



THE PRIVATE PRESS

WILLIAM MORRIS
THE KELMSCOTT PRESS
& LATER BRITISH
PRIVATE PRESSES



TYPE & FORME

PART I: WILLIAM MORRIS & THE KELMSCOTT PRESS



have always been a great admirer of the calligraphy of the Middle Ages & of the earlier printing which took its place...

And it was the essence of my undertaking to produce books which would be a pleasure to look upon as pieces of printing and arrangement of type.

A Note by William Morris on his Aims in Founding the Kelmscott Press (1898)

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THE NATURE OF GOTHIC.

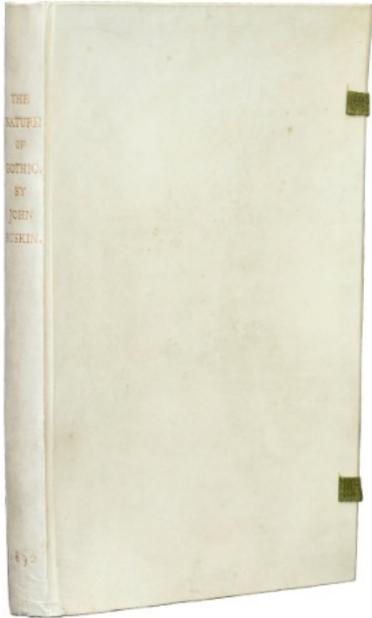


WE are now about to enter upon the examination of that school of Venetian architecture which forms an intermediate step between the Byzantine and Gothic forms; but which I find may

be conveniently considered in its connexion with the latter style. ¶ In order that we may discern the tendency of each step of this change, it will be wise in the outset to endeavour to form some general idea of its final result. We know already what the Byzantine architecture is from which the transition was made, but we ought to know something of the Gothic architecture into which it led.

¶ I shall endeavour therefore to give the reader in this chapter an idea, at once broad and definite, of the true nature of Gothic architecture, properly so called; not of that of Venice only, but of universal Gothic: for it will be one of the most interesting parts of our subsequent inquiry, to find out how far Venetian architecture reached the universal

KELMSCOTT PRESS EDITION OF
A WORK WILLIAM MORRIS BELIEVED
'WILL BE CONSIDERED AS
ONE OF THE VERY FEW NECESSARY
AND INEVITABLE UTTERANCES
OF THE CENTURY'



1. RUSKIN, John. *The Nature of Gothic. A Chapter of the Stones of Venice.* London and Orpington: 'printed by William Morris at the Kelmscott Press, Hammersmith, and published by George Allen', 1892.

Octavo (206 x 145mm), pp. [2 (blank l.)], [1 (title)], i-[v] (preface), [1]-123, 124-[128] ('Appendix'). Printed in Golden type. One full wood-engraved border, six- and ten-line wood-engraved initials, and wood-engraved press device [Peterson no. 1] at foot of preface and below colophon, all after Morris. Wood-engraved illustrations and diagrams after Ruskin in the text. (Some very light offsetting, a few small marginal marks, small

marginal chip on l. b7.) Original vellum over boards with yapp fore-edges [by J. and J. Leighton], spine lettered in gilt in Golden type, green silk ties [supplied by Morris & Co.], uncut. (Some very light marking, slight offsetting from ties onto endpapers, covers slightly bowed at periphery.) A very good copy, retaining all silk ties. *Provenance:* **Freeman Bass** (wood-engraved bookplate on upper pastedown) – Bloomsbury Auctions, London (sale 15 May 2012, lot 4).

£2,750

First Kelmscott Press edition, limited to 500 copies on 'Flower' paper.

William Morris (1834-1896) had first encountered John Ruskin's writings before he entered Exeter College, Oxford as an undergraduate in 1853, but 'the second volume of *The Stones of Venice*, published in 1853, was an Oxford book, the Oxford book of that whole period when the reading of Ruskin seemed to Morris to have been "a sort of revelation". He was particularly dazzled by the chapter in *The Stones of Venice* entitled "On the Nature of Gothic Architecture: and herein of the true functions of the workman

in art"' (F. McCarthy, *William Morris: A Life for our Time* (London, 1994), p. 69). 'On the Nature of Gothic Architecture' – which McCarthy characterises as 'part description, part polemic' and 'a wonderfully lucid essay on morality, eccentric and impassioned, written in a soaring and idiosyncratic Biblical prose' (*op. cit.*, p. 70) – was a seminal text in the young Morris's development as an artist and writer, and Ruskin's claim that 'the social structures of the Middle Ages allowed the workman freedom of individual expression tragically absent in the Victorian age' was particularly resonant with the author's young disciple.

Some 40 years after he first read 'On the Nature of Gothic Architecture', and after securing the agreement of Ruskin's publisher George Allen, Morris printed Ruskin's text as the fourth book produced by the Kelmscott Press. The text was preceded by a preface by Morris, in which he states that '[t]o my mind, and I believe to some others, ['On the Nature of Gothic Architecture'] is one of the most important things written by the author, & in future days will be considered as one of the very few necessary and inevitable utterances of the century. To some of us when we first read it, now many years ago, it seemed to point out a new road on which the world should travel. And in spite of all the disappointments of forty years, and although some of us, John Ruskin amongst others, have since learned what the equipment for that journey must be, and how many things must be changed before we are equipped, yet we can still see no other way out of the folly and degradation of Civilisation. For the lesson which Ruskin here teaches us is that art is the expression of man's pleasure in labour; that it is possible for man to rejoice in his work, for, strange as it may seem to us to-day, there have been times when he did rejoice in it; and lastly, that unless man's work once again becomes a pleasure to him, the token of which change will be that beauty is once again a natural and necessary

accompaniment of productive labour, all but the worthless must toil in pain, and therefore live in pain. So that the results of the thousands of years of man's effort on the earth must be general unhappiness and universal degradation; unhappiness & degradation, the conscious burden of which will grow in proportion to the growth of man's intelligence, knowledge, and power over material nature' (pp. i-ii).

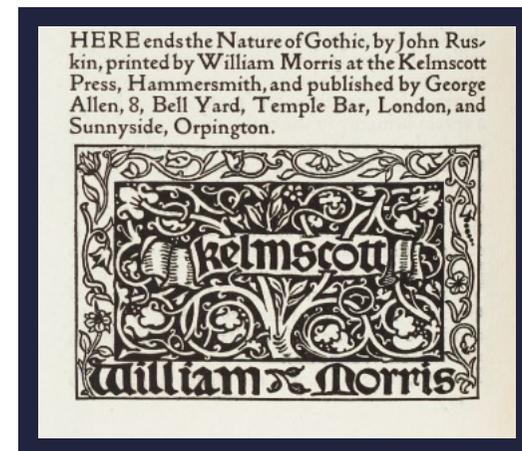
After graduating from Oxford Morris had moved to London, where he met Ruskin and maintained a close association with him over many years. However, the episodes of mental ill-health which blighted Ruskin's later years and a divergence in political opinions meant that the strength of the relationship between the two men had lessened by the time that Morris printed *The Nature of Gothic*. When Sidney Carlyle Cockerell – who knew both Ruskin and Morris (serving both as the latter's unofficial personal secretary and the Secretary of the Kelmscott Press) – visited Ruskin at Brantwood on 17 April 1892, there was a copy of *The Nature of Gothic* inscribed 'John Ruskin from William Morris with affectionate regards, April 11th, 1892' on a table. Cockerell recorded in his diary that '[Ruskin] was very pleased with it and interested in my telling him about the new black letter fount [presumably the Chaucer type, cut in February-May 1892]. He said that Morris was the ablest man of his time' (quoted in W. Blunt, *Cockerell* (New York, 1964), p. 44).

The Kelmscott Press edition of *The Nature of Gothic* was the third separate edition of the text to be published and the first to include Morris's 'Preface'. It had been preceded by two separate editions in 1854, and Cook and Wedderburn note that the Kelmscott Press edition varies slightly from the earlier separate editions, commenting that it 'was set up from the 1886 edition of the complete work, and some misprints which crept into that issue

are repeated [...]. Two misprints peculiar to the Kelmscott may also be noted. On p. 26, lines 11 and 12, the last letters are wrongly spaced; and on p. 56, last line, "God" is printed with a small "g."' (p. lxx).

This copy of *The Nature of Gothic* is from the library of Freeman Bass, sometime Honorary Treasurer of the William Morris Society.

'Bibliographical Note' in E.T. Cook and A. Wedderburn (eds), *The Works of John Ruskin* (London, 1906), X, pp. lxxvii-lxxviii, at pp. lxxvii-lxxviii; E. Le Mire, *Bibliography of William Morris*, B-12; W.S. Peterson, *Bibliography of the Kelmscott Press* (1985), A4; T.J. Wise and J.P. Smart, *John Ruskin*, 1136.



HERE BEGINNETH THE DE-
FENCE OF GUENEVERE.

BUT, KNOW-
ING NOW
THAT THEY
WOULD
HAVE HER
SPEAK,
SHE THREW
HER WET
HAIR BACK-
WARD FROM
HER BROW,
HER HAND CLOSE TO HER
MOUTH TOUCHING HER
CHEEK,
AS THOUGH SHE HAD HAD
THERE A SHAMEFUL BLOW,
AND FEELING IT SHAMEFUL
TO FEEL OUGHT BUT SHAME
ALL THROUGH HER HEART,
YET FELT HER CHEEK BURN-
ED SO,
SHE MUST A LITTLE TOUCH
IT; LIKE ONE LAME
SHE WALKED AWAY FROM
GAUWAIN, WITH HER HEAD

THE KELMSCOTT PRESS EDITION OF
MORRIS'S DEFENCE OF GUENEVERE,
WHICH CONTAINS
'SOME OF THE MOST POWERFUL POEMS
OF THE MID-CENTURY'



2. MORRIS, William. *The Defence of Guenevere, and Other Poems.* Hammersmith: 'printed at [...] the Kelmscott Press [...] Sold by Reeves & Turner', 1892.

Quarto (205 x 145mm), pp. [2 (blank l.)], [2 (half-title, contents)], 169, [1 (colophon)], [2 (blank)]. Printed in Golden type in red and black. 2 full wood-engraved borders and one wood-engraved corner-border, six- and ten-line wood-engraved initials, and wood-engraved press device [Peterson no. 1], all after Morris. (A few light spots or marks, some unobtrusive light offsetting.) Original limp natural vellum with yapp fore-edges [by J. & J. Leighton], spine calligraphically

lettered in black ink [by Herbert M. Ellis], light green silk ties [supplied by Morris & Co.], uncut, a few quires partially unopened. (A few light marks, covers slightly cockled, ties lightly faded and spotted, slightly frayed at ends.) A very good copy in the original vellum binding. *Provenance:* Bernard Quaritch Ltd, London (list 'Bernard Quaritch Ltd 47th California Book Fair [...] 7-9 February 2014 Pasadena', no. 59; pencilled stock number on lower pastedown).

£4,750

First Kelmscott Press edition, this one of 300 on 'Flower' paper from an edition of 310 copies. *The Defence of Guenevere and Other Poems* was the first book published by the writer, printer, and designer William Morris (1834-1896), and was originally issued at the author's own expense in March 1858, just before his twenty-fifth birthday. The volume also had the distinction of being the first book of Pre-Raphaelite poetry to be published, and it 'accordingly drew scorn from a critical establishment still uneasy about the influence of the Brotherhood founded ten years previously. *The Spectator* was representative in speaking of the "faults of affectation and bad taste" in the poems, although there were a few favourable

responses. What seemed affectation to conventional minds was what attracted younger readers to poems that carry the Romantic impulse strongly forward in the narrative form which [...] held the strongest appeal for Morris. These are some of the most powerful poems of the mid-century' (P. Faulkner, 'The Writer' in L. Parry (ed.), *William Morris* (London, 1996), pp. 44-48, at p. 45). Similarly, Morris's biographer Fiona McCarthy judges that '[t]hese are difficult poems, unsettling and demanding. Not all are successful [...]. But at their best they have a brilliance, a freshness and a quirkiness that Morris's poetry did not achieve again' (F. McCarthy, *William Morris: A Life for our Time* (London, 1994), p. 143). Despite the initial critical reception, later in the nineteenth century Algernon Swinburne and Gerard Manley Hopkins expressed their admiration for these poems, while in the twentieth century both Ezra Pound and W.B. Yeats admired them, and the first edition of 1858 was followed by a number of reprints.

The Kelmscott Press edition of *The Defence of Guenevere* was set from a Reeves & Turner reprint of 1889, with minor alterations, and was the fifth book published by Morris's Kelmscott Press. It was published on 19 May 1892, and the edition was composed of 310 copies, 300 of which were printed on the first size of 'Flower' paper made by Joseph Batchelor for Morris (as here) and were sold for 2 guineas each (the remaining 10 copies were printed on vellum and sold for about 12 guineas each). This Kelmscott Press edition of *The Defence of Guenevere* is notable as both the first book from the press to be bound in limp vellum and the only one to have a hand-lettered title on the spine (the calligraphy was by H.M. Ellis, the son of Morris's friend, literary associate, and executor, F.S. Ellis).

E. Le Mire, *Bibliography of William Morris*, A-2.04; W.S. Peterson, *Bibliography of the Kelmscott Press* (1985), A5.



'THE MOST SUPERBLY BEAUTIFUL BOOK THAT EVER,
I SHOULD THINK, CAME FROM ANY PRESS' (SWINBURNE)



3. VORAGINE, Jacobus de and William CAXTON (translator). *The Golden Legend of Master William Caxton Done Anew.* [Edited by Frederick Startridge Ellis]. [Hammersmith], 'printed by me William Morris at the Kelmscott Press [...] Sold by Bernard Quaritch', 1892.

3 volumes, quarto in 8s (293 x 205mm), pp. I: [i]-xii (half title, verso blank, contents), [2 (blank, full-page wood-engraved title)], [1]-103, [104 (blank)], [2 (blank l.)], [2 (blank, full-page wood-engraving)], [105]-244, [2 (blank, full-page wood-engraving)], [245]-464; II: [2 (blank, part-title)], 465-864; III: [2 (part-title, verso blank)], 865-1281, 1282-1286 ('Memoranda, bibliographical & explanatory', colophon); [2 (blank l.)]. Printed in Golden type. Wood-engraved title with border by W.H. Hooper after Morris and 2 full-page wood-engraved illustrations by Hooper after Edward Burne-Jones. Wood-engraved initials and borders by Hooper and George Campfield after Morris throughout, and wood-engraved press-device after Morris [Peterson printer's mark no. 1]. Loosely-inserted letterpress slip 'IF this book be bound...' printed in Golden type. (Occasional faint spotting and light offsetting, a few light marks, deckles slightly dusty and spotted.) Original holland-backed, light blue boards [by J. and J. Leighton], spines with applied letterpress title-labels printed in Troy type, uncut and retaining deckles. (Light offsetting on endpapers, some spotting and marking, extremities slightly rubbed and bumped.) A very good, uncut set, retaining the letterpress slip. *Provenance:* [?]Thomas Thorp, Guildford (pencilled note on rear free endpaper of vol. I giving details of title and wood-engravings with name 'Thorp, Guildford') – Bernard Quaritch Limited, London ('A List for Autumn. List 2014/4', no. 35).

£8,500

First Kelmscott Press edition, limited to 500 sets on 'Flower' paper.

Caxton's translation of *The Golden Legend* was originally intended to be the first book published by the Kelmscott Press, and Morris designed the 'Golden' typeface specifically for the purpose. Due to problems with paper quality and supply, however, the Kelmscott Press edition of Morris's own *Story of the Glittering Plain* was both the first book issued by the Press and the first appearance of the 'Golden' type.

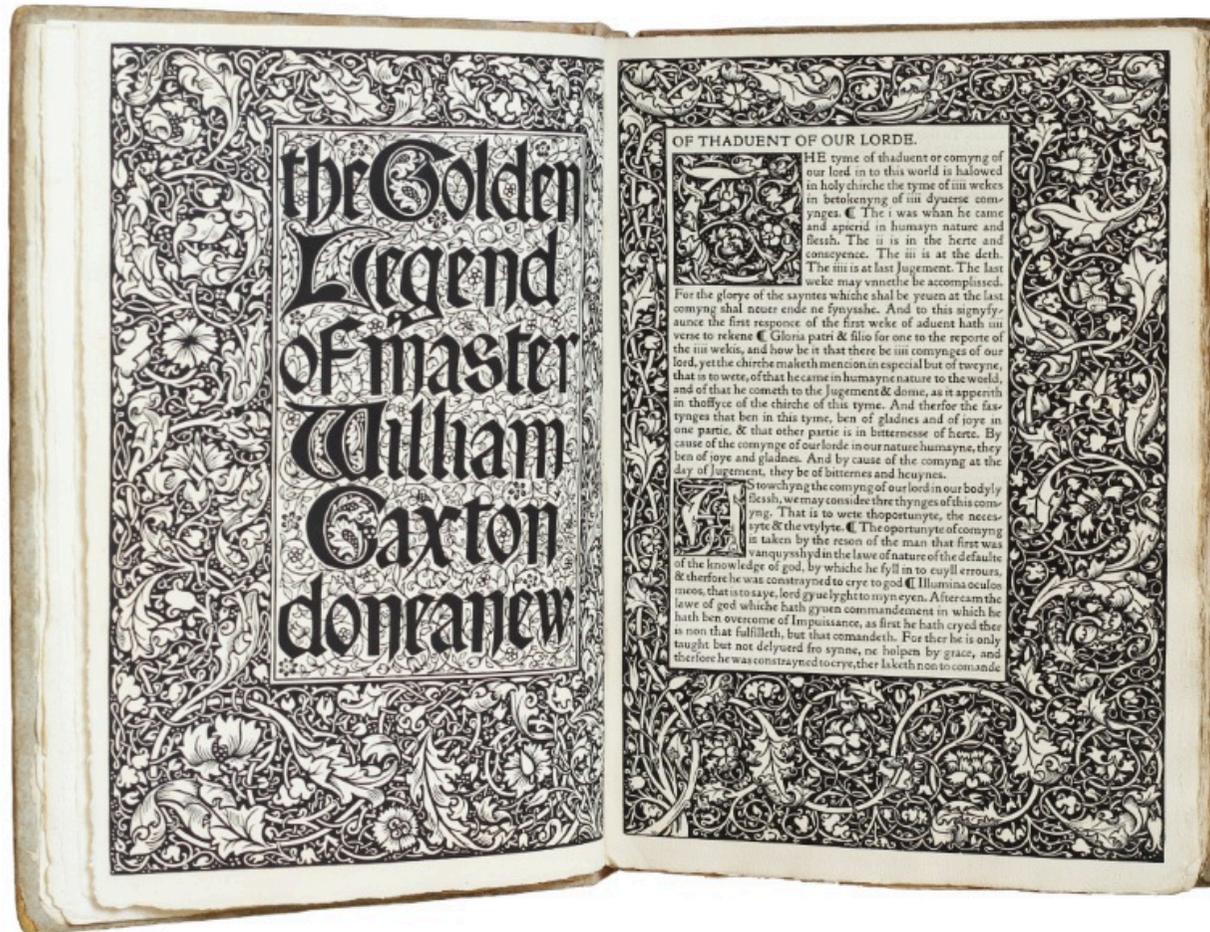
The Golden Legend was assembled by Jacobus de Voragine in the second half of the thirteenth century, and this important medieval hagiology held a strong appeal for William Morris (at his death Morris owned at least ten early editions of the work). Although numerous texts by Caxton had been reprinted by the Early English Text Society in the 1870s and 1880s, the only nineteenth-century reprinting of *The Golden Legend* was an incomplete edition by the Holbein Society which appeared in 1878. F.S. Ellis, the editor of this edition, explained the significance of the work in his explanatory notes at the end of the third volume: 'Among the books which serve to illustrate the religious life and mode of thought that prevailed in the middle ages, none holds a more important place than the "Legenda Aurea"' (p. 1282). Ellis's daughter, Phillis,



undertook the immense task of transcribing the text from Caxton's 1483 first edition, borrowed from Cambridge University Library.

The two full-page wood-engravings in this edition were Edward Burne-Jones's first illustrations for the Kelmscott Press – illustrations which characterised so much of the press's output and culminated in Burne-Jones's 87 illustrations for the Kelmscott Chaucer in 1896. The artist's final contributions were two wood-engravings for the penultimate publication of the Kelmscott Press, *Love is Enough, or the Freeing of Pharamond*, issued in December 1897 – a few months before Burne-Jones's death in June 1898.

