



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

Gifts for the Holidays
A List for Winter 2025

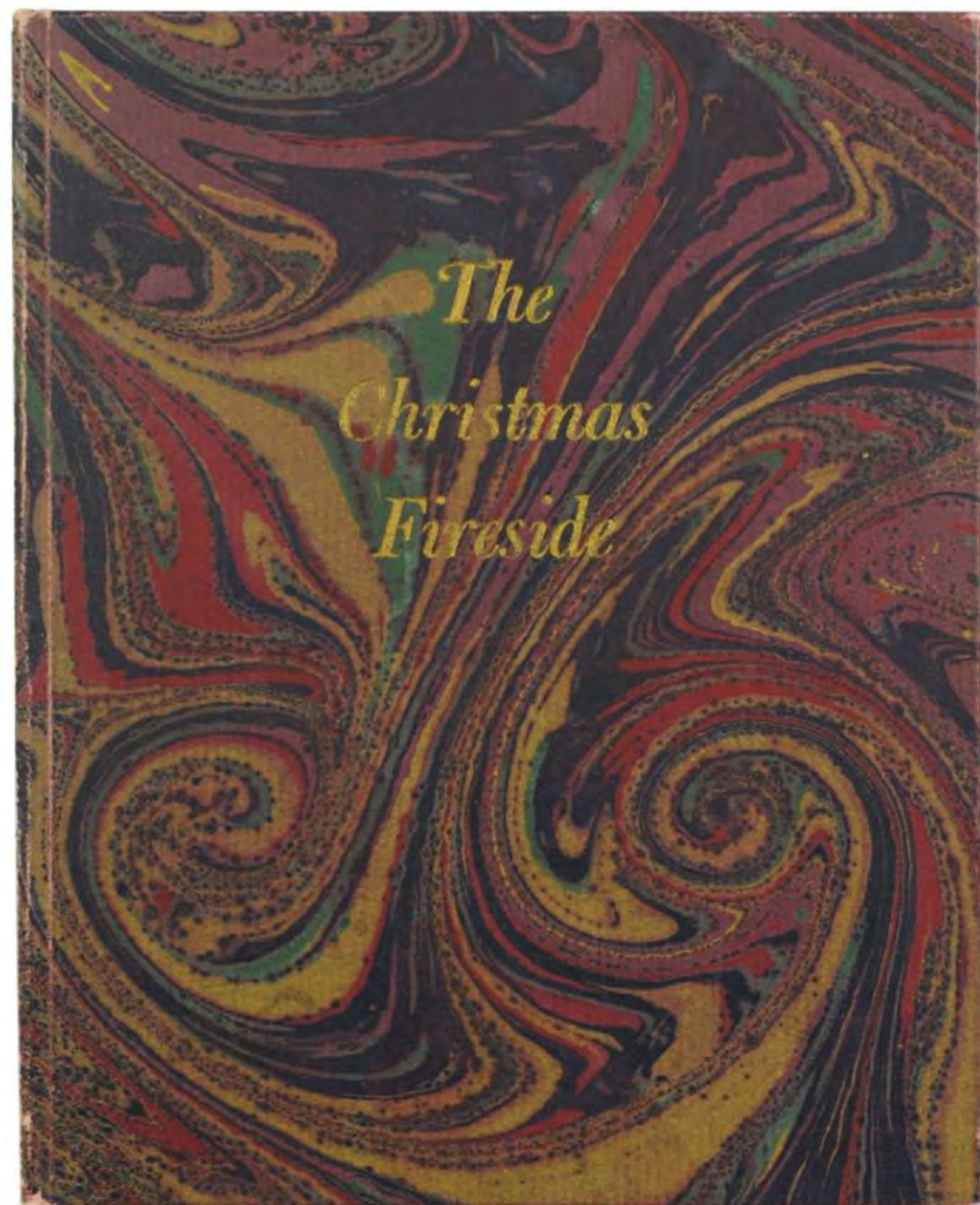
49 Geary Street, Suite 233, San Francisco, California 94108
(415) 986-5826 | john@johnswindle.com
www.johnswindle.com



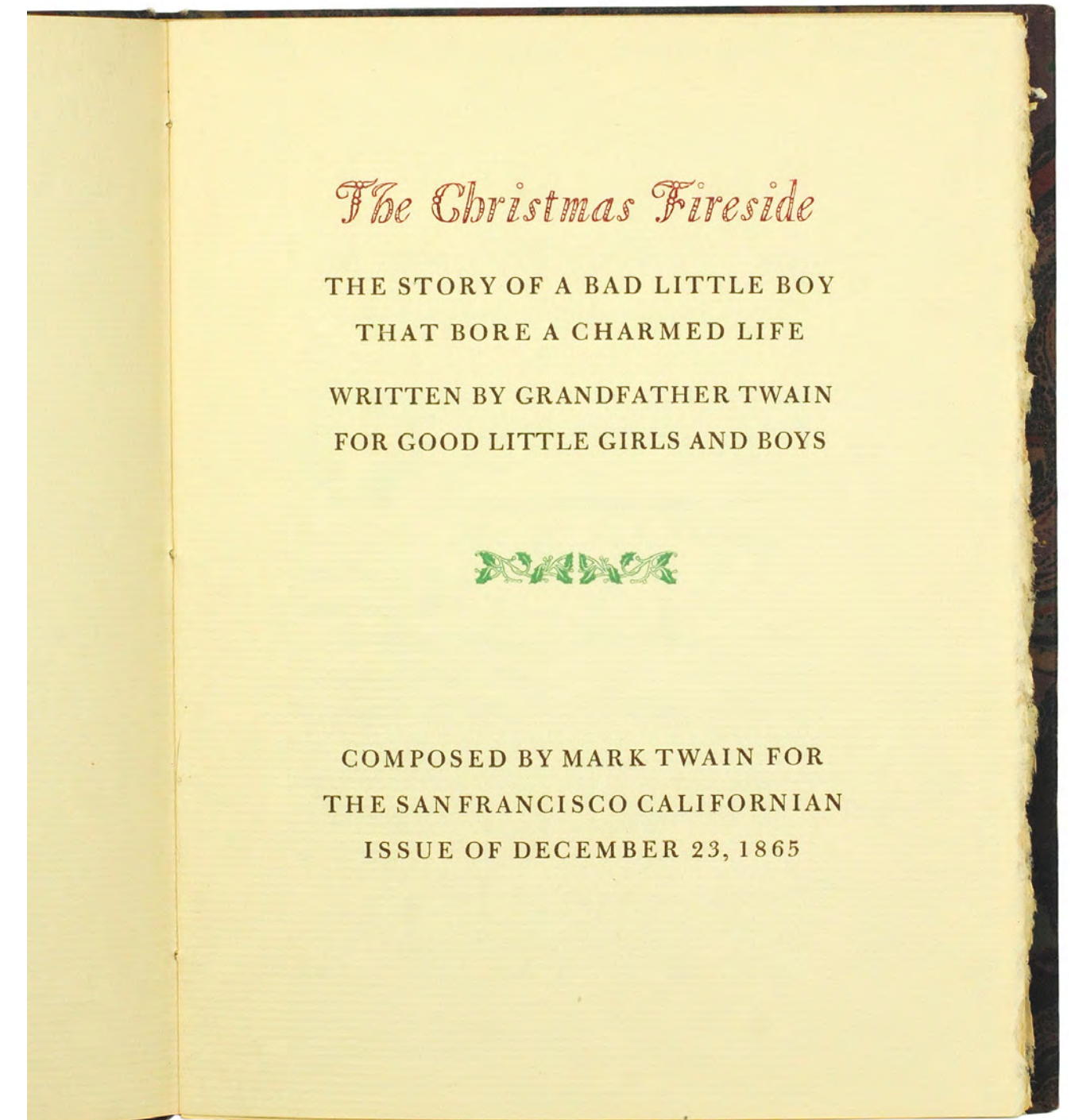
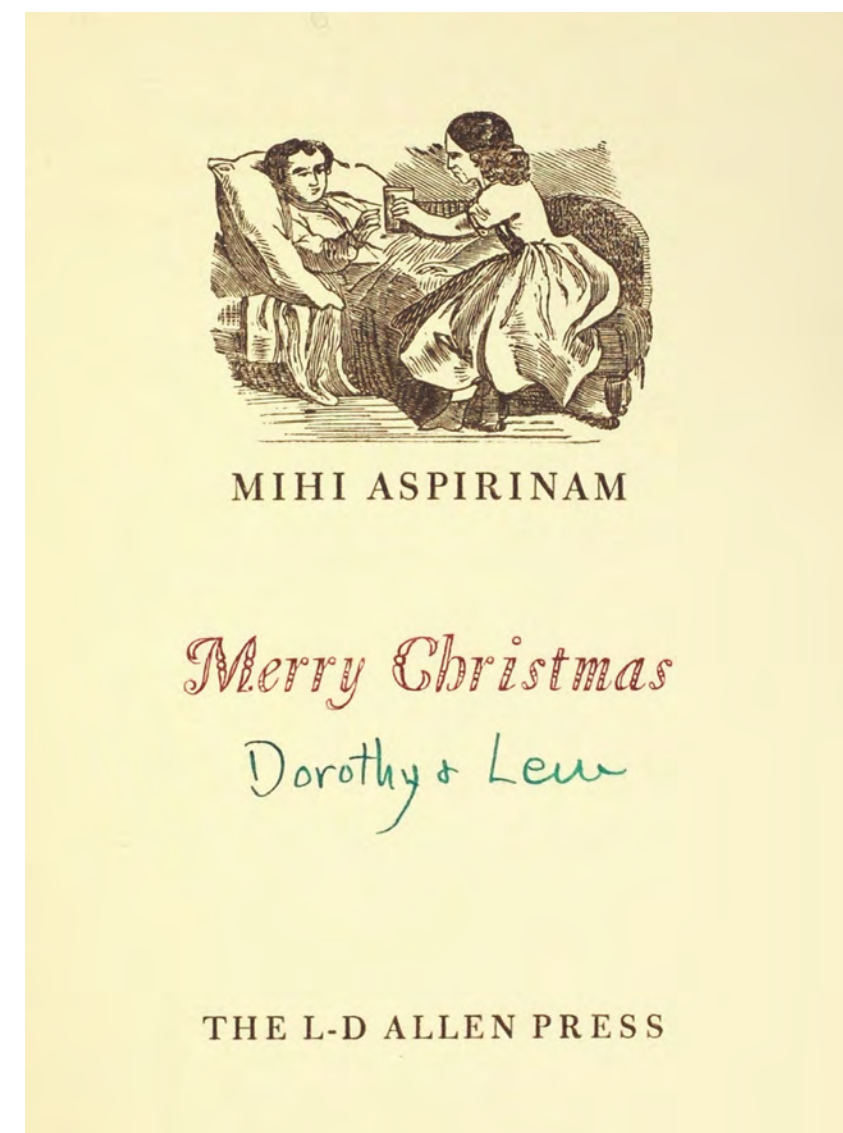
Once there was a bad little boy, whose name was Jim

1. [ALLEN PRESS]. TWAIN, MARK. *The Christmas Fireside: The Story of a Bad Little Boy That Bore a Charmed Life. Written by Grandfather Twain for Good Little Girls and Boys*. Hillsborough, CA: The Allen Press, 1949.

12mo, 2 wood engravings, printed in three colors. Signed by the Allens, "Dorothy & Lew" in green ink in the colophon. Binding lightly rubbed; very good.



§ Rarest book of the Allen Press, limited to 75 copies and originally sent to friends by the Allens as a Christmas gift. Originally written by Mark



Twain for the San Francisco Californian and published on December 25, 1865, the text is the mischievous morality tale of bad boy "Jim" who defies the example of the Sunday school tracts and never gets his comeuppance. (126669) \$750

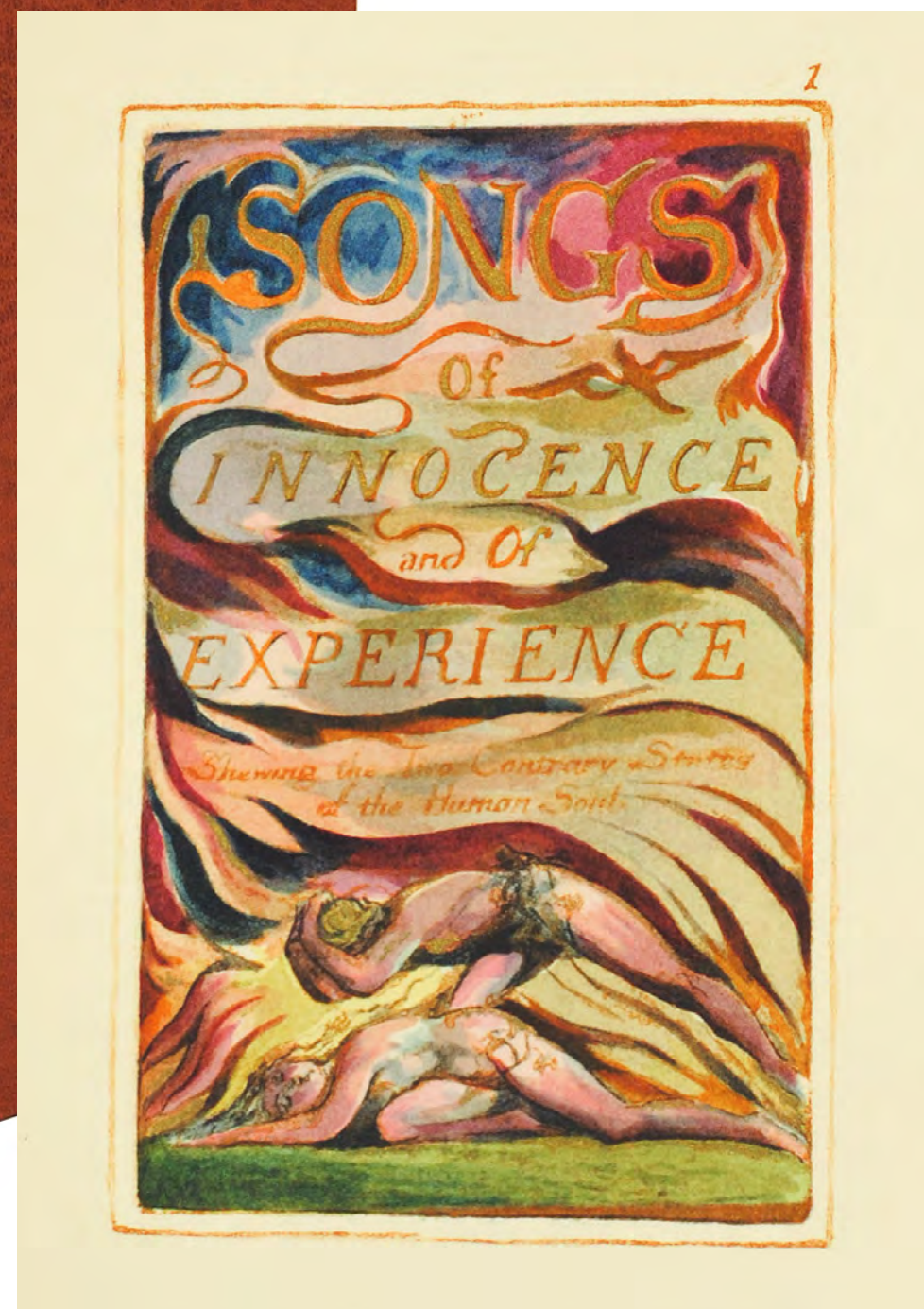
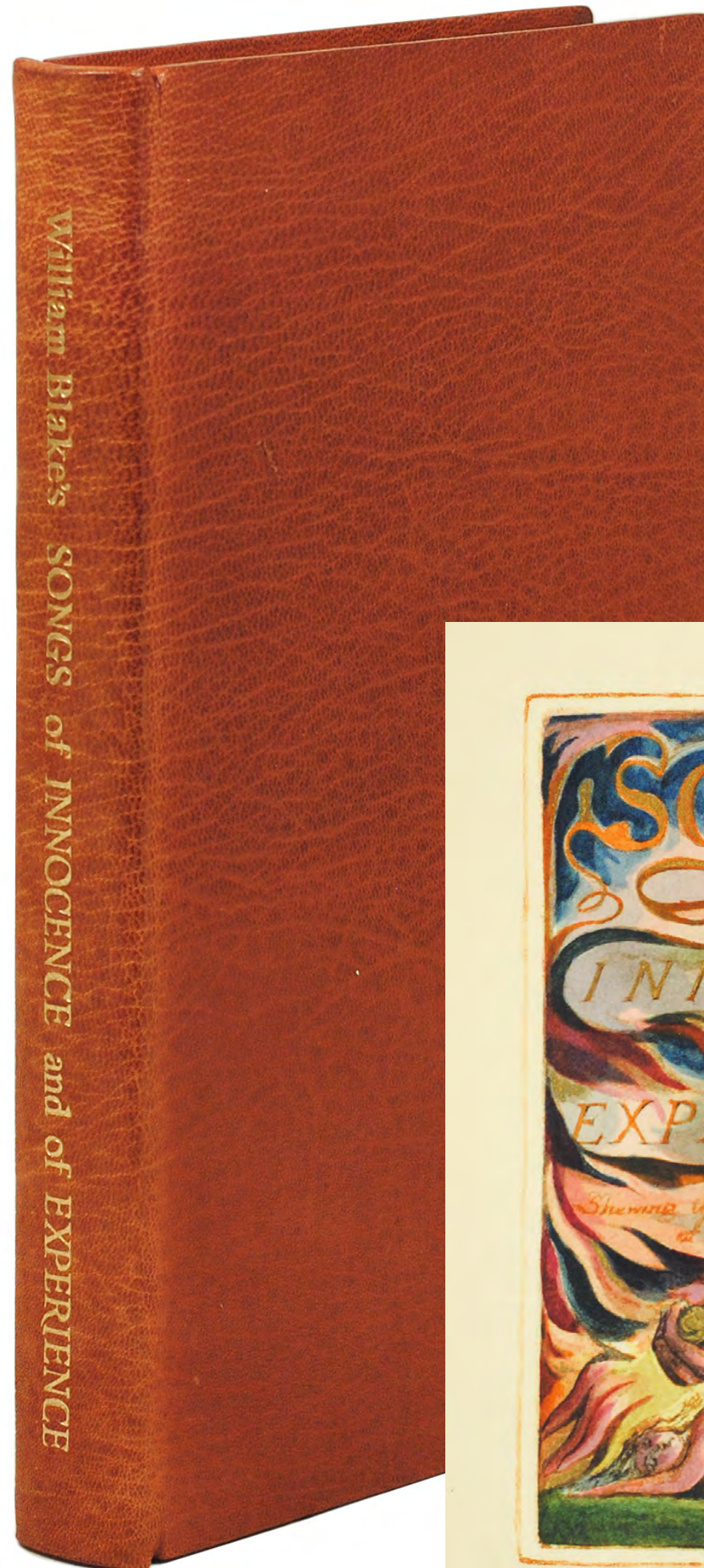
The magnificent Trianon Press facsimile

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

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

§ Limited to 526 copies, this is #233; the superb color facsimile of the Rosenwald-LC copy (Z). One of the scarcest and most desirable of all the magnificent Trianon Press Blake facsimiles which have been hailed as among finest examples of pochoir printing of the 20th century. The colophon notes that as many as thirty stencils were used to create each plate.

Bentley, Blake Books, 187. Note: copies are usually found in blue morocco but the brown morocco is better suited to the book. (126931) \$3500

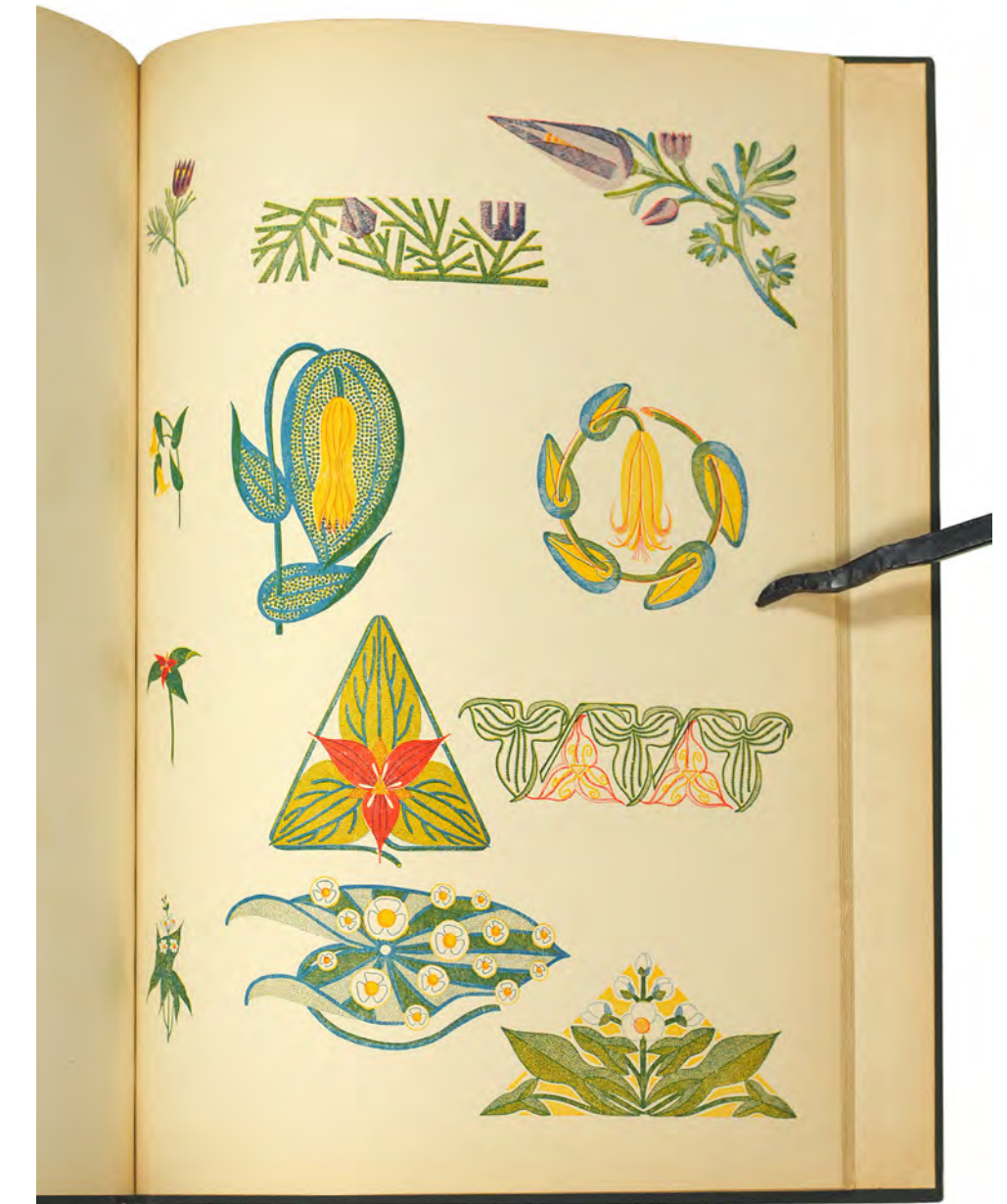
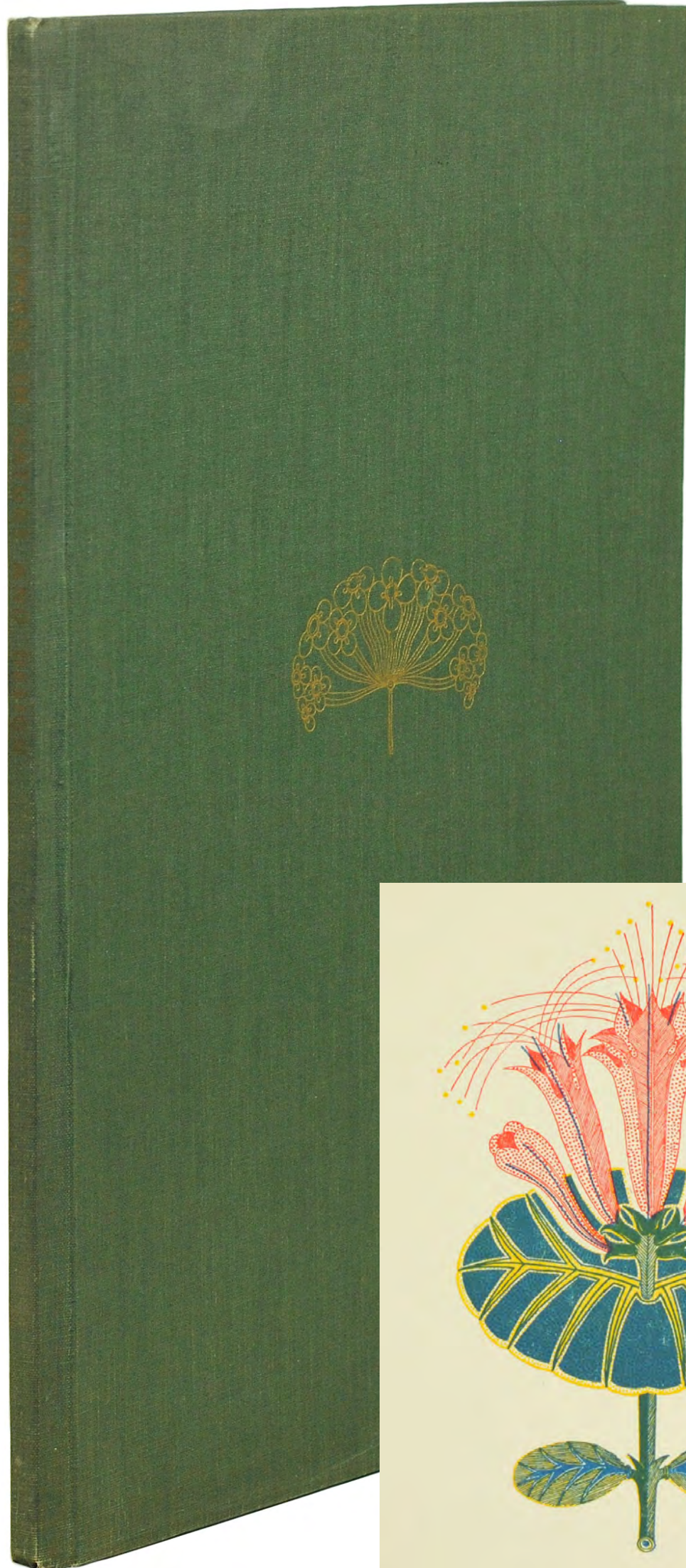


Wildflowers for designers from motif to color separations

3. BROD, FRTIZI. *Flowers in Nature and Design*. New York: Stephen Daye Press, 1947.

Slim folio, (4)pp. followed by 28 black and white plates and six sets of color printed plates and color printed onion skin transparencies showing the color separation process. Original green cloth, pictorial gilt stamp on upper board. Front free endpaper creased. A near fine copy.

§ First edition of this innovative work on botanical motifs for designers. "An analysis and stylization of common wild flowers found here and in Europe... This volume constitutes a rich source of ideas and designs for use in studios and shops where leather, metal, plastics, pottery, crystal, porcelain, paper products and publications are produced for consumption in a modern society where aesthetic ideals are valued more and more in everyday life" (Introduction). (126925) \$425

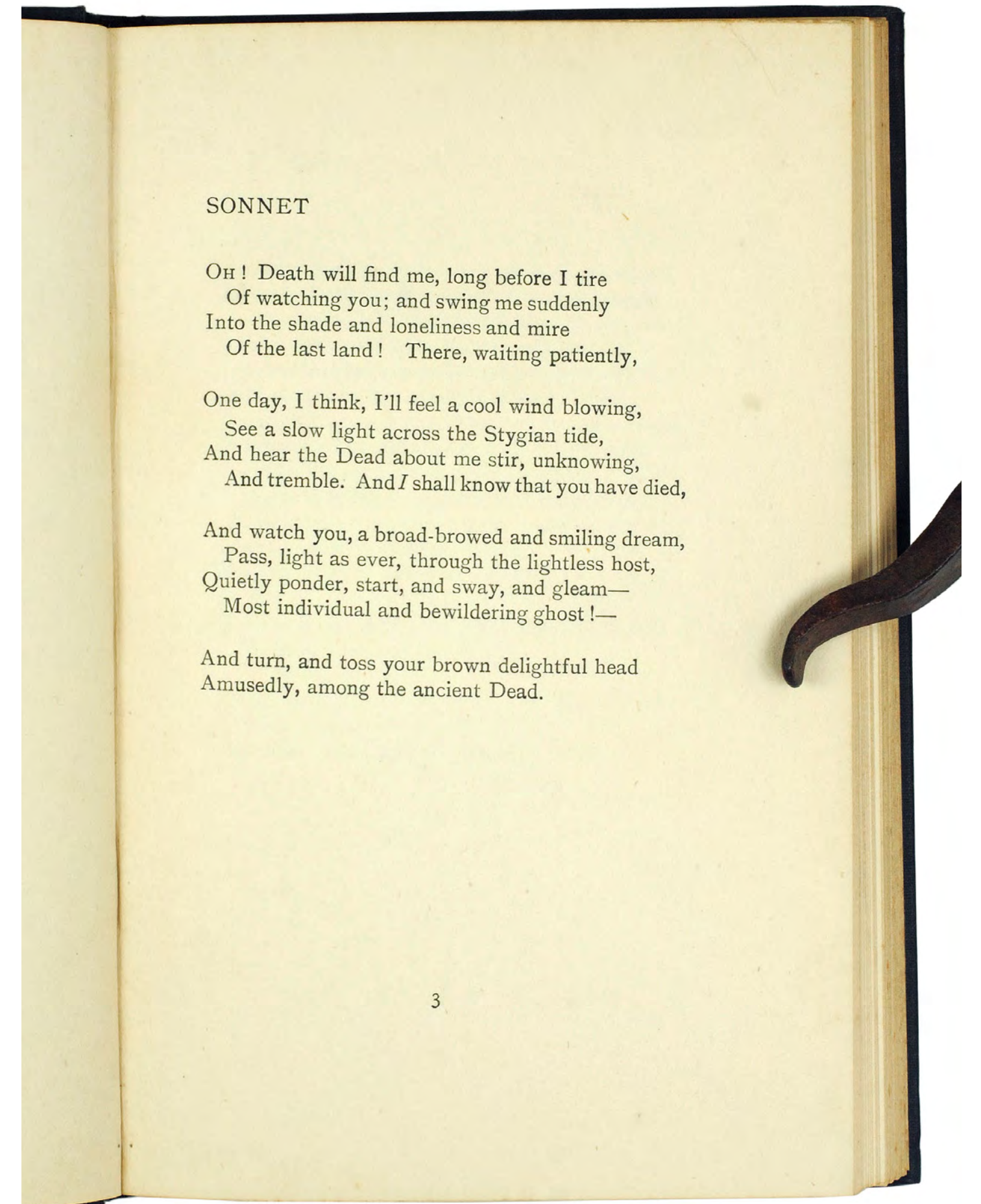
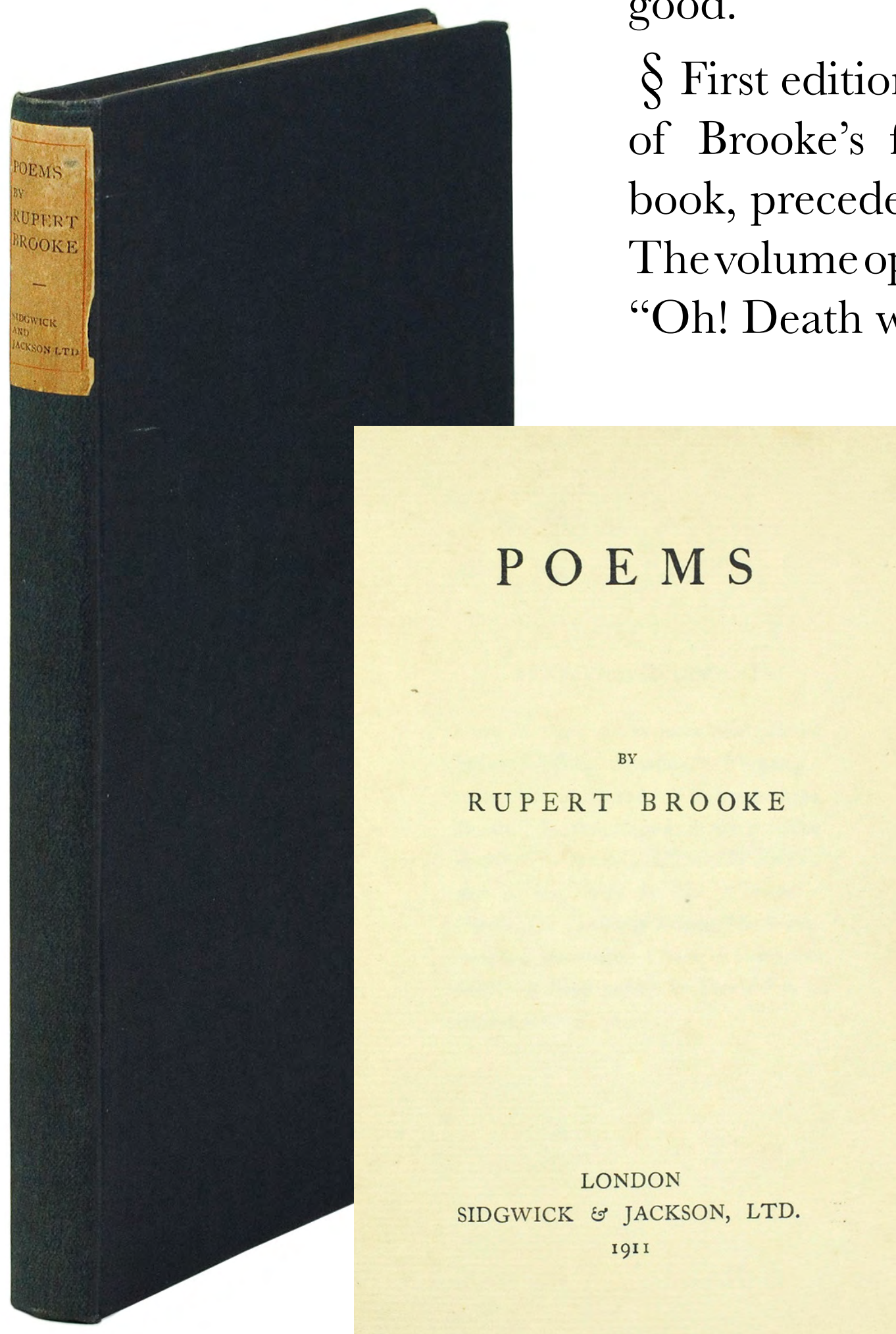


Rupert Brooke's first book

4. BROOKE, RUPERT. *Poems*. London: Sidgwick & Jackson, Limited, 1911.

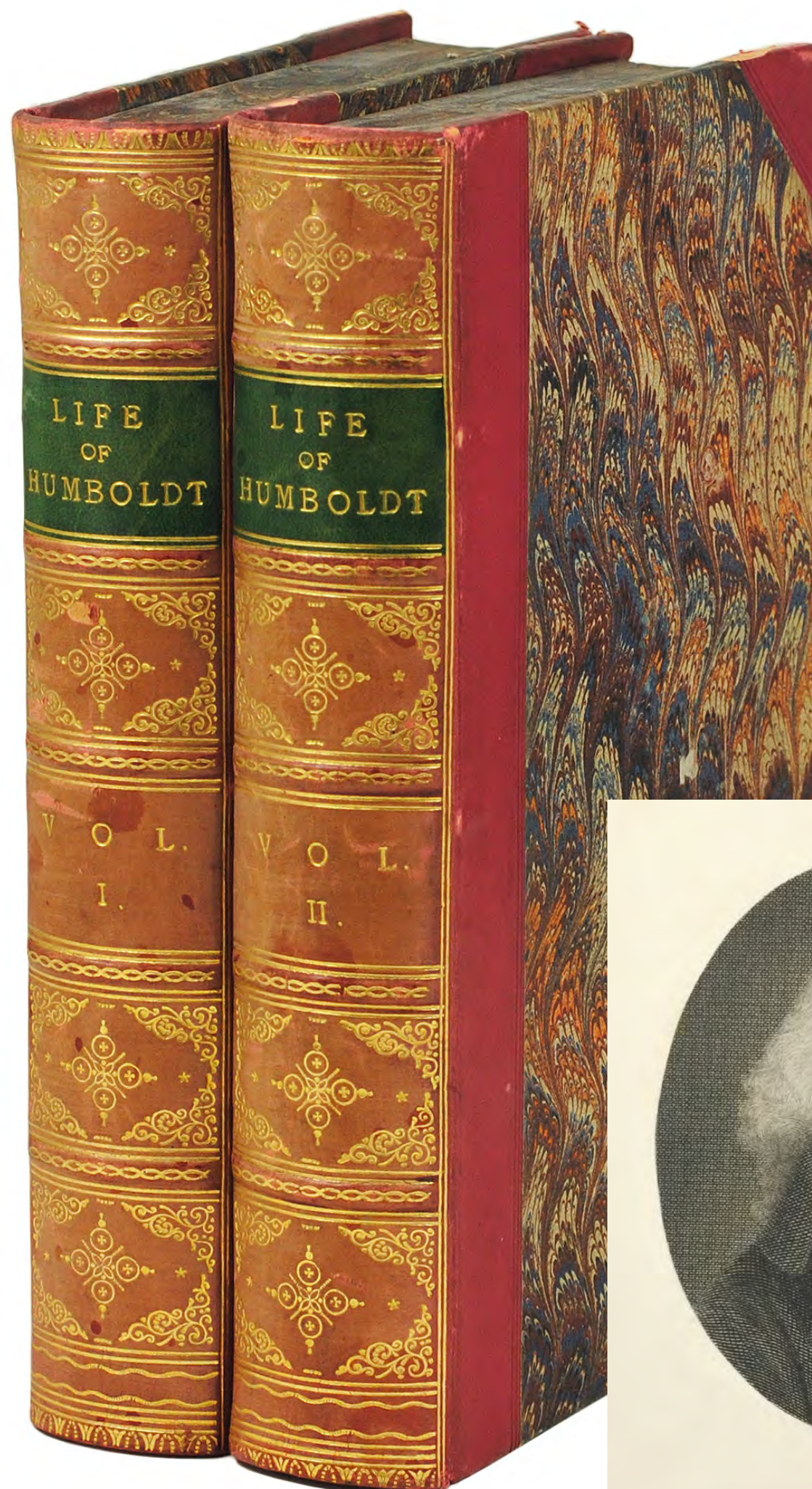
8vo, 88 pp. Original navy cloth over boards, paper label to backstrip lightly toned and worn, slight bumps to corners, a few light scuffs to cloth. Very good.

§ First edition. One of 500 copies printed of Brooke's first commercially-published book, preceded by several rare pamphlets. The volume opens with the prophetic sonnet "Oh! Death will find me, long before I tire / Of watching you; and swing me suddenly / Into the shade and loneliness and mire / Of the last land!" (126610) \$1500



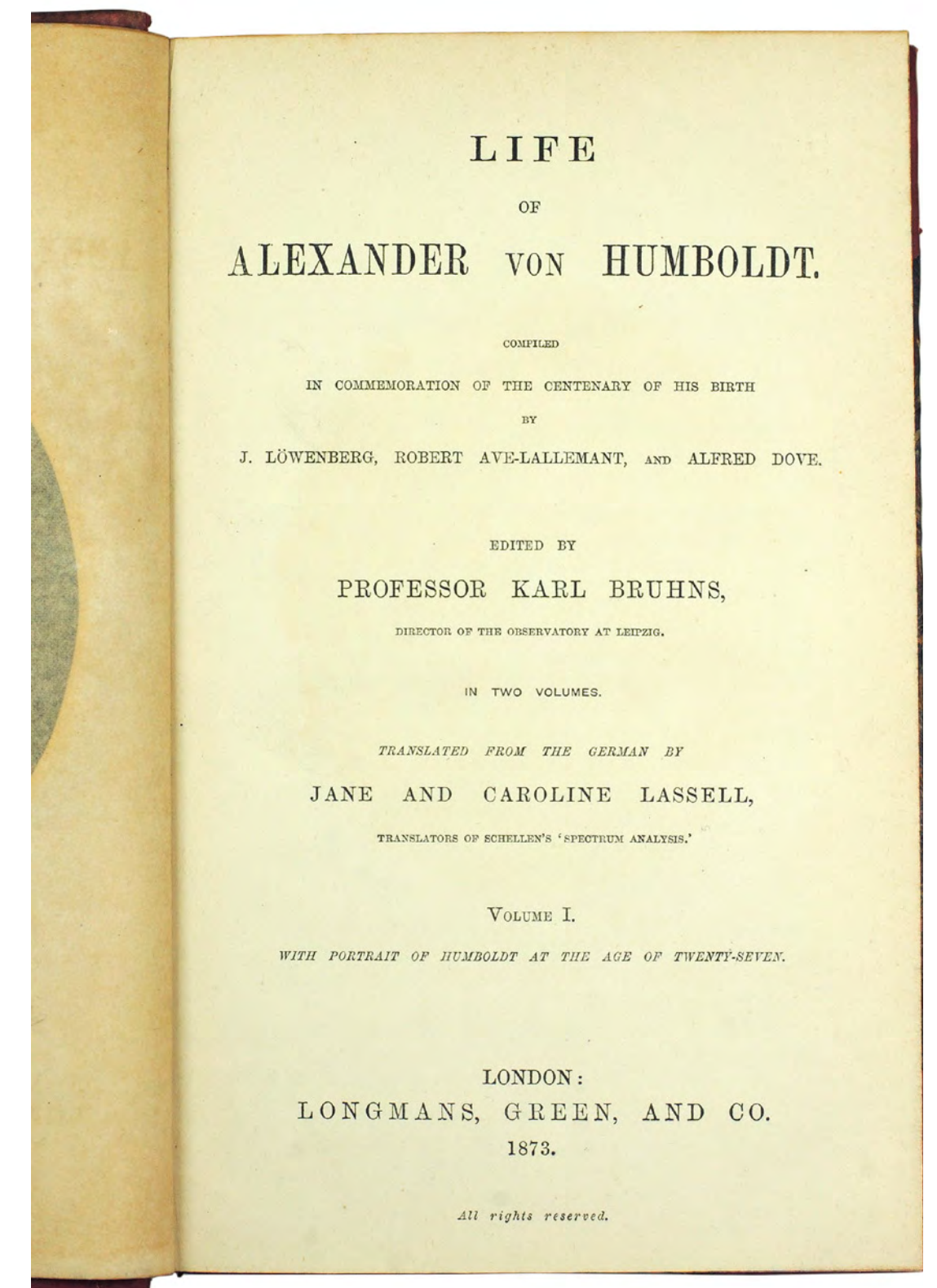
Alexander von Humboldt

5. BRUHNS, KARL, EDITOR. *Life of Alexander von Humboldt. Compiled by J. Lowenberg, Robert Ave-Lallemant, and Alfred Dove; Edited by Professor Karl Bruhns; Translated from the German by Jane and Caroline Lassell.* London: Longmans, Green, and Co., 1873.



