



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

Gifts for the Holidays
A List for Winter 2024

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A Universal Poetic Genius Exists

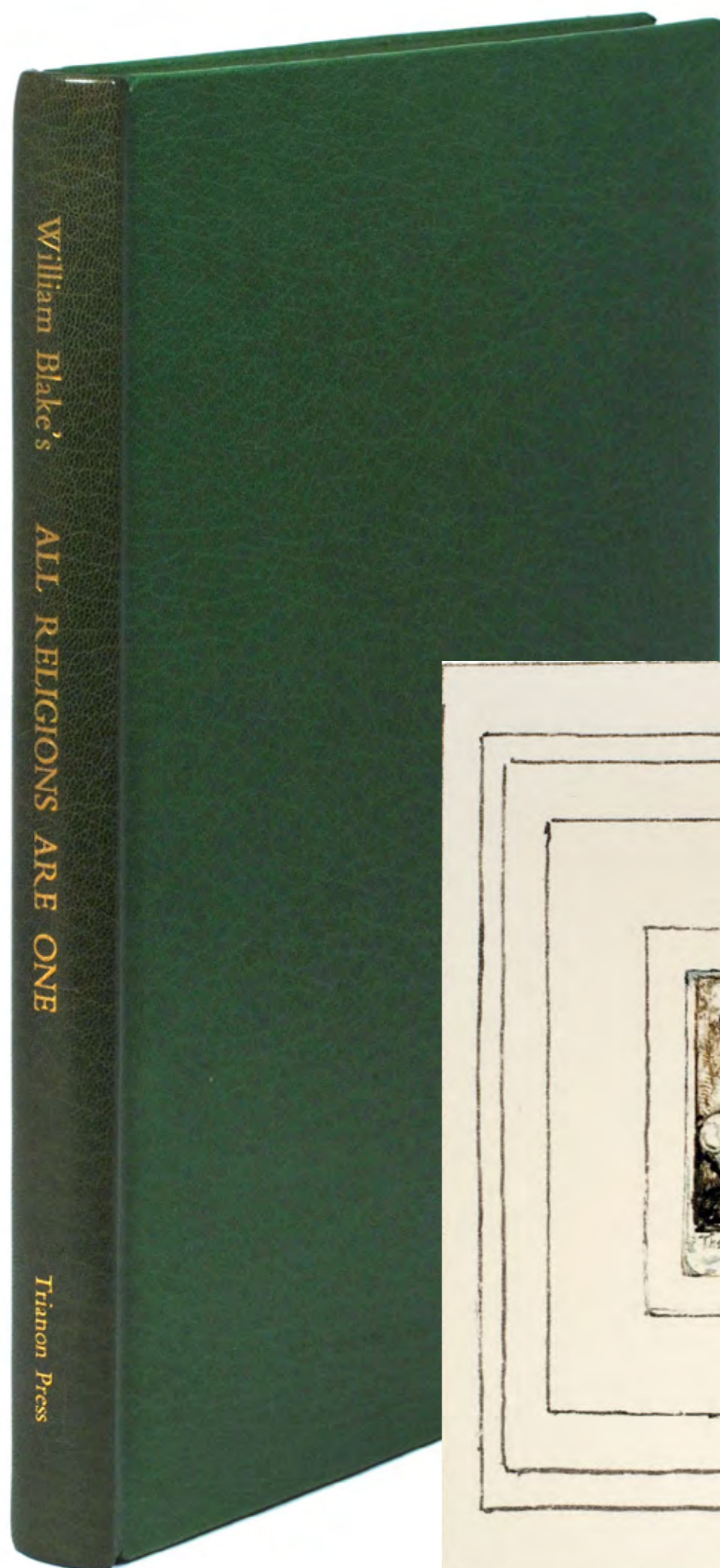
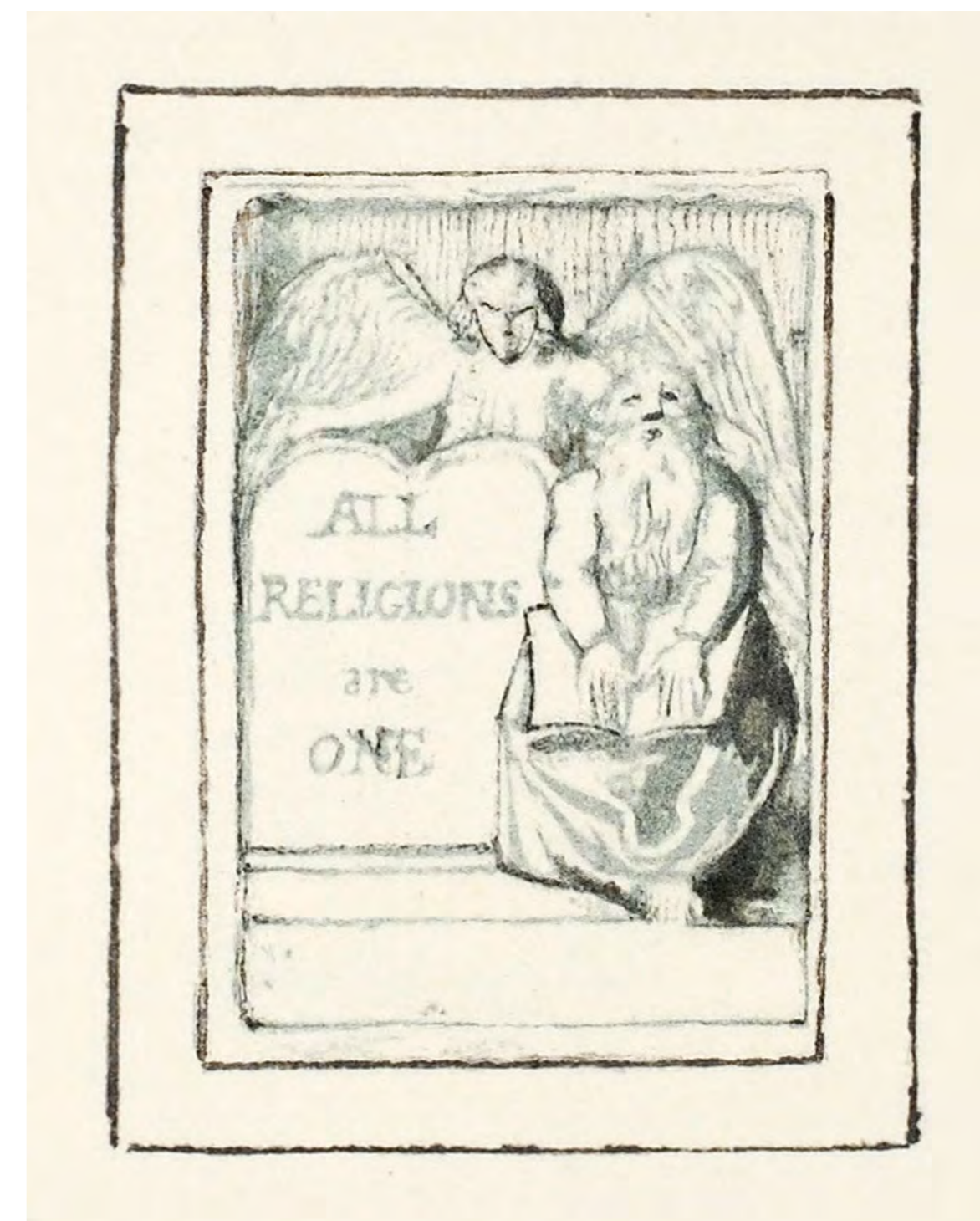
1. BLAKE, WILLIAM. (TRIANON PRESS). *All Religions are One*. London: Trianon Press, 1970.

4to, with 10 facsimile leaves, 5 pp. commentary by Sir Geoffrey Keynes, plus 32 pp. of the progressive collotype printings. Full green morocco, near fine with green marbled slipcase.

§ Copy III of 36 de luxe copies. The total edition was of 662 copies including 36 de luxe copies numbered I-XXXVI, 600 regular copies numbered 1-600, and 26 copies lettered A-Z reserved for the trustees of the William Blake Trust and the publishers. Bentley, *Blake Books*, 5. *All Religions are One* (c. 1788) is “a

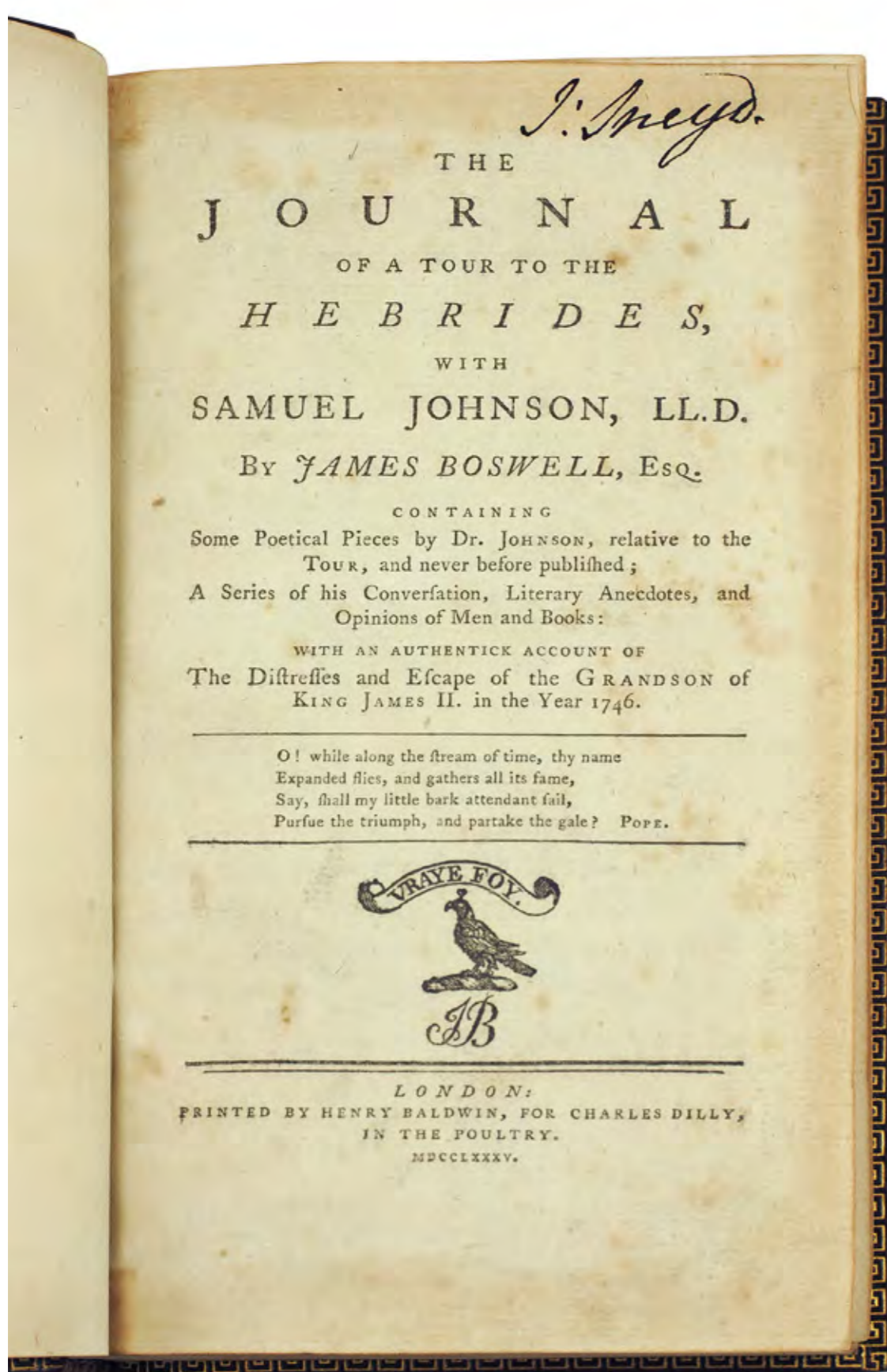
small tractate, perhaps Blake’s first experiment in his illuminated printing, [it] exists in only one copy. It affirms that the Imagination ‘is the true

man’... and thus early Blake had completed his revolutionary theory of the nature of man and proclaimed the unity of all true religions.” (Damon, *Blake Dictionary*). (107369) \$1500.



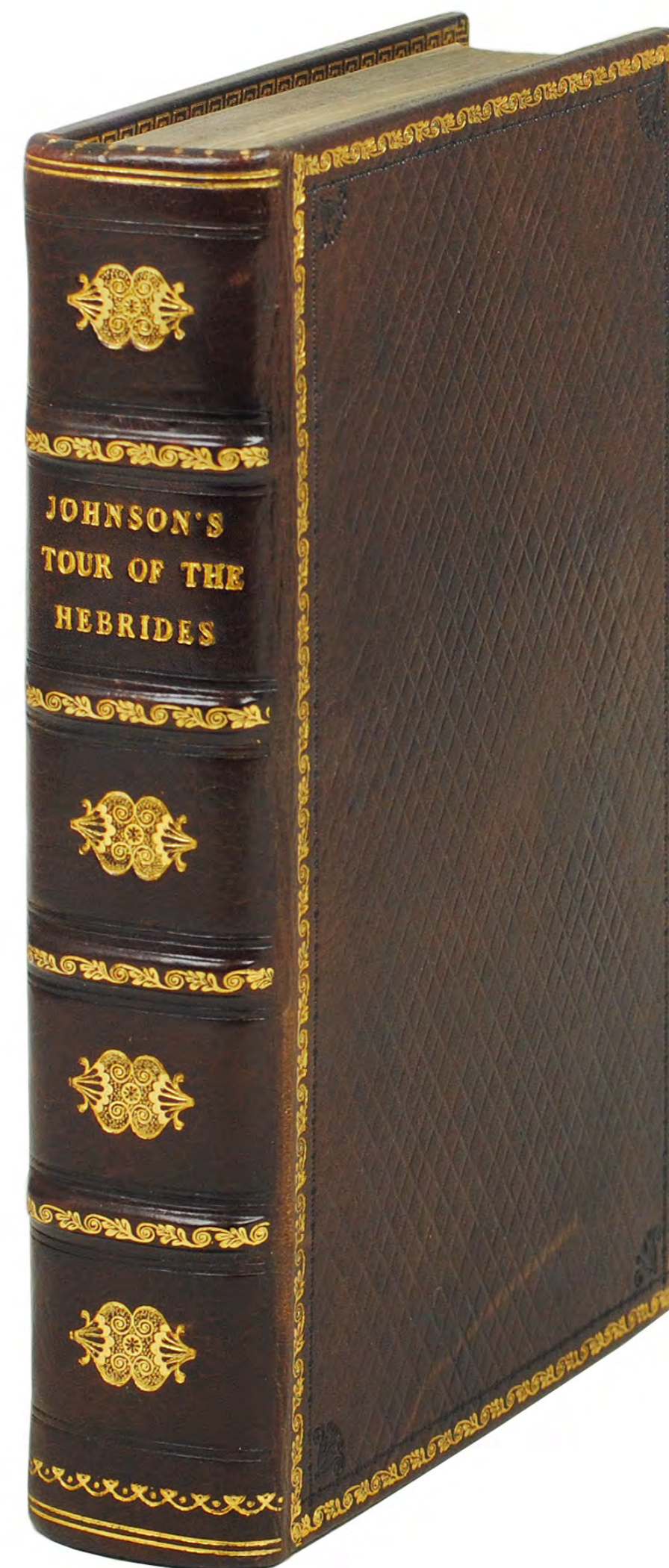
“...I mentioned our design to Voltaire. He looked at me as if I had talked of going to the North Pole”

2. BOWELL, JAMES. *The Journal of a Tour to the Hebrides, with Samuel Johnson, LL.D. By James Boswell, Esq. Containing Some Poetical Pieces by Dr. Johnson, Relative to the Tour, and Never before Published...* London: Henry Baldwin for Charles Dilly, 1785.

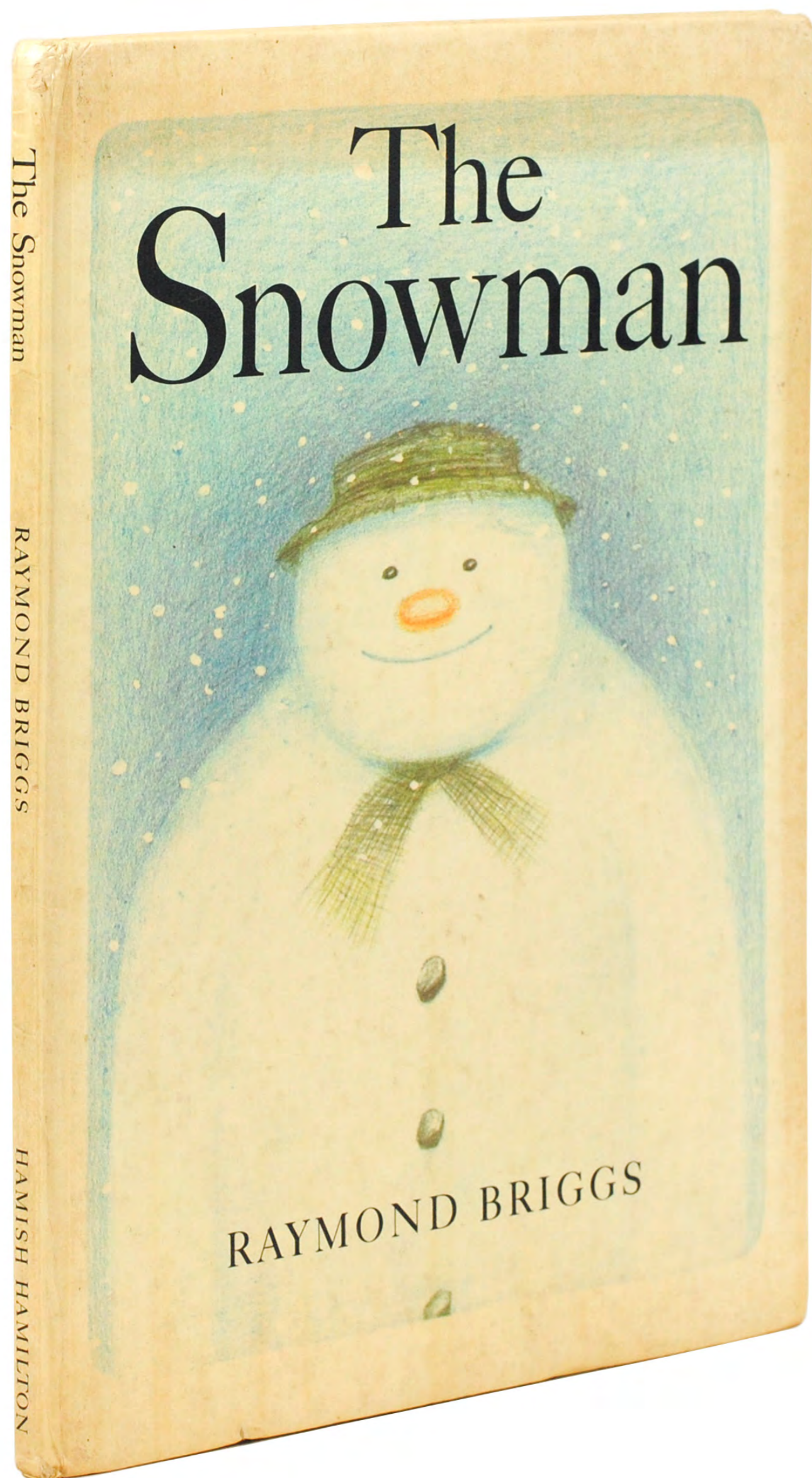


Sm. 8vo, iii-vii (lacks half-title), [1], 524, [1]pp. Modern full diaper calf panelled in gilt, backstrip stamped and lettered in gilt with 4 raised bands, a lovely retrospective binding by Dusel. Light scuff on upper board, early name on title page; a clean and attractive copy.

§ First edition, mixed issue; E3, E4 and M4 are cancels, as usual; leaves I5, Q7 and U6 are in Pottle's second state. We first sold this copy in 2005 after Dusel rebound it. It makes a very attractive gift copy. "Though the Life is a vaster and richer piece of work, no one will maintain that it displays Boswell's unique gift for biography better than the Tour. Indeed, most lovers of Boswell will agree that the Tour as a whole, is more consistently good than the Life; that is, that nowhere in the Life could one find so many consecutive first-class pages as those that compose this book" (Pottle 57). Rothschild 456. (122700) \$950.



First edition of this wordless winter classic



3. BRIGGS, RAYMOND. *The Snowman*. London: Hamish Hamilton, 1978.

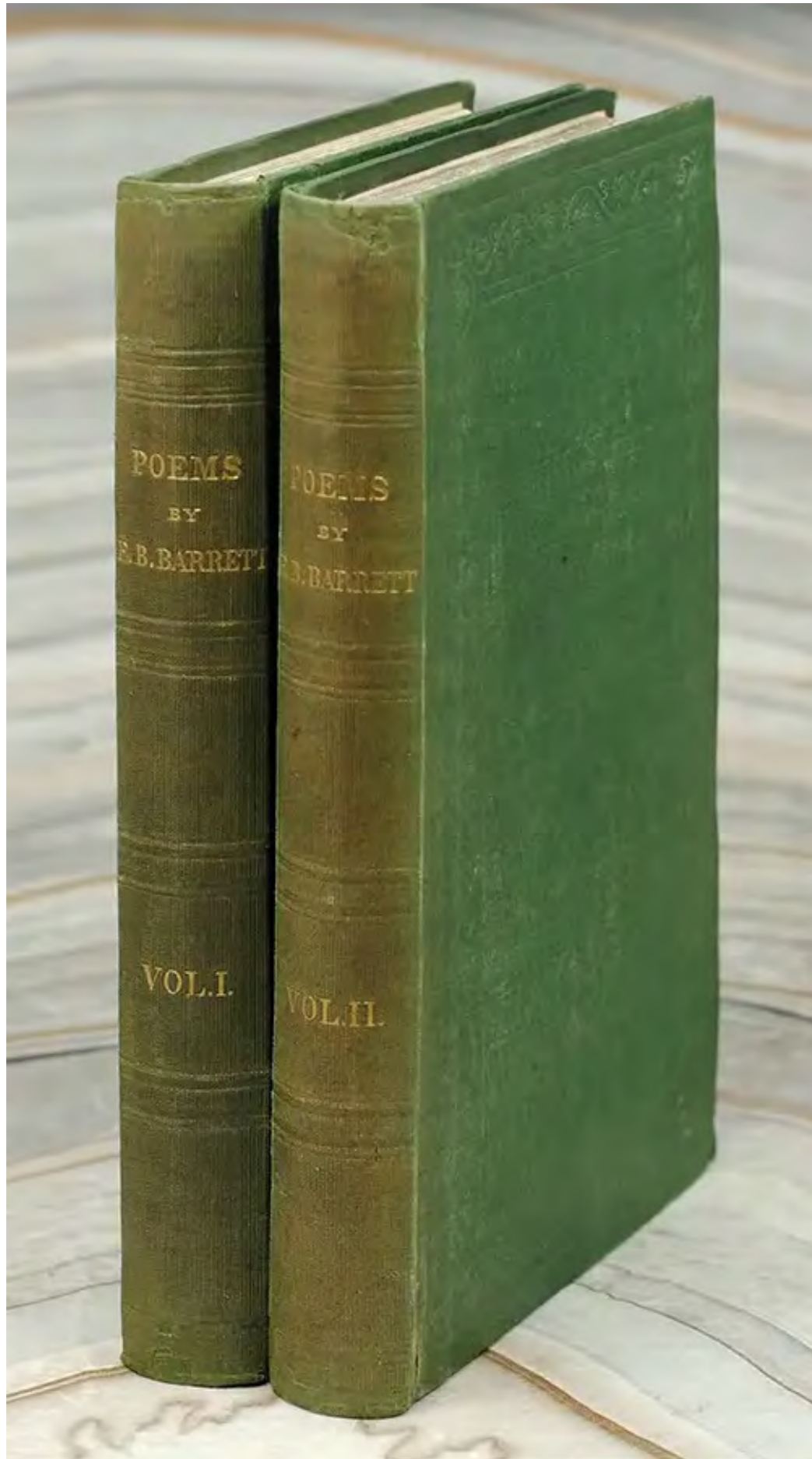
Tall 4to, [30]pp. Illustrated boards, slightly bumped, boards and contents a little age-toned, but without markings.

§ First edition of this wordless winter classic by Raymond Briggs, who was a two-time winner of the Kate Greenaway medal among many other awards. An animated version with music scored by Howard Blake has been a beloved fixture of British Christmas Eve television for over 40 years. (126026) \$150.



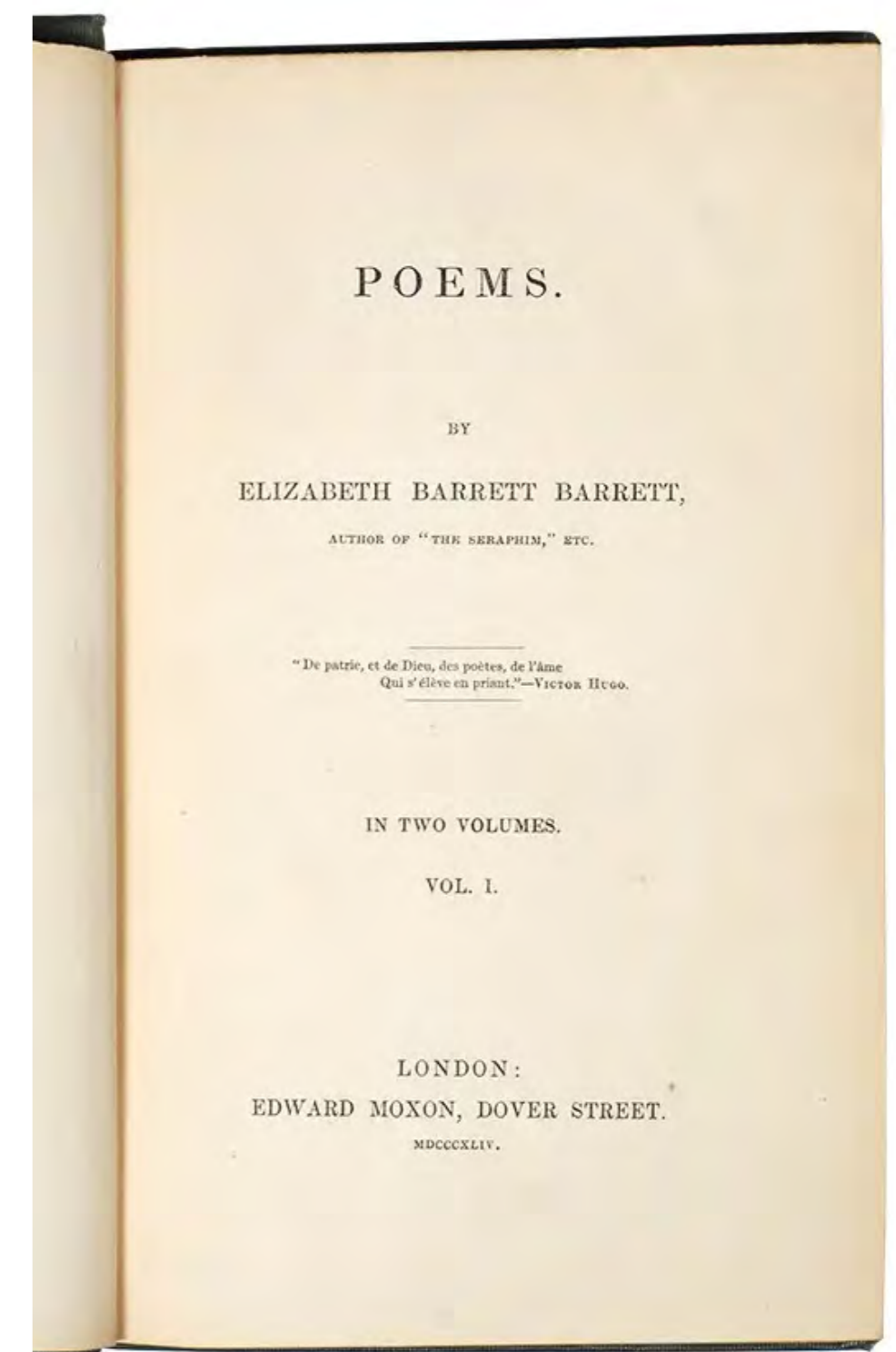
First edition of the collection which won her international acclaim

4. [BROWNING, E. B.]. BARRETT, ELIZABETH BARRETT. *Poems*. London: Edward Moxon, Dover Street, MDCCCXLIV (1844).



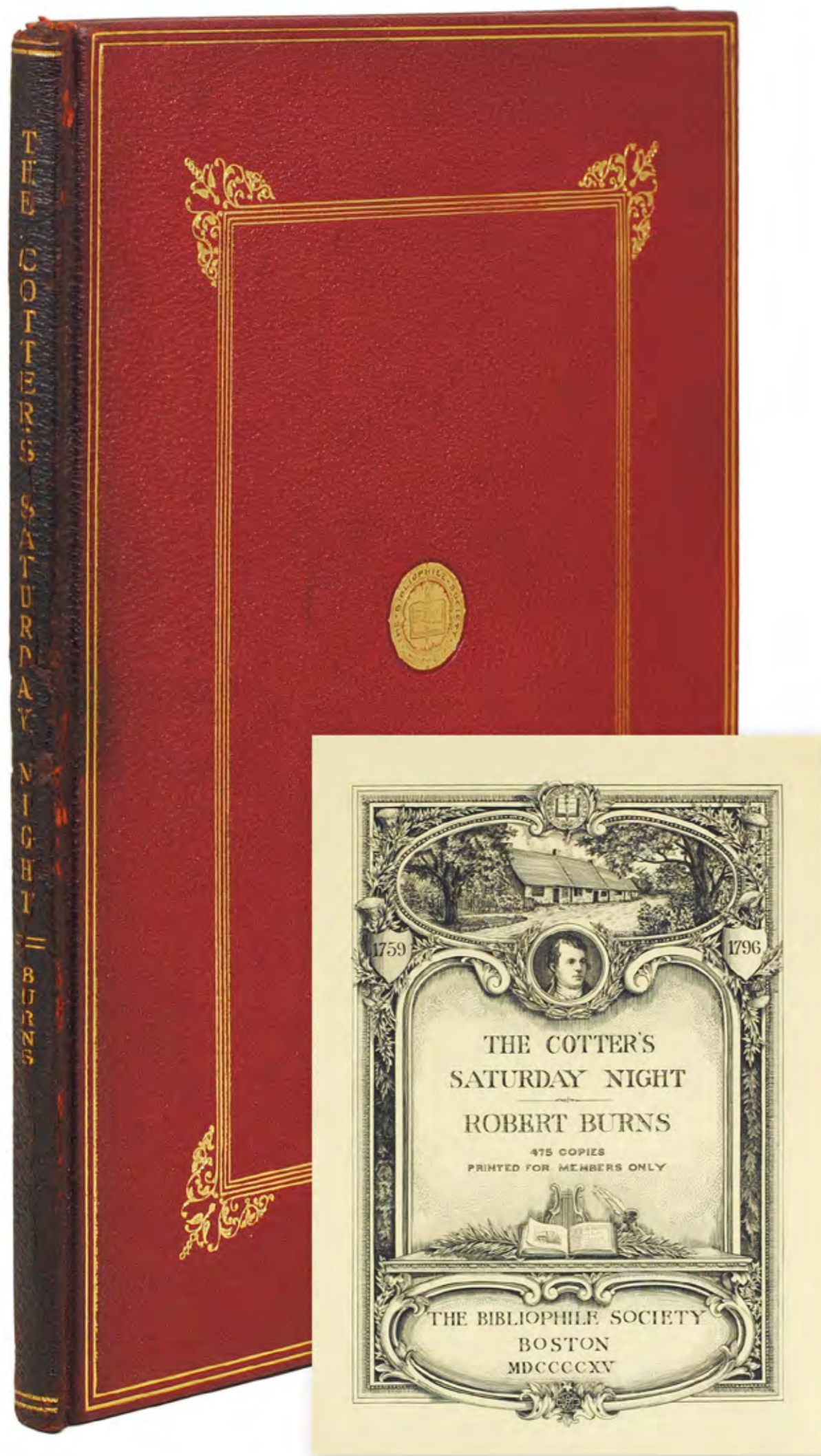
Two vols., 8vo., 8, xvi, 250; iv, 275 pp. Original blind-stamped slate green vertically ribbed publisher's cloth with title in gilt to backstrip. Housed in blue cloth slipcase with blue morocco backstrip and title stamped in gilt. Head and tail of backstrip strengthened and corners, top-edge slightly darkened, otherwise internally bright; very good.

§ First edition, mixed issue. Vol. I page [1] measures 7.5 cm from the direction line to the fly title. Lines 11-12 page 141 read "...Let your flood/Of bitter scorn dash on me!" Vol. II page 160 misnumbered 60; 163 misnumbered 16; 275 has the words "THE END." Publisher's catalogue inserted at the front of the first volume is dated January 1, 1846, but "bears no relation to the priority of the printing." Barnes A5. Browning's two-volume *Poems* gained her international fame and Robert Browning's courtship. (When they became engaged she noted that after marriage she would remain 'EBB' as she was when *Poems* was published.) The strong female characters suggested in these poems foreshadow the heroine of her later epic poem *Aurora Leigh*. (108336) \$2,200.



Illustrated in intricate detail by a bookplate engraver

5. BURNS, ROBERT. *The Cotter's Saturday Night*. Boston: The Bibliophile Society, 1915.

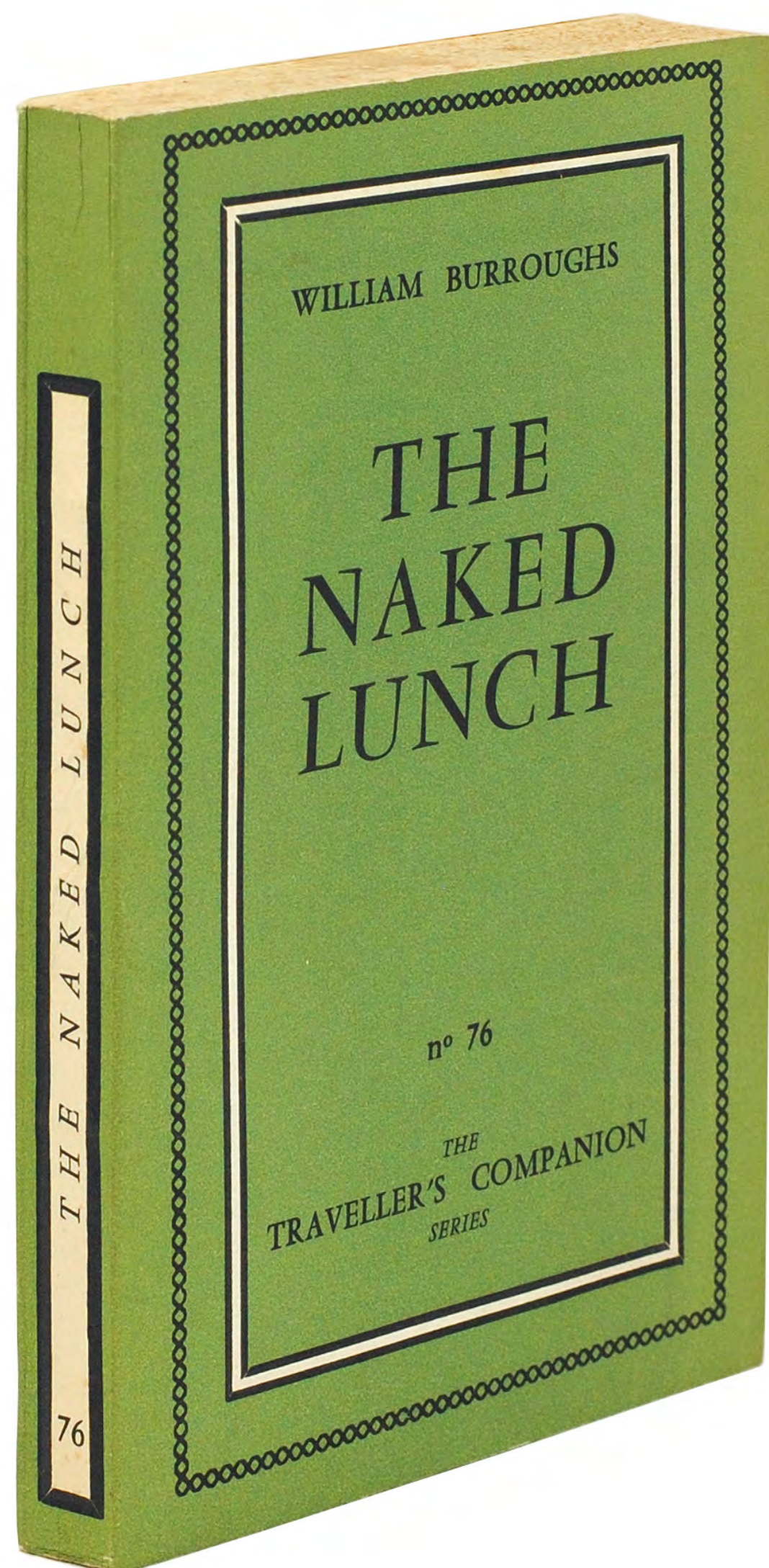


4to. 12 leaves printed rectos only. Text and illustrations all engraved. Publisher's full red crushed morocco, gilt-stamped; backstrip darkened and somewhat dry and cracked. In a custom morocco-backed box.

§ One of 475 copies "printed for members only". A ornate printing of Burn's poem celebrating wholesome family life. The text and illustrations of this work were printed from copperplate engravings, designed and engraved by Mr. Arthur N. Macdonald for the Bibliophile Society." Arthur Nelson MacDonald (1866-1940) is best known as an engraver of bookplates. As noted in the introduction "The drawings are remarkable for their deep perspective and minute detail; and in order to fully appreciate their quality one should examine them under a magnifying glass." (126293) \$175.

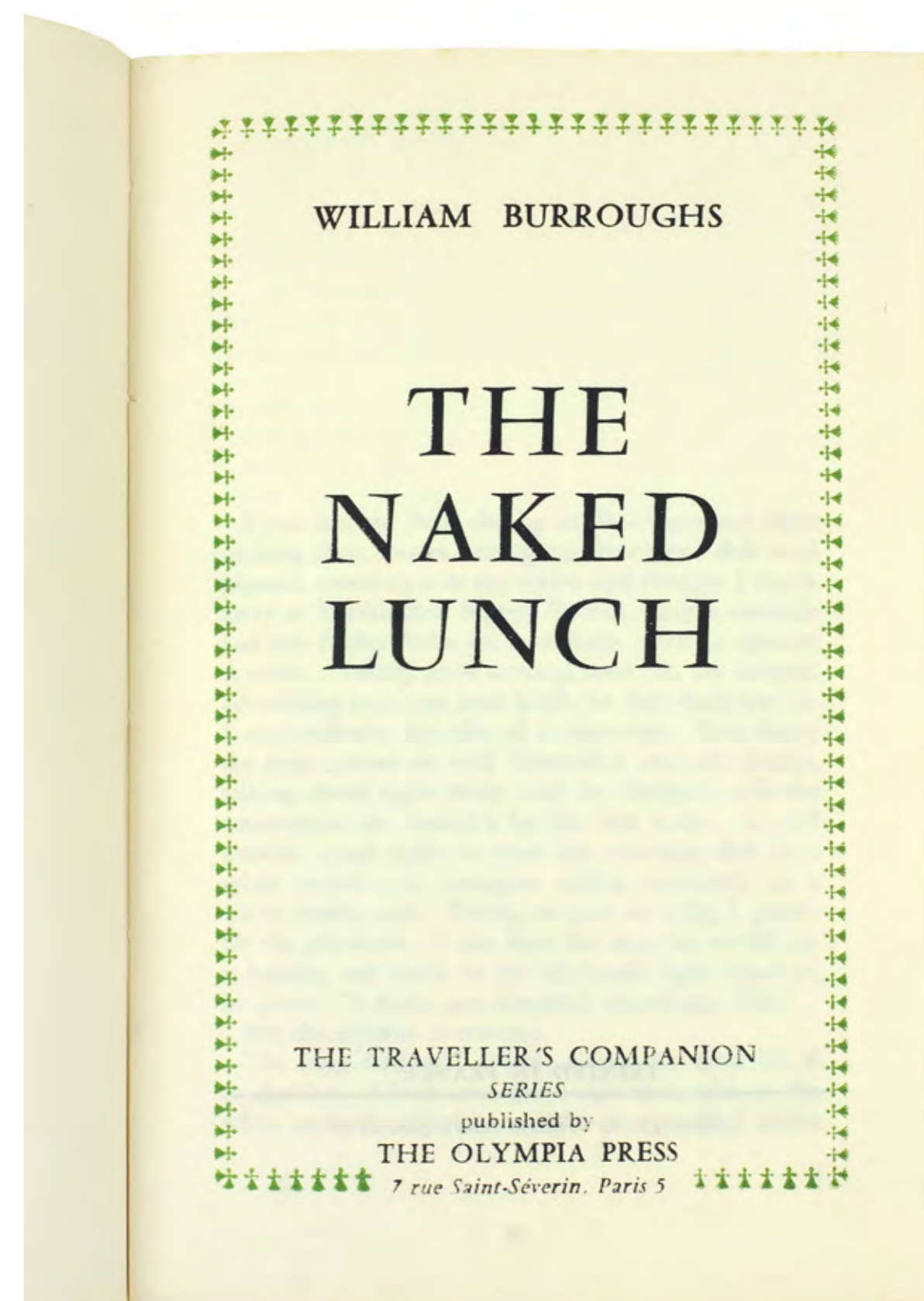


First edition, first printing



6. BURROUGHS, WILLIAM. *The Naked Lunch*. Paris: The Olympia Press, 1959. 8vo. Original publisher's stiff green wrappers, without the illustrated dust-jacket. A near fine copy with sharp corners and clean pages; moderate spotting to top text block edge and a small, faint stain on the lower wrapper.

