurate archaeological record.

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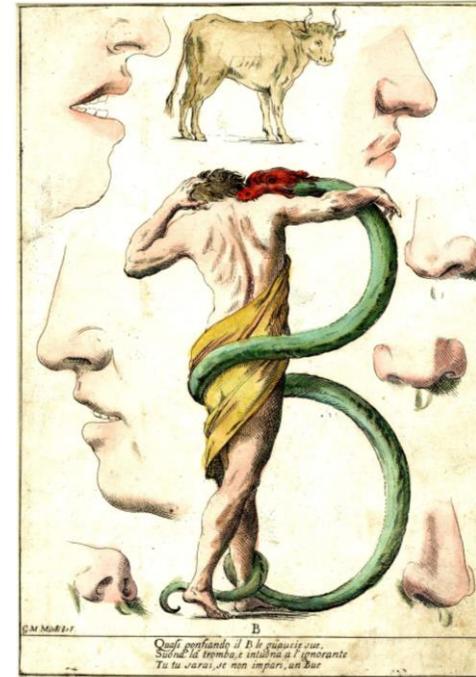
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Above illustration is from item 32

