

JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

Gifts for the Holidays 2023

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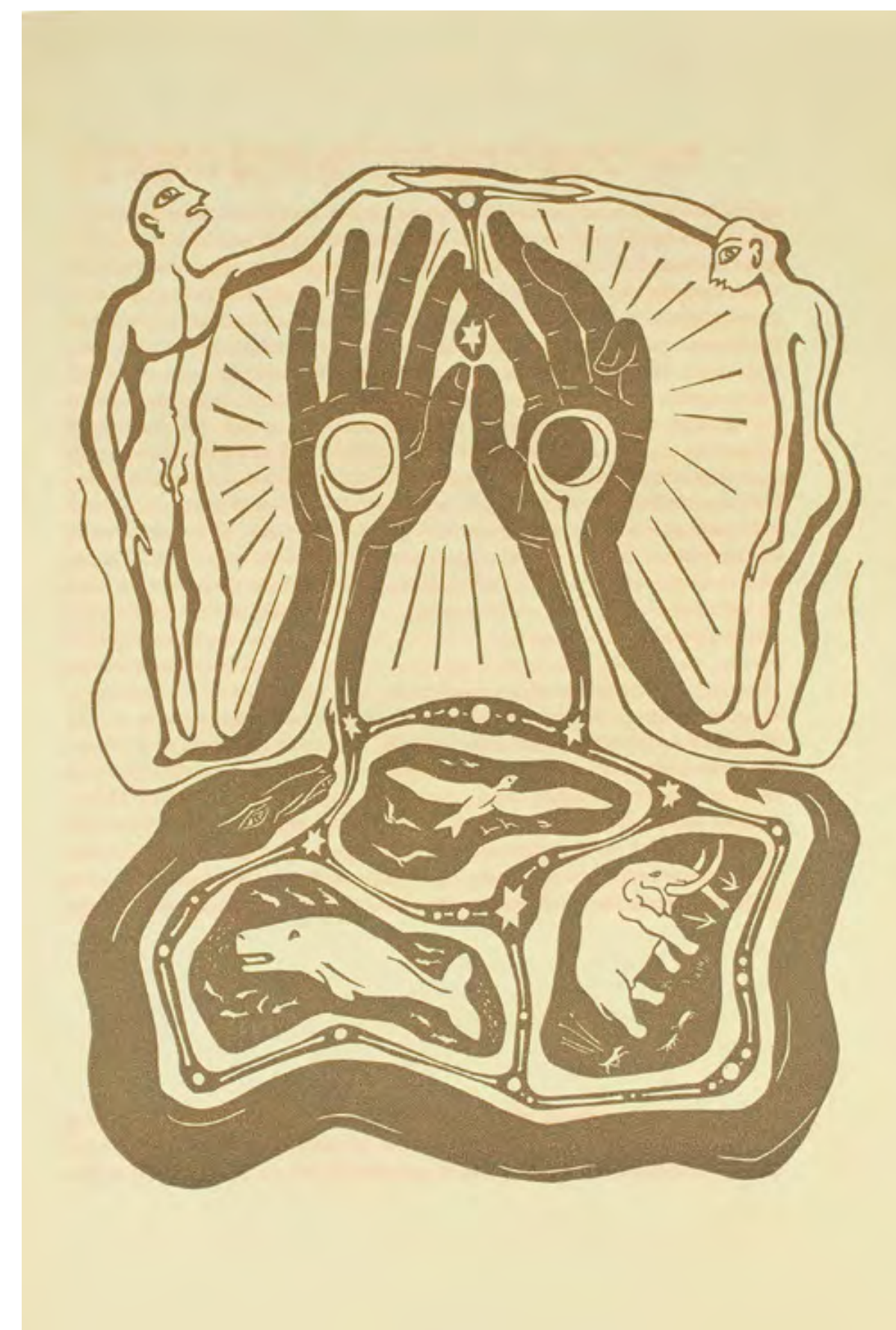
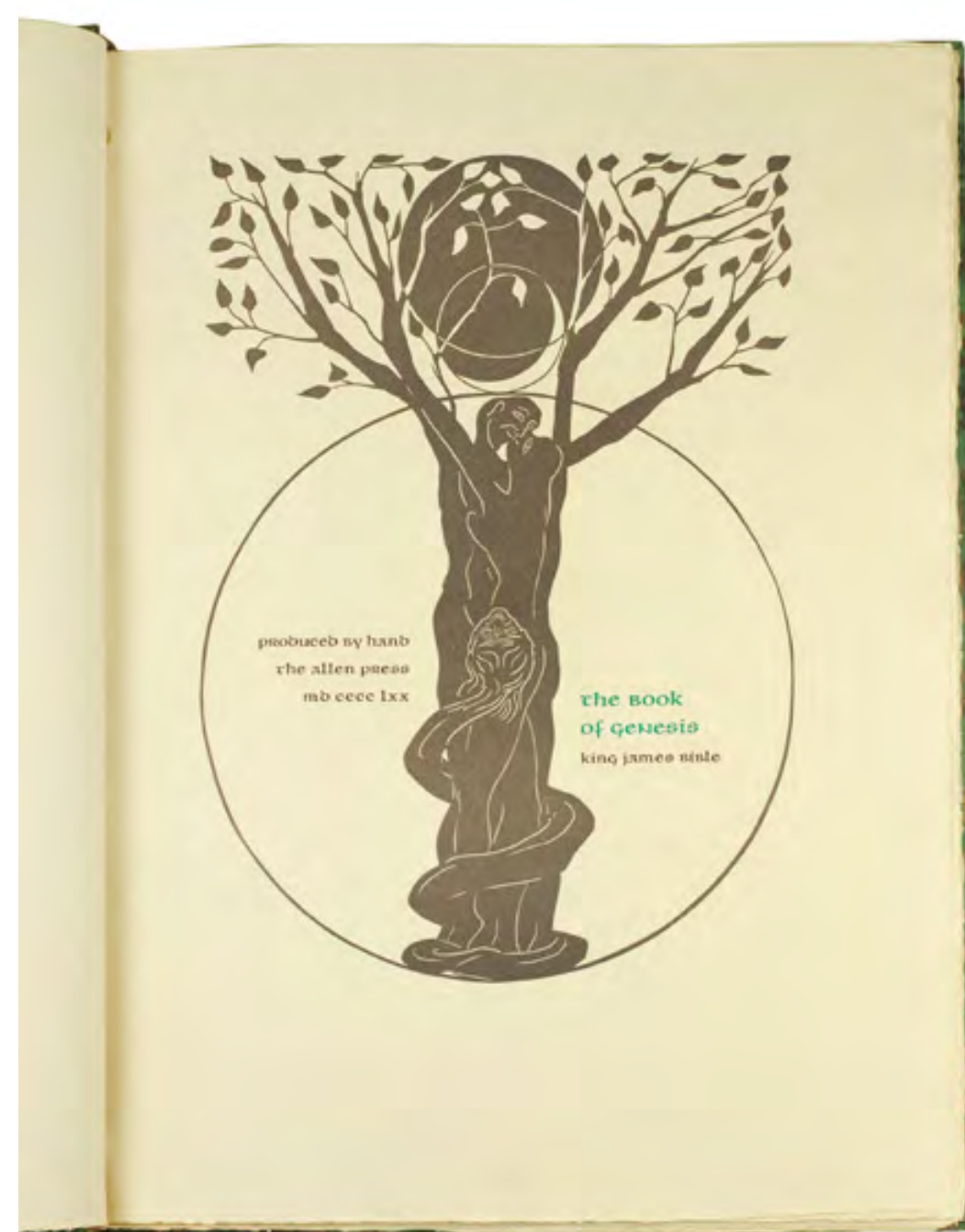
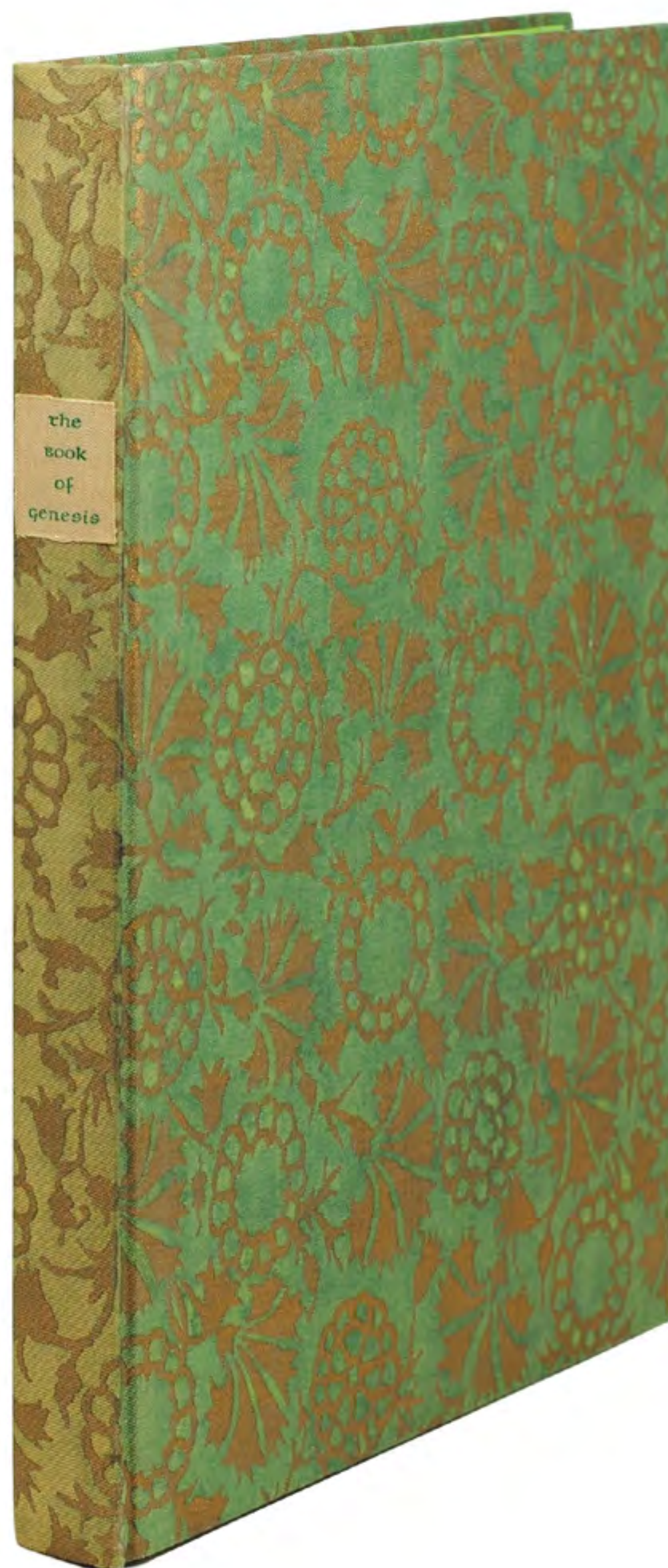
www.johnwindle.com



In the Beginning

1. [ALLEN PRESS]. *The Book of Genesis*. Kentfield: The Allen Press, 1970.

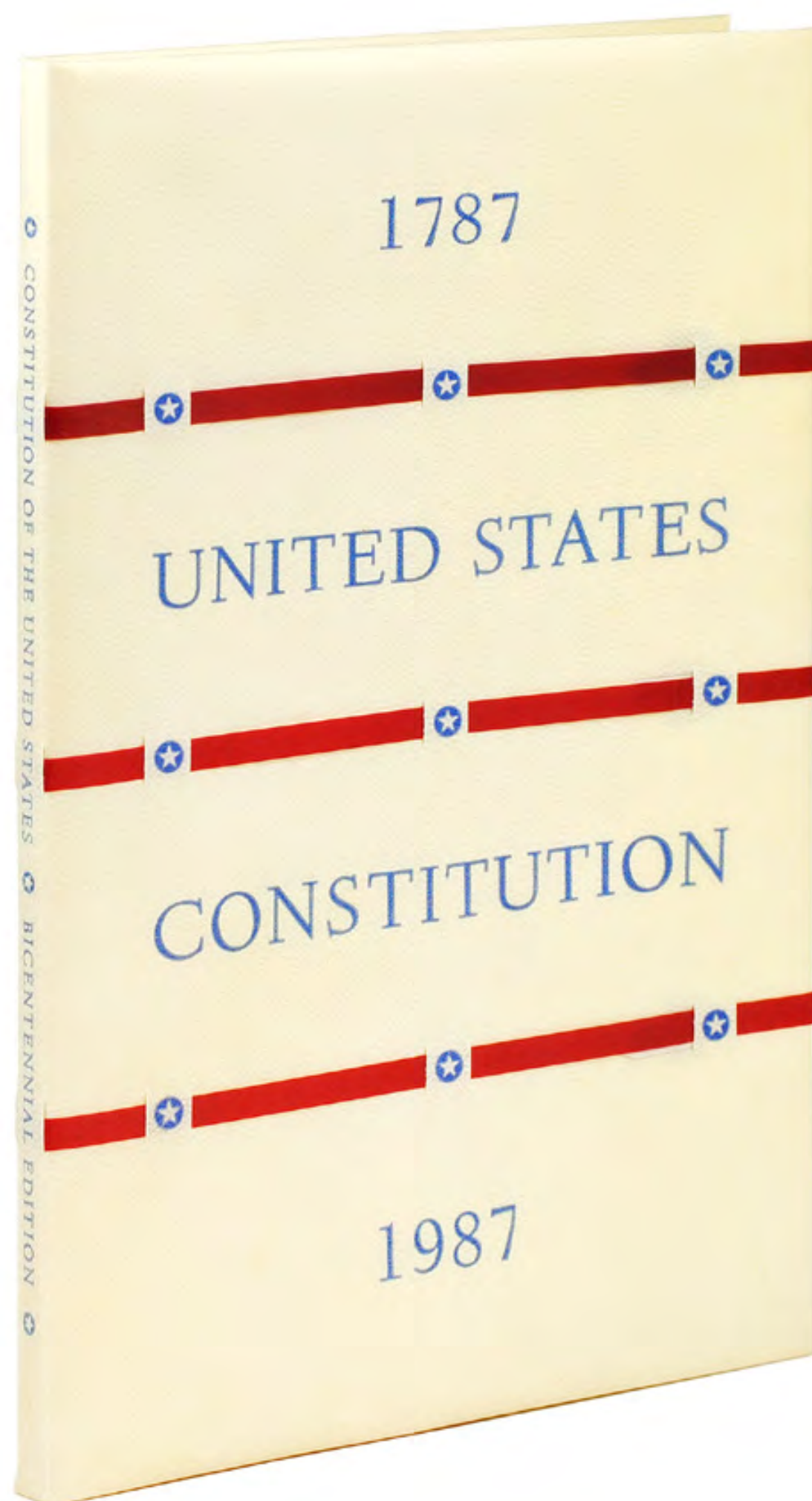
Folio, [56] leaves unpaginated. With 24 engravings by Blair Hughes-Stanton. Original "Fortuny" cloth, slipcase, near fine with slight dulling to backstrip. Bookplate on half title.



