

JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

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Occasional List Four: Fine and Unusual Bindings

It is a pleasure to present this collection of fine bindings, a collection as diverse in style as it is consistent in its excellent condition. Almost all are recent acquisitions from a local private collection, but you may also find a few familiar items with freshly dusted prices. Larger images are available on our newly refreshed website.

John Windle, Summer 2013

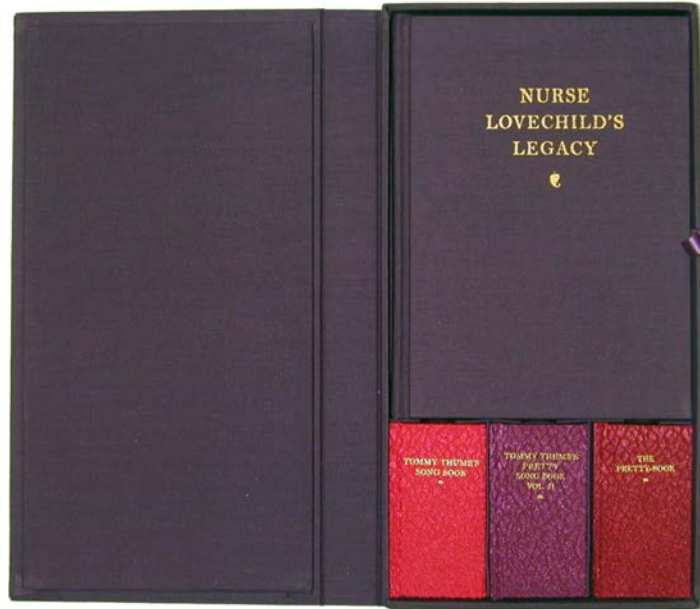
1. [AMERICA]. Johnson, Arthur (binder). *Horseshit. The Offensive Review*. (vols. 1-4, complete). Hermosa Beach: 1965-1970. Large 4to, bound by Arthur Johnson in an "American Flag" design which incorporates an erotic image within wavy red and ecru stripes topped by white stars on a blue background. Binding signed AJ 1973 and signed in pencil by the owner (who probably commissioned it) dated 1973. § Published by brothers Bob and Tom Dunker, and profusely illustrated by many artists of the period, this counter-culture magazine only ran to four issues and, according to Plaza Books, was responsible (along with *Zap*, *Snatch*, and the *SCUM Manifesto*) for the arrest of Berkeley bookseller Moe Moskowitz on charges of selling pornography. Master binder Arthur Johnson, whose sense of humor and taste for attractive women was legendary, obviously had great fun creating this superb binding for such questionable material. See "Modern British Bookbinding" p. 17; "British Bookbinding Today" p. 29. \$7500.



2. ANDERSEN, HANS [CHRISTIAN]. Nielsen, Kay (illustrator). *Fairy Tales Illustrated by Kay Nielsen*. London: Hodder and Stoughton, [1924]. 4to, 197pp. With a tipped-in frontispiece and 11 colour-plates with captioned tissues, and monochrome drawings throughout the text, many full-page. Full midnight blue crushed morocco extra, inset panel on upper cover with inlaid illustration in coloured moroccos of a man carrying a child, backstrip gilt, gilt edges, a superb showcase binding by Bayntun c. 1960 that is very slightly faded (perhaps from being in a showcase?). § Limited to 500 copies signed by Nielsen. Danish artist Kay Nielsen (1886-1957) was the son of the director of the Royal Danish Theater and after art school he was quickly recruited as a book illustrator; his *Fairy Tales* was delayed for a year so as not to compete with another version illustrated by Robinson. That edition is now little known whereas this version is one of the best known illustrated books of the century. He turned to stage design for the Danish State Theater and only illustrated three more books before moving to Hollywood where he designed sets for movies and acted in small walk-on parts. He died in California in 1957. \$4250.



We are delighted to announce the publication of
Tommy Thumb's Pretty Song-Book, The First Collection of English Nursery Rhymes
A Facsimile Edition with a History and Annotations by Andrea Immel and Brian Alderson
Cotsen Occasional Press, 2013.



Tommy Thumb's Pretty Song-Book is known in only two copies, yet its tenuous existence—and its diminutive size—are in direct contrast with its importance in the history of children's book publishing. It is the earliest surviving collection of English nursery rhymes and one of the very first books printed specifically for young children. The Cotsen Children's Library's copy has never before been microfilmed or digitized and this facsimile edition creates an unprecedented opportunity for scholars and collectors to experience the book in full and "life size."



This facsimile edition contains three miniature titles: *Tommy Thumb's Song-Book*, *Tommy Thumb's Pretty Song-Book Vol. II*, and *The Pretty-Book*. Accompanying the books is *Nurse Lovechild's Legacy*, a 121-page illustrated and fully-indexed commentary, written by Andrea Immel and Brian Alderson. Both authors have written and lectured prolifically on children's literature and together they offer a ground-breaking analysis of the *Pretty Song-Book's* cultural and commercial significance, "seek[ing] for the first time to pursue the book's chequered history through eighteenth-century trade channels."

