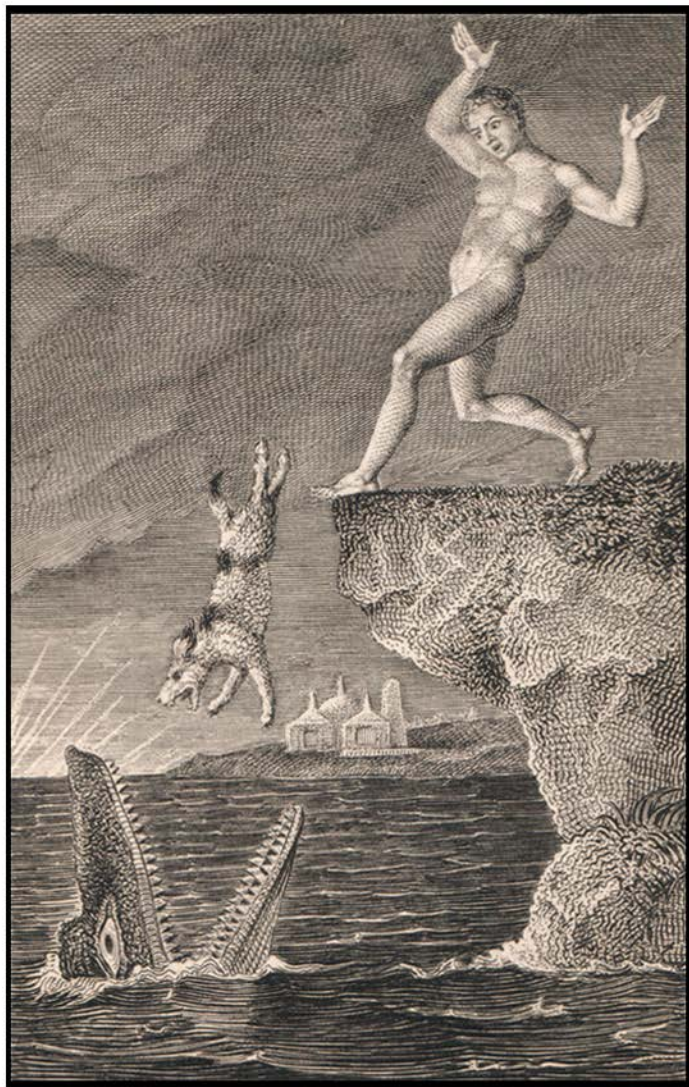


JOHN WINDLE ANTIQUARIAN BOOKSELLER

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London International Antiquarian Book Fair

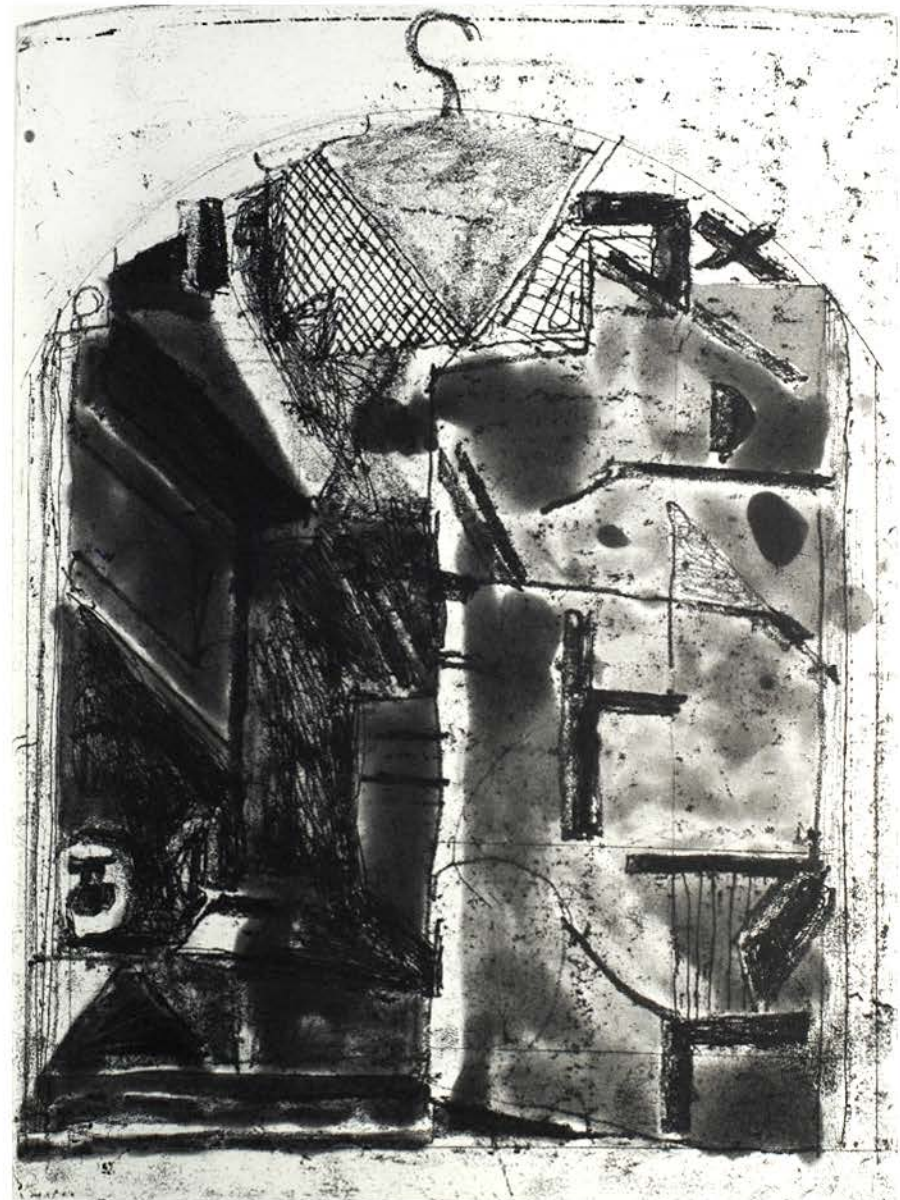
28-30 May 2015

Booth #B05



1. Arion Press. Yeats, William Butler. *Poems of W. B. Yeats*. Selected and Introduced by Helen Vendler & with Six Etchings by Richard Diebenkorn. San Francisco: Arion Press, 1990. 4to, xxv, 171, (1, colophon)pp. With six full-page etchings. Original quarter red morocco & dark green cloth, matching cloth & board slipcase. As new.

§ Limited to 400 numbered copies signed by Diebenkorn, this copy complete with the prospectus and the extra pamphlet by Vendler "Yeats's Paradises". A beautifully designed and printed version of Yeats, perhaps the best of all and certainly the finest illustrated edition, with haunting etchings by the world-famous artist Diebenkorn. "In one of his last ambitious print series, done in 1990, he represented variations on the theme of a coat on a hanger. The late etchings, meant to illustrate a luxury edition book of poems by W.B. Yeats published by San Francisco's Arion Press, constitute a kind of valedictory gesture." (Diebenkorn Foundation). One of the scarcest of the Arion Press books, and surely one of the best. (106818) \$4500.





2. Arnold, Edwin. *The Light of Asia or the Great Renunciation* (Mahabhinishkramana) being the Life and Teachings of Gautama Prince of India and Founder of Buddhism (as told in Verse by an Indian Buddhist). London: Trubner, 1879.

Small 8vo, xiii, 238 pp. Original yellow cloth, a little soiled. Later quarter brown morocco slipcase.

§ First edition of surely the most popular book on Buddhism ever published in the West. Presentation copy inscribed by Arnold: "To Dr. Birdwood CSI with the author's sincerest regards July 15 1879". With 2 ALS loosely inserted (one to Birdwood and another to a Mrs. Hall). Arnold's verse history of the life of the Buddha is credited with popularizing Buddhism in the West, going into more than sixty editions and selling an estimated 500,000 to one million copies in its day. Sir George Birdwood [1832-1917] is thanked in the publisher's preface of the first illustrated edition of 1885, for having lent the photographs upon which many of the illustrations were based. An excellent association copy, very rarely found let alone inscribed. (106826) \$1250.

To Dr Birdwood C.S.I.
with the author's sincerest
regards
July 15. 1879.

THE LIGHT OF ASIA

OR

THE GREAT RENUNCIATION

(MAHÂBHINISHKRAMANA).

BEING

THE LIFE AND TEACHING OF GAUTAMA,

PRINCE OF INDIA AND FOUNDER OF BUDDHISM

(As Told in Verse by an Indian Buddhist).

BY

EDWIN ARNOLD, M.A., F.R.G.S.,

COMPANION OF THE STAR OF INDIA ;

THIRD CLASS OF THE IMPERIAL ORDER OF THE MEDJIDIE :

HONORARY MEMBER OF THE SOCIÉTÉ DE GÉOGRAPHIE, MARSEILLES ;

FORMERLY PRINCIPAL OF THE DECCAN COLLEGE, POONA,

AND FELLOW OF THE UNIVERSITY OF BOMBAY.

Author of "The History of Lord Dalhousie's Administration,"

"Griselda and other Poems," "The Eulogy of Herodotus,"

"The Book of Good Counsels," from the Sanskrit "Hitopadesa," "The Poets of Greece,"

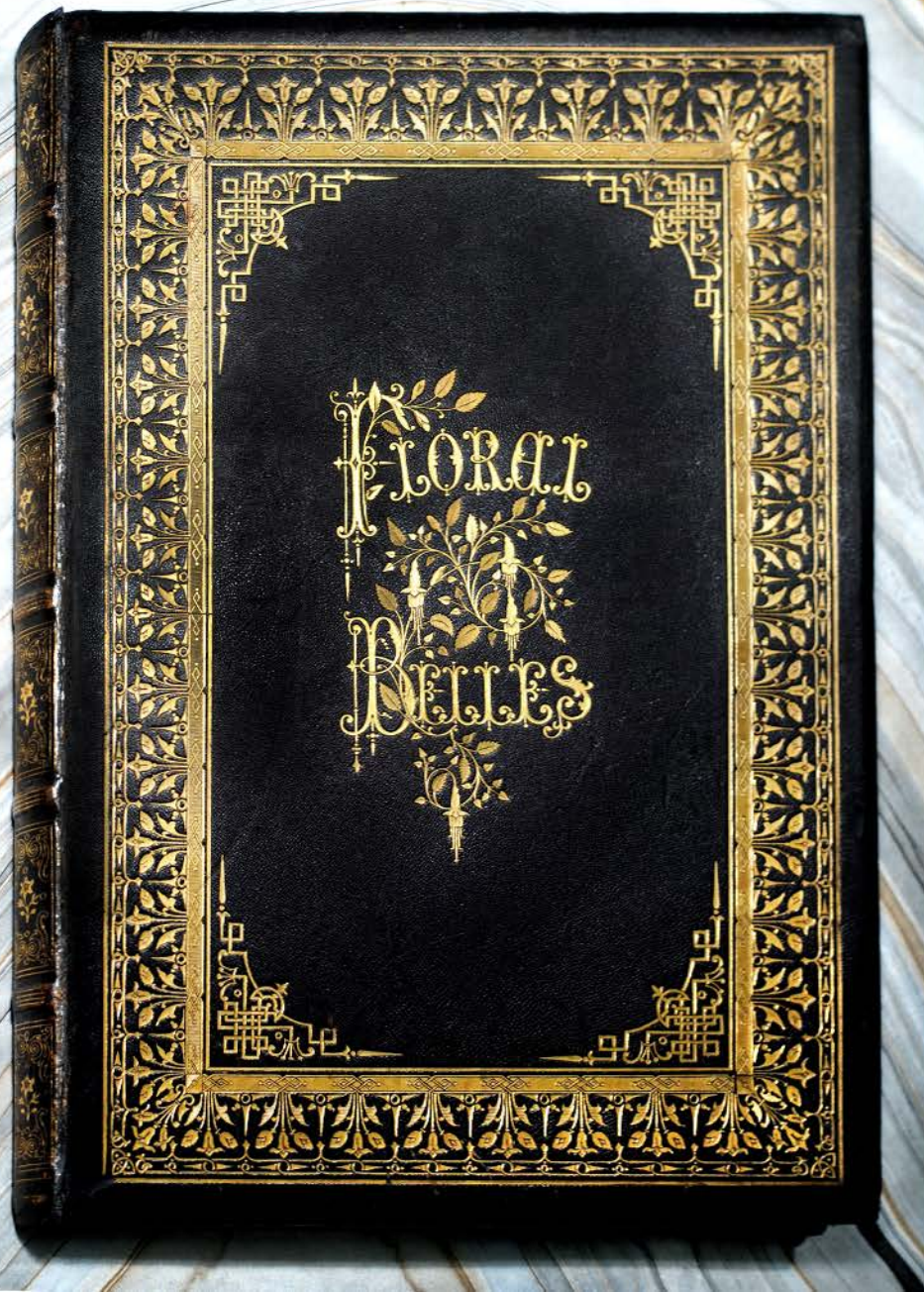
"The Indian Song of Songs," &c. &c.

LONDON :

TRÜBNER & CO., LUDGATE HILL.

1879.

[All rights reserved.]

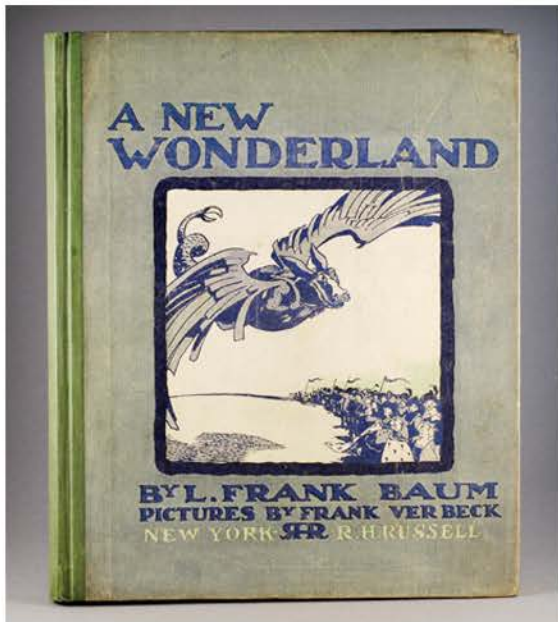


3. Badger, Clarissa W. Munger. *Floral Belles from the Green-House and Garden Painted from Nature*. New York: Charles Scribner & Company, 1867.

Folio, (17 x 12 7/8 inches). Hand-colored lithographed frontispiece and 15 hand-colored lithographed plates, all colored by Badger. Publisher's full black morocco, upper cover with broad floral gilt borders and gilt lettered title, rear cover with floral border in blind, hinges carefully restored, spine in six compartments with a repeat decoration in gilt, dentelles, marbled endpapers, gilt edges. A very fine copy, internally immaculate.

§ First (only) edition. A charming American flower book with hand-coloured plates: among the best folio flower books produced in America. Mrs. Badger was an illustrator with an intuitive feeling for the decorative, as she amply demonstrates in this book, a companion to her *Wild Flowers* (published 1859), though here focussed on the greenhouse and garden. "Contains 16 very beautiful full page flower plates in many colors and shades. Each flower portrayed is also the subject for a poem which serves as text for the illustration" (Bennett). Species represented include Azalea, Geranium, Roses, Jasmine, Bretia (Frontispiece); Camellia & Begonia, Night Blooming Cereus; Fuchsias, Cactus, Scarlet Geranium; Calla & Poincettia; Passion-Flowers, a bouquet of Roses, Narcissus, Hyacinth, Lily of the Valley, Tulip & Dielytra; Salvia & Dielytra; Pansies, Moss Rose; Tulips, Rose of Gethsemane; Larkspur & Japan Lily; Asters. The handcolored plates, colored by Mrs. Badger over very light lithographed lines and without captions (thus giving the plates the appearance of original watercolors), were executed in an era when chromolithographs were fast replacing such skilled hand work. A contemporary advertisement for the work by the publisher, who priced the work \$30 when issued, describes it as follows: "The volume is a stately folio, elegantly bound in Turkey morocco and the paper and presswork, and the whole mechanical execution are perfect. There are sixteen pictures in the volume -- favorite or representative flowers -- and each of them is painted from nature by the patient and laborious hand of the artist, and with such exquisite care and taste, and delicacy of touch as to vie with nature herself." A review of the work in a December 1866 issue of *Hours at Home* proclaimed the work "without exaggeration, a most unique, highly artistic and gorgeous affair -- a work that reflects great credit on the artistic taste of the country, as well as on the genius and industry of the author." "Though little is known about her life other than the landmark dates of her birth, marriage and death, . Badger's fine drawings and talented hand have survived to keep her name alive" (J. Kramer, *Women of Flowers*, New York: 1996). Nissen BBI 56; Bennett p. 6; McGrath, p. 57. (106787) \$6500.





4. 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.

§ 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 later 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." (104471) \$6950.



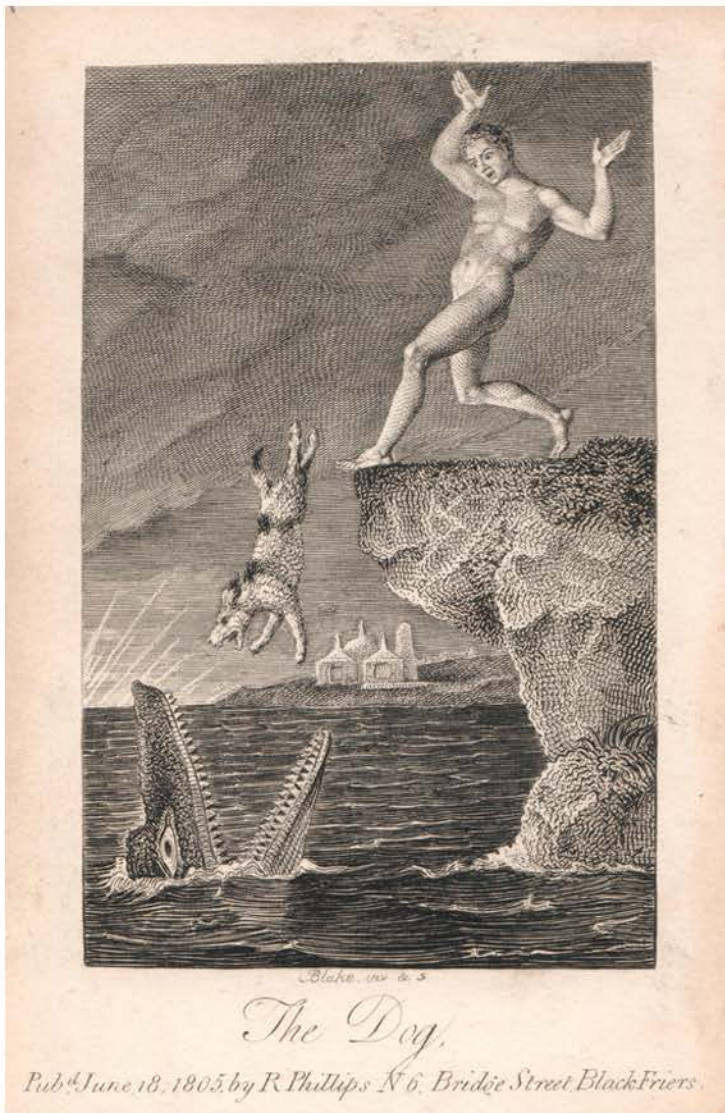
The image shows the spine of an antique book, bound in worn, reddish-brown paper. A rectangular paper label is affixed to the spine, featuring the title 'LE PARFUMEUR IMPÉRIAL' in a serif font. The book is resting on a light-colored, marbled surface.

LE
PARFUMEUR
IMPÉRIAL

5. Bertrand, C. F. *Le Parfumeur Imperial, ou l'art de preparer les odeurs, essences, parfums, aromates, eaux de senteur, poudres, pommades, huiles, pates, lait virginal, cosmetiques, vinaigres de proprete, savons et savonnettes, pastilles odorantes, fumigations, bains aromatiques, gants parfumes, rouge de toutes qualites, ainsi que la recette la plus moderne pour la composition de l'Eau de Cologne; suivi d'un index alphabetique des substances propres a la parfumerie.* Paris: Brunot-Labbe, 1809.

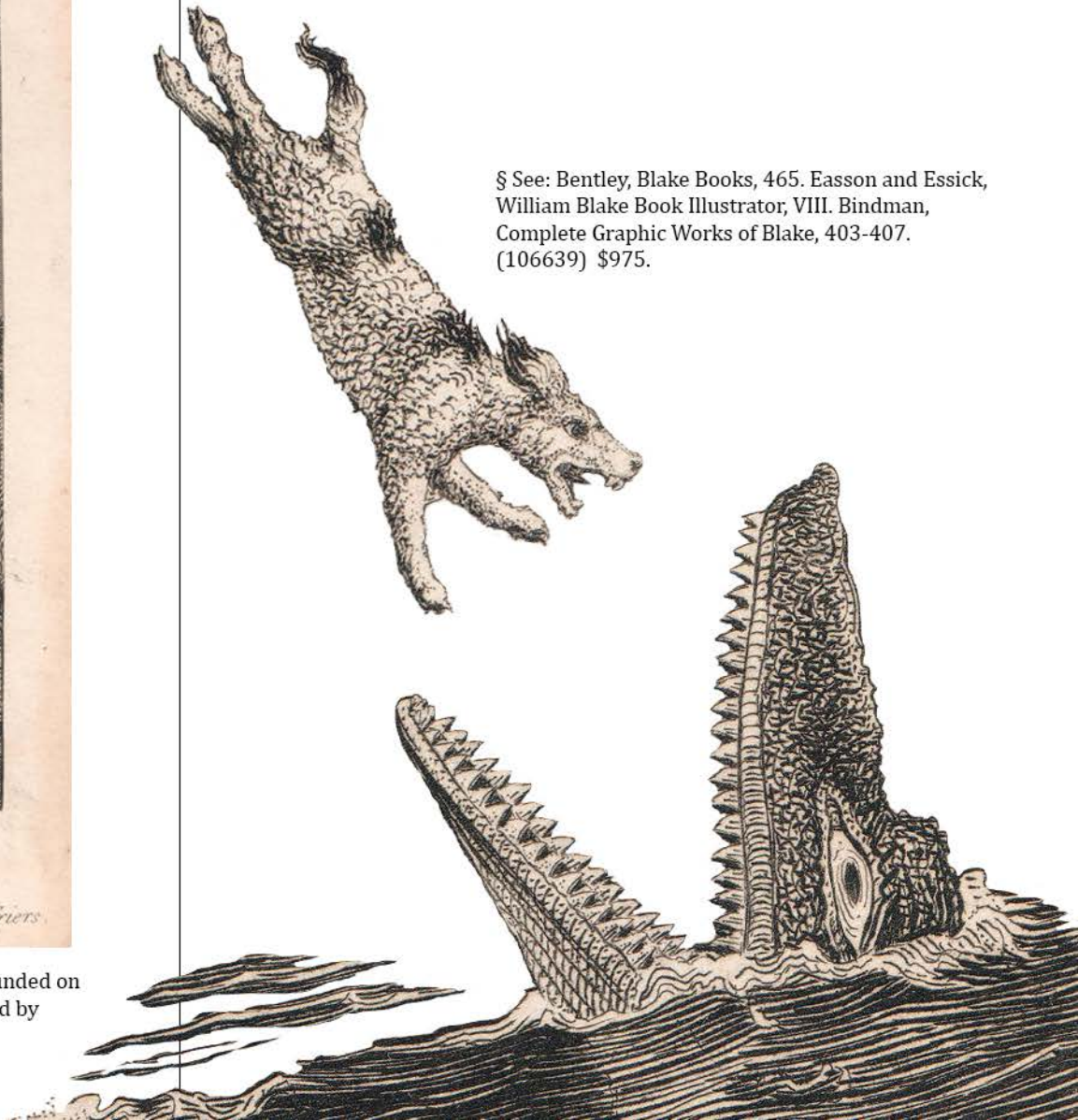
8vo, xiv, 402, [2] pp. Original red pastepaper wrappers, faded, printed paper label on spine.

§ First edition of Bertrand's study of perfume and cosmetics. "The year 1809 saw the publication of *Le Parfumeur Imperial* by C. F. Bertrand. There was no longer a royal perfumer, but the actual substance of Bertrand's book contained material similar to that discussed by eighteenth-century handbooks, such as how to make pomades of hyacinths, roses, jonquils, and mixed flowers (pomades de pot-pourri). Bertrand also contributed to the raging controversies by suggesting his own recipe foreau de cologne." - Morris, *Fragrance*, p. 173. Also included are recipes for vinegar waters, then a necessary part of the toilet for reasons of health. "[Vinegar] was a preservative against contagion and 'bad air.' By the time Bertrand's book appeared, perfumed gloves were no longer the rage they had been. The Hungary waters were prominent, as were the eaux deCologne." - Sagarin, *The Science and Art of Perfumery*, p. 217. Montesquiou, *Pays des Aromates*, no. 20. Not in Wiggishoff. (106835) \$2000.

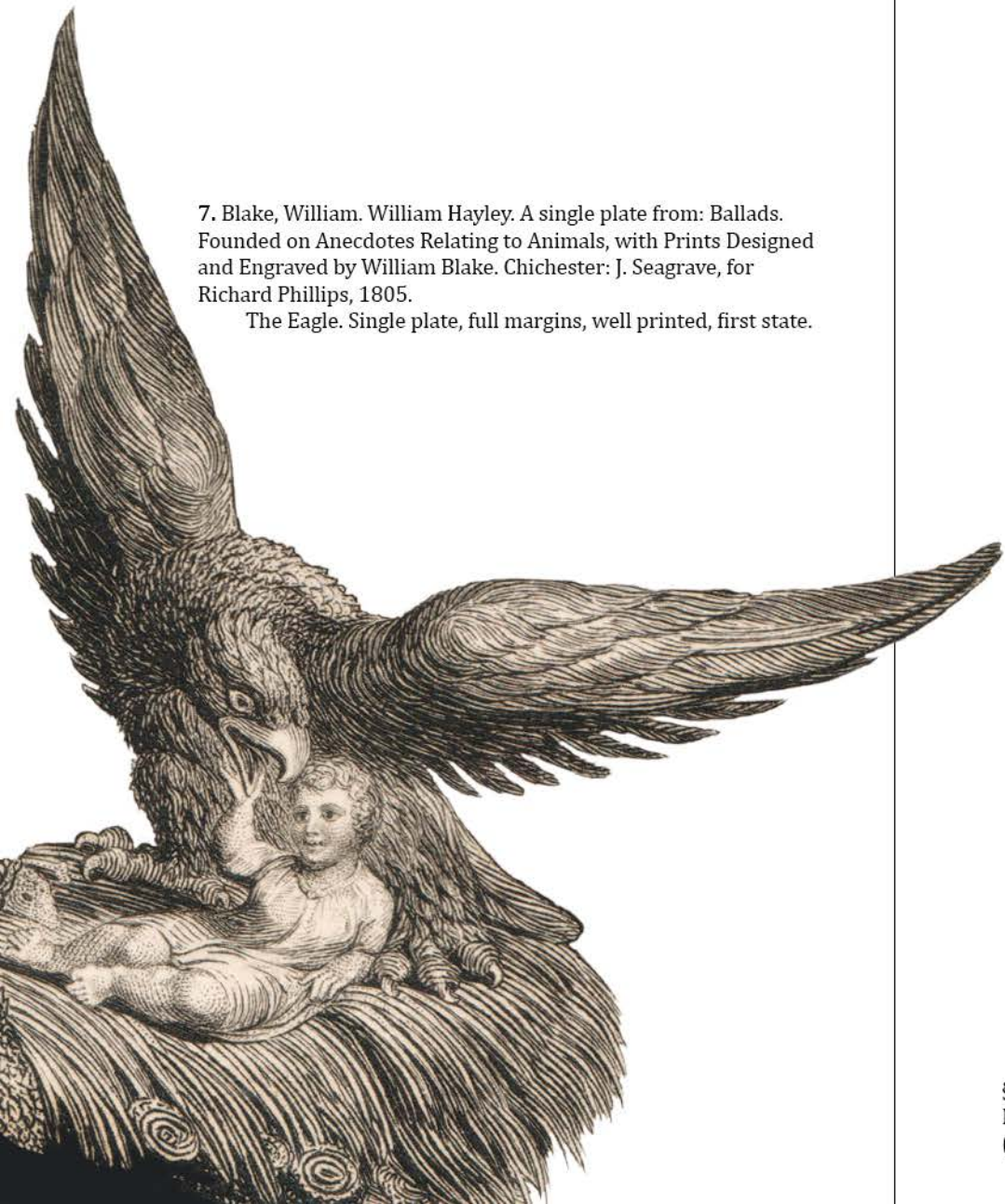


6. Blake, William. William Hayley. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805.

The Dog. Single plate, full margins, well printed, first state.



§ See: Bentley, Blake Books, 465. Easson and Essick, William Blake Book Illustrator, VIII. Bindman, Complete Graphic Works of Blake, 403-407. (106639) \$975.



7. Blake, William. William Hayley. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805.

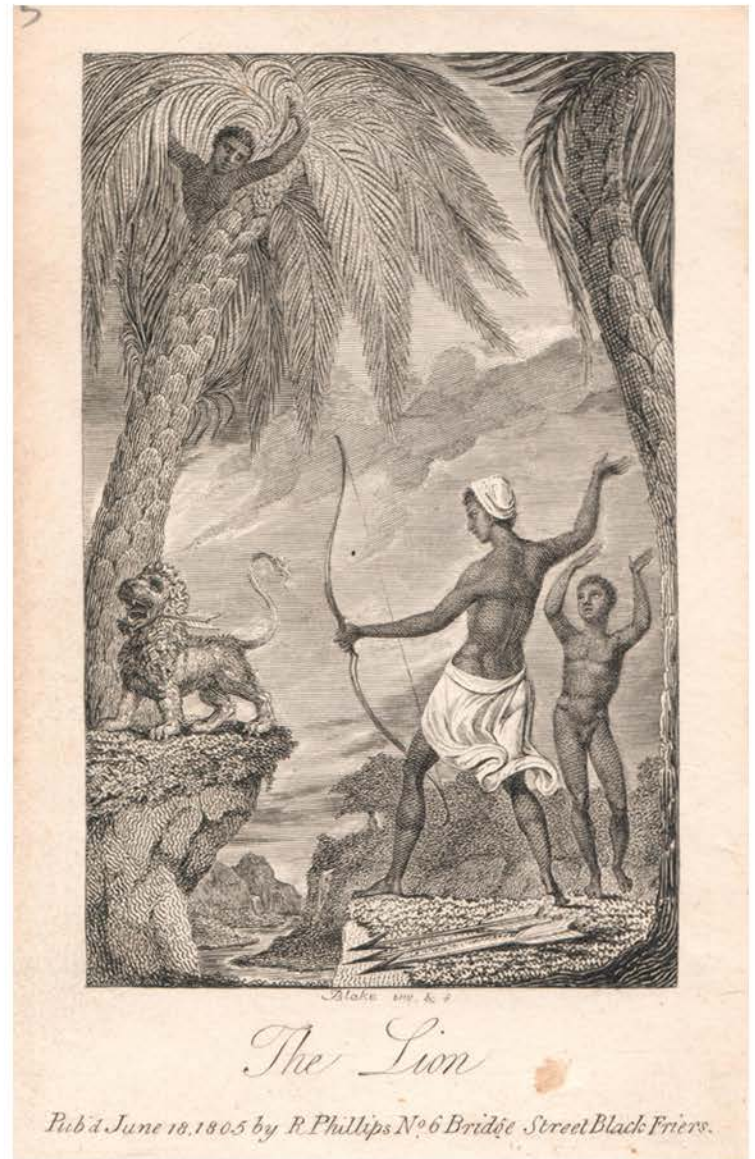
The Eagle. Single plate, full margins, well printed, first state.



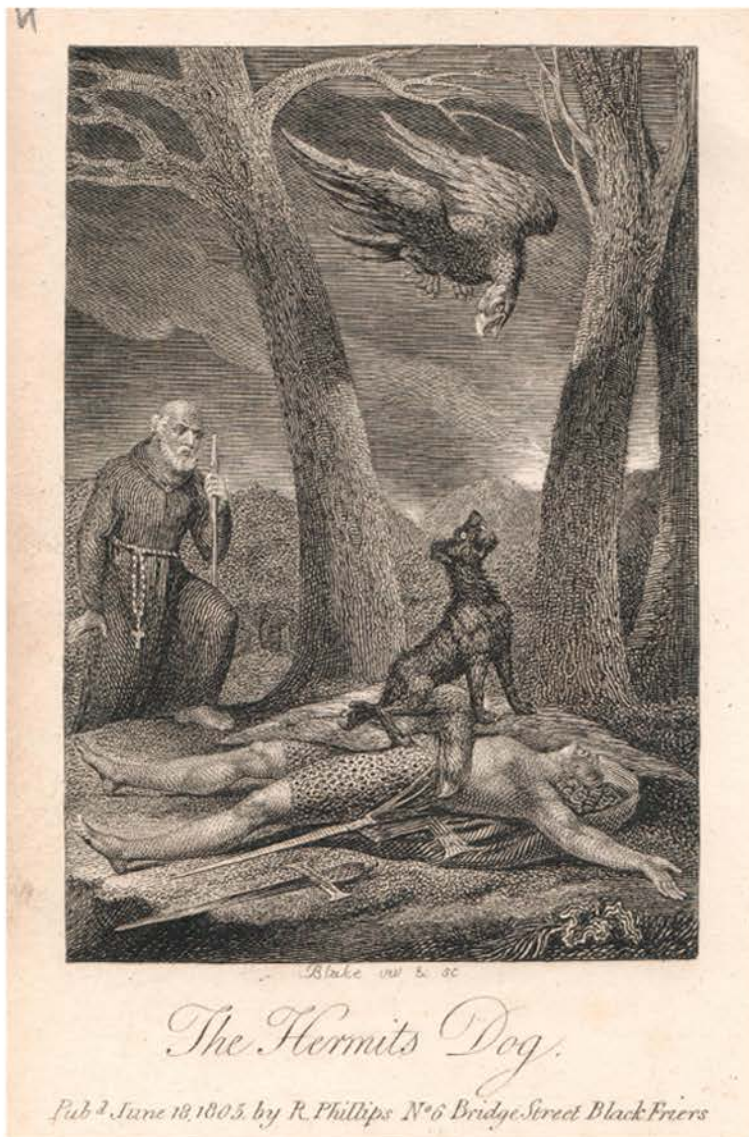
§ See: Bentley, Blake Books, 465. Easson and Essick, William Blake Book Illustrator, VIII. Bindman, Complete Graphic Works of Blake, 403-407. (106640) \$975.

8. Hayley, William. William Blake. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805.

The Lion. Single plate, full margins, well printed, first state.



§ See: Bentley, Blake Books, 465. Easson and Essick, William Blake Book Illustrator, VIII. Bindman, Complete Graphic Works of Blake, 403-407. (106641) \$975.

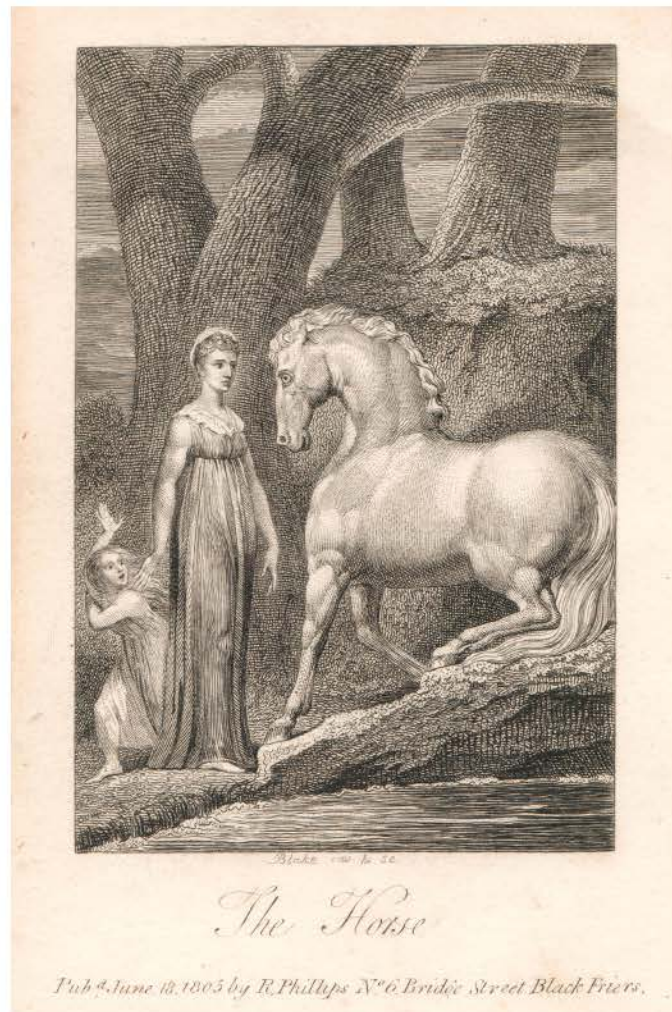


9. Hayley, William. William Blake. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805.

The Hermit's Dog. Single plate, full margins, well printed, only state.