§ Limited to 140 copies printed on Umbrian paper and decorated with Hebrew calligraphy at the head of each page. Blair Rowlands Hughes-Stanton was a major figure in the revival of English wood-engraving in the twentieth century. Allen Press Bibliography 35. (125957) \$1500

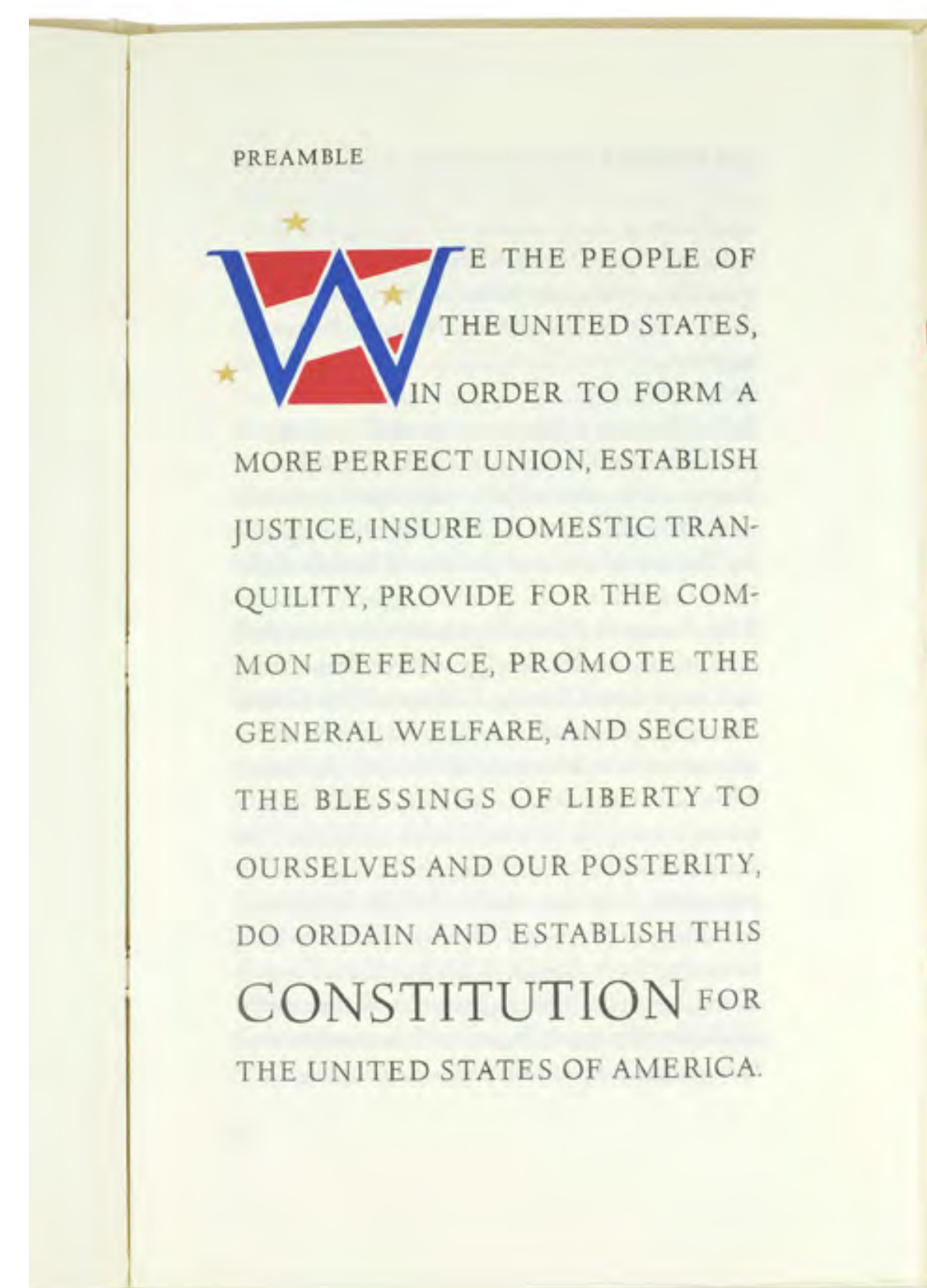
The world's longest surviving written charter of government

2. [ARION PRESS]. *Constitution of the United States. Published for the Bicentennial of Its Adoption in 1787. Preface by Warren E. Burger. Introduction by Daniel J. Boorstin.* San Francisco: The Arion Press, 1987.



Small 4to, 64 pp. Initials drawn and illuminated in red, blue and gold by Thomas Ingmire. Handset deepdene type on paper handmade especially for this edition. Full limp white vellum interlaced with 3 red vellum strips; the covers and spine lettered and decorated in blue. Matching blue slipcase, paper spine label slipcase printed in red and blue on a white background. Slipcase lightly spotted, lacking plain blue chemise. Book perfect. A very fine copy.

§ First edition by the Arion Press. One of 500 copies printed on handmade paper specially watermarked for the bicentennial. Includes a preface by Chief Justice of the United States, Warren E. Burger and an introduction by Librarian of Congress Daniel J. Boorstin. A beautiful production; the full vellum binding is stunning. This edition is not to be confused with the inexpensive offset reproduction issued by the U.S. Government Printing Office the same year. (125013) \$1750

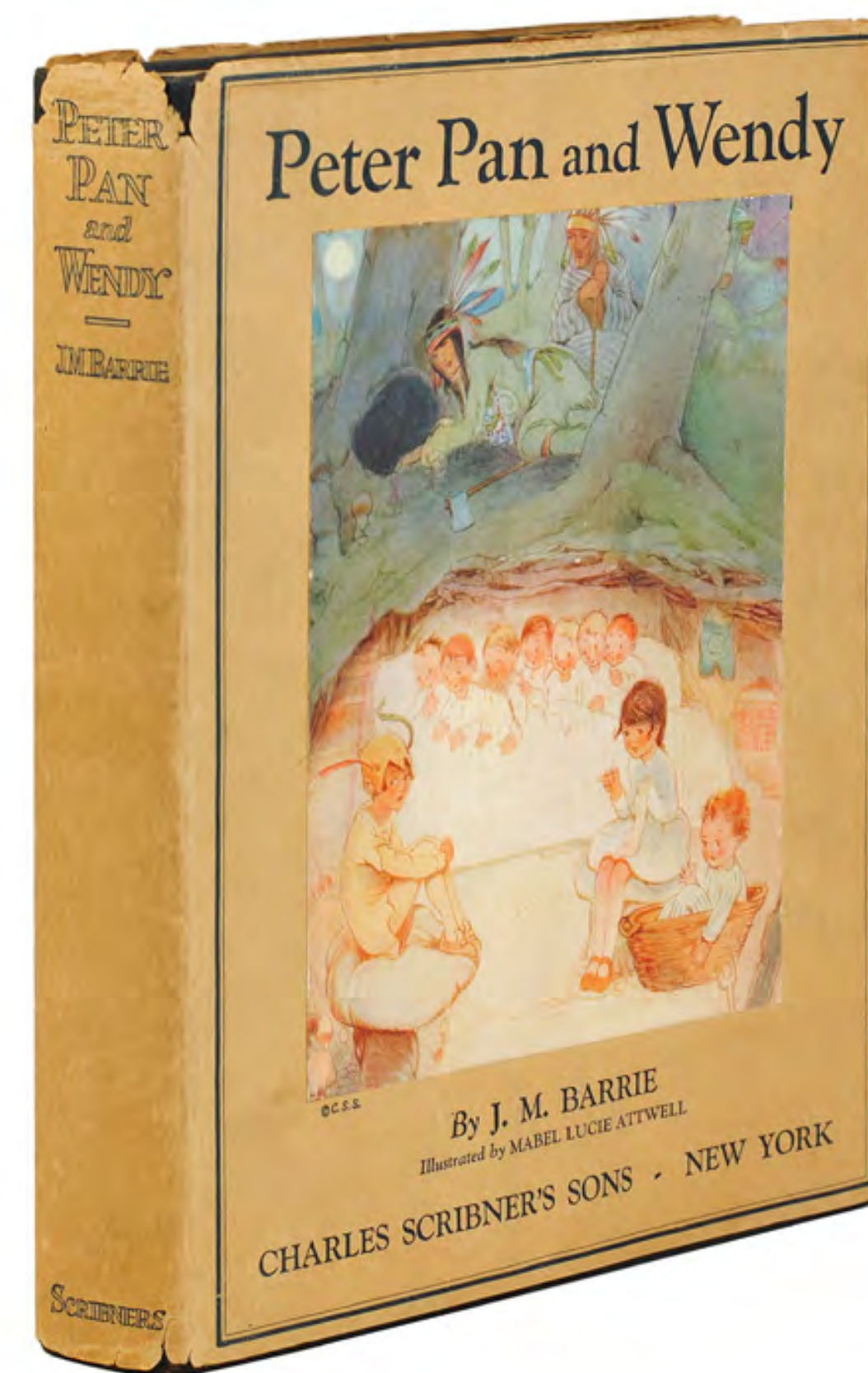
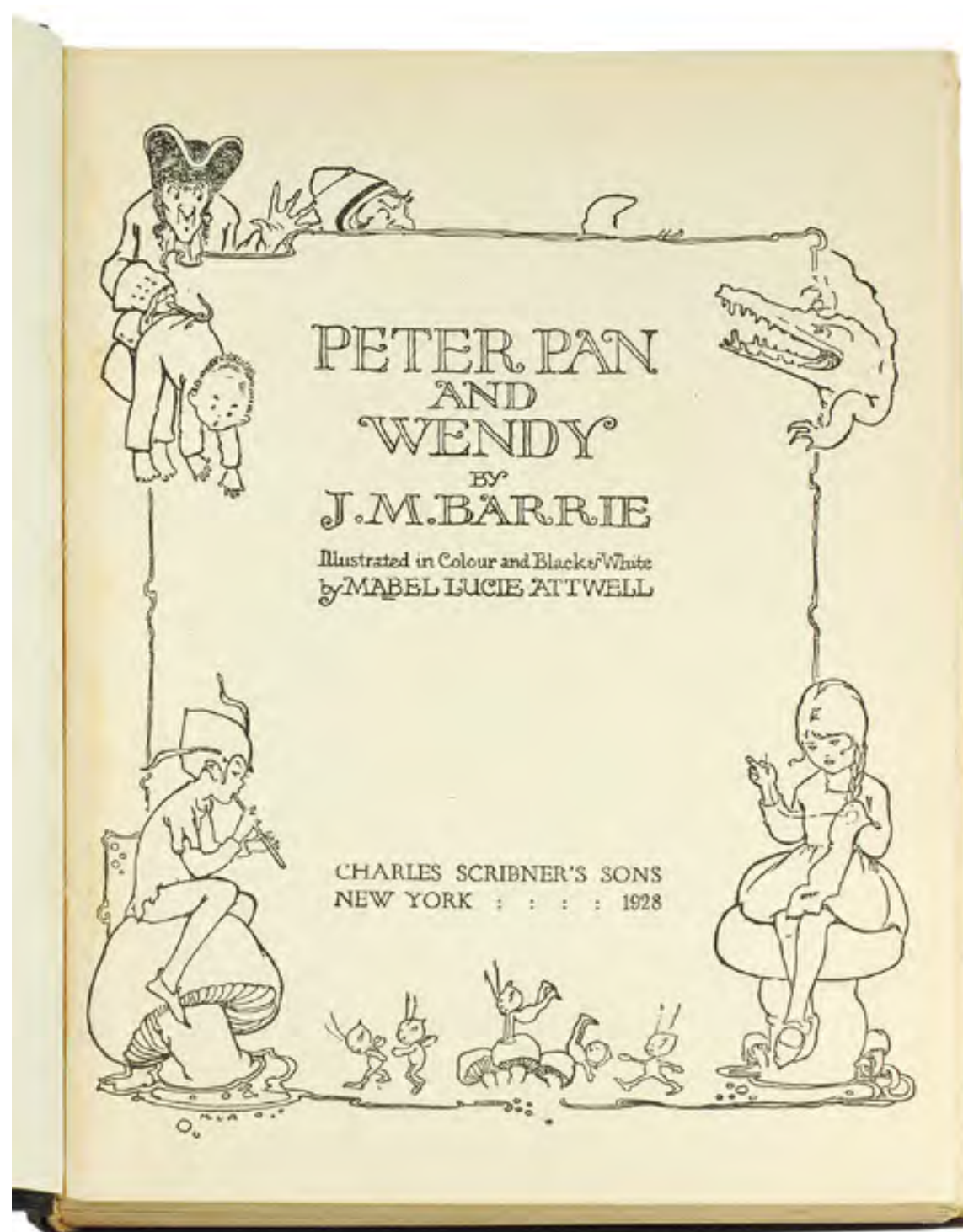
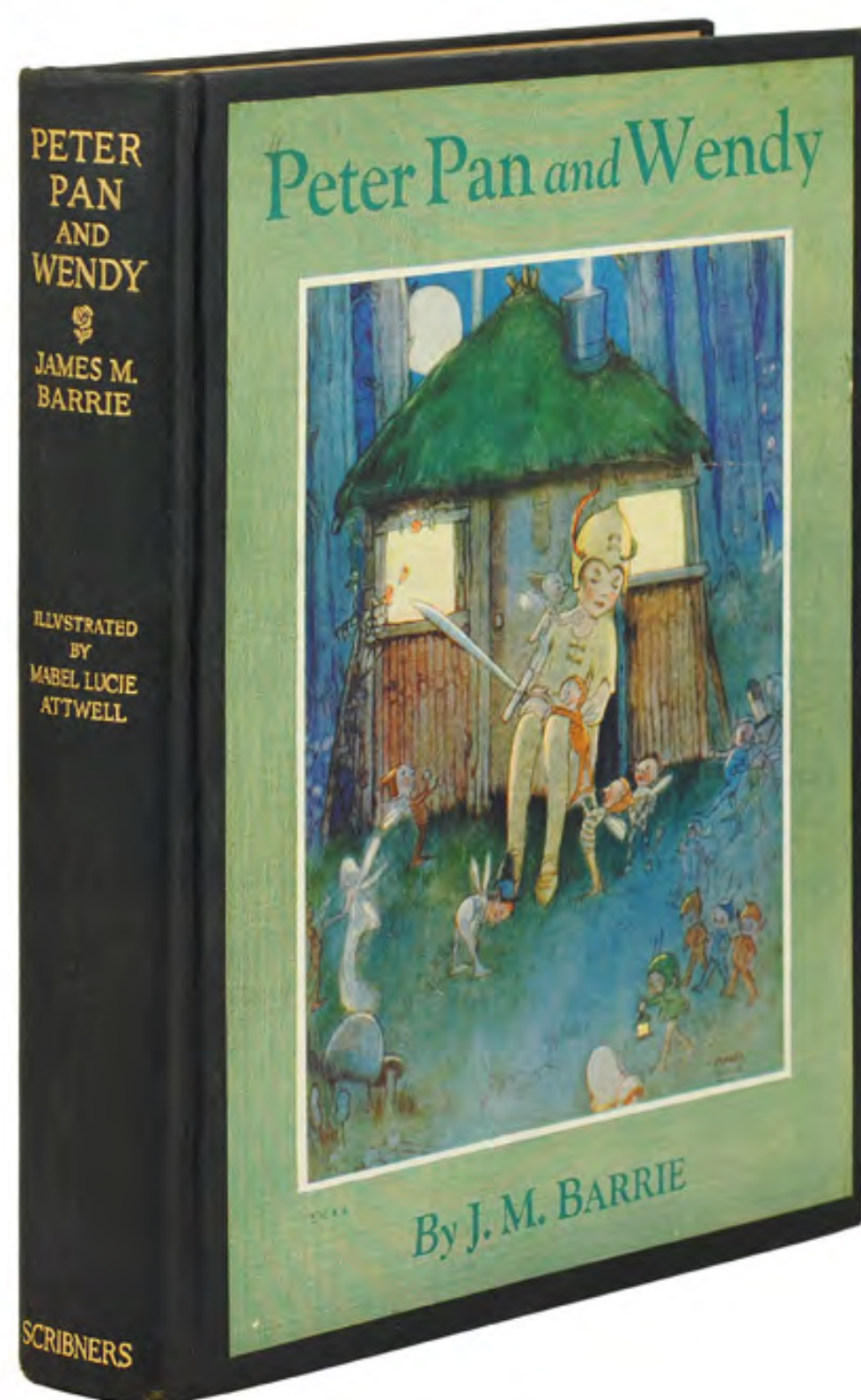


“The moment you doubt whether you can fly, you cease for ever to be able to do it.”

