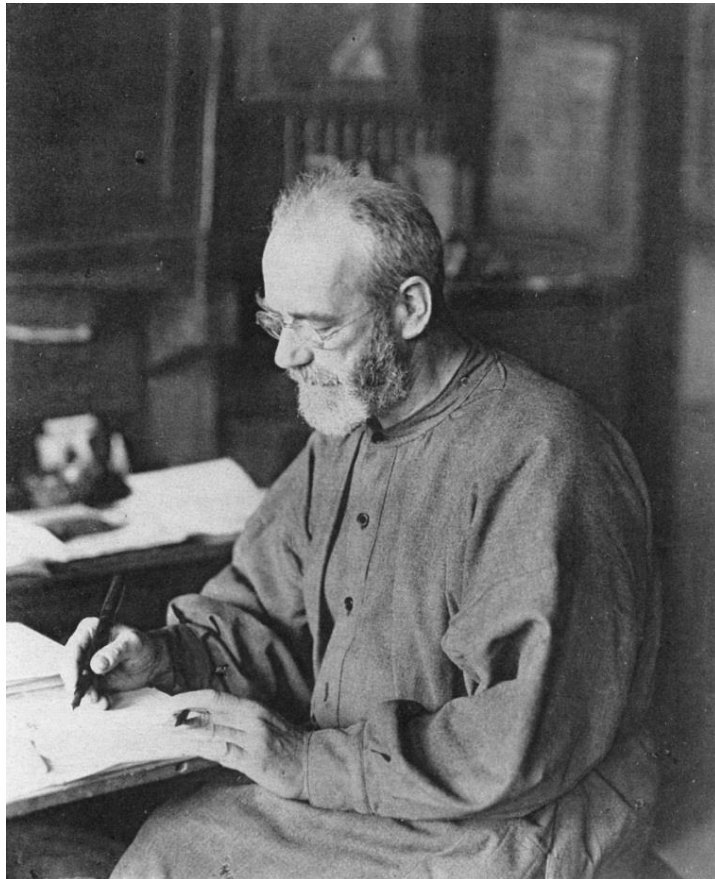
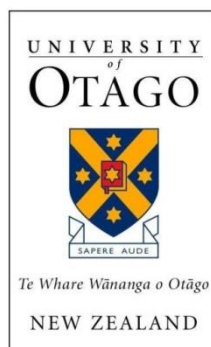


Eric Gill (1882-1940)

An Inventory of his Work in
Special Collections, University of Otago



Prepared by Romilly Smith
March 2016



Eric Gill: An Inventory of his Work in Special Collections, University of Otago

For the purposes of this inventory, the books are listed alphabetically by title. They are separated into collections within Special Collections – namely the Brasch, Stack, and Oversize.

Evan Gill's *Bibliography* and page numbers are given for each volume (Evan Gill, *Eric Gill: A Bibliography*. Winchester: St Paul's Bibliographies, 1991. Special Collections NE642 G5 G558 1991). For the purposes of this inventory, some but not all critical works of and books with references to Gill and his work are included. See Gill's *Bibliography* pp. 239ff. for a full listing of these.

Brasch Collection

Eric Gill, *Art and a Changing Civilisation*. London: John Lane, [1934]

Call number: Brasch N72 S6 GF 47

This copy is the 1935 reprint.

(There is also a copy of this in the stack collection)

(Evan Gill, *Bibliography*, no. 29, p. 46)

Eric Gill, *Art-Nonsense and Other Essays*. London: Cassell, 1934

Call number: Brasch N7454 GF47 1934

Eric Gill had a lot to say and this volume contains 24 of his essays with titles such as 'Slavery and Freedom' (1918), 'Of Things Necessary and Unnecessary' (1921), and 'Art-Nonsense' (1929).

This is a second edition; the first edition was published in 1929.

(There is also a copy of this in the stack collection)

(Evan Gill, *Bibliography*, no. 18, p. 28)

[H.D.C. Pepler] (By the author of *Concerning Dragons*), *Aspidistras and Parlers*. Ditchling, Sussex: S. Dominic's Press, 1928

Call number: Brasch PR603I E493 A75

This small pamphlet by Pepler contains wood engraved initials by Gill.

(Evan Gill, *Bibliography*, no. 392, p. 235)

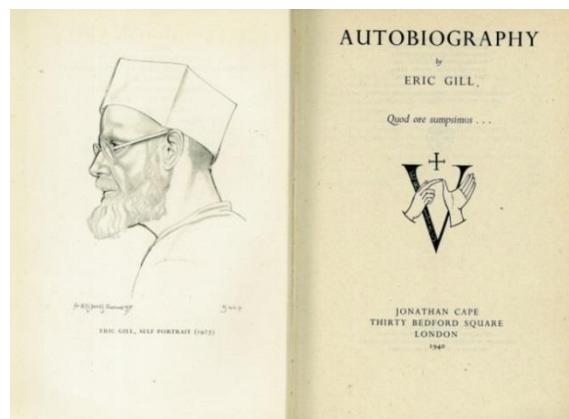
Eric Gill, *Autobiography*. London: Jonathan Cape, 1940

Call number: Brasch NB497 G55 A2 1940

This volume features a self-portrait frontispiece by Gill from 1927; and seven other plates including drawings of his children, Elizabeth, Petra, Joanna, and Gordian. This copy is the sixth impression from December, 1941.

(There is also a copy of this in the stack collection)

(Evan Gill, *Bibliography*, no. 49, p. 70)

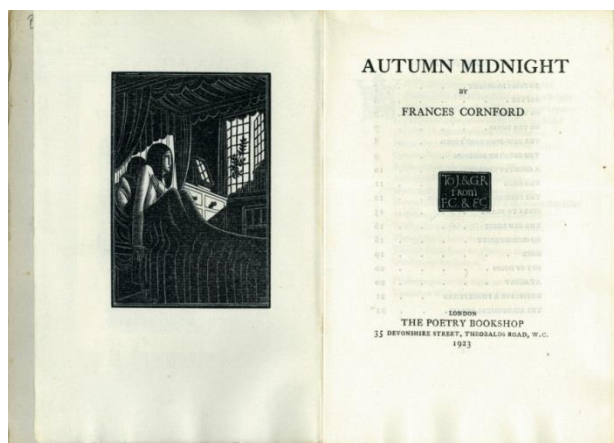


Frances Cornford, *Autumn Midnight*. London: Poetry Bookshop, 1923

Call number: Brasch PR6005 O67 A9

Printed at St. Dominic's Press in Ditchling, this slim volume contains poems by Cornford, the granddaughter of Charles Darwin, and wood engravings by Gill. This edition has been signed by Charles Brasch, 'London, April 1928'.

(Evan Gill, *Bibliography*, no. 273, p. 148)



Eric Gill, *Christianity and the Machine Age*. London: Sheldon Press, 1940

Call number: Brasch BX1795 C85 GF47

This volume is part of a series of books 'designed to assist thought upon the relation of the Christian faith to present problems.'

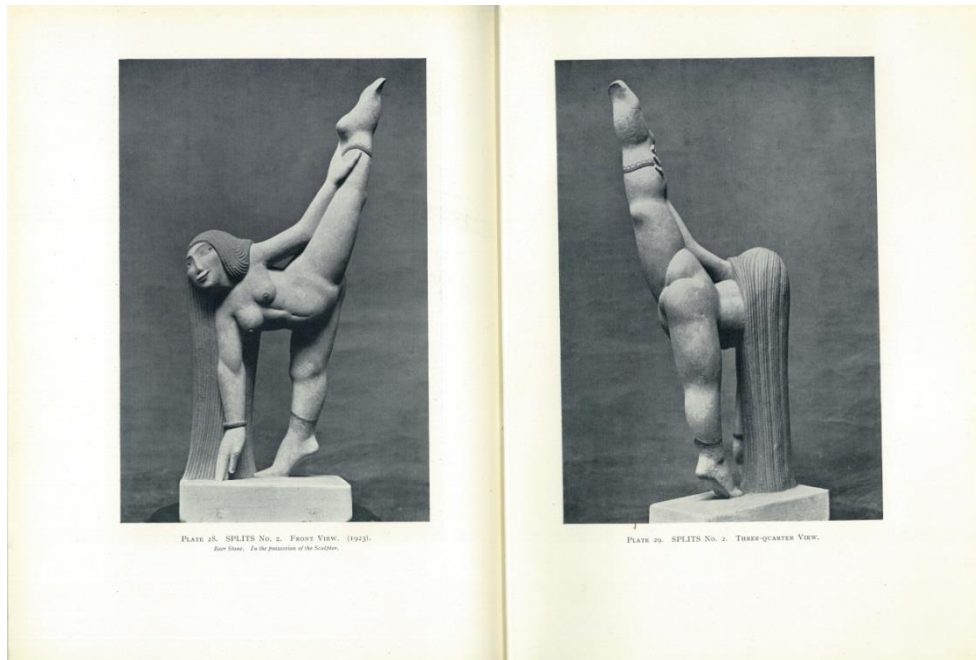
Inserted at the back of this book there is a letter from revivalist engraver and printmaker Edgar Holloway (1914-2008) to Charles Brasch. Holloway, much influenced by the work and teachings of Gill, married Gill's last and apparently favourite life model, Daisy Hawkins. The couple spent time at the same monastery in Wales where Gill lived with his family in the 1920s – in fact Holloway's letter to Brasch is addressed from the monastery. It is not clear whether Holloway ever met Gill in person.

(Evan Gill, *Bibliography*, no. 46, p. 67)

John Rothenstein, *Eric Gill*. London: Ernest Benn, 1927

Call number: Brasch NB497 G55 A4 1927

A monograph on Gill by art historian Sir John Rothenstein (1901-92). This work contains 33 plates of Gill's sculptural works and drawings and has a frontispiece photograph of Gill. (Evan Gill, *Bibliography*, no. 419, p. 245)



Eric Gill, *An Essay on Typography*. Third edition. London: J. M. Dent Ltd., [1941]

Call number: Brasch Z246 GF47 1941

(There are two further copies of this in Special Collections – one a first edition, the other a third – in the stack collection)

(Evan Gill, *Bibliography*, no. 21, pp. 32ff)

Mulk Raj Anand, *The Hindu View of Art*. London: George Allen & Unwin, 1933

Call number: Brasch N69.3 H5 AH35

Gill provided an introductory essay for this volume entitled 'Art and Reality'.

