



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

Gifts for the Holidays

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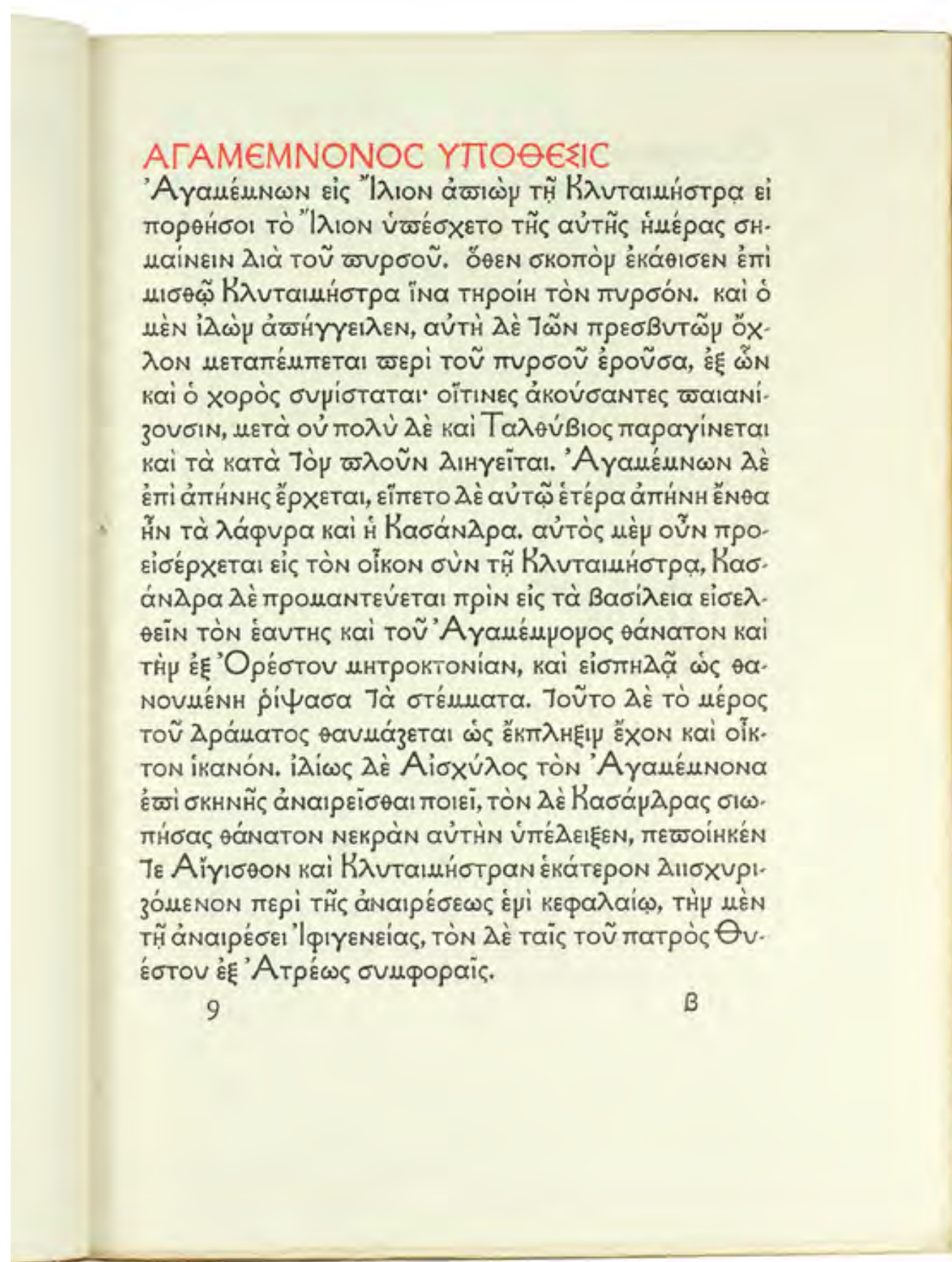
www.johnwindle.com



One of the most beautiful books ever printed in Greek

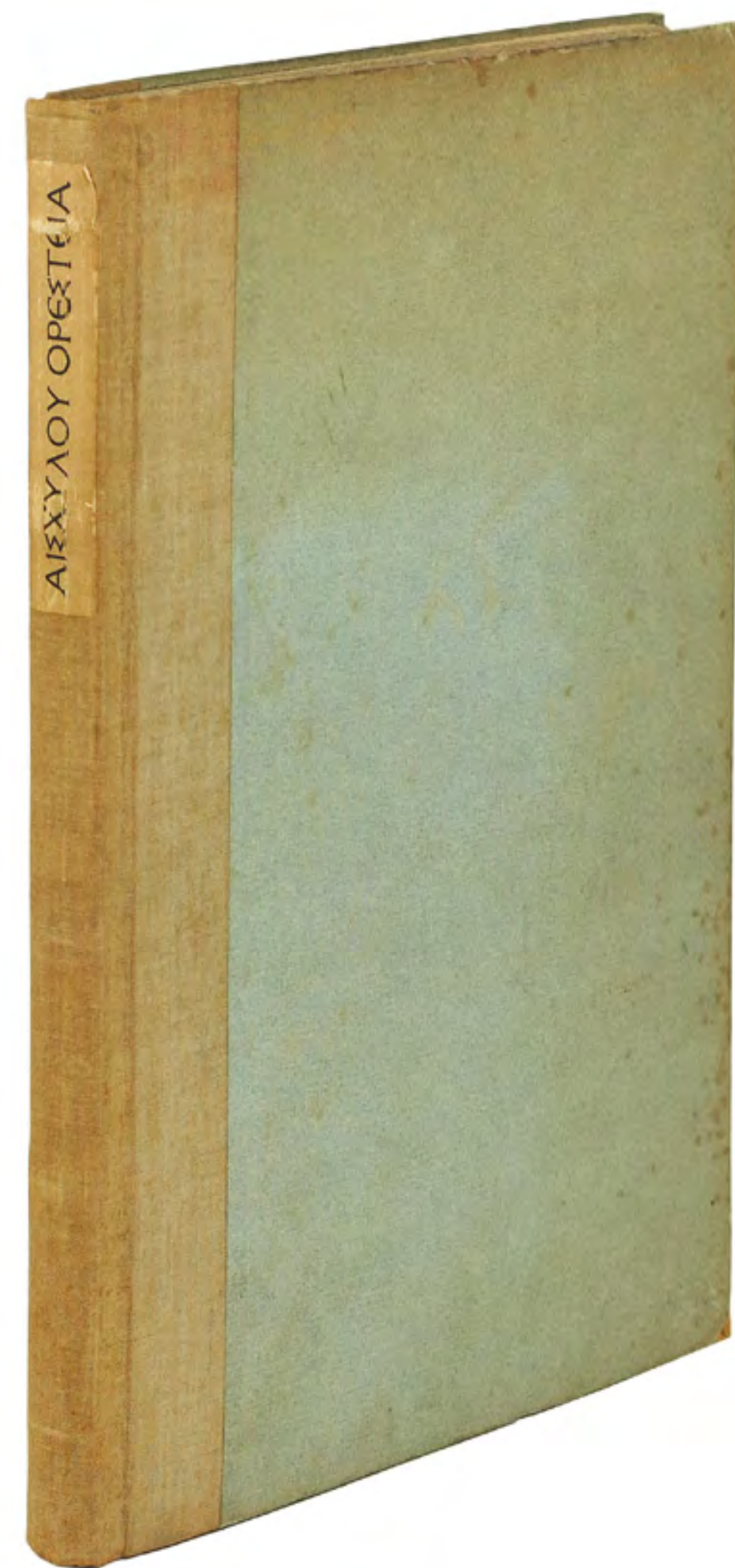
1. AESCHYLUS. CHISWICK PRESS. *The Oresteia*. London: [printed at the Chiswick Press for Emery Walker, Sydney Cockerell, and Alfred Pollard], 1904.

Royal 8vo, 194, (1, colophon) pp. Printed in red and black. Original blue holland-backed boards, printed paper label (browned). A fine copy, unopened, in a modern green cloth box with a paper label

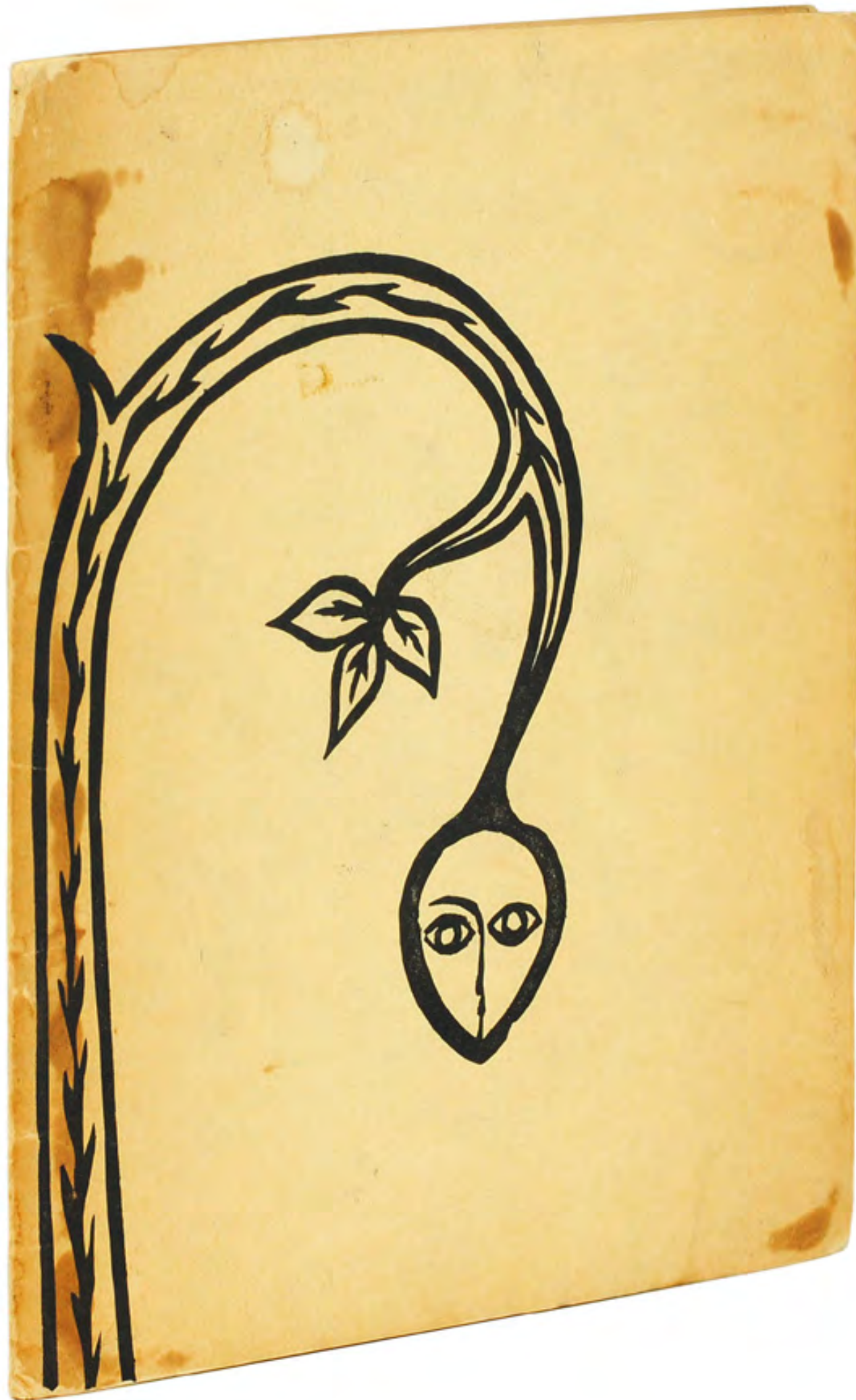


§ Limited to 225 copies, beautifully printed on hand-made paper in Proctor's renowned Greek types -- one of three books printed in this typeface. This is one of the most beautiful books ever printed in Greek. C.T. Jacobi printed the book at the Chiswick Press.

Urdike II, page 215 notes: "Robert Proctor's very fine Greek type - the 'Otter' - used in the *Oresteia* of Aeschylus, printed in 1904, was another important essay in Greek type-forms. It was based on the noble Greek characters employed in the New Testament in the Complutensian Polyglot Bible, printed at Alcalá in 1514. For this type, Proctor designed the capital letters - except the pi." Loosely inserted is a two-page rave review in *The Athenaeum* c. 1904. (124848) \$1250



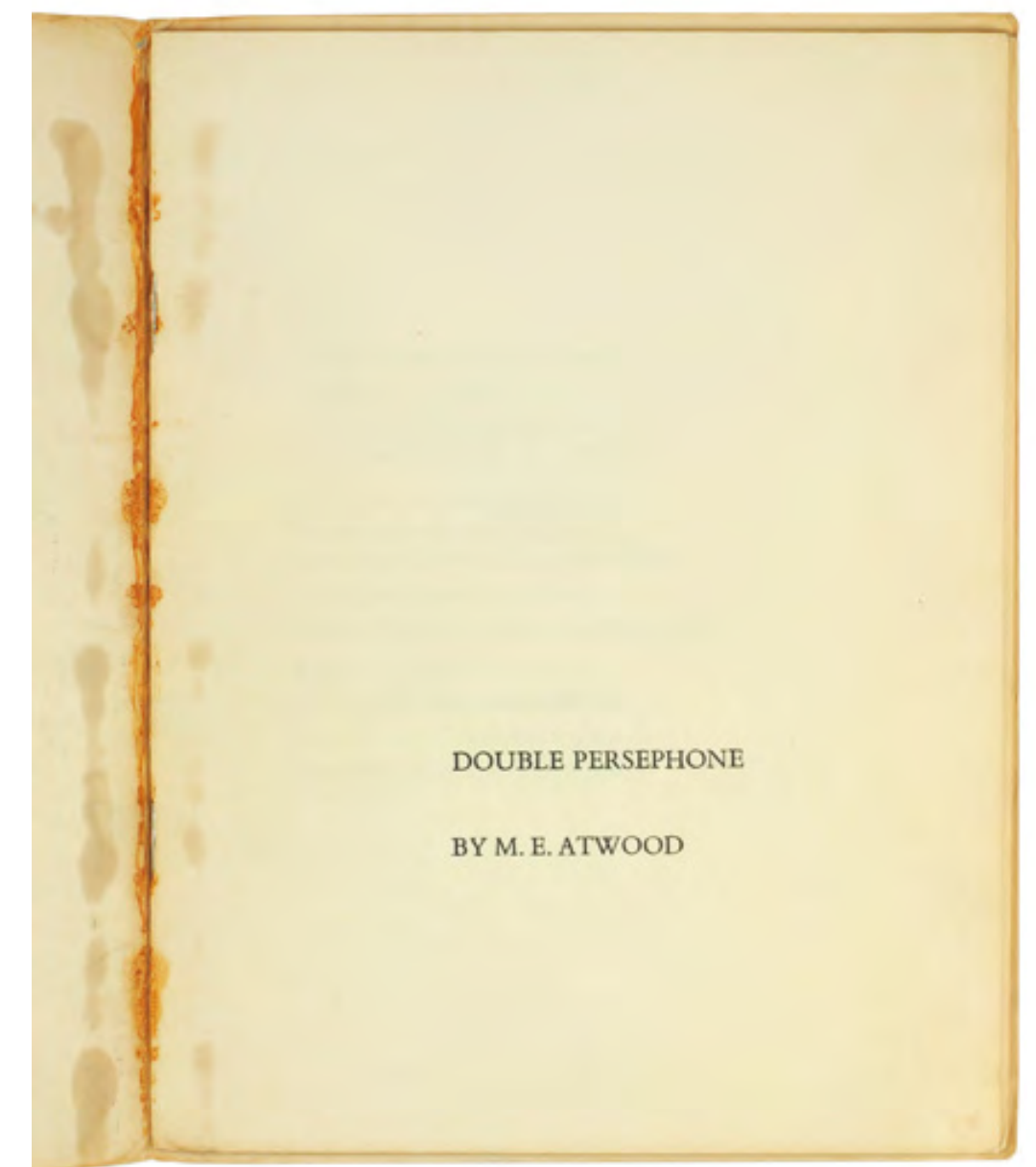
Rare first state of Margaret Atwood's first book



2. ATWOOD, M.E. [MARGARET]. *Double Persephone*.
Toronto: Hawkshead Press, 1961.

Small thin 4to, [16pp.], loosely inserted (once glued) into stiff white card wrappers with a black and white design on the upper cover repeated in reverse on the lower cover. Staining where the glue bled through the cover, otherwise in very good condition as issued..

§ Rare first state of Margaret Atwood's first book, a collection of poetry published letterpress in the Market Book Series as Book One of the series. This copy is one of the first state where the glue attaching the booklet to its cover dried up and the booklet is loose in the covers. It is estimated there were 80 or 90 of these. Atwood then decided to staple the remainder to the cover, for a possible total of 200 to 220 copies in all. Today they are all but unfindable in acceptable condition. Margaret Atwood is probably best known for her speculative fiction such as *The Handmaid's Tale*, though her published works range so widely as to defy description. (124567) \$3950



A handsomely bound set of Bewick's British Birds

3. BEWICK, THOMAS. *The History of British Birds*. Newcastle: Sol. Hodgeson for Beilby & Bewick, 1797-1804.

8vo, 2 vols., xxx, 1, 335, (1); xx, 400 pp. Finely bound in early 20th century full green morocco gilt by Ramage, marbled endpapers, edges gilt. Backstrip and boards faded, light foxing; bookplates of Charles Williams Dyson Perrins.

§ A handsomely bound set of Bewick's British Birds; second edition of vol. 1, first edition of vol. 2 (Roscoe 15c and 17a), with 218 woodcuts of land and water birds and 226 woodcut vignette tail pieces. In vol. 1, the pigsty vignette on page 285 has been prudishly inked over but not completely obliterated; the advertisement on the verso of the final leaf is for the fourth edition of the *Quadrupeds*. The volumes come from the library of the distinguished book collector and philanthropist Charles Williams Dyson Perrins who was grandson of one of the founding partners of Lee & Perrins and heir to a fortune derived from Worcester Sauce. (124603) \$950



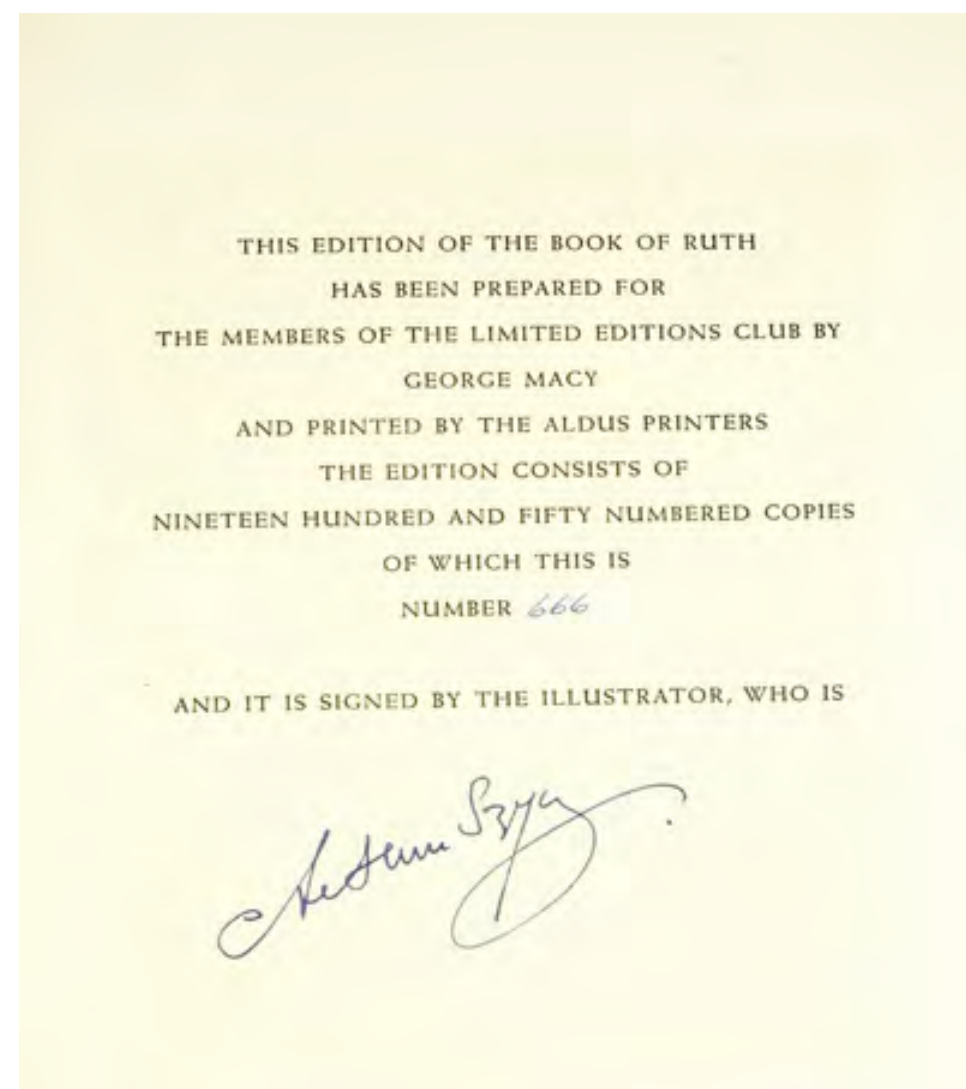
The Book of Ruth, illustrated and signed by Arther Szyk



4. [BIBLE]. CHASE, MARY ELLEN (PREFACE). SZYK, ARTHUR, (ILLUSTRATOR). *The Book Of Ruth from the translation prepared at Cambridge In 1611 for King James I.* New York: The Limited Editions Club, 1947.

Folio, 42 pp. 8 full color plates tipped in. Quarter white morocco, cream boards with gilt design of Ruth to upper cover, and gilt stamp to backstrip. Slight rubbing to tips, internally fine, with original gold slipcase, slightly scratched.

§ Copy #666 of 1950 numbered copies, signed by Szyk. A handsome edition of this much loved biblical story illustrated in Szyk's vibrant and unmistakable style. (124835) \$375

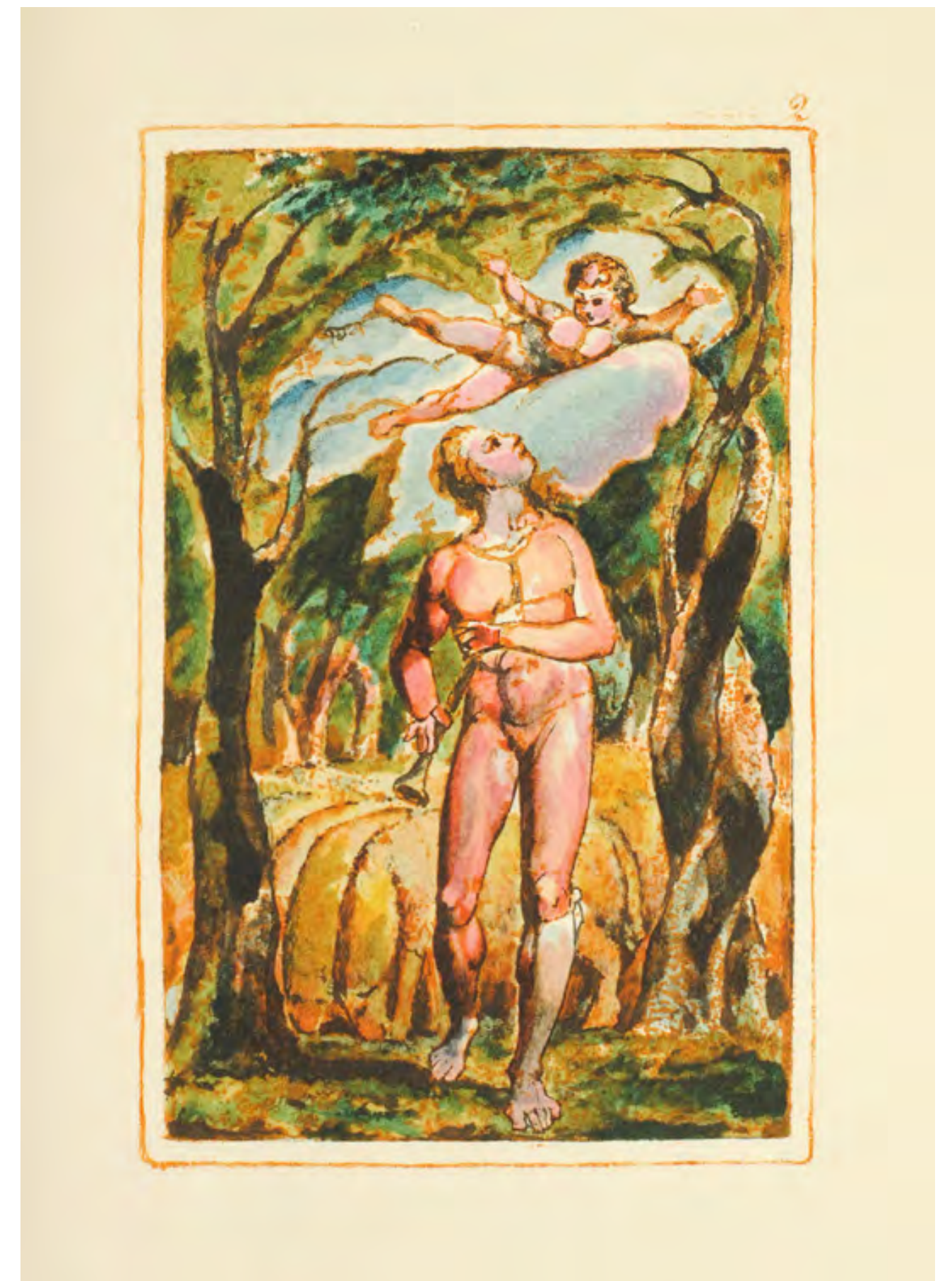
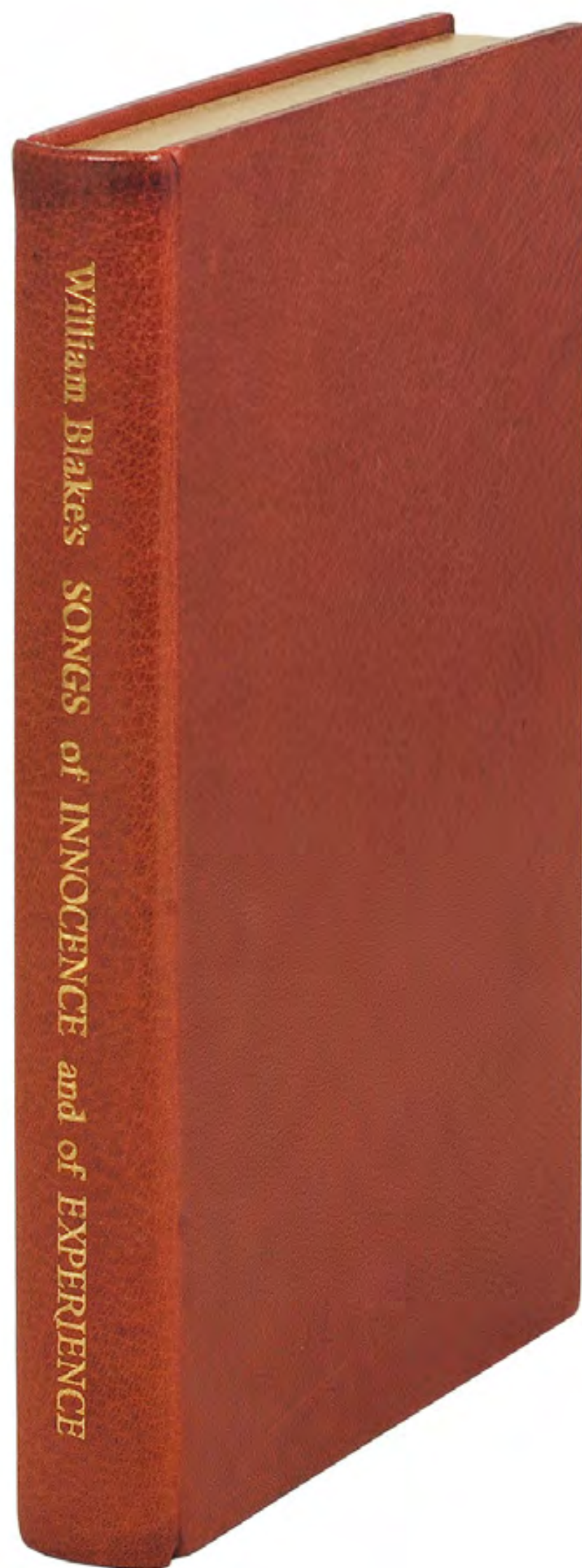


Beautiful pochoir facsimile edition

5. BLAKE, WILLIAM. (TRIANON PRESS). *Songs of Innocence and of Experience*. London: Trianon Press, 1955.

Small 8vo, 54 plates, 3 pp. printed text at end. Full brown morocco, slipcase, a fine copy.

