

# Books

*from*

## The Old Stile Press

This list is intended as a simple reference document, covering recently published titles and earlier ones still in print. It is arranged alphabetically by title . . . unlike this website's *Books in Print* section which is chronological, beginning with the most recently published titles. Being text-only, the complete list will download speedily and can be printed out on about 12 x A4 pages.

*A Wall in Wales: an observation* by *Nicolas McDowall*. 1991: 38pp. 210 x 135mm (8.3 x 5.3in). Soon after our arrival in Wales we discovered an ancient wall in one of the remaining tracts of Tintern Forest above the River Wye. It had been on both sides of what seemed an imposing, if now overgrown, road leading away from the path on which we walked, curving left and out of sight. The forest at that point has its own intense stillness, but the wall holds a fascination for me. The interlocking stones and the shadows between them form patterns which I found I could contemplate timelessly and I imagined somehow that great truths were for the unlocking. Where, though, was the key? This book is a first attempt at this search - consisting of 36 line block images, developed from original photographs, placed in the book as if they were text pages. *125 copies, signed by Nicolas McDowall*. ISBN 0 907664 27 X. £30.

*Abraham and Isaac* from the *Chester Mystery Plays*. *Linocut images* by *J. Martin Pitts*. 1999: 40pp. 250 x 320mm (10 x 12.8in). Mediaeval Miracle Plays wove into dramatic form many of the strongest and most elemental stories in the Bible. Here, the mounting anguish of Abraham, commanded by God to sacrifice his only son, is answered by Isaac's innocent, hardly questioning obedience. Benjamin Britten was moved to write music for two voices that weave with unbearable poignancy towards an apparently inevitable horror, until God's reprieving voice intervenes. It was while listening to a recording of this *Church Canticle* that the shape and structure of this book leapt to mind - facing pages with Martin Pitts' powerful linocuts would demonstrate the confrontation between father and son - between God and man. *220 copies, signed by the artist*. ISBN 0 907664 48 2. £65.

*Be Still* - twelve haiku from the valley of the Wye by *Nicolas McDowall*. *Calligraphy* by *Nigel Cann*. 2000: 56 x 72mm (2.2 x 2.8in) Miniature Book. 32pp. Apart from my writing these little poems about the beloved river that flows through the domain in which we live and work, the elements that came together at the birth of this book included a desire to see a tiny book bound in the Japanese style and to have an outer wrapper for such a book created and constructed by the two of us, involving paper made by Frances. The Blado type is balanced by calligraphed titling commissioned from Nigel Cann. *Limited to 200 numbered copies, signed by the author*. ISBN 0 907664 55 5. £40.

**Benedicite Omnia Opera** with linocut images by Alyson MacNeill. 1987: 64pp. 310 x 200mm (12.2 x 7.9in). *Benedicite Omnia Opera* is the canticle from *The Book of Common Prayer* which gives people - wherever their faith may lie - the opportunity to 'Praise Him and magnify Him for ever' and to sing of the whole of Creation. The book gives the artist, Alyson MacNeill, an opportunity to use large, rich linocuts to sing these praises. 225 copies, signed by the artist. ISBN 0 907664 11 3. £90.

**Duke Bluebeard's Castle** Libretto by Béla Balázs for the Opera in One Act by Béla Bartók, English performing version by John Lloyd Davies, Images by Susan Adams. 2006 56pp. 37.4x28.5cm. The story of Bluebeard has a long history, from Perrault's Fairy Tales through Maeterlinck, and is deeply embedded in the dark storytelling of the early twentieth century. Béla Balázs, heavily influenced by the French Symbolists, wrote a play which inspired his fellow countryman Béla Bartók to create a truly Hungarian opera. The music and the libretto in their turn have drawn from Susan Adams a sequence of images. Each page evokes the unfolding pathos of the events that the walls of Duke Bluebeard's castle have witnessed. The chilling story is of the young bride, Judith, brought to her new home by the Duke. She longs to fling open windows, to let sunlight flood into her castle but gradually she has to face the truth of what may have happened here - the truth of the destroyed lives of three previous wives. There is structurally simple dialogue between the two, rendered into an English which is direct and accords with Bartók's stark musical lines. The imagery, however, reflects the complexity of emotion, the psychological shifts. Susan Adams writes 'if certain fearful realities are accessed through the maze of the imagination, at least it allows one to take on these realities'. She has cut large woodblocks allied with computer-generated line blocks to convey the overwhelming power struggle and Judith's progression towards understanding the man she has married and facing the reality of her own inevitable fate. Susan Adams has a considerable reputation as a printmaker and has worked as artist in residence in the USA and in India as well as in Gloucester Cathedral, Bardsey Island, and Shaftesbury Abbey - where her work reflects her empathy with the history of a place felt through its stones. Much of her achievement is concerned with the tensions of the realities represented by buildings and human bodies, their outside and inside, body and soul. The libretto is the English version made by John Lloyd Davies for performances of the opera given by ENO, Scottish Opera, BBC Welsh SO and for a BBC recording. John Lloyd Davies has recently been appointed Head of Opera Development for ROH2 and is closely associated with the Director of Opera at the Royal Opera House, London. He has worked worldwide on opera productions. 150 copies signed by Susan Adams and by John Lloyd Davies ISBN: (978) 0907664741 £195 .

**Earth Dances** by Ted Hughes. Linocut images by R. J. Lloyd. Handmade paper by Frances McDowall. 1995: 48pp. 324 x 225mm (12.8 x 8.9in). For this exciting collaboration, R. J. Lloyd, painter and printmaker, made a personal selection of poems, on the subject of landscape, from various collections of poems by the late Poet Laureate, Ted Hughes. He also created a series of wonderfully decorative linocut images, some of which take full pages while others are interwoven with poems on the text pages. Ted Hughes also wrote a new poem, *Epigraph* for his friend R. J. Lloyd and especially for inclusion in this book. It evokes the wild moorland country which has so often inspired both poet and painter in their work. The poems were hand-set by Nicolas McDowall and printed letterpress (together with some linocuts in a second colour) on mould-made text paper. The full-page blocks were also printed directly from the lino on four different makings of paper hand made by Frances McDowall at The Old Stile Press. 250 copies, signed by author and artist. ISBN 0 907664 33 4. £195.

**Eleanor's Advent** by Kevin Crossley-Holland. Engraved images by Alyson MacNeill. 1992: 32pp. 200 x 135mm (7.9 x 5.3in). In this poem, written for one of his daughters, the author uses the metaphor of the lighting of each of four candles in an advent crown. Advent is a time of anticipation and of growing illumination. Each December day in the poem has a four-line stanza which tells of a newfound wonder in the child's world. As images to go beside these verses, Alyson MacNeill's engravings are a perfect response. The make-

up of the book gives it the form of 'puzzle-book' - with the text 'hidden' in fold-out image pages. 225 copies, signed by author and artist. ISBN 0 907664 36 9. £40.

