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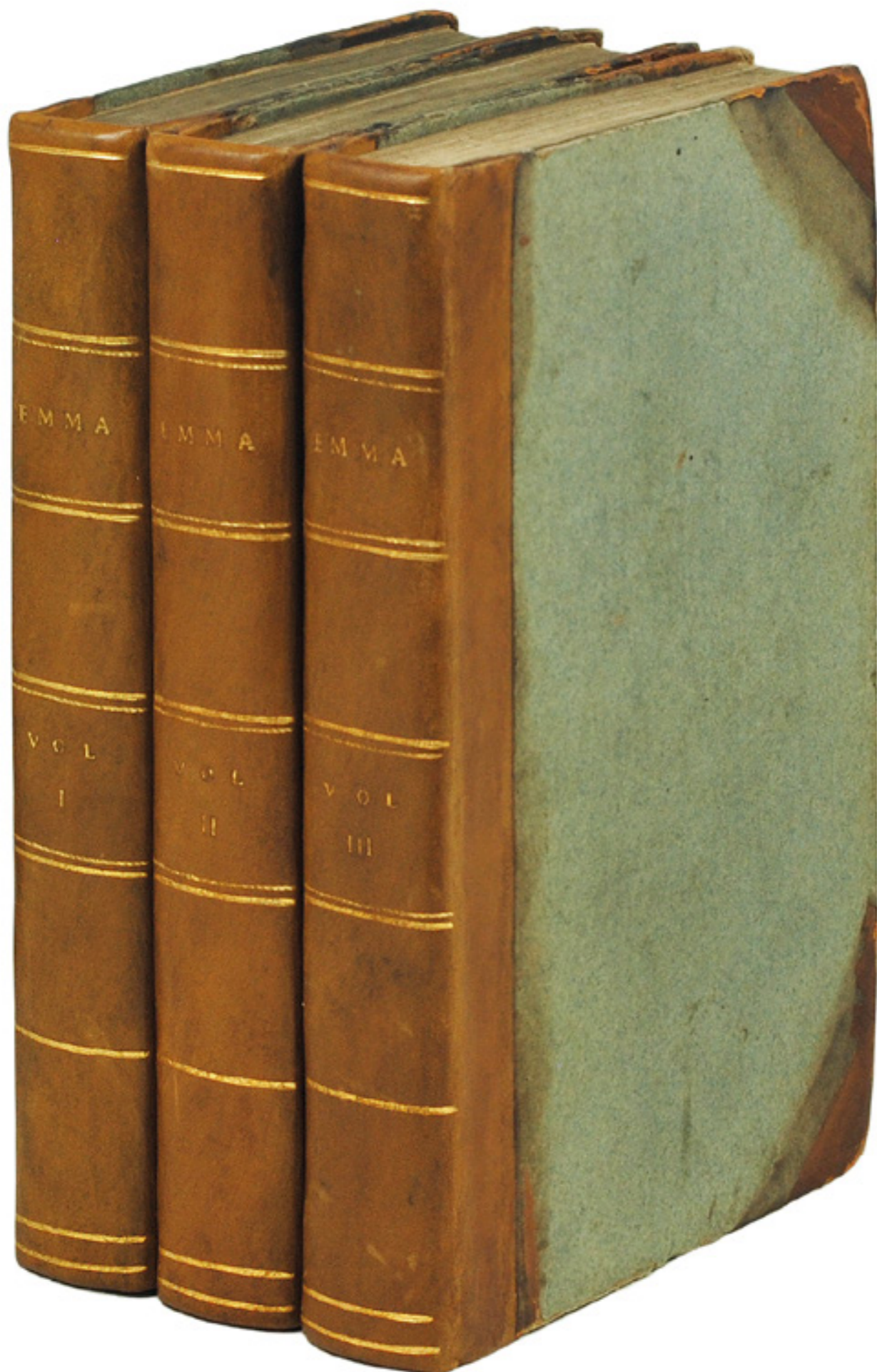
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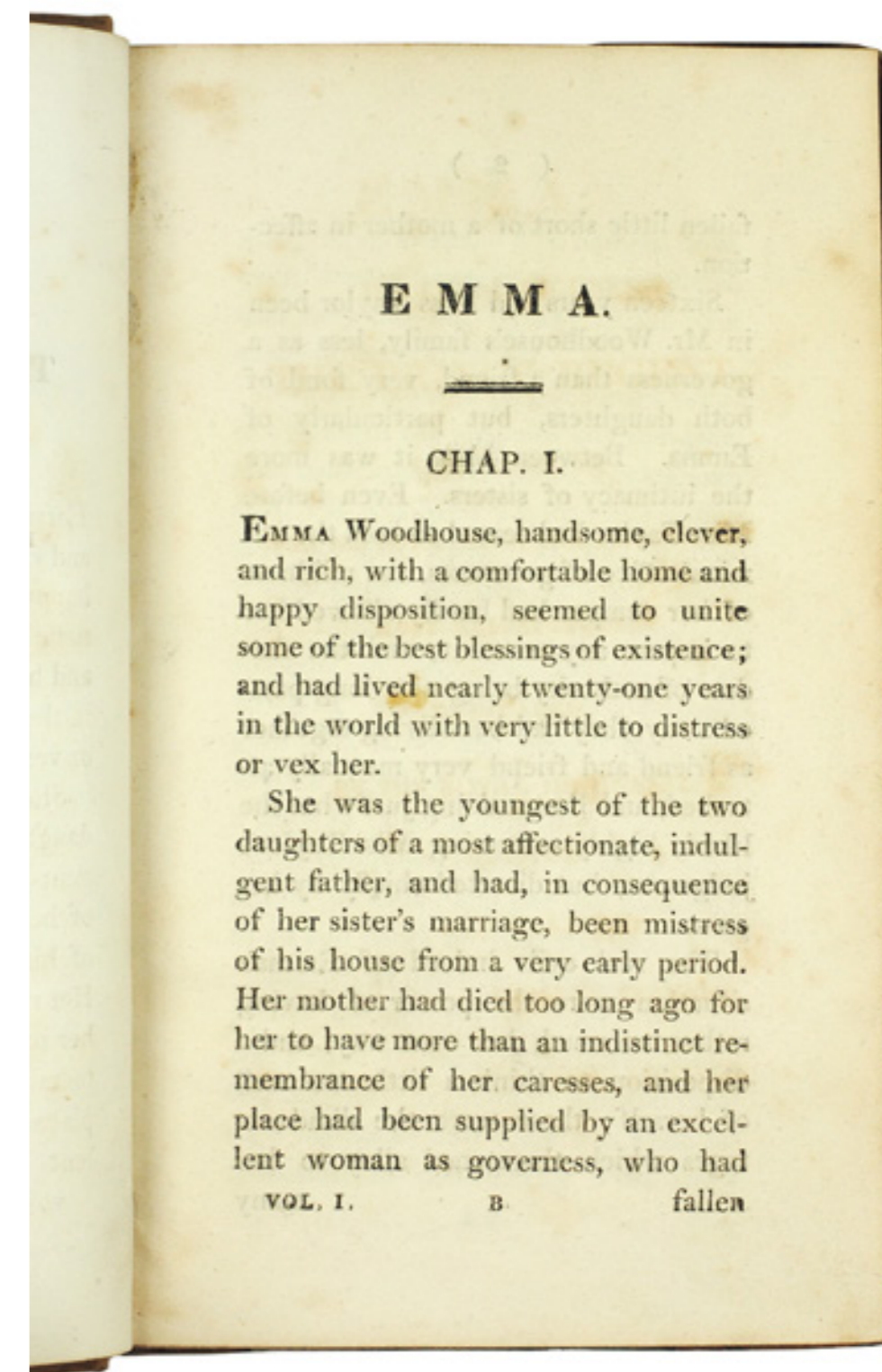
**“Emma Woodhouse, handsome, clever and rich...”**

1. [AUSTEN, JANE]. *Emma: a Novel. In Three Volumes. By the Author of “Pride and Prejudice” &c. &c.* London: Printed for John Murray, 1816.



3 vols., sm. 8vo in 12s, (173 x 105 mm), [4], 322, [1, blank]; [4], 351, [352, printer's imprint]; [4], 363, [364, ads.] pp. Very early half calf, rebacked to style, blue/grey boards, tips scuffed. Ink signature in each volume of “Mr. Murray of Simp(illeg.)” Occasional light spotting but generally very pleasing, a very good copy.

§ First edition. Bound without the half-title in volume I as usual: this leaf was printed as part of the last signature and was therefore either overlooked (and left in place) or discarded by many binders of the period. Emma, published on 29 December 1815, was written after Austen's move to Chawton, and was the last novel to be completed and published during her life. It is Austen at her most sharp and most subversive, creating under the nose of her contemporaries a thoroughly modern novel which continues to speak through countless editions and adaptations. 2000 copies were printed. The identity of “Mr. Murray” has not been established but perhaps he was a relative of the publisher. Gilson A8. (123003) \$29,750





( 2 )

fallen little short of a mother in affection.

Sixteen years had Miss Taylor been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of Emma. Between *them* it was more the intimacy of sisters. Even before Miss Taylor had ceased to hold the nominal office of governess, the mildness of her temper had hardly allowed her to impose any restraint; and the shadow of authority being now long passed away, they had been living together as friend and friend very mutually attached, and Emma doing just what she liked; highly esteeming Miss Taylor's judgment, but directed chiefly by her own.

The real evils indeed of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many

( 3 )

many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her.

Sorrow came—a gentle sorrow—but not at all in the shape of any disagreeable consciousness.—Miss Taylor married. It was Miss Taylor's loss which first brought grief. It was on the wedding-day of this beloved friend that Emma first sat in mournful thought of any continuance wedding over and the bride gone, her father and herself went to dine together, with no prospect a third to cheer a long evening. Her father composed himself to sleep at dinner, as usual, and she had to sit and think of what she had

The event had every promise of happiness for her friend. Mr. Knightley was a man of unexceptionable character, easy fortune, suitable age and pleasant manners; and there was satisfaction in considering with

B 2

## EMMA:

A NOVEL.

IN THREE VOLUMES.

BY THE

AUTHOR OF "PRIDE AND PREJUDICE,"

&amp;c. &amp;c.

VOL. I.

LONDON:

PRINTED FOR JOHN MURRAY.

1816.



**“I doe now publish my Essayes; which of all my other workes have been most Currant”**

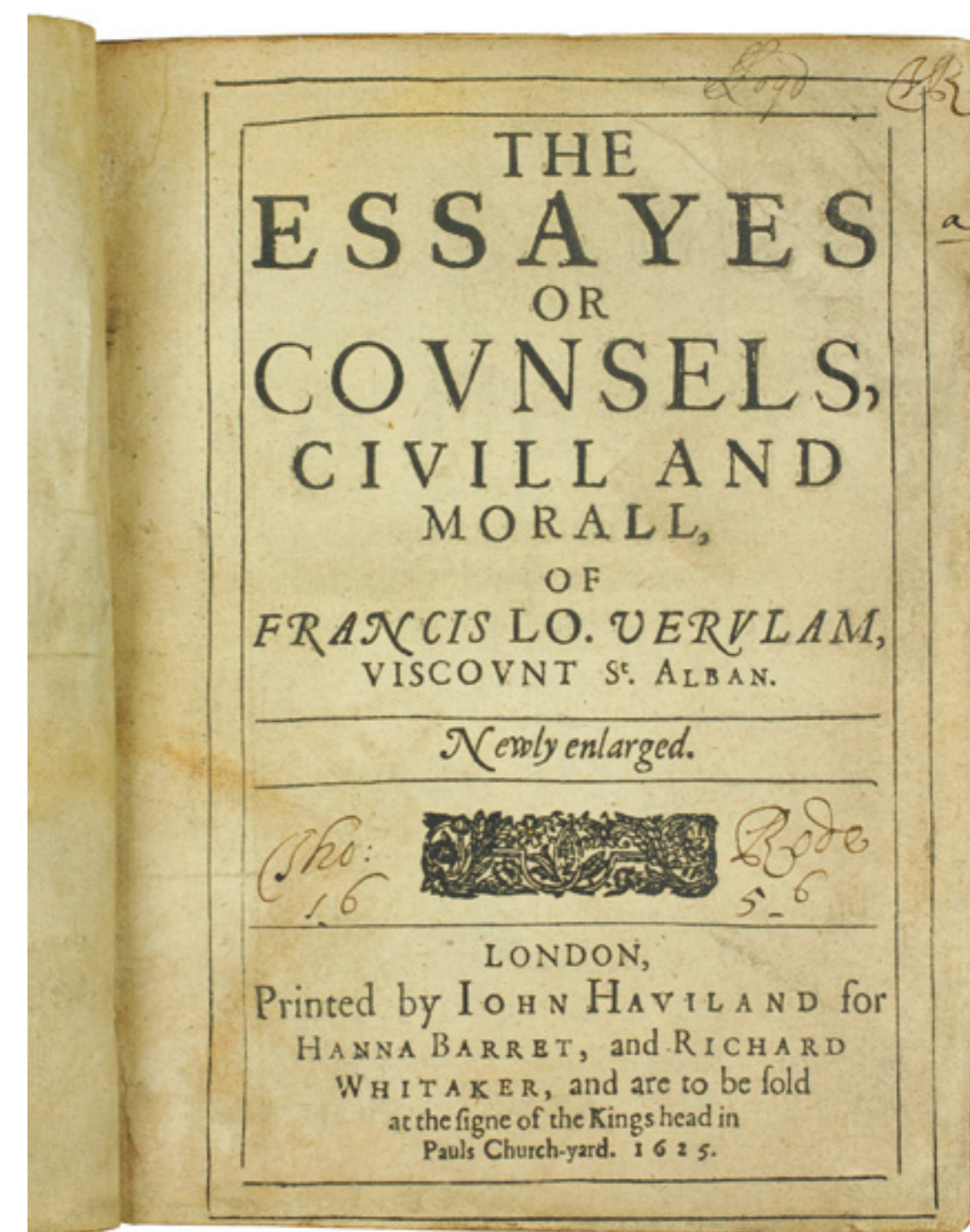


2. BACON, FRANCIS. *The Essayes or Counsels, Civill and Morall of Francis Lo. Verulam, Viscount St. Alban. Newly enlarged.* London: Printed by John Haviland for Hanna Barret, and Richard Whitaker, 1625.

Sm. 4to, 7 1/16 x 5 9/16 ins., [12], 340 pp. First leaf is blank. A<sup>4</sup> (a)<sup>2</sup> B-2V<sup>4</sup> 2X<sup>2</sup>. Original vellum, overlapping foreedges, signs where the thongs were removed; backstrip lettered in ink. Crown watermark. Title page with signature of Thomas Rode dated 1656. A remarkably good copy in unsophisticated original condition, some inevitable soiling to the vellum and hinges opening but not splitting. Enclosed in a blue quarter morocco slipcase.

§ One of the most important books in the English language, of enduring influence on Western philosophy and ethics, “the distillation of a lifetime’s wisdom by the wisest man of his day” (Winterich, 23 Books, 208). First complete edition and the last printed in the author’s lifetime, first issue with the imprint reading “Printed by John Haviland for Hanna Barret, and Richard Whitaker” and with “Newly enlarged” on the title-page. The second issue (Gibson 14) has

imprint reading “John Haviland for Hanna Barret” and has “Newly written” on t-p. Some cataloguers call this 1st Collected or 1st Complete edition. STC indicates that this is a new work different from *The Essaies...* STC (2nd ed.), 1147. Quaritch cat. 436 (1930) #102 noted: “In his dedication Bacon says ‘I doe now publish my Essayes; which of all my other workes have been most Currant: For that, as it seems, they come home to Mens Businesse and Bosomes. I have enlarged them, both in Number, and in Weight; so that they are indeed a New Worke.’” Britwell Handlist p. 52. Grolier Club *English 100* p. 26. PMM 119. (123031) \$17,500







TO  
THE RIGHT  
HONORABLE MY  
VERY GOOD LO. THE DVKE  
of Buckingham his Grace, Lo.  
High Admirall of England.  
EXCELLENT LO.



ALOMON  
saies; A good  
Name is as a  
precious oym-  
ment; And  
I assure my  
selfe, such wil  
your Graces Name bee, with  
A 3 Poste-



Of Truth.

I.

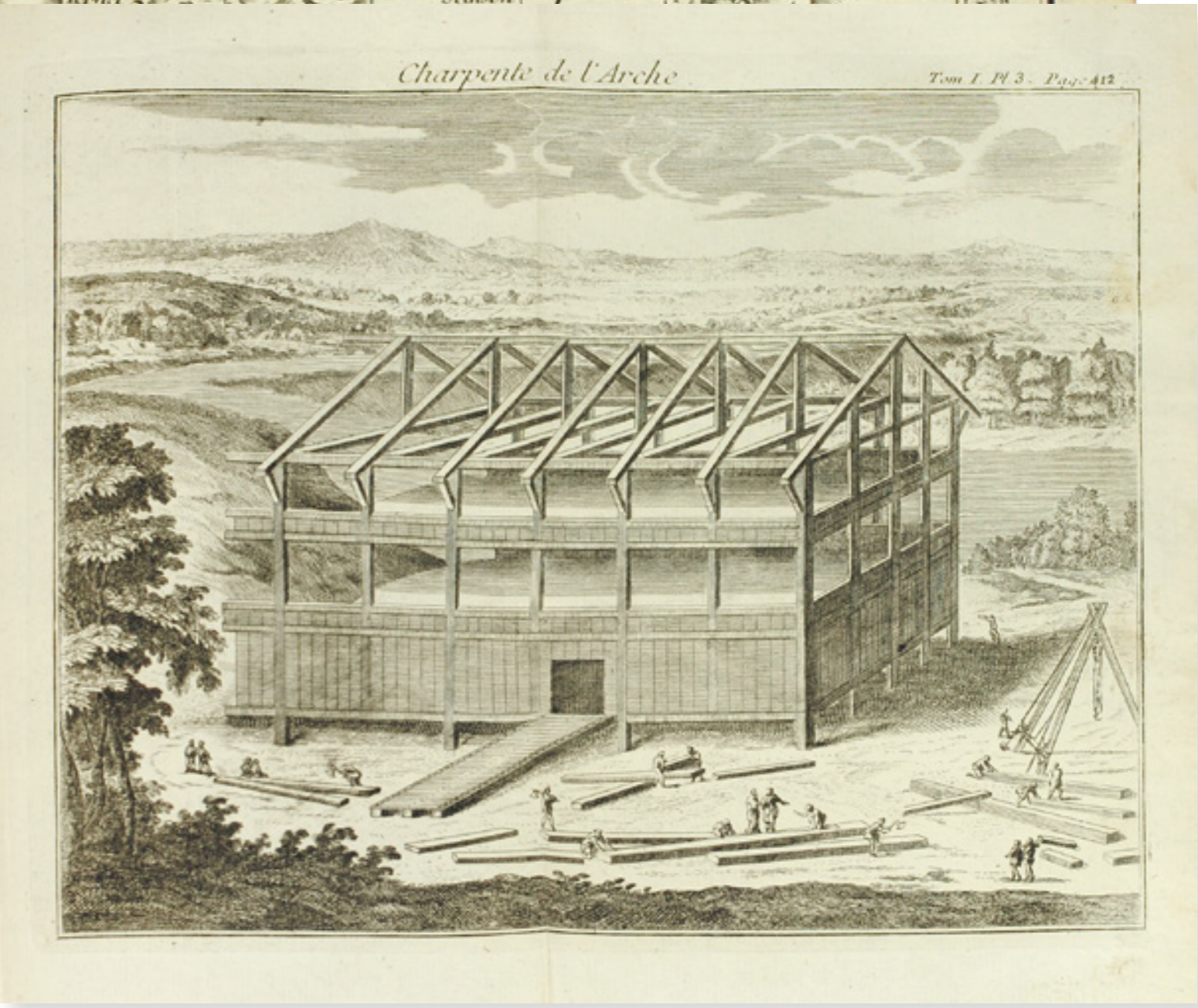


HAT is Truth; said  
jesting Pilate; And  
would not stay for  
an Answer. Cer-  
tainly there be, that  
delight in Giddi-  
nesse; And count it  
a Bondage, to fix a  
Beleeve; Affecting Free-will in Thinking,  
as well as in Acting. And though the Sects  
of Philosophers of that Kinde be gone,  
yet there remaine certaine discoursing  
Wits, which are of the same veines, though  
there be not so much Bloud in them, as  
was in those of the Ancients. But it is not  
B onely









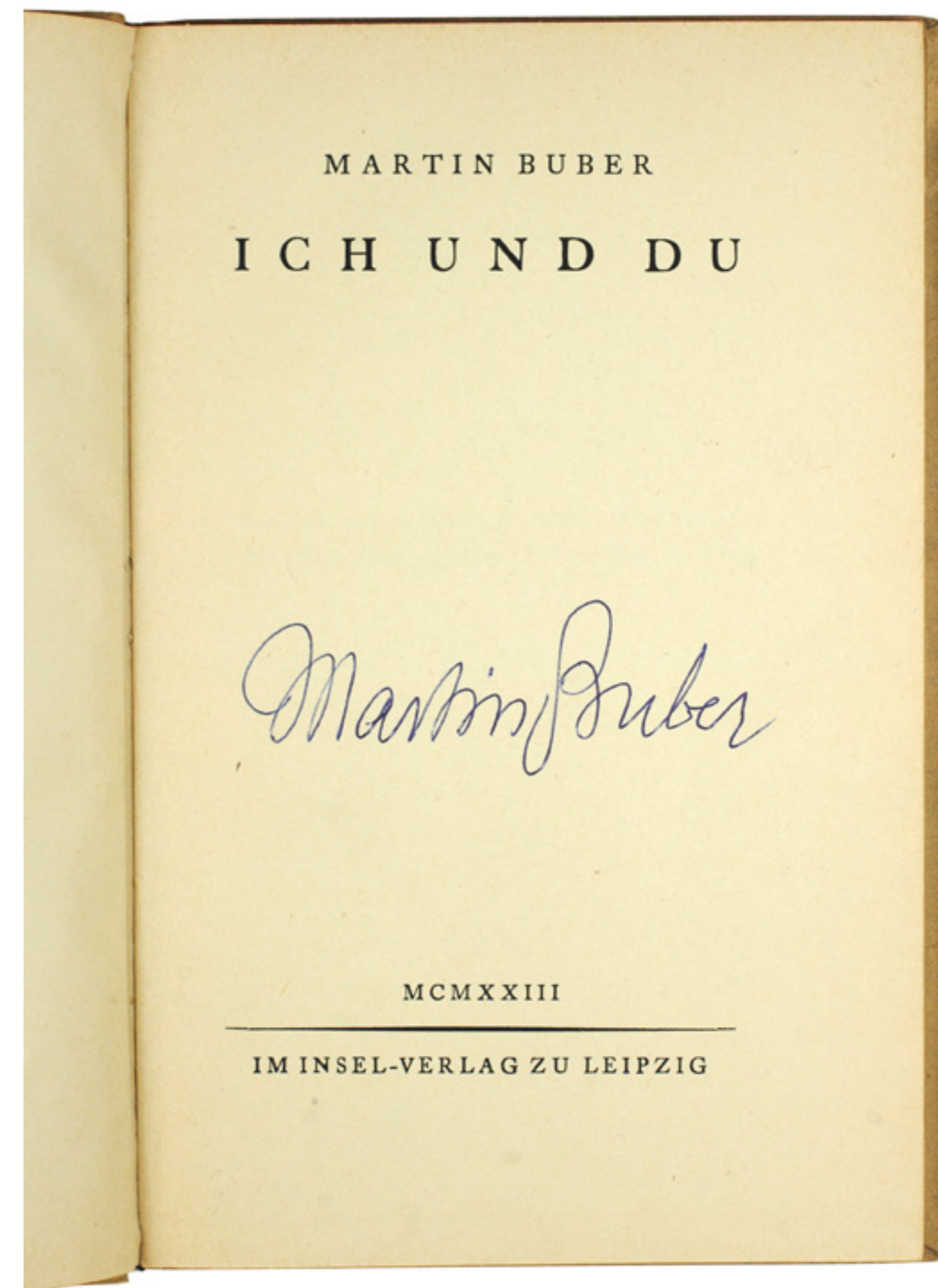
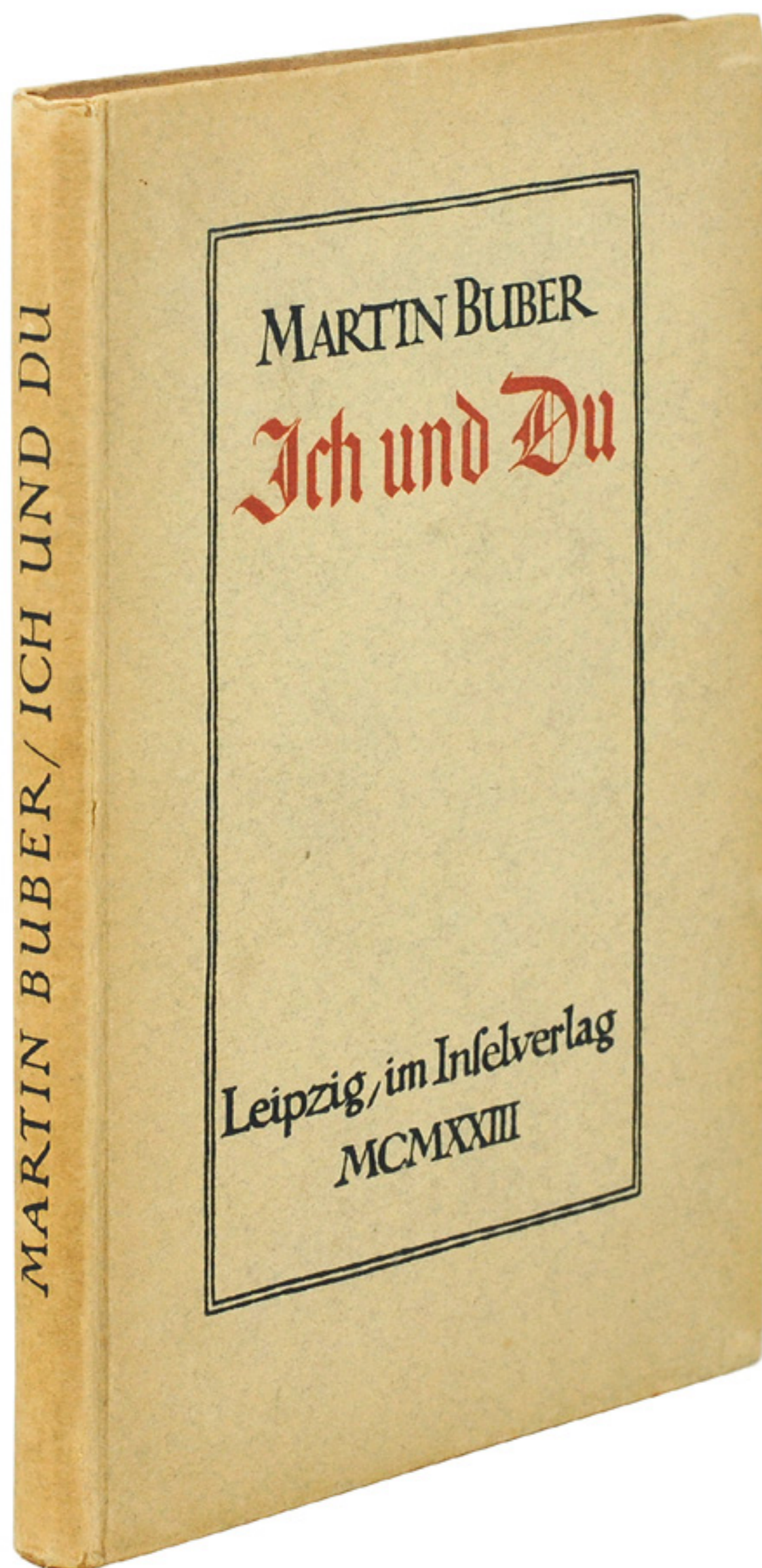


### Signed by Buber

4. BUBER, MARTIN. *Ich und Du*. Leipzig: Insel-Verlag, 1923.

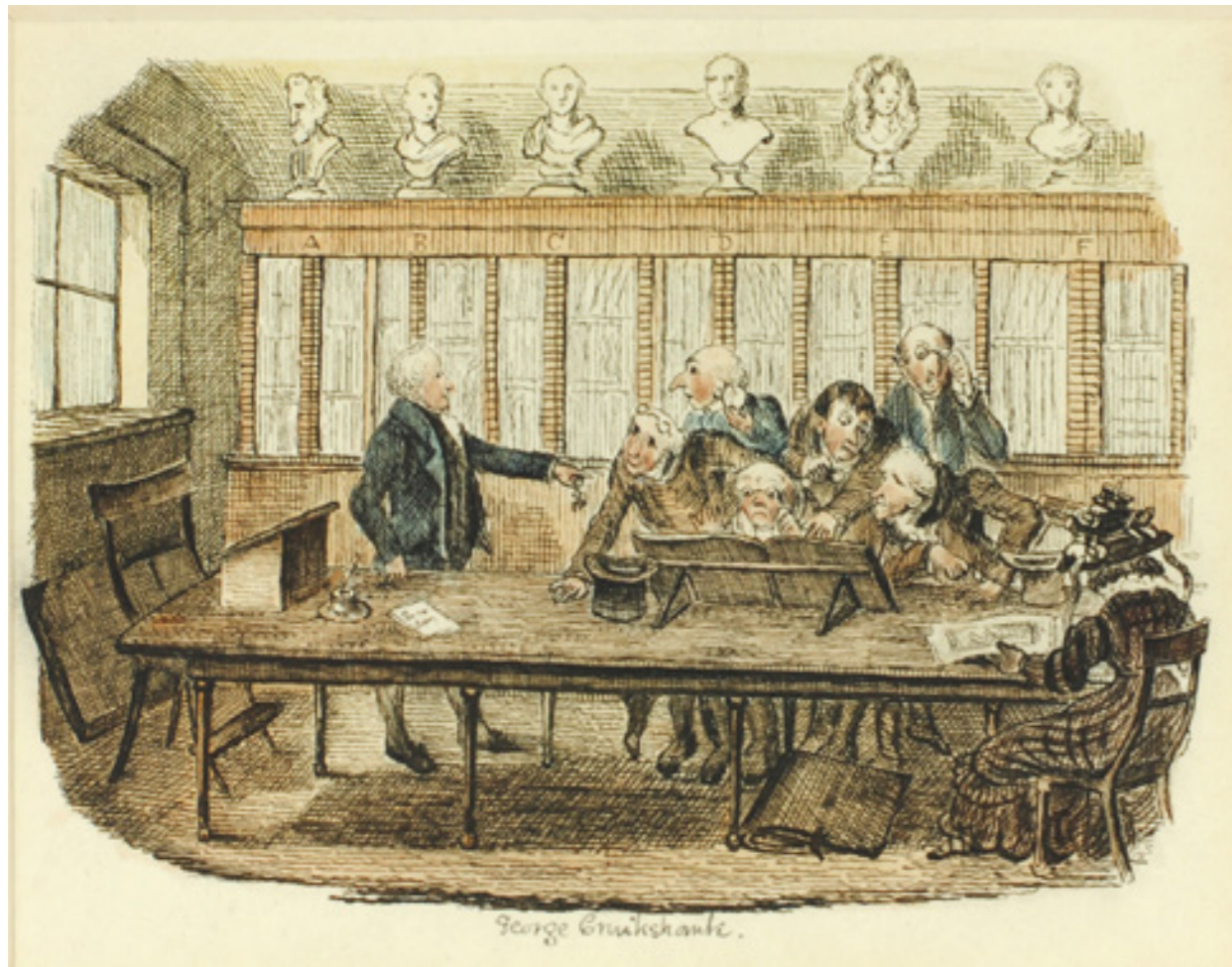
Slim small 8vo, 137, [138-140] pp. Original drab boards printed in black and red. A fine copy, signed by Buber on the title-page.

