



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

**22 Books for the
New York Antiquarian Book Fair 2022**

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Highlights from our latest Blake Catalogue

Original receipt written by Blake for four of his greatest masterpieces

1. BLAKE, WILLIAM. *Autograph document signed, being a receipt made out by Butts and signed by Blake for Blake's greatest color prints.* [London]: 1805.

Document Signed, one page, oblong small octavo, July 5, 1805. "Received of Mr. Butts five Pounds seven Shillings on further account." Paper browned, small abrasions on back from having been mounted in a book.

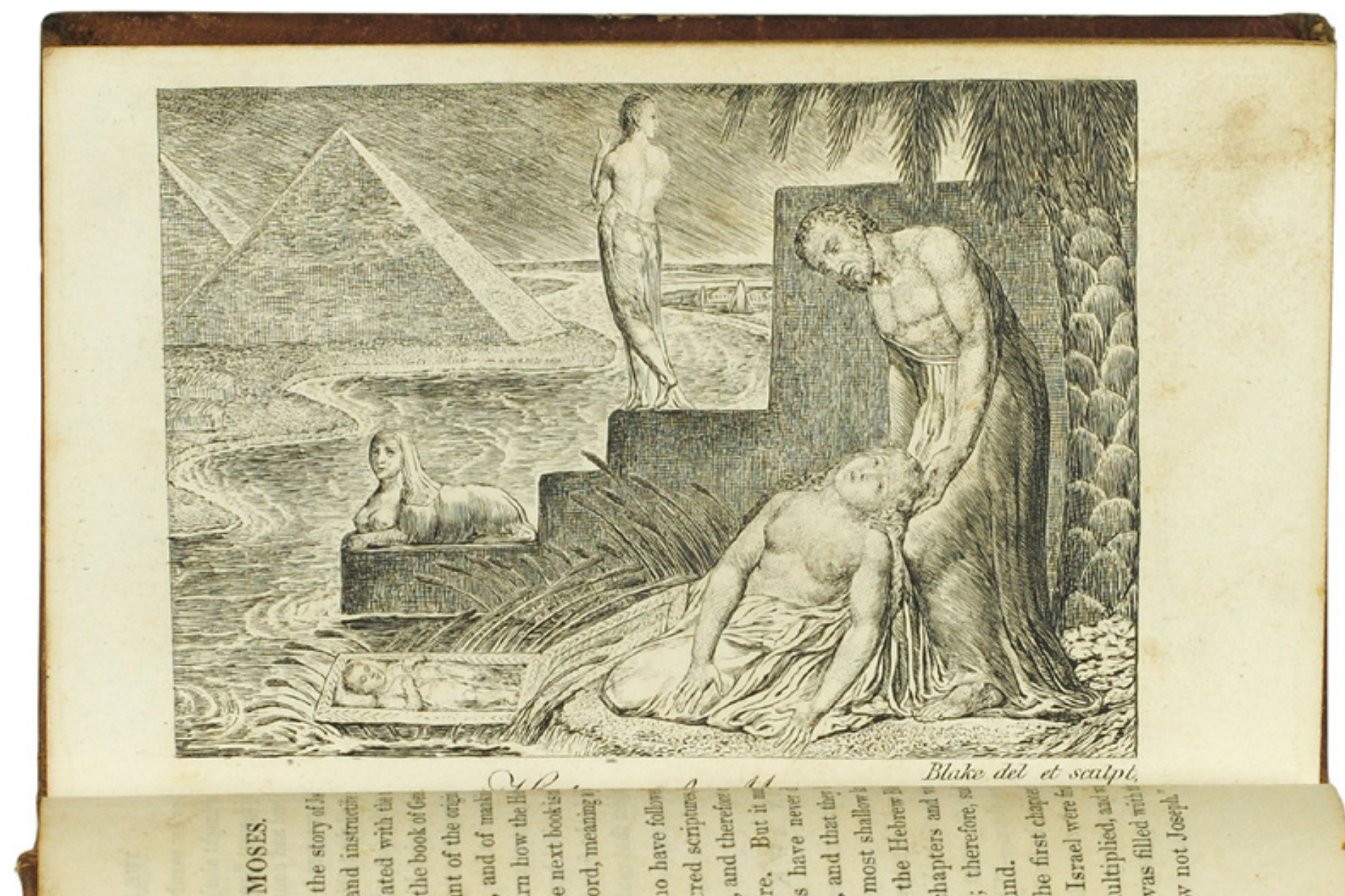
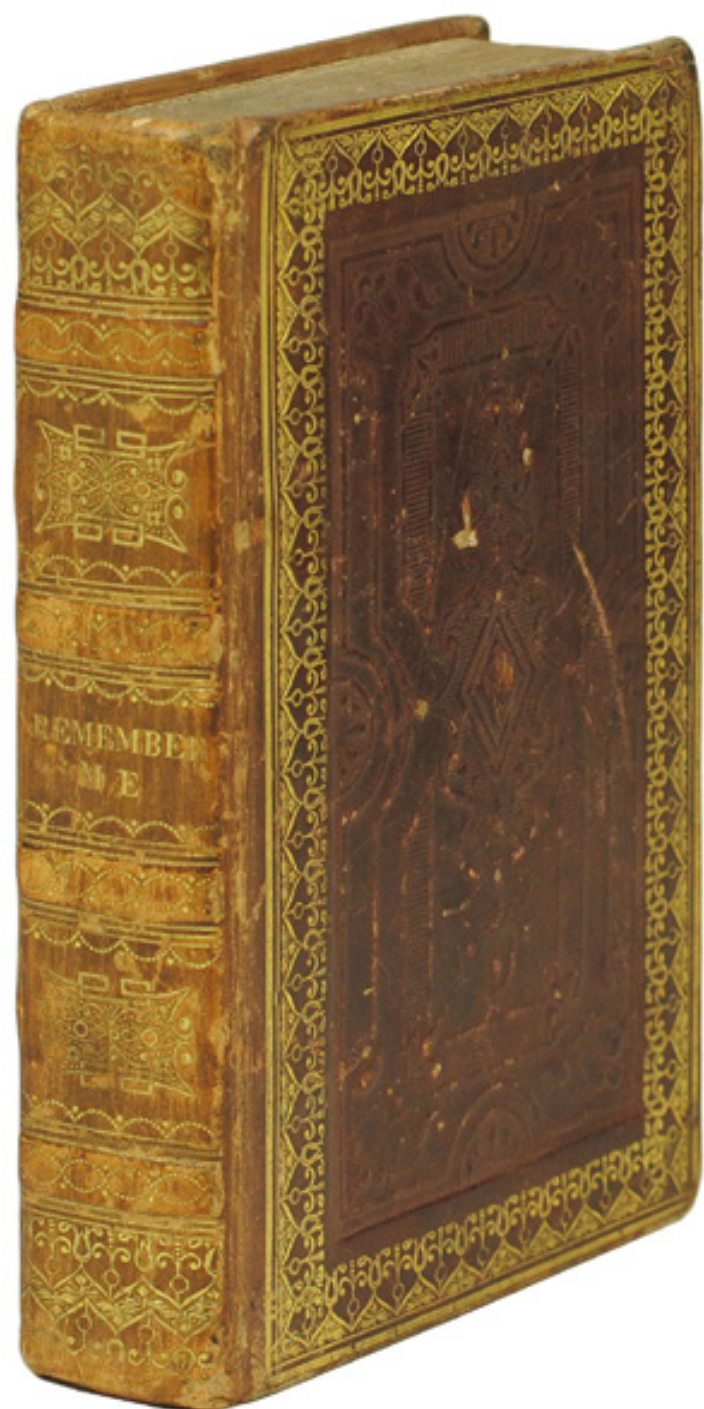


§ Autograph receipt, signed by Blake, for four of his greatest color prints: “The Good and Evil Angels,” “The House of Death,” “Elohim Creating Adam,” and “God Judging Adam.” “The year 1805 was a hard one for Blake. His works were filled with visions of death and, when several of his patrons drifted away, his financial situation darkened, bringing him to a self-described state of “despair.” “But there was one patron who never seemed to doubt his genius and...Thomas Butts...took over the role of Blake’s principal employer; for the next five years he gave him regular payments that allowed him to maintain a steady if modest income” [Peter Ackroyd, *Blake*]. Butts’s support and confidence gave Blake new hope and a new artistic vision and he suddenly produced works for Butts that showed “an exultant spirituality that is quite new in Blake’s art. There is also more splendour and nobility in the conception of the human figures, who seem touched by some mystery, a mystery that Blake characteristically suggests through the powerful use of light” [Ackroyd]. Essick noted of this very receipt: “the receipt you just acquired covers very important material. According to Bentley, *Blake Records*, 2nd ed., p. 764, your receipt (mistakenly) repeats another of the same date and amount specifying that the payment was for 4 of Blake’s great color prints of 1795, The Good and Evil Angels, The House of Death, Elohim Creating Adam, and God Judging Adam. Thus, the receipt is for what are often considered Blake’s greatest masterpieces as a pictorial artist.” Bentley, *Blake Books*, 134.4.” This is confirmed by Keynes, *The Letters of William Blake* (1980), p. 113: “5 July 4 prints viz. 1 Good and Evil Angel 2 House of Death 3 God Judging Adam 4 Lamech.” Also: Essick states that Butts was the first person to collect Blake and was single-handedly responsible for keeping Blake going while other buyers came and went. See Essick: “Collecting Blake” in *Blake in Our Time*, Toronto: UT Press, 2010. (123009) \$150,000

One of the rarest of all of the plates designed and engraved by Blake

2. BLAKE, WILLIAM. *Remember Me! A New Years Gift or Christmas Present, 1825*. London: I. Poole, [1824].

Small 8vo, xxiv, 372 pp. With an engraved frontispiece, 4 full-page engravings including one by Blake, 8 hand-colored botanical plates, 8 plates of engraved music, a calendar with an engraved title-page and 6 plates, and 12 blank leaves titled "Album 1825" recorded by Keynes but not noted in other copies we have had. Publisher's original full brown calf, central panels on both covers blind-stamped within a richly gilt border, backstrip with four raised bands, gilt-decorated, lettered REMEMBER ME, slightly scuffed and small black splotch (ink?) on lower cover, occasional small spots on plates as usual, a very good copy of a de luxe issue binding on the first of three editions of the book.



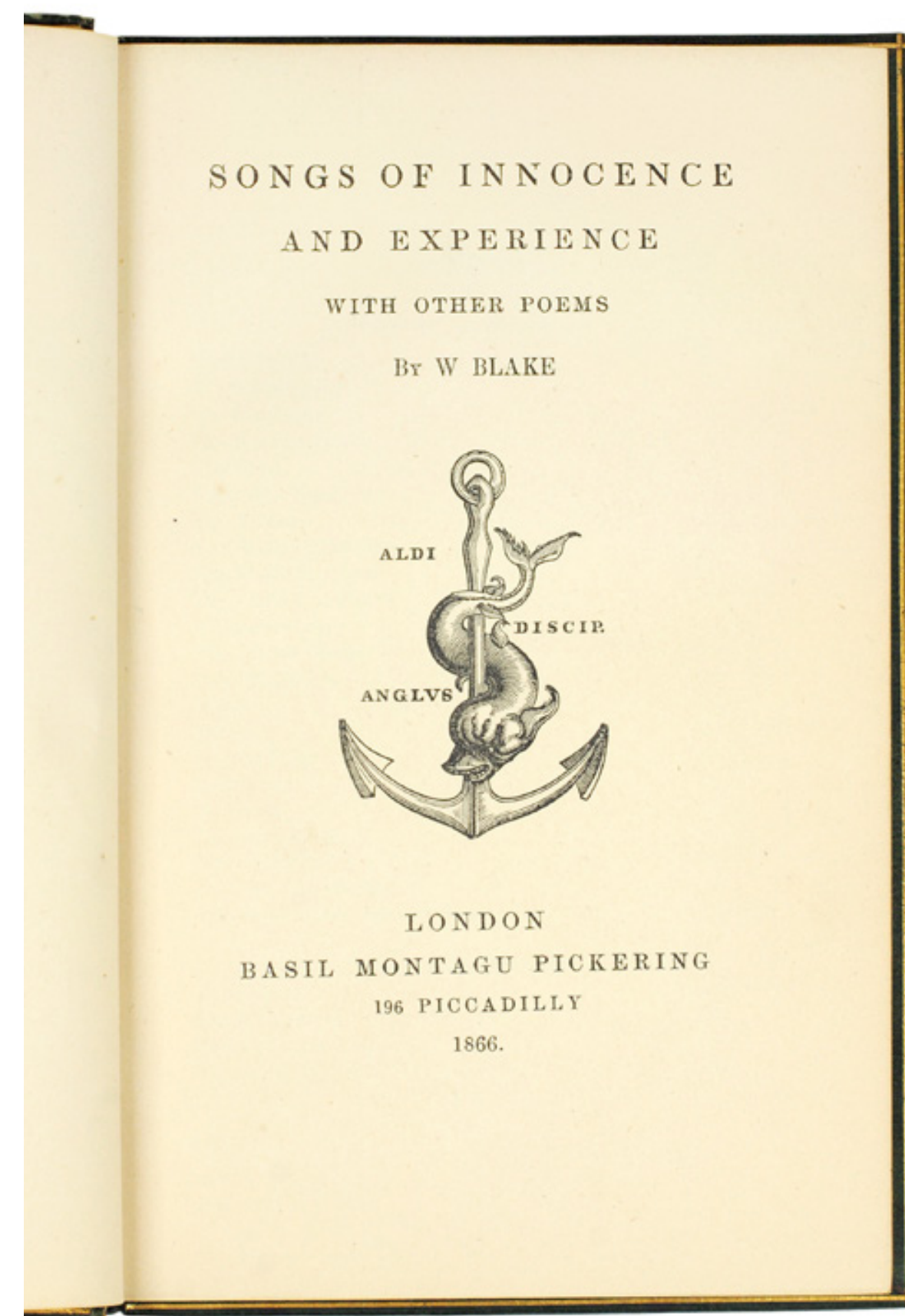
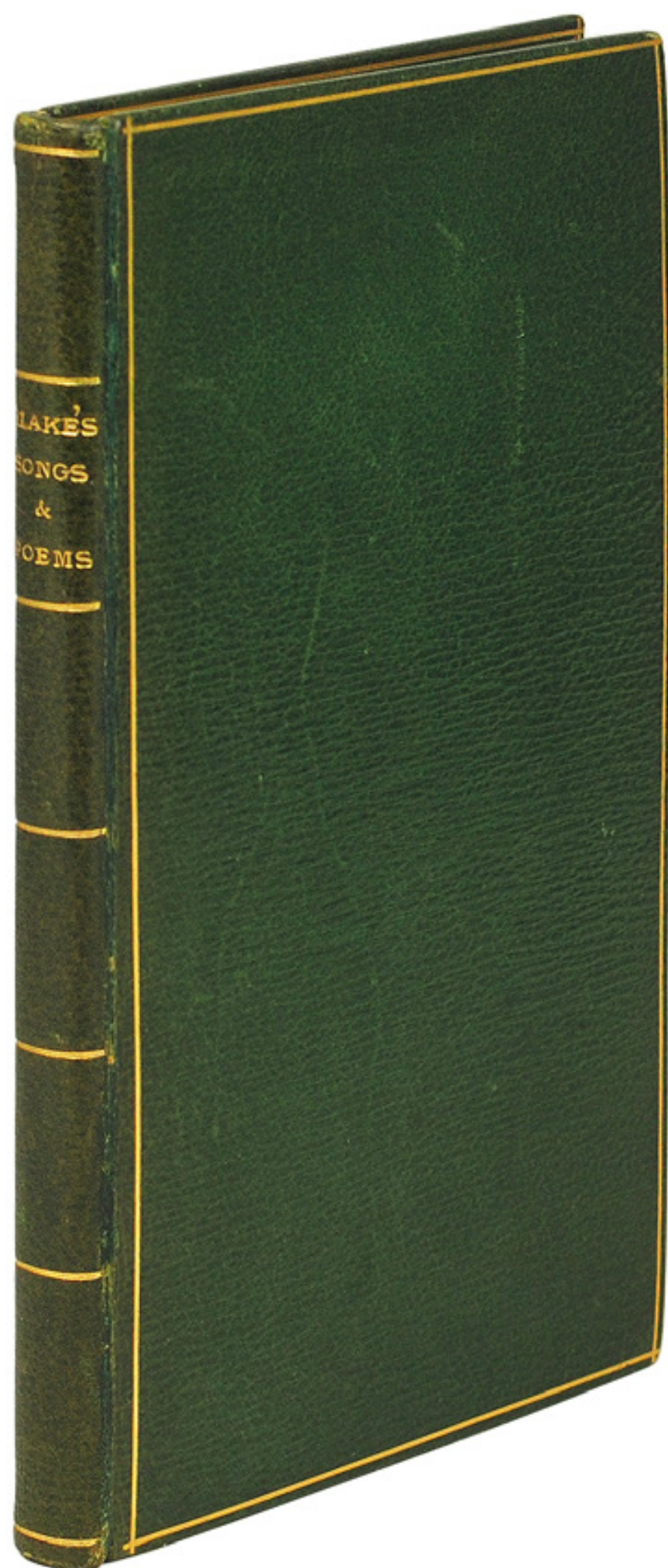
§ First edition, first issue of the book (no state variance in the plate), with a very early pencil inscription from one woman to another (illegible) repeated on the next leaf. One of the rarest of all of the plates designed and engraved by Blake. There was a reissue dated 1826 as part of the title, probably published late in 1825. The plate, titled 'The Hiding of Moses' was the last plate designed and engraved by Blake himself for a commercial publication; the original drawing 'Moses placed in the Ark of Bulrushes,' which closely echoes a tempera now untraced that was executed some 25 years earlier, is in the Huntington Library. Bentley, *Blake Books*, 490B. Easson and Essick, *William Blake Book Illustrator*, Vol. I, XI (recording the Rosenwald proof and 3 copies). Keynes, *Blake Studies*, XIX (recording 7 variants but not mentioning the 1826 printing). (124596) \$30,000

