

MAGGS BROS LTD

Catalogue 1446

From

ERIC GILL

PIGOTTS, NORTH DEAN

HIGH WYCOMBE

BUCKS

Mr. D. Cleverdon

Douglas Cleverdon

18 Charlotte Street

Bristol

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Front cover: See item 149
Back cover: See item 7

Books from the library of
DOUGLAS CLEVERDON 1903 - 1987

Catalogue 1446



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
PURVEYORS OF RARE BOOKS
& MANUSCRIPTS
MAGGS BROS. LTD., LONDON

Maggs Bros Ltd

2010

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DOUGLAS CLEVERDON 1903 - 1987

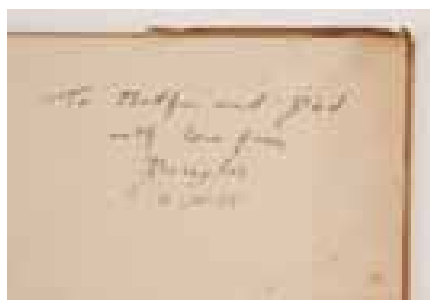
Part I. Books.

Note: most items have Cleverdon's attractive small booklabel.

AS PUBLISHER AND BOOKSELLER

1920s

- 1 **LÉLY** (Gilbert). **Allusions ou Poèmes.**
Printed in red and black throughout. One of 450 copies. 8vo., original rose coloured wrappers with lettering in gilt on upper cover, in the original glassine outer wrappers, fine. Bristol, published by Douglas Cleverdon, for sale in Paris at G. Crès & Cie. 1927. **£75**
- 2 **ANDERSEN** (Hans). **HARWERTH** (Willi). **The Red Shoes.**
14 coloured wood-engravings by Willi Harwerth. One of 400 copies printed in Rudolf Koch's Grosse-Antiqua type, this an out-of-series presentation copy inscribed by the publisher to his parents. Sm. 8vo., original boards with coloured illustration by Harwerth on upper cover, in the original (torn) thin plain paper wrappers, slight stain to very top edge otherwise very good. Printed at Offenbach-am-Main for Douglas Cleverdon, Bristol. 1928. **£475**
Inscribed by Cleverdon to his parents.



ENGRAVINGS BY ERIC GILL

- 3 **Pencil Design by Eric Gill for the cartouche of *The Engravings of Eric Gill* 1929.**
Signed with Gill's monogram and date (18/6/'29). 61 x 86 mm. 1929. **£1200**
Drawn directly by the artist on the letterpress colophon, to be later engraved and over-printed on the sheet. This drawing demonstrates Gill's intentions more clearly than the engraving. The illusion sought was that the colophon and the device incorporating their initials should appear to be on a sheet hung under tension in a sort of proscenium arch; the present cataloguer had always interpreted the black to be curtains around a stage, rather than the revealed background. With an additional floriated doodle in pencil by Gill. Rather dusty, with some glue stains to the gutter.



- 4 **Prospectus for *Selected Engravings by Eric Gill*, [1929].**
Four page folio prospectus with copper-engraving of *The Skaters* by Gill as a specimen plate. Loosely inserted is an order form and an announcement that Desmond Chute is no longer writing the introduction, but that Eric Gill will write it himself. Bristol, Douglas Cleverdon. 1928. **£90**
Physick 370. [See Part 2 for individual engravings.]

5 The Engravings of Eric Gill.

With prefaces by Douglas Cleverdon and the printer, Christopher Skelton. Illustrated with over 1000 reproductions of engravings by Gill. One of 85 special copies (this no. 38) of a total edition of 1435. 2 volumes, with 8 plates printed from the blocks in a separate portfolio. Folio, mint in the original pigskin-backed maroon cloth boards, rose and maroon cloth slipcase. Wellingborough, Christopher Skelton. 1983. **£1600**

The book also includes a check list of books containing engravings by Gill. A fine copy of the deluxe edition.

6 GILL (Eric). The Passion of Perpetua and Felicity Martyred at Carthage A.D. CCIII.

A new translation by W.H. Shewring. With engraved initials and four illustrations, one printed in red and black, and one decorated in burnished gold. One of 30 copies on Japanese vellum. 4to., original vellum-backed black cloth. London, printed for the Fleuron at the Fanfare Press in Perpetua Roman made by the Lanston Monotype Corporation from the design of Eric Gill. 1929. **£2750**

With the original prospectus inserted, making it clear that although printed in 1929 (as an insert for issue number 7 of *The Fleuron*), the book was not issued thus until 1932: the imprint cited in the prospectus is "Printed for Stanley Morison and distributed by Douglas Cleverdon Bristol." A very effective touch, only used in this issue, is the gold burnishing of the apples and halo in the engraving *The Triumph of St. Perpetua*.

The first use of Perpetua, and effectively a type specimen, although one of the most elaborate of its ilk. Boards very slightly marked, but an excellent copy, with Douglas Cleverdon's note pointing out that the title page is wrongly imposed: the second line, printed in red, is indeed way out of register.

Stanley Morison's proof

7 GILL (Eric). The Passion of Perpetua and Felicity Martyred at Carthage A.D. CCIII.

A new translation by W.H. Shewring. With engraved initials and

illustrations, two handcoloured, two in red with red cross on upper cover. 4to., proof copy of the type-specimen in the "Fleuron" state, i.e. as it was bound in as a section of number 7 of *The Fleuron*. London, printed for the Fleuron at the Fanfare Press in Perpetua Roman made by the Lanston Monotype Corporation from the design of Eric Gill. 1929. **£2200**

Stanley Morison's proof copy with a note in his hand "To be returned to Stanley Morison" and Cleverdon's note of its subsequent gift to him, with the address panel of the original manila envelope that conveyed it, beautifully addressed in Morison's hand [see illustration on back cover].

With the original agreement for its publication

8 GILL (Eric). Art and Manufacture.

Two wood-engravings of puppets engraved by John Beedham after designs by Eric Gill. One of 60 copies signed and dated by the author. Illustrated with two wood-engravings by John Beedham touched up by Eric Gill. Small 8vo., sewn as issued, uncut, a very fresh and bright copy. Handworker's Pamphlet No. 4, London. Fanfare Press, issued by Douglas Cleverdon. 1929. **£750**

Originally written as a lecture entitled *Art in Relation to Life* for the Pangbourne Arts and Crafts Society in 1928, and here re-written and re-titled. Loosely inserted is the agreement for publication, signed by Eric Gill over two postage stamps.



THE RIME OF THE ANCIENT MARINER, illustrated by David Jones

9 Prospectus for *The Rime of the Ancient Mariner*.

Four page prospectus for Douglas Cleverdon's edition of *The Rime of the Ancient Mariner* (1929), with engravings by David Jones, with specimen copper-plate and text from the book. [1928]. **£90**
With unused sheet of Douglas Cleverdon headed paper inserted loose. [See Part 3 of this catalogue for individual prints from this edition.]

THE BEAUX STRATAGEM, illustrated by J.-E. Laboureur

10 LABOUREUR (J.-E.) Six Preparatory Drawings for the copper- engravings in *The Beaux Stratagem* together with 9 proofs and 6 final prints.

Six preparatory drawings together with 6 engravings printed in proof on blue paper and a further six prints as they finally appeared on white hand-made paper. There are 3 further proofs of the first engraving, one printed in sepia and two in black and white (one struck through by the printer). These are all mounted on black paper, each image occupying a whole page, with drawing, proof and final print mounted together. Included are two other engravings by Laboureur similarly mounted,



one for the print shop Le Nouvel Essor (slightly spotted) and one (signed) for print dealer Henri M. Petiet, whose details are on the verso. **£3500**

Cleverdon's first catalogue included a copy of Laboureur's edition of Lautréamont's *Chansons Mordecasses*, which prompted Stanley Morison to send him a Laboureur engraving. This led to a long and fruitful friendship, from which sprang Cleverdon's publication of *The Beaux Stratagem* in 1929.

1930s

J.B. Priestley's copy

11 Dodgson (C.L.) Two Letters to Marion from Lewis Carroll. Now in the Possession of The Bookshop of Douglas Cleverdon, 18 Charlotte Street, Bristol.

8 pages. Two silhouettes on the title page copied from one of the letters. One of 200 copies (out of 300) printed for "Friends of the Bookshop", this being no. 97 for "J.B. Priestley 1932 . . . after Chester" monogrammed by Cleverdon. Sm. 8vo., original Japanese paper wrappers printed in black, a fine copy. Bristol, printed at the Fanfare Press. 1932. **£80**

The letters were published here for the first time. This stylish booklet clearly served a dual purpose, for loosely inserted is *The Bookseller's Note* giving palaeographic details, and their price (£31).

12 – Another copy –

Inscribed by Cleverdon for "Eileen". **£70**

13 CLEVERDON (Douglas). The Bookshop of Douglas Cleverdon, 18 Charlotte Street Bristol. The Tenth List, 1937.

Four-page broadside catalogue, c. 46 x 29.5 cm. 208 items. Part of one lower corner missing, not affecting text. Printed by Douglas Cleverdon at The Clover Hill Press. 1937. **£65**

14 MORISON (Stanley). Three letters from Morison to Cleverdon.



Three interesting typed letters, one signed by Morison, two on his behalf, on Lanston Monotype Corporation letterhead. The first, of 4th September 1929 includes a remarkable confidential (“In your ear”) denunciation of Eric Gill “I shall print nothing of this author’s in this way next or any Christmas”. The row related to the edition of Gill’s essay *The Future of Sculpture* which Morison printed in an edition of 55 in 1928. Morison was very offended that Gill had sold the copies of the first state (with the map printed in intaglio) “which I considered too bad to use . . . I ought to have had the moral courage to destroy these things, but in fact I had not, and now they are careering about with our name on them.” The two other letters concern the Perpetua type specimen, which Cleverdon is planning to sell for Morison, and give details of the edition “I appear to have had printed something like 40 copies on Japanese vellum. Fifteen of these were given the benefit of first class gold on p. 20 of the specimen.” Cleverdon maintained his confidence, and didn’t retail the anecdote in his *Stanley Morison and Eric Gill, 1925 - 1933*. **£450**

One of 25 copies for presentation

15 POWYS (T.F.) Uncle Dottery, A Christmas Story.

Two wood engravings by Eric Gill. One of only 25 copies for presentation (this being copy d), of a total edition of 350, signed by the author, and lettered by “D.C.” (Cleverdon). 8vo., original black cloth-

backed, green and white patterned paper covered boards, gilt lettering on spine, very good. Bristol, Douglas Cleverdon. 1930. **£175**

16 POWYS (T.F.) Uncle Dottery, A Christmas Story.

Two wood engravings by Eric Gill. One of only 50 copies (of a total edition of 350) lacking the called for extra prints of the engravings, this one unnumbered, signed by the author. 8vo., original vellum backed green cloth, gilt lettering on spine, very good. Bristol, Douglas Cleverdon. 1930. **£125**

1960s

17 THOMAS (R.S.) Prospectus for *The Mountains*.

Full page wood engraving by Reynolds Stone after John Piper. Four pages. Printed at the Rampant Lions Press for the Chilmark Press, New York. 1968. **£25**

1970s

18 PIPER (David). Shades. An Essay on English Portrait Silhouettes.

36 plates showing shades and associated material. Sm. 4to., original black cloth-backed patterned paper covered board, very good. Printed at the Rampant Lions Press for Clover Hill Editions at the Chilmark Press, New York. 1970. **£65**
With prospectus inserted loose and the book label of Douglas Cleverdon.

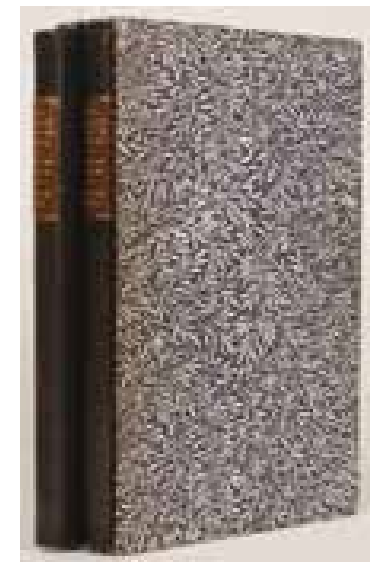
LESSONS OF WAR by Henry Reed

19 Lessons of War.

One of 420 ordinary copies (this number 101) of a total edition of 530. 4to., original cloth backed patterned paper-covered boards, gilt lettering on spine. Designed and printed by Will and Sebastian Carter at the Rampant Lions Press for Clover Hill Editions and Chilmark Press, New York. 1970. **£50**
Prospectus inserted loose.

- 20 – Another Copy –**
Without the prospectus. **£45**
- 21 – Another Copy –**
Variant binding of full green cloth with patterned paper endpapers, gilt lettering on spine. **£50**
- 22 Lessons of War.**
Unbound sheets for the complete book in a folder of the original patterned paper used for binding and endpapers. **£40**
- SIXE IDYLLIA OF THEOCRITUS, illustrated by Anthony Gross.
- 23 Sixe Idyllia, chosen out of the Sicilian poet Theocritus and translated into English Verse.**
Eight etchings by Anthony Gross. With an introduction by Douglas Cleverdon. One of 270 ordinary copies (this number 235) of a total edition of 417. Folio, original brown cloth backed marbled paper covered boards, t.e.g., others uncut, in the original brown cloth and card slipcase. Clover Hill Editions, Chilmark Press & New York. 1971. **£350**
- THE STORY OF CUPID AND PSYCHE by William Morris
- 24 The Story of Cupid and Psyche.**
One of 130 special copies of a total edition of 300 (this no. II). Set in the Kelmscott “Troy” types and printed on paper made by J. Barcham Green. Two volumes together with a portfolio containing a set of collotype prints of the 47 original *Cupid and Psyche* drawings by Burne Jones and a set of proofs of the 44 wood engravings mostly engraved by William Morris. Folio, the two volumes bound in full blue morocco with tan spine labels lettered in gilt, Morris patterned endpapers, t.e.g., housed in Morris patterned paper covered slipcase. The portfolio is in a uniform blue morocco-backed Morris patterned paper covered box with tan spine label lettered in gilt. Jointly published by Douglas Cleverdon at Clover Hill Editions and Will and Sebastian Carter at the Rampant Lions Press. 1974. **£2000**

A fine copy. In 1864 (30 years before the Kelmscott Press) Morris and Burne-Jones began collaborating on an illustrated edition of Morris's *The Earthly Paradise*. They only got as far as completing the first poem *The Story of Cupid and Psyche* and, of Burne-Jones's 50-odd drawings, 44 were engraved on wood. At least 36 of these were engraved by Morris himself, and they are the only wood engravings he is known to have made with his own hand. The project stalled, though Morris was to print an unillustrated edition at the Kelmscott Press in 1896-7. The original wood-blocks eventually became the property of the Society of Antiquaries, the owners of Kelmscott House, and they never saw the light of day until they were released for the printing of this Clover Hill Edition.



- 25 The Story of Cupid and Psyche. Portfolio of the forty-four wood-engravings designed by Edward Burne-Jones and mostly engraved by William Morris.**
One of 100 portfolios (this no. xxxviii) containing a set of proofs of the 44 wood-engravings by Burne Jones, mostly engraved by William Morris. 34 x 24 cm. A fine set, loose as issued in the original blue paper cover. Printed by Will and Sebastian Carter on Barcham Green Paper. Clover Hill Editions. 1974. **£300**
- 26 The Story of Cupid and Psyche - Ephemera including proofs and maquettes.**
A group of ephemera relating to the Clover Hill Edition of *The Story of Cupid and Psyche* comprising:
1) Two trial proof leaves signed and dated by Will Carter and numbered 39 and 40/50.
2) Maquette of the title and following eight pages of the edition with notes by Douglas Cleverdon.

- 3) Original prospectus with loose order form and specimen page.
 4) Four copies of the announcement for the edition in two different states.
 5) Double Crown Club menu, designed by Sebastian Carter for Dinner 224, with a talk by Sebastian Carter on the *Cupid and Psyche* Project.

£375

27 Prospectus for *The Story of Cupid and Psyche*.

With facsimile page with wood engraving by Morris after Burne Jones. Four pages. Printed at the Rampant Lions Press for Clover Hill Editions. 1973.

£20

THE CHESTER PLAY OF THE DELUGE, illustrated by David Jones

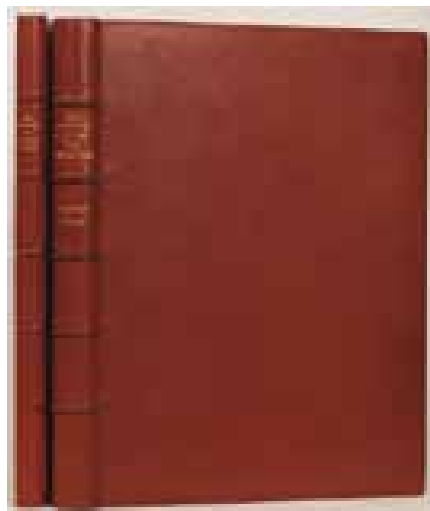
28 The Chester Play of the Deluge.

One of 7 lettered copies printed on vellum, this copy "A for Douglas Cleverdon", with three extra sets of David Jones's 10 wood-engravings printed directly from the block on vellum, hand-made paper and japon, as well as a further 11 trial proofs. Folio, bound by Sangorski and Sutcliffe in full brown morocco with a separate morocco-backed, marbled paper covered portfolio for the three sets of engravings, together in the original beige cloth slipcase. Printed by Will Carter at the Rampant Lions Press, Cambridge, for Clover Hill Editions, London. 1977.

£9000

Unambiguously the top copy, the publisher's own, printed on vellum, with extra material.

In addition to the usual three extra sets of engravings which were provided with the 7 deluxe special copies printed on vellum, this copy includes an extra set of 8 trial proofs, printed on paper by Ian Mortimer in preparation for printing the vellum sets, and three trial proofs on vellum with comments on the printing in Ian



Mortimer's hand. Cleverdon notes on the front of the proof folder that the two missing proofs (there were 10 engravings in the book) were taken in 1980 for offset reproduction in the book *Engravings by David Jones*. On the folder Cleverdon has added a note about how Ian Mortimer, rather than the Rampant Lions Press, came to print the sets on vellum. They would not take on Carter's platen press so were printed on a hand press by Mortimer "who thoroughly inked the block by prolonged rolling for a minute or so for each impression". Cleverdon has also left us an extensive note on "Copy A: Collation of vellum" and a description of how the calf-skin vellum leaves were "not sufficiently opaque to prevent see-through of the wood engravings", so were printed on separate leaves with blank versos.

29 – Another copy –

One of 80 numbered copies with the extra suite of the engravings on japon (this copy unnumbered and the extra engravings without a numbered folder). Book and Portfolio, 325 x 255 mm, original light brown quarter morocco and marbled paper covered sides, morocco gilt title label on upper cover and beige linen chemise; housed in matching beige linen slipcase, small dampstain to slipcase otherwise very good. Printed by Will Carter at the Rampant Lions Press, Cambridge, for Clover Hill Editions, London. 1977.

£750

Accompanying the suite of engravings is a note in Douglas Cleverdon's hand: "this set, accompanying 80 h.m.p. copies . . . is on a heavier japon, but smaller in dimensions than the 25 sets on japon in green folder (1977)".

30 Prospectus: A Clover Hill Edition of *The Chester Play of the Deluge* with ten wood-engravings by David Jones, to be published by Douglas Cleverdon.

Special edition of the four-page prospectus, being one of 50 copies printed on hand-made paper with the Clover Hill watermark. With a full page wood engraving by David Jones. Printed by Will Carter at the Rampant Lions Press. 1977.

£60

Together with a proof and the final version of the announcement leaf for the copies on vellum.

31 – Another copy –
One of 50 on hand-made paper. **£50**

32 – Another copy –
Ordinary paper. **£25**

THE BOOK OF JONAH, illustrated by David Jones

33 The Book of Jonah. Taken from the authorised version of King James I.

13 wood-engravings by David Jones printed from the original wood-blocks, with an extra set of the engravings on japon in a pocket at the end of the book. Title and half-title printed in green and black. Copy number one, of 100 copies on Barcham Green hand-made paper, of a total edition of 400. Sm. 4to., original green quarter morocco, patterned paper covered boards, in the original green cloth slipcase. Clover Hill Editions, published by Douglas Cleverdon. 1979. **£750**
A fine set.



34 – Another copy –
One of 300 copies (this no. 62). Sm. 4to., a fine copy in original green cloth-backed patterned paper covered boards, spine lettered in gilt, uncut. London, printed at the Rampant Lions Press for Clover Hill Editions and Douglas Cleverdon. 1979. **£300**

35 Thirteen Wood Engravings by David Jones for The Book of Jonah.

One of 60 sets of 13 loose engravings. Printed on japon by Will Carter at the Rampant Lions Press for Clover Hill Editions. London, published by Douglas Cleverdon. 1979. **£500**

36 The Whale, from The Book of Jonah.

Engraving by David Jones reproduced for Douglas Cleverdon by Sangorski and Sutcliffe impressed onto a block covered in green

morocco and picked out in gilt. Image size 8.8 x 6.5 cm, block size 12.2 x 9.3 cm. **£500**
Cleverdon E142.

