

The background of the entire cover is a dense, abstract line drawing in white on a black background. The drawing consists of numerous overlapping, stylized shapes that resemble leaves, petals, or perhaps folded fabric. These shapes are defined by thick white outlines and are filled with fine, parallel white lines, creating a sense of depth and texture. The overall composition is dynamic and organic, with the shapes flowing across the frame.

DAVID JONES

&

ERIC GILL

SOPHIE SCHNEIDEMAN
RARE BOOKS & PRINTS

SOPHIE SCHNEIDEMAN RARE BOOKS & PRINTS
1010 HARROW ROAD, KENSAL GREEN
LONDON NW10 5NS
+44 7909 963836
sophie@ssrbooks.com
www.ssrbooks.com

S

WE ARE PROUD TO BE A MEMBER OF THE ABA, PBFA & ILAB
AND ARE PLEASED TO FOLLOW THEIR CODES OF CONDUCT



Prices are in sterling and payment to Sophie Schneideman Rare Books
by bank transfer, cheque, debit or credit card is due upon receipt.

All books are sent on approval and can be returned within 10 days by secure means
if they have been wrongly or inadequately described.

Postage is charged at cost.

EU members, please quote your vat/tva number when ordering.

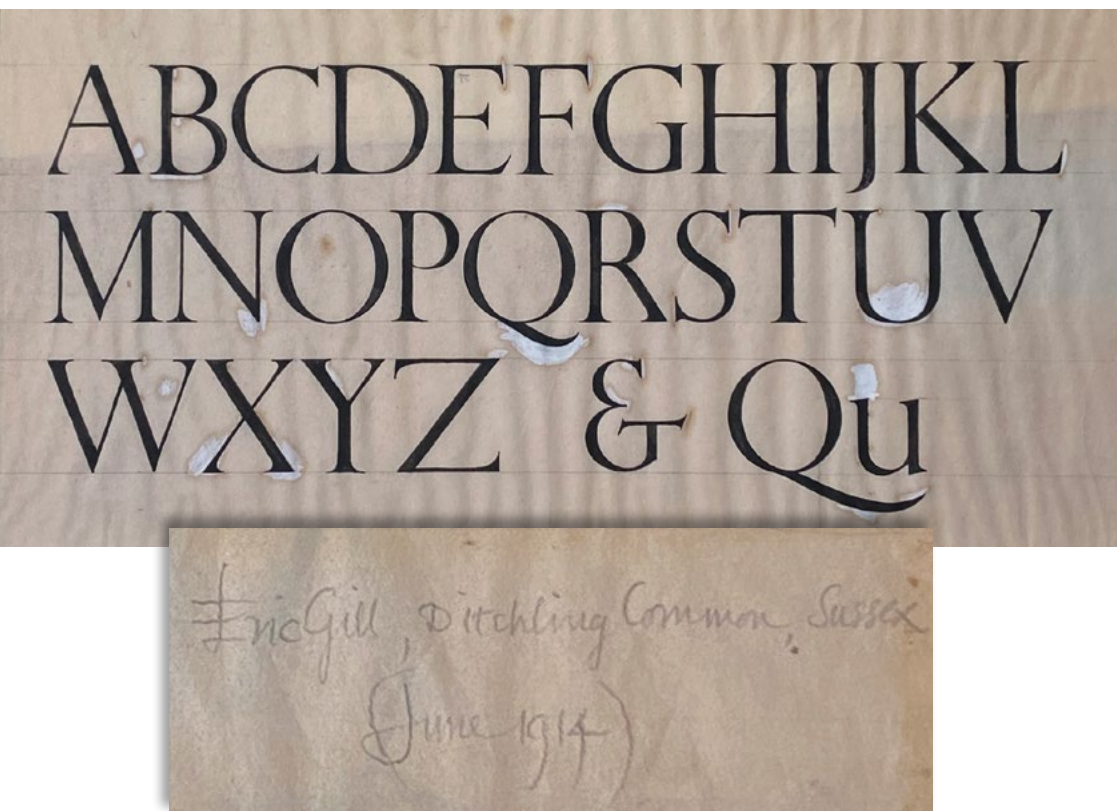
The goods shall legally remain the property of Sophie Schneideman Rare Books
until the price has been discharged in full.

HOMO FABER, HOMO SAPIENS

DAVID JONES
(1895-1974)
&
ERIC GILL
(1882-1940)



PRINTS, BOOKS,
LETTERING & ORIGINAL ARTWORK



THE BEGINNINGS OF PERPETUA

1. GILL, Eric, 1882-1940. *Original Alphabet written in black ink, 1914.* Original serif alphabet handwritten by Eric Gill in black ink within his light pencil guidelines and with use of china white to refine a few of the letters. 18 x 35 cms. Signed with place and date in pencil by Gill: '*Ditchling Common, Sussex, June 1914*'.

£8500

A beautiful alphabet and fairly early for Gill lettering, done soon after his mentor, the great letterer Edward Johnston, had arrived in Ditchling from Hammersmith. 1914 was also the year when Gill was coming into the ascendancy as he began one of his greatest works that year - the relief sculptures of the Stations of the Cross for Westminster Cathedral.

The alphabet has many similarities to his 1925 Perpetua font with its delicate structure and crispness. It is particularly interesting to see Gill's working process and refining of the letters.

I: DITCHLING

1916-1924

ERIC GILL, DAVID JONES

& EDWARD JOHNSTON

THE SAINT DOMINIC'S PRESS
& THE GUILD OF ST. JOSEPH AND ST. DOMINIC

Born in 1882, Eric Gill grew up in Brighton and Chichester. In 1900 he went to London to train as an architect specialising in ecclesiastical architecture, however, it was not for him and after evening classes in stone masonry and studying calligraphy under Edward Johnston at the Central School of Arts and Crafts, Gill left architecture for a career in calligraphy, letter-cutting and stone masonry. In 1904 he married Ethel Hester Moore, later known as Mary and they set up home in Hammersmith.

At this time Hammersmith was the home of a community of craftsmen, a tradition which had begun with William Morris. Cobden-Sanderson and Emery Walker lived there as did Edward Johnston, of London Underground typeface fame, who was an enormous influence on Gill. Another inhabitant and a key figure in Gill's life was Hilary Douglas Clarke Pepler who lived 3 doors up from Johnston on Hammersmith Terrace. Johnston and Pepler were close emotionally and artistically and their friendship gradually extended to include the Gills who lived close by in Black Lion Lane.

In 1907 Eric Gill moved to Ditchling in Sussex from his home in Hammersmith where he began to develop artistically, producing sculpture and sowing the seeds for the artists' community which was to be established there. In 1912 his mentor Edward Johnston joined him in Ditchling and Gill moved to Hopkin's Crank on Ditchling Common outside the village. In 1914 Gill began one of his great works – the relief sculptures of the Stations of the Cross for Westminster Cathedral.

He remained involved with Pepler and later with The Hampshire House Workshops which had been founded by Pepler using the variety of skilled artisans and workers who congregated in Hammersmith at the beginning of the war.

In 1915, after becoming a publisher with Gill and Johnston's help under the Hampshire House Workshops imprint, Pepler joined his friends in Sussex.

After Pepler's arrival in Ditchling, he set up his own press, the Saint Dominic's

Press, which began producing work in 1916 with the help of Johnston and Gill. Other craftsmen came to join them including Desmond Chute who worked with Gill and his first apprentices Joseph and Laurie Cribb. Soon the group had expanded to include the carpenter George Maxwell, the engraver Philip Hagreen, the important hand-weaving revivalist Ethel Mairet, and the silversmith Duncan Pruden amongst others. Together under the inspiration of Gill and Pepler they founded the Guild of St. Joseph and St. Dominic on Ditchling Common in 1920 under the Roman Catholic spiritual guidance of Father Vincent McNabb. In 1921 they were visited by the young, gifted artist David Jones who was converting to Roman Catholicism. He had been advised to go there by Father John O'Connor (G.K. Chesterton's Father Brown). Jones was inspired by Gill's work and philosophy and came to live in Ditchling permanently in January 1922, later becoming a postulant of the Tertiary Order of St. Dominic. David Jones was taught wood engraving by Desmond Chute, who with Gill had founded the Society of Wood Engravers. As Dilworth writes in his book on David Jones, "within days, Chute knew that his pupil had surpassed him...for the next 10 years he habitually carried his graver in one coat pocket and the block he was engraving in the other". Pepler made good use of Jones's new skill in *The Game* and other publications of the St. Dominic's Press. Jones and Gill were very connected and appeared rather like father and son, however, according to Philip Hagreen, Jones was always 'strangely independent'. He rejected Gill's doctrine of undoing his art training and beginning again as a craftsman and continued drawing and painting. They remained very close despite Jones's difficult engagement to Petra Gill – they were formally betrothed in Ditchling in 1924 – and Jones continued to spend a great deal of time with Gill in Wales and his last home Pigotts until Gill's death in 1940.

The Guild was a radical one being not only an art colony but also an experiment in communal life, being based on the principles of a medieval guild which existed to protect its members and promote their work. Its focus was work, faith, self-sufficiency and peaceful life around workshops and a chapel.

HAMPSHIRE HOUSE WORKSHOPS

INSCRIBED WITH AN ADDITIONAL ALS
FROM PEPLER TO GREEN-ARMYTAGE

2. PEPLER, Douglas. GILL, Eric. *The Devil's Devices or Control versus Service*. 6 wood cuts and 5 triangular devices by Eric Gill. Copy no.10 (x) of 200 numbered "proof" copies, inscribed and signed by Douglas Pepler. 12mo., original quarter smooth canvas with red paper covered pictorial boards, with Dumb Driven Cattle by Gill on the upper cover, a little rubbing to extremities and darkening to spine, otherwise a good and bright copy of this early Gill work and collaboration with Pepler. Hammersmith, London, published at the Hampshire House Workshops, Hampshire Hog Lane. 1915.

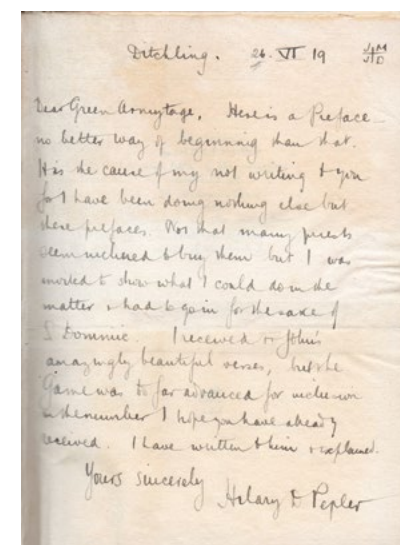
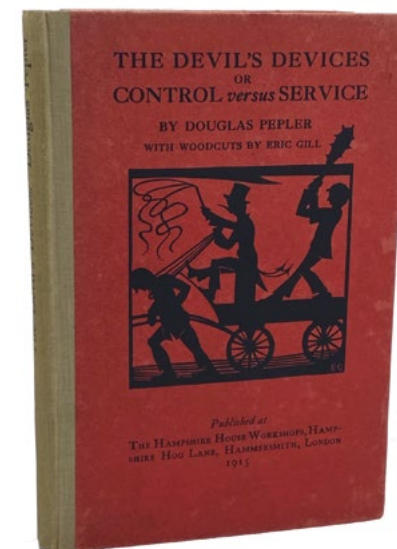
£450

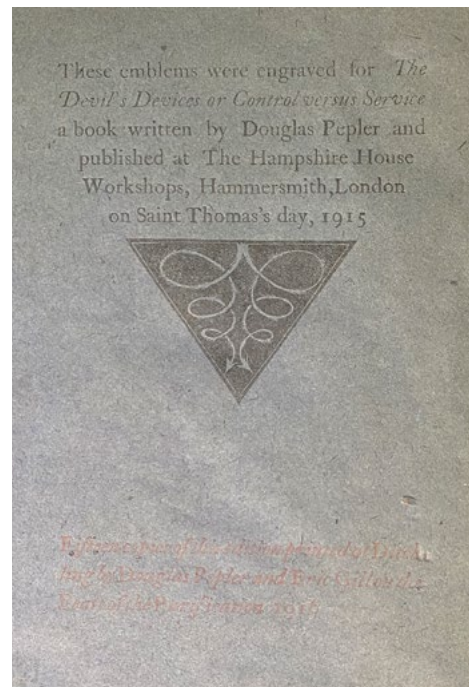
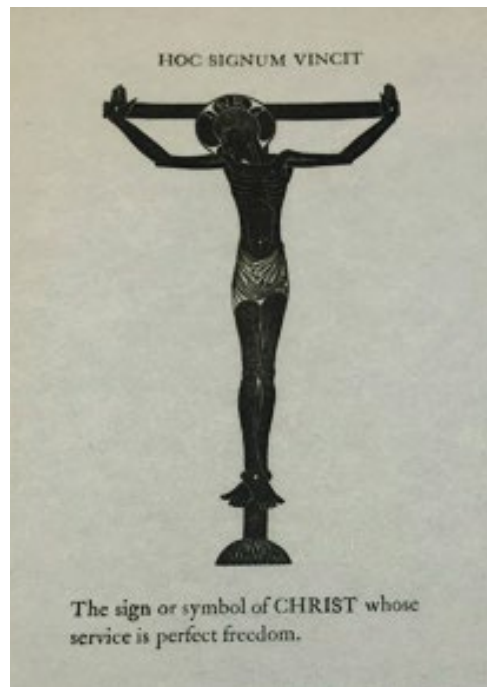
Seen as the precursor to the S. Dominic's Press with its early Gill engraving and close collaboration between Gill and Pepler. This copy is inscribed by Pepler for R.N. Green-Armytage, a friend of the Guild members at Ditchling: "We gave up this game as too proud, Douglas Pepler". Pepler has also written a personal note to Green-Armytage which is tipped in, dated from Ditchling, 26. VI. 19 and with the Guild mark in ink. He writes about *The Game* magazine and some beautiful verses received from Fr John (O'Connor) which just missed going into the first edition of *The Game*. Also tipped in is a page monogrammed and dated 1955 by an owner of the book Stanley Scott who explains that *The Game* in the letter is the magazine produced at St Dominic's Press and 'the game' in the inscription is that of signing copies of the book.

At the time this book was published, Pepler worked for the London County Council and was the organiser of the first school meals service in London. *The Devil's Devices*, a sociological satire, reflect his social concerns at the time and reflects on wealth and capitalism with some very interesting use of page design and printing.

Printed at the Westminster Press, 441a Harrow Road, just down from our current shop.

Evan Gill: *Bibliography of Eric Gill*, 259; Gill's woodcuts are *Physick* 36 - 44, 46 & 47.





VERY EARLY GILL WORK,
ONE OF ONLY 15 COPIES, SIGNED BY GILL

3. GILL, Eric. Emblems Engraved on Wood. No. 14 of only 15 copies printed on Japanese paper on rectos only. First edition (a second edition appeared in the same month in brown paper wrappers and was limited to 33 copies). Wood engraved title page with device enclosing the initials of Pepler and Eric Gill and the date and signed by Gill in pencil. 260 x 325 mms. 4to., original blue wrappers printed in red and black. Wrappers very slightly soiled and spotted, internally in superb condition. Housed in a handsome quarter blue morocco box. Ditchling, printed by Douglas Pepler and Eric Gill on the Feast of the Purification, 1916.

£10,000

An astonishingly rare survival. The colophon declares that "These emblems were engraved for The Devil's Devices or Control versus Service, a book written by Douglas Pepler and published at The Hampshire House Workshops, Hammersmith, London on Saint Thomas's day, 1915."

3 copies of this edition in WorldCat at the University of Victoria, Stanford and the University of Melbourne. Eric Gill: A Bibliography 260.

ST. DOMINIC'S PRESS



4. GILL, A.E.R. & PEPLER, H.D.C. Concerning Dragons. A Rhyme by H.D.C.P. with engravings by A.E.R.G. 5 wood-engravings by Eric Gill, with 'St. Michael & the Dragon' printed in red on the upper cover, printed in red and black throughout. First edition. Pp.8. 14.5 x 11.3 cms, sewn as issued. An extremely good copy. The first of the Rhyme Booklet Series. Ditchling, Printed and published by Douglas Pepler. 1916.

£150

A really beautifully produced booklet.

