

Introduction:

This catalogue is a gathering of books that have come our way since our last general catalogue in 2011. For the first time we will issue it not only as a printed document, a format that many of our customers still insist is the most satisfying way to read about and ponder the acquisition of rare books, but also in electronic format which other customers have indicated as a preferable way to get the information quickly and at almost no cost.

Most of the books seen here have not been listed by us on the Internet before and have not been put on our website or indeed on our shelves for general perusal. Thus these are for the most part new to the market and it is our hope that there will be some pleasant surprises in such a diverse group of books. Most of the cataloguing, and all the photography and layout design has been done by my invaluable associate Matthew Jones, and additional assistance especially in reference matters has been provided by Rachel Eley, to both of whom I am sincerely grateful.

I am also proud to include a flyer for my wife Chris Loker's new book *In Awhile, Crocodile*; rarely if ever have children's books touched on change and loss, and how not only to cope with tragic events but also how to overcome them to build a new and fulfilling life. It is illustrated by her friend Marie Malherbe, a French artist whose pictorial vision illuminates Chris's text and helps create a safe and beautiful space to explore a topic that many parents find difficult to discuss with their children. They have issued a very small edition, and we encourage Institutions and collectors to inquire if interested in learning more about this and future books by Chris Loker, to be illustrated by other artists she is working with.

After 50 catalogues in the current series, and 45 years in the book trade, I have decided to resist the temptation to pontificate. At the end of the day, I am quite simply deeply grateful to all those who have graced me with their purchases or with the sale of their books, and to those who have worked with me in the shop. The support of colleagues world-wide in what must be the last remaining business that relies on a handshake remains invaluable, and the small world of bibliophiles, odd breed that we are, has always been and will always remain my world.

John Windle. San Francisco September, 2012.

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1

FROM THE JAZZ AGE TO THE BEATNIKS

1. [Americana: vernacular photo albums].

Two Photographic Albums circa. 1925-1955 chronicling fashion and style over 30 years. [New York City, Scarsdale etc.]: [1925-1955]. 2 vols, 8vo, 6 stiff cardboard leaves bearing just over 100 photographs, each with notation on the verso indicating place, date and occasionally other people within the frame. Bindings show rubbing, joints with some tidy repair; backstrips likewise mended at foot and crown. Very good. **\$875.**

§ These two classic photo albums record one girl's America from the middle of the Jazz Age to the end of the Korean conflict, tracing the course of her life from childhood at 170 East 17th Street NY (about next door to where B&B Rare Books is today), school, the suburbs (Scarsdale), marriage in 1942, right up to the birth of her first child in the 50s. We find a seemingly ideal, middle-class, East-coast upbringing as revealed through candid and well-photographed (and documented) images: various childhood vacations to National Parks in the South and West; journeys up and down the eastern seaboard; cruises to Bermuda; attendance at typically 1940s parties -- drinks and cigarettes in everybody's hands, a vacation home on Kimogener Point LI, etc. Exceptional social documents for anyone interested in period art, architecture, clothing, social norms and the "everyday lives" of the 1920s, 1930s, 1940s and 1950s.

UNBOUND SHEETS

2. Ashendene Press. (Jowett, Benjamin trans). *Thucydides*. Chelsea: Ashendene Press, 1930. Folio (10-7/8 x 15-3/4 inches), [12], 363, (1) pp. Unbound untrimmed sheets in fine condition. Housed in a brown-cloth folding box and beige-cloth portfolio with oak-wood backstrip bearing a somewhat chipped printed-paper label reading THUCYDIDES / PROOF SHEETS. **\$4500.**

§ A set in original sheets, marked "proof set", of obvious rarity (the only such set known to us). A quick search of library catalogues and auction records shows proofs of single pages but only two proof sets of leaves for an entire book, this set and the *Morte d'Arthur* (sold in 2006). 260 copies were printed on paper, 20 on vellum, usually found in white pigskin. The final large folio from the Ashendene Press and among the most splendid. "The red initials are from the alphabet designed by Eric Gill for Utopia, 1906" (Franklin, *The Ashendene Press*, 1996). Cockerell wrote: "One of the great many masterpieces of your Press -- a very fine page, the measures not too wide for so large a type and the side notes most beautiful and effective" (*ibid.*, 172). *Ashendene Bibliography* 37.



3



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4

BAUM'S FIRST BOOK

3. Baum, L. Frank. *A New Wonderland. Illustrated by Frank Ver Beck.* New York: Russell, 1900. 4to, x, 190pp, color frontispiece and 15 two-color plates within the pagination. Original cloth-backed pictorial boards, pictorial endpapers, a really good copy of a book rarely found in even adequate condition. In a new box. **\$6950.**

§ First edition, in the first state binding with pictorial endpapers. This is Baum's first book (although *Mother Goose In Prose* was published first). This title was an obvious attempt to cash in on the popularity of "Alice In Wonderland"; it was late reworked and published as "The Surprising Adventures of the Magical Monarch of Mo." Aleph-Bet notes: "A notoriously rare Baum fantasy, that when found is usually lacking the frontis." Not in Cotsen, Oppenheimer, Osborne, or Gumuchian.

Peter Hanff noted: "The volume has sixteen color inserts, including the title page, as follows: facing the title page, the title page, and facing pages 4, 12, 28, 38, 48, 60, 72, 92, 104, 120, 132, 152, 168, and 186. The plates, though unnumbered, are included in the pagination. Justin Schiller once had a file copy from the publisher that was annotated to indicate that the firm had run short of frontispieces."

THE MOST FAMOUS BOTANICAL BOOK

4. Besler, Basilius. *Hortus Eystettensis sive diligens et accurata omnium plantarum...* [Eichstatt & Nuremberg]: 1613. 2 vols, huge 4to (18 x 22-1/4 inches), with engraved general title, engraved portrait and insignia (on one leaf), 4 engraved sectional titles, and 366 engraved plates including one double-page plate originally in vol. 2 (Martagon Imperiale): see full collation below. Original sheets, untrimmed, some leaves cleaned to remove old staining, professionally conserved to the highest standards in two cases, preserving the original very worn boards of English brown morocco richly gilt c. 1800, all in quarter pigskin and green cloth boxes. Impressions of the plates vary as always from very dark and strong to somewhat less strong, overall impressions are good to very good. An absolutely complete copy, perfect for study and display, as any number of plates and text can be examined or exhibited at one time. **p.o.r.**

§ First edition of the most famous botanical book in its class, being the first printed description of the flowers from a single garden, that of Johann Konrad von Gemmingen, Prince Bishop of Eichstätt. "In the early seventeenth century the Prince-Bishop of Eichstatt, Germany, created a splendid garden, the first to contain all the shrubs and flowering plants known at the time, including the latest imports from the Orient and America. When the garden was complete, he commissioned a monumental picture book of the plants - the

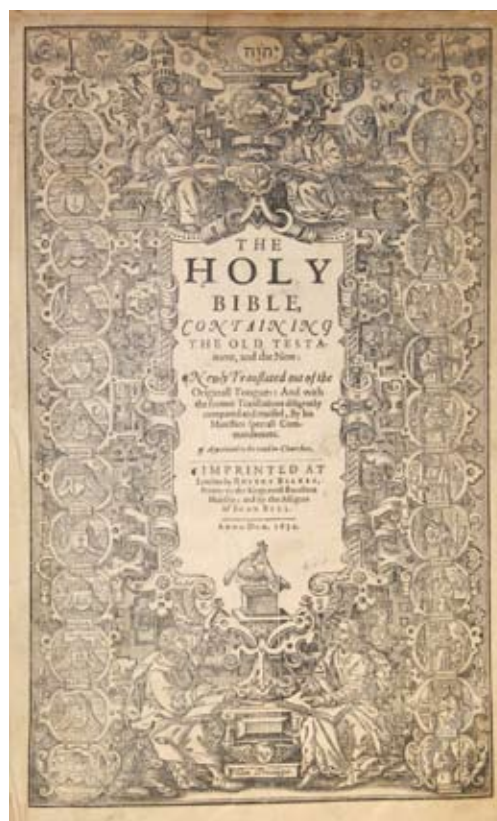
Hortus Eystettensis (Garden of Eichstatt), published in 1613 by botanist-apothecary Basilius Besler, who had helped to develop the garden” (Barker).

Collational notes: Vol. 1: engraved general title, 5 ff dedication, 1 f privilege, 1 f portrait and insignia, engraved sectional title *Classis Verna*, 134 plates, index vernalium plantarum 4 ff, Teutsch Register 3 ff: engraved sectional title *Classis Autumnalis*, 42 plates, index (Latin and German) 3 ff. Vol. 2: engraved sectional title *Classis Aestiva*, 183 plates (including one double-page plate as illustrated in Macclesfield), index (Latin and German) 8 ff: engraved sectional title *Classis Hyberna*, 7 plates, index 1 f. Thus according to Nissen and the Macclesfield collations, a complete copy with all the text and plates present.

Provenance: inscription on title-page in Greek dated 1642 reading “Hope of the prize encourages hard efforts”. Later to the descendants of English families Darling and Cheek. Perhaps brought to the US in the 19th century. To the current owners by inheritance. Nissen 158: Pritzel 745: Macclesfield Sale I, #13. Barker, *Hortus Eystettensis: The Bishop’s Garden and Besler’s Magnificent Book*, (1994).

FOURTH FOLIO KING JAMES BIBLE

5. [Bible in English] [King James Bible]. *The Holy Bible, Containing The Old Testament, and the New: Newly Translated out of the Originall Tongues: And with the former Translations diligently compared and revised, By his Majesties speciall Commandement. Appointed to be read in Churches.* London: Robert Barker, 1634. Folio (15-1/2 x 10-3/4 inches), 59 lines; double columns; blackletter script. 2 parts in one. Collation: A-B⁴, C⁶, D⁴, A-5Z⁶, 6A-6D⁶. 732 leaves. The Speed map is absent. 20th-century calf rubbed, scattered abrasions seen on both covers. Joints tender, hinges with unobtrusive reinforcement. An internally outstanding and unsophisticated copy, a notable point as Darlow & Moule write that “the large type folio editions of this Bible closely resemble each other... [and] agree so closely that the leaves practically always end with the same word and are practically interchangeable “ (Herbert, 133). This copy has some old dampmarking through much of the text, a point especially notable given the . 5Z³ is torn at the lower-right corner with loss affecting (5) lines of text, and 6D⁵-6D⁶ (the Book of Revelations) have a (4) mm hole affecting a few letters of text



5

but none of the sense. The general title page is a wonderful copperplate engraving with a bit more wear and discoloration than that of the New Testament (as expected), but the text is on the whole remarkably clean. Very good. **\$39,500.** § Fourth folio edition. The King James Bible, also known as the *Authorized Version*, is the most important title in the English-language canon. It was a massive undertaking, with the approximately 50 translators “divided into six companies, each company being responsible for a certain section of the scriptures. The results of their several labors were subjected to mutual criticism, and then underwent nine months’ final revision by a representative committee of six members” (Herbert, 130). Built upon the foundation of the Tyndale, Matthew, Coverdale and Geneva bibles, the KJV was a volume of premier scholarship and academic rigor that “won its way by sheer merit, until gradually it displaced even the Geneva Bible in popular affection, and established itself as the sole recognized version of the Scriptures in English” (ibid., 131).



6

While we call the KJV the most important title in the English-language canon, it is of course closely rivaled by the works of Shakespeare. Both saw numerous reprintings in quarto and folio format, which collectors and scholars hold in varying states of esteem (the four folios of Shakespeare and the five of the King James Bible being most desirable), and both have exerted lasting and undeniable influence on Western culture. Carter in *Printing and the Mind of Man* (1983) writes that “the effect of the continual domestic study of [the King James Bible] upon the national character, imagination and intelligence for nearly three centuries to come was greater than that of any literary movement in our annals, or any religious movement since the coming of St. Augustine” (PMM 114). Moreover, just like the four folios of Shakespeare, those of the KJV are highpoints in any collection, with the fourth black letter edition probably the hardest to locate of the 1611, 1611/13, 1617, 1634, and 1640/39 printings. Only a handful have appeared at auction over the last 10 years, all in various states of disrepair. Darlow & Moule 487; PMM 114.

IRISH BINDING ON A BASKERVILLE BIBLE

6. [Bible in English]. *The Holy Bible, Containing the Old Testament and The New: Translated out of the Original Tongues, and With the former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be Read in Churches.* Cambridge: Printed by John Baskerville, Printer to the University, 1763. Royal Folio, 573 unnumbered leaves. A², χ¹, B-13D², *a-*e², *f¹. Irish binding of contemporary full blue-green morocco, covers with elaborate gilt border including a tulip roll and a handful of other flowery and leafy tools; the large central lozenge composed with several tools including stars, crowns, scepters, roundels and dolphins. Gilt-extra backstrip. Edges gilt rolled. Turn-ins likewise gilt. Marbled endpapers. All edges gilt. Joints expertly reinforced, tips of boards renewed, a few scattered abrasions on covers. The general title page bears a bit of smudging. The “List of Subscribers” is in the third state ending with the Hon. Charles York. Very good. **\$17,500.** § First edition. John Baskerville was a monumental figure in the history of English bookbinding and printing, with contemporary accounts of his work ethic revealing a man deeply engaged in virtually every aspect of book production. Yet for most of his life and indeed for many decades afterwards he was decried as a mere amateur. Still other sources show an individual with highly idiosyncratic and paradoxical habits -- he lived with Sarah Eaves for nearly two decades out of wedlock; a devout atheist who was buried in his own backyard without Christian ceremony; a man who “had wit but always against religion and decency” (F.E. Pardoe in *John Baskerville of Birmingham: Letter-Founder and Printer*, 1975).

Paradoxically, after taking the position of Printer to the University of Cambridge on 1 December 1758, Baskerville produced one of the few great Bibles. It is a true masterwork, expertly printed with impeccable attention to ink, type, spacing, paper quality and ease of use. Published on 4 July 1763, “the adjective that inevitably comes to mind is ‘noble’ and the volume warrants the word. It was conceived and executed on a grand scale... to show that he had now learnt his craft and was able to practice it in a masterly fashion... [and] the result shows again that Baskerville must be placed in the very top rank of book designers” (Pardoe, 87). Morison and Day (*The Typographic Book*, 1963) write that “Baskerville’s folio English Bible, printed for the University of Cambridge, is the finest presentation of Holy Writ since Richelieu’s



7

Latin Vulgate printed at the Imprimerie Royal" (48). Gaskell 26. Herbert 1146. Morison & Day, *The Typographic Book* 48. Huntington Library, *Great Books in Great Editions*, 7. Rothschild 2640. Rumball Petre 145.

WILLIAM BLAKE RARITY

7. Blake, William. *The Wit's Magazine; or Library of Momus. Being a Compleat Repository of Mirth, Humour, and Entertainment.* London: Harrison and Co., 1784–1785. 2 vols. in one, 8vo, [1-9], 10-485, (1); [1-5], 6-193, (1) pp. With a folding frontispiece (second version) and numerous folding engraved plates of which 5 are engraved by Blake, one after Stothard and four after Samuel Collings. Contemporary marbled boards, modern-calf backstrip and tips, a very good set with good margins around the plates. Rare. **\$5750.**

§ First edition, with the first plate (Mirth) in the second state as usual. Only two complete sets have sold at auction since 1975 and only one set has passed through the trade (Ximenes, some years ago) according to Essick, "Blake in the Marketplace." We have had one other complete set (bought and sold twice since 1989). Bentley, *Blake Books*, 513. Essick, *William Blake's Commercial Book Illustrations*, XVI.

THE ONLY RECORD OF THE ORIGINAL GRAVE WATERCOLORS

8. Blake, William. *William Blake's Watercolour Inventions in Illustration of The Grave by Robert Blair; Edited with Essays and Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley.* [N. p.]: The William Blake Trust, 2009. Folio, 95pp. Original quarter-maroon calf with black moiré silk-covered boards, with gilt-lettered maroon-morocco label to top board, backstrip likewise stamped in gilt; portfolio in full maroon calf containing 19 watercolors reproduced in facsimile, mounted within framing lines on heavy beige paper, black moiré silk-covered double slipcase; illustrated throughout with color reproductions of watercolor drawings, as well as engravings. As new. **\$5950.**



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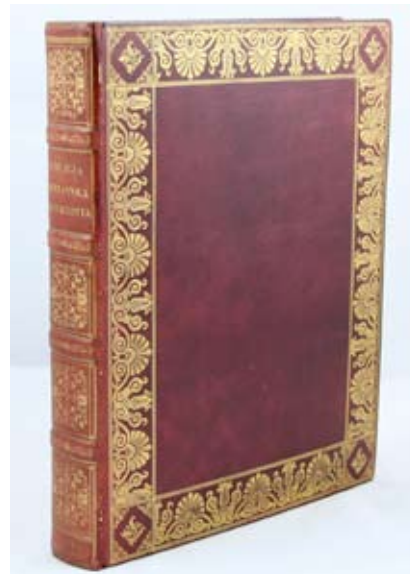
§ De luxe edition, limited to 36 copies. This edition is now out of print. From the announcement: "These watercolor designs, which disappeared from the public eye from 1836-2001, came to light in a Glasgow bookshop, and were [later] offered as an entity to institutions and collectors at a price which, as it turned out, none could afford, or at least, was prepared to pay. Eventually, in the face of much protest, the portfolio and the 19 designs were offered for sale in 20 separate lots at Sotheby's, New York, in 2006. The drawings are now widely dispersed and it is most unlikely that they will ever again be seen together." The sale was roundly condemned at the time as an act of cultural crime. This book and the facsimile portfolio are now the only record we will ever have of the original series. Happily, the Blake Trust created a superb book, which is and will surely remain the single most valuable reference work on these remarkable Blake drawings.

EXTRA-ILLUSTRATED WITH RARE PRINTS

9. [Blake] Gilchrist, Alexander. *Life of William Blake, "Pictor Ignotus." With Selections from his Poems and Other Writings. Illustrated from Blake's own Works, in facsimile by W.J. Linton, and in photolithography; with a few of Blake's Original Plates.* London: Macmillan, 1863. 2 vols, 8vo, [i-v], vi-xv, [1]-389; [i-v], vi-



10



11

vii, [1-3] 4-268 pp. In addition to the portrait frontispiece in vol. 1, the folding frontispiece of the Canterbury Pilgrims in vol. 2, and numerous illustrations from *Job* and *Songs*, this is an extra-illustrated copy with 34 bound, tipped-in or loosely inserted engravings from *The Grave*, *Triumphs of Temper*, *Aphorisms on Man*, *Life and Posthumous Writings of William Cowper*, *Botanical Gardens* and *Gay's Fables*. 19th-century full tan-colored calf rebaced (surely to accommodate the extra-illustrations), triple gilt fillet borders on covers, fleurons at corners; gilt backstrip with red-colored morocco labels; gilt turn-ins; all edges gilt. Marbled endpapers -- the front flyleaf in vol. I with a chip at the upper-right corner. Occasional spotting or foxing. See below for complete list of extra material. Very good. **\$3500.** § First edition. This copy is unusual and desirable for the extra material from many of Blake's most famous commercial engravings, as follows:

Volume I: Originally bound in opposite pp. 1 but now detached, 'Guillermo Blake' T Phillips Pinx t, L Schiavonetti V.A. Sculpt. Frontispiece from the very rare *Meditaciones Poeticas*, 1826, folded three times, 8-1/2 x 13-1/2 inches; and 11 additional engravings from the same edition are bound in after the text, all folded in order of original appearance and fairly tightly cropped; and a single engraving from *The Triumphs of Temper*: Flaxman/Blake, Canto I Verse 29, 1803, Cadell and Davies.

Volume II: After pp. 268 we find the cropped title

page from the quarto issue of *The Grave*, 8-6/8 x 13 inches. After the text in vol. 2, resumption of grangerized material from the 1803 *Triumphs of Temper* continues, as follows: Canto II Verse 471; Canto III Verse 201; Canto VI Verse 294; Canto V Verse 43; and Canto IV Verse 328. The frontispiece from Lavater's *Aphorisms on Man* showing William Cowper looking up measuring 8 x 9-1/2 inches. Four engravings from *Life and Posthumous Writings of Cowper*: A View of St Edmunds Chapel; William Cowper Author of The Task; William Cowper Carmine Nobilem; and Mrs Cowper. From the 1799 J. Johnson 8vo edition of *Darwin's Botanic Gardens*: The Fertilization of Egypt, London Dec 1st 1791, St Pauls Church Yard. 9 engravings from *Gay's Fables*, Vol I, 1793: The Goat without a Beard; The Shepherd and the Philosopher; The Pin and the Needle; The Tame Stage; The Miser and Plutus; The Persian the Sun and the Cloud; The Butterfly and the Snail; The Setting Dog and the Patridge; and The Owl and the Farmer. Also of interest are the original prints (found in all copies) - three from the Virgil woodblocks and 17 from electrotypes made from the original copperplates of the *Songs of Innocence* and of *Experience*. Bentley, Blake Books, 1680A.

BINDINGS CREATING A BLAKE PAINTING

10. [Blake, William, after]. *Painted Bindings on Religious Tract Society Publications*. London: The Religious Tract Society, [various dates]. 15 vols, 16mo, titles from the Religious Tract Society. All housed in a red cloth clamshell box with morocco labels. The top and bottom covers of each volume

have been individually painted to create an overall image of Blake's "Good and Evil Angels" (top) and an unknown image (bottom). Very fine. **\$3750.**

§ A unique composite binding created in 1999 to celebrate the bi-centenary of the institution of the Religious Tract Society. Each volume is in excellent condition, some engravings with hand-coloring, as follows: 1. Divine Songs for Children. 12 engravings. London: The Religious Tract Society, [n.d.] 2. The Triumph of Faith by the Rev. Herman Norton. 48 pp. Printed at J. Wright's Steam Press, Bristol, [n.d.] 3. A Scriptural View of the Happiness of Heaven. 32 pp. Engraved frontis. Ownership inscription on title page. 4. The Child's Hosanna in the House of God. Original wrappers bound in. 7 engravings. London: The Religious Tract Society, [n.d.] 5. Glory, Glory, Glory. A Story Intended for Little Children and All Who Love Them. 15th Thousand. 44 pp. Nottingham: W. Dearden, 1841. 6. Abram Hayes; or, The Happy Change. 16 pp. 6 engravings. Original wrappers bound in at front and rear. London: The Religious Tract Society, [n.d.] 7. Mary Gray, The Sunday Scholar. 16 pp. 4 engravings. London: The Religious Tract Society, [n.d.] 8. A Ramble in the Woods. 120 pp. 2 engravings. London: The Religious Tract Society, [n.d.] 9. Memoir of Thomas W. Hughes, who died at the age of seven. 32 pp. 3 engravings. London: The Religious Tract Society, [n.d.] 10. The Balloon. 8 pp. [n.p.: n.d.] 11. Memoir of Loveday Hambly. 8 pp. Original wrappers bound in at front and rear of volume. London: C. Gilpin, 1846. 12. The Little Errand Girl, Showing the Benefits of Affliction. 32 pp. 9 engravings. London: The Religious Tract Society, [n.d.] 13. The Ten Commandments. 16 pp. London: Printed by William Tyler for the Religious Tract Society. 14. The Dying Robber. A Fact. 32 pp. Bristol: Printed at J. Wright's Steam Press. 15. The Little Nosegay Gatherers. 48 pp. 11 engravings. London: The Religious Tract Society, [n.d.]

BOCP IN EIGHT LANGUAGES

11. [Book of Common Prayer, octoglot version]. *The Book of Common Prayer, and the Administration of the Sacraments and Other Rites and Ceremonies of the Church, According to the Use of The United Church of England and Ireland, Together with The Psalter, or Psalms of David in Eight Languages.* London: Printed for Samuel Bagster, No. 15 Paternoster Row, 1821. 4to, 293 unnumbered leaves. Full contemporary straightgrained red morocco. Covers with handsome gilt border made up from fan and acanthus tools. Gilt-extra backstrip a bit faded. Pale-blue endpapers, all

edges gilt, front and rear blanks with some foxing. A lovely copy sumptuously bound. **\$3750.**

§ A de luxe copy with large margins in a superb binding, perhaps Bagster's own copy. It contains the *Book of Common Prayer*, *The Sacraments* and *The Psalter* in eight languages--English, French, Modern Greek, Italian, German, Spanish, Ancient Greek and Latin. 1817 "saw the issue of the *Biblia sacra polyglotta Bagsteriana*, which was completed in four volumes. It was a very thorough production and included the prolegomena of Dr Samuel Lee, the Hebrew Old Testament, the Samaritan Pentateuch, the Septuagint Greek version of the Old Testament, the Latin Vulgate, the authorized English 1611 version, the Greek textus receptus of the New Testament, and the Peshito or ancient Syriac version. Two other forms of the English Bible were issued, beginning the Facsimile Series. The publication of the polyglot was followed in 1821 by an octoglot edition of the liturgy of the Church of England; this Bagster presented to George IV in the year of its publication" (DNB).

RARE ITALIAN BOOK OF HOURS

12. Book of Hours on vellum. *Illuminated manuscript Book of Hours on vellum, use of Rome, in Latin.* Northern Italy, dated 1425. 8vo, 152 leaves in 10s. 13 lines. Justification 74 x 54 mm. Written in brown ink in two sizes of liturgical script. Rubrics in red, versals alternate between red and blue. (5) 3-5 line initials in gold, often with floral infill and marginal extensions; (15) 6-10 line initials. Occasional rubbing, some leaves with smudging or hair marks; final leaf with a portion trimmed away. Modern full-brown morocco by William Matthews. Both covers with central panel elaborately stamped in blind; gilt fillet border; backstrip in five compartments, the second lettered in gilt. Gilt turn-ins. Very good. **\$27,500.** § A charming and rare Northern Italian Book of Hours, comprised of two different but equally pretty scripts, with historiated and illuminated initials. The manuscript is dated in the colophon (f.110v), an unusual occurrence. Christopher De Hamel writes: "The inclusion of the rare Saint Homobonus in both the Calendar and Litany strongly suggests Cremona as the place of origin."

Contents: Calendar 13ff.; Hours 14-113ff.; Seven Penitential Songs 114-128ff.; Litany 129-142ff.; Hours of the Cross 143-149ff.; Gospel Text, (John 1-14), 150-152ff.