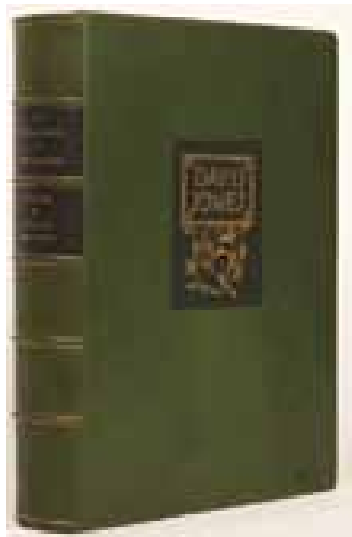


37 PIGGOTT (Patrick). The Innocent Diversion. Music in the Life and Writings of Jane Austen.

Frontispiece, 8 illustrations. First edition. 8vo., original red cloth, dust jacket, a fine copy. London, Douglas Cleverdon, The Clover Hill Editions. 1979. **£30**

1980s

THE ENGRAVINGS OF DAVID JONES. A SURVEY BY DOUGLAS
CLEVERDON.



38 The Engravings of David Jones: A Survey by Douglas Cleverdon.

Frontispiece portrait, wood-engraving of the title page of *Morte Darthur* and 206 illustrations (three engraved by Eric Gill from the blocks designed by David Jones). One of 260 copies on vélin d'Arches paper, this number 200, of a total edition of 446. First edition. 4to., a very good copy bound in full green morocco with black calf and gilt inlay on upper cover and black and gilt spine labels by Smith Settle, top edge gilt, others, uncut, with the original glassine wrapper. London, Clover Hill Editions. 1981. **£2500**

Described by Cleverdon in a note on the endpaper "Master Copy for Addenda and Corrigenda. Bound by Smith Settle, September, 1982. D.C.", and with numerous pencil notes throughout.

39 – Another copy –

Copy number one of 105 copies on J. Barcham Green hand-made paper, watermarked Clover Hill, with a separate portfolio containing a

set of the engravings on japon, 9 copper engravings and one drypoint printed from the original copper-plates, of a total edition of 430. Portrait frontispiece of David Jones, wood-engraving of the title-page of *Morte Darthur* and 206 illustrations (three engraved by Eric Gill from the blocks designed by David Jones). Two volumes. Sm. folio, near fine in original quarter tan morocco, green cloth sides with "David Jones" device in gilt on upper cover, spine with green morocco and gilt labels, t.e.g., others uncut, the portfolio in a uniformly bound clamshell box of tan and green cloth with green morocco spine labels, both volumes housed in a green cloth-covered slipcase. London, Clover Hill Editions. 1981. **£2500**

40 – Another copy –

One of 105 copies printed on J. Barcham Green hand-made paper, watermarked *Clover Hill* (this one unnumbered and without the extra set of engravings). Portrait frontispiece of David Jones, wood-engraving of the title-page of "Morte Darthur" and 206 illustrations (three engraved by Eric Gill from the blocks designed by David Jones). Sm. folio, near fine in original quarter tan morocco, green cloth sides with "David Jones" device in gilt on upper cover, spine with green morocco and gilt labels, t.e.g., others uncut. Clover Hill Editions. 1981. **£900**
Without the extra set of engravings so, in effect, a rather smart hand-made paper copy of the ordinary edition.

41 – Another copy –

Frontispiece portrait, wood-engraving of the title-page of *Morte Darthur* and 206 illustrations (three engraved by Eric Gill from the blocks designed by David Jones). One of 260 copies on vélin d'Arches paper (this no. 257). First edition. 4to., a very good copy in original green cloth, leather labels to spine and upper cover, top edge brown, other edges uncut, with the original glassine wrapper. London, Clover Hill Editions. 1981. **£800**

42 – Another copy –

Complete, sewn but unbound copy of the special copy on Barcham Green hand-made paper watermarked Clover Hill, being one of 105

such copies (this no. xcix), portrait frontispiece yet to be pasted down. Without the portfolio with extra set of engravings. London, Clover Hill Editions. 1981. **£400**

43 – Another copy –

Unbound copy loose in gatherings of the ordinary edition on vélin d'Arches, being one of 260 such copies (this unnumbered), lacking portrait frontispiece, otherwise complete. London, Clover Hill Editions. 1981. **£200**

One of 75 portfolios containing a set of engravings on japon

44 The Engravings of David Jones.

One of 75 numbered portfolios (this no. lxxiii), containing a set of 96 engravings on japon and 9 copper-engravings and one drypoint printed from the original copper-plates on hand-made paper. With the illustrated index. Sm. folio, loose as issued and housed in the original tan cloth clamshell box. A fine copy. London, Clover Hill Editions. 1981. **£900**

45 – Another set –

One of 75 numbered portfolios (this no. lxx), containing a set of 95 of 96 engravings on japon (lacking the 15th engraving *March*) and 9 copper-engravings and one drypoint printed from the original copper-plates on hand-made paper. With the illustrated index. Sm. folio, loose as issued and housed in the original tan cloth clamshell box, a fine copy. London, Clover Hill Editions. 1981. **£750**

46 The Engravings of David Jones. Full set of 96 loose pages of engravings by David Jones printed on japon paper.

96 pages of wood-engravings, copper-engravings and drypoints, and reproductions of same, by David Jones, being a full set of the pages as they appeared in the book; that is, with page numbers. Printed on japon vellum, untrimmed, in very good state. **£600**

47 The Engravings of David Jones. Maquette for the *Index of Engravings* which accompanied the portfolio attached to the special edition of 105 copies with extra plates.

The complete six page maquette for the *Index* has small photographic images of each plate with numbers and captions pasted onto thick card and the note that the dimensions were to be reduced to 80% of the maquette. [Clover Hill Editions] 1981. **£200**

THE VANITY OF HUMAN WISHES, illustrated by Denis Tegetmeier



48 The Vanity of Human Wishes. The Tenth Satire of Juvenal Imitated by Samuel Johnson.

Eight etchings by Denis Tegetmeier. One of 12 special copies (this no. III), signed by the artist with an extra set of the etchings proofed in 1929. Printed in Monotype Bembo on Hodgkinson's mould-made paper; etchings printed in Paris at the Atelier Georges Leblanc on Arches vélin. 4to., fine copy bound by Sangorski and Sutcliffe in quarter brown morocco with patterned paper sides, gilt lettering on spine, in the original brown cloth slipcase. Designed and printed at The Rampant Lions Press. 1984. **£600**

With a letter to Cleverdon from Sebastian Carter, acknowledging his help in bringing the book out, 55 years after the engravings were executed.

49 The Vanity of Human Wishes.

Group of copper-engravings, proofs and letters concerning the Rampant Lions Press edition of *Vanity of Human Wishes*. Including original proofs of 1929 when the project was first mooted. These include:

From 1929 - Original proof pulls by Denis Tegetemeier of 5 of the eight plates and printers pulls of the other 3. Plus a few later printings of some of the plates.

A proof in Caslon by the Fanfare Press for the original 1929 project. Galley proof in monotype Bell hand set by Cleverdon at Clover Hill Press, c.1938.

Two letters from Denis Tegetmeier to Douglas Cleverdon regarding the second attempt to print the work in 1969 by Clover Hill Editions.

Page proofs on mould made paper.

Prospectus for Rampant Lions Edition.

Typed draft of Cleverdon's introduction for the prospectus.

£750

Denis Tegetmeier originally etched eight plates for *The Vanity of Human Wishes* in 1929 for a limited edition to be printed at the Fanfare Press and published by Douglas Cleverdon. The Depression led to abandonment of the project. In 1937 the project was revived but was once again abandoned due to the war. In 1969, it was proposed to publish the work as a Clover Hill Edition to be printed at the Rampant Lions Press, this was also abandoned due to "lack of enthusiasm" from the New York partner in Clover Hill Editions. Finally in 1984, 55 years after the engravings were completed, the book appeared, printed at the Rampant Lions Press.

AS WRITER & BROADCASTER**50 CLEVERDON (Douglas). The Growth of Milk Wood.**

The textual variants of *Under Milk Wood* with a history of the script. Proof copy. 8vo, purple wrappers with proof of the dust jacket loosely wrapped round them. London, J.M. Dent & Sons Ltd. 1969. **£150**
Douglas Cleverdon in his work at the BBC was associated with *Under Milk Wood* from its inception. He first produced it for radio and then co-directed the stage production.

51 CLEVERDON (Douglas). Stanley Morison and Eric Gill 1925-1933.

One of 230 copies printed for subscribers, this copy number 1, for presentation to Douglas Cleverdon on his 80th birthday. Tall 8vo., original full brown morocco with gilt borders and initials "D.C." in the centre, original marbled paper-covered folding box. Rampant Lions Press, set at the Stellar Press, plates printed by Christopher Skelton. 1983. **£325**

Printed as a surprise gift for Douglas Cleverdon's 80th birthday using a text based on Cleverdon's addresses to the Double Crown Club, the Wynkyn de Worde Society and others about his friendship and collaboration with Morison and Gill. With a reprint of the tribute to Cleverdon in the 1983 Book Collector, the original invitation to subscribe to the book from Sebastian Carter, an update of subscribers, an invitation to the surprise birthday party and Cleverdon's thank you pamphlet to subscribers.

52 – Another copy –

One of 230 numbered copies printed for subscribers. Tall 8vo., original marbled paper wrappers with printed paper label on upper cover, a very good copy. Rampant Lions Press, set at the Stellar Press, plates printed by Christopher Skelton. 1983. **£75**

53 ITALIA PRIZE. Six scripts of BBC Entries for the Italia Prize 1954 - 1969.

The scripts are:

- 1) My Brother Died by J. Bronowski. Produced by Douglas Cleverdon in the BBC Third Programme. April 26th 1954.
- 2) Emily Butter, An Occasion Recalled by Henry Reed. Music by Donald Swann. Produced by Douglas Cleverdon in the BBC third Programme. November 14, 1954.
- 3) The Death of Vivien by René Hague (Gill's son in law). Produced by Douglas Cleverdon in the BBC Third Programme. May 6th 1956.
- 4) The Quest of Gilgamesh by D.G. Bridson. BBC Third Programme. November 29, 1954.
- 5) The Island. An opera for stereophonic radio. Music by William Russo, produced by Douglas Cleverdon in the BBC Third Programme. July 13, 1963.
- 6) Ivan the Fool by Tolstoy. Adapted and produced by Douglas Cleverdon. BBC Third Programme. 24 December 1968.

All original spiral bound wrappers in excellent condition. **£100**

54 REED (Henry). Returning of Issue.

Original heavily corrected manuscript and heavily corrected typescript of the fifth and final poem in Henry Reed's *The Complete Lessons of the War* series, inscribed by Reed: "To Douglas & Nest Cleverdon with love and gratitude Henry Reed, July 29, 1965".

With a note from Henry Reed confirming Cleverdon's ownership of the manuscript and a note from the BBC allowing this gift from Reed to Cleverdon. **£4000**

Together with 23 TLS and ALS from Reed, predominantly to Douglas but with a couple to Nest and one to their elder son Lewis. Mostly in the mid 1960s and about radio drama and poetry by Henry Reed and the BBC but with 7 from 1950-51, also about Reed's radio work. One is in



the character of the spinster "Emma Titt-Robbins", writing to "Dame Hilda Tablet" of the BBC Third Programme thanking her for her work. Tablet was the protagonist of Reed's satire *The Private Life of Hilda Tablet*, broadcast in 1954.

55 THOMAS (Dylan). Deaths and Entrances.

First edition, seventh impression. Sq. 12mo., original orange cloth, clipped dust jacket, satisfyingly used. London, J.M. Dent & Sons. 1946.

£250

With the stamp of the BBC Library and a deaccession mark with a note that "This copy has been replaced and given to Mr. Cleverdon, 8.2.69".

The copy has a few markings in pen and pencil and the suggestion written in Douglas Cleverdon's hand "It is probable that this copy was used by Dylan Thomas for some of his B.B.C. broadcasts, D.C.".

56 THOMAS (Dylan). Quite early one Morning.

First edition. Portrait frontispiece. 8vo., original blue cloth, very bright copy. London, J.M. Dent & Sons Ltd. 1954.

£175

With Cleverdon's manuscript notes and corrections by the text of *Three Poems* (pp.155-167). He has written that he has "corrected and amplified [the text] from script of BBC broadcast, Sept. 25, 1950".

**BOOKS FROM CLEVERDON'S LIBRARY - ERIC GILL,
DAVID JONES, DESMOND CHUTE AND THE S.
DOMINIC'S PRESS**



- 57 BEARDSLEY (Aubrey). A Study of Sir Henry Irving by Aubrey Beardsley.**
Engraving on copper, plate size 217 x 132 mm, sheet size 340 x 254.
One of 35 copies printed in 1931 by John Carter, presented in its original folder with a printed colophon recording. **£500**
Wrappers a bit dusty, plate in fine condition

ERIC GILL

- 58 BEEDHAM (R. John). Wood Engraving.**
With introduction and appendix by Eric Gill. 8 wood-engravings by Gill and other sample engravings by Chute, Jones and Gill. Second edition. 8vo., original linen backed grey boards, spine mildly faded, otherwise very good. Ditchling, S. Dominic's Press. 1925. **£125**
With Cleverdon's notes in pencil on f.f.e.p. Taylor & Sewell: S. Dominic's Press: A Bibliography, A76a.

- 59 BENNETT (H.S.), editor. Quia Amore Languo.**
Four wood-engravings by Eric Gill. One of 400 copies. Small 4to., original blue-green cloth, t.e.g., others uncut, spine faded, otherwise good. London, Faber & Faber Ltd. 1937. **£150**
One of the greatest surviving Middle English poems, edited from three different manuscripts by H.S. Bennett and immaculately printed by Hague and Gill using Middle English characters specially designed by Gill and cast for this work. The wood-engravings are particularly fine examples of Gill's work.
- 60 CHESTERTON (G.K.) Gloria in Profundis.**
With one wood-engraved plate, and vignette on the front wrapper by Gill. First edition. 8vo., original illustrated yellow self-wrappers. London, Faber & Gwyer Limited. [No. 5 of *The Ariel Poems*.] [1927]. **£45**
A very good copy.
- 61 CLAY (Enid). The Constant Mistress.**
With 6 wood-engravings by Eric Gill, gilt cockerel device at end. One of 300 copies, signed by author and the illustrator. 8vo., original canvas backed boards, uncut. London, The Golden Cockerel Press. 1934. **£400**
Two prospectuses inserted loose. Book label of Douglas Cleverdon. Enid Clay's *Verses and Sonnets* was the first book Gill illustrated for the Golden Cockerel Press in 1925. An excellent copy, despite a little fading to the boards.
- 62 DONNE (John). The Holy Sonnets of John Donne.**
Four engravings by Eric Gill. One of 550 copies, signed by Gill. 8vo., original black and gilt cloth, original gold dust jacket unusually with only a few very small nicks (a second torn dust jacket protects the finer one), a remarkably good copy. London, Hague & Gill Ltd. 1938. **£350**
Inscribed by the Donne bibliographer Geoffrey Keynes to Douglas Cleverdon.

63 GILL (Eric). Christianity and Art.

Title vignette and tail-piece of lovers kissing by Eric Gill, full page wood-engraved frontispiece by David Jones. One of 200 copies signed by Eric Gill and David Jones (this no. 165). Thin 8vo., original blue cloth, spine lettered in gilt, fore and lower edges uncut, internally a very crisp and clean copy. Printed at the Shakespeare Head Press for Francis Walterson, Capel-Y-Ffin, Abergavenny. 1927. **£280**

Gill's text was originally published in *Blackfriars*, the review of the English Dominicans. This is the revised version of the text accompanied by Jones's elegant wood-block "The Artist" depicting Christianity and art. After the removal from Ditchling, Gill moved his establishment to Capel-Y-Ffin in Wales, and this book was published by Eric Gill's friend and neighbour Donald Attwater under the pseudonym of Francis Walterson. Cleverdon: *Engravings of David Jones*, p.15, E161.

64 GILL (Eric). YELLOW BARN PRESS. Dress. Being an Essay in Masculine Vanity and an Exposure of the UnChristian Apparel Favoured by Females by Eric Gill.

Frontispiece wood engraving by John DePol and line engravings of Eric Gill's original blocks. Printed in Eric Gill's Joanna typeface. One of 200 copies (this number 69). Sm. sq. 8vo., original blue cloth, paper labels on spine and upper cover. An immaculate copy. Council Bluffs, Iowa, Yellow Barn Press. 1986. **£60**

65 GILL (Eric). From the Jerusalem Diary of Eric Gill.

Illustrated with ten photographs of Gill's carvings. Edited by Gill's wife Mary. One of 300 numbered copies. Small 4to., original cloth-backed printed boards, an excellent copy. London, [The Printing Office of Linotype & Machinery Limited]. 1952. **£200**

Printed as a type specimen for Linotype to display their re-cutting of Gill's typeface PILGRIM. The photographic illustrations record the carvings made by Eric Gill round the courtyard of the new museum in Jerusalem, representing the various civilisations of Palestine: Canaan, Egypt, Phoenicia, Mesopotamia, Israel, Greece, Rome, Byzantium, Islam and The Crusades.

66 GILL (Eric). The Liverpool First Edition Club, Catalogue of the First Exhibition by Members of Finely Printed Books from Modern Presses, May 12-24, 1930 at The Basnett Gallery, Liverpool.

With a foreword by Eric Gill. Pp.32. 8vo., original green printed wrappers. Printed at The Fanfare Press for The Liverpool First Edition Club. 1930. **£50**

With David Pepler's memorial card

67 GILL (Eric). The Passion of Our Lord Jesus Christ according to the Four Evangelists.

Five wood engravings by Eric Gill. Printed in Joanna type on Barcham Green paper. One of 300 copies. 8vo., original blue cloth, gilt lettering on spine, rubbing to spine, otherwise good. Printed by Hague & Gill in High Wycombe for Faber & Faber. 1934. **£325**

Inserted loose is the memorial card for David Pepler who died at the age of 29 which uses the resurrection wood engraving by Gill which appears at the end of the book, along with the four page prospectus.

68 GILL (Eric), compiler. Social Principles & Directions, extracted from the three Papal Encyclicals. Rerum Novarum, Quadragesimo Anno, Divini Redemptoris, arranged according to subject matter, giving all positive statements of doctrine, and suggestions for a programme of social reform.

Wood-engraved vignette of a pelican in her piety on the title page by Gill. Second edition (the first did not have the Gill wood engraving). 32pp., original brown paper wrappers printed in blue, slight crease to bottom edge but generally very good and fresh. High Wycombe, Hague Gill & Gavey. 1940. **£50**

The pamphlet first appeared in 1939 without the wood engraving. The text was revised for this reprinting.

69 GILL (Eric). *Twenty-Five Nudes.*

25 nudes, one engraving of hands, title page and one initial letter engraved by Eric Gill with an introduction by the artist. First edition. 8vo., original red cloth with gilt lettering and monogram on upper cover, in the original dust jacket (some slight chipping at top edge and small grease stain on upper wrapper), plate 7 is bound in upside down, otherwise a remarkably good copy with the original order form inserted loose. London, J.M. Dent & Sons Ltd for Hague & Gill Ltd. 1938. **£325**

70 GILL (Eric). *Unemployment.*

Wood-engraving by Gill, printed in Gill Perpetua and Joanna types. 32 pages. Tall thin 12mo., original printed wrappers, a very good copy. London, Faber & Faber. 1933. **£75**
With an appendix on Matriarchy. Beautifully printed by Hague and Gill.

71 GILL (Eric). *Unemployment.*

Wood-engraved title-page by Eric Gill. First edition. Small 8vo., original scarlet printed paper wrappers. London, Printed by Hague & Gill for Faber & Faber. 1933. **£40**
Some slight fading to wrappers and one small chip but generally bright. Library stamp with "Stamped in Error" written in pencil by Douglas Cleverdon beneath it.

72 GILL (Eric). *Unholy Trinity.*

11 illustrations by Denis Tegetmeier. Sq. 8vo., original orange and blue wrappers, very good in the original printed paper slipcase. Printed by Hague and Gill, High Wycombe and published by J.M. Dent & Sons. 1938. **£90**
A collection of short political essays by Gill with accompanying satirical images by Tegetmeier.

73 HAGUE & GILL. *The Story of How Amnon Ravished His Sister Tamar For Which Absalom Killed Him As It Is Written in The Second Book of Kings.*

Wood-engraved frontispiece by Eric Gill. First edition. One of 225

copies. A single sheet folded to make six, c. 13.5 x 10cm. Original blue paper wrappers, uncut. Pigotts, Hague & Gill. 1930. **£250**
The first book printed by Hague and Gill at Pigotts. A fine copy with the extremities of the binding slightly faded.

74 HASSALL (Joan). *Lancelot and Elaine, being the eighth to the twentieth chapters of the eighteenth book of Sir Thomas Malory's Le Morte Darthur.*

Five wood engravings by Joan Hassall. Printed in red and black in Gill's Joanna type. One of around 25 copies which have survived of a projected 200 copies. 12mo., bound in 1983 by Clare Skelton in green morocco backed green buckram boards, spine lettered in gilt, spine very mildly faded, otherwise excellent. Printed by Hague & Gill at Pigotts. June 1948. **£500**

This project was abandoned during printing by René Hague as he was never satisfied with the red printing he produced. He gave away around 25 sets of unbound sheets to friends. With Douglas Cleverdon's note: "sheets given to me by René Hague, Bound by Clare Skelton, December, 1983, D.C."