To publish *The Golden Legend*, Morris collaborated with the bookseller and publisher Bernard Quaritch, and the edition was originally intended to be 250 sets, although this was later doubled to 500 printed on 'flower' paper made by Joseph Batchelor and Son for the Kelmscott Press (the lack of suitable vellum meant that, despite a short-lived plan to approach the Pope for supplies, the work was only printed on paper). In a letter to Ellis dated 6 September 1890, prior



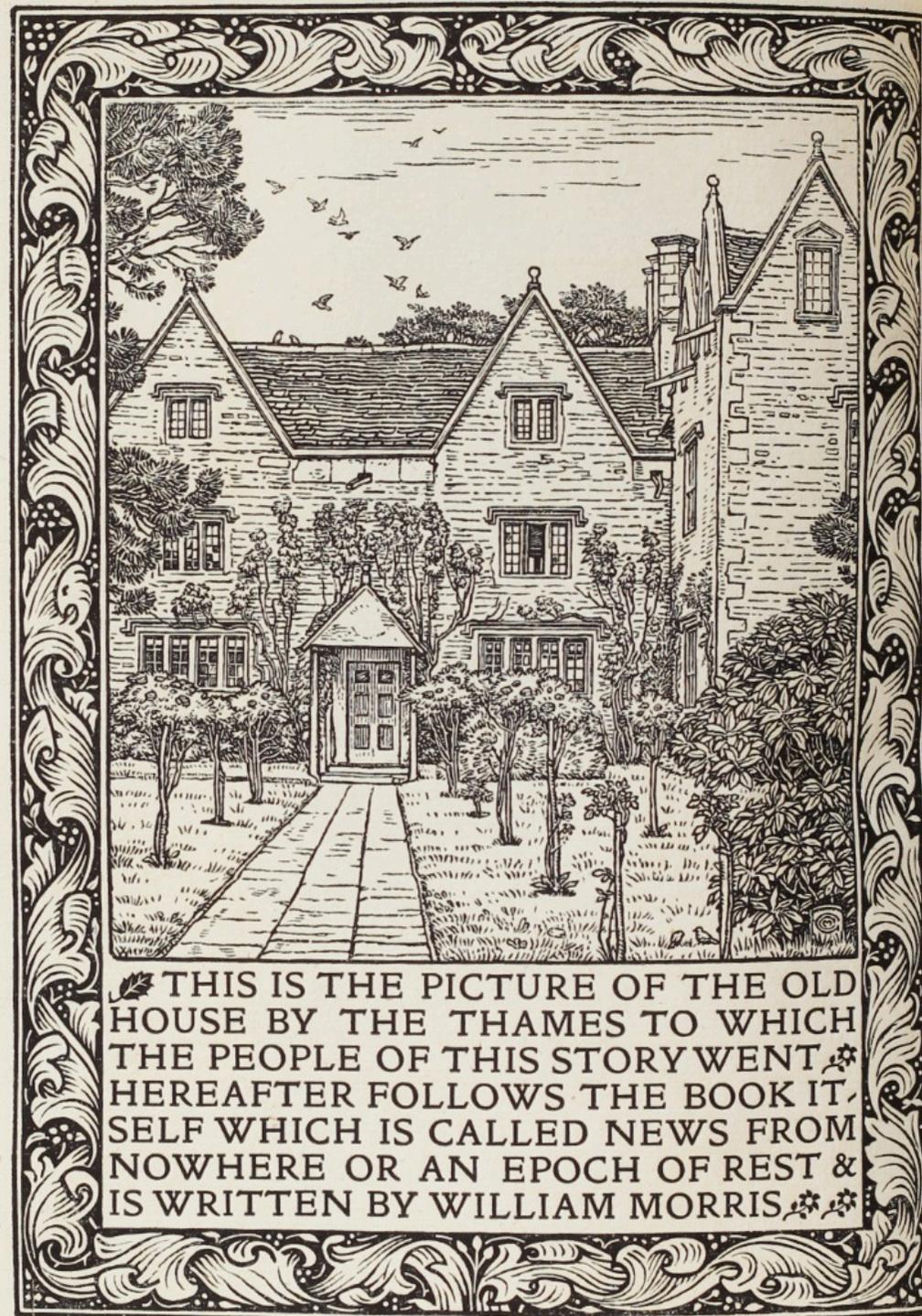
to the establishment of the Kelmscott Press in January 1891, Quaritch agreed to bear the entire cost of producing the work, whilst giving Morris complete control over choice of paper and printer; in return, Morris and Ellis

agreed to receive no remuneration other than twelve free copies each.

The publication of the Kelmscott *Golden Legend* on 3 November 1892 was met with widespread acclaim, and it was reviewed favourably in *The Times* and *The Library*. Morris himself wrote to Quaritch that he was 'proud of it, and of having pushed it through so promptly' (Peterson, *Bibliography*, p. 23), and the poet A.C. Swinburne called it 'the most superbly beautiful book that ever, I should think, came from any press' (W.S. Peterson, *The Kelmscott Press* (Berkeley, CA, 1991), p. 216).

W.S. Peterson, *Bibliography of the Kelmscott Press* (1985), A7.

MORRIS'S 'MOST ENDURINGLY POPULAR AND
MOST WONDERFULLY DISCONCERTING WORK',
ILLUSTRATED WITH GERE'S CELEBRATED VIEW
OF KELMSCOTT MANOR



THIS IS THE PICTURE OF THE OLD
HOUSE BY THE THAMES TO WHICH
THE PEOPLE OF THIS STORY WENT,
HEREAFTER FOLLOWS THE BOOK IT-
SELF WHICH IS CALLED NEWS FROM
NOWHERE OR AN EPOCH OF REST &
IS WRITTEN BY WILLIAM MORRIS.



4. MORRIS, William. *News from Nowhere: or, An Epoch of Rest, being Some Chapters from a Utopian Romance.* Hammersmith: 'printed [...] at the Kelmscott Press [...]. Sold by Reeves & Turner', 'finished on the 22nd day of November, 1892' [but issued on 24 March 1893].

Octavo (206 x 141mm), pp. [2 (blank l.)], [6 (title, verso blank, contents, blank, frontispiece)], 350, [1 colophon)], [6 (final blank ll.)]. Printed in Golden type in red and black. Wood-engraved frontispiece by William Harcourt Hooper after Charles March Gere. 2 full wood-engraved

borders, six- and ten-line wood-engraved initials, and wood-engraved press device [Peterson no. 1] on colophon, all after Morris. (Some light spotting, noticeably heavier on quires f and g.) Original limp vellum with yapp fore-edges [by J. and J. Leighton], spine lettered in gilt in Golden type, green silk ties [supplied by Morris & Co.], modern half leather Solander box, the spine divided into compartments with raised bands and with gilt morocco lettering-piece in one. (A few light spots, extremities slightly bumped, ties slightly creased and frayed at ends.) A very good copy, retaining all silk ties. *Provenance:* [?]Bernard Quaritch, London (bookseller's pencilled price code on lower pastedown).

£9,500

First Kelmscott Press edition, one of 300 copies on 'Flower' paper, from an edition of 310 copies. During the 1870s and 1880s William Morris had become more engaged with political issues and became a prominent public advocate for reform. In January 1883 the 48-year-old Morris joined the Democratic Federation (a revolutionary socialist party), but he became disillusioned by schisms which arose within the party. Morris was a leading figure in the foundation of the breakaway Socialist League in 1884, whose provisional council included Edward Aveling and Eleanor Marx (daughter of

the author of *Das Kapital*), and he also served as the editor, financier, and chief contributor of the Socialist League's newspaper, *The Commonweal*. Alongside the journalism and commentary Morris wrote for *The Commonweal*, he serialised his two best-known prose works – *A Dream of John Ball* and *News from Nowhere* – in the newspaper.

The first instalment of the futuristic utopian novel *News from Nowhere* appeared in *The Commonweal* on 11 January 1890. Morris's wife Jane described the work as 'a picture of what [Morris] considers likely to take place later on, when Socialism shall have taken root' (letter of 11 February 1890, quoted in F. MacCarthy, *William Morris: A Life for Our Times* (London, 1994), p. 584). *News from Nowhere's* time-travelling protagonist William Guest awakes in 'Nowhere' – a country which 'is and is not England. It is a place of communistic freedom, where men, women and children are equal, beautiful and healthy; money, prisons, formal education and central government have been abolished; the countryside has been reclaimed from industrial squalor and pollution' (*op. cit.*, p. 585). In the following decade *News from Nowhere* was translated into French, Italian, and German; it was widely read in Russia in the early 20th century; Harold Laski reported that 'visiting Northumberland miners in the Great Slump of the 1930s, [he] found copies of *A Dream of John Bull* and *News from Nowhere* "in house after house", even when most of the furniture had been sold' (*op. cit.*, p. 548); and it became an influential text for the British politicians and political thinkers of the 20th century who were the progenitors of the postwar era. Indeed, writing more than a century after it first appeared, MacCarthy judged *News from Nowhere* Morris's 'most enduringly popular and most wonderfully disconcerting work' (*op. cit.*, p. 583).

News from Nowhere first appeared in *The Commonweal* in 39 parts between 11 January and 4 October 1890, and on 31 October 1890 – just weeks after the final instalment had been published – the publishers Roberts Brothers of

Boston, MA issued the first edition of the work (as Coupe notes, 'Roberts must have had the type set up as each episode appeared, so that they had little further type-setting to do when they received the last installment' (p. 149), in order for this first printing of 1,500 copies to be completed so quickly). Although the words 'Author's Edition' appear on the verso of the title-page, Morris told Buxton Forman 'with an amused air that he had not been consulted about it [i.e. the Roberts edition]' (H. Buxton Forman, *The Books of William Morris Described* (London, 1897), p. 149). The sales were not as good as the publisher had hoped. Acknowledging receipt of a cheque for royalties, Morris wrote to Roberts Brothers on 3 February 1891 that he was 'not much surprised at News from Nowhere not selling well. People would be apt to think it out of my way' (N. Kelvin (ed.), *The Letters of William Morris. Volume III 1889-1892* (Princeton, NJ, 1996), p. 262).

At one time Morris had planned that *News from Nowhere* would be the first book printed by the Kelmscott Press – as Jane Morris wrote to Wilfred Scawen Blunt on 4 December 1890 (cf. W.S. Peterson, *The Kelmscott Press: A History of William Morris's Typographical Adventure* (Oxford, 1991), p. 99) – but in the event the first British edition was published by Reeves and Turner in the last week of March 1891. This edition was based upon the text which had appeared in *The Commonweal*, but with extensive revisions by Morris. In turn, the Reeves and Turner text was used for the present Kelmscott Press edition, although 'in reading it for the press the author made a few slight corrections' (H.H. Sparling, *The Kelmscott Press and William Morris Master-Craftsman* (London, 1924), p. 153).

Following the establishment of the Kelmscott Press at the beginning of 1891, the first book to be published was *The Glittering Plain*, which was finished on 4 March 1891 and published on 8 May 1891. More than a year would pass before Morris would write to his daughter Jenny on 21 June

1892 that '[w]e are printing off News from Nowhere at present' (*Letters of William Morris. Volume III*, p. 411), and according to the colophon, the Kelmscott Press finished printing *News from Nowhere* on 22 November, 1892. Publication would, however, be significantly delayed by the wood-engraved frontispiece, which was drawn by the young artist C.M. Gere RA, RWS (1869-1957), who had studied and then taught at the Birmingham School of Art.

'An Old House among New Folk', the penultimate chapter of *News from Nowhere*, describes the arrival of William Guest and his companions at a house modelled on Morris's Oxfordshire home Kelmscott Manor, a 'many-gabled old house built by the simple countryfolk of the long-past times, regardless of all the turmoil that was going on in cities and courts, [which] is lovely still amidst all the beauty which these latter days have created' (p. 292). On 17 October 1892 Sydney Carlyle Cockerell, the Secretary of the Kelmscott Press, wrote in his diary 'I suggested that a picture of the house should be given as a frontispiece to News from Nowhere and W[illiam] M[orris] seemed to like the idea' (quoted in W.S. Peterson, *The Kelmscott Press*, p. 34). Gere drew a number of views of Kelmscott Manor, eventually producing an image which satisfied Morris, and the block (incorporating a border by Morris) was cut by Hooper. Printing of the frontispiece – which would become one of the best-known illustrations of a Kelmscott Press book – was completed by 7 March 1893, and *News from Nowhere* was finally published on 24 March 1893, in an edition of 300 paper copies (priced at 2 guineas, as here) and 10 copies on vellum (priced at 10 guineas).

R.L.M. Coupe, *Illustrated Editions of the Works of William Morris in English*, 14.2; E. Le Mire, *Bibliography of William Morris*, A-50.05; L. Parry (ed.), *William Morris*, E.12; W.S. Peterson, *The Kelmscott Press* (1985), A12.

GOTHIC ARCHITECTURE.



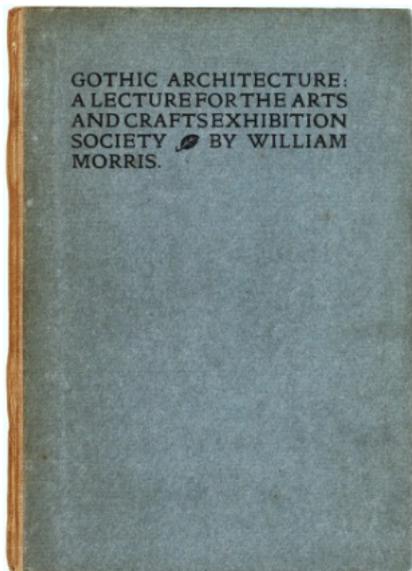
Y the word Architecture is, I suppose, commonly understood the art of ornamental building, and in this sense I shall often have to use it here. Yet I would not like you to think of its productions merely as well constructed and well-proportioned buildings, each one of which is handed over by the architect to other artists to finish, after his designs have been carried out (as we say) by a number of mechanical workers, who are not artists. A true architectural work rather is a building duly provided with all necessary furni-

ONE OF 1,500 COPIES

PRINTED ON AN ALBION PRESS AT THE
ARTS AND CRAFTS EXHIBITION SOCIETY'S EXHIBITION

AT THE NEW GALLERY

IN OCTOBER-NOVEMBER 1893



5. MORRIS, William. *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society.* Hammersmith: 'printed by the Kelmscott Press during the Arts and Crafts Exhibition at the New Gallery [...]. Sold by William Morris, Kelmscott Press', 1893.

Sextodecimo in 8s (142 x 100mm), pp. [2 (title, verso blank)], 68, [4 (blank ll.)]. Printed in Golden type in red and black. Four- and six-line wood-engraved initials after Morris. (A few light marginal spots.) Original holland-backed boards [by J. & J. Leighton], upper board titled in black and with a leaf

ornament. (Spine slightly darkened and with short splits, boards slightly marked and rubbed at extremities.) A very good copy in the original binding. *Provenance:* Edward John Sidebotham MRCS (1860-1929, armorial bookplate on upper pastedown) – Henry Sotheran Ltd, London (late-20th-/early-21st-century bookseller's ticket and pencilled notes on upper pastedown).

£695

First edition, second or third impression, one of 1,500 copies on 'Flower' paper from an edition of 1,545 copies. The Arts and Crafts Exhibition Society had been founded in 1888, and Morris & Co. were regular exhibitors, with Morris himself lecturing and providing practical demonstrations at the exhibitions. Morris's lecture on Gothic architecture was originally delivered at the Society's exhibition at London's New Gallery in 1889, and preparations to publish it as a Kelmscott Press book began in August 1893. During the Arts and Crafts Exhibition Society's annual exhibition at the New Gallery in October to November 1893, an Albion press from the Kelmscott Press was installed in the gallery and *Gothic Architecture*, 'which had been set up at the Press, was printed in public,

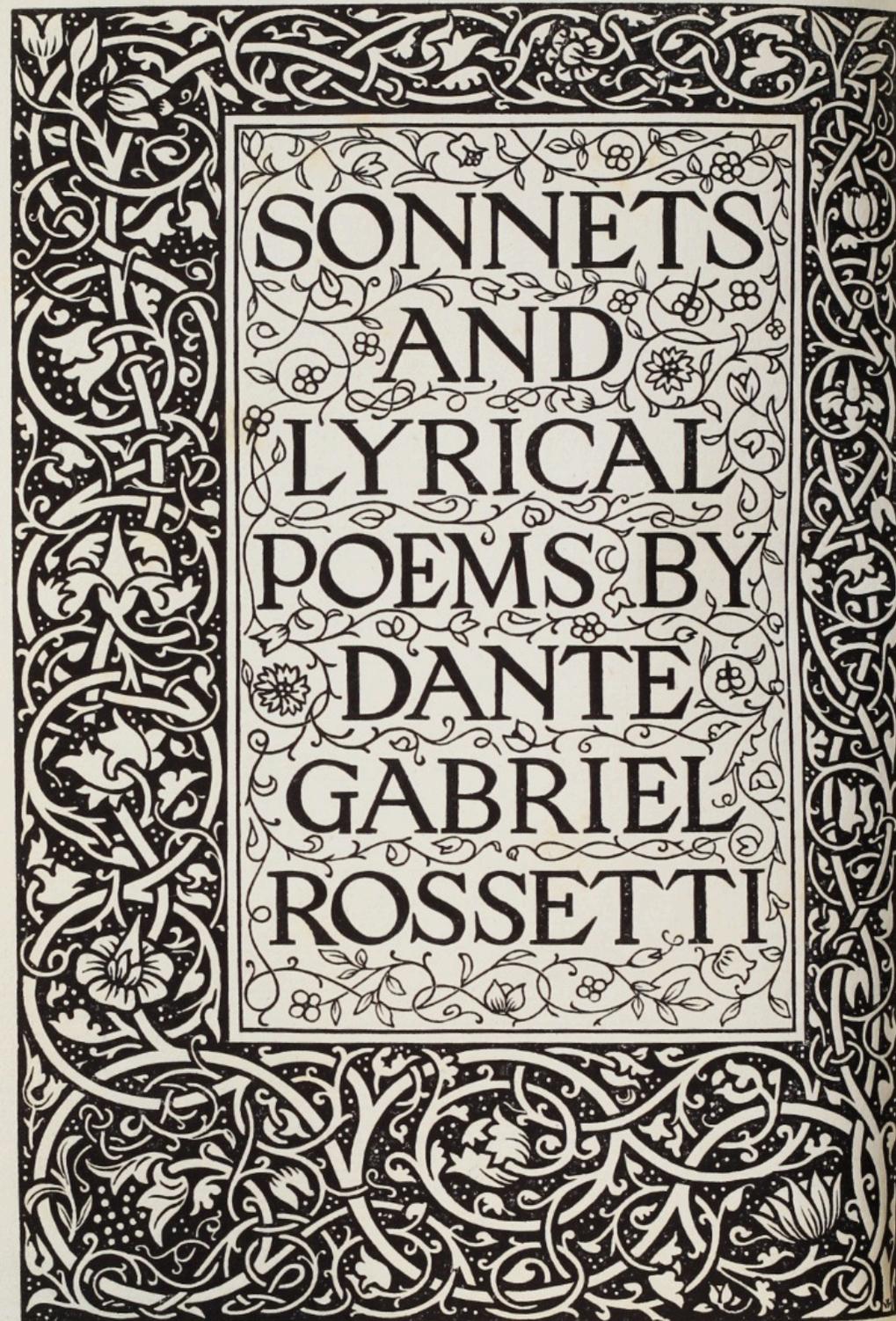
under the eyes of an interested and constantly renewed crowd, whose presence imposed a severe strain upon the pressman Collins's Celtic modesty. This "moving exhibit" formed one of the salient attractions of the Exhibition' (H.H. Sparling, *The Kelmscott Press and William Morris Master-Craftsman* (London, 1924), p. 87).