Taylor & Sewell A5a; Gill engravings: Physick 66, 67, 68, 70.

ERIC GILL'S COPY OF THE ORDER OF
THE BURIAL OF THE DEAD FOR EDWARD
JOHNSTON'S SISTER

5. Memoriam Olof Alice Johnston Veronica Mary, born 10th June A.D. 1883...died on the Feast of the Purification 2nd. February A.D. 1917.

3 wood engravings by Eric Gill. Variant edition with only the Order of the Burial of the Dead. Pp. 18. 16mo., 5 x 4 ins. Sewn as issued, outer pages a little dusty and darkened at spine, otherwise good. Ditchling, printing by Douglas Pepler at the S. Dominic's Press. [1917].

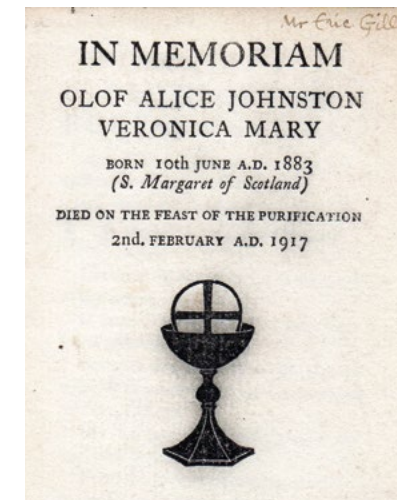
£200

It would seem that this was Eric Gill's copy for the

service with 'Mr Eric Gill' written on the front. Olof Johnston was Edward Johnston's sister who died young at 33.

Another copy of this variant edition can be found in the Gleeson Library in San Francisco.

Taylor & Sewell A19a; Gill engravings Physick 108, 64 and 65.



WITH ERIC GILL'S BOOKLABEL
AND 22 OF HIS WOOD ENGRAVINGS

6. GREEN, A. Romney. *Woodwork in Principle and Practice*. 31 wood engravings of carpentry joints and hand tools, 22 by Eric Gill (including device on title page) and 10 by Ralph Beedham. One of 240 copies. First edition. Pp. [xvi], 110, [4]. 8vo., original heavy brown paper wrappers with yapp edges, untrimmed. A bit frayed at edges and faded with a little loss and chipping to spine. Very crisp and clean internally. Ditchling, printed and published by Douglas Pepler at the Ditchling Press. 1918.

£550

Eric Gill's booklabel on the front pastedown. Although Vol. I is printed on the upper cover, this was the only volume.

Romney Green was a mathematician and Arts and Crafts style furniture-maker who had his workshop at Christchurch. He also designed and built yachts.

With the ownership inscription of William Blaine Wootten, a typographer who prepared catalogues in the early days of Jake Zeitlin's bookshop in Los Angeles. He has put the date of 16 Dec. 1930 at the rear in pencil which was the year the shop opened.

Taylor & Sewell A31; Evan Gill, Bibliography of Eric Gill, 269.



INSCRIBED BY G.K. CHESTERTON'S 'FATHER BROWN',
WITH A TIPPED-IN COPY OF HIS PORTRAIT BY GILL

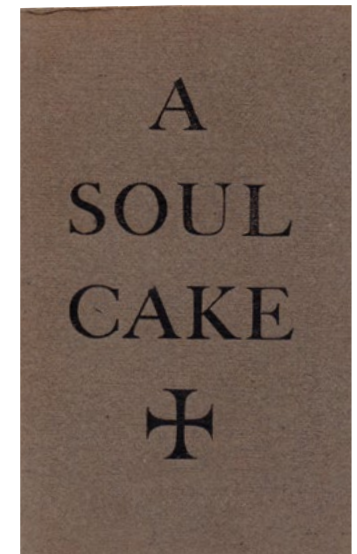
8. ASHFORD, Faith. *A Soul Cake*. Verses by Faith Ashford. One of 240 copies. Gill's press device printed in red on the title page. 20.6 x 13.7 cms, original brown hand-made wrappers with printed title and engraved cross, a very good copy. Ditchling, St. Dominic's Press, printed and published by Douglas Pepler. 1919.

£220

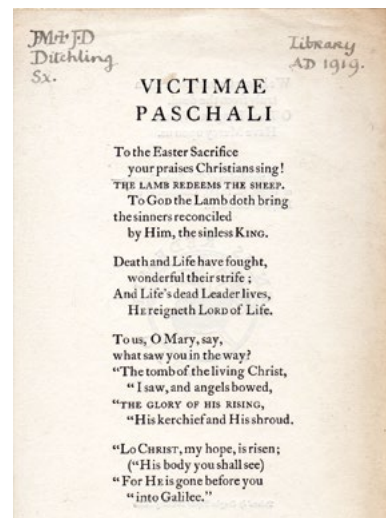
42 religious verses by Faith Ashford who wrote other things published by the Press - Christ, Things Unseen and Poor Man's Pence. Inscribed by "Father Brown" ie Monsignor John O'Connor, to R. N. Green-Armytage, a friend of Eric Gill, G.K. Chesterton & Hilaire Belloc. Tipped in is a later print of a portrait by Gill of Father John O'Connor, on whom G.K. Chesterton based his Father Brown stories. O'Connor was a mentor and confessor to Gill, Jones and Pepler as he was to Chesterton.

With the booklabel of the collector Stanley Scott who has added a note about the presentation and who possibly added the portrait.

Taylor & Sewell A47.



DITCHLING LIBRARY COPY, VERY RARE



7. Victimae Paschali. Gill's Paschal Lamb engraving as tailpiece. Single leaf of handmade paper printed on both sides, being a translation of The Easter Sequence of Wipo (d.1048), the Chaplain of the Emperor Conrad II. 19.3 x 12.6 cms. Darkening to edges, a little dusty but still a very good copy of a rare item. Ditchling, printed by Douglas Pepler. [1919].

£200

The Guild of SS Joseph & Dominic Library copy. Written in ink across the top is "J.M. J.D. Library, Ditchling Sx. AD 1919".

Taylor & Sewell A268 which mentions that it is unrecorded although there is a copy in the Gleeson Library. Our copy appears to allow the item to be dated for the first time.



9. GILL, Eric & PEPLER, Hilary. *Nisi Dominus*. 20 wood engravings by Eric Gill, one by Gill and Beedham, 3 by Desmond Chute and one by John Beedham. Title page printed in red and black. Pp. [viii], 56, [2]. 8vo., original linen backed printed boards. An extremely good copy. Ditchling, St. Dominic's Press. 1919.

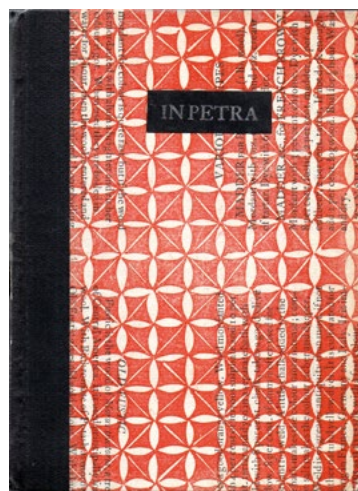
£300

A heavily illustrated selected of 28 'rimes' by Pepler. All the illustrations are printed from the original blocks.

With a charming contemporary gift inscription on the front free endpaper to B.H.F. from G.M.G.

Taylor & Sewell A55

FOR PETRA GILL ON HER 17TH BIRTHDAY - WITH WOOD ENGRAVINGS BY ERIC GILL AND BY DAVID JONES WHO WAS TO BECOME HER FIANCEE



10. GILL, Eric. PEPLER, Hilary. In Petra, being a sequel to Nisi Dominus. With preface and notes by Eric Gill and Hilary Pepler. 6 wood engravings by Eric Gill and 3 by David Jones, colophon page printed in red. 8vo., variant binding of quarter cloth with red and white patterned boards, printed on a discarded page of Mairet's Vegetable Dyes, black and silver label on upper cover, uncut copy. Rather shaken. Ditchling, St. Dominic's Press. 1923.

£120

The title is from one of the poems which is for Petra Gill on her seventeenth birthday and which has a chorus line In petra exaltavit te : He exalted me upon a rock.

Booklabel on front pastedown.

Taylor & Sewell A111; Physick 61, 144, 224, 240, 245, 259.

WITH A BOOKLABEL BY GILL

11. GILL, Eric. Sculpture. An Essay on Stone-cutting. 3 wood-engravings by Eric Gill - Sculpture II (on title and upper cover), Crucifix and St. Cuthbert's Cross. 8vo., bound in printed cream linen boards with Gill engraving, a very good copy with only slight darkening to the spine. Ditchling, St. Dominic's Press. 1923.

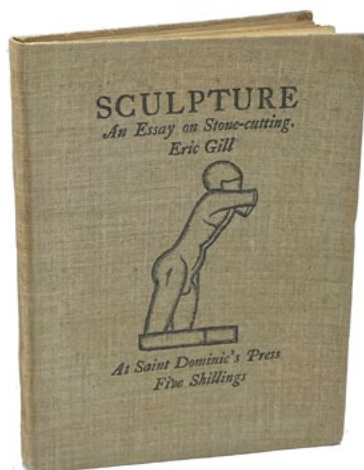
£300

The book contains two essays - a preface about God and 'Stone-Cutting' - both are revised from previous publications. A very attractive book.

Two booklabels, one of Austen St Barbe Harrison by Gill (Cupid, Physick 887) and one by Reynolds Stone of David Potter.

Gill engravings - Physick 228, 259 & 160.

Taylor & Sewell A112



EDWARD JOHNSTON'S COMPLETE SET WITH SOME REMARKABLE ADDITIONS INCLUDING HIS CALLIGRAPHY AND A SIGNED ENGRAVING BY GILL,

AND WITH A NOTE BY JOHNSTON PINPOINTING THE MOMENT WHEN HE DISASSOCIATED HIMSELF FROM THE CATHOLICISM OF THE GUILD

12. THE GAME. An Occasional Magazine. The majority of the numerous wood engravings by David Jones, Eric Gill and Desmond Chute. Most of the contents were written by Douglas Pepler and Eric Gill.

This is Edward Johnston's complete set. There are 36 separate issues being all of the original 34 parts, plus an additional variant issue of No.3, Easter 1917, and both editions of the last part, no.34.

An important manuscript note by Johnston is inserted loose in Vol.II, No.1 as well as a printed note about subscriptions, an als from Pepler to Johnston and a manuscript list of monies owing from Pepler to Johnston in Vol.III, No.3 and a copy of Vol III No, 2 with proof wood engravings identified by Johnson and a signed proof by Gill..

Volume III., no. 2 includes a proof of a loose wood-engraving signed by Gill and notes by Johnston. Ditchling, S Dominic's Press. 1916-1923.

£7000

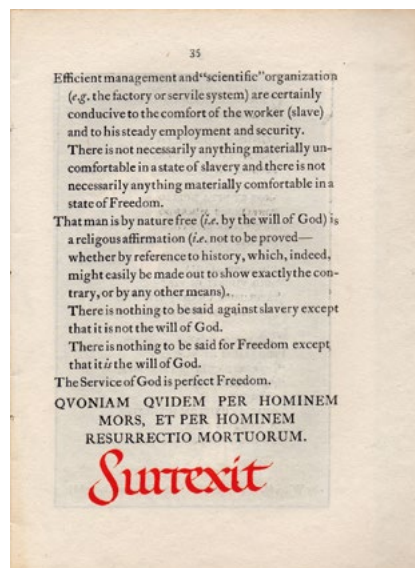
1916-1917

No.1, October 1916. In the original wrappers, although they are detached and the upper one is rather brittle and chipped. Pp.1-24. Couple of tiny alterations in ink to the text on p.1.

No.2, December 1916. Pp. 25-32. Contains a full-page example of fine calligraphy by Edward Johnston, the owner of this set.

No.3, Easter 1917. Pp.33-40. Two different issues:

- a) With the poem In Praise of Creation on p.39 and the Agnus Redemit Oves device by Gill standing alone on p.40 and printed in red. This with the word "Surrexit" written in red ink in Edward Johnston's calligraphic hand on p.35
- b) With the poem Victimae Paschali on page 39 and the last verse before the Gill Agnus Redemit Oves device on p.40, the latter being printed in black. This has the letter "S" written in red ink by Johnston on p.35, ie an unfinished 'Surrexit'



Vol. II, 1918

No.1, January 1918. Pp.1-28 (although the last page is numbered 31 there are only 28 pages). Spine reinforced with paper, presumably by Johnston.

Inserted loose is a printed note from the printer Douglas Pepler stating that "the enclosed copy of "The Game" is sent on approval in the hope that you may see your way to become a subscriber". Also inserted loose is a page from Edward Johnston's notebook in manuscript which refers to the editorial on pages 8 and 12 of this issue which uses the word "we". Johnston points out that he is not to be included in this "we" as "I believe that there are other "churches" than the Roman Catholic which are comprehended in the Church of Christ". This disclaimer is printed on p.26 of this issue. It is pointed out in the S. Dominic's Press Bibliography by Taylor & Sewell (p.144) that Johnston had little to do with The Game after Pepler joined Gill in the Roman Catholic Church. This manuscript note pinpoints the moment of Johnston disassociating himself from the publication.

No.2, Ascension 1918. Pp. 29-40.

No.3, Advent 1918. Pp.41-56.

Vol. III, 1919-20

No.1, Corpus Christi, 1919. Pp.1-32 plus wrappers. A couple of crossings out by Pepler in ink on final page.

No.2, Advent 1919. Pp.33-64. Spine reinforced with paper, presumably by Johnston. With a signed proof wood-engraving by Gill loosely inserted - "Madonna and Child with base" (Physick 155) - at p.41 where it appears in the issue and a few notes in pencil by Edward Johnston as to the origins of each wood-engraving.

No.3, Easter 1920. Pp.65-88. Spine reinforced with paper, presumably by Johnston.

Inserted loose is an als from Pepler to Johnston dated July 1920 "The Game herewith. Rather late but I am building a new workshop where we shall have more room & a press free for nothing else. So that I am

hoping for a regular issue of it." This regularity began with the next issue in January 1921, Vol.IV, No.1, which was the start of monthly publication. Pepler also asks Johnston to settle an account which shows how the community worked. The handwritten account "Edward Johnston in a/c with Douglas Pepler, or something of that kind" is on a separate page and comes to the sum of £5.6.8 for feed, hire of pony and cart, mares to help with ploughing, one pig, bits of last sow &c. In a note at the bottom Pepler says "I have charged for pigs up to end of this week...your first day to feed will be Sunday".

Vol. IV, 1921

Nos.1-12, February to December 1921. Pp.17-152. Engraving on front of No.11 printed in red and black.

Vol. V, 1922

No.1, January 1922. Pp. 1-8. After this the numbering of parts changed to encompass all the issues from the first in 1916:-

Nos.23-33, February to December 1922. Pp.9-118.

Vol. VI, 1923

No.34, January 1923. Pp. 1-8, loose, possibly unthreaded by Johnston. The final issue.

Apart from the first number none of the parts were issued with wrappers and are sewn as issued. A unusually bright set, sold together with a separate issue, making 36 in all, which is the first issue of the final part no.34. Johnston only had the final issue of this number. The first issue says "to be continued" printed at the end, whereas the final issue accepts that this The End of the magazine.

Of the beginnings of The Game, which he called 'that lively magazine', Pepler wrote "Edward Johnston, Eric Gill and myself decided to print our views about things in general which we regarded, as all men regard games, of supreme importance." [The Hand Press, Ditchling, 1934].

The last full set to appear in auction was in 1994.

Taylor & Sewell: F1, pp.143-4.

THE FIRST BOOK OF GILL'S WOOD ENGRAVINGS PRINTED AT THE ST. DOMINIC'S PRESS FROM THE ORIGINAL BLOCKS

13. GILL, Eric. Wood-engravings. Being a selection of Eric Gill's engravings on wood.

35 wood engravings by Eric Gill, all but 3 printed on the recto only with title below. No.21 of 150 copies. 32 x 26 cms, in the original full linen and with the original printed dust jacket. A superb, bright and crisp copy with only a couple of tiny tears to the dust jacket. Ditchling, printed and published at S. Dominic's Press. 1924.