**75 HUXLEY (Aldous). *Leda.***

Three wood-engravings by Eric Gill. One of 361 copies (this no. 349), signed by the author. 8vo., a near fine copy in the original cream linen, black and gilt spine label, in the original card slipcase, uncut. Garden City, N.Y., Doubleday, Doran & Company. 1929. **£175**

76 SKELTON (Christopher), compiler. **Engraved Bookplates of Eric Gill.**

First edition. 8vo., red cloth, dust jacket. San Francisco, The Book Club of California. 1986 **£50**

Inscribed by the author to Cleverdon. A fine copy.

77 Prospectus for the New Temple Shakespeare.

With 3 wood-engravings by Gill. 16 pages. 12mo., very clean copy, stapled as issued. c. 1934. **£30**

DAVID JONES

78 For Hilaire Belloc. Essays in Honour of his 72nd Birthday.

Eleven essays including *The Myth of Arthur* by David Jones. First edition. 8vo., original green cloth, dust jacket (chipped at edges), a little worn. London, Sheed & Ward. 1942. **£45**

The myth of King Arthur had begun to fascinate and trouble David Jones when he began work on his never published illustrations for an edition of *Morte Darthur* he was to have done with Douglas Cleverdon in 1930. Here, 12 years later, are his thoughts on the subject.

79 JONES (David). **The Hunt**; in *Agenda, English Poetry Now*, Vol. IV, No. 1, April-May 1965.

8vo., original orange wrappers, a very good copy. London, *Agenda*. 1965. **£150**

Inscribed by Jones (in Welsh) to Nest and Douglas Cleverdon. He has also used various coloured inks to annotate his poem *The Hunt* which is the first item to appear in this issue of *Agenda*.

80 JONES (David). **The Sleeping Lord.**

First edition, one of 150 copies signed by the author, this no. 33. 8vo., original cloth, in original brown cloth slipcase, very good. London, Faber & Faber. 1974. **£150**

81 JONES (David). **Inner Necessities. The Letters of David Jones to Desmond Chute.**

Edited and introduced by Thomas Dilworth. Wood engraving by Jones as frontispiece plus 2 other wood engravings in text, one by Jones, one by Denis Tegetmeier. First edition. 8vo., near fine in original dark grey cloth, dust jacket. Toronto, Anson-Cartwright Editions. 1984. **£45**

82 PEPLER (H.D.C.) **The Devil's Devices or Control versus Service.**

Illustrated with twelve woodcut illustrations and devices, eleven of which are by Eric Gill. 8vo., original red boards printed in black on front cover with an engraving by Gill, canvas back, fore and lower edges uncut, a little mild rubbing to upper board but otherwise very good and bright. Hammersmith, The Hampshire House Workshops. 1915. **£140**

This was the first book published by Pepler, although not printed by him, (the first book with the S. Dominic's Press imprint was published in 1916) and remains one of the best.

S. DOMINIC'S PRESS.

83 GILL (Eric) & **PEPLER** (Hilary). **In Petra, being a sequel to Nisi Dominus.**

Six wood engravings by David Jones and three by Eric Gill, colophon page printed entirely in red, wood engraving on title in red. Sm. 8vo., unusually bound in original black quarter cloth with red and white patterned paper covered boards printed on scrap printed paper from the press, probably from their first book *On Vegetable Dyes* by Ethel Mairet, black paper label on upper cover printed in silver. Ditchling, S. Dominic's Press. 1923. **£250**

A very handsome copy in an unusual binding.

84 [PEPLER (H.D.C.)] **The Law the Lawyers know about.**

3 wood-engravings by Eric Gill, one by David Jones. 4 leaves, sewn as issued. 13 x 10 cm, irregularly trimmed but a good fresh copy. Ditchling, St. Dominic's Press. 1923. **£75**

A fine copy.

- 85 – Another copy –**
Ditchling, St. Dominic's Press. n.d. **£75**
An undated copy, set differently from the 1923 edition. Assumed by Taylor and Sewell to be c.1925. Taylor & Sewell, A117a.

- 86 GILL (Eric). War Memorial.**
Engraving on title *Hound of St. Dominic* by David Jones and *Christ and the Money Changers* by Eric Gill. Sq. 12mo., a very good copy in the original printed wrappers repeating Jones engraving. Welfare Handbook No. 10. Ditchling, S. Dominic's Press. 1923. **£75**

- 87 GILL (Eric). Wood-engravings. Being a selection of Eric Gill's engravings on wood.**
Illustrated with 37 engravings. One of fifty copies for sale (out of a total of 150 copies), this no. 42. 4to., original cream linen boards, fore and lower edges uncut, in the original blue paper dust jacket with engraving *Madonna for Poster* by Gill on the front. Ditchling, Sussex, Printed and Published at S. Dominic's Press. 1924. **£2750**
Douglas Cleverdon's copy with his book label and the extremely scarce dust jacket. *Wood-engravings*, the first large-scale survey of Gill's graphic output, was published in the year of Gill's departure from the Ditchling community, probably in the autumn or winter by which time he was busy rehabilitating Capel-y-Ffin and establishing



his extended family in the sodden hills of mid-Wales. At any rate, the book was published without Gill's authority or knowledge. It contains several errors of titling, but is not nearly as ineptly printed as some commentators claim, and in our humble opinion is a fine book, the title-page of which is one of Pepler's masterpieces.

- 88 JONES (David). Pertinent & Impertinent.**
Five wood engravings by David Jones, three small vignettes by Gill and twelve other engravings by Desmond Chute, Harold Purney (one from a drawing by Joseph Cribb), John Beedham and Hilary Pepler. One of 200 copies. 8vo., original black cloth backed, patterned paper covered boards, printed paper label on upper cover, uncut, a very good copy. Ditchling, S. Dominic's Press. 1926. **£200**
S. Dominic's Press announcement of new books for 1926 inserted loose at end.
- 89 [PEPLER (Hilary).] Aspidistras and Parlers.**
Wood-engraving on front wrapper by David Jones and a wood-engraved initial and one vignette by Eric Gill (*Parlers*) on p.5. Four leaves, sewn as issued, 13 x 10 cm. Uncut. [Ditchling, S. Dominic's Press. 1927.] **£50**
A clean and crisp copy.
- 90 PEPLER (Hilary). Saint Dominic. Scenes from the life of the Saint in the Form of a Play.**
Wood engraving on title *Dominican Friar* by David Jones on title page. Variant issue with differently imposed title page and smaller version of Chute's engraving on upper cover. 8vo., original silver stamped black boards with Desmond Chute's wood engraving of S. Dominic as a printed label on front cover, cloth spine, uncut, spine slightly bumped, otherwise very good. Ditchling, Printed and Published at St. Dominic's Press. 1929. **£100**

91 JONES (David). A Rosary Calendar. 1931.

With sixteen wood-engravings by David Jones which also appeared in the *Child's Rosary Book*. 14 perforated leaves and a cover, each leaf illustrated with an engraving by Jones, bound at the top edge with a cardboard backing piece. With a purple cord at the top edge to hang it from. Ditchling, Printed at S. Dominic's Press. 1930. **£750**

**92 The Contemplatives' Calendar, 1937, with a quotation for every day in the year compiled from the Christian Writers by Erica Royde-Smith.**

2 wood-engravings by David Jones *The Sacred Heart* and *Dominican Friar*. 21.5 x 13 cm. Printed with one week to a page on perforated sheets, bound at the top and tied with a silk cord, slight creasing to lower corners. Ditchling, Saint Dominic's Press. 1937. **£200**

OTHER BOOKS FROM CLEVERDON'S LIBRARY**93 ANVIL PRESS. MERTON (Thomas). Early Poems.**

Printed in Victor Hammer's American Uncial typeface in brown and black. 8vo., original natural paper covered boards, thin printed dust wrapper, an extremely good copy. Printed by Carolyn Hammer and Gay Reading at the The Anvil Press. 1972. **£350**

94 BATES (H.E.) The Seekers.

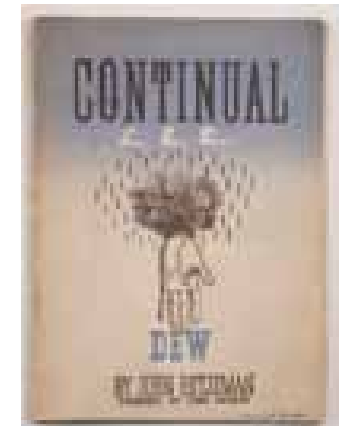
8vo., original paper covered boards with gilt lettering and decoration on upper cover, very good. London, John and Edward Bumpus. 1926. **£100**

Advance copy

95 BETJEMAN (John). Continual Dew.

Illustration on dust jacket by McKnight Kauffer, internal illustrations by Osbert Lancaster. Advance copy, sq. 8vo., original blue wrapper with publisher's description pasted to upper wrapper, the book has loosened itself from the wrapper, in the original dust jacket. London, John Murray. c.1937. **£250**

Advance copy with the original dedication "To Lord Berners In Memory of Happy Meals at Faringdon House" and 26 poems on 46 pages. The first edition had 33 poems in a different sequence, on pp. 1-45 and unnumbered pages. This advance state still has the designer's (slightly) embarrassing spelling of the author's name as "John Bateman", as noticed by Peterson in the layout for the prelims.



WILLIAM BLAKE

96 BLAKE (William). The Fire of God is fallen from Heaven, single plate from the Book of Job.

Some spotting, watermarked J. Whatman Turkey Mill 1825. London, published by William Blake, 1825.

Together with an original printed label, as pasted on the front board of the first edition in 1826. **£1800**

97 BLAKE (William). Illustrations of the Book of Job by William Blake. Vol V: Twenty-One Reduced Water-colours known as The New Zealand Set, reproduced in facsimile.

The full series of six volumes, which was limited to only 200 copies, reproduced all the water-colour designs, pencil drawings and engravings in facsimile with an introduction by Laurence Binyon. The first volume was the introduction and the remaining ones the reproductions, 66 in colour. This volume 5 reproduces the 21 watercolours in the *New Zealand Set* in full colour. Folio, original limp cloth backed grey paper wrappers, printed paper label on upper cover. Beautifully reproduced by Messrs. Emery Walker for The Pierpont Morgan Library. 1935. **£150**

98 BLAKE (William). Auguries of Innocence, together with the Rearrangement by Dr John Sampson and a Comment by Geoffrey Keynes, Kt.

One of 375 copies, this no. 70. Tall, thin 8vo., original brown wrappers, fine. Burford, Cygnet Press. 1975. **£35**

99 BLAKE (William). TODD (Ruthven) & KEYNES (Geoffrey). W. Blake, Songs of Innocence and of Experience.

Sixteen facsimile plates printed in grey from electrotypes of the original plates. Loose as issued in blue stiff paper portfolio with printed paper label on upper cover, very good. London, at the Chiswick Press. 1941. **£80**

With Cleverdon's name in ink on upper cover.

100 BROOKE (Rupert). Democracy and the Arts.

With a preface by Geoffrey Keynes. Portrait frontispiece of Brooke. One of 240 copies (this no. 109). 8vo., original quarter niger, Cockerell marbled paper covered boards, a very good copy. London, Rupert Hart-Davis. 1946. **£60**

101 EGERTON (Lady Alix). Milton's Comus, being the Bridgewater Manuscript, with Notes and a Short Family Memoir.

8 photogravure portraits and 3 facsimile pages of the manuscript. Sq. 8vo., handsomely bound by Bumpus in full blind-stamped brown morocco, spine in compartments with raised bands, gilt lettering on spine, a.e.g. London, J.M. Dent & Sons. 1910. **£50**

102 ERAGNY PRESS. STEELE (Robert). Some Old French & English Ballads.

With a five block colour-printed wood-engraving as frontispiece and nineteen wood-engraved initials. Text printed in red and black. 8vo., one of 200 copies on paper of a total edition of 210. 8vo., original pictorial boards, uncut, a very good copy. London, The Eragny Press. 1905. **£500**

With the book labels of Geoffrey Bridson and Douglas Cleverdon with a presentation inscription from the former to the latter, "To Douglas Cleverdon, a new mark of an old esteem, Geoffrey".



103 GOLDEN COCKEREL PRESS. LABOUREUR (J.E.) A Rapture.

By Thomas Carew. Two gently erotic copper engravings by J.E. Laboureur. One of 375 copies (this no. 217). 8vo., original cream buckram-backed batik paper covered boards, spine lettered in gilt, a near fine copy. Waltham St. Lawrence, printed by Robert Gibbings at the Golden Cockerel Press. 1927. **£125**
Book label of Douglas Cleverdon.

104 GOLDEN COCKEREL PRESS. SAINSBURY (Hester). Lucina Sine Concubitu: A Letter Humbly Address'd to The Royal Society.

Three copper engravings by Hester Sainsbury. One of 500 copies (this number 300). 8vo., original quarter parchment, patterned paper covered boards, gilt lettering on spine, t.e.g., others uncut, a very good copy. Waltham St. Lawrence, The Golden Cockerel Press. 1930. **£175**
Printed by Robert and Moira Gibbings.

105 GOLDEN COCKEREL PRESS. LAMB (Lynton). A German Idyll by H.E. Bates.

Unbound copy, without the title page. Golden Cockerel Press. 1932. **£50**

106 GREENE (Graham). A Visit to Morin.

One of only 250 copies. First edition in book form. 8vo., original green cloth, dust jacket with grease stain to top edge, otherwise an excellent copy. London, Heinemann. 1959. **£500**
Inscribed by the author: "For Henry - Christmas greetings from Graham". *A Visit to Morin* first appeared in the London Magazine.

107 GWASG GREGYNOG. THOMAS (Dylan). Deaths and Entrances.

Eight colour plates by John Piper. Edited with an introduction by Walford Davies. One of 268 copies (this no. 70). Folio, near fine in the original binding by James Brockman of green morocco backed, blue and grey textile boards, gilt lettering on spine, in the original light brown cloth slipcase. Gwasg Gregynog. 1984. **£1500**

Piper's lithographs illustrating some of Thomas's most outstanding poetry are remarkable for their freedom and brilliant colour. Cleverdon's copy with the prospectus inserted loose along with a card from the Press presenting the book "We are pleased to send your copy of Deaths and Entrances and wish to thank you for supporting the work of the Press".

108 GWASG GREGYNOG. JONES (Glyn). When the Rose-Bush Brings Forth Apples.

Old Welsh verses translated and introduced by Glyn Jones, with illustrations printed in red ink. One of 400 copies (this number 10). 8vo., original printed wrappers, a near fine copy. Gwasg Gregynog. 1980. **£50**
With loose presentation inscription to Nest Cleverdon.

109 HARDY (Thomas). The Famous Tragedy of the Queen of Cornwall.

Engraved frontispiece and one engraving. Reprint of first edition, printed in the same year. Sq. 8vo., original green and gilt cloth, ruled in blind, a very good copy. London, Macmillan & Co. 1923. **£750**
Signed by Thomas Hardy on the half title. Douglas Cleverdon's copy with his book label and his pencil note which describes when Hardy signed the book after a performance of Rutland Boughton's setting of *The Queen of Cornwall* at Glastonbury Festival in 1925 (the programme is inserted loose). "It was blustering weather - the only kind of weather, I was told, in which Hardy would then go out".



I 10 HUGHES (Ted). BASKIN (Leonard). Crow. From the Life and Songs of the Crow.

First edition. 8vo., original black cloth, dust jacket illustrated by Leonard Baskin, a fine copy in a slightly rubbed dust jacket. London, Faber and Faber. 1970. **£500**

Inscribed by Ted Hughes to Nest and Douglas Cleverdon "affectionately from Ted, 29th Jan 1971".

I 11 HUGHES (Ted). Crow Wakes.

One of 30 out-of-series copies "presented for academic or review purposes", this one inscribed to Douglas Cleverdon by the printer. The edition was limited to 200 copies, 100 for the poet and 100 for the printer Alan Tarling. 8vo., original parchment-backed patterned paper covered boards with the title in black lettering on spine and upper cover, a near fine copy. Poet & Printer. 1971. **£275**

These poems were excluded from Hughes's Crow opus.

I 12 HUGHES (Ted). Spring, Summer, Autumn, Winter.

One of 140 copies (this no. 76) signed by the poet. Sq. 8vo., original cream calf with gilt lettering on upper cover, uncut, very fresh and bright in the original cork slipcase. Printed by Sebastian Carter at the Rampant Lions Press for the Rainbow Press. 1973. **£300**

I 13 KAUFFER (E. McKnight). SITWELL (Sacheverell). The Parrot.

Large coloured illustration by McKnight Kauffer. 43 x 19 cm. The New Broadside, No. 4. Printed at Tolmer, Paris. The Poetry Bookshop c.1923. **£150**

With "New address" stamp under the printed address.

I 14 LABOUREUR (J.E.) LARBAUD (Valery). 200 Chambres, 200 Salles de Bains.

10 copper engravings by Laboureur. One of 250 copies on Hollande (this no. 235). 8vo., original grey wrappers printed in black and red, fore and lower edges uncut, a very good, bright copy. Le Haye, Le Bon Plaisir de Jean Gondrexon. 1927. **£300**

I 15 LATIN PRESS. NEWTON (Douglas). Metamorphoses of Violence.

16 pp. 8vo., sewn as issued. Saint Ives, printed and published at The Latin Press, the Private Press of Guido Morris. 1952. **£40**
No. 7 in the Crescendo Poetry Series.

I 16 LATIN PRESS. MORRIS (Guido). Aphrodite's Garland. Five Ancient Love Poems translated by John Heath Stubbs.

16 pp. Crescendo Poetry Series No. 2. 8vo., sewn as issued, a very good, fresh copy. Printed and published at the Latin Press, Saint Ives, the Private Press of Guido Morris. Oct. 1, 1951. **£50**
Includes a full translation of the *Pervigilium Veneris* as well as Sappho's *Ode to Aphrodite*, Catullus's *Last Message for Lesbia*, Horace to Lydia and Venantius Fortunatus to the Lady Radegunde.

I 17 LEGRAND (Edy). BYRON. We'll go no more a-roving.

Two coloured illustrations by Edy Legrand. 43 x 19 cm. The New Broadside, No. 19. Printed at Tolmer, Paris. The Poetry Bookshop c.1927. **£60**

I 18 LEICESTER GALLERIES. WALPOLE (Sir Hugh). The Art Collection of the Late Sir Hugh Walpole, C.B.E. Part Two: Paintings, Drawings and Sculpture, with Part Three: Etchings Lithographs and Woodcuts.

Plates in each part. Sq. 12mo., both in original printed wrappers, *Part Three* slightly spotted on wrappers, otherwise very good. London, The Leicester Galleries. May 16 to June 9 and June 20 to July 10, 1945. **£40**

I 19 LEICESTER GALLERIES. SADLER (Sir Michael). Selected Paintings, Drawings and Sculpture from the collection of the late Sir Michael Sadler.

With 5 page preface on Sadler by John Piper. Port. frontis. of Sadler, 9 plates. First edition. Sq. 12mo., original blue wrappers printed in red, some slight creasing, otherwise good. London, The Leicester Galleries. Jan. 7 to Feb. 10, 1944. **£35**

I20 LOVAT FRASER (Claud). Summer.

Two coloured illustrations and poem by Claud Lovat Fraser. 35 x 18 cm. Slight spotting. Rhyme Sheet [Second Series], No. 19. Printed at The Curwen Press. The Poetry Bookshop c.1924. **£50**

I21 LOVAT FRASER (Claud). Summer.

Poetry broadside with two coloured illustrations and a poem by Claud Lovat Fraser. 29.4 x 15 cm. Printed by A.T. Stevens for Flying Fame. [1922]. **£90**

I22 LOVAT FRASER (Claud). The Wind.

Poetry broadside with two coloured illustrations and a poem by Claud Lovat Fraser. 29.4 x 15 cm. Printed by A.T. Stevens for Flying Fame. [1922]. **£90**

I23 MACKAY BROWN (George). The Hooded Fisherman.

Woodcuts by Charles Shearer. One of 205 copies printed on his handpress by Francis Cleverdon and signed by the artist. Sm. 8vo., fine in the original grey paper covered boards, printed paper label on upper cover. Printed by Francis Cleverdon at the Trumpet Press for Kulgin D. Duval & Colin H. Hamilton. 1985. **£225**

I24 NASH (Paul). POUND (Ezra). An Immorality.

Two coloured illustrations by Paul Nash. 43 x 19 cm. The New Broadside, No. 2. The Poetry Bookshop c.1922. **£150**

I25 NONESUCH PRESS. Plato's Symposium, or Supper.

Newly translated by Francis Birrell & Shane Leslie. One of 1050 copies (this no. 276) printed on Arnold hand-bleached paper in Monotype Garamond type. 12mo., original natural quarter buckram, japanese paper covered boards, spine darkened, a little light rubbing, otherwise good. Printed by the Pelican Press for the Nonesuch Press. 1924. **£50**
Inscribed by Francis Birrell to Douglas Cleverdon "with love". Francis Birrell (1889-1935) was the translator of this edition of Plato's Symposium and the proprietor of the bookshop Birrell & Garnett. Cleverdon writes somewhere of his first excursions, as a precocious

young man, into the world of fine books being visits to Birrell and Garnett. Francis Birrell, partner in the bookshop with David Garnett, was the extravagantly homosexual son of Augustine Birrell, MP and litterateur.

