

PRIVATE PRESS.

Summer, 2026.



Item 23

BLACKWELL'S RARE BOOKS

48-51 Broad Street, Oxford, OX1 3BQ, UK
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- 1. (Compton Press.) MURDOCH (Iris) *A Year of Birds*.** Poems. Engravings by Reynolds Stone. Tisbury: Compton Press, 1978, FIRST EDITION, 194/350 COPIES printed on Zerkall mouldmade paper and signed by the author and artist, wood-engraved title design and 12 other wood-engravings by Reynolds Stone, pp. [29], crown 8vo, original quarter brown cloth, backstrip gilt lettered, blue, brown and yellow marbled boards, fine **£250**
The bookplate of J.E. Davies is to the front pastedown, this with an inscription by the author - supplementing her signature at the colophon (where joined by that of Reynolds Stone).
- 2. (Eragny Press.) RONSARD (Pierre de) *Abrege de l'Art Poetique Francois*.** Hacon & Ricketts, Eragny Press, 1903, ONE OF 226 COPIES printed on Arches handmade paper, wood-engraved frontispiece press-mark, floral border to frontispiece and initial page of text, 12 engraved initials and 19 small floral decorations, all designed by Lucien Pissarro and engraved on wood by Esther Pissarro, a couple of little spots encroaching at margins, pp. 44, crown 8vo, original quarter cream boards, the sides with a patterned paper in shades of green, lettered in gilt to margin of upper board, a smattering of spots along joints, edges untrimmed with a few faint spots, free endpapers browned, protcted by a green card slipcase, very good **£800**
An attractive copy of this Eragny Press book, the text in French - issued by the Vale Press, who supplied its types.
- 3. (Essex House Press.) BUNYAN (John) *The Pilgrims Progress*.** From this World which is to Come. Delivered Under the Similitude of a Dream. Wherein is Discovered the Manner of His Setting Out; His Dangerous Journey and Safe Arrival at the Desired Country Essex House Press for Edward Arnold, 1899, 350/750 COPIES printed in black and red on Batchelor handmade paper, wood-engraved frontispiece by Reginald Savage, this with loose tissue-guard (spotted), one leaf with loss at top corner (not close to text), pp.[vi],426,16mo, original cream vellum with yapped leading edges, backstrip lettered in black with a few little spots towards head, edges untrimmed and lightly spotted, very good **£400**
The third book from the Press, an elegant edition.
- 4. (Fleece Press.) (WYATT.) LEE (Brian North) *Bookplates and Labels by Leo Wyatt*.** Introduced by Will Carter. Wakefield: Fleece Press, 1988, ONE OF 270 COPIES (from an edition of 300 copies) printed on Zerkall and Mohawk Superfine Text mouldmade papers, 4 duotone photographs (one a portrait) tipped-in as plates, 55 wood-engraved booklabels and bookplates reproduced in several colours throughout the text and 16 copper-engraved bookplates reproduced full-page as a suite at the end, pp.75, [iv], full-page repros., royal 8vo, original quarter brick-red cloth with green patterned Sage Reynolds paste-paper boards, backstrip with printed label, untrimmed, cloth slipcase, fine **£120**
- 5. (Florence Press) KEATS (John) *Poems*.** Arranged in Chronological Order, with a Preface by Sidney Colvin. [2 Vols.] At the Florence Press [of] Chatto & Windus, 1915, 24/250 COPIES printed on handmade paper, a few very faint spots to margin of final leaves of first volume, pp. xviii, 338; viii, 371, small 4to, original deluxe binding of full limp vellum with yapp edges, very clean, the green silk-ties all present and in good order, backstrips and upper boards lettered in gilt, t.e.g., other edges untrimmed and lightly spotted with a few faint spot to endpapers, very good **£1,500**
An elegant edition, attractively printed and of sufficient appeal to run to numerous printings. The first printing is scarce, particularly in this deluxe version on handmade paper.
- 6. (Florin Press.) WYATT (Leo) *Little Book of Alphabets*.** With an Introduction by Michael Taylor. Biddenden: The Florin Press, 1985, 75/150 COPIES (from an edition of 156 copies) printed on Barcham Green handmade paper and initialled by Graham Williams, with printed and wood-engraved