Rare unexpurgated issue of an important typographic edition of the Songs

3. BLAKE, WILLIAM. *Songs of Innocence and Experience with Other Poems*. London: Pickering, 1866.

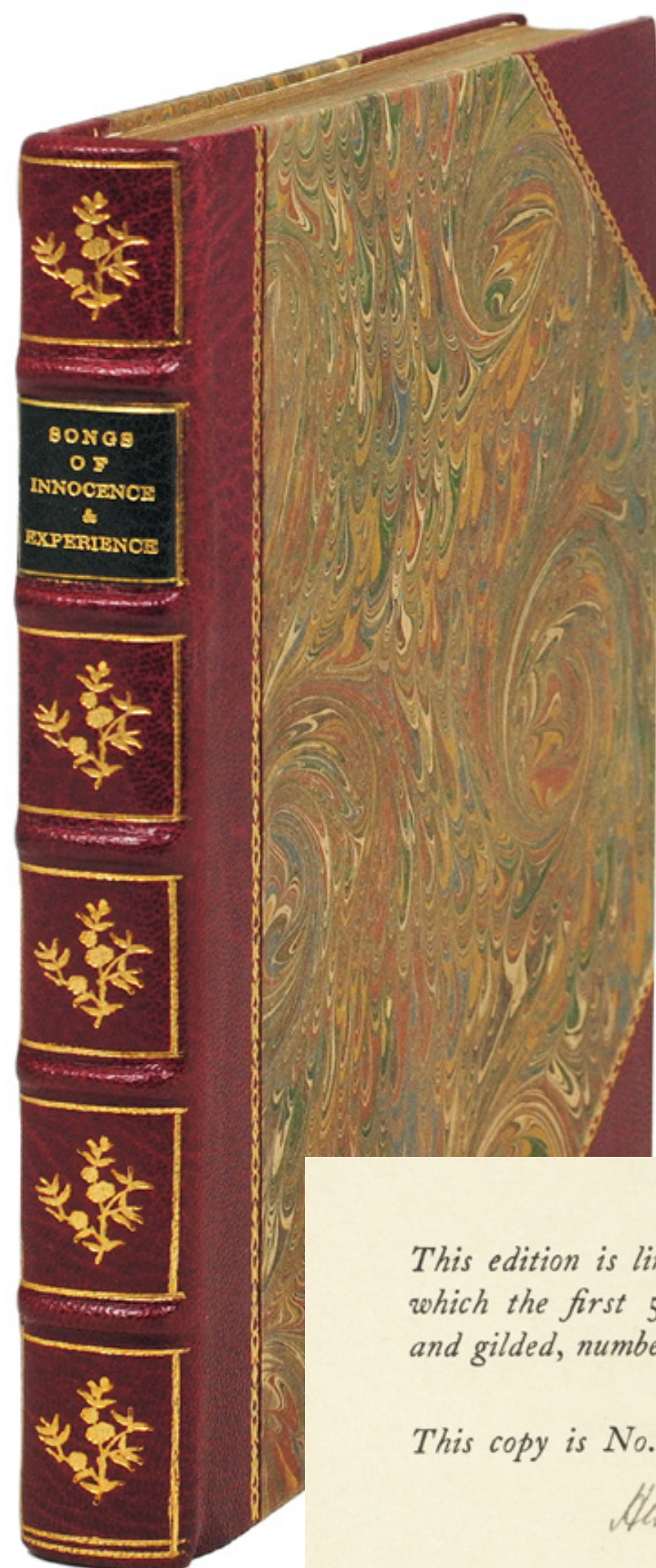
8vo, xii, 108 pp. Original full green straight-grain morocco extra, gilt edges, a brilliant copy in virtually flawless condition with the Pickering bookseller's label at front.

§ The first appearance of the most important edition of Blake to that time, with two previously unpublished poems here printed for the first time. Although a typographic issue of the Songs had appeared in 1839 and Gilchrist and Rossetti had included them in the 1863 biography, neither of those versions were faithful to Blake's original text, with Rossetti in particular standing accused of efforts at "improvement." The editor of this edition, R. H. Shepherd, gives for the first time in accessible form the exact text of Blake's idiosyncratic engraved publications of 1789 and 1794 (only twenty-two complete copies of each of which survive). This is the rare unexpurgated issue that includes the lines from "Mary" and from "Auguries of Innocence" which contain the word "whore." Bentley, *Blake Books*, 335A. (124572) \$1750



Meticulous facsimile created using Blake's own methods, limited to 51 copies

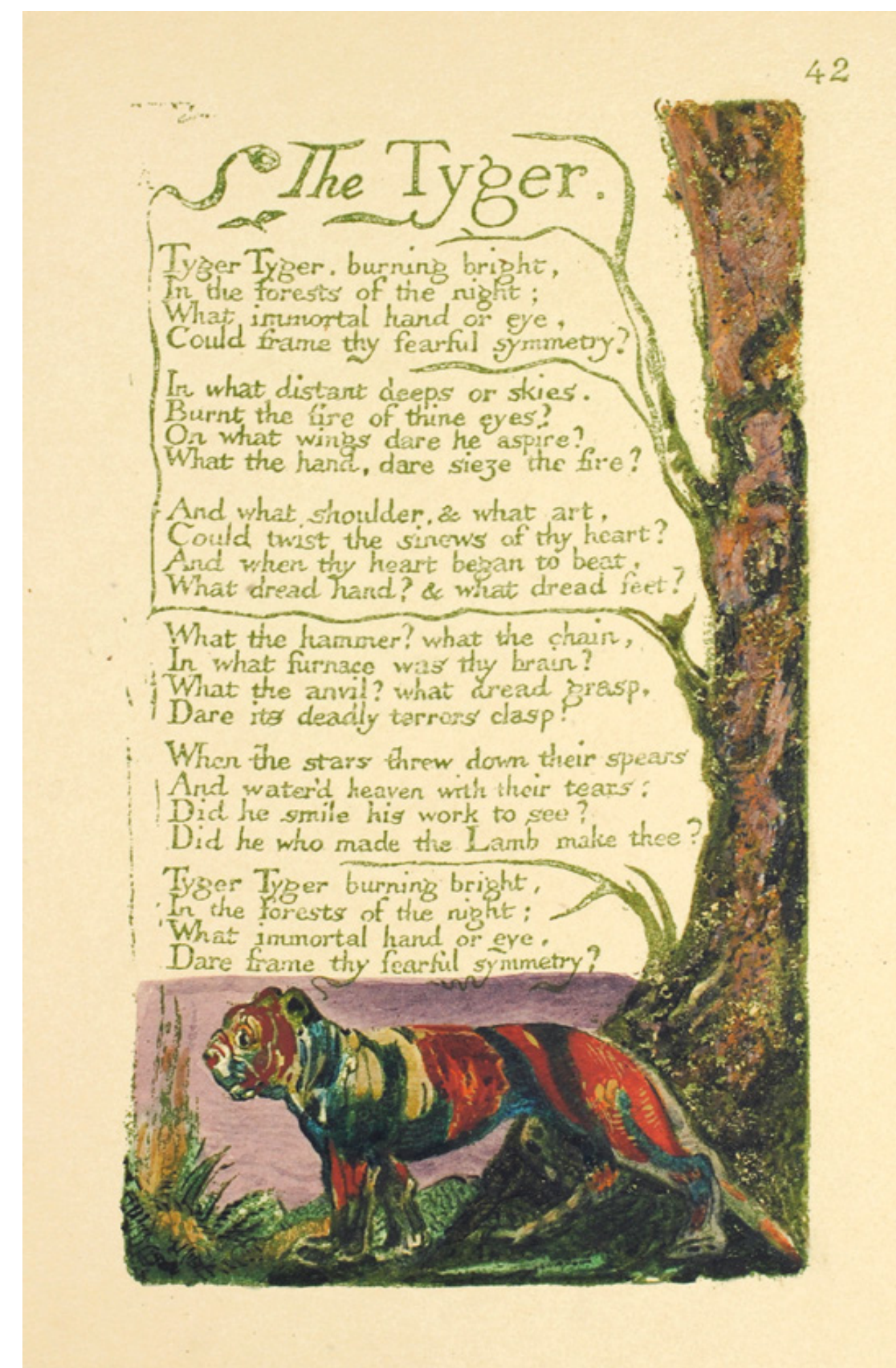
4. BLAKE, WILLIAM. *Songs of Innocence and of Experience, shewing the Two Contrary States of the Human Soul*. Liverpool: Henry Young and Sons, 1923.



Small 4to, (7) pages of text, 54 illuminated leaves guarded with tissues. Modern half red morocco, marbled boards, a fine copy.

§ Limited to 51 copies, this is copy #13 colored by Samuel Hurd from the original in the British Museum. This facsimile was executed over a period of 8 1/2 years using the same methods by which Blake printed the original. The British Museum copy differs substantially from all other copies especially in the coloring; thus comparison of this example with the Trianon Press facsimile gives quite an insight into Blake's changing sentiments towards this his most famous work. Plate

42, The Tyger, is a good example of how differently he treated one of his best known images over a period of time. Bentley, *Blake Books*, 178. (122879) \$5500



This edition is limited to 151 copies, of which the first 51 copies are coloured and gilded, numbered and signed.

This copy is No. 13.....

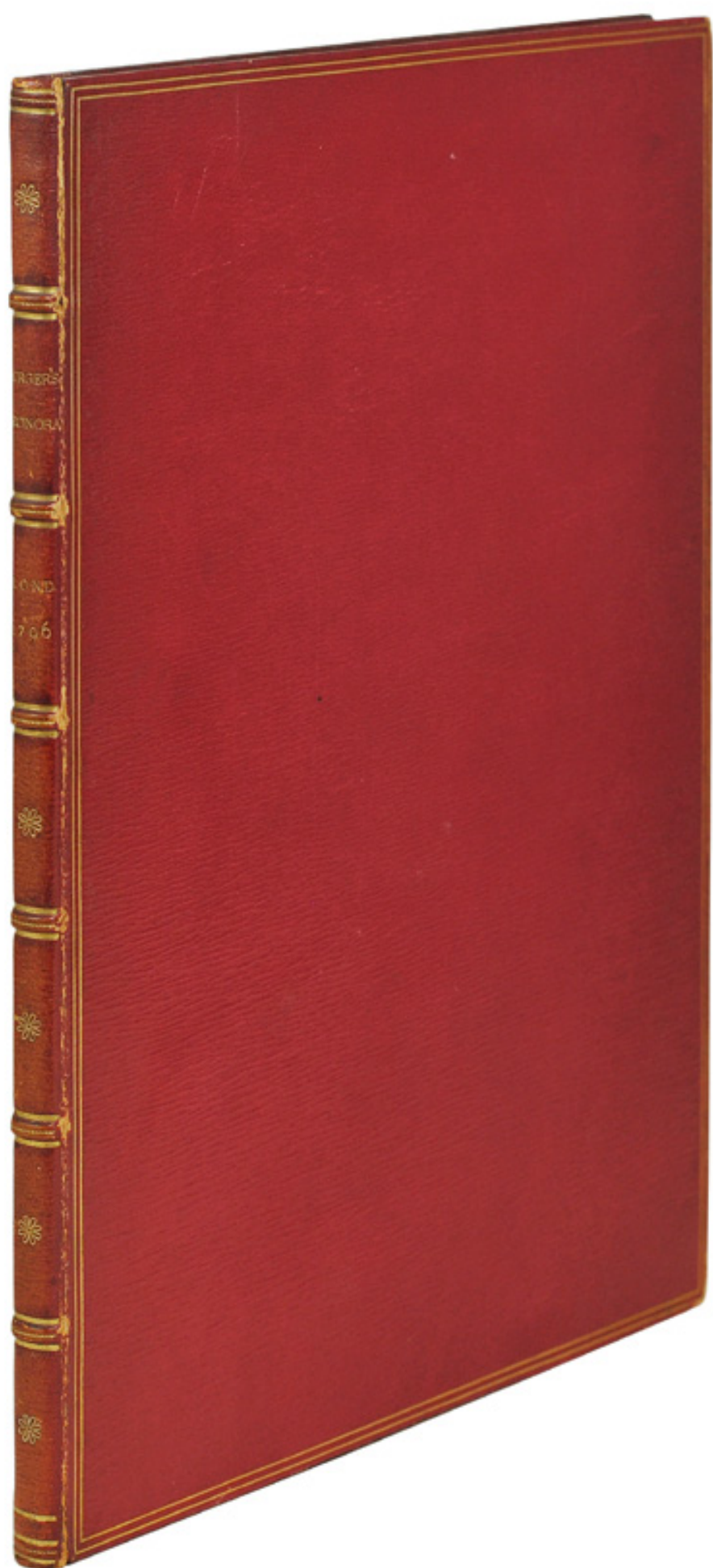
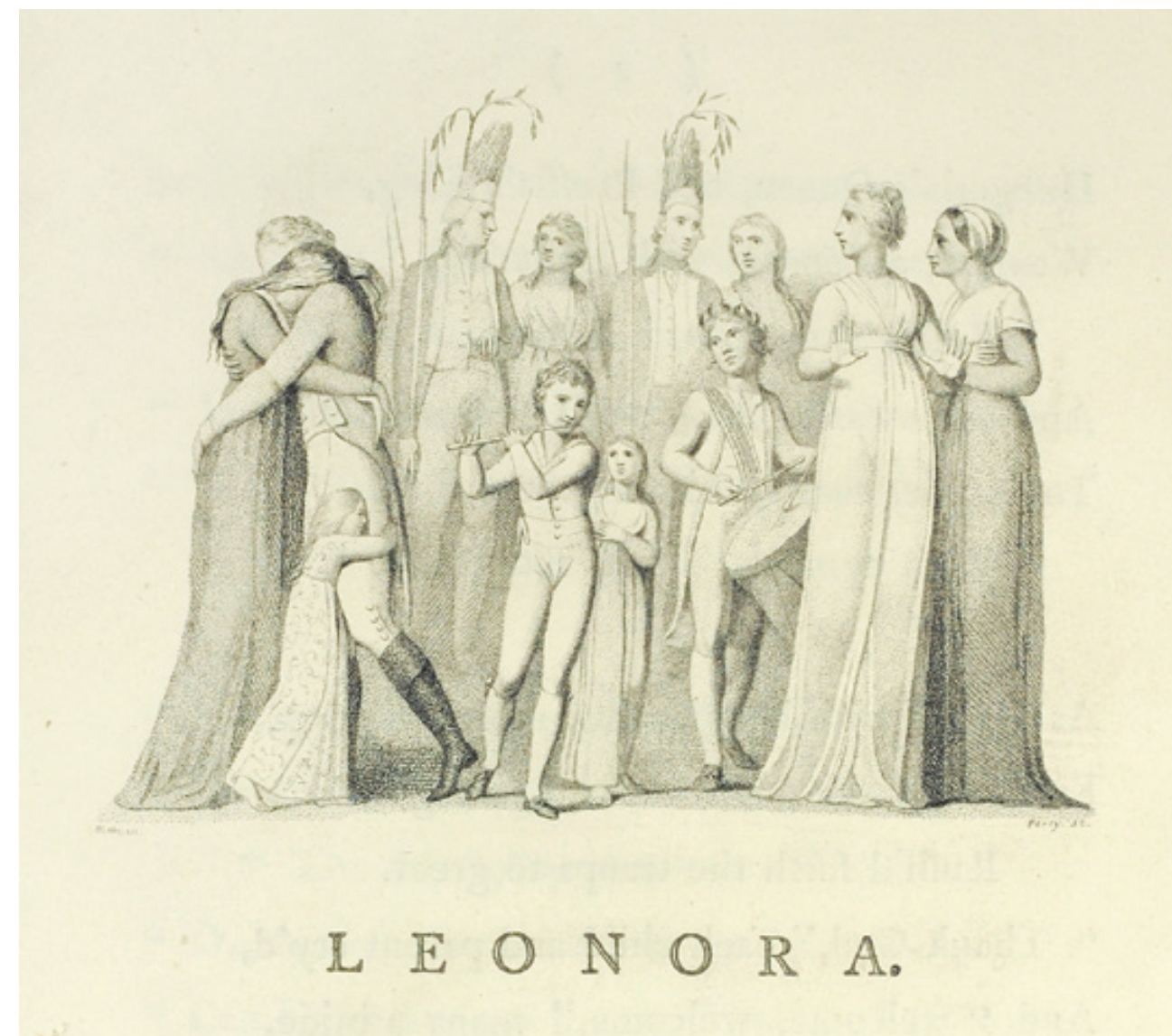
Henry Young & Sons Ltd

One of the rarest letterpress books to contain illustrations designed by Blake

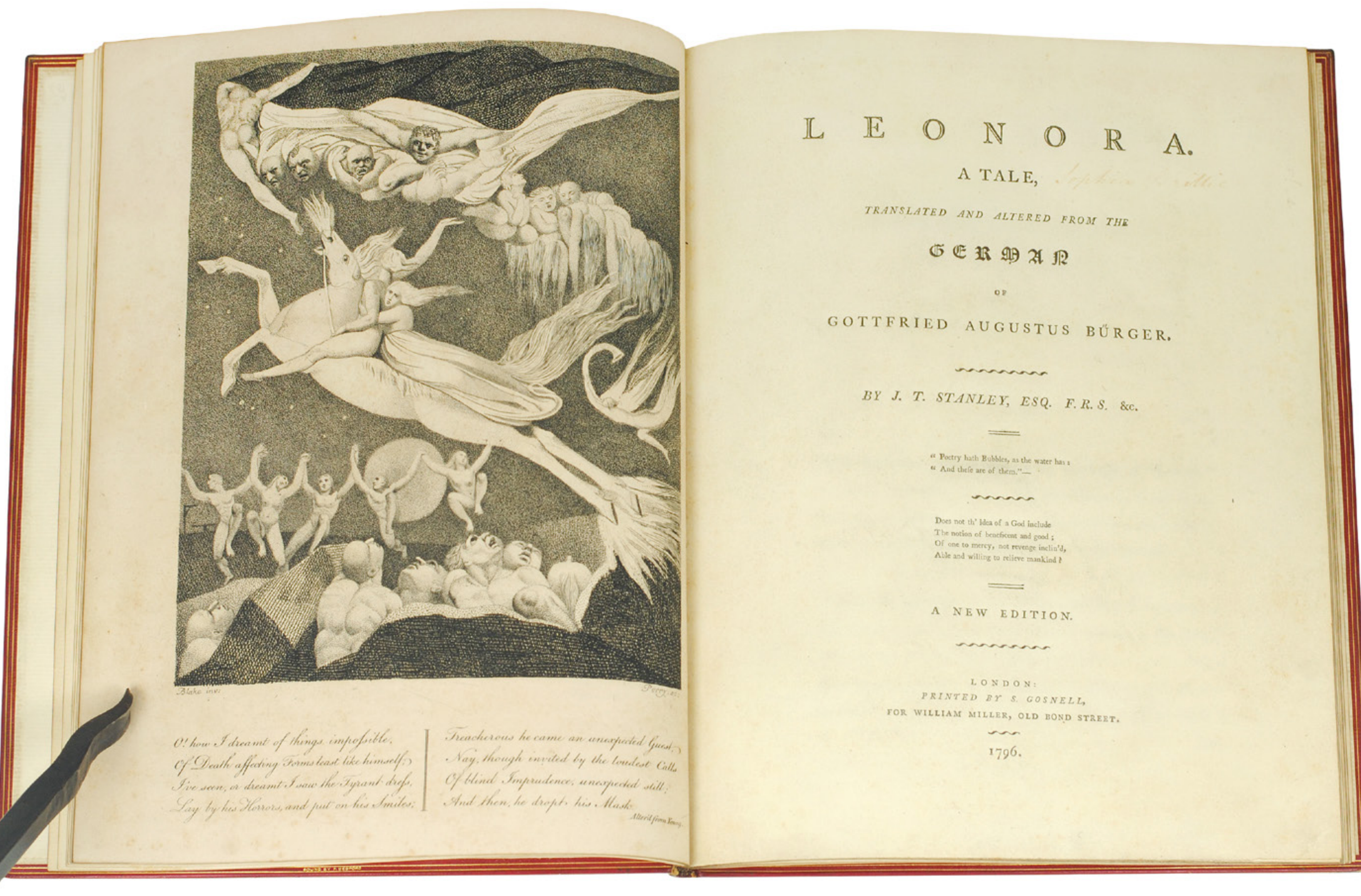
5. BLAKE, WILLIAM. BURGER, G. A. STANLEY, J. T., TRANSLATOR. *Leonora. A Tale, Translated and altered from the German of Gottfried Augustus Burger.* London: by S. Gosnell for William Miller, 1796.