I26 OFFICINA BODONI. DURER (Albrecht). A Comedy of Terence called Andria.

Translated into English by Richard Bernard. 25 illustrations by Albrecht Durer. Sm. folio, original vellum-backed boards with Officina Bodoni device in gilt on upper cover, few tiny marks on spine, otherwise an extremely good copy in the original green cloth slipcase. Verona, Officina Bodoni. 1971. **£750**

I27 PLATH (Sylvia). Pursuit.

Text by Ted Hughes. One of 100 copies (this no. 90), printed by the Rampant Lions Press, with illustrations by Leonard Baskin and with original signed etching by Baskin inserted loose. 8vo., original full green morocco with gilt rules on edges and gilt lettering on spine, t.e.g., others uncut, in the original green cloth slipcase. Printed by Will and Sebastian Carter at the Rampant Lions Press for The Rainbow Press. 1973. **£750**

I28 RAVERAT (Gwen). CORNFORD (Frances). Spring Morning.

7 woodcuts by Gwen Raverat. 8vo., original green wrappers with woodcut by Raverat on upper cover, slightly creased at edges with small tears at head and tail of spine, otherwise good. London, The Poetry Bookshop. 1915. **£100**
Inscribed to Ethel Hardman "from Chappie" and with her book label.

I29 RAVILIOUS (Eric). The Wood-engravings of Eric Ravilious.

Introduction by J. M. Richards. Portrait and 113 pages of wood-engravings by Ravilious printed on rectos only. One of 500 numbered copies, in second issue binding. Folio, original brown cloth with reproduction of engraving by Ravilious on upper cover, spine lettered in gilt, a very good copy. Lion and Unicorn Press 1972. **£700**

- 130 REED (Henry). A Map of Verona.**
Second impression. 8vo., original green cloth, dust jacket (slightly faded). London, Jonathan Cape. 1946. **£50**
Inscribed by the author to Douglas Cleverdon "affectionately". The second impression appeared three months after the first.
- 131 REINGANUM (Victor). A Book of British Crowns.**
6 pages of illustrations of crowns by Victor Reinganum, printed on the Thompson Crown Offset machine in colour. 8vo., original red and gold patterned paper covered boards with printed paper label on upper cover, very good. Privately printed for T. C. Thompson & Son. 1965. **£40**
With a compliments slip from the company inserted loose.
- 132 RICHARDS (Frances). The Acts of the Apostles.**
7 copper-plate engravings by Frances Richards, each initialled in pencil, originally engraved in 1929. 6 are illustrations to *The Acts of the Apostles*, the seventh *Praying to the Animals*. One of 70 copies signed by the artist, this copy no. 12. Text printed in Ehrhardt at Skelton's Press in Wellingborough. Folio, loose as issued in a portfolio of blue cloth, silver lettering on spine housed in the original blue cloth box with initials of artist on upper side in silver. Barn Elm Editions. 1980. **£275**
- 133 ROXBURGHE CLUB. DONNE (John). An Anatomy of the World. A Facsimile of the First Edition 1611, with a postscript by Geoffrey Keynes.**
One of 120 copies. Small 8vo., original crimson quarter morocco, gilt lettering on spine, t.e.g., a very good copy. Cambridge, for presentation to the Roxburghe Club. 1951. **£175**
Inscribed to Douglas Cleverdon by Geoffrey Keynes and with Cleverdon's book label on the front pastedown.
- 134 SHERINGHAM (George). SHERIDAN (Richard Brinsley). The Duenna. A Comic Opera in Three Acts. The Words as sung at The Lyric Theatre, Hammersmith.**
4 coloured illustrations by Sheringham. Title plus 8 pages folded as a concertina. 33.5 x 16.5 cm. Printed in blue throughout. London, The Poetry Bookshop. [1925]. **£50**
- 135 STONE (Reynolds). St. Mark's Gospel.**
A new translation from the Greek by E.V. Rieu. Wood engravings by Reynolds Stone. One of 1250 copies. 8vo., original beige cloth with lion device in red and gold on upper cover and red and gold spine label, a very good copy. Printed at The Curwen Press for Allen and Richard Lane for Christmas 1951. **£45**
With a Curwen paper Christmas Card, signed by Allen Lane.
- 136 STONE (Reynolds). JAMES (Philip), ed. A Butler's Recipe Book.**
With an introduction by Ambrose Heath and wood-engravings by Reynolds Stone. Sm. 8vo., blue cloth-backed pink paper-covered printed boards, very good. Cambridge, at the University Press. 1935. **£40**
- 137 TERRY (Quinlan). Tower of the Winds.**
Poster from the architectural design by Quinlan Terry for the new ventilation shaft terminal for the Victoria Line at Gibson Square which was built by the architects Erith and Terry, printed in brown ink. 52 x 38 cm. Signed in pencil by the architect. Very good. **£100**
- 138 THOMAS (R.S.) Judgement Day.**
Facsimile holograph poem by Thomas with a cover designed by Ceri Richards. One of 1000 copies. First edition. 8vo., original blue and white pictorial wrappers, stapled as issued, near fine with a very slight corner crease. London, Poetry Book Society. 1960. **£35**
- 139 THOMAS (R.S.) What is a Welshman?**
First edition. 8vo., original pictorial wrappers, very good. Llandybie, Christopher Davies. 1974. **£35**
- 140 THOMAS (R.S.) The Way of It.**
With drawings by Barry Hirst. First edition. 8vo., original pictorial wrappers, very good. Sunderland, Coelfrith Press. 1977. **£25**

I41 THOMAS (R.S.) Destinations.

3 paintings by Paul Nash reproduced in colour and tipped-in. One of 75 copies on Barcham Green Canterbury paper (this no. 41) signed by the poet, of a total edition of 300 copies set in Palatino typeface. 8vo., bound by Woolnough Fine Bindings in quarter black morocco, marbled paper covered boards, gilt lettering on spine in the original black cloth slipcase, fine. Printed by Sebastian Carter at the Rampant Lions Press for the Celandine Press. 1985. **£175**

I42 WHITTINGTON PRESS. MAWDESLEY (Bruce). Song of the Scythe.

With 5 wood-engravings by Miriam Macgregor. One of 650 copies. Sm. 4to., a fine copy in original wrappers with illustration by Macgregor tipped onto upper cover. Whittington Press. 1983. **£100**
With a presentation letter from the Randles of The Whittington Press to Douglas Cleverdon.

EPHEMERA**I43 WARDE (Beatrice). This is a Printing Office.**

Text specimen for 'Monotype' Perpetua titling, designed by Eric Gill and printed as a large broadside (53 x 39 cm) by the Monotype Corporation. [No date, but after 1936]. **£375**
Beatrice Warde's text reads "This is a printing office, cross-roads of civilization, refuge of all the Arts against the ravages of time, armoury of fearless truth against whispering rumour, incessant trumpet of trade. From this place words may fly abroad, not to perish on waves of sound: not to vary with the writer's hand: but fixed in time, having been verified by proof. Friend, you stand on sacred ground: this is a printing office". With some marginal tears and slight surface soiling. It is irresistible to note that both Eric Gill and Douglas Cleverdon were lovers of the wonderful, sexy, profound Warde.

Part 2. Gill graphics.

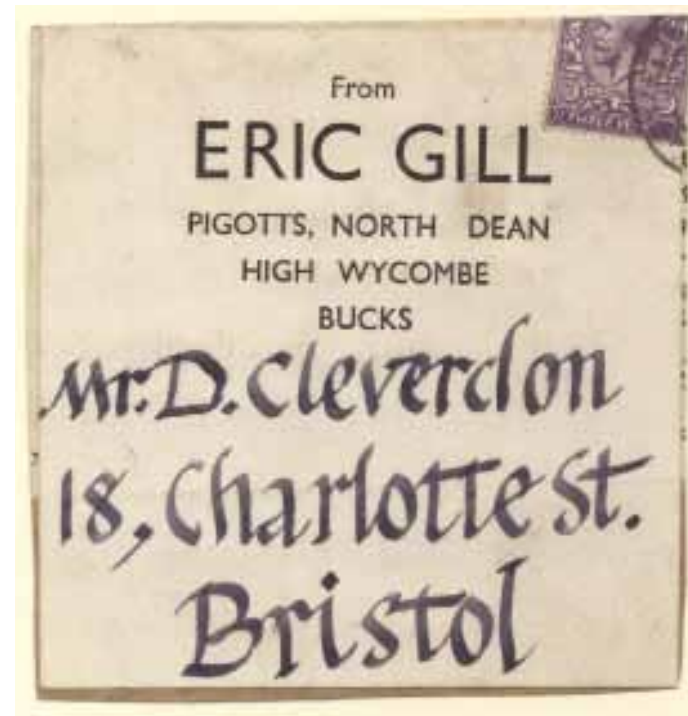
It seems that some of the early St. Dominic's period engravings were previously in Pepler's file album of engravings which was disbound by Cleverdon – these usually have traces of mounting on the verso, and are described as “Pepler file print” in the catalogue. It is sometimes difficult to differentiate these from Cleverdon's file copies, though we have tried – the Cleverdon file copies were assembled by him while compiling *Engravings by Eric Gill* and are all early impressions. Prints from Cleverdon's 1929 *Engravings by Eric Gill* are described as “From Cleverdon” and are unused sheets of the ordinary issue unless stated otherwise: they are sometimes cut down – their full untrimmed size is c. 340 x 265, and we only cite the size when they are trimmed. The Cleverdon prints are of course all from the original blocks, and although by definition later impressions, they are uniformly fine impressions.

Sizes are sheet sizes in mm, height before width. P references are to J.F. Physick's *The Engraved Work of Eric Gill*, London 1963. Illustrations are representative and may not necessarily be of the print here offered for sale.

- I46 Postage label**, improvised from a sheet of Gill's printed letterhead, addressed in Gill's bold calligraphic hand to Douglas Cleverdon at his shop in Charlotte Street, Bristol. Cut from the brown paper of the parcel, with part of the original stamp. c. 9 cm square. **£450**

Receiving a parcel from Gill was clearly a pleasure: Robert Gibbings wrote, “He was tremendously conscientious about delivery, and when he gave me a date for a block I could answer the postman's knock on that particular morning with the assurance that there would be put into my hand a parcel addressed in Gill's precise calligraphy.” (quoted by MacCarthy).

- I47 Pillar Design**. Part of P2. 1908. Early proof wood-engraving before scorpings. 160 x 55. **£50**



Postage label



P2



P18



P14

- 148 Nativity with Midwife. St. Joseph standing.** P14. 1913. Pepler file print. 70 x 65. **£65**
- 149** Another impression, on Japanese vellum. From the sheets of the special issue of Cleverdon, 1928. 290 x 205. **£75**
- 150 The Slaughter of the Innocents.** P18. 1914. Pepler file print, pasted down on to a page of hand made paper (some cockling resulting from the very firm adhesion), identified by Cleverdon as "Pepler's file print" on verso. 88 x 77. **£100**
One of the very few references to the war in Gill's work, this was used to help a fund-raising exercise for Belgian refugees.
- 151** Another impression. 70 x 80, pasted down on to an envelope, the envelope with an early manuscript note "Slaughter of Innocents 6^d". **£100**
- 152** Another impression. 80 x 68. Neatly mounted on a sheet hand made paper. **£100**
- 153 The Trinity with Chalice.** P22. 1914. An early impression on heavy Ditchling-era hand-made paper. 165 x 95. **£75**
- 154 Madonna and Child.** P30. 1914. Pepler file print. 65 x 56. **£75**
- 155 The Money-Bag and the Whip.** P38. 1915. An early impression on heavy Ditchling-era paper. 138 x 104. **£125**
- 156 Five Stalks of Leaves.** P39. 1915. Probably a proof impression for Cleverdon, with a faint offset of P81 on the verso. 127 x 152. **£50**
- 157 The Purchaser.** P40. 1915. An early impression on heavy paper. 197 x 143. **£125**
- 158** Another impression, also early, on thin paper. **£125**



P22



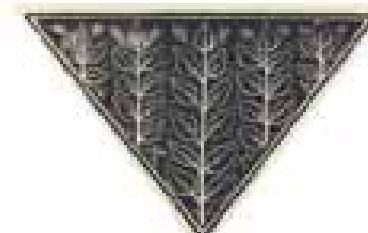
P40



P30

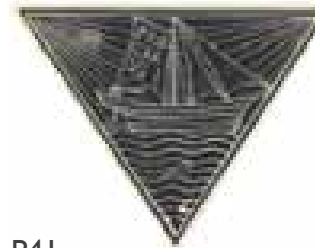


P38



P39

- 159 Ship.** P41. 1915. Slightly unevenly inked. On similar paper to Cleverdon. 127 x 153. **£45**
- 160 The Happy Labourer.** P42. 1915. Probably a Pepler file print, but printed on a slightly unusual paper, with a very soft surface, on one of Pepler's characteristic crude mounts. 138 x 87. **£125**
- 161** Another impression on wove paper, a very heavy impression. 220 x 154. **£100**
- 162** Another impression, slightly unevenly inked. 213 x 110. **£75**
- 163 Devil's Tails.** P43. Probably a proof impression for Cleverdon. **£50**
- 164 Crucifix, Chalice and Host.** P45. 1915. A beautiful impression on a soft grey paper, now mounted on board, with a peculiar paper repair at the left hand side that just touches the image. 127 x 84. **£125**
- 165** Another impression, with S. Dominic's Press letterpress below. 255 x 192. **£100**
- 166 The Symbol of Christ Crucified.** P46. 1915. Cleverdon's file copy, a good impression on fine proofing paper, mounted on heavy hand-made paper. 168 x 110. **£125**
- 167 A Merry Christmas.** Not found in Physick or Skelton. c.1915. Probably drawn by Elizabeth Gill and engraved by Eric Gill. On thick Japanese paper. 124 x 91. **£65**
- 168 Union Jack.** P49. 1916. Woodcut. Probably a proof impression for Cleverdon, with a faint offset on the verso. 152 x 128. **£55**



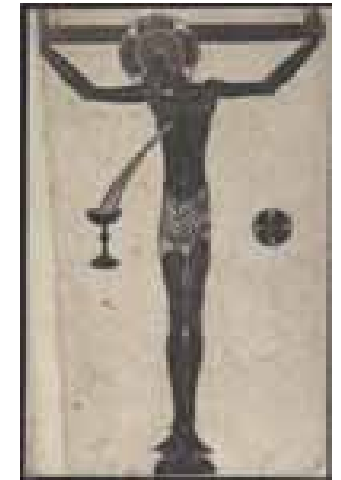
P41



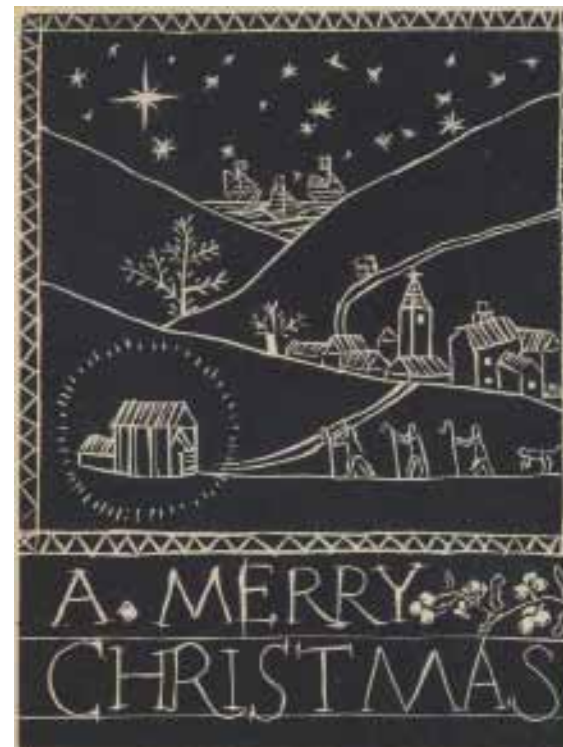
P43



P42



P45



A Merry Christmas



P46

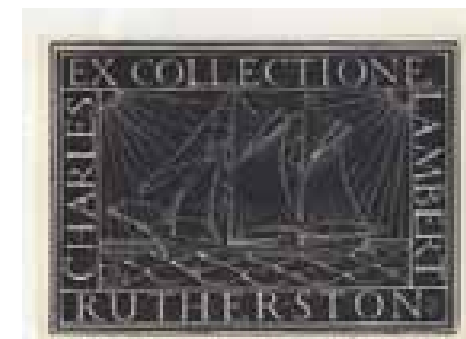


P49

- 169 Flight into Egypt.** P52. 1916. A fine impression on India paper, mounted early on a larger sheet of hand made paper. 68 x 60. **£100**
- 170** Another impression. A slightly cruder impression, mounted similarly to the above. **£50**
- 171 A Ship.** P55. 1916. Mounted early on a larger sheet of hand made paper. 64 x 86. **£55**
- 172 The Madonna and Child with an Angel: Madonna Knitting.** P60. 1916. 88 x 81. **£50**
Knitting occupied an important part in the female life of both Ditchling and, later, Capel-y-ffin. MacCarthy writes, "The counterpart of scything, men's activity, knitting was an emphatically female occupation. It had for Gill a very deep symbolic meaning. It became his perfect image for the nurturing, protective, domestic, peaceful woman, blameless in her occupation: interminably busy, like his mother in Brighton."
- 173 St. Michael and the Dragon.** P66. 1916. Pepler's file copy, very firmly mounted on a larger sheet, with his note below. Some glue staining, but a fine impression. **£50**
- 174 Adeste Fideles.** P72. 1916. Probably Pepler's file copy, a good impression on thin paper mounted on a sheet of heavy paper with Pepler's note on the verso. 62 x 62. **£125**
- 175** Another impression. Cleverdon's file copy, a fine impression, identified in Cleverdon's early hand as being on "papier-de-chene", neatly laid down on a larger sheet of hand made paper. 62 x 62 **£100**
- 176** Another impression. On heavy paper, a very heavy impression indeed – the verso presents a blind impression so deep that it would qualify as a Braille impression. **£100**



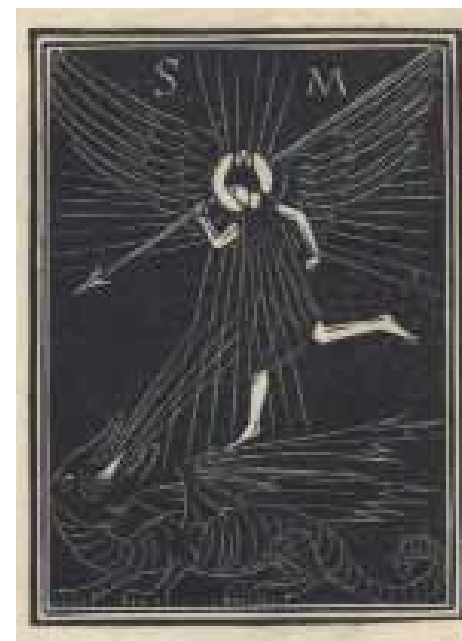
P52



P55



P60



P66



P72

- 177 Three Kings.** P73. 1916. Cleverdon's file copy, neatly laid down on a larger sheet of hand made paper. 65 x 66. **£75**
- 178** Another impression. Probably from Cleverdon. 84 x 84. **£50**
- 179 The Manger.** P74. 1916. A fine impression, firmly mounted on brown heavy hand-made paper. **£100**
- 180** Another impression. A fine impression, possibly from Cleverdon and trimmed. 75 x 75. **£50**
- 181 Cantet Nunc Lo.** P75. 1916. A fine impression, possibly from Cleverdon and trimmed. 100 x 98. **£50**
- 182 Madonna and Child with Chalice.** P76. 1916. Cleverdon's file copy, neatly laid down on a larger sheet of hand made paper with his note. 220 x 130. **£75**
- 183** Another impression, possibly from Cleverdon and trimmed. 95 x 63. **£50**
- 184 Christmas Gifts: Daylight.** P80. 1916. Probably from Cleverdon and trimmed. 127 x 153 mm. **£75**
- 185 Christmas Gifts: Dawn.** P81. 1916. Traces of earlier mounting on verso, a good impression on smooth paper. 90 x 105. **£100**
- 186** Another impression, on hard hand-made paper. 160 x 178. **£75**



