



PRIVATE PRESS BOOKS

FROM THE LIBRARIES OF

JEREMY WILSON

STEPHEN KEYNES

DAVID WILSON



TYPE & FORME • MMXXIII

This catalogue celebrates the living, thriving art of the private press in Britain and those who have upheld the tradition. The fonts used are Baskerville for the pre- and postliminary pages and Corbel for the body of the catalogue.

The books in this catalogue are primarily from the collections of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club; the collector of private press publications David Wilson, who was a friend and collaborator of Graham Williams, the founder of the Florin Press; and Jeremy Wilson, a Whittington Press collaborator, the founder of the Castle Hill Press, and eminent T.E. Lawrence scholar.

Other books come from the libraries of Arthur Waugh and Pamela & Raymond Lister.

Type & Forme

ABA PBFA ILAB

+44 (0)7933 597 798

enquiries@typeandforme.com

www.typeandforme.com



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Announcement

¶ In 1865, when William Morris was embarking on his major collection of tales in verse, 'The Earthly Paradise', he and Burne-Jones conceived the idea of illustrating the poems with wood-engravings. The project was later abandoned because (25 years before the Kelmscott Press was founded) they could not find a type that would harmonise with the wood-engravings. Meanwhile Burne-Jones had drawn between sixty and seventy illustrations for 'The Tale of Cupid and Psyche'. About 50 of these were engraved on wood, mostly by Morris himself. ¶ Apart from a very few proofs printed by Morris and later by Sydney Cockerell, these woodblocks have never been used: and their existence was virtually forgotten until a couple of years ago, when it appeared that since the death of May Morris, 44 of them had been the property of the Society of Antiquaries. ¶ By kind permission of the Society, these woodblocks have been made available for a Clover Hill Edition of 'The Tale of Cupid and Psyche'. After consideration of various type-faces, it became clear that nothing matched the wood-engravings better than the Troy type of the Kelmscott Press. The original matrices are in the collection of the Cambridge University Press, by whose permission a sufficient quantity of the type is being cast at the foundry of the Oxford University Press. Enough of the original type survives, in a rather battered state, to set this announcement. The book itself will be printed on Barcham Green paper by Gill and Sebastian Carter at the Rampant Lions Press, Cambridge. ¶ For a considerable time Mr H. R. Dufty has been engaged on a monograph about these illustrations, and he has kindly agreed that it should form the introduction to the Clover Hill Edition. ¶ When plans are further advanced, a full prospectus will be available from the printers, who will be distributing the book in Europe for the publisher, Chilmark Press Inc, New York.

THE 'ANNOUNCEMENT' OF A PLANNED EDITION OF AN UNFINISHED KELMSCOTT

—
PRINTED FROM THE TROY TYPES MORRIS DESIGNED FOR THE KELMSCOTT PRESS

1. **MORRIS, William** – 'Announcement' of the planned edition of William Morris' *The Story of Cupid and Psyche* by the Rampant Lions Press for the Clover Hill Press. [?London and Cambridge: ?Rampant Lions Press for Clover Hill Editions, c. 1969-1973].

Broadsheet (321 x 241mm), printed on the recto only, using the Kelmscott Press' Troy type and Morris' leaf ornaments [for the latter, cf. Peterson, *The Kelmscott Press*, p. [xxxiii], no. 2]. Wove paper, retaining all deckles. (Very light marking on verso.)
Provenance: Jeremy Michael Wilson (1944-2017).

£45

First edition, one of two known states. The 'Announcement' opens with the words '[i]n 1865, when William Morris was embarking on his major collection of tales in verse, "The Earthly Paradise", he and Burne-Jones conceived the idea of illustrating the poems with wood-engravings', and explains that Edward Burne-Jones had drawn some 60 or 70 illustrations for the 'The Story of Cupid and Psyche' section of *The Earthly Paradise*. About 50 of the illustrations were made into wood-engravings – 36 or more of these are by Morris himself, on the only occasion on which he is known to have engraved woodblocks – but the projected edition was abandoned. An edition was then begun in 1897 by the Kelmscott Press, but only seven specimen pages were printed and the edition was once more abandoned after Burne-Jones' death in 1898, and 44 of the woodblocks were bequeathed by May Morris to the Society of Antiquaries of London, where they remained, unnoticed, until 1968. Following the rediscovery of the blocks, Douglas Cleverdon's Clover Hill Editions proposed

the publication of the wood-engravings in a volume which would incorporate a monograph on the subject by A.R. Dufty as an introduction.

This 'Announcement' states that, '[a]fter consideration of various type-faces, it became clear that nothing matched the wood-engravings better than the Troy type of the Kelmscott Press. The original matrices are in the collection of the Cambridge University Press, by whose permission a sufficient quantity of the type is being cast at the foundry of the Oxford University Press. Enough of the original type survives, in a rather battered state, to set this announcement'. The 'Announcement' probably dates from c. 1969-1973, before Clover Hill Editions printed their 'Prospectus' for *The Story of Cupid and Psyche*. *The Story of Cupid and Psyche* – 'one of the greatest illustrated editions of a work by Morris' (Coupe) – was eventually completed and issued in 1974, and its acknowledgements state that it was 'the first book printed in the Kelmscott Troy type since the Kelmscott Press came to an end in 1898' (I, p. vii). The Troy type used to print this 'Announcement' was the second typeface Morris designed for the Kelmscott Press, and it was first used in 1892 for the Kelmscott Press edition of *The Recuyell of Historyes of Troye*. After Sydney Carlyle Cockerell (the last Secretary of the Kelmscott Press and Morris' trustee) closed the Kelmscott Press, the Kelmscott types, punches, and matrices were loaned to the Chiswick Press, where the Golden type was used to print a number of works by Morris in the style of Kelmscott books. The types, punches, and matrices were then transferred to Cambridge University Press in 1926 by Cockerell, and Cambridge University Press then purchased them in 1940 (the materials were subsequently deposited at Cambridge University

Announcement

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Library). We have not been able to identify any use of the Troy type between the closure of the Kelmscott Press and the printing of this 'Announcement', so it seems most probable that this represents the first use of Morris' Troy type in those seven decades.

Although not marked as such, this example is from the collection of the distinguished Lawrence scholar Jeremy Wilson, who had a long-standing interest in private press books and fine printing. In 1985 Wilson contributed 'T. E. Lawrence and the Printing of *Seven Pillars of Wisdom*' to *Matrix* 5 (pp. 55-69) and he also edited the Whittington Press edition of T.E. Lawrence's *Letters to E.T. Leeds* (1988), before co-founding, with his wife Nicole, the Castle Hill Press, which published finely-printed and scholarly editions of works by Lawrence and the definitive edition of Lawrence's letters. In 2010 Maggs Bros, London sold a group of ephemera relating to *The Story of Cupid and Psyche* from the library of Douglas Cleverdon, which included '[f]our copies of the announcement for the edition in two different states', but the catalogue entry did not distinguish the two states (*Books from the Library of Douglas Cleverdon 1903-1987*, cat. 1446 (London, 2010), item 26).

For *The Story of Cupid and Psyche*, cf. Coupe, *Illustrated Editions of the Works of William Morris in English*, 4.5b; Le Mire, *William Morris*, A-137.01.

EDITED BY TIRZAH AND ERIC RAVILIOUS' DAUGHTER

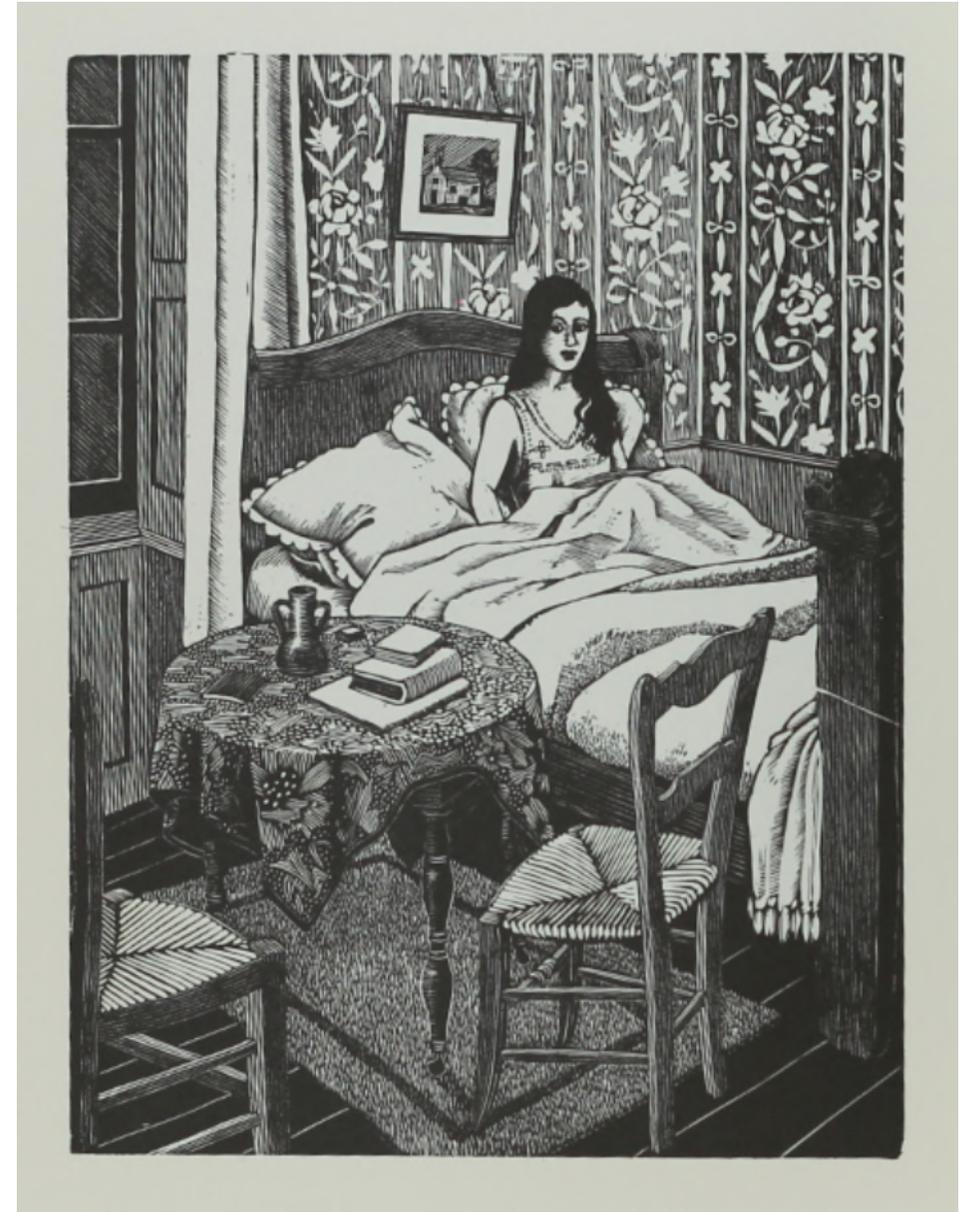
2. **RAVILIOUS, Eileen Lucy 'Tirzah' (artist).** *The Wood-Engravings of Tirzah Ravilious.* Compiled by Anne Ullmann with Recollections by Henry Swanzy and Robert Harling. London: The Roundwood Press Limited for Gordon Fraser Gallery Ltd, 1987.

Folio (299 x 215mm), pp. 47, [1 (limitation statement)]. Portrait frontispiece and 43 illustrations in the text after Ravilious, 28 full-page. Original cream wrappers by Hunter and Foulis Limited, dustwrapper printed with repetitive red floral pattern after Ravilious and title within double-ruled frame in blue, spine lettered in blue. (Extremities slightly faded, rubbed, and bumped, small cluster of ink spots on upper wrapper.) A very good copy. *Provenance: David and Diana Wilson.*

£225



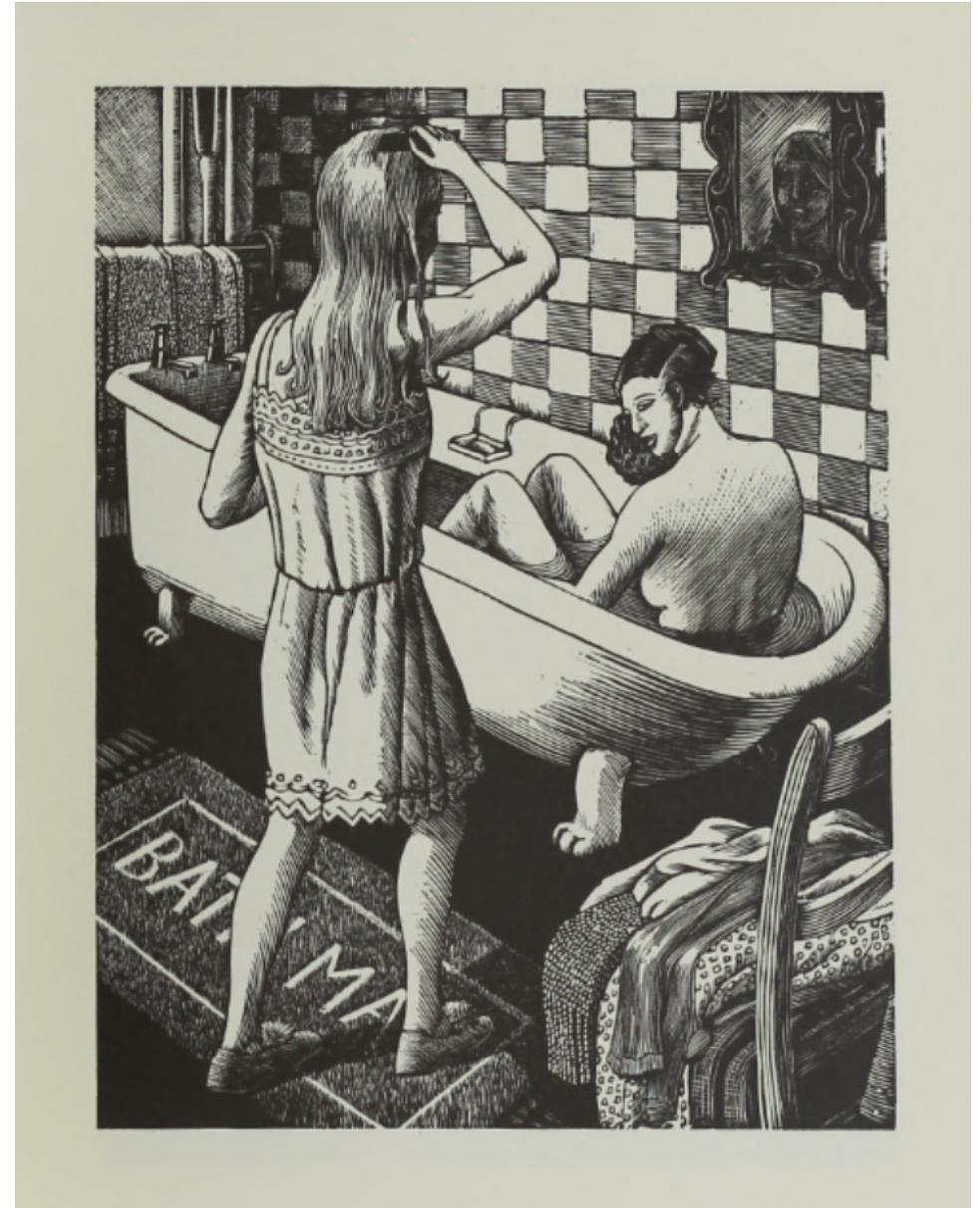
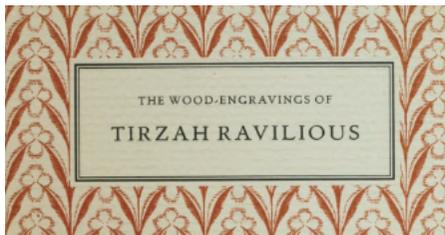
First edition, no. 359 of 1,000 copies. The British artist and engraver Eileen Lucy 'Tirzah' Garwood (1908-1951) embarked on her artistic training at Eastbourne School of Art from 1925 onwards, where she was taught by Reeves Fawkes, Oliver Senior, and, for the final two years, the wood-engraver Eric Ravilious, whom she would marry five years later (he would serve as an Official War Artist during World War II, losing his life on active service in 1942). Anne Ullmann, the editor of



this volume, was one of their three children (the others were John and James Ravilious, the latter a photographer), and Henry Swanzy, whose memoir of Tirzah is published here, was her second husband.

From her earliest days as an engraver, Tirzah's work gained much critical acclaim: she 'began with engravings of plants and animals, so assured and sensitive that they won her a silver medal and were shown in the annual exhibition of the Society of Wood Engravers', while Eric Ravilious also mentioned her work to individuals including Oliver Simon of the Curwen Press (p. 7), and commissions from the BBC followed. *The Wood-Engravings of Tirzah Ravilious* documents and illustrates the remarkable work of her short career from 1927 (starting appropriately with her own bookplate) to the early 1930s, ending with her borders for the Kynoch Press (1931), her cover paper for *Heartsease and Honesty* (which is the design shown on the dustwrapper), and borders for the same work (1935).

The Wood-Engravings of Tirzah Ravilious was designed by Peter Guy and set in Monophoto Poliphilus by August Filmsetting, and published in an edition of 1,000 copies. 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.