Slim 4to, xi, 16 pp. With a frontispiece and 2 illustrations (headpiece and tailpiece) designed by Blake and engraved by Perry. Later full red straight-grain morocco, gilt-lettered backstrip, a fine copy with a faded inscription on the title-page “Sophia Baillie.”

§ First edition with Blake’s illustrations, ridiculed in the press upon publication. One of the rarest letterpress books to contain illustrations designed by Blake. Four copies have sold in the last 40 years; two have appeared at auction. The year 1796 saw three translations of Burger’s Lenore, one by J. T. Stanley, one by H. J. Pye, the Poet Laureate, and a third by W. R. Spencer, with designs by Lady Diana Beauclerk. Blake was commissioned to create three illustrations for the Stanley translation, including the frontispiece, “Lenore, clasping her spectral bridegroom,” which is famous for supposedly having hung as a separate print in C.G. Jung’s office. The *British Critic* for September, 1796, spitefully compared Lady Diana’s pictures with those of Blake’s: “We are highly impressed by the propriety, decorum and grace which characterizes all the figures of this elegant artist [Lady Beauclerk], even those of a preternatural kind; forming a most striking contrast to the distorted, absurd and impossible monsters exhibited in the frontispiece to Mr. Stanley’s last edition [i.e. Blake’s design]. Nor can we pass by this opportunity of execrating that detestable taste, founded on the depraved fancy of one



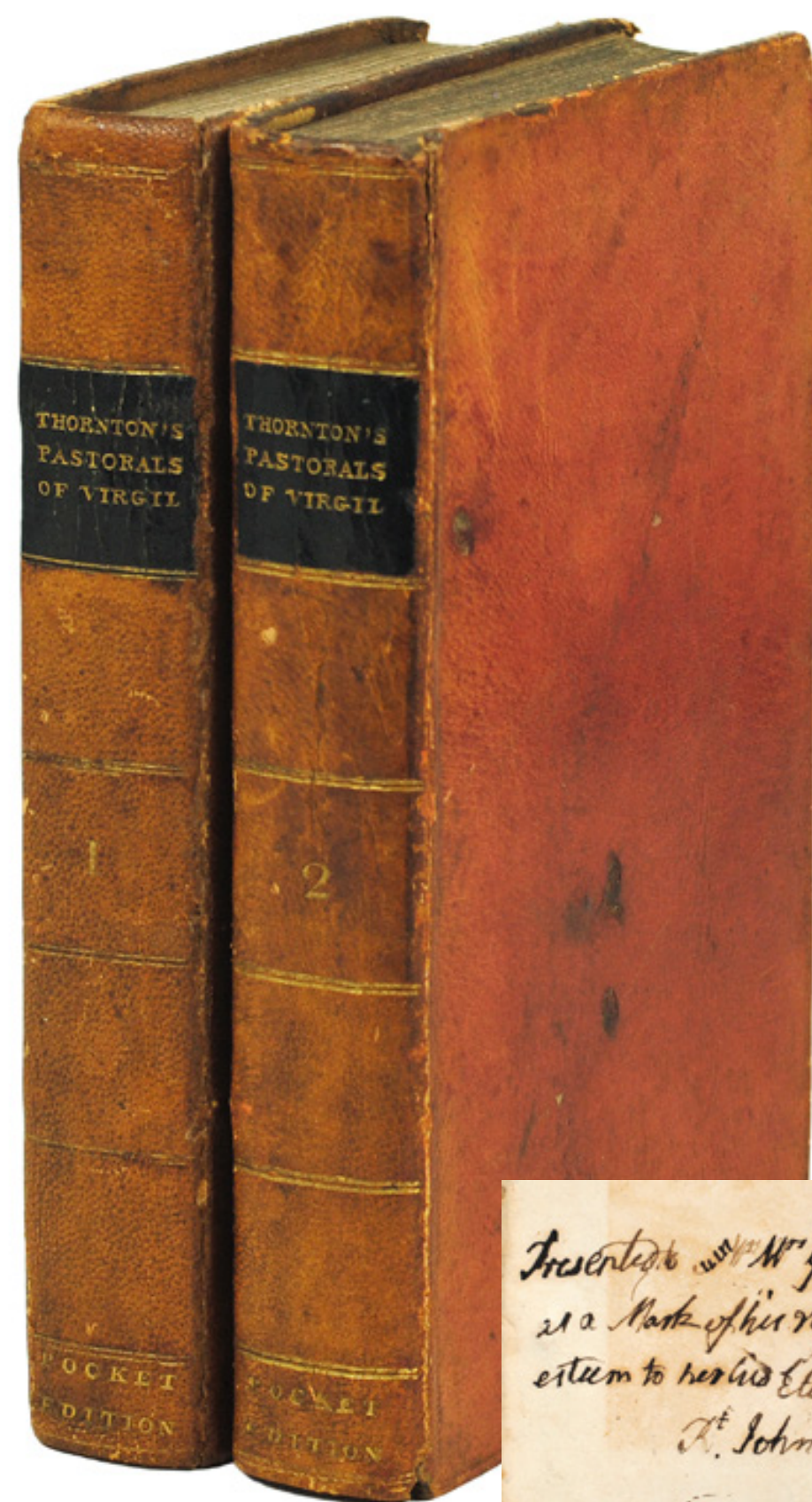
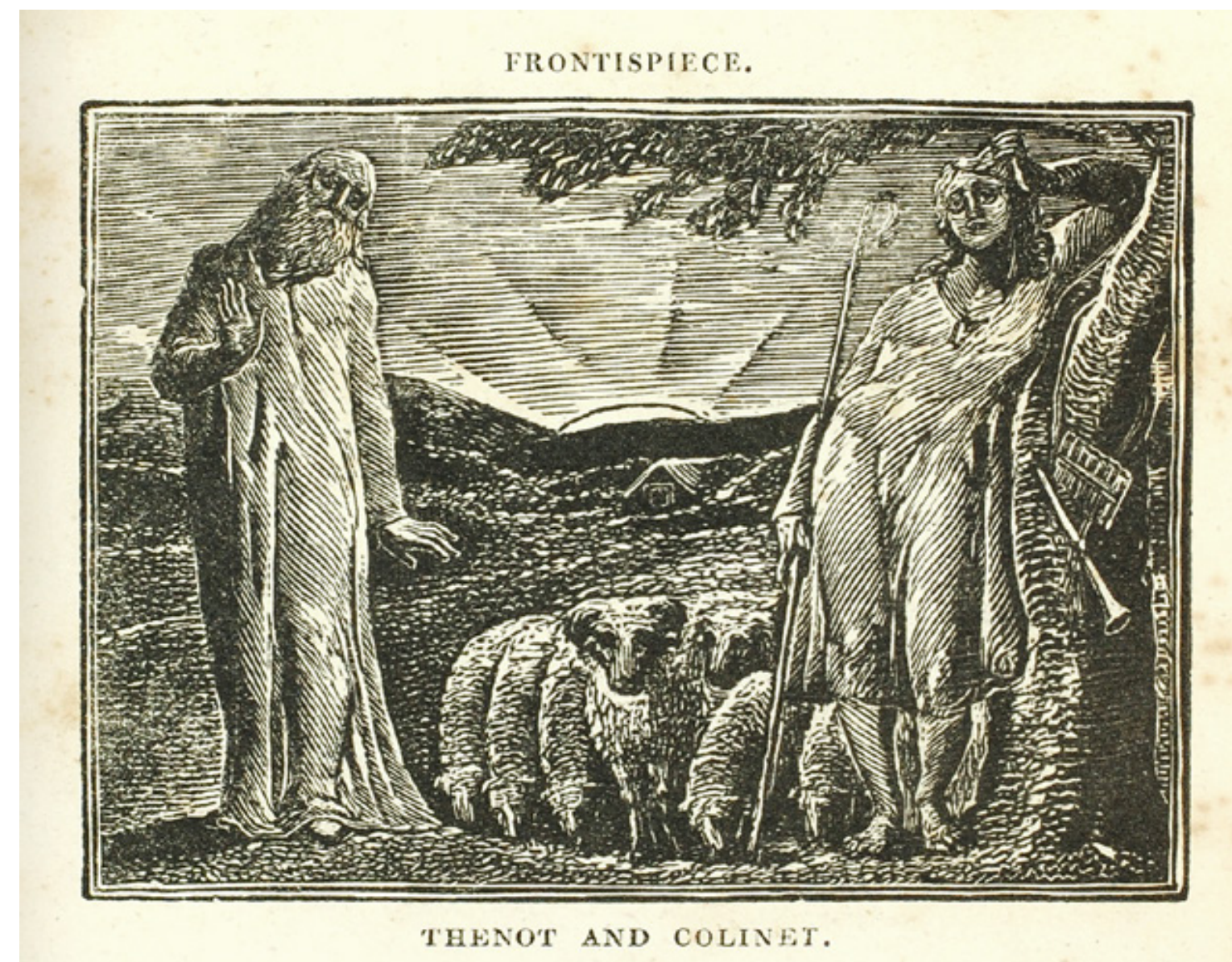
man of genius, which substitutes deformity and extravagance for force and expression, and draws men and women without skin, with their joints all dislocated; or imaginary beings which neither can nor ought to exist.” The Analytical Review chimed in with comments including “perfectly ludicrous, instead of terrific.” Bentley, *Blake Books*, 440. Eason and Essick, *William Blake Book Illustrator*, vol. 2, XLVI. Bindman, *Complete Graphic Works of Blake*, 380-382. (124644) \$19,750



Blake's only woodcuts

6. BLAKE, WILLIAM. THORNTON, ROBERT JOHN. *The Pastorals of Virgil...* London: 1821.

2 vols., small 8vo, xii (-vii/viii), 12, xxiv (-i/iv), 214; [I], [215]-592 pp. With an engraved frontispiece to each volume, and 230 illustrations including 17 woodcuts and 6 engraved plates by Blake, and four other designs by Blake engraved by others. Original full rose sheep, backstrips lettered in gilt, slight wear to joints, vol. 1 invisibly repaired. A very fine set internally perfect. Enclosed in a modern protective box.



Presented with Mr Goldsmith's
as a mark of his regard
esteem to her late eldest daughter
R. John Thornton. B.

§ Presentation copy inscribed by Thornton to his daughter. A very fine copy of a scarce work in any condition as it was issued for use in schools; the impressions of the woodcuts in this copy are the richest I have ever seen. Blake contributed

17 woodcuts to this volume (as well as 10 other plates, of which he engraved six) which were not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs before they were trimmed are now extant. These blocks have remained amongst the most influential woodcuts in the history of British art and their influence can be seen from Calvert and Palmer all the way up to the present day. The blocks were saved by Linnell and were printed not long after Blake's death as separate impressions, and again in 1977 as a set by Iain Bain (see below). Any impressions are now very hard to find. For a full discussion of this wonderful book, see Essick's masterly monograph *A Troubled Paradise...* (San Francisco: John Windle, 1999). Bentley, *Blake Books*, 504. Bindman 602-18. Easson and Essick I, X. (107152) \$67,500

To face page 14.

ILLUSTRATIONS OF IMITATION OF ECLOGUE I.



COLINET.



THENOT.



COLINET and THENOT.



COLINET.

To face page 16.

ILLUSTRATIONS OF IMITATION OF ECLOGUE I.



THENOT.



COLINET.



COLINET.



THENOT.

Limited to 150 sets, printed from the original blocks

7. BLAKE, WILLIAM. BAIN, IAIN. *Wood Engravings of William Blake. 17 Subjects commissioned by Dr. Robert Thornton for his Virgil of 1821. Newly printed from the original blocks now in the British Museum. Introduction by Andrew Wilton.*

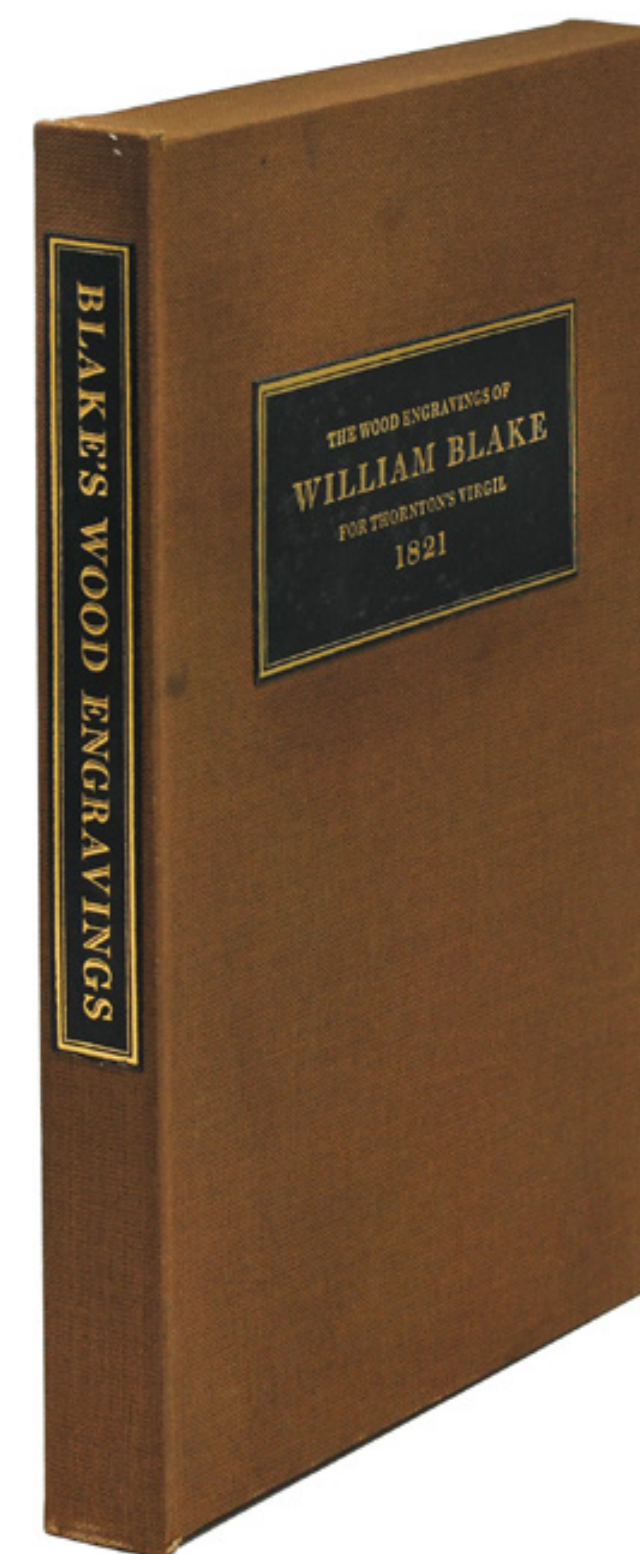
London: BM Publications Ltd., 1977.

8vo, introductory pamphlet and 17 woodcuts on special paper, each in an individual folder, all contained in a brown cloth folding box with black leather gilt-lettered labels on upper cover and backstrip. As issued in the original BM-issued numbered cardboard box; a few prints and mounts are slightly foxed, a little musty from storage, a couple of spots on the cloth box.

§ Limited to 150 sets, this superb reprinting of Blake's only woodcuts from the original blocks

was executed by Iain Bain (the Bewick authority) and sold out immediately. Very few sets have since come to market as most were purchased by institutions. The

accompanying commentary volume includes an introduction by Lord Clark, a technical account of the printing of the blocks by Bain and David Chambers, an essay on the engravings by Andrew Wilton, and the text of Ambrose Phillip's "Imitation of Virgil's First Eclogue," which the illustrations were made to accompany. Bentley, *Blake Books Supplement*, p.262. (110500) \$12,500



Eclectic Acquisitions

Crucible of the personal computing revolution

8. [COMPUTER HISTORY].MOORE, FRED (EDITOR). *The Homebrew Computer Club / Amateur Computer Users Group Newsletter [Issues 1, 2, 4, 5, 6]*. Menlo Park, CA: March-August 1975.

5 issues, Xeroxed. Issues 1, 2, 4, and 5 on letter sheets stapled in the top right corner. (1: 3pp. on 3 sheets. 2: 7pp. on 4 sheets. 4: 4pp. on 2 sheets. 5: 6pp. on 3 sheets.) Issue 6 is 8pp. on two folded sheets. Each issue stamped and addressed to member

John Neves on verso of last page. Expected mailing folds, occasional notes, underlinings, and coffee stains, very good.

§ A founding document of the Information Age, the legendary Homebrew Computer Club Newsletter. Volume 1, Issues 1-6 (lacking issue 3), each issue addressed to club member John Neves. All issues are extremely rare: this series includes the only recorded complete copy of issue 1.

