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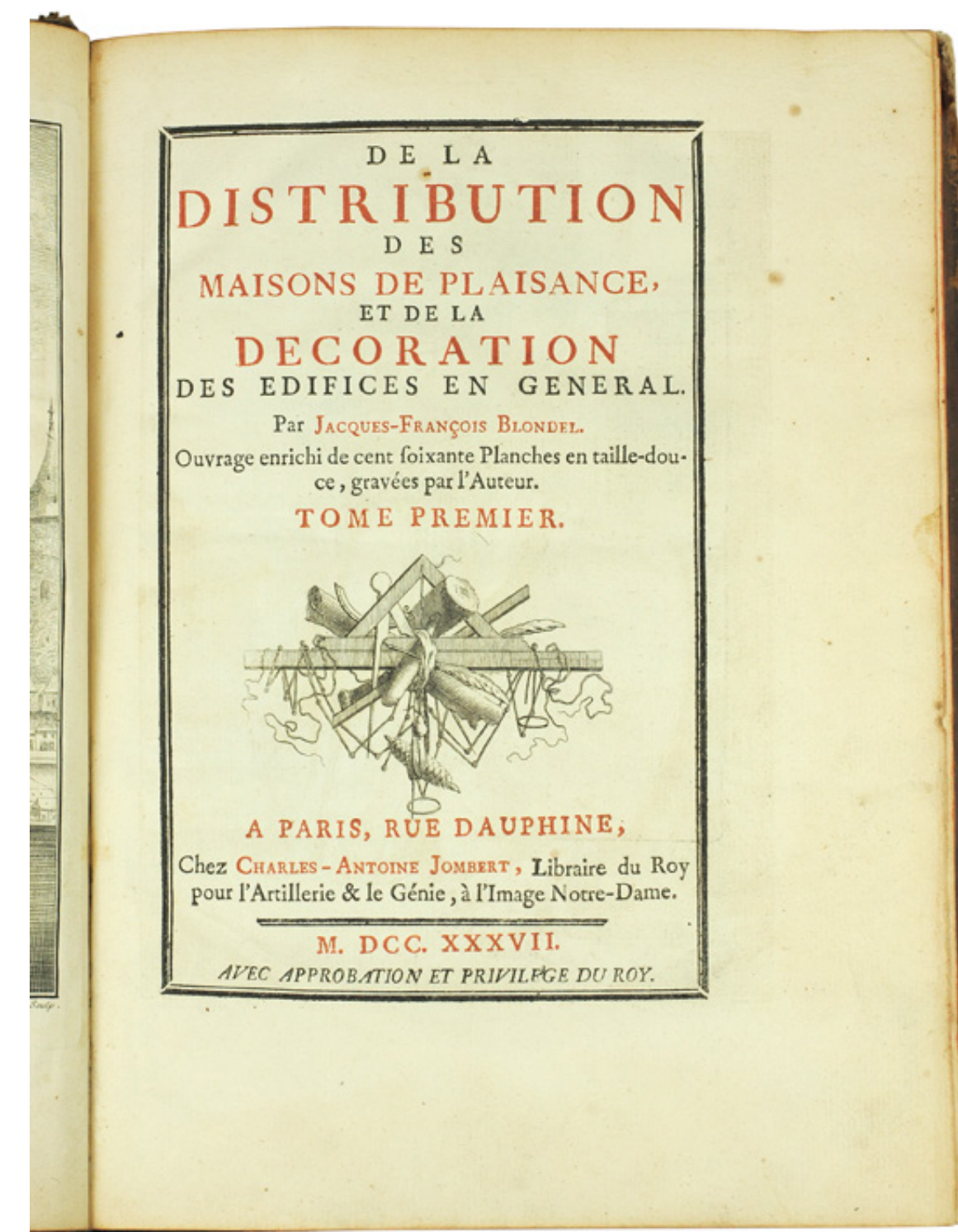


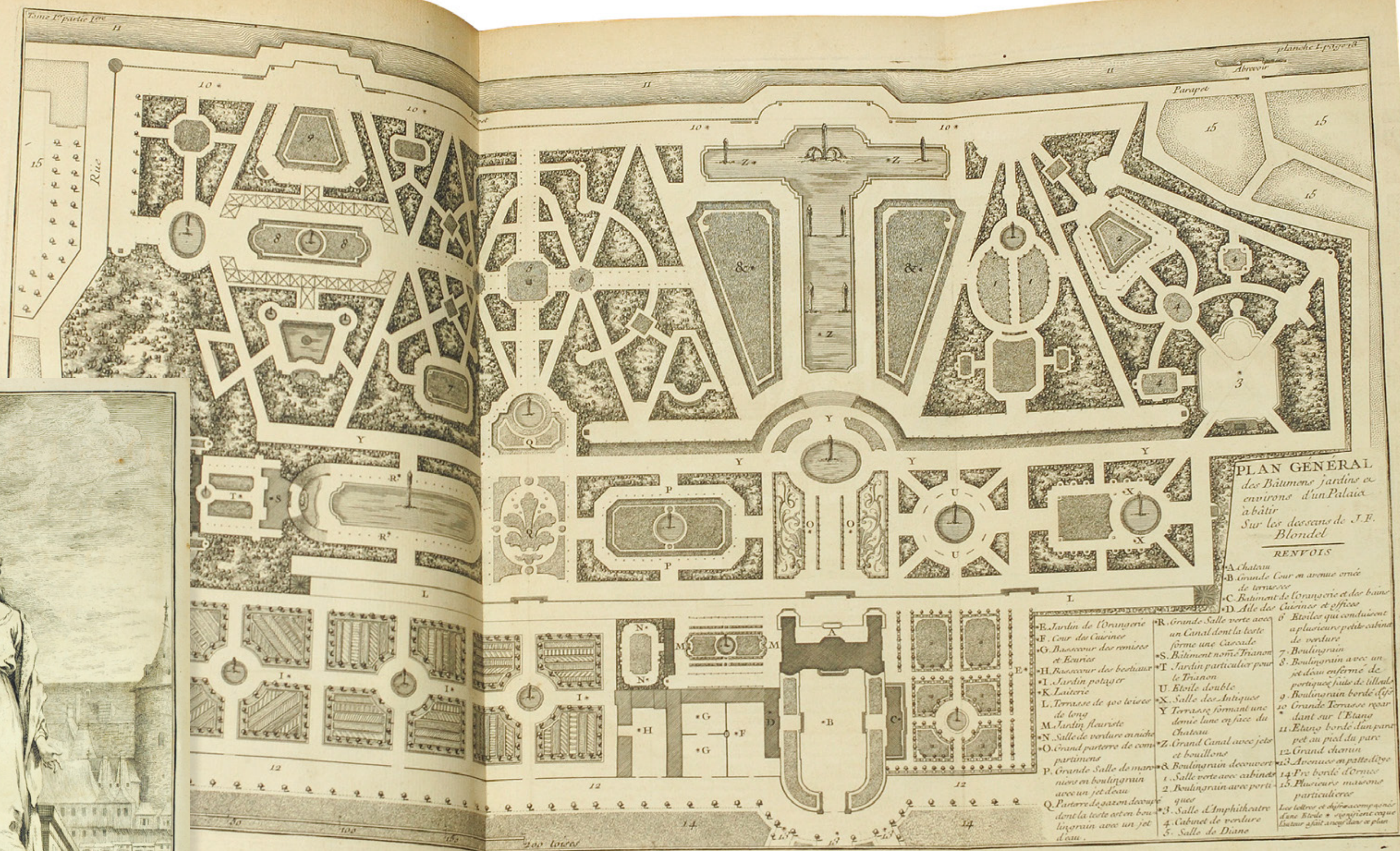
1. [ARCHITECTURE]. BLONDEL, JACQUES-FRANÇOIS. *De La Distribution des Maisons de Plaisance, et de la Decoration des Edifices en General.* Paris: C.A. Jombert, 1737-8.

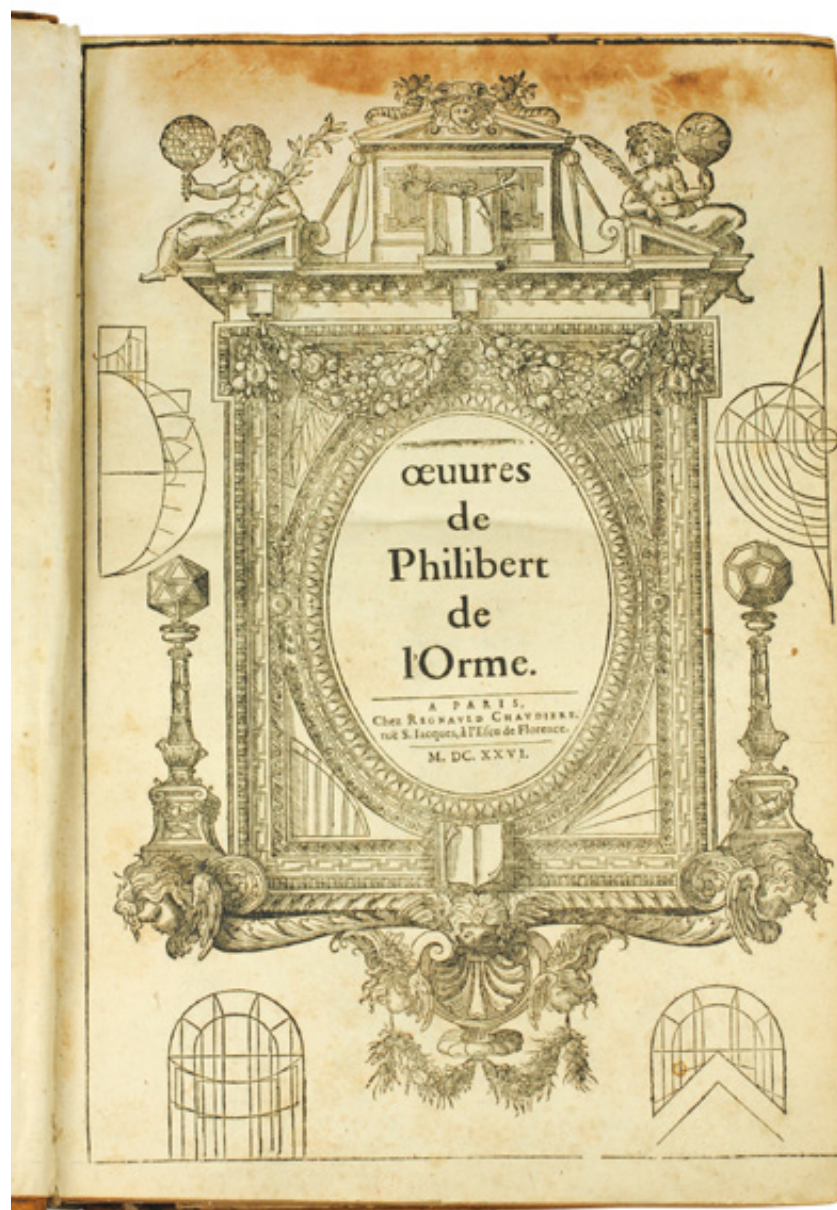
Two vols. 4to, title page in red and black, (vi, Dedication a Monsieur Turgot, Avis au relieur, Approbation), xvi, 198 pp.; vii, (i, Avis au relieur), 180 pp. Numerous head- and tail-pieces. Vol. 1 with engraved frontispiece (by Cochin) and 44 plates (42 folding); Vol. 2 with 111 plates (15 folding). Most of the plates drawn and engraved by Blondel. All text-pages printed within a borderline. Original cats-paw calf, rather worn, joints repaired, vol. 1 with new labels, internally some browning and soiling, a good solid set for reference not in “collector’s condition”.

§ First edition, second issue without half titles, errata slips, and with Jombert’s address as “Rue Dauphine.” A handsomely illustrated work of the 18th century French architect and writer Jacques-François Blondel (1705-1774). The plates in Vol. I includes many architectural designs for houses and those in Vol. II depict both interior and exterior ornaments, as well as garden plans. See Weinreb: “Arts Applied,” #326 (£240!): “an important source book of rococo

designs of the mid [eighteenth] century, surveys most aspects of the country house in an effort to point out the rights and wrongs of proportion, composition, and interior planning.” Fowler 49. Berlin Cat. 2400. Graesse 1:441. Brunet 9800. (123537) \$2750