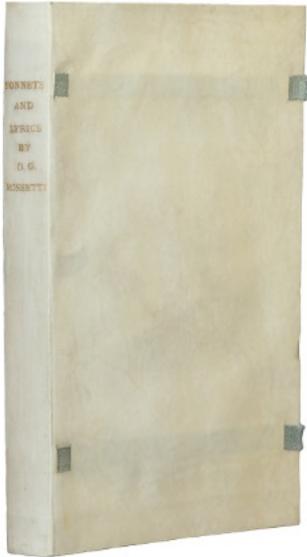
Gothic Architecture was the first of six Kelmscott Press books produced 'in this small but elegant format' (Parry) and the first Kelmscott Press book to employ the four-line initials. Three impressions (presumably of 500 copies each) were printed, forming the first edition of 1,500 copies on paper (priced at 2s. 6d.) and 45 copies on vellum (priced at 10s. during the exhibition and 15s. afterwards) – an 'exceptionally high figure for a Kelmscott edition' (*loc. cit.*). The first copies were issued on 21 October 1893 and the first impression of 500 copies included the misprints 'gild' for 'guild' (p. 41) and 'Van Eyk' for 'Van Eyck' (p. 45). Peterson notes that (as here) these errors were corrected in the second and third impressions (although Le Mire states, possibly erroneously, that 'the 2nd state has only the 1st error corrected; and the 3rd state has both errors corrected').

This copy was previously in the library of the physician and academic Edward J. Sidebotham, who spent much of his professional life in Manchester, where he was also involved with the committees of the Whitworth Art Gallery and the Manchester Art Gallery. The volume was later acquired by its most recent owner from Henry Sotheran Ltd, the longest-established active antiquarian bookseller in England, which counted William Morris among its clients (*cf.* W.S. Peterson, *Bibliography of the Kelmscott Press*, p. 20).

A Bookman's Catalogue: The Norman Colbeck Collection, p. 584; E. Le Mire, *Bibliography of William Morris*, A-66.01; L. Parry (ed.), *William Morris*, O.21; W.S. Peterson, *Bibliography of the Kelmscott Press* (1985), A18.

THE KELMSCOTT PRESS EDITION OF
DANTE GABRIEL ROSSETTI'S
SONNETS AND LYRICAL POEMS,
INCLUDING 'THE HOUSE OF LIFE' SONNETS





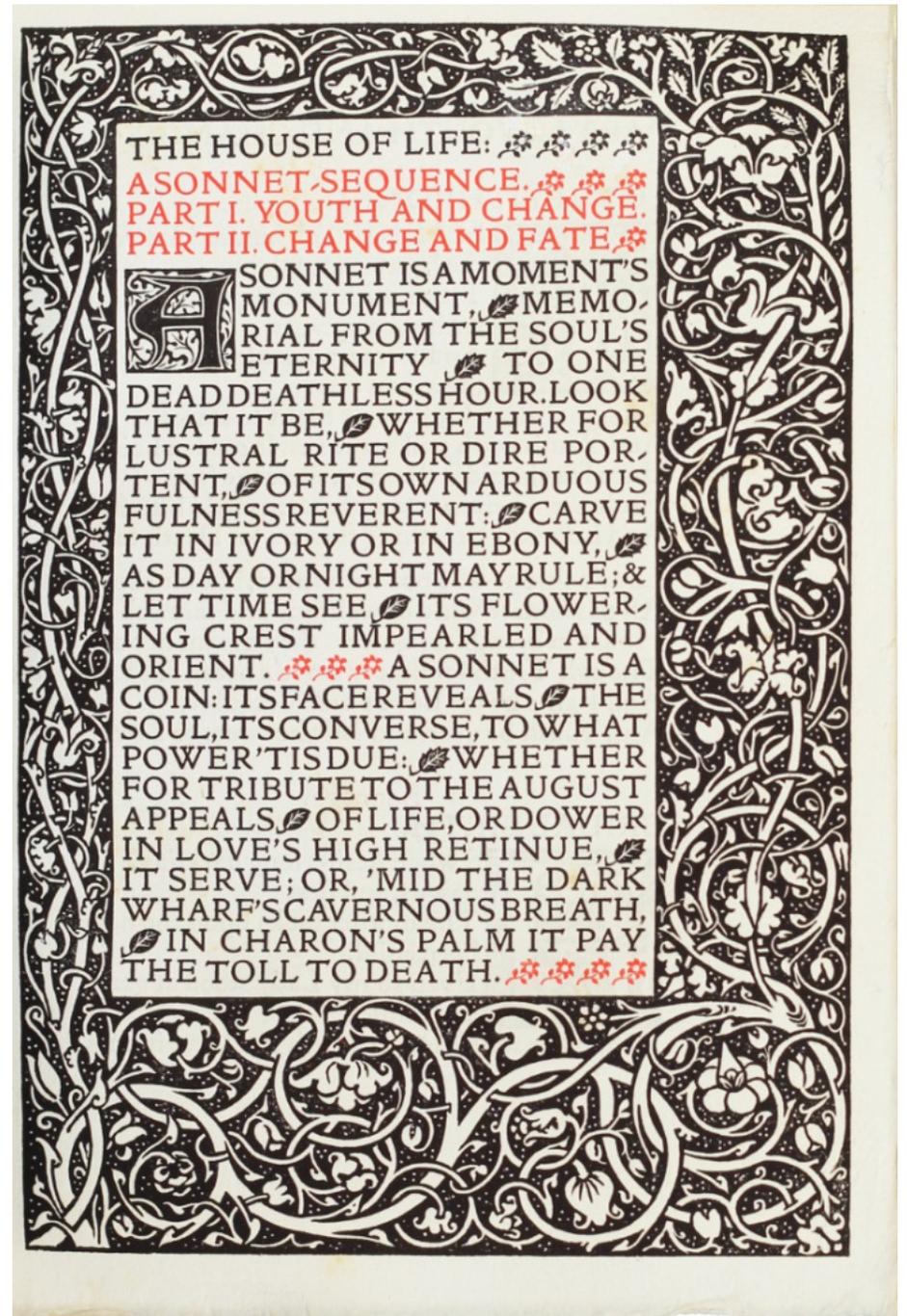
6. ROSSETTI, Dante Gabriel. *Sonnets and Lyrical Poems*. London: 'printed by William Morris at the Kelmscott Press [...], Hammersmith [...]. Sold by Ellis & Elvey', 1894.

Octavo (205 x 143mm), pp. [4 (blank ll.)], [i]-x (title, verso blank, contents), [1 (blank)], [1 (additional title)], [1]-196, 197 (colophon), [1 (blank)], [2 (blank l.)]. Printed in Golden type in red and black. 2 full wood-engraved borders, six- and ten-line wood-engraved initials, and wood-engraved press device [Peterson no. 1], all after Morris. (A few light spots.) Original limp natural vellum with yapp fore-edges [by J. and J. Leighton], spine lettered in gilt in Golden type, green

silk ties [supplied by Morris & Co.], trimmed. (Ties slightly creased and frayed, yapp edges slightly bumped and chipped.) A very good copy, retaining all silk ties.

£3,500

First Kelmscott Press edition, this one of 310 on 'Flower' paper from an edition of 316 copies. The artist and poet Danter Gabriel Rossetti (1828-1882) was a founding member of the Pre-Raphaelite Brotherhood and began to achieve recognition and success as an artist in the 1850s. Rossetti also began to compose poetry, although many these pieces were lost to him when he placed a volume of his manuscript poems in the coffin of his wife Elizabeth Siddal, who had taken her own life in 1862. During the latter 1860s Rossetti became increasingly close to Jane Morris (the wife of his friend William Morris), who had first sat for Rossetti in the 1850s and had met her husband through him. Rossetti's infatuation with Jane Morris eventually became a physical relationship, and she inspired him to return to writing poetry, including some of the sonnets in 'The House of Life' sequence. *The Fortnightly Review* published 16 sonnets from the sequence in 1869, and Rossetti then determined to publish a collection of poems,



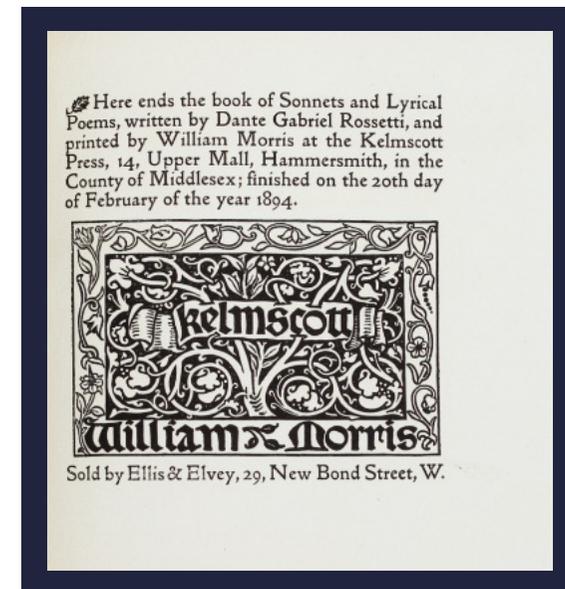
which would include earlier works (a decision which necessitated the exhumation of Elizabeth Siddal to recover the manuscript volume from her coffin). With the assistance of his brother, the critic and writer William Michael Rossetti, and the poet Charles Algernon Swinburne, Rossetti edited and revised his collection for publication, and it appeared as *Poems* in 1870, under the imprint of William Morris's friend and publisher F.S. Ellis. *Poems* was reprinted a number of times by Ellis, and a new, enlarged edition appeared under his imprint in 1881.

After Dante Gabriel Rossetti's death in 1882, W.M. Rossetti (who had become his brother's literary executor) edited *The Collected Works of Dante Gabriel Rossetti*, which was issued by Ellis & Scrutton in 1886. A few years later, Ellis (who collaborated with Morris on a number of Kelmscott Press books) planned an edition of Rossetti's poems to be printed by the Kelmscott Press and published by Ellis & Elvey. At Morris's suggestion, the poems were divided into two volumes, and the first volume (provisionally titled *Ballads and Tales in Verse* by Morris) was prepared in the second half of 1893. W.M. Rossetti 'read proofs and carefully supervised the book' (Peterson, p. 54), and also modified the title to *Ballads and Narrative Poems*. The printing of this title, which collected nine poems, was completed on 14 October 1893, and the volume was issued during the following month.

Following the completion of the first volume, W.M. Rossetti submitted a proposed table of contents for *Sonnets and Lyrical Poems* (the second volume) in early November 1893, and Ellis & Elvey sent him the proofs of the first sheet on 27 December 1893. Printing of the collection, which contained the sonnet sequence 'The House of Life' followed by 119 further pieces, was completed on 20 February 1894. *Sonnets and Lyrical Poems* was published on 21 April 1894, and, like *Ballads and Narrative Poems*, it was printed in an edition of 310 copies on 'Flower' paper (priced at 2 guineas) and 6 copies on vellum, priced at 10 guineas. The two volumes were well

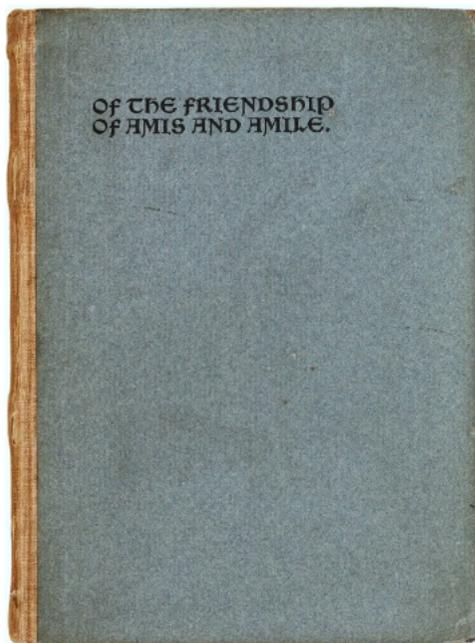
received, and on 6 July 1894 – ten weeks after this volume was published – Ellis & Elvey reported to W.M. Rossetti that '264 copies of [*Ballads and Narrative Poems*] & 265 of [*Sonnets and Lyrical Poems*] have been sold altogether' (Peterson, p. 54). The rapid sales continued, and an advertisement for 'Ellis & Elvey's Publications' at the end of volume II of W.M. Rossetti's *Dante Gabriel Rossetti: His Family Letters with a Memoir* (London: Ellis & Elvey, 1895) noted that '[o]nly 10 sets' of the two-volume work were 'now remaining'.

W.S. Peterson, *Bibliography of the Kelmscott Press* (1985), A20a; W.M. Rossetti, *Bibliography of the Works of Dante Gabriel Rossetti*, 46 (giving incorrect edition size).





A THIRTEENTH-CENTURY FRENCH ROMANCE TRANSLATED BY WILLIAM MORRIS
AND PUBLISHED BY THE KELMSCOTT PRESS IN AN EDITION OF 515 COPIES



7. MORRIS, William (translator).
Of the Friendship of Amis and Amile.
Hammersmith: 'printed by [...] William Morris at the Kelmscott Press [...]. Sold by William Morris, at the Kelmscott Press', 1894.

Sextodecimo in 8s (146 x 105mm), pp. [4 (blank ll.)], [4 (title, verso blank, blank, additional title)], [1]-66, 67 (colophon), [1 (blank)], [4 (blank ll.)]. Printed in Chaucer type in red and black. 2 full wood-engraved borders and three-, seven-, and thirteen-line wood-engraved initials, all after Morris. (Unobtrusive light marginal spotting.)

Original holland-backed boards [by J. & J. Leighton], upper board titled in black. (Boards slightly marked, extremities slightly rubbed and bumped, causing short splits and chipping on spine.) A very good copy in the original binding. *Provenance*: Henry Sotheran Ltd, London (late-20th-/early-21st-century bookseller's ticket on upper pastedown).

£1,795

First edition, one of 500 copies on 'Perch' paper from an edition of 515 copies. Sparling wrote that William Morris had found L. Moland and C. d'Héricault's edition of *Nouvelles françaises en prose de xiii^e siècle publiées d'après les manuscrits* (Paris, 1856) 'from its first appearance [...] a familiar friend and a source of inspiration' (H.H. Sparling, *The Kelmscott Press and William Morris Master-Craftsman* (London, 1924), p. 108), while Mackail states that it 'had for thirty years been one of the treasures of literature to him. Together with the "Violier des Histoires Romaines," which appeared in the same series two years later, it had been among the first sources of his knowledge of the French romance of the Middle Ages' (J.W. Mackail, *The Life of William*

Morris (London, 1899), II, p. 283). Morris undertook a number of translations from *Nouvelles françaises en prose de xiii^e siècle*, and four of these stories – *The Tale of King Florus and the Fair Jehane* (1893), *Of the Friendship of Amis and Amile*, and the two stories *The Tale of the Emperor Coustans and of Over Sea* (1894, the following item in this catalogue) – were published by the Kelmscott Press as a series of three volumes in a uniform sextodecimo format (this format was first used by Morris for *Gothic Architecture* in 1893, see no. 5 in this catalogue). These translations were later collected in one volume, which was published under the title *Old French Romances Done into English by William Morris* by George Allen in 1896.

The Tale of King Florus and the Fair Jehane, the first of the Kelmscott Press translations, was printed in an edition of 365 copies, but evidently was well received, since the print run was increased to 515 for *Of the Friendship of Amis and Amile*. In the printed announcement of the forthcoming publication of the work (probably written by Morris), it is stated that '[t]his tale dates from about the same period as that of King Florus, and its literary & historical value is equally high. As in the case of King Florus, the Englishing is literal' (quoted in Peterson).

Of the Friendship of Amis and Amile was completed on 13 March 1894, according to the colophon, and published on 4 April 1894 in an edition of 515 copies. 500 copies were printed on 'Perch' paper (as here) and priced at 7s. 6d., and 15 copies were printed on vellum and priced at 30s.

This copy was acquired by the previous owner from Henry Sotheran Ltd, the longest-established active antiquarian bookseller in England, which counted William Morris among its clients (*cf.* W.S. Peterson, *Bibliography of the Kelmscott Press*, p. 20).

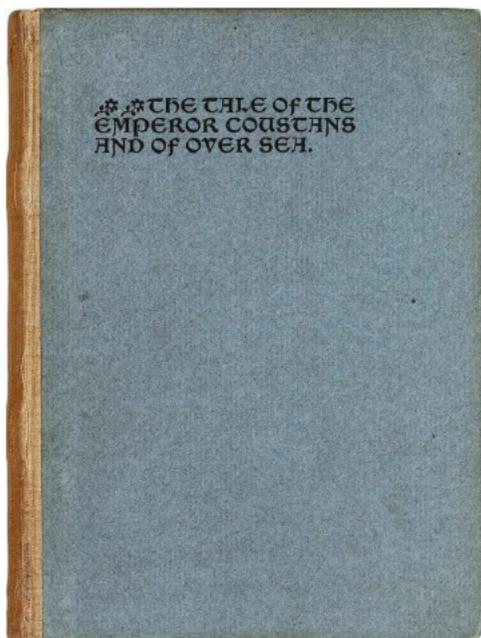
E. Le Mire, *Bibliography of William Morris*, A-70.01; W.S. Peterson, *The Kelmscott Press* (1985), A23.



TWO THIRTEENTH-CENTURY FRENCH ROMANCES

TRANSLATED BY WILLIAM MORRIS,

THE LAST VOLUME IN THE SERIES OF THREE



8. MORRIS, William (translator).

The Tale of the Emperor Coustans and of Over Sea. Hammersmith: 'printed by [...] William Morris at the Kelmscott Press [...]. Sold by William Morris, at the Kelmscott Press', 1894.

Sextodecimo in 8s (142 x 105mm), pp. [4 (blank ll.)], [4 (general title, verso blank, blank, wood-engraved part-title to 'Emperor Coustans')], [1]-38 ('Emperor Coustans'), [39-40 (letterpress part-title and wood-engraved part-title to 'Over Sea')], [41]-130 ('Over Sea' and colophon), [6 (blank ll.)].

Printed in Chaucer type in red and black. 4 full wood-engraved borders and three- and six-line wood-engraved initials, all after Morris. (Very faint light marking at lower margin of some ll.) Original holland-backed boards [by J. & J. Leighton], upper board titled in black and with two flower ornaments. (Very light marking on boards, extremities slightly rubbed and bumped, short splits on spine.) A very good, crisp copy in the original binding. Provenance: Henry Sotheran Ltd, London (late-20th-/early-21st-century bookseller's ticket on upper pastedown).

£1,950

First edition, one of 525 copies on 'Perch' paper from an edition of 545 copies. Sparling wrote that William Morris had found L. Moland and C. d'Héricault's edition of *Nouvelles françaises en prose de xiii^e siècle publiées d'après les manuscrits* (Paris, 1856) 'from its first appearance [...] a familiar friend and a source of inspiration' (H.H. Sparling, *The Kelmscott Press and William Morris Master-Craftsman* (London, 1924), p. 108), while Mackail states that it 'had for thirty years been one of the treasures of literature to him. Together with

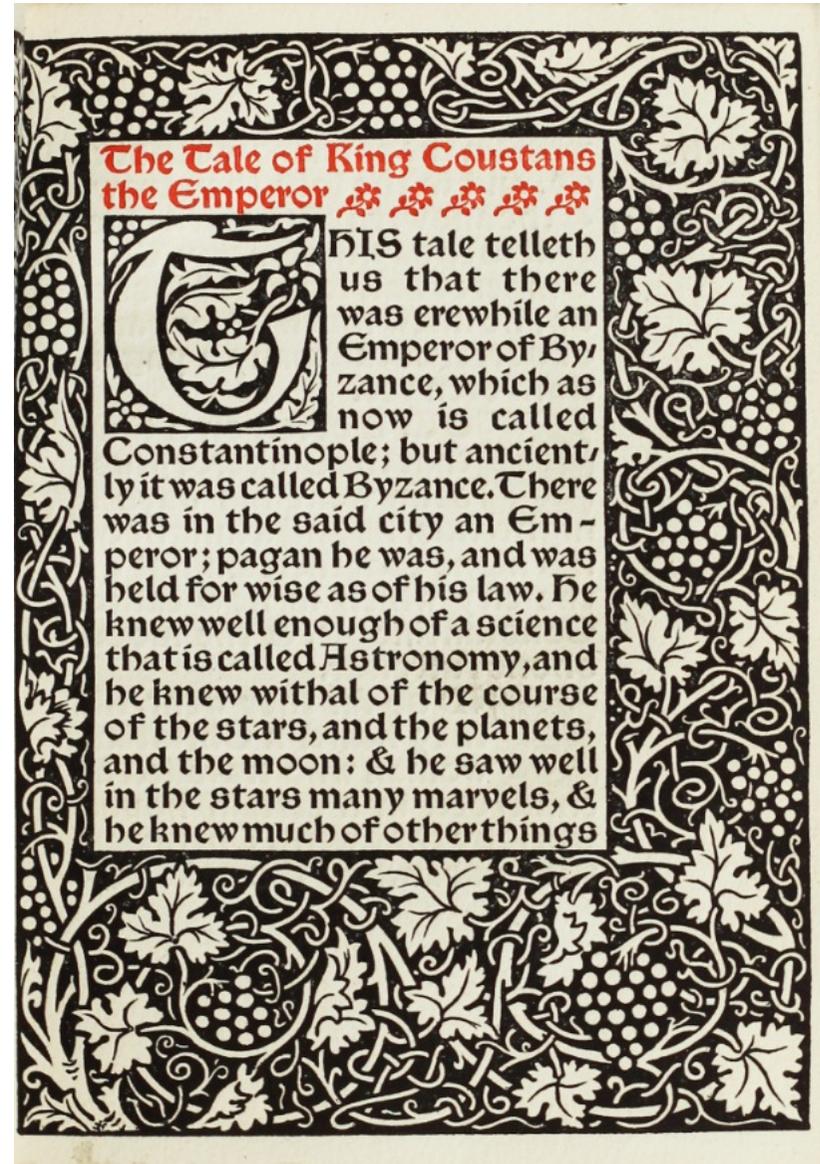
the "Violier des Histoires Romaines," which appeared in the same series two years later, it had been among the first sources of his knowledge of the French romance of the Middle Ages' (J.W. Mackail, *The Life of William Morris* (London, 1899), II, p. 283). Morris undertook a number of translations from *Nouvelles françaises en prose de xiii^e siècle*, and four of these stories – *The Tale of King Florus and the Fair Jehane* (1893), *Of the Friendship of Amis and Amile* (1894, previous item in this catalogue), and the two stories *The Tale of the Emperor Coustans and of Over Sea* – were published by the Kelmscott Press as a series of three volumes in a uniform sextodecimo format (this format was first used by Morris for *Gothic Architecture* in 1893, see no 5 in this catalogue). These translations were later collected in one volume, which was published under the title *Old French Romances Done into English by William Morris* by George Allen in 1896.

