

David Jones



A Gathering of his Work

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To arrive at a sense for how David Jones positioned himself in the artistic milieu he inhabited during the very fertile period for book illustration in England between 1920 and 1930, it is instructive to examine his remarks in a 1961 letter to Evan Gill (Item 67). Writing to help clarify a list of his brother Eric's apprentices and pupils, Jones states "that I was never one of his apprentices, & only for a very brief while, & from time to time, an assistant. I suppose you could say I was, in a sort of way one of his pupils." As Jones drifted in and out of the Gill family during the 1920s, he saw no real hook upon which to hang his relationship with Gill: "By that time we were just dear friends, one older, and a sculptor & letterer and the other a youngish artist of sorts. So I don't know how one would describe that status either." After further reflection, Jones settles on a definition of himself vis-à-vis Eric Gill: "I can be included as some sort of nebulous pupil or hanger-on during the Ditchling period and also during the Capel period."

Based on the evidence gathered on the following pages, the David Jones that emerges is far from the "nebulous hanger-on" or mere visitor he portrays himself to be. The man who knew from the age of six that he would devote his life to art is perhaps best-known for his watercolors, and the few key books that defined him as one of the preeminent modernist poets. However, the illustration work he produced during his time with the Gills at Ditchling, and for a brief time in Capel-y-ffin, demonstrates at once the influence of Eric Gill, Desmond Chute, and others, while at the same time standing apart as richer and more complex.

The collection presented here—approximately eighty items—covers his work as a wood- and copper-engraver, and it contains examples of his most famous book work: *The Book of Jonah*, *The Chester Play of the Deluge*, *Gulliver's Travels*, and *The Rime of the Ancient Mariner*. Jones's output for the St. Dominic's Press is well-represented here as well, and in great depth. Rounding out the collection is a choice group of letters, including the one to Evan Gill cited above, cards, and one very significant manuscript.

Bromer Booksellers is pleased to offer this distinguished collection highlighting a chapter in the multi-faceted career of one of England's most noteworthy artists.

PRINTED MATERIALS

1. 1925 ST. THOMAS AQUINAS CALENDAR. Ditchling, St. Dominic's Press, 1925. Extreme quarto, measuring 12 inches tall by 4 inches wide. (54)ff. David Jones's "Hound of St. Dominic" graces the title page, and the text of the calendar is illustrated with eight wood engravings by Eric Gill, plus two additional engravings by an unknown artist. This devotional calendar includes quotations from St. Thomas Aquinas for each day of the month. Exceedingly rare item not recorded by either Cleverdon or Gill. Printed gray paper cover, with simple binding of black thread through punched holes. Calendar shows indistinct fold line and third leaf loosening, else a fine example of a fragile and ephemeral item. (Taylor & Sewell C9) \$1,750



2. 1926 ST. THOMAS AQUINAS CALENDAR. Ditchling, St. Dominic's Press, (1925). Oblong folio. 12ff., with a yellow title leaf. Measures 10 1/2 by 15 inches. Illustrated with wood engravings by Eric Gill for June, July, August, and December, and by David Jones for April and October. This is presumably the earliest printing of Jones's engraving "Judas, with Caiaphas and the Devil," used for April, with the possible exception of the Pilate handbill (Item 49), which was done for a performance either in 1924 or 1929. This is also presumed to be the first separate printing of "Family before Crucifix," the engraving for October, after the block was cut in two. This large devotional calendar includes quotations from St. Thomas Aquinas for each day of the month. Housed in a full navy cloth binding, gilt-titled to spine. Chipping to title page and corner of January, else a fine example of this fragile and ephemeral item. Only one institutional copy recorded, and not seen by Cleverdon. (Cleverdon 74A; Taylor & Sewell C10). \$3,500

3. 1929 CALENDAR. Ditchling, Saint Dominic's Press, 1929. Octavo. Single sheet of cardstock. David Jones's engraving, "The Nativity," is set above this calendar for the year 1929. The engraving previously appeared in *Child's Rosary Book* and *Rosary Calendar* (Item 54). Across the top and bottom of the page are the words "With Christmas greetings from Saint Dominic's Press, Ditchling Common." One faint crease, minor spotting, else a fine copy of a very rare and ephemeral St. Dominic's item. (See Cleverdon E51; Taylor & Sewell C14). \$350

4. THE AFFECTIONATE PARENT'S GIFT. Ditchling, St. Dominic's Press, (1928). Octavo. (viii), 94pp. One of 480 copies. "Dominican Friar" engraving by David Jones on cover page. A collection of pre-Victorian children's prose and verse. In the preface, the author mentions, "They have been chosen, some because they are characteristic of their period, some because of their unlikeness to the children's books which 'grown-ups' read today, and some for no better, or worse, reason than their unconscious humour." The paper wrapper of this rare softbound edition is patterned in green and black leaves, ornamented with a wood engraving of two children playing outdoors. Near fine copy, with minor wear and slight chipping; some loss at head of spine. (Cleverdon 1; Taylor & Sewell A158). \$375

5. — Another copy. Bound in cloth-backed pictorial boards, with design same as above. Slight wear on spine and very minor defect to rear cover, else a near fine copy. \$175

6. ASPIDISTRAS AND PARLERS. Ditchling, St. Dominic's Press, 1929. 16mo. (8)pp. A four-leaved pamphlet originally published in 1923 as part of the St. Dominic's Press Rhyme Booklet series. That first incarnation contained a wood engraving on the cover by David Jones and five additional wood engravings by Eric Gill. After Douglas Cleverdon acquired Gill's Ditchling wood blocks, subsequent editions of the pamphlet appeared with only Jones's cover contribution and another wood engraving by an unknown artist, as is the case here. Fine in self wrappers. (Cleverdon 5; Taylor & Sewell A121f). \$150

7. — Another copy, bound with FURTHER HINTS TO ASPIDISTRACULTURISTS. Ditchling, St. Dominic's Press, 1929; n.d. 16mo. (8); (8)pp. Two four-leaved pamphlets bound together by Roger Powell. The first text, *Aspidistras and Parlers*, is as above. *Further Hints to Aspidistraculturists* is not illustrated and was issued unbound in a very small edition. The two pamphlets are combined in a binding of half green leather, stamped in gilt, and marbled paper-covered boards, signed by Roger Powell. A fine copy of a unique item. (Cleverdon 2-5, 22; Taylor & Sewell A182a; *New Bookbinder* vol 2, pp. 3-16 & vol. 11, pp. 81-89). \$450

8. LE BOEUF ET L'ANE, ET DEUX AUTRES PIECES POUR MARIONNETTES. Ditchling, St. Dominic's Press, 1930. Octavo. (viii), 72pp. One of 120 copies, printed on handmade Batchelor paper. Features "Dominican Friar" wood engraving by David Jones on the title page and an additional engraving on the front cover, with two engravings, possibly by Mary Dudley Short, in the text. Fine in printed paper-covered boards backed in leather, with only one lightly bumped corner. Housed in black paper-covered slipcase, which shows some edgewear. (Cleverdon 7; Taylor & Sewell A186). \$250



9. THE BOOK OF JONAH. Together with *Thirteen Wood Engravings by David Jones for the Book of Jonah*. London, Clover Hill Editions, 1979. Quarto. 19pp. One of 300 copies of the ordinary edition. The portfolio of loose engravings is one of sixty sets printed on Japon. Illustrated with thirteen wood engravings by David Jones, several of which frame the text. The first edition was published by the Golden Cockerel Press in 1926; the new edition was printed using Jones's original blocks. The engravings in this portfolio are printed on the same paper as the extra suites in the deluxe and vellum copies of the 1979 reprint, and are untrimmed and therefore slightly larger than the prints included in those suites. The book is very fine in the publisher's binding of cloth-backed patterned paper-covered boards and a clear mylar dust wrapper. Engravings fine in a printed tan card folder. (Cleverdon 9) \$2,750



