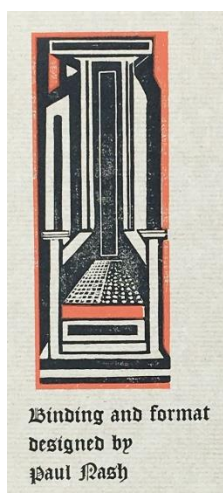


PRIVATE PRESS AUTUMN HIGHLIGHTS

Paul Nash designs

1. (Aquila Press.) **LERMONTOV (Mikhail Yurievitch)** *A Song about Tsar Ivasn Vasilyevitch*, his young body-guard and the valiant merchant Kalashnikov... translated by John Cournos with decorations by Paul Nash. *Kensington: The Aquila Press, 1929, 234/750 COPIES printed in Gothic type in black and red on grey Maillol handmade paper, format and 4 wood-engraved designs by Paul Nash printed in black and red, pp. [iii], 24, iv, royal 8vo, original brick-red crushed morocco, the upper board with a design by Paul Nash of inlaid black and cream moroccas, framed by*



Binding and format
designed by
Paul Nash

borders of blind-stamped rules, top edge black others untrimmed, a few faint spots on cream morocco and rear board, slight wear at corners and backstrip edges, endpapers slightly toned as usual, very good
£675

An excellent piece of abstract design by Nash, harmonious in its combination of binding and illustration, providing a fitting compliment to Lermontov's folk poem, translated by the influential Cournos for the aspirational Aquila Press, which was established to disseminate the more obscure great literary works, and closed in 1930.

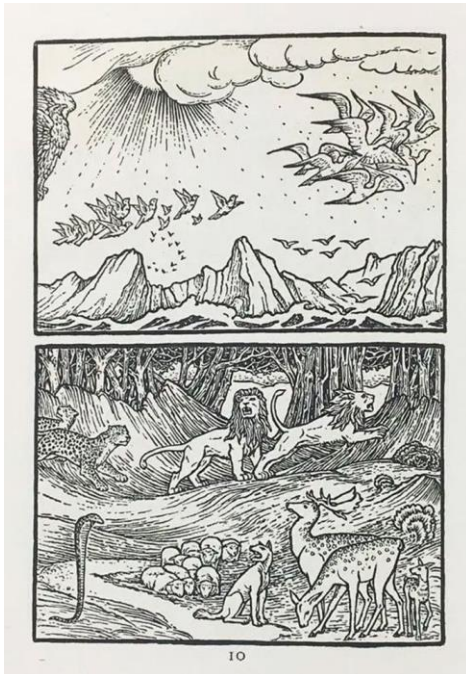
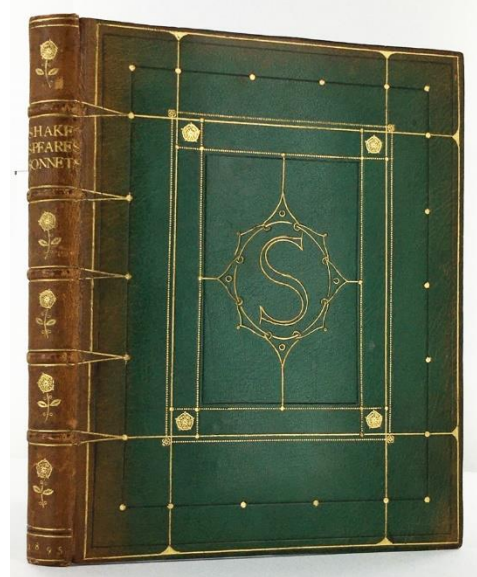


2. (Binding.) **SHAKESPEARE (William)** *The Sonnets of...* [With Decorations by Ernest G. Treglown, engraved on Wood by Charles Carr. of the Birmingham Guild of Handicraft]. *Birmingham & London: [Printed at the Press of the Birmingham Guild of Handicraft for] G. Napier, Tylston & Edwards and A.P. Marsden, 1895, each poem with a detailed decorated initial or decorative border, pp. [iv], xciv, [i], 4to, contemporary emerald green crushed morocco by Frank Garrett (signed 'F. Garrett')*

on rear lower turn-in), with central gilt 'S' framed by entwined gilt devices on front board, within gilt-ruled and gilt-dotted borders, with four gilt English roses at inner corners, repeated, with miniature roses, on rear board, spine gilt-lettered with gilt rose stem motifs between gilt-ruled raised bands, turn-ins repeating gilt rules and roses, edges gilt on the rough, board edges and spine faded to brown, joints slightly rubbed, very good

£1100

A handsome edition of the sonnets, in a smart binding by the prolific Frank Garrett, pupil of Douglas Cockerell (who learned the craft from T.J. Cobden-Sanderson), and tutor at the Birmingham Municipal School of Art. His work was featured in *The Art of the Book* (issued by 'The Studio' in 1914) and regularly on show at arts and crafts exhibitions during the period.



