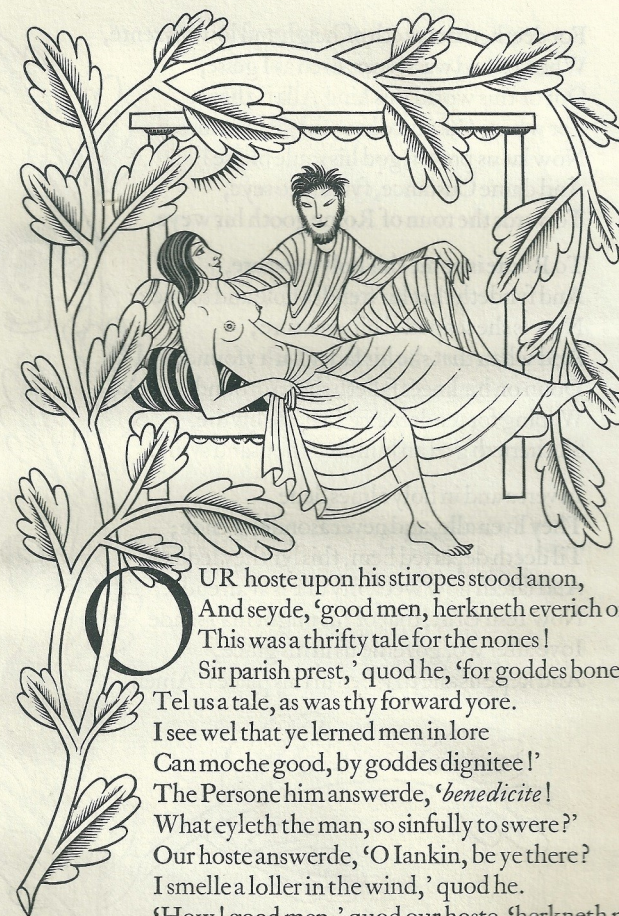


THE GOLDEN COCKEREL PRESS

BOOKS OF KELLS PTY LTD
FINE & RARE BOOKS



O UR hoste upon his stiropes stood anon,
And seyde, 'good men, herkneth everich on;
This was a thrifty tale for the nones!
Sir parish prest,' quod he, 'for goddes bones,
Tel us a tale, as was thy forward yore.
I see wel that ye lerned men in lore
Can moche good, by goddes dignitee!
The Persone him answerde, '*benedicite!*
What eyleth the man, so sinfully to swere?'
Our hoste answerde, 'O Iankin, be ye there?
I smelle a loller in the wind,' quod he.
'How! good men,' quod our hoste, 'herkneth me;

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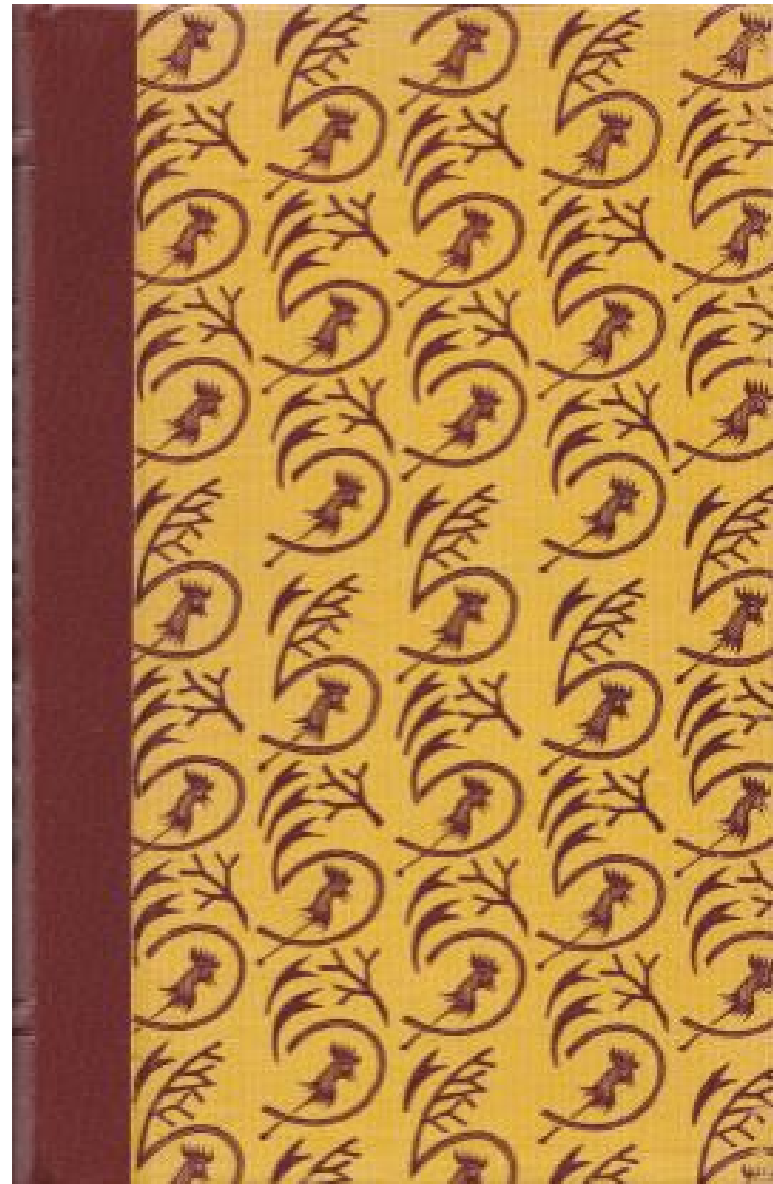
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Catalogue reference: GCP Summer

Catalogue compiled by Fiona Kells

Front cover illustration: Item 14 (part)



Item 50

The first item printed at the GCP

1. **The Golden Cockerel Press manifesto [Autumn 1920]:** THE GOLDEN COCKEREL PRESS. This Press is a co-operative society for the printing and publishing of books... Pp. [4], cockerel device (A, engraved by Desmond Chute); cr. 8vo; cream wove paper. Near fine; a little light browning, some faint creasing. **Waltham Saint Lawrence: Golden Cockerel Press, [1920].** (*Cock-a-Hoop I*) \$275

SCARCE. Composed in the attic of Hal Taylor's mother's house, the GCP manifesto was issued in two states; the present example is the first state, set in unlead 11pt Caslon, with justified lines, and with the Cockerel 'A' device, engraved by Desmond Chute, on the first page. A copy of the first state of this announcement is reproduced on pp. 57–60 of *Cock-A-Hoop* (1976). Cave & Manson reproduce a second state example on the cover of their history of the Golden Cockerel Press (British Library/Oak Knoll, 2002). The manifesto clearly lays out the short-lived aspirations of the Press' four founders.

The originating group quickly dissolved under the stresses of Hal Taylor's ill-health and the Press' primitive operating conditions. The GCP soon morphed into a more familiar type of private press and was sold to Robert Gibbings, under whose stewardship it flourished.

The first catalogue

2. **Golden Cockerel Press. 1921 Catalogue:** SPRING 1921. First List of Publications from the Golden Cockerel Press. Pp. [4], cockerel device (A, engraved by Desmond Chute); cr. 8vo; cream wove paper. Near fine; slight creasing. **Waltham Saint Lawrence: Golden Cockerel Press, 1921.** (*Cock-a-Hoop III*) \$120

SCARCE. Announces *Adam & Eve & Pinch Me*, *Terpsichore & Other Poems* and *Signs and Wonders*. The announcement for *Adam & Eve & Pinch Me* concludes with the statement: 'Owing to the conditions in which the initial work of this press was carried on the first edition of this book is of 550 copies only. The preparation of a second edition will be begun almost at once.'

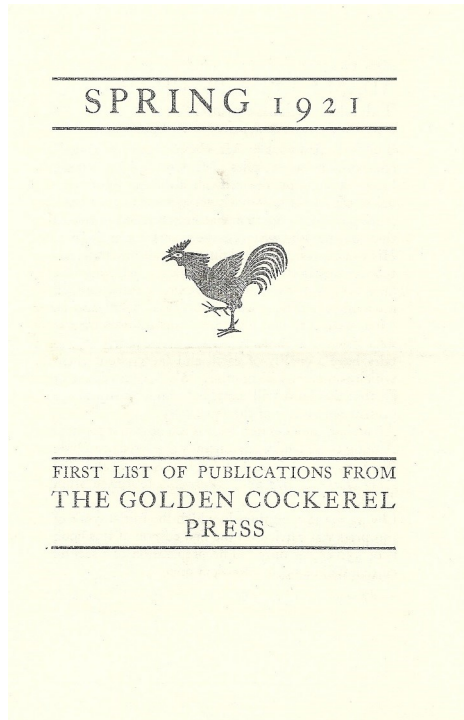
THE GOLDEN COCKEREL PRESS



THIS Press is a co-operative society for the printing and publishing of books. It is co-operative in the strictest sense. Its members are their own craftsmen, and will produce their books themselves in their own communal workshops without recourse to paid and irresponsible labour.