LARGEST BOOK FROM THE PRESS

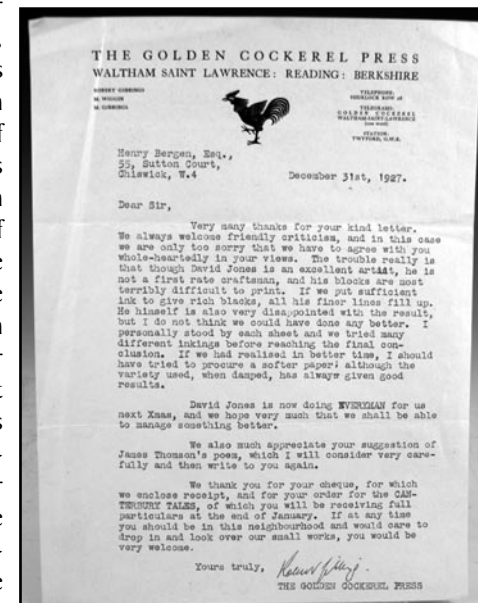
10. **CANTICA NATALIA.** *Viginti hymni in honorem Nativitatis Domini nostri Jesu Christi.* Ditchling, St. Dominic's Press, 1926. Folio. 52pp. One of 95 copies. With ten original wood engravings by Eric Gill, David Jones, Philip Hagreen, and Desmond Chute, all but two of which are hand-colored. A large-format book of early Christmas carols, some in Latin and some in English, with the music printed medieval-style against red rules. Printed on a grand scale after the antiphonals and graduals of the Renaissance, the *Cantica Natalia* was the largest book produced by the Press. This copy bears the ownership inscription of St. Anselm's Church, Southall, and the book shows obvious signs of use. Scansion marks have been added to two hymns in ink, several pages have spots of white candle wax, and the text is soiled in some places from repeated handling. Even with its use in a church setting, this copy is near fine in its original binding of brown sailcloth, which shows occasional spotting and light wear to labels. (Cleverdon 10; Taylor & Sewell A141). \$3,750

"HE IS NOT A FIRST RATE CRAFTSMAN"

11. **THE CHESTER PLAY OF THE DELUGE.** Waltham St. Lawrence, Golden Cockerel Press, 1927. Quarto. 20pp. One of 275 copies printed on handmade paper. Illustrated with ten wood engravings by David Jones. Considered by some to be the artist's most important work and one of the greatest graphic achievements of the Press. At the early stages of his career Jones was much influenced by the work of Eric Gill, with whom he shared a close association. According to Hodnett in *Five Centuries of Book Illustration*, it was with *The Chester Play of the Deluge* that Jones reached his full artistic maturity. Its ten wood engravings "are as original a series of illustrations as any in an English book," Hodnett observes. "Jones's innovation was to integrate the elements of each design in a complex overall pattern by means of interlocking bands of solid black or white."

Laid into this copy is a very significant TLs from Robert Gibbings on Golden Cockerel Press stationery in response to a critical letter from the purchaser of this copy, who apparently felt that the printing of Jones's engravings appeared grainy and uneven -- a common criticism of this book. In his response, dated December 31st, 1927, Gibbings addresses the issue by deflecting

some blame to the artist, telling his customer that "though David Jones is an excellent artist, he is not a first rate craftsman, and his blocks are most terribly difficult to print." He then explains why a lighter inking was necessary: "If we put sufficient ink to give rich blacks, all his finer lines fill up." Gibbings also touches upon the choice of paper as a possible culprit: "If we had realized in better time, I should have tried to procure a softer paper; although the variety used, when dampened, has always given good results." This information on the paper is at odds with Douglas Cleverdon's statement appearing in the Clover Hill reprint of this title, published in 1977, which plainly mentions that the paper was not dampened prior to printing because of time constraints. The letter is together with invoices and the original shipping label, all bearing the name of the recipient. Also included is a Golden Cockerel Press complimentary slip. Faint spotting to covers, else a fine copy in crimson buckram with typical light sunning to spine, and with the seldom encountered dust wrapper, which has a chip near the lower front corner and is sunned at the spine. Also included is the front panel and front flap from a completely unfaded jacket, showing a bright, but fugitive, light blue color. (Cleverdon 18; *Chanticleer* 52). \$5,000



PROPERLY PRINTED



12. **THE CHESTER PLAY OF THE DELUGE.** London, Clover Hill Editions, 1977. Quarto. 30. (5)pp. One of 80 copies, printed by Will Carter at the Rampant Lions Press on Barcham Green handmade paper, watermarked "Clover Hill." Jones felt that the some of the delicacy of his wood engravings had been lost in the Golden Cockerel edition, as the paper was not properly dampened by the Press as they hurried to meet a deadline. According to the Publisher's Note by Douglas Cleverdon, Jones acquired the ten blocks in order to ensure that they would not be reprinted without his approval. In 1977, Jones gave Clover Hill Editions his blessing to reprint the book using his original blocks, in the manner that he originally intended. In this present edition, the illustrations are at once dark, clear, and retain their minute detail in the fine

lines. This copy also contains a portfolio of wood engravings printed on Japon. In the portfolio, the images are printed directly from the blocks onto the Japon, revealing even greater clarity in Jones's work. The book is very fine in the publisher's binding of morocco-backed marbled boards. The book and portfolio are housed in a linen slipcase with a paper label on the spine. All three versions of the prospectus for the book are present. (Cleverdon 19). \$3,000

13. — Another copy, together with TEN WOOD ENGRAVINGS BY DAVID JONES FOR THE CHESTER PLAY OF THE DELUGE. One of 250 copies of the ordinary edition. The portfolio is one of twenty-five sets printed for art galleries and educational institutions requiring prints for display. It is printed on a different Japon than was used for the prints that accompanied the special edition. The engravings are fine in printed green board chemise. All three versions of the prospectus for the book, a separate leaf announcing the vellum edition, and the prospectus for the engravings are all present. \$2,500

14. THE COMMON CAROL BOOK. Ditchling, St. Dominic's Press, 1926. Octavo. 75pp. One of 225 copies. Illustrated throughout with twenty-three wood engravings. Most of these were done by children, but two are by David Jones and three by Eric Gill. A collection of hymns for Christmas and Easter, presented primarily in Latin with plain-chant notation. In a variant binding of quarter black cloth and boards covered with red and black printed paper from the *Cantica Natalia* (Item 10). Slight surface soiling to covers, else about fine. (Cleverdon 14; Sewell & Taylor A140). \$550

15. A COUNTRYMAN'S CALENDAR. *Sayings for the Months*. Ditchling, St. Dominic's Press, 1927. Small octavo. 31pp. First edition. Illustrated with sixteen wood-engraved pictures and devices, four of which are by David Jones. A collection of aphorisms relating to each of the twelve months. Previous owner's name to front endpaper, else fine in linen-backed black boards, lettered in silver. (Cleverdon 15; Taylor & Sewell A149). \$275

16. DAISY AND MARGUERITE. Ditchling, St. Dominic's Press, 1923. Octavo. 22pp. One of only 60 copies. The contrasting tales of two women and the lives that they led. Illustrated with three wood-engraved illustrations, including "Basket of Flowers" by David Jones as a tail-piece. Some slight paper loss to the bottom right corner of page nine and a small hole to the rear endleaf, else fine in quarter cloth and gray paper-covered boards. (See Cleverdon E20; Sewell & Taylor A113). \$400

17. DAVID JONES. 1930. Quarto. 8ff. Proof copy of the first article published on David Jones's work, written by Eric Gill for *Artwork* in 1930. Includes proof illustrations—a full page reproduction of Jones's portrait of Eric Gill, and two smaller woodcuts, "Everyman" and "Unicorn." Protected by a separate brown card folio with paper label. Near fine condition. (See Cleverdon E199, E205; Gill 130) \$150

18. DAVID JONES: 1985-1974. London, Anthony D'Offay, 1975. Small octavo. 8ff. One of 1,000 copies. Catalog from the first tribute exhibition of the work of David Jones, which ran from 28 May to 20 June 1975. Includes an introduction by Douglas Cleverdon and a list of twenty-seven works on display. A bifolium leaf has been added to the middle of this copy featur-

ing an original David Jones bookplate showing an eagle surrounded by the words "In principio erat verbum." This copper engraving was commissioned by Stanley Morison as a bookplate for the Lanston Monotype Corporation. The exhibition catalog has been sewn into a tan card folio with a hand-written paper label on the front. Bookplate stained, not affecting image, else fine. (Cleverdon E179). \$350