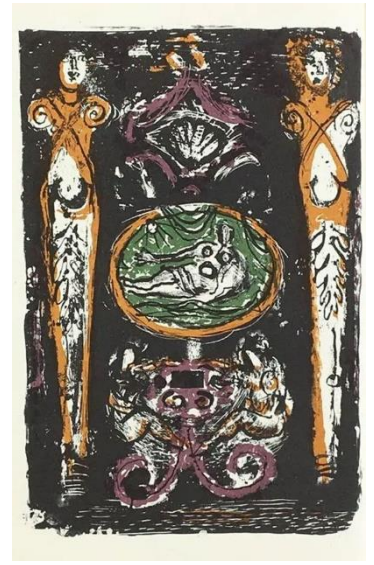
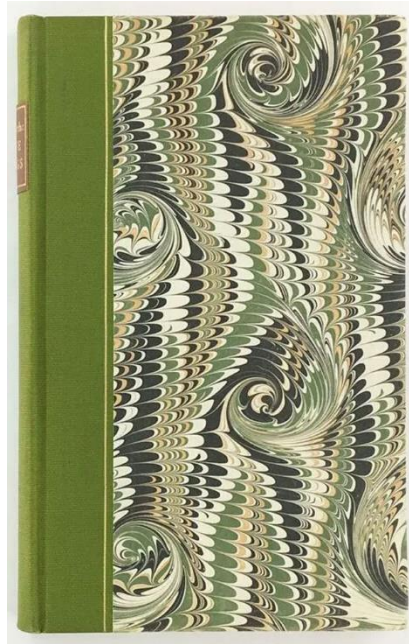
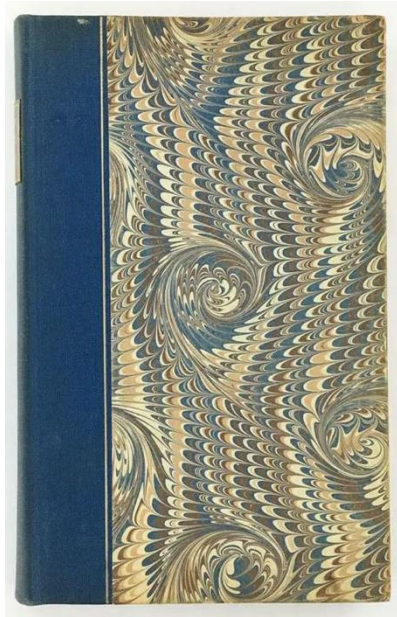
3. Burne-Jones (Edward) *The Beginning of the World. Twenty-Five Pictures.* [Foreword by Georgiana Burne-Jones.] [Printed at the Chiswick Press for:] Longmans, Green, 1902, *FIRST EDITION*, with 25 wood engraved illustrations, small mark at head of prelims, pp.23, 4to, original quarter holland with green boards, lettered in black to upper board, faint waterstain at head of canvas, board edges slightly toned (more so to fore-margin of upper board), a couple of tiny spots of wear at extremities, dink to top edge of lower board, edges untrimmed, endpapers browned as usual, with the scarce original dustjacket, buff paper printed in green to front panel, this rent asunder by a central tear, chipped and torn elsewhere with overall soiling, very good

£400

Burne-Jones's designs were intended for an illustrated edition of J.B. Mackail's 'Biblia Innocentium' which was to have been published by the Kelmscott Press, and to have included over 200 illustrations. Twenty-five of the completed designs are presented here, the translation from pencil to ink (prior to engraving) carried out by Robert Catterson Smith, who performed the same task for the Kelmscott Chaucer illustrations, the design conventions agreed for that work, continuing for this edition. The dustjacket is an early example of that attribute in a general sense - scarce in any condition, it carries the title information along with publisher, year and the book's original price (7s. 6d.).

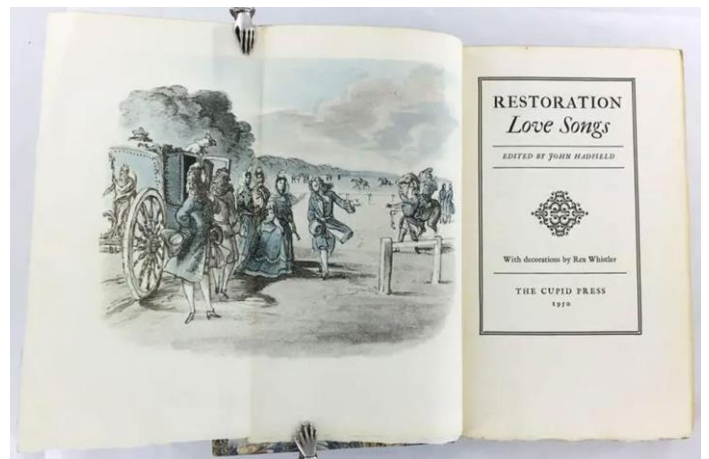
4. (Cupid Press.) PIPER (John, Illustrator) *ELIZABETHAN LOVE SONGS.* Edited by John Hadfield with lithographs by John Piper. *Barham Manor: At the Cupid Press, 1955, 525/660 COPIES signed by the artist and the editor, 8 chromolithographic plates by John Piper, title-page border and numerous decorative*

fleuron borders, pp.[ix], 134, 8vo, original quarter green cloth, backstrip with mauve leather label lettered in gilt, spine leaning very slightly, green and dark grey Cockerell boards, very light rubbing to extremities, t.e.g., others untrimmed, glassine jacket with a short closed tear at head of rear panel, very good
£200



5. (Cupid Press.) WHISTLER (Rex, Illustrator) Restoration Love Songs. Edited by John Hadfield. With decorations by Rex Whistler. Preston, Hitchin: The Cupid Press, 1950, 543/660 COPIES printed in the Fell types on Arnold & Foster's mould-made paper, 6 collotype plates and a 2-colour printed folding frontispiece (slightly creased at top corner) all by Rex Whistler, pp. xx, 156, 8vo, original quarter blue buckram, backstrip with blue leather label lettered in gilt, sides of blue and brown Cockerell marbled paper, small mark to cloth at head of upper board, a little rubbed to extremities, t.e.g., others untrimmed and slightly toned, recent ownership inscription in pencil at foot of front pastedown, good
£200

With a gift inscription on the flyleaf:
 'Christopher, with best love from Eddie, Christmas 1950'. This being from the literary editor and translator Sir Edward Marsh, Churchill's Private Secretary, to the poet Christopher Hassall; later in the decade, Hassall would write a biography of Marsh.



