Catalogue I

 средства A Miscellany of English Press Books

JACOB QUINLAN BOOKS
While the tradition of private printing is nothing new, the movement commonly referred to as the ‘revival of printing’ was initiated in the latter half of the 19th Century, and flourished in the early 20th Century. The books produced within this movement were set and printed by hand, with hand cast type impressed on handmade paper, and they were bound by hand. It was a labour of hands, and the intellects guiding them, rejecting the uniformity and mechanization of mass production. Much like the Pre-Raphaelites’ rejection of Academic painting, and their return instead to the Quattrocento, the revivers of printing looked back to the typefaces and designs of the Renaissance, and sought to incorporate its sensibility into a present whose taste, they felt, had lost vitality. Private Press books were, and remain, diverse and deeply personal, but whether spurred by socialist ideals, aestheticism, religious fervour verging on fanaticism, or simply a love of handicraft, they were all made to be beautiful.

The catalyst for the movement happened in late 1888, when Emery Walker delivered a lecture on printing for the Arts and Crafts Exhibition Society. William Morris, who had been acquainted with Walker since 1884, attended the lecture, and inspired by Walker’s discussion of 15th Century printing, decided to embark upon his own ‘typographical experiment’. Morris’ incipient efforts were done in collaboration with the Chiswick Press, culminating in the 1890 Large Paper edition of The Roots of the Mountains. Morris opened the Kelmscott Press the following year, and he and his associates went on to produce 53 books of exceptional merit.


A strict definition of what constitutes a ‘private press’ remains elusive. Though the ‘revival’ belongs to the past, the tradition continues to thrive today. The métier of private printing is perhaps best captured by Colin Franklin: “the joy of a Private Press is indifference to public demand”. While the general public may reciprocate this indifference, it is our hope that, by an elect few at least, private press books will continue to be received with the same joy and appreciation of beauty which compelled their making. For the joy of bookselling remains only a partial indifference to public demand.
1. BLAKE, William. *Milton: A Poem.* Clairvaux, France / London: Trianon Press, for the William Blake Trust, 1967. Quarto. Bound in original quarter brown morocco with marbled-paper covered boards, top edge gilt, spine lettered in gilt, and housed in original marbled card slipcase. A Fine copy. Slipcase has some minor rubbing at edges, else Fine. Printed on Arches pure rag paper. The paper was made to match the paper used by Blake, and each page is watermarked with Blake’s monogram. This facsimile was made from the 1818 Lessing J. Rosenwald copy at the Library of Congress. From a total edition of 426 copies, this being number 332 of 380 numbered copies. $1300

2. BLAKE, William. *All Religions Are One.* Clairvaux, France / London: Trianon Press, for the William Blake Trust, 1970. Quarto. Bound in original quarter green morocco with marbled-paper covered boards, spine lettered in gilt, and housed in original marbled card slipcase. Printed on Arches pure rag paper. 10 plates in colour collotype + ‘Description and bibliographical statement’ by Geoffrey Keynes. Spine darkened slightly, some neat paper repairs along the gutter to reinforce the sewing, else a Very Good copy. This facsimile was made from a unique copy at the Huntington Library. From a total edition of 662 copies, this being number 531 of 600 numbered copies. $450


4. BLAKE, William. *Songs of Innocence.* London: Ernest Benn, Ltd., 1926. Small Quarto. Bound in original black cloth, with ornate gilt stamped boarder to the front cover, japon pages, and spine lettered in gilt. Unpaginated [25 colour facsimiles, printed on the recto only + colophon]. This facsimile was reproduced from the copy held at the British Library. Lacking dust wrapper. Minor wear to the extremities and board edges, but else a Very Good copy. $80
Lucrece was the third and last book of Shakespeare’s poems to be issued by the Doves Press, following Shakespeare’s Sonnets (1909) and Venus and Adonis (1912). Though Harry Gage-Cole is listed as a pressman in the colophon, the task of printing fell to his assistant Albert Lewis. Gage-Cole, who started his apprenticeship in printing at Kelmscott when it opened in 1891, had worked as the pressman at Doves since its founding. His role as pressman was halted when he was called to the front in 1914, serving as a drummer in the 15th London Regiment. The publication of Lucrece, which had been scheduled for September 1913, was delayed as a result, and the last four books issued by the press were prepared by Lewis alone. [Tomkinson, DP 46; Tidcombe, DP46]

“Last week I sent into the world my message of peace in the name of Goethe, and this week the cry of Lucrece for the violence done to her, and the cry of the universe for the violence done to it.” - T.J. Cobden-Sanderson, Journals, April 30, 1915.