19. DIARY WITH DOMINICAN CALENDAR AND XII WOOD-ENGRAVINGS. Ditchling, St. Dominic's Press, 1928. Octavo. (iii), 26pp. Illustrated with a wood engraving by David Jones of a Dominican friar on the title page and for January, as well as thirteen other wood engravings by Mary Dudley Short. A calendar listing the saint's days and other holy celebrations for each month. Bound in quarter buckram and beige boards with a printed label on gray paper. A fine copy, with only the slightest rubbing to label. (Cleverdon 20; Sewell & Taylor A160). \$375

THE ESSENTIAL REFERENCE

20. THE ENGRAVINGS OF DAVID JONES. London, Clover Hill Editions, 1981. Quarto. (viii), (x), (96)ff. One of 75 copies. This portfolio of engravings includes 96 plates on Japon, with 74 wood engravings printed from the original wood blocks and 66 wood engravings, copper engravings, and dry-points printed by offset. Together with nine copper engravings and one dry-point printed on handmade paper from the original copper plates. The whole is accompanied by an index designed by Sebastian Carter. This fine suite of engravings is housed in a green, full buckram clamshell box, very lightly rubbed to front. \$2,500

21. — Another copy. Large quarto. x, 58pp., 96ff. One of 260 copies on vélin d'Arches. Contains reproductions of selected engravings, preceded by the author's survey of Jones's work and a list of the artist's engravings. Extremely fine in gilt-stamped green cloth. \$1,750



22. THE FLEURON. Cambridge University Press, 1928. Quarto. xv, 264pp. Deluxe Edition, Volume 6. One of 160 copies printed on handmade Batchelor Kelm-scott paper and featuring additional inserts not included in the ordinary edition. Among these are two illustrations by David Jones: "Roses and Thorns" and "The Piping Fisherman," an original copper engraving from the rare Monotype *Seven Fables of Aesop*, signed in pencil by the artist. The latter insert shows a faint crease along outer edge, as well as a small, unobtrusive spot to illustration. Containing a wide range of printed and tipped-in examples, inserts, and full-page illustrations, this volume is a delight for the eyes as well as a rich typographical resource. Bound in green cloth, the spine stamped with an Art Deco-style gilt-and-black design. This design is repeated along the fore-edges of the covers, and echoed again in gold on the endpapers. Lower corners rubbed, else about fine. (Cleverdon 21, 17, & 44). \$1,350

23. A FRIAR'S JOURNEY CALENDAR. Ditchling, St Dominic's Press, 1930. Small octavo. 12ff. Each month is accompanied by its own wood engraving of a friar walking in the countryside as the seasons change behind him. These twelve images are the same as in *Diary with Dominican Calendar* (Item 19). January's engraving is by David Jones; February through December are by M. Dudley Short. Bound in brown wrappers printed with a small Dominican Shield engraving by Eric Gill. Backing board is heavy card with original metal ring for hanging still attached. Front wrapper slightly chipped; otherwise this rare calendar is in fine condition. (See Clarendon E48; Taylor & Sewell C15). \$750



EARLIEST PUBLISHED WOOD ENGRAVINGS

24. THE GAME, 1921. Ditchling, St. Dominic's Press, 1921. Octavo. 152pp. Twelve bound issues comprising Volume IV of this monthly periodical, from January through December 1921. According to Taylor & Sewell, *The Game* was originally issued as unbound parts, each in an edition of about 200 copies. Bound sets of several of the volumes were issued at a later date. This volume contains the earliest published wood engravings by David Jones, appearing on the covers of the October and December 1921 issues. Eric Gill engraved the illustrations for January, February, March, and April. Bound in quarter buckram and grey-brown boards with the original dust wrapper printed with the title, year, and a small woodcut of a devil. Some toning to spine of dust wrapper and book, else fine. (Cleverdon 23; Taylor & Sewell F1). \$1,250

25. THE GAME, 1922. Together with "The Obedience of Authority." Ditchling, St. Dominic's Press, 1922. Octavo. 118pp. Twelve bound issues comprising Volume V of this monthly periodical, from January through December 1922. Each issue is illustrated with a wood engraving by David Jones to the front cover. Bound in quarter cloth and grey-brown handmade paper, and in the original dust wrapper bearing the title, year, and a small woodcut device. Dust wrapper shows only the slightest dampstaining to the bottom edge of the front panel, else fine. Together with "The Obedience of Authority" by Fr. Vincent McNabb, O. P., an offprint from *The Game*. The text and pagination are exactly the same as the May 1922 issue. The only variation is on the front cover, which bears the same wood engraving but different text. A very rare item, bound in sewn self-wrappers. (Cleverdon 24 & 40; Taylor & Sewell F1 & A99). \$1,250

26. GERMAN INCUNABULA IN THE BRITISH MUSEUM. London, Victor Gollancz Limited, 1928. Folio. (vi), 26pp., + (152)ff. facsimile plates. From an edition of 553, this is one of thirty copies printed on handmade paper with English text and signed by the author, Stanley Morison. Bound in black linen with gilt-titled spine and "Naked Girl Supporting Cartouche" by David Jones in gilt on front cover. Original cream dust jacket titled in black and red, and black linen slipcase. Fading, wear, and some soiling to covers and slipcase; edgewear at head, soiling, and small closed tear to front of dust jacket. (Cleverdon E180). \$1,150

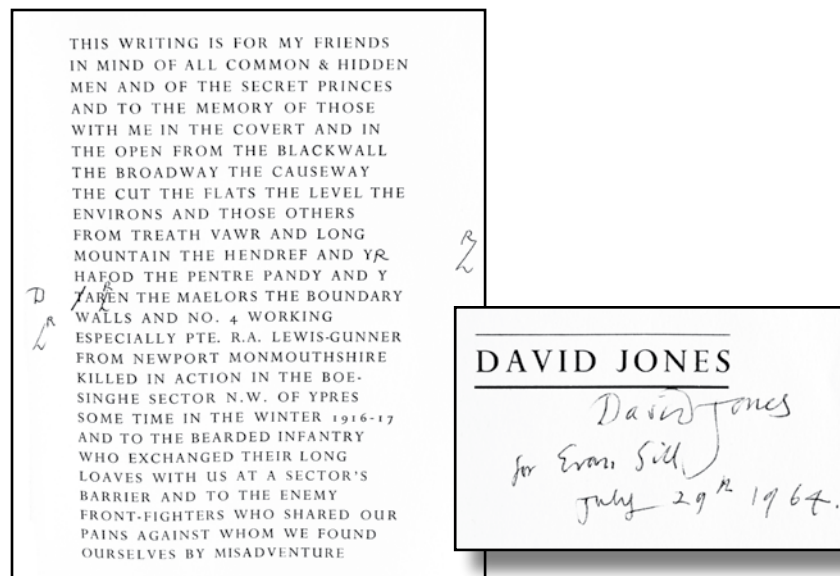
27. GULLIVER'S TRAVELS [*Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, & then a Captain of several Ships*]. Waltham St. Lawrence, Golden Cockerel Press, 1925. Two quarto volumes. (140); (139)pp. From an edition of 480, this is one of thirty deluxe copies on handmade paper, signed by David Jones. Illustrated with forty wood engravings by Jones, most of them hand-colored. Also with fifteen decorative wood-engraved initials by Eric Gill, many of which are repeated. Laid in is a proof of the map of Balnibarbi that appears on p. 16 of Volume 2, the coloring of which differs slightly from that which appears in the present copy. This is the first book illustrated by Jones for the Golden Cockerel Press. In the deluxe binding of full white buckram with gilt lettering to spine. Minor soiling to covers and faint offsetting to endpapers, else fine. (Cleverdon 27; Chanticleer 33). \$5,750