§ Limited to 526 copies, this is #399; the superb color facsimile of the Rosenwald-LC copy (Z). One of the scarcest and most desirable of all the magnificent Trianon Press Blake facsimiles which have been hailed as among finest examples of pochoir printing of the 20th century. The colophon notes that as many as thirty stencils were used to create each plate. Bentley, *Blake Books*, 187. (124642) \$3500

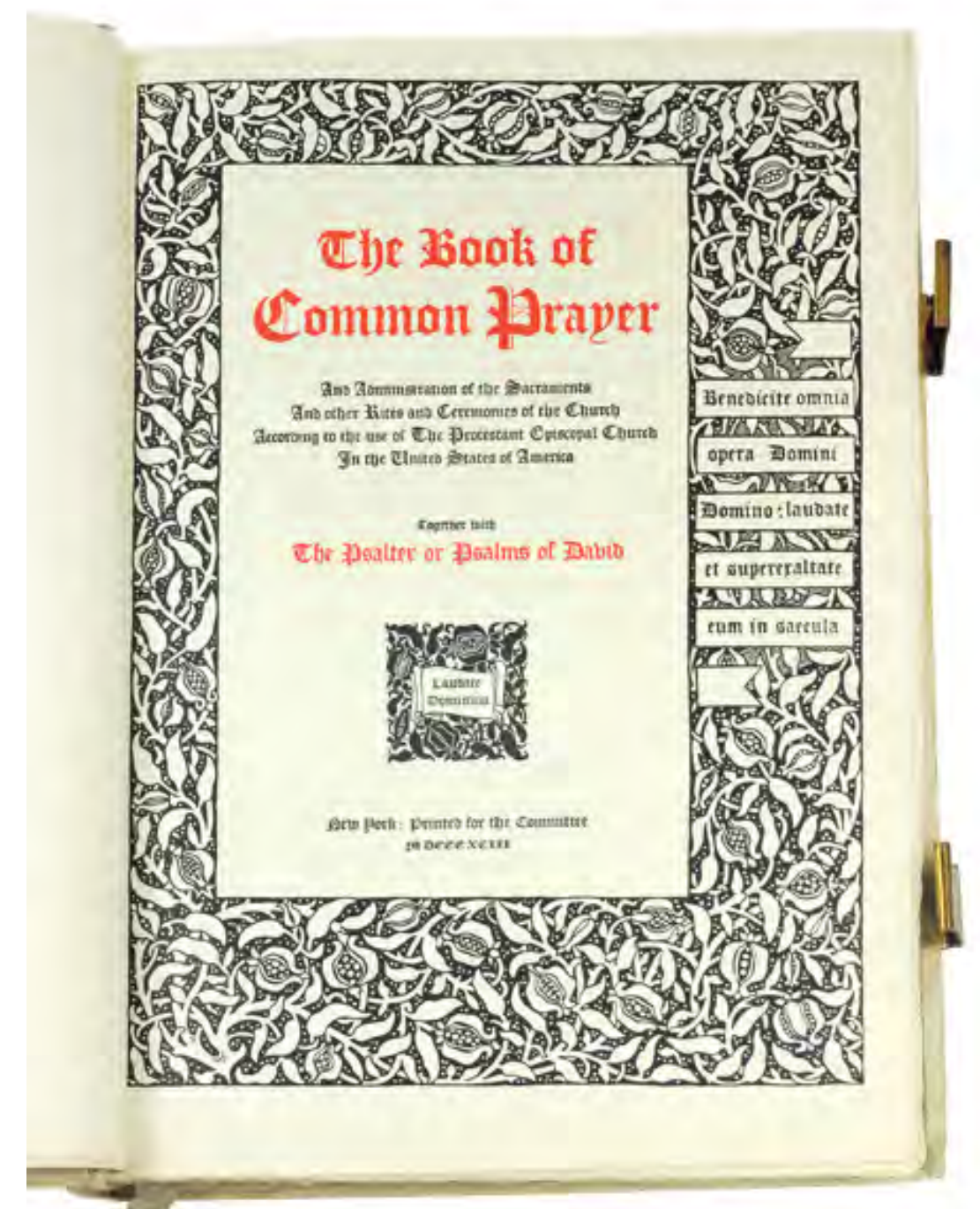
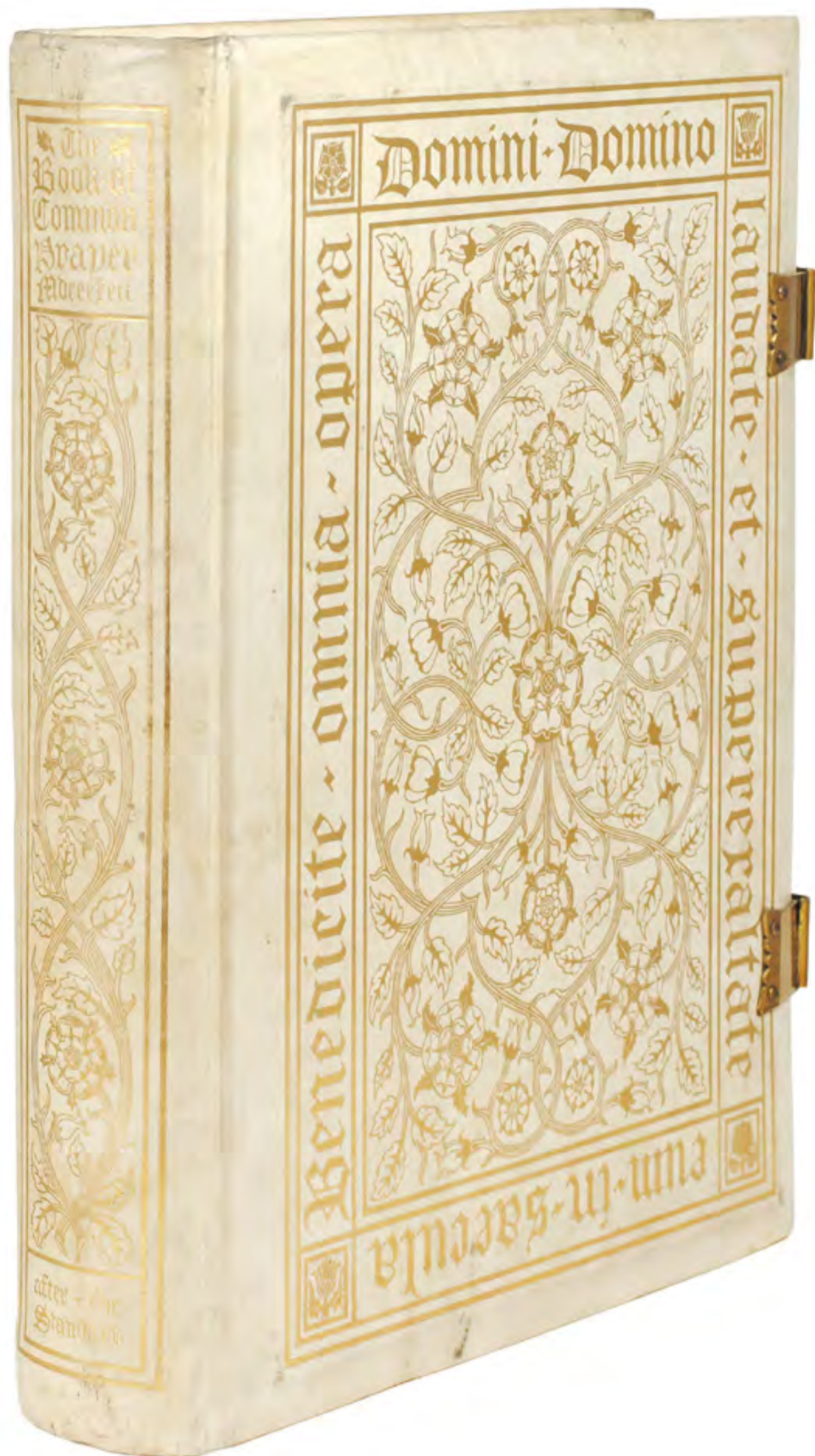


Printed by De Vinne

6. [BOOK OF COMMON PRAYER]. UPDIKE, D.B. *The Book of Common Prayer...together with The Psalter or Psalms of David*. New York: Printed for the Committee, 1893.

Folio, (28), 566, (2) pp. Original richly gold-stamped parchment over boards, brass clasps, gilt top, small nick at the foot of the upper cover, otherwise an excellent copy of a binding often found soiled. Bookplate of Syracuse Public Library at front..

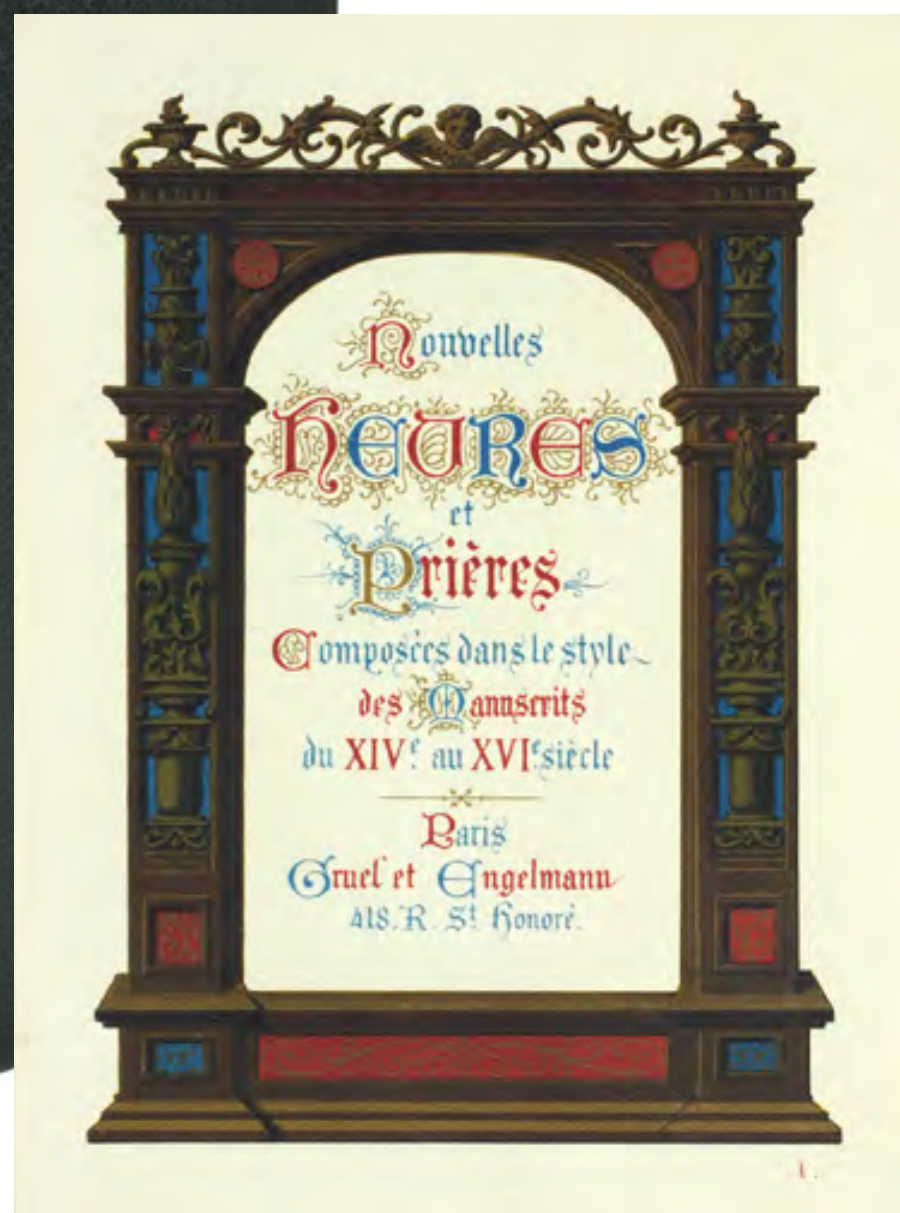
§ Limited to 500 copies (and one copy on vellum plus a few copies signed by Morgan and others). The very handsome first Updike prayer book, printed by De Vinne with the binding and border designs throughout the book by Bertram Grosvenor Goodhue. Printed in red and black with borders to every page, this stately folio in a striking binding is quite a contrast to Updike's second prayer book of 1930. Page, *Common Prayer*, page LVIII. Griffiths, *Bibliography of the Book of Common Prayer*, 1893.7. Gewirtz, *But one Use*, 96. With a copy of the 1893 [4]pp. pamphlet: "On the Decorations of the Limited Edition of the Standard Prayer Book of 1892", by D. B. Updike, printed at the De Vinne Press, laid in as usual. (110821) \$1250



A lovely chromolithographed Book of Hours

7. BOOK OF HOURS. *Nouvelles Heures et Prières composées dans le style des Manuscrits du XIVe au XVIe siècle*. Paris: Gruel et Engelmann, n.d. [c.1885].

Small square 8vo, (2), 176, (13) pp. mounted on guards. Chromolithographed text and richly decorative borders heightened with gold, plus three full-page plates. Finely bound by Fonteney in full crushed green morocco, backstrip with five raised bands and blind-stamped title ("Heures"), gilt dentelles, green silk doublures, all edges gilt, ribbon marker; presentation text stamped in gilt on front doublure.



Preserved in the original silk-lined box with brass clasp (lightly worn and stained), the book is in fine condition.

§ A lovely chromolithographed French prayer book in practically pristine condition. A skillful imitation of a manuscript book of hours with elaborate borders of botanical and heraldic designs populated by fanciful figures and mythical beasts. The gilt-stamped front doublure records the book was presented on the marriage of Marguerite de Font-Réaulx and Gabriel Montagne, which took place December 1, 1885, in Saint-Junien, in the Haute-Vienne department of France, probably in the fine medieval Collegiate Church of St Junien. A beautiful gift. (124629) \$1950



Prières du matin.
 Au nom du **P**ere, du **F**ils
 et du **S**aint **E**sprit,
 Ainsi soit-il.

Mettons-nous en la pré-
 sence de **D**ieu et ado-
 rons son saint nom.

Trés sainte et très au-
 guste trinité, **D**ieu
 seul en trois personnes, je
 crois que Vous êtes ici pré-
 sent. **J**e Vous adore avec
 les sentiments de l'humi-
 lité la plus profonde, et
 je Vous rends de tout mon
 coeur les hommages qui
 sont dus à Votre souve-
 raine majesté.

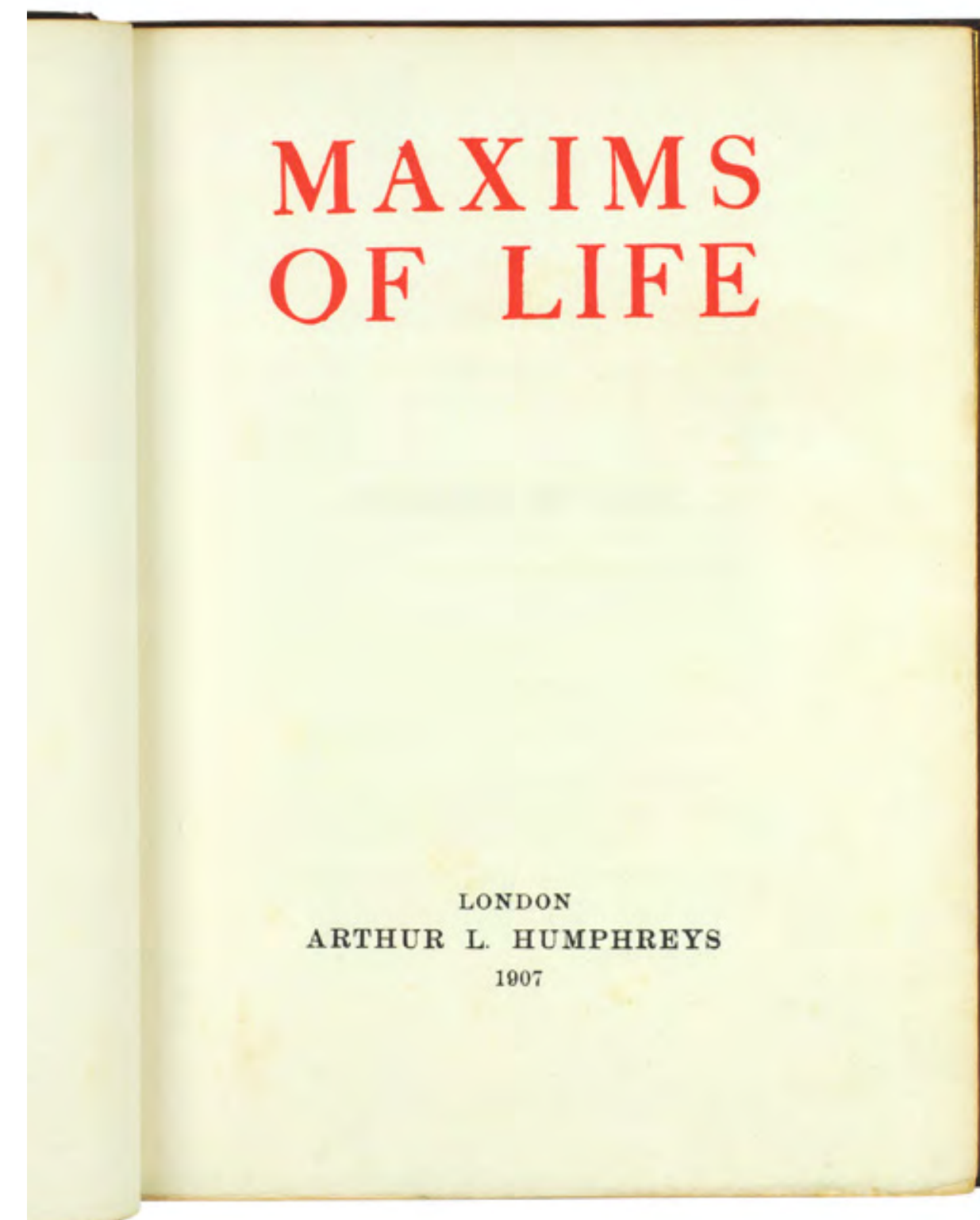
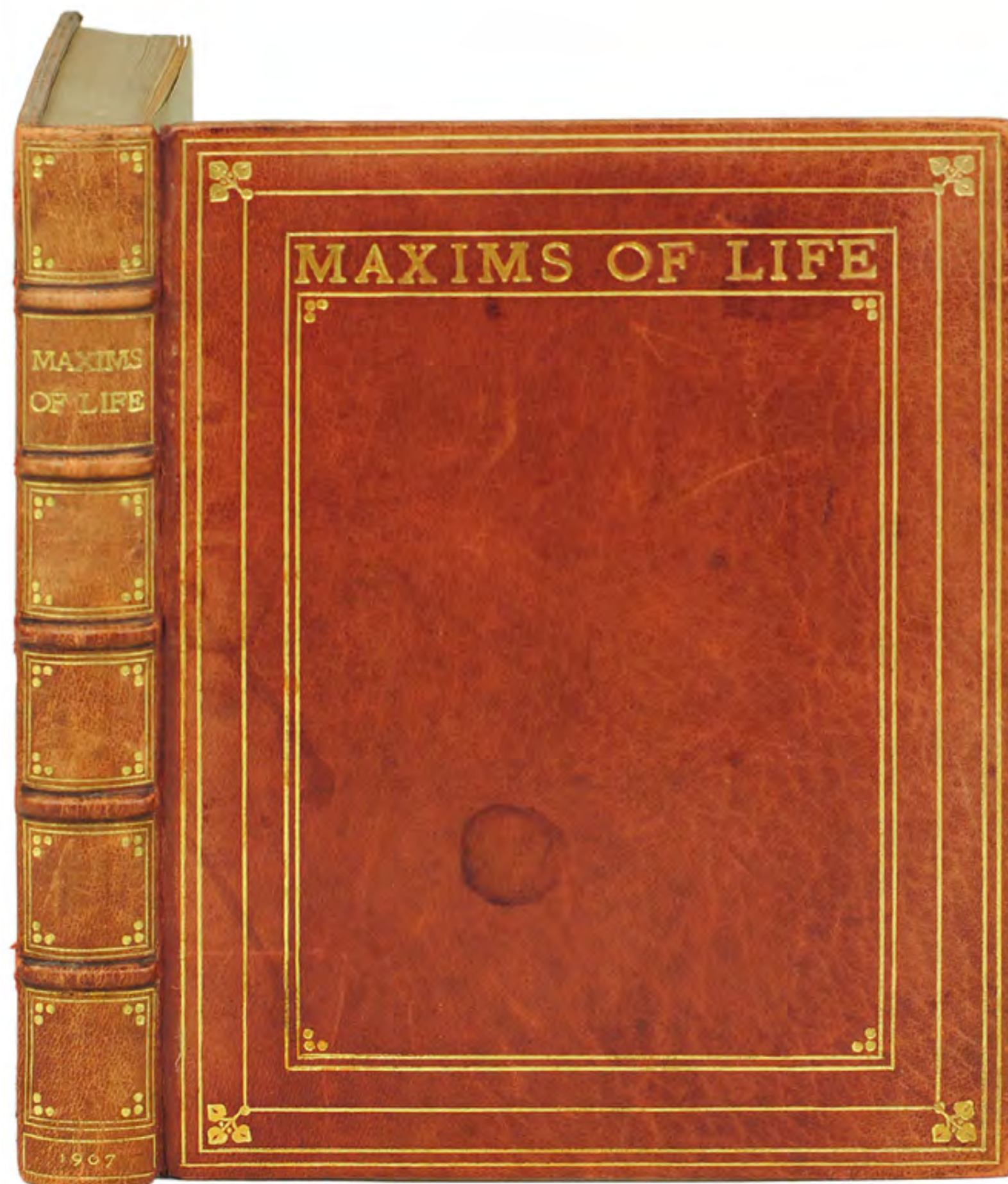
Remercions **D**ieu des
 grâces qu'il nous a faites

“Intelligence was given to man that he might hide his foolishness”

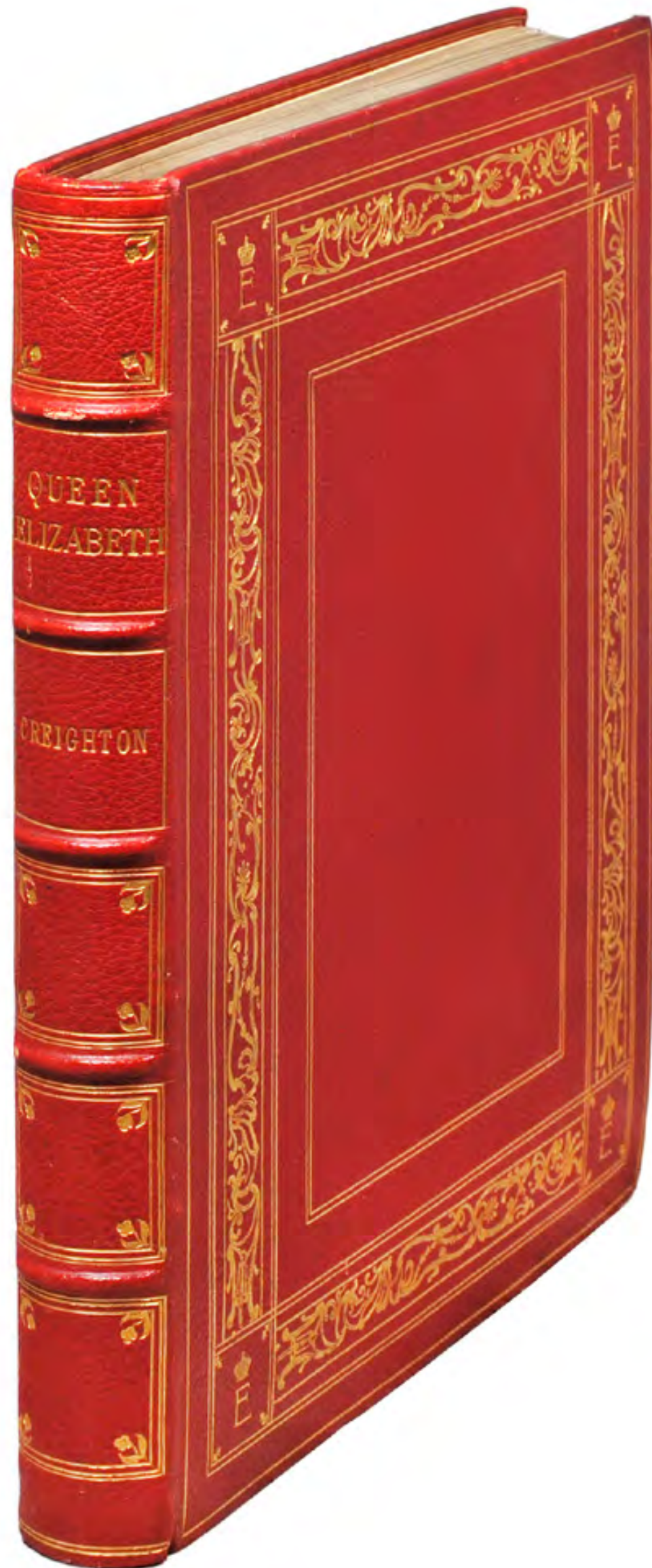
8. COMTESSE DIANE (COMTESSE DE BEAUSACQ). *Maxims of Life*. London: Arthur L. Humphreys, 1907.