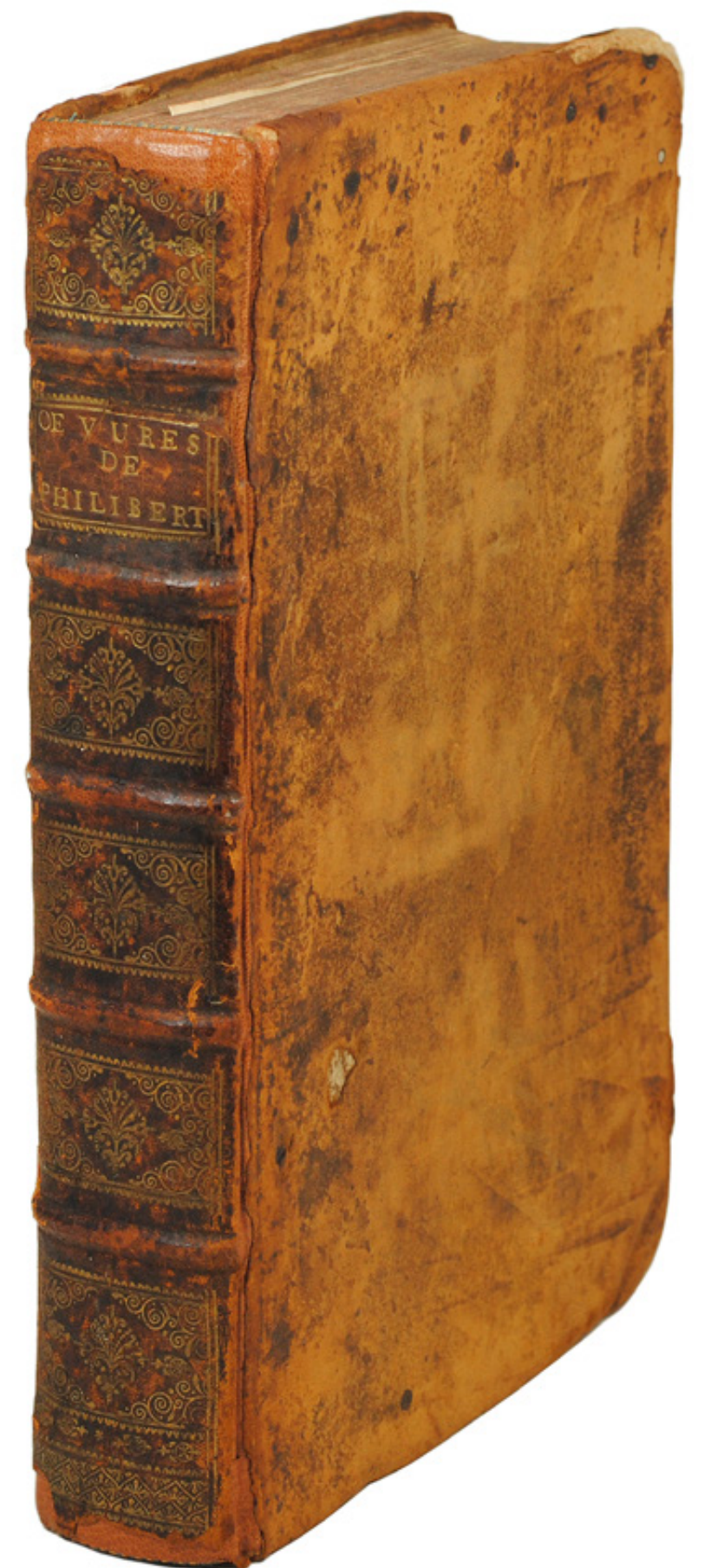


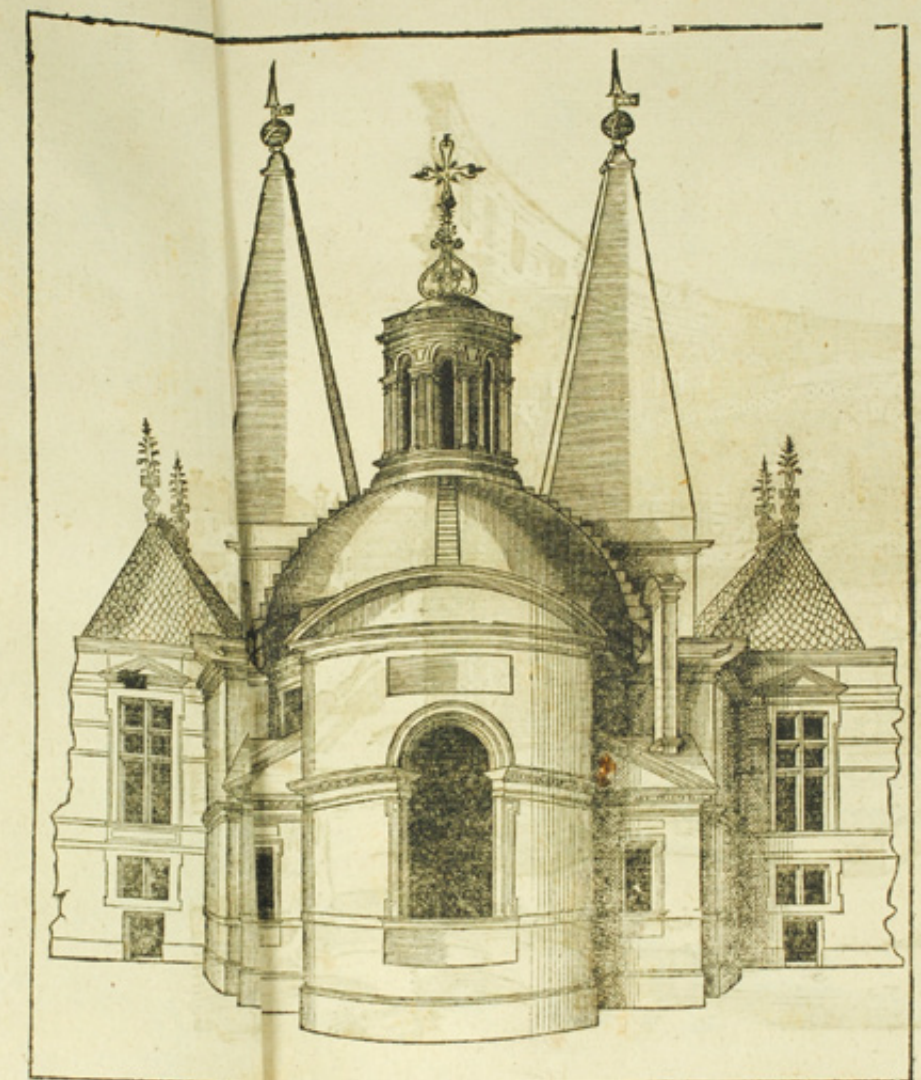
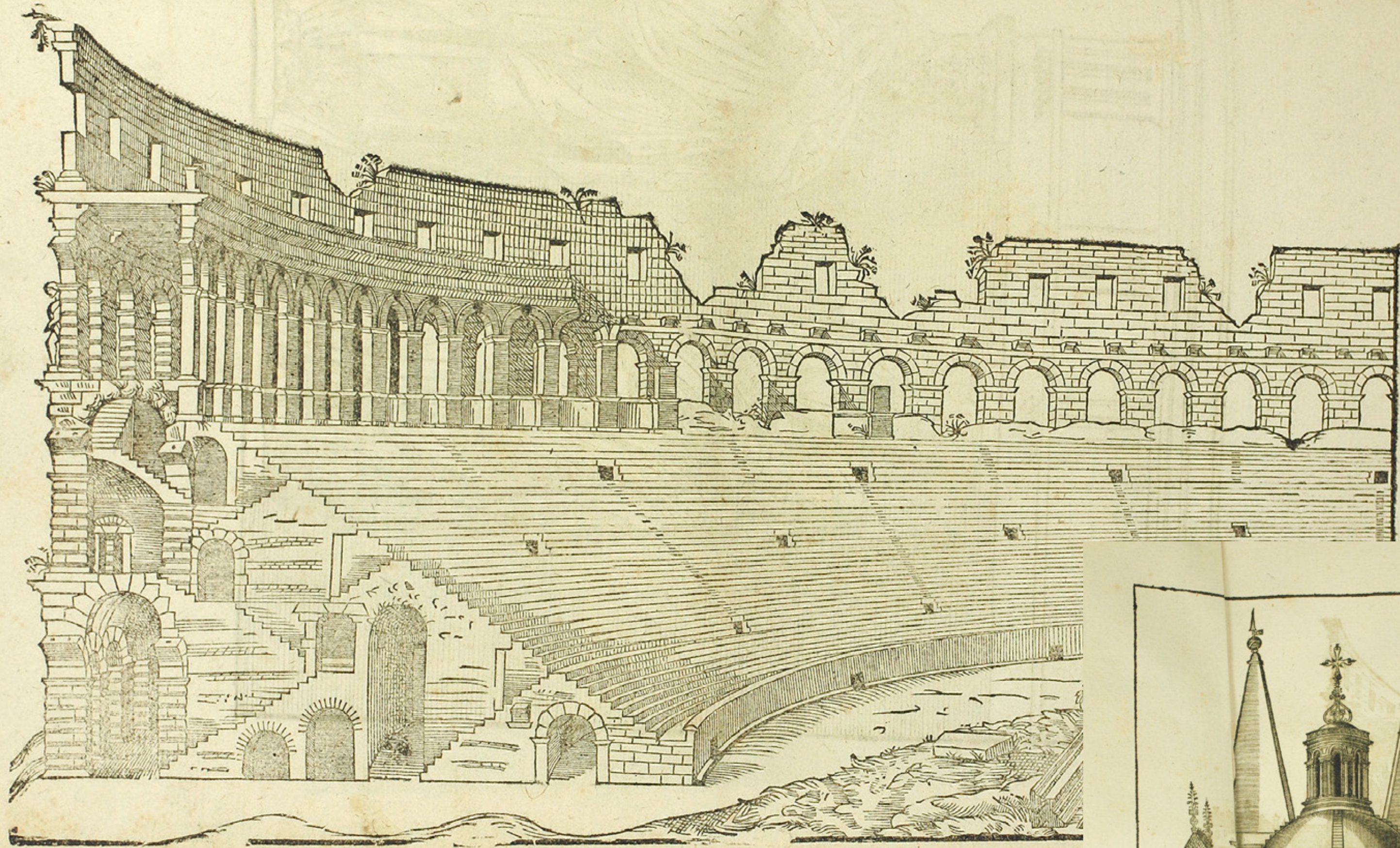
2. [ARCHITECTURE]. L'ORME, PHILIBERT DE. *Architecture de Philibert de l'Orme* [Title on illustrated added title page:] *Oeuvres de Philibert de l'Orme*. Paris: Chez Regnauld Chaudiere..., 1626.

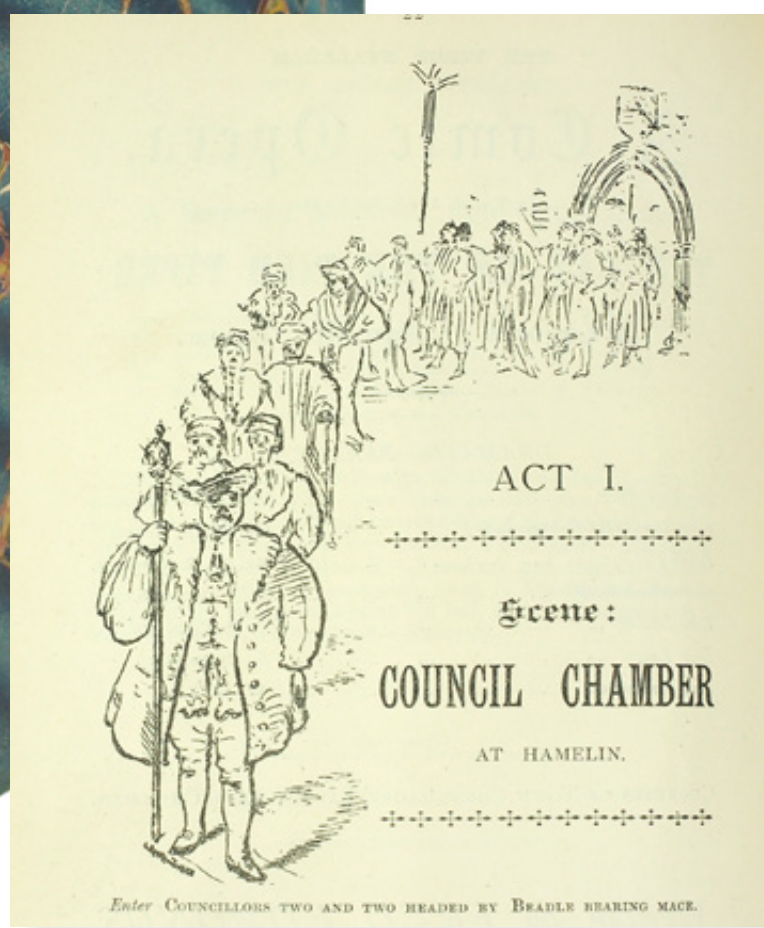
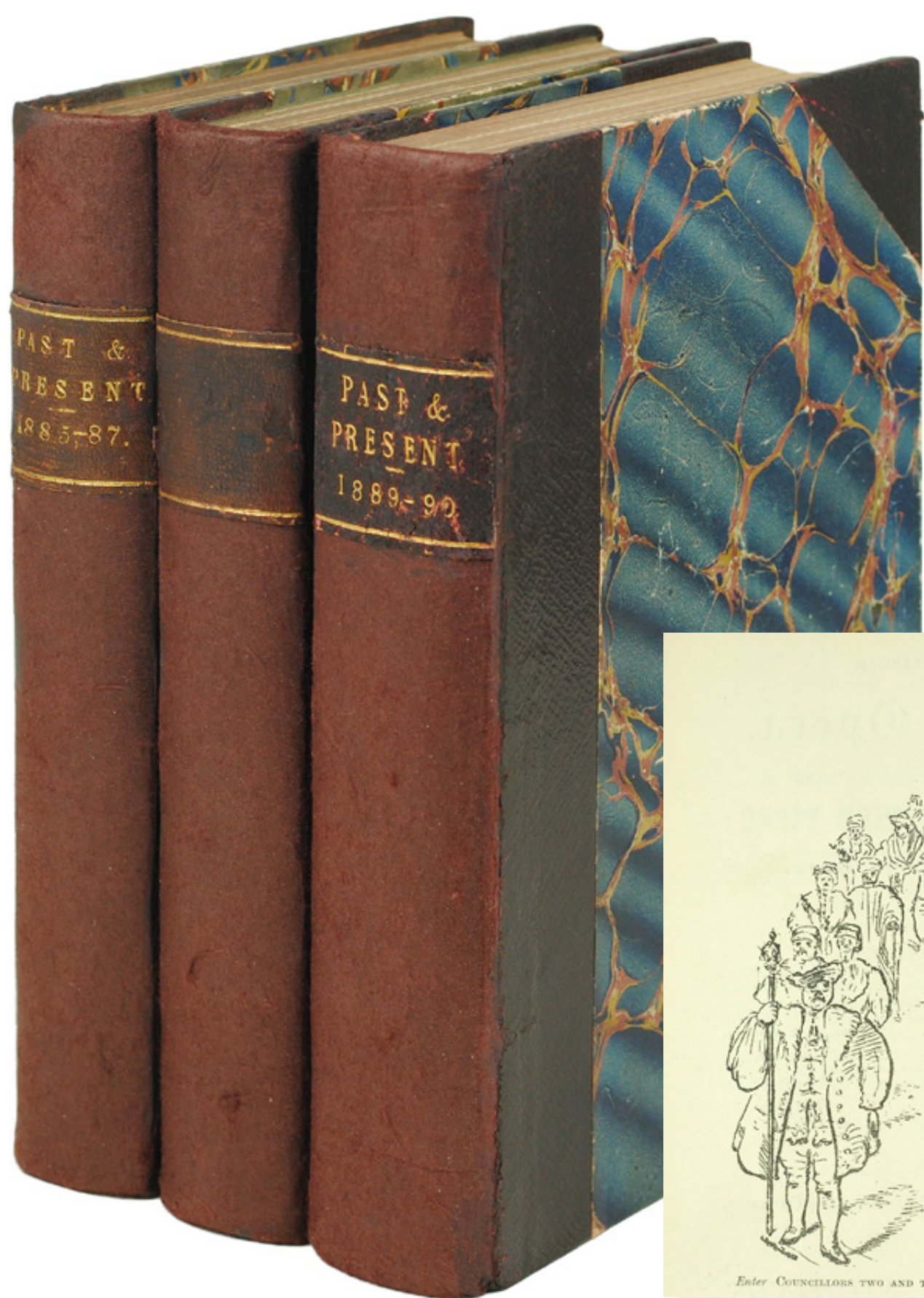
Thick folio, in 6s, complete with 348 [i.e. 350] leaves. Title vignette (printer's device) and over 160 woodcut illustrations in-text and on folding leaves. Numerous ornamental initials, head and tail-pieces. Numerous errors in numbering of the leaves. A handful of paper repairs to worming holes; one partially repaired tear on leaf 207. Old reversed calf quite worn, backstrip once richly gilt with red morocco label, now rather dull, crown and foot of backstrip and joints repaired.

§ The influential and extensively illustrated treatise by French Renaissance architect Philibert de l'Orme, one of the first in the trade to insist that architects needed both formal training and practical experience. This edition not in Fowler but mentioned in the entry for the 1648 edition (p.82). In this edition, as in that of 1648, the two books of the *Nouvelles inventions* have

been added to the nine original books as Books X and XI. Fowler notes: "Of the three leading early French architectural writers de l'Orme is the most interesting and original... De L'Orme has been called the first modern architect." Hugh Pagan notes of his copy of the first edition (1567): "one of the most extensive architectural treatises of the renaissance period... Its author, Philibert de l'Orme (1514-1570), having studied in Rome in the 1530s, worked as an architect successively for François I, Henri II and Charles IX of France, but his most famous building was the Château d'Anet, designed and built by him for Henri II's mistress, Diane de Poitiers, between 1547 and 1552. In the present book he begins by discussing architecture in general and the qualities needed in an architect, and then turns first to building materials and construction, and then to the classical orders of architecture, including a French order of his own invention. The book concludes with a section devoted to chimneys and with some final remarks on architecture in general, including well-known woodcut illustrations of the bad architect (f.281) and the good architect (f.283)." (In this copy an early reader has charitably drawn eyes and a single rather shaky hand for the bad architect.) (123538) \$4500







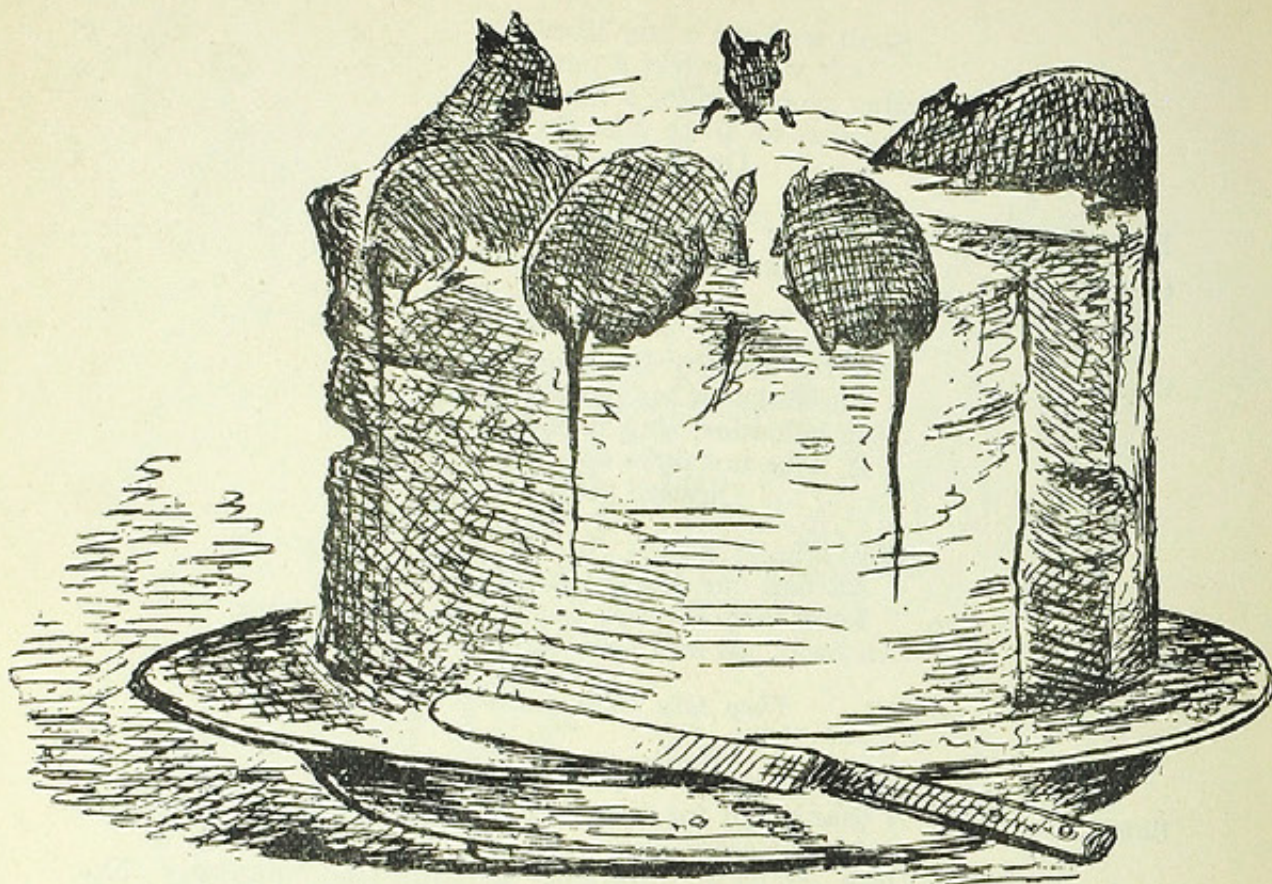
3. [BEARDSLEY, AUBREY, JUVENILIA]. *Past and Present, The Magazine of the Brighton Grammar School, Volumes X-XV*. [Brighton, England: King and Thorne], [1885-1890].