title-pages, the latter on a deep purple ground, also 12 engraved alphabets, each on a different coloured ground, all engraved by Leo Wyatt, the 12 alphabets include: Uncial; Gothic; Lombardic; Decorated Roman; Modern; Incline Roman; Calligraphic Roman; Calligraphic; Block Letter; Copperplate; Pen Script and Flourished Script, pp. [14] + Plates, small 4to, original quarter claret morocco with cream boards, the upper board with inset morocco label lettered in gilt, backstrip lettered in gilt, very faint spot to left-margin of upper board, edges untrimmed, very good **£225**
'...Printed by hand on two Albion presses, from the original wood blocks in Betty Wyatt's collection. The text is handset in Original Janson Antiqua. This is the first use both of a paper made specially for The Florin Press by Barcham Green and of the device engraved by Simon Brett. The coloured inks were largely ground by hand from dry pigment and prepared varnish. Bound by Smith Settle.' (Colophon)

7. (Front Street Editions.) GOETHE (J.W. von) Don Stefano Merola's Paper Mill. From the Biographical Sketch of Philipp Hackert. Translated by Giles MacDonagh. Illustrated by Geri Waddington. Binham: Front Street Editions, 2017, XXI/25 DELUXE COPIES (from an edition of 150 copies) printed on Magnani Pescia Editions paper, frontispiece and 6 further wood-engravings all tipped in, pp. [24], 8vo, original quarter black morocco with sides of patterned paper reproducing an Italian nineteenth-century design, backstrip lettered in gilt, with cloth portfolio enclosing full-page prints of the engravings, together in matching cloth and board slipcase, fine **£245**
Printed by John Grice at the Evergreen Press.

8. (Front Street Editions.) MOTION (Andrew) Destination Norfolk. A Childhood Trip to Burnham Overy Staithe. Illustrated by Andy English. Binham: Front Street Editions, 2015, 46/120 COPIES (from an edition of 135 copies) printed on Zerkall mould-made paper, frontispiece and 7 further wood engravings with 5 of these full-page, title-page printed in black and red, pp. [16], oblong 8vo, original red cloth, printed label inset to upper board, grey cloth slipcase with matching printed label, fine **£85**
A reminiscence of a childhood journey by the former Poet Laureate, with wonderful illustrations by Andy English.

9. (Front Street Editions.) MÜLLER (Wilhelm) Schubert's Winter Journey. The Poems of Wilhelm Müller. Translated by Ian Bostridge. Binham: Front Street Editions, 2015, V/20 COPIES (from an edition of 120 copies) printed on Somerset mould-made paper with a tipped-in frontispiece three-colour wood-engraving of Schubert by Chris Daunt after a portrait by Wilhelm August Riedler, pp. 53, 4to, original deluxe binding of quarter grey Harmatan leather, blue cloth sides with oval label inset to upper board, backstrip lettered in silver, blue cloth slipcase, fine **£225**
Printed in parallel text, the verse set to music by Schubert in 'Winterreise' in a translation by this well-known tenor.

10. (Front Street Editions.) NASH (Paul) Letters to Oliver Simon of the Curwen Press, 1924-45. Binham: Front Street Editions, 2016, FIRST EDITION, 49/100 COPIES (from an edition of 125 copies), tipped-in frontispiece of Nash's 'Cornilla 2' with further tip-in of folded facsimile sheet showing working directions for 'Urne Buriall', pp. 26, 8vo, original quarter blue cloth with patterned Curwen paper sides to a Nash design, backstrip with black paper label lettered in gilt, cloth slipcase, fine **£90**
Seventeen unpublished letters, the majority of them concerning the production of Nash's edition of Sir Thomas Browne's 'Urne Buriall' - the Curwen Press's crowning achievement, and one of the finest books of the twentieth-century.