6. TENNYSON, Alfred Lord. Seven Poems & Two Translations. Hammersmith: Doves Press, 1902. Small Quarto. Bound in original full limp vellum, with Doves Bindery ticket to the rear turn-in, and spine lettered in gilt, top edges trimmed, others uncut. 55pp. Printed in red and black Doves Type. Vellum slightly darkened, small crease to the spine along the lettering, and some creasing to the lower extremities of the front and back covers; page edges a bit darkened, and rear paste-down rippling, but overall a Very Good copy. One of 325 paper copies. $750

Tennyson was conceived as one of a series of trial pieces before Cobden-Sanderson and Walker embarked on the larger projects of printing the Bible and Paradise Lost. Printing was delayed, however, by ‘so many lions in the path’. Cobden-Sanderson was forced to shelve work on the book until he received permission from Macmillan, who held the publishing rights to the poems, and from Hallam Tennyson, whose service as Governor-General of Australia prevented a timely response. When the book was completed, Cobden-Sanderson, in his wonted pedantic way, thought that it had fallen short of its mark: May 8, 1902. 6.30 a.m. “I have been awake for some time, in a somewhat depressed, restless condition, tired, despondent. Yesterday I ‘gathered’ the sheets of Tennyson. The booklet seems unexpectedly thin and fragmentary—perhaps that is an element in my despondency: what a trifle, and what a mistake.” However, he was able to acknowledge the ways in which the book did succeed: “The book is primarily the presentment of seven beautiful poems, each separated from the other by an interval of space, and worthy beginning, each independently, at the top of the page. Nothing superfluous is added; the appeal is direct to the imagination. But what an age it is! The first question will be the ‘get up’ and make of the book itself—its baldness probably; perhaps even its ‘padding’ as they will call it, of blank pages. I aim at the idea and the ideal, but I never get beyond the ‘collector’. And the collector, bless him, is an idealist too—only sincere one at the present moment.”
This small book was the first of three uniform volumes of Flaubert issued by the Pissarros. Un Coeur Simple and Hérodias both followed in 1901. All three novellas were taken from Trois Contes (1877), the last work of Flaubert’s to be published before his death in 1880. Inspired by a thirteenth century stained-glass window in Rouen Cathedral, Saint Julien recounts the tragic, but ultimately redeemed life of the eponymous saint. Julien commits parricide unknowingly, becomes a peripatetic, and takes up penance as a ferryman. One evening a leper appears at the river-crossing, and after bearing him across in a hail storm, Julien offers the man hospitality. Julien tends to the stranger, gives him food and drink, and wraps him in the sail of his boat. Lying in the bed which Julien has yielded to him, the man finally reveals himself as Christ. Julien’s penance is accepted, and he is borne up to heaven in a unio mystica. Lucien Pissarro’s wood-engraved frontispiece and colophon device by Lucien Pissarro. One of 226 copies. [Genz, EP 7; Tomkinson, EP 6]


A fire at Leighton’s bindery in November 1903 destroyed most copies of the Pissarros’ first issue of Areopagitica. With the recent death of his father, and mounting financial strain, Lucien was hesitant to reprint the edition. Esther, however, was committed to issuing the book, and by December the reprinting had been announced. While the first issue consisted of 226 paper copies, and a further ten on vellum, the wood block from which the title border was printed would not yield so many impressions again, so only 160 paper copies were reprinted. Milton’s tract, which was first published in 1644, is especially apposite to the ethos of private printing. Three years after the Eragny reprint of Areopagitica appeared, Cobden-Sanderson produced his own edition at the Doves Press.