The Tale of King Florus and the Fair Jehane, the first of these Kelmscott Press translations, was printed in an edition of 350 paper copies, and was evidently well received, since the print run was increased to 500 paper copies for *Of the Friendship of Amis and Amile* and remained at a similar level for *The Tale of the Emperor Coustans and of Over Sea*, the last of the three volumes in the series. The most substantial of the three volumes, *The Tale of the Emperor Coustans and of Over Sea* contains two stories, each with its own wood-engraved part-title giving the fuller titles 'The Tale of King Coustans Emperor of Byzance' and 'A Tale of Over Sea' (the latter also has a letterpress part-title). Interestingly, Sparling notes that '[f]rom the story of the Emperor Coustans grew that of "The Man born to be King", one of the poems included in [Morris's] *The Earthly Paradise*' (*The Kelmscott Press and William Morris Master-Craftsman*, p. 108); similarly, Morris's poem 'Amys and Amillion', intended for *The Earthly Paradise* but eventually omitted, had been based on the text he translated as *Amis and Amile*.

The Tale of the Emperor Coustans and of Over Sea was completed on 30 August 1894, according to the colophon, and published on 26 September 1894 in an edition of 545 copies. 525 copies were printed on 'Perch' paper (as here) and priced at 7s. 6d., and 20 copies were printed on vellum and priced at 2 guineas.

This copy was acquired by the previous owner from Henry Sotheran Ltd, the longest-established active antiquarian bookseller in England, which counted William Morris among its clients (cf. W.S. Peterson, *Bibliography of the Kelmscott Press*, p. 20).

E. Le Mire, *Bibliography of William Morris*, A-73.01; W.S. Peterson, *The Kelmscott Press* (1985), A26.





THE LAST OF THREE KELMSCOTT PRESS BOOKS

DRAWN FROM THE MEDIEVAL

'THORNTON ROMANCES',

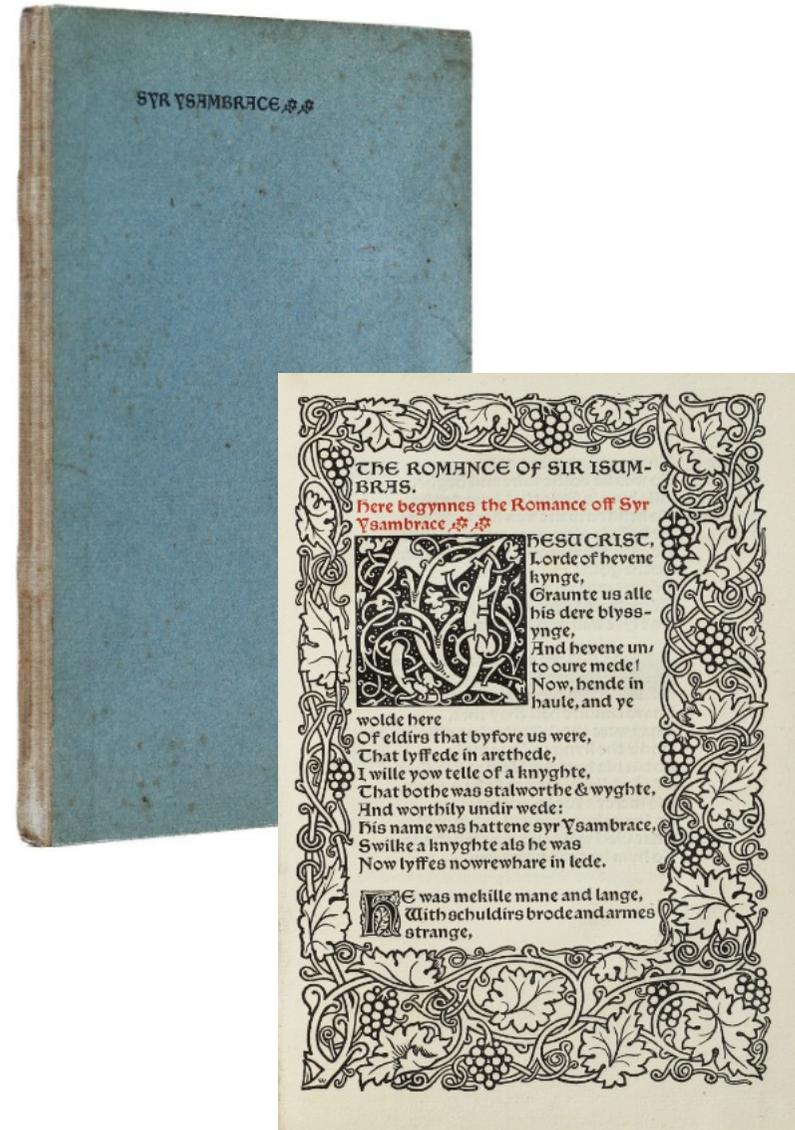
WHICH HAD BEEN 'A FAVOURITE

WITH MR. MORRIS SINCE HIS OXFORD DAYS'

9. **ELLIS, Frederick Startridge (editor).** *Syr Ysambrace*. Hammersmith: 'Printed at the Kelmscott Press [...]. Sold by the Trustees of the late William Morris at the Kelmscott Press', 1897.

Octavo (206 x 141mm), pp. [4 (blank ll.)], [4 (title, verso blank, blank, frontispiece)], [1]-40, 41 (colophon), [1 (blank)], [2 (blank l.)]. Printed in Chaucer type in red and black. Wood-engraved frontispiece after Edward Burne-Jones. 2 full wood-engraved borders, three- and ten-line wood-engraved initials, and wood-engraved press device [Peterson no. 1], all after Morris. (Small scorch mark on d4.) Original holland-backed boards [by J. & J. Leighton], upper board titled in black and with two flower ornaments, quires b and c partially unopened. (Spine slightly darkened, extremities lightly rubbed and bumped, light spotting and a few marks on boards, some splitting on bookblock.) A very good, partially unopened copy in the original binding. *Provenance*: Downing, Chaucer's Head, Birmingham (early-20th-century bookseller's ticket on upper pastedown, predating the move of the business to Stratford-upon-Avon in the 1950s) – Henry Sotheran Ltd, London (late-20th-/early-21st-century bookseller's ticket on upper pastedown, partially obscuring Downing's, with bookseller's pencilled notes in front).

£2,495



First Kelmscott edition, one of 350 copies on 'Flower' paper from an edition of 358 copies. In the mid-15th century one Robert Thornton of Yorkshire compiled a manuscript volume of literary, historical, and other works drawn from various sources. By the mid-17th century this manuscript was in the library of Lincoln Cathedral (where it remains), and in 1844 the antiquary and literary scholar James Orchard Halliwell-Phillipps edited a selection of the manuscript's texts which were issued by the Camden Society as *The Thornton Romances: The Early English Metrical Romances of Perceval, Isumbras, Eglamour, and Degrevant*. According to Sydney Carlyle Cockerell, *The Thornton Romances* had been 'a favourite with Mr. Morris since his Oxford days' (S.C. Cockerell (ed.), *A Note by William Morris on his Aims in Founding the Kelmscott Press. Together with a Short Description of the Press ..., & an Annotated List of the Books Printed Thereat* (Hammersmith, 1898), p. 40), and in 1860 Burne-Jones had painted 'a mural in tempera for the drawing-room' of The Red House, Morris's home, which was based on the romance of Sir Degrevant (F. MacCarthy, *William Morris: A Life for Our Times* (London, 1994), p. 158).

After he established the Kelmscott Press in 1891, Morris planned the publication of three volumes drawn from *The Thornton Romances*, all of which were to be edited by F.S.

Ellis and illustrated with frontispieces by Burne-Jones. *Syr Percyvelle of Gales*, the first of the three, was published in 1895, and the printing of the second, *Sire Degrevaunt* was finished on 14 March 1896, some six months before Morris's death on 3 October 1896. The text of the third, *Syr Ysambrace*, 'was all set up and partly printed by June, 1896, at which time it was intended to include "Sir Eglamour" in the same volume' (*A Note by William Morris*, p. 55). After Morris's death, Cockerell (the secretary of the press and Morris's *de facto* private secretary) oversaw the publication of those books planned by the press which he felt could be completed. These included *Sire Degrevaunt* and *Syr Ysambrace* (which was 'finished on the 14th day of July, 1897' according to the colophon), which were issued on the 12th and 11th of November 1897 respectively. The print run of *Syr Ysambrace* comprised 350 copies on paper priced at 12s. (as here) and eight copies on vellum priced at 4 guineas.

This copy was acquired by the previous owner from Henry Sotheran Ltd, the longest-established active antiquarian bookseller in England, which counted William Morris among its clients (cf. W.S. Peterson, *Bibliography of the Kelmscott Press*, p. 20).

W.S. Peterson, *Bibliography of the Kelmscott Press* (1985), A48.

Die arch des alten gesatz hat berewet Mariam.



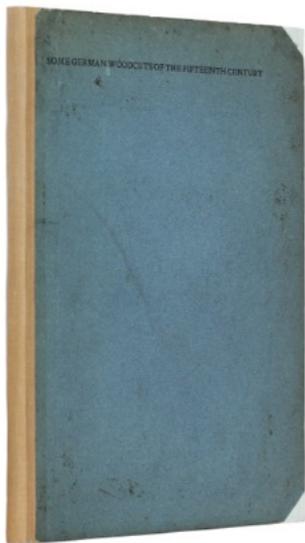
Es was auch hie vor bezeichnet bey künig Pharaon
vonn dem volck von Egypten · daz gott beschloß
vonn versencket in dem toten mere.



From Der Spiegel der menschlichen Behaltnis, printed at Augsburg, with-
out date or name of printer, but c. 1471. This book, probably the first illustrated
book produced at Augsburg, is printed in Gunther Zainer's type, and has al-
ways been ascribed to him. However, an interesting note, dated 1473, in a copy
longing to Mr. C. Fairfax Murray, states that it was printed at the Monas-
tery of Saints Ulric and Afra. Several of the Augsburg printers lent their type
to this Monastery.

From another edition of the same work, printed at Augsburg by Anthony
Zainer in 1476. Hain, 14942.

FROM THE LIBRARY OF THE CELEBRATED
ART HISTORIAN, CURATOR, & PRIVATE PRESS PROPRIETOR
A.K. COOMARASWAMY,
WHO OWNED MORRIS'S ALBION PRESS



10. COCKERELL, Sydney Carlyle (editor). *Some German Woodcuts of the Fifteenth Century*. Hammersmith: 'printed at the Kelmscott Press' and 'Sold by the Trustees of the late William Morris at the Kelmscott Press', '1897' [but 1898].

Quarto in 8s (290 x 210mm), pp. [i]-xi (title, verso blank, foreword, blank, preface, 'A List of the Woodcuts'), [1 (blank)], '1'-'23' (illustrations with letterpress captions, printed on the rectos only), 24-36 ('A List of the Principal Books of the Fifteenth Century', 'Analysis of the Woodcuts in the Latin Edition of the Nuremberg Chronicle', colophon), [1 (press-device)]. Printed in Golden type in red and

black. Six-line wood-engraved initial and press-device [Peterson printer's mark no. 2], both after Morris. 35 line-block facsimile illustrations in the text. (Scattered light spotting.) Original boards [by J. & J. Leighton], upper board titled in black, sympathetically rebaked [?in the mid 20th century] with light-brown cloth spine in the style of the original. (Some light marking, board-edges slightly rubbed and bumped, recorned [?in the 21st century].) A very good copy. *Provenance*: **Ananda Kentish Coomaraswamy**, Norman Chapel, Broad Campden (1877-1947, friend of C.R. Ashbee and owner of the Essex House Press from c. 1908-1910, his booklabel of c. 1907-1911 [?by the Essex House Press] on upper pastedown; [?]consigned by him to The Anderson Galleries, New York, 24 March 1924, lot 328) – Philip C. Duschnes, New York (mid-20th-century bookseller's ticket on lower pastedown) – **Lawrence Montague Lande, OC** (1906-1998, bookplate on upper pastedown).

£2,250

First edition, one of 225 copies on 'Perch' paper from an edition of 333 copies. William Morris owned a large library of books and manuscripts, which was particularly strong in fifteenth- and sixteenth-century German illustrated books, from which he drew inspiration for the books published by the Kelmscott Press. (Perhaps the most notable example of this is found in

Morris's design for the bindings of the 48 copies of the Kelmscott Chaucer bound in white pigskin by the Doves Bindery, which was based on the binding of his copy of a Bible bound in Augsburg in 1478 by Ulrich Schreier.) Morris had 'asked [Sydney Carlyle] Cockerell "to help him to catalogue his library" on the evening of 19 October 1892 [...], and for the next few years Cockerell, in addition to his other duties, studied and catalogued Morris's extensive collection of incunabula and mediaeval manuscripts. Out of this activity grew Morris's scheme of a heavily illustrated catalogue of his library, with descriptions by Cockerell and additional notes by himself' (Peterson). Although trial pages for the projected catalogue were printed and proofed, it was unfinished at the time of Morris's death, and it was decided by his executors that the book could not be completed.

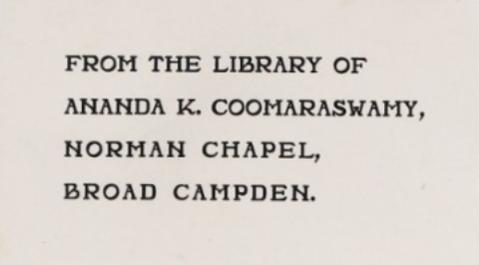
In its place, Cockerell produced *Some German Woodcuts of the Fifteenth Century*, illustrated with 29 facsimile prints of the books which had already been prepared, together with 6 which 'were made for [Morris's] article in the 4th number of *Bibliographica* on the Early Woodcut Books of Ulm & Augsburg' (p. iii). Passages were extracted from Morris's article to serve as a preface (pp. v-ix), which was followed by a list of the illustrations and the illustrations themselves. The volume concludes with Cockerell's 'A List of the Principal Books of the Fifteenth Century, Containing Woodcuts, in the Library of the Late William Morris, Arranged Alphabetically According to Towns' and 'Analysis of the Woodcuts in the Latin Edition of the Nuremberg Chronicle'. The book attracted numerous pre-publication orders. On 30 November 1897 Cockerell wrote to Leighton (the binders), that '[t]here has been a great rush on the German woodcuts & they were all sold out last week [...]. A good many people have been left out in the cold, as orders keep coming in! I suppose it is the announcement that the Press is closing that has made people so eager' (quoted in Peterson). According to the colophon, *Some German Woodcuts of the Fifteenth Century* was '[f]inished on the 15th day of December, 1897', and it was published on

6 January 1898 in an edition of 225 copies on paper priced at 30s. and eight copies on vellum priced at 8 guineas.

This copy was formerly in the library of the art historian, curator, and private press proprietor A.K. Coomaraswamy, who had been born in Colombo, Ceylon to the lawyer, politician, and scholar Sir Mutu Coomaraswamy and his English wife Elizabeth. A.K. Coomaraswamy came to England with his mother at the age of two, and was educated at Wycliffe College, Gloucestershire and University College, London, graduating in 1900 with first-class honours in mineralogy and botany. He was elected a Fellow of University College in 1903, and from 1903 to 1906 he was Director of Mineralogical Survey of Ceylon. In 1906 his scientific endeavours – which included the discovery of a new mineral, thorianite – were recognised by the award of an honorary DSc by London University, but he resigned from the Mineralogical Survey of Ceylon later in the same year to pursue his other interests, particularly in the arts and culture of Ceylon and India.

Coomaraswamy probably became aware of Morris's ideas and work when he was a schoolboy or a student. Both men shared a common 'view of society and the significance of the artist and craftsman' (R. Lipsey, *Coomaraswamy. 3: His Life and Work* (Princeton, NJ, 1977), p. 262), which would remain strong to the end of Coomaraswamy's life. In 1907, after he had returned to England, Coomaraswamy bought Norman Chapel, a Tudor manor house incorporating an earlier chapel, in the village of Broad Campden. It seems likely that Coomaraswamy and his wife Elizabeth Mary (*née* Partridge) had been introduced to the area by her brother Fred Partridge, who worked at C.R. Ashbee's Guild of Handicraft. Ashbee had moved the Guild from Essex House in London to the adjacent village of Chipping Campden in 1902, and with it the Essex House Press, a private press which Ashbee had established in 1898 with printing presses acquired from the Kelmscott Press. Ashbee had altered and extended the house for Coomaraswamy in 1905-1907, and when T.E. Lawrence visited it as an undergraduate, he 'exulted over

"the large living-room with the old open chapel roof", the "low galleries were screened with Morris chintz", the "long refectory tables and shelves full of the Kelmscott printings [presumably including this volume]", the "Morris tapestries", the "special oak lectern" displaying the Kelmscott Chaucer, and the "very handpress Morris himself had used" (R. Aldington, *Lawrence of Arabia: A Biographical Enquiry* (London, 1955), p. 51).



FROM THE LIBRARY OF
ANANDA K. COOMARASWAMY,
NORMAN CHAPEL,
BROAD CAMPDEN.

This volume has Coomaraswamy's booklabel, which is printed in Ashbee's 'Endeavour' type, presumably at the Essex House Press. Although the Essex House Press had closed in 1907, during a period of economic recession, Coomaraswamy took over the press, and it reopened in the autumn of that year, housed at Norman Chapel, where it continued until 1910. In 1917 Coomaraswamy took up the position of Curator of Indian Art at the Museum of Fine Art, Boston, MA, and remained at the museum until the end of his life. This example of *Some German Woodcuts of the Fifteenth Century* was apparently consigned for sale at auction by Coomaraswamy, and it was sold by The Anderson Galleries, New York on 24 March 1924. It was later in the stock of the noted antiquarian bookseller Philip C. Duschnes before entering the library of the noted Canadian writer, bibliographer, and bibliophile Lawrence Lande. Lande – who is best known for his important collection of Canadiana which is held at McGill University – collected books on a broad range of subjects, including literature, music, and politics.

E. Le Mire, *Bibliography of William Morris*, A-85.01; W.S. Peterson, *The Kelmscott Press* (1985), A49.

AN ADDRESS DELIVERED BY WIL-
LIAM MORRIS AT THE DISTRIBUTION OF PRIZES TO STUDENTS
OF THE BIRMINGHAM MUNICIPAL
SCHOOL OF ART ON FEB. 21, 1894.

'THE PUBLIC IN GENERAL MUST BE INTERESTED IN ART;
IT MUST BE A PART OF THEIR LIVES;
SOMETHING WHICH THEY CAN NO MORE DO WITHOUT
THAN WATER OF LIGHTING'

It is hoped that this lecture, which is printed in
the 'Golden' type designed by William Morris
for the Kelmscott Press, will be followed by other
lectures in the same form, and at the same price,
2s. 6d. net. The Kelmscott Press is now closed,
and all the wood blocks of the initials and orna-
ments have been given to the British Museum.
The type still remains under the control of the
trustees, for whom this book was printed at the
Chiswick Press.