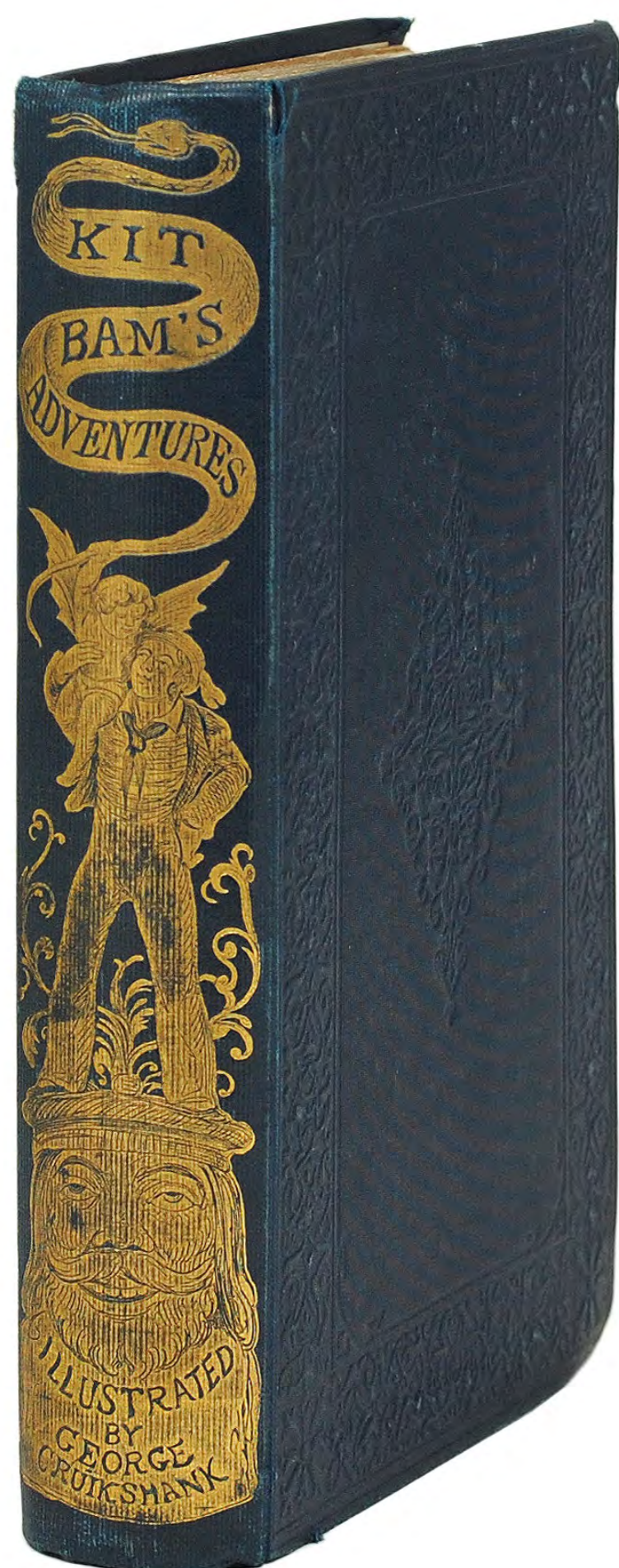
§ First edition, first printing with original price “Francs 1.500” and “Not to be sold in U.S.A. or U.K.” on the lower wrapper. Published in Paris as number 76 of the Olympia Press “Traveller’s Companion” series, infamous then and renowned now for publishing erotic and avant-garde fiction that other English-language publishers could not touch. A defining novel of the Beat generation, the experimental structure and explicit descriptions of drug addiction and sadomasochism divided critics and outraged U.S. censors. The critic Richard Kostelanetz captured its grotesque greatness when he placed it “among the most horrifying and terrible books ever written”, and “perhaps among the greatest literary works of our time.” (126221) \$625.



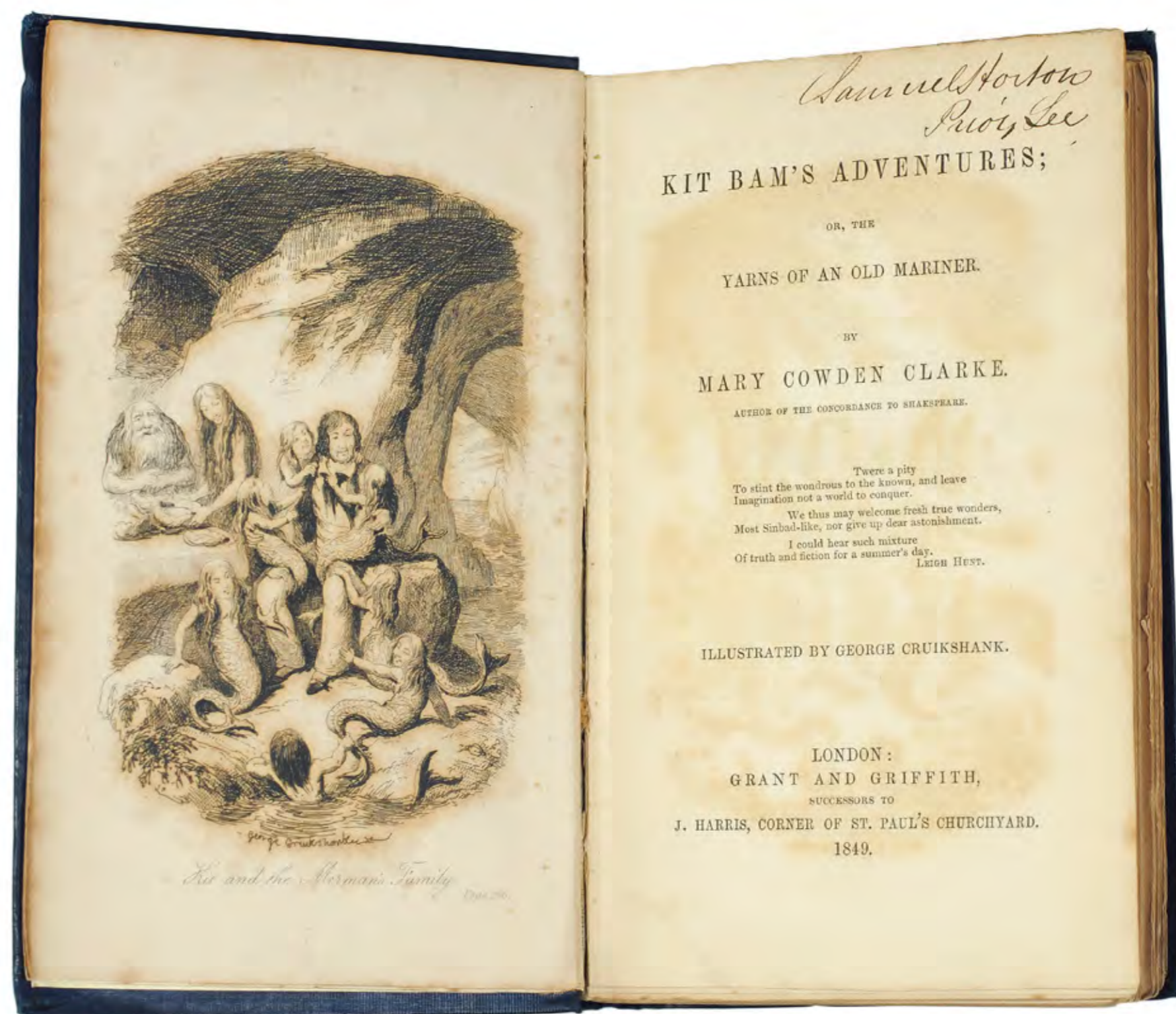
Yarns of an Old Mariner

7. CLARKE, MARY COWDEN. CRUIKSHANK, GEORGE. *Kit Bam's Adventures; or, the Yarns of an Old Mariner... Illustrated by George Cruikshank*. London: Grant and Griffith, 1849.

8vo, iv, 364 pp. Four plates by Cruikshank. Publisher's blue cloth with pictorial gilt backstrip. Cloth and gilt lightly rubbed, hinges cracked, a little shaken, scattered foxing but clean; a good copy. Early ownership inscription on title.



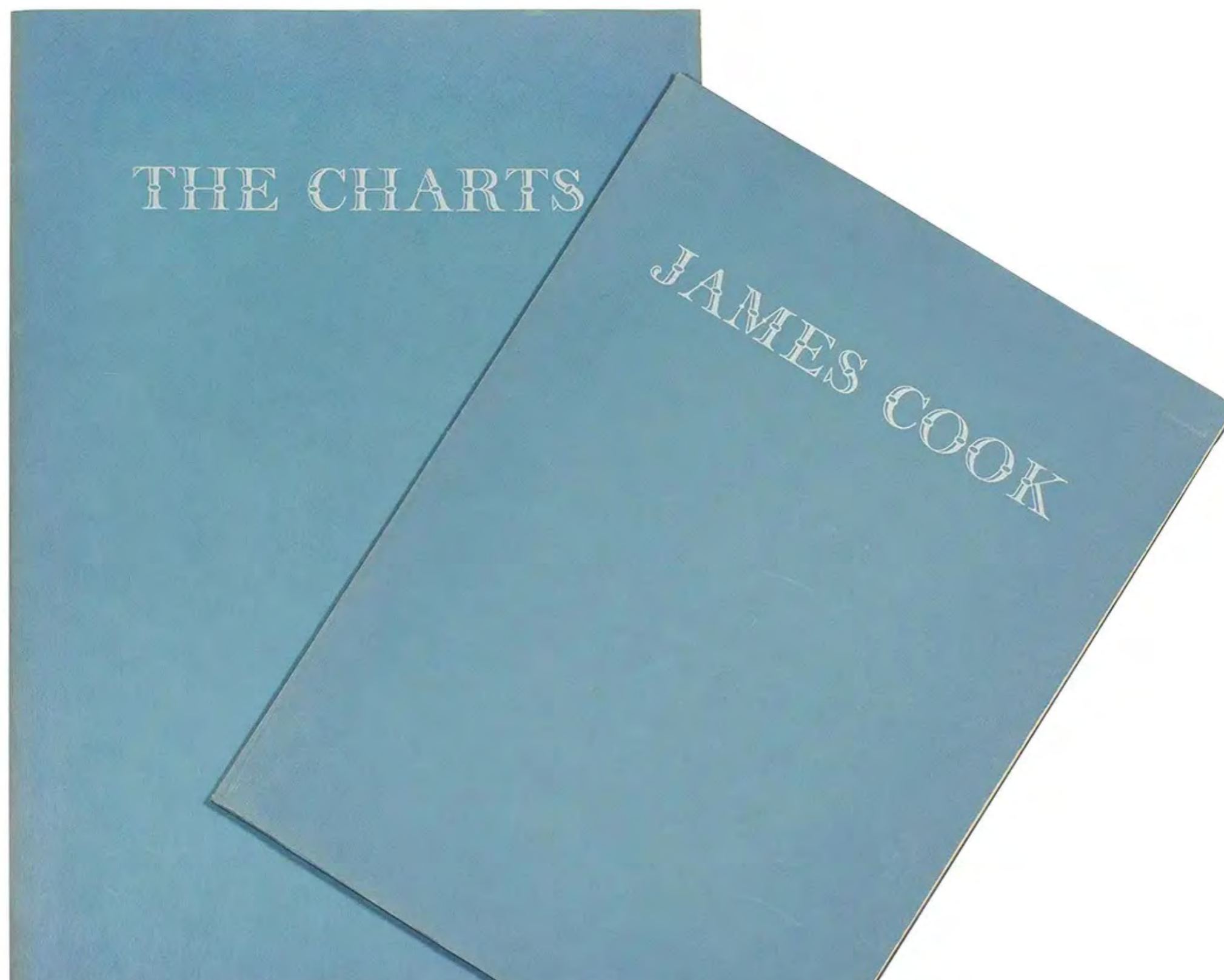
§ A delightfully strange book of tales told by a retired sailor to his young neighbors, Dick and Fanny Swallow, rather in the manner of the Arabian Nights. “A series of narrated adventures which make the book a cross between a fairy tale, an imaginary voyage and a lost race romance. Many strange peoples and creatures are encountered, some from myths (including the mer-people). There is also a race of invisible people, one of whom the narrator marries.” - Locke, *A Spectrum of Fantasy*, Volume II, p. 30. Besides mer-people, Kim Baum encounters a host of other mythical types including the Kraken, the Anthropophagi, a living horse made of brass, and even once catches a glimpse of Frankenstein's monster in the frozen North. (126302) \$150.



Limited to 365 copies beautifully printed at the Grabhorn Press

8. COOK, JAMES. *James Cook Surveyor of Newfoundland: being a collection of charts of the coasts of Newfoundland and Labradore... drawn from original surveys taken by James Cook and Michael Lane.* London, Thomas Jefferys, 1769-1770. San Francisco: David Magee, 1965.

2 parts, folio, each in blue printed wrappers: text 33 pp. printed in black and red with 11 illustrations; portfolio, facsimile title page and 15 charts on 10 sheets, several folding, housed together in the cloth solander case with



printed label. With the original prospectus. A touch of sunning and a few light marks to the wrappers, light stain on back of case; near fine.

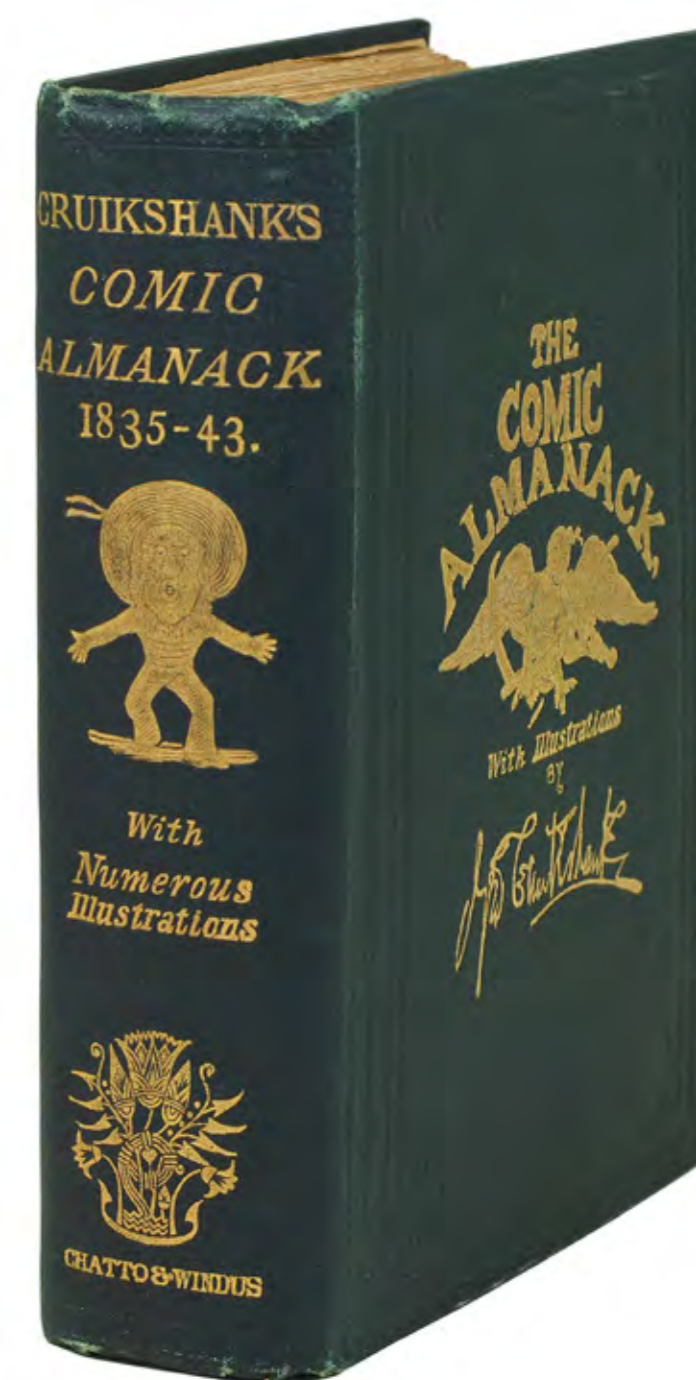
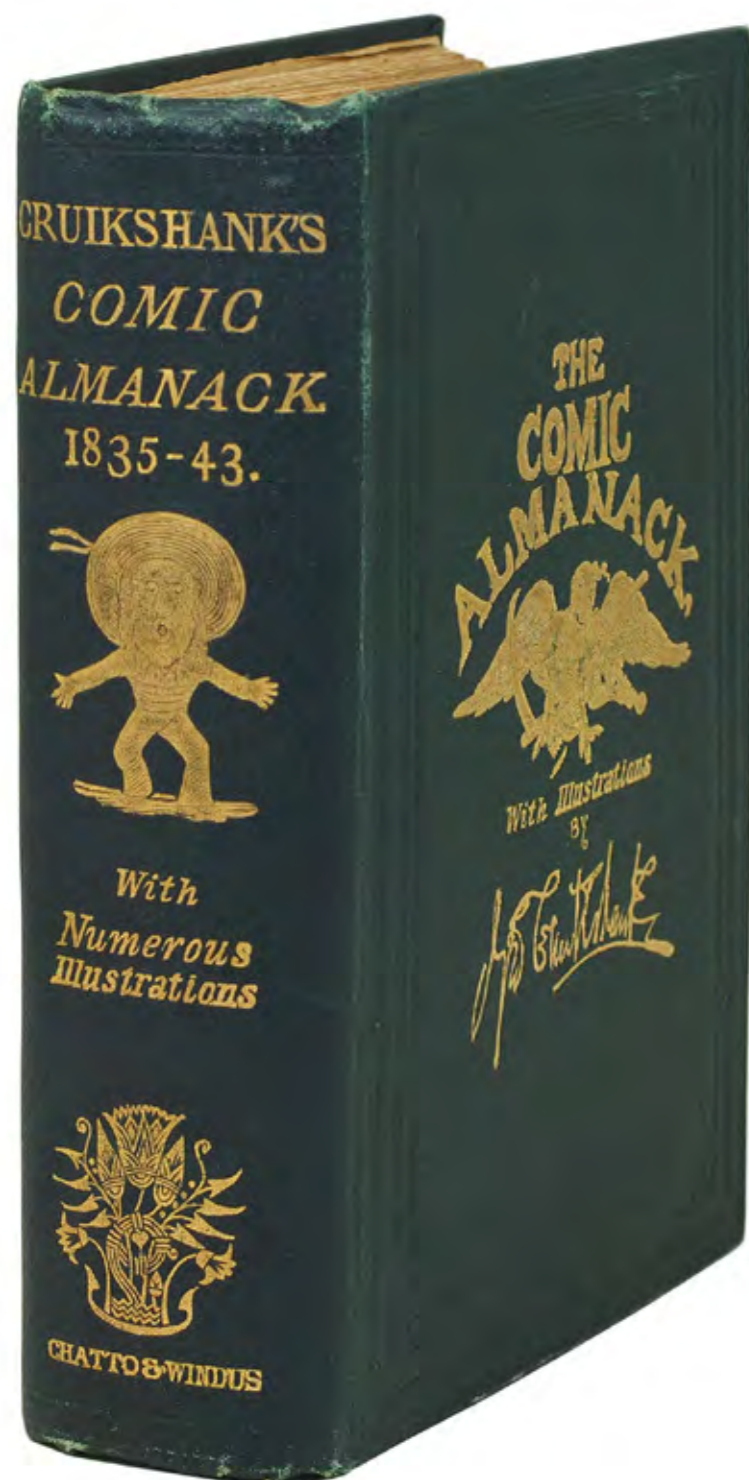
§ Limited to 365 copies beautifully printed at the Grabhorn Press. An important record of an early stage in Cook's career. This edition was reproduced in facsimile from the copy in the library of the University of California at Los Angeles. With an introductory essay by R. A. Skelton. (124242) \$300.

First combined printing of Cruikshank's Comic Almanack

9. CRUIKSHANK, GEORGE. *The Comic Almanack. First [and] Second Series.* London: Chatto and Windus, 1835-1843 and 1844-1853.

2 vols. 8vo, 388; 428, [32, ads] pp. Bound alike in publisher's green cloth lettered and illustrated in gilt on upper boards and backstrips. Occasional scattered foxing, vol. 2 cracked in places with two plates now detached, but overall in remarkably fresh and tidy condition for two such ambitiously large volumes.

§ An attractive set in the original cloth of an early combined printing of the first and second series of the Comic Almanack. The most important of a number of comic almanacks which from the late Regency period parodied and subverted the popular almanack genre to poke fun at their educational aspirations and at society at large. Contributing authors included Thackeray, the Brothers Mayhew, Robert Brough, and Gilbert A'Beckett, but the success of the Comic Almanack rested principally on the illustrations and editorial talents of George Cruikshank. This celebratory edition, which include the folding plates of the later issues, show the extraordinary and ongoing appeal of what was supposed to have been an ephemeral production. (126308) \$975.

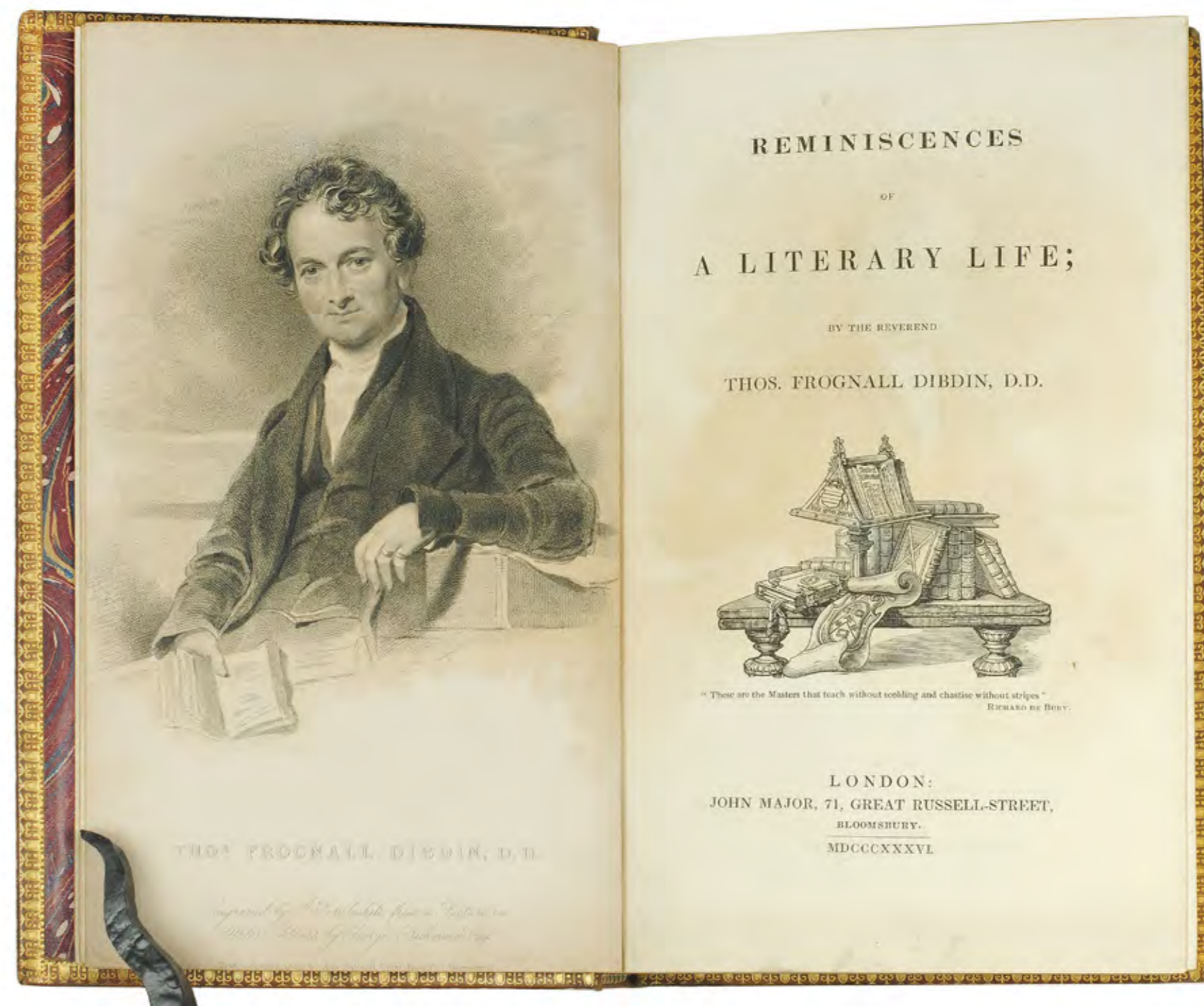


First edition, a handsome copy of the regular edition

10. DIBDIN, THOMAS FROGNALL. *Reminiscences of a Literary Life*. London: J. Major, 1836.

2 vols., royal 8vo. (i-v), vi-xxxii, (4),(1) 2- 556 pp.; (2), 557-982 pp.+ 44 pp. index. 10 plates. Later polished brown calf, gilt backstrips, red and green labels, gilt edges, bookplates of Charles Sebag-Montefiore.

§ First edition, the regular edition which was printed in an edition of 1250 copies. A handsome set. Dibdin's autobiography contains a wealth of information on bookselling and collecting at the beginning of the nineteenth century, when "bibliomania" was born. Includes the index ("the 44 page index issued some months later is often lacking"). (Windle & Pippin A62) (122752) \$795.

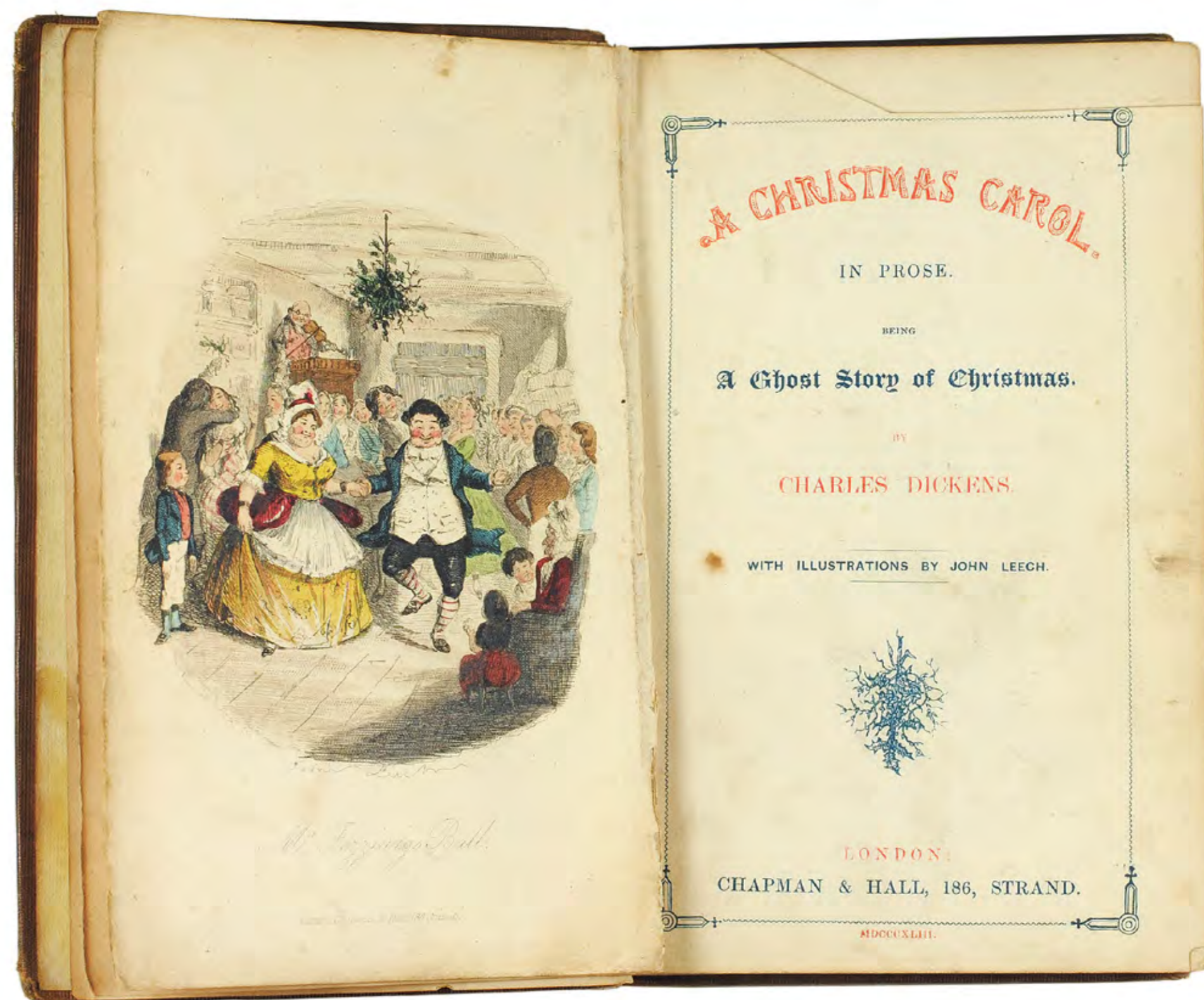


“Bah!” said Scrooge, “Humbug!”

11. DICKENS, CHARLES. *A Christmas Carol. In Prose. Being A Ghost Story of Christmas.* London: Chapman and Hall, 1843.

8vo, [i-viii], [1]-166, [2, ads] pp. with four hand-colored steel engraved plates including frontispiece. Brown ribbed cloth, stamped in blind and gilt, pale yellow endpapers. Binding cocked and shelfworn with some small stains to cloth and chips to backstrip, top corner of title page clipped, contents with scattered foxing and offsetting from the colored plates. A good copy.

§ First edition with the uncorrected text, “Stave 1” as first chapter heading, red and blue title page dated 1843, and with pale yellow endpapers (Smith II, 4). Per Todd (as reprinted in Smith), the cloth is the first impression, second issue, second state, with broken serif on “D” of Dickens. (126000) \$12,500.



First edition of Dickens' second Christmas book

12. DICKENS, CHARLES. *The Chimes: A Goblin Story of Some Bells That Rang An Old Year Out and A New Year In*. London: Chapman and Hall, 1845.

8vo, (viii), 175 pp. Attractively rebound in half maroon morocco, all edges gilt, portions of the original cloth preserved in endpapers. Trivial rubbing to binding, contents clean, a very good copy with the armorial bookplate of William Elliot Baillie and stamp of the Dickens Centenary Testimonial on front endpapers.

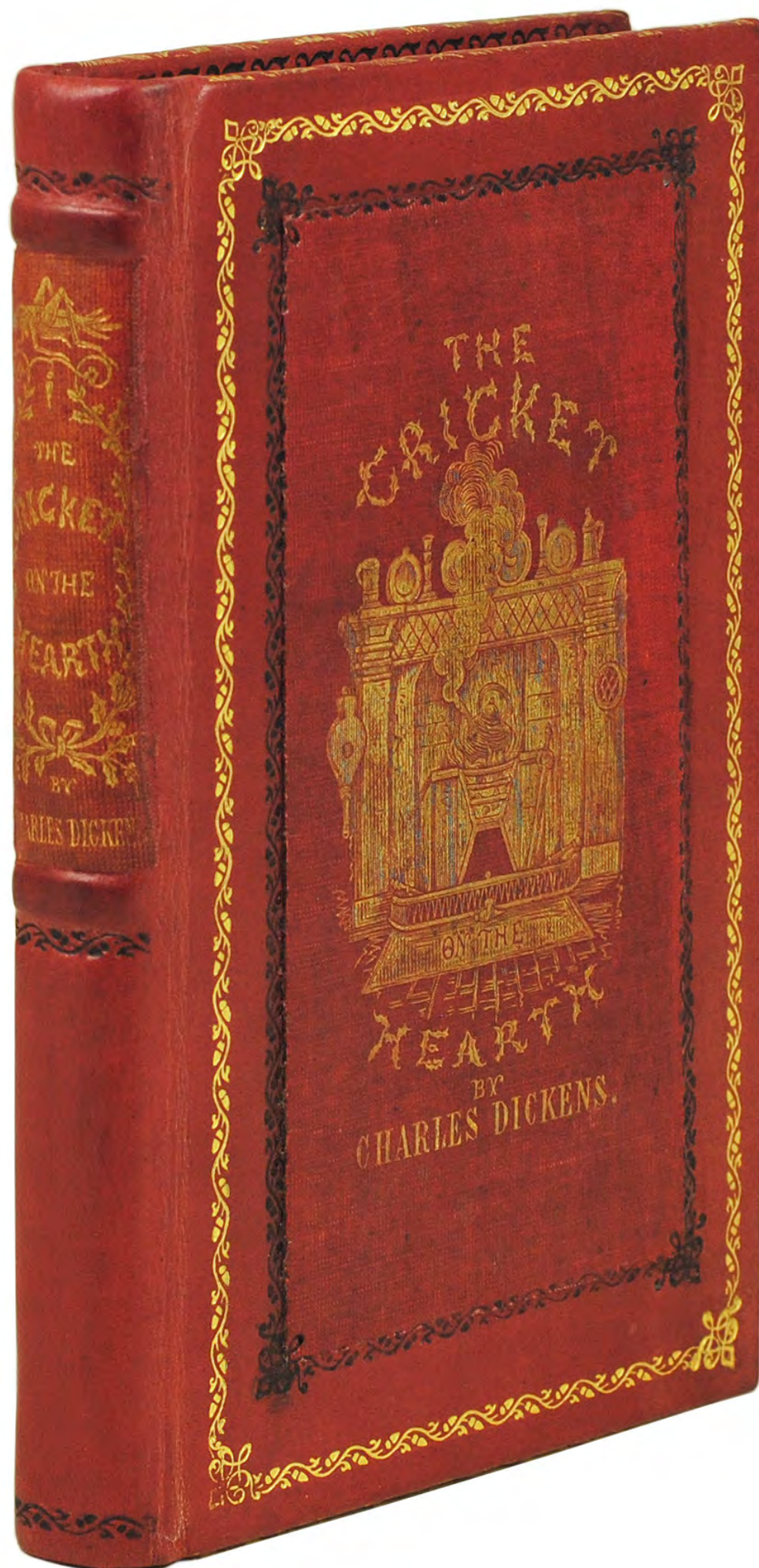
§ First edition, first state of the vignette title page and with the internal flaws noted by Smith II, 5. Complete with the advertisement leaf for *A Christmas Carol*. The second of Dickens' Christmas books and another tale of spirit-induced moral reformation, which some reviewers found almost too radical in its sympathy for the poor and unfortunate. (126001)
\$500.



First edition of Dickens' third Christmas book

13. DICKENS, CHARLES. *The Cricket on the Hearth. A Fairy Tale of Home*. London: Chapman and Hall, 1846. 8vo, [viii], 174, [2] ads, pp. Finely rebound in red leather with panels of the original cloth preserved as onlays, marbled endpapers, all edges gilt. Binding a little tight, contents age toned in places; very good.

§ First edition, complete with half title and first state of the advertisement leaf. Dickens' third Christmas book, for which he spun a sentimental fantasy without the heavy moral message of his previous two novellas. All internal flaws noted by Smith except three which he notes only in some copies. The following not present: comma missing after Evans (pg iv), extra spacing in "lucky" (pg.79), Second letter of "Blind" in battered type (pg. 149). Smith II, 6. (126004) \$925.

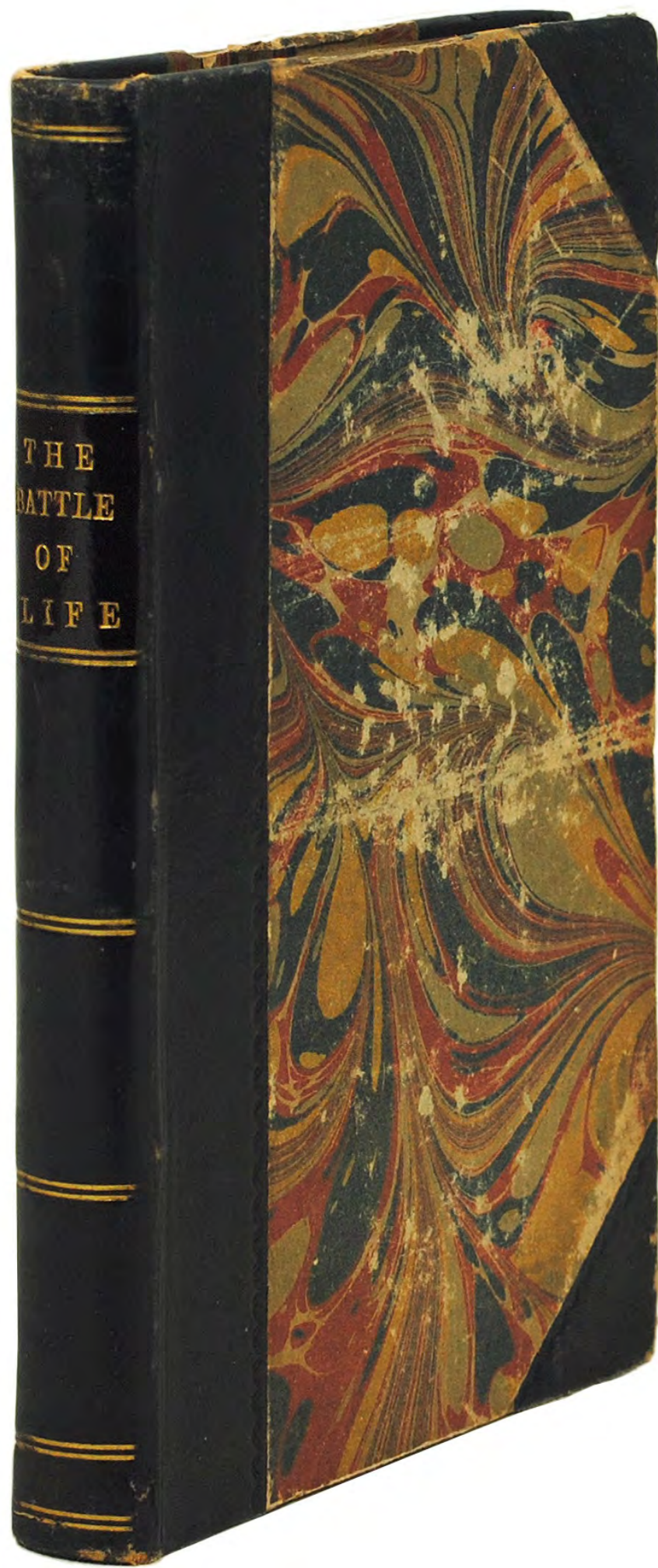


First edition of Dickens' fourth Christmas book

14. DICKENS, CHARLES. *The Battle of Life*. A Love Story. London: Chapman and Hall, 1846.

8vo, 175 pp. Engraved frontispiece and title page, 11 illustrations in the text. Attractively rebound without the terminal ad leaf in three quarters black morocco and marbled boards. Binding somewhat rubbed, marbled paper worn in places, contents a little age toned. A very good copy with 1D Dickens centenary postage stamp "A Tribute to Genius" with portrait of Dickens on front pastedown,

§ First edition, fourth state of the fourth of Dickens' Christmas books, which recounts the romantic travails of two devoted sisters. Smith II, 8." (126002) \$125.