2 vols, 8vo, xxiii, 412; vii, 446 pp. Engraved portrait frontispieces and one further portrait plate in vol. 2. Half red polished calf, marbled boards and edges, gilt-panelled backstrips (slightly faded), green labels. A very good set, with Humboldt's card and a modern postage stamp in vol. 1. Bookplate of William E. Stuart in each volume.

§ First edition in English, translated by the daughters of the eminent astronomer William Lassell. Compiled by Bruhns and others to commemorate the centenary of Humboldt's birth and first published in German in 1872. The contributors drew heavily on Humboldt's own letters and the reminiscences of his acquaintances to create a detailed and affectionate account of the life of the extraordinary explorer-naturalist. (126651) \$795

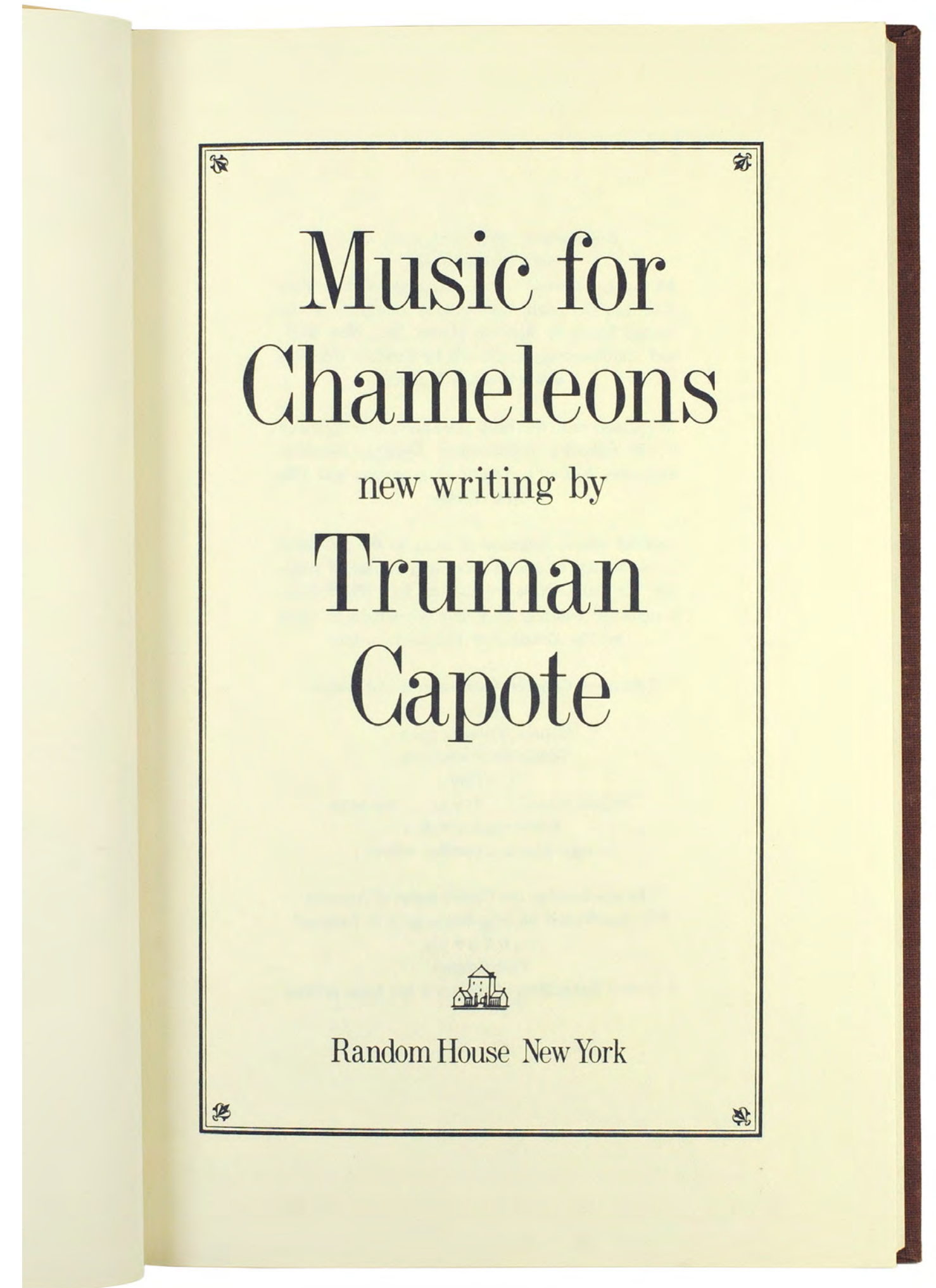
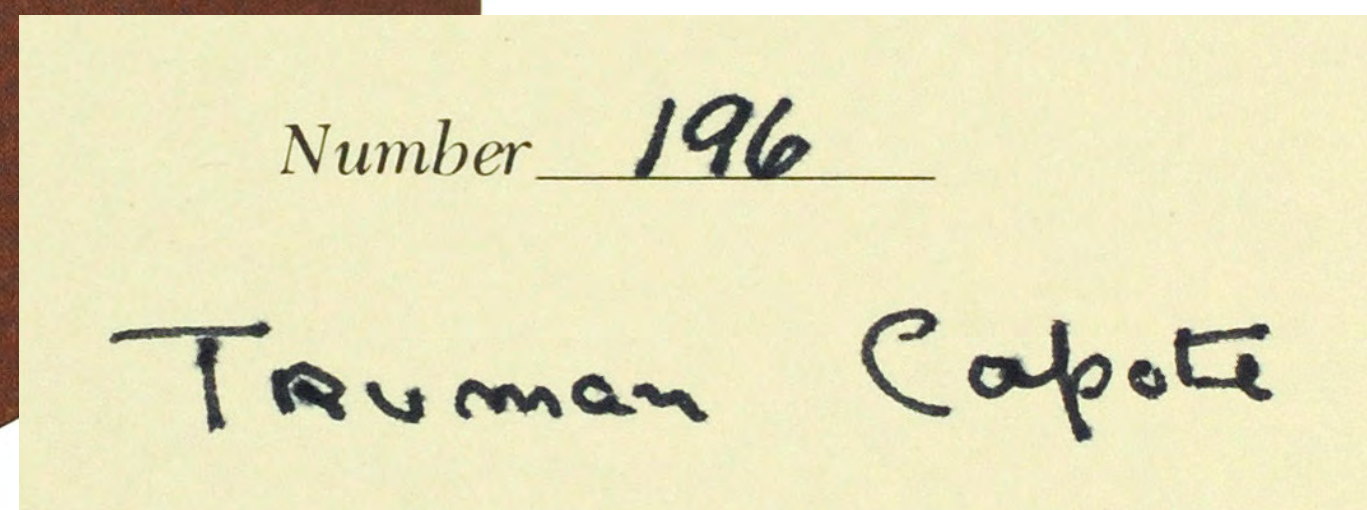
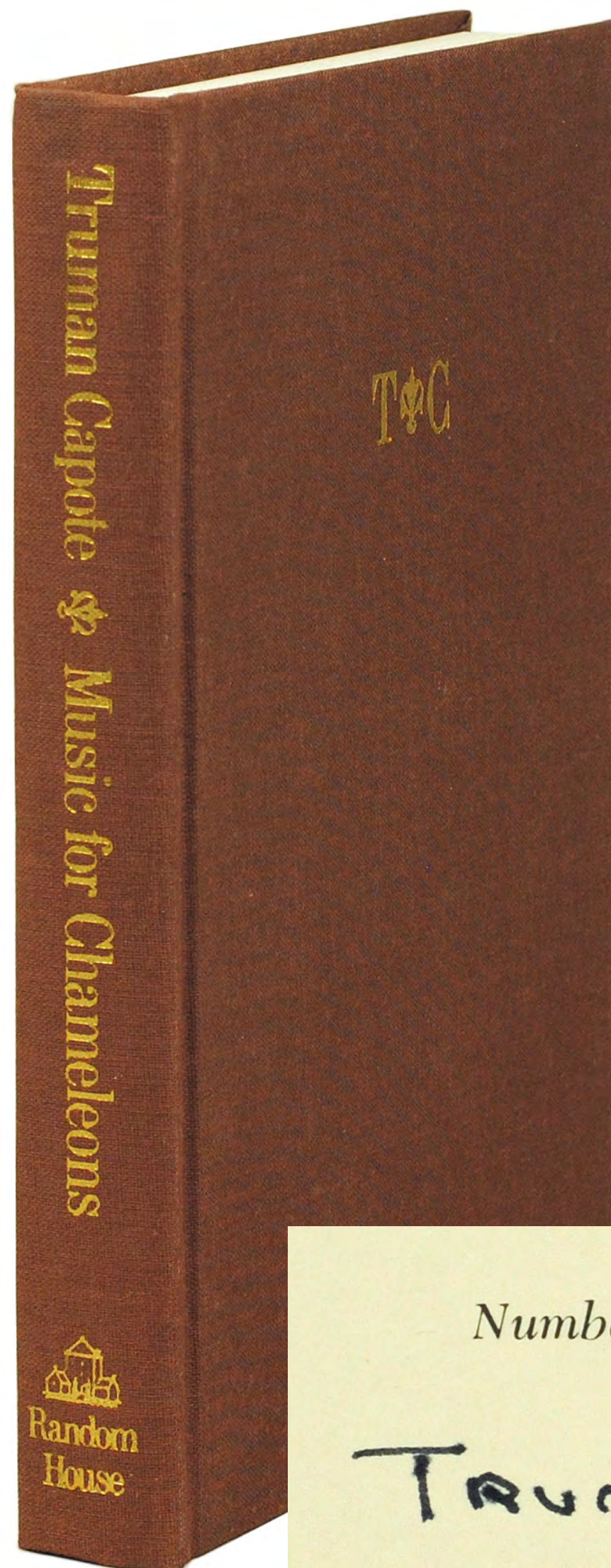


First limited edition, signed by Truman Capote

6. CAPOTE, TRUMAN. *Music for Chameleons*. New York: Random House, 1980.

8vo, xix, 262 pp. Original brown cloth stamped in gilt in publisher's plain card slipcase. Fine.

§ First edition, limited issue, one of 350 copies signed by the author. Capote's final book, a collection of short stories and non-fiction "consisting of some of his most effective prose" (ANB). (126940) \$475

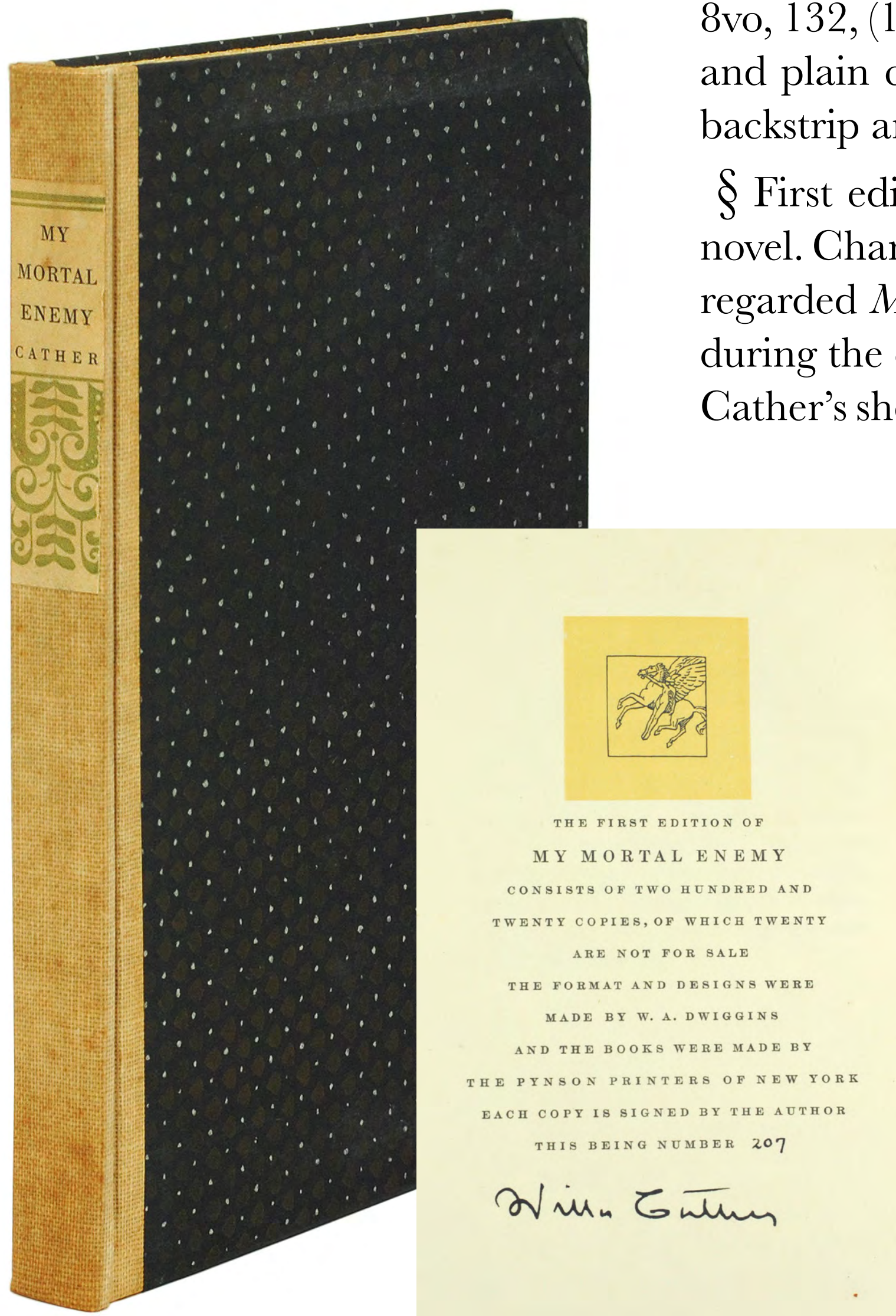


First limited edition, signed by Willa Cather

7. CATHER, WILLA. *My Mortal Enemy*. New York: Knopf, 1926.

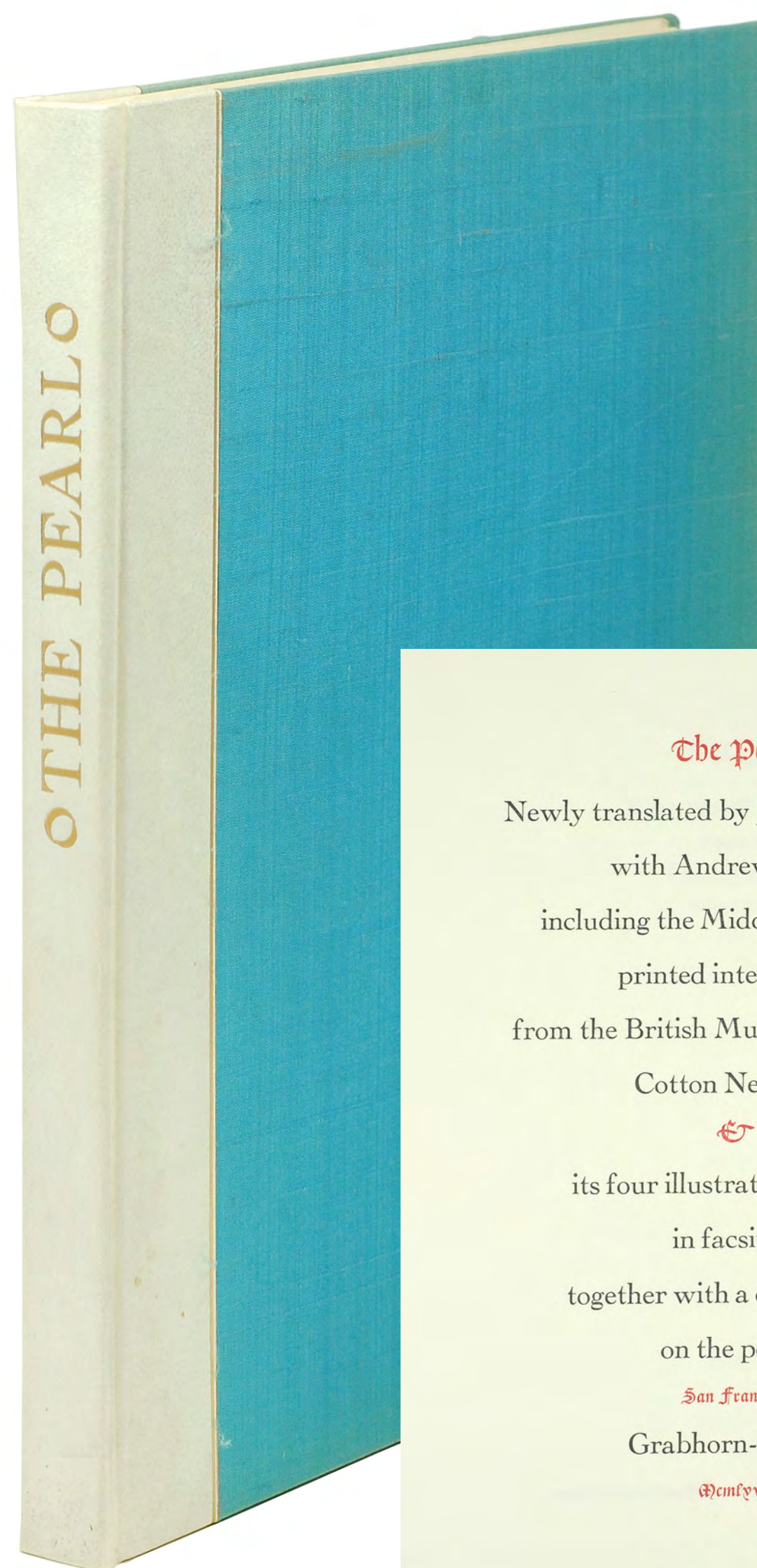
8vo, 132, (1, colophon)pp. Original quarter linen with patterned paper-covered boards, and plain card slipcase. Spare label still on front pastedown. Corners a bit bumped, backstrip and label toned and slightly worn. A very good, unopened copy.

§ First edition, limited issue, one of 220 signed copies. Cather's eighth and darkest novel. Charles Johanningsmeier in *Cather Studies* notes: "For many years, scholars have regarded *My Mortal Enemy* as somewhat of an enigma. Written in only a few months during the early spring of 1925 and published both serially and in book form in 1926, Cather's shortest novel was sandwiched in between *The Professor's House* (1925) and *Death Comes for the Archbishop* (1927). While the subject matter of these latter two works can be traced to Cather's experience of and growing interest in the desert Southwest, *My Mortal Enemy* seemingly has nothing to do with these subjects or her Nebraska roots; it appears to have come out of nowhere, baffling those who have tried to fit this rather anomalous work into a logical progression of Cather's artistic development." (126942) \$650



That precious pearl without a spot

8. CRAWFORD, JOHN F. (TRANS). *The Pearl*. San Francisco: Grabhorn-Hoyem, 1967.



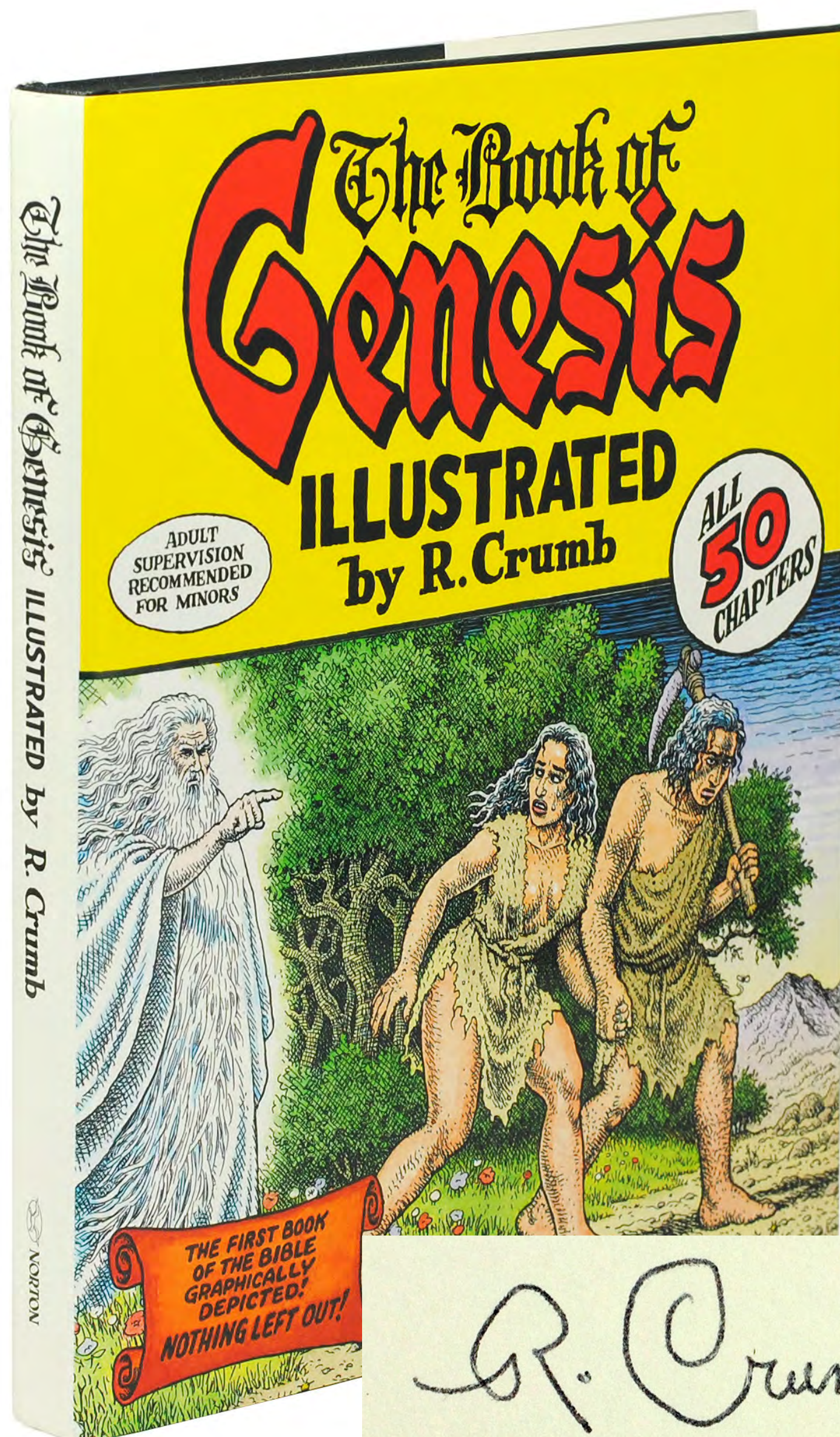
The Pearl
 Newly translated by John F. Crawford
 with Andrew Hoyem
 including the Middle English text
 printed interlinearly
 from the British Museum manuscript
 Cotton Nero A.x
✠
 its four illustrations printed
 in facsimile
 together with a commentary
 on the poem.
San Francisco
 Grabhorn-Hoyem
Mcmxvii

4to, 127 pp. Text in alternating lines of black and red. Quarter white goatskin vellum and blue cloth boards, ruled and lettered in gilt. Bookplate. Hint of fading to board edges, fine within with the original prospectus laid in.

§ One of 225 copies. A beautiful edition of this medieval visionary poem. A new translation by John F. Crawford and Andrew Hoyem printed interlinearly with the Middle English text of the original poem, followed by a commentary. *The Pearl* was composed in 14th century England and survived in a single manuscript, now held in the British Museum. The four illustrations from the original manuscript are here reproduced in full color by linoleum block process. (126829) \$350



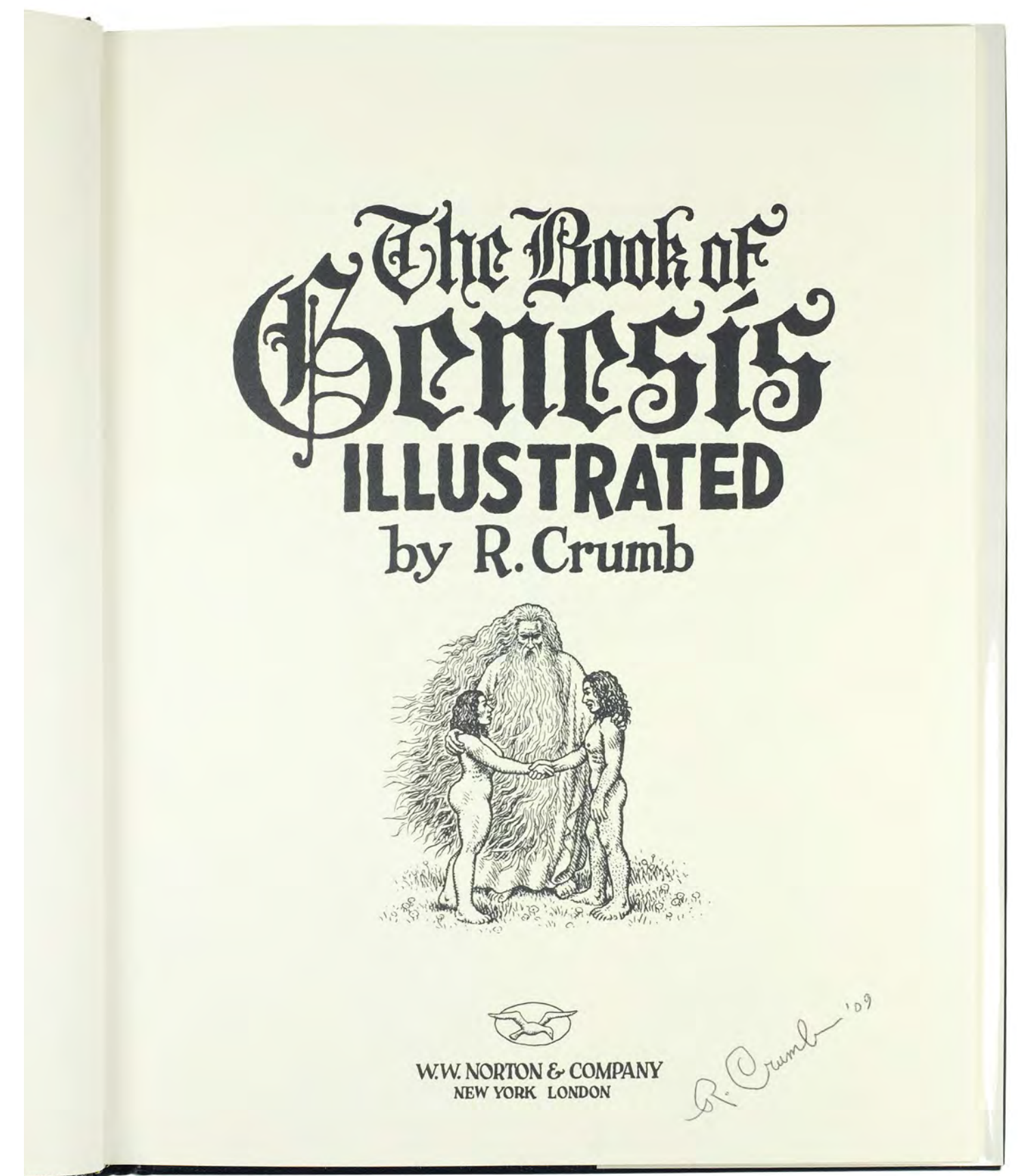
First edition, first printing signed by Crumb



9. CRUMB, R. *The Book of Genesis. Illustrated by R. Crumb.* London and New York: W. W. Norton and Company, 2009.

4to. Publisher's black cloth stamped in gilt, in the illustrated dust-jacket. A fine copy with no marks of prior ownership

§ First edition, first printing signed by Crumb on the title page and dated 2009. Crumb's inimitable take on the first book of the Bible, with "Nothing Left Out!", especially not all the begetting. (126946) \$250



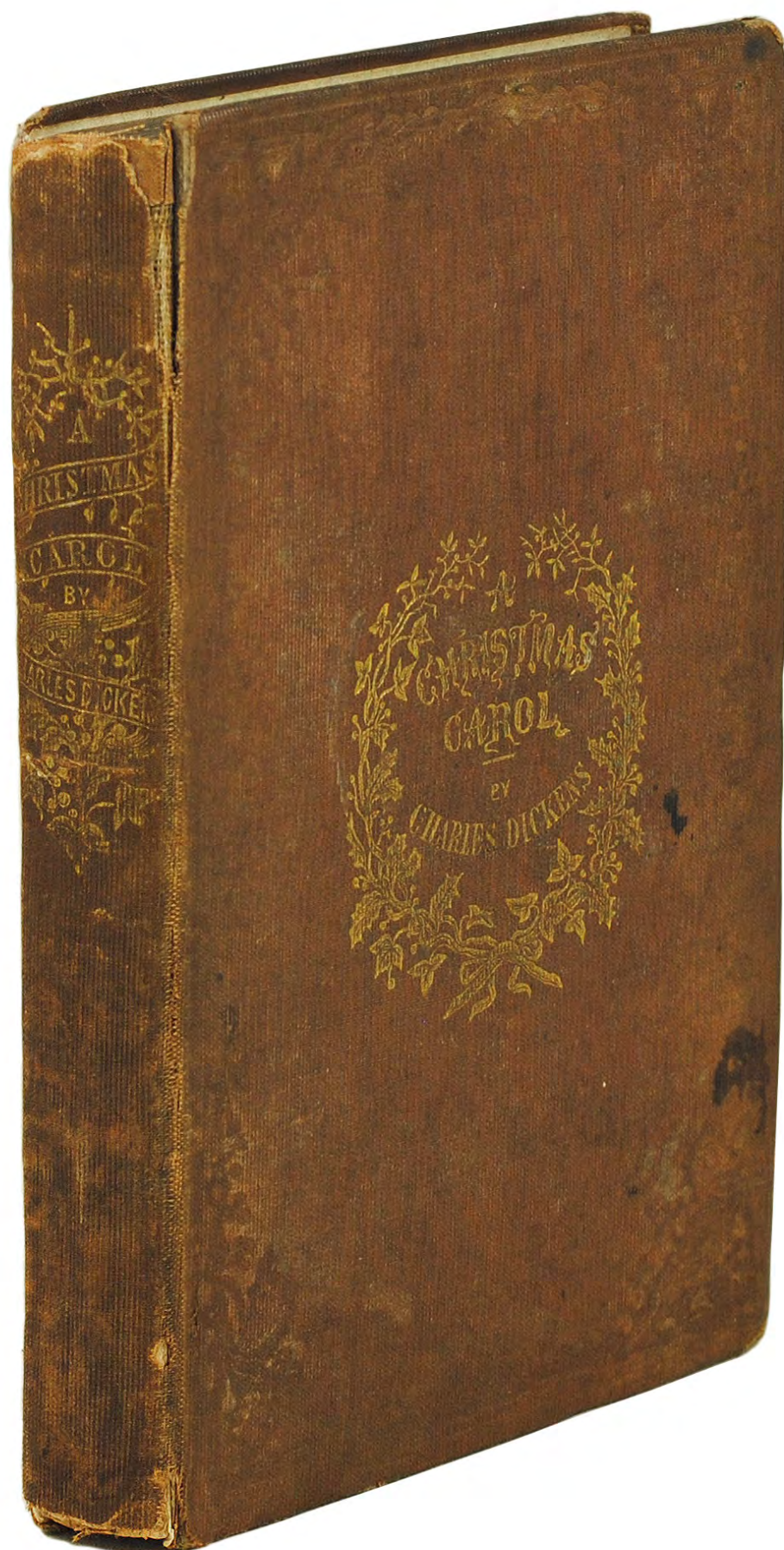
“Bah!” said Scrooge, “Humbug!”

10. 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

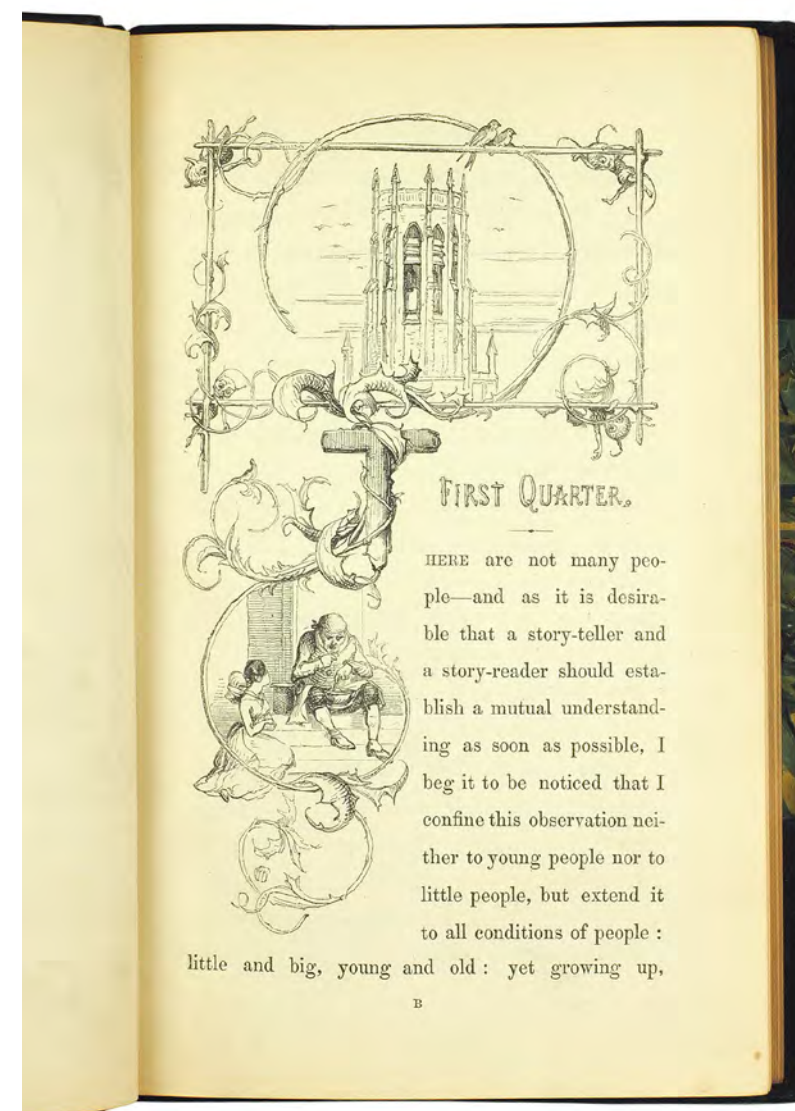


First edition of Dickens' second Christmas book

11. 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.