28. THE HAND PRESS. Ditchling, St. Dominic's Press, 1934. Small quarto. 79pp. One of 250 copies, signed and numbered by the author. An essay written and printed by hand by Hilary Pepler for the Society of Typographic Arts in Chicago. Illustrated with two wood engravings by David Jones and many facsimile examples of Pepler's work. The text is an address that Pepler gave to the group at the invitation of the American book and type designer R. Hunter Middleton. Bound in deep blue linen with a printed white label wrapped across the spine. Label shows light toning, else a fine copy of a scarce title particularly desired by collectors of printing and the St. Dominic's Press. (Cleverdon 28; Taylor & Sewell A233). \$1,200

29. HERMIA AND SOME OTHER POEMS. Ditchling, St. Dominic's Press, 1930. Octavo. (v), 32pp. One of 240 copies. With a full-page initialed inscription by Hilary Pepler to the verso of the colophon, dated August 1934. Illustrated with two woodcuts by David Jones, one of which is full-page. Bound in cloth-backed paper-covered boards. Lightly toned, with some edgewear, else very good. (Cleverdon 29; Taylor & Sewell 201). \$750

30. THE HISTORY OF POMPEY THE LITTLE, or, the Life and Adventures of a Lap-Dog. (Waltham St. Lawrence), Golden Cockerel Press, 1926. Octavo. One of 400 copies. The story of a pampered pet, illustrated with frontispiece and tailpiece wood engravings by David Jones. Bound in quarter cloth and paper-covered boards, with the original dust wrapper, which shows some light foxing and is mildly toned. Short tears to inside margins of pages 93 and 142, likely from opening the pages, else fine. (Cleverdon 46; Chanticleer 44). \$450

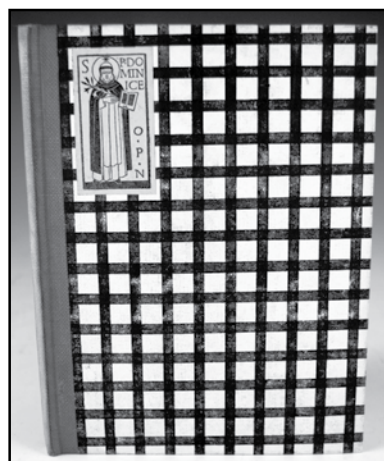


PRESENTATION COPY OF JONES'S EPIC POEM

31. IN PARENTHESIS. London, Faber & Faber, 1937. First edition. Presentation copy inscribed by Jones to Evan Gill, whose bookplate is on the front paste-down. In addition, Jones has made marginal corrections to three errors on the dedication page (xvii). This is the first appearance of Jones's long prose-poem, which is based on his experience as an infantryman during the First World War. It went on to win the Hawthornden Prize for 1938 and was admired by many leading literary figures of the day. T.S. Eliot was instrumental in getting the book published by Faber and contributed a short introductory essay to the 1961 reissue. Printed by Hague and Gill. A trifle worn and soiled, else about fine in publisher's cloth, lacking the dust jacket. **SOLD**

UNIQUE VARIANT

32. IN PETRA, *being a sequel to 'Nisi Dominus.'* Ditchling, St. Dominic's Press, 1923. Octavo. vii, 26pp. First edition. Printed in red and black, with a preface and notes by Eric Gill and Hilary Pepler. Illustrated with three wood engravings by David Jones and six by Gill. This is the fortieth St. Dominic's Press publication, and one of the few to be accurately dated by the printers. There are a number of variant bindings recorded for this title, but the binding on this particular copy is only recorded in Taylor/Sewell, who describe it as "probably unique." The book is bound in quarter red cloth, black and white patterned paper over boards, with a yellow paper label showing a reduced version of Desmond Chute's St. Dominic engraving. Inside, red and white patterned



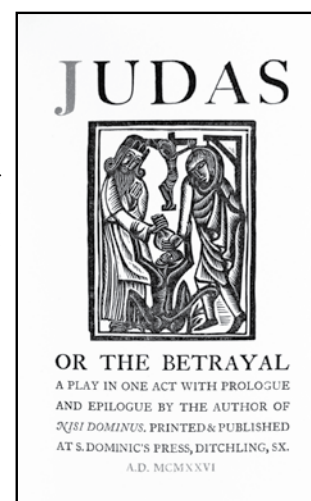
paper reused from Ethel Mairet's *Vegetable Dyes* has been used as a wrapper around the text. A black title label printed in silver is adhered to the front of the wrapper. Spine lightly faded, otherwise a fine example of a rare St. Dominic's Press variant. (Cleverdon 31; Gill 87; Taylor & Sewell A111). **\$650**

33. — Another copy. In a variant binding of blue cloth with a paper title label to the front cover. Extremities lightly faded, inner hinge split around first signature, else about fine. **\$325**

34. — Another copy. In a variant binding of gray cloth. Boards lightly soiled, inner hinge starting before first signature, else fine. **\$325**

ERIC GILL'S COPY

35. JUDAS, OR THE BETRAYAL. Ditchling, St. Dominic's Press, 1926. Octavo. (i), 15, (1)pp. One of 200 copies. Eric Gill's own copy, with his illustrated bookplate to front paste-down. Printed in black and red on heavy handmade paper, with David Jones's fine wood engraving "Judas with Caiphas and the Devil" on the title page. Bound in full brown calf with blind rules bordering the covers. Spine and corners slightly rubbed, inner hinge cracked, but strong, else a nearly fine copy with notable provenance. Announcement from the Press laid in. (Cleverdon 33ii; Taylor & Sewell A136). **\$1,750**



36. — Another copy. An unbound proof copy, inscribed "Proof" by Hilary Pepler in ink to the statement of limitation. The following slight differences from the issued copies are noted: on page one, "Enter Judas," in red, is too close to the line above. On page four, "Enter Pilate," in red, is printed slightly too close to the previous line. In addition, the title "Epilogue," in red, is printed too low on the page. A fine copy protected in a printed dust wrapper added by a previous owner. (Cleverdon 33i). **\$650**

37. THE LAW THE LAWYERS KNOW ABOUT. Ditchling, St. Dominic's Press, 1923. 32mo. Two volumes, each 8ff. Includes three small engravings by Eric Gill and the "Witanbel Watloo" woodcut by David Jones. This rhyming booklet contains two short poems by Hilary Pepler. Together with a variant copy. All versions listed in Cleverdon and Gill have the St. Dominic's Press imprint, which this volume lacks. Otherwise, it is the same as the 1929 edition. Both volumes are in self wrappers and are in very fine condition. (Cleverdon 34 & 36; Taylor & Sewell A117; Gill 272). **\$250**

38. LIBELLUS LAPIDUM. Ditchling, St. Dominic's Press, 1924. Three small octavo volumes. 24pp. each. Sixteen wood engravings by David Jones accompany this short, satirical poem by Hilary Pepler. This group represents three different binding states, each in paper wrappers with the title printed in red. The group includes a fine copy in gray wrappers with a black cover de-

sign, pages still uncut. Together with a copy in cream wrappers in nearly fine condition. Together with a copy in cream wrappers with a green cover design, signature of previous owner on front flyleaf. Latter two copies show some edgewear and discoloration. (Cleverdon 37; Taylor & Sewell A125). \$750

39. LLYFR Y PREGETH-WR. (Newtown), Gregynog Press, 1927. Octavo. 20pp. One of 250 copies. With a wood-engraved frontispiece and title-page engraving by David Jones. The text of the book of Ecclesiastes, translated into Welsh, is printed in black and red on handmade paper. Some toning and rubbing to spine, else a near fine copy in gilt-titled limp blue buckram. (Cleverdon 38, Harrop 8). \$450



40.A MAY DAY GARLAND. Ditchling, St. Dominic's Press, (c. 1925). Tall octavo. (16)pp. A collection of twelve poems by Wordsworth, Milton, Shakespeare, and others. Illustrated with ten wood-engraved vignettes, of which two are by David Jones -- including the hand-colored front cover illustration, "Basket of Flowers." The other engraving, "Holy Ghost as Dove," only appears in this title and is, therefore, virtually unknown. There are also two engravings by Eric Gill. Issued in self wrappers, copies of this title are very uncommon. Wrappers slightly toned, small spot to front cover, else fine. (Cleverdon 39; Taylor & Sewell A135). \$850