§ See: Bentley, Blake Books, 465. Easson and Essick, William Blake Book Illustrator, VIII. Bindman, Complete Graphic Works of Blake, 403-407. (106642) \$975.



10. Hayley, William. William Blake. A single plate from: *Ballads*. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805.

The Horse. Single plate, full margins, well printed, only state.

§ See: Bentley, *Blake Books*, 465. Easson and Essick, *William Blake Book Illustrator*, VIII. Bindman, *Complete Graphic Works of Blake*, 403-407. (106643) \$975.



11. Blake, William. Illustrations of the Book of Job. Plate 2: "When the Almighty was yet with me" London: March 8, 1825 (but published 1826). Proof on India paper mounted on handmade paper, some leaves water marked J. Whatman Turkey Mill 1825. Some foxing in and outside the image. Matted.

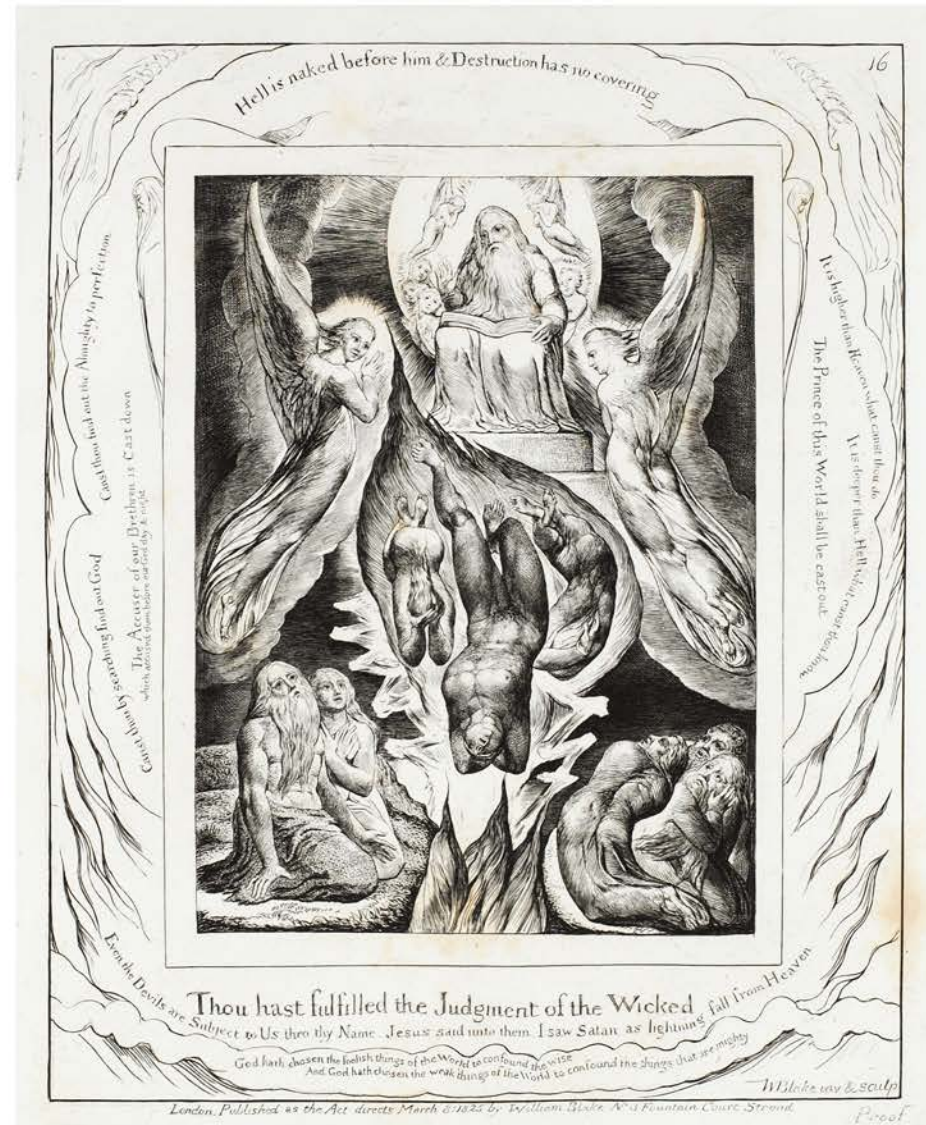
§ Single plate from the first edition, one of 150 proof sets on India paper. Bentley, Blake Books, 421A. Bindman, Complete Graphic Works of Blake, 625-641C. (104641) \$2750.

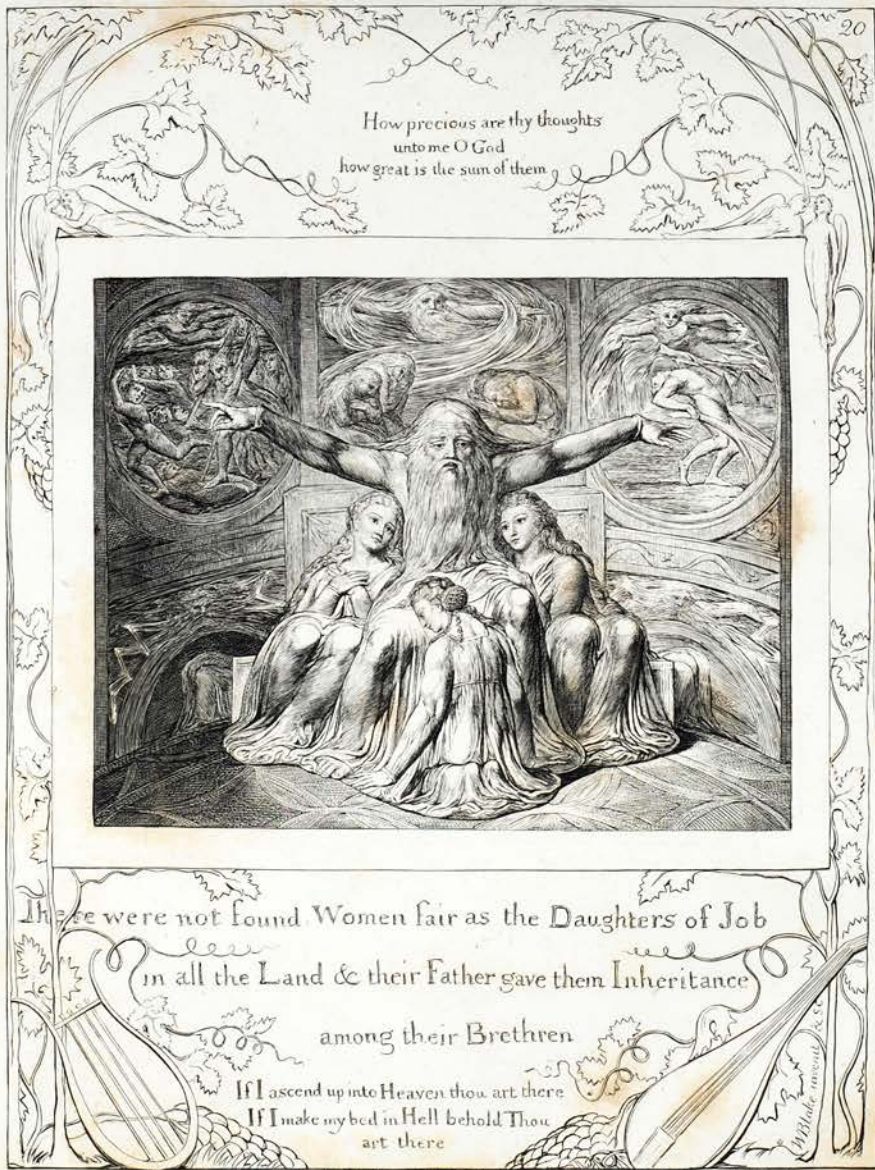


12. Blake, William. Illustrations of the Book of Job. Plate 16: "Thou hast fulfilled the Judgement of the Wicked" London: March 8, 1825 (but published 1826).

Proof on India paper mounted on handmade paper, some leaves water marked J. Whatman Turkey Mill 1825. A superb impression. Matted.

§ Single plate from the first edition, one of 150 proof sets on India paper: Bentley, Blake Books, 421A. Bindman, Complete Graphic Works of Blake, 625-641C. (104658) \$3250.





13. Blake, William. Illustrations of the Book of Job. Plate 20: "There were not found Women" London: March 8, 1825 (but published 1826).
Proof on India paper mounted on handmade paper, some leaves water marked J. Whatman Turkey Mill 1825. Foxing in the margins and within the image (faint). Matted.

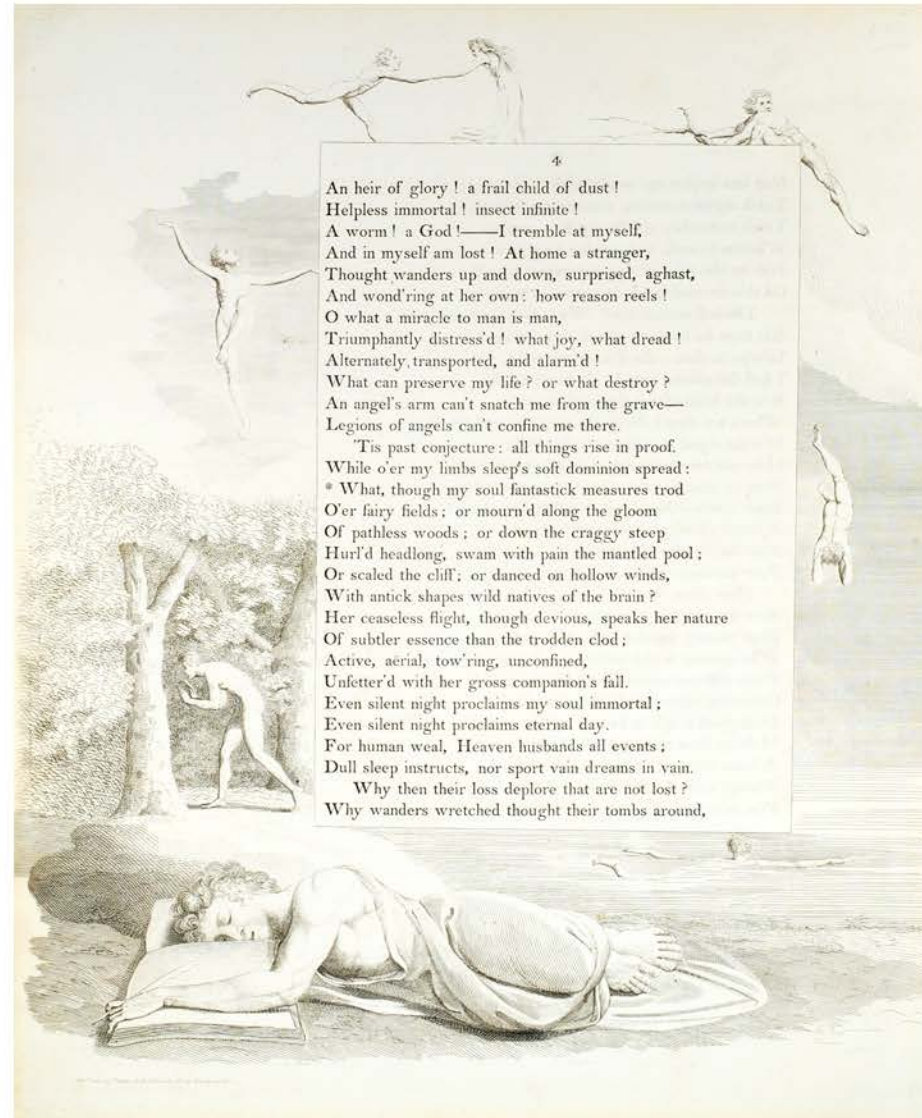
§ Single plate from the first edition, one of 150 proof sets on India paper. Bentley, Blake Books, 421A. Bindman, Complete Graphic Works of Blake, 625-641C. (104662) \$2750.



14. Blake, William. Young, Edward. *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797.

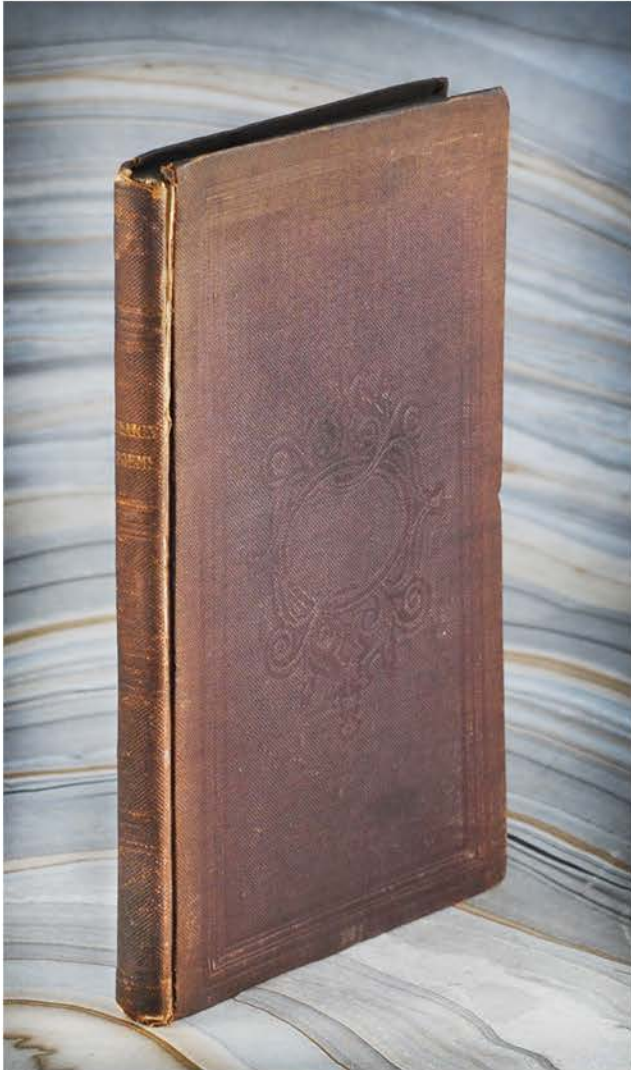
Large 4to, pp. 3/4, with a full-page engraving by Blake surrounding the letterpress text. A loose sheet, fore-edges untrimmed (some still with deckle), minimal trimming to top and bottom edges. Only five leaves in the book have engravings recto and verso.

§ First edition, perfect for display or for teaching as the leaves are quite sturdy and can be carefully handled or matted for framing. Blake, virtually in a frenzy, completed 537 watercolor designs when he was commissioned to illustrate Young's masterpiece. The publisher only issued the first four 'Nights' and had Blake engrave (and partially etch) 43 plates to test the market. The response must have been poor since no further engravings were requested of Blake. Ironically, today the poet Young, once compared with Shakespeare and Milton, is forgotten save for this edition. Bentley, *Blake Books*, 515. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Ray, *The Illustrator and the Book in England, 1790-1914*, 3. (104593) \$495.



4

An heir of glory ! a frail child of dust !
 Helpless immortal ! insect infinite !
 A worm ! a God !—I tremble at myself,
 And in myself am lost ! At home a stranger,
 Thought wanders up and down, surpris'd, aghast,
 And wond'ring at her own : how reason reels !
 O what a miracle to man is man,
 Triumphantly distress'd ! what joy, what dread !
 Alternately, transport'd, and alarm'd !
 What can preserve my life ? or what destroy ?
 An angel's arm can't snatch me from the grave—
 Legions of angels can't confine me there.
 'Tis past conjecture : all things rise in proof.
 While o'er my limbs sleep's soft dominion spread :
 * What, though my soul fantastick measures trod
 O'er fairy fields : or mourn'd along the gloom
 Of pathless woods ; or down the craggy steep
 Hurl'd headlong, swam with pain the mantled pool ;
 Or scaled the cliff : or danced on hollow winds,
 With antick shapes wild natives of the brain ?
 Her ceaseless flight, though devious, speaks her nature
 Of subtler essence than the trodden clod ;
 Active, aerial, tow'ring, unconfined,
 Unfetter'd with her gross companion's fail.
 Even silent night proclaims my soul immortal ;
 Even silent night proclaims eternal day.
 For human weal, Heaven husbands all events ;
 Dull sleep instructs, nor sport vain dreams in vain.
 Why then their loss deplore that are not lost ?
 Why wanders wretched thought their tombs around,



15. Blake, William. *Songs of Innocence and of Experience, Shewing the Two Contrary States of the Human Soul*. London: W. Pickering, Chancery Lane, and W. Newbery, 6, Chenies Street, Bedford Square, 1839.

Small 8vo, xxi, (3), 74pp. Original pebbled plum cloth, first state of the binding decorated in blind on both covers, the cartouche smaller than in the 2nd binding and with ruled lines in blind not present in the 2nd binding, "BLAKE'S POEMS." stamped in gilt on the spine (rather than on the front cover, as in the 2nd binding), ruled lines in blind on the spine (lacking in the 2nd binding). Upper joint just splitting but holding, similar split to the hinge. A remarkably fine copy, fresh and clean.

§ First Typographical Edition, the issue with the poem "The Little Vagabond" not present - this has long been held to be the first issue (see Keynes) although others have claimed that it was present but cancelled due to content and thus this is the second issue. Either case is plausible; copies of this issue turn up more frequently in our experience, which is to say very rarely. The only other copy known in this binding is in the Essick collection and is inscribed on the front free endpaper: "James J. G. Wilkinson [the editor of the volume] / 13 Store Street / Bedford Square. / July 16. 1839." This date is one week after the printed date of the "Preface," page xxi. It was acquired Feb. 1997 from Quaritch through John Windle (\$4000).

The preface (by J.J. Garth Wilkinson) gives a mostly favorable account of Blake's life in the context of his work and concludes stirring: "If the volume gives one impulse to the New Spiritualism which is now dawning on the world; -if it leads one reader to think, that all Reality for him, in the long run, lies out of the limits of space and time; and that spirits, and not bodies, and still less garments, are men; if it gives one blow, even the faintest, to those term-shifting juggleries which usurp the name of "Philosophical Systems," (and all the energies of all the forms of genuine Truth must be henceforth expended on these effects,) it will have done its work in its little day..." Keynes, Blake, 135 (issue without "The Little Vagabond"). Bentley, Blake Books, 171 (this issue said by Bentley to have two leaves cancelled by the editor out of prudishness). (106861) \$17500.

THE TIGER.
—

TIGER! Tiger! burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies
Burn'd the fire of thine eyes?
On what wings dare he aspire?
What the hand dare sieze t

16. Blake, William. [Vale Press]. *Poetical Sketches*, with decorations designed and cut on the wood by Charles Ricketts. London: Printed at the Ballantyne Press and sold by Hacon and Ricketts, 1899.

Small 4to., xciii, colophon pp. with two full-page decorations and two illustrative initials cut for the edition and one floral half border. Vale type. Limp vellum with flat spine and yapp edges, backstrip ruled and lettered in gilt, a beautiful copy.

§ One of 8 copies on vellum (110 on paper). Blake's *Poetical Sketches*, published in 1783, contained his earliest poetry and was the only typeset edition of his work to be circulated in his lifetime. It was first reprinted in 1868 by R.H. Shepherd. For the Vale Press edition, Ricketts followed the text of William Michael Rossetti's *Poetical Works of William Blake* (1874) and the volume was advertised as a companion to the Vale Press' *Book of Thel*, published in 1897. All the decorations were cut especially for the book; notable is the figure of Spring, who on the engraved title page appears through parted curtains accompanied by birds and rabbits, and who reappears within the initial O on the facing page at the start of the poem "To Spring". ("O thou with dewy locks who lookest down through the clear windows of the morning.") Watry, *The Vale Press*: B22; Franklin, p.247; Tomkinson p.167. (105865) \$12500.





17. [Book of Common Prayer]. Book of Common Prayer and Administration of the Sacraments ... together with the Psalter ... London: printed by John Baskett, and by the assigns of Thomas Newcomb and Henry Hills, 1715.

Folio, [380], 23, [3]pp. unpaginated (text ends on Aaa4 as per ESTC).

Engraved frontispiece by Loggan after Caspars. Title-page printed in red and black, ruled in red throughout. Contemporary red morocco, covers tooled in gilt with a wide scrolled border, central gilt block of the arms of the Duke of Chandos, backstrip richly gilt, gilt edges, a lovely binding of the period in the style of Mearne skillfully restored at head and foot and along joints. Armorial bookplate of John van Hatten.

§ For a detailed description of this lovely prayer book with a distinguished provenance, see Maggs cat. 1471 item 13. Four bindings for Chandos are recorded by the British Armorial Bindings database. ESTC T81463. (106783) \$9750.





THE BOOK OF COMMON PRAYERS

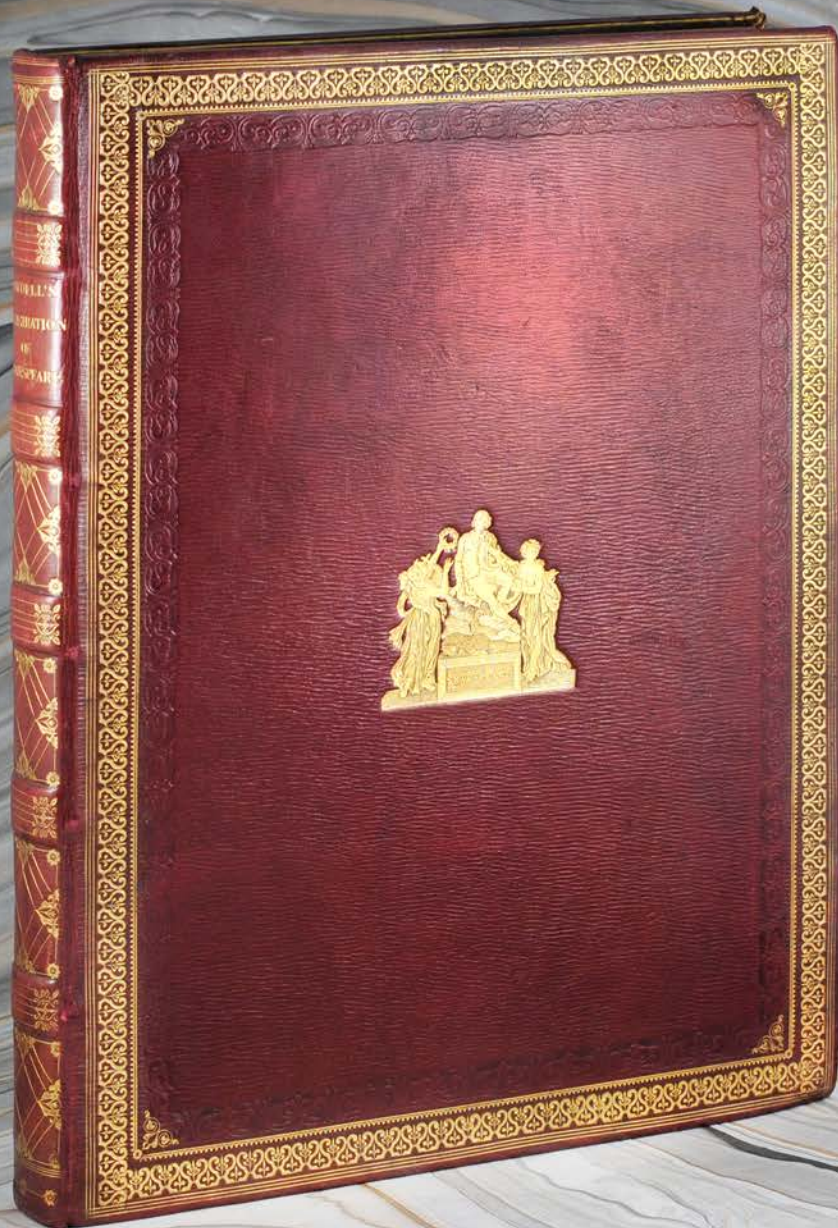
DOMVS ORATIONIS

London, Printed by J^ohn Baskett, Printer to the Kings most Excellent Majesty, And by the Assigns of Thomas Newcomb, and Henry Hills, decess'd. 1715.

THE
B O O K
 OF
COMMON PRAYER,
 And Administration of the
SACRAMENTS,
 AND OTHER
 Rites and Ceremonies of the CHURCH,
 According to the Use of the
CHURCH of ENGLAND;
 Together with the
PSALTER or **PSALMS**
 OF
DAVID,
 Pointed as they are to be Sung or Said in Churches:
 AND THE
 Form or Manner of Making, Ordaining, and Consecrating
 OF
Bishops, Priests, and Deacons.



LONDON.
 Printed by **John Baskett**, Printer to the Kings most Excellent Majesty, And
 by the Assigns of **Thomas Newcomb**, and **Henry Hills**, decess'd. 1715.



18. 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.

§ 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). (104835) \$7500.



Painted by R. Westall R.S.

Engraved by J.C. Parker

HAMLET.

Act 4. Scene 7.

Ophelia

Pub^d. April 28, 1798, by J. & J. Beggell, at the Swan & Lamb Galleries, Pall Mall, 3 at 3^d 90th Cheapside.

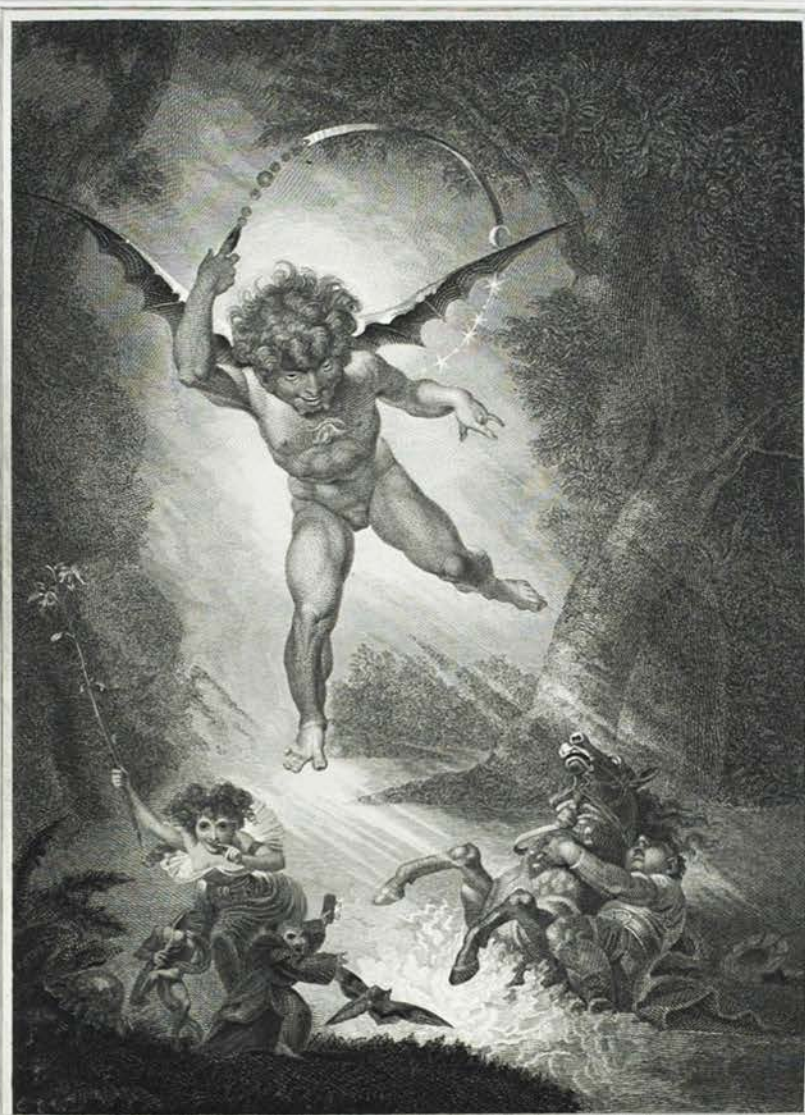




Painted by E. Whalley R.A.

COMEDY OF ERRORS.

Engraved by J. Neagle



Painted by H. Fuseli R.A.

Engraved by J. C. Parler

MIDSUMMER-NIGHT'S DREAM.

Act 2, Scene 1.

A Wood. Puck.

Publ. Sept. 29. 1799, by J. & J. Boydell, 279, Chiswick, & at the Shakespeare Gallery, Pall Mall.



Engraved by J. G. Cox.

Engraved by A. C. Benson.

But stay, for thus, ere yet it be, and
 In this confession, I have said myself
 That just as this poor soul, here, stands, look'st
 Upon all the better world for the night;
 If you just in love you have not kept your death.

SHAKSPEARE.

Romeo and Juliet.

ACT IV. SCENE V.

But heaven keeps his part in strict off,
 The sweetest night was ever for this purpose,
 And now you know she should be so; and it is
 And now you know, seeing she is so, and it is
 Above the clouds, as high as heaven itself.

— LONDON: PRINTED AND SOLD BY W. BENTLEY, in the Strand, near St. Dunstons Church, 1817. W. BENTLEY, Proprietor.



Painted by J. Opie.

Variation

Engraved by W. Blake.

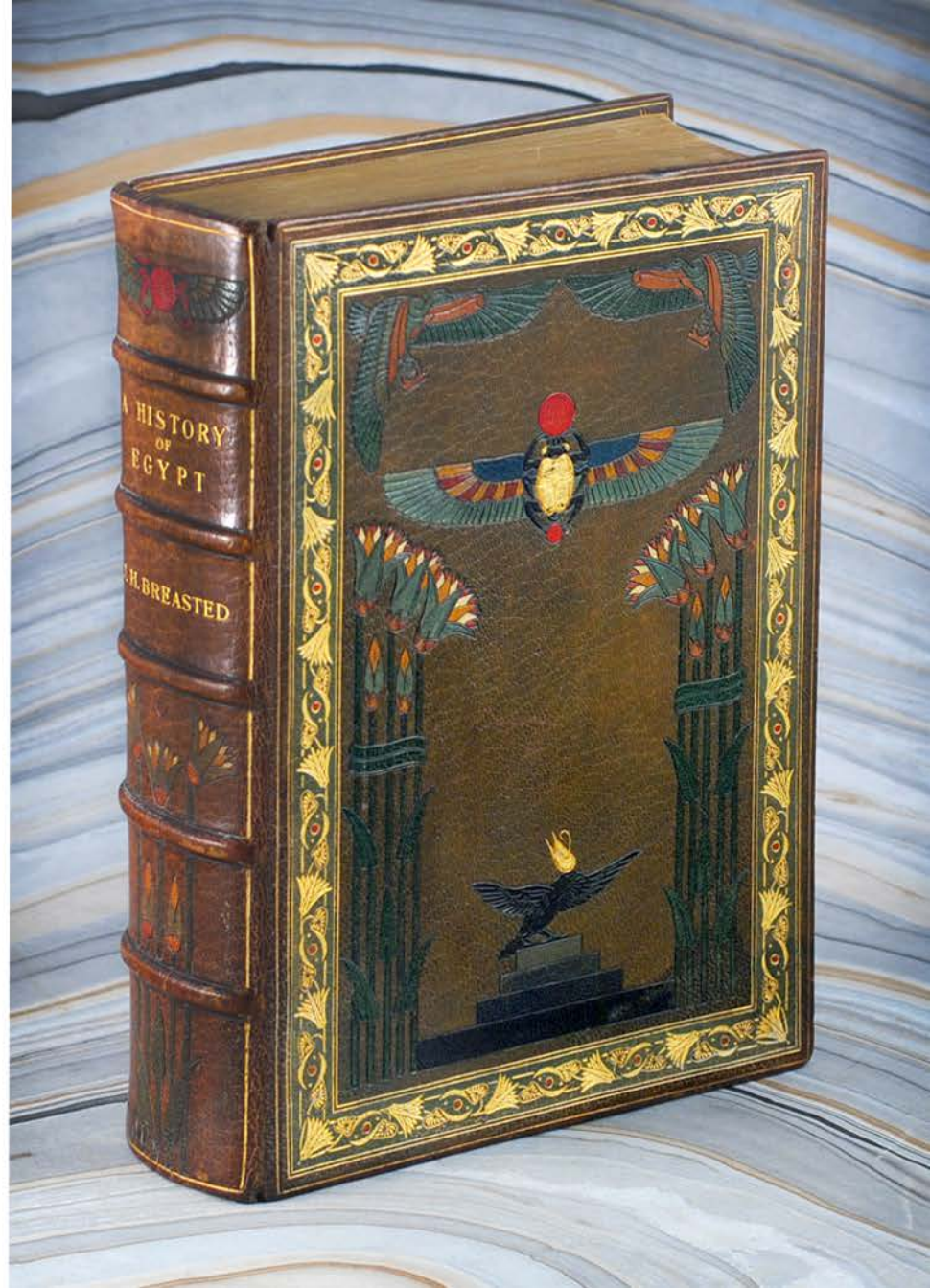
SHAKSPEARE.

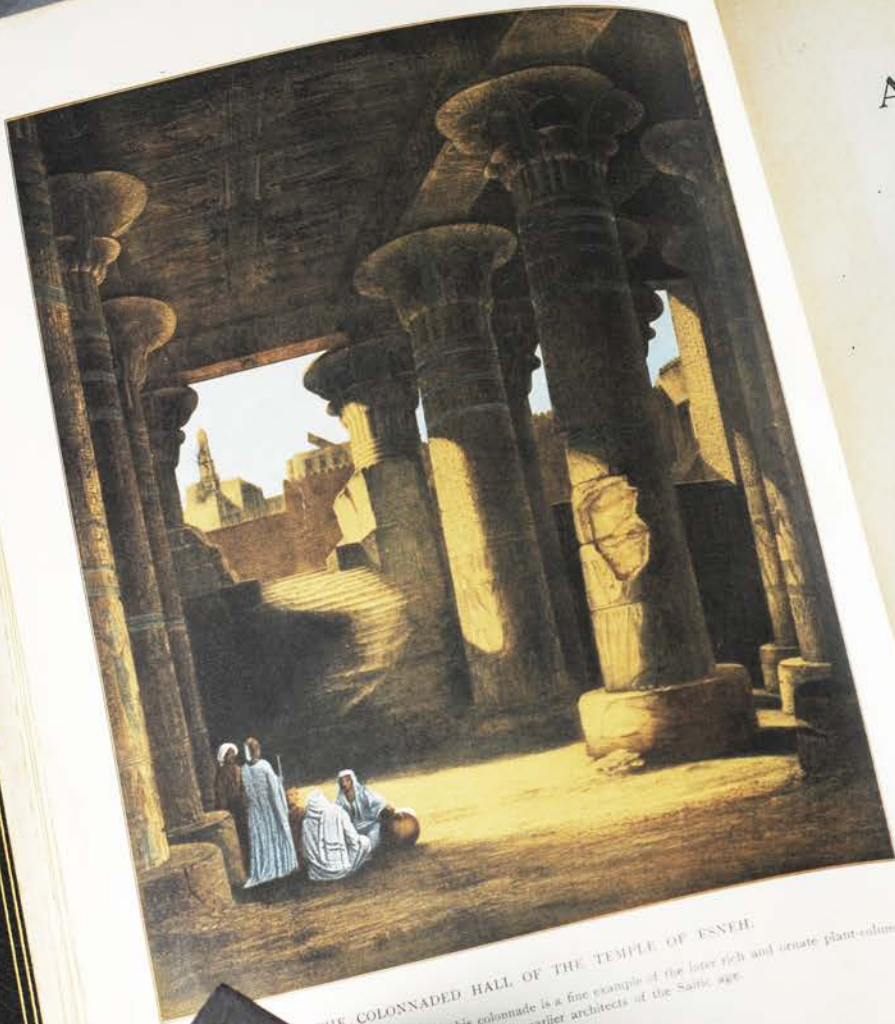


19. Breasted, James Henry. *A History Of Egypt From The Earliest Times To The Persian Conquest*. Second edition fully revised. London: Hodder and Stoughton, [1931].

Thick 8vo. xxix, 634pp. 13 maps& plans (1 color folding), 186 plates & text illustrations, including color frontispiece, index. Full brown morocco extra, upper cover with inlays of light brown, green, black, and red morocco, and gilt stamping, covers bordered with a green morocco strip inlaid with red dots and richly gilt-stamped, backstrip with inlays similar, lettered in gilt, lower cover plain, a very fine elaborate show binding by Riviere for Bumpus. In a plain paper box.

§ A remarkable example of fine binding on an important text on the history of Egypt. (106636) \$4500.





THE COLONNADED HALL OF THE TEMPLE OF ESNEH.

Roman age, but this colonnade is a fine example of the later rich and ornate plant-columns, which owe their origin to the earlier architects of the same age.

A HISTORY OF EGYPT

FROM THE EARLIEST TIMES TO THE
PERSIAN CONQUEST

BY
JAMES HENRY BREASTED, Ph.D.
Professor of Egyptology and Oriental History in the University of Chicago;
Director of Haskell Oriental Museum; Corresponding Member
of the Royal Academy of Sciences of Berlin

WITH TWO HUNDRED ILLUSTRATIONS AND MAPS

SECOND EDITION, FULLY REVISED

HODDER AND STOUGHTON
LONDON TORONTO NEW YORK



20. 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, π2, 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-12. 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.



§ 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 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. (104941) \$8750.