The three miniature full-color photo-facsimiles measure 55mm by 90mm and are bound in silk with gilt titles on the upper covers. *Nurse Lovechild's Legacy* (170mm by 215mm) is illustrated in color and bound in purple cloth with a gilt title on the upper cover. The four books are housed in a fine folding box covered in matching purple cloth.

The set has been printed in an edition of 500 copies, each priced at \$300. Institutional discounts are available.



3. [ARION PRESS]. Abbott, Edwin. Bradbury, Ray. *Flatland. A Romance of Many Dimensions*. San Francisco: Arion Press, 1980. Tall 4to, original aluminum covers stamped in black, contained in an aluminum frame with hinged top with clasp, lettered in black along one edge. 56 accordion-style folded panels, comprising 112 pp. 14 line illustrations and 10 mounted die-cut panels by the printer, Andrew Hoyem, after designs by the author. A fine copy. § First edition in this format, published in an edition of 275 copies, signed by Ray Bradbury at the end of his introduction, and by Andrew Hoyem in the colophon. This tale about the inhabitants of a two-dimensional world and their difficulties with one-dimensional and three-dimensional beings has never gone out of print since it was first printed in 1886. “The great classic of dimensional thought, this has been a highly influential work in science-fiction. It is very nicely written, amusing, logical, and easy to follow. It is still much the best of the various books that have explored life in worlds of fewer dimensions than ours” (Bleiler, *Science-Fiction. The Early Years*, 2). This is perhaps technically the most elaborate or complicated of all the Arion Press books; it was the seventh production of Hoyem’s Arion Press and has long been one of the most difficult, though less costly than the *livres d’artiste*, to acquire. The text pages and illustration units measure 7 x 14 inches and are joined accordion-style to a length of 33 feet printed on each side, making a 66-foot long book. \$3000.

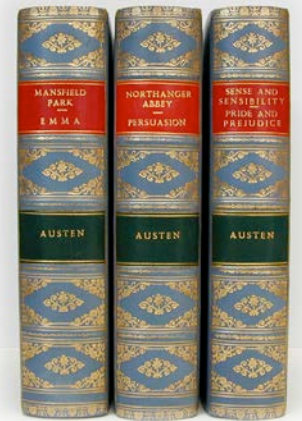
4. [ARION PRESS]. Calvino, Italo. *Invisible Cities*. Text by Italo Calvino. Translated from the Italian with a new introduction by William Weaver. San Francisco: Arion Press, 1999. Large 4to, 164pp. Illustrated with twelve drawings of sites and artifacts by Wayne Thiebaud. Bound by Paul Sheet in an anodized aluminum ring binding with U-posts, allowing the leaves to be turned over in sequence. As new. § Limited to 400 copies numbered and signed by Wayne Thiebaud. “Italo Calvino first published this work in 1972 as *Le Citta Invisibili*. A tale mixing fantasy, reality, and philosophy, it recounts a long conversation between a young Marco Polo and an aging Kublai Khan. The artist Wayne Thiebaud contributed twelve drawings, with the idea that the images of cities and objects remain invisible until the reader takes action. To realize this concept, Andrew Hoyem designed the book with the drawings printed on clear plastic in different ink colours, each matching the colour of the following sheet. The images are revealed only when the transparent sheet is turned back onto the preceding page, a white sheet with printed text. The paper, both coloured and white, is Italian Tiziano, mouldmade at Fabriano mill. The types are Veronese (Monotype and handset) and Twentieth Century (handset). The type (on paper) and the photopolymer plates for the drawings (on mylar) were printed by letterpress.” (Ursus Books catalogue). \$4500.



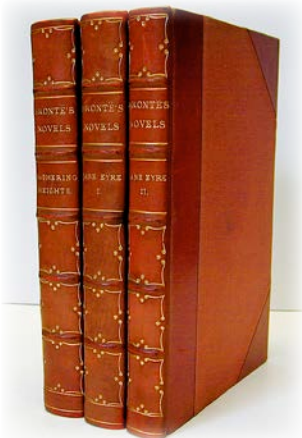
5. ASBJÖRNSEN, PETER CHRISTEN. Moe, Jörgen Engebretsen. *East of the Sun and West of the Moon. Old Tales from the North. Illustrated by Kay Nielsen.* [London]: Hodder & Stoughton, [1914]. 4to, 206pp., with tipped-in colour frontis., 24 tipped-in colour plates., and line drawings throughout by Nielsen, all colour plates with captioned tissue guards. Full crushed blue morocco extra, moiré silk endpapers, gilt edges, with the original pictorial end-papers printed in black and gold and the original dark blue cloth cover and backstrip stamped in gilt bound in. Slipcase. § First edition of Kay Nielsen's most famous and collected book, in a luxurious binding by Morell for Sotheran's c. 1960. The stories are reprinted from *Popular Tales from the Norse* (1859), a translation by Sir George Webbe Dasent (1817-1896) of Asbjørnsen and Moe's *Norske Folkeeventyr* (1842). \$3950.



