



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

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**A List for the New York Antiquarian Book Fair**  
**April 2023**

*49 Geary Street, Suite 233, San Francisco, California 94108*

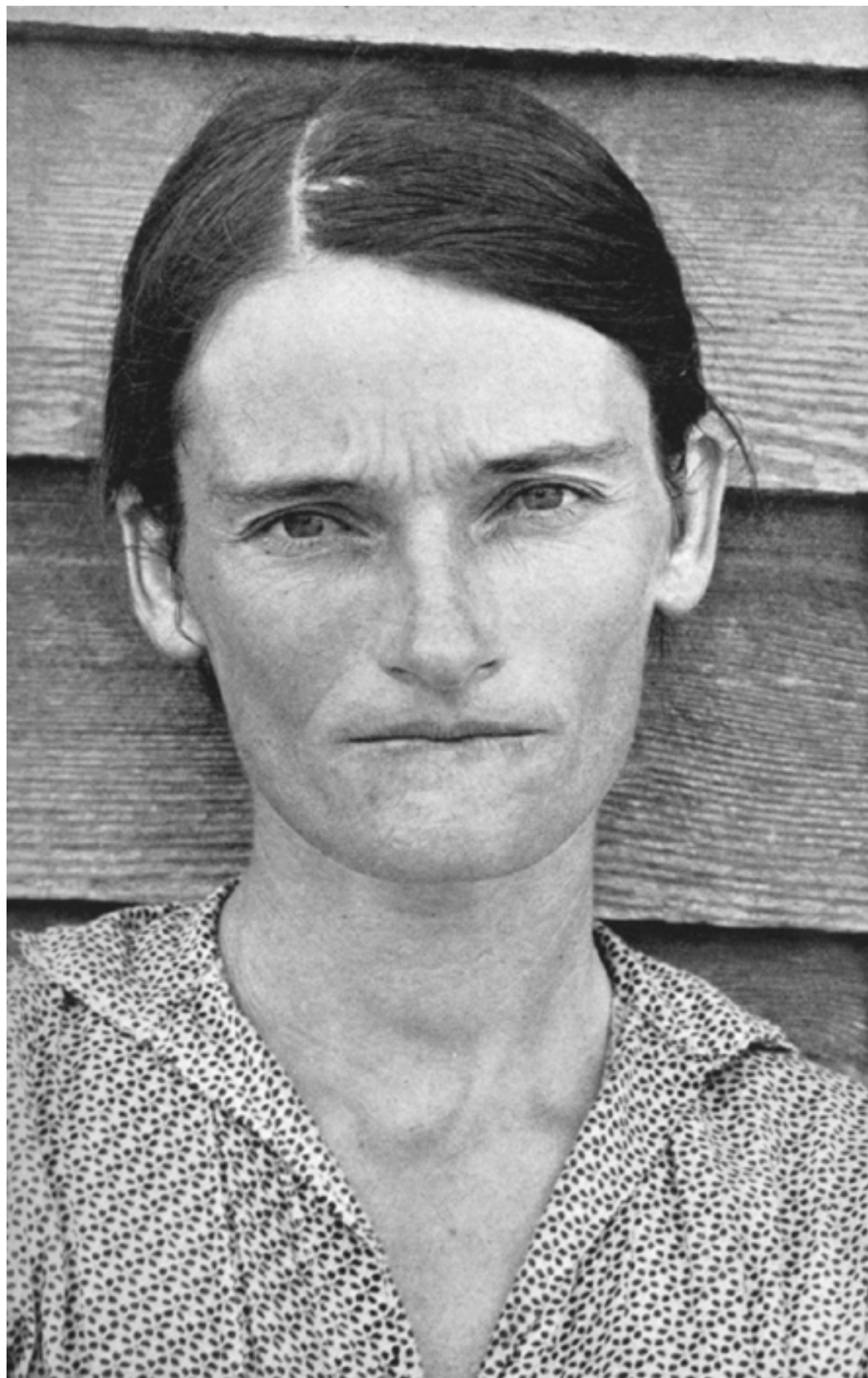
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## Influential portrait of rural poverty during the Depression



1. AGEE, JAMES AND WALKER EVANS. *Let Us Now Praise Famous Men*. Boston: Houghton Mifflin, 1941.

8vo, 471 pp. Publisher's black cloth, lettered in silver on backstrip, in dust jacket. Dust jacket chipped at top of spine. Very good.

§ First edition. Publisher's complimentary copy, with enclosure slip. One of the most important 20th-century literary and photography books, an extended essay on rural poverty with the now-iconic photos of Walker Evans. In the summer of 1936, during the Great Depression, Agee and Evans spent eight weeks on assignment for Fortune magazine, living with three white sharecropper families in southern Alabama. Through interviews and photographs Agee and Evans created a moving document of the piercing misery and poverty of Depression-era south. Fortune chose not to publish the resulting article, and instead the material became the book *Let Us Now Praise Famous Men*. Though the book was largely ignored on publication in 1941 and sold only 600 copies before being remaindered, its renown has since built steadily and it is now considered Agee's masterpiece. It inspired Aaron Copland's opera

*The Tender Land*, President Jimmy Carter named it as his favorite book, and it was credited as a formative influence by David Simon, the journalist and creator of acclaimed television series *The Wire*. It is now placed among the greatest literary works of the 20th century by the New York School of Journalism and the New York Public Library. (125451) \$5000

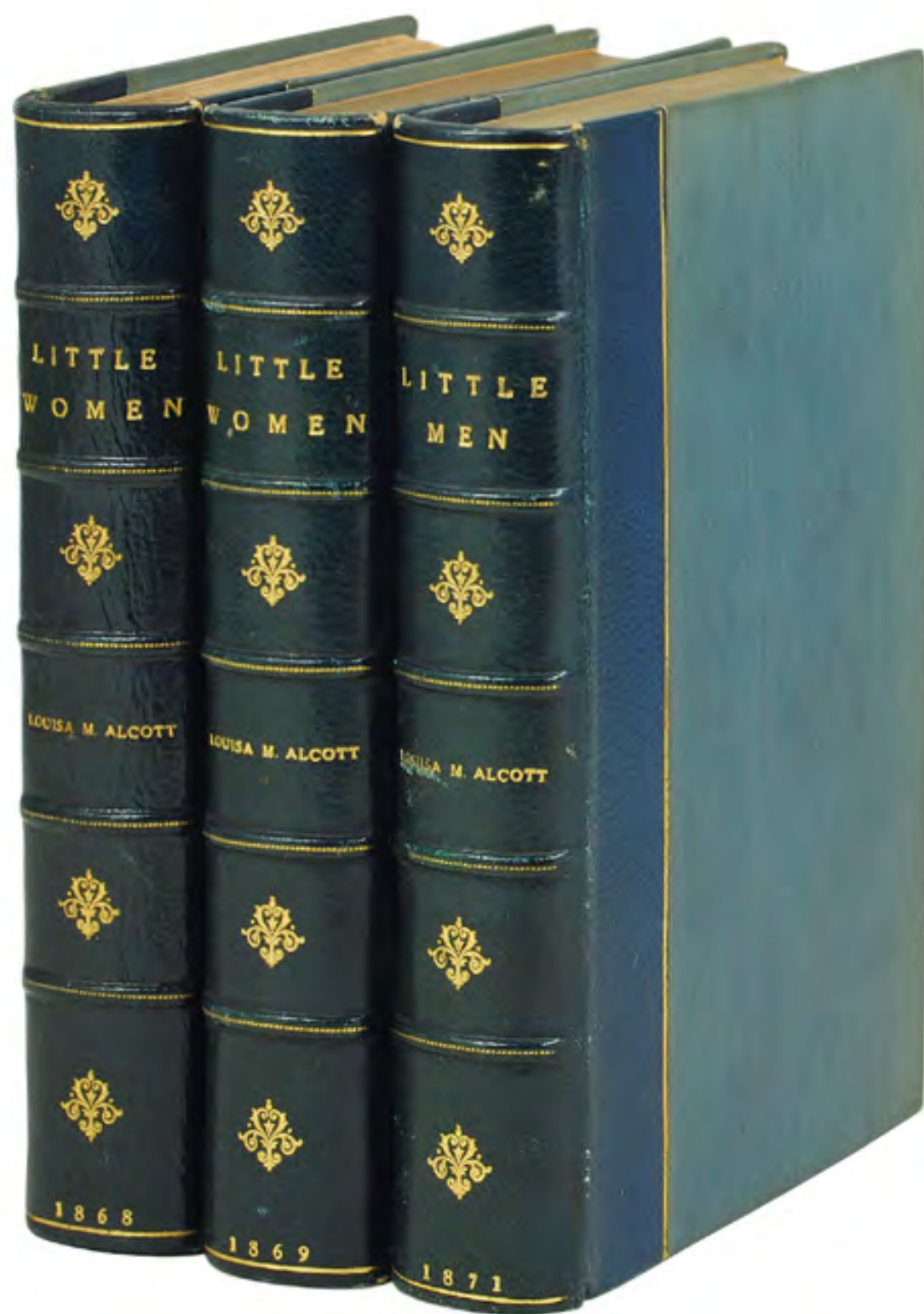




**“Not a bit sensational, but simple and true, for we really lived most of it”**

2. 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.



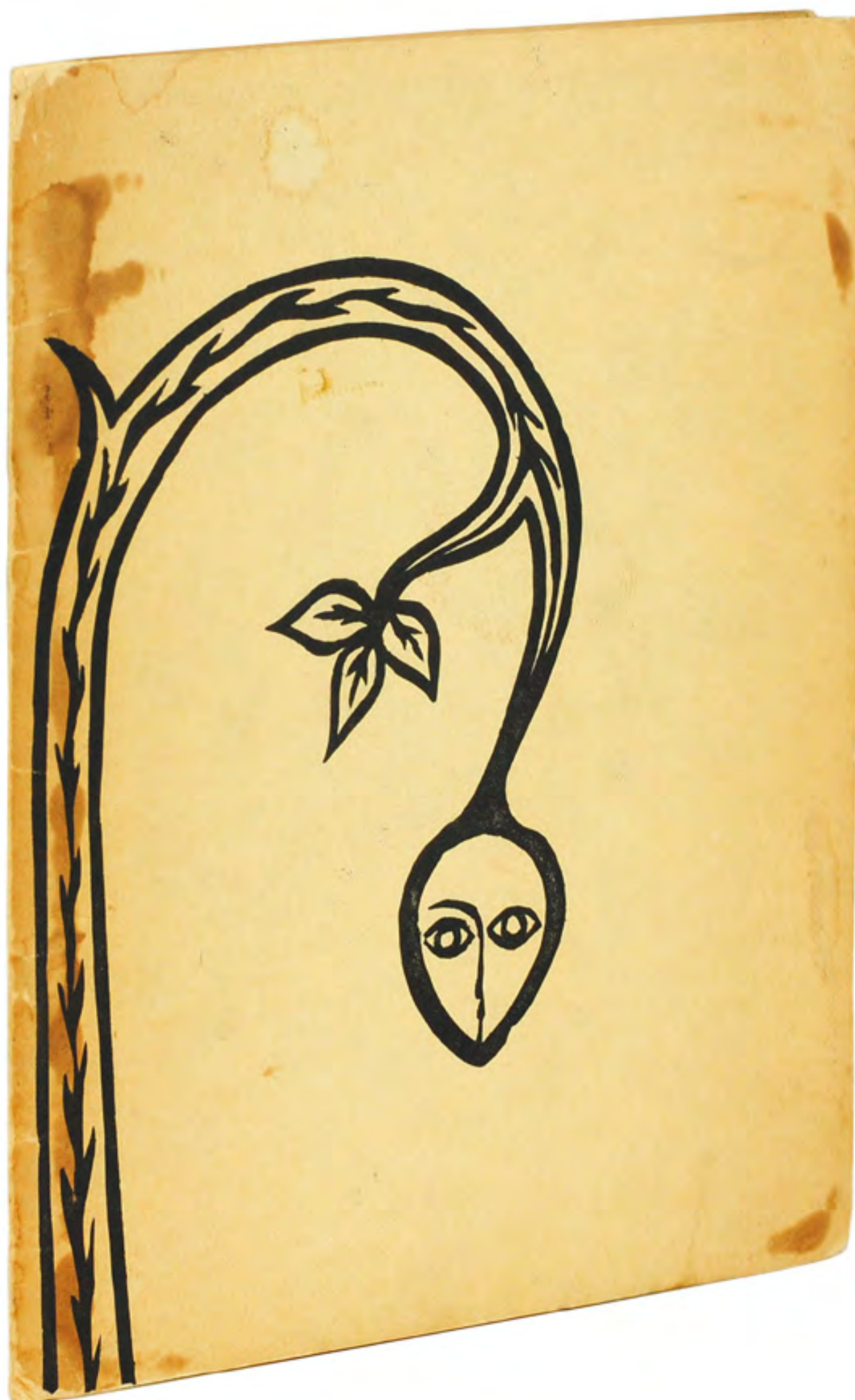
§ First editions of Louisa May Alcott's three classic children's books. First printing of *Little Women* (without note on p.341 regarding Part Second); second state of *Little Women, Part Second*; first American edition of *Little Men* (published simultaneously in London). BAL 158, 159, 167.

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





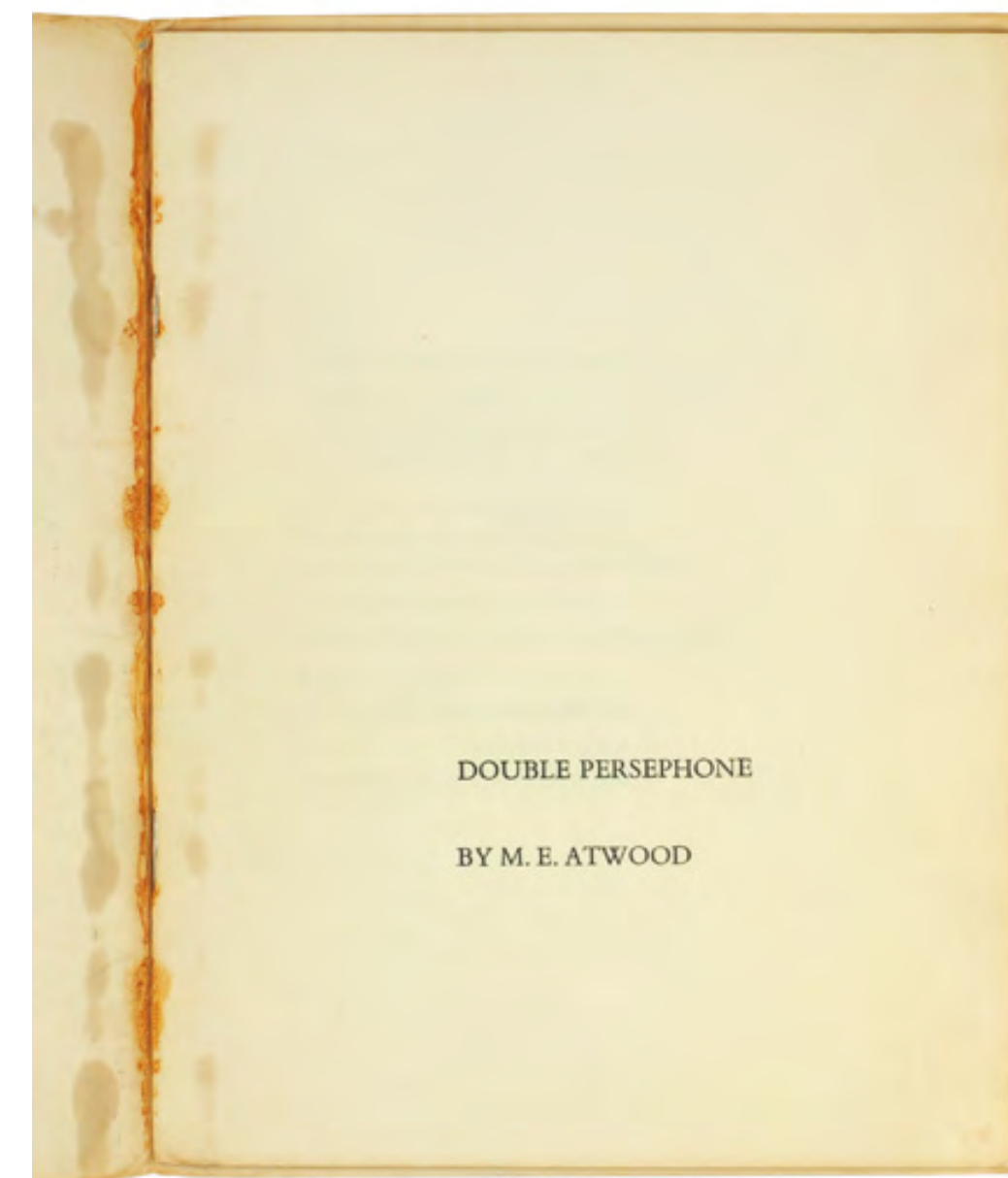
## Rare first state of Margaret Atwood's first book



3. 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.

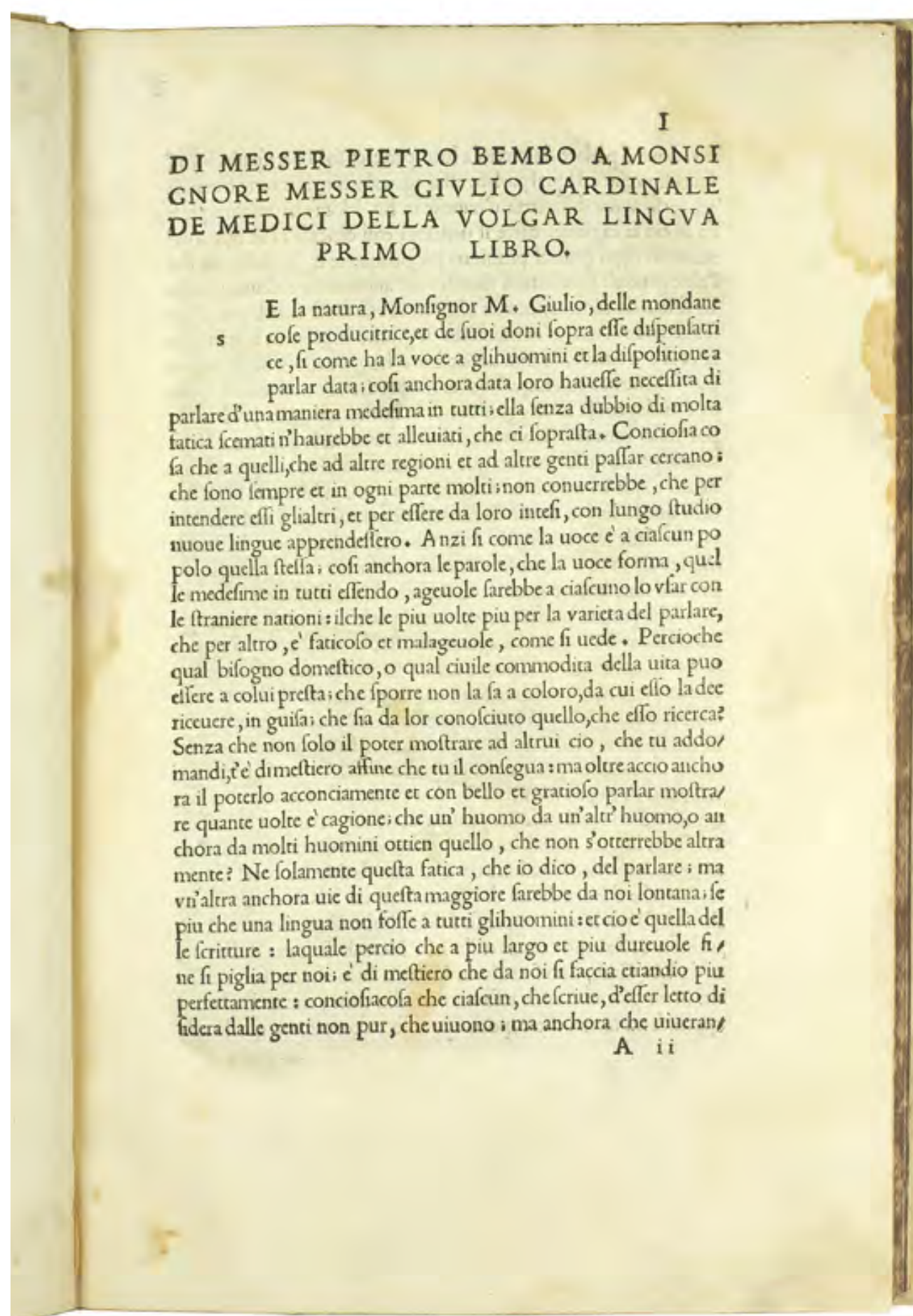
§ Rare first state of Margaret Atwood's first book, a collection of poetry published letterpress in the Market Book Series as Book One of the series. This copy is one of the first state where the glue attaching the booklet to its cover dried up and the booklet is loose in the covers. It is estimated 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





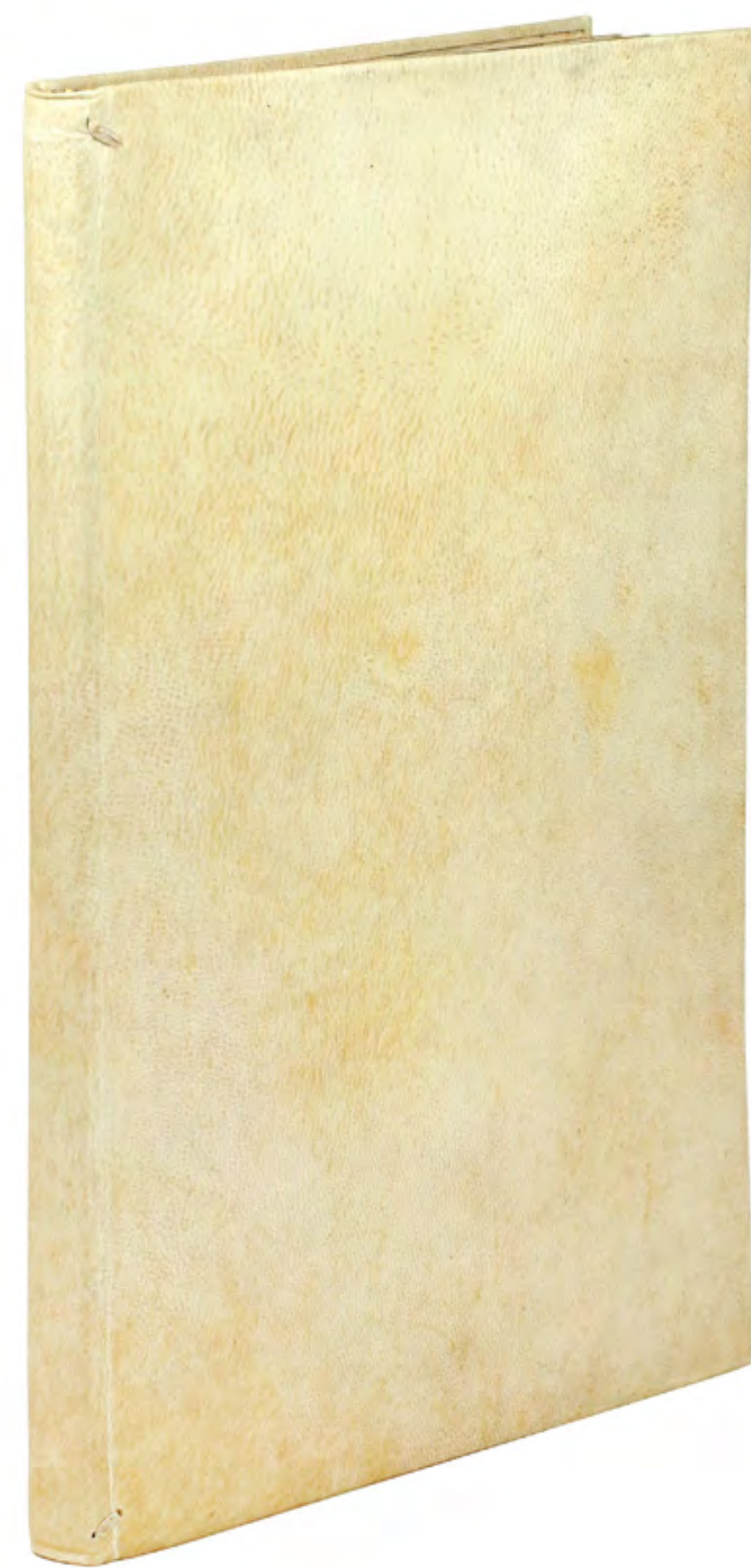
## Bembo's rules of poetical composition

4. BEMBO, PIETRO. *Prose... [Prose by M. Pietro Bembo in which the vulgar language is discussed, written to Cardinal De Medici. created as a Pontiff. Clemente Settimo, divided into three books.]* Venice: Tacuino, 1525.