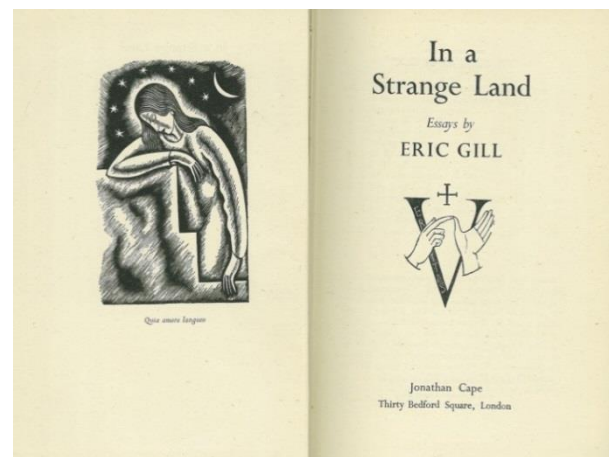
(Evan Gill, *Bibliography*, no. 148, p. 109)

Eric Gill, *In a Strange Land*. London: Jonathan Cape, 1944

Call number: Brasch PR6013 I343

A collection of Gill's writings from 1918 to 1940.

(Evan Gill, *Bibliography*, no. 51, p. 76)



Eric Gill, *Last Essays*.

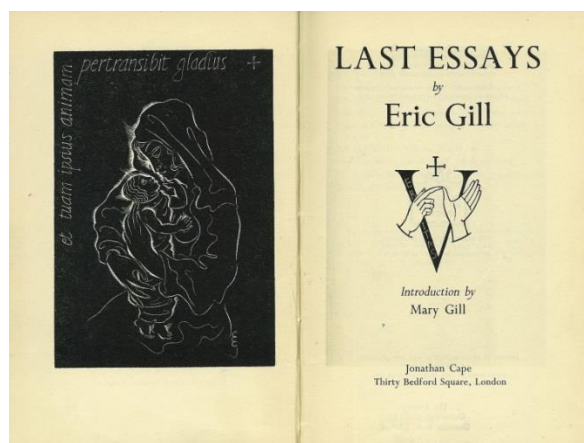
London: Jonathan Cape, 1942

Call number: Brasch PR6013 I343 A16 1942

The works in this volume were all written in the final year of Gill's life. His wife Mary published the work in 1942. This is the second impression from October, 1942.

(There is also a copy of this in the stack collection)

(Evan Gill, *Bibliography*, no. 50, p. 74)



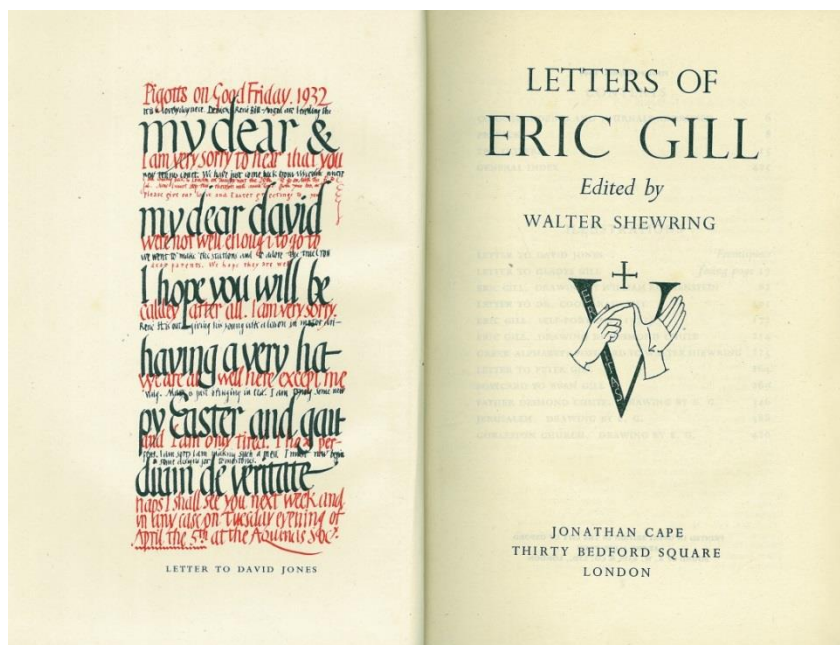
Letters of Eric Gill. Edited by Walter Shewring. London: Jonathan Cape, [1947]

Call number: Brasch NB497 G55 A3 1947

Walter Shewring (1906-90), a classical scholar and catholic convert, was Gill's close friend and became sole literary executor for Gill after his death in 1940. Shewring spent time at Pigott's with Gill and his family in the 1930s. The actual date of publication for this volume was 26 January, 1948.

(There is also a copy of this in the stack collection)

(Evan Gill, *Bibliography*, no. 54, p. 82)



Eric Gill, *Money & Morals*. London: Faber & Faber, 1937

Call number: Brasch HB835 GF47 1937

Printed by Hague and Gill at High Wycombe, this edition follows on from the first publication in 1934. It contains ten illustrations by Denis Tegetmeier and four essays by Gill.

This volume is the second edition.

(Evan Gill, *Bibliography*, no. 28, p. 45)

The New Testament (The Aldine Bible). London: J. M. Dent, 1934

Call number: Brasch BS2085 1934 L6 v. 1

This book contains the Gospels according to St. Matthew and St. Mark. Included are two engravings by Gill.

(Evan Gill, *Bibliography*, no. 292, p. 187)

The New Testament (The Aldine Bible). London: J. M. Dent, 1935

Call number: Brasch BS2085 1934 L6 v. 2

This volume contains the Gospel according to St. Luke and the Acts of the Apostles; with two engravings by Gill.

(Evan Gill, *Bibliography*, no. 292, p. 187)

The New Testament (The Aldine Bible). London: J. M. Dent, 1936

Call number: Brasch BS2085 1934 L6 v. 3

Included are the Pauline and Pastoral Epistles. There are two engravings by Gill.

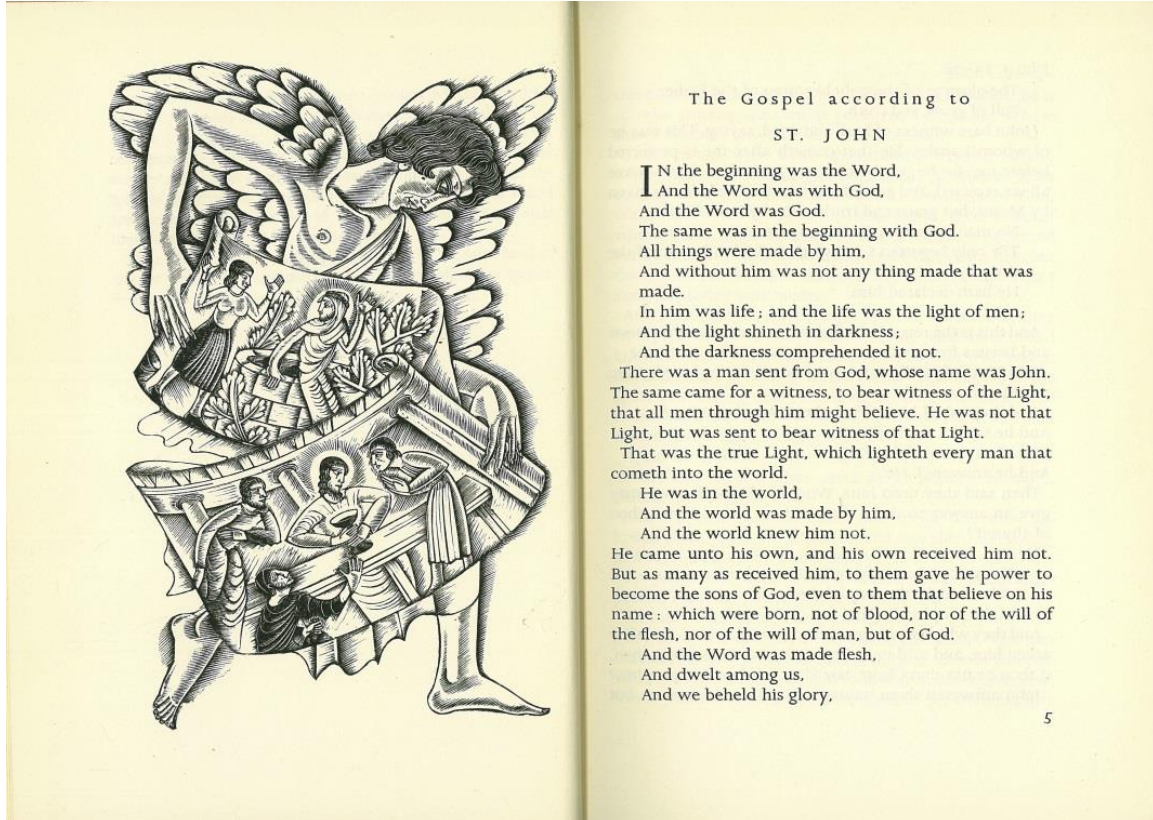
(Evan Gill, *Bibliography*, no. 292, p. 187)

The New Testament (The Aldine Bible). London: J. M. Dent, 1936

Call number: Brasch BS2085 1934 L6 v. 4

This small volume contains the Gospel according to St. John; the Catholic Epistles; and the Revelation of St. John the Divine. The two engravings are by Gill.

(Evan Gill, *Bibliography*, no. 292, p. 187)



***Pertelote: A Sequel to Chanticleer. Being a Bibliography of the Golden Cockerel Press, October 1936-1943 April.* London: Golden Cockerel Press, 1943**

Call number: Brasch Z232 G65

Gill's work for Golden Cockerel's *Travels and Sufferings of Father Brebeuf* (August, 1938) appears on pages 32-33 of this volume.

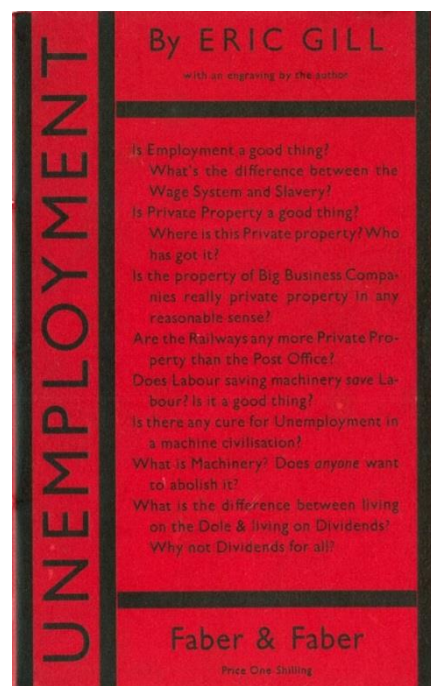
(Evan Gill, *Bibliography*, no. 585, p. 280)

Eric Gill, *Unemployment*. London: Faber & Faber, 1933

Call number: Brasch HNI6 GF47

A small pamphlet style book in which Gill expounds his thoughts on employment, private property, and machinery. Printed by René Hague and Gill at High Wycombe.