Six volumes, bound in three. 8vo. With plates, maps, and illustrations in text. Contemporary three-quarter leather over marbled boards with two gilt-lettered and one unlettered leather labels; a little worn and rubbed, spines renewed. Green endpapers, all edges trimmed and speckled red; with blue ink ownership stamps to some preliminary leaves. Internally generally clean, scattered minor to moderate foxing and other soiling. Some original wrappers bound-in. Very good. Housed in a red cloth fold-down box.

§ First editions of Beardsley's very first appearance in print (a poem), his first published portrait, his first published drawings, and his first published illustrations, all found in or bound with the magazine of the Brighton Grammar School, which Beardsley attended from 1884 to 1888. His first appearance in print is a poem entitled "The Valiant," found on pages 45-46 of Volume X, No. 2 (July 1885) of the magazine. It comprises nine stanzas of verse describing a battle with a pirate ship and is signed A. B.[sic] Beardsley. The first published portrait of Beardsley appears on page [3] of the "Prologue" to the Brighton Grammar School's Christmas Entertainment (bound

following Volume XI, No. 7, February 1887), in which he is depicted as the "schoolboy," drawn by F. J. Stride (in the cast of characters, A. V. Beardsley is listed as the schoolboy). His first published drawings, a series of eleven humorous sketches, are found facing page 48 in Volume XII, No. 2 (June 1887), the plate being entitled "The Jubilee Cricket Analysis" signed A. V. Beardsley. Finally, this set contains the "The Brighton Grammar School Annual Entertainment" program bound as a supplement to Volume XIV (1889). This includes "The Pay of the Pied Piper: A Legend of Hamelin Town" (pages 21-45) with eleven illustrations by Beardsley (who also appears in this comic opera as "Herr Kirschwasser"). These are Beardsley's first published illustrations. In the "School Notes" of the February 1889 issue, these drawings are richly praised: "Beardsley added to his reputation by his careful and natural illustration of a unique individuality...". Lasner 1, 2, and 5. (123850) \$4750

24

SONG (*Burgomaster.*)

WHAT SHALL WE DO WITH OUR RATS?

1.

You all of you know that a terrible cloud
Has settled on Hamelin town,
In the shape of a ravenous horde of rats
From the blackest of black to brown.

With rats on the tables,
And rats on the chairs,
And rats in the stables,
And rats on the stairs,
Oh what shall we do with our rats?
With rats, etc.

CHORUS.

2.

Now the thought has lately occurred to me,
Can we manage to make some use
Of the active little foe with the shining little teeth
Which we visit with such abuse.

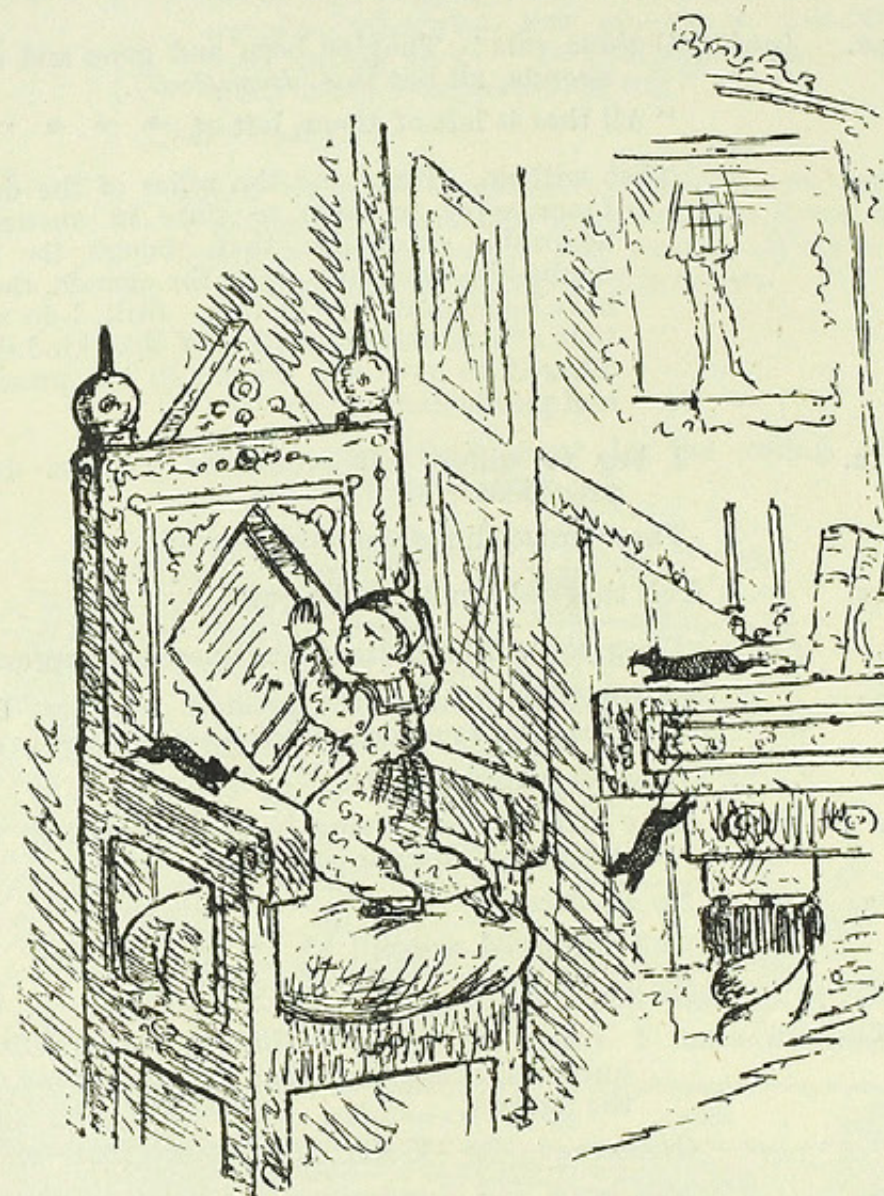
With rats in the dairy,
And rats in the mill,
And rats in the *airey*,
And rats in the till,
Oh what shall we do with our rats?

3.

If we were a town besieged you know,
We should gobble them up in pies,
No doubt they'd be good as rat-tail soup,
But bless you! nobody tries.

25

With rats in the dishes,
And rats in the plates,
(Which nobody wishes)
And rats in the grates,
Oh what shall we do with our rats?



4.

If we could succeed with the ladies now,
And make it the fashion to wear
Bonnets nicely trimmed with the skins of the rats,
They'd vanish as if into air!

With rats in the larder,
And rats on the spree,
And, what is still harder,
Rats in the tea,

Oh what shall we do with our rats?

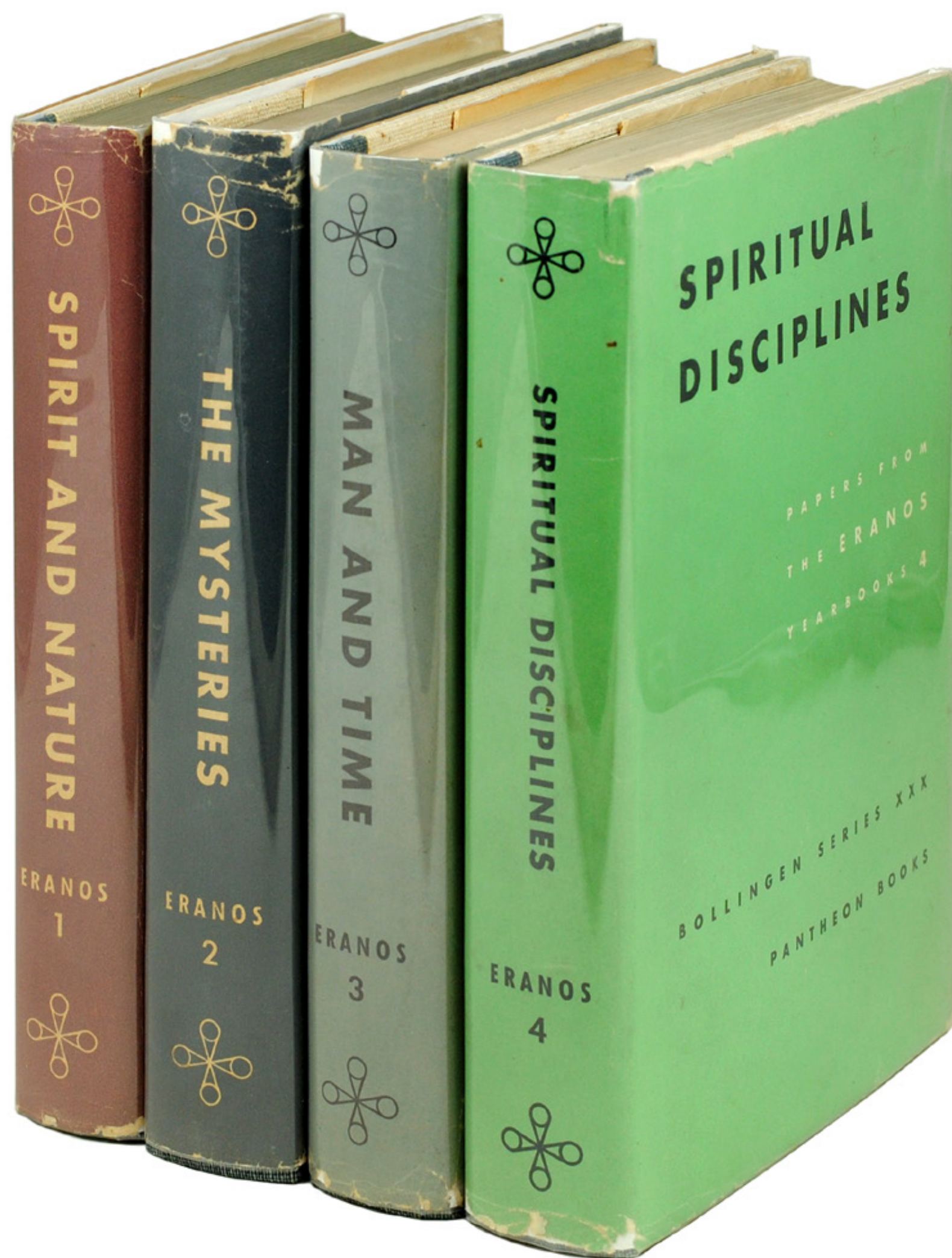
Now let us discuss * * *

BURGO.

HERR SEIDLITZ.

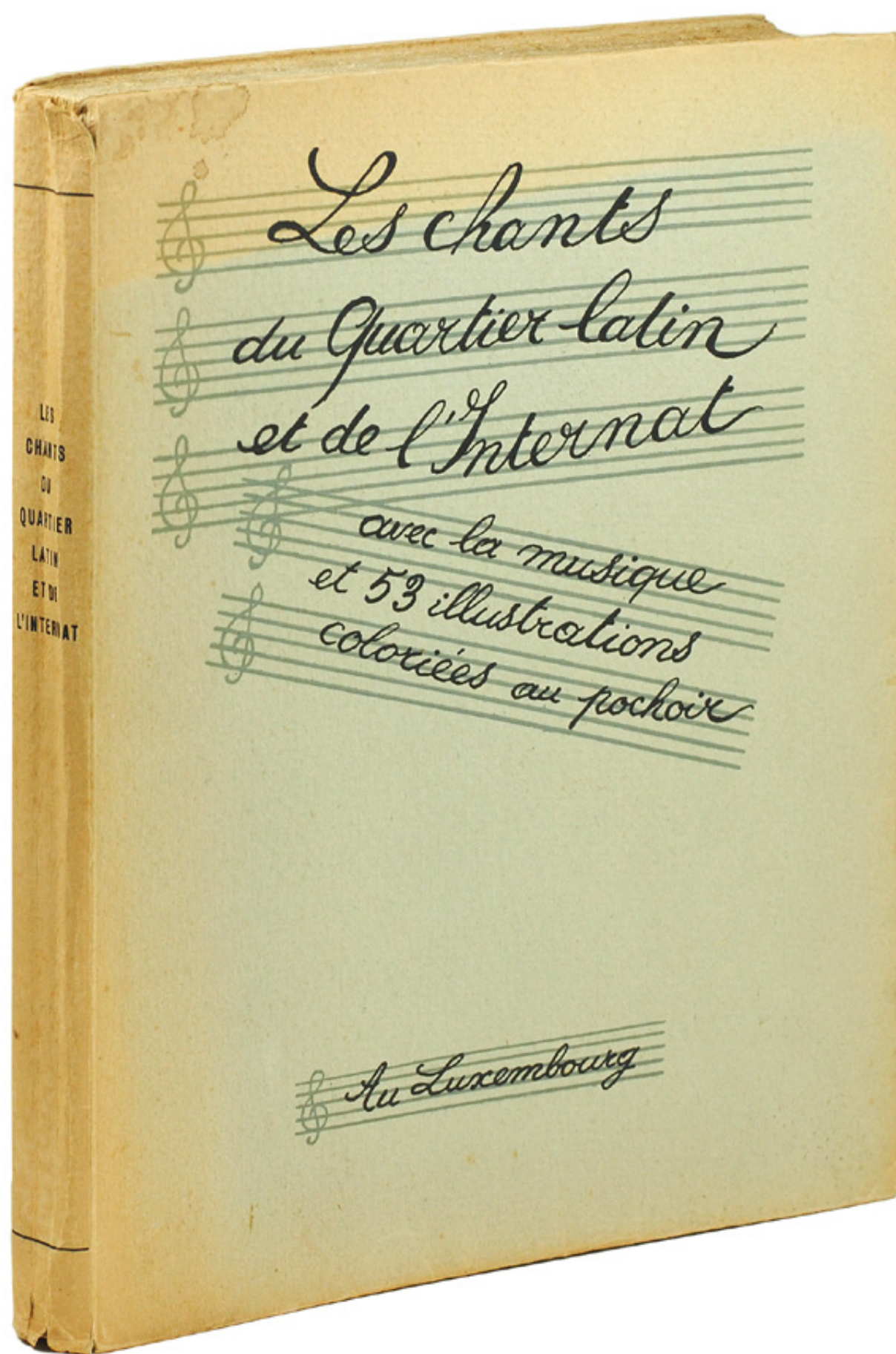
I rise to order. My neighbour on the right tells me
that he has an impression that the rats are not
down upon the agenda. Is this really the fact?
If so, it will hardly be possible to proceed with a
question which is not before the council.