The scheme had its inception in a realization of the inadequacy of the commercial system of publishing, from both writer's and reader's point of view, as the vehicle of the intelligent and artistic expression of the time, and the need for a new and more responsible intermediary between author and public. The conditions of commercial publishing oblige the commercial publisher to rely more and more on large issues for his success, and, consequently, to take popular appeal instead of artistic integrity as his criterion. An example of the limitations imposed upon the artist by the commercial system is the publishers' dislike for books of 'wrong length', a prejudice necessarily having a restrictive effect on his workmanship.

The result of this state of things is quite obvious. Its inevitable tendency is towards the commercialization of letters. At the present dynamic moment this is felt to be



Item 2

3. **Golden Cockerel Press. 1922 Catalogue:** LIST OF PUBLICATIONS OF THE GOLDEN COCKEREL PRESS. Pp. [2](printed in red & black), cockerel device (A, in red, engraved by Desmond Chute); 38 x 12.3 cms; cream laid paper. Near fine; light creasing (fold marks). **Waltham Saint Lawrence: Golden Cockerel Press, 1922.** (*Cock-a-Hoop* V) \$80
SCARCE. Announces *Kanga Creek*, *Clorinda Walks in Heaven*, *The Puppet Show*, *Gipsy-Night*, *Hips and Haws* and lists the Press' three previously published volumes.
4. **Coppard, A. E. CLORINDA WALKS IN HEAVEN.** Tales. Pp. 132(last colophon); title-page vignette; cr. 8vo; cloth-backed yellow papered boards, printed paper title-label tipped to spine. Very good; a little light foxing, bookseller's label

tipped to tail of front pastedown, one leaf opened a trifle carelessly, some light wear to boards & title-label. **Waltham Saint Lawrence: Golden Cockerel Press, 1922.** (*Chanticleer* 4) \$90

5. **Coppard, A. E. HIPS & HAWS.** Poems. Pp. 46(last blank), title-page vignette; cr. 8vo; qr red buckram & yellow papered boards, printed paper title-label tipped to spine. Very good; a little light foxing, bookseller's label tipped to tail of front pastedown, some light wear to boards & title-label. **Waltham Saint Lawrence: Golden Cockerel Press, 1922. No. 391 of 500 copies.** (*Chanticleer* 7) \$150
Hips & Haws was Coppard's first book of poems.



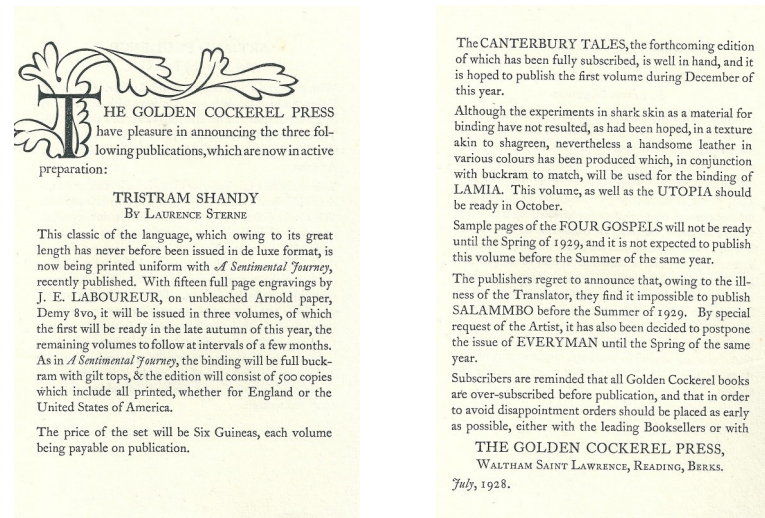
Item 3

6. **Ellis, Havelock. SONNETS, WITH FOLK SONGS FROM THE SPANISH.** Pp. xvi+84(last blank), title-page vignette; med. 8vo; qr natural linen & grey papered boards, printed paper title-label tipped to spine. Near fine; faint soiling to boards. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper. **Waltham Saint Lawrence: Golden Cockerel Press, 1925. No. 115 of 500 copies.** (*Chanticleer* 24) \$150

Author's presentation copy

7. **Coppard, A. E.** PELAGEA & OTHER POEMS. Pp. [vi]+46(last blank), title-page printed in red & black, wood-engraved text illustrations (by Robert Gibbings); qr cream buckram & batik papered boards, spine lettered in gilt. Near fine; two tiny marks to buckram. AUTHOR'S PRESENTATION COPY, signed & inscribed by A. E. Coppard to Owen Rutter on the front free endpaper; and signed by Robert Gibbings on the colophon. From Sir Thomas Ramsay's collection, with his blindstamp to foot of front free endpaper. **Waltham Saint Lawrence: Golden Cockerel Press, 1926. No. 175 of 425 copies.** (*Chanticleer* 43) \$500
- In his inscription, Coppard quotes from Henry James' *The Golden Bowl*: 'The "taste" of the poet is, at bottom & so far as the poet in him prevails over everything else, his active sense of life: in accordance with which truth to keep one's hand on it is to hold the silver clue to the whole labyrinth of his consciousness.'
8. **Coventry, Francis.** THE HISTORY OF POMPEY THE LITTLE, or The Life and Adventures of a Lap-Dog. Pp. xvi+228(last blank), wood-engraved frontispiece & tailpiece (by David Jones), decorative initial letters & headpieces; qr cream buckram & brown papered boards, spine lettered in gilt. Near fine, unopened; some minor foxing. **Waltham Saint Lawrence: Golden Cockerel Press, 1926. No. 302 of 400 copies.** (*Chanticleer* 44) \$200
9. THE FABLES OF AESOP. Translated by Sir Roger L'Estrange, KT. Pp. [vi]+vi+96(last blank), wood-engraved text illustrations (by Celia M. Fiennes); roy. 8vo; qr white buckram & brown papered boards, spine lettered in gilt. Near fine; some minor foxing. **Waltham Saint Lawrence: Golden Cockerel Press, 1926. No. 132 of 350 copies.** (*Chanticleer* 45) \$400
10. **Marston, John.** THE METAMORPHOSIS OF PIGMALIONS IMAGE. With engravings by Rene Ben Sussan. Pp. [vi]+20(last blank), plus coloured

frontispiece & one plate, title-page decorations & initial letter printed in brown; cr. 8vo; qr cream buckram & batik papered boards, spine lettered in gilt. Fine. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper. **Waltham Saint Lawrence: Golden Cockerel Press, 1926. No. 262 of 325 copies.** (*Chanticleer* 46) \$300



Item 11

11. **Golden Cockerel Press. 1928 Catalogue:** THE GOLDEN COCKEREL PRESS HAVE PLEASURE IN ANNOUNCING the three following publications... Pp. [4], floriated initial 'T' (by Eric Gill); cr. 8vo; white laid handmade paper. Fine. **Waltham Saint Lawrence: Golden Cockerel Press, 1928.** (*Cock-a-Hoop* XXVIII) \$70
- SCARCE. Advises also that the forthcoming edition of *The Canterbury Tales* is 'well in hand' and 'fully subscribed'; the results of the experiments in shark skin as a binding material for *Lamia*; the expected date of availability of sample pages for the *Four Gospels*; a delay in publishing *Salambo* due to 'the illness of the Translator' &c.



CONTRARY TO THE FEARS of a few and the expectations of many, the *Golden Cockerel*, alias Robert Gibbings, has returned from Tahiti bringing a store of material which he hopes to make use of in future publications of the Press.

