

Private Press

Sotheran's
EST. LONDON 1761



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Spawned, it is argued, from the Arts and Crafts movement, Private Press books truly came to the fore at the turn of the century, when, in 1891, William Morris first set up his printing materials in Hammersmith. Since then, a whole series of artisans have widened the scope of Private Press printing, employing a huge range of typographers, paper makers, binders and illustrators, to name but a few. They all have one thing in common - the love and promotion of beautiful books which, for the most part, come in extremely limited numbers.

Back by popular demand, we are proud to offer a collection of titles from the Golden Cockerel, Trianon, Whittington, Fleece, Nonesuch and Curwen Presses. Illustrators include Edward Bawden, Reynolds Stone, Anthony Gross and E. McKnight Kauffer.

"History has remembered the kings and warriors, because they destroyed; art has remembered the people, because they created" - William Morris.

The logo for Sotheran's features the brand name in a large, elegant serif font. The letter 'S' is particularly large and stylized, with a decorative flourish that loops over the top of the 'o'. Below the brand name, the text 'EST. LONDON 1761' is written in a smaller, simple sans-serif font.

Sotheran's
EST. LONDON 1761



This box of proof material from the facsimile of William Blake's America: a Prophecy has been made up specially for Arnold Farnous

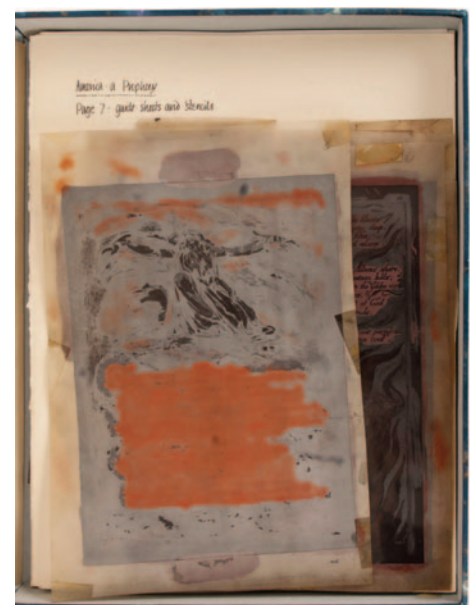
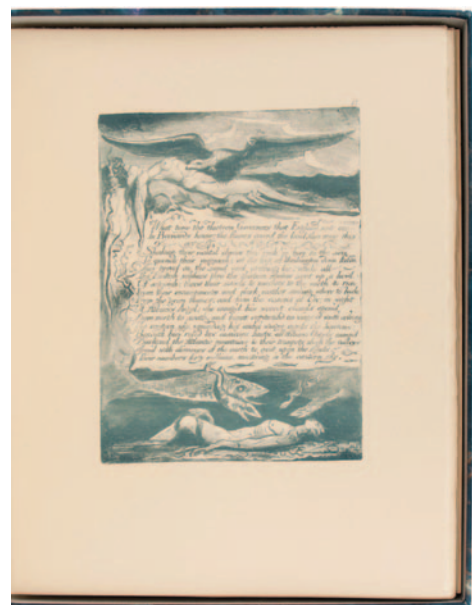
1. AESOP; Sir Roger L'Estrange, Trans. The Fables of Aesop Waltham Saint Lawrence, Berkshire: The Golden Cockerel Press, 1926. £898

Large 8vo., cream-backed brown publisher's boards lettered in gilt to spine; housed in the rather scarce printed dust jacket; with 11 wood engravings by Celia M. Fiennes; pp. [viii], iii-v, [i]; 94, [vi]; almost entirely unopened, spine tips lightly bumped; previous bookseller sticker to lower paste-down, else a near-fine example, the jacket good to very good only, but seldom found at all, lightly spotted, browned along spine and to folds, chipped to extremities with some closed tears along spine. **Scarce** thus. *Provenance:* bookplate of Alma Ruth Levenson to the front paste-down.

Limited to just 350 copies, this no. 268. Text reprinted from the 1692 edition of the *Fables*.

L'Estrange originally published his version of the fables in 1692, and the translation is now thought to be one of the most popular. His edition of Aesop was commissioned by a group of booksellers and appeared two years after Locke first recommended Aesop as a first reading book for children. Muir writes it was "the best and largest collection of fables in English, and he had children especially in mind when making his compilation" The DNB notes of L'Estrange's Aesop that it was "an assemblage of fables and facetiae from a variety of sources, ancient and modern, the second volume being wholly unAesopian. The trenchant reflections added to the individual fables possess a strong political animus and were to draw severe criticism from the later whig fabulist Samuel Croxall; but all L'Estrange's translations have some degree of political colouring".

The simplistic yet highly effective wood engravings are by Celia M. Fiennes, a direct descendant of the 17th-century travel writer Celia Fiennes. She was an accomplished printmaker and illustrator - in the same year as this publication, she produced twelve wood engravings for the Cresset Press edition of Matthew Stevenson's 1661 work *The Twelve Moneths*.





2. **BLAKE, William.** *America - a Prophecy.* Box of proof material. *Trianon Press.* 1963. £1,750

Box of proof material especially made for Arnold Fawcus, containing proof material including guide sheets, stencils, and collotype negatives. Box with navy morocco backstrip, lettered in gilt, marbled boards, lightly worn.

A Unique box of publisher's material.

"In the first of his "Continental Prophecies" (see also *Europe* and *The Song of Los*), Blake explores the radical paradigms of political repression and revolt through a highly imaginative treatment of the American Revolution. While historical figures such as Washington and Paine appear, much of the symbolic and thematic weight is placed on Blake's own invented mythological figures, including "Albions Angel" and "Londons Guardian" (forces of the British government), Urizen (the god of restrictive reason and the origin of political repression), and fiery Orc (the spirit of revolt). The American Revolution is viewed as a harbinger of universal revolution, epistemological as much as political." (The Blake Archive)

It was the first of Blake's books to name a place [Lambeth] in the imprint, which was an act of defiant courage. For the first time he designated one of his books as "a prophecy".



3. **PENDOMER PRESS. BAWDEN, Edward. BLISS, Douglas Percy.** *Edward Bawden. Godalming: The Pendomer Press, [1979].* £550

Small folio. Original black morocco backed patterned paper covered boards, ruled in gilt; gilt lettering and devices direct to spine; upper edge gilt; pp. [iii], 4-200; numerous illustrations, including 11 coloured plates; essentially a fine copy, in like burnt orange slipcase which has a couple of very insignificant marks; a lovely production.

First edition. This copy is No. 5 of the 200 specially-bound copies issued with a four full colour lithograph by Bawden, signed by him in pencil, printed at the Curwen Studio. The lithograph is contained in its own printed card slip which, along with the book, is housed in the publisher's slipcase.

The first full-length study of Bawden's work, including a bibliography of the artist's illustrations for books, magazines, etc., compiled by Barry McKay.



4. [FACSIMILE]. The Book of Kells *Luzern, Switzerland & Trinity College Dublin: Fine Art Facsimile Publishers, Faksimile Verlag Luzern, 1990.* £6,000

Thick Folio, bound in full white kidskin over boards; four raised bands to spine; housed in the original publisher's black fall-down-back box, lettered 'The Book of Kells' in gilt along the backstrip; the corners and upper portion embellished with silver-plated metalwork and Irish knotwork designs embossed and in gilt direct; [unpaginated], 680 full-page and full-colour facsimile pages reproducing the original manuscript, including faults such as wormholes; a few small marks to boards, a little unstable in the binding, as always, due to weight; else fine.

Together with The Book of Kells Commentary:

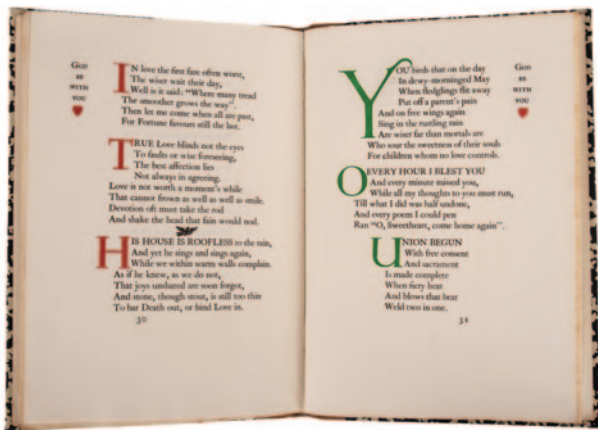
Folio, matching cream goatskin over brown linen boards; pp. [xi], 12-383, [i]; housed in the original black publisher's slipcase; minor markings to slipcase, else fine.

Limited to 1480 copies, this no. 326.

A faithful recreation of the original manuscript, currently preserved in the Library of Trinity College Dublin. The photography was carried out by Heinz Bigler Atelier of Hildisrieden, using a sophisticated photographic technique and vacuum system specially developed for this purpose. All other reproduction and printing by Art Printers Mengis + Sticher AG in Lucerne. 10 colours were used. The book was then bound by Burkhardt Bookbinders in Monchaltorf-Zurich, who also crafted the box. Inspired by the medieval Irish book-shrines and ornamental elements taken from within the text, it was designed by Ernst Ammering of Reid im Innkreis.

Believed to have been created in a Columban monastery in 800AD, the Book of Kells contains the four Gospels of the New Testament together with various prefatory texts and tables. It is widely regarded as one of the masterworks of Western calligraphy and the pinnacle of Insular illumination. The manuscript takes its name from the Abbey of Kells, County Meath, which was its home for centuries. The decoration combines traditional Christian iconography with the ornate swirling motifs typical of Insular art. Figures of humans, animals and mythical beasts, together with Celtic knots and interlacing patterns in vibrant colours, enliven its pages. It is currently on display at its home in Trinity College, Dublin, where a new page is turned each day for public viewing.

The accompanying text includes a forward by Umberto Eco, an introduction by Peter Fox, a discussion of the background to the Book of Kells by Gearoid Mac Niocaill, and more.



5. HABERLY, Loyd. *The Copper Coloured Cupid or The Cutting of the Cake. The Second Book of Oregon's Orpheus: Twelve Poems Made to Match as Many Months. Seven Acres: Long Crendon Buckinghamshire, 1931.* £125

8vo., quarter tan calf over black and white paste-paper boards; contrasting green leather label gilt to spine; pp. [xii], 31, [v]; with numerous woodcuts by the author, along with green and red initials; a fine copy, essentially, many pages completely unopened.