12mo, 219 pp. Finely bound for Hatchards, by Cockerell or in his style, in full morocco with five raised bands, decoratively tooled in gilt, all edges gilt. An attractive little book, lightly rubbed, small stain to the upper board, internally bright and fine.

§ From the Royal Library Belles Lettres series, with French and English on facing pages. Comtesse Diane was the pen name of the Comtesse de Beausacq (1829-1899), a French woman of letters and salon hostess. Her book of aphorisms, *Maximes de la Vie*, was first published in Paris by Ollendorff in 1883. (124794) \$150



A sumptuously bound, finely illustrated history of the reign of Queen Elizabeth I



9. [ROYALTY]. CREIGHTON, MANDELL. *Queen Elizabeth*. London, Paris and Edinburgh: Boussod, Valadon & Co., 1896.

Folio, [i], 202, [1, colophon] pp., color facsimile frontispiece heightened in gold, 39 photogravure plates of which 23 are full-page inserted plates, including one double-page spread and one facsimile letter printed on both sides, all with original captioned tissue guards, ornamental initials at the start of each chapter, and title page printed in



black and red. Full red morocco with roll-tooled borders in gilt, gilt rules, and ornamental gilt-stamped “E” cornerpieces. Backstrip with five raised bands, gilt-tooled and lettered in compartments, top-edge gilt, gilt dentelles, and red marbled endpapers heightened in gold. Some stress to hinges and minor scuff marks pp. 1-5, another minor scuff mark to p. 85, lacks half-title, edges lightly foxed; very good.



§ First edition of this sumptuously bound, finely illustrated history of the reign of Queen Elizabeth. Covers her youth, the problems early in her reign, her relationship with Mary Stuart, her excommunication, the Alençon marriage, the “crisis” and execution of Mary, the new England, and her final years. With photogravure reproductions of art, dwelling places, and treasures belonging to the Queen, and portraits from throughout her life, as well as portraits of Henry VIII, Princess Mary, Sir Walter Raleigh and his son, and Sir Phillip Sidney. Also included are reproductions of her cradle, her horse, her library, and her silk stockings and summer hat. Rev. Mandell Creighton (1843-1901) was a bishop of London and a respected academic historian most renowned for his *History of the Papacy* (1882-1894). (108268)

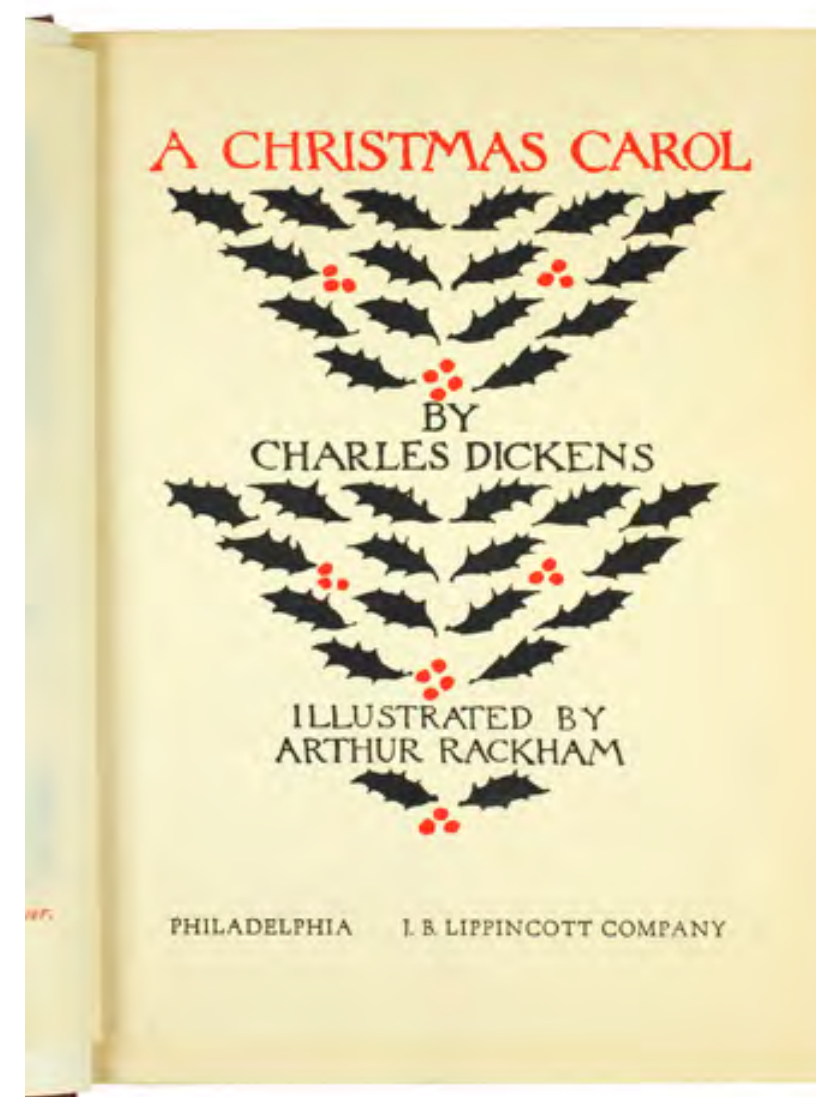
\$875



“I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach!”

10. DICKENS, CHARLES. *A Christmas Carol. Illustrated by Arthur Rackham.* Philadelphia: J. B. Lippincott, [c.1926].

8vo, 147 pp. 12 plates with descriptive tissue guards, and 18 in-text black and white illustrations. Red cloth, gilt lettering and designs to upper cover and backstrip, in the original pictorial dust jacket priced \$2.50. A lovely clean and square copy with just a hint of rubbing to the corners of the cloth; the dust-jacket faintly sunned and with light edgewear, now protected by mylar.



§ Early American edition of the Christmas classic with Arthur Rackham's perfect illustrations; a near fine copy. The title page is undated but on the back flap of the dust-jacket the publisher advertises *Fairy Tales from India*, illustrated by Katharine Pyle, which was published in 1926. (125021) \$625

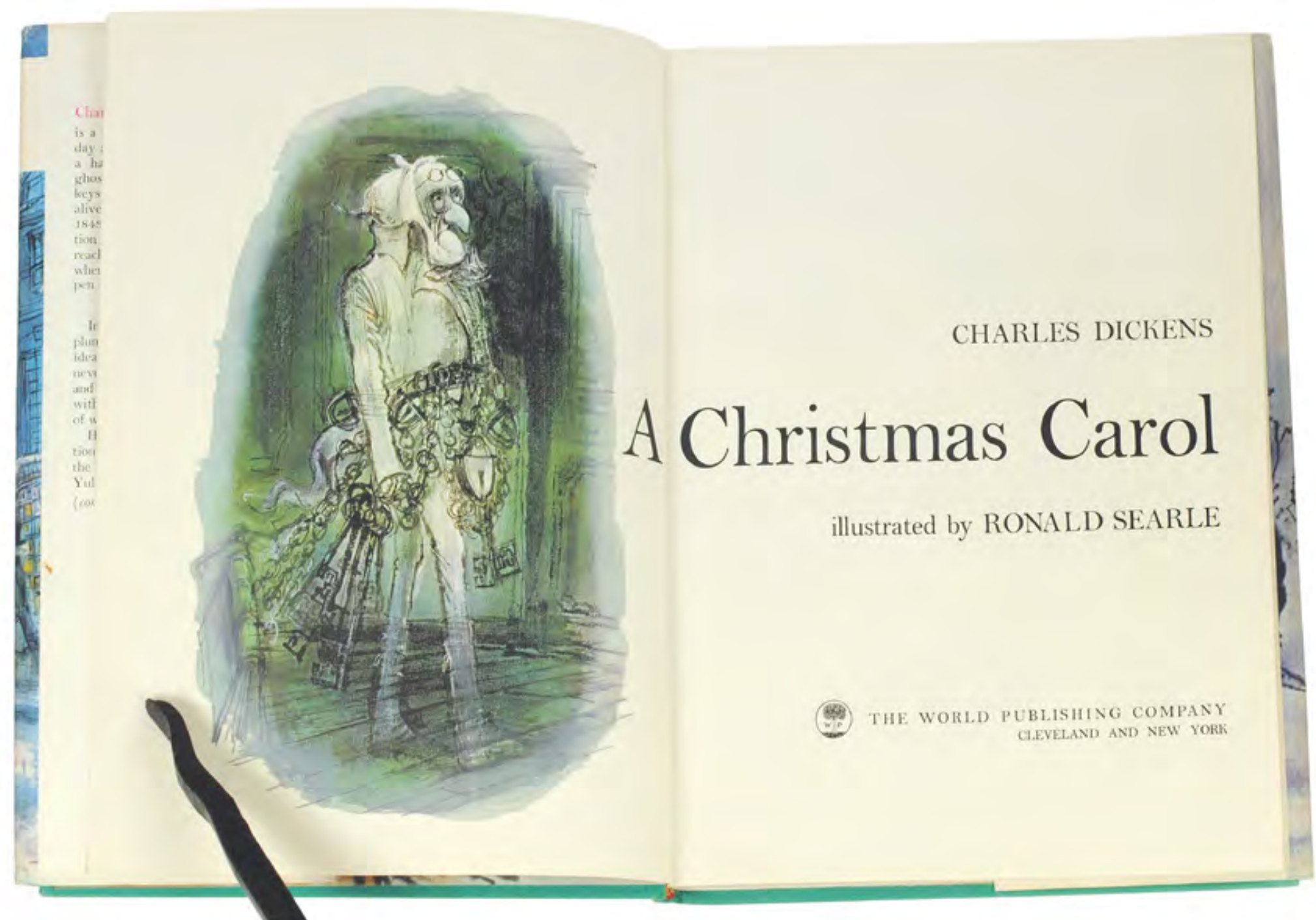
Ronald Searle takes on Christmas



11. DICKENS, CHARLES. *A Christmas Carol. Illustrated by Ronald Searle*. Cleveland and New York: The World Publishing Company, 1961.

4to, 109 pp. Teal cloth with gilt design and lettering to upper cover and backstrip, full color illustrated dust jacket, price clipped. A clean copy with no markings, dust-jacket very lightly worn at folds, back panel very faintly water marked but presents well.

§ First edition with Searle's illustrations. While the illustrations of John Leech and Arthur Rackham might be better known, Searle's lively take is a welcome and entertaining addition to renditions of this Christmas classic. (125027) \$100



Signed by the illustrator

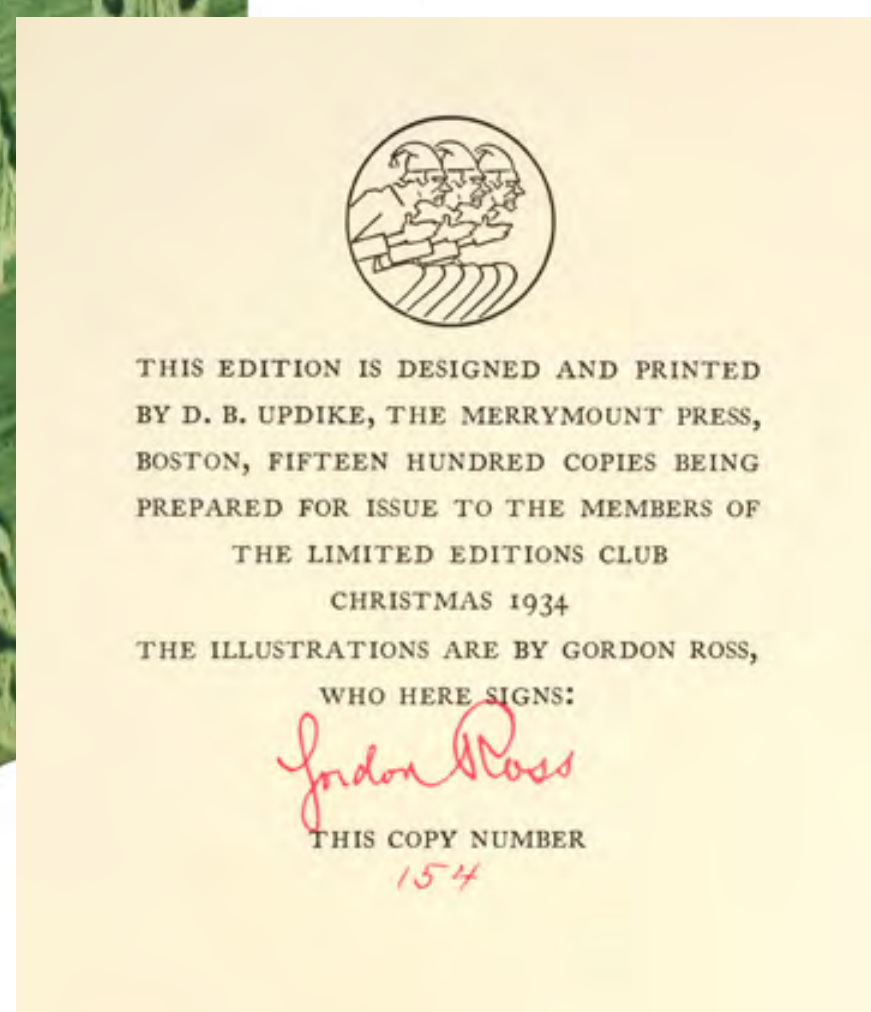
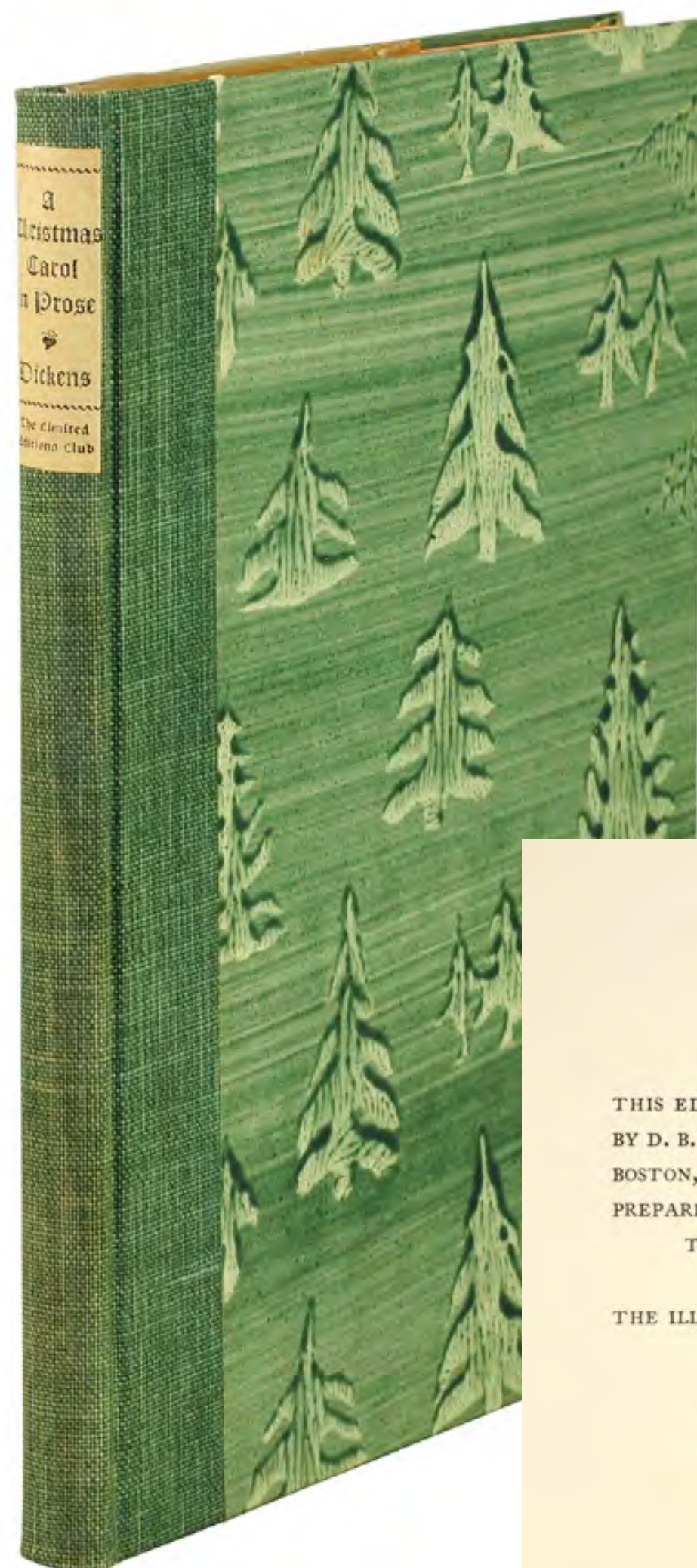
12. DICKENS, CHARLES. *A Christmas Carol. Illustrated by Gordon Ross*. Boston: Printed for the members of the Limited Editions Club at The Merrymount Press, Christmas, 1934.

Small 4to, xi, 100 pp. Quarter green buckram over green paste paper sides with fir tree design, paper backstrip label. A fine, unmarked copy in the lightly soiled original slipcase.

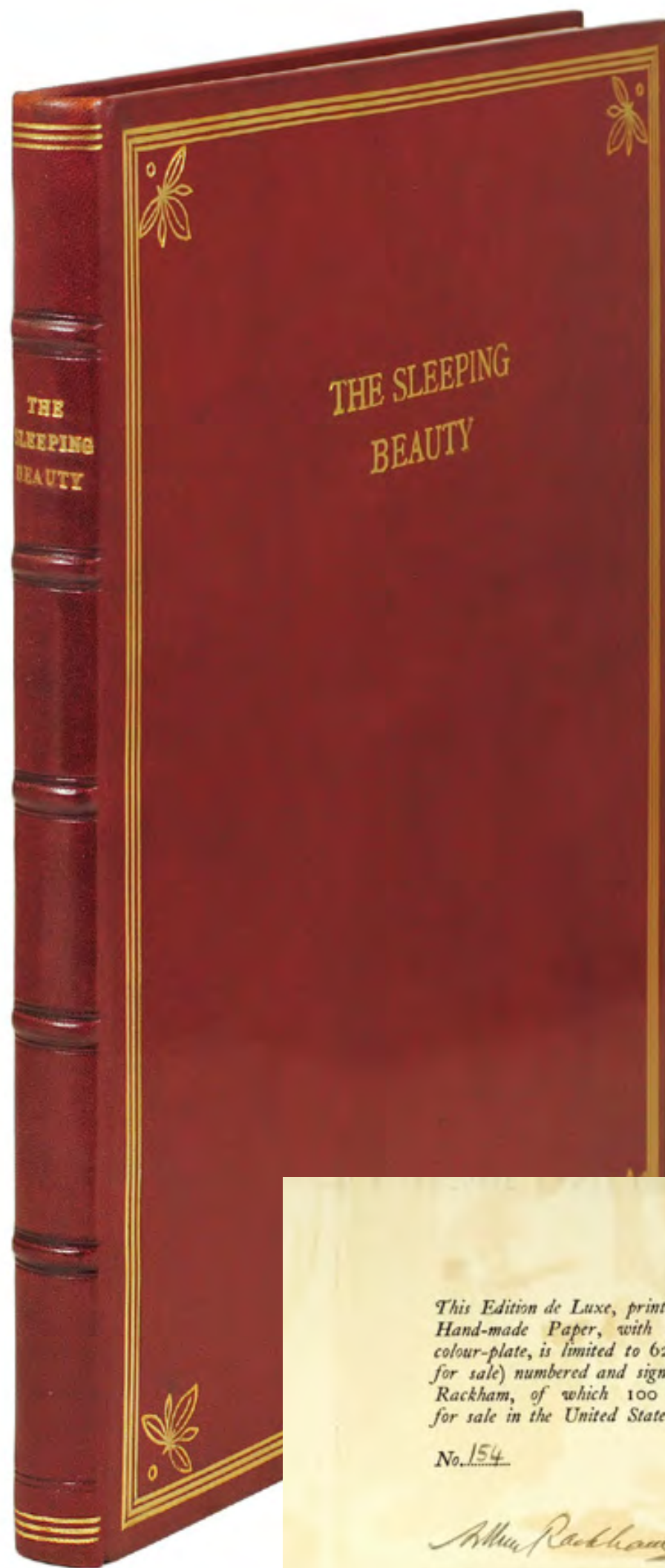
§ Signed by the illustrator, Gordon Ross. Introduction by Stephen Leacock. Designed and printed by D. B. Updike at the Merrymount Press. A lovely seasonal special from the Limited Editions Club. Gordon Ross (1872-1946) was a Scotsman who emigrated to San Francisco in 1894,

studying painting and drawing at the Mark Hopkins Art Institute in San Francisco, and working in the art department of the San Francisco Chronicle.

His first recorded illustrations were for *War Poems*, published by the Murdock Press in San Francisco in 1898. (125006) \$200



Lovely gift book limited to 625 copies, numbered and signed by Rackham



13. EVANS, C.S.; RACKHAM, ARTHUR (ILLUSTRATOR). *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

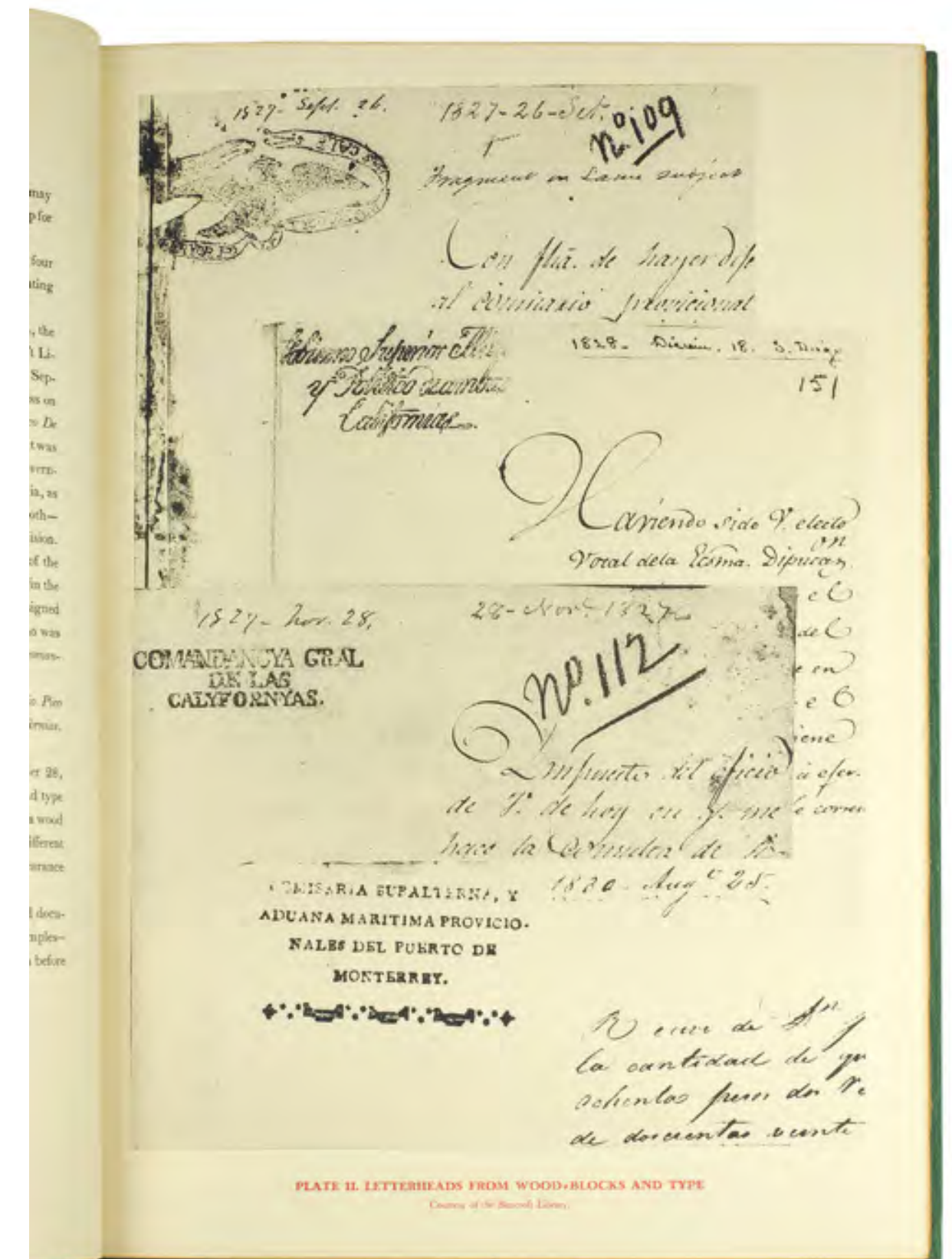
ONCE upon a time there were a King and a Queen who were very unhappy because they had no children. Everything else that the heart could wish for was theirs. They were rich; they lived in a wonderful palace full of the costliest treasures; their kingdom was at peace, and their people were prosperous.

An essential reference work, one of 400 copies

14. FAHEY, HERBERT. *Early Printing In California From Its Beginning In The Mexican Territory To Statehood September 9 1850*. San Francisco: The Book Club of California, 1956.

Folio. 142 pp. Black buckram spine, green cloth boards, printed label on spine. 16 full-page photo plates. Fine.