6. (Esslemont.) GENTLEMAN (David) Wood Engravings. Introduction by Fiona MacCarthy. Montgomery: (Printed and Published by) David Esslemont, 2000, 109/340 COPIES (from an edition of 350 copies) signed by Davids Gentleman and Esslemont and printed on Zerkall mould-made paper, 300 wood-engravings, the vast majority printed directly from the original blocks, a few full-page, each group of engravings printed with a commentary by the artist, the Introduction printed in

double-column, pp. xx, 133, oblong folio, original black cloth, backstrip with printed label, matching cloth slipcase, fine

£225

A beautifully printed survey of Gentleman's work illustrating his wide variety of style and technique. With 10 Christmas stamps (5 designs) by Gentleman from 1977.



Ravilious

7. (Farrago.) BURRA (Peter, editor) FARRAGO. June 1930. Number Two. *Oxford: Simon Nowell Smith, 1930, frontispiece portrait, 5 wood-engravings, a few spots, particularly through initial ads, pp. [iv, ads, contents], [ii, frontispiece], 69-132, [iv, ads], 8vo, original printed wrappers, cover printed in black with vignette of coterie of deep sea creatures (lobsters, squid etc.) flanked by two winged angels, ownership inscription, 'Elizabeth Bevan', repeated at head of first ad, edges slightly toned, a few spots, good*
£95



A student production, featuring a plethora of writing and illustrating talent, which ran from 1930 to

1931, while editor and publisher were up at Oxford, Burra at Christ Church, Nowell Smith at New College. This issue includes contributions from Evelyn Waugh, Cecil Day Lewis, Jelly d'Arányi (on violin playing), and a footnote from John Sparrow, a reproduction of a Rutherston gouache drawing, and wood engravings by Eric Ravilious, Phyllis Castle and Freda Tremlett.

8. (Grapho Editions.) MADDEN (Phil) & Paul K. Kershaw (Illustrator). *Paths. Ripon: Grapho Editions, 2013, 8/100 COPIES signed by Madden and Kershaw, printed on Magnani paper, title-page printed in blue with frontispiece printed in shades of brown and orange, the interweaving illustrations throughout printed in various colours using digital photopolymer plates based on experiments with 'suminagashi' marbling and printed tissue, pp. [29], small 4to, original quarter red cloth with brown sides, Suminagashi design to upper board*



stamped in gilt, a couple of tiny specks to cloth on lower board, patterned endpapers, near fine

£185

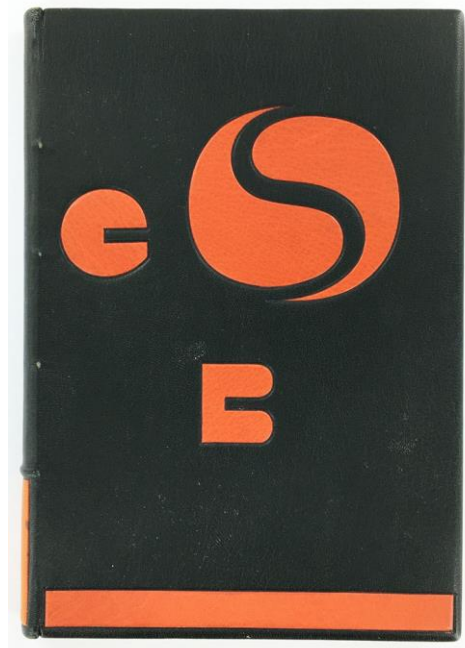
Printed and bound by Kershaw, this is a beautiful and imaginative production - the text block is formed from a series of booklets printed on stubs, which allows the fusion of text and image to develop in a free but controlled manner. The second collaboration between the two - following 2009's 'Wings Take Us' - and collaborative in the fullest sense, this time with the concept of a 'path' as the underlying concept.

Paul Nash binding

9. (Gregynog Press.) SHAW (George Bernard) *Shaw Gives Himself Away, an Autobiographical Miscellany*. Newtown, Powys: Gregynog Press, 1939, FIRST EDITION, 256/275 COPIES (from an edition of 300 copies) printed on Arnold green tinted hand-made paper, wood-engraved portrait frontispiece of Shaw by John Farleigh, pp. xii, 189, royal 8vo, original binding by Paul Nash, darkest green oasis morocco with abstract designs based upon GBS's initials, comprising three dark-orange onlays to upper board and two to lower, a horizontal band of orange morocco onlaid to the respective tails, a similar panel at tail of backstrip which is lettered in orange (here a shade faded), trimmed top edge with a few spots, other edges untrimmed, endpaper edges a touch browned from turn-ins as usual, very good (Harrop [Gregynog] 40; Laurence [Shaw] A236)

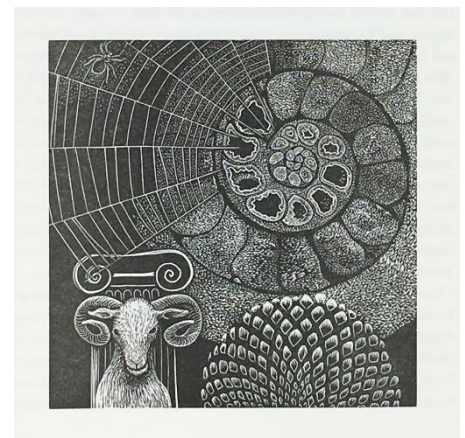
£575

A handsome example, retaining the bright orange of the board onlays. Although Shaw's initial reaction to the edition was positive ('[GBS] says there will be room for many scribbles and comments by him in his copy' - letter from his wife to Gwen Davies), Paul Nash's strikingly modern design for this edition was not appreciated by the author, and his equally vibrant design for the special was unfortunately rejected by the press in favour of Fisher's more conservative style. The text comprises a number of extracts and other short pieces, nearly all of which had some degree of revision by Shaw for this edition.