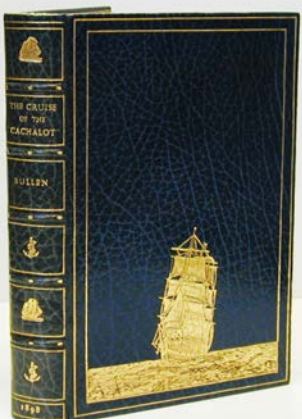
6. AUSTEN, JANE. *The Works of Jane Austen illustrated by Charles E. Brock* [comprising] *Sense and Sensibility* [and] *Pride and Prejudice* [and] *Mansfield Park* [and] *Emma* [and] *Northanger Abbey* [and] *Persuasion*. London: Dent, 1963-1968. 6 vols. in 3, sm. 8vo, with colour plates throughout by Brock. Half pale blue calf, backstrips richly gilt, red and dark blue labels, gilt tops, a fine set. § Reprints beautifully bound by Bayntun c. 1960 of the classic versions illustrated by Brock originally issued in 1899. \$950.

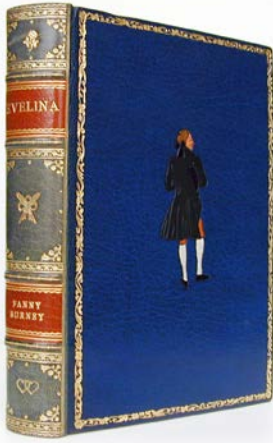


7. BRONTE, ANNE AND CHARLOTTE. Dulac, Edmund (illustrator). *The Novels of the Bronte Sisters in Ten Volumes.* London: Dent, 1905-1913. 8vo, 10 volumes. Sixty colour plates by Dulac. Each volume in half red calf over red-cloth covered boards. Top edges gilt. Backstrips on five bands, each compartment stamped in gilt. Foxing sometimes seen at fore edges of text blocks, occasionally in margins of text. Bookplate of WR Hamilton in two of the volumes. A pleasing mixed-state set in excellent condition. § *Jane Eyre* and *Shirley* are first editions. The remainder of the volumes are reprints circa. 1911-1913. "The 7 novels were issued in uniform bindings. The novels were published over a period of 4 months but when combined formed a 10 volume set" Hughey, 5-10. \$1950.



8. BULLEN, FRANK T. *The Cruise of the "Cachalot;" Round the World After Sperm Whales.* London: Smith, Elder & Co., 1898. 8vo, [i-vii], viii-xx, [1]-379pp. with frontispiece, folding map and seven plates. Full blue crushed morocco by Bayntun Riviere. Very slightly darkened gilt backstrip on 5 raised bands. Both covers with gilt fillet borders, top cover bears a tall ship at sea stamped in gilt. Turn-ins likewise gilt. Marbled endpapers, all edges gilt. Fine. § First edition of the author's first book, a widely read tale of exploration, adventure and whaling. After an undeniably hard upbringing which saw him on the streets at age nine, Bullen secured his first post aboard a ship at age eleven, when "he persuaded an uncle, a ship's master, to take him as a cabin boy...[thus beginning] the most influential phase of his life, largely in the lower strata of British merchant shipping (DNB). Wolff 916. Richards, *Rudyard Kipling, A Bibliography*, item BP1 relates how this is the first book for which Rudyard Kipling, a noted British author, did a preface. \$1500.





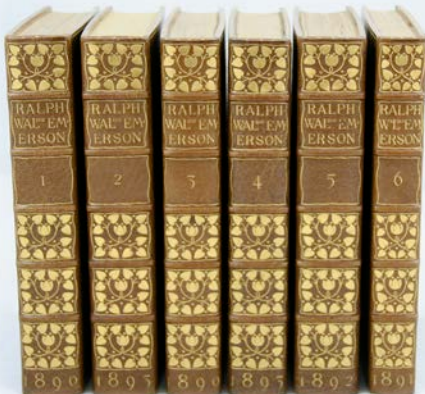
9. BURNEY, FANNY. Thomson, Hugh (illustrator). *Evelina; Or The History of a Young Lady's Entrance into the World*. London: Macmillan & Co. Limited, 1925. 8vo, [i-vi], vii-xxxv, 1-477, (1, colophon) pp. Full crushed blue morocco inlay binding by Sangorski and Sutcliffe. Gilt floral borders on both covers, gilt turn-ins. Gauffered and gilt edges. Marbled endpapers. Gilt backstrip with four raised bands, slightly faded with two red morocco labels. Slipcase. An internally perfect copy. Fine. § Burney's well-regarded, Georgian-era epistolary novel was first published in 1778, much to the delight of many of her contemporaries including Johnson, Burke, Reynolds and Sheridan (*Oxford Companion to English Literature*, 1990). Often considered the first major novel by a female English author here in an excellent example of a Sangorski and Sutcliffe inlay binding. \$950.



10. DICKENS, CHARLES. Palmer, Samuel (illustrator). *Pictures From Italy. The Vignette Illustrations on Wood, by Samuel Palmer*. London: Bradbury and Evans, 1846. Sm. 8vo, (8), 270pp. (lacking the 2pp. ads). With woodcut illustrations. Full blue calf, backstrip richly gilt with red and brown labels, upper cover stamped with a lion in gilt, gilt edges, original cloth covers bound in. § First edition, first issue, with the standard points: a comma after the word "wood" on title page; gothic script title on p.1; comma after "Modena" in line 15, p.93; Twentieth edition of Cricket On the Hearth advertisement on p.271. The woodcuts after Palmer are charming. \$375.