§ One of 400 copies printed at the Grabhorn Press. An essential reference work on the history of printing in California with chapters on the following: Historical Accounts; Pre-Zamorano Press Printing; The Establishment of the Zamorano Press; Products of the Mexican Press; The Californian; The California Star; The Alta California; The Placer Times; Other California Newspapers. (107879) \$150

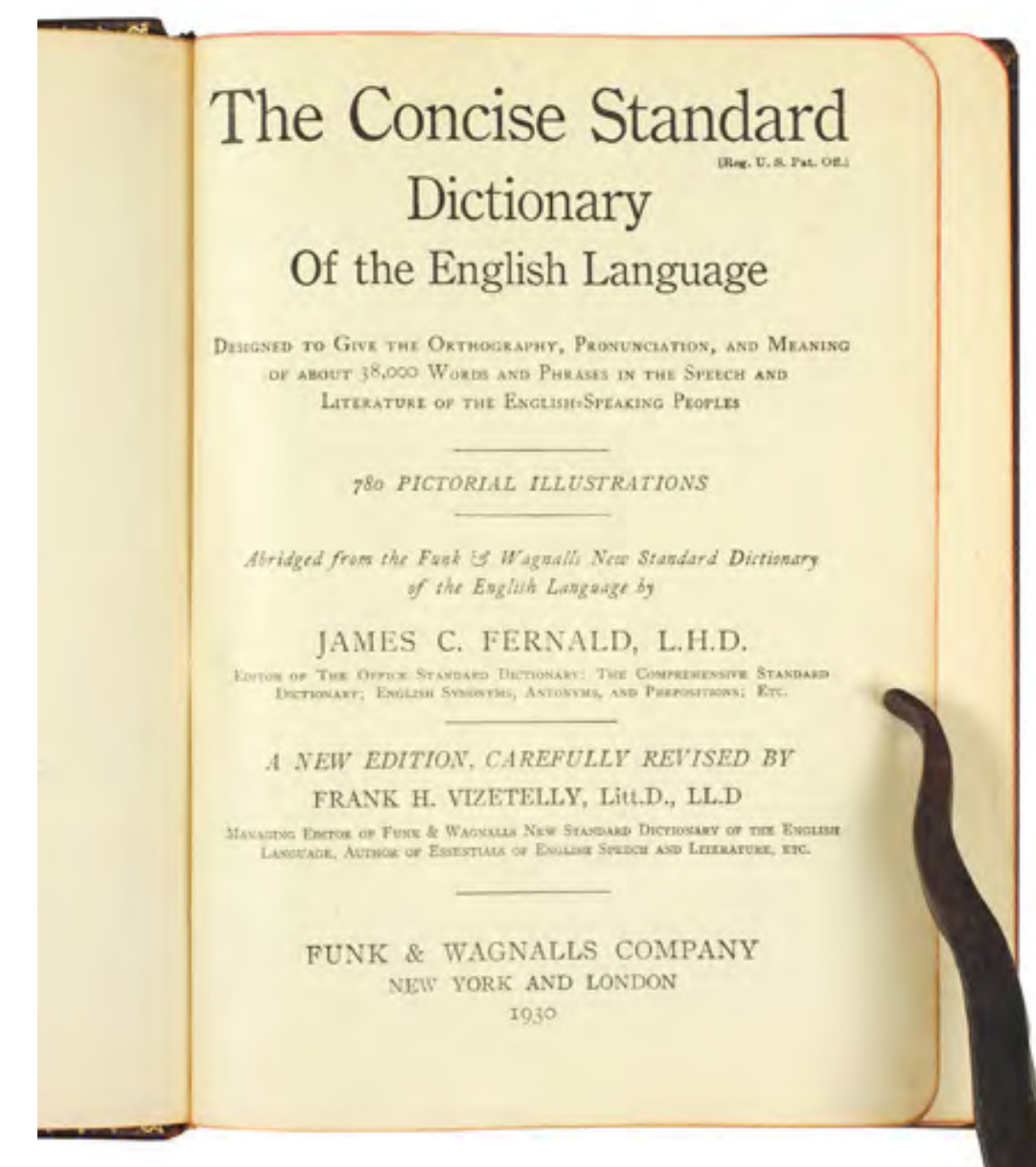
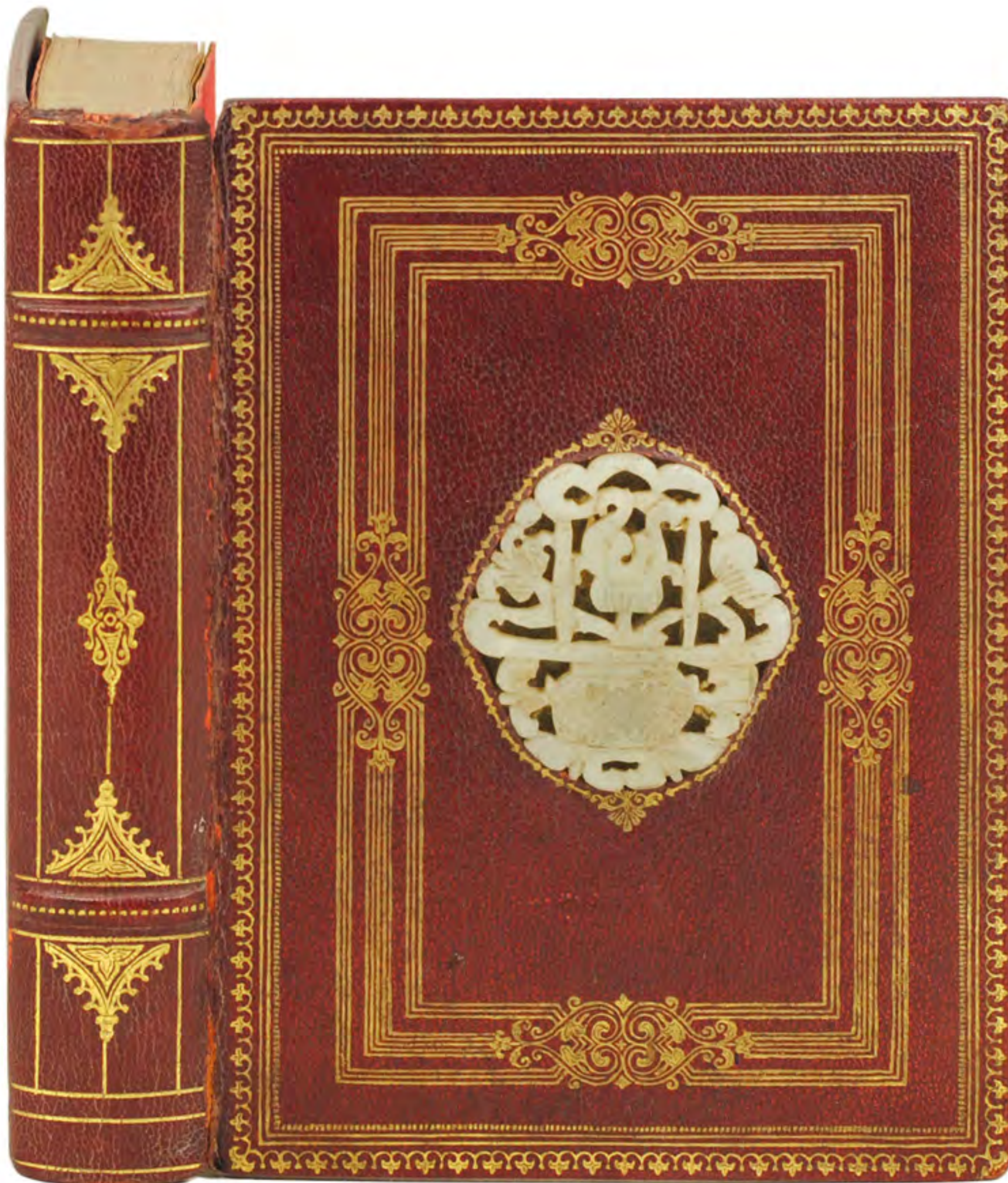


The other Good Book

15. FERNALD, JAMES C. (EDITOR). *The Concise Standard Dictionary of the English Language*. New York and London: Funk & Wagnalls Company, 1930.

12mo, 583 pp. 780 in-text illustrations. Full red morocco, ornately gilt with carved stone onlay to upper board, gilt-turn-ins, silk doblures, some wear to the upper joint and head of backstrip, some abrasion and loss to the alphabet thumb tabs. Very good.

§ A nice little dictionary in an oddly lavish binding with an onlay of what appears to be carved white jade but probably is some other soft stone, the overall effect being one of great reverence for the text. (125004) \$200

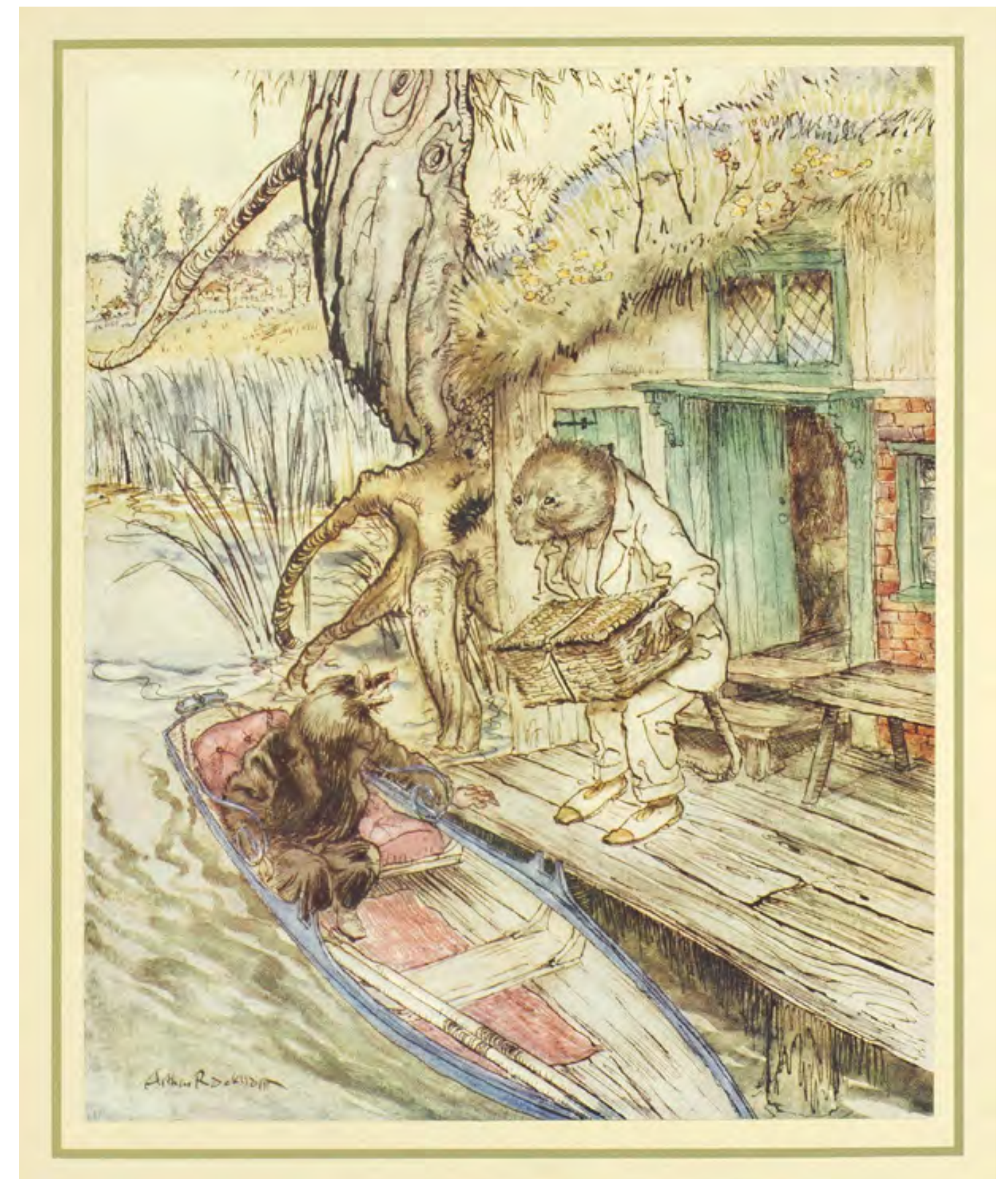
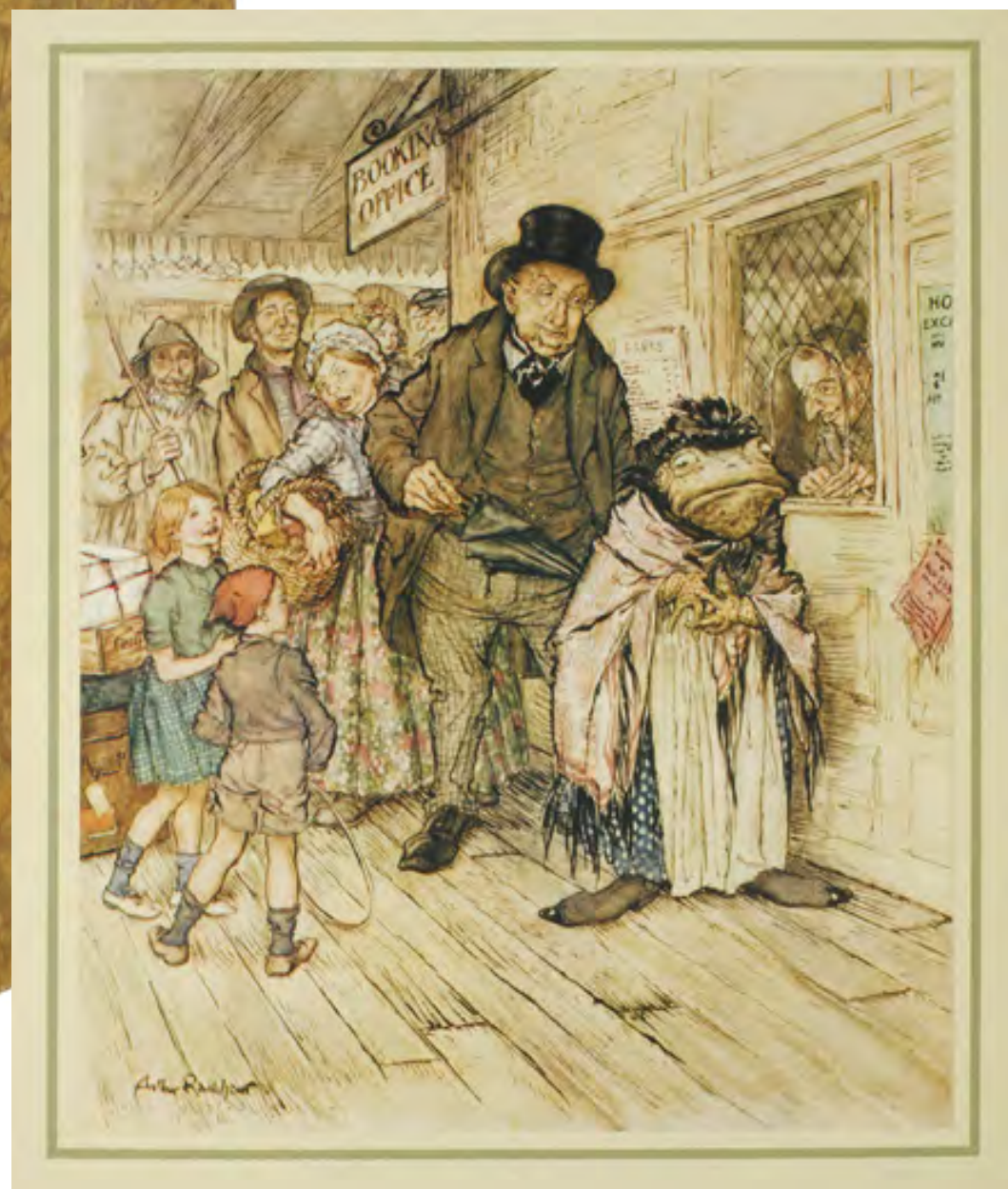


A fine, unopened copy

16. GRAHAME, KENNETH; RACKHAM, ARTHUR (ILLUSTRATOR). *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, unopened 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

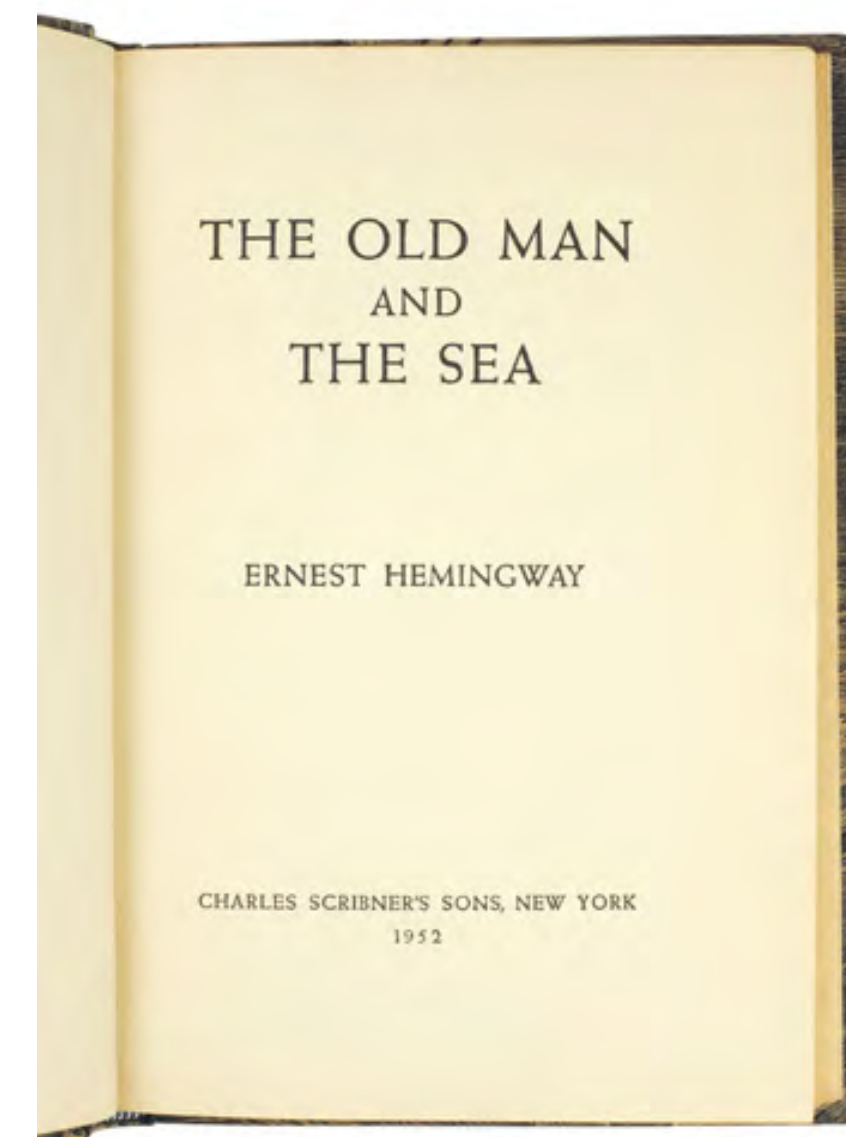


In a custom tattooed binding

17. HEMINGWAY, ERNEST. VON HEMMERSBACH, AAROM. *The Old Man and the Sea*. New York: Charles Scribner's Sons, 1952.

8vo, (1, ad), 140 pp. Custom binding of tattooed leather by Aarom von Hemmersbach. Fine.

§ First edition with "A" and Scribner's seal on the copyright page. *The Old Man and the Sea* was Hemingway's last major work and was dedicated to his publisher Charles Scribner III and his editor Max Perkins. First published in Life Magazine in the September 1952, millions of the issue were sold, the book, which appeared a week later, became a Book Club of the Month



selection, and two years later received the Pulitzer Prize. Its success elevated beyond argument Hemingway's reputation as a twentieth century literary master and a year later he was awarded the Nobel Prize.

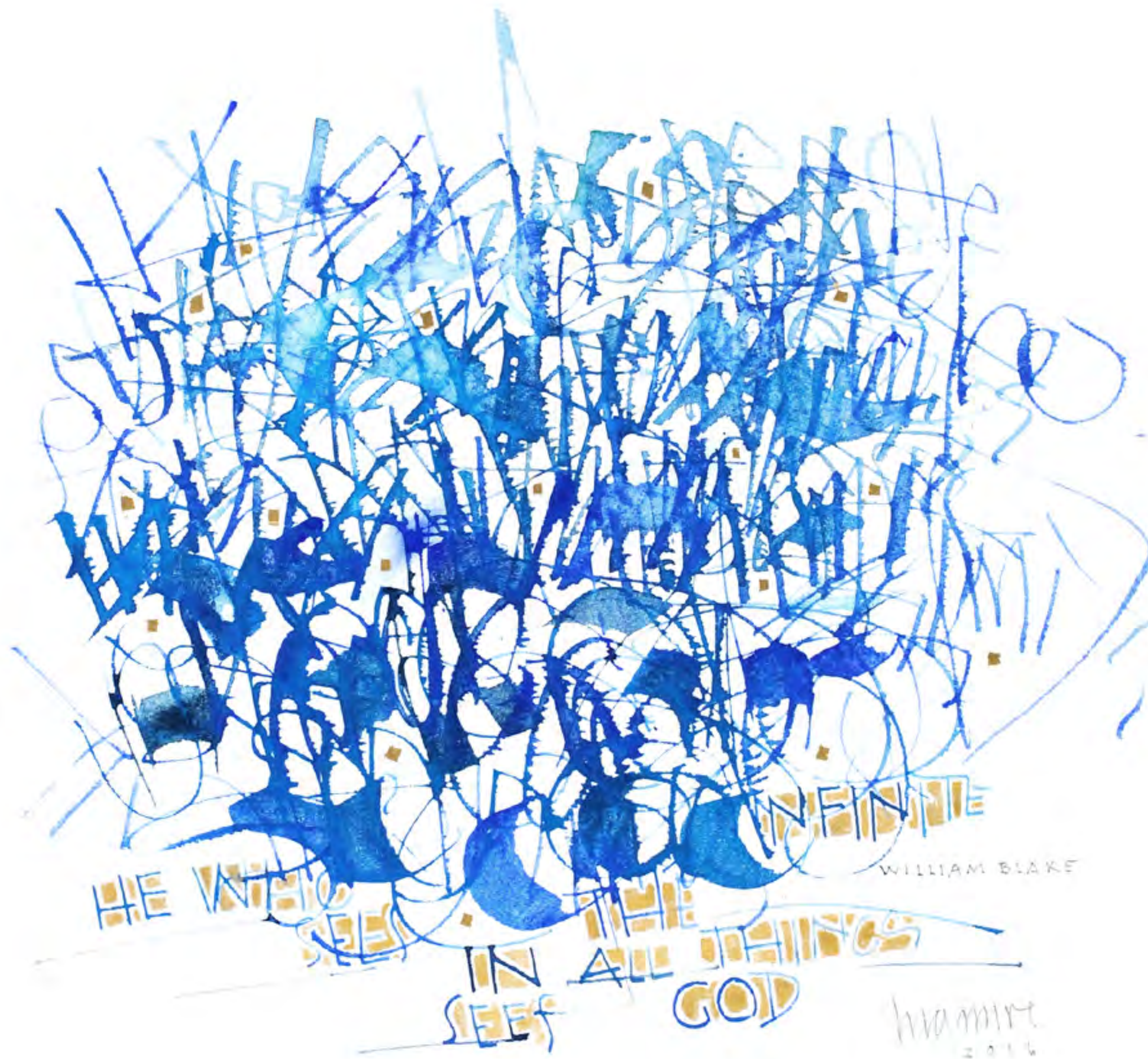
The innovative decoration of the binding is the work of Canadian tattoo artist Aarom von Hemmersbach who writes: "In 2015, an idea was ignited, and the inferno that followed was a year of tests, many trials and many errors, formulae and fine tuning of modified equipment. Ultimately these efforts rendered a successful technique which embeds ink designs into fine quality book binding leather, a process considered the first of its kind in the realm of artistic fine bindings." (124918) \$6250

“He who Sees the Infinite in all Things sees God.”