£1900

The St Dominic's Press produced these fabulous impressions of Gill's engravings from the original blocks, without Gill's





permission in 1924. The first image is in fact a woodcut with was produced for a poster.

Both Evan Gill and Cleverdon state that this was published in an edition of only 50 copies, despite the fact there are two variants, one hand numbered n/50 and the second, as here, with a printed limitation statement of 150. It is interesting that like the Gleeson Library, this copy bears a number below 50 so perhaps the 50 copy limitation is true. In any event, it is a scarce book.

Taylor & Sewell: Bibliography of the St. Dominic's Press, A129b; Evan Gill: Gill Bibliography, 410

GILL'S STATIONS OF THE CROSS ILLUSTRATE THE OFFICE FOR THE DEAD

14. Lectiones ad matutinum officii

defunctorum: juxta ritum sac. ord. praed.

Necnon orationes ad processionem post missam pro defunctis. One of around 200

copies printed, although Pepler did write in a letter "I have decided to withdraw it from my list and destroy all but about 20 copies", it would seem that there are slightly more than 20 in existence but it is indeed a rare item. 15 wood engravings by Eric Gill [including all but one of his 14 Stations of the Cross engravings], plus one by an unidentified artist. 5 pages of plainsong notation with staves printed in red. Printed throughout in red and black on uncut handmade paper. Folio, (26 x 33 cms), bound in later full linen with S. Dominic's device by Gill reproduced and stamped in brown on upper cover. A very good, largely unopened and untrimmed copy with a tiny hole in the first page of text. Ditchling, Typographia S. Dominici. 1925.



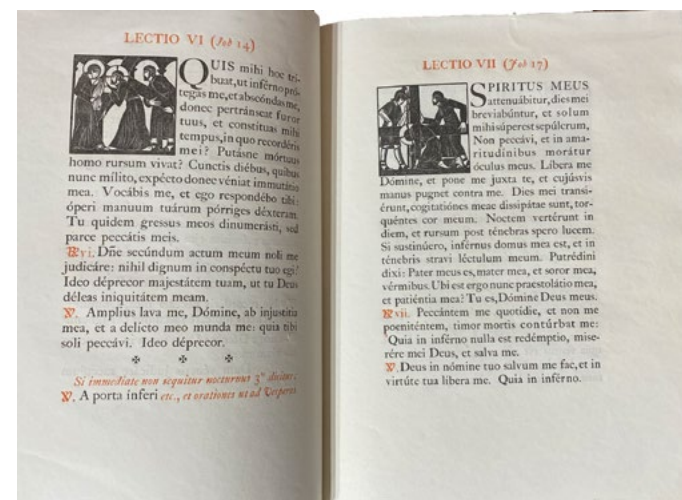
£1800

The Matins from the Office for the Dead is one of the rarest of St. Dominic's Press and Gill items.

The lessons are read in the morning prior to a Requiem Mass and burial. The book follows this with a plainsong rendering of the Libera me and Requiem Aeternum from the Requiem mass usually sung on the way to the grave after the Requiem Mass and the words said during the burial.

There is a beautiful earthiness to the printing, Pepler describing it as "my best and worst in one book" (letter in a copy in G.F. Sims catalogue 65, 1966). The plainsong printing and the Gill wood engravings being particularly successful.

Taylor & Sewell A131; Gill engravings - Physick 145, 107, 93-102, 103-106



(14)

PRESENTATION INSCRIPTION BY PEPLER AND A TIPPED IN FLYER FOR THE PERFORMANCES OF THE TABLEAU

15. [PEPLER, Hilary]. *Bethlehem. A Tableau of The Nativity for Presentation*

by Children. Wood engraving of Madonna and Child by Philip Hagreen on upper cover, Gill press device (Physick 145) on colophon and title-page. With printed musical notation throughout. Pp. vi, 27. Tall 8vo., original red wrappers with wood-engraving and lettering printed in black on upper cover, spine worn and upper cover lifting but still a strong copy. Ditchling, S. Dominic's Press. 1927.

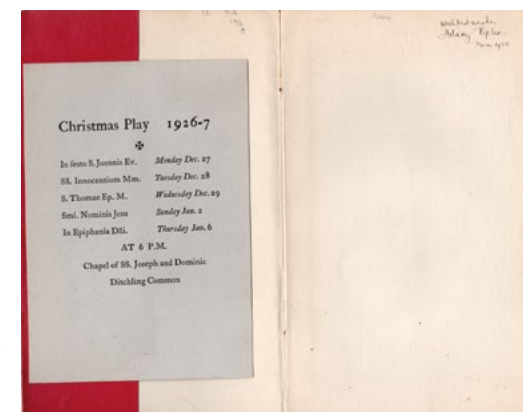
£200

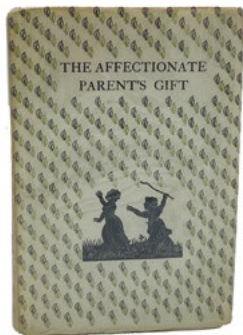
Variant copy with the S. Dominic's press printed notice on grey paper advertising the five performances of the Christmas Play 1926-27 pasted to the front endpaper which took place at the Chapel of Guild of SS. Joseph and Dominic on Ditchling Common between December 27th and January 6th.

This Tableau was performed as A Christmas Play in 1924 and was revised and included in Pertinent and Impertinent of 1926. In its present form it was acted during Christmas 1926-7. Pepler suggests that "as no special gift is required to make rhyme anyone can add his own verses without destroying its simplicity".

A signed presentation inscription by the Guild's co-founder Hilary Pepler dated Christmas 1926 on the front free endpaper with a further title page note in Fr. Vincent McNabb's hand "Written and autographed by Hilary Pepler T.O.S.D."

Taylor & Sewell A144; Physick 145





- 16. SWINSTEAD, Margaret Honor. The Affectionate Parent's Gift. A Collection of Prose and Verse...from Old Books for Children.** Wood engraving by David Jones on title-page ('Dominican Friar'). Booklist 1930 notes an edition of 480 copies. Pp. x, 94. 8vo., in original plain card covers with patterned paper dust wrapper with leaf pattern in green and black and wood engraving of two children on upper cover, untrimmed. Spine a little darkened and chipped at head and tail. Ditchling, St. Dominic's Press. 1928. £90

The verses and prose are all taken by Margaret Swinstead from Pre-Victorian books for children for their amusement factor and for the fact that they pull no punches in comparison to today's children's books. For instance in the Woes section which begins with the death of a father "Oh fatal stroke! – must hope expire, And shall my tender parent die?"
Taylor & Sewell A158.h

WOOD ENGRAVINGS BY DAVID JONES

- 17. Ascension.** Original proof wood engraving, unsigned. 10.3 x 5 cms. Very good. Framed and glazed. 1923. £240

From Jones's excellent series in the Child's Rosary.
The Engravings of David Jones, E60



ONE OF DAVID JONES'S EARLIEST ENGRAVINGS, SIGNED AND DATED

- 18. Noli Me Tangere; Soldiers at the Tomb.** Original proof wood engraving printed on thick stock, signed and dated by the artist in pencil. Image size 88 x 76 mms, sheet size 142 x 96 mms. A very good impression. 1923. £820



The engraving was used for cover of the April 1922 issue of *The Game* from the Saint Dominic's Press. When he was at Ditchling, Jones worked on his engraving in a shed next to the press and Pepler paid him by the inch for his engravings (3 in this case). The engravings could be used and reused at Pepler's whim. A particularly moving image with Jones's depiction of the soldiers at the tomb being in WWI battledress. The block for this engraving is lost so was not included in Cleverdon's 1981 Iconography.
Cleverdon E10; Taylor & Sewell, F1; Dilworth, David Jones, pp. 77

- 19. Jesus Before Pilate.** Original proof wood engraving printed on thick stock, signed and dated by the artist in pencil. Image size 97 x 77 mms, sheet size 144 x 96 mms. A very good dark impression, some spotting round edges, otherwise good. 1924. £700

Jesus Before Pilate was used for the September 1922 issue of *The Game* from the Saint Dominic's Press.
Cleverdon E17; Taylor & Sewell, F1; Dilworth, David Jones, pp. 77



- 20. The Natural Law - for Libellus Lapidum.** Original proof wood engraving printed on japon. Signed and dated by the artist in pencil. Image size 83 x 57 mms, sheet size 130 x 95 mms. 1924. £800

The last image in the St. Dominic's Press Libellus Lapidum for which Jones provided 16 engravings. Jones engraved the images spontaneously responding to Pepler popping in and out of his workplace reciting satirical rhymes for him to illustrate. On the cover engraving Jones sits with a giant burin behind Pepler on a wingless Pegasus. Dilworth describes the engravings as 'remarkably free, showing an important advance in liveliness and ease that would make Jones, in Hagreen's estimation, an engraver equal to Hogarth, Bewick and Blake'.
Cleverdon E78; Taylor & Sewell A125; Dilworth, David Jones, p. 79





ORIGINAL HAND COLOURED WOOD ENGRAVED EX LIBRIS

21. The Good Shepherd - Ex Libris for Hilary and Clare Pepler. Original wood engraved Ex Libris for Hilary and Clare Pepler, hand coloured, signed and dated in 1926 by the artist in pencil. With an additional note by the artist 'Not for sale'. Image size 59 x 59 mms, sheet size 70 x 70 mms. 1926.

£900

Hilary [Douglas] Pepler was the co-founder with Gill and Desmond Chute of the Guild of St Joseph and St Dominic. Jones joined them in Ditchling, becoming a postulant of the Guild in April 1924, although he never became a full member and resigned later.
Cleverdon E43

ORIGINAL LETTERING, DRAWING & PRINTS BY ERIC GILL

THE BEGINNING OF THE BOOK OF ECCLESIASTES WITH ORIGINAL CALLIGRAPHY AND ILLUMINATION BY GILL

22. Remember now thy Creator in the days of thy Youth... Original illuminated calligraphy in pen, ink, pencil and watercolour. 26 lines of text written in red and black ink. 'Remember' is coloured in gilt with a monumental initial R extending the length of the text block and decorated with flowers, and black ink lines, smaller initials unfinished in pencil text but two with faint colouring in green and blue. Around the text drawings of a sort of paradise with a harp, exotic bird, trees and two praying female figures and two female figures. 34.4 x 20.1 cms. Very well mounted and framed. A small tear and some darkening to parts of the thin paper but a beautiful object and a fine example of Gill's process. c.1920.

£3000



The first seven verses of Ecclesiastes 12. A very striking, unfinished piece of Gill's calligraphy with some beautiful lettering, and showing Gill's working process with a few initials traced out before full illuminating.

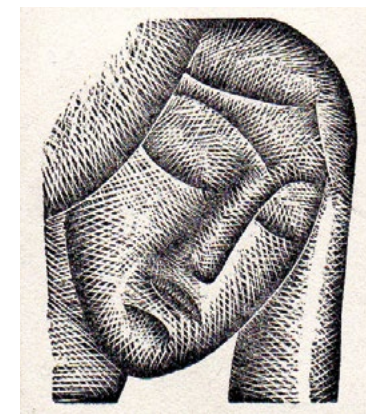
Provenance: Bloomsbury Auctions, Maggs Bros.

23. Woman's Head. Original proof wood engraving. Image size, 4.4 x 3.9 cms. Framed and glazed. 1923.

£400

Originally from the William Andrews Clark Library but deaccessioned around 10 years ago due to duplication.

Physick 229



ORIGINAL SIGNED PENCIL DRAWING FOR WOOD ENGRAVING OF AGNES AND COLLETTE CRIBB

24. Mother and Child. Original pencil life drawing signed by the artist and inscribed "from Agnes and Collette, Dec. '23, Eric G.". 19 x 22.8 cms. With the original soft pencil grid used by Gill to transfer the drawing to a block for engraving. With some soiling and a few spots, but still a beautiful image. 1923.

£3800

Together with an original print from the block of the wood engraving made from this drawing, signed in the block, 8.5 x 14 cms.

Agnes and Collette were the wife and daughter of Joseph Cribb, Gill's apprentice at Ditchling. Agnes Weller was a local farmer's daughter in Ditchling and the Gills' nursemaid. When Joseph Cribb became engaged to her in 1915 Eric Gill famously drew both their portraits. Here is Agnes 8 years later with her third child in Ditchling.

At some point the drawing was in the inventory of Philip Duschnes in New York, the envelope for it is included, although Agnes is wrongly described as being the wife of Joseph's brother Laurie.

The engraving is Physick 219 which states it is 'After a drawing from life' - and here we have that actual drawing.



EDWARD JOHNSTON



WITH 5 PLATES OF CARVED AND WRITTEN ALPHABETS BY ERIC GILL

25. JOHNSTON, Edward. GILL, Eric. Manuscript & Inscription Letters for Schools & Classes & for the Use of Craftsmen. First edition, first impression. 16 plates including 5 by Eric Gill which are reproductions of his carved and written alphabets. 32 x 25.5 cms, original linen backed, printed blue paper covered portfolio, linen ties. Some rubbing and bumping to the edges and corners, some darkening to the boards but the linen is in good condition and generally a good, bright copy. London, John Hogg. 1909.

£720

Inserted loose is a scarce advertisement leaf for plaster casts of lettering by Eric Gill available from the publisher.

Ownership inscription of the Scottish architect Basil Oliver dated April 11, 1911.

A RECORD OF JOHNSTON SANS CREATED BY EDWARD JOHNSTON FOR LONDON UNDERGROUND IN 1916 - THIS A UNIQUE ARCHIVE SET OF PROOFS FOR THE EDITION OF ONLY 16, NONE OF WHICH WERE FOR SALE

26. JOHNSTON, Edward. MORTIMER, Ian. Johnston Sans, The Archive Proofs. Printer's Archive Set E. Printed for London Transport to Provide a Definitive Record of the Extant Founts of the Type designed by Edward Johnston in 1916 for London Underground. Printer's archive set E (of 5). Title page, 25 sheets of specimens displaying complete alphabets of all sizes of type and a colophon, all printed on white machine cartridge paper. The first specimen sheet shows the three sizes of cast metal type that were produced from Johnston's design, and is printed from original foundry type cast by the Steven Shanks Foundry. The remaining 24 specimens show wood type from 5-line pica to 24-line pica and are printed from the original wood. In addition, this set includes:

JOHNSTON SANS

TRIAL PROOFS



LONDON TRANSPORT MUSEUM

1993

ABCDEF G
HIJKLMN
OPQRSTU
VWXYZ
£1234567
890

- 1) an early trial proof of 2 alphabets (10-line pica and 8-line pica) which were done to check the condition of the type
- 2) Early proof of 5-line pica Medium and Bold printed on Moulin de Gue mould-made paper as a sample
- 3) Proof of the unused text for the Title page
- 4) Grid overlay used as a guide to consistency in the setting-up and spacing of each alphabet
- 5) Trial proof for sheet 21 with compositor's notes
- 6) Two discarded sheets from first printings - letters from Gill Sans wood type had got into cases of Johnston Sans at London Transport which were not noticed until printing had begun - Sheet 10 - used Gill Sans R by mistake & Sheet 12 - used Gill Sans 6. These were reprinted using the correct types. London, Ian Mortimer. 1993.

POA

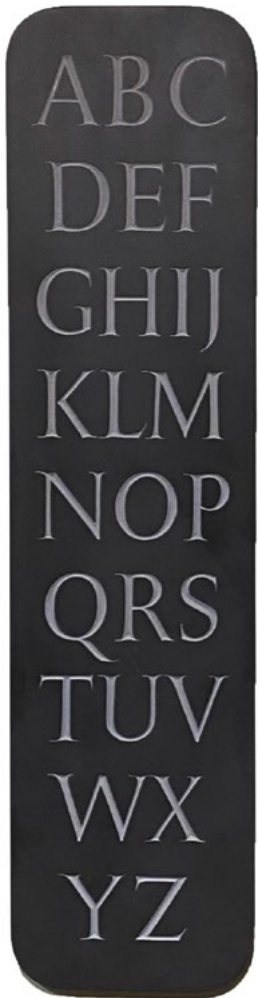
Johnston Sans is an icon of type design, created by the great letterer Edward Johnston for London Underground in 1916, it is arguably the first modern sans serif and is a globally recognised as one of the most successful typefaces for corporate identity ever created and the only one still in use after over 100 years.