Limited to just 155 copies, this unnumbered. Printed in Caslon old-face on Kelmscott handmade paper.



6. WHITTINGTON PRESS. HANSCOMB, Brian. *Cornwall: An Interior Vision. Lower Marston: The Whittington Press, 1992.* £998

Folio. Bound in a Japanese style in pale blue wrappers with black ribbon, printed title label on upper wrapper; 12 double leaves (french-fold); with 9 copper engravings by Brian Hanscomb, who also wrote the accompanying text; together with the additional suite of plates in matching blue folder; in the original cardboard slipcase; aside from one small bump to the edge of slipcase, a fine copy.

First edition, limited to 135 numbered copies, printed on F.J. Head hand-made paper and signed by the artist. This one of just 35 with the extra suite of engravings, copy no. XXIX. Each of the additional copper engravings is marked A/P as usual.

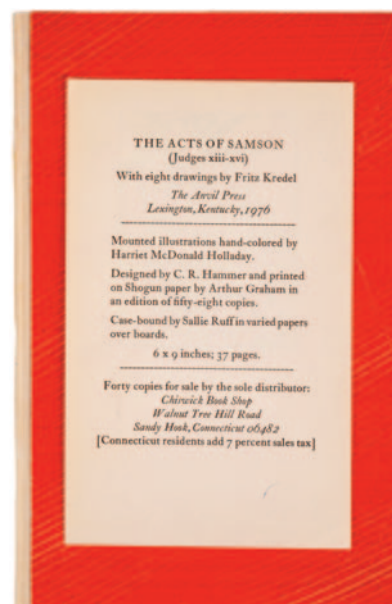
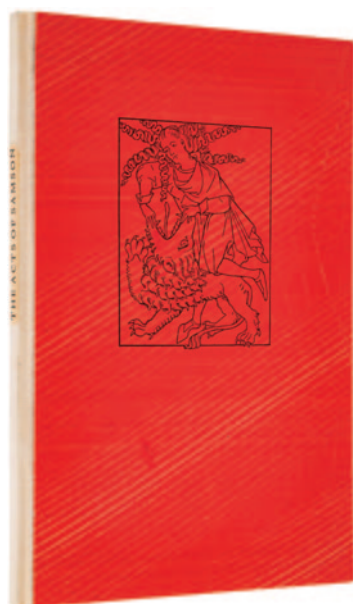
"Born in 1944 at Croxley Green, Hertfordshire, Brian followed the family tradition and was apprenticed at the age of 16 in the print industry, in his case, as a letter press engraver, later qualifying as a gravure industrial engraver. He left the print industry in 1979 to work full time as an artist engraver at home, now in St Breward, Cornwall and does, in fact, work in two very different media: copperplate engraving and in pastel & gold/platinum/palladium leaf collage.

He loves, and is inspired by, the work of many artists, including early English romantics, notably the followers of William Blake such as Samuel Palmer and Edward Calvert. He also gains much inspiration from the landscape, especially that of Bodmin Moor, around which

he frequently rides on his bicycle. Brian finds that walking and cycling these moorland areas can lead to engravings such as “Moonride - Cornwall” and the more humorous “Snail Race” (in which Bodmin Moor becomes the Alps!) - though some of the Cornish hills are extremely steep and hard to ride. Amongst his pastel/mixed media work, “Jacob’s Ladder II” and “Snail’s Progress”, were also inspired by Bodmin Moor.

A spiritual aspect often imbues his work through his appreciation of Zen Buddhism and personal aspects of Christianity, the latter particularly shown in the engraving “Christ appears in the Factory”. Very often, a small snail appears, a quirky symbol of his work and also the Zen Buddhist meditational walk of Kinhin, reflecting just how long some engravings take”. brianhanscomb.co.uk

A charming, and very limited production by the Whittington Press.



7. KREDEL, Fritz. *The Acts of Samson*. Lexington Kentucky: *The Anvil Press*, 1976. £650

Svo., original linen-backed marbled paper-covered boards by Sallie Ruff. With 8 mounted line drawings by Fritz Kredel, handcoloured by Harriet McDonald Holladay. Bookplate of noted private press collector Norman J. Sondheim. A near-fine copy.

First edition, limited edition of 58 copies designed by C.R. Hammer and printed on Shogun paper by Arthur Graham at the Anvil Press. With original Prospectus.

In the Hebrew Bible, Samson was given immense strength to aid him against his enemies and allow him to perform superhuman feats. His *Ten Feats of Strength and Heroism* included the killing of the lion, the burning of the fields, the escape from ropes and the killing of 1,000 Philistines, amongst others illustrated here.

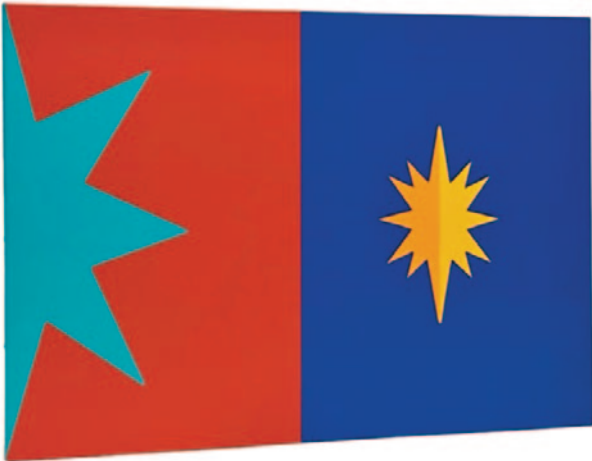


8. LLYWELYN, Robert (author). Leslie GERRY (illustrator). Portmeirion. Risbury, Herefordshire; The Whittington Press. 2009. £598

Folio; publisher's brightly decorated paper-covered solander box containing: a bound volume with alternating text and double-page plates, signed by the author and the illustrator to the colophon; a full set of large, and dramatic, signed prints of the images in the book, and an additional image and a folded 2ft x 3ft poster of one of the plates; together with a typed letter signed by the publishers at The Whittington Press, addressed to the previous owner, and also the publisher's finely printed prospectus which includes a fine double-page plate from the book; fine.

First edition: one of number 28 of only 60 special copies (of a total run of 350) which are double-signed by both Leslie Gerry and Robin Llywelyn with contain, in addition, a full suite of signed plates and an additional large scale poster, with the whole edition housed in a handsome and striking solander case. The 7 double-spread images were drawn by the artist on an electronic "tablet" and overlaid one on top of the other to render the results vibrant and compelling, to imitate the dramatic stencilling of the *pochoir* process.

The author Robert Llywelyn is the grandson of the architect Clough Williams-Ellis who conceived and built the village of Portmeirion in North Wales which began construction in 1925. It has been claimed that the village was inspired by Portofino on the Italian Riviera but Williams-Ellis only acknowledged that he was inspired by the Italianate style and the atmosphere of the Mediterranean: "Portmeirion's architectural bricolage and deliberately fanciful nostalgia have been noted as an influence on the development of postmodernism in architecture in the late 20th century" *Wikipedia*.



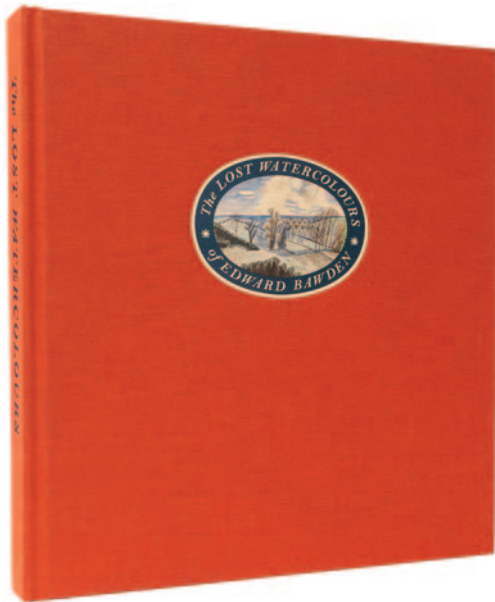
9. TERN PRESS - PERRYMAN, K.A. The Call of the Cuckoo. Market Drayton: Tern Press, 1997. £42

4to. original patterned paper-covered boards with wood-engraving on upper cover. Illustrated with wood-engravings by Nicholas Parry. A fine copy.

First edition, limited edition of 100 numbered copies signed by Nicholas and Mary Parry.

Seven poems with accompanying wood engravings on the subject of birds, including the Buzzard, Kestrel, Thrush and Dove.



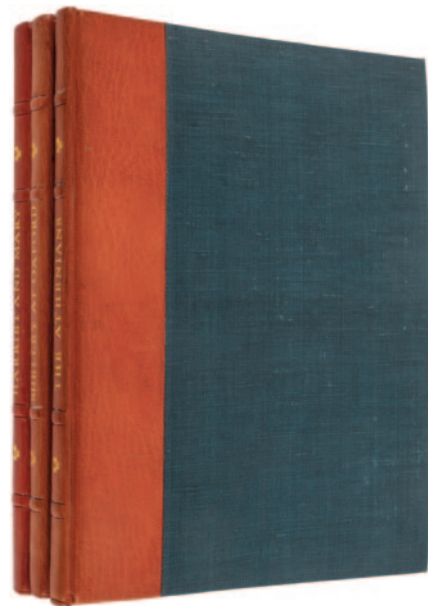


10. [BAWDEN, Edward]. RUSSELL, James (author). *The Lost Watercolours of Edward Bawden*. Norwich: *The Mainstone Press*, 2016. £200

4to. Original burnt orange cloth lettered in black to spine with unalaid pictorial oval to upper board, decorative endpapers, preserved in original slipcase; pp. [v], 6-190 + [ii]; beautifully illustrated with coloured plates throughout; as new.

First edition, limited to only 850 copies.

Designed by Lizzie Ballantyne, and printed on Gardapat Kiara stock by Deckers Snoeck, Ghent, this striking production investigates an aspect of a career that has been neglected by recent admirers, namely Bawden's role, in the 1930s, as an acclaimed modern painter. This book assembles the largest collection of the artist's pre-war watercolours. Most were originally exhibited at one of Bawden's major solo shows - at the Zwemmer Gallery in 1933, or at the Leicester Galleries in '38, and have been subsequently enjoyed in private collections. It has taken the compiler three years to track down these 'lost' works and record them here for a wider audience: 'As one critic observed in the 1930s, these are paintings that deserve more than to be looked at. They deserve to be looked into.'