Sweet Binding

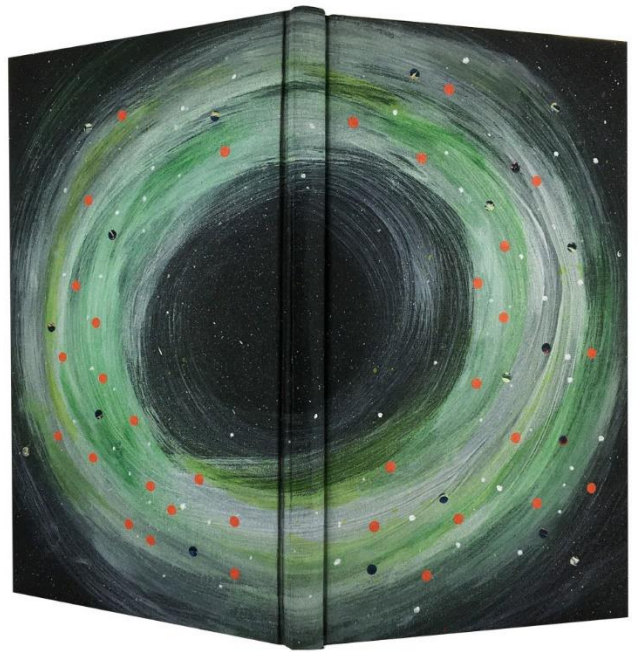
10. (Gwasg Gregynog.) VAUGHAN (Henry and Thomas) *The Texture of the Universe...* Edited by Glyn Pursglove and with wood engravings by Hilary Paynter. 2010, 'A' 'supplied in sheets' from an edition of 90 numbered copies (including 15 specials), designed by David Vickers, printed in green and black on mould-made paper, numerous wood engravings, including 5 full-page printed directly from the block, pp. 117, [ii], small folio, bound by Eric Sweet, overall painted design of whirling universe in white and green with onlaid planet spots of scarlet cloth and marbled paper, housed in green clam-



shell box, lining with calligraphic quote and binding attribution and date (September 2011), spine with calligraphic label, near fine
£575

A beautifully produced scarce edition, here combining the sense of the universe and nature as a sacred, coherent whole, a consistent theme in the writing of the twins, Thomas and Henry Vaughan, with the exquisitely detailed wood engravings of Paynter, and the exuberant binding of Eric Sweet, a highly regarded binder, typographer and calligrapher who was closely associated with Gwasg during this period.

With prospectus, press slip and spare box spine label.



11. (Limited Editions Club.) WHITE (Gilbert) *The Natural History of Selborne*. With drawings by John Nash and an introduction by The Earl of Cranbrook. Ipswich: Printed by W.S. Ltd Cowell for the members of The Limited Editions Club, 1972, UNNUMBERED COPY from edition of 1500, signed by the artist, numerous illustrations by John Nash, including 16 full-page colour-printed lithographs, pp. 276, 4to, original quarter tan calf, backstrip lettered in gilt, green boards patterned to a design by Nash, glassine wrapper (in pieces) and matching board slipcase, edges worn, but book itself near fine
£95

‘Now for this, the handsomest of all its versions, John Nash has provided sixteen full-page illustrations in four and five colours as well as fifteen other illustrations in black-and-white. These witty and observant drawings are worthy of Gilbert White’s great and enduring book... ‘[Nash] traps the ephemeral quality of a flower before it wilts and withers away’ [John Lewis]’ (Introduction)

12. Maret (Russell) *Ten Views of Florida*. New York: Russell Maret, 2025, 28/70 COPIES, signed and numbered by Maret, the nine images, from linoleum cuts, metal type ornaments, photopolymer plates and smoke, printed on Rives BFK paper, pp. [x, title and images, accordion-folded], [vii], small folio, bound by Amy Borezo of Shelter Bookworks in shimmering grey cloth, with clipped flap featuring inset stripe of gradated orange, repeating the ‘Fade’ image from the book itself, fine
£1650

An admirably playful, contemplative response to the staggering book banning statistics from the state of Florida, in which Maret, selecting nine banned titles which he hasn’t read, conjures up each of their essences in a single image,





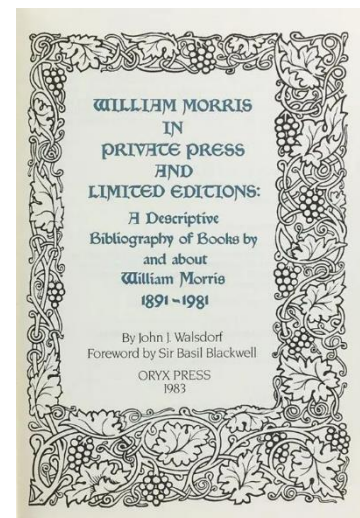
reflecting their loss to a generation of children and conveying the sense of fragments remaining from a history of banned literature. The nine vividly coloured images display a wide variety of techniques, from the dizzying striation of 'Rainbow High' and the story-book fading purple of 'Half a yellow sun' to the flickering impressionistic 'Smoke'. The tenth view is the artist's 4-page impassioned statement regarding the banned book situation, touching on its history and influence on the state's young people; the whole, as ever with Maret, immaculately executed. With prospectus.