In the early 1990s Ian Mortimer was commissioned by London Transport Executive and the London Transport Museum to design and print a portfolio of archive proofs as a definitive record of all the original Johnston types which he designed for London Underground in 1916 still extant in wood letter or foundry metal. The aim was to record this most celebrated of proprietary typefaces in its original form before the revisions of the 1970s and the comprehensive redesign of the typeface in the 1980s.

The edition of only 14 copies and 2 printer's proofs was not to be for sale. It was printed on the Albion and Columbian hand-presses at Ian Mortimer's Press I.M. Imprint in London in 1993. In addition Ian Mortimer assembled 5 complete sets, Archive Sets A-E, made from good extra sheets printed at the time of the edition. Each set contains the 27 sheets of the 1993 printed together with unique archive material.

II: DAVID JONES AFTER DITCHLING

LETTERING BY THE CRIBBS



LETTERING BY THE SON AND GRANDSON OF GILL'S CHIEF AND MOST TRUSTED CARVING ASSISTANT LAURIE CRIBB

27. CRIBB, Kevin and Noel. Alphabet. Alphabet cut on black slate and highlighted in grey paint. 61 x 15 cms. c.2002.

£2500

Exhibited in the Lettering Arts Trust 'Alphabet Museum' exhibition, curated by Eric Marland in 2018.

Kevin Cribb was the son of Eric Gill's chief carving assistant Laurie Cribb and Noel Cribb is his grandson. Kevin had been a letter carver all his working life and Noel went through an apprenticeship at the Cardozo Kindersley workshop, completed in 2003, and now works alone. Prior to Kevin's death, the father and son collaborated on several works like this splendid alphabet.

All went well until 1924 when Gill moved from Ditchling to Capel-Y-Ffin in Wales, after a rather tense falling out with Pepler. However the connection between the two continued as Gill's daughter Betty had married Pepler's eldest son David in 1923. Printing continued at the St. Dominic's Press until 1936 and the Guild continued until 1989.

BOOKS, PRINTS & DRAWINGS 1924-1932

After Gill left Ditchling in 1924, Jones continued to share in the life of the Gill family at Capel-Y-ffin, and later when the family moved to Pigotts in Buckinghamshire. His extended visits to stay in Wales, the land of his fathers, was a kind of homecoming. He painted at Capel and spent a great deal of time with the Benedictine monks on Caldy, an island off the coast of Pembrokeshire. It was an intensely fruitful time for him. Paul Hills points to the lack of stillness in the landscape and the mountains and hills which formed structure of Jones' paintings and engravings and which leaks into the imagery of his later poetry.

It was in this period that Jones was commissioned by Robert Gibbings to do the wood engravings for Golden Cockerel Press books – *Gulliver's Travels*, *The Book of Jonah* and the *Chester Play of the Deluge*. The engravings for each of these books are truly remarkable and show his mastery of the medium and his deep understanding and interpretation of history and myth. He also produced work for the Welsh Ecclesiastes printed at the Gregynog Press including an extraordinary Crucifixion scene. Douglas Cleverdon wanted to use his extraordinary talent and in 1927 commissioned him to produce an edition of *The Rime of the Ancient Mariner*, something Jones passionately wanted to illustrate. Although David Jones was concerned, Cleverdon pushed him to make copper rather than wood engravings and it had a wonderful effect on his artistic development as he had simplify his engraving and strike a balance between the observed and an immaterial transparency which he sought.

After 1928 Gill moved to Pigotts and Jones became an important part of the art world in London, being great friends with Jim Ede and joining with Ben and Wilfred Nicholson, Ivon Hitchens, Christopher Wood and Cedric Morris in the Seven and Five Society. He continued to exhibit with them every year until 1933. Meanwhile he was writing his extraordinary epic poem based on his first months in the trenches during WWI, *In Parenthesis*. He finished the first draft in August 1932. It was an extraordinarily productive but exhausting year for the artist, in the summer and autumn of that year alone he produced sixty paintings. Hardly surprisingly in October Jones suffered a nervous breakdown which necessitated a long break in his work both as artist and writer.



INTAGLIO WOOD ENGRAVING
PRINTED IN SEPIA

28. The Three Kings. Original intaglio wood engraving printed in sepia, mounted onto thick card. Signed and dated by the artist in pencil. 10 x 7.7 cms. Framed and glazed. 1926.

£1000

Cleverdon 30



RARE JONES WOOD ENGRAVING,
SIGNED

29. Nativity with Cross and Star. Original proof wood engraving printed on thin laid paper. Signed and dated 1926 by the artist in pencil. Image size 68 x 105 mms, sheet size 125 x 174 mms. 1925.

£1200

Nativity with Cross and Star is a very rare image as it was not used in any publications and there was no edition of this print during Jones' lifetime. This is one of an extremely small number of proofs.

Cleverdon E40

GULLIVER'S TRAVELS
GOLDEN COCKEREL PRESS, 1925

30. Gulliver Takes Leave of His Family. Original proof wood engraving on thin japon. Numbered in pencil 4 - 10. Image size 60 x 60 mms, sheet size 103 x 133 mms. Ink smudge on left hand side, away from the image. 1925.

£120

Golden Cockerel Press Gulliver's Travels, vol I, p. 18, (coloured in red, yellow and green, here uncoloured as Jones preferred).

Cleverdon E84



31. Gulliver is Ship-Wrecked. Original proof wood engraving on thin japon. Numbered in pencil 1 - 10. Image size 60 x 60 mms, sheet size 101 x 133 mms. 1925.

£130

Golden Cockerel Press Gulliver's Travels, vol I, p. 19, where it appears uncoloured as here.

Cleverdon E85



SIGNED AND DATED BY THE ARTIST

32. Huntsman Leaps over Gulliver's Foot. Original proof wood engraving signed and dated in pencil by the artist. Printed on thin japon. Image size 60 x 60 mms, sheet size 130 x 133 mms. 1925.

£550

From the Golden Cockerel Press Gulliver's Travels, vol I, p. 36, (coloured in yellow, blue and green, here uncoloured as Jones preferred).

Cleverdon E88





- 33. Gulliver Cuts Down the Trees.** Original proof wood engraving, printed on thin japon. Numbered in pencil 8-10. Image size 35 x 127 mms, sheet size 110 x 146 mms. 1925. £160

Golden Cockerel Press Gulliver's Travels, vol I, p. 43 (usually hand-coloured in red, blue and green but here uncoloured).
A pretty well inked proof and an interesting opportunity to see the engraving without colouring, as Jones preferred it.
Cleverdon E90

ORIGINAL HAND-COLOURED PROOF,
FROM THE ESTATE OF THE ARTIST



- 34. Reaper Picks Up Gulliver.** Original proof wood engraving, very well coloured in delicate yellow, pink and light blue. Image size 60 x 60 mms, sheet size 63 x 90 mms. 1925. £320

Golden Cockerel Press Gulliver's Travels, vol I, p. 81.
The engraving was previously part of the David Jones Estate so very probably was coloured by Jones himself, especially as the colouring is much darker in the book itself.
Cleverdon E96



- 35. Queen Shows Gulliver to the King.** Original proof wood engraving on thin proofing paper. Image size 60 x 60 mms, sheet size 121 x 140 mms. Slight ink smudging to edges, not affecting image. 1925. £120

Golden Cockerel Press Gulliver's Travels, vol I, p. 95, (coloured in red, yellow and green, here uncoloured as Jones preferred).
Cleverdon E99



- 36. Gulliver Is Knocked Down by an Apple.** Original proof wood engraving on Cambrian parchment paper. Image size 58 x 58 mms, sheet size 126 x 102 mms. 1925. £120

Golden Cockerel Press Gulliver's Travels, vol I, p. 107.
Cleverdon E101

- 37. Gulliver is Seized by a Monkey.** Original proof wood engraving printed on Cambrian parchment paper. Image size 52 x 124 mms, sheet size 128 x 203 mms. 1925. £150

Golden Cockerel Press Gulliver's Travels, vol I, p. 112, (where it is coloured in pink, green, brown and yellow). Here we have an uncoloured version with some ink which came from the block during printing to the right of the image.
Cleverdon E102



ORIGINAL HAND COLOURED PROOF

- 38. Eagle Flies off with Gulliver's Travelling Box.** Original proof wood engraving, coloured in delicate pale yellow and a touch of pink. Cut to the shape of the image which is 80 x 52 mm. 1925. £150

Golden Cockerel Press Gulliver's Travels, vol I, p. (139).
The image in the book is coloured in red and yellow. Our proof is much more delicately, and, in my opinion, more attractively coloured.
Cleverdon E105



- 39. Yahoo Stares at Gulliver.** Original proof wood engraving on thin laid paper. Image size 48 x 125 mms, sheet size 95 x 175 mms. Lightly inked impression. 1925. £150

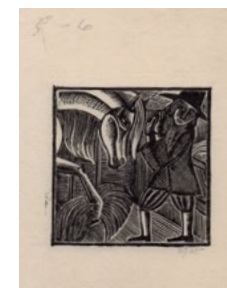
Golden Cockerel Press Gulliver's Travels, vol II, p. 45, where it appears uncoloured as here.
Cleverdon E117



SIGNED AND DATED BY THE ARTIST

- 40. Sorrel Nag Offers Hay to Gulliver.** Original proof wood engraving, printed on thin japon and signed by the artist with his monogram and the date. Numbered 5 - 10 in pencil. Image size 58 x 57 mms, sheet size 101 x 134 mms. A good strong impression. 1925. £480

Golden Cockerel Press Gulliver's Travels, vol II., p. 74 (usually hand-coloured in red, blue and yellow but here uncoloured as Jones preferred).
Cleverdon E118





UNSIGNED PROOF

41. Sorrel Nag Offers Hay to Gulliver.

Original proof wood engraving, printed on thin japon. Image size 58 x 57 mms, sheet size 67 x 72 mms. A well inked proof. 1925.

£140

SIGNED AND DATED BY THE ARTIST



42. **Female Yahoo Embraces Gulliver.** Original proof wood engraving, here printed on handmade paper, signed and dated by the artist in pencil. With pencil numbering 3 - 10. Image size 127 x 57 mms, sheet size 164 x 174 mms. The image is comparatively lightly inked and is was printed on paper with some crease marks but still good and with clear detail. 1925.

£650

Golden Cockerel Press Gulliver's Travels, vol II., p. 109 (usually appearing coloured in green, red and flesh-colour but here uncoloured).

Cleverdon E121

UNSIGNED PROOF

43. **Female Yahoo Embraces Gulliver.** Original proof wood engraving, here printed on handmade paper, unsigned. Image size 127 x 57 mms, sheet size 176 x 168 mms. 1925.

£250



BOOK OF JONAH GOLDEN COCKEREL PRESS, 1926 REPRINT - CLOVER HILL EDITIONS, 1979

PROOF, APPARENTLY HAND-COLOURED BY DAVID JONES

44. Jonah is Seized by the Sailors.

Original proof wood engraving, here printed on cheap proofing paper and delicately hand-coloured, probably by David Jones himself. Image size 127 x 88 mms, sheet size 200 x 135 mms. Fairly fragile. 1926.

£650



For the Golden Cockerel Press Book of Jonah, p.6, possibly coloured whilst the Press was deciding to whether to colour the whole edition of the book, the decision was to leave it uncoloured.

The proof came from the estate of David Jones thus it is probable that the colouring was done by the artist himself.

A very desirable and interesting piece of David Jones and Golden Cockerel Press ephemera.

Cleverdon E140; Chanticleer, *Bibliography of the Golden Cockerel Press*, 40

SUPERBLY PRINTED FROM THE ORIGINAL WOOD BLOCKS, SPECIAL COPY WITH AN EXTRA SET OF ENGRAVINGS ON JAPON

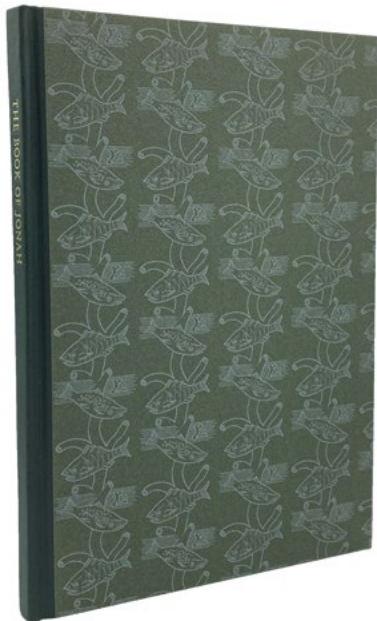
45. CLOVER HILL EDITIONS. *The Book of Jonah.*

Taken from the Authorised Version of King James with 13 wood engravings by David Jones. No. xxxi of 100 copies on Barcham Green's R.W.S hand-made paper, this no. LXII, with an extra suite of the thirteen engravings on japon in a pocket at the back. Printed by Will Carter at the Rampant Lions Press. 4to., an immaculate copy in original quarter green morocco by Sangorski & Sutcliffe, patterned paper covered boards with a fish design by David Jones, in the original green buckram slipcase. London, Douglas Cleverdon at Clover Hill Editions. 1979.

£1400



The thirteen engravings were first printed in 1926 at the Golden Cockerel Press, they are superbly reprinted here from the original woodblocks and are much more defined and inked than the original allowing the engravings to glow. Jones's extraordinary skill and ability to express human turbulence, depth and drama with his modernist images which still echoed medieval woodcut story telling.



ONE OF 300 ORDINARY COPIES

46. CLOVER HILL EDITIONS. *The Book of Jonah*. Taken from the Authorised Version of King James with 13 wood engravings by David Jones. One of 300 copies printed on J. Green mould-made paper, this no. 125 signed by the publisher, Douglas Cleverdon. Printed by Will Carter at the Rampant Lions Press. Pp. 20. 4to., [20 x 29 cms], a bright fresh copy in the original quarter dark green cloth and patterned paper covered boards with a fish design by Jones, with acetate jacket. London, Douglas Cleverdon, Clover Hill Editions. 1979.

£360

THE CHESTER PLAY OF THE DELUGE GOLDEN COCKEREL PRESS, 1927 REPRINT – CLOVER HILL EDITIONS, 1977



47. GOLDEN COCKEREL PRESS. *The Chester Play of the Deluge*. Edited by J. Isaacs. 10 wood engravings by David Jones. No. 254 of 275 copies. Printed by Robert Gibbings in Caslon type on English handmade paper. Large 4to., original full red buckram with gilt lettering on spine in the original pale blue dust jacket with the ark and dove wood engraving by Jones printed on the upper cover, edges untrimmed. Some fading to jacket with three closed tears (the largest 2 ins, the others very small), some fading and chipping to head and tail of jacket spine, otherwise a very good, clean copy with all the tissue guards. Waltham St. Lawrence, Golden Cockerel Press. 1927.

£1500

The text of a miracle play which tells the Noah story. David Jones's engravings are extraordinary and as a result the book is one of the more interesting and artistically important of the Press's books. Jones quite rightly felt that the paper and light inking of his prints did not do the blocks justice but they still hold a remarkable brilliance and extraordinary detail which led to his being elected to the Society of Wood Engravers in 1927, alongside Eric Ravilious.

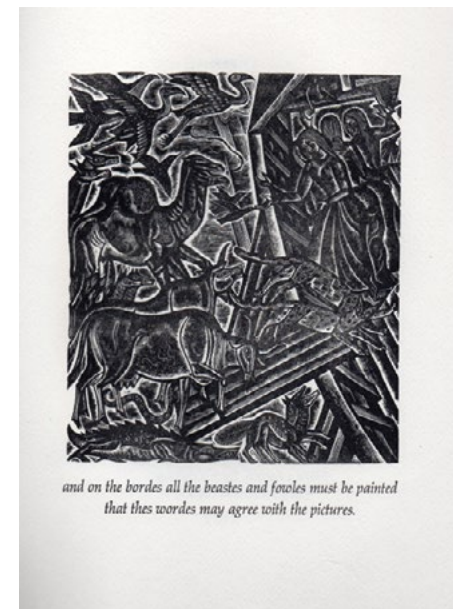
Dilworth points out that the engravings of "archetypically autobiographical. Jones had read Maritain asserting continuity between boatbuilding and art..." He draws many comparisons to Noah, the Ark and Jones's art and life.