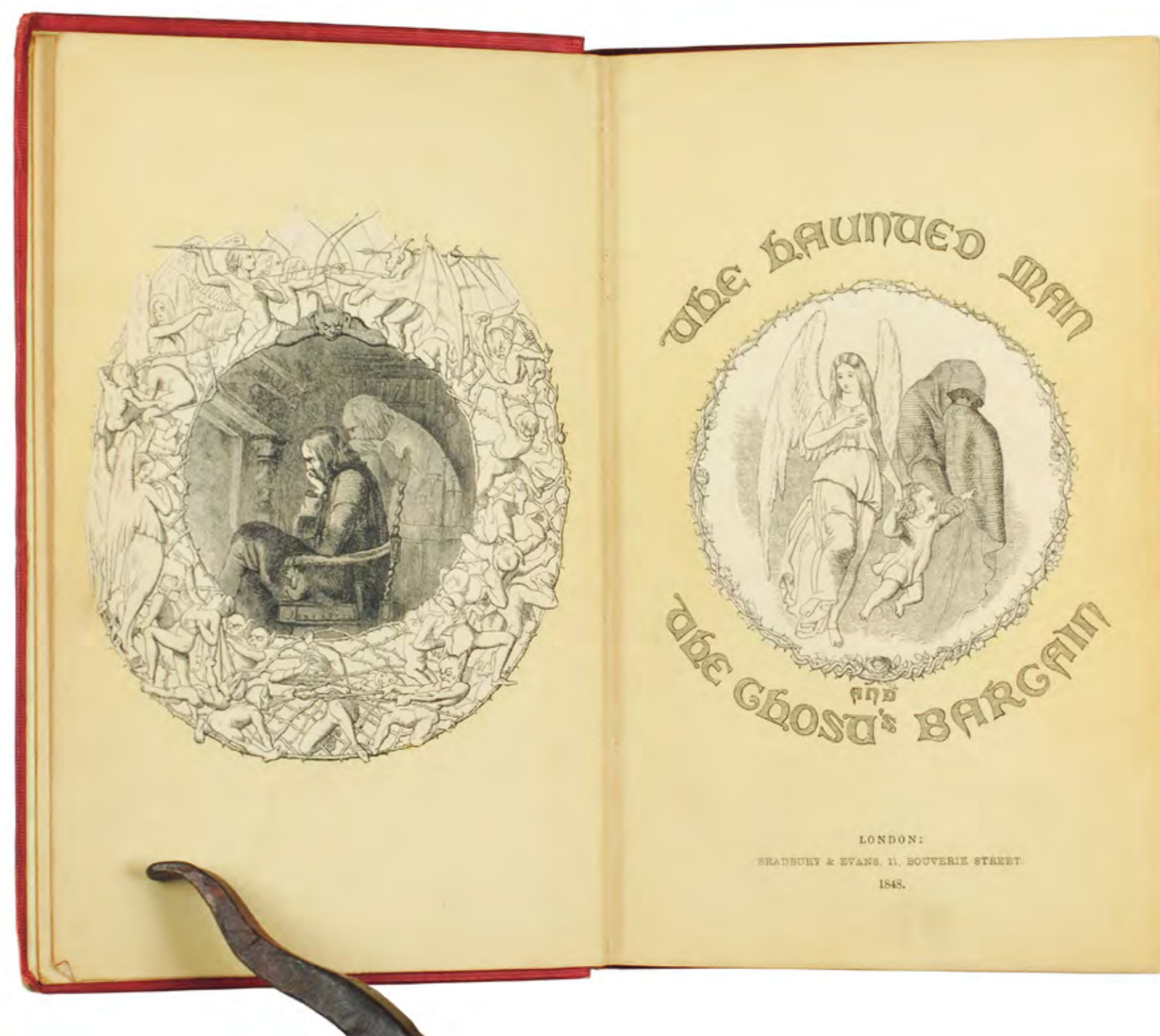
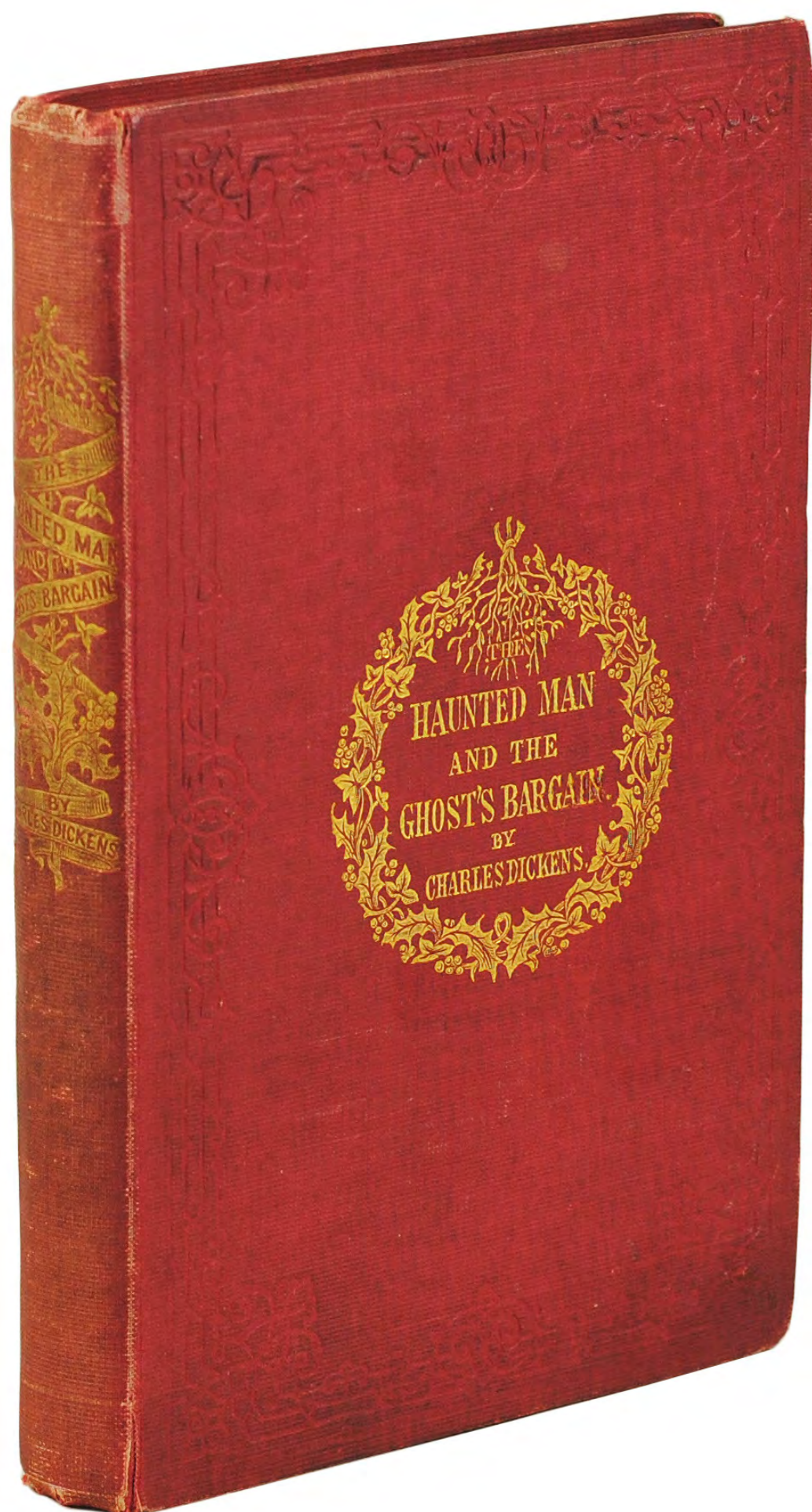


First edition of Dickens' fifth Christmas book

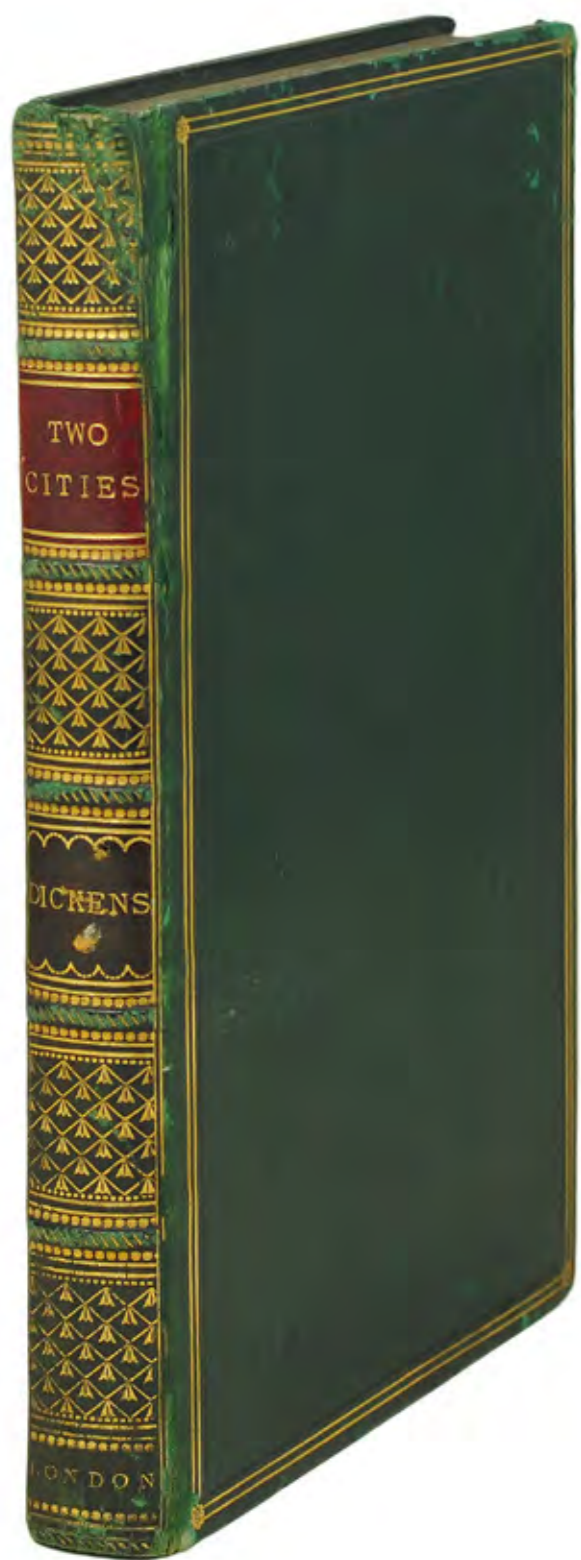
15. DICKENS, CHARLES. *The Haunted Man and the Ghost's Bargain. A Fancy for Christmas-Time*. London: Chapman and Hall, 1848.

8vo, [viii], 188 pp. with advert leaf, frontispiece, vignette title page, and 15 other in-text illustrations. Publisher's red cloth stamped in gilt and blind. Old subtle repair to backstrip ends, cloth over lower hinge with split. Contemporary gift inscription on front free endpaper.

§ First edition of the fifth and final Christmas book by Dickens in which he returns to his original theme of a misanthrope reformed through supernatural intervention at Christmastime. Smith II:9. All internal flaws noted by Smith present except the high "E" in Extraordinary (p.iv) and battered 'l' in p. 166 pagination (both noted by Smith in only some copies). (126003) \$825.



“It was the best of times, it was the worst of times”



16. DICKENS, CHARLES. *A Tale of Two Cities*. London: Chapman & Hall, 1859.

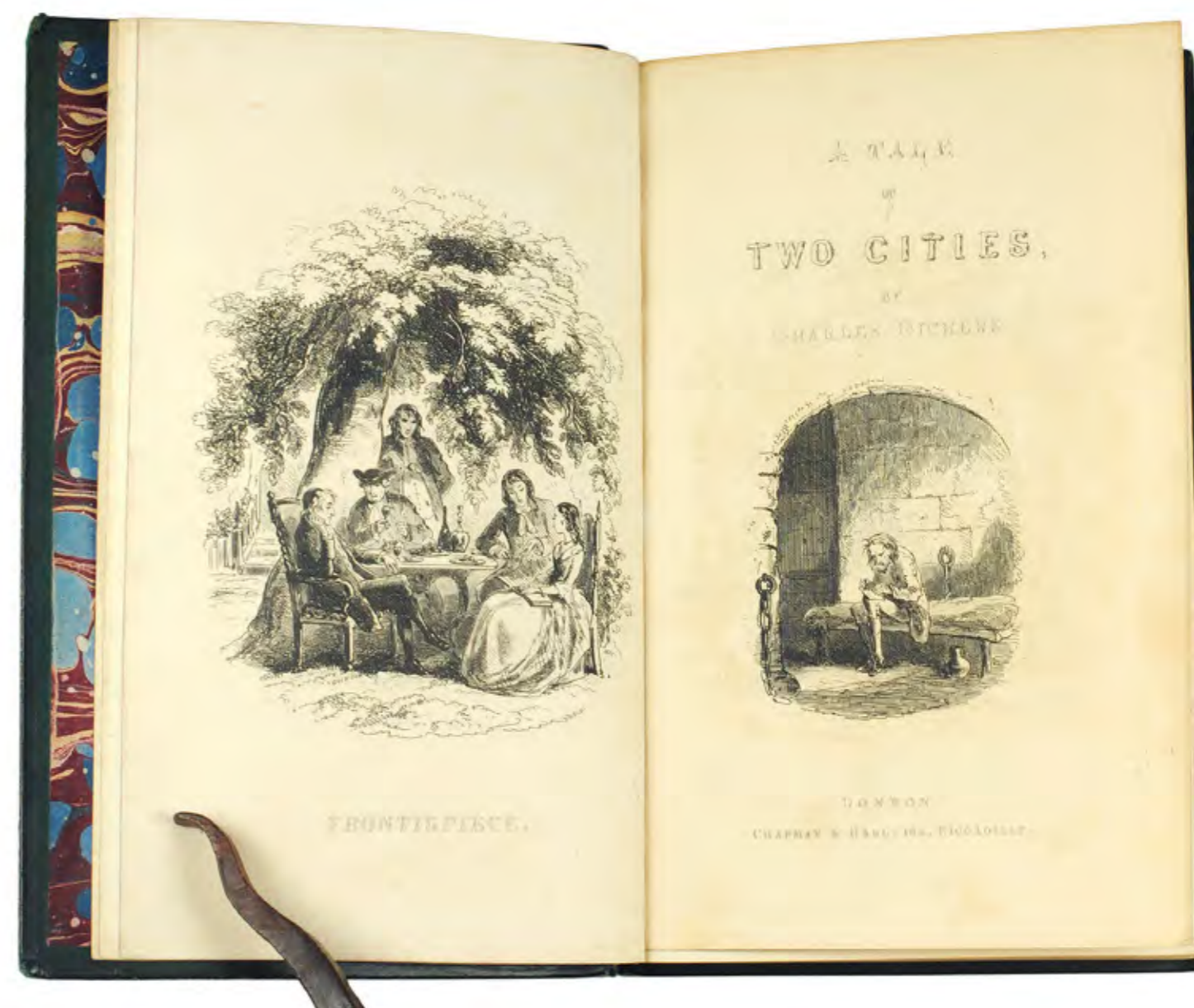
Large 8vo, viii, 254 pp. Frontispiece, engraved title & 14 plates by H.K. Browne. Without list of plates. Polished green calf, backstrip gilt with red and brown gilt-lettered labels, marbled edges and endpapers. Binding a little rubbed and worn at corners, spot of worming to backstrip, contents clean with minimal toning to the plates, small address ticket on front free endpaper, overall very good.

§ First edition in book form of Dickens' great novel of darkness and light, containing 7 of the 8 first issue points identified by Smith (the final two letters of “himself” on p.166 are well printed). The list of plates is not present.

“When Dickens began the publication of *All the Year Round*, the successor of *Household Words*, he realized the necessity of making a strong start. So he began writing *A Tale of Two Cities*, publishing the first of the serial in the opening number of his new periodical... As a novel of great popularity it probably ranks next to *Pickwick* and *Copperfield*” (Eckel 87). This was the last novel in which Dickens worked with “Phiz” after a partnership of 23 years, and was published on commission through the renewed partnership with Chapman & Hall.

“*A Tale of Two Cities* originally appeared in the weekly journal *All the Year Round* from April 30 to November 26, 1859 (Nos. 1-31). It was also published in eight monthly parts, the last part forming a double number, from June- December 1859. The novel was published in book form on November 21, 1859.” (Smith I, 13).

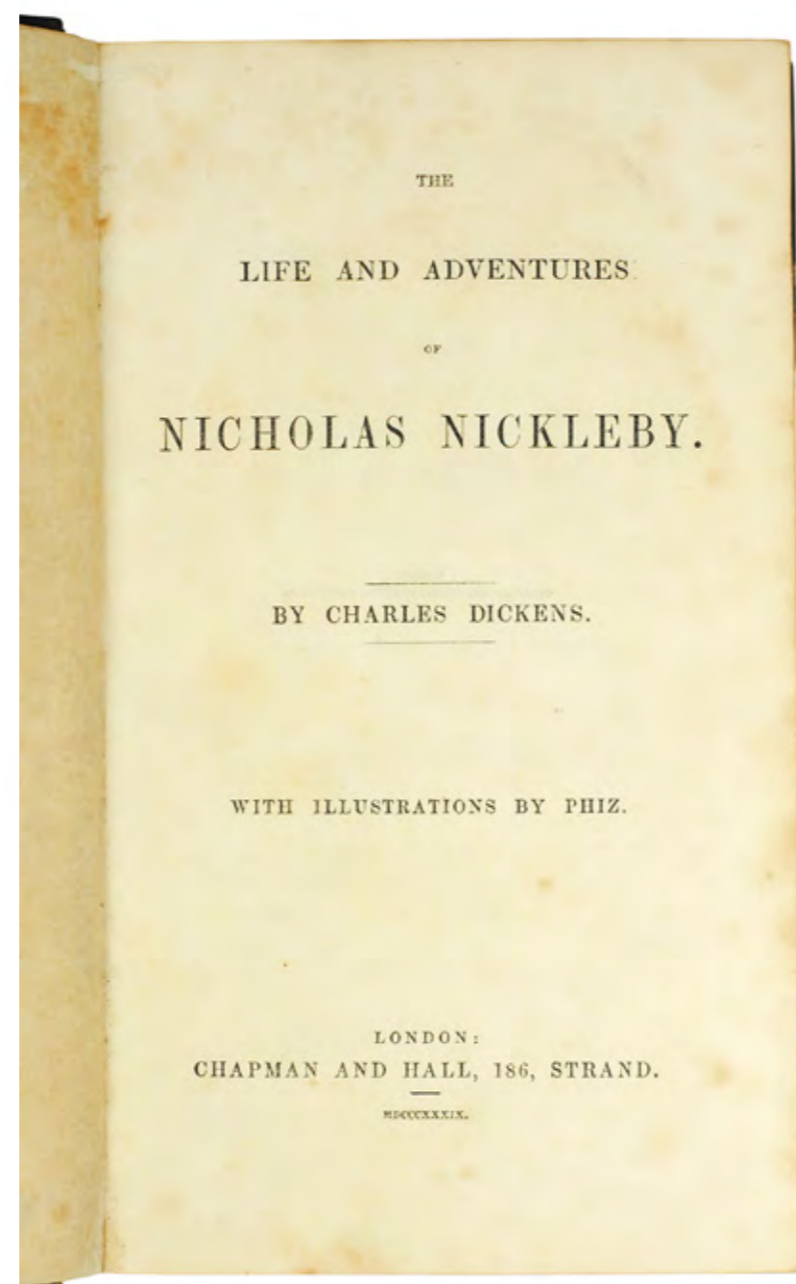
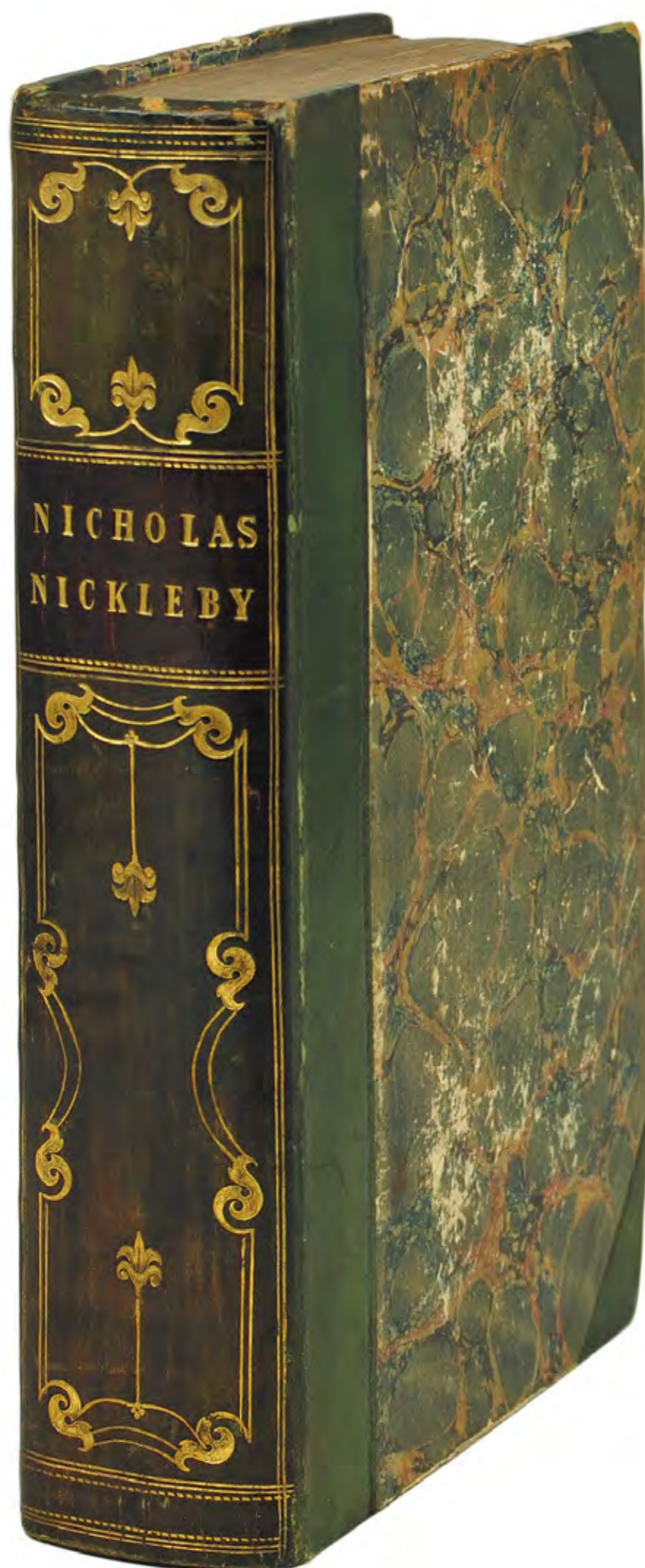
Eckel 87. Thomson 89. Smith I, 13. (126007) \$5750.



Fortunes, Misfortunes, Uprisings, Dowfallings

17. DICKENS, CHARLES. *Nicholas Nickleby*. London: Chapman & Hall, 1839.

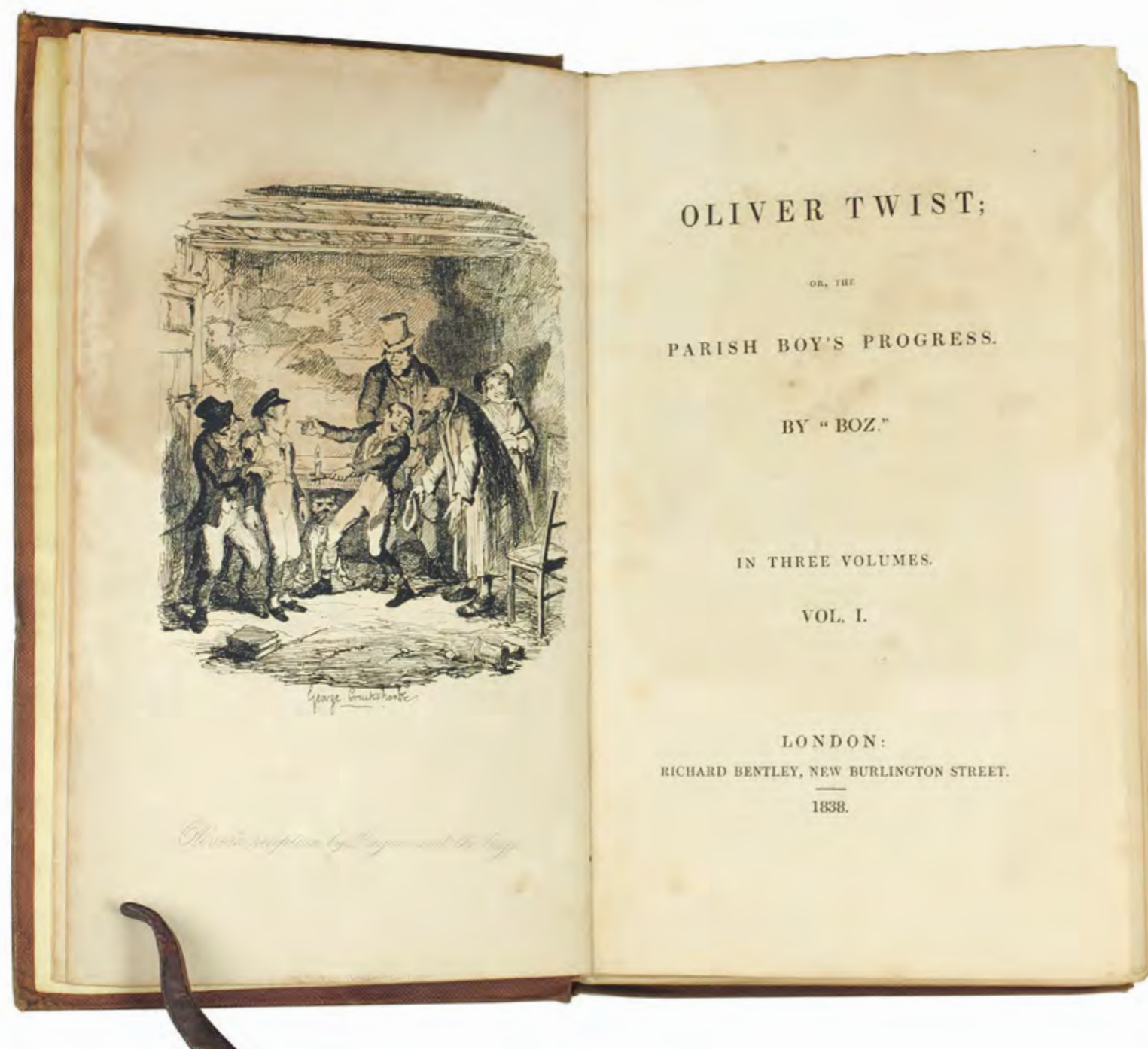
8vo, (iii)-xvi, 624 pp. lacking half title. With frontispiece portrait of Dickens and 39 plates by “Phiz.” Half green morocco, marbled sides and endpapers, backstrip gilt with red leather title label. Boards and backstrip ends lightly worn, hinges strengthened, contents with scattered foxing, plates browned and sometimes stained to a greater or lesser degree, as usual. A respectable copy.



§First edition in book form of Dickens' enormously successful third novel. Only four of Smith's list of textual flaws corrected (the slightly high “s” in “its” on p.10, the slightly high “the” in “then” on p.467, the imperfect printing of “here” on p.41, and “yesterday’s” on p.198). Errors on p. 123 and 160 found “in some copies bound from early parts” both present. First state of the frontispiece and first four plates. Linkinwater illustration is Phiz's fourth plate. Smith I, 5. (126020) \$1250.



First edition in original cloth

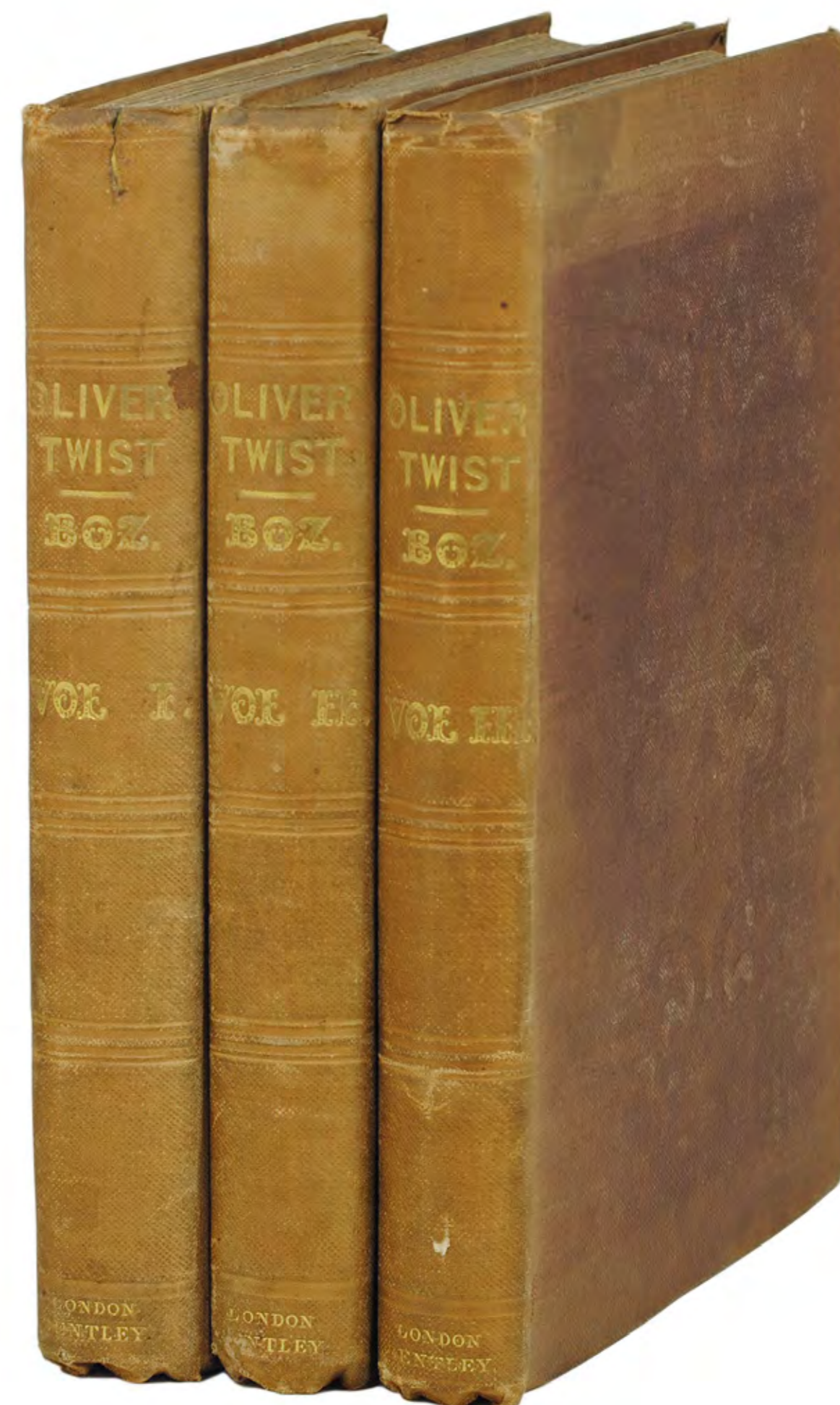


18. DICKENS, CHARLES. *Oliver Twist*. London: Richard Bentley, 1838.

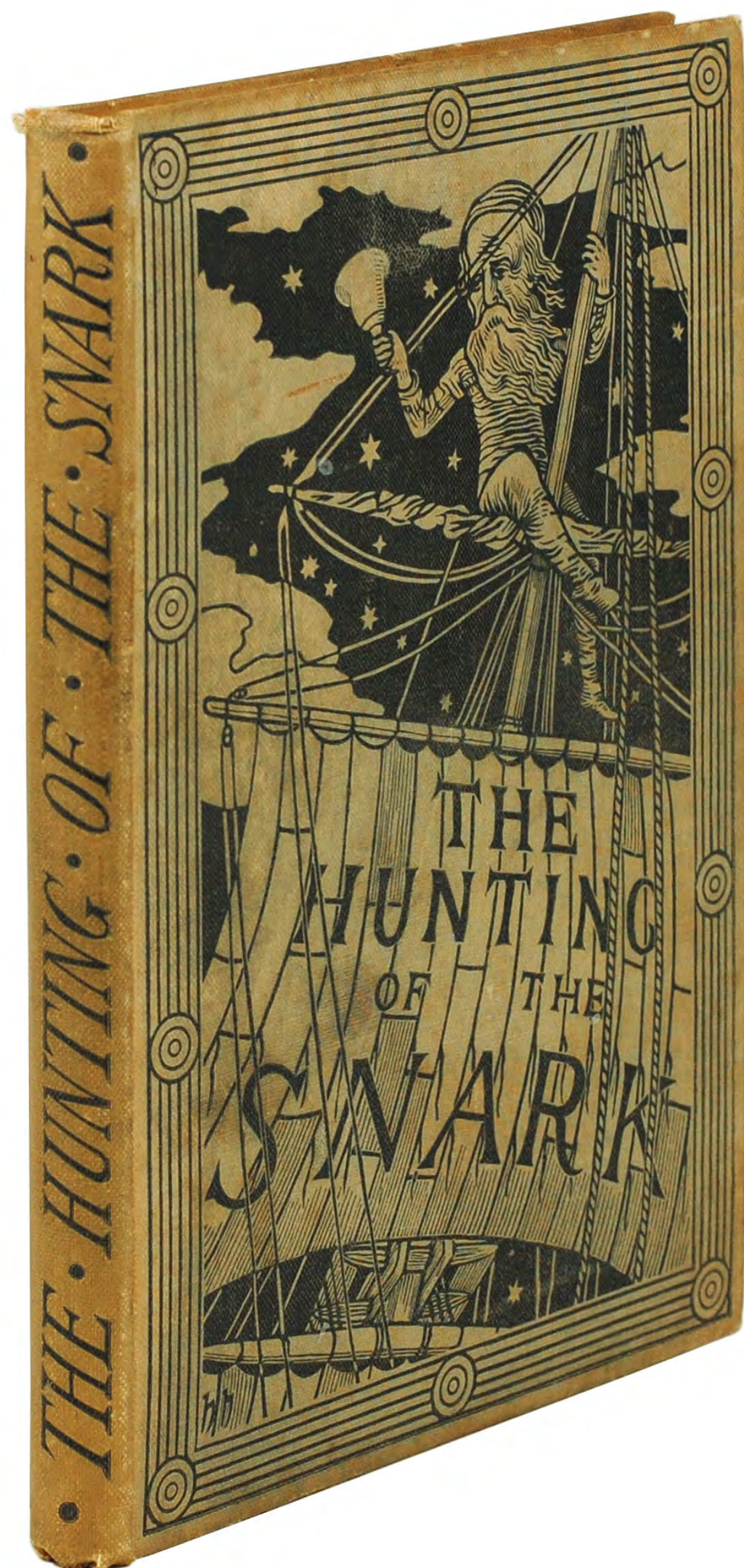
3 vols. Original cloth, yellow endpapers, backstrip titled in gilt with Bentley imprint also in gilt. Very good copy with some areas of sun fading and spotting to the cloth and plates foxed as usual. Neat early name on front pastedown in each vol.

§ First edition in original cloth, with the title page credited to “Boz” rather than Dickens, and with the Fireside plate facing p. 312 in volume three. The first edition of *Oliver Twist* in

original cloth is a cornerstone in any Dickens collection. Publication of the serial in Bentley’s *Miscellany* began in 1837, and “when Bentley decided to publish *Oliver Twist* in book form before its completion in his periodical, Cruikshank was forced to complete the last few plates in haste. Dickens did not review them until the eve of publication and objected to the “Fireside” plate...and also disliked having “Boz” on the titlepage. He voiced these objections prior to the publication and the plate and the titlepage were. changed between November 9 and 16” (Smith, 34). Smith I, 4. Eckel, pp. 59-62. (126009) \$10,000.

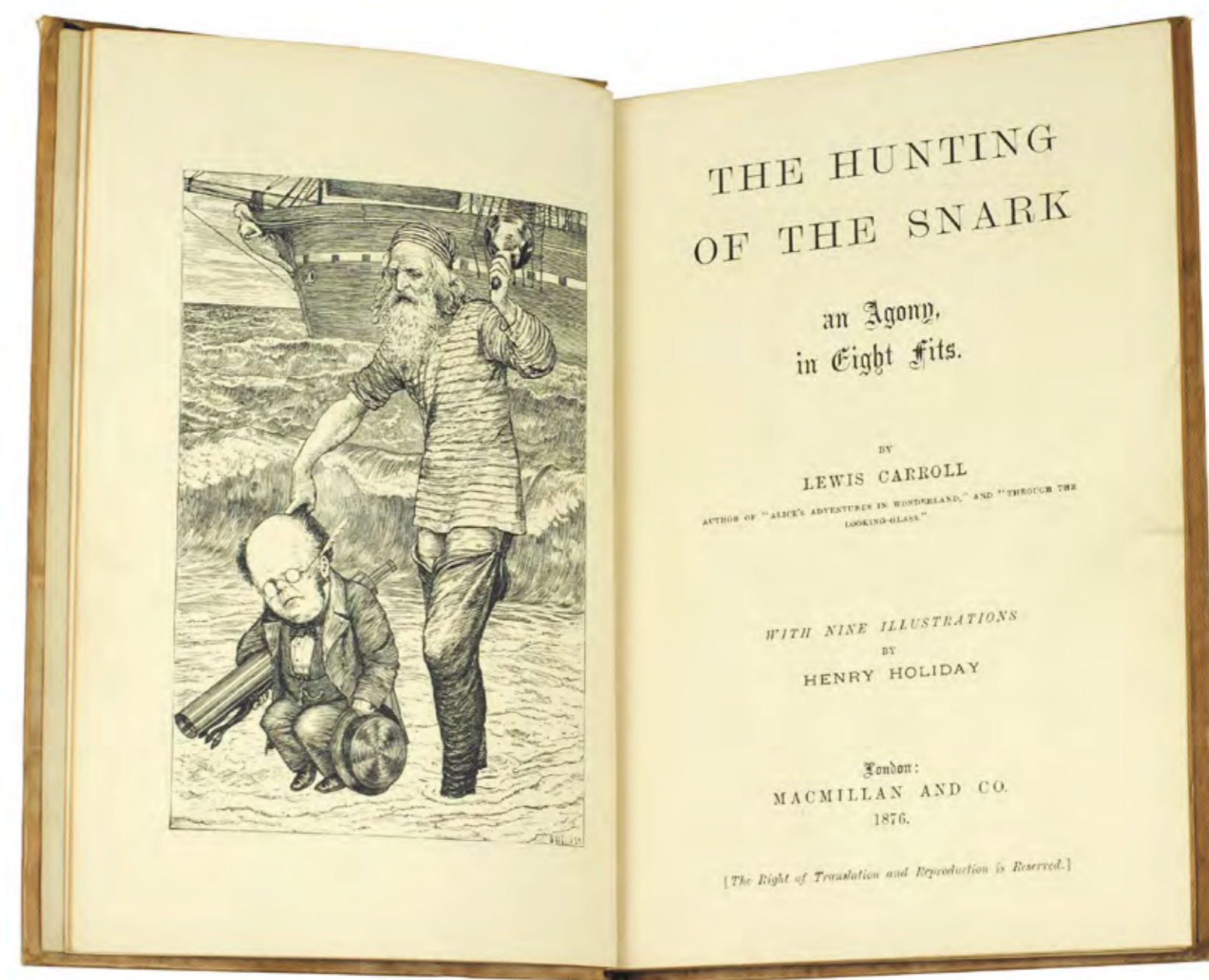


**“They sought it with thimbles, they sought it with care;
They pursued it with forks and hope”**



19. [DODGSON, CHARLES. LUTWIDGE, PSEUD. LEWIS CARROLL].
The Hunting of the Snark. London: Macmillan, 1876.