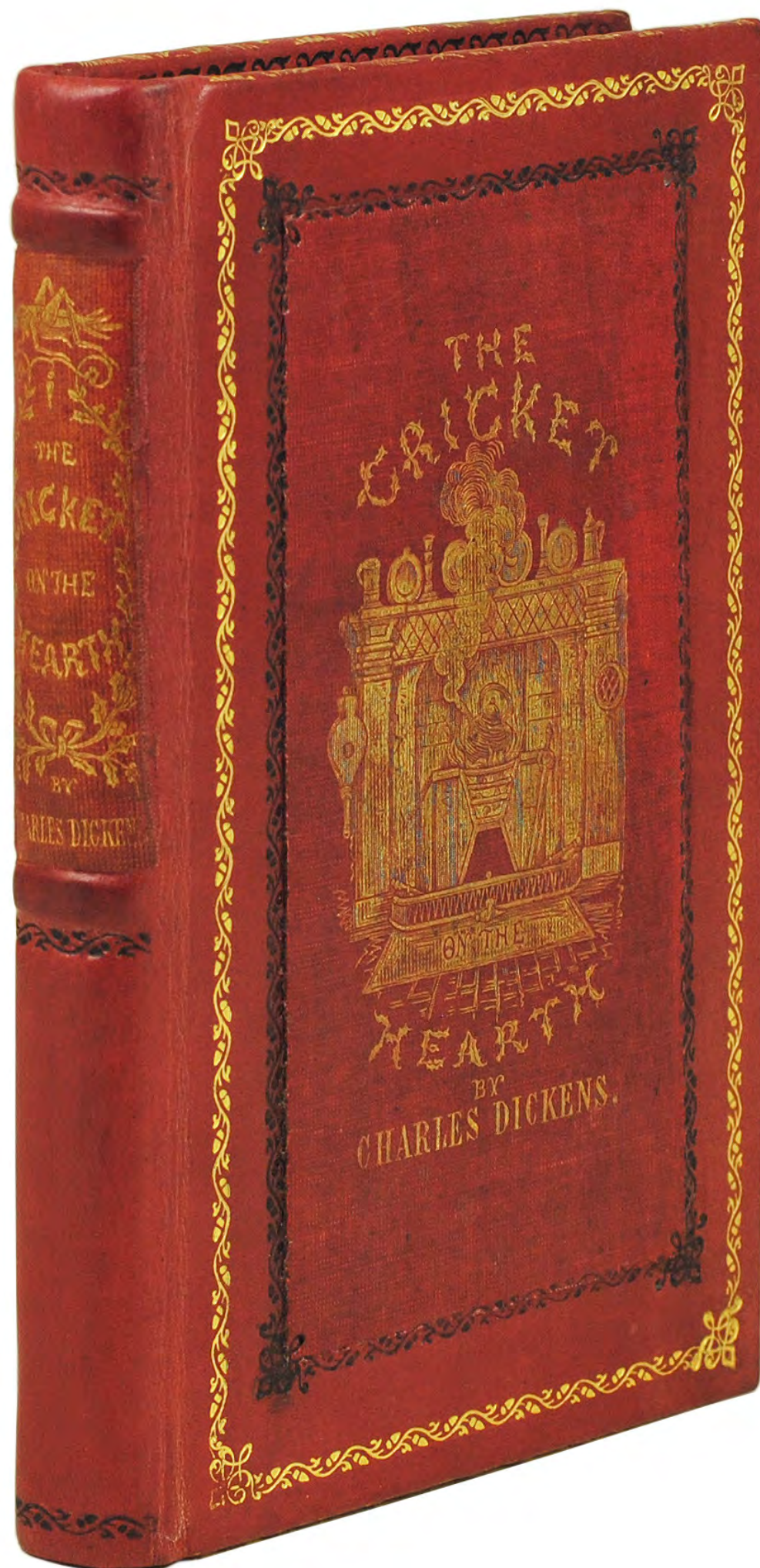
§ First edition, first state of the vignette title page and with the internal flaws noted by Smith II, 5. Complete with the advertisement leaf for *A Christmas Carol*. The second of Dickens' Christmas books and another tale of spirit-induced moral reformation, which some reviewers found almost too radical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



First edition of Dickens' third Christmas book

12. 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

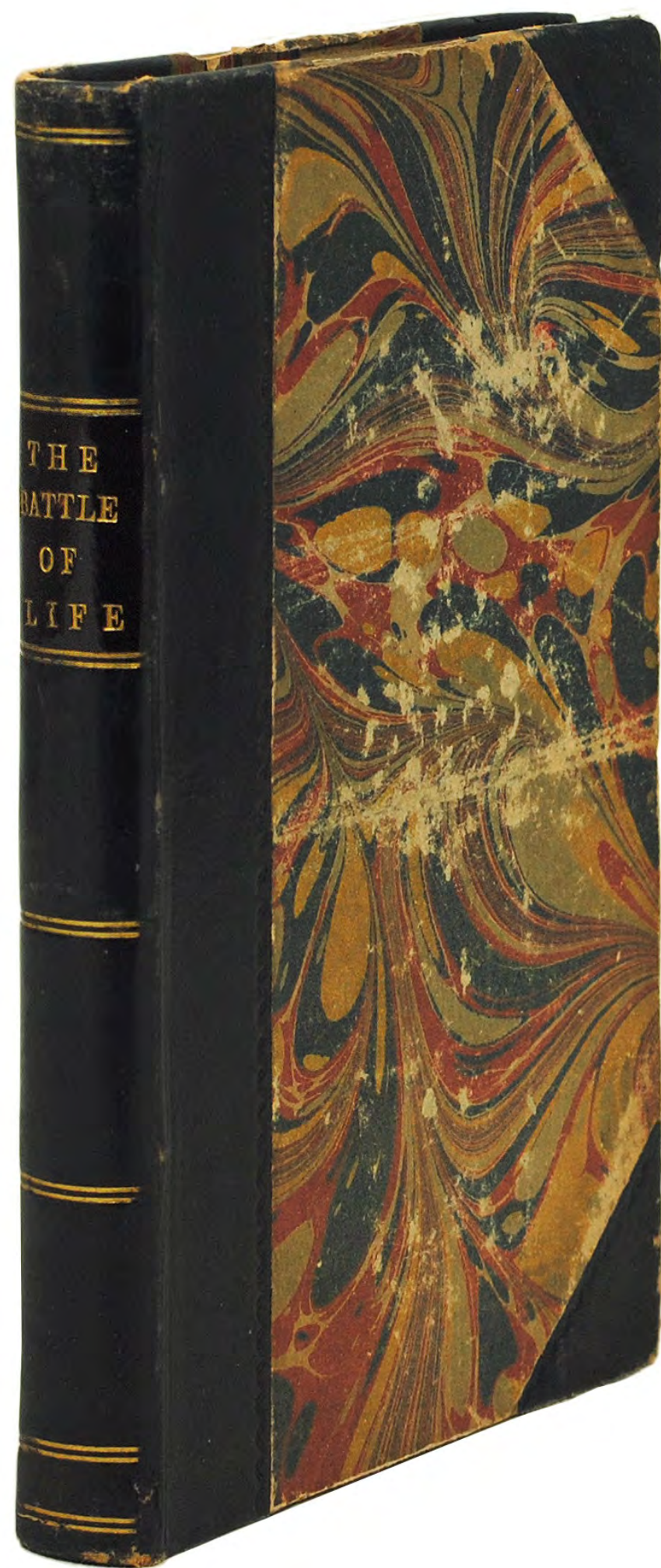


First edition of Dickens' fourth Christmas book

13. 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

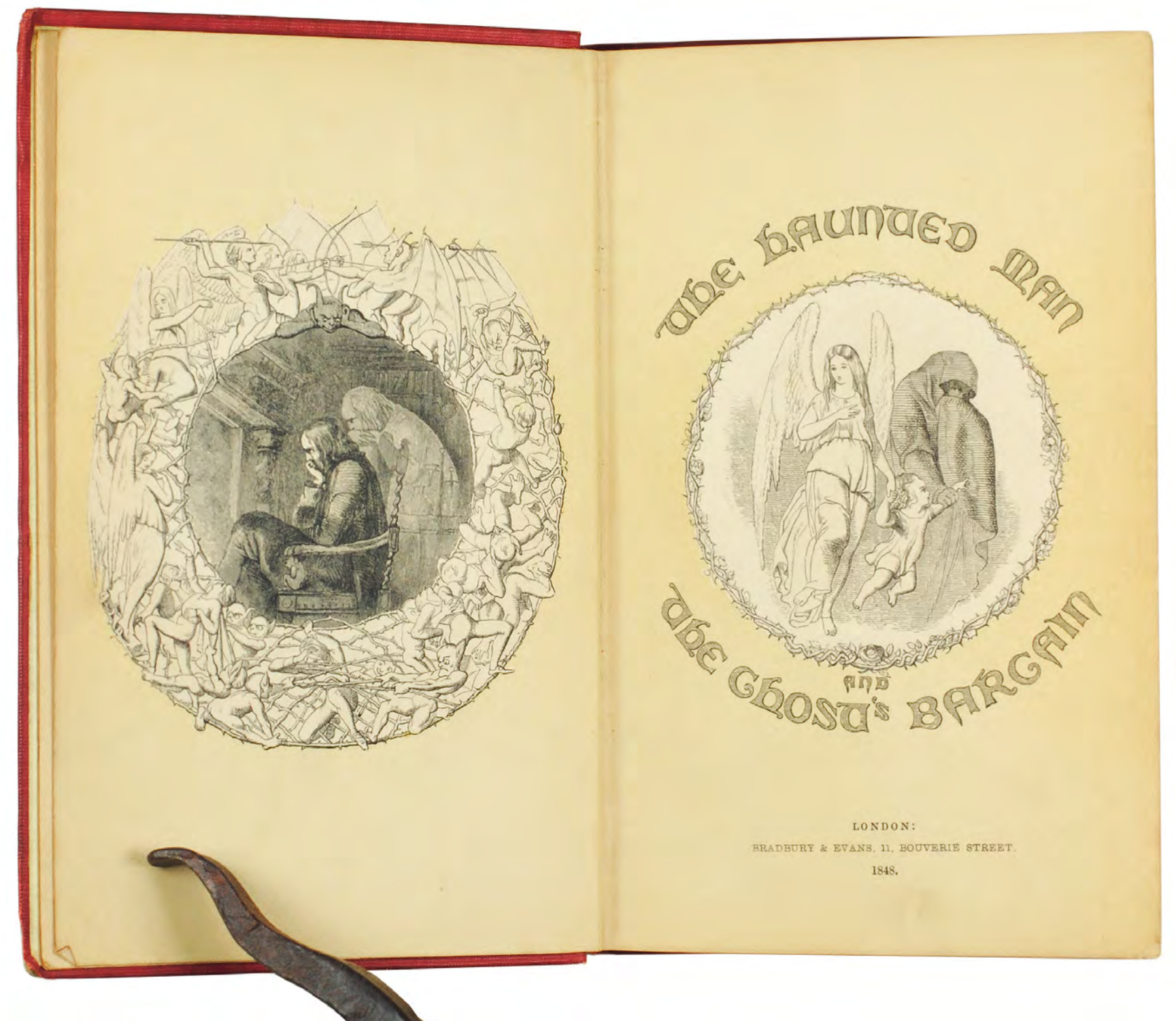
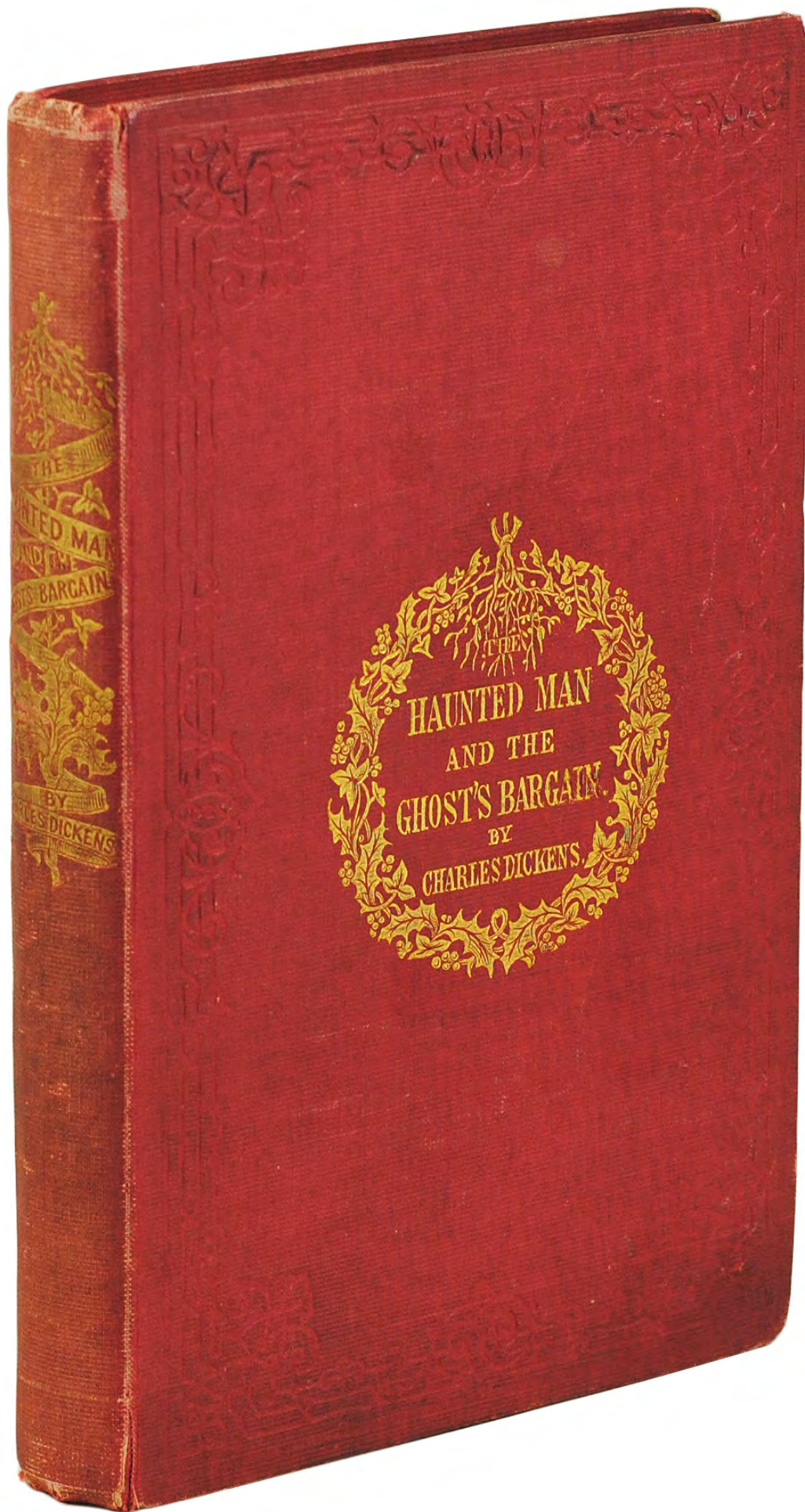


First edition of Dickens' fifth Christmas book

14. 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”

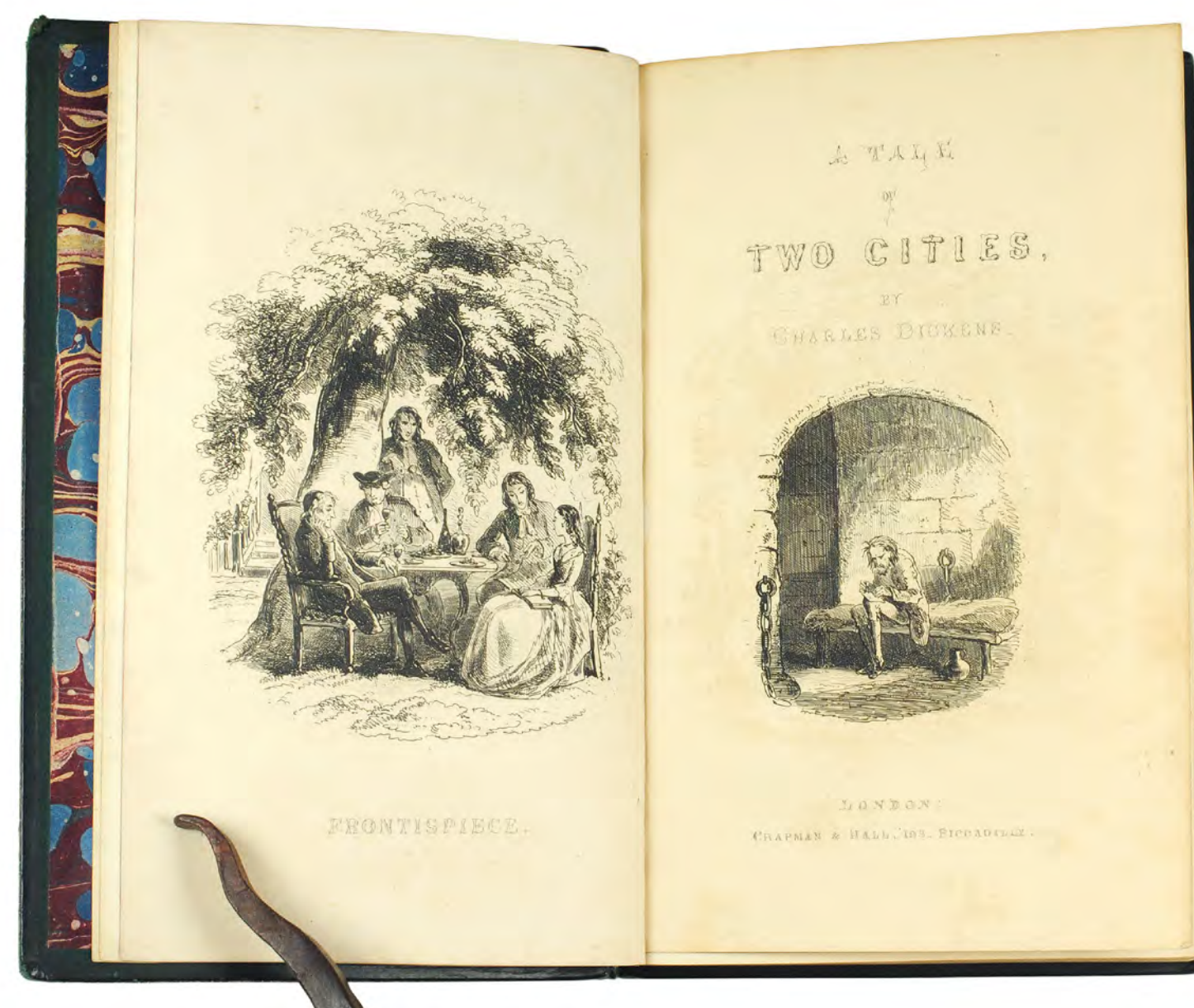
15. DICKENS, CHARLES. *A Tale of Two Cities*. London: Chapman & Hall, 1859.

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.

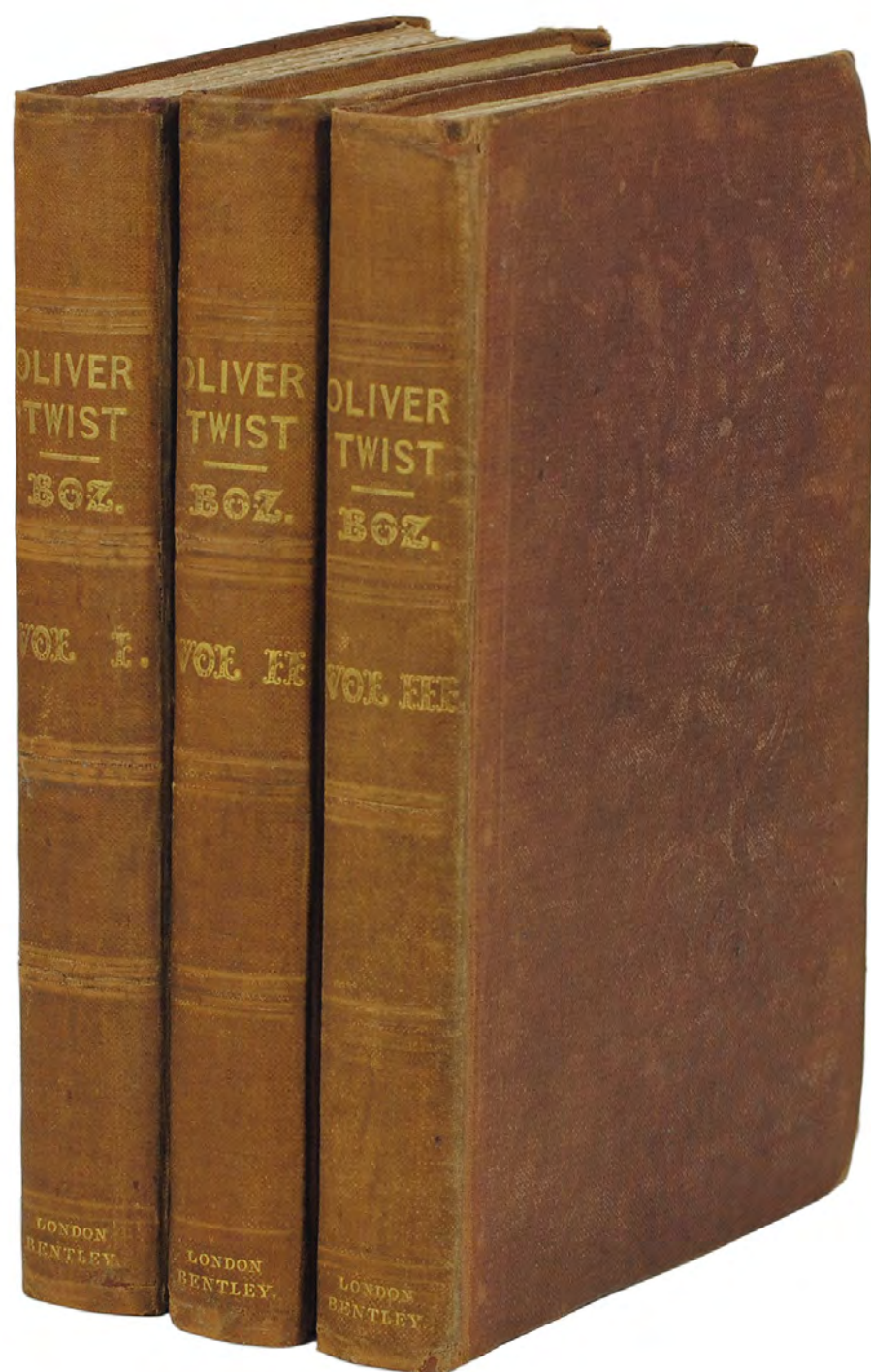
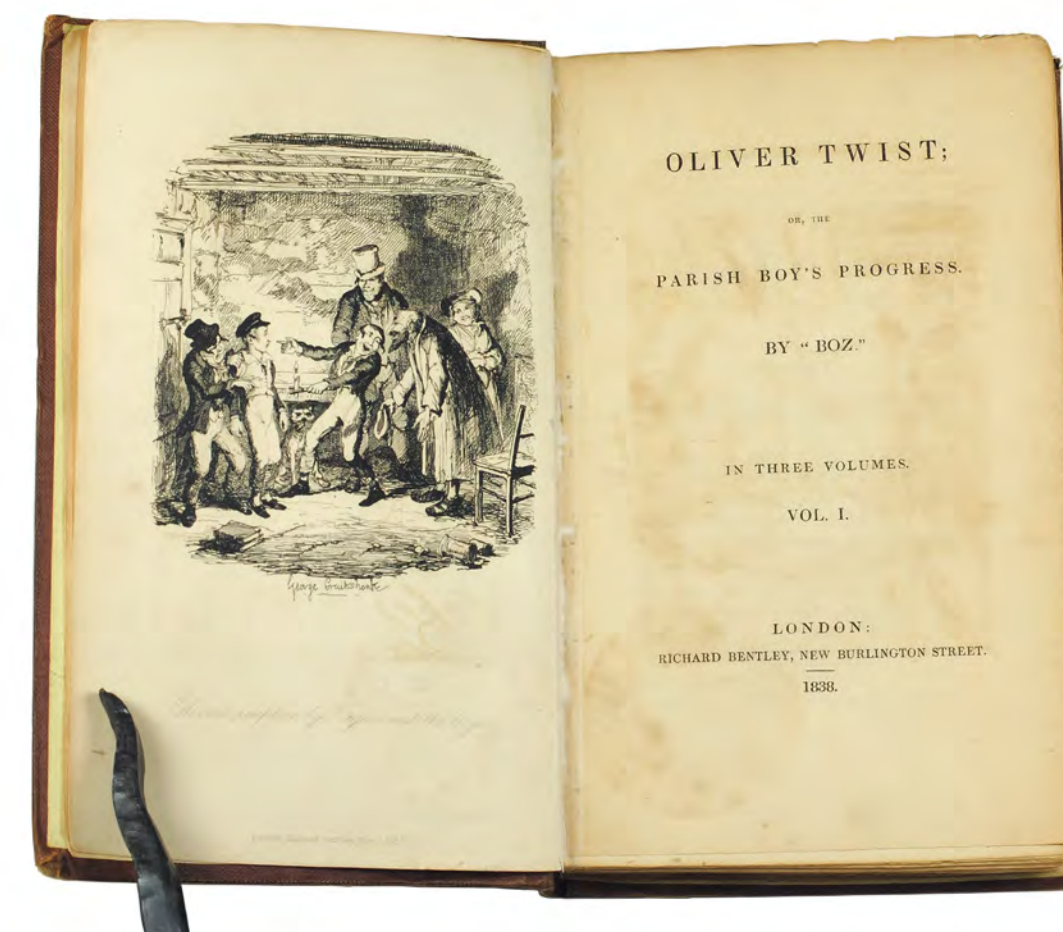
“*A Tale of Two Cities* originally appeared in the weekly journal *All the Year Round* from April 30 to November 26, 1859 (Nos. 1-31). It was also published in eight monthly parts, the last part forming a double number, from June- December 1859. The novel was published in book form on November 21, 1859.” (Smith I, 13). Eckel 87. Thomson 89. Smith I, 13. (126007) \$5750



First edition in original cloth

16. DICKENS, CHARLES. *Oliver Twist; or, the Parish Boy's Progress. By "Boz". In Three Volumes.* London: Richard Bentley, 1838.

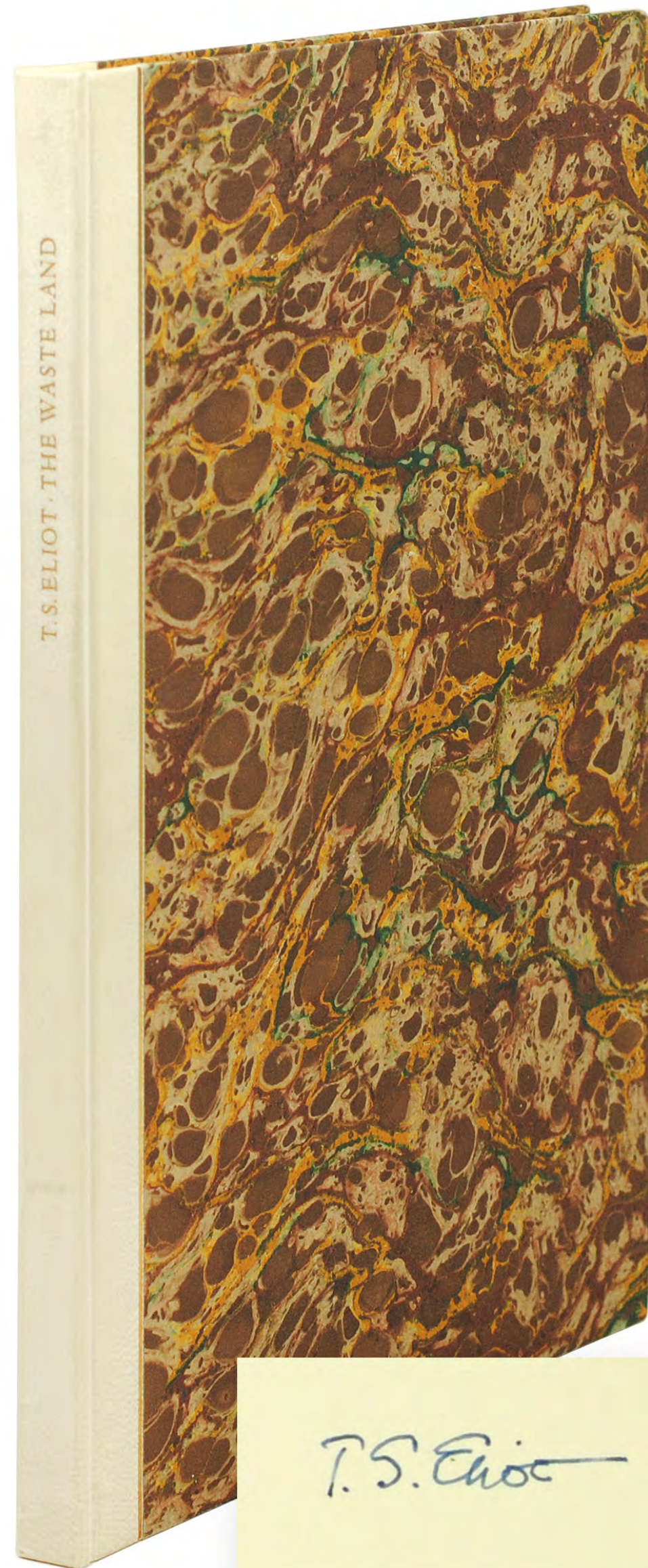
3 vols., small 8vo, [i-iv], [1] 2-331, [332]; [i-iv], [1] 2-307 [308]; [iii-iv], [1] 2-315, [316] pp. 24 engraved illustrations by George Cruikshank, 1 as frontispiece to each volume. With half-titles in vols. I and II, with the advertisement leaf at beginning of vol. III, the 4 pages advertisements at end of vol. I, but without the single-leaf list of illustrations in vol. I found in some copies only. Neat repairs to the cloth, first signature in vol. 1 strengthened, boards slightly bumped and spotted but generally a very good copy with bookplates in all three volumes.



§ First edition in original cloth, with the title page credited to “Boz” rather than Dickens, and with the Fireside plate as the final plate 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.

Provenance: Each volume with the bookplates of the Albert Henry Wiggen (1868-1951), noted book collector and “the most colorful and attractive figure in the commercial banking world,” the only member of the Federal Reserve Bank to have a law written specifically against his actions (the “Wiggin Provision”). On the upside, he was also a noted book and print collector and a major donor to the Boston Public Library, the New York Public Library, and the Baltimore Museum of Art. This book passed to his son-in-law Lynde Selden whose two bookplates are also found in two of the three volumes. (126430) \$9750

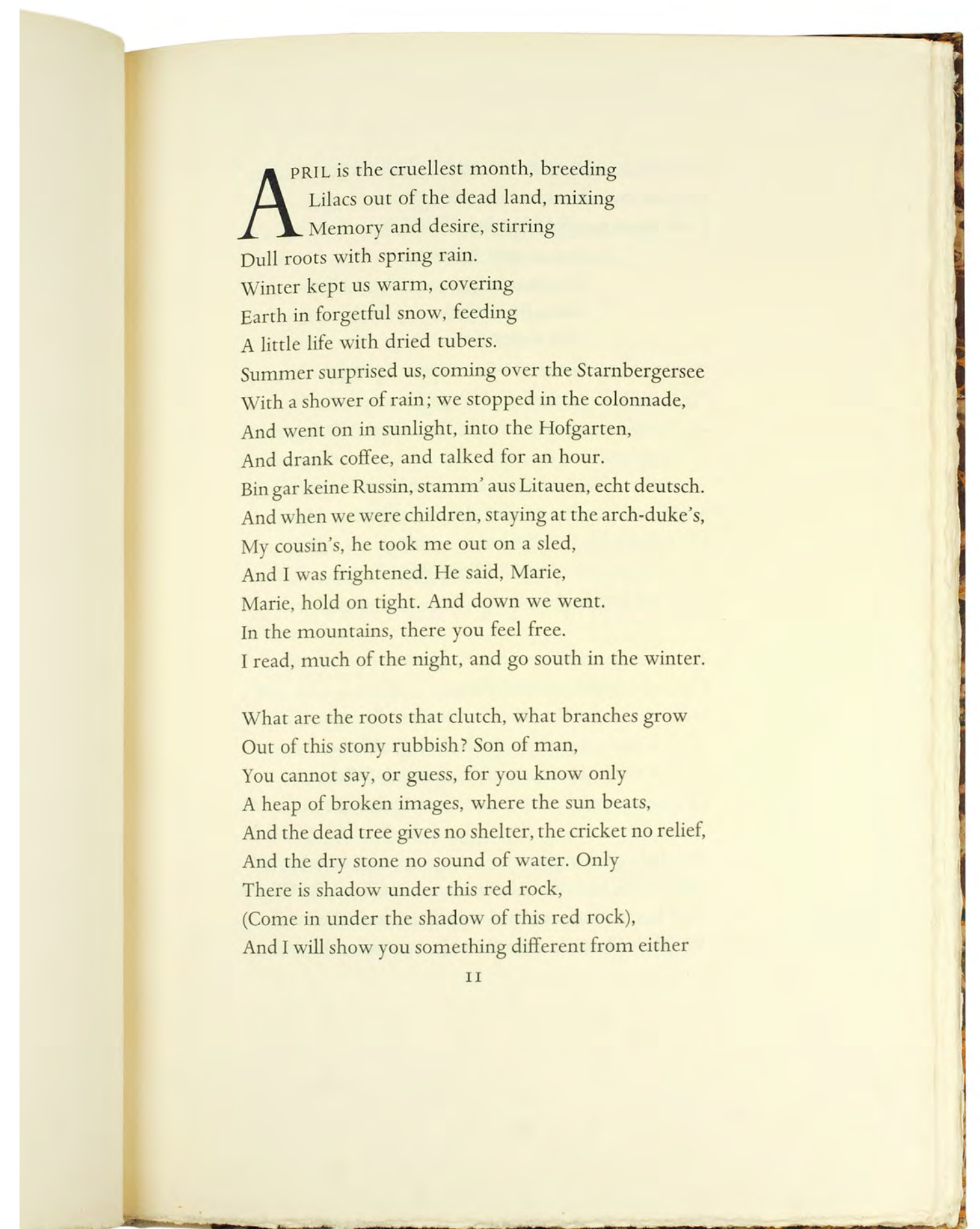
Signed limited edition printed at the Officina Bodoni



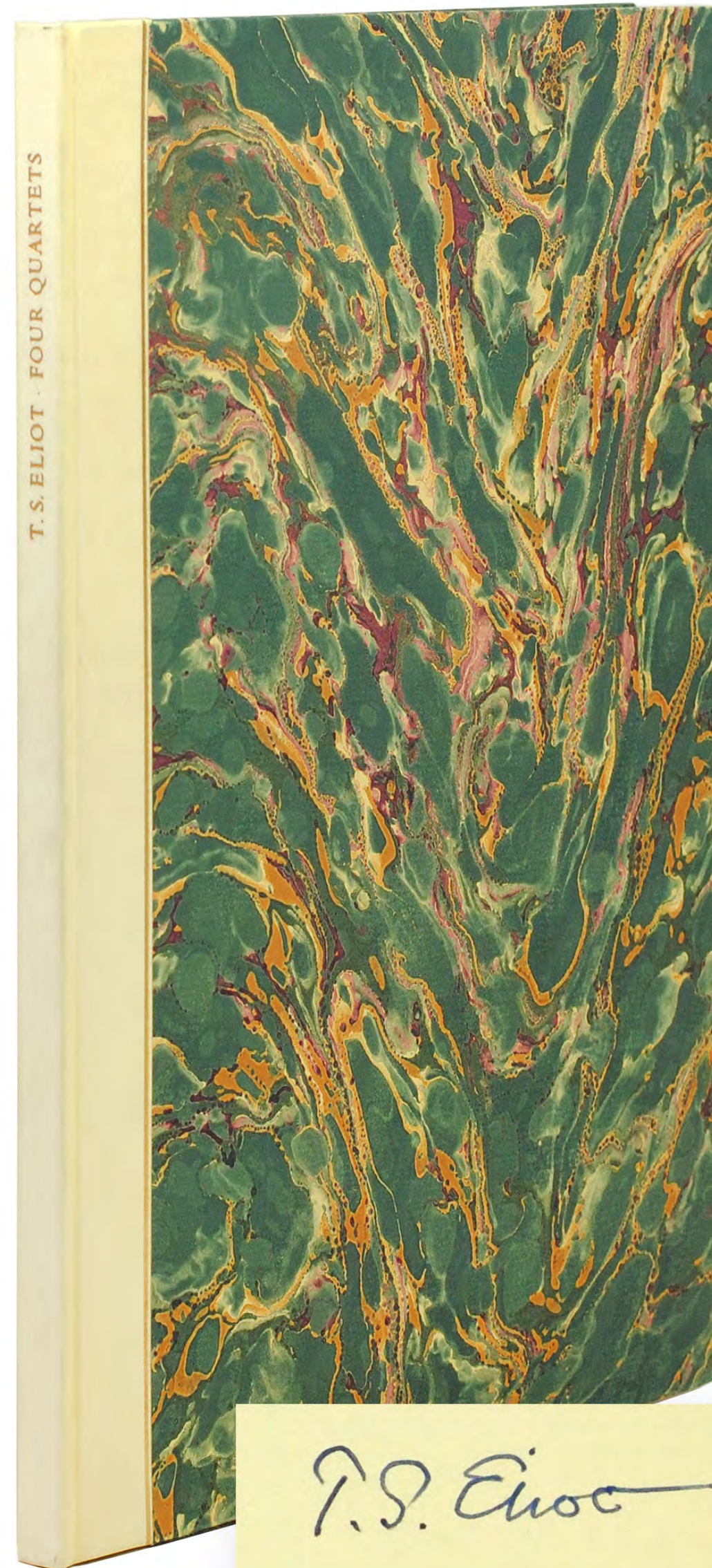
17. ELIOT, T. S. *The Waste Land*. London: Faber & Faber, 1961.

Slim folio, 51, [52-54 colophon etc.] pp. Original quarter vellum titled in gilt, marbled boards, no slipcase. A very good copy.

§ Limited edition, being number 260 of 300 copies signed by T. S. Eliot. The most beautiful (by far) edition of Eliot's magnum opus, surely one of the most beautiful books of poetry of the 20th century printed at the Officina Bodoni by the greatest printer of poetry in the 20th century, Giovanni Mardersteig, who also printed Eliot's "The Four Quartets", the "26 Poems" of Dylan Thomas, and Ezra Pound's "Cavalcanti Poems". See below. (126245) \$10,000



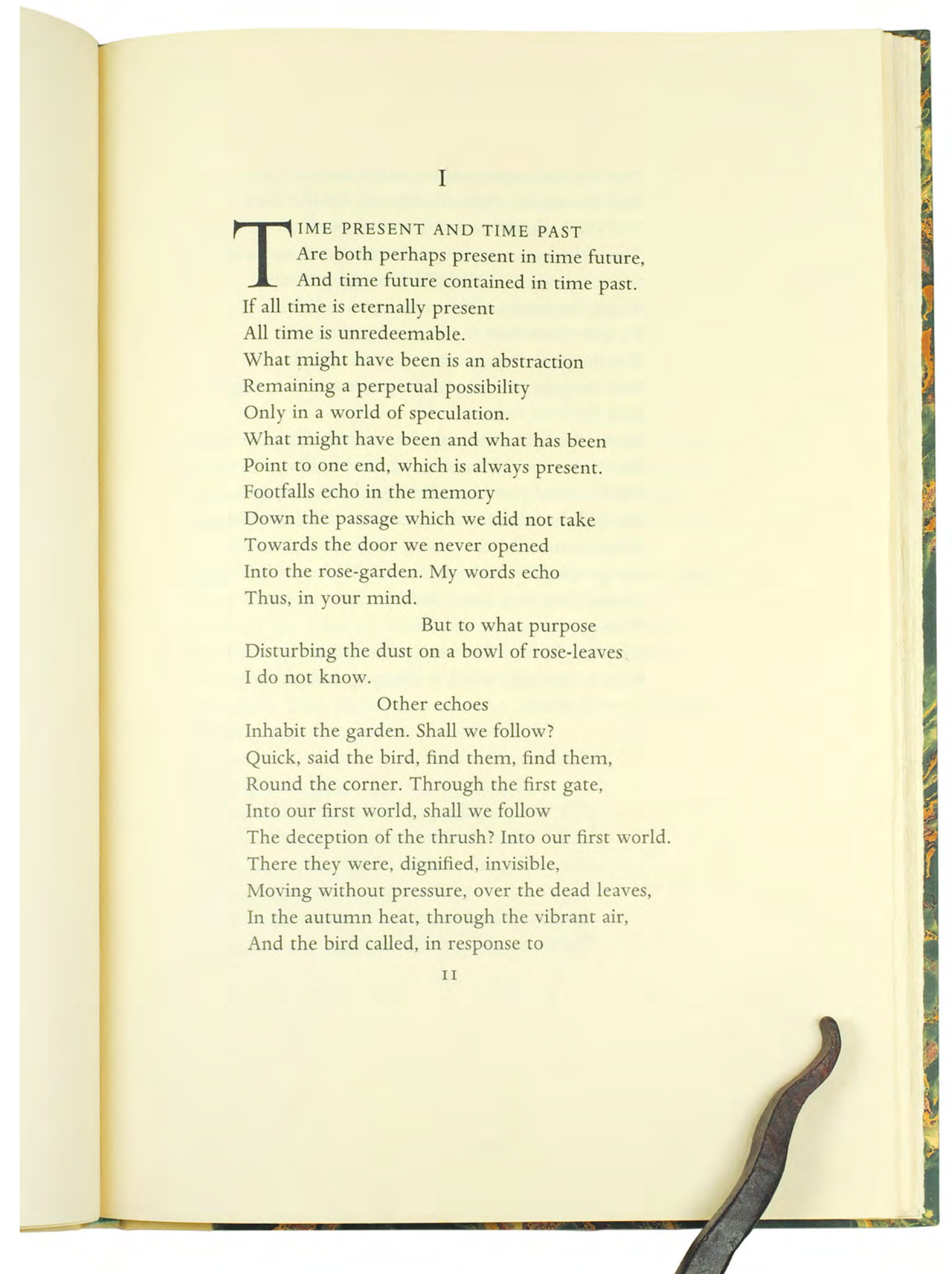
Signed limited edition printed at the Officina Bodoni



18. ELIOT, T. S. *Four Quartets*. London: Faber and Faber, 1960.

Slim folio, 56 pp. Original quarter vellum and marbled boards, gilt top, slipcase, as new in marbled slipcase.

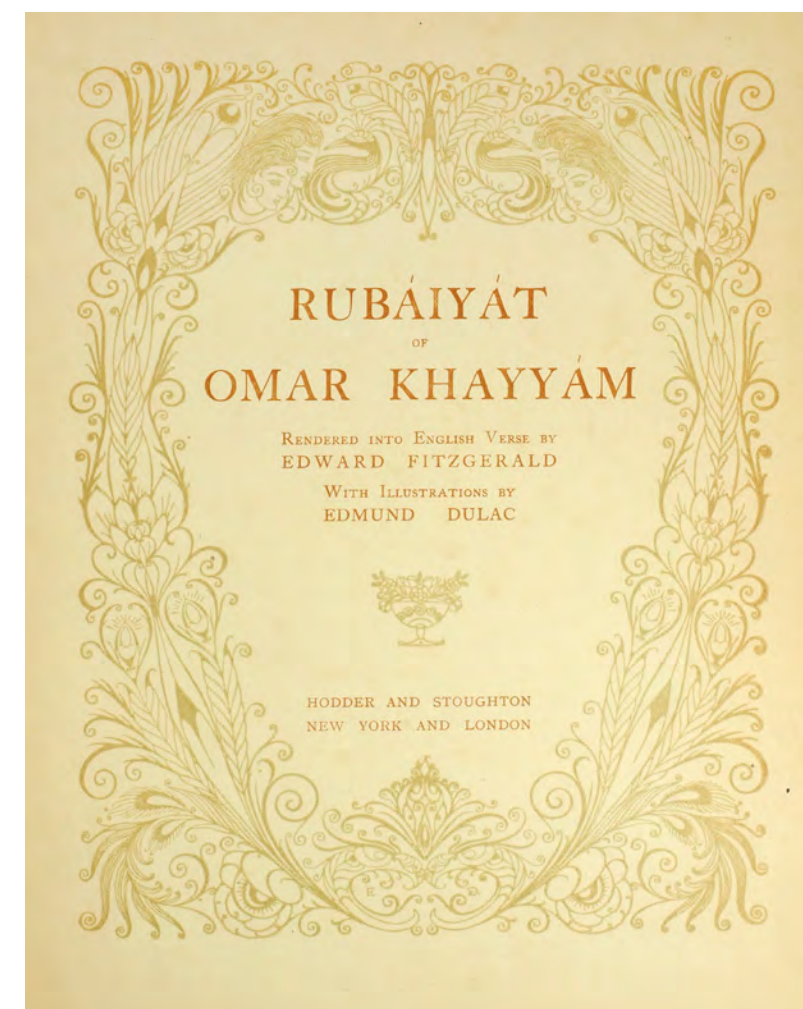
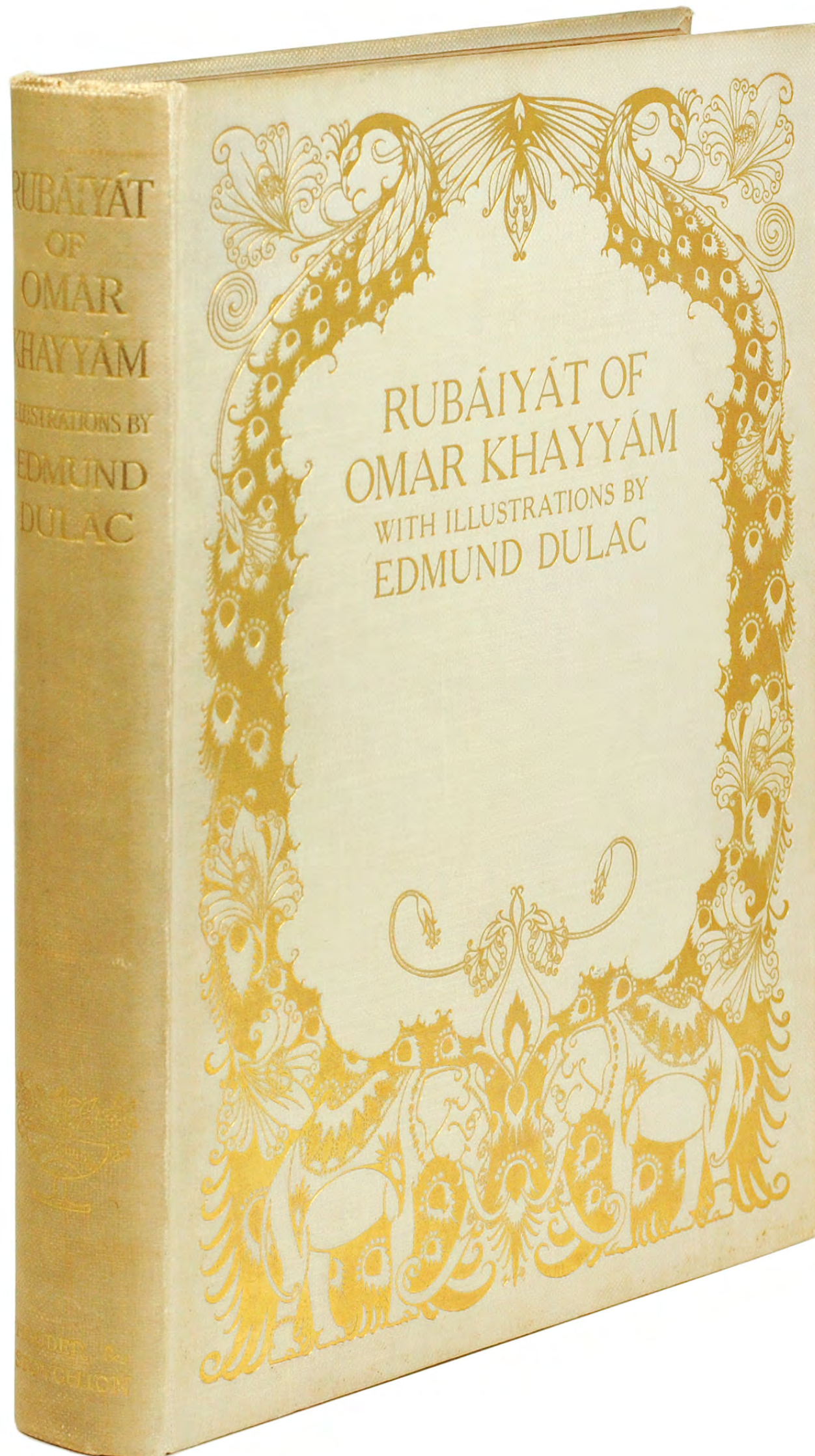
§ Limited to 290 copies signed by T.S. Eliot, this is #96. Printed by Giovanni Mardersteig at the Officina Bodoni. By far the finest printing of Eliot's late masterpiece which ranks with "The Waste Land" as one of the greatest poems of the 20th century. Gallup A43c. (126247) \$5000



First English trade edition

19. FITZGERALD, EDWARD. DULAC, EDMUND, (ILLUSTRATOR). *Rubáiyát of Omar Khayyám Rendered into English verse by Edward Fitzgerald. With illustrations by Edmund Dulac.* London: Hodder and Stoughton, [n.d., 1909].