Canticleer, Bibliography of the Golden Cockerel Press, 52; Dilworth, David Jones, pp. 96-99

THE BEST PRINTING OF JONES'S REMARKABLE ENGRAVINGS

48. CLOVER HILL EDITIONS. *The Chester Play of the Deluge*. 10 wood engravings by David Jones printed from the original blocks. No. 221 of 250 copies, there were also 80 special copies and 7 copies printed on vellum. Printed on Barcham Green mould made paper by Will Carter at the Rampant Lions Press in Gill's Golden Cockerel type, title page printed in red and black. 337 x 259 mms. Sm. folio, original cream cloth buckram backed marbled paper covered boards. Corners and head and tail of spine a little bumped, without the dust jacket, otherwise very good. Announcement for the book inserted loose. London, Clover Hill Editions published by Douglas Cleverdon. 1977.

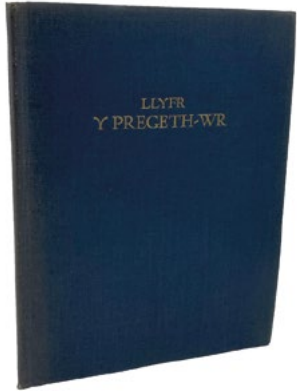
£400



Originally the ten engravings were going to include two printed using offset, however while the text was being prepared, the missing two blocks were unearthed in Wales so all the engravings were printed from Jones's original blocks.

The first printing of the blocks was in the Golden Cockerel Press edition of 1927. Robert Gibbings, who did the printing, was very disappointed by the results, blaming the inherent problems caused by Jones's engraving of the blocks. Will Carter at the Rampant Lions Press does a better job and in this 1977 publication, the wood engravings are perfectly printed and David Jones's engravings are finally seen in their full glory.

LLYFR Y PREGETH-WR [BOOK OF ECCLESIASTES], GREGYNOG PRESS, 1927



49. GREGYNOG PRESS. Llyfr Y Pregeth-wr [The Book of Ecclesiastes]. No 167 of 223 copies. Two wood engravings by David Jones, one full page and title. Printed in red and black in Poliphilus type on Batchelor handmade paper. Pp. [vi], 21. 4to., original blue yapp edged limp blue buckram, upper cover lettered in gilt, largely unopened. Contemporary Welsh Christmas gift inscription on first blank. Spine slightly faded with some very mild rubbing to very edges, otherwise a very good, fresh copy Newtown, Gregynog Press. 1927.

£600

Jones's large crucifixion scene for Gregynog's Welsh language Book of Ecclesiastes was his first public work produced in Wales. He took engraving beyond mere illustration into another realm of detail, allegory and art. Its brilliance and depth led to Robert Gibbings ceasing to insist on simplicity in his commission of Jones to illustrate the Golden Cockerel Chester Play of the Deluge. Interestingly the printing at Gregynog was better than Gibbings's treatment of Jones's difficult blocks.

Harrop, Gregynog Press 8; Dilworth: David Jones, pp. 96-99

ORIGINAL PROOF WOOD ENGRAVING FOR THE GREGYNOG PRESS ECCLESIASTES



50. The Crucifixion - Frontispiece to Llyfr Y Pregeth-wr [The Book of Ecclesiastes] for The Gregynog Press. Original proof wood engraving printed on thin japon. Image size 118 x 176 mms, sheet size 205 x 265 mms. A good impression with clear, strong black inking. 1927.

£500

Although Jones's blocks for this book and the Chester Play of the Deluge were notoriously difficult to print due to his creation of intricate shallow intaglio blocks using free curves across it with a sharp graver, here we have an excellent impression. A true work of art.

Cleverdon E155; Harrop: History of the Gregynog Press, 8; Dilworth, David Jones, p. 96

51. Kneeling Figure - Title Page vignette to Llyfr Y Pregeth-wr [The Book of Ecclesiastes] for The Gregynog Press. Original proof wood engraving printed on thin japon. Image size 43 x 42 mms, sheet size 132 x 204 mms. A good strong impression. 1927.

£160

Cleverdon E156; Harrop: History of the Gregynog Press, 8



THE RIME OF THE ANCIENT MARINER DOUGLAS CLEVERDON, 1929 REPRINT - CLOVER HILL & CHILMARK PRESS, 1964

"WE WERE A GHASTLY CREW" - EARLY PROOF COPPER ENGRAVING WITH ORIGINAL PENCIL ADDITIONS BY THE ARTIST

52. The Mariners. Very early working proof of the sixth of the full page copper engravings for the 1929 edition of *The Rime of the Ancient Mariner*. Original drawn pencil additions and shading over a partially printed proof from the plate. Image size 138 x 177 mms, sheet size 170 x 255 mms. 1928.

£700

A fascinating insight into Jones's process when working on his engravings and a snapshot of how this image developed showing how he groped towards his final engraving. Cleverdon had commissioned Jones to do engravings for *The Rime of the Ancient Mariner* in 1927 knowing that Jones really wanted to illustrate the poem. Jones had asked to engrave them on wood as he doubted his technical ability on copper but Cleverdon insisted. This proof must have been done in or after July 1928 when Jones acquired a small press for his studio. He was aware that changes were difficult in copper hence this early proof which shows the great care he took in the process. As pointed out by Dilworth in his recent book on David Jones: "He made between 150 and 200 preliminary pencil drawings with the point - he 'designed and redesigned, eliminated and eliminated' destroying all but the final drawing for each engraving" - so here we have a real rarity. This was one of his favourites of his prints which he framed and hung in his parents' sitting room - the effect he created was truly ghastly and perhaps even more so in this half-finished version, with animated corpses working ropes with spirits shimmering in the rigging. "They groan'd, they stirr'd, they all uprose, nor spake nor moved ther eyes" and "They raised their limbs like lifeless tools - We were a ghastly crew". *Cleverdon E188; David Jones, Thomas Dilworth, pp. 113-4*



AN UNUSED ENGRAVING FOR THE BLESSING
AT THE END OF CLEVERDON'S RIME OF THE ANCIENT MARINER



53. Pelican in her Piety. Tailpiece II for the *Rime of the Ancient Mariner*. Original copper engraving printed with a blue wash for the Rime of the Ancient Mariner which was published by Douglas Cleverdon in 1929. Signed and dated in pencil by the artist. Framed and glazed. 1929.

£950

The prints for the Rime were printed by Walter Coll leaving a thin film of blue ink over the plate area partly, as Jones himself said, as an aid to unification of his designs.

This engraving was not used in the book due to a spelling error in the lettering 'domimus', the one used was actually smaller and simpler with the lettering in upper case.

The words were very close to David Jones, being part of the Catholic Mass he loved so much: May the Lord light in us the fire of His love and the flame of eternal love.

Engravings of David Jones, E195

WITH EXTRA SET OF ENGRAVINGS INCLUDING 5 NOT USED IN 1929 EDITION



54. CHILMARK PRESS & CLOVER HILL EDITIONS. COLERIDGE, Samuel Taylor. *The Rime of the Ancient Mariner*. No. V of 115 copies signed by the artist and with a portfolio of an extra set of 15 engravings (including 5 which were not used in the 1929 edition). 10 copper engravings in the book, plus the extra set of 15 all by David Jones. Printed on blue/grey paper from the original plates by Thoms Ross & Son of London on Barcham Green paper. The text is in Monotype Bembo and printed at the Rampant Lions Press. Sm. folio, book and portfolio in original green cloth with parchment spines with gilt lettering housed in the original blue marbled paper covered slipcase. Slipcase rather rubbed,

spines a little dusty but otherwise a very good set. New York, Chilmark Press & Clover Hill Editions. 1964.

£1500

The printing of the plates is far superior in this edition to Douglas Cleverdon's edition of 1929 where the inking was just not up to snuff.

ENGRAVING FOR UNPUBLISHED EDITION OF EVERYMAN,
GOLDEN COCKEREL PRESS

VERY EARLY STATE PROOF FROM THE
ESTATE OF THE ARTIST



55. Everyman. Original proof of a very early state of the wood engraving printed in black and highlighted in white. Image size 165 x 141 mms, sheet size 267 x 188 mms. Mounted. 1928.

£400

A very early state of the engraving intended for an edition of Everyman suggested to the artist by Robert Gibbings which was announced in the Golden Cockerel Press Spring 1932 prospectus but which was later abandoned. According to Thomas Dilworth, he found the medieval morality play 'utterly' uncongenial. The image is rare as there was an edition of only 30 signed prints and a very small number of proofs. From the estate of David Jones.

Cleverdon E199/ Dilworth, David Jones p.114.

ONE OF AN EDITION OF 30, SIGNED,
TITLED AND DATED BY THE ARTIST



56. Everyman. Original wood engraving, numbered 6 of 20 by the artist. Titled 'Illustration to 15th Cent Morality Play', signed and dated by the artist in pencil. Image size 165 x 141 mms, sheet size 233 x 222 mms. Mounted. Tiny repair to base of image, otherwise an excellent impression. 1929.

£1500

A very good impression of the engraving made by Jones for an edition of Everyman suggested as a project by Robert Gibbings which was announced in the Golden Cockerel Press Spring 1932 prospectus but which was later abandoned. According to Thomas Dilworth, he found the medieval morality play 'utterly' uncongenial.

Cleverdon E199/ Dilworth, David Jones p.114.

WELL INKED FINAL STATE PROOF FROM THE ESTATE OF THE ARTIST

57. Everyman. Original proof wood engraving, a good dark impression on good heavier paper. Image size 165 x 141 mms, sheet size 264 x 180mms. Mounted. 1929.

£700

A very good impression of the engraving made by Jones for an edition of *Everyman* suggested as a project by Robert Gibbings which was announced in the Golden Cockerel Press Spring 1932 prospectus but which was later abandoned. According to Thomas Dilworth, he found the medieval morality play 'utterly' uncongenial.

The image is rare as there was an edition of only 30 signed prints and a very small number of proofs.

From the estate of David Jones.

Cleverdon E199/ Dilworth, David Jones p.114.

OTHER PRINTS & ORIGINAL ARTWORK



ORIGINAL PROOF WOOD ENGRAVING

58. The Bride Original proof wood engraving printed on proofing paper. Image size 83 x 115 mms, sheet size 220 x 288 mms. A good impression. Pencil note stating 'Pub[lished] St[ate], Nose widened' at foot of sheet. 1930.

£200

The Bride was engraved as the frontispiece of the *Hermia* by Shewring published by the Saint Dominic's Press in 1930 but the subject was a common theme for Jones.

In *A Survey of the Engravings of David Jones* p.19

Cleverdon wrote 'To the end of his life, David was particularly fond of this engraving' and indeed Dilworth declares this to be his penultimate and favourite wood engraving. It was a remaking of a failed first illustration for *The Ancient Mariner* in which he had wanted to

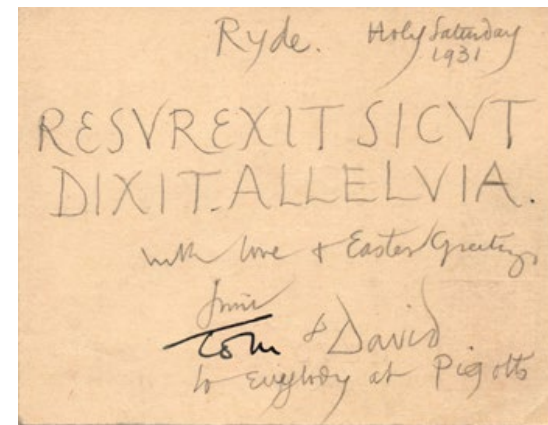
evoke a nun taking the veil. He set off whites and greys against 'very small areas of solid black'. In one Romanesque window, apparently echoing the curves of the bride's breasts, appears the hart of Psalm of 42. Dilworth also points out that her high forehead is Petra's but her groom is the Saviour with whom Jones identified. Interestingly the left calf of crucified Jesus has a blemish close to the location of the scar of Jones's bullet wound'.

Cleverdon E200; Taylor & Sewell, A201; Dilworth, David Jones, pp. 1178

59. Girl Carrying Flowers. Original pencil and crayon drawing of a girl in a bonnet carrying flowers with birds. 31.7 x 20 cms. Small area of repair to the lower left hand corner and a well restored closed tear to the middle of the top edge, otherwise good. Mounted. c.1930.

£4200

A typical image of a girl by Jones with the forehead, nose and bearing of his great love Petra Gill. Indeed the girl in the drawing is holding flowers in the same way as Jones's depiction of his fiancée Petra in his painting 'The Garden Enclosed'. The flowers are a symbol of Jones's ongoing interest in the themes of innocence and the bride entwined with Catholicism.



LETTERING BY JONES IN AN EASTER NOTE TO ERIC GILL

60. JONES, David. GILL, Eric. Easter inscription in a manuscript postcard signed to Eric Gill. Inscription in the hand of David Jones on an Easter postcard written to Eric Gill from Ryde on the Isle of Wight, Holy Saturday (4th April), 1931. In fine Jones lettering is written: "RESUREXIT SICUT DIXIT ALLELUIA". followed by "with love & Easter Greetings from Tom & David to everybody at Pigotts". On the verso it is addressed to Eric Gill by Jones with a Ryde frank. 1931.

£850

A rare item of correspondence between the two great letterers and artists. The inscription is strong and beautifully balanced.

The card is signed by both David Jones and his greatest friend Tom Burns, with whom he must have been spending Easter in Ryde.

III: ERIC GILL AFTER DITCHLING BOOKS & PRINTS 1924 -1940

After leaving Ditchling, Gill lived in Capel-Y-Ffin, a remote former monastery in the mountains near Hay on Wye, along with his family, his son in law Denis Tegetmeier, David Jones and Laurie Cribb. It was a productive time – in 1925 Gill designed the important Perpetua typeface for Stanley Morison at the Monotype Corporation and he began work on the Gill Sans typeface along with much else. Gill's was becoming the foremost type designer in the world, his career was blossoming and eventually he tired of Capel-y-ffin and its remoteness. He needed to be nearer his clients in London so in 1928 he and his entourage moved to Piggotts near High Wycombe where he set up a printing press and workshop. Here he had many apprentices and his two talented sons-in-law, Tegetmeier and Rene Hague.

From Piggotts came some of his greatest and his most commercial work including fantastic collaborations with Robert Gibbings at The Golden Cockerel Press including his great masterpiece *The Four Gospels*, *Troilus and Criseyde* and *The Canterbury Tales*, his work for Harry Kessler's *Cranach Press* in Weimar and also great sculptures, carvings, pamphlets, books and many designs for typefaces, stamps, building exteriors, &c. He died in 1940.

GOLDEN COCKEREL PRESS

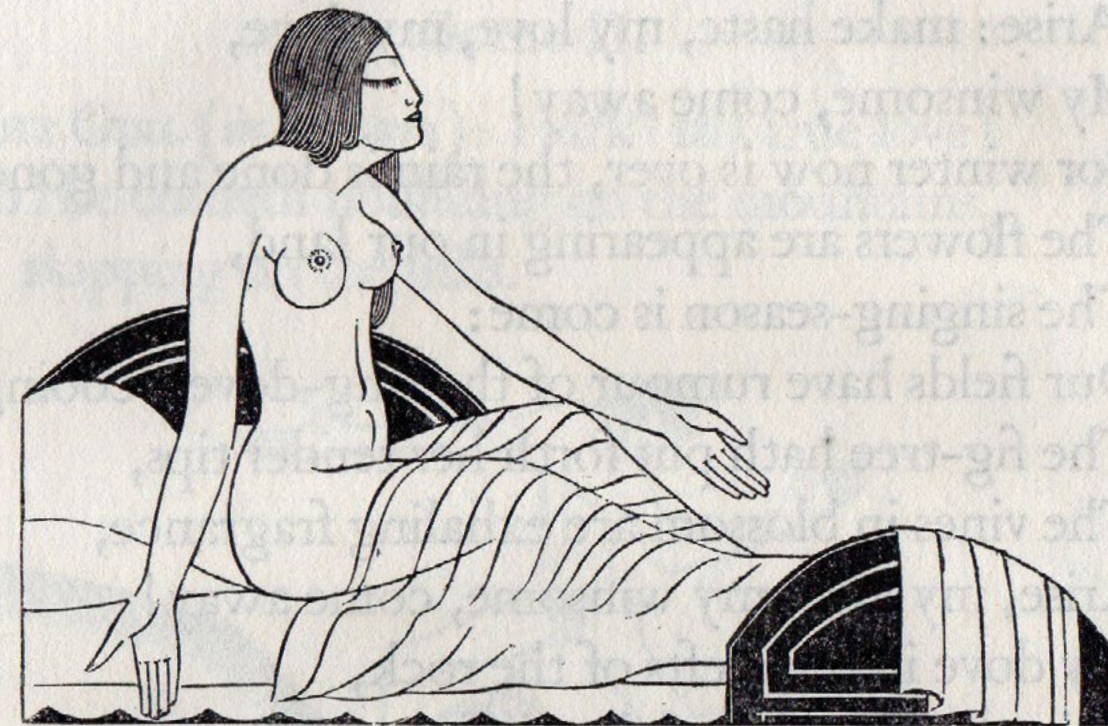
WITH MOST OF THE RARE DUST JACKET

61. *The Song of Songs*, called by many the *Canticle of Canticles*. 20 wood engravings by Eric Gill. Printed in black and red in Caslon Old Face type. Pp. 44. 4to., original white buckram, in the original and rare dust jacket. Dust jacket separated at spine with some loss and soiling but it is present and has kept the buckram very clean, mild browning to free endpapers as usual, erotic booklabel. Waltham St Lawrence, Golden Cockerel Press. 1925.