**AN IMPORTANT PRESENTATION COPY INSCRIBED TO
THE 'ARDENT DICKENSIAN' ARTHUR WAUGH,
THE EDITOR OF THE 'NATIONAL EDITION' OF DICKENS' WORKS**

3. DICKENS, Charles John Huffam, [John E.S. SAWYER], and Frederick Joseph Harvey DARTON. *Dickens, Positively the First Appearance: A Centenary Review with a Bibliography of Sketches by Boz by [J.E.S. Sawyer and] F.J. Harvey Darton.* London: Morrison and Gibb Ltd for The Argonaut Press, 1933.

Octavo (215 x 143mm), pp. x, 145, [1 (blank)], [4 (publisher's catalogue of the 'Argonaut Travel Series')]. L. 2/7 a cancellans, 'Addendum' slip tipped onto inner margin of p. [143]. Half-tone portrait frontispiece and 4 plates after George Cruikshank, all integral. (Occasional very light marks.) Original green cloth backed textured boards, printed paper title-label on spine. (Offsetting onto free endpapers, slight fading on spine and periphery of boards, spine label slightly rubbed and chipped, extremities lightly rubbed and bumped.) A very good copy. *Provenance:* **Arthur Waugh** (1866-1943, presentation inscription on front free endpaper 'To Arthur Waugh, the Household, Gadshill, Biographical, and National publisher of Charles Dickens, from F.J. Harvey Darton J.E.S. Sawyer' and engraved armorial bookplate on upper pastedown).

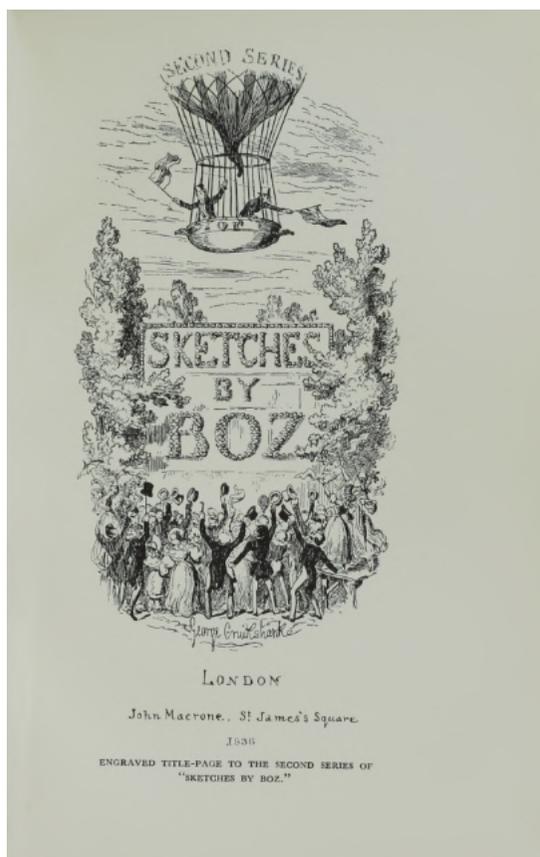
£75

First edition. The first literary work to be published by Dickens (1812-1870) was a story titled 'A Dinner at Poplar Walk', which appeared in the December 1833 issue of *The Monthly Magazine*. This humorous skit on middle-class manners by the twenty-one-year-old journalist was the first of a number of pieces he published without

payment in that periodical (the sixth of these was the first for which he used the pseudonym 'Boz'). Three years later, these pieces and others would be revised and collected in Dickens' first book, *Sketches by Boz*, which was published (with illustrations by George Cruikshank) in 1836 by John Macrone in two series, which bracketed the first appearance of the first part of *The Pickwick Papers* under the imprint of Chapman and Hall, Dickens' new publishers. *Dickens, Positively the First Appearance* is divided into three parts: the first ('Prologue') sets the scene for the publication of 'A Dinner at Poplar Walk' with chapters on

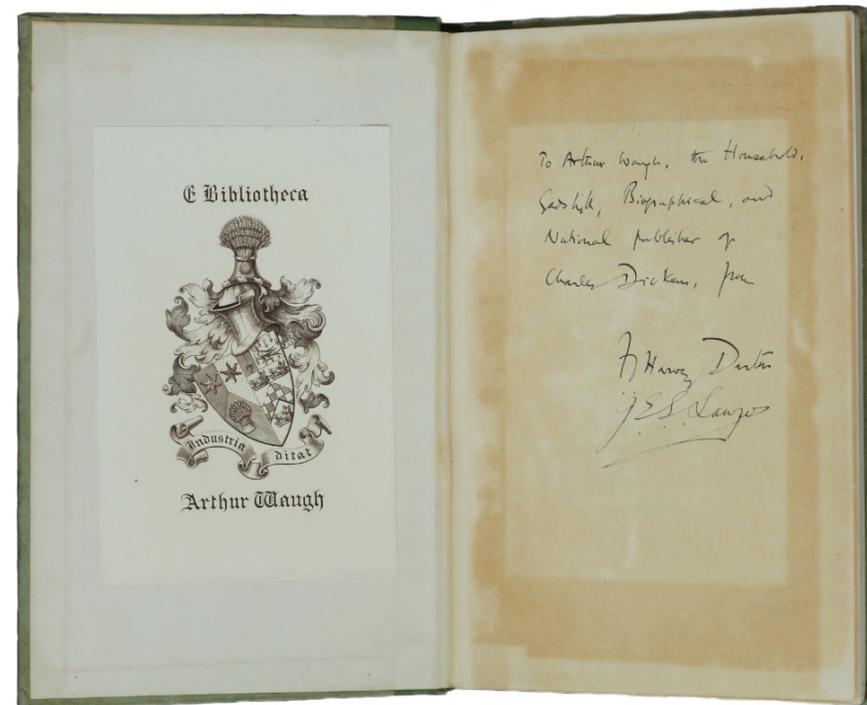
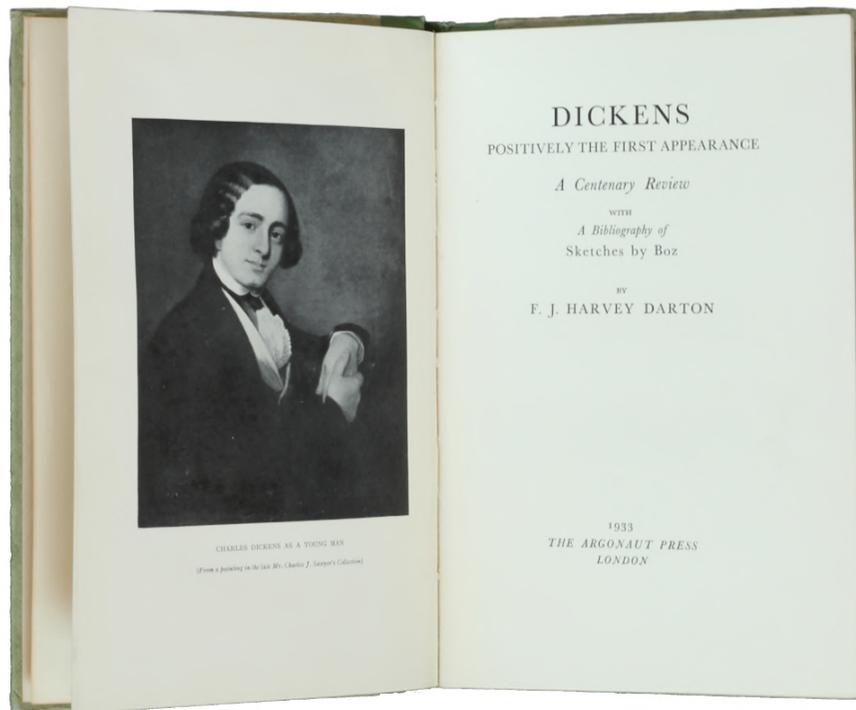
The Monthly Magazine, its editor, the critical reception of the story, etc.; the second ('The Performance') reprints the story as it appeared in *The Monthly Magazine*; and the third ('Epilogue: After the Performance') examines the author's revision of the text for publication in *Sketches by Boz* as 'Mr. Minns and his Cousin', his relationship with Macrone, and the three years following the first publication of the story, which saw Dickens' rapid rise to national fame as a writer. *Dickens, Positively the First Appearance* concludes with two appendices: 'The First Editions: A Bibliography by J.E.S. Sawyer [...] and F.J. Harvey Darton' and 'The Plates', a catalogue of all of Cruikshank's plates for the first edition of *Sketches by Boz* and the subsequent editions under Chapman and Hall's imprint (*Dickens, Positively the First Appearance* is illustrated with four facsimiles of Cruikshank's plates).

This copy was inscribed by Darton and Sawyer to the writer, critic, and publisher Arthur Waugh, the father of the novelists Alec and Evelyn Waugh. After graduating from Oxford (where he won the Newdigate Prize) the young Arthur Waugh had begun publishing in a number

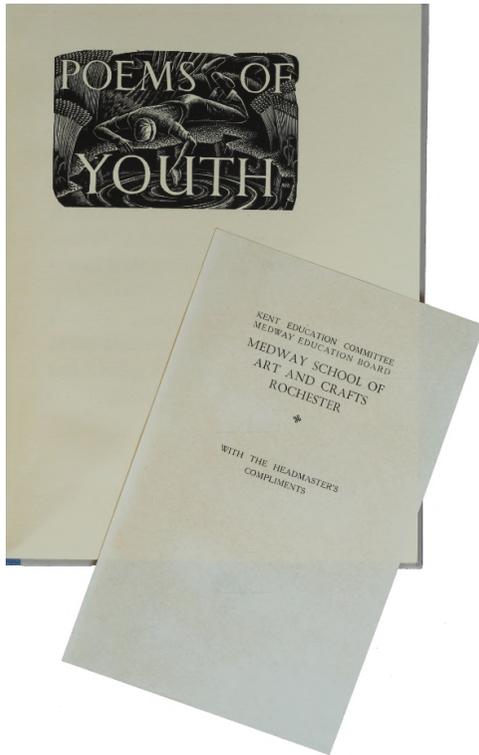


of genres in the 1890s, while working as a reader for the publishers John W. Lovell & Co. After employment with the publishers Kegan, Paul, Trench, Trubner & Co., Waugh was appointed the managing director of Chapman and Hall in 1902 and in 1926 he was made chairman, holding the position until 1936. Describing himself in later years as 'incorrigibly Victorian' (E. Waugh, *A Little Learning* (London, 1973), p. 66), Waugh was intensely proud of Chapman and Hall's association with Dickens and was 'an ardent Dickensian and collector of beautiful books; [...] a past President of the Dickens Fellowship, [...] [and] in active charge of the preparation of the National Edition [of Dickens' works]' (*Retrospectus and Prospectus: The Nonesuch Dickens* (Bloomsbury, 1937), p. 125; indeed, his father's devotion to Dickens informed the conclusion of Evelyn Waugh's 1934 novel *A Handful of Dust*). Chapman and Hall's importance as Dickens' publisher during his lifetime and the publisher of definitive editions of the author's works afterwards is acknowledged in Darton and Sawyer's presentation inscription, while Waugh's *A Hundred Years of Publishing: Being the Story of Chapman & Hall, Ltd* (London, 1930) is quoted by Darton and Sawyer in their account of Chapman and Hall's purchase of the rights to *Sketches by Boz* (cf. p. 117).

Carr, *VanderPoel Dickens Collection*, E137; Miller, *The Dickens Student and Collector*, p. 64.



**JAMES BOSTOCK'S EARLIEST WOOD-ENGRAVED ILLUSTRATIONS,
EXECUTED WHILE HE WAS STUDYING UNDER BAWDEN, RAVILIOUS,
AND PAUL AND JOHN NASH AT THE RCA**



4. PICKERING, Charles L. (editor) and James Edward BOSTOCK (artist). *Poems of Youth. A Representative Selection of Verse from the Sixteenth, Seventeenth & Eighteenth Centuries, with Wood-Engravings by J.E. Bostock. Designed and Printed at the Medway School of Arts and Crafts.* Rochester: Medway School of Arts and Crafts, 1938.

Quarto (250 x 189mm), pp. 29, [1 (blank)], [2 (colophon, verso blank)]. Wood-engraved additional title, 8 wood-engraved illustrations in the text, 4 full-page, and one colophon design, all by and after Bostock. Title printed in black

and light-blue inks. (A few light spots and marks.) Original blue cloth backed, paper covered boards, upper board with printed design by and after Bostock. (Some light spotting and marking, boards slightly bowed, extremities lightly rubbed.) *Provenance:* The Headmaster, Medway School of Arts and Crafts, Rochester (loosely-inserted printed compliments slip).

£49.50

First and only edition. *Poems of Youth* collects pieces by Lord Byron, Colley Cibber, John Milton, William Shakespeare, and Edmund Spenser, and, as the colophon states, the volume was '[a]rranged and printed under the direction of Charles L. Pickering', who was the head of the Printing Department at the Medway School of Arts & Crafts. This was one of a number of such volumes produced by Pickering's students, and for this book the '[h]and composition & arrangement [was] by D. Godden', while the machinework was 'by A. Aslett, G. Hurworth and P. Sainsbury'. *Poems of Youth* is, however, particularly notable among the books produced by Pickering's students for the eleven wood-engravings (including the cover illustration) by the youthful James Bostock (1917-2006).

Bostock was educated at the Medway School of Arts and Crafts between 1933 and 1936, before undertaking postgraduate studies at the Royal College of Art (1936-1939), where his tutors included Edward Bawden, Eric Ravilious, and John and Paul Nash. After a brief period working at the Civil Defence Camouflage Establishment at Leamington Spa in 1939, Bostock saw active service in North Africa and the Middle East, before returning to civilian life and taking up the position of Senior Lecturer in Art at Ealing School of Art in 1946, thus establishing a career as an educator which would continue in tandem until his retirement from academic life in 1978 (in this capacity he wrote *Roman Lettering for Students*, which was published by Studio Books in 1959). Throughout his academic career Bostock practised as an artist, exhibiting water-colours, etchings, wood engravings, and drawings in the UK and overseas, and he was elected an Associate Member of the Royal Society of Painter-Printmakers in 1947, a Member of the Society of Wood Engravers in 1950, and became a full Member of the Royal Society of Painter-Printmakers in 1961.

POEMS OF YOUTH

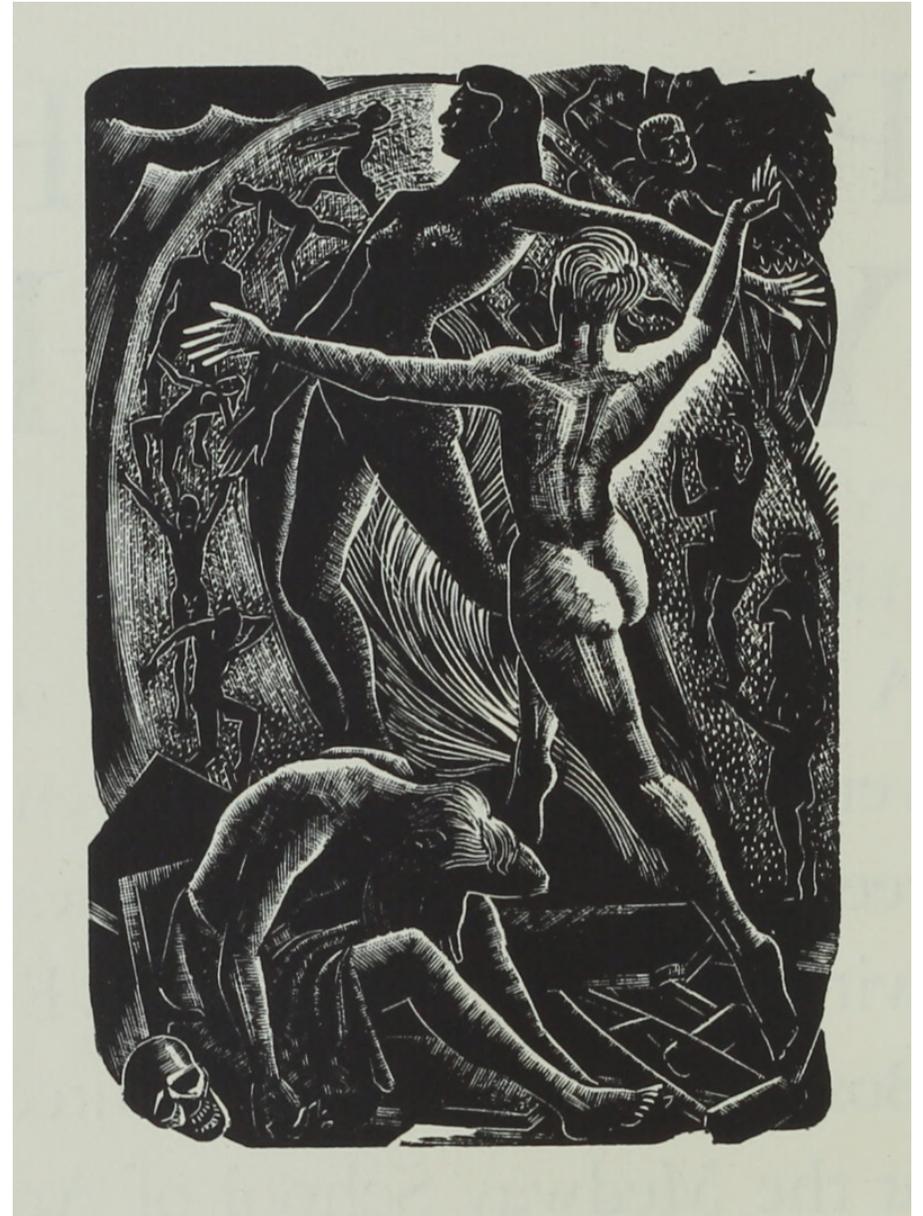
BYRON · CIBBER · MILTON
SHAKESPEARE · SPENSER

A representative selection of verse from the sixteenth, seventeenth & eighteenth centuries, with wood-engravings by J. E. Bostock. Designed & printed at the Medway School of Art and Crafts, Rochester, Kent.