12

Provenance: De Hamel writes again: "The baronet, Sir Robert Smyth (c.1700-1783), was admitted to Trinity College as a Fellow-Commoner in 1727, aged 17, which is the date of his inscription. The manuscript belonged in 1728 to the Norfolk antiquary Beaupré Bell (1704-1745), also of Trinity College; and then to Dr John Ferriar (1761-1815), author of 'The Bibliomania, An Epistle to Richard Heber, Esq.' (1809, cf. line 15, "For you the Monk illum'd his pictur'd page"); and it was afterwards given in 1855 by Jane Catherine Ferriar to William Challinor (1821-1896), founder of the Chancery Reform Association.

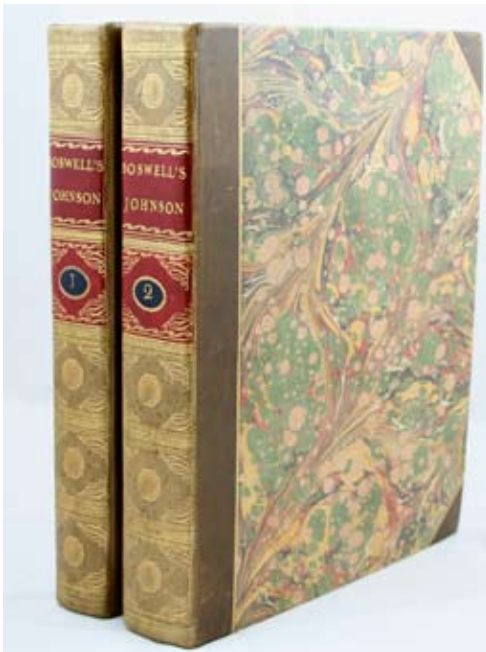
MAGNIFICENT FRENCH NEO-GOTHIC MANUSCRIPT
13. Book of Hours on vellum. Mme. Rivoche [illustrator]. *Livre D'Heures.* [N.p.]: [n.d., but France, 1883]. 8vo, (7-3/8 x 5-1/2 inches). 52 vellum leaves on guards. 14 lines in text areas typically measuring 45 x 75 mm., all surrounded by 89 finely executed and hand-painted borders in the style of medieval illumination. Includes the *Holy Mass*, *The Spouses Blessing* and the *Wedding Mass*. Four full-page images representing the Crucifixion; Mary, Joseph and Jesus in Joseph's workshop; Mary as a shepherd (mother of both the sheep and the lamb); and the marriage of Joseph and Mary. Full



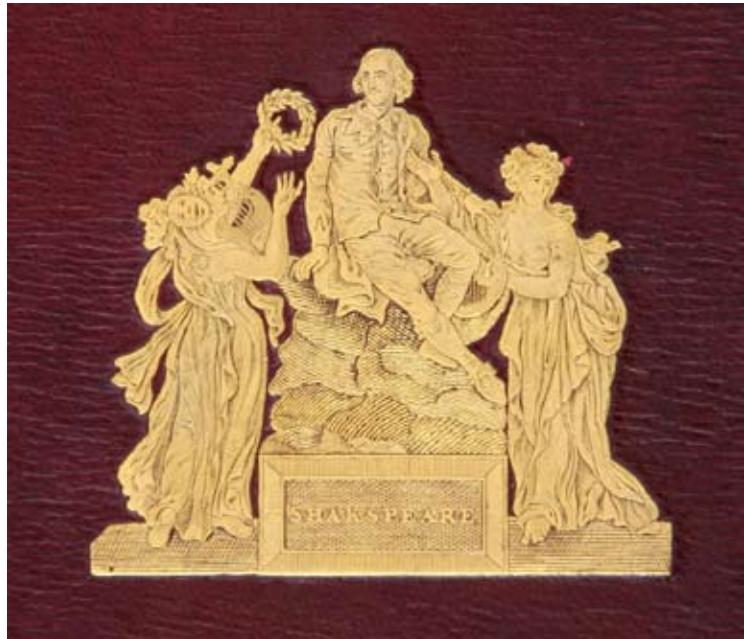
13

brown contemporary calf over boards with a large central silver plate bearing images of the Virgin Mary and Child. Both covers with intricate blind-stamped borders and turn-ins, backstrip with blind-stamped fleurons and 5 raised bands. Handsome metal clasps and catches. All edges gilt. Decorated crimson-colored silk endpapers. Housed in a folding black-and-gray colored cloth box. Fine. **\$25,000.**
 § A marvelous example of an illuminated manuscript Victorian Book of Hours. Crafted by a female artist known only as Mme Rivoche, so stated on the title page, for the wedding of a French couple in 1883. Each page is an outstanding example of neo-medievalism, most of the borders with delicately wrought images of griffons, peacocks, priests, flowers, fleurs-de-lis, banners, ribbons, bees, angels et cetera.

PATRIOTISM IS THE LAST REFUGE OF SCOUNDRELS
14. Boswell, James. *The Life of Samuel Johnson, LL.D. Comprehending an account of his studies and numerous works, in chronological order; a series of his epistolary correspondence and conversation with many eminent persons; and various original pieces of his composition.* In two volumes. London: Printed



14

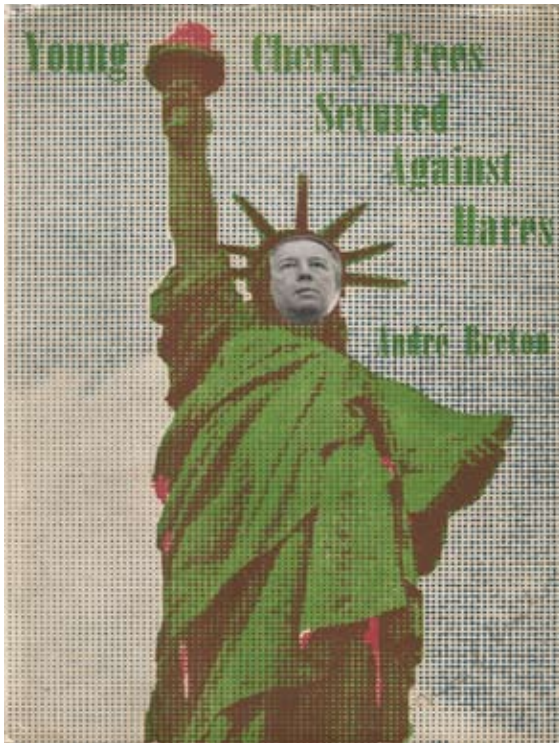


15

by Henry Baldwin, For Charles Dilly, in the Poultry, 1791. 4to (11-1/2 x 9 inches), 2 vols, [i-iii], iv-xii, (16, table of contents), [1]-516; (2), [1]-588 pp. Engraved portrait frontispiece and two engraved plates. Modern half calf over marbled boards. Gilt extra backstrip very slightly rubbed with red morocco title and volume labels. Manuscript annotations on verso of title page. Pages 94-104 with trivial crinkling. Frontispiece portrait of Johnson expertly remargined. A completely untrimmed copy and of considerable rarity thus. **\$7500.** § First edition, one of 1750 copies. Though often considered the prototypical biography, the *Life of Johnson* is more a pastiche of material that Boswell had been accumulating since his first meeting with Johnson in 1763. "His portrait is vivid and intimate, in his own words a 'Flemish picture' made up of trifling incidents as well as significant events, and Boswell's skill in stage managing encounters... adds greatly to the liveliness of the whole" (*The Oxford Companion to English Literature*, 514). Page 135, vol. I, with the second state reading "give." Mm4 and Nn1 in Volume I and E3, Oo4, Qq3, Zz1 and Eee2 in Volume II are cancels, with blank [A] 1 in vol. 2. Courtney & Nichol Smith, pp. 172-173; Pottle 79; Rothschild 463.

BOYDELL'S SHAKESPEARE DELUXE

15. Boydell, John. (Shakespeare, William). *Boydell's Graphic Illustrations of the Dramatic Works of Shakespeare; Consisting of a Series of Prints Forming an Elegant and useful Companion to the Various Editions of his Works, Engraved from Pictures purposely painted By the very first Artists and lately exhibited at the Shakespeare Gallery.* London: Mess. Boydell & Co., London, Cheapside, [1803]. Large 4to (12-1/2 x 15-1/2 inches), [7] ff., + engraved title page, frontispiece, 2 portraits and 97 plates illustrating the most-famous scenes from Shakespeare. In a de luxe binding of publisher's straight-grain red morocco gilt, gilt-extra backstrip, gilt design on both covers. Trivial rubbing at extremities. Some foxing almost exclusively confined to the margins, a bit heavier at front and rear of volume. The very-rare duplicate plate by Blake for Romeo and Juliet is present and exceptionally clean. J. Stacy bookseller ticket on verso of front flyleaf. Very good. **\$7500.** §As the preeminent printmaker of his time, John Boydell's publishing house employed many of the best engravers of their generation including Bartolozzi, Stothard, Schiavonetti and Blake. Although Boydell ran this large-scale printmaking and publishing house for nearly 80 years, "his most significant contribution to British art can be considered the patriotic Shakespeare Gallery project conceived in 1786. Boydell employed more than forty different engravers for the large-format and quarto versions of the gallery's prints. A number of high-profile engravers... were employed on a handful of the plates, being paid exceptionally high rates" (DNB).



16

SIGNED BY DUCHAMP

16. Breton, André 1896-1966. *Young Cherry Trees secured against Hares = Jeunes cerisiers garantis contre les lievres; translations by Edouard Roditi; cover by Marcel Duchamp; drawings by Arshile Gorky.* New York : View Editions, 1946. 8vo, (60) pp. French and English on opposite pages. With two photomechanical prints and two reproductions of ink drawings in b&w. Original white paper over boards, dust-jacket with cut-out space for a photo of Breton. Enclosed in a frame. A remarkably good copy of a book rarely found in dust-jacket. This copy signed by Duchamp almost invisibly in pencil on the dust-jacket. **\$1750.**

§ The cover is by Marcel Duchamp, and there are two designs within by Arshile Gorky. There were 1,000 copies printed in 1946; 25 were signed by MD and AG. This copy from the edition of 1000, was signed by Marcel Duchamp on the front cover in the mid-1960s. A previous owner noted: "Our regular copy was kindly signed by Marcel Duchamp on the front cover in the mid-1960s, at my request, in his apartment in Greenwich Village. The dust jacket pictures the Statue of Liberty with a photo of Breton's head replacing the Statue's head through a die-cut. The dot-like background anticipated Roy



18

Lichtenstein's technique. Because the signature is on the lower right-hand corner of the dust jacket, the result is both an "original Duchamp" and a "ready-made." The book, which is in excellent condition, is framed in such a way that it can be easily removed.

OH, TO BE IN ENGLAND NOW THAT APRIL'S THERE
17. Browning, Robert. *Robert Browning's Complete Works.* New York: Fred De Fau & Co., 1910. 12 volumes, 8vo, 73 photogravures on mounted india paper, including the frontispieces in two states. Half brown morocco over silk-covered boards. Backstrips with elegant floral Art Nouveau designs in gilt; second and third compartments lettered in gilt. All volumes in excellent condition with only volume 12 showing some rubbing at the bottom of front joint. Top edges gilt, the rest uncut. A pleasing set in their original bindings. Fine. **\$1750.**

§ #76 from the limited Assisi edition of 100 registered sets. Not especially rare but very uncommon in really fine condition: this copy came from a local private collection, purchased in the 1960s and never touched since.

LARGE-PAPER COPY

18. Camden, William. *Camden's Britannia, Newly Translated into English: With Large Additions and Improvements.* Published by Edmund Gibson, of Queens-College in Oxford. London: Printed by F. Collins. for A. Swalle, at the Unicorn at the West-end of St. Paul's Church-yard; and A. & J. Churchil, at the Black Swan in Pater-noster-Row, 1695. Folio, π^2 , A², a-g², B- N⁴, O², A-Z⁴, Aa-Pp⁴, *Qq-*Zz⁴, *Aaa-*Fff⁴, **Ggg², *Hhh⁴, **Hhh², *Iii⁴, Kkk⁴-Mmm⁴, Nnn²-Zzz², Aaaa²-Nnnn², a-l². All 50 folding maps present on stubs with generally crisp impressions. Text in two columns, each column paginated. (4, frontis, titlepage), (2, dedication), (6, preface to reader), (11, Life of Camden), (5, Mr. Camden's Preface), (5, A Catalogue of Some Books and Treatises), (2, Antoninus's Itinerary Through Britain), (1, The General Heads of the Introduction and Counties of England), i-cxcv, 1-696, 699-876, [2, *Scotland, Ireland and the British Islands* title page; *General Heads in Scotland, Ireland, and the Islands*] [881-882] 883-1056, 1055-1116 [1, blank] [18, Annals of Ireland], [26, Index], (4, blanks) pp. Contemporary speckled calf, central panel with cat's paw design surrounded by fillet, stippled and pallet borders in blind; corners of boards show expert repair as do a couple of other areas on the front cover. Joints likewise with expert reinforcement (not surprising given the size of this volume). Backstrip on 6 raised bands mended at foot and crown, designs in each compartment stamped in gilt now faded; red-morocco label lettered in gilt. Bottom edges of boards also with the expectable occasional repair. Fore edge of top cover with a couple of very old bruises. Bookplate of Sir Timothy Waldo on front pastedown; both front and rear show some paste action. *Eee3 torn with loss at extreme lower-right corner nowhere near the text. The map of Gloucestershire shows a little bit of spotting, mostly outside the engraving; the map of Northumberland shows repair at fold; other leaves with some spotting or discoloration but withal nothing but expectable signs of use and age. **\$8750.** § First Gibson translation. An exceptionally clean, large-paper copy, rarely found in a contemporary binding. Camden's *Britannia*, which took nearly ten years to research and compose, was an immensely popular and successful book -- first published in Latin in 1586, "by 1623 it had been reprinted half-a-dozen times and was already twice its original size. It was reprinted for the last time to date expanded into four enormous folio volumes as late as 1806-1842" (PMM 101). The authors continue that "if Camden was not the first English historian, topographer and antiquarian, he was certainly the first to relate the three studies... [with] the long tradition of accurate and co-ordinated antiquarian study in Great Britain is almost entirely due to Camden." In his preface, Gibson writes that "The maps are all new engrav'd, either according to surveys never before publish'd, or according to such as have been made and printed since Saxton and Speed. And that nothing might be wanting to render them as complete and accurate as might be, this whole business was committed to Mr. Robert Morden... who took care to revise them, to see the slips of the Engraver mended, and the corrections duly inserted. Upon the whole we need not scruple to affirm that they are by much the fairest and most correct of any that have appeared." PMM 101. Chubb 113. ESTC R12882. Wing C359.

WITH AN EXTRA SUITE OF EMBLEM PLATES

19. Cats, Jacob. *Proteus ofte Minne-beelden Verandert in Sinne-beelden [with] Self-Strydt Datis Krachtighe bevveginghe van Vleesch ende Geest...* [with] *Thooneel Vande Mannelicke Achtbaerheyt...* Rotterdam: Pieter van Waesberge, 1627. 4to, 7 parts in one -- 5 parts as called for in Landwehr plus two additional titles bound in at rear, as follows: (8), 1-35, (1, blank), [1]-315, [1]; [1]-91, [1]; 1-46, [2]; [1-2], 3-28; [1-2], 3-48, [6], [2, engraved frontis], 49-55, (1); (36), [1]-119, (1); (16), [1]-49, (29) pp. 109 engravings through the 7 parts, as follows: the wonderful engraved title page and 52 emblems in *Sinne ende Minne Belden*; 43 circular copperplate engraved emblems in *Emblemata Moralia*; full-page engraving of Phyllis in the *Argumentum*; a portrait and 4 engravings in *Galathee*. Full 17th-century vellum expectably soiled, yapped fore edges, some wear at top of front cover. Manuscript title on backstrip. Parts bound out of order according to Landwehr but complete. A few notable but hardly bothersome defects: A2 with short marginal tear; I3r-I4v small hole; M1 small hole; P1 hole; 2a1-2a4 minor worming; ii marginal tear; Nn4 burn hole in image; marginal dampstaining through a handful of gatherings; a lone stamp from the Los Angeles University of International Relations seen at the top of the final leaf of text. Occasional offsetting; some leaves darkened. Very good. **\$4250.**

§ The only edition of *Proteus* published in 4to format and containing Cats' love-emblems with the addition of their English translation done by Josuah Sylvester. Also included is a separate portfolio of 80 additional



emblems and allegorical symbols most likely extracted from the 1618 Middelburg first edition of Jacob Cats' *Silenus Alcibiadis sive Proteus Vitae Humanae ideam, Emblemate*. These are perfect for display or study apart from the text and are in very good condition.

HE PRAYETH BEST WHO LOVETH BEST

20. Coleridge, Samuel Taylor. Jones, David (illustrator). *The Rime of the Ancient Mariner*. Bristol: Douglas Cleverdon, 1929. Tall 4to, 32 leaves. Original full beige-colored cloth over boards a trifle foxed at perimeter. Bookplate of Charles Vetter on recto of fep., with a 1931-dated gift inscription to this very same owner on recto of the following blank leaf. Top edge gilt, others untrimmed. Very good. **\$4750.**

§ First edition thus, with 10 engravings by David Jones. This is number 6 of 60 examples signed by the artist on the limitation page with an extra suite of the engravings

19

in their final state tipped-in at rear. David Jones (1895-1974), author of the respected *Anathemata*, was of course one of the first so-called Modernists, his work heavily influenced by his three years in the trenches during WWI. "The delicacy and freshness of Jones's colours, and the purity and power of his forms as a painter, let alone the strength and grace of his engraving work and his occasional wooden sculpture, would be enough to win him a high place among the artists of his generation and in a tradition that goes back to William Blake, whose nature and genius with many differences David Jones recalls" (DNB). See Beare and Kooistra, *Illustrated Editions of the Rime of the Ancient Mariner* (IBIS Journal 2), pp. 53-98 and #36a.

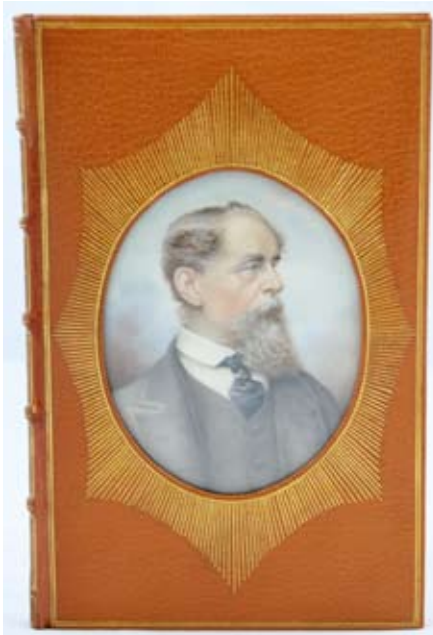
ALL THINGS BOTH GREAT AND SMALL

21. Coleridge, Samuel Taylor. Peake, Mervyn (illustrator). *The Rime of the Ancient Mariner*. London: Chatto & Windus, 1943. Small 8vo, [4] 5-39 [1] pp. Original blue cloth over boards very slightly rubbed. Dust-jacket bears two illustrations by the artist, back panel a little darkened; very minor rubbing at extremities. The contents are bright, the 7 illustrations by Peake crisp and in excellent condition. A well-preserved copy. **\$200.**

§ Mervyn Peake (1911-1968) was a highly regarded writer and artist, known especially for his *Gormenghast* and *Titus Groan*. Peake served in WWII, eventually suffering a mental breakdown, and while "recovering... he illustrated *The Rime of the Ancient Mariner* (1943); this is considered to be his greatest achievement as an illustrator and he was praised for adding new spiritual dimension to the work" (DNB). The illustrations in this book, reflective of his mental state, are at once macabre, haunting, sublime and technically excellent. See Beare and Kooistra, *Illustrated Editions of the Rime of the Ancient Mariner* (IBIS Journal 2), pp. 53-98 and #47a.



20



22



23

TWO COSWAYS BY CURRIE

22. [Cosway Binding]. Dickens, Charles. *Sikes and Nancy*. London: Henry Sotheran & Co., 1921. 8vo, (6), [i-iii], iv-xii, [1-3], 4-57, (2, ads on recto, blank verso) pp. Full brown crushed morocco by Riviere and Sons. A double Cosway binding, each cover with a portrait measuring 3.5 x 5 inches, gilt rules radiating from central vignettes. Silk doublures, gilt-ruled turn-ins. MINIATURES BY C.B. CURRIE stamped on front doublure. Gilt backstrip in 6 compartments. COSWAY BINDING and INVENTED BY J.H. STONEHOUSE stamped in gilt on fore edges of covers. Top edge gilt, others untrimmed. Housed in a matching chemise and brown morocco slipcase. Unobtrusive repairs to both joints and front hinge. **\$8500.** § Signed as number 842 of the Cosway bindings invented by J.H. Stonehouse with miniatures by C.B. Currie. "Dickens returned from his triumphant Reading Tour in America [in 1868], with a net profit of £20,000, and had arranged a contract... to give a farewell series of one hundred Readings in London and the Provinces for which he was to receive the sum of £8,000. Anxious to make some special return to them for what he considered these very generous terms, he decided to add a fresh reading to his repertory, and after some consideration...[made] a final decision as to a reading of the murder in *Oliver Twist*, in which he considered he could perfectly petrify an audience" (introduction, by J.H. Stonehouse).

THE DOHENY COPY

23. [Cosway Binding]. Pepys, Samuel. Shepard, E.H. (illustrator). *Everybody's Pepys: The Diary of Samuel Pepys 1660-1669. Abridged from the Complete Copyright Text and Edited by O.F. Morshead*. London: G. Bell and Sons, 1927. 8vo, [vii] viii-xxiv, 1-570, (6, maps) pp. Full blue crushed morocco by Riviere and Sons. A single Cosway binding, the portrait of Pepys on the top cover measuring 3 x 4 inches, surrounded by an intricate rope-like gilt pattern. Both covers framed and panelled in gilt, each corner adorned with a single gilt anchor and rope. Gilt anchor and rope motif resumed on backstrip save the second and third compartments which are lettered in gilt. Silk doublures and endleaves, gilt edges, gilt-ruled turn-ins. MINIATURES BY C.B. CURRIE stamped on front doublure. COSWAY BINDING and INVENTED BY J.H. STONEHOUSE stamped in gilt on fore edges of covers. Top joint with expert repair. The bookplates of Walter Laurence and Carrie Estelle Doheny on preliminary blanks. In a matching chemise and a blue-gray pebbled morocco slipcase. Fine. **\$6500.** § Number 832 of the Cosway bindings as invented by Stonehouse, so stated on the limitation page. Pepys' diary is one of English literature's most-enduring classics -- a fitting choice for a Cosway binding. The miniature has been masterfully executed, the front doublure is signed by Mrs. Currie and the binding is in perfect condition.



26

ENGLAND'S FIRST LADY BIBLIOPHILE

24. [Currer, Frances Mary (her copy)]; Quintilian, Marcus. *Marci Fabii Quintiliani Opera Ad Optimas Editiones Collata Praemittitur Notitia Literaria Studiis Societatis Bipontiae. Editio Accurata.* Biponti [Zweibrucken]: Ex Typographia Societatis, 1784. 4 vols, (2), (i-ii), iii-xlvi, [1-2], 3-395; (2), 392, (42, index); (2), [1-2], 401; (2), [1-2], 3-449 pp. Contemporary mottled calf, covers panelled in gilt, backstrips ruled and lettered in gilt, black-morocco labels. A few scattered blemishes seen on covers; joints somewhat rubbed; backstrips rubbed and worn with some loss of gilt, one volume with short tear. Handsomely engraved title-pages and armorial bookplates of Mathew Wilson and Frances Mary Richardson Currer on front pastedowns and flyleaves. Very good. **\$1850.**
 § An original set with exceptional provenance. Frances Mary Currer Richardson (1785-1861) "was born at Eshton Hall...the posthumous daughter and sole heir of the Rev'd Henry Richardson who...took the name of Currer on succeeding to the estates of Sarah Currer. Her mother was Margaret Clive Wilson, the only surviving child and heir of Matthew Wilson" (DNB). Dibdin believed that "Currer's collection placed her 'at the head of all female collectors in Europe' (Reminiscences, 2.949, DNB), her collection being "particularly rich in...Natural Sciences, Topography, Antiquities and History...[with] the books in the finest condition and not a few of them in the richest and most tasteful bindings" (Stewart, 1833).

AND HER CATALOGUE

24. Currer, Frances Mary Richardson. Stewart, C. J. (compiler). *A Catalogue of the Library collected by Miss Richardson Currer, at Eshton Hall, Craven, Yorkshire.* London: printed for private circulation only, 1833. 8vo, [i-v], vi-xii, [1]-501 pp. With 4 steel-engraved plates showing the house, the book rooms, and the view from the library. New black boards, gilt top. The H.P. Kraus copy, with bookplate. **\$2250.**
 § Second, enlarged, edition. The model catalogue of the library of England's first lady bibliophile. Limited to 100 copies; the first edition, a much slimmer catalogue published in 1820, was limited to 40 copies. "Miss Currer continually added to her collection, and found it necessary to have a new 'Catalogue' compiled by Mr. C. J. Stewart... and admirably arranged after a modification of Hartwell Horne's system of classification. [It] has a good alphabetical index... Miss Currer's library ... was rich in natural science, topography, antiquities, and history. There was a fair collection of Greek and Latin classics ... The books were all in choice condition, many with fine bindings" (DNB V, 340). The four prints were later reprinted in Dibdin's *Reminiscences* 1836 when Currer, who was friendly with Dibdin, loaned him the original plates. According to Windle and Pippin, *Bibliography of Dibdin*, A 62, the artist for the illustrations was the cataloguer and London bookseller C. J. Stewart. When owned by Kraus it was in a very dilapidated Mackenzie binding that could not be saved. It is now in modern boards.