£1500

Canticleer announces that at this point 'Eric Gill has come to work only for the Golden Cockerel Press' - the beginning of a great collaboration. The wood engravings here are very beautiful and strong. Gill once wrote that he refuted the notion that because it is about love-making and the charms of women, the *Song of Songs* is irreligious. The problem he notes is that "the *Song of Solomon* is a love song, and one of a very outspoken kind, and in modern England such things are not considered polite".

Chanticleer 31



ON my bed by night I sought
Him whom my soul loveth:
I sought, and found him not.
I said: 'I will arise and go about the city:
In market-place and highway will I seek
Him whom my soul loveth.'



62. CLAY, Enid. Sonnets & Verses. 8 wood engravings plus cockerel device printed in gold by Eric Gill. No.259 of 450 copies. 8vo., original linen backed blue boards, printed paper label on spine. Few small marks and scratches to boards, darkening to spine and boards, chipping to spine label, booklabel of John Gant on front pastedown. Waltham St Lawrence, Golden Cockerel Press. 1925.

£250

Enid Clay was Eric Gill's sister. He collaborated on two books with her, both printed by the Golden Cockerel Press. In fact, this 1925 book of Sonnets brought about Gill's entry into the circle of the Press and his great collaboration with Gibbings. John Wilson of Bumpus had asked Gibbings to print a selection of poems by Enid Clay in 1924 and she then brought in her brother to illustrate them.

ONE OF 10 PRESENTATION COPIES
MONOGRAMMED BY GILL



63. GILL, Eric. Id Quod Visum Placet. A practical test of the beautiful. No. 2 of 10 presentation copies signed with Gill's monogram, of a total edition of 150. St. Thomas's Hands by Eric Gill on title page plus 2 copper engravings, David and Flying Buttresses. 8vo., original canvas backed blue paper covered boards, printed paper label on upper board. Rather faded at edges, label a little spotted, otherwise a good, uncut copy. Capel Y Ffin, Printed by Robert Gibbings at the Golden Cockerel Press for Eric Gill. 1926.

£600

A philosophical argument based on St Thomas Aquinas's definition of beauty 'Id quod visum placet' (that which pleases upon being seen). This is the first time that the engraving St. Thomas's Hands appeared on the title page of Eric Gill's writings, it was always used after this.

Not listed as a Golden Cockerel Press book; Evan Gill: Eric Gill, A Bibliography 11; Engravings Physick 372, 373 & 382

64. GILL, Eric. Art & Love. No. 231 of 260 copies, signed by the artist. Title page wood engraved vignette and 6 full page copper engravings by Eric Gill. Printed on Batchelor handmade paper. Small 8vo., original black buckram, spine lettered in gilt, edges uncut. Slight fading and rubbing a very edges of cloth, closed and imperceptibly repaired small tear to front free endpaper, otherwise a very good copy in a later protective jacket. Bristol, printed by Robert Gibbings at the Golden Cockerel Press for Douglas Cleverdon. 1927.

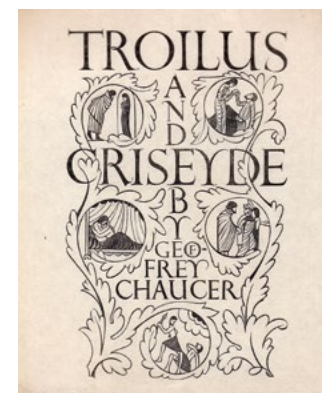
£480



The 6 full page copper engravings are some of Gill's most famous including "Adam and Eve in Heaven, or the Public-House in Paradise", "With Ritual Chant" and "A Symbol of Divine Love".

Eric Gill, A Bibliography, 14

TROILUS & CRISEYDE



TWO ORIGINAL WOOD ENGRAVINGS, ONE SIGNED, FOR THE GOLDEN
COCKEREL PRESS TROILUS & CRISEYDE

65. Two original wood engravings for Troilus and Criseyde by Geoffrey Chaucer published by the Golden Cockerel Press.

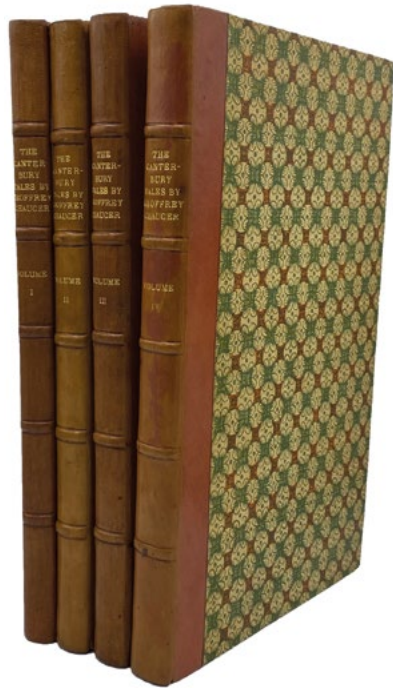
1. Troilus and Criseyde - title-page. Original wood engraving printed on thin proof paper. 18 x 11.4 cms, paper size 20.5 x 17.5 cms. In a book mount. Very good.

2. Man Throwing Spear and Two Men with Spears. Original wood engravings printed on thin proof paper. No. 6 of 10, signed and numbered in pencil by Eric Gill. 17.8 x 10.6 cms, paper size 23 x 18.9 cms. 1927.

£550

Physick 474, 449 and 450

THE CANTERBURY TALES



ONE OF GILL'S GREATEST BOOKS

66. The Canterbury Tales by Geoffrey Chaucer. Edited by Walter Skeat, M.A. Illustrated by Eric Gill with numerous foliated and peopled borders, full- and half-page illustrations and initial letters. Initial letters printed in red and blue. One of 485 copies on paper of a total edition of 500. 4 volumes. Folio, original niger morocco-backed patterned boards, top edges gilt, others uncut. Housed in an excellent complimentary marbled paper covered slipcase with niger edges. Some marking to the spines of volumes III and IV, vol IV with mild patches of toning to spine, internally a very good, crisp copy. Waltham St Lawrence, printed by Robert and Moira Gibbings at The Golden Cockerel Press. 1929.

£7800

The collaboration between Gill and the Gibbings is a rich one. This stands as one of the great books of the Press and of the twentieth century private press movement in general.



ORIGINAL PROOF ENGRAVINGS FOR THE CANTERBURY TALES, MONOGRAMMED BY GILL

67. St. Thomas of Canterbury & Crucifix on Tree.

Two original wood engravings for the Golden Cockerel Press Canterbury Tales, printed in grey ink on thin proofing paper. Monogrammed by Eric Gill in pencil. 19 x 3.2 & 18.5 x 5 cms. A couple of spots on paper, not affecting the image. 1928.

£400

Physick 519 & 520



68. The Tale of Melibeus. Original wood engraving for the beginning of The Tale of Melibeus for the Golden Cockerel Press The Canterbury Tales. No. 4 of 5 for the USA signed by the artist 'EricG'. Image size 10 x 12.5 cms, framed and mounted. 1929.

£850

Physick 593

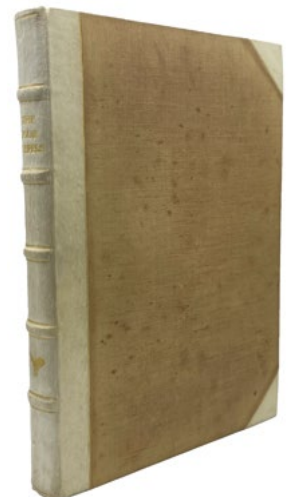
THE FOUR GOSPELS

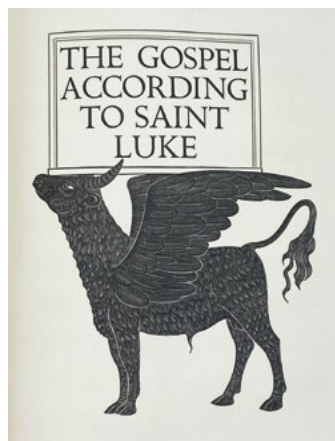
"A FLOWER AMONG THE BEST PRODUCTS OF ENGLISH ROMANTIC GENIUS"

69. The Four Gospels of the Lord Jesus Christ.

Illustrated with 64 wood-engraved illustrations and initial letters by Eric Gill. Printed in Gill's Golden Cockerel type face. One of 482 copies on paper of a total edition of 500 (this no.202). Folio, original half white pigskin by Sangorski & Sutcliffe, cloth sides, top edge gilt, others uncut, in the original slipcase. Some darkening to the pigskin and spotting to the buckram but all the pages and endpapers are crisp, bright and fresh, slipcase rather spotted but intact. Waltham St Lawrence, Golden Cockerel Press. 1931.

£12,500





Gill's finest book and one of the triumphs of twentieth century book production.
Pencil ownership inscription of Andrew L. Irvine with a note of his loan of the book for exhibition.
Lavishly illustrated throughout by Eric Gill and using his perfect typography, the Golden Cockerel Press Four Gospels is one of the greatest of Britain's private press productions, alongside the Doves Bible, the Kelmscott Chaucer and the Ashendene Dante.

SKELTON FACSIMILE OF THE FOUR GOSPELS ONE OF 80 COPIES BOUND BY ZAEHNSDORF

70. The Four Gospels of the Lord Jesus Christ, According to the Authorized Version of King James I. Facsimile of the book published by The Golden Cockerel Press, 1931.

No. 42 of 600 copies, this being one of 80 bound in full morocco by Zaehnsdorf printed on Saunders Mould-made paper. Folio, original full tan morocco with cockerel in blind on upper cover, black morocco and gilt spine label, housed in the original black cloth slipcase. Very



good with only very slight fading to the slipcase and spotting to foreedge. Wellingborough, Christopher Skelton & The September Press. 1987.

£900

This excellent facsimile on mould-made paper was reproduced by offset lithography from negatives of the original Golden Cockerel Press edition. Together with 6pp of notes on the reproduction of the book by Christopher Skelton, 4 pages of photographs of the original printing process, and 4pp by Robert Gibbings: "Memories of Eric Gill".

ORDINARY COPY OF THE FACSIMILE

71. The Four Gospels of the Lord Jesus Christ, According to the Authorized Version of King James I. Facsimile of the book published by The Golden Cockerel Press, 1931. One of 480 copies bound in buckram, of a total edition of 600 copies. Printed on St. Cuthbert's Mould-made paper. Folio, original full black cloth with tan morocco spine label. An extremely good copy in the original linen slipcase. Wellingborough, Christopher Skelton & The September Press. 1987.

£450

4pp. sample from the book inserted loose.

4 WOOD ENGRAVINGS OF NUDES BY GILL

72. Clothing Without Cloth. An Essay on the Nude. 4 wood engravings of nudes by Eric Gill, the author. One of 500 numbered copies, this no.482. Tall thin 8vo., original scarlet buckram with GCP in gilt on upper cover and spine lettered in gilt, all edges gilded, top edge gilt, others uncut. Fading to the spine and light browning to the free endpapers but generally a very good, bright and fresh copy. Waltham St. Lawrence, Golden Cockerel Press. 1931.

£350

The male nude here seen as the frontispiece is a perhaps exaggerated self-portrait of Gill originally intended to depict Lady Chatterley's gamekeeper lover.

With booklabel of 'L.J.H.B.' on front pastedown and leather and gilt booklabel of C.S. Barlow on the front free endpaper.

Chanticleer 75



THE PRESS'S FIRST USE OF GILL'S PERPETUA ROMAN AND FELICITY ITALIC TYPES

73. GILL, Eric. *The Lord's Song.* A Sermon by Eric Gill. No.120 of 500 copies. Wood engraving and wood engraved title page vignette and decorated initial by Eric Gill. Set in Gill's Perpetua Roman and Felicity Italic types on Arnold paper. Tall thin 8vo., original cream cloth with "G C P" initials designed by Gill in gilt on the upper cover, gilt lettering on spine. Very slight darkening to the spine, otherwise very good. Small ownership monogram on front free endpaper London, Golden Cockerel Press. 1934.

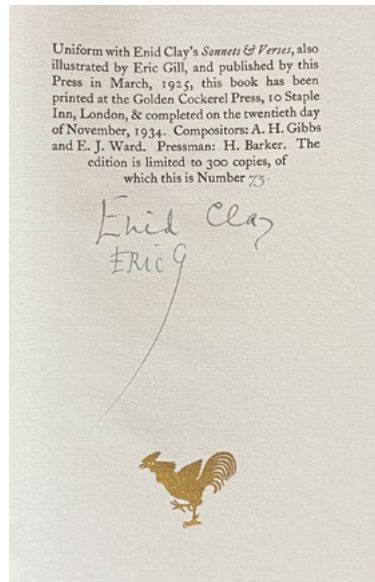
£180



Gill's sermon on the text in the 136th Psalm: "How shall we sing the Lord's song in a strange land?" exploring the nature of freedom and how man must "reaffirm the freedom of his will and his consequent responsibility for all his deeds and works".

Chanticleer, Bibliography of the Golden Cockerel Press, 92

THE CONSTANT MISTRESS



74. The Constant Mistress by Enid Clay.

6 wood engravings by Gill. No. 73 of 300 copies, signed by Gill and his sister Enid Clay. 8vo, original linen backed boards, printed paper spine label on spine. Boards rather faded but otherwise a fresh, uncut copy. Waltham St. Lawrence, Golden Cockerel Press. 1934.

£240

Eric Gill illustrating his sister's poetry.

Chanticleer 101



ONE OF ONLY 20 SIGNED PROOFS

75. The Constant Mistress. Original proof wood engraving printed on fine hand-made wove paper. Signed by the artist in pencil and numbered 14/20. 7.4 x 3.1 cms, paper size 23 x 14.6 cms. 1934.

£350

Engraving for the title-page of The Constant Mistress, by Enid Clay, Gill's sister, published by the Golden Cockerel Press in 1934.

Physick 867



ONE OF GILL'S MOST SPECTACULAR ENGRAVED TITLE PAGES

76. The Travels and Sufferings of Father Jean de Brebeuf among the Hurons of Canada as described by himself. Edited and translated from the French and Latin by Theodore Besterman. 2 wood engravings and engraved title page by Eric Gill. No. 60 of 300 numbered copies. Folio, quarter red cloth, black cloth boards, black morocco and gilt spine label, the endpapers are a map of The Huron country, top edge gilt, others uncut. A very good, crisp copy. London, Golden Cockerel Press. 1938.



£460

The Jesuit Brebeuf went to Canada from Normandy in 1625 and founded the Huron Missions in Georgian Bay.

As pointed out in the Golden Cockerel Press bibliography Pertelote, this is one of Gill's most spectacular title pages.