18. INGMIRE, THOMAS. *He who Sees the Infinite in all Things sees God*. San Francisco: 2016.

11 x 12 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. Framed. Fine condition

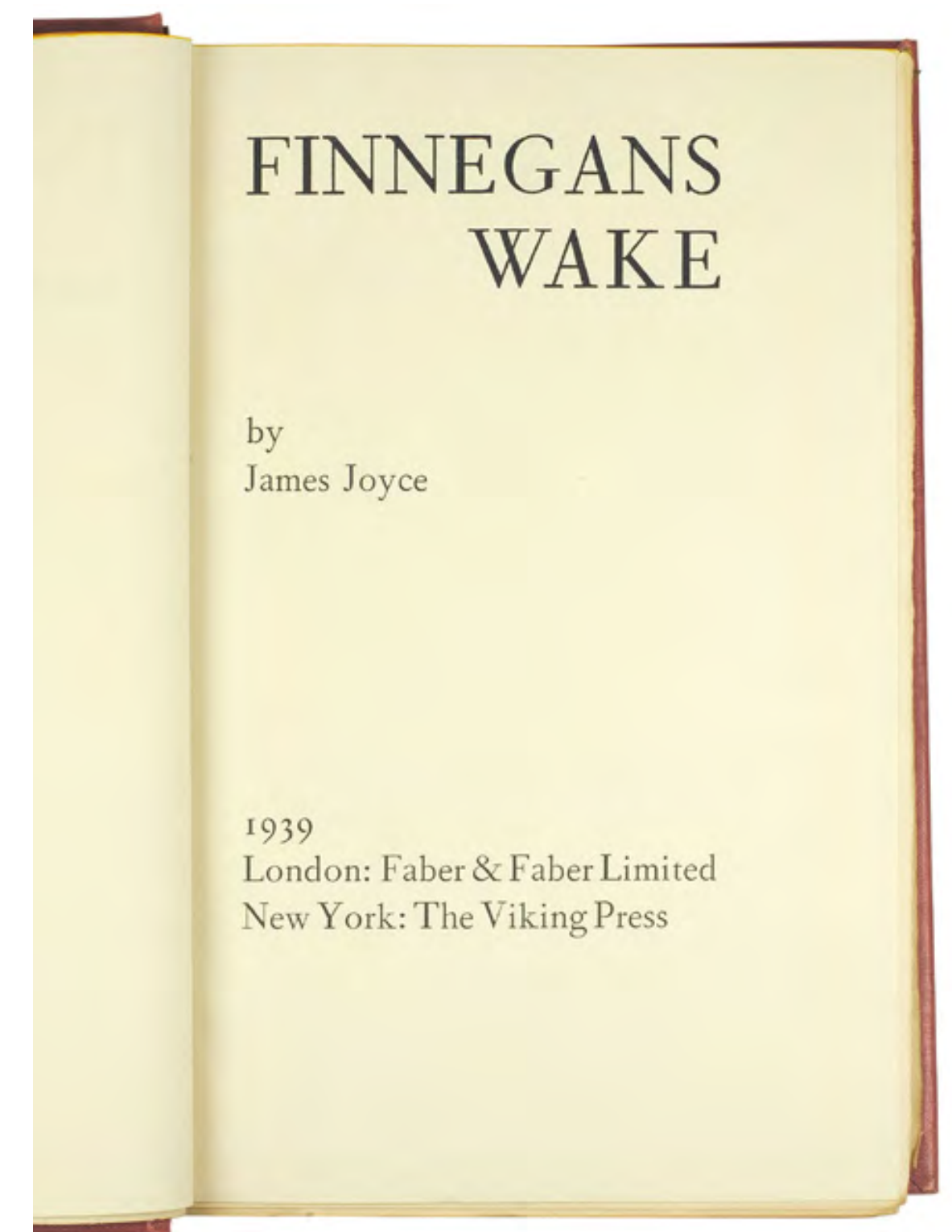
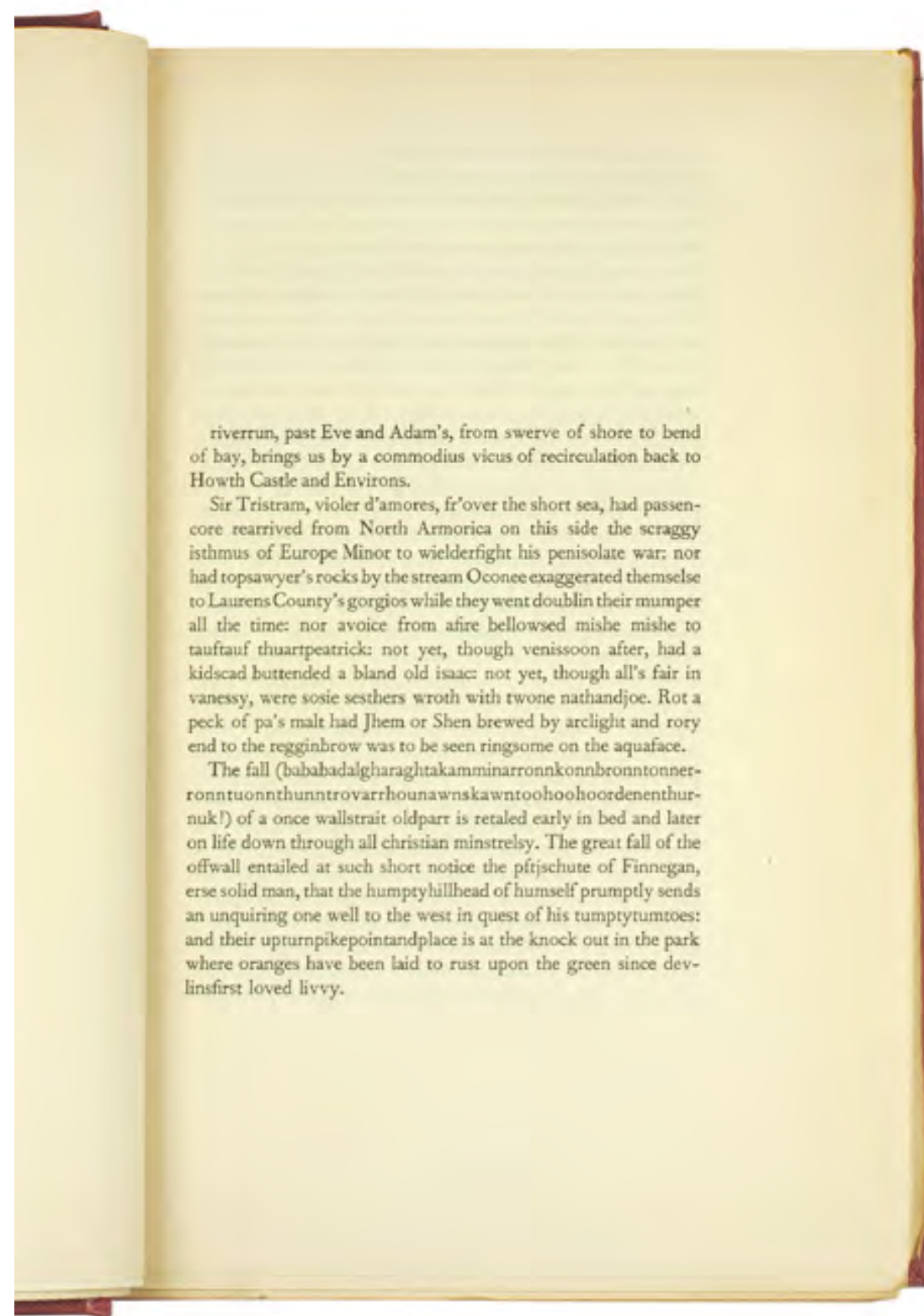
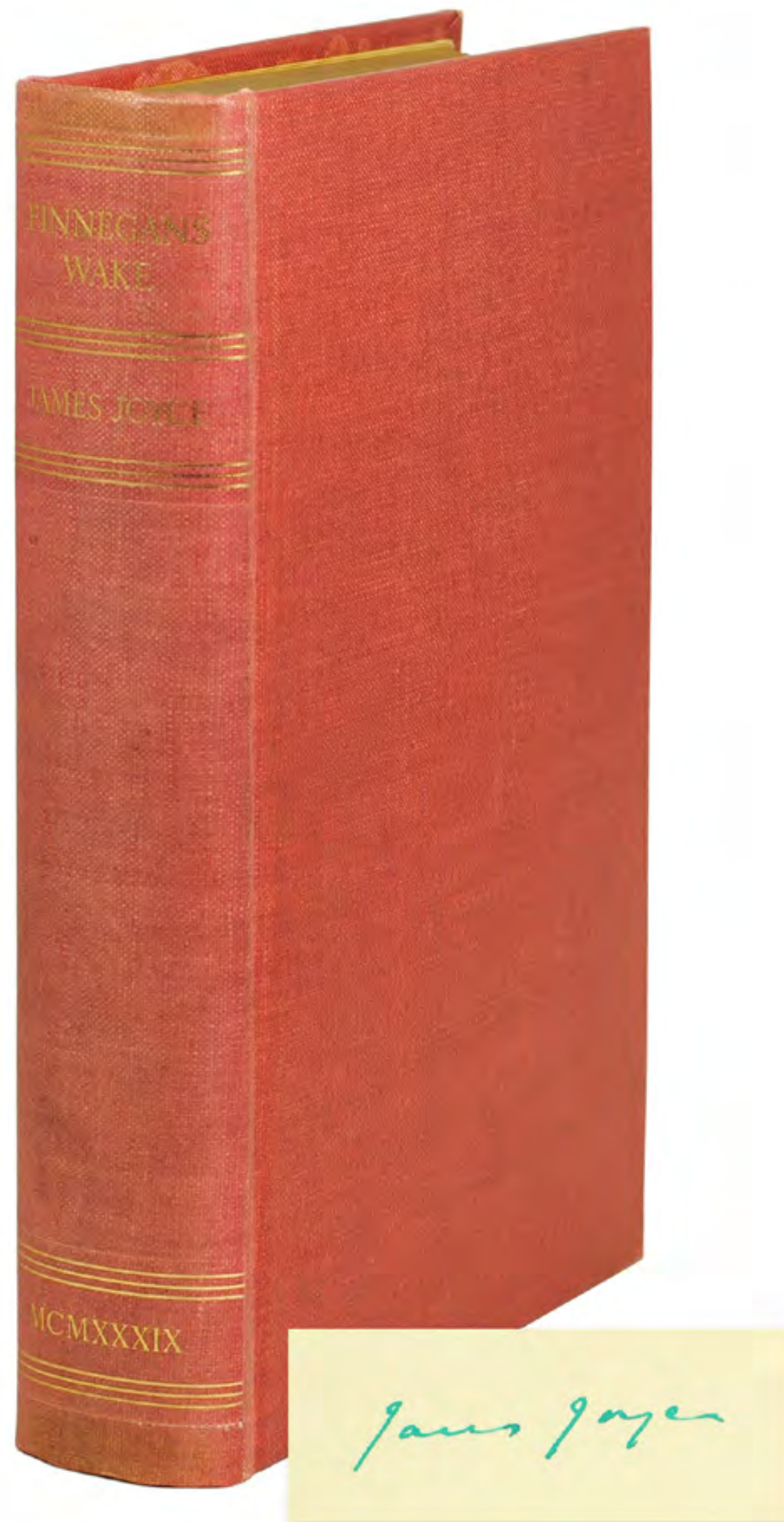
§ Thomas Ingmire (San Francisco) was the first American to be elected a Fellow of the prestigious Society of Scribes and Illuminators, London. A vivid expression of the modern calligraphy movement, his work can be found in public and private collections around the world; it is the subject of Michael Gullick’s *Words of Risk: The Art of Thomas Ingmire* (1989) and codici 1: a teacher’s notebook on modern calligraphy & lettering art (2003). His teaching experience and influence extends throughout the United States to Canada, Europe, Australia, Japan and Hong Kong. His first commission in 1972 was from John Windle for a book of Blake’s Poems; 45 years later we are still presenting Blake calligraphically. (107820) \$950



Signed limited first edition

19. JOYCE, JAMES. *Finnegans Wake*. London: Faber and Faber and New York: The Viking Press, 1939.

8vo, 628pp. Original brickred cloth, backstrip titled in gilt, top edge gilt others untrimmed, modest bookplate on front pastedown. Backstrip slightly faded, otherwise a fine copy in the original yellow cloth slipcase which is a little worn and stained.



§ Signed limited first edition; copy 364 of 425 copies signed by Joyce in green ink on the limitation page. One of the most important avant-garde works of the 20th century. Slocum & Cahoon A49. (124914) \$12,500

Signed by Le Guin

20. LE GUIN, URSULA. *Always Coming Home*. New York: Harper & Row, 1985.

Large 8vo, 523 pp. Illustrated in black and white. Original color photo illustrated wrappers and slip case designed to fit both book and accompanying cassette tape. Light sunning and shelf wear to slip case, else near fine.

§ First edition, later printing, signed by the author on the title page, with the accompanying cassette containing “Music & Poetry of the Kesh.”

“A master builder of faraway, fantastic worlds, Ursula K. Le Guin, at mid-career, found in her native California the inspiration for what was to be her greatest literary construction: nothing

less than an entire ethnography of a future society, the Kesh, living in a post-apocalyptic Napa Valley... Survivors of an ecological catastrophe brought on by heedless industrialization, the Kesh live in hard-won balance with their environment and between genders. Le Guin meditates here more deeply and more personally on themes explored earlier in *The Left Hand of Darkness* and *The Dispossessed*: “I finally realized,” she would later recall, that “if I was ever going to approach the center of the world in my writing, I was going to have to take lessons from the people who lived there, who had always lived there, the people who were the land—the old ones, the first ones, trees, rocks, animals, human people.” To write such a book “I had, at last, and entirely, without reservation, to come home.” (The Ursula K. Le Guin Literary Trust, ursulaklequin.com)

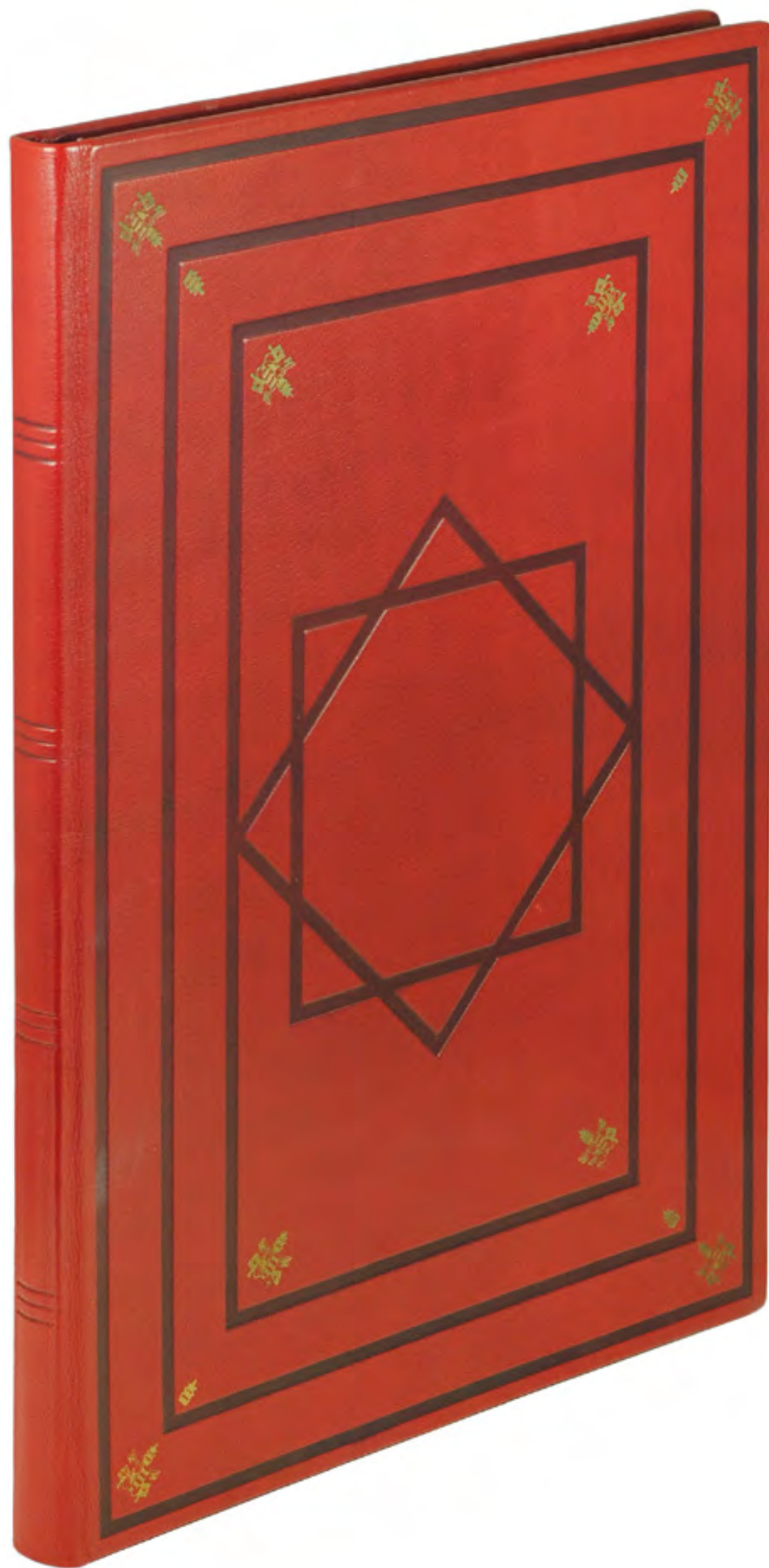
“A richly detailed account of a gentle, postindustrial utopia in a northern California of the indeterminate future. The central narrative, of a young woman’s development, is hedged around by vast quantities of supplementary material: folktales, poems, plays, maps, charts, appendices and glossary. All in all, an astonishing feat of the imagination, which the author herself calls “an archaeology of the future.” Pringle, *The Ultimate Guide to Science Fiction*, second edition (1995), p. 11. (125022) \$75



Ursula K. Le Guin
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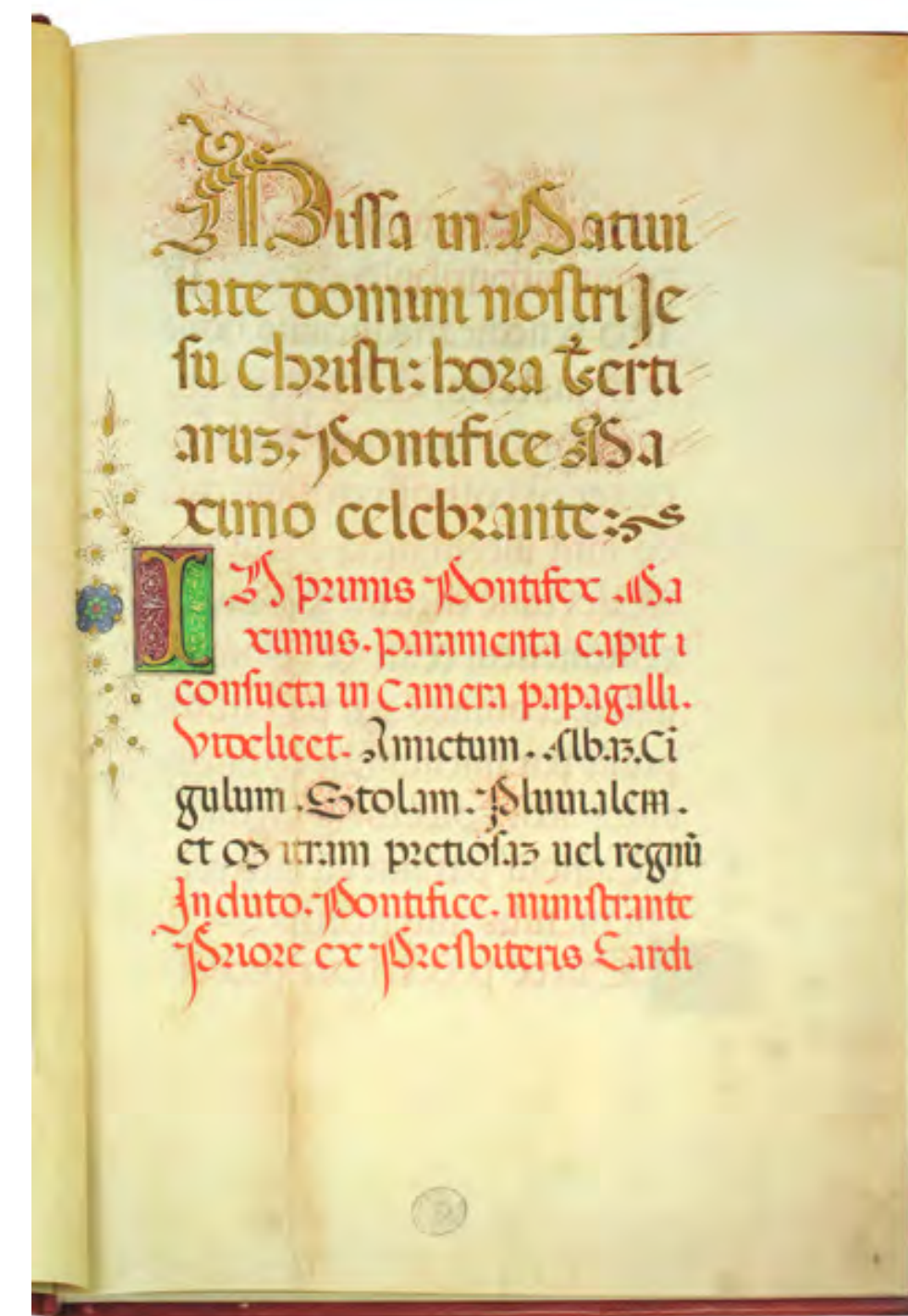
The Christmas Missal of Pope Alexander VI



21. [LITURGY]. *Missale Pontificis In Nativitate Domini. (The Christmas Missal of Pope Alexander VI (1492-1503))*. Valencia: Edicions Tres i Quatre, 2011.

2 vols., huge folio, 200 pp. Finely bound in red leather with decoration and gilt to covers, with commentary volume in brown cloth. Both volumes in a cork case. Fine.

§ Limited edition of 200, this is copy number 38. A luxurious facsimile of the exceptionally beautiful liturgical codex created for the use of the second Borgia pope, Pope Alexander VI (1492-1503), reproduced in full size, in full color and with gilt accents. The accompanying commentary volume provides an introduction to the manuscript in Catalan, Spanish, and English.



The first of three Libelli missae papalis intended for the three masses that the pontiffs personally sang in St. Peter's Basilica on Christmas Day, the Sunday of Easter, and St. Peter's Day. The volumes were commissioned by Alexander VI shortly after his coronation, in 1492. The pope first used the missal on Christmas Day 1495, in a mass described in the diary of the ceremonialist Johannes Burckard. Only one manuscript is preserved in the Vatican Apostolic Library, with the signature cod. Borg. Lat. 425, of the other two Libelli nothing is known since the sixteenth century. (123691) \$3350

Signed by the illustrator Clara Tice

22. MACHEN, ARTHUR (INTRODUCTION). *One Hundred Merrie & Delightful Stories [Les Cent Nouvelles Nouvelles]. Illustrated by Clara Tice.* Carbonnek: Privately Printed for Subscribers only, 1924.

2 vols., 8vo, xxv, 279; xv, [1 leaf], 272. 16 mildly erotic plates by Tice. Original green cloth, covers blind-stamped and backstrips richly gilt. A very good set.

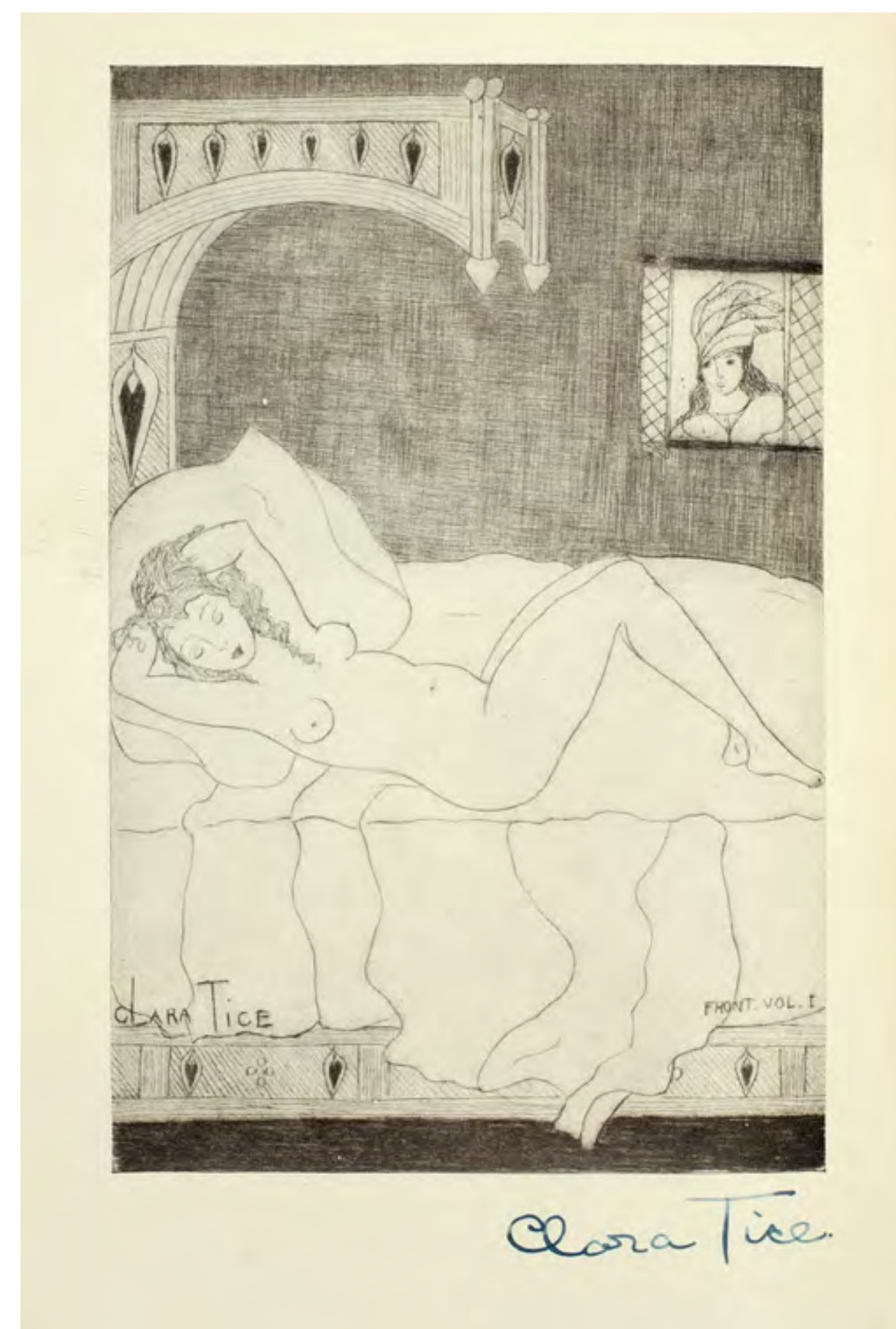
§ Number 496 of 1250 copies signed by Arthur Machen and the frontispiece to vol. 1. signed by Clara Tice. One hundred 15th century tales, almost entirely concerning libidinous misdeeds, a complete translation of *Les Cent Nouvelles Nouvelles* by Robert B. Douglas. Clara Tice (22 May 1888 – 2 February 1973) was an American avant-garde illustrator and artist, renowned as the “Queen of Greenwich Village.” (109887) \$195



This edition of *One Hundred Merrie and Delightful Stories* consisting of 1250 signed and numbered copies is printed strictly for subscribers. No more will be issued.

No.496.....

Signed ...*Arthur Machen*...