11. MORRIS, William. *An Address Delivered by William Morris at the Distribution of Prizes to Students of the Birmingham Municipal School of Art on Feb. 21, 1894.* [Edited by Sydney Carlyle Cockerell]. London: The Chiswick Press for Longmans & Co., 1898.

Octavo in 4s (211 x 144mm), pp. [4 (blank l. signed 'a' on recto, title, verso blank)], 25, [1 (blank)], [2 (final blank l.)]. Printed in Golden type. Loosely inserted slip with letterpress text [by Cockerell] on laid paper 'It is hoped that this lecture ...'. (Light offsetting from pastedowns onto first and last ll., a few light spots on fore-edges, printed slip slightly spotted.) Original dark-blue holland-backed printed grey boards. (A few light marks, some faint browning, extremities lightly rubbed and bumped.) A very good copy, retaining the scarce and ephemeral letterpress slip.

£125

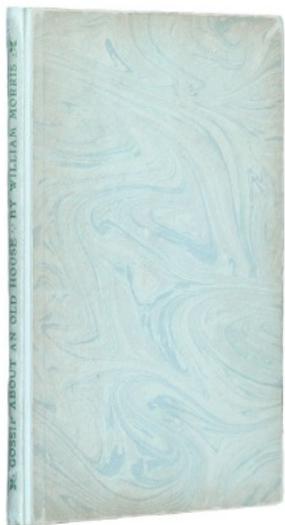
Second (first 'Golden Type' octavo) edition, one of 2,000 copies printed on 'Perch' paper. Founded upon earlier institutions, the Birmingham Municipal School of Art (now part of Birmingham City University) was established in 1884, was the first municipal school of art in the country, and was closely associated with the Arts and Crafts Movement. This address was given by William Morris at the school's prize-giving in the final years of his life. Morris wrote it, as he explains in his opening sentences, both for 'the general public about the Art which your School represents' and for 'the students of the School about their position and aims' (p. 1), since both were interdependent: 'in order to have a living school of Art, the public in general must be interested in Art; it must be a part of their lives; something which they can no more do without than water of lighting. We must not be able to plead poverty or necessity, as we do now, as an excuse for ugliness or dirt. If we raise a building, whether it be palace, factory, or cottage, it must be a thing well understood that it must be sightly: if a railway has to be run from one place to another, it must be taken for granted that the minimum of

destruction of natural beauty must be incurred, even if that should increase the expense of the line largely' (p. 2). The address closes with the words 'I, an old man now, have been much encouraged with what I have seen of the enthusiasm, & aspirations toward the right road, of the Birmingham School of Art during the last few years, & I beg you to go on encouraging us of the last generation, so that the next after you may need no encouragement save what they will get from their own work, the pleasure of creating beautiful things, which is the greatest pleasure in the world' (pp. 24-25).

Morris's *Address* was first printed in the first half of 1894 in pamphlet form, apparently for free distribution (the British Library received its statutory copy on 8 July 1894). This present, second edition was the first in a five-volume series – called the 'Golden Type octavo ed[ition]n' by May Morris (Le Mire) – which reprinted fugitive lectures and essays by Morris after his death in 1896. The Kelmscott Press had closed shortly after its founder's death, and as Cockerell states in his letterpress note inserted in this volume, 'all the wood blocks of the initials and ornaments have been given to the British Museum. The type remains under the control of the trustees [of Morris's estate]'. The five volumes were published by Longmans on behalf of Morris's estate and were printed using the Golden type. For this first volume the type was set by the Kelmscott Press compositors and the formes were then supplied to the Chiswick Press, who were 'responsible only for the machining and the binding' of the books (*loc. cit.*; the four subsequent volumes of the series were typeset and printed by the Chiswick Press). The Chiswick Press completed the printing of 2,000 sets of sheets on 18 April 1898, and 1,500 sets were bound up for publication on or shortly after 1 June 1898 and sold at 2s. 6d. (the remaining 500 sets of sheets were bound up in 1901 and the copies were priced at 3s.).

A Bookman's Catalogue: The Norman Colbeck Collection, p. 586; E. Le Mire, *Bibliography of William Morris*, A-71.02.

THE RARE, FIRST LEGITIMATE SEPARATE EDITION OF MORRIS'S ESSAY
ON KELMSCOTT MANOR, LIMITED TO 100 COPIES



12. MORRIS, William. *Gossip about an Old House on the Upper Thames*. Flushing, New York: J.E. Hill, 1901.

Quarto (165 x 124mm), pp. 26, [2 (colophon, verso blank)]. Printed in red and black. Wood-engraved frontispiece after Charles March Gere and 2 wood-engraved illustrations, one full-page, by and after Edmund Hart New. Wood-engraved publisher's device on title. Wood-engraved initials by and after J.E. Hill. (A few light spots, some very light marginal browning.) Original vellum-backed marbled boards, spine lettered and decorated in green. (Blue crayon check-mark on front free endpaper, boards lightly browned, extremities slightly rubbed and bumped.) A very good copy.

£395

First American (and first legitimate) separate edition, no. 57 of 100 copies printed on japanese vellum. An essay about Kelmscott Manor by William Morris, *Gossip about an Old House on the Upper Thames* was first published in November 1895 in a short-lived periodical titled *The Quest*, the magazine of the Birmingham Guild of Handicraft (the Guild was closely associated with the Birmingham School of Art, whose prize-giving Morris had addressed in February 1894). *The Quest* had a connection with the Boston, MA printer Daniel B. Updike, and the colophon states that this edition was '[r]eprinted from "The Quest" by permission of the publisher, D.B. Updike'.

An 1895 'offprint' from *The Quest* of *Gossip about an Old House on the Upper Thames* is judged by Barker and Collins to be 'a complex chimaera, fraudulently produced' by Buxton Forman and T.J. Wise (N. Barker and J. Collins, *A Sequel to an Enquiry* (London and Berkeley, CA, 1983), p. 206),

and therefore this edition is the first legitimate separate edition. Hill's edition is illustrated with a frontispiece depicting Kelmscott Manor by Gere (who taught at the Birmingham School of Art), which had originally been created for the Kelmscott Press edition of *News from Nowhere* (no. 4 in this catalogue), and two illustrations by Hart (an alumnus of the Birmingham School of Art), all of which had first appeared in *The Quest*. To these, Hill has added initials of his own design 'for the first letter of almost every paragraph, much more freely than did the publishers of the original edition' and 'a brief foreword outlining the depth of Morris's attachment to Kelmscott Manor' (Coupe).

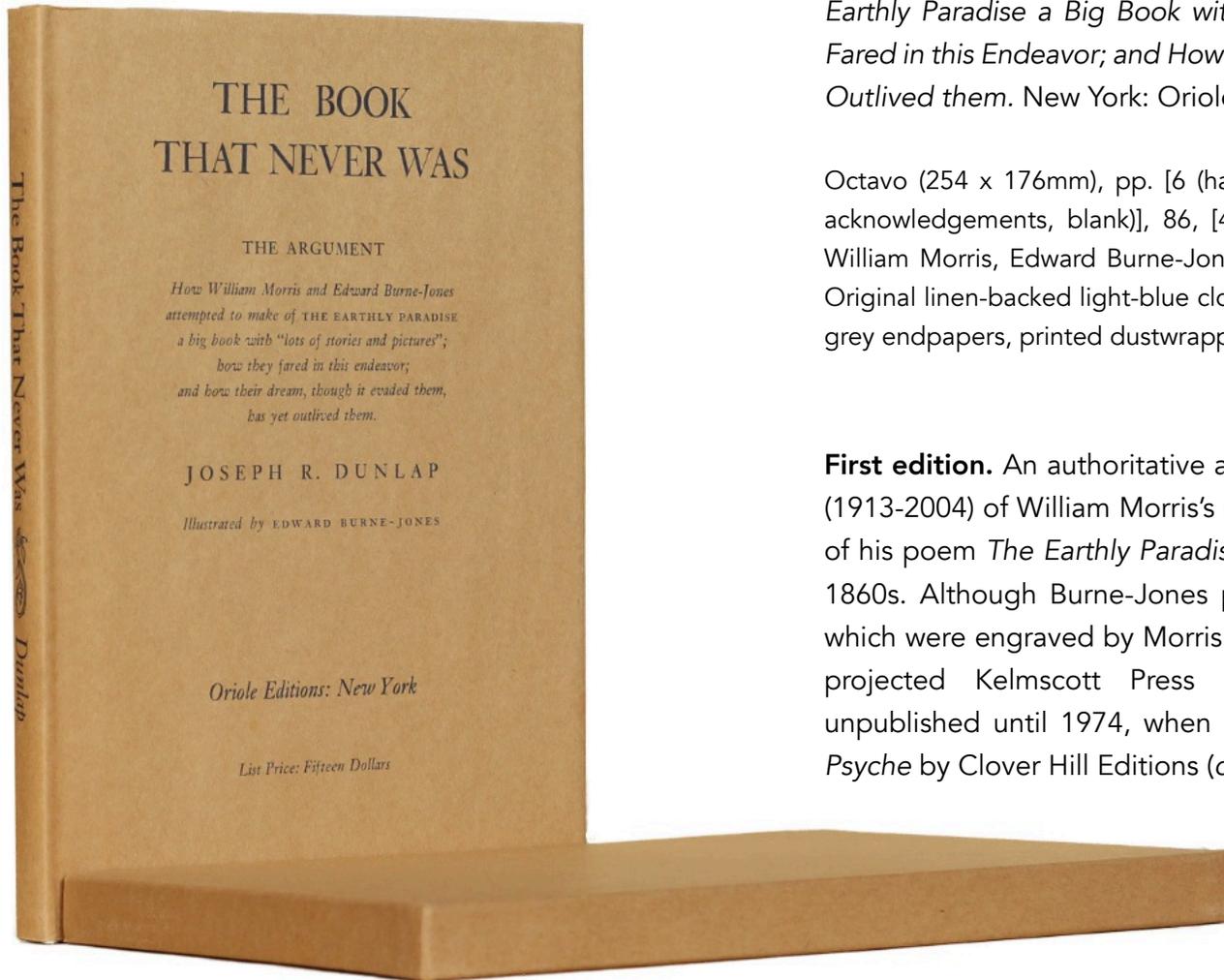
Hill's edition was printed in an edition of 100 numbered copies on Japanese vellum (of which 75 were for sale), and it was completed, according to the colophon, on 23 February 1901. The elegant production of the volume led Coupe to praise it as 'a delightful reprint'. Due to its small print run, Hill's edition of *Gossip about an Old House on the Upper Thames* is rare (in the UK, Library Hub Discover only locates a copy at the Bodleian Library, Oxford).

R.L.M. Coupe, *Illustrated Editions of the Works of William Morris in English*, 19.4; E. Le Mire, *Bibliography of William Morris*, A-97.01.



A VIEW OF THE MANOR HOUSE AT
KELMSCOTT, IN OXFORDSHIRE,
FROM THE GARDEN GATE.

A FINE COPY OF DUNLAP'S AUTHORITATIVE STUDY
OF MORRIS AND BURNE-JONES'S PROJECTED BUT UNREALISED EDITION OF *THE EARTHLY PARADISE*



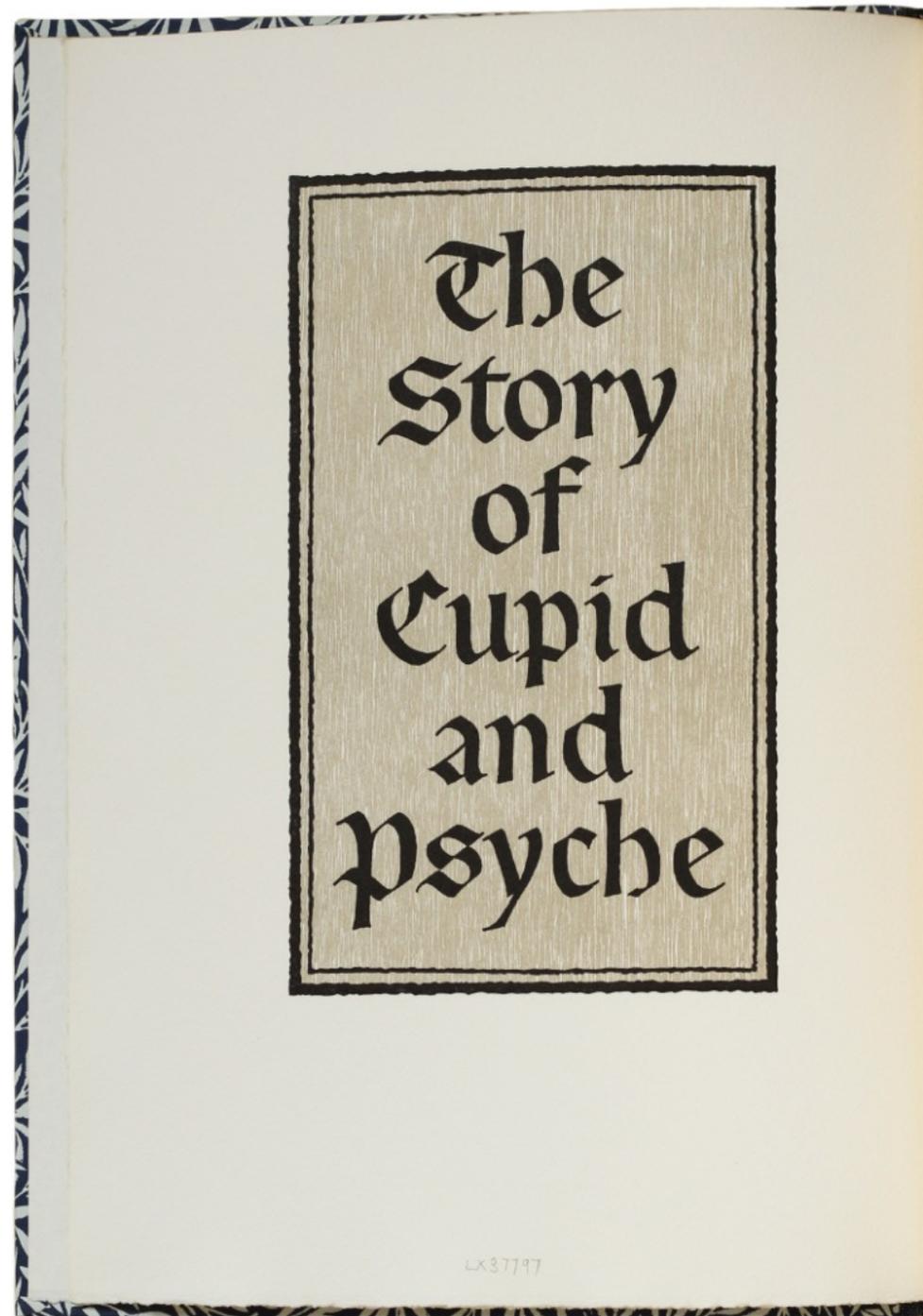
13. DUNLAP, Joseph Riggs. *The Book that Never Was. The Argument: How William Morris and Edward Burne-Jones Attempted to Make of The Earthly Paradise a Big Book with "Lots of Stories and Pictures"; How they Fared in this Endeavor; and How their Dream, though it Evaded them, has yet Outlived them.* New York: Oriole Editions, 1971.

Octavo (254 x 176mm), pp. [6 (half-title, verso blank, title, copyright statement, acknowledgements, blank)], 86, [4 (final blank ll.)]. 24 full-page facsimiles after William Morris, Edward Burne-Jones, et al. (Small marginal paper-flaw on p. 58.) Original linen-backed light-blue cloth lettered and decorated in blue on the spine, grey endpapers, printed dustwrapper, and slipcase. A fine copy.

£49.50

First edition. An authoritative account by the noted Morris scholar Dunlap (1913-2004) of William Morris's unsuccessful attempts to publish an edition of his poem *The Earthly Paradise* illustrated by Edward Burne-Jones in the 1860s. Although Burne-Jones produced a number of drawings, some of which were engraved by Morris, the edition was abandoned (as was a later projected Kelmscott Press edition), and the woodcuts remained unpublished until 1974, when they appeared in *The Story of Cupid and Psyche* by Clover Hill Editions (cf. Nos 14 and 15 in this catalogue).

A 'LOST' KELMSCOTT – AND
'ONE OF THE GREATEST ILLUSTRATED EDITIONS
OF A WORK BY MORRIS'



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

2 volumes, folio (338 x 237mm), pp. I: [4 (blank ll.)], xiv (half-title, additional title, title, colophon, limitation statement, blank, acknowledgements, blank, contents, illustrations, blank, foreword, title-vignette), 37, [1 (blank)], [2 (blank, imprint on verso)], [2 (blank l.)]; II: [2 (blank l.)], [6 (half-title, additional title, letterpress title, colophon on verso, note on the engravings, verso blank)], 92, [2 (blank l.)], [2 (imprint, verso blank)]. 44 wood-engraved illustrations by William Morris, George Campfield, George Wardle, Charles Faulkner, and Elizabeth Burden after Edward Burne-Jones in the text and 47 illustrations after Burne-Jones, Dante Gabriel Rossetti, and Morris printed recto-and-verso on 13 collotype plates printed by the Cotswold Collotype Company. Wood-engraved additional titles, one line-block title-vignette after Burne-Jones, and one folding letterpress table. Original blue buckram backed boards decorated with Morris's 'Willow' pattern by John P. Gray, Cambridge, gilt morocco lettering-pieces on spines, top edges gilt, others cut (I) or uncut (II), original blue buckram slipcase with buckram-edged millboard divider. (Extremities very lightly rubbed, corners lightly bumped, small hole on vol. I rear flyleaf and free endpaper.) A very good set. *Provenance:* Henry Sotheran Ltd, London (bookseller's ticket on upper pastedown of vol. I).

£895

First edition illustrated with Morris's engravings, limited to 400 sets, this no. 38 of 270. In the 1860s William Morris had planned an edition of his poem *The Earthly Paradise* to be illustrated by Edward Burne-Jones, and Burne-Jones had drawn some 60 or 70 illustrations for the 'The Story of Cupid and Psyche' section of *The Earthly Paradise*. Some 50 of the illustrations were engraved as woodcuts – 36 or more of these by Morris himself, on the only occasion on which he is known to have engraved woodblocks – but the projected edition was abandoned. An edition was



from head to foot rolled in her yellow hair,
As in the saffron veil she should be soon
Betwixt the setting sun and rising moon;
But when above her a pale maiden bent
And touched her, from her heart a sigh she sent,
And waking, on their woeful faces stared,
Sitting upright, with one white shoulder bared
By writhing on the bed in wretchedness.
Then suddenly remembering her distress,
She bowed her head and 'gan to weep and wail,
But let them wrap her in the bridal veil,
And bind the sandals to her silver feet,
And set the rose-wreath on her tresses sweet;
But spoke no word, yea, rather, wearily
Turned from the yearning face and pitying eye
Of any maid who seemed about to speak.
Now through the garden trees the sun 'gan break,
And that inevitable time drew near;
Then through the courts, grown cruel, strange, and drear,

then begun in 1897 by the Kelmscott Press, but only seven specimen pages were printed, and the edition was once more abandoned after Burne-Jones's death in 1898. 44 of the woodblocks cut for the projected book were bequeathed by May Morris to the Society of Antiquaries of London, where they remained unnoticed until 1968.



Following the rediscovery of the woodblocks, Will and Sebastian Carter's Rampant Lions Press printed their remarkable edition of this 'lost' Kelmscott in 1974, using the Society of Antiquaries blocks together with Kelmscott Press Troy types loaned by the Cambridge University Press and cast by Vivian Ridler at the Oxford University Press foundry. Not only is this the first publication of the series of 44 wood-engravings as they were intended to be seen, but, as the acknowledgements note, *The Story of Cupid and Psyche* is 'the first book printed in the Kelmscott Troy type since the Kelmscott Press came to an end in 1898' (I, p. vii). As Coupe comments, 'the Carters

achieved a superb integration of text and illustration. This is one of the greatest illustrated editions of a work by Morris'.