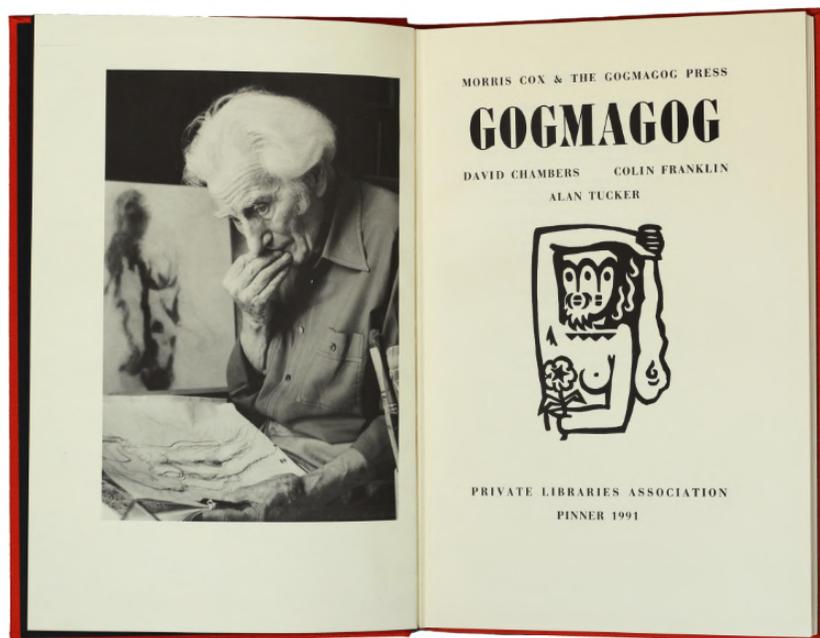
COMPLETED MCMXXXVIII

Poems of Youth was printed while Bostock was still a student at the Royal College of Art, and these engravings constitute his earliest known wood-engravings – indeed, a signed proof of 'L'Allegro' (p. 18), is the first item in H. Chapman's *James Bostock: A Catalogue of the Wood Engravings and Other Prints* (London, 2002) – and his first book illustrations. Although no edition statement is given, it seems likely that the print run of *Poems of Youth* was small, and it is a rare work (Library HubDiscover only locates two copies in UK institutional

collections, at the University for the Creative Arts, the successor to the Medway School of Arts and Crafts, and the Bodleian Library, Oxford). Bostock's association with Charles L. Pickering and the Medway School of Arts and Crafts continued after *Poems of Youth* was published, and the Victoria & Albert Museum holds a proof of one of a series of wood-engravings Bostock cut in 1946 for a projected (but unrealised) edition of *27 Selected Psalms* to be published by the Medway School of Arts and Crafts. Some fifty years after *Poems of Youth* was published, Bostock would illustrate Edward Thomas' *These Things are also Spring's* with wood-engravings for the Folio Society in 1988, a publication in which, '[f]or the first time in many years the wood-engravings were printed directly from the wooden blocks' (*Folio 60*, 616).



ON MORRIS COX AND THE GOGMAGOG PRESS



5. CHAMBERS, David, Colin FRANKLIN and Alan TUCKER. *Gogmagog*. Morris Cox and the Gogmagog Press. Pinner: W.S. Maney & Son Ltd for the Private Libraries Association, 1991.

Folio in 8s (271 x 182mm), pp. 184. Title-vignette after Cox. Half-tone portrait frontispiece, 16 colour-printed plates with illustrations recto-and-verso and included in the pagination, half-tone illustrations in the text, some full-page, and numerous illustrations in the text, after Cox *et al.* Original red cloth by Smith Settle, boards with black stripes, spine lettered in black, black endpapers. (Top-edges of bookblock very lightly spotted.) A very good copy. *Provenance*: David and Diana Wilson.

£19.50

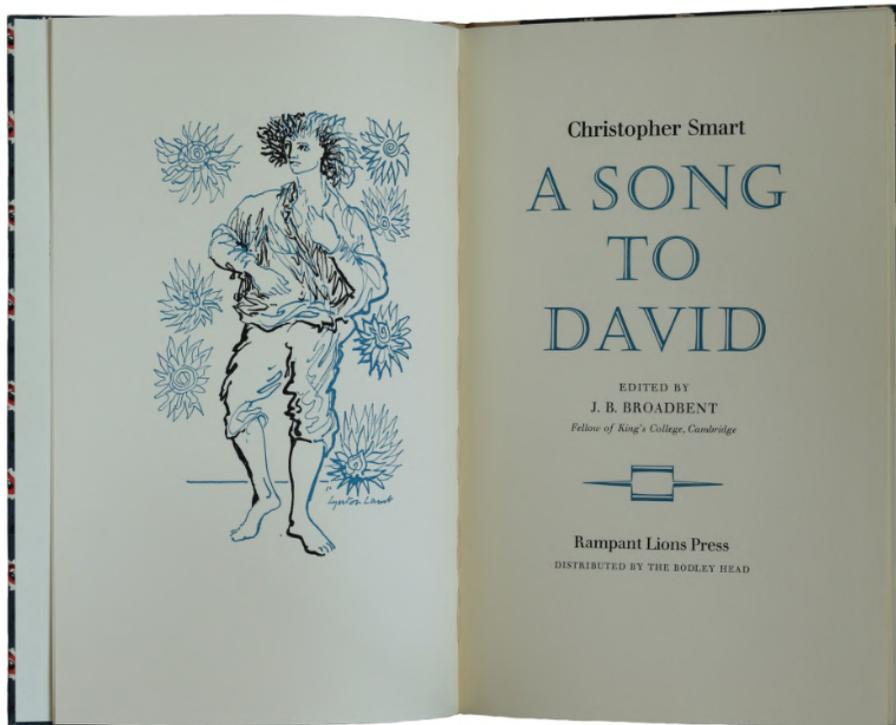
First edition, one of 1650 copies, of which 500 were for sale. *Gogmagog* is 'a tribute to the brilliance' of the final three decades of work of Morris Cox (p. 10). Cox (1903-1998) had founded the Gogmagog Press in 1957, 'when he was in his mid-fifties, intending to publish for himself the poetry that he could not get published elsewhere', and which would be illustrated with his original prints (p. 9). Over time, his work attracted a group of discerning collectors and admirers.

The volume was suggested by Colin Franklin, and covers Cox' poetry, correspondence, and prefaces to his own works. A dedicated section by Franklin treats the art of collecting Morris Cox, and the volume closes with an extensive bibliography.

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.



AN EDITION OF 600 COPIES PRINTED BY THE RAMPANT LIONS PRESS,
FROM THE LIBRARIES OF THE BIBLIOPHILES PAMELA AND RAYMOND LISTER,
AND STEPHEN KEYNES



6. SMART, Christopher and Lynton Harold LAMB (artist). *A Song to David*. Edited by J.B. Broadbent. London: 'Printed ... at the Rampant Lions Press ... Distributed by The Bodley Head', 1960.

Folio in 4s (304 x 194mm), pp. xxi, [1 (blank)], 40, [2 (blank l.)]. Title and text printed in black and blue. Frontispiece after Lynton Lamb printed in black and blue. Original

vellum-backed, patterned-paper boards by Mansell, spine lettered and decorated in gilt. (Spine slightly darkened, extremities lightly rubbed and minimally chipped, fore-edge of lower board bumped.) A very good, clean copy. *Provenance*: Pamela and Raymond Lister (booklabel on upper pastedown) – Stephen John Keynes OBE, FLS (1927-2017).

£95

First edition, no. 105 of 600 copies. Smart (1722-1771) was educated at Durham School and Pembroke College, Cambridge, where he established himself as a gifted classicist and poet, becoming a fellow of Pembroke College in 1745, with praelectorships in rhetoric and philosophy. His unruly behaviour, drunkenness, and debts led, however, to the removal of these praelectorships two years later; after Smart undertook commitments to reform, they were restored in 1748, but in 1749 Smart left Cambridge for London, where he became a professional writer, poet, and journalist, working primarily for the publisher John Newbery. In 1752 Smart married Newbery's stepdaughter, Anna Maria Carnan, but the marriage was not a happy one and Smart suffered episodes of mental illness, exacerbated by overwork, physical sickness, and drinking, which eventually provoked a serious breakdown. In 1757 Smart was admitted to St Luke's Hospital, but was discharged the following year, before then entering a private madhouse in Bethnal Green, where he remained until 1763.

During this period of confinement, Smart wrote some of his 'most brilliant and original works' (ODNB), including *A Song to David*, which was published in an edition of 500 copies in 1763, three months after the author's release from the madhouse. This volume was followed by Smart's *Translation of the Psalms of David* (1765), which also included a variant text of *A Song to David*, and *A Song to David* was published in further editions through the nineteenth and

twentieth centuries, many printing erroneous or incomplete texts. For this edition, Broadbent and Will Carter (the printer) explained that '[t]he text we print here is a conflation of Smart's two editions, slightly modernised. [...] our main object is to give the poem the typography it deserves; so we have kept, though sometimes in altered form, most of Smart's typographical emphases such as that on ADORATION (which he put in large capitals); and we have used typography to bring out other emphases where he relied only on rhetorical schemes, or his list of contents: thus we colour the initial keywords of the "amplification in five degrees"' (p. xxi). The work is illustrated with a frontispiece by the noted artist, illustrator, typographer, and bookbinder Lynton Lamb (1907-1977).

This copy was previously in the library of the artist and book-illustrator Pamela Lister and her husband Raymond Lister (1919-2001), an ironworker, author, artist, and the founder of the Golden Head Press, and it bears their calligraphic terracotta booklabel by Will Carter on the upper pastedown. It was later in the collection of the noted bibliophile Stephen Keynes, who was the youngest son of Sir Geoffrey Keynes (1887-1982) and, like his father, a member of the Roxburghe Club.





A FINELY PRODUCED FACSIMILE OF A LATE-FIFTEENTH-CENTURY ENGLISH
 MANUSCRIPT, ILLUSTRATED WITH PEN-AND-INK DRAWINGS
 BY 'THE CAXTON MASTER'

7. 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 *Mirrore* 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 Mirrore 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 *Mirrore 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.

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

THE ROXBURGHE CLUB

MCMLXXX

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September 1980

**A COMPLETE SET OF *MATRIX* 1-34 – THE WHITTINGTON PRESS’ PUBLICATION
CELEBRATING FINE PRINTING AND THE ALLIED ARTS IN ALL THEIR
MANIFESTATIONS – FROM THE LIBRARY OF JEREMY WILSON, THE CO-FOUNDER
OF THE CASTLE HILL PRESS**



8. 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), printed in a number of letterpress types on a variety of mould- and hand-made papers and richly illustrated. *Matrix* 32, p. 64 misnumbered '67' as noted on erratum on the dustwrapper turn-in, *Matrix* 33, pp. 54 and 55 transposed as noted on erratum slip. (Final tipped-in illustration in *Matrix* 14 apparently omitted, one folding plate adhering to its own margin in *Matrix* 27.) Loosely-inserted advertisements for all except *Matrix* 15 retained, together with letterpress-printed news-letters, catalogues from the Whittington Press, and advertisements for publications (3 of the loosely inserted prospectuses lightly creased or darkened at edges.) Plain coloured paper over thin pasteboard with printed wrap-around colour-printed dustwrapper fixed to spine (*Matrix* 1-6), decorated coloured paper over thin pasteboard with loose colour-printed dustwrappers (*Matrix* 7-34), *Matrix* 20 with additional protective glassine wrapper, edges untrimmed, (mostly) coloured endpapers. (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, *Matrix* 2 lightly bumped on one corner, dustwrapper of *Matrix* 8 with small cut without loss, *Matrix* 22 and 24 with small bump at foot of spine, very small mark on dustwrapper of *Matrix* 17.) **A very good, clean set.**

Provenance: **Jeremy Michael Wilson** (1944-2017, bookplate inside upper cover of *Matrix* 1; subscribers' letter regarding *Matrix* 4 addressed by hand to Jeremy Wilson and signed by Rosalind Randle, one loosely-inserted autograph letter from John Randle to Wilson accompanying *Matrix* 5, photocopy of the TLS review of *Matrix* 5 mentioning Wilson's article, one loosely-inserted autograph Christmas notecard from the Whittington Press to Wilson, signed by John Randle (*Matrix* 18, Winter 1998), and one loosely-inserted autograph notecard to Wilson, signed by John Randle (*Matrix* 23, Winter 2003)).

£4,950

First editions of issues 2-34, with the 1985 reprint of issue 1, limited to between 450 and 975 copies; issue no. 1 marked as copy no. 30; issue no. 2 as copy no. 266; issue no. 3 as 'Presentation Copy'; issue no. 4 as copy no. 500; and issues nos 5 and 6 marked on limitation statements 'contributor's copy'.

'[A]lmost certainly the last typographic journal to be printed by letterpress from metal type' (Whittington Press website), *Matrix* is the acclaimed, finely produced journal of the Whittington Press. *Matrix's* contributors include notable printers, illustrators, artists, engravers, paper makers, librarians, and booksellers, who engage with all of the major private presses and a large number of the small presses as well as presenting a number of often otherwise unpublished personal accounts and correspondences – from Richard Kennedy's account of 'My First Day at the [Hogarth] Press' illustrated with a line drawing of Virginia Woolf (*Matrix* 1) to Peyton Skipwith, 'Correspondence with Edward Bawden, 1972-1989' (*Matrix* 34). Illustrations of types, proofs, presses, and workshops join fonts often printed from the original types and other materials produced specifically in limited edition. Bibliographies published in *Matrix* define it also as a reference work (see e.g. David Butcher, 'A Bibliography of the Books of J.G. Lubbock' in *Matrix* 14). Although printed at the Whittington Press, *Matrix* is very international, with contributions on printing, publishing and illustration in Germany, Italy (among other things, decorated papers), America, Brazil, Japan, China (Chinese woodblock printing), Taiwan (ceremonial and patterned papers), many with samples and illustrations. Indeed, thanks not only to the wealth of contributions – the Whittington Press estimated that by 2011 it contained some 7,000 pages and 800 articles – but also its 'innumerable broadsides, tip-ins and colour plates', *Matrix* is an unparalleled resource and visual guide to the history and developments in British and international private press printing: '[i]t is this third-dimensionality that gives *Matrix* [...] its unique flavour' (Whittington Press website).

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 a number of highly regarded publications. *Matrix* was a success from the very beginning, and the first issue – 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).

This set is further of notable provenance: its former owner, the distinguished T.E. Lawrence scholar Jeremy Wilson, was 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. For the Whittington Press, Wilson had edited and introduced T.E. Lawrence's *Letters to E.T. Leeds* (1988; see items 16 and 17 in this catalogue). 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 Hutchins' 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).

O'Brien G1648, G1666, G1685, G2328, sG0198, sG0294.

Full details available on request

**A PRESENTATION COPY OF FLORIN PRESS FOUNDER GRAHAM WILLIAMS'S
ARTICLE ON PRINTING FROM WOOD-ENGRAVINGS, WITH HIS COVERING LETTER**

9. WILLIAMS, Graham. 'The Printing of Wood-Engravings', offprint from *Matrix. A Review for Printers & Bibliophiles*. Issue 5. Andoversford: The Whittington Press, 1985.

Quarto (277 x 193mm), pp. 99 (final p. of previous article), 100-108. One half-tone plate printed recto-and-verso. Dark green wrappers, letterpress paper title-label printed in red. (Wrappers slightly faded at margins, edges slightly creased.) A very good copy.

First edition, offprint issue. [With:]

G. WILLIAMS. Typed letter signed ('Graham') to David Wilson ('Dear David'), The Florin Press, Weavers Cot, Cot Lane, Bibbenden, (Ashford) Kent, TN27 8JB, 17 February 1986.

One page, folio (297 x 209mm), laid paper with printed letterhead incorporating wood-engraved Florin Press device by and after John O'Connor printed in green. (Folded for dispatch, very light browning at margins.)

Provenance: David and Diana Wilson.

£45

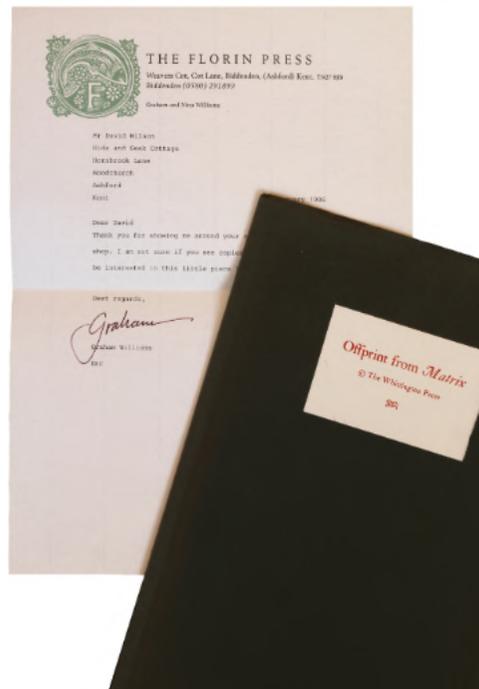
'Printing from wood blocks is as old as printing itself. In Europe the ways of making an inked impression from wood blocks on paper cannot have changed very much over several centuries. With the coming of iron presses, machine-made paper, and an explosion in the demand for printing of all sorts, the craft of wood-engraving took off. The transition in England from crude cuts to the mastery of the Bewick workshop and the profusion of skill that followed took just the lifetime of one man. When Bewick began printing was already a squashy business, but a printing revival had

already begun. By 1828, when Bewick died, there was an industrial revolution in printing and the concept of fine printing was re-established. Old methods were on their way out and a new technology was developing and spreading rapidly' (p. 100). The first part of this article by Graham Williams, the founder and owner of the Florin Press, is an overview of the practice and practicalities of printing illustrations from wood engravings from the era of Bewick into the twentieth century, drawing upon accounts by figures such as John Johnson, Theodore Low De Vinne, Charles Jacobi, and others.