PART OF
SCOTLAND



ENGLAND
By Rob^t Morden

A Scale of Miles
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
Sold by Abel Smith, Norwich
& John Churchill

PART OF IRELAND

THE IRISH SEA

ST. GEORGE CHANNEL

BRISTOL CHANNEL

THE ENGLISH CHANNEL

THE NORTH SEA

THE NORTH SEA

PART OF FLANDERS

XXVIII XXIV XXV XXVI XXVII

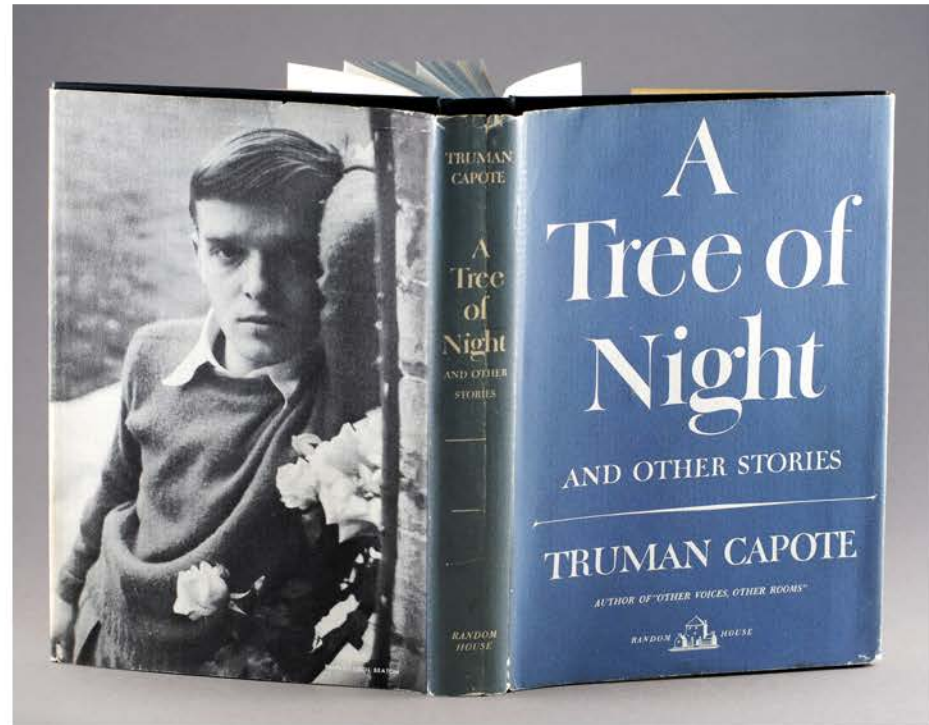
WEST

EAST

1 Degree West SOUTH 1 Degree East



for Mr and Mrs William Schimpf
from Truman Capote



21. Capote, Truman. *A Tree of Night And Other Stories*. New York: Random House, 1949.

8vo, (8), 209pp. Title-page with tinted illustration in blue/grey.

Original black cloth, grey dust-jacket lettered in white, lower cover with the iconic photo of Capote by Cecil Beaton.

§ First edition, with the price present on the front dust jacket flap \$2.75. Inscribed by Capote: "For Mr. and Mrs. William Schimpf Truman Capote". A miraculously fine copy, with the Rockwell Kent bookplate of Fred Adams whose sale catalog listed Capote's first four books inscribed to the same couple, making one wonder if they were family friends or otherwise connected to Capote. Despite going from the recipients via Adams and at least one auction, through another owner to a bookseller in Brooklyn to a bookseller in San Francisco, the book is in virtually flawless condition. (106811) \$2250.

22. Chaucer, Geoffrey. The Canterbury Tales. [Westminster: William Caxton, 1476-1477].

Single leaf, 235 x 188 mm, printed on both sides, with a single rubricated initial. Trimmed close to the text as usual. In a red cloth folder lettered in gilt.

§ From the collection of Norman Strouse, purchased from John Howell Books in the 1960s for \$500 and sold to Bernard M. Rosenthal in 1979. This leaf is from "The Clerk's Tale", the last 22 lines of part 1 and the opening 34 lines of part 2. In very good condition. Of utmost importance in the history of printing in England, this single leaf is from the first substantial book printed in England and exists in a handful of more or less complete copies; most of the holdings in the USA are single leaves. The ISTC record ic00431000 notes all extant copies, including this one.

"Caxton was both the first to print a book in English, and the first English printer. He realised the commercial potential of the new technology while working as a merchant in the Low Countries and Germany, birthplace of printing in Europe. Around 1475, Caxton set up his own printing press in London. Among his earliest books are two magnificent editions of the 14th-century classic, Chaucer's 'Canterbury Tales': the first published in 1476 and the second, illustrated with woodblock prints, in 1483." British Library). (106554) \$9500.

I pray you spekeith nomore of this matere
With herte Wyl they sworpn and assentyn
To al this thing; ther sayde no wight nay
Hesekynge hym of grace or that they woutyn
That he wolde graunte hem a certayn day
Of his sponsayll as sone as euer he may
For yet alwey many of the peppl drede
Lest the Markis wolde no Wyf Wedde
He grauntid hem a day suche as hym lest
On Whiche he wolde he weddid; sikirly
And sayde he did; al this at hir request
And they with humble entent buyowly
Kneling; vp on her knees ful reuerently
Hym thankid; alle and; thus they haue an ende
Of her entent and; soon ayeen they wende
And; here vp on he took his officers
And; comaundid; for the feste purueye
And; to his pryue knyghtis and; squieris
Suche charge gaf as hym list on hem leye
And; they to his comaundement okepe
And; eche of hem doth al his diligence
To w; into that feste high reuerence
Prima pars Grisildis.

Nought fer fro that paleis honourable
There as this Markis schoop his mariage
There stood; a thorp of sighte ful delectable
In Whiche that pure folk of that village
Hadden her lestis and; her herbigage
And; of her labour took hir sustenance



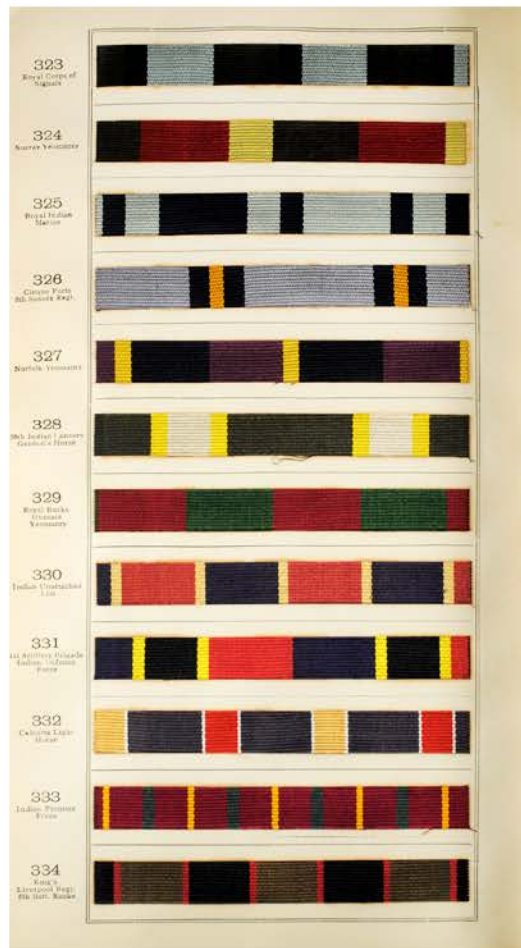
23. Clemens, Samuel Langhorne (pseud. Mark Twain). The Jumping Frog. The Private Printing of the "Jumping Frog" Story. An Afterword by Mark Twain. Easthampton: Cheloniidae Press, 1985.

8vo. unpaginated with numerous black and white illustrations by Alan James Robinson. Bound by Daniel Kelm at The Wide-Awake Garage in full calf with a green and tan frog (pre-jump) on the upper cover, (mid-flight) on each doublure, and (landing) on the lower cover. Binder's copy of the full leather edition (one of 20 copies). Signed by Robinson, who notes "Binder's Copy" on edition limitation page in place of limitation number. Binding limitation page signed by Kelm. In a large linen box with a pull-out compartment containing a complete suite of artist's proof wood engravings, each signed by Robinson, a state-proof suite of prints also signed, and the artist's proof copy of the regular edition book. Fine in a slightly spotted linen box.

§ This Cheloniidae edition of the Jumping Frog is from Mark Twain's Sketches, New and Old (1875). It contains three versions of the tale: the original, the version translated into French and the version "restored to the English after martyrdom in the French" by Twain. The afterword, "The Private Printing of the 'Jumping Frog' Story" by Samuel Clemens, first appeared in the North American Review (1894). A classic of American private press books and the most desirable copy imaginable. (106310) \$4500.



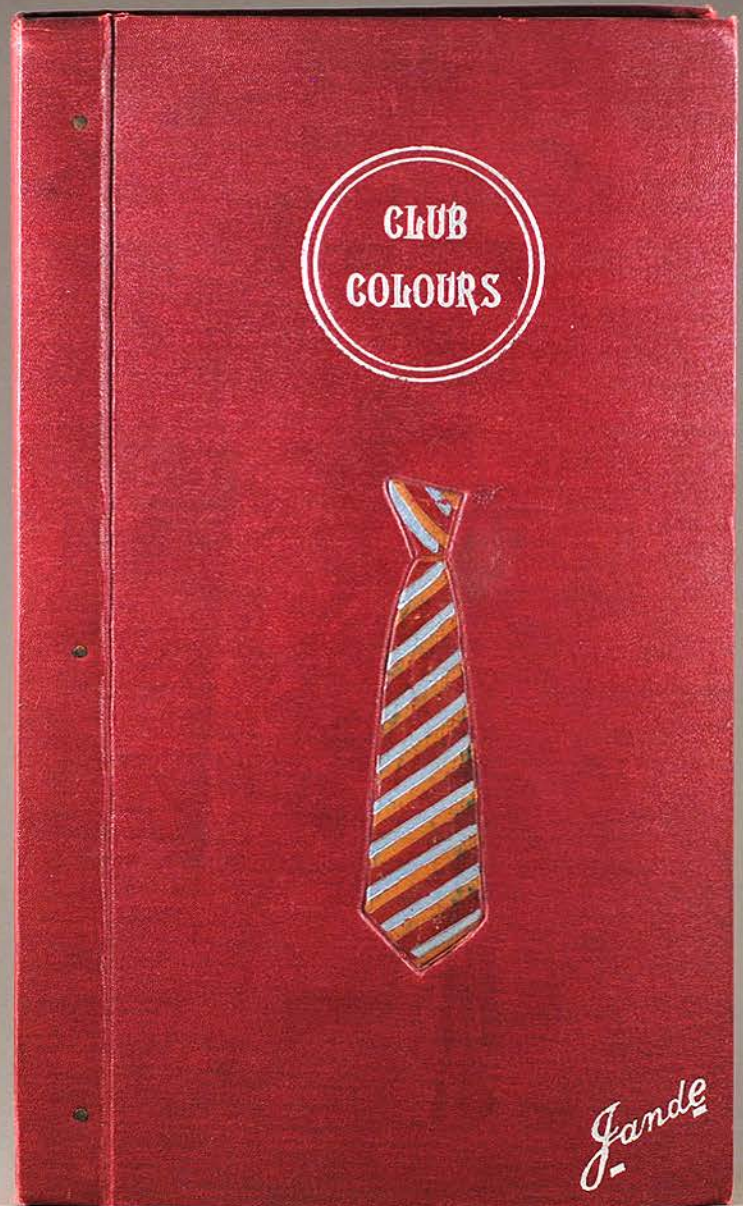
Second State *W. J. ...*

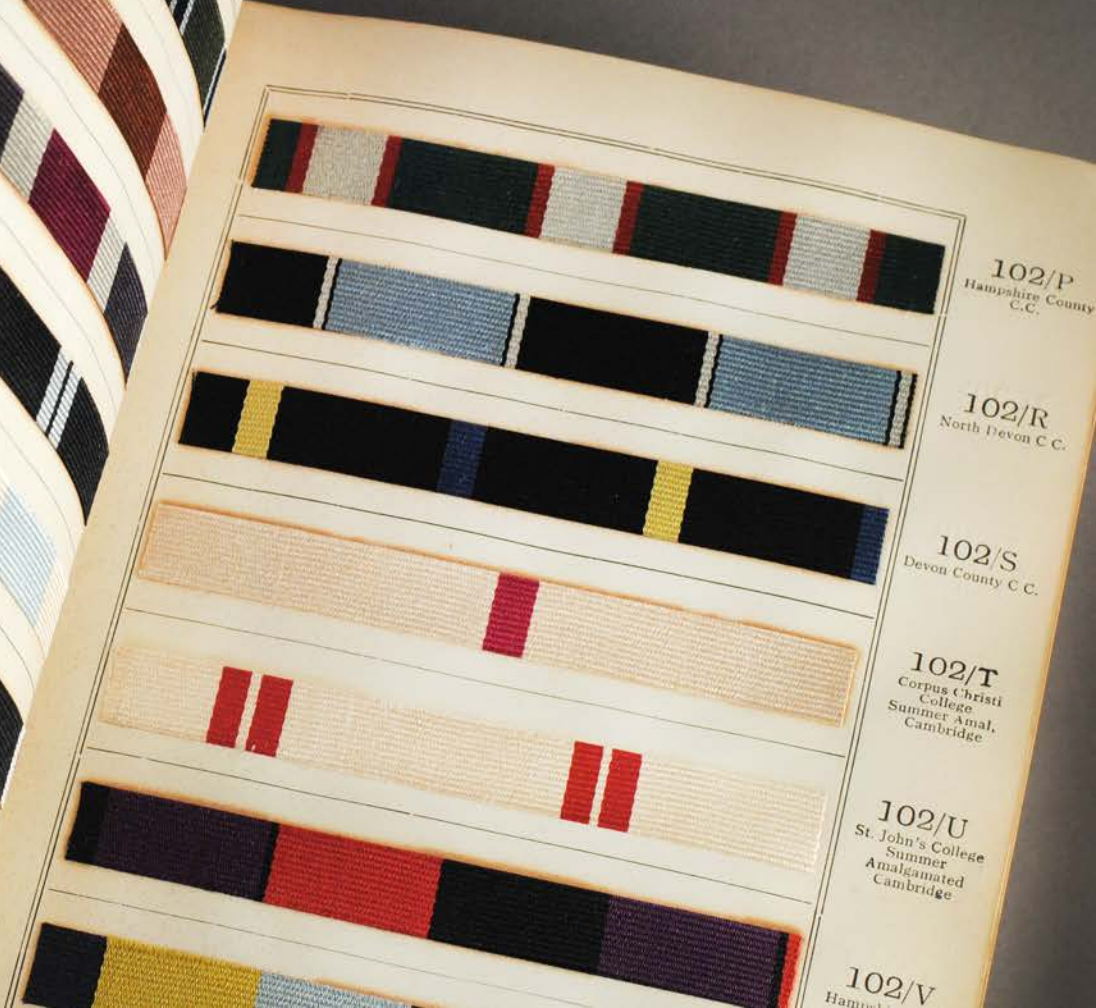


24. TRADE CATALOGUE. Club Colors / Jamde [cover-title]. Manchester, England: Joseph Brown, Maker, 7 Nicholas Street, no date.

Tall folio, maroon cloth binding with an embossed club necktie on the upper board, three preliminary leaves with illustrations of clothing and clothing accessories, followed by 30 leaves with over 400 samples on the recto and verso of each leaf of the colors and designs of various clubs, organizations and societies, e.g.: Magadalen College, Oxford; Trinity Field Club, Cambridge; Queen's Club; Army Golfing Society; Old Reptonian; etc, etc. Binding slightly rubbed; in fine condition.

\$1,500.00





102/P
Hampshire County
C.C.

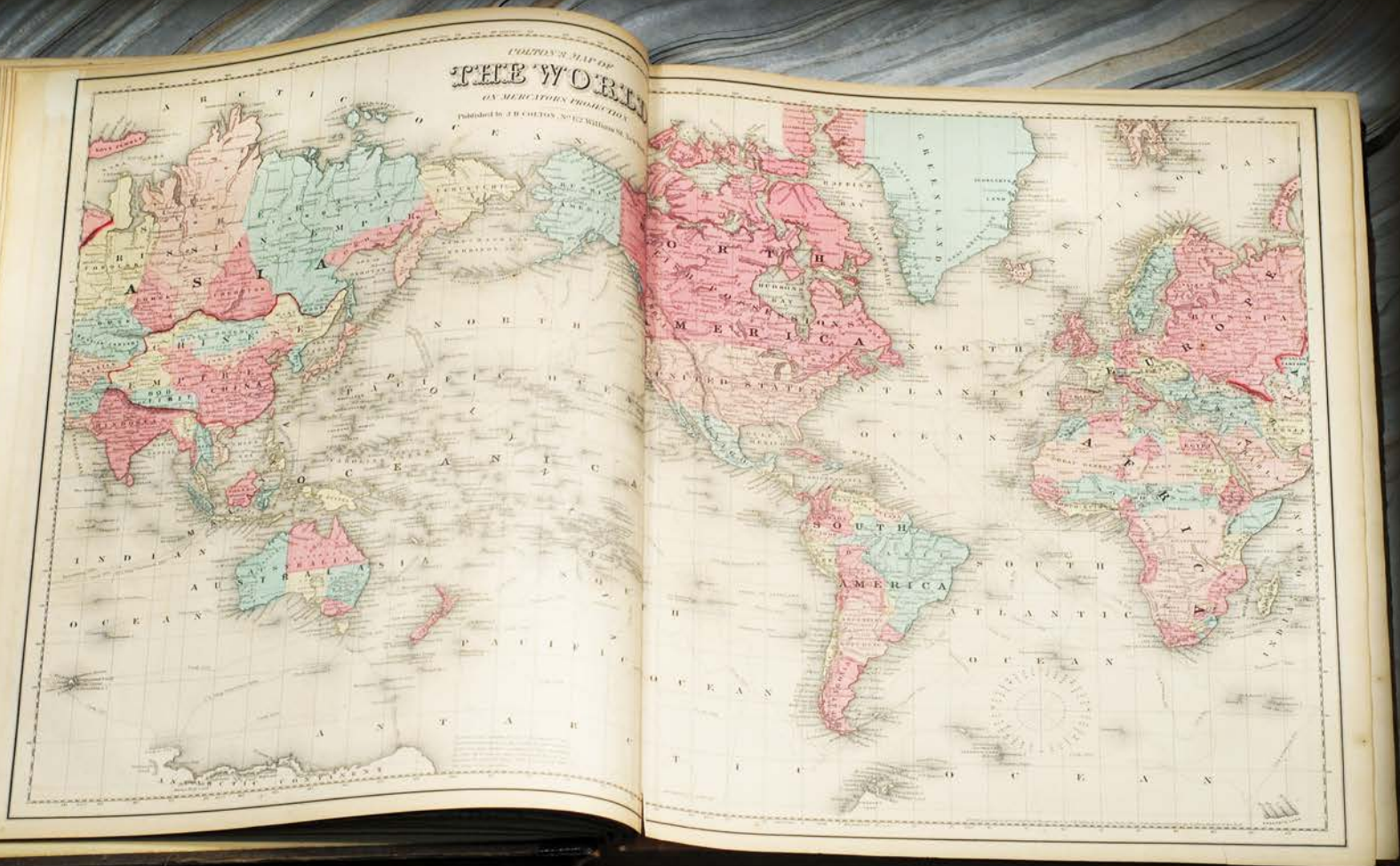
102/R
North Devon C.C.

102/S
Devon County C.C.

102/T
Corpus Christi
College
Summer Amal.
Cambridge

102/U
St. John's College
Summer
Amalgamated
Cambridge

102/V
Hampshire



25. Colton, G. Woolworth. Colton's General Atlas, Containing One Hundred and Eighty Steel Plate Maps and Plans, on One Hundred and Eight Imperial Folio Sheets. Accompanied by One hundred and sixty eight pages Letter-Press Descriptions, Geographical, Statistical, and Historical By Richard S[wainson] Fisher. New York: J.H. Colton, 1860.

Huge 4to, a very good copy in a slightly scuffed and worn binding but perfectly sound.

§ A very good and complete ex-library copy with minimal markings; a scarce pre-Civil war atlas, no copies online (March 2015) and the last copy at auction being 2004 (\$2500). (106868) \$6500.



26. De Bry, Theodor and Johann Theodor de De Bry. [The Great Voyages in Latin] Americæ Pars VII [and] Americæ nona et postrema pars. Frankfurt: Main, 1599 & 1602.

Two vols. in one, 4to, (Part 7) (2, map), (2, title) 3-62, (2, blank); (Part 9) (8, title, dedication, Lectori Benevolo, 1-362, (2, blank), (2, title) 25ff. of plates, (2, title) 3-56, (2, title), 3-100, (2, title) 14ff. of plates, (2, blank). Straits of Magellan map from Part 9 bound before title of Part 7, Idæa Vera et Genuina bound before Relatio historica. General titles with elaborate engraved borders, modern tree calf, some heavy browning.

§ First editions in Latin from De Bry's Great Voyages, praised by Boise Penrose as "the cornerstone of every library of Americana." Part 7 is a translation of Schmidel's account of his journey to Argentina and Paraguay (1567). Part 9 comprises translations of Acosta's important work on the Indians of Mexico and Peru *Historia Natural y Moral De Las Indias* (1590), Potgieter's journal from de Weert's voyage through the Straits of Magellan (1600), and van Noort's circumnavigation of the globe (1601). Each account is illustrated with highly detailed, and highly influential copper-plate engravings, devised, with artistic license, from eyewitness accounts: "[These engravings] were the first serious attempt to illustrate the literature of the New World with any degree of accuracy. It is hard to overstress their importance to the European audience, for they established the iconographic program of the Americas" (Elizabeth H. Boone, 1989). De Bry died in 1598, and the publication of his illustrated series of voyages was continued by his widow and sons, who issued parts seven, eight, and nine. Brunet I p.1329 & 1331. Sabin 8784. (106268) \$10000.

X.
DE MIRABILI SVA PECCATA
CONFITENDI RATIONE.



INTER cetera historia memorabilia, modus quoque mirabilis sui peccata confitendi Iappanis in usu est. Regio Ocaca præruptis & altissimis scopulis insignis est, quorū vertices 200 orgis nonnunquam eminent. Inter illos vnus præ reliquis longissimè exporrigitur aut propendet. Quem peregrinantes (quos Xamabuxis vocant) vel de longinquo intuitu, illico expauescunt, tremantque. Ex his montium ita propendentibus fastigiis, velutis ferreus exeritur seu emittitur, ita fabrefaciunt, ut tortili filo eum foras proferri, tum intro recipi queat. In velutis extremo lanx suspensa grandior est. Itaque si Xama-



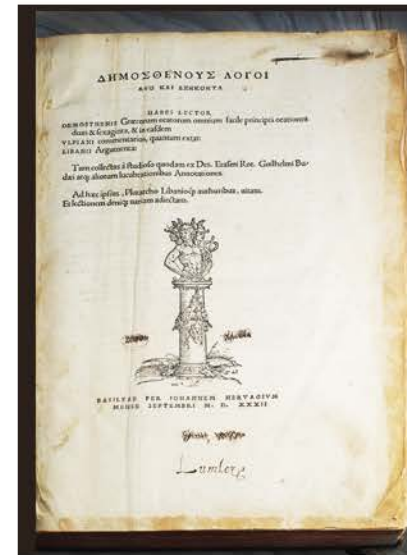


XIII.
**HOLLANDORVM CVM HI-
 SPANIS ANTE MANILLAM**
 pugna naualis.



S M ante Manillam Hollandi agerent, Hispani contra ipsos nauem instructissimam tum militibus, tum tormentis emisissent, ut eandem aut euerterent, aut captarent. Sed cum à prima uelitatione pugna adeo inualuisset, ut Hollandorum nauem Hispani iam dum occuparent: inferne per extensas crates Hollandi infestantes Hispanos tanto robore ac animo inuasissent, ut multis casis, retrocedere, ac ad nauem suam redire cogerentur. Cumq; desperata uictoria iam in Manillam recurrere inciperent: nauis, que uolentis tormentorum diuerberationibus admodum comminuta fuerat, mergi ac in fundis declinare uisa est. Ibi ergo Hispanos uniuersos Hollandi ante conspectu suu suffocari uiderunt. Nihilominus tamẽ Hollandoru Vicealmirans ab Hispanica Vicealm. in fuga correpta & occupata est. His appicta est nauis Iaponica cu uelis ex flore intertextis, ac lignea anchora.

ddd 2



27. Demosthenes. Demosthenous Logoi duo kai hexekonta... Habes lector Demosthenis Graecorum oratorum omnium facile principis orationes duaset sexaginta, et in easdem Vulpiani Commentarios quantum extat: Libanii Argumenta... Tum collectas a studioso quodam ex Des. Erasmi Rot. Guilhelmi Budaei... Basel: J. Herwagen, Sept. 1532.

Folio, [12] ff., 532, 208 pp., [28] ff. Text in Greek. 17th-century English sheep, blind ruled, "B.C.R." stamped in gilt on the upper cover, gilt decorated backstrip. Skillfully rebaked, preserving original backstrip. Red-stained edges. Woodcut printer's device on title page and repeated on verso of final leaf. Old signature crossed out on title, with the signature "Lumley" beneath (see note). Title a bit stained and soiled, final 5 leaves with small burn hole in margin and a small part of one margin torn away.

§ First edition of this version edited by Erasmus and Budaeus. Provenance: John Baron Lumley: "BCR" (owner unknown but probably after Lumley): J.P. R. Lyell. Sold at Christie's 2004 (£2151) to Jonathan Hill: private collector CA. A distinguished copy of an important book; Lumley was a great Elizabethan collector and patron who owned one of the largest libraries of his day, some 3000 books housed at Nonesuch (see DNB). Lyell was the collector and scholar who founded the Lyell lectures which continue to this day. Adams D-261; BLSTC German, p.238; Dibdin I, 476; Hoffman I, 508. See (1956) also the BM catalogue of the Lumley collection #1709: "privately owned". (106761) \$9500.

28. Dickinson, Emily. Poems: Edited by two of her friends Mabel Loomis Tod and T.W. Higginson. [with] (the same) Second Series. (and) Third Series. Edited by Mabel Loomis Todd. Boston: Roberts Brothers, 1890-1896.



3 vols., small 8vo, xvi, [13]-152; viii, [1]-230; viii, 1-200 pp. Vol. 1 bound in white cloth stamped with floral design on upper cover in silver, lettered in gold, backstrip gray cloth lettered in gilt, gilt top; vol. 2 bound in gray cloth with same designs and lettering all in gilt, gilt top; vol. 3 bound in green cloth with same designs and lettering all in gilt, gilt top. Issue points and condition stated below. All in custom folding box.

§ First editions of one of America's greatest poets of the 19th-century. The first volume (500 copies printed) is a bit dull, backstrip lettering dull and the fore-edge where the paper had chipped; Myerson's binding B with the lettering stamped in gold. The other two volumes, both Myerson's binding B, are in very good condition, unbumped, fresh and gilt-stamping bright, backstrips a little darkened. The second and third volumes both have the Roberts imprint at the foot of the backstrip. Sets of all three in such good condition are seldom encountered. BAL 4655, 4656, 4661. (106504) \$11750.



29. [Dodgson, Charles Lutwidge, pseud. Lewis Carroll] *Alice's Adventures in Wonderland* [and] *Through the Looking Glass and what Alice Found There*. London: MacMillan and Company, 1866-1872.

2 vols., 8vo, AAIW: [xii], [1]-192 pp. With forty-two illustrations by John Tenniel including frontispiece. [Together with: TTLG] [xii], [1]-224, [4] pp. Fifty illustrations by John Tenniel including frontispiece. With one page of publisher's advertisements. With the original cloth bindings bound in at the end of both vols. Full dark blue-black morocco, covers decorated with gilt designs, backstrips richly gilt, gilt edges, invisibly rehinged, internally very clean, and both volumes well preserved in matching blue cloth cases. The Jennie Crocker Henderson copies with her bookplate in each volume.

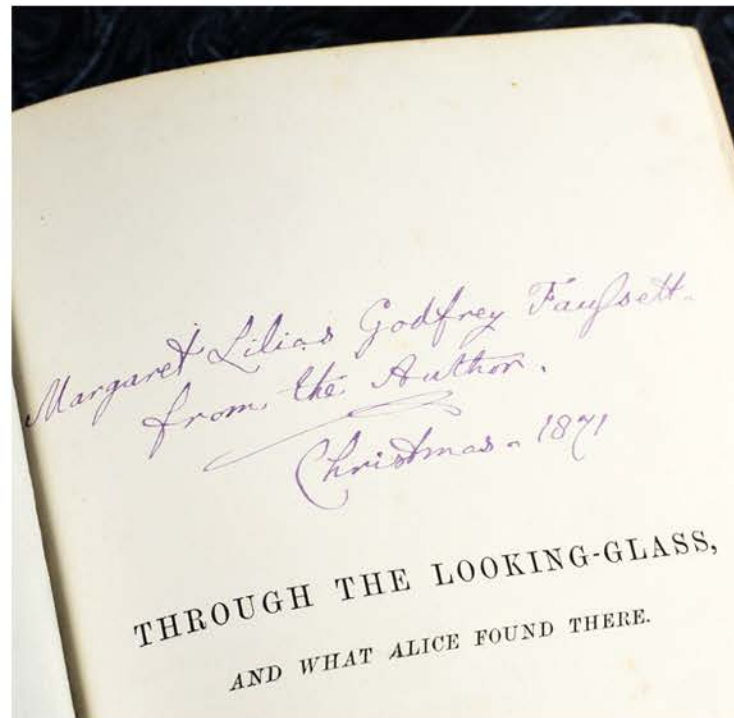
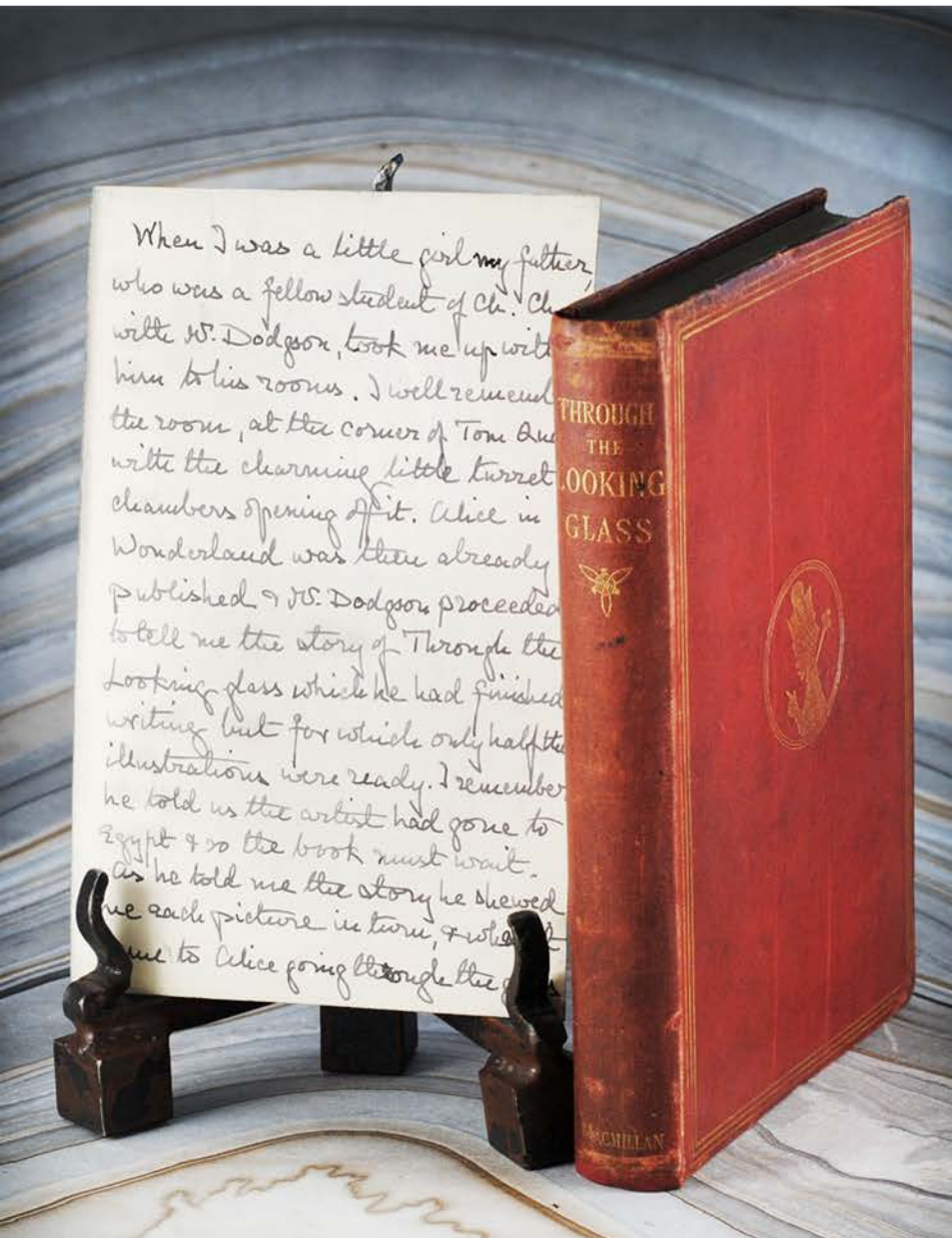
§ First published edition of "Alice in Wonderland". First edition first issue of "Through the Looking Glass". Famously, the first edition of 2,000 copies was recalled by Dodgson, due to what he (or Tenniel) felt to be the unsatisfactory printing of Tenniel's illustrations, and was never offered for public sale. For this new edition the book was entirely reset by Richard Clay and was published in November 1865 (though dated the following year). It is this version which formed the basis for all future Macmillan editions. This copy was last sold in 1971 by John Howell-Books to the present consignor. Loker, Grolier Children's 100, 35. (106798) \$12500.





“Oh, you sing,” said the Gryphon.





30. [Dodgson, Charles Lutwidge, pseud. Lewis Carroll] *Through the Looking-Glass and what Alice Found There*. London: MacMillan and Company, 1872.

8vo, [xii], [1]-224, [4] pp. Fifty illustrations by John Tenniel including frontispiece. With one page of publisher's advertisements. Original red cloth gilt, binder's ticket, neatly restored as usual, inscribed by the author. In a morocco box.

§ First edition first issue of "Through the Looking-Glass" with the misprint "wade" instead of "wabe" on page 21 and page 98 unnumbered. Inscribed: "Margaret Liliad Godfrey Faussett from the Author Christmas 1871." Margaret Liliad Godfrey Faussett (1860-1931) was the niece (not daughter as has been stated in the past) of Dodgson's mathematics tutor at Christ Church, Robert Godfrey Faussett (1827-1908), thus daughter of his brother Henry. Laid in is a letter from her recalling a visit to Dodgson's rooms in Ch. Ch. This copy is one of the 100 copies the author inscribed in December of 1871. A census is currently being made of all extant copies. (105748) \$15000.