26

TWIN ARTISTS' RAREST PUBLICATION
26. Detmold, Maurice & Edward. *Eight Proof Etchings.* Hampstead: 1898. A single printed title page and 8 proof etchings on both laid and wove paper mounted on card stock. Housed in the original quarter beige-cloth portfolio, blue-gray paper over boards, top cover with some ink marking; backstrip and joints with a bit of repair. Bookseller's ticket (Roberson & Co.) on front pastedown. The leaves and etchings are in excellent condition, signed by Maurice and/or Edward Detmold. **\$5250.** § Maurice and Edward Detmold's first publication, of the utmost rarity. No other copy recorded at auction or online in any UK or US library. "Raised as orphans and entrusted into the care of an uncle, Dr. E. B. Shuldham...they spent six months drawing at the Hampstead Conservatoire, thereby receiving what is likely to have been their only formal artistic training. They showed a precocious artistic talent, being deeply influenced in their work by both Shuldham's knowledge of natural history and his collection of Japanese prints" (DNB). This portfolio of highly stylized etchings, created when the Detmold twins were just 15 years old, reflects not only this Eastern influence, but also their connections as artists and brothers. "They seemed as one soul divided between two bodies, inspired by the same ideal, using the same means of expression, possessing the same quickness of eye and deftness of hand" (Dodgson, *Maurice and Edward Detmold*, 373 via DNB). In light of the fact that Maurice committed suicide in



27

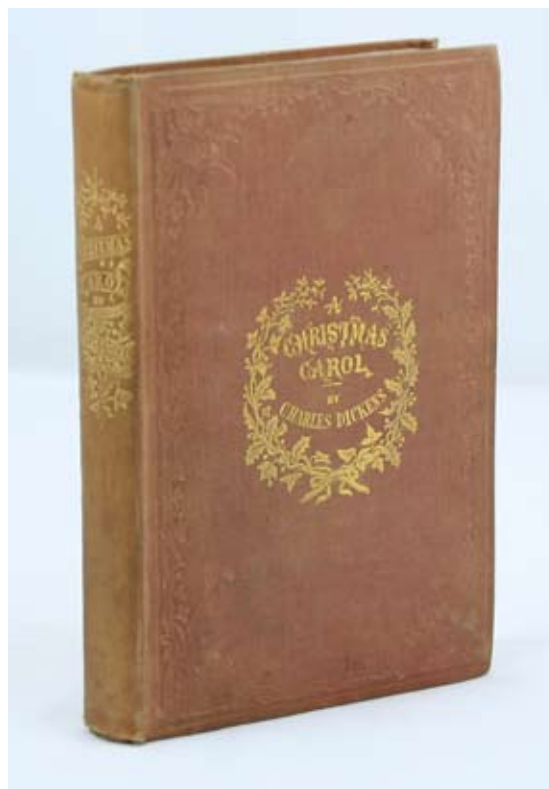
1908, "having expressed through my physical means all that they are capable of expressing," and that his brother also took his own life in 1957, their fraternal connection and partnership for this early work is all the more poignant.

THEN AS NOW

27. Dibdin, Thomas Frognall. *Bibliophobia. Remarks on the Present Languid and Depressed State of Literature and the Book Trade. In a Letter Addressed to the Author of the Bibliomania. By Mercurius Rusticus. With Notes by Cato Parvus.* London: Bohn, 1832. 8vo, [1-5], 6-102pp, with the errata slip sometimes found in large-paper and regular copies. Original drab boards with original printed labels (title and shelf) on top cover. Rebacked in brown cloth. Some smudging and wear to boards. Spotting to preliminaries and final leaves. Old bookseller's ticket on front pastedown. Very good. **\$795.** § First edition. 100 copies of the large-paper edition printed, so stated on the verso of the title-page [A1b] 'Of this Pamphlet there are 100 Copies printed upon | LARGE PAPER—for the sake of "those whom it may con- | cern.'" This note is also printed in the regular issue, the quantity of which is unknown. Jackson notes copies with an errata slip tipped-in at p.17, present in this copy. Windle and Pippin A60.



28



28

GOD BLESS US, EVERY ONE

28. Dickens, Charles. [A Complete Set of Dickens' Christmas Books]. London: Chapman and Hall, 1843-1848. 5 vols, small 8vo. Please see below for the discussion of states and pagination. All volumes in original publisher's cloth, each book in generally excellent condition, with bright gilt on covers and backstrips. *A Christmas Carol* (first edition, first state) in its original light-brown and vertically ribbed cloth shows some slight rubbing at foot and crown of backstrip, text block leaning, and a few minute spots on the back cover, but the original sheen to the cloth is still present and it is entirely unsophisticated. The remainder of the *Christmas Books* are uniformly bound in vertically ribbed red cloth, gilt stamping and lettering on covers and backstrips, all edges gilt. *The Chimes* with inconsequential rubbing and a touch of wear at corners; a whisper of foxing on the vignette title page, and a small abrasion at the lower-left corner of the bottom cover. *The Cricket* is in marvelous condition with only a little discoloration at crown of backstrip and bottom cover. *The Battle of Life* is largely free from mentionable defect although a split in the cloth is noted at the foot of the bottom joint. *The Haunted Man* reveals some rubbing with a small

split at the crown of the front joint. **\$18,500.**

§ *A Christmas Carol* is the highpoint and the crucial component in any set of Dickens' *Christmas Books*. Dickens kept its production on a short leash and anecdotes abound about his pleasure or displeasure with the differently colored endpapers, the color of the cloth for the binding, the typography and so forth. Oddly enough, despite Dickens' personal attention to this edition, it is not a particularly well-made title. Coupled with the legions of fans who often read their copies "to death," it comes as no surprise that original and well-preserved copies of this book, in its correct state, seldom appear on the market. All books are in their most-desirable states, as follows:

A Christmas Carol. [i-viii], [1]-166, [2, ads] pp. First edition, first issue. Green endpapers; "Stave I" on pp. 1; uncorrected text throughout; red-and-blue printed title page; the closest-interval between blind stamping at left-facing border of front cover and left extremity of gilt wreath 14-15 mm; D of DICKENS in wreath perfectly formed.

The Chimes. [i-viii], [1]-175, [1, imprint] pp. First edition, first state. The vignette title page bears

CHAPMAN & HALL within the cloud design; a more delicate script than the second state.

The Cricket on the Hearth. [i-viii], [1]-174, [2, ads] pp. First edition. The advertisement leaf (pp. 175) is in the first state with the two lines above OLIVER TWIST in italics. This is especially notable as Walter E. Smith (*Charles Dickens in the Original Cloth*, 1983) writes that the above information is “the best indication of early copies,” and that “I have found the second state of the advertisement in all but a few copies of the first edition that I reviewed” (43).

The Battle of Life. [i-viii], [1-3], 4-175, [3, imprint and ads]. First edition. Todd C2, Eckel 2 state of the vignette title page, with the broken D in BRADBURY, A LOVE STORY in a banner not supported by a cherub.

The Haunted Man and the Ghosts Bargain. [i-viii], [1]-188 pp. There are no significant issue points or priority for this title.

Reference: Smith II 4, 5, 6, 8, 9.

Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignors.

PLEASE SIR I WANT SOME MORE

29. [Dickens, Charles]. *Oliver Twist; or, the Parish Boy's Progress. By "Boz." In Three Volumes.* London: Richard Bentley, 1838. 3 vols, 12mo, [i-vi, includes List of Illustrations], [1]-331, [332-336]; [i-iv], [1]-307, [308]; [i-iv], [1]-315, [316] pp. 24 engraved illustrations by George Cruikshank, 1 as frontispiece to each volume. Some imprints trimmed. With half-titles in vols. I and II; no half-title called for in vol. III. The single-leaf list of illustrations in vol. I found only in some copies is present in this set. Original light-brown fine-diaper cloth with central blindstamped arabesque design. Backstrips lettered in gilt and include the Bentley imprint at feet (Carter binding variant B). Bindings show some rubbing, sunfading and spotting, backstrips a bit sunfaded and discolored, the crowns unobtrusively reinforced. Edges untrimmed. Original pale-yellow endpapers, text with intermittent spotting -- the plates in vol. III with quite a bit more discoloration and spotting than in the remainder of the volumes. Very good. **\$9500.**

§ First edition, first issue, with the title page credited as Boz instead of Dickens and with the Fireside plate facing p. 312 in vol. III. Correct first state copies of *Oliver Twist* in their original cloth are scarce and a cornerstone in any Dickens collection. Publication of the serial in *Bentley's Miscellany* began in 1837, and “when Bentley decided to publish *Oliver Twist* in book form before its completion in his periodical, Cruikshank was forced to complete the last few plates in haste. Dickens did not review them until the eve of publication and objected to the “Fireside” plate...and also disliked having “Boz” on the titlepage. He voiced these objections prior to the publication and the plate and the titlepage were changed between November 9 and 16” (Smith, 34). Page 164 in vol. III exists in two states: this copy in the first state with “pilaster” unchanged. The plates are here bound in to face pp. 29, 48, 98, 132, 152, 186, 248, and 302 in volume one; pp. 61, 130, 151, 196, 262, and 296 in volume two; and pp. 20, 30, 105, 165, 215, 296, and 312 in volume three. Smith 4; Eckel, pp. 59-62.

Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignors.

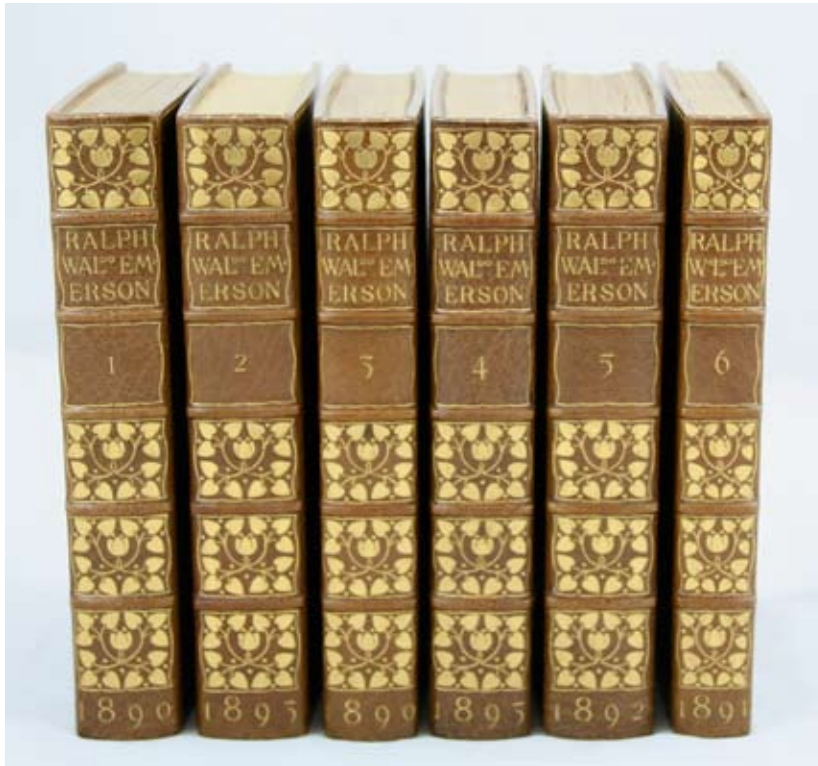


30

REGENCY TRAVELLING REFERENCE SET

30. [Dictionaries]. [A uniformly bound set of five small Dictionaries and Grammars circa. 1800- viz.] *A Compendious Geographical and Historical Grammar, Second Edition [with] A Compendious Geographical Dictionary, Third Edition [with] A New Biographical Dictionary, Fifth Edition [with] A Dictionary of the English Language Compiled from Dr. Johnson, Seventh Edition [with] The Royal Pocket Dictionary, French and English, and English and French, A New Edition.* London: Printed for W. Peacock and Sons, 1802-1808. 5 vols, 12mo, [i-iii], iv-xxviii, [1]-408, (8, contents), with 10 folding hand-colored maps; [1-3], 4-40, 185 ff., with 8 folding hand-colored maps; (230); (274); (151) ff. All volumes uniformly bound in blue-green straight-grain morocco; covers panelled in gilt, backstrips also gilt ruled and lettered in second compartments. a.e.g. Gilt turn-ins. Minor rubbing seen at extremities. Each volume with the signature of Elizabeth Frances Stovin on the front pastedown. Housed in a Regency brown morocco book box with minor wear. **\$4000.**

§ A perfect little travel or handy reference set for a well-to-do young woman (Elizabeth Stovin lived in Yorkshire at the time of publication). While two or three-volume sets of this series in similar boxes appear with some regularity, five-volume sets are relatively uncommon. “A *Geographical Grammar* and *Geographical Dictionary* form together a body of modern geography... *The Grammar* contains a general view of the countries into which the earth is divided; the *Dictionary*, particular descriptions of states, cities towns and villages; united they afford not only to youth, but to readers of all classes, a fund of intelligence, essential to the illustration of history and the occurrences of the day” (preface).



31

EMERSON BOUND BY C-S

31. [Doves Bindings]. Emerson, Ralph Waldo. *The Works of Ralph Waldo Emerson*. London and New York: MacMillan and Co, 1890-1893. Small 8vo, 6 vols, [i-vii], viii-lix, 321; (6) [1-5], 6-538; [i-v], vi-viii, 326; [i-v], v-vi, 476; [i-v], vi, 520; (8), 1-260 pp. An exquisite set uniformly bound at the Doves Bindery. Full green morocco, covers ruled in gilt. Gilt-extra backstrips with the well-known tulip, heart-shaped leaves, dots and gougework stems. Each binding signed THE DOVES BINDERY 18 C-S 95. Volumes 1 and 6 with a few scattered blemishes on covers from contact with other books. Single headbands. All edges gilt. The first and last several leaves of each volume with gauffred edges. The E.W. Morris marbled endpapers are especially notable as Doves typically used only plain white endpapers. Very good. **\$5000.**
 § A fine example of the Doves Bindery. Tidcombe mentions two sets, one of which sold on 2 June 1899 to Scribners for £20, the other selling on 27 May 1899 to Sen. G.F. Hoar for 20 guineas. Tidcombe 389.

FREEDOM OF THE PRESS, ON VELLUM

32. [Doves Press]. Milton, John. *Areopagitica; A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing*. Hammersmith: Doves Press, 1907. Small 4to, [1-7], 8-73, (74-75) pp. Original full limp vellum covers, gilt title on backstrip. Printed entirely in black on vellum sheets. Bookplate of John Saks on the front pastedown. In a red-cloth chemise and quarter red-morocco slipcase. Fine. **\$9500.**
 § Limited to 22 copies on vellum from a total edition of 300 copies. One of Milton's most-important works and his third title printed at the Doves Press (preceded by *Paradise Lost*, *Regain'd*). Despite its title Milton never intended this so-called speech to be read aloud -- the very act of printing and distribution was itself an act of defiance against all forms of censorship ranging from Parliamentary rebuke to the *Index Librorum Prohibitorum*. Widely considered a masterpiece in defense of the freedom of the press, this setting may just be the finest printing of a political statement ever achieved. The heading to the opening is masterful. Tidcombe, DP12.

ENTER BARNARDO, AND FRANCISCO,
TWO CENTINELS.

WHOSE THERE?
Bar. Nay answer me. Stand & vnfolde your selfe.
Fran. Long liue the King.
Bar. Barnardo.
Bar. Hee.
Fran. You come most carefully vpon your houre.
Bar. Tis now strooke twelue, get thee to bed Francisco.
Fran. For this reliefe much thanks, tis bitter cold,
And I am sick at hart.
Bar. Haue you had quiet guard?
Fran. Not a mouse stirring.
Bar. Well, good night:
If you doe meete Horatio and Marcellus,
The riuals of my watch, bid them make hast.

Enter Horatio, and Marcellus.

Fran. I thinke I heare them, stand ho, who is there?
Hora. Friends to this ground.
Mar. And Leedgemen to the Dane.
Fran. Giue you good night.
Mar. O, farwell honest souldiers, who hath relieu'd you?
Fran. Barnardo hath my place; giue you good night.

Exit Francisco.

Mar. Holla, Barnardo.
Bar. Say, what is Horatio there?

7



36



39

AND ON PAPER

33. [Doves Press]. Milton, John. *Areopagitica; A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing.* Hammersmith: Doves Press, 1907. Small 4to, [1-7], 8-73, [74-75], [5] pp. Original full limp vellum, gilt title on backstrip. § Limited to 300 copies. **\$1500.**

THIS ABOVE ALL: TO THINE OWN SELF BE TRUE

34. [Doves Press]. Shakespeare, William. *The Tragicall Historie of Hamlet Prince of Denmarke.* Hammersmith: Doves Press, 1909. 4to, [1-6], 7-158, [159-160], [1], 2-24, [1] pp. Original full limp vellum, backstrip lettered in gilt. Text printed on vellum sheets, mostly in black, with a five-line emerald-green W on pp. 7 colored by hand. A couple of leaves with minor browning. Rear pastedown signed in ink by Cobden-Sanderson. Housed in a quarter brown-pebbled calf box and linen chemise. Fine. **\$16,500.** § Limited to 15 copies on vellum from a total edition of 265 copies. The first in a total of 7 Shakespeare titles from the Doves Press, *Hamlet* was printed from the second quarto edition with Cobden-Sanderson trying his hand at textual emendation: "[he] corrected some misprints, giving a list of these in the appendix... [and was] supported in making these changes by Dr. F.J. Furnivall," a co-creator of the OED. Tidcombe, DP17.

CALIFORNIA IN 1827

35. Duhaut-Cilly, Auguste. *Viaggio intorno al globo principalmente alla California ed alle isole Sandwich negli anni 1826, 1827, 1828 e 1829 di A. Duhaut-Cilly...* Con l'aggiunta delle osservazioni sugli abi-tanti di quei paesi di Paolo Emilio Botta. Traduzione dal francese nell'i-taliano di Carlo Botta... Torino, Stabilimento

tipografico Fontana, 1841. 2 vols, 8vo, [i-v], vi-xvi, [1]-296; [1-5], 6-392 pp, with a lithographic frontispiece and plate in each volume including a view of Monterey and a view of Fort Ross. Original chocolate-brown pebbled cloth slightly rippled, backstrips moderately faded. Rubbing noted at extremities, a couple of scattered pinholes at the front joints of both volumes. Contents with intermittent foxing. Very good. **\$1250.**
 § First edition in Italian. A rare primary source on Mexican California. Duhaut-Cilly was a French trader who arrived at Yerba Buena in 1827, spending most of that year along the California coast. "He was the first outlander to become intimately acquainted with, and describe, the then thriving Spanish California." The book was first published in Paris in 1834-35; that edition is so rare that Howell surmised only about a dozen complete copies were known (cat. 50:64). This edition was translated by Paolo Emilio Botta, the ship's doctor, and includes his *Osservazioni sugli abitanti dell'isole Sandwich e della California* for the first time (*Observations on the inhabitants of the Sandwich Islands and California*); an Italian-Hebrew dictionary; and a list of Hawaiian numerals (Forbes). Three of the plates show San Francisco, San Luis Rey, and Ft. Ross; one shows Hawaii. No edition in English has been published of this invaluable account. Not in Howell catalogue 50 (2nd edition only). Forbes 1260. Sabin 21165.

ASPARAGUS DREAMS

36. Edwards, Agustin. *Cuchicheos de un Abuelo. Aventuras de Juan Esparraguito o el Nin ño casi legumbre. Ilustraciones de A. Gomez Palacios.* Argenteuil: Couluma, 1930. Large 4to, (8), 145, (2) pp. With 22 full-page plates, 25 text illustrations, and 14 initials, all in superb pochoir color printing. Original printed wrappers, in a modern blue cloth box. A superb copy, virtually as new. **\$6950.**
 § Limited to 100 copies on Holland paper and 900 (see below) copies on velin Lafuma. This astonishingly beautiful book is a fairy tale about a little boy who dreams of being a full-fledged asparagus some day; the illustrations and full-page plates show his journey and the people and creatures he meets along the way. Although the colophon states that 1000 copies were produced, the book is very uncommon and the cost of production may have precluded the printing of more than a couple hundred copies. This copy is specifically dedicated in the colophon to Ginette Couluma (presumably a relative of the printer) and is #166. In quality the book is reminiscent of the work of Schmied; some of the plates include gold or silver in the printing. Throughout the novel there is an interesting mixture of world history, religion, and fantasy -- characteristics which one tends to associate with the authors of South American literature and the idea of 'realismo magico.' Cotsen 3006.

UNIQUE COPY MADE FOR ROBERT HOE

37. Embroidered Binding. Adeline, Jules. *La Legende du Violin de Faience.* Paris: Librairie L. Conquet, 1895. 8vo, (10), [1-7], 8-46, (6) pp. With 8 engravings by the author, an extra suite bound into the relevant areas of the text. A unique cream-colored satin binding embroidered with colored silks and silk ribbons in the design of flowers. Gilt borders on covers. Backstrip with gilt lettering. Top edge gilt otherwise untrimmed. A bit worn at the extremities but overall quite handsome. From the library of Robert Hoe, his plate on the front pastedown. Housed in a folding cloth box. Very good. **\$2450.**
 § From a total edition of 500 copies this being number 68 of 150 printed on Japon Imperial paper. While copies of books from the Robert Hoe Library are relatively common, books made specially for him, and signed as such, are decidedly rare. This copy is marked on the limitation page as "Exemplaire offert / a Monsieur Robert Hoe / L Conquet." Hoe Sale, November 11, 1912 lot 5.

ERAGNYS ON VELLUMMMM

38. [Eragny Press]. [Two Titles on Vellum]. *French and English Ballads [with] Songs by Ben Jonson.* London: Hammersmith, 1905, 1906. Small 8vo, 2 vols: (Ballads) [2], [1-5], 6-60, [61-62]; (Songs) [2], [1-5], 6-59, [60-62] pp. Both volumes in sewn vellum sheets as published before binding. *French and English Ballads* with one five-color wood-engraved illustration, 20 initials in red. *Songs of Ben Jonson* with one four-color wood-engraved illustration, 46 initials in red. Housed in a black pebbled-morocco box lettered in gilt with marbled-paper edges. Fine. **sold.**
 § Both titles limited to 8 examples printed on very fine vellum. Despite the small number of copies on vellum, they did not sell out on publication and the remaining sets of sheets were never bound. "Some Old French and English Ballads was the Pissarros' second venture into music printing... [with the type] cut and designed from sixteenth-century models especially for this volume and planned to use in future books" (Genz, 202). These

volumes have obviously been together for some time--a fitting point as the Pissarros' intended *Songs by Ben Jonson* to be "the companion volume to *Some Old French and English Ballads...* and they had planned to price it as they had *Ballads*, but *Songs...* was so much work, 'so long & so difficult' that they had to raise the price. It took three months to print the *Ben Jonson*" (Genz, 212). Genz EP 22, EP 26.

BEAUTIFUL COLOR PRINTING

39. [Eragny Press]. Verhaeren, Emily. *Les Petits Vieux*. London: Hacon & Ricketts, 1901. Oblong small 8vo in 4s, [1-3], 4-16, (4) pp. Gray-colored paper with floral designs over boards. Slightly darkened backstrip lettered in gilt. Top edge gilt. Leaves folded french style. Inconsequential rubbing at extremities. modern bookplate on front pastedown. **\$1500.** § First edition. Limited to 230 copies of which 200 were destined for commerce. With a color frontispiece by Lucien Pissarro and wood-engraved initials by Lucien and Esther Pissarro. A handsome copy of a scarce title -- 10 copies have sold at auction over the last (30) years. Genz EP 11.

GREEN GROW THE RUSHES, O!

40. [The Essex House Press]. The Essex Press Song Book, Being the Collection of Songs Formed for the Singers of the Guild of Handicraft by C. R. and Janet E. Ashbee, and edited by her. [London: Essex House Press, 1903-1905.] 2 vols, 8vo, 10 parts, as issued, printed in red and black, including the musical notation. Original arts and crafts binding of half brown morocco and patterned boards, backstrips lettered in gilt, top edge gilt, others untrimmed. Fine. **\$2750.**

§ Limited to 200 copies printed in Endeavour type on Batchelor handmade paper, in parts in cloth folders, in quarter vellum, and in quarter niger thus (the rarest of the bindings, and probably by Cockerell or a student). The issue in parts does not contain the preliminary leaves and index present in the bound copies. Each part is devoted to a different musical theme and each incorporates a decorative vignette or initial in the title to that part.

The approximately 200 English songs ranging from the Middle Ages to the 20th century are organized under the following headings: Songs of Praise; Songs of the Sea; Songs of Loyalty and the Love of

the Land; Rounds and Catches; Songs of the Country and the Tilling of the Soil; Songs of Sport; Songs of the Tavern and the Vine; Workshop Songs or Songs of the Crafts; Songs of Comradeship, Love and Courtship; Miscellany of Song. Beautifully printed and considered one of the masterpieces of the Essex House Press, this work epitomizes the Guild of Handicraft's philosophy of producing quality handmade items accessible to the general public; the songs could be bought individually for a few pennies apiece. Franklin, p. 236. Ransom 42. Tomkinson 42.

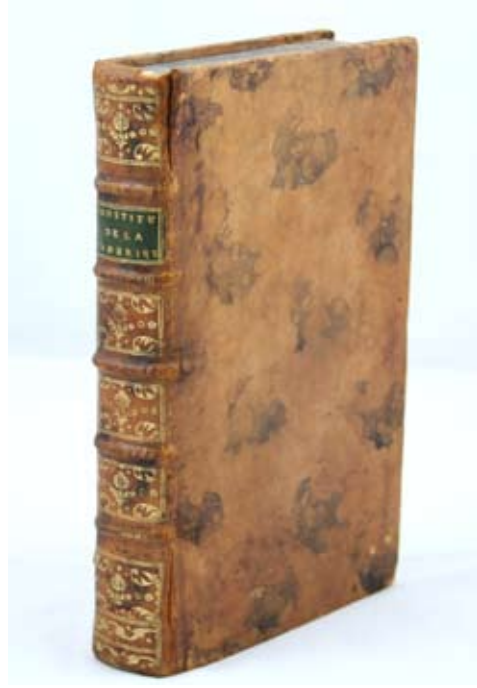
THE ONLY COPY KNOWN WITH PROOFS

41. Forster, Edward. *The British Gallery of Engravings from the Pictures of the Italian, Flemish, Dutch and English Schools, Now in Possession of the King and Several Noblemen and Gentlemen of the United Kingdoms: with some account of each picture*. London: Published by William Miller, Ablemarle Street. Printed by James Moyes, Grenville Street, 1807. Huge 4to (16 x 22-1/4 inches), [1-5], 6-10, [4, Index, Catalogue Des Gravures]. 130 engravings each with its own letterpress leaf of text in French and English. Complete copies of this work contain 52 illustrations in a single state, but the present copy contains nearly every engraving in two or three states, as follows: 39 subjects in two states; 13 subjects in three states; and 13 comparable engravings not used for the final text but bound in at rear. Full green morocco over heavy boards by Murton with his bookbinder's ticket. Gilt rules and borders, backstrip stamped and lettered in gilt. Occasional old abrasion to covers, slight rubbing, a huge and handsome book. **\$8500.**

§ A remarkable deluxe copy which originally appeared in 12 parts from 1806-1813, with a lone part issued in 1820. As often customary in part issues, the general title and preliminary pages are printed with the final part -- thus the present copy has an 1807-dated copyright page with an 1820 watermark. A remarkable record of the masterpieces of European art in England. No other copy with proofs is known.