Slim folio, [96]ff. (numbered I-XCIIII, without pagination the first with title, printed on the reverse). Modern stiff vellum, a very good copy.

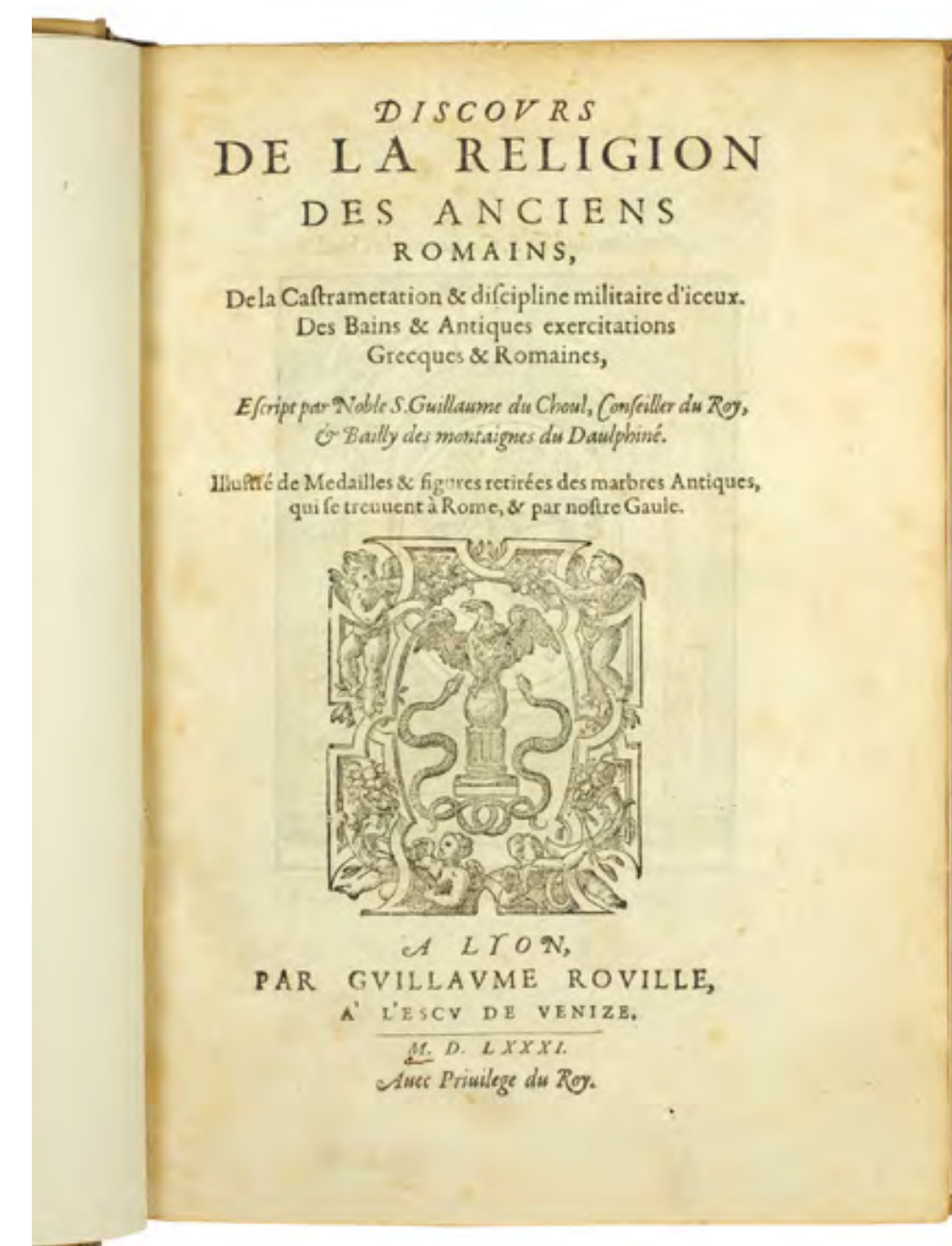
§ First edition of a foundational work of Italian literature. The “Prose” had fundamental importance in the linguistic discussions of the sixteenth century, proposing Florentine as a literary language for the entire peninsula of Italy, that is, giving dignity to the vernacular, making it equal for regularity to Latin. Pietro Bembo (Venice 1470-Rome 1547) was an illustrious scholar and historian and had a complex and intense life from a cultural and human point of view. Gamba, Testi, 136. British Museum Library, Italian, p.81. (124906) \$3250





## Aarom von Hemmersbach tattooed binding

5. [BINDING]. DU CHOUL, GUILLAUME. HEMMERSBACH, AAROM VON. *Discours de la Religion des anciens Romains de la Castrametation & discipline militaire d'Iceux. Des bains & antiques exercitations grecques & romaines. Illustré de médailles & figures retirées des marbres antiques, qui se trouvent à Rome & parfois par notre Gaule. Discours sur la Castrametation et discipline militaire des anciens romains, des bains & Antiques exercitations Grecques et Romaines.* Lyon: Guillaume Roville, 1581.



2 vols. in one, thick 8vo, 339, 54 index; title-page, 154, [10 index]pp. Title-page with the printer's device, verso arms of Du Choul, 602 figures of which 4 are full-page, in the first part and 37 full-page illustrations in the second. Woodcuts by Pierre Eckirsch also known as Pierre Vase or Cruche. In a custom, tattooed binding by by Aarom von Hemmersbach depicting Romulus and Remus and the mother wolf.

§ A superb emblematic binding by von Hemmmersbach whose work is quickly finding acceptance at the highest



levels. His tattooed binding on a recent Grolier Club exhibition binding sold at auction for \$12,500. The text is a history of Roman Emperors, descriptions of life and times of ancient Rome, and most importantly a commentary on Roman coins and their religious implications (i.e. mythology, cults, etc.). This book also offers descriptions of forged Roman coins. “As the well-known legend of Romulus and Remus typically

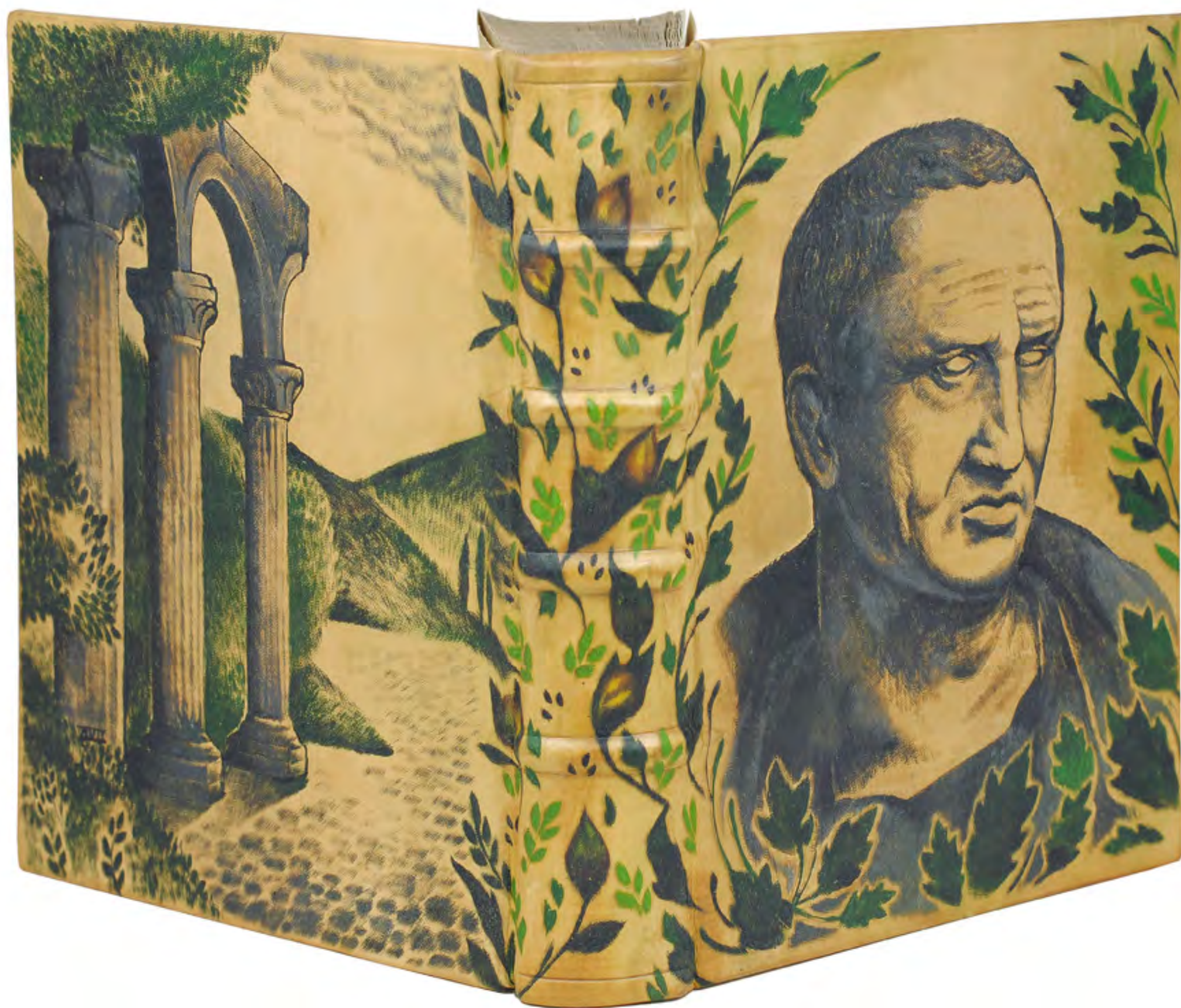


focuses on the two competitive brothers, this binding reveals them as somewhat secondary characters... their cover-to-cover spanning wolf Mother taking centre stage instead. She is not ferocious, gnarling her teeth in aggression, instead she is standing up from rest after nursing her two mercurial sons. Her nose lifted in the air to smell their destiny. She stretches her body across the rear panel, the spine, and the front panel, just as Rome stretched its vast empire across the ancient world. Olive branches on the back cover indicate the beginnings of Rome, the first sprigs of a powerful force. On the front, the inevitable ruins of the dream that was Rome. A banner floats along the mid-section of the wolf mother, an acknowledgment to the date of the 16th century printing, as well as the famous abbreviation: SPQR.” (A. von Hemmersbach). (125441) \$8750



## Aarom von Hemmersbach tattooed binding

6. [BINDING]. CICERO, MARCUS TULLIUS. HEMMERSBACH, AAROM VON. *Martij Tullij Ciceronis philosophie totius: ac facundie principis: de Officijs. Amicitia: Senectute paradoxis: Illustria monimenta. Cum diligentissima Iodoci Badij Ascensij textus explanatione. Necnon elegantissimis consummatissimiso Petri Marci commentarijs. Preterea. addidimus Francisci Maturantij Perusini. In libros officiorum. nō modo perfecti oratoris: sed etiā philosophi per excellentes in eiusdem Ciceronis Paradoxis commentarij ... Deinde. tabula fideliter impressa ... aucta: ad amussimo castigata. Et de nouo emendatus per Nicolaum Cappusotum...* Lyon: Simon Vincent, 1511.



Squat 4to, 8, 281, [1] ff. Below the heading is a woodcut. Below the title is a printer's mark, and below this a fleur-de-lis in red. Title in black and red. Manuscript notes and ownership inscriptions partially erased. Bound by Aarom von Hemmersbach in a colored tattoo binding with the bust of Cicero on the upper cover and a Roman landscape on the lower cover; raised bands with floral decoration. Initially a somewhat crude rebinding by Pierre Thibaudeau brilliantly reworked by von Hemmersbach.

§ Very rare early edition. Colophon: Absolutum hoc preclarum Opus Lugd ... impensis vero Simonis vincent ac industria Iacobi myt Ioh̄i de la place ... anno dñi. m. ccccc. xi. Recto of last leaf is blank; verso has mark of Simon Vincent. Although Cicero



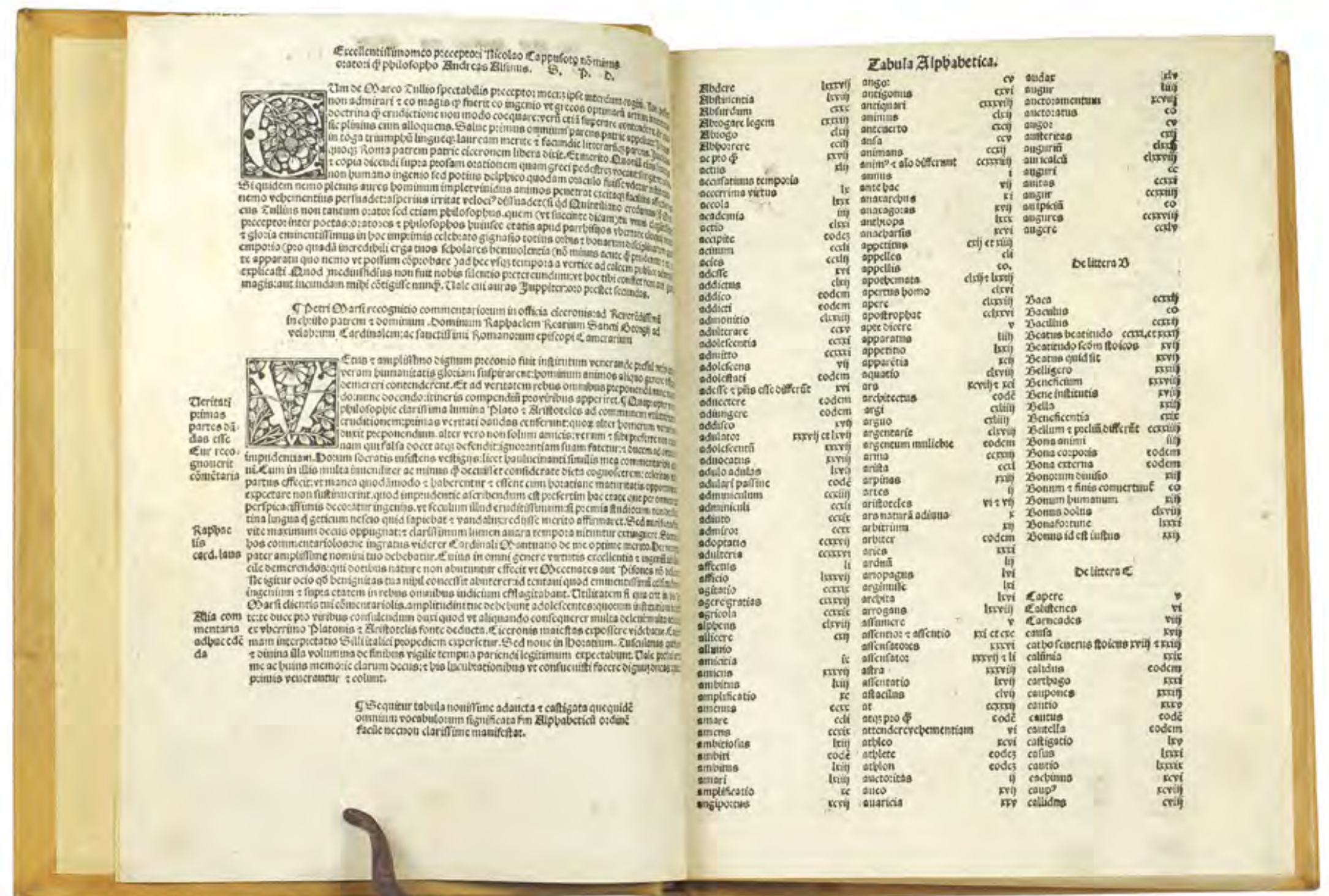
had been printed from 1470 on, the earliest editions of this version of Cicero were 1509 (2) and 1511 (2, including this one recorded in only one copy in First Search, in Sweden).

Binder's note: "If you have a garden and a library, you have everything you need." - Cicero. An early 16th century printing, the front cover depicting a portrait of a bust of Cicero. On the rear cover, a Roman garden with ruins and green vegetation surrounding a stone patio. On the spine, a cascade of chickpeas and leaves. The Latin word for chickpea, is cicer, and although there are several theories as to why he was given this name, it stuck officially throughout time as Cicero." A. von Hemmersbach. (125440) \$9750

Martius Tullius Liceronis Philosophiae totius:



Martij Tullij Liceronis Philosophiae totius: ac facundie principis: de Officijs, Amicitia, Senectute et paradorijs: Illustria monumenta. Cum diligentissima Jodoci Badij Alenij textus explanatione. Memorijs elegantissimis consummatissimisque Petri Warii commentarijs. addidimus Francisci Baturantij Perusini In libris officiorum, non modo perfecti oratoris: sed etiam philosophi per se excellentes in eiusdem Liceronis Paradorijs commentarij. quod scriptorum nullus profecto ad hec usque tempora fretus suis viribus ausus est emulare. Deinde, tabula fideliter impressa et (ut verius loquar) aucta: ad amississimam mille locis imprimis castigata. Et de nouo emendatus per Nicolaum Lappulotum, huiusce etatis omnium philosophorum et oratorum apud patribusque eminentissimum.



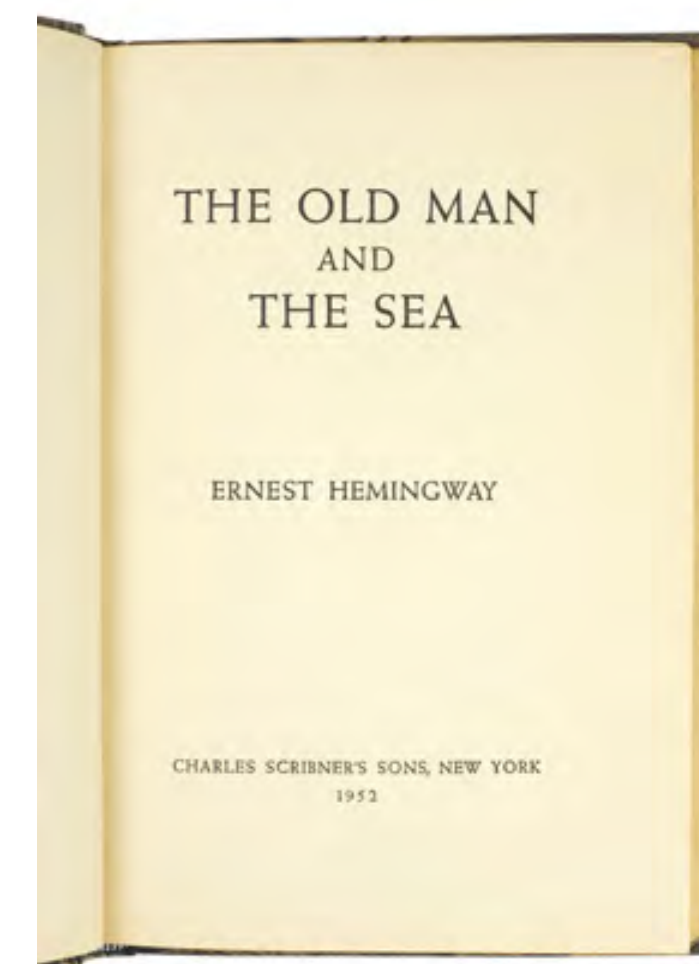


## Aarom von Hemmersbach tattooed binding

7. [BINDING]. HEMMERSBACH, AAROM VON. *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 achieved by a new technique developed by Canadian tattoo artist, Aarom von Hemmersbach. He 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) \$8750



## Unique copy bound for the Grolier Club

8. [BINDING]. HÄRTL, ROGER. SELLA, VITTORIO. THESIGER, WILFRED. *Photographs at the Edge. Vittorio Sella and Roger Hartl, with Contributions by David Breashears, Alexander Maitland, and Levison Wood*. New York: The Grolier Club, 2022.



4to, 216 pages, 144 color plates. Bound by Dragonfly Bindery in full goatskin, with front and rear recessed panels depicting Thesiger and Sella, cut from black goatskin, with onlays of white lambskin, and a background of calf vellum. In a custom clamshell box with matching blue goatskin, rounded spine, blue cloth boards, and a velvet blue lining. New.

§ First edition, the unique copy bound for the Grolier Club auction in 2023. Published in connection with the eponymous 2022 Grolier Club exhibition. A superb book in a magnificent binding. (125253) \$1750



## A receipt in Blake's own hand for four of his greatest masterpieces

9. BLAKE, WILLIAM. *Autograph document signed, being a receipt made out by Butts and signed by Blake for Blake's greatest paintings.* [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.

§ A receipt in Blake's own hand documenting payment from one of his most important patrons for four of his greatest masterpieces—the great color prints of 1795, *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, *BB*, 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



## Blake's last engraving, executed for one of his closest friends

10. BLAKE, WILLIAM. “*Calling Card*” (sometimes called a bookplate) for *George Cumberland*. [London: William Blake, 1827].

Printed in black ink on thick card. Very finely printed, in good condition though trimmed very close to the image at the left and right edges, once pasted down and thus with traces of mounting on the verso and pencil notes from an earlier collector (c. 1950?), image and plate mark exactly as per Essick 1DD.

§ Blake's last engraving, executed for one of his closest friends. “Blake inscribed the plate, lower right, with his name and age, “A Æ 70.” He may have sensed that 1827 could well be the last year of his life, but took pride in being capable of pursuing his art and craft to the end. Blake was in fact 69 when he died; perhaps he inscribed “70” on the Cumberland card in anticipation of working on it until he turned that age. At least when considered in retrospect, this most unusual inscription contributes to the elegiac and prophetic iconography of the design.”

