



## **Inventory**

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**Agnes Miller Parker**

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Papers, 1913-72, and n.d., of the wood-engraver and book-illustrator, Agnes Miller Parker (1895-1980). Some of the material was used by Ian Rogerson in his *Agnes Miller Parker*, Wakefield, 1990. Professor Rogerson has also provided much of the detail of the individual entries below.

Some of the papers were kept in numbered files and this arrangement has been retained, although a few of the files have been divided. The original file number is given in square brackets at the end of the entry. The engraved blocks belonging to the collection are kept in the Division of Rare Books.

#### ARRANGEMENT:

1-10 CORRESPONDENCE  
11-29 DRAWINGS  
30-68 PROOFS AND PRINTS  
69-90 DUPLICATE COPIES OF PRINTS

#### 1-10 CORRESPONDENCE

1. Two postcards of George Baltus and photographs of him and his work, 1913-65, n.d. Baltus, sometime teacher at Glasgow College of Art, tried to arrange for AMP to visit Belgium, but this did not happen. [File 323]
2. Letters from various correspondents, 1928-72, n.d., arranged alphabetically. The writers include Georges Baltus, H.E. Bates (concerning *Through the Woods*), Anthony Bell (confirming, 7 March 1964, that W McCance had her blocks at Reading University and took them with him into retirement), Camelot Press (concerning *Down the River* and addressed to W McCance and not AMP), B Chambers (on salary for her first teaching post), Lavinia Derwent, Gollancz (7 March 1939 concerning blocks for H E Bates's *Down the River*), Joan Hassall (on caring for hands), Gertrude Hermes, Eric Kennington, Samuel Looker (on her illustrating Richard Jefferies), George Mackley (on AMP's influence on his work), Helen Macy, Fra Newbery and John Cowper Powys. Letters from personal friends, the Kenningtons and others suggest the unhappy life she led with McCance due to his alleged laziness and selfishness prior to her leaving him. [File 326]
3. Letters from various correspondents, 1945-64, arranged alphabetically. The correspondents include John Dreyfus (on difficulties with blocks, with draft replies by AMP), Macdonald & Co, Thomas Nelson & Sons, Charles W Hobson Agency (regarding a block for White Horse whisky brand), appreciation from Charles Batey at OUP regarding *Faerie Queene*, from *The Saturday Book*, Leonard Russell (concerning the survival of her blocks

through the blitz), and Francis Meynell of the Nonesuch Press. There is a large batch of correspondence concerning *Lucifer* by John Cowper Powys, and there are preparatory drawings on postcards and a proof wood engraving for this title. The large wood engraving is a proof for *Tess of the D'Urbervilles* with one colour only. At the end of the file are some small sketches and notes by AMP, n.d. [File 327]

4. Letters from various correspondents, 1946-70, n.d., arranged alphabetically. The writers include John Austen (explaining infirmity, hence AMP as joint illustrator of the *Faerie Queene* for Limited Editions Club), Charles Batey (concerning *The Faerie Queene*), Lavinia Derwent, John Dreyfus and the Museum of Rural Life (concerning *The Mayor of Casterbridge*), George Mackley, Helen Macy (concerning *Mayor of Casterbridge*, especially concerning 300 signed separate prints for subscription) and Vivian Ridley of Oxford University Press. [File 332]
5. Letters, 1950-7, from George and Helen Macy and John Dreyfus concerning *Tess of the D'Urbervilles*, with memo of agreement and fees. Macy sends first cheque in error to William McCance and later apologises to AMP. Progress on *Far from the Madding Crowd*. Assignment of copyright to publisher. [File 330]
6. Letters of and to John Dreyfus and Helen Macy, 1956-8, and n.d., concerning *Far from the Madding Crowd* and invitation from HM to illustrate *Shakespeare's Tragedies*. Memo of Agreement for *Far from the Madding Crowd*. Assignment of copyright to publisher. Macy will pay extra for the signing of the 1500 copies of the loose presentation print. Also, two designs for wood engravings for *Mayor of Casterbridge* in proof pages and proof pages for *Far from the Madding Crowd*. [File 331]
7. Letters of Helen Macy, 1957-63. Letters of Philip Gibbons, 1957-69, and n.d. Letters of John Dreyfus, 1958-63 (re *Far from the Madding Crowd* and an invitation to illustrate *Mayor of Casterbridge*, with draft acceptance from AMP, memo of Agreement and assignment of copyright to publisher, also offering to proof AMP's engravings, and another asking for cameo of Hardy's bust). Miscellaneous papers, 1949-69, and n.d., including an agreement with Gollancz for the reissue of H E Bates, *Through the Woods*, 1969. Letters from Hobson (re advertisement for White Horse whisky). [File 295]
8. Letters of Douglas Percy Bliss, Principal of Glasgow School of Art, 1962, concerning an exhibition of Agnes Miller Parker's work at the School, Spring 1962. Letters, 1963-4, mostly from Helen Macy and Max Stein,