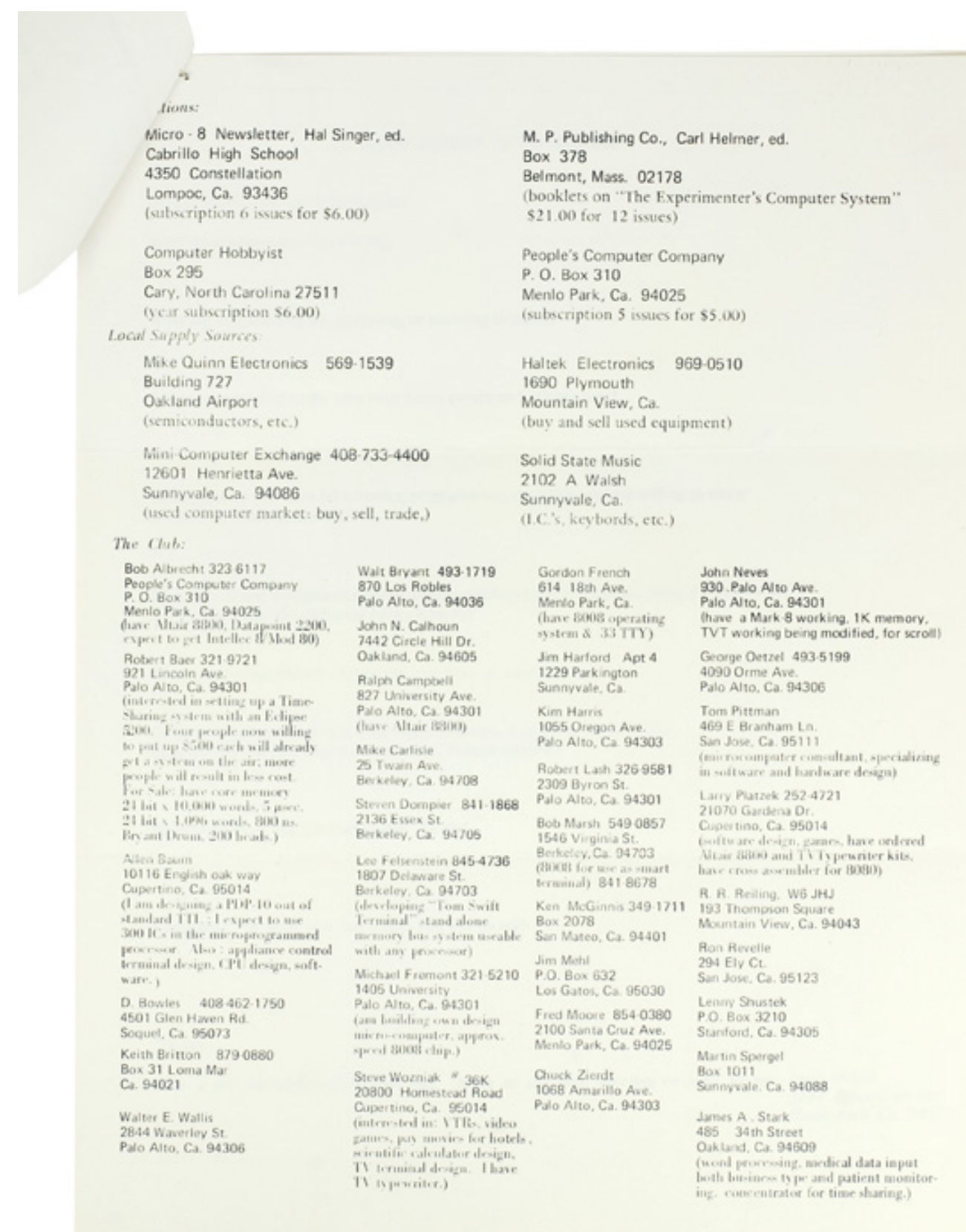
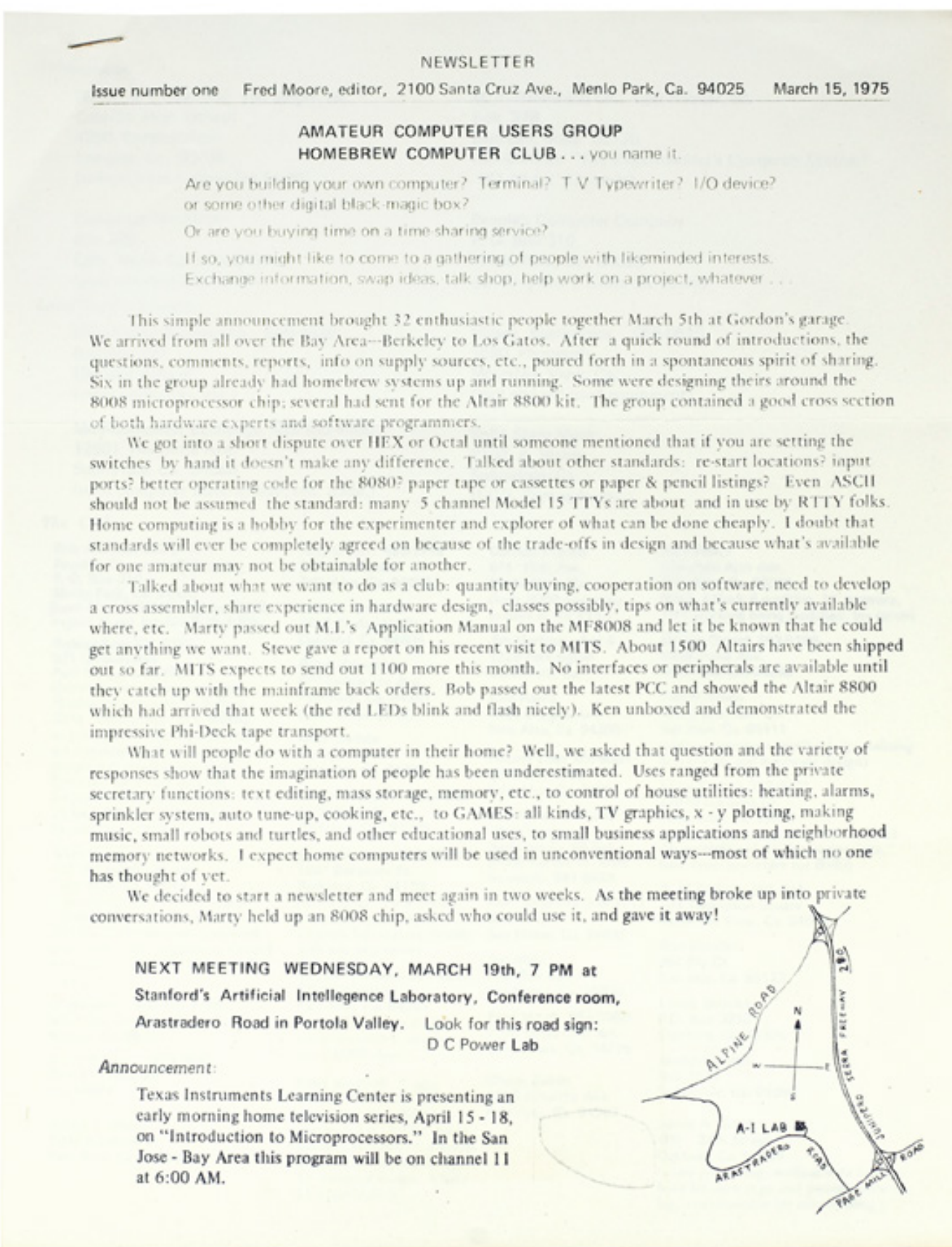
The Homebrew Computer Club was the first and most important meeting place of the people who invented personal computing. The first amateur computer club in the Bay Area, it became the clearinghouse for new ideas, a “swap meet” for code and for hardware, and a place to meet collaborators. “The open exchange of ideas that went on at its biweekly meetings did as much as anything to jump



start the entire personal-computing revolution. It was the crucible for an entire industry.” (Harry McCracken, *Time Magazine*, Nov 12, 2013). Dozens of pioneering personal computer companies, including Apple Computer, grew out of the small Homebrew community.

Issue 1 records the first meeting of the club held in Menlo Park on March 5, 1971, in the garage of Gordon French, and includes the names and addresses of the 32 founding members including Fred Moore, Steve Wozniak, and Robert Marsh.

(Attendees at that first meeting were asked “What will people do with a computer in their home? - Issue 1 records some of their replies.) By Issue 6, just five months after club’s first meeting, the new editor Robert Reiling celebrates a mailing list roster of almost 300 people.



The newsletter played a crucial role connecting members and disseminating ideas. Distributed for free, it reported the lively conversations at meetings, described breakthroughs and inventions (Jobs debuted the prototype of Apple-1 at the club in July 1976), and provided a platform for debate (Bill Gates’s famous “Open Letter to Hobbyists” was published in the newsletter in 1976). Local resources were listed and the names, contact details, and interests of members were shared. Advertisements placed by members for each other, seeking software, hardware, and collaborators, reveal the creativity, the openness, and the sheer energy of these early players in the game to change the world.

Cheaply produced and ephemeral by nature, it is unclear how many members thought to preserve their copies. These early issues, produced in small quantities, appear to have almost vanished. (A “Treasury” item in issue #1 records that \$4.00 was spent on postage for issue #1. Since the stamp on the newsletter was for 10c, it suggests just 40 copies were mailed.)

No copy of any issue is recorded for sale or at auction. Worldcat lists issues at only two institutions: Stanford University’s Silicone Valley Ephemera Collection contains issues published between 1976-1987, but none from 1975; Stanford’s Lisa Loop Papers may contain earlier issues but they are not detailed in the finding aid. The University of Minnesota’s Babbage Institute holds a long but very incomplete series of issues, the earliest being issue 6. To Stanford and Minnesota can be added the Computer History Museum in Mountain View, CA, which holds all ten issues of Vol.1 (1975), including the only recorded copy of issue 1 - unfortunately it lacks 2 of the 3 pages.

A newsletter that changed the world. Its influence is impossible to overstate. (124618) \$150,000

“The Homebrew Computer Club was the most important event of my life. I lived for it... I always tried to get the next stage of my computer done by the meeting. And I don’t think I ever failed to do so... it was the most important thing happening in the world. It was like a revolution that I’d never seen. You read about technological revolutions, the Industrial Revolution, and here was one of those sorts of things happening and I was a part of it.”

- Steve Wozniack

The birth of personal computing is announced to the world

9. [COMPUTER HISTORY]. GATES, BILL, ET AL. *Scientific American -- QST -- Radio Electronics -- Popular Electronics -- Byte Magazine -- Altair Users Group (Computer Notes)*. Various publishers and places: 1971-1976.

9 groups of material in original format, as issued and generally in very good condition. See below for details.

§ A fascinating collection of magazines and newsletters assembled for the advertisements and announcements which document the birth of Microsoft and the personal computer. The collection includes:

(1) Scientific American Sept. 1971, first advertisement for a personal computer on p. 194.

(2) QST March 1974 the first ad for the first minicomputer on p. 154.

(3) Radio-Electronics July 1974 pp.29-33: Titus, Build the Mark 8 Minicomputer.

(4) Popular Electronics Jan. 1975 pp. 33-38: Roberts and Yates: Altair 8800 Minicomputer part 1.

(5) (the same) Feb. 1975 pp. 56-58 Altair 8800 Minicomputer part 2.

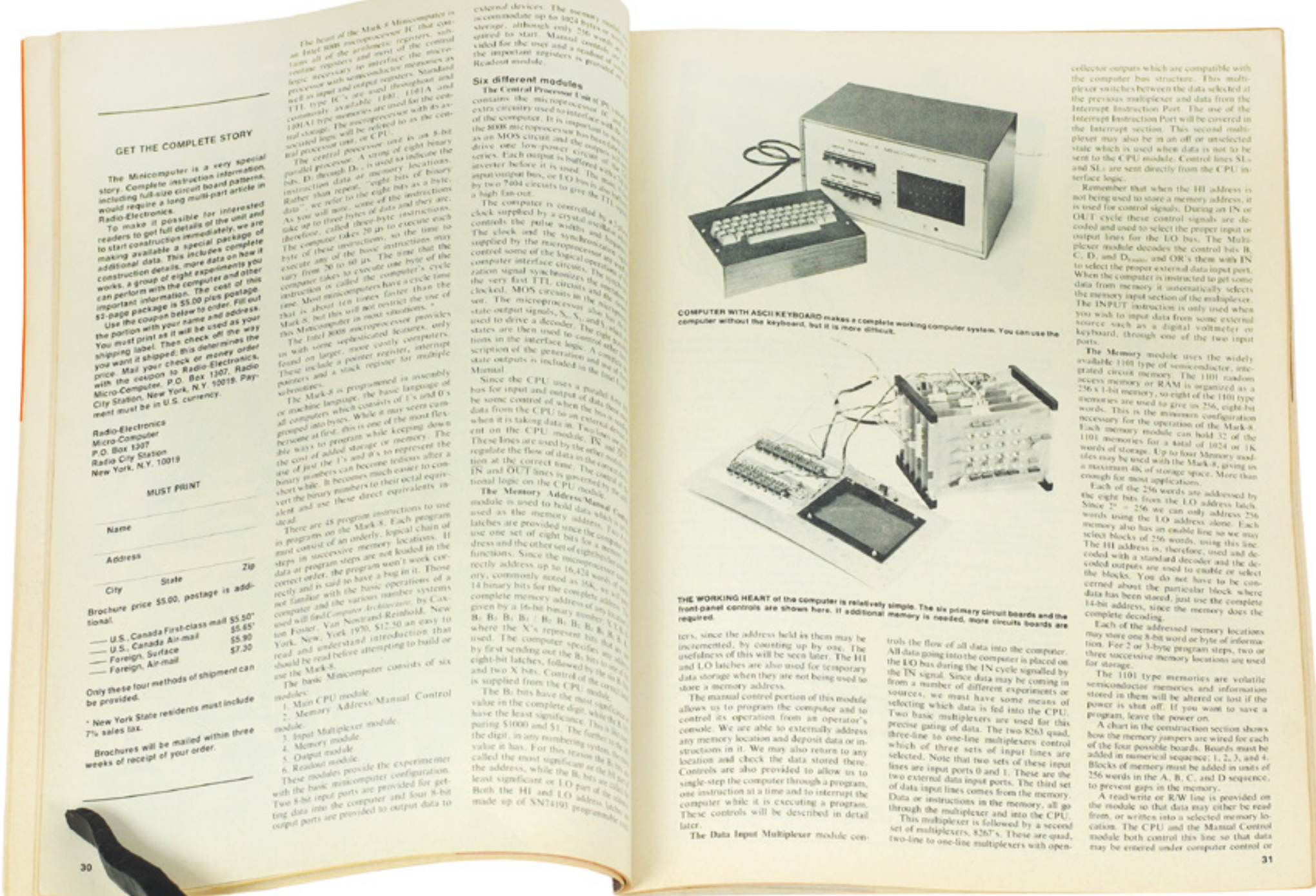




(6) Byte Magazine Sept. 1975--Jan. 1976. The revolution begins.

(7) Computer Notes (Altair Users Group) Nov.- Dec. 1975. P. 19 Bill Gates on the status of BASIC, originally on paper tape, first revealed in March 1975 one month before Gates and Allen founded Microsoft.

(8) Computer Notes (Altair Users Group) Jan. 1976 announces the first Altair Convention. P. 13 Gates on programming and p. 14 Gates on software.



(9) Computer Notes (Altair Users Group) Feb. 1976. P. 3 Gates: An Open Letter to Hobbyists, outlining the Microsoft business model and clarifying the distinction between proprietary and open-source software. Altair licensed Microsoft BASIC.

Foundational documents heralding one of the most important scientific achievements of humankind. In July 1975 the first computer store opened (in L.A.). In March 1976 Albuquerque hosted the first World Altair Computer Conference (see #8).” John Doerr, a Silicon Valley investor from the earliest days, once opined that, with Apple and Microsoft opening with months of each other, “it was the greatest legal creation of wealth in the history of the planet.” (124626) \$9750