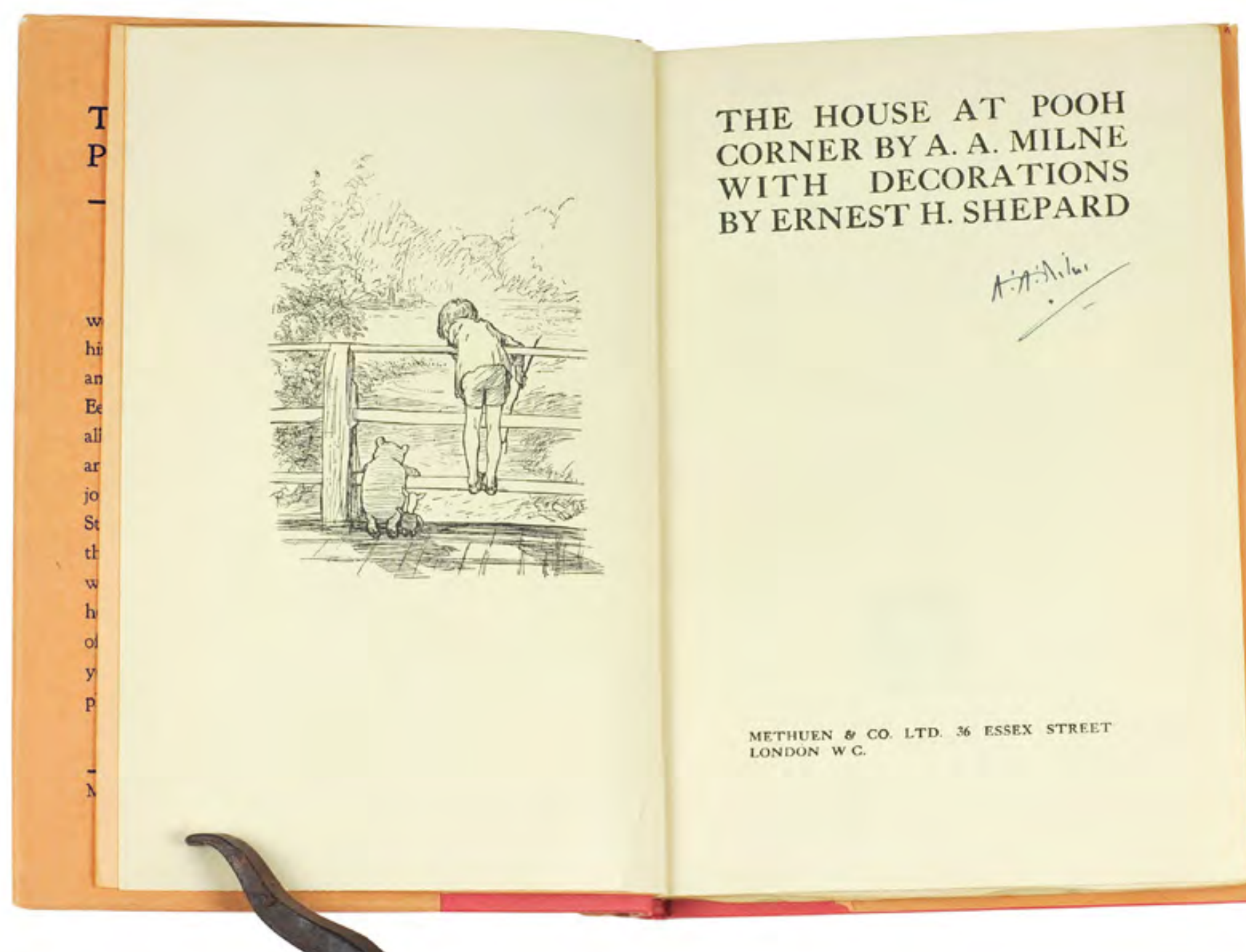
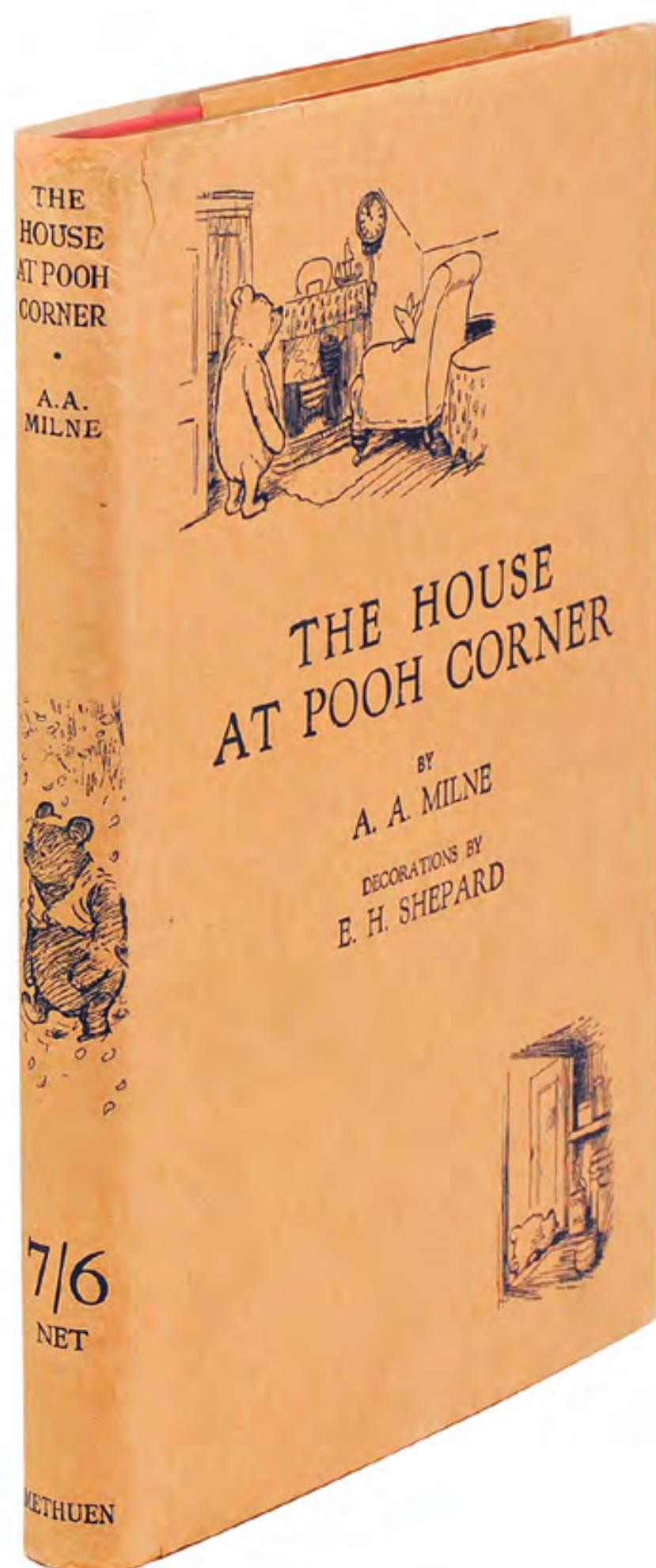


In which it is shown that Tiggers don't climb trees.

23. MILNE, A. A. [SHEPARD, E.H. ILLUS.]. *The House at Pooh Corner*. London: Methuen & Co., 1928.

8vo, xi, 178 pp. Original rose cloth, boards stamped and panelled in gilt, backstrip gilt lettered, top edge gilt, in the original illustrated dust jacket. A near fine copy with bright and clean boards, subtle professional restoration to two faint patches of abrasion on the front free endpaper; dust jacket very clean and unfaded with light professional restoration. Bookplate tipped to verso of front free endpaper.

§ First edition, signed on the title-page by Milne. A handsome copy of the fourth book about Winnie-the-Pooh, Christopher Robin and friends, the first to introduce the irrepressible Tigger. Illustrated with E.H. Shepard's line drawings. (122759) \$5750



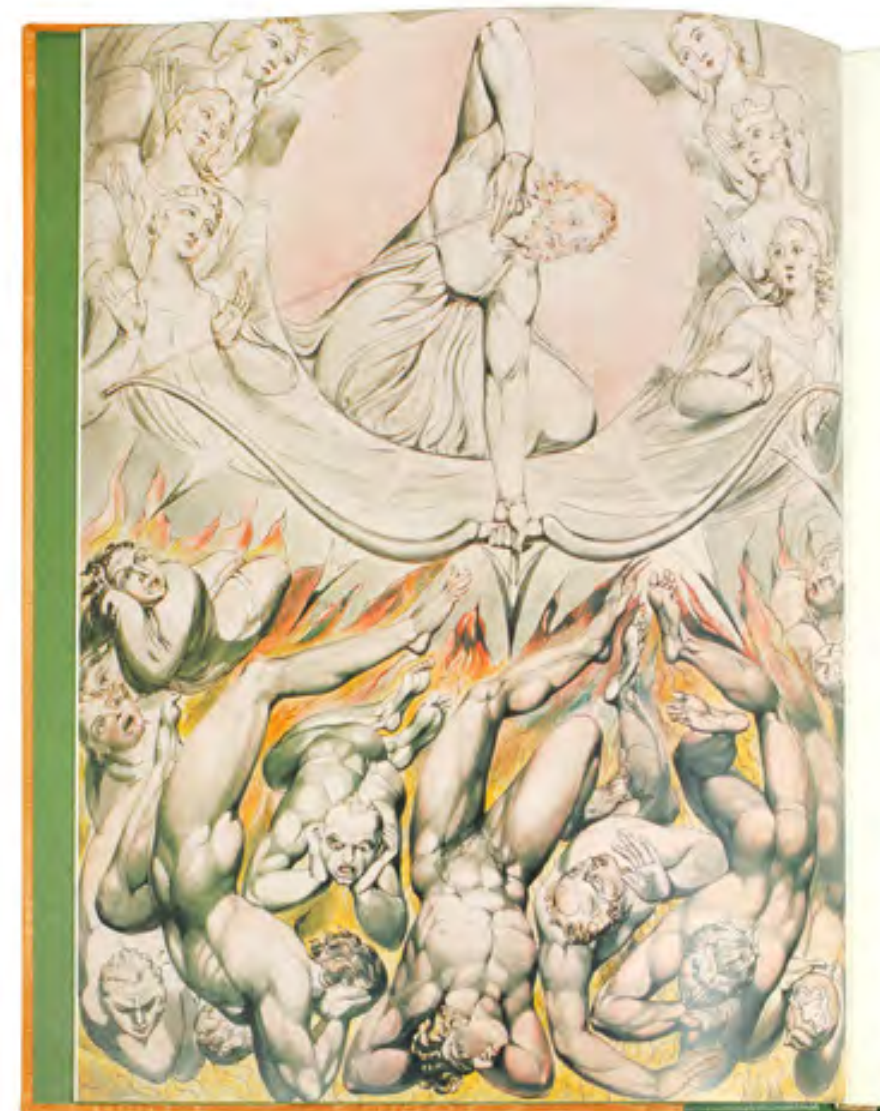
Blake's illustrations for *Paradise Lost*

24. MILTON, JOHN. BLAKE, WILLIAM (ILLUSTRATOR). ACKROYD, PETER (PREFACE). *Paradise Lost*. London: Folio Society, 2003.



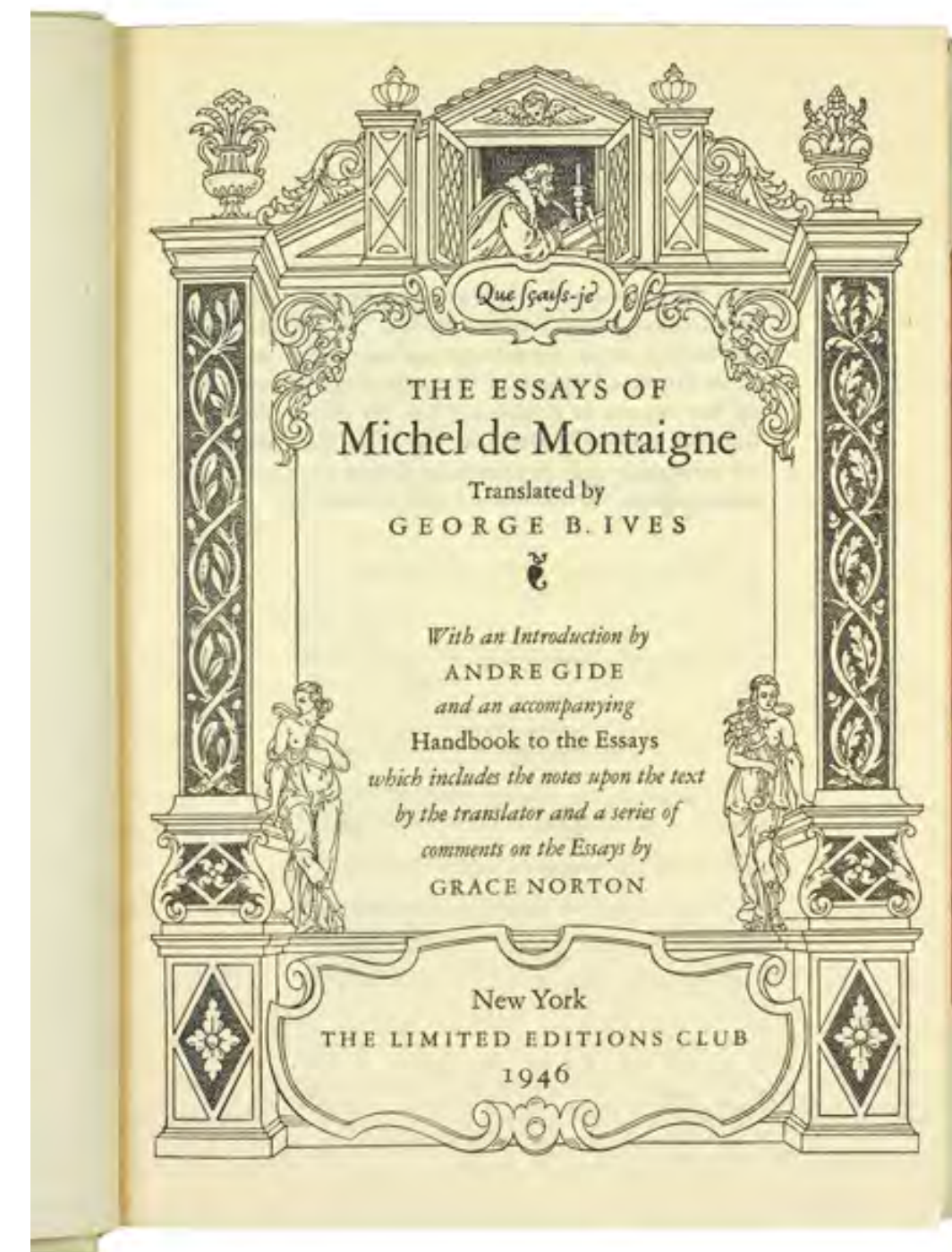
Folio, xxiv, 304 pp. 12 full color illustrations by Blake, including frontispiece. Quarter green goatskin, gilt lettered backstrip, orange moire silk boards, full color illustrated slipcase. Faint scuffing to slipcase else fine, new as issued.

§ A very handsome presentation of Milton's great epic with Blake's inimitable illustrations. The preface is by Peter Ackroyd and the introduction by John Wain. (125023) \$150



The Essays of Montaigne, signed by the illustrator

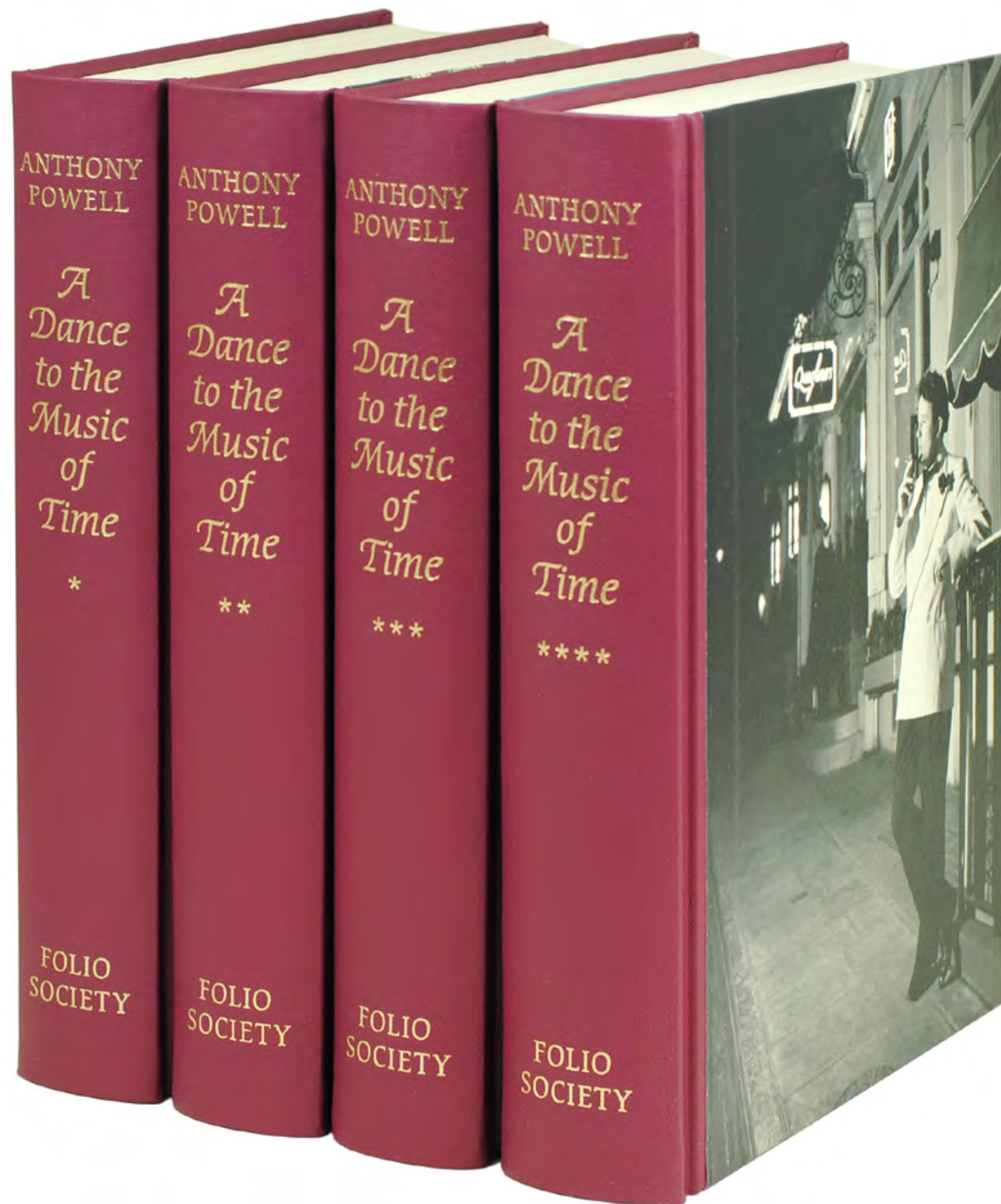
25. MONTAIGNE, MICHEL DE. IVES, GEORGE B. (TRANSLATOR). GIDE, ANDRE (INTRO). CLELAND, T.M. (ILLUSTRATOR). *The Essays of Michel De Montaigne*. New York: The Limited Editions Club, 1946.



4 vols., 8vo. Three quarter white calf and patterned paper boards. Backstrips slightly discolored, slipcase with light shelfwear and lacking one pull-ribbon, internally fine.

§ Limited to 1,500 copies, signed by the illustrator T.E. Cleland. Translated by George Ives, introduced by Andre Gide, and with an accompanying handbook to the essays which includes notes upon the text by the translator and a series of comments on the essays by Grace Norton. (124840) \$200

An epic of 20th century London



26. POWELL, ANTHONY. *A Dance to the Music of Time*. London: The Folio Society, 2006.

4 vols. Large 8vo. Illustrated in color and black and white. Red buckram, upper boards with color illustrations. Each vol. in a navy blue slipcase. Fine condition.

§ A lovely edition of Powell's masterful sequence of novels which document changing manners and culture in mid 20th century Britain. The contents are as follows. Vol. I: Spring: A Question of Upbringing; A Buyer's Market; The Acceptance World; Vol. II: Summer: At Lady Molly's; Casanova's Chinese Restaurant; The Kindly Ones; Vol. III: Autumn: The Valley of Bones; The Soldier's Art; The Military Philosophers; Vol. IV: Winter: Books Do Furnish a Room; Temporary Kings; Hearing Secret Harmonies. The introduction is by the Irish novelist William Trevor. (124866) \$300

With an original print signed and numbered by Shahn

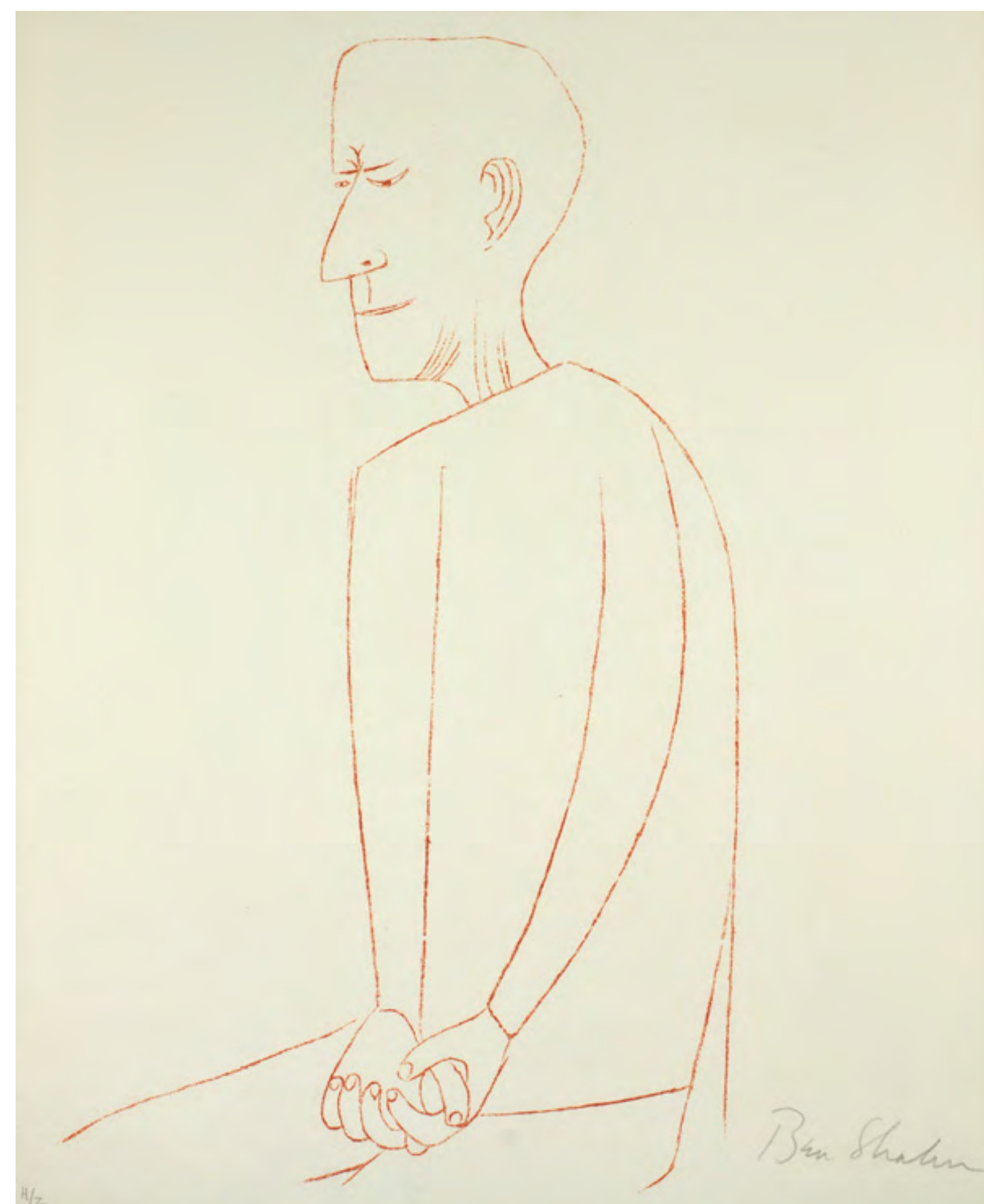
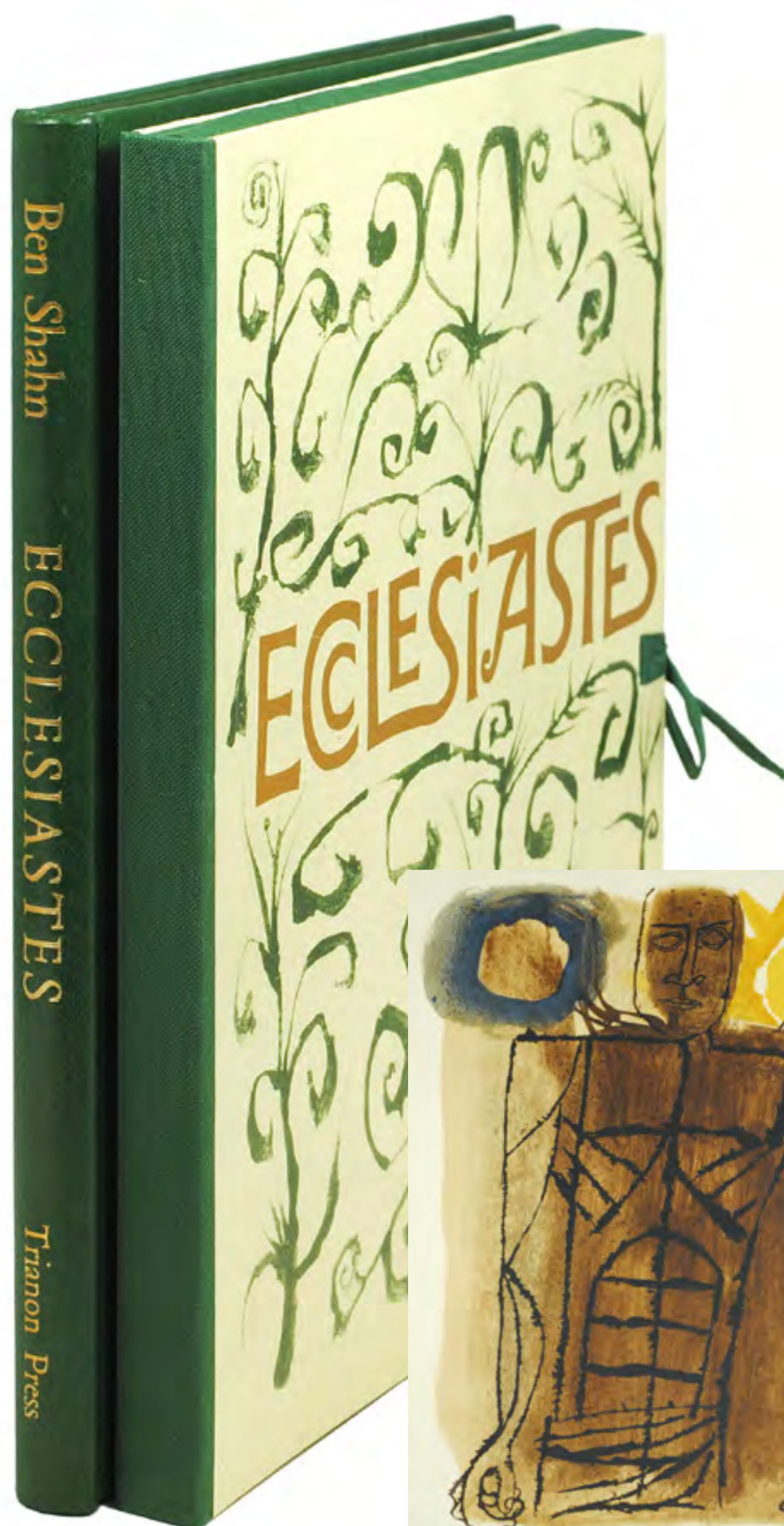
27. SHAHN, BEN (ILLUSTRATOR). *Ecclesiastes or, The Preacher*. Paris: The Trianon Press, 1967.

Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn, as well as an original print signed and numbered by Shahn. Fine in a slipcase.