41



42

FIRST APPEARANCE OF THE SEAL OF THE UNITED STATES

42. [Franklin, Benjamin]. *Constitutions de Treize Etats-Unis de l'Amérique*. Philadelphia: Et se Trouve A Paris chez Ph.D. Pierres, 1783. 8vo, (4), [1-3], 4-540 pp. Full contemporary cat's paw calf, some wear at extremities. Gilt backstrip with 6 compartments, morocco label in second, 4mm of loss at crown. Both joints starting at head. Marbled endpapers and edges of text block. Contents quite nice, first and last few leaves a bit foxed. **\$4750.** § First edition in French of the Constitution of the United States; translation attributed to Duc de la Rochefoucault. 600 copies printed of the 8vo edition, 100 large paper copies. "Franklin's grand gesture in publishing and distributing these constitutions, about which there was an intense interest and curiosity among statesmen, was one of his chief achievements as propagandist for the new American Republic" (Streeter). Franklin writes of his main focus in printing this volume in a 25 December 1783 letter to President of Congress Thomas Mifflin: "I am persuaded that this [publication] will not only promote the emigration to our country of substantial people from all points of Europe... but will also facilitate our future treaties with foreign courts." A notable point of interest: the title page bears a woodcut of the eagle, stars and stripes -- the first appearance of the US seal in any book. This volume includes not just the constitutions of each state, but also The Declaration of Independence; The Articles of Confederation; and three treaties between the United States and France, Belgium and Sweden. Sabin 1168; Streeter II: 1035 (1-p copy). Howes C716.

WITH AN ORIGINAL DRAWING BY RACKHAM

43. Goldsmith, Oliver. Rackham, Arthur. *The Vicar Of Wakefield*. Illustrated by Arthur Rackham. London: Harrap, 1929. 4to, [1-4], 5-232 pp. With 12 color plates and twenty-two black and white drawings. Finely bound in full crushed blue morocco, gilt-panelled backstrip, gilt edges, original cloth covers and backstrip bound in, slipcase, a fine binding by Bayntun Riviere. **\$4500.** § First edition, this copy with an original pen and ink drawing heightened with light watercolor, signed by Rackham at the front inscribed "Myrtle Oldershaw with all best wishes Arthur Rackham 10.7.31." The drawing shows a jack-in-the-box scaring an old lady. Although Rackham was commissioned to add watercolors to his books in very small editions (usually about 10) it is far rarer to find a drawing specifically executed for a friend in one of his books.



46



44

LARGE-PAPER COPY RICHLY BOUND

44. [Griffith, Acton Fredrick, compiler]. *Bibliotheca Anglo-Poetica; Or, A Descriptive Catalogue of A Rare and Rich Collection of Early English Poetry: In the Possession of Longman, Hurst, Rees, Orme, and Brown.* London: Printed by Thomas Davison, 1815. Tall 8vo (6-3/4 x 10-1/4 inches). (4, Announcement, half-title), [i-iii], vi-viii, [1]-481, (1, imprint) pp. Full crushed blue morocco by Hayday. Outer border of quadruple fillet and a small border roll; central gilt border built from three tools. Gilt extra backstrip a little rubbed. Board edges with fillet border, gilt turn ins and edges. Joints a bit rubbed, a little fading seen at covers. With the armorial bookplates of Joseph Walter King Eyton (1820-1872) and Charles W.G. Howard on the pastedown and front flyleaf respectively. Hand-colored frontispiece. Housed in a fleece-lined slipcase. **\$2750.** § First edition, one of 50 large-paper copies. "This extremely useful catalogue of the rare and curious collection, made by T. Park [Thomas Park (1759- 1834) the English antiquary and bibliographer], and added to by Tho. Hill, is deserving of a place in every good library, from the interesting information which it affords of the works of our early poets" (Lowndes). The well-known book collector Thomas Hill (1760-1840) "carried on an extensive business as a drysalter at Queenhithe...[but after] losing heavily through an unsuccessful speculation in indigo, Hill retired to second-floor chambers at 2 James Street, Adelphi, London, where he lived until his death, varying his strict economy with occasional binges. Longmans gave between £3000 and £4000 for his books, which formed the basis for their *Bibliotheca Anglo-Poetica* (1815)" (DNB). Lowndes 200.

WITH THE EXTRA PLATE SIGNED BY RACKHAM

45. Grimm Brothers. Rackham, Arthur. *Little Brother and Little Sister and Other Tales by The Brothers Grimm.* London: Constable, 1917. 4to, 251pp. 12 tipped-in color plates, 43 black and white illustrations. Full crushed red morocco extra, gilt-panelled backstrip, slipcase, by Bayntun Riviere. **\$3500.** § Edition de luxe, signed by Arthur Rackham. This copy has the extra plate at p. 178 also signed by Rackham.

COMPLETE SET OF THE SECOND SERIES

46. Guthrie, James. *The Elf - A Sequence of the Seasons*. [London]: The Old Bourne Press, 1902 - 1904. 4 vols. in one, small 4to, each 25-27pp. with full-page prints and text illustrations. Text printed in black, illustrations printed variously in black, red, and blue. Full brown crushed morocco of the period, raised bands, gilt-lettered backstrip, slight scuffing but a lovely copy bound just as it should be, in the style of Douglas Cockerell. **\$1250.**
§ A complete set of the second series of *The Elf* - there was one volume for each season: Spring was published in May 1902; Summer in November 1902; Autumn in June 1903; Winter in February 1904. Each volume is completely written (poems and prose pieces) and illustrated by James Guthrie and each is limited to 250 numbered copies, this set being #89. In the first two volumes the limitation statement handwritten in pencil; in the third and fourth volumes it is printed (with the number being written in). Printed by Guthrie under the eye of W. Herbert Broome who founded the Old Bourne Press in May 1902 and designed the "Myrtle" type used here. The type later came into Guthrie's possession and he continued to use it in later Pear Tree Press books. Guthrie was in the great British tradition of artist-poet-printers beginning with William Blake, and Colin Franklin writes that "his series of poems, *Frescoes from Buried Temples* (1928), is an extraordinary production from poet and artist alike ... [the book] strikes me as among the three or four monumental achievements of private presses in the twentieth century; and by its originality of concept and content, the highest."

COMPLETE WITH THE FINAL VOLUME

47. Harte, Bret. *The Writings of Bret Harte. With Introductions, Glossary, and Indexes. Illustrated by Photogravures*. Boston: Houghton Mifflin and Company, [1896]-1903. 20 volumes, 8vo, with 129 plates including frontispieces, two double-page maps and 20 pictorial title pages. All plates mounted India paper prints. 28 plates signed in pencil by the artists, and signed by Bret Harte in vol. 1. Original half red morocco by the Riverside Press. Marbled endpapers. Gilt to backstrip with top edges gilt, a very fine set virtually in perfect condition. **\$4950.**
§ The Autograph Edition limited to 350 sets, this set numbered 195, with vol. I signed by the author "Bret Harte / Septem. 1896", and including the 20th volume issued twelve years after the 19th volume and well after the author's death. Artists represented are Otto H. Bacher, Ethel I. Brown, J. M. Burns, B. West Clinedinst, T. de Thulstrup, Frederick Dielman, J. M. Flagg, Thomas Fogarty, Mary Hallock Foote (2), Malcolm Fraser (2), Arthur I. Keller (2), Orson Lowell (2), Frederick McCormick, Frank T. Merrill, Eric Pape, Frederic Remington (signed vol. 5), Guy Rose, E. Boyd Smith (3), Alice Barber Stephens (2), Seymour M. Stone, and W. L. Taylor. BAL 7384. Despite the size of the edition, complete sets of all 20 volumes are quite uncommon.

GORGEOUS NEW TYPE SPECIMEN BOOK

48. Havilah Press. *Specimens: Decorative Initials*. Emeryville: 2012. Folio, t/p, introduction, contents, 41 specimen leaves, colophon. In a teal cloth box, magnetic fastener. New. **\$600.**
§ Limited to 28 copies, of which 20 are for sale. Sold out before publication. A record of the initials in the collection of Fred and Barbara Voltmer at the Havilah Press, beautifully printed (some in color) on heavy wove paper. The types include Tory, Cloister, Massey, Meridiale, Zeese, Della Robbia, Caslon, Weiss, Mole, Lotus, Eve, Egmont, Dutch, Euclid, Gill, Vogue, Ransom, Cincinnati, Caxton, Missal, Lombardic, Jenson, Bradley, Burford, Filligree, Mother Hubbard, Versatile, De Roos, Bodoni, Post Roman, and others.

GERMAN LIVRE D'ARTISTE

49. Hölderlin, Friedrich. [Tonner, Angela, Painter b. 1959]. [Schwarz, Robert, Lithographer b. 1951]. *Große Pindar Übertragung, Pythische Ode I, II*. Mainz: Editions Despalles, 1989. Small folio, 8 x 13 inches, (94) pp., some french-fold, some with onlays of fabric or japan paper, some printed on tissue. Original decorated printed boards with onlays of different papers, as new. **\$3750.**
§ Limited to 30 copies signed by Schwarz. A superb homage to Hölderlin, one of the greatest of the German romantic poets whose work has inspired many artists including musicians and film-makers. The collaboration between Tonner and Schwarz resulted in two livres d'artiste, both of which are very rarely



48



49

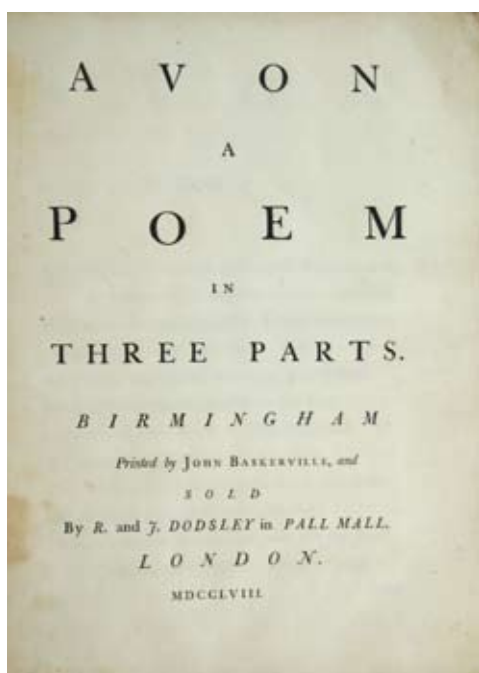
encountered for sale and of which no records exist in US libraries or collections. One copy of her edition of Rilke issued with Schwarz is recorded, in London: no copy of this title recorded in US or European online databases. See also *RILKE* below for another Tonner/Schwarz book.

FIRST ILLUSTRATED HORACE

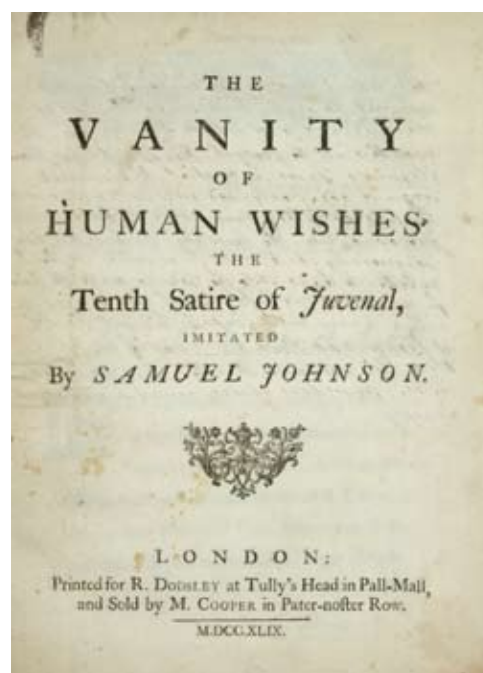
50. Horatius Flaccus, Quintus. *Opera cum quibusdam Annotationibus. Imaginibusque pulcherrimis, aptisque ad Odarum concetus et sententias.* Strasbourg: Johann Grüninger, 12 March 1498. 4to (8 x 10-7/8 inches), π^6 , A-Z⁶, 2A-2I⁶, 2K-2L⁸, II⁶. 220 leaves, (6), 1-207, (7) ff; with the internal blank and index. Quire X gathered out of sequence. Full 19th-century dark-green morocco, some wear at corners, joints rubbed, front hinge starting; covers with central panel of fillet borders, gilt fleurons at corners; backstrip in 6 compartments, second lettered in gilt. Gilt turn-ins. Marbled endpapers. Two catalog descriptions taped to verso of front flyleaf. π^6 a bit shaken (see note on front hinge). Internally very nice with crisp leaves, occasional old manuscript annotations and only occasional smudging and discoloration. In a felt-lined clamshell box. An important edition of one of the greatest Latin poets. Most woodcut impressions bold and clear though occasional and expectable weakness is sometimes seen. **\$65,000.** § First illustrated edition of Horace and the first printing of Horace outside of Italy. Edited by

Locher (see below) from the German MS, "it may therefore, as Brunet remarks, be ranked as an *Editio Princeps*." "Strasbourg was from the very beginning in the forefront of popular publishing... [having] profited by the presence of the earliest workmen with whom Gutenberg had conducted his first experiments before he returned to Mainz about 1445... [and] these early Strasbourg firms flourished until the middle of the sixteenth century." Among these important Strasbourg firms was that of Johann Grüninger who set up his own shop in 1482 after serving an apprenticeship in Basel to Johann Amerbach (Bietenholz in *Contemporaries of Erasmus*). Grüninger (1455-1533) "became one of the most important printers, publishing at least 389 books during the forty-nine years of his active career" (ibid).

The notes of the humanist scholar Jakob Locher surround the text; although he also edited the works of Fulgentius, Pliny, and Claudianus, he is above all remembered for this work and also his translation of Sebastian Brandt's *Narrenschiff* into Latin as *Stultifera Navis* (Bietenholz, 339). Well over 160 illustrations appear throughout the text, all from the same artist as in Grüninger's *Terence* of 1496. Almost all images are composed of two to five blocks, including numerous repeats. Particularly impressive are the xylographic title-page portraying "a person seated at a desk with books... intended to be Horace," and a large (160 x 135 mm) cut on A3 of the murder of Julius Caesar" (Davies,



51



53

Catalogue of Early German Books in the Library of C. Fairfax Murray, 1962). Goff H-461. BMC I:112. Fairfax Murray 205. Bibliothek Otto Schäfer 167.

THE STRAUS COPY IN WRAPPERS

51. [Huckell, John]. *Avon: A Poem in Three Parts*. Birmingham: John Baskerville, 1758. 4to, [3], 78 pp. Original wrappers bound into quarter red calf, a bit worn, occasional spotting or discoloration. Front pastedown with bookplates of Ralph Straus and Robert Hartshorne. **\$2975.** § First edition -- K2 is signed 2K and the "O" of Poems in title is inverted as usual; "Cambden" is thus misspelt on p. 32, and "had" is omitted from the last line on p. 51. One of Baskerville's scarcest works, issued 1 June 1758 at 3s, approximately one year after his famous Virgil. "Though Avon garnered generally positive reviews from contemporary critics and portions of it were reprinted in the *Gentleman's Magazine* and in *Dodsley's Annual Register* that year, it gained equal, or perhaps greater, attention as an early specimen of John Baskerville's typesetting. 'Avon is nothing but a Type', Thomas Gray remarked (letter to William Mason, 11 Aug 1758)" (DNB).

Though Ralph Straus is listed as co-author of the 1907 Cambridge University Press publication *John Baskerville: A Memoir* (a good supplement to Pardoe and Gaskell), he "brought to the subject an intimate technical knowledge of the Baskerville types, enabling him to deduce new and interesting theories as to the extent to which these famous types were used; and by his independent researches he made good his claim to a share in the production of the 'life'...[with] the lion's share of the task falling upon [Straus]" (written by his co-author in the preface to the 1907 edition). Gaskell 3.

FIRST REFERENCE TO 'THE RING' AT AUCTION

52. [Ireland, William Henry]. Dibdin, Thomas Frognall (assoc.) *Chalcographimania; or, the Portrait-collector and Printseller's Chronicle, with Infatuations of every Description. A humorous Poem in four books. With copious Notes explanatory.* By Satiricus Sculptor, Esq. London: R.S. Kirby, 1814. 8vo, xiv, 212 pp., with an engraved frontispiece and tailpiece woodcut, and extra-illustrated with approximately 100 engraved portraits and plates, some foxed or browned but mostly very good. Numerous blank leaves for including extra illustrations. Modern full calf by Thomas Murton with his ticket on the verso of front flyleaf; covers with fillet borders in gilt and blind, a some spotting and discoloration; gilt backstrip in six compartments, second, fourth and

final compartments lettered in gilt. All edges gilt. Red endpapers. Very good. **\$725.**
§ First edition. An extra-illustrated copy of this long satirical poem by the well-known forger of Shakespearean manuscripts, which also contains 4 of the 12 optional plates offered by the publisher "to accommodate those gentlemen who wish to illustrate the present volume" (preface). It contains the first references to the ring at English auctions. According to Lowndes, "The poem is anything but humorous, and the notes are throughout tinged with malevolence." Lowndes 402.

FIRST BOOK TO BEAR JOHNSON'S NAME AS AUTHOR

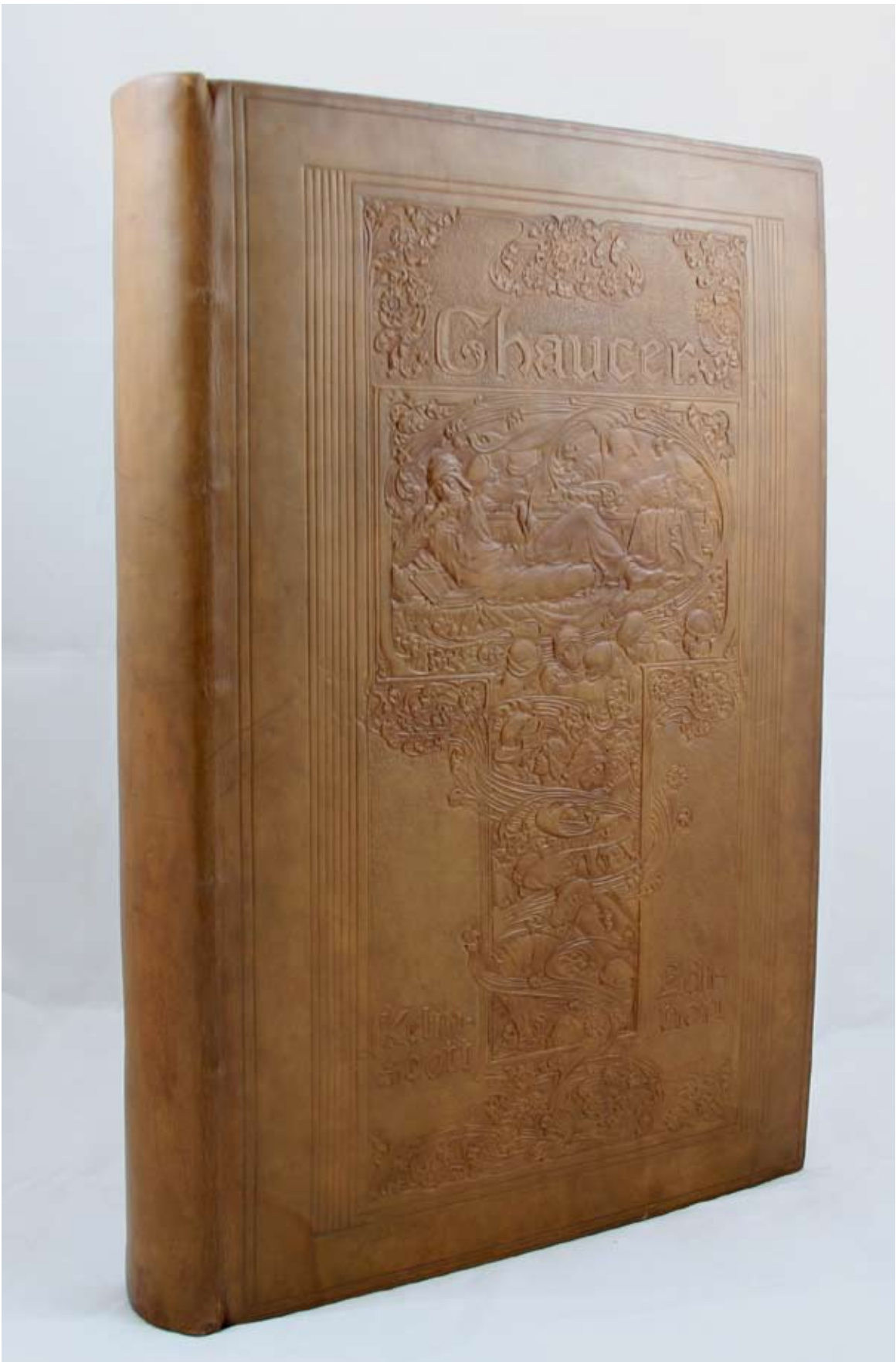
53. Johnson, Samuel. *The Vanity of Human Wishes, The Tenth Satire of Juvenal, Imitated by Samuel Johnson.* London: Printed for R. Dodsley at Tully's Head in Pall-Mall, and Sold by M. Cooper in Pater-noster Row, 1749. 4to, [1-3], 4-28 pp. Modern full-brown calf by Sangorski and Sutcliffe. Panelled in gilt and very slightly sunfaded at top. Backstrip with two brown-morocco labels lettered in gilt. Gilt turn-ins, flyleaves with some attendant offsetting. Previous owner manuscript annotation on verso of title page outlining the volume's general thematic structure and movement. An attractive copy. **\$6500.**
§ First edition. An important title for any serious Johnson collection, *The Vanity of Human Wishes* is eagerly sought not only because it is Johnson's finest poem, but also as the first book printed with Johnson's name included as author. "Johnson comments on the vanities of various ambitions -- for power, learning, military power and glory -- and cites examples of Wolsey, Clarendon, Laud, and others; the passage on Charles XII of Sweden is perhaps the finest in the poem, 'quite perfect in form' according to T.S. Eliot" (*Oxford Companion to English Literature*, p. 1022). Courtney & Smith 22. Chapman & Hazen 131. Hayward 163. Rothschild 1233.

THE VERY EXAMPLE EXHIBITED

54. Jones, Trevor (bookbinder and designer). *Malleus Maleficarum... [edited, translated, and with an introduction by Montague Summers].* London: John Rodker, 1928. Folio, xlvi, 278pp. Finely bound in white goatskin with inlays and onlays in red, ochre, and navy-blue morocco, tooling in red, blind and gold. Raised and modelled leather and recessed inlay on front cover. Original chemise and slipcase, a signed binding by Trevor Jones. **\$2750.**
§ Limited to 1275 copies, this copy bound by Trevor Jones and so signed. Catalogued and illustrated for the exhibition "Modern British Bookbinding" at the Morgan Library, UCLA, and the V&A: entry #18. "The most infamous text in the witch-hunters canon, this is the first English translation of the 1489 Cologne edition of what became the standard reference work for the inquisitors and judges of the witch trials. Contains an enormous collection of -- often highly dubious-witch lore and myth." (D'Arch Smith B16). David Mason noted of his copy: "this volume deals with witchcraft in all phases, discussing in detail the most curious and even the most fantastic bypaths of this dark and esoteric cult."

HER LAUGHS AND GRIMACES ARE SHOWN

55. Kelmscott Chaucer. *The opening double-page spread for Troilus and Criseyde Book Four.* 2 leaves, folio, facing pp. (516-519) each bearing a half-page woodcut after Burne-Jones, a large woodcut initial letter, elaborate woodcut borders, and printed in red and black. Archivaly matted in 8-ply mat, simply framed. **\$3750.**
§ Double-page spreads are rare in Morris's masterpiece, the Kelmscott Chaucer, though Burne-Jones must surely have been tempted to create several. This one, illustrating the opening of part four of one of Chaucer's most famous poems, is especially rich, and is in perfect condition. It includes the famous lines (modernised): "Fortune who seems truest when she beguiles, and can to fools so her song attune that she catches and blinds them, traitress soon: and when a man is from her wheel thrown then her laughs and grimaces are shown."