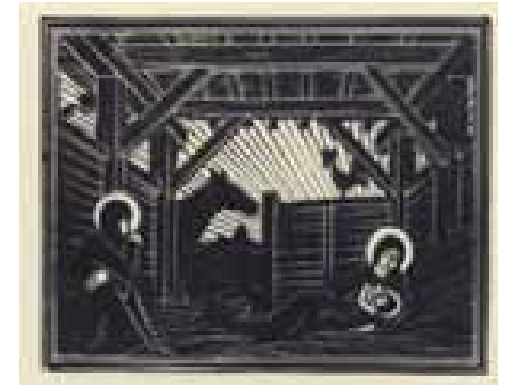
P73



P76



P74



P80



P75



P81

- 187 Madonna and Child, with Gallows.** P82. 1916. Pepler's file copy, with a note in Gill's hand at the head. Trimmed close, and mounted on two sheets. 291 x 194. **£100**
- 188** Another impression, on fine paper, mounted on hand-made paper, with Cleverdon's note on the verso "Ditchling print". 72 x 72, mounted on paper. 125 x 165. **£100**
- 189** Another impression, with S. Dominic's letterpress below. Heavily pasted down on to a larger sheet, with some staining. 215 x 143. **£50**
- 190 Christmas Gifts.** P83. 1917. Pepler's file copy, neatly mounted on a sheet of hand made paper with his note below. 115 x 155. **£75**
- 191** Another impression. A good impression, with traces of earlier mounting on verso. 50 x 74. **£75**
- 192 Epiphany.** P84. 1917. With an unusual early typed identification slip neatly below it – almost certainly by Cleverdon. 71 x 51. **£50**
- 193 Parlers.** (2nd state). P85. 1917. A pleasant, if light, early impression on a Ditchling paper. 90 x 122. **£75**
- 194 Palm Sunday.** P86. 1917. Traces of mounting on verso. 49 x 69. **£50**
- 195 Adam and Eve.** P87. 1917. Probably from Cleverdon and trimmed. 143 x 141. **£75**
- 196 Dragon.** P88. 1917. As used in a small advertisement for Gill's exhibition at the Goupil Gallery, with letterpress by S. Dominic's Press. 108 x 88. **£120**



P83



P84



P87



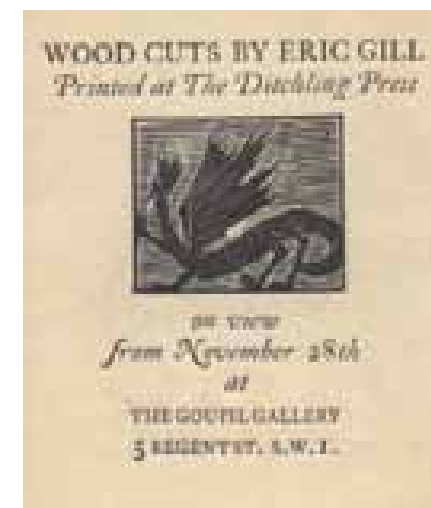
P86



P82

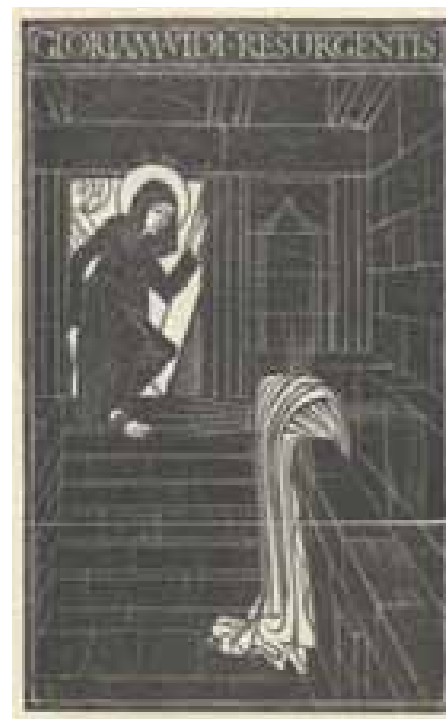


P85



P88

- 197 Crucifix.** (Final state). P89. Printed in red. From Cleverdon. 295 x 215. £70
- 198 The Resurrection.** (Second State.) P91. 1917. Cleverdon's file copy, a typical Ditchling impression, on heavy hard hand made paper. 168 x 116. £140
- 199** Another impression. From Cleverdon. £120
- 200** Another impression. From Cleverdon. 297 x 214. £100
- 201 The Stations of the Cross.** P 93 – 106. 1917. 14 separate engravings, culled by Cleverdon from a copy of the S. Dominic's Press' *The Way of the Cross*, some with letterpress on the verso. Each engraving trimmed closely to 61 x 61. £250
- 202 Jesus dies upon the Cross.** P104. 1917. With letterpress text on verso for use in the ordination in 1929 of Gerald Vann, who became a prominent theologian and author. 105 x 76. £60
- 203 The Body of Jesus is laid in the Tomb.** P106. 1917. From Cleverdon. 292 x 213. £60
- 204 The Last Judgment.** P107. 1917. Probably Pepler's file copy, with traces of earlier mounting, which has slightly stained the surface. 52 x 62. £50
- 205 Spray of Leaves.** P108. 1917. Pepler's file copy, with letterpress text advertising an exhibition at the Alpine Club Gallery, mounted on a large sheet of hand-made paper. 101 x 124. £85



P91



P89



P107



P108

The Stations of the Cross.



P93



P94



P95



P96



P97



P98



P99



P100



P101



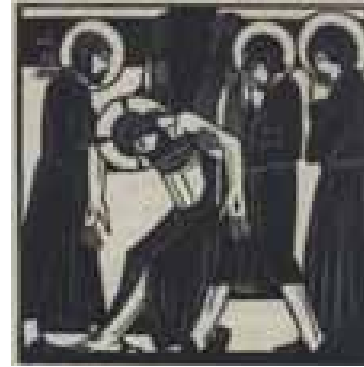
P102



P103



P104

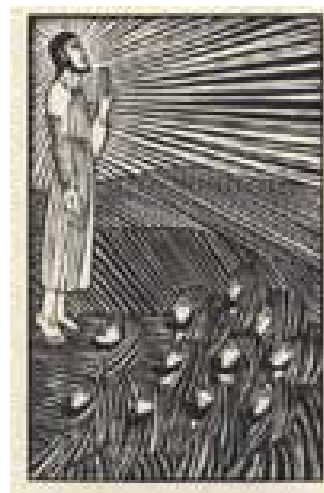


P105

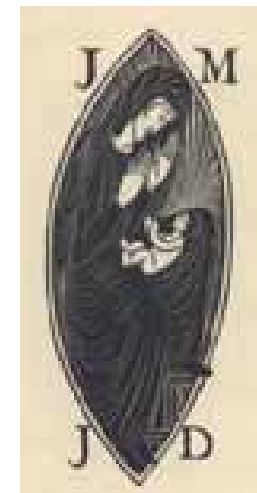


P106

- 206 The Holy Face.** P111. 1917. Probably Pepler's file copy, with traces of mounting on the verso. 91 x 68. **£85**
- 207** Another impression. A very fine impression on thin paper, tipped on to a sheet of hand-made paper. 208 x 110. **£120**
- 208** Another impression. A fine rich impression on laid paper. 196 x 138. **£100**
- 209 Spirit and Flesh.** P137. 1917. Probably Pepler's file copy, with traces of mounting on the verso. A landmark in Gill's work, his first overtly erotic engraving. 63 x 63. **£350**
- 210 View of Ditchling.** P138. 1917. Pepler's file copy, with traces of mounting on the verso, and his note below. 96 x 128. **£200**
- 211 Ascension.** P140. 1918. Cleverdon's file copy, a proof on fine paper, mounted by him on handmade paper. 150 x 100. **£120**
- 212** Another impression. From Cleverdon. **£50**
- 213 Child and Witch.** P142. Pepler's file copy, printed on fine paper and laid down by him on a larger sheet of hand-made paper. With his note "Kept. HDCP." 43 x 44, laid down on to sheet 190 x 125. **£125**
- 214 Madonna and Child in Vesica.** P143. 1918. Probably Pepler's file copy, a fine impression on thin paper, traces of mounting on verso. 138 x 67. **£150**
- 215** Another impression. Probably an early proof, a beautiful impression, printed on a torn piece of very thin laid paper, ragged edges not visible in mount. **£150**
- 216** Another impression. Probably from Cleverdon. 178 x 112. **£100**



P140



P143



P111



P144



P138



P142



P137

- 217 Penny Pie.** P144. 1918. Pepler's file copy, mounted by him on card with his note "Kept HDCP" below. 50 x 55, mounted on 220 x 156. **£55**
- 218 Crucifix.** P151. 1918. Printed in gold on black paper, the gold now faded to a rich brown. 147 x 116. **£275**
- 219** Another impression. The paper slightly mottled. **£200**
- 220 Christ and the Money-Changers.** P152. 1919. A fine impression on light proofing paper, with some traces of mounting on the verso, just visible from the front. 71 x 85. **£200**
- 221 Christ and the Money-Changers.** P153. 1919. A fine impression on thin paper, mounted by Cleverdon on a sheet of hand made paper. 223 x 152. **£200**
- 222 Madonna and Child.** P154. 1919. Woodcut, printed in black on fine proofing paper, neatly mounted. An early state, before scorpings of the waste around the Madonna's head. 203 x 128. **£100**
- 223** Another impression of the same state. Also in black, possibly the Pepler file copy, with very light mounting stains on verso, on heavy hand made paper. **£100**
- 224** Another impression. From Cleverdon. **£75**



P152



P153



P154



P151

- 225 **Spoil Bank Crucifix with Chapel.** P156. 1919. 127 x 154. £50
- 226 **Spoil Bank Crucifix.** P157. 1919. 127 x 153. £50
- 227 Another impression. From Cleverdon. £50
- 228 **New England Woods.** P163. 1920. 109 x 82. Possibly Pepler's file copy, with traces of mounting on the verso and a note, maybe in his hand "C.S. has a copy". A fine impression on smooth paper. £150
- 229 Another impression. From Cleverdon. £100
- 230 **Invitation.** P164. 1920. On a soft Japanese style paper. Traces of mounting (appropriately) on verso. 88 x 86. £150
- 231 **Our Lady of Lourdes.** P167. 1920. From Cleverdon. £100
- 232 **Hottentot.** P172. 1920. From Cleverdon. 293 x 212. £250
- 233 **Girl with Deer.** P173. 1920. 127 x 89. £85
- 234 Another impression. From Cleverdon. £75



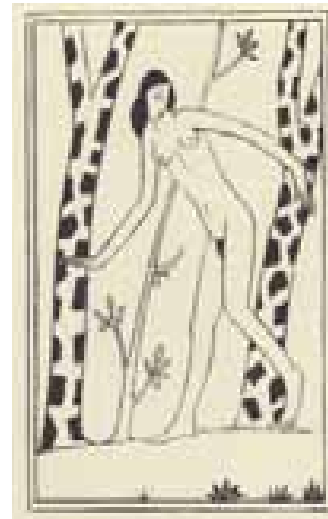
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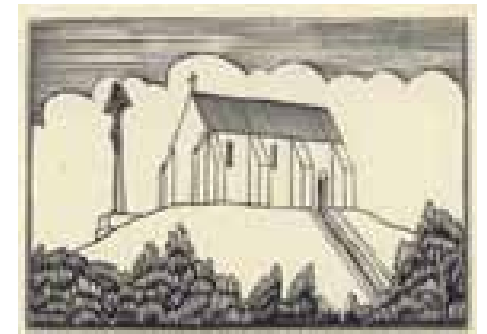
P172



P167



P163



P156

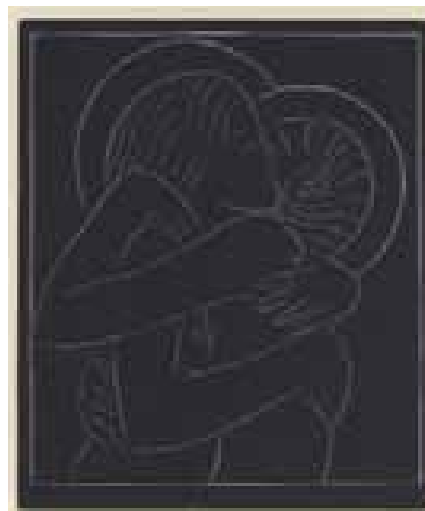


P173



P157

- 235 The Lion.** P179. 1920. From Cleverdon. 225 x 213. £75
- 236 The Holy Childhood.** P180. 1921. Engraved by Eric Gill after a drawing by his daughter Elizabeth, with his inscription "Eliz. G. del. Eric G. sc.". Printed on very fine tissue paper. Some slight foxing. 86 x 120. £450
- 237** Another impression. 134 x 198. £150
- 238 The Thorn in the Flesh.** P184. 1921. A really strong proof impression (despite a slight opening of the central joint) on very light tissue paper. 170 x 150 mm. £450
A disturbing and powerful image, based on a passage in Paul's 2nd letter to the Corinthians:
And lest I should be exalted above measure through the abundance of the revelations, there was given to me a thorn in the flesh, the messenger of Satan to buffet me, lest I should be exalted above measure.
For this thing I besought the Lord thrice, that it might depart from me. And he said unto me, My grace is sufficient for thee: for my strength is made perfect in weakness. Most gladly therefore will I rather glory in my infirmities, that the power of Christ may rest upon me.
Therefore I take pleasure in infirmities, in reproaches, in necessities, in persecutions, in distresses for Christ's sake: for when I am weak, then am I strong.
- 239 Dress, 1920.** P186. 1921. From Cleverdon. 252 x 163. £75
- 240 Dress, 1860.** P187. 1921. From Cleverdon. 224 x 175. £150
- 241 Divine Lovers I.** P193. 1922. From Cleverdon. 292 x 212. £200
- 242 The Plait.** P195. 1922. From Cleverdon. A portrait of Petra Gill. £150



P193



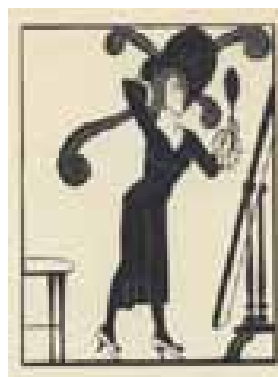
P184



P180



P179



P186



P187



P195

- 243 Clare.** P196. 1922. Probably Pepler's file copy, with traces of mounting on verso; printed on heavy hand-made paper. 195 x 138. A portrait of Clare Pepler. **£150**
- 244** Another impression. From Cleverdon. 292 x 210. **£100**
- 245 St. Christopher.** P198. 1922. Proof impression on fine paper, before clearing. Some studio staining, but a lovely impression. 132 x 79. **£200**
- 246** Another impression. A really fine impression on very light paper, laid down on hand-made paper. Overall sheet size 130 x 148. **£250**
- 247 St. Sebastian.** P200. 1922. Fine impression on very light paper. 135 x 82. **£250**
- 248 Divine Lovers.** P201. 1922. On very light paper, with some defects including a couple of small holes. **£75**
- 249 St. Helena.** P204. 1922. From Cleverdon. 148 x 135. **£50**



P196



P205



P198



P200



P204



P201

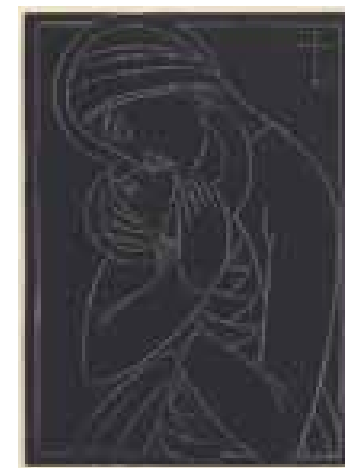
- 250 **St. Angela Merici.** P205. 1922 From Cleverdon. 152 x 128. **£50**
- 251 **Madonna and Child: The Shrimp.** P209. 1922. From Cleverdon. 215 x 157. **£75**
- 252 **Madonna and Child.** P215. 1923. Probably Pepler's file copy, with traces of mounting on the verso. 133 x 104. **£50**
- 253 **The Tennis Player.** P217. 1923. A very strong impression on heavy paper, with two small areas of soiling to the background. **£375**
- 254 **Girl in Bath. II.** P218. 1923. From Cleverdon. A portrait of Petra Gill. **£350**
- 255 Another impression. From Cleverdon, 295 x 210. **£300**
- 256 **Mother and Child.** P219. 1923. From Cleverdon. **£150**
- 257 Another impression. From Cleverdon, 295 x 210. **£130**
- 258 **Daily Herald Order of Industrial Heroism.** P220 - 223. 1923. Probably Pepler's file copy, with traces of mounting on the verso. **£150**
- 259 **Daily Herald Order of Industrial Heroism.** [First version.] P220, 221, 222 & 224. 1923. From Cleverdon. **£100**
- 260 Another impression. From Cleverdon 370 x 223. **£80**



P219



P215



P209



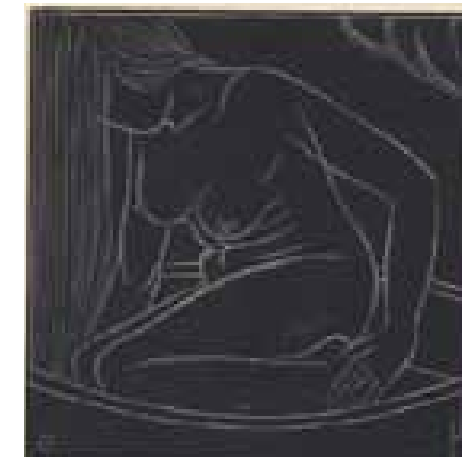
P220, 221, 222 & 224



P220-223



P217

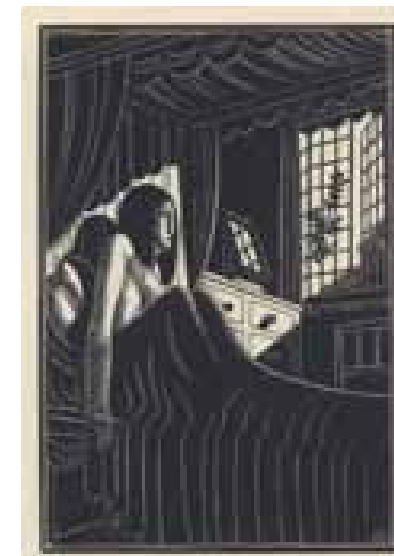


P218

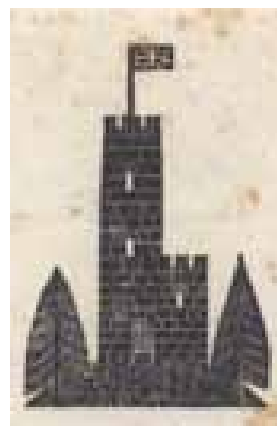
- 261 Actor on Stage.** P226. 1924. From Cleverdon. This arresting image, produced for the Ditchling Dramatic Club is an important precursor of his work for the Cranach Press. **£375**
- 262** Another impression. From Cleverdon 370 x 223. **£325**
- 263 Sculpture, I.** P227. 1923. From Cleverdon 147 x 174. **£75**
- 264 Sculpture, II.** P228. 1923. Probably a proof impression from the S. Dominic's Press. A blind impression of Gill's name is legible above the image, making this cataloguer wonder whether the paper for this print wasn't previously used as packing in the press. 96 x 79. **£100**
- 265** Another impression. From Cleverdon. 128 x 99. **£50**
- 266 Woman's Head.** P229. 1923. A beautifully dense impression on Japanese paper, possibly from the set of prints issued with special copies of Cleverdon. 127 x 86. **£75**
- 267** Another impression. From Cleverdon. 138 x 87. **£50**
- 268 Autumn Midnight.** P231. 1923. From Cleverdon. 292 x 198. **£150**
- 269 Castle and Trees.** P254. 1923. Pepler's file copy, printed on fine tissue and mounted on card. Somewhat foxed. **£75**
- 270 Toilet.** P256. 1923. An early impression of this strangely crude and attractive print. The subject was Norval Gray, nephew of the legendary John Gray, poet and priest. **£125**
- 271** Another impression. From the set of prints issued with special copies of Cleverdon. 263 x 190. **£100**
- 272** Another impression. Probably a proof. 151 x 93. **£75**