§ First edition of Buber's most widely read work, initially translated into English in 1937 as *I and Thou*. A key work in 20th-century European philosophy. He began work on this seminal text in 1916 and the final draft here printed was finished in 1922. Buber rarely signed his books. (123007) \$1500





## Cruikshank satirizing the choir



5. CRUIKSHANK, GEORGE. *Four hand colored engravings: Connoisseurs at a Print Stall; The Print Room in the British Museum; Connoisseurs at a Print Sale; and Connoisseurs at a Print Shop.* London: c.1828.

Four engravings, each around 2 x 3 3/4 inches, minor differences in age-toning, margins of each mat burned but now attractively rematted with archival materials. Very good.

§ Four delightful engravings by Cruikshank, all on the theme of print collecting. All appeared as section tailpieces in *Catalogue*

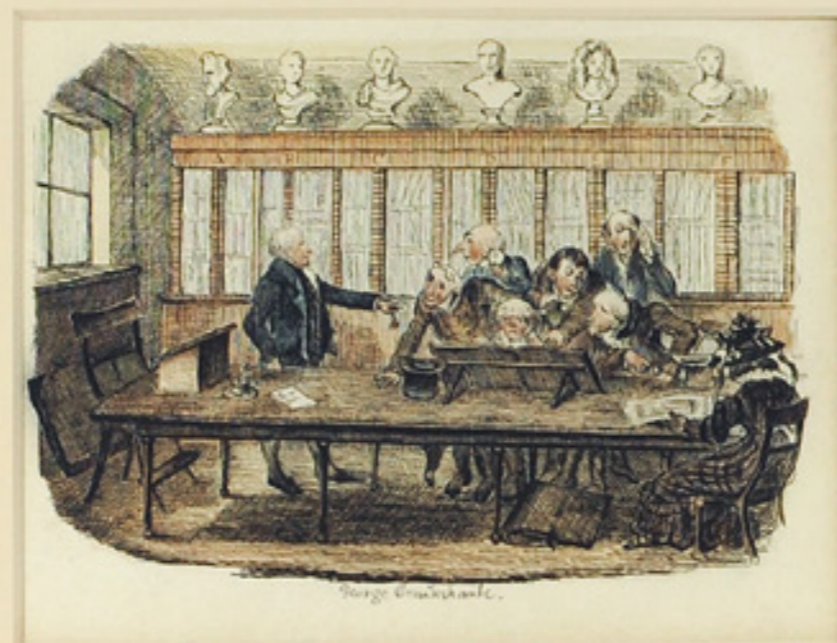


*Raisonné of the Select Collection of Engravings of an Amateur*, London, [C. Richards], 1828, issued anonymously by the collector and author Thomas Wilson, “one of the most eminent collectors of choice engravings, and generally admitted a most excellent judge.” (Martin). Besides identifying the author Martin recorded that “Twenty copies were printed on larger paper, which were distributed among the most distinguished collectors of the day.” The book contained a fifth illustration by Cruikshank, markedly different in composition, titled “Battle of the Engravers.”



“These [four] etchings were always favorites with Cruikshank collectors, from the artist’s last years into the first 35 years of the twentieth century, by which time he had become one of the most collected of all English graphic artists. The original plates from this work at one time belonged to the most omnivorous of all Cruikshank collectors, Edwin Truman, and were included in the auction of his collection in 1906.” (Vogler) Martin, J. *Privately printed books* (2nd ed.), p. 366-367. Cohn, A.M. *George Cruikshank*, 812, 1914 (854). Vogler, R. *Graphic Works of George Cruikshank*, Dover, 1979, p. 143. (124142) \$1250

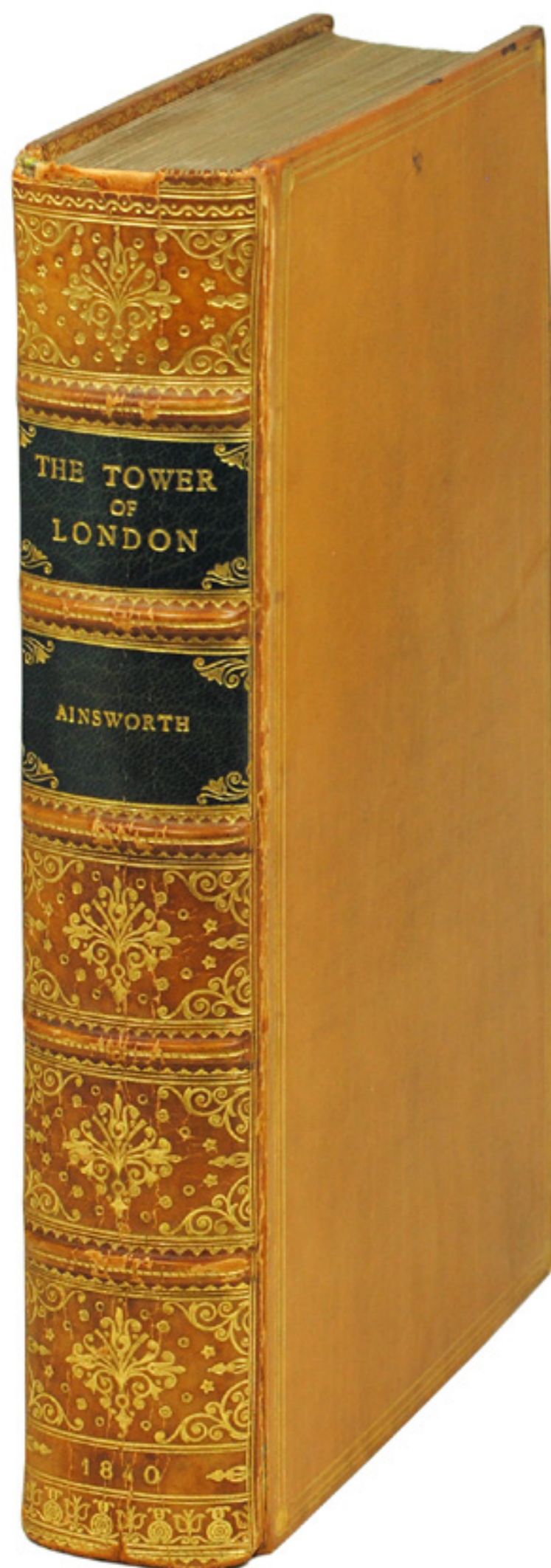




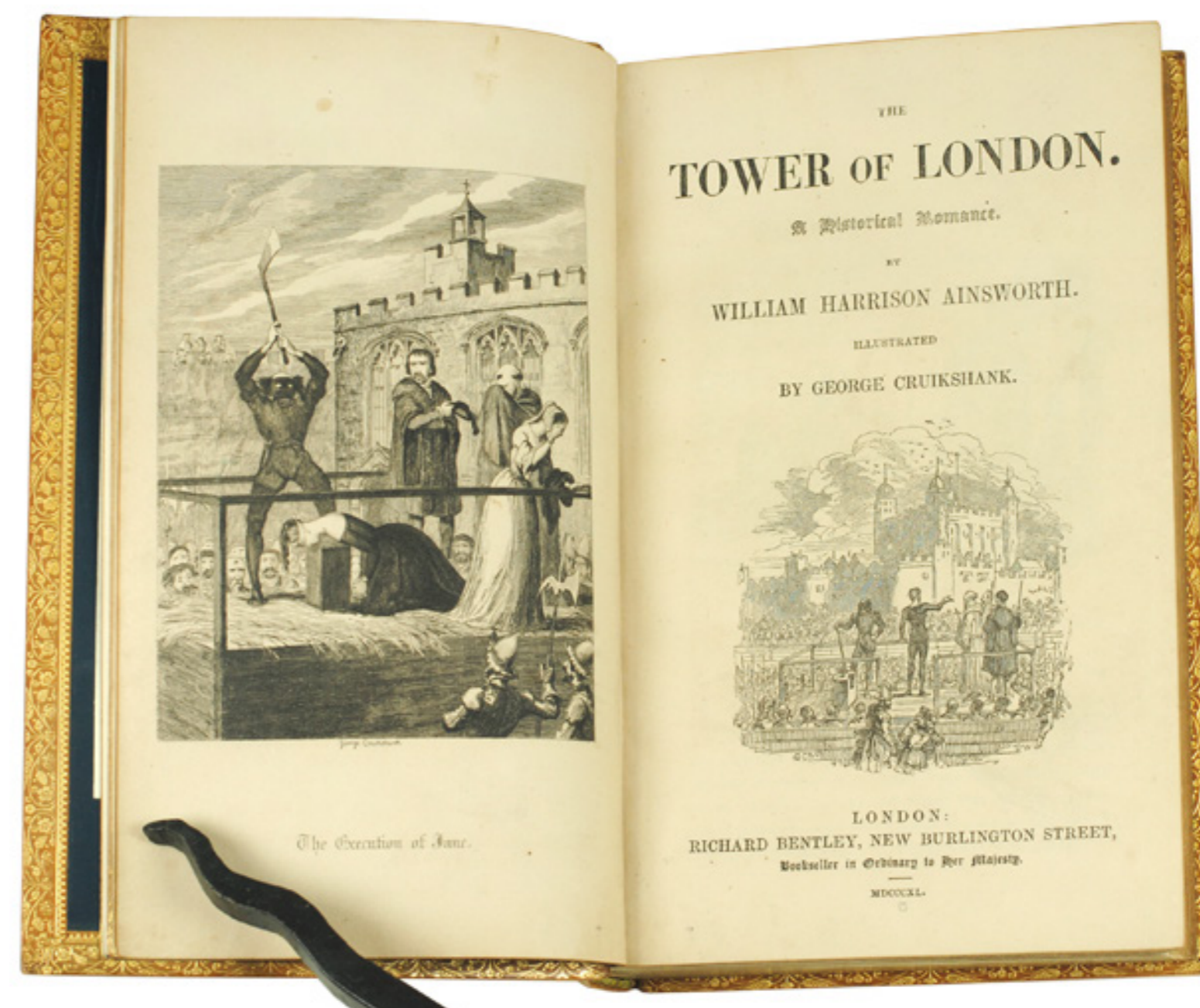


## Original sketches by Cruikshank

6. CRUIKSHANK, GEORGE (ILLUSTRATOR). AINSWORTH, WILLIAM H. *The Tower of London [with] A.L.S. from Ainsworth to Cruikshank and original sketches by Cruikshank*. London: Richard Bentley, 1840.



8vo, xvi, 439 pp. With A.L.S. bearing sketches on verso laid in (see below). 40 steel engravings and 58 woodcuts by Cruikshank. Full polished calf by Riviere, covers ruled in gilt, backstrip richly gilt, gilt dentelles, all edges gilt, navy blue coated endpapers. A very good copy, backstrip a little worn with two small chips in the crown, pages evenly age-toned due to the paperstock but with practically none of the usual foxing. Large and attractive etched bookplate of W.D. Catalani, by the Scottish artist David Young Cameron R.A., 1865-1945.

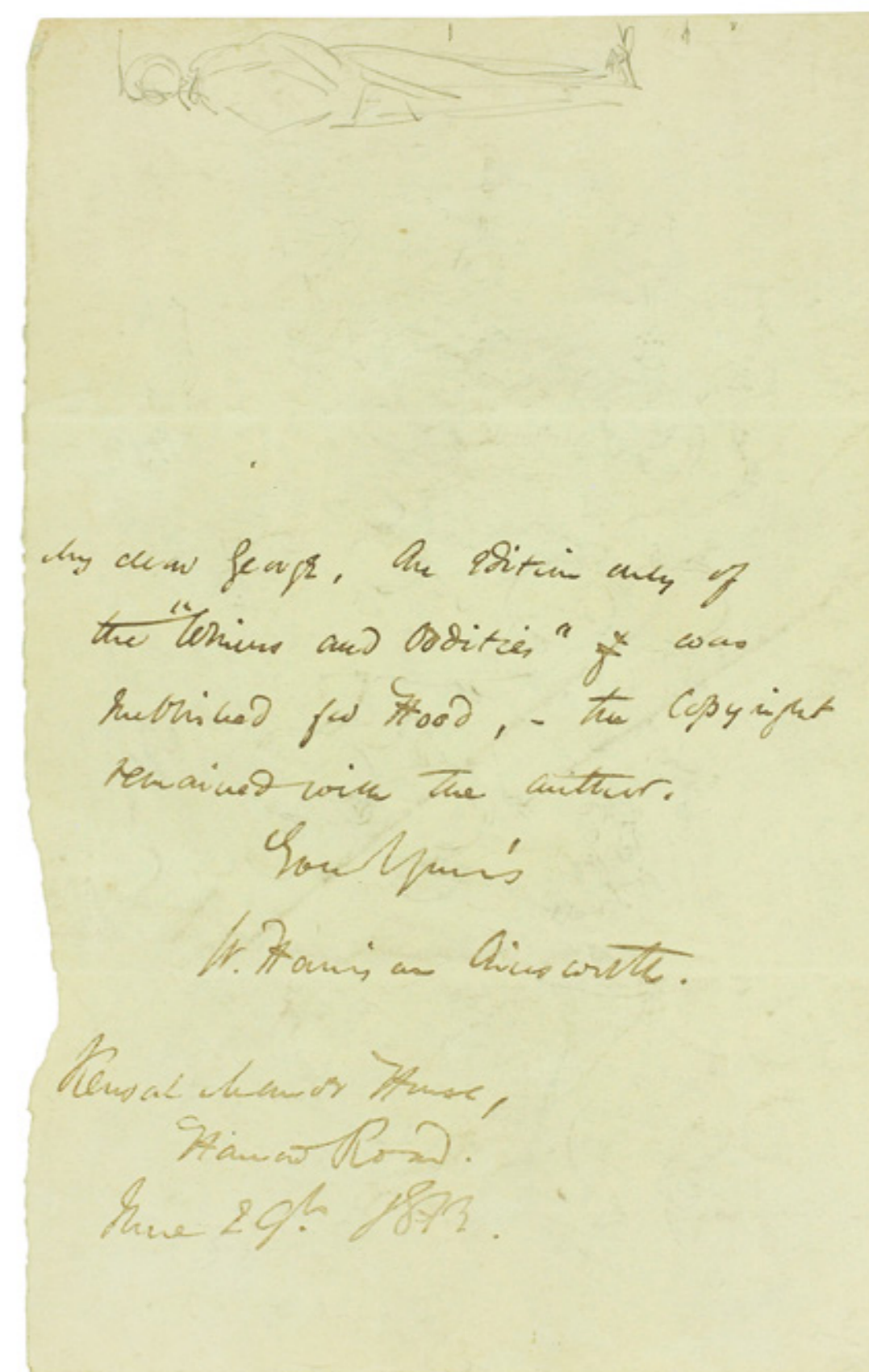


§ First collected edition; the work was previously published in 13 monthly installments. Laid in is a short A.L.S. by Ainsworth to Cruikshank dated June 29th 1873(?) from Kensal Manor House, reading, “My dear George, An edition of the “Whims and Oddities” was published for Hood - the copyright remained with the author.” Cruikshank has covered the verso of the little sheet (114 x 183mm) with doodles and sketches, showing his remarkable ability to evoke comedy with the barest of outlines. The letter is both a wonderful example of Cruikshank’s casual genius and an evocative association between the bestselling historical novelist and his chief illustrator late in their lives, when the star of each had waned.



*The Tower of London*, a sensationalized retelling of Lady Jane Grey's final days, was one of Ainsworth and Cruikshank's most successful collaborations. Cruikshank's dark and spooky illustrations are a clear precursor to both Sendak and Gorey. "When

Ainsworth began this project, the Tower was an abandoned garrison, closed in most part to the public and mutilated by modern alteration in some areas while practically falling down in others, but as the romance progressed thousands of people visited the monument to trace the places and events depicted by Ainsworth's pen and Cruikshank's pencil. Demolition ceased due to



renewed public interest, and the Tower was restored, both as one of the first Victorian museums and as a patriotic symbol in the national psyche" (Dr Stephen Carver, *The Book of Stone: Ainsworth's Gothic History of England*, Ainsworth & Friends website, 2013). (123318) \$1750



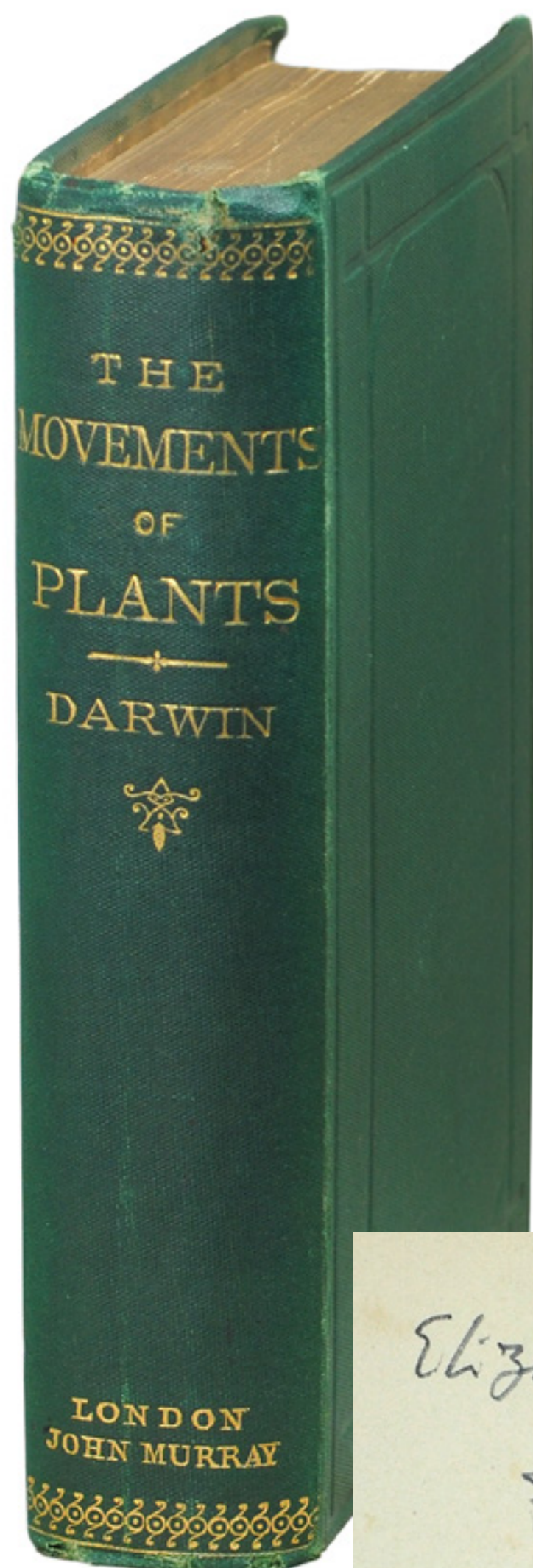
## Inscribed by Darwin to his daughter

7. DARWIN, CHARLES. ASSISTED BY FRANCIS DARWIN. *The Power of Movement in Plants*. London: John Murray, 1880.

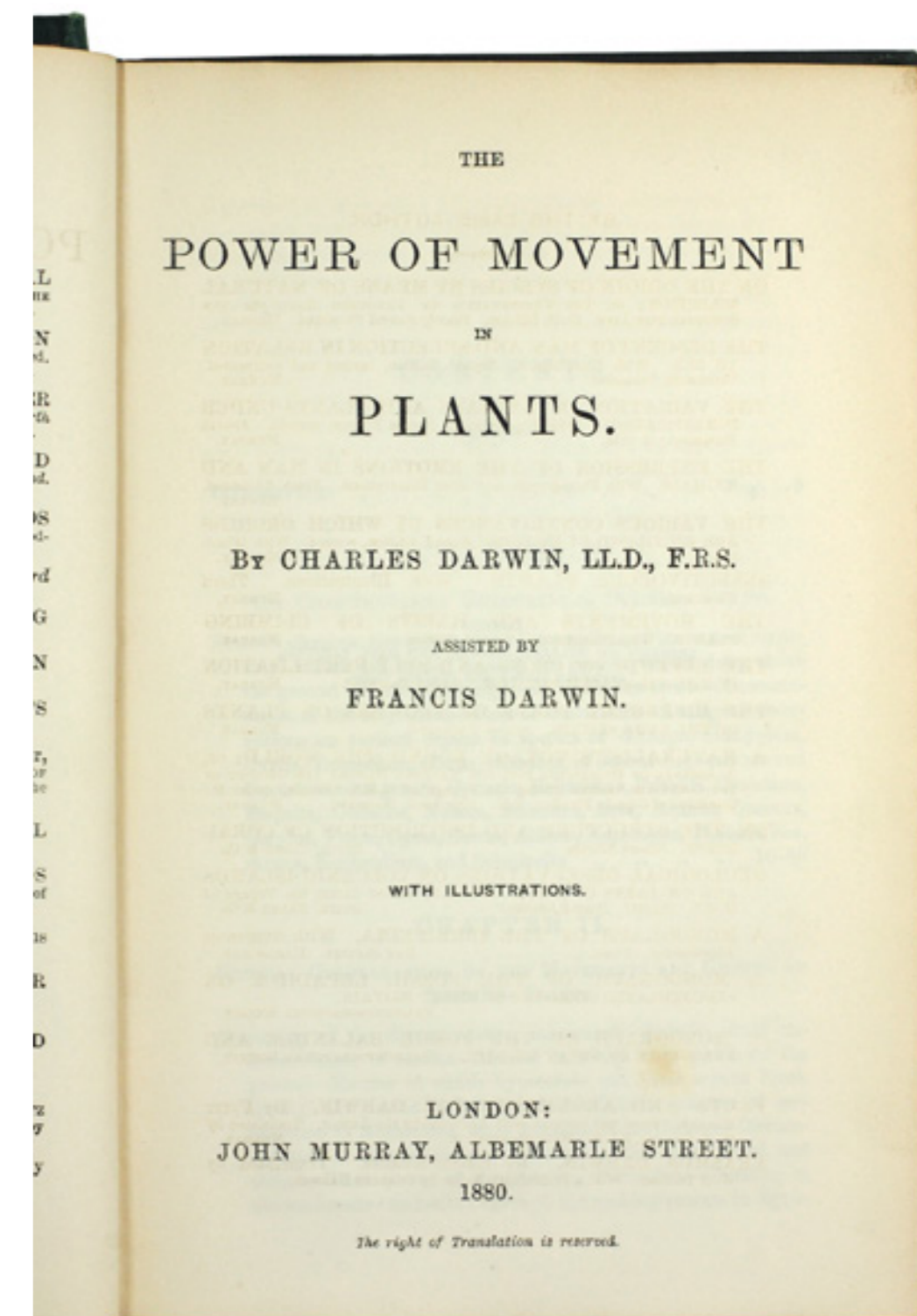
8vo, x, 592, 32 (ads dated May 1878) pp. Illustrated with 196 in-text woodcuts. Original green blind-stamped cloth, backstrip titled in gilt, brown coated endpapers, hinges cracked, a little wear to crown and foot of backstrip, text block edges (but not pages) stained, an unsophisticated copy.

§ First edition, first issue, inscribed in Charles Darwin's hand, "Elizabeth Darwin, From her Father." Presentation copies from Darwin, in his own hand, are exceptionally rare (most presentation copies were inscribed "from the author" by the publisher); a copy inscribed to a family member by Darwin himself is extraordinarily so.

Elizabeth Darwin, known as Bessy, was Charles and Emma Darwin's youngest daughter and perhaps the most enigmatic of all their ten children. She is remembered as a quiet soul who lived in the family home until the death of her mother, and then in a cottage on her own near her three brothers until her death in 1926. The book which Darwin has inscribed to her was written with the assistance of her brother, Francis, who had himself become an accomplished botanist. It is an extension of Darwin's earlier work on movement in climbing plants, showing that the same mechanisms hold true for flowering plants in general. It was well reviewed and immediately sold 1500 copies.

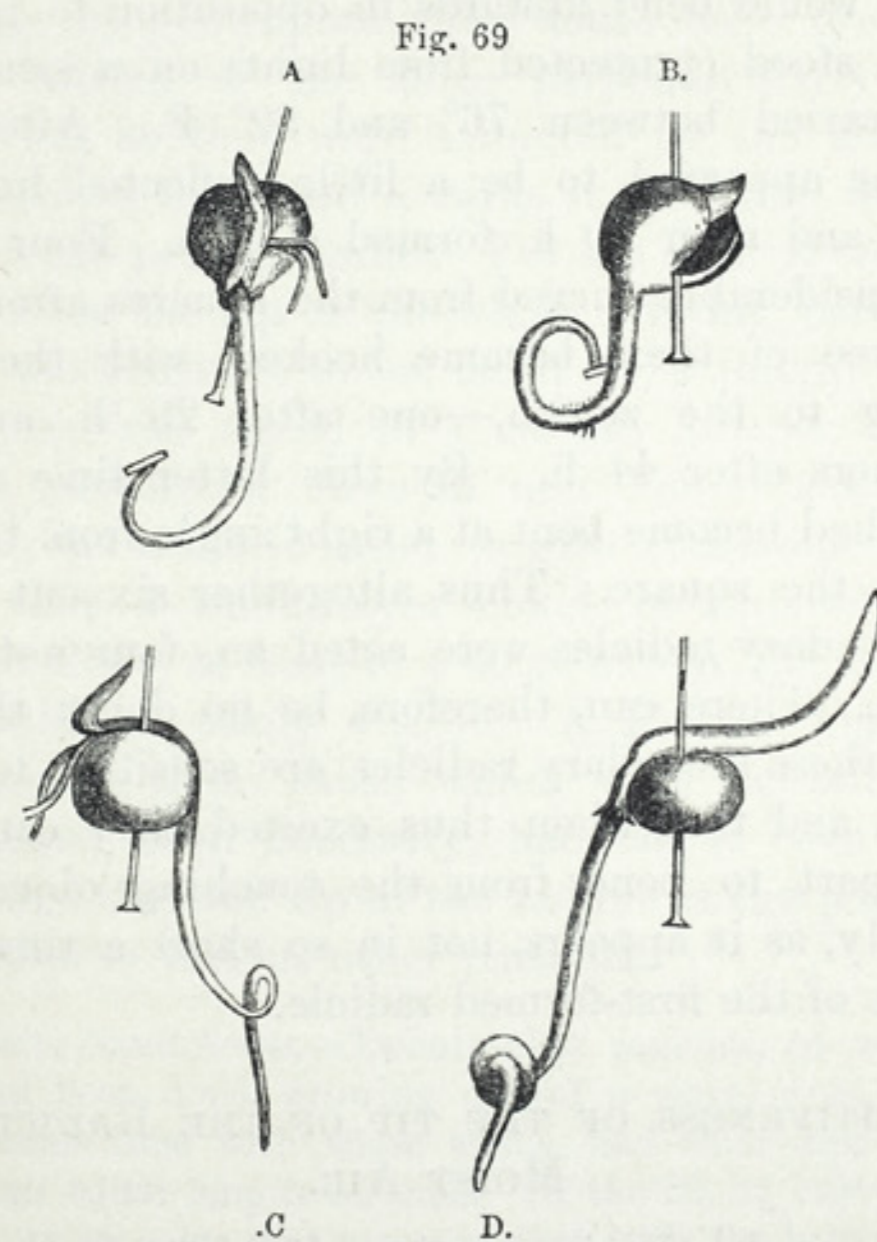


Elizabeth Darwin  
From her Father.





to the continued irritation from the card, two complete loops, that is, a helix of two spires; which afterwards became pressed closely together. Then geotropism prevailed and caused the apex to grow perpendicularly downwards. In another case, shown at (D), the apex



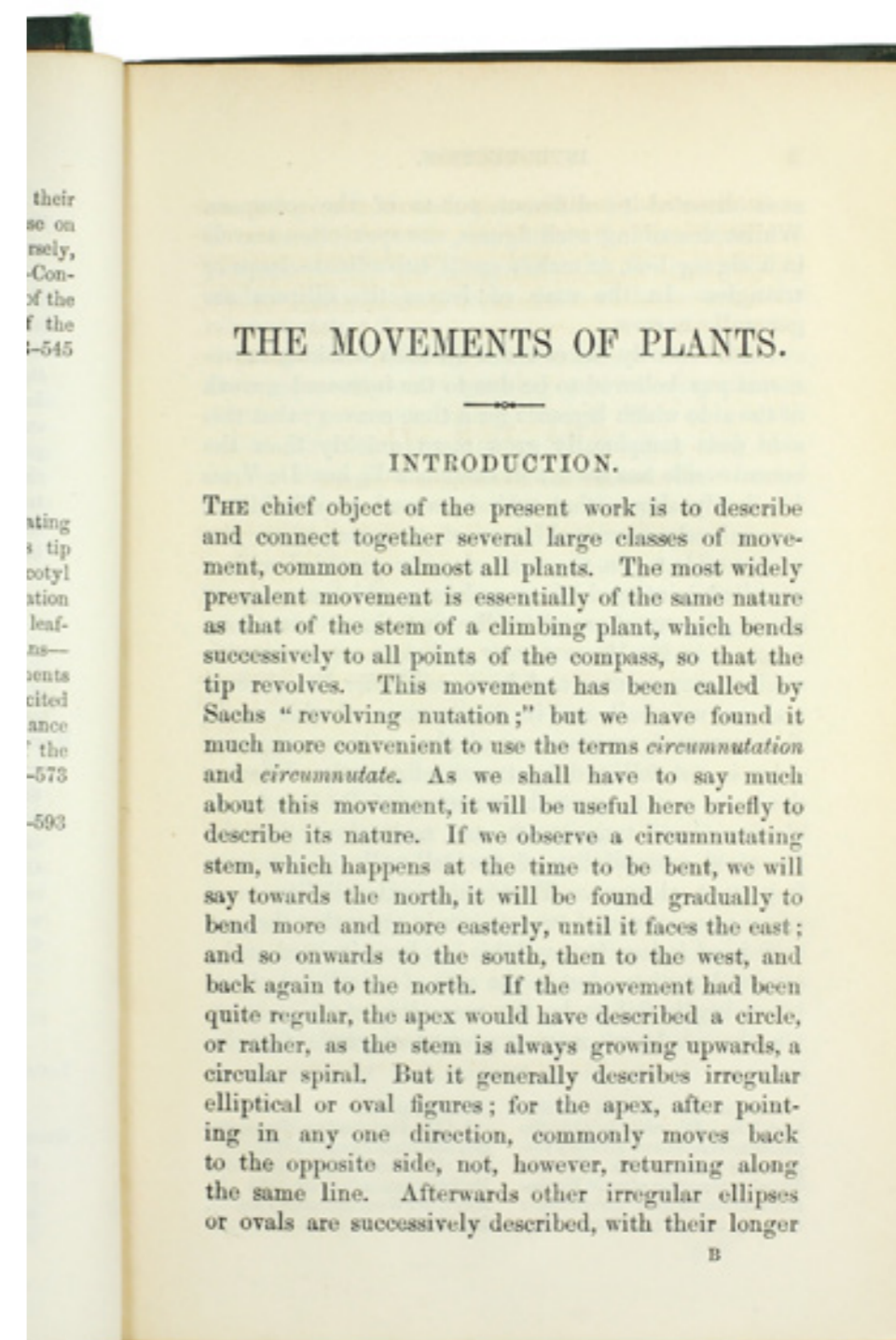
*Zea mays*: radicles excited to bend away from the little squares of card attached to one side of their tips.

in making a second turn or spire, passed through the first loop, which was at first widely open, and in doing so knocked off the card; it then grew perpendicularly downwards, and thus tied itself into a knot, which soon became tight!