(Evan Gill, *Bibliography*, no. 25, p. 39)

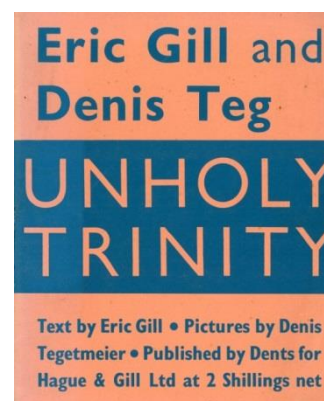


Eric Gill, *Unholy Trinity*. London: J. M. Dent (for Hague and Gill), 1938

Call number: Brasch PR6013 I343 U5

Gill's *Unholy Trinity*, a collection of short political essays that include topics such as 'Europa and the Bull', 'Safe for Christianity' and 'Melancholia', was printed by Hague and Gill at High Wycombe. The text is by Gill with pictures by Denis Tegetmeier (1895-1987) – formerly a Trappist monk. Tegetmeier was a pupil of Gill's and married Gill's daughter Petra.

(Evan Gill, *Bibliography*, no. 37, p. 56)



Special Collections Stack

William Shakespeare, *Antony and Cleopatra*. Edited by M. R. Ridley. London: J. M. Dent & Sons, Ltd., [1946]

Call number: Special Collections Stack (Stk) PR2802 A2 R54 1935

This is a 1946 reprint of the 1935 first edition and contains an engraving by Gill.

(Evan Gill, *Bibliography*, no. 290, p. 184)

Colley Cibber, *An Apology for the Life of Colley Cibber, Comedian and Late Patentee of the Theatre-Royal*. Volumes I and II. Waltham St. Lawrence: Golden Cockerel Press, 1925

Call number: Stk PR3347 A81 1925

Colley Cibber (1671-1757) was an actor and playwright from London who wrote the 'Apology' of his personal life in 1740. This edition of Cibber's work has initials engraved by Gill, printed in blue.

(Evan Gill, *Bibliography*, no. 323, p. 211)

Eric Gill, *Art and a Changing Civilisation*. London: John Lane, [1934]

Call number: Stk N70 GF46

Special Collections copy of this volume has been rebound in light tan buckram with part of the original spine stuck on.

(There is also a copy of this in the Brasch collection)

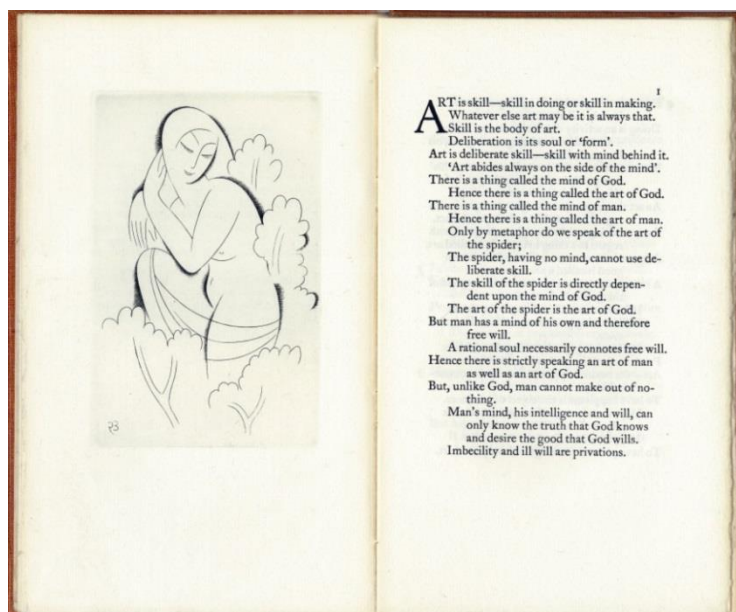
(Evan Gill, *Bibliography*, no. 29, p. 46)

Eric Gill, *Art and Prudence*. [Waltham St. Lawrence]: Golden Cockerel Press, 1928

Call number: Stk N70 GF47

This volume is number 171 of 500. The engraving (below left) opposite page 1 is entitled 'The Bird in the Bush'.

(Evan Gill, *Bibliography*, no. 15, p. 19)

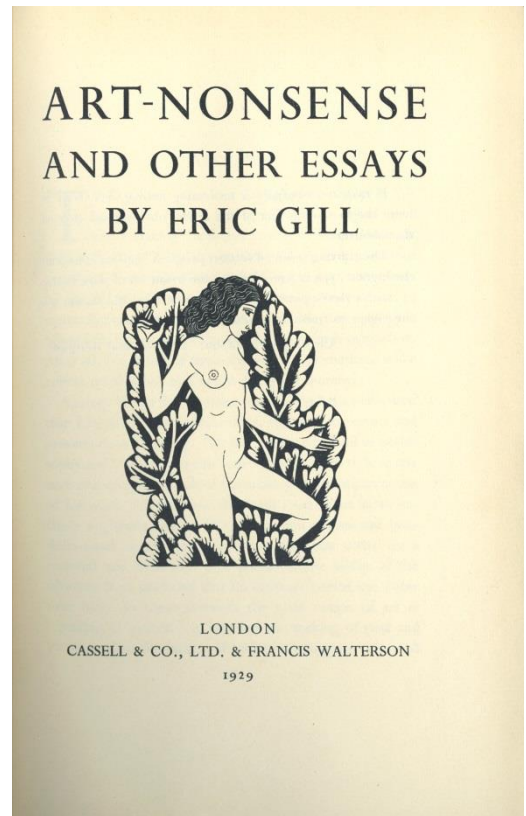


Eric Gill, *Art Nonsense and Other Essays*. London: Cassell & Co., 1929

Call number: Stk N7454 GF47 1929

A book of essays written by Gill, some of which, he says in an 'Apology' at the start of the book, contradict one another. Gill apologises to the reader for 'the gymnastics to which the reader is compelled'. Special Collections stack copy is bound but not trimmed. (There is also a copy of this in the Brasch collection.)

(Evan Gill, *Bibliography*, no. 18, p. 26)



Eric Gill, *Autobiography*.

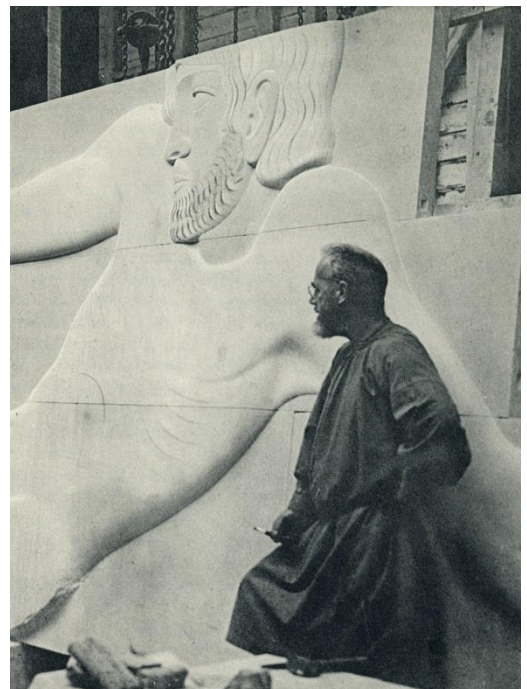
London: Jonathan Cape, 1940

Call number: Stk NB497 G55 A2 1940

This copy is the sixth impression from December, 1941.

(There is also a copy of this in the Brasch collection.)

(Evan Gill, *Bibliography*, no. 49, p. 70)



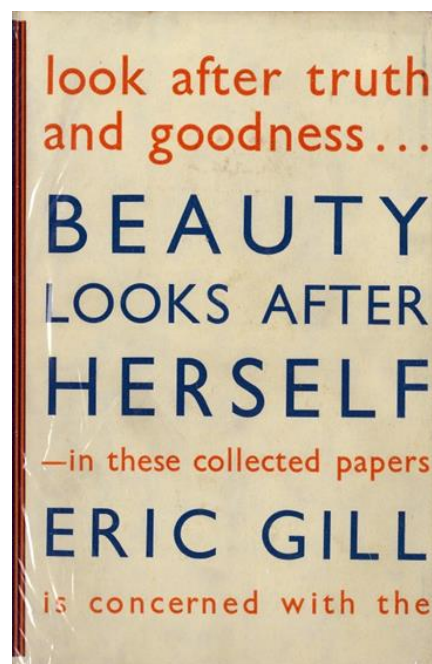
Eric Gill, *Beauty Looks After Herself*.

London: Sheed & Ward, 1933

Call number: Stk PR6013 I343 B42

This volume contains essays by Gill on industrialism, modern architecture, lettering, clothes, and stone-carving; it also contains six line-drawings by Gill.

(Evan Gill, *Bibliography*, no. 24, p. 28)



Evan R. Gill, *Bibliography of Eric Gill*. London: Cassell, 1953

Call number: Stk Z8342.2 GF46

This is the first edition of Evan Gill's inventory of his brother Eric's work. Special Collections also has the second revised edition: Evan Gill, *Eric Gill: A Bibliography*. Winchester: St Paul's Bibliographies, 1991. Special Collections NE642 G5 G558 1991.

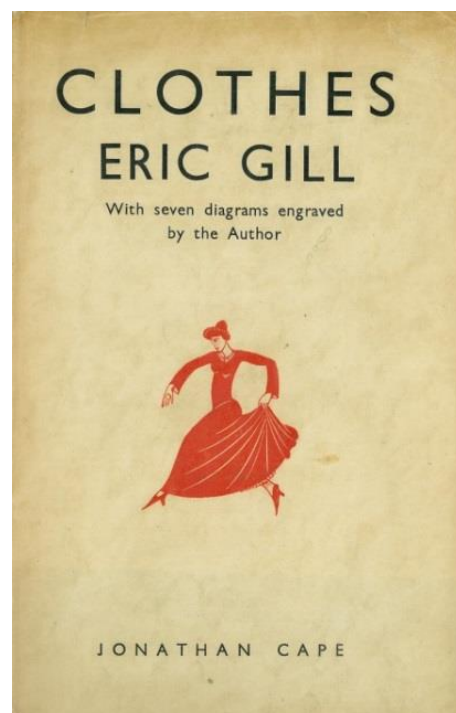
(Evan Gill, *Bibliography*, no. 636.3, p. 291)

Eric Gill, *Clothes: An Essay upon the Nature and Significance of the Natural and Artificial Integuments worn by Men and Women*. London: Jonathan Cape, 1931

Call number: Stk GN418 GF46

Gill had very definite ideas about what men and women should wear and why. His own working attire usually consisted of a smock and no underwear. This volume contains ten engravings by Gill.

(Evan Gill, *Bibliography*, no. 22, p. 35)



Eric Gill, *Clothing without Cloth: An Essay on the Nude*. Waltham St. Lawrence: Golden Cockerel Press, 1931

Call number: Stk N7572 G5 1931

This volume is 112 of 500 and contains four wood engravings by Gill, including the one below as the frontispiece.