The slipcases for these 270 sets issued by Clover Hill Editions are known in two forms: in the first, the slipcases are fully covered in blue buckram, with a blue buckram-edged central divider (as here), and in the second the sides of the slipcases are covered in 'Willow' pattern paper and the ends in blue buckram. Although it has not been possible to establish priority with absolute certainty, the blue buckram slipcases we have handled have been found on sets with limitation numbers below 90, while the 'Willow' pattern slipcases are usually found on sets with numbers higher than 90 – suggesting that these slipcases were used on later sets (it seems likely that sets of sheets were bound as orders were received). Carter notes that the 270 sets were 'bound by John P Gray (later copies by George Bolton)', and it seems possible that the 'Willow' pattern slipcases were issued with sets bound by Bolton. Apart from the edition of 400 sets of books, Clover Hill Editions also issued 100 portfolios containing proofs of the wood-engravings.

This set was acquired by the previous owner from Henry Sotheran Ltd, the longest-established active antiquarian bookseller in England, which counted William Morris among its clients (cf. W.S. Peterson, *Bibliography of the Kelmscott Press*, p. 20).

S. Carter, *The Rampant Lions Press: A Narrative Catalogue*, 121; R.L.M. Coupe, *Illustrated Editions of the Works of William Morris in English*, 4.5b ('contained in a plain blue cloth-covered slip case'); E. Le Mire, *William Morris*, A-137.01; for the projected Kelmscott edition, cf. W.S. Peterson, *Bibliography of the Kelmscott Press*, B6 and L. Parry (ed.) *William Morris*, catalogue no. O.2a-b.



ONE OF 100 SETS OF PROOFS OF 44 WOOD-ENGRAVINGS CUT BY MORRIS *ET AL.*
FROM BURNE-JONES'S DRAWINGS, TO ILLUSTRATE MORRIS'S *THE EARTHLY PARADISE*

15. MORRIS, William. *The Story of Cupid and Psyche. The Forty-Four Wood-Engravings Designed by Edward Burne-Jones and Mostly Engraved by William Morris.* London and Cambridge: Rampant Lions Press for Clover Hill Editions, 1974.

Folio (340 x 241mm), pp. [8 (title, colophon, limitation statement, blank, 'Note on the Engravings for "The Story of Cupid and Psyche"', pictorial index of engravings, imprint)]. 44 wood-engraved plates by William Morris, George Campfield, George Wardle, Charles Faulkner, and Elizabeth Burden after Edward Burne-Jones, all loose as issued. Text ll. stitched in a single quire with self-wrappers, both text and plates contained in original dark-blue chemise and blue buckram solander box, gilt morocco lettering-piece on spine, lined with paper printed with Morris's 'Willow' pattern. (Extremities of box slightly rubbed.) A very good copy.

£950

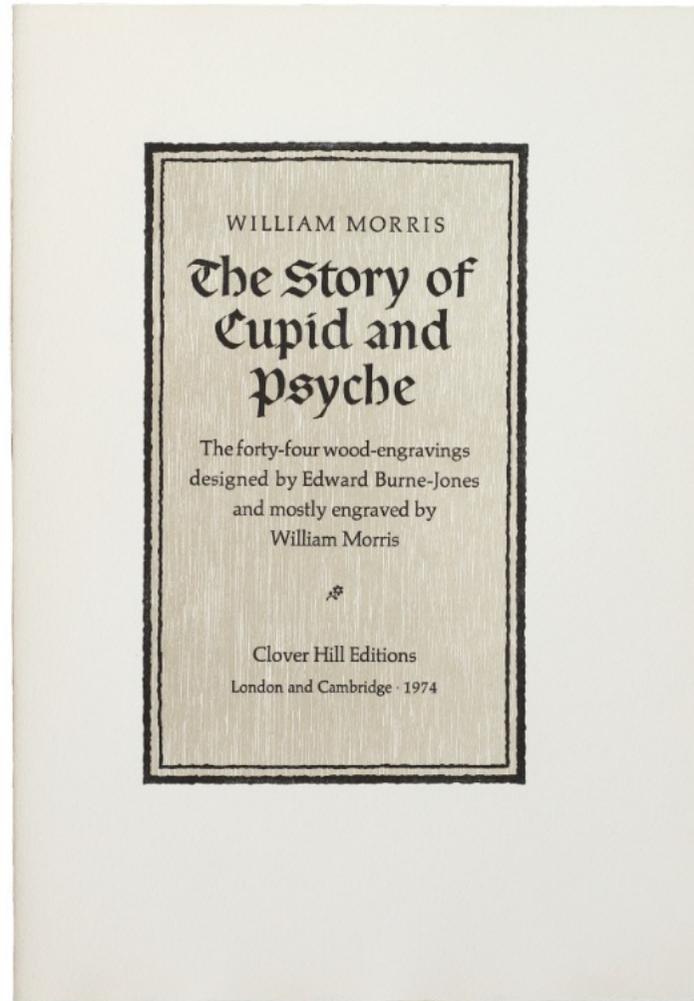
First separate edition of the proofs of the wood-engravings cut by Morris et al. after Burne-Jones, no. lxxviii of 100 sets. In the 1860s William Morris had planned an edition of his poem *The Earthly Paradise* to be illustrated by Edward Burne-Jones, and Burne-Jones had drawn some 60 or 70 illustrations for the 'The Story of Cupid and Psyche' section of *The Earthly Paradise*. Some 50 of the illustrations were engraved as woodcuts – 36 or more of these by Morris himself, on the only occasion on which he is known to have engraved woodblocks – but the projected edition was abandoned. An edition was then begun in 1897

by the Kelmscott Press, but only seven specimen pages were printed, and the edition was once more abandoned after Burne-Jones's death in 1898. 44 of the woodblocks cut for the projected book were bequeathed by May Morris to the Society of Antiquaries of London, where they remained unnoticed until 1968.

Following the rediscovery of the woodblocks, Will and Sebastian Carter's Rampant Lions Press printed their remarkable edition of this 'lost' Kelmscott

in 1974, using the Society of Antiquaries blocks together with Kelmscott Press Troy types loaned by the Cambridge University Press. The edition was divided into three parts: 130 sets of the two printed volumes together with a portfolio of collotype prints of the 47 drawings and a set of proofs of the 44 wood-engravings; 270 sets of the two printed volumes; and 100 portfolios 'containing a set of proofs of the 44 wood-engravings' (as here). The portfolio contains proofs of the wood-engravings printed on individual sheets of paper made by J. Barcham Green, which retain their deckles, together with a stitched quire of four ll. with a 'Note on the Engravings for "The Story of Cupid and Psyche"' and a pictorial index of the engravings with identifications of the engravers of individual blocks.

S. Carter, *The Rampant Lions Press: A Narrative Catalogue*, 121; R.L.M. Coupe, *Illustrated Editions of the Works of William Morris in English*, 4.5c.



PART II: MODERN PRIVATE PRESS PUBLICATIONS



G. & M. Organ Ltd.,
Wrington, Bristol.

A FINELY PRODUCED, PARTIAL FACSIMILE OF
A LATE-FIFTEENTH-CENTURY ENGLISH MANUSCRIPT



16. SCOTT, Kathleen L. *The Mirroure of the Worlde. MS Bodley 283 (England, c. 1470-1480): The Physical Composition[,], Decoration and Illustration.* [London]: Eric Buckley at the Oxford University Press for The Roxburghe Club, 1980.

Folio (378 x 254mm), pp. [4 (preliminary blank ll.)], xiii, [1 (blank)], 68, [2 (blank l.)]. Title and list of members printed in red and black. 21 colour-printed facsimile plates, printed additionally with gilt, numbered I-XXI, and 4 black-and-white plates with illustrations printed recto-and-verso. Original 'Roxburghe-style' binding of maroon crushed-morocco-backed boards, spine lettered in gilt, top edges gilt. (Minimal light rubbing, extremities very slightly bumped.) A very good copy. Provenance: Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in red and marked with an asterisk in the list of members on p. v).

£295

First edition, the issue for members of the Roxburghe Club. This is a beautifully produced 'partial reproduction' of 'a little-known late Middle English manuscript [MS Bodley 283] that, notably, contains the illustrations of an outstanding pen artist associated with William Caxton' (p. 1) – the 'Caxton Master'. Its text is associated with the Old French tradition of 'moral treatises for the use of laity before penance and more generally [...] practical guide[s] to Christian life by knowledge of the virtues and by recognition of vices and their invidious branches' (p. 11). Moreover, MS Bodley 283 represents 'one of the most important examples of English production surviving from the second half of the fifteenth century', and provides 'the fullest Middle English version of [...] [the] French text which had been extremely popular for over two hundred years' (p. 1).

The manuscript is introduced by the famous codicologist Kathleen L. Scott, who had published her seminal work on *The Caxton Master and his Patrons* with the Cambridge Bibliographical Society four years previously, and would be the Lyell Lecturer at Oxford in 2004. Particularly interesting is her discussion of 'The Manuscript and its Production', which follows the history of the manuscript – with its original owner, a London draper named Thomas Kippyng, at its centre – from its conception, via its financing and physical construction, layout and choices in scribe and decorators, to its completion by binding. Scott also places the *Mirroure* into the complex history of its French manuscript ancestors, explores the style of the pen drawings (a mixture of 'two types of traditional scene with' the Caxton Master's own approach of

introducing 'contemporary renderings of people and landscapes', p. 19), analyses the borders and initials (including a chapter on the 'Introduction of the Owl Border Style into England', pp. 41-44), and concludes with observations on the manuscript's international character which makes it 'indeed a mirror of its world, a representative and an epitome of its age' (p. 59). A summary description of MS Bodley 283 and listing of manuscripts identified by Scott as related to it conclude her introduction.

The facsimile illustrations include two plates of illuminated pages, with 'gold [...] applied by blocking, a novel method' (N. Barker, *The Roxburghe Club*, p. 258). Scott describes the reproductions (including the carefully selected colour plates showing the manuscript's 'impressive programme of illustration') as 'both exceptionally beautiful and faithful to the original' (pp. 2 and 1). The selected colour plates show, among others, the seven sins in personified form (e.g. 'Anger on a lion, stabbing himself'), the saints writing in books, the last judgement, and the garden of virtues. The noted manuscript scholar Linda E. Voigts wrote in her review of this 'important book' (*Speculum* 59 (1984), p. 416) that, 'this volume should be lauded, both for the magnificent quality of the reproduction and for the opportunity it provided Scott to bring together and update her important studies of two late-fifteenth-century artists whose work can be seen in the codex' (*op. cit.*, p. 413).

Reviewing *The Mirroure of the Worlde* in *The Book Collector*, Jeremy Griffiths judged that '[t]his Roxburghe Club volume has been produced to a characteristically high standard, with excellent reproductions from the *Mirroure of the Worlde* itself and from manuscripts referred to by Dr Scott in her valuable introduction. If one agrees that certain aspects of MS Bodley 283 can be better understood from the perspective of book design, there is some appropriateness in the reproduction of the manuscript by the Roxburghe Club, whose own books have always been conceived as something more than their contents' (vol. 32 (1983), p. 238). This was the first book issued by the Roxburghe Club after Stephen Keynes was elected a member in 1978, and hence the first to include his name in the list of members.

N. Barker, 'Catalogue of Books', no. 241 (erroneously dated '1981').

A COMPLETE SET OF *MATRIX* DOWN TO 2016,
FROM THE LIBRARY OF JEREMY WILSON, A CONTRIBUTOR
AND THE CO-FOUNDER OF THE CASTLE HILL PRESS



17. RANDLE, John (editor). *Matrix. A Review for Printers & Bibliophiles.* Issues 1-34. Andoversford and Risbury: The Whittington Press, 1982-2016.

34 volumes, quarto (277 x 193mm), pp. I: [2 (blank I.)], 70, [2 (blank I.)], [7], [1 (blank)], [2 (blank I.)]; II: [2 (blank I.)], [6], 112, [2 (blank I.)], [1], [1 (blank)]; III: [2 (blank I.)], [6], 151, [1 (blank)]; IV: [2 (blank I.)], [6], 150, [1], [1 (blank)]; V: [2 (blank I.)], [6], 164, [1], [1 (blank)]; VI: [2 (blank I.)], [6], 182, [1 (blank)]; VII: [2 (blank I.)], [6], 166, [1], [1 (blank)]; VIII: [2 (blank I.)], [6], 191, [1 (blank)]; IX: [2 (blank I.)], [6], 200, [1], [1 (blank)], [2 (blank I.)]; X: [2 (blank I.)], [6], 237, [1 (blank)], [2 (blank I.)]; XI: [2 (blank I.)], [6], 207, [1 (blank)], [2 (blank I.)]; XII: [2 (blank I.)], [6], 222, [2 (blank I.)]; XIII: [2 (blank I.)], [6], 234, [2 (blank I.)]; XIV: [2 (blank I.)], [6], 236, [1], [1 (blank)], [2 (blank I.)]; XV: [2 (blank I.)], [6], 234, [1], [1 (blank)], [2 (blank I.)]; XVI: [2 (blank I.)], [6], 203, [2], [1 (blank)], [2 (blank I.)]; XVII: [2 (blank I.)], [6], 195, [1 (blank)], [1], [1 (blank)], [2 (blank I.)]; XVIII: [2 (blank I.)], [6], 236, [1], [1 (blank)], [2 (blank I.)]; XIX: [2 (blank I.)], [6], 245, [1 (blank)], [2 (blank I.)]; XX: [2 (blank I.)], [6], 234, [2 (blank I.)]; XXI: [2 (blank I.)], [6], 238, [2 (blank I.)]; XXII: [2 (blank I.)], [6], 198, [2 (blank I.)]; XXIII: [2 (blank I.)], [6], 203, [1 (blank)], [1], [1 (blank)], [2 (blank I.)]; XXIV: [2 (blank I.)], [6], 169, [2], [1 (blank)], [4 (blank II.)]; XXV: [2 (blank I.)], [6], 196, [1], [1 (blank)], [2 (blank I.)]; XXVI: [2 (blank I.)], [6], 209, [2], [1 (blank)], [4 (blank II.)]; XXVII: [2 (blank I.)], [6], 209, [2], [1 (blank)], [2 (blank I.)]; XXVIII: [2 (blank I.)], [6], 180, [1], [1 (blank)], [2 (blank I.)]; XXIX: [2 (blank I.)],

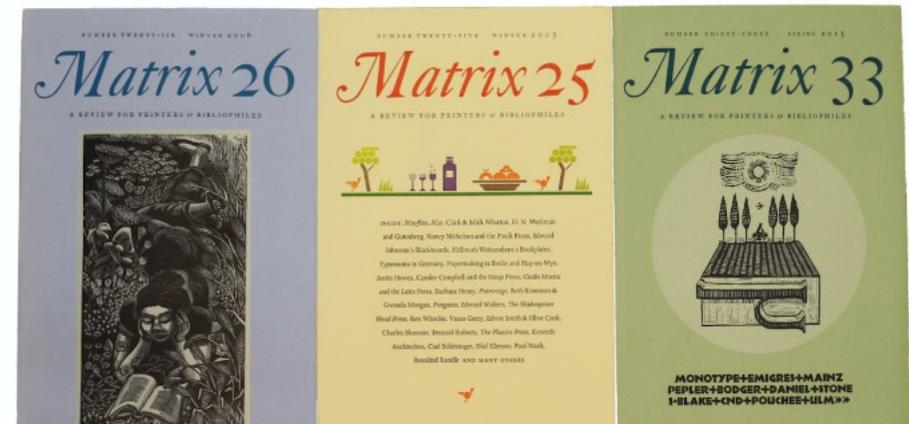
[6], 118, [2 (blank l.)]; XXX: [2 (blank l.)], [6], 113, [2], [1 (blank)], [4 (blank ll.)]; XXXI: [2 (blank l.)], [6], 127, [4], [1 (blank)], [4 (blank ll.)]; XXXII: [2 (blank l.)], [6], 128, [5], [1 (blank)], [2 (blank l.)]; XXXIII: [2 (blank l.)], [6], 166, [2 (blank l.)]; XXXIV: [2 (blank l.)], [6], 168, [1], [1 (blank)], [2 (blank l.)]. Printed in a number of letterpress types on a variety of mould- and hand-made papers. Numerous illustrations and tipped-in plates in colour and black-and-white. Loosely-inserted advertisements and letterpress-printed, illustrated news-letters/accompanying letters from the Whittington Press retained for each issue, additionally one loosely-inserted autograph Christmas notecard from the Whittington Press to Wilson, signed by John Randle (18, Winter 1998). Decorated, coloured paper over printed wrappers or thin pasteboard, edges untrimmed, colour-printed dustwrapper, (mostly) coloured endpapers, 1-6 in plain coloured wrappers with printed wrap-around dustwrapper fixed to spine, 20 with additional protective glassine wrapper. (Early issues with occasional light foxing on upper edges, dustwrappers of 1-9 very lightly creased at edges and spines slightly faded and (for wrappers attached to spines) creased, 2 lightly bumped on one corner, dustwrapper of 8 with small cut without loss, 22 and 24 with small bump at foot of spine, very small mark on dustwrapper of XVII, final tipped-in illustration in 14 apparently omitted (no traces of glue, but caption printed onto page), a few of the loosely inserted prospectuses lightly creased.)

A very good, clean set. Provenance: **Jeremy Michael Wilson** (1944-2017, bookplate inside upper cover of 1).

£4,950

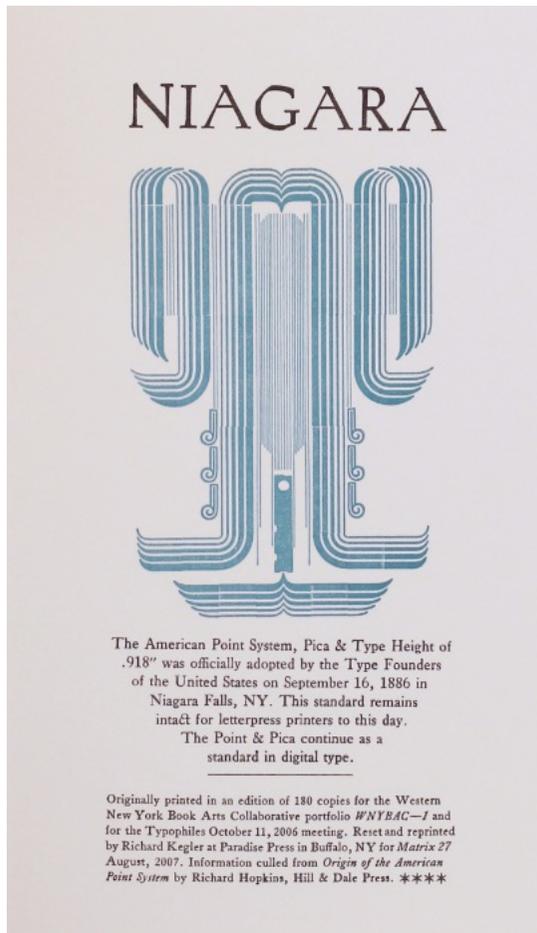
First editions of issues 2-34, with the 1985 reprint of issue 1, limited to 450 copies (nos 1-2), 475 (3), 590 (4), 630 (32), 660 (31 and 34), 700 (28), 715 (5 and 33), 725 (29-30), 750 (27), 760 (25-26), 800 (19 and 23-24), 825 (18 and 20-22), 850 (17), 900 (8), 925 (9-10 and 12-16), 950 (6-7 and 15), 955 (11), 975 (14) copies (issue no. 1 marked as copy no. 30; issue no. 2 as copy no. 266; issue no. 3 as 'Presentation Copy'; and issues nos 5 and 6 marked on limitation statements 'contributor's copy').

As 'almost certainly the last typographic journal to be printed by letterpress from metal type', *Matrix* is the acclaimed, finely produced journal of the Whittington Press. 'We estimated that when *Matrix* entered its fourth decade in 2011 it contained some "7000 pages, 800 articles, and innumerable broadsides, tip-ins and colour plates". It is this third-dimensionality that gives *Matrix* [...] its unique flavour' (Whittington Press website). Indeed, it was a success from the very beginning, and the first issue of *Matrix* – which had been produced in an edition of 350 copies in response to interest expressed by prospective subscribers to an advertisement in *American Fine Print* – was quickly sold out (this set includes the 1985 reprint of the rare first issue).