3. BARRIE, J. M. ATTWELL, MABEL LUCIE (ILLUSTRATOR). *Peter Pan and Wendy*. New York: Charles Scribner's Sons, 1928.

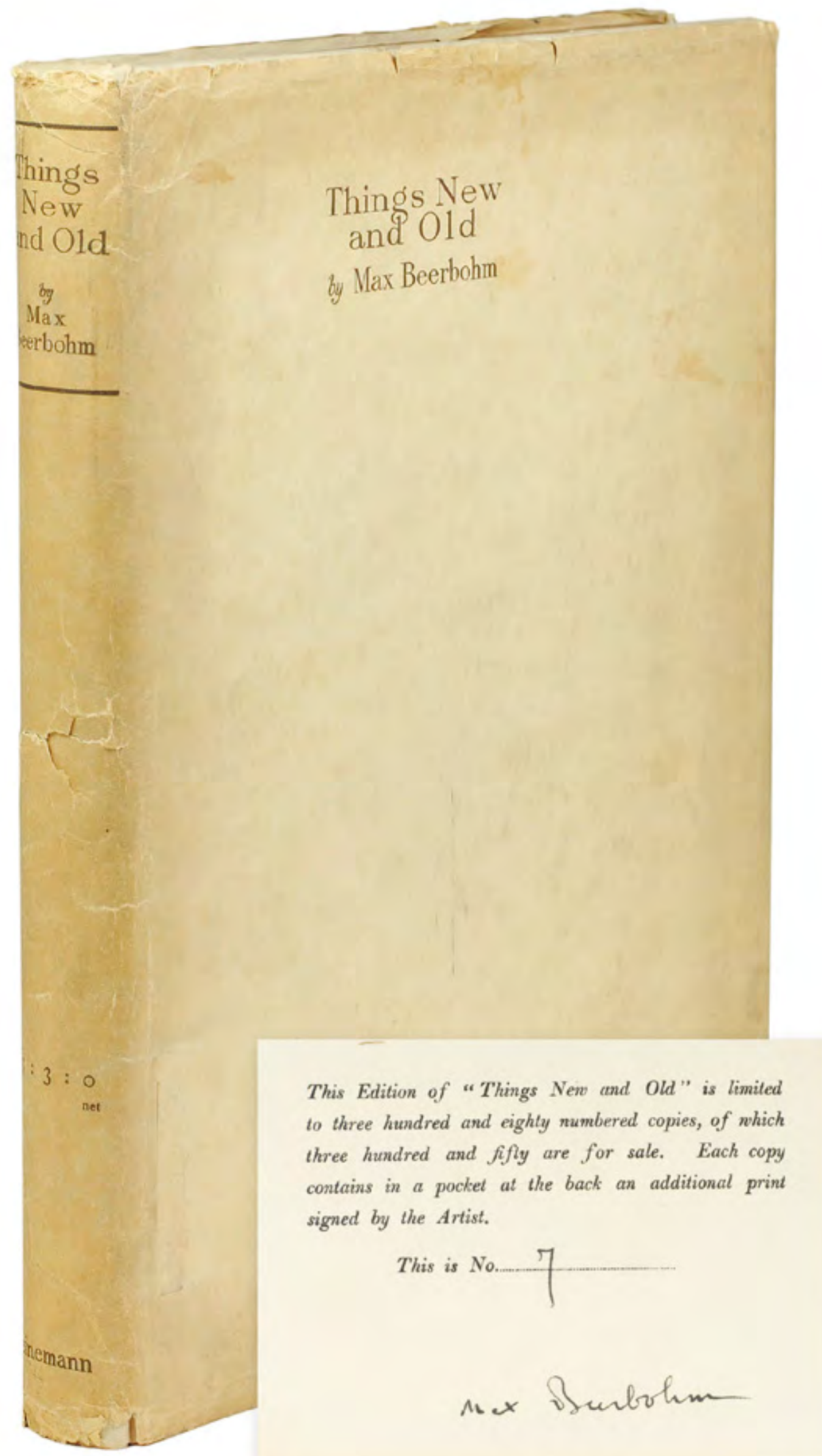
4to, viii, 185 pp., 9 full color plates and numerous black and white illustrations by Mabel Lucie Attwell. Black cloth with full color illustration to upper cover, gilt lettering to backstrip, full color illustrated dust jacket. Light spotting to the lower board, occasional foxing to the plates and page gutters; a very good copy in a very good, unclipped dust-jacket, with some small chips to the corners and spine ends.

§ Early US edition of Barrie's classic illustrated by British artist Mabel Lucie Attwell, uncommon



in the dust-jacket. Attwell was a successful illustrator of children's books and magazines whose work appeared also on cards, calendars, crockery, and dolls, as well as on a number of posters for London Transport. (125970) \$125

Signed by Beerbohm



4. BEERBOHM, MAX. *Things New and Old*. London: Heinemann, 1923.

4to. frontis, 49 plates and an extra plate laid in. Original linen, lightly soiled, lower cover with some slight bubbling to the cloth, all edges gilt, internally fine; over all a very good copy in the uncommon original printed dust jacket (a little soiled and worn).

§ First edition, number 7 of 380 numbered copies, signed by Beerbohm. Three categories of caricatures by the master humorist: "Tales of Three



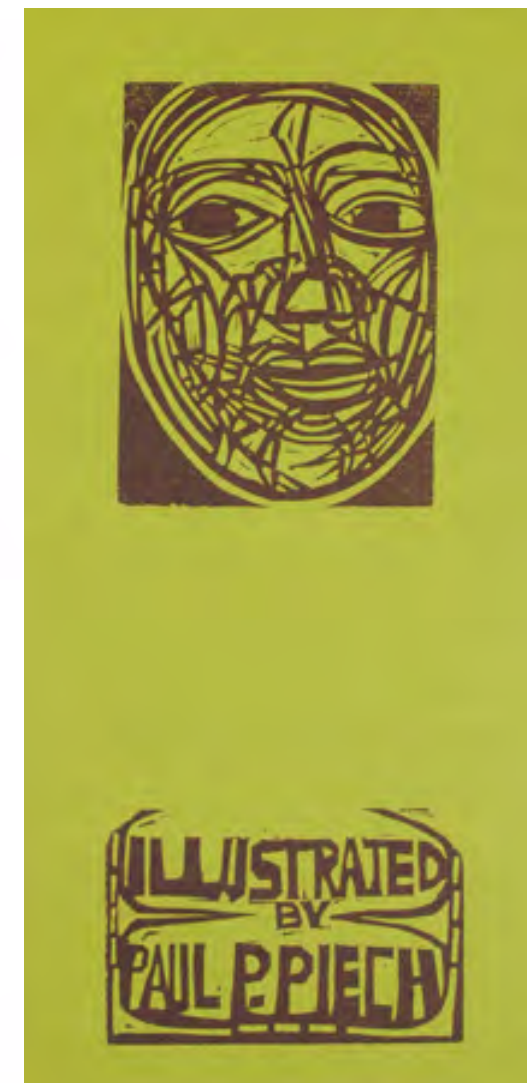
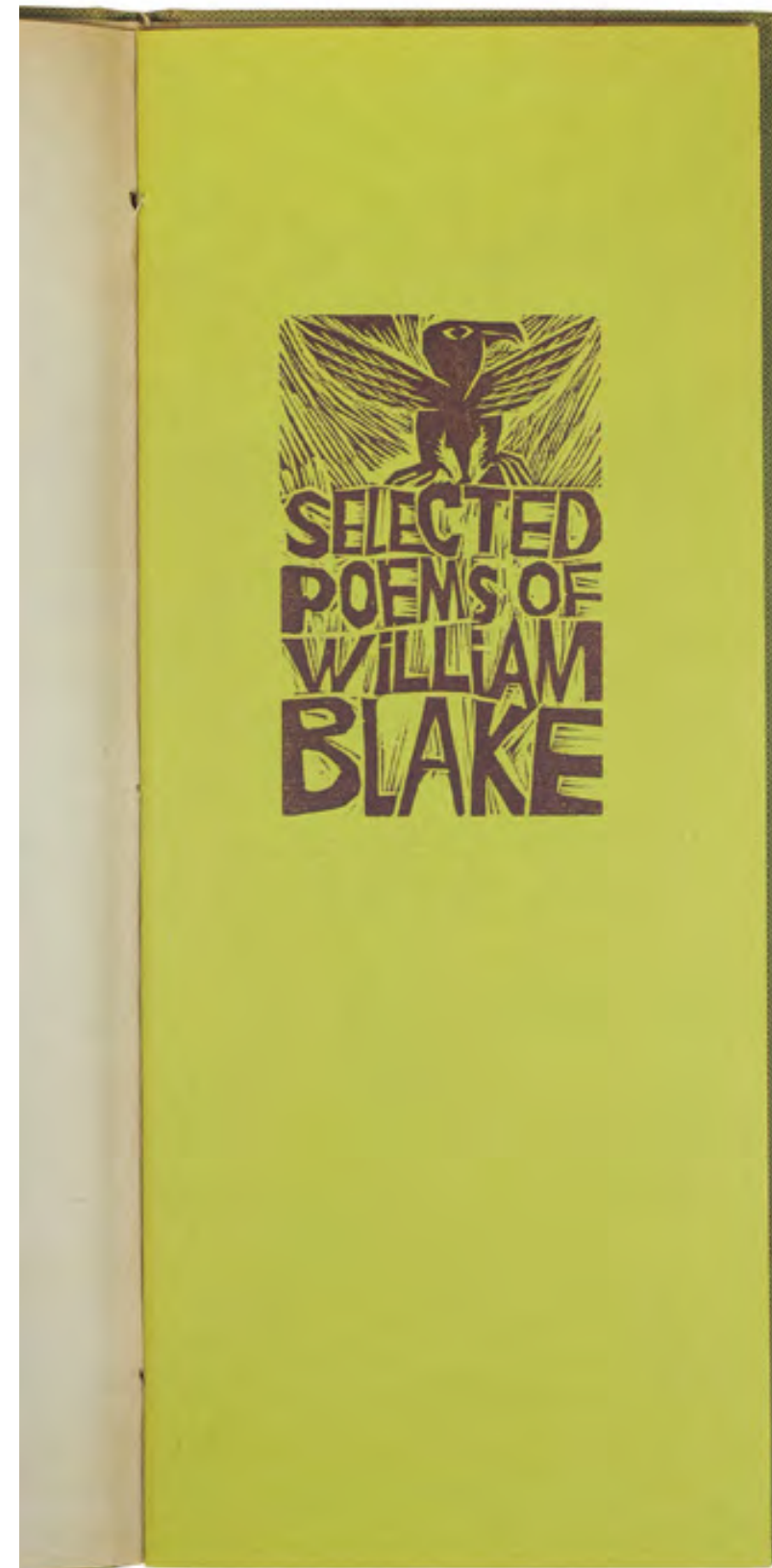
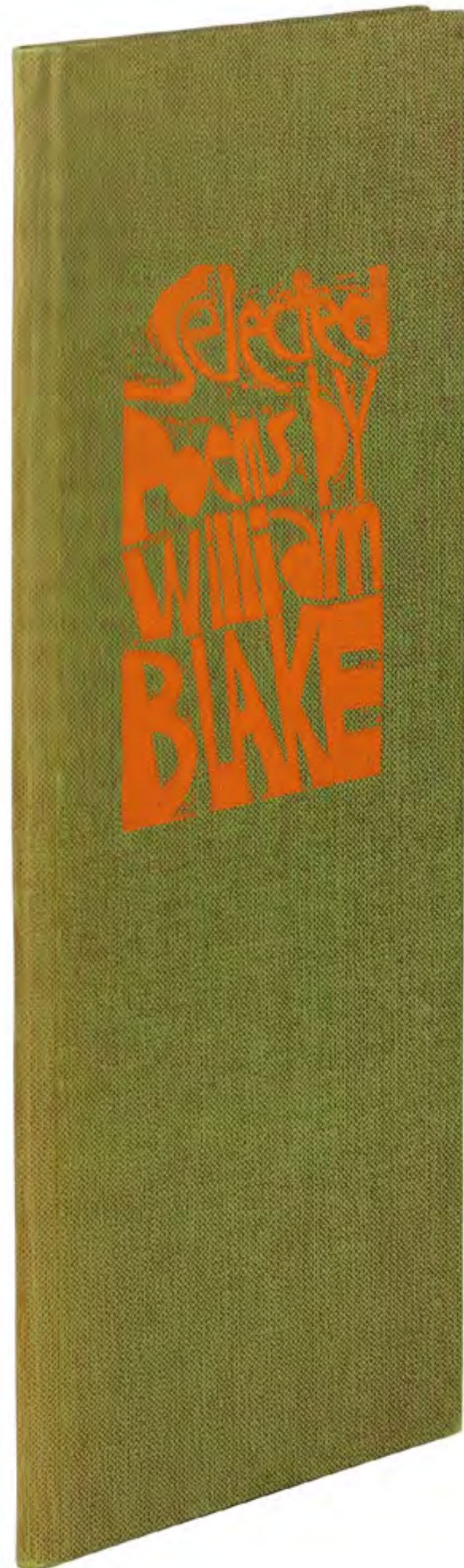
Nations," dealing with the history of England, France, and Germany; "Various Persons and Ideas," a miscellany concerned mostly with contemporary culture; and "Studies in the Eighteen-Seventies," being portraits of eminent mid-Victorians. The color frontispiece features Benito Mussolini, and the additional color plate is a self-portrait. (125974) \$250

Limited to 23 copies

5. BLAKE, WILLIAM. *Selected Poems. Illustrated by Paul Peter Piech.* Bushey Heath [UK]: Taurus Press, [1970].

Very slim small folio, [32]pp., illustrated throughout. Original cloth, fine as issued.