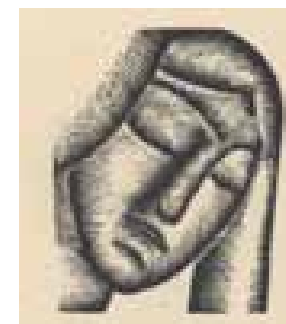
P226



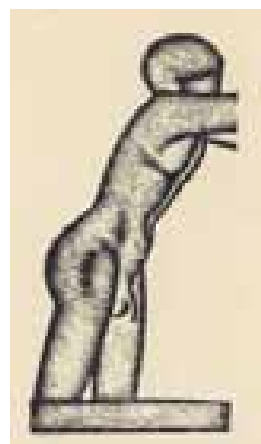
P231



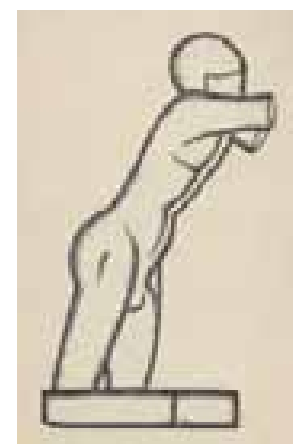
P254



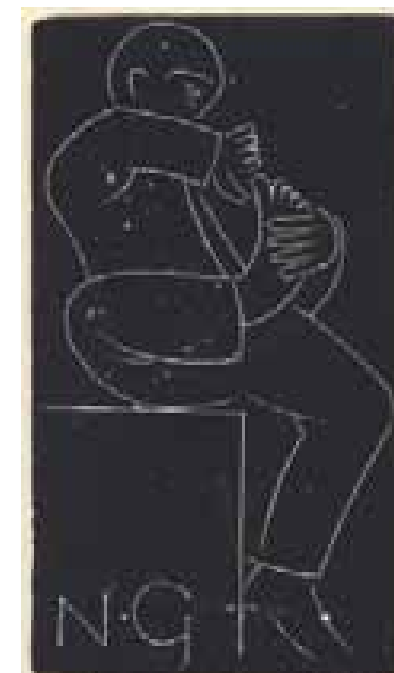
P229



P227

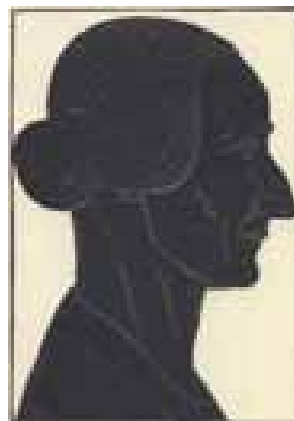


P228



P256

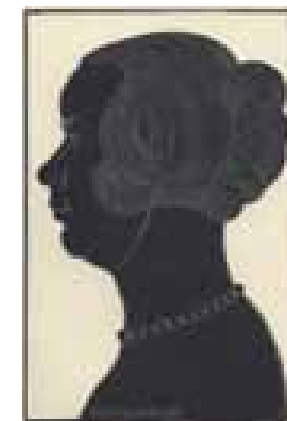
- 273 **Mrs. Williams of Ditchling.** P270. 1924. An unused sheet for the S. Dominic's Press *Wood-Engravings*, with the lettering at foot. 310 x 252. £200
- 274 Another impression. From Cleverdon. £150
- 275 **Thomas Esmond Lowinsky.** P276. 1924. From Cleverdon. £125
- 276 Another impression. From Cleverdon. 350 x 220. £100
- 277 **Ruth Lowinsky.** P277. 1924. From Cleverdon. £125
- 278 Another impression. From Cleverdon. 350 x 220. £100
- 279 **Xenia Noelle Lowinsky.** P278. 1924. From Cleverdon. £150
- 280 Another impression. From Cleverdon. 350 x 220. £100
- 281 **Flower-Piece.** P281. 1924. A beautiful impression on fine Japanese paper, light marginal creases. 262 x 212. £250
- 282 **Death and the Lady.** P 285. 1924. A fine impression on light Japanese paper. 195 x 140. £250
- 283 **Venus.** (1st state). P290. 1924. Printed on heavy hand-made paper, almost card. 142 x 67. £200



P270



P276



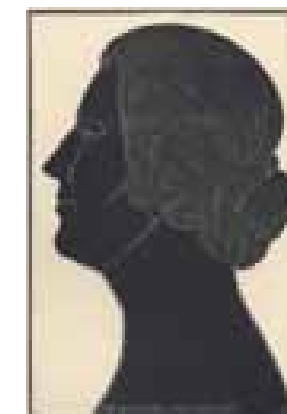
P277



P290



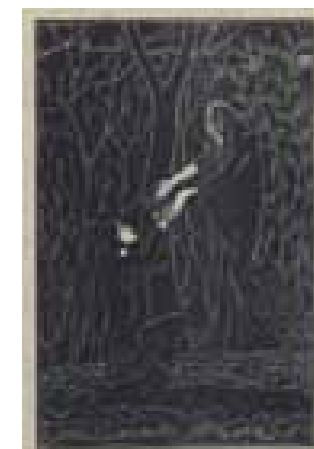
P320



P278



P281



P285

- 284 **On my Bed by Night.** P320. 1925. From Cleverdon. 235 x 230. £150
- 285 **My Love among the Lilies.** P327. 1925. From Cleverdon. 280 x 128. £150
- 286 **The Dancer.** P328. 1925. On fine Japanese paper. Small stain at top margin not affecting image. £300
- 287 **Ibi Dabo Tibi.** P331. 1924. On fine paper. A moderate impression, with some uneven inking at the top and a small marginal stain. £200
- 288 Another impression. From Cleverdon. 280 x 198. £250
- 289 **Girl Sleeping.** P334. 1925. From Cleverdon. £175
- 290 Another impression. From Cleverdon. 125 x 190. £150
- 291 **Like a young Fawn.** P336. 1925. Printed intaglio. Slight dust-staining to margins. £125



P327



P328



P331



P334

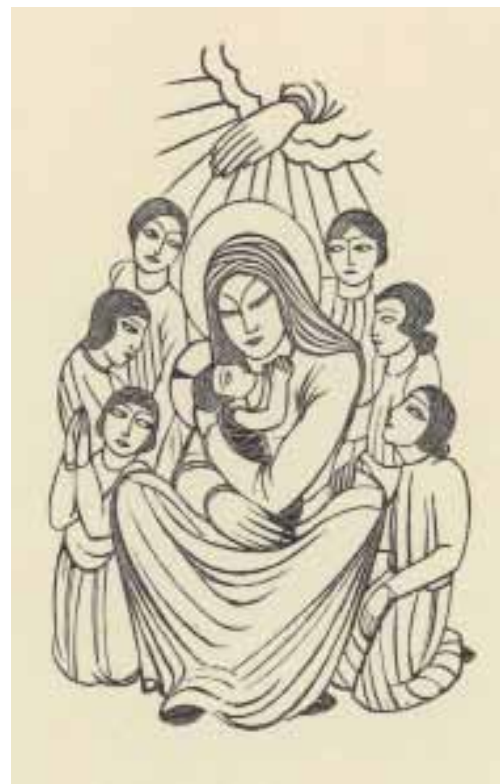


P337



P336

- 292 **Swineherd.** P337. 1925. From Cleverdon. £125
- 293 Another impression. From Cleverdon. 206 x 183 £80
- 294 **Madonna and Child.** Second state. P 340. 1925. From Cleverdon £100
- 295 **Madonna and Child, with Children.** P341. 1925. From Cleverdon. £75
- 296 Another impression. From Cleverdon 350 x 194. £75
- 297 **St. Mary Magdalen.** P349. 1926. From Cleverdon. £150
- 298 Another impression. From Cleverdon. 280 x 198. £120
- 299 **Rachel Rothenstein.** P370. 1926. Copper-engraving. From Cleverdon. £200
- 300 Another impression. From Cleverdon. 410 x 214. £150
- 301 **Book-Plate.** P371. 1926. Copper-engraving. From Cleverdon. 195 x 131. £125
- 302 **David.** P372. 1926. Copper-engraving. A particularly fine impression on light card. Some light marginal dust-staining. £275
A fascinating image, as well as a technically brilliant one. As the seraphic subject prepares to sling his stone, the tail of a worm wraps itself around his back foot, and in the background a monstrously large (though not particularly ominous) slug climbs a tree, becoming topologically tree-like. Indeed, in the same way that the figures in some of Piranesi's etchings are half-way to becoming vegetation, David himself, his right hand out-stretched, is more than a bit tree-like. Physick 372.
- 303 Another impression. From Cleverdon. 258 x 164. £125



P341



P349



P370



P340



P371

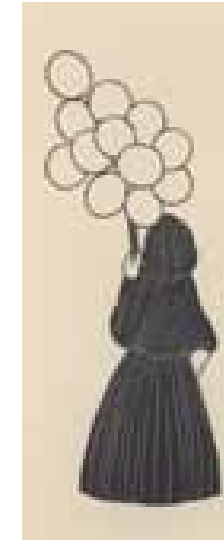


P372

- 304 Flying Buttresses.** P373. 1926. A fine impression on light card, traces of mounting on verso, very slight dust-staining. **£225**
- 305** Another impression. From Cleverdon. 258 x 165. **£175**
- 306 Eve.** P380. 1926. From Cleverdon. 300 x 187. Marginal tears at foot, well away from the image, not visible when mounted. **£750**
- 307 Girl in Leaves.** P386. 1926. A playful impression, the block printed twice, to form a complicated image of two girls gambolling in a thicket. On thin proofing paper, now slightly but evenly browned. **£200**
- 308 Woman with Balloons.** P387. 1926. From Cleverdon **£175**
- 309** Another impression. From Cleverdon. 238 x 167. **£150**
- 310 Woman Bending.** P388. 1926. Two working proofs of an early state of this wonderful small engraving, making it clear that it was originally envisaged as a white line engraving, before the woman's body was cut away. Printed on a leaf from a twentieth century edition of Benjamin Disraeli's *The Young Duke*. On the verso are proof pulls of two borders from *Troilus and Criseyde*, *Physick 407 & 408*, and blind impressions of the balloons only from *Woman with Balloons*, *Physick 387*. **£400**
- 311 Good Shepherd.** P397. 1926. From Cleverdon. 305 x 193. **£75**
- 312 Mrs. Beatrice Warde.** (Second State.) P400. From Cleverdon. Some marginal creasing, not affecting the image. **£200**
- 313** Another impression. From Cleverdon. 310 x 213. **£150**



P373



P387



P400



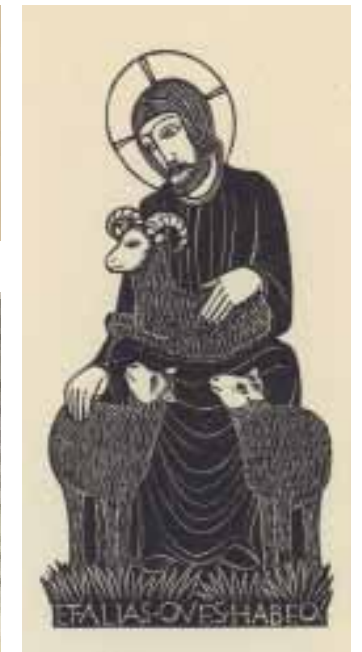
P380



P386



P388



P397

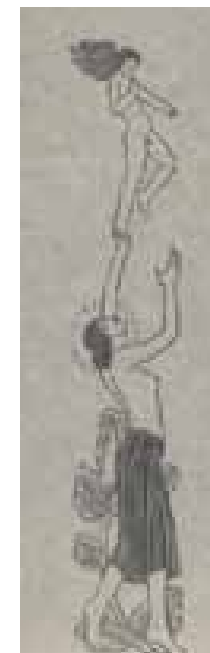
- 314 Girl and Cupid.** P403. 1926. A proof impression on good quality lightweight paper, the inking slightly uneven around the head. 284 x 142. The first of Gill's many borders for *Troilus*, *The Four Gospels*, & *The Canterbury Tales*. **£250**
- 315 Girl with knee raised.** P404. 1926. A proof impression on good quality lightweight paper (the same paper as above). 282 x 140. **£250**
- 316 Girl holding up Cupid.** P415. 1926. A fine proof impression on light laid paper. 205 x 70. **£250**
- 317 Man with Hand to Head.** P416. 1926. A fine proof impression on light laid paper (the same paper as above). With a very small puncture mark just inside the mount. 200 x 68. **£200**
- 318 Two Birds.** P417. 1926. A proof impression on good quality lightweight paper. 285 x 139. **£150**
- 319 Two Birds & Cupid Looking down on Lovers.** P417 & 418. 1926. A page of proof impressions of these two borders for *Troilus and Criseyde*. Four impressions of P418 and two of P417, presented side by side and somewhat overlapping, creating a wonderful accidental composition. Printed on high quality soft, slightly flecked laid paper. One short marginal tear. 255 x 182. **£400**
- 320 Cupid Looking down on Lovers.** P418. 1926. A fine proof impression on light laid paper. Small marginal puncture, outside the mount. 203 x 67. **£250**
- 321 Naked Youth.** P423. 1927. A proof impression on good quality lightweight paper. 282 x 139. **£200**
- 322 Naked Girl looking back.** P424. 1927. A proof impression on good quality lightweight paper. 283 x 140. **£225**



P403



P404



P415



P416



P417



P418



P423



P424

- 323 Circular Border.** P432. 1927. A proof impression, trimmed closely, and mounted on laid paper with an early note in an unidentified hand "Title page instead." **£150**
- 324** Another impression. A proof impression on good quality lightweight paper. 143 x 141. **£150**
- 325 Troilus and Criseyde by Geoffrey Chaucer.** P474. 1927. From Cleverdon. 274 x 190. **£150**
- 326 Initial Letters.** 1927. 175 x 180. Captioned by the artist and signed with initials. **£350**
- Printed on soft laid paper, short tears at two corners, nowhere near the image. Working proof pulls of twelve initials done for *Troilus and Criseyde*, before the prints were cut apart into initial letters and before the block was cleaned, or scorped, work that typically was delegated to Gill's assistant Ralph Beedham. The overall effect is very beautiful, as the letters emerge from the flat nothingness of the wood. Similar to *Physick* 477, but with three different letters in the bottom row.
- 327 Adam and Eve in Heaven or the Public-House in Paradise.** P480. 1927. Copper-enzaving. An excellent impression, on very heavy mould-made paper, but with a very small printing fault at the bottom left caused by an excess of ink in the very profound dent made by the printing plate, and some staining thereabouts (the artist's thumb mark?). Outside the edition of 15, and probably a working proof: quite likely a gift to Cleverdon for Gill, the inscription made for him. This and the following engraving were produced for *Art & Love*, published by Cleverdon in 1927. 152 x 120 **£500**
- 328** Another impression. On wove paper, slightly spotted. 190 x 127. **£200**
- 329** Another impression. Trimmed to plate mark and with traces of mounting on the verso. **£200**



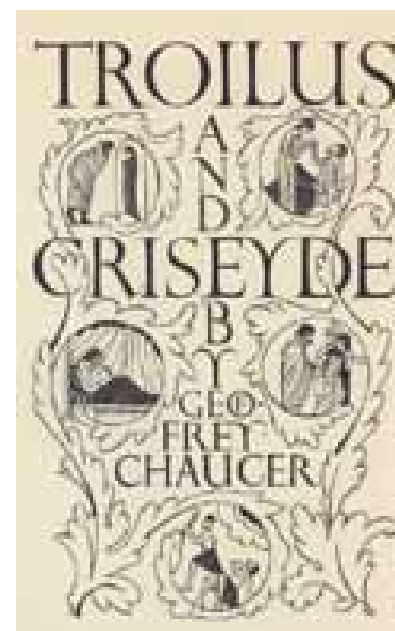
P432



Initial Letters



P417 & P418



P474



P480

- 330 Clothes: for Dignity and Adornment.** P483. 1927. 190 x 127. On wove paper, with a few marginal spots of foxing. **£200**
- 331** Another impression. From Cleverdon. 281 x 186. **£150**
- 332 The Good Shepherd.** P489. 1927. With Greek text printed in red and the Latin text for Desmond Chute's ordination on the verso. 121 x 83. **£120**
- 333** Another impression. Probably from Cleverdon. 220 x 107. **£70**
- 334 Crucifix.** P506. Inscribed at foot by Gill to Cleverdon "DC from EG". Margins somewhat browned by an earlier window mount (some traces of mounting on verso), not affecting the image. **£500**
- 335 The Triumph of St. Perpetua.** P555. 1928. Number 5 of an edition of 10 signed by the artist. 270 x 174. **£650**
- 336 [Portrait].** An as yet unidentified mechanically reproduced portrait by Gill of a middle-aged thinly-haired man, signed in pencil by Gill. 400 x 300. Slightly dusty on the surface, inscription partially rubbed. Dated in the original 16 8 28. **£100**
- 337 Pigotts Roads.** P556. 1928. A fine impression on a soft light hand-made paper. 173 x 85. **£150**
- 338 Initials H and O with Venus modestly holding Spray. Cupid playing football with the World.** P582. 1929. On wove paper watermarked Basingwerk Parchment. 278 x 205. **£150**
- 339 Wedding Memorial Card.** P598. 1929. With text announcing marriage of Constance Fry & Ifan Kyrle Fletcher. 104 x 130. **£75**



P483



P489



P555



P506



P556



P582



P661



P618



P598



Portrait



P725

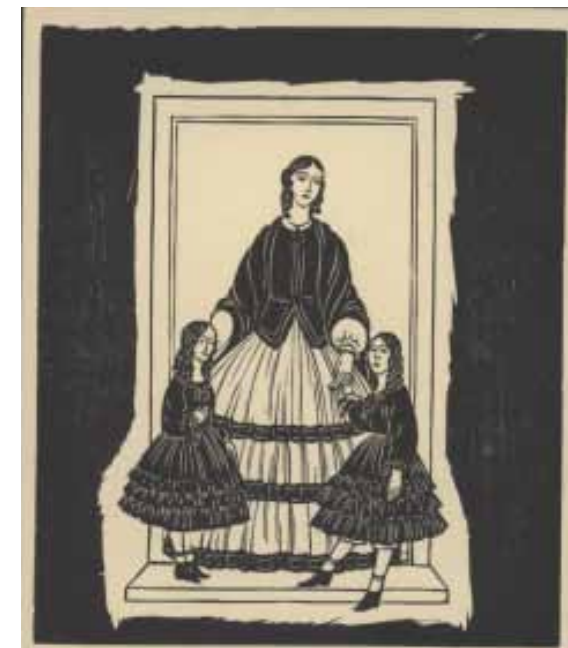


P727b

- 340 Nigra sum sed Formosa.** P618. 1929. Inscribed by Gill to Cleverdon at foot "D.C^l from E.G." A fine impression on soft paper. One corner slightly crumpled, not affecting the image. 174 x 100. **£1500**
- 341 Surrexit Alleluia.** P661. 1930. Inscribed by Gill to Cleverdon at foot "D.C^l from E.G. Easter 1930." A fine impression on soft paper, trimmed quite close to the image. 132 x 75. **£1300**
- 342 Invitation to marriage of Joanna Gill to René Hague.** P725. 1930. Invitation on a single sheet of paper with wood engraving *Christ as Minister*; text in Gill Joanna font. Douglas Cleverdon's invitation, with his name written in ink. 175 x 95. **£400**
- 343 New Year Card for the Fanfare Press.** P727b. 1930. Printed on a lovely soft Japanese paper, folded to make a card from a single 4to gathering. **£150**
- 344 Book-Plate.** P729. 1930. Printed on fine laid paper. 50 x 88 cm. **£45**
- 345 Christmas Card.** [For Eric and Mary Gill] P896. 1935. Printed on fine laid paper and folded to make a greeting card. 100 x 130. **£75**
- 346 Clover and the Monogram DC.** P897. 1935. Two impressions, printed on a single leaf of fine laid paper (very slightly spotted), signed at the foot by Gill. **£500**
- 347 Bird House.** P933. 1937. 100 x 87. **£350**
A proof pull of this rare print, before the block has been cleared, for a book called *Bird House*, the memoirs of Beatrice Warde's mother. Beatrice is doubtless one of the children pictured.
- 348 The 'Most precious Ornament'.** P935. 1937. Printed on fine paper, with Cleverdon's pencil note at the foot: "No 7 of 35 copies printed from the block for Eric White. 1971." 230 x 175. **£250**



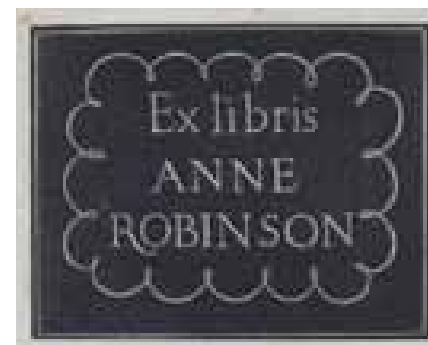
P897



P933



P896



P729



P935

349 A group of tiny original engravings, all from the S. Dominic's Press period, mounted together. **£500**

Chalice and Host with Ω and A. P54

Hog in Triangle. P58

Gravestone with Angel. P61

Initial S with Church. P62

Circular Device. P78

Stalk with Leaves. P109

Initial Letter O with Speedwell. P110

Axe and Block. P135

Hangman's Rope. P136

Flower. P139

Welsh Dragon. P150

Lawyer's Wig. P230

Crucifix. P259



P54



P58



P61



P62



P78



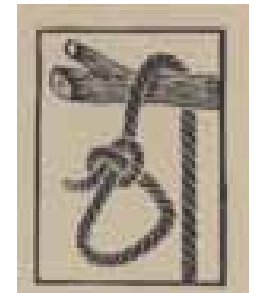
P109



P110



P135



P136



P139



P150



P230



P259

Part 3. Jones graphics.

The great majority of the prints seem to come from Cleverdon's 1981 iconography, *The Engravings of David Jones*, and measure 300 x 235 mm. This can be assumed unless otherwise specified. All measurements are given in millimetres, height before width. The E numbers refer to Cleverdon's iconography.

350 5 pages of original charcoal drawings. The loosely sketched charcoal images are:

- 1) A fire in a grate
- 2) A milk jug
- 3) A ship at sea, reminiscent of ships in *Gulliver* and *Rime of the Ancient Mariner*
- 4) Page with bears, horse and dinosaur with monkeys in a tree
- 5) Large horse with mountains in the background.