4. CAMPBELL, JOSEPH (EDITOR). *Eranos. Papers from the Eranos Yearbooks. Selected and translated from the Eranos-Jahrbücher edited by Olga Froebe-Kapteyn. Vol. 1-4 (of 6): Spirit and Nature, The Mysteries, Man and Time, and Spiritual Disciplines.* New York: Bollingen Foundation, 1954-1960.



4 vols. thick 8vo, pp. xvi, 492, with 3 b/w plates; xvi, 476, with numerous b/w plates and line drawings; x, 414, with 4 b/w plates; xxi, 506, with numerous line drawings. Original quarter cloth and hessian boards, dust-jackets, signature in each volume of Jacqueline Campbell and occasional pencil notes in the text.

§ Bollingen Series XXX. A fine set of the first four volumes (of six) with contributions by many of the greatest names in the field in the 20th century including Jung, Eliade, Kerenyi, Buber, Bernoulli, Neumann, Read, Schrodinger, Wili, etc. “Eranos is an intellectual discussion group dedicated to humanistic and religious studies, as well as to the natural sciences which has met annually in Moscia (Lago Maggiore), the Collegio Papio and on the Monte Verità in Ascona Switzerland since 1933... The name is derived from the Ancient Greek word ἑρᾱνος meaning “a banquet to which the guests bring contributions of food, a no-host dinner.” The circle at Moscia was founded by Olga Froebe-Kapteyn[1] in 1933, and these conferences have been held annually on the grounds of her estate (on the shores of Lago Maggiore near Ascona in Switzerland) ever since. For over seventy years this event has served as a point of contact for thinkers from disparate fields of knowledge ranging from depth psychology and comparative religion to history, literary criticism and folklore, and provides a setting and a congenial group within which to discuss all things spiritual.” (Wikipedia). (123632) \$650



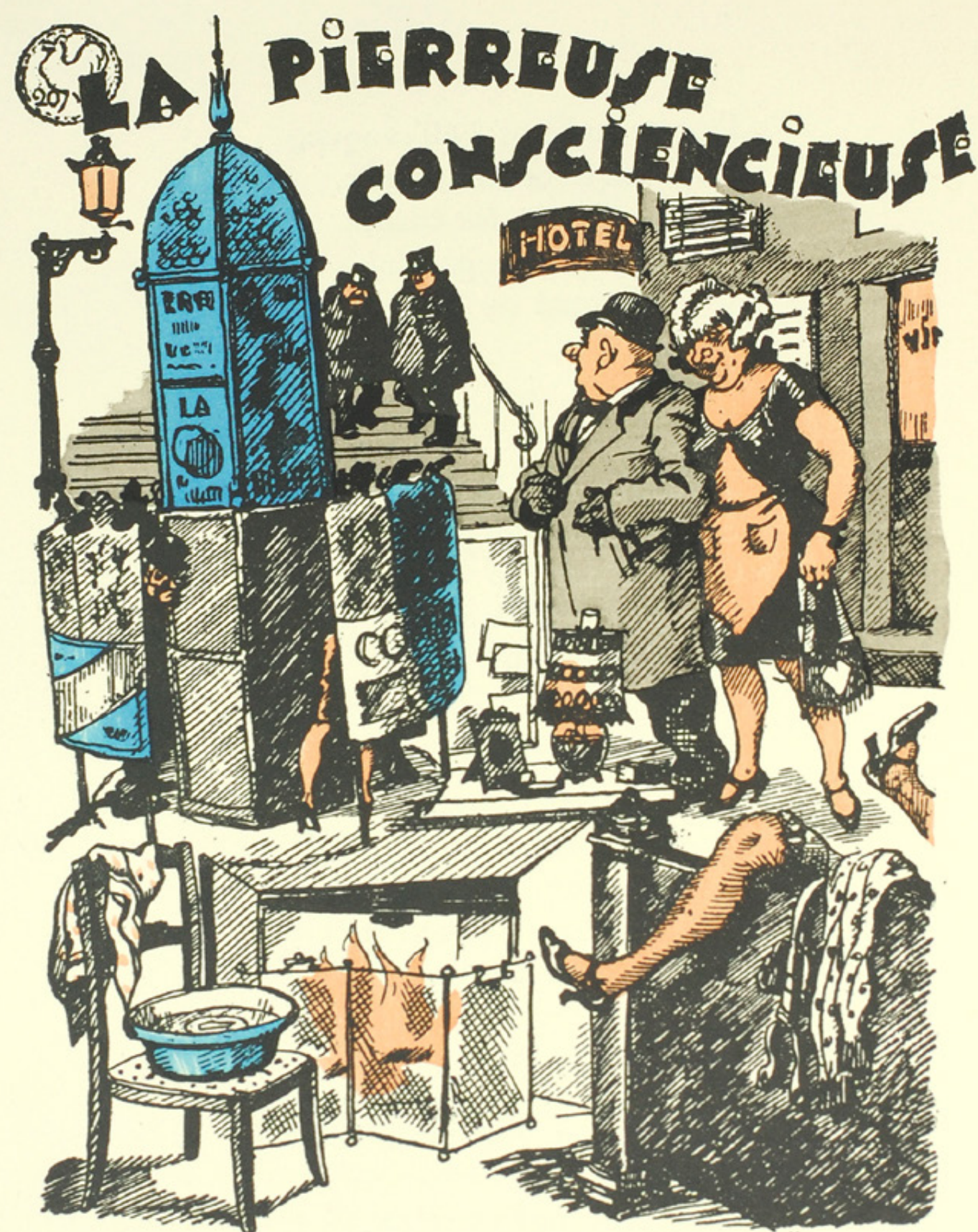
5. [EROTIC SONGS, ILLUSTRATED]. [BERNARD, EDMOND DARDENNE]. *Les Chants du Quartier Latin et de l'Internat avec la musique et 53 illustrations colorées au pochoir*. Luxembourg: Privately Printed, n.d. [but Paris: Guibal? c.1931].

4to, 214 pp. With 53 color pochoir illustrations. Original printed wrappers, binding cracked and shaken but just holding, wrappers unevenly sunned, internally fine.

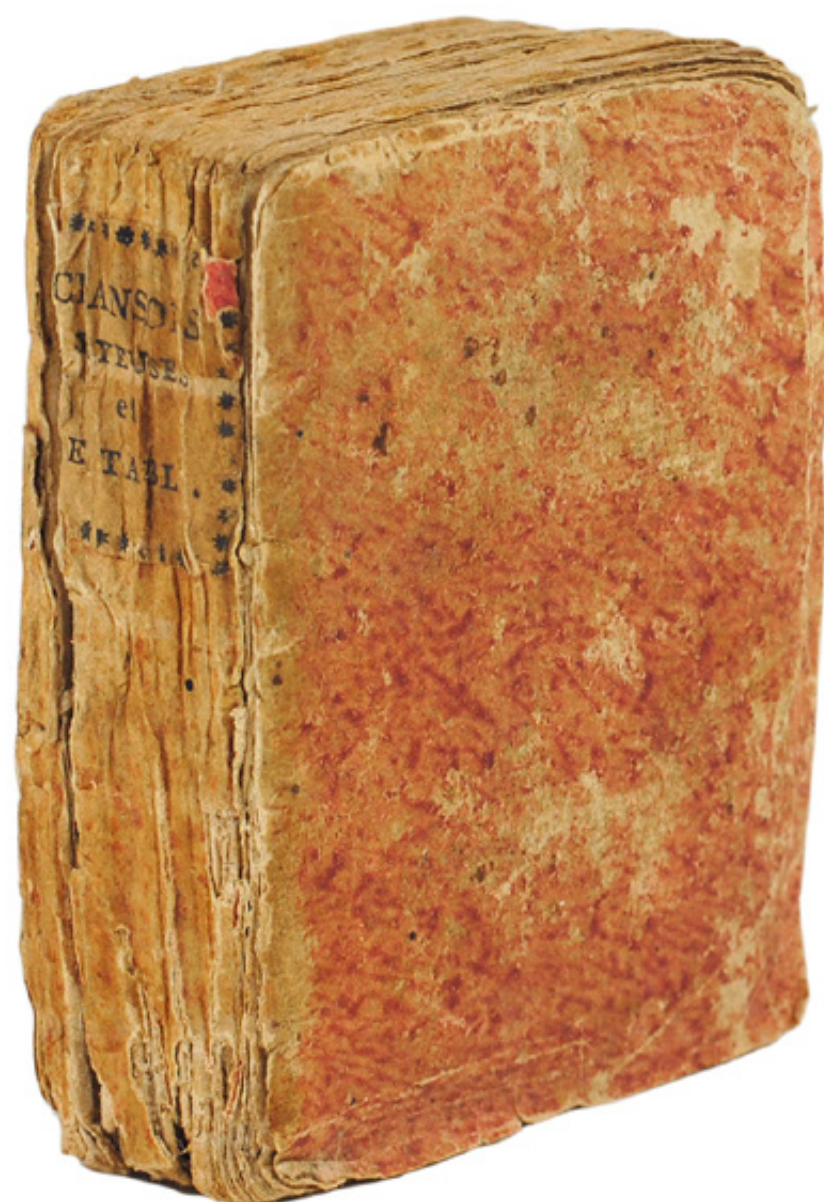
§ Privately published in an unknown edition. Worldcat lists copies only at Yale and the Bibliothèque nationale de France, although it is not rare in commerce. This copy from the library of Gershon Legman. A collection of fifty bawdy ballads beginning with the venerable and obscene “Les Trois Orfevres a la Saint Eloi.” In the forward, the compiler, under the pseudonym “Vidame de Bozegie,” explains the book was demanded by subscribers to his previous work, *3 Orfevres, à la Saint-Éloi* (privately printed in Paris in 1930), who welcomed it as a monument *de la chanson étudiant* but lamented the lack of printed music. In this volume

he presents fifty of “the best songs,” in “a luxury edition, on beautiful paper, illustrated with color drawings, worthy of a bibliophile.” The music for each song is illustrated by pochoir. The author goes on to state: “I have avoided giving the illustrations an erotic character. They are obviously saucy, but do not shock too-puritan eyes. I believe them to be worthy of the text.” Puritan eyes would probably disagree in the strongest possible terms, but it is true that alongside the lyrics the illustrations are comparatively restrained.





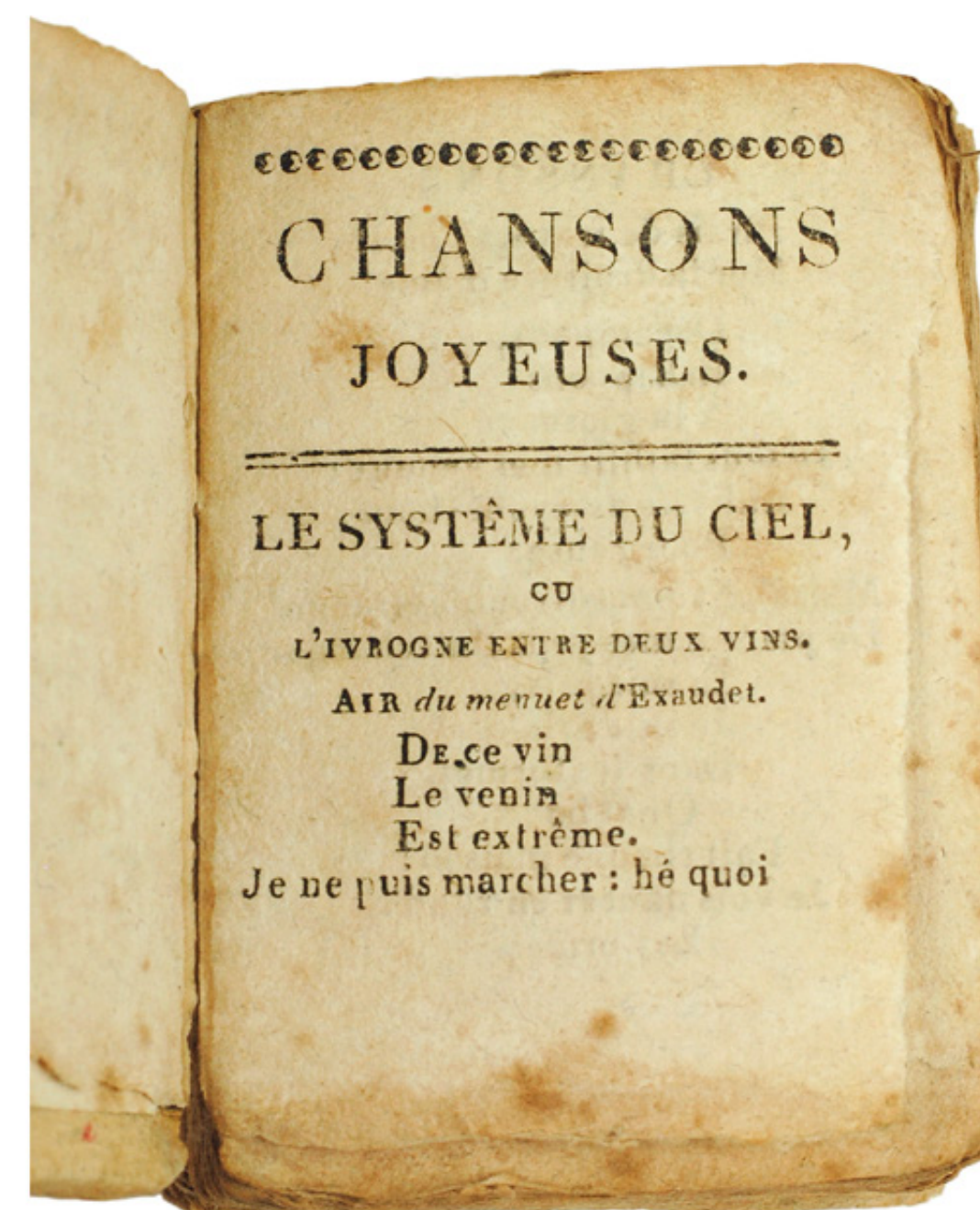
Gershon Legman, the great bibliographer of erotica, erotic folklore, and origami, attributed the work to Edmond Bernard who was responsible for other significant collections of erotic folksongs. See Legman, G. "Erotic Folksongs and Ballads: An International Bibliography." *The Journal of American Folklore* vol. 103, no. 410 (1990): 417-501, referencing his own (presumably this) copy: "(Copy: G. Legman.) Edited by Edmond Dardenne Bernard, as a supplement to his *Anthologie Hospitaliere et Latinesque* (1911-13) and its partial reprinting in 1930 as *Trois Orfevres a la Saint-Eloi*. Gives the musical notation, apparently for the first time, for these "Chansons de Salles de Garde," all later printed music for these (except that of STAUB, q.v.) being largely derived from this edition and not collected in the field." (123808) \$200