*Secondary Radicles of Zea.*—A short time after the first radicle has appeared, others protrude from the

N 2

Darwin was an exceptionally affectionate father whose anxious feelings for his own children greatly spurred his study of inherited characteristics and of evolution. (He and his wife Emma were first cousins, a genetic liability that tormented him.) This book, written in partnership with one of his children and presented to another, is a potent testament to the intertwining of scientific genius and fatherhood that so characterized Darwin and catalyzed his momentous career. Books inscribed by Darwin to his children are extremely rare on the market. The last such book at auction - a copy of *The Descent of Man and Selection in Relation to Sex*, inscribed by Darwin to his daughter Henrietta (who had edited the book) - sold for £90,000 at Sotheby's in 2015. (110418) \$125,000



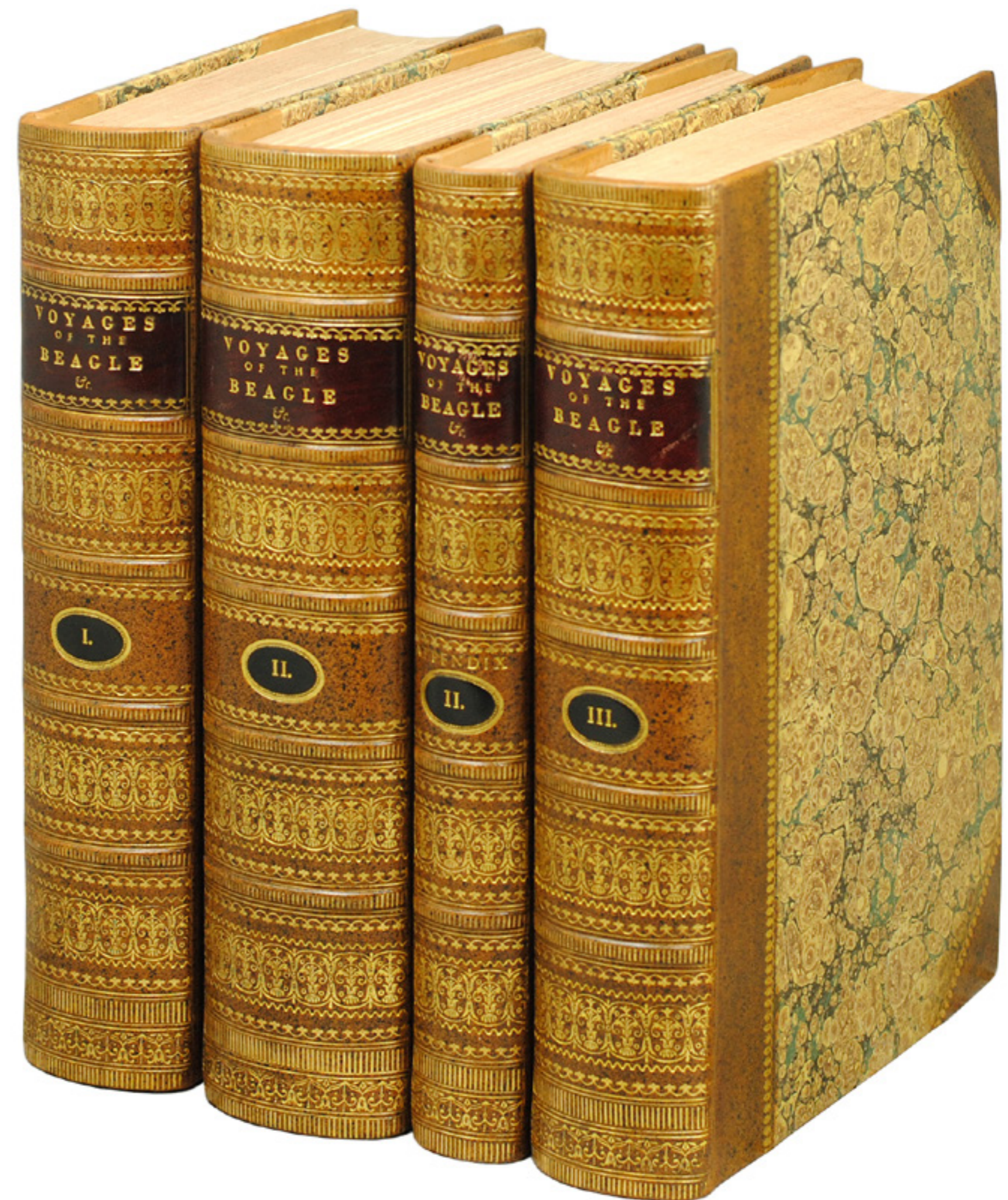
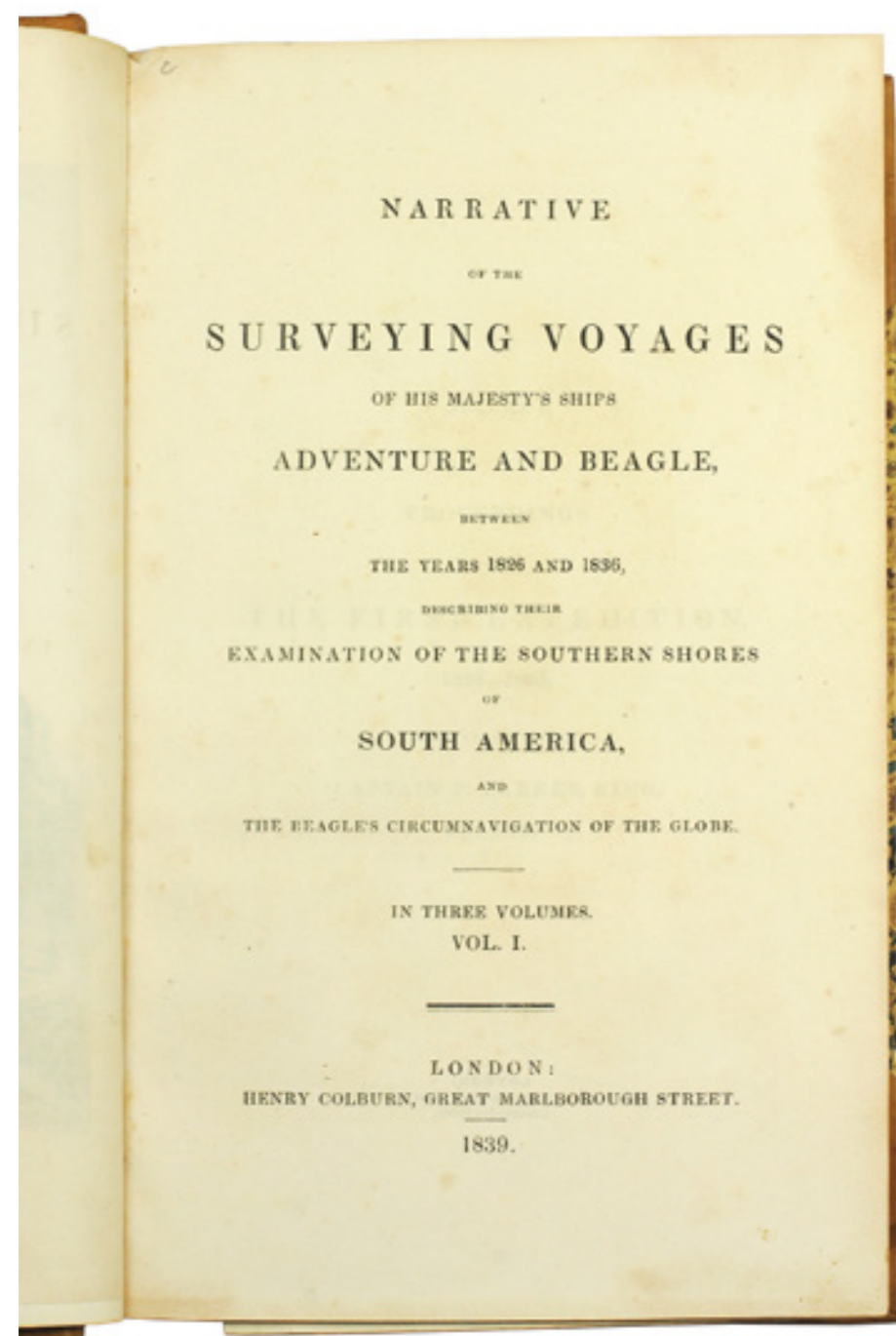


**First edition, first issue; the voyage that inspired *On the Origin of Species***

8. DARWIN, CHARLES. FITZROY, ROBERT, AND KING, PHILIP. BARKER. *Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle, between the Years 1826 and 1836, Describing their Examination of the Southern Shores of the South America, and the Beagle's Circumnavigation of the Globe.* London: Henry Colburn, 1839.

3 vols. in 4 (vol. 2 having a separate appendix), 8vo, xxviii, [iv], [1]-559, 556-597 pp. with 17 engraved plates and 3 folding maps; xiv, [2] [1]-694, [2] pp. with 25 engraved plates and 2 folding maps; viii, 352 pp. with 6 engraved plates and

2 folding maps; [iii]-xiv, 629, [1], [609]-615 pp. with 2 folding maps. In total 9 folding maps (all now bound in) and 48 plates and charts. A very good copy with minimal wear and a few repaired tears to the folding maps, rebound sympathetically and well in half speckled calf and marbled boards, backstrips elaborately gilt with morocco labels and raised bands, in two slipcases.





§ First edition, first issue of the account of the most famous voyage in the history biological science. Volume III is the first issue of Darwin's Journal, his first published book, containing the observations and fieldwork that would form the basis for *On The Origin of Species*. "The five years of the voyage were the most important event in Darwin's intellectual life and in the history of biological science. Darwin sailed with no formal scientific training. He returned a hard-headed man of science, knowing the importance of evidence, almost convinced that species had not always been as they were since the creation but



had undergone change... (DSB III, 566). Darwin's Journal, "is one of the most interesting records of natural history exploration ever written and is one of the most important, for it was on this voyage that Darwin prepared for his lifework, ultimately leading to *On The Origin of Species*" (Hill 104-5). Vol.1 contains Captain King's account of the first voyage, which surveyed the coasts of Patagonia and Tierra del Fuego; Vol 2., with the appendix, contains Captain Fitzroy's account of the second voyage of the Beagle which visited Brazil, Argentina, Tierra del Fuego, Chile, Peru, the Galapagos Islands, Tahiti, New Zealand, Australia among other islands and countries. A beautiful copy of these incomparably important books. Freeman 10. Hill 104-105. Norman 584. (122663) \$40,000



## Moral, social, and financial advice to Georgian couples



9. DYKES, OSWALD, 1670?-1728. *The royal marriage. King Lemuel's lesson of 1. Chastity, 2. Temperance, 3. Charity, 4. Justice, 5. Education, 6. Industry, 7. Frugality, 8. Religion, 9. Marriage, &c. Practically paraphras'd ; with remarks, moral and religious, upon the virtues and vices of wedlock.* London: P. Meighan, 1733.

8vo, xxiii, [1], 368 pp. Engraved frontispiece. Contemporary blind paneled calf, front hinge strengthened, front endpaper removed, unlabeled backstrip with raised bands, extremities rubbed with some loss of calf. A sound copy with old manuscript shelf mark in red on front pastedown and title page.

§ Apparently an unrecorded reprint of the 1722 first edition of this lively treatise on domestic virtues. The title page has been newly set (“King Lemuel” of the first edition has been demoted to a Prince) but the pagination is the same. Three previous books of moral instruction are credited to Oswald Dykes (1670?-1728), who is described on the title page of the first edition as “formerly of Queen’s College, Oxon and amanuensis to Sir Roger L’Estrange.” His advice is no mere

rehash of dry, scholastic dictums but is rather an entertaining mix of pious exhortations, social commentary, and practical advice, largely aimed at the modern housewife. Women are encouraged to educate their children (“Women should not be denied any learning”) and to keep a firm hand on the family finances, ideally investing wisely in London real estate (go for ground-rents over structures, avoid mortgages), and avoiding financial speculation in “money-bubbles,” with specific mention of the South Sea Company. Husbands should avoid harlots, gluttony, and hell-fire clubs. The edition of 1722 seems reasonably common in institutions (see ESTC T124597) but we can find no record of this edition on OCLC or in auction records. (124136) \$975



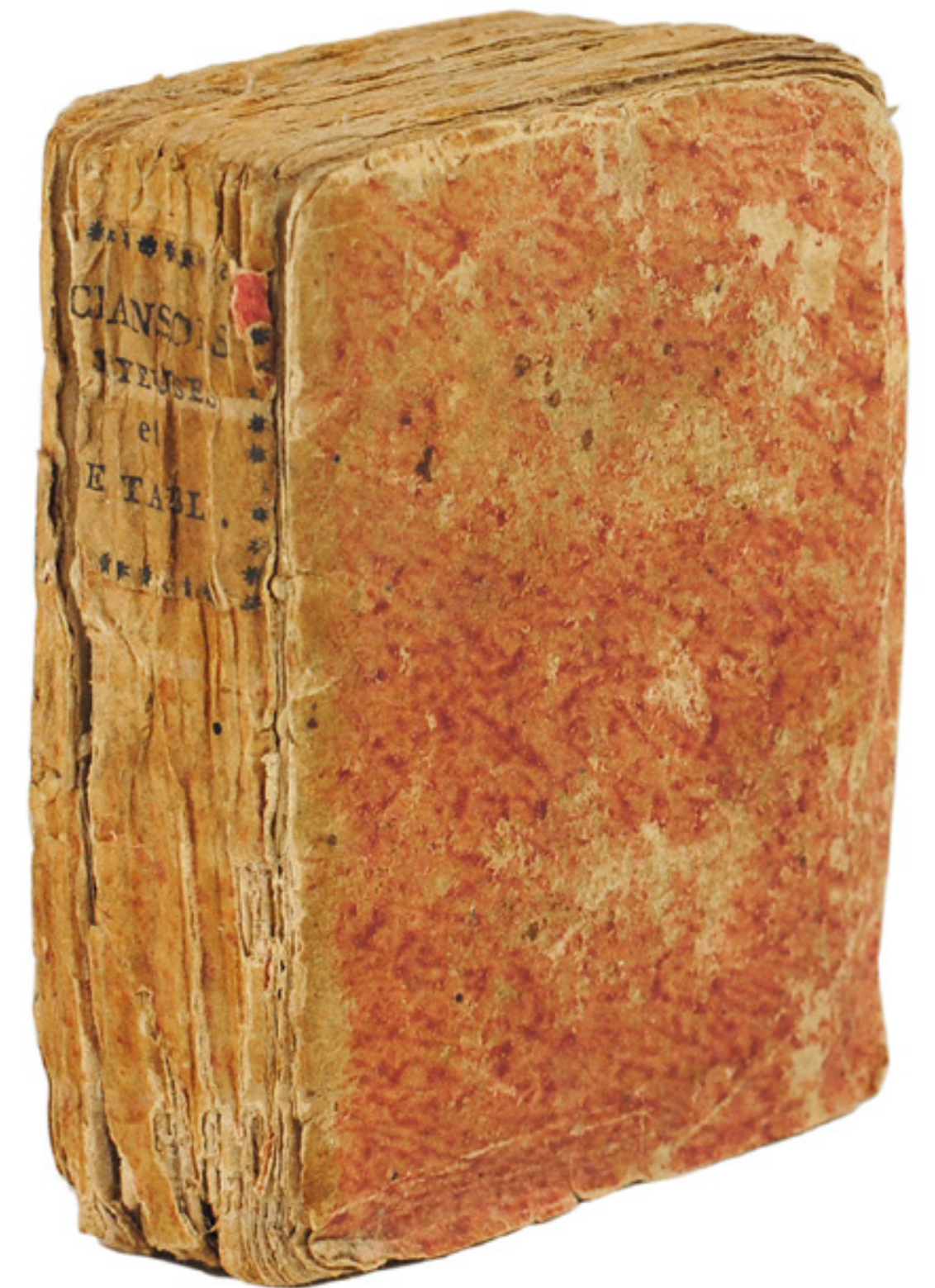


## Three copies recorded - from the library of Gershon Legman

10. [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



## One of 20 copies marking the Centenary of the Society of Wood Engravers

11. HAMWAY, NIGEL (COMPILED AND INTRODUCED). LAWRENCE, PETER (EDITOR). RANDLE, PATRICK (PREFACE). *2020 Vision: Nineteen Wood Engravers, One Collector, and the Artists Who Inspired Them.*

Whittington, UK: Nomad Letterpress and The Society of Wood Engravers, 2020.

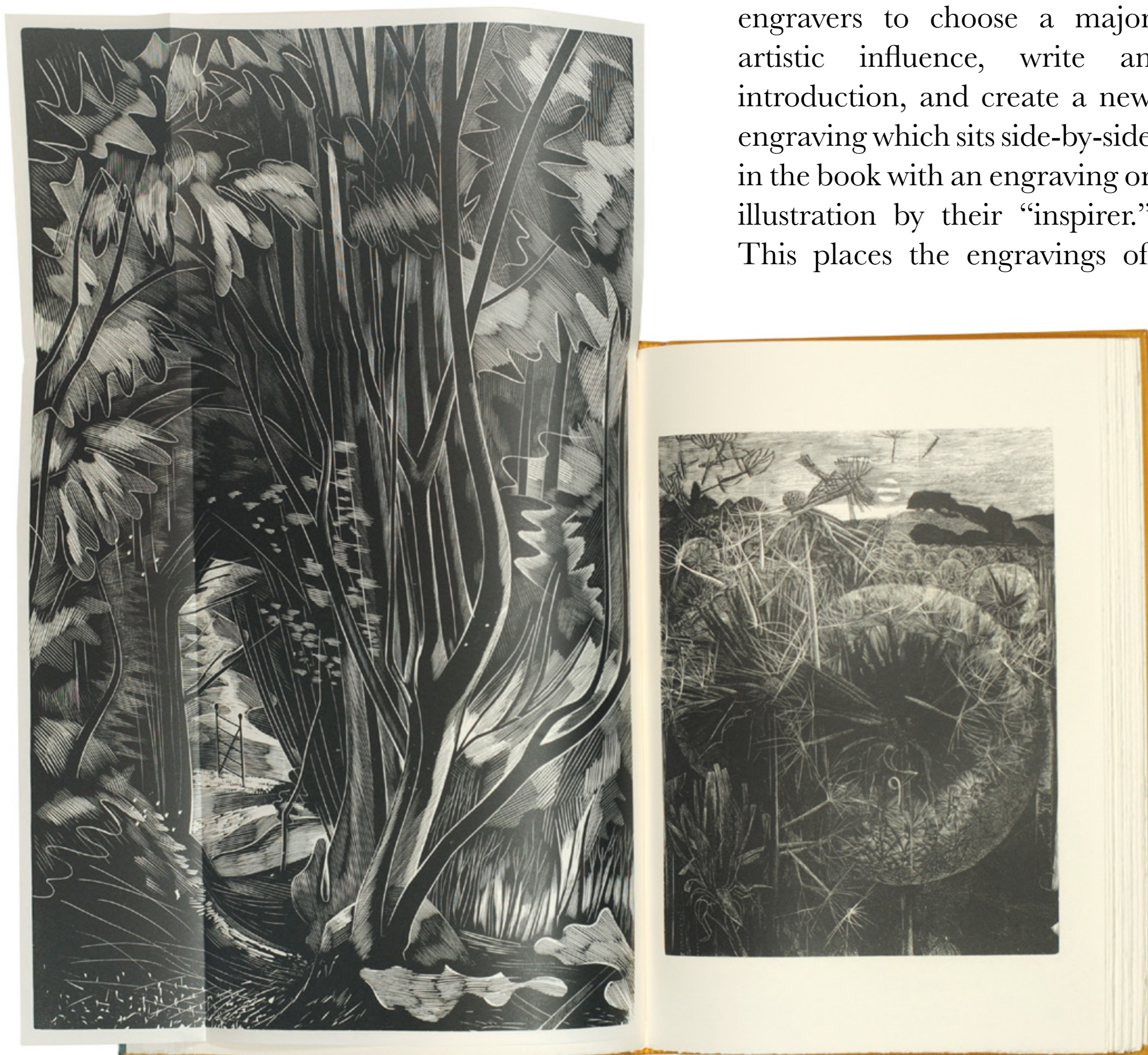
Folio, 325 x 250 mm, 100 pp., printed on Zerkall mould-made paper using Monotype Perpetua (Series 239) cast by Neil Winter at the Whittington Press in an addition of 340 copies. Numerous illustrations in black and white throughout. Bound in full tan leather with design in blue and black to upper cover, with a portfolio containing separate plates, and The Collector's Cut, a separate volume bound in quarter cloth and patterned paper boards, containing works by eleven engravers, all contained in a yellow and teal cloth box. A few folding plates adhered to inner edge and do not unfold, box corners slightly bumped.

§ Deluxe 'A' edition, limited to 20 copies, this is copy N. Published in 2020 to mark the Centenary of the Society of Wood Engravers. A year on press, this book links past with present, and provides a fitting tribute to the skills of the engravers and the part played by the Society in the history of wood engraving. For *2020 Vision*, Nigel





Hamway asked nineteen engravers to choose a major artistic influence, write an introduction, and create a new engraving which sits side-by-side in the book with an engraving or illustration by their “inspirer.” This places the engravings of



twentieth century greats – John Farleigh, John Nash, Monica Poole, Geoffrey Wales, Gertrude Hermes et al. – alongside today’s artists and presents the viewer with a snapshot of the changing nature of the engravers’ craft. A full list of featured artists is available on our website or on request. (124153) \$6750

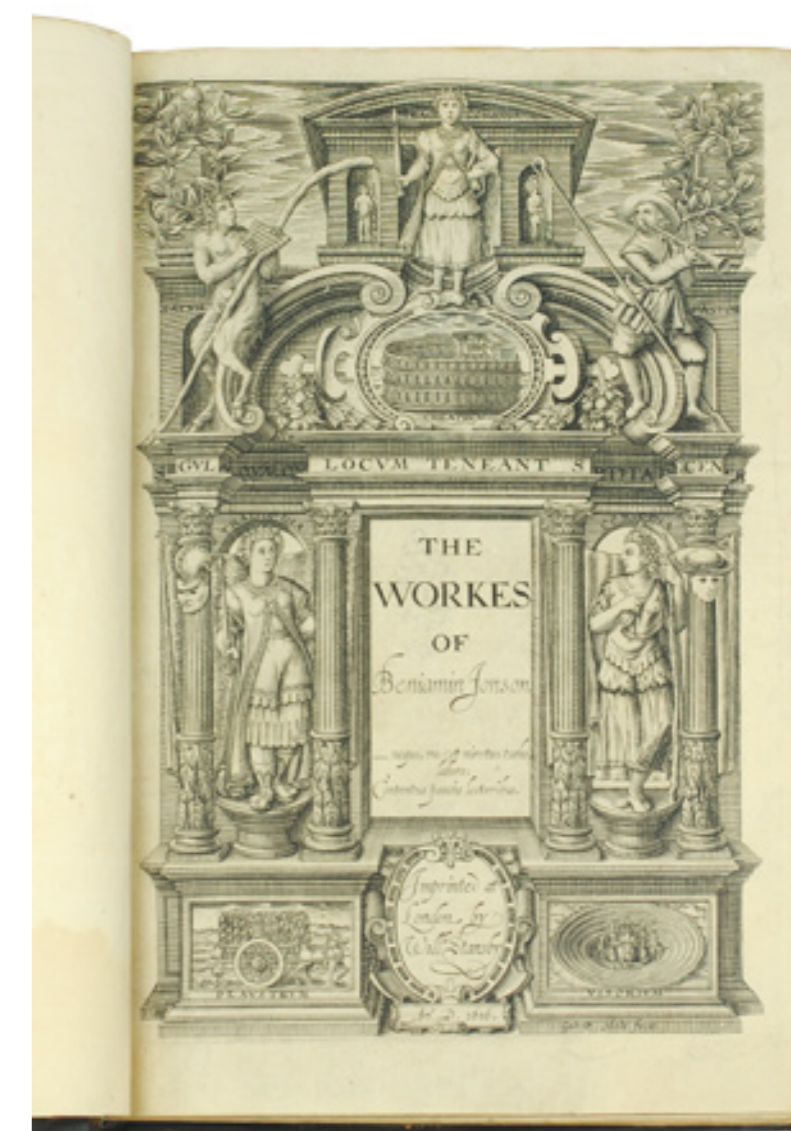


## Jonson's First Folio

12. JONSON, BENJAMIN. *The Workes of Benjamin Jonson. [together with: The Workes of Benjamin Jonson. The second Volume...]*. Imprinted at London by Will Stansby, 1616; [London: Printed for Richard Meighen, 1631-1640-1641].



Three vols. in two (vol. 2 divided into 4 parts, originally issued in 2 vols.), small folio, 290 x 180 mms., 11 x 7 1/4 ins, vol. 1: [10, of 12, lacking first blank], 1015; vol. 2: [12], 170; 75, [76]; 292; 132; 155 (mispaginated)pp. Engraved allegorical title to Volume I by William Hole (third state). Decorative woodcut head-pieces and initials. Early 19th-century diaper calf rebacked and beautifully restored. Internally good, with some repairs and cleaning but quite complete as issued.



§ First collected edition, third state of the general title to vol. 1 which usually is found with large-paper copies but also some regular copies. Vol. 2 is as described, the parts appearing in a different order in different copies. Jonson's "first folio," preceding Shakespeare's by seven years. The first two parts were carefully revised and supervised through the press by Jonson himself. "Volpone", amongst other plays in vol. one, lists William Shakespeare as one of the actors. A notoriously complicated book found bound up in numerous variant collections of the various parts. In this copy, there is as always the bewildering number of variants described by Pforzheimer who compared 20 copies without any conclusion as to how to assign priority to the various states. Greg III, pp. 1070-1082. Grolier 17. Pforzheimer 559 and 560. STC 14751 and 14754.

Provenance: Armorial bookplate with monogram JCCW and the motto 'plus vigila' from the White (Whyte) family of Hutton and Clement's Hall. Modern bookplate of William FitzHugh M.D. of Palo Alto CA, noted local collector whose library was sold by William P. Wreden in 1973. (123173) \$25,000



(438)

This Tragœdie vvas first  
acted, in the yeere  
1603.

By the Kings Maiesties  
SERVANTS.

The principall Tragœdians were,

RIC. BYRBADGE.	}	WILL. SHAKE-SPEARE.
AVG. PHILIPS.		IOH. HEMINGS.
WILL. SLY.		HEN. CONDEL.
IOH. LOWIN.		ALEX. COOKE.

With the allowance of the Master of REVELLS.

VOLPONE,  
OR  
THE FOXE.

*A Comædie.*

Acted in the yeere 1605. By  
the K. MAIESTIES  
SERVANTS.

The Author B. I.

HORAT.

*Simul & iucunda, & idonea dicere vita.*

LONDON,  
Printed by WILLIAM STANSBY.