Evan Gill: Eric Gill Bibliography, 297; Pertelote, Golden Cockerel Press Bibliography, 136

OLD STILE PRESS REPRINT, WITH GILL'S FOUR MORE EROTIC PLATES UNUSED IN THE 1926 GOLDEN COCKEREL PRESS EDITION

77. OLD STILE PRESS. GILL, Eric. MATHERS, E. Powys. Procreant Hymn - I. Original Version, II. Alternative Version. Two volumes. 10 copper engravings printed from the original plates by Martyn Grimmer in Bristol on Velin Arches Blanc 200gsm paper. No. 11 of 15 hors commerce copies of a total edition of 75 copies. Designed, set and printed by Nicolas McDowall in Gill's Aries Type. Sm. folio, bound by The Fine Book Bindery in Old Stile Press designed paper covered boards, spines lettered in gilt, housed together in the original pale green cloth slipcase. An extremely good copy. Llandog, Monmouthshire, Old Stile Press. 2010.



£1000

The words and the images appear as the defining text of Gill's life. Physical love as a gift from God. When engraving the images for the Golden Cockerel Press Procreant Hymn for which these images were done, Gill produced 4 more explicit erotic engravings which were not to be used in the 1926 publication (three of them were available privately to subscribers as separate prints). The Old Stile Press have reprinted the book, once with the original plates, and once with Gill's erotic plates to finally give Gill's dream a physical representation. The printing and the setting are superb examples of fine press work and interestingly the books are set in a little-known typeface designed by Gill - Aries.

CRANACH PRESS

A BRIGHT COPY WITH A LIST OF FORMER PUBLICATIONS AND PROSPECTUS FOR THE ENGLISH EDITION INSERTED LOOSE



78. CRANACH PRESS. GILL, Eric. Canticum Canticorum Salomonis. 11 wood-engravings and 18 wood-engraved initials by Eric Gill. Jenson Antiqua type cut for the Press by E. Prince, printed in red and black throughout. One of 200 paper copies, out of a total edition of 268 numbered copies (this no.136) and editions in French and German. Tall 8vo., original half parchment over buff paper boards, spine lettered in gilt, t.e.g., others uncut, in original dust jacket. With occasional mild spotting mainly to the fore edge, otherwise a bright and crisp copy. [Weimar, Cranach Presse. 1931].

£3600

A superb copy. Inserted loose is a 4 page list of former publications of the Cranach Press, plus two prospectuses with an original Gill engraving, one on paper and one on japon, for the English edition distributed by Douglas Cleverdon.

Kessler seems to have got the very best out of Gill, with a darker mood and deeper intensity in his engravings than was usual for the artist. Some of this is achieved by the style of printing but much must have been due to Kessler's tight control of the production and strong influence over Gill's work for it. The partnership produced a truly remarkable work of art.

TYPE DESIGNED BY EDWARD JOHNSTON,
WOOD ENGRAVED INITIALS BY ERIC GILL,
SIGNED BY VITA AND EDWARD SACKVILLE-WEST



79. CRANACH PRESS. HOGARTH PRESS. SACKVILLE-WEST, Vita and Edward. RILKE, Rainer Maria. GILL, Eric. Duineser Elegien. Elegies from the Castle of Duino. One of 230 copies, this no. 185 and, unusually, signed by the Sackville-Wests. Wood engraved initials by Eric Gill. Type designed by Edward Johnston and cut by E. Prince and G.T. Friend, paper by Gaspard and Aristide Maillol. Parallel texts in English

and German. Pp.134. 8vo., original vellum backed pinkish hued boards, gilt lettering on spine, top edge gilt, others uncut, in the original paper wrappers and card slipcase. An extraordinarily good, as new copy, the best I have seen, with a little wear and darkening to the slipcase and spine of the wrapper. Weimar, printed at the Cranach Press for The Hogarth Press. 1931.

£6000

A fine translation by cousins Vita and Edward Sackville-West of Rilke's great Elegies which he had begun in 1911-12 at the castle of Duino in Istria and which took him 11 years to finish. He regarded them as the greatest of his works. The Hogarth and Cranach Press collaborated, sometimes argued, over this book but the remarkable production values of Kessler's Press won out with Johnston's type, Gill's wood engraved initials and Maillol's paper bringing life and beauty to the Sackville-West text.

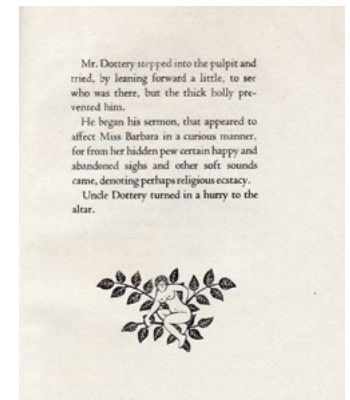
Woolmer 268

BOOKS, PRINTS &c FOR OTHER PRESSES & PUBLISHERS

ONE OF 300 COPIES

80. POWYS, T.F. CLEVERDON, Douglas. Uncle Dottery, A Christmas Story. Two wood engravings by Eric Gill. One of 300 copies signed by Powys, this copy unnumbered. Pp. 20 [4]. Thin 8vo., [13 x 21.5 cms], original brown cloth over green patterned paper boards, titles in gilt to spine, fore and lower edges uncut. A presentable copy, slight darkening to endpapers and long edges of boards, occasional rubbing to cloth. Bristol, Douglas Cleverdon. 1930.

£100



The two wood engraved vignettes by Gill are Physick numbers 385 & 386. Cleverdon writes that these blocks were originally engraved by Gill in 1926 for an edition of Disraeli but weren't used. The blocks later came into Cleverdon's possession who used them for this story. *Evan Gill, Eric Gill Bibliography 394.*

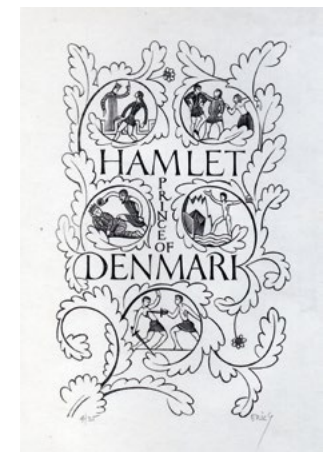
4 ORIGINAL SIGNED AND NUMBERED WOOD ENGRAVINGS FOR HAGUE AND GILL'S HAMLET, TOGETHER WITH A COPY OF THE BOOK

81. The Tragedy of Hamlet, Prince of Denmark. Four original signed and numbered wood engravings by Eric Gill for the Limited Editions Club Hamlet which was designed, engraved and printed by Hague & Gill in High Wycombe. Together with a copy of the book. 1933.

£2400

The wood engravings:

1. 'Hamlet - Title-page'. No. 4 of 25, signed and numbered by Gill. Printed by the artist on laid proof paper. Slight crease at bottom far from the image, otherwise very good. 18 x 11 cms, paper size 26.3 x 16.7 cms.





2. 'Hamlet and Polonius'. No. 6 of 15, signed and numbered by Gill. Printed by the artist on laid proof paper. Very good. 8.8 x 7.1 cms, paper size 22 x 15.3 cms.

3. 'I am set naked on your Kingdom'. No. 6 of 25, signed and numbered by Gill. Printed by the artist on laid proof paper. Very good. 8.8 x 7.1 cms, paper size 22.3 x 18.7 cms.

4. 'The Death of the King'. No. 7 of 15, signed and numbered by Gill. Printed by the artist on laid proof paper. Very good. 8.8 x 7.1 cms, paper size 22.3 x 18.2 cms

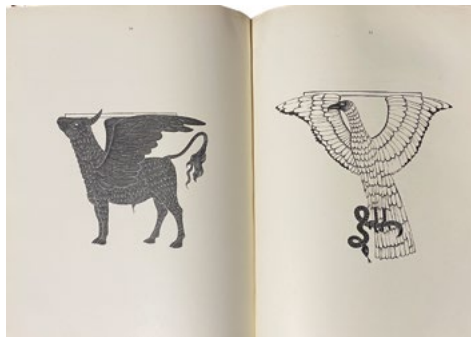
The book:

7 wood engravings by Eric Gill. No. 626 of 1500 copies, signed by the artist. Designed by Gill and printed in his Joanna types on Barcham Green paper. 8vo., original tan pigskin with images by Gill stamped in blind on both covers. Spine rather chipped at head and tail and a little darkened, slight browning to endpapers, otherwise a good copy internally.

Physick 838, 844, 846 and 847; ERG 287



PRINTED UNDER ERIC GILL'S SUPERVISION
BY HAGUE AND GILL FOR FABER & FABER



82. Engravings 1928-1933 by Eric Gill. 102 engravings by Eric Gill, each printed from the original block under the supervision of the artist on one side of a separate page, this copy unopened. One of 300 copies. Folio, original green cloth, gilt lettering on spine, in the original dust jacket. Spotting to endpaper, first few leaves and very edges but not on any of the prints, dust jacket in pretty good condition with slightly darkened spine and some tears to edges. London, Faber & Faber.

1934.

£2000

A wonderful way to own original prints by Gill from this period all of which were printed under his supervision.

Original 4 pp. prospectus inserted loose with two large engravings by Gill on inside pages.

4 WOOD ENGRAVINGS BY GILL,
PRINTED BY HAGUE AND GILL

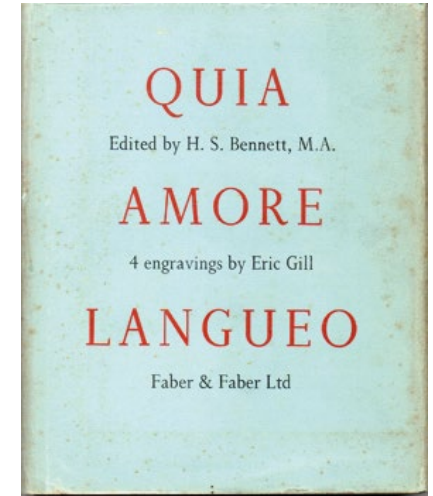
83. BENNETT, H.S. Quia Amore Languo.

Edited by H.S. Bennett. 4 wood-engravings by Eric Gill. Sq. 12mo., original green cloth, in the original dust jacket. The spine is faded and the jacket and edges spotted. London, printed by Hague and Gill for Faber & Faber Ltd. 1937.

£150

A beautiful Gill printing of the Middle English poem Quia amore languo which falls into two parts, the first is the appeal of the Blessed Virgin to Man, the second the appeal of Christ to Man.

With the booklabel of David Potter by Reynolds Stone.



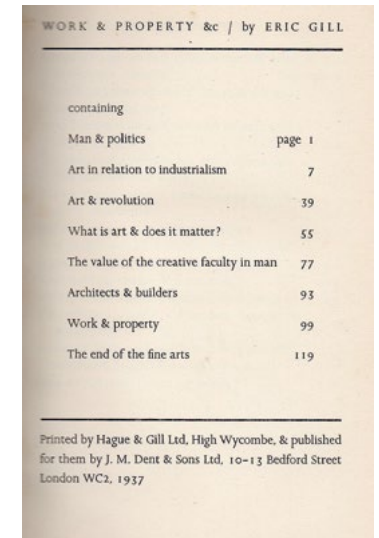
FROM THE LIBRARY OF GILL'S
FRIEND AND COLLABORATOR IN JERUSALEM,
THE ARCHITECT AUSTEN ST BARBE
HARRISON

84. GILL, Eric. TEGETMEIER, Denis. Work & Property &c. 12 illustrations by Denis Tegetmeier, Gill's son in law. Pp. vi, 141. 8vo. original beige cloth, gilt lettering on spine. Spine rather darkened, occasional very light spotting, without the dust jacket. London, printed by Hague & Gill for J.M. Dent & Sons. 1937.

£100

Eight essays by Eric Gill including 'Architects & Builders' with the booklabel of the noted architect Austen St Barbe Harrison, engraved by Eric Gill and of David Potter, engraved by Reynolds Stone.

The noted architect Harrison spent a great deal of his working life in Jerusalem and it was there he collaborated with Eric Gill in building the Rockefeller Museum where 10 bas-reliefs by Gill can be seen in the inner courtyard (see also From a Jerusalem Diary published in 1952 which shows Gill's work for the museum).





PLATES AND BLOCKS FOR TWENTY-FIVE NUDES WITH PROOF PRINTS
AND A COPY OF THE BOOK

85. Twenty-five Nudes. Two original lead and wood printing blocks and two electrotype plates for Gill's 25 Nudes, printed by Hague & Gill Ltd and published by J.M. Dent & Sons Ltd. In 1938.

1. 'The number 25'. Line block for the cover and half title to Twenty-five Nudes.

2. 'Monogram EG'. Line block for the cover and half title to Twenty-five Nudes.

3. "Three Female Nudes". Line block for the title to Twenty-five Nudes.

Cut by Ralph Beedham from Eric Gill's design and then worked on.

4. "25 Nudes and EG". Line block for the cover and half title to Twenty-five Nudes.

Cut by Ralph Beedham from Eric Gill's design and then worked on.

Together with the proof for the initial letter in the book, printed 4 times on one sheet plus original prints of the number 25 and EG and NUDES printed from the the original larger size woodblocks from which the designs were taken.

Plus a copy of the first edition of the book Twenty Five Nudes with the original dust jacket. 1938.

£2900

Christopher Skelton in *The Engravings of Eric Gill*, 1983 regarding the printed title page and wrapper for Gill's 25 Nudes: "The page was originally printed from line blocks reduced from prints of P968-71" He adds that Ralph Beedham, Gill's one time assistant, helped Gill with the blocks.

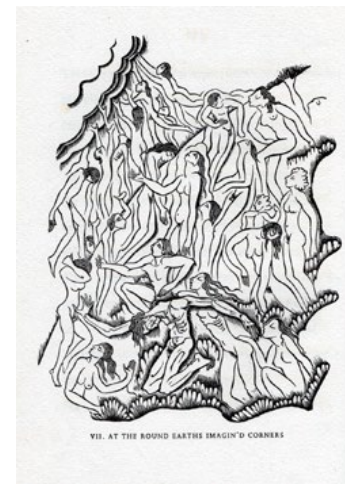
Gill's relationship with the blocks is strong both as artist and printer as the title page was printed at his press in High Wycombe and the book was Gill's own production.

WITH THE SCARCE GOLD DUST JACKET

86. DONNE, John. The Holy Sonnets of John Donne. One of 550 copies, signed by Eric Gill. Printed by Hague & Gill in High Wycombe in Gill's Bunyan type on Barcham Green handmade paper. 4 wood engravings by Gill plus a clover device on the colophon and printed in blind in gilt on the upper cover. 8vo., original black cloth decorated with gilt lettering and device, in the original gold dust jacket. Slight rubbing to spine and very edges, jacket rather worn with repairs. London, printed by Hague & Gill for JM Dent & Sons. 1938.

£400

The first book to be printed in Gill's Bunyan type.



ONE OF AN EDITION OF 10, SIGNED BY THE ARTIST

87. GILL, Eric. SHAKESPEARE, William. Henry the Eighth - Title Page. Original wood engraving for the Limited Edition Club Henry the Eighth printed on good proofing paper. No. 3 of 10, printed, signed and numbered in pencil by Eric Gill. 22.3 x 14.2 cms, paper size 38.7 x 23.7 cms. 1939.

£300

Together with a copy of the book:

Henry the Eighth. New York, Limited Editions Club, 1939.

6 full page wood engravings by Eric Gill. One of 1950 copies.

Designed and printed by Bruce Rogers at the press of A. Colish. The First Folio text, edited and amended by Herbert Farjeon.

Pp. [10] 116 [4]. 4to., [22.5 x 33], original cream cloth over patterned paper boards, gilt lettering to spine, t.e.g. others uncut. Darkened at spine and rubbed at corners, prospectus inserted loose.

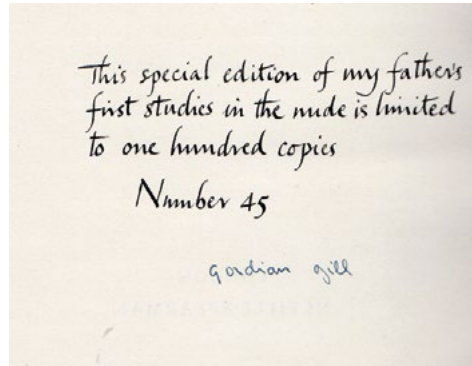
Physick 925; Evan Gill, Eric Gill A Bibliography 300.