concerning the production of blocks for Thomas Hardy, *The Mayor of Casterbridge*. Miscellaneous papers, including four sketches and an engraving. [File 311]

9. Letters of John Dreyfus and Helen Macy and miscellaneous papers, 1964-7, and n.d., concerning the illustrations for *Poems of William Shakespeare*. Notes AMP's apprehension on amount of cutting required. JD wants portrait of Shakespeare and is happy to hear that she will illustrate *Jude the Obscure*. Memo of Agreement, assignation of copyright and fees for Shakespeare's *Poems*. [File 328]
10. Letters of Livia Gollancz, 1968-9, concerning the reissue of H.E. Bates, *Down the River* and *Through the Woods*. Livia Gollancz indicates that illustrations were to be done by photolithography and not direct from the wood blocks. Draft reply shows that original editions were printed from electroplates. Letters of John Dreyfus and officials of George Macy Co, 1968-9, about Thomas Hardy, *Jude the Obscure*, especially on the use of colour. Memo of Agreement for *Jude*, assignment of copyright to publisher and fee. Miscellaneous papers including sketches, 1969, n.d.

#### 11-29 DRAWINGS

11. Miscellaneous drawings, 1925, and n.d. Includes: rough for bookjacket of *The Deacon*, by Alun Llewellyn, to be published by Bell; line block proofs for Thomas Moul's selections *Best Poems of 1935* or *Best Poems of 1936*, published by Cape; a 1925 drawing of dogs showing Wyndham Lewis influence; also at least one pencil sketch for Gray's *Elegy written in a Country Churchyard*.
12. Sketchbook of plants, birds and animals, 1938, and n.d. Includes: sheet of *Daily Mirror* for 20 March 1950 with a robin. This is an important sketchbook, probably mostly 1935, with preparatory sketches mainly or wholly for H.E. Bates's *Through the Woods*, Gollancz, 1936.
13. Sketchbook including drawings of a church and graveyard, n.d. The drawings in the sketchbooks are not chronological and pages juxtaposed can span decades. Siamese cats as a subject for wood engraving was a subject returned to many times and Parker probably made countless drawings of her cats, few of which survive. The farm drawings in the sketchbook probably formed the basis of *Tess of the D'Urbervilles*. Rectos of leaves 1-3 suggest basis of wood engravings for Gray's *Elegy* but the church tower was inspiration for the 'At Marygreen' wood engraving in two colours for *Jude the Obscure*. It would appear that the costume drawings are of an earlier

period than any of her book illustrations. Some rustic material may have been the inspiration for wood engravings in the five volumes of Richard Jefferies's essays published by the Lutterworth Press subsequent to World War II, e.g. scything. There exists an editioned wood engraving of geese (1930) probably based upon sketch shown here. [Sketchbook 4.]