Deriving its title from Areopagus, or the ‘Hill of Ares’, where the Athenian court was held, Areopagitica was written as an appeal to rescind the 1643 parliamentary order requiring government approval and licensing of all printing. Couching his censure in the style of classical oration, Milton argues against the legitimacy of any one body being privileged to regulate discourse: ‘What should ye doe then, should ye suppress all this flowery crop of knowledge and new light sprung up and yet springing daily in this City, should ye set an Oligarchy of twenty ingrossers over it, to bring a famin upon our minds again, when we shall know nothing but what is measure’d to us by their bushel?’

Chipping Campden, Gloucestershire [sold in London]: Essex House Press, 1905. Octavo. Bound in original ivory vellum, with the Essex House Dianthus emblem and the motto ‘Soul is Form’ blindstamped on the front cover, and spine titled in gilt. Pages separated by tissue guards. [ii], 3–75pp. [v]. Printed in Caslon type, rubricated initials in red throughout, with gilt heightening to the opening initial. A Very Good copy. Vellum covers slightly spotted and soiled, but internally clean and bright, with only occasional spotting to vellum pages. Hand coloured frontispiece by Reginald Savage, from a design after Laurence Housman, and cut in wood by Clemence Housman. Hand coloured colophon device, after Housman. One of 125 copies printed on vellum, this copy being unnumbered. From C.R. Ashbee’s *Great Poems of the English Language* series. Other titles in this fourteen volume series, which was produced between 1900 and 1905, include *The Rime of the Ancient Mariner, Comus, Epithalamion,* and Gray’s *Elegy.* [Tomkinson, EHP 61] $1000


High Wycombe: Hague and Gill, for the members of the Limited Editions Club, 1933. Octavo. Bound in original full brown pigskin by Bayntun-Riviere, blind-stamped front and back after designs by Eric Gill, and spine titled in blind. The cover depicts ‘The Ghost’, and the back Hague and Gill’s “Tree and Dog” press mark; top edges trimmed, others uncut. Lacking slipcase. [ii], xiv, 149, [iii] pp. Printed in Joanna type on Barcham Green paper. This production of *Hamlet* is introduced by Gilbert Murray, and contains six half-page and twenty initial letter wood engravings by Gill. A Fine copy. Limited to 1500 copies, of which this is number 1337. Signed by Gill on the colophon page. $700
Along with Gibbings’ *Samson and Delilah* (1925), Noel Rooke’s *The Birth of Christ* (1925), and David Jones’ *Book of Jonah* (1926), *Song of Songs* was part of the Golden Cockerel Bible story series, and was Gill’s first effort at illustrating scripture. Unsurprisingly, the result was condemned as obscene and immoral by many within the Catholic Church, with some of Gill’s friends among them. The text was adapted by Gill’s associate Fr. John O’Connor, and was based on the Douay-Rheims version. After the publication of *Song of Songs*, Gill set to work on another Cockerel Bible book, *Passio Domini Nostri Jesu Christi*, which was issued the following year. While containing only six engravings, the latter was praised from within the Church for the devotional quality of its illustrations, which bore an affinity with the Stations of the Cross at Westminster that Gill had completed in 1918. Taken together, these two early Gill books set the stage for his and Gibbings’ more ambitious efforts at the Golden Cockerel Press, among them their productions of Chaucer and *The Four Gospels*. By exploring the ways in which text and image could not only complement, but incorporate one another in the presentation of a text, Gill and Gibbings sought to revive elements of Medieval marginal illumination, where illustration and text merged in decoration and ornament. Thus, the *Passio* and *Song of Songs* were both important steps towards the achievement of *The Four Gospels*, and beautiful books in their own right.
13. ANDREYEV, Leonid (John Cournos, trans). *Abyss*.

$100

14. KOMENSKY, John Amos (Count Lutzow trans; Dorothea Braby, illus). *The Labyrinth of the World| and the Paradise of the Heart*.

One of 70 specially bound copies, this being number 9. From a total edition of 370 copies. Line block illustrations in two colours by Dorothea Braby.