ONE OF ONLY 100 SPECIAL COPIES,
THIS SIGNED AND INSCRIBED BY ERIC GILL'S SON GORDIAN

88. GILL, Eric. First Nudes. No. 45 of 100 special copies, signed by the artist's son, Gordian Gill. 24 illustrations of life drawings by Eric Gill. Small 4to., [17.5 x 25 cms], original full white cloth, Gill initials and titles in green to upper cover and spine, in mildly worn glassine wrapper. Some spotting to covers, which are very slightly bowed, and darkening to endpapers, otherwise a good copy. London, Neville Spearman. 1954.

£300



With an introduction by John Rothenstein explaining that Gill only started life drawing in 1926 when he was 44, which would seem very late except that Gill wrote, "Drawing from life properly comes late in life rather than early. For the training of imagination is the first thing to be seen to..."

ONE OF ONLY 85 SPECIAL COPIES,
WITH AN EXTRA SUITE OF 8 PRINTS FROM THE BLOCK



89. GILL, Eric. SKELTON, Christopher. The Engravings of Eric Gill. No. 9 of only 85 special copies, with an extra suite of 8 prints taken from the original wood blocks (there were also 1350 ordinary copies). Hundreds of illustrations by Gill, including several colour and fold-out examples. Printed on St Cuthbert's Mill archival rag paper. 2 volumes, together with the portfolio of prints. Folio, bound by Desmond Shaw of Cambridge in original quarter tan pigskin, rust cloth boards, prints housed in folding rust cloth portfolio, all 3 volumes housed together in original slipcase. Spines of both volumes very slightly darkened, otherwise an excellent set. Wellingborough, Christopher Skelton. 1983.

£1000

The 8 prints in the portfolio are: 'A Garden Enclosed', 'Self-Portrait', 'Surrexit Alleluia', 'Tree and Dog with Flames', 'St Thomas's Hands', 'Girl with Mirror', 'I am a Little World' and 'Man and Woman Embracing'

ORIGINAL ARTWORK & PRINTS

90. Wedding memorial card for Constance Fry and Ifan Kyrle Fletcher.

Printed on card and with wood engraving by Eric Gill. 13.2 x 11 cms. Very good. In a book mount. 1929.

£150

On the verso in pencil is written "Given me by Mrs Constance Fletcher, 6th October 1961".

Ifan Kyrle Fletcher was a bibliographer and writer, particularly on dance and the theatre. He wrote the bibliography of Edward Gordon Craig. Together the Fletchers were theatrical book dealers in London.

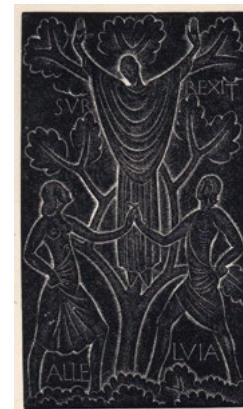
Physick 598



91. Invitation to the marriage and Nuptial mass of Joanna Gill and Rene Hague at the Catholic Church High Wycombe, November 19th, 1930. Printed by Eric Gill with his wood engraving "Christ as Minister". 9.6 X 19 cms. In a book mount. 1930.

Physick 725

£180



92. Surrexit Alleluia. Original wood engraving printed from the block on thin Japanese vellum. Printed for the special edition of the 1983 Skelton edition of Gill's Engravings, limited to 85 copies. 12 x 6.5 cms, paper size 27.5 x 18.8 cms. Mounted. 1930.

£100

Physick 661



ORIGINAL DESIGN BY ERIC GILL FOR A MAJOR COMMISSION

93. Original design in pencil and with ink lettering for League of Nations Sculpture - 'In the Image of God created he him'. Pencil and red ink. 5.5 x 18.5 cms. Very good. Framed. 1935.

£3200

In 1935 Eric Gill was commissioned by the British Government to provide a huge relief sculpture for the League of Nations Building in Geneva. It was the largest commission of his life being three huge panels in seventeen sections. His first idea was to depict Christ driving the Money Changers from the Temple but this was rejected as one American financial delegate objected that the subject would represent the last and greatest hypocrisy of the British Empire. So, in June 1935, Gill wrote to Anthony Eden with a new idea: The Creation of Man.

In his letter to Eden he wrote: "Imagine the centre panel 28ft and 7ft high, practically entirely filled with a naked figure of a man reclining (rather as in the picture of the Adam by Michelangelo) a vast and grand figure of Man with hand outstretched and the tip of his finger touching the tip of the finger of God which is coming down from above, and in fine letters on the background, in Latin because it is a universal statement and not specially an English one, the words, 'Ad Imaginem Dei Creavit Illum'. Because that is the point, Man was created in the image of God and it is that image which is being defaced and befouled". The drawing shows the design almost exactly as it was executed - there is an additional Latin phrase in the final carving. The Latin here is Genesis Chapter I "In the Image of God created he him" and the English lettering is the beginning of "The Wreck of the Deutschland" by Gerard Manley Hopkins. The sculpture was carved in 1937 and installed in 1938.

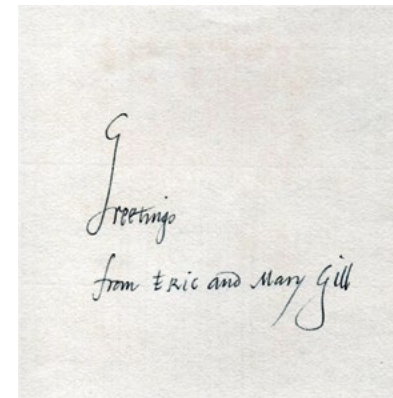
Included is a relief reproduction of the finished sculpture and a postcard of it in situ.

MacCarthy, Eric Gill, p. 275

94. Virgin and Child. Original wood engraving on a Christmas card for the Peace Pledge Union. Image size 12.7 x 9 cms. Card signed inside in Eric Gill's hand "Greetings from Eric and Mary Gill". 1938.

£300

Physick 980



SIGNED BY ERIC GILL'S WIFE MARY

95. Mary Gill's Christmas Card for 1941. A remembrance Christmas Card for 1941, after the death of Eric Gill. 4pp. folded with a wood engraving by Eric Gill on the front ('Mother and Child from Quia Amore Languet' 1936) and the text inside "Remembrance from all at Pigotts", signed in ink "Especially from Mary". On the verso is a mourning poem. 1941.

£90

Physick 917

THE FLEURON, 1923-30 WITH SPECIAL CONTRIBUTIONS BY GILL AND JONES

A COMPLETE SET OF 'THE FLEURON' JOURNAL

96. [PRINTING]. THE FLEURON. SIMON, Oliver & MORISON, Stanley.

The Fleuron, A Journal of Typography. Volumes I-VII. Seven volumes, all on handmade paper. Vol. I, no. 27 of 110 copies, with the tipped in errata slip; Vol II, no. 65 of 120 copies; Vol. III, 1/125, this copy unnumbered; Vol IV, no. 25 of 120 copies; Vol. V, no. 88 of 110 copies; Vol. VI, no. 56 of 160 copies; Vol. VII, no. 68 of 210 copies, signed by Stanley Morison. Numerous illustrations, tipped-in samples, paper samples, type specimens etc. of important books, illustrators, typographers and printers of the time. 4to., [22 x 29 cms] all in the original cloth, Vols I to III very good, Vol. IV, head and tail of spine slightly chipped, Vol. VI in the remnants of a worn dust jacket, Vol. VII with a remnant of the jacket inserted loose. Darkening to the spines and edges of volume V and n fading to the spine of volume VII, all volumes with some minor rubbing to cloth, volume VII not the most attractive with some unappealing rubbing to the cloth, internally a bright and clean set. London, At the office of The Fleuron. 1923-1930.

£1600

Prospectus for vols I and II inserted loose in the relevant volume.

One of the most notable journals of typography of the 20th century, 'The Fleuron' achieved an international reputation not only for the quality of its articles but also for the quality of its production. As quoted by Grant Shipcot in 'Typographical Periodicals Between the Wars', the core of contributors to 'The Fleuron' were also "taking the typographical initiative of the time; this was particularly true of Stanley Morison, who as typographical adviser to the Monotype Corporation and later to Cambridge University Press exerted a very great influence." Highlights of each volume are as follows:

I. A critical appreciation of Cobden-Sanderson by William Rothenstein who has also signed the portrait he made of the printer; an essay on Claud Lovat Fraser by Holbrook Jackson & a 4 page tipped in Lovat Fraser pamphlet for a 'Comptometer' (calculating machine) printed at the Curwen Press

II. An excellent survey of the Ashendene Press by Bernard Newdigate with a specimen from the Press (It was September, Ashendene Ephemera No.3) and William Rothenstein's signed portrait of Hornby, 3 pp. pamphlet advertising wine with an excellent design by E. McKnight Kauffer and tipped in paper samples including 4 from Rizzi, 3 Batik papers and 2 Curwen Papers by Lovat Fraser.
III. Article on Updike & the Merrymount Press by Dwiggins with photographic portrait of Updike; a page from Schmied's Daphne; article on Stanley Morison with signed portrait by William Rothenstein; 3 sample pages of Paul Nash's Nonesuch Press Genesis with woodcut.

IV. Stanley Morison On Script Types; article on Emery Walker by Newdigate with signed portrait of the printer by William Rothenstein; Frederic Warde on Bruce Rogers with a list of books.

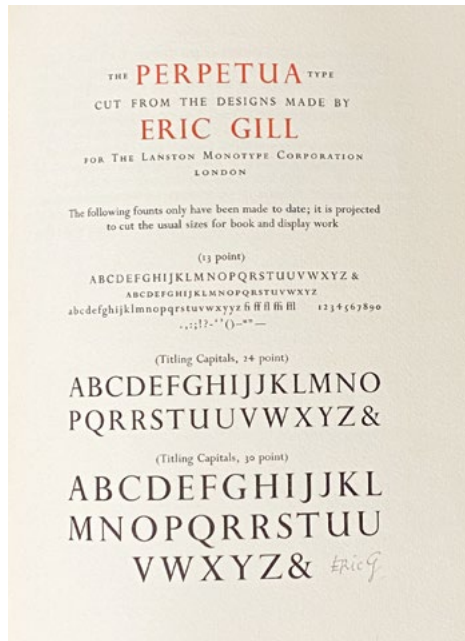
V. Julius Rodenberg on Klinspor with lists of books and several tipped in type and page specimens by Koch, Harwerth etc; Paul Istel on Laboureur with original engravings and page specimens; Paul Beaujon (Beatrice Warde) on Garamond.

VI. Long article on Work of Rudolf Koch by Albert Windisch with several illustrations and plates including 3 special colotype facsimiles of Koch's hand only appearing in the deluxe edition; remarkable typographical inserts specially for the deluxe edition including from the David Jones Aesop which has The Piping Fisherman engraving signed by Jones only in the deluxe editions; other inserts include a David Jones original engraving in Shewring's De Compensatione Rerum, Ceri Richards illustrations in The Maze, an original wood engraving by Ravilious in Beatrice Warde's Six 18th Century Beferettes; finally an 8 page advertisement for Douglas Cleverdon's publications with original engravings by David Jones, Laboureur, Eric Gill and Willi Harwerth.

VII. S. Perpetua & S. Felicity, the type specimen for Eric Gill's Perpetua type with two original wood engravings and a full page type specimen printed in red and black and signed by Eric Gill; Friedrich Ewald on Officina Bodoni; Van Krimpen, who also designed the binding, on Typography in Holland. Booklabels of William Wreden and Robert Arundell Hudson in first two volumes, booklabel of The Lakeside Press Training Dept in vol. III, booklabel of William G. Meek in vol. IV, Wreden in Volume VII.



Ἀλιεύς αὐλητικῆς ἐμπειρος, ἀναλαβὼν
τοὺς αὐλοὺς καὶ τὰ δίκτυα παρεγένετο εἰς
τὴν θάλασσαν, καὶ στάς ἐπὶ τινος προβλή-
ματος πέτρας τὸ μὲν πρῶτον ᾗδε, νομίζων
αὐτομάτους πρὸς τὴν ἡλυσφονίαν τοὺς ἰχθύας
ἐξελεύσεσθαι. ὥς 2' αὐτοῦ ἐπὶ πολὺ διατεινο-
μένου οὐδὲν πέρας ᾗνέτο, ἀποθήμενος τοὺς
αὐλοὺς ἀνείλετο τὸ ἀμφίβληστρον, καὶ βαλὼν
κατὰ τοῦ ὕδατος πολλοὺς ἰχθύας ἤγρευσεν.
ἐκβαλὼν 2' αὐτοὺς ἀπὸ τῶν δικτύων ἐπὶ τὴν
ἥονα, ὥς ἐθεάσατο ἀσπαίροντας, ἔφη· ὦ
κάκιστα ζῶα, ὑμεῖς, ὅτε μὲν ἡύλου, οὐκ
ὥρχεσθε· νῦν δέ, ὅτε πέπαυμαι, τοῦτο
πράττετε.



ORIGINAL PRINTS FOR GILL'S PERPETUA TYPE SPECIMEN IN FLEURON, VOL. VII

COLOURED BY GILL AND INSCRIBED TO DAVID JONES



97. The Flight of St. Perpetua. Original wood engraving, delicately coloured by the artist in yellow, green, pink and blue. Inscribed and dated in pencil by Gill to David Jones - "D.J. from EG 1.11.28". 8.8 x 9.7 cms, paper size 25.7 x 17.2 cms. In a book mount. 1928.

£1600

Very rare coloured wood engraving by Gill, with a superb association and provenance.

At this time Gill had just moved to Pigotts near High Wycombe having left Capel Y Ffyn and it was not long after David Jones and Petra Gill had broken up. Gill and Jones were still very close. Jones was in the midst of doing the engravings for Douglas Cleverdon's *Rime of the Ancient Mariner*. This image was engraved for *The Passion of Perpetua and Felicity*, which was published later in 1930.

From the estate of David Jones.

Physick 554



COLOURED BY GILL
AND INSCRIBED TO DAVID JONES

98. The Triumph of St. Perpetua. Original wood engraving, delicately coloured by the artist in yellow, green, pink and blue. Inscribed and dated in pencil by Gill to David Jones - "D.J. from EG 1.11.28". 9 x 8.3 cms, paper size 24.2 x 17.2 cms., 1928.

£1600

This image was originally engraved for *The Passion of Perpetua and Felicity*, which was published later in 1930.

From the estate of David Jones.

Physick 555

No. 1 OF 10 PROOFS SIGNED BY THE
ARTIST

99. The Triumph of St. Perpetua. Original proof wood engraving, being No. 1 of 10 signed and numbered by the artist in pencil. Image size c. 9 x 8.3 cms. Framed. 1928.

£750

Physick 555



No. 1 OF 10 PROOFS SIGNED BY THE ARTIST

100. The Martyrdom of St. Satorus. Original proof wood engraving, being No. 1 of 10 signed and numbered by the artist in pencil. Image size c. 11 x 8 cms. Framed. 1929.

£750

Physick 559



BIBLIOGRAPHY

- BANKES & HILLS: *The Art of David Jones, Vision and Memory*. Lund Humphries, 2015.
- CLEVERDON, Douglas. *The Engravings of David Jones*. Clover Hill Editions, 1981.
- DILWORTH, Thomas: *David Jones: Engraver, Soldier, Painter, Poet*. Jonathan Cape, 2017.
- GILL, Evan: *Bibliography of Eric Gill*. Cassell, 1953.
- GOLDEN COCKEREL PRESS: CHANTICLEER, *A Bibliography of the Golden Cockerel Press 1921-1936*. London, 1936.
- HARROP, Dorothy: *A History of the Gregynog Press*. PLA, 1980.
- HILLS, Paul: *David Jones. Tate Gallery*, 1981.
- MACCARTHY, Fiona: *Eric Gill*. Faber & Faber, 1989.
- PHYSICK, J.F: *The Engravings of Eric Gill*. HMSO/V & A, 1963.
- SPEIGHT, Robert: *Life of Eric Gill*. Methuen, 1966.
- TAYLOR & SEWELL: *Saint Dominic's Press: A Bibliography*. Whittington Press, 1995.



design: Constance Allard
typeface: Perpetua Std and Perpetua Titling

printed in December 2020