The images invoke one of Blake's greatest themes—the relationships between time and eternity. Although probably intended as a calling card, two books have been located with this card pasted in, both written by George Cumberland Jr. Thus it has on occasion been sold as a “bookplate.” Examples on card not in Cumberland's book are exceptionally rare and have been presumed to be of the earliest printing and possibly by Blake himself. All other impressions (on laid paper most often) are posthumous. Thirty-nine examples in all are known to Essick, not including examples now untraced, of which eight are on card, of which one is described as printed in green ink. Essick, *The Separate Plates of William Blake*, XXI, see entry 1DD for identical measurements (but not this copy). Bindman, *Complete Graphic Works of Blake*, 654. (105078) \$20,000





## The finest known posthumous printing of the Songs of Innocence and of Experience

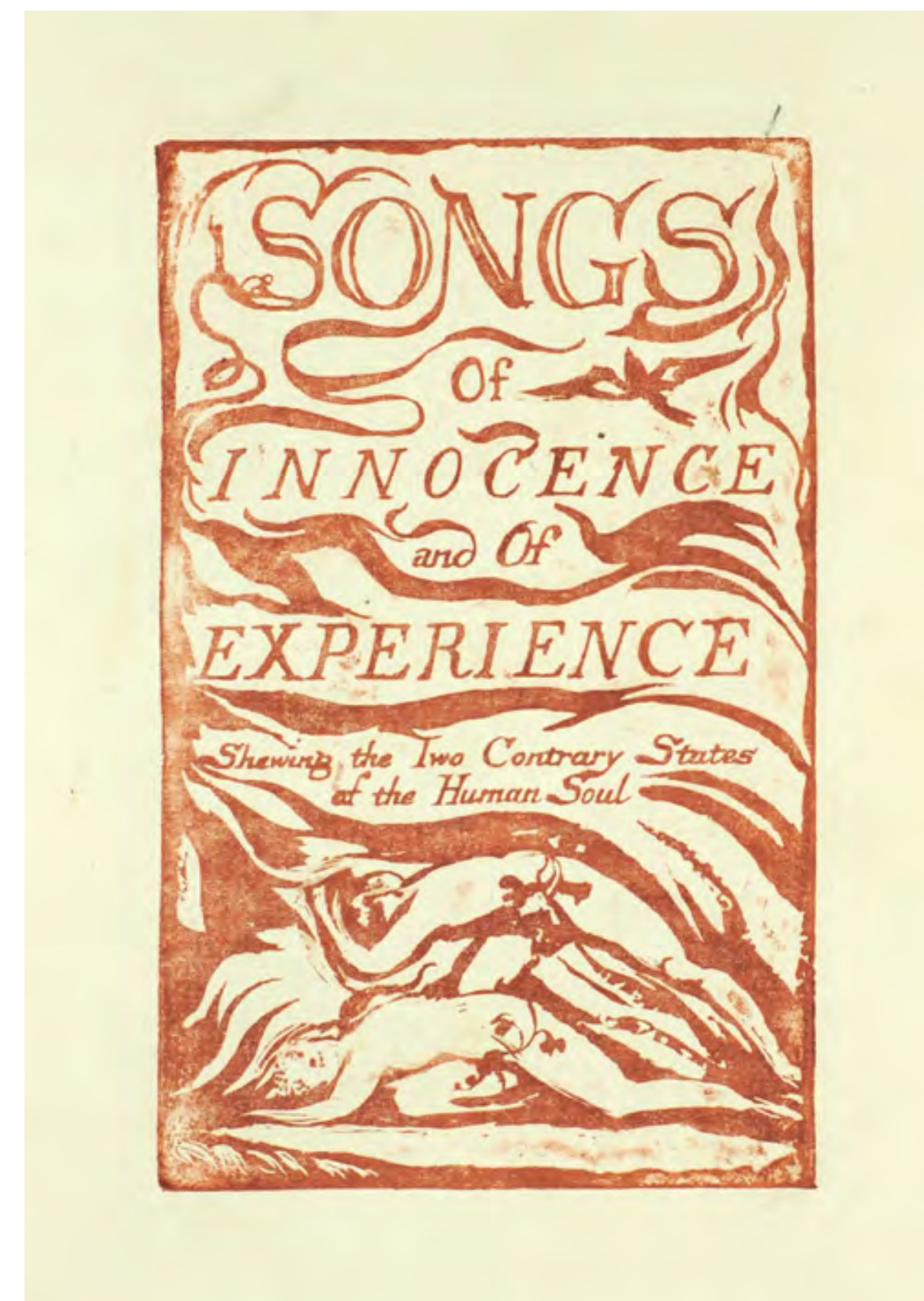
11. BLAKE, WILLIAM. *Songs of Innocence and of Experience*. [Printed by Frederick Tatham, c.1831-1832].

55 plates on 55 leaves (c.16 x 20 cm) of Whatman wove paper, printed in brick red ink on rectos only and numbered in pencil 0-54; top edge gilt, others untrimmed. Bound in full crushed red morocco by Riviere & Son circa 1900-1920, boards tooled in blind, backstrip with five raised bands, compartments with decorations and binder's title ("Songs of Innocence") in gilt; gilt dentelles, plain endpapers. Binding lightly scuffed, small stain to lower board, endpapers foxed, the plates in fine condition.

§ The finest known posthumous printing of William Blake's *Songs of Innocence and of Experience*, unrecorded until 2021. The printing was done by Frederick

Tatham from the original plates left in his possession after the death of Catherine Blake in 1831. Tatham printed just a handful of copies of the Songs as well as several smaller collections of the plates: this is the only recorded copy that appears to have been created and preserved complete, containing all 54 plates, plus the rare plate 'A Divine Image', all printed alike in brick-red ink on the same Whatman paper. The recent discovery of this copy—designated copy "r"—is a significant event and of

especial importance for the additional evidence it will provide about the posthumous printing of the plates. Viscomi commented: "they are the finest—and consistently the finest—posthumous images that I have ever seen." Full description available on request. (124621) P.O.R.





## One of the most accurate facsimiles ever published

12. BLAKE, WILLIAM. *Songs of Innocence and of Experience*. Manchester: Manchester Etching Workshop, 1983.

4to, 16 hand colored and one uncolored facsimile plates, each mounted on brown card in a full red morocco 3-part folding binding with gilt embossed replicas of the “Innocence” and “Experience” title pages as decorations on two of the covers. Near fine as issued, all in a deep brown cloth folding box.

§ Finely made, hand-colored facsimile, one of a limited edition of 40 copies, this being No.19. Accompanied by Joseph Viscomi’s “The Art Of William Blake’s Illuminated Prints” as part of the edition, but this limited to 125 copies. Bentley, Blake Books Supplement 135. Essick, Blake Quarterly, Summer 1985: “In many ways one of the most accurate facsimiles ever published, and beyond question the most accurate hand-colored reproduction of plates from an illuminated book. To my eyes, it is also one of the two or three most beautiful facsimiles when considered as a work of graphic art.” (124638) \$5000





## First edition of Blake's last complete series of engravings, with interesting provenance

13. BLAKE, WILLIAM. *Illustrations of the Book of Job*. London: [plates dated] 1825 (and plate 1 dated 1828) [but published 1826].



Folio, 380 x 272 mm., engraved title and 21 engravings on thick white wove paper by William Blake, plates 5, 14, 18 and 20 with visible watermarks J WHATMAN / 1825' or 'J WHATMAN / TURKEY MILL / 1825'; sheet size: 376 x 268 mm (no. 20 slightly shorter but with deckle edge at foot). Mid-nineteenth century Russian calf-backed glazed green and black flexible marbled paper boards, a little scuffed along the edges. Printed white label to rear pastedown of bookseller Vasilii Ivanovich Klochkov (1861 - 1915) (see below); bookplate of Henri Focillon (1881 - 1943) to front pastedown (see also below).



§ First edition, limited to 100 sets on wove paper with the word 'Proof' (partially) removed (see below), the last complete series of engravings completed before Blake's death in 1827. 150 sets on India paper and 65 on "French" paper were also issued at the same time, the latter two having the word "Proof" on every plate except the title. A very interesting set as on all the plates except the title-page the word "Proof" which was intended to be omitted from this suite is clearly visible either faintly, in part, or almost in whole. The provenance is also curious, the book containing the marks of both the pre-eminent St. Petersburg bookseller Vasilii Ivanovich Klochkov (1861 - 1915) whose bookshop was at Liteinyi Prospect 55, and Henri Focillon (1881 - 1943), a highly esteemed French art historian, and poet and lecturer, who became director of the Musée des Beaux-Arts in Lyon in 1913 where he served until 1924. A full description is available on request. (124920) \$74,950



## First quarto edition of exceptional rarity in boards

14. BLAKE, WILLIAM. BLAIR, ROBERT. *The Grave. A Poem.* London: Bensley for Cromek, 1808.

4to, xiv, 36, (4) pp. With a portrait frontispiece after Phillips, etched title page, and 11 plates engraved by Luigi Schiavonetti after Blake's designs. Original drab gray boards, printed paper label on upper cover, preserved in a red cloth box (worn). The finest copy we have ever seen.



§ First quarto edition, of exceptional rarity in boards as issued. A completely untrimmed copy, thus with the title-page uncropped. Bentley, BB, 435B. Bindman, *Complete Graphic Works of Blake*, 465-476. “In October 1805, Blake was commissioned by the engraver and would-be publisher Robert H. Cromek to prepare forty drawings illustrating Robert Blair’s *The Grave*, a popular “Graveyard” school poem first published in 1743. Cromek planned to select twenty of these designs for a deluxe edition of the poem. In Cromek’s first prospectus of November 1805, Blake is named as both the designer and engraver of fifteen designs. Blake etched one image, *Death’s Door*, in white-line, but Cromek rejected it. The dark power of the white-line print appeals to modern tastes but was far from fashionable in the early nineteenth century. In a second prospectus, also of November 1805, Cromek announced that Luigi (or Louis) Schiavonetti would engrave twelve designs for the new edition. Blake had lost the potentially lucrative commission to engrave his own designs; his relationship with Cromek descended into anger and argument. In spite of their disagreement, Cromek included a portrait of Blake as a frontispiece to the volume, published in 1808. Cromek promoted the book aggressively and the illustrations to *The Grave* became Blake’s best known work through much of the nineteenth century.” (The William Blake Archive). (107825) \$9750

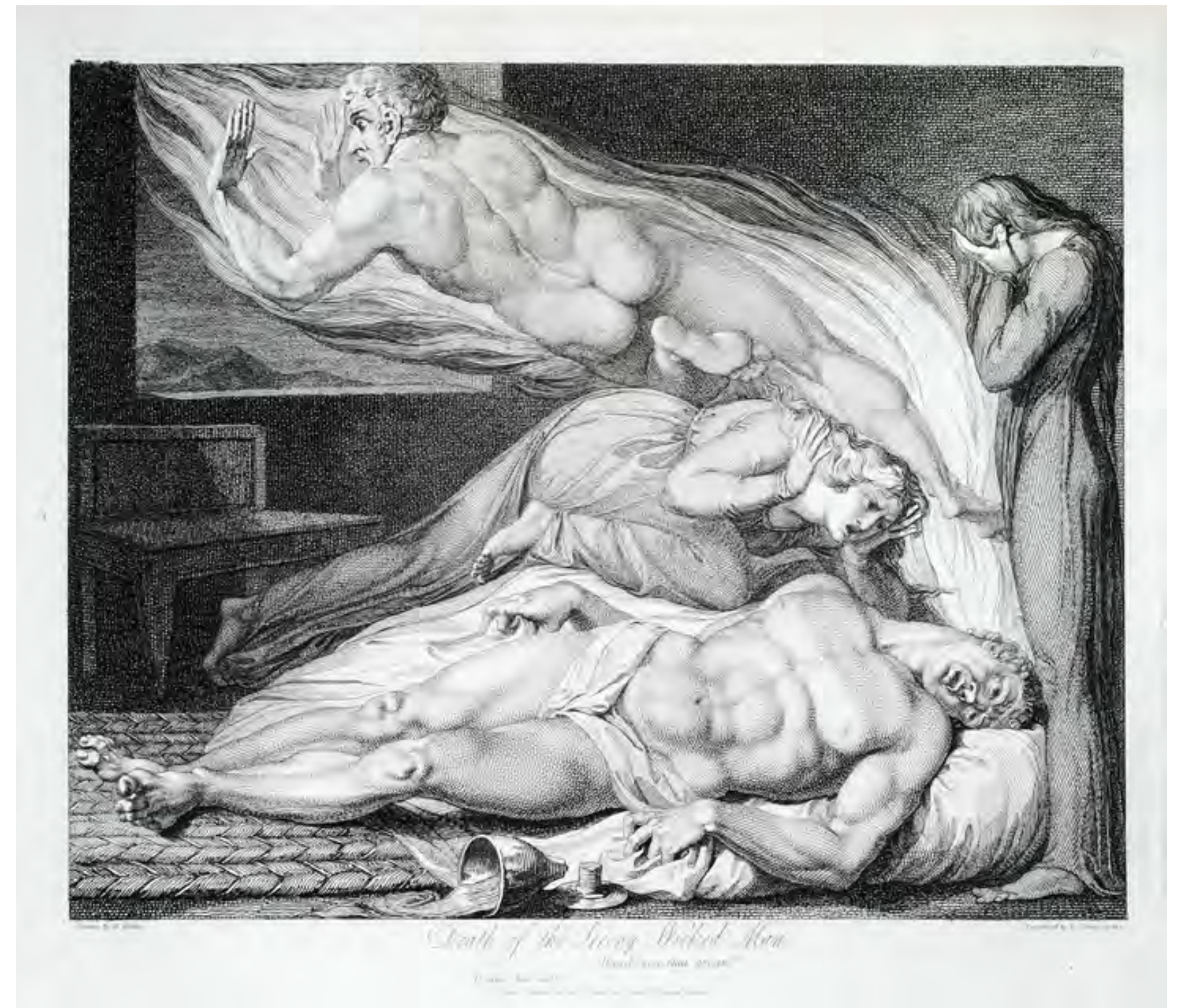
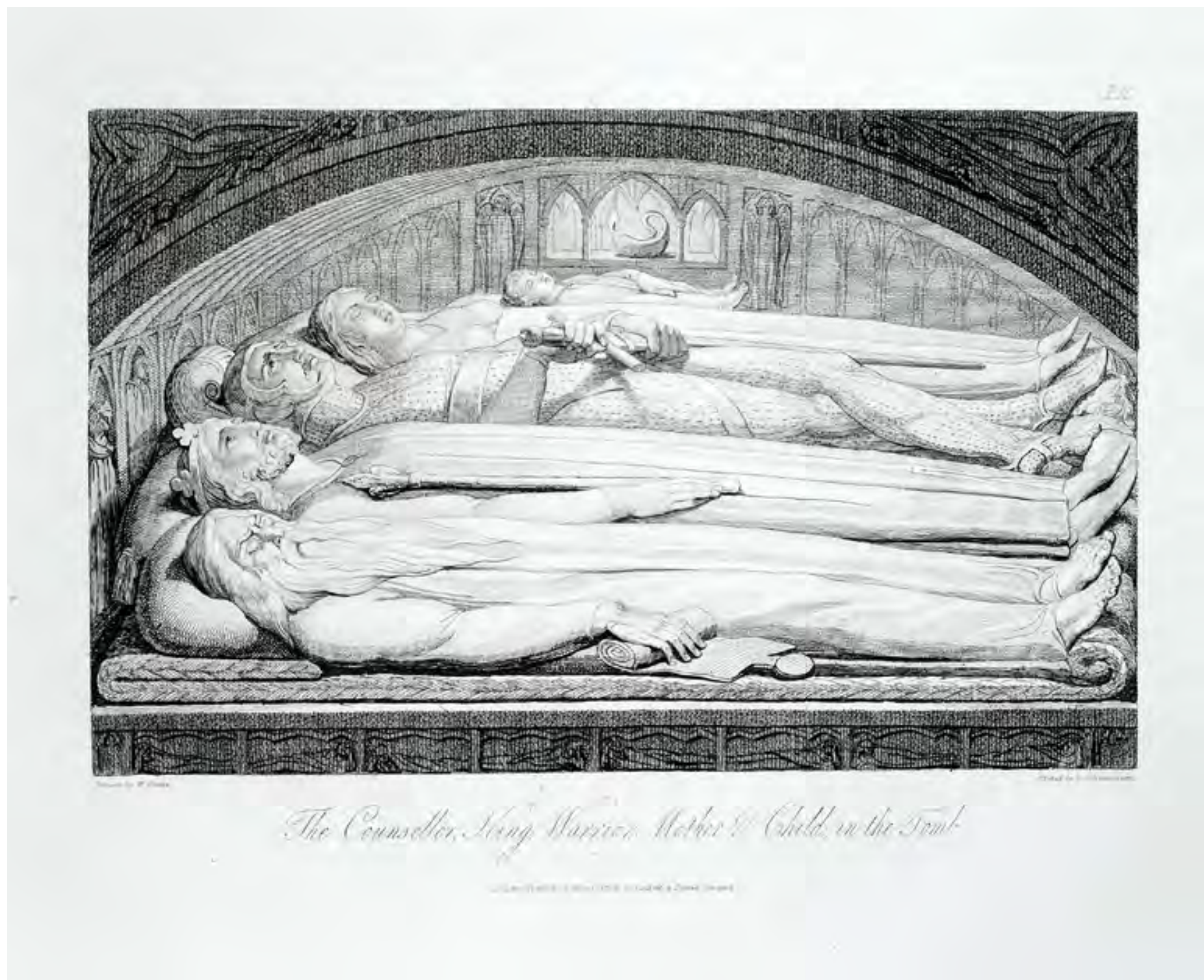


## Single plates from Robert Blair's *The Grave*

BLAKE, WILLIAM. BLAIR, ROBERT. *A single plate from Robert Blair's The Grave*. London: Cadell and Davies, 1808.

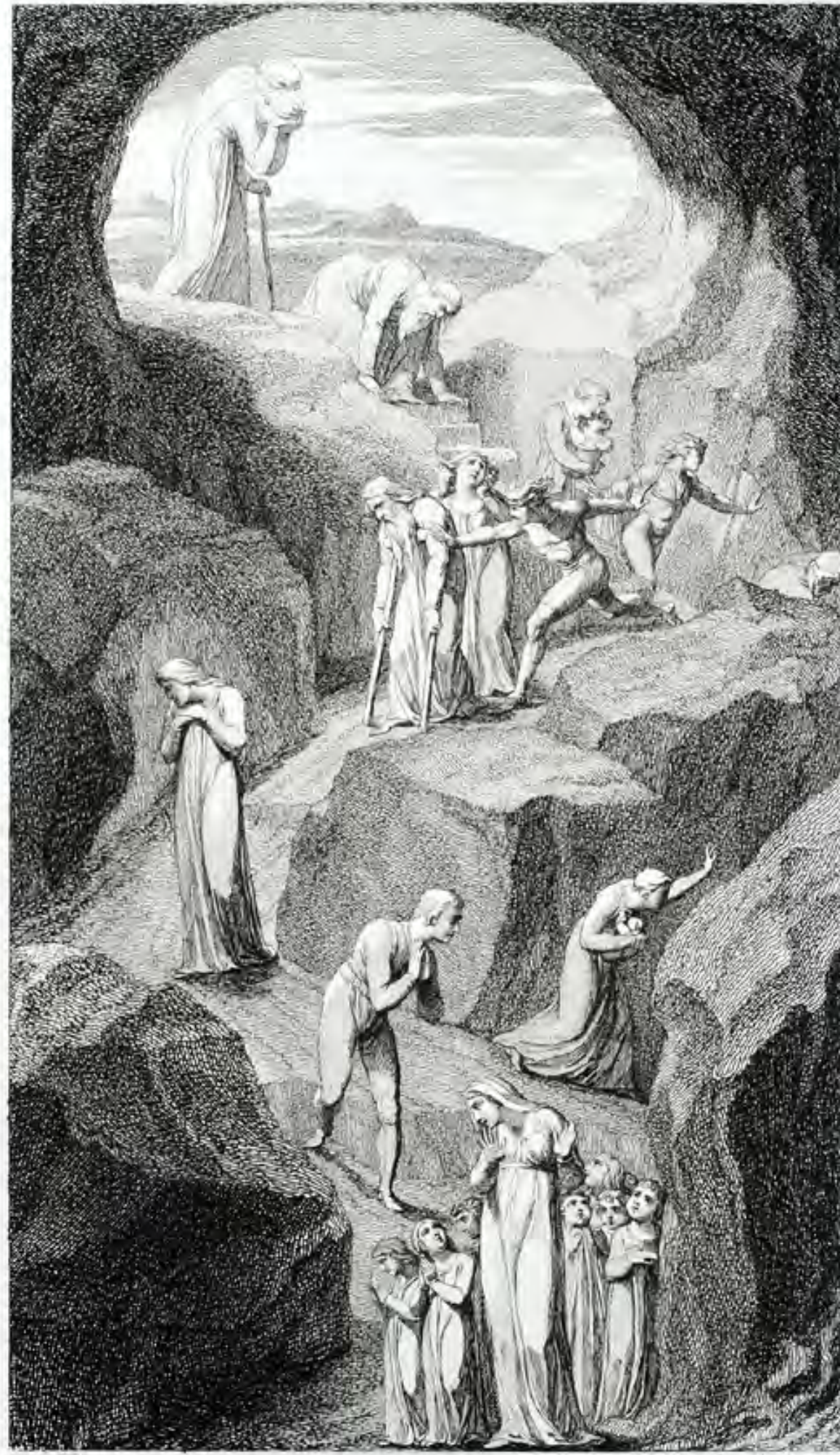
§ Single plates from the first 4to edition, designed by Blake and engraved by Luigi Schiavonetti. Bentley, Blake Books, 435 A.