§ Limited to 23 copies, this is #21, signed by Piech. A rare little edition by Piech who was a



Ukrainian-American artist from NY. I sold a number of books and prints for him in the 1970s, including a copy of this book, the only other one I have ever seen. The poems included are Tyger-Tyger, The Divine Image, The Auguries of Innocence, The Fly, The Chimney Sweeper, London, and both poems titled Holy Thursday. (125966) \$695

Beautiful facsimile of Blake's Songs

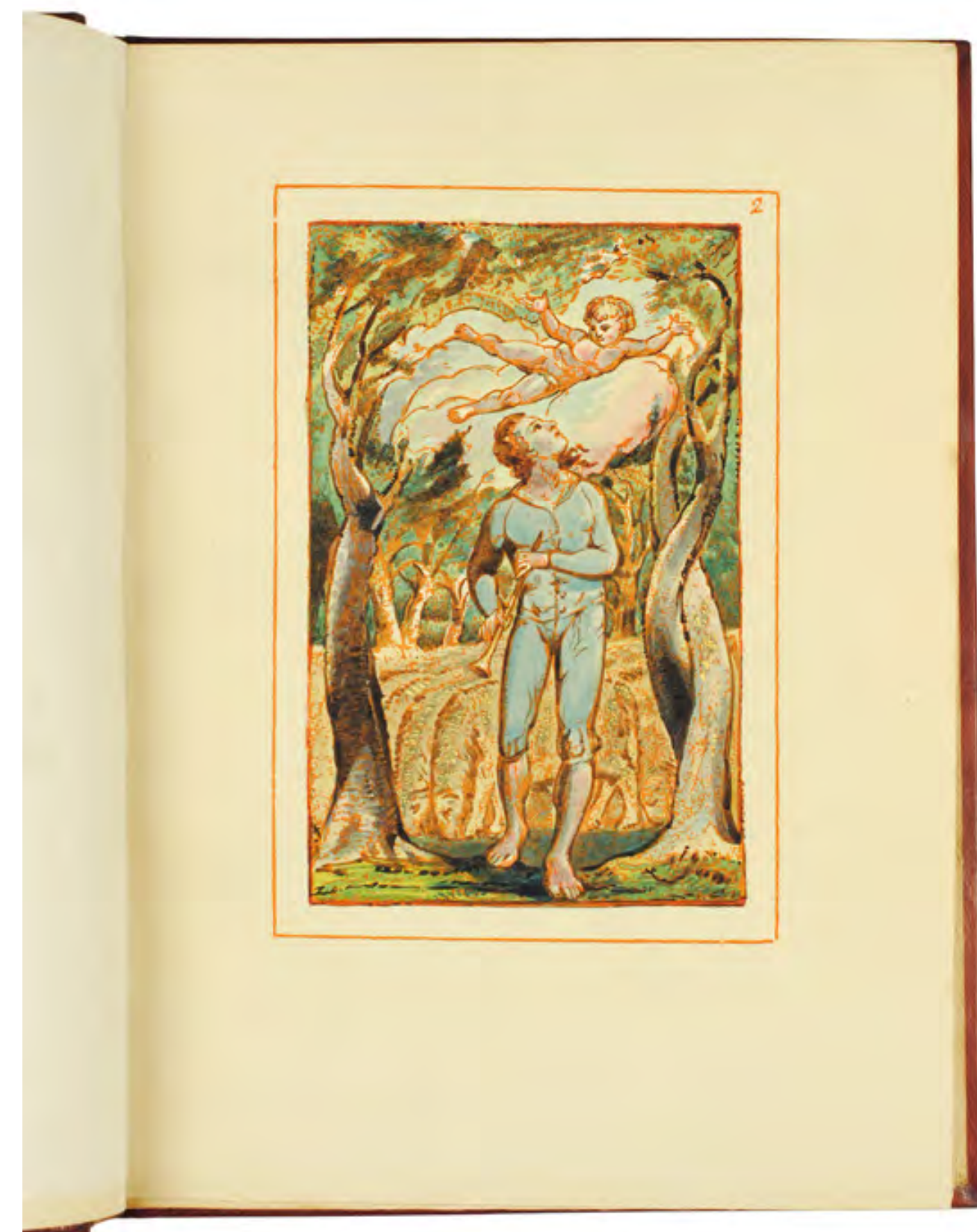
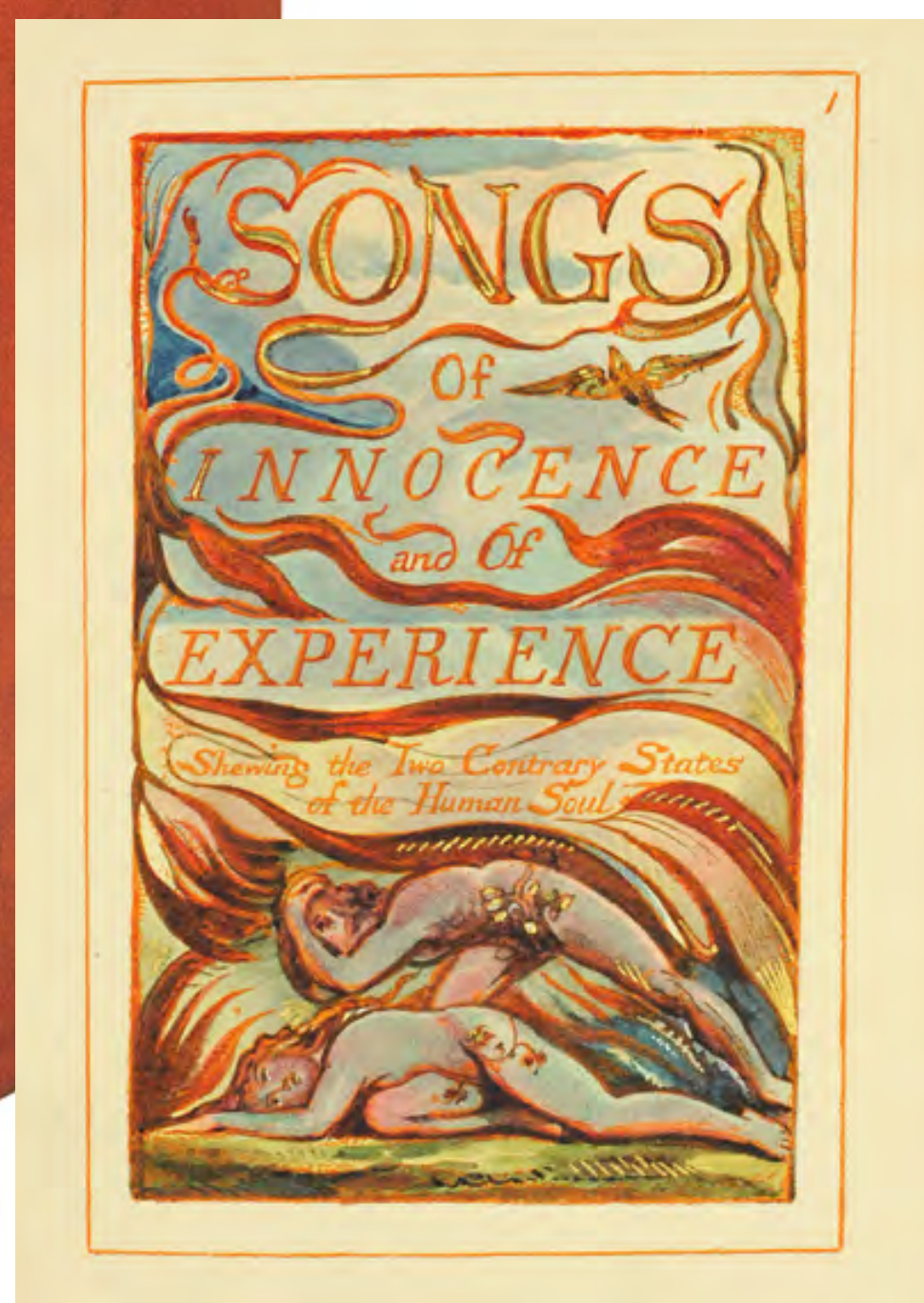
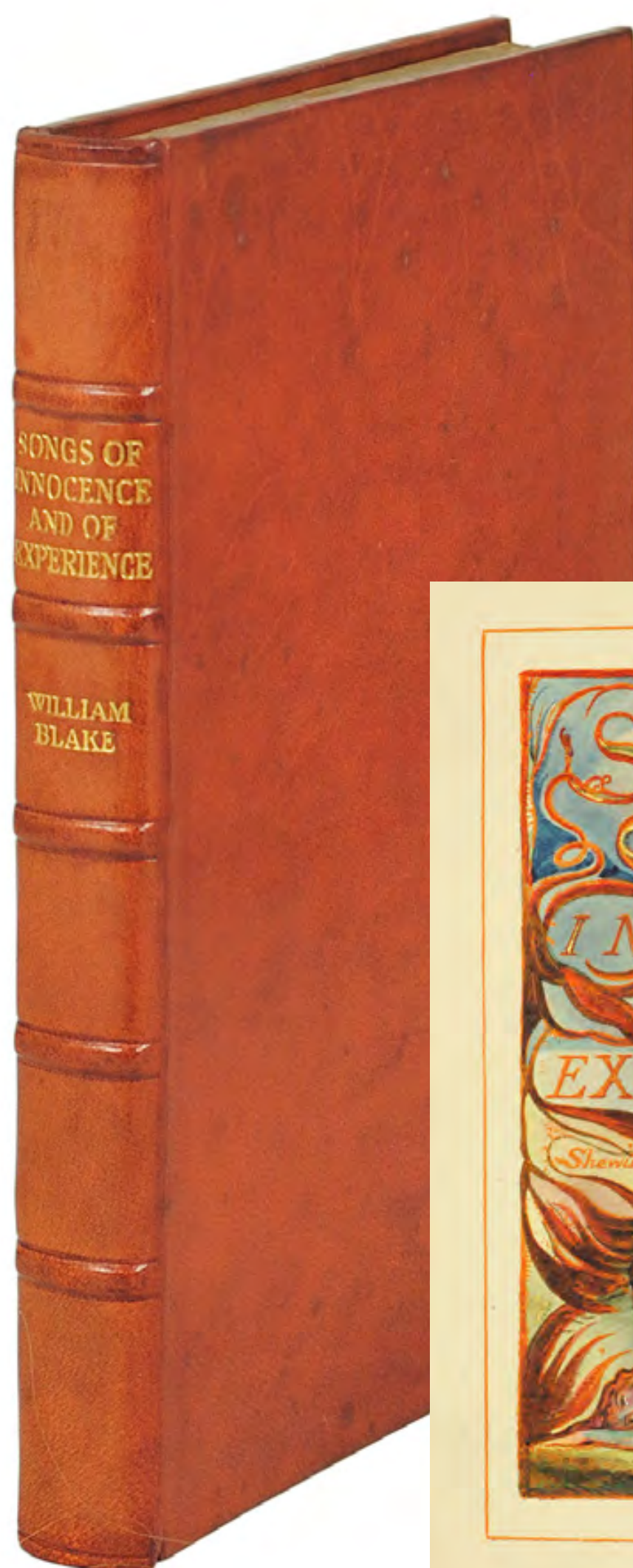
6. BLAKE, WILLIAM. *Songs of Innocence and of Experience, shewing the Two Contrary States of the Human Soul*. Liverpool: Henry Young and Sons, 1923.

Small 4to, (7) pages of text, 54 illuminated leaves guarded with tissues. Original russet calf, raised bands, backstrip lettered in gilt, gilt top. First few (text) leaves foxed as usual, color plates in perfect condition.

§ Limited to 51 copies, this is copy #14 colored by Samuel Hurd from the original in the British Museum. This facsimile was

executed over a period of 8 1/2 years using the same methods by which Blake printed the original. The British Museum copy differs substantially from all other copies especially in the coloring; thus comparison of this

example with the Trianon Press facsimile gives quite an insight into Blake's changing sentiments towards this his most famous work. Bentley, *Blake Books*, 178. (124847) \$5500

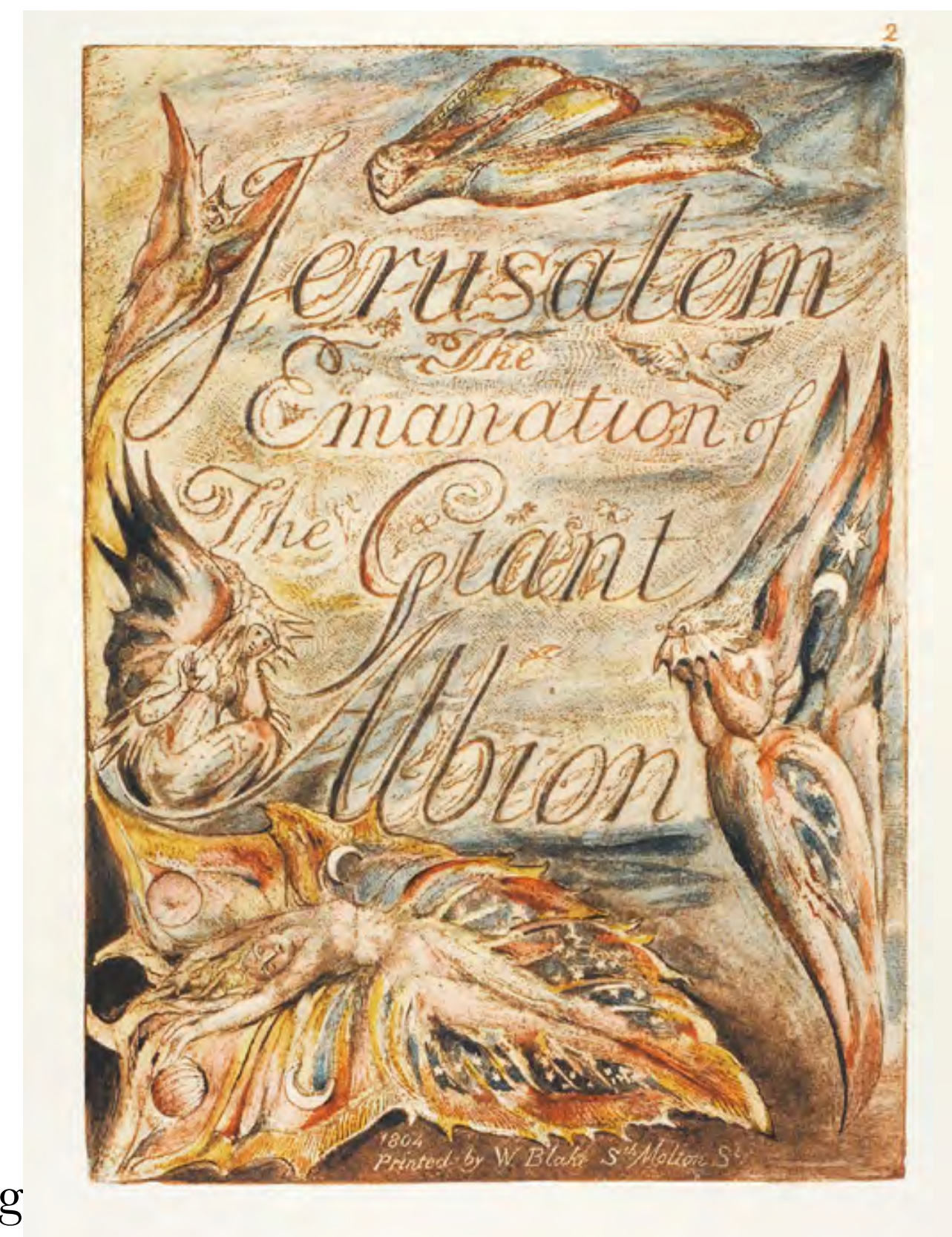
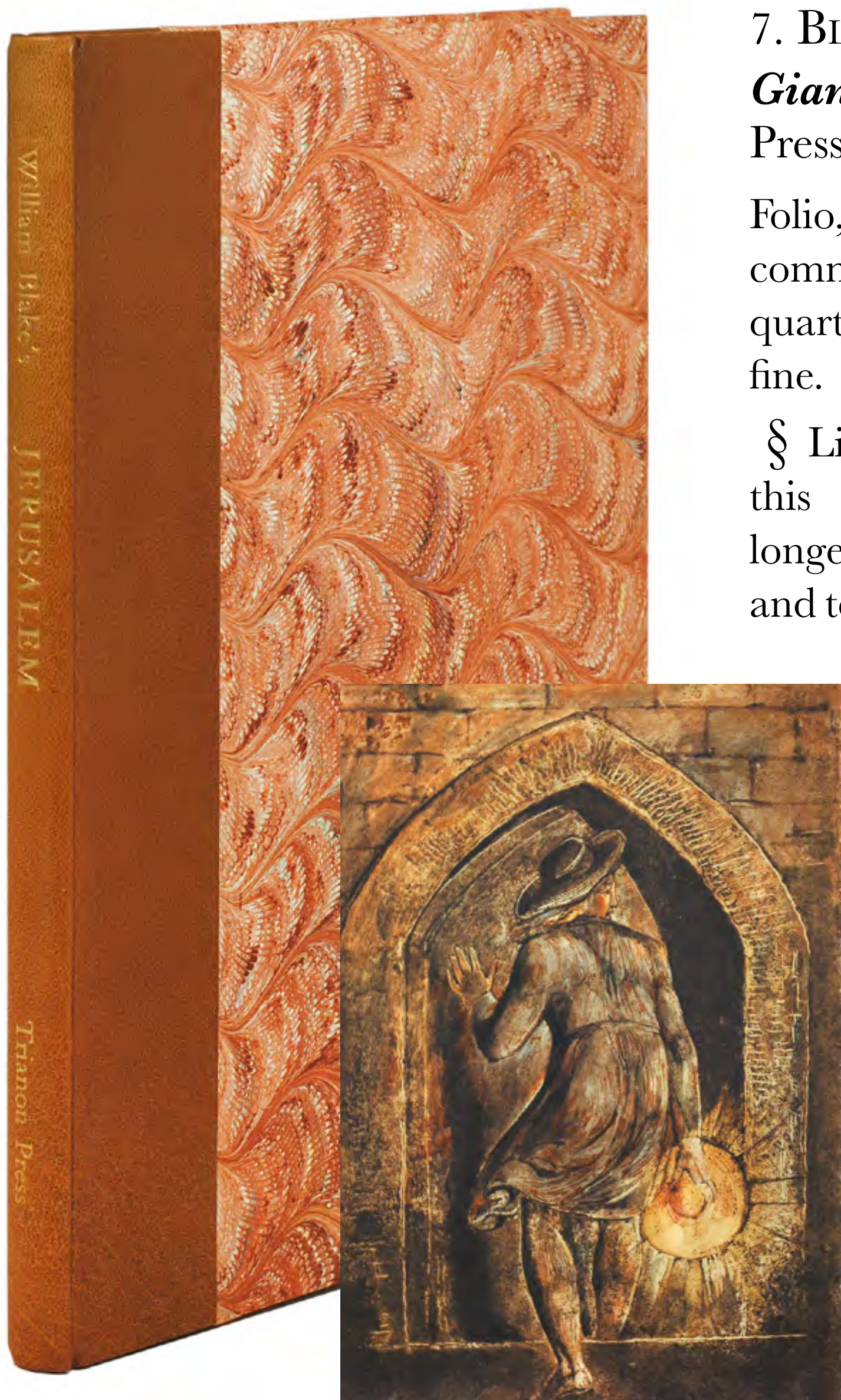


“I must create a system, or be enslaved by another man’s.”