A rare complete set

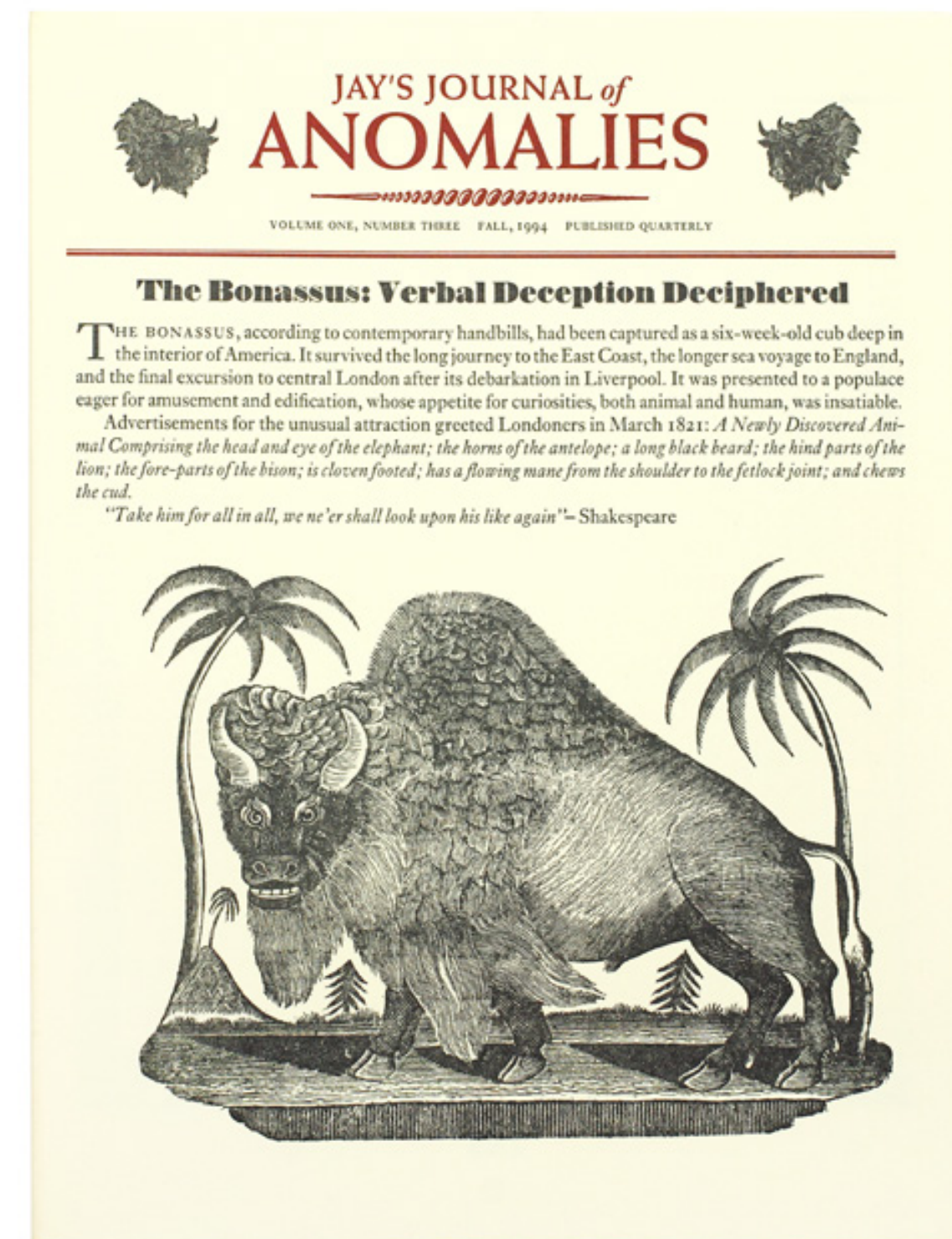
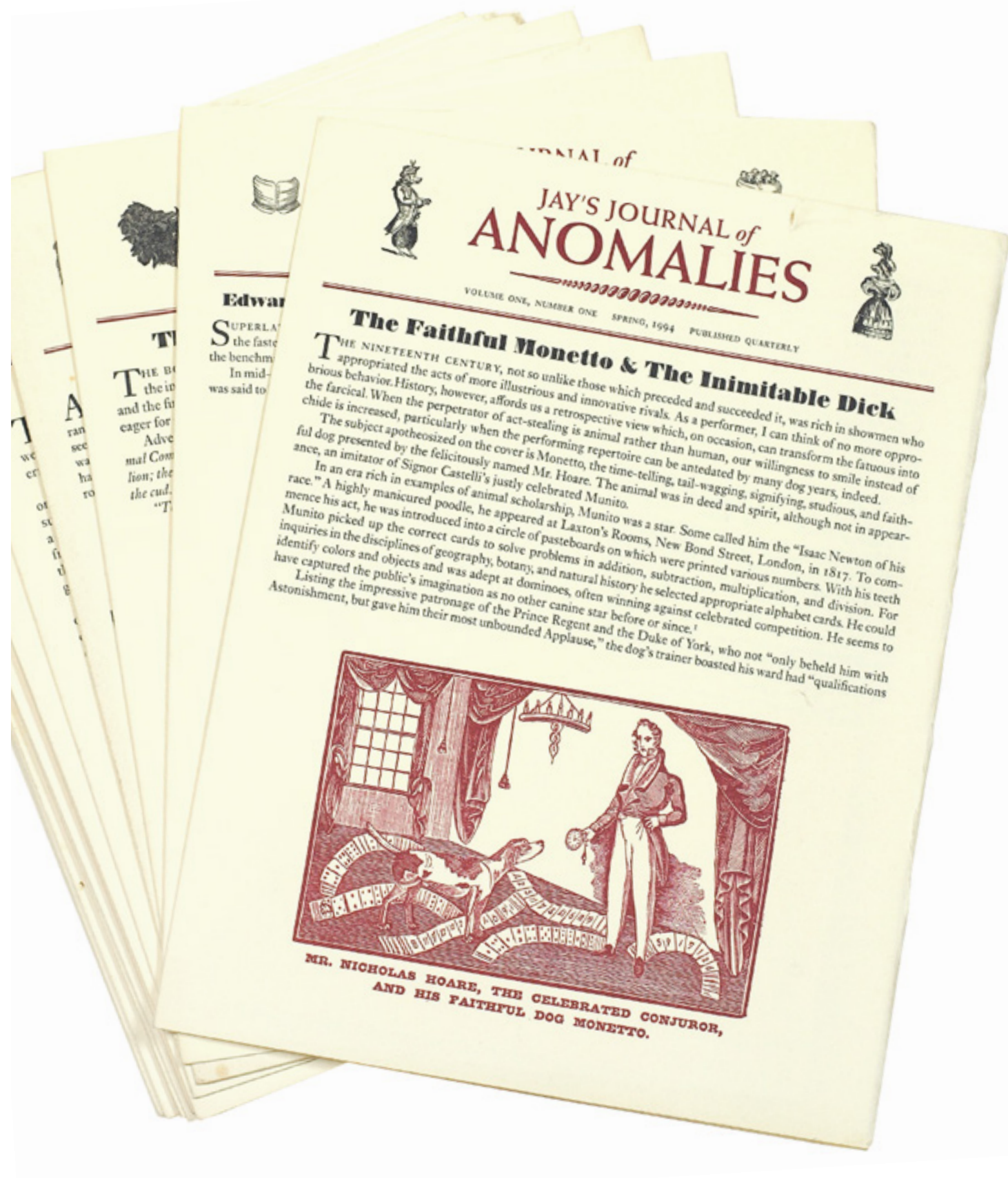
10. JAY, RICKY. DAILEY, VICTORIA. *Jay's Journal of Anomalies [Complete Set]*. Los Angeles: W & V Dailey Rare Books, 1994-2000.

16 parts, 4to, each being bifolled broadsides, cover and interior pages, with woodcut and tipped-in color illustrations throughout; includes much associated ephemera. Small tear to top margin of part one with no loss, in fine condition as issued, the

publisher's own set.

§ First edition, a rare complete set being the publisher's own set. A finely printed (by Pat Reagh), well-written and beautifully illustrated periodical from one of the most famous magicians in the world. Jay wrote several books, appeared in (and wrote) a number

of films and TV shows such as *Boogie Nights* and *Deadwood*, and had many one-man shows in Las Vegas and NYC etc.; in addition, his collection of extraordinary rare books, artifacts, and artwork based on magic and (as Ricky called them) "deceptive practices" was possibly unequalled. The Jay Collection was sold at auction at Sotheby's in 2021. (124627) \$7950



Extra-illustrated with 28 original pages of sketches by Flaxman

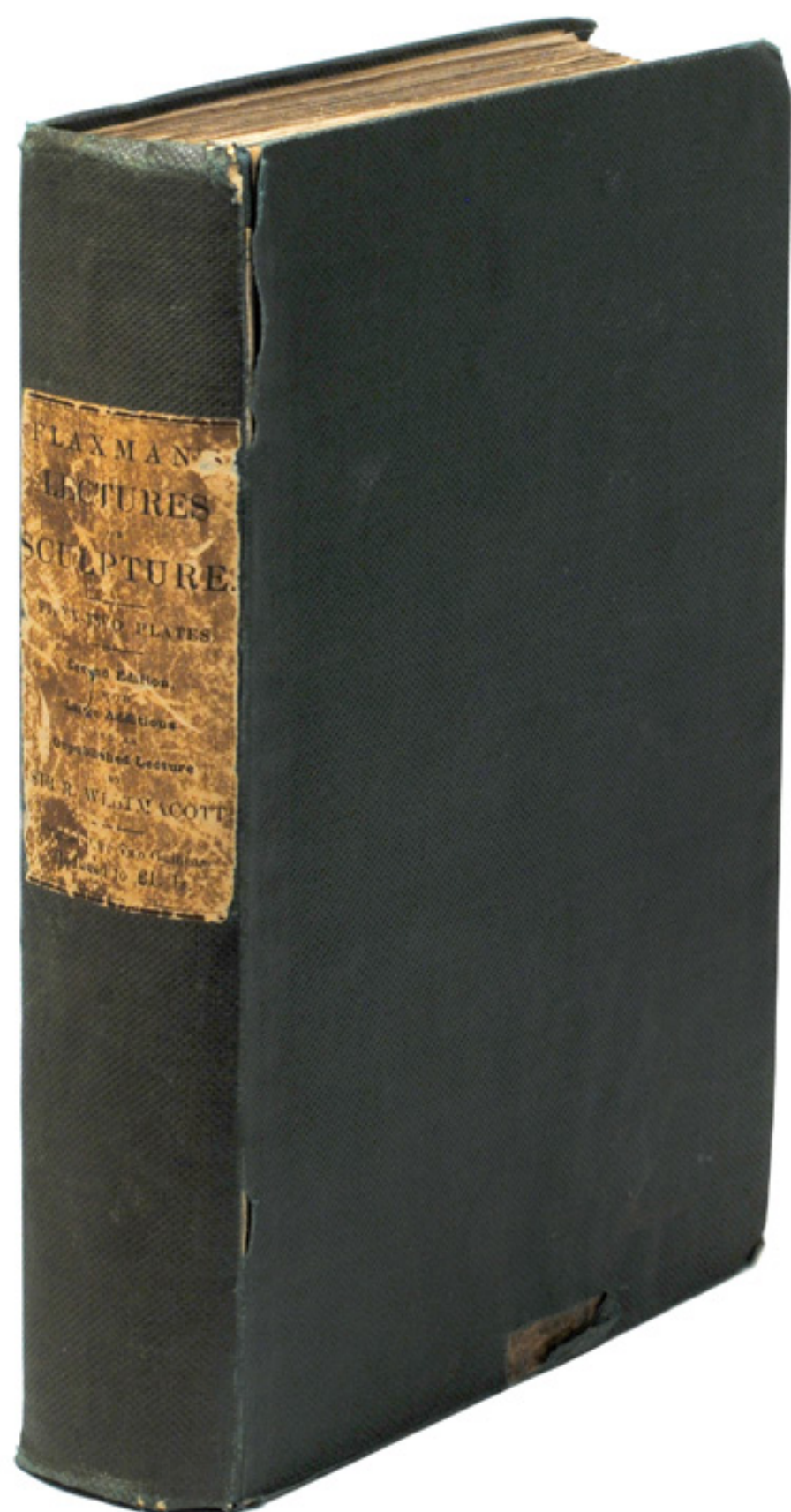
11. FLAXMAN, JOHN. *Lectures on Sculpture, as delivered before the President and Members of the Royal Academy. Second edition.* London, Henry G. Bohn. 1838.

8vo, xxvii, 243 pp. Portrait frontispiece on India paper, 51 plates (complete, enclosed publisher's slip states that plate #18 was never engraved). Original green cloth with printed paper spine label, rubbed and worn. Pp.33-48 are

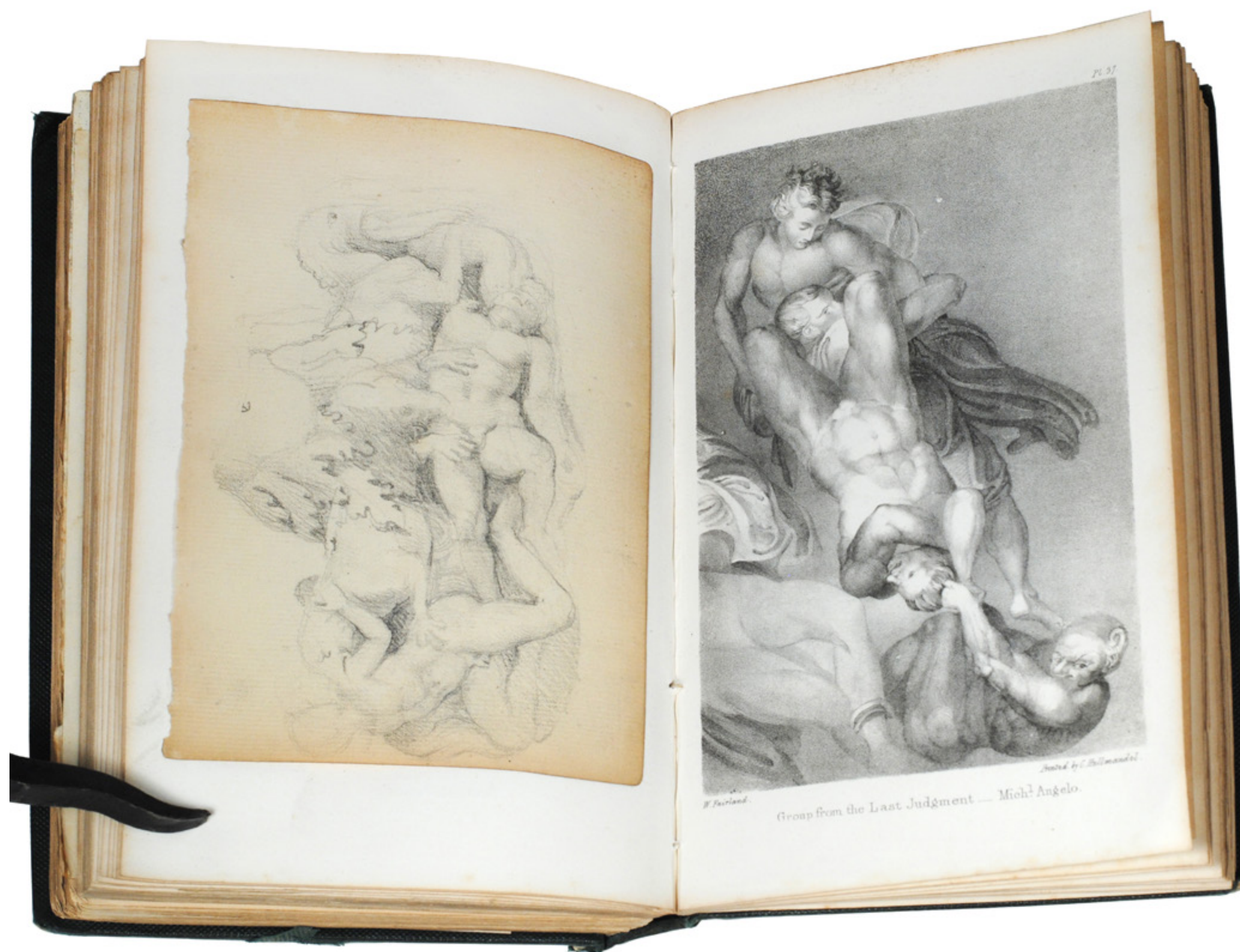
missing but this is more than made up for by the extra illustration of the book with 28 original pages of sketches by Flaxman from his sketchbooks, many of which appear as plates in the book.

§ Walter Crane's copy which ended up in the possession of Shane Leslie, first cousin of Winston Churchill, at Castle Leslie in Co. Monaghan, after it was acquired by his father Sir John Leslie a friend of the Pre-Raphaelites. This book was acquired directly from the Leslie family.

"In an age much given to the cultivation of classic art and virtue, Flaxman, even as a lad, with no models before him except the plaster casts of his father's shop, had shown in his drawings and models an instinct beyond that of any of his contemporaries for the true qualities of Greek design. He had the secret, almost lost to modern art, of combining ideal grace of form and rhythmical composition of lines with spontaneousness and truth of pose and gesture, and the unaffected look of life. Sketching constantly, as was his habit,



with pen and pencil the leading lines and masses of every scene and every action of daily humanity that caught his attention within doors or without, and at the same time studying ardently, since his arrival in Italy, the works of Greek design in ancient vases and bas-reliefs, he had greatly strengthened his natural gifts both for linear design and the expression of life and action... Fuseli, whose foible was certainly not diffidence, at



once declared himself outdone as a designer. Canova, the prince of Italian sculptors, was generous in recognizing those qualities in Flaxman which he lacked himself, and praised his work without stint. Schlegel, the chief of German critics, extolled it a few years later more vehemently still. French taste, then running towards ancient ideals, was equally favourable, and from within a few years of the publication of these designs until our own time the name of Flaxman has been perhaps more known and honoured abroad than that of any other English artist.”
DNB. (108503) \$18,500

Fine impression, naughty dog

12. REMBRANDT (REMBRANDT VAN RIJN).
The Good Samaritan. Rembrandt inventor et fecit [sic]: 1633.

Large 4to, 255 x 207 mm. A fine impression with ample margins outside the plate mark, on paper with a foolscap watermark. Archivaly framed.

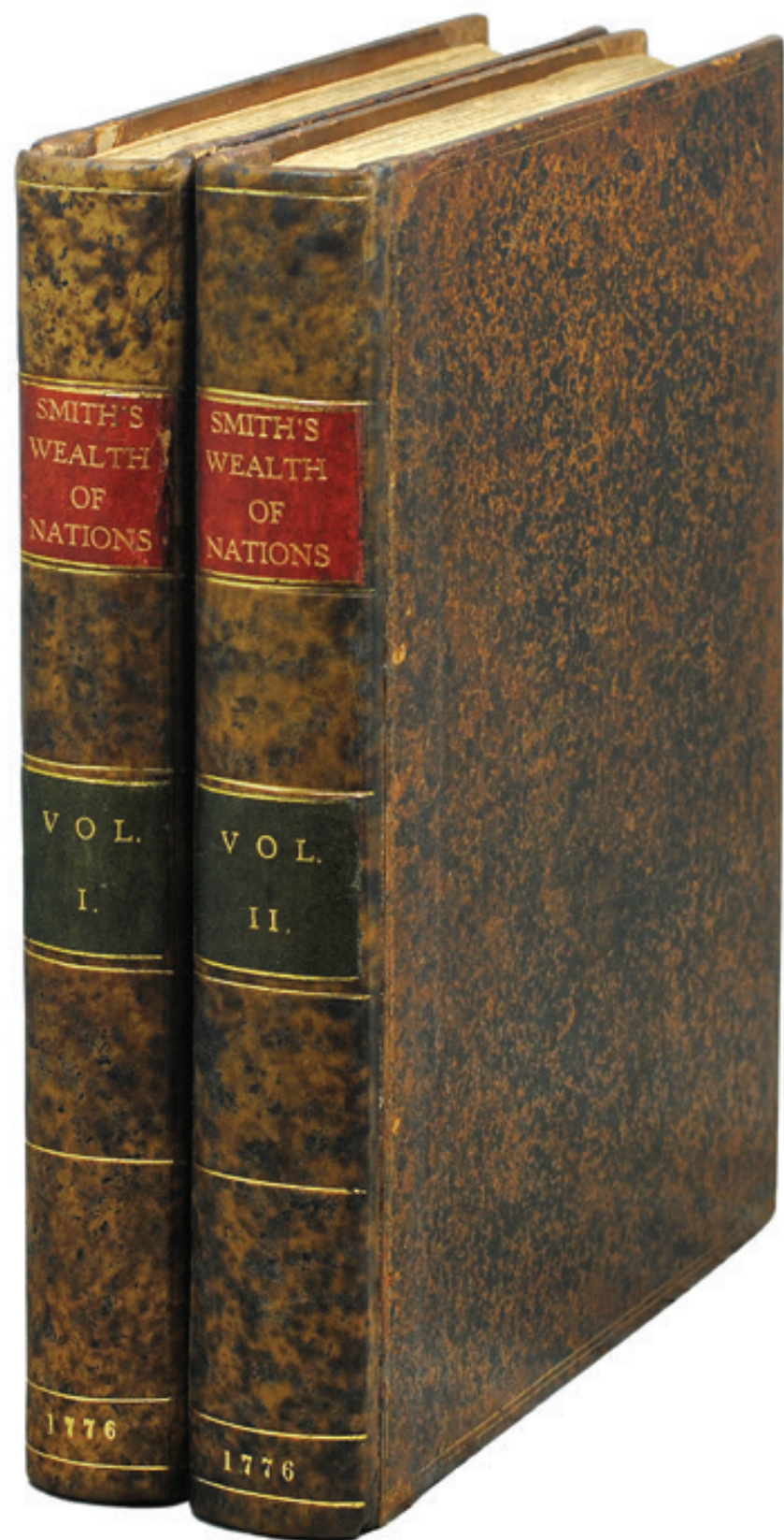
§ A fine impression of one of only two etchings in which Rembrandt reproduced his own paintings (the other is *Christ Before Pilate*). This etching depicts the final scene in the parable of *The Good Samaritan* (Luke 10:25-37) in which the Samaritan stopped to help a traveler who had been attacked by robbers. Here he has brought the wounded man on horseback to an inn and pays for the man's care and lodging. The Good Samaritan repeats with a number of variations the composition of his painting in the Wallace Collection, London. Among Rembrandt's additions here to the largely empty foreground that appeared in the painting is the defecating dog that adds a strange note of everyday reality to the biblical scene. Provenance: Albertina (Lugt 5d) released as a duplicate: Robert Dumesnil (Lugt 2200); private collection USA from Paul McCarron c. 1970. (122965) \$37,500