13. (Morris.) WALSDORF (John J.) William Morris in Private Press and Limited Editions: a Descriptive Bibliography of Books By and About William Morris 1891-1981. Foreword by Sir Basil Blackwell. *Phoenix: Oryx Press, 1983, FIRST EDITION, title-page and frontispiece both within decorative border and printed in blue and black, numerous illustrations throughout showing examples, pp. xxvi, 602, 8vo, original quarter blue cloth with boards of a lighter shade, backstrip lettered in gilt, board slipcase slightly faded, very good*

£60

Inscribed by the compiler on the half-title: 'For Marguerite Blackwell, with my fond regards, Jack Walsdorf'.

The recipient was the wife of Richard Blackwell, to whose memory this work is dedicated. The dedicatee's father, Sir Basil Blackwell, for the North American operations of whose firm Walsdorf worked, provides the Foreword.



Inscribed by the artist

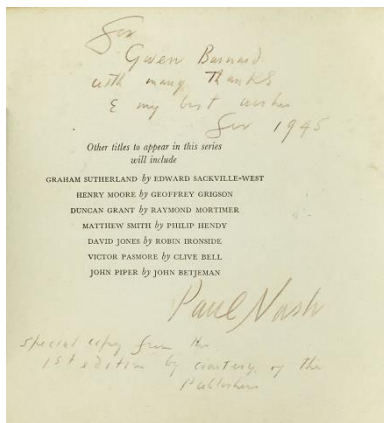
14. (Nash.) READ (Herbert) Paul Nash. *Penguin Modern Painters. Penguin Books. 1944, FIRST EDITION, 32 plates with 16 colour-printed, ownership sticker to title-page, pp. 16, [32, plates], oblong 8vo, original printed fawn and white stapled card wrappers, covers dust-soiled with faint spotting, staples rusted,*

good

£375

Inscribed by the artist in brown pencil on the inside front-cover: 'For Gwen Barnard, with many thanks & my best wishes for 1945, Paul Nash, special copy from the 1st edition by courtesy of the publisher'.

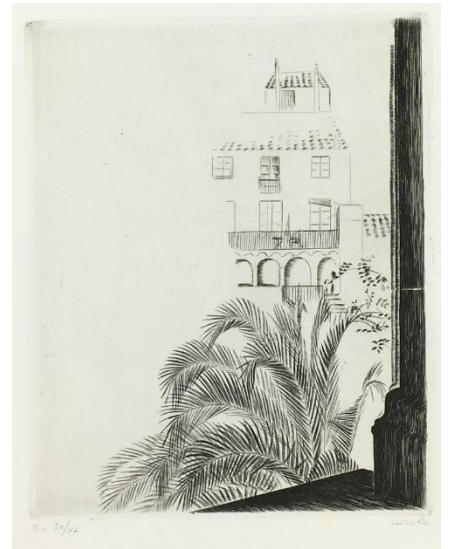
Barnard was an artist and illustrator, who had studied, like Nash, at the Chelsea College of Arts - she is listed as the owner of his oil painting 'Nostalgic Landscape' (Plate 19 here).



15. Nicole [Fenosa] Le Portal. *Warren Editions, 1970, 30/47 COPIES, designed by Jonathan & Phillida Gili, printed on vélin de Rives paper, 13 engravings, each numbered and signed by the artist, printed at Atelie Lacourière et Frélaud, Paris, title bifolium inscribed by the artist, 'pour Miguel Garcia, 24-X-2000, Nicole', pp. title & contents/colophon bifolia, 13 sheets each with tissue guard, loose as issued. housed in original oatmeal cloth portfolio with ties, near fine*
£325



Thirteen engravings of the artist's house in Catalonia from the much admired Nicole Fenosa (also known as Nicole Damotte and Nicole Florensa, the family name of her mother, a renowned sculptor). Engraved using the difficult burin technique, the plates are generally small and the engravings issued in very short runs, often representing, as here, trees, foliage, fragmentary views of places and objects which the artist has come to know and appreciate.



16. (Nomad Letterpress) 2020 VISION. Nineteen Wood Engravers, One Collector, and the Artists Who Inspired Them. Compiled and Introduced by Nigel Hamway. Edited by Peter Lawrence. *[Whittington Court]: Nomad Letterpress & the Society of Wood Engravers, 2020, 36/290 COPIES (from an overall edition of 340 copies) printed on Zerkall mould-made paper, some printing in blue, tipped-in frontispiece showing the block of Farleigh's 'Park Gate', each of the twenty entries with a double-page of illustrations, the majority of these wood-engraved (the inspiration is sometimes in another medium), a handful tipped in (these including large folded sheets), pp. [100], 4to, original quarter yellow cloth, patterned-paper covered boards repeating block illustrating trees and leaves in blue and grey, spine with printed label, board slipcase with slight wear, but book near fine*
£450



Published to mark the centenary of the Society of Wood Engravers, this is a wonderful evocation that draws a line between the rich past and the thriving present of the medium.