15. “*The Death of the Strong Wicked Man.*” Single plate, etching on wove unwatermarked paper, margins slightly soiled and worn, image clean. One of the best known images of the series. (107321) \$875



16. “*The Counsellor, King, Warrior, Mother & Child, in the tomb*”: in *The Grave*. Single plate, etching on wove unwatermarked paper, trimmed to the image, recently cleaned. (107320) \$575





*The Descent of Man into the Vale of Death*  
By J. W. Windle

17. “*The Descent of Man into the Vale of Death*”: in *The Grave*. Single plate, etching on wove unwatermarked paper, margins slightly soiled and worn, image clean. (107322) \$575



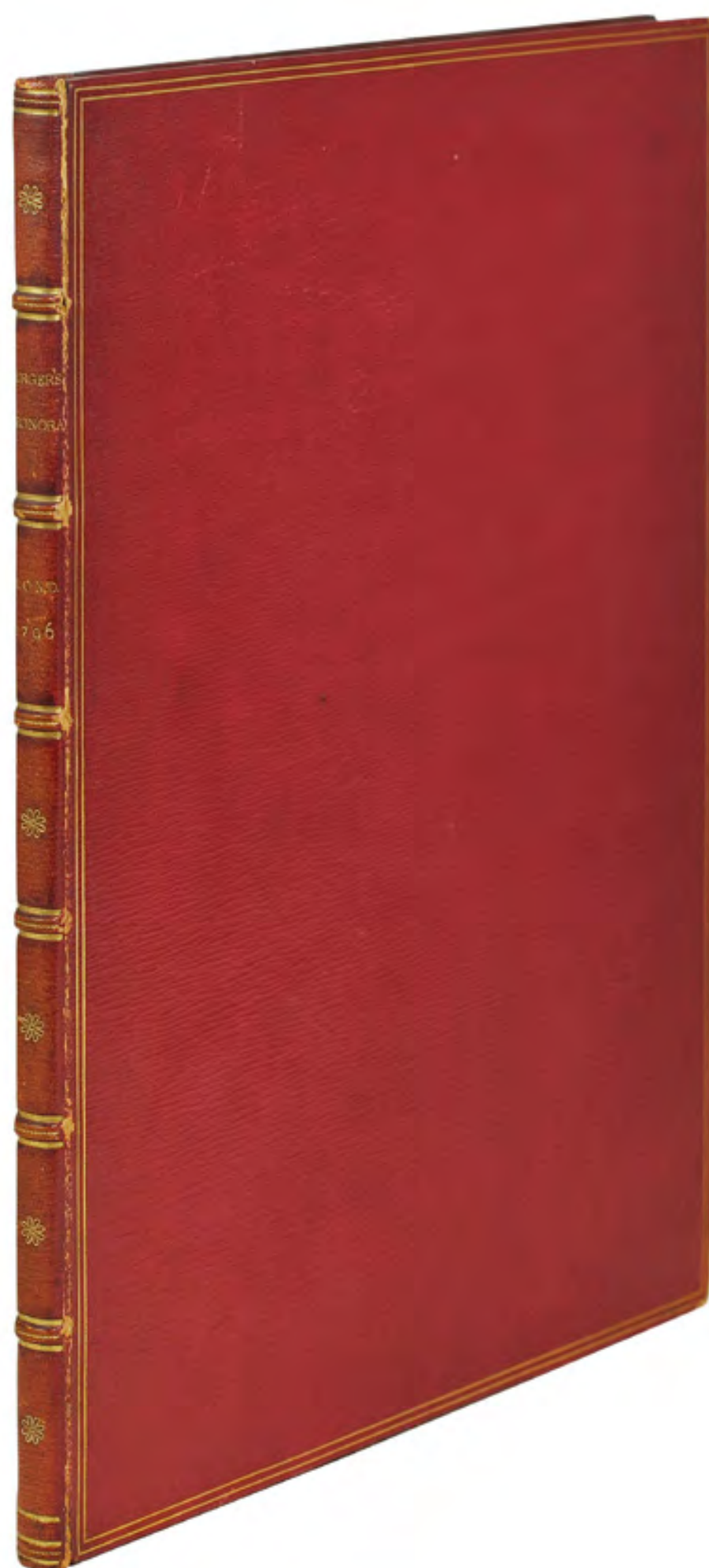
*The Reunion of the Soul and the Body*

18. “*The Reunion of the Soul and Body*”: in *The Grave*. Single plate, etching on wove unwatermarked paper, margins slightly soiled and worn, image clean. (107323) \$675



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

19. 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.”

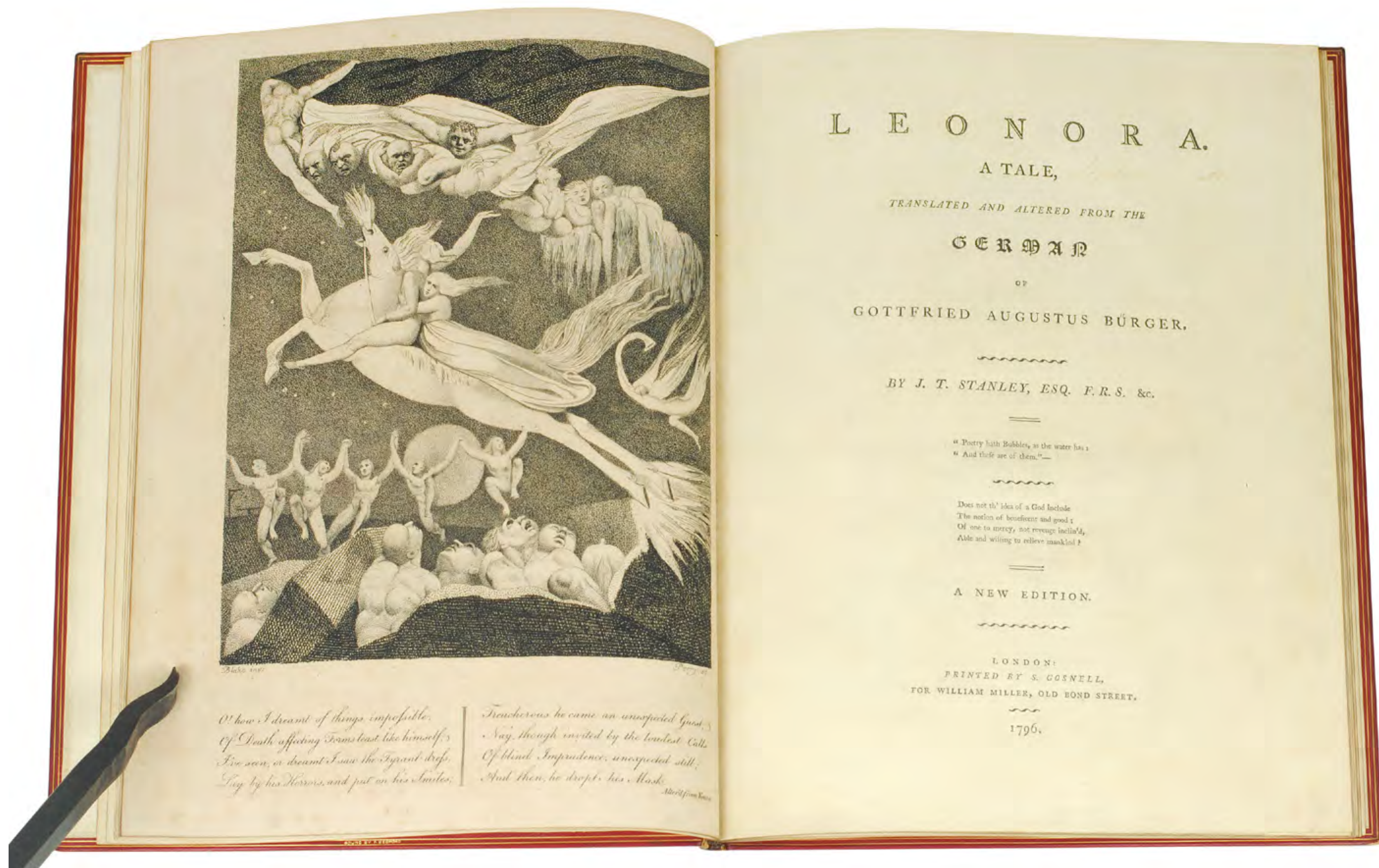
§ First edition with Blake’s illustrations, ridiculed in the press upon publication.

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. Easson and Essick, *William Blake Book Illustrator*, vol. 2, XLVI. Bindman, *Complete Graphic Works of Blake*, 380-382. (124644) \$19,750





## The only edition to contain the Tornado plate

20. BLAKE, WILLIAM. DARWIN, ERASMUS. *The Botanic Garden. The Third Edition. [with] The Botanic Garden. Part II... The Fourth Edition.* London: Johnson, 1795-94.

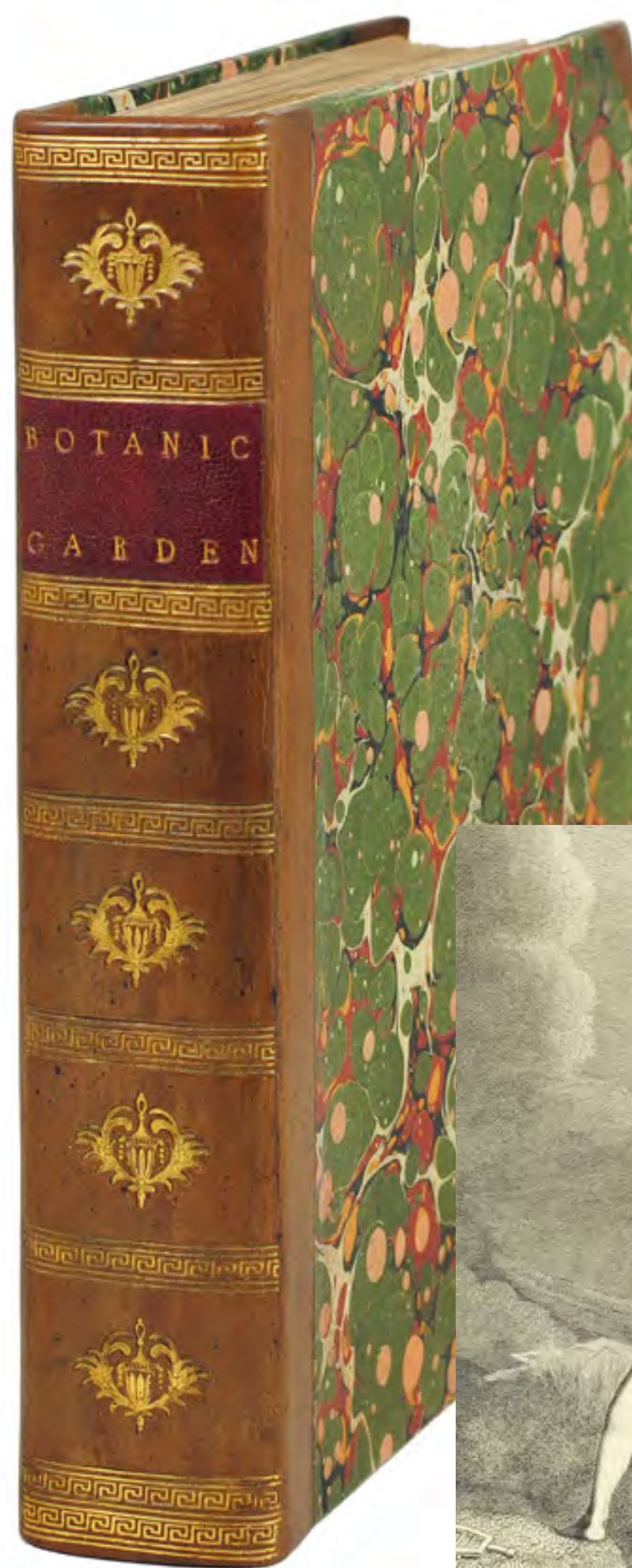
2 vols. in one, 4to, xx, 218, 124; (2), viii, 200, (2, directions to the binder, lacking the errata and ads) pp. With a frontispiece to each volume, ten plates in vol. I and 8 in vol. II. Retrospective marbled boards, calf backstrip, red morocco label, by Courtland Benson.

§ Best edition. 6 plates are engraved by Blake, the best known being Fertilization of Egypt and Tornado, both after Fuseli. The third edition

of part one is the only edition to include the striking Tornado plate.

At page 87 appears the enigmatic circular image of an African man in chains titled "Am I not a man and a brother." Bentley 450B and C. Essick, *William Blake's Commercial Book*

*Illustrations*, XXI. (124982) \$2950





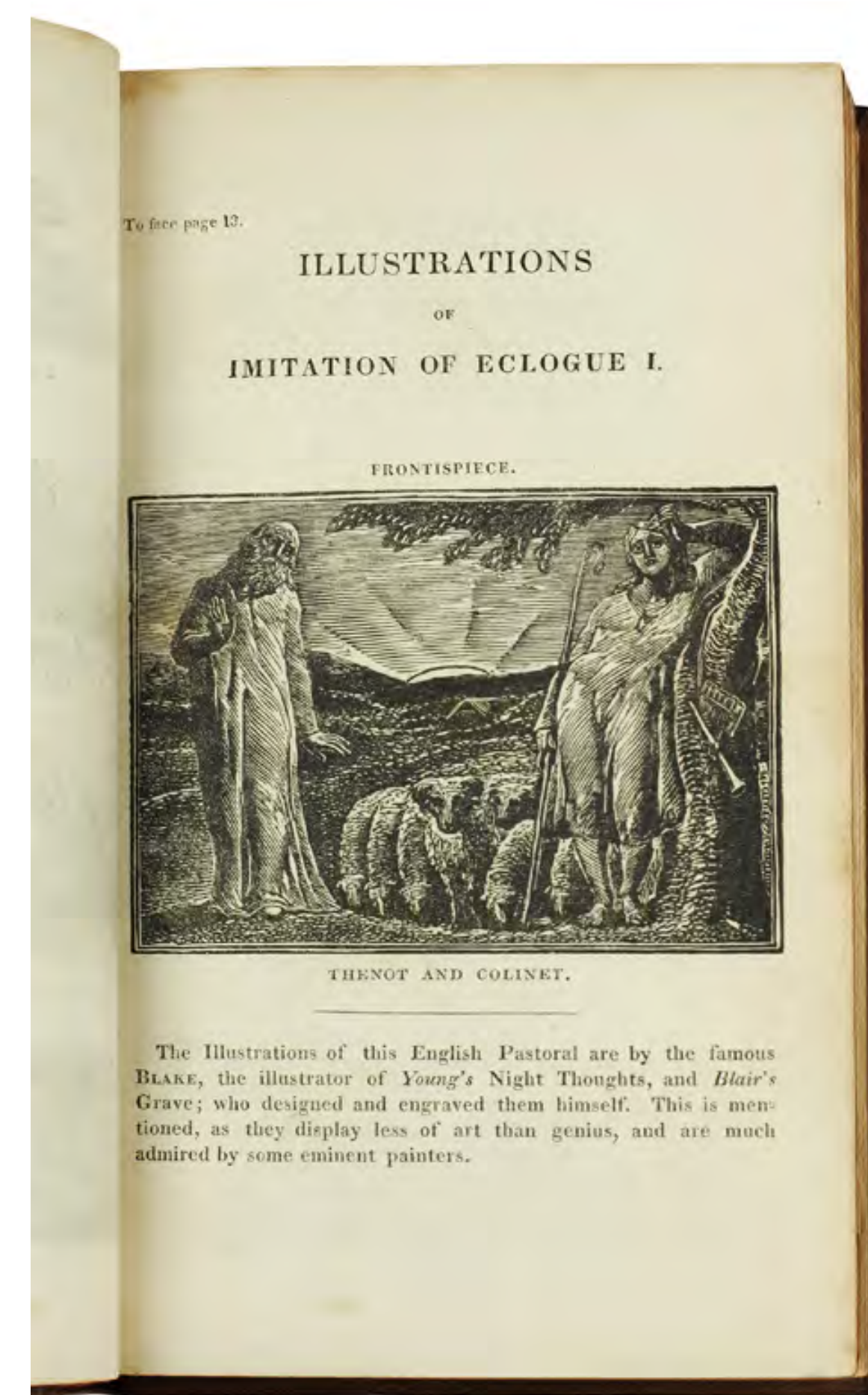
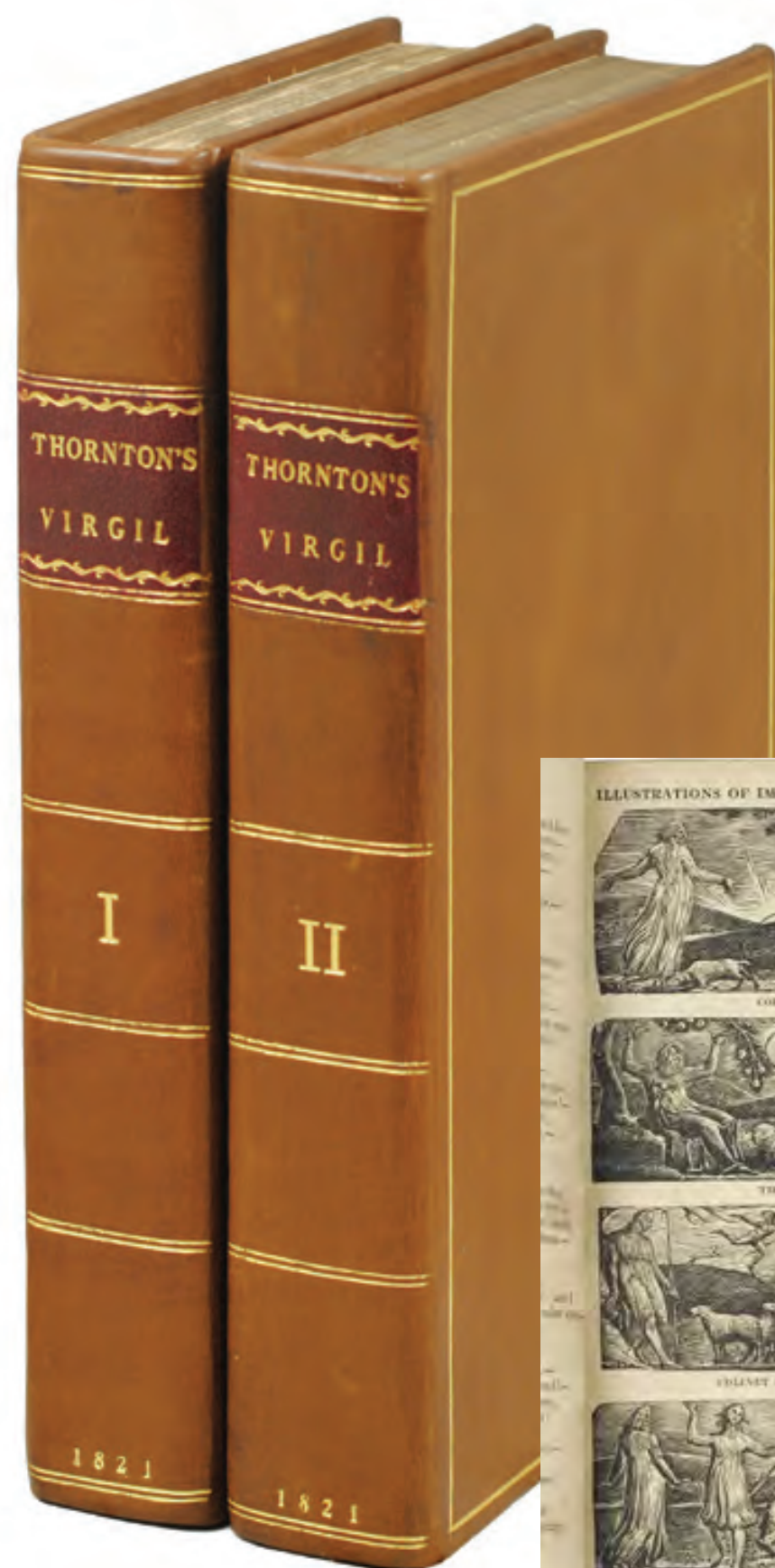
## Blake's only woodcuts

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

2 vols., small 8vo, xii (-vii/viii), 12, xxiv (-i/iv), 214 pp; [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. Retrospective early 19th century full calf, red labels, by Court Benson.

§ A very good copy of a scarce work in any condition as it was issued for use in schools. 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 (perhaps by Calvert), and again in 1977 as a set by Iain Bain. Any impressions are now 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. (122877) \$47,500



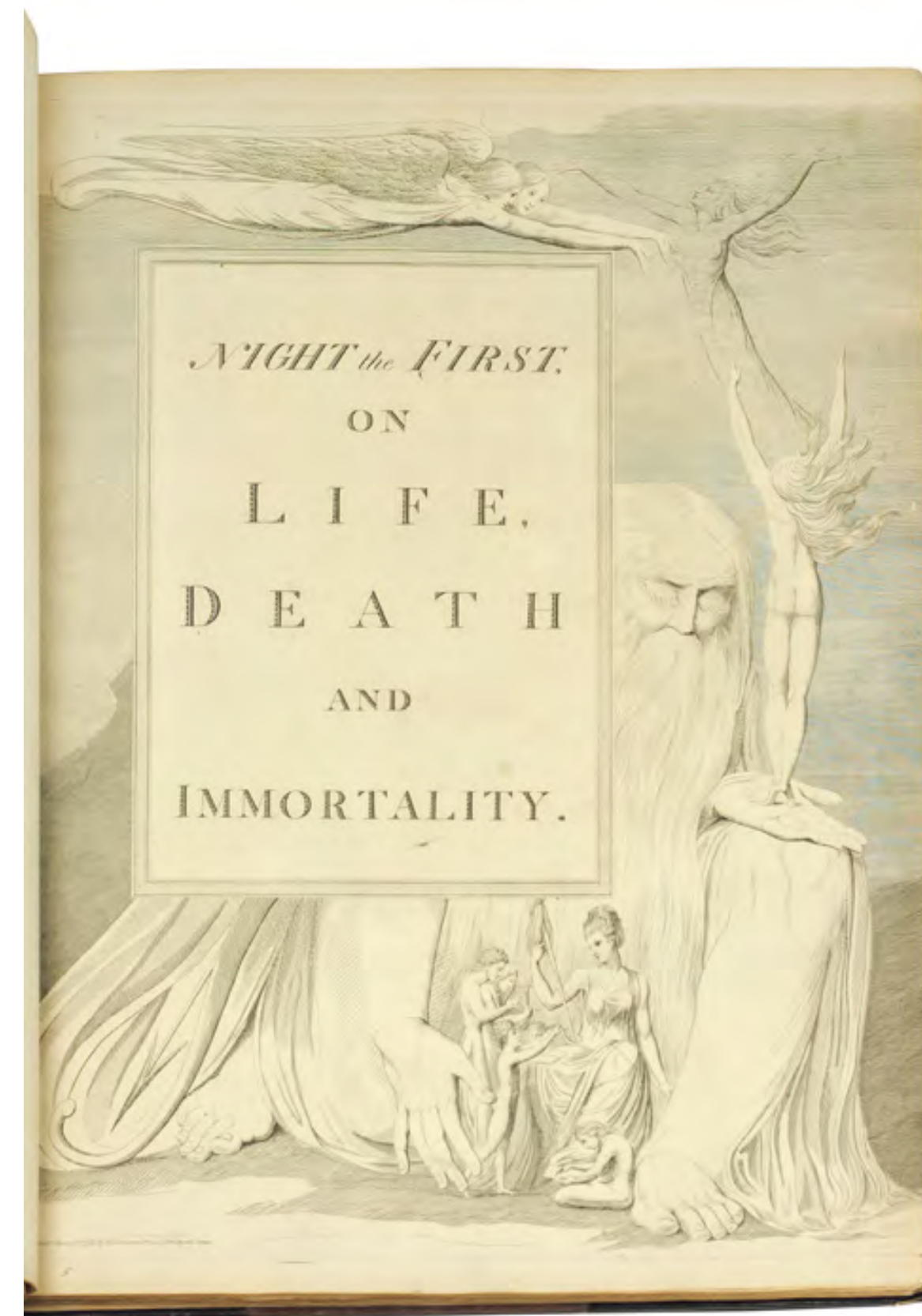


## Splendid copy of the first edition of *Night Thoughts*

22. BLAKE, WILLIAM. YOUNG, EDWARD. *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797.

Large 4to, viii, [1], 95, [2] pp. with 43 full-page engravings by Blake after his own designs surrounding the letterpress text. “Explanation” leaf bound in at the back. Half brown morocco, backstrip gilt, gilt top, by Riviere; a very large copy measuring 16 1/2 x 13 inches thus preserving almost all the imprints. A near fine copy with very occasional toning and offsetting; binding lightly worn.

§ First edition with Blake’s illustrations, complete with the leaf of “Explanations.” Essick and LaBelle explain in their commentary how Blake, virtually in a frenzy, completed 537 watercolor designs when he was commissioned by the publisher Edwards to illustrate Young’s masterpiece. Edwards issued only the first four “Nights” (or sections) and had Blake etch and engrave 43 plates to test the market. The response must have been poor since no further engravings were requested of Blake and Edwards ceased business shortly thereafter. Ironically, today the poet Young, once compared with Shakespeare and Milton, is largely forgotten save for this edition. Colored copies are known in two palettes, the earlier of which may have been colored under Blake’s direction. Bentley, *Blake Books*, 515. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Ray, *The Illustrator and the Book in England, 1790-1914*, 3. (123299) \$15,000





## A single plate from *Night Thoughts*

23. BLAKE, WILLIAM. YOUNG, EDWARD.

*The Complaint and the Consolation; or, Night Thoughts.* London: R. Noble, 1797.