(Evan Gill, *Bibliography*, no. 20, p. 30)

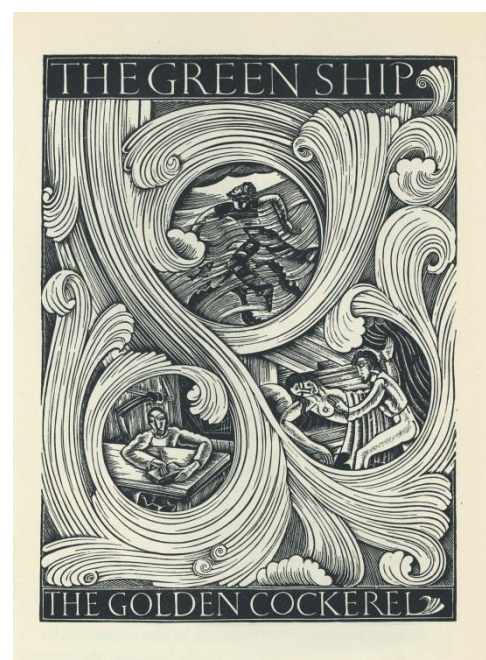


Cockalorum: A Sequel to Chanticleer and Pertelote, Being a Bibliography of the Golden Cockerel Press, June 1943 – December 1948. Foreword and Notes by Christopher Sandford.

[London]: Golden Cockerel Press, [1949]

Call number: Stk Z232 G65 GL32 1950

(Evan Gill, *Bibliography*, no. 628d, p.288)



Enid Clay, *The Constant Mistress*. [London]: Golden Cockerel Press, 1934.

Call number: Stk PR6005 L48 C6 1934

Gill was one of thirteen children born to the Reverend Arthur Tidman Gill and his wife, Rose King. Enid was his older sister and this title was one of the first collaborations between Gill and Robert Gibbings at the Golden Cockerel Press in 1925. This edition contains six wood engravings by Gill. It is number 148 of 300, and is signed by Clay and Gill. (Evan Gill, *Bibliography*, no. 293, p.188)



William Shakespeare, *Coriolanus*. London: J. M. Dent & Sons, 1948

Call number: Stk PR2805 A2 R54 1934

This is a 1948 reprint of the 1935 first edition.

(Evan Gill, *Bibliography*, no. 290, p. 184)

A Correspondence of 1953 concerning the book 'The Seven Deadly Virtues' by Denis Tegetmeyer and Eric Gill, initiated and conducted by the collector and bibliophile Stanley Scott. Oldham, U.K.: Incline Press, 1999

Call number: Stk Z231.5 P7 CT56

A note at the front of this volume says 'The letters that form the text of this book were found tucked in a copy, numbered seven, of *The Seven Deadly Virtues*.' This is copy 7 of 120.

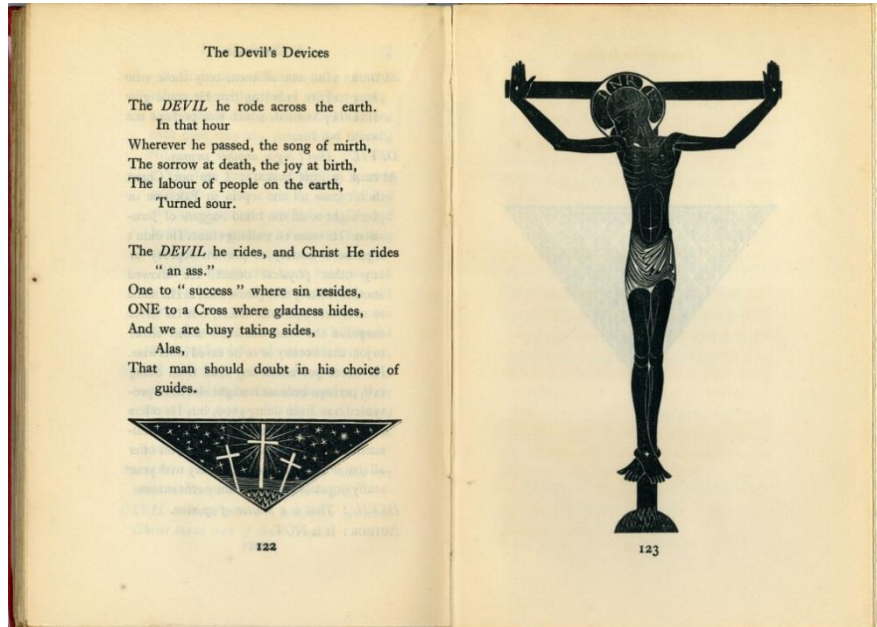
(Not included in Evan Gill's *Bibliography*)

Douglas Pepler, *The Devil's Devices or Control versus Service*. London: Hampshire House Workshops, 1915

Call number: Stk BT738 PD39 1915

This book contains some of the earliest examples of Gill's work.

(Evan Gill, *Bibliography*, no. 259, p. 129)



Eric Gill, *Drawings from Life*. London: Hague & Gill Ltd., 1940

Call number: Stk N7572 G52 1940

This volume contains reproductions of thirty-six of Gill's life drawings.

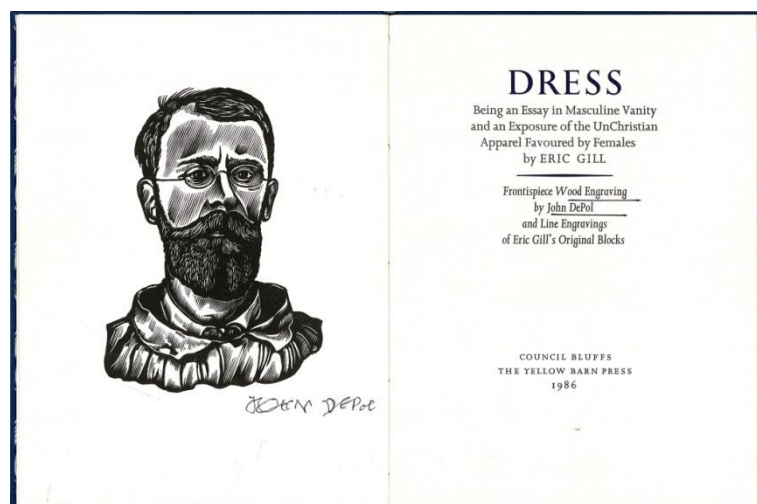
(Evan Gill, *Bibliography*, no. 48, p. 68)

Eric Gill, *Dress: Being an Essay in Masculine Vanity and an Exposure of the UnChristian Apparel Favoured by Females*. Council Bluffs, Iowa: The Yellow Barn Press, 1986

Call number: Stk BJI697 GF47 1986

This small, American-produced, volume is 73 of 200 and includes the frontispiece engraving of Gill by New York wood engraver, John de Pol (1913-2004). Owner of the Yellow Barn Press, Neil Shaver, used Gill's designed typefaces, Joanna and Perpetua, in this edition.

(Evan Gill, *Bibliography*, no. 7, p. 9)



Victoria and Albert Museum, *The Engraved Work of Eric Gill*. First edition. London: Her Majesty's Stationery Office, 1963; Second edition. London: Her Majesty's Stationery Office, 1977

Call number: Stk NE642 G5 VM36; and Stk NE642 G5 A4 1977

A paragraph at the front of this book informs the reader that Gill's widow, Mary, gifted 'her husband's file copies of his engravings' to the V & A Museum in 1952. This 'picture book' contains reproductions of these.

(There is also a copy of this in Storage: Bliss VP G V)

(Evan Gill, *Bibliography*, no. 636.29, p.296)

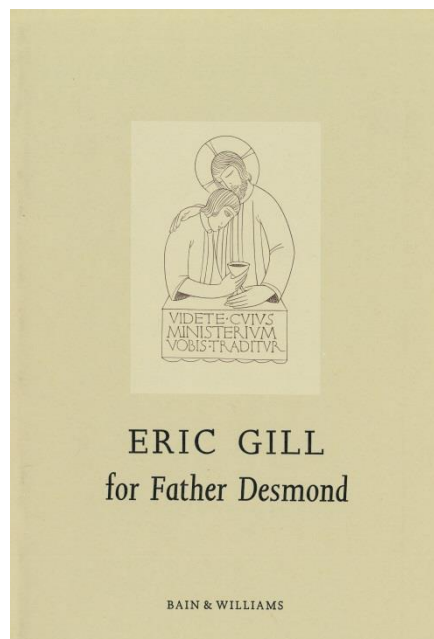
John Dreyfus, *Eric Gill for Father Desmond*. London: Bain & Williams, 1993

Call number: Stk NB497 G55 DS19, two copies

Desmond Macready Chute was a 'beloved' friend of Eric Gill. An artist, Chute was ordained as a Catholic priest in 1927. With Gill, Chute co-founded the Guild of St. Joseph and St. Dominic – a Roman Catholic artist's guild based at Ditchling in Sussex.

There are two separate copies of this volume in Special Collections – a standard edition and a special edition which consists of two volumes housed in a matching slipcase.

(Not included in Evan Gill's *Bibliography*)



David Peace, *Eric Gill, the Inscriptions: A Descriptive Catalogue*. Boston: David R. Godine, 1994

Call number: Stk NE642 G5 PB19

This book is an inventory of all of Gill's 900 inscriptions.

(Not included in Evan Gill's *Bibliography*)

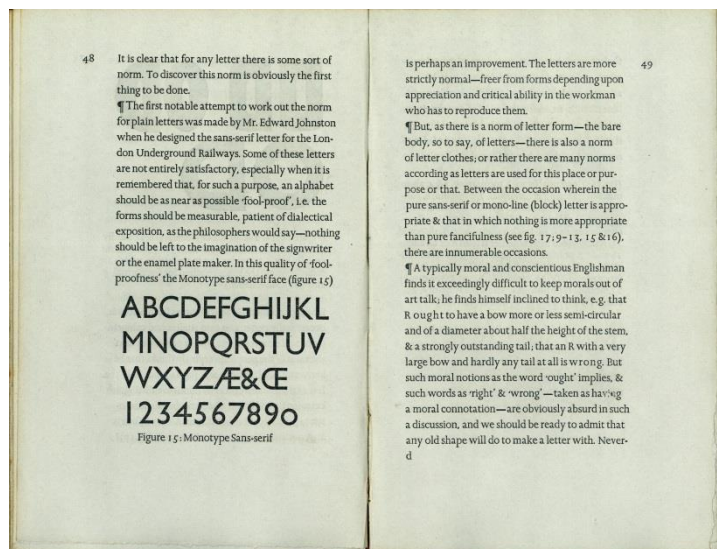
Eric Gill, *An Essay on Typography*. First edition. Pigotts, Buckinghamshire: Eric Gill and René Hague, 1931; and third edition: London: J. M. Dent Ltd., [1941]

Call number: Stk Z246 GF47 1931;
Stk Z246 GF47 1941

The first edition copy in Special Collections is signed by Hague and Gill.