With press slip apology for the delay in issuing the edition, including 'Coronavirus' cut by Heinrich Ehrmann)

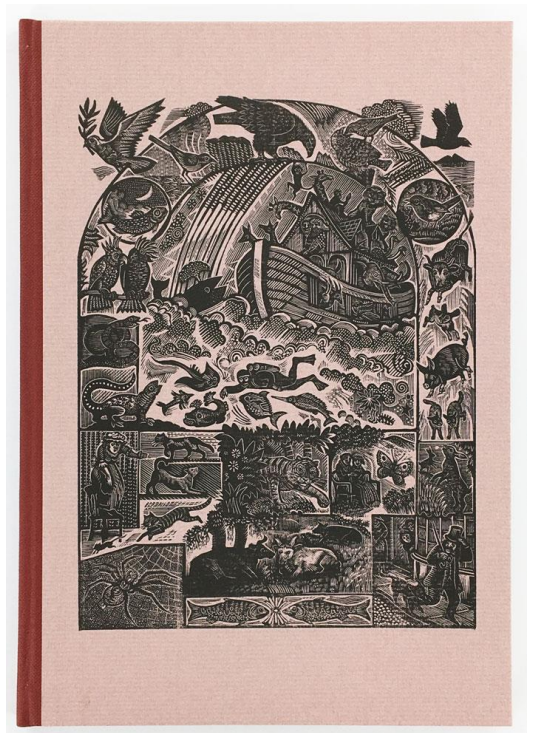
17. (Old Stile Press.) **KIRK (Robert, Minister at Aberfoill)** *Secret Commonwealth* or, A Treatise displaying the Chiefe Curiosities as they are in Use among diverse of the People of the Scotland to this Day... Woodcut images & Afterword for this edition by Angela Lemaire. *Llandogo: Old Stile Press, 2005, II/X COPIES (from an edition of 160 copies) signed by the artist, with all illustrations hand-coloured, printed on Hahnemühle Old Antique Laid paper, numerous woodcut illustrations throughout, many full-page, pp. [56], 4to, original brown morocco with an overall section of undulating hand-coloured woodcut-illustrated paper at foot, backstrip lettering blind-stamped, top edge purple, others untrimmed, reverse-calf lined brown clamshell box with blind-stamped morocco label, fine*
£775

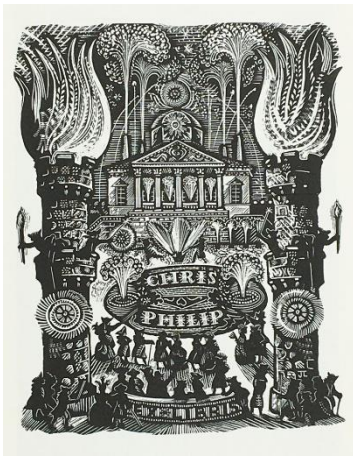


‘Angela Lemaire’s imagery, cut in wood sometimes with great delicacy, sometimes more roughly hewn, reflects the intricacies of the ‘curiosities’ and ‘singularities’ of *Secret Commonwealth*... her woodcut images brilliantly achieve the logically almost impossible task of showing, or half-showing, something which seems only half there, or is not there at all!’ (The Old Stile Press website). An example of a ‘special’ where the hand-colouring significantly adds to the clarity and beauty of the illustrations.

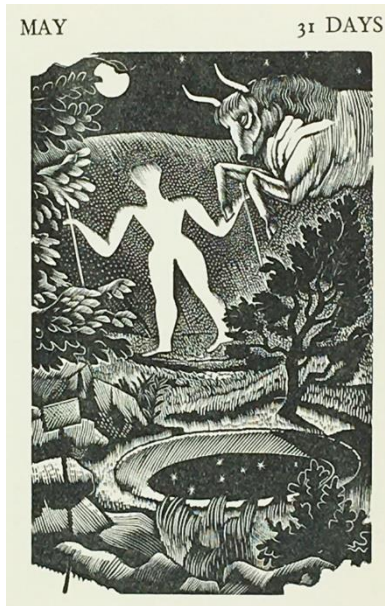


18. (Rampant Lions Press.) **LAWRENCE (John)** *The Engraver's Cut*. Thirty-two wood engravings chosen by the artist - with an autobiographical note. *Bicester: The Primrose Academy, 2002, 69/135 COPIES signed by the artist, designed and printed by Sebastian Carter at the Rampant Lions Press on Zerkall mould-made paper, numerous engraved illustrations printed from the block, rules to title-page and prelim engraved decorations printed in mauve, pp. [14], 29 leaves (engravings), [i], tall 8vo, original dark red cloth-backed pink paper covered boards illustrated with ‘Birds and Beasts’ Lawrence engraving in black, matching board slipcase, near fine*
£145





‘This selection of engravings includes examples of work covering the widest period of time... For the future... while the fascination with black and white will never leave me, I would very much like to experiment more with colour, and possibly try to combine wood cutting with wood engraving within the same image. The potential is endless.’
(Autobiographical Note)

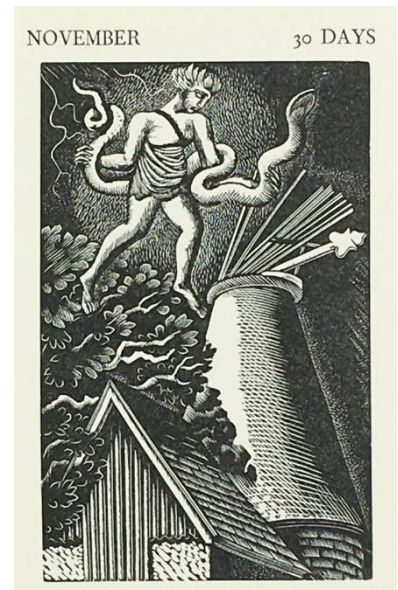


Harold Child's copy

19. (Ravilious.) *Almanack 1929. With Twelve Designs Engraved on Wood by Eric Ravilious.* And a Specimen of the Roman & Italic of Fournier-le-Jeune. *Lanston Monotype Corporation Ltd, [1928], 12 wood-engravings and by Ravilious, who also designed the red Zodiac-sign title-page border, fly with pencil ownership inscription of Harold Child, faint stain on preface leaf, otherwise clean internally, pp. [45], 8vo, original orange buckram-backed pale grey boards, backstrip gilt-lettered, very slight undulation at upper edge of rear board, very good £725*

Twelve highly detailed Ravilious engravings, embodying the mysterious qualities of the Zodiac symbols set in quintessentially English landscape and domestic settings. Ravilious sets out the challenges he faced in the 4-page preface, and his admiration of the early astronomers' ability to conjure creatures and figures from abstract arrangements of stars.