11. SCOTT, Walter Sidney [Ed.] *The Athenians*, Harriet & Mary [&] Shelley at Oxford. London: *Golden Cockerel Press*, 1943 & 1944. £400

4to, 3 vols; half quarter morocco over blue cloth boards, spine with four raised bands, and lettered in gilt with publisher's devices to spine; upper edge gilt, else untrimmed; pp. [vi], 5-86, [iv]; [vi], 5-84, [ii]; [viii], 7-79, [iii]; light markings to boards and bumps to corners; slight variance in the colour of the leather to vol ii; aside from light toning to the page edges, near-fine.

Limited editions. *The Athenians* No. 74 of 350 numbered copies, *Harriet & Mary* No. 354 of 500 numbered copies, *Shelley at Oxford* No. 228 of 500 numbered copies. All printed on perpetua type, on Arnold's mould-made paper.

A complete set of all three volumes of Hogg's correspondence. The first volume contains correspondence between Thomas Jefferson Hogg and his friends Thomas Love Peacock, Leigh Hunt, Percy Bysshe Shelley, and others. The second contains the relations between Percy Bysshe Shelley, Harriet Shelley, Mary Shelley, and Thomas Jefferson Hogg. The third details 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.

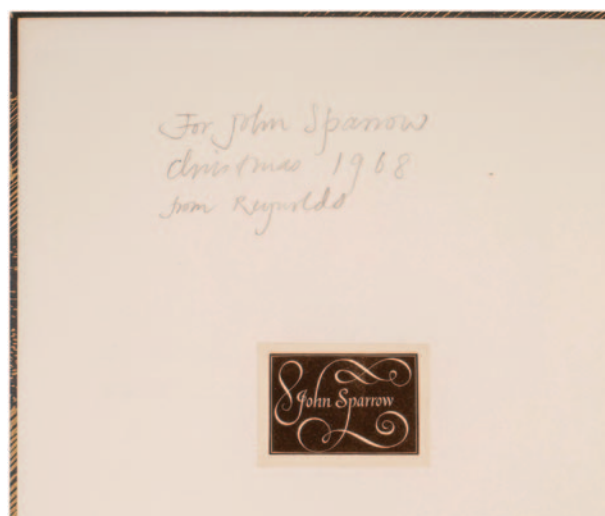
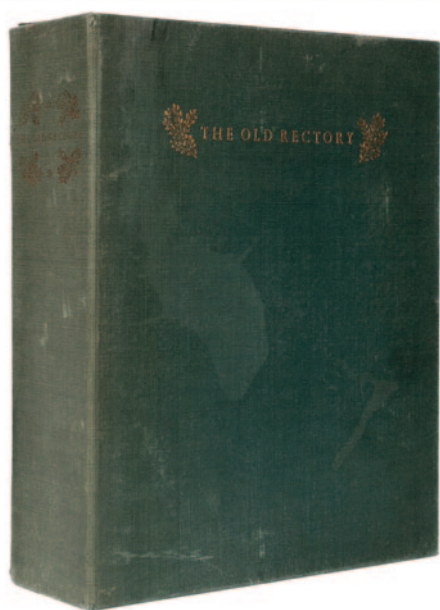
Considering the fact that all three of these volumes were published during the war, this is a charming set, with a superior paper quality not often found during this time period.



One of 150 sets of prints (this no.13), printed by the artist on an 1853 Hopkinson & Cope Albion at the Litton Cheney Press. Each print and the title-page and colophon are individually mounted, the engravings are numbered and signed in pencil, all housed in the original green cloth box with Reynolds Stone designed floral paper lining, gilt lettering on spine and upper cover.

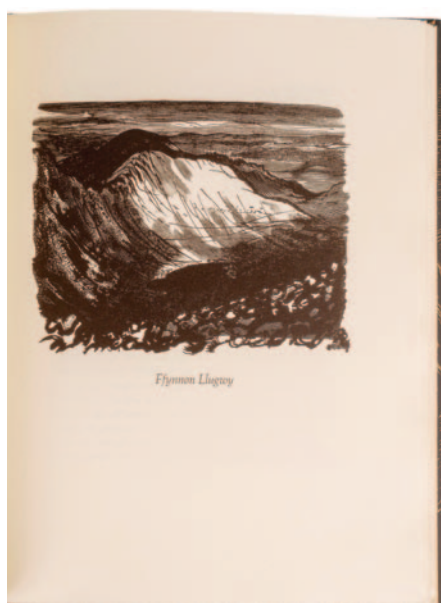
With an autograph letter signed by Reynolds Stone to Bevis Hillier pinned in to box.

"IT IS THE SILENCE OF THE MOUNTAINS...TIME IS ENORMOUS, UNAWARE OF THE HUMAN"



12. STONE, Reynolds. *The Old Rectory*. Seventeen Engravings. *Warren Editions*, 1976. £1,800

17 wood engravings and a wood engraved title-page and colophon by Reynolds Stone. A little bobbling to one monut, a couple of spots, box slightly worn, otherwise a very good set.



13. [STONE, Reynolds] THOMAS, R.S. *The Mountains*. New York: Chilmark Press, 1968. £998

Large 4to., Blue cloth-backed decorated paper boards with lettering in gilt to spine, top edge green, else untrimmed, beige card slipcase; pp. 42, 10 wood engravings by Reynolds Stone after drawings by Piper; a bright, fresh copy, with very minor rubbing to outside edges of boards and corners; splits to slip-case expertly repaired.

Limited edition, number 216 of a total edition of 350 copies, this example additionally inscribed by Reynolds Stone to John Sparrow, with Sparrow's bookplate designed by Stone pasted underneath. Designed and printed by Will and Sebastian Carter at the Rampant Lions Press, in the Palatino types designed by Hermann Zapf on mould-made paper from Wookey Hole Mill and bound at the Cambridge University Press.

Just after World War II, John Piper and Reynolds Stone, both enthusiasts of nineteenth-century topographical guide-books, decided to produce a modern equivalent to illustrate the mountains of Snowdonia. Accompanying the engravings, they asked Thomas to produce a series of rich poetic prose, which was strongly influenced by his own life experiences growing up against the backdrop of the Welsh mountains. The result is a very effective collaboration, which accurately portrays the atmosphere of Snowdon and its surroundings.

John Hanbury Angus Sparrow (1906 - 1992) was an English academic, barrister and Warden of All Souls College, Oxford, from 1952 to 1977. In Oxford he was well known as a book-collector and bibliographer, became President of the Oxford University Society of Bibliophiles, and was later awarded an OBE. After its obscenity trial, Sparrow famously wrote an article for *Encounter* on *Lady Chatterley's Lover*, arguing that the acquittal was wrong, as the novel promoted the illegal practice of sodomy.



14. WADSWORTH, Edward. *Sailing-Ships and Barges of the Western Mediterranean and Adriatic Seas. A Series of Copper Plates engraved in the Line manner by Edward Wadsworth. And coloured by hand, with an Introduction and Brief Descriptions by Bernard Windeler*. London, [The Curwen Press] for Frederick Etchells & Hugh MacDonald, 1a Kensington Place, London W2, 1926. £698

Foolscap folio (paper size 29 x 18 cm). Original cloth, lettered and ornamented in gilt, in the original slipcase with engraved title to front cover; pp. xv (including additional engraved title), 79, [4, colophon and imprint], engraved map from Alicante to Naples, 17 full-page hand-coloured engravings, engraved vignettes (some hand-coloured); light wear to the rarely-seen slipcase, the label a little spotted, very light marking to cloth, internally fine.

First edition, number 10 of 450 copies, printed on hand-made paper. 'The copper plates have been destroyed' (colophon). For some, one of the most beautiful books to be produced by the Curwen Press - they rarely employed engraving as illustration technique. The artist, painter and printmaker, Edward Wadsworth, influenced by the Fauves, had been a Vorticist, could work at any scale and in almost any technique. After his avant-garde years he turned more into a maritime painter and in 1936 he was commissioned to paint the large paintings for the smoking rooms of the ocean liner *Queen Mary*. Peter Tucker wrote in *Matrix* II 'It was one of the most beautiful books to come from the Curwen Press in the 1920s, or indeed at any other time'.

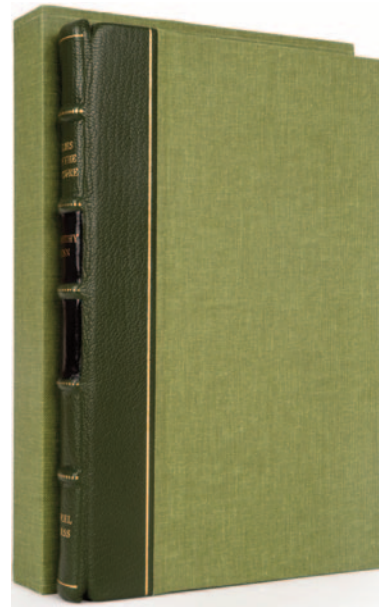


15. WALTON, Izaak *The Compleat Angler. The Lives of Donne, Wotton, Hooker, Herbert & Sanderson. With Love and Truth & Miscellaneous Writings.* Edited by Geoffrey Keynes. *The Nonesuch Press.* 1929. £360

8vo. Original full natural morocco, gilt initials 'I.W.' within an oval frame on the upper cover, spine lettered in gilt, top edges gilt on the rough, others untrimmed, marbled endpapers; pp. x + 631; 6 copper engravings by Charles Sigrist (portraits of Walton, Donne, Wotton, Hooker, Herbert & Sanderson), 10 drawings of fish and a lead weight by Thomas Poulton, the fish colour stencilled at the Curwen Press, 2 seals of Donne re-drawn by Poulton and printed in red; spine slightly sunned, a very good copy, in the original marbled board slipcase.

No. 1555 of limited edition of 1600 copies, of which 500 were for sale in the United States. This was the first edition of Walton's complete writings.