The second part of the article uses the Florin Press's recent publication of *Monica Poole: Wood Engraver* (1984) as a case study, discussing the proofing process and the printer's elaborate experiments with different inks and printing

techniques to achieve the best results possible – indeed, in the course of preparing the book, Williams 'pulled some ten thousand impressions' (p. 104). A note at the foot of the article states that it had 'its origins in a much shorter note in the special edition of *Monica Poole: Wood Engraver*' (p. 107), which was limited to 50 copies from an edition of 300.

This offprint of Williams' article is a presentation copy from the author, which was sent by Williams to his friend David Wilson, a fellow-printer and collector of private press books. Williams's letter thanks Wilson 'for showing me around your rather impressive print shop' and encloses this offprint, writing 'I am not sure if you see copies of *Matrix* but you might be interested in this little piece I did for the last issue'. For Wilson's copy of *Monica Poole: Wood Engraver*, see item 18 in this catalogue.



**ISSUES OF *MATRIX* FROM THE LIBRARY OF THE
PRINTER DAVID WILSON (NOS 10-15)**

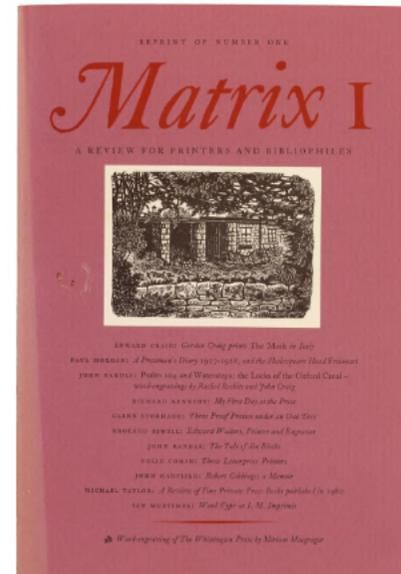
The following individual issues of *Matrix* are all from the library of the late David and Diana Wilson.

David Wilson was a printer, friend and collaborator of Graham Williams (the founder of the Florin Press), and collector of private press books.



Wood-engraved pattern paper for *ABC* (Douglas Cleverdon, 1985).

THE REPRINT OF THE RARE FIRST ISSUE



10. RANDLE, John and Rosalind (editors). *Matrix. A Review for Printers & Bibliophiles.* Issue 1 [reprint]. Andoversford: The Whittington Press, 1985.

Quarto (277 x 193mm), pp. [2 (blank l.)], [3 (introduction)], [1 (blank)], 70, [2 (illustration, blank)], [7 (indexes)], [1 (blank)], [2 (blank l.)]. Printed in 12-point Monotype Caslon on Sommerville laid paper. One half-tone plate. Numerous colour and black-and-white illustrations in various techniques in the text and tipped in, including one large folding broadside. Booklets, one loosely

inserted, the others bound in *hors texte*. Original purple wrappers by Smith Settle & Co. with yapp edges, light-purple dustwrapper printed in black and red, and with mounted wood-engraved illustration on upper panel, top edges cut, others trimmed. (Spine faded, light marking on upper panel of dustwrapper.) A very good copy. *Provenance: David and Diana Wilson.*

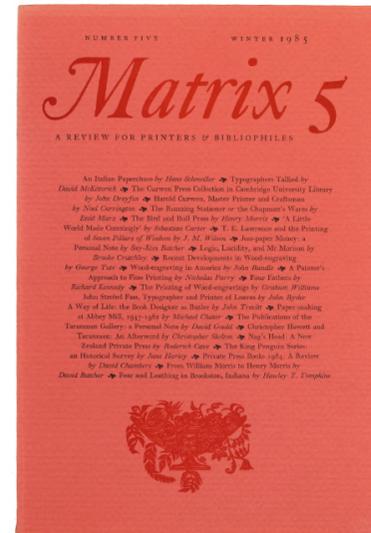
£250

Second edition, number 129 of 400 copies in wrappers, from an edition of 450. The first issue of *Matrix* – which was published in December 1981 in an edition of 350 copies in response to interest expressed by prospective subscribers to an advertisement in *American Fine Print* – sold out quickly. This second edition was produced in 1985 thanks to the 'constant demand for

copies', as the introduction explains, 'and, looking at it now, it is hard to believe that such a slim volume can have had such an impact' (p. [i]).

Matrix 1 includes 'articles on private press printing, wood-engravers, the techniques of letterpress, and a review of the previous year's private press books' (p. [i]). One of the many noteworthy contributions is Richard Kennedy's account of his first day at the Hogarth Press, which provides insights into the work of Leonard and Virginia Woolf as printers and publishers. A cumulative index for the first five issues of *Matrix* was added at the end.

On the numerous illustrations in the volume, the introduction comments that, in retrospect, '[t]he basic design of *Matrix* has proved remarkably durable, and allows for considerable variety in page layout. Tip-ins, fold-outs and the like have become something of a feature of *Matrix*, partly because there is a tactile quality to good printing (especially letterpress) and to the imaginative use of paper' (p. [ii]). For example, the dustwrapper has a wood-engraving of the headquarters of The Whittington Press by Miriam Macgregor; John Randle's 'Tale of Six Blocks' is illustrated with engravings 'found in a waste-paper basket after an end-of-term tidy-up at the Marlborough College Press in about 1958' when he was 'a schoolboy apprentice recently bitten by the printing bug' (p. 44); and the volume concludes with a large fold-out of 'Specimen Wood Poster Type' printed in black and red.



11. RANDLE, John and Rosalind (editors). *Matrix. A Review for Printers & Bibliophiles.* Issue 5. Andoversford: The Whittington Press, 1985.

Quarto (277 x 193mm), pp. [2 (blank l.)], [6 (half-title, blank, title, imprint, contents)], 164, [2 (blank l.)]. Printed in 12-point Monotype Caslon on Sommerville Laid and Zerkall Halbmat papers. 8 colour-printed photographic plates printed recto-and-verso with facing letterpress caption ll. and 14 half-tone plates printed recto-and-verso, one folding, all printed by the Senecio Press. Booklets bound in *hors texte*. Numerous colour and black-and-white

illustrations in various techniques in the text and tipped in, including 10 samples of decorated paper, and one sample of joss-paper money, some folding. (Very light marking on p. 25, occasional very light offsetting from illustrations onto facing pp.). Original maroon wrappers by Smith Settle & Co. with yapp edges, light-red dustwrapper printed in black and red, upper panel illustrated with woodcut by and after Hellmuth Weissenborn, dustwrapper tipped onto spine, top edges cut, others uncut. (Spine slightly faded, creased, and lightly bumped at ends.) A very good copy. *Provenance: David and Diana Wilson.*

£149.50

First edition, number 331 of 635 copies in wrappers, from an edition of 715. The fifth issue of *Matrix* contained contributions from a large number of renowned specialists in book history, book printing, typography, and allied specialisms. These include Enid Marx, Brooke Crutchley, Sebastian Carter, Christopher Skelton, David McKitterick, and Jeremy Wilson, among many others. The subjects of the articles include the Curwen Press (both through a focus on Harold Curwen and on the collection at Cambridge University Library),

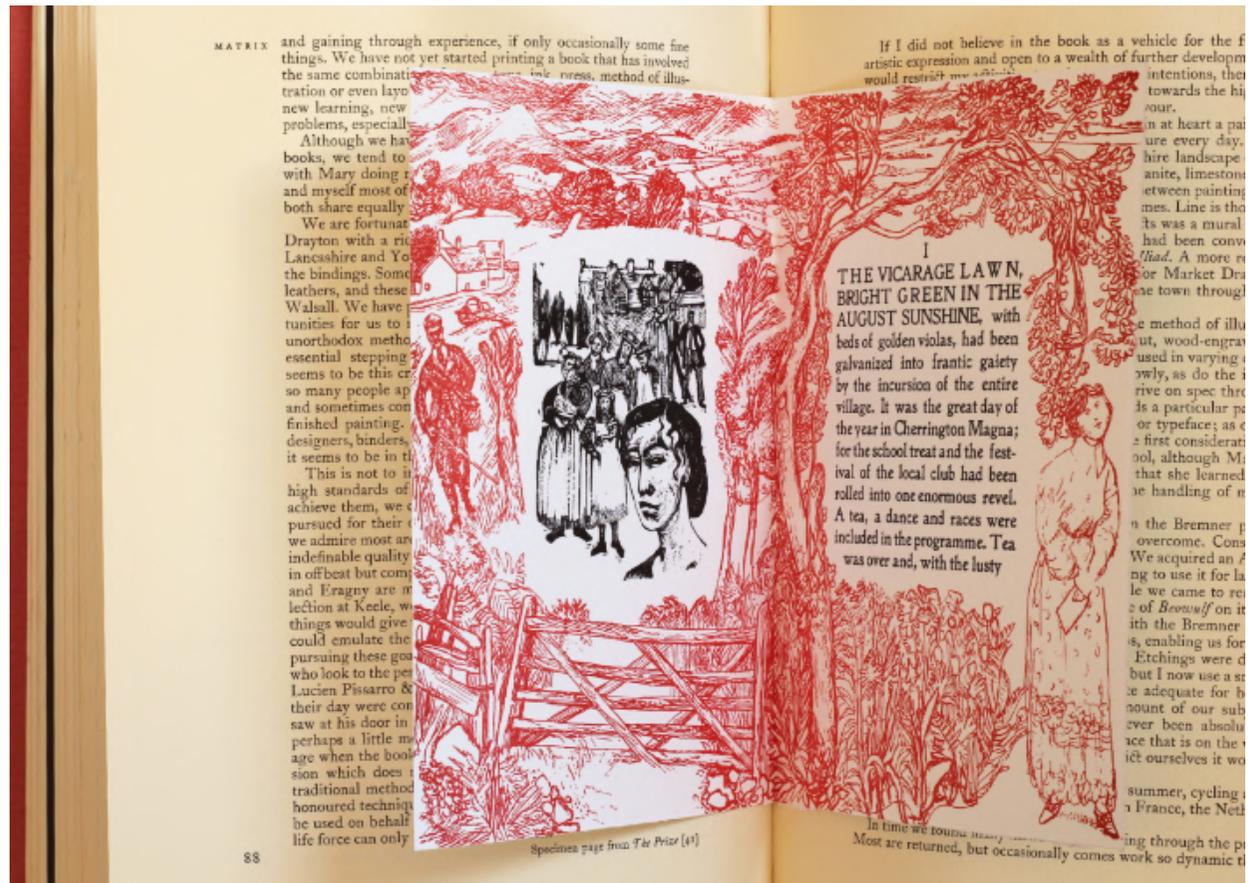
wood-engraving (recent developments in the craft, a focus on America, and a discussion by Florin Press founder Graham Williams, for whom see below), a profile of the typographer John Strobel Fass, and a history of paper-making at the Abbey Mill post-World War II.

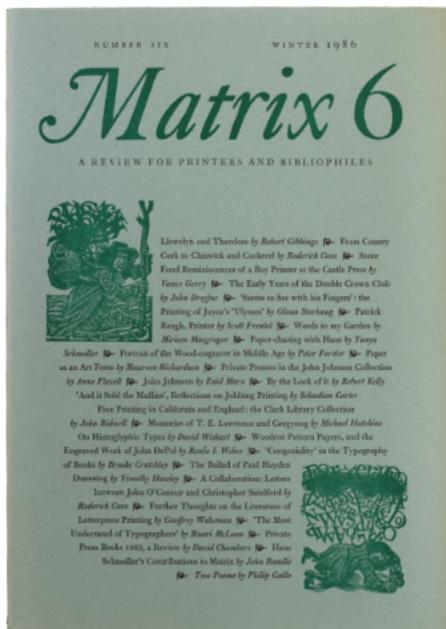
The vibrant illustrations tipped in or printed in the text commence with Hans Schmoller's sample papers in his article 'An Italian Paperchase', which 'is mainly about three Italian Women' active in the early 20th century with influence into the later 20th century. As Schmoller points out, '[p]erhaps more even than Germany and France, and infinitely more than Britain, Italy has a living tradition of pattern papers printed by hand from woodblocks, and their use in binding and wrapping books, lining or covering chests and boxes, and much else besides' (p. 1). Indeed, John Randle highlighted Schmoller's article and samples in the introduction to the 1985 reprint of *Matrix* issue 1 in his remarks on the tactile quality of the journal's many illustrations, tip-ins and fold-outs: Randle thought that '[s]ome of the tip-ins themselves will become items of rarity – for example, the Italian decorated papers in Hans Schmoller's article in *Matrix* 5 will never be able to be assembled again in such profusion' and noted, while commenting on the cost of producing *Matrix*, that 'the cost of the colour plates alone in number 5 was greater than the entire revenue for number 1' (*Matrix* 1 reprint (1985), p. [ii]).

This issue appears to have been the first acquired by the printer and collector of private press books David Wilson after having been alerted to the journal by his friend Graham Williams (the founder of The Florin Press), who contributed

an article on 'The Printing of Wood-Engravings' to this issue (see item 9 in this catalogue for the offprint of the article that Williams sent to Wilson).

Cf. O'Brien, T.E. *Lawrence*, G1666 (Jeremy Wilson 'T.E. Lawrence and the Printing of *Seven Pillars of Wisdom*').





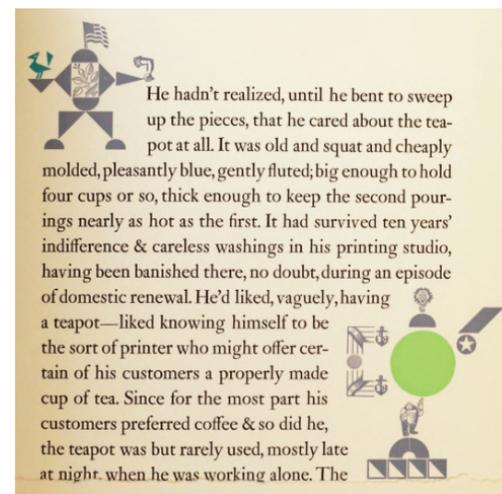
12. RANDLE, John and Rosalind (editors). *Matrix. A Review for Printers & Bibliophiles.* Issue 6. Andoversford: The Whittington Press, 1986.

Quarto (277 x 193mm), pp. [2 (blank l.), [6], 182, [2 (mounted illustration, blank)]. Printed in 12-point Monotype Caslon on Sommerville Laid and Zerkall Halbmatt papers. 3 large folding plates, 2 printed in colour, 4 photographic plates printed colour and black-and-white on recto-and-verso and with facing letterpress caption ll., 14 half-tone plates printed recto-and-verso, and one black-and-white plate

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, including 4 samples of Chinese plain and elaborately decorated paper, and one of art paper. Loosely inserted are a letterpress-printed subscription sheet for *Matrix 7*, a mechanically-reproduced typed letter from the Whittington Press with 'Plans for 1987', and letterpress publication announcement/pre-order form, printed in maroon and black on a bifolium. Original dark-green wrappers by Smith Settle & Co. with yapp edges, light-green dustwrapper printed in black and green, upper panel illustrated with woodcuts by and after Peter Forster, dustwrapper tipped onto spine, top edges cut, others uncut. (Spine slightly faded, extremities very lightly rubbed and bumped and faded, fore-edges of dustwrapper slightly marked.) A very good copy. *Provenance: David and Diana Wilson.*

£175

First edition, number 16 of 800 copies in wrappers, from an edition of 900. *Matrix 6* presents insights into the making of books and their history from some regular contributors (among them Sebastian Carter of the Rampant Lions Press, the textile designer, wood-engraver and writer Enid Marx, and the former Cambridge University Printer Brooke Crutchley, writing here on "Congeniality" in the Typography of Books'), together with a large number of specialists on paper (like Maureen Richardson and Tanya Schmolter, the latter writing about 'Paper-chasing' in China), private presses and their publications – including Vance Gerry reporting on his 'Fond Reminiscences of a Boy Printer at the Castle Press', John Bidwell on the Clark Library collection of fine printing, and Anne Flavell on 'Private Presses in the John Johnson Collection' preceding Enid Marx's focus on John Johnson – and typography (David Wishart on hieroglyphic types and Ruari McLean on 'The Most Underrated Typographers', discussing recent revivals of old types). Michael Hutchins writes of 'Memories of T.E. Lawrence, and Gregynog', while Roderick Cave delves into the correspondence between John O'Connor at RAF Grantham and Christopher Sandford in the early 1940s (which is continued in *Matrix 7*).