The copy of Harold Child, editor and writer for the Curwen Press, with which Ravilious was deeply associated.

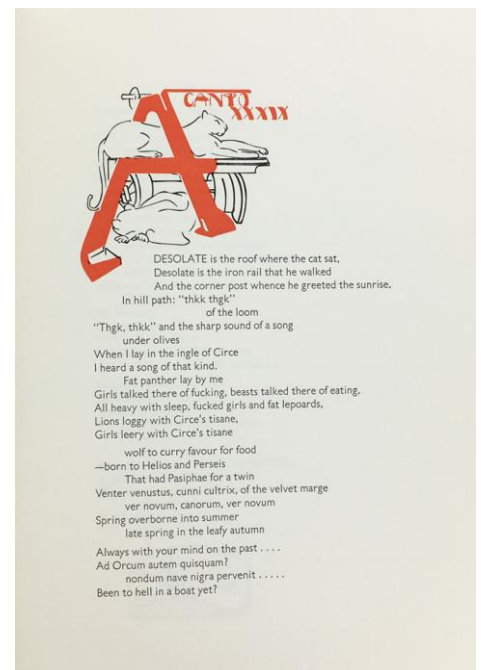


20. (Shakespear.) *POUND (Ezra) Shakespear's Pound: Illuminated Cantos.* *Nacogdoches, Texas & London, England: LaNana Creek Press & Scolar Press, 1999, 185/210 COPIES signed by Omar S. Pound (who contributes the biographical note on his mother Dorothy Shakespear) and Charles D. Jones (the book's designer and printer), each Canto with historiated initial, the letter itself printed in red, & numerous further monochrome decorations all by Shakspear, printed on Magnani Biblios Mouldmade white wove paper, pp. [102], folio, original quarter*

tan morocco with red Japanese silk boards, cover with black stamp featuring artist and author's initials, matching slipcase with printed label to spine, fine

£175

Around 50 Shakespear designs published here for the first time, the majority for a new edition of the *Cantos*, following on from the initials which she provided for *A Draft of XXX Cantos* issued by the Hours Press in 1930. Due to WWII, the project was never completed and it is to the credit of the two presses and all involved with the publication that these designs in 'an emphatically modern style, one invoking the angularity and bold simplicity of Vorticism and the calligraphic sweep of Chinese ideographs' have now seen the publishing light of day. They are 'eminently well suited to the expressive embellishment of the quintessentially modern text they were designed to illuminate.' (David A. Lewis, Preface)



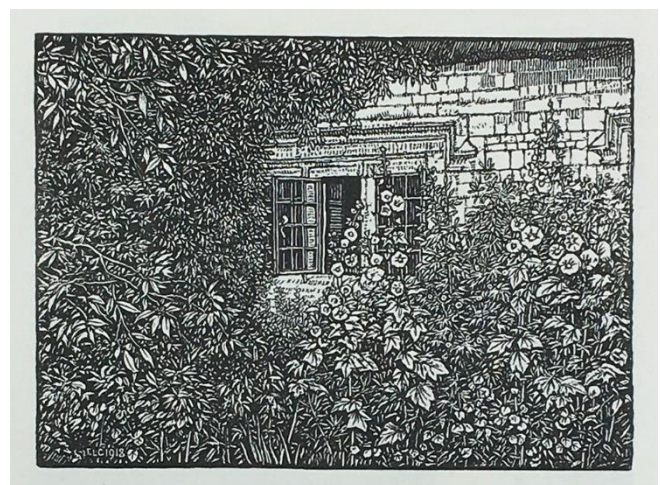
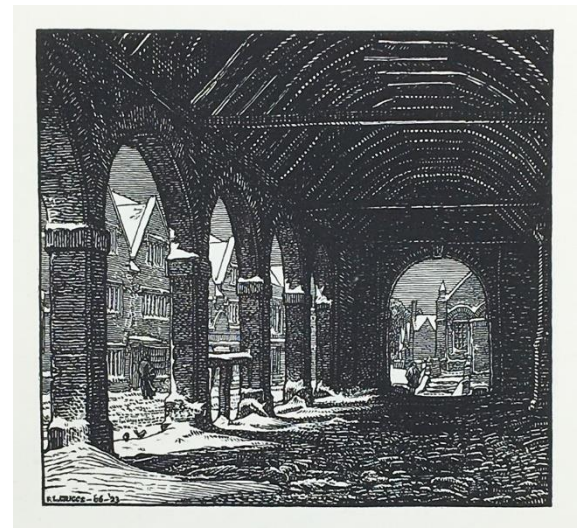
21. (Shakespeare Head Press.) GRIGGS (F.L.)

Campden. XXIV Engravings after pen drawings...