14. Sketchbook, mostly bird studies, n.d. Material here was used for editioned individual prints such as seagulls and waterlilies. Drawings such as lace bobbins, waterwheel, and mill are source material for *Down the River*. There is, elsewhere in the archive, an editioned wood engraving of pigs. Sketches of a village pump are realised in wood engraving in Jefferies. [Sketchbook 5.]
15. Outline sketches, mostly of figures, n.d. The Cubist/Vorticist influences at the back of the sketchbook probably date from 1925-1930. No sketches here are identifiable with book illustration. The bearded man on rectos of leaves 11 and 20 is probably William McCance. The loose sketch of Thomas Hardy's head is for tailpiece of *Mayor of Casterbridge*. [Sketchbook 6.]
16. Rough sketches, n.d., including a design for the dustwrapper of Naomi Mitchison, *Black Sparta*. Dragonfly could be source material for illustration in *Christian Science Monitor*, (see no. 61 below). The hourglass occurs in Jefferies and grasshopper in *Fables of Esope*. Sketch of foreign landscape not identified. [Sketchbook 7.]
17. Outline sketches, n.d., mostly of birds and animals probably made at a zoo. Separate editioned prints exist of seals, penguins, frogs, foxes and bison, and are probably based upon these sketches.
18. Pad of watercolour and pencil sketches of landscapes and flowers, n.d. Watercolours of farm, and sketch of farm in pencil with colours indicates probably a basis for *Tess*. The watercolour of orchids is probably the basis for a later colour wood engraved editioned print. [Sketchbook 3.]
19. Sketchbook, n.d., mostly of plants. Disbound. Material here probably drawn at Kew Gardens. Nothing drawn apparently with book illustration in mind.
20. Portfolio of 45 paintings and sketches, mostly landscapes, n.d. There is much important source material here including preparatory pencil and bodycolour sketches for the double-page colour wood-engravings for *Tess of the D'Urbervilles*. The Limited Editions Club encouraged AMP to visit Dorset to get a sense of the landscape and Stonehenge (Wiltshire) was

probably included in itinerary. Inscriptions indicate that these drawings were made on the spot. The stylised pencil sketches of deer with Cubist/Vorticist influences formed the basis for an editioned wood engraving and possibly deer in *Fables of Esope*. Foreign landscapes may have been drawn on the spot although there is no record of foreign travel.

21. Sketchpad of watercolour, chalk and pencil sketches, mostly probably of Arran, n.d.
22. Three pencil sketches of a design incorporating a dancing bear, for the Nonesuch Press, ?1934. These were not used. It would appear that a happy animal was preferred to the trainer and chained bear in these sketches. The final version is that shown on Manchester Polytechnic commemorative menu inserted here. [File 334]
23. 42 sheets of sketches for Shakespeare's *Tragedies*, 1948. Drawings on transparent paper show that Parker's technique was to put the final drawing on this type of paper, turn the sheet over, place it on the whitened block and then draw through the design to put the impression on the wood block. Of the many drawings of this type in the archive it is possible that a few of the designs were actually drawn in reverse, then placed on the wood block and the pencil pressed on the drawn lines to put the impression on the whitened block. [File 298]
24. Ten sketches and seven proofs for Thomas Hardy, *Tess of the D'Urbervilles*, 1956, and *Return of the Native*. [File 309]
25. Six watercolour sketches, one pencil sketch, black and white and colour proofs, and tracings of initials for *Tess of the D'Urbervilles*, 1956. Includes colour separations for *Tess* with inking instructions. Sketches for dairy farm in pencil and watercolour plus others on both drawing and tracing paper. The small vignettes are for wood engravings for *Mayor of Casterbridge*. [File 301]
26. Pad containing notes and sketches for Hardy's *Mayor of Casterbridge*, 1964. Has detailed costume drawings and head of Hardy. Hand-drawn plan of Casterbridge and pencil and pen vignettes of Ten Hatches. The contents of this folder apparently show more detailed planning for *The Mayor of Casterbridge* than other Hardy books.
27. Sketches for illustrations and "fillers" or initials for *The Mayor of Casterbridge*, 1964. Includes fine pencil drawings of Lucetta and Hiring Fair. [File 299]