$850

“After the worst labour pains yet I have been delivered of an illustration complete for Lab and can hardly wait for your verdict … To prepare you, I have made a compost of dear Flaxman (do you know his Dante illustrations?) and Piero della Francesca and dug it well into the soil about me— and the result is something quite new and Brabyish that I of course can’t judge. I only know that after after six weeks of the most awful groaning & suffering, this seems the only way of treating such a complicated theme! I do hope you’ll like it…” (Braby to Sanford, June 14 1948; Cave, p. 207)
15. (Gwyn Jones and Thomas Jones, trans; Dorothea Braby, illus). *Mabinogion | A New Translation from the White Book of Rhyddrech and the Red Book of Hergest*. London: Golden Cockerel Press, 1948. Folio. Bound in original half dark orange cape morocco by Sangorski and Sutcliffe, with maize buckram covered boards, gilt stamped device after Braby to front cover, and spine lettered in gilt; top edge gilt, others uncut. 266pp. Corners slightly bumped, minor soiling to the covers, page edges slightly browned, small bookseller’s ticket affixed to the paste-down, else a Very Good copy. Printed in Caslon Old Face type on mould-made paper. Contains twenty wood engraved and scraperboard illustrations by Dorothea Braby. One of 550 copies, this being number 381. $650

16. GRAVES, Ida [Blair Hughes-Stanton, illus]. *Epithalamion*. Colchester: Gemini Press, 1934 [issued by Basilisk Press, 1980]. Two volumes, with laid in prospectus. Quartos. Bound in original Winterstroke Tudor Brick paper covered boards, with top and bottom edges finished with a band of dark brown morocco, and gilt titled morocco label to the spine; accompanied by a pamphlet stitched booklet outlining the background and production of the present issue of *Epithalamion*; both are housed in the publisher’s matching paper covered slipcase. Unpaginated [53pp. & 12pp.]. A Fine copy. One of 280 numbered copies printed on Basingwerk Parchment paper, this being number 281. From a total edition of 330 copies. Signed by Hughes-Stanton on the colophon page. The background pamphlet was printed by David Esslemont, who had been a student under BHS at the Central School of Arts and Crafts in London. $900

This issue of *Epithalamion* has a curious production history. In 1979, Blair Hughes-Stanton wrote a letter to the Basilisk Press, enquiring if they would be interested in some unbound sheets. The sheets were printed with a 1873 Columbian press, which Hughes-Stanton acquired shortly after leaving Gregynog, and appeared under his own Gemini imprint. The 150 sets of sheets on offer belonged to Hughes-Stanton’s 1934 edition of Graves’ *Epithalamion*, which was one of only two books produced by Gemini. The economic strain of the Depression, which hit the market for fine books particularly hard, had prevented Hughes-Stanton from binding and issuing the full run. Basilisk took up the offer, and the book appeared the following year, issued in bindings uniform with the 1934 originals.

The text and the accompanying illustrations were born of the affair between Graves and Hughes-Stanton. Hughes-Stanton, who met and befriended D.H. Lawrence in 1929, became an acolyte to the “Priest of Love”, and started to practice Lawrence’s preachings on sexual freedom. The courtship between Graves and Hughes-Stanton began while the latter was working at Gregynog, and still married to Gertrude Hermes. The affair caused a minor scandal, and Hughes-Stanton was nearly fired by the Gregynog Board of Directors for licentiousness. His sensibility too, already so disposed, took on an increasingly erotic aspect. But whether the product of sybaritism or not, these engravings are powerful illustrations to Graves’ collection of wedding songs.
17. HUGHES-STANTON, Penelope. *The Wood-Engravings of Blair Hughes-Stanton.* Pinner: Private Libraries Association, 1991. Quarto. Bound in original quarter black morocco, with black cloth covered boards, and spine lettered in gilt; housed in publisher’s black cloth covered slipcase. xii, 183, [colophon, 8] pp. A Fine copy. This book contains a personal biography of BHS written by his daughter Penelope, and a selective bibliography, followed by a chronological catalogue raisonné of Hughes-Stanton’s wood engravings. The present volume is one of 112 copies, this being number 69, with an additional eight engravings. The additional illustrations were printed by Griffith Davis from the blocks done for Christopher Sandford’s *Primeval Gods,* produced originally by the Boar’s Head Press in 1934. $400

The Lion and Unicorn Press was founded in 1953 at the Royal College of Art. The Press took its name from the Festival of Britain’s Lion and Unicorn Pavilion, and was established so that students of the College’s School of Graphic Design could realize the production of fine books, from conception and design, through typesetting, illustration, and binding. The aim of the School of Graphic Design, and of the Press as an extension, was to create a site for the practical implementation of design. Experimental efforts with text selection, typography, and presentation were made and encouraged; illustrations were reproduced by lithography, etching, engraving, aquatint, pochoir, lineblock, and half-tone. Among those who contributed to the Press’s productions were Richard Guyatt, John Lewis, John Nash, Edward Bawden, and Basil Taylor.