(There is a third edition copy of this in the Brasch collection)

(Evan Gill, *Bibliography*, no. 21, pp. 32ff)

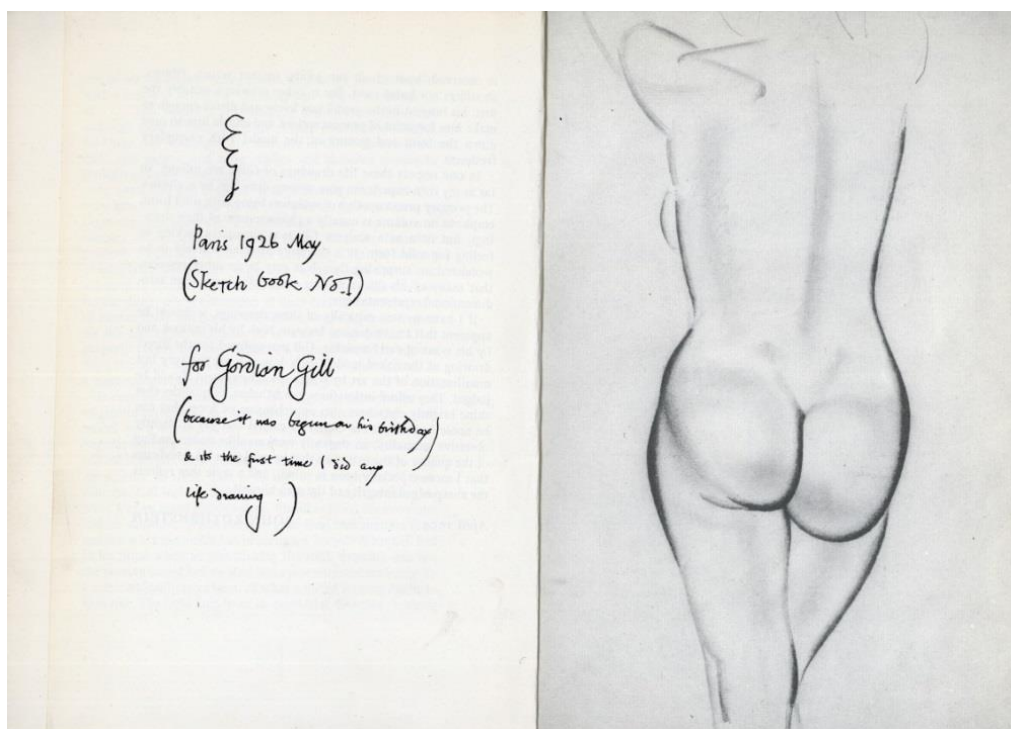


Eric Gill, *First Nudes*. (With an introduction by Sir John Rothenstein) London: Neville Spearman, 1954

Call number: Stk NC228 G53 A4 1954

John Rothenstein (1901-92) was director of the Tate Gallery, London from 1938 to 1964 and he writes in his introduction to this volume that 'Eric Gill was one of those exceptional beings who try to live their lives in accordance with their intellectual convictions'. Rothenstein goes on to say that Gill 'fell short' in this practice. Gill came late to life-drawing and this volume is made up of his 'First Nudes' drawn when he was 44 years old.

(Evan Gill, *Bibliography*, no. 636.10, p.293)

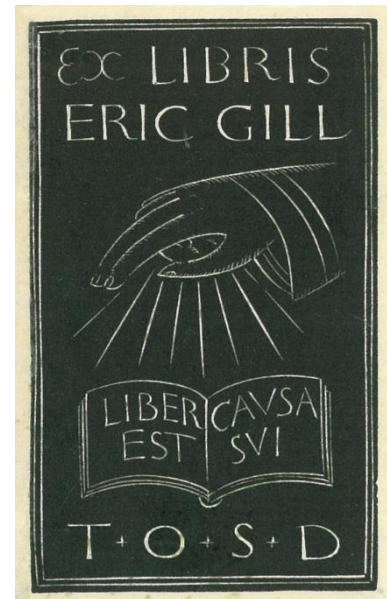


***The Garden of Caresses.* Translated from the Arabic by Franz Toussaint: Now Rendered into English by Christopher Sandford. [London]: Golden Cockerel Press, 1934**

Call number: Stk PJ7694 E3 TQ45 1934

This volume was once owned by Gill and contains his bookplate on the paste-down endpaper at the front of the book. This copy is 208 of 275.

(Not included in Evan Gill's *Bibliography*)



***The Holy Sonnets of John Donne.* London: J.M. Dent and Sons Ltd for Hague and Gill, 1938**

Call number: Stk PR2246 F816

This volume has four engravings by Gill and is signed by him.

(Evan Gill, *Bibliography*, no. 298, p. 194)

William Shakespeare, *King Henry IV: First Part.* London: J. M. Dent, [1949]

Call number: Stk PR2810 A2 R54 1935

This is a 1951 reprint of the 1935 first edition.

(Evan Gill, *Bibliography*, no. 290, p. 184)

William Shakespeare, *King Henry IV: Second Part.* London: J. M. Dent, [1949]

Call number: Stk PR2811 A2 R54 1934

This is a 1949 reprint of the 1934 first edition.

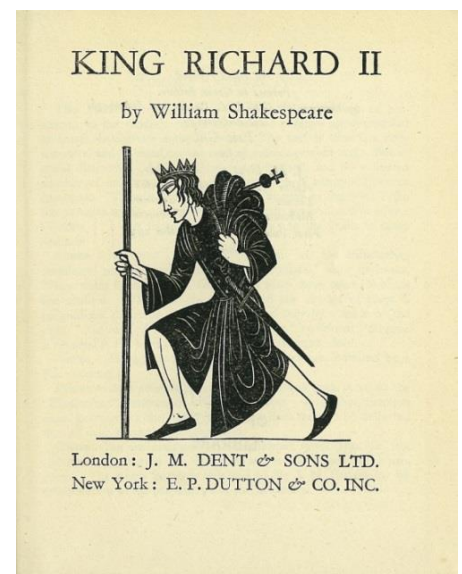
(Evan Gill, *Bibliography*, no. 290, p. 184)

William Shakespeare, *King Richard II.* London: J. M. Dent & Sons, 1947

Call number: Stk PR2820 A2 R54 1935

This is a 1947 reprint of the 1935 original.

(Evan Gill, *Bibliography*, no. 290, p. 184)



Eric Gill, *Last Essays*. London: Jonathan Cape, [1942]

Call number: Stk PR6013 I343 A16 1942

This volume is the fourth impression of February 1943.

(There is also a copy of this in the Brasch Collection)

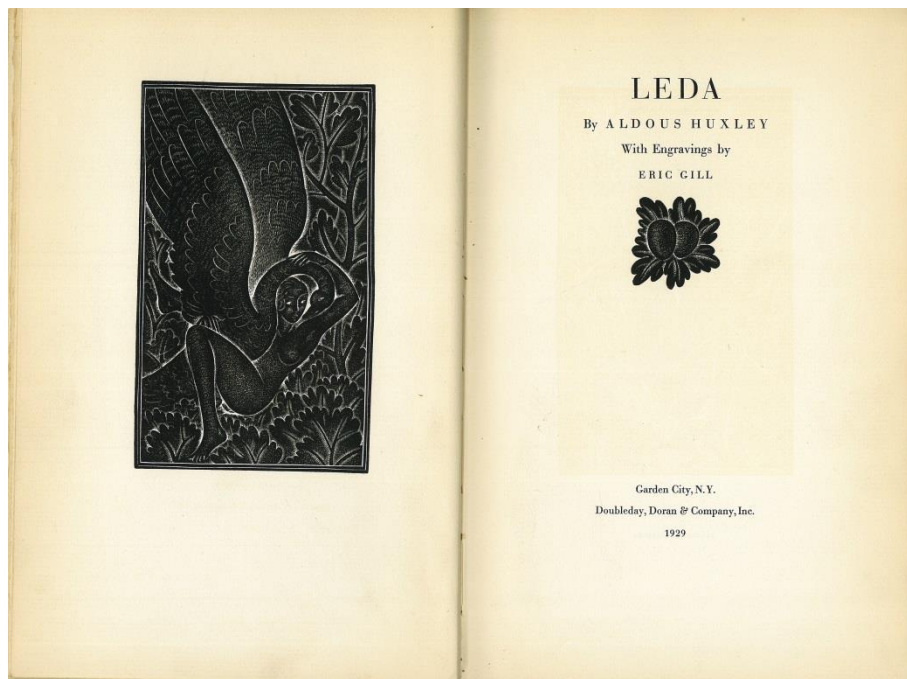
(Evan Gill, *Bibliography*, no. 50, p. 74)

Aldous Huxley, *Leda*. Garden City, New York: Doubleday Doran, 1929

Call number: Stk PR6015 U9 L4 1929

This volume contains engravings by Gill, is 304 of 361 copies, and is signed by Huxley.

(Evan Gill, *Bibliography*, no. 282, p. 171)



***Letters of Eric Gill*. Edited by Walter Shewring. London: Jonathan Cape, [1947]**

Call number: Stk NB497 G55 A3 1947

(There is also a copy of this in the Brasch Collection)

(Evan Gill, *Bibliography*, no. 54, p. 82)

William Shakespeare, *The Life and Death of King John*. London: J. M. Dent, 1946

Call number: Stk PR2818 A2 R54 1935

This is a 1946 reprint of the 1935 original.

(Evan Gill, *Bibliography*, no. 290, p. 184)

William Shakespeare, *The Life of King Henry V*. London: J. M. Dent, 1950

Call number: Stk PR2812 A2 R54 1935

This is a 1950 reprint of the 1935 original.

(Evan Gill, *Bibliography*, no. 290, p. 184)

Cecil Gill, Beatrice Warde & David Kindersley, *The Life and Works of Eric Gill: Papers read at a Clark Library Symposium, 22 April 1967*. Los Angeles: William Andres Clark Memorial Library, 1968

Call number: Stk NB497 G55 LP89

Incidentally, the author of the third paper, stonecutter and type designer, David Kindersley, was the father of Peter Kindersley who began the publishing empire Dorling Kindersley in 1974.