28. Sketches, mostly for *The Poems of William Shakespeare*, Limited Editions Club and Heritage Press, 1967. With a copy of the *Birmingham Post* Shakespeare Quatercentenary supplement, 17 April 1964. [File 329]
29. Sketches for Thomas Hardy, *Jude the Obscure*, 1969. With transparency of Gold Hill, Shaftesbury, drawn through. Marygreen Church modelled on Stoke Poges? [File 335]

30-68 PROOFS AND PRINTS

30. Proofs for the *Fables of Esop*, 1931, and other miscellaneous proofs and prints. All signed, editioned wood-engraved proofs. Printed on smooth paper with more detail than shown in the book. Also, printed title-page and frontispieces of prospectus. Oxford University postcard, proofs and signed coloured wood engraving of frontispiece. Proof with legend for *Life of the Fields* with Gray's *Elegy* material and drawing for heading of *Daisy Matthews*. [File 297]
31. Sixteen wood engravings, all but two scorched. Three wood engraved headings for Rhys Davies, *Daisy Matthews*, 1932; two prints of dahlias, also for *Daisy Matthews*, one hand-coloured; signed proof for Kenneth Muir, *The Nettle and the Flower*, 1932; nine other prints, 1934-57, and n.d., including large cropped proof of doves in flight, 4/35, cats, 1/35 signed 1938, seals (cropped), cod (unsigned), hawk (possibly cut for the *Saturday Book*), three monkeys, preacher (possibly Alec for *Tess*) and a vignette Valentine card and envelope, not by AMP. [File 306]
32. Four proofs of wood engravings for H.E. Bates, *The House with the Apricot*, Golden Cockerel Press, 1933. [File 305]
33. Seven proofs (scorched) for *XXI Welsh Gypsy Folk-Tales*, 1933 (two editioned). The folder is from *The Faerie Queene*. [File 306]
34. Kynoch press notebook for 1936. Includes running hare, gamebirds, etc., and also some preparatory work for *Through the Woods*. [File 215]
35. Page proofs of H.E. Bates, *Through the Woods*, 1936. With AMP's annotations such as 'raise block', 'lower type', etc. [File 320]
36. Page proofs of *Through the Woods*, 1936. [File 324]

37. Page proofs of H.E. Bates, *Down the River*, 1937. Dustwrapper printed in dark blue throughout. Title-page of fisherman with float in harbour, see p.46. Also a copy of the actual title-page. Variants of the twin rivers: a) with two geese; b) with two finches. Waterlilies (p. 92). [File 320]
38. Page proofs of *Down the River*, 1937. Dustwrapper in black, amended title-page with pencil drawing of fish laid down. Also a printed proof. Dainty buds of March chapter possibly inspired Bates's *Darling Buds of May*. [File 319]
39. Page proofs of *Down the River*, 1937. [File 312]
40. Twelve signed proofs and seven proof wood engravings for Thomas Gray's *Elegy Written in a Country Churchyard*, 1938. Most are scorched. Includes five copies of wood engraving 'Evergreen with berries', one sheet of cream paper with three wood engraved vignettes, and one engraving of the storied urn on white paper. [File 304]
41. Proofs of Gray's *Elegy*, 1938. [File 324]
42. Seven proofs for Aloysius Roche, *Animals under the Rainbow*, 1952. One fine but waterstained landscaped pencil border with hare, partly coloured, possibly a design for a Post Office Greetings telegram. Also, a Durrant's press cutting from *News Chronicle*, 24.12.38, bearing a wood-engraving of a robin by AMP. Contents partly scorched. [File 316]
43. Twelve proof wood engravings for *Animals under the Rainbow*, 1952; two linocut proofs for Rhoda Power, *How it Happened*, 1930; a four-page proof of Herbert Furst, *Essays in Russet*, 1944; and two proof wood engravings from *Return of the Native* on 1 sheet. Contents scorched. [file 318]
44. Fourteen proofs for Spenser's *The Faerie Queene*, Limited Editions Club, 1953. Folder for volume 1 contains eleven engravings. Folder for volume 2 contains a pencilled vignette for the title-page plus three wood engravings. Parker was engaged by George Macy to add illustrations to those already produced by John Austen who was unable to complete the project. Scorched and damp-stained contents. [File 303]
45. Five wood engraved proofs for J C Powys, *Lucifer*, Macdonald, 1956; one wood engraved proof of lovers; pencil sketch of an otter for Richard Jefferies, *The Life of the Fields*, Lutterworth, 1947; pencil sketch of cats;. Contents partly scorched. [File 317]