Large 4to, pp. 95/96, with a full-page engraving by Blake surrounding the letterpress text. A loose sheet, fore-edges untrimmed (some still with deckle), minimal trimming to top and bottom edges. Only five leaves in the book have engravings recto and verso.

§ First edition, perfect for display or for teaching as the leaf is quite sturdy and can be carefully handled or matted for framing. See above for a note on the book. (104625)  
\$995





## “William Blake his Book”

24. [BLAKE’S COPY] QUINCY, JOHN. *Pharmacopoeia Officinalis & Extemporanea. Or, A Complete English Dispensatory, In Four Parts... The Ninth Edition, much enlarged and corrected.* London: J. Osborn and T. Longman, 1733.

Thick 8vo, xvi, 700, lx (index) pages. Original calf, final two leaves creased, lacking rear free end-paper.

§ William Blake’s copy, signed on the title-page “William Blake his Book” in brown ink. The signature corresponds almost exactly with the example reproduced by Bentley in *Blake Books Supplement*, facing p. 314. A hand, perhaps Blake, has also noted the price at the front on the free end-paper. Although only a couple of pages bear markings in ink (underlining, not writing), some twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously dog-eared. Whether or not these markings were made by Blake is unknown, but a relationship between the state of his health and the passages marked, however conjectural, might be illuminating.



Books owned by Blake are extremely rare. Bentley lists 43 in *Blake Books* and four in the supplement, of which 24 are untraced and known only by repute, and of the remaining 23 only seven are signed by Blake and some of those are dubious. There are perhaps twelve books in all that were almost certainly once in Blake’s possession and of these seven were signed by Blake. Of these twelve, seven belonged to Keynes (three signed) and are now at Cambridge, two are at Harvard (both signed), one at the Morgan (signed), three at the Huntington, and one at the BL. In the supplement to *Blake Books*, Bentley notes that Michael Phillips and an anonymous owner have a further two or possibly three books that may have belonged to Blake though one has been shown to have belonged to a different “WB”. It is also instructive to look at the signature in *Island in the Moon* reproduced by Bindman in the *Fitzwilliam Catalogue*, and the title-page reproduced in Bentley’s *Blake Books* supplement as noted above. The signature in this book is closest to examples of his earliest handwriting and less like examples of his later hand. (108502) \$49,500

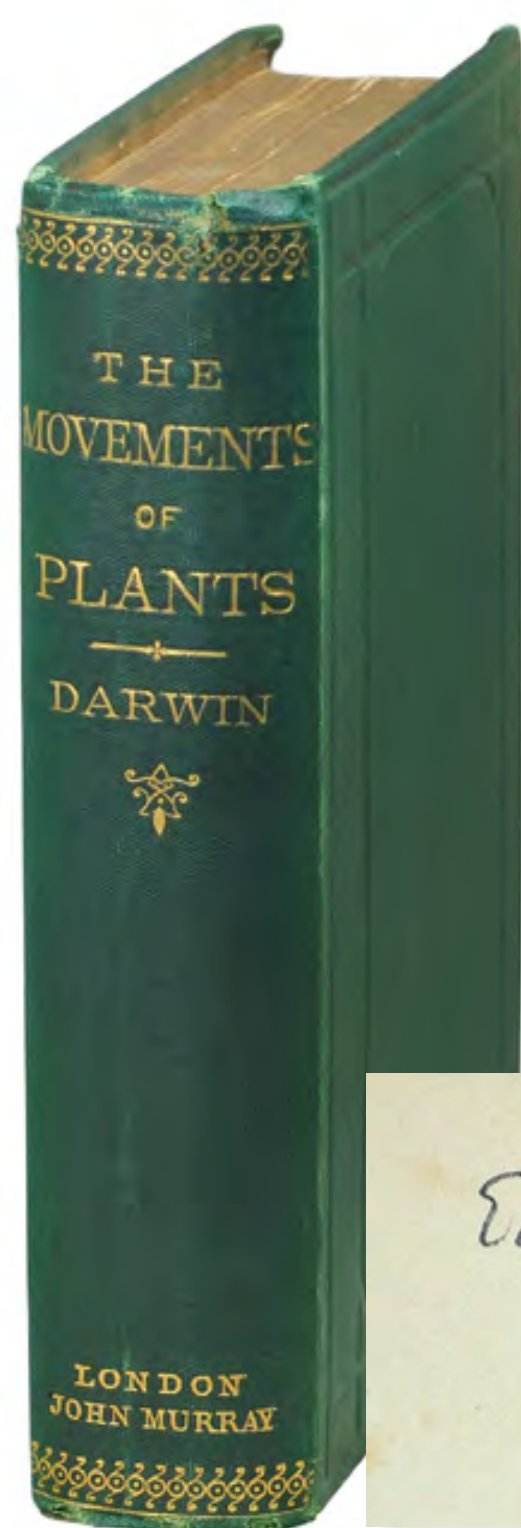


## “Elizabeth Darwin, From her Father.”

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

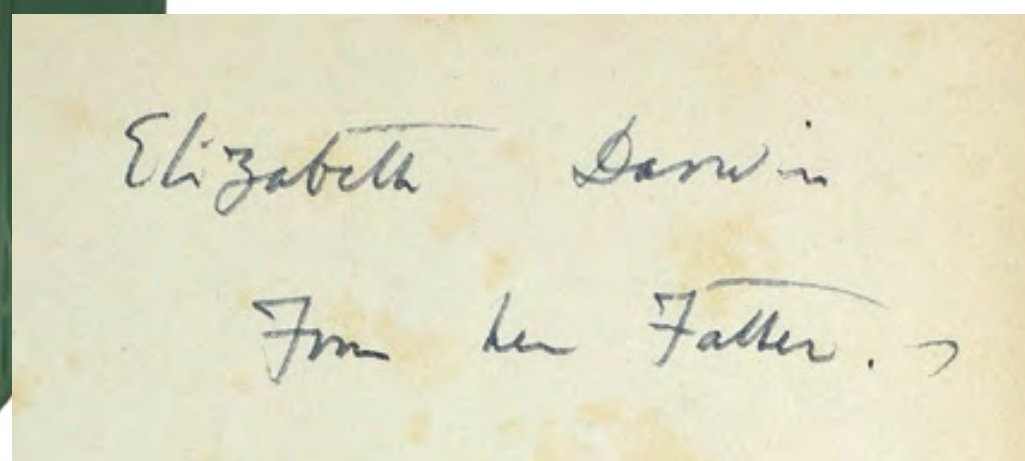
8vo, x, 592, 32 (ads dated May 1878) pp. Illustrated with 196 in-text woodcuts. Original green blind-stamped cloth, backstrip titled in gilt, brown coated endpapers, hinges cracked, a little wear to crown and foot of backstrip, text block edges (but not pages) stained, an unsophisticated copy.

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



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

Darwin was an exceptionally affectionate father whose anxious feelings for his own children greatly spurred his study of inherited characteristics and of evolution. (He and his wife Emma were first cousins, a genetic liability that tormented him.) This book, written in partnership with one of his children and presented



to another, is a potent testament to the intertwining of scientific genius and fatherhood that so characterized Darwin and catalyzed his momentous career. Books inscribed by Darwin to his children are extremely rare on the market. The last such book at auction - a copy of *The Descent of Man and Selection in Relation to Sex*, inscribed by Darwin to his daughter Henrietta (who had edited the book) - sold for £90,000 at Sotheby's in 2015. (110418) \$125,000



## ALS by the father of Bibliomania

26. DIBIN, THOMAS FROGNALL. *ALS to Cadell and Davies*. London: Feb. 6, (17)98.

*declined - and the 2 Charts sent by his Desire to  
Mr Clark, Portugal Street  
8 Upper Titchfield St  
Gentlemen*

*Feb. 6. 98  
Fitzroy Sq.*

I have sent you per bearer, two  
my law Charts comprehending each the whole Law  
relative to the rights of Persons, which makes up  
the first Volume complete of Blackstone's Comries.  
- I have sent one colour'd, and one plain, so that  
you might be able to judge of the advantages  
and disadvantages attending each: by being  
colour'd, of course the expence is increased; but  
otherwise as I humbly conceive, it adds much  
to the Perspicuity of the Work: Supposing you  
to close in with my Proposals, it may possibly  
be worth your while to take the colouring of them  
into your Consideration: tho' even without it,  
I think the work would be highly advantageous  
to any future edition of Blackstone.

I will state to you Gentlemen,  
in a very candid manner the situation I am  
in with regard to my own publication of the  
Chart. There are only 250 copies taken off, and  
out of these, I believe I have <sup>by me</sup> about 100, the rest  
are out in various shops, but I am pretty con-  
fidently not 20 of them have been sold: this  
solely arises, from the dearness of the price

4to, 4 pp., written in ink. Fold neatly restored, in very good condition.

§ This is one of the earliest, and by far the most important, Dibdin letters extant. It is fully described and transcribed in Windle and Pippin E2 and it describes Dibdin's first publication, "The Whole Law relative to the Rights of Persons" of which no copy is known to survive. For a long time it was the only proof we had that this "chart" was ever printed, let alone in colored and uncolored copies. A second letter mentioning the chart was only recently discovered (see below). This letter is to Cadell & Davies, publisher of two editions of Blackstone, and begins with their comment at the head of the letter (lines 1-2):

*declined - and the 2 Charts sent by his Desire to  
Mr Clark, Portugal Street.*

*Feb. 6. 98  
8 Upper Titchfield St.  
Fitzroy Sq.*

*Gentlemen*

*I have sent you per bearer two [of] my law Charts comprehending each  
the whole Law relative to the rights of Persons, which makes up the first  
Volume complete of Blackstone's Comries.: I have sent one colour'd, and one*



plain, so that you might be able to judge of the advantages and disadvantages attending each: by being coloured, of course the expence is increas'd; but otherwise, as I humbly conceive, it adds much to the Perspicuity of the Work: Supposing you to close in with my Proposals, it may possibly be worth your while to take the colouring of them into your consideration: tho' even without it, I think the work would be highly advantageous to any future edition of Blackstone...."

This letter is archetypal Dibdin and sets the tone for many subsequent transactions with booksellers and publishers. Anthony Lister observed (*in litt.*): "It is invaluable because (a) it reveals Dibdin trying in 1798 to persuade booksellers to market his wares.... (b) the letter is by far the earliest written by T.F.D. that I have encountered among the hundreds that I have read. (c) It provides the earliest London address I have for him..." *Reminiscences* (pp.190-191) varies in details of the cost and selling prices. (123813) \$7500

at which I am oblig'd to sell them, not from the least objection to the nature of the work: on the contrary if I could have sold them at 5 s instead of 9 plain and 12<sup>s</sup> coloured [the price they <sup>are</sup> sell at present] I am pretty well assur'd I might have dispos'd of near a thousand. The principal question is to sell a vast number at a low price. this I am unable to do, as it comes out in its present shape, for the paper and other expences have arisen to a considerable amount.

It follows of course, that if you can make it worth your while to bring it out in the manner I myself propos'd, [I mean, embodied with the ~~work~~ Commentaries themselves] there can be no doubt, but that your Profits will be considerable.

After stating to you Gentlemen the situation in which I stand with regard to its publication on my own account, I will proceed to state to you the Terms, upon which I flatter myself, you may be induc'd to take the Work entirely off my hands.

1. The Engraving of the Plate, with the Plate itself, cost me 38 Guineas.

2. The printing off, and paper for 250 copies cost me 12 £.

Now what I propose, is this: If you chuse to take the plate and <sup>all</sup> the copies at present unsold, I must expect the sum of £40.

If you will give me the sale of all the copies at present unsold, and only purchase the plate, I shall ask 28 guineas for it.

Which of the two proposals are the most advantageous, your own Judgment will determine: If you agree to the first, considering the far greater Interest you have in the sale of them, and the extent of your connections both in Town and in the Country, there can be no doubt but that you will dispose of the number unsold, which at least would fetch £90.

If you agree to the second, I think there can be no sort of hesitation as to the probability of your very speedily realising the sum expended upon the purchase of the plate. For 200 copies only, at the reduced price of 3<sup>s</sup> would be more than the sum demanded. In conclusion, you have to consider how much the name of Mr Erskine adds to the Circulation of the Work.

I hope, Gentlemen, I have express'd myself as accurately and as fairly, as the Nature of the business demanded, and that if you think the Speculation worth entering into, you will do me the favour of a Reply, as soon as convenient. I remain Your very respectful Servant. J. D. Dibdin

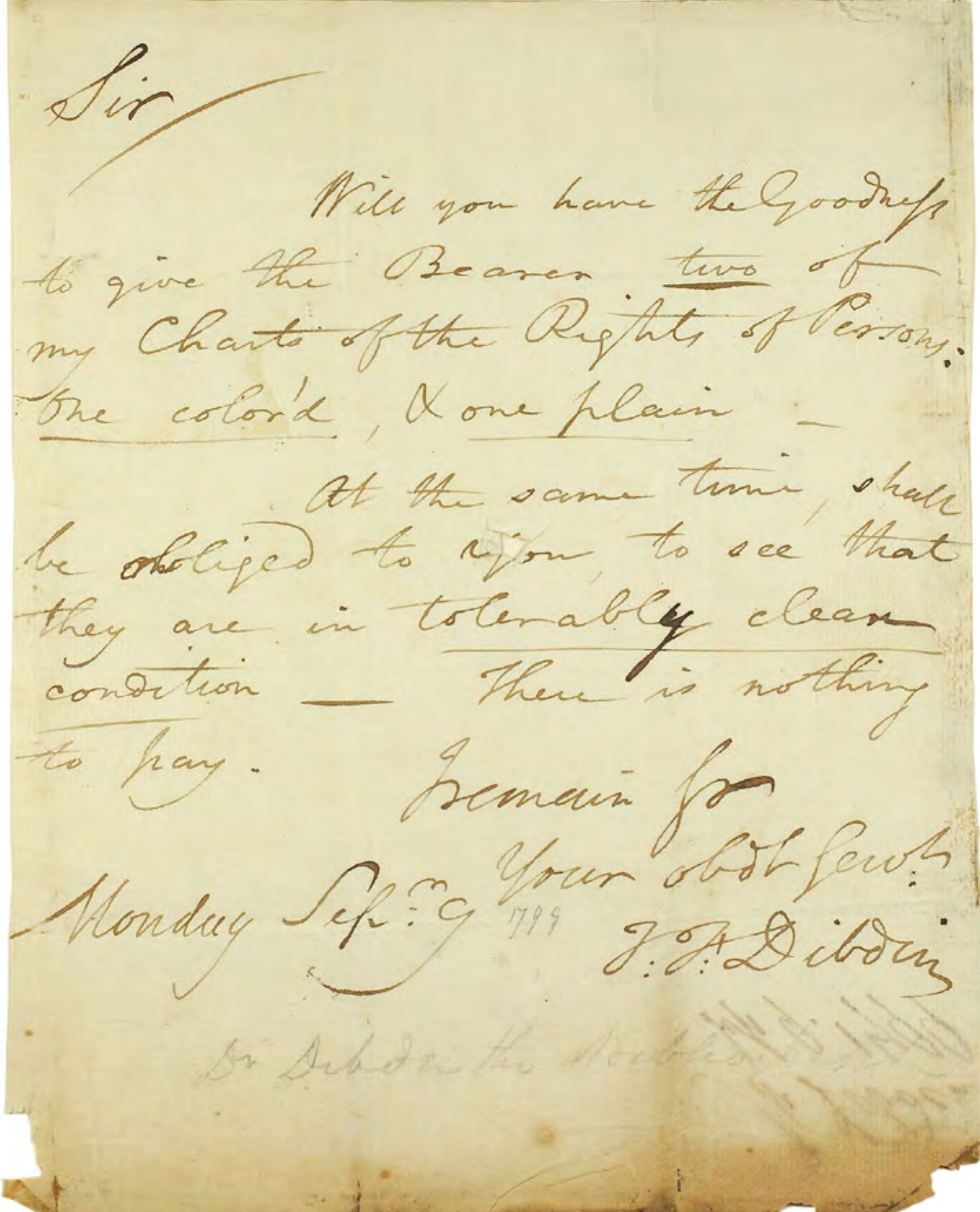


## Previously unrecorded ALS by Dibdin

27. DIBDIN, THOMAS FROGNALL. *ALS to an unidentified correspondent*. [London]: Sept. 9, 1799.

4to, 1 p., tiny hole in centre, text unaffected.

§ A highly important, very early, and previously unrecorded letter, tasking his correspondent to give the bearer two copies of “my Charts of the Rights of Persons,” one colored and one plain, without charge, “in tolerably clean condition.” The letter relates to the now lost Dibdin publication described in Windle & Pippin as ‘B2’, with a long descriptive letter offered above; the date of ours suggests a second try at a cheaper and more commercial reprinting of the “Blackstone Chart,” after Cadell & Davies declined it. The request “in tolerably clean condition” suggests that Dibdin had had them stored and perhaps knew that some had been stained or otherwise soiled. The mystery around this chart has yet to be solved. (123834) \$2750



Sir

Will you have the Goodness  
to give the Bearer two of  
my Charts of the Rights of Persons:  
One color'd, & one plain —

At the same time, shall  
be oblig'd to you, to see that  
they are in tolerably clean  
condition — There is nothing  
to pay.

I remain for  
Monday Sep: 9<sup>th</sup> 1799 Your obt<sup>d</sup> serv<sup>t</sup>  
T. F. Dibdin

Dr Dibdin the Bookseller



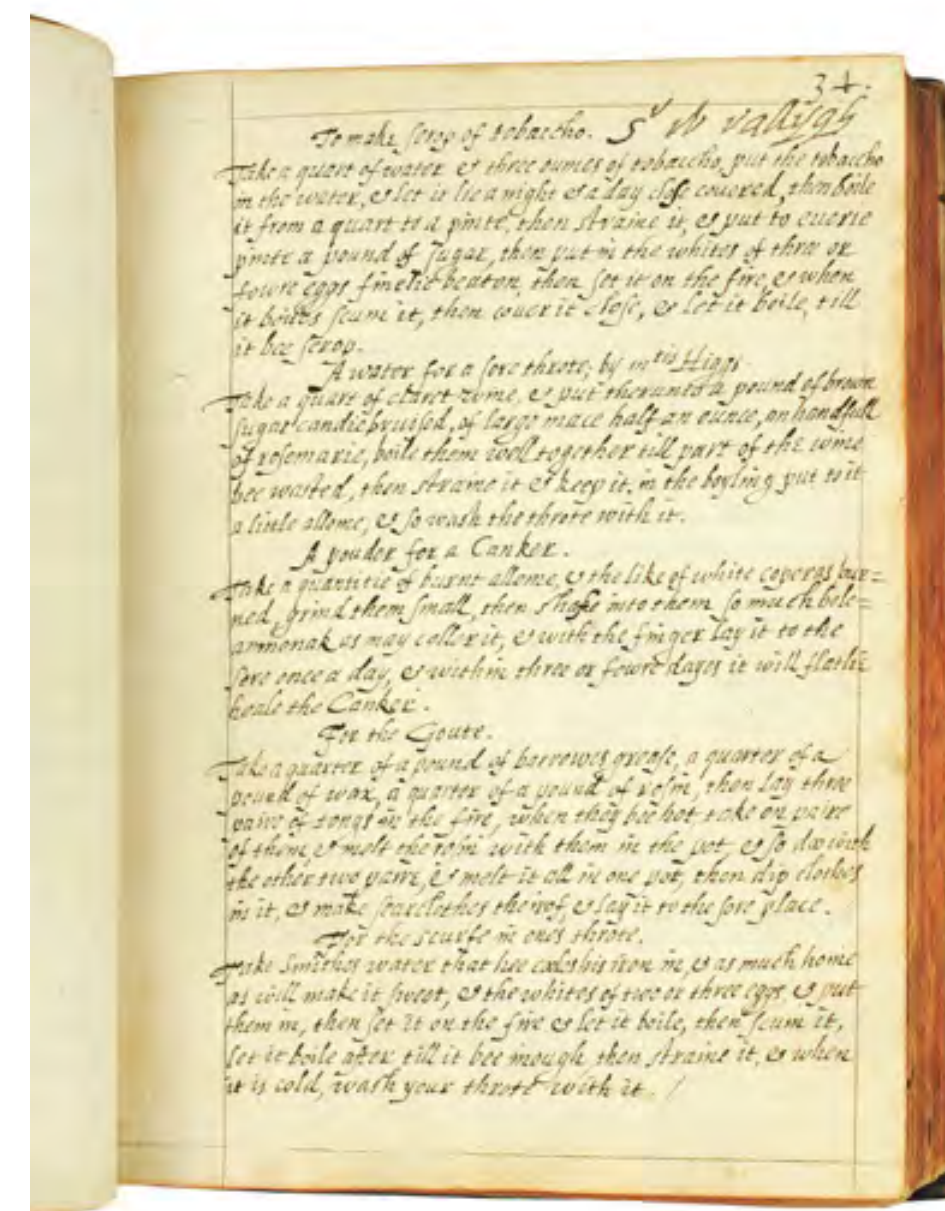
## Lady Elinor Fettiplace her book

28. [ELIZABETHAN RECIPE BOOK]. FETTIPLACE, ELINOR. *Elinor Fettiplace's Receipt Book*. c.1604-1647.

Sm. 4to (145 x 192 mm) 287 leaves, 270 leaves with extensive manuscript entries within ruled frames in several hands with additions and corrections including a contemporary index. Original calf, upper and lower boards with outer blind ruled frame, gilt corner fleurons on inner blind ruled frame containing central gilt medallion and the initials "EF", evidence

of former ties, edges stained red, pastedowns of vellum manuscript waste. Joints weak, some loss to backstrip, some worming to boards, internally generally very bright with only occasional stains, not affecting legibility. "Right Hon The Ladie Elynor Fetiplace" lettered on front pastedown. First leaf with "Lady Elinor Fetiplace 1604" lettered at top surrounded by careful crosshatching nearly effacing the words "facto Sapperton 1604"; gift inscription in Lady Elinor's hand beneath: "Thes bock I geve to my deare nees and goddutar Mrs Anne Hornar desyring her to kepe it for my sake 1647."