M. D. C. XVI.

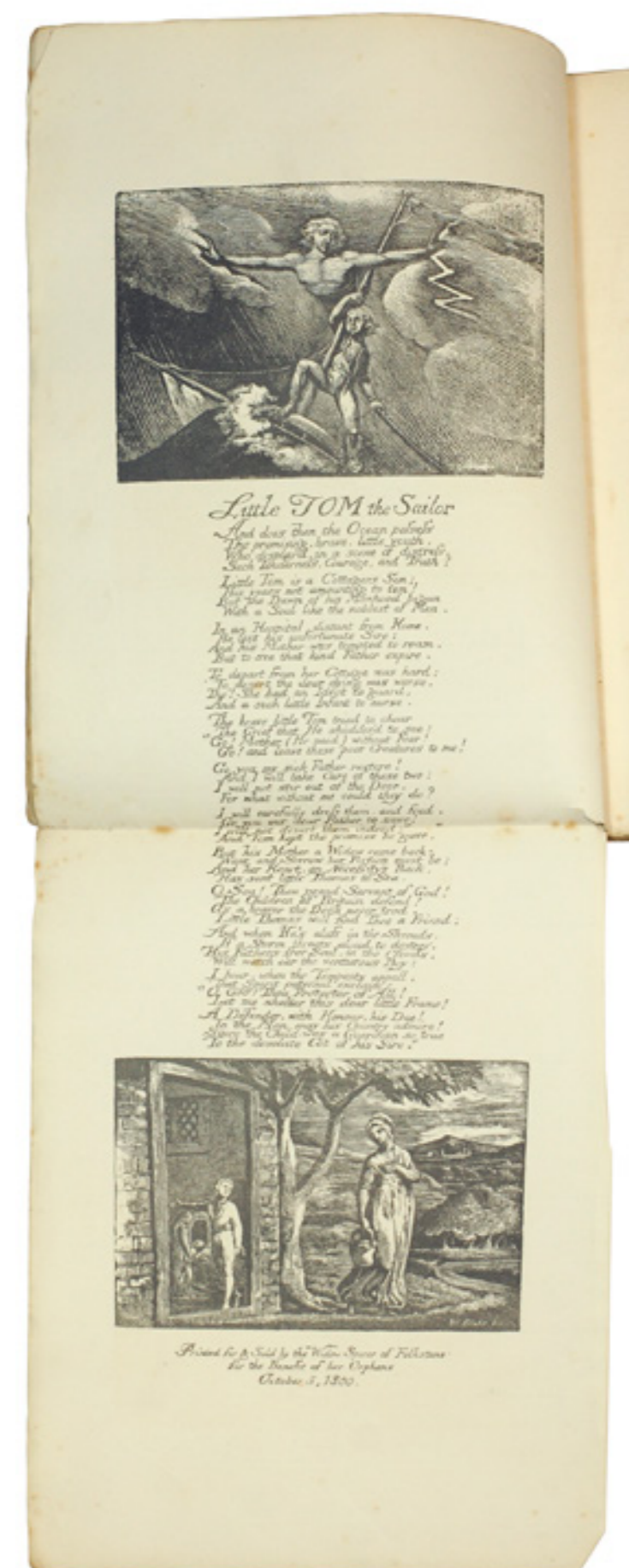


## Complete run of this pioneering Victorian arts magazine

13. MACKMURDO, ARTHUR HEYGATE; HORNE, HERBERT; IMAGE, SELWYN. BLAKE, WILLIAM. *The Century Guild Hobby Horse*. (Issues 1-28, Complete). London: Kegan Paul, Trench & Co. January 1886 - October 1888 [and] London: The Chiswick Press, January 1889 - October 1892.

4to, 28 volumes illustrated by woodcut and photogravure, in the original printed wrappers. Expectable browning to the untrimmed edges and occasional foxing and offsetting; issue no. 9 front wrapper spotted and rear wrapper very creased; issue 12 slight red staining to rear wrapper; issue 21 upper wrapper torn with large loss; issue 28 lower wrapper soiled and with a large chip. Despite the few flaws listed above the overall condition is in general clean and quite beautiful, remarkably well-preserved for a large format, elegant journal in its original wrappers. All enclosed in modern cloth boxes.

§ A complete run of the main series of the *Century Guild Hobby Horse*, the first significant magazine dedicated to the visual arts in

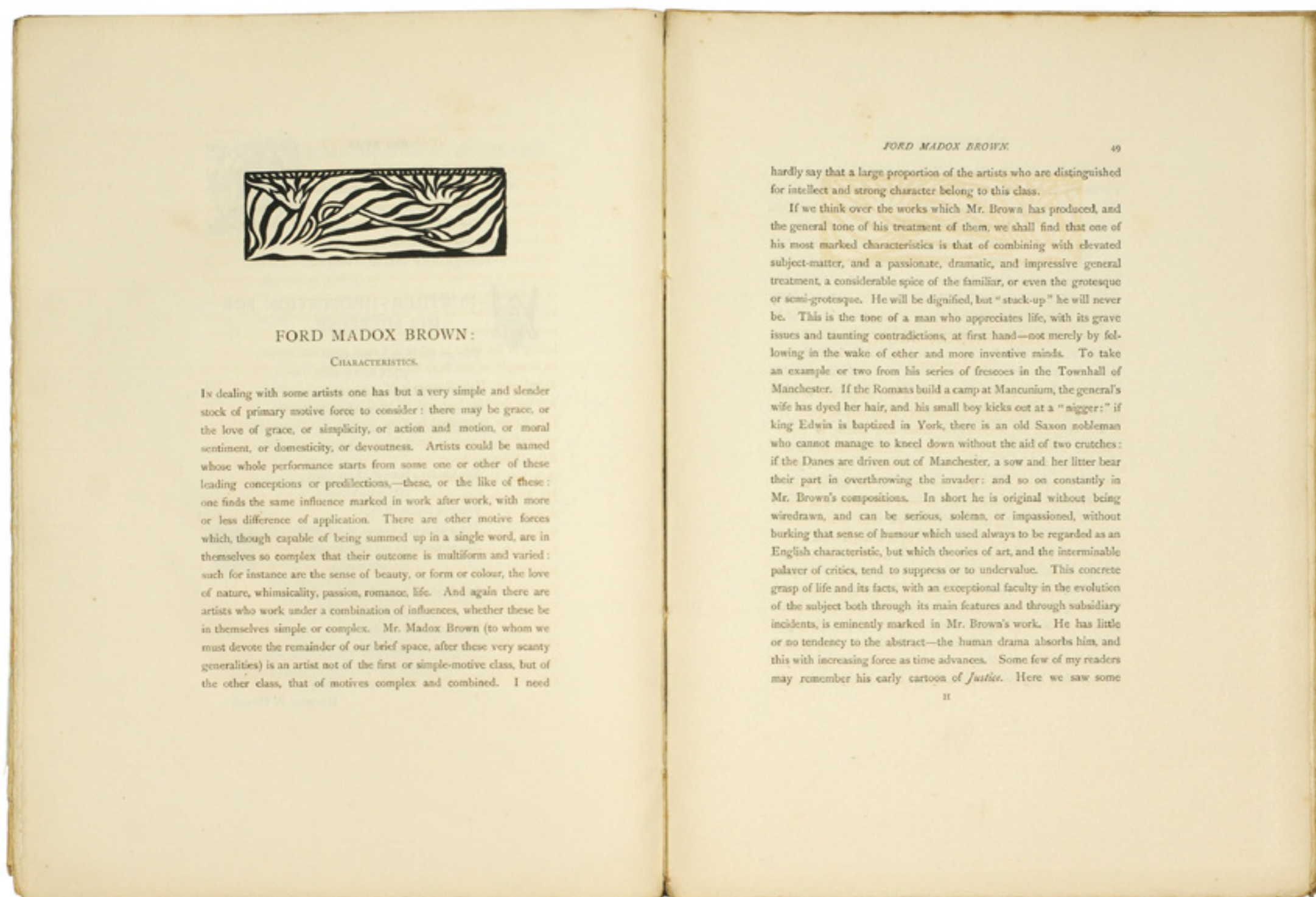




England, preceding both *The Yellow Book* and *The Savoy* and more egalitarian than either in its mission to create a unified vision of the arts and crafts in Victorian Britain. The quarterly magazine was the collaboration of architects Arthur Mackmurdo and Herbert Horne and the designer Selwyn Image, who together formed the small but influential Century Guild of Artists. It featured essays on the fine and decorative arts, architecture, literature, typography, book design and collecting, along with much original poetry. The Guild members were clearly well-connected, particularly with the Pre-Raphaelites, and regular contributors included W.M. Rossetti, Christina Rossetti, and Frederic Shields. Oscar Wilde contributed an essay on Keats, May Morris one on

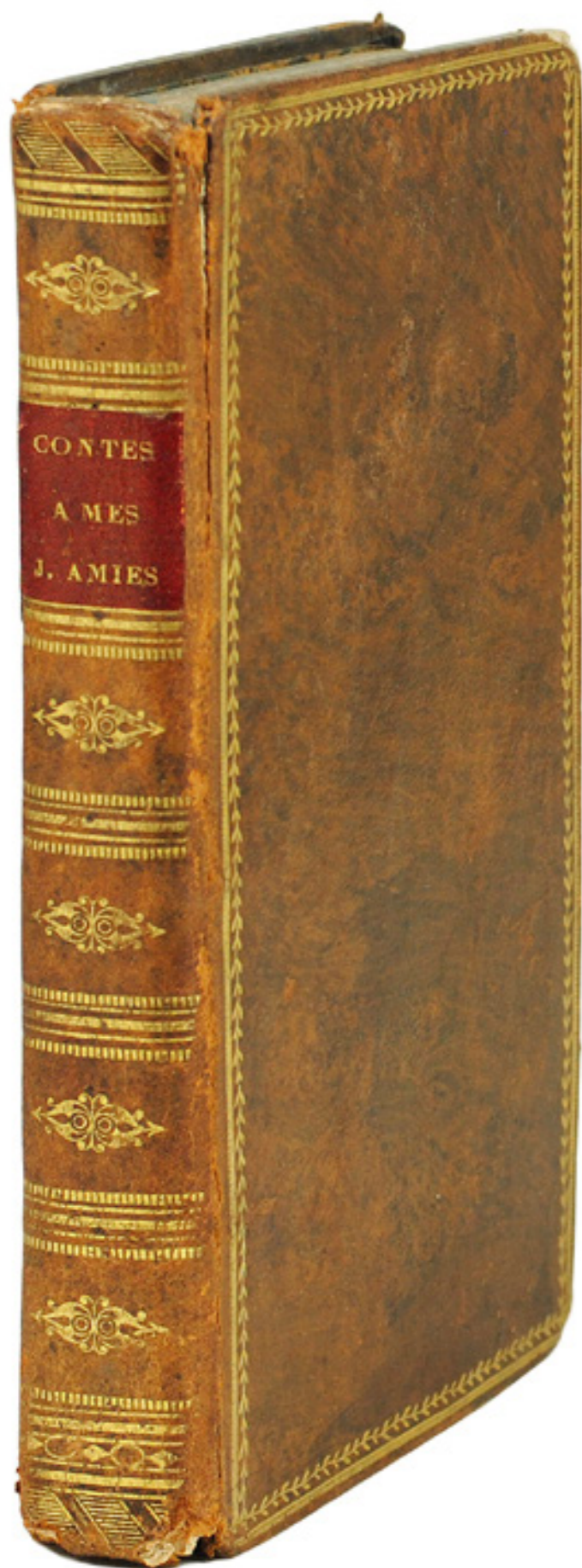


embroidery, and William Morris' lecture on "The Influence of Building Materials upon Architecture" appeared for the first time in print in its pages. There is an essay by Hubert Parry on English song writing, original poetry from Matthew Arnold and Christina Rossetti, and several essays by Alfred Pollard on book design. The contributors were particularly interested in the works of William Blake and different issues featured several very important Muir facsimiles as well as the first typographic printing of *The Marriage of Heaven and Hell*. (122998) \$7500





## Tales to educate young ladies; one copy in the US



14. [MARAIZE, SOPHIE DE]. *Contes à Mes Jeunes Amies. Deuxième Edition.* Paris: Chez Belin-Le-Prieur, 1820.

12mo, xii, 264 pp. Publisher's advertisements (pp. i-vi) included in pagination. Contemporary full mottled calf, gilt rules, backstrip decoratively stamped in gilt, red morocco backstrip label, all edges marbled, marbled endpapers, green ribbon marker. Six copperplate engravings. A bit worn at extremities, upper 2" of both joints splitting, but a generally attractive book.

§ Very rare second edition (the first in 1818) of these moralistic tales for young ladies, charmingly illustrated with six copperplate engravings. OCLC records only three copies of the first edition and four of the second with only one copy of either edition in the US, being a copy of the second edition at the Newberry. No copies of either edition appear in auction records.

Sophie de Maraize (sometimes Maraise) was a historian, a novelist, and, according to the BNF, the translator into French of Walter Scott's *The Antiquary* (*L'Antiquaire*, Avignon: Pierre Challiot Jeune, 1827). (5853) \$795





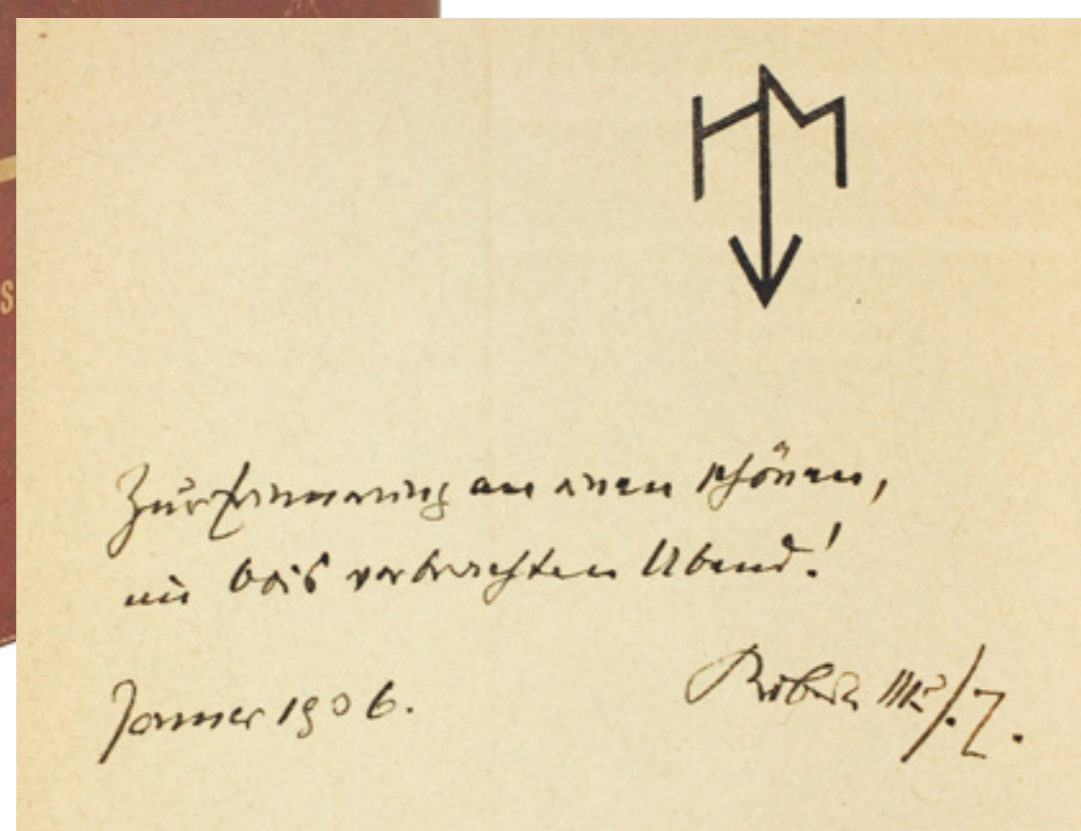
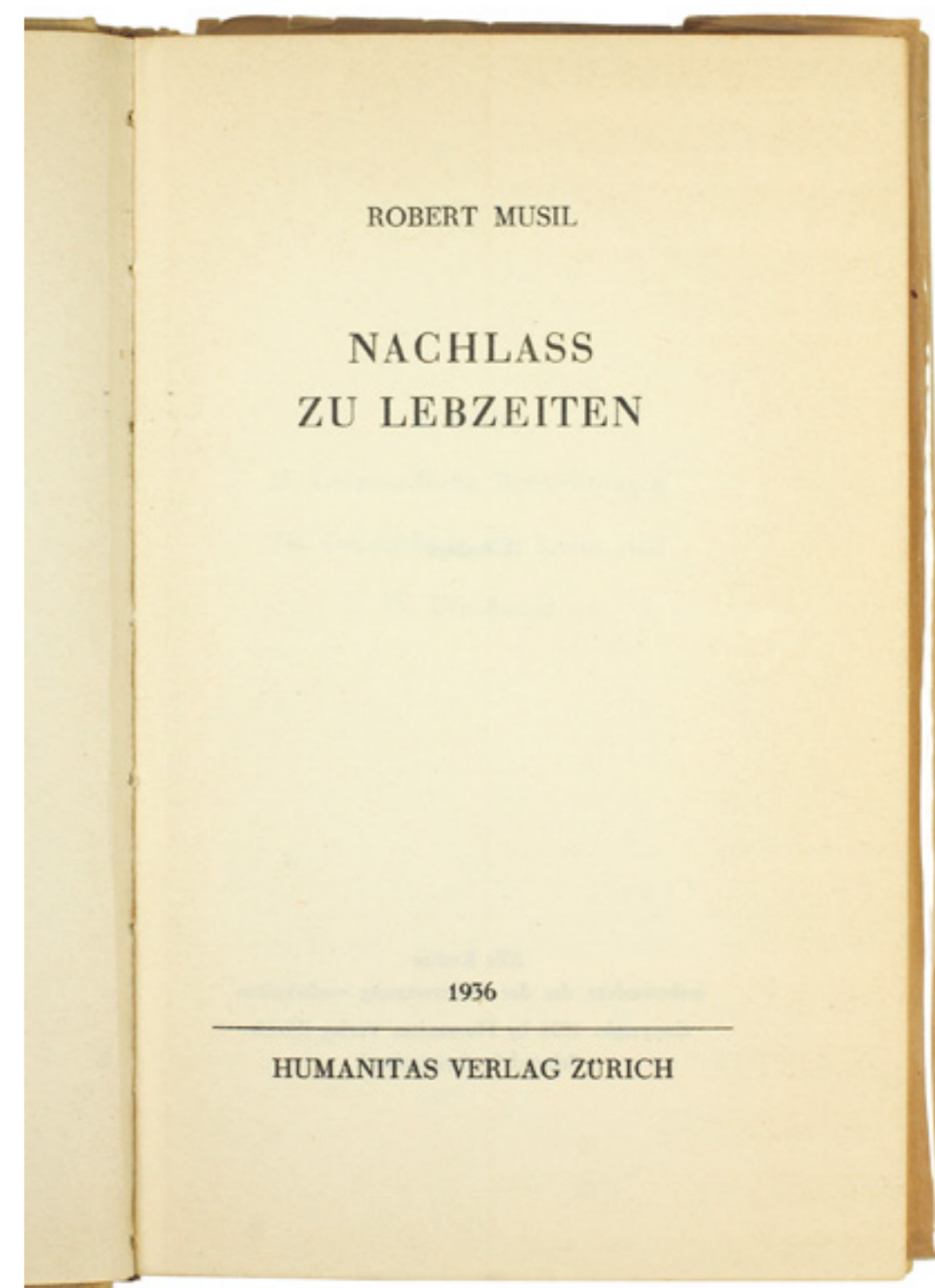
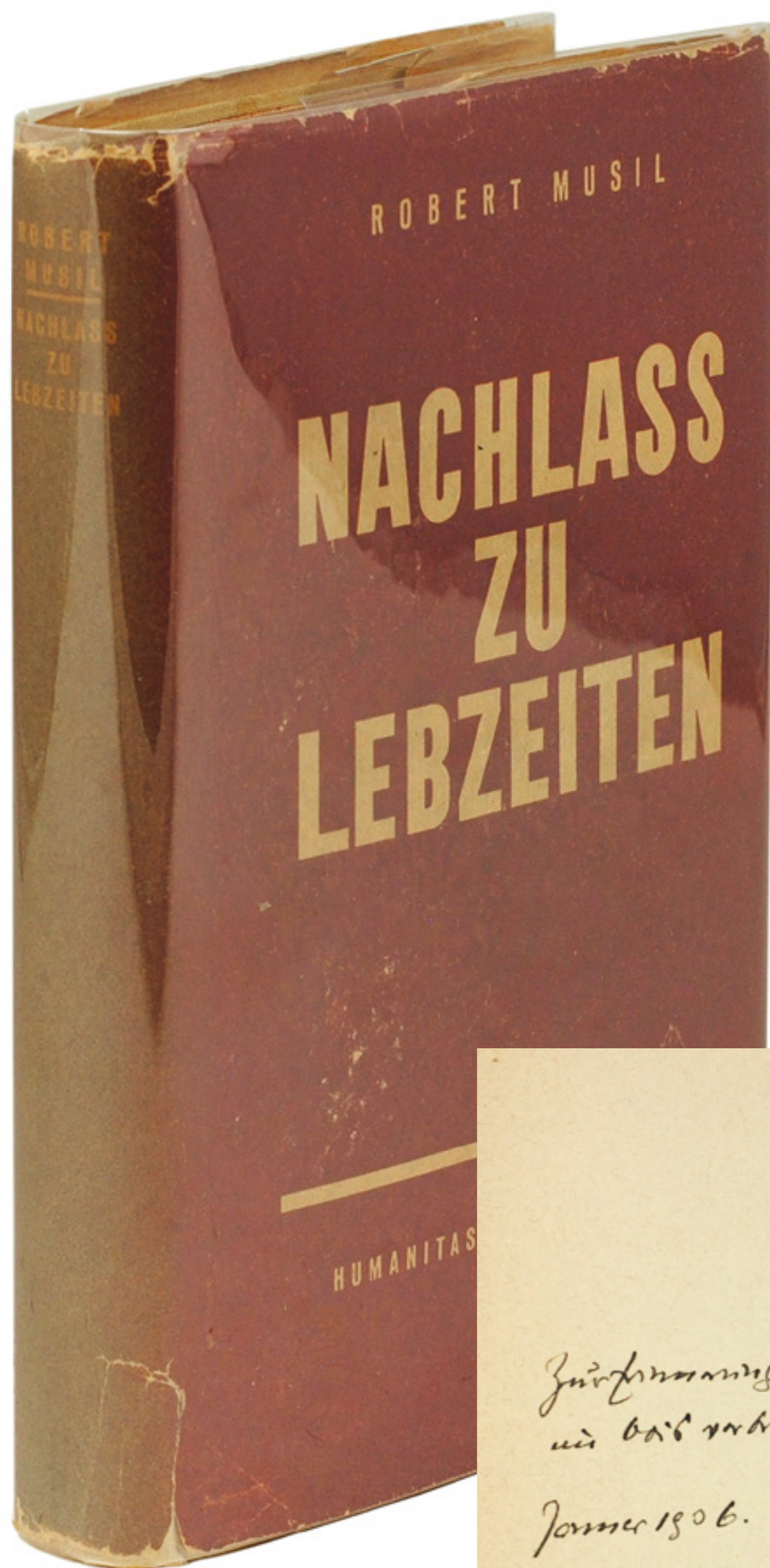
## Inscribed by Musil

15. MUSIL, ROBERT. *Nachlass Zu Lebzeiten*. Humanitas Verlag Zurich: 1936.

8vo, 220 pp. Original cream cloth with title labels stamped in gilt on red, in the original red printed dust-jacket. Fine copy with very minor bumping on the bottom edges of the boards, dust-jacket with sunned spine panel, light edgewear and two closed tears, overall a very good copy inscribed by the author.

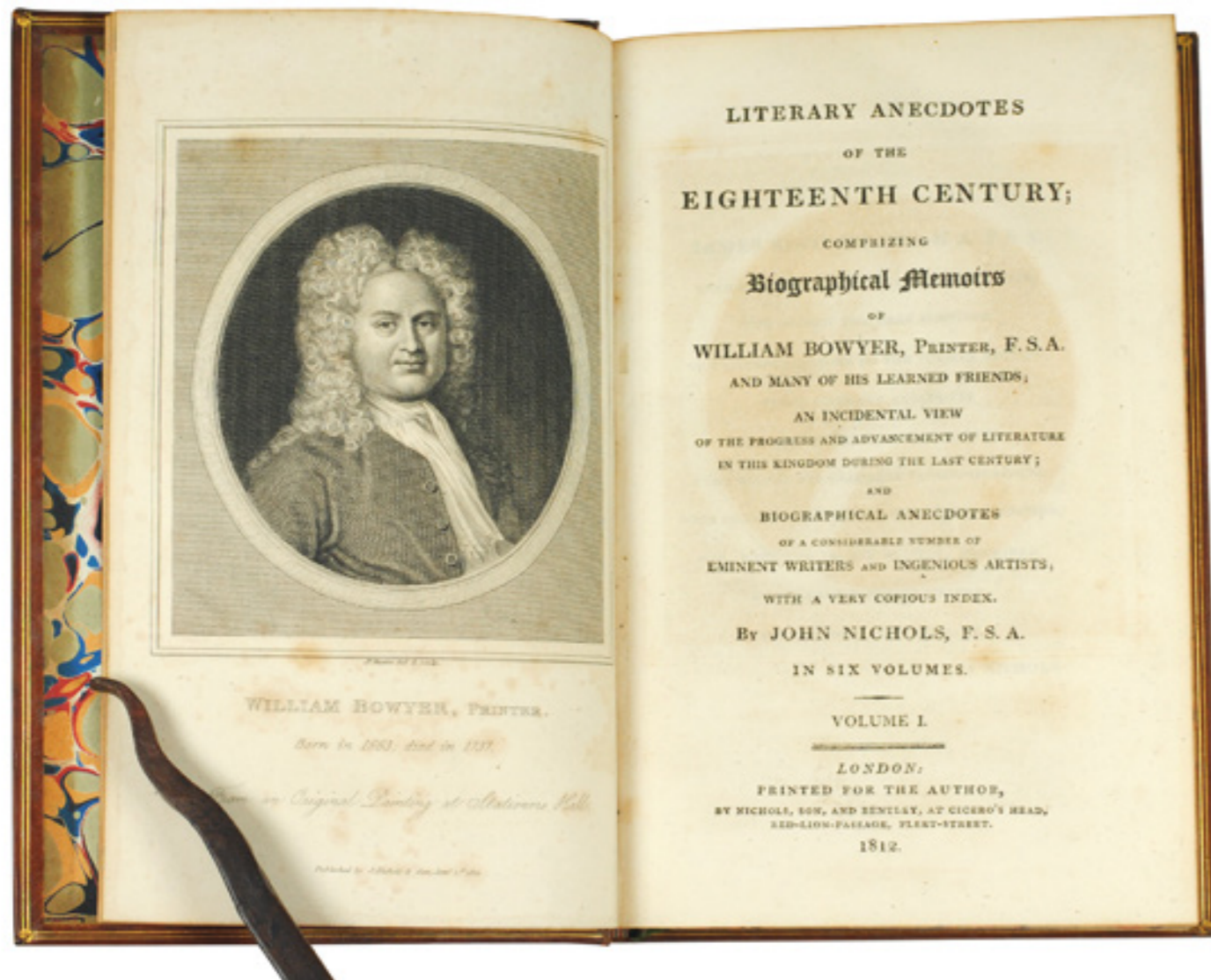
§ Second edition (published the same year as the first), inscribed by Musil and dated January 1936. Known in English as *The Posthumous Papers of a Living Author*, the book is a collection of short

stories, observations, and reflections. It was the last book published before Musil died in 1942, leaving his greatest book, *A Man Without Qualities*, unfinished. The inscription is unaddressed and reads “Zur Erinnerung an einen schönen un[d] [hoch] vorberechten Abend!” (“As a reminder of a beautiful and well-prepared evening!”). (124140) \$875





## An essential reference work on 18th century English Literature



16. NICHOLS, JOHN. NICHOLS, JOHN BOWYER. *Literary Anecdotes of the Eighteenth Century... An Incidental View of the Progress and Advancement of Literature in this Country... [with] Illustrations of the Literary History of the Eighteenth Century. Consisting of Authentic Memoirs and Original Letters of Eminent Persons and intended as a Sequel to the Literary Anecdotes...* London: Nichols, son, and Bentley, 1812-1816 and 1817-1858.

17 vols, thick 8vo, numerous engraved portrait plates (some folding) throughout both sets. Uniformly bound in contemporary

russet gilt, marbled edges a superb set in almost flawless condition with only a couple of joints with small splits. Bookplate of Joseph Neeld in each volume.

§ Sets of this important reference work of the period are not rare, but very rare in fine contemporary bindings in good condition as it was (and is) a standard work of reference and usually much worn. John Nichols and his son John Bowyer Nichols were important publishers: “still a source mined with profit by scholars of eighteenth-century British literature and history” (Christopher Edwards, from whom this set came). Blake is not obviously referenced though he should have been, but there are many references to his contemporaries. Lowndes p.1686. (124127) \$4500





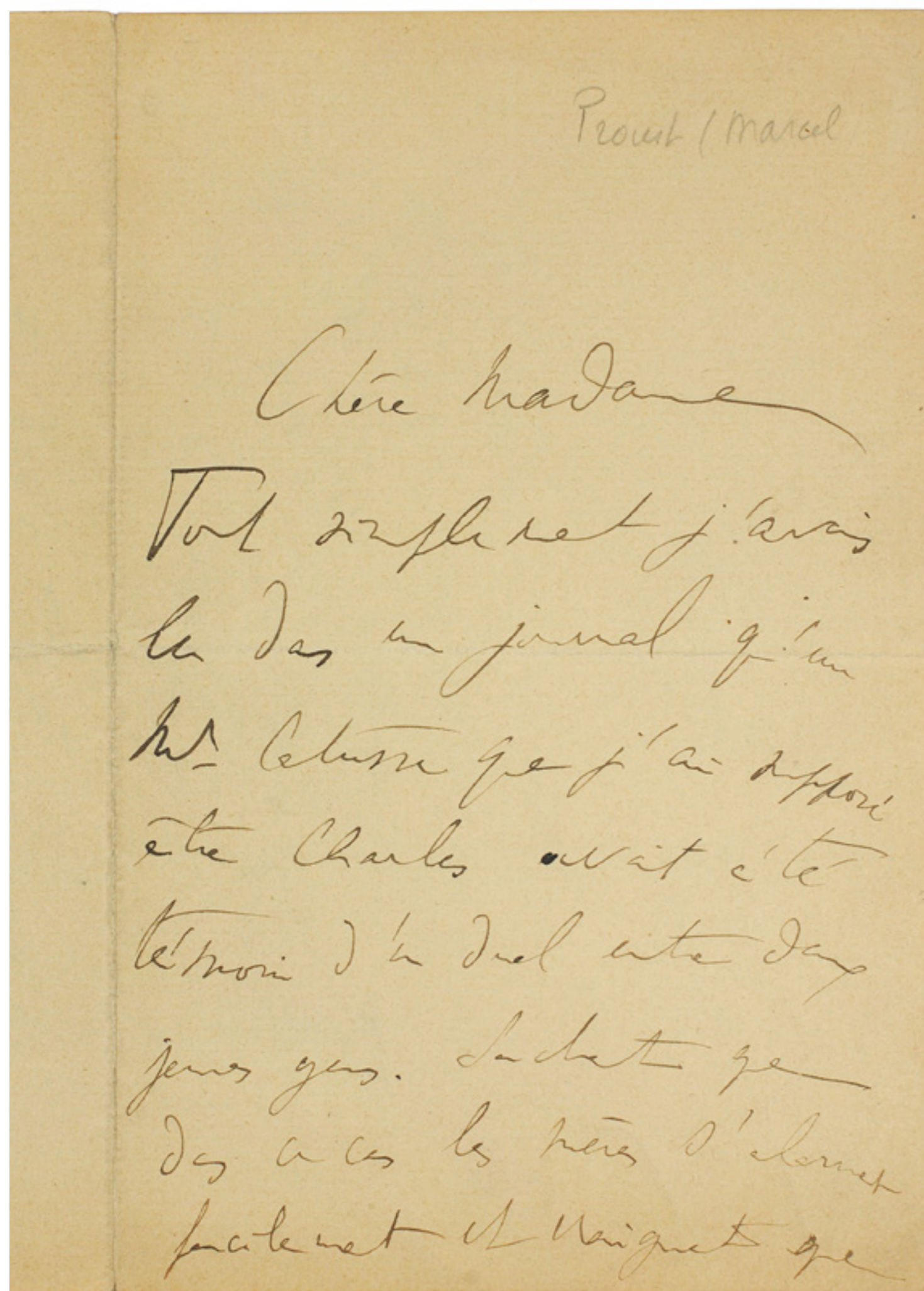
## Proust writes of a duel and of Lucien Daudete

17. PROUST, MARCEL. *Autograph letter signed to Mme Catusse concerning a recent duel fought on l'Île de la Jatte and referring to his lover Lucien Daudet.* [Paris?: after October 7, 1907].