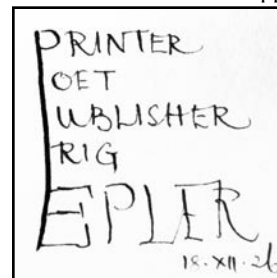
41. THE NEW BROADSIDE. London, Poetry Bookshop. Elongated broadside, 17 inches tall by 7 inches wide. Number 16. The text of Shane Leslie's short poem, "Fleet Street," is set off by two beautiful multicolor illustrations by David Jones. Above, newsboys scurry back and forth in front of a jumbled cityscape. Below, stigmata-bearing feet descend from the clouds as a lone ship is tossed by waves in front of a ruined and burning town. Both illustrations have fine cross-hatched shading and are highlighted in yellow and orange. This very rare item is in fine condition, with only two creased corners and slight foxing not affecting text or illustrations. (Not in Cleverdon). \$650

42. ORATE FRATRES INSTAURARE OMNIA IN CHRISTO. (St. Paul, Minnesota, The Liturgical Press), 1927. Octavo. (32)pp., numbered 161-192. Volume 1, Number 6. The cover of this Christian periodical has a rarely reproduced pen drawing of the Lamb of God striding across the hills above the walled City of God. Artists David Jones and Eric Gill have signed and dated the image. Inside, each artist has written a separate piece explaining the design in response to reader questions. Original issue has been sewn into a pink card portfolio with a hand-written title. Fine, with only minor foxing. (Not in Gill or Cory & MacKenzie). \$275

43. ORDER: AN OCCASIONAL CATHOLIC REVIEW. London, 1928-1929. Four quarto volumes. 136pp., continuously paginated. Numbers Two through Four are first editions; Number One is the second edition. These four issues were all that were published of this Catholic periodical. Jones's engraving, "Unicorn in Enclosure," was commissioned by T. F. Burns and appears on all four covers. Bound in variously colored, printed paper wrappers, the issues are in fine condition, with only minor foxing at page edges, not affecting the text. (Cleverdon E197). SOLD

"PRINTER, POET, PUBLISHER, PRIG, PEPLER"

44. PERTINENT & IMPERTINENT. *An Assortment of Verse*. Ditchling, St. Dominic's Press, 1926. Octavo. 69pp. One of 200 copies. Inscribed by Eric Gill in ink to the front flyleaf:



"Printer, Poet, Publisher, Prig, Pepler." Each word is on a separate line, and a single elongated "P" is common to all. The inscription is dated 18.12.26, two years after Gill left the Ditchling group due to an acrimonious falling out with Pepler. This work includes a collection of poems and is illustrated with five wood engravings by David Jones, and fifteen other illustrations by Eric Gill, Desmond Chute, Harold Purney, Joseph Cribb, Hilary Pepler, and John Beedham. Bound in quarter linen and gray paper-covered boards. Lacking the original dust wrapper, spine slightly toned, else fine. With the bookplate of Peter Summers, F. S. A., designed by Reynolds Stone to resemble a funerary hatchment, Summers's area of expertise. (Cleverdon 42; Taylor & Sewell A139; Gill 390). \$1,750

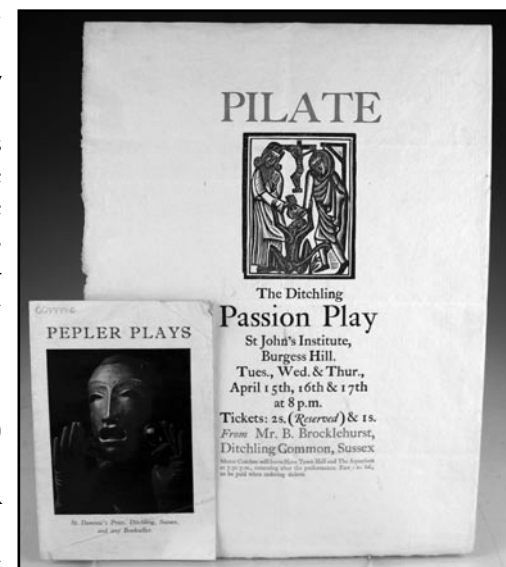
45. — Another copy. Includes the rare original dust wrapper, printed in gold. Edges of jacket faded, else fine. \$950

46. — Another copy. In a binding variant of quarter leather and green & white paper-covered boards patterned with the St. Dominic's design. Gilt-titled to spine. Slight toning to paper where it overlaps the leather, else fine. \$650

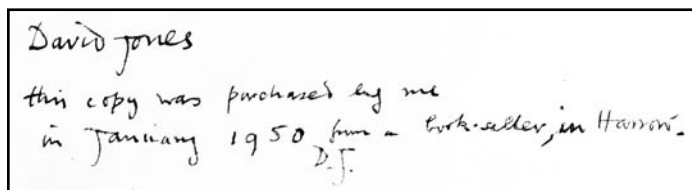
47. — Another copy. Bound in quarter black cloth, with black & white patterned paper-covered boards. Some slight toning and soiling to edges of front cover and printed paper label, else about fine. \$550

48. PILATE, A PASSION PLAY, by Hilary Pepler. Ditchling, St. Dominic's Press, 1928. 24mo. (viii), 47pp. Contemporary inscription, "With the Author's best wishes, Lent 1928. HDCP." With two engravings by David Jones, "Dominican Friar" on the title page and "Judas with Caiaphas and the devil" on the front cover. This play includes passages from Pepler's *Judas, or the Betrayal*, which was withdrawn from publication after 1927. Bound in white printed wrappers, which show some edgewear and soiling; spine slightly darkened. (Cleverdon 43ii; Taylor & Sewell A157). \$300

49. BROADSHEET HANDBILL FOR PILATE, THE DITCHLING PASSION PLAY. Ditchling, St. Dominic's Press, c. 1924-



1929. Single sheet measuring 11 1/4 by 8 1/4 inches (286 x 209mm). Printed in black and red on cream handmade paper. A rare broadsheet advertising Hilary Pepler's theatrical work *Pilate, the Ditchling Passion Play*. Illustrated with the wood engraving titled "Judas with Caiphas and the Devil" by David Jones. Sewell suggests a date of 1929, while Cleverdon dates this 1924. Some light creasing, else very fine. Together with a small pamphlet advertising "Pepler Plays / St. Dominic's Press, Ditchling, Sussex, and any Bookseller." (c. 1935). Illustrated with a black & white photograph to the front cover of a masked mime. Some creasing to corners, else about fine. (Cleverdon 63; Taylor & Sewell D14). \$850



JONES'S STUNNING ACHIEVEMENT

50. THE RIME OF THE ANCIENT MARINER. Bristol, Douglas Cleverdon. Quarto. (viii), 38pp., + 8ff. engravings. One of 400 copies, printed in Arrighi italics by the Fanfare Press. One of the few works executed by Jones with copper engravings and one of his most stunning achievements. This copy bears an inscription by Jones on the front endpaper: "This copy was purchased by me/in January 1950 from a bookseller in Harrow." It is signed in full and initialed by Jones. Cleverdon notes that this book was not a commercial success, owing in large part to the onset of the Great Depression in the U.S., and by the middle of the 1930s, the regular edition was remaindered. Publisher's cloth-backed boards show some rubbing along extremities, and toning to spine. Overall, a very good copy. (Cleverdon 47; *The Artist and the Book* 136). \$2,500

51. THE RIME OF THE ANCIENT MARINER. New York City, Chilmark Press, 1964. Quarto. 37pp., + (8)ff. plates. One of 115 copies signed in full by the artist. Illustrated throughout with ten masterful engravings on copper, comprising eight full-page plates and two smaller images, which serve as head- and tailpieces. With a Foreword by Jones written for this, the first of the Clover Hill Editions printed at the Rampant Lions Press. Issued with a portfolio of fifteen engravings by Jones, including five engravings that were discarded and not used in the final version, printed on handmade paper with a light gray background tone. Book and portfolio each bound in original quarter cream vellum over green buckram with the title in gilt on the spine. A fine set, housed in the original marbled paper slipcase, which is worn and split at bottom. (Cleverdon 48, E181-195; Rampant Lions 24). \$3,000