§ One of the greatest early English manuscript household recipe books, in the original unrestored binding, the property of Elinor Fettiplace (c.1574-c.1647) of Appleton Manor in Oxfordshire, with over 800 culinary, medicinal, and household recipes, several attributed to named contemporaries including two employing tobacco from Sir Walter Raleigh, and one from a Dr John Hall, identified as Shakespeare's son-in-law. Passed down by inheritance for over three hundred years, this is the first time it has appeared for public sale. Full description available on request. (125192) P.O.R







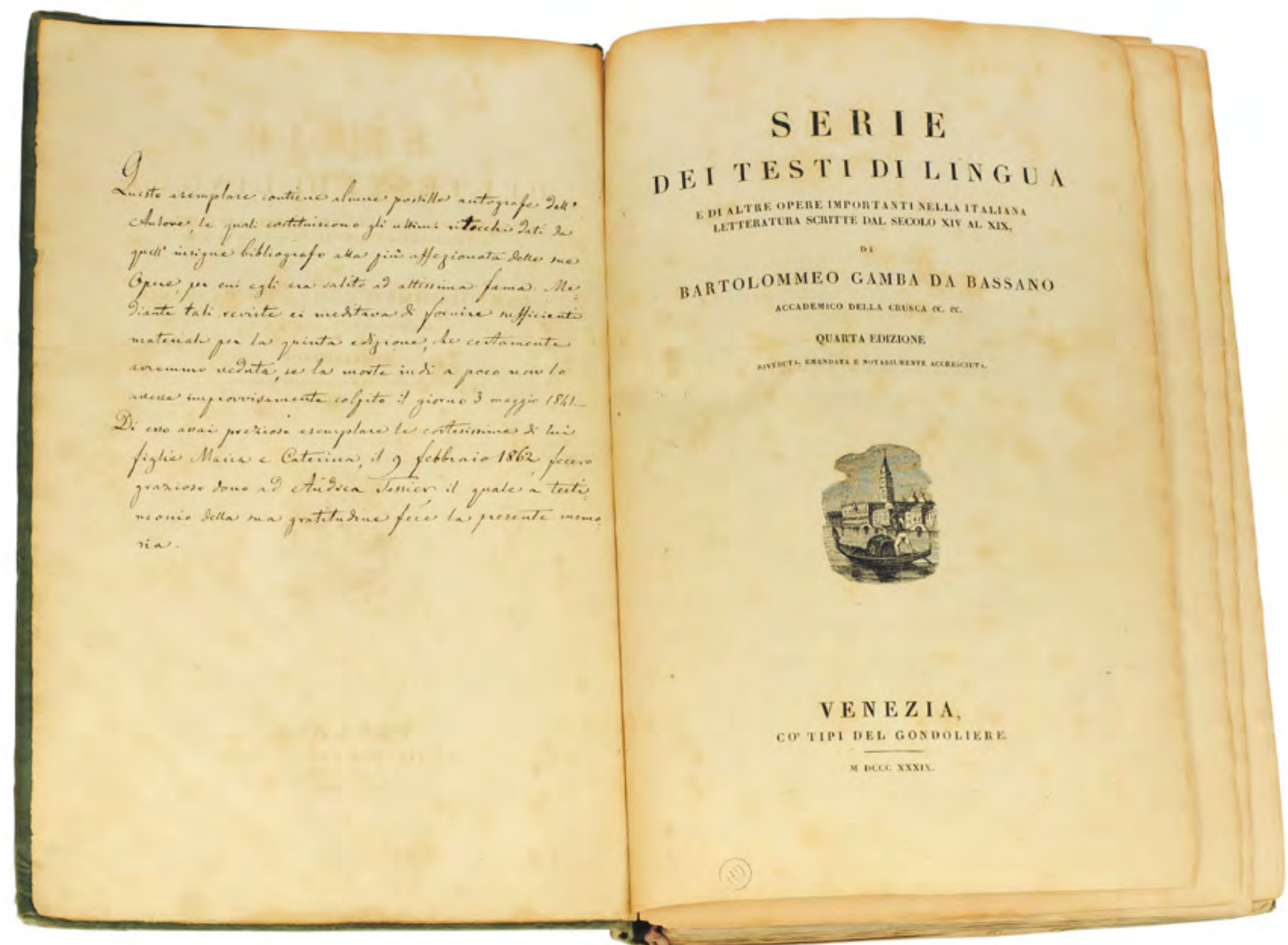
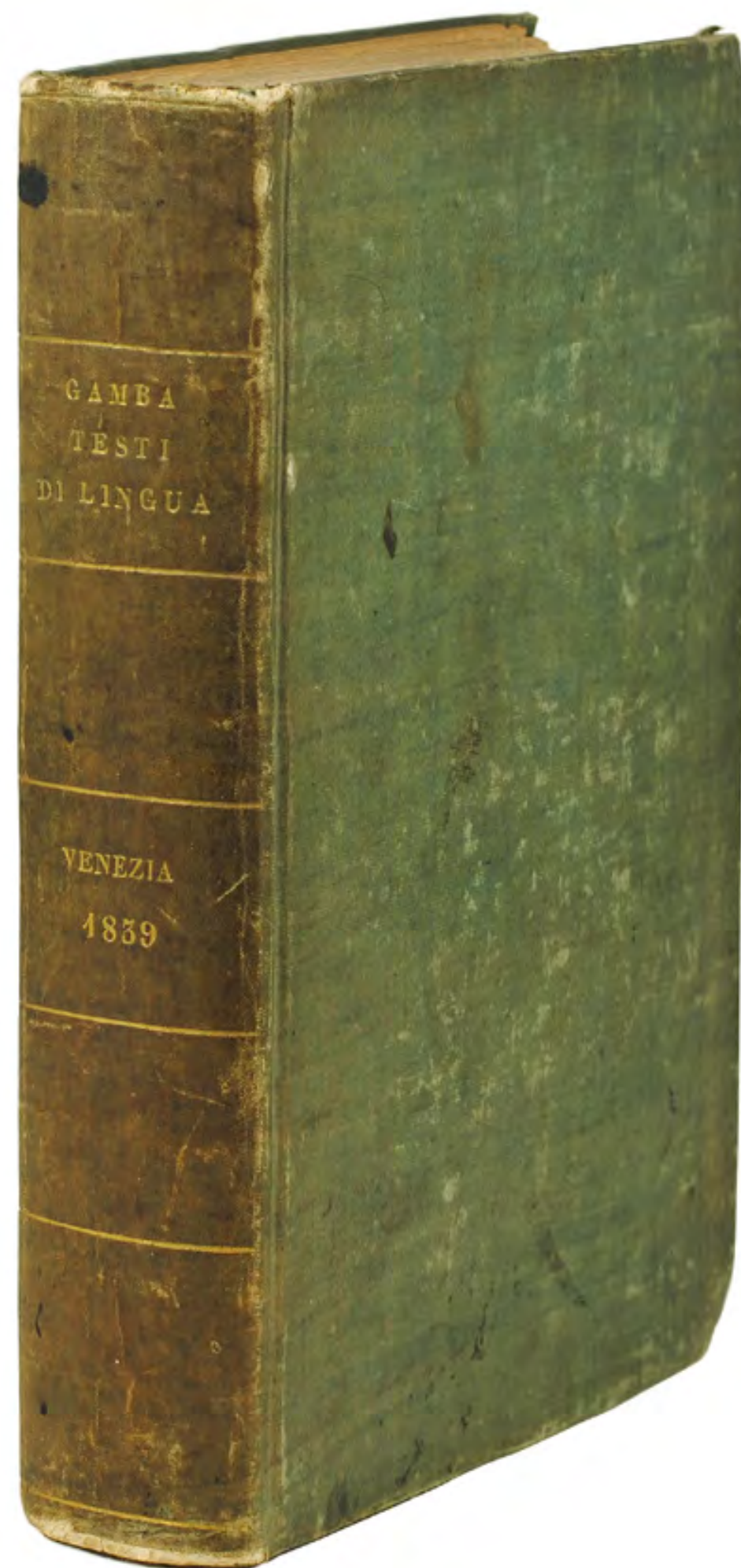


## Gamba's own copy

29. GAMBA, BARTOLOMMEO. *Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX*. Venezia: Co'tipi del Gondoliere, 1839.

4to, xxv, [2], 794, [1] pp. Green cloth. Manuscript notes on verso of front free endpaper.

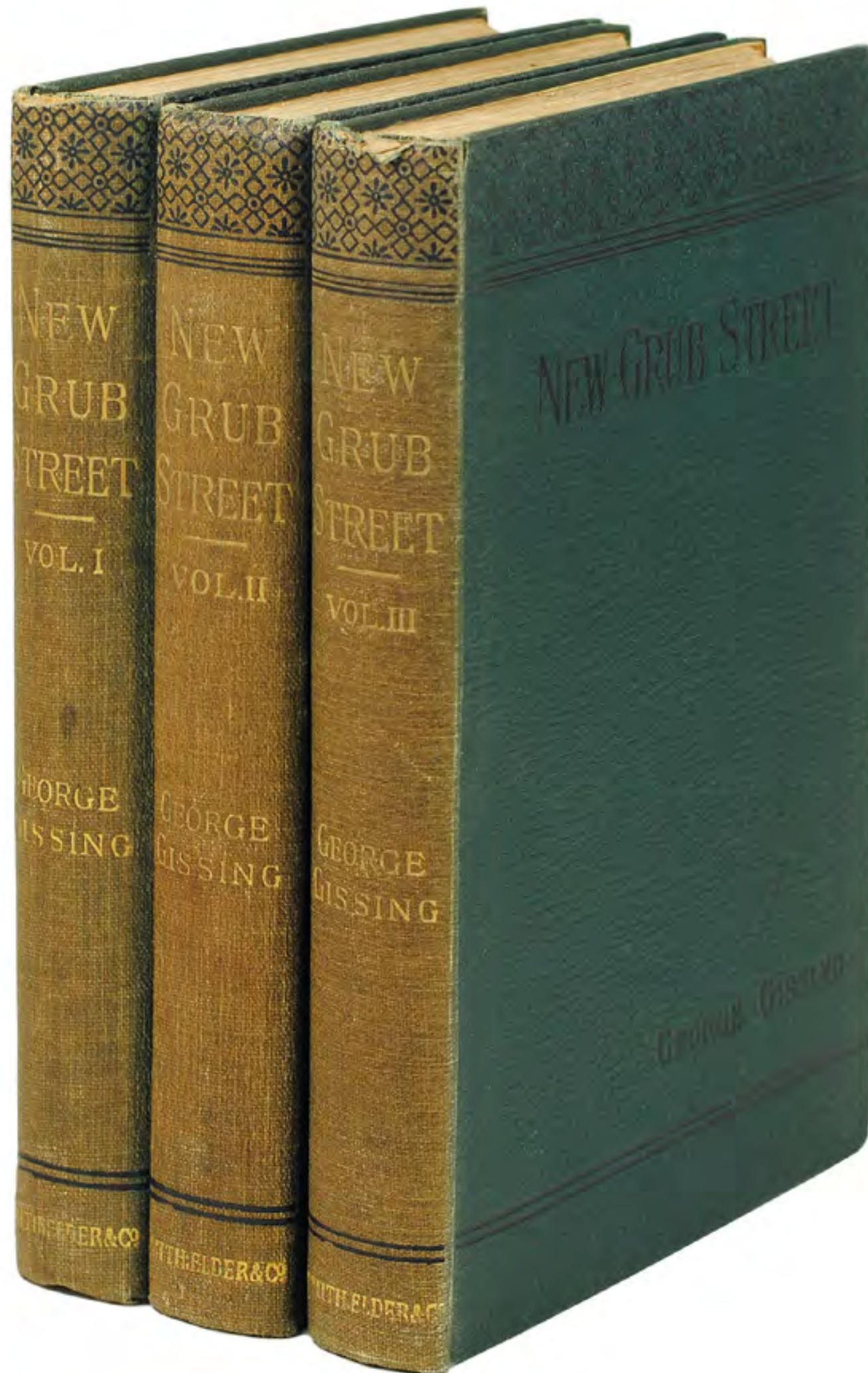
§ Gamba's own copy with his (unpublished) corrections throughout. Fourth edition, "riveduta, emendata e notabilmente accresciuta", still unsurpassed as a general reference work. This is the Breslauer copy (lot 988), sold for £1340 in 2005. Many copies for sale in Italy but none in the US as of 2021. Tumarkin 1, 525: "Last and best edition of the foremost bibliography of Italian literature." Besterman 3214. Petzholdt 356. (123828) \$3750





## First edition of Gissing's first novel

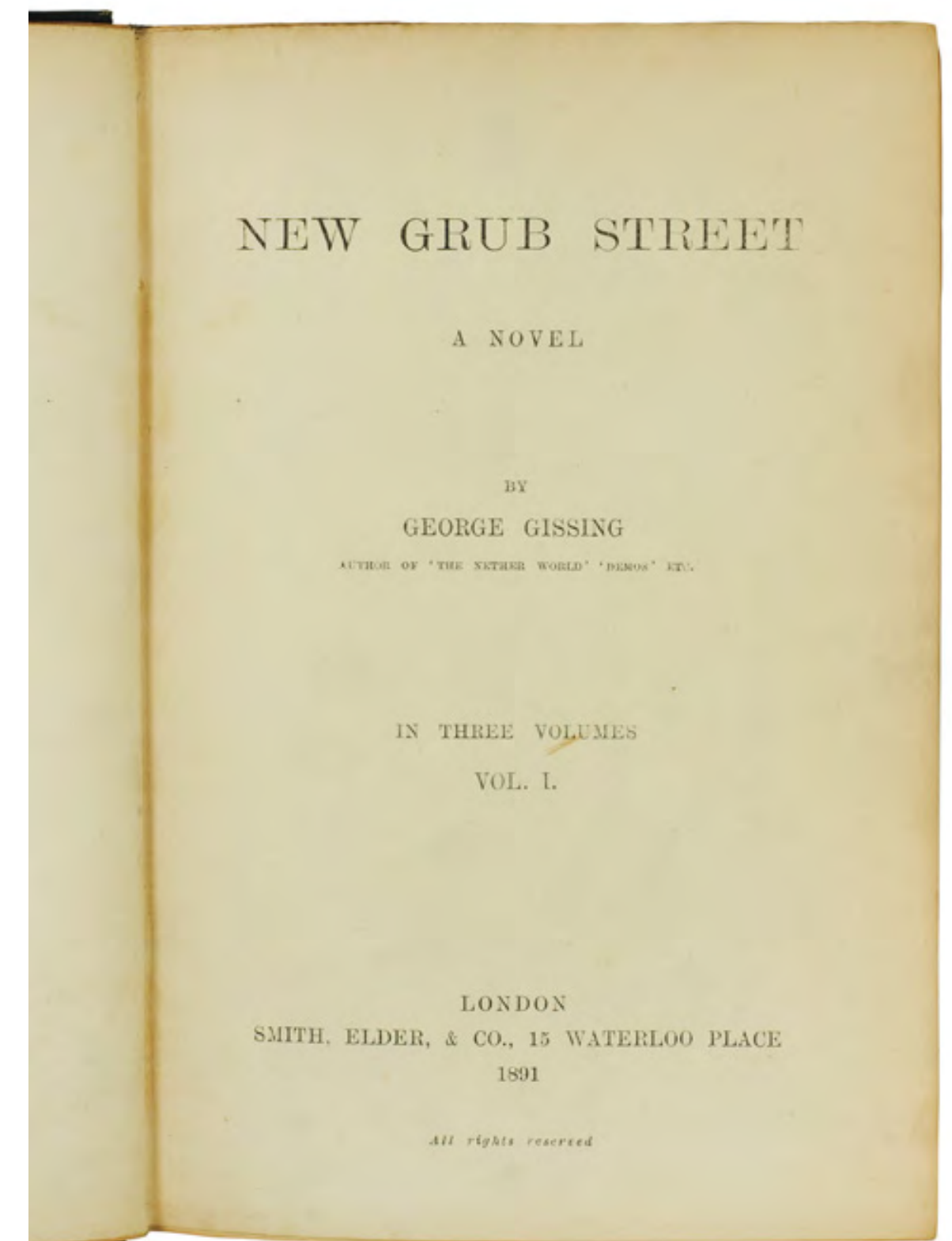
30. GISSING, GEORGE. *New Grub Street*. London: Smith, Elder, 1891.



3 vols, 8vo, [vi], 305, [1], [2, ads]; [vi], 316; [vi], 335, [1] pp., with half-titles in all volumes. Blue cloth with lettering and designs in black and gold lettering to backstrips, backstrips slightly faded. Green morocco and cloth folding box with gilt lettering to backstrip.

§ First edition, a remarkably good copy, but with the endpapers in all three volumes browned due to a paper flaw. The Cosmatos set, sold in 2005.

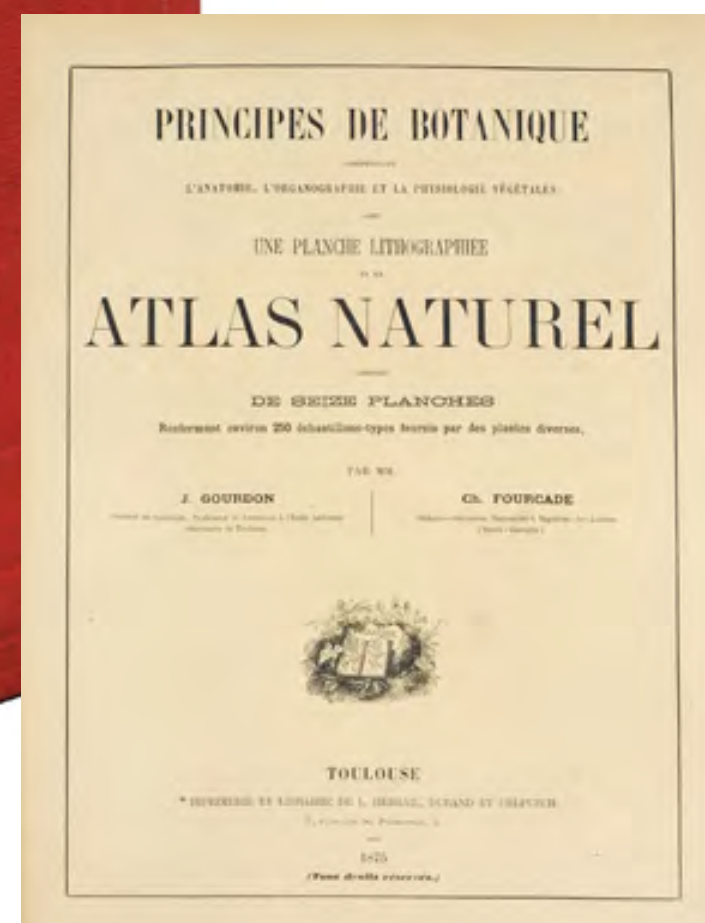
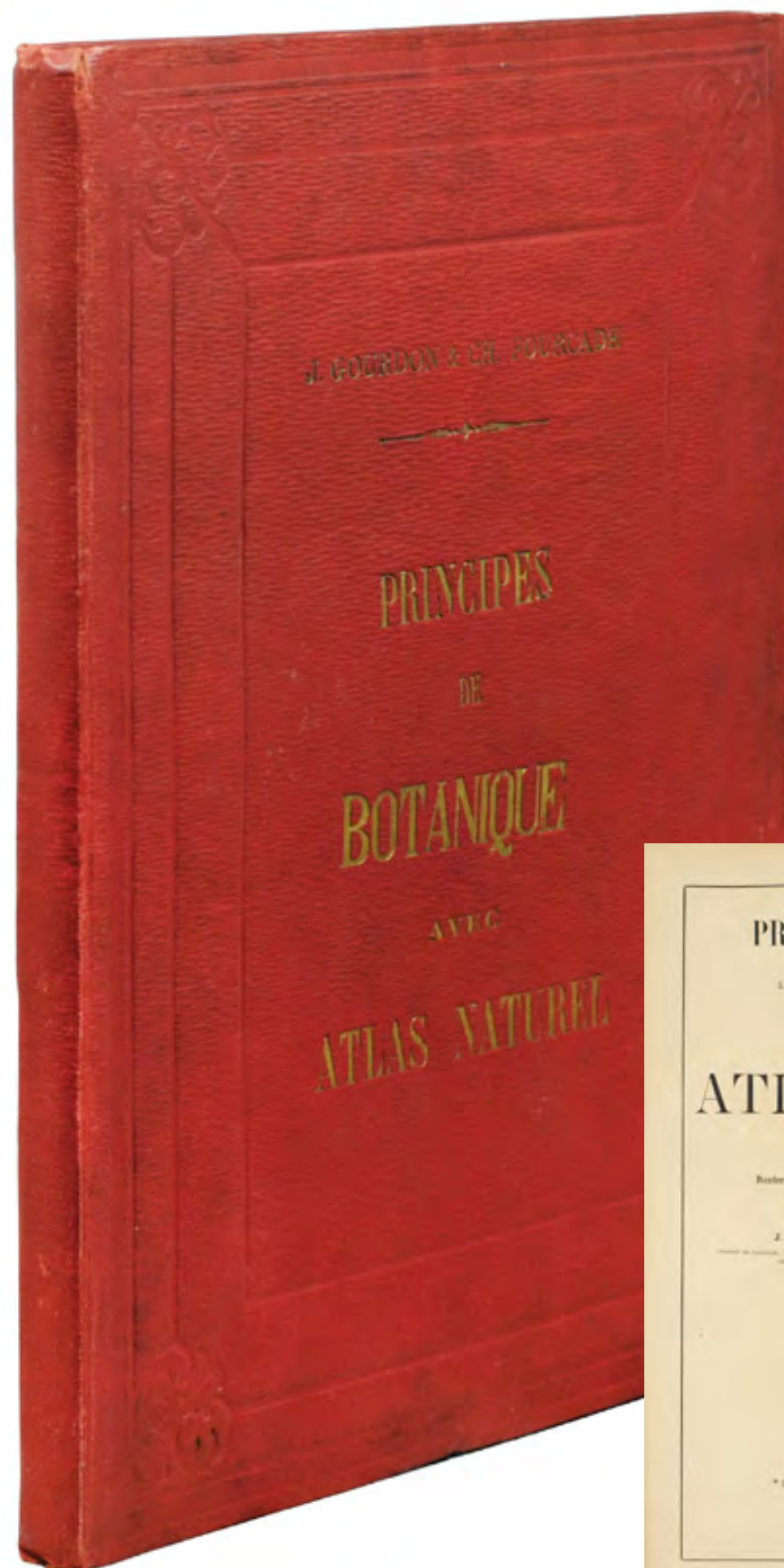
“[Gissing’s] strongest book, an acknowledged classic. Its main characters have become recognized symbols of the many shades of professional integrity and adaptability in the literary world, shades not substantially affected by the passing of the years” (ODNB). Sadleir 971. Wolff 2552 (125439) \$4750





## Introduction to botany illustrated with almost 250 specimens

31. GOURDON, J.; FOUCADE, CH. *Principes de Botanique Comprenant l'Anatomie, l'Organographie et la Physiologie Vegetales avec une Planche Lithographie et un Atlas Naturel Compose de Seize Planches Renfermant environ 250 echantillons-types fournis par des plantes diverses*. Toulouse: L. Hebrail, Durand et Delpuech, 1875.



Folio, 52 pp. and 17 plates, with 246 of 250 mounted botanical specimens. Publisher's red pebbled cloth with blind-stamped borders and gilt titles. Cloth lightly soiled, hinges weak, endpapers toned, occasional foxing, a little inevitable wear to a few of the fragile specimens but most are in astonishingly good condition.