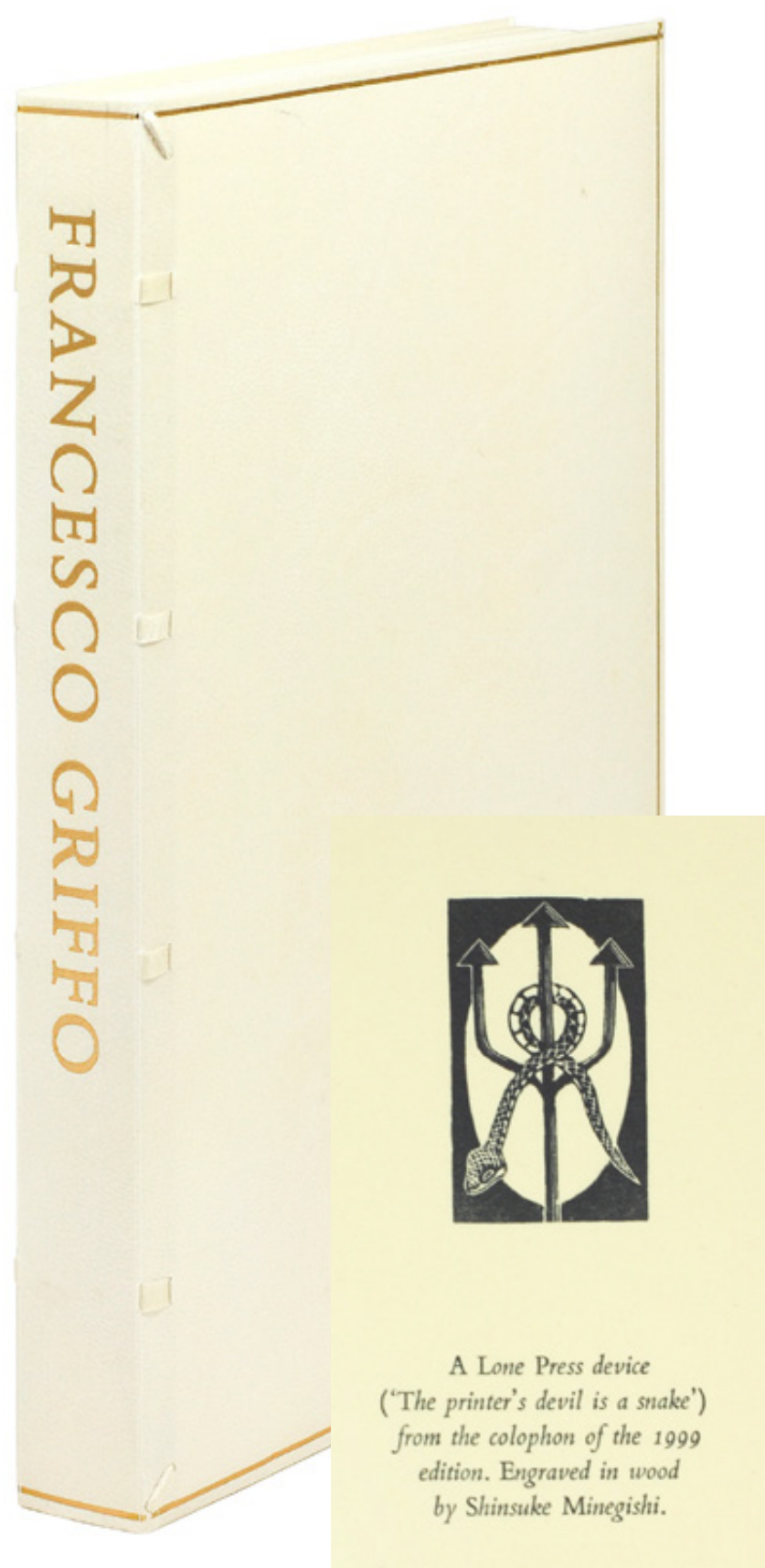
6. [EROTIC SONGS]. PIRON, ALEXIS (AND OTHERS). Chansons joyeuses et de table. Paris: Chez les Marchands de Nouveautés, [c. 1825 or earlier].

64mo, (3 x 2 ins, 7 x 5 cms). With an engraved frontispiece and facing engraved title-page, [2] letterpress title verso blank, [3]-254pp. text. Original pink wrappers, printed label, worn, gently restored and enclosed in a box.

§ A great rarity—three copies recorded, Oxford, BNF, and Lilly (imperfect) to which can be added PML (rebound). A collection of erotic songs by Alexis Piron (1689-1773), Charles Collé (1709-1783) and “Gallet” (1698-1757), three popular French dramatists and



song writers who were all members of the famous dining club, Société du Caveau. A copy was recently recorded at auction (2018) but the price was not available. From the collection of Gershon Legman. (123805) \$975



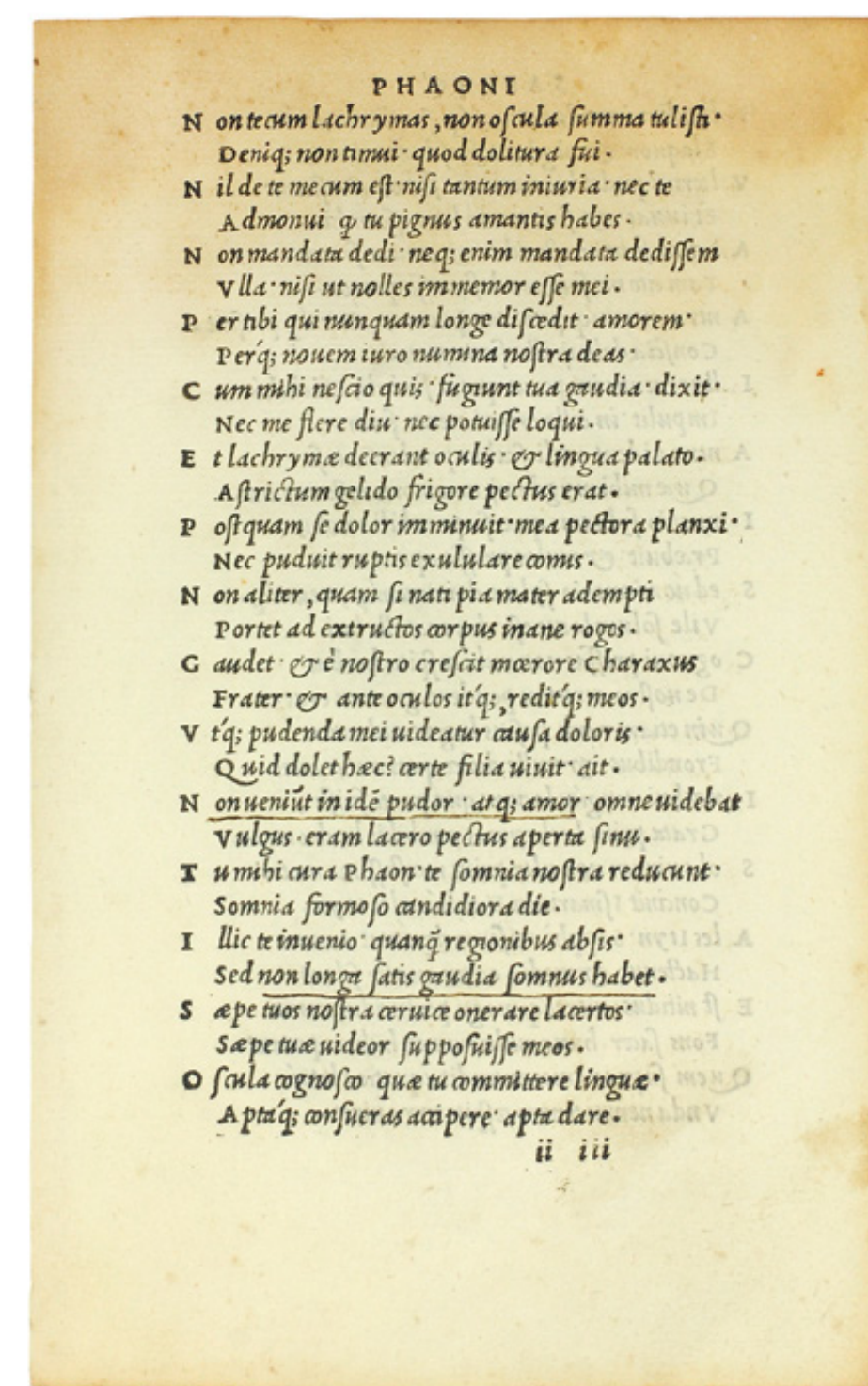
7. HEAVENLY MONKEY. *Francesco Griffò da Bologna - Fragments & Glimpses The life and work of the man who cut types for Aldus Manutius. With a leaf from the Aldine 1502 edition of Ovid's Heroidum epistolae set in Griffò's first italic type.* Vancouver: Heavenly Monkey, 2020.

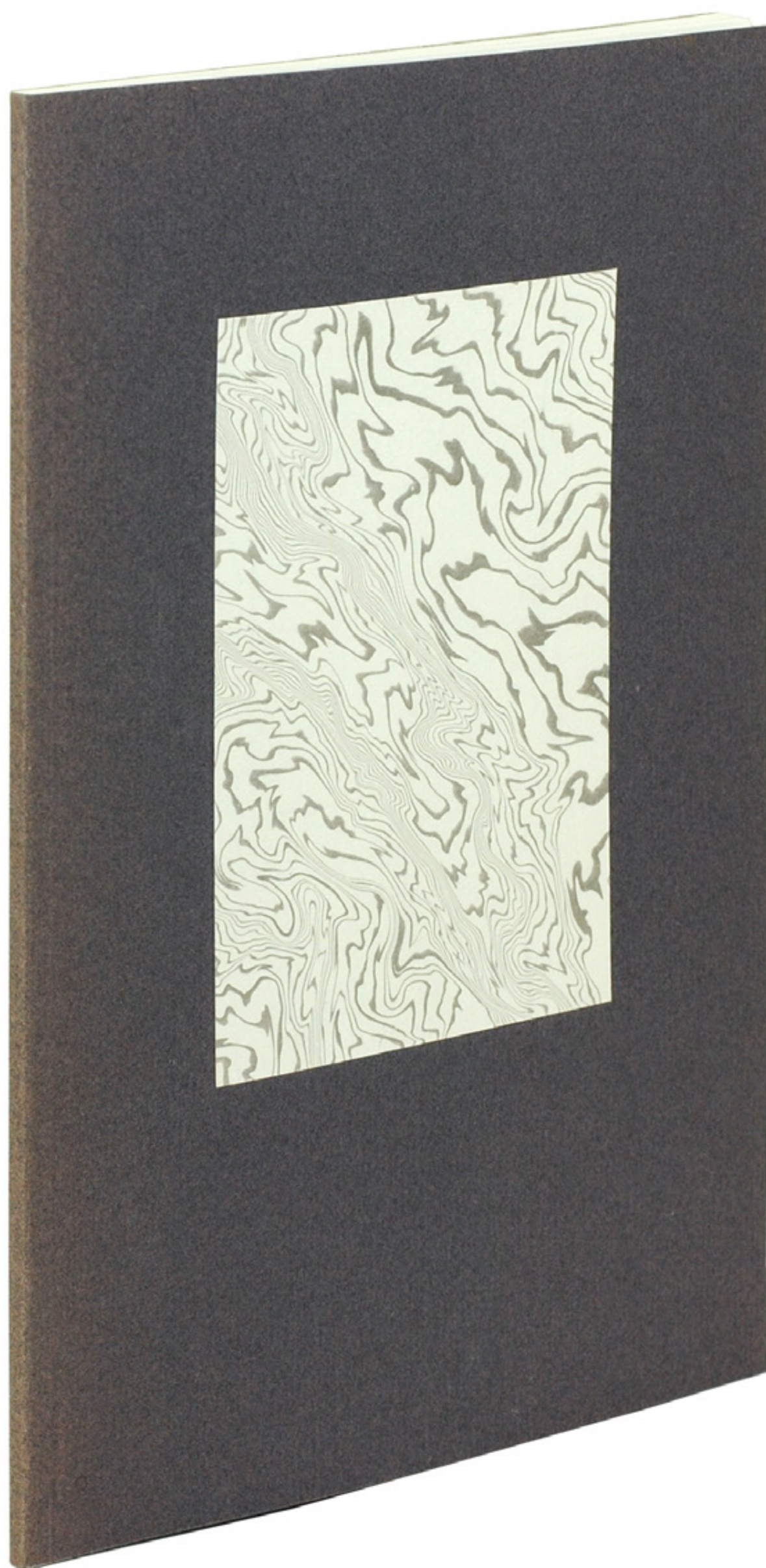
8vo, (6 x 9 inches), 114 pp. Full stiff vellum ruled in gilt, blue cloth box, by Claudia Cohen. As issued, new (sold out before publication).

§ Limited to 15 copies bound by Claudia Cohen in stiff vellum, with a slipcase box. At the center of the book is an original leaf from Aldus's 1502 edition of Heroidum. These copies include proofs of the book's illustrations printed on F.J. Head paper. Fragments & Glimpses is set in roman and italic Bembo, with initial letters adapted from the ones attributed to Griffò in Paulus de Middelburgh's Paulina de recta Paschae (1512). The edition was printed on dampened Arches wove paper.

The first half of this book is a biography of Griffò's life and work, assembled from quotations taken from over four dozen sources spanning the 15th to 20th centuries, structured both thematically (i.e. The Roman Types, The Greek Types, After Aldus) and chronologically.

The second half contains translations of four 19th century texts at the heart of Griffò's rediscovery, after being lost to history and then mis-identified as the artist Francesco Raibolini. These translations, by Emma Mandley, were commissioned by Heavenly Monkey, and we believe it is the first time these texts have been published in English. They include the New Appendix added to Antonio Panizzi's second (1873) edition of his pamphlet *Chi era Francesco da Bologna?*; excerpts from Giacomo Manzoni's introduction in *Studi di bibliografia analitica* (1882); Adamo Rossi's "The Last Word on the Question of Francesco da Bologna's Surname"; and an excerpt from Emilio Orioli's *Contribution to the History of Printing in Bologna* (1899). (123683) \$2750