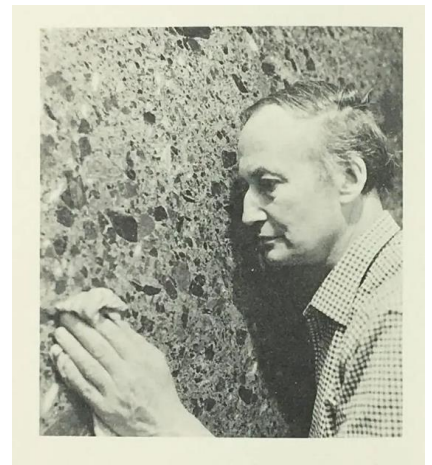
With an Introduction and Notes by Russell Alexander. Oxford: Printed at the Shakespeare Head Press and sold by Basil Blackwell, 1940, 24 engravings printed on Batchelor's hand-made paper, the title printed in Campden Titling and text in Littleworth type both designed by Griggs, the initial letters in Centaur Titling designed by Bruce Rogers, pp. 15 (in 3 gatherings), 24 engravings (one per page, in 6 gatherings), loose as issued, publisher's black cloth portfolio with black ties, cover lettered in silver, worn and faded with slight damage, but interior (engravings etc.) very good

£375

A tribute by the renowned etcher and engraver, Frederick Landseer Maur Griggs, to his beloved Chipping Campden, where he lived for many years in Dover's House, and latterly, New Dover's House, a significant example of Arts and Crafts architecture, which housed the Dover's House Press, printing proofs of the etchings of Samuel Palmer. Although his original intention, to produce 100 engravings, for a book celebrating English towns was never realized, his Campden engravings - the streets, architecture and landscape of the Cotswold town, including ruins, alterations, demolitions, footbridges and churches - successfully stand alone. 'When we consider that Griggs found scores of other subjects of equal interest we may form some idea of the richness and variety of beauty which one small English town could gather to itself in the course of the centuries; and of what we lose when this is destroyed, here or in other places.' (Introduction)



22. (Warren Editions.) MURDOCH (Iris) Reynolds Stone. An Address given in St. James's Church, Piccadilly, London, on 20 July 1979. *Warren Editions. Christmas 1981, FIRST EDITION, ONE OF 750 COPIES* signed by the author, frontispiece portrait of Stone, 2 small wood-engravings by him, pp. [16], crown 8vo, original plain white sewn wrappers, printed pale green dustjacket, fine
£40

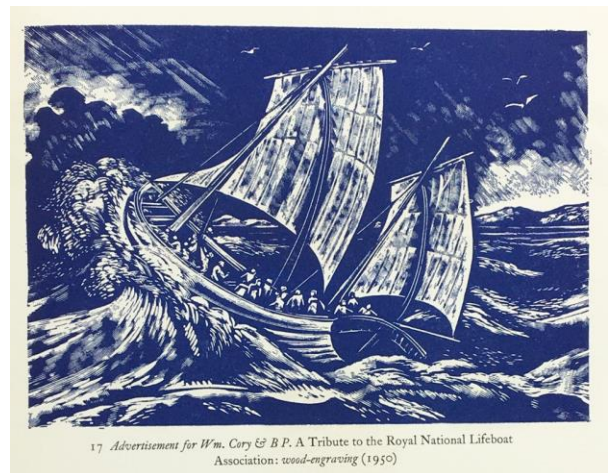


23. (Whittington Press.) Weissenborn (Hellmuth) Painter & Graphic Artist. With an Introduction by Richard Walker. (Printed at the Whittington Press for) *Bachman & Turner, 1976, 41/190 COPIES* (from an overall edition of 200 copies) signed by the artist, printed on mould-made paper from St Chutbert's Mill, Wookey Hole, 201 wood-engravings and linocuts on 62 pages (including 41 engravings reproduced from line-blocks) printed in a variety of colours and with 8 colour-printed painting reproductions, pp.[viii], 18, [66, illustrations], 85-91], large 4to, original oatmeal cloth, cover with decorative

motif featuring artist's initial stamped in brown, backstrip lettered in brown, backstrip slightly toned, with a few spots, internally clean, board slipcase, very good

£195

An attractive collection of Weissenborn's images, which convey a strong impression of his bewildering variety of style - from the decorative charm of this 1939 alphabet, his dramatic Tribute to the Royal National Lifeboat Advertisement which brings his diverse mark-making to the fore, to his 1970s Grotesques. The colour printing is particularly vibrant.



24. (Wood Lea Press.) NASH (John) John Nash: Newly Discovered Engravings and Drawings. Woodbridge: Wood Lea Press, 2020, *ONE OF 200 COPIES*, printed on Lambeth Drawing Cartridge paper, photographic portrait frontispiece, numerous illustrations, many colour-printed, pp. 30, [i], 4to, original scarlet cloth, cover with printed label, spine gilt-lettered, fine

£55

'The preparatory drawings included here give a good idea of Nash's working methods: although there were probably preparatory drawings for all the engravings, most have been lost sight of.' (Introduction)



25. (Wynkyn de Worde Society.) LYTLE (Guy Fitch) *The Social Meaning of Feasts in Late Medieval England or Banqueting in the time of Wynkyn de Worde*. *The Wynkyn de Worde Society*, 1974, *ONE OF 250 COPIES*, printed for the members of the society by Vivan Ridler at Oxford University Press, pp. 19, [i], 8vo, grey wrappers, cover with title and Wynkyn de Worde sun device printed in blue, edges slightly faded, very good

£20

An engaging keepsake for members of the society. Flyleaf with pencil inscription 'Reprinted on Nash Collotype (only 4 copies existing)'.