3 pp., sm. 8vo (4 1/2 x 7 ins.). Written in ink (slightly faded) on paper watermarked "AU PRINTEMPS PARIS NOUVEAU PAPIER FRANCAIS."

§ A fine, personal letter written by Proust to Marie-Marguerite Catusse (née Bertin), his mother's dearest friend and his own close friend and confidante, especially after his mother's death. In the letter he describes reading about a recent duel in which a witness was named as M. Catusse, and which he briefly and wrongly supposed to be her son Charles Catusse. Later in the letter he makes a wonderfully coy reference to Lucien Daudet: "J'ai reçu directement des lettres très nobles, d'un sentiment très élevé, d'une extreme intelligence, de Lucien Daudet. Je vous assure qu'il n'est pas du tout comme vous croyez." A certain piquancy is added to the letter when it is remembered that ten years earlier, in 1897, Proust had himself fought a duel with writer Jean Lorrain after Lorrain publicly questioned the nature of Proust's relationship with Lucien Daudet.

"Monomotopa" and the verse quoted are from a fable of La Fontaine. The letter was recorded by Philip Kolb in his *Correspondance de Marcel Proust*, Vol. VII (1907), p. 291, Plon, 1981: n. 163, à Mme Catusse.





The letter reads in full:

*Chère Madame,*

*Tout simplement j'avais lu dans un journal qu'un M. Catusse que j'ai supposé être Charles avait été témoin d'un duel entre deux jeunes gens. Sachant que dans ce cas les mères s'alarment facilement et craignent que de témoin on ne risque de passer à celui de combattant, je m'étais levé, comme l'ami de Monomotapa dans La Fontaine et j'avais couru.*

*«J'ai craint qu'il ne fût vrai, je suis vite accouru.*

*Ce maudit songe en est la cause. »*

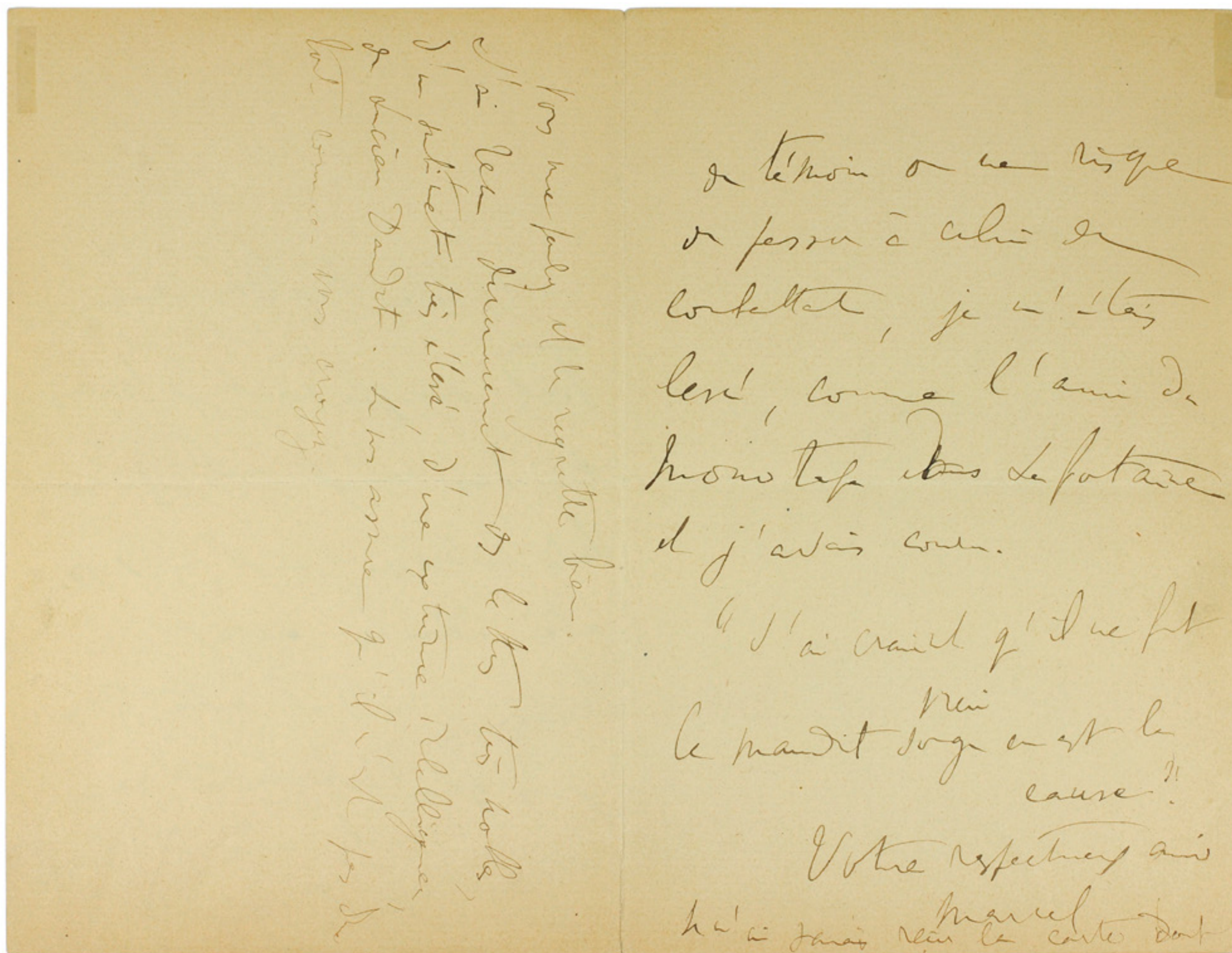
*Votre respectueux ami Marcel.*

*Je n'ai jamais reçu la carte dont vous me parlez et la regrette bien.*

*J'ai reçu directement des lettres très nobles, d'un sentiment très élevé, d'une extrême intelligence, de Lucien Daudet.*

*Je vous assure qu'il n'est pas du tout comme vous croyez.*

(124026) \$27,500

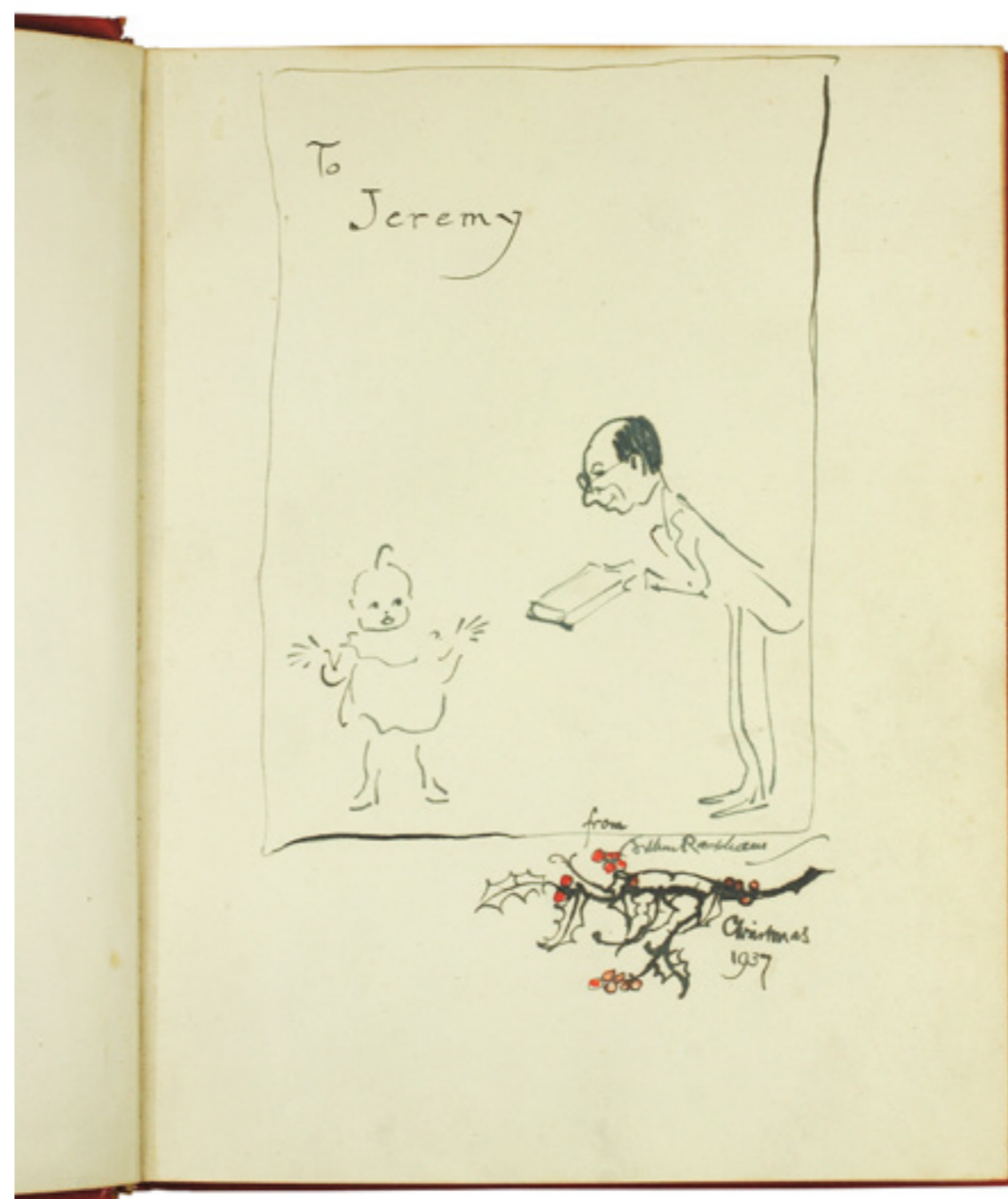
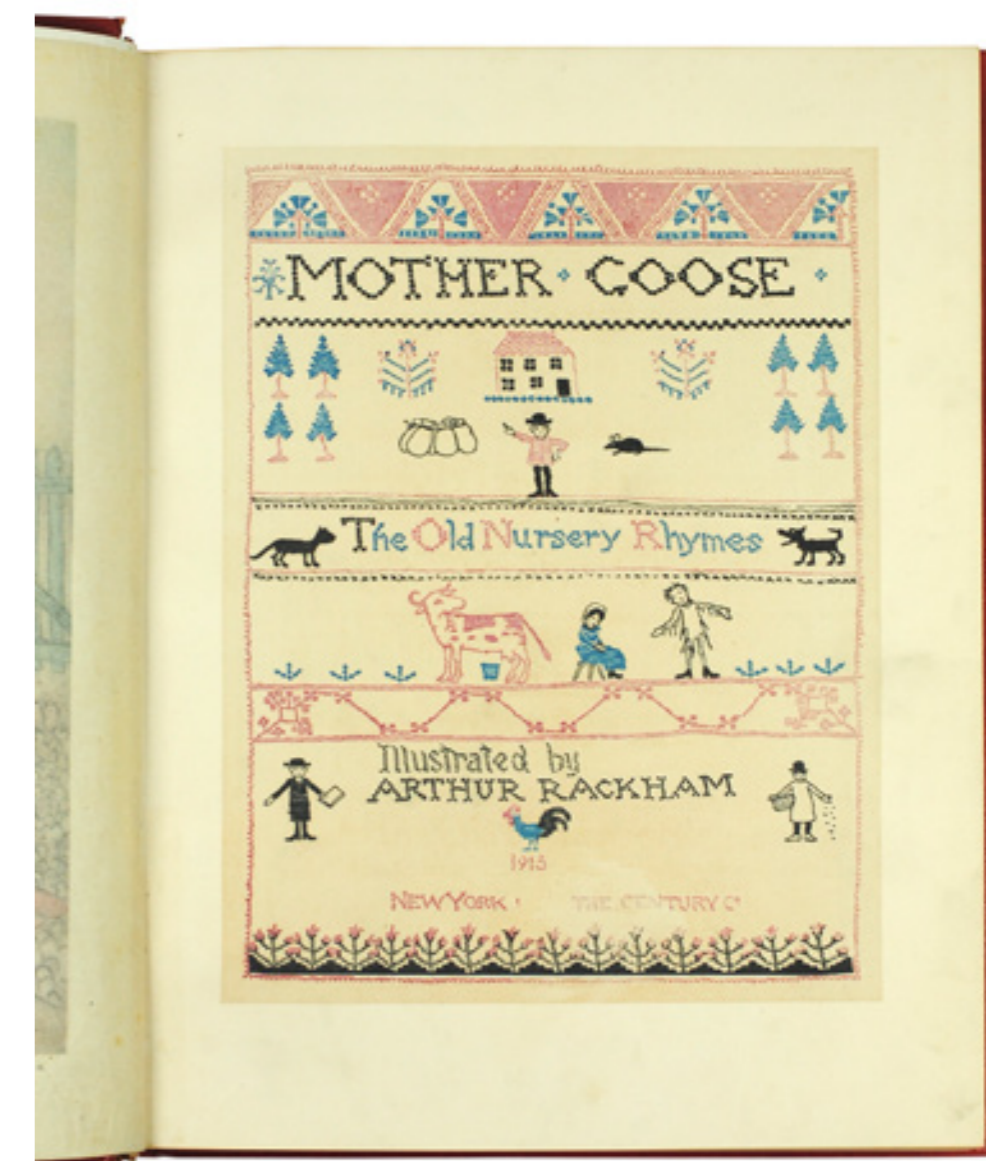
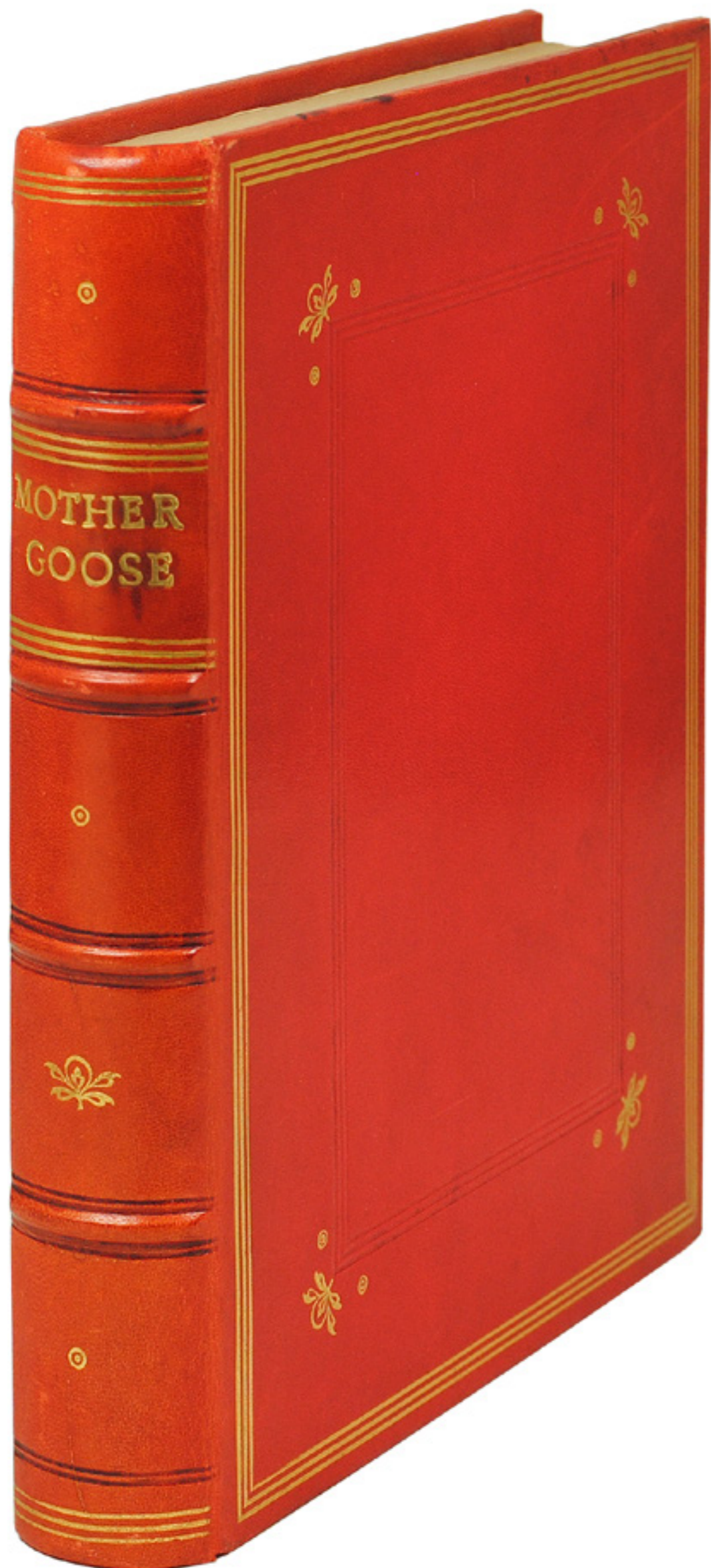




## Inscribed with a self-portrait by Rackham

18. RACKHAM, ARTHUR (ILLUSTRATOR). *Mother Goose, The Old Nursery Rhymes*. New York: Century Co., 1913.

Small 4to, xxiii, 262 pp. with a frontispiece and 12 color plates, and numerous black-and-white illustrations. With an original drawing by Rackham. Signed by Rackham under the drawing. Finely bound by Giulio Giannini-Firenze in full red polished calf, panelled in gilt and blind rules, backstrip gilt. A few scuffs and marks to the leather and text block edges,



light scattered foxing and toning within but still a handsome book.

§ First trade edition finely bound and with an original pen-and-ink illustration by Rackham on the front free endpaper, depicting himself gifting to book to a child named Jeremy, a holly branch with red berries beneath, with the inscription “To Jeremy / from Arthur Rackham / Christmas 1937.” (124078) \$2250



Hey! diddle, diddle,  
The cat and the fiddle,  
The cow jumped over the moon;  
The little dog laughed  
To see such sport,  
And the dish ran away with the spoon.

22



"HEY! DIDDLE, DIDDLE, THE CAT AND THE FIDDLE!"

© A. R.

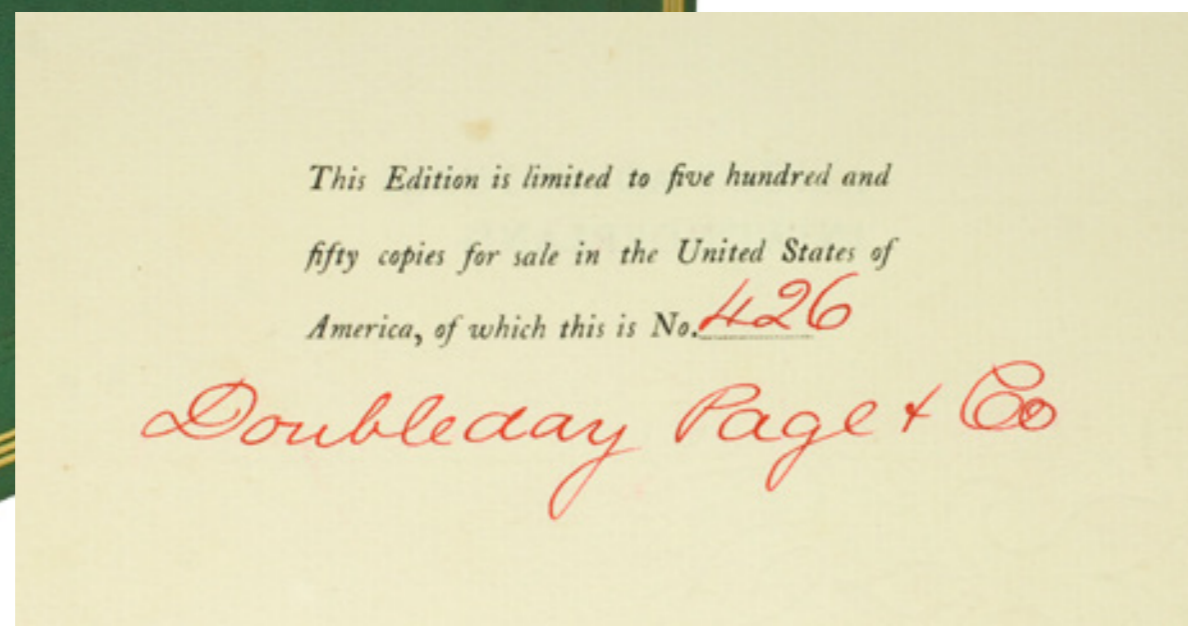
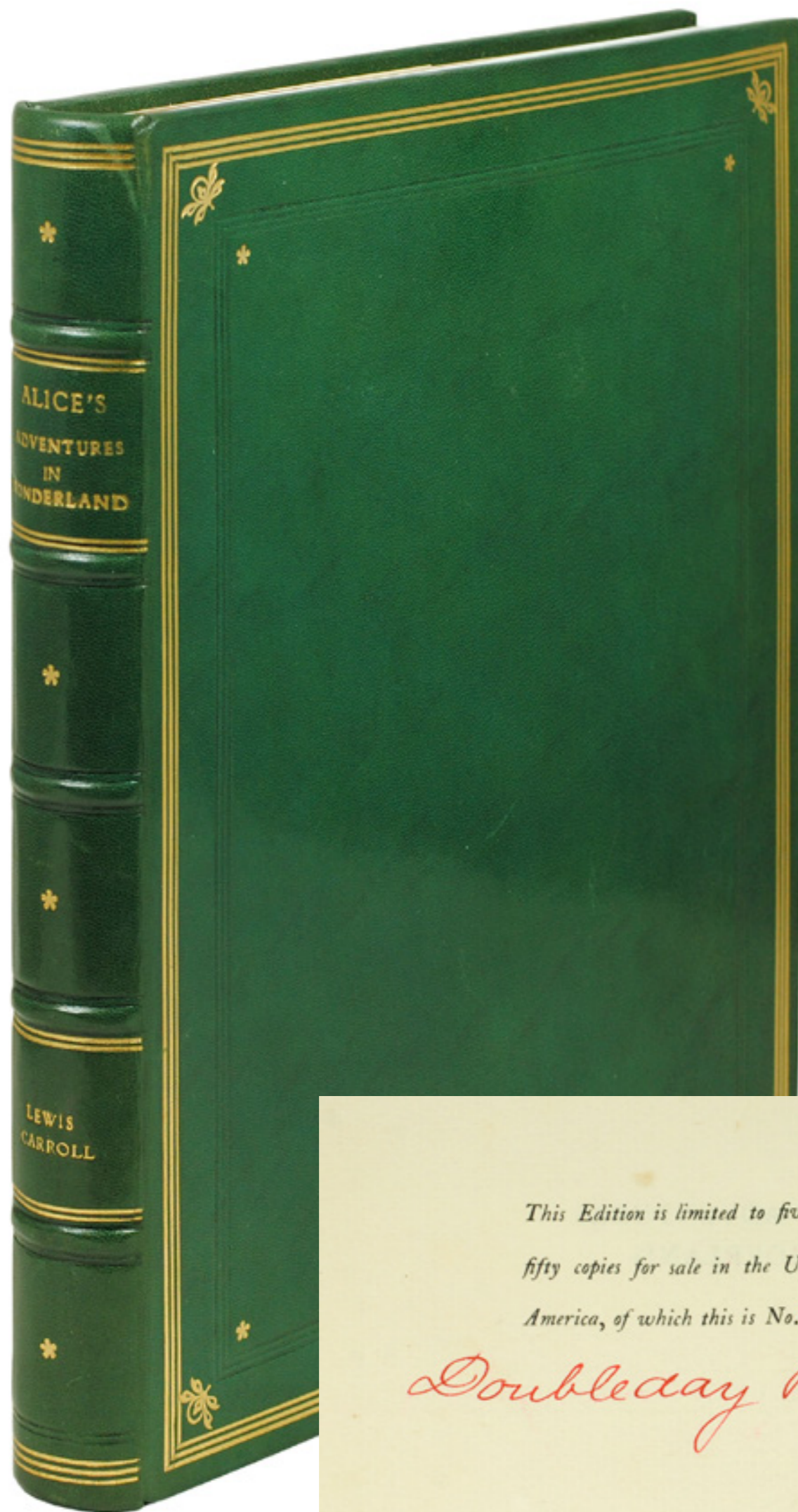


## Rackham's Alice

19. RACKHAM, ARTHUR (ILLUSTRATOR); CARROLL, LEWIS. *Alice's Adventures in Wonderland*. New York: DoubleDay, Page and Co., 1907.

4to, xi, [1, blank], 161, [1] pp. with 13 color plates each with captioned tissue guard and numerous black and white in-text illustrations. Finely rebound by Giulio Giannini-Firenze in full green morocco titled and decorated in gilt. A few light scuffs to the upper board; a very handsome book.

§ American limited edition of 550 copies, this is copy 426. Perhaps the quintessential Rackham title, with his style perfectly matching the text; his depiction of Alice as the frontispiece is a simple masterpiece. Since Rackham was out of the country when Alice went to press, it became the only de luxe limited edition of his work which was issued unsigned. Hudson pp. 70-76 and p.168. Latimore & Haskell p.28. (124053) \$1950



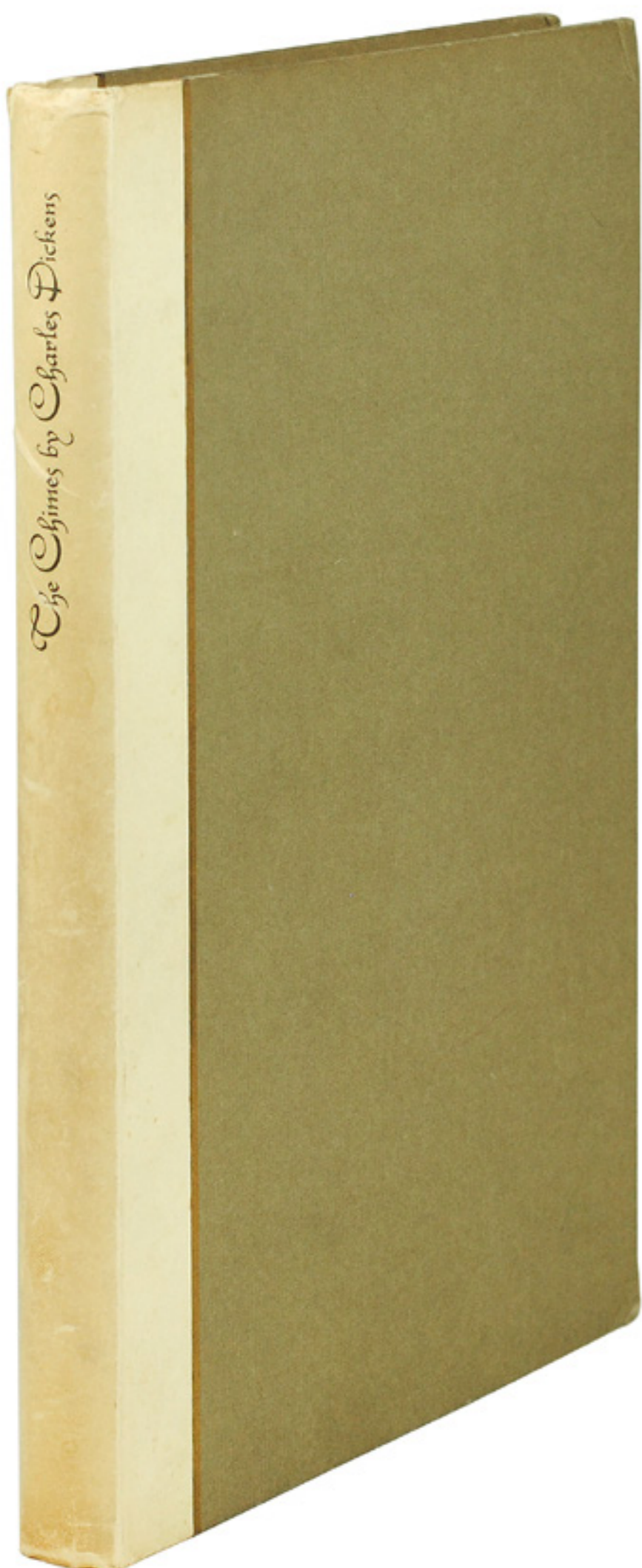






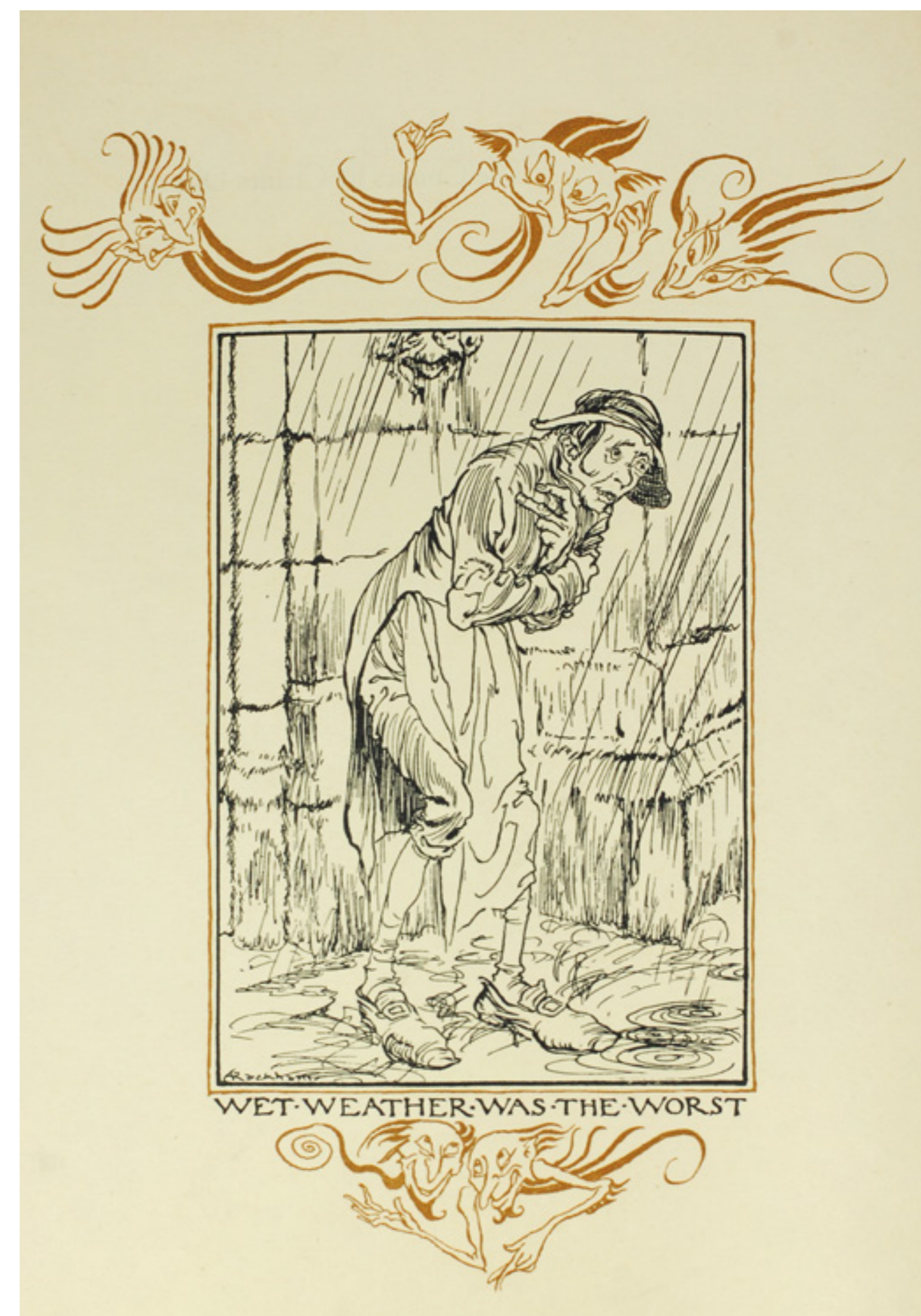
**“A new heart for a New Year, always!”**

20. RACKHAM, ARTHUR (ILLUSTRATOR); DICKENS, CHARLES. *The Chimes*. London: George W. Jones for the members of the Limited Editions Club, 1931.