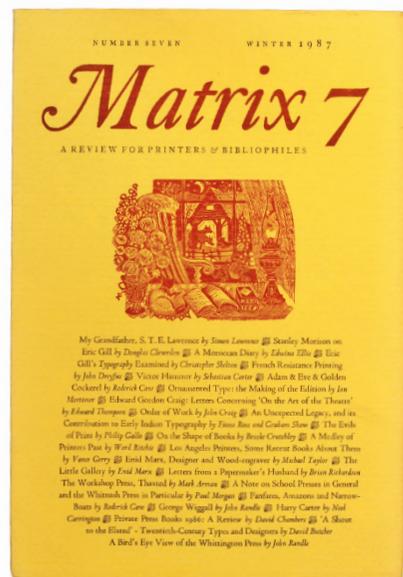


He hadn't realized, until he bent to sweep up the pieces, that he cared about the teapot at all. It was old and squat and cheaply molded, pleasantly blue, gently fluted; big enough to hold four cups or so, thick enough to keep the second pourings nearly as hot as the first. It had survived ten years' indifference & careless washings in his printing studio, having been banished there, no doubt, during an episode of domestic renewal. He'd liked, vaguely, having a teapot—liked knowing himself to be the sort of printer who might offer certain of his customers a properly made cup of tea. Since for the most part his customers preferred coffee & so did he, the teapot was but rarely used, mostly late at night, when he was working alone. The

Adding texture and colour to the volume, the woodcut pattern papers and engravings of John de Pol, the Chinese papers collected by Tanya and Hans Schmolter, and the art paper of Maureen Richardson join examples of jobbing printing done at the Rampant Lions

Press, the typographical teapots by Peter Shire printed by Patrick Reagh at his press in California, and a large fold-out drawing showing a 'map', or plan, of the Castle Press c. 1943, among many others.

Cf. O'Brien, T.E. *Lawrence*, G1685 (Michael Hutchins, 'Memories of T.E. Lawrence, and Gregynog')



13. 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 Halbmat 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.

£149.50

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



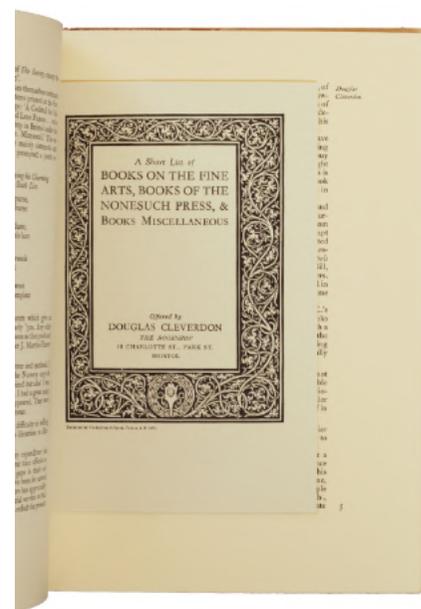
1. Madame Desvignes in her kitchen, stitching the first volumes from Les Editions de Minuit.

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).

brown dustwrapper printed in black and gold, upper panel illustrated with colour pochoir by Gerry 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

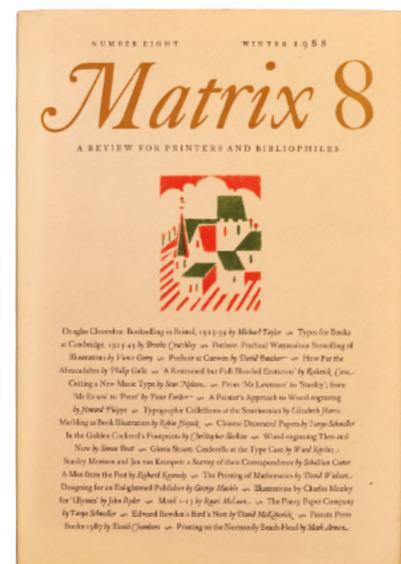
First edition, one of 800 copies in boards, from an edition of 900. Pochoir is one of the main subjects of 1988's *Matrix* 8: there is an introduction to the technique by Vance Gerry of the Weather Bird Press – who also designed the patterned paper which covers these boards and the charming pochoir illustration 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'.



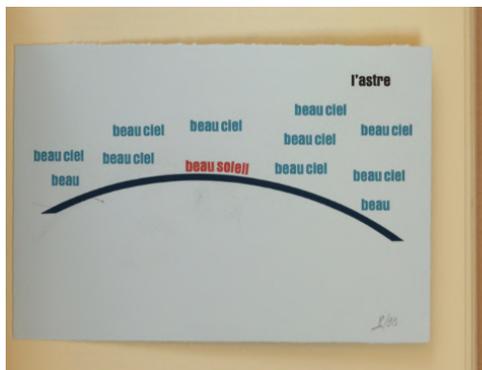
A third major topic of this issue is typography, including Stan Nelson on the intricacies of 'Cutting a New Music Type', the Smithsonian Institution's Elizabeth Harris on its typographic collections, and Brooke Crutchley's discussion of 'Types for Books at

14. 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 papers. 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



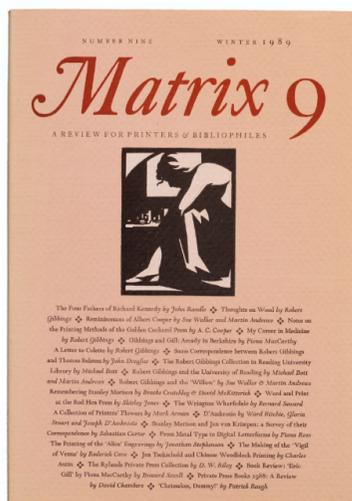
green paper, and 13 half-tone and black-and-white plates printed recto-and-verso. Booklets bound in *hors texte*. Numerous further colour and black-and-white illustrations in various techniques in the text and tipped in, among which samples of marbled papers. Loosely inserted letterpress-printed subscription 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-



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*.

FOCUS ON ROBERT GIBBINGS



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

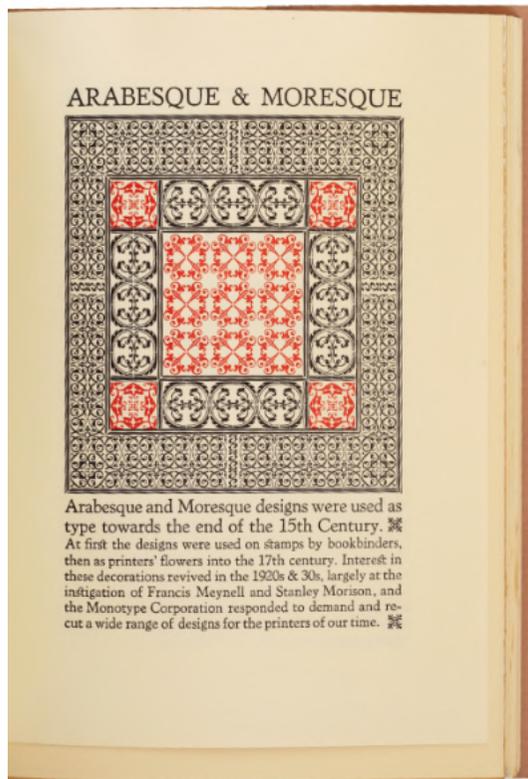
Quarto (278 x 193mm), pp. [2 (blank l.)], [6], 200, [1], [1 (blank)], [2 (blank l.)]. Printed in 12-point Monotype Caslon on Sommerville Laid, Hahnemühle and Zerkall papers. Half-tone portrait frontispiece of Robert Gibbings, 19 half-tone and black-and-white plates printed recto-and-verso and one black-and-white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

£149.50

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-enchavings 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'.



TWO COPIES OF THE FINELY-PRINTED FIRST EDITION OF A 'MAJOR COLLECTION OF LETTERS
BY LAWRENCE', ONE FROM THE LIBRARY OF THE EDITOR JEREMY WILSON



Gegezi, fortress at Carchemish.

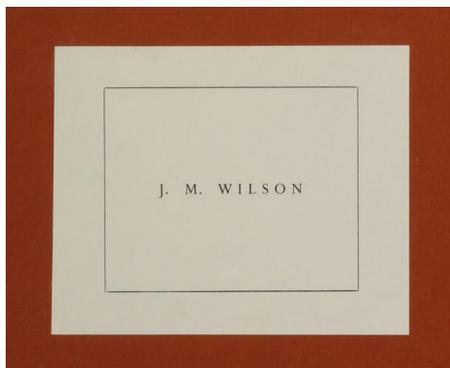
T. E. Lawrence:
Letters to E. T. Leeds
with a commentary by E. T. LEEDS

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

THE WHITTINGTON PRESS



16. 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 Michael Wilson** (1944-2017, booklabel on upper pastedown; pencilled annotations on p. 15).

£695

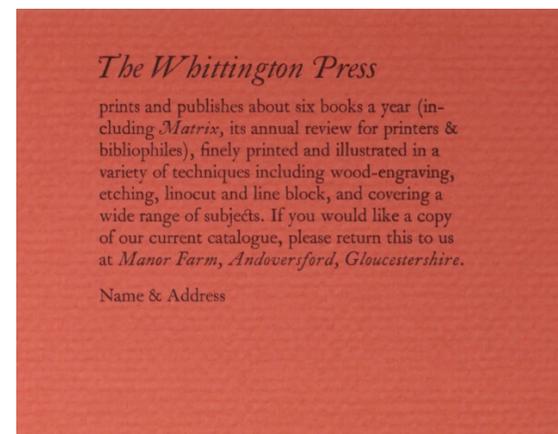
First edition, limited to 750 copies, this no. 27 of 650 bound in quarter buckram. A 'major collection of letters by Lawrence [... which] are especially revealing of the Carchemish period' (O'Brien), comprising 53 letters from Lawrence to Leeds (the Assistant to the Keeper of the Ashmolean Museum in Oxford), dating from 1909 to 1935, and relating principally to archaeological matters (some 36 were written from Carchemish): '[t]his 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' (J.M. 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.

Butcher, *The Whittington Press*, 94 ('one of the most important books that the Press had published to date'); O'Brien A263.



17. **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.

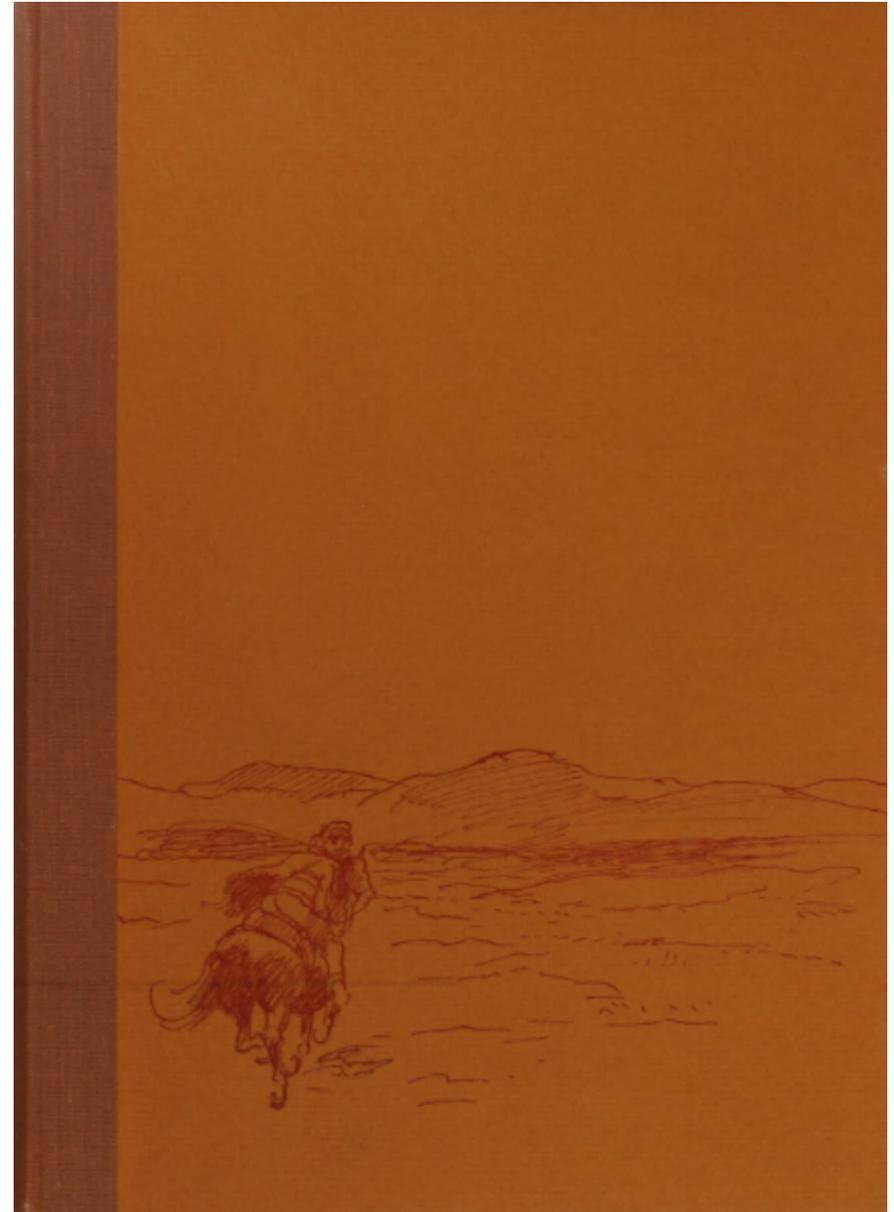
Quarto (282 x 200mm), pp. xxii, [2 (editorial note, verso blank)], 140, [4 (colophon and 3 blank pp.)]. Title printed in brown and black. Mounted photographic frontispiece, 10 illustrations after Richard Kennedy printed in ochre, 9 full-page, other illustrations in the text, 6 plates bearing illustrations 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 '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): '[t]his 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' (J.M. Wilson, quoted in the prospectus for the work).

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.

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



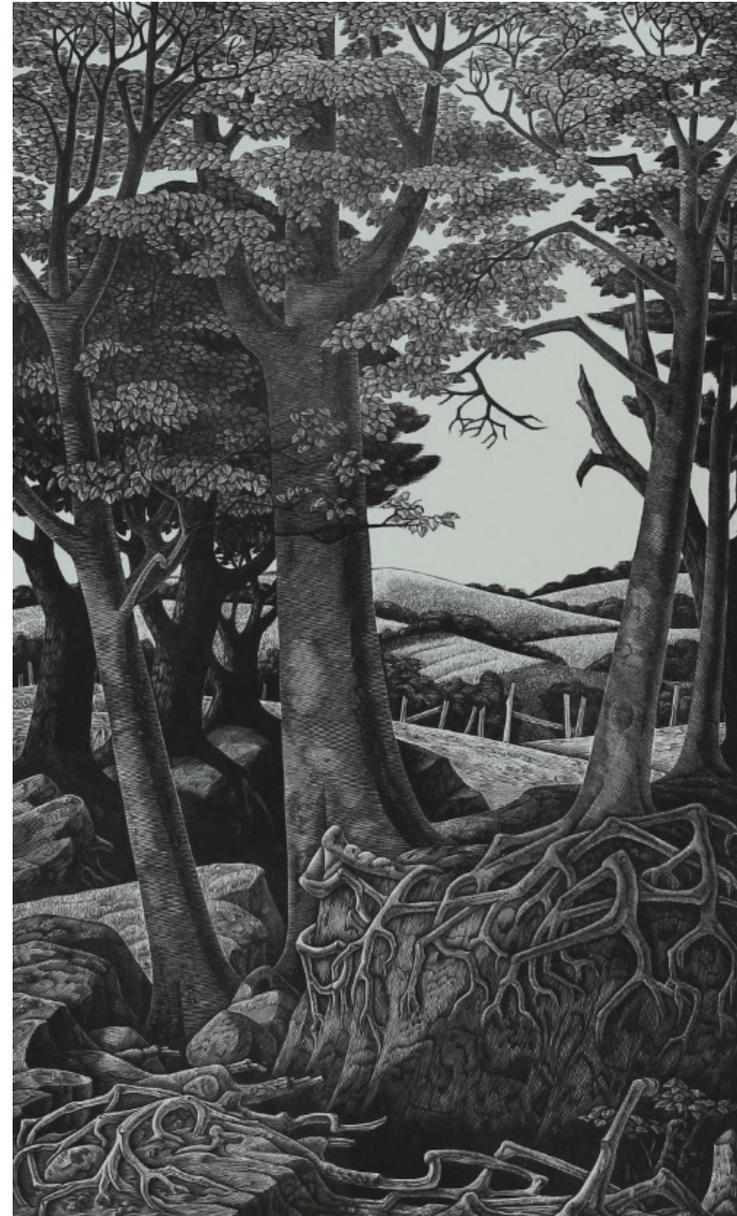
A CELEBRATION OF POOLE'S WORK BY MACKLEY AND A TRIBUTE TO MACKLEY BY POOLE – ONE OF 250 COPIES, WITH FIVE PREVIOUSLY UNPUBLISHED WOOD ENGRAVINGS

18. MACKLEY, George and Graham WILLIAMS (editor). *Monica Poole. Wood Engraver.* Biddenden, Kent: The Florin Press, 1984.