4to, unpaginated. Twenty mounted color plates with printed guards. Original cream cloth elaborately stamped in gilt. Bookplate. Backstrip darkened, scattered foxing largely to the outer margins and text block edges, plates unaffected. Very good.



§ First English trade edition of this lovely gift book. Hughey 21a. (126895) \$450

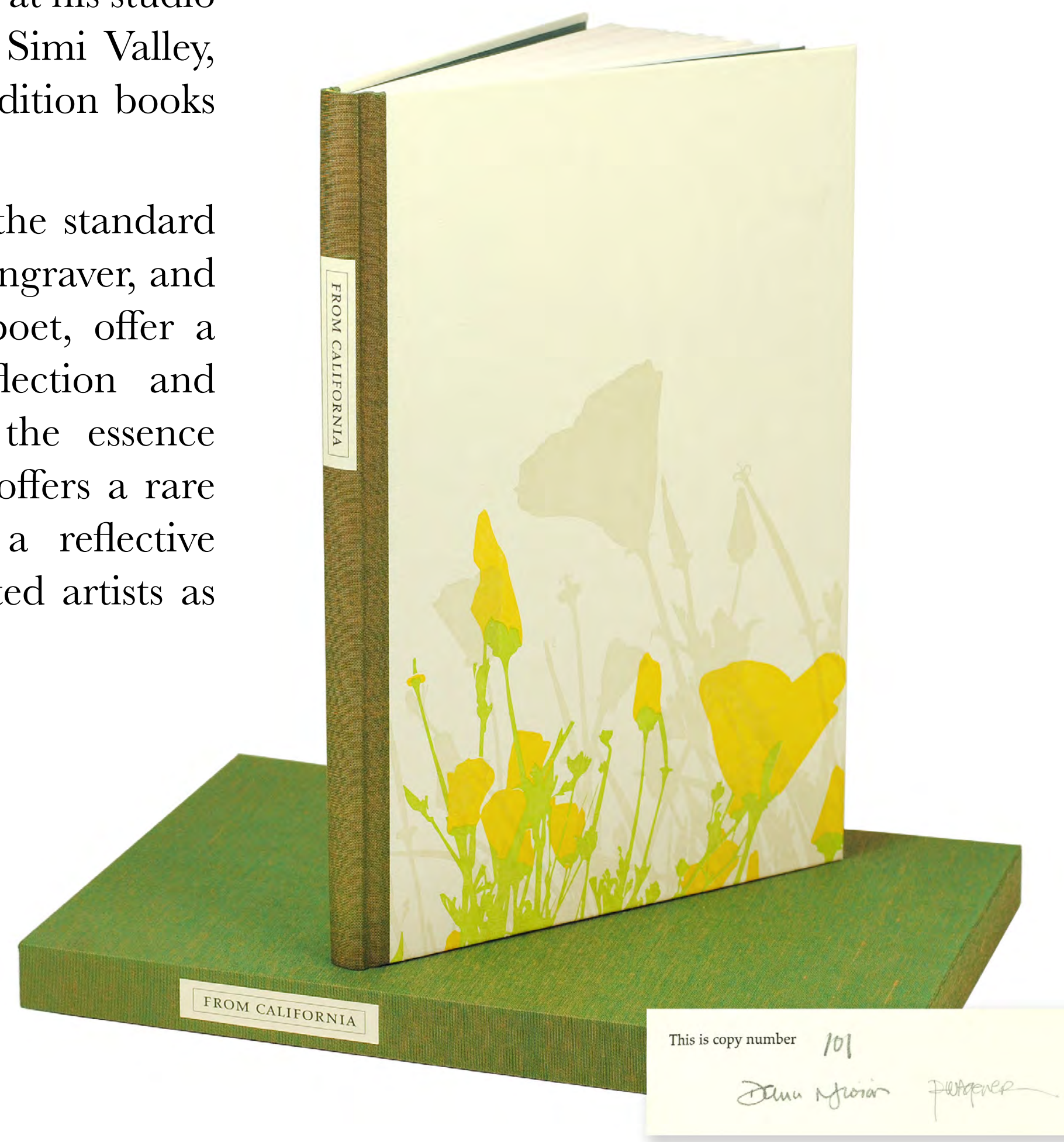
From California

20. 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. “Richard Wagener, the distinguished wood engraver, and

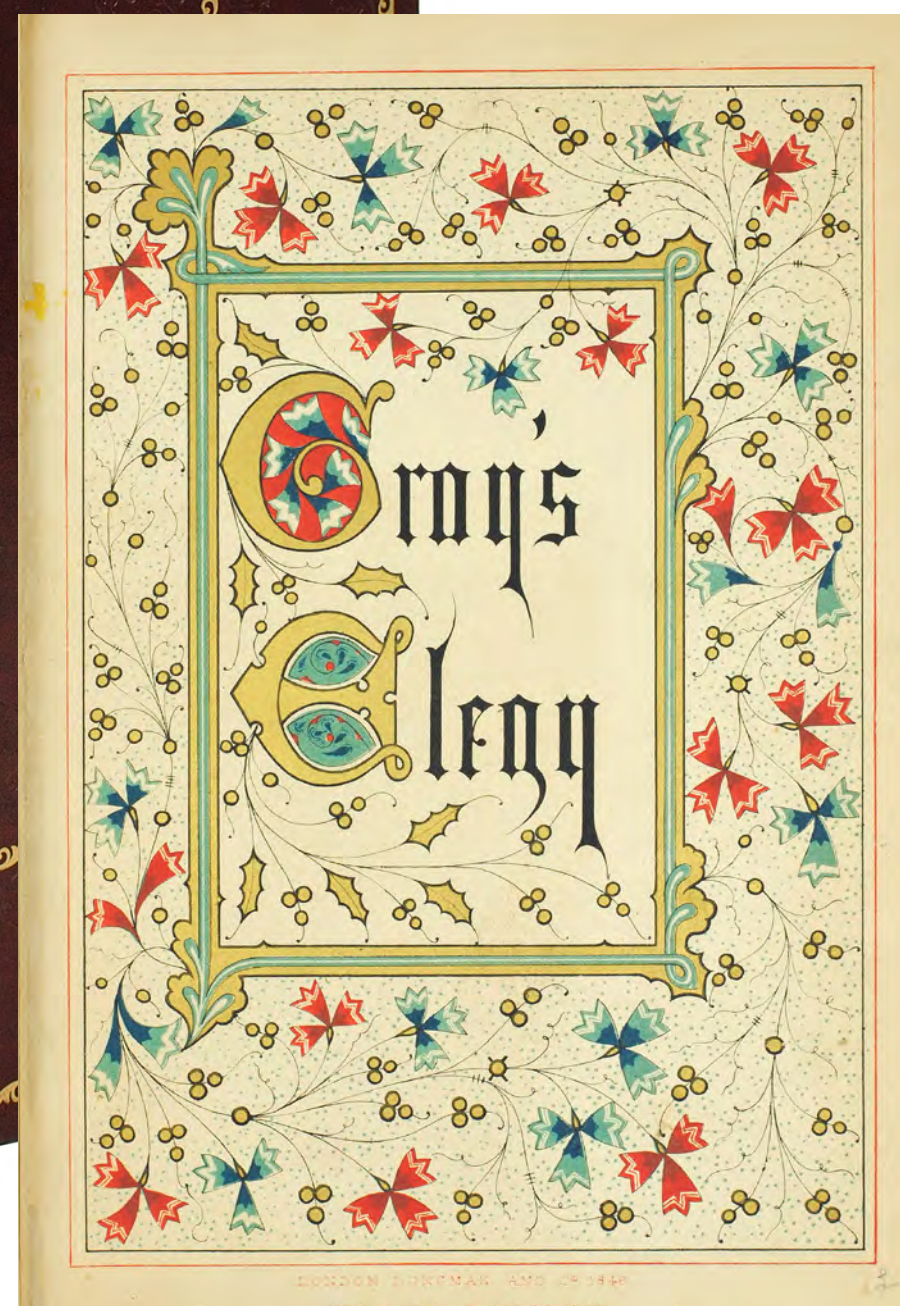
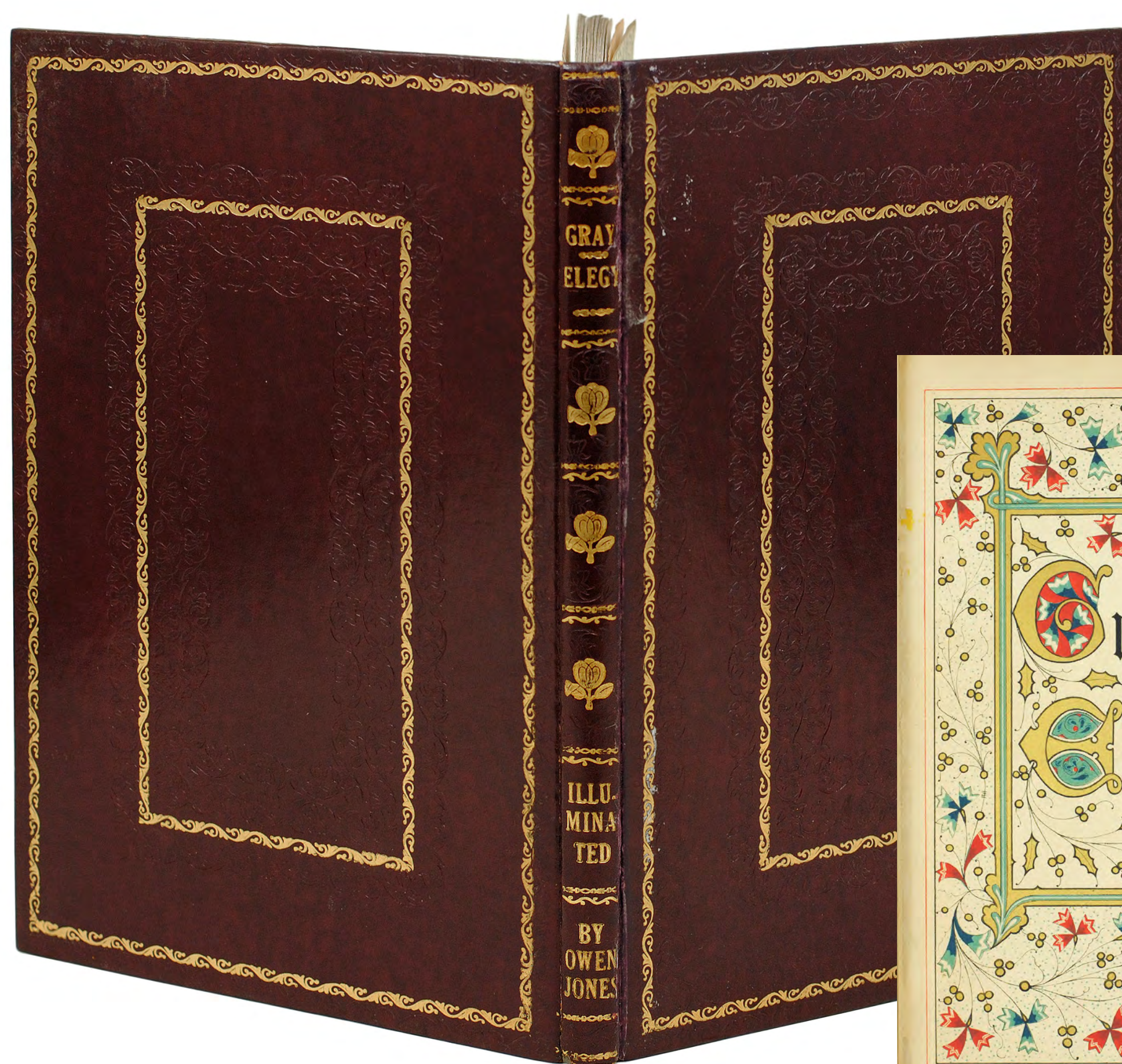
Dana Gioia, the renowned poet, offer a convergence of cultural reflection and creative vision, illuminating the essence of California. *From California* offers a rare opportunity to embark on a reflective journey alongside these talented artists as they turn their gaze upon the California that has deeply influenced their work.” - Book Club of California. (126324)
\$450.



An Arts & Crafts gem in a lovely contemporary binding

21. GRAY, THOMAS. *Gray's Elegy. Illuminated by Owen Jones.* London: Longman & Co, 1846. New York: Wiley & Putnam.

8vo, (38) chromolithographed pages heightened with gold. Contemporary red morocco panelled with blind and gilt rolls, gilt turn-ins, green floral



endpapers. Upper board and title page professionally rehinged, contents lightly toned but without any of the usual foxing. Very good.

§ A lovely copy of this Arts & Crafts gem in a contemporary gift binding very different to the deeply embossed brown leather binding usually seen. The first secular book wholly illuminated by Owen Jones. Abbey, Life, 227. McLean, *Victorian Book Design* 91f. (126948) \$1250

History of dress with 120 chromolithographed plates

22. HOTTENROTH, FREDERIC. *Le Costume, Les Armes, Ustensiles, Outils, des Peuples Anciens et Modernes. Dessinés et décrits par Frederic Hottenroth*. Paris: A Guérinet, n.d. [circa 1890s].

2 vols. 4to. Each volume with numerous woodcut initials and woodcut illustrations in the text, as well as 120 chromolithographed plates. Publisher's maroon cloth, rebacked. Backstrips rubbed. Two small abrasions to title page. Plates age-toned but free from foxing. Very good.



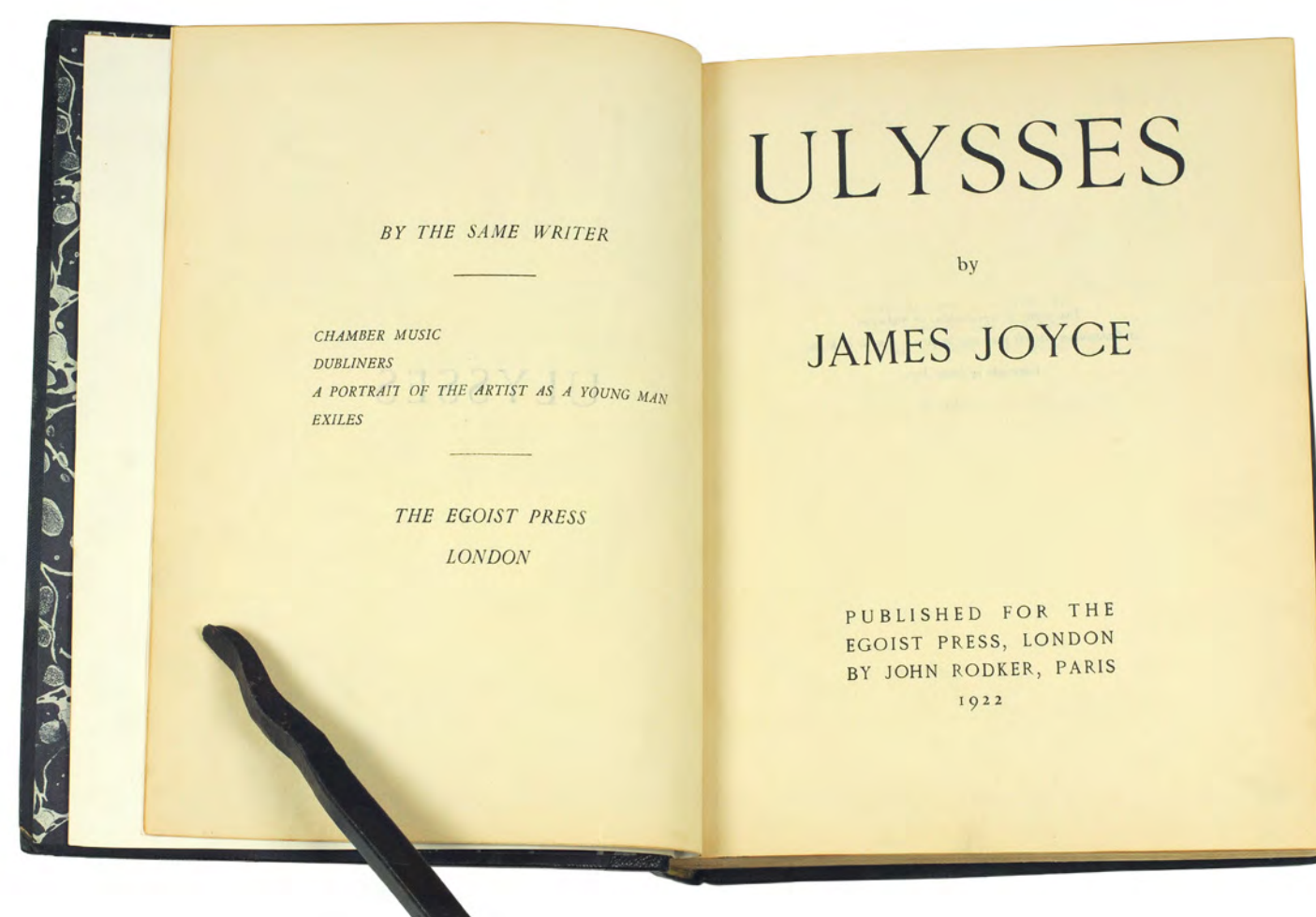
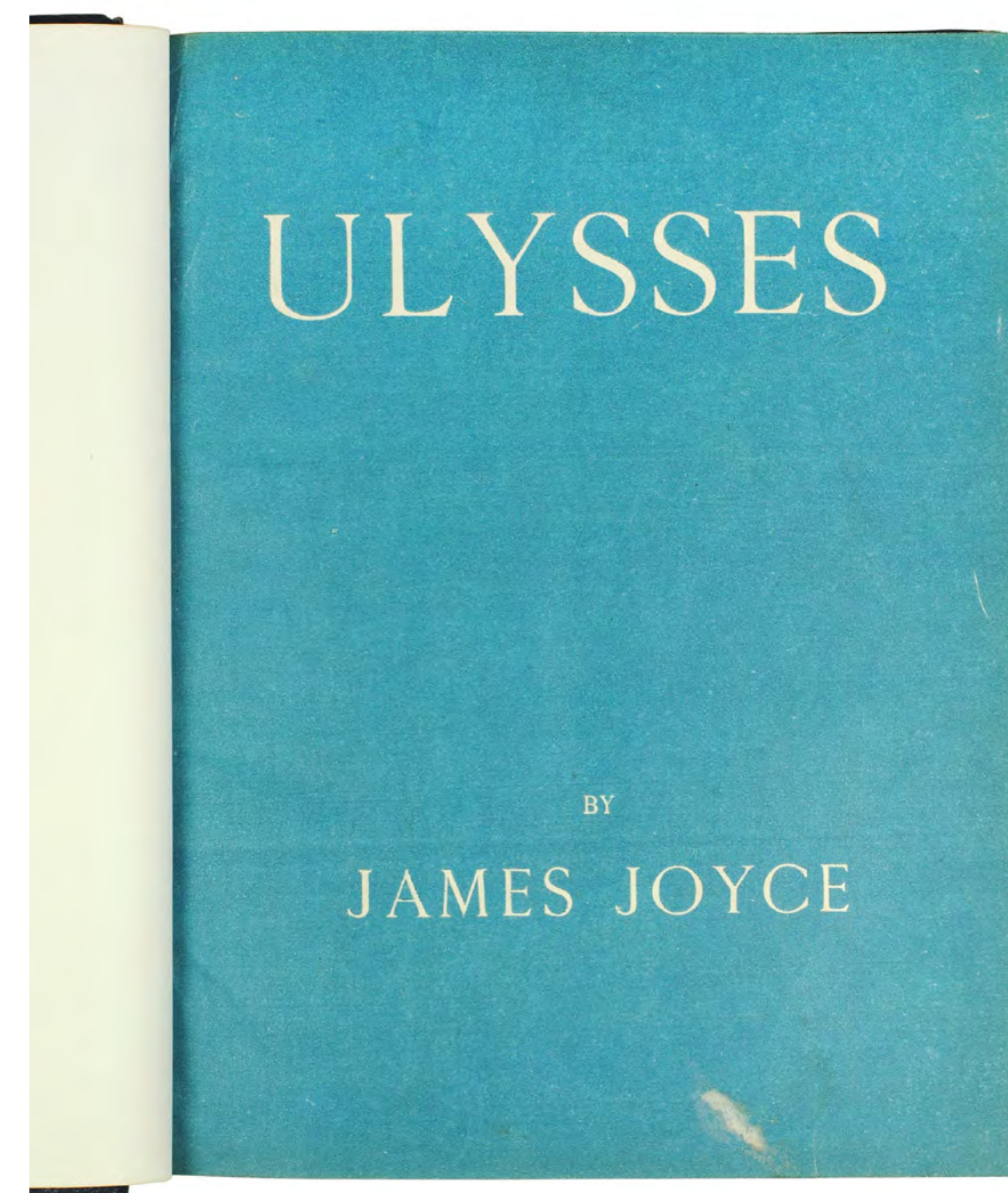
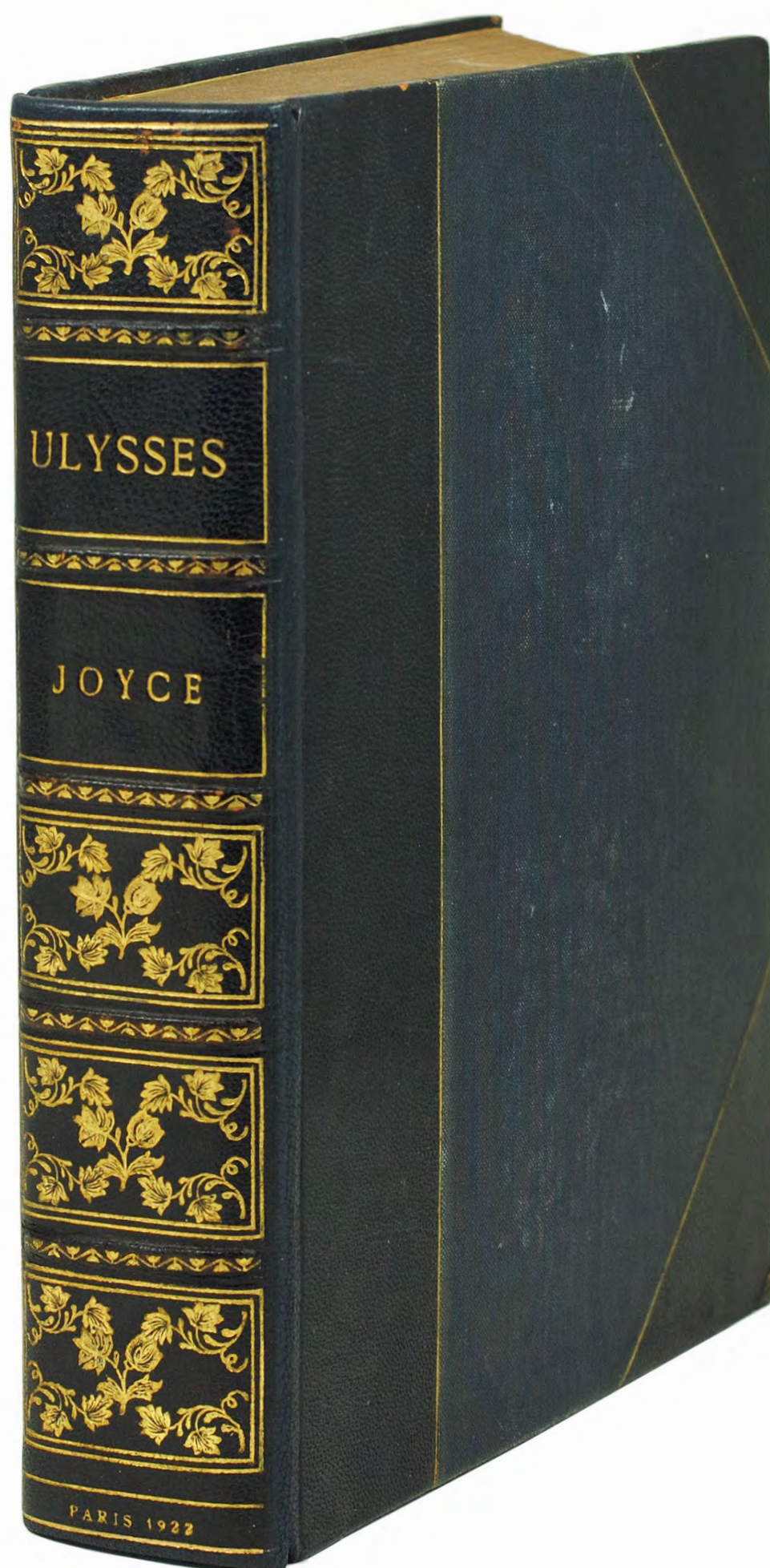
§ Friedrich Hottenroth (1840-1917) was a German painter and lithographer and a highly influential researcher of traditional costumes and customs. This is the first French edition of a compendium of separate works that had previously appeared in Germany. At the time it was published it was the first complete works of the artist and it remains a fabulous reference book with thousands of examples of historical costumes, weapons, and tools, illustrated in full color. (126924) \$675

First UK edition, number 715 of 2,000 copies

23. JOYCE, JAMES. *Ulysses*. Paris: John Rodker for the Egoist Press, 1922.

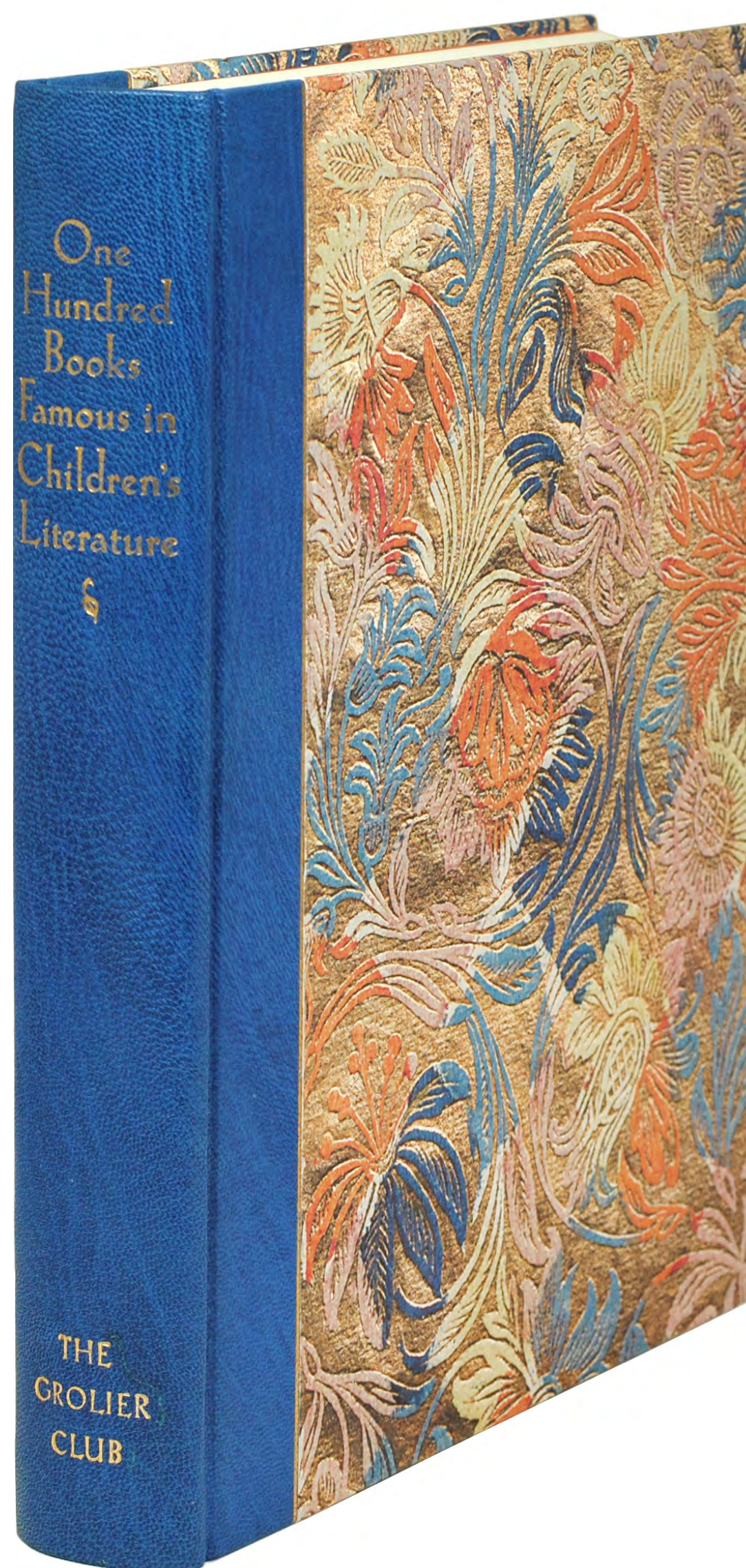
4to, [15], 732, (1)pp. Later half black morocco, gilt top, backstrip richly gilt, original Aegean blue printed wrappers bound in. A very good copy tastefully bound and preserving the iconic wrappers.

§ First UK edition, number 715 of 2,000 copies printed (500 were seized and burned by the U.S. customs upon arrival); with half-title and 7 pages of errata at the front. Long bookseller's note in pencil at back (by John Howell-Books), priced \$75. Joyce's ground-breaking modernist novel was first serialized in the American journal *The Little Review* and was the target of the first of many censorship attempts soon after the publication of the Nausicaa episode.



Despite being banned in the UK and suppressed in the US well into the 1930s the novel was recognized as a landmark in literature from its earliest reviews. "I hold this book to be the most important expression which the present age has found; it is a book to which we are all indebted, and from which none of us can escape." - T.S. Eliot. Slocum & Cahoon A18. (126350) \$7950

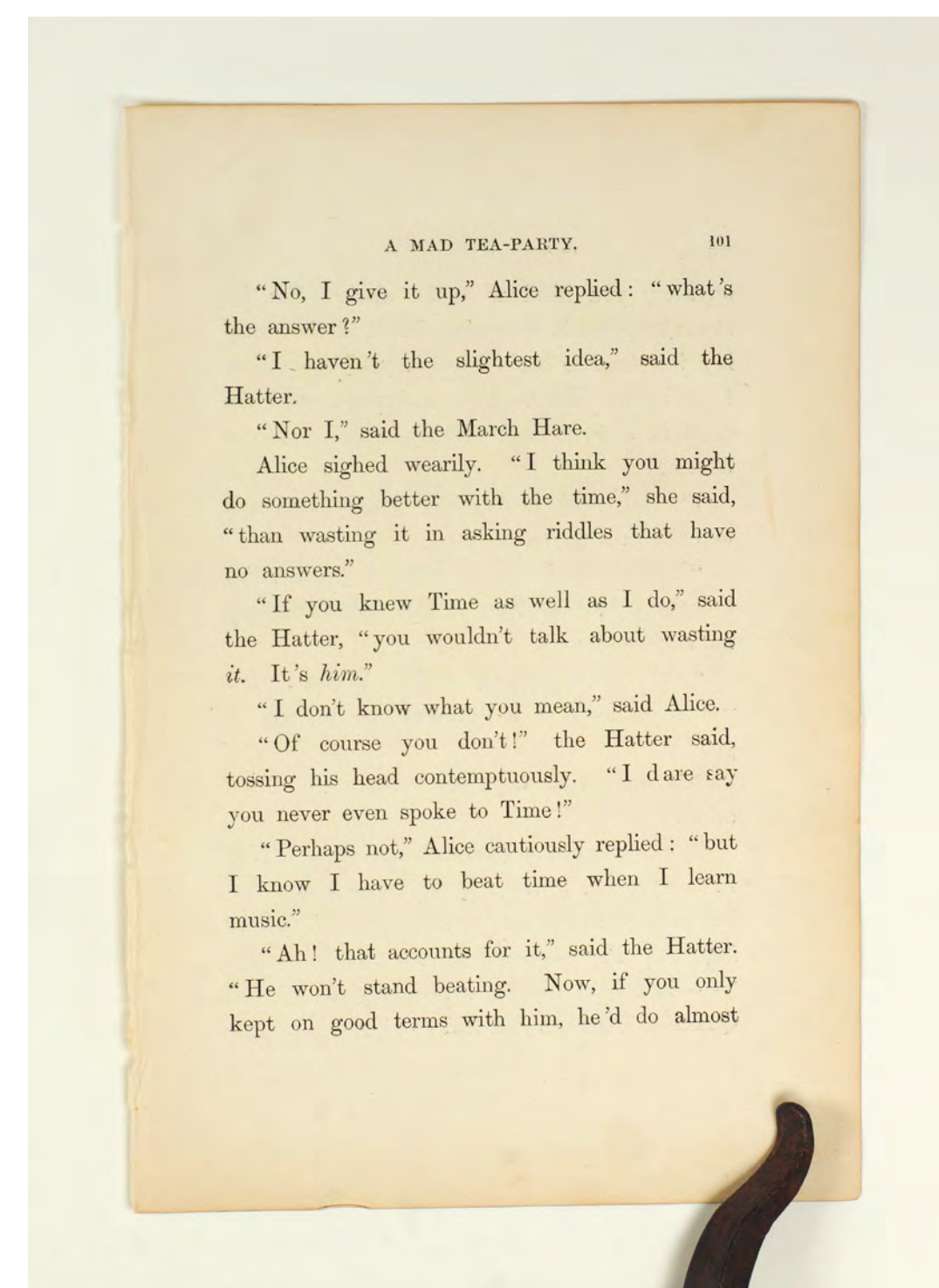
**De luxe edition, limited to 50 copies
with an original leaf from the 1865 printing of Alice's Adventures in Wonderland**



24. LOKER, CHRIS; EDITED BY JILL SHEFRIN. *One Hundred Books Famous in Children's Literature*. The Grolier Club, 2014.

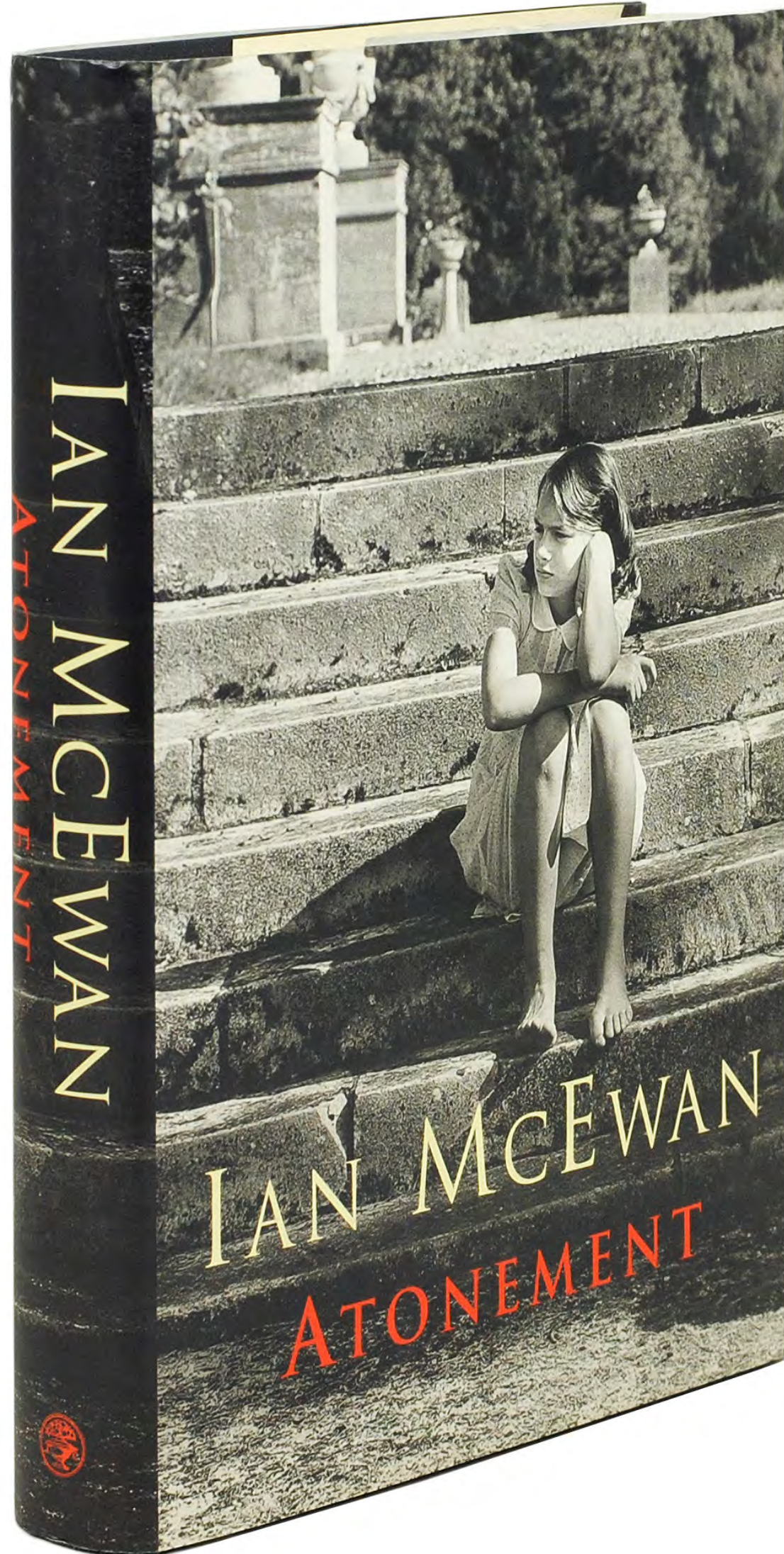
4to (11 x 8.25 inches), 318, [9] pp. numerous color illustrations, many tipped in. Hightower and Koch Antiquarian types. Design and typography by Jerry Kelly. Quarter blue morocco and decorated boards, titled in gilt, slipcase. As new.