The first efforts of the Press were small pamphlets and ephemera (see item 26 below). Their first books, Bodoni’s *Manuale Tipografico* (see item 20 below) and Vallans’ *The Tale of Two Swannes,* were issued in 1953. The Press went on to produce seven series of books over twenty-five years, including ambitious productions of *Sir Gawian* (1956), *The Wood Engravings of Eric Ravilious* (1972; see items 18 and 19 below), and the Press’s greatest achievement *Captain Cook’s Florilegium* (1974). While the Lion and Unicorn Press was not strictly ‘private’, its practices and its books fall within the scope of private printing, and embody what Colin Franklin has described as “the joy of a private press”, that is, “…indifference to public demand”. Richard Guyatt elaborates:

“We feel that this endeavours was so worthwhile in establishing standards of book design that we intend to keep up a policy of printing and publishing, from time to time, books such as this which only an un-commercial press (that is a press which has to cover its costs but is not concerned with a profit) could afford to tackle.”

The following books on offer belonged to the library of John Lewis. Lewis (1912-1996) was a typographer, illustrator, designer, historian, and critic of printing and design. He taught graphic design at the Royal College of Art from 1951 to 1963, and was one of the founders of the Lion and Unicorn Press. His hand helped guide many of the Press’s productions from that time, and he is frequently acknowledged in Lion and Unicorn books even after his departure from the RCA. He was the general editor of Studio Books’ paperback series on design, and the author of *A Handbook of Printing Types* (1947), *Printed Ephemera* (1962), and *The Twentieth Century Book: its illustration and design* (1967), among others.
This was the first and most ambitious catalogue raisonné of Ravilious' wood-engravings. All but six of the original wood-blocks were destroyed during the Blitz, and those remaining were too fragile to be used in printing the present volume. Instead, reproductions were made from printed examples of Ravilious' work held by his friends, colleagues, publishers, and in some cases, private and institutional collectors. For the few instances in which no extant copies of a known work could be located, the editors have listed the title, along with the apt caption 'no copies found'.

Eric Ravilious was born in Acton in 1903. Upon the failure of his father's furniture business, the family relocated to Eastbourne. Ravilious spent his youth on the Channel Coast, where he would return throughout his life to paint the Sussex landscape. He studied at the Eastbourne Art School, and won a scholarship to the Royal College of Art in 1922, where he studied under Paul Nash. Enrolling in the design school, he met fellow pupils Edward Bawden and Douglas Percy Bliss, with whom he would remain life-long friends.

Ravilious was awarded a travelling scholarship towards the end of his time at the Royal College, and went to Italy. He was uninspired by the Italian scenes, however, suffered from constipation, and inundated with the works of Old Masters, felt little motivation to draw. It was at this time that he took up wood-engraving seriously, having experimented with relief printing only in passing as a student. His sensibility, like many English artists of his generation, centred on an exploration of line and form, making it particularly germane to the medium of wood-engraving.

The revival of wood-engraving, initiated by Sturge Moore and Gordon Craig, was reaching a high-point in the mid-1920s with the work of Gill and Gibbings, so the time was propitious for Ravilious. He received his first major commission in 1926, engraving a series of vignettes, ornaments, and illustrations for Martin Armstrong's Desert, published by Jonathan Cape. This caught the attention of Gibbings, who granted Ravilious admission, with Paul Nash's recommendation, to the newly founded Society of Wood Engravers. Gibbings also offered Ravilious the opportunity to illustrate a Golden Cockerel book. Ravilious made several proposals, among them the poems of John Fletcher or Mathew Prior, and Butler's Erewhon. Gibbings rejected these, and they settled on John Suckling's Ballad Upon a Wedding, which was issued in September 1927. Another Cockerel book, Nicholas Breton's The Twelve Months, followed in December 1927. Between 1929 and 1935 Ravilious contributed to four further Cockerels: The Atrocities of the Pirates, Consequences, The Hansom Cab and the Pigeons, and perhaps most significantly, Twelfth Night. Ravilious continued to work primarily as an engraver until the late 1930s, when he began to lose interest in the medium, and wished to direct more of his energy towards painting.