7. BLAKE, WILLIAM. (TRIANON PRESS). *Jerusalem. The Emanation of the Giant Albion*. London: Trianon Press, 1974.

Folio, 25 color plates, 8 proofs, and commentary at the end. Original quarter brown morocco, slipcase, fine.

§ Limited to 500 copies, of which this is No. 289. *Jerusalem* is the longest of Blake’s prophetic books and tells of the fall of Albion, Blake’s embodiment of man, or the Western World. This is the facsimile of Lord Cunliffe’s copy and Kerrison Preston’s proofs; the coloring differs markedly from the Stirling copy also published in facsimile by Trianon. “The long list of color facsimiles produced by the Trianon Press under Arnold Fawcus for the William Blake Trust were above all objects of beauty, recreating as near to perfection as possible Blake’s original achievements.” (Martin Butlin). Bentley, *Blake Books*, A82. (125249) \$475



The Reunion of the Soul and the Body



8. BLAKE, WILLIAM. BLAIR, ROBERT. (SEPARATE PLATE). *"The Reunion of the Soul and Body" in The Grave*. London: Cadell and Davies, 1808.

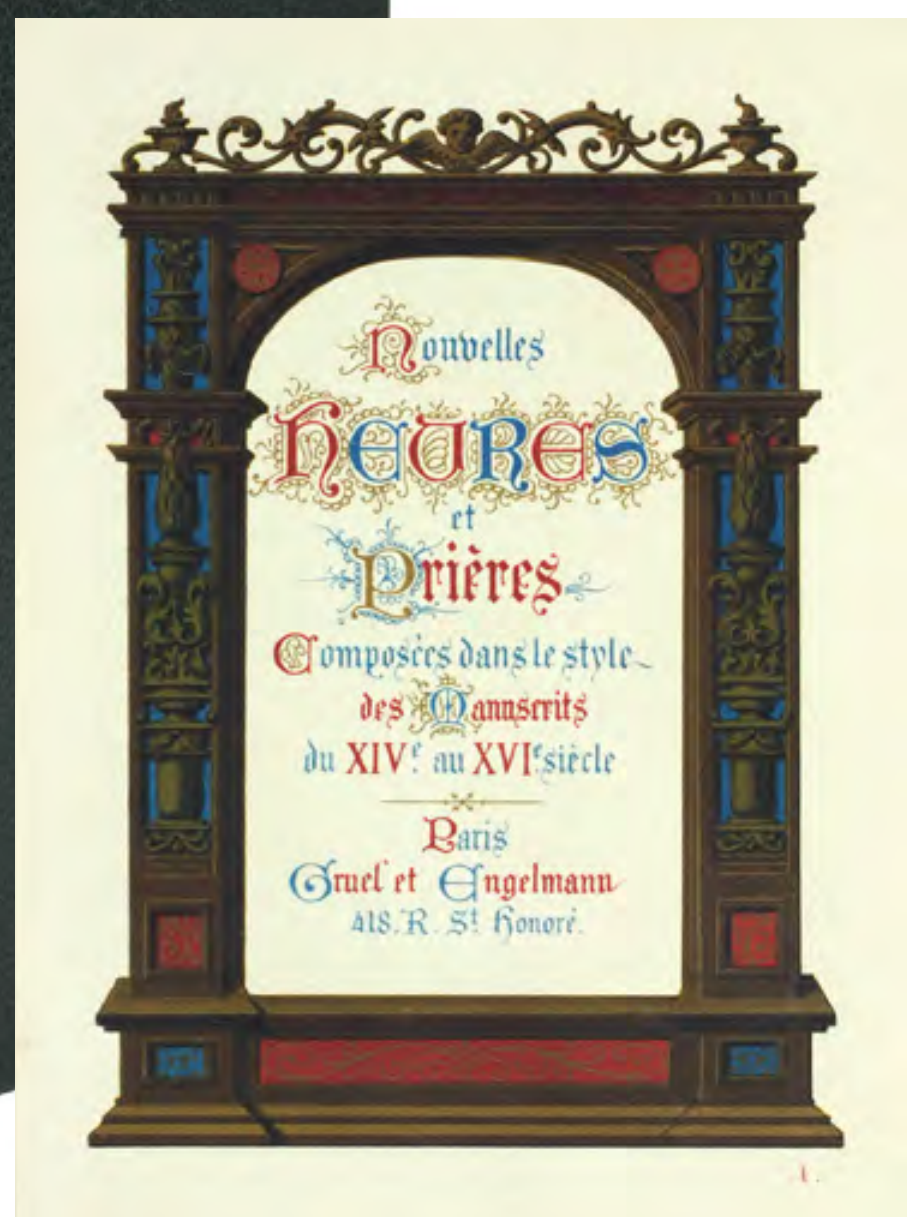
Single plate, etching on wove unwatermarked paper, margins slightly soiled and worn, image clean. Framed.

§ From the first 4to edition. Designed by Blake and engraved by Luigi Schiavonetti (to Blake's great indignation). A glorious image. Bentley, *Blake Books*, 435b. (107323) \$675

A lovely chromolithographed Book of Hours

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

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



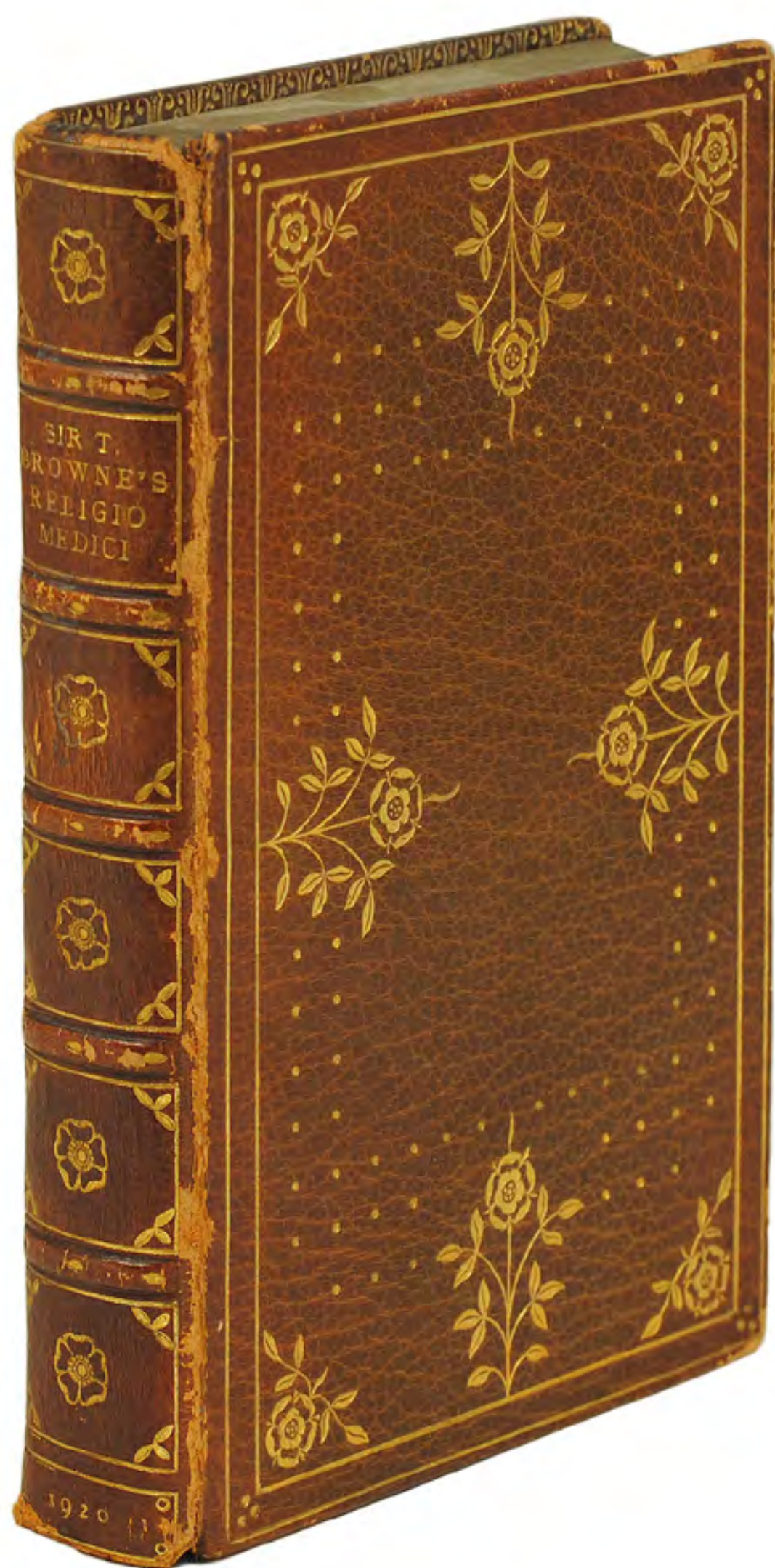
gilt on front doublure. Preserved in the original silk-lined box with brass clasp (lightly worn and stained), the book is in fine condition.

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



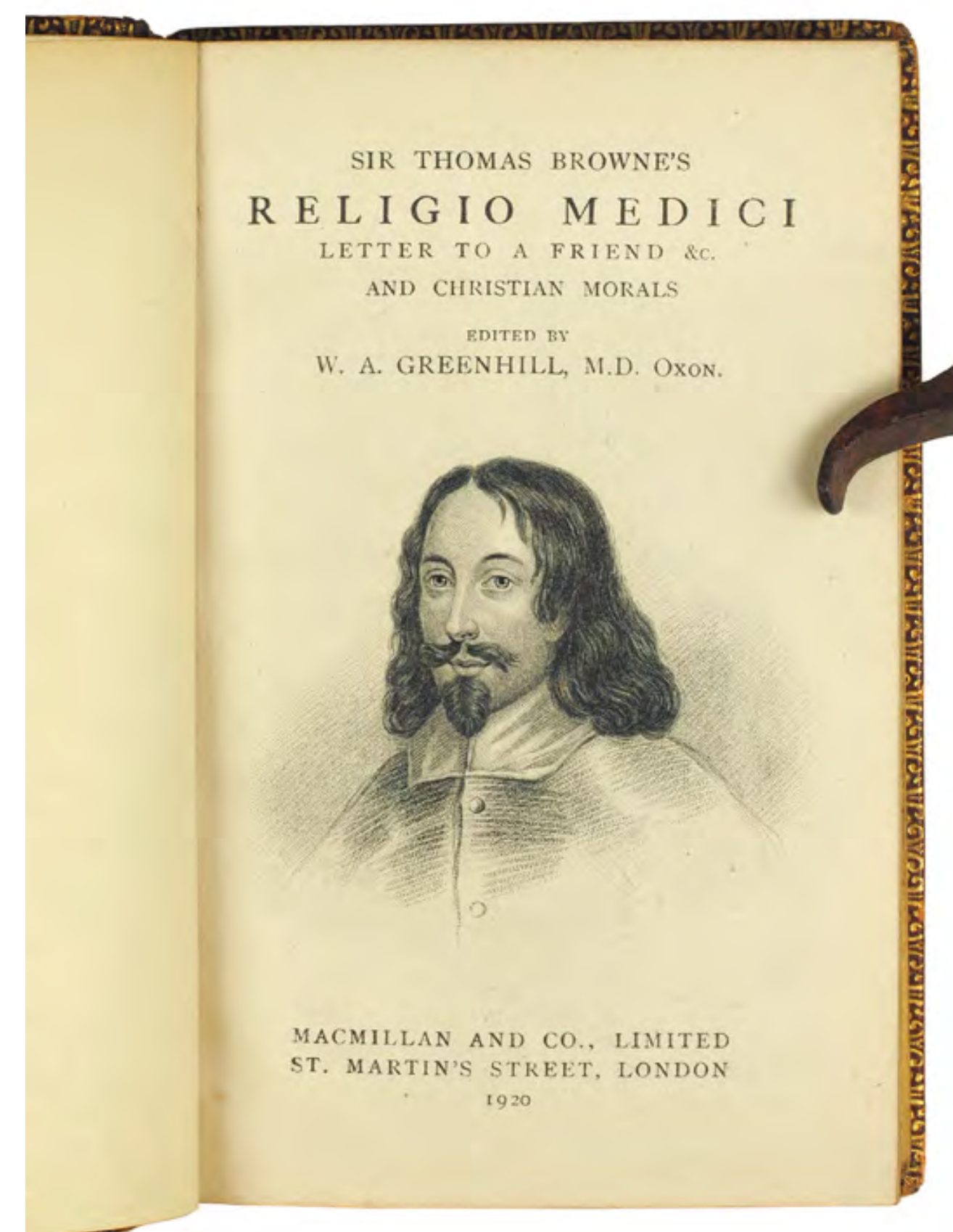
“We carry with us the wonders we seek without us”

10. BROWNE, SIR THOMAS. *Sir Thomas Browne's Religio Medici, Letter to a Friend &c. and Christian Morals. Edited by W.A. Greenhill.* London: Macmillan, 1920.



Sm. 8vo, lvi, 392 pp. Full morocco with floral gilt designs to both boards and backstrip, gilt turn-ins, all edges gilt. Worn at joints and board edges, text block clean and sound with a little age-toning. Very good. Tipped in bookplate of Dr. Alfred M. Hellman (1880-1955) who issued a catalogue of his collection of early obstetrical books in 1955.