**Faithful John** by the Brothers Grimm, translated by Lucy Crane. Wood engraved images by Harry Brockway. 1998: 34pp. 270 x 175mm (10.6 x 6.8in). Within the covers of Grimm's *Household Tales* lurk stories of peculiar power and perennial attraction. Despite the fact that many pantomime plots have been drawn from this source, children's stories most of them simply are not – rather they offer material for endless reinterpretation and a feeling that hidden truths are there to be disinterred by the wise. *Faithful John* is one of the best, most complicatedly wrought and, more than most, liberally filled with apparent parables. The three ravens who haunt the attempts of the young prince to woo the beautiful princess, the faithful servant whose selfless acts are misinterpreted to the point of his being executed, whereupon his lifeless body turns to stone and can only be redeemed by child sacrifice . . . which in turn is reversed by the power of faith. . . powerful and fascinating stuff. Quite the stuff, too, to draw a set of incredibly powerful images from the engraving tools of Harry Brockway. They are made all the more powerful because of the demands made by the unusual shape of all except the frontispiece - 198 x 34mm. 220 copies, signed by the artist. ISBN 0 907664 43 1. £85. (26 special copies, lettered A-Z, which include a portfolio containing signed proofs of each of the wood engravings, printed by the artist on Japanese paper. ISBN 0 907664 46 6. £250.)

. . . for **Books that Never Were**, jackets, title pages and illustrations made in the 1940s and 1950s by Bert Isaac. 2006: We, at The Old Stile Press, were thrilled to be shown a recently rediscovered collection of book designs made in the 1940s by our good friend, the artist Bert Isaac, largely for his own pleasure – as if he were fulfilling commissions such as he might have been given by publishers. Immediately we began to wonder how these delightful works might be shared with others. Our final plan involved publishing a large format book in which more than twenty items are reproduced in colour and at full size.

Nicolas McDowall wrote a Preface about this fascinating period of book design that Bert Isaac was 'adding to'. *The works were inkjet printed on separate sheets and tipped into the hardback book. The edition is limited to 100 copies, numbered and signed by the artist. £95 (plus £4 p&p).* While we were in the process of preparing this leaflet, we heard the sad news of the death of Bert Isaac, at the age of 83. He had been struggling with ill-health for some time but, until the end, was producing a series of large paintings of extraordinary quality. We had frankly hurried to complete this book and it was very special to see the real delight on his face as he turned the pages of the first copy. A number of copies of Bert Isaac's monumental *The Landscape Within* are still available. No less than 15 signed and numbered artist's relief prints (printed at *The Old Stile Press* in 3-5 colours) are contained in a portfolio along with a book by the artist.

**Gymnopaediae** with linocut images throughout by J. Martin Pitts. 1989: 80pp. 285 x 190mm (11.2 x 7.5in). Perched on a cliff that towers a thousand windy feet above the southern Aegean stood the ancient city of Thera. First among the sanctuaries and temples of the city was that of Apollo Karneios and in the middle of the month Karneios (August-September) the Karneia took place - the solemn and important festival introduced from Sparta. At the height of the festivities and when the moon was full, were the *Gymnopaediae*. On a specially dedicated square, close by the cliff edge, and watched by the citizens naked boys danced and sang paeans to the patron of the palaestra, Apollo Kourotrophos, Apollo the 'boy-raiser'. The beauty of movement and form that would have been seen on these occasions is here imagined by Martin Pitts in a swirling sequence of linocut images. 220 copies, signed by the artist. ISBN 0 907664 22 9. £65.

**Houses of Leaves** a selection of poems by Dafydd ap Gwilym. Line images by John Elwyn. 1993: 62pp. 265 x 173mm (10.4 x 6.9in). We have a life-long love for the mystical, pastoral school of painting that flowered so richly in Samuel Palmer's Valley of Vision and which erupted again in the neo-romantic paintings and book illustrations of the 40s, 50s, and 60s. For years we had enjoyed the energy of John Elwyn's neo-romantic vision in painting and knew that he also enjoyed the illustration of books. There was, however, a particularly exciting moment when we encountered some of his early drawings at the same time as we were reading the poetry of Dafydd ap Gwilym. We knew that we had to try to link the two. It transpired that John

Elwyn did indeed have a great love for the Welsh poet - whom he read in Welsh - and was eager to work on images that reflected the timelessness of the poetic subjects of love and the natural world, to bridge the gap from mediaeval words to twentieth century images. The song thrush, the skylark, and the cuckoo; the wind as one of many messengers of love, the seasons and, above all, the 'leafy hut' which the poet builds for meetings with his love - are described in immediate but timeless words by the poet in the 1350s and echoed by the artist in the late twentieth century. Little seems to change! *250 copies, signed by the artist.*  
ISBN 0 907664 31 8. £75.

**Joys** *a selection of writings by Thomas Traherne with wood engravings, woodcut images and linocut borders by Angela Lemaire* 2004: 48pp. 254 x 220 mm. The seventeenth century writings of Thomas Traherne lay largely unknown until they were re-discovered early in the twentieth century. The writing is celebrated today for its rapture and delight in nature and its luminous, visionary quality but he also wrote of darkness and struggle. Angela Lemaire has chosen passages which speak of the search for the pure vision of infancy — that vision which encompasses all things, the depths and the heights. She has responded with images engraved in wood which display the interconnections between everything within the universe. The eternity within us responds to the eternity of nature, life and others. Text and images are all held within borders which reiterate this joy in all that surrounds us. -There is a small hand coloured edition which is filled with light and sunshine intensifying the artist's vision. (*Sold out*) ISBN 0 907 664 66 0 *main edition: 200 copies signed by the artist* £95. *Special edition: 26 copies signed by the artist* £395.

**Kippers & Sawdust** *by Rigby Graham. Colour woodcut and line images by the author.* 1992: 58pp. 385 x 280mm (15.2 x 11in). In hospital after an operation, Rigby Graham 'lay tethered and triangulated by drip, drain and catheter'. To escape during those hours before daybreak, in his mind he turned the pages of his sketchbooks and 'lay on headlands looking out to sea; or, lingering by bastion and rampart, drew once again vistas and images which had moved me, at earlier times, almost to tears.' This means of escape during a time of crisis later formed the basic structure for the book that we had long hoped that Rigby Graham would some time do with The Old Stile Press. We were not disappointed! It was a tremendous amount of work for all concerned but stands as a major testament of this artist's approach to his work and travels, the natural and man-built world and the artistic environment in which he operates. The text is a substantial one in all senses and the double column format allows a large number of line drawings (printed in a second colour) to be seeded through the pages of the large format volume. The unique feature of the book, however, is the magnificence of the colour woodcuts. Four double page images demanded between four and six blocks each, as did the two endpaper images which are even larger. There are also five single page images printed in three colours to give a glowing 'monochrome' effect. The front board has a line drawing let into it and, finally, even the slipcase has a magnificent woodcut which is no less than 28 inches wide. *150 copies, signed by the author/artist.* ISBN 0 907664 25 3. £275.