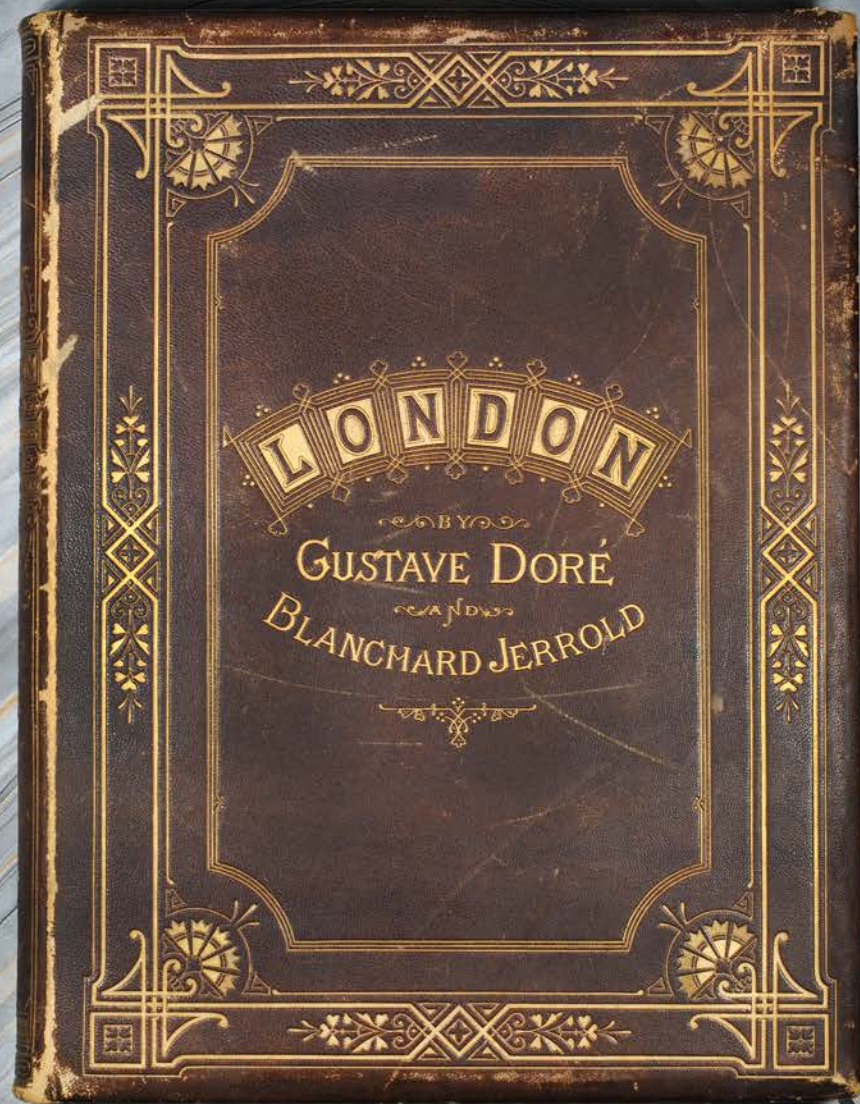


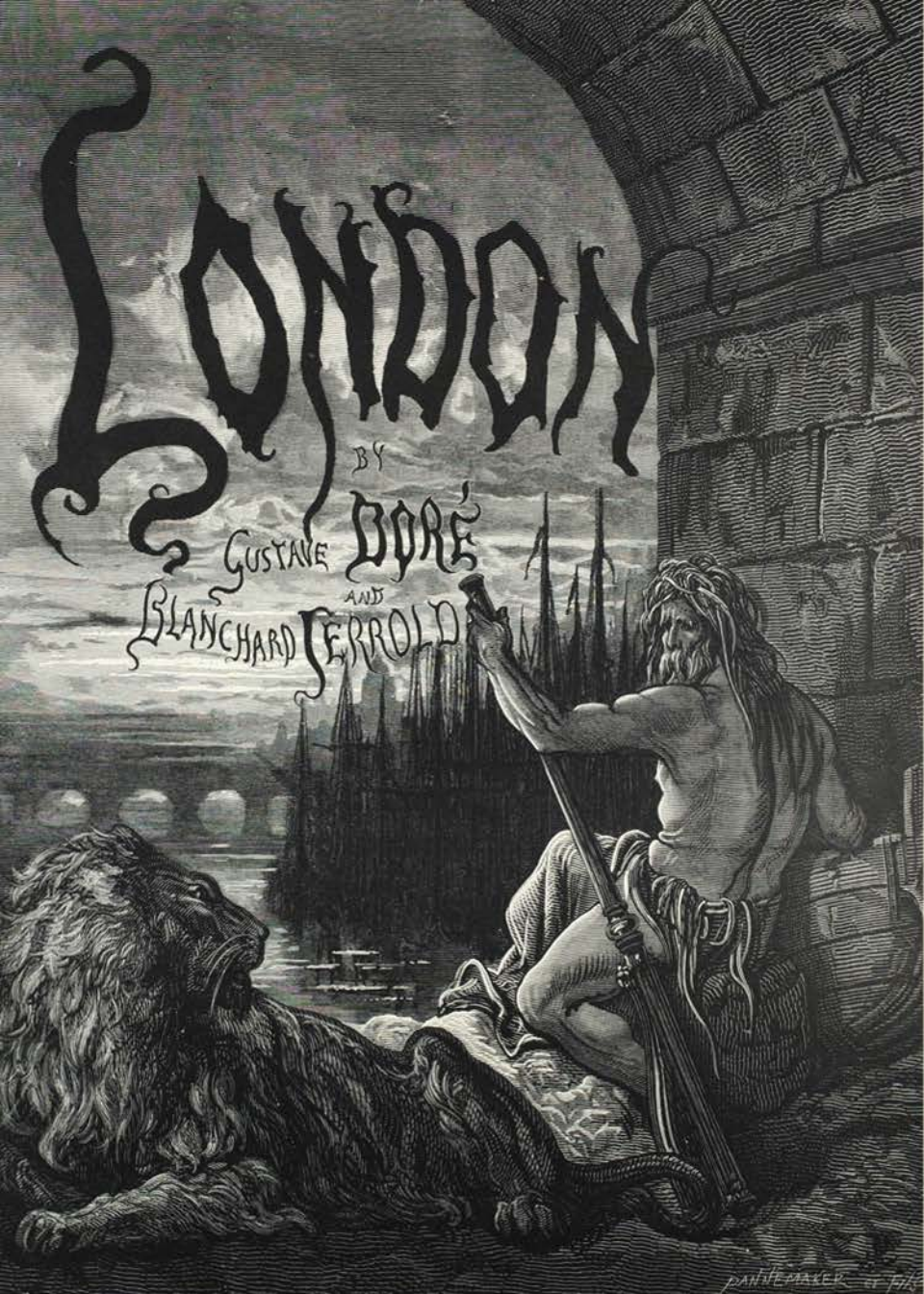


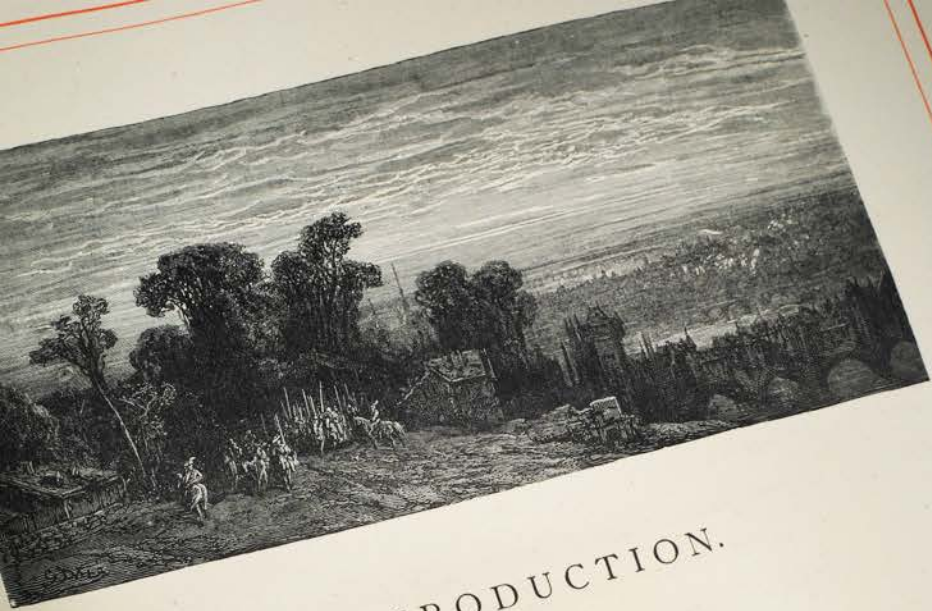
31. Dore, Gustave and Blanchard Jerrold. London. A Pilgrimage. London: Grant & Co., 1872.

Folio, original brown gilt-stamped and lettered morocco, backstrip richly gilt. [xiv], xii, 191 pp. Wood-engraved half-title, frontispiece, & 52 full-page plates, each with captioned tissue guard; and 146 wood-engraved text illustrations and pictorial initials. An ex-library copy, with white tipp-ex on the backstrip and two library bookplates in the front pastedown.

§ First English edition of this great work, preceding the first French edition (with its briefer, less informed text) by four years. This copy is in the deluxe presentation publisher's binding, exceptionally rare thus. The book was conceived in 1868 by Jerrold, an experienced journalist; and author and artist prowled every corner of the metropolis, sometimes accompanied by plainclothes police. . "The theme of this book had been anticipated by Matthew Arnold three years earlier when he wrote of 'London, with its unutterable external hideousness, and with its internal canker of publicé egestas, privatim opulentia - to use the words which Sallust puts into Cato's mouth about Rome, -unequaled in the world' (Culture and Anarchy, London, 1869, p. 31). Doré's devastating realization of the contrast of wealth and poverty in a modern metropolis makes London one of the great illustrated books of the world. The English edition antedates the French by four years (and has 6 more plates), and indeed it is a handsomer book, except for the few copies of the French edition printed on papier de Chine." - Ray. "If one book depicts Dickens' London in all its glory and especially misery, this is it; and it is hard to cite another book of any period which so perfectly defines a time and place in history as this book does." Bland, A History of Book Illustration, pp. 289-90. Ray, Art of the French Illustrated Book, 251. Illustrator and the Book in England 297. Artist and the Book 86. Muir, Victorian Illustrated Books, pp. 225-227. (106883) \$3250.







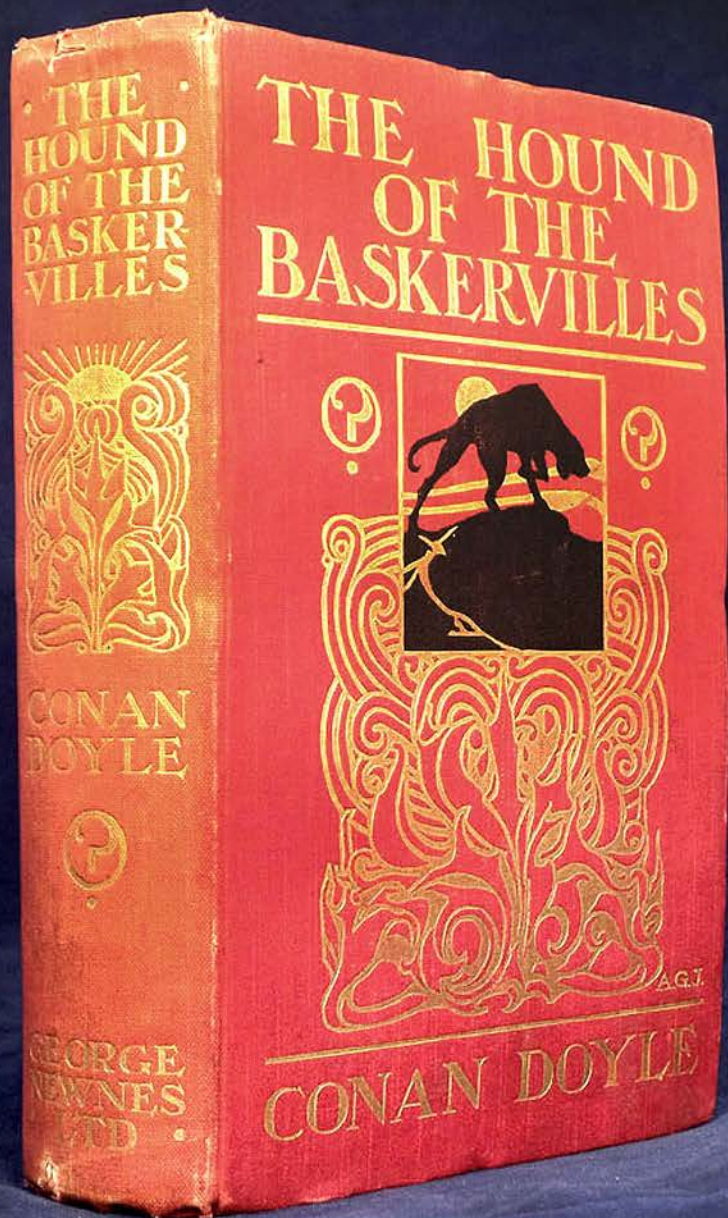
INTRODUCTION.



WE are Pilgrims, wanderers, gipsy-loiterers in the great world of London—not historians of an ancient port and capital to which the Dinant of Dinant on the Meuse, carried their brass vessels six hundred years ago. In the bosom of old Thames, now churned and screw, cargoes were borne to London. It is indeed an ancient tide of business in the fabled days of the boy Whittington, listening to the tales of the boy of Highgate. We are true to remote amicable relations of the earth; we, French artist and some of the salient features of the magic influence of the



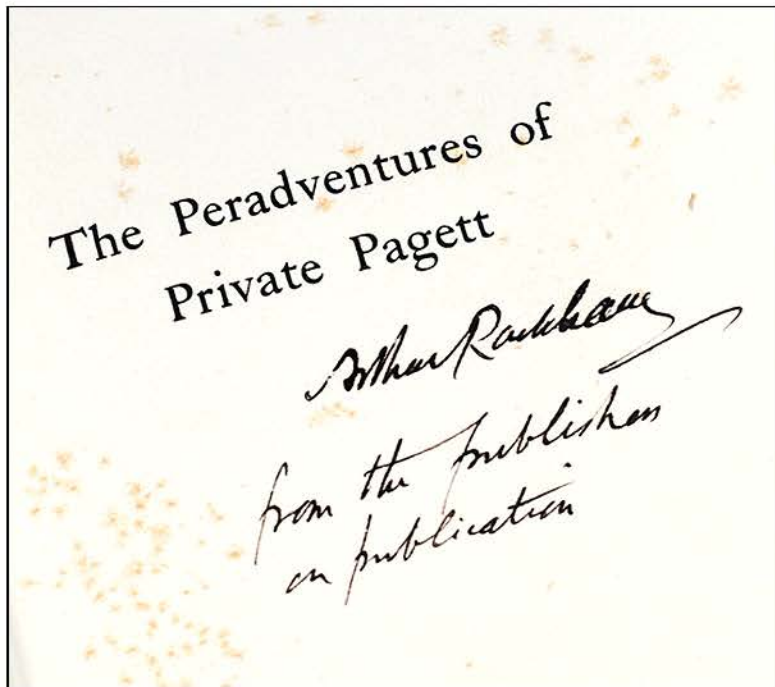




32. Doyle, Arthur Conan. *The Hound of the Baskervilles*. Another Adventure of Sherlock Holmes. London: George Newnes Ltd., 1902.

8vo, (viii), 359pp. Frontispiece and 15 illustrations by Sidney Paget. Original red cloth, elaborate gilt and black decorations and title to upper board and backstrip. Binding with a couple of dings (carried around by string?), backstrip faded, a very good unsophisticated copy.

§ First edition in book form, first issue with the two points usually cited. One of Doyle's most memorable creations, with classic lines, it saw the return of Holmes to an adoring public. "Mr. Holmes, they were the footprints of a gigantic hound!" Wolff 1907. (105914) \$2250.



33. Drury, W.P. *The Peradventures of Private Pagett*. With eight Illustrations by Arthur Rackham. [with an original drawing] London: Chapman and Hall, 1904.

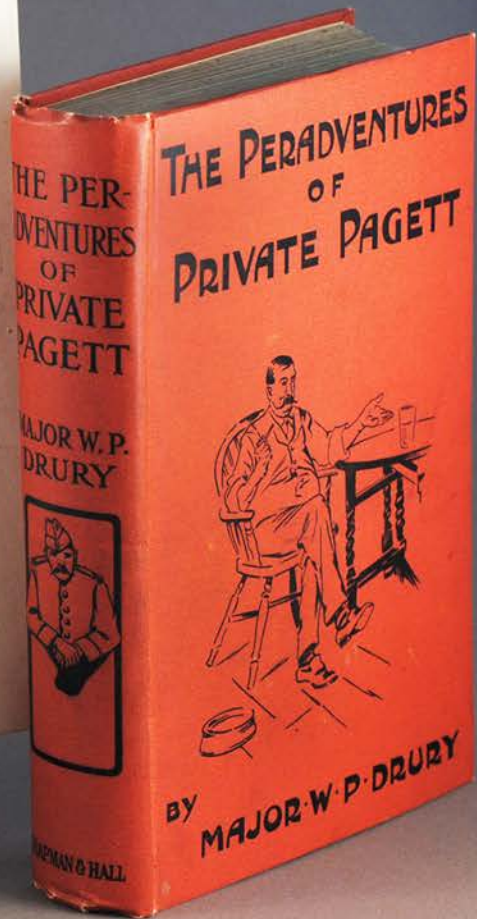
Small 8vo, (12), 242, (2)pp. With a frontispiece and 7 plates. Original decorated red cloth, edges lightly spotted, otherwise a very good copy in a cloth box.

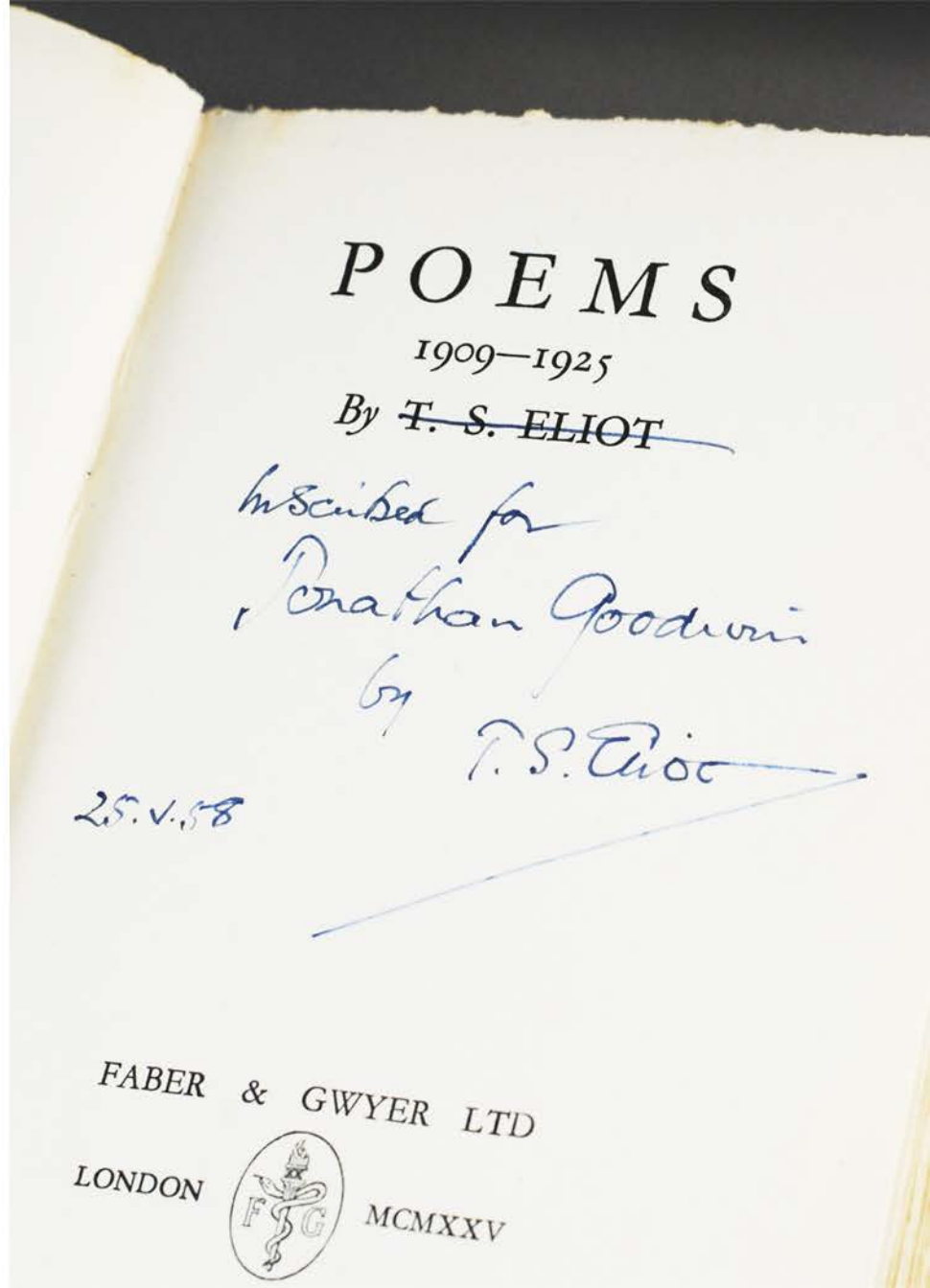
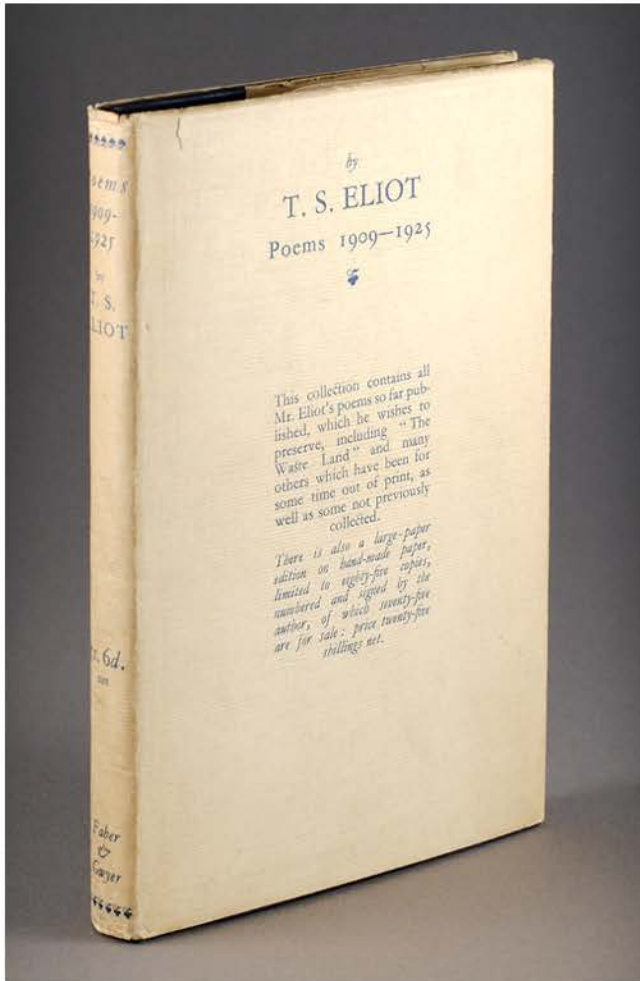
§ First edition, Arthur Rackham's own copy inscribed by him: "Arthur Rackham from the publisher upon publication". A scarce book, especially in good condition. Loosely inserted in the box are magazine pages with parts of the book and Rackham's illustrations. Also present is an original pen and ink sketch (signed AR), not published in the book but used in the magazine version, inscribed in pencil on the front and back (not by Rackham) "Sketch for heading Mr. Pagett the marine" (front) and "The only early sketch for *The Peradventures of Private Pagett* not published in book form but in the magazine version" (back). Another light pencil sketch is also on the back. (11460)\$4500.





*Should be reading
Mr. Pagett the woman*





34. Eliot, T.S. Poems 1909-1925. London: Faber & Gwyer, 1925.
8vo, (4), 5-98, (99)pp Original blue cloth, paper spine label; printed dust jacket (slightest soiling); quarter morocco slipcase. The finest imaginable copy.

§ First edition, presentation copy inscribed on the title-page: "Inscribed for Jonathan Goodwin by T.S. Eliot 25.v.58." Gallup A8a. (105849) \$9750.

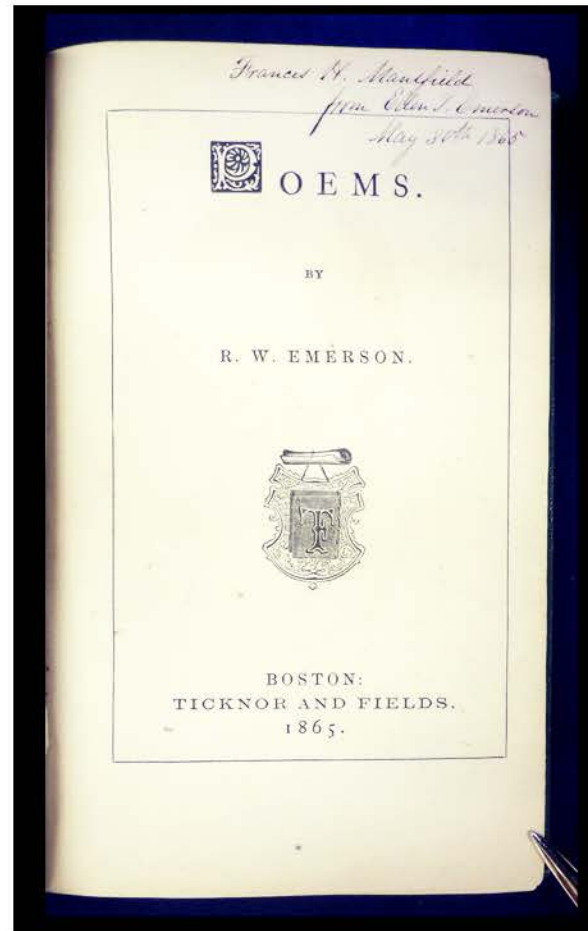
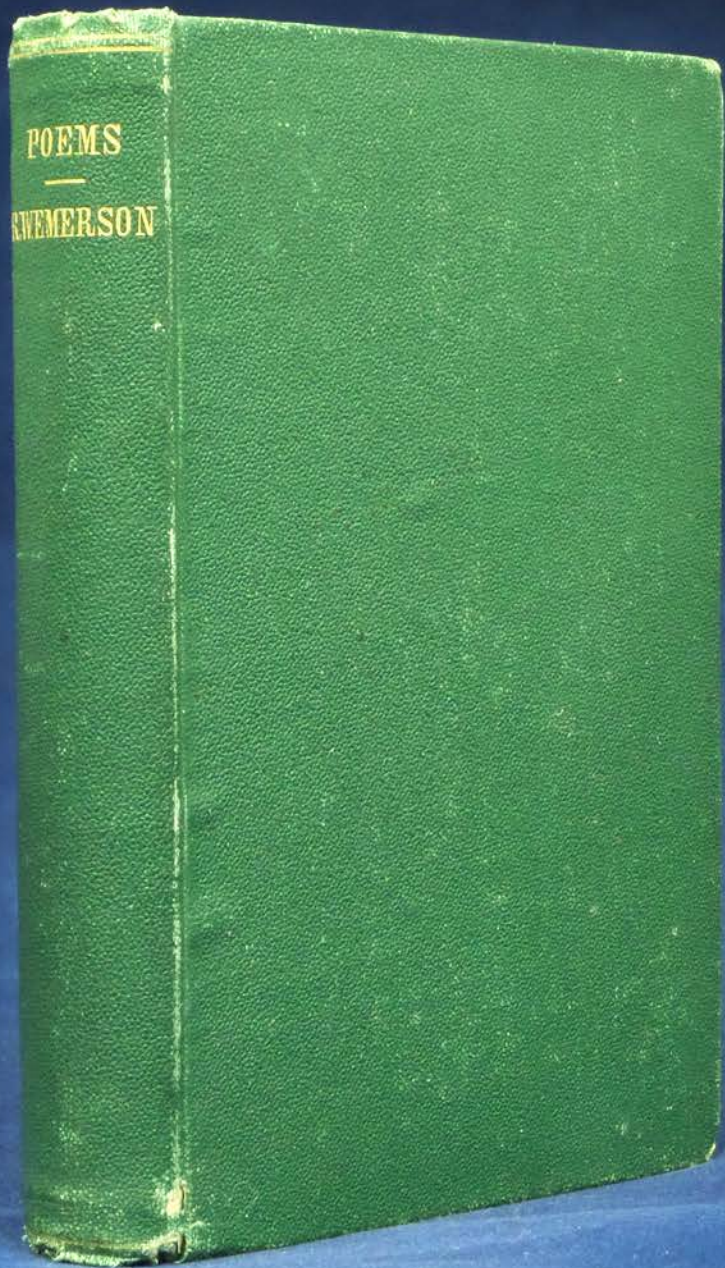


35. Elizabeth I. Enthroned initial letter portrait of Elizabeth I. Westminster: 20th July [1576].

1 p., large folio, 22 x 29 inches, written in ink in a good departmental hand, the portrait c. 5 x 3 inches finely executed in ink and wash within the interlacing strapwork initial "E", folded, matted and framed with a portrait of the Queen. The seal is lacking but remains of the laces are present. Some staining along the top margin, small black dot in the centre of the Queen's forehead.

§ A fine and rare example of a contemporary letter portrait of Elizabeth I, at the age of 42. The document grants the Manor of Northaw and other lands in Hertfordshire to Ambrose Dudley, Earl of Warwick, in exchange for the Manor of Rosedale Priory transferred to the Crown. Auction records show 10 such portraits selling between 1987 and 1997, none since. The old description seems to originate from Maggs. (106067) \$8500.





36. Emerson, Ralph Waldo. Poems. Boston: Ticknor and Fields, 1865.
12mo, 254pp. With a tipped-in portrait frontispiece. Original green cloth, very good.

§ First edition, presentation copy inscribed by Emerson's daughter Ellen: "Frances H. Mansfield from Ellen T. Emerson May 30th 1865". Later signature in ink of Sarah Mansfield. No record found of any copy inscribed by Emerson himself; this copy last sold at Swann's in 1977 for \$110. BAL 5371. By 1865 Emerson was beginning to lose his mind which might explain the absence of any recorded inscribed copies (106196) \$750.



37. Evans, Henry. California Native Wildflowers. San Francisco: 1985.
Folio, 20x13", loose as issued in linen portfolio. Letterpress foreword, introduction, and indices. 40 color linocut prints, each with letterpress description leaf, plus color linocut on title. In fine condition.

§ One of 50 copies, printed for subscribers only. All the prints are signed by the artist in pencil, titled, dated and numbered (dates and limitations vary). Beautiful series of Henry Evans' linocuts. Henry Evans (1918-1990) was one of California's best-loved botanical printmakers. His work has been exhibited by the National Arboretum in Washington, The Royal Horticultural Society in London, the Field Museum in Chicago, the Smithsonian Institution, the California Academy of Sciences in San Francisco, and others. (106836) \$4500.

California Native Wildflowers



Henry Evans

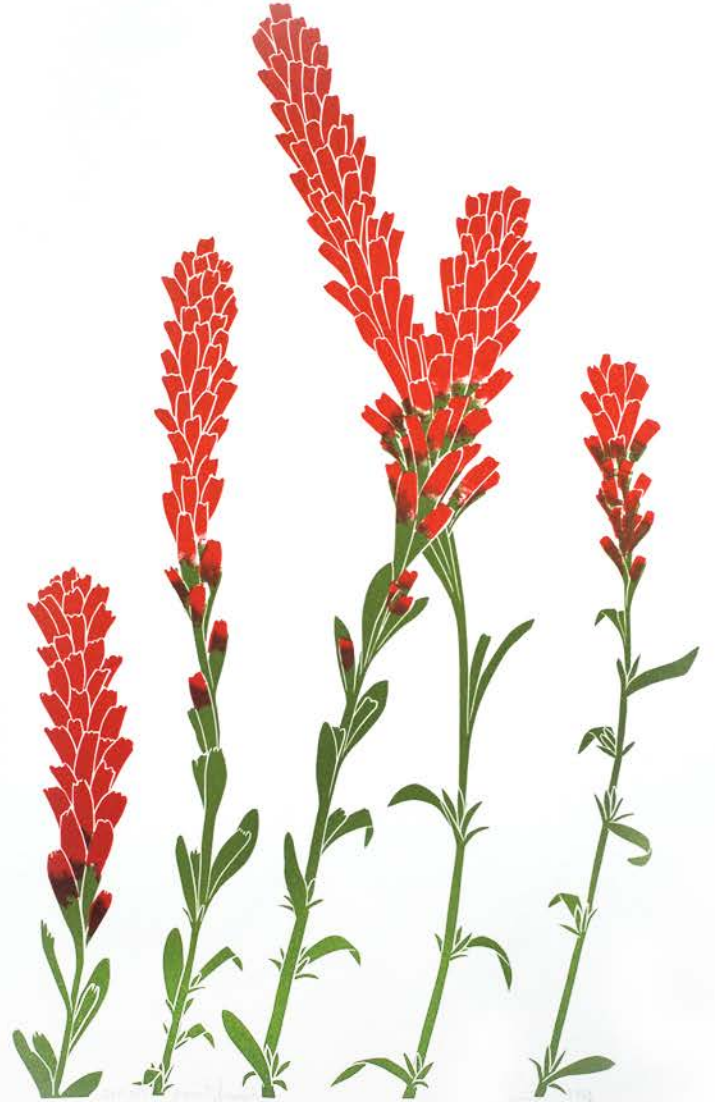
Printed for the Subscribers
San Francisco

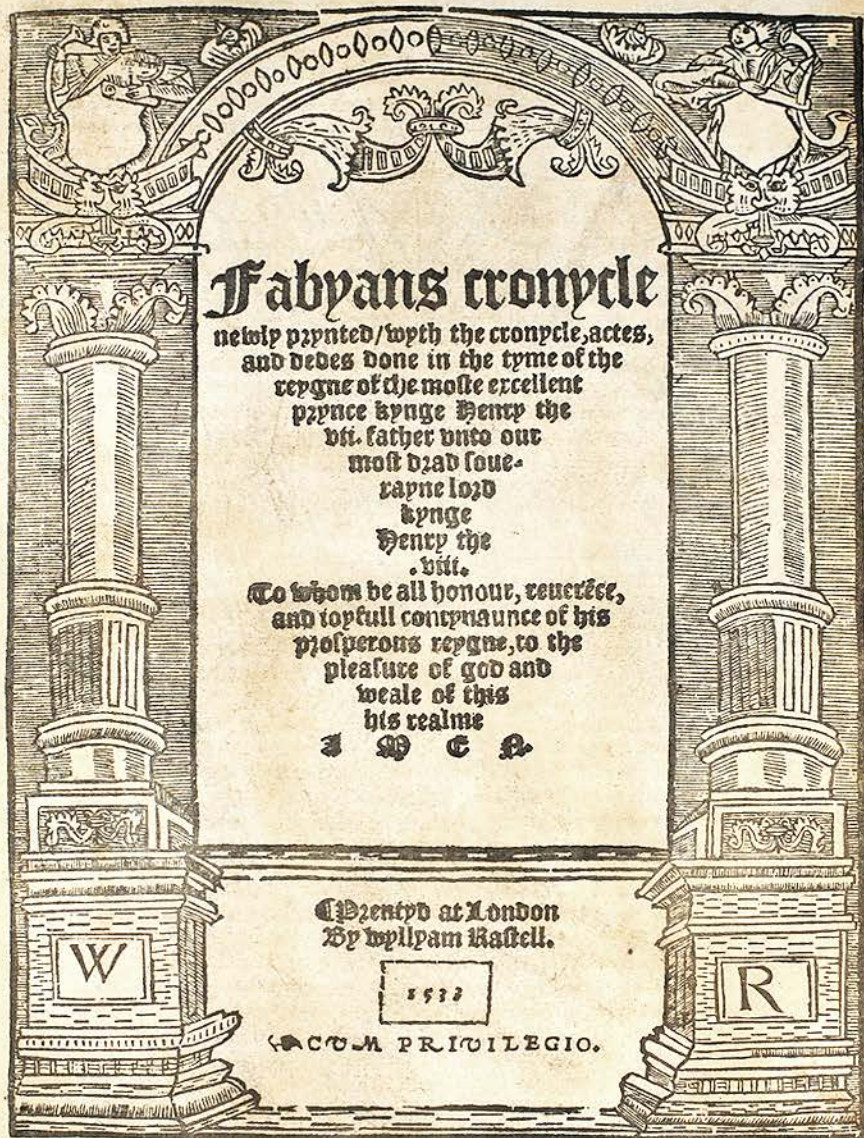


12/2/00 Littermannet



H. van der Vliet 1979





38. Fabyan, Robert. *Fabyans cronycle newly prynted, wyth the cronycle, actes, and dedes done in the tyme of the reygne of the moste excellent prynce kynge Henry the vii. father vnto our most drad souerayne lord kynge Henry the viii ...* London: by Wyllyam Rastell, 1533.

2 vols. in one, thick small folio, [10], CLXXIII (i.e. CLXXIII); [8], CCXXXIII ff. Modern brown morocco plain-style, title and A6 in vol. 1 and the final leaf in vol. 2 in facsimile (with the fragment of the surviving leaf mounted next to the facsimile). With the Hardwicke bookplate at the front c. 1760, a brief letter from Lord Hardwicke c. 1970 authenticating the bookplate and adding his own, a binder's report on the conservation (by Eric Horne), and modern typed notes on Fabyan etc.

§ A very attractive copy properly conserved, of this important volume of English chronicles first published by Pynson in 1516. This, the second edition, continues the *Chronicles* down to 1509. It is not noted in Langland to Wither which cites the first edition, and Lowndes seems to value the third (further expanded) edition over the second. Copies are scarce in commerce; no copy noted in the great Quaritch and Maggs English catalogues, and copies at auction are almost all defective or damaged. Not in Pforzheimer. ESTC 121369. (105885) \$9500.



The table of the fyrste
volume of Fabryanes
compte.

THE TABLE.

Albyon / and why thys ste
of olde tyme so was called,
it aperech in the fourth lere the fyrst
chapytre.

Byute the sonne of Silurus / and
of hys ovygynall and fyrste comyng
into thys lande. ca. ii.
folio. iii.

Byute of hys fyrst landynge. fo. b.

Thys Byute the son of Silurus
Dosthumus, descended of the noble
blode of Troyans, entred fyrst þe ste
of Albion which he after named By
tayne and now is called England, in
the yere of the worlde. iiii. thousande
lxxx / and before the incarnacyon of
Christ, as in the begynnyng of thys
wo. ke is more openly shewed / a reyg
ned yeres. ccc. Troyuaunt o
London of thys kynge was fyrst fou
ded. ca. iiii. fo. v.

Loecynus o; Loecyne, the eldeste
sonne of Byute / beganne hys reygne
ouer Bytayne in the countrey called
Leogria o; Logiers, that after was
named myddell Englands, in þe yere
of the worlde. iiii. thousande. lxxxvii.
and reygned yeres. xx. ca. i. b.