§ A nicely-presented edition of Thomas Browne's autobiographical meditations on science, religion, and the soul, in a well-loved but attractive binding by Bayntun. "To read Sir Thomas Browne again is always to be filled with astonishment, to remember the surprises, the despondencies, the unlimited curiosities of youth" wrote Virginia Woolf in 1923. "Few people love the writings of Sir Thomas Browne, but those who do are of the salt of the Earth." (125967) \$100

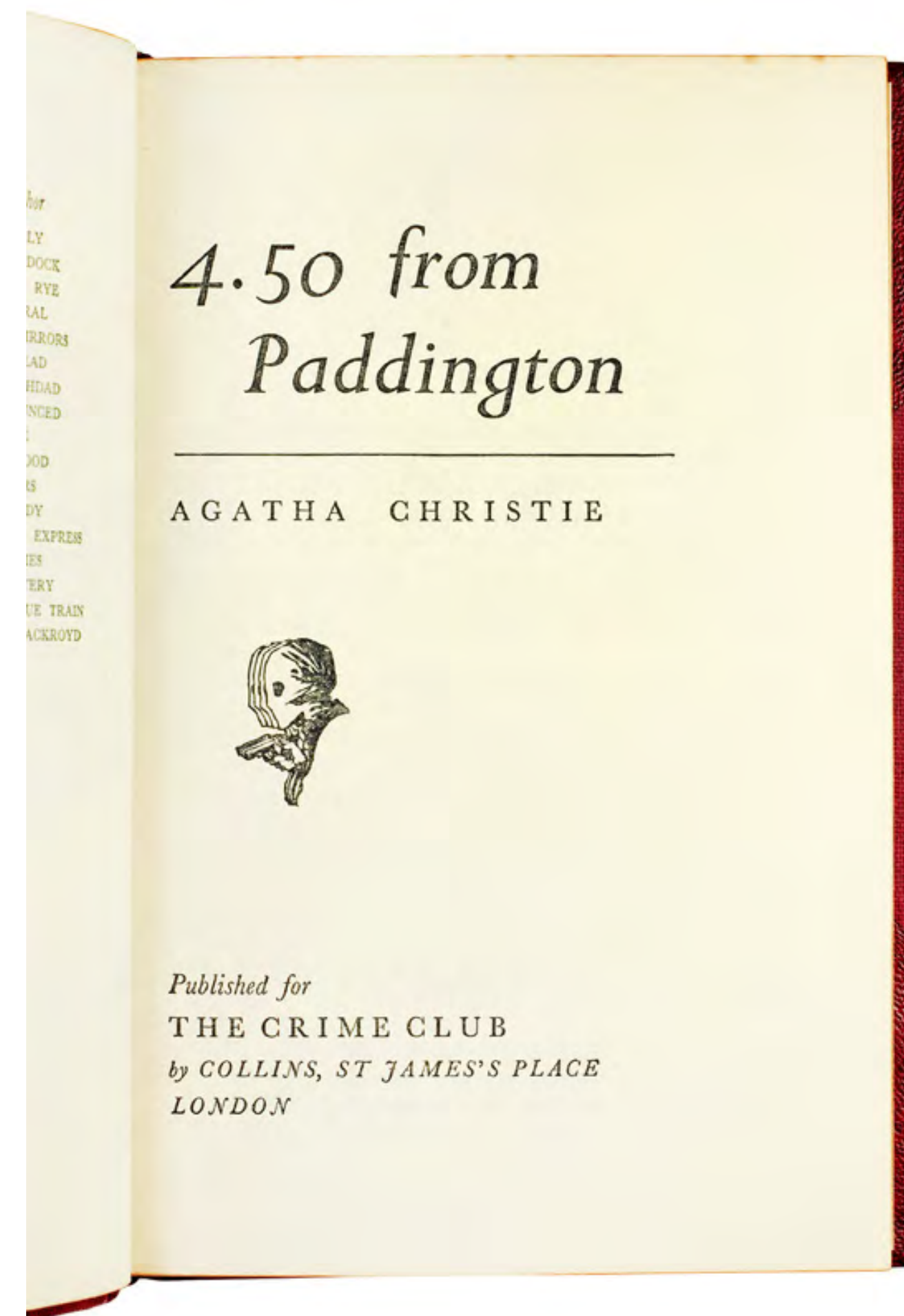
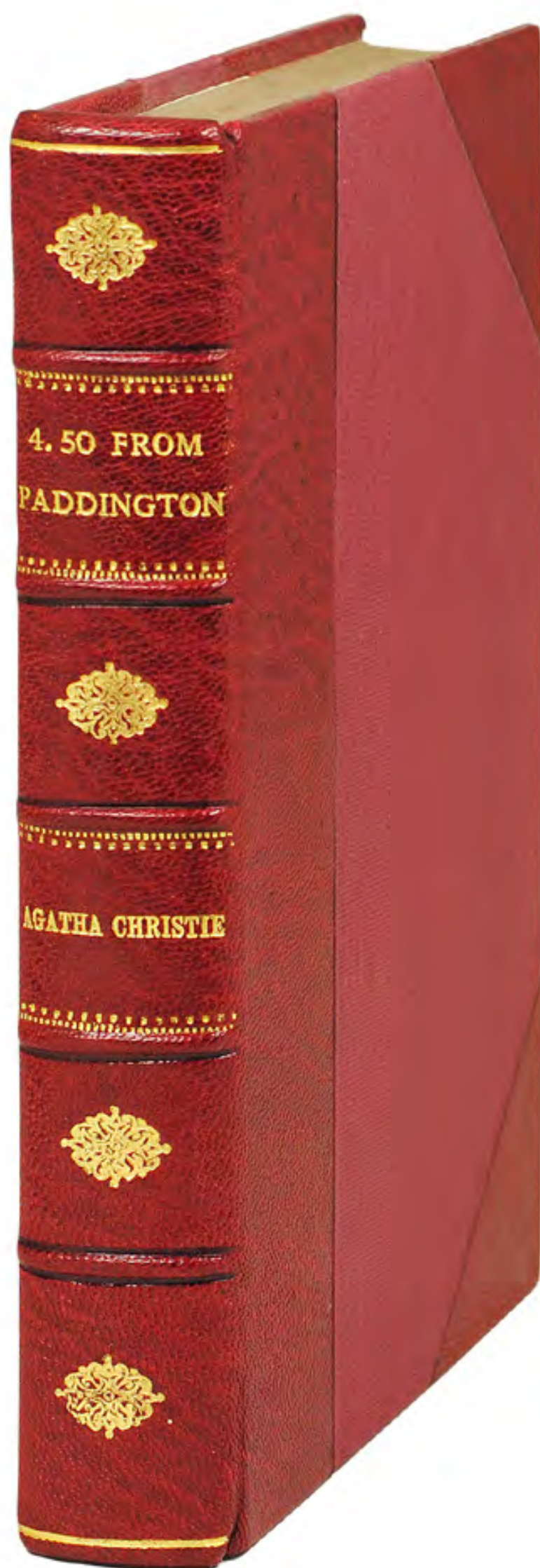


“Perhaps there is a corpse or two too many, but there is never a dull moment.”

11. CHRISTIE, AGATHA. *4.50 from Paddington*. London: Collins for the Crime Club, 1957.

Sm. 8vo, 256 pp. Half scarlet crushed morocco, backstrip gilt, original orange backstrip bound in, first and final page toned. Very attractive modern binding in flawless condition.

§ First edition of this famous classic featuring Miss Marple, the tenth Miss Marple mystery, and published in the United States under the title *What Mrs. McGillicuddy Saw!* A review in *The Times* on December 5, 1957 commented, “Perhaps there is a corpse or two too many, but there is never a dull moment.” The novel was adapted into a highly successful feature film, titled “Murder, She Said” released in 1961 and starring Margaret Rutherford and James Robertson Justice. (106726) \$725



Dali's Old Hippy, the definitive state

12. DALI, SALVADOR. *Le Vieil Hippy*. Published by Pierre Argillet, Paris; printed by Robbe, Paris, 1969-60.

Platemark: 15.5 x 12.5 inches. Original drypoint printed in colors on wove paper bearing the "ARCHES FRANCE" watermark, with hand-coloring added. Framed. Blindstamp signature and also pencil signature by Dali. Fine.

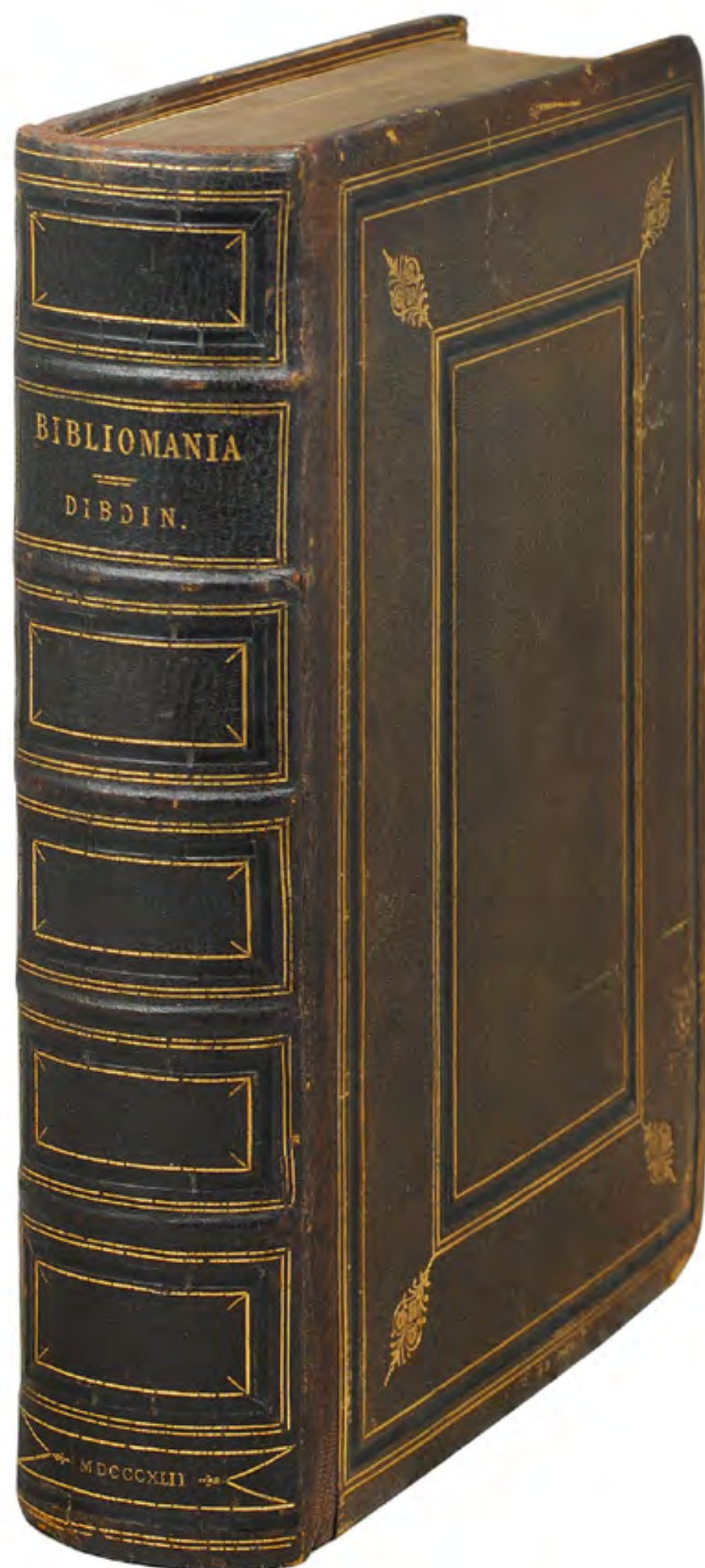
§ A superb impression of the definitive state from the edition of 145 on this paper, numbered in pencil in the margin lower left (apart from the edition of 100 on Japan paper). One of eleven plates from the album *Les Hippies*. Bearing the Dali signature blindstamp in the margin lower left and his actual signature in pencil beneath the print. (125529) \$2500



The naming of bibliomania

13. DIBDIN, THOMAS FROGNALL. *Bibliomania; Or, Book-Madness; a Bibliographical Romance. Illustrated with cuts... New and Improved edition, to which are now added, Preliminary Observations, and a Supplement, including a Key to the Assumed Characters in the Drama.* London: Bohn, 1842.

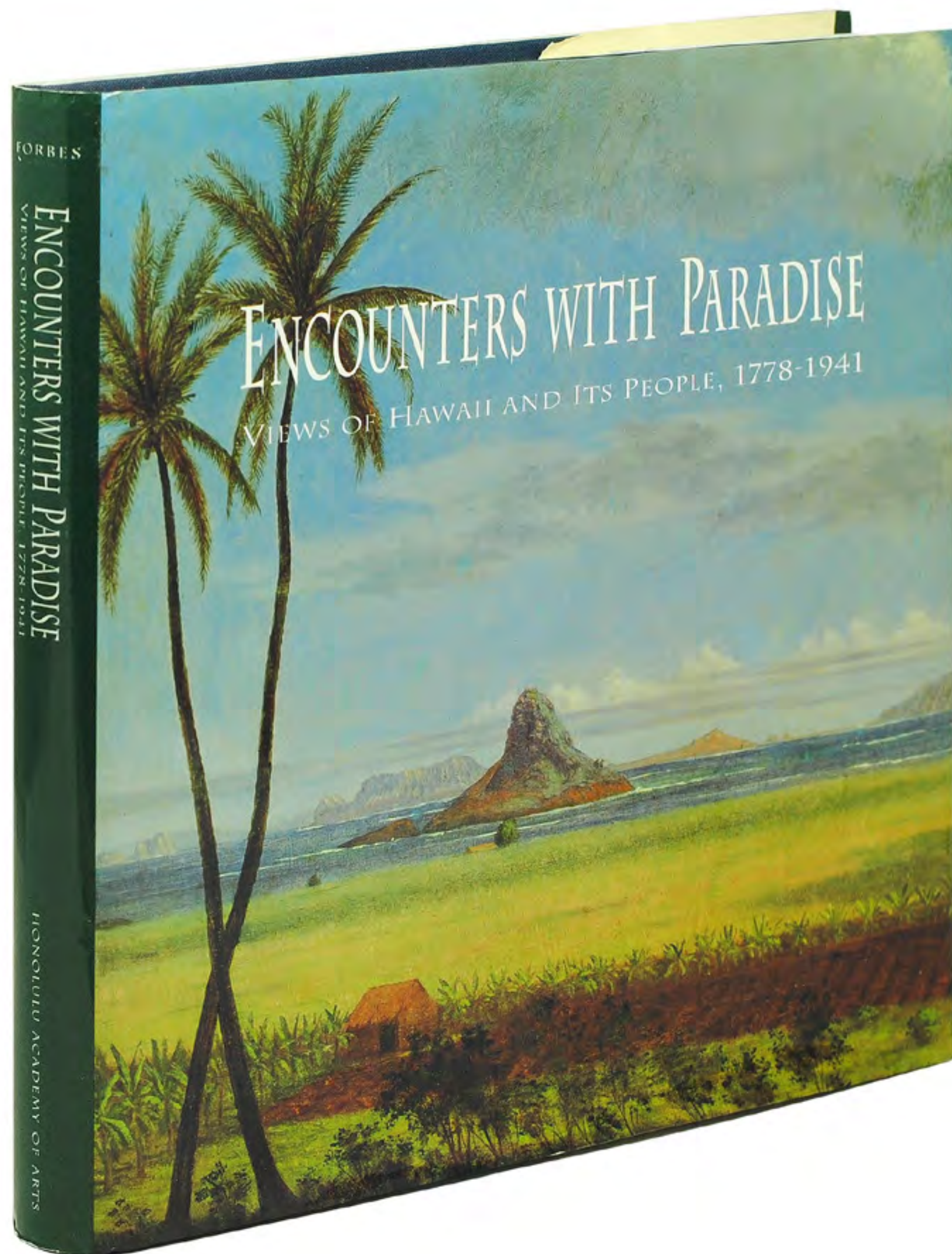
Tall thick 8vo, (2), [i-vii], vii-xiv, 618, 63, (1), xxxiii pp. Full pebbled brown morocco with gilt fillet borders, gilt turn-ins, gilt-panelled backstrip, raised bands, gilt top, rebaked retaining original backstrip. Bookplate on front pastedown of Francis Frederick Fox and Charles Sebag-Montefiore.