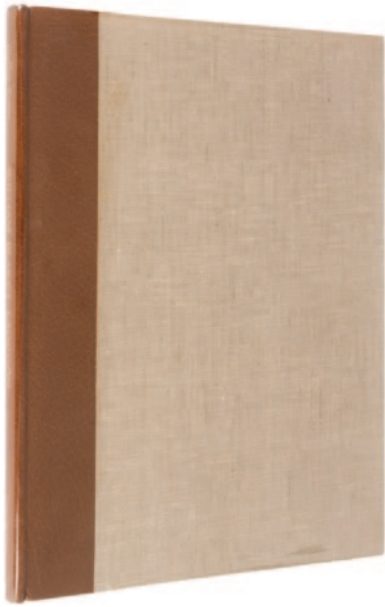
Dreyfus 61.



16. BENN, Timothy. *Flies of the Future. The Trout Fly Patterns of Dr J.C. Mottram.* *Haslemere: Creel Press.* 2020. £595

8vo. Original green morocco-backed cloth boards, gilt border to sides, spine with gilt raised bands and lettering, in matching slipcase; pp. 111, illustrated in colour throughout, with Mottram fly tied by John Smith mounted in recess to front pastedown; new.

No. 27 of limited edition of 30, this one of 15 copies of Collector's edition, with facsimile signature of the author and signature of his wife Christina to title page. This fascinating survey of the work of the visionary tie-flyer J.C. Mottram was the last work, published posthumously, of Tim Benn, publisher, angler, founder of the Creel Press and longtime friend of Sothoran's. It is a typically lavish and stylish production, while the text has the authority and enthusiasm that distinguished its writer. He argues that Mottram (1879-1945) was a man so far ahead of his time that he was not sufficiently understood by his peers, and that his flies, which at the time seemed wild and eccentric, prophesied the development of fly fishing. The book contains detailed illustrations and descriptions of each of his flies.



17. BLAKE, William. Laocoön. *Trianon Press*. 1976. £440

Small 4to. Half morocco and stone coloured cloth, gilt lettering to spine; 62 pp including 11 black and white plates and 1 unnumbered photograph, pencilled inscription to half-title by previous owner; spine very slightly sunned, otherwise a near fine copy.

Limited edition 438. This is 5 of 380 bound thus.

Laocoön was a priest of Apollo who warned his countrymen against the Trojan Horse, and was punished by the gods (Poseidon and Athena), who sent two serpents from the sea to kill him and his two sons. This Trianon production constitutes a finely illustrated disquisition by Keynes on Blake's artistic and philosophical obsession with the classical Laocoon sculpture.



18. BLAKE, William. Milton, a Poem. Two boxes of Proof Material. *Trianon Press*. 1967. £1,750

2 vols., 4to, proof material of the Trianon Press, including proof sheets, collotypes, stencils, and progressive plates etc. Two quarter morocco boxes with marbled boards. Rubbing and wear to backstrips, internally fine.

A unique set of publisher's proof material made up especially for Arnold Fawcus.

A "prophetic poem," in which Blake restores Milton return to life to rectify his 'errors' (he believed that *Paradise Lost* was based in a distorted theology, and presented inverted views of Christ and Satan), and redeem himself by purifying his creative imagination. It contains the famous poem 'Jerusalem' ("And did those feet in ancient time/Walk upon England's mountains green?").

Widely considered to be one of Blake's most important statements.



19. **BLAKE, William.** *There is No Natural Religion.* London: Trianon Press, 1972. £750

2 vols., 4to and small 4to, both in full tan morocco; housed in marbled slip-case; with 20 colour plates; small 4to unpaginated, [pp.84]; large 4to unpaginated, [pp. 106]; fine, with the odd smudge and spot to boards, and a trifle rubbed to slip-case.

Edition de luxe, No. 10 of 50 copies with additional proof sheets, progressive plates, original stencil, etc.

A series of gnostic aphorisms originally written in 1788. The plates were made by relief etching on copper, and are among Blake's earliest experiments in this method of etching for his illuminated books. The full book only came to light in 1953 and this is the first reproduction of the text. Such maxims are included as "Man's desires are limited by his perceptions, none can desire what he has not perciev'd (sic)" and "If any could desire what he is incapable of possessing despair must be his eternal lot" (*Schneideman*). (*Bentley, Blake Books, 202*).

Keynes writes:

"Blake's belief in the spiritual and mystical nature of man...stated and reiterated the inadequacy of regarding man as a creature limited in his perceptions by his natural organs. The idea of a 'natural' religion, such as might have been satisfied by his Deist friends, Paine, Priestly and Godwin, is therefore discarded as absurd. In the second series Blake has restated in the first Proposition the essence of the first series and has then proceeded to elaborate the effect that such mental limitation would have on its possessor. He would be filled with loathing and despair, seeing nothing beyond himself performing the same dull round over and over again. Man is saved by his poetic, or 'prophetic' faculties. These make his desires infinite, not bounded by his natural organs, allowing Blake to end with the triumphant cry of the mystic announcing his identity with God."



20. **BROWNE, Sir Thomas.** *Religio Medici.* Waltham Saint Lawrence: The Golden Cockerel Press, 1923. £498

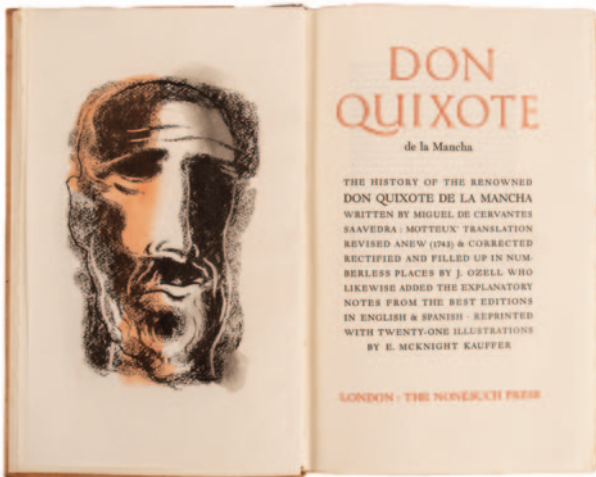
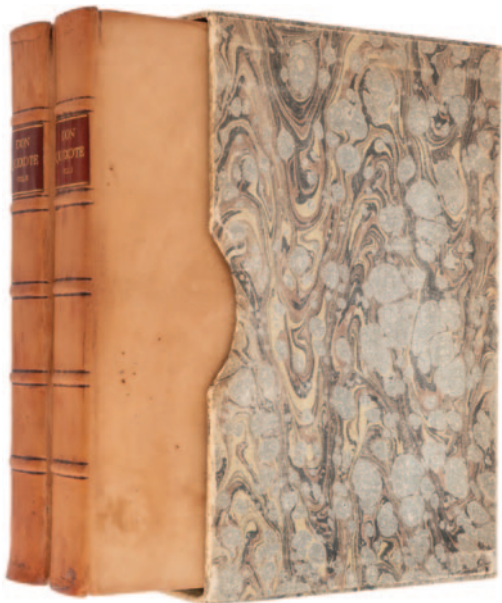
Large 4to., pale blue cloth-backed paper boards, paper label to spine; printed throughout in black, with the occasional red heading/initial; cockerel in gold to final leaf; pp. 81, [xi]; boards rather browned and marked to edges; paper label chipped; endpapers a little offset; corners marginally rubbed, showing through to boards; else internally clean. *Provenance:* Bookplate of Francis E. Bliss to front paste-down.

A rather scarce publication within the Golden Cockerel canon, one of only 115 copies, of which 105 were for sale. Although never originally intended for print, this meditative essay proved to be immensely popular and established Browne's fame as a writer.

A spiritual testament and early psychological self-portrait, originally published in 1643. Structured upon the Christian virtues of Faith and Hope (Part 1) and Charity (Part 2), Browne expresses his beliefs in the doctrine of *sola fide*, the existence of hell, the Last Judgment, the resurrection and other tenets of Christianity. He also discusses the relationship of science to religion, a topic which has lost none of its contemporary relevance.

In the early nineteenth century, Charles Lamb introduced *Religio* to Samuel Taylor Coleridge, who after reading it, exclaimed "O to write a character of this man!". Later, in *Confessions of an English Opium-Eater* Thomas de Quincey wrote "I do not recollect more than one thing said adequately on the subject of music in all literature. It is a passage in *Religio Medici* of Sir T. Browne, and though chiefly remarkable for its sublimity, has also a philosophical value, inasmuch as it points to the true theory of musical effects."

The Cockerel edition is described by Keynes as being "handsome, but is intended for the eye of the bibliophile rather than for the use of the public at large". Nonetheless, it would make a welcome edition to any collector of Golden Cockerel material.



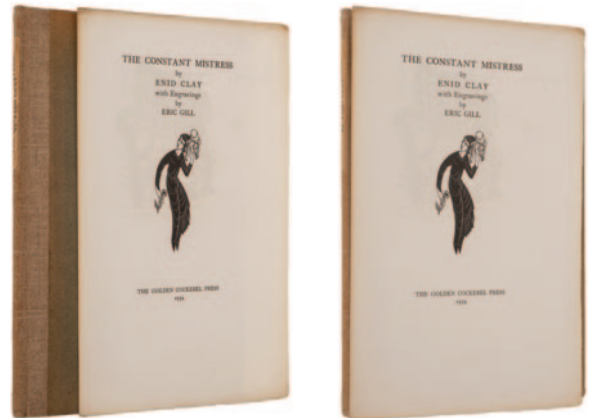
21. CERVANTES, Miguel de Don Quixote de la Mancha. London: The Nonesuch Press, [1930]. £600

Two volumes. 8vo. Bound in full natural niger; raised bands to spines; spines with maroon morocco labels lettered in gilt; original glassine wrappers; top edges gilt, others untrimmed; housed in the marbled slipcase; pp. [vi], vii-ix, 501, [ii]; [ii], iii-vi, 549; title-page printed in red and black; with 21 illustrations by E. McKnight Kauffer; light marks to spines and boards; glassine wrappers with

extensive tears to spines; slight rubbing to extremities of slipcase; else a very good copy.

First edition. This is number 434 of a print run of 1475, of which 575 were for sale in the United States. The translation is taken from Peter Motteux's translation, originally used in the 1743 seventh edition, a very popular translation at the time of publication.