**LAND** *poems selected by Eric Williams. Wood engraved images by Garrick Palmer.* 1996: 48pp. 227 x 270mm (8.9 x 10.7in). It is many years since we first came upon Garrick Palmer's engravings. On my travels one day as a young publisher, I chanced upon an exhibition of his work in a Hampshire bookshop. Here was an artist with, by coincidence, the same surname as Samuel Palmer – whose paintings and etchings were, at that time, already deeply important to me. Although Garrick's work was different in so many ways from that of his namesake, I found it had a very similar effect on me for he also endowed his landscapes with rich layers of story and hinted-at spiritual meaning. I came under their spell. While we were working on *The Ballad of Reading Gaol* we agreed to present a number of these engravings alongside a sequence of poems chosen by Eric Williams. The engravings, which were cut from the wood over three decades, display the originality of a powerful and visionary artist. *240 copies, signed by the artist.* ISBN 0 907664 34 2. £125.

**Latin Memories** *text selected by Nicolas McDowall, who also took the photographs and wrote the Preface* 64pp. 2005: 372x255mm. Latin Memories is the latest of Nicolas' solo excursions. Like *The Paradise Driver* and *The Wall in Wales* it involves a contemplation of outside phenomena and the working of a mind. The book also experiments with techniques new to us. One aspect of the book consists of fourteen photo-

graphs of rich colour and considerable beauty (inkjet printed on handmade paper and tipped into the book) which look somewhat like canvases by an abstract artist but were in fact found in very different circumstances. The text element in this imposing and elegant book consists of paragraphs from *The Public School Latin Primer* so well-remembered by schoolboys of a generation now becoming somewhat antique. The reason why the Gender Rhymes and other wonders from the Primer should receive such lavish and loving setting are related and examined by Nicolas in his Preface. There he remembers his twelve-year old self seeking to find out about life by studying the Latins, a people who seemed to exist nowhere but within Canon Kennedy's Latin Primer. *Edition limited to 45 copies numbered and signed. £125.*

**Last Poems of Alice Meynell** *published in 1923 with drawings by Robin Tanner made in the 1920s.* 64pp.: 265 x 168mm. The delightful images were drawn (at the behest of Wilfred Meynell, the poet's husband and publisher) directly on the pages of a single extra-illustrated copy of the first edition. The wonderful years of our friendship with Robin and Heather Tanner (and those since their deaths in 1988 and 1993), have been punctuated by amazing synchronicities, serendipities and chance meetings with strangers who turn out also to have been touched in some way by these remarkable people. 2004 marked the centenary of the birth of Robin Tanner and we had been sad not to be able to publish a celebratory volume from The Old Stile Press. How entirely typical, then, that the post should one day bring us an elegant catalogue from an antiquarian book dealer, known to us but who had not sent us catalogues before. In it we read, with great excitement, of the delicious book already mentioned. We had to acquire it! It was clear that the drawings could be printed from line blocks. As the drawings were often related closely to particular poems, we decided to retain the pagination of the original but the books format and layout were changed and Eric Gill's Joanna type was employed. A desire for endpapers meant that we could use one of the designs that Robin made for us in 1984. To print this book has been a delight and we are happy to be able to share with others these charming drawings, set among the noble poems for which they were made. *150 copies, signed by the publishers.* ISBN 0 907664 69 5 £65.

**Leading the Cranes Home** *a selection of Chinese poems translated by Arthur Waley; woodblock prints by Ralph Kiggell.* 2006: 330x285mm. *This collaboration between Japanese printmaking techniques and European letterpress has been a fascinating experience for us and the result, we believe, is an extremely interesting and beautiful book.*

The selection of the twenty-four poems is from *170 Poems* and from *Chinese Poems*, two books which the Orientalist, Arthur Waley, translated in the first half of the twentieth century. For this book, poems were chosen that were both beautiful to read and which also inspired Ralph Kiggell to produce images as woodblock prints . . . animals, plants, landscapes, moods and atmospheres. Given the extraordinary immediacy and relevance to today's world of many of the poems, it is easy to forget that they were written between a thousand and three thousand years ago, in another country and in a different language.

*The evening river is level and motionless -  
The spring colours just open to their full.  
Suddenly a wave carries the moon away  
And the tidal water comes with its freight of stars.*

Waley's translated Chinese poems were perfect. They had created a stir when the first collection was published in 1918. While Waley did not try to translate the rhythms and rhymes of the original poems, the strange metres and 'sprung rhythms' he devised and the apparent simplicity and accessibility of the poems became influential in modern English poetry. *The main edition consists of 150 copies, numbered and signed by the artist. Main Edition: ISBN 0907664 75X (978-0-907664-75-8) £195. Special Edition: ISBN 0907664 77 6 (978-0-907664-77-2) £485.*

**Lens of Crystal** *poems by Robin Skelton. Etched linocut images by Sara Philpott.* 1996: 80pp. 270 x 192mm (10.7 x 7.6in). Robin Skelton, a poet published and read on both sides of the Atlantic, was for many years a Professor of English – of literature and of creative writing. In *Lens of Crystal*, he explores (partly as an act of homage to his own Celtic ancestry) the beautiful and ingenious verse forms of medieval Wales. These developed from the sixth century onwards but were codified, for the Bardic contests of the Eistedd-

fods, from 1330. In responding to the challenge of using each of the twenty-four forms, in poems written in English, Robin Skelton offers consummate mastery of them. He has also written poems of intense beauty. Sara Philpott has responded to the timeless in the poems by etching and cutting in lino images which often evoke the sun, wind and rain beating on a Welsh mountain and on the people who work and live and love there. There are mysterious textures, shapes appear as though from a mist . . . the elements are all-enveloping. *250 copies, signed by author and artist.* ISBN 0 907664 39 3. £95.

**Letters and Heads** by *W. S. Graham. Woodcut images by Douglas Thomson.* 1993: 72pp. 385 x 280mm (15.2 x 11in). The two elements which make up this dramatic production came from quite different directions and owe their linking entirely to a decision by us as publishers. We took a text which had become important to us and we caused it to appear alongside a freshly made set of images. We had a conviction that each would enhance and spark off the other - even though the poems have existed for many years and the artist was invited to cut the series of blocks without any reference to the text. W. S. Graham's poetic voice is one of the strongest of the post-war years. Since we first saw his work in Glasgow, we have also been highly impressed by the images of Douglas Thomson. Paintings, very large to quite small, coloured monotypes and uncompromisingly black and white woodcuts - all depicted figures (often heads only) and all shared an amazing power to haunt. *125 copies, signed by the artist.* ISBN 0 907664 37 7. £195.