52. AN INTRODUCTION TO THE RIME OF THE ANCIENT MARINER. London, Clover Hill Editions, (1972). Quarto. (vii), 40pp. One of 155 copies, signed and dated by the author. A calligraphic engraving by David Jones on the title page depicts a fish below a Latin quotation from the Book of Psalms. This volume contains the full 16,000-word introduction written by Jones for the 1929 limited edition of the *Rime of the Ancient Mariner*, in which only about 1,000 words were used due to space considerations. This extended introduction includes Jones's reflections on engraving the plates, as well as a critical examination of the poem. Quarter bound in cream

vellum over green buckram boards with gilt title lettering on spine. Fine condition with slightly bumped corners and some slight bowing. Accompanied by original blue and green marbled paper slipcase with worn corners and edges. (Cleverdon 32; Rampant Lions 46). \$450

53. — Another copy. One of 215 copies. Fine copy bound in original green buckram with gilt title lettering on spine. Base of spine slightly bumped. \$185



54. A ROSARY CALENDAR. Ditchling, St. Dominic's Press, 1931. Octavo. (14)ff. Sewell & Taylor write that the limitation was announced elsewhere as "800 copies machine paper," but copies are elusive and very rare. Illustrated with sixteen wood engravings by David Jones, all of which were first printed in *A Child's Rosary Book* in 1924. The fourteen perforated sheets are bound in maroon covers with a cord for hanging. Gift inscription to the reverse of the calendar, else fine. (Cleverdon 70; Taylor & Sewell C16). \$1,500

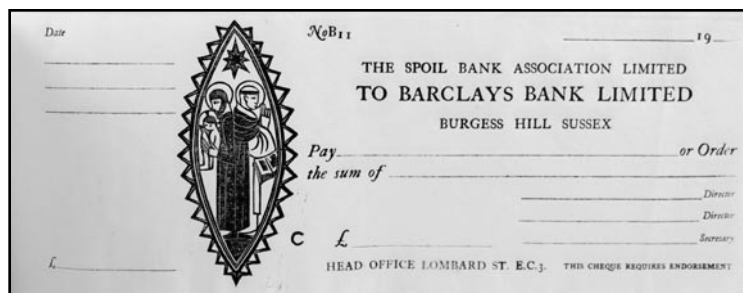
55. SAINT DOMINIC: SCENES FROM THE LIFE OF THE SAINT IN THE FORM OF A PLAY. Ditchling, St. Dominic's Press, 1929. 16mo. (ix), 62pp. Featuring the "Dominican Friar" wood engraving by David Jones on the title page, and an engraving of St. Dominic by Desmond Chute on the front cover. Bound in quarter black cloth with silver paper boards; silver paper shows some wear. (Cleverdon 49; Taylor & Sewell A173). \$150



56. A SIMPLE ROSARY BOOK. (Ditchling), St. Dominic's Press, 1927. 32mo. (27)pp. A small book with large print, containing a simplified version of the rosary prayers. Illustrated with the title-page engraving "Dominican Friar" by David Jones. Bound in quarter linen and black paper-covered boards. Some slight soiling to lower corner of front cover, else fine. (Cleverdon 52; Taylor & Sewell A147). SOLD

57. THE SLEEPING LORD. London, Faber and Faber, 1974. Small quarto. 111pp. One of 150 copies, signed by the author, David Jones. Frontispiece depicts a scene of horses on a wind-swept, mountainous landscape. *The Sleeping Lord* contains nine pieces of Jones's poetry and prose, with author's notes. A very fine copy, bound in beige cloth with blind-stamped front cover and gilt-stamped spine. Top edge stained brown to match endpapers. Brown cloth slipcase shows slight discoloration. \$350

58. SMALL POSTER FOR CONSTABLE BOOKS, SPRING 1927. (N.p., 1927). Single sheet measuring 13 1/2 by 9 3/4 inches. Presumably printed as a publicity piece, this poster features a delightful illustration by David Jones of a tree surrounded by grazing deer and herons, printed in terra-cotta, yellow, and black. Creased where originally folded; skillfully repaired and backed with restoration paper. A very scarce item, not recorded in standard David Jones reference works. (Not in Cleverdon). \$575



NOT LEGAL TENDER

59. THE SPOIL BANK ASSOCIATION LIMITED CHEQUE BOOK. (Ditchling, St. Dominic's Press, 1921). Small oblong quarto. 50ff., consisting of printed checks bearing a wood-engraving titled "S. Joseph and S. Dominica in Vesica" by David Jones. The Spoil Bank Association was established at Ditchling in order to hold the land and manage the money of the Guild of S. Joseph & S. Dominic in the early days of the community at Ditchling. The name is derived from a strip mining term, which refers to the pile of refuse created by the excavation of earth materials on a mining site, undoubtedly intentional, given the anti-capitalist views of Gill and Pepler. While documents referencing the Spoil Bank Association have occasionally surfaced, only one endorsed check is recorded, and this is held at Notre Dame. Taylor & Sewell note that Barclay's Bank "refused to cash or negotiate these cheques." It is believed that no more than 100 checks were printed, making this complete and unused checkbook, which contains check numbers B1 - B50, of the utmost rarity. The book retains its plain gray wrappers, and apart from a mild crease down the center, it is about fine. (Cleverdon 81; Taylor & Sewell A95). \$7,500

60. ST. DOMINIC'S PRESS LISTS. Ditchling, St. Dominic's Press, 1926-1935. Nineteen volumes, ranging in size from 32mo to quarto and variously paginated. A collection of eighteen different lists, announcements, and catalogs distributed by St. Dominic's Press advertising their new publications over a nearly ten-year span. One elongated broadside, the rest bound in original printed wrappers. One duplicate. Fine condition, with some discoloration and spotting. \$1,250

61. THE TOWN CHILD'S ALPHABET. London, The Poetry Bookshop, 1924. Octavo. (60)ff. Designs by David Jones, including twenty-six full-page illustrations in two colors and a three-color cover image of a riverside town with hand-drawn lettering. Each letter of the alphabet is accompanied by a lively engraving and a short poem describing the people and professions of town life. This scarce edition, bound in paper-covered boards, was originally more expensive than the edition in wrappers. Exceptionally good copy for this book. Covers toned and edgeworn, small water spot on back cover, and slight splitting along outer hinge. \$750

62. — Another copy. Previously owned by Evan Gill, and includes the bookplate designed by his brother, Eric Gill. A ghost inscription from illustrator David Jones remains on the back cover, reading "To Billy Fm David Michael." This fine copy is bound in the original paper wrappers, with some discoloration on the covers and "Town Child's ABC" written in ink on the top portion of the spine. \$600

63. — Another copy. Bound in the original paper wrappers. Small predictable slits to outer hinge, and discoloration on covers. \$450

64. WOOD ENGRAVING. Ditchling, St. Dominic's Press, 1925. Octavo. (viii), 33pp. Second edition. Contains ten wood engravings and two diagrams. This edition of Beedham's treatise on the craft of engraving on wood is the first to include an engraving by David Jones, "The Downs," as a sample illustration. Includes the very scarce original dust jacket, printed with illustrations of wood engraving tools. The design of this dust jacket was later used on the cover of the fourth edition. Fine condition, bound in quarter cloth and gray boards, with some soiling. Together with a copy of the fourth edition. Features "Penty" by Jones as one of thirty-four figures. This was the last edition published by St. Dominic's Press. Fine in quarter brown canvas and buff printed paper-covered boards, with only a small ink stain and light soiling. Also together with a copy of the fifth edition, published by Faber. Includes twenty-six figures, with Jones's "Penty" as one of four sample wood engravings. In tan cloth with red-stamped spine; top edge lightly bumped. Together, these three copies comprise all editions of *Wood Engraving* that showcase the fine work of David Jones. (Cleverdon 55, 57, 58; Taylor & Sewell A76). \$475