Swendolocna o; Swendoleyn, þ
wyfe of Loecyne, began to reygne as
quene ouer the Byttons o; countrey
of Logiers, in the yere of þe worlde
iii. thousande. C. vii. and reygned ye
res. xv. ca. vi. fo. vi.

Shadan the sonne of Loecyne and
of the sayd Swendolyn, began hys

reygne ouer the Byttons, in the yere
of the worlde. iiii. thousande. C. and
xxii / and reygned after the agreement
of many wyfeters and moite yeres. xi.
ca. vii. fo. vi.

In the seconde yere of thys kynge;
reygne ended the thyrd a ge of the
worlde. And Dauid began to reygne
ouer Israell.

Wempicus o; Wempicus the
sonne of Shadan, beganne hys rule
ouer the Byttons, in the yere of the
worlde. iiii. M. C. lxxii / a the yere before
Christes incarnacyon, and reygned yeres. xx.
ca. viii. fo. vi.

Chyancus o; Chyank the son of
Wempyce, bega to rule the Byttons
in the yere of the worlde. iiii. M. C.
lxxxii / a reygned yeres. xii. This
kynge made the cite of York, þe town
of Acrynete, a the castelles of Dun
barre a Coddynbouregh in Scotland
ca. ii. fo. viii.

Byute btril scutum o; Byute Gre
nelshelde, sonne of Chyanke, was
made ruler of the Byttons, in þe yere
of the worlde. iiii. M. C. lxxii / a reyg
ned yeres. xi. ca. r. fo. viii.

Leplus o; Lep; the sonne of the
forcaamed Byute, beganne hys rule
ouer Bytayne, in the yere of þe worlde
iii. M. ii. C. lxxii. and ruled yeres. xxv
Thys kynge founded the towne of
Carlell. ca. xi. fo. viii.

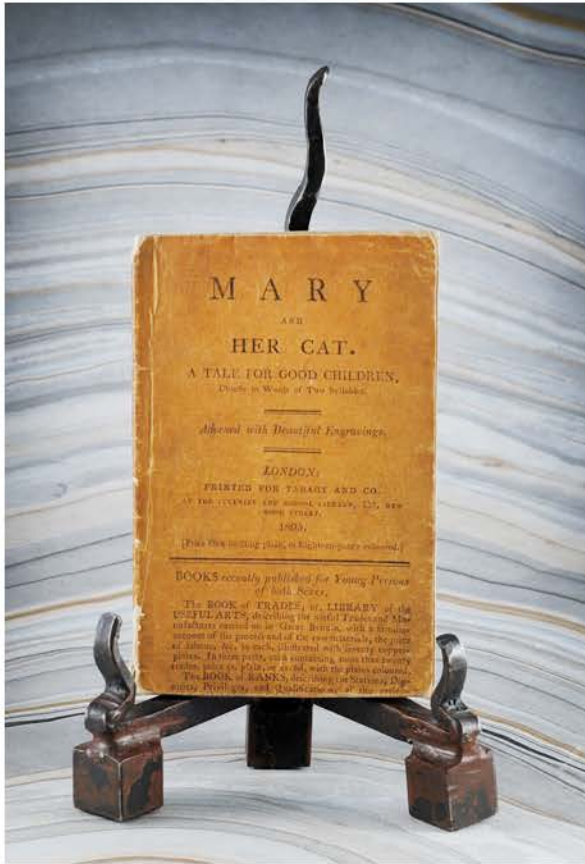
Lud Hurdibras o; Rudibras the
son of Lep, bega hys domynio ouer
þe Byttons, in the yere of þe worlde. iiii.
M. ii. C. lxxii. a ruled yeres. xxxix.

This kynge made wyndchester, Caun
terbury, a Depto now named Shaf
tysburp. ca. xii. fo. viii.

H. ii. Baldu

*Observe this inditure in the
year 1400
of the last year*

*this was a
great part
of the
and all these*



39. [Fenwick, Eliza (Jaco)] *Mary and Her Cat: In Words Not Exceeding Two Syllables...* London: Tabart, 1804 [1805 on wrapper].

12mo, 36 pp. Pictorial title page and 11 engravings in text. Original printed wrappers. A beautiful copy as issued.

§ First edition, of great rarity. Originally published by Tabart in 1804, taken over by Darton in 1814, and much reprinted, but this first edition seems to be unlocated in UK and North American libraries. Bookplate of L.G.E. Bell the great collector of Blake, and children's books. (106824) \$1250.

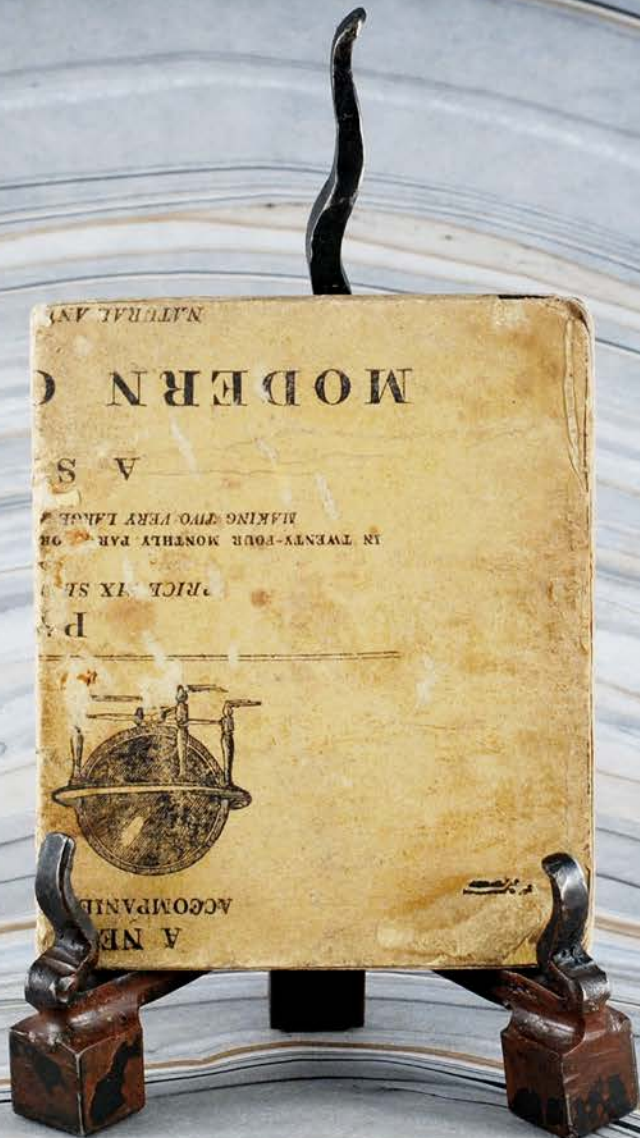




MARY
and
HER CAT,
In Words not exceeding,
TWO SYLLABLES.



LONDON.
PRINTED FOR B. TABART & C^o. JUVENILE LIBRARY
NEW BOND STREET
1804.
Price One Shilling



40. Franklin, Benjamin. *The Art of Making Money Plenty in Every Man's Pocket*. By Dr. Franklin. London: Darton, Harvey, and Dutton, 1817.
 12mo, 8 leaves, printed on one side only. Old printed wrappers from wastepaper, internally very good. Inscribed "From Miss Green to Lady Huntingdon."

§ First English Edition, very scarce. Three copies have sold at auction in the last 50 years. The 1984 facsimile of this edition was reproduced by The Friends of the Osborne and Lillian H. Smith Collections, Toronto Public Library. The entire story in the form of a long rebus, the solution to each page being printed at the bottom. Darton G 365(1). (106825) \$1875.

general



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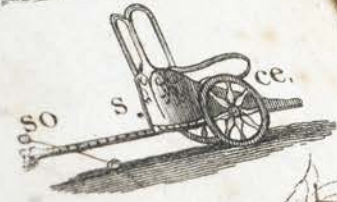
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with the



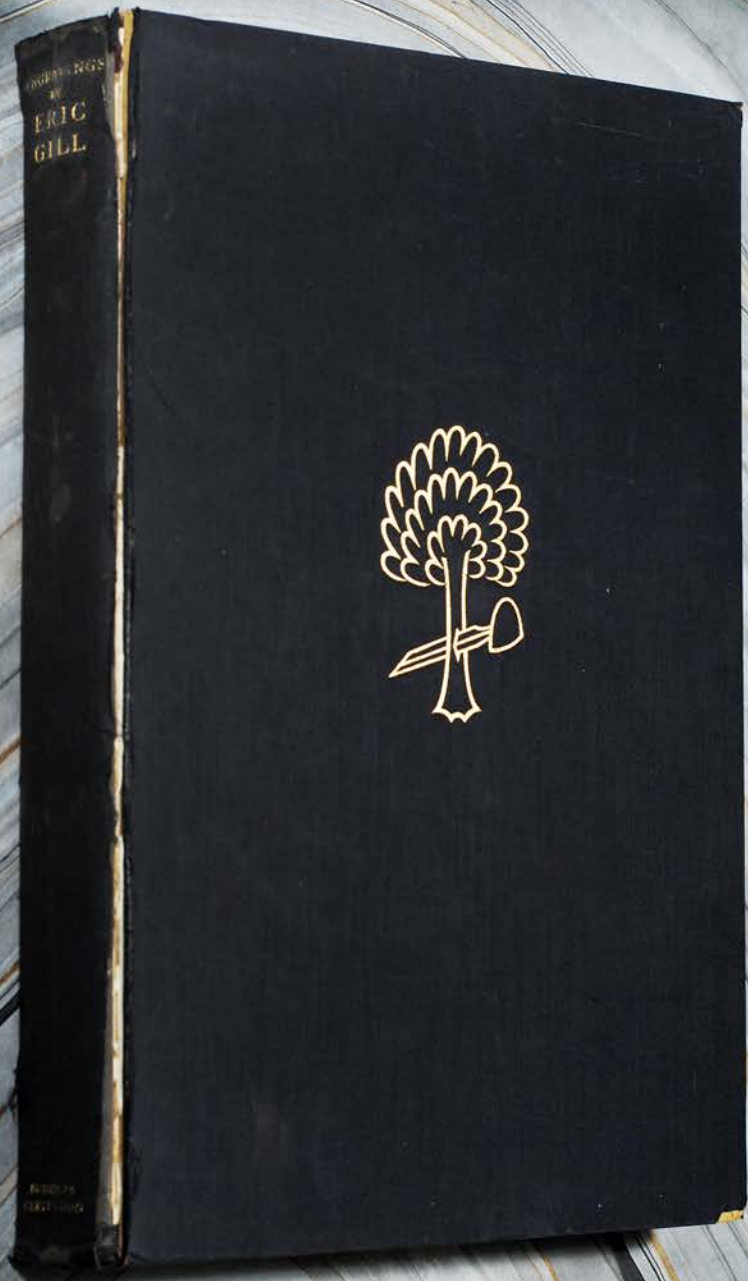
secret of



the certa



can reinforce their pockets. I will acquaint the true secret of money catching, the fill empty purses, and how to



41. Gill, Eric. Engravings by... A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist. Bristol: Douglas Cleverdon, 1929.

4to, (xii), 49, (5) pp. Frontispiece and 103 plates showing 147 engravings. Original black cloth, gilt vignette to upper cover, hinges cracked but the covers still firmly attached by the ties. In a new quarter calf folding box.

§ Limited to 400 copies from a total edition of 490, this copy not numbered. Gill's own copy with his bookplate, and filled with corrections and annotations to the List of Engravings, plus a marginal note to his Introduction. The Prospectus for this work is loosely inserted, with Gill's pencil calculations to the final page as to how much money each variant of the edition will bring in - a total of £3,192, plus a press cutting and a couple of other pieces of ephemera inserted as well. The ultimate copy of a scarce title - the first collection of Gill's work, including his magnificent illustrations for several Golden Cockerel Press books as well as designs for the St. Dominic's Press and many other ephemeral pieces. Gill's Preface sets out his unique philosophy, concluding with two pages of Latin. "Whatever may be said of life, it remains that, in art, desire may be feeble or insufficient, but it can never be wrong; it is the intellect that makes mistakes". Next to the sentence "Being a Catholic I naturally accepted the Catholic faith - as one intending to go to Peterborough naturally takes the train there" Gill has written "Why Peterboro'? because it was in the train to Peterboro' that this part of this preface was written. EG". The list of engravings has a number of annotations and corrections, inserting 6 engravings not mentioned into the list, expanding on descriptions and changing some sizes and titles. Evan Gill 17. (106803) \$18950.

- D106 Madonna and Child: with w.e. 2 x 2
gallows
- D107 Madonna and Child: with w.e. 2 x 2
crucifix: AVE / JESU / PARVULE
- D107 A - *including as you are not listed see 89 Ref. Col.*
At this time were engraved on wood ~~eighteen~~ *twenty* diagrams of Carpentry Toes
Press, 1918) "Woodwork," by A. Romney Green
- D108* Device: Axe and Block w.e. 1 1/2 x 1 1/2
- D109* Device: Hangman's Rope w.e. 1 1/2 x 2 1/2
- D110 View of Ditchling w.e. 3/4 x 2 1/2
- D111 Emblem: Flower w.e. 5/8 x 5/8
- D112 Lettering with nib: a b c x c w.e. 7/8 x 1 5/8
- D113* Ascension w.e. 5 1/2 x 3 1/2
- D114 Spirit and Flesh w.e. 2 1/4 x 2 1/4
- D115 Entire Dragon w.e. 2 7/8 x 2 1/2
- so muddled because of his unusual idiosyncrasy*

Used for Christmas
Subsequently published
"The Game," 11, 3,
1918, and on a rhyme
Used for Christmas
Also printed in "The
Aquinas Calendars"
(S. Dominic's J)

Published in
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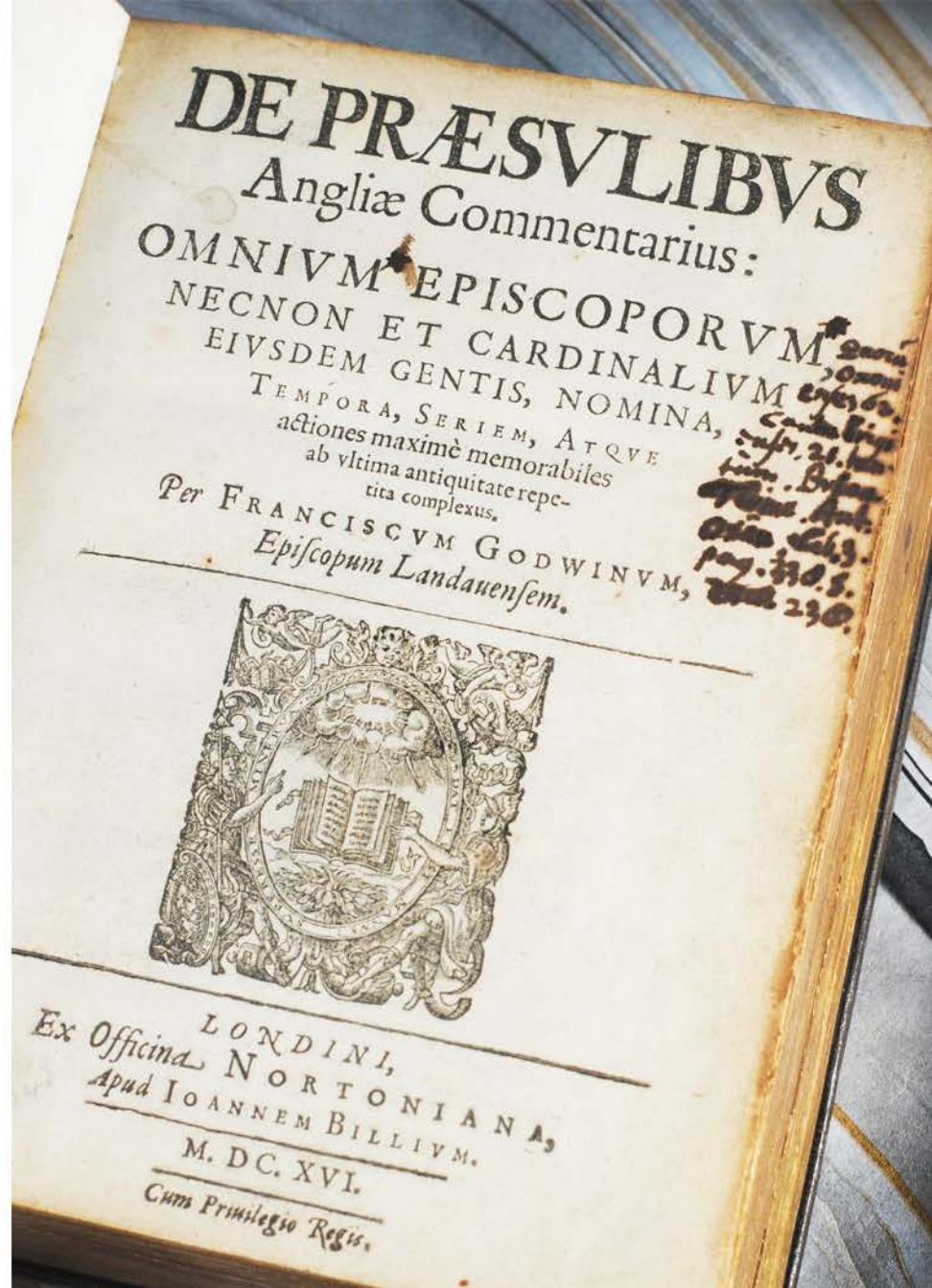




42. Godwin, Francis. De praesulibus Angliae commentarius: omnium episcoporum necnon et cardinalium eiusdem gentis, nomina, tempora, seriem..., London: John Bill, ex officina Nortoniana, 1616 [but 1621?].

Small 4to, [16], 664, 180, 16 pp. Woodcut device on title, some early ink annotations, bookplate of Philip Lord Hardwicke. Modern brown morocco incorporating the original binding of contemporary calf gilt, sides with elaborate cornerpieces and royal arms, all edges gilt. Covers neatly restored at edges, tape repair to one corner.ms, covers neatly restored at edges, tape repair to one corner.

§ Godwin's most important work, being a compilation of the biographies of all the bishops and archbishops of England to that date. First edition, second issue (with the additions at end), a very interesting copy with a chequered history. Maggs cat. 1471 #35 describe in detail how this copy was once a presentation copy from the author (leaf later removed). 1887-1906 and replaced), and the provenance went on to include Lord Hardwicke, Quaritch bindings cat. in 1889 #975, auction 1906 (author's presentation now removed), Leighton catalogue c. 1910, H.N. Leftwich, Bonham's 2005 (anonymous). Maggs 2014 to John Rodrigues [£1500]. STC 11942. (106855) \$2000.



DE PRÆSVLIBVS Angliæ Commentarius:

OMNIVM EPISCOPORVM
NECNON ET CARDINALIVM
EIVSDEM GENTIS, NOMINA,
TEMPORA, SERIEM, ATQVE
actiones maximè memorabiles
ab vltima antiquitate repe-
tita complexus.

Per FRANCISCVM GODWINVM,
Episcopum Landauensem.



Ex Officina
LONDINI,
NORTONIANA,
Apud IOANNEM BILLIVM.
M. DC. XVI.
Cum Privilegio Regis.



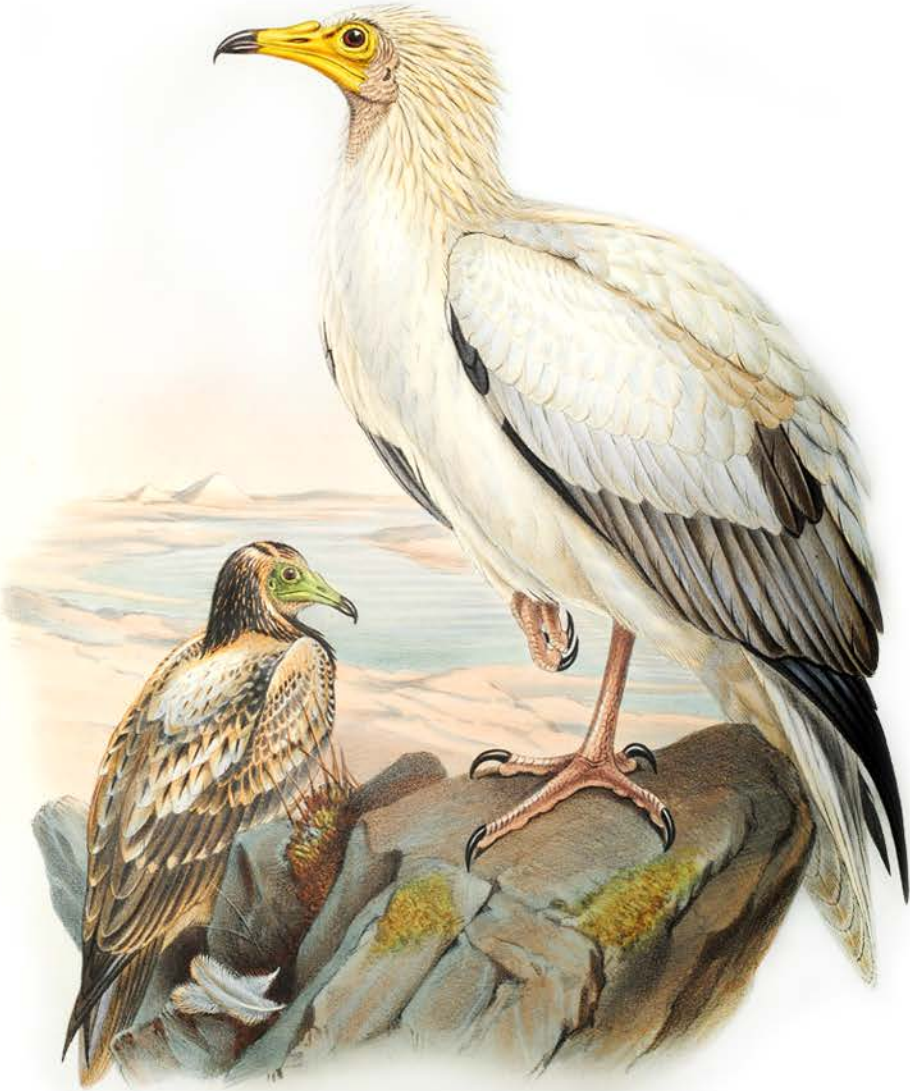
43. Gould, John. *The Birds of Great Britain*. London: Taylor and Francis for the author, [1862]-1873.

5 vols., large folio, 21 1/2 x 15 inches, t/p, dedication leaf, list of subscribers, list of plates (vol. I), t/p and list of plates (vols. II-V), 367 fine hand-colored lithographed plates with accompanying text, most heightened with gum-arabic, by Gould, Henry Constantine Richter, Joseph Wolf and William Hart, most lithographed by Richter and Hart, printed by Walter or Walter & Cohn, 2 wood-engraved illustrations. Contemporary full green crushed morocco gilt, backstrips lettered and paneled in gilt, gilt edges, unsigned but perhaps by Bickers and Son, London. The usual light foxing at front and back of every volume, plates very fresh and clean, no internal foxing or staining noted. A remarkably fine set.

§ First (and only) edition, originally issued in parts and here sumptuously bound and virtually perfectly preserved, from a private collection in San Francisco. Gould remarked in his introduction that the hand-coloring involved about 280,000 applications of color, and that he had employed almost all the colorists in London to complete the work. "The most popular of all his works is always likely to be *Birds of Great Britain*" (Fine Bird Books p. 29). Ayer/Zimmer, p.261; Fine Bird Books, p.102; Nissen IVB 371; Sauer 23; Wood, p.365. (106116) \$125000.







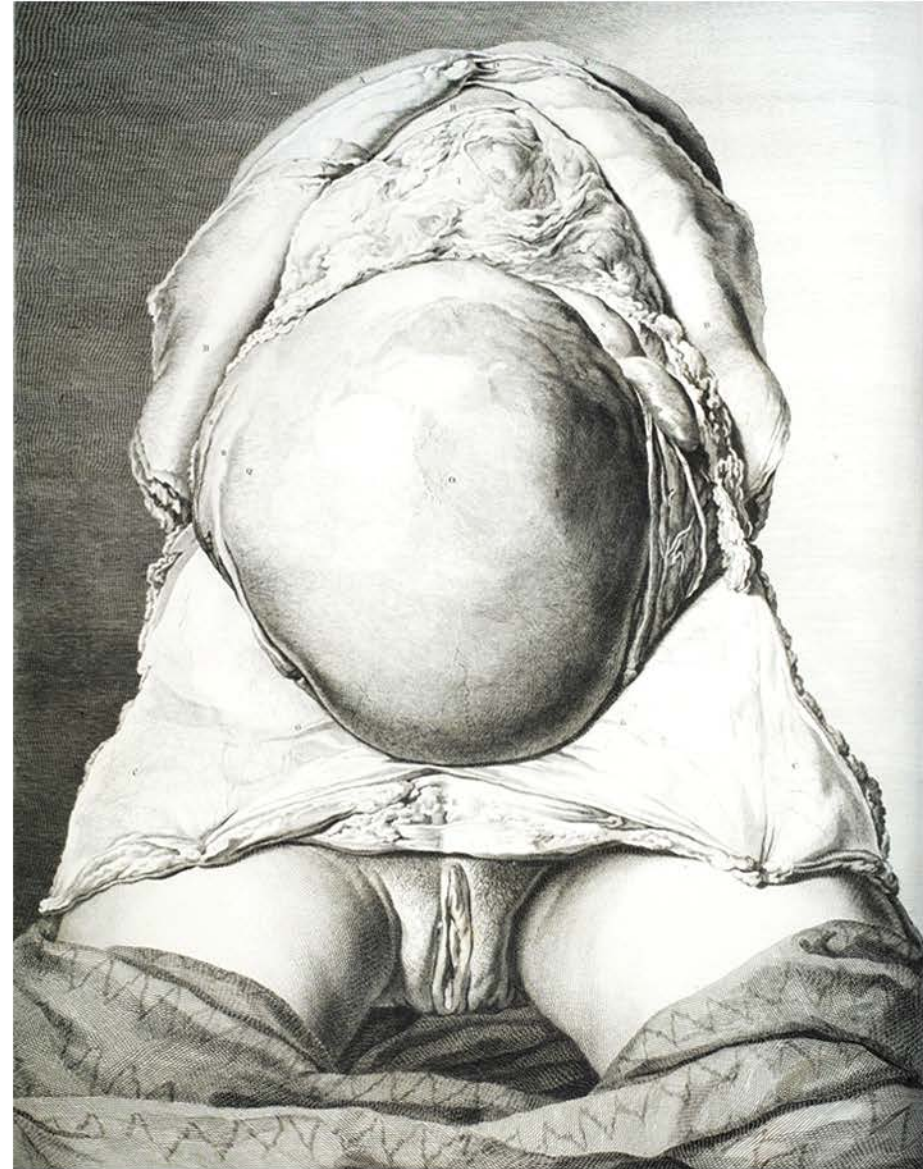


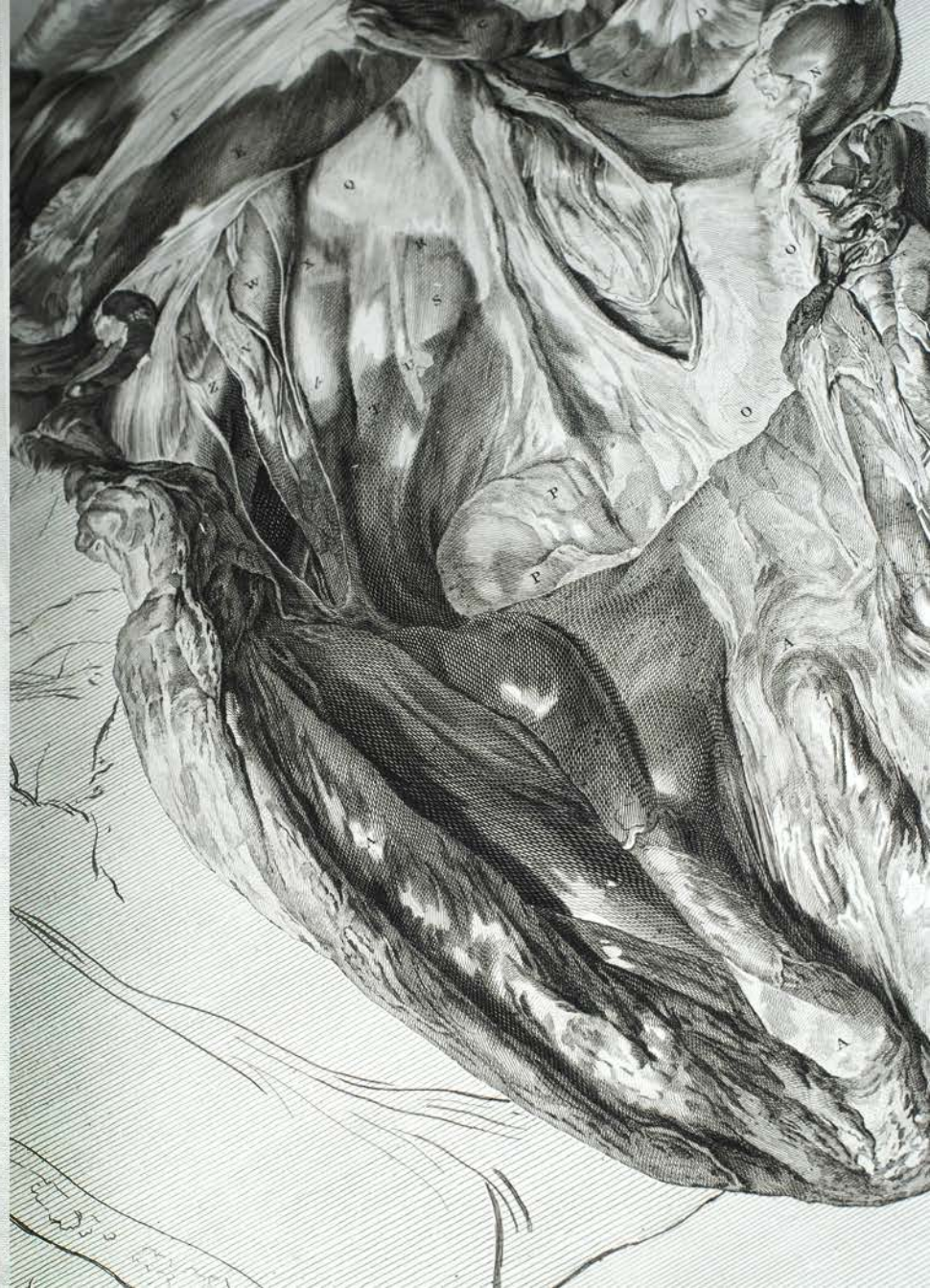


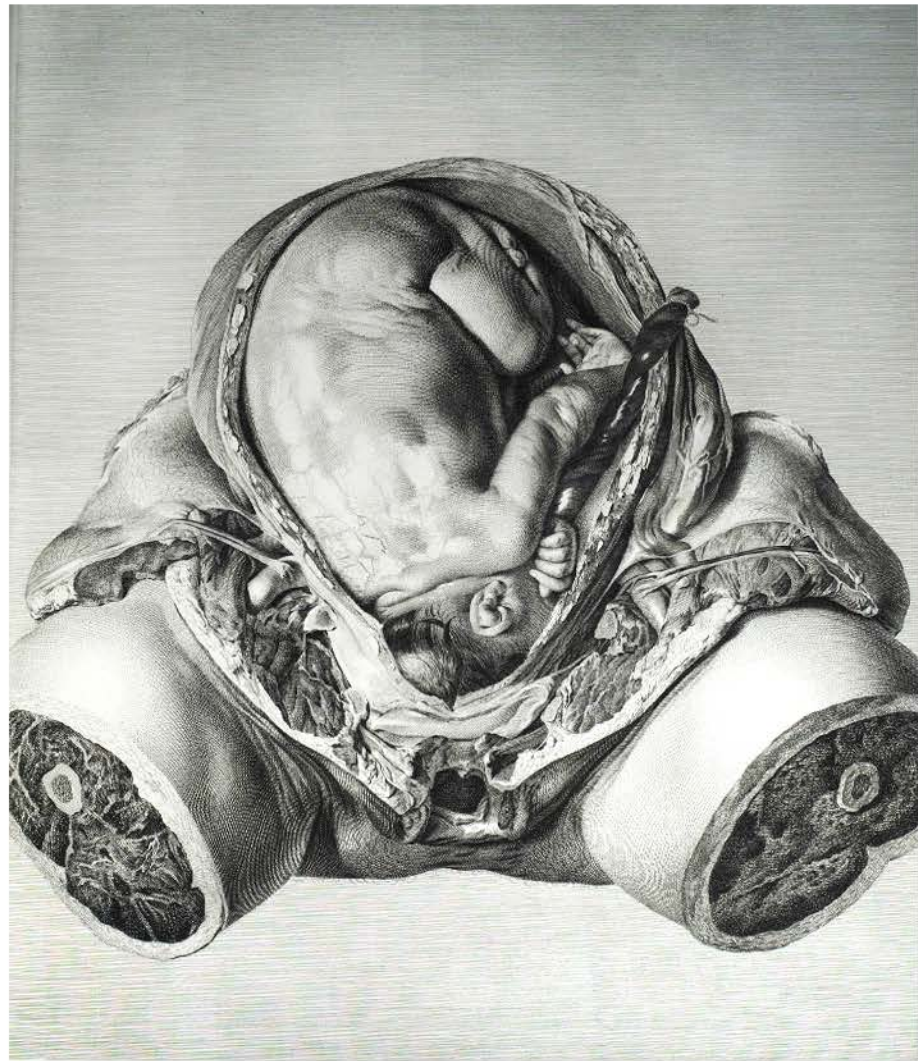
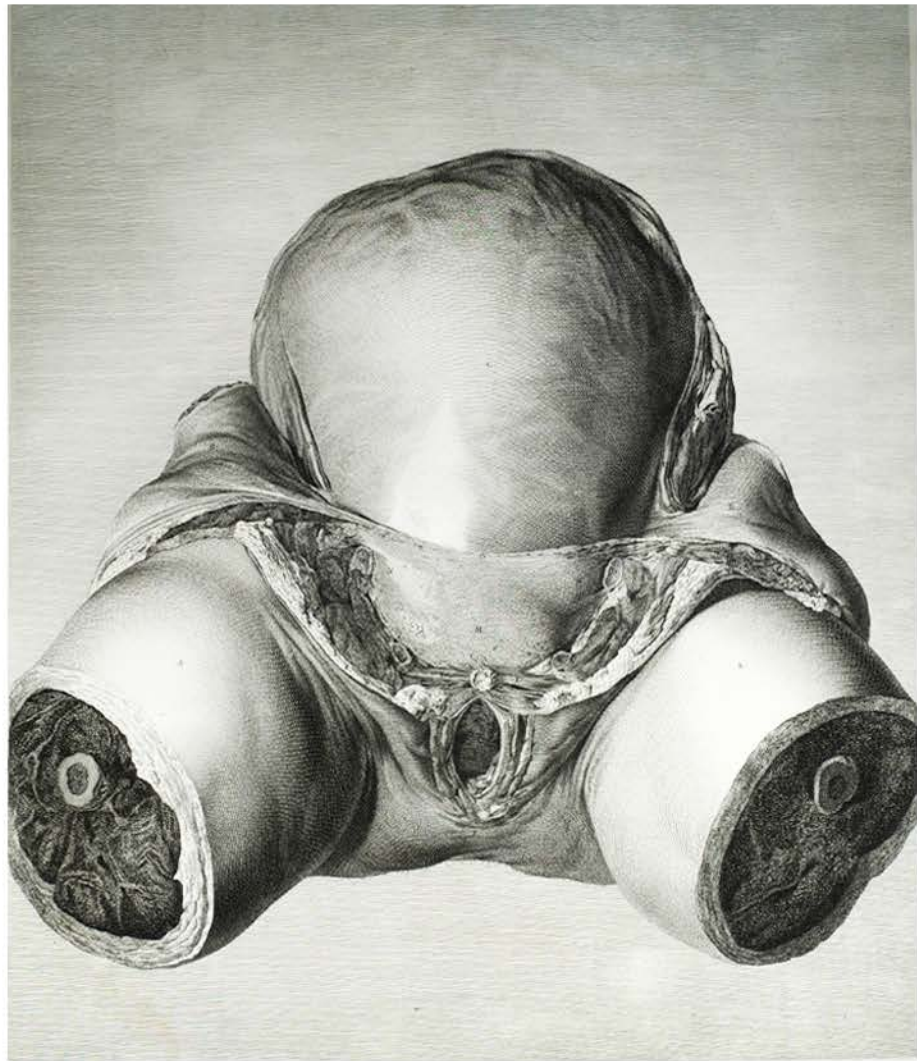
44. Hunter, William. *Anatomia uteri humani gravidi...* The Anatomy of the Human Gravid Uterus exhibited in figures... Birmingham: John Baskerville, 1774.