§ De luxe edition, limited to 50 copies with an original leaf from the 1865 printing of Alice, and two additional essays by Stuart Bennett on Dutch gilt paper and John Windle on the history of leaf books -- neither essay was included in the regular edition. The total edition of 1000 copies was sold out in four months. Detailed collations and descriptions of one hundred famous children's books and related items on show at the Grolier Club, December 9 2014 - February 7 2015. With essays by Justin Schiller, Jill Shefrin, Brian Alderson, and Nick Clark. The sixth and latest entry in the notable "Grolier Hundred" series of catalogues. Previous "Grolier Hundred" lists have covered English Literature (1903), American Literature (1946), Science (1958), Medicine (1994), and Fine Printed Books (1999). This is the only title issued by the Grolier Club as a leaf book. (126193) \$1750



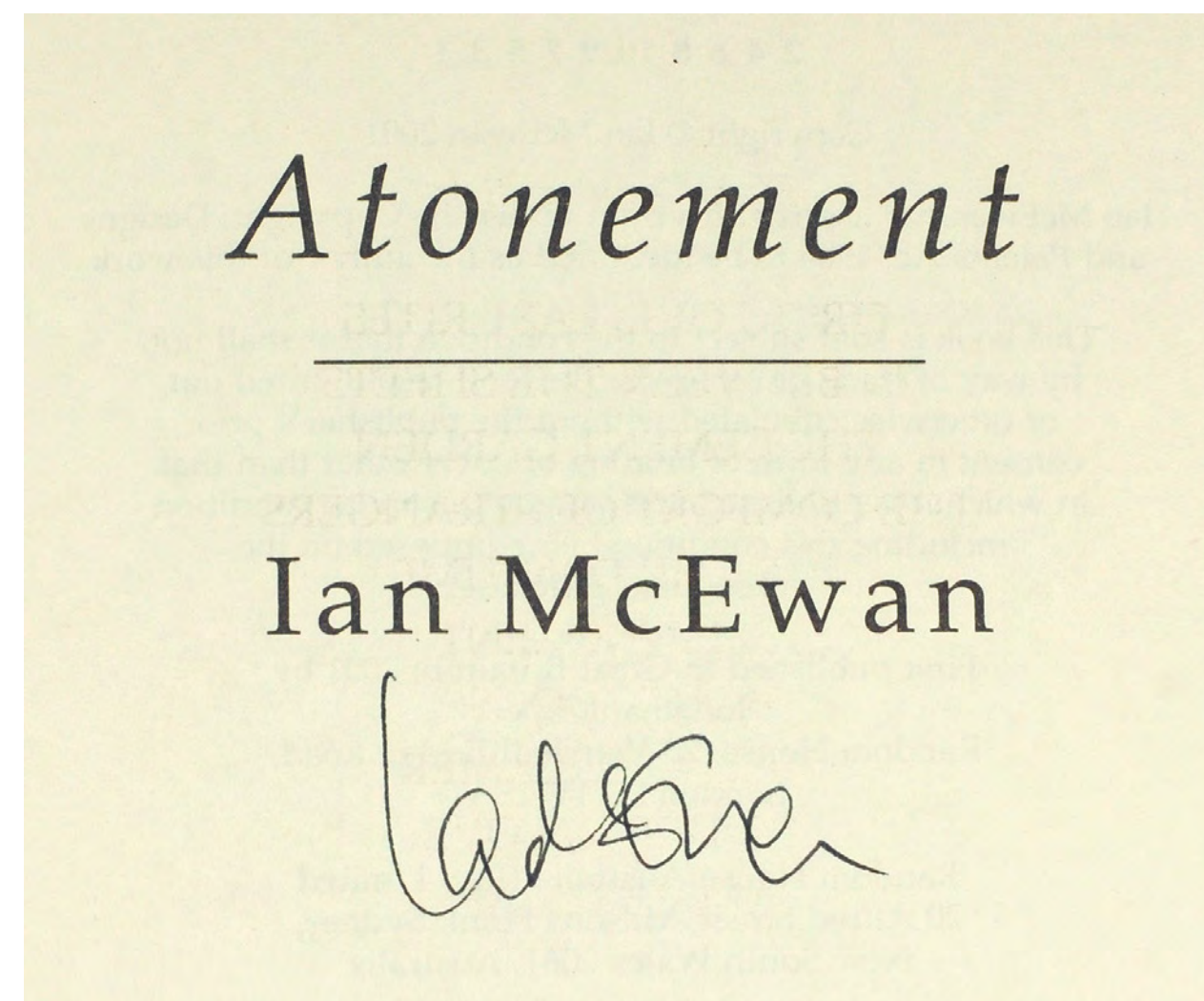
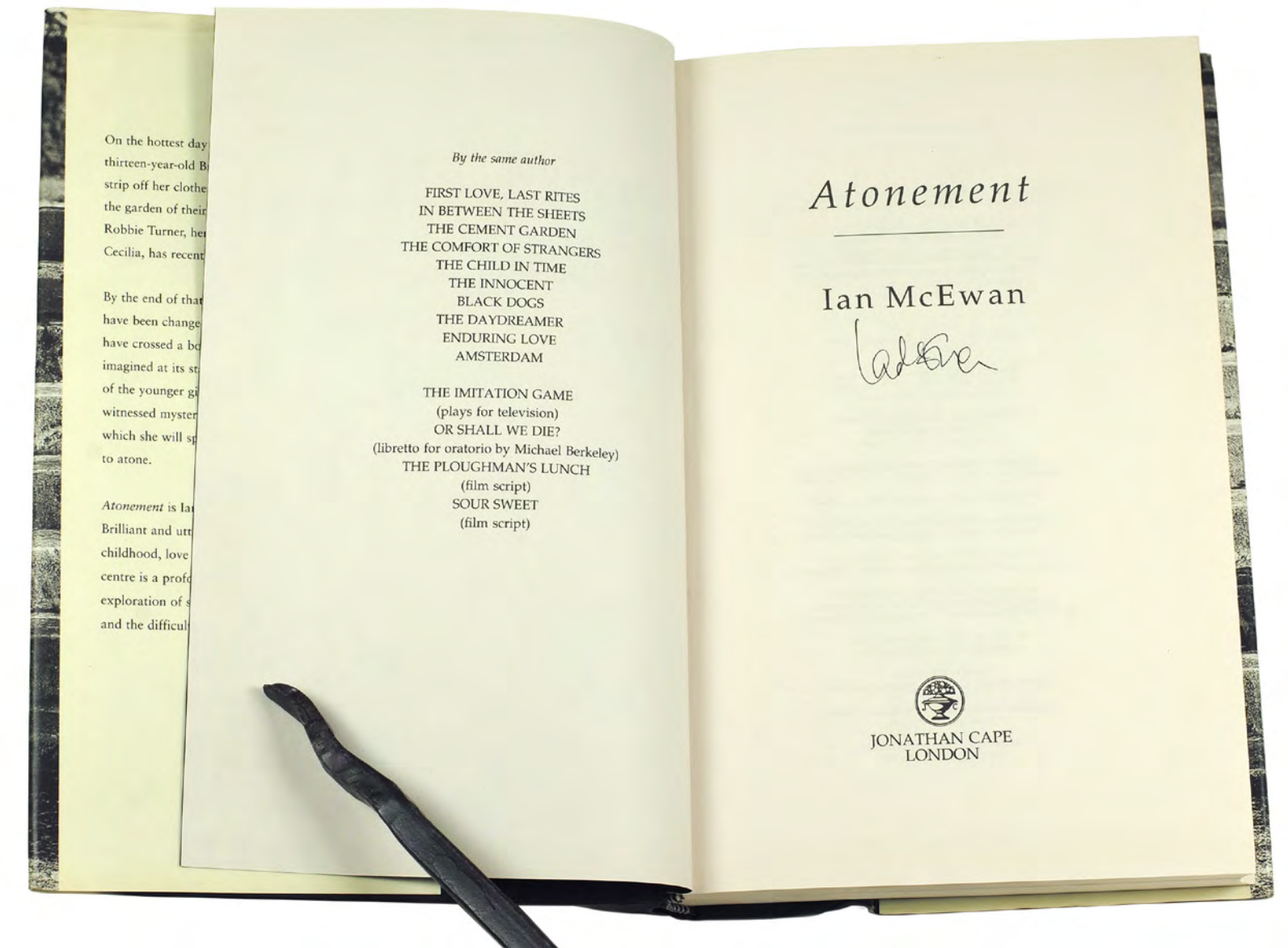
First US edition, first impression, signed by McEwan on the title page

25. McEWAN, IAN. *Atonement*. London: Jonathan Cape, 2001.



8vo. Original black cloth, lettered in silver, in the illustrated dust-jacket. A very good copy, lower board bumped, no marks of previous ownership.

§ First edition, first impression, signed by McEwan on the title page. His eighth novel, which was shortlisted for both the

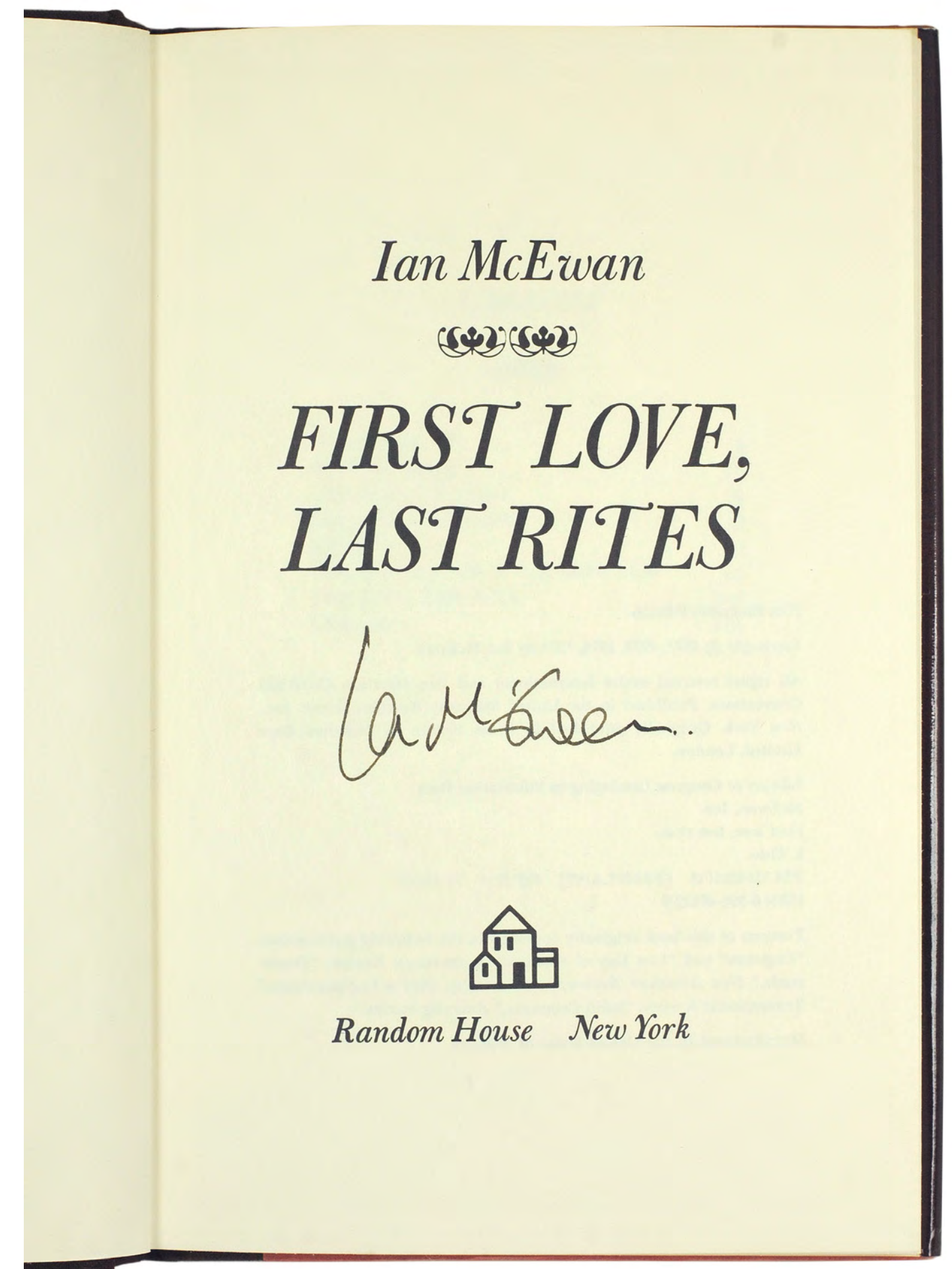
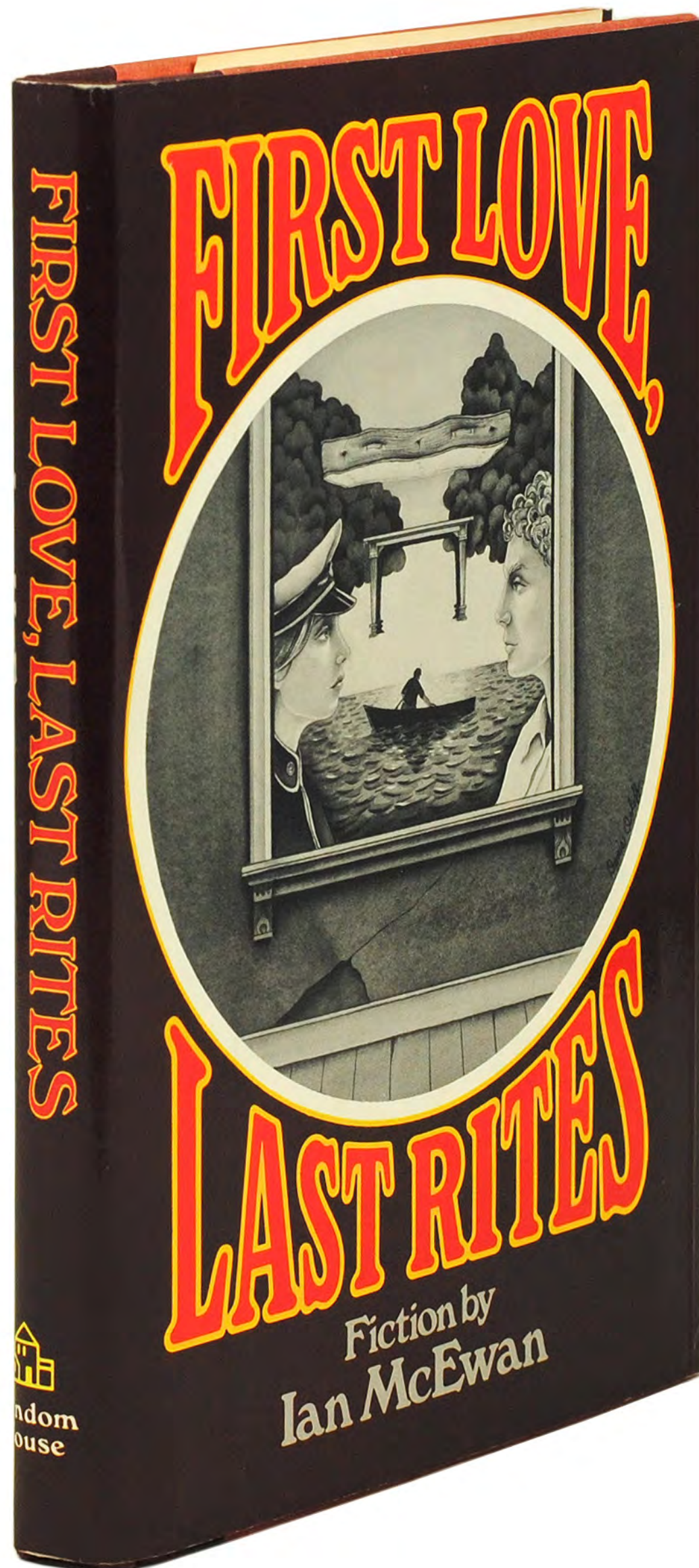


Booker Prize and the Whitbread Best Novel Award in 2001 and was winner of the 2002 National Book Critics' Circle Award. The 2007 film adaptation starring Keira Knightley also won numerous awards. (126943) \$150

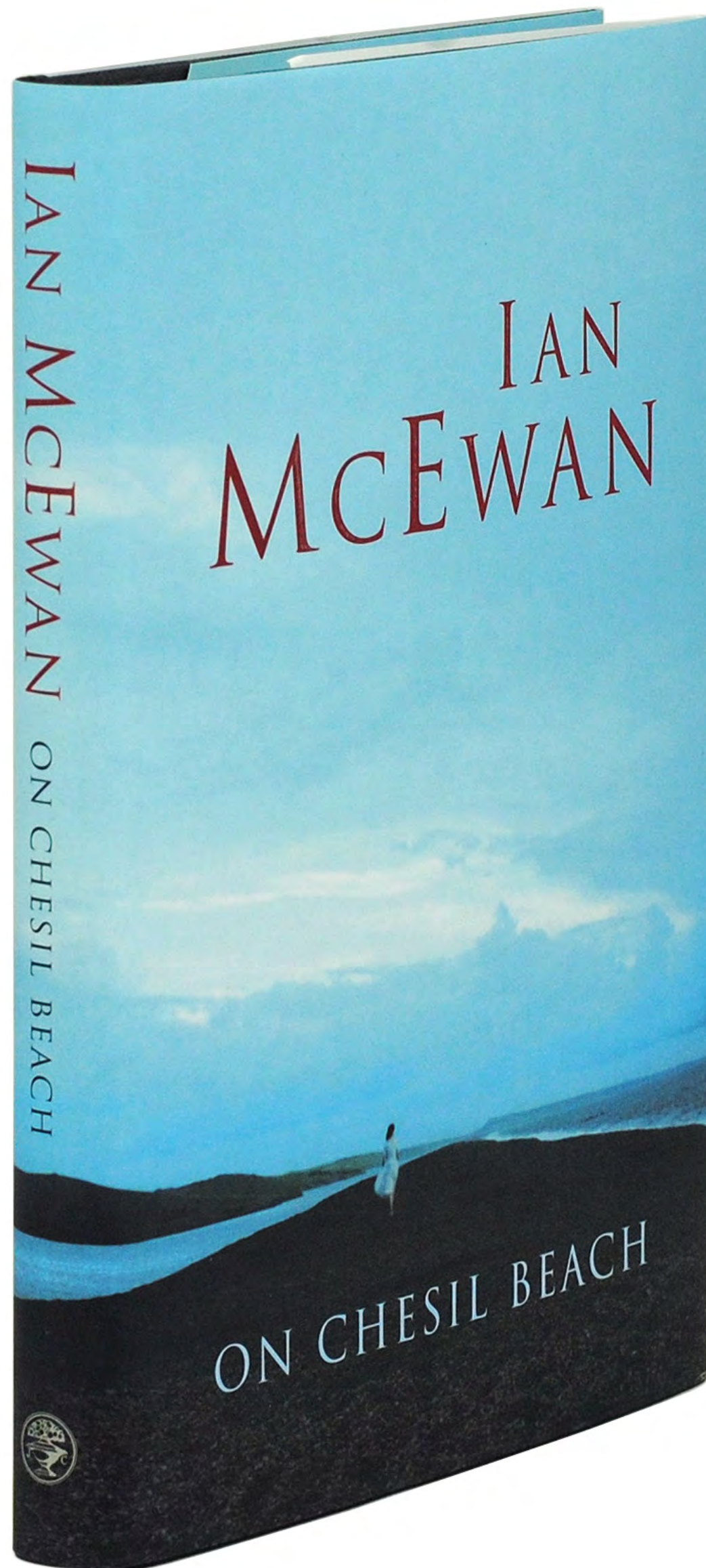
First edition, first issue

26. McEWAN, IAN. *First Love, Last Rites*. New York: Random House, 1975.
8vo. Original black cloth, lettered in gold, in the illustrated dust-jacket. A fine copy with no marks of previous ownership.

§ First US edition, first impression, signed by McEwan on the title page. His first book, a collection of short stories, alternately poignant and shocking and recognized by many subsequent reviewers as a sort of key to the novels that followed. (126945) \$175



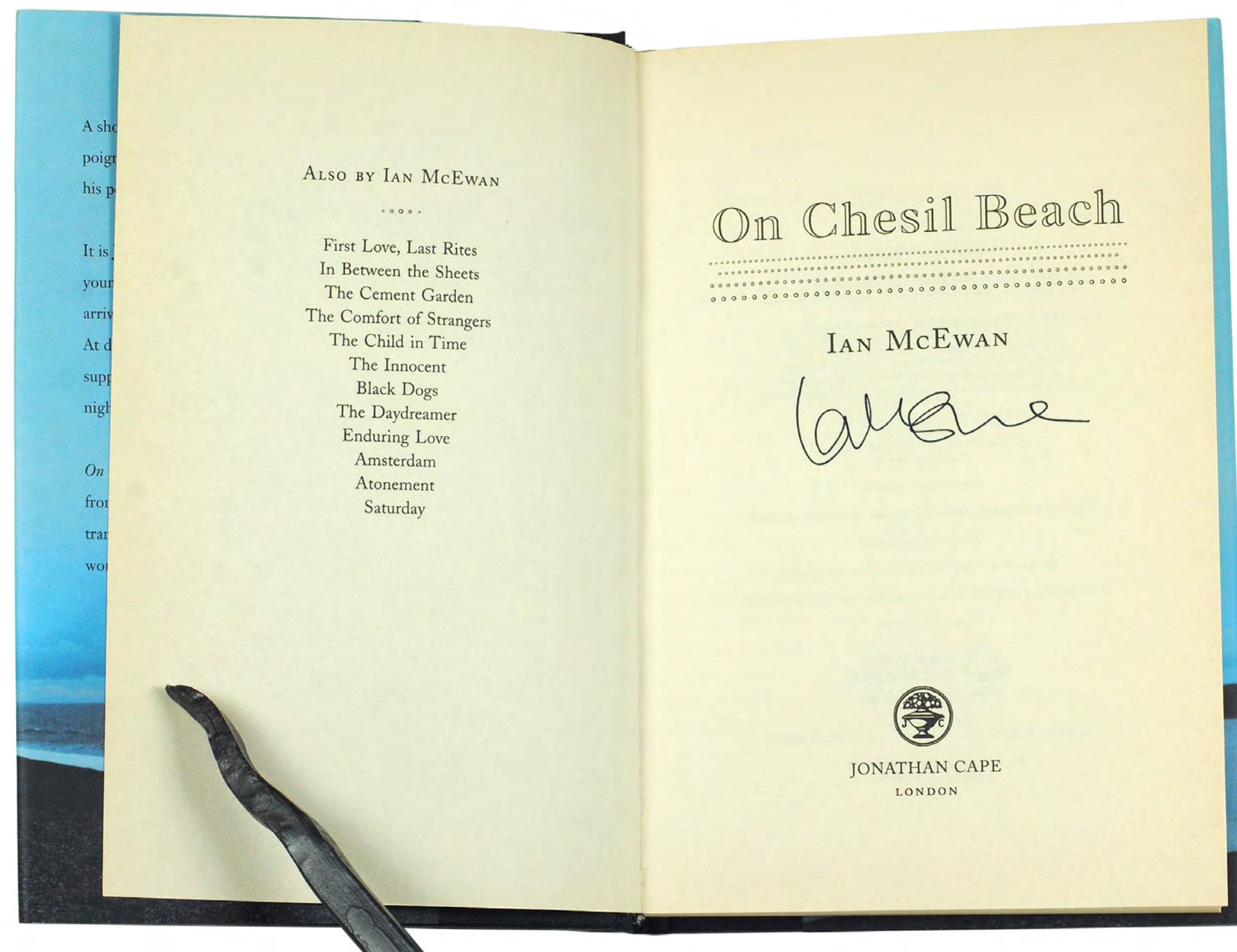
First edition, first impression, signed by McEwan on the title page



27. MCEWAN, IAN. *On Chesil Beach*. London: Jonathan Cape, 2007.

8vo. Original black cloth, lettered in gilt, in the illustrated dust-jacket. A fine copy with no marks of previous ownership.

§ First edition, first impression, signed by McEwan on the title page. McEwan's much praised short story, shortlisted for the 2007 Booker Prize and adapted into the 2017 film of the same name directed by Dominic Cooke. "They were young, educated, and both virgins on this, their wedding night, and they lived in a time when conversation about sexual difficulties was plainly impossible..." (126944) \$50

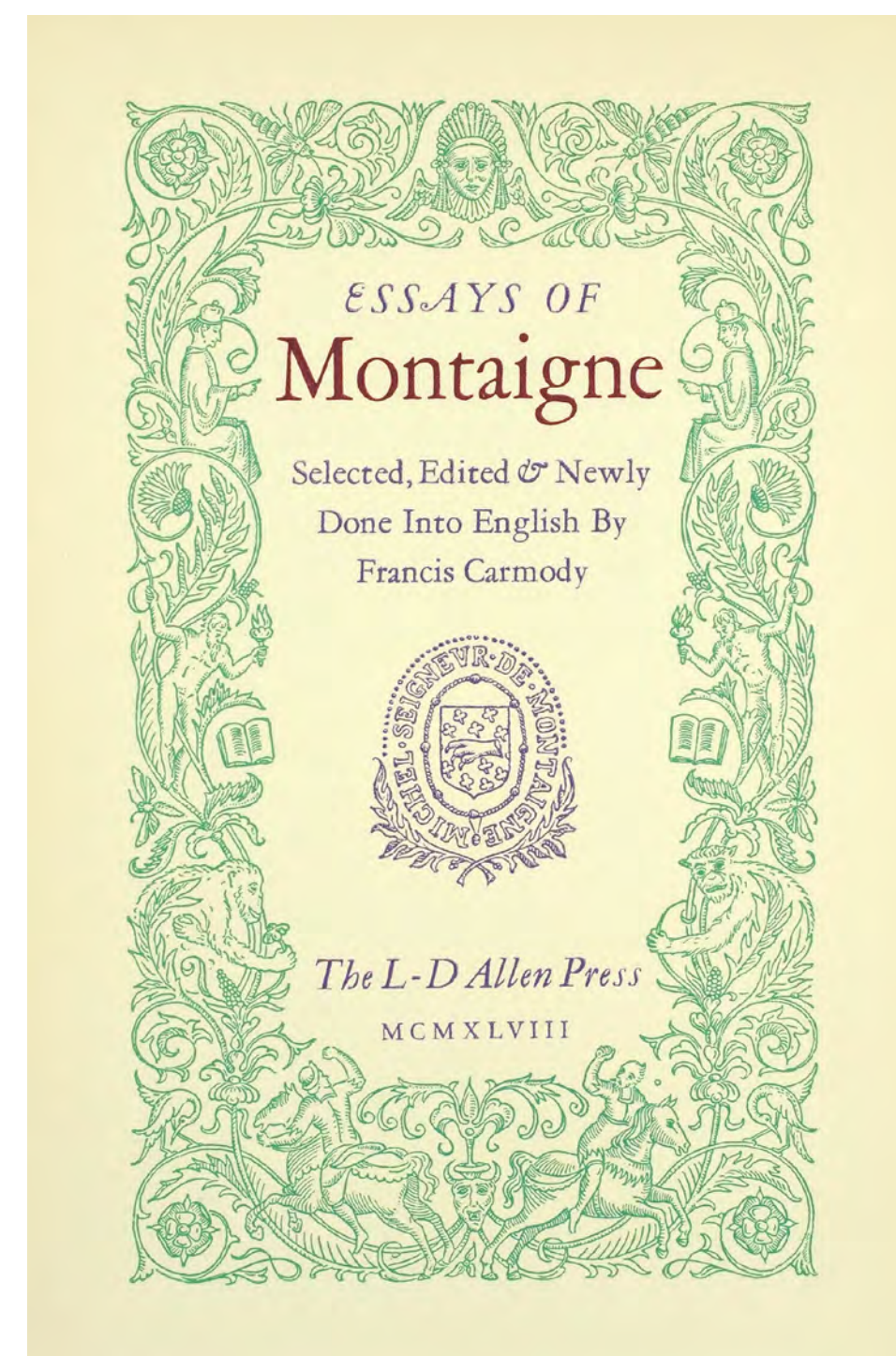
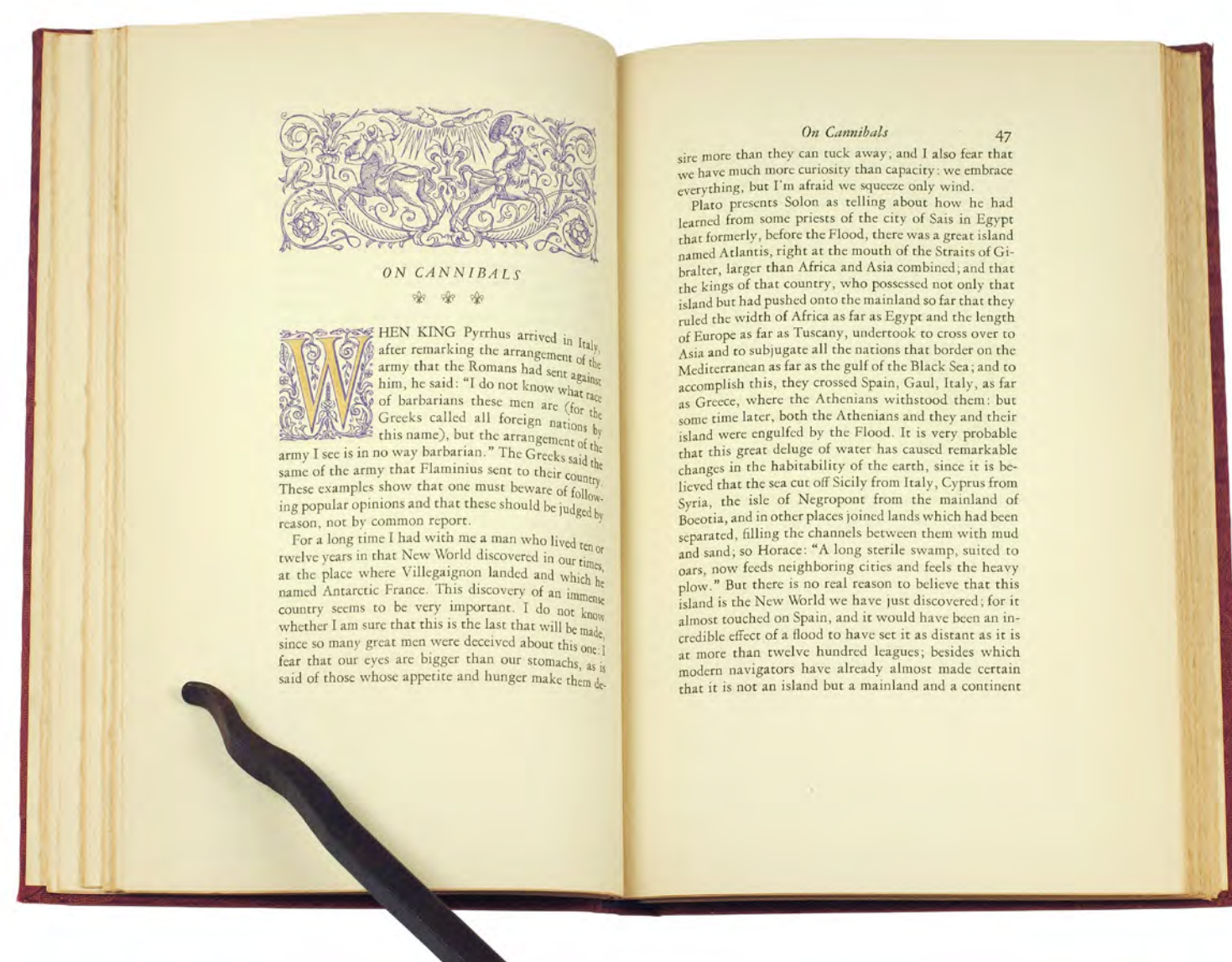
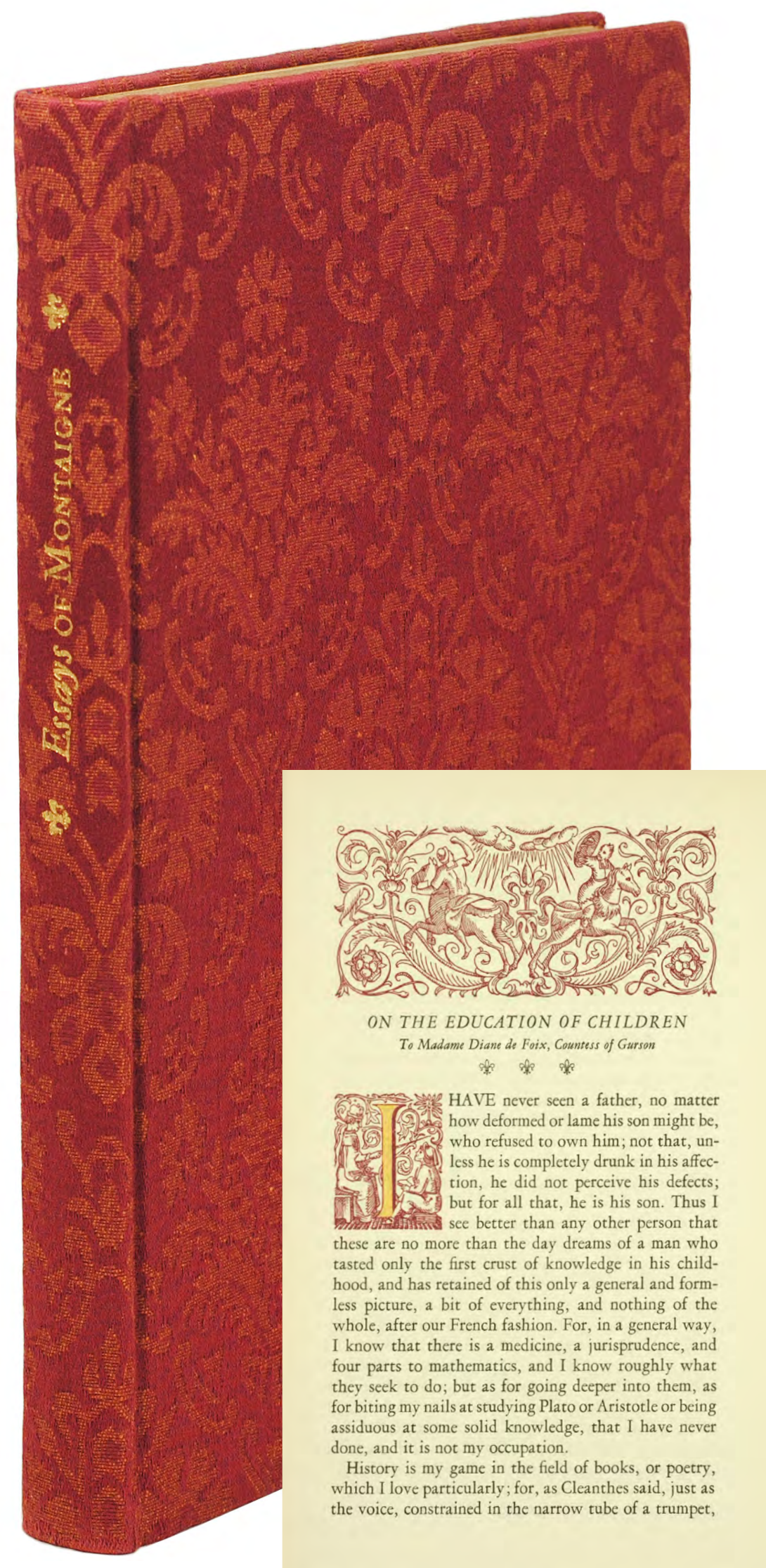


Limited to 200 copies

28. MONTAIGNE, MICHEL DE. *Essays of Montaigne. Selected edited, and newly done into English by Francis Carmody.* Hillsborough, California: The L-D Allen Press, 1948.

8vo, 181 pp. Engraved title, headpieces and initials in purple, red, and green, designed by Mallette Dean, initials hand-illuminated. Full red damask cloth, gilt title on backstrip, top edge gilt. Bookplate. A near fine copy with only slightly toning to the endpapers.

§ Limited to 200 copies, a scarce and very early Allen Press book. A well chose selection of Montaigne's essays, richly printed in unusual color selections. (126828) \$450



William Morris as calligrapher and poet

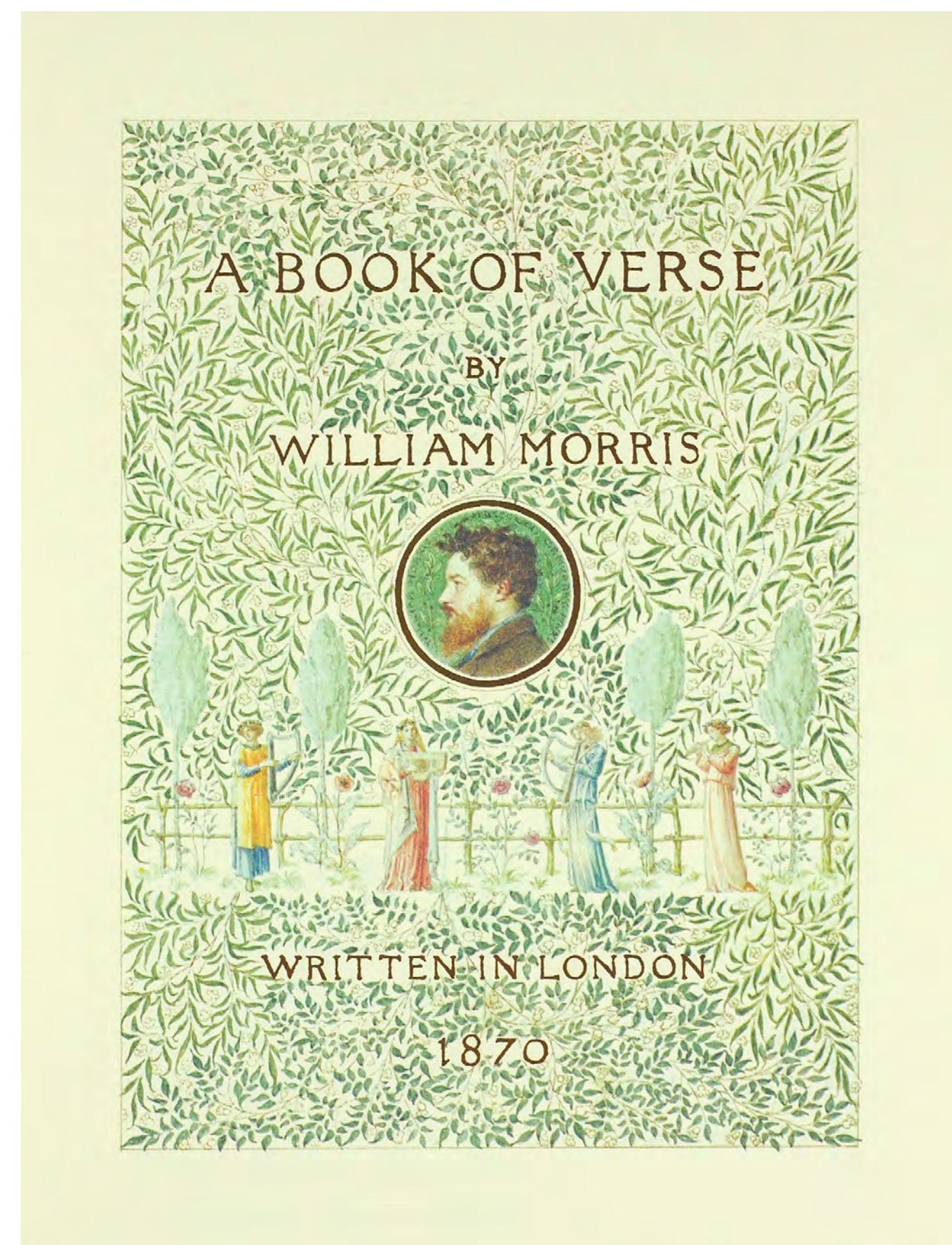
29. MORRIS, WILLIAM. *A Book of Verse*. London: The Scolar Press, 1980.

4to. Full color facsimile heightened with gold. Quarter green morocco ruled and lettered in gilt, cloth boards, with 8pp. commentary illustrated with photographs in printed paper wrappers; the two housed in a green cloth folding box with leather title label to spine. A fine copy of the book, the box slightly stained and title label worn.



§ First edition, an edition of 325 copies, this copy “out of series”. A fine facsimile of William Morris’s extraordinarily beautiful calligraphic manuscript book of poems, written in London in 1870 for the birthday of Georgiana Burne-Jones.