LETTERS & MANUSCRIPTS

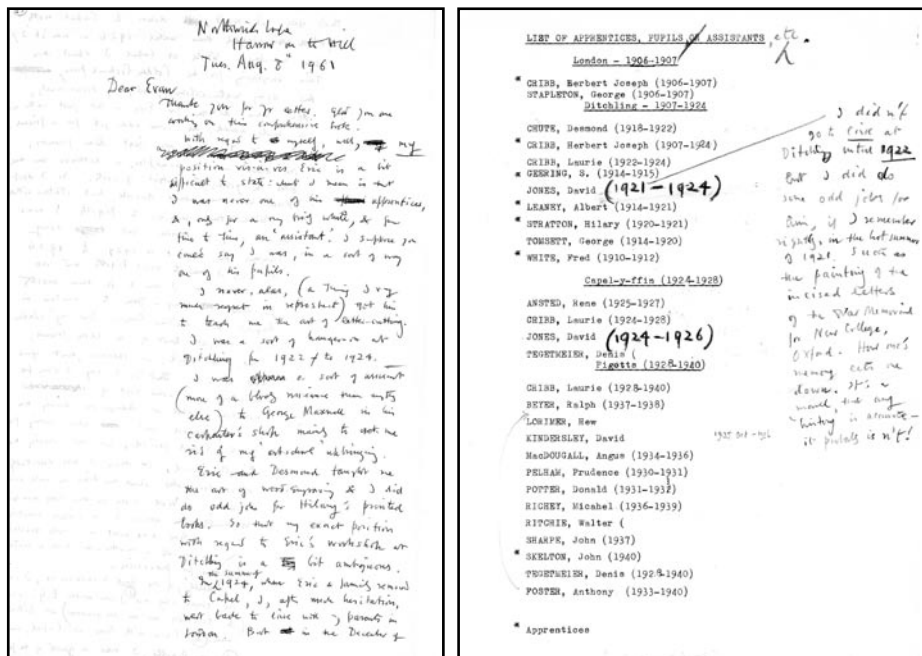
65. AUTOGRAPH LETTER, SIGNED, TO EVAN GILL. 1951. 2pp. on one A4 sheet. Letter from David Jones to Evan Gill, dated November 26, 1951, responding to Gill's request for information on a 1928 biographical note written by Eric Gill for one of Jones's exhibitions. Jones did not keep records of his own exhibitions and writes, "I can't remember any thing [sic] about it. That's the curse of it..." He lists a few likely sources, including exhibitions at the Beaux Arts Gallery and the Goupil. Footnotes give more information on the types of art displayed at these early exhibitions. Jones closes with a discussion of book publications -- Gill was approaching the end of his biography of his brother Eric, and Jones had submitted a book to the publisher (presumably *The Anathemata*, published in 1952). Usual creases from placement in envelope; else fine condition. \$950

66. THREE AUTOGRAPH LETTERS, SIGNED, TO EVAN GILL. 1957. Two full A4 sheets and one partial sheet. Set of three letters to Evan Gill, responding to Gill's request for a signature on an engraving. In the first letter, dated November 11, 1957, Jones muses that the engraving itself is somewhat of a mystery to him — it was carved by Eric Gill from a pencil drawing of Jones's, but the year and the circumstances of its creation are beyond his recollection. He comments on its origins and artistry, and he estimates that it may have been done anywhere between 1929 and 1936. In the other two shorter missals, dated November 20 and 22, 1957, Jones sends along

the signed piece. Altogether, this set of related letters gives an interesting perspective on Jones's partnership with Eric Gill and the imperfections of memory. Original folds and slight edgewear; overall fine. \$950

"SOME SORT OF NEBULOUS PUPIL"

67. AUTOGRAPH LETTER, SIGNED, TO EVAN GILL. Together with typed "List of Apprentices, Pupils, Assistants, etc." 1961. 3pp. on two leaves of A4 paper. Dated "Tues. Aug 8th, 1961," Jones responds to Evan Gill's request for information on his artistic relationship with Eric Gill and, in particular, to a typewritten list of apprentices, pupils, assistants, etc., that is included here. Jones begins by stating that he "was never one of [Gill's] apprentices, & only for a very brief while, & from time to time an assistant." Not quite content to leave it there, Jones concludes this paragraph by calling himself one of Gill's pupils, though after further reminiscing and reflection, he revises this as well: "... I can be included as some sort of nebulous pupil or hanger-on during the Ditchling period and also part of the Capel period, but not during the Pigotts period, for there I was essentially a 'visitor' who spent his time in water-colour drawing." What emerges from these reflections can be summarized in one of Jones's digressions about his time in Capel: "... We were just dear friends, one older and a sculptor, & letterer and the other a youngish artist of sorts." This letter is also remarkable for the regret Jones expresses for not having learned "the art of letter-cutting" from Gill.



As for the typed list, which is subdivided by the various places Gill lived between 1907 and 1940, Jones has added dates in ink, as well as a marginal notation that corrects the actual year he went to live in Ditchling. He further reflects on the "odd jobs" he did for Gill, "such as the painting of the incised letters of the War Memorial for New College, Oxford." It is also likely that

Jones was responsible for the pencil correction in the title of this list, which originally read "List of Apprentices, Pupils or Assistants." This list was published on p. xv of *The Inscriptional Work of Eric Gill* in 1964. Curiously, Evan Gill ignores the dates Jones provides for his time at Capel-ffin (1924-1926), adding a year to the end date. A significant letter that illuminates elements of Jones's character, his own perception of his place in relation to Gill, and the deep impact that Gill had on a generation of artists and craftsmen. SOLD

68. AUTOGRAPH LETTER, SIGNED, TO GEOFFREY ELBORN. 1970. 3pp. on two sheets, with envelope. Letter written by David Jones while he recovered from a stroke and a broken hip at the Bethania Nursing Home in Highgate. Although aware that, as he says, "nothing is so tedious as other people's complaints," Jones nonetheless details his injuries to excuse his delay in writing. He then responds to Elborn's search for a special edition of Jones's epic poem, *In Parenthesis*, signed by Jones and T. S. Eliot, who had written the Introduction. Jones also reflects on his illustrations in Eliot's *A Cultivation of Christmas Trees*. He considered them a disappointment, as the lithographs were very different from the original watercolors. He laments, "Most of my work is ridiculously difficult to reproduce anyway, but these suffered more than most." Letter is creased from placement in the envelope, with some slight additional creasing and spotting. Includes original addressed envelope, showing some soiling. Fine. \$750

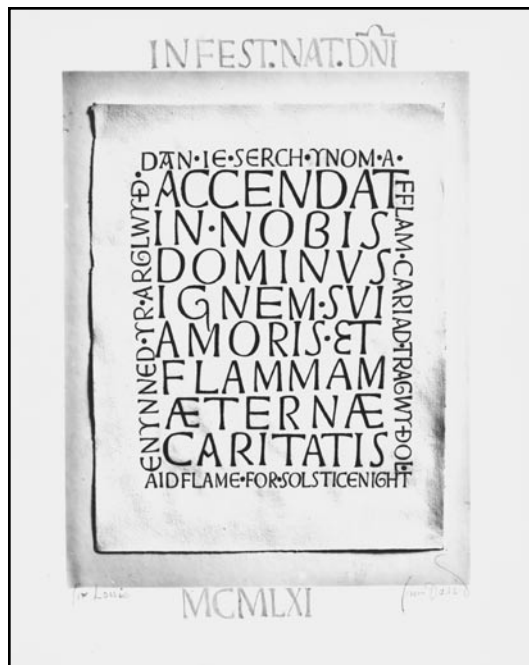
69. CHRISTMAS CARD: NATIVITY WITH SHEPHERDS. (St. Dominic's Press), 1921. Postcard measuring 4 1/4 inches tall by 5 inches wide, printed on Japon. Features "Nativity with Shepherds" by David Jones above Latin text. This very early engraving of Jones's was also published in the December 1921 issue of *The Game* (Item 24) and is only the second of his engravings to appear in print. On the reverse of the postcard, a message to an unknown recipient reads, "Christmas 1921AD / St. Dominic's Press / Wishing you a very Happy Christmas. / From David Michael Jones." In the top right corner, "Chute" is written in pencil in an unknown hand, suggesting that the recipient may have been Desmond Chute. Fine, with minor edgewear. \$600