Folio (354 x 243mm), pp. [4 (blank ll.)], [1 (blank)], [2 (frontispiece, title)], [1 (blank)], 19, [2 (postscript, limitation statement)], [1 (blank)], [2 (blank l.)]. Wood-engraved frontispiece, title-vignette, and headpieces, and 13 illustrations in the text, 4 full-page and one printed in gold, all by and after Monica Poole. Wood-engraved device by and after George Mackley at foot of postscript and wood-engraved Florin Press device by and after Graham Williams on the limitation statement. Title printed in gold and black. Quarter brown cloth over light brown Fabriano Ingres papers by Smith Settle, title label with wood engraving on upper board, spine lettered in gilt on black background, light brown Fabriano Ingres endpapers. (Spine and outer parts of upper board faded, a few light marks, extremities lightly rubbed.) A very good copy. *Provenance:* **David and Diana Wilson.**

£450

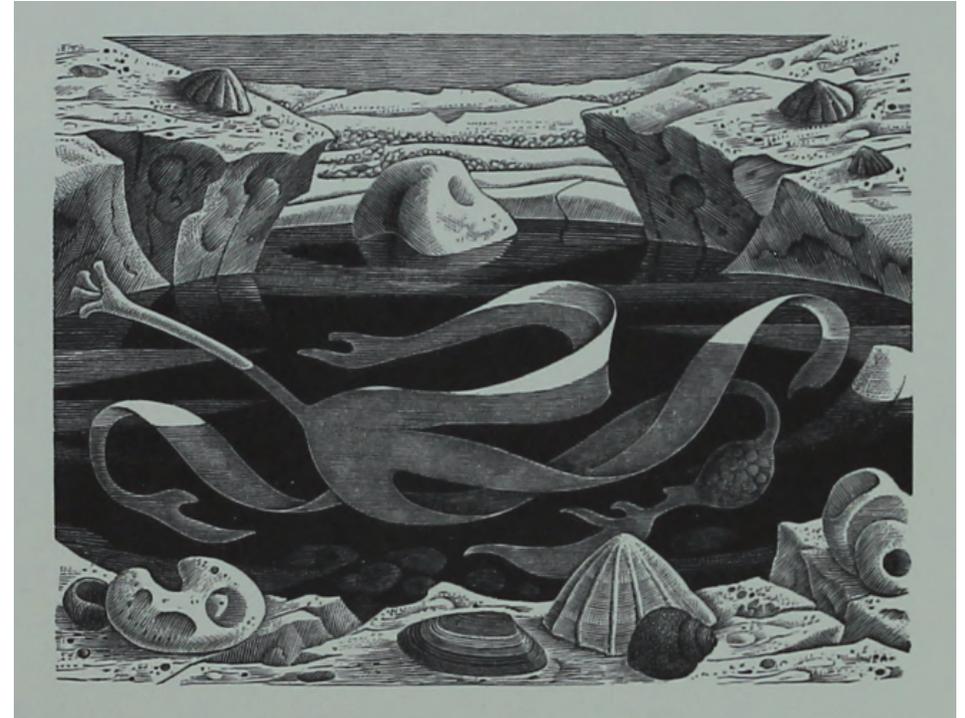
First edition, limited to 300 copies signed by Monica Poole and Graham Williams, this no. 234 of 250 copies bound in quarter cloth. *Monica Poole. Wood Engraver* presents the work of the British engraver Poole (1921-2003), who was first introduced to wood engraving by Geoffrey Wales at the Thanet School of Art and then, after war service in a factory, studied book production at the Central School of Arts and Crafts under John Farley before producing illustrations for publishers and making prints. She was particularly interested in 'rocks, shells, dry leaves and twisted branches, especially if time and the elements have aged them into sculptural shapes [...] [as well as] the Kentish woodlands and seashore' (pp. 2-3), and her engravings have been exhibited widely, both in Britain and overseas.

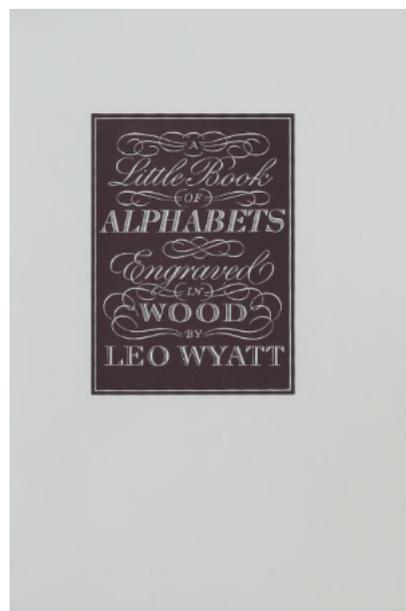
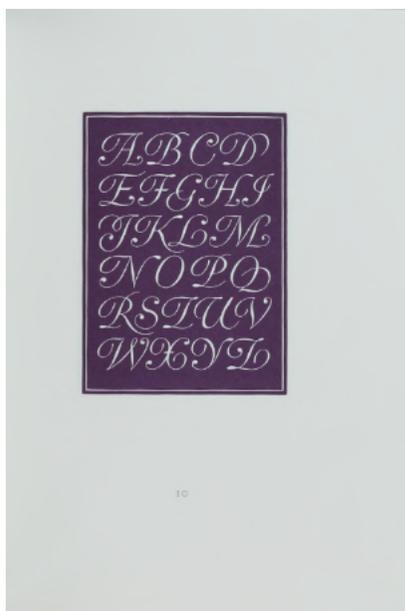


George Mackley (1900-1983), the British printmaker, painter, and wood engraver, had originally written his substantial essay that forms the main part of *Monica Poole. Wood Engraver* for an exhibition catalogue, but it was considered too long for the purpose. According to Monica Poole's postscript, Mackley gladly agreed when Graham Williams suggested that it should be the starting point for this book. He 'was delighted with the printing of the first eight pages of the text [...] [which] include five of my engravings, four of which demand very skillful presswork', but 'did not live to see the whole book. He had been looking forward to signing them, so, in place of his signature, Graham Williams has printed the little block of his device, which he engraved [for his book *Wood Engraving* of 1948] and which he gave to me some years ago' (postscript).

Of the 21 illustrations (including the one on the title label) in the book, two were previously unpublished and three were engraved specifically for this book. Taken together they cover Monica Poole's work from 1972 to 1983, and include 'Kentish Wood', which Poole produced as a tribute to George Mackley and which was previously used in *George Mackley. Wood Engraver* (Old Woking: The Gresham Press, 1981). The text was '[h]and set in Optima type and printed by hand on a Columbian and two Albion presses. The paper is the original Basingwerk Parchment, often chosen by Monica Poole for her editions' (limitation statement).

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





**'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**

19. 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

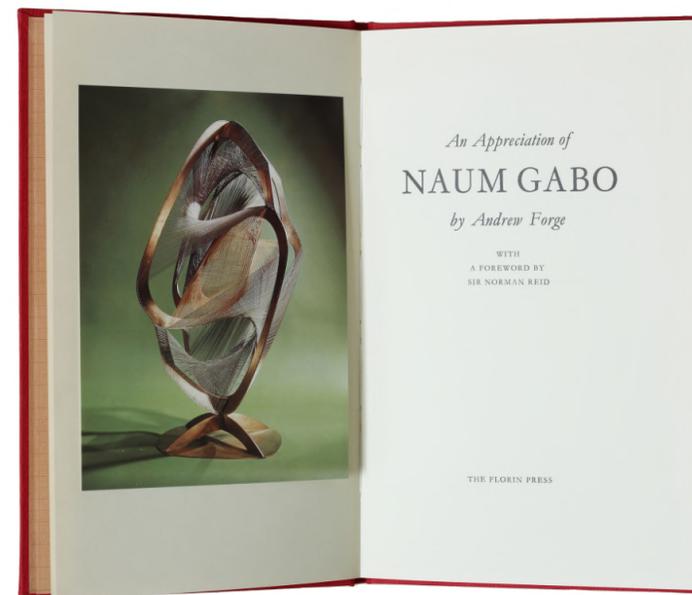
and copperplates for the printing trade. Actively encouraged by Beatrice Warde [...] and fired by a marginal note' in Paul Standard's *Calligraphy's Flowering, Decay and Restoration* 'that described Reynolds Stone as "seemingly the sole practitioner of the Chancery Cursive letter in engraved form today", 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 Lions 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 500 COPIES, INSCRIBED BY THE FOUNDER OF THE FLORIN PRESS AND HIS WIFE, NAUM GABO'S DAUGHTER

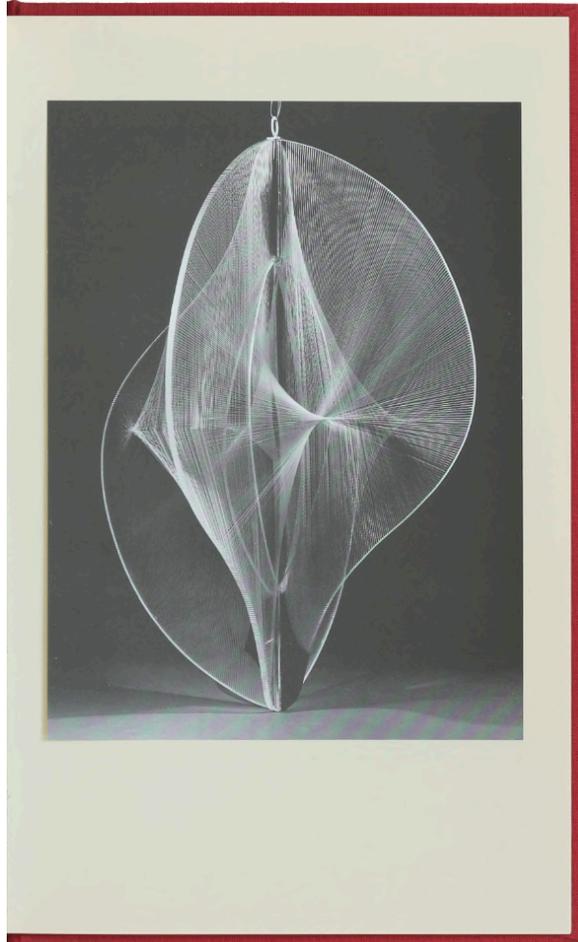


20. FORGE, Andrew. *An Appreciation of Naum Gabo ... with a Foreword by Sir Norman Reid.* Biddenden, Kent: Stockwell Press for The Florin Press, 1985.

Octavo in 4s (253 x 158mm), pp. [2 (blank I.)], 47, [1 (colophon)], [6 (blank II.)]. Colour-printed frontispiece and 4 colour-printed and 6 black-and-white illustrations, mounted on blank pages. (Corner of one illustration slightly creased.). Original red cloth by Smith Settle, spine lettered in gilt, ochre grid-patterned endpapers. (Extremities very lightly rubbed). A very good copy. *Provenance:* **Graham and Nina Williams** (*née Gabo*, gift to:) – **David and Diana Wilson** (presentation inscription 'for David et Diana from Graham et Nina' on colophon).

£75

First edition, one of 500 copies. The constructivist sculptor and painter Sir Naum Gabo (1890-1977) was born in Russia as Neyemiya Borisovich Pevzner and began to create sculptures under the name of Gabo in 1915. At that point, he had already studied medicine, then natural sciences and art history, as well as engineering in Munich, had met Kandinsky, joined his brother, the artist Antoine Pevsner in Paris, and then fled to Scandinavia when World War I broke out, before returning to Russia in 1917. He became an influential sculptor, theorist, and key figure in Russia's post-Revolutionary avant-garde, working in Moscow with Pevsner, Tatlin, Kandinsky and Malevich, and co-writing his 'Реалистический манифест' – a 'Realistic Manifesto' proclaiming the tenets of pure Constructivism – in 1920 (this is reproduced in the illustration facing p. 19). His later movements and explorations of art and ideas took him to Berlin, where he engaged with the artists of De Stijl group and Bauhaus from 1922-1932. In 1936 Gabo

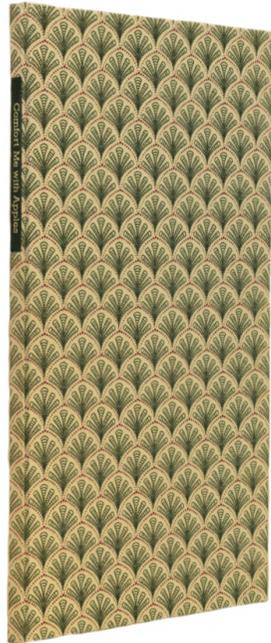


settled in England, living first in London and then in Cornwall, and continued to develop the technical possibilities of sculpture, using Perspex, nylon monofilament, and other new materials in his work. Following the end of World War II, Gabo moved to the United States in 1946, where he taught briefly at Harvard, and created large sculpture commissions. He was created an Hon. KBE in 1971.

As the colophon explains, Andrew Forge (an artist, and professor and Dean at Yale University School of Art, as well as a friend of Gabo) 'wrote this essay, and Sir Norman Reid the foreword, for a proposed new book on Gabo in 1980. [The foreword is, in fact, dated 1978.] The idea of a book grew into a series of retrospective exhibitions, with an accompanying catalogue. This *Appreciation of Naum Gabo* [was] published to coincide with and complement the opening of the exhibition tour [of 'Naum Gabo: Sixty Years of Constructivism'] in Dallas, September 1985'. Apart from a portrait photograph and the abovementioned Realistic Manifesto, the photographic illustrations show Gabo's work to great effect, from 'Kinetic Construction (Standing Wave)' of 1919-1920 to the 'Spheric Theme' of 1974.

An Appreciation of Naum Gabo was published by the Florin Press in an edition of 500 copies, and this example is a presentation copy from Graham Williams (the founder of the Florin Press) and his wife Nina (the daughter of Naum Gabo), who had also contributed a 'Catalogue Raisonné of the Constructions and Sculptures' to Steven A. Nash and Jörn Merkert's *Naum Gabo: Sixty Years of Constructivism* (Munich, 1985), which also accompanied the exhibition. The recipients of the volume were their friends David Wilson (a printer and collector of private press books) and his wife Diana.

'A BEADY LOOK AT OLD AGE' AND LOVE, PRINTED ON 'A SOMEWHAT WAYWARD ENGLISH MOULDMADE, UNNAMED AND PROBABLY MADE IN THE 1960S' AND LIMITED TO 138 COPIES



21. BEWICK, Elizabeth and Graham WILLIAMS (artist). *Comfort Me with Apples and Other Poems.* Introduced by Kevin Crossley-Holland. Biddenden: The Florin Press, 1987.

Agenda folio in 4s (297 x 163mm), pp. [2 (blank l.)], 37, [1 (publication history)], [2 (colophon, verso blank)], [2 (blank l.)]. Wood-engraved title-vignette, 7 wood-engraved illustrations in the text, 3 full-page, and wood-engraved press device on the colophon, all by and after Graham Williams. Title printed in ochre and black. (Very faint spotting on a few pp.) Original binding of Laura Ashley cotton over boards by David Simaleavich at the Phoenix bindery, gilt morocco lettering-piece on spine, grey endpapers, green paper slipcase. (Slipcase very lightly rubbed and bumped.) A very good copy. *Provenance:* **David and Diana Wilson.**

£110

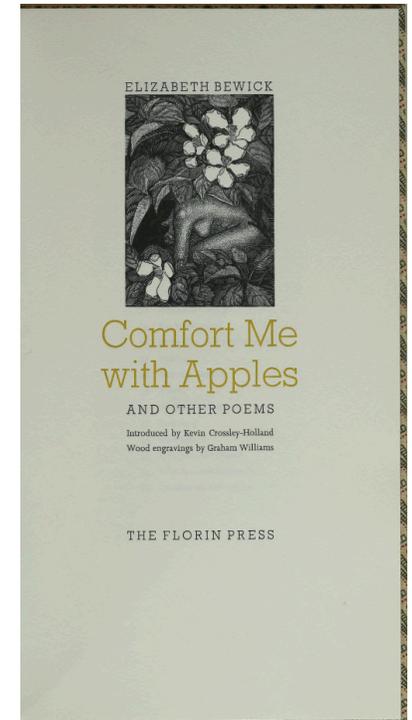
First edition, no. 28 of 138 copies signed by the author and illustrator. *Comfort Me with Apples* is a collection of poems on 'the concerns that [most] preoccupy mankind [...], time and love', including 'a beady look at old age' (p. 6), as the author Kevin Crossley-Holland writes in his introduction. Elizabeth Bewick was born in Country Durham in 1919 and was therefore approaching the end of her eighth decade when the volume was published. Bewick had moved to Hampshire in 1961 to set up the School Library Service and became a member of the Wykeham Poets and the Winchester Workshop, but – although she had been writing poetry throughout most of her life – she only began publishing it in retirement (*cf.* obituary, 7 April 2012, *Hampshire Chronicle*).

Comfort Me with Apples was Bewick's first collection, and fifteen of the poems were first published here, while five had appeared previously between 1981 and 1984 in publications issued by the Winchester School of Art Press and others. Under the title of 'Old Age and Infirmary', the 'Autumn' section of the poem 'The Seasons in Old Age' (dedicated 'in memory of my father') had been a joint winner of the Full House Poets of Hemel Hempstead's first public poetry competition in 1981.

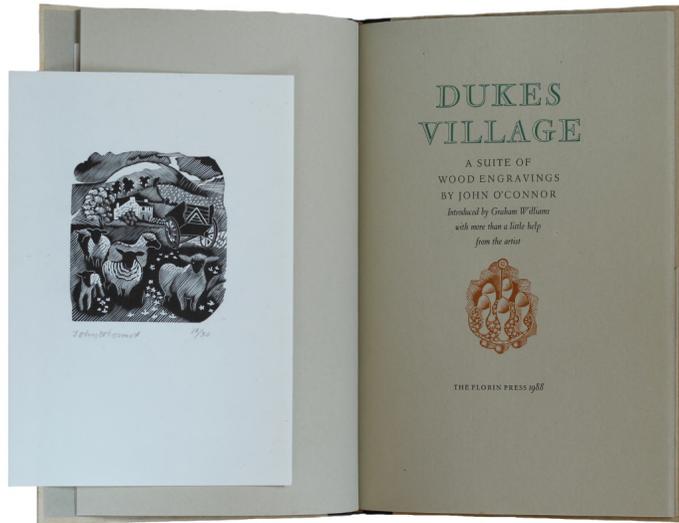
The engraver, printer, and sculptor Graham Williams had an artistic talent from a young age and started work in commercial art and publishing in Fleet Street before leaving 'to plough my own furrow' (www.grahamwilliams.co.uk).