46. Ten sheets of black and white proofs for Thomas Hardy, *Tess of the D'Urbervilles*, 1956. [File 300]
47. Colour proofs of *Tess of the D'Urbervilles*, 1956. The importance of this file lies in the fact that the coloured images in the Limited Editions Club book were printed upon insensitive paper and these show what could have been achieved if more sympathetic material had been used. This is shown in the sensitivity of Cranborne Chase. Little attention so far has been paid to AMP's work in colour.
48. Fourteen proof wood engravings for Thomas Hardy, *Far from the Madding Crowd*, 1958. [File 320A]
49. 25 printer's proofs for William Shakespeare, *Tragedies*, published in New York by the Heritage Press in 1958. *Comedies* was illustrated by Edward Ardizzone and *Histories* by John Farleigh. Note: the illustration of the three monks on the folder is by W A Dwiggin. [File 307]
50. 28 proof wood engravings for Thomas Hardy's *Life and Death of the Mayor of Casterbridge*, published by the Limited Editions Club of New York in 1964. The wood engraved illustration of Lucetta shows a deterioration of quality in the reproduction of her face in contrast to the pencil drawing. [File 310]
51. One proof wood engraving for *Mayor of Casterbridge*, 1964, printed on good quality paper. [File 308]
52. Two proof wood engravings for Gray's *Elegy*, 1938; one proof wood engraving for the frontispiece of Hardy's *Far from the Madding Crowd*, 1958; one wood engraving of a cat from Clare Leighton's manual *Wood Engraving of the 1930's*, published by The Studio; single engraved proofs of cat with starling, mountain goats, lapwing, frog, geese, barefoot boy. [File 314]
53. Miscellaneous proofs, including two proof wood engravings from H.E. Bates's *Down the River*, one signed editioned wood engraving of a wild cat (The Challenge), two wood engraved proofs from *Tess of the D'Urbervilles*, six proof wood engravings from five Lutterworth Press volumes of Richard Jefferies's essays, 1946-48, six wood engravings from H.E. Bates's *Through the Woods* (including signed editioned prints of rabbits, foxcubs, chaffinches, and catkins), five proof wood engravings from Shakespeare's *Tragedies*, and an illustration of Samson which is by Cynthia B Barnley. Formerly in a portfolio labelled "private prints".