11. DICKENS, CHARLES. Rackham, Arthur (illustrator). *A Christmas Carol. Illustrated by Arthur Rackham*. London, William Heinemann, and Philadelphia, J. B. Lippincot, [1915]. Large 4to, xv, 147, (3)pp. With frontispiece and 11 illustrations in colour, and 20 black and white illustrations. Original white stiff vellum stamped in gilt on the upper cover and backstrip, gilt top, silk ties. A virtually perfect copy. § De luxe signed edition limited to 500 copies of this classic Rackham, who only illustrated one other book by Dickens (*The Chimes*). Surely the best of all the illustrated versions, and the finest copy we have ever seen. \$6500.



12. [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 gauffered edges. The E.W. Morris marbled endpapers are especially notable as Doves typically used only plain white endpapers. Very good. § 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. \$5000.

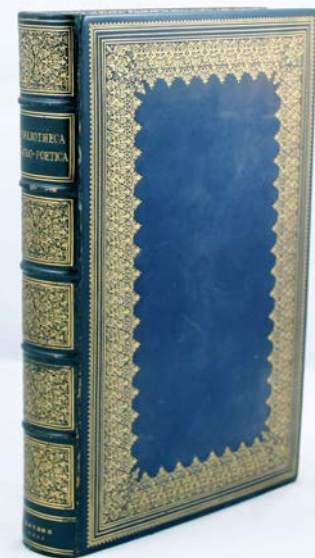
13. [EMBROIDERED BINDING]. Adeline, Jules. *La Légende du Violin de Faiënce*. Paris: Librairie L. Conquet, 1895. 8vo, (10), [1-7], 8-46, (6) pp. With 8 engravings by the author, an extra suite bound into the relevant areas of the text. A unique cream-coloured satin binding embroidered with coloured silks 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. § 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 especially 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. \$2450.



14. ERASMUS, DESIDERIUS. Gueudeville, Nicolas (translator). *L'Éloge de la Folie, Composé en forme de Déclamation ... avec les Notes de Gerard Listre, & les belles Figures de Holbein. Le tout sur l'original de l'Université de Basle. Nouvelle Édition revue, augmentée, & mise dans un meilleur Ordre*. Neuchatel: Samuel Fauche, 1777. 8vo, [16], 234, [14]pp. Engraved frontispiece with portraits of Erasmus, More, and Holbein plus engraved title-page with three symbolic figures lettered with the seven deadly sins, and one holding a globe showing Europe, Africa, and America, both within matching decorative border, 6 folding plates, and 75 half-page engravings throughout the text. Contemporary Swiss (?) binding of pale green morocco with half-moon onlays of red and dark green, intersecting with blind- and gilt-tooling, forming an hourglass pattern in a most unusual style. Tear just entering image of folding plate facing p. 165; chips to onlays along fore-edges. § Revised and improved edition, based (according to the preface) on the 1728 edition. The plates show wear but are still quite strong. An interesting and decorative printing in a fascinating unsigned binding reminiscent of the work of Sybil Pye. With the bookplate of Ernst Idelobst Freyherr von Vinke von Ostenwalde, perhaps the son or a relative of Ludwig the well-known Prussian reformer of the late-18th century. An early ink signature (illegible) and a pencil note at front stating “3rd ed[ition] of [this] trans[lation] by Gueudeville” and citing Van der Haegen p. 127. A. Rosenberg, *Nicolas Gueudeville and his work* (1652-172?), pp. 206-7, no. 22. \$1495.



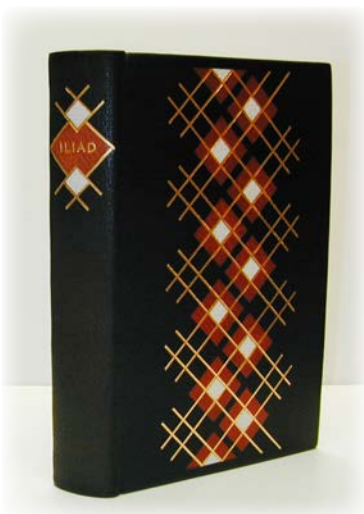
15. [GRIFFITH, ACTON FREDRICK, COMPILER]. *Bibliotheca Anglo-Poetica; Or, A Descriptive Catalogue of A Rare and Rich Collection of Early English Poetry: In the Possession of Longman, Hurst, Rees, Orme, and Brown*. London: Printed by Thomas Davison, 1815. Tall 8vo (6.75 x 10.25 inches). (4, Announcement, 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 very slightly rubbed. Board edges with fillet border, gilt turn ins, gilt edges. With the armorial bookplates of Joseph Walter King Eyton (1820-1872) and Charles W.G. Howard on the pastedown and front flyleaf respectively. Hand-coloured frontispiece. Housed in a fleece-lined slipcase.





§ 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. \$2750.