Item 12

12. **Golden Cockerel Press. 1929 Catalogue:** CONTRARY TO THE FEARS OF A FEW and the expectations of many, the Golden Cockerel, alias Robert Gibbings... Pp. [4], French-fold, wood-engraving (of cockerel & palm tree by

Robert Gibbings); f° cap 8vo; Batchelor white laid handmade paper. Near fine; minor soiling. **Waltham Saint Lawrence: Golden Cockerel Press, 1929.**

(*Cock-a-Hoop* XXXI) \$70

SCARCE. Announces *The Seventh Man* and Plato's *Phaedo*; explains the delay of the 'long promised sample page for the *Four Gospels*' while the new Golden Cockerel type, designed by Gill, is cut; advises of the abandonment of the *Everyman* project &c. Gibbings later cut away the palm tree from the block used to illustrate this catalogue, and subsequently used the cockerel on its own as a press mark and as the basis for others of smaller and larger sizes (C1-7) (*Cock-a-Hoop* pp. 70-71).

13. **Meek, Charles.** THE WILL TO FUNCTION. A Philosophical Study. Pp. [iv] +136(last blank); t.e.g.; full red buckram, spine lettered in gilt. Near fine; slightest mellowing to spine. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper. **Bisley, Glos.: Printed at the Golden Cockerel Press for the Author, and published by him at the Mansion House, 1929. No. 158 of 300 copies.** (Cave 65A) \$125

The Will to Function was one of a small number of books commissioned to be privately printed at the GCP. Its author, Charles Meek, was 'a collector friend' of Robert Gibbings (Cave p. 35).

14. **Golden Cockerel Press. Specimen Pages [1929-31]. Geoffrey Chaucer.** THE CANTERBURY TALES. With wood engravings by Eric Gill. Twelve loose leaves, printed on both sides, wood-engravings (by Eric Gill); narrow med. 4tos; Batchelor handmade paper with Cockerel watermark. Near fine; minor browning/soiling. **Waltham Saint Lawrence: Golden Cockerel Press, 1929-31. \$300**

In the summer of 1927, Robert Gibbings and Eric Gill commenced work on the massive undertaking of *The Canterbury Tales*. Their task was made slightly easier by the decision to reuse some of the borders from the recently published *Troilus and Criseyde*. As per *Troilus*, Gill's wood-engraved borders decorate and

comment on the text of the double-page openings they adorn in the larger work — semi-clad and naked girls, men, boys, animals and devils climb, balance, leap and cavort among the leafy branches. Gill began each new tale with a more elaborate engraving and a red or blue initial letter. (Cave & Manson p. 51, 53; *Chanticleer* 63; Franklin, *The Private Presses*, pp. 143–44.)

The Specimen Pages in this grouping comprise (recto/verso):

1. ‘The Merchant’s Tale’: January asks Maia to go with him to the garden (snake entwined in foliage)/‘The Merchant’s Tale’: Maia furtively signals to Damian and they go to the garden (foliage).
2. ‘The Manciple’s Tale’: Phoebus’ wife commits adultery (foliage, with a man & woman embracing and, below them, the cuckolded husband sleeping)/‘The Manciple’s Tale’: The crow witnesses the adultery and tells Phoebus about it (foliage & Death).
3. ‘The Prioress’s Tale’: The abbot stops the boy and the boy is made a martyr (foliage and naked, haloed boy dancing)/‘The Prologue of Sir Thopas’: The Host asks Chaucer to tell the next tale (decorative initial letter ‘W’, foliage, archer shooting at bird in flight).
4. ‘The Canon Yeoman’s Tale’: Why is the recipe of the philosopher’s stone still a secret? (man wielding branch of foliage beside burning brazier)/‘The Manciple’s Prologue’: (decorative initial letter ‘W’, foliage, with man climbing & woman on hands and knees above).
5. ‘The Canon Yeoman’s Tale’: The canon’s trick (man climbing in foliage)/‘The Canon Yeoman’s Tale’: The priest falls for the trick (foliage).
6. ‘The Merchant’s Tale’: About the pros of marriage (bare-breasted woman climbing foliage)/‘The Merchant’s Tale’: God made Adam a wife (posterior view of naked figure – female? – draped over branchlet).
7. ‘The Tale of Sir Thopas’: Sir Thopas rides out again (large initial letter ‘N’ printed in blue, prancing male figure carrying foliage)/‘The Tale of Sir Thopas’: The Host interrupts Chaucer (decorative initial letter ‘N’, foliage, with seated man with eyes closed & woman standing and gesturing – pointing at her thumb).
8. ‘The Squire’s Tale’: The falcon narrates her husband’s adultery (two naked

figures – male and female – climbing foliage)/‘The Squire’s Tale’: The falcon narrates her husband’s adultery (foliage).

9. ‘The Squire’s Tale’: Preview of what is coming next (naked, male winged figure swinging in foliage)/‘The Squire’s Tale’: Preview of what is coming next (Pegasus, foliage).
10. ‘The Man of Law’s Tale’: The death of King Alla and Constance retires in Rome (woman scaling foliage with haloed figure above)/‘The Man of Law’s Epilogue’: Epilogue to the Man of Law’s Tale (large initial letter ‘O’, foliage, man and bare-breasted woman reclining on a couch).
11. ‘The Pardoner’s Tale’: The three men urge the old man to tell where to find Death, and the way to Death and eight bushels of gold (foliage, three naked hanged men)/‘The Pardoner’s Tale’: An agreement on the division of the treasure between three men/between two men (foliage, two hooded figures).
12. ‘The Squire’s Tale’: The knight dances with Canace, the king’s daughter, and the feast continues until all are satisfied, and the start of the manual of the war-horse (bare, stripped branch, with smoke and winged, forked-tongued devil)/‘The Squire’s Tale’: The manual of the war-horse (foliage).

15. THE PHAEDO OF PLATO. Translated into English by Benjamin Jowett. Pp. [iv]+80(last colophon), decorative title-page, floriated ornament & initial letters in red (by Eric Gill); cr. 4to; t.e.g.; full blue-green buckram, gilt-lettered red leather spine-label, gilt cockerel device on upper board. Near fine; bookplate tipped to front pastedown, slightest mellowing to spine. From Sir Thomas Ramsay’s collection, with his blindstamp to foot of front free endpaper.
Waltham Saint Lawrence: Golden Cockerel Press, 1930. No. 345 of 500 copies. (*Chanticleer* 69) \$400
16. LUCINA SINE CONCUBITU: A Letter Humbly Address’d to the Royal Society. With 3 engravings on copper by Hester Sainsbury. Pp. [viii]+44(last blank), plus frontispiece & two plates (each with tissue-guard), title-page vignette, decorative initial letter; cr. 8vo; t.e.g.; qr parchment & patterned

papered boards (featuring a design by Hester Sainsbury), spine lettered in gilt. Near fine; free endpapers a trifle browned, spine faintly soiled. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper.

Waltham Saint Lawrence: Golden Cockerel Press, 1930. No. 330 of 500 copies. (*Chanticleer* 70) \$250

Hester Sainsbury's wood-engraved 'repeat pattern for the binding [shows] the "small unexpanded Minims of Existence...little men and women" which [the author, Abraham] Johnson averred he had seen in his microscope' (Cave p. 85).

Signed by Robert Gibbings

17. **Gibbings, Robert.** THE 7TH MAN. A true cannibal tale of the South Sea Islands told in fifteen wood-engravings and precisely one hundred and eighty nine words. Pp. [viii]+18(last blank), title-page vignette & 15 illustrations; cr. 8vo; gilt edges; qr yellow buckram & patterned papered boards, spine lettered in gilt. Near fine; free endpapers a trifle browned. SIGNED BY THE AUTHOR on the colophon. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper. **Waltham Saint Lawrence: Golden Cockerel Press, 1930. No. 119 of 500 copies.** (*Chanticleer* 72) \$500
- SCARCE. *The 7th Man* was inspired by Gibbings' interest in 'the literature of travel, exploration and piracy' and by his recent trip to the South Pacific (Cave p. 233). Gibbings' absence was announced in the GCP's *Spring 1929* catalogue (*Cock-a-Hoop* XXX); and his return noted in the subsequent catalogue (see item 12 in this catalogue). Gill supervised the Press' typography in Gibbings' absence.

18. **Golden Cockerel Press. Autumn 1931 Catalogue:** AUTUMN LIST. GOLDEN COCKEREL PRESS 1931. Pp. [4], cockerels (C1R), wood-engravings (by Eric Ravilious & Robert Gibbings), Order Form (loosely inserted); cr. 4to; Van Gelder cream laid paper. Very good; some light soiling, minor edge-wear. **Waltham Saint Lawrence: Golden Cockerel Press, 1931.** (*Cock-a-Hoop* XL) \$45
- Announces the impending publication of Gordon Craig's *A Production*. In fact, Craig's book was never issued by the Press.