The two short essays in the commentary are written by Dr Roy Strong and Joyce Irene Whalley of the Victoria and Albert Museum, where the original manuscript now resides. (126947) \$250



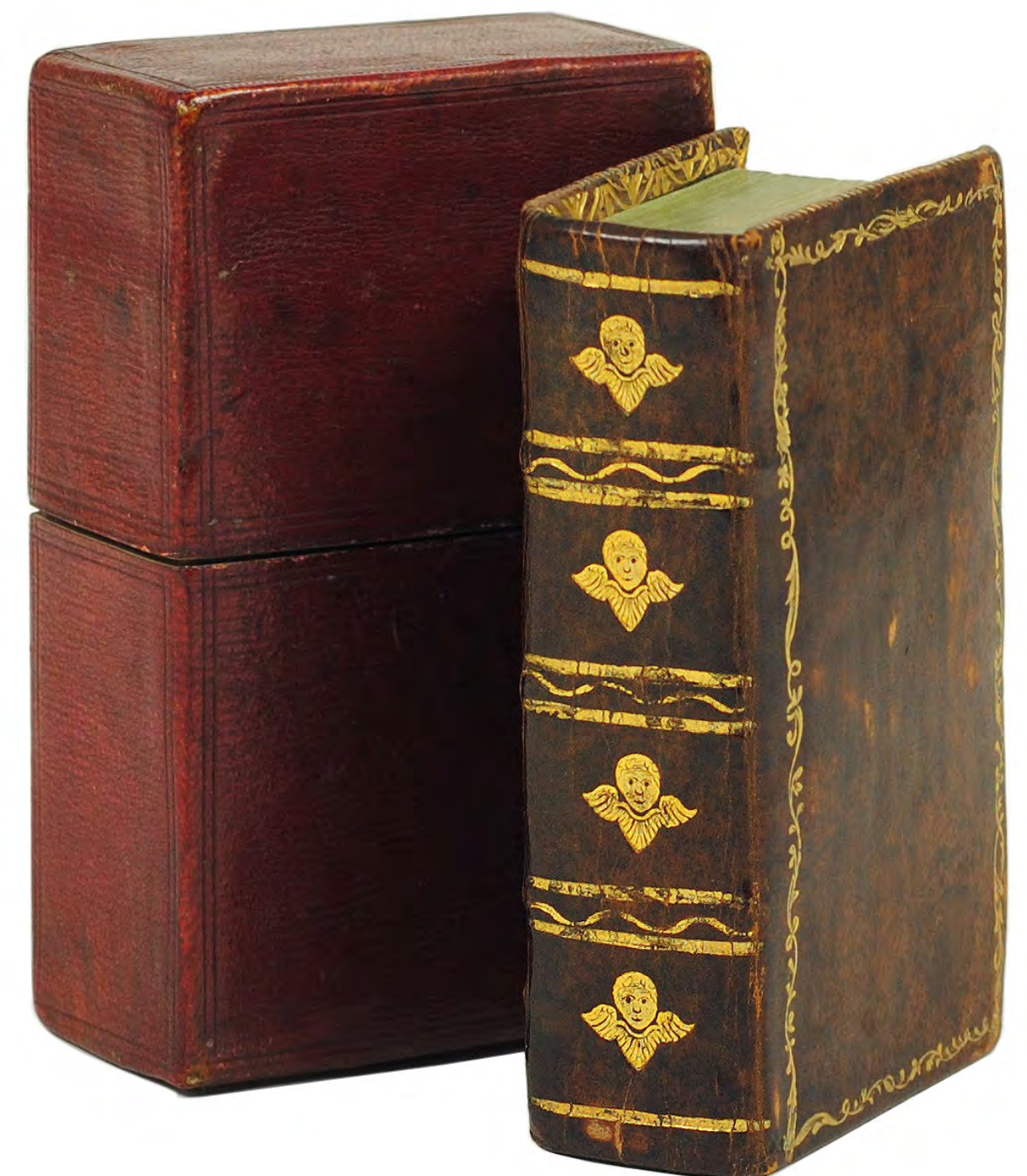
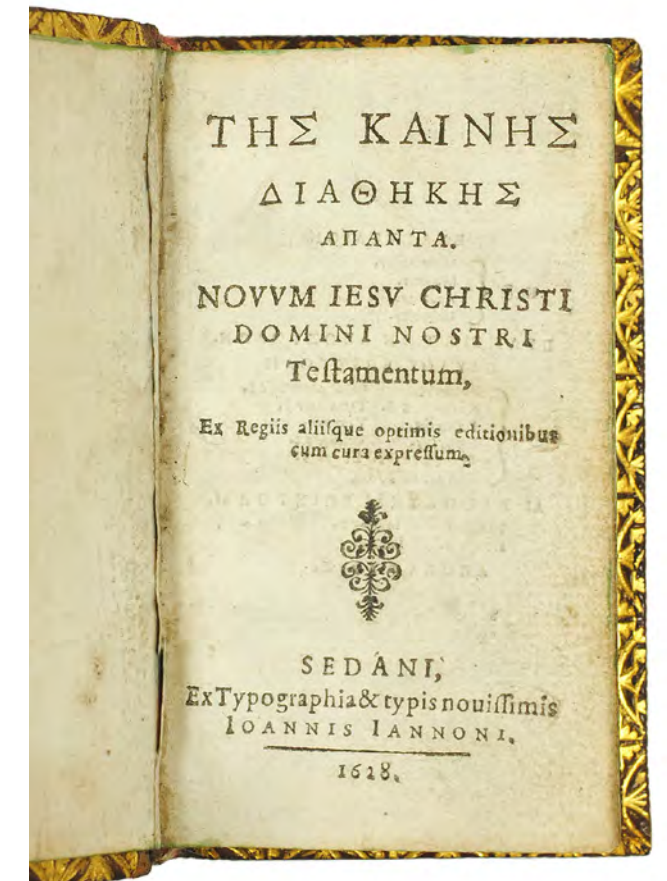
First edition of what was then the tiniest version of the New Testament ever printed

30. [NEW TESTAMENT IN GREEK.] *Tes Kaines Diathekes Apanta. Novum Iesu Christi Domini Nostri Testamentum Ex Regiis aliisque optimis editionibus cum cura expressum. [Title Translation] All of the New Testament. The New Testament of our Lord Jesus Christ from royal and other best editions, with special care...* Sedani: Ex Typographia & typis novissimis Ioannis Iannoni, 1628. 32mo

32mo, (7.5 x 4.5 cm); A-Z8, 2A-2M8, 2N6. Pp. [1-3] 4-571 [572]; 2 binder's endleaves at front and 2 in back. 286 ff. Original mottled calf, backstrip gilt-stamped with putti, covers with single gilt panel. A very fine copy in a red morocco pull-off box, bookplate of Joseph Rownson.

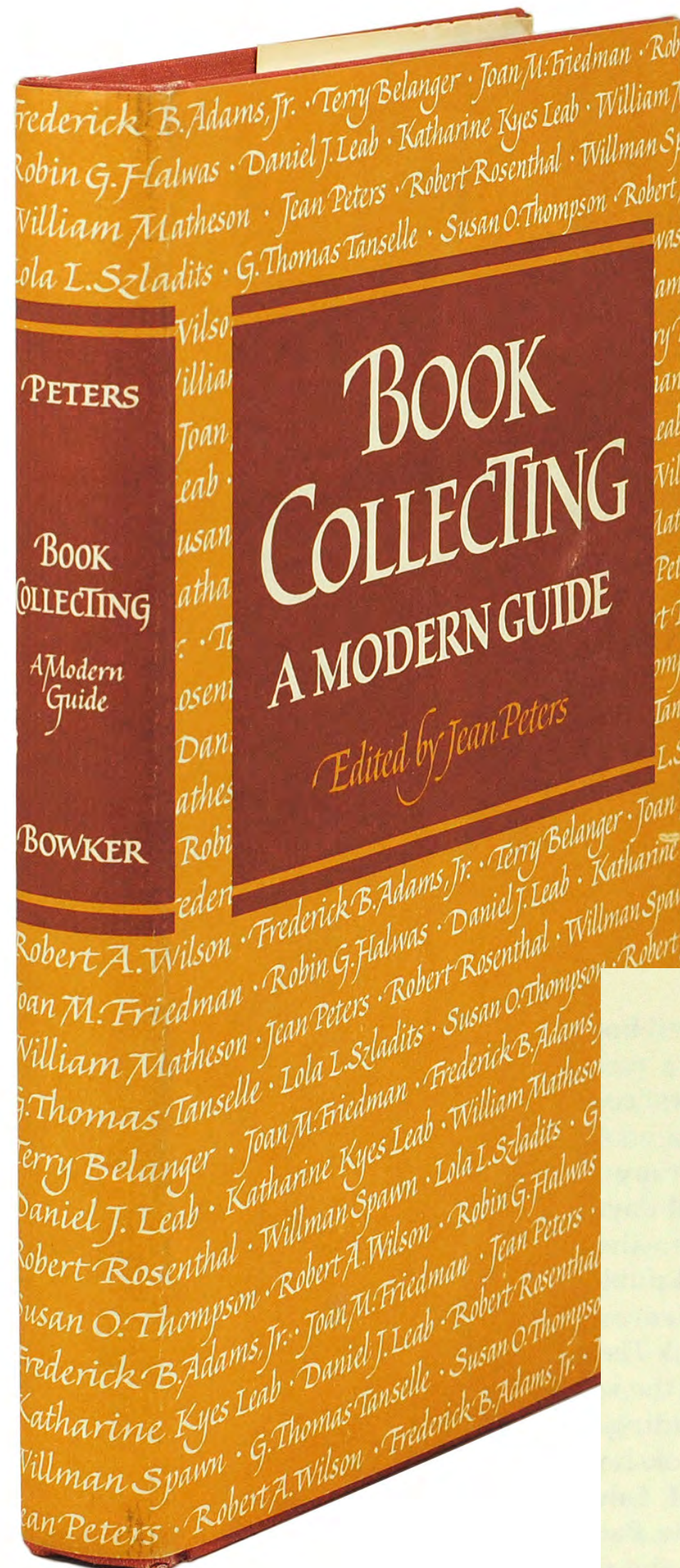
§ First edition of what was then the tiniest version of the New Testament ever printed. Dibdin notes: "This edition has a kind of celebrity from being the smallest volume of the Greek Testament ever published. The text is an exact reimpression of the Elzevir edition of 1624, omitting

the introductory pages of parallel passages from the Old Testament." Jean Jannon (died 20 December 1658) was a French Protestant printer, type designer, punchcutter and typefounder active in Sedan in the seventeenth century. Louis Bondy, *Miniature Books* p. 8). Houghton catalogue, Christie's 1979, nos. 252-253. Sheringham, H. T. "A Library in Miniature Part I" *The Connoisseur* 1902 p. 224 (126354) \$4250



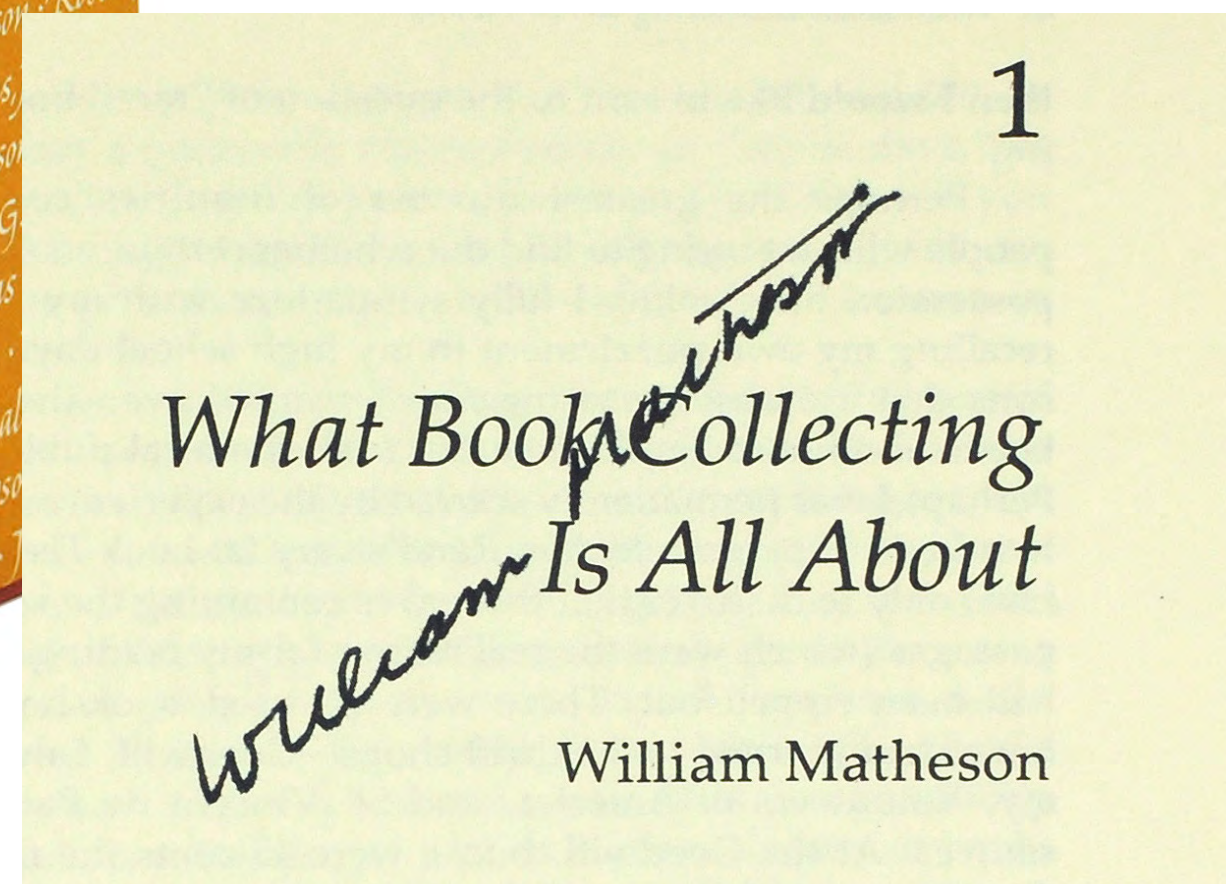
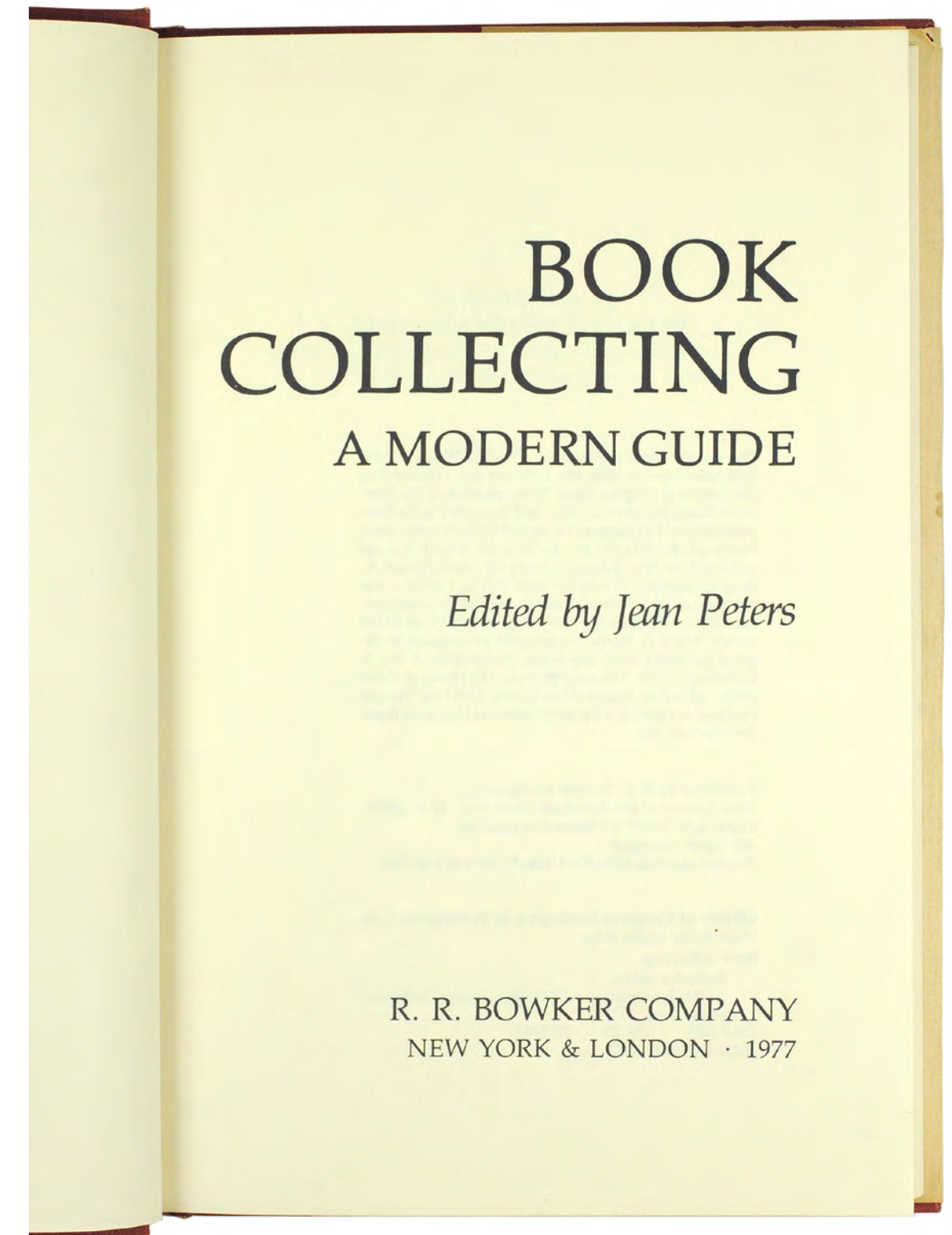
A very special association copy of this compendium of essays on book collecting

31. PETERS, JEAN. *Book Collecting, A Modern Guide*. New York: R. R. Bowker, 1977.



8vo, xix, 288 pp. Publisher's red cloth and dust-jacket. Jacket lightly rubbed and toned at flaps; very good in a folding box with fabric ties. Bookplate of Susan Thompson.

§ A very special association copy of this classic compendium of essays on book collecting. The personal copy of the contributor Susan Thompson, with her bookplate, and with all twelve essays signed by their authors. (Jean Friedman, author of the essay on fakes and forgeries has signed her essay "Thomas J. Wise" but added "Joan" to the final page. Thompson has added aka "Jean Friedman".) (126941) \$125

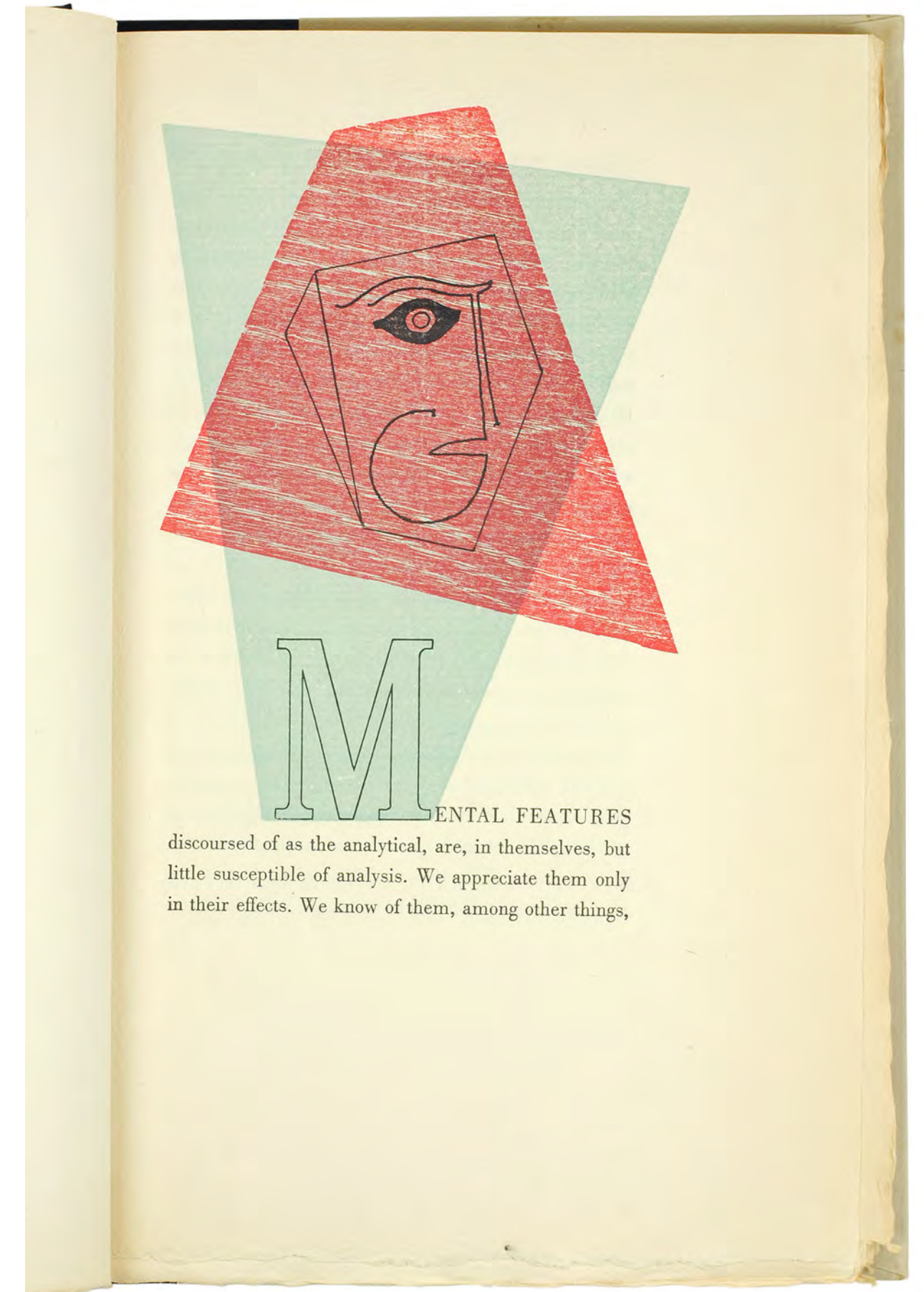
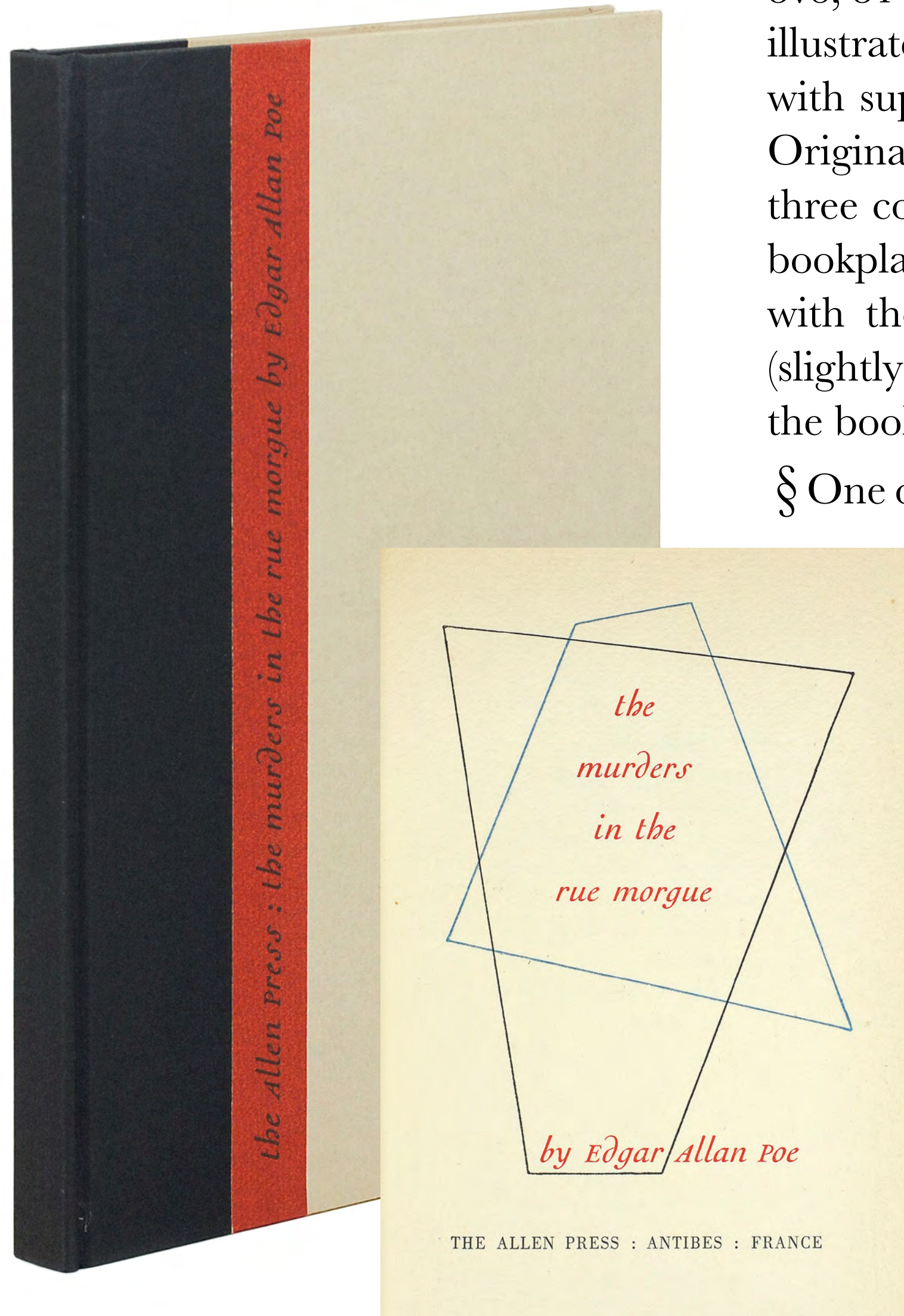


One of 150 copies

32. POE, EDGAR ALLEN. *The Murders in the Rue Morgue*. Antibes, France: Allen Press, 1958.

8vo, 81 pp. With three-color title, and illustrated with abstract line drawings with superimposed wood tint blocks. Original printed boards bound in three colors. A near fine copy with a bookplate and a hint of light foxing, with the original prospectus laid in (slightly edgeworn as it is larger than the book).

§ One of 150 copies printed by Lewis and Dorothy Allen while living in Antibes, France. An early Allen Press book, “an American classic with a French locale”, well printed on dampened French handmade paper using an Albion handpress (“its acquisition in London, shipment to the south of France, and eventual arrival in San Francisco was a nightmare of red tape, human comedy, and procrastination”). (126908) \$375

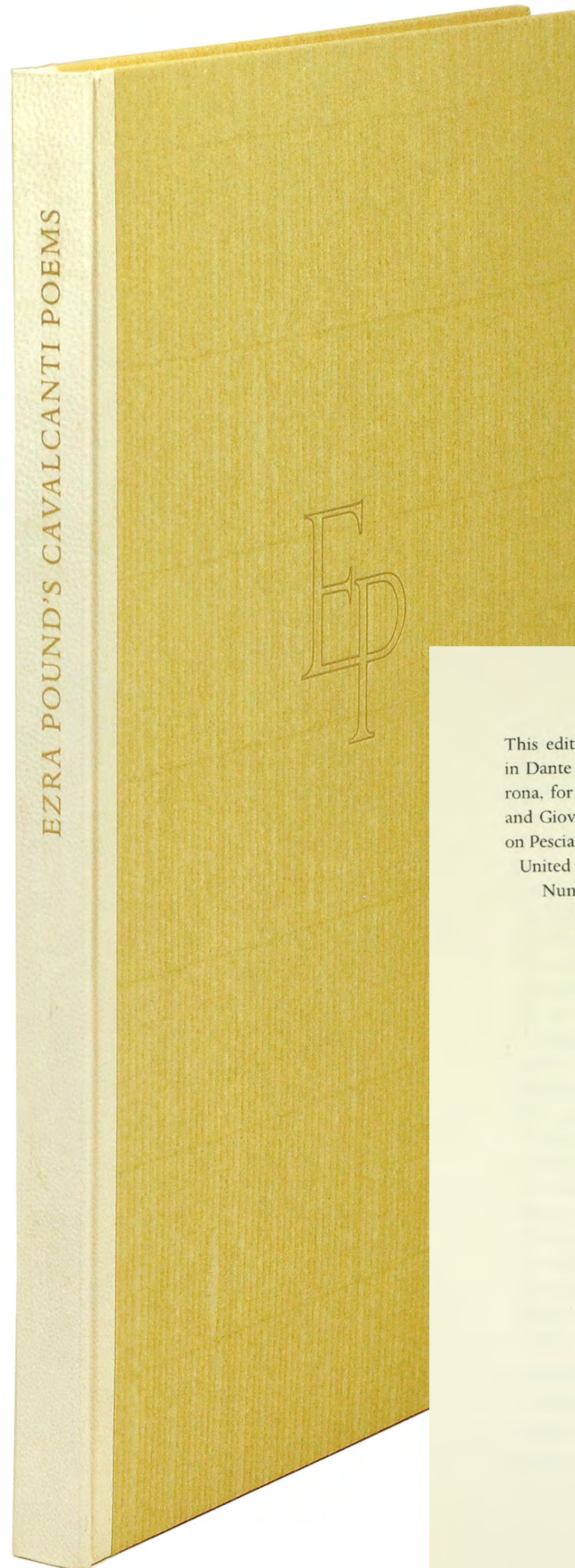


One of 200 copies, printed at the Officina Bodoni

33. POUND, EZRA. *Cavalcanti Poems*. London: Faber and Faber, 1966.

Slim folio, [107]pp., title-page and colophon printed in red and black. Original parchment-backed buff boards, spine lettered in gilt, author's initials stamped on front cover in gilt, top edge gilt, others untrimmed. With original clear acetate jacket. Housed in publisher's slipcase. As new.

§ Limited to 200 copies, signed by the author and distributed in Italy, the UK, or the US. This is number 127. Printed by Giovanni Mardersteig on handmade Pescia paper at the Officina Bodoni. Ezra Pound's translations of the poems of Guido Cavalcanti (c.1250-1300), a personal friend of Dante. Gallup A86a. (126246) \$2500

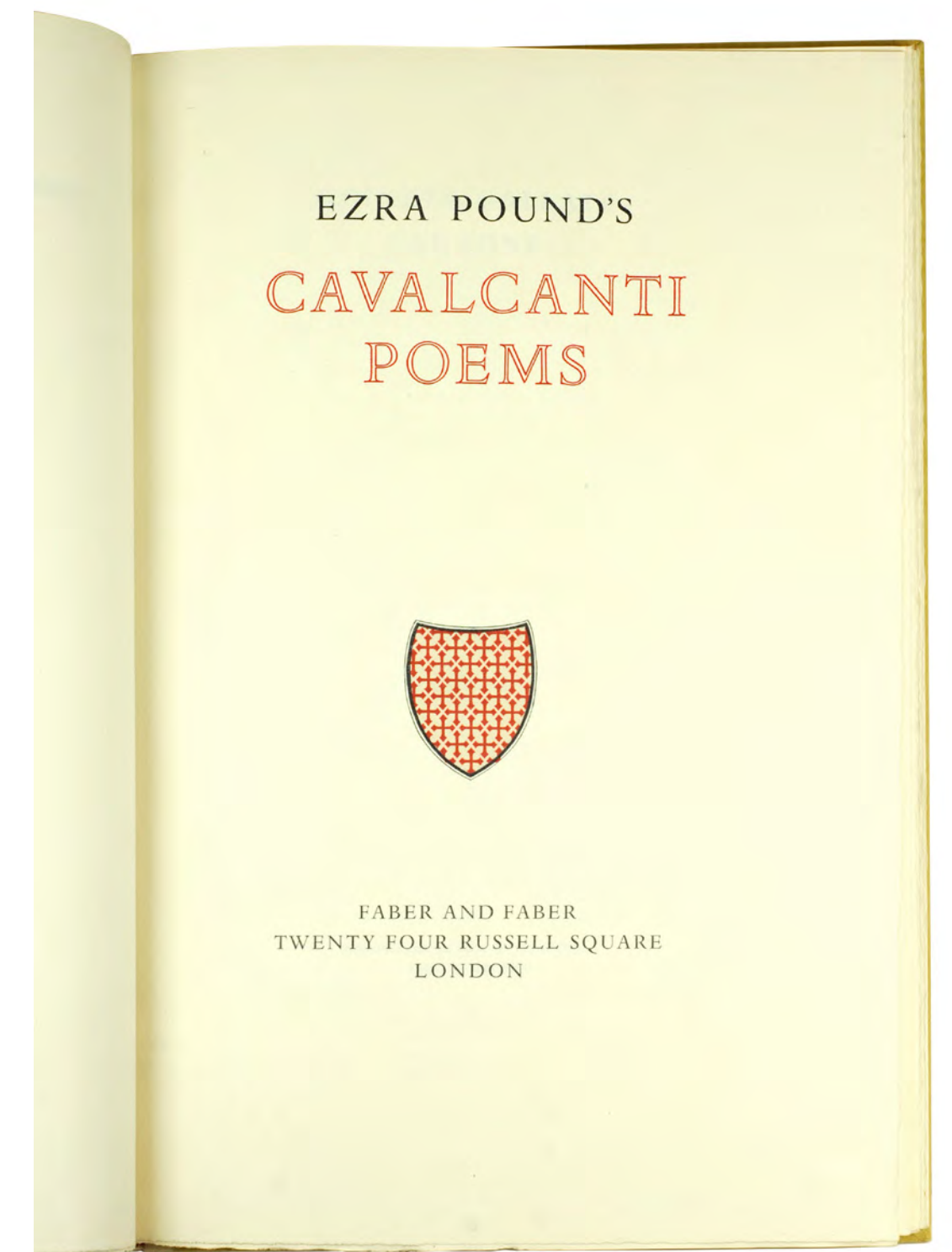


This edition of Ezra Pound's Cavalcanti Poems was printed in Dante type on the hand-press of the Officina Bodoni, Verona, for James Laughlin, Faber and Faber, Vanni Scheiwiller and Giovanni Mardersteig. The edition consists of 190 copies on Pescia paper of which Numbers 1 to 115 are for sale in the United States, Numbers 116 to 165 in Great Britain and Numbers 166 to 190 in Italy; ten copies on Japanese paper are marked with the Letters A to J.
All copies are signed by the author.
MAY MDCCCCLXVI



Ezra Pound

This is Number
127

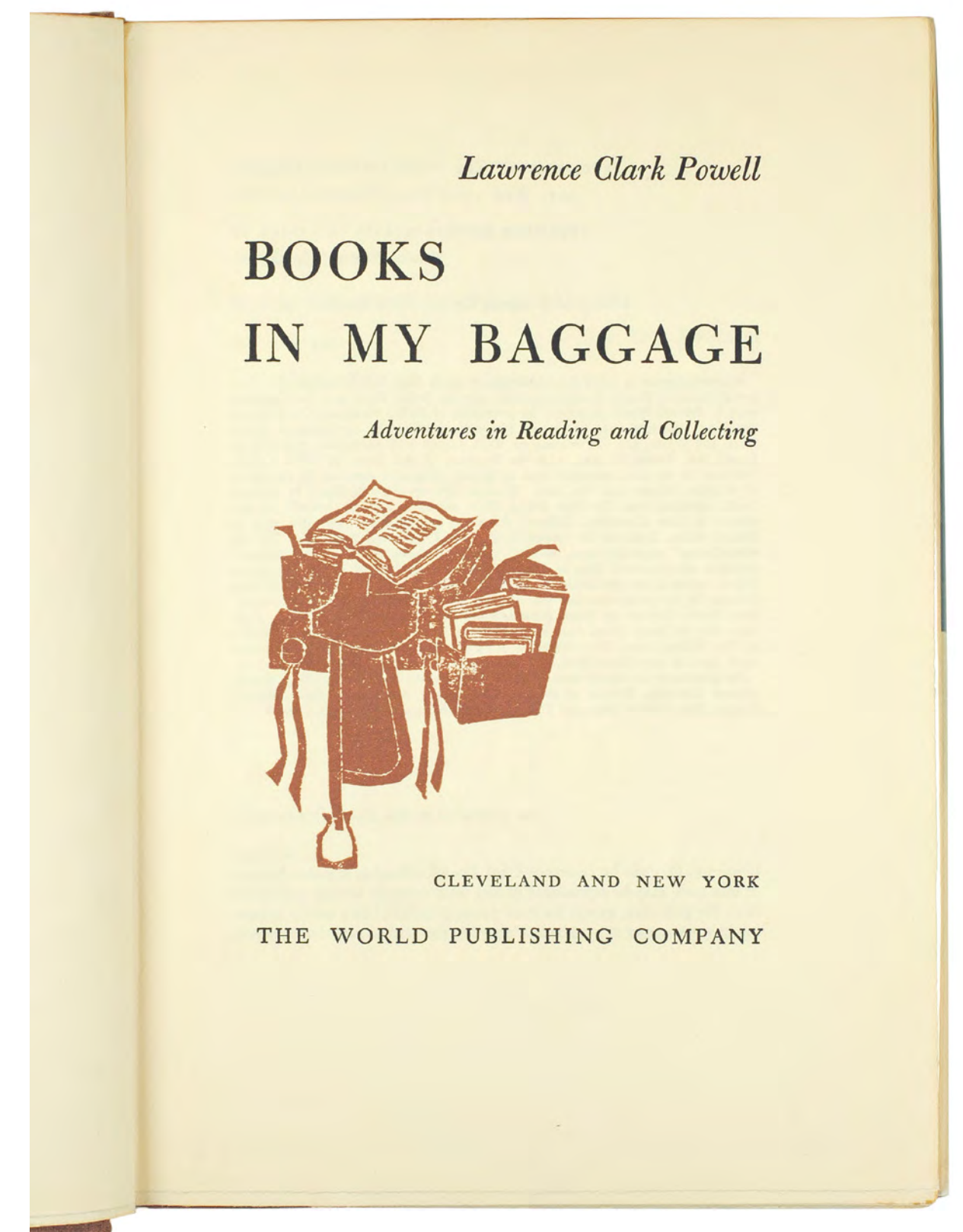
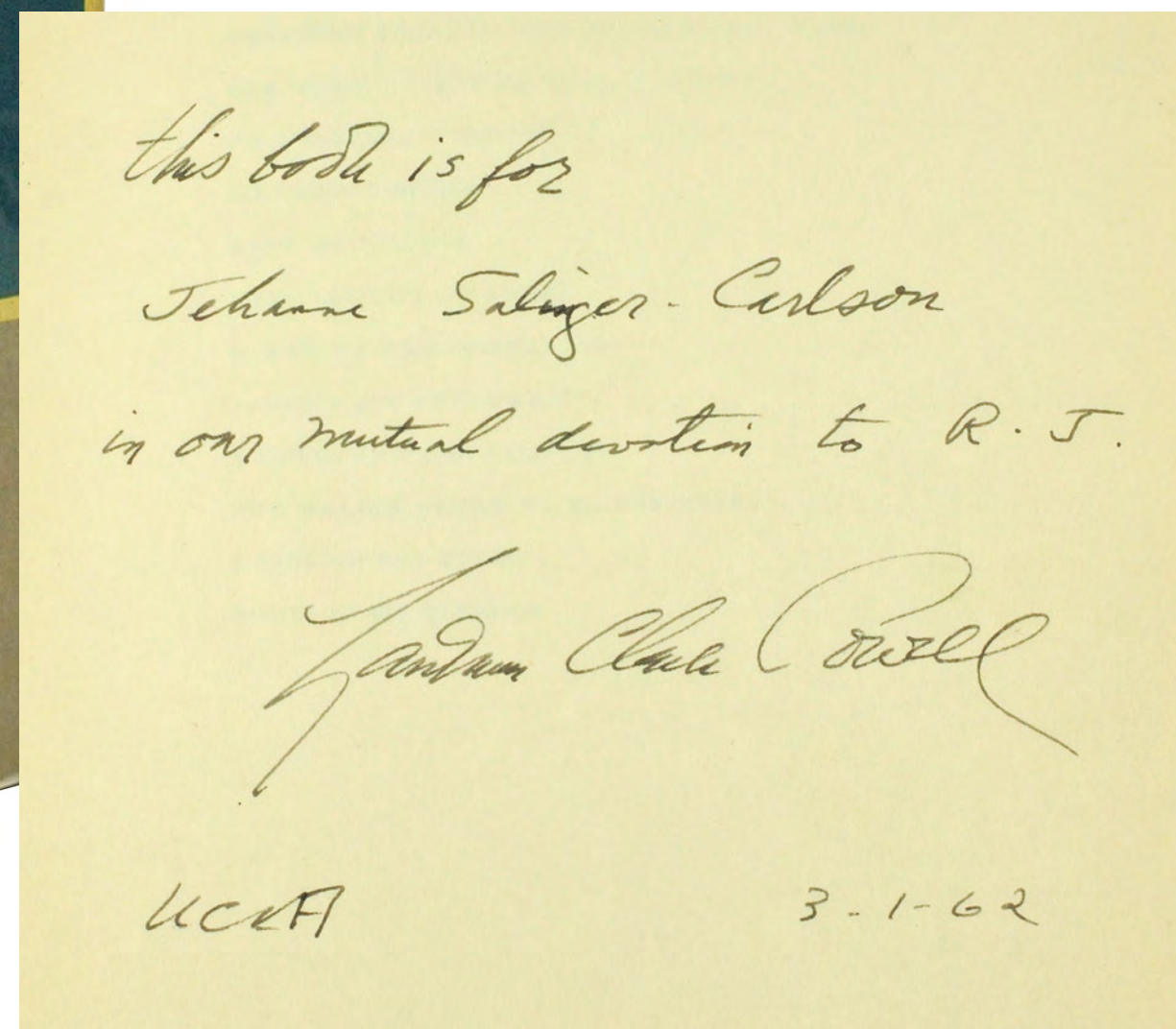
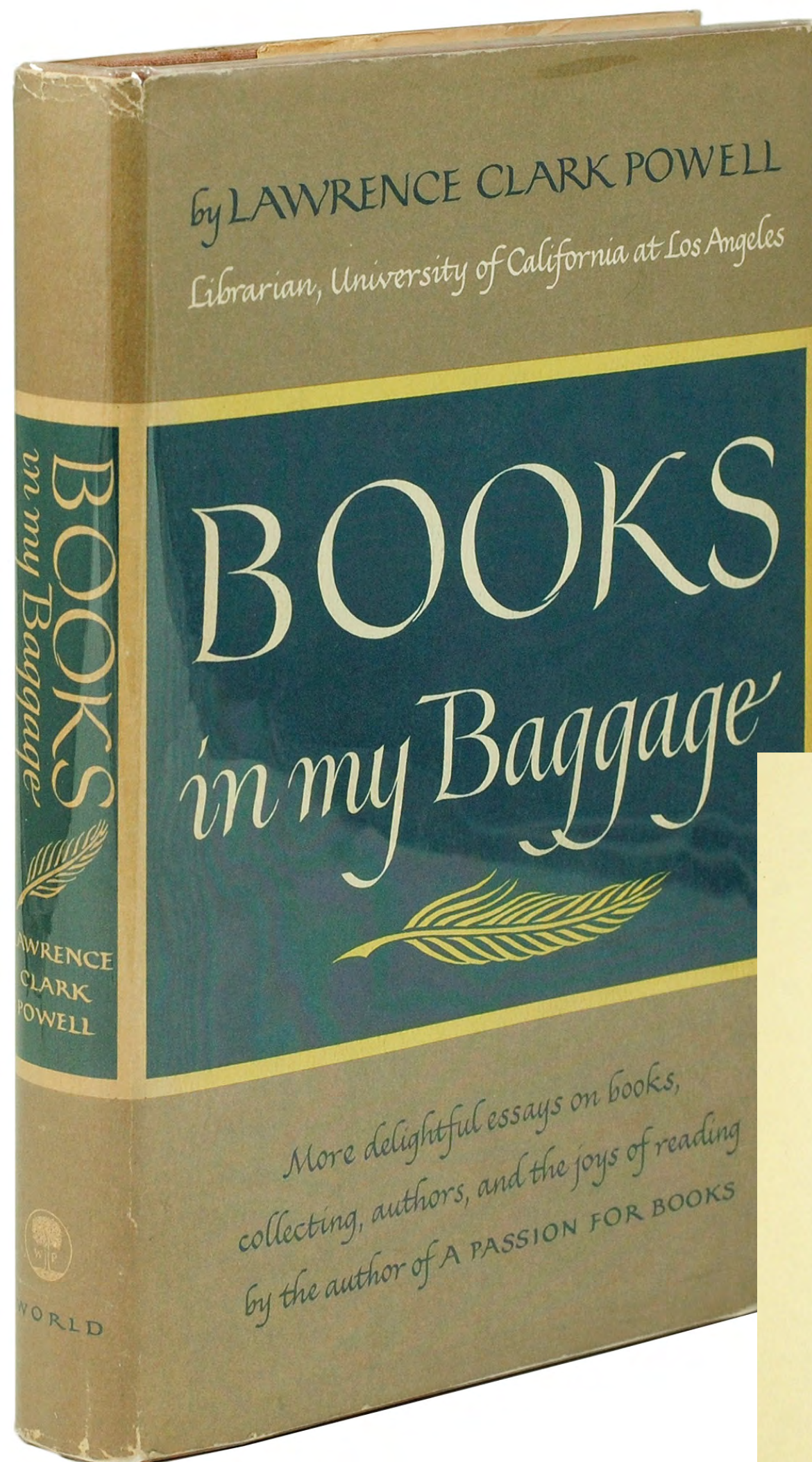


First edition, inscribed by the author

34. POWELL, LAWRENCE CLARK. *Books in my Baggage*. Cleveland and New York: The World Publishing Company, 1960.

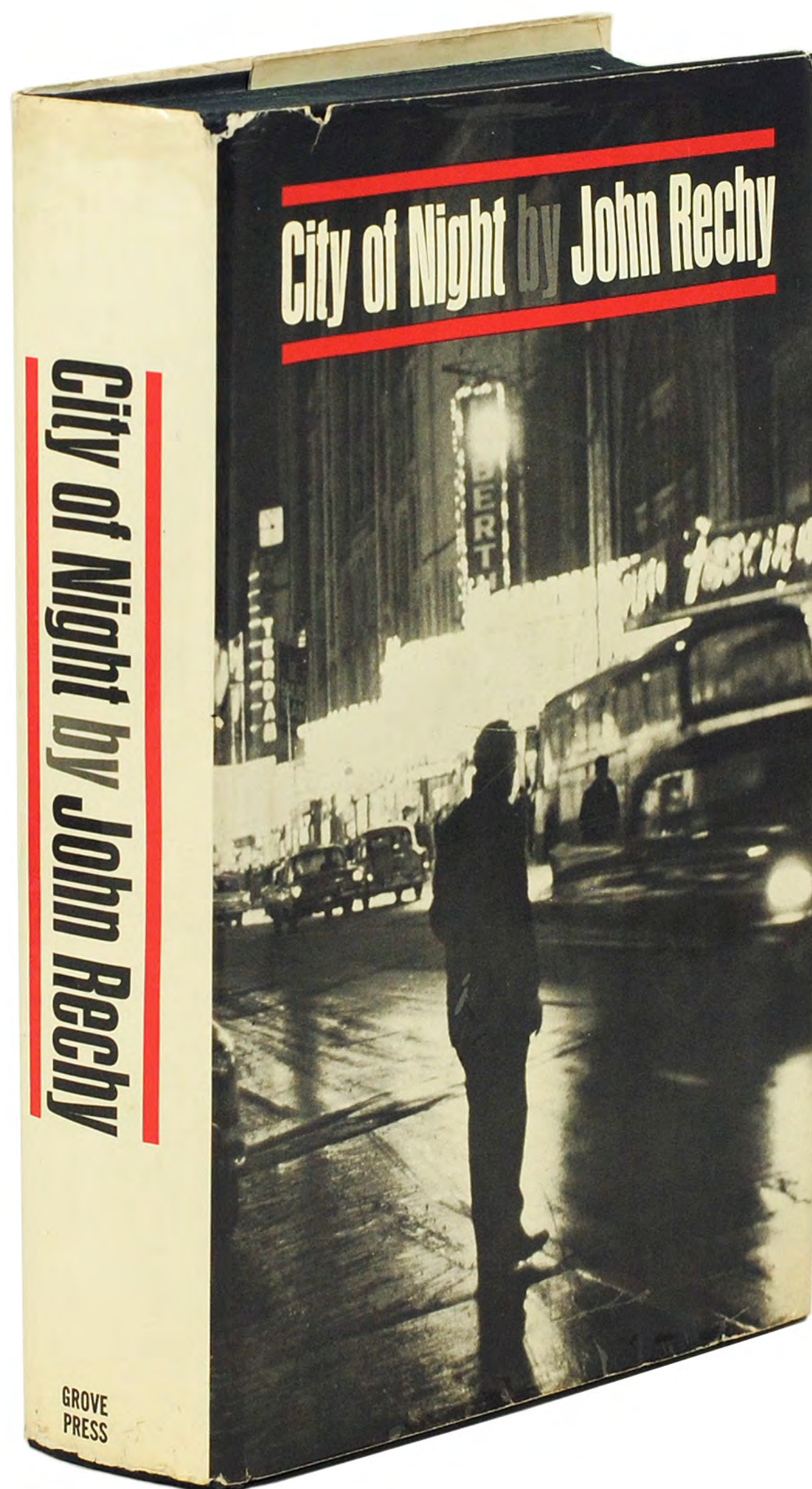
8vo, 258 pp. Original cloth stamped in blind and gilt, unclipped dust-jacket, lightly edgeworn, now in mylar. Very good.