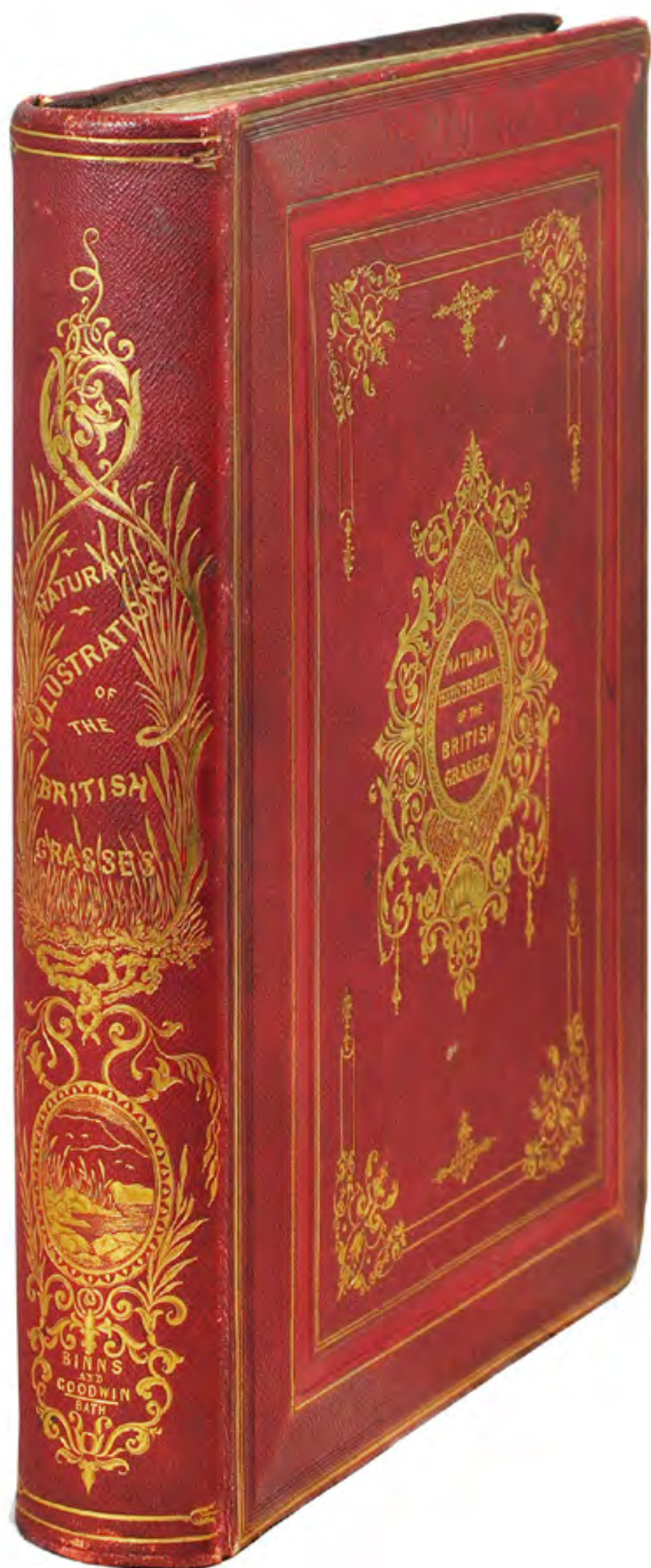
§ Only edition. A remarkable introductory survey of the principal botanical structures, illustrated with carefully presented specimens of stems, leaves, roots, flower parts, and fruits. Intended for a general readership it is hard to believe that the edition could have been very large as the costs must have been enormous. 7 copies located in institutions, of which only 3 are in the US. (110479) \$3950





## A charming specimen book to inspire the rewilders of England

32. HANHAM, FREDERICK, EDITOR. *Natural Illustrations of the British Grasses*. Bath: Binns and Goodwin, 1846.



Small folio, xx, 130, (2, ads) with 62 specimens of dried grasses mounted on separate plates each with printed title and border. Publisher's red pebbled morocco, elaborately paneled in gilt and blind over beveled boards, backstrip gilt with title entwined by grasses of the field and the publisher's name surmounted by an oval vignette of reeds at the water's edge, bound by Astle and Sons. Binding lightly rubbed and worn at tips, occasional light foxing and offsetting, specimens astonishingly well preserved.

§ First (only) edition. A beautifully preserved specimen book describing the grasses of Great Britain. Taxonomy is discussed but the accompanying text is mostly literary, extolling the charms of grasses and their vital importance to mankind. The specimens themselves are extraordinarily delicate and attractive. "Dried specimens of plants, when preserved with care as to their natural appearance and character, must always be more interesting and valuable to a Botanist, or a lover of Nature, than engravings; being the real or original object, which drawings are intended only to portray... there is much... that the pencil can never show" (Hanham, Preface). A small ecological treasure from the pre-herbicide era (one wonders how many of the grasses contained are now endangered or extinct) and one with renewed significance in the light of the rewilding movement in England and new efforts by English Heritage and others to restore former meadowlands. (110478) \$2950



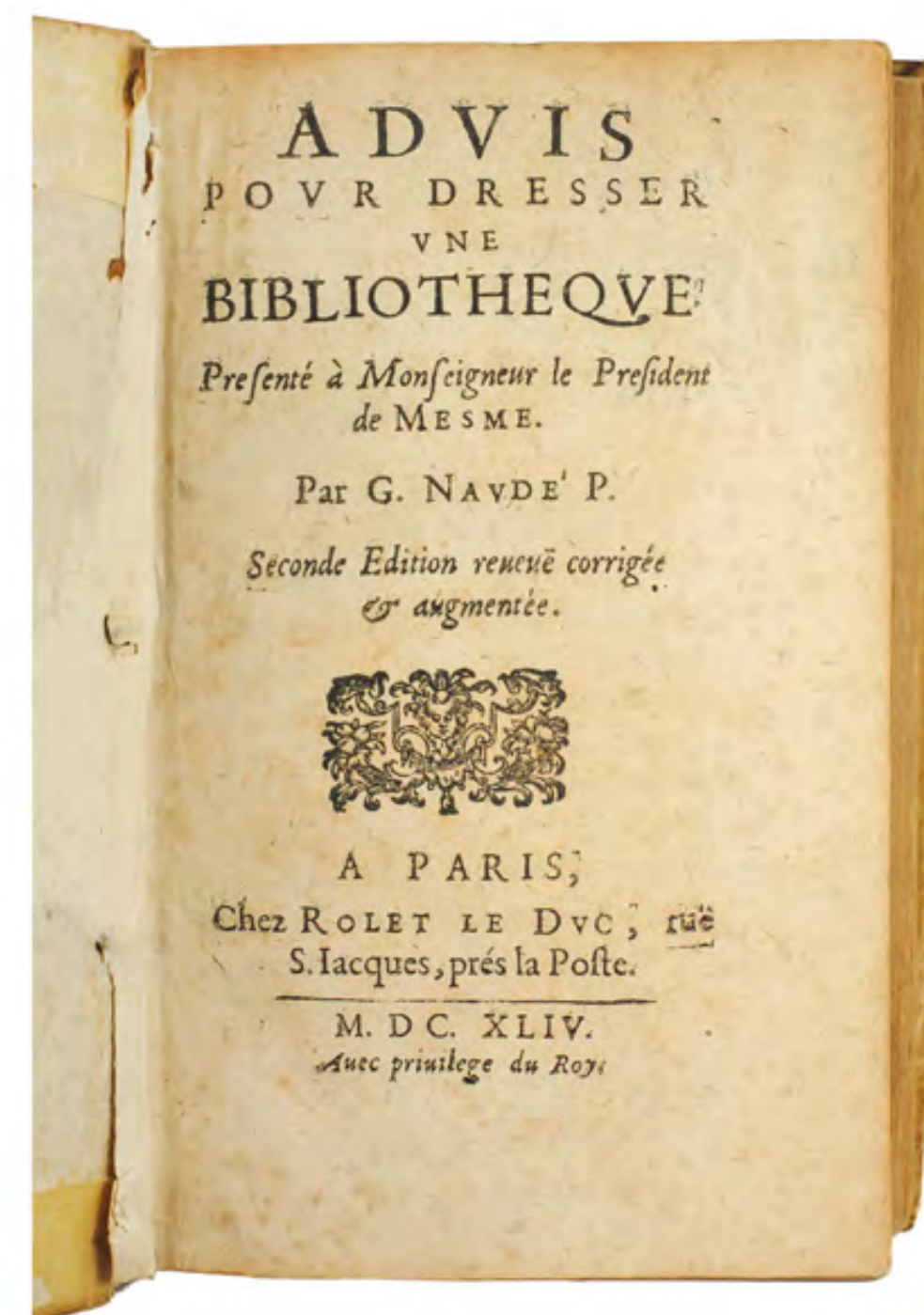


## Naudé's celebrated treatise on library management

33. NAUDÉ, GABRIEL. JACOB, LOUIS. *Advis pour dresser une Bibliothèque. Présenté à Monseigneur le President de Mesme. [with] Jacob, P. Louis, Traicté des plus belles Bibliothèques publiques et particulières...* Paris: Rolet le Duc, 1644.

Two books in one: 8vo, 4 leaves, 164 pp; 1 leaf, [Extraict du Privilege du Roy]; 10 leaves, 717, 71 [Appendix, Table] pp. Contemporary limp vellum with hand lettered label on backstrip. Very early illegible ownership inscription on the rear pastedown. Bookplate of A.R.A. Hobson on verso of first title page.

§ Second edition of Naudé's celebrated treatise on library management, "reueuë, corrigée & augmentée" by Naudé himself, a work of the greatest importance in the history of book collecting and libraries, complete with the 'Extraict du Privilege du Roi', an unsigned leaf following L2 (p. 164), which is missing from most copies. Together with Jacob's treatise, the first comprehensive account of libraries ancient and modern and including some on which notices can be found nowhere else. (The account of British libraries occupies 65 pages.) Since the Hobson sale only one copy has sold at auction, the Bergé copy of the Naudé only for 12,000 euros. Of the Jacob, Hill notes: As is usual when the two parts are bound together, the title-page to the second part has been excised. Hobson also notes: "Lacks the inserted title to part II as often." Peignot, 33: "la seconde edition est la meilleure". See Breslauer and Folter 53. Tumarkin 1191: "See Balsamo... where Naudé's humanist message is shown to bear the stamp of... Montaigne, Charron, Descartes, and even Giordano Bruno's *Eroicifurori*." (123825) \$9750





## Glorious sheet of Dutch gilt paper, signed by the maker

34. REYMUND, PAUL. *18th century brocade “Dutch gilt” paper, used for endpapers or (later) bindings on chapbooks.* Nuremberg: c. 1770-1800.



Full sheet, 15 x 12 ins., folded once as always. Matted: in perfect condition.

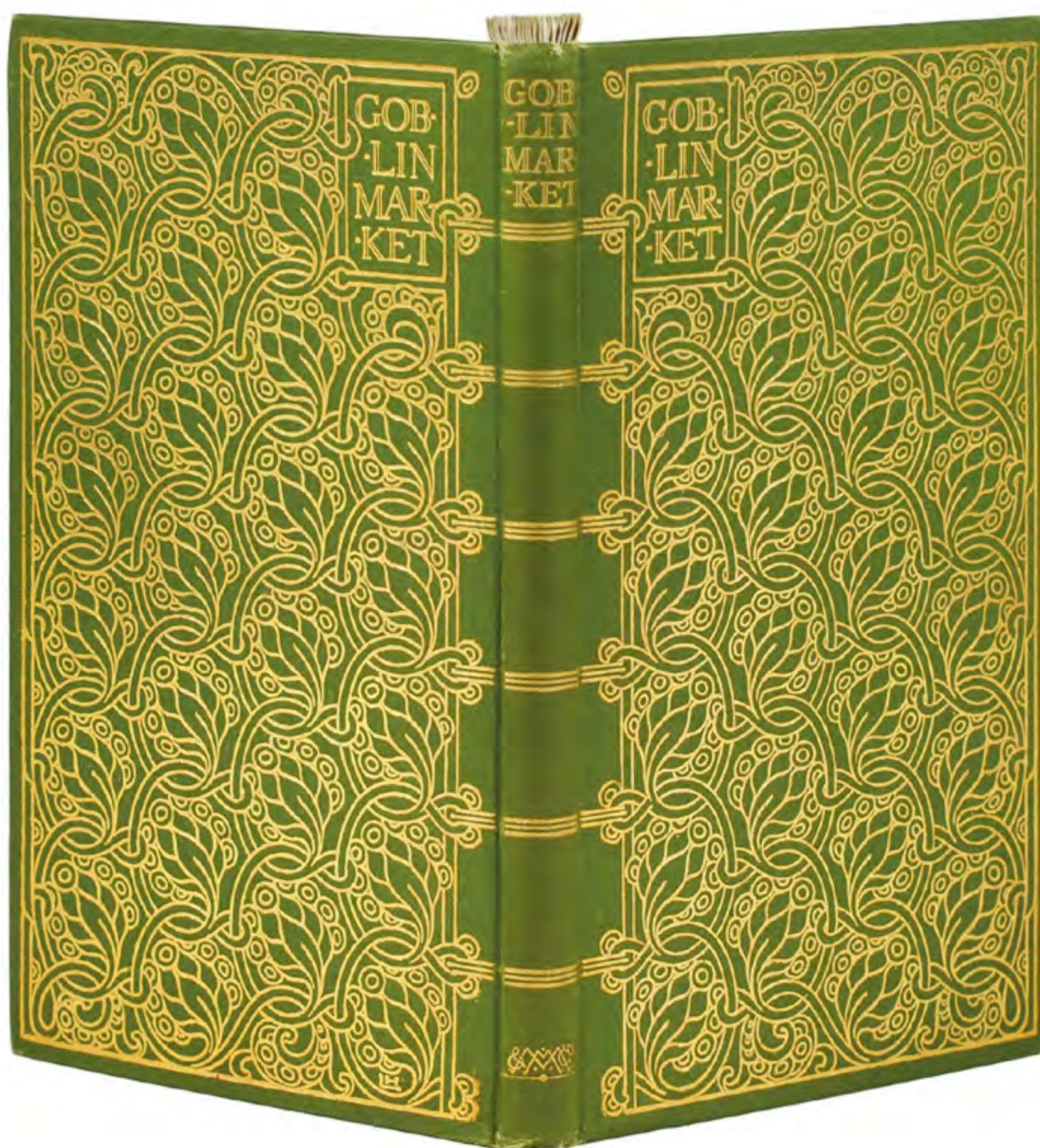
§ A superb example, signed at the bottom edge PAUL REYMUND NURNBERG NO. 19. It is a floral diamond pattern on uncolored paper, using shades of blue and orange applied by stencil, with gold and raised gold applied by dusting, and printed from woodblocks or engraved metal rollers, sometimes followed by daubing or stenciling after gilding—creating the effect of fine brocade. This example was the one selected for the Grolier Club exhibition of 100 Children’s Books in 2014. See Haemmerle no. 351 (courtesy of Simon Beattie). (125237) \$1500



## First edition, an unusually fine copy

35. ROSSETTI, CHRISTINA. HOUSEMAN, LAURENCE, ILLUS. *Goblin Market*. London: Macmillan, 1893.

Tall 8vo, (5), 63, (1) pp. With 12 plates and numerous decorations throughout by Laurence Housman. Original green buckram, covers richly gilt a floral design by Housman, gilt edges. Miniscule wear to tips and backstrip edges. Early owner's name and date (1897) in ink on front free endpaper.



§ First edition. Housman's marvelous and disturbing images of the strange little furry goblin men who so tempted the two virginal young sisters are among the most interesting and unusual illustrations of the decade. Johnson, *Fantastic Illustration*, 117. Ray, *The Illustrator and the Book in England from 1790-1914*, 279: "This book is a delight to behold... (the binding and illustrations) combine to make a harmonious and elegant whole." Hodnett, *English Book Illustration*, page 204, remarks on how much improved Housman's work is in the book. Boss, *The Turn of the Century* 6, 112. "Cardew (her name considered by Denis Collins in an article for the IBIS Journal to likely be a pseudonym) was a young artist associated with the Guild of Women Binders, whose work was exhibited alongside theirs by the Charing Cross Road bookseller Frank Karslake. Cardew was among the finest exponents of the art of hand-colouring." (Blackwell's). (125375) \$1250





## Original watercolor

### 36. ROWLANDSON, THOMAS. *Rag Fair*. 1806.

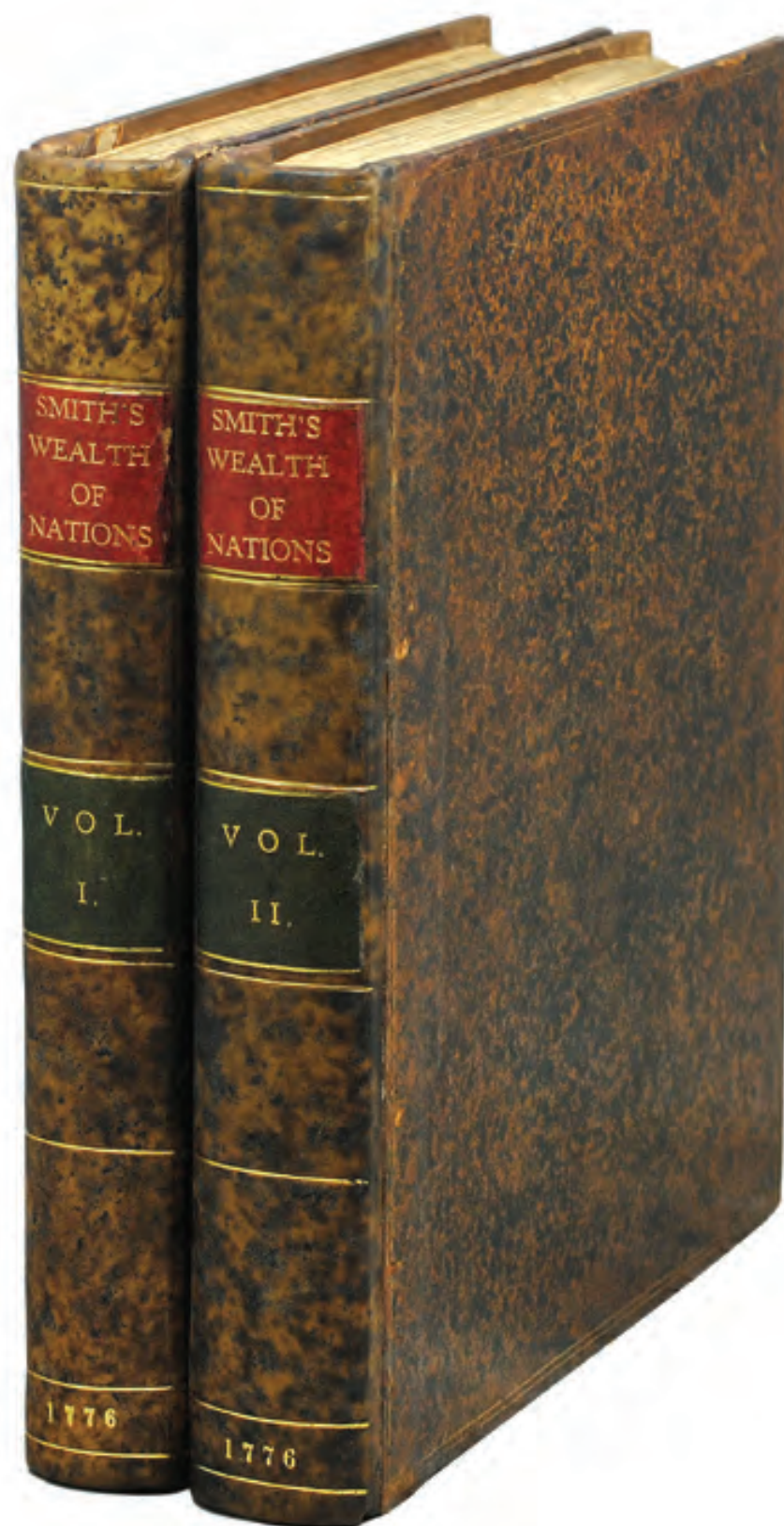
Original watercolor with graphite, pen and ink on medium, smooth, cream wove paper, 7 x 10 1/2 ins. Titled, signed, and dated 1806 in ink. Mounted on paper with a painted frame, dealer's notes in pencil on the back; matted.



§ A lively comic street scene by Rowlandson; a work that must have proved popular as other versions of the painting are known, including one acquired by King George V. “Rag Fair, near present-day Liverpool Street Station, was a market where old clothes and textiles were traded, and was renowned as a noisy area with a swift trade in stolen goods. Rowlandson made at least three other versions of this drawing” (The Royal Collection Trust). With authentication letters from Sessler and Sabin, both dated 1956, and further authenticated by Andrew Clayton-Payne, the noted British art dealer and author of a catalogue of Rowlandson. (123351) \$3500



## First edition, a tall and splendid copy

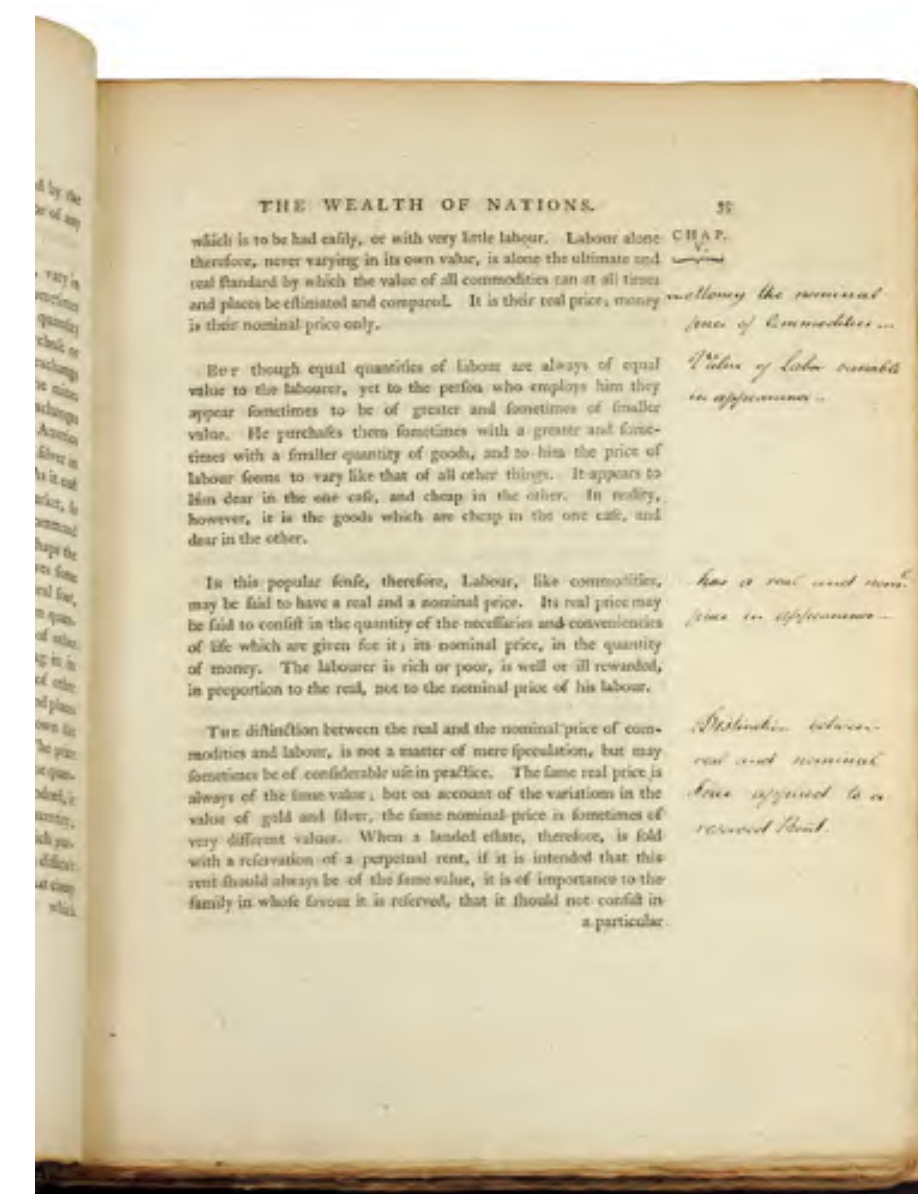


37. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan, and T. Cadell, 1776.