GUILD OF WOMEN BINDERS

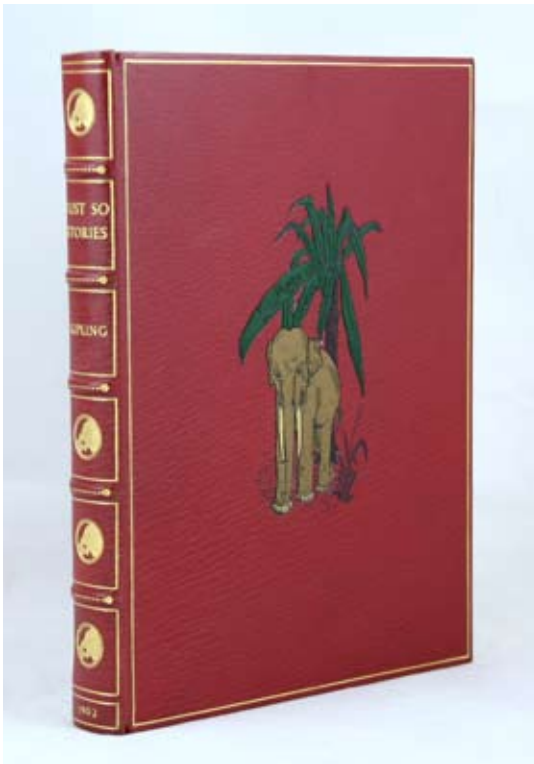
56. Kelmscott Press. *The Works of Geoffrey Chaucer. Now Newly Imprinted.* Hammersmith: Kelmscott Press, 1896. Folio (11-1/2 x 16-1/2 inches), [i]-ii, (1, title page), [1]-554, (2) pp. Printed on paper. Contemporary brown morocco by Johanna Birkenruth with an Art Nouveau-style cut and modeled plaque on the upper cover by Mary G. Houston. Faint stain at foot of lower cover and backstrip of binding. Endpapers with some offsetting from turn-ins. An interesting copy in a Guild of Women Binder's binding c. 1897. **\$95,000.** § 425 copies were printed on paper and 14 on vellum. *The Works of Geoffrey Chaucer* was nearly 4 years in the making from conception to completion, with "Cockerell recording in his diary on 11 June 1891 that Morris 'thinks of printing a Chaucer from a blackletter fount which he hopes to design'" (Peterson, 106). Printing began on 8 August 1894; December of the same year saw the designs for the original pigskin bindings; and the first two copies of the book were delivered on 2 June 1896 with Morris writing that he was "very satisfied" (Peterson). Very satisfied indeed -- *The Works* is without question the grandest production from Morris' workshop and one of the great books of all time. 87 woodcut illustrations by Edward Hooper after Burne-Jones designs; 14 large borders; 18 different frames around the illustrations; and 26 initial words designed for the book by William Morris (Peterson). Colin Franklin (*The Private Presses, Second Edition*, 1991) writes that "from the first appearance the Chaucer gained a name as the finest book since Gutenberg. It has held its place near the head of the polls ever since. Booksellers take its current price for an index of the state of the nation. The terms which critics used in the eighteen-nineties to welcome it simply show what an impression Morris's printing made upon late-Victorian bookmen" (42). Marianne Tidcombe (*Women Bookbinders 1880-1920*) writes: "One of the more original modeled leather workers at the turn of the century was Mary G. Houston. She produced her own modeled calf bindings and also modeled panels for bindings by Johanna Birkenruth. A binding by Mary Houston on [this] copy of the Kelmscott Chaucer was shown at the A&CES exhibition in 1899" (97). Clark Library, *Kelmscott and Doves*, pp. 46-48. *The Artist and the Book* 45. Peterson A40. Ransom, *Private Presses*, p. 329, no. 40. Ray, *The Illustrator and the Book in England*, 258. Sparling 40. Tomkinson, p. 117, no. 40.

BAYNTUN RIVIERE INLAY BINDING

57. Kipling, Rudyard. *Just So Stories for Little Children.* London: Macmillan & Co., Limited, 1902. Tall 8vo, (6), [1]-249, (3) pp. Full crimson crushed morocco by Bayntun-Riviere with gilt fillet border and central inlay of an elephant and palm tree. Gilt backstrip on five raised bands. Original red cloth covers, also with elephant design, bound in at rear. Crimson morocco turn ins with gilt fillet rules; marbled endpapers. Gilt edges. Slipcase. Internally fine and fresh. § First edition. With 22 black-and-white illustrations by Kipling. A perfect example of the Bayntun Riviere bindery at its finest. **\$3750.**

THE MOST FAMOUS OF ALL LITERARY CLUBS

58. Kneller, Godfrey (Sir) and Faber, John. *The Kit-Cat Club Done from the Original Paintings of Sir Godfrey Kneller.* London: Sold by J. Tonson in the Strand and Mr. Faber at the Golden Head Bloomsbury Square, 1735. Folio, (18-3/8 x 127/8 inches). Title page by Faber after Gravelot plus 47 mezzotint portraits by Faber after Kneller mounted on thick paper stock, outlined in ink. Without the engraved dedication leaf found in some copies. Each leaf trimmed outside the plate mark. Regency straight-grained red morocco handsomely tooled in gilt and blind. A handful of old and largely inconsequential abrasions on bottom cover with occasional quality repair; backstrip with some rubbing and a little wear at the foot. Bookplates on front pastedown and flyleaf of Frances Mary Richardson Curren (the foremost female English collector) and John Sheepshanks (the great art collector). Like its contents, an aristocratic copy. Very good. **\$7500.** § Only edition -- perhaps a deluxe copy with superb impressions of the plates and in a lovely Regency binding. When contemplating the career of Jacob Tonson the Elder, one usually considers his status as the greatest publisher and bookseller of his era, reprinting authors such as Dryden and Milton whose works had fallen out of copyright; his 1694 folio edition of Virgil is quite often considered his masterpiece. But he was also the founder of "the most famous of all literary clubs," the club which Horace Walpole credited as



57

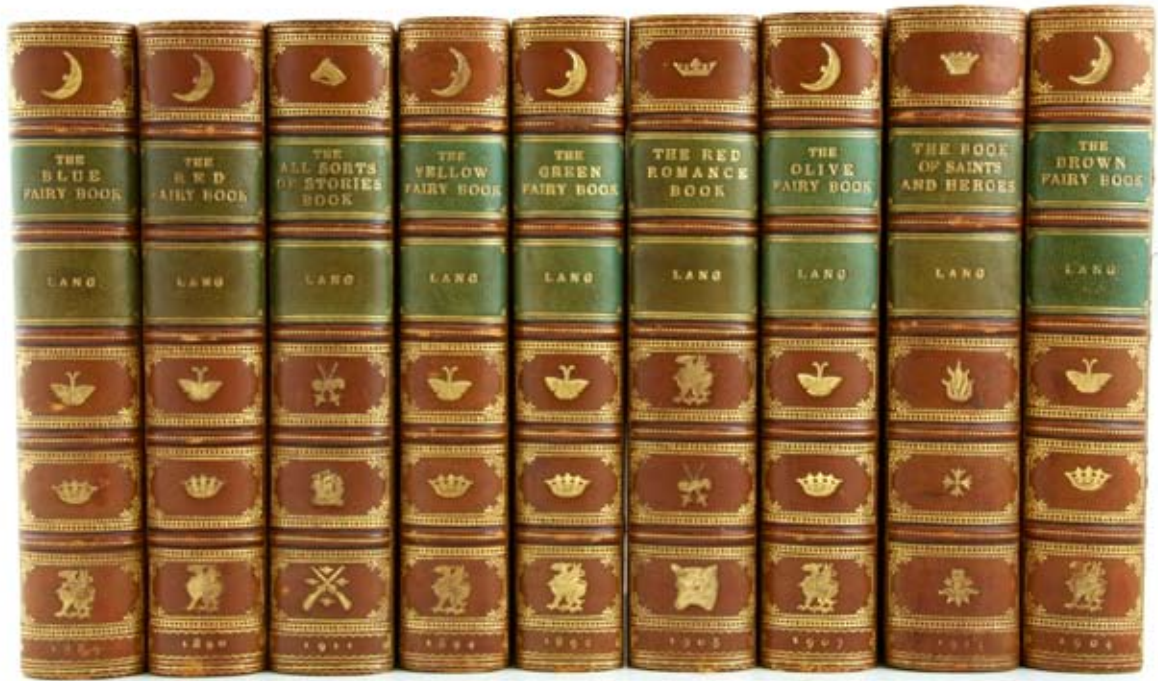


58

populated by the “patriots that saved Britain.” What began as a rather informal congregation of luminaries became “at its height in the first decade of the eighteenth century, Britain’s pre-eminent political club and leading promoter and sponsor of the Whig party and its advocacy of contract theories of government, low-church interests, and the rights of religious nonconformists.” Neither minutes nor roll call were taken, and were it not for the series “of forty-eight portraits of club affiliates commissioned by Tonson from the court painter Sir Godfrey Kneller” our knowledge of the group’s membership would be strained. As it stands today, the members list is impressive: Jacob Tonson, Joseph Addison, William Congreve, William Cowper, Robert Walpole, James Stanhope, Matthew Prior and John Tidcomb, to name a few. The subjects of these portraits usually gifted them to Tonson and the paintings subsequently made their way to the National Portrait Gallery. As evidenced by its distinguished provenance, this copy has very rich early impressions of the plates and is luxuriously bound.

A BRILLIANT COMPLETE SET OF LANG

59. Lang, Andrew. *Complete Set of First Editions of the Twenty-Four Volumes of Fairy, Story, & Related Collections Edited by Andrew Lang.* London: Longmans, Green, and Co., 1889-1912. 24 volumes, small 8vo, uniformly bound in full light-brown polished calf by Sangorski and Sutcliffe. Gilt-extra backstrips with two green morocco backstrip labels per volume, covers and edges gilt-ruled, a.e.g., gilt dentelles, marbled endpapers. Original cloth covers and backstrips in varying colors bound in at rear. Many plates and illustrations, including numerous chromolithographic plates, by H. J. Ford and others. Engraved armorial bookplate of Frederick S. Peck in each volume. Backstrips lightly rubbed, with a little fading to labels of a few volumes; front cover of *The Violet Fairy Book* with five shallow but visible abrasions; overall an extraordinary set in highly decorative bindings. Even the bound-in original cloth bindings are generally in exemplary condition. **\$9500.** § First Editions of all 24 volumes. Andrew Lang (1844-1912) was long the grand old man of Scottish literature, equally gifted as a poet, historian, anthropologist, and folklorist. His dozen multi-colored collections of fairy tales, augmented by similar collections of historical and legendary narratives were long cherished in British and American nurseries. Included here are: *The Blue Fairy Book* (1889), *The Red Fairy Book* (1890), *The Blue Poetry Book* (1891), *The Green Fairy Book* (1892), *The True Story Book* (1893), *The*



59



54

Yellow Fairy Book (1894), The Red True Story Book (1895), The Animal Story Book (1896), The Pink Fairy Book (1897), The Arabian Nights (1898), The Red Book of Animal Stories (1899), The Grey Fairy Book (1900), The Violet Fairy Book (1901), The Book of Romance (1902), The Crimson Fairy Book (1903), The Brown Fairy Book (1904), The Red Romance Book (1906), The Orange Fairy Book (1906), The Olive Fairy Book (1907) The Book of Princes and Princesses (1908), The Red Book of Heroes (1909), The Lilac Fairy Book (1910), The All Sorts of Stories Book (1911), & The Book of Saints and Heroes (1912).

A VERY SUBSTANTIAL PATTERN BOOK

60. Langley, Batty. *The City and Country Builder's, and Workman's Treasury of Designs...* London: printed by J. Ilive, for Thomas Langley, in Meard's Court, Dean-Street, Soho, 1740. 4to, [ii], iii-viii, 24pp + 187 engraved plates (numbered I-CLXXXV, CLXXXIV, with plate XXXVII present in two different states). Contemporary calf, rebaked, covers slightly worn and scratched, a good, fresh copy internally. A bit of worming through the first third of the text but at the lower-left corner and nowhere near the text or images. Engraved armorial bookplate of Robert Lancaster. **\$3750.**

§ First edition of this "very substantial pattern book by Batty Langley, intended for use by master craftsmen in the building trades, especially cabinet makers and joiners. The value of the volume lies in its large number of engraved plates showing the proper dimensions of the orders and how to design gateposts, porticos, doors, windows and all the other decorative features that craftsmen might be called upon to provide. Groups of plates are devoted to chimney pieces, pavements, monuments, tables, book cases, ceilings and so on. For his book Langley copied designs from recent publications by James Gibbs, Isaac Ware, William Kent, and others, but the character of the book as a whole is very much due to Langley himself, and its appeal to its intended readership is demonstrated by a very extensive list of subscribers, most of them craftsmen, drawn from all over England." (Simon Finch, this copy, 1990s). As with other copies there are two versions of plate 37; the 1745 edition contained 14 more plates.



ORIGINAL PHOTOGRAPHS IN YOSEMITE VALLEY

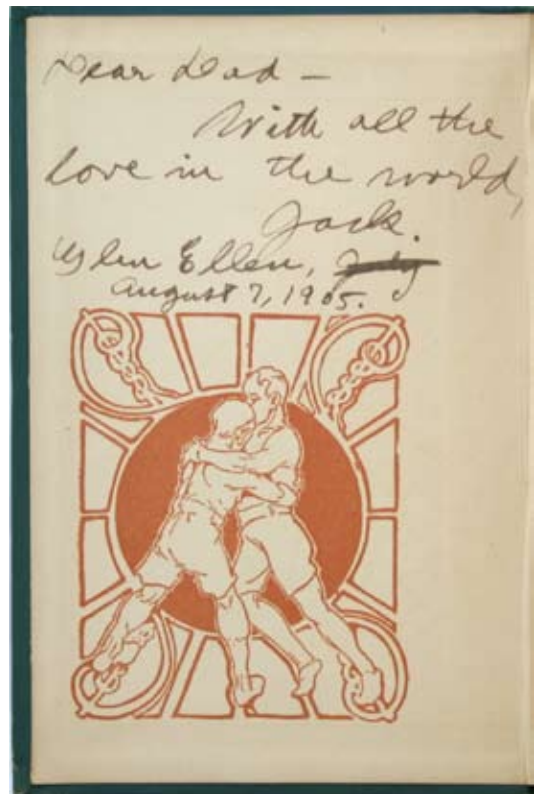
61. Le Conte, Joseph. *A Journal of Ramblings through the High Sierras of California by the "University Excursion Party."* San Francisco: Francis & Valentine, Commercial Printing House, 1875. 8vo, [1-5], 6-103 pp. Full modern burgundy morocco, backstrip lettered in gilt. Nine original albumen photographic plates mounted within borders and above captions printed in red. A bright, very good copy, the photographic plates rich and fresh. **\$9500.**

§ First Edition; one of a total edition of perhaps 120 copies (although Robert Cowan wrongly believed that there were but 20 copies). In July & August, 1870, Le Conte, a professor of geology and natural history at the newly-formed University of California, spent six weeks roaming Yosemite and the Sierra Nevada with John Muir, Frank Soulé, and a few UC undergraduates. Five years later he published his journal of the expedition, with some interesting later additions. As Le Conte wrote in his memoirs, "I never enjoyed anything so much in my life"; and the robust joy of their experiences comes across wonderfully in the text

and photographs of this work, which is one of the classics of Yosemite and California travel literature. They even spent a good deal of time with John Muir. Eight of the excellent original photographs were made in the mountains, while the ninth depicts Montgomery Street in San Francisco, where the group split up. This image includes a very good view of the important Bradley & Rulofson photographic establishment. Cowan (I), p. 137; (II), p. 387. Currey & Kruska 230. Farquhar 14a. Howes L-175. Kurutz & Bothamley 27. Neate L28 ("The book is regarded as one of the greatest classics of early Californian mountain travel.). Zamorano Select #64.



62



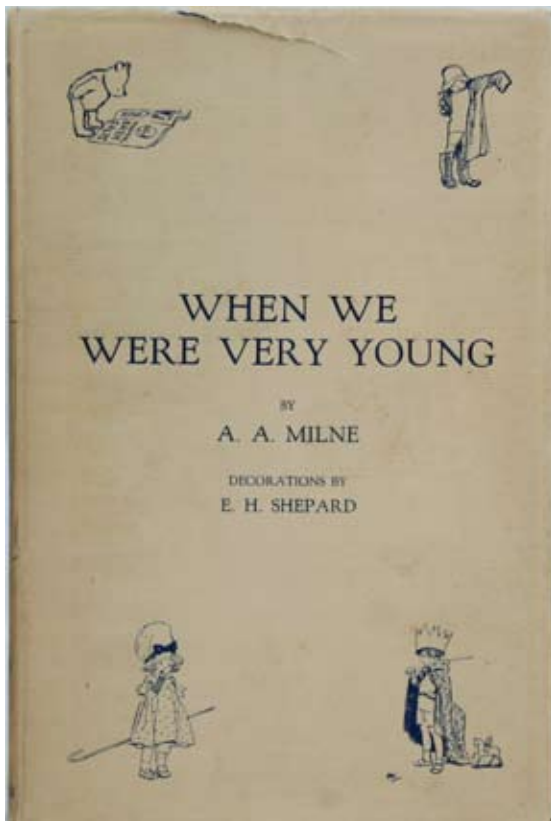
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WHAT A BEAUTIFUL PUSSY YOU ARE

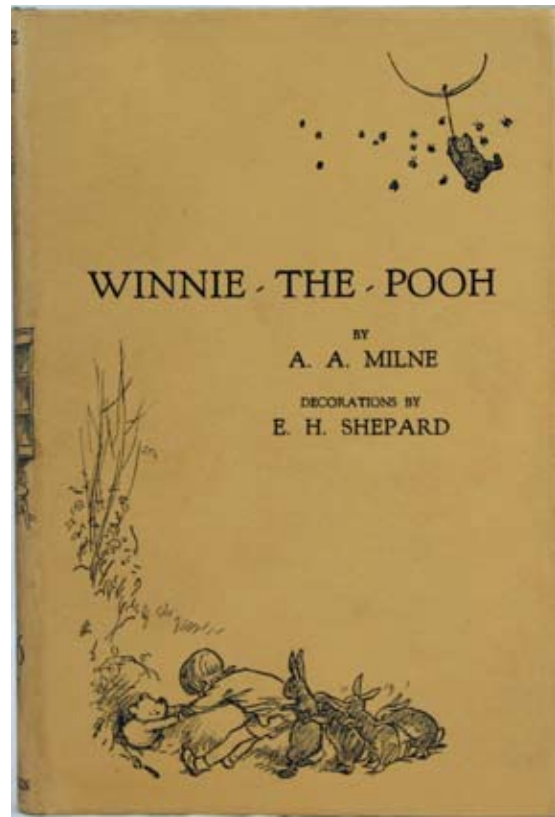
62. Lear, Edward. *The Owl and the Pussycat*. [Illustrated and illuminated by Alexander MacPhail]. [London: c. 1915]. Folio, 3 original watercolor drawings on card, depicting each of the 3 verses, one leaf of manuscript music, and one leaf being an illustrated manuscript colophon (in Latin). Original gray card wrappers, upper cover illustrated and lettered in manuscript, all bound into a red half-calf and cloth binding titled in gilt on the upper cover. In virtually perfect condition. **\$4950.**
 § Presentation copy of the original manuscript, given to Michael Addison (son of Lord Addison) by his godfather MacPhail. These wonderfully surreal and whimsical watercolors perfectly capture the spirit of Lear's best-loved poem. To our knowledge they have never been reproduced or exhibited before. MacPhail, 1872-1938, was a renowned Canadian artist.

INSCRIBED JACK LONDON

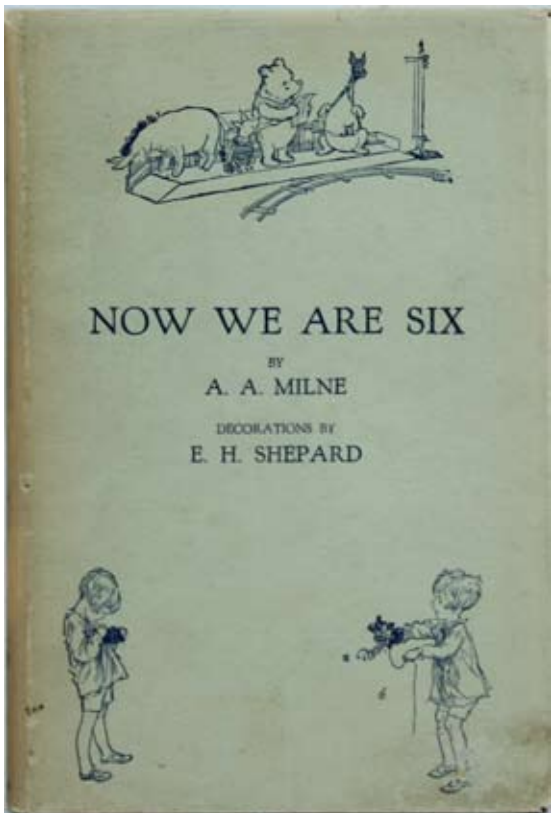
63. London, Jack. *The Game*. New York: Macmillan, 1905. 8vo, 182, (6, ads.)pp. With a color frontispiece and 5 color plates. Original green cloth lettered in red, backstrip lettered in gilt, gilt top, a little loose in binding but an excellent unsophisticated copy. **\$7250.**
 § A wonderful association of two of the greatest California writers. This copy inscribed: "Dear Dad - With all the love in the world, Jack. Glen Ellen (July crossed out) August 7, 1905." Later signed "Charles Warren Stoddard, Monterey Calif." This copy was presented to Stoddard and Lehigh University Library records a letter from London to Stoddard in 1906, in which London addresses him as "Dad". Two other earlier letters at The Huntington are addressed to Stoddard by his name. This therefore is a very special association as no other book is known inscribed thus by London. London's association with Stoddard is well known and most famously it was Stoddard who inspired London to visit the South Seas. Four days after presenting this book London wrote to Stoddard: "I love the flesh. I'm a pagan. "Who are they who speak evil of the clay? The very stars are made of clay like mine!" (Jack London, letter to Charles Warren Stoddard, Aug. 11, 1905). First edition, with the rubber-stamp copyright notice in letters 1/16th of an inch tall. This is sometimes described as a second state but Blanck 11886 does not identify the variant as having any precedence.



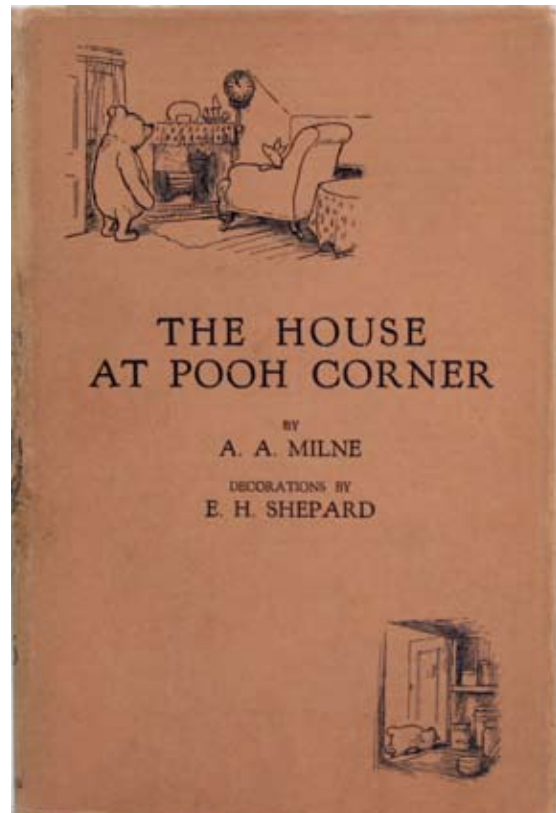
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THE DESIGN OF GOLF COURSES, BY THE MASTER

64. Mackenzie, Alister. *Golf Architecture: Economy in Course Construction and Green-Keeping.* London: Simpkin, Marshall, Hamilton, Kent & Co., 1920. Small 8vo, [1-8], 9-135, (1) pp. Full green-colored cloth, top cover and backstrip lettered in black. Backstrip a bit rubbed. Occasional discoloration to top and bottom boards, contents with a little foxing. With 22 black-and-white illustrations. Title page with blue-ink rubber stamp reading WITH COMPLIMENTS OF THE AUSTRALIAN COMPANY LTD., 218 CLARENCE STREET, SYDNEY. Very good. **\$2850.**

§ First edition. A rare book on course architecture from Mackenzie, the internationally renowned designer of such acclaimed golf courses as Augusta National Golf Club, Cypress Point Club, Royal Melbourne Golf Club, and Pasatiempo. Donovan & Murdoch 24890; Murdoch 477.D & JM2890. The Ortiz-Patino copy sold 2012 for £1625.

“WHAT ABOUT LUNCH?”

65. Milne, A. A. [Shepard, E.H. illus.]. *The Pooh Books, including: When We Very Were Young; Winnie-the-Pooh; Now We Are Six; and The House at Pooh Corner.* London: Methuen and Co., 1924, 1926, 1927, 1928. 8vo, x, 100 pp.; xi, 158 pp.; x, 103 pp.; and xi, 178 pp. In blue, green, red, and rose cloth, covers stamped and panelled in gilt, backstrips gilt lettered. Top edges gilt. Spine panels uniformly slightly darkened, endpapers and pastedowns with the expected minor offsetting from flaps -- both indicators of originality. Occasional smudging to front panels of a couple volumes. The dust jacket flaps of *When We Were Very Young* have a small section at the top neatly trimmed -- likely an ownership inscription of some sort -- and the front panel bears an unobtrusive 2-inch tear without loss. The same purchaser assembled this set on their respective dates of publication and they have been together since publication to the present day. Enclosed in a new cloth box for protection. **\$17,500.**

§ First editions. *When We Were Very Young* is in the rare first state -- blank endpapers and no IX in the preliminary pagination. One of the half dozen most famous children's books in the English language; complete sets in original condition as issued from the day of publication are as desirable as they are rare. Milne's tales and Shepard's immortal illustrations are iconic and referenced in every book about 20th-century children's books. C.R. Milne (Christopher Robin) did not live easily with his fame and retired to Dartmouth in Devon where he happily ran The Harbour Bookshop for many years. Likewise, Shepard grew to resent “that silly old bear” and felt that these illustrations overshadowed his other work.

BAROQUE ALPHABET

66. Mitelli, Giuseppe Maria. *Alfabeto in sogno esemplare per disegnare.* Bologna: [n.p.], 1683. Folio (11 x 15-7/8 inches), (25) ff, consisting of illustrated title-page, dedication leaf (“A suoi scolari”), and 23 leaves, one for each letter of the 23 letter alphabet; engraved throughout. Blind-panelled vellum over boards, bound to style by Byzantium. Inner margins just touched with a few repaired wormholes, nowhere near the image and quite unobtrusive. **\$16,500.**

§ This wonderful Baroque artist's model book includes various illustrations for use as drawing models surrounding the letters of the alphabet rendered as variations on the human form, with didactic captions in verse at foot of each leaf. It appears to be of considerable rarity; three copies in the US are recorded in OCLC, RLIN, and NUC together, Houghton, NYPL, and Getty, and OCLC adds only the V&A though doubtless there are copies in the obvious European libraries. *Grove* notes (vol. 21, p. 732) that Mitelli was the son of the painter Agostino Mitelli, and owes his reputation to over 500 etched prints of contemporary manners and morals. “His large print oeuvre, illustrating ceremonies and pageants, warfare, folklore, trades, and religious paintings,, provides a rich cultural source of contemporary Bolognese life... ” No copy in Feltrinelli or Schaefer. Brunet 1778. Bonacini 1196. Bertarelli, *Le Incisioni di Giuseppe Maria Mitelli*, Milan 1940. The plates may not be the first printing according to one opinion as the paper differs from another copy, but we have not be able to document any example of or reference to later printings.