16. GILBERT, WILLIAM SCHWENCK. *The “Bab” Ballads* [with] *More “Bab” Ballads*. London: George Camden Hotten [and] Routledge and Sons, 1869. Squat 4to, 2 vols., [i-v], vi-ix, [14]-222; [i-vii], 1-224pp. Full crushed morocco inlay bindings for Henry Sotheran Ltd., probably by Bayntun. Both volumes with a single gilt fillet border and a 1 x 2.25 inch central inlay. Gilt backstrips and edges, backstrip of *More Bab Ballads* a little faded. Slipcase. Fine. § First editions. An exquisite inlay binding, restrained but playful and pleasingly bound. Two years prior to his first successful collaboration with Sullivan, William Schwenck Gilbert wrote a series of reviews, stories and articles for a number of publications, typically accompanied by inappropriate but much-loved illustrations. These were eventually “published by John Camden Hotten, who proved to be much less than forthright; so Gilbert turned to George Routledge & Sons, who published successive collections of the ballads until the end of the century, after which Macmillan took them over” (DNB). \$2750.



17. HOMER. *Iliad of Homer in the English Verse Translation by Alexander Pope Illustrated with the classical designs by John Flaxman*. New York: Heritage Press, [1943]. Small folio, xxviii, 478pp. With 39 plates after Flaxman. Modern designer binding of full black morocco, covers with inlays of squares of red and white morocco criss-crossed with gilt rules, signed Thomas W. Patterson, 1960. § The website of the Guild of Book Workers notes: “Thomas Patterson was for eleven years Master Bookbinder for the Hunt Botanical Library in Pittsburgh, PA, having been hired by its founder, Rachel McMasters Miller Hunt, who had admired his freelance work for many years. He first developed an interest in arts and crafts in general as a young man in Pittsburgh, and studied binding and calligraphy at night at the Carnegie Institute of Technology. Over the years he developed extraordinary skills in all areas of bookmaking, including printing. He was a member of the Guild for 35 years, serving as Vice-President at Large from 1960 to 1965. He died in 1972.” \$975.



18. HOMER. *The Odyssey of Homer done into English Prose by S.H. Butcher and Andrew Lang with Twenty Plates in Colour after the Water-Colour Drawings of W. Russell Flint*. London and Boston: Medici Society, 1924. Large 4to, xxviii, 315pp. With 20 tipped-in colour plates. Sumptuously bound in half vellum and blue buckram, pale green morocco labels on backstrip, gilt top, slipcase. A very fine copy, unsigned but likely a Sangorski

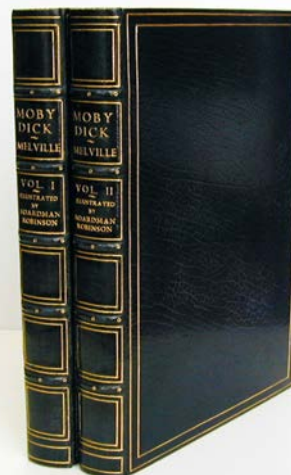
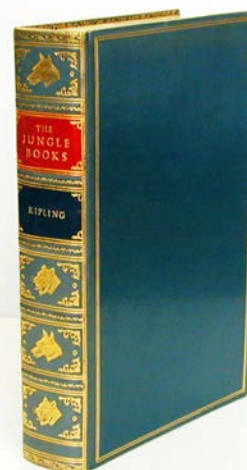
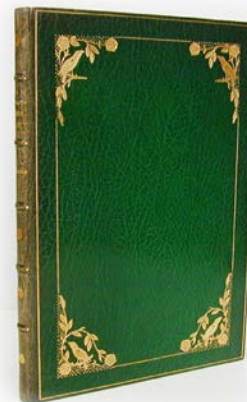
& Sutcliffe binding. § Limited to 500 copies. A lovely book, printed on handmade paper, with Flint at his sensually erotic best illustrating this epic edition. The artwork was created in 1914 but not published until 1924 due to the Great War and subsequent events. By 1924 Flint was at the height of his fame and this book is regarded as one of his masterpieces. \$2500.

19. HOUSMAN, A.E.. *A Shropshire Lad*. London: Riccardi Press, 1914. 8vo, [i-vii], viii, (2, half-title and blank), 1-48, (4, colophon, list of publications) pp. Full crushed green morocco by Bayntun-Riviere. Both covers framed with gilt fillet borders within which is another gilt rolled frame, each corner bearing a gilt-stamped bird devouring a seed while standing on a leafy branch. Gilt turn-ins. Marbled endpapers. Backstrip a trifle faded. Fine. § Number 250 from a limited edition of 1,000 copies. Classical scholar, teacher, and poet, Housman first published *A Shropshire Lad* in 1896 at his own expense. \$975.

20. INGOLDSBY, THOMAS (pseud. Richard Barham). *The Ingoldsby Legends; or, Mirth and Marvels*. London: Richard Bentley, 1855. 3 vols., 8vo, [i-v], vi-xii, [1]-338, (2); [i-iii], iv-vii, 1-288; [i-iii], iv-vi, (2), [1]-364pp. with 20 full page illustrations by Cook, Griffith, Cruikshank et al. Full crushed red morocco inlay bindings by Bayntun for Stewart Kidd Bookseller (Cincinnati). Arabesque gilt patterns on covers and backstrips of each volume, each volume with central inlay measuring approximately 2 x 4 inches, original cloth bound in at rear. Joints a little rubbed, backstrips very slightly darkened. Very good. § Tenth Edition. Finely bound copies of Barham's long-popular "*Ingoldsby Legends*, which began to appear in 1837 in Bentley's Miscellany. Under the guise of Thomas Ingoldsby of Tappington Everard in Kent, Barham 'discovered' old documents that provided the basis for his tales. In effect, most of these are reworkings of other narrative sources, from medieval chronicles to Kentish legends and Sir Walter Scott" (DNB). \$2500.