8vo, xi, (2), 83, (3)pp, with a frontispiece and 8 full-page b/w wood-engraved illustrations after Henry Holiday and an “ocean chart” (actually blank) at p. 17. Original pictorial tan cloth, covers decoratively stamped in black with illustrations by Holiday, backstrip lettered in black, invisibly repaired, some wear to front hinge with abrasions to the black coated endpapers.



§ First edition, a pleasant copy of this great nonsense poem, which contains some of Carroll’s best loved lines and Holiday’s best illustrations. There was also a red cloth binding, issued as a special presentation binding: 100 were bound thus, 80 of which Dodgson inscribed at one go in the publishers’ offices according to Maggs. Williams, Madan, and Green, 115. (106023) \$400.

Five plates from Mother Goose

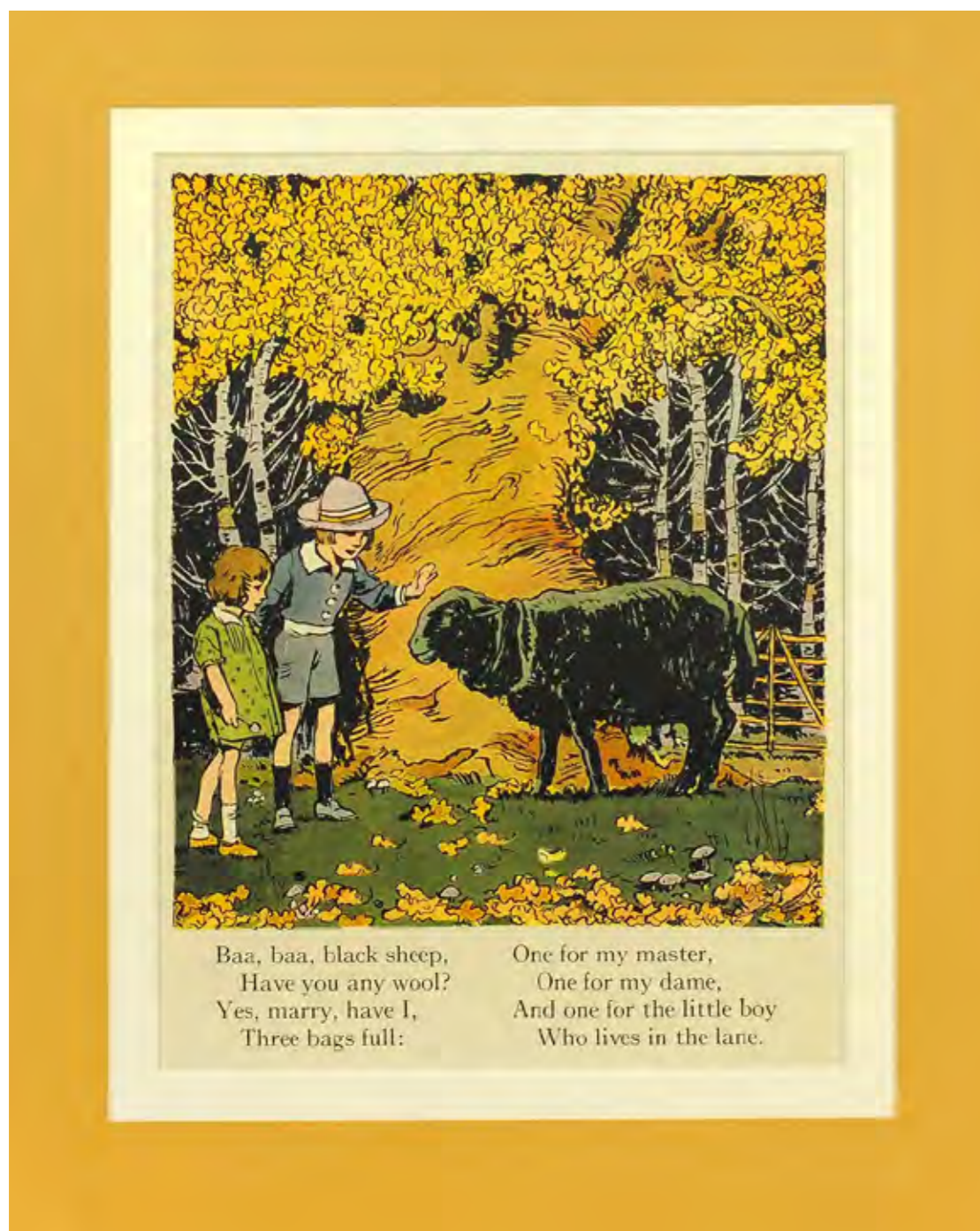
20. FALLS, C. B. *Five illustrated nursery rhymes from Mother Goose*. 1924.

Five offset color prints, 7 x 9.5 inches, nicely matted in different, complementary colors. Small abrasion to the mat only of Baa, Baa, Black Sheep, else a fine set, perfect for framing.

§ Five plates from *Mother Goose* (1924) illustrated by Charles Buckles Falls. The five rhymes illustrated are Baa, Baa, Black Sheep, Little Bo-Peep, Little Tommy Tucker, Old Mother Hubbard, and There Was A Crooked Man.

Falls was born in 1874 in Fort Wayne, Indiana. He was an artist, illustrator, publisher, editor and an author, but we know him best today as an illustrator of children's books. His artistic knowledge and training grew entirely from work experience and self-instruction, gained while he was

employed in Chicago as an architect's assistant, and a sketch artist at the Chicago Tribune. Falls subsequently moved to New York City, where he landed a job designing book covers for an art studio. He ultimately became a freelance artist and worked in advertising, book, and magazine illustration, printmaking, and poster design, this last bringing him great recognition. (124121) \$175.



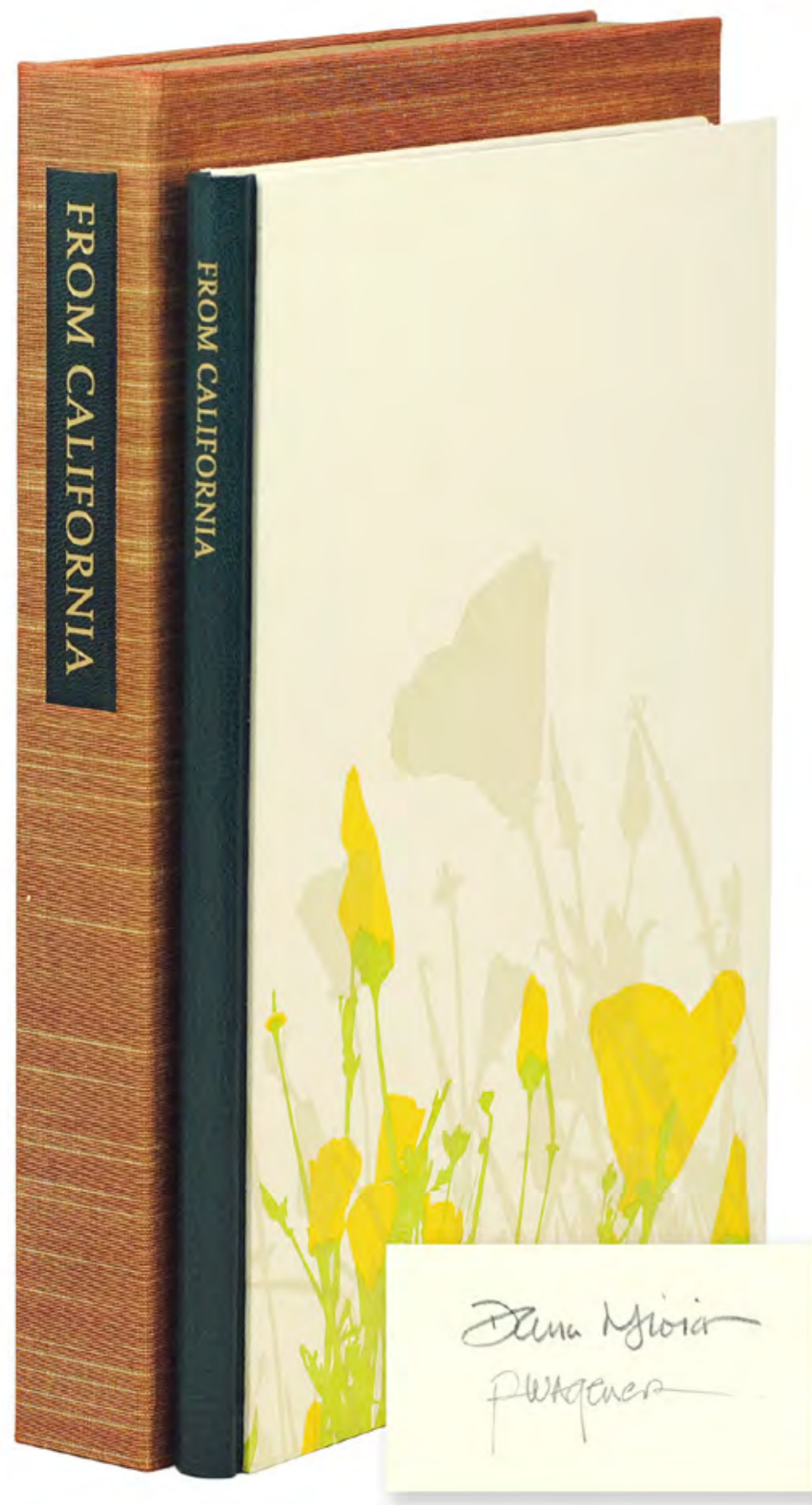
From California (Deluxe edition)

21. GIOIA, DANA, WAGENER, RICHARD (ILLUS). *From California: Poems by Dana Gioia, Engravings by Richard Wagener*. The Book Club of California, 2024.

Quarter leather and paper over boards housed in a clamshell box with an extra folded leaf comprising one of the poems handwritten, signed, and lettered by Dana Gioia with a special engraving printed and signed by Richard Wagener. The book was designed by Richard Wagener at Mixolydian Editions. The text was printed by Norman Clayton at Classic Letterpress, Ojai, California, on mould made paper from the Zerkall mill in Germany. The boxwood engravings were printed by the engraver at his studio in Petaluma, California. Rebecca Chamlee, Pie in the Sky Press, Simi Valley, California, created the papers for the book cover. The deluxe copies were bound by Jace Graf at Cloverleaf Studio, Austin, Texas.

§ Book Club of California publication #243. De luxe, Copy L from an edition of 25. Each copy of the book is numbered and signed by the poet and the engraver.

“Richard Wagener, the distinguished wood engraver, and Dana Gioia, the renowned poet, offer a convergence of cultural reflection and creative vision, illuminating the essence of California. From California offers a rare opportunity to embark on a reflective journey alongside these talented artists as they turn their gaze upon the California that has deeply influenced their work. Gioia’s poetry weaves together threads of memory, identity, and place, inviting readers to explore their own memories and experiences of the Golden State. His verses celebrate the California of his youth while contemplating the evolving spirit of the state. Wagener’s engravings provide a visual landscape upon which Gioia’s words weave a reflective memory of California’s past and poignant exploration of a state that continues to captivate and inspire, even after more than 200 years of growth and change. His images capture the very texture of the state’s diverse landscapes, from the rugged coastlines to the sun-drenched cities. Each poem and image in this book stands on its own. Together, they coalesce to form a rich mosaic of the spirit that is California.” - Book Club of California (126323) \$1250.



From California (Regular edition)

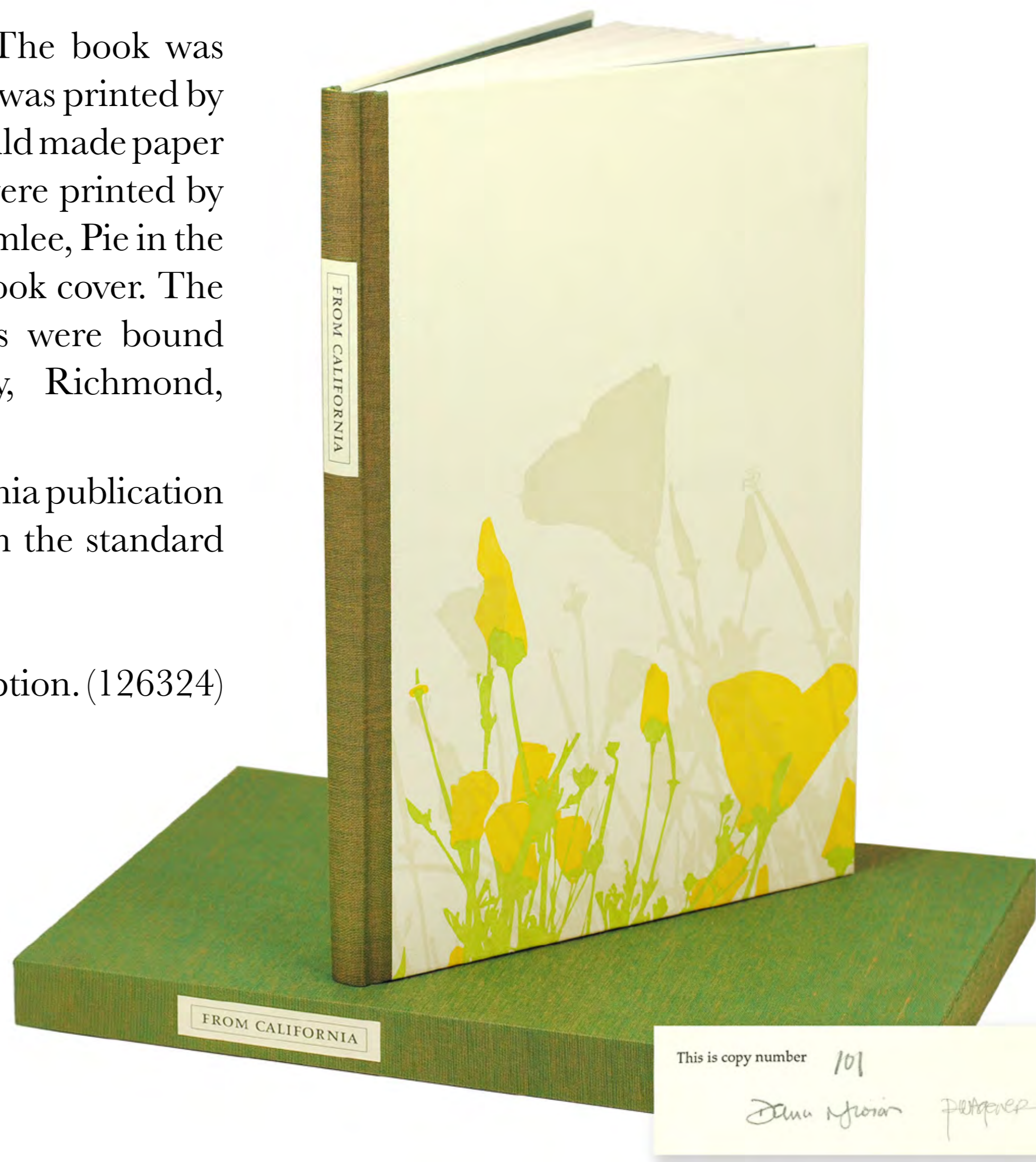
22. GIOIA, DANA, WAGENER, RICHARD (ILLUS). *From California: Poems by Dana Gioia, Engravings by Richard Wagener*. The Book Club of California, 2024.

Quarter cloth and paper over boards housed in a slipcase. The book was designed by Richard Wagener at Mixolydian Editions. The text was printed by Norman Clayton at Classic Letterpress, Ojai, California, on mould made paper from the Zerkall mill in Germany. The boxwood engravings were printed by the engraver at his studio in Petaluma, California. Rebecca Chamlee, Pie in the Sky Press, Simi Valley, California, created the papers for the book cover. The

standard edition books were bound by On Line Bindery, Richmond, California.

§ Book Club of California publication #243. Copy #101 from the standard edition of 225 copies.

See above for full description. (126324)
\$450.

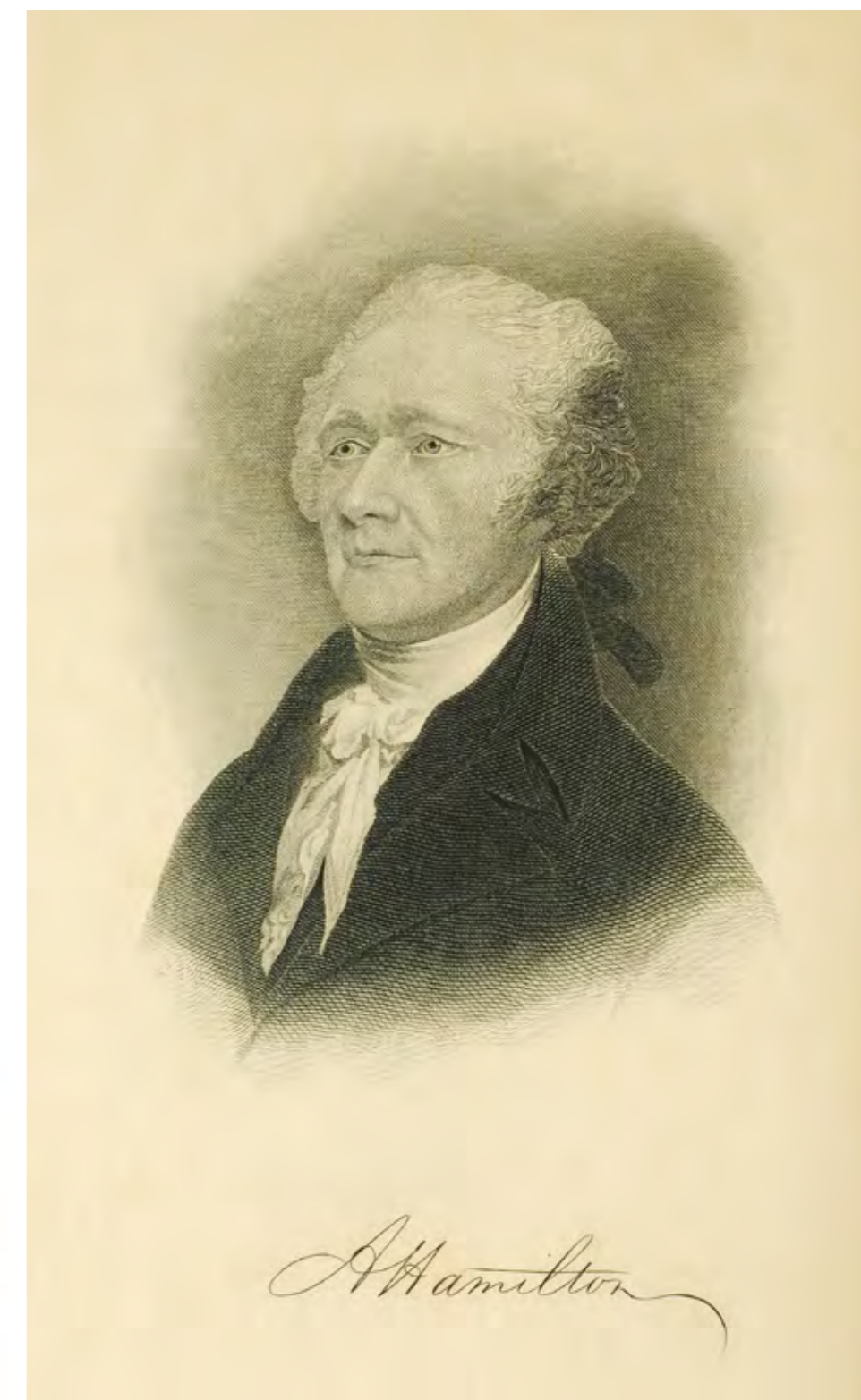


My Name is Alexander Hamilton

23. HAMILTON, ALEXANDER. *The Works of Alexander Hamilton. Edited by Henry Cabot Lodge.* New York and London: G.P. Putnam's Sons, n.d. [c.1903].

12 vols. 8vo. Title pages in red and black. Green cloth with brown leather labels ruled and lettered in gilt, top edges gilt. Light scuffing to boards and backstrips, small chips to a few labels, pages bright and apparently unread; presents well.

§ The Constitutional Edition, Second Edition. Printed by the Knickerbocker Press, New York. A respectable and eminently readable edition of the complete works of Alexander Hamilton, founding father and Secretary of the Treasury under George Washington. The first edition was printed letterpress in an edition of 500 numbered copies and sold



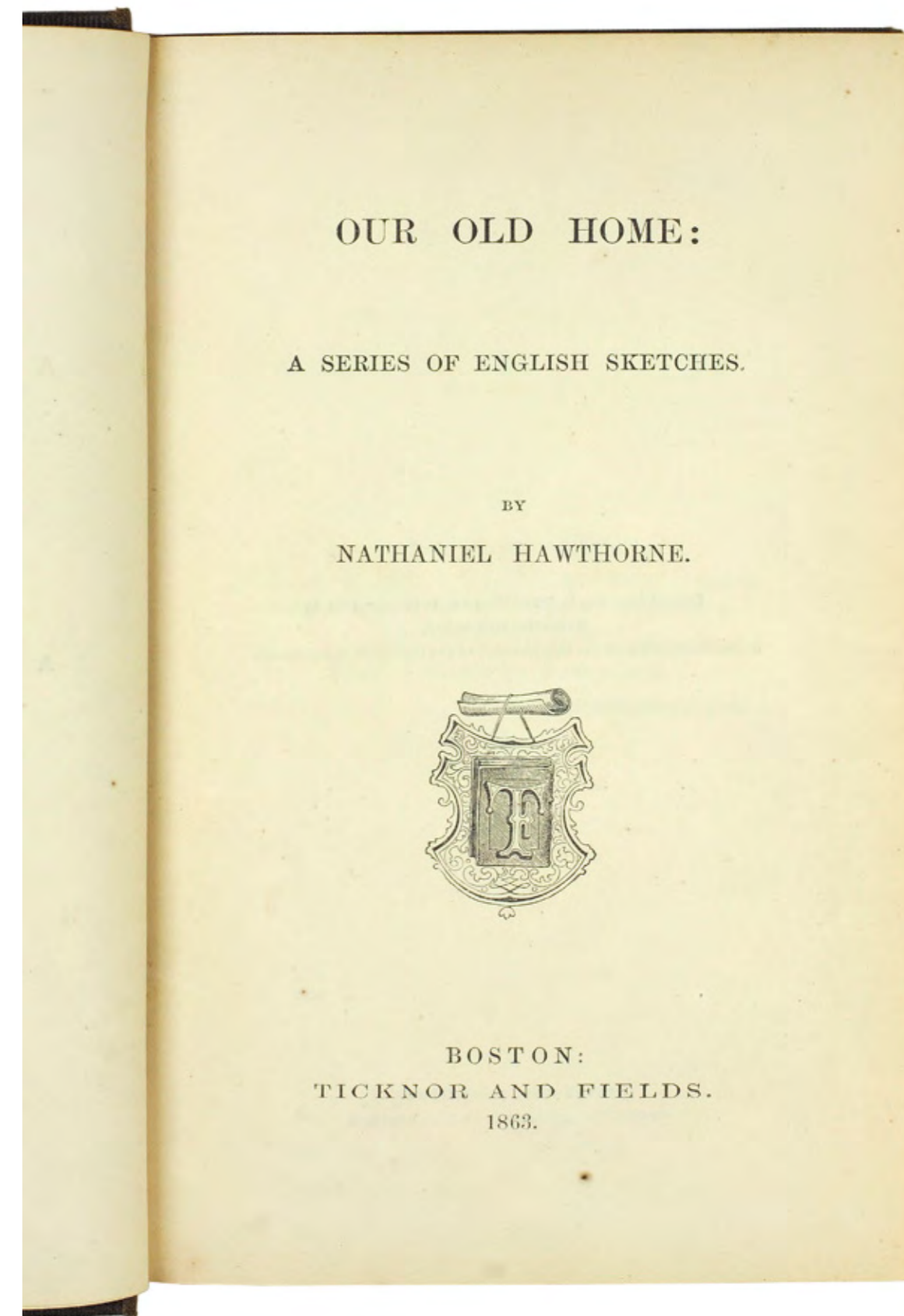
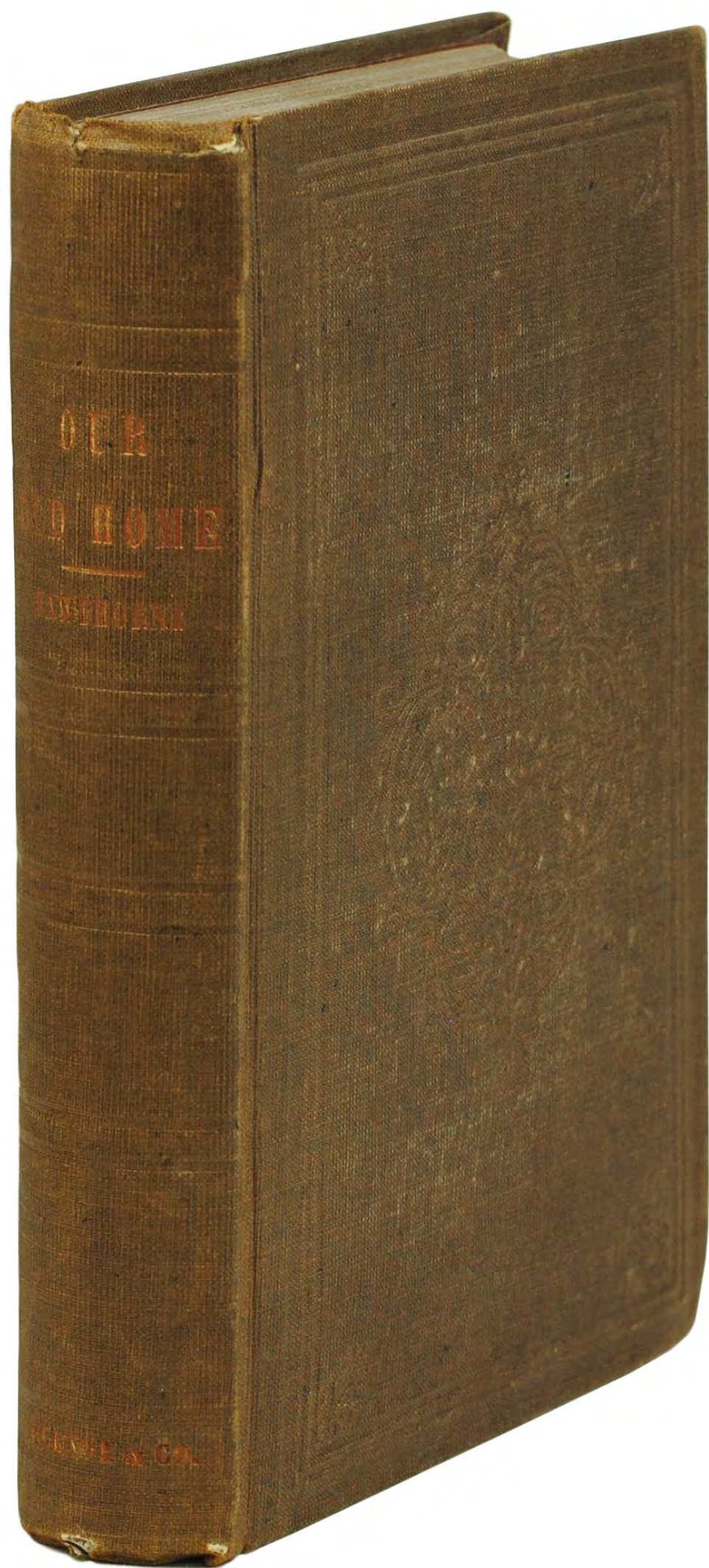
out quickly. (Note: a large set; additional postage costs will apply.) (125546) \$350.

Hawthorne's impressions of England

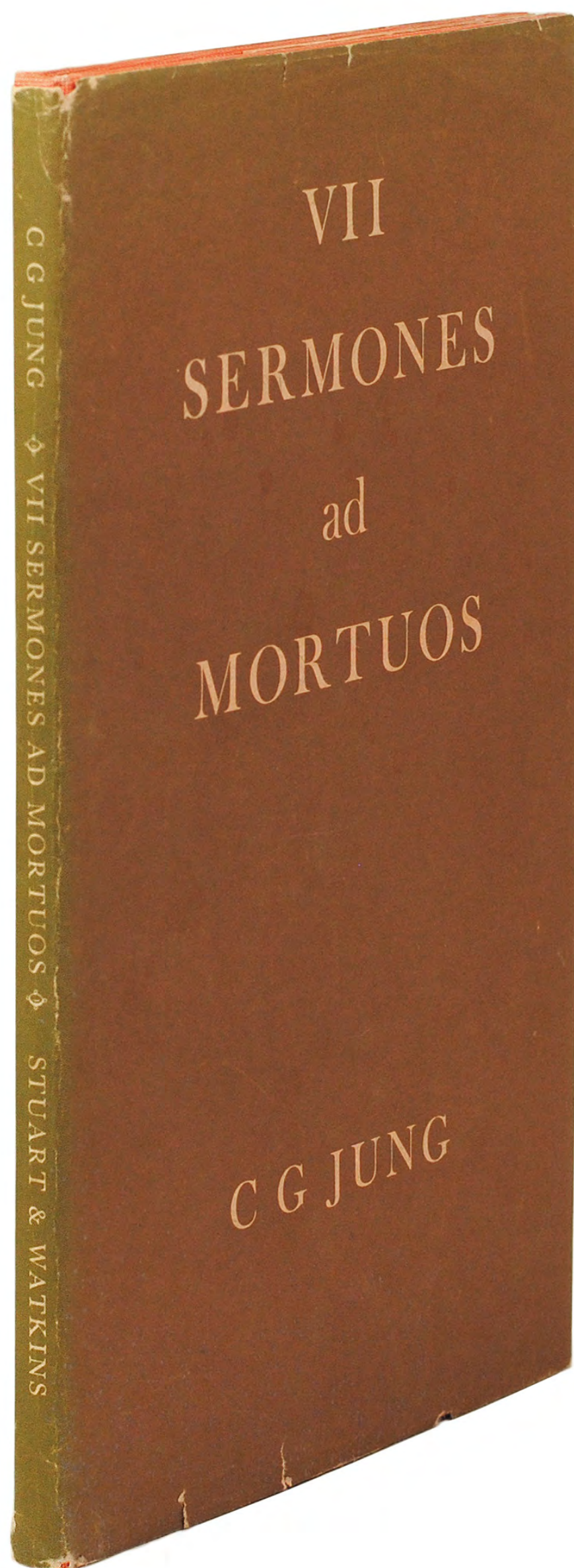
24. HAWTHORNE, NATHANIEL. *Our Old Home*. Boston: Ticknor and Fields, 1863.

8vo, [i-ix] x-xi [xii] [9] 10-398 [399: ad] pp. Original blind-stamped brown cloth, chocolate coated endpapers, a remarkably good copy. Early ink signature at front of Helen S. Wright.

§ First American edition, first issue, with the “myterious” typo and the single page of ads. A later title from Hawthorne but very scarce in such fine condition. A controversial book which aired opinions about his fellow countrymen which were not well received by the general public. His dedication of the book to his friend former President Pierce also drew criticism. His publisher’s had advised him to omit the dedication but Hawthorne held firm: “I find that it would be a piece of poltroonery in me to withdraw either the dedication or the dedicatory letter.. if he is so exceedingly unpopular that his name is enough to sink the volume, there is so much more the need that an old friend should stand by him.” BAL 7627. A British edition (BAL 7626) was issued two months earlier. (106137) \$500.



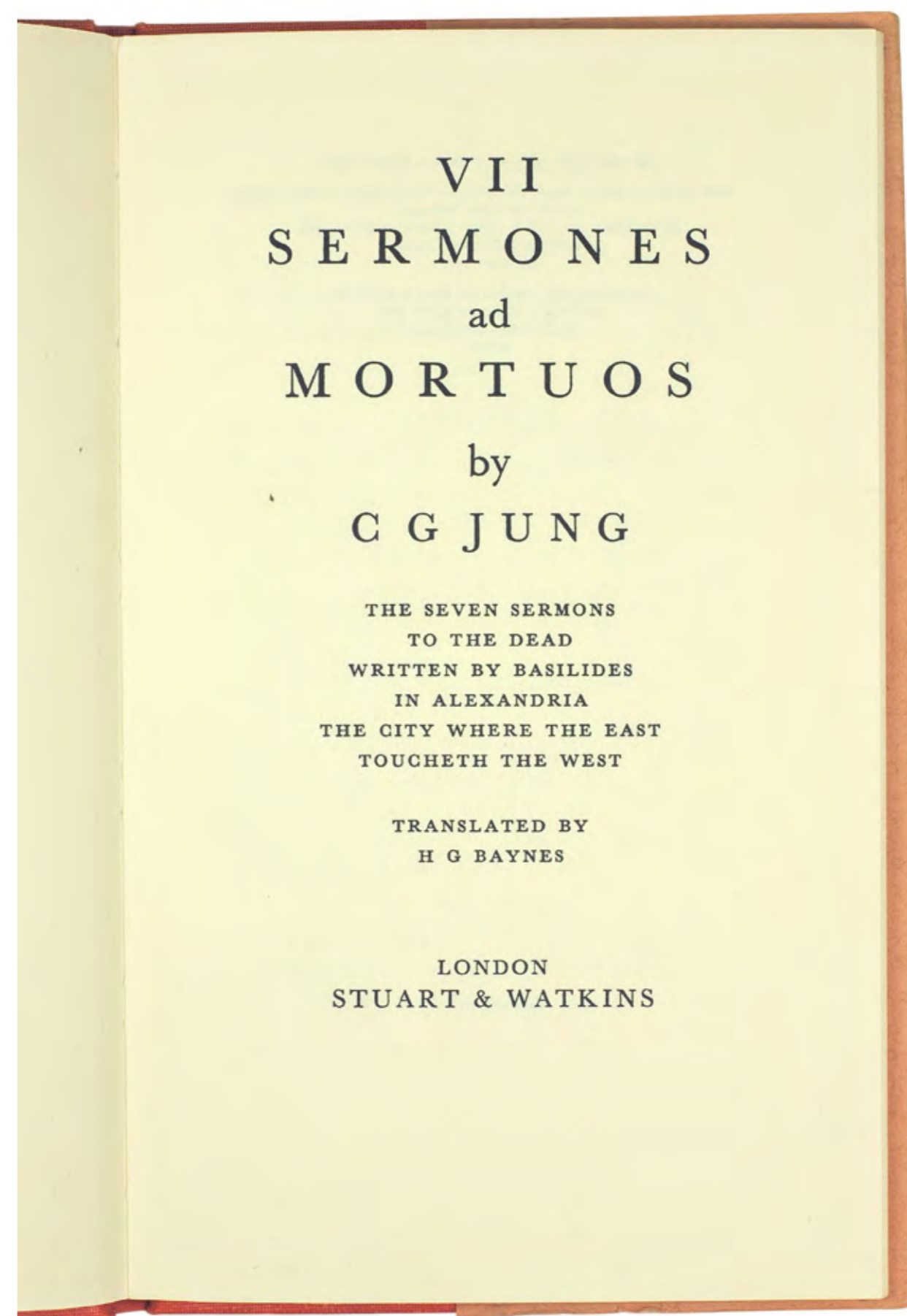
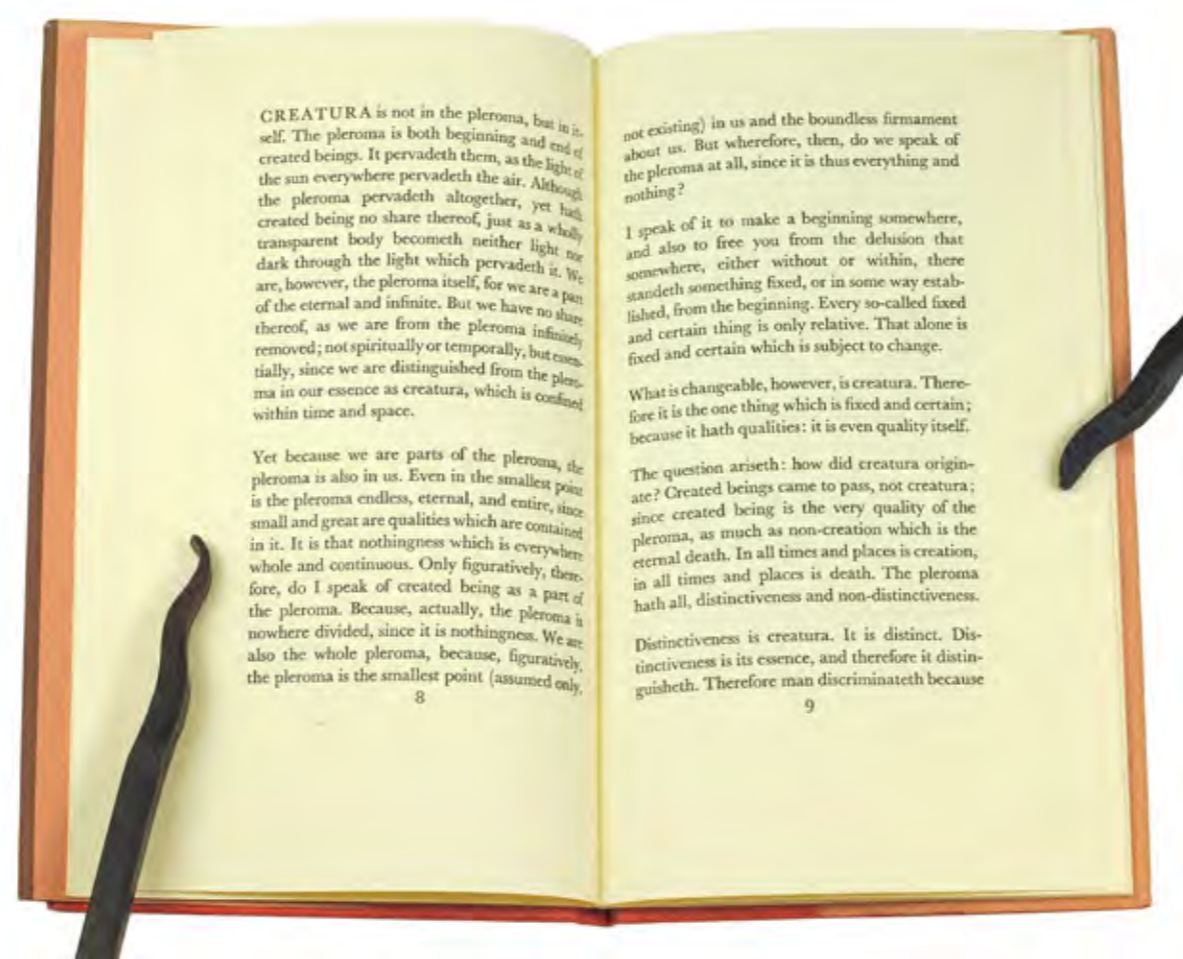
“Harken: I begin with nothingness. Nothingness is the same as fullness.”



25. JUNG, C. G. *VII Sermones ad Mortuos*. London: Stuart & Watkins, [1967].

8vo, 34 pp. Publisher's red cloth lettered in gilt, dust-jacket. Very good copy with light edge wear to the dust-jacket.

§ “The seven sermons to the dead written by Basilides in Alexandria the city where the East toucheth the West”. These mystical texts, or sermons, are the only portion of Jung’s “Red Book”, his record of his private psychological investigations and reflections, that was shared during his lifetime. Privately published by Jung in 1916, this English translation by H.G. Baynes was first privately printed in a very small edition in 1925. (126294) \$275.