The typographer Walter Tracy leased him his Albion press in 1968 'for a formal florin'. The Florin Press has specialised, among other things, in producing impressions from 'the lowered woodblocks of Thomas Bewick' as well as Williams' own wood engravings (florinpress.com). The colophon is signed by both Elizabeth Bewick and Graham Williams, and states that the book was 'printed by hand, on an Albion Press, by Graham Williams. [...] The setting is in Joanna with Rockwell Light for display. The paper is a somewhat wayward English mouldmade, unnamed and probably made in the 1960s'.

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



ONE OF ONLY 25 COPIES WITH A SIGNED ARTIST'S PROOF, TOGETHER WITH A LETTER FROM THE PRINTER TO HIS FRIEND AND COLLABORATOR DAVID WILSON



22. O'CONNOR, John Scorrer (artist) and Graham WILLIAMS. *Duke's Village. A Suite of Wood Engravings ... Introduced by Graham Williams with More than a Little Help from the Artist.* Biddenden: Florin Press, 1988.

Octavo (243 x 158mm), pp. [4 (blank ll.)], [2 (title, verso blank)], [12], [3 ('Artists' Rights')], [1 (colophon)], [2 (press device and copyright statement, verso blank)], 2 (blank l.). Title printed in green and black. Wood-engraved title-vignette printed in ochre, 9 wood-engraved illustrations by and after O'Connor printed in orange, red, maroon, light and dark brown, ochre, dark and forest green, and black, of which 3 full-page, press device by and after O'Connor printed in purple. Proof woodcut by and after O'Connor, signed and numbered '16/30' in pencil, loose as issued in a pocket on the lower pastedown. Original dark-green morocco backed boards by David Simaleavich at the Phoenix bindery, spine lettered in gilt. (Extremities minimally rubbed, faint spotting on boards.) A very good copy. [With, loosely inserted:]

G. WILLIAMS. Mechanically-reproduced letter headed '1988 Publications' signed ('Graham Williams') to David Wilson, with inserted manuscript salutation ('Dear David') and postscript. The Florin Press, Weavers Cot, Cot Lane, Biddenden, (Ashford) Kent, [1988]. Octavo (296 x 210mm), one page.

Provenance: David and Diana Wilson.

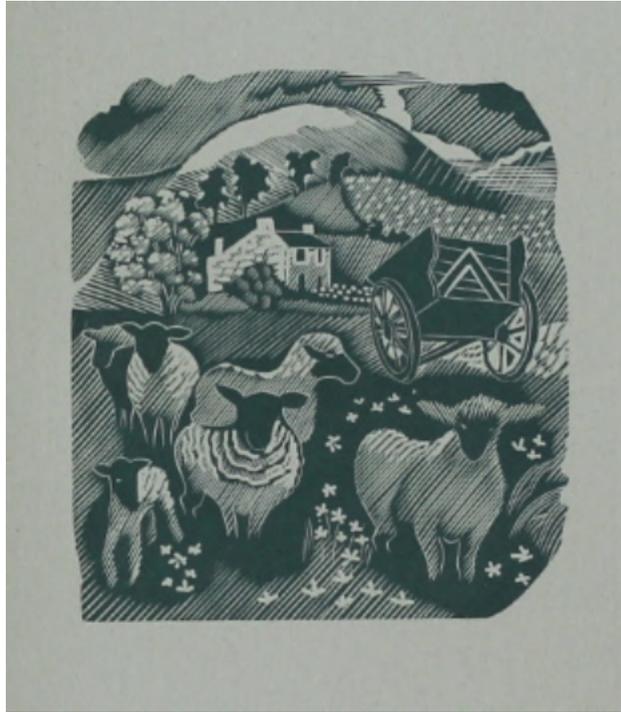
£495

First edition, limited to 70 copies, this no. 16 of 25 copies with an additional signed artist's proof and bound in quarter morocco, signed by O'Connor and Williams. After first training at the Leicester College of Art, the painter and wood engraver John O'Connor (1913-2004) attended the Royal College of Art in the mid-1930s, where he was taught by John Nash, Robert Austin, and Eric Ravilious. His engravings were first published when, at the age of 23, he illustrated *Here's Flowers: An Anthology of Flower Poems* for the Golden Cockerel Press in 1937. After serving in the RAF during World War II, O'Connor taught at the Hastings School of Art and then became the principal of the Colchester School of Art, where he taught alongside his former teacher John Nash and Edward Bawden, among others. In 1947 he was elected to the Royal Society of Painters-Etchers and Engravers, and in 1990 he became an honorary member of the Society of Wood Engravers.

Originally engraved 'for a projected Westminster Bank brochure in the late 1950s, or possibly the early 1960s' – but never used, since photographs were preferred for the brochure – the blocks for the illustrations published in *Duke's Village* were kept in a box at the Curwen Press, where Graham Williams discovered them 'immediately after the demise of Curwen in January 1984' (p. [1]), took an interest in them as artefacts relating to the history of the Curwen Press, and acquired them at auction after confirming that John O'Connor was not their rightful owner. (The volume concludes with a three-page essay on

'Artists' Rights' that ends with the statement: '[t]he time is ripe for The Royal Academy of Arts to rise up and bare some teeth from behind that polite establishment smile' to protect artists' rights and liveli-hoods.)

The illustrations were published in this edition by Williams' Florin Press, and all of them were printed from the original blocks except one, which was missing from the original set and then newly engraved by O'Connor for this work. In style, they were inspired by O'Connor's early work and the period when he worked with Eric Ravilious, but their theme originates in O'Connor's memories of a youthful friendship forged during his visit to the village of Knipton in Leicestershire, close to Belvoir Castle. The signed artist's proof is of the opening illustration on the first text page, depicting sheep in a rural scene. The text was hand set in Lutetia, 'with Rosart for display', and '[p]rinted by hand on an Albion press on old unwatermarked Arnold Grey Laid. The illustrations are all printed from the original woodblocks, as is the press device which was engraved by John O'Connor in 1985. The coloured inks have been re-ground at the Press with added pigment and other substances' (colophon).

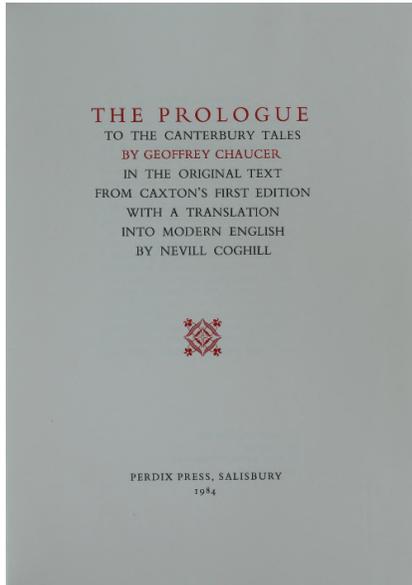


The text of the loosely inserted letter (apparently a newsletter or prospectus intended for Florin Press subscribers), describes Graham Williams' approach to printing wood engravings in colour, a skill which he demonstrates throughout *Duke's Village*. While assuring the reader that he has 'no wish to banish black', which is used 'for ease and clarity', Williams states: '[i]ntroducing colour invites opinion where none was called for in the black state. Some will feel that colour intrudes, blackness is somehow right. Yet it isn't. [...] Colour is part of our world. [...]. Our appreciation of wood engraving should not be primarily of the technical aspect of a craft'. This copy of the letter was sent (presumably with



this example of *Duke's Village*) to David Wilson, a printer, friend and collaborator of Graham Williams, and collector of private press books. Williams, who has signed the letter, has also added a postscript: 'Thanks for *all* your help – this looks OK doesn't it? Best regards Graham'.

**A FINELY PRODUCED FACSIMILE OF CAXTON'S
PROLOGUE TO THE CANTERBURY TALES WITH COGHILL'S TRANSLATION,
ILLUSTRATED BY HOWARD PHIPPS AND LIMITED TO 200 COPIES**



23. CHAUCER, Geoffrey. *The Prologue to the Canterbury Tales by Geoffrey Chaucer in the Original Text from Caxton's First Edition with a Translation into Modern English by Nevill Coghill.* Salisbury: Walter Partridge at Perdix Press, 1984.

Folio in 6s (258 x 183mm), pp. [2 (blank l.)], 81, [1 (blank)], [1 (colophon and limitation statement)], [1 (blank)], [2 (blank l.)]. Title printed in red and black. Wood-engraved frontispiece by and after Howard Phipps and one wood-engraved illustration by and after Phipps in the text, 30 photo-litho facsimiles reproducing Caxton's first edition

of 1476 printed in red and black, title-ornament printed in red. Original brown cloth gilt by Period Book Binders of Bath, upper board lettered in gilt within gilt ornamental border, spine lettered in gilt, top edges gilt, fore-edges cut, lower edges uncut, light-brown endpapers, light-brown dustwrapper printed in red. (Extremities minimally rubbed, dustwrapper very lightly rubbed and marked.) A very good copy. *Provenance:* David and Diana Wilson.

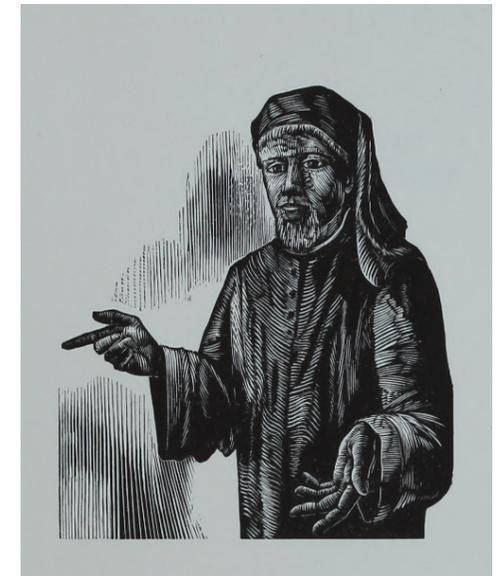
£75

First edition thus, limited to 210 copies, this no. 75 of 200 bound in cloth, signed by Mark Franklin and Walter J. Partridge on the limitation statement. This handsome reproduction of Chaucer's *Prologue to The*

Canterbury Tales from Caxton's 1476 edition is a collaboration of printers and scholars. The 'distinguished incunabulist [and] authority on Caxton' Dr Lotte Hellinga provided much help in the book's preparation (p. 5), the scholar Mark Franklin contributed a preface on Chaucer's work (pp. 9-16), and the printer Walter Partridge (who had a collection of Victorian printing presses and set up the Perdix Press late in his life), contributed an 'Introduction' on Caxton and his edition of *The Canterbury Tales*.

The volume was printed on watermarked Zerkall mould made paper, and the facsimile pages from Caxton's *The Canterbury Tales* are faced by the seminal modern translation originally produced for the 1977 Penguin Classics edition by the literary scholar Nevill Coghill. The text was set by hand and printed on an Arab platen in Bembo type to align it with the black letter facsimiles, and the text was illustrated with two wood-engravings by the artist and printmaker Howard Phipps, who 'provided a new wood engraving of Chaucer, after the portrait in the National Portrait Gallery, and an engraving of the Knight seen in splendour outside Wardour Castle' (p. 5).

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.



ONE OF 250 COPIES PRINTED ZERKALL MOULD-MADE PAPER WITH AN 1834
IMPERIAL PRESS



24. SACKVILLE-WEST, Victoria Mary ('Vita') and Anthony CHRISTMAS (artist). *Orchards. A Fragment from 'The Land' by Vita Sackville-West.* Buxton, Derbyshire: The Hermit Press, 1987.

Octavo in 4s (192 x 133mm), pp. [2 (blank l.)], [4 (half-title, blank, title, imprint)], [4], [2 (blank l.)], [2 (limitation statement, blank)], [2 (blank l.)]. Colour-printed wood-engraved title-vignette, and wood-engraved head- and tailpiece by Anthony Christmas, gilt flower device on limitation statement. Title printed in gold and black. Curwen pattern paper over boards

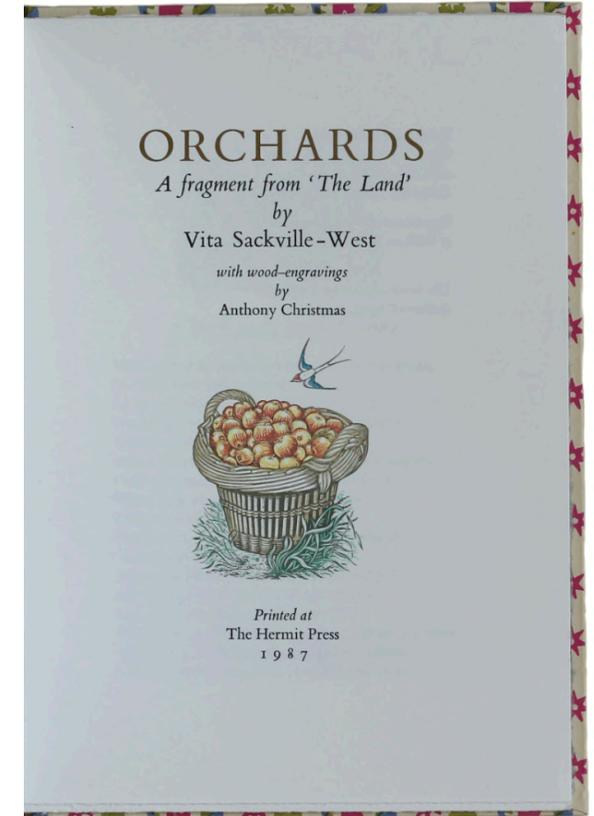
by Woolnough Fine Binding, grey-blue endpapers, edges uncut. (Extremities very lightly rubbed.) A very good copy. *Provenance: David and Diana Wilson.*

£69.50

First edition thus, no. 35 of 250 copies. Taken from Vita Sackville-West's Georgic poem *The Land*, which was first published in 1926 by William Heinemann, *Orchards* presents the essence of the 'Autumn' season captured in these passages on 'Orchards' and 'Making Cider' (pp. 99-102 in the 1926 edition). In 1927 *The Land* won the Hawthornden Prize, which 'was presented to

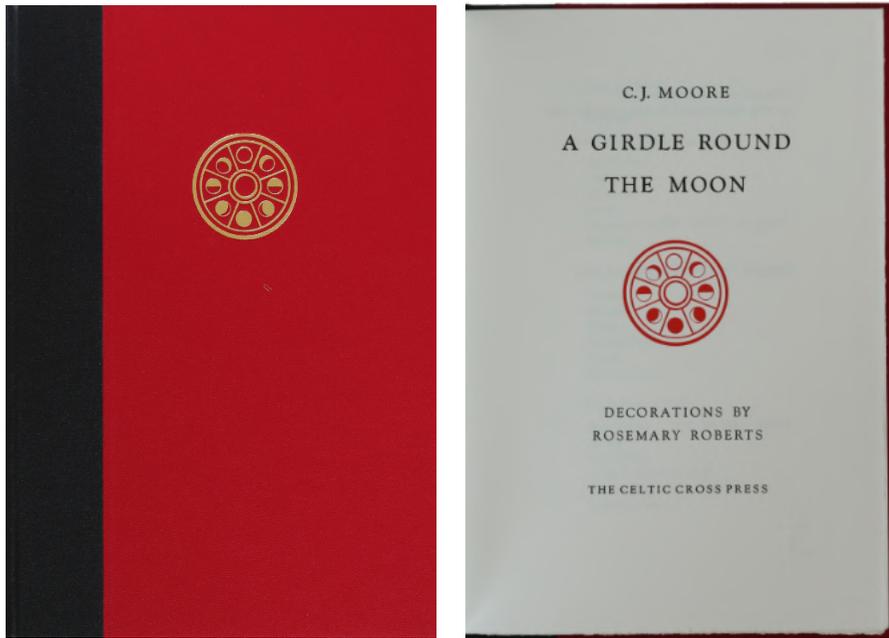
VSW in the Aeolian Hall on 16 June by John Drinkwater. In his review in *The Observer* on 2 January 1927 he wrote "I can only say that it contains some of the loveliest verse written in this century". [...] Edith Sitwell was less laudatory in her review "The book would probably be of great use to prospective farmers"' (Cross and Ravenscroft-Hulme, A13a).

Orchards was printed on Zerkall mould-made paper using an 1834 Imperial Press and was bound in 'a genuine Curwen pattern paper'. The wood engravings by Anthony Christmas illustrate the selected verses appropriately with, among other things, depictions of a basket full of apples and a cider press. 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.



Cross and Ravenscroft-Hulme, *Vita Sackville-West: A Bibliography*, A.13g.