First edition, exceptionally large copy

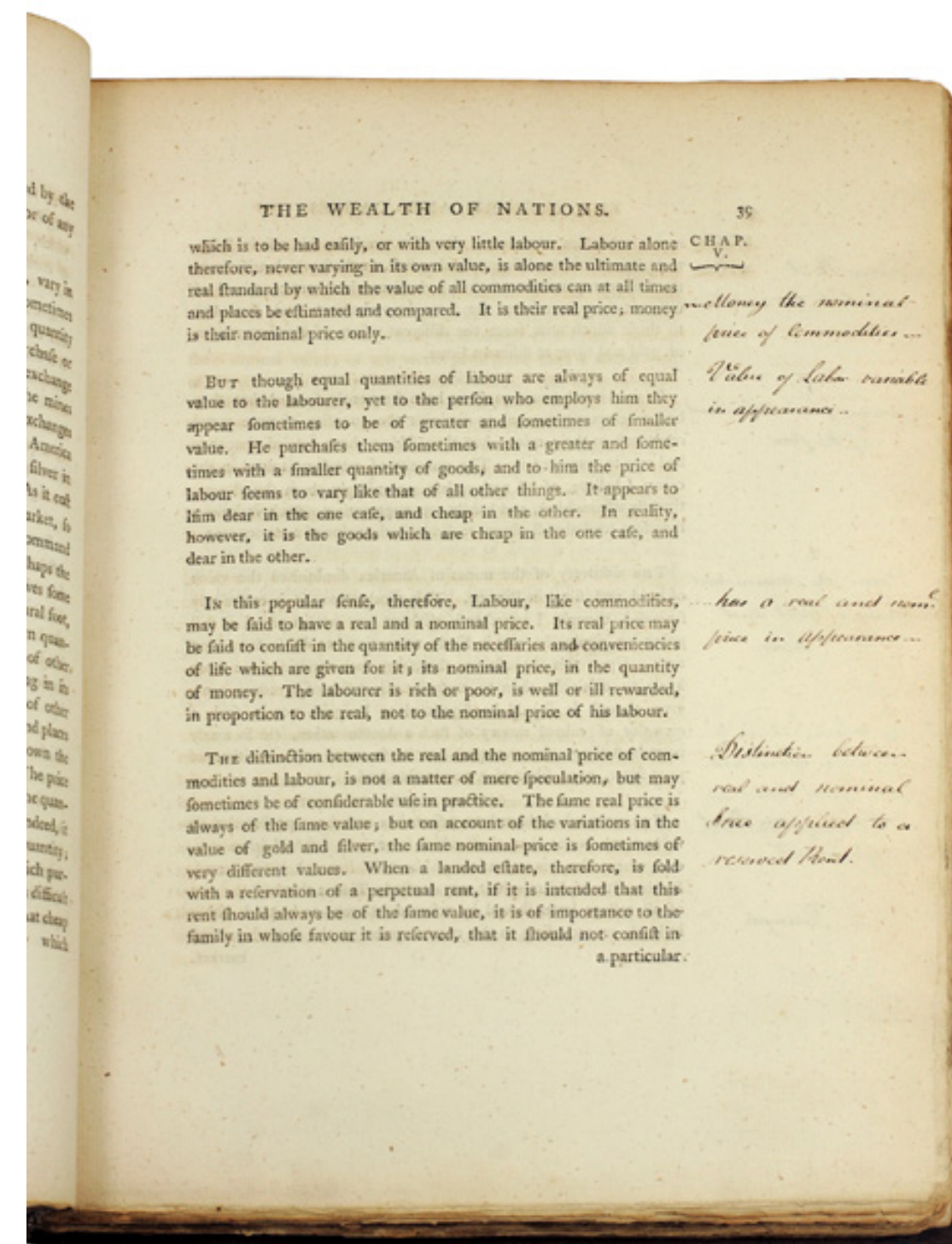
13. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan, and T. Cadell, 1776.

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. 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) \$210,000



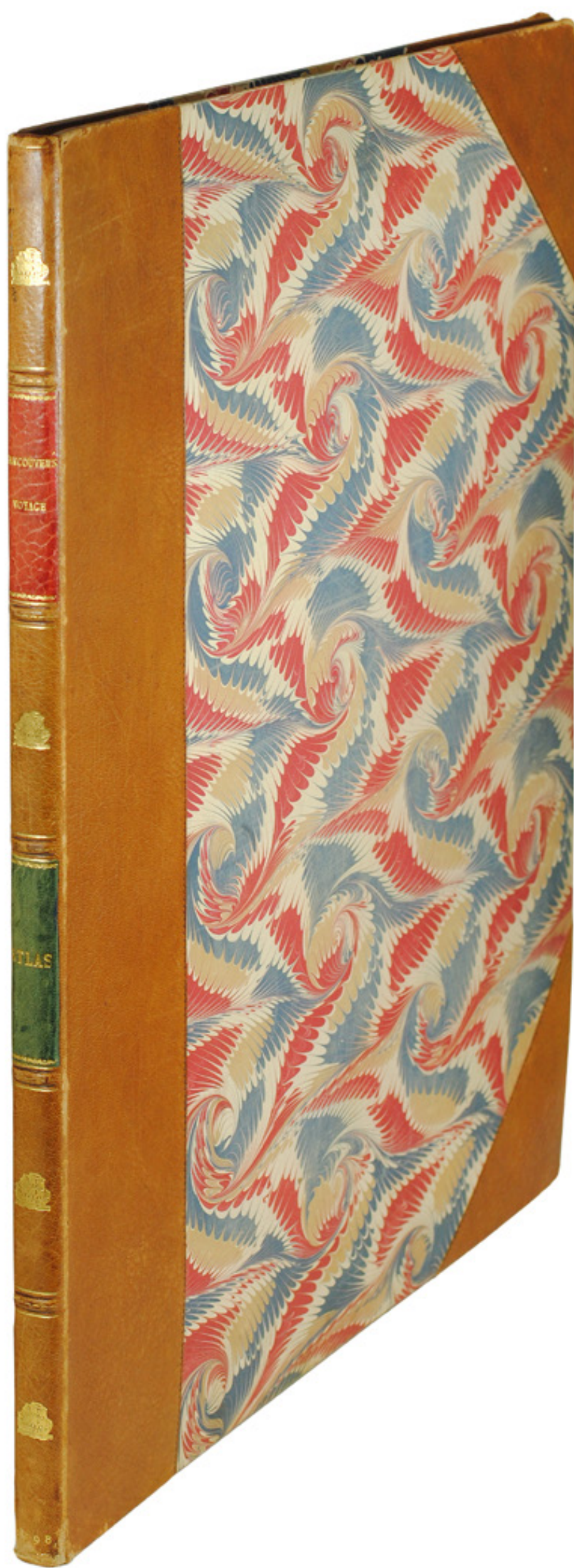
First and best printing of an important Pacific voyage

14. VANCOURVER, GEORGE. *A Voyage of Discovery to the North Pacific Ocean, and Round the World; in which the Coast of North-West America has been Carefully Examined and Accurately Surveyed... Principally with a View to Ascertain the Existence of any Navigable Communication between the North Pacific and North Atlantic Oceans; and Performed in the Years 1790, 1791, 1792, 1793, 1794, and 1795, in the Discovery Sloop of War, and Armed Tender Chatham...* London: Printed for G.G. and J. Robinson, and J. Edwards, 1798.

Three vols., 4to, [8] xxix [8] 432; [10] 504; [10] 505 [3, errata] pp., 17 engraved plates, engraved map. New half calf, marbled boards, gilt-stamped backstrips with red and green labels. [with] [Atlas] 16 engraved charts and profiles (10 folding), bound to match. Occasional foxing and offsetting from the plates as usual, otherwise a delightful set, complete with all of the plates, maps, and profiles.

§ First edition. The Doddington Library copy, with engraved bookplates. Vancouver's voyage was the most important Pacific exploring expedition since the three voyages of Cook two decades earlier. It was undertaken to reassert Great Britain's rights under the Nootka Convention, to survey the northwest coast of North America from 30° to 60° north latitude, and to search for the western entrance to the legendary Northwest Passage. His *Voyage* is important not only for the magnificent charts and splendid views





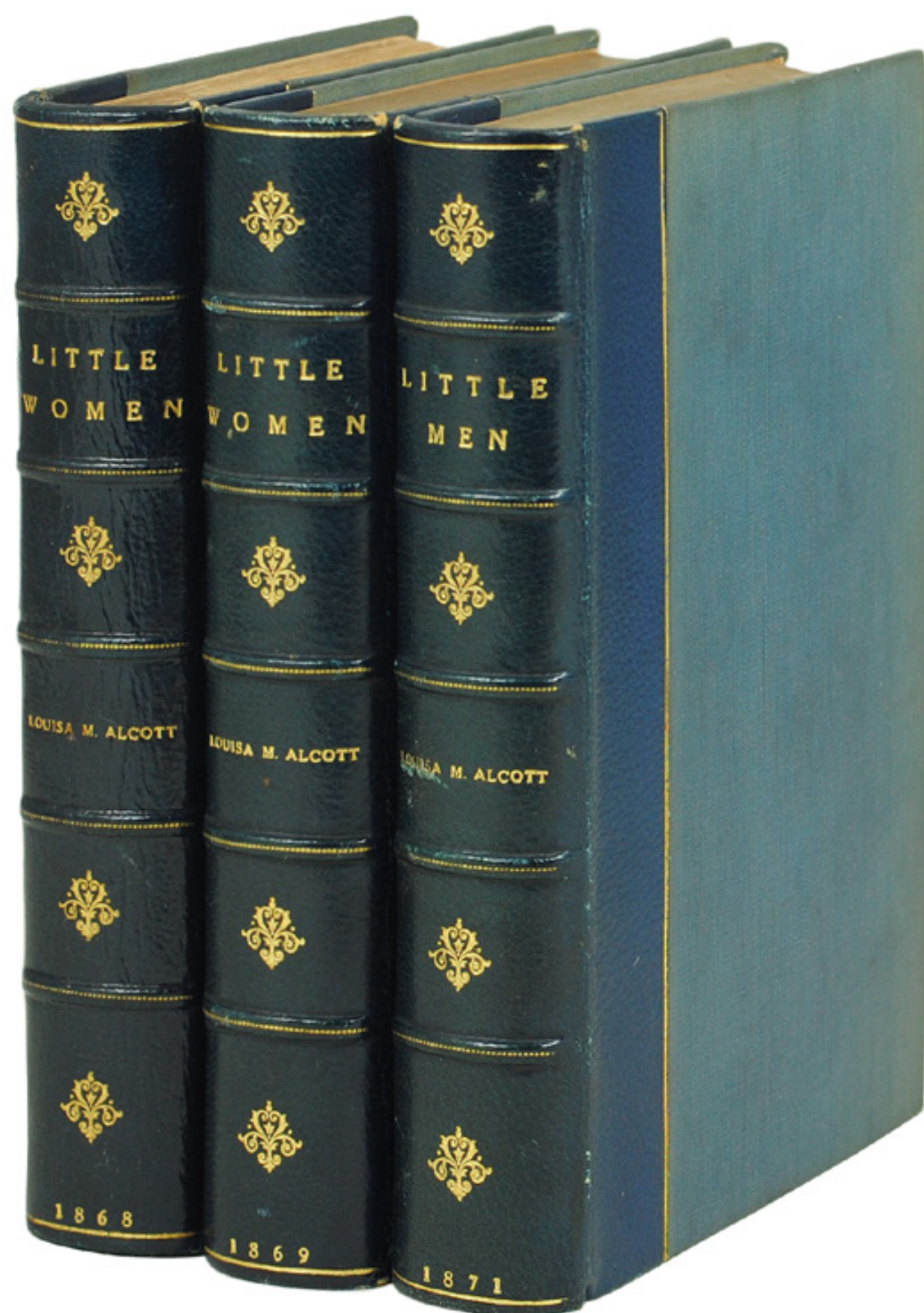
that accompanied it, but also for the valuable and extensive amount of information that it provided on the Spanish settlements, the Indian tribes, and the physical features of the country that he visited. It is one of the “classics” of late eighteenth-century geographical literature. Vancouver died before the work was actually published, and much of the final editing was done by his brother, John, and by Peter Puget. An octavo edition, with corrections, was issued in six volumes, without an atlas, in 1801, and French translations appeared in 1800, 1801 and 1803, with German, Swedish, and Russian editions being published in 1799, 1800, and 1827 respectively. None, however, can match the elegance and importance of this first printing. Cowan (1914), p. 236 (“superior to any of its kind, and constitutes the chiefest source of authority of that period”); (1933), p. 655. Cox II, p.30 (“one of the most important voyages ever made in the interests of geographical knowledge”). Ferguson 281. Graff 4456. Hill pp. 303-304. Howes V-23. Sabin 98443. Zamorano Eighty 77. (124198) \$49,750



Children's Books

First editions of these milestones in children's literature

15. ALCOTT, LOUISA M. *Little Women; Or, Meg, Jo, Beth and Amy. Illustrated by May Alcott. [With] Little Women; Part Second. [With] Little Men: Life at Plumfield With Jo's Boys.* Boston: Roberts Brothers, 1868, 1869, 1871.



3 vols. Sm. 8vo, 341, (6, ads); iv, 359, (8, ads); viii (incl. ads), 376 pp. 4 plates in each. Quarter blue morocco, light blue boards, gilt decorated backstrips with raised bands, top edges, gilt; original cloth backstrips tipped into the rear of each volume. Bindings lightly rubbed, marginal staining and creasing in vol. one and occasionally in the other two vols.; handsomely bound, a beautiful set.

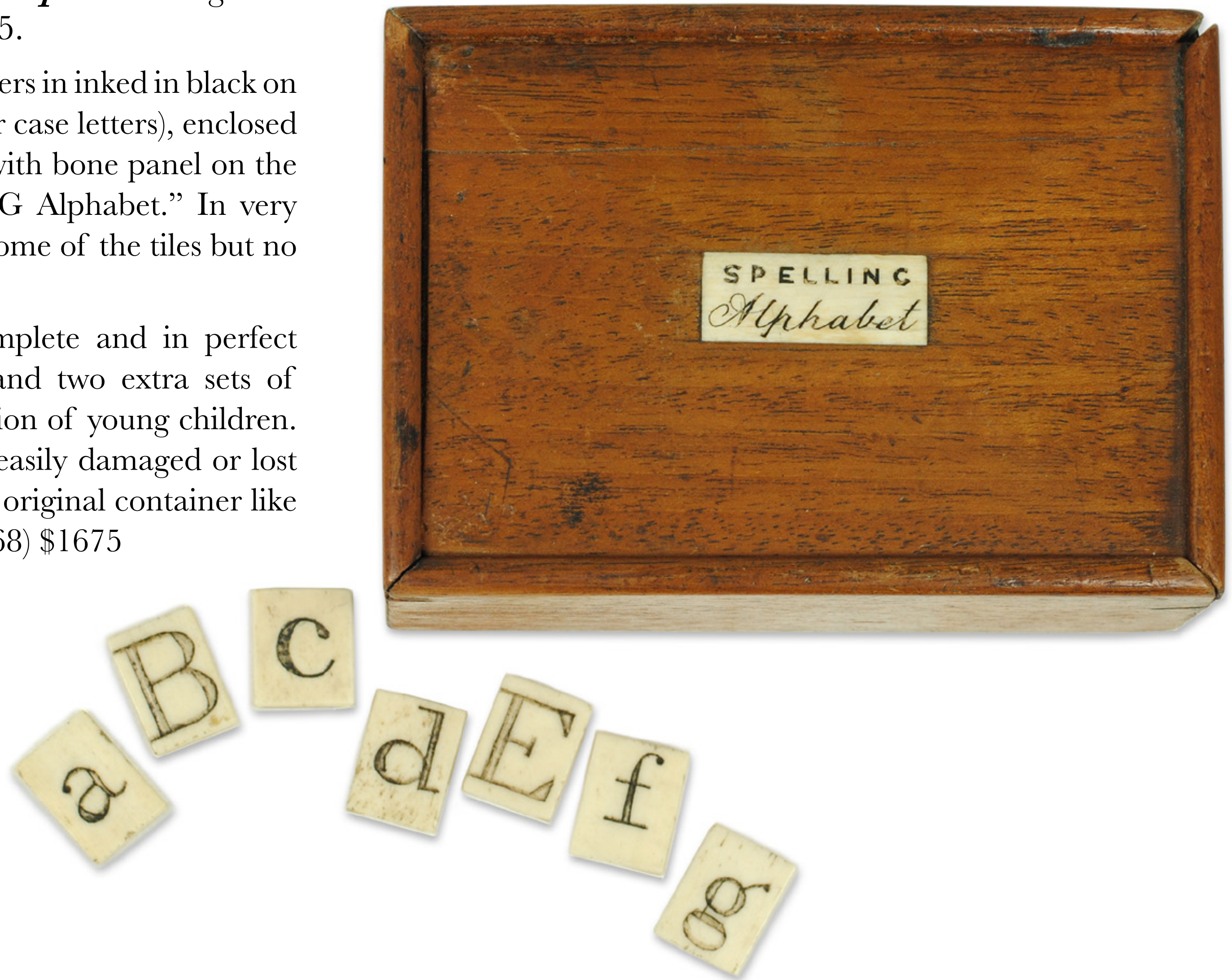
§ First editions of Louisa May Alcott's three classic children's books. First printing of *Little Women* (without note on p.341 regarding Part Second); second state of *Little Women*, Part Second; first American edition of *Little Men* (published simultaneously in London). BAL 158, 159, 167. A milestone in children's literature, based on Alcott's own childhood. On the eve of publication she wrote, "Not a bit sensational, but simple and true, for we really lived most of it; and if it succeeds that will be the reason of it" (Grolier 100 Children's Books: 38). "With these books the naturalness of healthy childhood replaced stuffy moral precepts" (Grolier, 100 American Books: 74). "[O]ne of the bestsellers of all time. Within four years it had sold 82,000 copies... Through fresh and honest observation, Alcott re-creates female adolescent experience that we recognize as authentic even today" (ANB). This copy was displayed in the exhibition "One Hundred Books Famous in Children's Literature," held at the Grolier Club, New York, December 10, 2014 to February 7, 2015. (124650) \$25,000