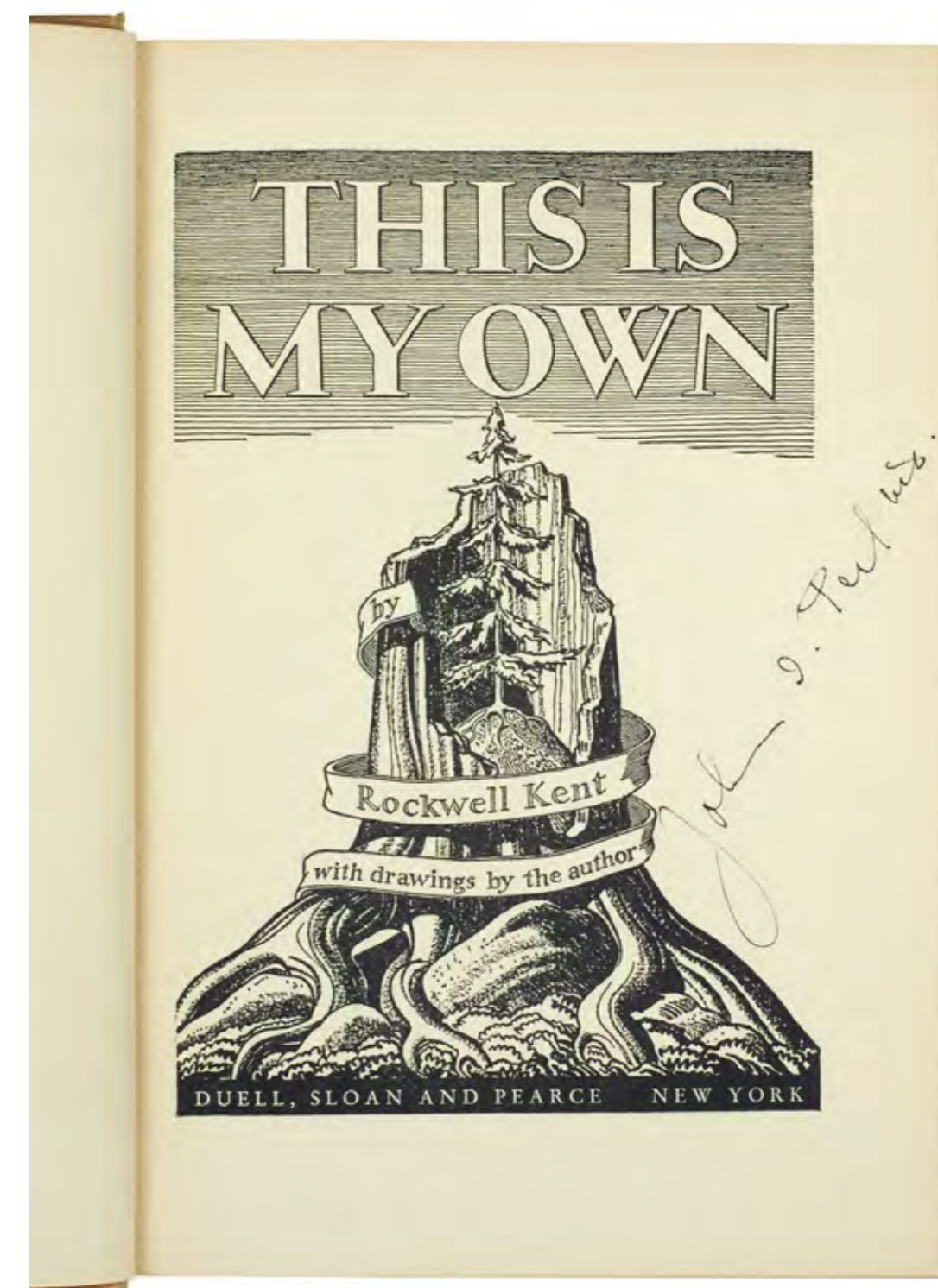
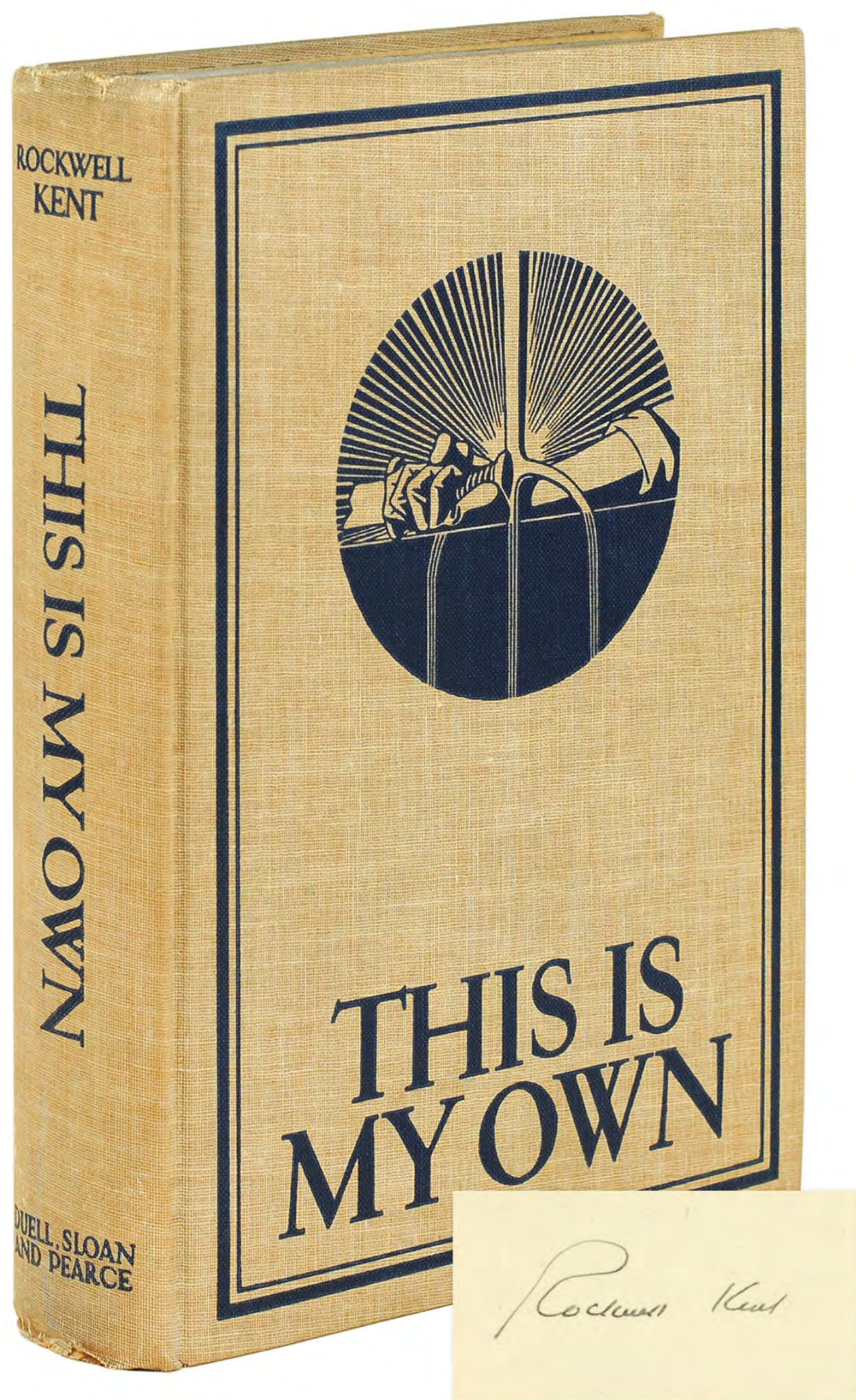


Signed copy of Rockwell Kent's autobiography

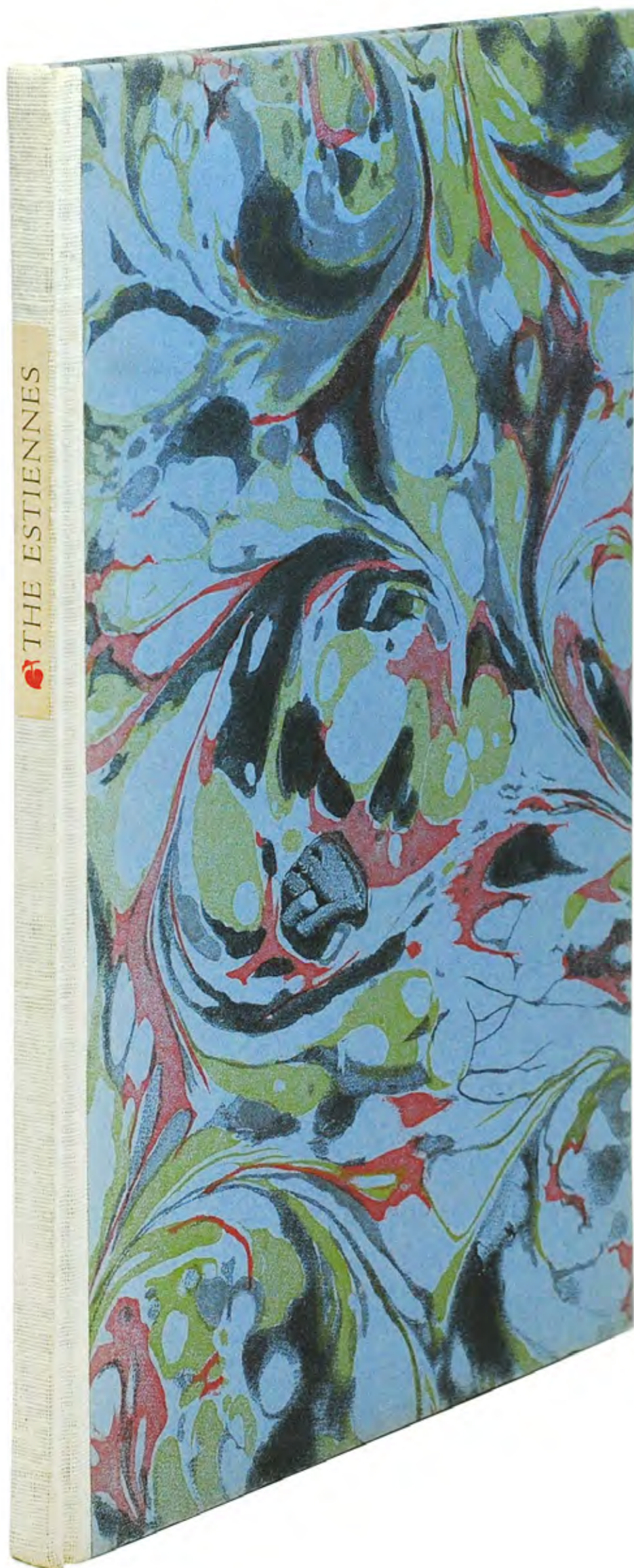
26. KENT, ROCKWELL. *This is My Own*. New York: Duell, Sloan and Pearce, 1940.

8vo, 393 pp. Beige cloth, lettered and illustrated in blue, lacking dust jacket. Signed by the Kent on the front free endpaper and by a later owner, "John S Perl MD" on the title page. Very good.

§ "Special Edition for Friday Inc." An attractive, signed copy of Rockwell Kent's autobiography, which he designed and illustrated. (126261) \$75.



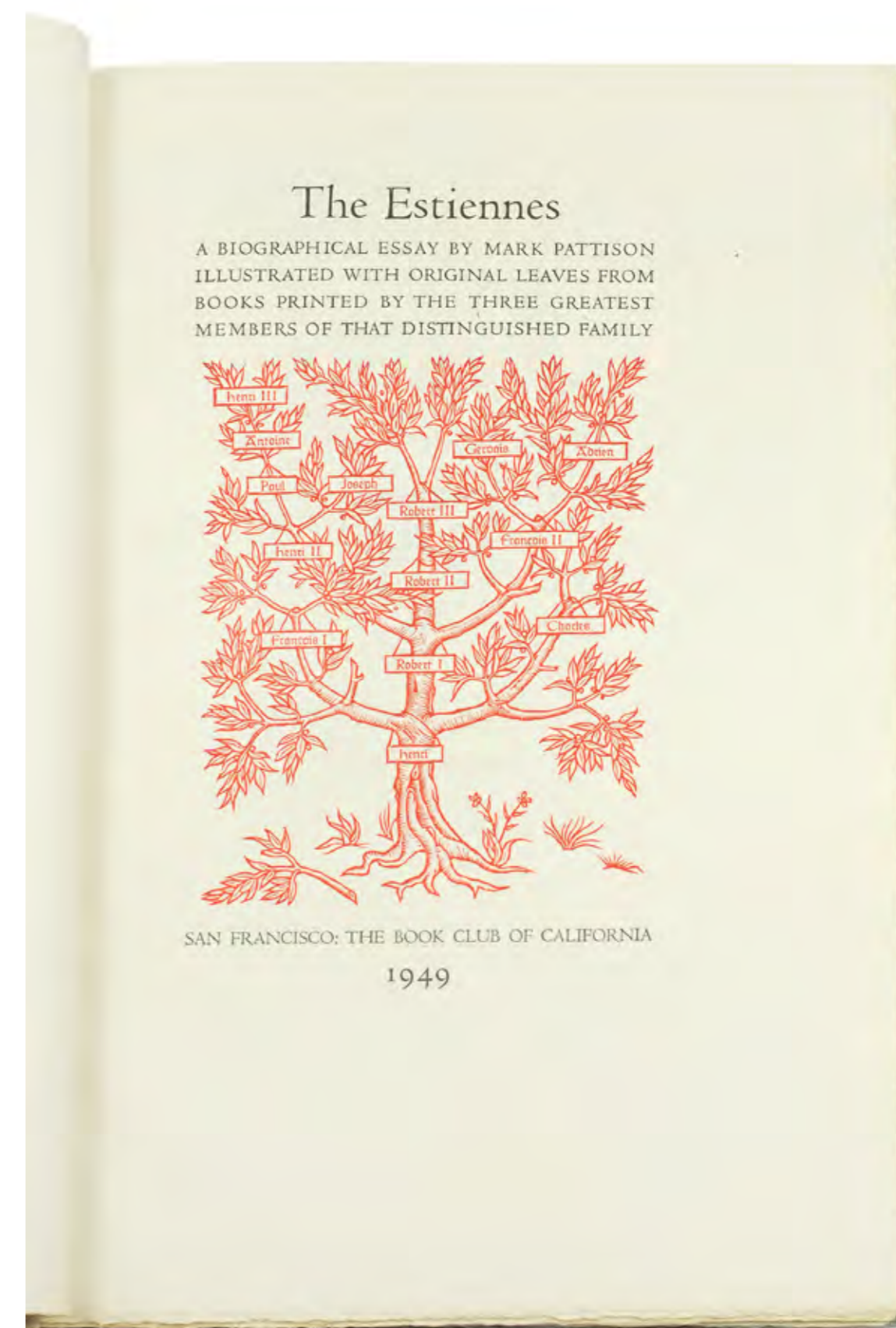
One of the finest leaf books of the Grabhorn Press



27. (LEAF BOOK). *The Estiennes. A Biographical Essay by Mark Pattison illustrated with original leaves from books printed by the three greatest members of that distinguished family.* San Francisco: Book Club of California, 1949.

Folio, (14), 42, (1, colophon) pp. Title and vignettes printed in red. Original boards, cloth backstrip, printed paper label, as new.

§ Edition de luxe, limited to 49 copies (and one retained by the Club); this copy has three fine leaves and is printed on hand-made paper. The announcement of the “winners” of the de luxe editions is taped to a free endpaper. The regular copies were on machine-made paper and had inferior leaves. Printed at the Grabhorn Press, this is one of the most pleasing leaf books issued by the club both for content, quality of leaves, and design. The entire edition was limited to 390 copies. With a leaf from *Egregii Patris Ricardi de Superdivina Trinitate* (Paris: Henri Estienne, 1510), a leaf from *Eusebii Pamphili Evangelicae Demonstrationis* (Paris: Robert Estienne, 1545), and a leaf from *Dionis Cassii Romanarum Historiarum* (Geneva: Henri II Estienne, 1591). Chalmers, *A Checklist of Leaf Books*, 101. (110613) \$475.

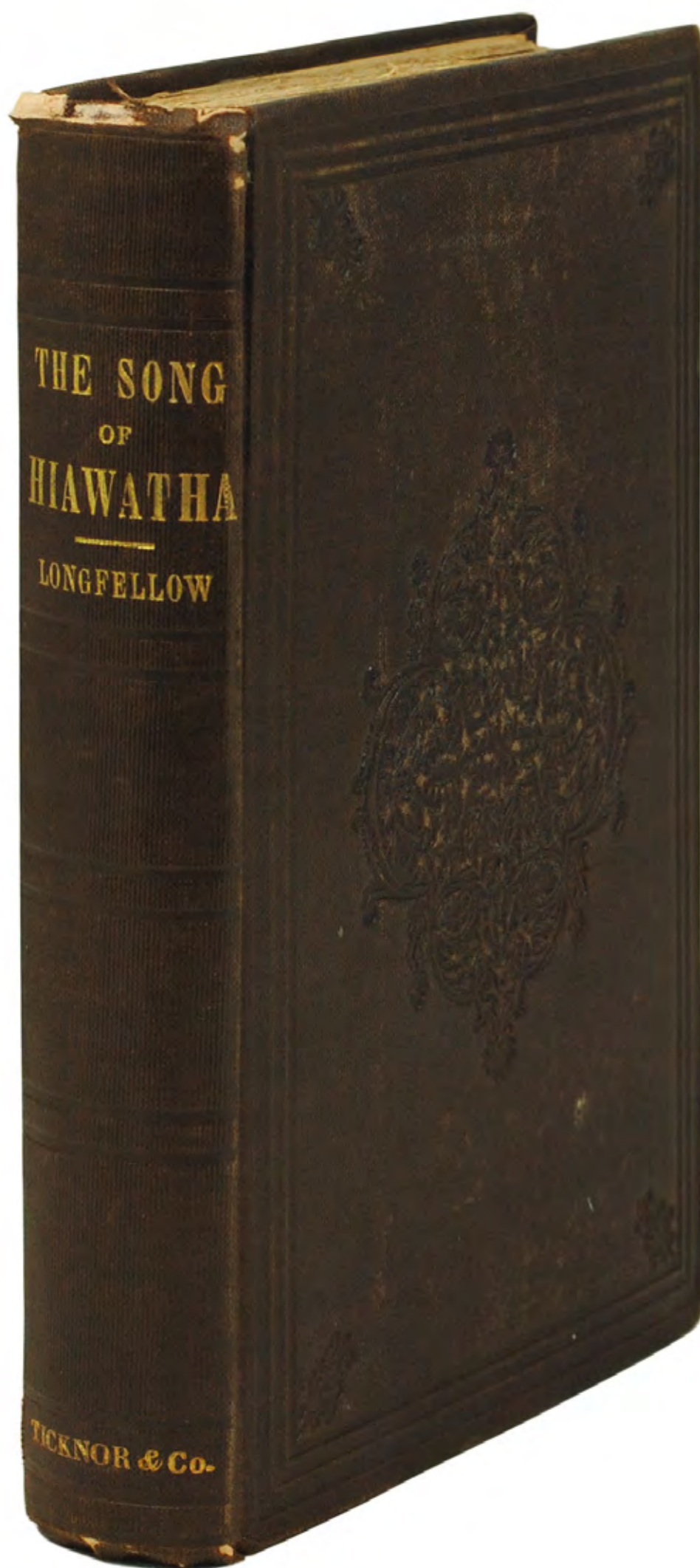


First edition, first issue

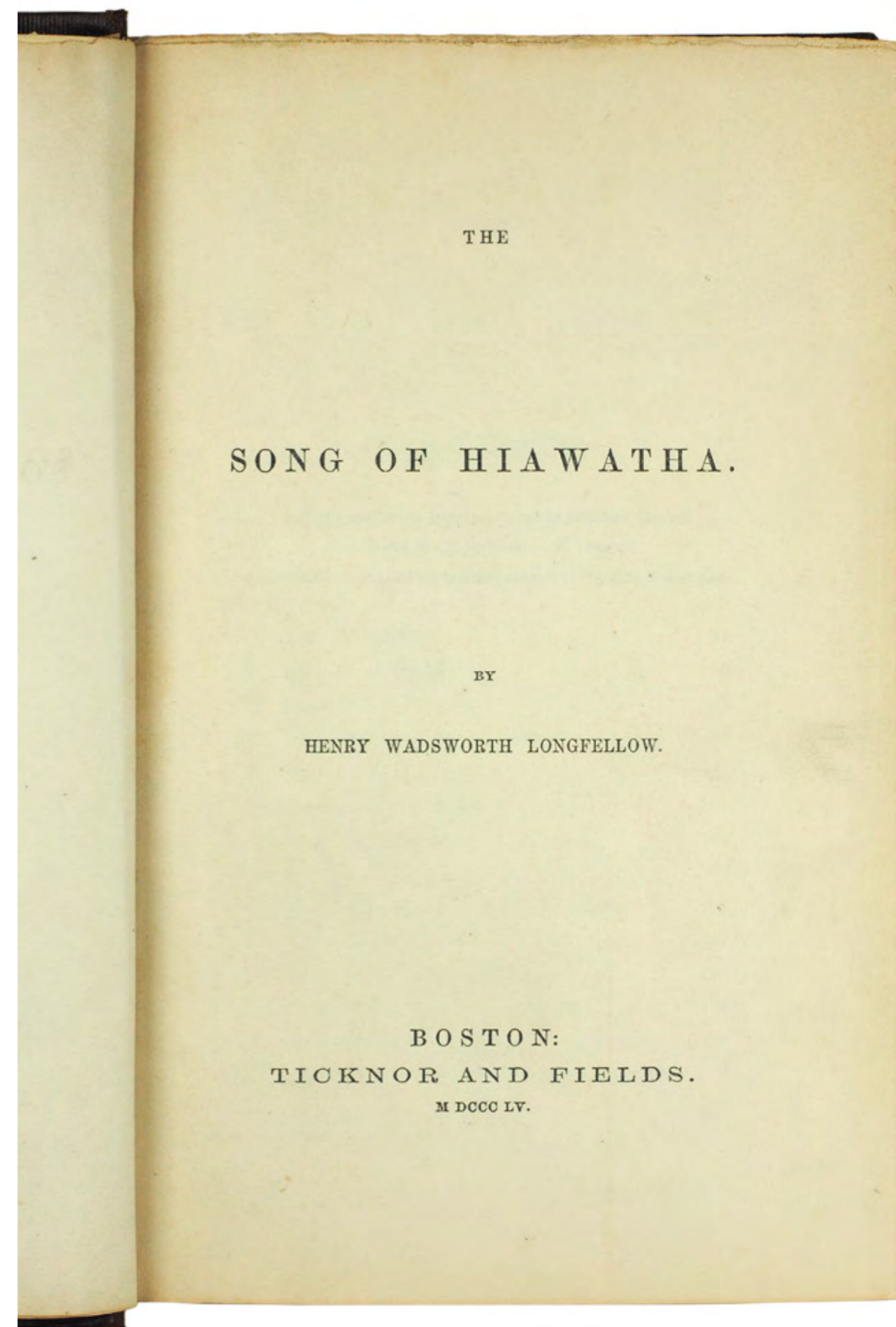
28. LONGFELLOW, H. W. *The Song of Hiawatha*. Boston: Ticknor & Fields, 1855.

8vo, 316 pp. Original brown stamped cloth. Donation rubberstamp, and bookplate of Henry B. Auchincloss on front endpaper. A very good copy, minimal chipping to head and tiny split in lower joint.

§ First edition, first issue. November 1855 ads at rear, and all first printing readings. The edition was 5,250 copies, and the book went through five printings the first year. Surely one of the most famous American poems of the century along with Poe's "The Raven" and Whitman's "Song of Myself." BAL 12112. Grolier American 100, #66. (106519) \$875.



SHOULD you ask me, whence these stories?
 Whence these legends and traditions,
 With the odors of the forest,
 With the dew and damp of meadows,
 With the curling smoke of wigwams,
 With the rushing of great rivers,
 With their frequent repetitions,
 And their wild reverberations,
 As of thunder in the mountains?
 I should answer, I should tell you,
 "From the forests and the prairies,
 From the great lakes of the Northland,

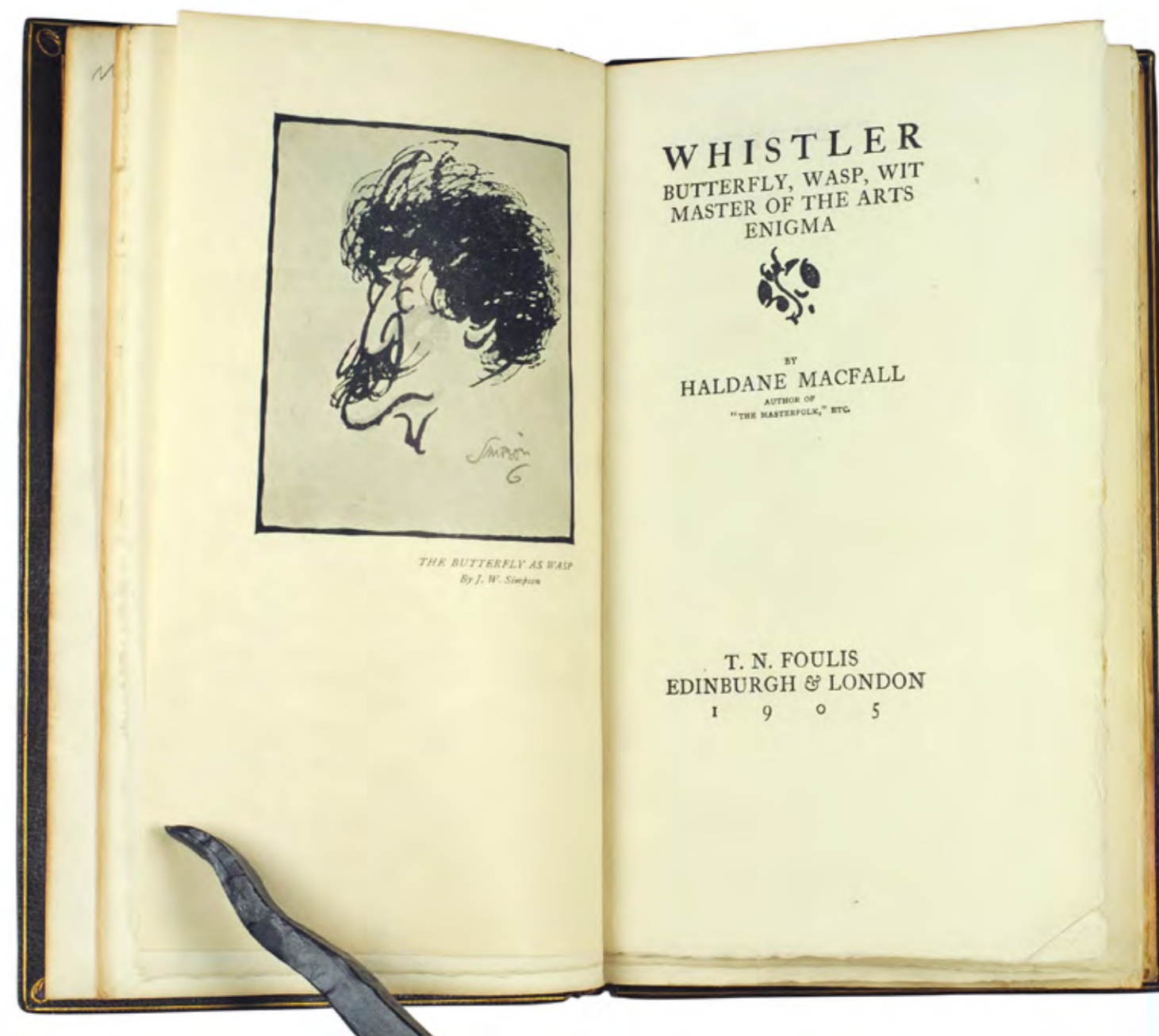
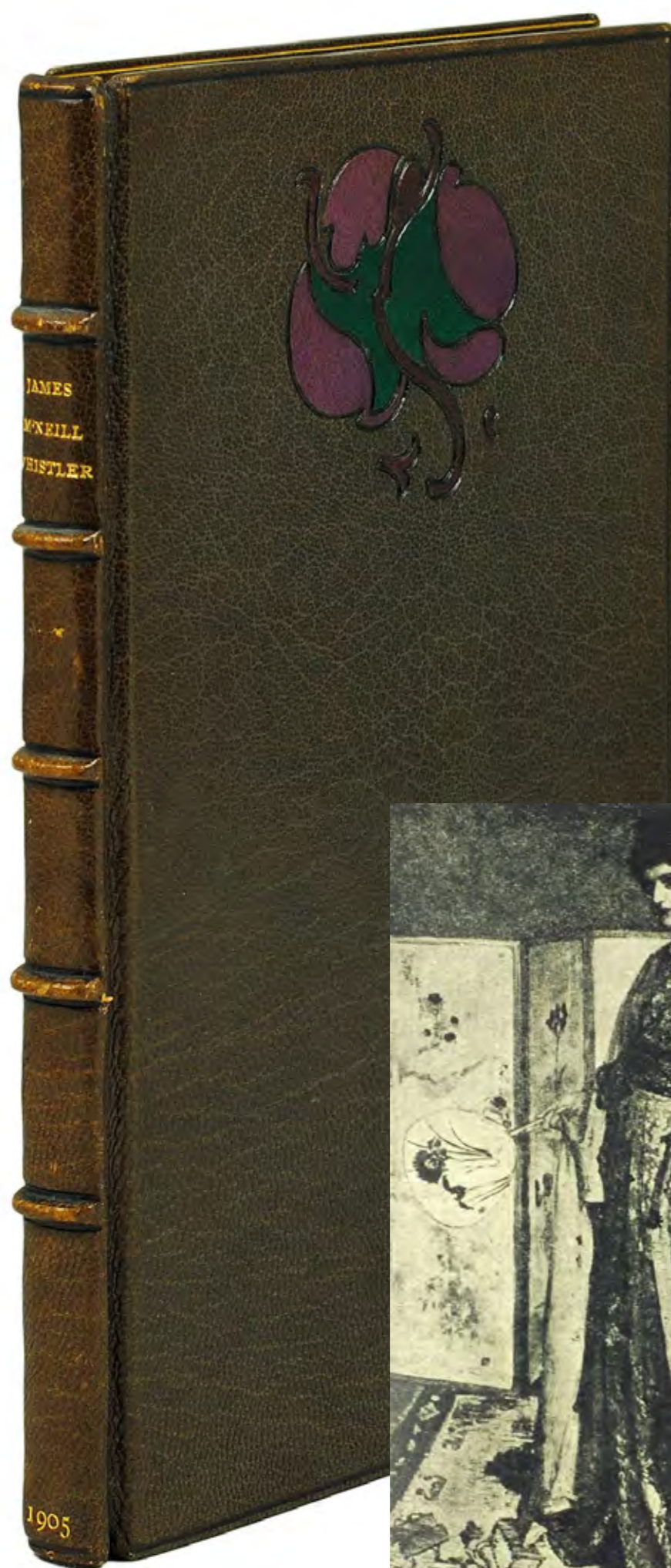


Finely-bound biography of Whistler

29. MACFALL, HALDANE. *Whistler: Butterfly, Wasp, Wit, Master of the Arts, Enigma*. Edinburgh & London: T.N. Foulis Press, 1905.

Slim 8vo, 70 pp. Bound by Pender in lush decorated morocco with Whistler's stylized butterfly with a stinger on upper cover in green and purple. With 16 illustrations including a frontispiece caricature portrait of the author. Top edge gilt and gilt ruling at turn-ins, with silk endpapers. Very minor foxing to edges, final leaf of ads pasted together with final page of text.

§ Limited edition of 1000 copies. Macfall's biography of James Abbott McNeill Whistler, the enigmatic and acerbic American painter. The first title in the publisher's Spirit of the Age series. This is an interesting association copy, being inscribed to Sir Gervase Beckett ("Gee") by Elizabeth Helen Vane-Tempest-Stuart, Marchioness of Londonderry. She was known as the "last great political hostess" and he was the younger brother of Lord Grimthorpe, father of Rupert Hart-Davis, and his daughter married Anthony Eden later Prime Minister. Beckett may well have been a member of the "Ark" a literary group founded by the Marchioness that used to meet at her magnificent London mansion Londonderry House in Park Lane. A later hand has identified the inscriptions and added: "Given to me Xmas 1959 MB" and below that in pencil "Ex Alex Wright LJ July 82". (106477) \$875.

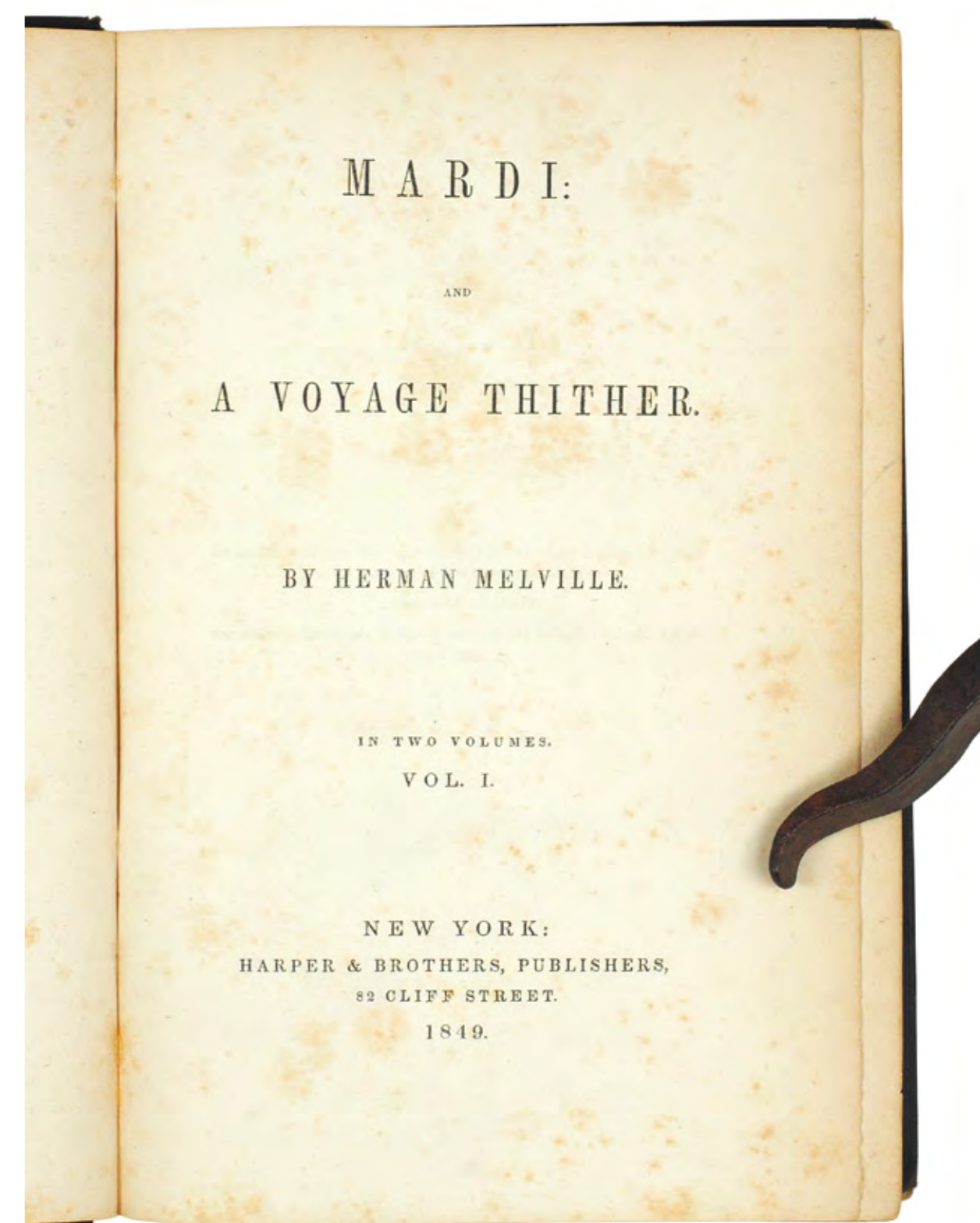
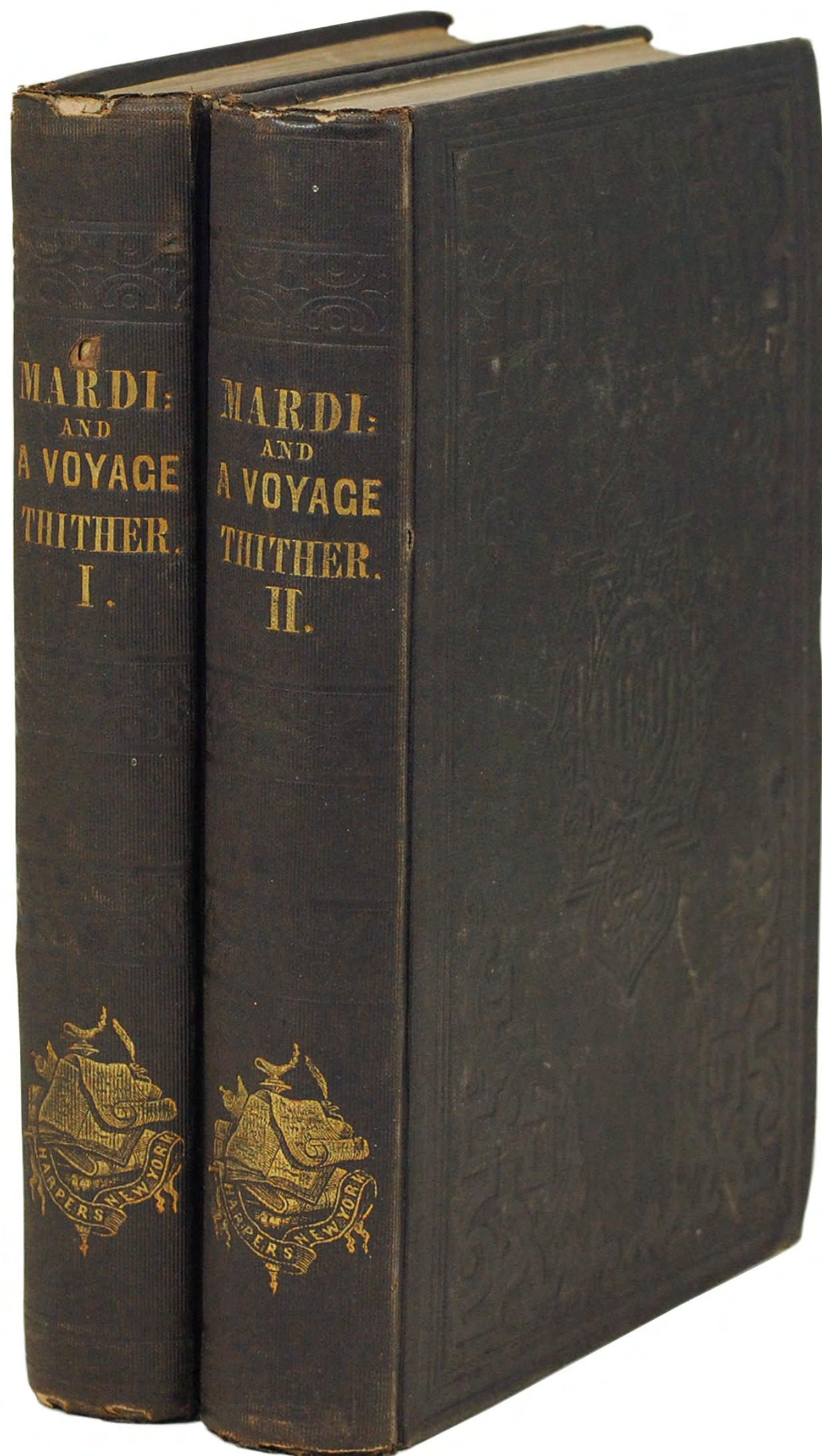


First edition

30. MELVILLE, HERMAN. *Mardi: and a Voyage Thither*. New York: Harper, 1849.

2 volumes, 8vo, 365; xii, [9]-387, 8 (ads) pp. Original black cloth, backstrips lettered in gilt (small chip to vol. I), covers blind-stamped, bookplate in each volume of Walter Leon Sawyer dated Boston 1897. Foxing in both volumes as usual, dark stains on end-papers from paste-down glue. Enclosed in a cloth box. A remarkably good copy, untouched in its box for the better part of a century.