Item 18

Author's presentation copy

19. **Coppard, A. E.** CROTTY SHINKWIN. A Tale of the Strange Adventure that Befell a Butcher of County Clare. [And] The Beauty Spot. A Tale Concerning the Chilterns. Engravings by Robert Gibbings. Pp. [vi]+70(last blank), decorative double title-page, text illustrations; t.e.g.; qr blue morocco & patterned cloth, spine lettered in gilt. Near fine; minor rubbing to spine, boards faintly soiled. AUTHOR'S PRESENTATION COPY, signed & inscribed by A. E. Coppard to Owen Rutter on the front free endpaper; and signed by Robert Gibbings on the colophon. From Sir Thomas Ramsay's collection, with his blindstamp to foot of front free endpaper. **Waltham Saint Lawrence:**

Golden Cockerel Press, 1932. No. 258 of 500 copies. Guinea Series.
(*Chanticleer* 84) \$500

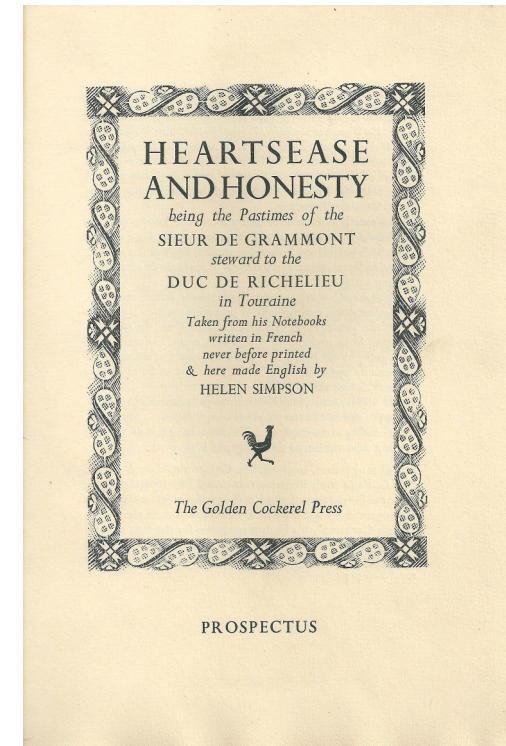
In his inscription, Coppard quotes from Laurence Sterne's *The Life & Opinions of Tristram Shandy, Gentleman*: 'The measure of heaven itself is but the measure of our present appetites & concoctions.'

20. **Coppard, A. E. (Editor).** CONSEQUENCES. A complete story in the manner of the old parlour game in nine chapters each by a different author. Pp. [viii]+68(last blank), wood-engraved frontispiece (by Eric Ravilious), title-page vignette; top edge tinted; red buckram, spine lettered in black; dust-jacket. Very good; some slight soiling, a little light wear to boards, dust-jacket worn (with a few small losses). **Boston & New York: Printed at the Golden Cockerel Press & published by Houghton Mifflin Co., 1933.** Edition limited to 1,000 copies. (*Chanticleer* 85) \$75
Contributors include John van Druten, G. B. Stern, Coppard and Elizabeth Bowen.
21. **Dunsany, Lord.** LORD ADRIAN. A play in three acts. Engravings by Robert Gibbings. Pp. [viii]+76(last colophon), title-page vignette, text illustrations; t.e.g.; qr red morocco & patterned cloth, spine lettered in gilt. Near fine; minor rubbing to cloth. **Waltham Saint Lawrence: Golden Cockerel Press, 1933. No. 292 of 325 copies.** Guinea Series. (*Chanticleer* 89) \$250
'In August 1933, the Press was taken over from Robert Gibbings by Christopher Sandford, Francis Newbery and Owen Rutter, and transferred to 10 Staple Inn, London' (*Chanticleer* 89).
22. **Bates, H. E.** THE HOUSE WITH THE APRICOT and Two Other Tales. Pp. [viii]+62(last blank), title-page vignette, wood-engraved illustrations (by Agnes Miller Parker); t.e.g.; qr dark green morocco & patterned cloth, spine lettered in gilt. Near fine; faint browning to free endpapers, edges of boards a trifle rubbed.

London: Golden Cockerel Press, 1933. No. 29 of 300 signed copies.
Guinea Series. (*Chanticleer* 90) \$350

'The first Cockerel to be printed at the Chiswick Press' (Cave p. 99).

23. THE GARDEN OF CARESSES. Translated from the Arabic by Franz Toussaint: now rendered into English by Christopher Sandford. Pp. 92, title-page printed in green & black, sepia pictorial headpieces (by Gertrude Hermes); f' cap 4to; t.e.g.; qr vellum & blue cloth, spine lettered in gilt, boards ruled in gilt. Near fine; some faint foxing, minor wear to boards. From John R. Sofio's collection, with his bookplate tipped to front pastedown. **Golden Cockerel Press, 1934. No. 146 of 275 copies.** (*Chanticleer* 100) \$350



Item 24

24. **Golden Cockerel Press. Prospectus: Sieur de Grammont.** HEARTSEASE AND HONESTY Being the Pastimes of the Sieur de Grammont steward to the Duc de Richelieu in Touraine. Taken from his notebooks written in French never before printed & here made English by Helen Simpson. Pp. [4], cockerel (C1R), wood-engraved borders (by 'Mrs Ravilious' ie. Tirzah Garwood); med. 8vo; Van Gelder cream wove paper. Near fine; faint browning, tiny closed edge split. **London: Golden Cockerel Press, [1935].** (*Cock-a-Hoop* P108) \$25

25. **Golden Cockerel Press. Autumn 1936 Catalogue: THE GOLDEN COCKEREL PRESS.** The Golden Cockerel Begs to Announce His Discovery of Some Charming New Material for Autumn Publication. Pp. [4], illustrations (by Elizabeth Corsetti & Eric Ravilious); cr. 4to; salmon card. Near fine; minor creasing, small closed edge-split, two neat holes punched at inner margin (for ring-binder). **London: Golden Cockerel Press, [1936].** (*Cock-a-Hoop* LIX) \$30

Includes an essay on the GCP by Humbert Wolfe.

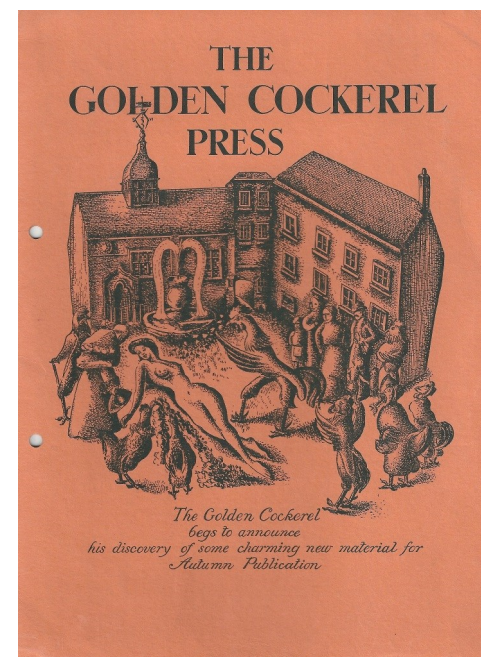
26. **Miller, Patrick (George MacFarlane).** ANA THE RUNNER. A Treatise for Princes & Generals Attributed to Prince Mahmoud Abdul. Engravings by Clifford Webb. Pp. [ii]+110(last colophon), frontispiece, illustrations; t.e.g.; med 8vo; qr brown Niger & beige canvas, spine lettered & decorated in gilt, by Sangorski & Sutcliffe (with binder's stamp to foot of front pastedown). Near fine; some minor foxing, cloth a trifle soiled. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper. A lovely copy. SCARCE. **London: Golden Cockerel Press, 1937. No. 5 of 150 signed & specially bound copies.** (*Pertelote* 122) \$500

27. **Whitfield, Christopher.** MR. CHAMBERS AND PERSEPHONE. A tale. Printed, with wood-engravings by Dorothea Braby. Pp. [ii]+64(last blank), frontispiece, title-page vignette, illustrations; f'cap 4to; t.e.g; qr green morocco

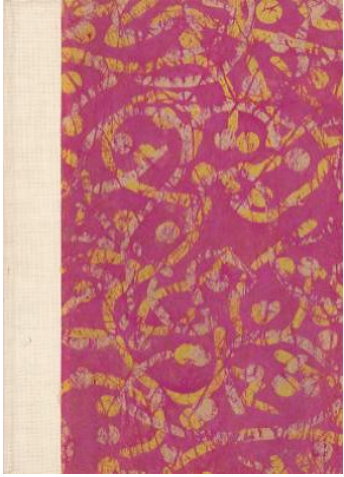
& yellow cloth, spine lettered & decorated in gilt, by Sangorski & Sutcliffe (with binder's stamp to foot of front pastedown). Near fine; top edges of boards a trifle foxed, slight mellowing to spine. From Sir Thomas Ramsay's collection, with his blindstamps to front free endpaper. An excellent copy. SCARCE.