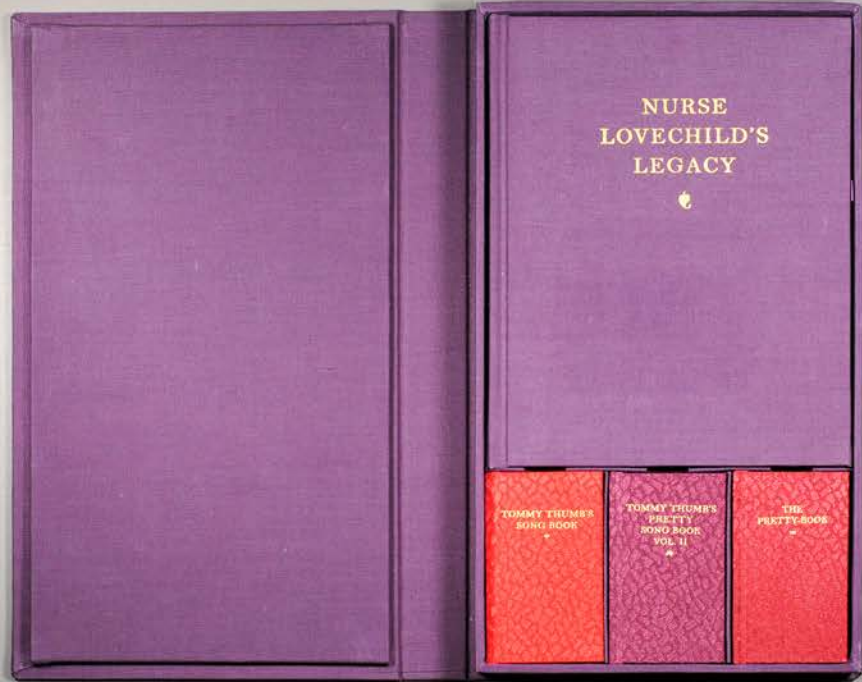
Huge folio, 20 (of 21) leaves, lacking the dedication; 34 full-page engraved plates signed by the artists and engravers as noted by Gaskell, without the imprints Gaskell notes as "sometimes" present on 12 plates. Modern half calf, red labels; title-page silked, some leaves with tears (repaired).

§ First edition of Baskerville's last book: "one of the great artistic achievements in medicine" (Norman). Copies in even adequate condition, let alone in contemporary bindings, are very rarely found. This copy is typical of the usual condition in which it is found. Some catalogues imply there is more than one issue but the issue point is not stated. This copy has a typo at plate six: "TTAT" for THAT" in the header of the English text. Pardoe, John Baskerville (p. 132) notes: "among the finest of his books, a magnificent volume". Garrison-Morton 6157; Norman 1125; Gaskell (Baskerville) 56. (105866) \$4750.



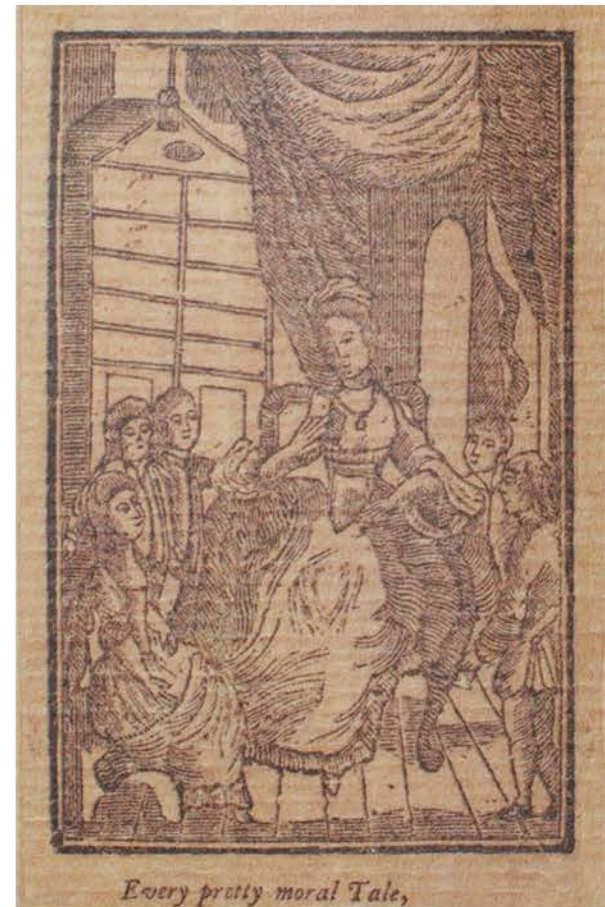






45. Immel, Andrea and Brian Alderson (eds.) Tommy Thumb's Pretty Song-Book, The First Collection of English Nursery Rhymes, A Facsimile Edition with a History and Annotations. Consisting of three miniature titles: Tommy Thumb's Song-Book [and] Tommy Thumb's Pretty Song-Book Vol. II [and] The Pretty-Book [with] Nurse Lovechild's Legacy. Los Angeles: Cotsen Occasional Press, 2013.

Three miniature full-color photo-facsimiles, 55mm by 90mm, bound in silk with gilt titles on the upper covers, with Nurse Lovechild's Legacy, 121 pp., 170mm by 215mm, 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.



§ First edition. Limited to 500 copies. 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 micro-filmed or digitized and this facsimile edition creates an unprecedented opportunity for scholars and collectors to experience the book in full and "life size." The accompanying commentary volume written by Andrea Immel and Brian Alderson "seeks for the first time to pursue the book's chequered history through eighteenth-century trade channels." (105296) \$300.

Chatter, Chatter, Chatter.



Sweet, jugg, Sweet.



Pretty

Pretty, Pretty Poll.



Roar, Roar, Roar.



Buzz,



46. Kelmscott Press. Love is Enough, or The Freeing of Pharamond: a Morality. Written by William Morris. Hammersmith: 1897 (issued 1898). 4to, (4), 90, (1)pp., printed in Troy and Chaucer types, with 2 full-page woodcuts after Burne-Jones and a full-page opening border. Original stiff vellum with original ties, four missing.

§ Limited to 300 copies, the penultimate book of the Press and one of only two Kelmscott Press titles printed in three colors. The final woodcut was designed in 1870 by Burne-Jones for an edition that was never carried out - it is in a quite different style from his usual work for the Kelmscott Press. Peterson A52. (106249) \$5250.

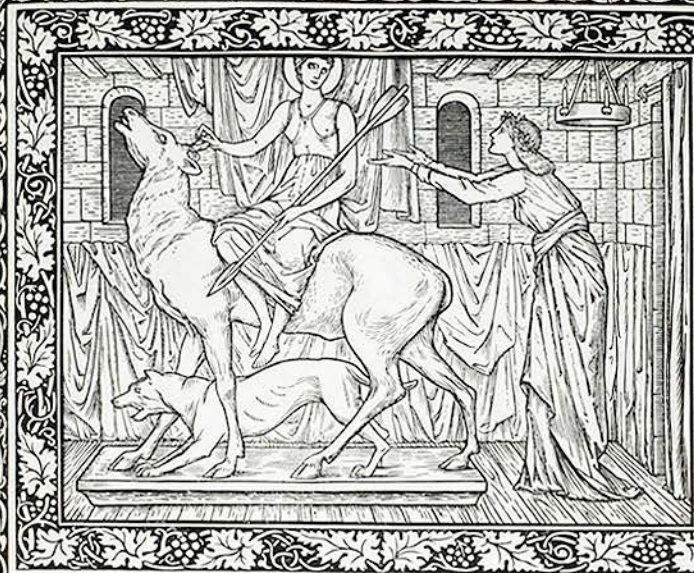




47. Kelmscott Press. Chaucer, Geoffrey. *The Works of Geoffrey Chaucer*. Now Newly Imprinted. Hammersmith: Kelmscott Press, 1896.

Folio (11-1/2 x 16-1/2 inches), [i]-ii, (1, title page), [1]-554, (2) pp. Printed on paper. Modern full blind-stamped pigskin, gilt edges, clasps, after the design of the original Cobden-Sanderson binding. Tiny spots of rust where the clasps attach to the boards inside, otherwise a perfect copy in a suitable binding.

§ 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 black letter 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.” 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. (105911) \$89500.



For which so sore agast was Emelye,
That she was wel ny mad, and gan to crye,
For she ne wiste what it signyfyed;
But only for the feere thus bath she cried.
And weepe, that it was pitce for to heere,
And therwithal Dyane gan appeere,
With bowe in honde, right as an hunteresse,
And seyde, Doughter, stynt thyn hevynesse.
Among the goddes hys it is affermed,
And by eterne word writ and confermed,
Thou shalt ben wedded unto oon of the
That han for thee so muchel care and wo;
But unto which of hem I may nat telle,
Farwel, for I ne may no lenger dwelle.
The fires whiche that on myn auter brenne
Shulle thee declaren, er that thou go henne,
Thyn aventure of love, as in this caas.

AND with that word the arwes in the caas
Of the goddesse clateren faste & rynge,
And forth she wente, and made a van-
ysshynge;
for which this Emelye astened was,
And seyde, What amounteth this, allas!
I putte me in thy proteccoun,
Dyane, and in thy disposicion.
And hom she goth anon the nexte weye.
This is the effect, ther is namoure to seye.

THE nexte houre of Mars folwyng this,
Arcite unto the temple walkid is
Of siege Mars, to doon his sacrific,
With alle the rytes of his payen wyse,
With pitous herte and heigh devocioun,
Right thus to Mars he seyde his orisoun:

STRONGE god, that
in the regnes colde
Of Trace honoured art
and lord yholde,
And hast in every regne
and every lond
Of armes al the brydet
in thyn hond,
And hem fortunest as
thee lyst devyse,
Accepte of me my pitous sacrific.

If so be that my youthe may deserve,
And that my myght be worthy for to serve
Thy godhede, that I may ben oon of thyne,
Thanne preyve I thee to rewe upon my pyne,
for thilke payne, and thilke boote fir,
In which thou whilom brendest for desir,
Whan that thou usedeste the beautee
Of faire, yonge, fresche Venus free,
And haddest hire in armes at thy wille,
Although thee ones on a tyme mysfille.

the works of
 Geoffrey
 Chaucer
 now newly
 imprinted

HERE BEGINNETH THE GAMES OF CHAUCER
 BURY AND FIRST THE PROLOGUE THEREOF



A

The tondre croppen, and the yonge come
 Path in the Ram his halfe cours yronne,
 And smale fowles maken melodye,
 That slepen al the nyght with open eye,
 So priketh hem nature in hir corages;
 Thanne longen folk to goon on pilgrimages,
 And palmeres for to seken strange strondes,
 To ferne halwes, kowthe in sondry londes;
 And specially, from every shires ende
 Of Engeland, to Caunterbury they wende,
 The hooly blisful martir for to seke,
 That hem hath helpen whan that they were
 seche.

B

I'll, that in that noon on a day,
 In Southwerk at the Tabard as
 I lay,
 Redy to wenden on my pilgrym-
 age
 To Caunterbury with ful devout
 corage,
 At nyght were come into that hostelrye
 Ouf nyne and twenty in a compaignye,
 Of sondry folk, by aventure yfalle
 In felawshipe, and pilgrimes were they alle,
 That toward Caunterbury wolden ryde.

The 4C. Aprile with his shoures noote
 The droghte of March hath perced to the roote,
 And bathed every veyne in swich licour,
 Of which vertu is engendred the flour;
 Alban Zephirus eek with his swete breeth
 Inspired hath in every holt and heeth

48. La Serre, M. de (Jean-Puget). The mirrou which flatters not. Dedicated to their Maiesties of Great Britaine, by Le Sieur de la Serre, historiographer of France. Enriched with faire figures. Transcrib'd English from the French, by T.C. And devoted to the well-disposed readers. London: printed by E[lizabeth] P[urslowe] for R. Thrale, and are to be sold at his shop at the signe of the Crosse-Keys, at Pauls Gate, 1639.

8vo, 6 1/2 x 4 1/4 ins., [34], 48, 45-59, [1], 71-228, [18], [2, blank] pp. With an engraved title and five full-page engraved plates within the collation. Original plain calf, modern rebacking with new pastedowns, small gilt device on both covers, red edges. A very good copy.

§ First edition in English, being a translation of "Miroir qui ne flatte point". The translator's "Advertissement au lecteur" is signed: Tho. Cary. With an additional title page, engraved, and signed: I.P. scul.; i.e. John Payne. A1r has signature-mark "A" with ornament; verso contains verses describing the frontispiece. With the final imprimatur leaf: ESTC notes a variant where this leaf is blank. This copy has the imprimatur followed by the original blank free endpaper: STC 20490a. ESTC S115329. (105742) \$2750.



The DESIGNE of the FRONTISPICE.

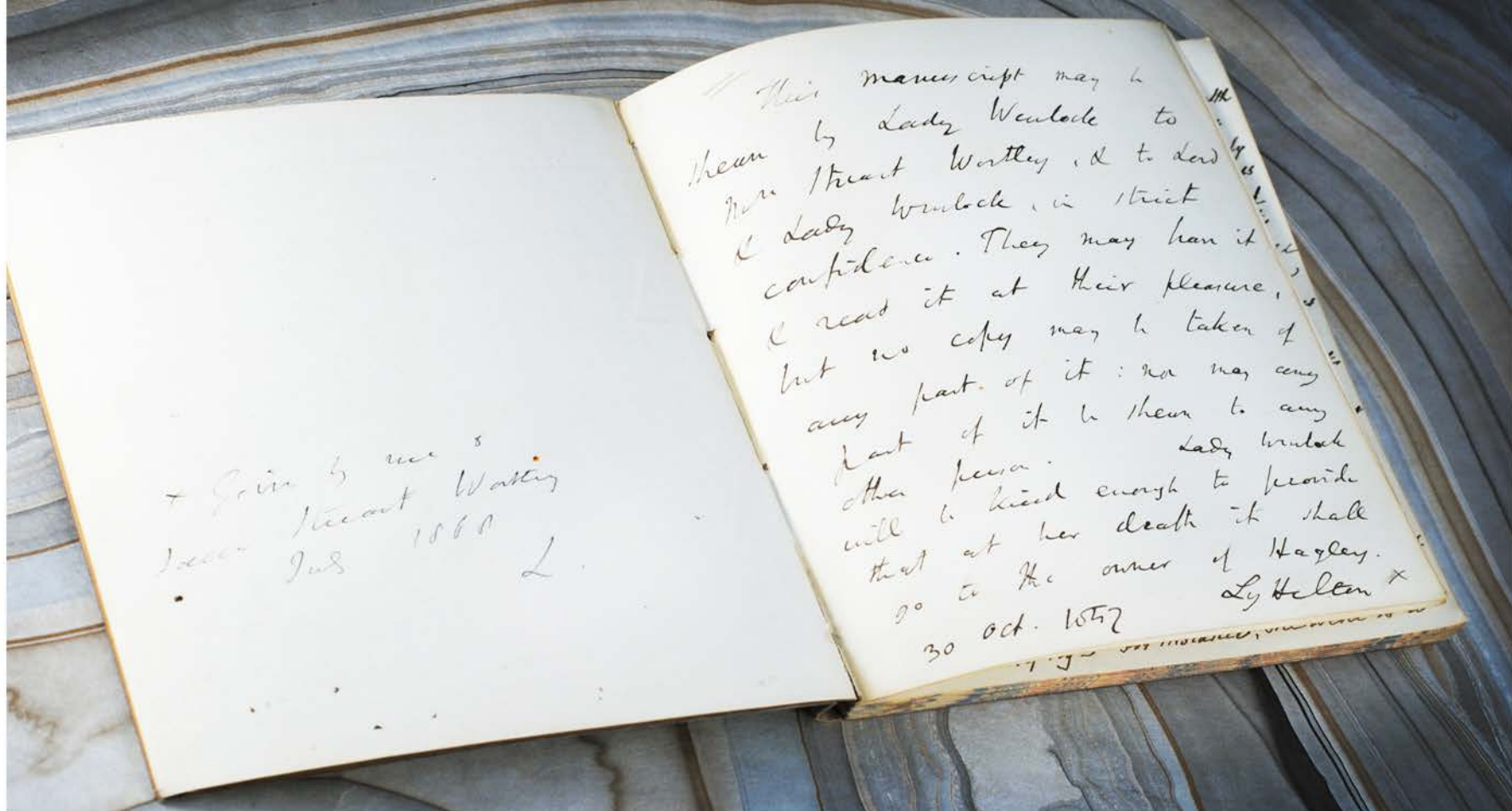
Loe, DEATH invested in a Roabe of Ermine
Triumphant sits, embellished with Vermine
Vpon a Pile of dead-men's skulls, her Throne,
Pell-mell subduing all, and sparing none.
A scrutinous judgement will the Type reffent,
You may imagine, 'Tis DEATH'S Parlement.
Vpon the world it's pow'rfull Foot doth tread,
For, all the world or is, or shall be dead.
One hand the Scepter, t'other holds our MIRROR
In courtesie to shew poore flesh its error:
If men forget themselves, 't tells 'em home,
They're Dust and Asbes, All to this must come
To view their fate herein, some will forbear,
Who have all thought of Death as too sever:
But know, Death is (though't be unknown how
A point, on which depends ETERNITIE,
Either to live Cronn'd with perpetuall Blisse,
Or howle tormented in Hell's darke Abyss.
With winged haste our brittle lives doe passe,
As runnes the gliding Sand i'th' Houre-Glasse.

If more you would, continue on your Look
No more upon the Title, but the Booke.



O that they were Wise, that they understood This,
that they would Consider their latter End *Deut. 32.29.*

————— MORS sola fatetur
Quantula sint hominum corpuscula. —————
Iuvenal:



49. Lyttelton, George William, fourth Baron Lyttelton and fourth Baron Westcote Manuscript notebook account of the last months of his wife Mary's life. Hagley Hall: 1855-1857.

8vo. 69 pp. Manuscript. Bound in limp cloth, faded, especially at backstrip. Marbled edges. In very good condition.

§ A "Victorian deathbed account" of Mary Lyttelton, née Gladstone, sister-in-law to Prime Minister W.E. Gladstone, compiled by her husband George Lyttelton. According to DNB a few copies of this manuscript were made for the family, not for publication or even distribution outside the immediate family, perhaps due to sensitivity to the mental health issues of Lord Lyttelton who eventually succeeded in committing suicide.

DNB notes: "Lyttelton's wife, Mary, died in 1857, exhausted by childbearing and leaving eight sons and four daughters. The third son, Neville Gerald Lyttelton, had a military career; the fifth son, Arthur Temple Lyttelton, was a bishop; the eighth son, Alfred Lyttelton, became colonial secretary; and the seventh son, Edward Lyttelton, was a schoolmaster and a cricketer. The second daughter, Lucy Caroline [see Cavendish, Lucy Caroline, under Cavendish, Lord Frederick Charles], was a church woman and promoter of women's education, as was the third daughter, Lavinia [see Talbot, Lavinia]. On occasion, the family fielded a full cricket eleven of Lytteltons." (106765) \$1250.

THIS EDITION OF JAMES JOYCE'S ULYSSES
CONSISTS OF FIFTEEN HUNDRED COPIES
MADE FOR THE MEMBERS OF
THE LIMITED EDITIONS CLUB
THE ILLUSTRATIVE ETCHINGS AND DRAWINGS
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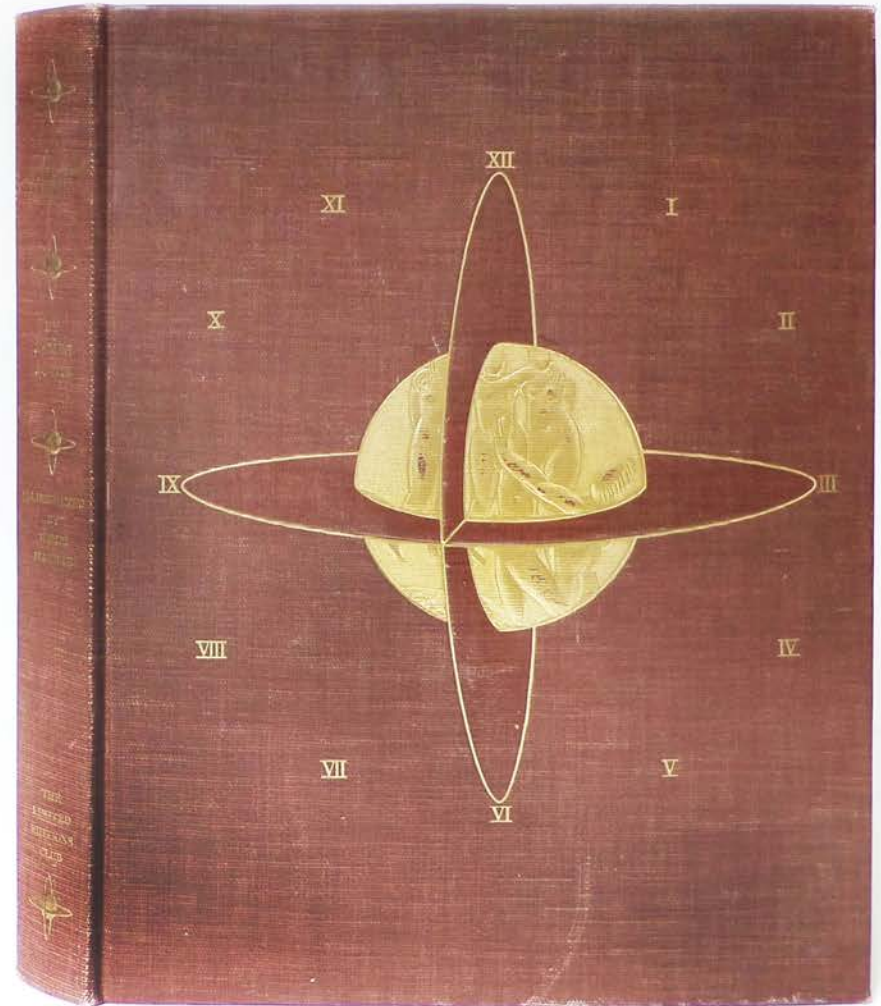
SIGNED BY

Henri Matisse
James Joyce

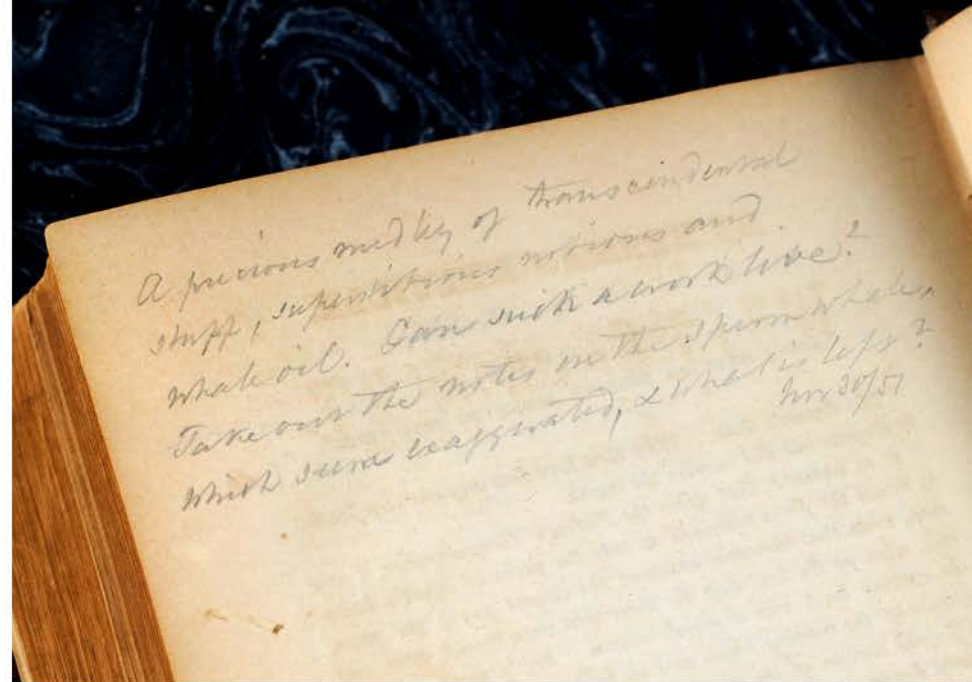
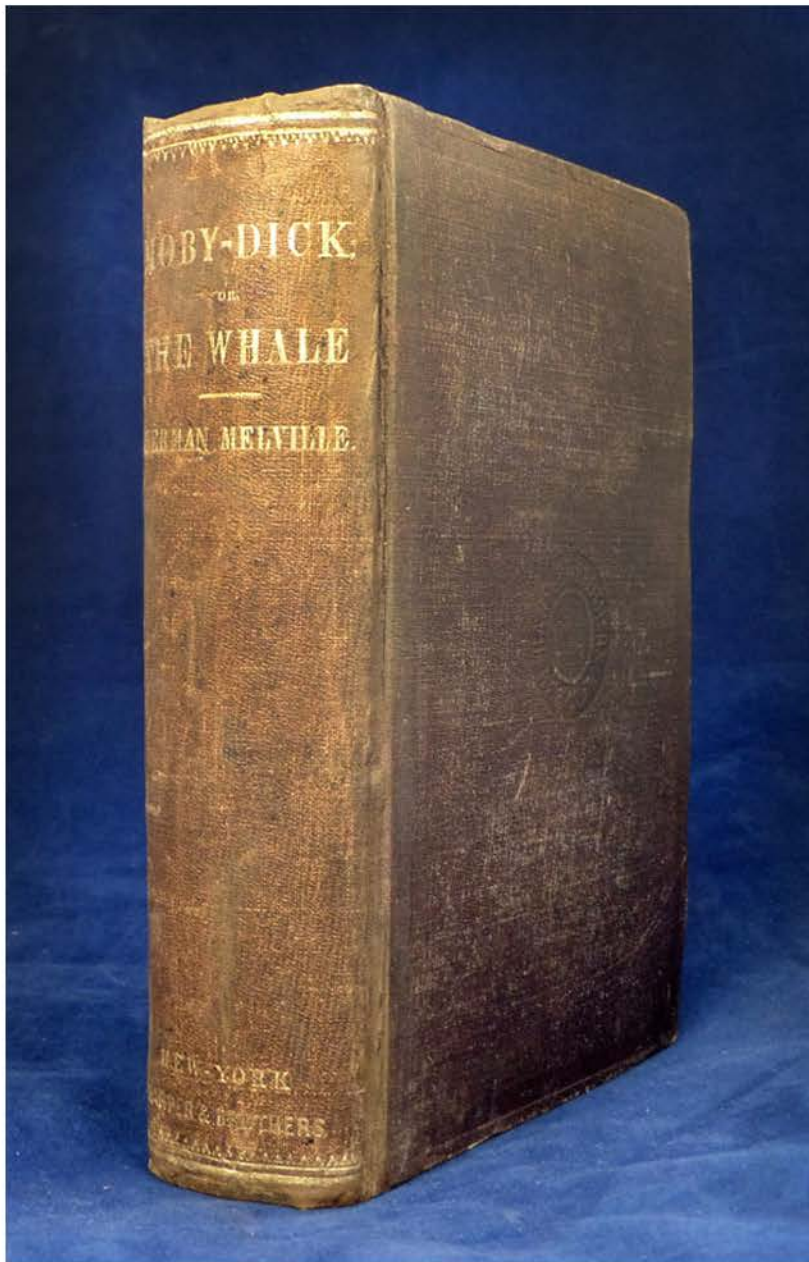
50. Matisse, Henri. Joyce, James. *Ulysses* by James Joyce. With an Introduction by Stuart Gilbert and Illustrations by Henri Matisse. New York: Limited Editions Club, 1935.

Sm. folio, xvi, 363, (1)pp., with 6 soft-ground etchings by Henri Matisse, each with reproductions of drawings towards the final plate on colored papers. Original cloth gilt, slipcase, a very good copy with out the slipcase

§ Limited to 1500 copies of the book signed by Matisse, of which this is one of only 250 copies also signed by James Joyce. Various theories have been offered for Joyce only signing some copies; in fact, correspondence at the HRC in Austin TX shows that his failing health and sight precluded his signing more than 250 or so, rather than his purported dislike of Matisse's illustrations or the theory that Matisse illustrated Homer not Joyce, which upset Joyce. (Cathach Books), One of the most famous, successful, and rarest books of the press, it was designed by George Macy himself and printed by the Club's print shop. "One of the very few American livres de peintres issued before World War II. According to George Macy, who undertook this only American publication of Matisse's illustrations, he asked the artist how many etchings the latter could provide for five thousand dollars. The artist chose to take six subjects from Homer's *Odyssey*. The preparatory drawings reproduced with the soft-ground etchings (Matisse's only use of this medium) record the evolution of the figures from vigorous sketches to closely knit, if less spontaneous, compositions" - *The Artist & the Book*, 197. Slocum & Cahoon, A 22. (105478) \$20,000.



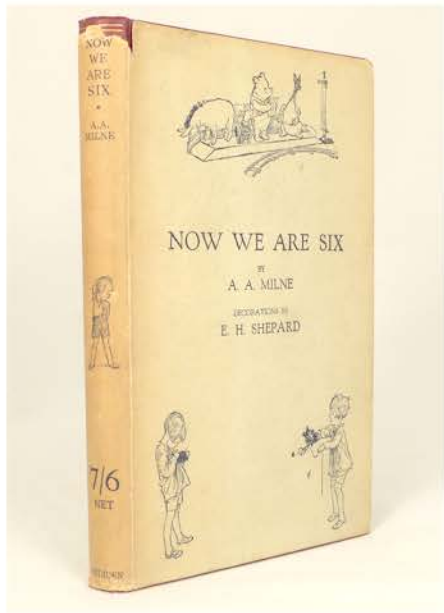




51. Melville, Herman. *Moby Dick; or, the Whale*. New York: Harper & Brothers and London: John Murray, 1851.

Thick 8vo, xxiii, 634, [635, Epilogue], (6, ads.) pp. Original brown cloth, backstrip lettered in gilt, publisher's blind-stamp on both covers, orange endpaper darkened at the centre as usual. A skillfully restored copy, with a small blank section of the title-page filled in, hinges repaired and text recased, backstrip strengthened. In a new quarter blue morocco box.

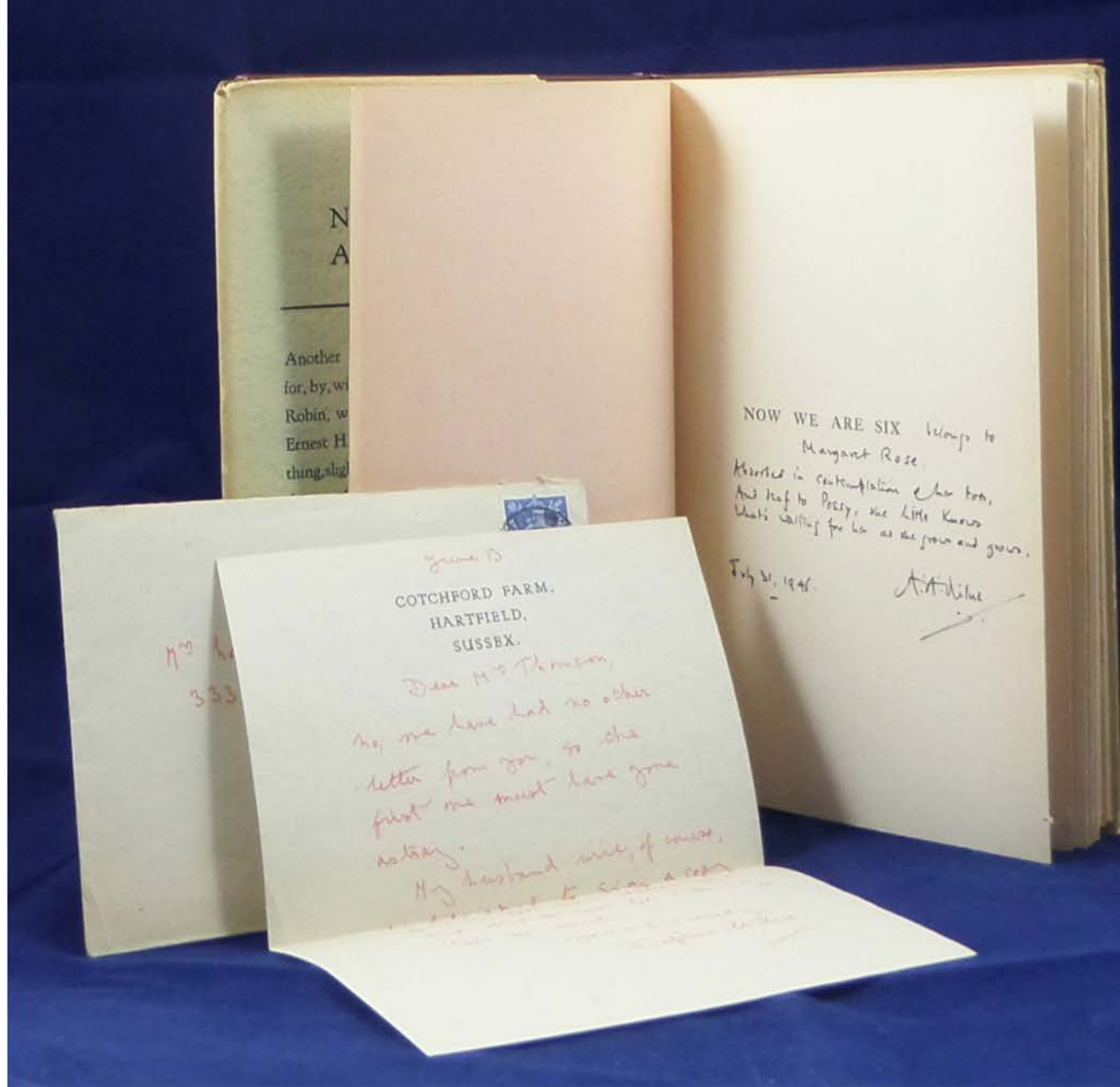
§ First American edition of one of the greatest novels of the century in English. A fascinating association copy, inscribed at the front: "A. P. Charles for J. M. Macy." Of special interest is Macy's note in pencil at the end: "A personal medley of transcendental stuff, superstitious notions, and whale oil. Can such a work live? Take out the notes on the sperm whales, which seem exaggerated, and what's left? Nov. 30 [18] '51." Annotations by original readers in the very month and year of publication are of absolute rarity: BAL suggest Nov. 15 as the date of publication. The Macy family was well known in Nantucket and a J.M. Macy is recorded in the Historical Society records; he would have been 47 in 1851 which makes it very possible he was qualified to comment on the book from personal knowledge. BAL 13664, Grolier American 100, 64. (106253) \$37500.

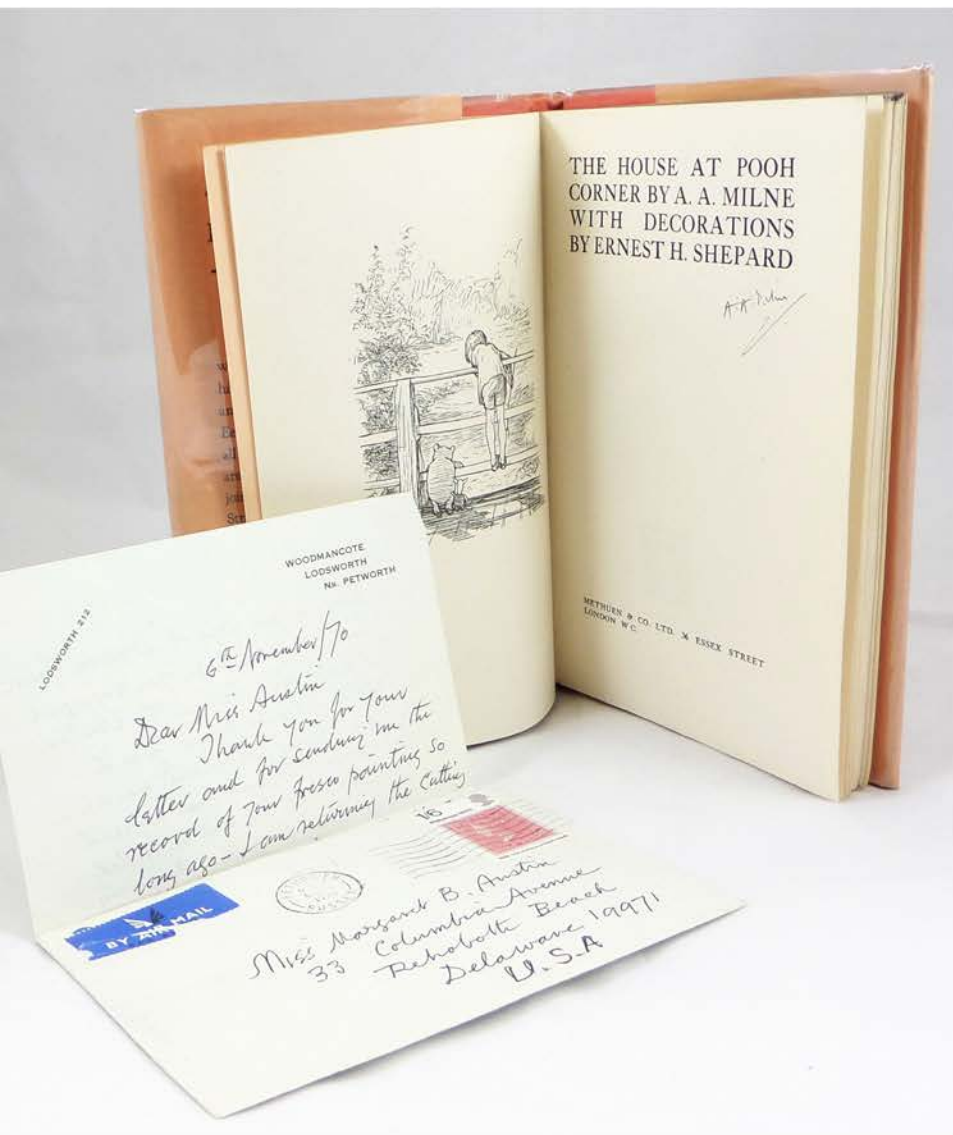


52. Milne, A.A. *Now We Are Six*. With Decorations by Ernest Shepard. London: Methuen & Co., 1929.

Sm. 8vo, x, 103 pp. With a frontispiece and illustrations throughout by Shepard. Original dark red cloth, dust-jacket (upper panel hinge split), a fine copy inscribed by the author. In a new box.