Kauffer's illustrations wonderfully accompany this iconic novel. The American artist had originally worked as a bookseller before studying art at the California School of Design from 1910 to 1912. It was around this time that he met Professor Joseph McKnight of the University of Utah, who sponsored him and paid to send him to Paris for further study. In gratitude Kauffer took his sponsor's name as a middle name.



22. GOLDEN COCKEREL PRESS. CLAY, Enid. The Constant Mistress. London: Golden Cockerel Press, 1934. £498

8vo. Original canvas-backed green boards, printed paper spine label, edges untrimmed; 6 wood-engravings by Eric Gill behind loose tissue guards; pp. [x], 9-40, [vi]; boards sunned to edges, with larger portion to lower also discoloured; paper label rubbed, with slight loss to one letter; one or two pages roughly opened; internally near-fine.

Limited to 300 numbered copies and signed by Eric Gill ("Eric G.") and Enid Clay. This copy no. 222. Also included is the original prospectus (one folding sheet), duplicating an engraving and a specimen page of text. Seldom found together.

Eric Gill wonderfully illustrates a collection of his sister's poetry. Included here are odes to the Norfolk Dunes, as well as a cocktail bar in Piccadilly.



23. **DRYDEN, John.** *Songs & Poems of John Dryden.* Selected, edited and introduced by Gwyn Jones. *Golden Cockerel Press.* 1957. £300

Folio. Quarter morocco over marbled paper boards; raised bands to spine ruled in gilt, spine lettered in gilt on morocco label; outer and lower edges untrimmed; pp. [ii], 3-64; some pages uncut; with collotype reproductions of 8 water-colour paintings by Lavinia Blythe [pseud. Leslie Blanche], and 11 pencil drawings; bright and clean, a fine copy.

Limited edition of 500 copies, this unnumbered.

"Dryden, I felt, merited a Golden Cockerel edition, and a glorious one. So I printed this selection from his prodigious output on a large page, in Eric Gill's 18-point Golden Cockerel type, led to lighten the effects of its very full body. At first I wondered where I could find suitably grand illustrations, but suddenly remembered that before the war I had seen at Constable's a fascinating set of water-colours by Leslie Blanche...And so in due course it was finished and was for me a most satisfying book, maybe my best, and one I would be happy to be remembered by" (Christopher Sandford in *Cook-a Hoop* No. 206).

John Dryden was an English poet, literary critic, translator, and playwright who was made England's first Poet Laureate in 1668

From the collection of Thomas Yoseloff, the last owner of the Golden Cockerel Press, by family descent, but with no ownership markings.



24. **ANTHONY GROSS - FRANCIS, Julian (author).** *My Brush is My Sword.* Anthony Gross, War Artist. *The Fleece Press.* 2022. £218

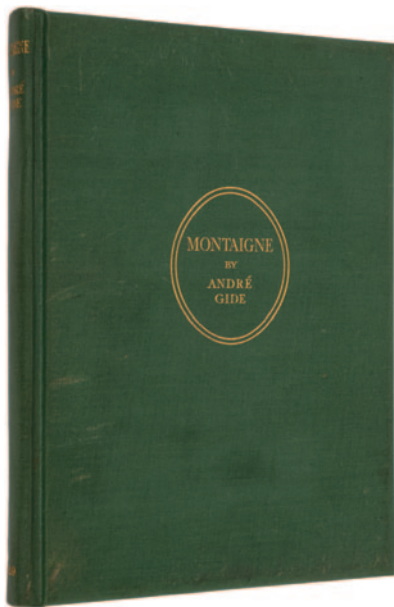
Landscape 4to; publisher's russet-red fine cloth-backed marbled paper covered pinkish-red boards heightened in metallic inks by Louise Brockman, with onlaid paper label to spine, map endpapers; pp. [x], 11-172 + [i], including index; profusely and attractively illustrated throughout, largely in fine matt colours, including folding and tipped-in plates; a fine copy, as new.

First edition, limited to only 330 copies and printed on Munken Pure uncoated paper. An authoritative and well-researched and finely illustrated book on the work of the official war artist Anthony Gross during World War II.

Anthony Imre Alexander Gross CBE RA (1905-1984) was a war artist, painter, print maker and film director who had a long and distinguished career alongside other war artists of the period, such as Edward Bawden, Eric Ravilious, and Edward Ardizzone, but whose work is much lesser known. This monograph celebrates a talented artist who studied at various studios around

Europe including at the Slade (under Henry Tonks), and at the École des Beaux Arts, and the Académie Julian, in Paris.

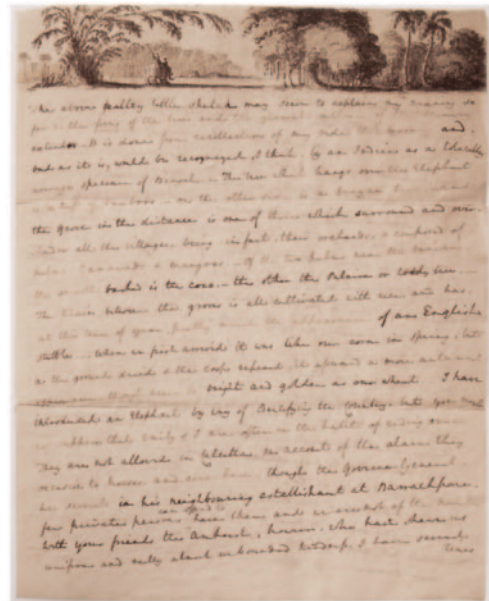
Eric Kennington proposed him as an official war artist to the War Artists' Advisory Committee and he was accepted, going on to operate in various theatres of war including the Egyptian, Syrian, Kurdistan, Lebanese, Palestinian, and Mesopotamian. He also accompanied the 8th Army's North African Campaign and the D-Day invasion of Northern France, and witnessed the devastation of Caen and Bayeux. Later he travelled with the Allied Forces into liberated Paris, and then on to Germany.



25. [MONTAIGNE]. GIDE, André. Montaigne. An Essay in Two Parts *Blackamore Press*. 1929. £300

8vo. Original green cloth; pp. 128; binding a little rubbed, very faint browning to endpapers at hinges, otherwise very good indeed.

No. 109 of limited edition of 800 copies, 300 for sale in the UK and 500 for sale in the United States, signed by the author. Gide's essays on Montaigne show the affinity that he felt for the great master. This is their first appearance in English.

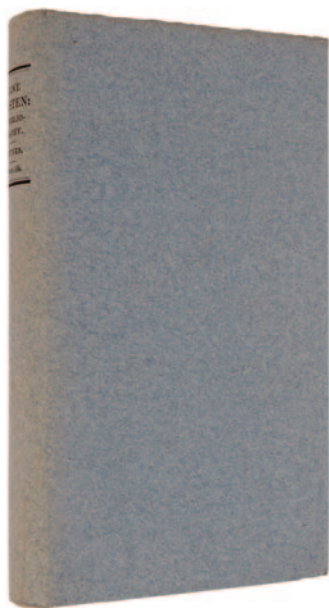


26. HEBER, Reginald, and Nicolas BARKER [editor]. A Letter from India. *Cambridge, The Roxburghe Club*, 2020. £195

Foolscap folio. Original cloth-backed orange paper covered boards, silhouette of Heber embossed in black on front cover, pictorial endpapers; pp. 69, portrait and facsimiles in the text; as new.

Very rare first edition. The edition is limited to 150 copies of which 40 have been bound in red levant morocco and cloth for the Roxburghe Club and 110 bound in Fedrigoni Tintoretto Ceylon Curry paper by Smith Settle, Yeadon.

A hitherto unpublished long and illustrated letter by the Bishop of Calcutta, scholar, poet and writer of still popular hymns, artist and authority on Russia, friend of Byron and Scott. 'Everything about it [the letter] suggests that Heber took particular care with the writing, in both senses, of his letter. For that reason, it has been reproduced in complete facsimile, accompanied by a page by page transcript of the text. Surrounding this is a brief summary of Heber's life before he went to India, and of his family, including his half-brother Richard, the great book-collector, and his formidable widow, Amelia, as well as an account of his travels in India up to the moment of his sudden and widely lamented death in 1826. This has been supplemented by material, Heber's commonplace book (containing poems sent him by Byron), editions of his books and books about him, his own beautiful water-colour drawings, and a fine mezzotint after the portrait by Thomas Phillips, gathered from the sales from Hodnet at Christie's in 1967. The apparatus concludes with an account of this by the editor, Nicolas Barker, senior member of the Roxburghe Club and author of *The Roxburghe Club: a Bicentenary History* (Roxburghe Club).

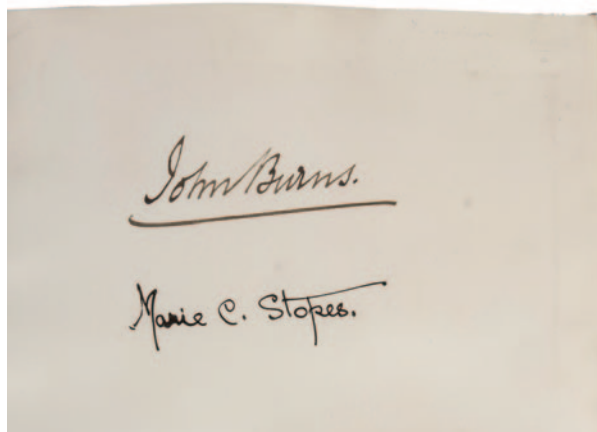
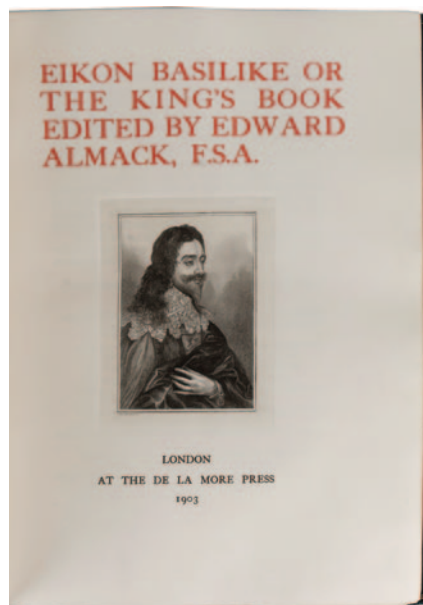
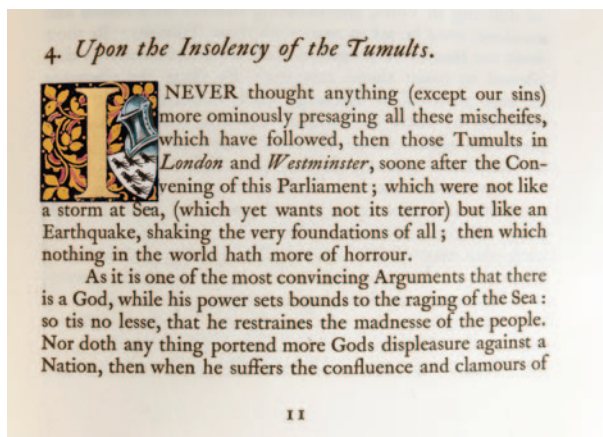
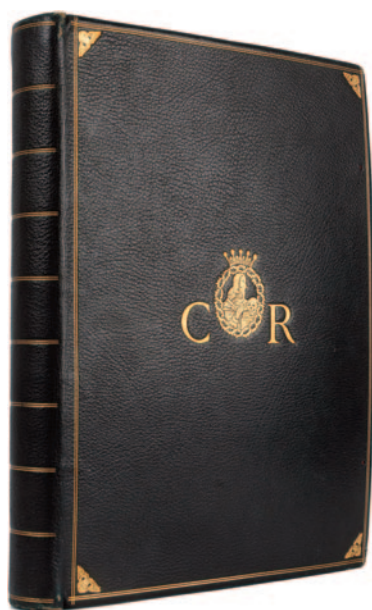