Matrix's contributors include Enid Marx, Sebastian Carter, Brooke Crutchley, Douglas Cleverdon, Richard Kennedy, Christopher Skelton, Leonard Baskin, George Ramsden, and a large number of other notable printers, illustrators, artists, engravers, paper makers, librarians, booksellers. The articles discuss key figures in the history of private press, from Edward Bawden, Bruce Rogers, Reynolds Stone, and Eric Ravilious to Harold Curwen, Edward Johnston, Berthold Wolpe, and Enid Marx, and printing phenomena like *Printing & the Mind of Man* or *Verve*, to name but a few. Both authors and subjects of *Matrix* cover all of the major private presses and a large number of the small presses, including the Alcuin Press, The Bodley Head, Clover Hill Press, Corvinus Press, Curwen Press, St Dominic's Press, Doves Press, Gregynog Press, Hogarth Press, Kelmscott Press, Nonesuch Press, Rampant Lions Press, Stinehour Press, Talbot Press, Trianon Press, and Westminster Press, and many others.

Women engravers, illustrators, collectors, and printers, among others, feature widely, see e.g. Maureen Richardson, 'Paper as an Art Form' (accompanied by a sample of her blind-stamped hand-made paper, (issue 6), a silk screen print of an illustrated poem by the actress-turned printer Gloria Stuart signed by Stuart (8), one of a series of four mezzotints printed by Shirley Jones in an edition of 300 sets of four copies for *Matrix*, signed in pencil (9), and Joanna Jamieson, O.S.B., 'Letters to a Ditchling Disciple' (i.e. letters from Desmond Chute, assistant to Eric Gill, to Sister (Dame) Werburg (Eileen Grace Welch), in *Matrix* 14, with illustrations of wood-engraving techniques and plates of wood-engravings).



Papermaking and paper arts feature widely, e.g. in *Matrix* 3, where Maureen Richardson discusses 'Papermaking by Hand', and Anne Chambers' 'Techniques of Marbling Paper' (issue 11), which contains three samples of Compton marbled paper alongside the article by Solveig Stone (15). Maureen and Brian Richardson's 'Paper, Papyrus and Pseudo-Papyrus' includes one sheet of papyrus made by the Ragab Papyrus Institute, Cairo, and one of Richardson's vegetable (leek) papyrus. There are also samples of wallpapers in Olive Cook's article 'Peggy Angus and her Wallpapers' (16); and Musa Iğrek discusses 'Mustafa Düzgünman's School of Turkish Marbling (Ebru)' (31). Further noteworthy are the tipped-in samples of Curwen pattern papers designed by Albert Rutherston, Paul Nash, Eric Ravilious and Graham Sutherland (5), and samples of Curwen Papers designed by Elizabeth Friedlander (20).

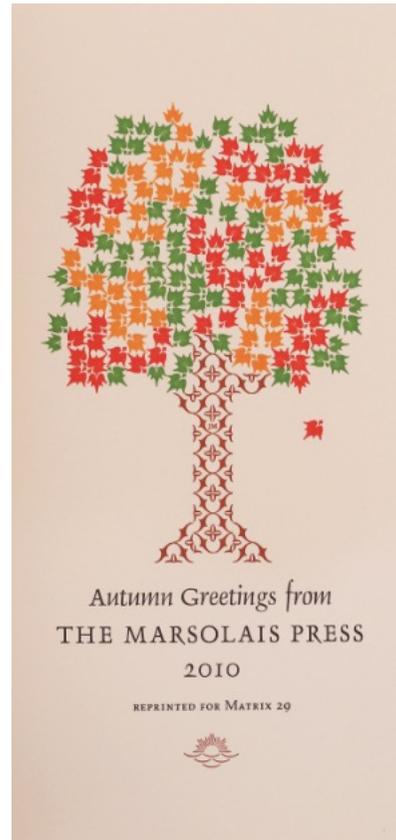
Matrix presents a number of personal accounts and correspondences of those working at the printing press, in the type foundry, at the engraver's table, in the bindery, and in other crafts and employments around the production of private press books, their materials, and their illustrations, generally otherwise unpublished – e.g. Richard Kennedy's account of 'My First Day at the [Hogarth] Press' illustrated with a line drawing of Virginia Woolf (issue 1), Brooke Crutchley on 'The Cambridge University Press in the Early '30s' (4), Joanna Selborne, 'Eric Ravilious and The Golden Cockerel Press: Correspondence with Robert Gibbings 1926-29' (14), Anne Ridler on 'Working for T.S. Eliot' at the OUP (21), or Peyton Skipwith, 'Correspondence with Edward Bawden, 1972-1989' (34).

Illustrations of types, proofs, presses, and workshops further bring the book production-related crafts of the past and present to life; fonts are often printed for *Matrix* from the original types, and other materials produced specifically in limited edition.

The bound-in booklets are numerous and varied, and include John O'Connor, 'Twins', with coloured linocuts (issue 11) and 'An Alphabet and Initials Engraved on Wood by Eric Gill' designed and printed for *Matrix* by Sebastian Carter at the Rampant Lions Press (15), among many others.

The loosely-inserted materials preserved with this set comprise, among others, finely produced advertisements for Christopher Skelton, *The Engravings of Eric Gill* (Skelton's Press Limited, 1983), 'Joseph Fry's Baskerville Revived!' (Fleece Press), The Whittington Press' projected *Wallpapers at the Curwen Press* with an introduction by David McKitterick, Miriam Macgregor's *Midwinter*, as well as a projected limited edition of *The Black Figures of Edward Gordon Craig* by Christopher Skelton, and others. A folding advertisement for the Whittington Summer Show 1985 by the Whittington Press with wood-engraving by John Lawrence, and a bifolium 'The Country Mouse and the Town Mouse, Illustrated by John R. Biggs' are particularly charming.

Finally, it is worth noting that *Matrix* is very international in its outlook. Numerous contributions on world private press printing include articles on South America (e.g. Catherine Dixon and Henrique Nardi, 'Letterpress from the Street: Gráfica Fidalga, São Paulo'), Taiwan (e.g. on modern Taiwanese sheets of cash and ceremonial papers), Japan (including articles on Japanese patterned papers and on 'Juzo Takaoka, Japanese Master-Craftsman' (*Matrix* 32)), and a number of articles discussing and featuring

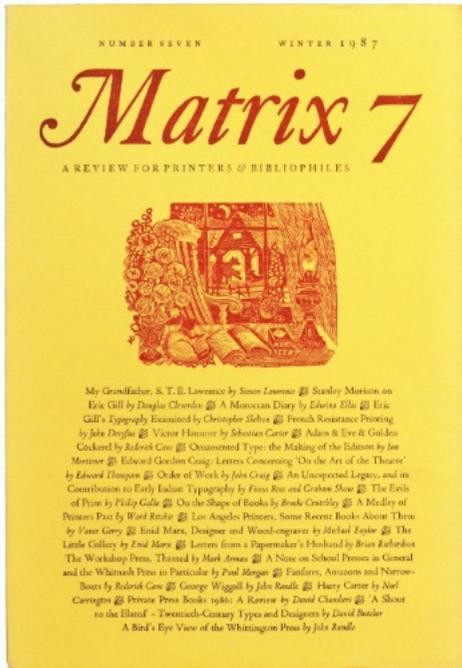


samples of Chinese woodblock prints, paper cuts, ceremonial papers, decorated papers, and prayer sheets. Modern American private presses (and samples of their work, e.g. a Wayzgoose broadside, *Matrix* 19) and presses in Australia (e.g. the tipped-in 'Pattern for Plain Heart' by Sue Wootton, Ampersand Duck, 2012 (*Matrix* 31)) feature widely.

The Whittington Press was founded by John and Rosalind Randle in 1971 in the Gloucestershire village of Whittington. Its first book, Richard Kennedy's *A Boy at the Hogarth Press* (1972), was followed by many important publications, which included T.E. Lawrence's *Letters to E.T. Leeds* (1988), which was edited and introduced by the distinguished Lawrence scholar, Jeremy Wilson, who was the previous owner of this set (see no. 21 in this catalogue for a copy of the work from Wilson's library). Wilson was also the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of*

T.E. Lawrence (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. In 1985 Wilson contributed 'T. E. Lawrence and the Printing of *Seven Pillars of Wisdom*' to *Matrix* 5 (pp. 55-69), and this and the following issue (which contains Michael Hutchin's article 'Memories of T.E. Lawrence, and Gregynog') are identified on the limitation pages as 'contributor's copies' (a loosely inserted card from the Whittington Press also enquires about the possibility of further contributions).

Cf. P. O'Brien, *T.E. Lawrence* (2000), G1648, G1666, G1685, G2328, sG0198, and sG0294.



18. RANDLE, John and Rosalind (editors). *Matrix. A Review for Printers & Bibliophiles.* Issue 7. Andoversford: The Whittington Press, 1987.

Quarto (277 x 193mm), pp. [2 (blank l.)], [6], 166, [1], [1 (blank)]. Printed in 12-point Monotype Caslon on Sommerville Laid and Zerkall Halbmann papers. Frontispiece after Eric Ravilious, 3 large folding plates, 4 colour plates printed recto-and-verso, 20 half-tone and black-and-white plates printed recto-and-verso, and 4 plates printed colour and black-and-white on recto-and-verso or recto only. Booklets bound in *hors texte*.

Numerous further colour and black-and-white illustrations in various techniques in the text and tipped in, including one sample of wood-engraved patterned paper. Loosely inserted letterpress-printed subscription sheet for *Matrix 8*. Original boards by Smith Settle & Co. covered with paper designed by Enid Marx and reprinted at the Senecio Press, yellow dustwrapper printed in ochre and black, upper panel illustrated with woodcut by and after John O'Connor, ochre endpapers, top edges cut, others trimmed. (Dustwrapper spine slightly faded, edges of dustwrapper very lightly rubbed and bumped, top edges slightly spotted.) A very good copy. *Provenance: David and Diana Wilson.*

£150

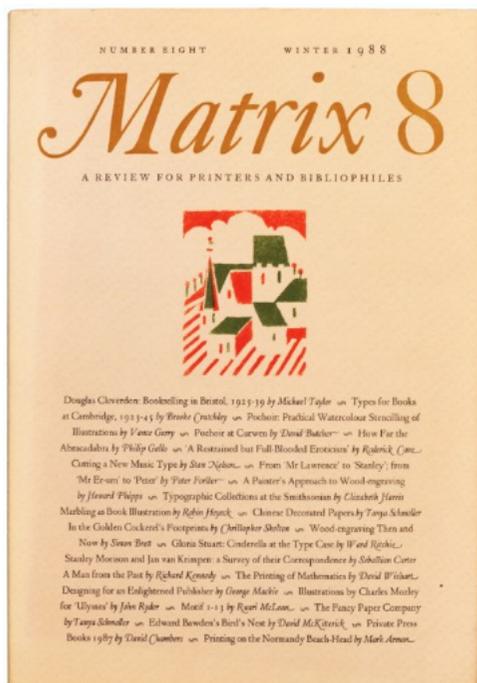
First edition, one of 850 copies in boards, from an edition of 960. The first issue bound in boards in order to accommodate the growing scope of each volume, *Matrix 7* presents a cornucopia of articles on book history, book production, and the associated arts. These include John Dreyfus's fascinating article on 'French Resistance Printing' (richly illustrated with

photographs of people at work at Les Editions de Minuit, and those involved in printing pamphlets and posters) and Michael Taylor's profile of Enid Marx, which is followed by Marx herself on Chelsea's 'The Little Gallery', which Muriel Rose and Margaret Turnbull ran from 1928 to the outbreak of the Second World War (the boards of this issue are covered with paper designed by Marx). The Australian-born wood engraver Edwina Ellis contributes 'A Moroccan Diary' with colour illustrations from her travel sketchbook, and Roderick Cave continues his edition and exploration of the correspondence between John O'Connor and Christopher Sandford (which commenced in *Matrix 6*).

This copy is from the library of the late David and Diana Wilson. David Wilson was a printer, friend and collaborator of Graham Williams (the founder of the Florin Press), and collector of private press books.



1. Madame Desvignes in her kitchen, stitching the first volumes from Les Editions de Minuit.



19. RANDLE, John and Rosalind (editors). *Matrix. A Review for Printers & Bibliophiles.* Issue 8. Andoversford: The Whittington Press, 1988.

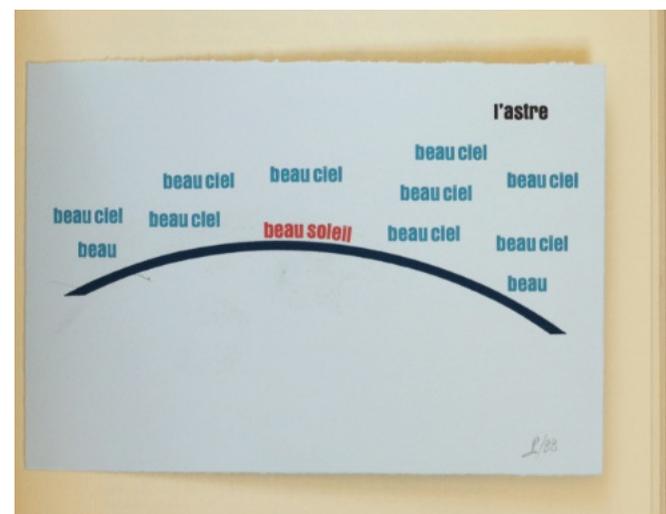
Quarto (277 x 193mm), pp. [2 (blank l.)], [6], 191, [1 (blank)]. Printed in 12-point Monotype Caslon on Sommerville Laid and Zerkall Halbmat paper. Colour-
linocut printed wood-engraved frontispiece after Howard Phipps, 4 large folding plates, 4 ll. with samples of Chinese decorated papers pasted recto-and-verso (tissue-guards facing the first and last), one silk-screened plate printed on green paper, and 13

half-tone and black-and-white plates printed recto-and-verso. Booklets bound in *hors texte*. Numerous further colour and black-and-white illustrations in various techniques in the text and tipped in, among which samples of marbled papers. Loosely inserted letterpress-printed subscription sheet for *Matrix 9* and illustrated publication announcement/pre-order form for *The Black Figures of Edward Gordon Craig*. (Light offsetting on loosely inserted publication announcement.) Original boards by The Fine Bindery covered with paper designed by Vance Gerry, pale-brown dustwrapper printed in black and gold, upper panel illustrated with colour pochoir by Gerry and stencilled by Sylvia Stokeld, brown endpapers, top edges cut, others trimmed. (Dustwrapper spine slightly faded, dustwrapper slightly rubbed and creased at edges, causing one short tear, top and fore-edges very lightly spotted.) A very good copy. *Provenance: David and Diana Wilson.*

£135

First edition, one of 800 copies in boards, from an edition of 900. Pochoir is one of the main subjects of 1988's *Matrix 8*: there is an introduction to the

technique by Vance Gerry of the Weather Bird Press – who also designed the patterned paper which covers these boards and the charming pochoir illustration on the dustwrapper – and the article also includes a tipped-in sample of decorated paper using pochoir as repeat pattern. This is followed by David Butcher on 'Pochoir at Curwen'. Decorated and marbled papers form another theme in this issue, from Robin Heyeck on 'Marbling as Book Illustration' via Tanya Schmoller's 'Chinese Decorated Papers' (with samples) to Schmoller on Edward Seymour's Fancy Paper Company, which includes a short essay by Seymour's nephew William on 'Marbling with my Uncle'.



A third major topic of this issue is typography, including Stan Nelson on the intricacies of 'Cutting a New Music Type', the Smithsonian Institution's Elizabeth Harris on its typographic collections, and Brooke Crutchley's discussion of 'Types for Books at Cambridge, 1923-45'. Other articles on notable presses and their founders include a profile of Gloria Stuart by Ward Ritchie and Christopher Skelton's 'In the Golden Cockerel's Footprints'. Insights into wood-engraving (Howard Phipps, Simon Brett), 'The Printing of Mathematics' (David Wishart), 'Edward Bawden's Bird's Nest' (David McKitterick), the correspondence between Stanley Morison and Jan van

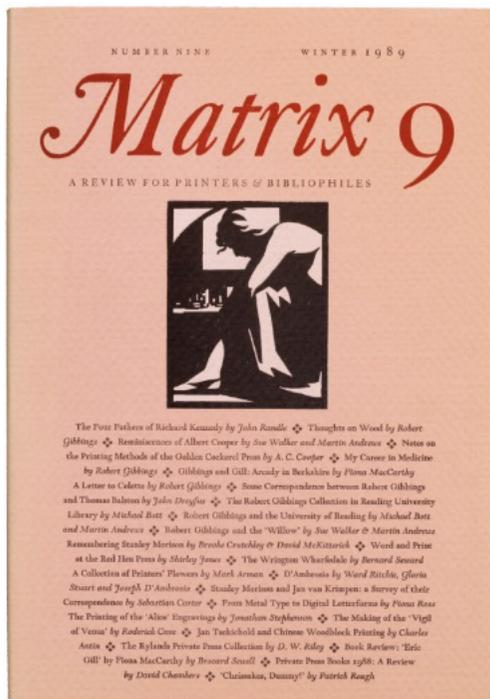
Krimpen, and many others articles complete the typically varied contents of this issue of *Matrix*.

This copy is from the library of the late David and Diana Wilson. David Wilson was a printer, friend and collaborator of Graham Williams (the founder of the Florin Press), and collector of private press books.

Tenniel printed by the Rocket Press, one woodblock print from Rongbaozhai Studio, Beijing, and one limited, numbered and signed mezzotint printed by Shirley Jones. Loosely inserted letterpress-printed subscription sheet for *Matrix* 10. Original boards by The Fine Bindery with illustration after Gibbings on upper board, light-pink dustwrapper printed in black and maroon, upper panel with illustration after Gibbings, mid-pink endpapers, top edges cut, others trimmed. (Dustwrapper spine slightly faded, top edges very lightly spotted.) A very good copy. *Provenance: David and Diana Wilson.*

£150

FOCUS ON ROBERT GIBBINGS



20. RANDLE, John and Rosalind (editors). *Matrix. A Review for Printers & Bibliophiles.* Issue 9. Andoversford: The Whittington Press, 1989.

Quarto (278 x 193mm), pp. [2 (blank l.)], [6], 200, [1], [1 (blank)], [2 (blank l.)]. Printed in 12-point Monotype Caslon on Sommerville Laid, Hahnemühle and Zerkall papers. Half-tone portrait frontispiece of Robert Gibbings, 19 half-tone and black-and-white plates printed recto-and-verso and one black-and-white plate lettered on recto only. Booklets bound in *hors texte*.

Numerous further colour and black-and-white illustrations in various techniques in the text and tipped in, among which one large colour-printed fold-out broadsheet, one full-page and 6 smaller black-and-white photographs, one engraving after John

First edition, one of 820 copies in boards, from an edition of 925. 'Robert Gibbings was born a hundred years ago [...], on 23 March 1889 in Cork. This issue of *Matrix* records some of his many interests and enthusiasms' (introduction). The issue includes articles on 'Gibbings and Gill: Arcady in Berkshire' (Fiona MacCarthy), 'Some Correspondence between Robert Gibbings and Thomas Balston' (John Dreyfus), 'The Robert Gibbings Collection in Reading University Library' (Michael Bott), 'Robert Gibbings and the University of Reading' (Bott and Martin Andrews), and 'Robert Gibbings and the "Willow"' (Sue Walker and Andrews), and also Gibbings's memoir 'My Career in Medicine' and his illustrated 'Letter to Colette'. Another centenary celebrated in this issue was that of Stanley Morison, who is commemorated in a survey of his correspondence with Jan van Krimpen by Sebastian Carter, and an article by Brooke Crutchley and David McKitterick.

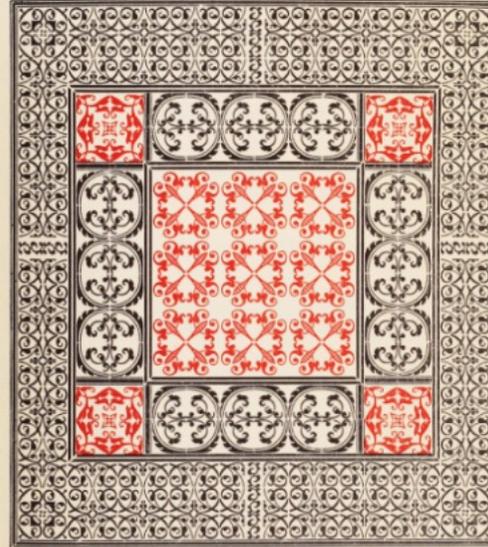
Articles on printing presses include Sue Walker and Martin Andrews's 'Reminiscences of Albert Cooper' followed by Cooper's own 'Notes on the Printing Methods of the Golden Cockerel Press', Shirley Jones on work at the Red Hen Press, and Jonathan Stephenson's fascinating account of the printing at the Rocket Press of the original wood-engravings made by the

Dalziel Brothers' from Sir John Tenniel's illustrations for Lewis Carroll's Alice books.