21. KIPLING, RUDYARD. *The Jungle Book* [with] *The Second Jungle Book*. With Illustrations by J. Lockwood Kipling and W.H. Drake. London: Macmillan, 1961-62. 2 vols. in one, 8vo, vii, 277; (iv), 299pp.; with black and white plates and illustrations in the text throughout. Full light blue polished calf panelled in gilt, backstrip richly gilt with red and blue morocco labels, gilt edges, a virtually flawless copy bound by Bayntun c. 1960. § Well printed modern editions in a lovely binding, perfect for presentation. \$675.

22. MELVILLE, HERMAN. *Moby Dick; or, The Whale*. With an Introduction by Clifton Fadiman and Illustrations by Boardman Robinson. [New York]: Limited Editions Club, 1943. 2 vols., 4to, xxi, 287; (4), [288]-615, [616 colophon]pp. With 8 full page colour plates and sixteen mono photogravures, all reproduced from oil paintings by Boardman Robinson. Full crushed blue morocco extra, covers panelled in gilt, gilt-panelled backstrips, gilt edges, slipcase, a brilliant copy bound by Bayntun c. 1965. § Limited edition (number unstated but likely 1500), this copy is #653. Published not long after the Rockwell Kent edition, this version more than holds its own with other illustrated editions. \$1500.

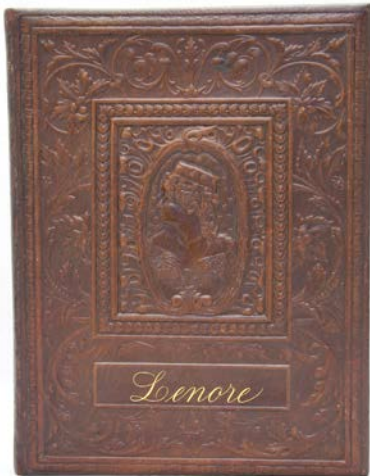




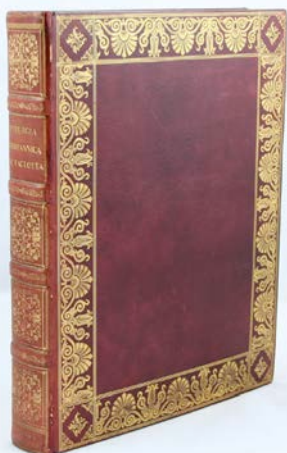
23. MILLER, ALFRED J., WEBBER, CHARLES WILKINS. *Wild Scenes and Song Birds. Illustrated with coloured lithographs, drawn by Mrs. C.W. Webber and Alfred J. Miller.* New York: George P. Putnam & Co., 1854. 8vo (9.5 x 6.4 inches), xii, 347pp. With 20 chromolithographic plates. Original publisher's de luxe binding of brown morocco gilt, cover with elaborate blocked design in gilt and blind with large central sunken lozenge blocked with a gilt vignette of the "southern mocking bird" signed "Tompson" (in reverse). Gilt edges. Minor rubbing to joints, a very good copy. § First edition, first issue with the "indecent plates". An early example of American chromolithography. "Miller's contribution consists of five views of Indian life, four of which, according to the author, are of "scenes in the camp of the Delawares," although they are almost certainly based on the artist's sketches of the Snake Indians (a sub-group of the Shoshone). Bennett p.111; Reese 28; Ripley p.307; Tyler Prints of the American West pp.64-5; Zimmer p.667. \$4500.



24. [MINIATURE BINDING]. *London Almanack for the year of Christ 1790: the Almanack explained.* [London]: Printed for the Company of Stationers, [1789] 12mo, [24]pp. all engraved and illustrated. Original full red morocco, covers with inlays of blue and white morocco, all decorated with wavy gilt lines, in a matching (original) slipcase of full morocco. In virtually pristine condition. § A very rare miniature book, measuring 2.25 x 1.25 inches. One copy recorded at auction (Houghton copy - Christie's, Dec 5, 1979, lot 196, £110 (\$242), Rand - Spielmann 316). Bromer pp. 92-95 describes several almanacs in "mosaic" bindings similar to this one; they were first issued in the late 17th century and continued on well into the 19th century. Examples of 18th century editions are now virtually unfindable in this condition. \$1750.



25. 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.