66



69

OFFICINA BODONI BODONI

67. Officina Bodoni. *Manuale Tipografico 1788.* Verona: Officina Bodoni, 1968. 4to., 184 pp. of facsimile type specimens. With a portrait frontispiece of Bodoni. Original Bodoni-style orange paper covered boards, printed paper backstrip label, dust jacket, edges untrimmed. **\$3250.** § Limited to 180 numbered copies of a total of 206 copies produced, of which 26 lettered copies were not for sale (this is no. 51). This edition reproduces the glorious quarto edition of the Bodoni 1788 *Manuale Tipografico* with its 155 fonts of romans and italics and 29 fonts in Greek. Each of the former begins with the name of an Italian city followed by a brief description of it. The original 1788 *Manuale* was probably issued in editions of fewer than 50 copies in quarto and 100 in octavo. It was so rare that Updike wrote that he had never seen it. Needless to say, Giovanni Mardersteig has done a superb job of reprinting this rare and wonderful type specimen book.

DÜRER MASTERPIECE RECUT

68. Officina Bodoni. Durer, Albrecht. *The Little Passion.* Verona: Officina Bodoni, 1971. 8vo, 218 pp. Quarter light-brown pigskin over paper-covered boards. With slipcase. Prospectus loosely inserted.

Fine. **\$1250.** § From a limited edition of 140 copies, this being number 94. Printed on Magnani handmade paper. Originally published the same year as his *Great Passion* and *The Life of the Virgin*, *The Little Passion* is among Durer's most-renowned works. The present volume recreates the 36 woodcuts plus the "Ecce Homo" title page engraved by Leonardo Farina. Each plate is accompanied by the Latin poems of Brother Benedict Chelidonius in Dante typeface on facing pages. The result is one of the most beautiful of the woodcut illustrated books from the private press of Giovanni Mardersteig.

IMPORTANT FRENCH RENAISSANCE SURGICAL MANUAL

69. Paré, Ambroise. *Les oeuvres d'Ambroise Paré, Conseiller et premier chirurgien du Roy. Divisées en vingt-huit livres, avec les figures et portraits, tant de l'anatomie, que des instruments de chirurgie, & de plusieurs monstres. Revues & augmentées par l'auteur. Quatrième édition.* Paris: Gabriel Buon, 1585. Folio, (8-1/2 x 13-3/4 inches), (6, title-page, Authers, engraved portrait of Paré), (14), 1-54, (8, *Au Lecteur*), 55-1245, (166, Index) pp. Full brown contemporary polished calf, both covers with gilt fillet borders, elegant central gilt laureate ornaments. Old scattered abrasions, some with unobtrusive repair. Expertly rebaked on raised bands, remnants

of original backstrip skillfully laid down. Endpapers renewed. Contents in generally pleasing condition with occasional spotting or darkening, ruled throughout in red. Illustrated with 382 woodcuts and the full-page woodcut of Paré at age 75 by Horbeck which is rarely seen in copies in commerce or at auction. Title page with a little restoration at the gutter, a couple of repaired tears at 3N³ and 3N, a few more at final leaves of the index. Some marginal dampmarking noted at CCXL, CCXLI and again through the final third of the text block. Overall a very nice example in a contemporary French binding. **\$46,500.**

§ Fourth collected edition, and “the most highly prized of the collected editions and rightfully so. Carefully revised by the author, it was the last one to be seen personally through the press by him” (Doe, 31). PMM calls Paré “the most distinguished representative...of the great French school of surgery...in the 16th century” (13). His collected works, first published in 1575, “were very popular...[with] many editions appearing well into the seventeenth century” (*Printing and the Brain of Man*, 61). In addition to his revolutionary ideas on cauterization, obstetrics, prosthetics and orthopedics, there are a handful of leaves which merit further attention for their woodcuts or content. Page 54 bears an illustration of the “Succarath” which was “hunted for its fur by the native Americans, which lived by rivers, put its young on it back when threatened, and had a terrible cry” (John Carter Brown Archive). A pair of dragons “qui cuent les Elephens” appear at p. 71. An assortment of trepanning tools are noted at pp. 376 and 377. While Paré covers an exotic assortment of flora and fauna (elephants, rhinos, giraffes), he also mentions and illustrates figures of unicorns, vletifs, the caspilly (pp. 809-819), and various so-called *monstres* or figures of congenitally deformed humans, animals with human heads and so forth at pp. 1010-1093. ABPC lists just 6 copies of this title at auction over the last 25 years, all in various states of disrepair and most missing the portrait present in our copy. A Poitée-Sperry copy, in a contemporary French binding, sold in 2003 at Sotheby’s for \$28,915 plus commission. This edition not in Adams. *Printing and the Brain of Man*, 61. Doe 31.

THEATRE IN THE HOME

70. [Pear Tree Press]. Guthrie, John. *The Chamber Drama. Being an Introductory Treatise on the Presentation of a New Form of Dramatic Art with Plates Designed, Engraved and Hand Printed in Colours.* Flansham: Pear Tree Press, 1930. Imperial Quarto (11 x 14-3/4 inches), 26 printed leaves. With 12 pochoir plates, 8 printed on recto only + 4 bifolium. Original quarter tan cloth over vellum-covered boards. Printed paper label on top cover. Some soiling, darkening and fading to vellum. Boards slightly bowed. A little worn at the extremities. Contents show offsetting and occasional age toning; front flyleaf foxed. Original prospectus loosely inserted at front. **\$1250.**

§ Copy #16 of 60 copies. Signed by John Guthrie on the limitation page. Composed to outline the format and prerequisites of what was then a new form of drama -- namely chamber drama (mirroring the interest in chamber music for example). Guthrie writes that “with all the experimental work going on all over the world to find new means of expression for the artist and actor on the stage, the Chamber Drama is a departure from the stage drama, launching off in a new direction, going hand in hand with Chamber Music, and indeed with every other art designed to appeal more intimately to people in their own homes” (preface). The introduction is divided into four sections: “The Initial Purpose,” “The Necessity for Symbols,” “Lighting,” and a description of set design. Guthrie illustrated a small number of books printed by his brother James at the Pear Tree Press of which this seems to be by far the most elaborate.

L’INCISIONE VENEZIANA

71. Piazzetta, Giovanni Battista. *Beatae Mariae Verginis Officium. [The Piazzetta Hours]* Venice: Giovanni Battista Pasquali, 1740. Small 8vo (3-3/8 x 5 inches), (xl), 427, (5) pp. Engraved text throughout. With 16 full-page vignettes including frontispiece, 20 smaller vignette and historiated endpieces within text, half-page vignette on title, historiated initial letters. Original full red morocco extra, covers richly gilt, initials ‘CMM’ on upper cover, original clasps. A fine copy with very occasional light foxing. **\$3750.**

§ Sole edition of this engraved book of hours illustrated with the devotional designed of G.B. Piazzetta engraved by G.B. Pitteri, text engraved by Angela Baroni. Piazzetta was one of the outstanding Venetian artists of the 18th-century and he was to be the first director of the Venetian Academy established in 1750. Morazzoni notes of Piazzetta and Pitteri, in *Libro illustrato veneziano del settecento*, p. 116: “due artisti che



70



71

in quel momento sono i piu perfetti rappresentanti della pittura e dell'incisione veneziana". OCLC locates 5 copies in N.A. (LoC, Newbery, Chicago AI, NYPL, Montreal) and 3 elsewhere though doubtless European libraries hold many copies. Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, 98. Rambaldi (2012) records a copy in an identical binding.

FIRST COMPLETE EDITION OF PLATO IN ENGLISH

72. Plato. Taylor, Thomas [translator]. *The Works of Plato, Viz. His Fifty-Five Dialogues, and Twelve Epistles, Translated From the Greek; Nine of the Dialogues by the Late Floyer Sydenham, and the Remainder by Thomas Taylor.* London: Printed for Thomas Taylor, by R. Wilks, Chancery Lane and Sold by E. Jeffery, and R.H. Evans, Pall-Mall, 1804. 4to, 5 vols. (12), [i-iii], iv-cxxiii, [1]-544; (4), [1-3], 4-657, (1, index); (4), [1-3], 4-600; (4), [1-3], 4-614; (4), [1-3], 4-720 pp. Half blue-gray colored calf; marbled paper over boards. Backstrips show occasional abrasions and rubbing, maroon-colored morocco labels lettered in gilt. Some wear at extremities. Tidy repairs at joints on volumes I and V. Volume III is missing signature Nnn -- a binders mistake -- and it can be supplied in facsimile. Occasional offsetting or spotting is seen but nothing individually notable. A handsome untrimmed set with large margins. Very good. **\$5750.**

§ First edition. Thomas Taylor (1753-1806) was the first to translate and publish the complete works of Plato into English; original five-volume sets are quite scarce in commerce. His *Works of Plato*, the culmination of a lifetime's study of both philosophy and the Classics, was an obvious landmark for men and women of letters, as it "was through Taylor's translations that the Romantic poets had access to Platonism: they are probably one of the sources of Blake's mythology, as well as his repudiation of the natural science of Bacon and Newton, and his late tempera painting *The Arlington Court Picture* was almost certainly inspired by Taylor's translation of Porphyry's *On the Cave of the Nymphs*; there is no doubt that Coleridge's acquaintance with Proclus was assisted by Taylor's translation and commentary, though Coleridge's appreciation of Taylor is invariably laced with acid criticism" (DNB).

SAMMELBAND CHAINED BINDING



73. [Sammelband]. Reisch, Gregorius. Orbellis, Nicolas. *Margarita philosophica [with] Summule philosophia rationalis seu logica [with] Cursus librorum philosophie naturalis venerabilis.* Basel: Michael Furter & Joannes Schott, 1508; Basel: [Jacobus Wolff], 1503. 4to, a-N⁸, O6-P⁶, Q⁸-R⁸ = 316 leaves, folding diagram at n4, and large folding map at O8; a⁸, b⁶, c⁸-g⁸, h⁶-k⁶, l4 = 76 leaves and one blank; a⁸-d⁸, e⁶, f⁸, g⁶, h⁸, i⁶, k⁸-o⁸, pp⁸, p⁸-x⁸, y¹⁰ = 178 leaves. Full contemporary blind-tooled pigskin over wooden boards; original catches and clasps present; top cover with manuscript vellum label listing titles in volume; backstrip in four compartments on raised bands; first and second compartments from bottom reveal evidence of now-absent labels. Holes on bottom board for chain hasp attachment. Internally fine with occasional manuscript annotation. Title page of the *Margarita philosophica* with allegorical woodcut, title printed in red. The usually lacking or mangled map and two folding plates are present and in excellent condition: the musical-notation plate at gathering n is bound in upside down; folding map at quire Z shows some repair at folds as well as a little now-mended loss at the upper-right corner. Bookseller notes on front and rear endleaves. A fantastic sammelband of critical Renaissance volumes in an exemplary contemporary binding. **\$55,000**



Margarina philosophica
nicolaus dorbellis super
phiaz raciona^m et n^u
turalem sedz de v^uis s^uo

§ Fourth edition of Reisch's encyclopedia, his best-known work. The first edition "was printed at Freiburg by J. Schott before 13 July, 1503; 'pirated' by Grueninger at Strassbourg 23 Feb. 1504. Schott retaliated with the third on 16 March 1504, and the fourth (in partnership with Furter) at Basle on 17 Feb. 1508 with Schott's original cuts" (Davies, *Catalogue of Early German Books*, 570). Further editions were printed by Grueninger in 1512 and 1515, with new editions and translations by different printers issued through the turn of the century. Widely used as a textbook in the 16th century, the twelve books of the *Margarita philosophica* (the Philosophic pearl) cover the essential subjects of the day, as follows: grammar, dialectic, rhetoric, arithmetic, music, geometry, astronomy, natural philosophy, origins of the earth, physiology, "the origin of the mind and spirit," and finally "moral philosophy." When the contents of this work are considered in the context of its widespread popularity, it offers a critical insight into the mind of the 16th-century student, scholar and layman.

A few leaves merit special attention: a3r bears a full-page allegorical woodcut depicting "Nicostrata" (the creator of the alphabet), a pair of keys in her left hand, unlocking the door to the house of trichlinium philosophy; i5r has another remarkable woodcut of the "Rhetorica" surrounded by philosophical luminaries including St. Justin Martyr, Seneca, Cicero and Aristotle; z2v with a full-page woodcut depicting the Judeo-Christian creation of the world; a full-page anatomical illustration of the human eye at 2f6r--thought to be the first such diagram in print--ushers in a section on optics; a hand-colored woodcut illustration of mining appears at 2D5; the bizarre anthropomorphic illustrations on 2L5v are eerily reminiscent of the woodcuts in the *Liber Chronicarum*; the 1508-dated colophon appears at 2R7r. Several leaves in the *Summule Philosophia* show manuscript annotation worthy of further study.

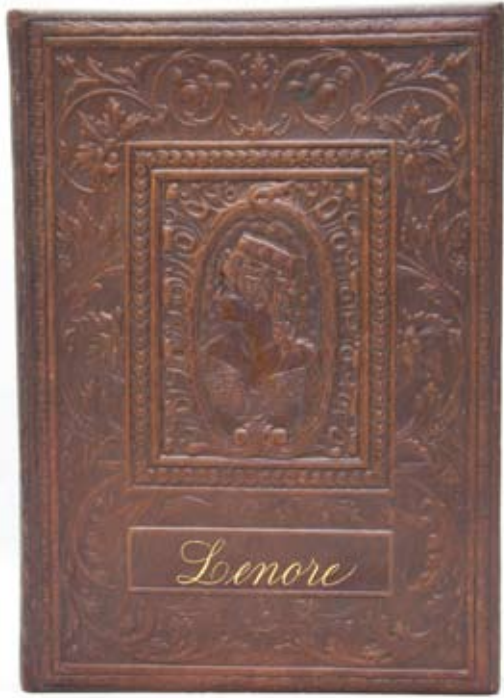
Margarita Philosophica: Sabin 69125. Fairfax-Murray 354 (different edition). This edition not in Adams. Graesse V 73. *Summule Philosophia Rationalis*: Adams O-248. *Cursus librorum philosophie naturalis venerabilis*: Adams O-247. Graesse V 35.

THE SPIRIT FLOWN FOREVER

74. Poe, Edgar Allan. *Lenore*. Boston: Estes and Lauriat, 1886. Royal 8vo, with a frontispiece and 12 black and white mounted plates with facing text. Original de luxe trade binding of embossed dark-brown calf, upper cover stamped with the bust of Lenore within a rich framework of art nouveau leaf designs, title stamped in gilt below the bust in script, lower cover with rich strapwork design. A remarkably fresh and bright copy of a very fragile binding. § Limited to 280 copies. This scarce and beautiful edition of Poe's famous poem is illustrated by Henry Sandham; the regular edition is smaller and appeared in a cloth binding. BAL 16232B. **\$1975.**

WITH A MANUSCRIPT ON VELLUM BOUND IN

75. [Portuguese manuscript Processionale, and imprint]. *Ordo ad inungendum infirmum & ad communicandum. Atque ad mortuum sepeliendum. Secundum Cisterciensis ordinis consuetudinem.* Conimbricæ (sic) [i.e. Conimbriga]: Joānes Alvarus (Juan Alvarez), 1555. Small 8vo, (5 1/2 x 4 inches). Woodcut title printed in red and black, and one woodcut initial; 44 folios. With a manuscript, 22 ff., on vellum, bound in after the text. Original plain calf with blind-stamped covers, rather worn at head and foot of backstrip, internally quite good though some leaves with stains from candlewax. The manuscript is decorated with some pretty initials. **\$4500.** § First edition of this printing, a rare Iberian imprint and manuscript with interesting provenance. What's unusual about this small book, complete in its original binding, is that after the text there is a manuscript "Processionale" for use at burials, written on vellum and apparently complete in 22 leaves (signed in 3s, which is odd). From an inscription at the front (c. 1725?) the provenance seems to be Donna Antonia de Magalhaes (Magellan) which was and is a prominent Portuguese family. Notes at the back indicate that it was later in a nunnery library and used for anniversaries of saints. Richard Ramer kindly supplied this information: "There are two copies in the Biblioteca Nacional de Portugal (both apparently complete), and three at Coimbra University (one of these lacks 6 leaves at the end [apparently], another lacks 6 leaves in quire C and is wormed; the third lacks leaf D8). I also found the following in OCLC: 33825307 (Duke,



74



76

Western Michigan, Notre Dame, British Library, Universitätsbibliothek Mainz). However, I am somewhat suspicious of these locations. Searching the title directly in the BL online catalogue, there was no “hit”, while the link to the Mainz University Library turned up a seventeenth-century edition. The Spanish Catálogo Colectivo locates a copy at the University Library in Zaragoza (appears to be complete).”

LARGE-PAPER COPY WITH GREAT PROVENANCE

76. Prior, Matthew. *Poems on Several Occasions*. London: Printed for Jacob Tonson at Shakespear’s-head over against Katherin-Street in the Strand, and John Barber upon Lambeth-Hill, 1718. Folio (17-7/8 x 11-1/8 inches), (6), (14, dedication), (2, preface), (2, postscript), [20, List of Subscribers], [1]-506, (6, Contents) pp. Original 18th-century dark-brown morocco gilt Harleian binding by Thomas Elliott for Lord Edward Harley. Covers with triple fillet border, central gilt lozenge built from several tools. Gilt-extra backstrip, expertly rebaced with (7) raised bands and the original red morocco label lettered in gilt. Some rubbing at joints, wear at corners. Marbled endpapers. Engraved head and tailpieces throughout. All edges gilt. Strasburg bend watermarked paper. Calligraphic presentation inscription from Edward Lord Harley to Abigail Harley, as follows: “A. Harley, the gift of the Right Honble the Lord Harley.” Abigail Harley married the Honourable George Verney (Attorney General to Queen Caroline). With the bookplates of their son, John Peyton Verney, 14th baron Willoughby de Broke, and Robert John Verney, the 17th Baron. **\$9500.**

§ First collected edition, a large-paper copy with fine provenance of one of the greatest 18th-century books of English poetry. Among the most important English poets of the early 18th century, Matthew Prior (1664-1721) was also a diplomat whose actions at the behest of the English people were pivotal in bringing about the Peace of Utrecht. In the case of the present volume, this historical fact takes on special significance, as “during the latter part of June 1711 Robert Harley, now earl of Oxford and lord treasurer, asked that Prior be sent to France along with Abbé François Gaultier, the French priest who was serving similarly as a secret negotiator for the opposite side...where Prior entered into negotiations with Jean Baptiste Colbert, marquis de Torcy, his friendly acquaintance from his previous mission in Paris over a decade before” (DNB).

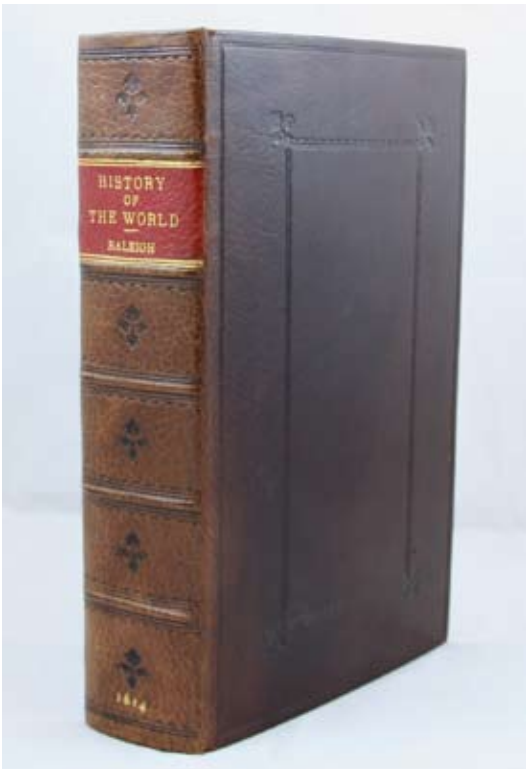
On the provenance: "The Harleian Library, of which the manuscripts were to form one of the foundation collections of the British Museum while the printed books were sold in the 1740s, was founded by Robert, 1st Earl of Oxford, who died in 1724. But when he was confined to the tower of London after his fall from office in 1715, his son Edward, Lord Harley (1689-1741) took over its management so that its true greatness with over 7000 manuscripts and over 50,000 printed books and a remarkably high average quality in both fields, was due to him and his extremely efficient and learned librarian, Humfrey Wanley" (Howard Nixon in *Studies in the Book Trade*, 1975). As mentioned above, Edward Harley's presentation inscription appears on the front flyleaf of our copy; he was a patron of Prior and subscribed for 10 copies. Not in Rothschild. Wise, *Ashley Library*, 5238. Ebert 17934. Foxon 6641.

COURTIER, POLITICIAN, SAILOR, EXPLORER

77. Raleigh, Sir Walter. *The History of the World*. London: Printed for Walter Burre, 1614. Folio (10-5/8 x 8-1/2 inches), (4, Frontis, Minde of the Front), (40, preface), (40, contents) 1-651, (3, blanks), 1-776, (2, To the Reader), (26, A Chronologicall Table), (16, An Alphabetical Table... of the First and Second Bookes), (16, An Alphabetical Table... of the Third, Fourth and Fift Bookes), (2, errata) pp. Various misnumberings in pagination (as-made), quire 5H incorrectly gathered. All 8 maps present. Full 20th-century dark-brown morocco, blind-ruled borders, central panel also ruled in blind, a fleuron at each corner. Backstrip with 6 compartments each with a blind-stamped fleuron, save for the second compartment which bears a red-morocco label lettered in gilt. Leaves generally crisp, occasional and faint dampstaining (largely toward the front and back). The title page shows some wear and soiling, including a repair at the lower-right corner and manuscript annotations on the verso; *The Minde at the Front* also reveals some marginal repair. 4H⁵ repaired at lower-right corner; 4R⁴ with a short tear at lower right-facing margin; 5G² repaired at lower-right corner; 255-360 with hole affecting text but none of the sense. A very good copy of a book seldom found better. **\$10,000.** § First edition. Primarily composed during his confinement to the Tower of London spanning from 1603-1618 (during which time Cotton loaned MSS to him—see SMITH in this catalog), Raleigh began work on *The History of the World* in 1607. Registered in 1611 and finally published two years later, "it was suppressed by George Abbott, archbishop of Canterbury, on December 22 and copies were seized by the king's agents for his own use... because it was 'too sawcie in censuring princes. The suppression order was soon lifted and the *History* was reprinted in 1617. It remained popular: there were at least eleven editions in the seventeenth century, one in the eighteenth, and one in the nineteenth" (DNB). From *PMM*: "Sir Walter Raleigh or Ralegh can be taken as the epitome of the Elizabethan idea of a courtier and politician, sailor and explorer, writer and poet, full of avid interest in philosophy and sciences, who, with his sword and pen, made his mark at court and in Parliament, on the high seas and in economic enterprise at home and abroad. He was among the first Englishmen to envisage clearly that the Americas should be the principal goal of overseas expansion." Pforzheimer 820. *PMM* 117. Sabin 67560. STC 20637.

DEFINITIVE WORK ON PINE TREES

78. [Ravenscroft, Edward James]. *The Pinetum Britannicum: A Descriptive Account of Hardy Coniferous Trees Cultivated in Great Britain*. Edinburgh and London: 1863-1884. 3 vols, large folio (13-3/8 x 21-7/8 inches), 48 hand-colored lithographed plates by W. Richardson, James Black, and others, one lithographed plate of maps, 4 mounted albumen photographs by F. Good of the famed cedars of Lebanon, numerous illustrations in the text. Original half brown morocco with gilt tops, raised bands, rubbing to extremities and backstrips, a few scattered abrasions, title-page to vol. 1 spotted, otherwise a nice set with the plates and photographs in perfect condition. **\$13,750.** § This set, originally issued in parts and thus separately paginated throughout, is the first edition of one of the best books ever printed on trees, illustrated with color plates and original photographs of the many varieties of pine trees from all over the world, including California and Mexico. John Lindley contributed botanical descriptions for the first three parts, and Andrew Murray and Maxwell T. Masters wrote the remainder. Due to historical and financial upheavals, work on the "Pinetum" was suspended, but resumed again and it was issued complete in 1884. Parts 1-33 were issued from the private press of Lawson and sons. Parts 34-52 were published by Ravenscroft in London and by W. Blackwood & sons in Edinburgh. Nissen BBI 1588; Great Flower Books, p.127; Stafleu and Cowan 8685. The Hesketh copy sold on 12/07/10 £11,000 hammer.



77



79

LIMITED TO SIXTEEN COPIES

79. Rilke, Rainer Maria. [Tonner, Angela, Painter b. 1959]. [Schwarz, Robert, Lithographer b. 1951]. *Aus einer Sturmnacht*. Mainz: 1988/89. Folio (12-1/2 x 17-3/4 inches), (16) french folded ff. Hand-painted canvas over boards slightly rubbed. Contents fine and fresh, 6 leaves are hand-painted canvas; the remainder are paper, either strictly lithographed or mixed media, likewise lithographed but also incorporating painted strips of canvas. **\$4950.**

§ One of 16 total copies, this being number 16. Signed on the limitation page by both Tonner and Schwarz. A true artist's book and a fitting tribute to the work of Rainer Maria Rilke, not only one of the best-known German poets in English speaking countries, but also one who is "beyond all doubt one of the great poets of the 20th century" (*Oxford Companion to German Literature*, 1986). His *Aus einer Sturmnacht* (*From a Stormy Night*) is a pitch-perfect reflection of his psychological, moral, ideological and poetical devices; Rilke explores the "unknowable thing," reflecting upon the unforeseen, the hidden past, and attempting to connect with the primeval and rapturous night. The painted canvas and lithographed sheets complement the mysterious themes of Rilke's poem -- each leaf an abstract melange of flesh and earthen tones; the results of "outside" elements in conflict with the "inner" human world. An impressive volume that blurs the borders between art and the book. No copy recorded in US online databases, one noted in Europe (in London).