§ First edition, with a lovely ink inscription by Milne on the half-title: "Now We Are Six [half-title] belongs to Margaret Rose / Absorbed in contemplation of her toes / And deaf to Poesy she little knows / What's waiting for her as she grows and grows. A.A. Milne July 31 1946." Loosely inserted in the front is a one-page letter on Cotchford Farm letterhead from Daphne Milne to Margaret's mother confirming that her husband would be delighted to inscribe the book for her daughter. (105746) \$12,500.





53. Milne, A.A. *The House at Pooh Corner*. With Decorations by Ernest Shepard. [with] MS letter from Shepard to an American admirer. London: Methuen & Co., 1929.

Sm. 8vo, xi, 178 pp. With a frontispiece and illustrations throughout by Shepard. Original red cloth, dust-jacket, neat ownership inscription on half title, a very fine copy in a new quarter morocco box.

§ First edition, signed on the title-page by A.A. Milne in ink. With a 2pp. ALS to Miss Margaret B. Austin of Delaware concerning fresco painting and why he has never visited America, among other subjects: "Thank you for your letter and for sending me the record of your fresco painting ... The only fresco that I ever worked on was when I was engaged to my first wife. We were fellow students at the Royal Academy School and she was commissioned to paint a fresco in the nurse's dining hall of Guy's Hospital in London... I have never been to the United States - My American friend John Fleming, who visits me when he comes to England - advised me not to do so "You will be killed by kindness" he said..." A lovely chatty letter written in ink on letterhead and dated 6th November 1970, in fine condition in the original stamped envelope. (105795) \$5750.



54. Napoleon. [Combe, William ?]. *The Life of Napoleon, A Hudibrastic Poem in Fifteen Cantos...* London: Tegg, 1817.

8vo, 260pp, with 30 sepia plates by Cruikshank. Modern full crimson crushed red morocco extra, backstrip richly gilt, gilt edges, a very fine new binding probably by Bayntun. In a quarter red morocco box.

§ First edition, a surprisingly scarce book. This copy has inset into the inside cover of the box a very fine ormolu Napoleonic crown in perfect condition. (106741) \$4500.





55. Napoleon. [Hook, T.E.] Facts, Illustrative of the Treatment of Napoleon Buonaparte in Saint Helena... London: William Stockdale, 1819.

Slim 8vo, (4), 156pp. (inc. ads at end). With a frontispiece and two aquatint color plates. Old straight grain russia rebacked, in a quarter brown morocco box (faded).

§ An evocative presentation of Napoleonic history, the box containing a lovely rich gilt frame with an eagle on the top enclosing a fragment of what looks like green wallpaper inscribed in ink on the back (and repeated on the plaque) "morceau de tapisserie de la chambre à coucher de l'Empereur Napoléon à Ste. Helene apporté par Théophile". Hook's anonymous pamphlet caused quite a stir at the time, as he attempted to vindicate the actions of Governor Lowe in relation to allegations against him made by O'Meara who had refused to pass information to Lowe regarding Napoleon, whom he attended as physician at St. Helena. (106740) \$5750.



MORCEAU DE LA TAPISSEIE DE LA CHAMBRE
 A BOUCHER DE L'EMPEREUR NAPOLEON¹
 HELENE, APPOURTE PAR THEOPHILE



FACTS,
 ILLUSTRATIVE OF THE TREATMENT
 OF
 NAPOLEON BUONAPARTE
 AT
 Saint Helena.
 FROM THE RESULT OF
 MINUTE INQUIRIES AND PERSONAL RESEARCH
 IN THAT ISLAND.

WITH THREE VIEWS.

"Copy made for the King's use."
 "The manuscript was sent to the King's use."
 "An extract from the original is given."
 "The facts and dates are given."
 From the
 Author.
 Translated

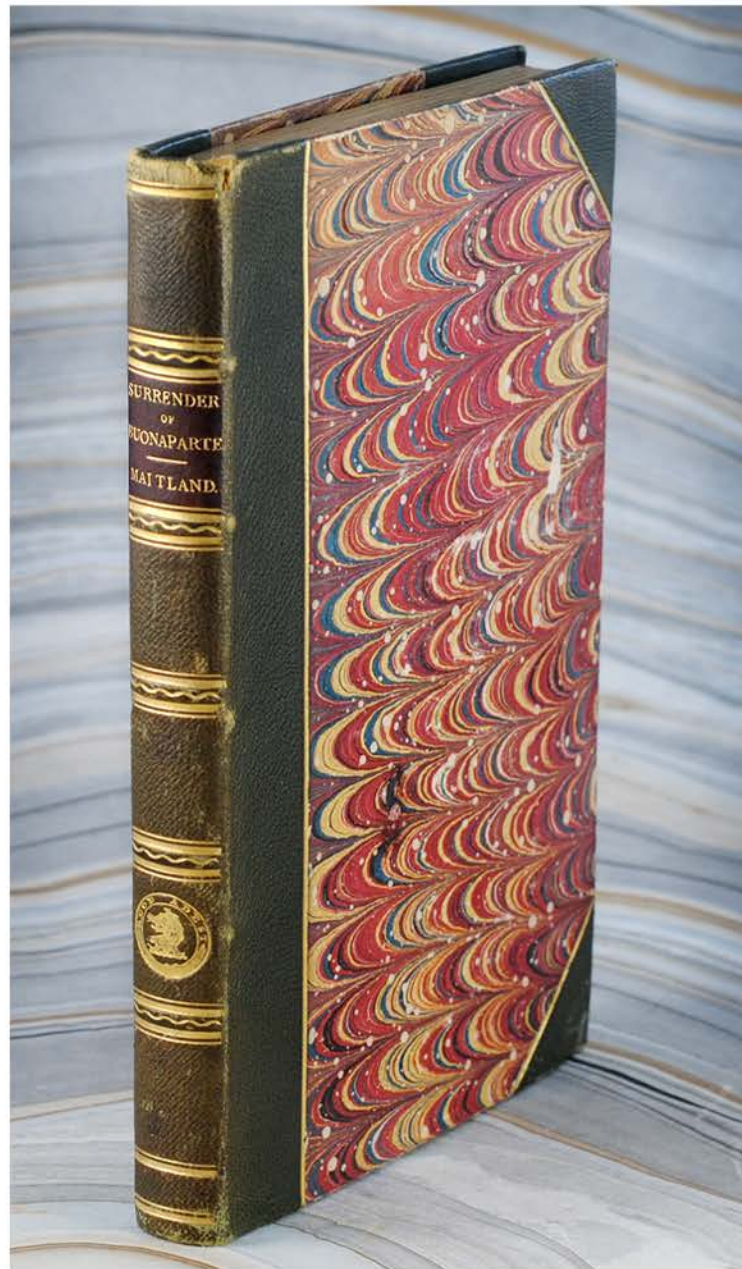
LONDON:
 PRINTED FOR WILLIAM STODDALL,
 No. 10, Pall Mall.
 1819

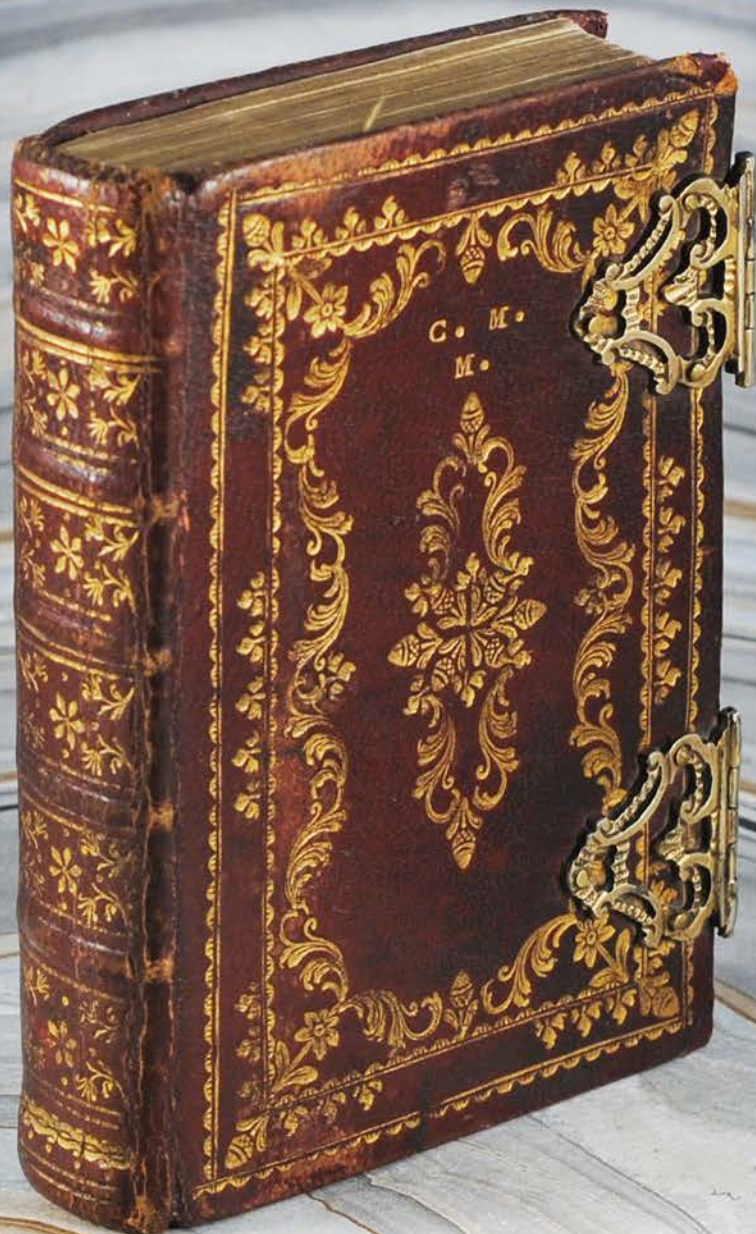


56. Napoleon. Maitland, F.L. Narrative of the Surrender of Buonaparte...
 London: Henry Colburn, 1826.

8vo, "vi" (i.e. xvi), 248pp With a large folding map at the front. Half green hard grain morocco, marbled boards, gilt-lettered backstrip, gilt top, bookplate of Henry P. Marsham. A very fine copy with an interesting addendum. Contained in a quarter red morocco box lined with moiré silk.

§ First edition, a lovely copy of a scarce book with an interesting Napoleonic association item added. In the box there is an antique letter opener with the figure of Napoleon on top and a tiny glass tube which when peered into reveals 4 miniature scenes relating to Napoleon's life – it was apparently sold in a furniture and household goods auction at Butterfields in the 1990s and has a ticket indicating it brought \$2000. Bonham's which owns Butterfields doesn't have a record of that sale. (106739) \$4750.





57. 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.

§ Sole edition of this engraved book of hours illustrated with the devotional designs 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 artistiche in quel momento sono i piu perfetti rappresentanti della pittura edel l'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. (6311) \$3750.

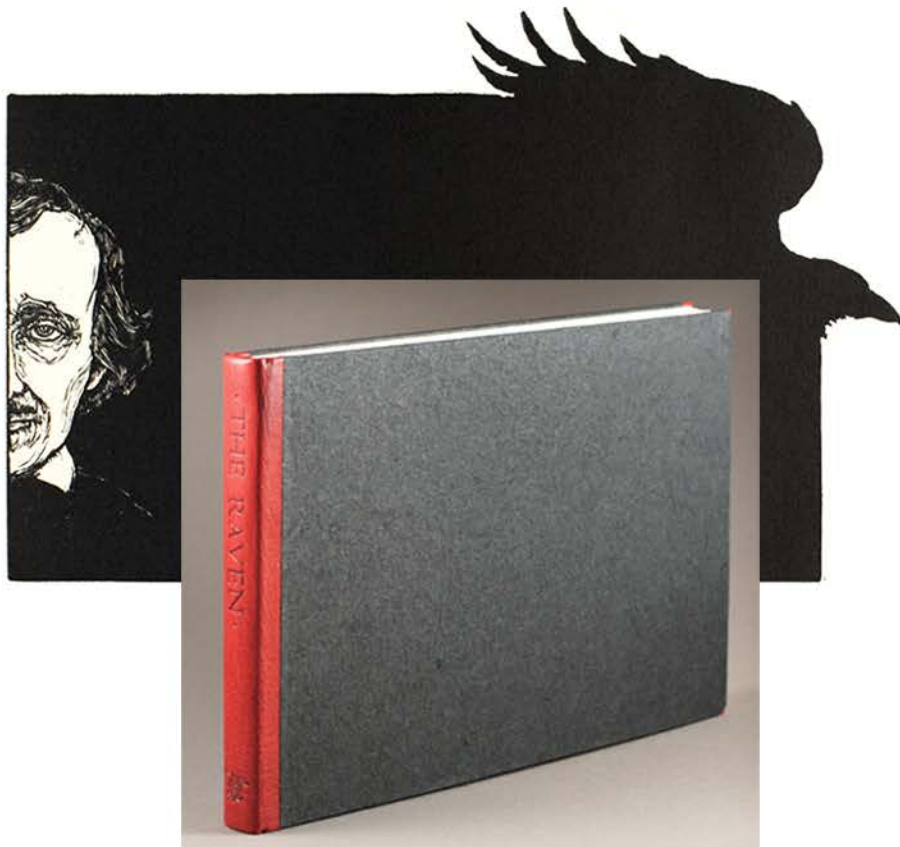
BEATÆ MARIÆ
VIRGINIS
OFFICIUM



VENETIIS,
Apud JO. BAPTISTAM PASQUALI.
M D C C X L.

*Superiorum permissu, ac Privilegio
Excellentiss. Senatus.*





58. Poe, Edgar Allen. *The Raven*. Easthampton, Mass.: Cheloniidae Press, 1986.

Oblong 8vo, 40pp. unpaginated, printed on rectos, bound in quarter red morocco by Claudia Cohen, with a linen portfolio containing an additional suite of eleven signed prints. Fine in the original (slightly spotted) linen box. Original prospectus laid in.

§ Number 24 of 50 copies of the deluxe edition. The second edition of this poem by the press, this designed by Alan James Robinson and illustrated by him with wood engravings and etchings printed by Harold McGrath. The text is the original Lorimer Graham version with the author's corrections and was printed by Daniel Keleher at Wild Carrot Letterpress. A





24/50

Alexander



59. 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 re backed with (7) raised bands and the original red morocco label lettered in gilt. Some rubbing at joints, wear at corners. Marbled end papers. 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.

§ 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. (104923) \$9500.



Anna, Arma defunctumq; bello & Barluta hic Paris habebit.

P O E M S

O N

SEVERAL OCCASIONS.



L O N D O N :

Printed for JACOB TONSON at *Shakespeare's-Head* over against
Katharine-Street in the *Strand*, and JOHN BARBER upon
Lambeth-Hill. MDCCXVIII.



CARMEN SECULARE,

For the Year 1700.

TO THE

K I N G.

*Aspice, venturo letentur ut Omnia Seclo:
O mihi tam longæ maneat pars ultima vite
Spiritus, & quantum sat erit tua dicere facta!*

Virg. Eclog. 4.

I.



HY elder Look, Great JANUS, cast
Into the long Records of Ages past:
Review the Years in fairest Action
drest
With noted White, Superior to the
rest;
ÆRAS deriv'd, and Chronicles begun
From Empires founded, and from Battels won:

M m

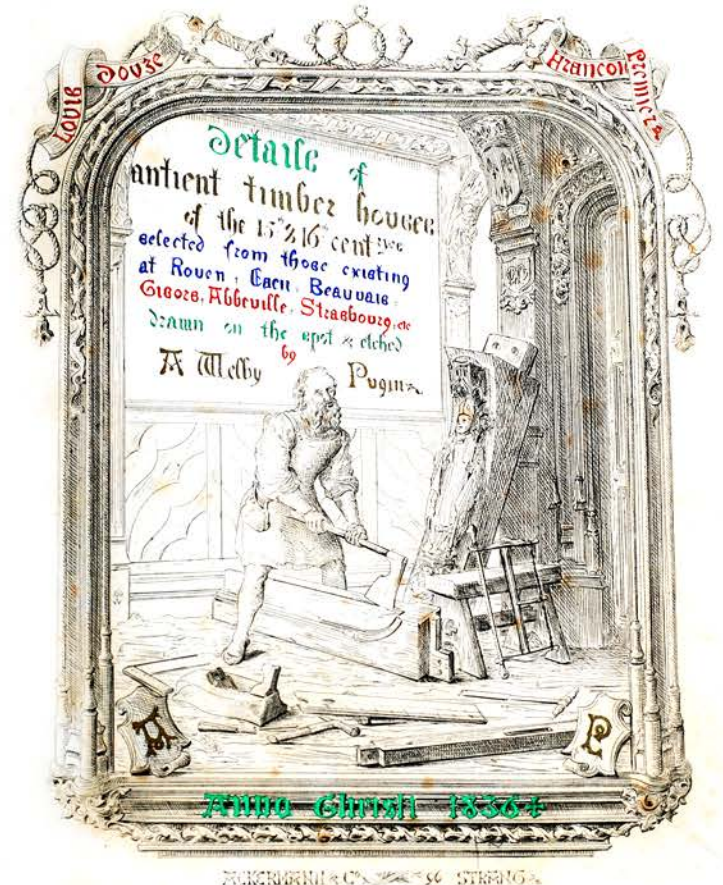
Show



60. Pugin, Augustus Welby. Details of Antient Timber Houses of the 15th and 16th centuries [and] Gothic Furniture in the style of the 15th Century [and] Designs for Gold and Silversmiths [and] Iron and Brass Work in the style of the 15th and 16th centuries [and] The True Principles of Pointed Christian Architecture [and] An Apology for the Revival of Christian Architecture in England [and] A Treatise on Chancel Screens and Rood Lofts... London: Ackermann, Weale, and Dolman, 1835-1851.

7 vols. in 2, large 4to, bound in full green and full red morocco, very richly stamped in gold and with onlays in green on the red volume, and the green volume with the Order of the Garter device on both covers; boards bevelled (red volume) or rolled (green volume), back strips richly gilt, all edges on both volumes deeply gauffered. In virtually flawless condition. Full collations and plate counts as per Fowler (see below).

§ An absolutely astonishing collection of all but one of Pugin's major works, perhaps his own copies bound for him in unsigned bindings of the very highest quality and with his name stamped at the foot of the backstrip of the red volume. The later bookplate of Samuel Joshua Cooper is pasted in both volumes over an earlier bookplate (perhaps Pugin's?). The only significant volume not present is his controversial book "Contrasts", privately issued in 1836. For detailed descriptions of each volume see Fowler 264, 261, 263, 262, 266, 268, and 272. The Bookpress suggests that the first four works were in fact issued together; perhaps the remaining three also were, as they were certainly reprinted together later by Bohn. Weinreb confirms that in his monumental "The Arts Applied" (1975). (106652) \$22500.



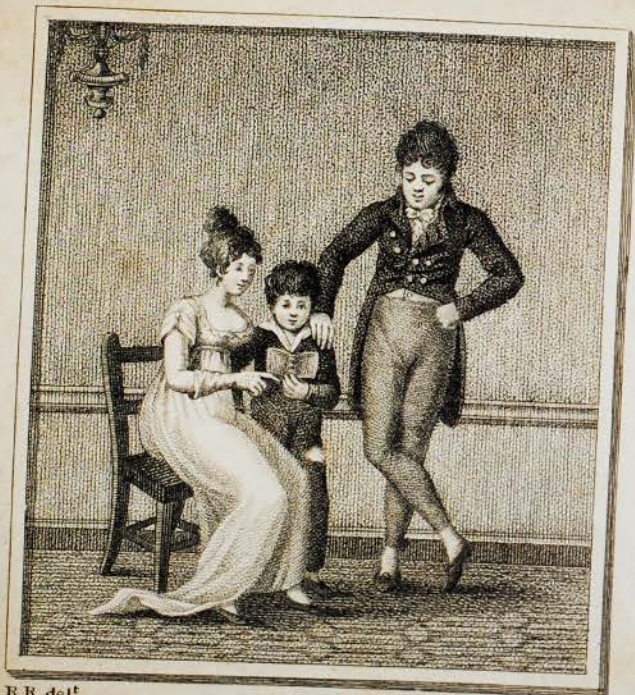


61. R.R. [Richard Roe? R. Ransom?]. *Infantile Erudition* concluding with a Glee for Three Voices, to which are added *The Figure Dancers*. London: B. Tabart, 1810.

Square 12mo, engraved frontispiece, 5 plates of figure dancers, 2 plates of mathematical games. Original brown printed wrappers, slightly worn and soiled. New box by Coriander Reisbord.

§ First edition, very rare. A child's introduction to mathematics presented in pictorial form in the style of *Punctuation personified* and other such books. These are by their nature very subject to overuse and damage, this example is in exceptionally fine condition, with only minor soiling to the wrappers and a repaired backstrip where the paper split vertically. OCLC records four copies, one at Oxford and 3 in the US. Not in Osborne or Gumuchian. Auction records show 4 copies sold in the last 30 years—this is the fourth (sold twice). Authorship was at one time credited to R. Ransom. Moon suggests Richard Roe as an alternative. She located four copies of this rare and unusual introduction to mathematics. (106823) \$4950.





R.R. del^t

C. Knight sculp^t

INFANTILE ERUDITION

CONCLUDING WITH

A GLEE FOR THREE VOICES.

TO WHICH ARE ADDED

THE FIGURE DANCERS.

THE WHOLE INTENDED

AS A SUPPLEMENT TO THE

INVITED AND ASSEMBLED ALPHABETS.

By R. R.

LONDON:

PUBLISHED BY TABART AND CO.

AT THEIR JUVENILE AND SCHOOL LIBRARY, NEW BOND STREET.

1810.

A



AUK
Pinguinus impennis

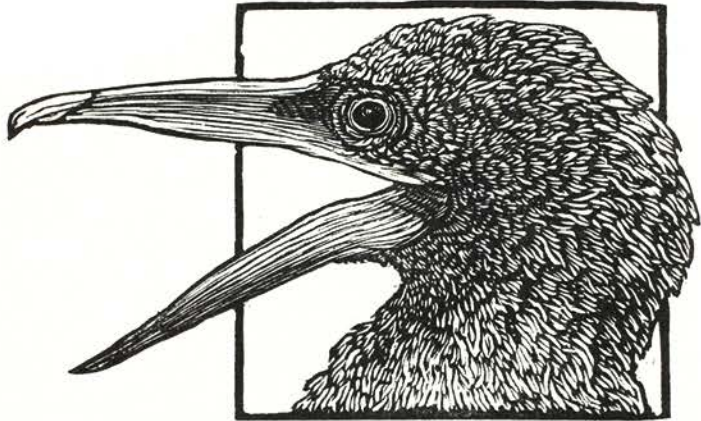
62. Robinson, Alan James. Moore, Suzanne. *A Fowl Alphabet*. Easthampton: Cheloniidae Press, 1986.

8vo, unpaginated with 26 wood-engravings by Alan James Robinson. Full limp vellum with gilt title on spine, initial letter and the Latin and common names of the birds hand lettered in colored inks by Suzanne Moore. With a signed suite of the 26 wood engravings, a blind-stamped set of the line-cut initials, and an original watercolor signed by Robinson enclosed in a chemise and quarter vellum portfolio. This edition bound by Gray Parrot. Fine in slightly spotted vellum-backed cloth folding box. Catalog and prospectus laid in.

§ Full vellum deluxe edition, limited to 26 copies lettered A-Z of which this is H-2. Signed by the artist on the colophon. Cheloniidae's 12th bound book, printed by master printer Harold Patrick McGrath on Rives light-weight paper and French-folded. Designed by Robinson, Arthur Larson and Suzanne Moore. (106306) \$3500.

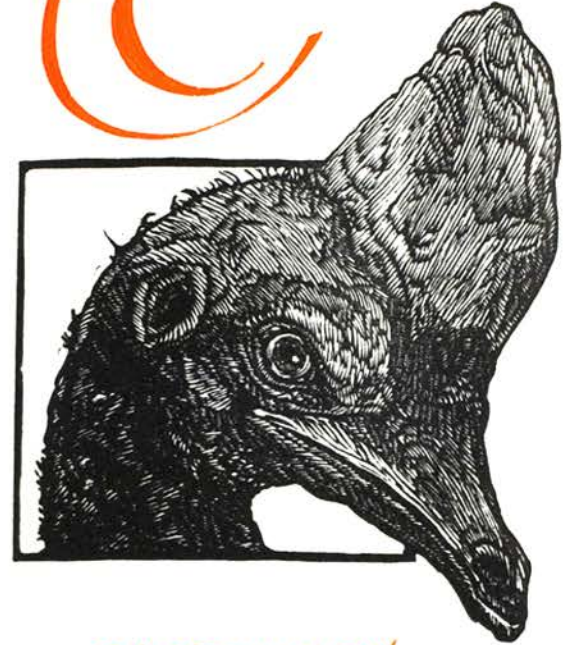


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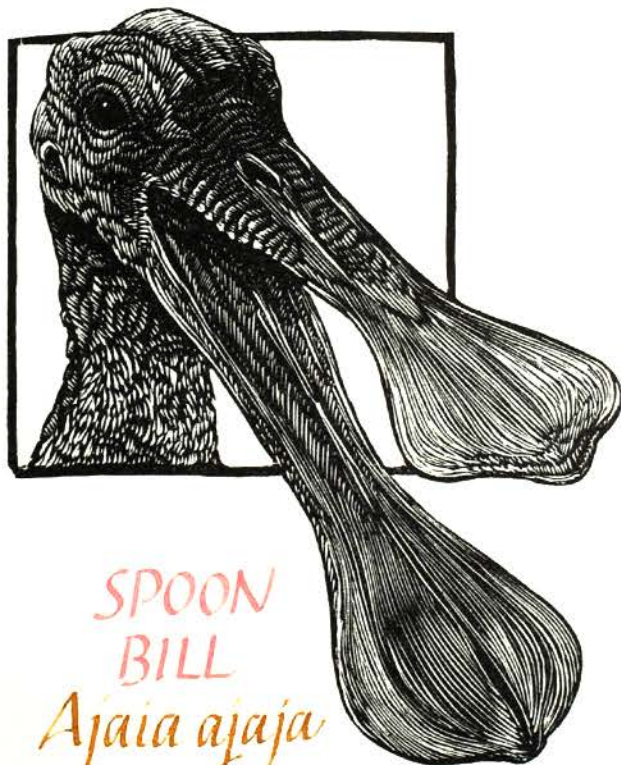
BLUE-FOOTED BOOBY
Sula nebouxi

C



CASSOWARY
Casuarius casuarius

S

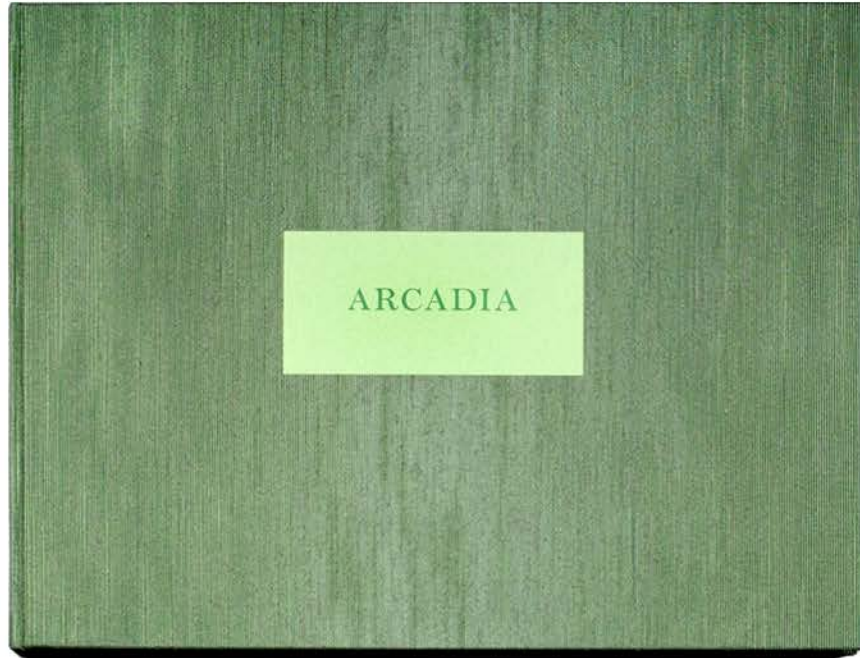


SPOON
BILL
Ajaja ajaja

Z



ZIGZAG HERON
Zebrilus undulatus



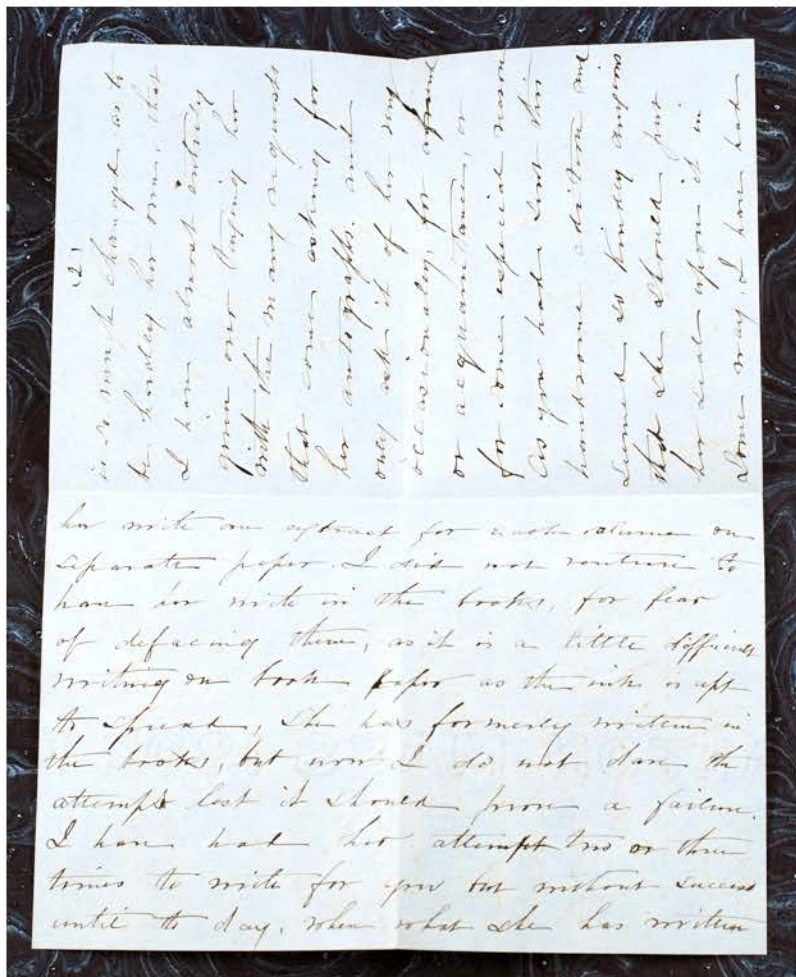
63. Stoppard, Tom. Arion Press. *Arcadia* Play by Tom Stoppard with a foreword by the Playwright an Introduction by Diana Ketcham and Four Views of Sidley Park by William Mathews. San Francisco: Arion Press, 2001.

Oblong folio, xvi, 114, (1, colophon)pp. plus text at each end about opening the folding plates. Original green silk, printed paper label on upper cover and backstrip, slipcase, as new with the four folding watercolors at front and back.

§ Limited to 400 copies signed by Stoppard and Mathews. The views follow the chronology of the play, depicting Sidley Park in 1730, 1809, 1812 and 1993. The book is designed to be displayed with all four illustrations on view at once as well as pages from the dialogue. William Mathews is an American artist working mainly in watercolor. A brilliantly creative book and a delight to read. (105215) \$875.

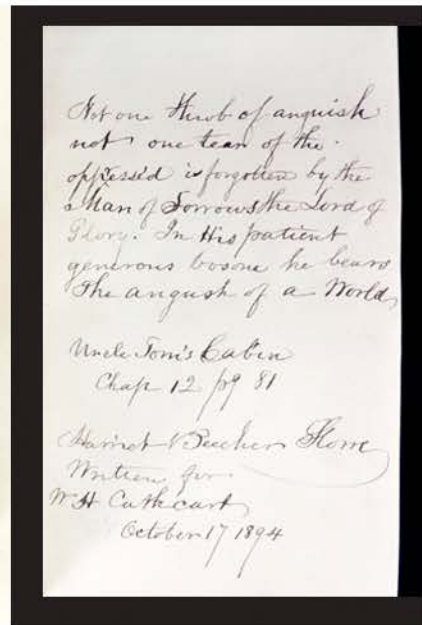
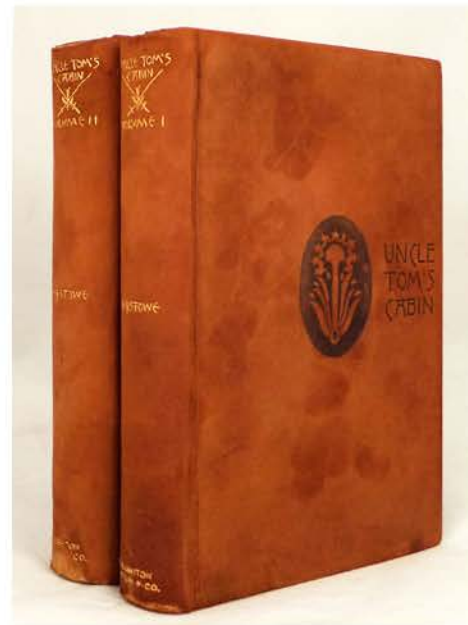






64. Stowe, Harriet Beecher. Uncle Tom's Cabin. Cambridge: Riverside Press, 1892.

2 vols., 8vo., lviii, 309; ix, 382 pp. Signed on the title page of Volume I by the author, and with lengthy autograph quotations signed tipped to the half-title pages of both volumes, each dated October 17, 1894. Full brown suede, decorative stamp and title on all four covers, gilt lettering on backstrip, green silk doublures, gilt top. Handsome volumes with minor wear to the backstrip crowns and feet and one or two marks on the suede.



§ The Riverside Press large paper edition, number 246 of 250, illustrated by E. W. Kemble; a late but magnificent edition of this work of tremendous historical significance. The elderly author shows a flash of her old industriousness in the full page inscription in Volume I: "Not one throb of anguish not one tear of the oppressed is forgotten by the Man of Sorrows the Lord of Glory. In His generous patient bosom he bears the anguish of a world", and in Volume II where she quotes from Uncle Tom's death scene: "Oh Mas'r George ye' are too late. The Lord's bought me, and is going to take me home and I long to go. Heaven is better than Kintuck..." Both volumes are also inscribed "Written for Mr. W. H. Cathcart..." and signed and dated in full, and inserted in Volume I is an ALS by Stowe's daughter, Miss H. B. Stowe, 4 pages, 8vo, Hartford, Oct. 17, 1894. "... I wished my mother to write in them for you if possible. But writing for her is such an effort now . . . [I] only ask it of her very occasionally . . . I have had her write an extract for each volume on separate paper. I did not venture to have her write in the books, for fear of defacing them . . . I have had her attempt two or three times to write for you but without success until to day, when what she has written is quite as good as we can ever expect from her again. . .". Only two copies are recorded at auction with inscriptions by Stowe from the text, neither having two inscriptions. (105813) \$25000.

Stanford Oct 17th
1894

Mr Cathcart

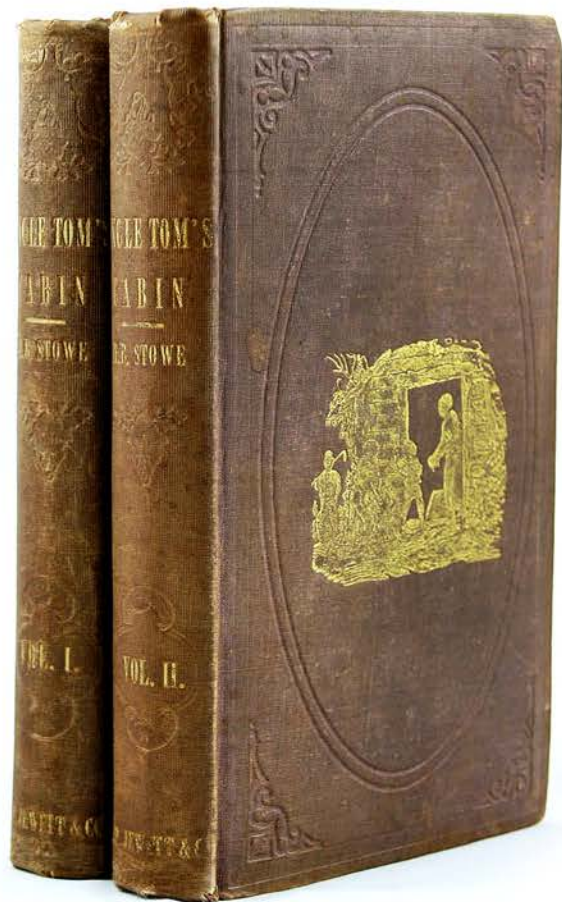
Dear Sir

I am
sorry to have kept your
books so long, and fear
you may have felt
anxious lest they were
lost. I have kept them
because I wished my
mother to write in them
for you if possible,
But writing for her is
such an effort now,
and her handwriting

is quite as good as our own, and we expect
from her again.