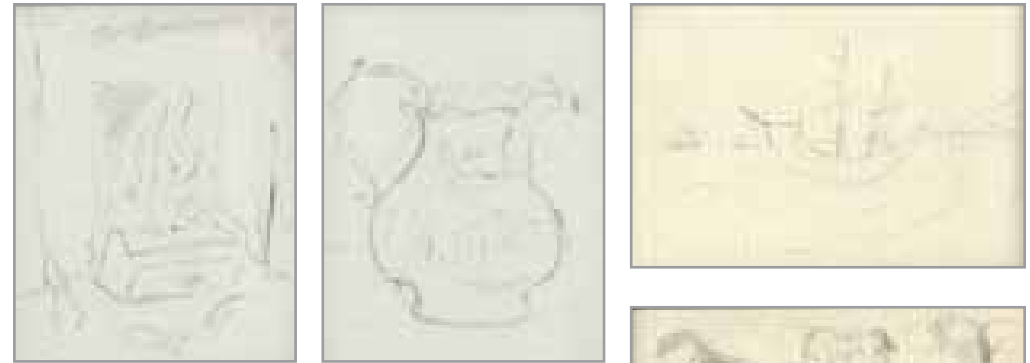
The last three are drawn onto ruled paper. The sketches were done for Lewis Cleverdon, presumably to amuse him as a young boy when Jones was visiting Douglas Cleverdon. **£800**

351 Westward Ho. E1. 1921. Image size 125 x 90. Designed by Jones but engraved by Eric Gill. Cleverdon explains the title, "during the First War, the phrase 'Gone west' had become army slang for a man killed in action." **£750**

The proof that Jones kept in his 'envelope' (see below) which passed to Douglas Cleverdon

352 The Bear. E2. c. 1921. Original proof of a wood engraving printed on thin proofing paper. Image size 6.4 x 8.9 cm. **£250**

Cleverdon declares that this very proof image of a Bear was one of Jones's very early attempts at engraving and was kept in an envelope by Jones with other proofs entitled 'Proofs of various wood-engravings done at Ditchling or just after'.



5 drawings



E1

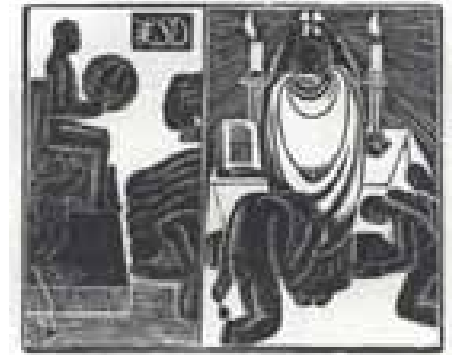


E2

- 353 The Most Holy Rosary & The Church on the Rock.** E4 & E5. 1921. Images measure 100 x 95 and 45 x 40. On laid paper. **£100**
- 354** Another impression. Printed on Barcham Green paper with the Clover Hill watermark. Sheet size 285 x 205. **£100**
- 355 Nativity with Shepherds.** E6. 1921. Image size 75 x 100. On japon. **£100**
- 356** Another impression, on wove paper. Sheet size 285 x 245. **£50**
- 357** Another impression, on laid paper. **£50**
- 358 (i) Mammon and Worshippers (ii) Elevation of the Host & (i) Welfare Speaker (ii) Crucifixion.** E8 & E9. 1922. Images both measure 75 x 90. From the suite printed on japon. **£100**
- 359** Another impression, printed on wove paper. Sheet size 290 x 205. **£100**
- 360** Another impression, on laid paper, small yellow stain to margin. Sheet size 300 x 230. **£75**
- 361 (i) Death of Absalom (ii) Jesus the Carpenter & (i) Cain kills Abel (ii) The Raising of Lazarus.** E11 & E12. 1922. Images both measure 75 x 90. On japon. **£100**
- 362** Another impression, on laid paper. **£100**
- 363** Another impression, on wove paper. Sheet size 290 x 205. **£100**



E4



E8



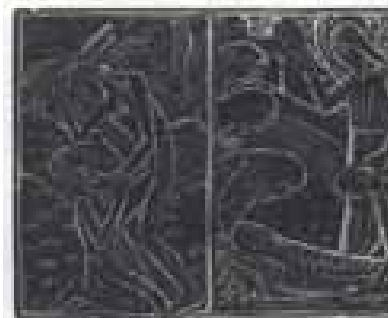
E5



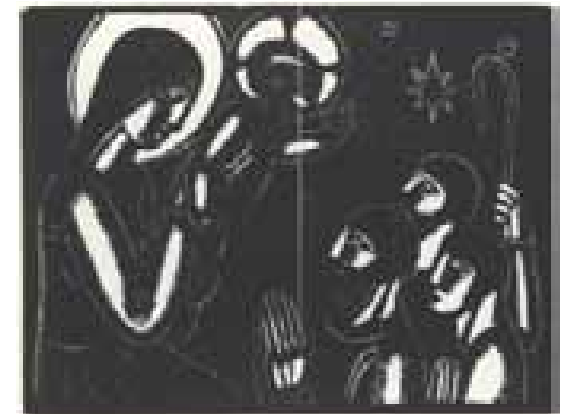
E9



E11



E12



E6

- 364 (i) Crucifixion (ii) Employer and wage-slave & Husband leaving wife.** E15 & E16. 1922. Image sizes 75 x 90 and 75 x 45. The latter is only half of the original block, having once carried an engraving entitled *Crucifixion* alongside this image. The other half is now lost. Printed on japon. **£120**
- 365** Another impression, on velin d'Arches paper. Sheet size 290 x 205. **£120**
- 366** Another impression. Printed on wove paper. **£120**
- 367 Jesus before Pilate.** E17. 1922. Image size 75 x 90. Printed on Barcham Green paper. Two small squares of very faint browning, not affecting image. **£150**
- 368** Another impression, on wove paper. Sheet size 290 x 245. **£150**
- 369** Another impression, on japon. **£150**
- 370 Hound of S. Dominic.** E18. 1922. Image size 50 x 70. On Barcham Green paper. **£200**
- 371** Another impression, on japon. **£200**
- 372 The Downs.** E19. 1922. Image size 75 x 95. Printed on laid paper. Sheet size 295 x 235. **£150**
- 373 Basket of Flowers.** E20. 1922. Image size 40 x 40. Printed once on each side of a small piece of thin tissue. Sheet size c. 110 x 85. **£100**



E15



E17



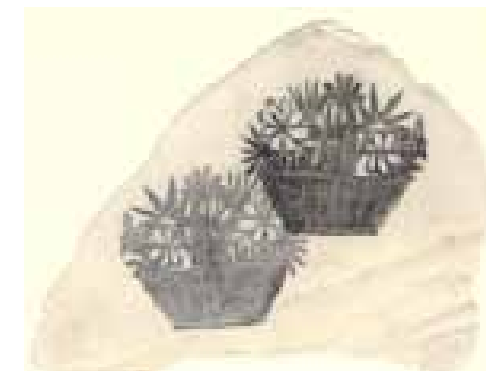
E16



E18



E19



E20

- 374 Petra.** E23. (1922?) Image size 95 x 70. On Barcham Green paper. £100
- 375 (i) Family before Crucifix (ii) Man in pub & Officer and Politicians with map.** E24 & E25. 1922. Images both measure 75 x 90. Printed on wove paper. Sheet size 285 x 205. £75
- 376** Another impression, on japon. £50
- 377 Nativity with Shepherds and Animals.** E26. 1922. Image size 75 x 90. Printed on laid paper. £50
- 378** Another impression, printed on wove paper. Sheet size 290 x 205. £50
- 379 Family at the hearth.** E27. 1922. Image size 75 x 90. Printed on wove paper. Sheet size 290 x 205. £50
- 380 Candlemas.** E28. 1923. Image size 75 x 90. On japon. £50
- 381** Another impression, on wove paper. Sheet size 285 x 205. £50
- 382 Our Lady was a Milkmaid.** E30. (1923?) Image size 105 x 55. On japon. £100
- 383** Another impression, printed on wove paper. Sheet size 285 x 205. £50
- 384** Another impression, on laid paper. £50
- 385 Madonna with Distaff, and Child in Cradle.** E32. 1923. Original wood engraving by David Jones, neatly trimmed around the edge of the engraving into a circle with a diameter of 5.9 cm. Lettered 'Fernhurst Spinners/ Love refuseth no labour', signed with a monogram in the wood on the cradle. £100
- An exquisite little image which was kept in an envelope of proofs by David Jones which passed to Douglas Cleverdon.



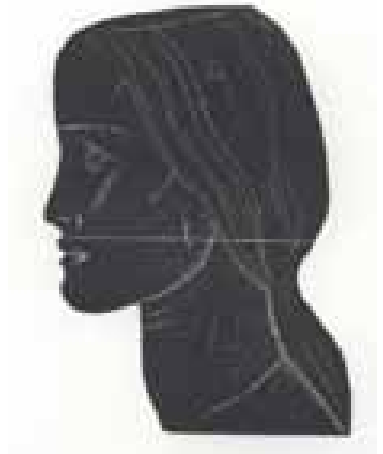
E26



E27



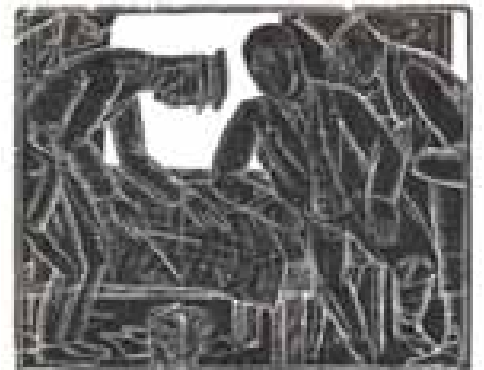
E28



E23



E24



E25

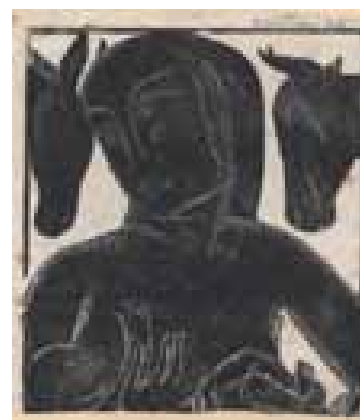
- 386 Witanbel Watloo & Aspidistra.** E34 & E35. 1923. Images measure 55 x 50 and 50 x 50. On japon. **£100**
- 387** Another impression, printed on Barcham Green paper. **£100**
- 388** Another impression, printed on wove paper. Sheet size 280 x 205. **£50**
- 389 Madonna and Child with S. Dominic and S. Francis.** E39. (1923?) Image size 40 x 30. A proof impression, printed on wove paper. Sheet size 75 x 65. **£75**
- 390 Madonna and Child with S. Dominic and S. Francis & Nativity with Cross and Star.** E39 & E40. (1923?) & 1925. Images measure 40 x 30 and 105 x 70. On japon. **£75**
- 391** Another impression, printed on Barcham Green paper. **£75**
- 392** Another impression, printed on wove paper. Sheet size 285 x 205. **£75**
- 393** Another impression, printed on laid paper. **£75**
- 394 Madonna and Child (Mater Inviolata).** E41. 1923. Original wood engraving by David Jones printed on thick paper. 11 x 11.5 cm. Slight crease but a good strong impression. Printed at the S.Dominic's Press. **£500**
- Inscribed on the back by David Jones to Eric Gill's youngest daughter Joan "Christmas 1925; For Joan/from David Michael". At this time David Jones was working with Eric Gill in Ditchling. He was to be engaged to another of Eric Gill's daughters, Petra.
- Cleverdon mentions another copy inscribed to Petra.
- 395 Nativity with Ox and Ass.** E42. 1923. Image size 115 x 100. Proof engraving signed and dated 1923 by Jones in pencil. This is the second state, with the hatching added. **£400**
- 396** Another impression. This is a later state, both animals having been removed. Printed on proofing paper, probably as a proof for *Cleverdon, 1981*, but not used as the block had begun to open and crack. Sheet size 240 x 150. **£120**



E32



E42 without animals



E42



E30



E39



E34



E40



E35

- 397 Judas, with Caiaphas and the Devil.** E45. 1924. Image size 75 x 60. Printed on japon. **£75**
- 398** Another impression, printed on Barcham Green paper with the Clover Hill watermark. Sheet size 285 x 205. **£75**
- 399** Another impression, printed on wove paper. **£75**
- 400 Christ sending forth His Disciples.** E46. 1924. Image size 50 x 100. Printed on japon. Sheet size 130 x 200. **£75**
- 401** Another impression, printed on wove paper. Sheet size 285 x 205. **£75**
- 402 S. Dominic blessing Friar: and Friar on Pilgrimage.** E47. 1924. Image size 55 x 105. A proof copy printed on japon. Sheet size 100 x 130. **£75**
- 403 Dominican Friar & S. Dominic blessing Friar: and Friar on pilgrimage.** E48 & E47. 1924. Images measure 55 x 45 and 55 x 105. Printed on laid paper. **£100**
- 404** Another impression, printed on wove paper. Sheet size 285 x 205. **£100**
- 405 The Annunciation; The Visitation & The Nativity.** E49, E50 & E51. 1924. All images measure 50 x 100. Printed on japon. **£125**
- 406** Another impression, printed on laid paper. **£125**
- 407 The Visitation.** E50. 1924. Image size 50 x 100. A proof copy, printed on tan laid paper. Sheet size 170 x 190. **£75**



E41



E49



E48



E50



E46



E45

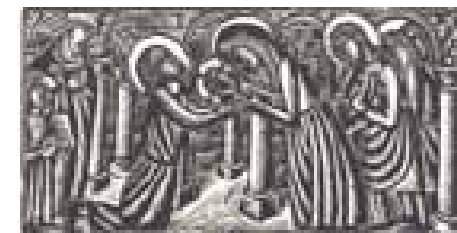


E47

- 408 The Visitation; The Agony in the Garden; The Crucifixion & The Resurrection.** E50, E54, E58 & E59. 1924. All images measure 50 x 100. Four prints mounted together on sheets measuring 170 x 190, 70 x 120, 90 x 110, and 65 x 110 respectively. **£200**
- 409 The Presentation; The Finding in the Temple; The Scourging at the Pillar & The Crowning with Thorns.** E52, E53, E55 & E56. 1924. All images measure 50 x 100. Printed on japon. **£200**
- 410** Another impression, printed on wove paper. Sheet size 285 x 205. **£200**
- 411 The Agony in the Garden.** E54. 1924. Image size 50 x 100. A proof copy on a thick piece of tan wove paper, slightly unevenly inked. Sheet size 145 x 185. **£75**
- 412 The Scourging at the Pillar.** E55. 1924. Image size 50 x 100. A proof copy on tan laid paper, light spotting to the margins. Sheet size 150 x 190. **£75**
- 413 The Crowning with Thorns.** E56. 1924. Image size 50 x 100. A proof copy on tan laid paper. Sheet size 170 x 190. **£75**
- 414** Another proof impression, printed on japon. Sheet size 110 x 130. **£75**
- 415 The Carrying of the Cross; The Crucifixion; The Resurrection & The Ascension.** E57, E58, E59 & E60. 1924. All images measure 50 x 100. Printed on japon. **£200**
- 416** Another impression, printed on wove paper. **£200**
- 417 The Crucifixion.** E58. 1924. Image size 50 x 100. A proof copy on a thin piece of wove paper. Sheet size 75 x 110. **£75**
- 418 The Resurrection.** E59. 1924. Image size 50 x 100. A proof copy on a thin piece of tan paper. Sheet size 55 x 105. **£75**
- 419 The Ascension.** E60. 1924. Image size 50 x 100. A proof copy on a thin piece of laid paper. Sheet size 110 x 130. **£75**



E51



E52



E53



E54



E55



E56



E57



E58



E59



E60

- 420 The Descent of the Holy Ghost.** E61. 1924. Image size 50 x 100. A proof copy on a thin piece of tan laid paper. Sheet size 100 x 130. **£75**
- 421 The Descent of the Holy Ghost; The Assumption & The Coronation of the Blessed Virgin Mary.** E61, E62 & E63. 1924. All images measure 50 x 100. Printed on japon. **£200**
- 422** Another impression, printed on Barcham Green paper. **£75**
- 423 The Assumption.** E62. 1924. Image size 50 x 100. A proof copy printed on a thin piece of tan paper, a little unevenly inked. Sheet size 125 x 145. **£75**
- 424 The Coronation of the Blessed Virgin Mary.** E63. 1924. Image size 50 x 100. A proof copy on a piece of tan paper, inking is slightly uneven. Sheet size 90 x 120. **£75**
- 425 David Jones and Hilary Pepler mounted on Pegasus.** E64. 1924. Image size 115 x 85. Printed on japon, corners slightly browned where the corner-mounts have been. **£100**
- 426** Another impression, on laid paper. **£100**
- 427 Spode & Pamela Riddick and Constance Gold.** E66 & E68. 1924. Image size 90 x 55 and 55 x 75. Printed on japon, some slight stains in upper right. **£100**
- 428** Another impression, on Barcham Green paper. **£100**
- 429 'Abraham Lincoln'.** E69. 1924. Image size 125 x 85. Printed on laid paper. **£75**
- 430 Octavia.** E70. 1924. Image size 125 x 85. Printed on laid paper. **£75**



E61



E66



E62



E68



E63



E69



E70



E64

- 431 Jack Squire.** E71. 1924. Image size 125 x 95. Sir John Collings Squire was a poet and editor who set up the literary magazine, *London Mercury*, in 1919. Printed on japon. **£100**
- 432** Another impression, on laid paper. **£100**
- 433 Arthur J. Penty.** E74. 1924. Image size 75 x 35. Penty was an architect and a writer on guild socialism. A proof impression on a piece of cream wove paper. Sheet size 130 x 100. **£75**
- 434 Arthur J. Penty & Satan, with Hell-Fire, embracing Angel.** E74 & E75. 1924. Images measure 75 x 35 and 85 x 55. On laid paper. **£100**
- 435 Nativity.** E80. 1924. Image size 115 x 20. On laid paper. **£100**
- 436 Fishers of Men.** E81. 1925. Image size 125 x 100. Jones's design for Desmond Chute's bookplate, printed on vellum. Sheet size 265 x 185. **£200**
- 437** Another impression, on japon. **£100**
- 438** Another impression, on laid paper. **£100**
- 439 Tenby from Caldy Island.** E82. 1925. Image size 100 x 150. Printed on wove paper. **£100**
- 440 Ship and long-boat in bay; Gulliver on bridge & Eagle flies off with Gulliver's travelling-box.** E95, E89 & E105. 1925. Images measure 30 x 125, 55 x 55 and 55 x 90. Printed on japon. **£150**
- 441** Another impression, on wove paper. **£150**



E74



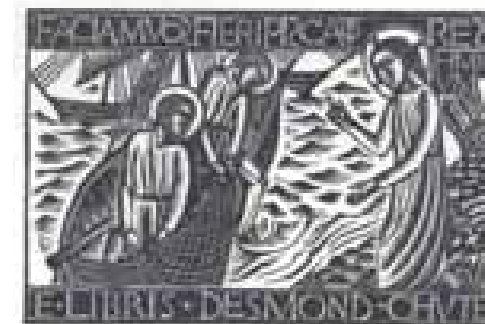
E75



E80



E81



E81



E82

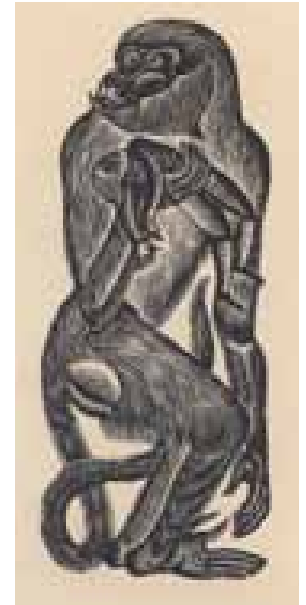
- 442 **Gulliver cuts down trees.** E90. 1925. Image size 125 x 30. Printed on japon. £50
- 443 Another impression, on Barcham Green paper with the Clover Hill watermark. Sheet size 280 x 205. £75
- 444 Another impression, on laid paper. £50
- 445 **Gulliver is seized by a monkey.** E102. 1925. Image size 125 x 50. On japon. £75
- 446 **Map of the Third Voyage.** E106. 1925. Image size 175 x 125. Printed on japon. £75
- 447 Another impression, on Barcham Green paper with the Clover Hill watermark. £75
- 448 Another impression, on wove paper. £75
- 449 **Apparitions.** E114. 1925. Image size 55 x 125. On japon. £75
- 450 Another impression, printed on laid paper. £75
- 451 Another impression, printed on wove paper. Sheet size 285 x 205. £75
- 452 **Young nobleman with lewd female & Cockerel.** E120 & E125. 1925. Images measure 55 x 55 and 50 x 40. Printed on japon. £75
- 453 Another impression, printed on wove paper. £75



E90



E106



E102



E105



E89



E95

- 454 Female Yahoo embraces Gulliver.** E121. 1925. Image size 55 x 125. Printed on japon. **£75**
- 455** Another impression, on laid paper. **£75**
- 456** Another impression, on wove paper. Sheet size 285 x 205. **£75**
- 457 Holy Ghost as Dove & Nativity with Shepherds and Animals.** E126 & E129. 1925. Images measure 55 x 55 and 60 x 60. Printed on japon. **£100**
- 458** Another impression, on wove paper. **£100**
- 459 Shepherds.** E131. (1925?) Image size 75 x 75. One of six numbered copies printed on thick wove paper. Cleverdon refers to this engraving in the introduction to *The Engravings of David Jones*, "Another wood-block, in the same size and style [as "Three Kings"], lettered "Transeamus usque Bethlehem", represents two shepherds as tin-hatted infantrymen. The block was evidently intended for intaglio printing, but no prints taken by David, either intaglio or surface, are known to me. Recent trial pulls suggest he left the block unfinished." **£500**
- 460** Another impression, as above. **£500**