70. — Another copy. On the reverse of the postcard is a dated and addressed Christmas greeting to an unknown recipient, with an additional postscript: "I have been going to write to you for weeks now - like most of my good intentions it has not been fulfilled! - but I will as soon as possible. / D. J." Fine with minor edgewear. \$750

THREE INSCRIPTIONAL CHRISTMAS CARDS

71. ACCENDAT IN NOBIS DOMINUS IGNE. 1961. Stiff paper, near letter size. Collotype of hand-lettered text by David Jones sent as a Christmas card. Jones has additionally inscribed, "INFEST.NAT.DNI. MCMLXI." above the reproduction in yellow ink. Written more casually in red and green pen are the words "For Louis. From David." On the verso, Jones explains the meaning of the text and sends his greetings: "Dear Louis, All the best wishes for 1962. Love, David." This personalized item is in fine condition. \$1,250

72. CLOELIA CORNELIA WITH THE PALM. 1959. Collotype, inscribed, "I Sing of a Maiden. MCMLIX." above the reproduction in yellow and green ink. Written more casually in



stay in London and his expectation of seeing Gill the next day. He signs it "Yours ever in S Dom, / David Michael O.S.D." The postcard itself was produced by the British Museum and shows a terra-cotta statue of two ladies conversing. Near fine condition, with some staining and two creased corners. \$150

75. POSTCARD TO JOANNA GILL. 1923. Measures 3 1/2 by 5 1/2 inches. Addressed and dated November 4, 1923, and signed "David Michael." In his note to Joanna Gill, Jones thanks her for a picture she did for him and lightheartedly suggests it be "enlarged 500 times and painted on a very large wall!" The postcard itself was produced by the British Museum and shows the cast bronze head of a girl made in Southern Nigeria. Fine, with some foxing and browning at edges, one small crease only visible on picture side. \$275

76. POSTCARD TO MARY GILL. 1923. Measures 3 1/2 by 5 1/2 inches. Addressed to Mrs. Eric Gill and franked October 27, 1923. In this postcard to "Dear Mary," Eric Gill's wife, Jones sends greetings from London and remarks on the museums and art there. He signs it "Love to all, David Michael." The postcard, chosen specifically for Mary, was produced by the British Museum and shows an illuminated Nativity from a 15th-century French Bible. Near fine condition, with some staining and two creased corners. SOLD

77. POSTCARDS: XIII CENTURY GLASS IN COMPTON CHURCH SURREY. 1924. Two postcards, each measuring 5 3/4 inches tall by 3 1/2 inches wide. Postcard fronts show a brightly colored stained glass window detail of the Madonna and Child. The verso features a short Latin inscription in David Jones's hand beneath a cross: "ORA PRO BONO STATU RAYMUNDI

green pen are the words "For Louis. From David '59." On the verso, extensive pencil notes from Jones explain the meaning of the text. Across the top in red pen is written "Xmas 1959 to Louis & Julian from David." \$1,500

73. MULIER CANTAT EGO QUASI. 1960. Collotype, inscribed, "GAUDETE" above the reproduction in yellow ink. Written more casually in red and green ink is: "For Louis. 1960. From David." On the verso, Jones explains the meaning of the text and signs: "To Louis with love from David." \$1,150

74. POSTCARD TO BROTHER REGINAL LAWSON O.S.D. 1923. Measures 3 1/2 by 5 1/2 inches. Addressed to Brother Reginald Lawson c/o Eric Gill and dated November 4, 1923.

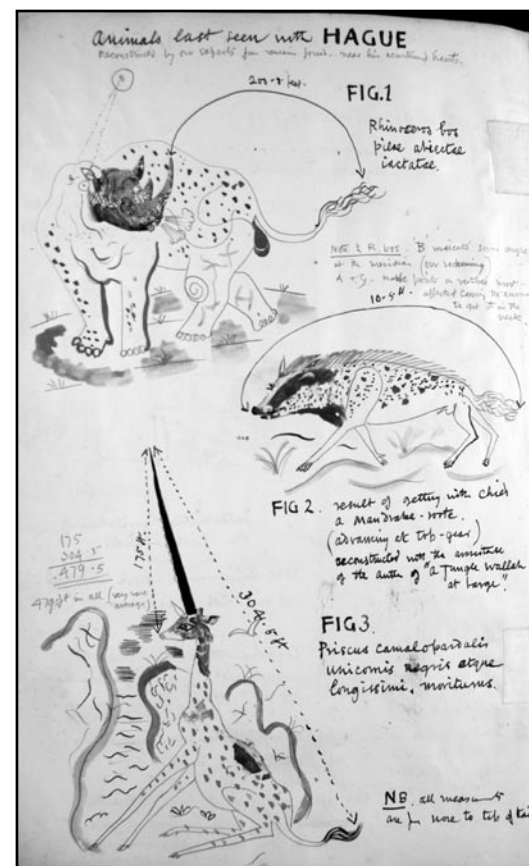
In his note to Lawson, Jones speaks of his

JAMES / IN NATIVITATE DNI MCMXXIV" -- a prayer for the good standing of James Raymond. One postcard has "Mr. + Mrs. Gill + Family" written in the top left corner; the other has "David Jones" written in the same location. In the year that Jones penned these inscriptions, Gill and his family had moved from Ditchling to Capel-y-ffin. Jones returned to London by himself before eventually being reunited with the Gills in December of that same year. Pair of postcards is in fine condition, showing minor darkening and soiling with slight creasing near the top edge. \$950

A WEDDING GIFT FOR "LECHER" HAGUE

78. SACRED COLLEGE OF ANALYTICAL BARBOURS METABOLIC CHART OF MR. HAGUE. (CASE 3986. REF DX2D57). October, 1931. Small folio. 8ff. Manuscript illustrated on several pages with drawings and decoupage. The product of a two-week stay on Caldey Island in Wales, this lengthy "modernist joke-poem" was composed by David Jones, Tom Burns, who was an editor at Sheed & Ward, and BBC Repertory Company actor Harman Grisewood for their mutual friend, Rene Hague, who had married Joanna Gill in November, 1930. This manuscript, which was the subject of an extensive exegesis by Thomas Dilworth in the 4 February 2011 issue of the *Times Literary Supplement*, is at once a reflection of the atmosphere on Caldey, the odd erudition of its authors, and the nature of their friendship (Burns and Grisewood remained close friends with Jones). Although Hague was also Jones's close friend, the portrait that emerges from the text is a fictional construct.

The very opening page, with its color drawings of three "official" seals, identifies Hague as "'lecher' Hague" whose "last known alibi" was "Bond Salesman in UTAH (Salt Lake City)" and was also known as "'Cissy' Bourne" and "'High-Spot' Hopkins." It goes on to present several diagnoses ("Constant Nymphomania" and "Intermittent irritation of the Pelvic-girdle"), along with corresponding "treatments." There follows a page headed "Animals last seen with HAGUE" -- a rhinoceros, a boar, and a giraffe with an improbably long unicorn horn -- and Jones provides color illustrations of these creatures. Jones, in whose hand most of the manuscript is written, then presents a list of thirty-two associations that Dilworth, in the *TLS* article, calls an elaborate mockery of the chapter-schemas of Joyce's *Ulysses*. The next



part of the document is a "Provosts Marshal's Report," which calls for Hague's immediate arrest. "As a preliminary measure," Jones writes, "we propose to confiscate Johanna (type and wife lower-case italic)," and here Jones delves a bit into the world of printing and design, at one point mentioning that "The said 'High-Spot Cissy'" was most recently seen "heading in the direction of the Nonsuch (sic) Press/ where there is evidence of his having worked/ for two years as a title page designer/ in conjunction with Mr Stanley Baldwin-Morison." An important document from a very fertile period in Jones's career, and this is the first time it has been on the market since 1981.

\$15,000

NOTES



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