Unusually large and complete set

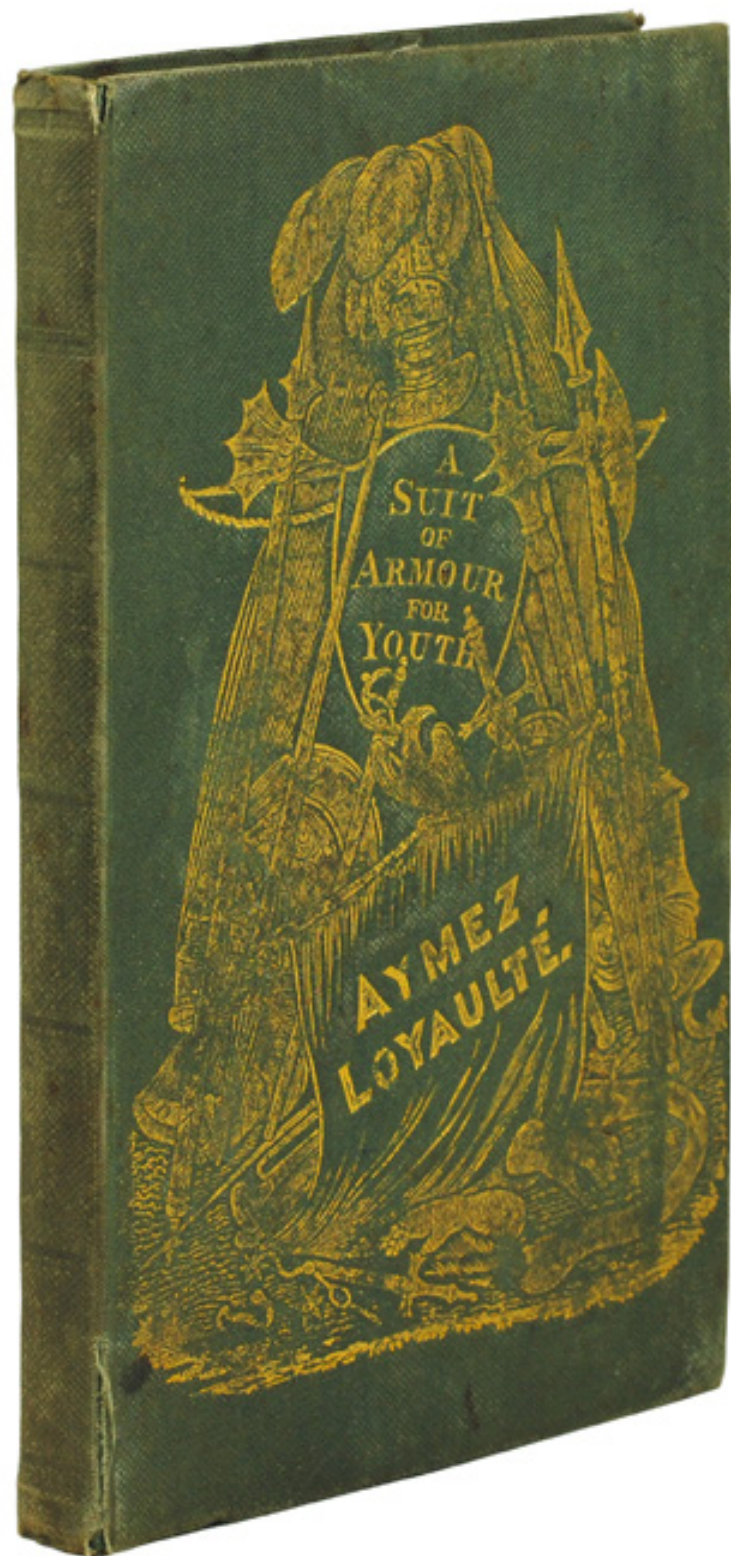
16. [ALPHABET TILES]. *Four complete sets of alphabet tiles and two sets of vowels, engraved with the upper and lower case letters of the alphabet.* England: early Victorian period, c. 1845.

114 bone tiles with engraved letters in ink on front and back (upper and lower case letters), enclosed in the original mahogany box with bone panel on the sliding top lettered "SPELLING Alphabet." In very good condition, slight wear to some of the tiles but no loss.

§ Of considerable rarity complete and in perfect condition, four alphabet sets and two extra sets of vowels, intended for the education of young children. By their nature they would be easily damaged or lost and a large, complete set in the original container like this is almost unfindable. (107968) \$1675



Lift-the-flap book of knightly virtues for Victorian boys



17. [GRIMALDI, STACEY]. *A Suit of Armour for Youth*. London: Published by the Proprietor, 1824.

8vo, vii, 92 pp. with engraved frontispiece, engraved title-page and final page, View of a Tournament, and 11 plates with flaps, all beautifully hand colored. Publisher's green cloth, upper board pictorially stamped in gilt, lower board panelled in blind. The plates in fine condition, minor rubbing and staining to the cloth, occasional spotting. Signature of Frederick Thompson dated 1847 on front free endpaper; small ticket of R. Ackermann on front pastedown. A very good copy in a custom green half morocco box.

§ A handbook of moral precepts in the form of an allegorical description of knightly armor. Each of the 11 moveable plates depicts an element of a knight's armor on a flap within an engraved frame; when the flap is lifted, an illustration of the virtue symbolized is revealed. A rare book to find fully colored and in the original publisher's cloth. The English antiquary Stacey Grimaldi is identified as the author by Peter Haining in

Movable Books (New English Library, 1979), with a description of the later, uncolored edition. Grimaldi (1790-1863) was a fellow of the Society of Antiquaries, a lawyer, and a frequent contributor to the *Gentleman's Magazine*. This book followed on the success of *The Toilet; a book for Young Ladies* (1821), also with moveable flaps. Osborne p. 418; *Early children's books and their illustration*, Pierpont Morgan Library, 1975, p. 35-36, item 37. (124613) \$1950



First edition, very rare in red cloth

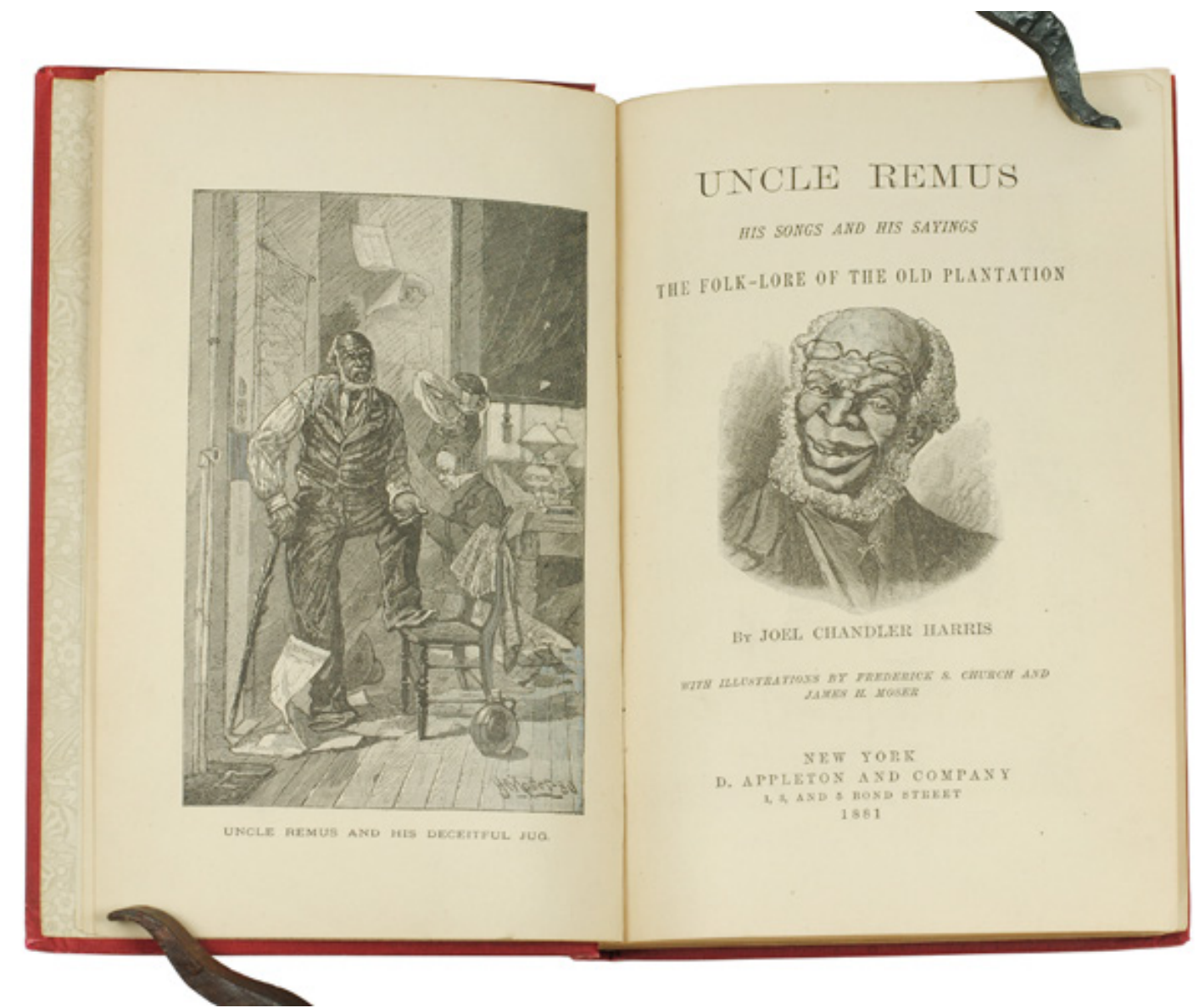
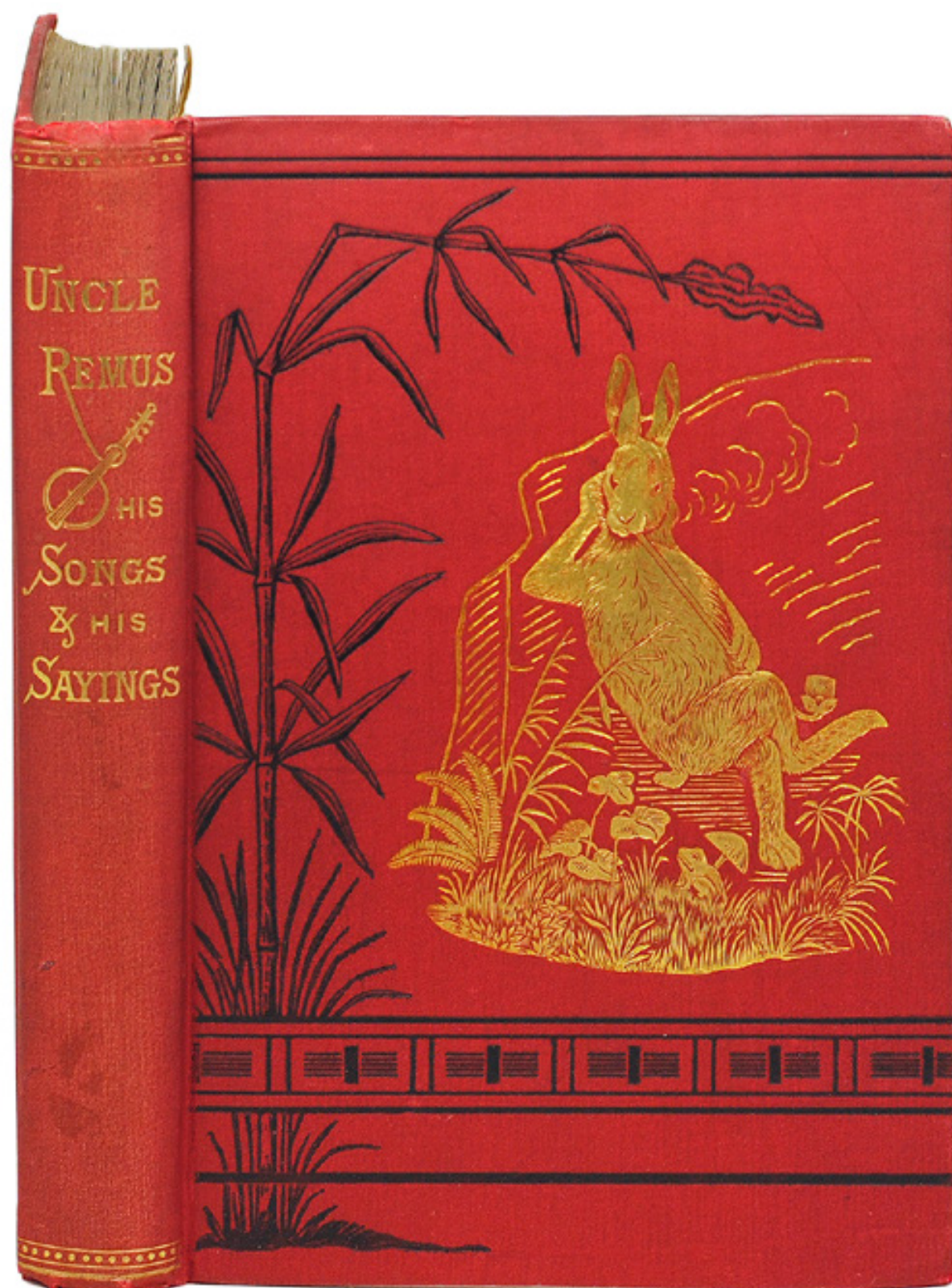
18. HARRIS, JOEL CHANDLER. *Uncle Remus: His Songs and Sayings*. New York: D. Appleton, 1881.

8vo, 231, [viii] ads pp. Illustrations by Frederick Church and James Moser. Original red cloth stamped in gold and black, an unusually bright, near fine copy with only faint soil to the backstrip and lower board. Enclosed in a modern, custom box.

§ First edition, first issue, with presumptive mis-spelled on p.9 bottom

line and without ads for this title in rear. This red color binding is not listed in BAL and is exceptionally rare. A classic of American children's literature with a complicated

legacy. Joel Chandler Harris, a white Southern journalist, collected these folktales from enslaved and formerly enslaved African Americans on Georgia plantations. Serialized in newspapers across the country, they proved hugely popular, and this first collection published by Appleton in 1881 was bestseller on both sides of the Atlantic. The books were responsible for compounding racist stereotypes and disseminating them across generations of readers, as well as popularizing a false and rosy picture of the antebellum South. At the same time, Harris was the first folklorist to make a serious effort to preserve the Southern black oral traditions and his books have proved an important resource for ethnologists and contemporary African American writers seeking to reconstruct and reclaim traditional folktales. BAL 7100. Grolier Children's 100 #45. Grolier American 100 #83. Peter Parley to Penrod p.56. (122747) \$15,000



Humpty Dumpty in English, French, German, Italian, Hebrew, Latin, Welsh, and Greek.

19. [MABERLY, SAMUEL EDWARD]. ALQUIS (PSEUD.). *Pictorial Humpty Dumpty. [The story of Humpty Dumpty in pictures, with versions of the rhyme in English, French, Hebrew, Latin, Welsh, Greek, German, and Italian]*. London: Tilt and Bogue, 1843.



Oblong accordion fold of seven linen-backed panels (230 x 85 mm), with two continuous engraved and hand-colored illustrations across 5 and 2 panels. Mounted in pictorial, hand-colored card wrappers with cloth spine. Tissue restoration to panel hinges and lower wrapper, circular stain and some soiling to upper wrapper, internally well-preserved with vibrant coloring.

§ Hand-colored panorama strip-etching illustrating the nursery rhyme with the verse printed in English and French on recto of the upper cover and on the verso in Hebrew, Latin, Welsh, Greek, German, and Italian. There was also a variant issued with only four translations on the verso of the front cover, cf. Abbey, *Life in England*, 559. An ephemeral piece, only eight institutional copies located plus four copies of Abbey's variant. (11128) \$1750



First editions of both parts in the original German

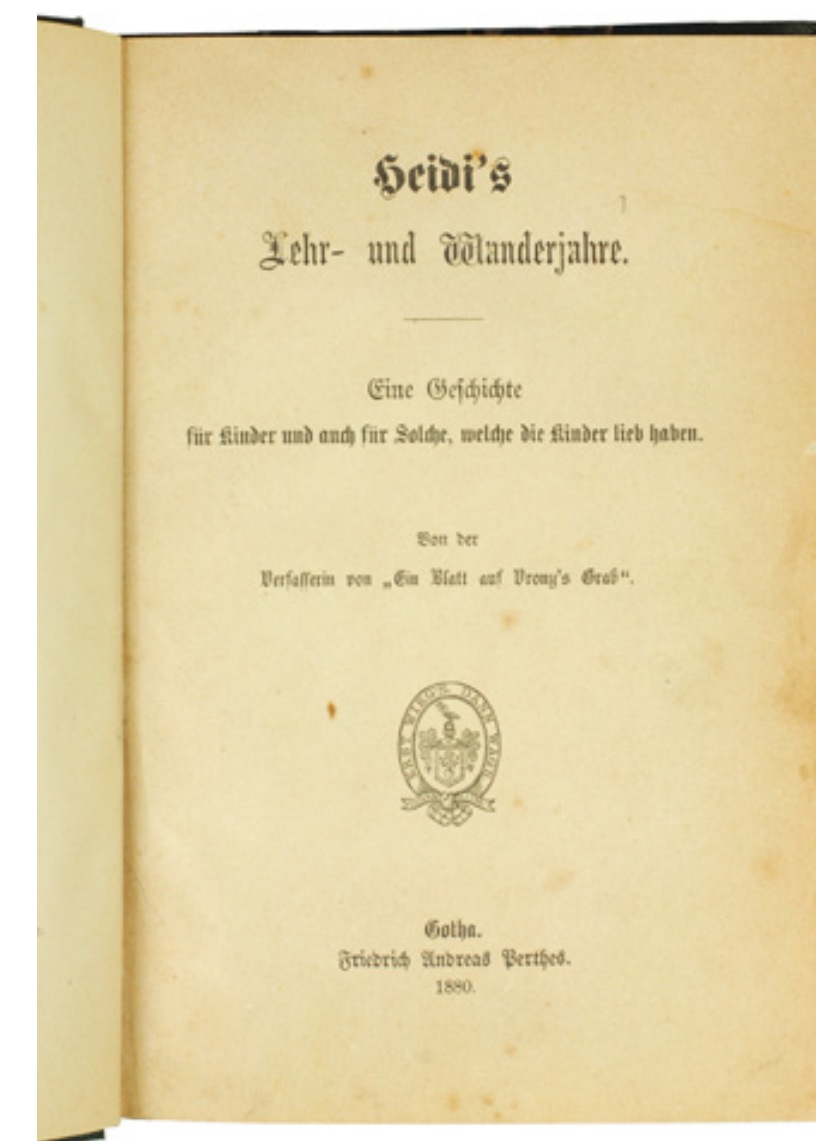
20. SPYRI, JOHANNA. *Heidi's Lehr- Und Wander-Jahre.: Eine Geschichte Für Kinder Und Auch Für Solche, Welche Die Kinder Lieb Haben. Von Der Verfasserin Von "Ein Blatt Auf Vrony's Grab."* [Together With:] *Heidi Kann Brauchen, Was Es Gelernt Hat.* Gotha: Perthes, 1880-1881.