London: Golden Cockerel Press, 1937. No. 80 of 150 signed & specially bound copies. (*Pertelote* 125) \$300

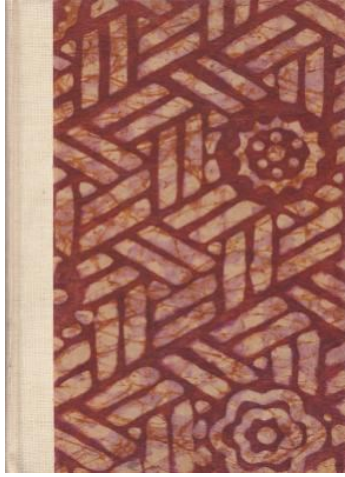
28. **Golden Cockerel Press. Prospectus: V. G. Calderon.** THE WHITE LLAMA. Being La Venganza Del Condor of V. G. Calderon. Now translated into English for the first time by Richard Phibbs. Engravings by Clifford Webb. Pp. [4], wood-engraving (by Clifford Webb); f'cap 4to; white laid handmade paper. Fine. **London: Golden Cockerel Press, 1938.** (*Cock-a-Hoop* P132) \$30



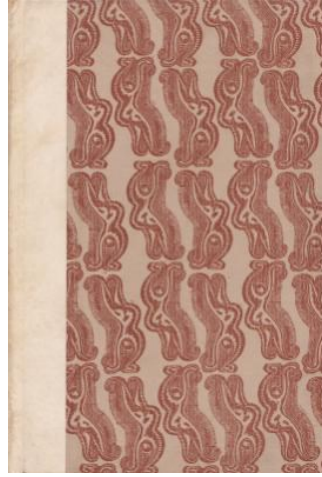
Item 25



Item 7



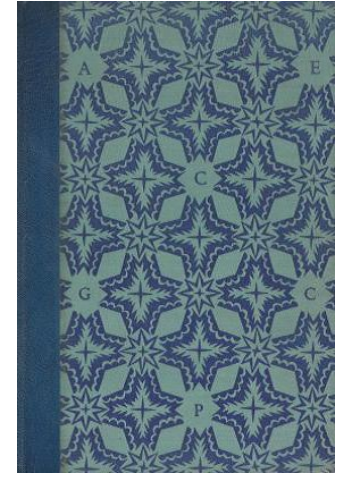
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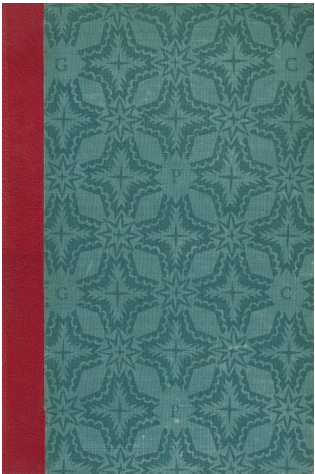
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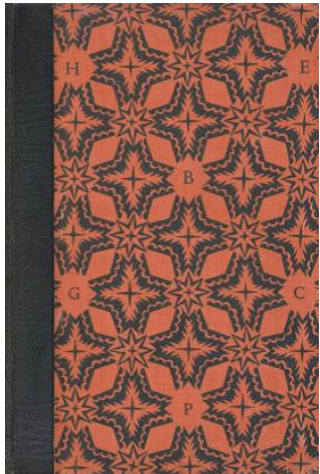
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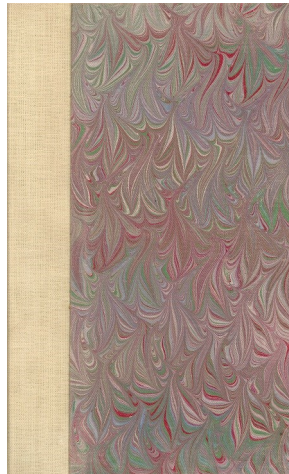
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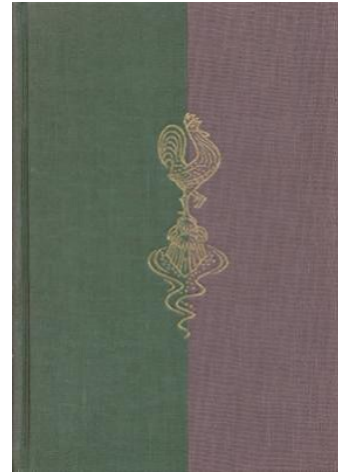
Item 21



Item 22



Item 41

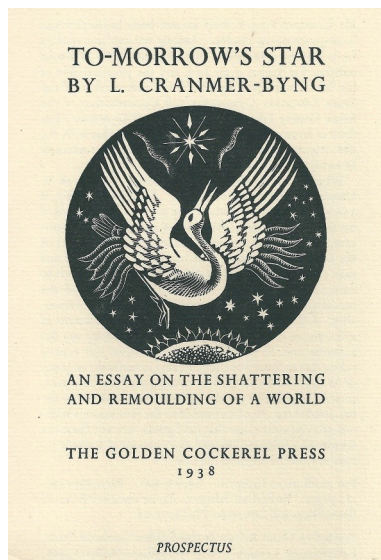


Item 43

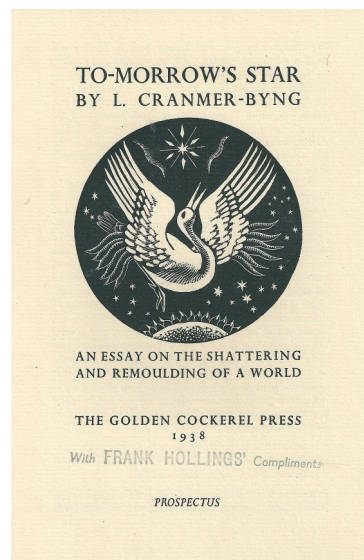


Item 44

29. **Golden Cockerel Press. Prospectus: L. Cranmer-Byng. TO-MORROW'S STAR.** An essay on the shattering and remoulding of a world. Pp. [2], wood-engraving (by Lettice Sandford); cr. 8vo; cream laid paper. Fine. **London: Golden Cockerel Press, 1938.** (*Cock-a-Hoop* P133) \$25



Item 29



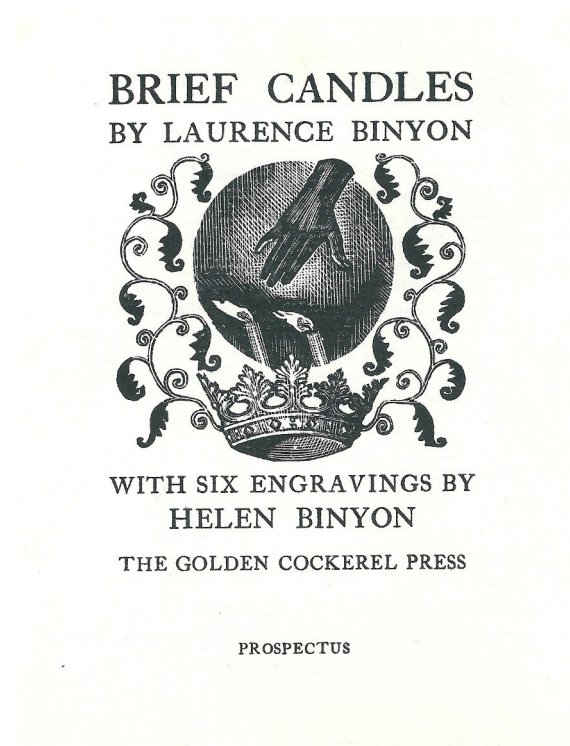
Item 30

30. **Golden Cockerel Press. Prospectus: L. Cranmer-Byng. TO-MORROW'S STAR.** An essay on the shattering and remoulding of a world. Pp. [2], wood-engraving (by Lettice Sandford); cr. 8vo; cream laid paper. Fine. Stamped in ink 'With Frank Hollings' Compliments'. **London: Golden Cockerel Press, 1938.** (*Cock-a-Hoop* P133) \$25