11. Gill (Eric) Engravings, 1928-1933. (Printed by Hague and Gill for) Faber and Faber, 1934, FIRST EDITION, French-folded leaves, numerous Gill engravings, some light spotting, pp. xv, 102, large 4to, original green cloth, backstrip lettered in gilt and very faintly spotted, edges and endpapers

spotted, the dustjacket in very nice shape, original slipcase split at edges, the book itself very good
£1,500

A lavish catalogue of his work during his most important period - including his work on 'The Four Gospels' and 'The Canterbury Tales' for The Golden Cockerel Press, and the 'Song of Songs...' for the Cranach Press.

The artist himself provides a typically forthright and engaging Preface, summarising his work's theory and praxis.

12. (Gogmagog Press.) COX (Morris) War in a Cock's Egg. [A Poem in Three Parts, Being the Apotheosis of an Unknown Woman, Victim of War.] Gogmagog Press, 1960, 4/50 COPIES signed by Morris Cox, printed on Ingres paper, 4 double-page colour hand-pressed intaglio and surface offset illustrations, 6 printed on a white ground and 2 on a black ground, text printed in black, blue, mauve and red on blue, brown, cream or white paper, french-folded, ff. 34, tall foolscap 8vo, original red cloth, backstrip with printed label mounted on black, three raised bands, lean to spine, original acetate jacket which carries printed label to front panel, grey endpapers, very good **£350**

A powerful work, the verse composed between 1945 and 1955; the bibliographers comment that 'as a religious poem of the war this deserves more than its small edition'.

13. (Golden Cockerel Press.) GRAY (Thomas) Elegy Written in a Country Church-Yard. With a Foreword by Christopher Sandford. Golden Cockerel Press, 1946, 570/670 COPIES (from an edition of 750 copies) printed on Arnold mould-made paper, 6 full-page wood-engravings, a title-vignette, border to 'The Epitaph' and cover designs all by Gwenda Morgan, pp. 20, [ii], crown 8vo., original quarter mid blue buckram, backstrip gilt lettered, blue, fawn and pink marbled boards, the cloth at lower joint bubbling slightly, top edge gilt, others untrimmed, a couple of faint spots to margin of flyleaf, very good **£175**

One of the most charming of Golden Cockerels, in which Gwenda Morgan's pastoral scenes are an uplifting accompaniment to the poem.

14. (Ixion Press.) [DONNE (John) & George Herbert.] Lucie in the Sky or, Darkness Before Light. Loughborough: The Ixion Press (for the Beaupertuys Society), 1973, 6/9 COPIES, printed in purple on Eden Grove Laid paper, pink typographic device to title-page, pp. 7, crown 8vo, original sewn blue wrappers, printed in purple to front with typographic border in pink, slightly sunned to margins and a touch of creasing at extremities, very good **£45**

The booklet collects Donne's 'Nocturnall Upon S. Lucie's Day' along with Herbert's 'Easter Wings' - the latter an early calligram.

The British Library only on LibraryHub.

15. (Libanus Press.) DAYLIGHT JOBBERY, Ephemera to 1985. Marlborough: Libanus Press, [1986,] ONE OF 75 COPIES, single leaf Index stating limitation and listing the ephemera, together with a selection of over 60 pieces of ephemera with the majority tipped to backing-card, 'Errata & Substitutions' card laid in, folio, original patterned-paper drop-down box, printed labels on back and lid, minor knock to top, near fine **£175**

An excellent record of Michael Mitchell's ability to take on diverse briefs, and to design and print them to a high standard.

16. (Margate School of Art.) STERNE (Laurence) The Preface in the Desobligeant. Margate: School of Art, 1936, frontispiece and illustrations to the text, being line-drawings produced by students under the direction of John Austen, some very light spotting, pp. [13], royal 8vo, original quarter orange cloth with buff boards, the upper board wrinkled at top corner and browned through the jacket, attractive grey patterned endpapers, dustjacket with illustration to front panel, browned and with some handling marks, very good **£200**

An extract from Sterne's 'A Sentimental Journey' printed, to a high standard, by students at the Thanet Schools. The influence of their teacher, John Austen is evident: Austen had returned to his native Kent at the end of the 1920s, having cultivated a successful career as an illustrator in London - his witty, urbane style, with a sinuousness derived from the work of Aubrey Beardsley, was much in demand, perhaps most notably in a series of gift-books for The Bodley Head, which included Sterne's '...Tristram Shandy'.