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.; [4], 587, [588, ads] pp. Volume I: A(4) a(2) B-Z, Aa-Zz, 3A-3S(4) T(4) (-3T4 (blank), as usual); Volume II: A(2) B-Z, Aa-Zz, Aaa-Zzz, 4A-4E(4) 4F(2). With the usual cancels: M3, Q1, U3, 2Z3, 3A4 and 3O4 in volume I, cancels D1 & 3Z4 in volume II. In vol. 2 p. 288 is misprinted as 289. Old speckled calf recently rebaked, 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 edition in English

38. SWEDENBORG, EMANUEL. *A Treatise concerning Heaven and Hell, containing a relation of many wonderful things therein, as heard and seen by the author, the Honourable Emanuel Swedenborg, Of the Senatorial Order of Nobles in the Kingdom of Sweden. Now first translated from the original Latin.* London: James Phillips, George Yard, Lombard Street. And sold also by S. Leacroft, Charing Cross; T. Mills, Bristol; and E. Score, Exeter, MDCCLXXVIII [1778].

4to, [2], lvii, [3], 412 pp. Early calf, modern rebacking, red morocco label, old ink signature on title, ink signature on front free endpaper “Susanna Byrne (?)” dated 1779, occasional spotting, a very good, wide-margined copy.

§ First edition in English, translated by William Cookworthy and Thomas Hartley. A very scarce book in commerce, appearing in auction records only five times since 1900. *Heaven and Hell* was first published in Latin in 1758 under the title *De Caelo et Eius Mirabilibus et de inferno, ex Auditis et Visis*. Described in a current publication of the Swedenborg Society as “an explorer’s account of heaven, hell and the world of spirits,” it describes the different communities in the afterlife and what happens when we die. It is still one Swedenborg’s most read and most influential books. Important themes include the characteristics of angels, the endurance of married life after death, the sin of polygamy, and the spiritual free will of humans, even to the posthumous choice of an afterlife in heaven or hell.

Thomas Hartley, a mystically minded minister of the Church of England, visited and corresponded with Swedenborg often, and at least once brought William Cookworthy to visit him at Cold Bath Fields. Cookworthy was a polymath and an unorthodox Quaker who turned from porcelain manufacturing to preaching and scholarship after the death of his much-loved wife. Prior to *Heaven and Hell*, he had been the translator of *The Doctrine of Life* (1763), the first of Swedenborg’s works to appear in English. Blake was well aware of Swedenborg and is known to have owned and read the second edition of *Heaven and Hell* (1784) now at Harvard. This copy came from the library of Ron Siegel MD, a noted researcher into descriptions of ecstatic states, drug-induced euphorias, etc. ESTC T147494. (123191) \$3500





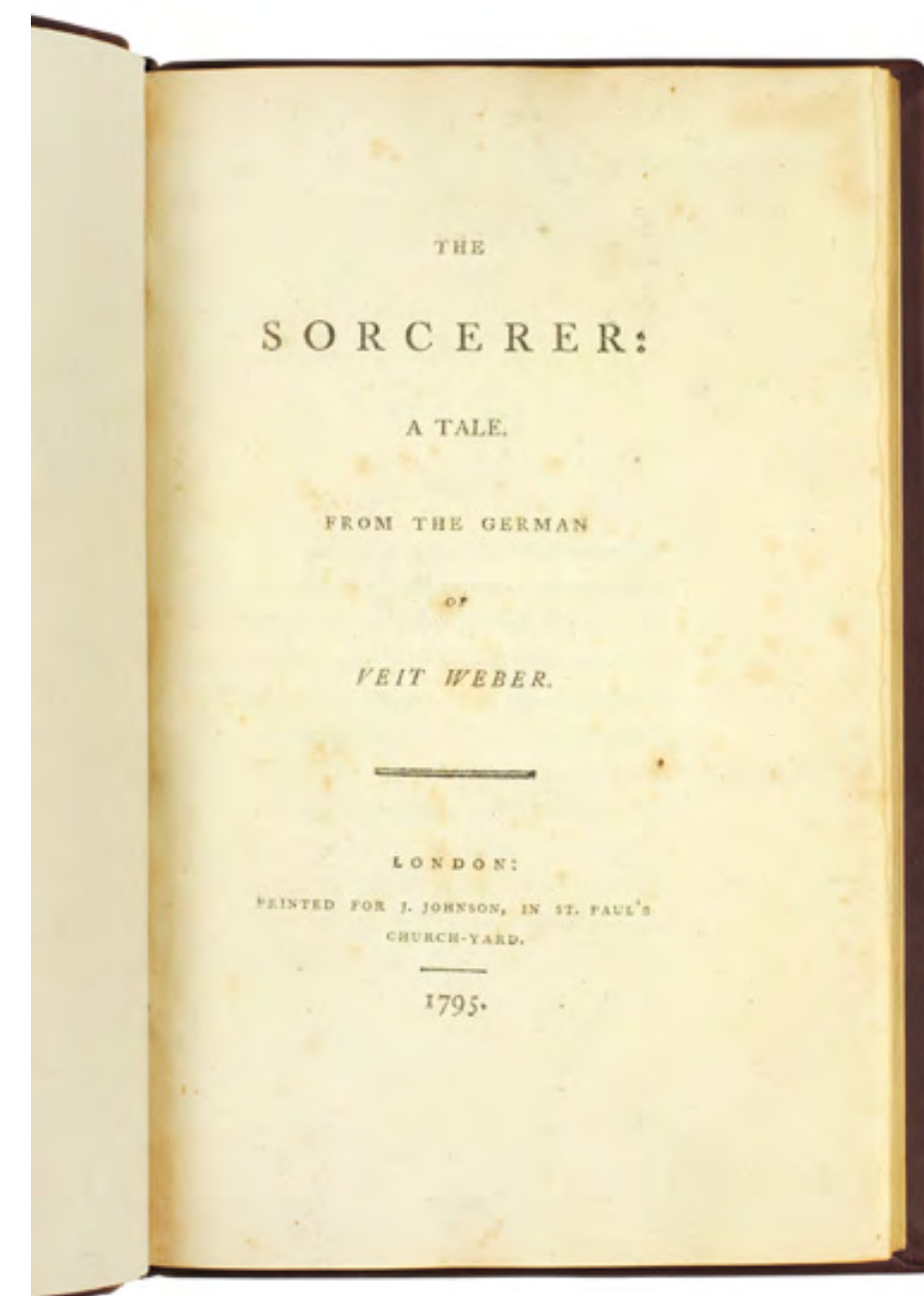
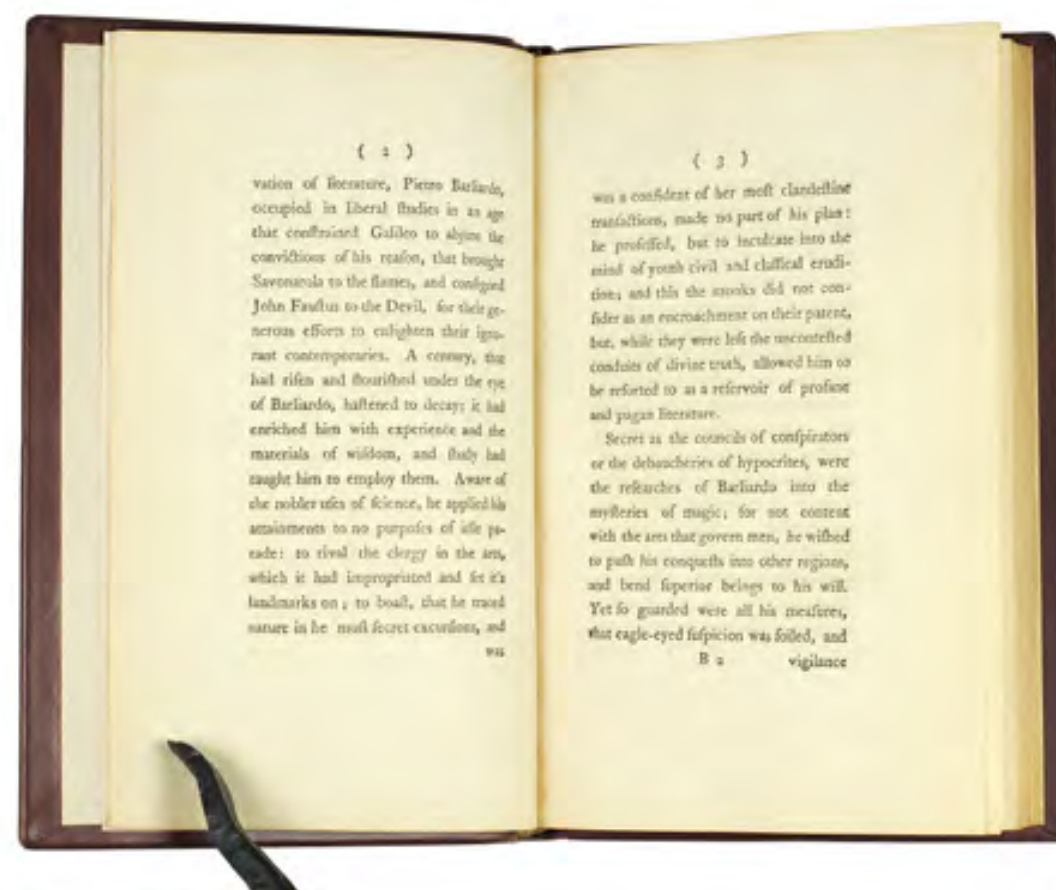
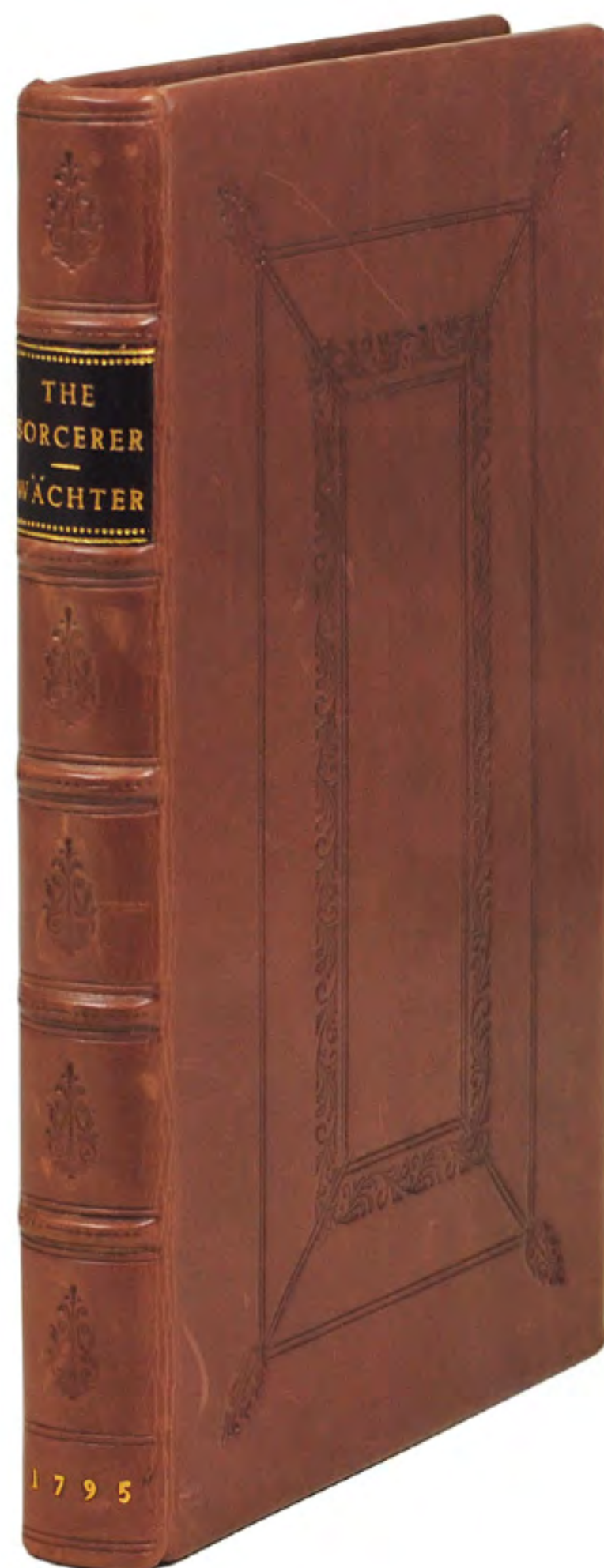
## Of great importance in the development of the Gothic novel

39. [WACHTER, GEORG PHILIPP LUDWIG LEONHARD]. [HUISH, ROBERT (TRANS)]. *The Sorcerer. A Tale from the German of Veit Weber*. London: Printed for J. Johnson, 1795.

8vo, [2], 210 pp, lacks half title; light scattered foxing, else very good. Full modern calf, gilt and blind tooled, Oxford panels by Felton Bookbinding. Carefully cleaned and pressed, faint crease in upper outside corner of many leaves, almost untrimmed with some leaves retaining the deckle.

§ First edition in English and first English edition. One of Robert Huish's early books, a translation of Wachter's "Die Teufelbeschwörung." Wachter is considered to be of great importance in the development of both the German and English Gothic novel and this title was a seminal publication in the origins of the Gothic novel, preceding Burger's "Leonora" (1796) and "The Monk" (1796) by Lewis who

certainly plagiarized Wachter's account for the finale of his book. Godwin noted in his diary that he read this book and it is all but certain that Percy and Mary Shelley (and perhaps Byron) would have read it too. The hero dies after hurling himself into the ocean, his eyes pecked out by cormorants, his body smashed on rocks by his fall, suffering an utterly gruesome death by drowning that takes no less than six pages of purple prose to describe. Ironically, Shelley was to drown (though less dramatically) some 21 years later. ESTC T100455. (125019) \$4750





## One of the best guides to English provincial theatres ever produced



40. [WINSTON, JAMES]. *The Theatric Tourist : being a genuine collection of correct views, with brief and authentic historical accounts of all the principal provincial theatres in the United Kingdom: replete with useful and necessary information to theatrical professors, whereby they may learn how to chuse [sic] and regulate their country engagements; and with numerous anecdotes to amuse the reader...* London: T. Woodfall, 1805.

4to, lacks pp. 19-22 and pp. 33-34, with 23 of 24 hand-colored aquatint plates (some text leaves watermarked

1801; some plates watermarked 1802), disbound, lacking covers. Recently lightly washed and cleaned, staining and spotting still visible on text and plates but not offensive; preserved in a new blue cloth box. Rubberstamp on title GDF.

§ Only edition, of great rarity. A bookseller's invoice (Batsford, £9-10s) dated 1932 is loosely inserted. Winston's well-researched text and the fine plates make this one of the best guides to the English provincial theatres ever produced. J.R. Abbey noted of his copy: "A Rare Book, Took 20 Years to find, Jan. 1966." Since 1950 4 copies have sold (52,67,91,94): no copy in any condition noted as selling since 1994. Abbey Scenery, 29. (125156) \$4500





## Each volume one of 250 copies signed by Yeats

41. 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.

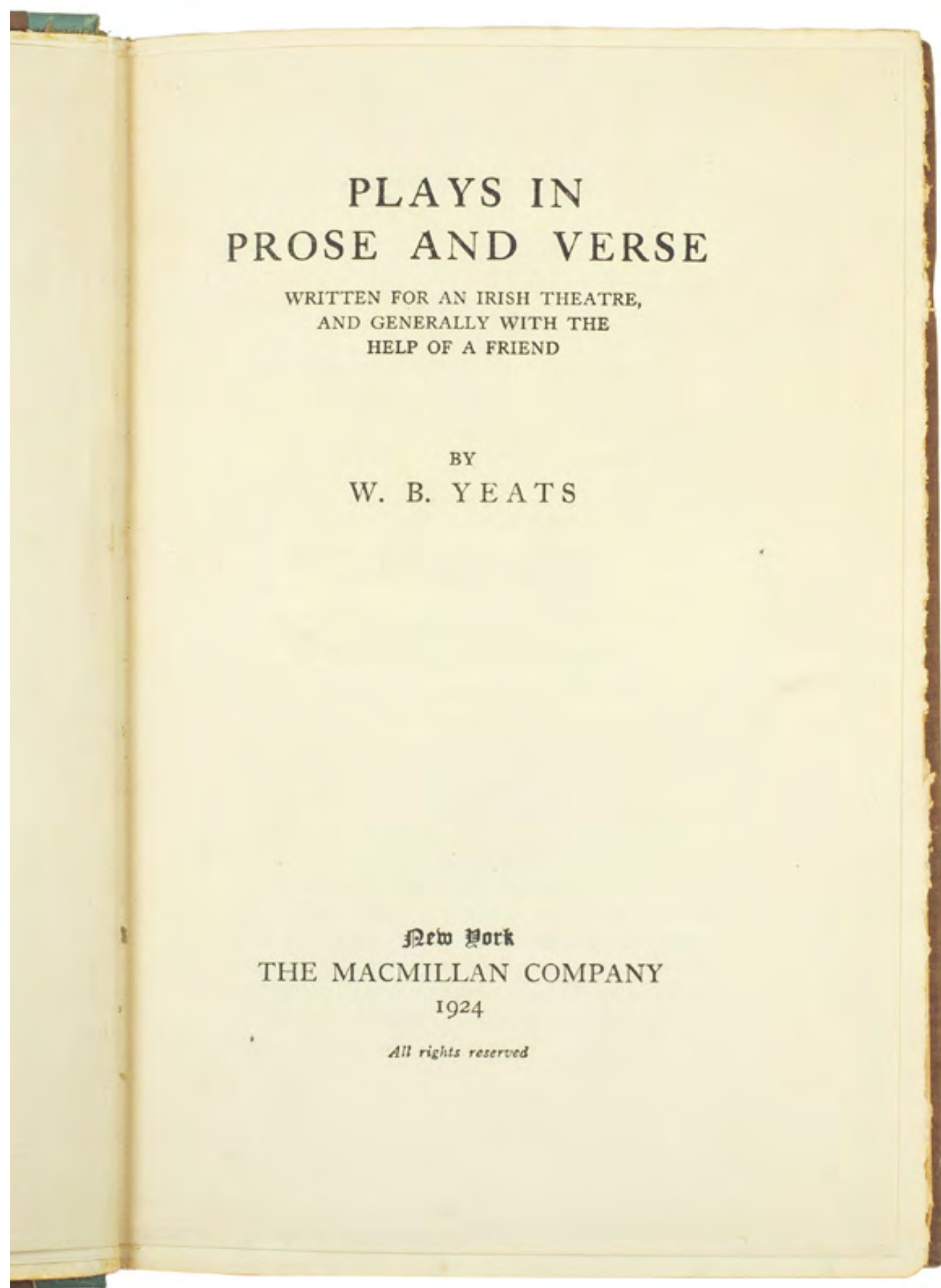
§ A complete set of Macmillan's limited editions of Yeats' works; each volume one of 250 copies signed by Yeats. The series, along with a trade edition, was published in New York between 1924 and 1927; Macmillan published the series in London also but only in a trade edition, there was no signed limited 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





## MODERN FIRSTS

### coming soon

In the last month we have acquired two large collections of modern firsts including works by E.L. Doctorow, F. Scott Fitzgerald, Ernest Hemingway, Jack Kerouac, Jack London, James Michener, Kenneth Roberts, Wallace Stegner, John Steinbeck, and others. Lists will be appearing over the next few months but feel free to enquire in advance after specific authors or titles.

Some upcoming titles that will be present in our New York booth:

42. FITZGERALD, F. SCOTT. *Tender is the Night*. New York: Charles Scribner's Sons, 1934.

8vo, 408 pp. Original dark green cloth, with gilt on spine still bright. Very good condition, light shelf wear, prior owner's name and gift inscription on front fly-leaf and no other markings. With rare, first state dust jacket, albeit unrestored and faded. Housed in custom clamshell case.

§ First edition, first printing, with Scribner's seal and letter A on copyright page, dust jacket (front flap) has blurbs by T. S. Eliot, H. L. Mencken, and Paul Rosenfeld. F. Scott Fitzgerald's (1896-1940) final novel, written over the course of nearly a decade, and reflecting the turmoil that surrounded him, including his financial insecurity, his wife's hospitalization, and his uncertain future. One of only 7600 copies printed, considerably more scarce than the first edition of *The Great Gatsby*, which had a first print run of over 20,000 copies. (125462) \$11,500

43. FITZGERALD, F. SCOTT. *The Great Gatsby*. New York: Charles Scribners Sons, 1925.

8vo, 218 pp. Original green cloth with no restoration. Very good with no signatures or bookplates. In custom clamshell case; facsimile dust jacket available.

§ First edition of this landmark of 20th-century fiction. True first printing, with all issue points: p. 60 line 16 has the word "chatter" which was corrected to "echolalia" in later editions. P. 119 line 22 has the word "northern" which was corrected to "southern" in later editions. P. 165 has the word "it's" which was later corrected to "its". P. 165 line 29 has the word "away" which was corrected to "away". In later editions P. 205 line 9 and 10 has the words "sick in tired" which was corrected to "sick



and tired” in later editions. P. 211 line 7 & 8 has the words “Union Street Station” which were corrected to “Union Station”. Brucoli A11.1.a; Connolly 48.

A prime candidate for the Great American Novel, Gatsby is widely regarded as Fitzgerald’s masterpiece, though the original sales were very disappointing in comparison to his earlier bestsellers. The work barely paid back his advance from Scribner’s. Fitzgerald himself was clear on his feelings of its merits, “I think my novel is about the best American novel ever written” (Letters, p. 166). Certainly few since have disputed Cyril Connolly’s estimation of it as “one of the half-dozen best American novels ... it remains a prose poem of delight and sadness which has by now introduced two generations to the romance of America ...” (125461) \$3750

44. KESEY, KEN. *Sometimes a Great Notion*. New York: Viking Press, 1964.

8vo, 628 pp. Original cloth, dust jacket. In dust jacket, with couple of chips at top of archival protected cover. A very good copy.

§ First edition, first issue text and jacket. (Publisher’s logo on half title; not variant with logo on second half-title, no priority. Photographer’s name spelled “Hank Krangler” on rear flap of jacket, two line author bio.) **Presentation copy** inscribed by Kesey to “Mitch” and with a typed postcard quoting Woody Guthrie from Kesey to Harrison Brown at Stanford: “... We don’t need communes; we need (belongs to you and me) communities”. Kesey’s second novel, the mad, soggy, sordid, yet frequently beautiful Pacific Northwest epic of a logging family wrestling with obstinacy, industrial disputes, love, and rain. (It is arguably the greatest book ever written about rain.) Initial reviews were mixed but the book was a commercial success and it now frequently ranks on lists of the greatest American novels. Kesey considered it his magnum opus. (125482) \$2500



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JOHN WINDLE  
*ANTIQUARIAN BOOKSELLER*

With best wishes from John, Chris, Rachel and Annika

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