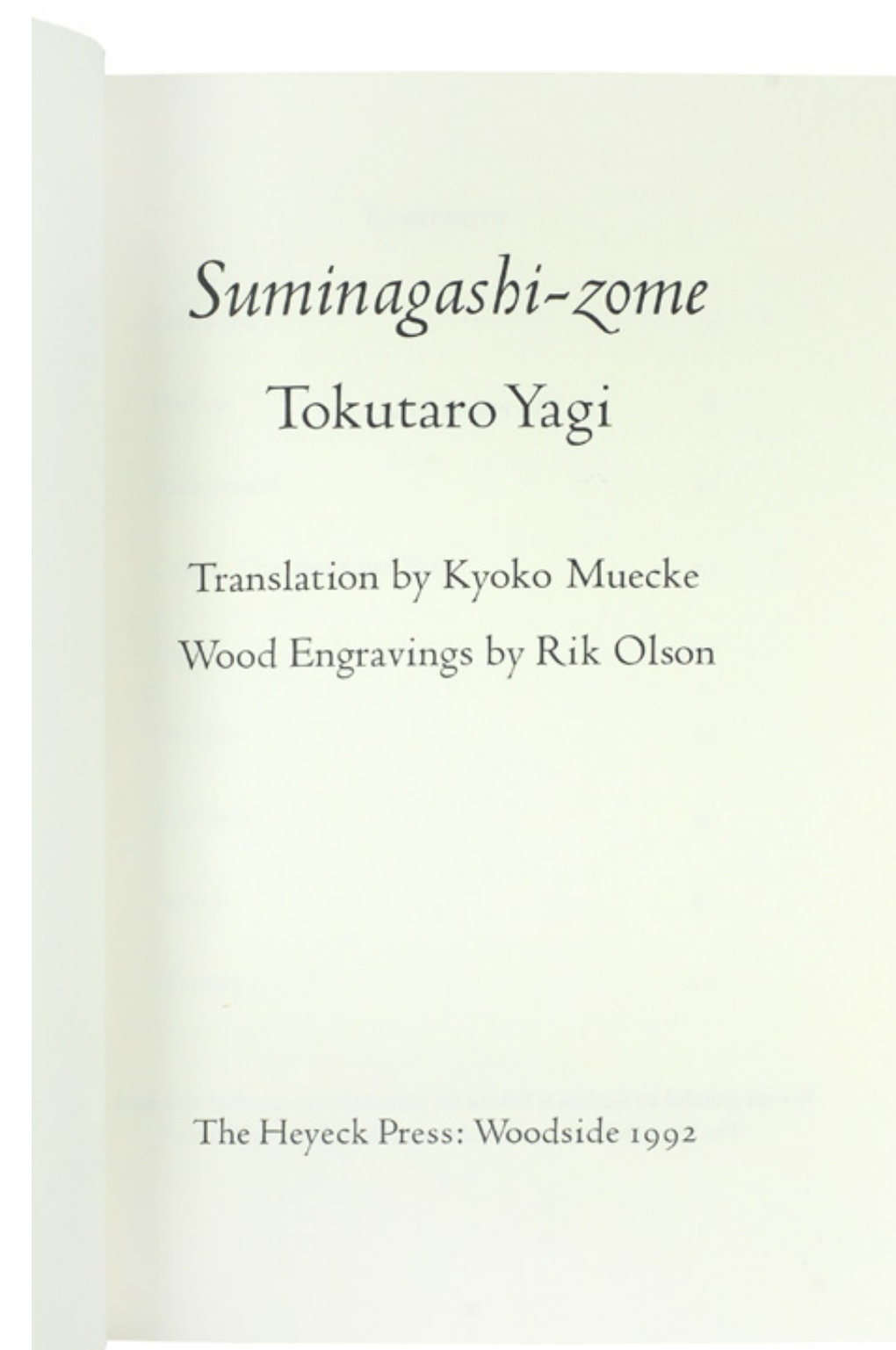


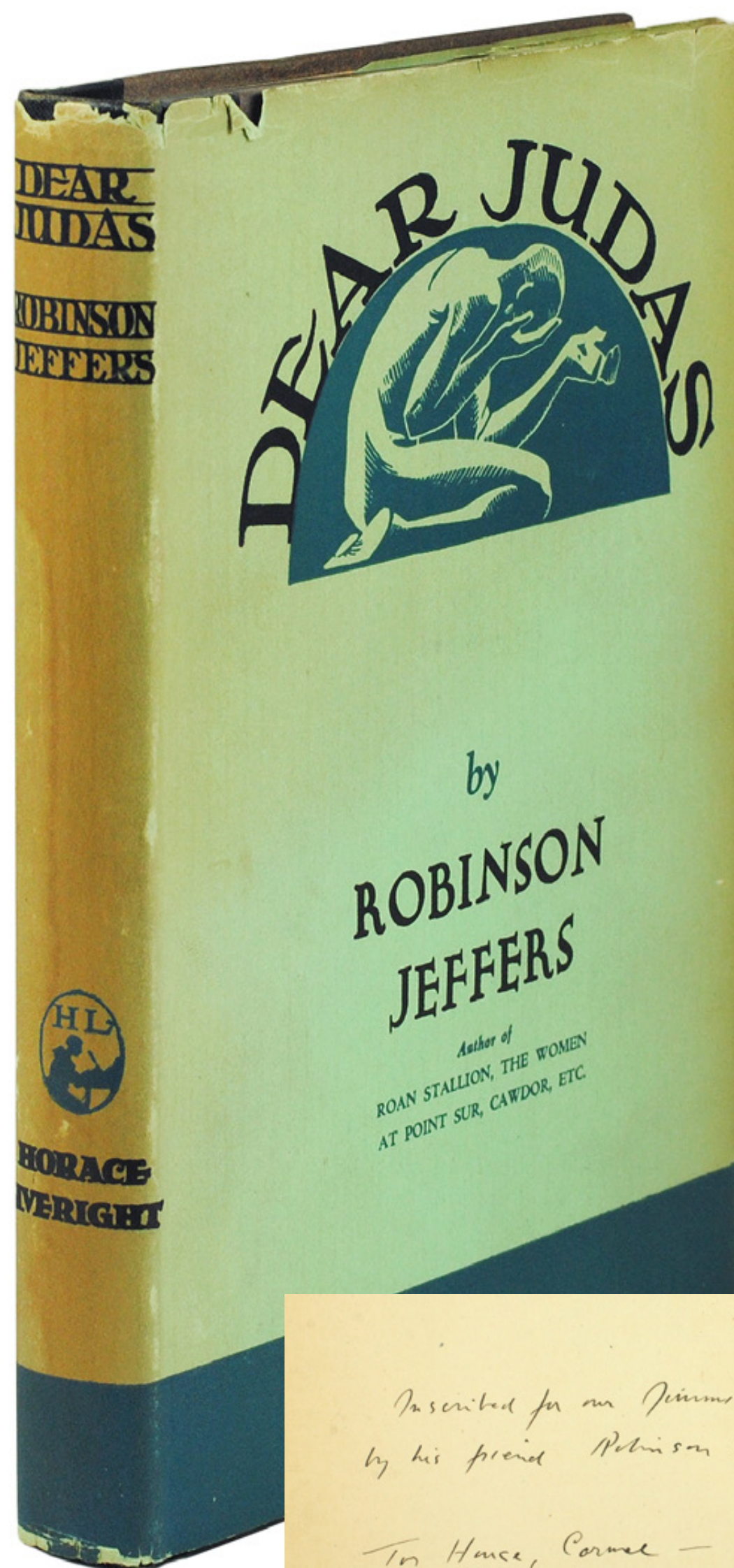


8. [HEYECK PRESS]. YAGI, TOKUTARO. *Suminagashi-zome*. Translation by Kyoko Muecke. Wood Engravings by Rik Olson. Marbling by Robin Heyeck. Woodside, CA: The Heyeck Press, 1992.

8vo, 45 pp. Designed, hand-set printed and marbled by Robin Heyeck. The types are Centaur and Arrighi, on Mohawk Superfine paper. Grey paper wrappers, with Robin Heyeck's hand-marbled paper tipped onto upper cover. Backstrip a little sunned, internally fine.

§ Limited edition of 150 trade copies. “Suminagashi-zome by Tokutaro Yagi breaks with the secrecy which traditionally surrounds most Japanese crafts. As craft techniques are “industrial secrets” to be passed on only to a suitable heir, few of them have been written down. Marbling secrets, in particular, have been carefully concealed. *Suminagashi-zome* is the first English translation of this unique description of a Japanese marbler's specific techniques” (Forward). This translation of Yagi's manuscript gives an account of how this great artist created his bewilderingly beautiful marbled patterns. Heyeck has put his methods to the test and emerged with subtle and alluring marbling, one example of which is tipped onto the upper cover. This work joins previous Heyeck Press publications as a valuable reference book. (123678) \$475

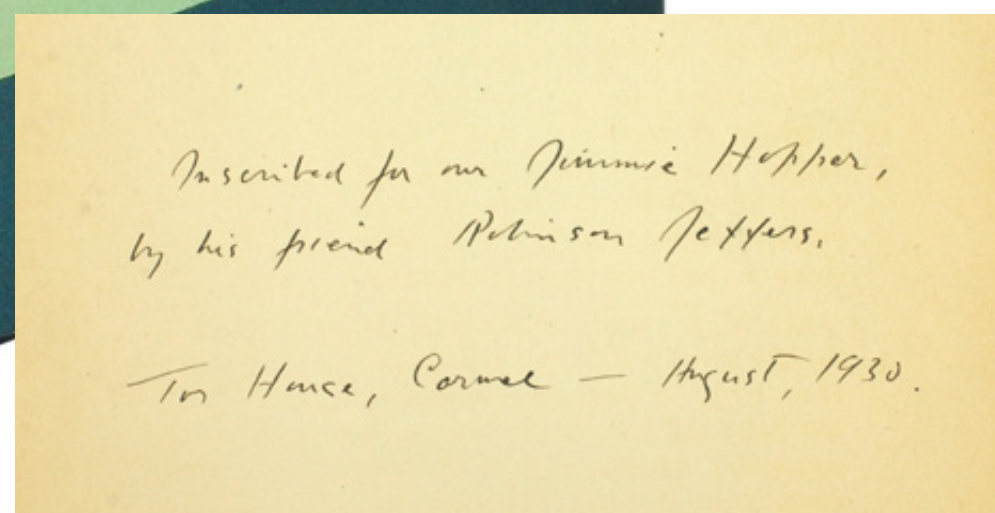
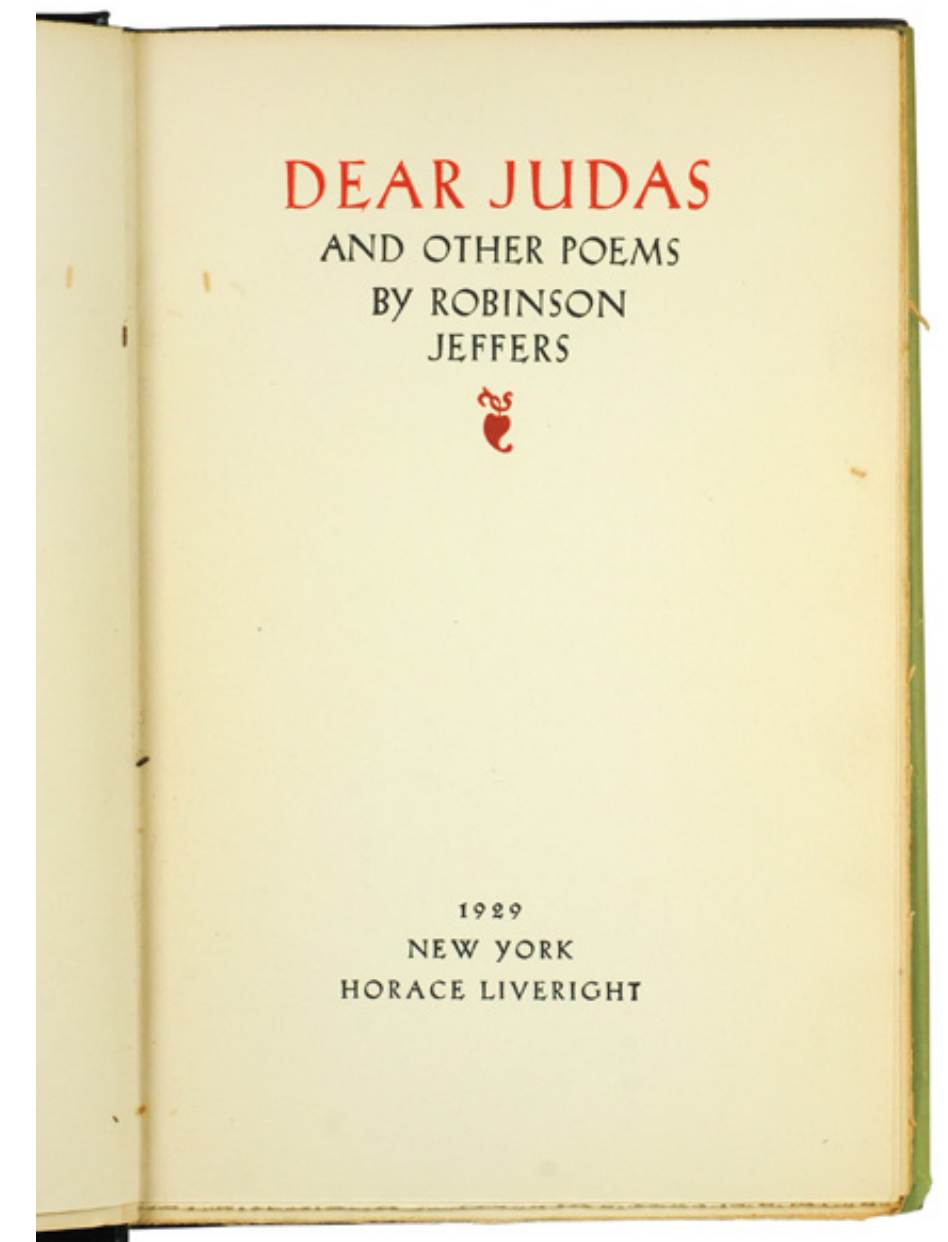




9. JEFFERS, ROBINSON. *Dear Judas*. New York: Horace Liveright, 1929.

8vo, black cloth over purple boards, lettered in gilt; in the original green dust jacket, with an illustration of Judas to the upper in blue. Near fine, unclipped dust-jacket very good with a darkened spine panel and a little edgwear. Inscribed by Jeffers on front free endpaper: "Inscribed for Mr Jimmie Hopper, / by his friend Robinson Jeffers. / Tor House, Carmel-August, 1930."

§ First edition, first printing. This copy is inscribed by Robinson Jeffers to his friend and fellow author James M. Hopper. Jeffers inscribed this volume at Tor House, the home he built for his family in Carmel-by-the-Sea in California and the location at which he wrote the majority of his novels. Both Jeffers and Hopper, along with their contemporaries George Sterling, Upton Sinclair, Sinclair Lewis, and Jack London, were part of the group of authors that helped establish Carmel as a literary and artistic refuge in Monterey County. Although neither was a



native of California, both Jeffers and Hopper ultimately settled in Carmel. *Dear Judas* is a collection of eight poems, including two longer poems, "The Loving Shepherdess" and "Dear Judas," as well as six shorter verses, "The Broken Balance," "Birth-Dues," "The Humanist's Tragedy," "Evening Ebb," "Hands," and "Hooded Night." In the title poem, Jeffers retells the story of Jesus's passion story as a Noh play. In "The Loving Shepherdess," Jeffers tells the story of a female Christ figure as she travels up the California coast towards her ultimate fate of death during childbirth. (123689) \$795

10. JENSON, NICHOLAUS (PRINTER). SPATHARIIS, GEORGIUS DE (EDITOR).

Breviarium Romanum (4 leaves). Venice: Nicholas Jenson, 1478 (before 6 May).

Four folio vellum leaves (ca. 320 x 238 mm) extracted from a printed book, each leaf preserved in mylar L-sleeve. Each leaf 2 cols., 48 lines, printed in red and black; 2-line initials in manuscript alternating in red and blue, and long, thin decorative tendrils descending between the columns and in the margins in some instances.

§ An excellent teaching collection of four individual leaves from the first edition of a purely liturgical text of the Roman Breviary, each delicately rubricated. The text was preceded into print by only a few Breviaries adapted for Franciscan or Augustinian use. Jenson's edition is notable for the beauty of the type-page, the extensive two-colour printing, and the luxury of its materials and finishing. Of this Breviary, a higher number of copies printed on vellum survive than for any other Jenson edition, and many of these are decorated. In her survey of decorated copies, Lilian Armstrong associates the decoration with the Jenson shop, and notes the overall uniformity of the flourished red and blue initials.



Some institutions that do not have the Breviary include the Bodleian Library (or any other Oxford library), Cambridge University Library (or any other Cambridge library), and Princeton. In the U.S. there are only three copies recorded: Morgan Library, Huntington, and the Walters Art Gallery.

See: L. Armstrong, 'Nicolaus Jenson's Breviarum Romanum, Venice, 1478, Decoration and Distribution', *Incunabula, Studies in Fifteenth-Century Printed Books* presented to Lotte Hellinga, ed. M. Davies, 1999, 421-467, no. 21b.

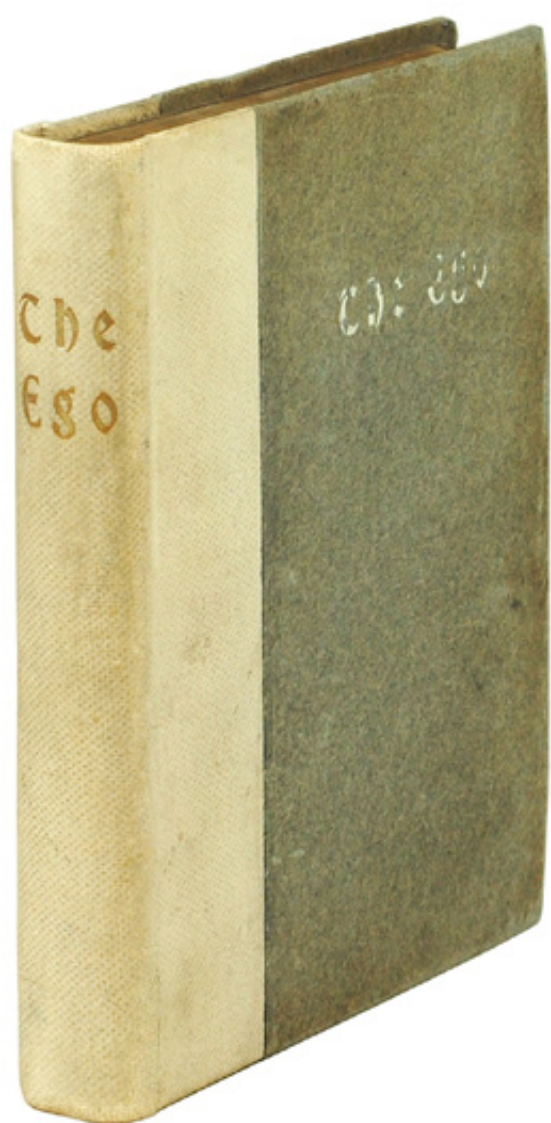
References: Goff B-1112. Hain *3896; GW 5101; CIBN B-783; IGI 2114; BMC V 179; BSB-Ink. B-889; Van Praet (Velins) I, 77, 78. (Description courtesy of Michael Laird Rare Books.) (123681) \$3750

11. LA GRILLE, WILLIAM. *Assemblage; Nine Motifs*. San Francisco: Porpoise Bookshop, 1962.

Large folio, nine loose abstract woodcuts in color and black and white, title page, limitation page. Original printed wrappers as issued.