E121



E120



E114



E126



E125



E129

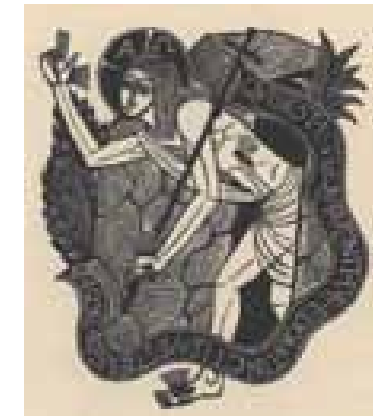


E131

- 461 The Lancers.** E132. 1926. Image size 125 x 150. A beautiful copper-plate engraving, later entitled 'Ponies on a Welsh hill-slope'. Printed in sepia on Barcham Green wove paper. **£250**
- 462 Reclining Cat.** E133. 1926. Image size 115 x 90. Copper-engraving on laid paper. **£175**
- 463** Another impression, on wove paper. Sheet size 450 x 315. **£175**
- 464 Puma.** E134. 1926. Image size 75 x 100. One of six numbered copies on wove paper printed in 1980 under Cleverdon's direction. Sheet size 345 x 280. **£300**
- 465** Another impression, printed in sepia on wove paper. Sheet size 450 x 310. **£300**
- 466** Another impression, on laid paper. **£300**
- 467 The Crucifixion.** E135. 1926. Image size 150 x 120. One of 60 numbered prints issued by Anthony d'Offay, Ltd, in 1979. Copper-engraving, printed in sepia on thick wove paper. **£175**
- 468** Another impression, on Barcham Green laid paper. **£175**
- 469 The Resurrection of Christ.** E136. 1926. Image size 85 x 75. Printed on japon. **£85**
- 470** Another impression, on laid paper. **£85**
- 471 The Tempest.** E139. 1926. Image size 180 x 125. Printed on Barcham Green paper with the Clover Hill watermark. **£100**
- 472** Another impression, on wove paper. Sheet size 290 x 205. **£100**
- 473 The Whale.** E142. 1926. Image size 105 x 125. Printed on vellum. Sheet size 250 x 165. **£750**
- 474** Another impression, on laid paper. Sheet size 285 x 220. **£300**



E132



E136



E135



E133

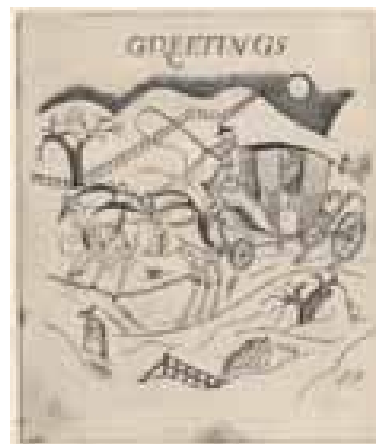


E152

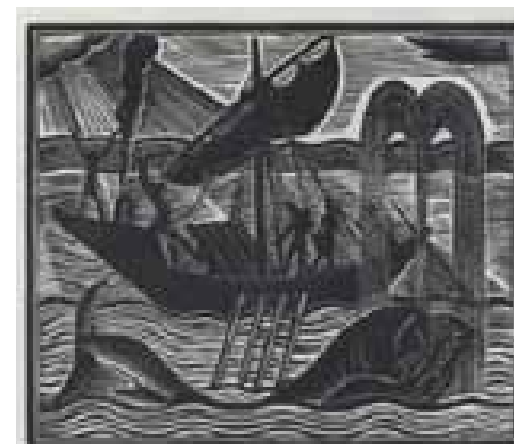


E134

- 475** **The waters compassed me about.** E143. 1926. Image size 160 x 125. Printed on vellum, a little unevenly inked. Sheet size 250 x 165. **£350**
- 476** Another impression, on laid paper. Sheet size 280 x 220. **£250**
- 477** **The Whale vomits out Jonah.** E144. 1926. Image size 90 x 95. Printed on vellum. Sheet size 250 x 165. **£350**
- 478** **Address Card: Robin on Holly Twig.** E152. c. 1926. Original proof copper-engraving, 120 x 75. Robin on a holly twig above the words "Mr & Mrs William Murdoch at 42 South Audley Street London W.1." The image had a few slight thumb marks and signs of ruling as befits an artist's proof. **£325**
- 479** **Coach and Horses in Winter Landscape.** E153. 1926. Original proof of copper engraving by David Jones of a coach and horses in a winter landscape with the word "Greetings" at the top. Image size 126 x 108. Occasional light soiling with thumbmarks denoting that this was a working proof. 1926. **£325**
Initialed "DMJ" with the date in the plate.
- 480** **The Crucifixion & Kneeling Figure.** E155 & E156. 1927. Images measure 170 x 115 and 45 x 45. On Barcham Green paper with the Clover Hill watermark. **£150**
- 481** **The Chester Play of the Deluge.** E162 – E171. 1927. All images measure 165 x 165. A complete set of the 10 wood engravings for the Clover Hill Edition of *The Chester Play of the Deluge* printed on hand made paper. Similar to the 7 sets on hand made paper which accompanied the 7 vellum copies. Sheet size 275 x 215. **£1000**
- 482** Another set, on laid paper. Sheet size 300 x 240. **£1000**
- 483** **The Dove.** E170. 1927. Image size 165 x 165. Printed on laid paper, slightly unevenly inked and with some brown spotting to the margins. Sheet size 295 x 230. **£75**



E153



E142



E144



E155



E156



E143



E139

The Chester Play of the Deluge



E162



E163



E164



E165



E166



E167



E168



E169



E170



E171

- 484 The Harbour I.** E181. 1927. Image size 45 x 75. A proof print on a cream piece of thin paper with a small, faint stain to the margin. Sheet size 250 x 200. **£175**
- 485** Another impression, in blue ink on a thin piece of laid paper. Sheet size 265 x 215. **£175**
- 486 The Wedding Guests.** E183. 1928. Image size 180 x 135. Printed in blue ink on laid paper. Sheet size 320 x 250. **£150**
- 487 The Albatross.** E184. 1928. Image size 180 x 135. Printed in blue ink on thin laid paper. **£300**
- 488** Another impression, on thick paper, edges starting to brown, mark left from a fold in the bottom left corner. **£200**
- 489 The Albatross & The Death-Fires.** E184 & E185. 1928. Images measure 180 x 135 and 180 x 135. Printed in blue ink on a grey single folded sheet with the Crisbrook watermark. Sheet size 310 x 500. **£400**
- 490 The Death-Fires.** E185. 1928. Image size 180 x 135. Printed on wove paper. Sheet size 455 x 330. **£250**
- 491** Another impression, printed in green ink on laid paper. **£250**
- 492** Another impression, as above but in blue ink. **£250**
- 493** Another impression, possibly a proof on a thin piece of cream laid paper. **£250**
- 494 Life-in-Death.** E186. 1928-29. Image size 180 x 135. Printed in blue ink on laid paper. **£250**
- 495** Another impression, printed in green ink on Barcham Green paper. **£250**
- 496** Another impression, on wove paper. Sheet size 440 x 330. **£250**
- 497** Another impression, possibly a proof on a thin piece of cream laid paper. Sheet size 265 x 210. **£250**



E186



E185



E183



E181



E184

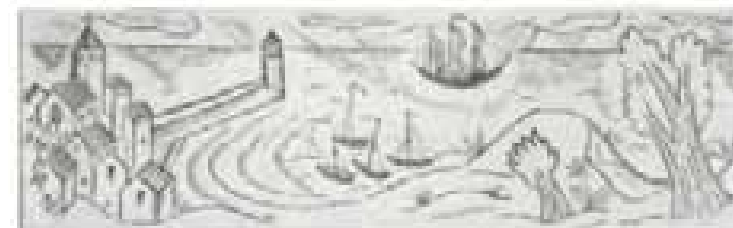
- 498 The Curse.** E187. 1928. Image size 180 x 135. Printed on a thin piece of laid paper. Sheet size 265 x 215. **£325**
- 499 The Mariners.** E188. 1928. Image size 180 x 135. Printed on thin laid paper watermarked 'Charles I'. Sheet size 265 x 215. **£200**
- 500** Another impression, on thick wove paper. Sheet size 320 x 250. **£200**
- 501** Another impression, on Crisbrook paper. Sheet size 310 x 240. **£200**
- 502 The Town.** E189. 1928. Image size 180 x 135. On a single folded sheet of Crisbrook paper along with Part the Seventh of the Rime. Sheet size 310 x 500. **£200**
- 503** Another impression, on a thin piece of laid paper watermarked 'Charles I'. Sheet size 265 x 215. **£200**
- 504** Another impression, on thick wove paper. Sheet size 320 x 250. **£200**
- 505 Vespers II.** E191. 1928. Image size 180 x 135. A good impression printed in green ink on Barcham Green paper. Sheet size 300 x 240. **£150**
- 506** Another impression, in blue ink on laid paper. **£150**
- 507** Another impression, on wove paper. Sheet size 440 x 330. **£150**
- 508** Another impression, on thin laid paper watermarked 'Charles I'. Sheet size 265 x 215. **£150**
- 509** Another impression, on thick wove paper. Sheet size 330 x 240. **£150**
- 510 Harbour II.** E192. 1928. Image size 40 x 125. A proof impression on proofing paper. Sheet size 200 x 250. **£150**
- 511** Another impression, in green ink on laid paper. Sheet size 300 x 240. **£120**
- 512** Another impression, in blue ink on Barcham Green paper. **£120**



E187



E189



E192



E188



E191

513 Tailpiece II: Pelican in her Piety. E194. 1928. Image size 90 x 115. On laid paper. Sheet size 265 x 215. **£200**

514 Tailpiece III: Pelican in her Piety. E195. 1928. Image size 115 x 90. This version, with the lettering in lower-case, was preferred by Jones, but Stanley Morison felt differently, and decided to use E194 instead. Printed in green ink on pale japon.

515 Another impression, on thick wove paper. Sheet size 320 x 230. **£250**

516 Another impression, in green ink on laid paper. **£250**

517 Everyman. E199. 1929. Image size 140 x 165. The only engraving completed for an edition of 'Everyman', which was to be published by the Golden Cockerel Press but was later abandoned. On japon.

518 Animals and Shepherds. E201. 1929. Image size 205 x 160. According to Cleverdon, "for some unfathomable reason, David discarded this dry-point, and for several years used the copper-plate to prop up one of the legs of his bed". The plate was later cleaned and used to create this impression. One of 16 numbered prints printed in brown ink on japon, of a total edition of 32. With a faint crease from a flattened out fold across the middle of the sheet. **£275**

519 Another impression. A trial pull printed from the plate before it had been cleaned. As Cleverdon writes, "the surface of the plate shows patches of corrosion, but the dry-point lines are not badly affected." Sheet size 455 x 320. **£250**

520 Nativity with Shepherds and Beasts Rejoicing. E202. 1929-30. Image size 205 x 160. Printed on green ink on Barcham Green paper. **£250**



E194



E199



E201



E195



E202

- 521 Wounded Knight.** E204. 1929-30. Image size 205 x 160. Proof of an original copper-plate engraving by David Jones. Apparently the only existing proof of the first state of the engraving, which was a trial illustration for a proposed edition of *Morte Darthur* which unfortunately never came to fruition. This copy was reproduced by offset in *The Engravings of David Jones* showing the damage to its upper right hand, where a piece c. 2 x 1 cm has been broken off. With inky finger marks to the margins and lower right corner of the image. **£1000**
- 522** Another impression, this from a later state of the plate. Signed by Jones and dated 1930, probably one of 50 issued by the Redfern Gallery. **£600**
- 523 Unicorn and Broken Column.** E205. 1930. Image size 55 x 75. On japon. **£275**
- 524 He frees the waters in Helyon.** E206. 1930-32. Image size 150 x 240. Original proof wood engraving, captioned and signed by Jones and dated 1932; the signature very faded. With Cleverdon's note on the mount "David Jones' own print. Signed in red biro faded." Cleverdon writes in *The Engravings of Eric Gill*, "It is fitting that this volume should end with David's last major wood-engraving, "He frees the Waters of Helyon": again on the theme of the Unicorn, but now with the Spear and the Chalice. The engraving, here printed from the original block, he considered unfinished, though he worked on it intermittently from 1930 to 1932. Of all his engravings it was, I think, the one on which he set the greatest store, and which had for him the most profound significance." Printed on proofing paper. Sheet size 200 x 300. **£475**
- 525** Another impression, on thick wove paper. **£200**
- 526** Another impression, on japon. **£200**



E204



E205



E206

One of Jones's two last pieces of book illustration

527 Uncut Woodblock with full design for Le Morte Darthur title page drawn onto the block.

The detailed design is drawn in pencil and is highlighted in china white. 192 x 126 mm. 1929. **£5000**

Douglas Cleverdon and David Jones had discussed an edition of Morte Darthur in 1929. Jones was unwell and struggling with his eyesight and even more with extracting the real "ideas" in King Arthur and divorcing it from, as Cleverdon put it in a letter to him "Chain-mail - sword - knight - lady - pennon - castle - romance - gothic - Cloth of Gold - Chess-board business".

By 1930 the project was abandoned, but Jones did make a start, drawing this title-page preparatory to engraving it as well as starting on one specimen illustration, which are his final pieces of book illustration.

The illustration is a characteristic synthesis of Arthurian and Jonesian allegory: the Holy Grail illuminated with shafts of light from heaven, a flowering thorny rose, Guinevere cradling the dead Arthur, a riderless horse, blasted trees, a crumbling wall.

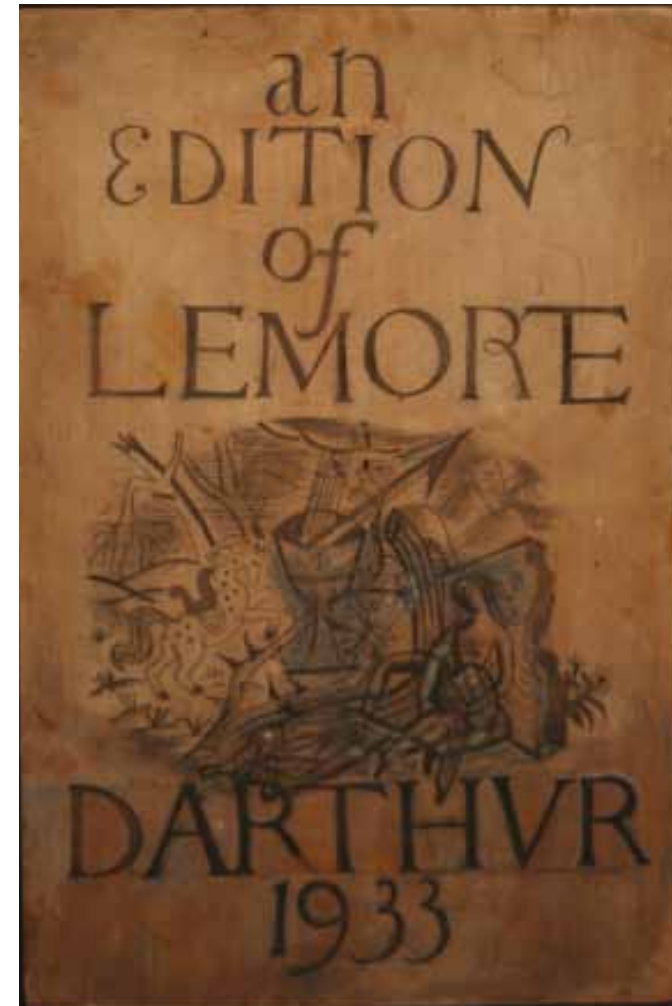
PAINTED INSCRIPTIONS

Jones's painted inscriptions are among his most rewarding work. They were seldom if ever offered for sale and are rarely seen in the market place. Fortunately he was in the habit of commissioning photographs which, embellished with original calligraphy, he would give to friends at Christmas (though he seldom made the conventional holiday deadlines). We're very pleased to offer five of these.

528 Virgo Dei Genitrix

Original photographic print of calligraphic inscription, with Jones's additional manuscript inscription "Nadolig Llawen" (Happy Christmas) at head and foot. 250 x 195 mm. 1950. **£400**

With a relatively short Christmas greeting to the Cleverdons on the verso. Gray 20.



Le Morte Darthur woodblock (reversed)

Cleverdons, and with a commentary on the inscription, referring to The Anathemata and St. Luke's Gospel. Gray 45.

532 Accendat in Nobis.

Original photographic print of calligraphic inscription, with Jones's manuscript christmas greeting "In Fest. Nat. DNI" at head and date at foot, inscribed at foot "for Michael from Dai". 250 x 205 mm. 1961.

£475

With Jones's lengthy manuscript explanation on the verso "The bit in Latin is what the celebrant says while he's censing the altar at the Offertory. The Welsh round the margin is a literal translation of this" and a note to Mick, offering apologies for its lateness, and commenting on a newspaper photograph of Bill Tilman's pilot cutter Mischief. This latter leads the cataloguer to think that Michael/Mick may have been Michael Ritchie, at one time apprentice to Gill at Piggotts, friend of Jones and Graham Greene, and distinguished yachtsman, famous (in some circles) for a spirit of self-reliance at sea summed up in his epithet that one should be ready "to die like a gentleman" rather than expect to be rescued. Did Ritchie receive the card meant for the Cleverdons? Gray 60.

533 Christmas Card.

4pp illustration with collotype [?] reproduction after Jones. 250 x 195 mm. 1961.

£100



Card for Faber & Faber

Part 4. Other prints and engravings.

- 534 CHUTE** (Desmond). 3 Original Wood-Engravings. Comprising:
- 1) S. Dominic 104 x 51
 - 2) Madonna & Child 74 x 56
 - 3) Pietà 70 x 78. **£180**
- 535 CHUTE** (Desmond). 3 Copper Engravings, signed in pencil. The three engravings all measure 78 x 56 and comprise:
- 1) The head of Christ on the cross
 - 2) The heads of the dead Christ and Mary
 - 3) The Resurrection [?]
- All signed and dated in pencil. 1923. **£250**
- 536 CRAXTON** (John). Flowers in a Vase. Oil on board, 305 x 225. Unsigned c.1941. **£850**
- A note on the back by Douglas Cleverdon states that this was given to Nest Cleverdon by her fellow-lodger (at John Wells's house in Bedford) the artist's brother Anthony Craxton, who became a noted producer at the BBC. Cleverdon notes that Craxton's "mother sent his weekly laundry in parcels strengthened by pieces of cardboard while BBC Music Dept. was in Bedford during the War".
- 537 GILL** (Joan). Copper engraving of Madonna and Child. 150 x 57. Inscribed in pencil "Wishing you a very happy Christmas from Joan". n.d. **£175**
- An elegant image from Eric Gill's youngest daughter Joan, who later married René Hague.
- 538 GILL** (Joan). Original wood-engraving of Madonna and Child. Paper size 143 x 96, image size 112 x 47. Inscribed in pencil "Wishing you a very happy Christmas with love from Joan". n.d. **£150**



536 (1)



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536 (2)



536 (3)



536 (1)



536 (2)



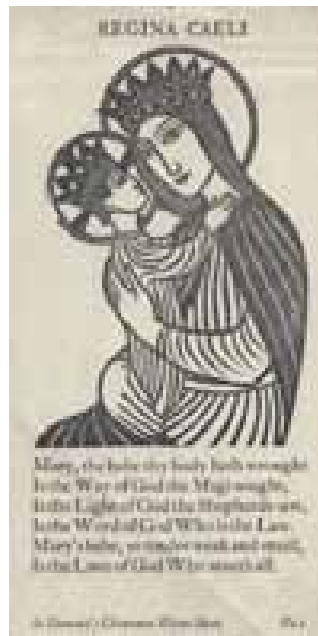
536 (3)



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- 539 HAGREEN** (Philip). Regina Caeli, St. Dominic's Christmas Rhyme Sheet, No. 1. Large wood engraving of Madonna and Child crowned. 289 x 154. Slight crease, otherwise good. S. Dominic's Press c.1922. **£100**
Sewell & Taylor: Saint Dominic's Press B8.
- 540 HAGUE** (René). Landing Window. Large watercolour on paper, 565 x 490, of a jug with dried seed pods and flowers in front of a window with trees and outhouses beyond, signed in pencil with Hague's monogram. 1917. **£250**
- 541 LOUSADA** (Anthony). Pelican. Pencil drawing of a pelican inscribed by the artist "To Douglas Cleverdon from Anthony Lousada 17th January 1973". Sheet size 255 x 205, image size c. 150 x 140. Mounted. 1973. **£200**
- Lousada, distinguished jurist and connoisseur, was taken to visit Henri Gaudier-Brzeska's studio as a child, and it is tempting to see an influence here.
- 542 MORTIMER** (Ian). Wood-engraving of a Nude holding a Plate of Apples. Proof of a wood-engraving by Ian Mortimer signed by him with "state proof" written in pencil. It has been inscribed to Douglas Cleverdon "For Douglas - engraving in progress". **£75**
- 543 TEGETMEIER** (Denis). Jonathan Wild. Two copper-engravings from Jonathan Wild by Denis Tegetmeier, both mounted. [1932]. **£125**



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