**Lines composed a few miles above Tintern Abbey** by *William Wordsworth with images by Nicolas McDowall.* 2002 330x224mm. Having lived for more than fifteen years amidst 'these steep woods and lofty cliffs, And this green pastoral landscape', we felt the time had come to tackle the work that we have come to regard as 'our' poem. We can almost see Wordsworth's footprints on our riverbank. Even before we came to live here we felt a deep affinity with this poem. Wordsworth helped us to understand and to accept the 'sense sublime of something far more deeply interfused' of which we have always been aware. The images involved Nicolas editing photographs which had been taken on our stretch of the river but Frances too spent long hours at the vat to make paper for the entire project – text, endpapers and binding. Spring water on its way to the Wye is an essential part of this papermaking process and plants grown beside that stream were used in the endpapers. Altogether a very personal project! *125 copies signed by Nicolas McDowall* ISBN: 0 907664 58 X £85.

**No Other Gods** by *Mario Stefani, translated by Anthony Reid. Linocut images by J. Martin Pitts.* 1982: 36pp. 222 x 130mm (8.8 x 5.9ins). Love for his native city, Venice, is the hall-mark of this poet's work. Boys, the lifeblood of a dying Venezia, provide a unifying theme. Like Japanese *haiku*, these poems often encapsulate much in a tiny compass. The magic and music of these verses and their haunting nostalgia is echoed in Martin Pitts' sensitive linocuts. *179 copies, signed by author and artist. (Special editions sold out.)* £30.

**Painting the Clouds: J. Martin Pitts (1939-2002)** – *a book of his images, with a transcript of his last journal, assembled, designed and printed by Nicolas McDowall* 2003 88 pp. 250x164mm.

Martin Pitts was one of those invigorating teachers who had everyone painting, convinced that they could do it, filling the school with artwork of undoubted quality. It was one of his pupils who, when told of Martin's death, announced that 'Mr Pitts is painting the clouds'! What better title for a book to celebrate his life and especially his many years creating books with us for The Old Stile Press. We looked at all the blocks he had made – for well-received books such as *Twenty-four Nudes*, *Peter Grimes*, *Gymnopaediae* and *Abraham and Isaac* – and added some blocks for a book which didn't really happen, a number of unpublished drawings which clearly deserved a wider audience and then his journal, kept during his final days after a brain tumour had been diagnosed, filled with anguish, positive thinking, love and care for those around him and an arrival at a calm resolution to his life. Here, therefore, we offer many images, largely cut or etched lino, some drawings reproduced as line blocks, together with introductory matter by Martin's partner, Chris Newitt, and Nicolas McDowall. Then the journal with a tipped-in photograph of Martin enjoying a sunny holiday with Chris. Many of the images demonstrate his magnificent ability to give energy and life to the human body, especially that of the male, in movement, in repose, anguished or happy, delicate or strong. His work over all

those years, like his friendship, was unfailingly life-affirming. *150 copies, numbered and signed by Chris Newitt and Nicolas McDowall.* ISBN 0 907664 61 X £75.

**Philip Sutton RA, *his family & his friends*.** *Woodcuts by Philip Sutton 1950's- 1970's.* 1998: 430 x 440mm (17 x 17.4in). Philip Sutton RA is probably best known for large and *highly coloured* paintings of landscape, flowers and people. Since he was at the Slade in the 1950s, however, he has been fascinated by printmaking and, in particular, the woodcut – ‘excited by cutting into the wood block with different tools’ and ‘by the print’s blackness, the unexpected marks of the wood grain . . .’ The blocks printed from in this remarkable book were cut at different times. Self-portraits date from the 1950s, while a number of joyous portraits of his children were cut when the family went to live in Fiji in 1963. From a later date still come a series of wonderful nude studies, cut (as was the case with all the blocks) *from life*. Marks which would seem of amazing assurance and subtlety if made by pencil on paper are all the more astonishing when made by a knife on a sheet of wood! Apart from three short prefaces, there is no text or any other distraction. The blocks are simply allowed to make their own impact, alone on separate pages and screened from others by interleaving sheets of richly coloured and textured paper. *80 copies, signed by artist and printer, of which 50 are numbered 1-50 (£550). 10 copies, numbered I-X, have three separate signed proofs (£950). A further 10 copies, numbered XI-XX, have two proofs (£850) and 10 copies, numbered XXI-XXX, have one (£750.)*

**Psalms 23 & 150.** 2000: 32pp. 73 x 50mm (2.8 x 2in). Miniature Book. Apart from my love of these texts, the idea for this book grew from a desire to experiment with an idea for giving the ‘appearance’ of text printed in rich black on pages covered in gold leaf. Also, ever since first seeing delicious samples of printing by Fournier, I have been fascinated by the idea of large type disposed upon tiny pages. Each of these psalms begins at one end of the book and has its own cover design, titlepage and typographical style. *200 numbered copies.* ISBN 0 907664 56 3. £40.

**Pyramus & Thisbe** *distilled from the pages of A Midsummer Night's Dream by William Shakespeare* *chiaroscuro woodcuts by Chris Nurse.* 2004: 250x280mm. 64 pages. The somewhat irreverent decision to make a book out of just the ‘play within a play’ so that the ‘rude mechanicals’ could literally take centre stage, has here given rise to a suite of masterly relief prints. In a recent essay about the work of Chris Nurse, Ann Jones, a curator at the Hayward Gallery wrote, of these images: They are, however, not really illustrations in the conventional sense. Although they are clearly inspired by the richness of the text, like the best artists’ books, they capture a parallel vision. They convey the atmosphere and complexity of the written word, rather than illustrating it literally. Chris Nurse writes: The project draws together many earlier preoccupations and influences; the tradition of the grotesque, carnival and folkloric rites that make light of sex and death. It is always preferable to first learn of death through the loss of a guinea pig or goldfish. *The edition is limited to 160 copies, numbered and signed by the artist.* ISBN: 0 907664 63 6 £195

**Secret Commonwealth** *or A treatyse displayeing the Chiefe Curiosities as they are in Use among the diverse of the People of Scotland to this day By Mr Robert Kirk, Minister at Aberfoill. 1691.* Stare into a pool — the wind ruffles its surface, a cloud passes over - the reflections shift and change. A fish jumps and sends a cascade of ripples moving ever outward. So Angela Lemaire's imagery, cut in wood sometimes with great delicacy, sometimes more roughly hewn, reflects the intricacies of the ‘curiosities’ and ‘singularities’ of Secret Commonwealth. Seventeenth century Scotland was still unsure of the relationship between church and the older beliefs which included second-sight and faery. Nothing Victorian and pretty here, but the attempts to understand the supernatural involved in the underground world which has its own laws of nature. Fertility was inexplicably from below. Pre-historic chamber tombs were intertwined with fairy hills. The shadows in the darkness became people walking beside you — some with good intent, some not. The book seeks to explore these worlds in imagery and text. Robert Kirk's text is one of the most important ever written on the subject and Angela Lemaire's Afterword puts the work into context . . . while her woodcut images brilliantly achieve the logically almost impossible task of showing, or half-showing, something which seems only half there, or is not there at all! We are thrilled with way this book has turned out. Its large format and noble proportions are shown off by an almost full-leather binding which, however, has itself been colonized by