After serving some months with the Observer Corps at the outbreak of the war and on the initiative of Kenneth Clark, Ravilious was appointed an official war artist. On September 2, 1942, while stationed in Iceland, he joined an aerial rescue mission in search of a plane which had disappeared the previous day. His plane, too, disappeared.

“...his cutting was superb. Usually he covered the block with a wash of white paint, then drew in pencil on it, often with a good deal of dark shading. Then with the graver he cut slowly and decisively. Eric must have had a remarkably clear mental image of what he intended to do, and he demonstrated how extraordinary this faculty was, and how fast it worked.”

- Edward Bawden on Eric Ravilious
20. BODONI, Giambattista (H. V. Marrot, trans). *Preface to the MANUALE TIPOGRAFICO of 1818.*

London: Lion & Unicorn Press, 1953. Octavo. Bound in original beige paper over boards, with printed lettering to the spine and front cover. Etched frontispiece portrait of Bodoni by Rosalind Dease. 80pp. A Fine copy. Printed in 12 pt. Bodoni Monotype and 6 pt. leaded Bodoni. In addition to Bodoni’s *Preface*, the book contains seven facsimile leaves of Majuscope letters and Contorni ornaments from the *Manuale*. Edition limited to 60 copies, of which this is number 17. This was the first book produced by the Lion and Unicorn Press. From the library of typographer and printing historian John Lewis (1912-1996). Lewis’ bookplate (‘Ex Libris | John Lewis | FSIA’) is neatly affixed to the front paste-down.

$60

21. CHAUCER, Geoffrey (Nevill Coghill trans; Derek Cousins illus). *The Merchant’s Tale.*

London: Lion & Unicorn Press, 1960. Quarto. Bound in original pictorial gilt and black blocked white cloth, with black blocked lettering to the spine. 132pp. Illustrated by Derek Cousins. Edition limited to 200 copies. This volume reproduces the text of both the original Middle English, from the 1868-79 edition of the Ellesmere Manuscript, and a translation into modern English by Neville Coghill. The two texts are cleverly presented together; rather than laying the two versions out as a standard parallel text, Coghill’s translation has been printed on both sides of sewn-in half pages, with Chaucer’s Middle English appearing on the full page underneath in a double column. Printed in Scotch Roman type and designed by Thomas Simmonds. From the library of typographer and printing historian John Lewis (1912-1996). Lewis’ bookplate (‘Ex Libris | John Lewis | FSIA’) is neatly affixed to the front paste-down.

$75

Nevill Coghill, who was Merton Professor of English Literature at Oxford from 1957 to 1966, was a significant contributor to Chaucer scholarship. His rendition of *The Canterbury Tales*, from which the present issue of *The Merchant’s Tale* is taken, remains the standard Penguin translation into Modern English. But Coghill is perhaps better remembered for boozin’ with Tolkien, C.S. Lewis, and the other Inklings at the Eagle and the Child.
22. FIERA, Battista (James Wardrop, trans). *De Iusticia Pingenda: On the Painting of Justice | A Dialogue between Mantegna and Momus.*

23. LAW, Joy. *Captain Cook’s Florilegium | A note on its production*
London: Lion & Unicorn Press, 1976. Small Quarto. Quarter dark green morocco, with green cloth covered boards, and title stamped in gilt to the front cover. Printed endpapers reproducing amusing letters from Press subscriber W.W. Smithson. 32pp. A Fine copy. From an edition of 175 copies, of which this is out of series. Illustrated with numerous inserts and specimens relating to the Press' production of the *Florilegium.* From the library of typographer and printing historian John Lewis (1912-1996). Lewis' bookplate ('Ex Libris | John Lewis | FSIA') is neatly affixed to the front paste-down. $90