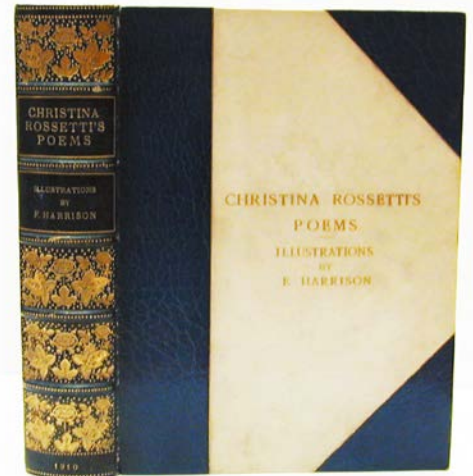
26. [POLYGLOT PRAYER BOOK]. *The Book of Common Prayer, and the Administration of the Sacraments and Other Rites and Ceremonies of the Church, According to the Use of The United Church of England and Ireland, Together with The Psalter, or Psalms of David in Eight Languages.* London: Printed for Samuel Bagster, No. 15 Paternoster Row, 1821. 4to, 293 unnumbered leaves. Full contemporary straight grained red morocco. Covers with handsome gilt border made up from fan and acanthus tools. A few scattered abrasions, including a single mentionable blemish at the lower-left corner of the bottom cover. Gilt-extra backstrip, minimal wear. Pale-blue endpapers, all edges gilt. Internally and externally very good. § A gorgeously bound large-paper copy, possibly Bagster's own copy.

Contains the Book of Common Prayer, The Sacraments and The Psalter eight languages--English, French, Modern Greek, Italian, German, Spanish, Ancient Greek and Latin. \$3750.

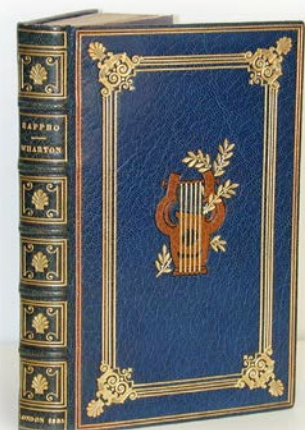


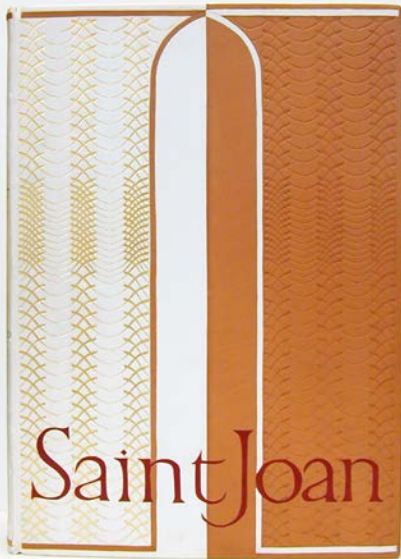
27. RELIGIOUS TRACT SOCIETY PUBLICATIONS IN UNIQUE PAINTED BINDINGS. London: The Religious Tract Society, [various dates]. 15 vols., 12mo, the covers of each volume have been individually painted to create an overall image of Blake's "Good and Evil Angels" (top) and an unknown image (bottom). Very fine. \$ A unique composite binding created in 1999 to celebrate the bi-centenary of the institution of the Religious Tract Society. Full list of titles on request. \$3750.

28. ROSSETTI, CHRISTINA. *Poems*. With Illustrations by Florence Harrison. Introduction by Alice Meynell. London: Blackie & Son Limited, 1910. Thick 4to, xxiv, 369, [3] pp. Illustrated with 36 tipped in colour plates and 34 black and white plates by Florence Harrison. Half dark blue crushed morocco, covers paneled in vellum with gilt lettering on the upper covers, backstrip richly gilt, gilt top. \$ First edition with lovely late Art Nouveau illustrations. In 1908 Blackie commissioned Harrison to illustrate a major gift book destined specifically for the adult market as part of their Fine Art Series. This appeared as *Poems* by Christina Rossetti. There was a deluxe edition of 350 signed copies, with the b/w plates tipped in, but in the trade edition they are printed directly onto the page. Christina Rossetti only published two books in her short life, and Alice Meynell, herself a writer of renown, made the choices for this beautifully produced selection. \$795.



29. SAPPHO. Wharton, H. T. (editor). *Sappho. Memoir, Text, Selected Renderings and a Literal Translation*. London: David Stott, MDCCCLXXXV (1885). Sm. 8vo, xii, 190pp. With a portrait frontispiece of Sappho by J. Cother Webb after Alma Tadema. With fine engraved head- and tail-pieces. Full crushed blue morocco extra, covers panelled in gilt with brown



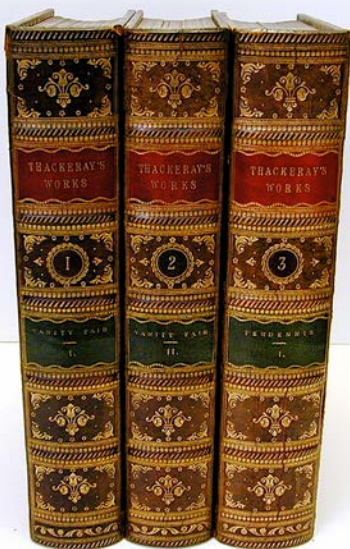


morocco inlay of a lyre on the upper cover, backstrip panelled in gilt with raised bands, gilt top, moiré silk endpapers, modest cloth slipcase. A very fine copy printed on hand-made paper by Whittingham, superbly bound. § Doubtless printed in a small edition for a select audience, this edition includes a “Life of Sappho” by Wharton who also discusses the various editions and commentaries previously printed. The text itself includes versions by Symonds, Higginson, Swinburne, Tennyson, and Merivale *i.a.* At the end is a useful bibliography. \$595.