§ Limited to 100 copies. Striking woodcuts by the American artist, William LaGrille (1912-1995), born in Memphis, Tennessee, and active in San Francisco from the 1930s. Directions on the limitation page instruct the owner to cut the margins off of the prints and to assemble them in a particular order. Crichton, Henry Evans, p. 48. (123804) \$475





12. [LITTLE MAGAZINE]. MUNN, CHARLES. *The Ego [A Complete Run]*. Carbondale, PA: Charles Munn, March-August 1902.

12mo, 6 vols. in 1: 32, (2); 33-64; 65-96; 97-120; 121-144; 145-168 pp. Original buff printed wrappers bound in. Bound by Roycroft in drab boards with a white cloth backstrip, titled in gilt on backstrip and in white on upper board. Binding cracking slightly, boards lightly soiled, some loss to white lettering. Bookplate of John Winfield Aiken.

§ A very rare complete run of the short-lived early modernist magazine, *The Ego*, “A periodical for the expression of all kinds of thoughts... for anybody that wants it, and especially for those who don’t.” OCLC records a single number held at Princeton, although Faxon, author of *Ephemeral Bibelots: A Bibliography of the Modern Chap-Books and their Imitators* (1903), clearly had some familiarity with it noting “Several months behind in publication.” The contents consist chiefly of cynical philosophical reflections and poetry with titles such as “Life,” “Futility,” or “Stray Thoughts.” (“Monosyllabic Reflections, being some thoughts presented in 2,149 consecutive one-syllable words” seems worthy of particular note.) Close attention to the men and women contributors might provide a useful and very local picture of one corner of Pennsylvania’s literary community in 1902. One contributor, Mary E. Stone Bassett, appears to have been the author of several novels. Other named contributors include George S. Kimball, Col. John McComb, James Loftus, and Mattie Hughes-Browne. The many advertisements for local businesses suggest it wasn’t intended only for private circulation and make the mystery of its near nonexistence in institutional collections even stranger.

Affixed to the rear pastedown is a newspaper clipped titled “The Only Bound Ego” from an unknown publication, reading: “Mr John Aiken has the distinction of possessing the only bound volume of *The Ego* in existence. He sent the six numbers to East Aurora and had them bound up Roycroftie and neatly lettered. Mr Aitken’s extensive library embraces many curios in book form, including bound copies of nearly all the “chipmunk” magazines.” John Winfield Aiken (d. 1926) appears to have been a prominent citizen of Carbondale, responsible for opening the city’s first drug store, organized the local newspaper, and bringing professional baseball to the region.

Even single issues seem almost unknown. None online, none in auction records, a single issue (No. 1) at Princeton, no other institutional holdings. Faxon1903ab. (122844) \$675

THE EGO

VOL. I

MARCH 1902.

NO. 1

A Periodical for the Expression
of all kinds of Thoughts

Some Ideas for the Considera-
tion of the Older Children—say,
Twenty to Seventy.

PUBLISHED twelve times a year, at
monthly intervals, for anybody that
wants it,—(and especially for
those who don't.) A Dollar Does
It. One copy, ten cents.

THOSE who are Afraid to Think are respectfully
requested not to Monkey with the Buzz-saw.

Monosyllabic Reflections

By JOHN McCOMB



It takes some men a long time to learn
how to do their own work well, and
at the same time to learn how to
spare all the rest of the men who
know them the sad sight of a rash
way some men have of a Nose Rush
on the side—so to speak.

Some folks might say: Rub her neck! and get
the sound of a phrase which is much in vogue now
days. The sound is quite apt to start a thought
which will give the cue to this tale, which is to be
told in small words, to show to all those folks who
choose to read it, that great things
to pass by the aid of a pen and a
and the skill to spread the ink on
pad in such a way that it shall see
that it was not done by some one else.

It is a fact well known to men
the press that small words are hard
sense; and that it takes much more
keep on the ground floor of thought
to rise to the sky loft of bright senti-
thence soar to the smug clouds,

THE ONLY BOUND EGO.

MR. John W. Aitken has the dis-
tinction of possessing the only
bound volume of The Ego in
existence. He sent the six numbers to
East Aurora and had them bound up
Roycroftie and neatly lettered. Mr.
Aitken's extensive library embraces
many curios in book form, including
bound copies of nearly all the "chip-
munk" magazines.

Incidentally it may be remarked
that a plan is under advisement for
the rehabilitation of the Ego which
will be definitely decided upon within
a month or six weeks.

Olympia, crack-a-jack 5c smoke

13. [MINIATURE BOOKS, VARIOUS AUTHORS]. [Six volumes:] *The Headless Hottentot*; *The Distance Back*; *The “Pop” in Vox Populi*; *The Dismissal of Silver Phil*; *With Doc Cook at the North Pole*; *The Senator’s Brother*. [Boston]: Winthrop Press, 1914.

6 vols., 12mo, each 32 pp. with a color frontispiece, title page printed in green and orange, and color-printed stapled wrappers; all enclosed in the original box with printed title. A perfect set in a slightly worn box with some splitting, which has a color illustration on the top and text reading “Short Stories. Many little stories, within this box you’ll see. They’re just what you’ll be wanting, when time hangs heavily!”.



§ A collection of six miniature titles, published in 1914 by Winthrop and distributed either in packets of cigarettes or boxed, as seen here. Single titles are frequently seen, but to find six perfectly preserved in the original box appears to be rare.

“In the December 1978 issue of *Miniature Book News*, Bob Massmann and Julian Edison produced a list of 102 titles in this series, with the expectation of finding more. In the article, they noted that they were offered as premiums by cigarette companies and the Knights of Columbus. They were also offered in small-boxed sets of five volumes.” (Tod Sommerfeld, in *The Microbibliophile*, Volume XXXVII, Number 1, Issue 211, January 2018)

On the verso of each colorful front wrapper the reader is greeted with a salutary quote on the merits of reading, a brief plug for the author, and a note on where the story was first published. The six titles (and their credited first appearances) are:

- *The Distance Back* by John Amid (first published in *The Smart Set*, copyright 1914)
- *The Senator's Brother* by Gouverneur Morris (first published in *The American Magazine*, copyright 1912)
- *The Dismissal of Silver Phil* by Alfred Henry Lewis (taken from *Wolfville Nights*, Frederick Stokes, 1902)
- *The Headless Hottentot* by Jerome G. Beatty (first published in *The All-Story Magazine*, copyright 1910)
- *With Doc Cook at the North Pole* by W.J.H. Nourse (Field and Stream, copyright 1914)
- *The “Pop” in Vox Populi* by Henry P. Doust (first published in *Short Stories Magazine*, copyright 1913)

“The Knights of Columbus – at this time the world’s largest fraternal service organization – shipped vast quantities of Egyptienne cigarettes with these enclosed story-premiums to American soldiers overseas during World War I, making these pamphlets an interesting precursor to the Armed Services Editions of the 1940s.” (Lorne Bair) (110819) \$375

14. ROWLANDSON, THOMAS. *Original sketch for “Coventry,” from “Remarks on a Tour to North and South Wales, in the year 1797.”* n.d. (before 1799).

Original ink and wash drawing. Image cropped to 4 3/8 x 7 1/2 ins. Pencil drawing of the same scene in reverse on verso. Lightly soiled, very good. Matted

§ A street scene in Coventry in which a portly gentleman and his companions appear to be contemplating the local architecture, or perhaps the antics of the nearby residents. The image was drawn by Rowlandson to be etched by John Hill (c.1714-1827) for the book *Remarks on a Tour to North and South Wales, in the year 1797* (1799) by Henry Wigstead.

A review at the time noted “These Remarks, which are not very curious or important, are made the vehicle of introduction to some plates, which are entitled to much commendation. We think those from the pencil of Rowlandson are distinguished by most merit; but all of them are picturesque and agreeable.” (*The British Critic and Quarterly Theological Review*, Volume 15, p.568)

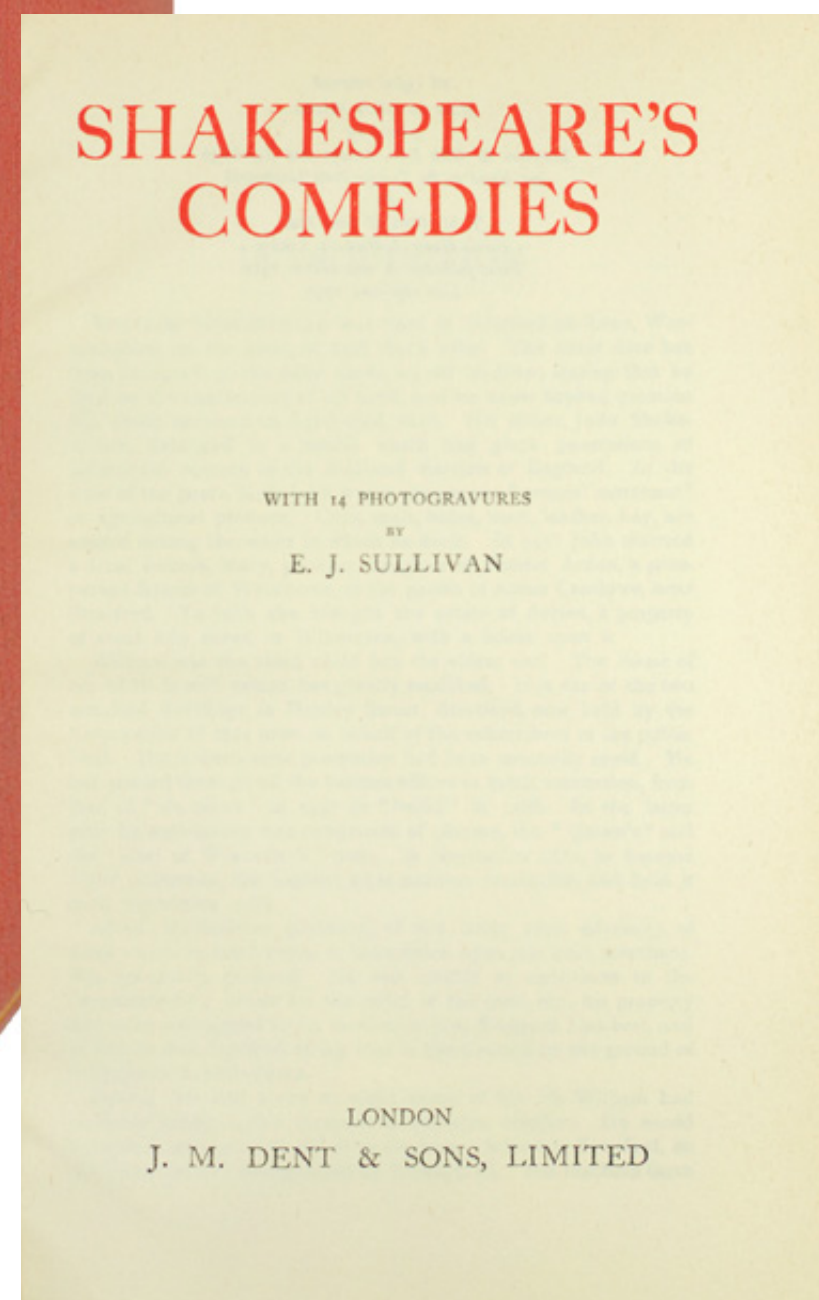
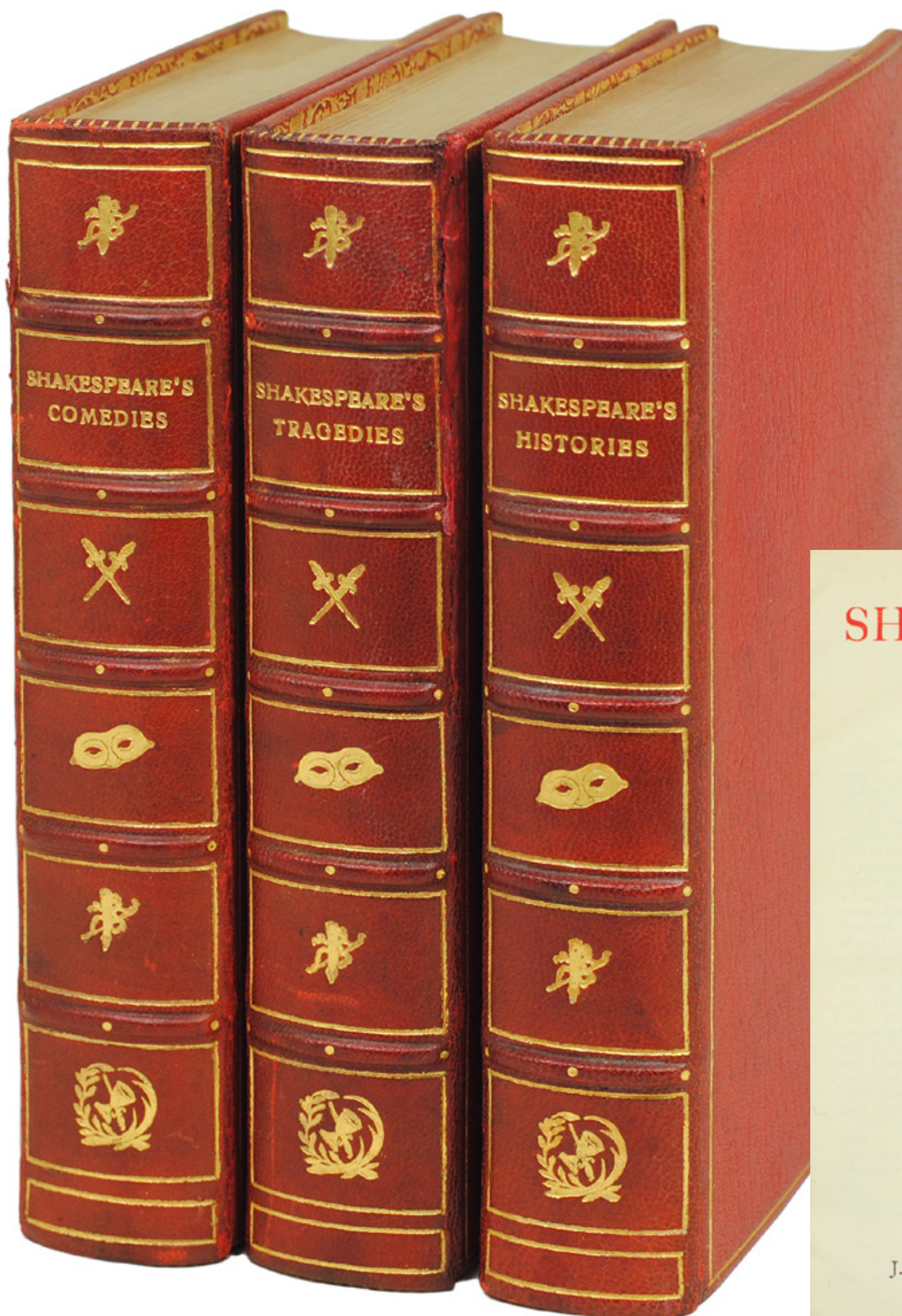
The verso of the drawing bears a light pencil sketch of the same scene providing an interesting glimpse of the manner in which Rowlandson worked up his drawings. (123625) \$1500



15. SHAKESPEARE, WILLIAM. *Shakespeare's Comedies. With 14 photogravures by E. J. Sullivan. [with] Tragedies. With 13 photogravures by E. J. Sullivan. [with] Histories and Poems. With 12 photogravures by E. J. Sullivan.* London: Dent, 1950.