Subterraneans! The black and white images of the Main Edition look very fine printed on the paper which was specially chosen to give a feeling of antiquity suitable for the text. Such was the delight in and demand for Angela Lemaire's hand-coloured edition of her Thomas Traherne book *Joys*, however, that we asked that she take up her brushes again. She has done quite wonderfully but, because of the vast labour involved, this special edition is limited to just ten copies for sale. *The Main Edition is limited to 150 copies, numbered and signed by the artist.* ISBN 0 907664 72 5 £195. *The Special Edition has all the images, throughout the book and on the binding, hand-coloured by the artist. The case-binding is the same as the Main Edition (with added hand colouring by the artist) and the book is protected within a solander box. Ten copies only, signed by the artist and lettered I-X.* £850

**Sonnets** by Richard Barnfield. Two-colour line images by Clive Hicks-Jenkins. 2001: 48pp. 225 x 280mm (8.8 x 11in). After a gap of three years, we are extremely happy to have successfully completed our second publication with a text by the 16th century poet Richard Barnfield and with images by Clive Hicks-Jenkins. This set of twenty powerful sonnets was published in 1595, a year later than *The Affectionate Shepheard*. We have again tried to make up, in some measure, for centuries of disregard and obscurity by offering them in a rich and pleasing way – with a generous format, lavishly substantial paper, an intriguing binding . . . to say nothing of a wonderful set of images by the artist. For these, figures, heads and landscapes were drawn in ink on acetate and, for each, a second block was made giving a ground of colour for the image. Through the book, a palette of five different colours give atmospheric variety. *200 numbered copies, signed by the artist.* ISBN 0 907664 53 9. £195.

**Taliesin and the Mockers** A poem by Vernon Watkins and an afterword by Gwen Watkins images by Glenys Cour 2005: 56pp. 328 x 350 mm. In his commendation, written to be printed in this book, Rowan Williams, Archbishop of Canterbury, says that the intensely disciplined beauty of Vernon Watkins poetry is one of the still largely undiscovered treasures of twentieth century British literature. For Katherine Raine, Watkins was a singer born. He saw how light is woven out of the darkness, life out of death, to perfect a whole greater than either. This beautiful poem (redolent of the Genesis creation story) has long been a favourite of the artist Glenys Cour who, with her sculptor husband, Ronald, was part of the famous group in Swansea that included Vernon Watkins and his close friend Dylan Thomas. Her richly powerful collage images help to make a journey through this large format book an extraordinary experience. She is, still today, a near neighbour in Swansea of Gwen Watkins who has given so much kind encouragement to the project and, in the Afterword, has written compellingly about her husband's life and work.

Special Edition: The book itself is housed in a drop back box with an image on the front. Within the book, on every image-page, the artist has made additions by hand in gold which, as admirers of her paintings will know, is one of her trademarks along with the colour ultramarine, which also plays a key role in this production. *The Main Edition is limited to 225 copies, numbered and signed by Gwen Watkins and Glenys Cour.* ISBN: 0 907664 67 9 £175. *Of the Special Edition there are 26 copies lettered A to Z.* ISBN: 0 907664 709 £395.

**The Abstract Garden**, poems by Philip Gross, wood engravings by Peter Reddick 2006: 270 x 200mm. 64pp.

*The word, the image, and the space between . . .  
Like prints that trail off in a swirl of snow  
what's meant is more than it was meant to mean*

*by us, at least.*

The first 'poem-by-way-of-a-preface' implies that this book is a three-way collaboration of the words (the poet's) and the image (the engraver's) and the space between (the printer/designer). On this occasion, it is not just one art form responding to another. Sometimes a poem responded to a visual image, sometimes vice

versa; many pages are more collaborative still, with a sketch from one prompting a draft from the other, worked up to a finished picture and redrafted poem once the printer's hand has set them in their space. Poppies, trees, fire, natural forms all excite the different forms of expression found here.

Peter Reddick has long been one of the most highly regarded of British wood-engravers. Philip Gross is a poet and is currently Professor of Creative Writing at the University of Glamorgan. *The Main Edition has a cloth covered slipcase with a label printed with one of the engravings. It is limited to 200 copies, numbered and signed by poet and artist. ISBN 0 907 664 68 7 (978 0 907664 68 0) £125. In the Special Edition (of which there are only ten copies for sale) the book is housed in a cloth-covered drop-back box with a cloth portfolio. This, in turn, contains a packet of four engravings from the book (together with one that does not appear in the book), printed by the artist on Japanese paper, titled and signed by him. A second packet houses three poems (with, again, another not included in the book) handwritten on fine paper by the poet and signed by him. This special edition is given Roman numerals I-X. ISBN 0 907 664 78 4 (978 0 907664 78 9) £450.*

**The Affectionate Shepherd** by Richard Barnfield. Engraved line images by Clive Hicks-Jenkins.

With an essay by Dr. Peter Wakelin: 1998: 58pp. 340 x 225mm (13.3 x 8.8in). The enigmatic shepherd: the sweet and bitter love of Richard Barnfield (1574-1627). When *The Affectionate Shepherd* was first published, in London in 1594, its author was 20 years of age and immediately became a celebrity – although he ceased to write six years later. In the centuries since, however, both poem and poet have largely disappeared from sight. Printings have been few and this one is thought to be the very first to be accompanied by images. The poem followed the rich tradition of pastoral poetry and was influenced especially by the second *Eclogue* of Vergil, taking unrequited love as its theme and, as its subject, the love of a shepherd, Daphnis, for the young man, Corydon. An essay, putting the work fascinatingly in its historical and literary context, has been specially written by Dr. Peter Wakelin for inclusion in this edition. If the poem is an unusual and worthwhile rediscovery, so is the printmaking technique employed by Clive Hicks-Jenkins. Involving glass and a layer of pigment, it is more akin to line engraving on, say, metal than to any form of drawing. This publication is also remarkable for being the first of our books to be printed entirely on paper handmade by Frances McDowall at The Old Stile Press. *200 copies, signed by the artist & essayist. ISBN 0 907664 41 5. £125.*

**The Dream Song of Olaf Åsteson:** a fragment of a Norwegian folk epic c.400 A.D. translated by Pauline Wehrle. Woodcut images by Maryclare Foa. 1995: 74pp. 260 x 280mm (10.2 x 11in). This hauntingly powerful text played an important role in lectures given by Dr Rudolf Steiner. It uses rich symbolism to depict a spiritual leader's journey of initiation and, as such, provided a perfect stimulus and challenge for the woodcuts of Maryclare Foa. Her immediate and intuitive technique seems to lay bare the very core of the subject for each of the thirty-six blocks which use, as do the verses of the poem, a childlike directness to treat of matters too spiritually deep for the words and images of everyday life. The massive and eternal quality of text and image has been matched by the amazing binding devised and executed for the whole edition by Habib Dingle. Already renowned for his unique wooden bindings, he has here tackled the problems of quantity. The wood comes from Victorian pitchpine beams, reclaimed, shaped and polished and incorporated with rawhide, with blind tooling, to form the book's case. *(Special Edition sold out.) 140 copies, signed by the artist. ISBN 0 907664 38 5. £150.*