30. 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 colour 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. § 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. \$2250.



31. STEINBECK, JOHN. *The Grapes of Wrath. With Lithographs by Thomas Hart Benton*. New York: Limited Editions Club, 1940. 2 vols. roy. 8vo, (xxii) 284; 285-559pp. with 67 original two-colour lithographs (black and yellow) made on zinc plates by Thomas Hart Benton. Half green morocco, decorated boards, backstrips richly gilt with floral decorations using red morocco inlays, gilt tops, pink silk moiré endpapers, slipcase, a fine binding by Cuneo (so signed) of Chicago. Hints of rubbing at extremities, backstrips very slightly toned towards brown. § Limited to 1146 copies signed by the illustrator. Designed by George Macy with introductions by Joseph Henry Jackson and Thomas Craven, this is the first illustrated edition of this Pulitzer Prize winner and classic California novel. \$795.



32. THACKERAY, WILLIAM MAKEPEACE. *The Works of William Makepeace Thackeray in Twenty Two Volumes*. London: Smith, Elder & Co., 1869. 22 vols., 8vo. Uniformly bound in handsome full tree calf, delicate floral gilt border on covers. Gilt backstrip with red and dark-brown morocco labels. Gilt turn-ins. Marbled endpapers and edges. Hugh Hopkins, Glasgow, bookseller ticket on front pastedown of each volume. Occasional rubbing to hinges, some old and expert repair to backstrips of select volumes. Very good. § An excellent set of Thackeray, the first collected works to include reproductions of the author’s own illustrations. \$1975.

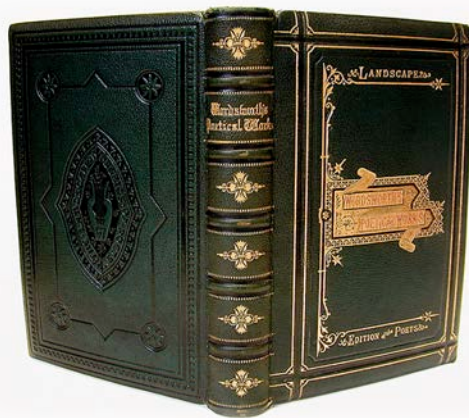
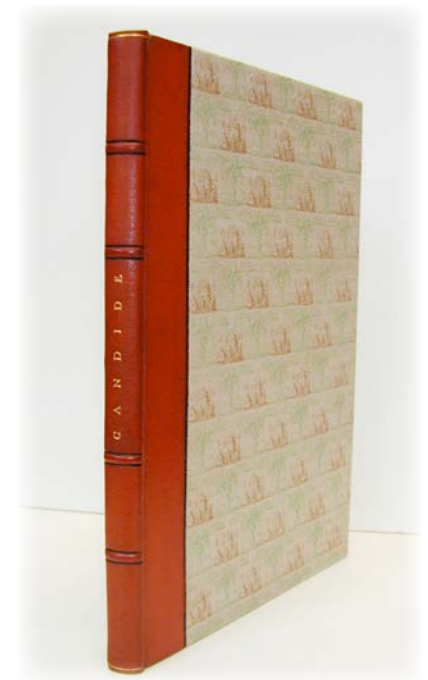
33. VALPY, A[BRAHAM] J[OHN] (Editor). *A Complete Set of the Delphin Variorum Classics*. London: A.J. Valpy, 1819-1830. 166 vols, 8vo. Uniform full contemporary vellum over boards, double gilt fillet borders on covers, backstrips on each volume also ruled in gilt with two black morocco labels, gilt turn-ins, all edges gilt, blue endpapers. Occasional rubbing to

labels, contents generally very clean. § An extraordinary, complete set of 166 volumes bound to match in full contemporary vellum. \$17500.

34. VOLTAIRE, JEAN FRANÇOIS MARIE AROUET DE. *Candide*. Illustrated by Rockwell Kent. New York: Random House, 1928. Sm. folio, 111, [1]pp., illustrated throughout with drawings by Kent coloured by hand. Original quarter brown morocco, patterned cloth boards, slipcase, as new. § De luxe edition limited to 95 copies signed by Kent, printed by Elmer Adler at the Pynson Printers in a new typeface designed by Lucian Bernhard. This was the first book published by Random House and Kent's second book illustrating another author (he had published his own writings with illustrations earlier); it was preceded by Casanova's *Memoirs* and followed by *Moby Dick* which may be his most famous book. An early catalogue note in the book states that George Macy was inspired by this book to start the Limited Editions Club. \$2750.



35. WORDSWORTH, WILLIAM. *The Poetical Works of William Wordsworth. With Life*. Edinburgh, London: Gall & Inglis, [N.d., but circa 1860]. 8vo, xx, 522, (2)pp. Original publishers' black pebbled morocco. Fine, fresh gilt stamping and lettering on top cover and backstrip. Bottom cover elaborately stamped in blind. Edges gilt. Very minor rubbing at extremities. Original endpapers. Front pastedown with a plate noting that this book was given as a prize to M.A. Balkwell for "the 2nd best set of answers to the prize bible questions in 'The Band of Hope' review." § From the Landscape Edition of the Poets. A perfectly preserved example of a Victorian publishers' binding. \$525.



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