4to, xxxvi, 129 pp. with six full-page black-and-white illustrations and fourteen smaller black-and-white drawings throughout the text. Quarter cream and gray boards with gilt stripe, backstrip lettered in black. Tips bumped, backstrip toned, faint mark on upper board, darker line on lower board; internally clean and nice sound copy.

§ Limited edition of 1,500 copies signed by Rackham, this is copy number 187. The second of Charles Dickens' Christmas books, written "to strike a blow for the poor." (124060) \$375



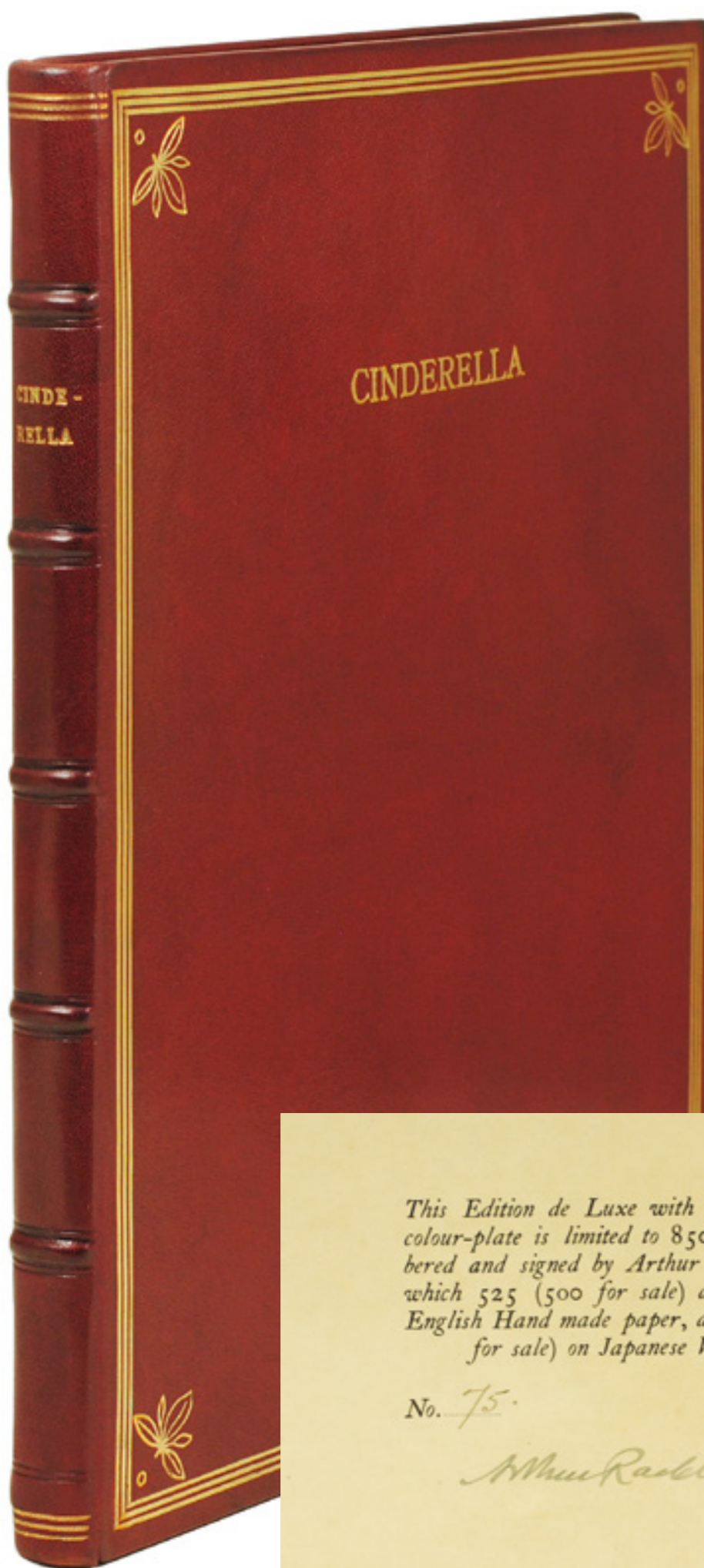


## Cinderella goes to the ball, in fine red morocco

21. RACKHAM, ARTHUR (ILLUSTRATOR); EVANS, C. S. *Cinderella*.  
London: William Heinemann, [1919].

4to, 110, [1], [1, blank] pp. Mounted color frontispiece with color pictorial border and tissue guard. 3 double-page silhouette illustrations with color, 14 single-page silhouettes (of which 1 is in color, and not included in the trade edition), and 36 silhouette text illustrations. Title-page with black and white and color illustrations. Finely rebound by Giulio Giannini-Firenze in full red morocco, gilt decoration to boards and backstrip, top edge gilt, slipcase. Near fine.

§ Limited edition of 850 copies numbered and signed by Rackham; this is copy 75. Edition de luxe, with an additional color plate not in the trade edition. A very handsome gift book. (124069) \$1750



This Edition de Luxe with an additional colour-plate is limited to 850 copies, numbered and signed by Arthur Rackham, of which 525 (500 for sale) are printed on English Hand made paper, and 325 (300 for sale) on Japanese Vellum.

No. 75.

Arthur Rackham



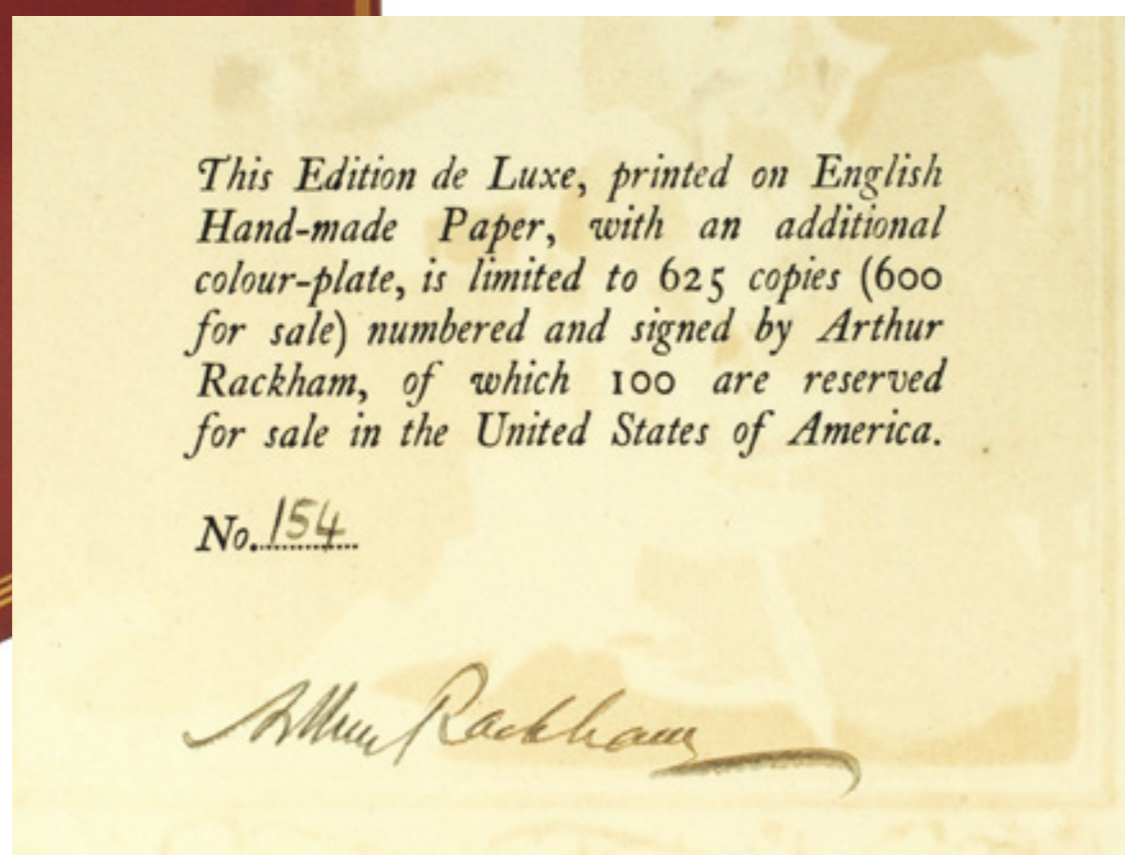
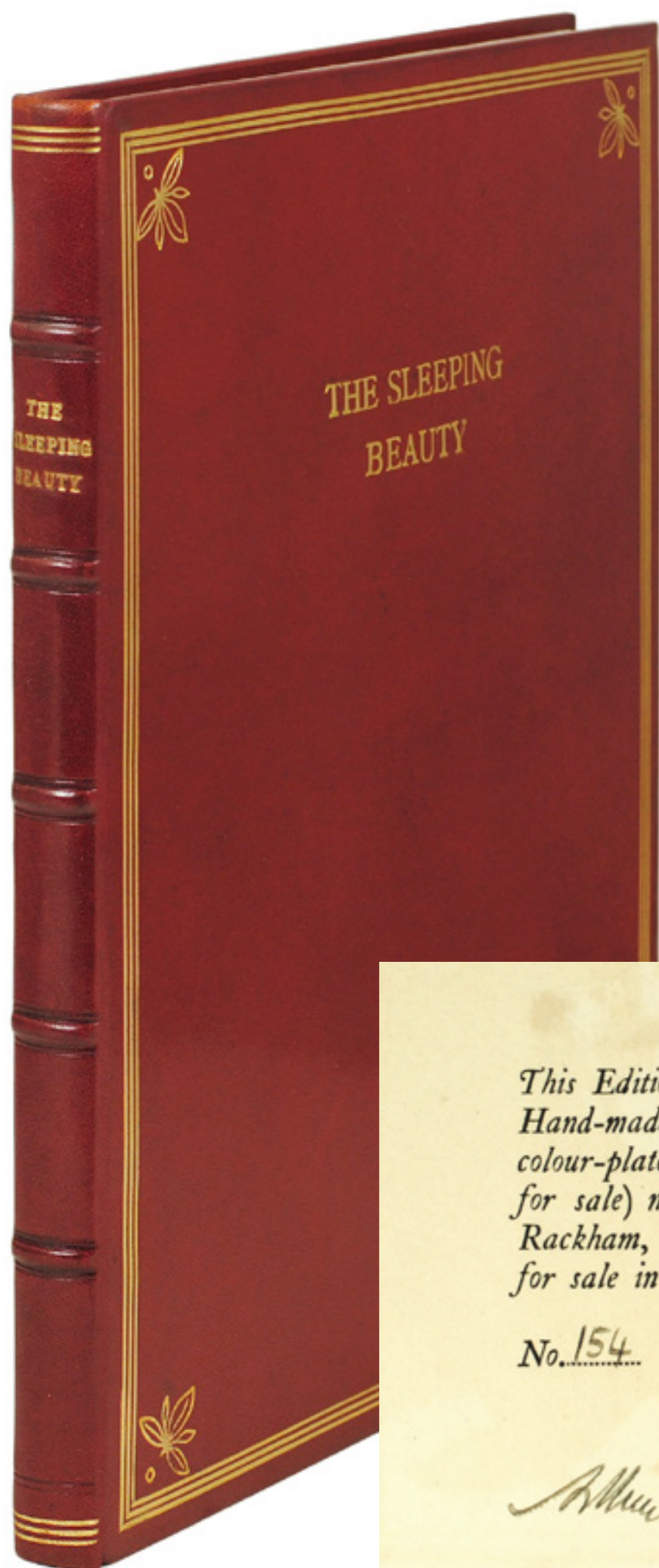


**“And the cream was not sour for all that a hundred years had passed, nor was the butter rank.”**

22. RACKHAM, ARTHUR (ILLUSTRATOR); EVANS, C. S. *The Sleeping Beauty*. London: William Heineman, Philadelphia: J.B. Lippincott Co., 1920.

4to, 110 pp. Mounted color frontispiece with color pictorial border and tissue guard. Color silhouette vignette title page, color frontispiece plate mounted within a black-and-white pictorial border, 3 double page and 2 single-page silhouette drawings with color, and 6 double-page and 8 single-page silhouette drawings in black and white; 41 black and white silhouette drawings in the text. Finely rebound by Giulio Giannini-Firenze in full red morocco, ruled and lettered in gilt. Offsetting and a little spotting throughout, small worm hole in top of inside margin until p. 20.

§ Limited to 625 copies, numbered and signed by Rackham; this is number 154. Edition de luxe, with an additional color plate not in the trade edition. A very handsome gift book. (124067)  
\$1500







## THE SLEEPING BEAUTY

### CHAPTER I

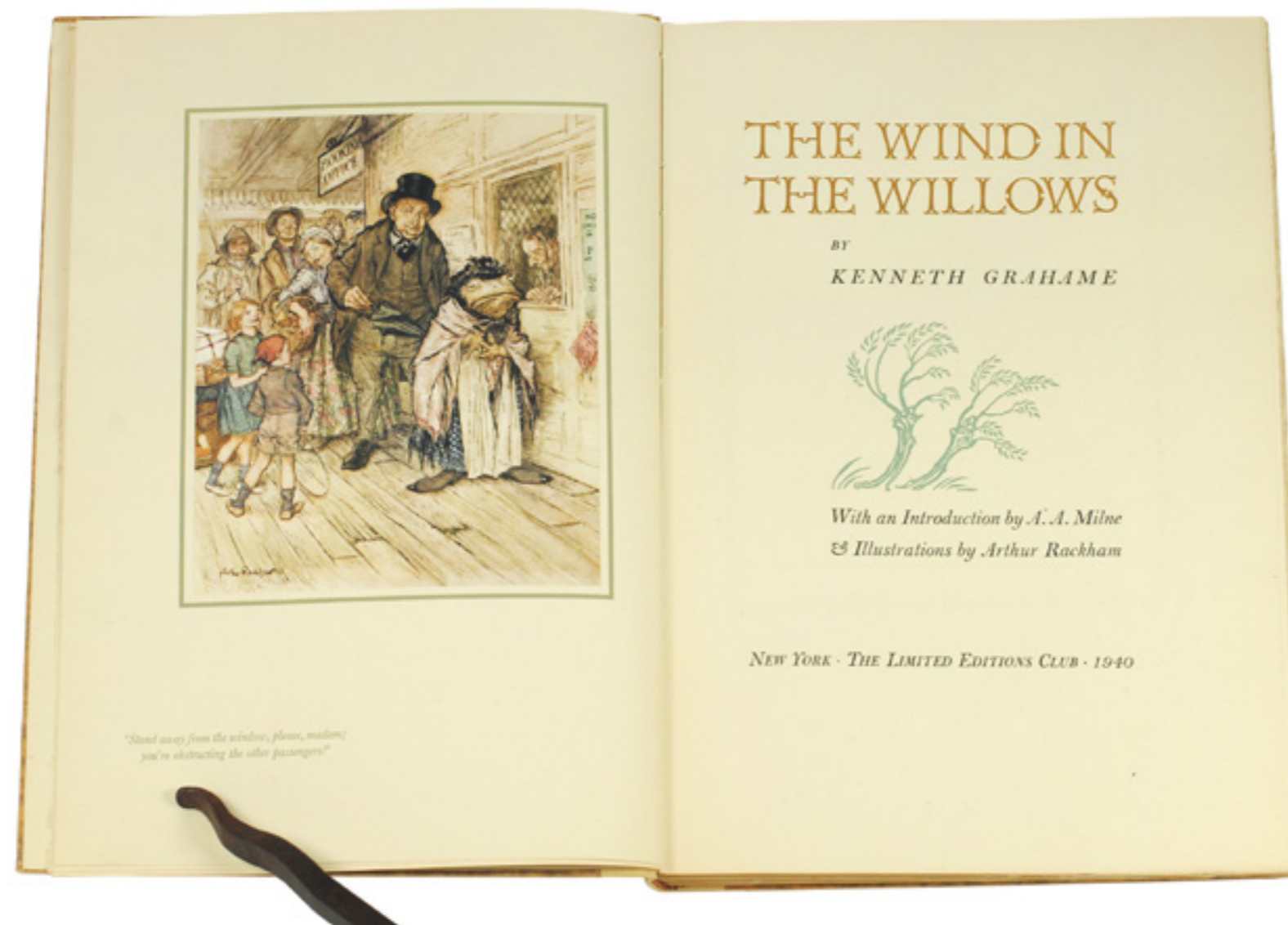
ONCE upon a time there were a King and a Queen who were very unhappy because they had no children. Everything else that the heart could wish for was theirs. They were rich; they lived in a wonderful palace full of the costliest treasures; their kingdom was at peace, and their people were prosperous.



## Designed by Bruce Rogers

23. RACKHAM, ARTHUR (ILLUSTRATOR); GRAHAME, KENNETH.  
*The Wind in the Willows*. New York: Limited Editions Club, 1940.

Sm. folio, 245, [246, colophon] pp.  
Sixteen color plates mounted within  
dark green borders, with captions,  
on heavy paper. Original patterned  
boards backed in gilt lettered beige  
buckram, top edge gilt others uncut;  
one corner bumped otherwise a fine,  
clean copy in the original, slightly  
worn slipcase



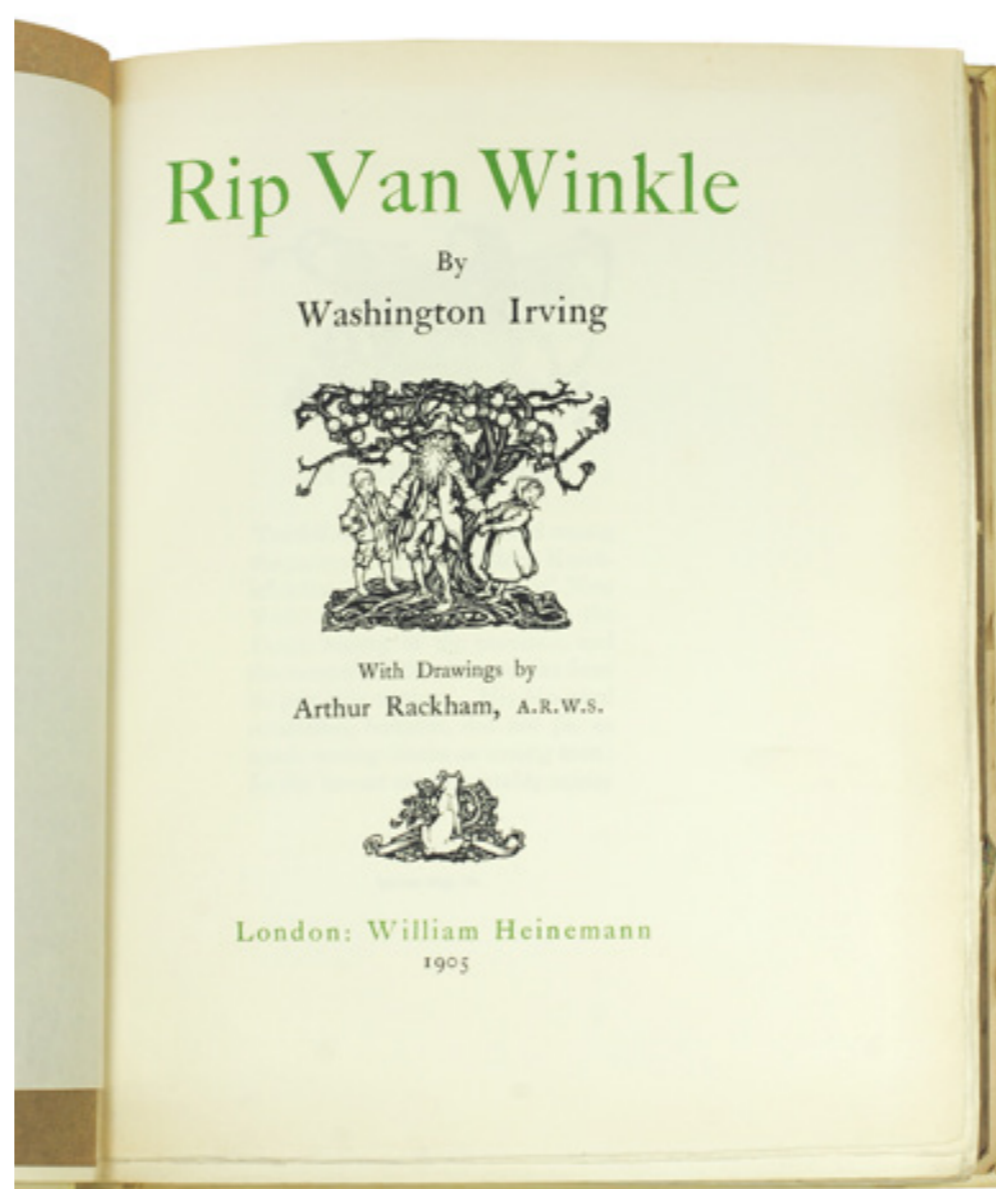
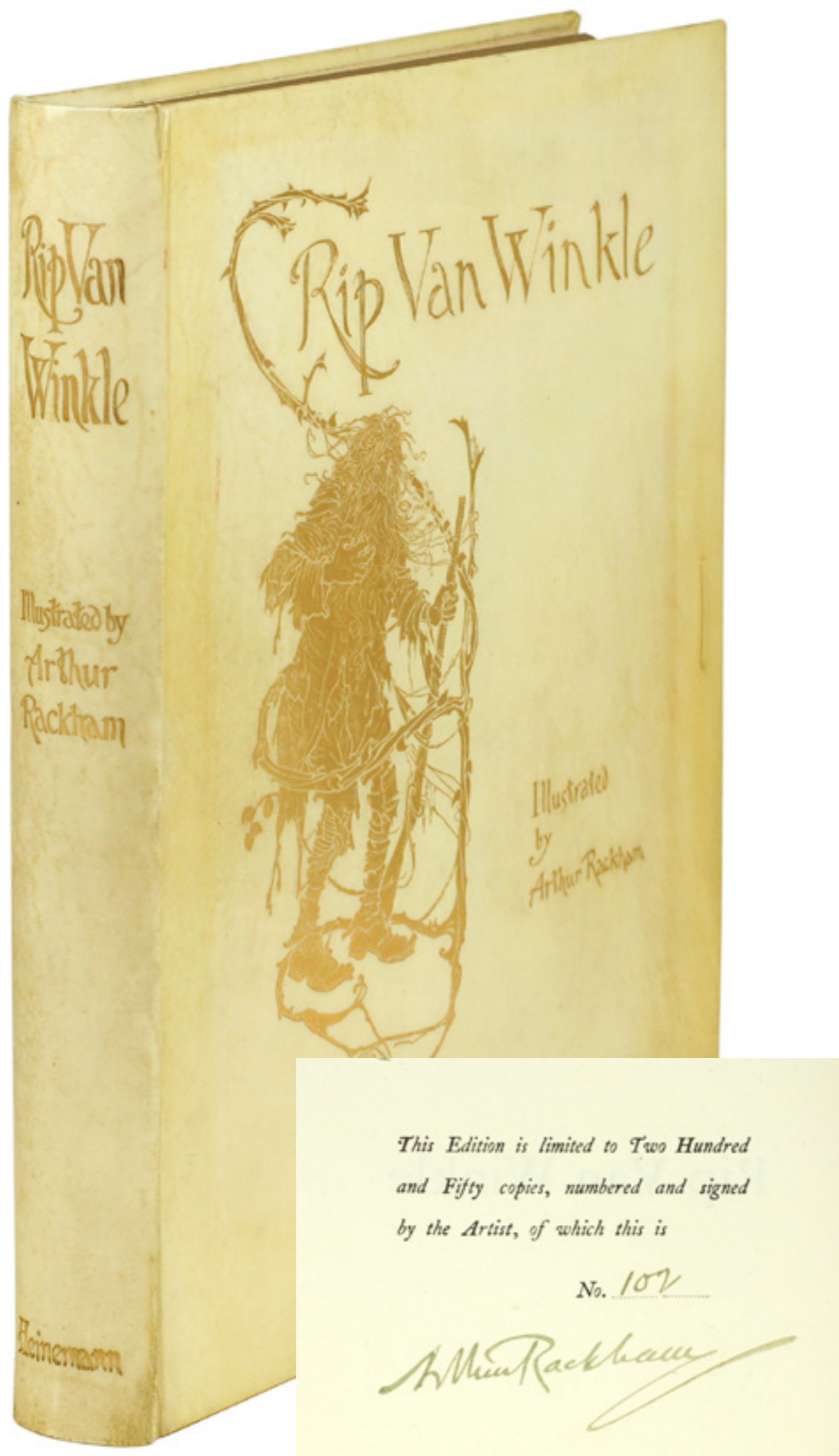
§ Limited to 2020 copies beautifully  
designed and signed by Bruce Rogers; this  
copy is 845. This was Arthur Rackham's  
final project, and he died before the book's  
publication. (124051) \$1000



## Rackham's first deluxe gift book

24. RACKHAM, ARTHUR (ILLUSTRATOR). IRVING, WASHINGTON.  
*Rip Van Winkle*. London: William Heinemann, 1905.

4to, viii, 60 pp. Mounted color frontispiece and 48 mounted color plates with captioned tissue guards (lacking 2 plates per Latimore & Haskell). Original vellum with gilt decoration to upper cover and backstrip, top gilt. Contents clean and free from foxing, slight toning to binding, lacking silk ties, custom slipcase worn. Bookplates of Victor Riesenfeld and William Riesenfeld.



§ Limited edition of 250 copies signed by Rackham, this is copy number 102. This was one of Rackham's earliest "deluxe" books and its success led to the series of signed limited editions that continued for some 30 years. Latimore & Haskell p. 26. Riall p. 69. (124030) \$3500







## A gift book for wartime

25. RACKHAM, ARTHUR (ILLUSTRATOR). MALORY, SIR THOMAS.  
*The Romance of King Arthur and His Knights of the Round Table*  
*Abridged from Malory's Morte D'Arthur by Alfred Pollard.*

New York: The MacMillan Company, 1917.

Large 4to, xxiv, 517 pp. with 16 color plates with descriptive tissue guards, and numerous illustrations in black and white throughout. Original vellum stamped in gilt, decoration to upper board and backstrip. Some discoloration to vellum, upper hinge strengthened, contents bright and clean, a very attractive copy.