31. **Cranmer-Byng, L. TOMORROW'S STAR.** An essay on the shattering and remoulding of a world. Pp. 182(last blank), title-page vignette & pictorial endpiece (by Lettice Sandford), floriated initial letters (by Eric Gill); cr. 8vo;

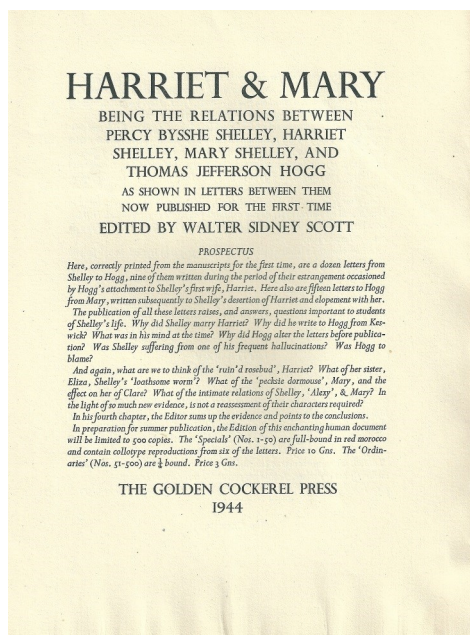
t.e.g.; rose cloth, spine lettered in gilt; dust-jacket. Near fine; a little light foxing, slight soiling to dust-jacket. From Sir Thomas Ramsay's collection, with his blindstamp to foot of front free endpaper. **Golden Cockerel Press, 1938.** (*Pertelote* 133) \$50

32. **Golden Cockerel Press. Prospectus: THE GOLDEN COCKEREL RUBÁIYÁT OF OMAR KHAYYÁM.** Translated by Edward Fitzgerald... Introduction by Charles Ganz. Line engravings by John Buckland-Wright. Pp. [2]; narrow med. 4to; Van Gelder cream laid mould-made paper. Near fine; slight creasing (fold mark). **London: Golden Cockerel Press, 1938.** (*Cock-a-Hoop* P138i) \$25



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33. **Golden Cockerel Press. Prospectus: Laurence Binyon.** BRIEF CANDLES. With six engravings by Helen Binyon. Pp. [2], wood-engraving (by Helen Binyon); impl 24mo; white laid paper. Near fine; minor soiling. **Golden Cockerel Press, [1938].** (*Cock-a-Hoop* P139) \$25
34. **Lawrence, T. E. SHAW-EDE.** T. E. Lawrence's letters to H. S. Ede 1927–1935. Foreword and running commentary by H. S. Ede. Pp. 62(last colophon); cr. 4to; t.e.g.; qr navy morocco & white art-canvas, spine lettered & decorated in gilt between raised bands, by Sangorski & Sutcliffe (with binder's stamp to foot of front pastedown); within cardboard slipcase (as issued). Near fine; faint soiling to lower board, slightest mellowing to spine. From Mary Elizabeth Hudson's collection, with her small bookplate tipped to the front free endpaper. **London: Golden Cockerel Press, 1942. No. 83 of 500 copies.** (*Pertelote* 151, O'Brien A234) \$800



Item 38

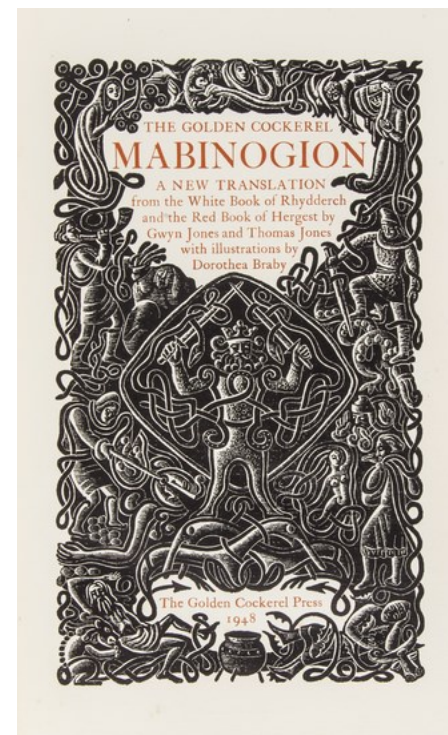
35. **Swinburne, Algernon Charles.** LUCRETIA BORGIA. The Chronicle of Tebaldeo Tebaldei – Renaissance Period. Commentary and notes by Randolph Hughes. Engravings by Reynolds Stone. Pp. 196(last colophon), title-page vignette, text illustrations, notes, appendix, typographical note; narrow med. 4to; t.e.g.; full white art canvas, spine and upper board lettered & decorated in gilt. Near fine; some minor foxing, slight bruising to edges of boards. An excellent copy of a beautiful book. **London: Golden Cockerel Press, 1942. No. 239 of 350 copies.** (*Pertelote* 152) \$450
36. THE TENBURY LETTERS. Selected & edited by Edmund H. Fellowes, Hon. Librarian of St. Michael's College, Tenbury, & Edward Pine. Pp. 232, facsimile manuscript pages; cr. 8vo; t.e.g.; red buckram, spine and upper board lettered & decorated in gilt. Fine. From John Gartner's collection. **London: Golden Cockerel Press, 1942. No. 118 of 300 copies.** (*Pertelote* 153) \$150
37. **Golden Cockerel Press. Prospectus: THE ATHENIANS.** Being the correspondence between Thomas Jefferson Hogg and his friends... Edited by Walter Sidney Scott. Pp. [2]; cr. 4to; cream laid mould-made paper. Fine. **London: Golden Cockerel Press, 1944.** (*Cock-a-Hoop* P158) \$25
Whilst *The Athenians* was printed in 1943, the prospectus was not printed until the following year, and is dated 1944 (*Cock-a-Hoop* p. 110).
38. **Golden Cockerel Press. Prospectus: HARRIET & MARY.** Being the relations between Percy Bysshe Shelley, Harriet Shelley... Edited by Walter Sidney Scott. Pp. [2]; cr. 4to; cream laid mould-made paper. Fine. **London: Golden Cockerel Press, 1944.** (*Cock-a-Hoop* P161) \$25
39. **Shelley, P. B. et al. HARRIET & MARY.** Being the relations between Percy Bysshe Shelley, Harriet Shelley, Mary Shelley, and Thomas Jefferson Hogg as shown in letters between them now published for the first time. Edited by Walter Sidney Scott. Pp. [ii]+84(last colophon), title-page printed in red &

black, frontispiece portrait (of P. B. Shelley), references; cr. 4to; t.e.g.; qr brown morocco & blue buckram, spine lettered & decorated in gilt between raised bands. Near fine; faint soiling to boards. From Sir Thomas Ramsay's collection, with his blindstamp to foot of front free endpaper. **London: Golden Cockerel Press, 1944. No. 479 of 500 copies.** (*Cockalorum* 161) \$250

40. **Shelley, P. B. et al.** SHELLEY AT OXFORD. The early correspondence of P. B. Shelley with his friend T. J. Hogg together with letters of Mary Shelley and T. L. Peacock and a hitherto unpublished prose fragment by Shelley. Edited by Walter Sidney Scott. Pp. [ii]+80(last blank), title-page printed in red & black, frontispiece portrait, illustrations, notes; cr. 4to; t.e.g.; qr brown morocco & blue buckram, spine lettered & decorated in gilt between raised bands. Near fine; small inked inscription ('Christmas 51') to preliminary blank, cloth a trifle rubbed. **Golden Cockerel Press, 1944. No. 269 of 500 copies.** (*Cockalorum* 163) \$250
41. **Whitfield, Christopher.** TOGETHER AND ALONE. Two short novels. With engravings by John O'Connor. Pp. [iv]+110(last colophon), title-page vignette, text illustrations; roy. 8vo; t.e.g.; qr white canvas & marbled cloth, spine lettered & decorated in gilt. Fine. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper. A superb copy. **London: Golden Cockerel Press, 1945. No. 498 of 500 copies.** (*Cockalorum* 165) \$250
42. **Bonaparte, Napoleon.** NAPOLEON'S MEMOIRS. Volume I: Corsica to Marengo. Edited by Somerset De Chair. Volume II: Waterloo Campaign. Edited and translated by Somerset De Chair. Pp. 424(last blank)+80(last colophon), frontispiece portraits (of Bonaparte), title-page vignettes (by John Buckland Wright), chapter indices, endpaper maps; narrow med 4tos; t.e.g.; uniform full green canvas, spines lettered & decorated in gilt, upper boards decorated with gilt device (designed by John Buckland Wright). Near fine; some minor foxing

to vol. I. From Sir Thomas Ramsay's collection, with his blindstamp to bottom fore-corner of front free endpapers. An excellent set. **London: Golden Cockerel Press, 1945. No. 59 of 500 sets.** Two volumes. (*Cockalorum* 167) \$800