27. NONESUCH PRESS. KEYNES, GEOFFREY. Jane Austen: A Bibliography. London: The Nonesuch Press, 1929. £98

8vo., original paper-covered boards in blue and white with paper spine label; in both the original paper jacket and glassine; untrimmed edges, frontis portrait of Austen; pp. [x], vii-xxv, [i]; 289, [iii]; with spare paper label tipped-in; near-fine, lightly bruised to one corner, lightly spotted to edges. The glassine lightly browned to spine, with some chips and tears, as is to be expected. Preserving a very fresh copy underneath.

First edition, limited to 875 numbered copies printed by the Chiswick Press. This copy 160.

ONE OF TEN PRINTED ON VELLUM



28. KING CHARLES I. Eikon Basilike or The King's Book. London: Alexander Moring [at] The De La More Press, 1903. £3,500

Large, thick quarto (31 x 23.5 cm). Full black morocco gilt by Eyre and Spottiswoode, with "C.R." and oval crowned device of Charles I with skull on upper and lower covers, angel corner pieces thin rules and nine compartments to spine, top edges gilt.; silk ties lacking, otherwise a fine copy with the ownership signature of Liberal MP and book collector John Burns, and the bookplate and signature of Marie Stopes, later owner of the press.

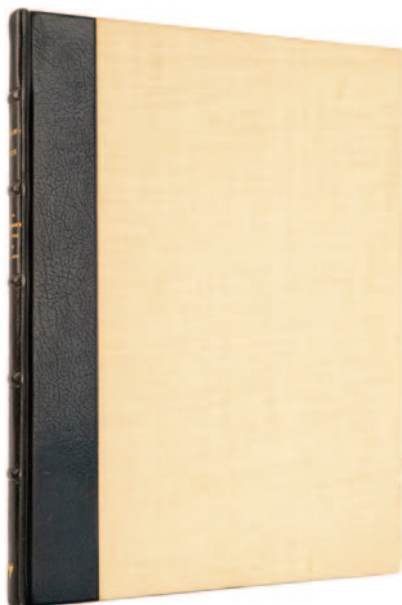
Deluxe edition, this one of 10 copies printed on vellum, bound without limitation leaf, with 29 hand-illuminated initials in colour, burnished with gold. Edited by Edward Almack. With a fine engraved pictorial series title-leaf by Blanche McManus, with a vignette of the British Library interior, for the "King's Library" series. The title, printed

in red and black, includes an engraved portrait of Charles I by J.A.C. Harrison.

The De La More Press published Marie Stopes's first book, *The Study of Plant Life for Young People*, in 1906, and in the '40s and '50s, she owned the firm of Alfred Moring, Ltd., at which point she may have acquired this copy.

John Burns, as a book collector, created a very large private library, much of which he left to University of London Library

The Eikon Basilike is a purported spiritual autobiography attributed to King Charles I of England. It was published on 9 February 1649, ten days after the King was beheaded by Parliament in the aftermath of the English Civil War in 1649. Written in a simple, moving, and straightforward style in the form of a diary, the book combines ironic prayers urging the forgiveness of Charles's executioners with a justification of royalism and the King's political and military programme that led to the Civil War.



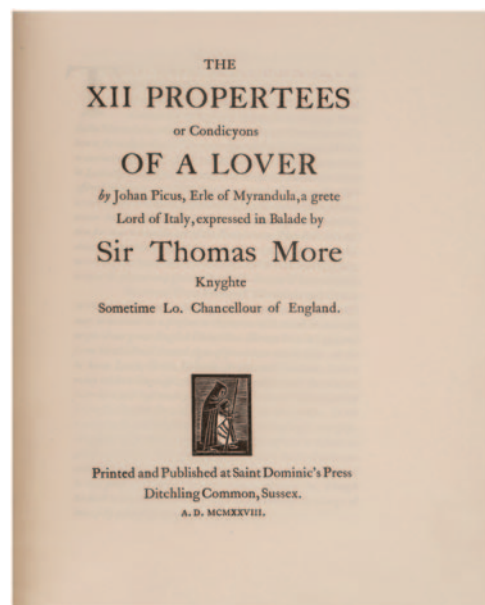
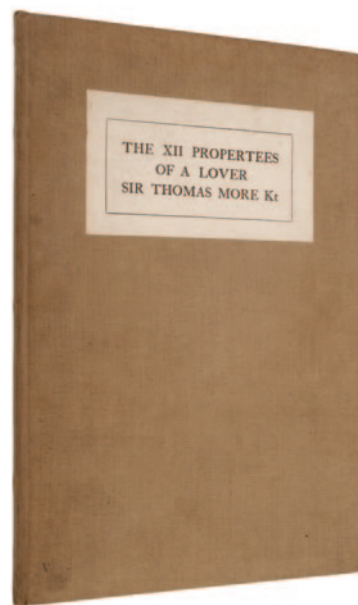
29. LAWRENCE, T.E. Shaw-Ede. T.E. Lawrence's Letters to H.S. Ede 1927-1935. *Golden Cockerel Press*. [1942]. £298

Crown 4to. Original dark blue morocco-backed cream cloth boards, spine lettered in gilt and with raised bands, top edge gilt, others untrimmed; pp. 62; little scuffing to front edges, cloth a little marked, foxing in places; still a good copy.

First edition. Limited to 500 copies, this being number 40. Forty-three letters are contained in the volume, only six of which appear in the *Letters of T.E. Lawrence*. H.S. Ede contributes a Foreword and a running commentary.

'From these letters it is apparent that Lawrence's friendship with Ede was spontaneous and cordial. Mutual interest in topics of art, literature, morals, and life in general, prompted an intimate, revealing, and introspective honesty in their correspondence. More than in any of his others, Lawrence's culture, taste, and wisdom are revealed in sharp contrast with his surprising idiosyncrasies.'

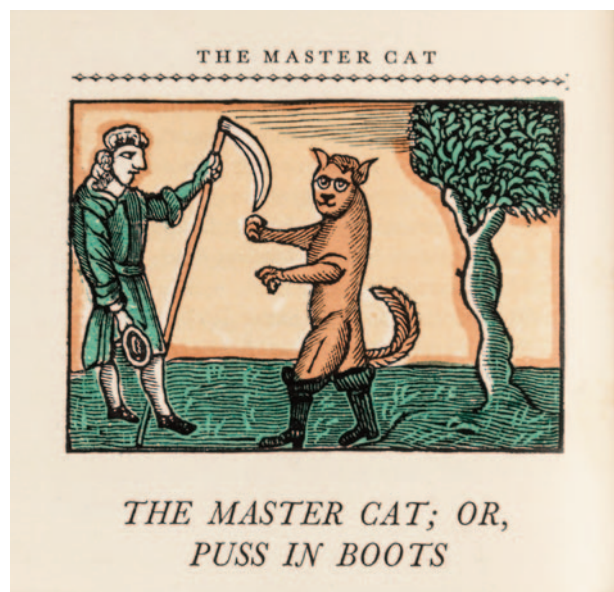
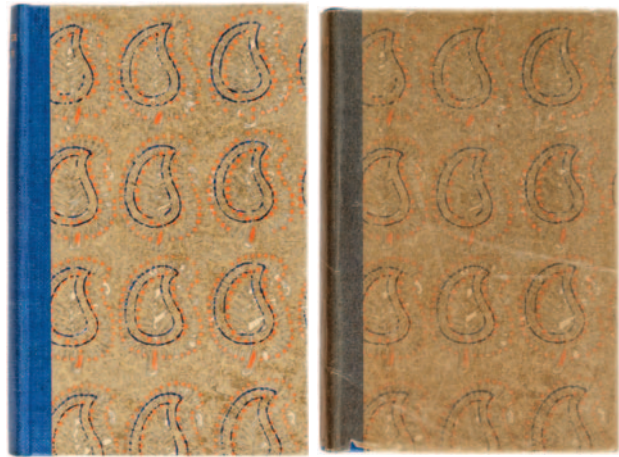
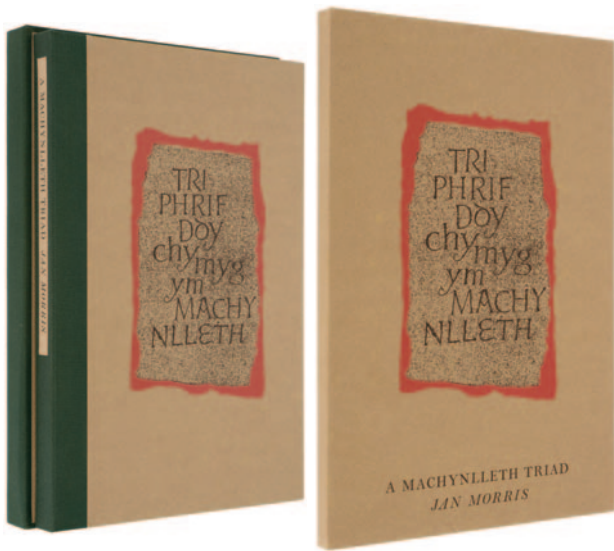
O'Brien A234. Pertelote 151.