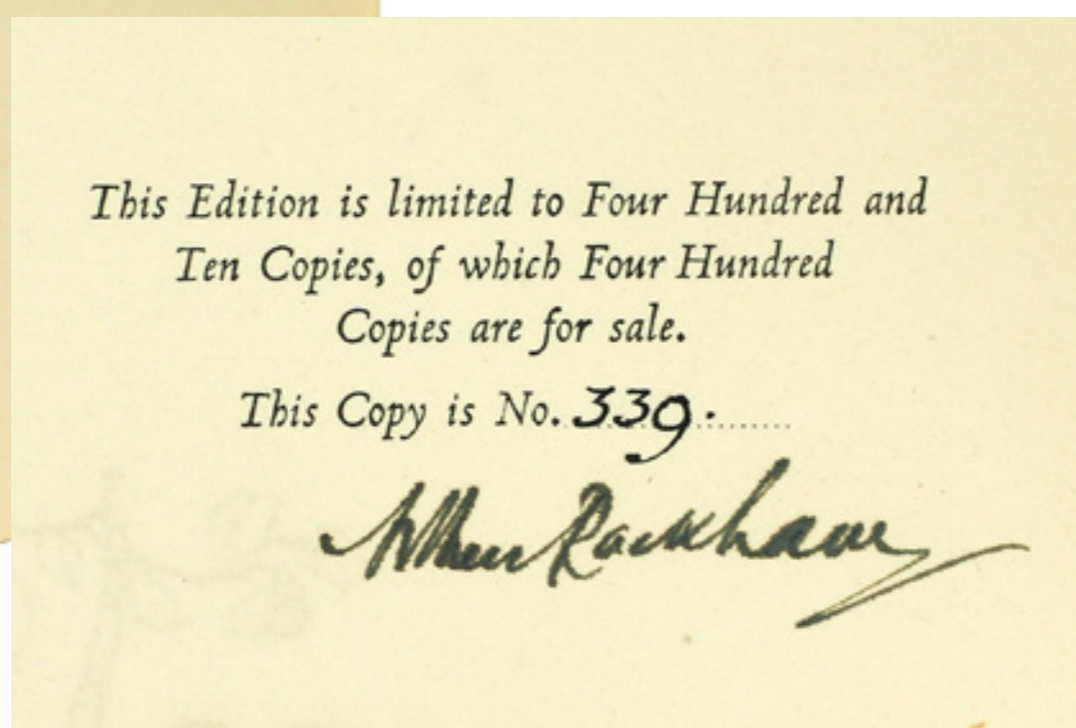
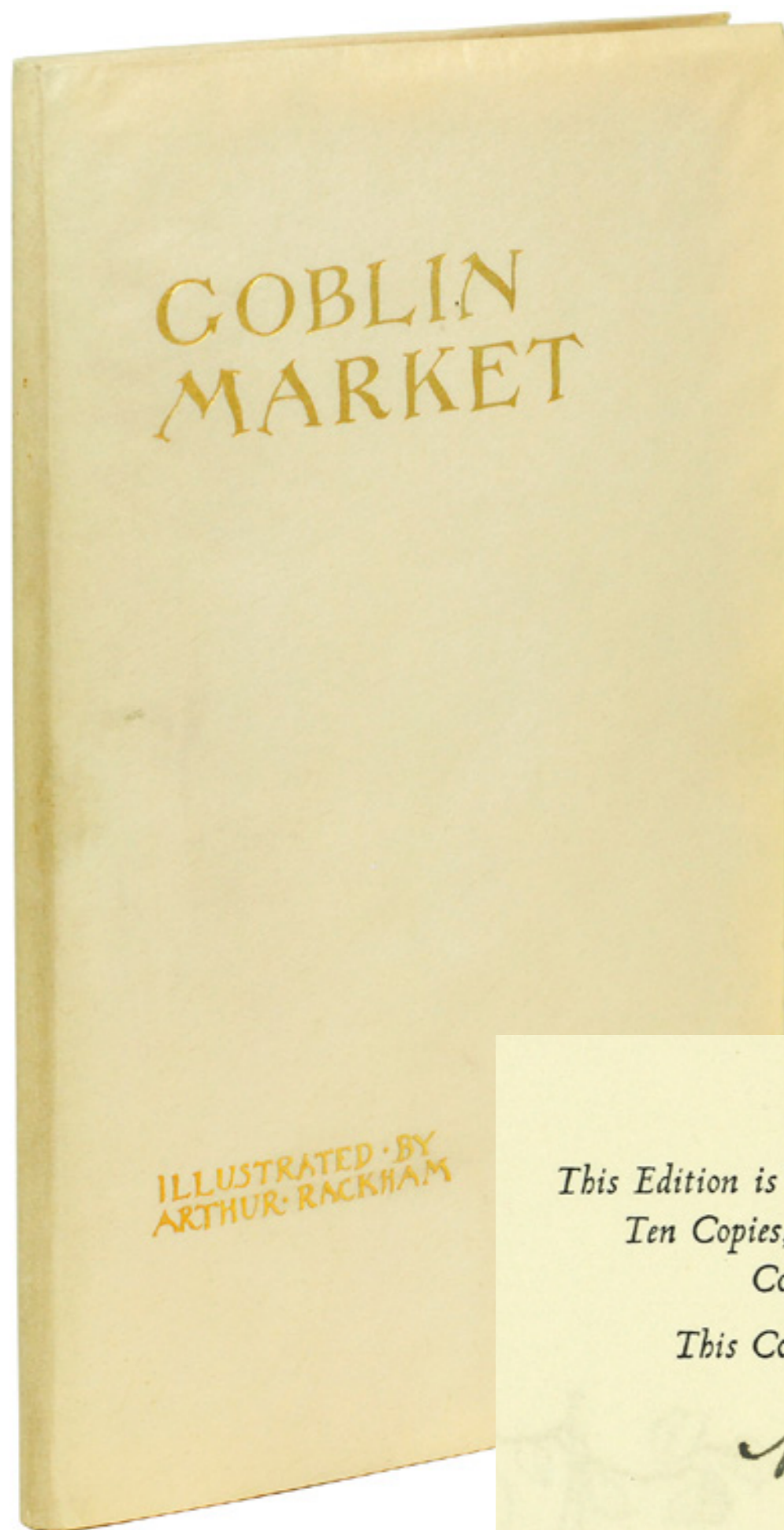


§ Large paper edition, limited to 500 signed copies, this is number 180. One of Rackham's most successful books, published during wartime when the country's need for stirring, patriotic stories was acute. The text was abridged from Malory's *Morte d'Arthur* by Alfred W. Pollard. Latimore & Haskell p. 47. Riall p. 130. (124052) \$2500



**“Morning and evening, Maids heard the goblins cry:  
‘Come buy our orchard fruits, come buy, come buy’”**

26. RACKHAM, ARTHUR (ILLUSTRATOR); ROSSETTI, CHRISTINA. *Goblin Market*. London: George C Harrap & Co. Ltd., 1933.



Slim 8vo, 42, (3)pp. with 4 color plates and 19 black and white drawings. Original limp vellum lettered in gilt on front cover. Top edge gilt, others uncut, tan pictorial endpapers. A fine copy in the original slipcase, worn and splitting, with printed label on top edge.

§ Limited to 410 copies, signed by Rackham, this copy is number 339. Rossetti’s darkly fantastical tale of two sisters tempted by goblins was the perfect inspiration for Rackham’s pen and he did not shy from alluding to the poem’s erotic nature, particularly in the third

illustration, “White and gold Lizzie stood.” Latimore & Haskell, p.69. (124037) \$1295

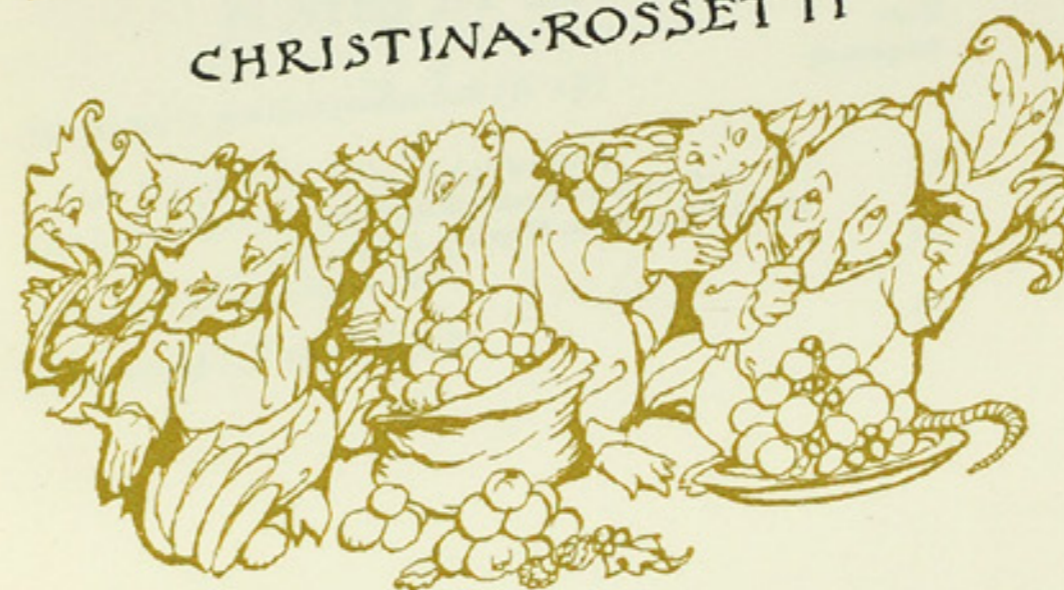






# GOBLIN MARKET

CHRISTINA ROSSETTI



ILLUSTRATED BY  
ARTHUR RACKHAM

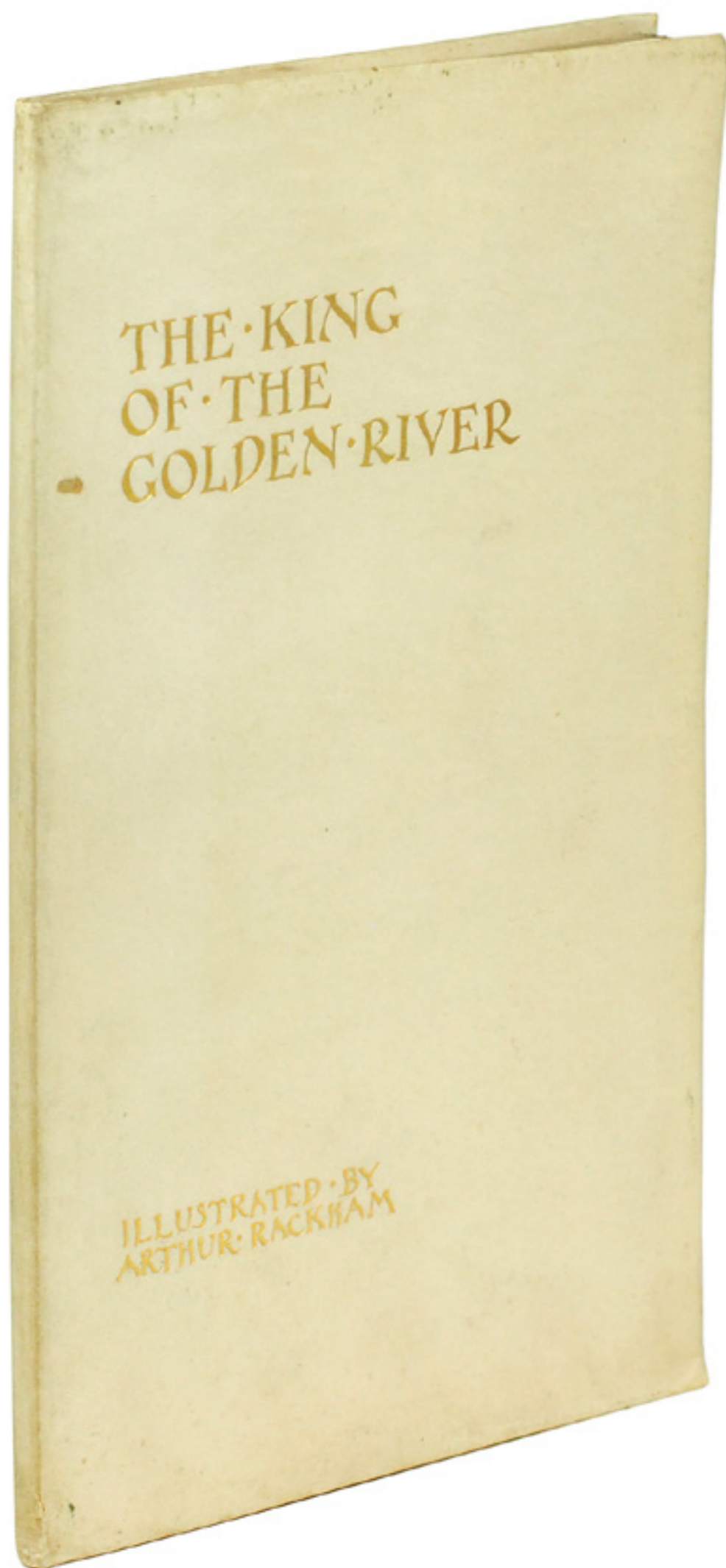


LONDON  
GEORGE G. HARRAP & CO L<sup>TD</sup>



## Three fortune-seeking brothers and a golden dwarf

27. RACKHAM, ARTHUR (ILLUSTRATOR). RUSKIN, JOHN. *The King of the Golden River*. London: George Harrap and Co. Ltd., 1932.



8vo, 48 pp. with 4 color plates and 15 black and white illustrations. Original full limp vellum, titles and decoration to upper board gilt, top edge gilt. Half title and title page lightly foxed, slight discoloration to vellum as usual, small repaired hole on the upper cover. A very good copy without slipcase

§ Deluxe limited edition of 570 copies signed by Rackham, this copy is number 534. The fable of three fortune-seeking brothers and a golden dwarf was written by Ruskin in 1841 for his future wife, the then twelve year old Effie Gray. Ninety years later it proved the perfect subject matter for Rackham's fantastical illustration. Latimore & Haskell p. 67. (124039) \$1250







Fr.

*He put the bottle to the child's lips*  
[See p. 44]

# THE KING OF THE GOLDEN RIVER

BY JOHN RUSKIN



ILLUSTRATED BY ARTHUR RACKHAM



LONDON  
GEORGE HARRAP & CO. LTD.



## Original watercolor

28. ROWLANDSON, THOMAS. , OSCAR]. *Picking Mulberries.* undated.

Original watercolor with pen and ink. Image cropped to 4 x 5 7/8 ins. Signed lower left. Mounted on paper and matted to 12 5/8 x 14 1/8 inches. Fine condition.

§ A small, attractive watercolor, signed by Rowlandson, showing women sorting baskets of mulberries. To the left are cold frames and in the background a man climbs a ladder to harvest more fruit from a tree. Rowlandson painted at least one other version of the image; it is held at the Yale Center for British Art, Paul Mellon Collection. Unlike this painting, it is not signed. (123623) \$2250





## Original watercolor

29. ROWLANDSON, THOMAS. , OSCAR]. *Rag Fair*. 1806.

Original watercolor with graphite, pen and ink on medium, smooth, cream wove paper, 7 x 10 1/2 ins. Titled, signed, and dated 1806 in ink. Mounted on paper with a painted frame, dealer's notes in pencil on the back; matted.

§ A lively comic street scene by Rowlandson; a work that must have proved popular as other versions of the painting are known, including one acquired by King George V. "Rag Fair, near present-day Liverpool Street Station, was a market where old clothes

and textiles were traded, and was renowned as a noisy area with a swift trade in stolen goods. Rowlandson made at least three other versions of this drawing" (The Royal Collection Trust). With authentication letters from Sessler and Sabin, both dated 1956, and further authenticated by Andrew Clayton-Payne, the noted British art dealer and author of a catalogue of Rowlandson. (123351) \$3500





**“She doth teach the torches to burn bright”**

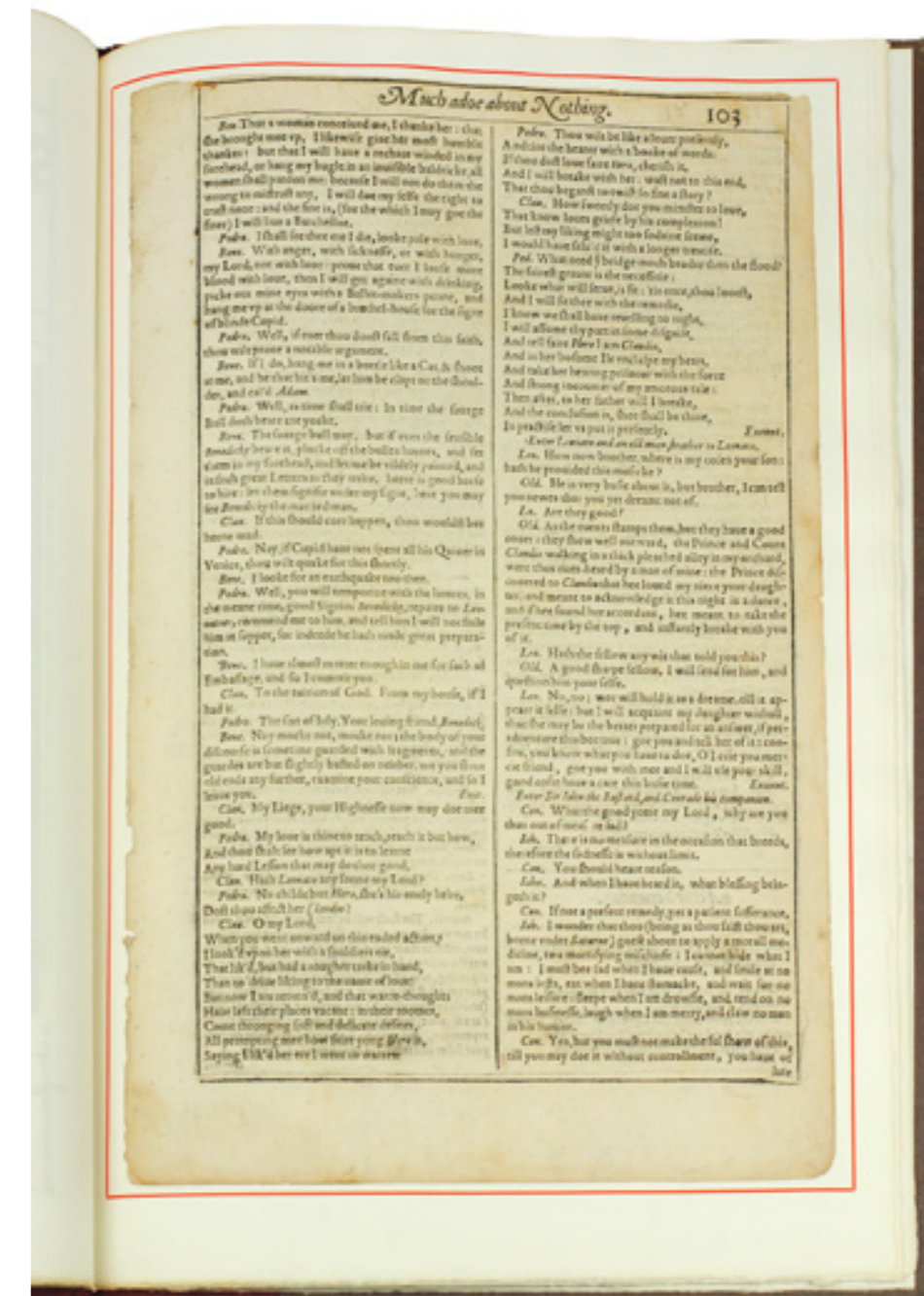
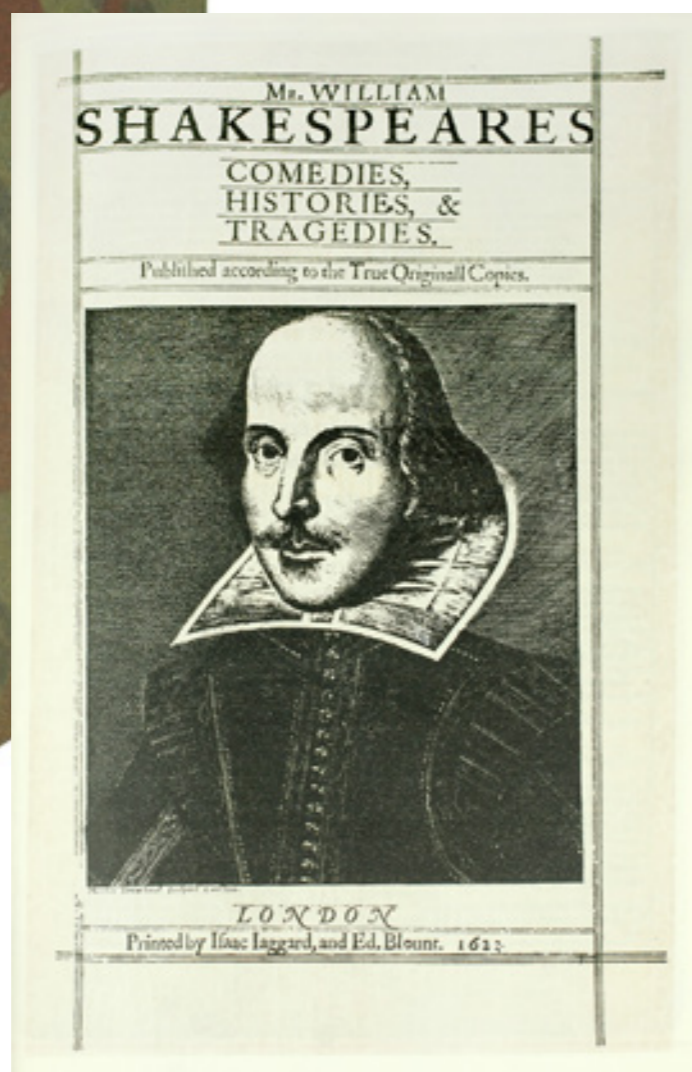
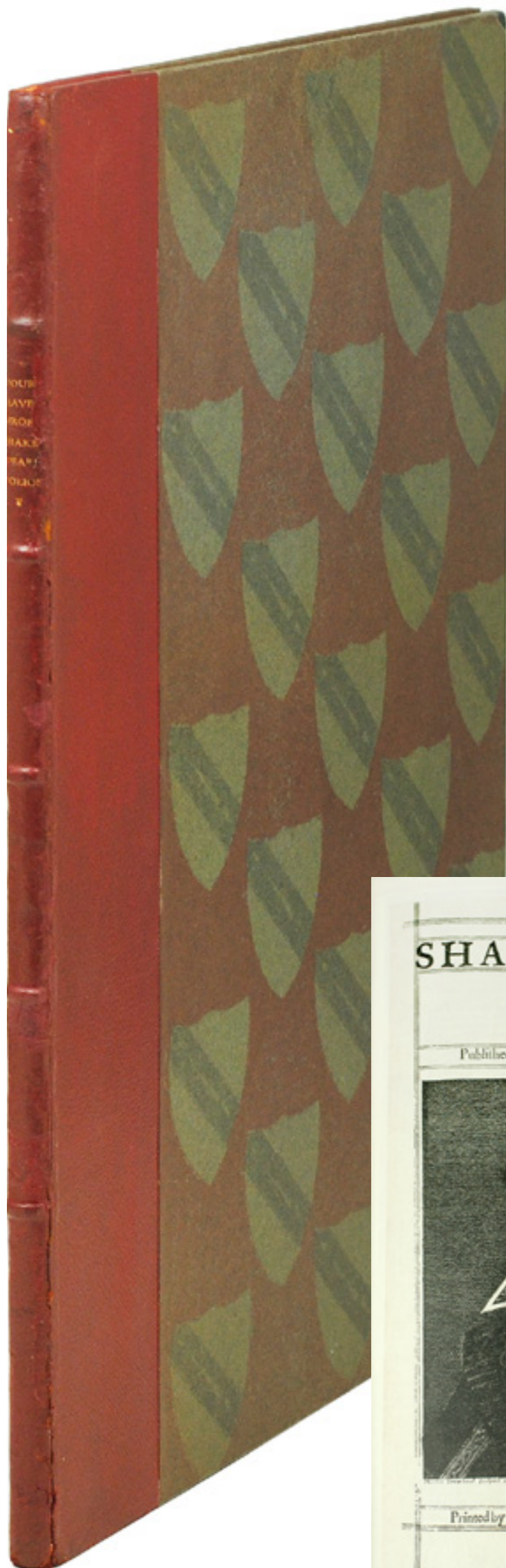
30. SHAKESPEARE, WILLIAM. GRABHORN PRESS. *Original Leaves from the First Four Folios of the Plays of William Shakespeare, 1623, 1632, 1663, 1685 (with an Introductory Essay by Edwin Elliott Willoughby)*. San Francisco: David Magee, 1935.

Folio, [30]pp., with preliminary text, facsimiles of the title to each folio followed by the original leaf, colophon. Original quarter red morocco over pattern paper boards, corners lightly rubbed, backstrip with some restoration, pleasant bookplate with the motto “Nunc mihi, mox aliis” (Now mine, soon others). A very good copy.

§ Number 13 of 73 copies (including 8 on vellum). One of the finest leaf books ever published, beautifully printed by the Grabhorn Press. The leaves in this copy are a particularly

fine selection: from the first folio, *Much Ado About Nothing* and the lines in which Benedict and Beatrice vow never to marry; from the second folio, *King John* and the moment Philip the Bastard learns he is the son of Richard I; from the third folio, *Romeo and Juliet* and Romeo’s first glimpse of Juliet (“What Lady is that which doth enrich the hand of yonder Knight?... O she doth teach the torches to burn bright”); and from the fourth folio, *Richard III* and Richard’s magnificent soliloquy exulting in his conquest of the Lady Anne despite his murder of her father and husband (“Was ever woman in this humour Woo’d / Was ever woman in this humour won?”). Of unparalleled importance to English literature.

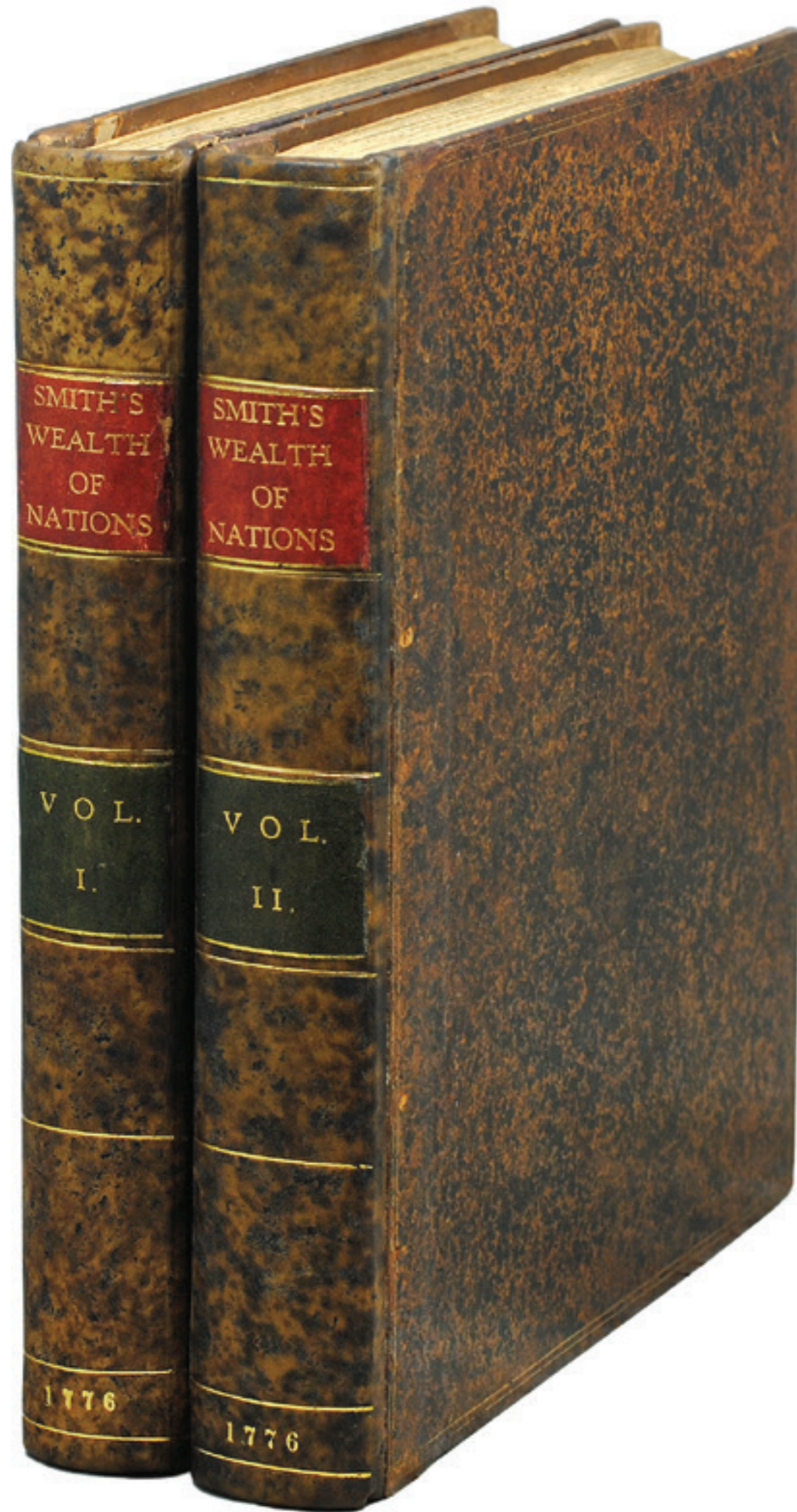
(122451) \$12,500





## The first and greatest classic of modern economic thought

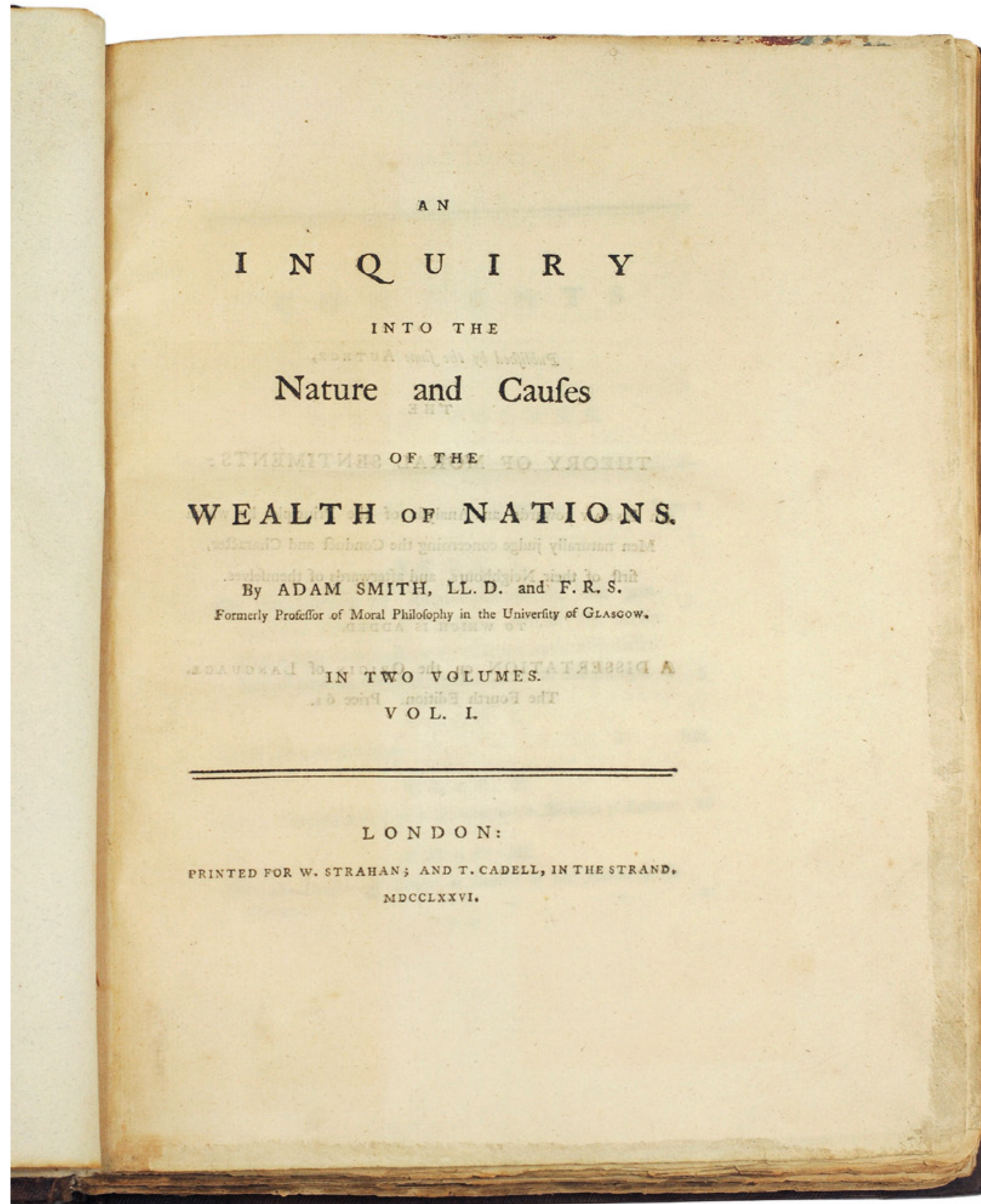
31. SMITH, ADAM. , WILLIAM BUTLER. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan, and T. Cadell, 1776.