STRANGE LITTLE FURRY MEN

80. Rossetti, Christina. [Housman, Laurence, illus]. *Goblin Market*. London: Macmillan, 1893. Tall 8vo, (4), 63, (1) pp. With 12 plates and numerous decorations throughout by Laurence Housman. Original green cloth, covers richly gilt with a floral design by Housman, gilt edges, faint rubbing at foot and crown of backstrip. The 1894-dated A.L.S. from Rossetti is neatly tipped onto the front flyleaf. A lovely copy seldom found so well preserved. **\$975.** § First edition, with a tipped A.L.S. from Christina Rossetti. Housman's marvelous and disturbing images of the strange little furry goblin men who so tempted the two virginal young sisters are among the most interesting and unusual illustrations of the decade. Johnson, *Fantastic Illustration*, 117. Ray, *The Illustrator and the Book in England from 1790-1914*, 279: "This book is a delight to behold... (the binding and illustrations) combine to make a harmonious and elegant whole." Hodnett, *English Book Illustration*, page 204, remarks on how much



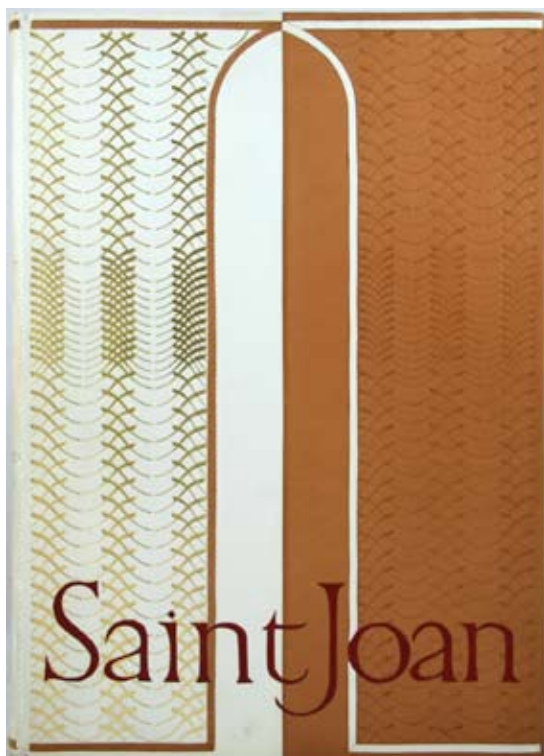
81

improved Housman's work is in the book. The A.L.S. is in fine condition, bears her 30 Torrington Square address and reads: Dear Sir / I have received your obliging / letter with its interesting enclosure / and now it is my turn to thank you. / Very sincerely yours / Christina G. Rossetti. Boss, *The Turn of the Century* 6, 112.

A FASCINATING IF FLAWED COPY

81. Schedel, Hartmann. *Liber Chronicarum*. Nuremberg: Anton Koberger, 1493. Folio (16 x 11-1/2 inches), (18 of 20 ff), 300, [5] ff. Full modern brick-red crushed morocco unsigned, covers with central gilt lozenge comprised of four fleuron tools; stippled and ruled outer borders, surrounded by another fillet border. Backstrip on five raised bands, gilt ruled, second compartment lettered in gilt. Housed in a matching morocco backed folding box. Vellum endpapers. Approximately 55 ff. with contemporary annotations in two different hands; circa. 10 leaves heightened with gold; and roughly 300 leaves with contemporary coloring; ff. I with some loss and tearing affecting both the sense and the 14-line miniature; marginal waterstaining throughout, again heavier towards front and rear; occasional japan repair, some leaves with holes or loss. Text built from two or three different copies. An ideal copy for study, display and handling. The marginal annotations alone are well worth further research. **\$29,500.**

§ First edition in Latin with some contemporary coloring and heightening in gold, and early manuscript annotations throughout in German and Latin. It was printed in two separate editions, the Latin edition completed on July 12, 1493; the German edition completed December 13, 1493. *Liber Chronicarum* set out to delineate the history of the world from creation through 1493 (followed by the coming of the Antichrist and the Final Judgment). This is an affordable representative of one of the most-popular books ever printed, normally collected for its approximately 1800 woodcuts. Collectors should be aware of the importance of the following leaves: The Ptolemaic map at XIII is present and in good condition with some contemporary coloring to the figures in the margins; CCXC has a very early reference to America; one of the earliest representations of the game of chess appears on LXII; the v. of LXXIII has a manuscript note on Speusippus



82



84

and his supposed fits of anger, greed and debauchery; the best city view of Nuremberg at f. C is a clean, crisp impression; CCLII has a reference to the invention of printing in Mainz circa. 1440; the verso CLXXXI reveals two Latin palindromes at the lower-left corner reading: “Signa te signa temere me angis et tangis / Romae tibi subito motibus ibit amor”— spoken by the Devil to St. Martin and translated as “Cross thyself, you plague and vex me without need / For by my efforts you are about to reach Rome, the object of your travel;” there are three colophons, all with different dates (4 June, 10 July, and 12 July—all 1493); the figure of the legendary Pope Joan appears unscathed on the verso of f. CLXIX; the *electors septem sacri imperii* at v. CLXXXIII and r. CLXXXIII have all been identified in manuscript; there are notes on the exhumation of John Wycliffe at r. CCXXXVIII; another note on Wycliffe at r. CCXL; an excellent full-page woodcut of the Archangel Michael battling the Antichrist at v. CCLXII; and finally a half-page woodcut of the Dance of Death at r. CCLXIII. Goff 307; Hain-Copinger 14508*; Klebs 889.1; Oates 1026; Proctor 2084; BMC II, 437.

BEAUTIFUL DESIGNER BINDING

82. Shaw, George Bernard. *St. Joan. A Chronicle Play in Six Scenes and an Epilogue... with Sketches by C[harles]. Ricketts.* London: Constable, 1924. Folio, (6), 182, (2)pp. With 16 color illustrations by Ricketts tipped-in. Designer binding of white and brown full polished calf, covers tooled in gilt and blind, inlaid lettering on upper cover “Saint Joan” in red morocco. Minor restoration to backstrip, a very good copy in slipcase. **\$2250.**

§ Limited to 750 copies, this copy in a unique and quite beautiful binding designed by Gisele Aron and executed by Zaehnsdorf; it was purchased by the previous owner in London in 1958, and thus was probably created c. 1950-55. Surely the most beautiful printing of any of Shaw’s plays, this excellent edition on hand-made paper deserves a fine binding of this quality. Ricketts is best remembered for his work with the Vale and Eragny presses, and in the theatre as a set and costume designer.

TWELVE SIGNED AMERICAN BINDINGS

83. Sherwood, John (New-Salem NC binder c. 1815). *American Edition of the British Encyclopedia or Dictionary of Arts And Sciences Comprising an Accurate and Popular View of the Present Improved State Of Human Knowledge [by William Nicholson]* Philadelphia: Mitchell and Ames, 1816-17. 6 vols. bound in 12. 8vo, with engraved title-page and 164 plates (complete), one folding, one torn at a corner, and one torn with some loss of image. Subscribers' list at the end of the last volume. Original half green roan, red labels lettered in gilt, pasteboard covers with green design over (once) cream boards. A fine set of custom bindings with the binder's label in every volume. **\$5950.**
§ First American edition, rare in and of itself, this set especially so as it has the binder's label pasted in the front of each volume: "John Sherwood Book Binder New-Salem N.C." American signed bindings of this date are very uncommon and sets such as this almost unheard of. Neither Maser nor Papantonio record a single known binder from North Carolina; Papantonio had one six-volume set and one three-volume set, but a twelve-volume set is unknown, let alone signed in every volume. No set of the first American edition of Nicholson is recorded as currently for sale, and no set is recorded at auction. As paste papers were a specialty of Moravian women, many of whom were resident in North Carolina, it's likely that these paste papers originated there. Duke University records one book with the Sherwood label, which is damaged.

BOOKS AND MANUSCRIPTS OF THE CHOICEST SORT

84. Smith, Thomas. *Catalogus Librorum Manuscriptorum Bibliothecae Cottonianae* [and] Bernard, Edward. *Catalogi Librorum Manuscriptorum Angliae et Hiberniae.* Oxford: Sheldonian, 1696-1697. Folio (9-1/2 x 14-3/4 inches), 2 vols. in one. (12), [i-iii], iv-l, 1-159, (24, indexes); (30), 1-374, (42, index); (2, half-title and blank), 1-88, (8, index), (2, half title and blank), 89-174, (8, index); [1-2, half title and blank,] 3-403, (24, index); [1-2, half title, blank], 3-65, (12, index and blanks) pp. Full modern polished-brown calf, covers ruled in blind; backstrip on 6 raised bands, 2 red-morocco labels lettered in gilt. Marbled endpapers. First four leaves of volume one mounted including the frontispiece portrait of Cotton (rarely found) which is a bit brittle with a tear from left-facing margin into image. Vol. 2 has the engraved frontispiece including the portraits of Sir Thomas Bodley, the Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden, and an engraved vignette of the Bodleian on the title-page. Occasional foxing and browning, notably on the title page to first part; very old dampmarking at lower-right corner of text block. Occasional manuscript annotations of a very early date referencing J.E. Grabe, a scholar of the period. **\$2750.**

§ While Sir Robert Bruce Cotton (1571-1631) was a notable politician and advisor, his tremendous collection of manuscripts is arguably his chief contribution to posterity, winning "immortal fame both abroad and at home not only from his collection of books and manuscripts of the choicest sort acquired at vast expense but also through his kindness and willingness to make them available to students of good literature and affairs of state" (DNB). He was one of the great early English collectors and antiquaries, and like "his former teacher William Camden and several others [he was] an early member of the Society of Antiquaries...[eventually becoming] a magnificent specimen of the full-blown Jacobean antiquary" (DNB). He was also quite free in sharing his collection—the likes of Marlowe, Camden, Raleigh and perhaps even Shakespeare all made use of his holdings.

His manuscripts were bequeathed to his eldest son Sir Thomas Cotton and his grandson Sir John Cotton, both augmenting the library's already formidable holdings, the latter eventually donating what would become a fundamental component of the British Library, being "the first time that the British nation became responsible for a collection of books or manuscripts" (British Library website). The famous 1731 fire led to the partial or complete destruction of many manuscripts; for these, Thomas Smith's catalogue remains the only record. Like the second title in this volume, which attempts to record the manuscript holdings of all of Great Britain and Ireland, both titles are by modern standards simply amazing pieces of scholarship that required untold hours of labor, travel and research.

WITH DESIGNS BY ARTHUR RACKHAM

85. (Sporting set). *The Haddon Hall Library. [Comprising: Shooting; Hunting; Outdoor Sports (Cricket & Golf); Bird Watching; Fly Fishing; Our Forests and Woodlands; Our Gardens; Farming; Wildlife in Hampshire Highlands].* London: Dent, 1899-1903. 9 vols, roy. 8vo, full stiff vellum decorated in gilt with designs by Arthur Rackham, a fine set rarely found thus. **\$3500.** § Limited to 150 sets in the deluxe format with extra plates and the special binding. Rackham's designs were used for the bindings, the endpapers, and chapter headings and tail pieces. The complete set of the de luxe edition is truly rare; though single volumes do turn up, this is the only de luxe set we can recall or find any record of in the trade: 3 sets have sold at auction since 1975, the last being at Bonhams, May 28, 2002, lot 20, £1,900 (\$2,755).

DR. LIVINGSTONE, I PRESUME?

86. Stanley, Henry M. *In Darkest Africa, or the Quest, Rescue, and Retreat of Emin, Governor of Equatoria.* New York: Scribner, 1890. Two volumes, large 4to, [2], xv, [1], 529, [1]; [2], xv, [1], 472 pp. Illustrated with two photographic frontispieces, two large folding hand-coloured maps, six etchings on special tipped-in paper, 37 engravings on papier chine, and over 100 textual woodcuts and engravings. Original half dark-brown morocco, gilt-stamped vellum over boards, t.e.g., others uncut. Bindings a little scuffed along joints and covers very slightly soiled; internally clean and crisp. **\$4950.** § First edition (published simultaneously with the UK edition), one of 250 de luxe copies printed on thick paper with extra illustrations, signed by the author. "Stanley's Darkest Africa is unquestionably one of the greatest travel books ever written. He not only discovered Dr. Livingstone, engendering one of the most famous one-liners in the English language, but he also discovered the Tanganyika. Stanley's route up the Congo and its Northern tributaries, through the terrible Central Forest, engaging the Pygmies to Ruwenzoro, journeying on to Lake Albert Edward and Albert Nyanzas, and homeward through Unjoro to the East Coast of Zanzibar, provided material for an unprecedented travel account of breathless adventure, suffering, and privation. It is perhaps the most extraordinary of all journeys in Africa." (Ursus).

EARLY ALDINE EDITION

87. Statius, Publius Papinius. *Sylvarum Libri Quinque Thebaidos Libri Duodecim Archilleidos Duo [with] Orthographia et Flexus Dictionum Graecarum Omnium Apud Statium Cum Accentib. et Generib. ex Variis Utriusque Linguae Autorib.* Venice: Aldus Manutius, August-November 1502. Small 8vo, 2 vols in 1, (296) ff. 16th-century Venetian brown calf over paste-boards worn, evidence of now-absent ties, covers beautifully tooled in blind: the border of the central panel formed by a repeating stamp of a vine surrounding buds; at center four horizontal knotwork stamps. Backstrip with considerable old professional repair. Shelf mark at foot of text block. Old catalogue descriptions attached to front pastedown and flyleaf. Ownership inscription (unidentified) on the title page. **\$6500.** § First Aldine edition. The works of Statius had been lost in medieval times until "Poggio discovered a manuscript containing them at Constance in 1417" (OCD III). Publius Papinius Statius (45-96 CE) was one of the great Latin poets of the Silver Age--his epic *Thebais* (here k-rG³) "published about 91, took twelve years to complete and tells in twelve books the story of the quarrel between Eteocles and Polynices. The *Achilleis* (here A-C³), brought to a conclusion in the second book with the poet's death, deals with the education of Achilles under the centaur Chiron...and his departure for Troy. The *Silvae* (a²-i⁷)...consist of 32 occasional poems addressed to the poet's friends celebrating their marriages, villas, baths, objets d'art, public benefactions, offering congratulations on recovery from illness etc. Most famous is the short address to Sleep" (OCD III). Also noteworthy: the letter from Aldus to Marcus Musurus (a1v-a2r); the Aldine device (e⁸r) after the *Orthographia* is in its second version, "where the double border has been cut away to a mixed pattern of dots" (Fletcher, *New Aldine Studies*, 45); the letter from Aldus to Giovanni gioviano Pontano (2a1v); and the printers warning (2C4v), reading "Cautum est in hoc, ut in caeteris." Renouard 35, 7; Schweiger 963; Ahmanson-Murphy 61; ISTC 646. Adams S-1670.



87



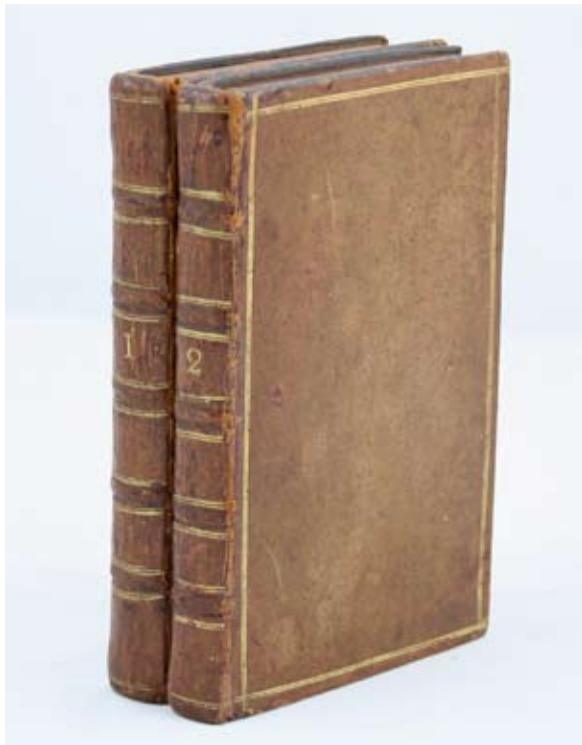
88

COMPILED FOR POLITICIANS, THEN AS NOW

88. Stephanus, Henricus. (Estienne, Henri). *Conciones sive orationes ex Graecis Latinisque historicis excerptae. Quae ex Graecis excerpta sunt interpretationem Latinam adiunctam habent, nonnullae novam, aliae antea vulgatae.* [Geneva]: Henri Estienne, 1570. Folio (8-1/2 x 13-1/4 inches). 2 parts in one volume, (20), 1-194, (2, blanks); [2, half-title page and blank], 3-288 [misnumbered as 277], (4, index) pp. Contemporary limp vellum rebaked, soiled, with a little loss to upper yapped fore-edge. Central gilt lozenge framed by gilt fillet borders and fleurons. A few wormholes to both covers. New endpapers. Brighton Public Library blindstamps on title-page, p. 25 of first part, and again on verso of final leaf. Library ink stamp on verso of title-page. Foxing, spotting, dampstaining and discoloration are seen throughout the text though seldom bothersome or distracting. Estienne woodcut device on title-page (Schreiber 10). Johann Caspar Suicer ownership inscription date 1650 on recto of title-page. An excellent copy in a pleasing contemporary binding. **\$3250.** § First edition. Estienne's formidable compendium of Greek and Latin orations, compiled for politicians and students from secondary and primary sources like Herodotus, Thucydides, Xenophon, Sallust, Livy, and Tacitus. Estienne provides translations of the Greek texts, the work performed either by himself (see note below) or other well-known classical scholars like Lorenzo Valla and Poliziano. Published the same year as his recension of Diogenes Laërtius, another compendium of philosophical writings.

The eldest of nine children, H. Estienne was not only one of the foremost printers of his time but also the greatest classicist. He was "imbued with the deepest love for the Greek idiom. He really thought in Greek and could speak it... he was not an ordinary grammarian or critic, but a great adventurer in the field of Greek scholarship. He was prolific in publishing texts, amongst them 74 Greek texts of which no fewer than 18 were first editions... At his peak he managed to produce about 4,000 pages of Greek texts in a year... He made the first collection of the fragments of all the Greek lyric poets in 1560 [which saw three editions through 1586]... His Plato of 1578 became the standard edition, and we still quote the numbers of its pages" (Pfeiffer, *History of Classical Scholarship*, 1300-1850).

The ownership inscription reads JOH. CASPARI SUICERI, EX DONO SUAVISSIMI D. ADFINIS, D. JACOBI



89



91

ESLINGERI... 1650. Johann Suicer was well-respected 17th-century Swiss theologian and classical scholar who “taught Latin, Greek and Hebrew at Zürich from 1644 and was professor of Greek at the Collegium Carolinum from 1660 to 1683” (*Oxford Dictionary of the Christian Church*, 1303). Among his several publications are the 1682 *Thesaurus Ecclesiasticus* and the 1683 *Lexicon Graeco-Latinam et Lat.-Graecum*. Adams C2486. Renouard pp. 133-34, no. 3. Schreiber 176.

GOD TEMPER THE WIND TO THE SHORN LAMB

89. Sterne, Laurence. *A Sentimental Journey Through France and Italy*. London: Printed for T. Becket and P.A. DeHondt, 1768. 2 vols, 8vo, (2), [i-iii], iv-xx, 203; (4), [1]-208 pp. With half titles and list of subscribers at front of volume I. Full contemporary calf, covers ruled in gilt. Backstrips with six compartments likewise ruled in gilt, third compartments with gilt volume numbers. Joints and backstrips with some rubbing, bottom joint of volume I with a 1-inch split at crown. Housed in a brown cloth, fleece-lined clamshell box. An astonishingly fine copy in original condition. **\$5950.** § First edition. Sterne died just three weeks after publication. Following *Tristram Shandy*, *A Sentimental Journey Through France and Italy* was Sterne’s most-popular work. “The book was no doubt based on Sterne’s two journey’s abroad in 1762-4 and 1765. It was well received by the public...and is probably the first English novel to survive in the handwriting of its author” (*Oxford Companion to English Literature*, 885). Volume I in second state, p. 150 reading “vous.” Volume II in first state, p. 133 reading “who have.” Rothschild 1971. Lowndes 2509. Grolier English Hundred 54. Also see Scribner’s Catalogue of Familiar Quotations (1935): “They order, said I, this matter better in France” and “God tempers the wind, said Maria, to the shorn lamb.”

ORIGINAL BOARDS AS ISSUED

90. Sterne, Laurence. Rowlandson, Thomas (illustrator). *The Beauties of Sterne: Comprising His Humorous and Descriptive Tales, Letters, &c. &c.* London: Printed for Thomas Tegg, Cheapside, By L. Harrison, 373, Strand, 1809. Small 8vo, [i-iii], iv-vii, [1]-183, [1, contents] pp. Two hand-colored plates (including the frontis) by Rowlandson after Newton. Original drab boards. Gray-paper backstrip with printed-paper label with the price of “4s 6d boards.” Edges untrimmed. 1-inch split at foot of front joint; small closed tear just beneath label on backstrip. Trivial bumping at top edge of front cover. Housed in a green cloth chemise, back panel lettered in gilt;

brown calf label a bit chipped and also lettered in gilt. A superb copy in original condition. **\$675.**

§ First edition, perhaps a companion volume to the 1808 edition of *A Sentimental Journey*, also with two plates by Rowlandson. Laurence Sterne (1713-1768) spent the bulk of his life as a clergyman, only finding commercial success and fame in his final decade with *Tristram Shandy* and *A Sentimental Journey*. Thomas Rowlandson (1756-1827) was a renowned artist and caricaturist, whose passing attracted little attention but who “is now synonymous with the popular vision of late Georgian Britain” (DNB). Despite the fame of the two contributors, the main attraction of this entry remains the book itself -- a wonderfully preserved representative of early 19th-century book production.

THE BOOK THAT STARTED THIS GREAT WAR

91. Stowe, Harriet Beecher. *Uncle Tom's Cabin; Or, Life Among the Lowly.* Boston: John P. Jewett & Company. Cleveland, Ohio: Jewett, Proctor & Worthington, 1852. 2 vols, 8vo, [iii], vi-x, [1], 13-312; [i-iii], iv, [1], 6-322 pp. Original publisher's purple cloth over boards. BAL B binding with vignette on top cover stamped in gilt; backstrips lettered in gilt, otherwise blindstamped. Inconspicuous rubbing and wear at extremities. Housed in a full light-brown slipcase, the back panel lettered in gilt and somewhat sunfaded. Very good. **\$12,500.**

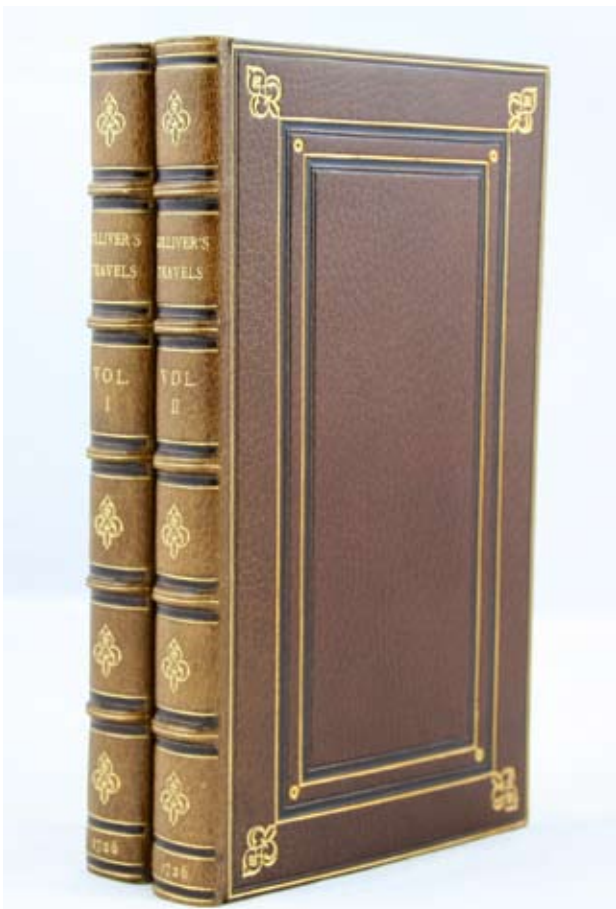
§ First edition. 18 September 1850 marked the United States Congress' passage of the Fugitive Slave Act which mandated the federal government as responsible for the return of escaped slaves and required significant penalties for any official that failed his duty. Those found aiding and abetting a fugitive slave were subject to imprisonment and fine. This was a watershed moment for the abolitionist movement and a so-called final straw for Stowe. By 1851, she had already found modest success as an author, and in March of the same year “proposed a serialized story embodying a series of sketches showing the evils of life under slavery. Inspired by religious zeal its author wrote with great speed, producing installment after weekly installment...finally bringing the story to a close on 1 April 1851. Even before the conclusion of the serial the Boston publisher John P. Jewett had expressed an interest in publishing the book form...and the two volumes...appeared on 20 March 1852, two installments before the conclusion of the serial in *The National Era*. The first printing of 5,000 copies was sold out in a couple of days and the second printing of the same size...was completely disposed of by the end of March” (PMM). BAL 19343. PMM 332. Grolier American 100, #61. Grolier English 100 p. 183.

Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignor.