Hoping you will receive the books
safely, and be pleased with what
my mother has written for you
I am sincerely

Yr's St. B. Stone



65. Stowe, Harriet Beecher. *Uncle Tom's Cabin; Or, Life Among the Lowly*. Boston: John P. Jewett & Company. Cleveland, Ohio: Jewett, Proctor & Worthington, 1852.

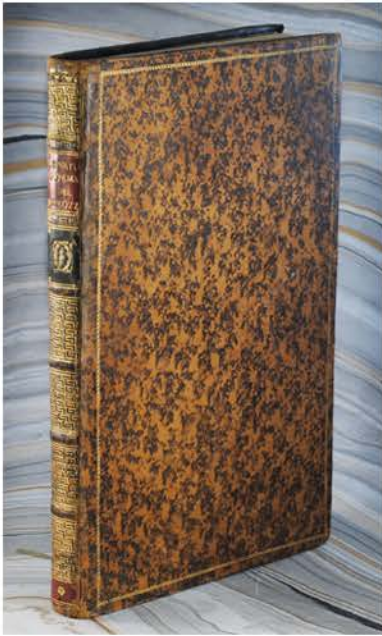
2 vols, 8vo, [iii], vi-x, [1], 13-312; [i-iii], iv, [1], 6-322 pp. Original publisher's purple cloth over boards. BAL B binding with vignette on top cover stamped in gilt; backstrips lettered in gilt, otherwise blind stamped. Inconspicuous rubbing and wear at extremities. Housed in a full light-brown slipcase, the back panel lettered in gilt and somewhat sun faded. Very good.



§ 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 consignee. (104920) \$12500.



66. Strozzi, Giulio. *La Venetia Edificata: Poema eroico di Giulio Strozzi con gli argomenti del Sig. Francesco Cortesi* Venice: Appresso Antonio Pinelli, 1624.

Folio, engraved title-page, [22] pp. including a full-page portrait of Strozzi; 248 pp. including 24 full-page engraved plates (one to each canto); [8] pp. of index including a full-page plate of Fl. Aetius and Attila, and a fine printer's woodcut on the final verso. Full speckled brown cat's paw calf c. 1700, a very good copy with fine impressions of the plates.

§ First complete edition (the 1621 edition has only the first 12 books), a rare and important book. Salloch noted of his copy (1969): "A grand Baroque epic on the origin, foundation and early history of Venice. Its principal attractions are the fine plates which illustrate the story. We see Attila and his army, tents, ships, scenes of sieges and battles, the Venetians, men and women, all in the dress of the 17th century. The title, an allegory of Venice, including a view of the city and Venezia seated on a big lion, is by Valesio who also did the frontispiece portrait of the author. The first of the plates (Attila with his army coming down from the hills) is by Bernardo Castello; the others by unknown artists. Fine copy. Cicognara 1044; Graesse VI, 512." (106436) \$5500.





CANTO DECIMOSETTIMO

ARGOMENTO

Nutre fra due rivali Irene l'ire;
 Schernisce l'uno, e all'altro poi si dona.
 Quindi Anafesto, che non può soffrire
 L'ingloria, nello sdegno s'abbandona,
 E vuol con l'armi la lite finire.
 L'offerta di Rodalpe finò buona
 Al grand'vopo il Senato, ma ben tosto
 L'incanto si scoppiò, ch'era nascosto.

Scuopre il Decimosettimo Canto gli inganni d'Irene, co' quali procura di placar Anafesto. Il crudel Garzon torna in nuova speranza di nozze, il che veduto dal suo rivale Riniero, lo fa traghettare all'Isola d'Irene, e dopo varie doglienze al fine placato anch'egli rimanendo, si stringono e celebrano insieme il matrimonio. Anafesto, come il uccello intende, redotto al mancamento di promessa, all'Isola corre per vendicar con l'arme il ricevuto oltraggio; ma essendogli vietato lo sbarco, in una fregata manda la disida a Rinieri. Irene nega allo sposo l'Isola, ma con forte infernal si prende a difenderlo. E a macchinar contra la liberta. Il Senato accettato il servizio di Rodalpe, che da Attila s'era per varij sospetti allargato, Parma contra Rinieri, ma da tempesta, che s'improvviso sopra viene, e sforzato ritirarsi. E veduti i nomadi Oriana, e Degna, scuo pre al Senato gli inganni della Maga. Onde s'inviato due Oratori ad Attila, per aggiustar la pace, accioche (relaggi Onoria) voglia ritirarsi in Paraghetra. Gli Ambasciatori son guidati da Fortunato nel suo nauilio, il quale lascia Renea inferma in Venetia a cura della signuola.

167
 di Anafesto



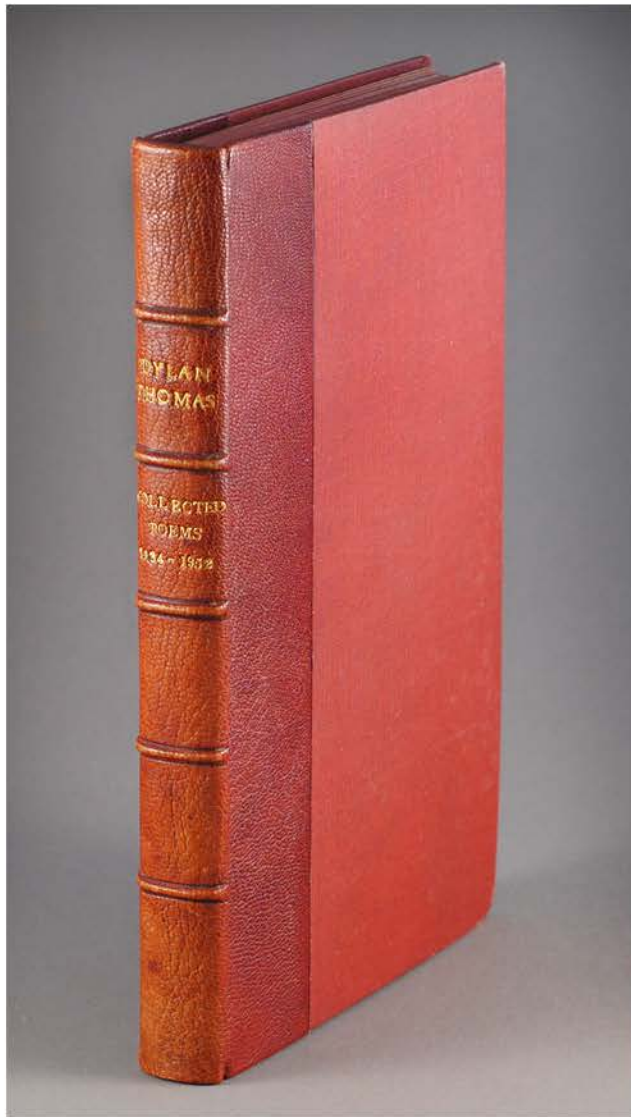
1
 Come la bella addolorata amante

Sparsa l'erin, scinta'l seno, bionda l'olte, Fu d'impronta ad Anafesto amante,

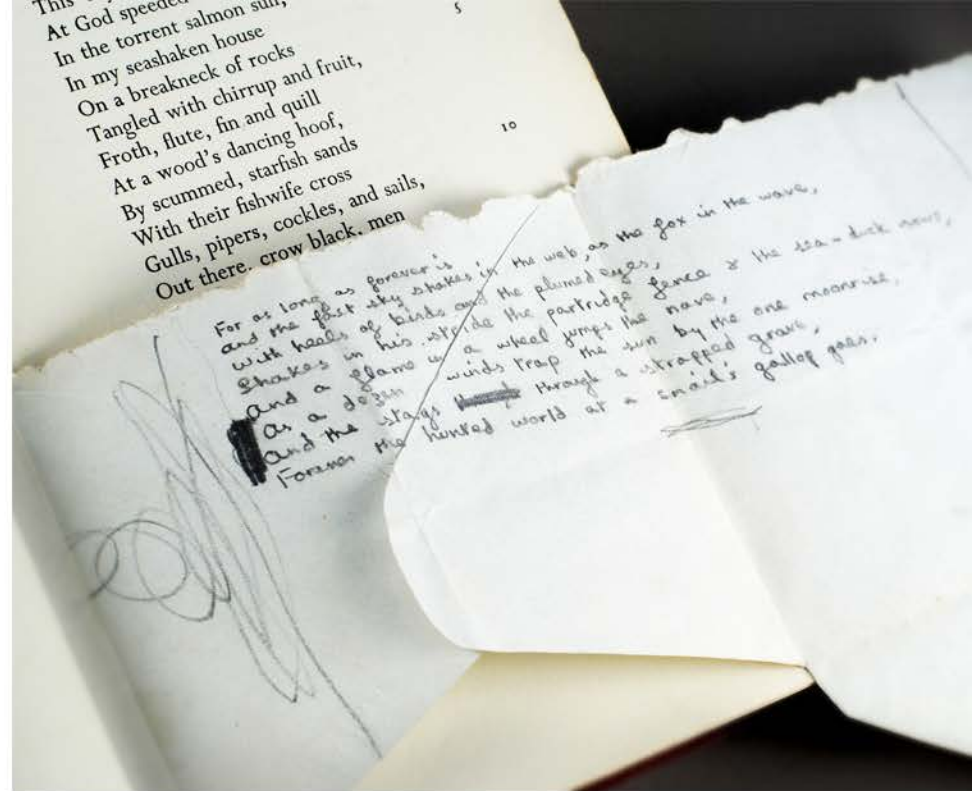
Don' egli in cerchio e da' suoi fidi accolto,
 Con voce condonno messa, e renante
 Il suo giudicio temerario, e stolto:
 Perdon gli chiese, e con mirabil arte
 Il mal canto amator trasi in disparte.

2
 Poi ricomincia. O col non solo esempio
 Negli affari d'Amor sono infelice,
 O dannosa prudenza, e quale s'empio
 Amor fa di colui, ch'ama, si lice?
 O quanto male l'mio disfarso adempio,
 Se non mel detta un impeto felice?
 Mendicanti riguardi: io ben m'aiucolo,
 Ch'erro sol quando al troppo scuo' io credo.

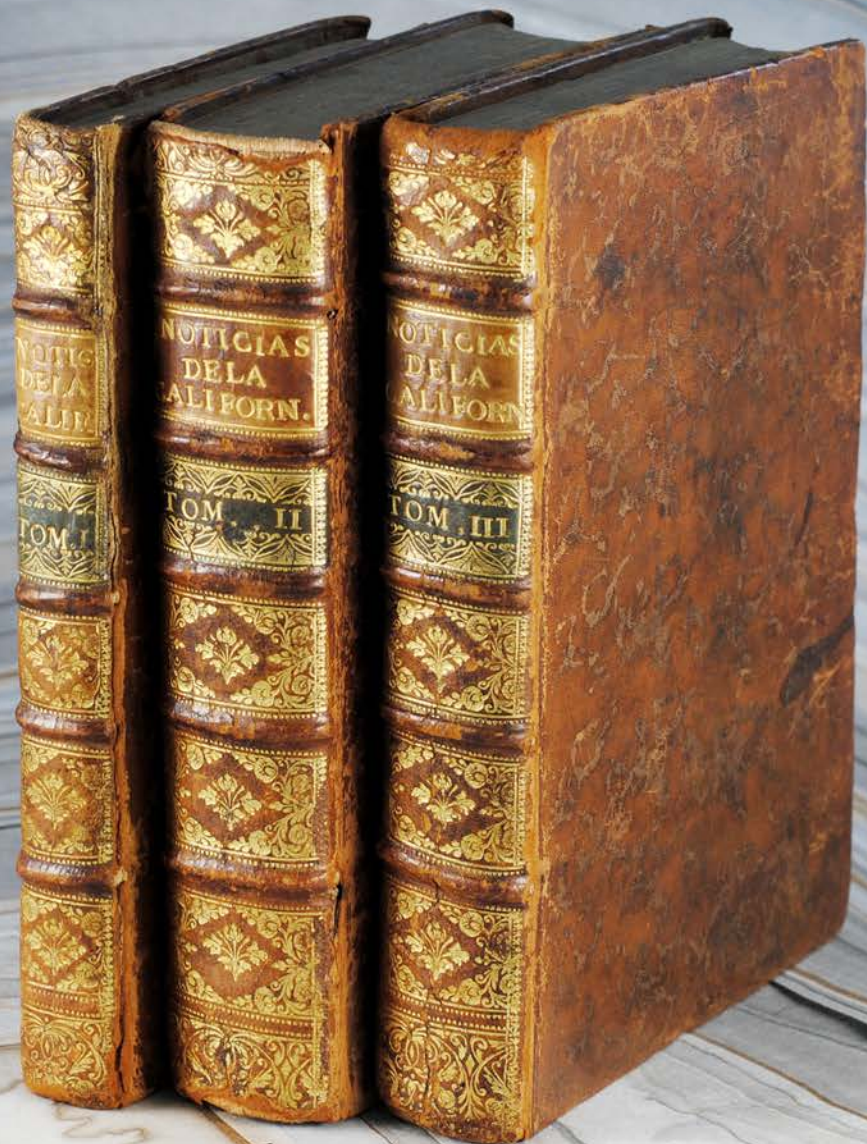
3
 Ment' in amarmi io mi dimostro eguale,
 E correi tra' voi pace, ah!, che v'apporto
 Col mio vano desir guerra marale,
 Che dal pelago e fitta affogo in porto.
 Quanto piu' schivo, io piu' rincontro l'male,
 E veggio errar l'mio giudicio accorto.
 Folle e ben, chi fra due fieri amatori
 Vuol del pari partir gratie, e favori.



67. Thomas, Dylan. *Collected Poems 1934-1952*. London: Dent, 1955. 8vo, xiv, 178 pp. Later quarter red morocco lettered in gilt. A few light pencil annotations in the text at the end.



§ Reprint. Bound in at the front between the “Note” and the “Author’s prologue” is a small folded fragment of an envelope on which Dylan Thomas has drafted a few lines of “For as long as forever is”, consisting of eight lines written in pencil with corrections, and on the verso the first two lines written also in pencil. This poem was first attempted by Thomas in or prior to 1936 when he abandoned the poem because the opening line was “completely out of place” (see “Letters to Vernon Watkins” pp. 47-8). Later he used it as the last line of the poem “Twenty-four Years”. In the Roy Davids sale of 2013 a manuscript version of this poem sold for £23,750. The catalogue notes: “A first version of the poem was first written in 1936 and published in ‘Twentieth Century Verse’ in January 1937 (Ralph Maud); Ferris (Letters) describes that as an unfinished poem and notes that Texas has a twelve-line draft of the first version. No manuscript of the poem has been sold at auction. REFERENCES: *The Collected Letters*, edited by Paul Ferris, 1985, p. 398; *Entrances to Dylan Thomas’ Poetry*, 1963; *Dylan Thomas: The Poems*, edited by Daniel Jones, 1971.” (105855) \$4500.



68. Venegas, Miguel [& Andres Marcos Burriel]. *Noticia de la California, y de su conquista temporal, y espiritual hasta el tiempo presente. Sacada de la historia manuscrita, formada en Mexico ano de 1739. por el Padre Miguel Venegas, de la Compania de Jesus; y de otras Noticias, y Relaciones antiguas, y modernas ...* Madrid: En la Imprenta de la Viuda de Manuel Fernandez, y del Supremo Consejo de la Inquisicion, 1757.

3 vols., 4to (204 x 140 mm), I: [24], 1-240; II: [8], 1-564; III: [8], 1-436 pp., engraved head- and tailpieces in text, 4 folded copper-engraved maps (see below). Contemporary mottled calf, backstrips richly gilt with gilt-lettered red and green leather labels, edges sprinkled in red and blue. Other than slight wear to binding (at corners, joints, and one head-cap), an exceptionally fine, fresh set, maps very fine. Book plate KEH (Kenneth Hill) in each volume. Enclosed in a modern cloth box.

§ First edition, a remarkably fine set with a fine provenance as Kenneth Hill was one of the greatest collectors of his time: (descriptions courtesy of Dorothy Sloan: historical notes from Dr. W. Michael Mathes in the Volkmann Zamorano 80 Catalogue (Sloan Auction 12, Lot 78): "First edition, intermediate variant. In this copy page 479 of Vol. II is misnumbered 476. In a prior appearance, pp. 476 to 480 are misnumbered; a later version corrects all misnumberings. English, French, Dutch, and German editions were published during the decade following this original edition. The work is important not only for California, but also southern Arizona, northern Sonora, and the Borderlands in general. Field 1599. Graff 4470. Heredia 7898. Hill I, p. 307. Hill II:1767. Howell 50, California 246. Howes V69. Huntington Library, Zamorano 80...Exhibition of Famous and Notorious California Classics 78. Jones, *Adventures in Americana* 491. Lada-Mocarski 14: Mathes, *California Colonial Bibliography* 50: "The author, Miguel Venegas, S.J., employed modern methodology in the preparation of this first history of the Californias, consulting published and manuscript sources as well as questionnaires sent to missionaries. Venegas's manuscript was revised and expanded by Andres Marcos Burriel, S.J., a leading Spanish academician, who included four maps and important appendices with a refutation of the concept of the Strait of Anian and relations of the expeditions of Consag." Medina, *Hispano-Americana* 3855. Palau 358387. Ramirez Sale 883. Rich Vol. I, p. 124. Sabin 98848. Salva 3420. Stevens, *Historical Nuggets* 2736. Streeter Sale 2433. Streit III:663. Wagner, *Cartography of the Northwest Coast* 585-588 (see also note in 483) & pp. 144-147. Very fine. Full description of this item upon request. (106646) \$27,500



Sacerdotes à Curanderos.





Ó MAR

PACIFICO
DEL SUR

artoto del Navio Franzes J. Amou

de Padua siendo Comandante de Foudat dela Marina para California

L. de los dolores reco
nada el 1732 de Pajaros
Cura de las
L. de Cedros
Morro hermaso

Lon

245

250



CALIFORNIA IN RELIEF

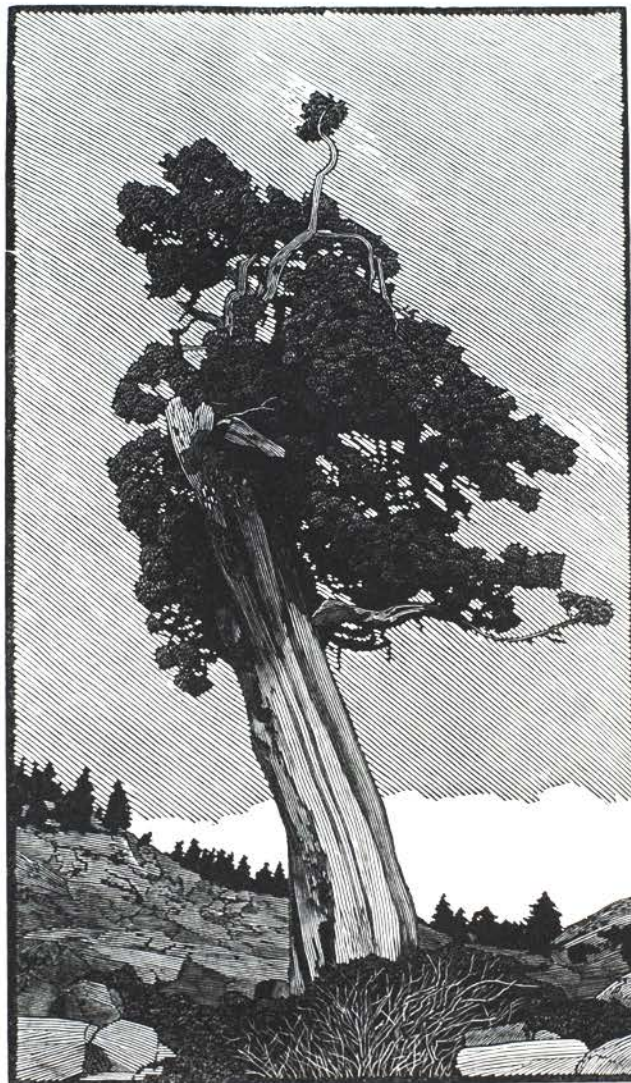
THIRTY WOOD ENGRAVINGS BY

Richard Wagener

69. Wagener, Richard. California in Relief. Thirty Wood Engravings by Richard Wagener. San Francisco: The Book Club of California, 2009.

Tall 4to, unpaginated, with additional portfolio of 4 separate plates, original woodcuts signed and numbered by the artist. In sheets, loosely inserted in original illustrated wrappers, within quarter red morocco and green cloth case, with paper label affixed to backstrip, suede lining; illustrated throughout by means of 30 original wood engravings. As new.

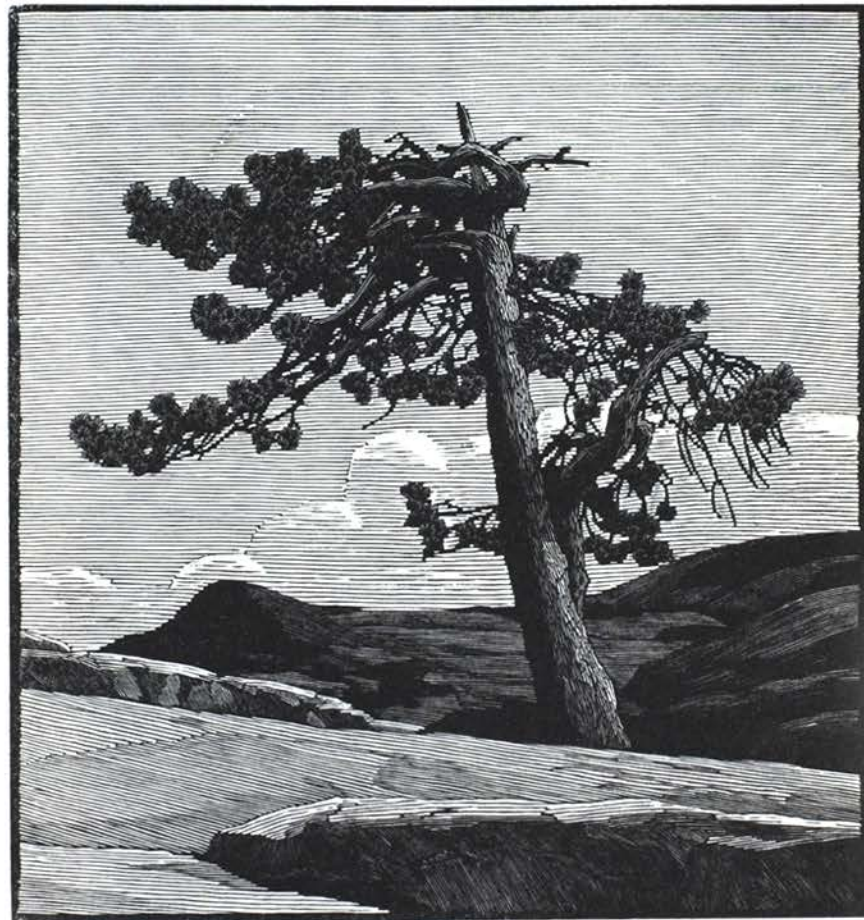
§ First edition, one of ten proof copies, of which five were printer's proof and five were artist's proofs (this one numbered 'ap3'), with extra set of plates, signed and numbered by Richard Wagener, in a de luxe binding. Book Club of California Publication Number 224. An exquisite set of wood engravings, which capture the essence and feeling of California in a tactile and sensuous way; the artist has much in common with another Californian, Paul Landacre. Includes an introduction by Victoria Dailey. (104465) \$3750.

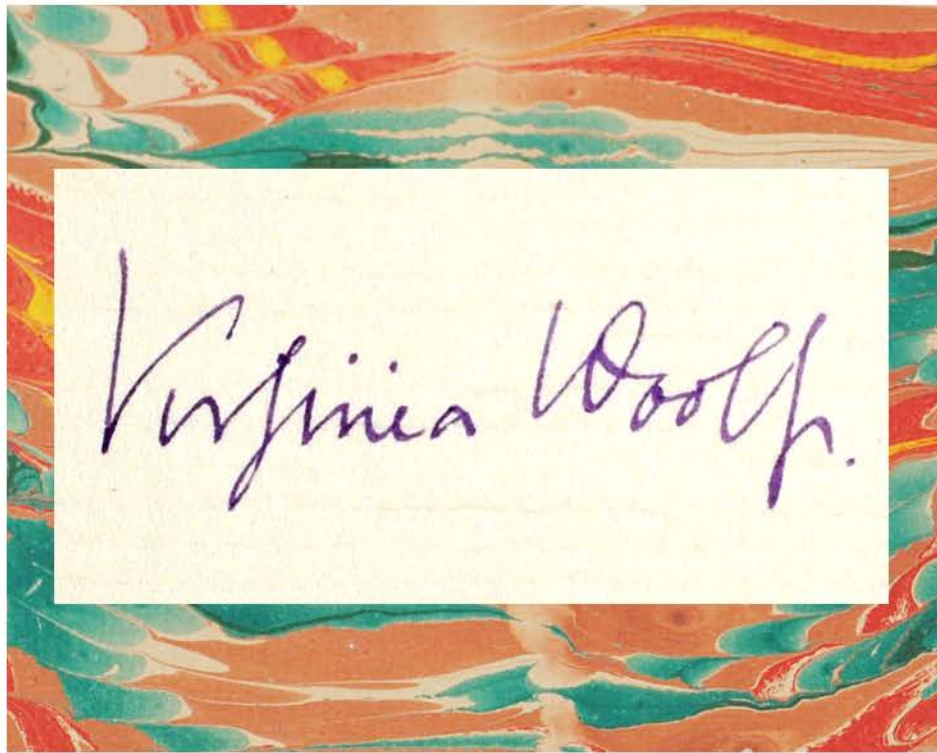




CP-8

PUNGNER

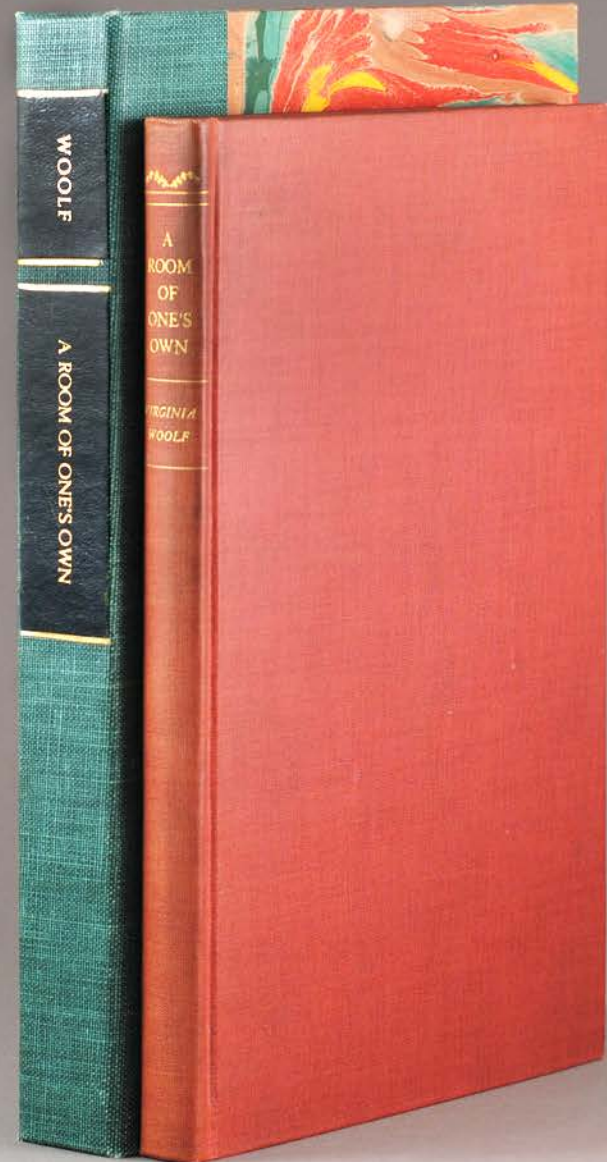




70. Woolf, Virginia. *A Room of One's Own*. New York/London: Fountain/Hogarth Press, 1929.

8vo. 159 pp. Original brick-red cloth with gilt titles. A near fine copy in a folding case. Bookplate of Stuart Schimmel on front paste down, signature of Robert Hunter on front free end paper.

§ First edition, large paper issue, number 116 of 492 copies signed by Woolf in her customary purple ink on the half title. A classic of feminist literature in which Woolf considers the past and present barriers to women writers in a patriarchal culture and which originated as lectures given by Woolf at two women's colleges in Cambridge. "A woman must have money and a room of her own if she is to write fiction." (106240) \$7500.



John Windle Antiquarian Bookseller
London International Antiquarian Book Fair
28-30 May 2015
Booth #B05

1. Arion Press. Yeats, William Butler. Poems of W. B. Yeats. Selected and Introduced by Helen Vendler & with Six Etchings by Richard Diebenkorn. San Francisco: Arion Press, 1990. (106818) \$4500.

2. Arnold, Edwin. The Light of Asia or the Great Renunciation (Mahabhinishkramana) being the Life and Teachings of Gautama Prince of India and Founder of Buddhism (as told in Verse by an Indian Buddhist). London: Trubner, 1879. (106826) \$1250.

3. Badger, Clarissa W. Munger (1806-1889) Floral Belles from the Green-House and Garden Painted from Nature. New York: Charles Scribner & Company, 1867. (106787) \$6500.

4. Baum, L. Frank. A New Wonderland. Illustrated by Frank Ver Beck. New York: Russell, 1900. (104471) \$6950.

5. Bertrand, C. F. Le Parfumeur Imperial, ou l'art de preparer les odeurs, essences, parfums, aromates, eaux de senteur, poudres, pommades, huiles, pates, lait virginal, cosmetiques, vinaigres de proprete, savons et savonnets, pastilles odorantes, fumigations, bains aromatiques, gants parfumes, rouge de toutes qualites, ainsi que la recette la plus moderne pour la composition de l'Eau de Cologne; suivi d'un index alphabetique des substances propres a la parfumerie. Paris: Brunot-Labbe, 1809. (106835) \$2000.

6. Blake, William. Hayley, William. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805. The Dog. (106639) \$975.

7. Blake, William. Hayley, William. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805. The Eagle. (106640) \$975.

8. Blake, William. Hayley, William. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805. The Lion. (106641) \$975.

9. Blake, William. Hayley, William. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805. The Hermit's Dog (106642) \$975.

10. Blake, William. Hayley, William. A single plate from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805. The Horse. (106643) \$975.

11. Blake, William. Illustrations of the Book of Job. Plate 2: "When the Almighty was yet with me" London: March 8, 1825 (but published 1826). (104641) \$2750.

12. Blake, William. Illustrations of the Book of Job. Plate 16: "Thou hast fulfilled the Judgement of the Wicked" London: March 8, 1825 (but published 1826). (104658) \$3250.

13. Blake, William. Illustrations of the Book of Job. Plate 20: "There were not found Women" London: March 8, 1825 (but published 1826). (104662) \$2750.

14. Blake, William. Young, Edward. The Complaint and the Consolation; or, Night Thoughts. London: R. Noble, 1797. (104593) \$495.

15. Blake, William. Songs of Innocence and of Experience, Shewing the Two Contrary States of the Human Soul. London: W. Pickering, Chancery Lane, and W. Newbery, 6, Chenies Street, Bedford Square, 1839. (106861) \$17500.

16. Blake, William. [Vale Press]. Poetical Sketches, with decorations designed and cut on the wood by Charles Ricketts. London: Printed at the Ballantyne Press and sold by Hacon and Ricketts, 1899. (105865) \$12500.

17. [Book of Common Prayer]. Book of Common Prayer and Administration of the Sacraments ... together with the Psalter ... London: printed by John Baskett, and by the assigns of Thomas Newcomb and Henry Hills, 1715. (106783) \$9750.

18. 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]. (104835) \$7500.

19. Breasted, James Henry. A History Of Egypt From The Earliest Times To The Persian Conquest. Second edition fully revised. London: Hodder and Stoughton, [1931]. (106636) \$4500.

20. 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. (104941) \$8750.

21. Capote, Truman. A Tree of Night And Other Stories. New York: Random House, 1949. (106811) \$2250.

22. Chaucer, Geoffrey. The Canterbury Tales. [Westminster: William Caxton, 1476-1477]. (106554) \$9500.

23. Clemens, Samuel Langhorne (pseud. Mark Twain). The Jumping Frog. The Private Printing of the "Jumping Frog" Story. An Afterword by Mark Twain. Easthampton: Cheloniidae Press, 1985. (106310) \$4500.

24. TRADE CATALOGUE. Club Colors / Jamde [cover-title]. Manchester, England: Joseph Brown, Maker, 7 Nicholas Street, no date. \$1,500.00

25. Colton, G. Woolworth. Colton's General Atlas, Containing One Hundred and Eighty Steel Plate Maps and Plans, on One Hundred and Eight Imperial Folio Sheets. Accompanied by One hundred and sixty eight pages Letter-Press Descriptions, Geographical, Statistical, and Historical By Richard S[wainson] Fisher. New York: J.H. Colton, 1860 (106868) \$6500.

26. De Bry, Theodor and Johann Theodor de De Bry. [The Great Voyages in Latin] Americae Pars VII [and] Americae nona et postrema pars. Frankfurt: Main, 1599 & 1602. (106268) \$10000.

27. Demosthenes. Demosthenous Logoi duo kai hexekonta... Habes lector Demosthenis Graecorum oratorum omnium facile principis orationes duas et sexaginta, et in easdem Vulpiani Commentarios quantum extat: Libanii Argumenta... Tum collectas a studioso quodam ex Des. Erasmi Rot. Guilhelmi Budaei... Basel: J. Herwagen, Sept. 1532. (106761) \$9500.

28. Dickinson, Emily. Poems: Edited by two of her Friends Mabel Loomis Todd and T.W. Higginson. [with] (the same) Second Series. (and) Third Series. Edited by Mabel Loomis Todd. Boston: Roberts Brothers, 1890-1891-1896. (106504) \$11750.

29. [Dodgson, Charles Lutwidge, pseud. Lewis Carroll] Alice's Adventures in Wonderland [and] Through the Looking Glass and what Alice Found There. London: MacMillan and Company, 1866-1872. (106798) \$12500.

30. [Dodgson, Charles Lutwidge, pseud. Lewis Carroll] Through the Looking-Glass and what Alice Found There. London: MacMillan and Company, 1872. (105748) \$15000.

31. Dore, Gustave and Blanchard Jerrold. London. A Pilgrimage. London: Grant & Co., 1872. (106883) \$3250.

32. Doyle, Arthur Conan. The Hound of the Baskervilles. Another Adventure of Sherlock Holmes. London: George Newnes Ltd., 1902. (105914) \$2250.

33. Drury, W.P. The Peradventures of Private Pagett. With eight Illustrations by Arthur Rackham. [with an original drawing] London: Chapman and Hall, 1904. (11460) \$4500.

34. Eliot, T.S. Poems 1909-1925. London: Faber & Gwyer, 1925. (105849) \$9750.

35. Elizabeth I. Enthroned initial letter portrait of Elizabeth I. Westminster: 20th July [1576]. (106067) \$8500.

36. Emerson, Ralph Waldo. Poems. Boston: Ticknor and Fields, 1865. (106196) \$750.

37. Evans, Henry California Native Wildflowers San Francisco: 1985. (106836) \$4500.
38. Fabyan, Robert. Fabyans cronycle newly prynted, wyth the cronycle, actes, and dedes done in the tyme of the reygne of the moste excellent prynce kynge Henry the vii. father vnto our most drad souerayne lord kynge Henry the .viii. To whom be all honour, reuere[n]ce, and ioyfull contynauce of his prosperous reygne, to the pleasure of god and weale of this his realme amen. London: by Wyllyam Rastell, 1533. (105885) \$9500.
39. [Fenwick, Eliza (Jaco)] Mary and Her Cat: In Words Not Exceeding Two Syllables... London: Tabart, 1804 [1805 on wrapper]. (106824) \$1250.
40. Franklin, Benjamin. The Art of Making Money Plenty in Every Man's Pocket. By Dr. Franklin. London: Darton, Harvey, and Darton, 1817. (106825) \$1875.
41. Gill, Eric. Engravings by... A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist. Bristol: Douglas Cleverdon, 1929. (106803) \$18950.
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