(Evan Gill, *Bibliography*, no. 636.48, p. 299)

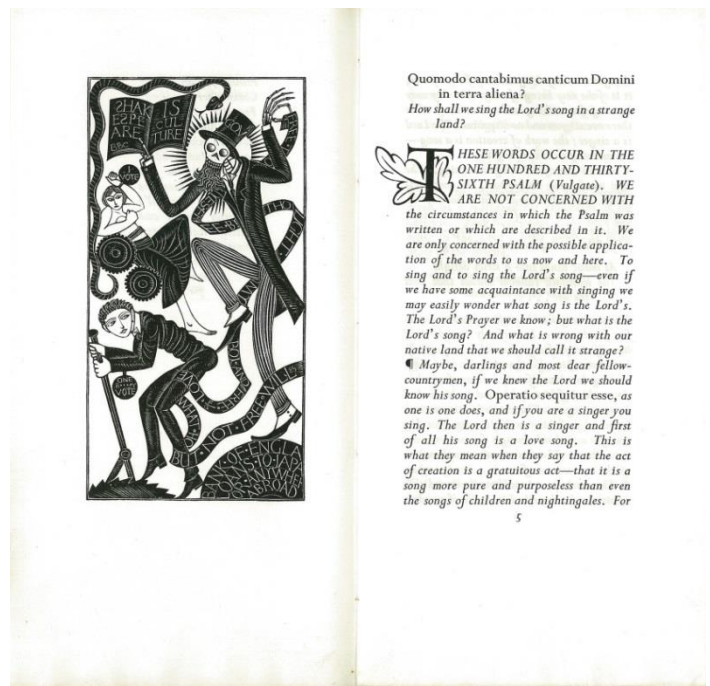
Eric Gill, *The Lord's Song: A Sermon*. [London]: Golden Cockerel Press, 1934

Call number: Stk PR6013 I343 L67 1934

This copy is 90 of 500 and has the red leather bookplate of C. S. Barlow pasted in the front.

Charles Sydney Barlow (d. 1979) headed a large South African company established in the early 20th century by his father. Now called Barloworld the company has interests in engineering, mining, and brand management to name but a few.

(Evan Gill, *Bibliography*, no. 26, p. 41)



William Shakespeare, *The Merchant of Venice*. London: J. M. Dent, 1950

Call number: PR2825 A2 R54 1935

This is a 1950 reprint of the 1935 original.

(Evan Gill, *Bibliography*, no. 290, p. 184)

William Shakespeare, *Much Ado about Nothing*. London: J. M. Dent, 1947

Call number: PR2828 A2 R54 1935

This is a 1947 reprint of the 1935 original.

(Evan Gill, *Bibliography*, no. 290, p. 184)

Eric Gill, *The Necessity of Belief: An Enquiry into the Nature of Human Certainty, the Causes of Scepticism and the Grounds of Morality, and a Justification of the Doctrine that the End is the Beginning*. London: Faber and Faber, 1936

Call number: Stk PR6013 I343 N42

According to Evan Gill, his brother Eric wanted to call this volume 'Believe It or Not'. On the free endpaper of this volume is the inscription 'Please return to 29 Thames St, Newport, R.I.' This address is home to The John Stevens Shop (stonecarvers) established in the 18th century. John Howard Benson bought the business in 1927, around the time that Gill was extant. Benson's business partner, Graham Carey, was a patron and friend of Gill's and tried to persuade Gill to visit America.

(Evan Gill, *Bibliography*, no. 32, p. 49)

***Notices of Books to be Printed by René Hague and Eric Gill at Pigotts. No. 1, April, 1931*. London: Sheed & Ward, 1931**

Call number: Stk Z246 GF4712 1931

This leaflet is one folded sheet, printed with promotional material mainly for Gill's *Typography*.

(Evan Gill, *Bibliography*, no. 644, p. 316)

***The Passion of Our Lord Jesus Christ, according to the four Evangelists*. High Wycombe: Printed by Hague and Gill and published by Faber and Faber, 1934**

Call number: Stk BS2552 A2 1934

In Latin and English, this small volume has five wood-engravings by Gill.

(Evan Gill, *Bibliography*, no. 291, p. 186)



Christopher Dawson, *Religion and the Modern State*. London: Sheed & Ward, 1935

Call number: Stk BV630 D832

Containing a frontispiece by Gill, this volume is the second impression of Dawson's work.

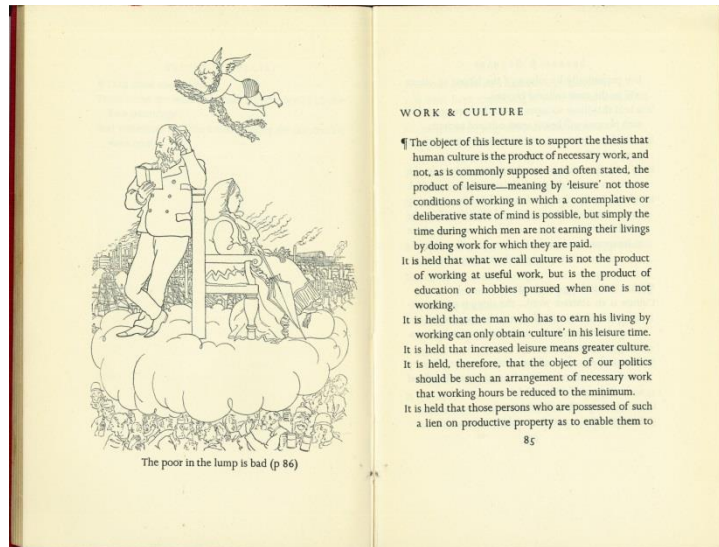
(Evan Gill, *Bibliography*, no. 354, p. 222)

Eric Gill, *Sacred and Secular &c.* London: J.M. Dent for Hague and Gill, 1940

Call number: Stk AC8 GF46

This book of essays by Gill has eight illustrations by Denis Tegetmeier, who was married to Gill's daughter, Petra.

(Evan Gill, *Bibliography*, no. 45, p. 66)



Eric Gill, *Songs Without Clothes, Being a Dissertation on the Song of Solomon and Such-Like Songs.* Ditchling, Sussex: S.Dominic's Press, 1921

Call number: Stk BS148.5 GF46

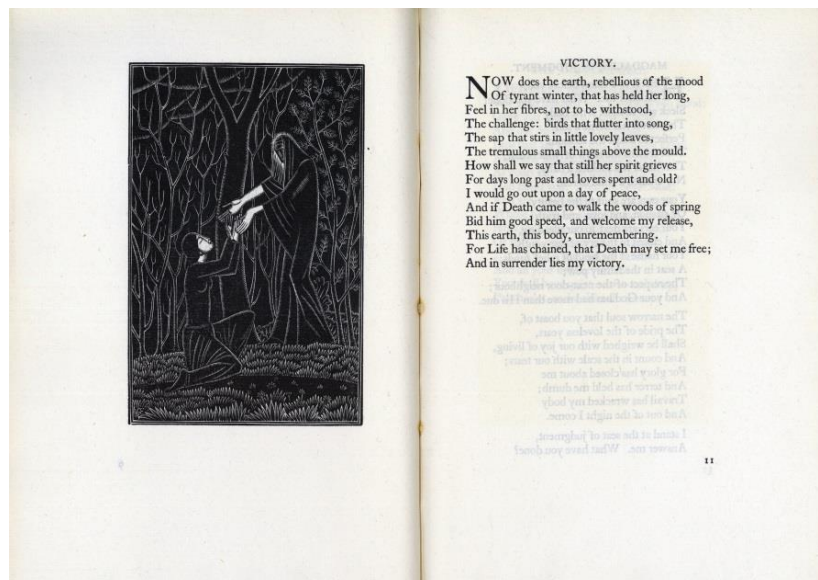
(Evan Gill, *Bibliography*, no. 8, p. 10)

Enid Clay, *Sonnets and Verses.* Waltham St. Lawrence: Golden Cockerel Press, 1925

Call number: Stk PR6005 L48 S6

One of the first collaborations between Eric Gill and Robert Gibbings at the Golden Cockerel Press, this edition of Enid Clay's volume is number 263 of 450 and contains eight engravings by Gill.

(Evan Gill, *Bibliography*, no. 274, p. 149)



William Shakespeare, *Timon of Athens*. London: J. M. Dent & Sons, [194?]

Call number: Stk PR2834 A2 R54 1934

This is a reprint of the 1934 first edition.

(Evan Gill, *Bibliography*, no. 290, p. 184)

William Shakespeare, *Titus Andronicus*. London: J. M. Dent & Sons, 1949

Call number: Stk PR2835 A2 R54 1934

This is a 1949 reprint of the 1934 first edition.

(Evan Gill, *Bibliography*, no. 290, p. 184)

Geoffrey Chaucer, *Troilus and Cressida: A Love Poem in Five Books*. New York: Random House, 1932

Call number: Stk PR1895 KN53 1932

This American edition contains the original 1927 Golden Cockerel Press edition's illustrations by Gill in a reduced size.

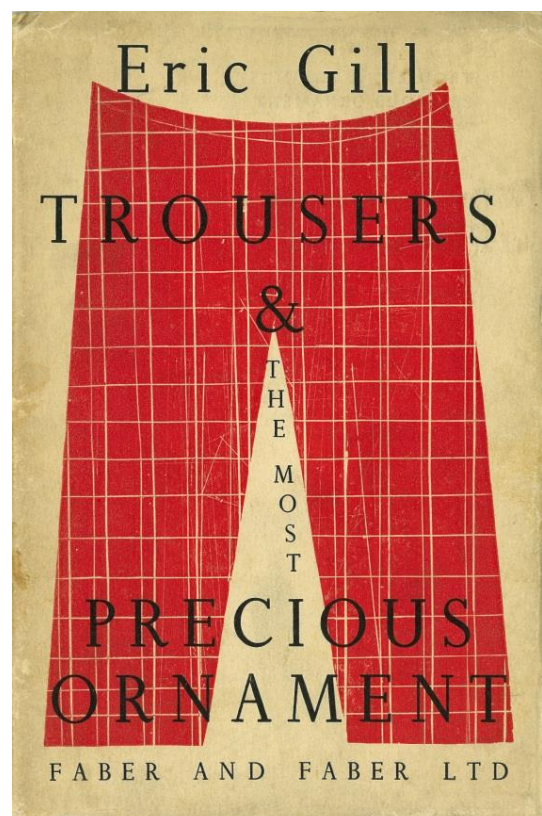
(Evan Gill, *Bibliography*, no. 279, pp. 156ff)

Eric Gill, *Trousers & the Most Precious Ornament*. London: Faber and Faber, 1937

Call number: Stk GT521 G52 1937

This volume includes a line drawing, as frontispiece, by Gill's son-in-law, Denis Tegetmeier.