3 vols., small 8vo, 848; 982; 888 pp., printed on India paper. Finely bound in full red morocco extra by Bayntun, gilt-panelled backstrips, gilt edges, inoffensive repair to one joint at top, generally a fine set perfect for presentation.

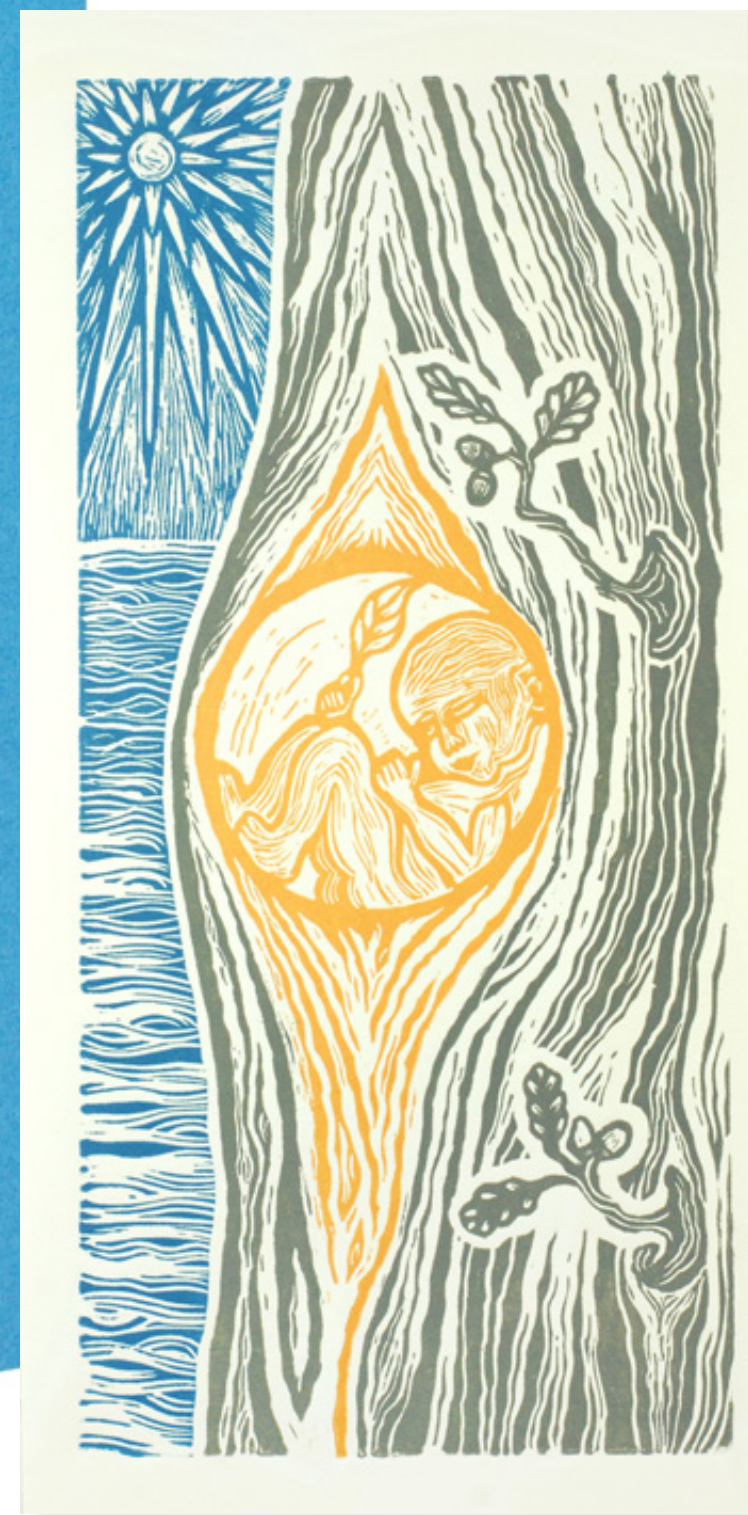
§ Title-pages printed in red and black, a very attractive set first issued in 1911.
(123514) \$475



16. [SPOON PRINT PRESS]. BLAKE, WILLIAM. *The Lamb*. [London:] Designed and printed by Linda Anne Landers at Spoon Print Press, 1998.

Narrow 4to, (unpaginated), with a letterpress title and one leaf of text and 6 color-printed woodblock illustrations. As new.

§ Number 21 of 100 copies numbered and signed by Landers. A lovely production of Blake's famous poem; Landers has issued many of Blake's poems in tiny editions from her famed Spoon Print Press. Fine copy. (123634) \$250

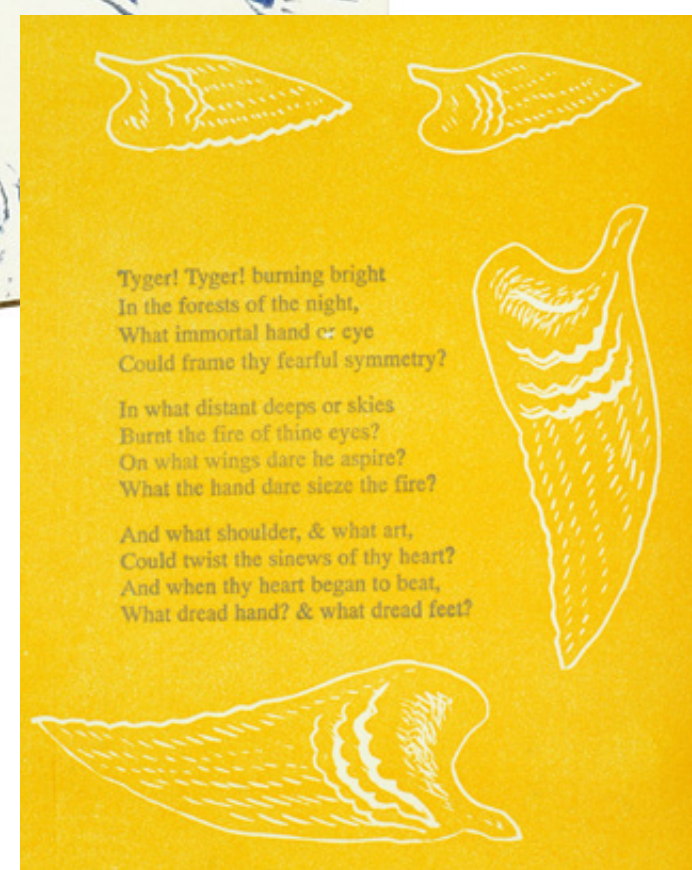




17. [SPOON PRINT PRESS]. BLAKE, WILLIAM. *The Tyger*. London: Spoon Print Press, 1996.

Square 8vo, 17 x 13.5cm., 16 pp. 2 double-page and 4 full-page colored linocuts by Linda Anne Landers. Sewn into white covers with a repeat Tyger in blue extending across both covers. Handmade envelope, sewn with silk thread, printed with a repeat tyger (another one) in gray. A fine copy.

§ #57 of 60 numbered copies on heavy Fabriano paper, printed and signed by the artist. A lovely production of Blake's famous poem; Landers has issued many of Blake's poems in tiny editions from her famed Spoon Print Press. (123633) \$150

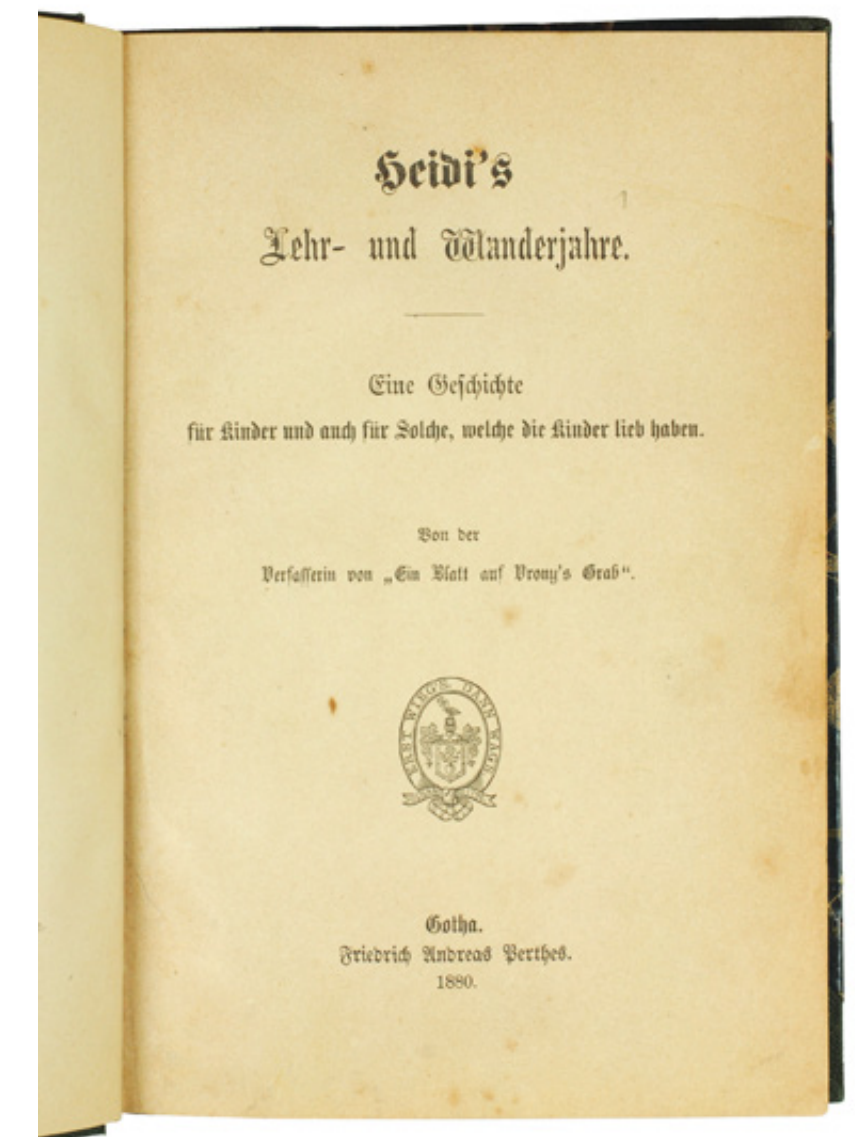
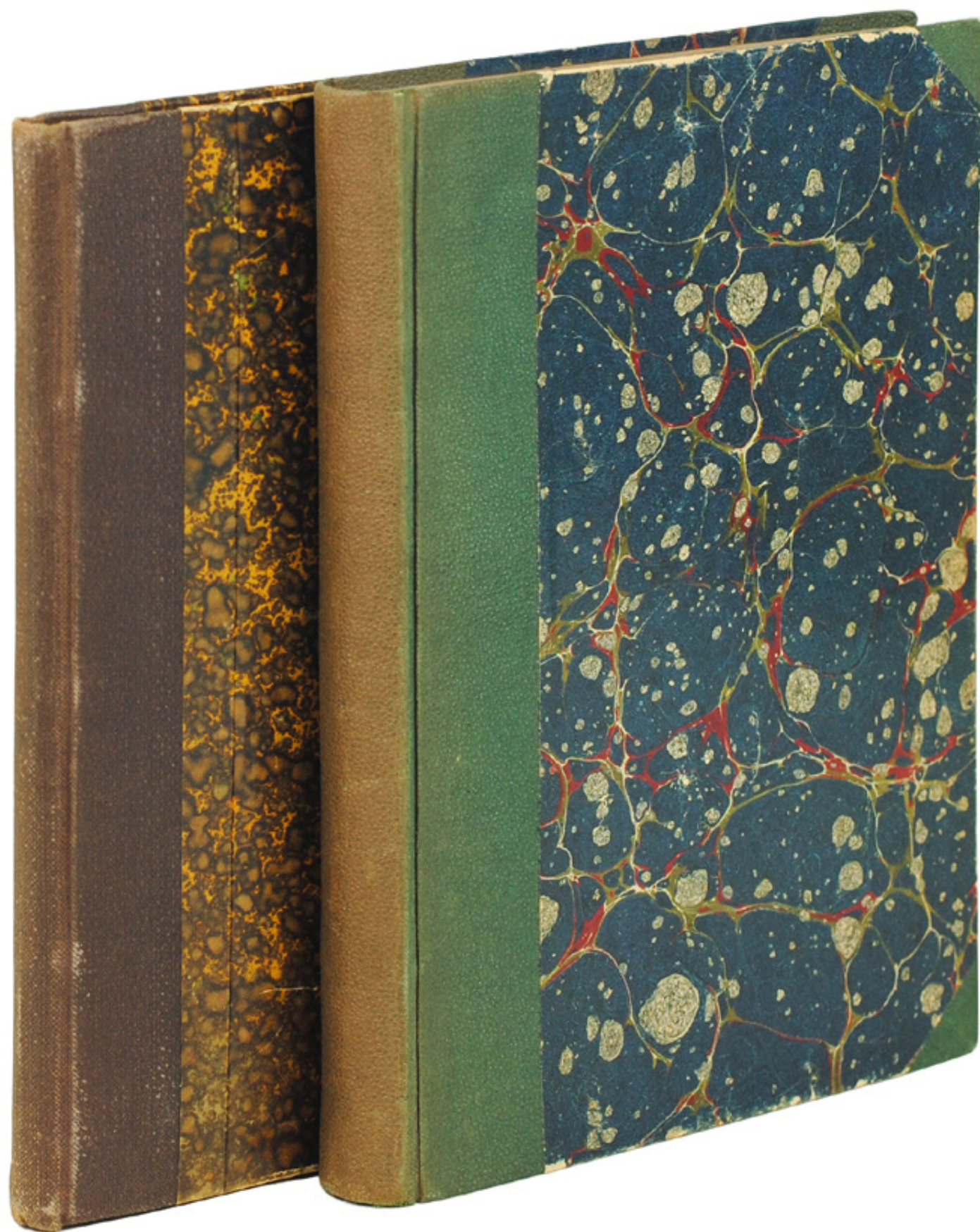


18. SPYRI, JOHANNA. *Heidi's Lehr- Und Wander-Jahre.: Eine Geschichte Für Kinder Und Auch Für Solche, Welche Die Kinder Lieb Haben. Von Der Verfasserin Von "Ein Blatt Auf Vrony's Grab". [Together With:] Heidi Kann Brauchen, Was Es Gelernt Hat.* Gotha: Perthes, 1880-1881.

2 vols., small 8vo, (4), 240; (4), 178 pp. Quarter green and quarter brown cloth, marbled boards, cloth tips. A very good set in original condition.

§ First editions of both parts in the original German. Last offered by Schiller at \$12,500 (priced in pencil). "Throughout the 1870s Johanna Spyri (1827-1901) published stories for adults and

children based around her reminiscences of growing up in rural Switzerland. But huge success came with the publication of *Heidi*, the most important Swiss contribution to children's literature after the "Swiss Family Robinson" of J. R. Wyss. As usual with Christmas books, the first book was published in December 1879 but dated the following year. Spyri wrote the novel in just four weeks. It was first published anonymously in German, and quickly became an international bestseller and has been translated into 50 languages (English in 1885 by Charles Tritten who later published the continuations "Heidi Grows Up" and "Heidi's Children"), sold 50 million copies, and inspired a whole series of films. Volume I was issued without the author's name on the title page but "Von der Verfasserin von 'Ein Blatt auf Vrony's Grab'" ("From the author of..."); volume II is titled "Heidi kann gebrauchen, was es gelernt hat" and was published as part V of "Geschichten für Kinder und auch für Solche, welche die Kinder lieb haben", this time under Spyri's name. Perhaps because of the fragile paper used, the first editions of the two parts of *Heidi* are scarce." (Peter Harrington). Loker, *Grolier Children's 100*, #44. (123849) \$9500



JOHN WINDLE
ANTIQUARIAN BOOKSELLER

With best wishes from John, Rachel and Annika

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