§ First edition. A pleasant copy of this important work of American literature. BAL 13658. Note: contains what “seems to be the only direct reference in Melville’s writings to the California goldrush” [Minnigerode, p.27]. (106346) \$975.

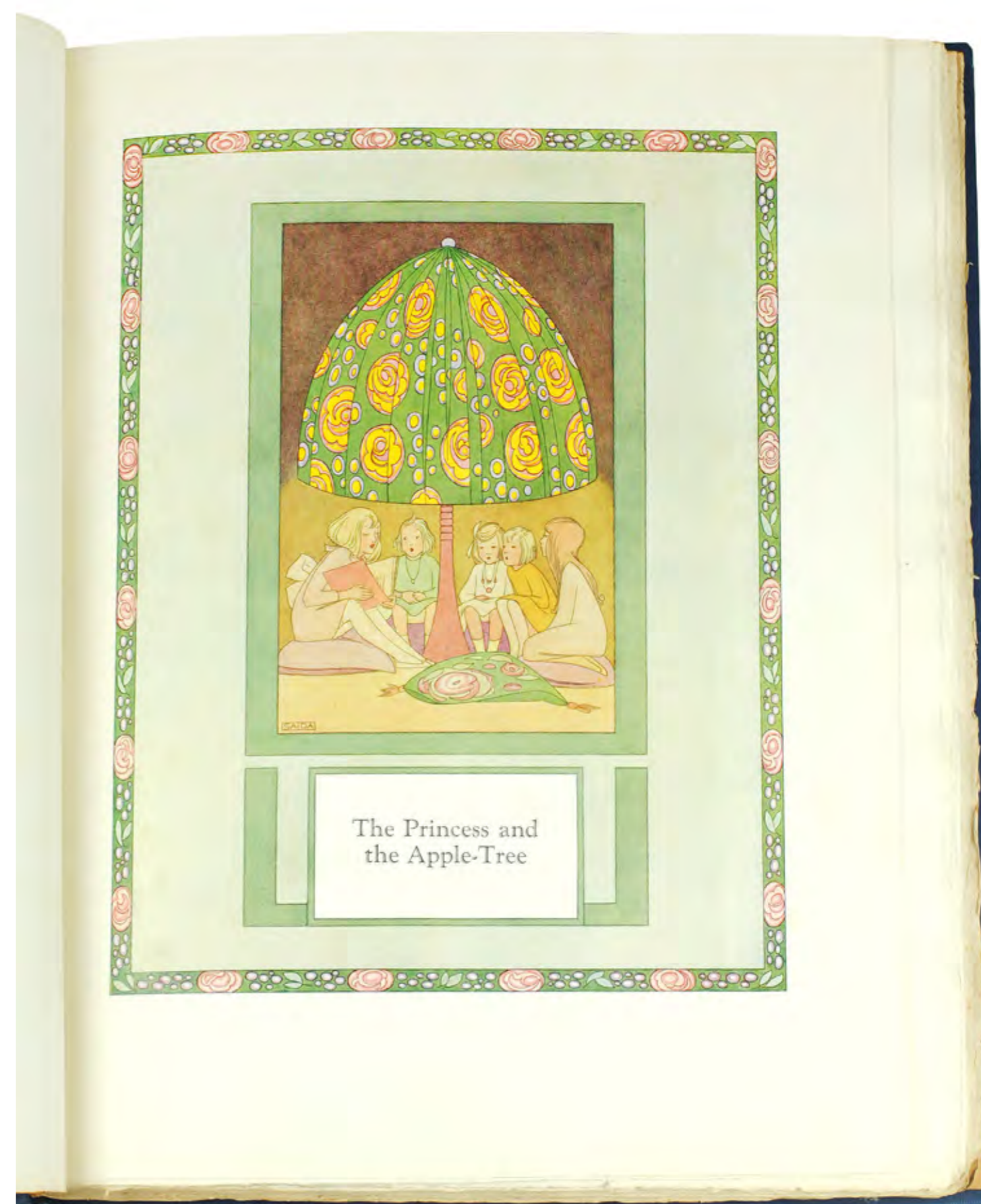
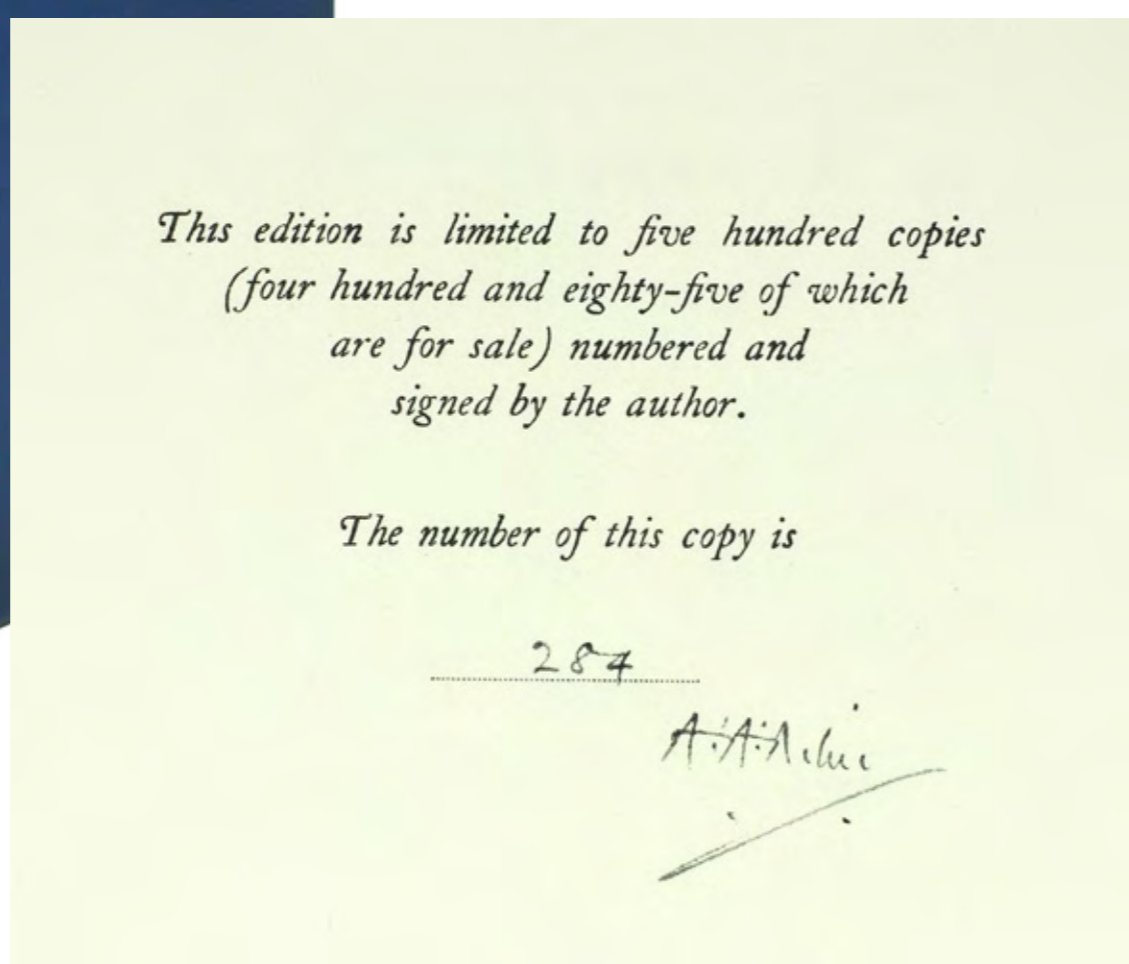
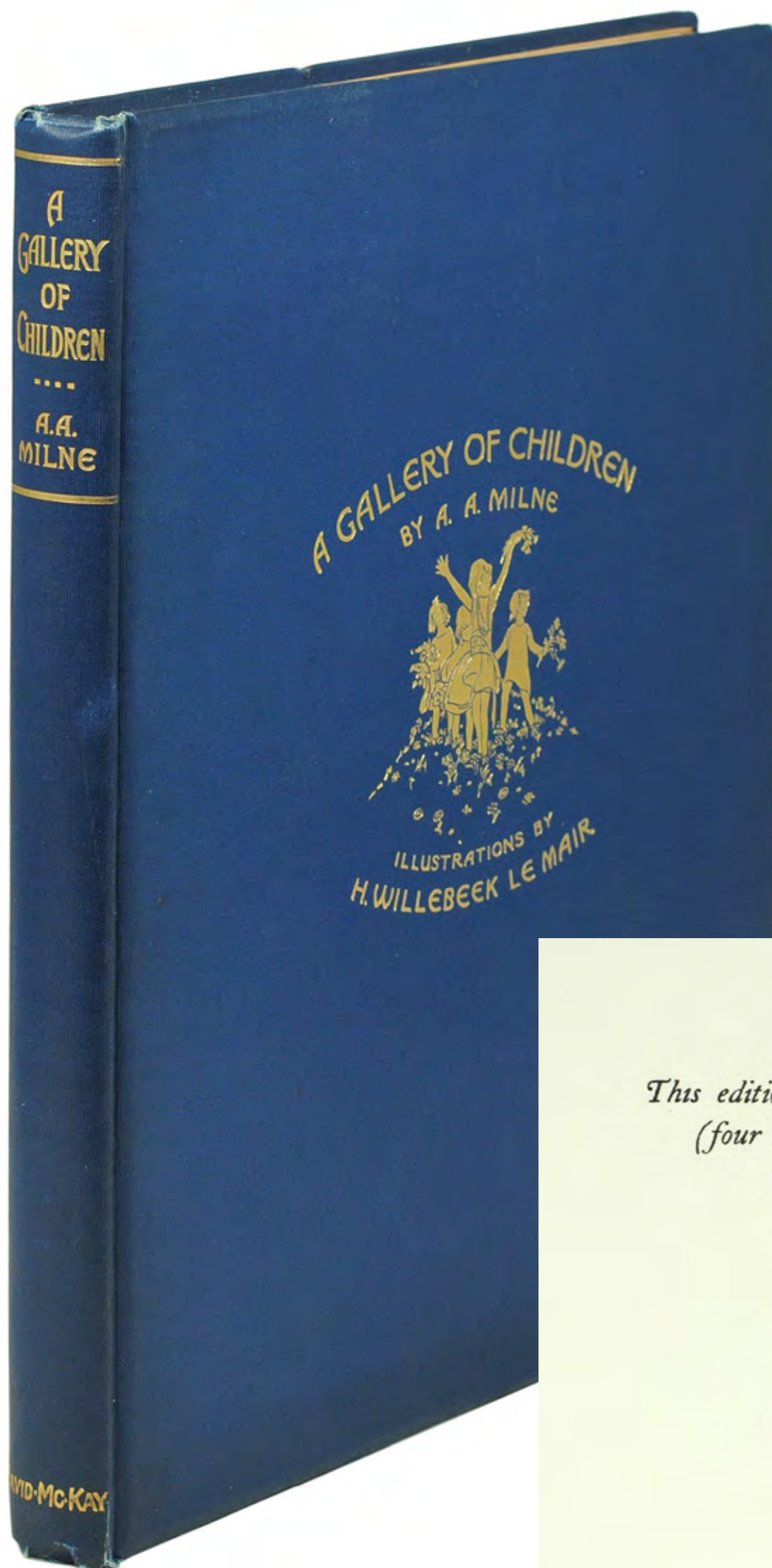


Limited edition of 500 copies, signed by Milne

31. MILNE, A. A. *A Gallery of Children*. London: Stanley Paul & Co, 1925.

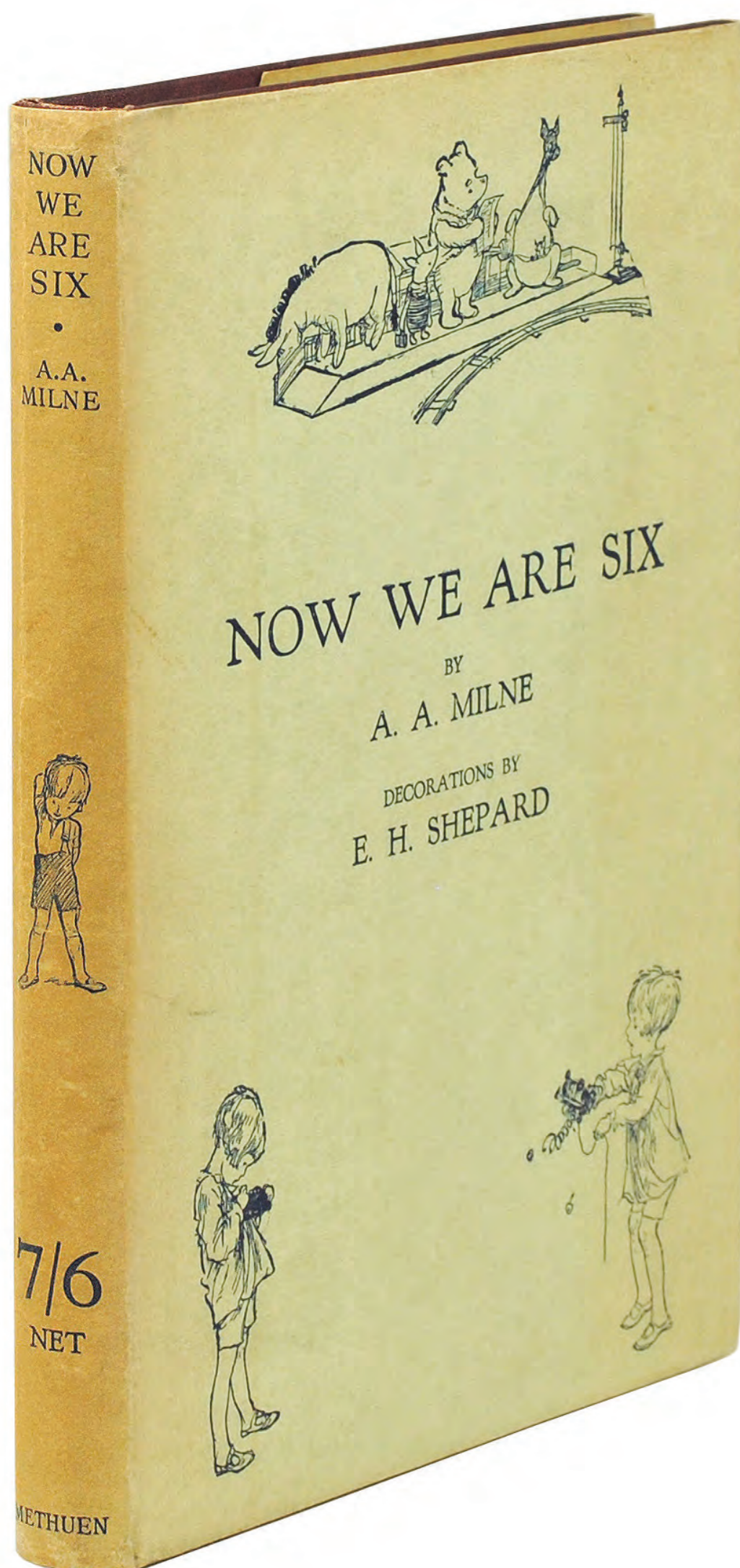
Large 4to, 105 pp. 12 tipped in full color plates by Le Mair (Saida). Original blue ribbed cloth, decorated in gilt, top edge gilt. Rear boards lightly scuffed, extremities lightly rubbed, small bump to rear board, a very good copy, fine internally, without the dust-jacket.

§ Limited edition of 500 copies, signed by Milne. Short and sweet stories by Milne and illustrations by H. Willebeek Le Mair. Le Mair was a French-born illustrator who chose the name “Saida” when she married the leader of the Dutch Sufis. (125084) \$950.



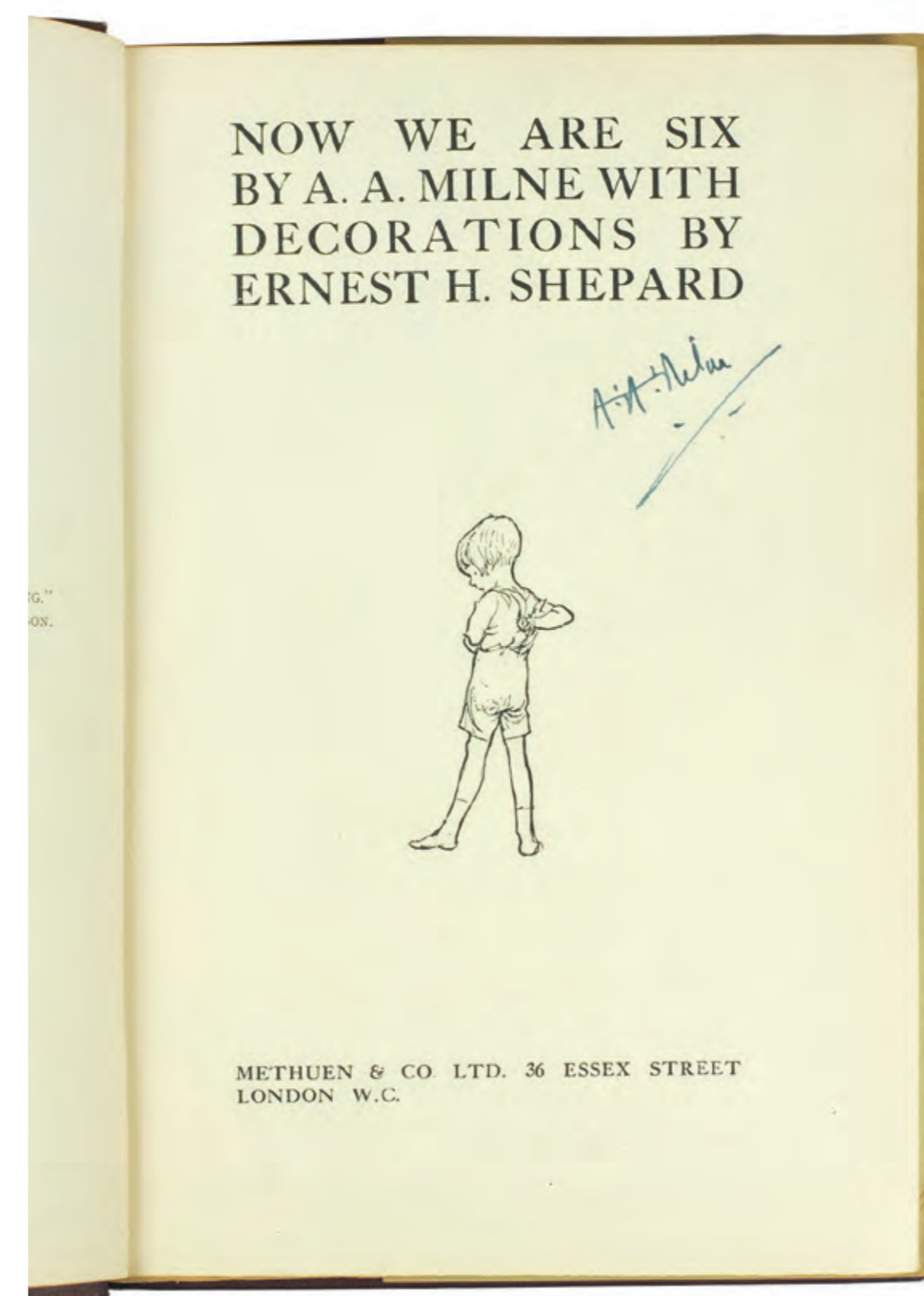
“Wherever I am, there’s always Pooh, There’s always Pooh and Me”

32. MILNE, A. A. [SHEPARD, E.H. ILLUS.]. *Now We Are Six*. London: Methuen and Co., 1927.



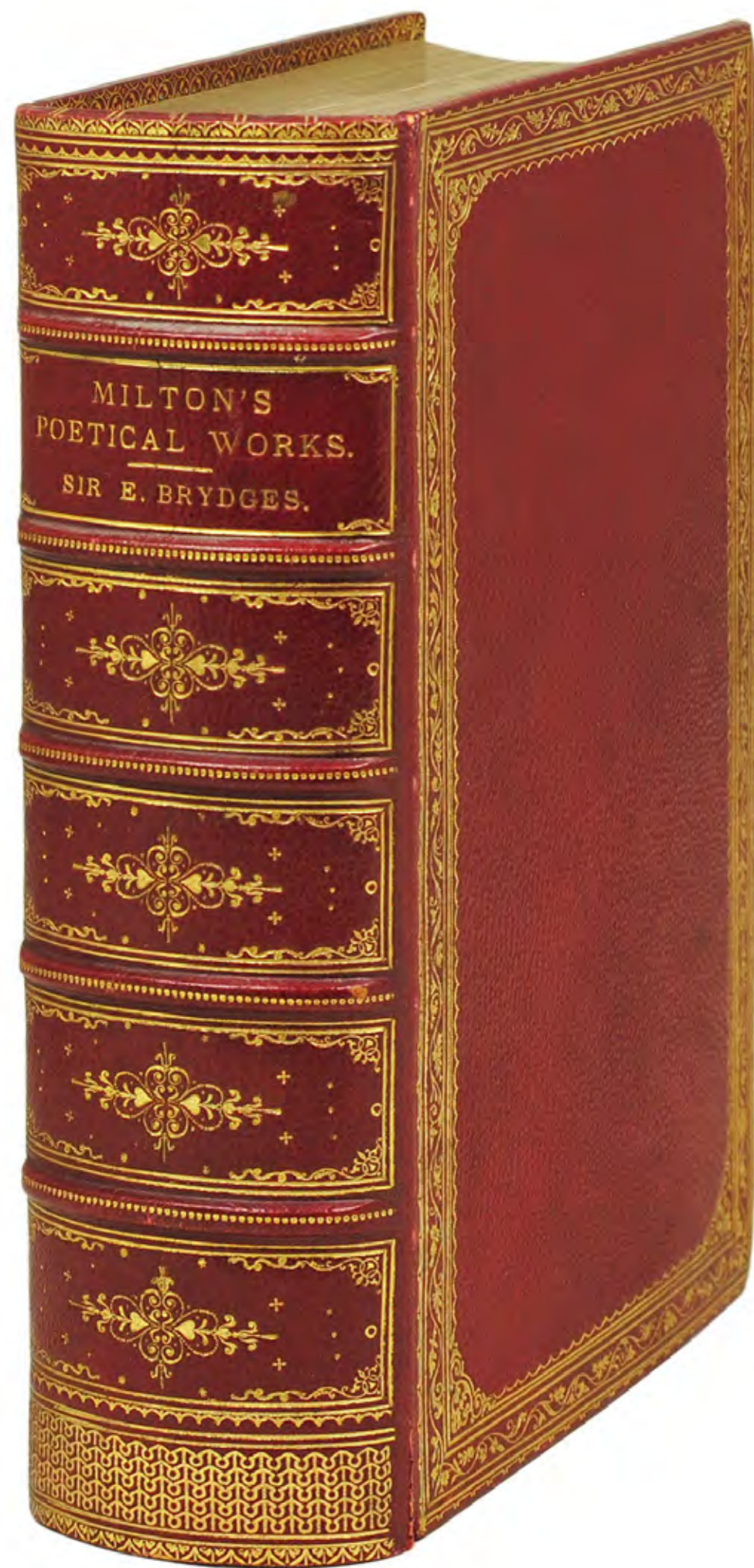
8vo, x, (2), 103 pp. with frontispiece and illustrations throughout by Shepard. Original red cloth, boards stamped and panelled in gilt, backstrip gilt lettered, top edge gilt, in the original illustrated dust jacket. Cloth bright, upper tip of lower board bumped, endpapers clean, lightly-penciled bookseller notes on the verso of the front free endpaper, dust jacket a little toned with very light professional restoration, overall a near fine copy.

§ First edition, signed on the title page by A. A. Milne. Laid in is the rare four-page illustrated publisher’s order form, printed in red and black, with the stamp of Henry Young & Sons Booksellers of Liverpool on front and back. *Now We Are Six* is listed on the cover as ready in October. The third of Milne’s books about Christopher Robin and his friends and the second volume of poetry, including the priceless “Sneezles,” “Binker,” and “Us Two,” (“Wherever I am, there’s always Pooh, / There’s always Pooh and Me...”). It followed closely on the heels of *When We Were Very Young* and *Winnie-the-Pooh* and exceeded the sales of both. Pooh features in several poems and Shepard’s illustrations are notable for including many illustrations of Pooh, Piglet, and friends, even surrounding poems on other subjects. (122758) \$5000.



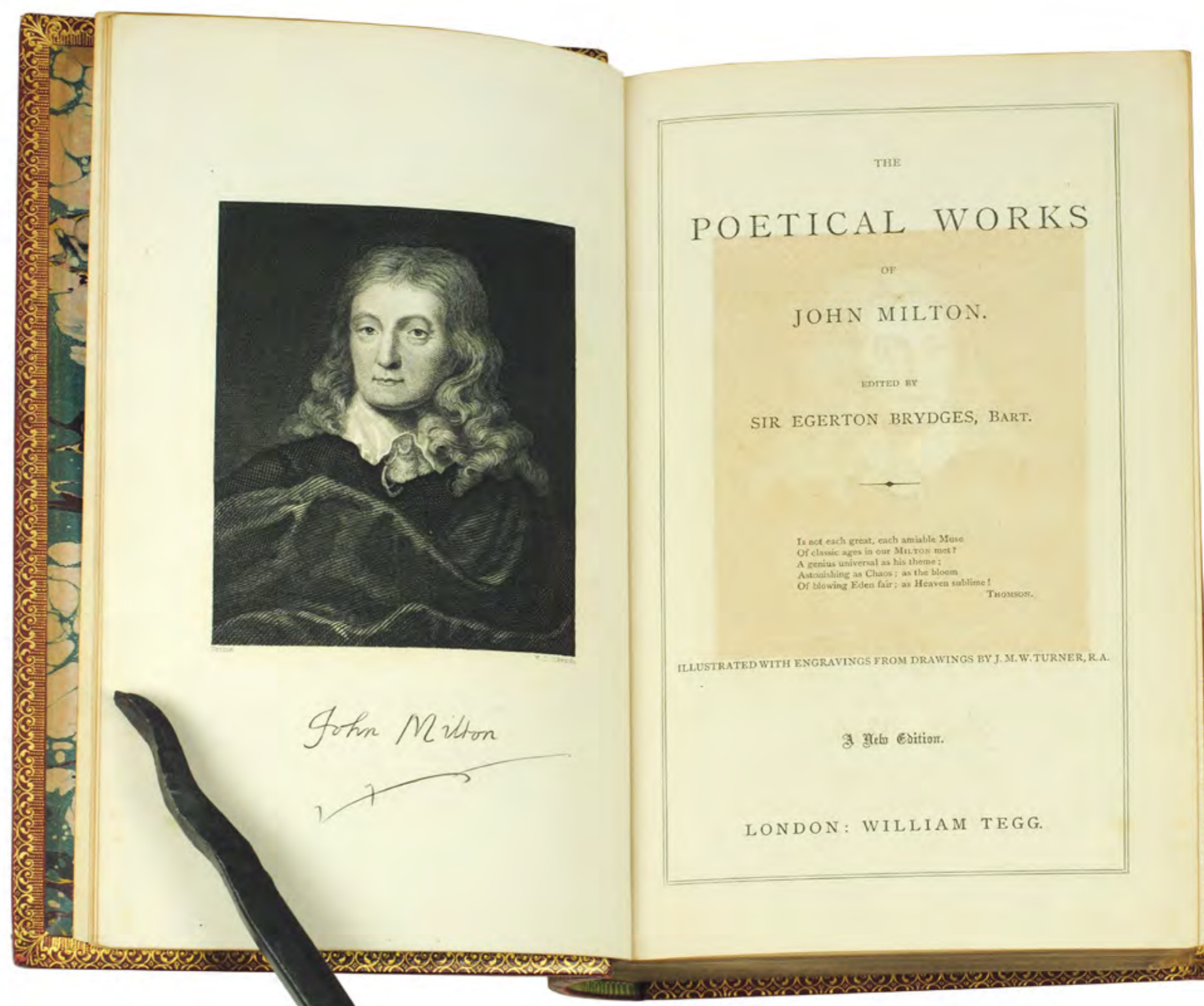
A fine Victorian gift book

33. MILTON, JOHN. *The Poetical Works... edited by Sir Egerton Brydges, Bart. Illustrated with Engravings fom drawings by J.M.W. Turner, R.A.* London: William Tegg, n.d. [c. 1865].



Thick royal 8vo, civ, 767 pp. With a frontispiece and 7 full-page plates on stiff paper. De luxe binding of full red hardgrain morocco extra, gilt-panelled backstrip, gilt edges, a very superior de luxe binding in fine condition.

§ A splendid copy of the collected poetical works of Milton. Tegg printed numerous editions of Milton in large quantities so they are not scarce but this is a very fine and well preserved example of a Victorian gift book at its best. (123292) \$500.

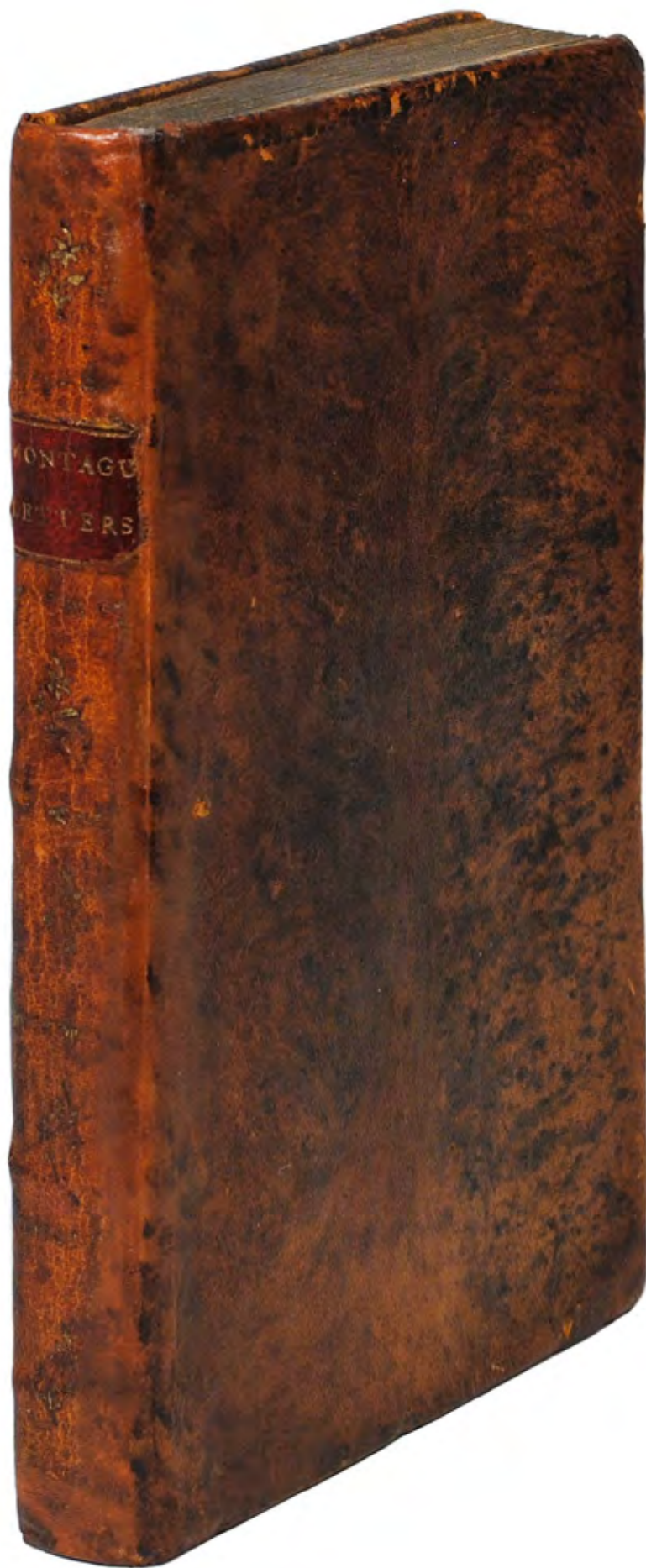
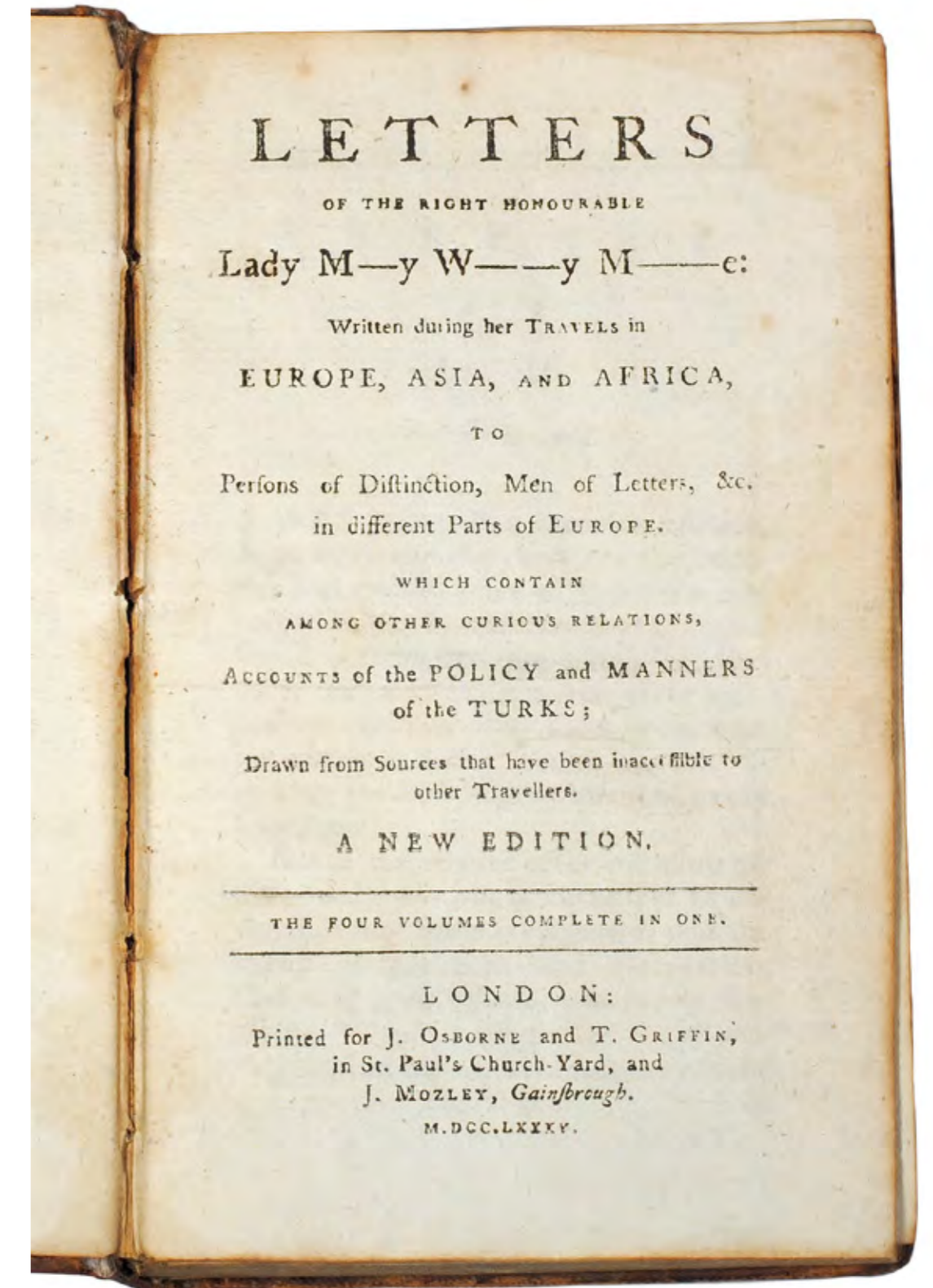


An attractive later edition of Montagu's travel memoirs

34. MONTAGU, LADY MARY WORTLEY. *Letters of the Right Honourable Lady M-y W--y M--e: written during her travels in Europe, Asia, and Africa, to persons of distinction, men of letters, &c. in different parts of Europe. Which contain among other curious relations, accounts of the policy and manners of the Turks; Drawn from Sources that have been inaccessible to other Travellers. A new edition. The four volumes complete in one.* London: Printed for J. Osborne and T. Griffin, in St. Paul's Church-Yard, and J. Mozley, Gainsbrough, M.DCC.LXXXV [1785].

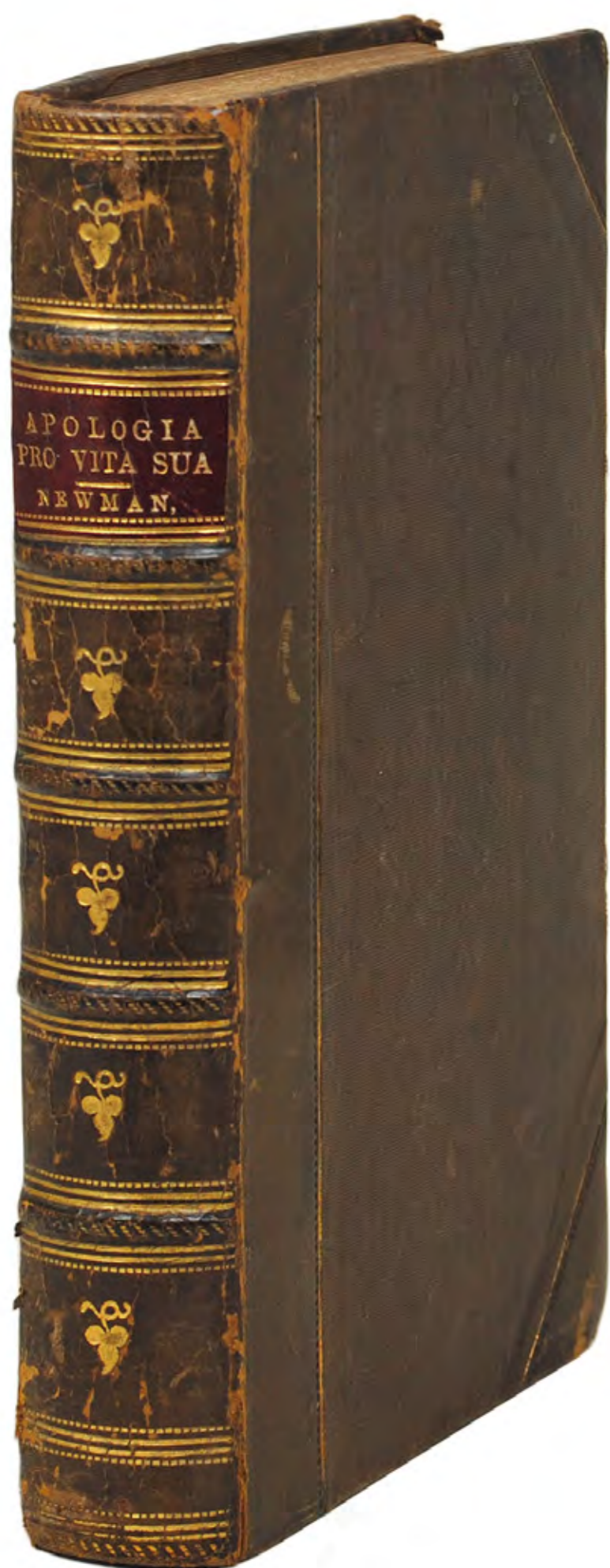
Sm. 8vo, ix, [3], 212 pp. Early or original calf, red morocco label. Early signature of Julia Aglionby and bookplate of Staffield Hall (home of the Aglionby-Fetherstonhaugh families). Free endpapers removed, a very pleasant copy.

§ An attractive later edition of Montagu's travel memoirs. Lady Mary and her husband, the British ambassador to the Ottoman Empire, travelled overland to Turkey in 1716. Her letters, probably intended for publication from the start, are the first known secular account of the Near East by a Western woman. Lady Mary rightly emphasised the novelty of her accounts as a woman traveller with access to female-only environments. Her descriptions of Turkish bath houses are only one part of what made her letters fascinating and very popular. ESTC T79453: 6 UK and 12 US. Wayward Women, pp. 32-34. See also Cox II p.229.(106804) \$750.