(Evan Gill, *Bibliography*, no. 35, p. 54)



William Shakespeare, *Twelfth Night*. London: J. M. Dent & Sons, 1947

Call number: Stk PR2837 A2 R54 1935

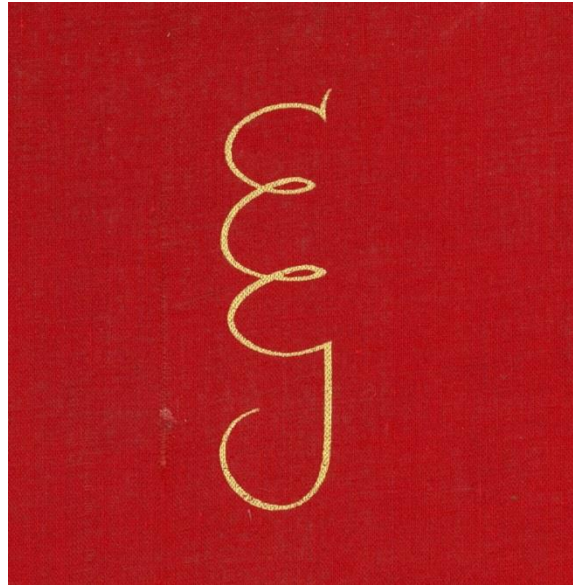
This is a 1947 reprint of the 1934 first edition.

(Evan Gill, *Bibliography*, no. 290, p. 184)

Eric Gill, *Twenty-Five Nudes Engraved by Eric Gill*. London: J. M. Dent & Sons Ltd. for Hague and Gill Ltd., 1938

Call number: Stk NE642 G5 A4 1938

Twenty-Five Nudes has Gill's easily recognisable cipher blocked in gold on the front cover.
(Evan Gill, *Bibliography*, no. 38, p. 57)



William Shakespeare, *The Winter's Tale*. London: J. M. Dent & Sons, 1947

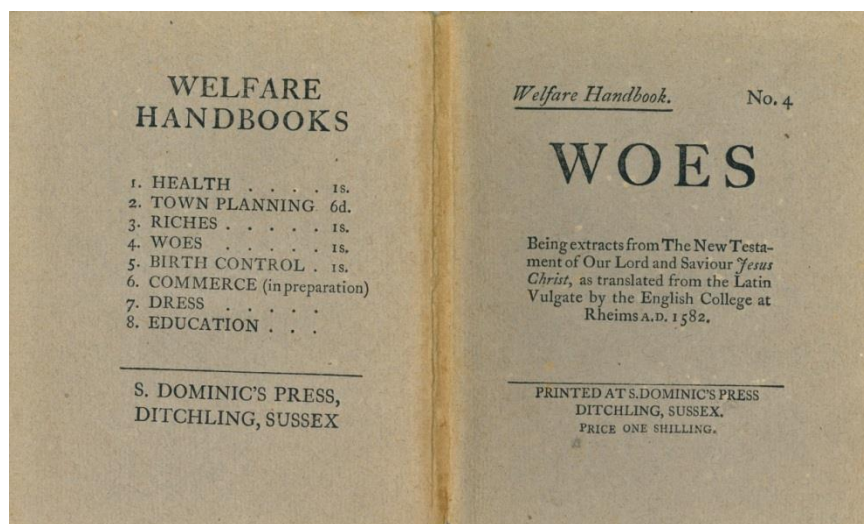
Call number: Stk PR2839 A2 R54 1935

This is a 1947 reprint of the 1934 first edition.
(Evan Gill, *Bibliography*, no. 290, p. 184)

Eric Gill, *Woes. Welfare Handbook No. 4. Being Extracts from The New Testament of Our Lord and Saviour Jesus Christ, as translated from the Latin Vulgate by the English College at Rheims. A.D. 1582*. Ditchling, Sussex: Printed at S. Dominic's Press, [1919]

Call number: Stk BS2553 R44 1919

This volume contains one engraving by Gill.
(Evan Gill, *Bibliography*, no. 371, p. 226)



R. John Beedham, *Wood Engraving*. Fourth edition. Ditchling, Sussex: S. Dominic's Press, 1935

Call number: NE1225 BD12 1935

The introduction and appendix of this book were written by Gill. The title went through five editions with some including some of Gill's engravings and others omitting them.

(Evan Gill, *Bibliography*, no. 77, p. 98)

Eric Gill, *Work and Leisure*. London: Faber and Faber, 1935

Call number: Stk PR6013 I343 VV6

The title page of this volume contains the first use of Gill's device of 'Veritas' with St. Thomas's hands.

(Evan Gill, *Bibliography*, no. 31, p. 48)

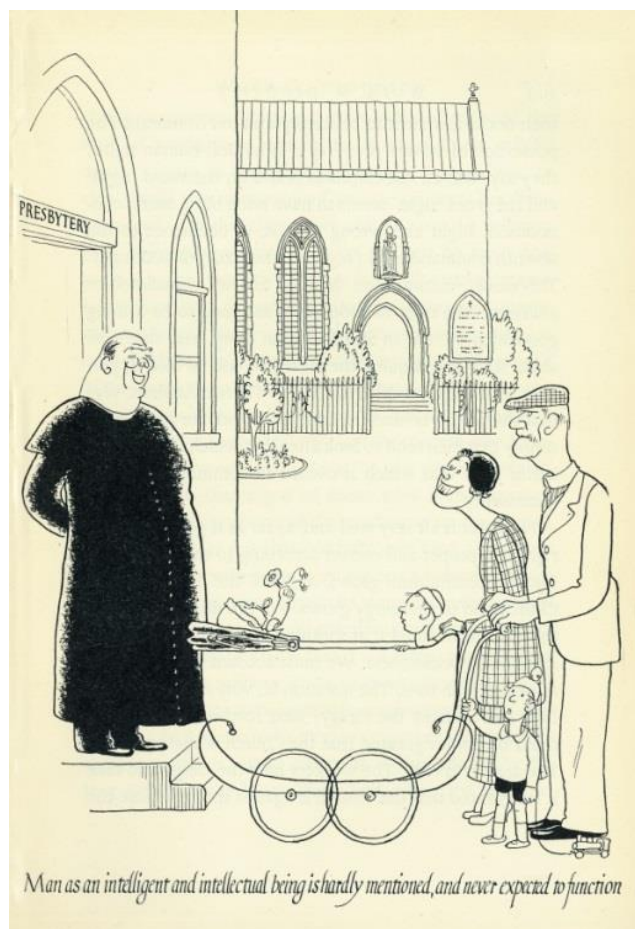
Eric Gill, *Work and Property*.

London: J. M. Dent, 1937

Call number: Stk N7445 GF46

This volume contains twelve illustrations by Gill's son-in-law, Denis Tegetmeier. The Special Collections copy is missing its dust-jacket.

(Evan Gill, *Bibliography*, no. 33, p. 51)



Special Collections Oversize

William Shakespeare, *All the Love Poems of Shakespeare*. New York City: Privately printed for Sylvan Press, 1947

Call number: Oversize PR2842 G53

The images for this volume were printed by the Sylvan Press without permission.
(Evan Gill, *Bibliography*, no. 396a, p. 237)

Geoffrey Chaucer, *The Canterbury Tales* (facsimile). Waltham St Lawrence, Berkshire: The Golden Cockerel Press [London: Folio Society], 1929-1931 [2010]

Call number: Oversize PR1865 2010

Eric Gill engraved the images, border decoration, tail-pieces, and initials for the Golden Cockerel Press' *Canterbury Tales*. An essay by art historian, Peter Holliday, accompanies this Folio Society edition, and the facsimile is numbered 1081 of 1980. (This edition does not feature in Gill's *Bibliography* but the original 1929 edition is listed - Evan Gill, *Bibliography*, no. 281, pp. 161ff)

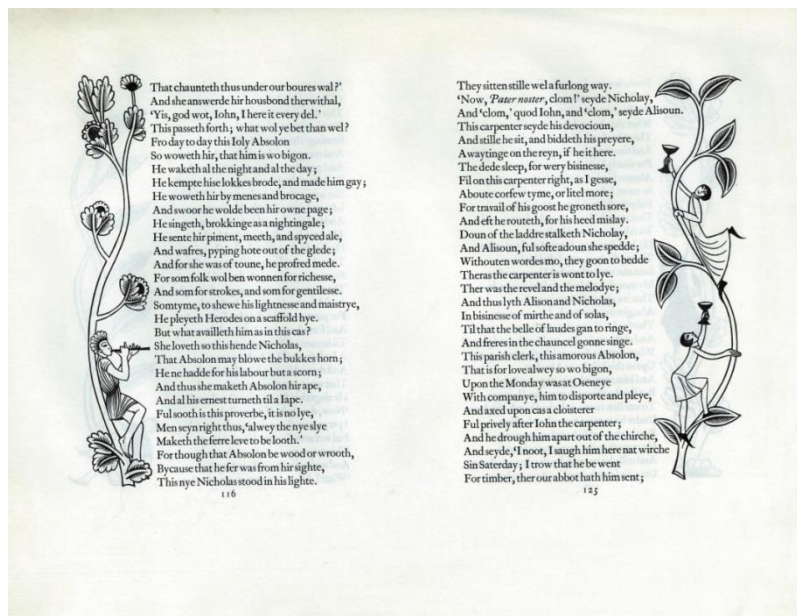


Geoffrey Chaucer, *The Canterbury Tales* (specimen sheets on vellum). [Waltham St. Lawrence, Berkshire: The Golden Cockerel Press, c. 1929?]

Call number: Double oversize Z250 GL33

The five specimen sheets contained in this folder were given to University of Otago Librarian John Harris (1903-80) by Robert Gibbings in 1947.

(The first edition of this work is listed here: Evan Gill, *Bibliography*, no. 281, pp. 161ff)



Engravings by Eric Gill: A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist. Bristol: Douglas Cleverdon, 1929

Call number: Oversize NE642 G5 A4 1929

This is number 175 of 480.