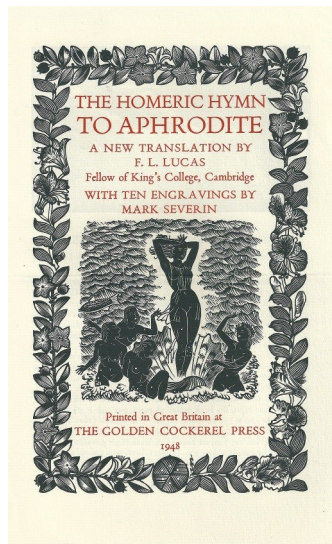
43. **Jones, Gwyn.** THE GREEN ISLAND. A novel. Engravings by John Petts. Pp. 84, frontispiece, title-page printed in green & black, illustrations; roy. 8vo; t.e.g.; green & grey canvas, spine and upper board lettered & decorated in gilt, by Douglas Leighton. Fine. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper. A lovely copy. **London: Golden Cockerel Press, 1946. No. 198 of 500 copies.** (*Cockalorum* 169) \$200



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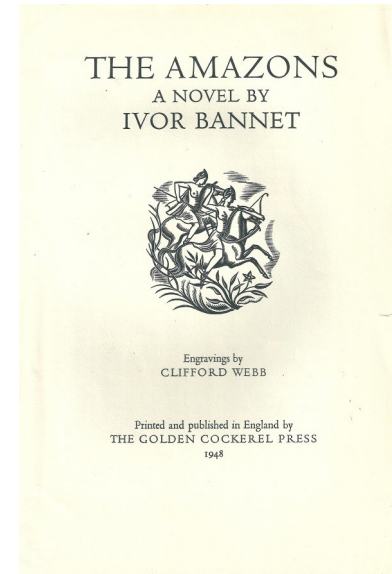
44. **De Heriz, Patrick.** LA BELLE O'MORPHI. A brief biography. With illustrations by Francois Boucher. Pp. [iv]+36, frontispiece, title-page vignette & ten illustrations; roy. 12mo; t.e.g.; blue & pink cloths, spine and upper board lettered & decorated in gilt. Near fine; corners of boards a trifle rubbed. **Golden Cockerel Press, 1947. No. 193 of 750 copies.** (*Cockalorum* 173) \$125

45. THE GOLDEN COCKEREL MABINOZION. A New Translation from the White Book of Rhydderch and the Red Book of Hergest by Gwyn Jones and Thomas Jones. With illustrations by Dorothea Braby. Pp. [ii]+268(last blank), plus frontispiece, pictorial title-page (printed in brown & black), text maps & illustrations, notes; cr. folio; t.e.g.; half orange Cape & maize buckram, spine and upper board lettered & decorated in gilt, by Sangorski & Sutcliffe (with binder's stamp to foot of front pastedown). Fine. From Geoffrey Farmer's collection, with his booklabel tipped to front pastedown. An excellent copy of a beautiful book. **London: Golden Cockerel Press, 1948. No. 361 of 550 copies.** (*Cockalorum* 176) \$800



Item 46

46. **Golden Cockerel Press. Prospectus: THE HOMERIC HYMN TO APHRODITE.** A new translation by F. L. Lucas... With ten engravings by Mark Severin. Pp. [2](printed in black & red), wood-engravings (by Mark Severin); roy. 8vo; cream laid paper. Near fine; slight horizontal fold mark. **London: Golden Cockerel Press, 1948.** (*Cock-a-Hoop* P177i) \$25



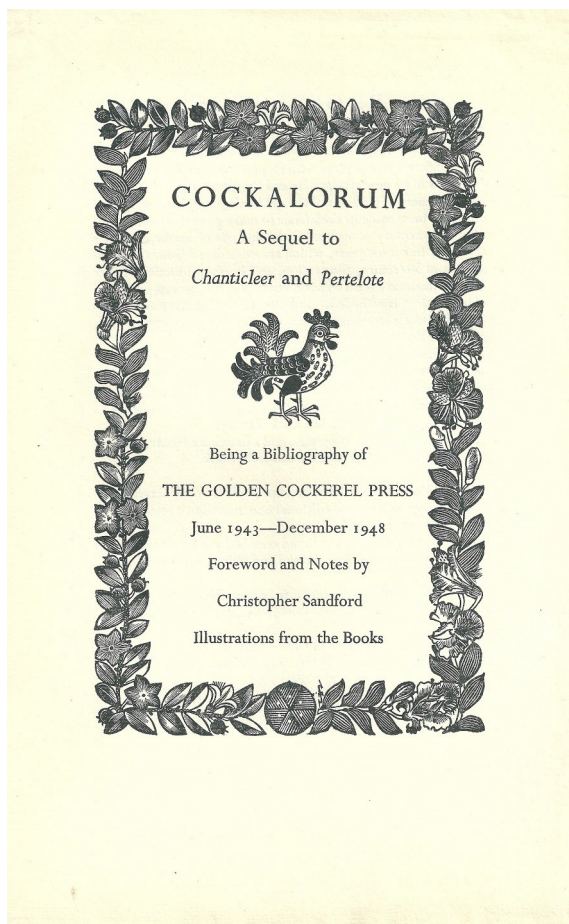
Item 47



Item 48

47. **Golden Cockerel Press. Prospectus: Ivor Bannet. THE AMAZONS.** A novel. Engravings by Clifford Webb. Pp. [4], wood-engraved vignette & illustration (by Clifford Webb); impl 8vo; cream wove paper. Very good; slight creasing, two small closed edge-splits. **London: Golden Cockerel Press, 1948.** (*Cock-a-Hoop* P181) \$30

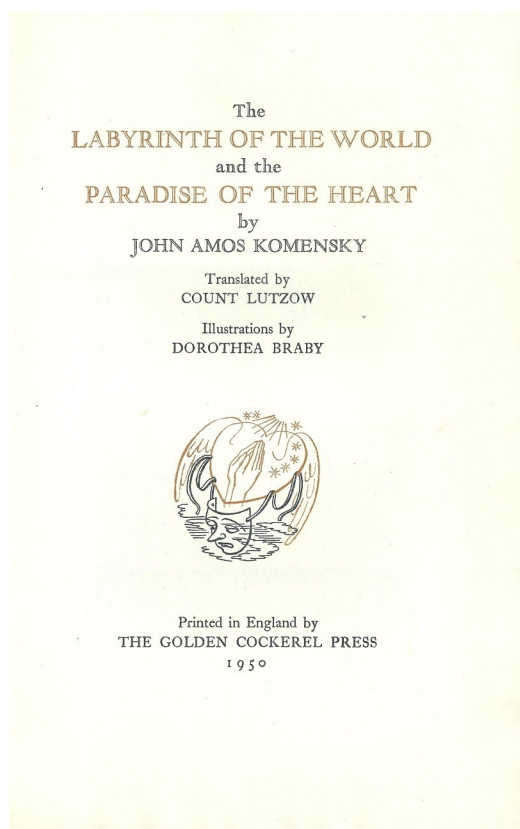
48. **Bannet, Ivor.** THE AMAZONS. A novel. Engravings by Clifford Webb, Pp. [ii]+254(last blank), frontispiece, title-page vignette, illustrations, three text maps (by Mina Greenhill); impl 8vo; t.e.g.; half brown morocco & marbled papered boards, spine lettered & decorated in gilt, by Sangorski & Sutcliffe (with binder's stamp to foot of front pastedown). Near fine; minor rubbing to corners of boards. **London: Golden Cockerel Press, 1948. No. 238 of 500 copies.** (*Cockalorum* 181) \$450