2 vols., 4to, 12 x 9.25 inches or 305 x 240 mm (large-paper?), top edge just trimmed, other edges untrimmed; [12], 510 pp.; [4], 587, [588, ads] pp. Volume I: A(4) a(2) B-Z, Aa-Zz, 3A-3S(4) T(4) (-3T4 (blank), as usual); Volume II: A(2) B-Z, Aa-Zz, Aaa-Zzz, 4A-4E(4) 4F(2). With the usual cancels: M3, Q1, U3, 2Z3, 3A4 and 3O4 in volume I, cancels D1 & 3Z4 in volume II. In vol. 2 p. 288 is misprinted as 289. Old speckled calf recently rebacked, edges untrimmed and substantially larger than 2 copies recently sold as in “original boards.” Copious annotations in ink in a neat early hand. Some soiling to a few leaves (in the press?) and occasional spotting or foxing as usual.

§ First edition, the issue without the Edinburgh imprint of W. Creech (as copies with his imprint have cancel titles, those lacking the Edinburgh imprint such as this probably have priority) of “the first and greatest classic of modern economic thought... Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work” (PMM). The records of copies at auction and through the trade in the last several years all show copies measuring at least an inch shorter and narrower than this copy -- the Schiff copy alone was almost as tall, the Bradley Martin copy an inch shorter. The annotations are “memory aids” clearly written by an attentive reader who wanted to be able to refer back quickly to the key points of interest to him or her; they are not attempts to dispute or correct the text, or even comment on it, and one might surmise the reader to have been a high-level student or more likely a teacher. The two suggested errata have both been corrected by (a different) hand. ESTC T96668; Goldsmith 11392; Kress 7621; PMM 221; Rothschild 1897. (110446) \$179,500





AN  
INQUIRY  
INTO THE  
Nature and Causes

OF THE  
WEALTH OF NATIONS.

By ADAM SMITH, LL. D. and F. R. S.  
Formerly Professor of Moral Philosophy in the University of GLASGOW.

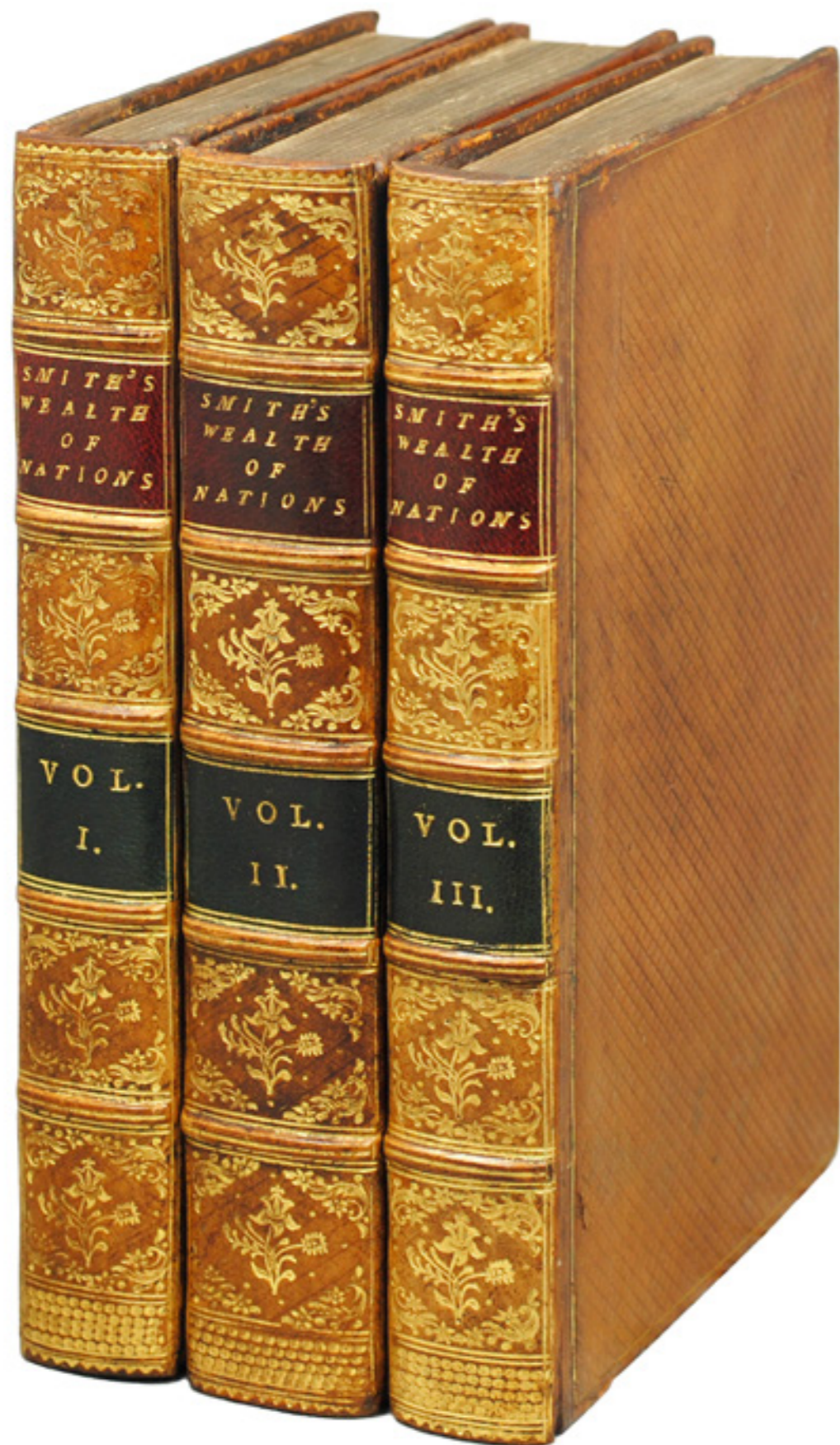
IN TWO VOLUMES.  
VOL. I.

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LONDON:  
PRINTED FOR W. STRAHAN; AND T. CADELL, IN THE STRAND.  
MDCCLXXVI.



## A gift from Adam Smith to John Playfair to Lady Davy

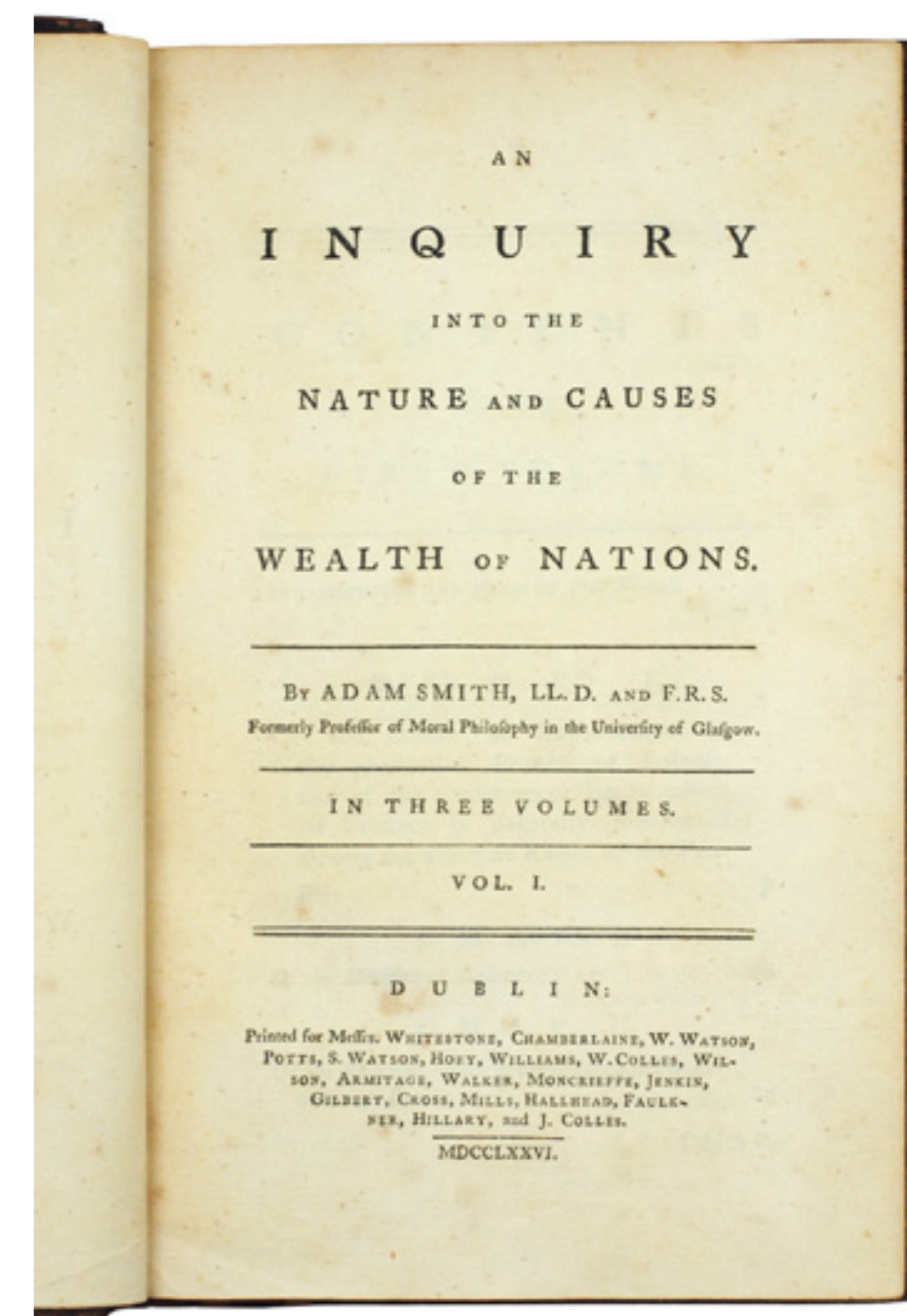


32. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. Dublin: Printed for Messrs. Whitestone, Chamberlaine, Watson, et al., 1776.

3 vols., 8vo, [viii], [1]-391; [viii-], [1]-524, [3, ads]; [iv], [1]-412 pp. Diced calf with gilt rules, recently rebacked. Lady Davy's bookplate and inscription in each vol., purple ink signature of a later owner upon each bookplate, occasional marginal staining, closed tear to p.259 of vol. 3. Preserved in an archival clamshell box.

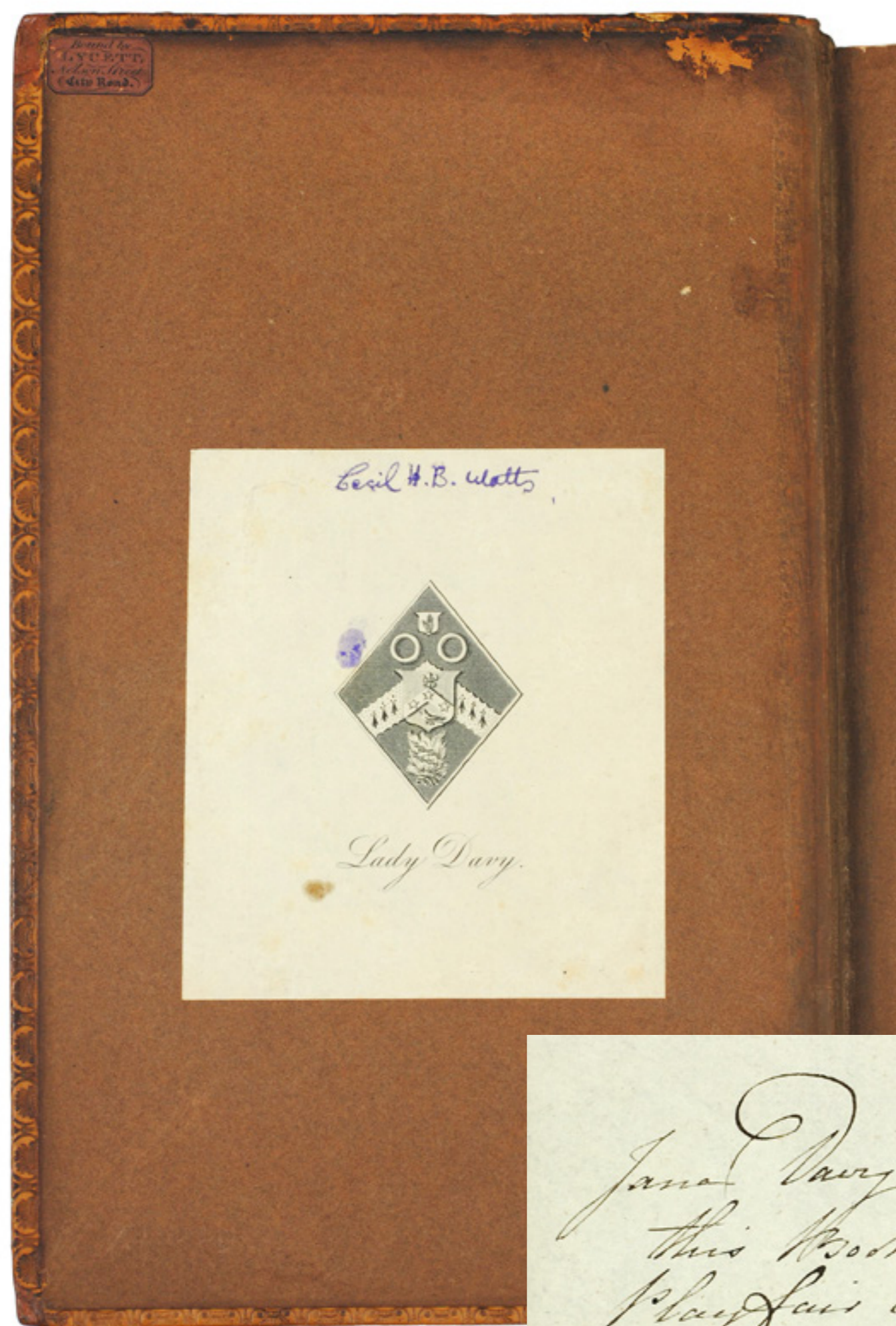
§ The Adam Smith-John Playfair-Humphry Davy copy, an incomparable association. First Dublin edition, the only edition printed in the same year as the first (London) 1776. Lady Davy's copy with her bookplate and ink inscription in each volume stating the books were given by Adam Smith to John Playfair. As a tangible record of the connections between these three influential Enlightenment figures this book is intriguing. Adam Smith (1723-1790), who established the foundations of modern economics with this book, and John Playfair (1748-1819), the mathematician and geologist, were friends in later life. They both belonged to the Oyster Club in Edinburgh and each owned copies of the other's books. Smith's

library catalogue lists a presentation copy from Playfair and the sale catalogue (1820) of Playfair's library includes books by Smith (but not this one). Jane Davy, formerly Apreece (1780-1855), was a well-known and widely-travelled literary hostess. As a young, wealthy widow she rejected a proposal of marriage from John Playfair in favour of Humphry Davy (1778-1829), whom she married in 1812 a few days after he had received his knighthood.



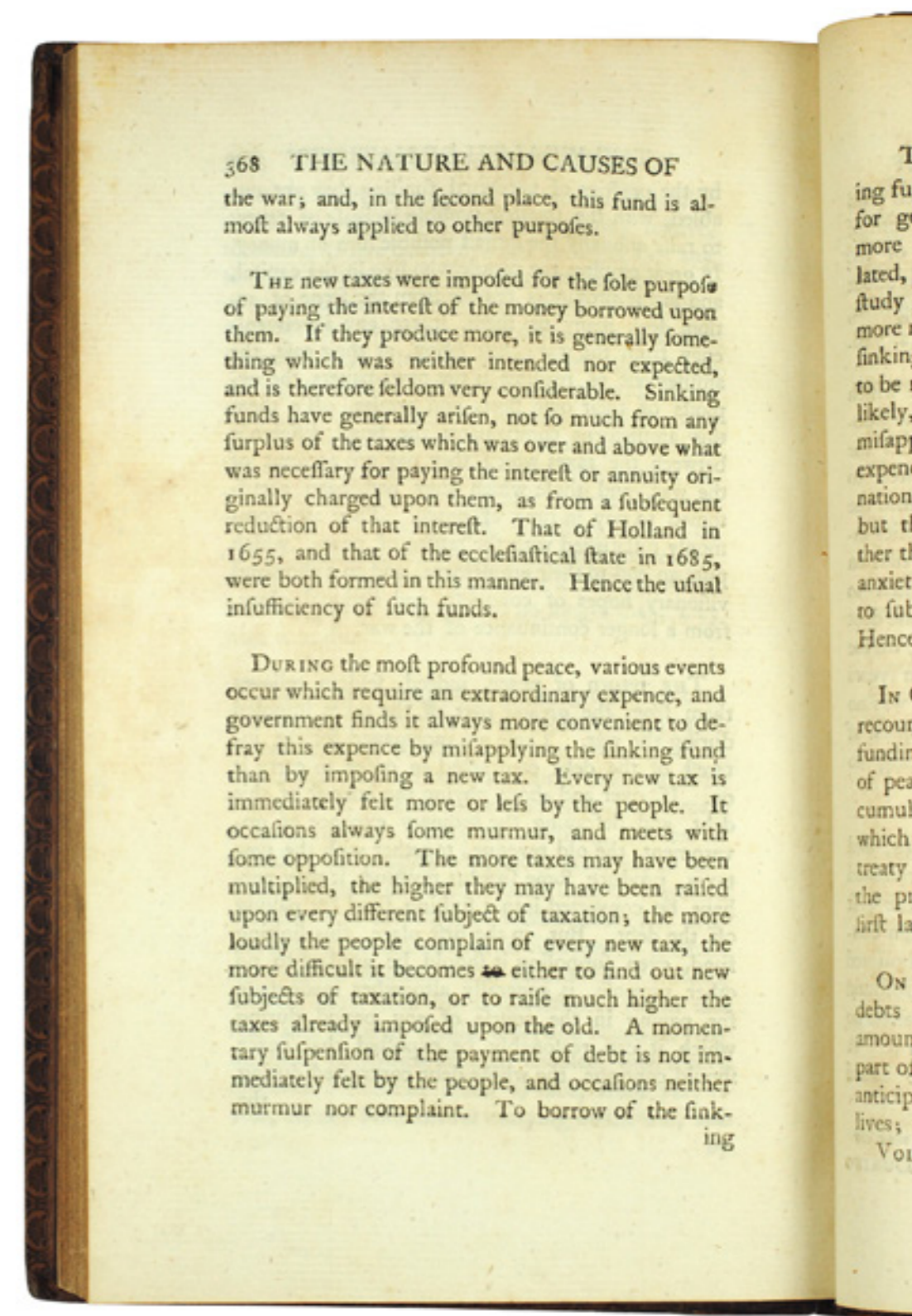


The binding style with wove paper endpapers and diced calf boards postdates Smith's death in 1790. The first volume has the binders ticket 'Lycett Nelson Street (City Road)' and records show that the firm was declared bankrupt in 1829 making it possible that Jane Davy received the book perhaps as a gift from Playfair during their courtship or on his death. Both Playfair and Davy visited London and could have commissioned the binding.



This copy is the only evidence we have that Smith owned a copy of this Dublin edition, which appeared in the same year as the first and is the only other edition printed in that year but surely Lady Davy's attestation suffices. The copy has a small ink correction to page 368 in vol. 3. This correction was not made to the printed text until the 4th edition. Smith was known to make authorial marginal notes in books; though the hand that made this correction cannot be known, it is unlikely that anyone else would have felt emboldened to emend the great man's

*Jane Davy  
this book was given to John  
Playfair by Adam Smith*

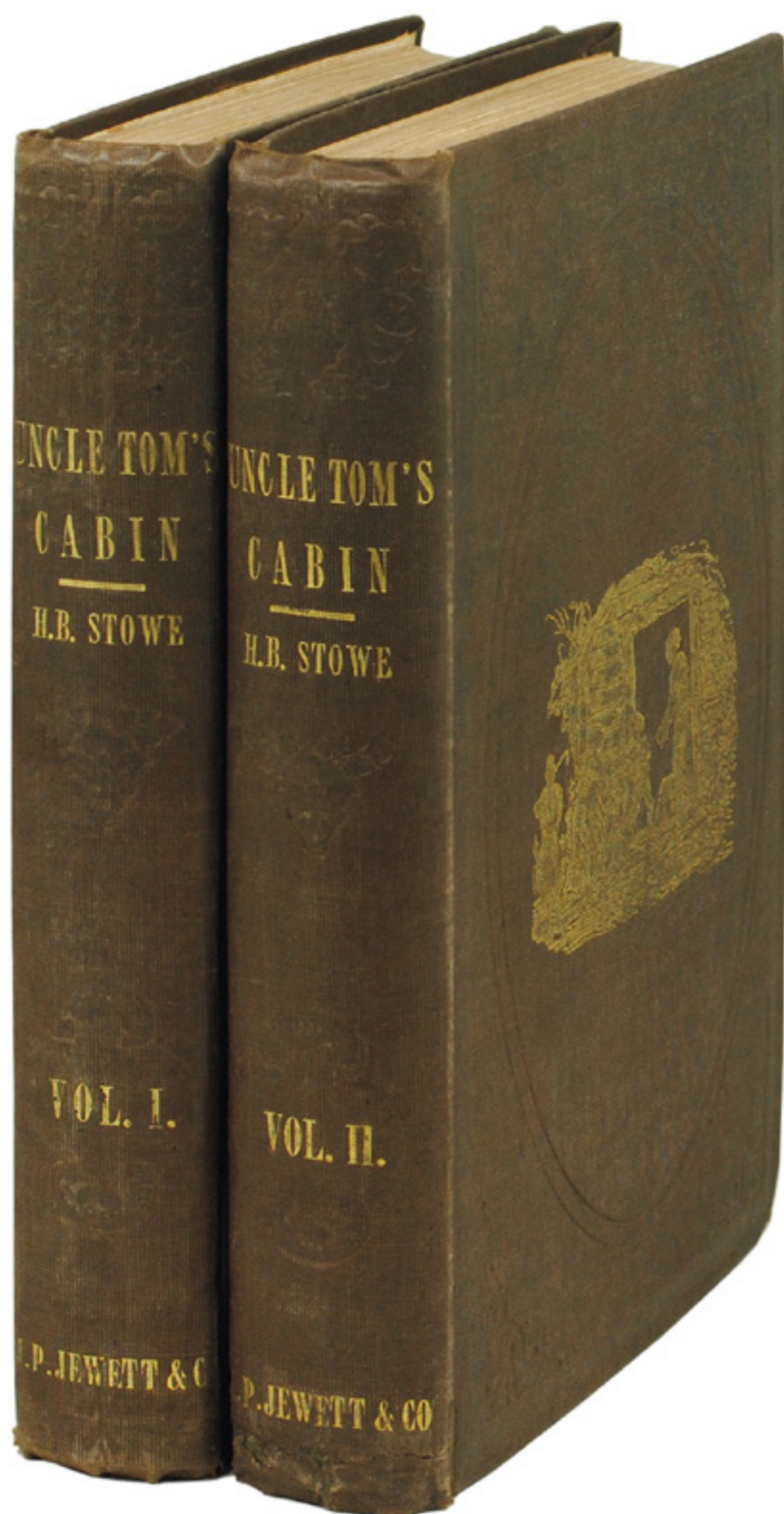


text. More about the relationships between Adam Smith and John Playfair, and John Playfair and Jane Davy remains to be discovered, stimulated by the discovery of this extraordinary association copy. A fascinating copy of a great Enlightenment text. PMM 221. (110826) \$24,950



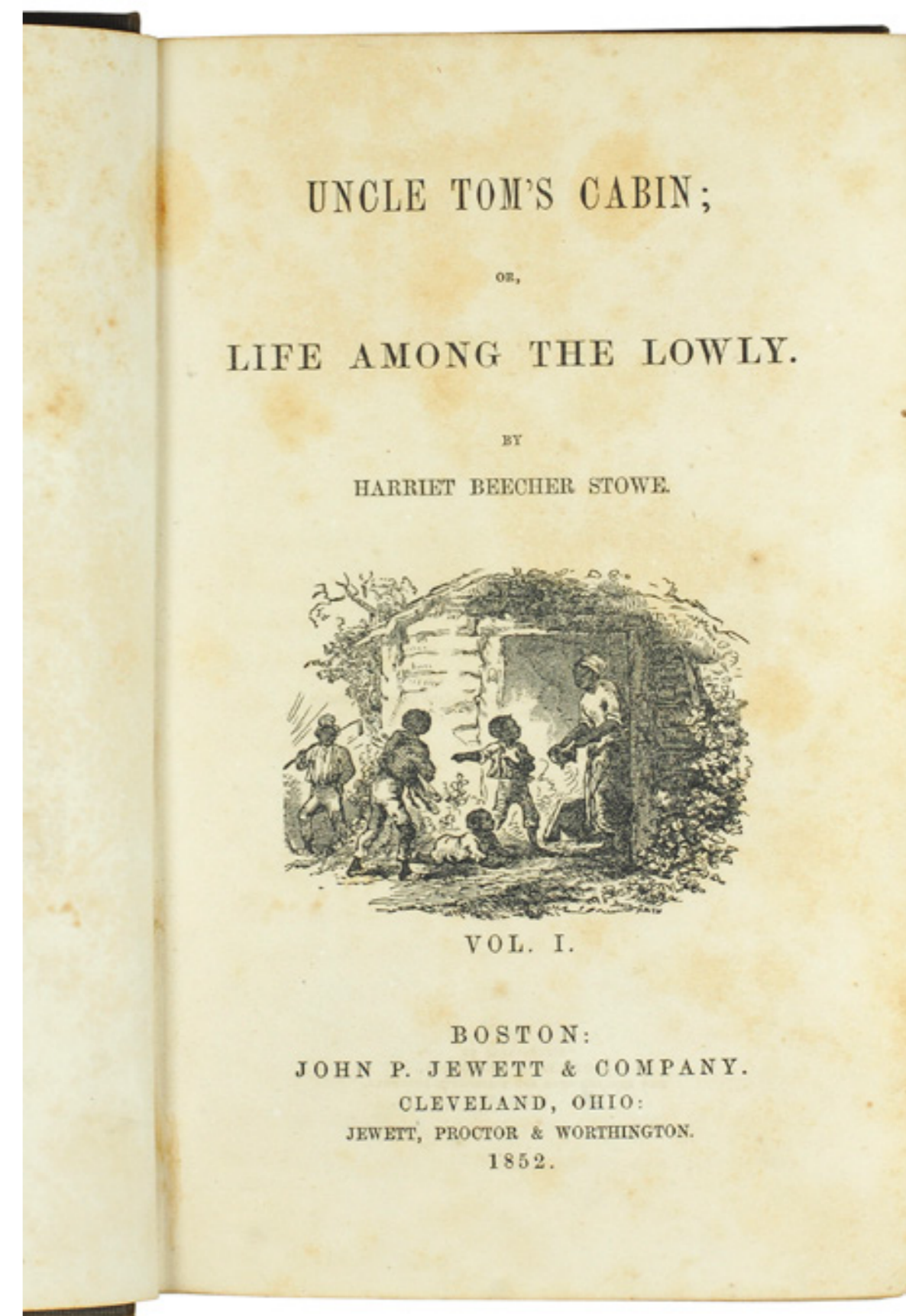
## First edition, uncommonly fine

33. 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. With six engraved plates by Hammett Billings (three in each volume). Original publisher's brown cloth over boards. BAL B binding with vignette on top cover stamped in gilt; backstrips lettered in gilt, otherwise blindstamped, all edges plain. Very occasional foxing as usual, light dealer pencil annotations, foot of the backstrip of vol. 2 with minimal repair to the cloth. Enclosed in two crushed red morocco pull-off slipcasses lettered in gilt.

§ First edition, first printing, BAL "B" binding. "In the emotion-charged atmosphere of mid-nineteenth-century America *Uncle Tom's Cabin* exploded like a bombshell. . . . Whatever its weaknesses as a literary work . . . the social impact of *Uncle Tom's Cabin* on the United States was greater than that of any book before or since." (PMM 19343) This is as fine a copy as has been seen in the last 25 years. Grolier *American 100*, #61. Grolier *English 100* p. 183. BAL 19343. (123051) \$15,000





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JOHN WINDLE  
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With best wishes from John, Chris, Rachel and Annika

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