54. 38 mounted prints.  
 On the moor, 2 of 35, 1946, signed; A witch's daughter, 9 of 35, signed, 1933; monkeys, 1928, 15 of 31, signed; goats, 1928, 10 of 35, signed and 5 of 35, signed; pigsty, 1926, 11 of 30, signed (an important early wood engraving showing Vorticist influence, an enthusiasm shared with her husband, William McCance); tree frog, 1929, 15 of 25; fox, signed, 1929, 38 of 40, and also 26 of 40; sheep dipping in Wales, all signed, 30 of 30, 1927, another, 30 of 30, dated 1974, another 23 of 30, 1926, and proof, 1937; blacksmith's shop, 1926, signed, 7 of 30 (an important early wood engraving); cats (Jane and Roderick) 1927, signed, 22 of 30, and 19 of 30, and 11 of 30; large wood engraving, proof, of farmyard with shire horses, 1940, signed; two Siamese cats (in colour), 1949, 4 of 35, signed; hare in snow, first proof, signed, 1936; starlings, 1938, 4 of 35 (originally cut for the *News Chronicle*), signed.  
 Proof for A E Housman's *A Shropshire Lad*, published by Harrap in 1940; one wood engraved proof of St. Blaise, 1950, 1 of 30, Daniel, 1 of 30, and St. Francis, 1 of 30 (from *Animals under the Rainbow* published by Hollis and Carter in 1952); from *The Fables of Esop*, published by the Gregynog Press in 1931, the following - fox and squirrel, 2 of 15, 1933, wolf and ram, 1931, signed, 2 of 12, lion and rat, 1930 (proof); from Gray's *Elegy* - chill January, signed, 1938, 6 of 12; Barbary sheep, 17 of 50, 1930, cut for the *London Mercury*, December 1934; from *Tess*, one signed wood engraving and two sheets, each with three wood engravings, all signed; one signed proof wood engraving of cows, entitled "A Roman brook", 1 of 35, from Jefferies's *Life of the Fields*. [File 334]
55. Signed and editioned proofs of the prints: polar bears (1926), goats (1928), Jane and kittens (1928), penguins (1929), geese (1930) (also a signed proof), Coquitte (1934), *sauve qui peut* (1934), the challenge (1934), three prints of doves in flight, two of which have a second colour (1934), mare and foal (1937), waterlilies (1960) (also an unsigned trial without colour), four proofs for *Animals under the Rainbow*, a colour wood engraving of Siamese cats found in *Image, No. 5*, Autumn 1950, one proof and five engravings for *Down the River*, three wood engravings (of a coracle and man and dog on one sheet of paper, and man and woman) from *The Gold Torque*, by Andrew McCormick, published by McLellan in 1951, one engraving of three monkeys, unsigned. [File 322]
56. Two signed proof wood engravings from Gray's *Elegy*; two sheets with proof wood engravings for *A Shropshire Lad*, 1940; five proof wood engravings for Shakespeare's *Richard II*, published by the Limited Editions Club of New York in 1940; two proof wood engravings from Richard Jefferies's essays (deer, and bird with insects); signed, editioned wood

engravings of reedbuck, 37 of 50, Jane and Roderick, 1927, 28 of 30, stevedores, 1926, 11 of 30, showing Vorticist influence; print, The blacksmith's shop, unsigned; one wood engraving of fox, 1929, unsigned, and one large wood engraving of fox cut for Brewster Prize; one wood engraving of bison and one wood engraving of cow cut for Frank Garner's *Cattle of Britain*; one wood engraving of a stag printed in brown; a page containing a wood engraving of lace, from *Down the River*; one signed wood engraving of pigsty, 9 of 20; one small engraved landscape; one small wood engraving of fish in stream. Some items scorched. [File 321]

57. Watercolour and trial pulls at various stages of the coloured print, two Siamese cats, 1948.
58. Watercolour of orchids. Trial pulls and finished proof wood engravings in colour of two different engravings of orchids, including the same engraving printed in differing colour combinations. Four are editioned, 1949 and 1950.
59. Two sketches and twelve progressive proofs of a coloured print of seagulls, 1957, including finished version on white paper.
60. Proofs and prints of advertisers.  
Subjects for Grey Dunn Biscuits: lifeboatmen rowing, wren (2 copies), the wedding, boots, child stealing fruit, Take a wife from Hell, fishing creel and shells, Who waits long at the ferry (2 versions), A full dog won't hunt (two versions), eye of a friend, full cup, man in kilt on mountain.  
Subjects for Sylvan Flakes, a proprietary soap-flake brand of Thomas Hedley: Grannie's Shetland shawl (2 versions), oriental cloth (2 versions), organdie luncheon set (2 versions), hankies from Hong Kong, Duchess set, antimacassars (2 versions), collar of imported lace, gloves, Montreal sweater (2 versions), doilies from Delhi, Eastern table runner, Swiss handkerchiefs, Clovelly teacosy, nightdress case, Belgian lace tablemat, pillowslips, and tartan scarf from Bute. Also three engravings for these: Grannie's shawl, hankies from Hong Kong (3 copies), and doilies from Delhi, wood engraved or scraperboard.  
These were for various newspapers and magazines, variously dated 1942 – 1952. Also a letter from the commissioning editors, Graham and Gillies. [File 334]
61. Proofs of cover for 'Beautiful Britain: the Country Life Calendar', 1938; engraving of dogs from the *New Chronicle*, 5 February 1938; proof of a bookplate "de profundis"; pencil sketch for same, two sketches of haymaking and of carnations, all on the same sheet; pencil drawing of carnations; pencil drawing of geese, heightened in blue ink; pencil sketch