§ First combined edition, large paper copy. The book that introduced the concept of “bibliomania” to the world. “Dibdin’s best-known, and, in the later editions, most useful book.” Jackson 19. 500 copies were printed, of which 50 (according to Huth) or 55 (according to Church) were large-paper. Windle A 11d. (122753) \$2000

Hawaiian art from 1788 to the 1940s

14. FORBES, DAVID W. *Encounters with Paradise: Views of Hawaii and Its People, 1778-1941*. Honolulu: Honolulu Academy of Arts, 1992.



4to, 285, (1)pp. With 160 separate entries, and 206 illustrations of which 169 are in color. Original dark blue cloth lettered in gilt, dust-jacket, as new.

§ First edition, (also issued in wrappers), a fine copy inscribed by Forbes “to Frank Bayley with appreciation for his interest and encouragement.” The best and most scholarly book on Hawaiian art and artists showing art from the first European landing in 1788 (by Captain Cook’s artist John Webber) to Hawaiian modernist artists of the 1930s-40s. (125729) \$75

Complete Works of Benjamin Franklin

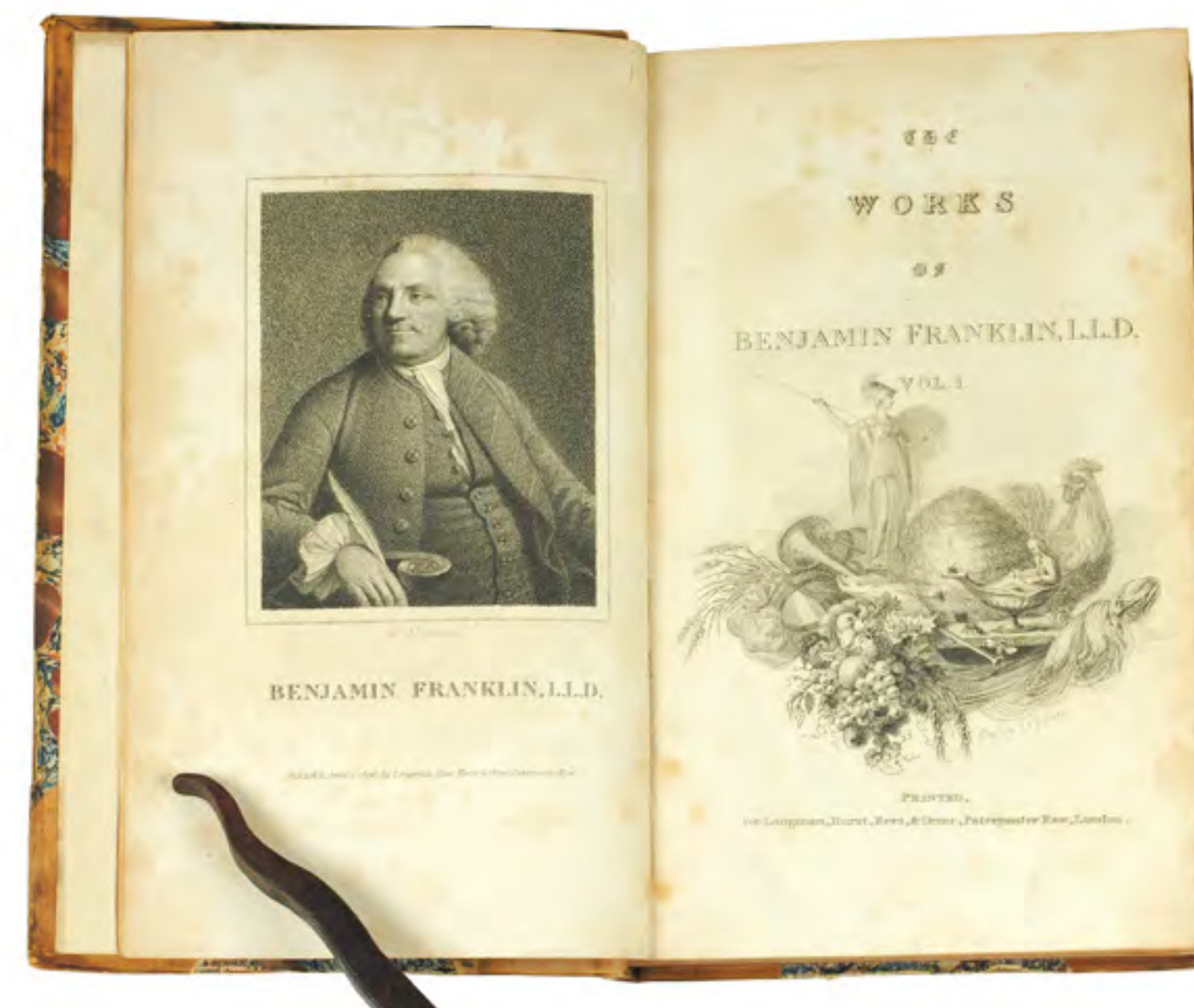


15. FRANKLIN, BENJAMIN. *The Complete Works in Philosophy, Politics, and Morals, of the Late Dr. Benjamin Franklin, Now Collected and Arranged, with Memoirs of His Early Life, Written by Himself.* London: Printed for J. Johnson, St. Paul's Church-Yard; and Longman, Hurst, Rees and Orme, Paternoster-Row, 1806.

Three vols., 8vo, xiv, [1]-440, [36 index]; vi, [1]-468; [x], [1]-552 pp., one engraved frontis portrait and three vignette titles, 12 engraved plates as issued, some fold-out, and one fold-out table. Contemporary half calf hand tooled in blind, and marbled paper boards, backstrip with four wide raised bands decorated in gilt, with title strip in black and lettered in gilt, all edges red. Boards and edges a bit rubbed and bumped, minor scattered foxing; very good.

§ First edition thus. The works of Dr. Franklin were first brought together in 1751, in a pamphlet which consisted of letters on the subject of electricity, it was enlarged in 1752 and again in 1754. In 1766 letters on the subject of philosophy were added, which amounted to a quarto volume of 500

pages. In 1779 another collection was printed by a new editor in both quarto and octavo, of papers which had not appeared in the previous editions, of *Political, Miscellaneous, and Philosophical Pieces*. In 1787 a third collection of *Philosophical and Miscellaneous Papers* was published in an octavo edition. Finally in 1793, a two volume *Memoirs of Dr. Franklin's Life, and Essays humourous, moral and literary, chiefly in the Manner of the Spectator*, was the fourth to be published. The present set combines all of these previously published works, including some published for the first time in England. (108431) \$2000

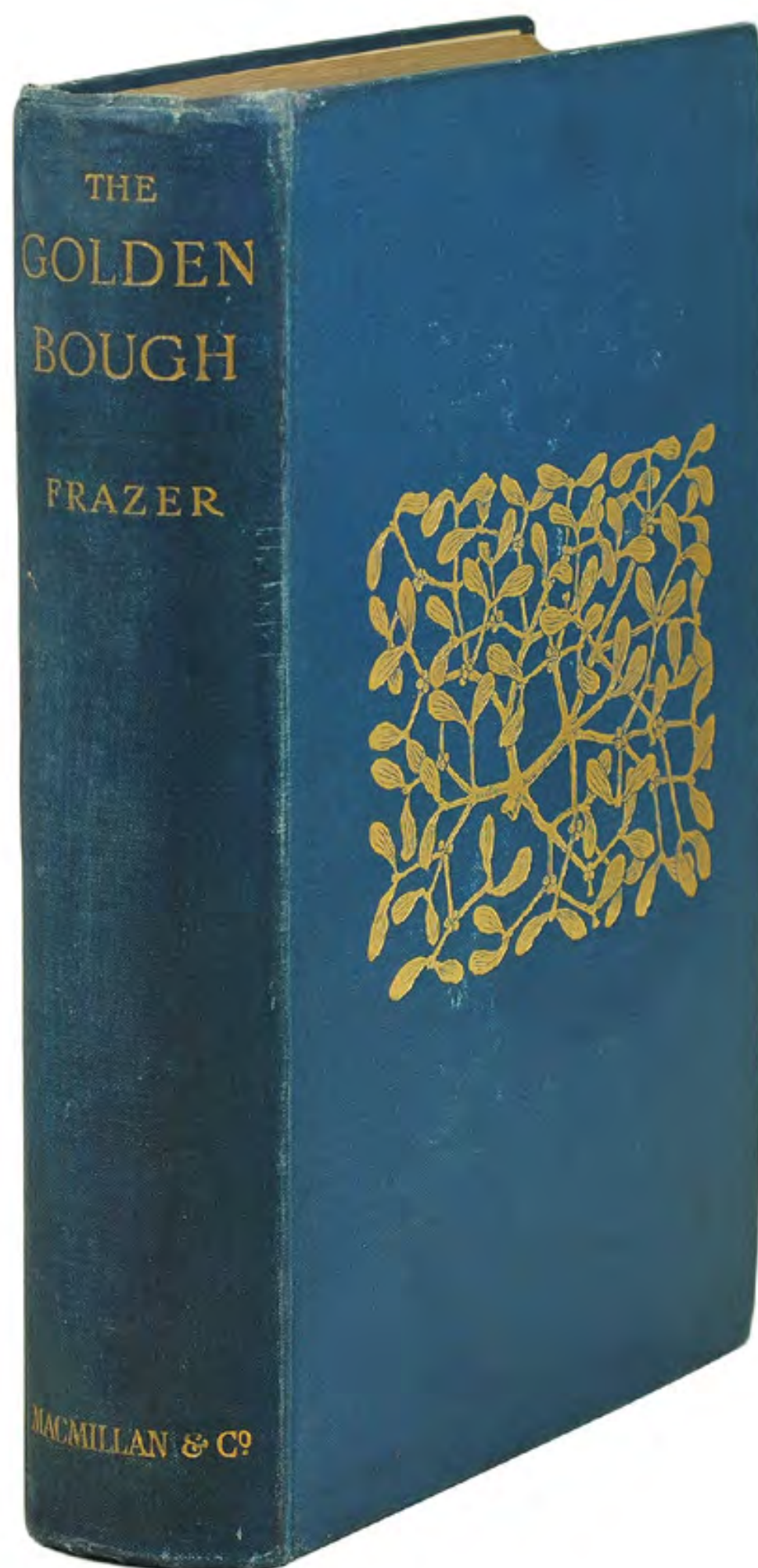


“For myth changes while custom remains constant; men continue to do what their ancestors did before them, though the reasons on which their fathers acted have been long forgotten.”

16. FRAZER, SIR JAMES GEORGE. *The Golden Bough. A Study in Magic and Religion*. London: Macmillan, 1929.

4to, xiv, 756 pp. Blue cloth with gilt design of mistletoe to upper cover, and gilt lettering to backstrip. Cloth a trifle rubbed, slightly cocked and first signature loosening, but overall an attractive copy. Bookplate.

§ First abridged edition, sixth impression. A handsome copy of Frazer's own one volume edition of his hugely influential inquiry into the origins of religion. The work had grown from the two-volume first edition in 1890, to three volumes for the second edition in 1900, to twelve volumes for the third edition of 1906-1915. Frazer here responds to a wish “that the book should be issued in a more compendious form... While the bulk of the book has been greatly reduced, I have endeavoured to retain its leading principles, together with an amount of evidence to illustrate them clearly.” In short, this is the edition in which Frazer attempted to present his matured and far-reaching observations as clearly and concisely as possible. (125969) \$75

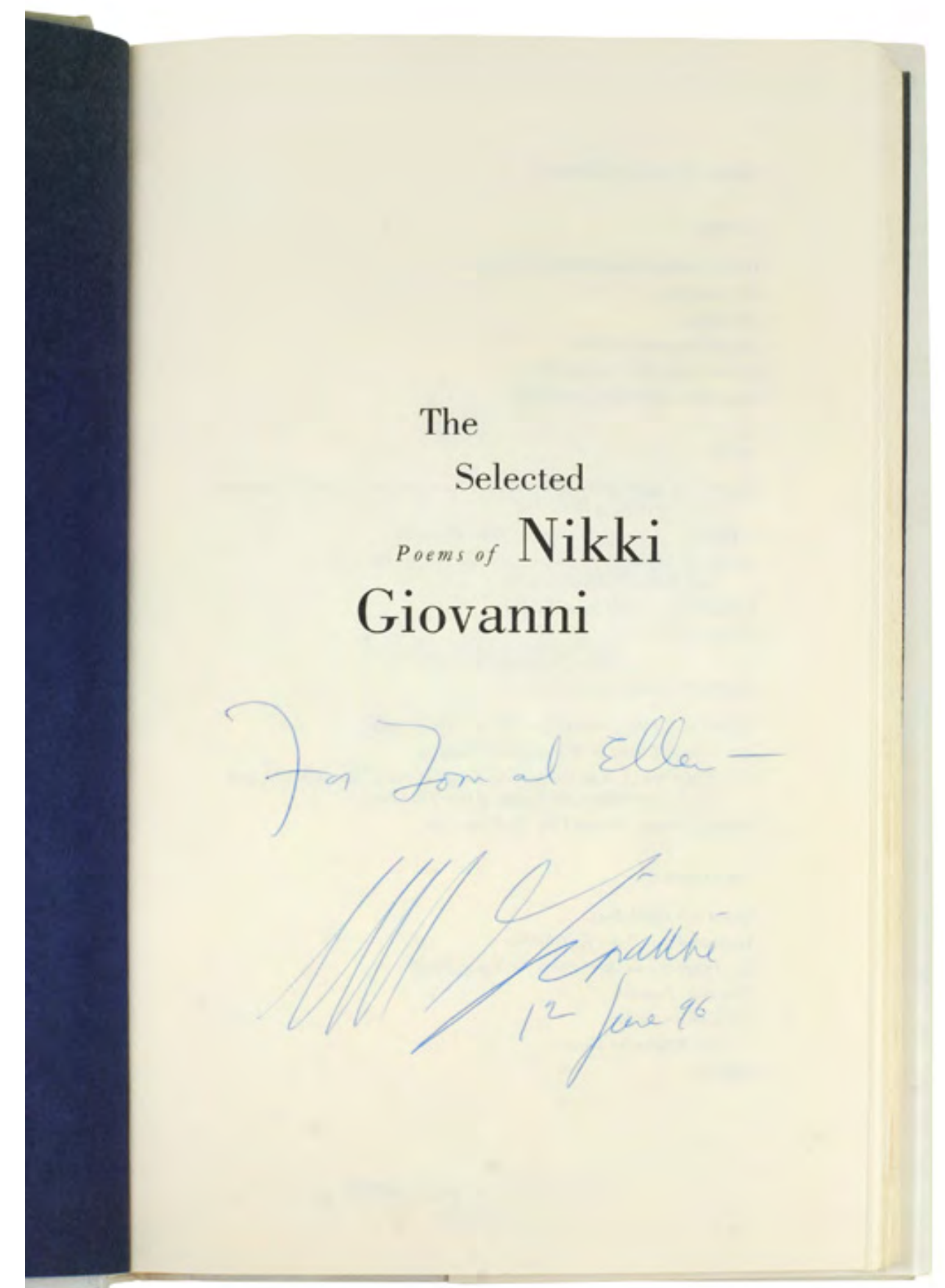
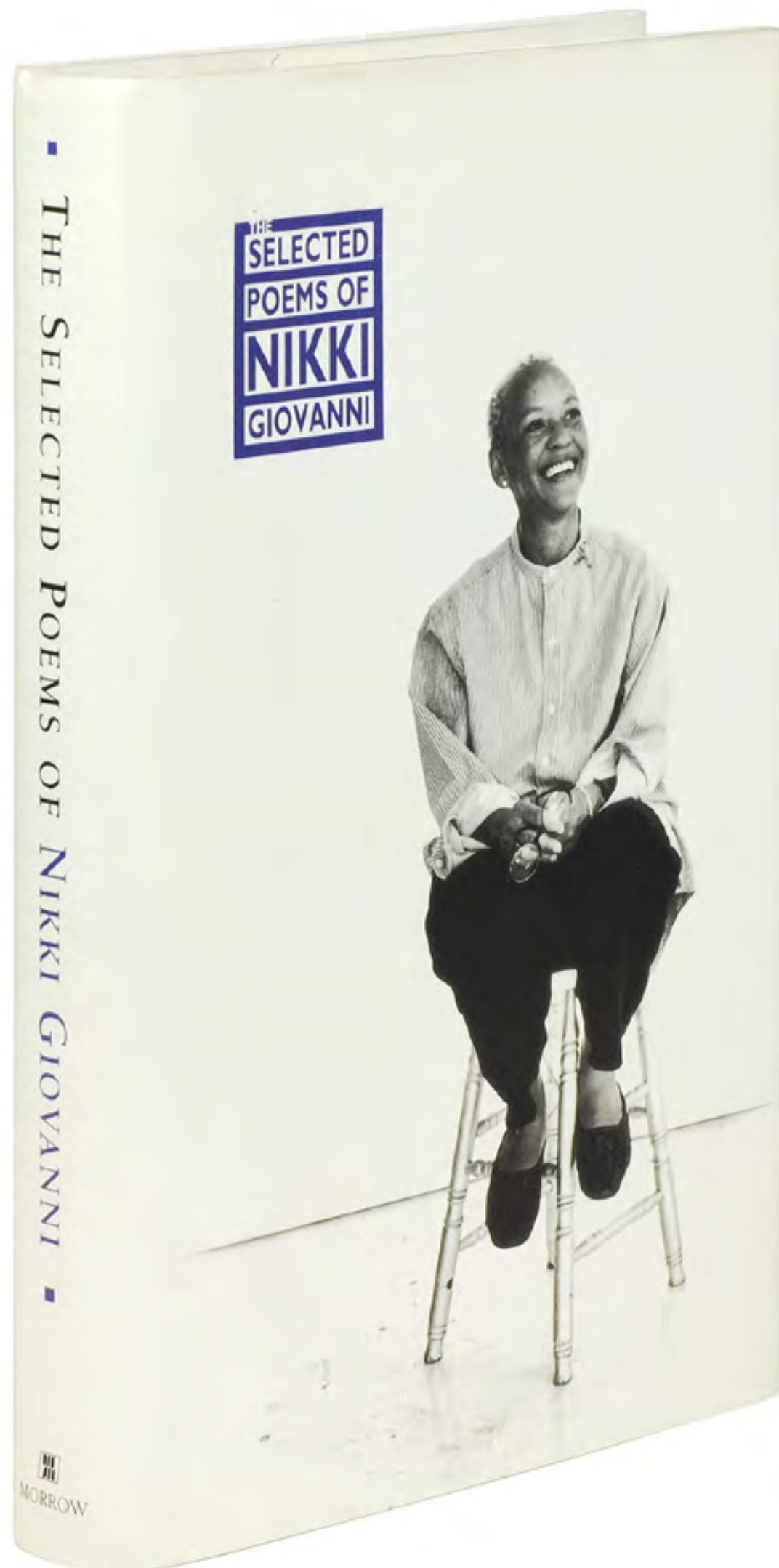