17. Martin-Friel (Ellen) & Annemarie Ní Churreáin. The Bridge of Tears [Droichead na nDeor]. [Dublin:] Ellen Martin-Friel at Distillers Press, 2025, 34/60 COPIES (from an edition of 70 copies) signed by poet and artist, printed in brown on Fabriano Rosapina mould-made etching paper, sepia photogravure frontispiece, 5 poems joined by 6 striking 'visual interventions' by Martin-Friel (see below), pp. [48], 4to, original beige linen, backstrip with printed label, in a matching solander box lined with Martin-Friel's salted papers (a section of same inset to lid), fine **£500**

An impressively conceived and executed collaboration, using the symbol of the bridge in North-West Donegal for a meditation on departures and beginnings, within individual lives and across cultures.

Martin-Friel's illustrations are abstract designs, each one unique, forming constellations against a dark background by using sumi ink, Atlantic sea salt, turf ash and water collected from the Sríúthan Mhín Easa Roda (the river which flows beneath the bridge). Annemarie Ní Churreáin is a Donegal poet, whose work here uses English and Irish to explore its theme.

18. (Martin-Friel.) KAFKA (Franz) The Great Wall of China. Translated by Ian Johnston. [Dublin:] Ellen Martin-Friel at Distillers Press, 2024, 29/100 COPIES signed by the printer, printed on Munken Pure Rough paper, French-folded leaves, illustrated with a running header using quadrats to form a brick design, pp. [28], 8vo, original green wrappers of Zerkall Ingres paper, stab-stitch binding in the Japanese style, terracotta cloth solander box with printed label, fine **£185**

Published to mark the centenary of the author's death; an elegant edition, imaginatively - and appropriately, in respect of the author - using the void-unit of the quadrat to form the bricks of the wall.

19. (Plain Wrapper Press.) GILL (Brendan) Wooings. Five Poems. Verona: Plain Wrapper Press, 1980, FIRST EDITION, 118/155 COPIES signed by the author, printed on handmade paper, title-page vignette and the title to each poem printed in brown, errata leaf laid in at colophon (wherein the unidentified erratum), pp. 7, 4to, original sewn boards of brown and ochre patterned paper, inset label to upper board, edges untrimmed, fine condition **£200**

Poems collected for the first time here; Gill was a US journalist, known for his work - particularly as a critic of film and architecture - at the New Yorker.

20. (Ravilious.) ARMSTRONG (Martin) 54 (Fifty-Four) Conceits. A Collection of Epigrams and Epitaphs, Serious and Comic... With Engravings by Eric Ravilious. Martin Secker, 1933, FIRST EDITION, title-vignette and each verse with a wood-engraving by Eric Ravilious, some repeated, pp. 72, foolscap 8vo, original quarter black cloth and purple boards, backstrip lettered in gilt, a tiny amount of fading to margins of boards, fore-edge untrimmed, a few very faint spots to endpapers, dustjacket with Ravilious engravings to both panels, faint crease to inner margin of rear panel, some very light handling, very good **£575**

Armstrong was a poet and storyteller, whose 'Desert, a Legend' had been Ravilious's first book-illustration work in 1926; Armstrong also worked on books with Paul Nash around that time. His verse here is on the light side, but given weight by the superb wood-engravings by Ravilious, which respond with varying degrees of obliqueness to the text.

21. Ravilious (Eric) [Cover title:] Three Vignettes, from 'Thrice Welcome'. Merivale Editions, [1982,] 45/500 COPIES, the vignettes printed on a single sheet of vélin d'Arches paper, pp. [1], 4to, the

sheets loose in grey folder and with a matching grey sheet with aperture, the front of folder with faint crease at bottom corner, next to which a tiny spot, contents fine **£250**

Wood-engravings drawn from a Southern Railway publicity brochure from 1935 - here printed directly from the block (by Ian Mortimer at I.M. Imprimis) for the first time.