§ Limited to 200 copies on Arches rag paper this being numbered XIII and including an original print signed and numbered by Shahn. Numbers I through XIV are designated “hors commerce” on the colophon page. Ben Shahn (1898-1969)

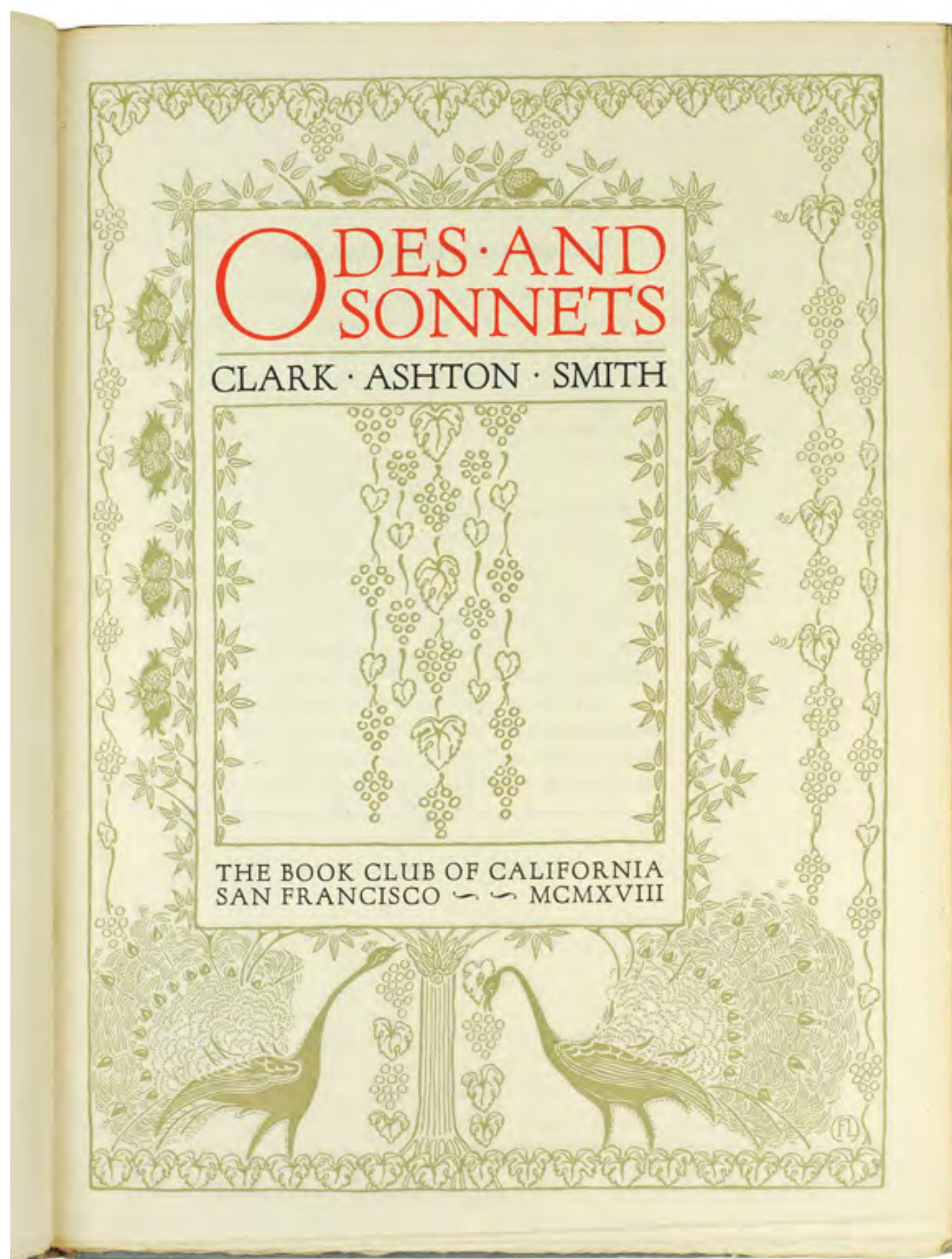
enjoyed a long career as a social realist artist and left wing visionary, widely recognized for his murals, paintings, commercial illustrations and photography. His rendition of the Book of Ecclesiastics was a deeply

personal undertaking; the beautifully embellished calligraphic text in English and Hebrew is also his work and like the illustrations was reproduced by the Trianon Press by a mixture of collotype and hand-stenciling. (107992) \$675



Before things got weird

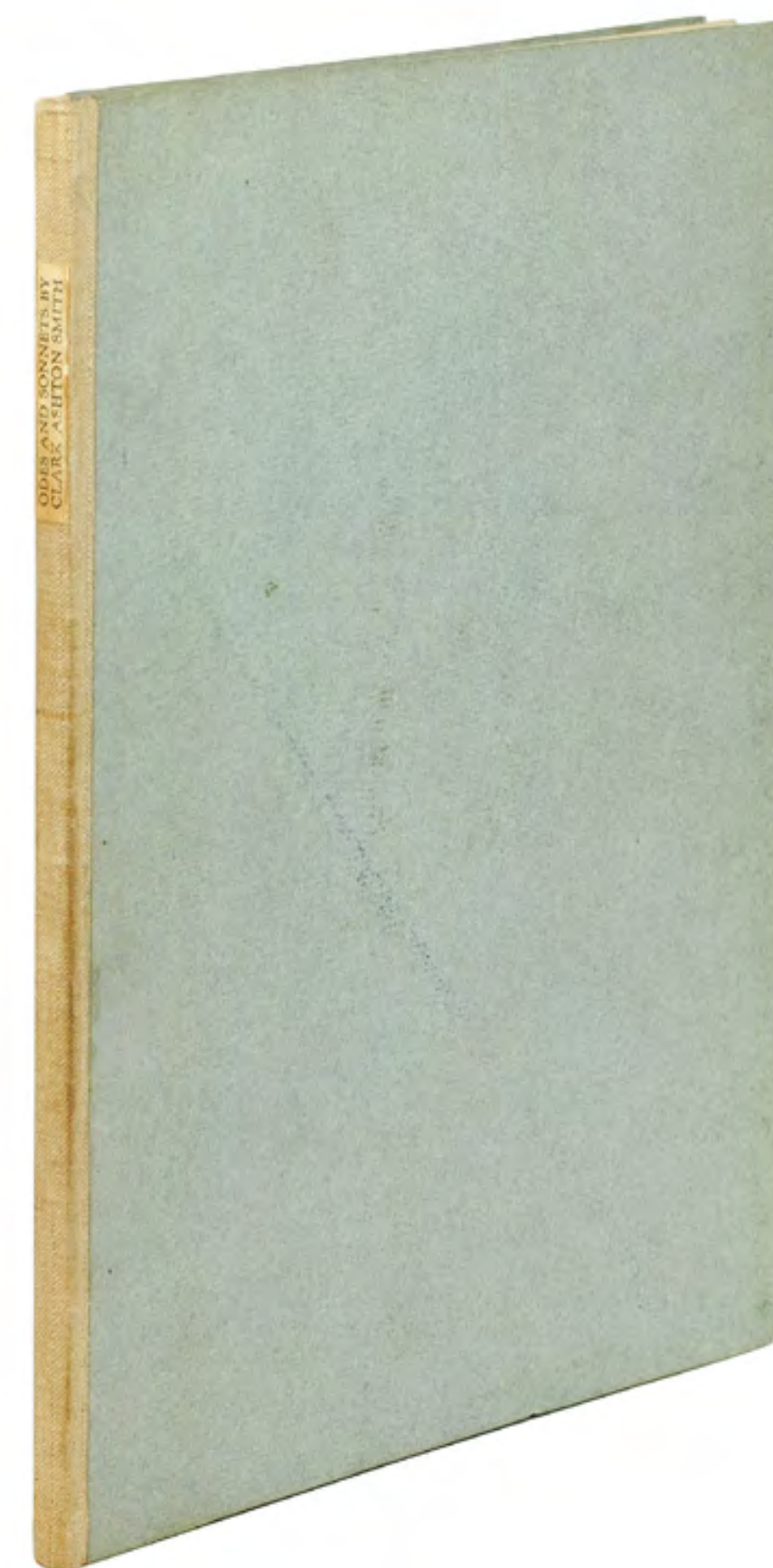
28. SMITH, CLARK ASHTON. *Odes and Sonnets*. San Francisco: The Book Club of California, 1918.



Slim 4to. 30 pages. Blue-grey boards, tan muslin backstrip with printed paper label. Very good copy of a fragile book, hard to find in acceptable condition. Bookplate of Rosa Walter Meertief.

§ First edition, copy #242 of 300 copies, with a preface by George Sterling. The very scarce second book of the fascinating writer and artist Clark Ashton Smith, friend of H.P. Lovecraft and a key contributor to the horror fiction pulp magazine *Weird Tales*. Of him, Lovecraft wrote “in sheer daemonic strangeness and fertility of conception, Clark Ashton Smith is perhaps unexcelled.” His Cthulhu Mythos stories are canonical. And yet, before all this, Smith wrote traditional verse in the vein of Swinburne and was praised by George Stirling as a ranking member of the West Coast Romantics alongside Joaquin Miller, Sterling, and Nora May French. This book was an early publication of the Book Club of California and contains only hints of

the horror to come. Rosa Walter (Meertief) was a member of the Jewish aristocracy of San Francisco. \$500

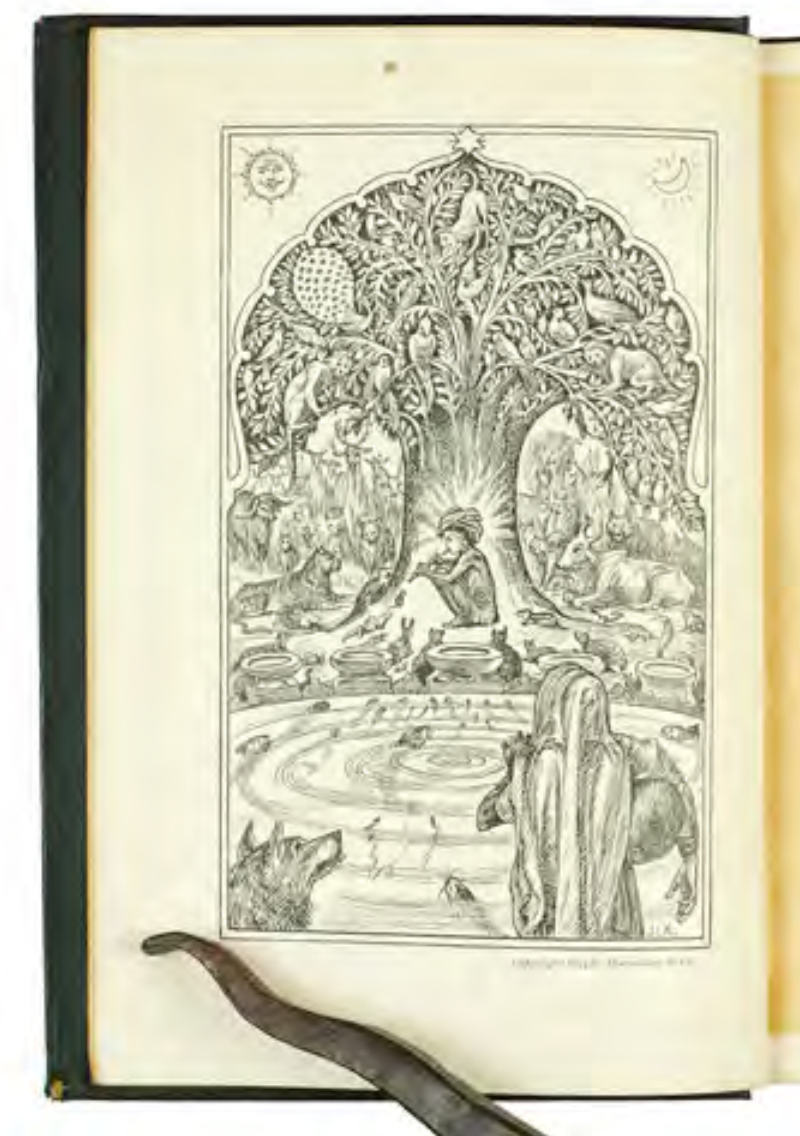
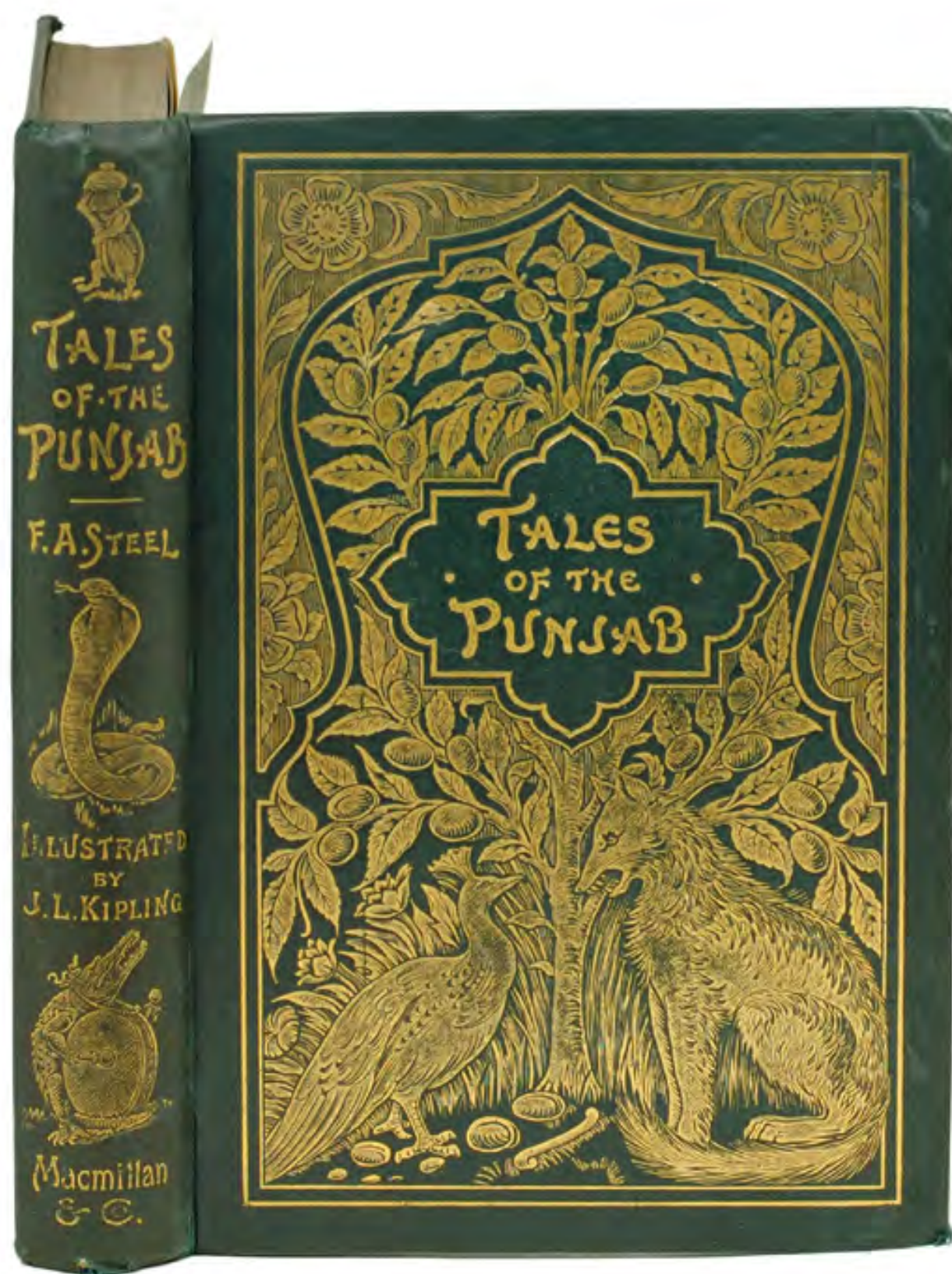


One of the earliest collections of Punjabi tales in English.

29. STEELE, FLORA ANNIE. *Tales of the Punjab Told by the People. With Illustrations by J. Lockwood Kipling and Notes by R. C. Temple.* London: Macmillan and Co., 1894.

8vo, xvi, 395 pp., frontispiece, 4 plates, vignettes throughout. Discreet title page blindstamp stating "Presentation copy" lower right corner. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. Joints cracked, otherwise a very good, bright copy.

§ First edition thus of this scarce title; a previous collection of stories appeared in 1884 under the title *Wide-Awake Stories*. A notable collection, and one of the earliest in English of 43 Punjabi tales collected and recounted by the English writer Flora Annie Steele (1847- 1929). Steele spent 22 years in India, chiefly in the Punjab. Rejecting the role of idle "mehmsahib" she became an educational reformer and an outspoken critic of the colonial government's failings. She became deeply interested the local language and folk-tales and with Rudyard Kipling's father, John Lockwood Kipling worked to support Indian arts and crafts. The beautiful illustrations are by John Lockwood Kipling and Temple's notes provide helpful historical and cultural information. The beautiful binding is a design of a peacock and jackal under a flowering tree, and reproduces one of Kipling's illustrations.



The book is one of the rarest of the Cranford Series: twenty-four illustrated volumes issued over a period of thirty-two years, 1876-1907, by Macmillan and Co, all in crown 8vo and bound in dark green cloth heavily stamped with gold designs. (See T. Balston, "The Cranford Series and Its Imitators", pp. 186-88, *The Bookman's Journal*, Vol. XII, No. 47 (New Series), August, 1925. (124277) \$695

Two calligraphy masters and the dawn of digital typography

30. STOCK-ALLEN, NANCY. *The Thunderbolt and the Monk: Lloyd J. Reynolds and Robert J. Palladino, Teachers who influenced calligraphy, handwriting, and digital type design*. San Francisco: The Book Club of California, 2022.



4to, 320 pp. Foil stamped Harmatan leather binding, and a digitally printed photograph tipped-in on the cover, with slipcase and text covered in black Japanese book cloth, museum board portfolio contains a quote by William Morris, lettered on archival paper by Carol DuBosch. Fine, new.

§ One of the Deluxe Edition of 25 copies. The latest publication of the Book Club of California. An appreciation of the lives and careers of Lloyd J. Reynolds and Robert J. Palladino, calligraphy teachers at Reed College, Oregon. “Unlikely as it may be, two calligraphy teachers at Reed College were the seminal inspiration for some of the most important figures in early digital typography. Former students Steve Jobs (Apple Inc.), Sumner Stone (Adobe Industries), and Charles Bigelow (Stanford University and Rochester Institute of Technology) integrated their teachers’ lessons of letter design and legibility into the nascent world of digital type technology. Other classmates took the Reed studio message into emerging fields: environmental signage, entertainment, branding, and digital humanities. A significant number excelled in the already established fields of calligraphy, handwriting education, fine art, poetry, and writing.

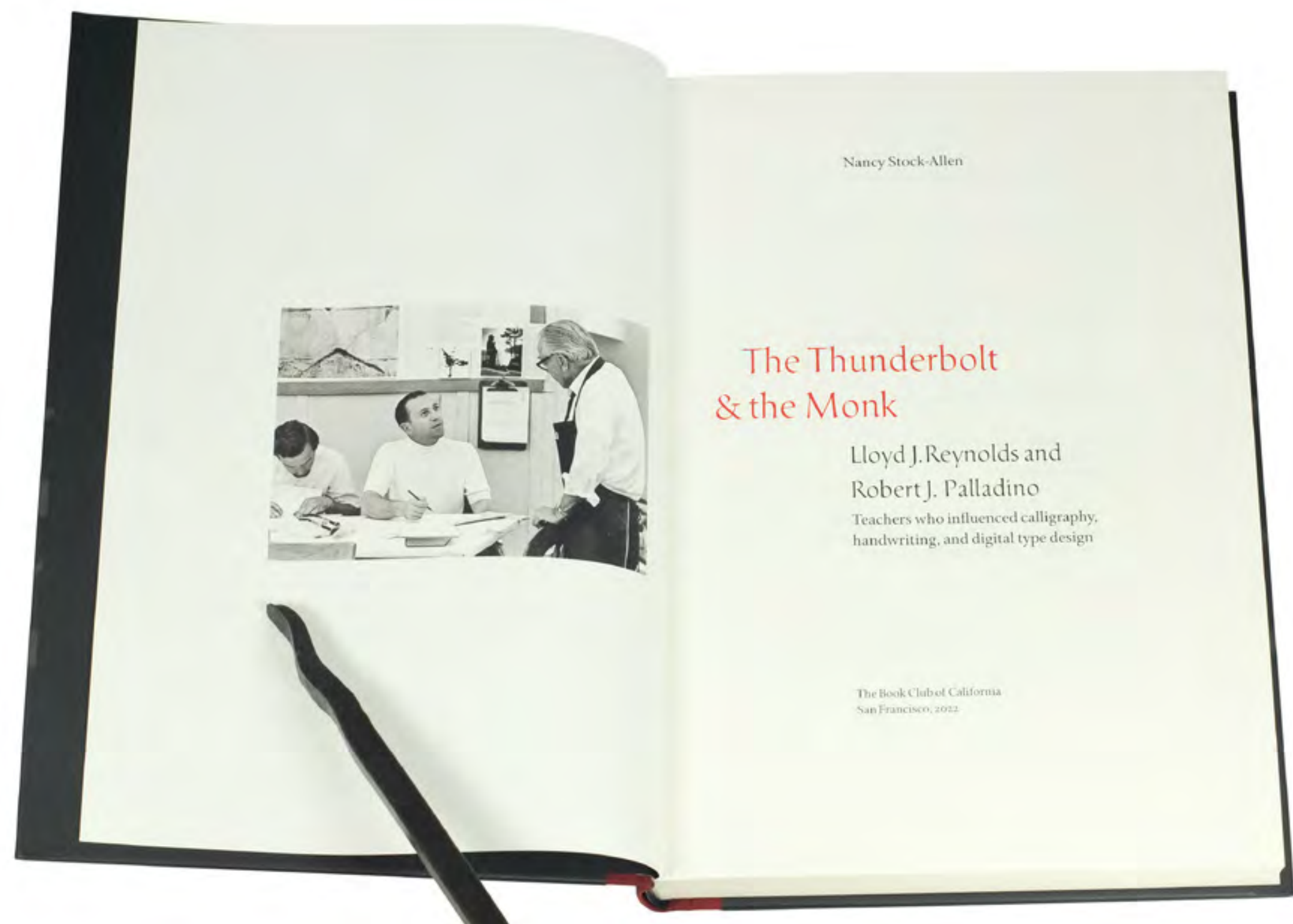


Written and designed by Nancy Stock-Allen, *The Thunderbolt & the Monk* profiles the lives and careers of both Reynolds and Palladino along with a representative cross-section of their remarkable former students. The preface is authored by noted book designer and calligrapher, Jerry Kelly, who studied under two of Reynolds's students, Don Kunz and Denis Lund. A substantial introduction recounts the historical background and technical developments of the italic form—the foundation of Reynolds's handwriting mission.” - Kevin Kosik, Executive Director, Book Club of California (125025) \$650

31. STOCK-ALLEN, NANCY. *The Thunderbolt and the Monk: Lloyd J. Reynolds and Robert J. Palladino, Teachers who influenced calligraphy, handwriting, and digital type design*. San Francisco: The Book Club of California, 2022.

4to, 320 pp. Printed paper over boards, with foil stamp on linen spine. Fine, new.