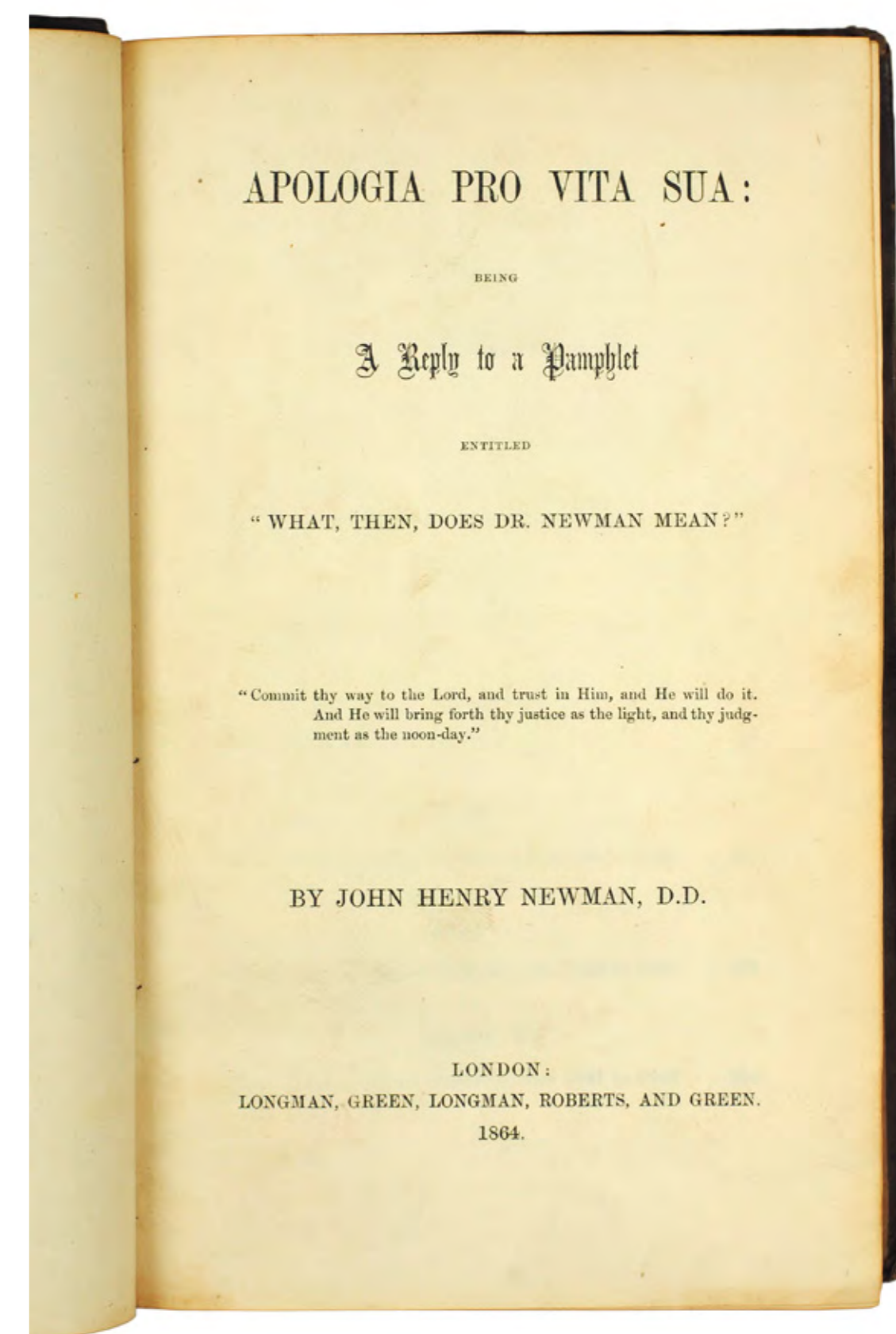
Cardinal Newman's spiritual autobiography

35. NEWMAN, JOHN HENRY. *Apologia Pro Vita Sua. Being a reply to a pamphlet entitled "What, Then, Does Dr. Newman Mean?"*. London: Longman, Green etc., 1864.

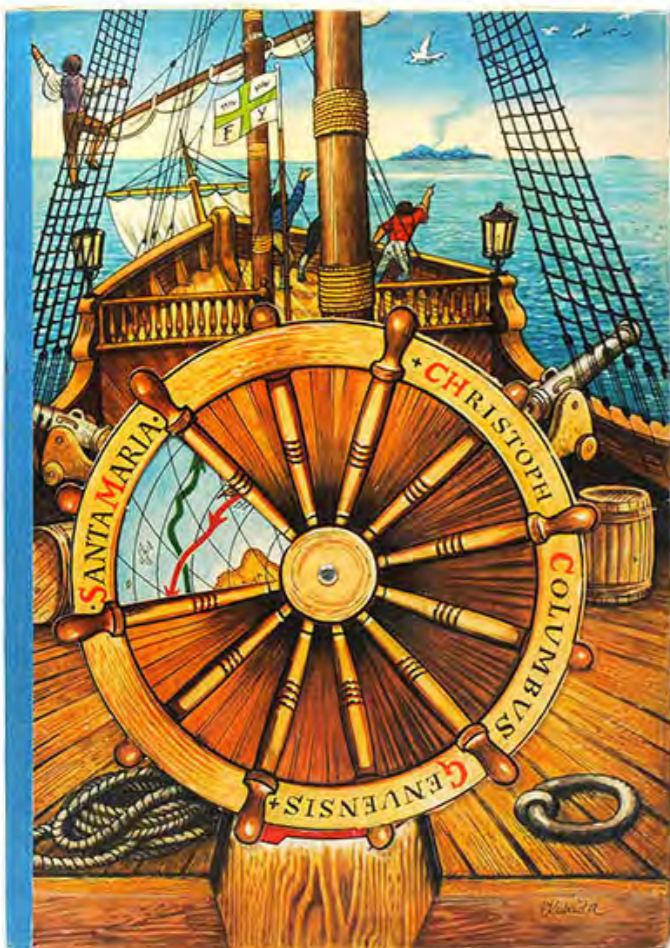


8vo, 430, 127 (appendix) pp. Half polished calf with cloth sides, red title label; binding a little rubbed and worn, very good within. Early ownership inscription on front pastedown.

§ First edition in book form of Newman's hugely influential spiritual autobiography originally published in parts. A history of his religious opinions and of his conversion from Anglicanism to Catholicism. Included in both *Printing and the Mind of Man* and the Grolier Club's *One Hundred Books Famous in English Literature*. Tinker Library 1636. In the *Apologia Pro Vita Sua* Newman set out to defend himself against the public criticism of the Anglican priest and novelist Charles Kingsley. "Few books have so triumphantly accomplished their purpose as that remarkable work. Its simple candour wrought conviction even in theological opponents, while it revolutionised the popular estimate of its author. From that time until his death, widely as most of his countrymen differed from his religious opinions, there was probably no living man in whose unswerving rectitude they more entirely believed, or for whom they entertained a greater reverence." (DNB) (126315) \$425.



A superb Kubasta pop-up in full sail



36. [POP-UP BOOK] VOJTECH KUBASTA]. *How Columbus Discovered America*. London: Bancroft & Co. Ltd., 1960. [Panascopic Model Book #301].

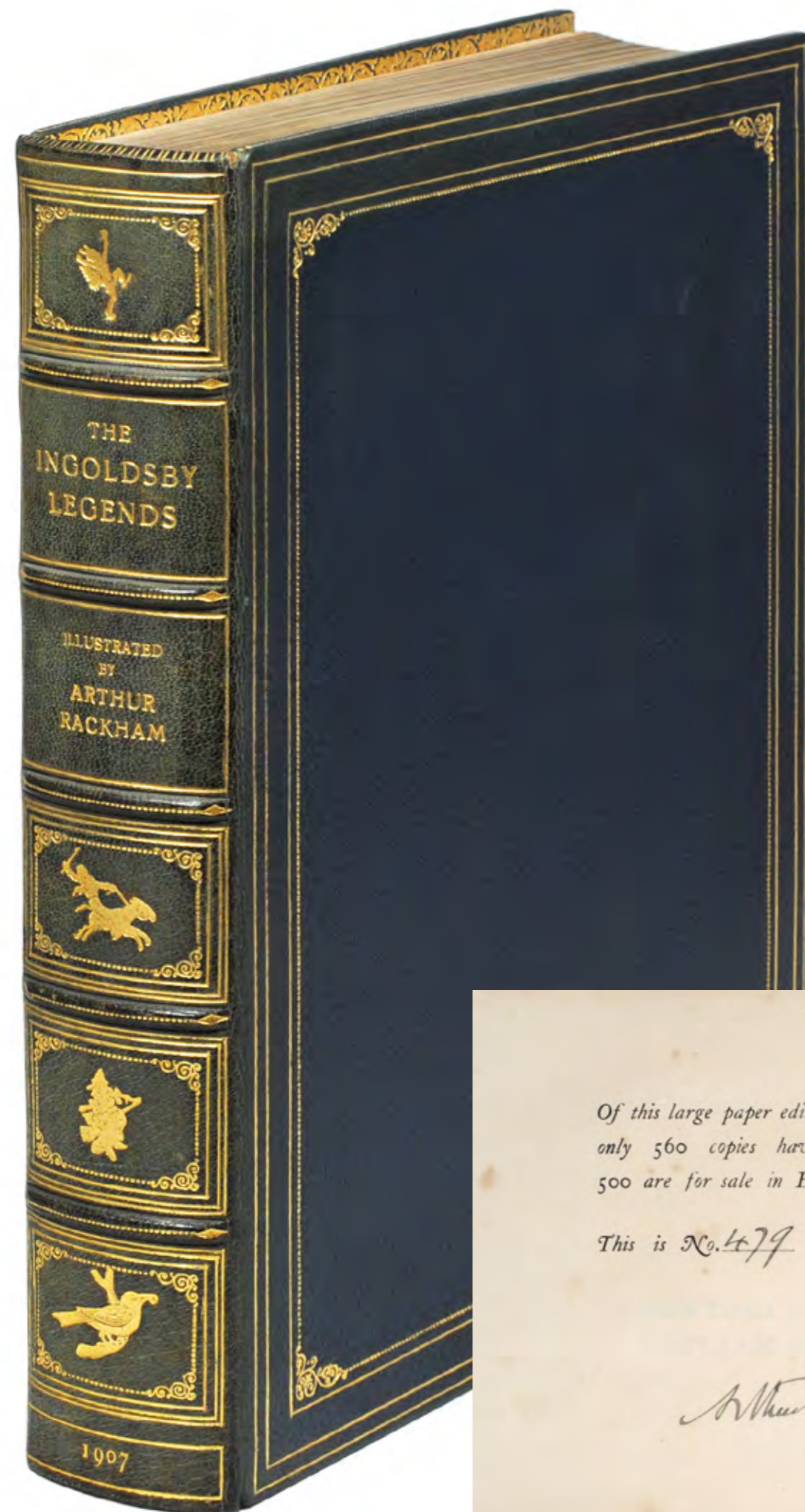
Folio (324 by 227 mm), 1-7, [1] pp., published without title page. Bound in colour-printed pictorial card covers, pages stapled, volvelle of ship's steering wheel on upper cover. Lower cover unfolds to form the base a large full-colour pop up of the Nina, the Pinta, and the Santa Maria. A very good copy, closed tears along two folds but otherwise in very good condition with the rigging of the ships still intact.



§ Later printing of this famous pop-up book by Czech artist Vojtěch Kubašta, with 1960 Artia copyright statement beneath imprint. It was printed in Czechoslovakia, designed for export to the West. “Given Eastern Bloc isolation, the international popularity of Kubašta’s books is remarkable. Bancroft, owned by a Czech refugee from the Nazis, was the first Western publisher to market Kubašta’s books, which were eventually translated into thirty-seven languages”. Grolier Children’s 100 #93. (108082) \$275.

Edition de luxe, signed by Rackham

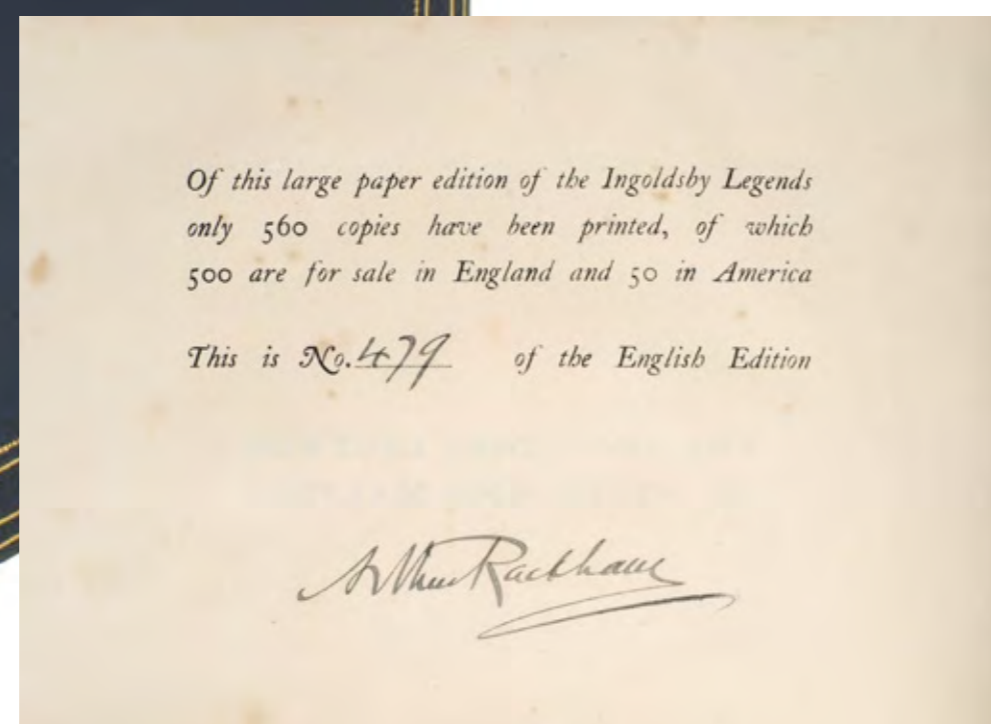
37. RACKHAM, ARTHUR (ILLUS). [BARHAM, RICHARD]. *The Ingoldsby Legends or Mirth and Marvels... Illustrated by Arthur Rackham*. London: J. M. Dent & Co., 1907.



Large 4to, xix, 549 pp. with 24 color plates, 12 other plates and 66 illustrations, the plate at 254 is badly offset from the text as always (in every copy we've seen or read about). Full crushed blue morocco extra, covers gilt, backstrip panelled in gilt, gilt edges, backstrip slightly faded, signed by Bayntun Riviere.

§ Edition de luxe limited to 560 numbered copies, signed by Rackham. A reissue of the 1898 edition with more illustrations. The best illustrated edition and a very handsome presentation of Barham's hugely popular tales, first issued serially in 1837.

Writing under the pseudonym of Thomas Ingoldsby of Tappington Manor, Barham's collection of myths, ghost stories, and poetry was so influential that for well over a hundred years even fictional characters referred to it warmly (Allan Quatermain and Lord Peter Wimsey among many others). Rackham's illustrations are perfectly suited to the stories, supernatural, whimsical, and comic in turn. Latimore & Haskell p. 30. Riall p. 30. (107918) \$995.

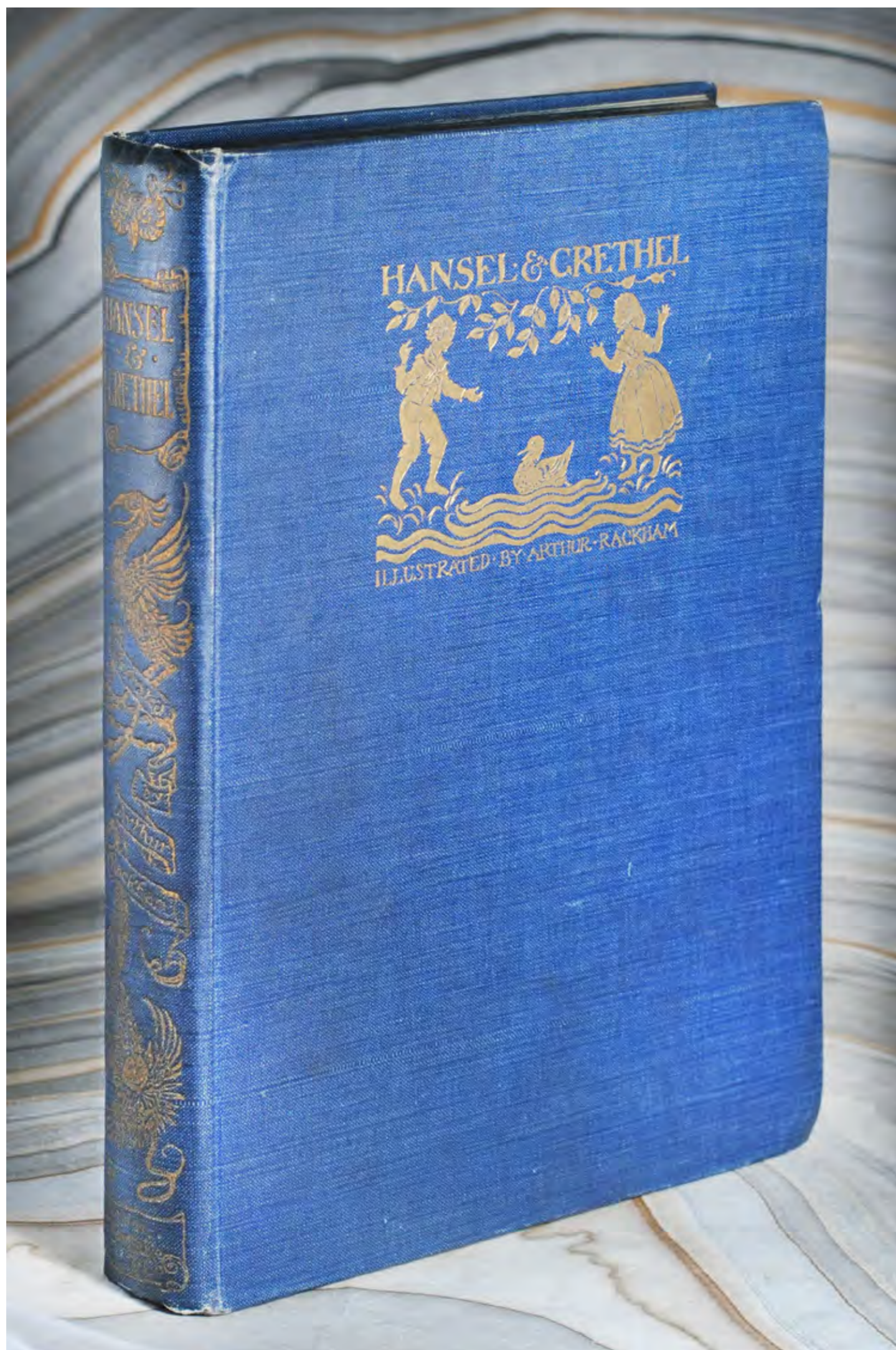


First separate edition

38. RACKHAM, ARTHUR (ILLUS). GRIMM, [JAKOB & WILHELM]. *Hansel & Grethel [sic], & other Tales by the Brothers Grimm. Illustrated by Arthur Rackham.* London: Constable, 1920.

4to, (xii), 159, (1) pp. 20 colored plates tipped in plus 28 black and white illustrations in the text. Original gilt titled blue cloth, spine a little dull.

§ First separate edition. Originally published as part of *Grimm's Fairy Tales* in 1909. One of Rackham's classic works. (11437)
\$500.



Hand-colored lithographs heightened with gold and silver leaf

39. RICHTER, HENRY CONSTANTINE. GOULD, JOHN. HULLMANDEL & WALTON [IMP]. *Heliomaster Constanti* [and] *Helianthea Bonapartei*. [circa 1849-87].

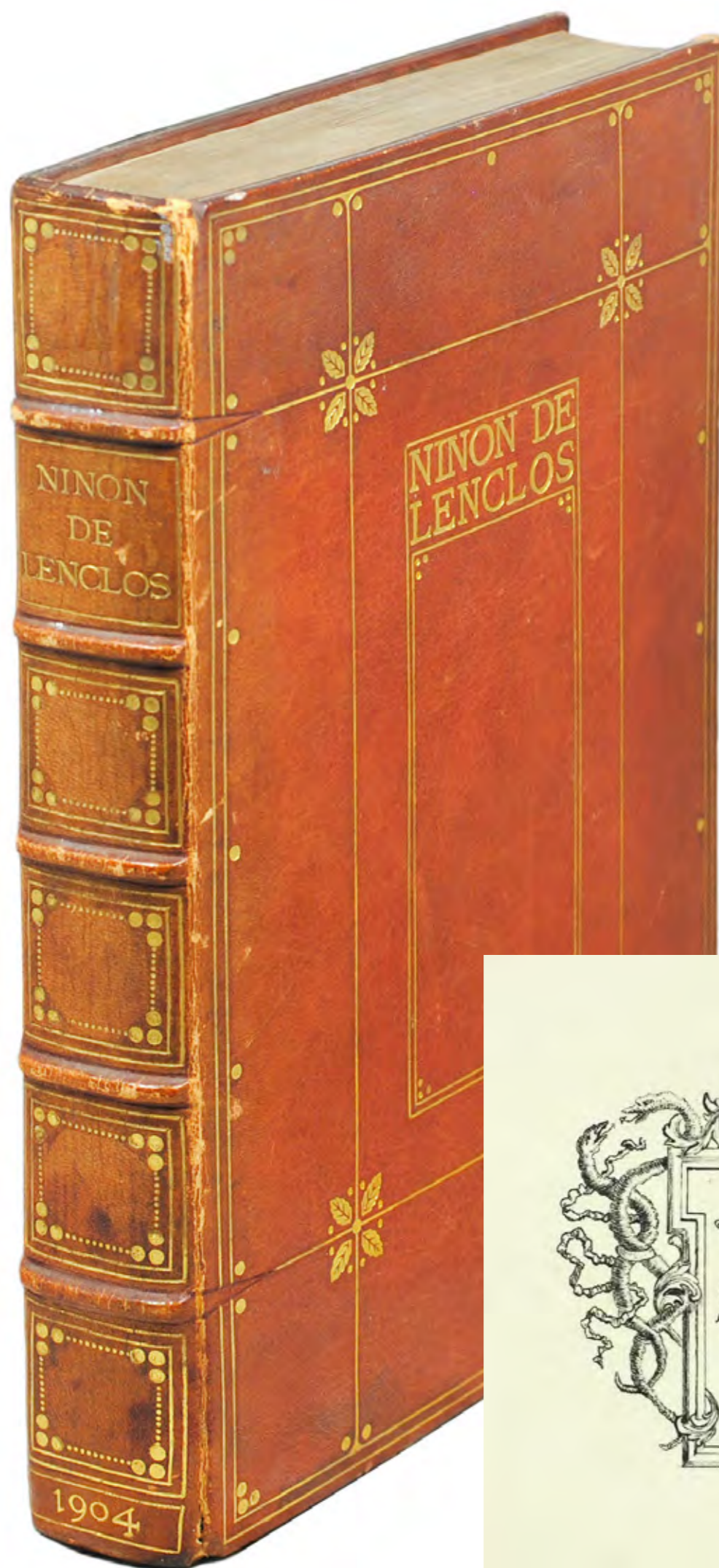
Two hand-colored lithographs, 14 1/2 x 21 1/4", both with a second leaf of text; matted, very good and ready for framing.

§ Plates 236 and 260 with original corresponding text from *A Monograph of the Trochilidae, or Family of Humming-Birds*, Volume 4. Plates lithographed after John Gould, H.C. Richter and W. Hart, drawn for the most part by Hullmandel & Walton. Gould supervised the lithographers, who applied gold and silver leaf underneath the watercolor to achieve a remarkably lifelike representation of each hummingbird's iridescent feathers. The two species of hummingbirds depicted are both from Central America, *Heliomaster Constanti* or plain-capped starthroat and *Helianthea Bonapartei*, the golden-bellied starfrontlet. (108215) \$1500.



A tale of one of the most famous libertines in 17th century France

40. (SACKVILLE-WEST, VICTORIA - HER COPY); (LENCLOS, NINON DE). [BRET, ANTOINE]. *Ninon de Lenclos*. London: Arthur L. Humphreys, 1904.



8vo (214 x 154 mm), (iv), 310 pp. Contemporary morocco in Arts and Crafts style with gilt rules, oak leaves and dots, gilt title on upper cover and backstrip, gilt turn-ins, all edges gilt, extremities lightly rubbed, backstrip slightly sunned, hint of moisture here and there in the lower margins, otherwise an excellent copy, bright, clean with and wide margins. Bookplate of Victoria Sackville-West to front pastedown, front flyleaf inscribed, "Mrs. Sackville-West - with best wishes from - Bob Capel - Xmas 1904". With photographic portrait of Ninon de Lenclos tipped onto verso of half title.



§ The story of Ninon de Lenclos (1620-1705), one of the most famous libertines in the French aristocracy of the 17th century, and hostess to a salon frequented by Boileau, La Fontaine, Racine, and Molière. This volume contains biographical accounts, as well as letters to, from, and relating to Lenclos. The work was first published in 1751 as *Memoirs sur la vie de Madame de Lenclos*", attributed to Antoine Bret. This copy belonged to Victoria Sackville-West, the mother of the author and gardener Vita Sackville-West. (110522) \$450.

Edition de luxe

41. SHAHN, BEN (ILLUS). *Ecclesiastes or, The Preacher. Deluxe Edition*. Paris: The Trianon Press, 1967.



Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn. Includes one (of two) original print signed and numbered by Shahn, a full set of all 8 plates, without the 30 progressive states for plate 6 in cloth backed, board portfolio with ties. Fine in box with marbled boards and full green morocco backstrip with gilt lettering, faded and slightly worn.

§ One of 26 deluxe editions on Arches rag paper lettered A-Z, this being out of series and unnumbered. Manuscript pages and illuminated chapter headings reproduced by collotype and stencil.

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. (125166) \$750.

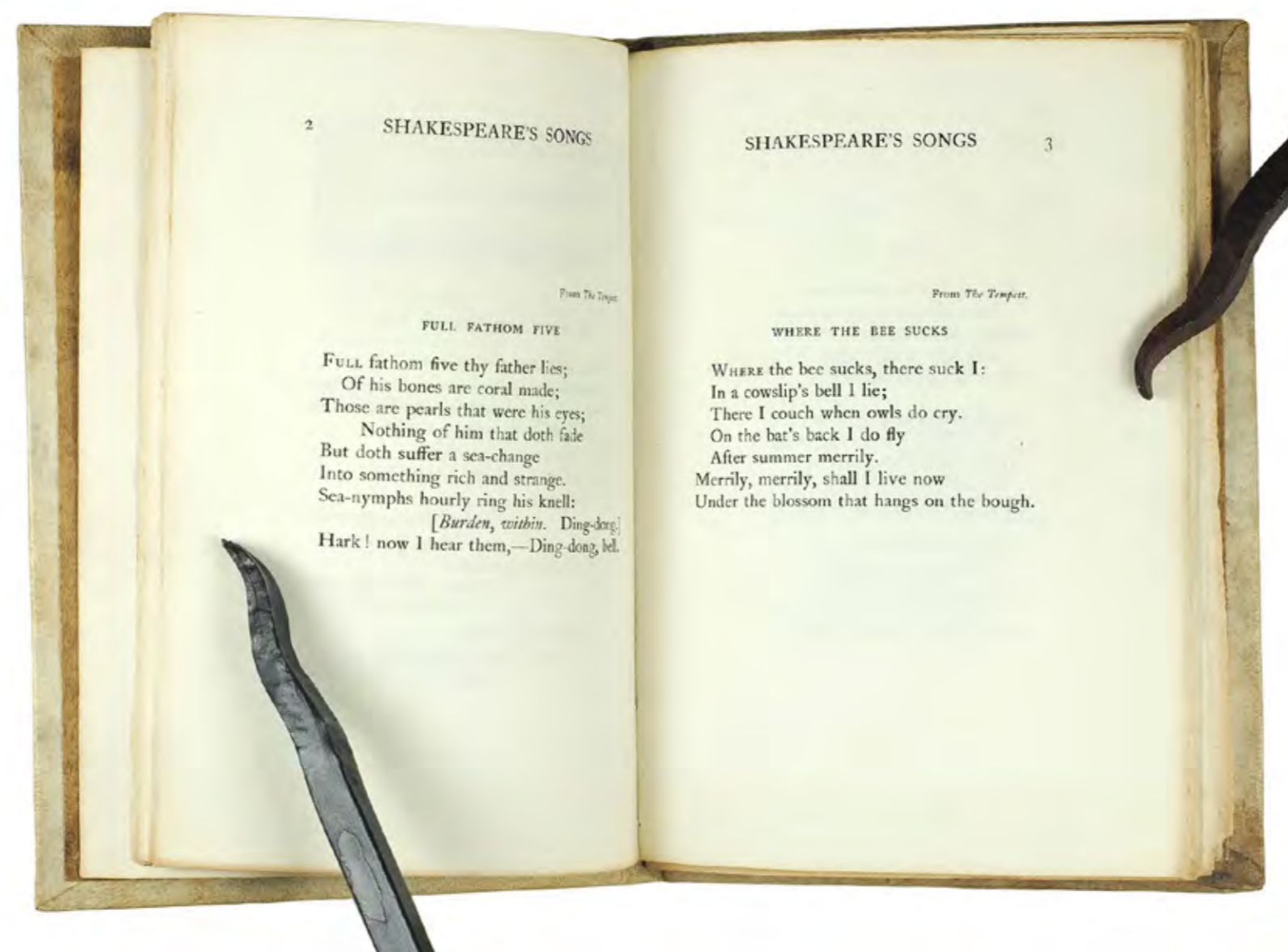
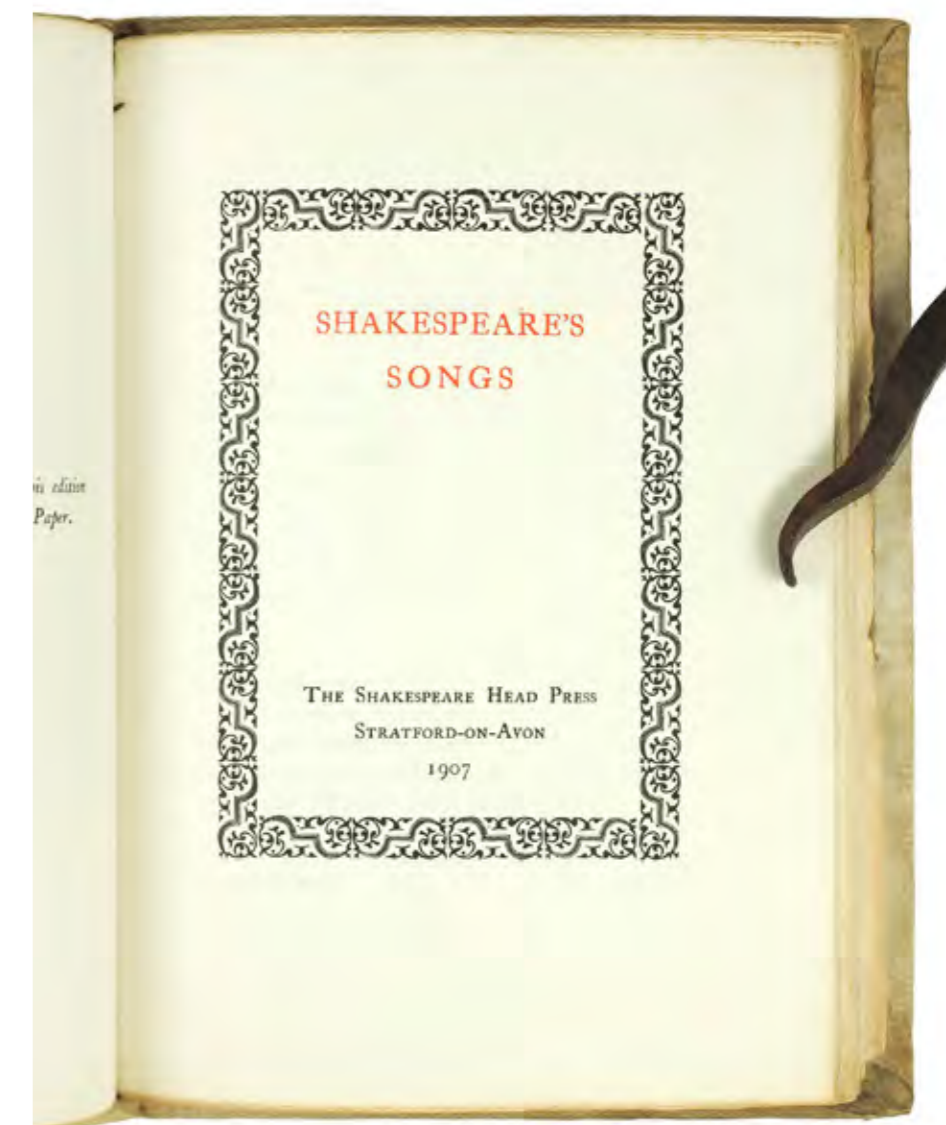
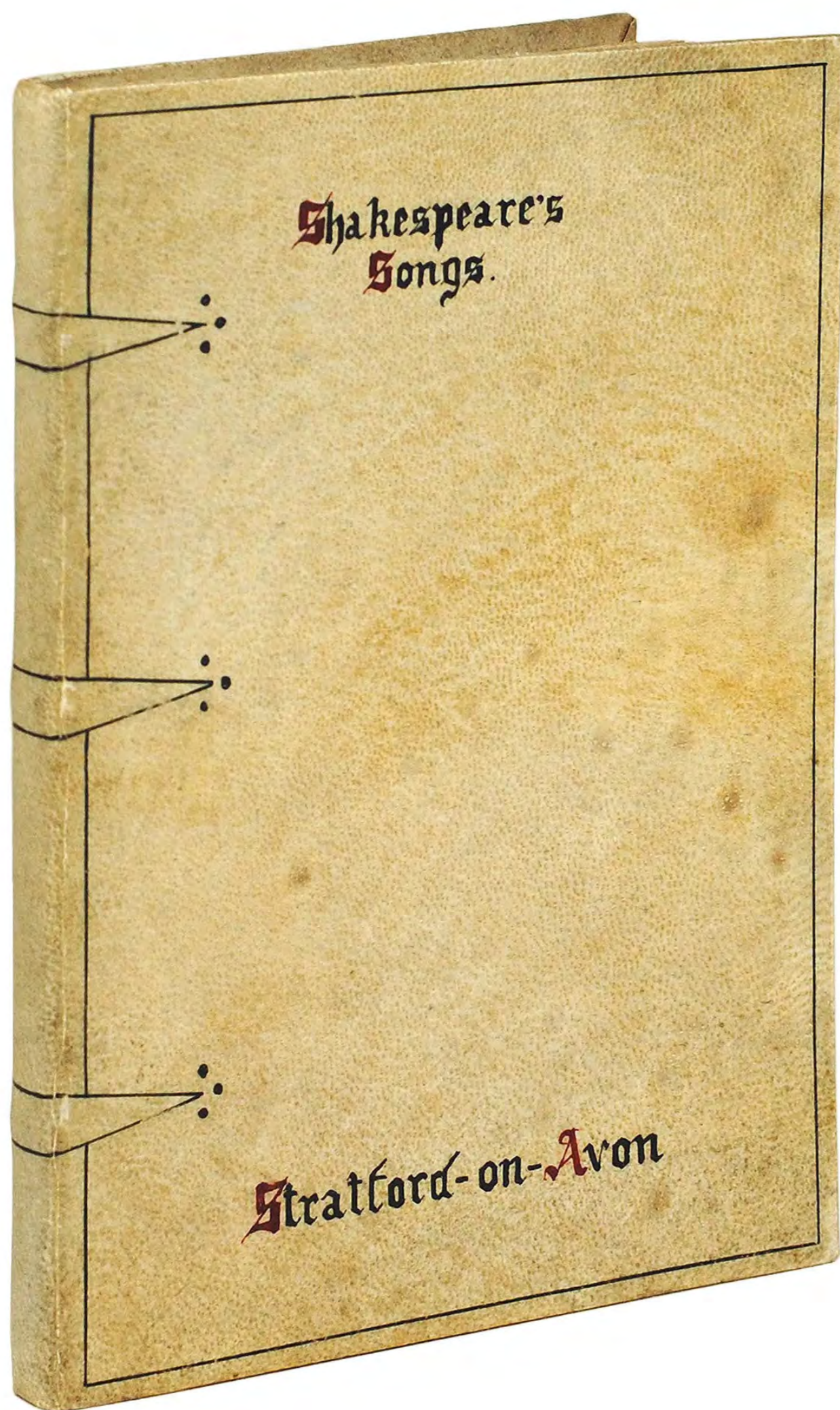


“Come unto these yellow sands”

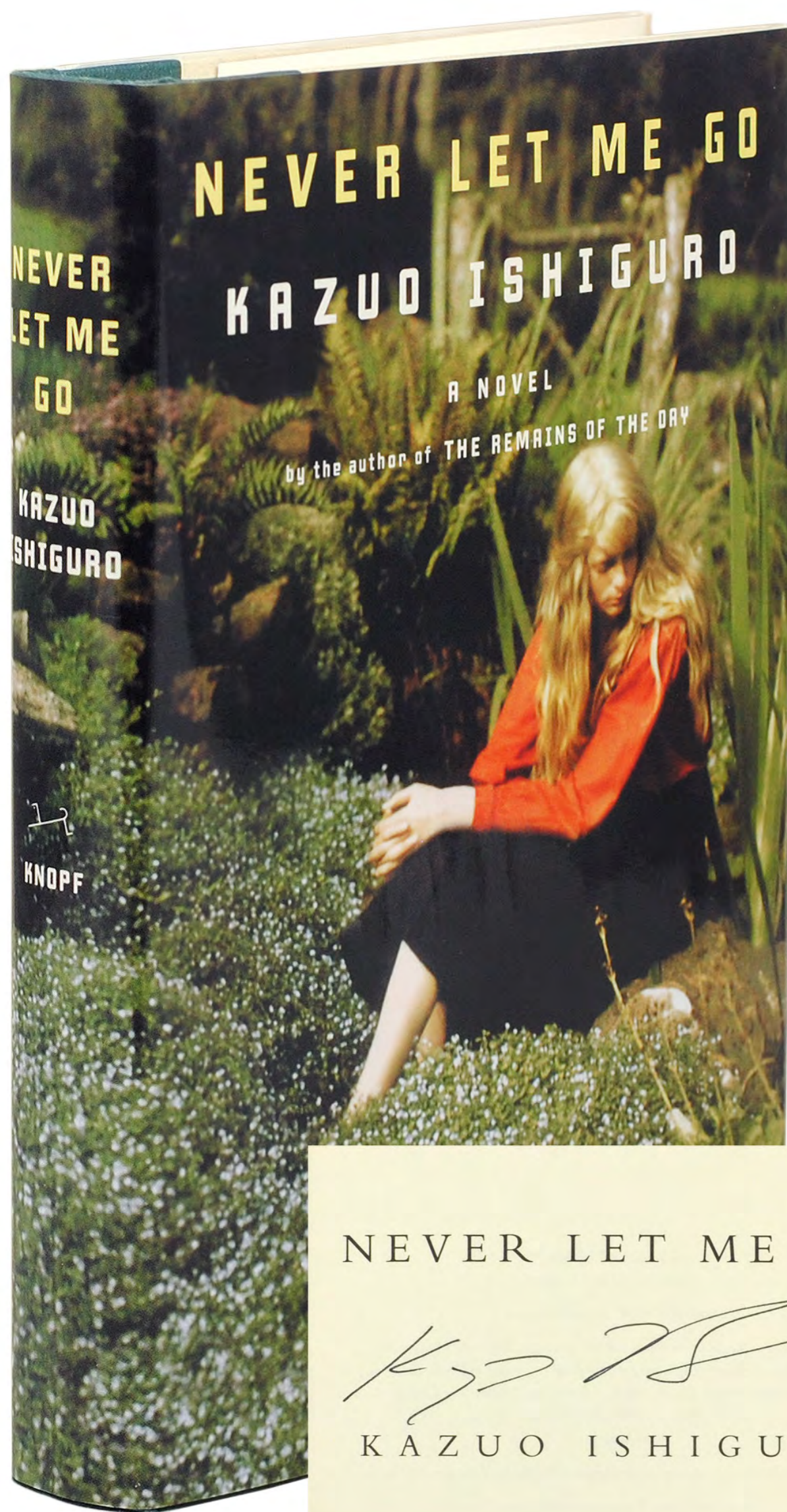
42. [SHAKESPEARE HEAD PRESS]. *Shakespeare's Songs*. Stratford-on-Avon: 1907.