**The Flute of Sardonyx** by Edmund John. Pencil images, and with an introduction, by Nicholas Wilde.

1991: 80pp. 242 x 170mm (9.6 x 6.7in). This collection of poems first appeared in 1913 but has fallen, perhaps understandably but undeservedly, into oblivion. Edmund John's poetry has a sensuous beauty and the authentic voice of love and loss. Following what was almost a fashion in the first two decades of the century, the objects of the emotion in many of the poems are boys but, unlike most of the 'Uranian' poets, John's sincerity gives the poems a white-hot purity. It is this aspect of the text, together with intimations of the poet's agony at the loss of his own boyhood, that is so hauntingly captured in Nicholas Wilde's exquisite pencil drawings which are printed in the book by subtle lithography. *260 copies, signed by the artist. ISBN 0 907664 29 6. £65.*

**The Holy Bomb** by Peter Mullen. *Linocut images by J. Martin Pitts*. 1983: 12pp. 210 x 220mm (8.2 x 8.7in). The text is a reprint of an article which first appeared in *The Guardian*, 29 January, 1983, being a powerful diatribe against nuclear proliferation employing, most effectively, the reverberant language of the Authorised Version of the Bible. *200 copies signed by author and artist*. ISBN 0 907664 03 2. £15.

**The Journey of Thomas the Rhymer** with wood engravings and an Afterword by Angela Lemaire. 2001: 44pp. 265 x 190mm (10.5 x 7.5in). Thomas the Rhymer, also known as Thomas of Erceldoune, was a real person who lived in the 13th century. While wandering alone in the forest lands of Melrose Abbey, Roxburghshire, Thomas saw a beautiful lady riding on a palfrey. He took her to be the Queen of Heaven. She denies it and tells him she is from 'another country'. She is, rather, the Queen of the Fairies. There follows an otherworld journey which he related in a visionary poem that has come down to us in various ballad forms and also in several romance-prophecies dating from the fifteenth century. A later version of one of these is the text used here as we follow Thomas's request for love, their eventual love-making and many adventures before they have to part at the Eildon Tree – but not before the Lady has given him the gift of truth, after which he is known as True Thomas. This mysterious, compelling and exciting story still seems to have a hold on our psyches – the transforming powers of the hidden muse are very much alive. Apart from the glowingly mystical engravings that Angela Lemaire has made for this edition, her fascinating *Afterword* is seeded with an earlier set of engravings depicting the twelve months. *220 copies, numbered and signed by the artist*. ISBN 0 907664 52 0. £95.

**The Lad Philisides** being a selection of the Songs, Pastoral Eclogues & Elegies from the Countess of Pembroke's *Arcadia*, by Sir Philip Sidney. *Wood engraved images by Harry Brockway*. 1988: 56pp. 270 x 150mm (10.7 x 5.9in). Like a child's bunch of flowers picked in a meadow, this tiny selection from the lush pastures of the *Arcadia* was chosen with an unschooled mixture of high purpose, happy chance and impulsiveness. It was an exciting experience to print these poems in this form - beside a magical set of images from an engraver whose work gains in strength and energy from his parallel work as a sculptor in wood and stone. (*Special Edition sold out.*) *225 copies, signed by the artist*. ISBN 0 907664 13 X. £65.

**The Landscape Within** by Bert Isaac, with colour woodcut images by the author. 1991: Book & Portfolio of prints within slipcase. Overall dimensions: 265 x 410mm (10.5 x 16.1in). This is an artists' exploration, in words and strong, dramatic images, of the particular and personal vision that not only generates his creative power but also provides the subject matter for his works of art and usually dictates the physical form in which they will appear. For Bert Isaac, well-known as a watercolourist as well as a printmaker, the elements that have gone most deeply towards the formation of his 'landscape within' are the abandoned slate quarries of Wales and the sea, with its edges and boundaries. He examines these elements of his childhood memory in this work, along with thoughts about earlier artists and about printmaking techniques. The fifteen relief prints are cut on wood, lino and masonite and are of great originality, power and beauty. *100 copies, numbered and signed by the artist. (A number of signed artist's proofs are also available.)* ISBN 0 907664 26 1. £395.

**The Laugharne Poems** by Dylan Thomas with wood-engravings and drawings by John Petts. Preface by Lynn Hughes. 2003. 64pp. 230 x 250 mm. There are many places which claim Dylan Thomas as 'theirs' – whether it is the village in which he grew up, the London cafés and pubs that he frequented, New York where he was idolised – but Laugharne, overlooking the estuary of the Towy, is where he and his family lived and where many of his best and best-loved poems were worked on lovingly, painstakingly. There he crystallised into complex language, form and metre the profound effect, on his whole being, of the land with its surrounding seas that is Wales. It is these poems that we now present, fifty years after his death. The seventeen titles will immediately evoke the ringing tones of the poet reading aloud – Fern Hill, Over Sir John's Hill, Poem on his birthday, Poem in October, Do not go gentle into that good night, After the funeral; even a moving extract from the radio play Under Milk Wood, which irreverently and yet so movingly brought to life the characters he saw around him. In this volume the often long, reverberant lines are given space to breathe – not turned round or hard up against the margins – and they are placed alongside wood-

engraved images by John Petts. An artist of considerable versatility who worked in many media, but who especially loved the engraved line together with type, John Petts drew and engraved images inspired in his turn by the land and sea of Wales – birds soar, waves arch over the shore, bays curve between headlands, hands clasp protectively. These John Petts drew out of the poems he loved but not until now have most of them been seen. The collection had been made some fifteen years ago by Lynn Hughes, and it was he who suggested to us that together we might create a book from the poems and John Petts' blocks that had been completed, some preparatory drawings and a number of earlier blocks, all to celebrate this anniversary. Lynn has also written a Preface to the book – full of rich atmosphere. While seeking permission to use the Petts blocks we discovered that Kusha, Anna and Catrin Petts were delighted with the idea that they might colour the engravings for a special edition – just as John would often have done. From the earliest mention this special edition was sold out – but the black and white of the main edition has all the vibrancy of engraving at its best. The binding includes an image (derived from a photograph) of the poet looking out over the Laugharne estuary, the cloth of the slipcase, the leather spine and the printed paper sides are all sea colours while the surging wave is an enlarged version of one of the engravings within. *Main Edition: 250 numbered copies.* ISBN: 0 907664 62 8£175.