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

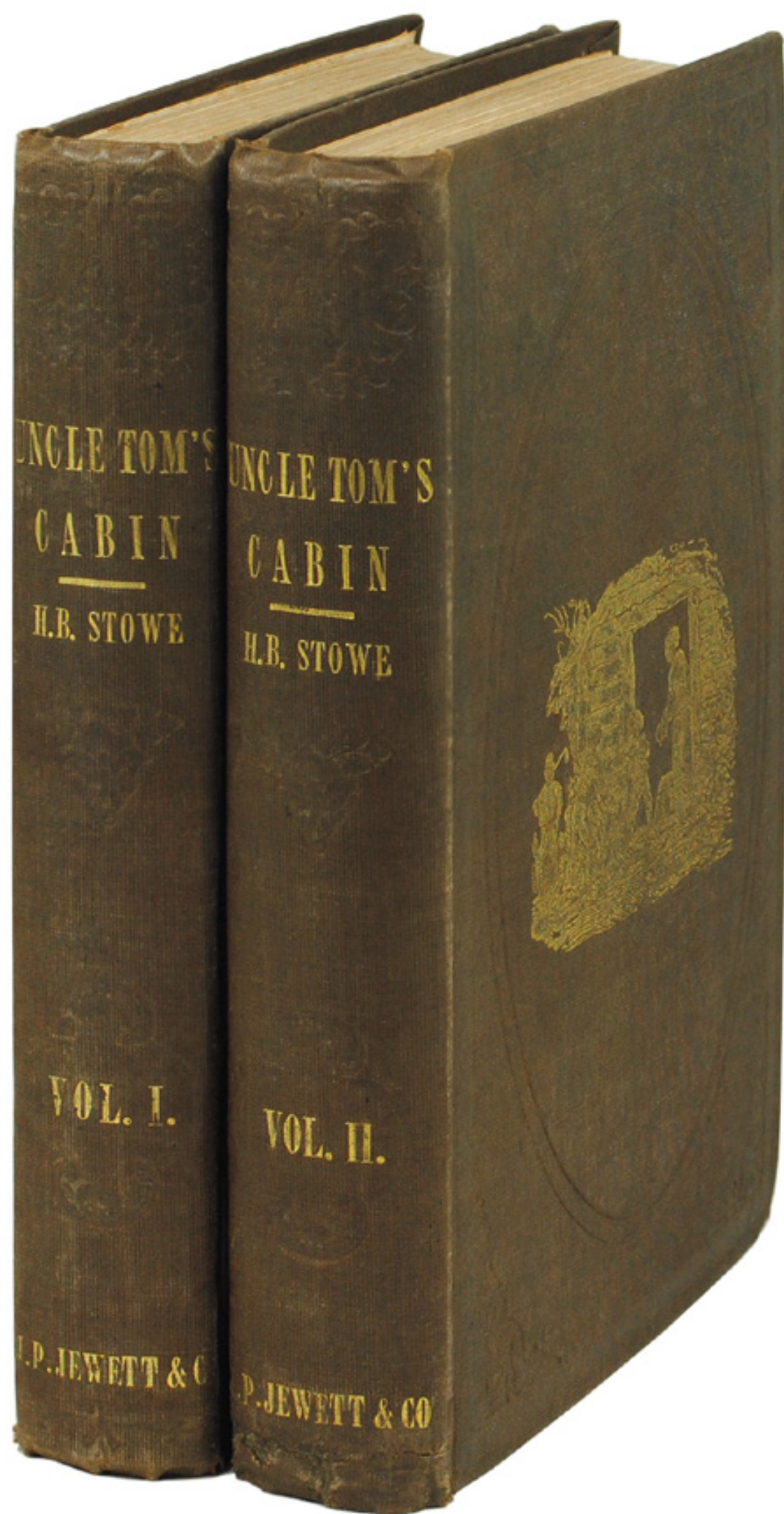
success came with the publication of Heidi, the most important Swiss contribution to children's literature after the "Swiss Family Robinson" of J. R. Wyss. As usual with Christmas books, the first book was published in December 1879 but dated the following year. Spyri wrote the novel in just four weeks. 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) \$6250



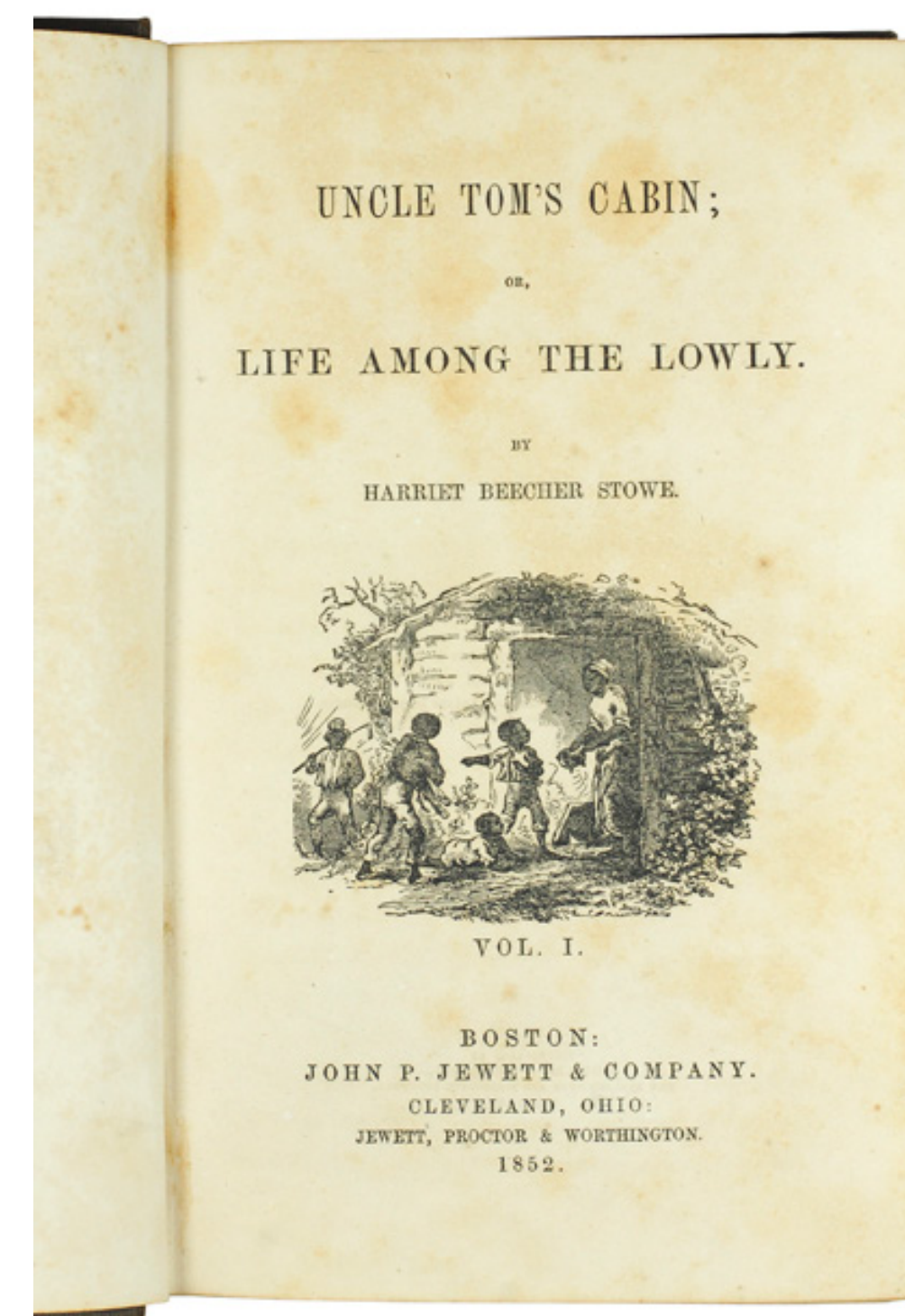
First edition, first printing, an exceptionally fine copy

21. STOWE, HARRIT 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 slipcases 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



First US edition in a scarce binding issue

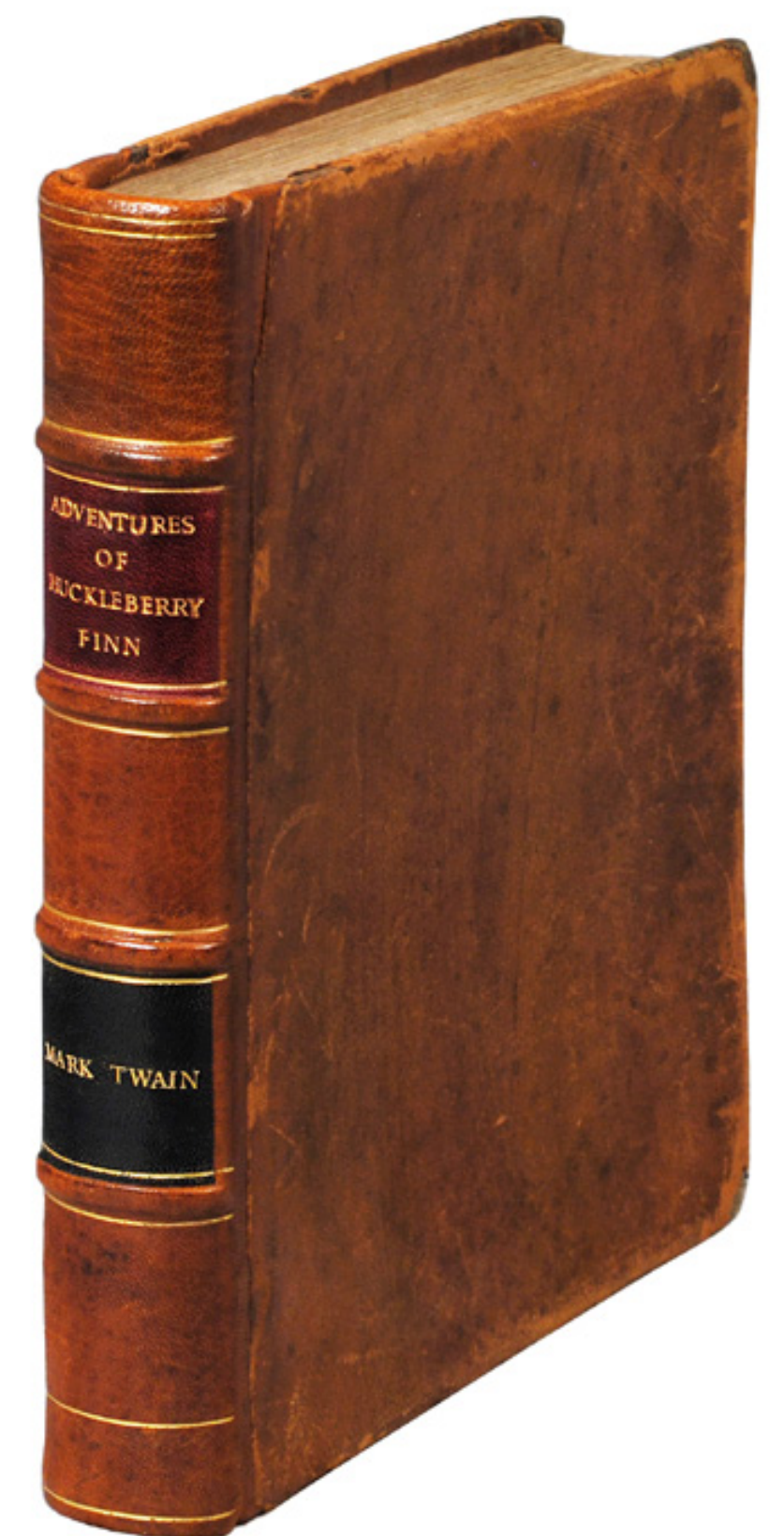


22. TWAIN, MARK. [CLEMENS, SAMUEL L.]. *The Adventures of Huckleberry Finn (Tom Sawyer's Comrade)...by Mark Twain. With One Hundred and Seventy-Four Illustrations.* New York: Charles L. Webster and Company, 1885.

Small 4to, 366 pp., 174 black and white illustrations including frontispiece, portrait frontispiece with tissue guard (second state). Original library sheep binding expertly rebaced, with title labels to backstrip on red and black morocco. Corners rubbed, minor scattered foxing and chipping, otherwise a nice copy of a scarce binding issue. Ink inscription on front endpaper by the original owner, dated March 12, 1885.

§ First US edition, mixed issue of the first printing, with a very early ownership inscription dated March 12, 1885. A copy inscribed by Twain is dated Feb. 21, 1885; copies were received from the bindery in November of 1884. Photogravure portrait frontispiece in the second state, with

the imprint of the Heliotype Printing Company and with "Karl Gerhardt, Sc." added to the finished edge of the shoulder. Only three substantive changes were introduced after the first printing: at p. 13 the erroneous page reference "88" was changed to "87" (as in this copy); at p. 57 the misprint "with the was" was corrected to "with the saw" (not in this copy); and at p. 9 the misprint "Decided" was corrected to "Decides" (also not in this copy). Thus this copy has two of these in the first state. The frontispiece was printed separately and inserted at random, and has no relation to the order of the printed sheets. Copies in the original half morocco binding are the least often met with. Less than two weeks before publication, the publisher Webster announced that he was binding 20,000 copies in cloth, another 2,500 in sheep (this copy), and 500 copies in half morocco. See BAL 3415. Grolier, 100 American, 87. Johnson, pp. 43-50. Kevin MacDonnell, "Huck Finn among the Issue-Mongers," *Firsts; The Book Collector's Magazine*, Volume 8, Number 9 (September 1998), pp. 28-35. (108335) \$9750



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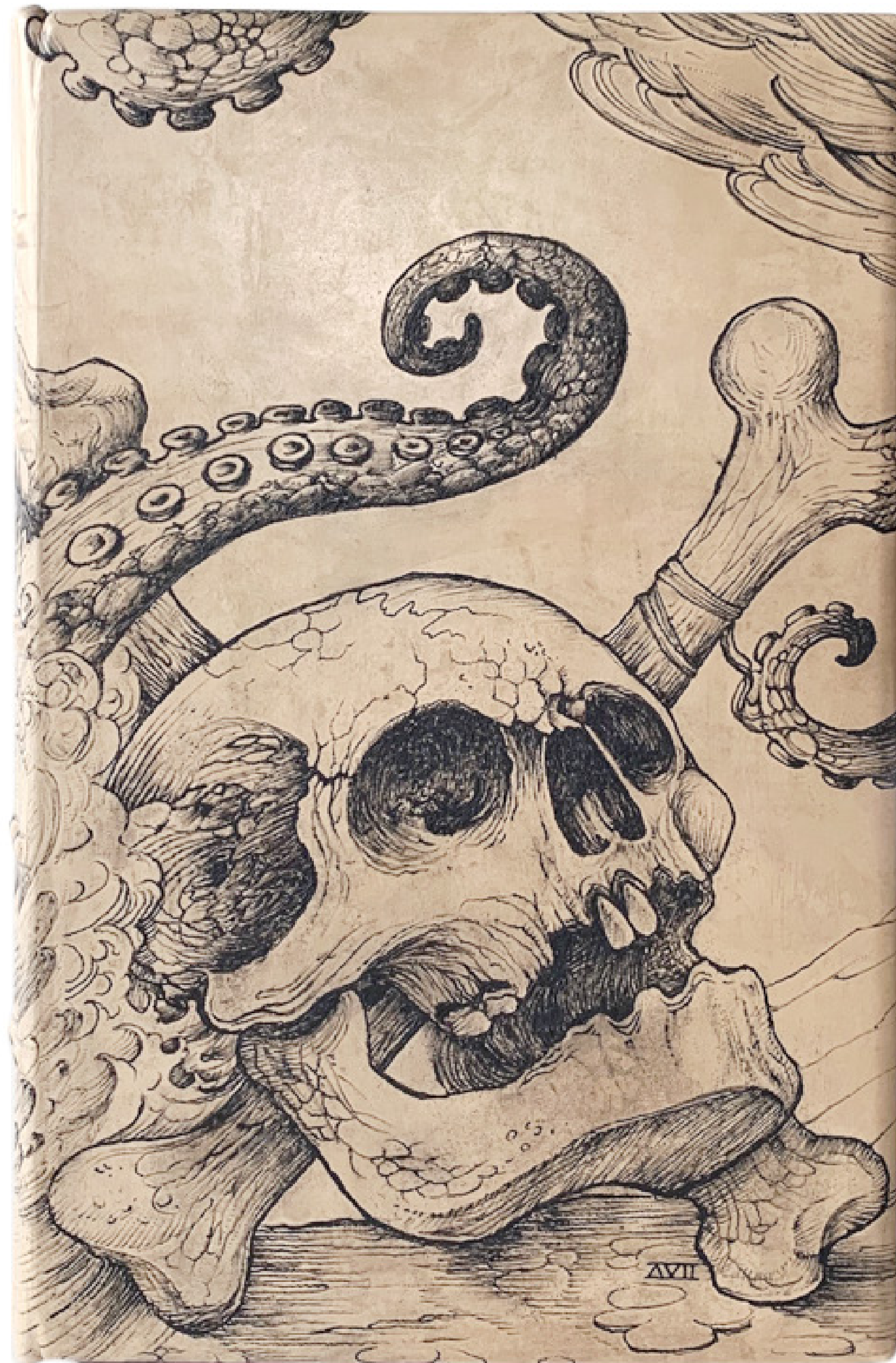
- Aarom von Hemmersbach

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