ONE OF 125 COPIES SIGNED BY THE AUTHOR

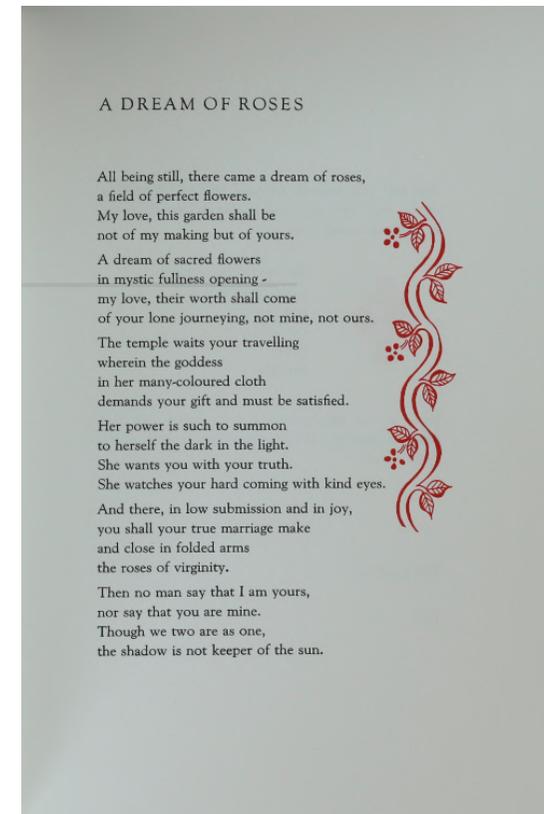


25. **MOORE, Christopher J. and Rosemary ROBERTS (artist).** *A Girdle Round the Moon*. Lasingham: The Celtic Cross Press, 1993.

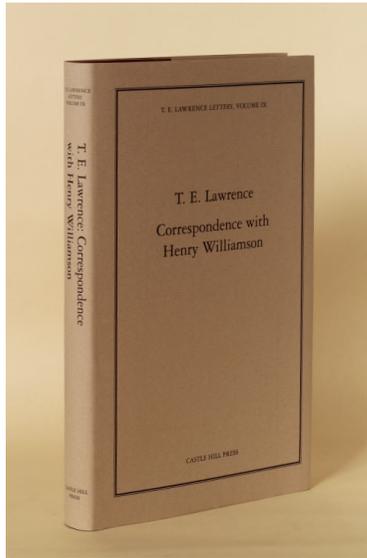
Octavo (250 x 173mm), pp. [2 (blank l.)], [8 (half-title, verso blank, title, poet's other collection and copyright statements, contents, dedication, introduction)], [27 (text)], [1 (colophon)], [2 (blank l.)]. Title-vignette, 24 illustrations in the text, and press-device on colophon by and after Roberts, 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 earlier volume *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.



**T.E. LAWRENCE'S CORRESPONDENCE WITH HENRY WILLIAMSON,
ONE OF 'C. 400' CLOTH-BOUND COPIES,
THIS ADDITIONALLY SIGNED BY JEREMY WILSON**



26. LAWRENCE, Thomas Edward.
Correspondence with Henry Williamson.
Edited by Peter Wilson. With a Prologue and Epilogue by Anne Williamson and a Foreword by Jeremy Wilson. (T.E. Lawrence, *Letters*, Volume IX.) Fordingbridge: The Burlington Press for Castle Hill Press, 2000.

Folio (282 x 173 mm), pp. xvii, [1 (blank)], 219, [1 (blank)], [2 (blank l.)]. Portrait frontispiece of Williamson after Powys Evans. Original brown cloth by The Fine Bindery, spine lettered in gilt, beige endpapers, top edges brown, dustwrapper. A fine copy.

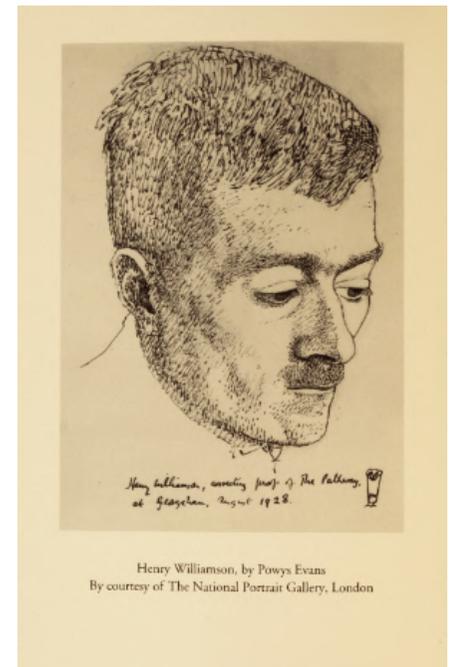
£125

First edition, limited to 702 copies, this no. 489 of about 400 bound in cloth and additionally signed by Jeremy Wilson beneath his foreword. 'T.E. Lawrence was fascinated by the art of creative writing, and by creative writers. This fascination drew him into friendships with poets and novelists such as Robert Graves, Siegfried Sassoon, Thomas Hardy and E.M. Forster. When Lawrence read Henry Williamson's *Tarka the Otter* in 1928, he recognised that its author had extraordinary descriptive power: "I put Williamson very high as a writer," he later wrote. From this beginning grew a correspondence that lasted until Lawrence's death in 1935' (prospectus). The correspondence is presented in this edition in a largely complete form, which corrects the impression given by the previously published accounts 'written by Williamson himself, notably

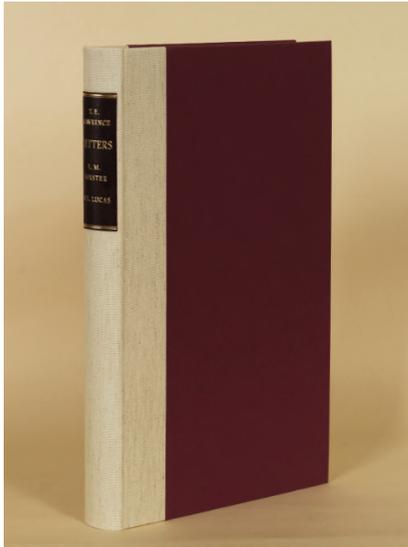
his contribution to *T. E. Lawrence by his Friends* (1937), and his book *Genius of Friendship* (1941). As is clear from the letters published here, these accounts reflect a personal view of the relationship which T.E. Lawrence, on his side, almost certainly did not share' (p. xiii); nonetheless, 'even though their friendship may have seemed more important to Williamson than it did to Lawrence, it is easy to see why Lawrence kept in contact. Williamson's letters provide a fascinating insight into a novelist's mind, and it is not difficult to imagine that Lawrence valued them as greatly as he valued, for example, his letters from Robert Graves' (prospectus). The epilogue is an account of Williamson's reactions to Lawrence's motorcycle accident (Williamson visited Lawrence immediately afterwards, while Lawrence was still alive) and death, drawn from his diary and family letters.

Although the stated limitation for this edition was 702 copies, the Castle Hill Press website notes that 'only about 500 were produced' and that only 'c. 400' cloth-bound copies were produced (rather than the 600 called for by the limitation statement). This copy is in the 'library full-cloth' binding with brown-stained top edges, but also has the dustwrapper issued with subscribers' full-cloth bindings, which are distinguished by the gilt top edges.

O'Brien sA271.



**T.E. LAWRENCE'S CORRESPONDENCE WITH E.M. FORSTER AND F.L. LUCAS:
'ONE OF THE MOST IMPORTANT VOLUMES
IN THE T.E. LAWRENCE LETTERS SERIES'**



27. LAWRENCE, Thomas Edward.
Correspondence with E.M. Forster and F.L. Lucas. Edited by Jeremy and Nicole Wilson. (T.E. Lawrence, *Letters*, Volume V.) [Fordingbridge]: Castle Hill Press, 2010.

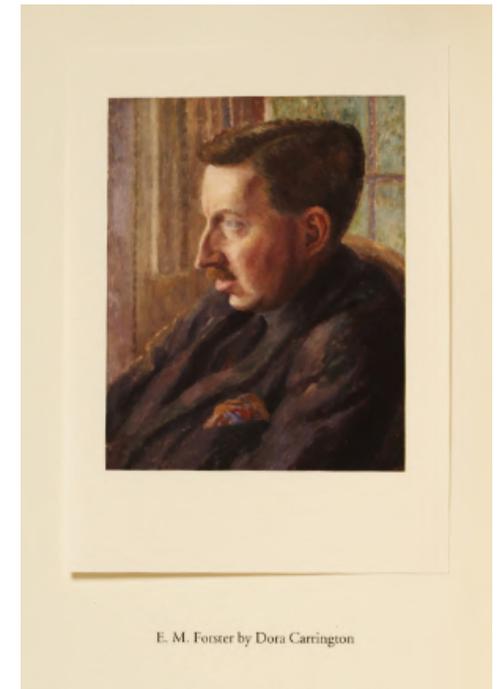
Folio (282 x 173 mm), pp. xvi, 312. Mounted colour-printed portrait frontispiece of Forster after Dora Carrington. Original 'Quarter Cloth Fine Binding' of cream Rohalbleinen canvas backed boards covered with Fabriano Tiziano sides, gilt morocco lettering-piece on spine, top edges purple, light-brown endpapers. A fine copy.

£250

First edition, limited to 377 numbered copies, this number 258 of 225 copies bound in cloth. Although Forster had met Lawrence fleetingly in 1921, the friendship between them commenced when Siegfried Sassoon (a friend of both) suggested that Forster would be a useful and constructive critic of *Seven Pillars of Wisdom* in late 1923, while Lawrence was revising and editing the work. Lawrence concurred and Sassoon lent his copy to Forster, who wrote a long and full letter about it to Lawrence in February 1924, while he was attempting to finish *A Passage to India*. The concentration on another author's work seemed to assist Forster's writing; he noted at the end of one letter that 'your book helped me to finish a book of my own. Seemed to pull me together'

(p. 9). Writing continued to be the central axis of their relationship, as Forster recalled in *T.E. Lawrence by his Friends*: 'T.E. liked to meet people upon a platform of his own designing. In my own case it was the platform of aesthetic creation, where I had to figure as a great artist and he was a bungling amateur. This did not suit me in the least, but protests were useless, and after all the important thing was to meet' (p. 282). Apart from the correspondence between Lawrence and Forster, this volume collects Lawrence's presentation inscription in Forster's copy of the 'Subscribers' Edition' of *Seven Pillars of Wisdom* and Forster's review of the Cape 1935 edition; Forster's contribution to *T.E. Lawrence by his Friends*; texts relating to the *Letters of T.E. Lawrence* (which Forster had agreed to edit, although he later relinquished the task, which was eventually undertaken by D.G. Garnett); and Forster's pieces on Clouds Hill and *The Mint for The Listener*.

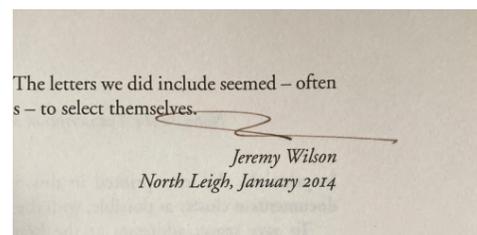
The second part of the volume is dedicated to Lawrence's correspondence with the author and classicist F.L. Lucas (1894-1967), who was (like Forster) a fellow of King's College, Cambridge; had been a member of the Apostles; and had served with distinction during World War I, first on the Western Front and then in the Intelligence Corps (during World War II Lucas would work at Bletchley Park on the Ultra Project and prepare intelligence reports based upon Enigma decodes). Lawrence thought Lucas an excellent poet and



pressed Forster to effect an introduction, which the novelist duly did in December 1925. Shortly afterwards Lawrence agreed that Lucas could read the 1922 'Oxford' edition of *Seven Pillars of Wisdom*, and in turn Lucas would dedicate his 1930 novel *Cécile* 'To the author of "The Seven Pillars of Wisdom"' (p. 287). The Castle Hill Press prospectus considered *Correspondence with E.M. Forster and F.L. Lucas* 'one of the most important volumes in the T.E. Lawrence *Letters* series. It includes a number of previously unpublished letters, in addition to detailed editorial notes and a scholarly index'.

This copy is in the 'Quarter Cloth Fine Binding' of cream canvas backed maroon boards with stained top edges.

**T.E. LAWRENCE'S CORRESPONDENCE WITH CHARLES DOUGHTY,
SIEGFRIED SASSOON, H.G. WELLS, W.B. YEATS, ET AL., ONE OF 225 COPIES,
ADDITIONALLY SIGNED BY JEREMY WILSON**



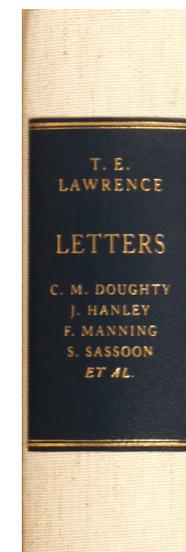
28. LAWRENCE, Thomas Edward.
More Correspondence with Writers.
Edited by Jeremy and Nicole Wilson.
(T.E. Lawrence, *Letters*, Volume VI.)
Salisbury: Castle Hill Press, 2014.

Folio (281 x 171 mm), pp. xxvi, [2 (fly-title)], 419, [1 (blank)]. Mounted colour portrait frontispiece of C.M. Doughty after Eric Kennington. Original 'Quarter Cloth Fine Binding' of cream canvas backed boards, gilt morocco lettering-piece on spine, top edges stained blue, light-brown endpapers. (Lower edges of board minimally bumped.) A very good copy.

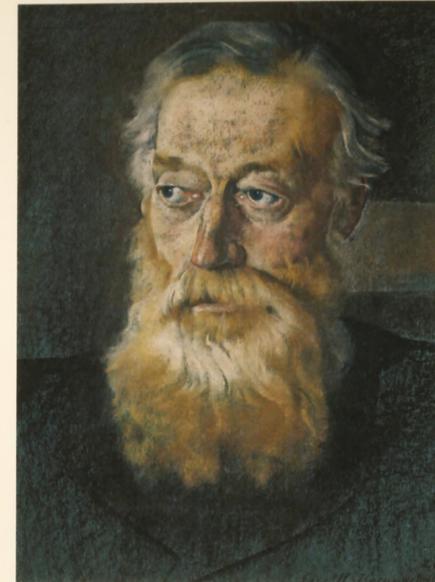
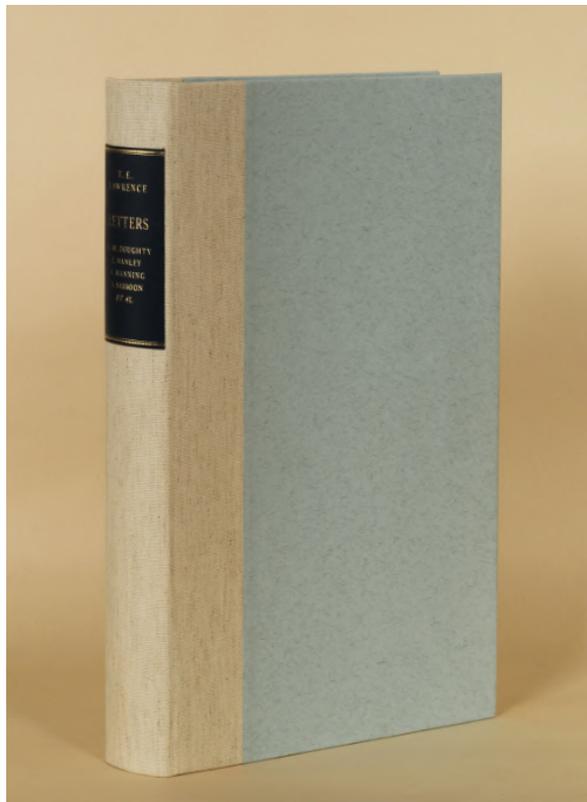
£250

First edition, limited to 377 copies, this number 191 of 260 copies bound in full or quarter cloth, and additionally signed by Jeremy Wilson beneath his 'Foreword'. 'This volume is one of the largest in the T.E. Lawrence *Letters* series, containing over 200 letters. At the core of the collection is a series of significant relationships that Lawrence developed with other writers. These are exchanges where for some reason an initial contact developed a warmth that went further than mere acquaintance. Some of the exchanges are substantial – for example, the correspondences with C.M. Doughty, Frederic Manning, and Siegfried Sassoon. [...] The letters are engaging and interesting in many ways' (prospectus) – for example, Lawrence wrote to Yeats on 12 October 1932 on his proposed election to the Irish Academy of Letters: 'I knew you had seen my *Revolt*, because you refer to it in your foreword to Gogarty's last Cuala selection: but I never expected this. It is very good of you, and touches me particularly, for I have been reading your work for years' (p. 383). 'From a biographical standpoint, some [letters] are among the most important that survive. The writers represented are Maurice Baring, Laurence Binyon, Edmund Blunden, John Brophy, Noël Coward, C. Day Lewis, Charles M. Doughty, Harley Granville-Barker, James Hanley, Frederic Manning, Herbert Read, Siegfried Sassoon, H.M. Tomlinson, H.G. Wells, and W.B. Yeats' (prospectus).

The Foreword notes that '[f]our of the writers – Laurence Binyon, C.M. Doughty, H.G. Wells and W.B. Yeats – were significantly older than Lawrence. The youngest, C. Day Lewis, was sixteen years his junior. Most, however, were of his own generation. Like him, they had fought in the war. More than half of them, like him, published prose or poetry



that drew upon their wartime experiences' (p. xxi). This edition also includes letters to and from figures referred to in the main correspondence – for example the surgeon and bibliophile Geoffrey Keynes, who Lawrence knew during the final year of his life – as well as excerpts from other sources, such as Siegfried Sassoon's diary.



Charles Montagu Doughty by Eric Kennington, 1921



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