Small 4to, (6), 32, (3) pp. Title in red and black. Parchment over boards, calligraphic lettering on top cover in red and black, marbled endpapers, light soiling and minor staining to cover.

§ No. 436 of 510 numbered copies. A very pretty little edition of these songs, most likely issued in the series of Shakespeare publications from the Press. (5303) \$475.



First American edition, signed



43. [SIGNED]. ISHIGURO, KAZUO. *Never Let Me Go*. New York: Alfred A. Knopf, 2005.

8vo, 288 pp. Publisher's speckled cream boards with blue backstrip in the unclipped, illustrated dust-jacket. A fine, signed copy.

§ First American edition, signed by the author on the title-page. Ishiguro's sixth novel, set in an alternate England where human cloning has been normalized. It was shortlisted for the Arthur C. Clark award and the Man Booker Prize. In 2017, the Swedish Academy awarded Ishiguro the Nobel Prize in Literature, describing him in its citation as a writer "who, in novels of great emotional force, has uncovered the abyss beneath our illusory sense of connection with the world". (126258) \$350.

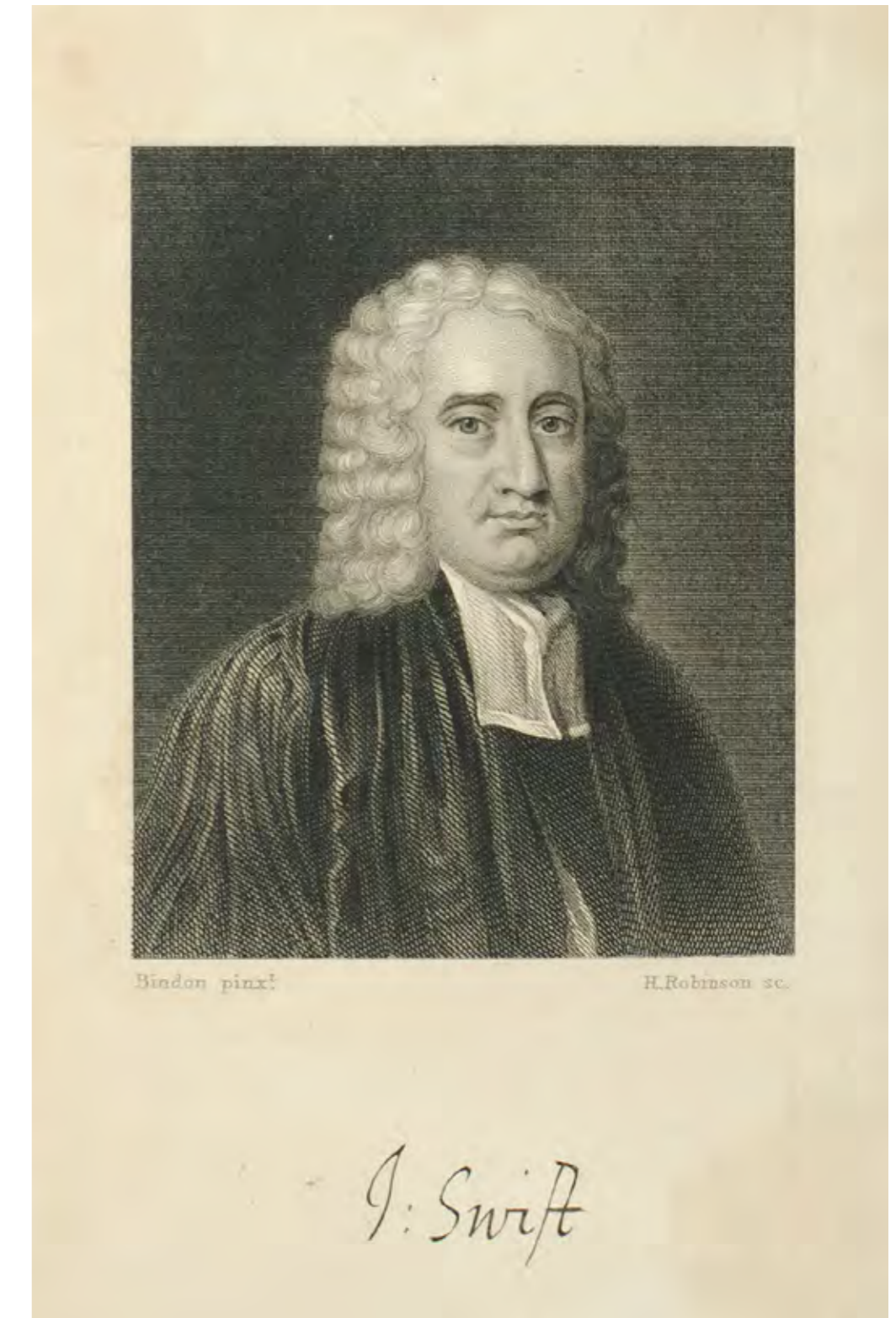
The Poetical Works of Swift

44. SWIFT, JONATHAN. MITFORD, J. [ED.]. *The Aldine Edition of the British Poets. The Poetical Works of Jonathan Swift*. London: William Pickering, 1833.



Three vols., 8vo., cxiv, 256; viii, 358; viii, [368] pp., engraved frontisportrait, and Aldine device on the title-page. Contemporary half green calf, red marbled boards heightened in gilt, five raised bands with gilt-tooled panel decoration to backstrip, red and black morocco label strips with title information in gilt to backstrip, marbled endpapers. Joints and corners of boards have some slight rubbing, minor foxing to outer margins; otherwise very good. Bookplate of Thomas Lee Marshall to first pastedown.

§ First edition thus, with a “Life of Swift” by Rev. John Mitford. The Aldine Poet Series was a 20 year project that involved printing new editions of classic British poets from Chaucer through to the 19th Century. They were published in 53 volumes during the years 1830-1844. Pickering secured John Mitford and Alexander Dyce as editors with Sir Harris Nicolas, so that the series would be of a high standard. (108320) \$225.

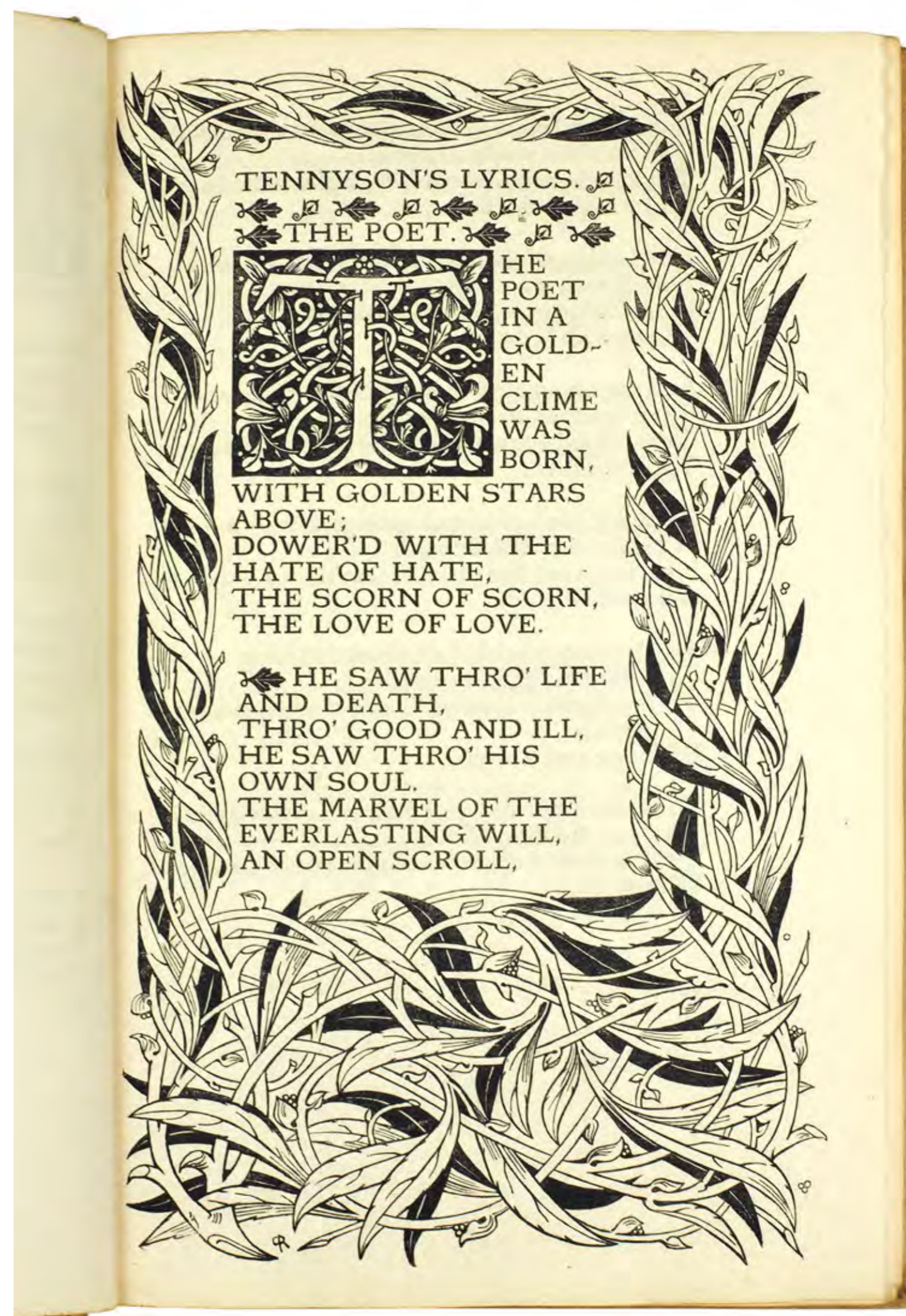
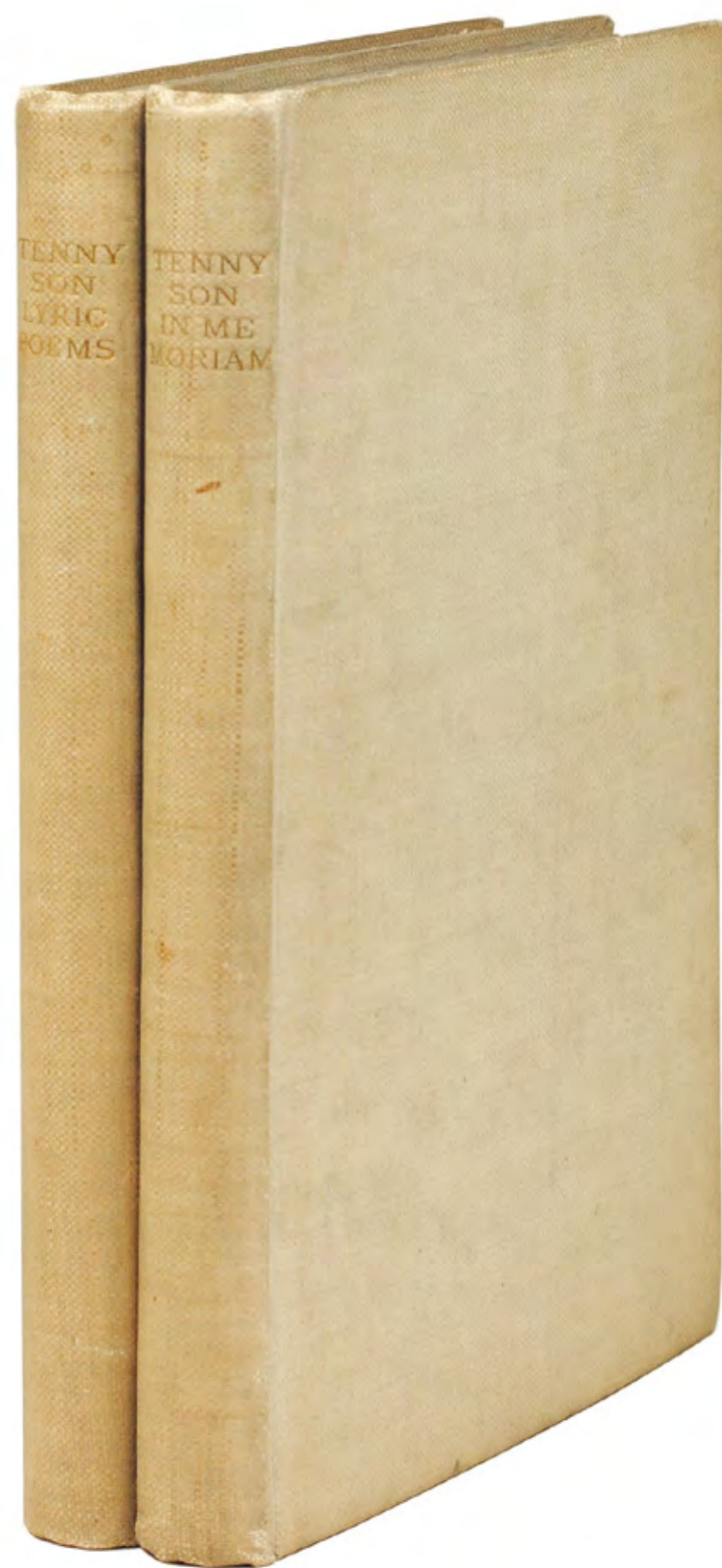


Vale Press Tennyson

45. TENNYSON, ALFRED LORD. *In Memoriam [and] Lyric Poems*. London: Vale Press, 1900.

2 vols. Crown 8vo, cxxviii; cxx pp. Both volumes in the original white buckram, slightly toned, backstrips a little darkened; internally very good with light foxing only in the margins of the later pages of Lyric Poems.

§ A lovely edition of Tennyson's best poems, presented with the beauty and restraint typical of the Vale Press. Printed at the Ballantyne Press and issued together in October 1900 in an edition of 320 copies. "Virtually the whole edition was taken up by subscribers to the Vale Press Shakespeare, who by virtue of their subscriptions had first refusal on the two volumes of Tennyson's poetry and all the remaining books published by Hacon and Ricketts." Watry B29. (126309) \$850.



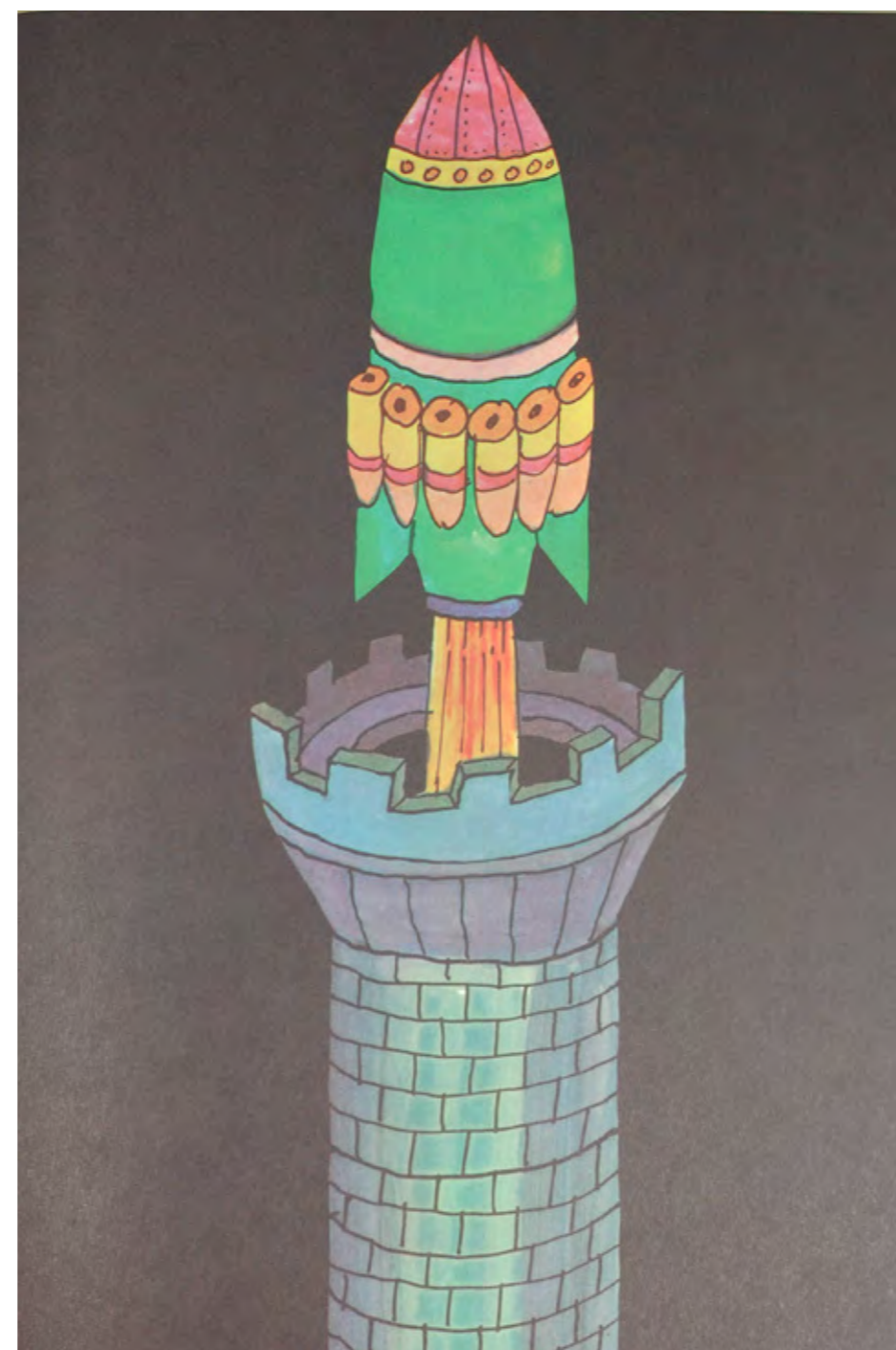
First British edition



46. UNGERER, TOMI. *Moon Man*. London and Zürich: Whiting and Wheaton, [Diogenes Verlag,] 1966.

Tall slim folio,(4), 5-39 pp., each a full-page color illustration. Original illustrated cloth with illustrated dust-jacket. Virtually mint. In a new cloth box.

§ First British edition, published simultaneously in English and German, in London, Zürich, and New York. A rare edition especially in fine original



condition. No copies found online as of 09/2024, none in recent sales records. Ungerer wrote over 40 children's books, which won numerous awards culminating the Hand Christian Andersen medal in 1998.

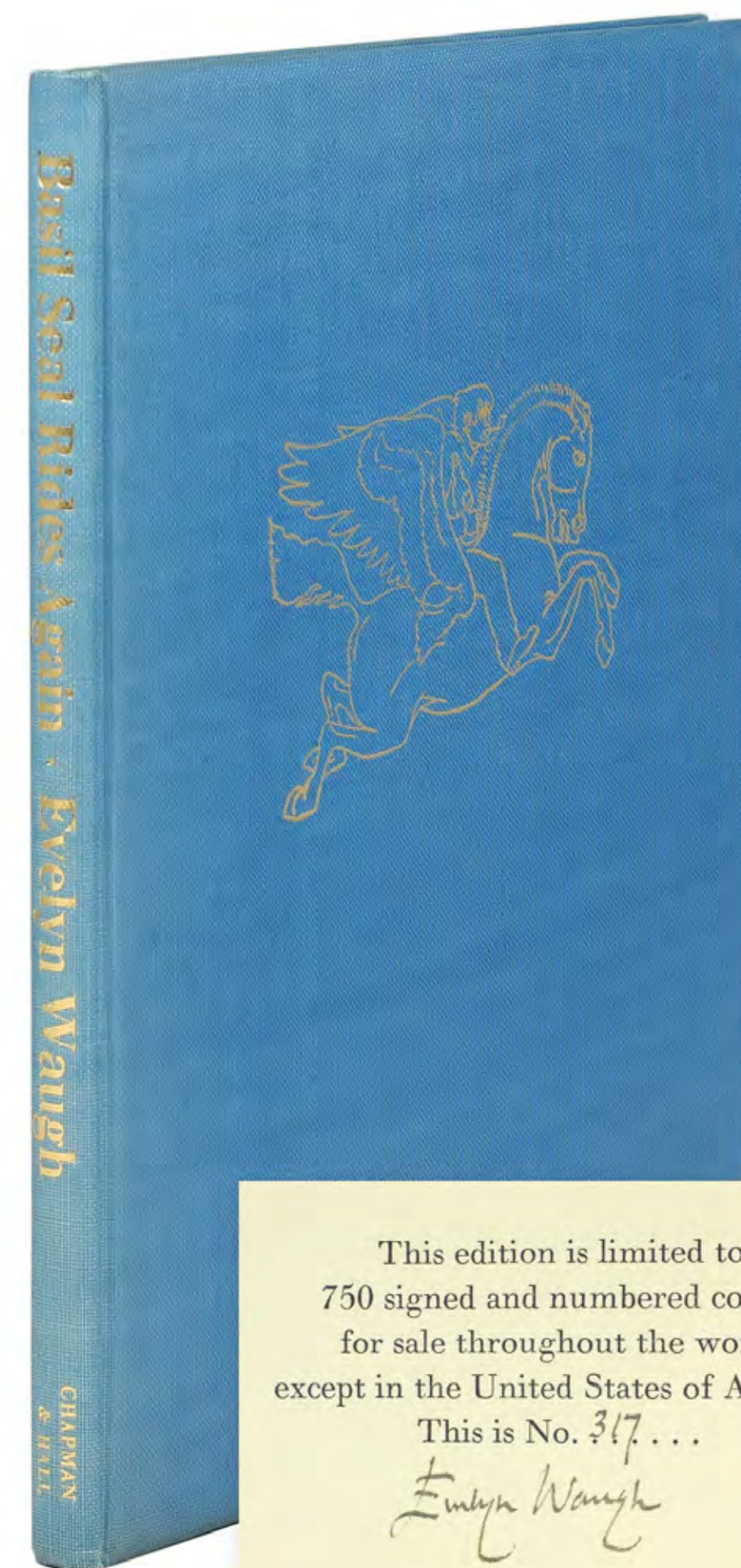
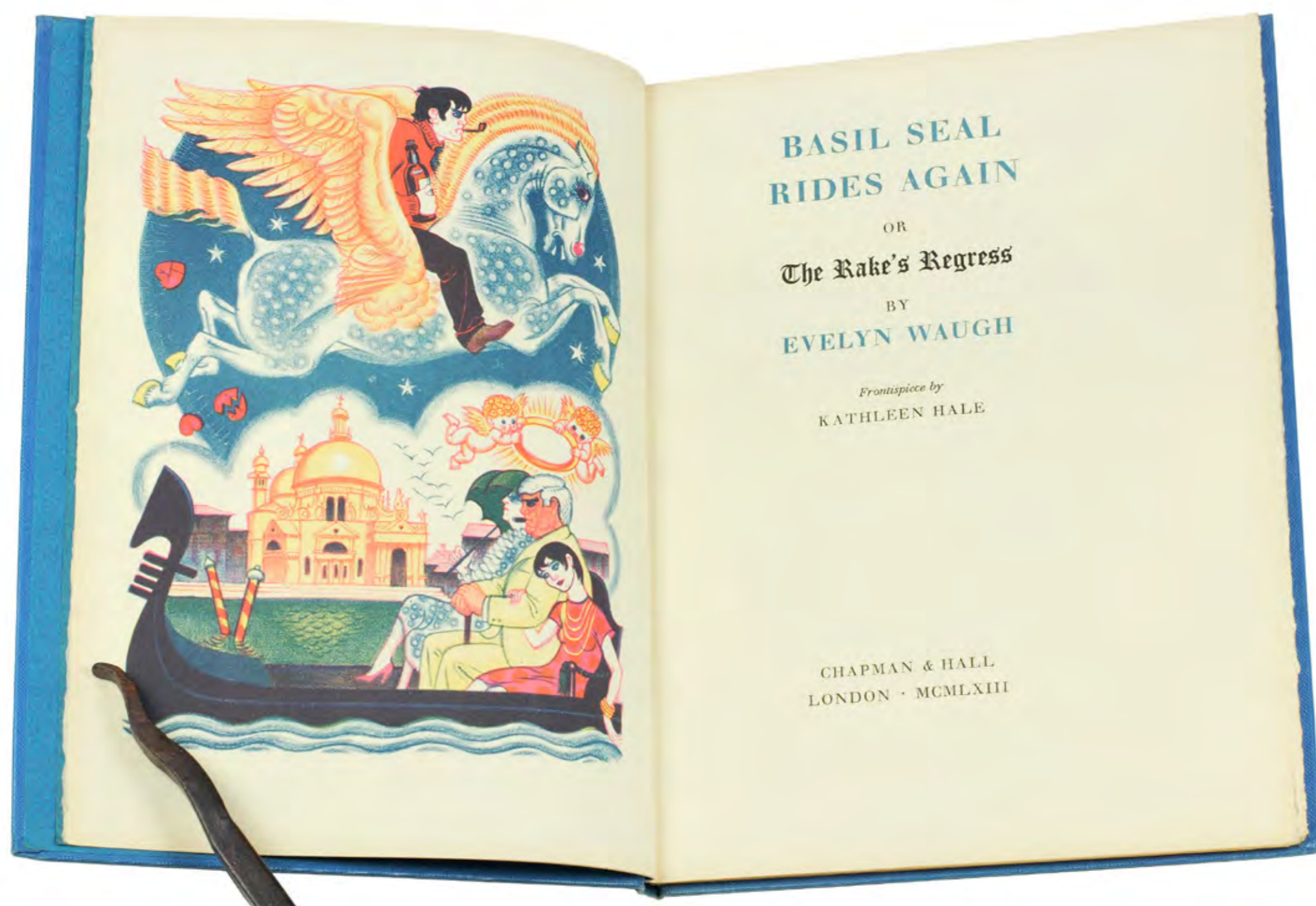
Loker: Shimmer, 54: "a stunning picture book -- boldly dark yet strongly colorful -- [was] created as an oversized volume recalling the extra-large folios of Babar and Orlando the Marmalade Cat." (126248) \$495.



Signed by Waugh

47. WAUGH, EVELYN. *Basil Seal Rides Again*. London: Chapman & Hall, 1963. 4to, (8), 49 pp. Color printed frontispiece by Kathleen Hale. Original blue cloth, illustration in gilt on upper board, lettered in gilt on backstrip, top edge gilt. Slight hint of sunning to backstrip, otherwise a fine copy within and without.

§ First English edition. Copy 319 of a limited edition of 750, signed by Waugh. (There was a signed limited edition for sale in America of 1000 copies.) First appearance in book form of this short story which originally appeared in *Esquire Magazine* and the *Sunday Telegraph*. In a brief introduction addressed to Mrs Ian Fleming (Ann), Waugh explains that he has resurrected characters from his previous books including *Black Mischief* (1932), *Put out more Flags* (1942), *Decline and Fall* (1928), and *Vile Bodies* (1930). (126316) \$500



This edition is limited to
750 signed and numbered copies
for sale throughout the world
except in the United States of America

This is No. 317 . . .

Evelyn Waugh

One of 50 copies on vellum

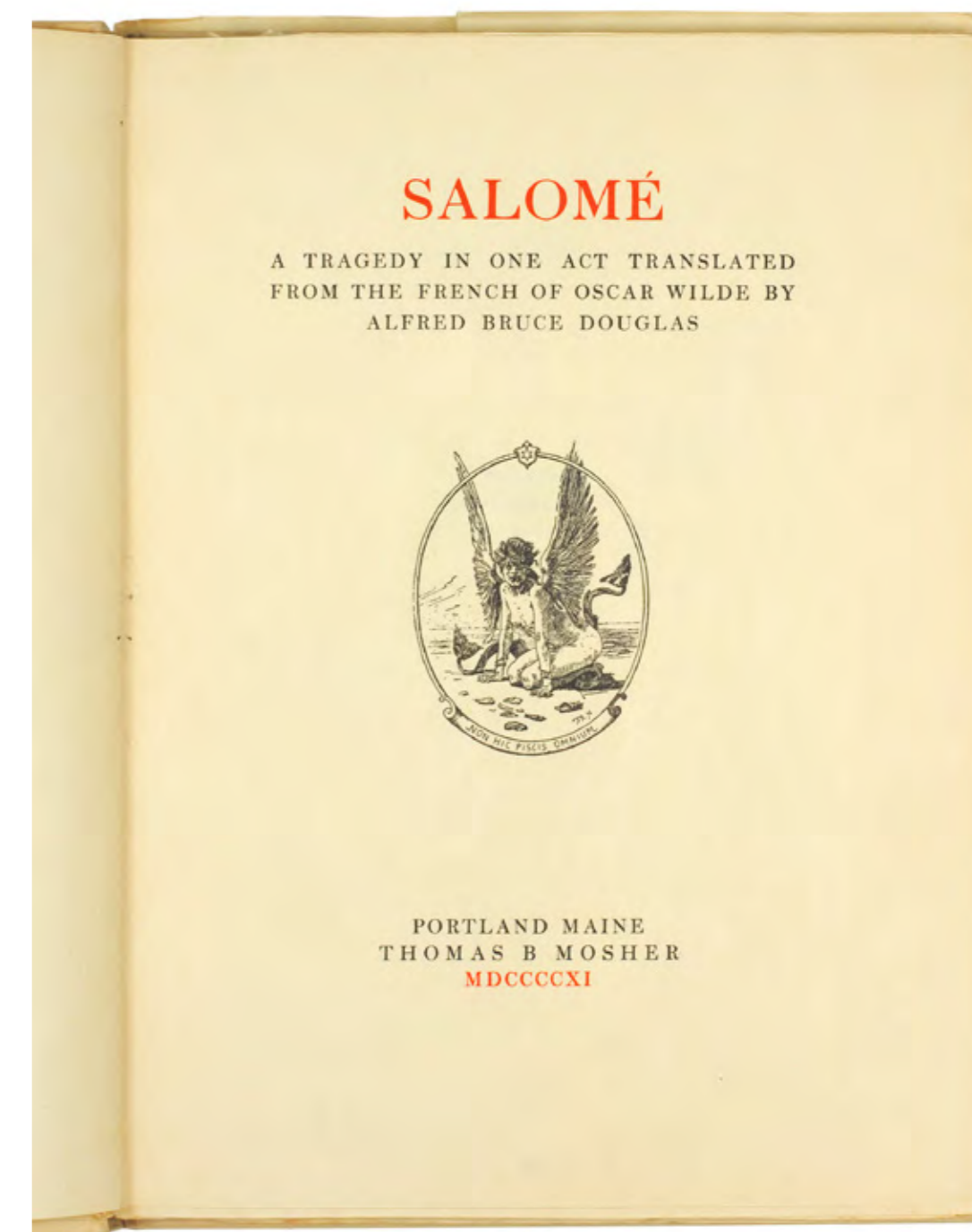
48. WILDE, OSCAR. *Salome*. Portland, Maine: Mosher, 1911.

Sm. 8vo, xxiii, 76, [1, colophon] pp. Original plain paper wrapped boards, printed titles in red and black on backstrip, in the original plain paper dust-wrapper printed in black on spine panel. Front joint tender, dust-wrapper a little toned and lightly edgework, contents beautiful.

§ Number 27 of 50 copies on Japan vellum, with an additional 500 copies on Van Gelder. A scarce edition of Wilde's notorious tragedy. Mosher sought to free the text from association with Beardsley's original illustrations and reproduced only one, the colophon. He did include Douglas'

"Critical Review" of the play. "To put the case clearly and without prejudice to either party. The genius of Aubrey Beardsley

can be safely left to take care of itself. The genius of Oscar Wilde does not and never did require the morbidities of these exquisite designs. Had they never existed we are assured that *Salomé* long ago would have come into its own magnificent kingdom: it is a tragedy that stands alone and is destined to stand alone for many generations." (Mosher's forward) (126319) \$750.



One of the great illustrated books of the 1890s

49. WILDE, OSCAR. *The Sphinx, with decorations by Charles Ricketts*. London: Elkin Matthews and John Lane, 1894.



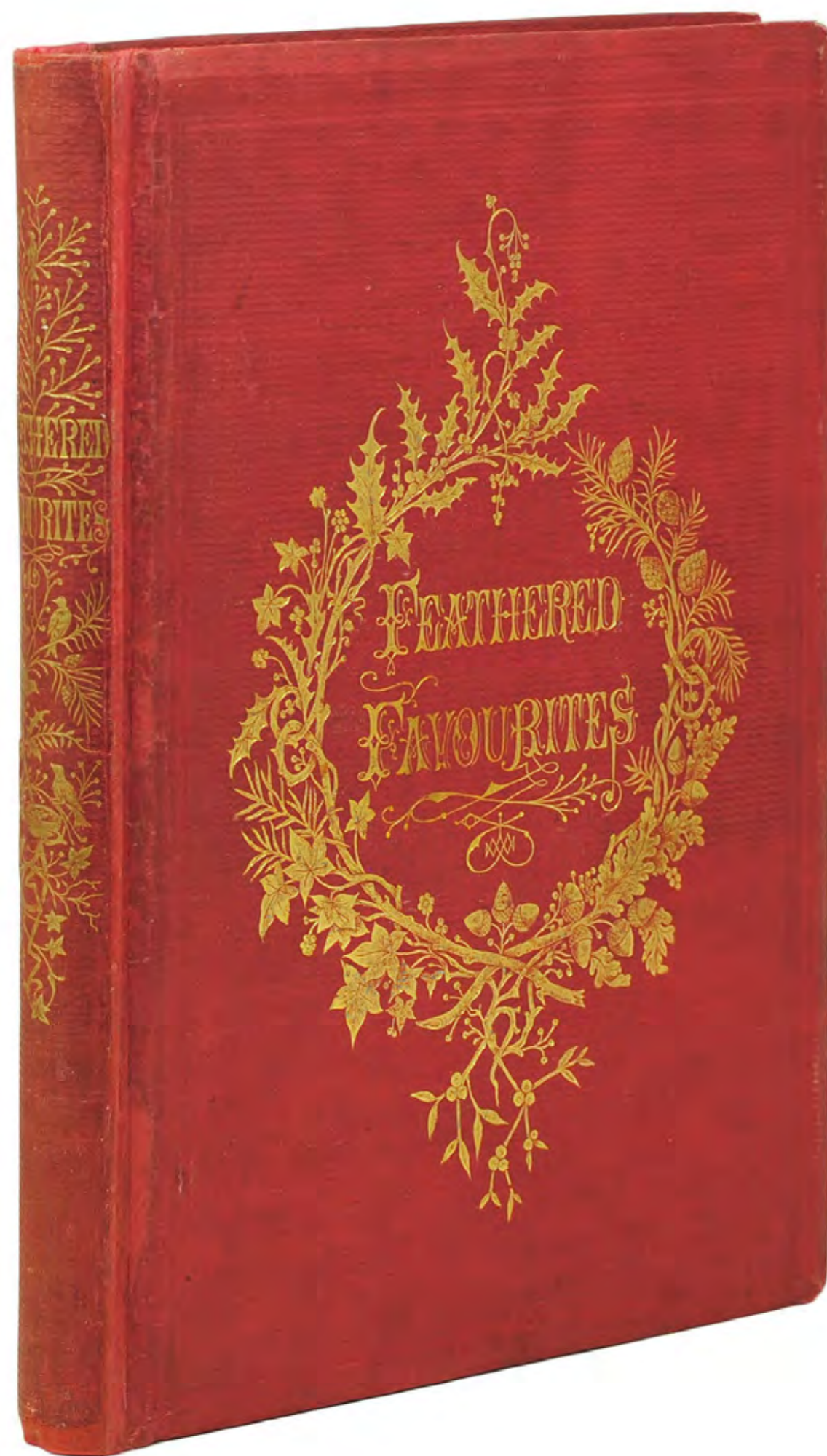
Small 4to, [22] ff., unpaginated, illustrated throughout by Ricketts. Washed and cleaned to remove all the inevitable spotting always found, and rebound in stiff vellum retaining the elaborate gilt covers designed by Ricketts; printed on Arnold unbleached hand-made paper with green printed initials and russet headlines and full-page illustrations.

§ First edition, one of 200 copies on small paper. One of the very few indisputably great (and weird) illustrated books of the 1890s. “In 1894 Ricketts produced a masterpiece for Matthews and Lane with *The Sphinx*. Ricketts was evidently given a free hand not merely to illustrate the book but to design it from cover to cover. The book is brilliantly successful. The use of brick red for the illustrations and the bright green for the decorative initials and catchwords and the black printed text in large and small capitals throughout, provides an ideal setting for the artificiality of Wilde’s text.” (Muir, *Victorian Illustrated Books*, pp. 192-193). And Russell Taylor, in his *Art Nouveau Book in Britain* is also fulsome in his praise: “Whichever way one looks at it, Ricketts seems somehow to come out as the hero of any study of the art nouveau book -- each [of his books] is conceived freshly in terms of its literary materials, the design sometimes

chiming with, sometimes counterpointing the qualities of the subject... in *The Sphinx*, the extreme elaboration of the book’s form mirrors exactly the luxuriant and self-consciously perverse exoticism of Wilde’s text; perversity, indeed, is even indulged graphically to the extent of having a left-hand title page.” Mason 361. Ray 262. There was a large-paper edition limited to 25 copies, and it is generally accepted that many of the 200 copies of the regular edition were lost or destroyed, while those that survived are almost always badly foxed and stained. (125551) \$7500.

Color-plates and poetry celebrating a dozen favourite birds

50. WOLF, JOSEPH. *Feathered Favourites: Twelve Coloured Pictures of British Birds from drawings by Joseph Wolf*. London: Thomas Bosworth, 1854.



4to, (6), 54 pp. Publisher's red cloth, ornately gilt title on upper cover, skillfully rebacked preserving original pictorial gilt backstrip, all edges gilt. Boards lightly rubbed with wear to tips, scattered foxing and occasional light abrasions to the plates, but overall very attractive.

§ First edition. A charming bird book with 12 color plates from watercolour drawings by Joseph Wolf, accompanied by poetical extracts from Milton, Howitt, Montgomery, Clare, Mant, Cornwall, Wordsworth, Tennyson, and many others. Each richly-colored circular plate is mounted on card stock with an ornate gilt-printed frame and tissue guard. The birds represented are House-Sparrow, Wren, Blackcap, Swallow, Woodpecker, Water-Wagtail, Titmouse, King-Fisher, Woodlark, Swan, Eagle, and Wild Duck. The first edition was also issued in green cloth. It was printed by Charles Whittingham at Tooks Court. (126312) \$1500.





THE WREN.

GRAHAME.

THE little woodland dwarf, the tiny Wren,
That from the root-sprigs trills her ditty clear.
Of stature most diminutive herself,
Not so her wondrous work she can
tell!

Her's is the largest structure
By tuneful bill and breast.
From which the sloping soil
Has been all worn away, she
Her curious dwelling, close
And in the side a little gate
In which (for I have seen)
A merry stave of her shrill
Nor always does a single g
For exit, and for entrance
For when (as sometimes h
She builds the artful fabric,
Has its own portico. But
How skilfully the finest pl
Are softly warped; how c
The outer layers of moss
Most artfully contrived to



JOHN WINDLE
ANTIQUARIAN BOOKSELLER

With best wishes from John, Chris, Rachel and Annika

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All items are guaranteed as described and may be returned within 5 days of receipt only if packed, shipped, and insured as received. Payment in US dollars drawn on a US bank, including state and local taxes as applicable, is expected upon receipt unless otherwise agreed. Institutions may receive deferred billing and duplicates will be considered for credit. References or advance payment may be requested of anyone ordering for the first time. Postage is extra and will be via UPS. PayPal, Visa, MasterCard, and American Express are gladly accepted. Please also note that under standard terms of business, title does not pass to the purchaser until the purchase price has been paid in full. ILAB dealers only may deduct their reciprocal discount, provided the account is paid in full within 30 days; thereafter the price is net.