London: Lion & Unicorn Press, 1959. Quarto. Bound in original laminated pictorial paper covered boards; black and white checkered endpapers. Unpaginated [72pp.]. Some minor shelf wear, and a small nick to the foot of the spine; edges foxed, occasional foxing and darkening to the pages, but mostly limited to the front and back matter. Illustrated with line drawings by the author, which have been reproduced by photo-lithography. Designed by Gordon Acornley. Edition limited to 200 copies. This whimsical book relates the bizarre adventures of Young Straw and his motorbike Zoz, ‘Beeb-charged with extra-lustrous zoz, ZOZZED’. From the library of typographer and printing historian John Lewis (1912-1996). Lewis' bookplate ('Ex Libris | John Lewis | FSIA') is neatly affixed to the front paste-down. $50

London: Lion & Unicorn Press, 1968. Quarto. Bound in original full gold Jacquard silk covers, woven at the School of Textile Design at the Royal College of Art. 72pp. Top and fore edges mildly foxed, some residual binders’ paste to the outer edge of the paste-downs, else a Very Good copy. Printed in Monotype Bembo on Basingwerk paper. French fold pages. Described by Berthold Wolpe in the preface as a “trenchant apologia” for ornament in graphic design. From the library of typographer and printing historian John Lewis (1912-1996). Lewis' bookplate ('Ex Libris | John Lewis | FSIA') is neatly affixed to the front paste-down. $100
26. WARD, James. *In Defence of the Beard.*
London: Lion & Unicorn Press, 1954. Small Octavo. Bound in original pictorial paper wrappers. Unpaginated. [20pp.] A Fine copy. Illustrated with wood-engravings by Roy Morgan, printed in dark red. This was the first reprint of Royal Academy artist James Ward’s privately produced pamphlet, advocating the merits of the beard. As Ward suggests, the virtues of the beard are numerous, and extend beyond the purely aesthetic: “the Beard keeps the neck warm, and at the same times leaves it at full liberty.” This item should prove popular with urban hipsters and woodsmen alike. From the library of typographer and printing historian John Lewis (1912-1996). Lewis’ bookplate (‘Ex Libris | John Lewis | FSIA’) is neatly affixed to the front paste-down. $50

London: Lion & Unicorn Press, 1955. Quarto. Bound in original brown paper over boards, with spine titled in gilt, and gilt stamped decoration representing Wilkes to the front cover, after the frontispiece by Donald Higgins. 76pp. Occasional foxing to pages and edges, but else Very Good. Printed in Monotype Caslon Old Face, on Chariot Offset Cartridge Paper. Colour illustrations produced by photo-lithography by Donald Higgins. The text was taken from the 1888 R. des Habits edition of Wilkes’ *Life.* From the library of typographer and printing historian John Lewis (1912-1996). Lewis’ bookplate (‘Ex Libris | John Lewis | FSIA’) is neatly affixed to the front paste-down. $50

Andoversford and Risbury: Whittington Press, 1981-2014. Quartos, and one Sextodecimo. Ordinary limited editions. A complete set of Matrix to date (including both the first and second issues of the first volume), together with the index to volumes 1-21, and the small supplementary pamphlet *Matrix: Some Brief Guidelines for Contributors & Compositors.* 35 volumes. Bound in stiff covers with decorated paper dustwrappers. Variously paginated, with between 70 and 238 pp per issue. Slight creasing to the spine of Volume 3, and occasional minor shelf wear to the others, else a Fine set of this beautiful and comprehensive Press review. The first issue of Volume 1 is housed in a collector’s cloth covered solander box, with the spine lettered in gilt. Caslon type is used throughout, and is complemented by numerous specimen tip-ins, sew-ins, fold-outs, and mounted leaves displaying other type faces. The text is illustrated with wood engravings, most of which have been printed from the block, pochoir, photography, facsimiles, and examples of fine papers and marbling. $9,500

“Matrix has made distinguished contributions to the study, recording, preservation, and dissemination of printing history, and has done so utilizing a remarkable combination of authoritative scholarship and fine printing.”