§ One of the Standard Edition of 250 copies. See above. (125024) \$215

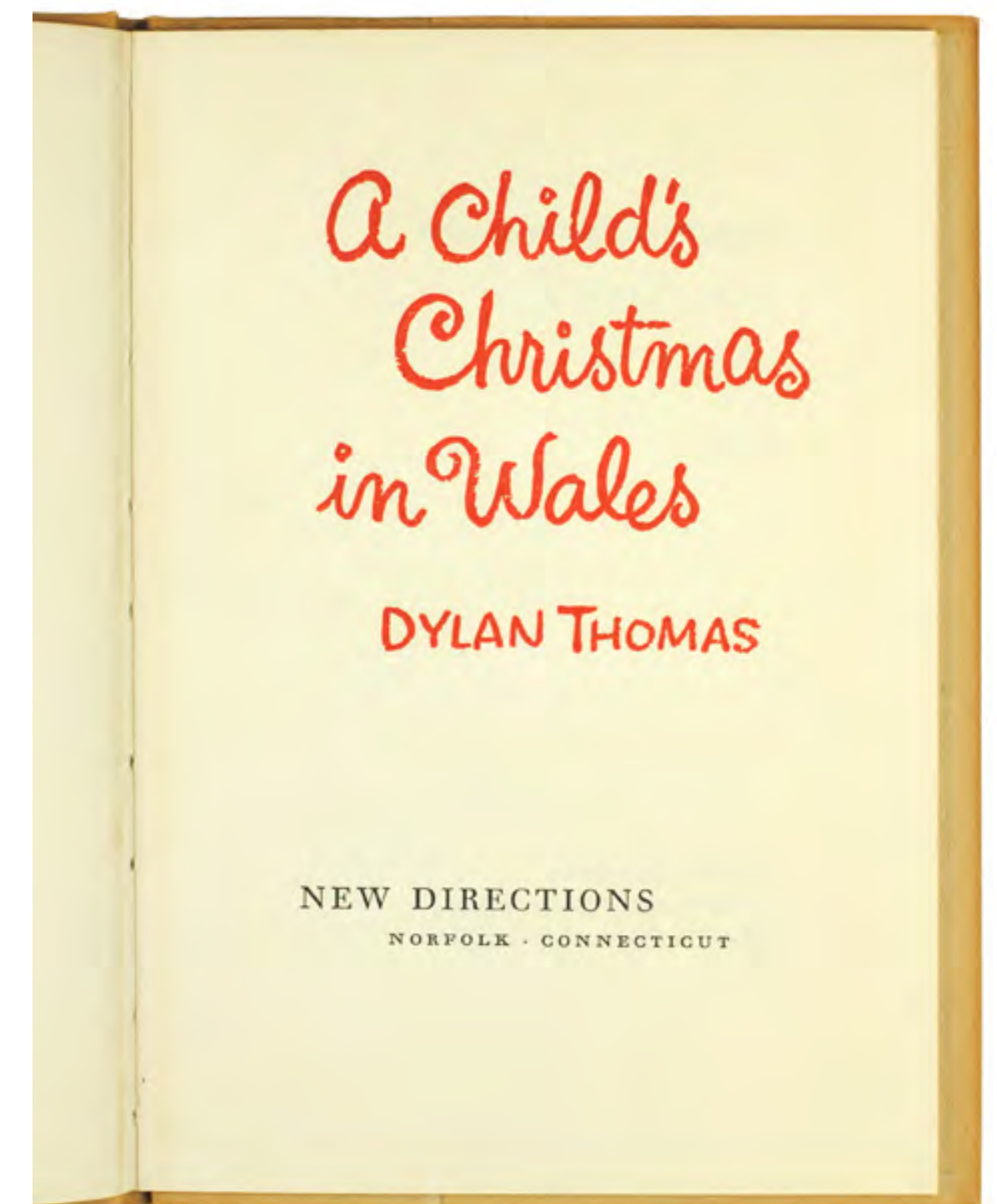
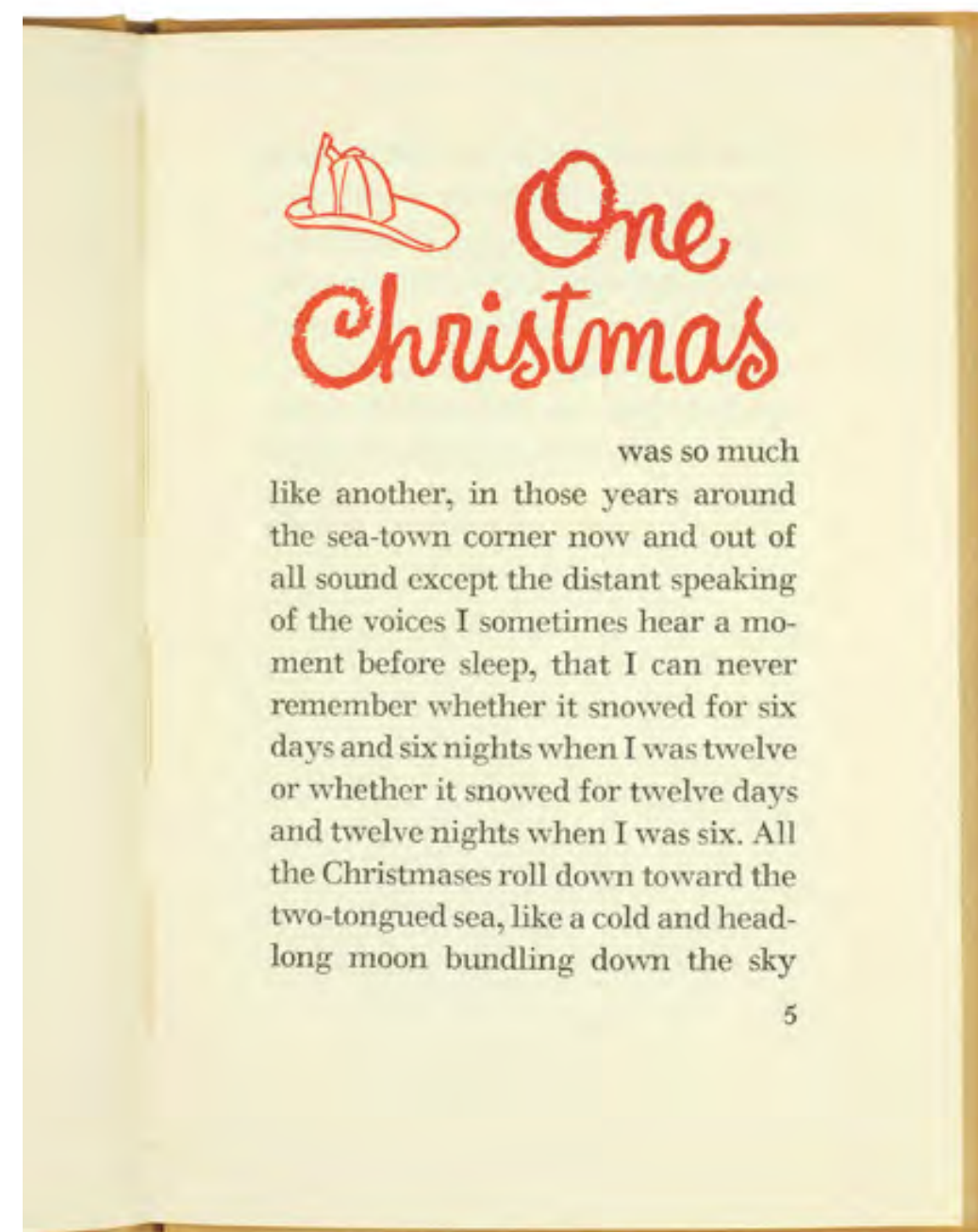
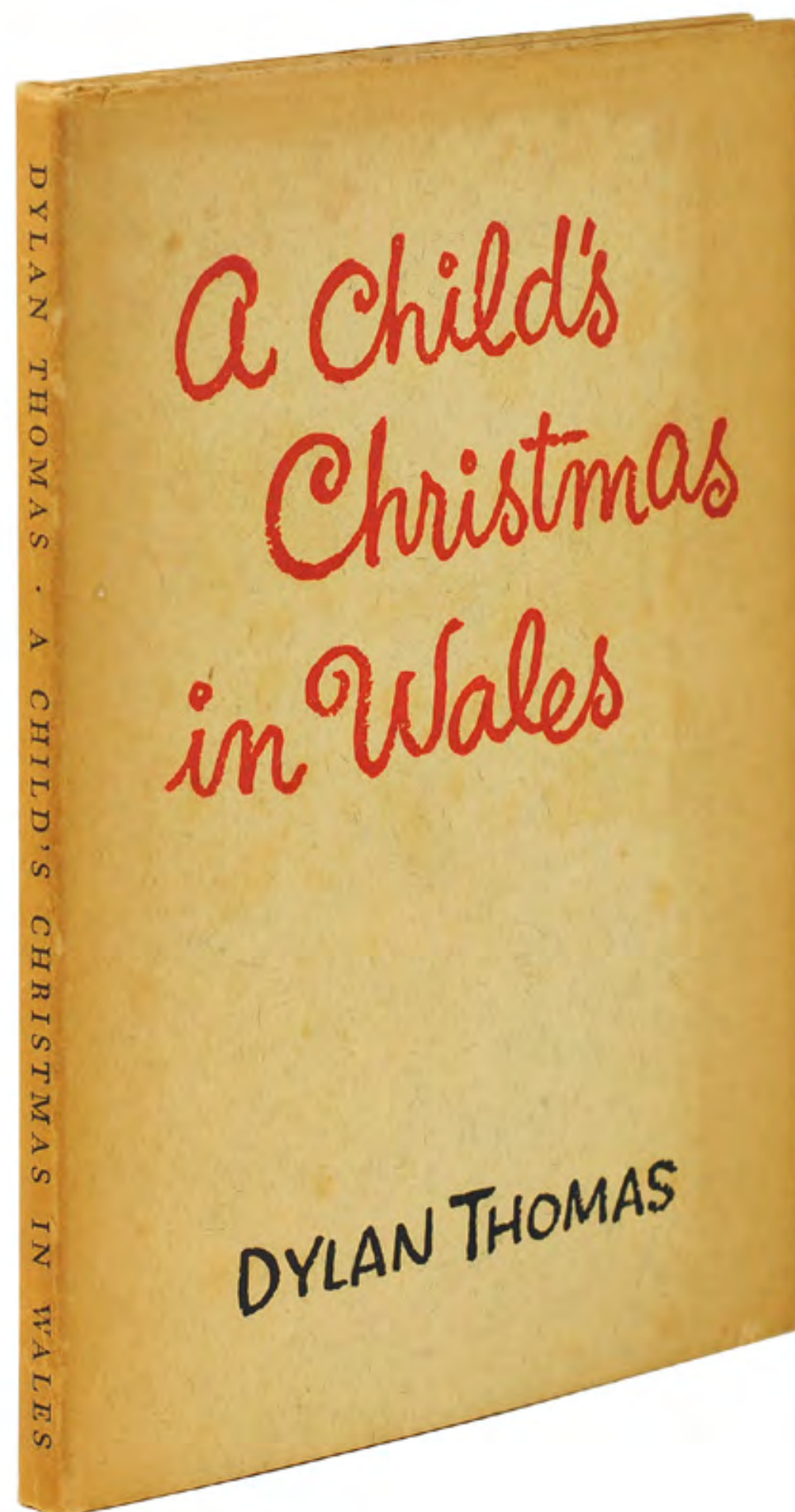


“It was snowing. It was always snowing at Christmas.”

32. THOMAS, DYLAN. *A Child's Christmas in Wales*. Norfolk, Connecticut: New Directions, 1954.

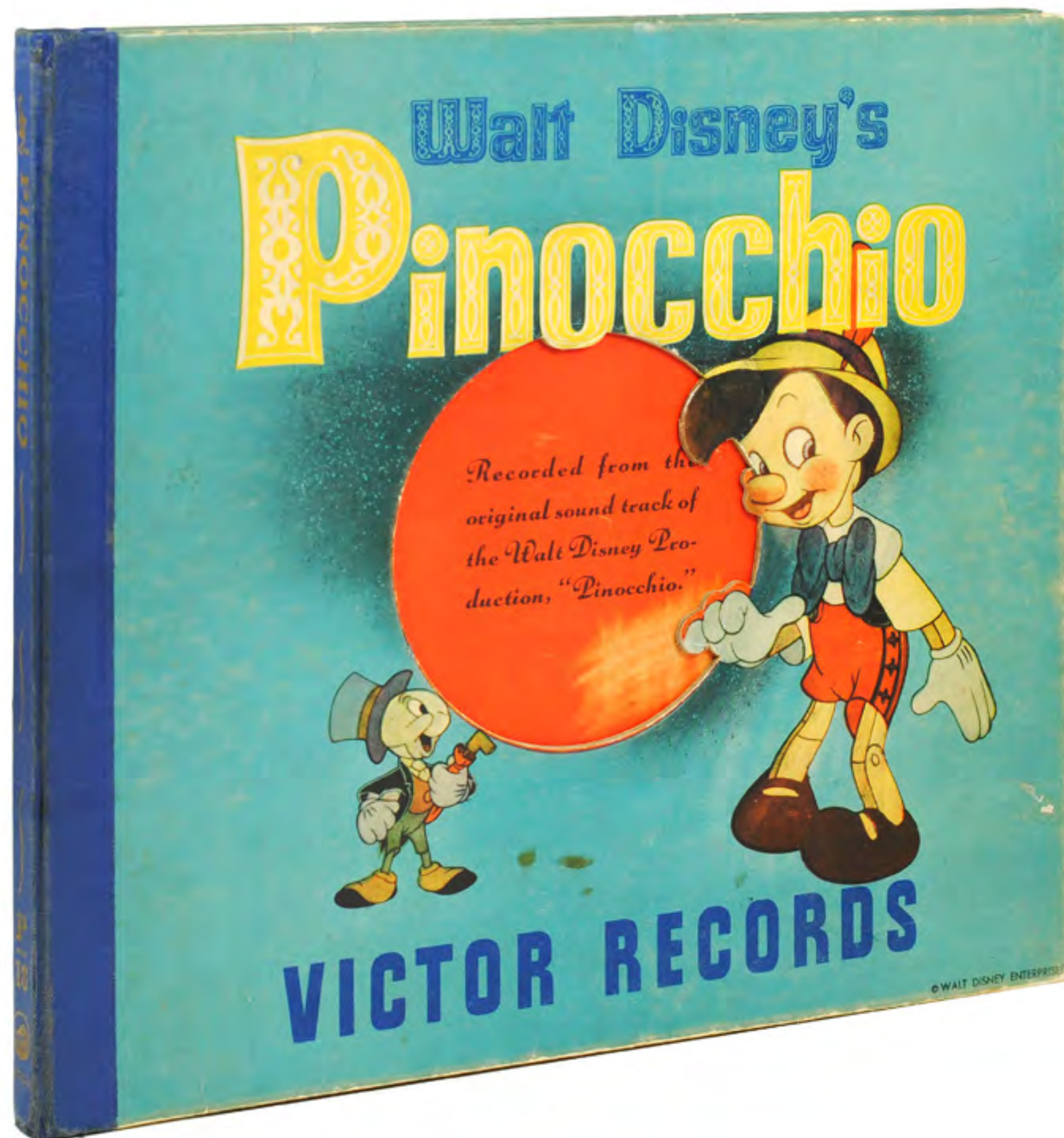
12mo, 33 pp. Original printed boards. A near fine copy, printed boards faintly toned, clean and unmarked within, in a near fine dust jacket, lightly toned and price clipped but with no chips or tears.

§ First separate edition with spine lettered in red. A lovely copy of what has justly become a Christmas classic: Thomas' melodic, nostalgic account of Christmases past in a quiet corner of Wales. (125020) \$325



The songs from Pinocchio on 78s

33. WALT DISNEY. *Walt Disney's Pinocchio: Recorded from the Original Sound Track of the Walt Disney Production, "Pinocchio."* Victor Records, n.d. (c. 1940).

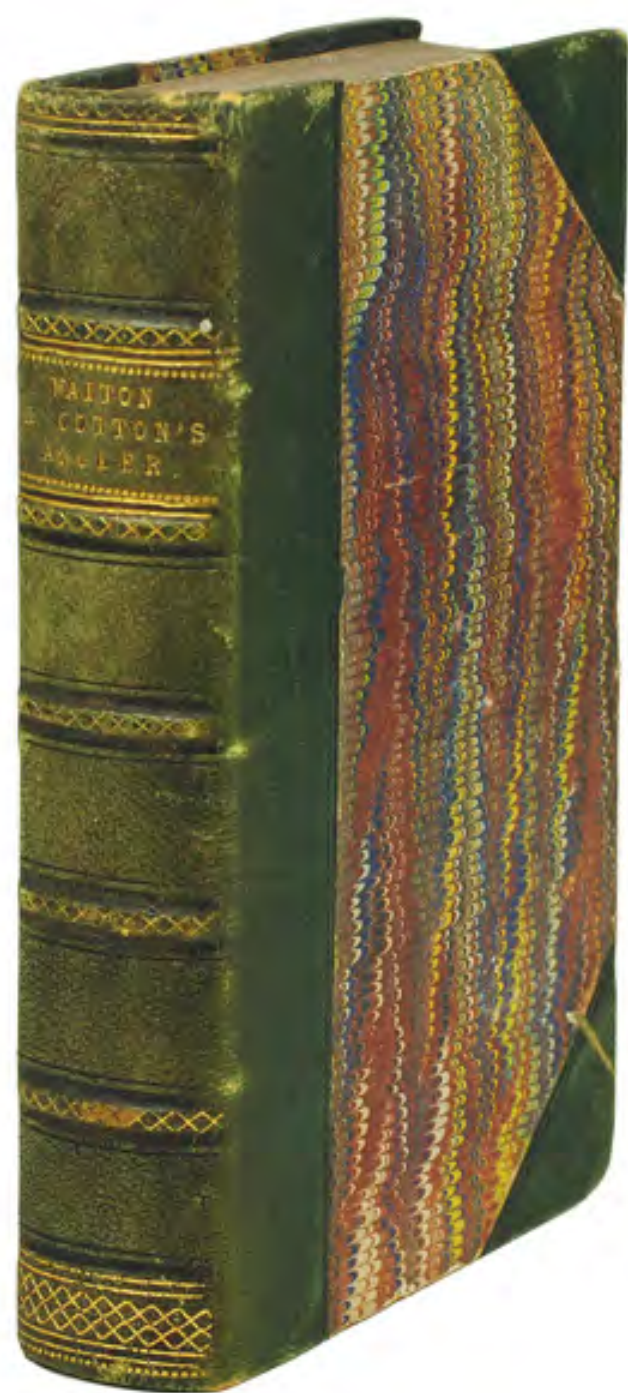


4to record album, illustrated paper boards, three illustrated interior sleeves for the three records, all present. Boards and sleeves lightly worn, records with a few light scratches (not tested), hinges strengthened, 1941 gift inscription on front pastedown, over all pleasing.

§ Music from the sound track of *Pinocchio* on three 78rpm Victor Records: When You Wish Upon a Star, Little Wooden Head, Give A Little Whistle, Hi Diddle Dee Dee, I've Got No Strings, and the Finale. The colorfully printed interior sleeves give extracts of the story alongside stills from the movie, not omitting that whale's terrifying eyeball. A nice example of a children's record set that could have expected hard wear and a reminder of just how dark and strange that particular Disney movie was. (124796) \$125



The great classic of angling literature

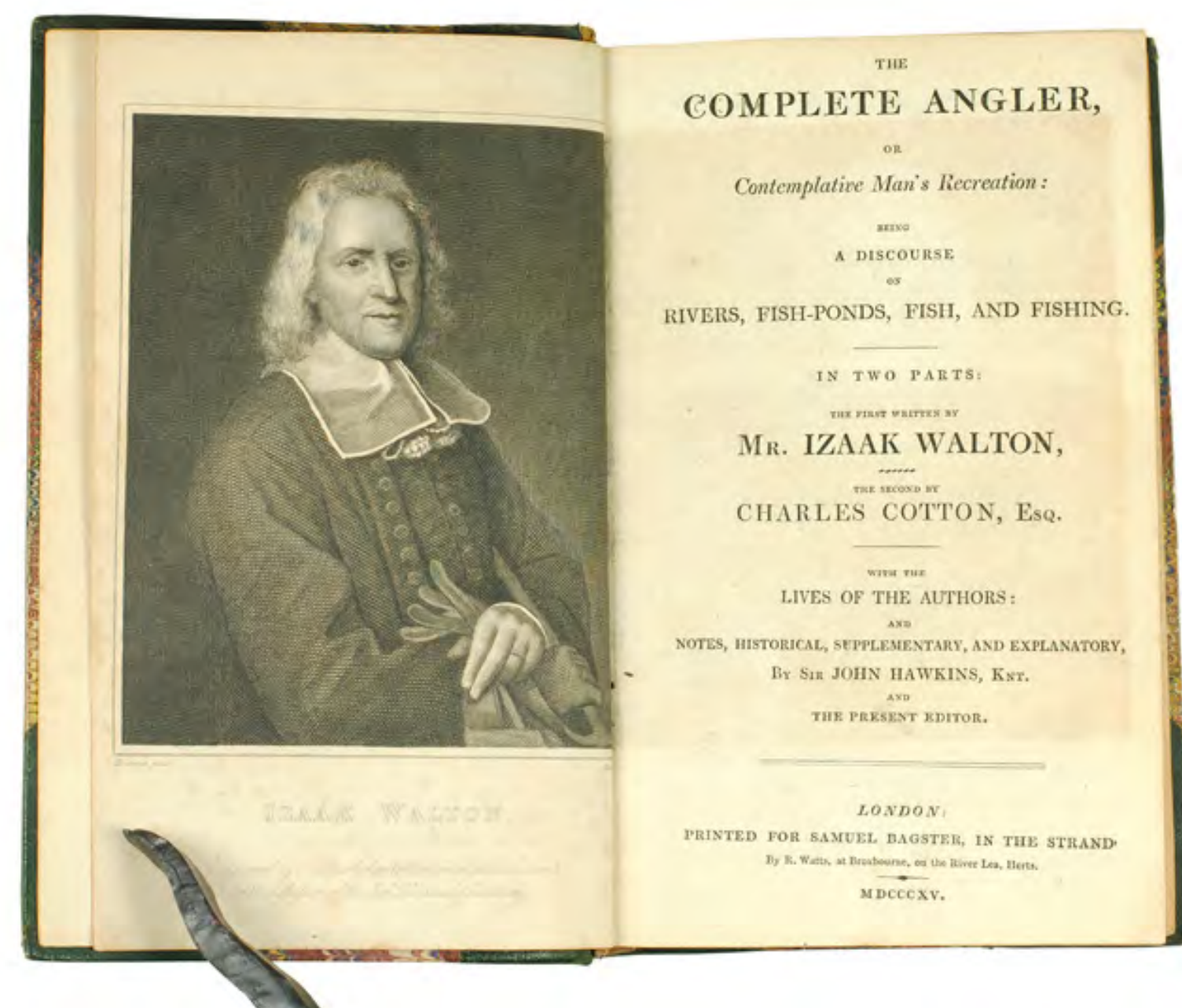


34. WALTON, IZAAK. COTTON, CHARLES. *The Complete Angler, or, the Contemplative Man's Recreation*. London: Printed for Samuel Bagster, 1815.

8vo, 514 pp. Portrait frontispiece, full page engravings and numerous in-text illustrations. Three quarter green morocco and marbled boards, backstrip tooled in gilt. Binding gently scuffed, joints cracked, text and plates a little foxed, leaf Bb1 with some damage and loss. Armorial bookplate of Arthur and Winifred Renshaw on front pastedown and signature of another Renshaw on front free endpaper.

§ A slightly worn but still very pleasant copy of Bagster's second edition (the eighth overall) of the great classic of angling literature. "The great encouragement which the last Edition of the Complete Angler received, has given rise to its publication in a form which the Editor hopes will prove still more attractive. The text of the Work has been carefully collated with the Edition of 1676 (the last which was published during Walton's life); and numerous errors, which had crept in from time to time, have been corrected in it. A very considerable number of notes also have

been added; together with some important corrections and additions to those of John Hawkins... New portraits of Walton and Cotton, faithfully engraved from original pictures, have been likewise added; as well as new portraits of the Fish, copied by the engraver from living subjects... At the end is an index, far more copious than has accompanied any former Edition of the Complete Angler" (Advertisement). The book is illustrated with 50 engravings, including frontispiece portraits of Walton and Cotton, 8 full- page copperplate engravings by Audinet after Wale; 6 plates by George Greig after John Linnell, 2 plates of fishing tackle and music, and numerous in-text engravings of fish. (124796) \$325



Pl.



Wale del.

Printed for S. Dapster 1808.

Audinet sculp.

THE Complete Angler.

PART I.

CHAP. I.

*A Conference betwixt an ANGLER, a HUNTER, and a FALCONER;
each commending his Recreation.*

PISCATOR, VENATOR, AUCEPS.

Piscator. YOU are well overtaken, Gentlemen!
A good morning to you both! I have stretched my legs
up Tottenham-hill to overtake you, hoping your business
may occasion you towards
whither I am going



MAP
of
THE LEA RIVER;
and
the Road from
TOTTENHAM
to
WARE.

Note. The original site
of Theobalds is marked
in the Map. The present
house so called is about
a mile to the South.

Extremely uncommon set of the signed limited editions

35. YEATS, W. B. *Complete Set of Macmillan's Limited Editions of Yeats' Works, each volume signed by Yeats*. New York: Macmillan, 1924-1927.

6 vols, 8vo. Each vol. bound in the original quarter robin's egg cloth over paper covered boards with printed labels, pastedowns with Charles Ricketts' illustration of hawk, unicorn, fountain and moon. Very good copies with almost no foxing and just occasional browning of endpapers, backstrips and backstrip labels expertly restored. Gift inscription in *Early Poems* presenting the set to a Vassar graduate of 1946.

§ A complete set of Macmillan's limited editions of Yeats' works; each volume one of 250 copies signed by Yeats. The series, along with a trade edition, was published in New York between 1924 and 1927; Macmillan published the series in London also but only in a trade edition, there was no signed limited edition. The first volume was published the year after Yeats won the Nobel Prize for Literature. This well matched set has been together since at least 1946 when it was presented to Celia Thompson on her graduation from Vassar College by her family "with our love and our congratulations and our relief!" To find the six volumes together like this is almost unheard of.

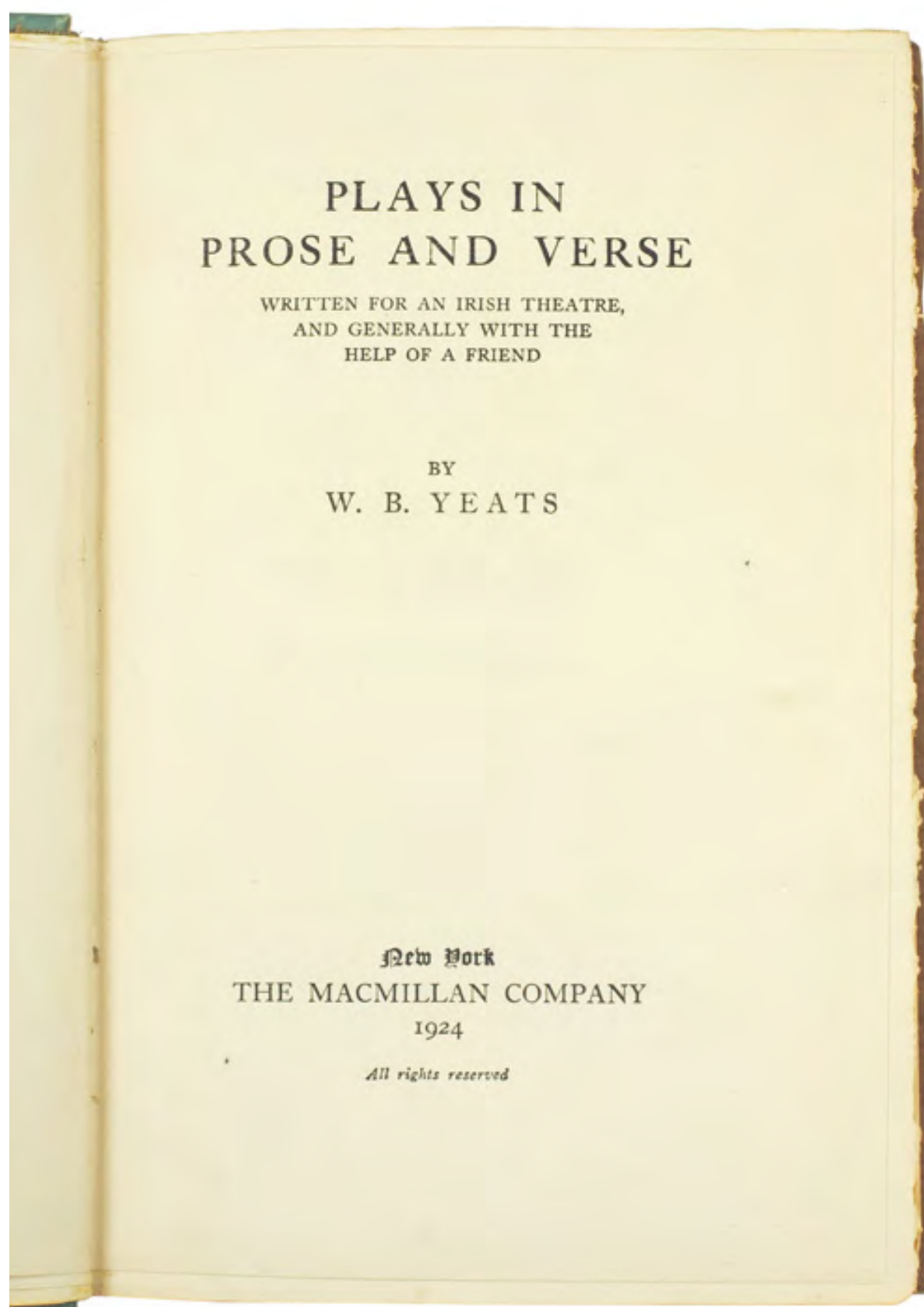


The titles are:

Later Poems (1924), No. 71 of 250, Wade 135. (Label on upper board with slight abrasion.)

Plays In Prose And Verse Written for an Irish Theatre, and Generally with the Help of a Friend (1924), No. 137 of 250, Wade 137.

Plays and Controversies, (1924), No. 33 of 250, Wade 140. (Frontispiece and seven illustrations.)



Essays (1924), No. 212 of 250, Wade 142.

Early Poems and Stories (1925), No. 51 of 250, Wade 148.

Autobiographies: Reveries over Childhood and Youth and The Trembling of the Vale (1927), No. 156 of 250, Wade 152. (Frontispiece and four plates.)

(124983) \$12,500



JOHN WINDLE
ANTIQUARIAN BOOKSELLER

With best wishes from John, Chris, Rachel and Annika

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(415) 986-5826 | john@johnwindle.com
www.johnwindle.com

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