22. (Rocket Press.) ROCKET EPHEMERA. Blewbury, Oxfordshire: Rocket Press, 1994, ONE OF 80 SETS containing 55 pieces of letterpress printing by Jonathan Stephenson at his Rocket Press, printed in a variety of sizes, colours and on various colour papers, folio, original mid brown drop-down back box, printed labels with two-colour linocut to top and bottom of the box, title-label to backstrip, top edge a little dusty, near fine **£165**

Similar in concept and execution to the Libanus Press's 'Daylight Jobbery' collections, the collection shows the range and scope - as well as the skill - of Jonathan Stephenson at his Rocket Press; a mix of keepsakes, invitations, advertisements, leaflets and booklets of various types, some with their own stated limitations.

23. Rutherston (Albert) [Original coloured drawing:] 'A portrait of your devoted Uncle & Aunt...' 1921, ink and watercolour, inscription by the artist below, 15.5 x 9cm approx. (image size), on a sheet of paper from a sketchbook, a couple of very faint spots to margin (not close to image), very good condition **£450**

A charming gift from the artist to his niece. In the message below the image, Rutherston writes: 'A portrait of your devoted Uncle & Aunt examining a youthful tree - that it may be discovered whether the latter is suitable in all respects - for one of your Uncle's pictures! For Dearest Betty - affectionately Albert. Sep 1921'.

The recipient was Betty Holiday (née Rothenstein, daughter of his brother William Rothenstein).

DAVID JONES ENGRAVINGS

24. (Saint Dominic's Press.) [PEPLER (H.D.C.)] Pertinent & Impertinent. An Assortment of Verse. Ditchling: St. Dominic's Press, 1926, 99/200 COPIES, numerous wood-engravings by Ditchling artists, including David Jones, Eric Gill, Desmond Chute, Harold Purney, Joseph Cribb, H.D.C. Pepler and John Beedham, pp. [vi], 69, 8vo, original quarter black cloth, sides of white and black patterned paper, printed label to upper board (spare label tipped-in at rear), a little wear, edges untrimmed and free endpapers faintly browned, good **£350**

Verse religious and satirical by Pepler (identified as 'the author of "Nisi Dominus"'); it includes squibs on H.G. Wells, J.C. Squire and the Webbs.

25. (Schanilec.) SCHNEIDEMAN (Alex, Photographer) Want More. A Selection of Thirteen Photographs [...] With Wood-Engraved Interpretations by Gaylord Schanilec. (Printed at the Whittington Press for) Golborne Editions, 2019, 15/75 COPIES (from an edition of 90 copies), initialled by the printer, Patrick Randle, the photographs printed on Zerkall paper, the engravings responding to each on Naturalis paper, the interleaving captions to each on Shoji-i-Tanaka paper, those to photographs printed in grey, the title-page likewise, large 4to, original quarter grey morocco with matching fore-edges, the upper board with a photographic design by Schneideman, the lower with its wood-engraved counterpart by Schanilec (both from details of an example within), backstrip lettered in silver, edges untrimmed, yellow cloth slipcase, fine **£700**

A superbly conceived project, with Schneideman's photographs of fast consumerism on Oxford Street joined by the necessarily more meditative medium of Schanilec's wood-engraved depictions of the same scenes - the echoes and contrasts beautifully held in dialogue by Patrick Randle's printing and design.

26. (St James Park Press.) ORWELL (George) Animal Farm. A Fairy Story. St James Park Press, 2022, 68/140 COPIES (from an edition of 150), signed by the artist, printed in Intertype Times Roman on Zerkall ohne-Silurian paper, half-title, colophon and Commandments printed in red, with

10 full-page and 10 head-piece coloured linocuts by Hugh Ribbans, pp. [vi], 124, [1], 8vo, original pale grey wrappers, hand-sewn with open spine, linocut dustjacket with multi-coloured wrap-around illustration, housed in perspex box with gilt titled strip, fine **£1,850**

This copy with the additional signature of the printer, James Freemantle, at the colophon, where he has also written out the line 'all animals are equal, but some animals are more equal than others'.

A delightful edition, which rapidly sold out after its release in 2022, its size in keeping with the original Penguin paperback format, the illustrations with their vibrant primary colours and disturbing yet comic tone, reminiscent of Soviet 1930s posters, highly appropriate for the famous text.