Item 49

49. **Golden Cockerel Press. Prospectus: COCKALORUM.** A sequel to *Chanticleer* and *Pertelote*... Foreword and notes by Christopher Sandford. Illustrations from the books. Pp. [2], wood-engraved border & cockerel (by Mark Severin); roy. 8vo; cream laid paper. With Truslove & Hanson's inked stamp to p. [2]. Near fine; minor creasing & faint soiling to top edge. **London: Golden Cockerel Press, [1950].** (*Cock-a-Hoop* P184) \$25
50. COCKALORUM. A sequel to *Chanticleer* and *Pertelote*. Being a bibliography of the Golden Cockerel Press from June 1943–December 1948. Foreword and notes by Christopher Sandford. Illustrations from the books. Pp. [iv]+112, frontispiece, decorative title-page, text illustrations; roy. 8vo; t.e.g.; qr brown morocco & patterned maize buckram covered boards (featuring a cockerel design), spine lettered & ruled in gilt between raised bands. Fine. From Richard Griffin's collection, with his bookplate tipped to front pastedown. **Golden Cockerel Press, 1950. No. 128 of 250 signed copies.** (*Cock-a-Hoop* 184) \$450
51. **Golden Cockerel Press. Prospectus: John Amos Komensky.** THE LABYRINTH OF THE WORLD AND THE PARADISE OF THE HEART. Translated by Count Lutzow. Illustrations by Dorothea Braby. Pp. [4](printed in brown & black), vignette & two illustrations (by Dorothea Braby); roy. 8vo; white wove paper. Near fine; minor soiling, slight creasing (fold marks). With the printed address of Walter Standish & Son, the Press' 'Sole Agents for Australia', to p. [4]. **London: Golden Cockerel Press, 1950.** (*Cock-a-Hoop* P186) \$25
52. **Hartnoll, Phyllis.** THE GRECIAN ENCHANTED. With eight aquatints by John Buckland-Wright. Pp. [ii]+80(last colophon), plus frontispiece & six plates (all but one with tissue-guard), pictorial title-page (printed in pink, blue & black); narrow med. 4to; t.e.g.; pink & blue-grey cloths, spine and upper board lettered

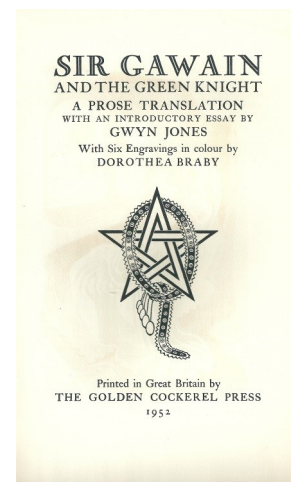
& decorated in gilt. Fine, with orig. tissue wrapper. **Golden Cockerel Press, 1952. No. 185 of 360 copies. (Cock-a-Hoop 189) \$500**



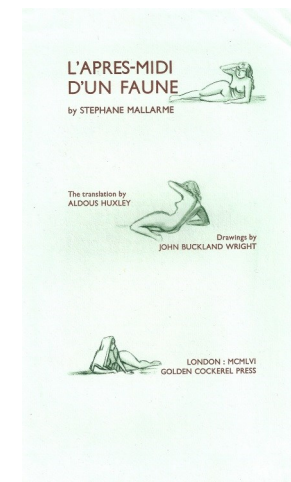
Item 52

53. **Golden Cockerel Press. Prospectus: SIR GAWAIN AND THE GREEN KNIGHT.** A prose translation with an introductory essay by Gwyn Jones. Six engravings in colour by Dorothea Braby. Pp. [4], black & white vignette and coloured wood-engraving (by Dorothea Braby); med. 4to; white wove paper.

Fine. With the printed address of Walter Standish & Son, the Press' 'Sole agents for Australia', to p. [4]. **London: Golden Cockerel Press, 1952. (Cock-a-Hoop P190) \$25**



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Item 54

54. **Golden Cockerel Press. Prospectus: Stephane Mallarme. L'APRES-MIDI D'UN FAUNE.** The translation of Aldous Huxley. Drawings by John Buckland Wright. Pp. [4](printed in brown), illustrations (in green, by John Buckland Wright); impl 8vo; pale green laid paper. Near fine; minor creasing. **London: Golden Cockerel Press, 1956. (Cock-a-Hoop P204) \$30**
55. **Ghose, Sudhin N. FOLK TALES AND FAIRY STORIES FROM INDIA.** Illustrations by Shrimati E. Carlile. Pp. [ii]+148(last blank; printed in brown & black), plus six plates (printed in brown & black), title-page & endpaper vignettes; narrow roy. 4to; brown buckram, spine and upper board lettered & decorated in gilt, by Mansell. Fine. From Sir Thomas Ramsay's collection, with his blindstamp to front free endpaper. **London: Golden Cockerel Press, 1961. No. 470 of 500 copies. (Cock-a-Hoop 212) \$175**

56. **De Moncrif, F-A. P.** MONCRIF'S CATS. Les Chats de Francois-Augustin Paradis de Moncrif. Translated by Reginald Bretnor. Pp. [iv]+188(last blank), plus ten plates (by Coypel) & a folding historical genealogy of the House of Brinbelle, title-page printed in red & black, notes, index; roy. 8vo; dark blue & red cloths, spine and upper board lettered & decorated in gilt. Fine, with orig. tissue wrapper. **London: Golden Cockerel Press, 1961. No. 260 of 400 copies.** (*Cock-a-Hoop* 213) \$250
57. **Chambers, David & Christopher Sandford. (Compilers).** COCK-A-HOOP. A sequel to *Chanticleer*, *Pertelote*, and *Cockalorum*. Being a bibliography of the Golden Cockerel Press September 1949–December 1961. With a list of prospectuses 1920–62 and illustrations from the books. Pp. [ii]+126, frontispiece, pictorial title-page, text illustrations, list & index of books published by the Press 1921–61; top edge blue; blue cloth, spine & upper board lettered in light blue; dust-jacket. Fine. From Paul E. Butcher's collection, with his bookplate tipped to front pastedown. **Pinner: Private Libraries Association for the Golden Cockerel Press, [1976]. First edition.** (*Cock-a-Hoop* 214) \$125

Golden Cockerel Press reference & other items

58. **[Buckland Wright, John]: Anthony Reid.** A CHECK-LIST OF THE BOOK ILLUSTRATIONS OF JOHN BUCKLAND WRIGHT. Together with a personal memoir. Pp. 96, plus 16 plates, frontispiece, text illustrations, abbreviations, index; roy. 8vo; publisher's blue cloth, spine blocked in red, lettered & decorated in gilt. Fine, in glassine dust-jacket. **Pinner: Private Libraries Association, 1968. First edition.** \$120
59. **Coppard, A. E.** CHERRY RIPE. With a bibliographical note by George Brandon Saul and decorations by Valenti Angelo. Pp. [ii]+42(last colophon), title-page vignette and text illustrations (printed in khaki & brown); cr. 8vo;

t.e.g.; qr grey cloth and brown papered boards, spine lettered & decorated in gilt; within papered slipcase. Near fine; some minor foxing, edges of boards a trifle rubbed. **Windham: Hawthorn House, 1935. Edition limited to 300 copies.** \$120

Includes a checklist of Coppard first editions.

60. **[Gill, Eric]: Peter Holliday.** EDWARD JOHNSTON: Master Calligrapher. Pp. xxii+390(last blank), text illustrations, appendices, index, endpaper maps; demy 4to; dust-jacket. Fine. **London & New Castle: British Library/Oak Knoll Press, 2007. First edition.** \$70
61. **[Gill, Eric]: Peter Holliday. (Editor).** ERIC GILL IN DITCHLING. Four essays. Pp. [ii]+viii+82, frontispiece portrait (of Gill), title-page vignette, text illustrations & maps; publisher's blue cloth, spine and upper board lettered & decorated in gilt. Fine. **New Castle: Oak Knoll Press, 2002. First edition.** \$45
62. **[Golden Cockerel Press]:** BIBLIOGRAPHY OF THE GOLDEN COCKEREL PRESS 1921–1949. Three volumes in one. Pp. 48+52+112, text illustrations; khaki buckram, spine and upper board lettered & decorated in gilt; within cloth-covered slipcase. Near fine; minor rubbing to spine extremities & slipcase corners. **San Francisco: Alan Wofsy Fine Arts, 1975.** \$90
63. **Stone, Reynolds.** REYNOLDS STONE: ENGRAVINGS. With an introduction by the artist and an appreciation by Kenneth Clark. Pp. xlvi+152 (plates; printed in black, red & blue), title-page vignette, notes, bibliography; impl 8vo; navy buckram, spine lettered in gilt; dust-jacket. Near fine; minor wear to dust-jacket. **Brattleboro: Stephen Greene Press, 1977. First U.S. edition.** \$120