*Special edition: The 21 engravings, printed from the wood, were hand-coloured by Kusha, Anna, and Catrin Petts, who sign the books. Book full-bound in sea green leather and laid in a drop-back box, covered in cloth and lined with an enlarged print of the Wave hand-coloured.*

**The Mare's Tale** by *Catriona Urquhart. Line images by Clive Hicks-Jenkins.* 2001: 32pp. 282 x 146mm (11.2 x 5.8in). In 2001, Newport Museum and Art Gallery housed a major exhibition of the paintings and drawings of Clive Hicks-Jenkins. Though partly retrospective, the main part of the exhibition was a sequence of work entitled *The Mare's Tale*. This centre on the mumming figure of the Mari Lwyd used symbolically and especially to explore the artist's journey toward acceptance of his father's death. Poems by Catriona Urquhart, which were inspired by these works, were exhibited beside them. The book, here published by The Old Stile Press, presents these poems and, in turn, has images by Clive Hicks-Jenkins specially-prepared for the purpose. *180 numbered copies, signed by the poet and the artist.* ISBN 0 907664 54 7. £38.

**The Old Stile Press . . . in the twentieth century – a Bibliography 1979–1999** by *Dorothy A. Harrop, Frances & Nicolas McDowall, Peter Wakelin.* 2000: 136 pages. 210 x 280mm (8.3 x 11in). This book contains a wealth of factual detail about Old Stile Press books (together with many images and a good deal of background information) assembled by Dorothy Harrop in addition to her bibliographical and historical study of the Press and its owners. In his fascinating section, Peter Wakelin has turned his perceptive, art critic's gaze on the work of the artists with whom the Press has collaborated. Our decision *not* to print this book ourselves by letterpress means that each of our 40+ titles could be given the full visual as well as bibliographical description (with a colour section for bindings) that litho printing can afford and this has proved an excellent way of getting to know our books (second only to handling them) and of remembering those that have long sold out. The enterprise that is *The Old Stile Press*, still entirely restricted by our capacities and energies (as joint-founders and sole labourers) entered the year 2000 as a sprightly twenty-one year old. Our *modus operandi*, of teaming with artist/printmakers for the joint development of each of our books, was established early on and remains firmly in place. Our list of books at present 'in active preparation' is lengthy and strong and we plan to continue for as long as we possibly can! We are hugely grateful to those of our friends who encouraged us by buying books in the early days but nowadays we are endlessly surprised and proud at the incredible range and worldwide diversity of collector and special collection librarian who somehow find out about the books we produce, here in this beautiful valley, for the sole reason that we want to. We tried to design this book so that it would be a useful and enjoyable adjunct to a tiny or sizeable collection of our books, a help to librarians who may just have heard of us and an ambassador through which we may find new friends. (*Special Edition sold out.*) ISBN 0 907664 49 0. £30.

**The Paradise Driver** *recollected and devised by Nicolas McDowall and with images 'found' and 'edited' by him.* 1999: 350 x 210mm (13.8 x 8.2in). 32pp. The text of this somewhat unusual book is taken verbatim from the tape-recorded recollection of a single night of extraordinary dream or vision or hallucina-

tion while under the benign influence of morphine – given in hospital, a number of years ago, to relieve post-operative pain. The images came originally from photographic sources but were captured, simplified and developed by the author/printer to give some approximation to the visual aspects of that ecstatic experience. Unexpected developments, after the book had been planned, designed and indeed printed, gave rise to the need for some ‘Afterwords’ – so an additional four-page leaflet is loosely inserted into each copy. The beautiful ‘non-adhesive’ binding is by Nesta Rendall Davies, Licentiate of Designer Bookbinders. *150 copies, numbered & signed.* ISBN 0 907664 47 4. £48.

**The Poems of Light** by *Lucian Blaga versions in English by Oltea Simnescu and Eric Williams with images by Sara Philpott.* 2002 64pp. 265 x 193mm. Lucian Blaga (1895-1961) is one of the most important of Romanian poets. *The Poems of Light* (published in 1916) was his first collection, the work of a brilliant young poet/philosopher steeped in all the elements of the expressionist movement. Much influenced by expressionist painting, especially that of Van Gogh, the poet paints fiery landscapes seen through the interior eye. The ‘translator/poet’ team worked closely together on this true ‘labour of love’. For each poem a literal translation from the original Romanian was slowly worked into a poem in English, with the poet finding a structure and rhythm that evolved from his understanding and response to reading Blaga. -Sara Philpott is well-known to The Old Stile Press from her fascinating etched linocuts in *Lens of Crystal* by Robin Skelton. Her images here are a powerful mixture of drawing, monotype and collage and resonate perfectly with the atmosphere and moods of the poems. This book is by no means the outcome of some academic or intellectual exercise. These poems are youthful and fiery and full of original imagery. Supported by this set of rich and challenging images, readers with any interest in early twentieth century poetry are in for a really exciting treat. *200 copies, signed by translator, poet and artis.* ISBN: 0 907664 60 1. £85.

**The Pyed Pyper** *a passage extracted from: A Restitution of Decayed Intelligence in Antiquities . . . by the studie & trauaile of Richard Verstegan : 1634 with woodcut & linocut images & an Afterword by Angela Lemaire* 24pp. 330x346 mm. There are some stories that have been re-told so often in different contexts that it is refreshing to go back to the earliest version to try to recapture the contemporary mood. Angela Lemaire’s visual imagination is stirred by such exploration - her lyrical lines in large wood and lino cuts move us to follow her Pyed Pyper, whom she invests with symbolic power far beyond that of a simple musician. Richard Verstegan was the first (1634) to tell the story in English, of how Hamelin was freed from rats by the playing of a piper; but the Town Council’s refusal to keep to their agreement to pay uses forceful language matched by a stern, forbidding, hostile group of dark figures. No more the summery piper freeing the town but an entrancing being who transfixes the townspeople while the children dance to his tunes into the surrounding hills. As the sun sets the evening sky aflame, the children disappear into enfolding dark green shadows, never to be seen again. Here, the delicate relationship between the people, the land, the elements and the seasons demonstrate the need for respect one for the other. The imagery and colours reflect this and stunning double page spreads re-enforce the powerful medieval story. *175 copies, signed by the artist*  
ISBN: 0 907664 59 8 £175

**The Revelation of Saint John the Divine** *visually interpreted by Natalie d’Arbeloff.* 1999: 36pp. 355 x 245mm (14 x 9.8in). In about thirty startling black and white drawings with collage, Natalie d’Arbeloff creates the sense of a powerful current sweeping through the book, the words sometimes floating up, magnified, sometimes completely submerged but still present beneath the surface. Rather than being an illustrated *Revelation*, d’Arbeloff’s version is a bold attempt to capture the experience of seeing these devastating visions as the Prophet himself might have experienced them. While remaining faithful to the text, the artist takes some liberties with it, repeating certain words or re-arranging them on the page within the images. Neither word nor image is more important than the other. Rather, both swirl together across the pages, creating an astonishingly powerful visual experience. Natalie d’Arbeloff’s *NdA Press* was started in 1974 to produce own illustrated artist’s books/livres d’artiste and one-of-a-kind bookworks. 48 titles have been produced to date and copies are in major public collections the world over. Solo exhibitions include the National Art Library and the Museum of the Book, The Hague. *150 copies, signed by the artist.*  
ISBN 0 907664 44 X. £260.