30. MORE, Sir Thomas. *The XII Propertees or Condicyons of a Lover*. *Sussex, Saint Dominic's Press*, 1928. £175

4to. Original beige linen boards; with printed paper label pasted to upper board; edges untrimmed; pp. [viii], 14, [4]; leaves printed on rectos only; tipped-in errata slip, as well as a tipped-in spare binding label; very minor bumping to head and tail of spine; light unobtrusive marks to boards; discolouration to fly-leaves; otherwise internally bright and clean; a very good copy.

First edition. Limited to a print run of 250, this being number 100. Copied from the Black letter Ed. Of his *English Works* (1557) edited by his nephew Rastell. These verses were printed by *Wynkin de Worde* in *The Life of John Picus* with which the present issue has been carefully compared' (*Colophon*).



31. MORRIS, Jan. *A Machynlleth Triad*. [Newtown, Powys], Gwasg Gregynog, 1993. £398

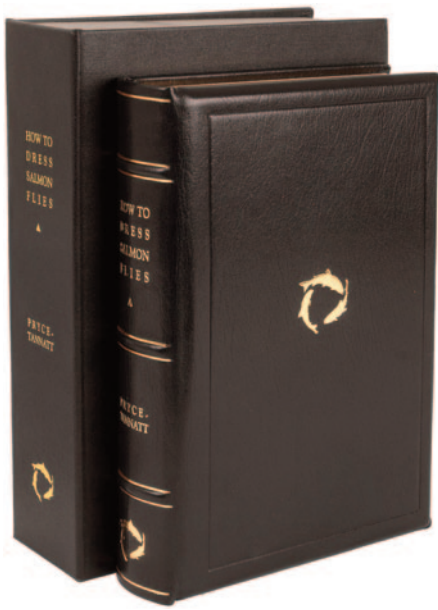
Foolscap 8vo. Original printed wrappers, within original cloth-backed cardboard chemise with printed lettering-piece to spine, all within original cloth-backed slipcase; pp. 101, [3, colophon], frontispiece and six other tipped-in illustrations by Brenda Berman; very light scuff mark to lower edge of front wrapper; otherwise fine; original prospectus for the book loosely inserted.

First edition, number 2 of 310 copies of this binding variant (50 bound in quarter goatskin, 40 unbound sheets). This trilogy evokes three periods in the history of the Welsh town. The Welsh Rebellion against the English of the early 15th century, the present situation of 1991, and *Y Dyfodol/The Future* imagines Machynlleth as the capital of the Welsh Republic celebrating an anniversary.

32. PERRAULT, M. (author). G.M. GENT (translator). J. SAXON CHILDERS (editor). *Histories or Tales of Past Times told by Mother Goose with Morals*. London; Nonesuch Press. 1925. £78

Small 8vo., bound in 4s; publisher's mid-blue cloth-backed glazed and patterned Chinese paper boards printed in blue and orange over a beige background, top edges rough, others untrimmed, protected by the original glassine wrapper; pp. [vi], 3-127 + [i], on Dutch mould-made paper; with frontispiece and 8 engraved pictorial vignettes, all handcoloured through stencils using the *pochoir* method and set as chapter-headings to each tale; an uncommonly fresh of this vulnerable book with mild abrasion to boards; internally fine, crisp and unscribed, save the usual offset-toning to free endpapers; the scarce glassine jacket unavoidably toned, but otherwise remarkably good.

First edition of this Nonesuch Press cygnet (or juvenile title), which assembles eight of the most popular traditional fairy tales including Little Red Riding-Hood; Tom Thumb; Sleeping Beauty, and Puss in Boots, together with their moral lessons presented in verse. One of only 1250 numbered copies, of this is 473. Interestingly a variant Chinese paper design featuring orange and white daisies was used for the binding of later volumes in the limitation.



33. PRYCE-TANNATT, T.E. *How to dress salmon flies. A handbook for Amateurs. Ashburton: The Flyfisher's Classic Library, 1997. £700*

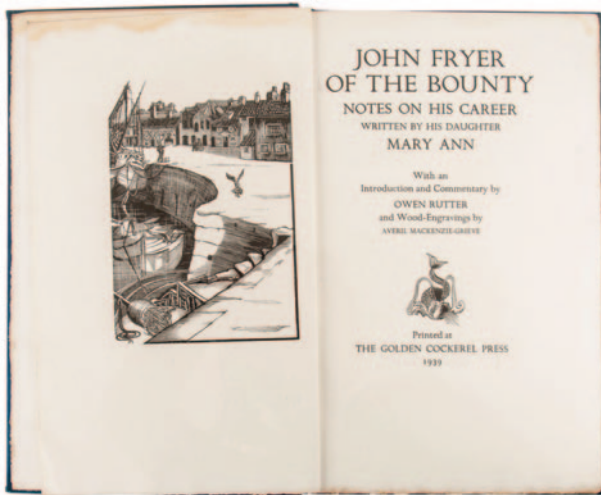
8vo. Publisher's black leather with gilt motif to upper board, gilt lettering and raised bands to spine, bevelled edges, all edges gilt, in black cloth solander box; pp. xvi + 248, 12 plates mostly in colour, text illustrations, with fly dressed by Steen Ørvad Jensen in recessed oval mount to front pastedown; fine.

No. 23 of limited deluxe edition of 55. The scarce first edition was published in 1914. Written by an amateur, this is "the most notable book to date on the subject since Kelson. Indispensable to the learner; his flies are distinguished by their beauty and finish and his descriptions are lucid." (Robb, *Notable Angling Literature*, 1947).

34. REPTON, Humphrey. *The Red Books of Humphry Repton. London: Baselisk Press, 1976. £2,000*

Folio and oblong 8vo.; 4 vols.; attractively bound in quarter red morocco gilt over marbled boards, housed in original cloth box; a limited and numbered edition of 515 sets, a fine set.

A sumptuous facsimile edition comprising the first published edition of the surviving Red Books; Anthony House, Cornwall; Attingham Park, Shropshire and Sheringham Hall, Norfolk, with an explanatory volume by Edward Malins containing recent photographs by Eric de Mare. Repton's drawings are meticulously reproduced in collotype and printed on wove paper to imitate, as closely as possible, the original Whatman stock.



35. RUTTER, Owen (Introduction and Commentary). John Fryer of the Bounty. Notes on his Career written by his Daughter Mary Ann. Golden Cockerel Press, 1939. £250

Folio., original blue cloth, lettered in gilt on spine with gilt block on upper board. Illustrated with 11 wood engravings by Averil Mackenzie-Grieve. A little light browning to endpapers, light water stain to top edge of the first few leaves, otherwise a very good copy.

First edition limited to 300 numbered copies signed by Owen Rutter and Averil Mackenzie-Grieve.

“The last of the Golden Cockerel Press series of Bountiana. It is complimentary to *The Voyage of the Bounty's Launch*. The notes By Mary Ann Fryer came into the editor's possession in response to a letter he had written five years previously, and enabled him to complete the biographical details of Bligh's antagonist, John Fryer. The book is illustrated with an exceptional number of engravings, and it is something of an achievement to have produced this and other hand-set books in the midst of war” (Pertelote).

With a copy of the original prospectus inscribed by Owen Rutter in pencil, “This is going to be a v. attractive book, if you would like to treat yourself to a copy? OR”

ONE OF 10 COPIES NUMBERED A TO J, WITH THIS BEING J.



36. SHAHN, Ben. Haggadah for Passover, Copied and Illustrated by Ben Shahn. *The Trianon Press*, 1966. £15,500

80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure. Includes two extra sets of coloured plates, one on Japanese Nacre hand-made paper, and one on Arches Grand Velin, a set of uncoloured plates on Arches Verge paper, a series of progressive stages in the hand-stencil colouring of a single plate, three each of the original guide-sheets and stencils, and two proof states of the frontispiece. In addition, there is an original illustration from “An Only Kid”. Fine condition.

One of 10 copies numbered A to J, with this being J. Signed and stamped with the artist's cypher on the frontispiece.

Ben Shahn (1898-1969) enjoyed a long career as a social realist artist and left wing visionary. Widely recognized for his murals, paintings, commercial illustrations and photography, he collaborated with Diego Rivera and undertook commissions for the Farm Security Administration. Perhaps his most famous work, *the Jersey Homesteads Mural*, has also been linked to the Haggadah and the themes of slavery, the struggles of immigrants, deliverance and redemption, which were important throughout his career.



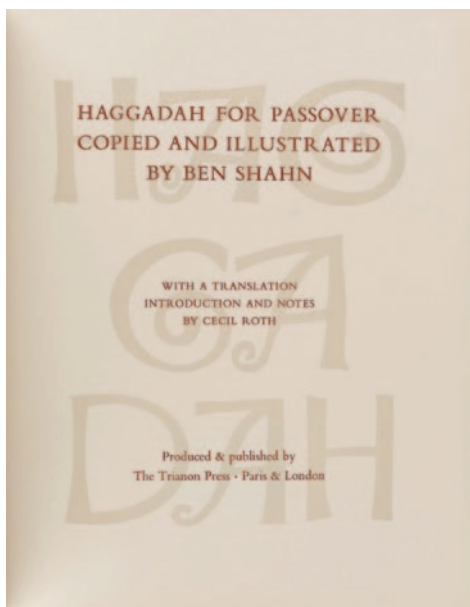
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37. SHAHN, Ben. Haggadah for Passover, Copied and Illustrated by Ben Shahn. Paris: The Trianon Press, 1966. £5,000

80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure. Loosely inserted foam cushions at front and back of box. Includes an extra set of the coloured plates, an extra set of the uncoloured plates, and a proof state of the frontispiece in paper folders, enclosed in a linen portfolio with ties. Very clean copy.