In typography, Fiona Ross discusses the transition from metal type to digital letterforms for Indian scripts, while Mark Arman writes on the use of printers' flowers; his article is accompanied by a four-page demonstration printed in black, red, and blue, covering arabesque and moresque designs, the work of Pierre Simon Fournier, an example of Victorian decoration, and adaptations of historic type decorations in the 1920s and 1930s. Further articles include a focus on Jan Tschichold and Chinese woodblock printing (Charles Antin) and Roderick Cave's continuation of his series of articles on Christopher Sandford with 'The Making of the "Vigil of Venus": Letters from John Buckland Wright to Christopher Sandford, 1937-39'.

This copy is from the library of the late David and Diana Wilson. David Wilson was a printer, friend and collaborator of Graham Williams (the founder of the Florin Press), and collector of private press books.

ARABESQUE & MORESQUE



Arabesque and Moresque designs were used as type towards the end of the 15th Century. ❀
At first the designs were used on stamps by bookbinders, then as printers' flowers into the 17th century. Interest in these decorations revived in the 1920s & 30s, largely at the instigation of Francis Meynell and Stanley Morison, and the Monotype Corporation responded to demand and re-cut a wide range of designs for the printers of our time. ❀

THE FINELY-PRINTED FIRST EDITION OF
A 'MAJOR COLLECTION OF LETTERS BY LAWRENCE'



21. LAWRENCE, Thomas Edward. *Letters to E.T. Leeds, with a Commentary by E.T. Leeds. Edited and with an Introduction by J.M. Wilson with a Memoir of E.T. Leeds by D.B. Harden & Illustrated with Line Drawings by Richard Kennedy.* Andoversford: The Whittington Press, 1988.

Quarto (282 x 200mm), pp. xxii, [2 (editorial note, verso blank)], 140, [4 (colophon and 3 blank pp.)]. Title printed in brown and black. Mounted photographic frontispiece, 10 illustrations after Richard Kennedy printed in ochre, 9 full-page, illustrations in the text, 6 half-tone plates bearing illustrations

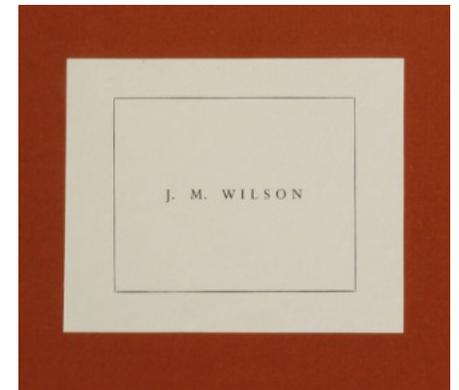
recto-and-verso, some after Lawrence. Original cloth-backed boards by The Fine Bindery, spine lettered in gilt, upper board with design after Kennedy, original slipcase. (A few light scuffs and bumps on the slipcase.) **A fine copy.** Provenance: **Jeremy Wilson** (1944-2017, booklabel on upper pastedown; pencilled annotations on p. 15).

£695

First edition, limited to 750 copies, this no. 27 of 650 bound in quarter buckram. A 'major collection of letters by Lawrence [... which] are especially revealing of the Carchemish period' (O'Brien), comprising fifty-three letters from Lawrence to Leeds (the Assistant to the Keeper of the Ashmolean

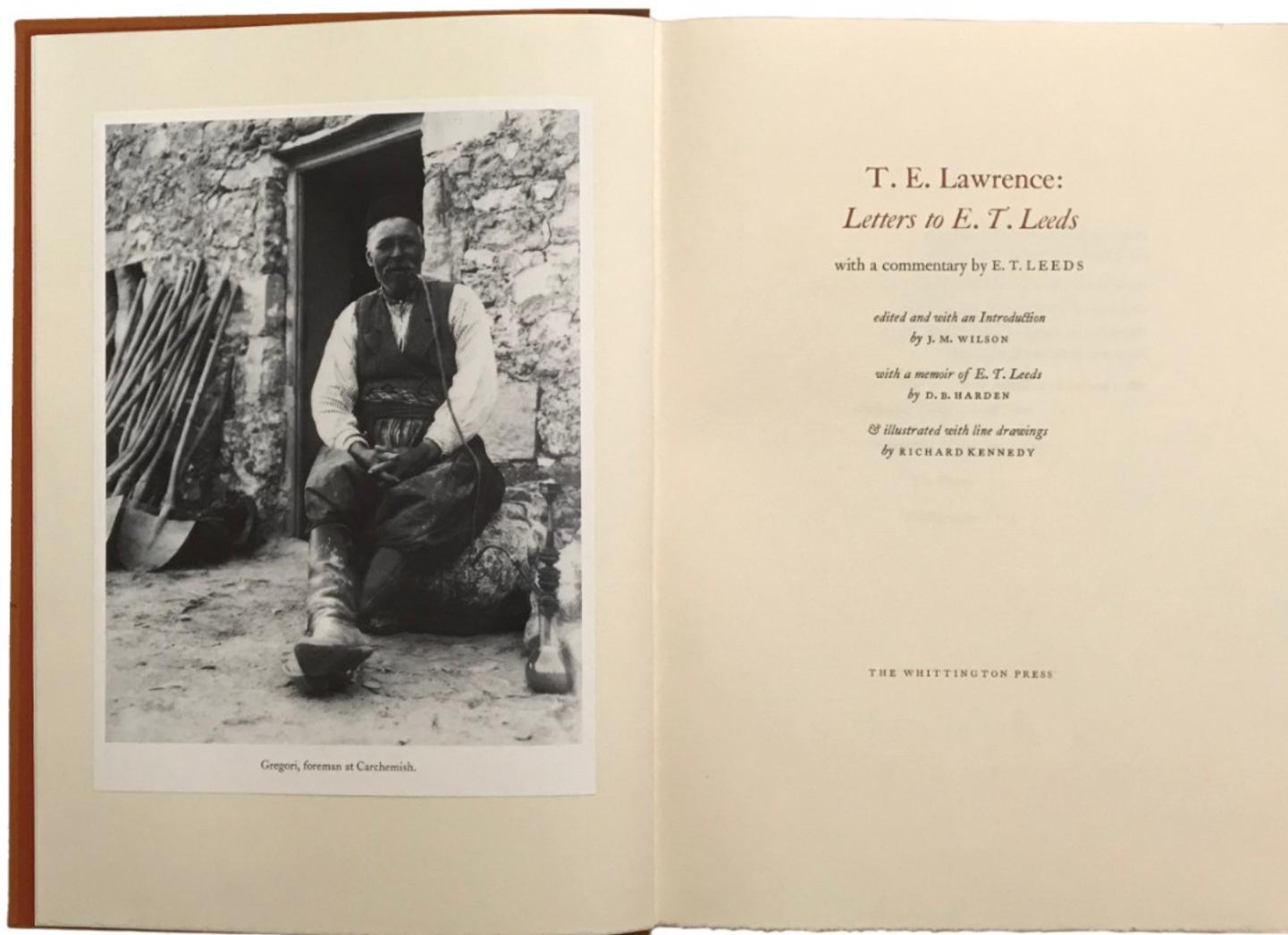
Museum in Oxford), dating from 1909 to 1935, and relating principally to archaeological matters (some thirty-six were written from Carchemish): 'This new information is interesting enough in itself – but it is also extremely important in other ways. First, because it sheds new light on the early relationship between Lawrence and D.G. Hogarth, and, second, because it makes nonsense of the reasons suggested by some biographers for Lawrence's appointment to the British Museum's Carchemish excavations. The evidence is therefore immensely important' (Wilson, quoted in the prospectus for the work). Interspersed between the letters are passages from a previously unpublished memoir of Lawrence, which Leeds wrote in 1938.

This copy was formerly in the library of Jeremy Wilson, the editor of the work and T.E. Lawrence's authorised biographer. Wilson has lightly annotated this copy in pencil on p. 15, marking off sections of text at 100-word intervals, possibly to calculate the space required for text set in 14-point Monotype Caslon (Caslon was Lawrence's preferred typeface).



Loosely-inserted in this volume is a printed notice on red card to request catalogues of Whittington Press publications, but it does not include the loosely-inserted errata slip by Wilson dated 1990, which is found in some copies but not noted by either Butcher or O'Brien.

D. Butcher, *The Whittington Press: A Bibliography 1982-93*, 94 ('one of the most important books that the Press had published to date'); P. O'Brien, *T.E. Lawrence* (2000), A263.



22. LAWRENCE, Thomas Edward and Richard KENNEDY (artist). *Letters to E.T. Leeds, with a Commentary by E.T. Leeds. Edited and with an Introduction by J.M. Wilson with a Memoir of E.T. Leeds by D.B. Harden.* Andoversford: The Whittington Press, 1988.

Quarto (282 x 200mm), pp. xxii, [2 (editorial note, verso blank)], 140, [4 (colophon and 3 blank pp.)]. Title printed in brown and black. Mounted photographic frontispiece, 10 illustrations after Richard Kennedy printed in ochre, 9 full-page, other illustrations in the text, 6 plates bearing illustrations recto-and-verso, some after Lawrence. Original cloth-backed boards by The Fine Bindery, spine lettered in gilt, upper board with design after Kennedy, original slipcase. (Slipcase minimally rubbed at extremities.) **A fine copy.** Provenance: Henry Sotheran Ltd, London (bookseller's ticket on upper pastedown and pencilled stock and price codes on front flyleaf).

£195

First edition, limited to 750 copies, this no. 386 of 650 bound in quarter buckram. A collection of Lawrence's correspondence with E.T. Leeds (see item 21 above).

This copy does not contain the loosely-inserted errata slip by J.M. Wilson dated 1990, which is found in some copies but not noted by either Butcher or O'Brien.

D. Butcher, *The Whittington Press*, 94; O'Brien A263.

'THE CREATIVE POSSIBILITIES OF LETTER-FORMS ENGRAVED IN WOOD'

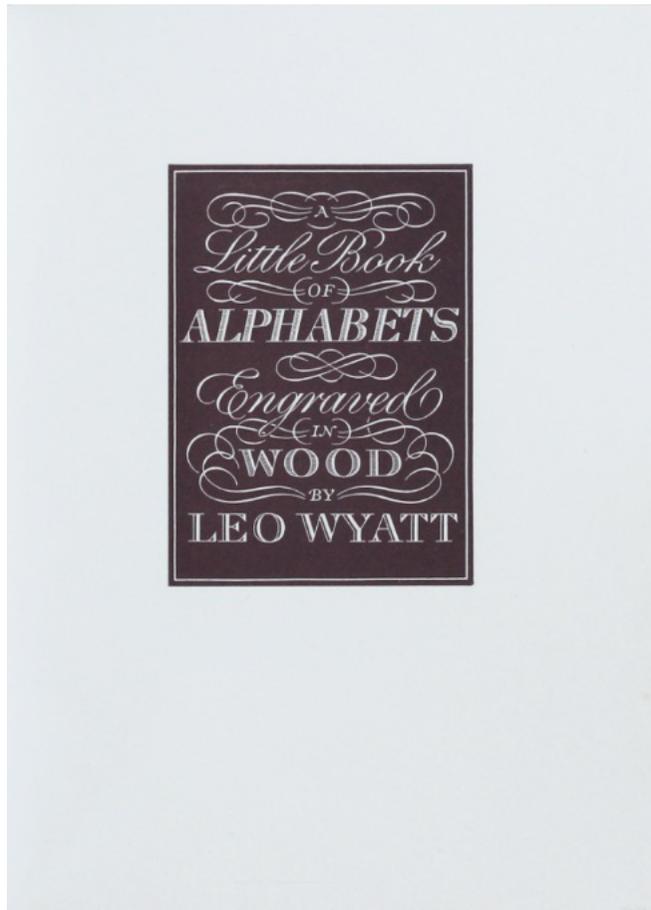
AS EXPRESSED BY LEO WYATT AND PRINTED BY THE FLORIN PRESS IN AN EDITION OF 150 COPIES

23. WYATT, Leo. *Leo Wyatt's Little Book of Alphabets, with an Introduction by Michael Taylor.* Biddenden: The Florin Press, 1985.

Quarto (188 x 142mm), pp. [2 (blank l.)], [6 (title, verso blank, additional-title, verso blank, dedication, verso blank)], [4 (introduction)], [2 (contents, verso blank)], [24 (alphabets numbered 1 to 12 and printed on rectos only)], [2 (colophon, verso blank)], [2 (imprint, verso blank)], [2 (blank l.)]. Wood-engraved additional title and 12 numbered plates of alphabets printed in colours, all by and after Wyatt, and integral to the quires, wood-engraved press device by and after Simon Brett. Original maroon calf backed parchment boards by Smith Settle, gilt morocco lettering-piece on upper board, spine lettered in gilt, top edges cut, others uncut, cream endpapers, paper-covered slipcase. (Slipcase slightly rubbed, some light spotting on binding and slipcase.) A very good copy. *Provenance: David and Diana Wilson.*

£350

First edition, no. 120 of 150 copies initialled by Graham Williams. The engraver and designer Leo Wyatt (1909-1981) first learned engraving in a commercial context at Dacier Box Ltd while also studying at the Central School of Arts and Crafts under G.T. Friend and winning several scholarships. He then worked as a freelance designer and engraver in and around London. After living in South Africa from 1947 onwards he returned to England as a visiting lecturer at the College of Art and Industrial Design in



Newcastle upon Tyne. (See Elizabeth Lomas, *Guide to the Archive of Art and Design, Victoria & Albert Museum* (London and New York, 2001), no. 235).

As the introduction explains, 'Leo Wyatt was in his late fifties when he turned to wood engraving from his established career designing and engraving steel dies and copperplates for the printing trade. Actively encouraged by Beatrice Warde [...] and fired by a marginal note' in Paul Standard's *Calligraphy's Flowering, Decay and Restoration* 'that described Reynolds Stone as "seemingly the sole practitioner of the Chancery Cursive letter in engraved form today"', Leo Wyatt took up a piece of end grain boxwood and began' (Introduction). Over the following years, Wyatt became best known for his aphorisms and alphabets which were printed by Will Carter at the Rampant Lion Press and others.

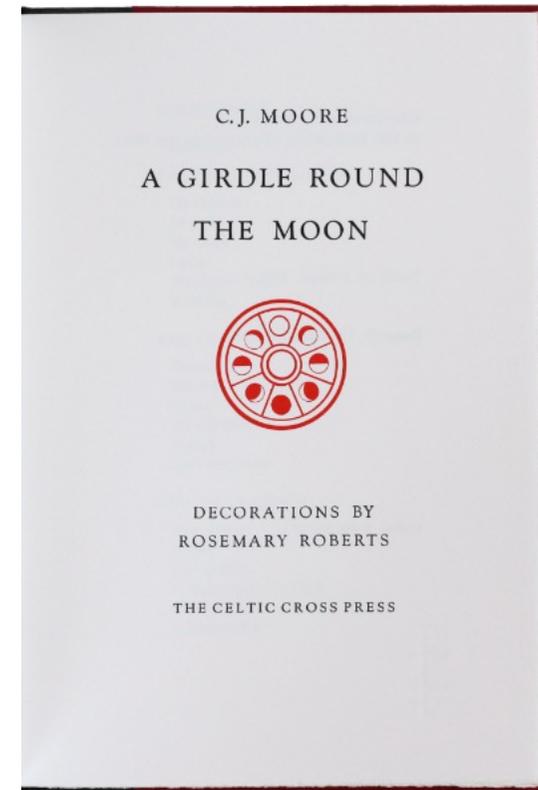
It was the enthusiastic reception of his work in the United States that 'encouraged him to begin work on *A Little Book of Alphabets*. The twelve alphabets and their title-page were all engraved on boxwood, supplied by S.T.E. Lawrence, in the studio at his home in Newcastle upon Tyne. Outline designs of the alphabets were first incised on mica, then dusted with chalk and transferred to the prepared blocks'. The blocks were essentially completed by October 1978, but were not published



during his lifetime, although his widow Betty's recollections 'make it clear that Leo Wyatt intended this book to express a late flowering of confidence and to show the creative possibilities of letter-forms engraved in wood' (Introduction). This first edition by the Florin Press was printed by hand on two Albion presses from the original wood blocks, and the coloured inks were largely ground by hand from dry pigment and prepared varnish. The text was handset in Original Janson Antiqua, and the paper is the first made specially for the Florin Press by Barcham Green. This was also the first use of the press device cut for the Florin Press by Simon Brett.

This copy is from the library of the late David and Diana Wilson. David Wilson was collector of private press publications, and also a friend and collaborator of Graham Williams, the founder of the Florin Press.

ONE OF 125 COPIES SIGNED BY THE AUTHOR

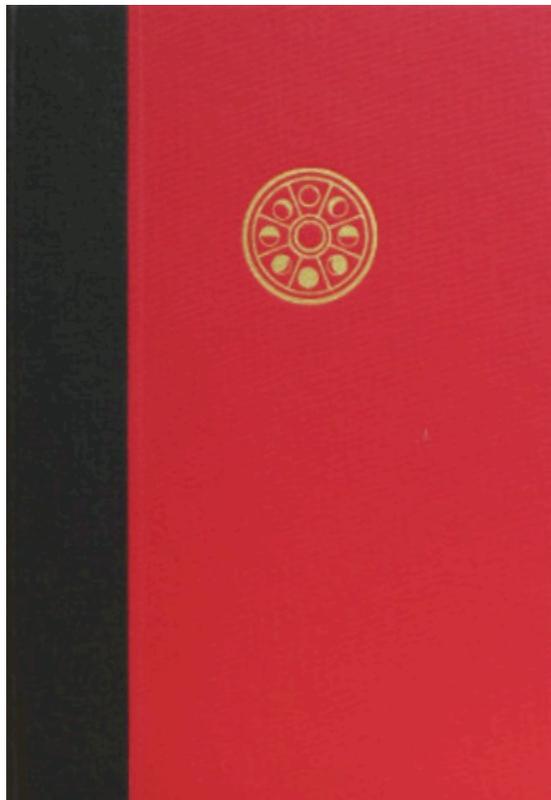


24. MOORE, Christopher J. and Rosemary ROBERTS (artist). *A Girdle Round the Moon*. Lasingham: The Celtic Cross Press, 1993.

Octavo (250 x 173mm), pp. [2 (blank l.)], [8 (half-title, verso blank, title, poet's other collection and copyright statements, contents, dedication, introduction)], [27 (text)], [1 (colophon)], [2 (blank l.)]. Title-vignette, 24 illustrations in the text, and press-device on colophon by and after Roberts, all printed in red. Original black cloth backed red cloth boards by The Fine Bindery, upper board repeating title-vignette in gilt, spine lettered in gilt, red endpapers, top edges cut, others uncut and retaining deckles. A fine copy.

£39.50

First edition, no. 107 of 125 copies signed by Moore. A collection of love poems by Moore, whose collection *In the Beginning* had been published by the Celtic Cross Press in 1986. Moore's "'moon cycle"' of poems owes much to the insights of Esther Harding' ('Introduction') and is divided into three sections: 'The Crescent Moon', 'The Full Moon', and 'The Dark Moon'. *A Girdle Round the Moon* was set in Goudy Old Style and printed by the Celtic Cross Press on Zerkall paper.



A DREAM OF ROSES

All being still, there came a dream of roses,
a field of perfect flowers.

My love, this garden shall be
not of my making but of yours.

A dream of sacred flowers
in mystic fullness opening -
my love, their worth shall come
of your lone journeying, not mine, not ours.

The temple waits your travelling
wherein the goddess
in her many-coloured cloth
demands your gift and must be satisfied.

Her power is such to summon
to herself the dark in the light.
She wants you with your truth.
She watches your hard coming with kind eyes.

And there, in low submission and in joy,
you shall your true marriage make
and close in folded arms
the roses of virginity.

Then no man say that I am yours,
nor say that you are mine.
Though we two are as one,
the shadow is not keeper of the sun.



A Printer's Prayer

O Great Master Type-setter, set me straight upon my feet so that I may have strength in my body,
lock me up in the forme of the world that I may fit well with my fellow types to become the good word,
plane me down that I be not conceited,
preserve my face that I may make a good impression for thee,
and when I have served my utmost,
let me at last go into the melting pot in content that I may be recast into a new and better type.

Amen

from The Gujarati Type Foundry's *Book of Typefaces* (colophon to *Matrix 2*)

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