(Evan Gill, *Bibliography*, no. 17, pp. 22ff)

Eric Gill: The Engravings. Edited by Christopher Skelton. London: Herbert Press, 1990

Call number: Oversize NE642 G5 A4 1990

This book, a 'trade edition', is based on Skelton's previous, *The Engravings of Eric Gill* (1983)

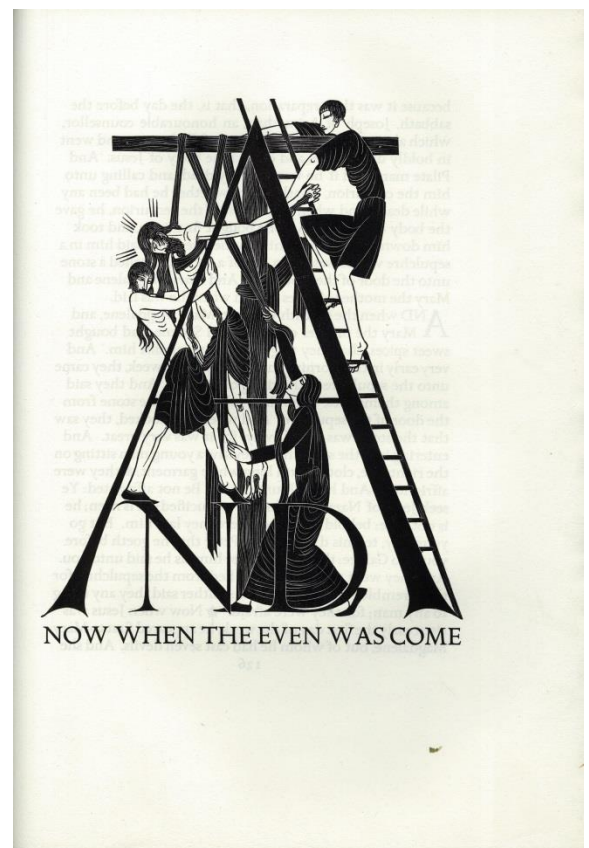
(Evan Gill, *Bibliography*, no. 636.113, p. 308)

The Four Gospels of the Lord Jesus Christ: According to the Authorized Version of the King James I. Waltham St Lawrence, Berkshire: The Golden Cockerel Press [London: Folio Society], 1931 [2007]

Call number: Oversize BS2553 A3 2007

A separate volume containing essays by John Dreyfus and Robert Gibbins accompanies this Folio Society edition. This copy is number 2314 of 2750.

(This edition does not feature in Gill's *Bibliography* but the original 1931 edition is listed - Evan Gill, *Bibliography*, no. 285, pp. 175ff)



Sebastian Carter, In Praise of Letterpress. Cambridge: Rampant Lions Press, 2001

Call number: Oversize Z116 IB3

An excerpt from Gill's *Typography* (1931) is one of ten broadsides printed by the Rampant Lion Press.

(This does not feature in Gill's *Bibliography*)

Edward Johnston, *Manuscript & Letters for Schools & Classes & for the Use of Craftsmen.* London: John Hogg, 1916

Call number: Oversize NK3600 J59 1916

This is a 1916 revised second impression of the 1909 first edition; with five plates by Gill.

(Evan Gill, *Bibliography*, no. 306, p. 205)



The Monotype Recorder Commemorating an Exhibition of Lettering and Type Designs by Eric Gill held at Monotype House, London in October 1958.

Vol. 41, No. 3. Redhill, England: Monotype Corporation, 1958

Call number: Oversize Z232 G47 M666 1958

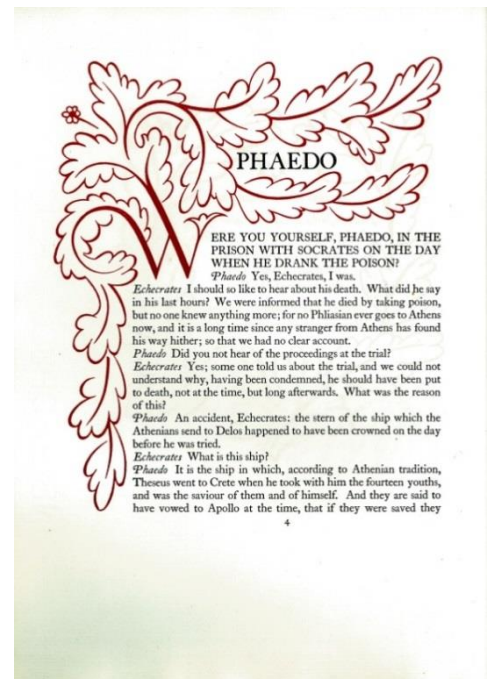
(Evan Gill, *Bibliography*, no. 636.15, p. 294)

The Phaedo of Plato. Translated into English by Benjamin Jowett. Waltham St. Lawrence, Berkshire: Golden Cockerel Press, 1930

Call number: Oversize B379 A5 JV6

The colophon states that 'The Ornaments and Initial Letters are by Eric Gill'; however more specifically Gill designed the engravings and they were cut by Ralph Needham. This copy is 158 of 500.

(Evan Gill, *Bibliography*, no. 343, p. 218)



E. Powys Mathers, *Procreant Hymn. Volumes I and 2. Llandogo, Monmouthshire: Old Stile Press, 2010*

Call number: Oversize PR6025 P76 2010

The first edition of these volumes was printed in 1926 at the Golden Cockerel Press by Robert Gibbings; Eric Gill provided the engravings. Four alternative engravings were made by Gill which were not printed but could be obtained from the artist. They were of an explicit nature. Both versions are printed, in separate volumes, in this 2010 edition.

(This edition of *Procreant Hymn* is not featured in Evan Gill's *Bibliography*. The original edition is cited: Evan Gill, *Bibliography*, no. 277, p. 154)



*This is the excellent madness of our Master
That we leap and leap,
Drunken with that which is wine's elder brother.*

*We are shaken as sunlight,
The valley is eased with dew:
We struggle and contend to be one turbulent heart
Within His laughter.*

*Your thirsting body
Pulls at the dug of joy
That it may wet you for harvest;
He breaks me to dust
That the dust may live again.*

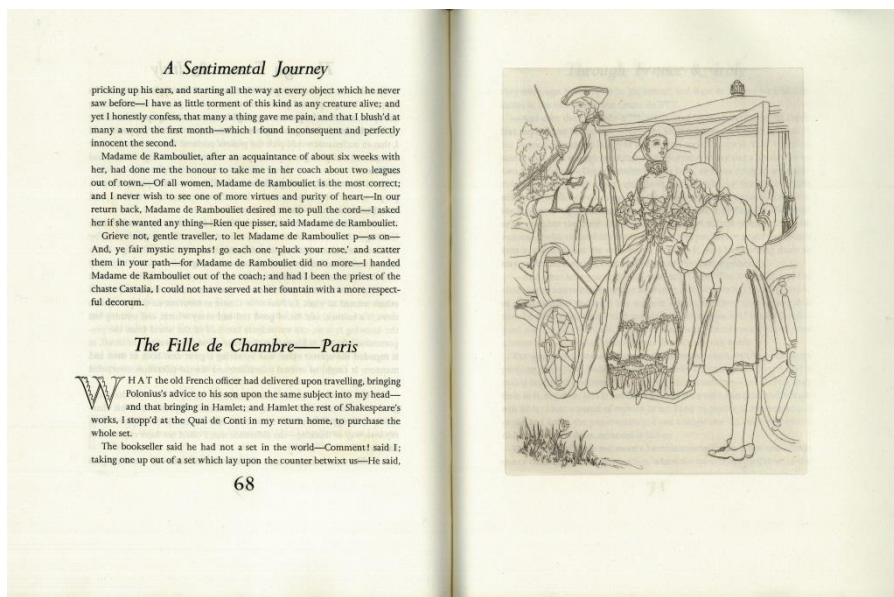
*My spirit withdraws into a pain of fire,
Life breaks within you;
And there are a thousand times myself
In these bright thunder drops.*

Laurence Sterne, *A Sentimental Journey through France and Italy*. High Wycombe, England: Printed for Members of the Limited Editions Club, 1936

Call number: Oversize PR3714 S4 1936

The colophon for this book states 'This book is designed by Eric Gill, the pages being composed in a new type created by him expressly for this book. The illustrations are etchings by Denis Tegetmeier. The printing is done by Hague and Gill, High Wycombe, England...' This book is number 138 of 1500 and is signed by Gill and Tegetmeier.

(This volume does not feature in Gill's *Bibliography*)



Denis Tegetmeier, *Seven Deadly Virtues*. London: Lovat Dickson Limited, [1934]

Call number: Oversize N7725 G66 T783

Gill provided the foreword to this volume. Special Collections' copy is numbered 25 of 250 and is signed by Tegetmeier and Gill.

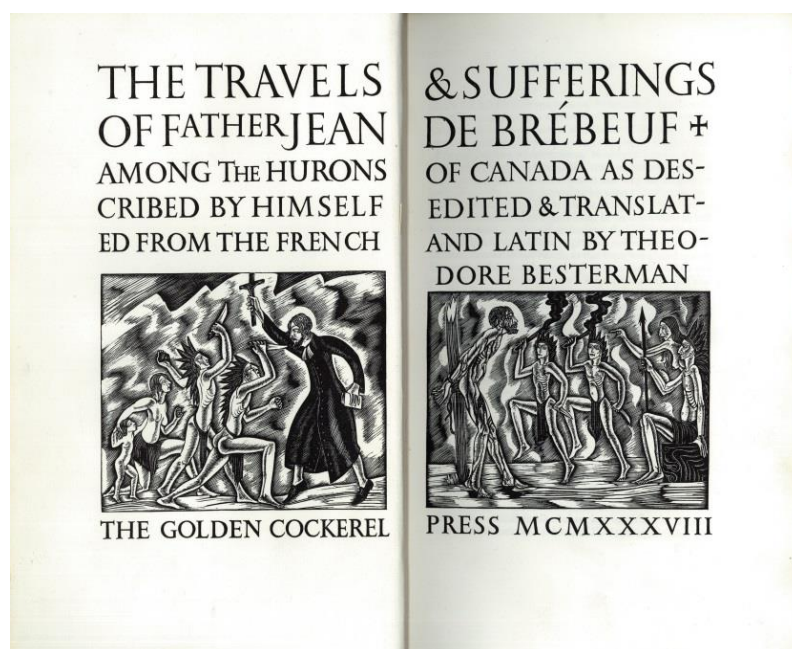
(Evan Gill, *Bibliography*, no. 151, p. 110)

***The Travels and Sufferings of Father Jean de Brébeuf among the Hurons of Canada as Described by himself*. Edited and translated from the French and Latin by Theodore Besterman. London: Golden Cockerel Press, 1938**

Call number: Oversize F1030.7 BT72 1938

The title page engraving by Gill (pictured below) has been described as one of his finest. This volume is number 53 of 300.

(Evan Gill, *Bibliography*, no. 297, p. 193)



John Dreyfus, *A Typographical Masterpiece: An Account by John Dreyfus of Eric Gill's Collaboration with Robert Gibbings in Producing the Golden Cockerel Press Edition of 'The Four Gospels' in 1931*. London: Bain & Williams, 1991

Call number: Oversize Z232 G63 DS19 1991

Two hundred and fifty copies of this second edition of Dreyfus's work were printed in 1991.

(This edition of *A Typographical Masterpiece* is not featured in Gill's *Bibliography*. The original, 1990, is cited at Evan Gill, *Bibliography*, no. 636.137, p. 312)

(See Special Collections online exhibition *Black + White + Grey: The Lives and Works of Eric Gill and Robert Gibbings* <http://www.otago.ac.nz/library/exhibitions/gillandgibbings/>)