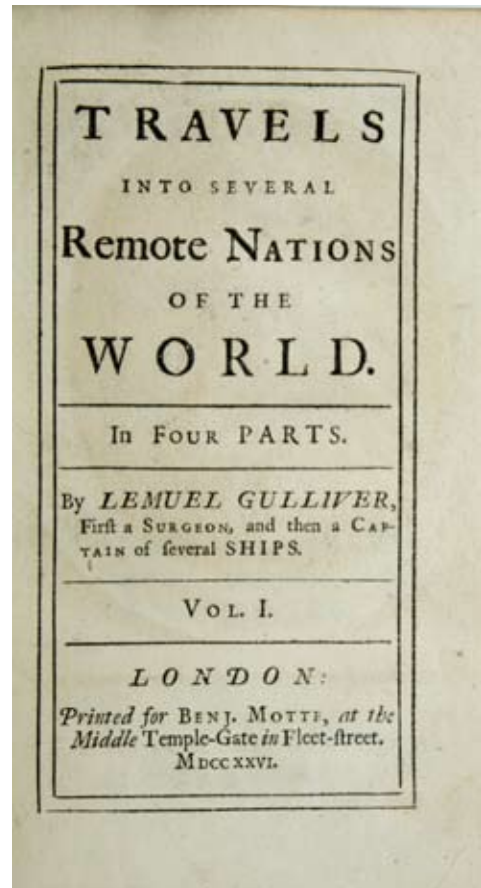
OF SO LITTLE WEIGHT ARE THE GREATEST SERVICES TO PRINCES

92. Swift, Jonathan. *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships. Vol. 1. [Part II. A Voyage to Brobdingnag. Part III. A Voyage to Laputa, Balnibarbi, Glubbudrib, Luggnagg and Japan. Part IV. A Voyage to the Houyhnhnms.]* London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street, MDCCXXVI [1726]. 2 vols, 8vo, A-K⁸, L², [-]¹, ²[-]², ²B-²L⁸, M²; pp. [i-v], vi-xvi, [1], 2-148; (6), [1], 2-164; engraved frontispiece and plates facing B1^r and ²B1^r. Vol. II: A³, B-K⁸, L⁴, M², ²A⁴, ²B-²M⁸, N⁸, O⁴: (6), [1], 2-155, [156, blank]; (8), [1], 2-199, [200, blank]; engraved plates facing B1^r, D4^r, F5^v, and ²B1^r. 20th-century full-brown morocco, concentric central panels ruled in gilt, black and blind, gilt fleurons at corners, gilt backstrips a touch faded in 6 compartments, marbled endpapers. Gilt edges. Bookplate at the front (see below). **\$95,000.**

§ The true first edition, Teerink A with all the first issue points. Engraved frontispiece portrait of Gulliver in the second state as usual. All six maps and plans present. Decorative woodcut and engraved head- and tailpieces throughout. “Gulliver's Travels has given Swift an immortality beyond temporary fame... the brilliance and thoroughness with which his logic and invention work out the piquancies of scale involved by the giant human among the Lilliputian and then by a mimikin Gulliver among the Brobdingnagians, ran away with the author's original intentions” (Printing and the Mind of Man, 185). Thus while Swift may have originally set out to write another of his razor-like satires, generations of readers including children love this book for the interminably entertaining story line. This copy was cleaned and rebound c. 1920, as books often were at that time, perhaps for Mrs. Poole. From the Caroline Boeing Poole Collection, sold by B.M. Rosenthal in 1977. Armorial bookplate bound in of Thomas Macro DD of Bury St Edmunds and Great Yarmouth (d.1743/4, aged 60); he was University Librarian at Cambridge so he might well have been an



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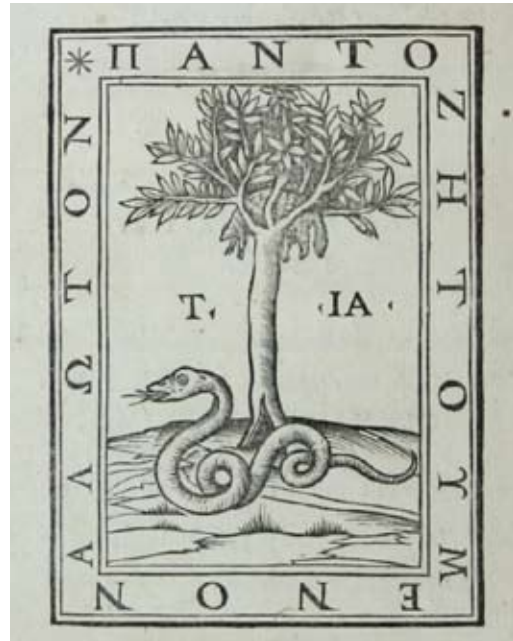


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active book buyer and perhaps bought this copy when it was published as it is the rare first issue which was radically changed almost immediately after being published (see John Blatchly, *Some Suffolk and Norfolk ex-libris*. The Bookplate Society, 2000). Teerink 289. PMM 185. Rothschild 2104.

REVOLUTIONARY PENAL INSTITUTION

93. Thierry, A. *Colonie Agricole et Penitentiare de Mettray*. [Paris]: Imprimerie de Lemerrier, [N.d. but circa 1850]. Oblong folio (11-1/8 x 15-7/8 inches), (21) ff. consisting of 20 lithographs and title page, all printed in black and brown by Sauve, Tirpenne and Faivre after Thierry. Publisher's original brick-red colored cloth with floral and arabesque designs stamped in gilt and blind; gilt lettering on top cover mostly faded. Some wear at extremities. A splash of old dampstaining at the lower-right corner of the front board, its appearance gradually diminishing through the attendant area of the text block. Rebacked some time ago in a matching maroon-colored pebbled cloth. Some discoloration to original yellow-colored flyleaves; original side-stitching removed; minor-to-moderate foxing throughout, often within the image. Nevertheless a generally sound copy a undoubtedly scarce title. Very good. **\$3500.** § First edition. Founded in 1840 by Frederic Demetz with just 6 inmates, the juvenile-only facilities of the Colonie Agricole et Penitentiare de Mettray was a revolutionary penal institution based on the principle that architecture and quality of life could enable social reform. Demetz worked in conjunction with Guillame-Abel Blouet, well known for having overseen the completion of the Arc de Triomphe, with a goal of actually rehabilitating young criminals rather than simply warehousing them. Set in an orderly open-air environment, the colony promoted agricultural labor, prayer, work, education, and moral rectitude. Like other idealistic attempts at penal reform, the once revolutionary methods at the Colonie devolved into often cruel and harsh punishment amidst deplorably overcrowded conditions. The full-page lithographs in this volume recount the various idealized activities and so-called schools within the colony, ranging from a general view of the colony, to church services, sleeping quarters, mess halls, agriculture and mining. OCLC lists 7 copies worldwide.

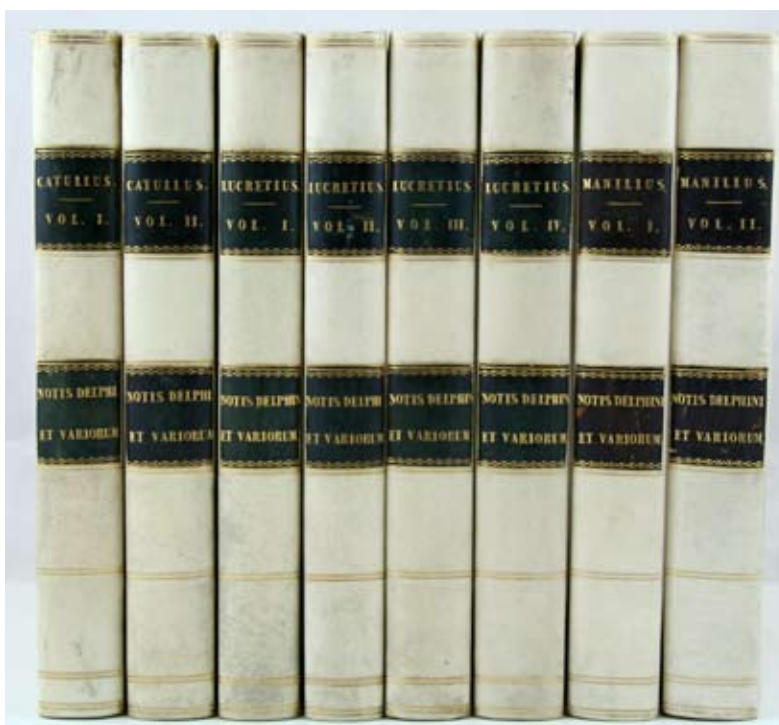
94. Thomson, James. *The Seasons*. London: Printed for Longman, Hurst, Rees, and Orme, 1807. Hoge 4to (18-1/2 x 15 inches). (10), [1-3], 4-244 pp. With six engravings by Bartolozzi after Hamilton and fifteen engravings by Tomkins after Hamilton including the fine historiated frontispiece. Full tan calf gilt extra by Charles Hering with his binder's ticket on the recto of the front flyleaf. Triple gilt fillet outer border, inner gilt frame of oak leaves and acorns, three large central geometric and overlapping arabesque gilt constructs reflecting the seasons. Backstrip in six compartments, likewise with arabesque gilt designs, gilt and blindstamped turn-ins and edges, gilt edges. Joints and backstrip expertly repaired by Brockman. Contents generally very clean. Library stamp of the Furstenberg Hofbibliothek Donaueschingen on title-page and final leaf of text. Minor spotting through first and final few leaves; foxing at borders of plates, occasionally within image. **\$3250.**

§ Second large quarto edition with engravings by Tomkins and Bartolozzi after Hamilton. James Thomson (1700-1748) was a celebrated and successful poet, playwright and man of letters, also known for hard-drinking and his corpulent disposition. Winter, Summer and Spring were first published separately in 1726, 1727 and 1728 respectively, while Autumn appeared in the 1730 quarto edition of his Works. "The revised edition of *The Seasons*, published in June 1744, was enlarged to include more georgic material, such as fishing in 'Spring' and sheep-shearing in 'Summer', more tropical excursions (on fruits, beasts, sandstorms, hurricanes, plagues), and more compliments to opposition politicians. Additionally, hundreds of small revisions improved the precision, harmony, or vividness of the poem" (DNB). Robert Woof in *English Poetry: The First Thousand Years* (2000) writes that "The Seasons presents scenes of country life, its weather, fields and ripe orchards, hunting and ploughing. It also celebrated Industry, Commerce, Science, Britishness and God's plenty, and all in a carefree, even careless, loose language that combines conventional fancy...and copious abstractions and moralisings with keen and true observation" (141). Hering was noted by Timperley as being the head of his craft after the death of Roger Payne, and this binding is a fine example of his skills.

"BECAUSE I DO NOT HOPE TO TURN AGAIN..."

95. Trissino, Gian Giorgio. *La Poetica*. Vicenza: Tolomeo Ianiculo, Apr, 1529. 4to (7-1/2 x 11-3/8 inches), [1]-68, (2) ff. Full 18th-century vellum rebacked, covers with some spotting, shelf label at upper-left corner of top cover. Printer's device at v68. Contents generally clean, some foxing towards front and rear generally confined to the perimeter of the leaves; armorial bookplate of Medieval-poetry scholar Leonardo Vitetti on front pastedown. A very good copy. **\$3500.**

§ First edition with books i-iv only, books v + vi printed posthumously. Well known as an early supporter of Andrea Palladio and as an affiliate of Macchiavelli and the Borgias, Trissino (1478-1550) was also a Dante scholar, poet, playwright and linguist; this text, a treatise on drama and poetry thematically akin to Aristotle's *Poetics*, reflects his own idealized orthography, an endeavor that occupied much of his academic work, with the larger *La Questione della Lingua* absorbing many of Italy's greatest luminaries for the bulk of the 15th and 16th centuries. Trissino's theory focused on resurrecting proper Italian pronunciation through "introducing new letters into the alphabet to represent sounds in the Italian language undistinguished in the present alphabet," namely use of long and short vowels (e.g. omicron and omega), careful attention to sibilants, treating (I) and (U) as vowels, and (J) and (V) as consonants" (Mortimer, *Italian 16th Century Books*, 698). Printed by Tolomeo Giancalo (his majestic printer's mark appears at v.68) from the Arrighi-designed fount created to reflect Trissino's orthographic reform. A notable point on Trissino, Dante and the Modernists: at f. XXVII Trissino scans the first 6 lines from Guido Cavalcanti's *Perch'i' non spero di tornar giamai*, and at XXXVIII he mentions Cino di Pistoia--both poets were friends of Dante, well known to Trissino the scholar, and Dante was in turn a major influence on Ezra Pound and his *Cantos*, and T.S. Eliot's *Wasteland* and *Ash Wednesday*, the latter adapting one of Cavalcanti's most-famous lines for its opening stanza. Thus this work will warrant considerable interest from medieval, Renaissance, and modern literary scholars. Censimento 16 CNCE 25808. Adams T-955.



96

AUDENTES FORTUNA IU VAT

96. Valpy, A[braham] J[ohn] (editor). *A Complete Set of the Delphin Variorum Classics.* London: A.J. Valpy, 1819-1830. 166 vols, 8vo, uniform full contemporary vellum over boards, double gilt fillet borders on covers, backstrips on each volume also ruled in gilt with two black morocco labels, gilt turn-ins, all edges gilt, blue endpapers. Occasional rubbing to labels, periodic rough texture to a few backstrips, some light soiling to covers. Contents generally very clean with infrequent discoloration. A rare set when complete, here in fine appropriate contemporary bindings. **\$17,500.** § First editions thus. Though Abraham John Valpy (1787-1854) started his printing venture with the *The Classical Journal* in 1810 and *The Pamphleteer* in 1828, he dreamed of becoming a grand classical scholar/printer in the tradition of Aldus Manutius and Henri Estienne. He wanted to create affordable, scholarly, accurate and refined editions of the greatest classical authors. The most-significant attempt since the Renaissance to re-print the great Classical authors had been Pierre Huet's 17th-century *Delphin Classics*, so called as they were printed in the 1670s for the education of Louis Le Grand Dauphin, son of Louis XIV. By the time of Valpy nearly 150 years later, examples of this edition were rare, and the enterprising editor/scholar saw an opportunity to claim his rightful succession. Valpy ultimately abandoned his dream, his final publication being "the *Family Classical Library* (1830-1834): English Translations of Greek and Latin Classics, in fifty-two volumes." Afterwards, "Valpy sold his printing materials [in 1837], parted with his large stock of books and copyrights, and retired into private life. From that time he applied his energies to the University Life Assurance Company and other undertakings in which he was interested either as a director or shareholder" (DNB). A complete set in 166 volumes, as follows: Apuleius (Seven Volumes); Aulus Gellius (Four Volumes); Ausonius (Three Volumes); Boethius (One Volume); Cæsar (Four Volumes); Catullus (Two Volumes); Cicero (Fifteen Volumes); Claudianus (Three Volumes); Curtius (Three Volumes); Dares et Dictys (Two Volumes); Eutropius (One Volume); Florus (Two Volumes); Horace (Four Volumes); Justinus (Two Volumes); Juvenal (Two Volumes); Livy (Twenty-Two Volumes); Lucretius (Four Volumes); Manilius (Two Volumes); Martial (Three Volumes); Nepos (Two Volumes); Ovid (Nine Volumes); Panegyrici Veteres (Five Volumes); Paterculus (One Volume); Persius (One Volume); Phædrus (Two Volumes in One); Plautus (Five Volumes); Pliny (Twelve Volumes); Pompeius Festus (Three Volumes); Propertius (Two Volumes); Prudentius (Three Volumes); Sallust (Two Volumes); Statius (Four Volumes); Suetonius (Four Volumes); Tacitus (Eight Volumes); Terence (Four Volumes); Tibullus (One Volume); Valerius Maximus (Three Volumes); Victoris (Two Volumes); and Virgil (Eight Volumes).



97

WITH TWO ORIGINAL RACKHAM WATERCOLORS ON THE BINDING

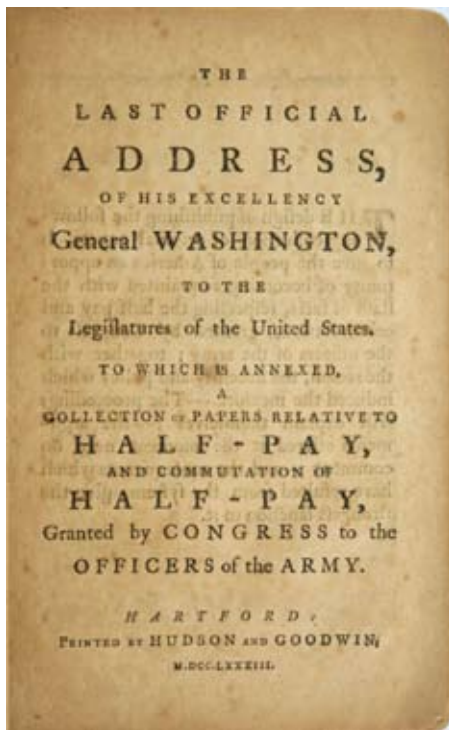
97. Walton, Izaak. *The Compleat Angler*. London: Harrap, 1931. 4to, [1-4], 5-224pp. With 12 color plates with descriptive tissue guards, decorations, 25 b/w drawings and pictorial endpapers by Rackham. Original full gilt-stamped vellum, spine with gilt-stamped design of a fish, gilt top, with an original watercolor signed "Arthur Rackham" on each cover. In a slipcase. **\$19,500.**

§ Edition de luxe, limited to 775 copies, signed by Rackham in the colophon. This copy has original watercolors of illustrations by Rackham added to both covers. Although Rackham is known to have had an interest in designing bindings, drawing tools for Sangorski and Sutcliffe for example, no binding decorated by him by hand is known. However, as a commercial artist who habitually extra-illustrated books for booksellers and collectors, it's not unreasonable to imagine he may have been commissioned to create this unique copy, using the illustrations at p. 68 and p. 108 to illuminate the front and back covers. While we cannot guarantee the watercolors are certainly by Rackham, we cannot also be sure they are not, and the preponderance of evidence might tend towards them being Rackham though perhaps not at his best (as one might expect since it is a late book and they were surely executed towards the end of his life). Furthermore, it would be very odd for a copyist to create an object that the original artist was never known to have created.

A PACIFIC AND FRIENDLY DISPOSITION AMONG THE PEOPLE

98. Washington, George. *The Last Official Address, Of His Excellency General Washington, To The Legislatures of the United States. To Which is Annexed a Collection of Papers Relative to Half-Pay, and Commutation of Half-Pay, Granted by Congress to the Officers of the Army*. Hartford: Printed by Hudson and Goodwin, 1783. 8vo, 48 pp. Original plain beige wrappers with some minor wear and smudging. Stab sewn binding. Contents expectably browned with occasional spotting. A very good copy of a rare Revolutionary War-era pamphlet containing not only Washington's farewell address, but a fine collection of Congressional excerpts related to Half-Pay and the commutation thereof. **\$10,750.**

§ Washington's last circular letter to the States as Commander in Chief of the Continental Army in which he proposes "four things, which I humbly conceive, are essential to the well being, I may even venture to say, to the existence of the United States as an Independent Power." These are: 1) "An indissoluble Union of the States under one Federal Head;" 2) "A Sacred regard to Public Justice;" 3) "The adoption of a proper Peace Establishment;" and 4) "The prevalence of that pacific and friendly disposition among



98

the people of the United States... to make those mutual concessions which are requisite to the general prosperity, and in some instances, to sacrifice their individual advantages to the interest of the community." Despite being couched by three other talking points, the crux of this so-called circular is the "sacred regard to public justice," where Washington decries the perceived desire to renegotiate officers' pensions.

By 1780 the continental currency had collapsed and the United States was laboring under a massive debt which grew to over 75 million USD by 1791. Among the many debts of the fledgling nation were pensions owed to both officers and enlisted men. Washington had however been "informed that... in some circles... the idea... of half pay and commutation are to be regarded merely in the odious light of a Pension... [rather than] as it really was, a reasonable compensation offered by Congress, at a time when they had nothing else to give to the Officers of the army, for services then to be performed. It was the only means to prevent a total dereliction of the service. It was a part of their hire, I may be allowed to say, it was the price of their blood and your independency, it is therefore more than a common debt, it is a debt of honour, it can never be viewed as a pension or a gratuity, nor



99

can it be canceled until fairly discharged." Of four other editions which appeared in 1783, only this printing contains the "Collection of papers relative to half-pay". Howes W136. Sabin 101533. Copley Sale (2011) lot 1043 "somewhat browned, spots, stained, modern cloth (\$10,625).

ORIGINAL HAND-COLORED MONOPRINT

99. Weber, Max. [*Head of a Madonna*]. [New York: 1926]. A hand-colored copperplate relief engraving, showing the head of a woman; the cut is 2 inches wide, 4-1/4 inches tall, on 6-1/2 x 9-1/2 inch paper. Signed in pencil by Max Weber: numbered "4" in pencil. **\$7500.**

§ In 1926 Weber published *Primitives. Poems and Woodcuts*, which contained 11 original woodcuts; the edition was limited to 350 copies, printed at the Spiral Press. He took several of the blocks, colored them, and printed single copies of each. This one, in typical Weber style, is in perfect condition and archivally framed. "This little-known book is one of the very few American livres de peintres published as early as the 1920s" (Garvey). *The Artist and the Book* 321. *Cubist Prints, Cubist Books* 78. Johnson, *Artists' Books in the Modern Era 1870-2000*, No. 52 (this image is the one reproduced in the catalogue).

ASK QUESTIONS PROMISCUOUSLY

100. [Young Person's Game]. Intellectual Pastime: A Rational Amusement for Young Persons. Romsey: John Gray, 1836. 52 printed cards and accompanying "rules of the game" pamphlet, all housed in the original embossed paper-covered box measuring 56 x 80 x 29 mm; printed paper label on front bearing the imprint information and the original price of 2s. 6d. Some wear to the box with a few little areas of superficial loss. The pamphlet is in two signatures with a simple sewn binding, some creasing on the first and last leaves. The cards show normal signs of use, a little smudging and so forth, but the set is in generally very nice condition.

§ A fun game to this day, played as follows: "The cards are dealt in equal proportions to each of the party, excepting the president, who will keep possession of the book, and ask questions promiscuously. The figures with which the cards are numbered correspond to those attached to the questions. If any individual should answer incorrectly, or the person who holds the proper card should omit to give the answer, after a reasonable time, both are expected to forfeit." For example, the first entry in the pamphlet reads: "What is the best letter of recommendation?" The answer (on the corresponding card #1) reads: "A Good Face."

The possibilities for gambling are quite apparent, prompting a message of encouragement from the printers: "The amount to be forfeited must of course be at the option of the party; but it is suggested as desirable... that the sum collected...should be devoted to some institution, such as an Auxiliary Bible, Missionary or Tract Society."

Also:

THE TRIANON PRESS COLLECTION OF DEAN PANANIDES

We are pleased to announce that we are the agents for the Dean Pananides Complete Collection of the Trianon Press, available en bloc. This collection has been assembled over many years to include every book issued by Arnold Fawcus at the Trianon Press in every variant. It is by far the most complete collection ever put together and would be effectively impossible to duplicate. The Trianon Press reproductions are recognized as the finest examples of the art of facsimile reproduction; the William Blake facsimiles, issued by the Blake Trust, were created by working from the original Blake illuminated books, with each leaf faithfully hand-colored through stencils to achieve an astonishing exactitude. The Times Literary Supplement stated that nothing like these books had ever been printed before and that it was highly unlikely that they could be printed again. The many other books issued by the Press between 1946 and 1990 (an exceptionally long run for a private press) were artists' book around the work of Gislebertus, Shahn, Graves, Huxley, Chagall and Duchamp, as well as unpublished series of works by Bruegel and Turner. A 900-plus page catalogue with a detailed bibliographical description of every item in the collection has been prepared by the collector: 30 titles relating directly to Blake and 34 non-Blake titles each having full entries with every variant and issue of every title described. An extensive reference library will accompany the archive, making it the essential resource for the history of the Press. The wealth of unpublished and largely unknown data incorporated into the bibliography offers scholars opportunities for original research and publication.

Price and full details upon request.

Our Publications:

Bosqui, Edward. *The Grapes and Grape Vines of California.* [San Francisco: Edward Bosqui, 1877] San Francisco: John Windle, 1980. Folio, [64] pages, 10 color plates with text, loose leaves in portfolio. Limited to 60 copies; this exact facsimile of the first California ampelography to show the grapes in superb color printing by the renowned printer Bosqui was reissued by John Windle from one of the 12 known perfect copies (now at the Lilly Library). It is the rarest of American colorplate books and this wonderfully accurate facsimile has an introduction by Kevin Starr. Occasionally available as I get copies back. The edition was featured in the new "Zamorano Select" publication. **\$2000.00**

Essick, Robert N., and John Windle. *A Troubled Paradise. William Blake's Virgil Wood Engravings. With an Afterword on Collecting William Blake by John Windle.* San Francisco: John Windle Antiquarian Bookseller, 1999. Tall slim 8vo, 48 pp., 8 plates, hand-sewn in Japanese paper, finely printed with illustrations depicting some of Blake's original drawings and proofs, and the complete set of published prints. § Trade edition limited to 512 copies. **\$35.00**

Euclid. Byrne, Oliver. Oechslin, Werner. *The Elements of Euclid.* London: Pickering, 1847 [i.e. Taschen: 2010]. 2 vols, 4to, vol. 1, xxix, 268 pp. Color woodblock printed diagrams throughout by Charles Whittingham; wood cut initials, being a fine facsimile of the 1847 original issue, vol. 2 a commentary in 96 pp. profusely illustrated in color. All enclosed in a cloth folding box. New. **\$59.95**

Loker, Chris. Malherbe, Marie [illustrator]. *In Awhile, Crocodile.* San Francisco: Memento Press, 2012. Oblong 4to, (3), 1-20, (5) pp. First edition. Full-page color illustrations by Malherbe, text by our very own Chris Loker. A nuanced and deeply touching narrative focused teaching children to cope with loss beyond their years. From the front flap: Alex the Alligator lives in the Florida everglades, spending his days splashing happily about in a deep blue pool with his family and friends. But one day...a thundering tornado arrives, carrying Alex far from his Florida home all the way to Africa. Alex meets Cori the Crocodile and a long life together unfolds. They have many adventures together but ultimately face a new chapter apart. Can Alex find happiness again without Cori?" **\$24.95**

Windle, John and Pippin, Karma. *Thomas Frognall Dibdin 1776-1847: A Bibliography.* New Castle: Oak Knoll Press, 1999. 8vo, 285 pages, illustrated. Blue cloth stamped in gilt. First edition. This is the definitive bibliography of one of the most influential figures in the annals of 19th-century book collecting. **\$45.00**

Windle, John. Mary Wollstonecraft Godwin (1759-1797). *A Bibliography of The First and Early Editions with briefer notes on later editions and translations.* Second Edition, newly edited by Karma Pippin. Revised and greatly enlarged to include a bibliography of books about Mary Wollstonecraft Godwin and a chronology of her life. With a color frontispiece and 16 plates. Published in February 2000 by Oak Knoll Press. This edition expands the original monograph printed in 1988 and includes Claire Tomalin's general bibliography of books about Mary Wollstonecraft and her chronology of Wollstonecraft's life. **\$27.50**



Sturt et. Sheppard. Sc.

*Compositum jus, fasque animi, sanctosque recessus
Mentis, et incoctum generoso pectus honesto.*