entitled down to the sea; cover of *Young Farmer*, Jul - Aug. 1950; two drawings of a plough on one sheet, and Fison's advert showing same; four drawings of haycart on two sheets, and Fison's advert showing same; engraving of White Horse whisky, and advert showing same, and another advert showing whisky; engraving of rosebud; engraving of going to church; three wood engraved advertisements for Jackman; engraving of cattle; two adverts for London Transport (showing deer); three advertisements for Polak and Schwarz (showing lily of the valley, hyacinth and gooseberry); five advertisements for Yorkshire Evening News (paddleboat, tractor, ploughing, coat of arms and dam); advertisement for Sylvan Flakes; advertisement for Gray Dunn Biscuits, bailing the sea with a creel; proof advertisement for Standard Telephones with Icarus; wood engraving of bird in similar style; wood engraving of a carnation (part?); pages 23-24 of Henry Williamson, *The Farmer comes into his Own* showing headpiece of cows, vignette and tailpiece.

Six letters of J A Brockie of Brockie Haslam concerning advertisements, 1944-5 (e.g. 5 January 1944 concerning scraperboard drawings for Jackmans); an account to Brockie Haslam for five illustrations for Standard Telephones, 65gns, for dragonfly for *Christian Science Monitor*, 5gns, and for Gaillardia for Jackmans, £2-12-6. [File 325]

62. Two wood engraved posters for London Transport Underground, n.d.: two impressions of shire horses in farmyard; three impressions of cows in field.
63. Three lino-cuts, 1923, and n.d.: landscape; Cubist composition; quarry. [File 334]
64. Pencil sketch of gamebirds, possibly preparatory work for Richard Jefferies book; pencil sketch of ploughing horses for YFC Roundel. Quarry, linocut, signed and dated 1923. Cuttings of illustrations from newspapers and calendars. [File 313]
65. Nineteen proofs in full colour plus one in two colours and two in one colour of Siamese cat with a butterfly, for *Image 5*. [File 334]
66. Thirteen impressions on twelve pieces of paper, of two cats, for 1944-1945 Christmas and New Year's Greeting.
67. Thirty prints for greetings cards, 1944-70, and n.d.
  - A) Design of flying geese and house for card of Winifred and Arthur Ellis.
  - B) Top-hatted figure from *Mayor of Casterbridge*.
  - C) Change of address with Albrighton windmill.
  - D) Christmas greeting, pheasants and stooks.

- E) Large Christmas card with house and catkins, St. John's Jerusalem, Sutton-at-Hone.
- F) Cat and thrush design (Design X.1-37) in brown.
- G) Hambledon 1946 card, with cats, cock and goat, etc., in brown (2).
- H) Two cats and seascape with book and gulls (scorched).
- I) Three cats and bagpipes.
- J) Two cats and coastal scene.
- K) Hand with convolvulus.
- L) Cat on rock with gulls and heron, in blue.
- M) Two cats with books with Goatfell in background, 1970.
- N) Three cats with lion (scorched).
- O) Three cats, fish and bell.
- P) Greetings: three cats, fishes, gull, lighthouse (2 copies, both scorched).
- Q) Two cats, 1944-45, printed in black and yellow.
- R) Three cats, gulls and book, printed in blue (scorched).
- S) Three cats on paper (three copies, all stained).
- T) Three cats with gravers, printed in blue and black.