**The Seafarer** *prepared from the Anglo Saxon by Kevin Crossley-Holland. Woodcut images (some two-colour) by Inger Lawrance.* 1988: 48pp. 270 x 220mm (10.7 x 8.7in). Ever since the tenth century, versions of *The Seafarer* have been committed to books, though it was no doubt part of the tradition of poems recited aloud and learned by heart. Here, Kevin Crossley-Holland has written the poem in modern English verse which retains all the Anglo-Saxon poet's passionate love for the sea while recognising its hardships and dangers. Inger Lawrance was Danish and lived near the stormy Northumberland coast, so the sea features prominently in much of her painting and printmaking. Her woodcutting technique was learned partly in Japan and her imagery is very spare, almost calligraphic. The book itself is somewhat delicately bound in the Japanese style but is enclosed, almost wrapped, in a portfolio of rough linen and blue buckram - as though it had survived a turbulent time at sea and is now rescued especially for the reader. *240 copies, signed by poet and artist.* ISBN 0 907664 21 0. £75.

**The Waternymph and the Boy** *by Roden Noel. Two-colour linocut images by J. Martin Pitts.* 1997: 40 double fold leaves. 327 x 250mm. Martin Pitts' name has been associated with The Old Stile Press since the very beginning. He made linocuts for our first book and, since then, a succession of projects with his images has been eagerly awaited and well received by many collectors. The Hon. Roden Noel lived from 1834 to 1894. In this poem he mixes elements of the story of *Salmacis & Hermaphroditus* from Ovid's *Metamorphoses* with memories of moods, settings and atmospheres from his Irish childhood, combining (as John Addington Symonds wrote) *full sensuous feeling for the material world with an ever-present sense of the spirit informing it and bringing all its products into vital harmony. This enables him to paint pictures of voluptuous beauty and concrete form . . .* Martin Pitts' watery images are printed in dark honey-coloured ink on a light honey coloured Ingres paper with amazing reflected light achieved by further blocks printed in white. *225 copies, signed by the artist.* ISBN 0 907664 40 7. £65.

**Three Miniature Books, Eight Cycling Sibyls, Eight Famous Crows from Ancient Rome & Eight Nudes on One Plank**, *created (as woodcuts) by Julian Schwarz.* 1995: Concertinas, folding to 63 x 59mm (2.5 x 2.4in). Julian Schwarz, sculptor and printmaker who lives in France, took a floorboard one day and carved into it *Eight Nudes on One Plank*. He followed this with two more sequences of small but powerful and wonderfully witty woodcuts and the three appear here as miniature books. *Each, 240 copies, signed by the artist.* Each £25.

**Tsarevich** *created by Nicolas McDowall.* 1997: 16pp. 290 x 200mm (11.5 x 7.9in). The little Tsarevich Alexei must be one of the saddest characters to have trodden the stage of world history. He was born heir to all the Russias but lived at the wrong time and in a crumbling body. His haemophilia meant constant pain and little fun. A 'home-movie' clip shows a clutch of naked, urchin chums diving happily into a lake. Alexei remains motionless, fully dressed and overseen by his sailor attendants. When the family met its bloody end at Yekaterinburg in July 1918, he was at least, so it is believed, the first to be shot. A famous photograph, the boy looking over his shoulder, haunts. Figurehead, ruler-by-numbers or human being? He was hated by so many but provokes immediate sympathy, love even. Images were distilled from this one photograph and placed on pages and in relation to each other so that they might aid contemplation and meditation on the questions raised by this sad child's short life. *75 copies, signed by Nicolas McDowall.* ISBN 0 907664 45 8. £40.

**Two Nonsense Stories: The Story of the Four Little Children Who Went Round the World and The History of the Seven Families of the Lake Pipple-Popple** *by Edward Lear. Drawings by Gillian Martin.* 1990: 72pp. 280 x 190mm (11 x 7.5in). In addition to the well loved limericks, alphabets and songs, Edward Lear wrote only these two pieces of sustained nonsense prose. They were published in 1871 in *Nonsense Songs, Stories, Botany and Alphabets* and are reprinted here in a way which we feel Lear would have approved. Gillian Martin's drawings, appearing on every page, have echoes of Lear's style but are in no way pastiches. With true Lear logic, each story starts from its own end of the book and, where they meet, is to be found an 'extra' loose sheet reprinting the even less well-known *Nonsense Cookery*. *206 copies, signed by the artist.*

ISBN 0 907664 19 9. £65. (26 special copies with both covers, both half-titles, both title-pages and the loose double leaf insert hand coloured by the artist and with an original, coloured drawing on the verso of the two colophons in the centre. ISBN 0 907664 18 0. £250.)

**Where Many Shipwrack** *a selection of early poems by John Donne with woodcut images by Robert Macdonald.* 2004: 80 pp. 320 x 250 mm. The poems are taken from Songs and Sonnets and Elegies, the earliest writings of John Donne (1572-1631). This love poetry is intense, rhetorical and energetic . . . using paradox and pun, intellect and passion, written by a young man delighting in life. It includes lines which have become so much part of our language that we sometimes forget that they were written by Donne:

Busie old foole, unruly Sunne,

Why dost thou thus,

Through windows, and through curtaines call on us? . . .

He later took holy orders and wrote religious and devotional poems and powerful sermons as Dean of St Paul's. Robert Macdonald's woodcut images are equally strong, immediate and passionate, sharing the poet's delightfully down to earth approach to sexuality both physical and emotional. *Main edition: 190 copies numbered and signed by the artist. ISBN: 0 907664 65 2 £125 Special edition: 26 copies lettered and signed by the artist ISBN: 0 907 664 64 4 £450*

**White Voices (La Croisade des Enfants)** *by Marcel Schwob, translated by Malcolm Parr, Woodcut images by Keith Bayliss.* 2001: 56pp. 240 x 350mm (9.5 x 13.8in). There will be few people who do not feel in some way moved, emotionally involved even, when mention is made of *The Children's Crusade*. Keith Bayliss has made large woodcut images of the children in progress through the book – as they did through Europe towards Jerusalem. At intervals in the progress the text, in Malcolm Parr's vivid translation, gives moving insight into the huge story – by focusing on a number of individuals, who speak to us direct . . . Pope Innocent III, a Goliard, little Allys, a leper &c. Even the binding plays its part in the 'production'. A simple modification to the normal slipcase design gives rise to a movingly dramatic effect. Based on the historical incident of the thirteenth century, this hauntingly original symbolist tale is testimony to the powerful imagination and sensitivity to human suffering of Marcel Schwob (1867-1905), essayist, critic and a man of immense linguistic and scholarly accomplishments. His knowledge of literature, especially English and German besides French, was wide and deep. Among his friends and contemporary admirers were Anatole France, George Meredith and Robert Louis Stevenson. *200 copies, signed by translator and artist. ISBN 0 907664 57 1. £195.*

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