§ First edition, inscribed by the author. "More delightful essays on books, authors, and the joys of reading by the author of *A Passion for Books*". Lawrence Clark Powell was an American literary critic and legendary librarian at UCLA. (126683) \$75



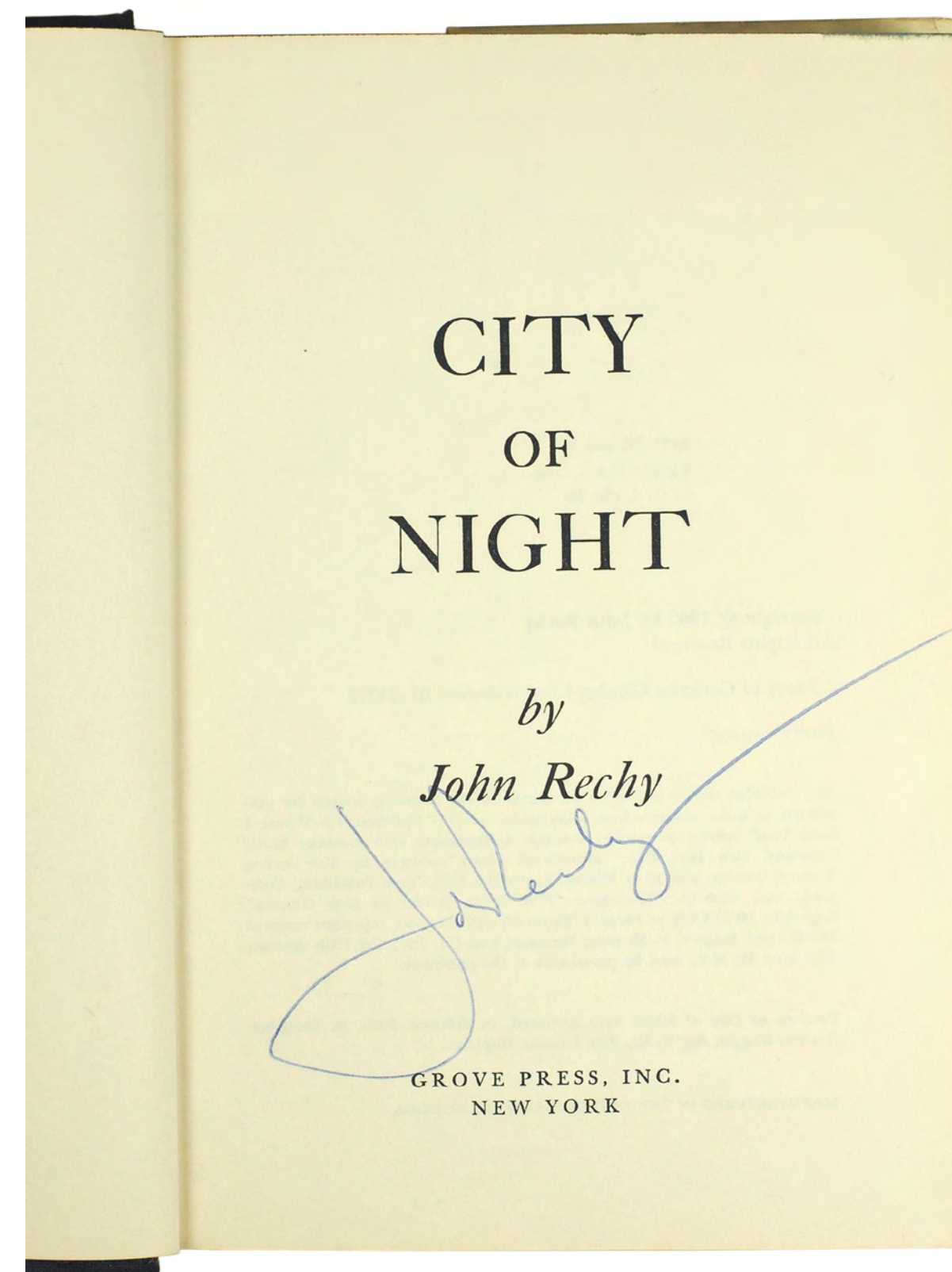
First edition, first printing

35. RECHY, JOHN. *City of Night*. New York: Grove Press, 1963.



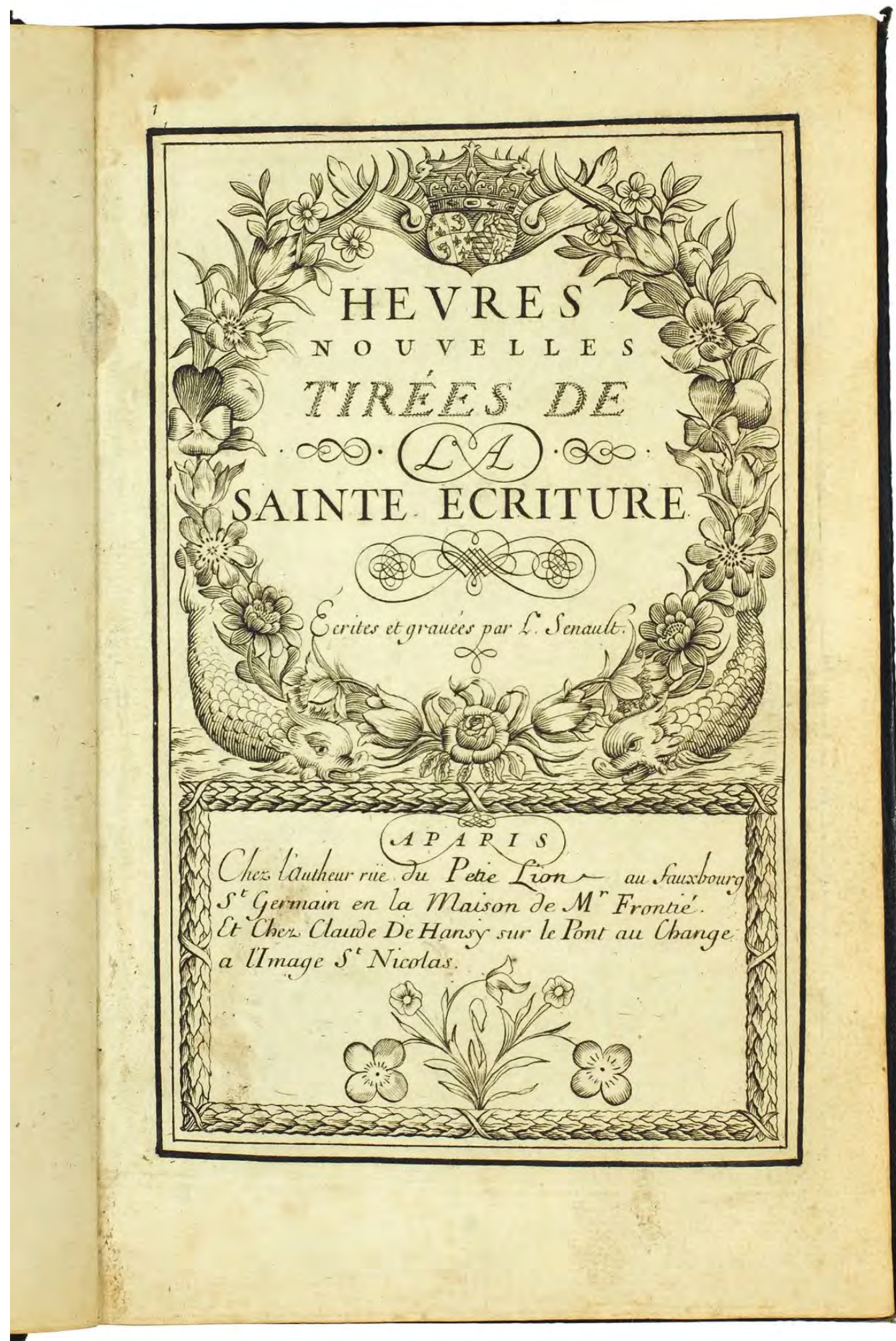
8vo, 410 pp. Publisher's black cloth, lettered in silver on backstrip, blue top-stain, in original unclipped (\$5.95) photo-illustrated dust-jacket. Light marks to the top stain, light toning and edgewear to the jacket, closed tear in center of the back panel and short split in front flap hinge repaired with tape to verso. Overall a very good copy without any marks of former ownership.

§ First edition, first printing, of Rechy's first novel, signed by him on the title page. Rechy's influential and bestselling semi-autobiographical account of a gay hustler crossing the country from New York to Los Angeles, often included on lists of the most frequently banned books in America. In 1997 Rechy was the first novelist to receive the PEN Center USA Lifetime Achievement Award. (126936) \$975



A beautiful example of an entirely engraved book

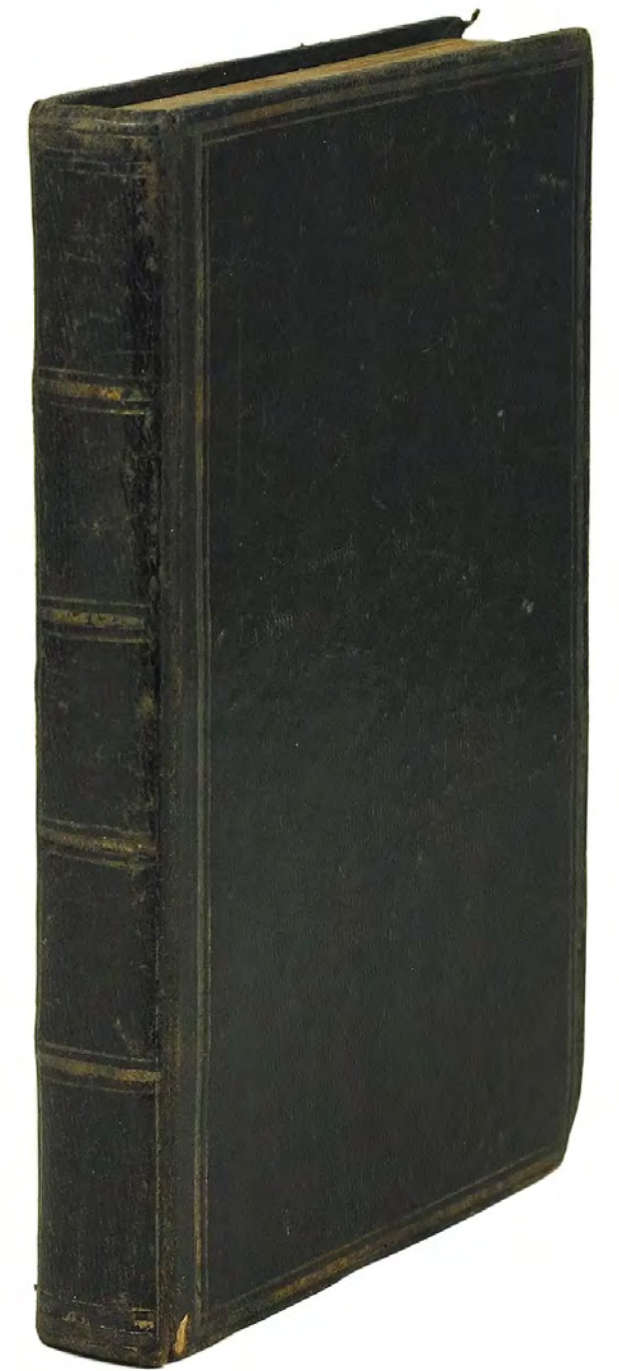
36. SENAULT, LOUIS. *Heures Nouvelles Tirées de la Sainte Ecriture Écrites et gravées par L. Senault*. Paris, chez l'auteur et chez Cl. de Hansy, (after 1690).



Sm. 8vo. Engraved title and 260 beautifully engraved pages. Original black morocco, ruled but unlettered, matte green endpapers, probably poisonous. Boards lightly rubbed and scuffed, staining to a few leaves, generally very good.

§ A beautiful example of an entirely engraved book; the second issue of the first edition, with the breasts of the mermaids on p. 210 covered, and without the dedication to Madame la Dauphine of Bavaria. “One of the masterpieces of French calligraphy, by the calligrapher and engraver Louis Senault. The text of this devotional work, is engraved in cursive writing, each page surrounded by a double frame-line.

Many pages are adorned with magnificent floriated and historiated initials, vignettes, and borders. Senault endeavoured to preserve in his engraved books the full flavour of a contemporary manuscript. ‘The elegant roman script of this book is ornamented with capitals framed by vignette landscapes or designs of birds and flowers. Calligraphic flourishes or floral designs frequently fill empty spaces at the bottom of a page. Prints by artists such as Israel Silvestre surely inspired the landscape vignettes which ornament the book’ (Catalogue of the Exhibition 2000 Years of Calligraphy, Baltimore, 1965, No. 101). . Bonacini 1689. Jammes, Belles Écritures No. 40. (125144) \$1250



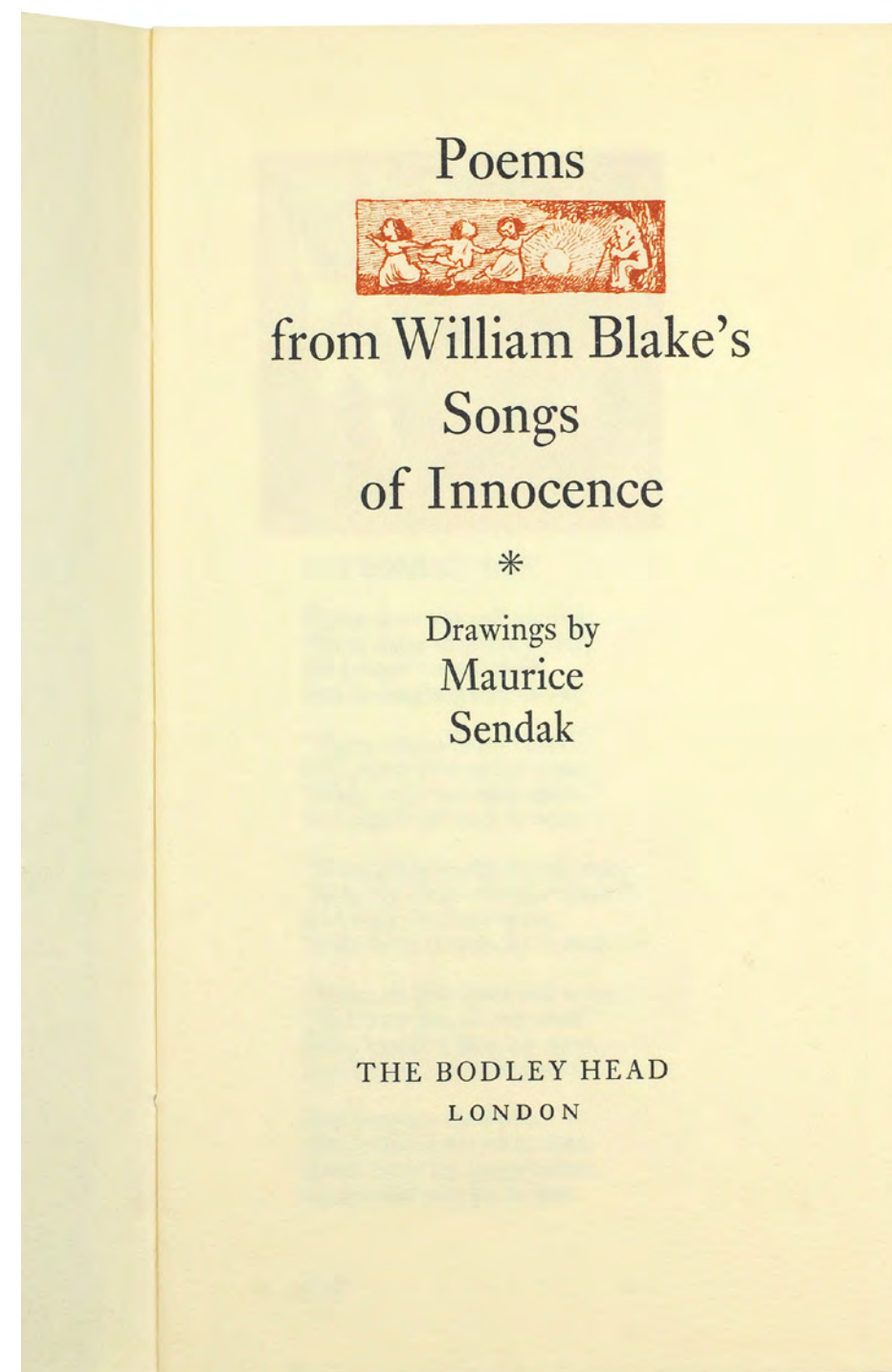
First and only edition, limited to 275 copies

37. SENDAK, MAURICE. BLAKE, WILLIAM. *Poems from William Blake's Songs of Innocence. Drawings by Maurice Sendak*. London: Bodley Head, 1967.



Small 8vo, 24 pp. with 9 sepia illustrations to the text by Maurice Sendak. Illustrated card wrappers, near fine with slight age-toning.

§ First and only edition, limited to 275 copies printed as a gift from the publishers. One of Sendak's rarest and most sought-



after books. Bentley, BBS, p.161. During a promotional tour for the British publication of *Where the Wild Things Are* in 1967, Sendak suffered a major heart attack. He attributed his survival to the quick reactions of those around him, in particular his editor Judy Taylor. In thanks, he prepared the drawings for this little book and had it privately printed at the Stellar Press and Bodley Head for distribution among friends. None were offered for sale. (126643) \$4950

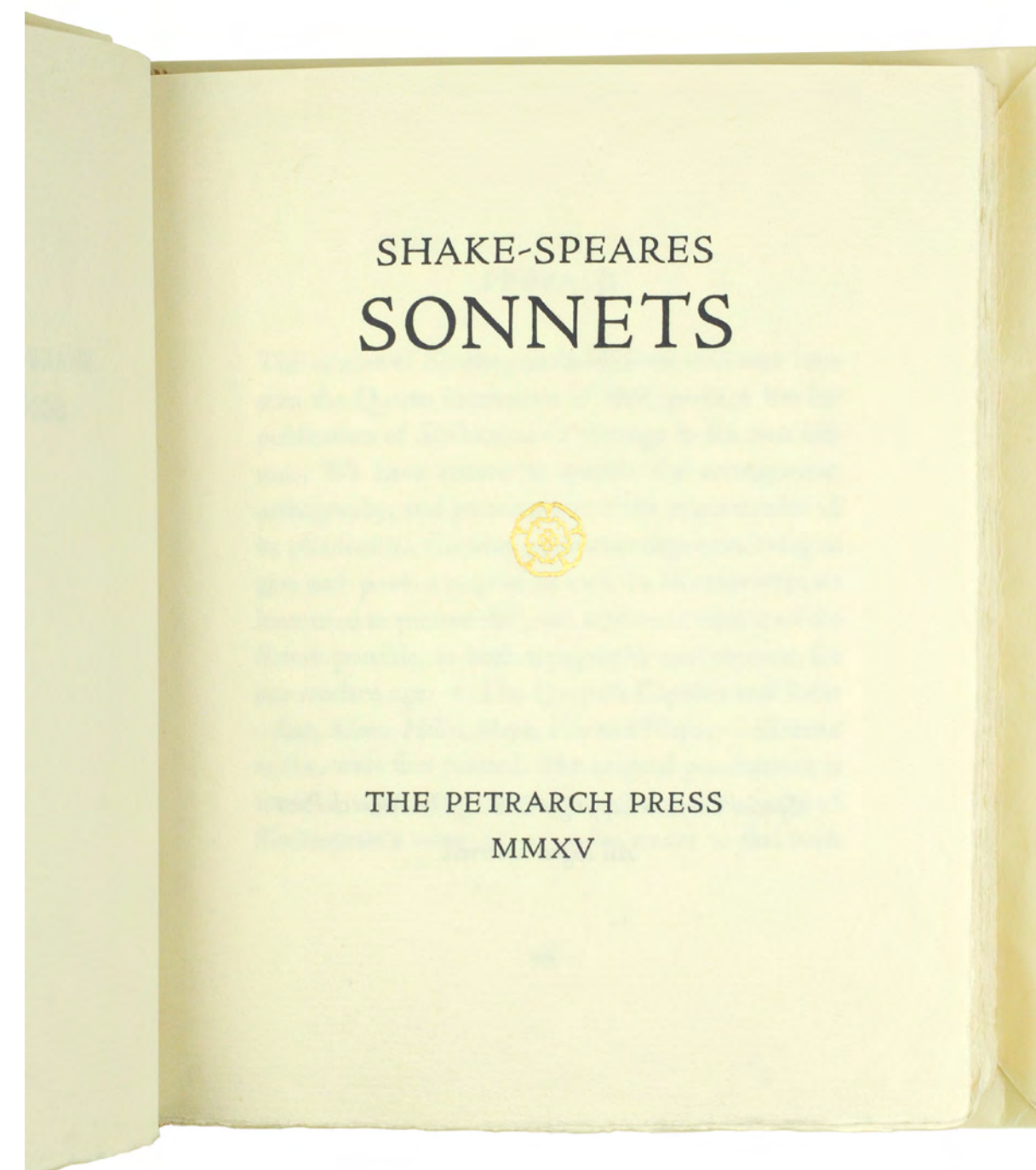
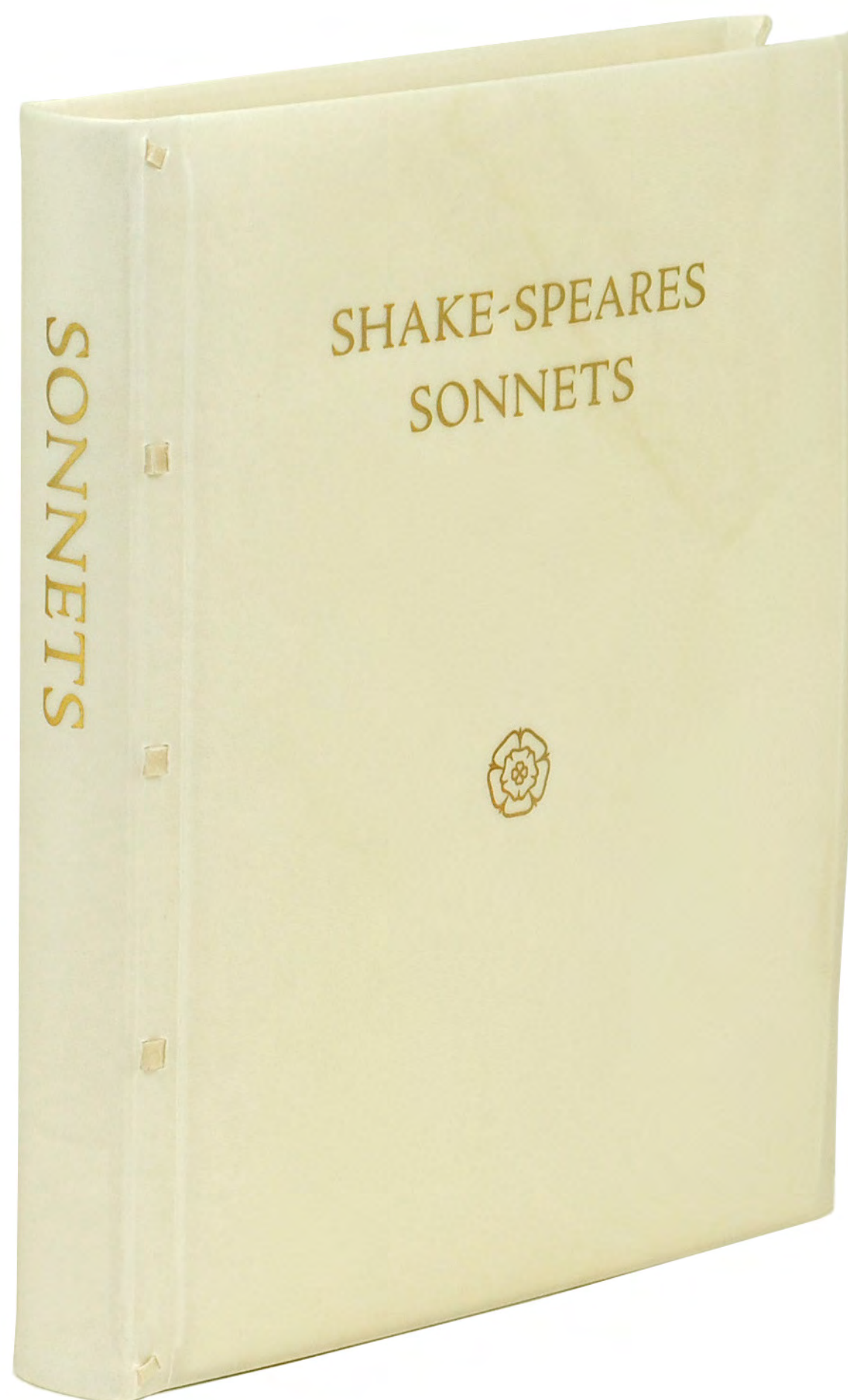
**Not marble, nor the gilded monuments /
Of princes, shall outlive this powerful rhyme**

38. SHAKESPEARE. *Sonnets* [California]: The Petrarch Press, 2015.

Sm. 8vo, (xvi), 154 pp. Original vellum with yapped edges, lettered in gilt. Publisher's insert explaining the emendations to the 1609 quarto text laid in.

Brown cloth slipcase. As new.

§ One of 95 copies, printed on a 1851 Super Royal Albion handpress, commemorating the 400th anniversary of the death of Shakespeare. "This edition of Shakespeare's sequence of Sonnets honours the Quarto impression of 1609, perhaps the last publication of Shakespeare's writings in his own life... [It] has been the most significant project in our history — both for the end result and for the new skills and capabilities we developed along the way. The decision to print the original text was itself a journey of discovery, in which we abandoned our initial plan to issue (yet another) modernized edition of these timeless poems, and learned to appreciate the orthography of Shakespeare's day. On the technical side, we acquired equipment to cast our own metal type and material for the book, as well as tools for engraving the special characters needed to print a 17th-century text. Adapting the traditional limp vellum binding to a fine-press book was the final challenge" (Petrarch Press). (126934) \$1250

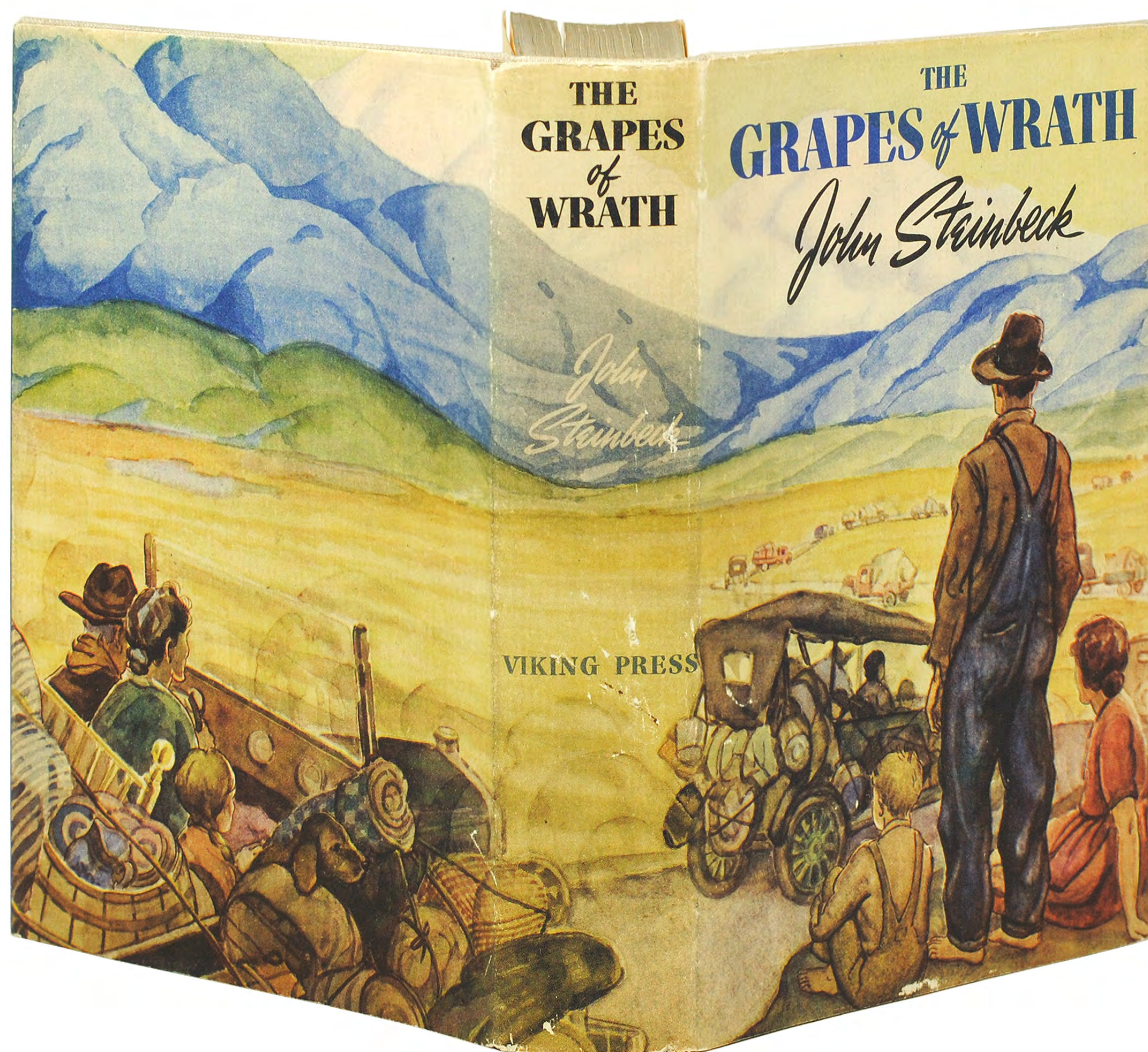
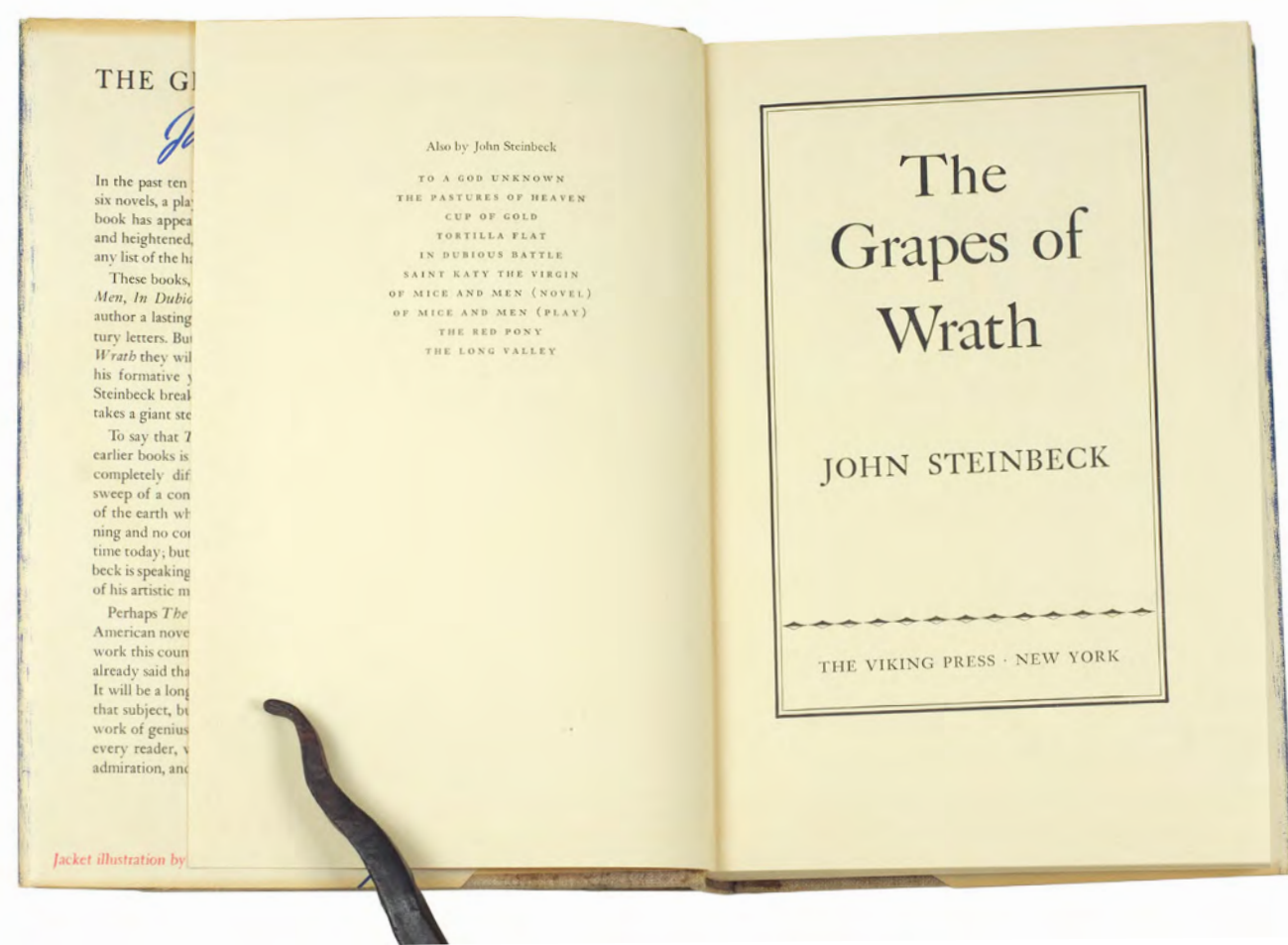


“In the souls of the people the grapes of wrath are filling and growing heavy, growing heavy for the vintage.”

39. STEINBECK, JOHN. *The Grapes of Wrath*. New York: Viking, 1939.

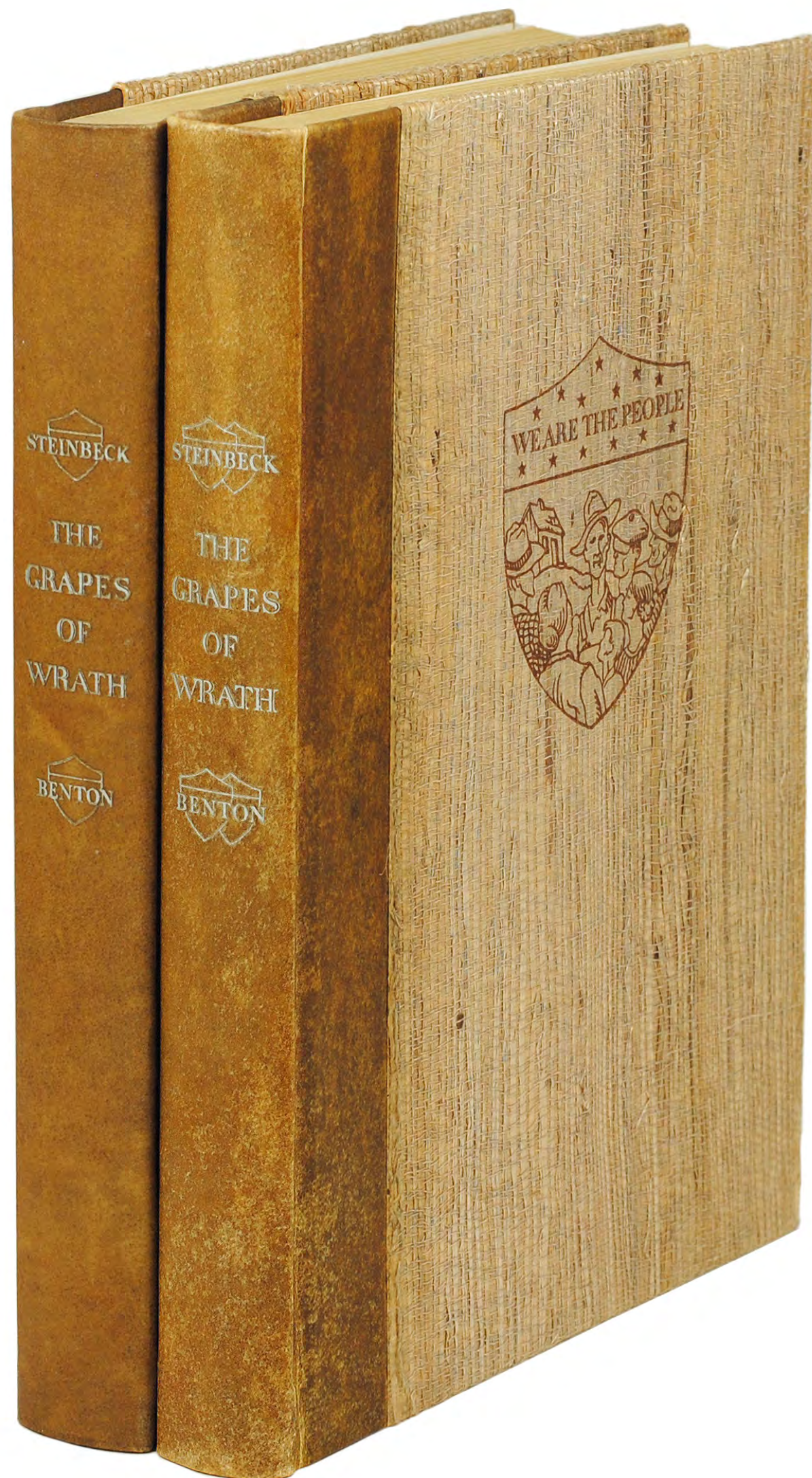
8vo, 619 pp. Original beige cloth with pictorial decoration in brown, unclipped dust-jacket. A fine copy in a near fine dust-jacket, unusually bright with only a few touches of abrasion and a hint of shelfwear to the ends of the folds.