**U) Three cats on anvil? (6 copies, 4 scorched.) [File 302]**

68. Miscellaneous proofs and prints, 1930-53, and n.d.
- A) four large sheets, each with four engravings as follows: woman and tulip, tulip and penguin, dove and hands, hands and tulip. Scorched.
  - B) one sheet with four wood engravings of 17<sup>th</sup> century figures (scorched).
  - C) eight-page prospectus for *How It Happened*, 1939.
  - D) proofs for First Edition Club's *Fifty Books of the Year, 1932*.
  - E) a prospectus for Limited Editions Club project for an illustrated *Shakespeare*. With sketch for a 1940 stamp on back.
  - F) Heritage Press *Sandglass, IX: 33*. (Shakespeare's poems).
  - G) Christmas greetings from Helen Macy, 1970 (proprietor, Limited Editions Club).
  - H) coloured photograph of Water of Tanner, Aberdeen.
  - I) proof pages (pp65-80) from *Shropshire Lad*, Harrap, 1940.
  - J) Limited Editions Club *Monthly Newsletter*, May 1953, No. 240 (Spenser's *Faerie Queene*) and insert for *Richard II*, Limited Editions Club, 1940.
  - K) specimen page of *Fables of Esope*, (Gregynog Press, 1931).
  - L) four proof wood engravings of St. Roch., one editioned, from *Animals under the Rainbow* (Hollis and Carter, 1952) and five other proof wood engravings for this book. In poor condition.
  - M) wood engraving of large paddle steamer for *Yorkshire Post*.
  - N) title-page engraving for *Country Life Calendar*, 1938.
  - O) scroll, book and roses (bookplate design?).
  - P) wood engraving of man and woman, scored through.

Q) One proof wood engraving in black for Tess, folder containing fourteen other proof wood engravings from Hardy's novels.

R) four scorched and water-damaged proofs from *Return of the Native*, with six proofs (four designs) from *Poems of William Shakespeare*, Limited Editions Club, 1967.

S) four electro proofs from volumes of Jefferies's essays, Lutterworth Press, 1946-48.

T) Siamese cats in colour, for *Image*, No.5. (Two copies in different colours).

U) seven proof wood engravings cut for the *Saturday Book*, No. 1, 1941-

42.

V) large colour wood engraving of gulls.

W) engravings not by AMP: Kingston Rooms Ball; engraving of man with glass; forget-me-not; City of Liverpool Public Libraries bookplate, by Stephen Gooden, 1943.

69-90            DUPLICATE COPIES OF PRINTS

69.    *Fables of Esope*, 1931.

70.    *XXI Welsh Gypsy Folk Tales*, 1933.

71.    Daisy Matthews, 1933.

72.    *The House with the Apricot*, 1933.

73.    *Down the River*, 1937: "Skaters" and "Otter".

74.    *Gray's Elegy*, 1938.

75.    *Richard II*, 1940.

76.    *A Shropshire Lad*, 1940.

77.    *Animals under the Rainbow*, 1952.

78.    *The Faerie Queene*, 1952.

79.    *Lucifer*, 1956.

80.    *Tess of the D'Urbervilles*, 1956. Proofs for colour prints.

81.    *Tess of the D'Urbervilles*, 1956. Black and white prints.

82. Far from the Madding Crowd, 1958.
83. Shakespeare's Tragedies, 1958.
84. The Mayor of Casterbridge, 1964.
85. Illustrations of work by Richard Jefferies.
86. Duplicates from file 297.
87. Greetings cards, 1946, and n.d., from file 302.
88. How it happened, from file 318.
89. Page proofs of Down the River from file 320.
90. Bookplate and advertisements from file 325.
91. Duplicates from portfolio of "private prints".
92. Duplicates of engravings sold as prints.