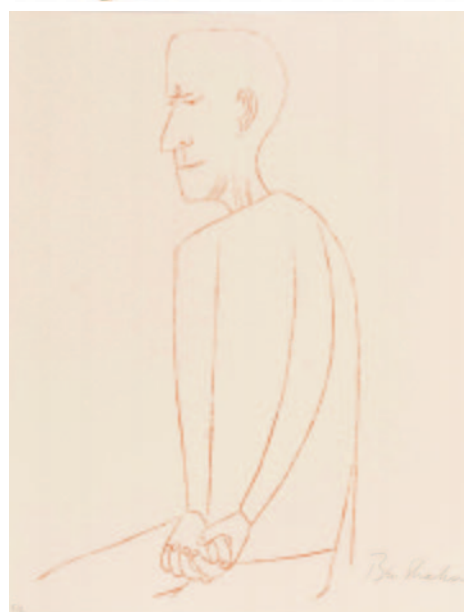
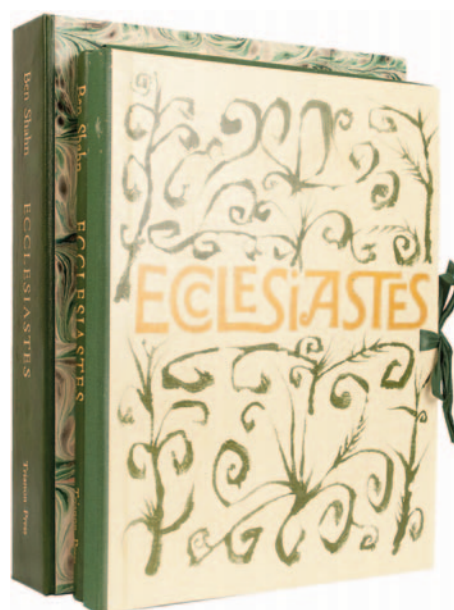
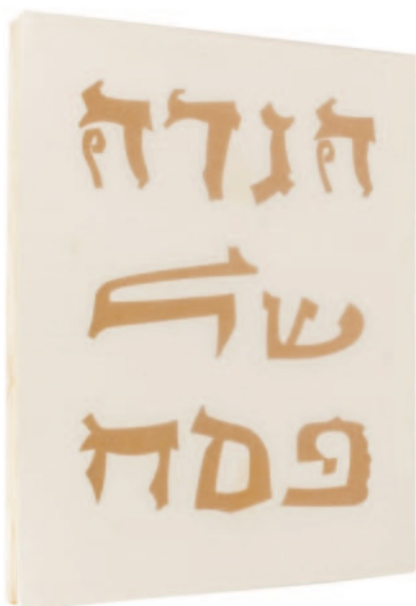
One of 20 copies numbered I to XX, this being VII. Signed and stamped with the artist's cypher on the frontispiece.



lettering on front, back, and spine, with double clasp closure. Printed on Arches Verge paper. A fine copy.

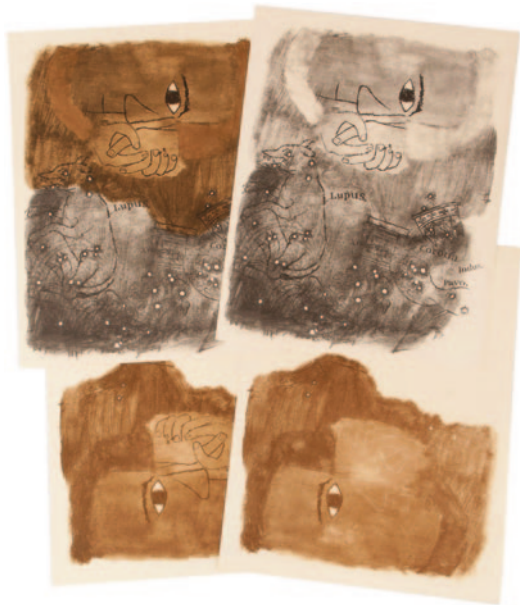
One of 228 copies, this no. 4. Signed and stamped with the artist's cypher on the frontispiece.

Ben Shahn (1898-1969) enjoyed a long career as a social realist artist and left wing visionary. Widely recognized for his murals, paintings, commercial illustrations and photography, he collaborated with Diego Rivera and undertook commissions for the Farm Security Administration. Perhaps his most famous work, *the Jersey Homesteads Mural*, has also been linked to the Haggadah and the themes of slavery, the struggles of immigrants, deliverance and redemption, which were important throughout his career.



38. SHAHN, Ben. Haggadah for Passover, Copied and Illustrated by Ben Shahn. Paris: *The Trianon Press*, 1966. £3,500

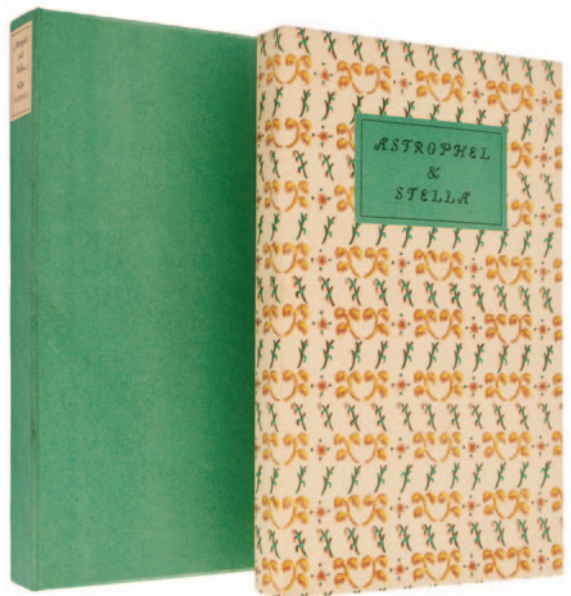
80 leaves. Large, unbound folio in stiff, glassine-covered wrappers, housed in large, vellum box, stamped with gilt



39. **SHAHN, Ben.** *Ecclesiastes or, The Preacher.* Paris: *The Trianon Press*, 1967. £2,750

Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn. Includes two original prints signed and numbered by Shahn, a full set of all 8 plates, and 30 progressive states for plate 6 in a cloth backed, board portfolio with ties. Prospectus loosely inserted. Fine in box with marbled boards and full green morocco backstrip gilt. A beautiful copy.

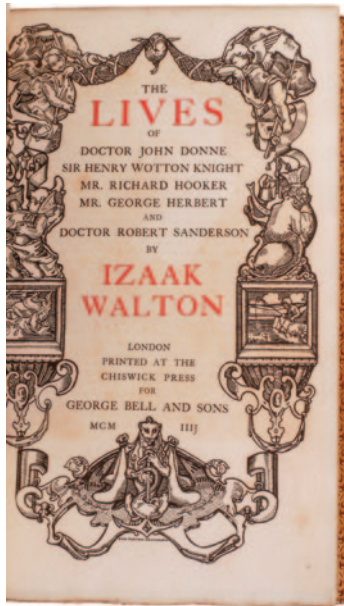
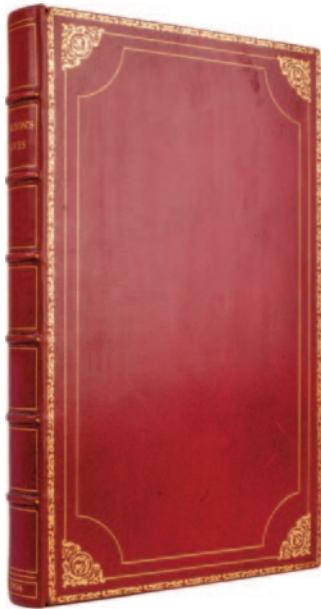
One of 26 deluxe editions on Arches rag paper lettered A-Z, this being E. Manuscript pages and illuminated chapter headings reproduced by collotype and stencil.



40. **SIDNEY, Sir Philip.** *Astrophel & Stella.* London: *The Nonsuch Press*, 1931. £98

8vo. Original publisher's patterned paper folded over boards; green paper label on front cover; housed in the green chemise with cream label to spine, and in a floral slipcase; edges untrimmed; pp. [iv], v-xxxviii, [ii], 193, [6]; very slight rubbing to extremities of slipcase and chemise; light foxing to top edge, and light offsetting to endpapers; otherwise a very good copy in the wonderful patterned binding.

First edition. ~b~Number 549 of a print run limited to 725 copies~i~ for sale in England and 485 for sale in the United States by Random House Inc.



41. WALTON, Izaak. *The Lives of Doctor John Donne, Sir Henry Wotton, Knight, Mr. Richard Hooker, Mr. George Herbert, and Doctor Robert Sanderson.* London: Chiswick Press for George Bell and Sons, 1904. £800

Folio, sometime bound in full red polished calf, spine panelled and lettered in gilt, boards with gilt roll border enclosing two gilt line panels, gilt corner pieces, watered silk doblures, marbled paper endpapers, illustrated with six portraits engraved and printed by Messrs Walker and Cockerell, title-page and initial letters designed by Mr D. Clayton Calthorp. Printed in red and black. A little light offsetting from tissue guards to portraits, otherwise a near fine, largely unopened, copy in a handsome binding. Limited edition of 200 numbered copies choicely printed at the Chiswick Press.

“Walton also made significant contributions to seventeenth-century life-writing throughout his career. His leisurely labours as a biographer seem to have grown out of his devotion to angling. It was probably as an angler that he made the acquaintance of Sir Henry Wotton, but it is clear that Walton had more than a love of fishing and a humorous temper to recommend him to the friendship of the accomplished ambassador. At any rate, Wotton, who had intended to write the life of John Donne, and had already corresponded with Walton on the subject, left the task to him. Walton had already contributed an elegy to the 1633 edition of Donne’s

poems, and he completed and published the life, much to the satisfaction of the most learned critics, in 1640. Sir Henry Wotton dying in 1639, Walton undertook his life also; it was finished in 1642 and published in 1651 as a preface to the volume *Reliquiae Wottonianae*. His life of George Herbert was published in 1665, and his biography of Bishop Robert Sanderson appeared in 1678. All these subjects were endeared to the biographer by a certain gentleness of disposition and cheerful piety; three of them at least—Donne, Wotton and Herbert—were anglers. Walton studied these men’s lives in detail, and provides many insights into their character.” (Encyclopædia Britannica (1911).