§ First edition in a first issue dust-jacket with the price \$2.75 and ‘First Edition’ statement on the inside flap. A beautiful copy of Steinbeck’s greatest book, which won him the Pulitzer Prize and figured largely in his later receiving the Nobel Prize. The screen version was one of those rare occasions when a great book became a great film, winning two Oscars. Payne and Goldstone A12a. (126280) \$8250



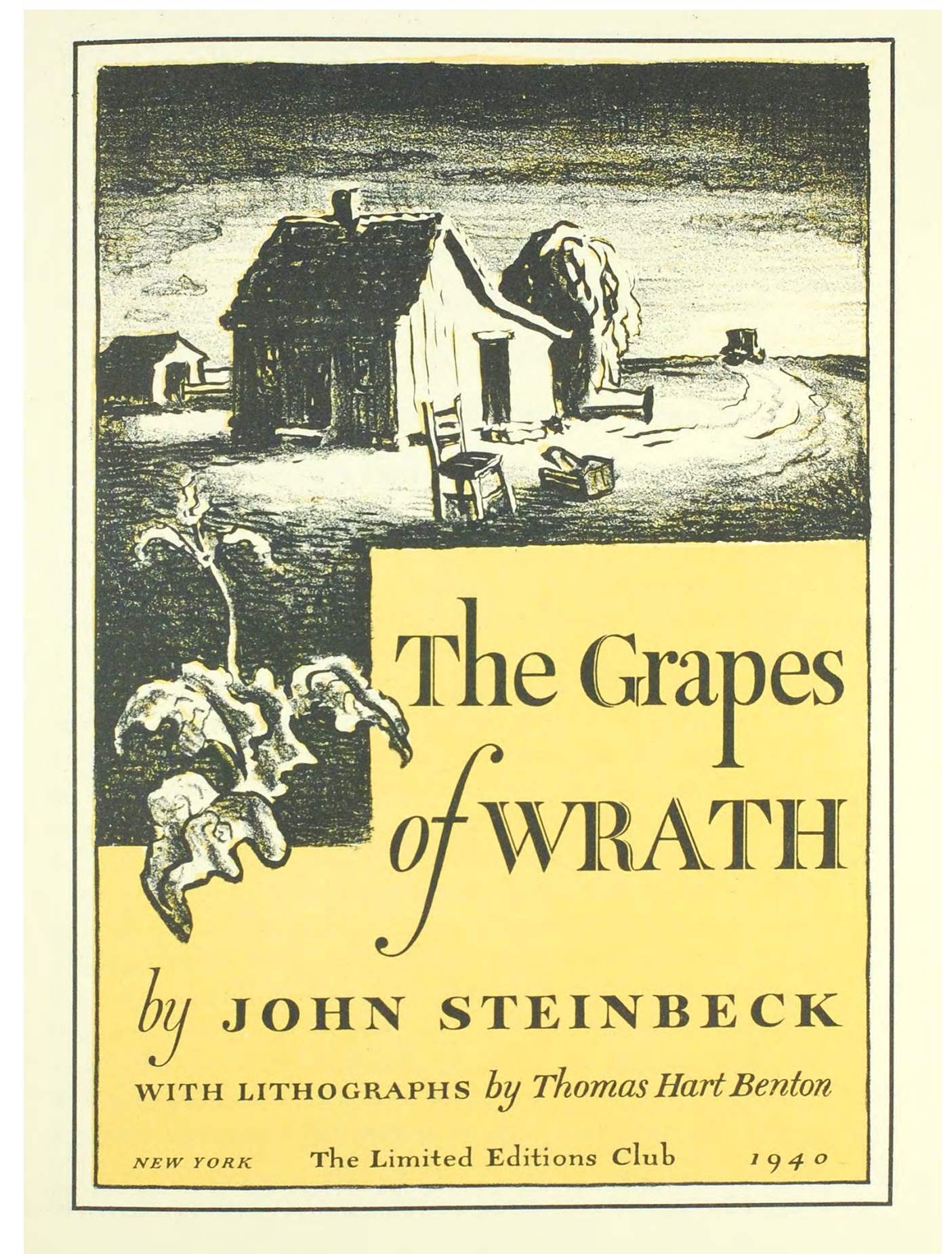
Illustrated with lithographs by Thomas Hart Benton

40. STEINBECK, JOHN. *The Grapes of Wrath*. New York: The Limited Editions Club, 1940.



2 vols, 4to. Illustrated with 67 two-colored lithographs. Half rawhide and grasscloth, illustration to upper boards and silver lettering to backstrips, slipcase. Fine copy.

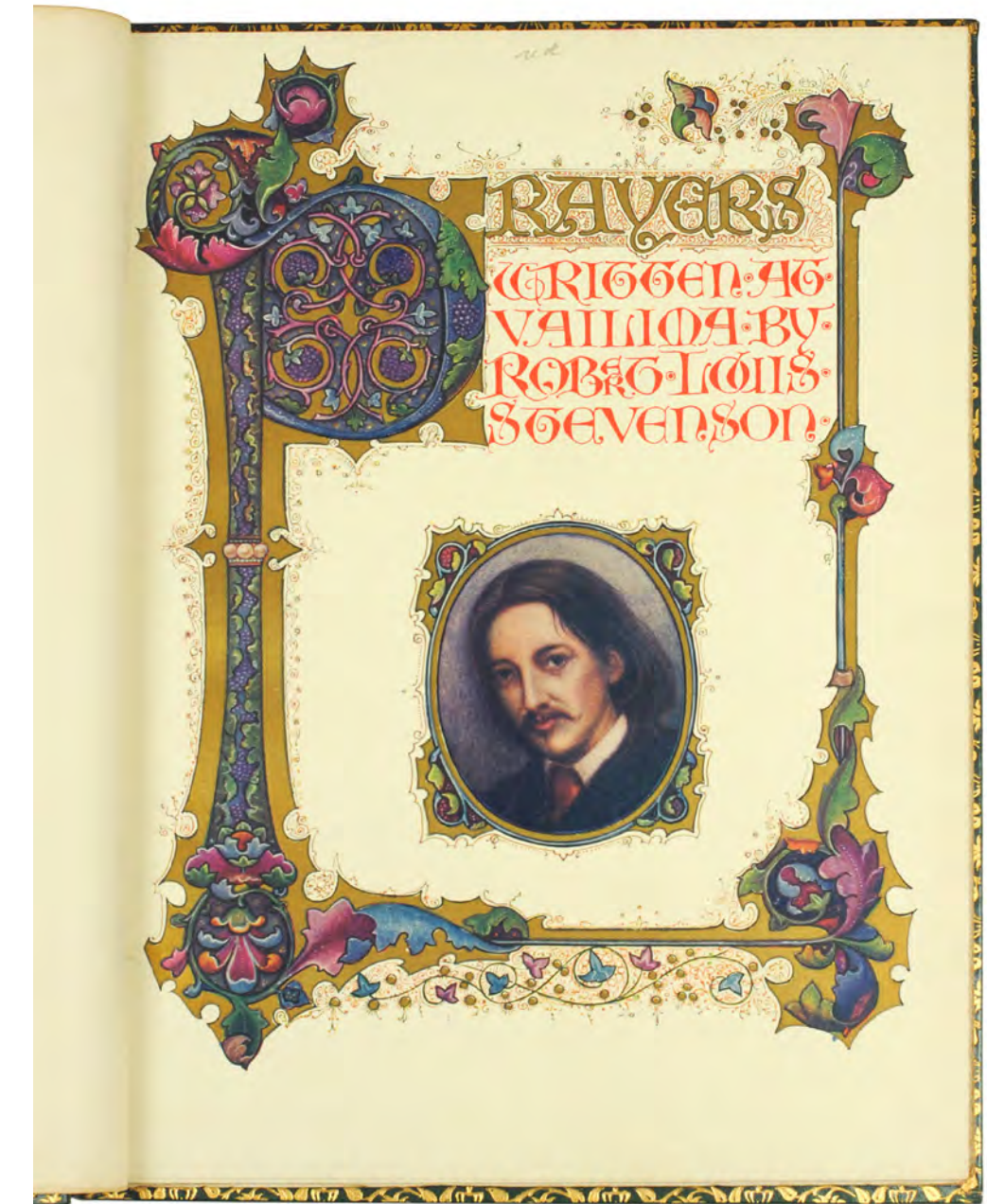
§ Illustrated with lithographs by Thomas Hart Benton. Number 191 of 1,146 numbered copies, signed by Benton. Steinbeck's Pulitzer Prize winning novel of the Great Depression first appeared only the year before this Limited Editions Club edition, which remains notable for the beautiful lithographs commissioned from Benton, the smaller than usual printing, and the unusual and fitting rawhide and grasscloth binding. (126467) \$1500



Calligraphed and illuminated by Alberto Sangorski

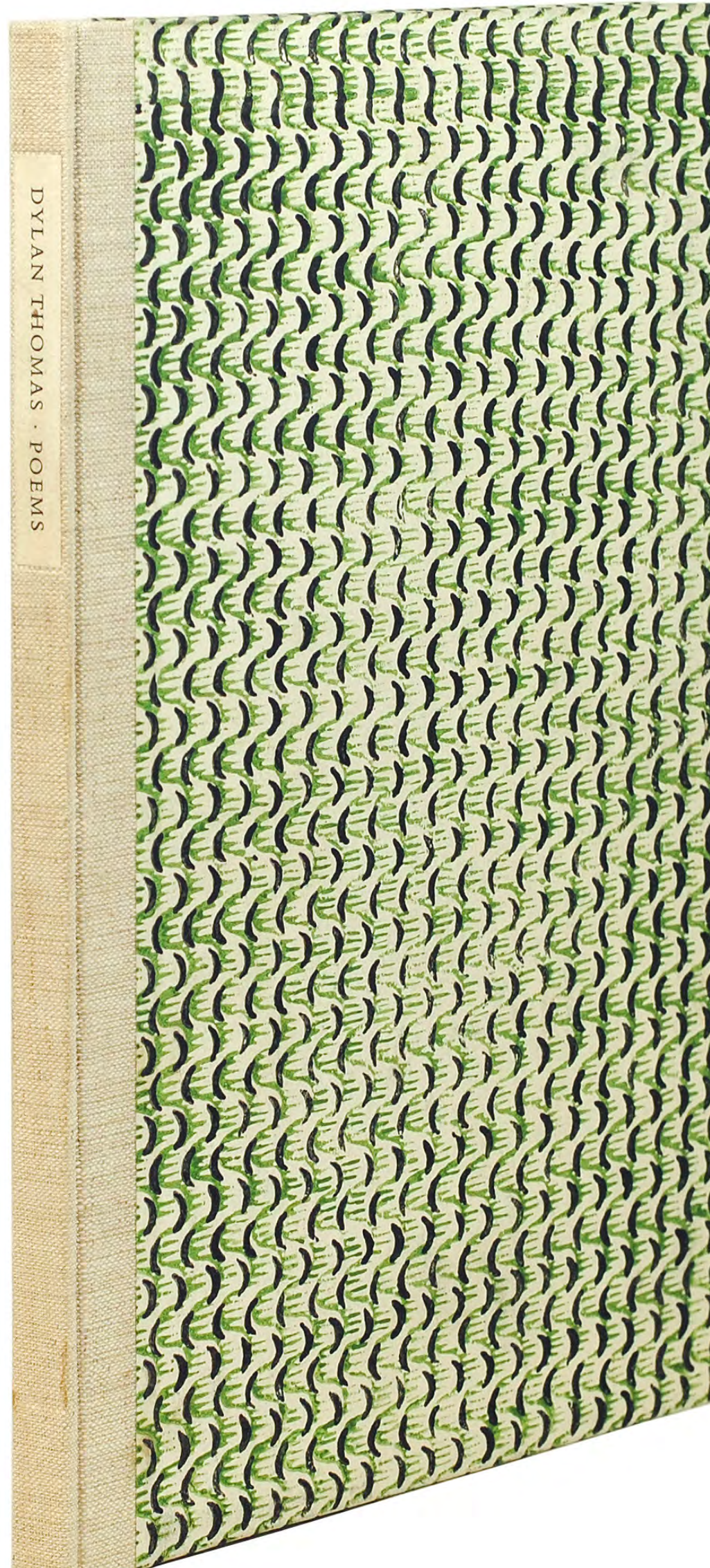
41. STEVENSON, ROBERT LOUIS. SANGORSKI, ALBERTO (ILLUM). *Prayers Written at Vailima*. London: Chatto & Windus, 1910.

4to, (24) chromolithographed pages, many heightened with gold. Contemporary green morocco panelled with blind and gilt rolls, gilt turn-ins, green floral endpapers. Boards professionally rehinged, one corner worn, light age-toning. Very good.



§ Second impression. Designed, written out, and illuminated by Alberto Sangorski. Villa Vailima on the island of Upolu in Samoa was the final home of Robert Louis Stevenson and the place of his death in 1894. Fanny Stevenson explains in the introduction that these prayers were written by her husband for the household's regular evening devotions in the last months of his life. The prayers were first published in 1904. This edition, wholly calligraphed and illuminated by the master calligrapher Alberto Sangorski, is an impressive example of chromolithography and a beautiful gift book. (126949) \$975

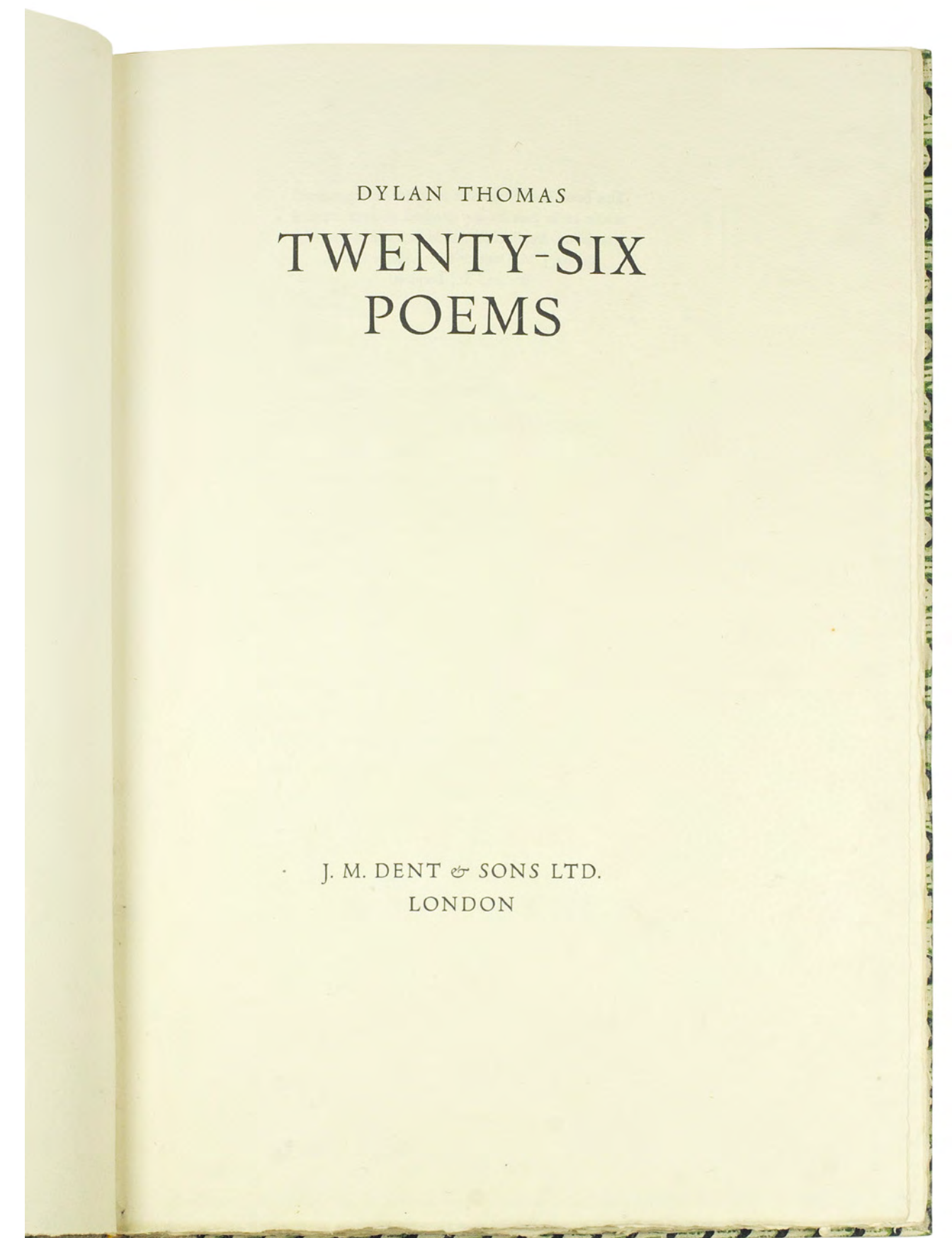
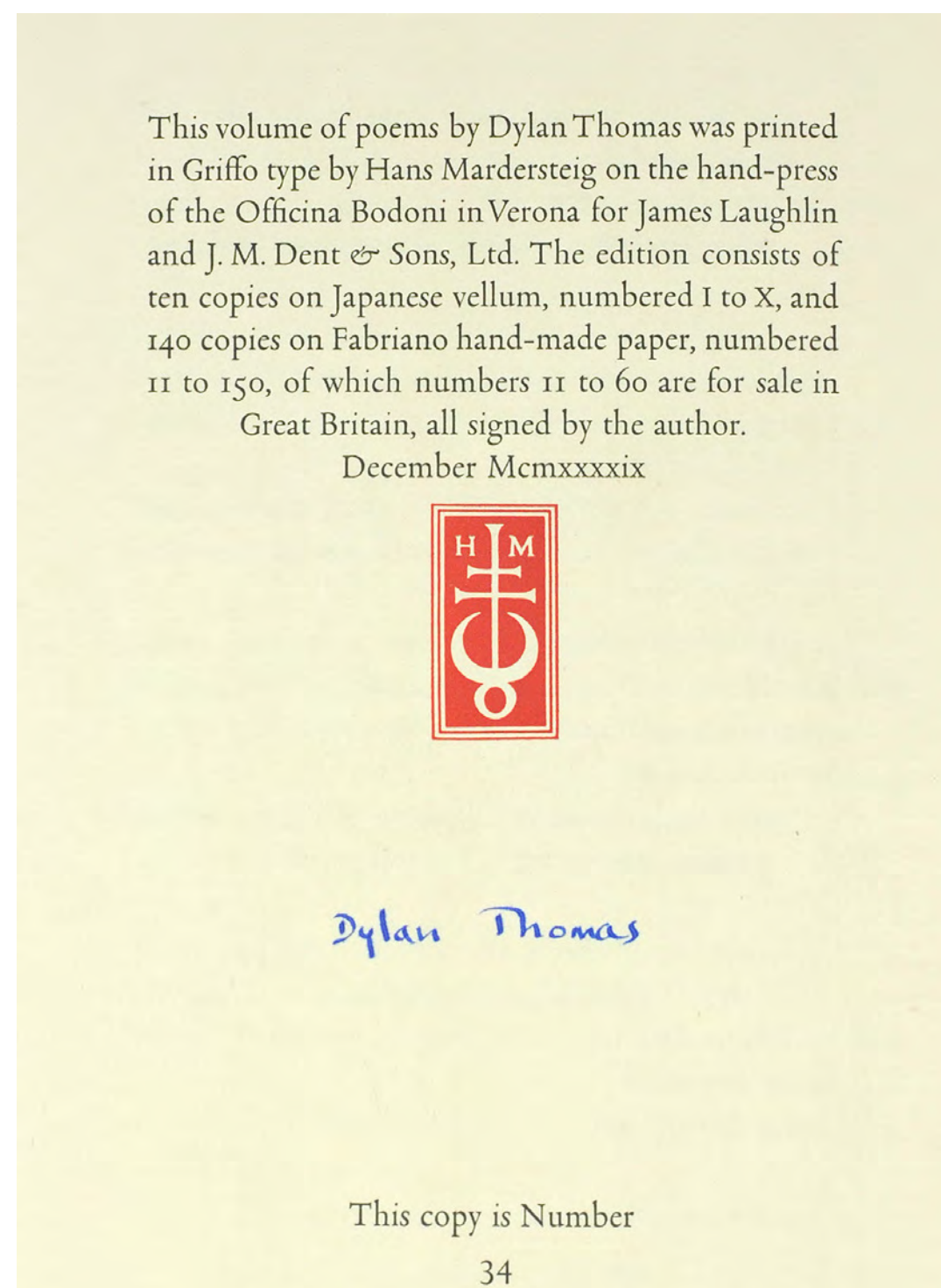
Signed limited edition printed at the Officina Bodoni



42. THOMAS, DYLAN. *Twenty-Six Poems*. London: Dent, 1949.

Folio, 75, (2)pp. Original patterned boards, cloth backstrip, paper label, original gray-board slipcase, slight wear to slipcase, otherwise a fine copy..

§ No. 34 of 50 copies for the UK on Fabriano hand-made paper, printed by Giovanni Mardersteig at the Officina Bodoni, signed by Dylan Thomas (out of a total edition of 150 including 10 copies on Japan vellum). (126264) \$6950



Edition of 140 copies

43. WHARTON, EDITH. *Quartet: Four Stories*. Kenfield, CA: The Allen Press, 1975.

Folio, 126 pp. Quarter beige cloth with antique Fortuny hand-blocked, red and beige patterned cloth boards. Bookplate. A fine copy in the original protective acetate dust-jacket and with the prospectus loosely inserted.



§ Edition of 140 copies, handsomely printed by Dorothy and Lewis Allen. The four stories included are *Roman Fever*, *The Other Two*, *The Last Asset*, and *Afterward*. Each is decorated by a full-page illustration by the printers. (126865) \$500

One of Whistler's first published etchings

44. WHISTLER, JAMES MCNEIL. *The Kitchen, from Douze eaux-fortes d'après nature*. [Paris]: Imp. Delatre. Rue St. Jacques. 171, [1858].

Etching and drypoint; second state of three (Glasgow); signed "Whistler" in the plate; black ink on buff laid chine paper. Plate: 157 x 225 mm. Sheet: 204 x 280 mm. Subtle 1 mm hole 1 mm beneath lower right margin of plate mark; faint mat shadow well outside the plate mark. Near fine. .

§ One of Whistler's first published etchings; a woman at work in a rustic kitchen in the Alsace region of France. Second state of the etching, one of around three dozen identified. No impression of the first state has been located.

"This image of a rustic kitchen in Lutzelsbourg, a town in Alsace, belongs to a group of etchings known as the "French Set." They were Whistler's first published prints, issued in Paris in 1858 by Auguste Delâtre and formally titled "Douze eaux-fortes d'après nature" (Twelve Etchings from Nature). The twenty-one-year-old artist had moved to Paris from Washington, D.C., three years earlier. Encouraged by his British brother-in-law the amateur etcher Seymour Hayden, Whistler traveled through northeastern France and the Rhineland, sketching and etching several plates in situ. He completed the plate for this print after returning to Paris. The strong contrasts of light and shade demonstrate an appreciation for Dutch models and anticipate Whistler's mature etchings." (The Met). A third state of the plate was reprinted by Whistler, reportedly in an edition of 50, and republished by the Fine Art Society in 1885. The plate was then cancelled. See Glasgow Whistler Etchings Project: 16. Kennedy No. 24. (126387) \$8250



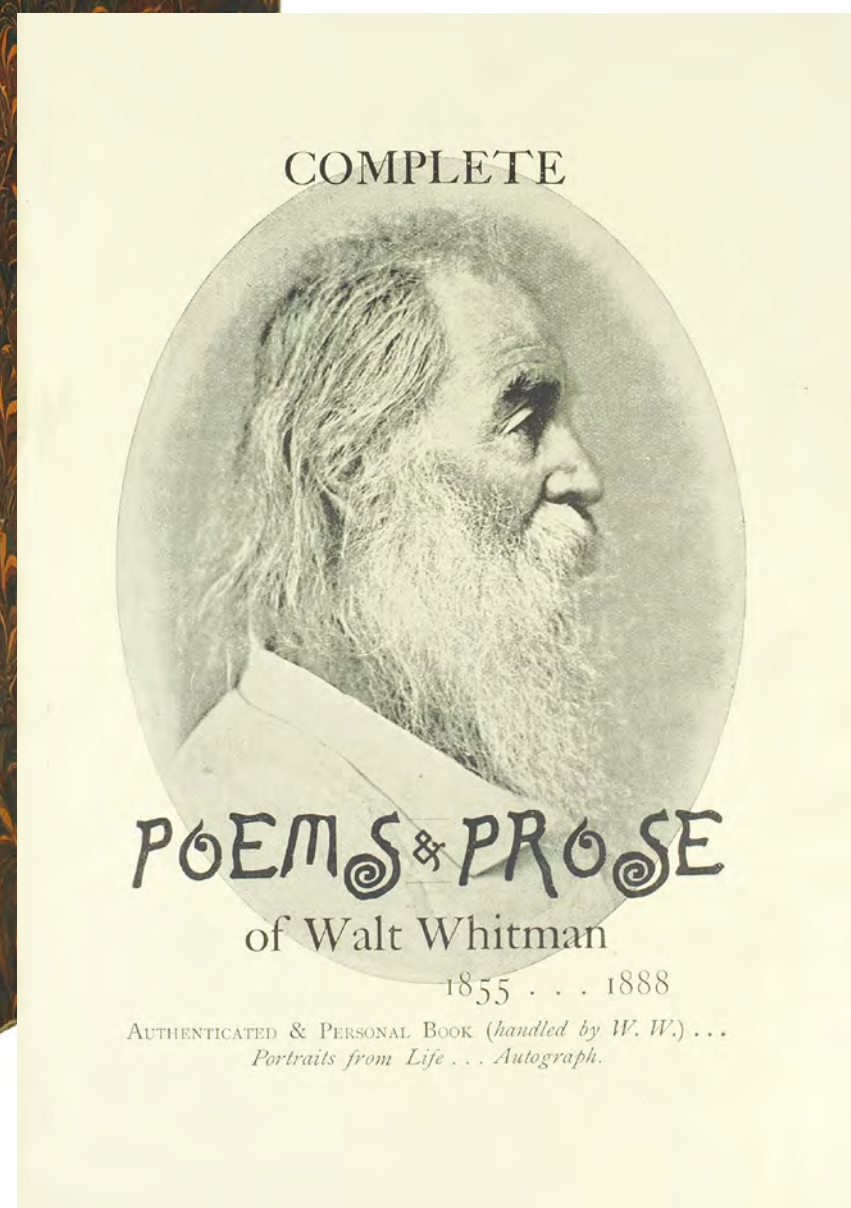
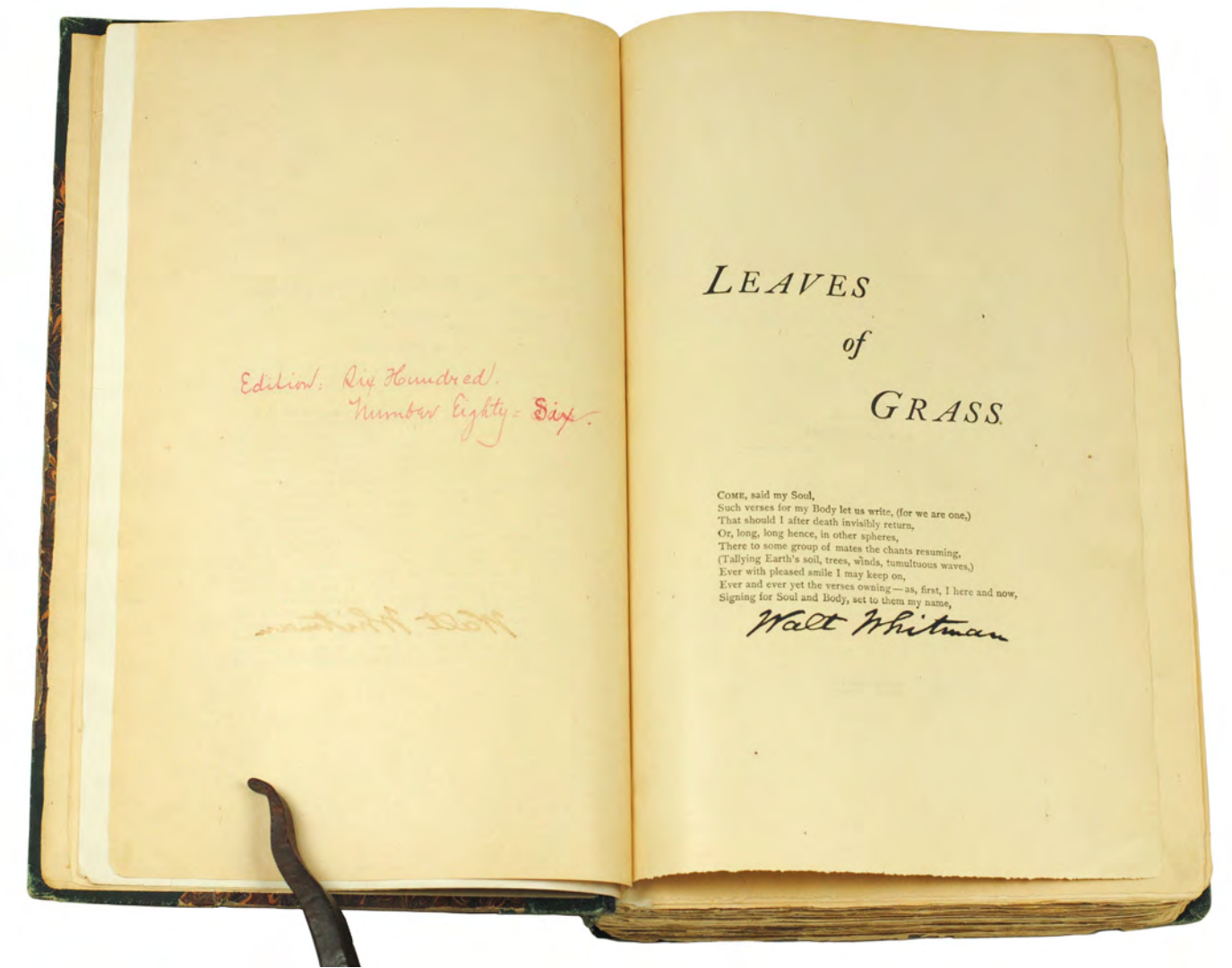
Copy #86 of 600 numbered copies, signed by Whitman

45. WHITMAN, WALT. *Complete Poems and Prose of Walt Whitman*. Camden, New Jersey: Walt Whitman, 1888.

4to, [2], 382, 374, 140, 2pp., plus four plates of illustrations, including frontis. Original 3/4 green cloth and marbled boards, paper label, top edge gilt. Label worn, wear to backstrip and edges, inner hinges repaired with narrow reinforcement to gutters of first few leaves. Sensitively conserved and preserved in a cloth box.

§ Copy #86 of 600 numbered copies, signed by Whitman. This limited edition was one of 600 copies with Horace Traubel's manuscript limitation statement in red ink on the verso of "Note at Beginning": "Edition: Six Hundred. Number eighty six." This is one of 150 copies in this binding. This

is the definitive edition of Whitman's work issued in his lifetime, published four years before his death. This volume includes: *LEAVES OF GRASS*, printed from the slightly altered plates of the Philadelphia, 1882 printing, with Whitman's facsimile signature on the titlepage; *SPECIMEN DAYS & COLLECT*, printed from slightly altered plates of the Glasgow, 1883 printing; and *NOVEMBER BOUGHS*, from the second printing, 1888. The illustrations include an engraved portrait of Whitman as a young man facing p.29 ("Song of Myself" and a photographic reproduction of an engraved portrait of an older Whitman facing p.296 ("Out from Behind this Mask") in *LEAVES OF GRASS*, and a photographic portrait of Whitman at seventy years old facing the titlepage of *NOVEMBER BOUGHS*. BAL 21431 (binding A). MYERSON A2.7.m (binding A). (125565) \$11,950

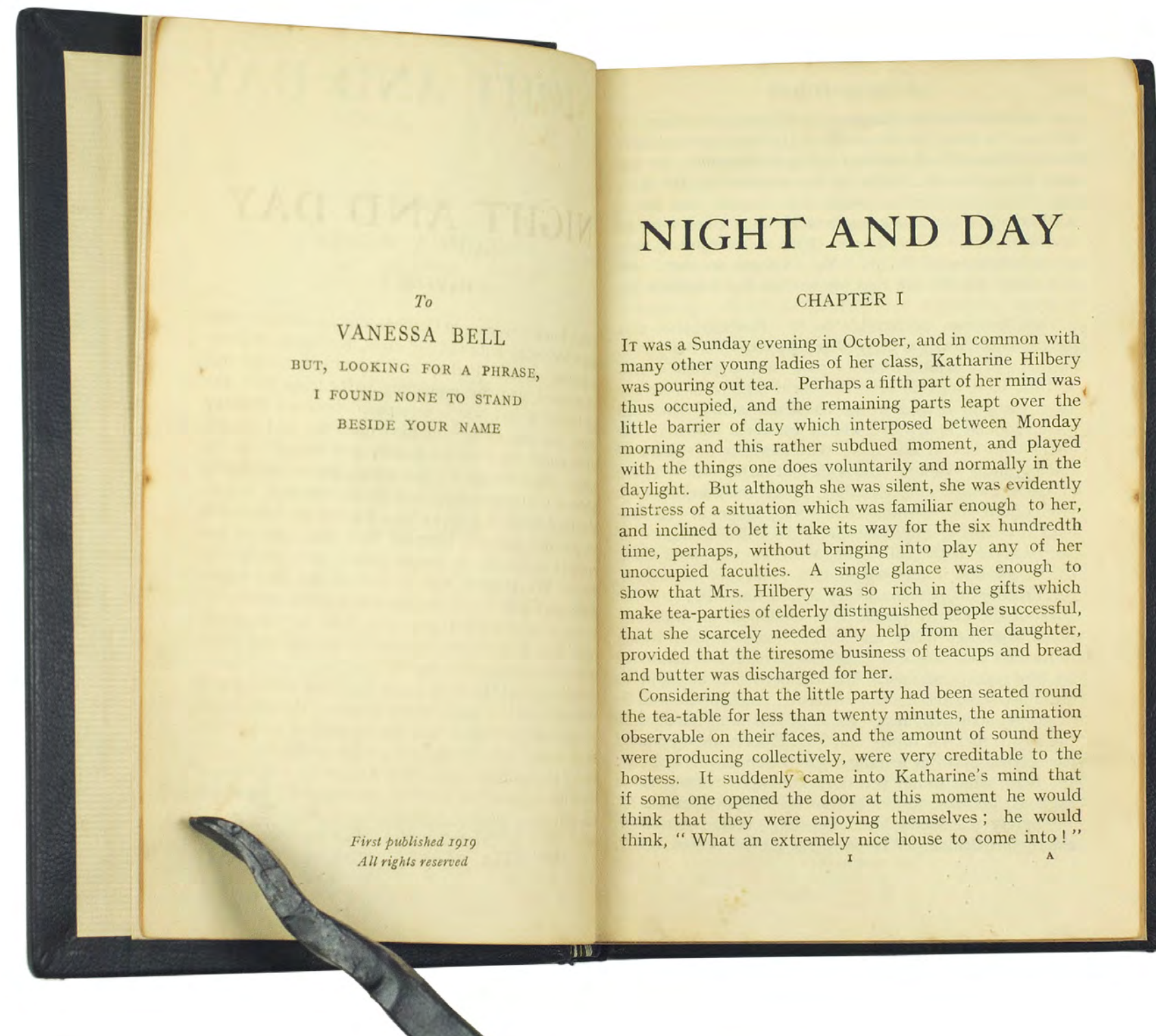
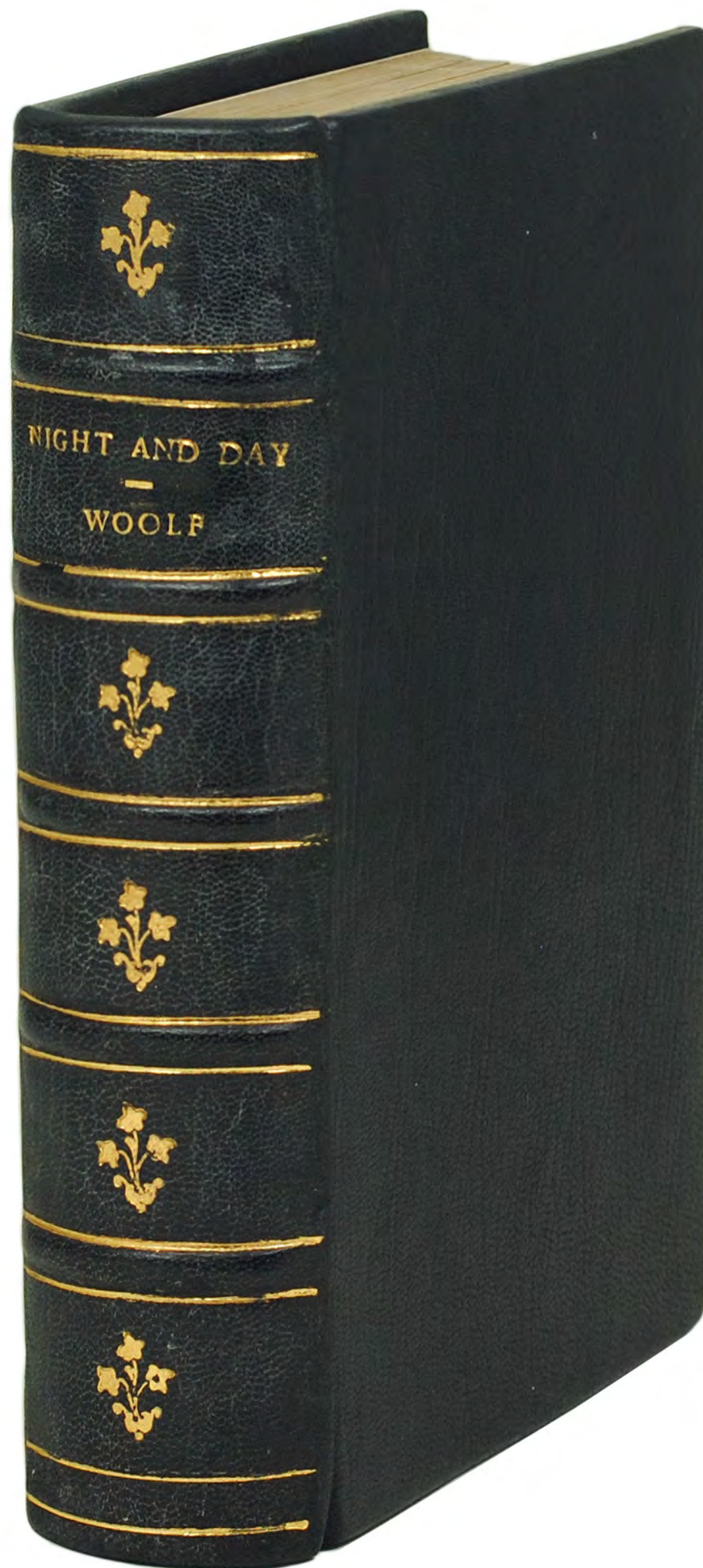


First edition of Woolf's second book

46. WOOLF, VIRGINIA. *Night and Day*. London: Duckworth and Company, 1919.

8vo, (iv), 538, (2, "Some Press Opinions")pp. Modern black crushed morocco with backstrip ruled and lettered in gilt. Toning to margin of first and final page, occasional spotting, very good with no ownership markings.

§ First edition of Woolf's second book, complete with the final publisher's ad leaf. Woolf's story of love, marriage, women's suffrage, and astronomy has often been described as one of her most unfairly neglected works. An upcoming film adaptation directed by Tina Gharavi with an ensemble cast including Haley Bennett, Lily Allen, Jennifer Saunders, and Timothy Spall is set for release sometime in 2026. (126935) \$1250



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With best wishes from John, Chris, Rachel and Annika

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