Inscribed by Giovanni

17. GIOVANNI, NIKKI. *The Selected Poems of Nikki Giovanni*. New York: William Morrow and Company, 1996.

8vo, xi, 292 pp. Original quarter white cloth and boards, dust-jacket, as new.

§ First edition, signed and inscribed “to Tom and Ellen” by the author, dated 12 June ‘96. Nikki Giovanni is an educator, an activist, and the author of numerous collections of poetry. Her first was the self-published volume *Black Feeling Black Talk* (1968). In 2009, *Bicycles: Love Poems* was a New York Times bestseller (2009). Her recording *The Nikki Giovanni Poetry Collection* was nominated for an Emmy. She was the editor of *The 100 Best African American Poems* (2010) and is a University Distinguished Professor at Virginia Tech. (123879) \$50

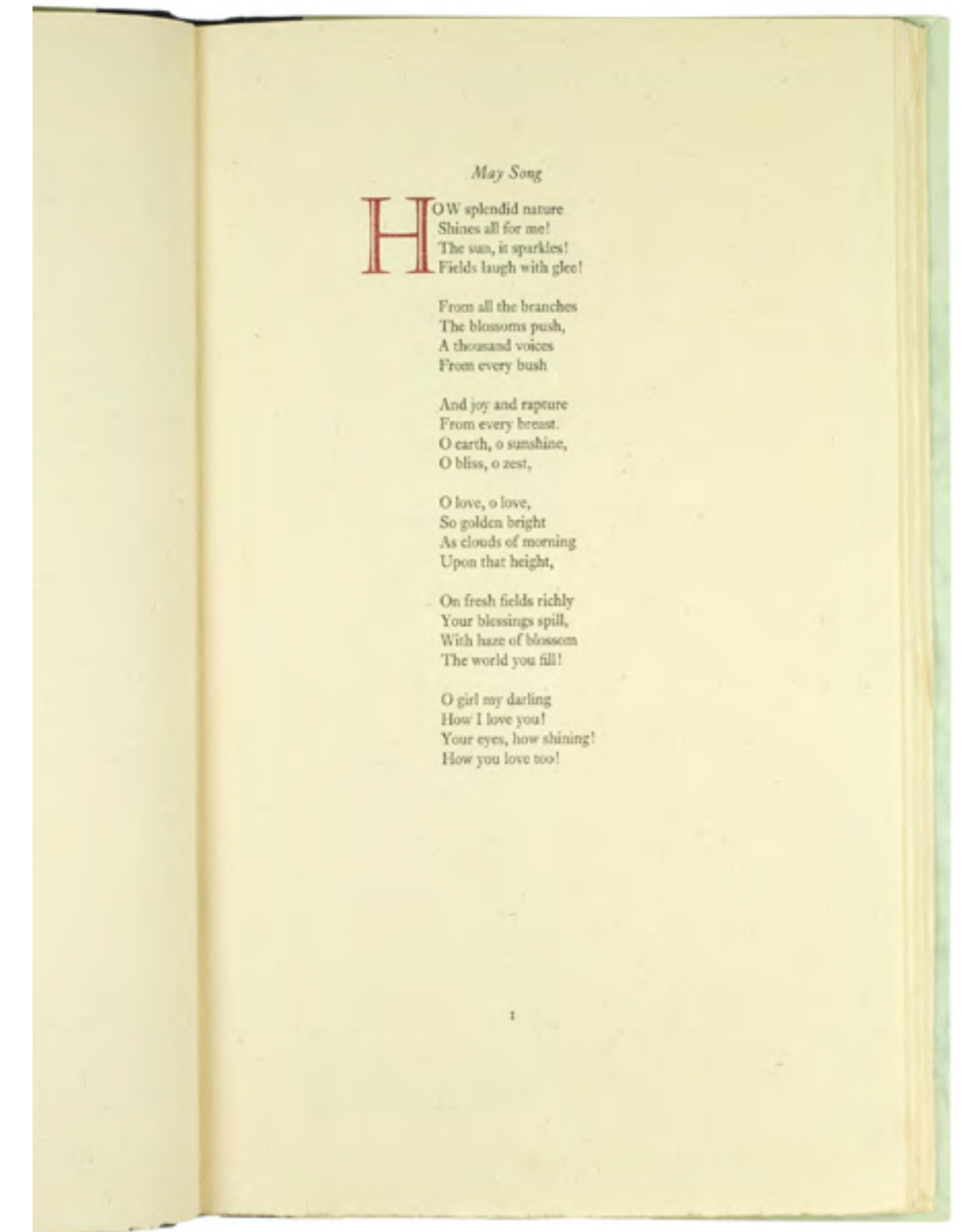
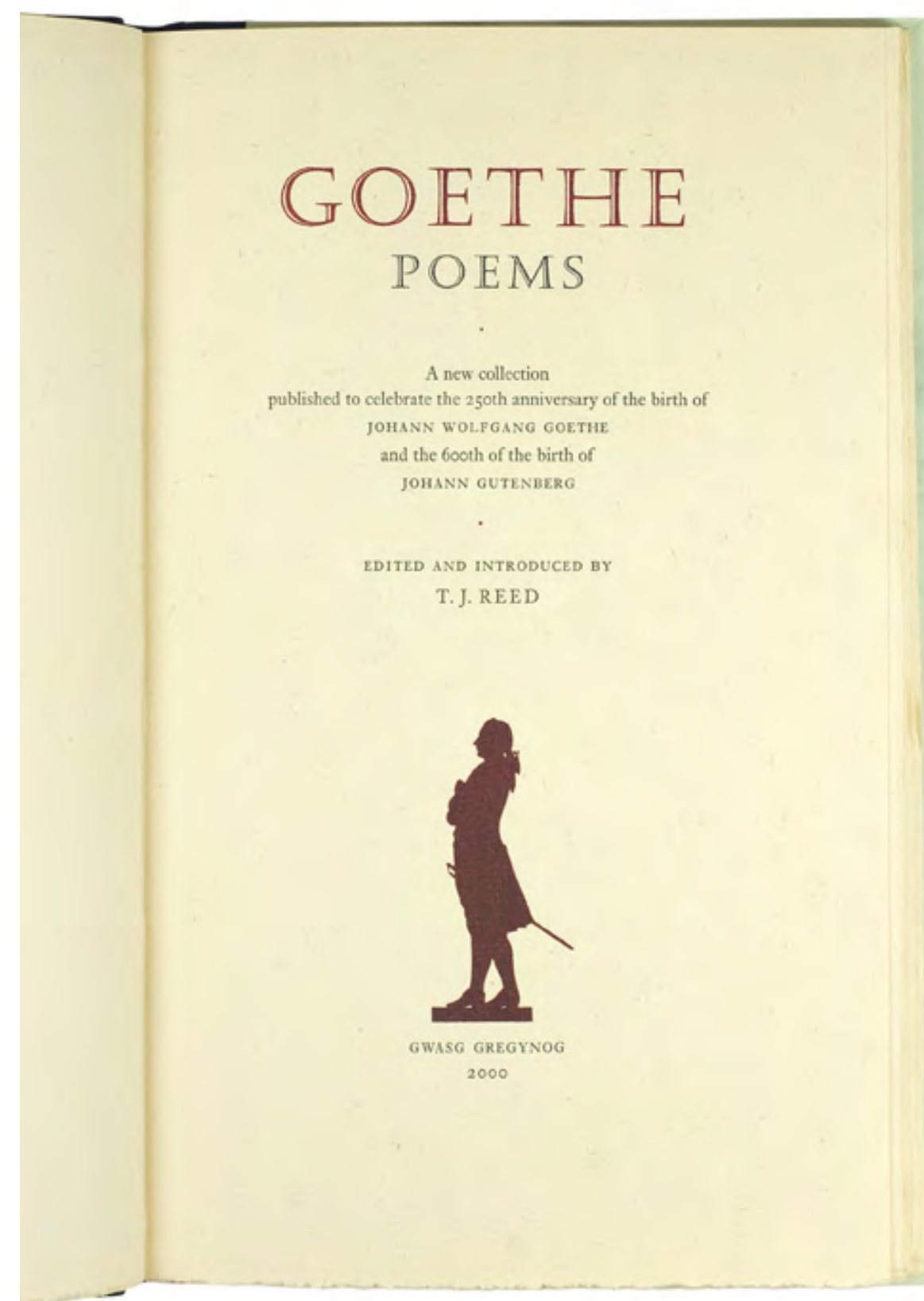
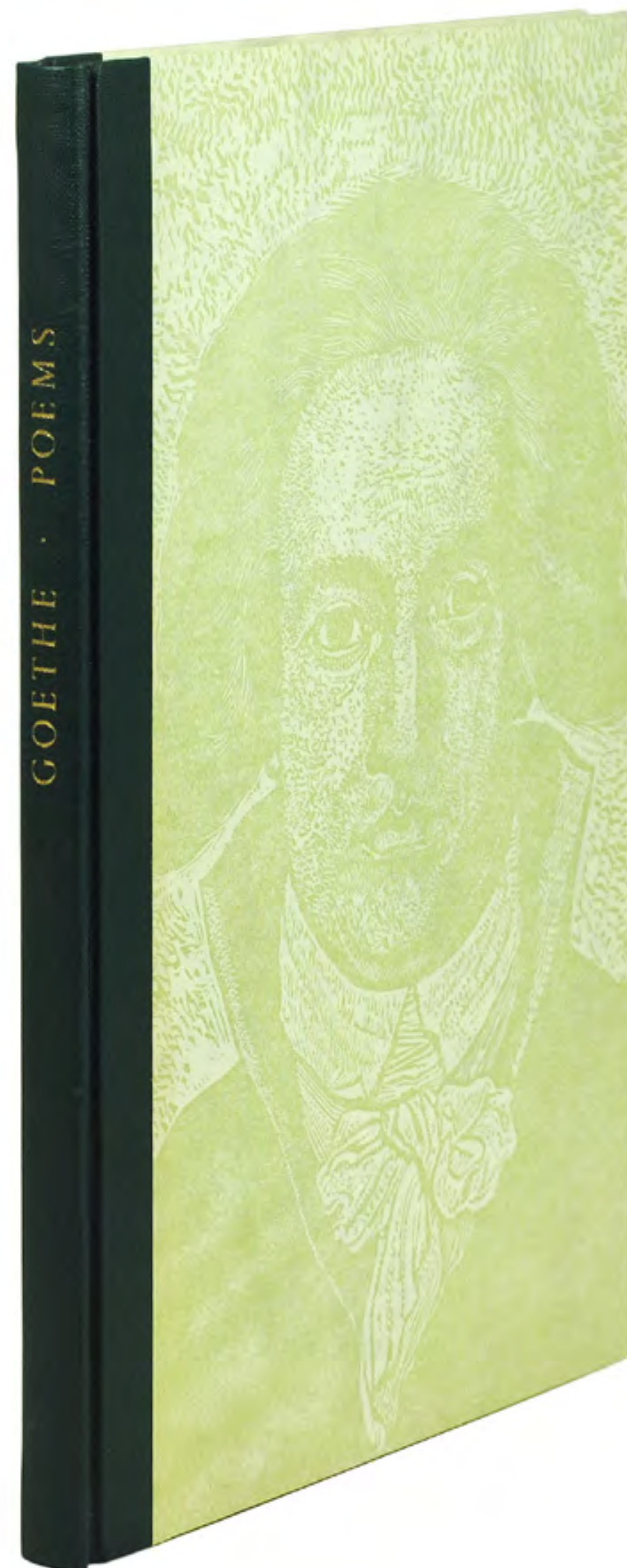


Goethe, Gutenberg, and Gregynog

18. GOETHE [JOHANN WOLFGANG]. Goethe Poems. *A new collection published to celebrate the 250th anniversary of the birth of [Goethe] and the 600th of the birth of Johann Gutenberg. Edited and Introduced by T.J. Reed.*

Newton, Powys: Gwas Gregynog, 2000.

Slim tall 8vo, viii, 51, [52]pp. Original quarter green cloth, pale green illustrated boards, slipcase, as new.



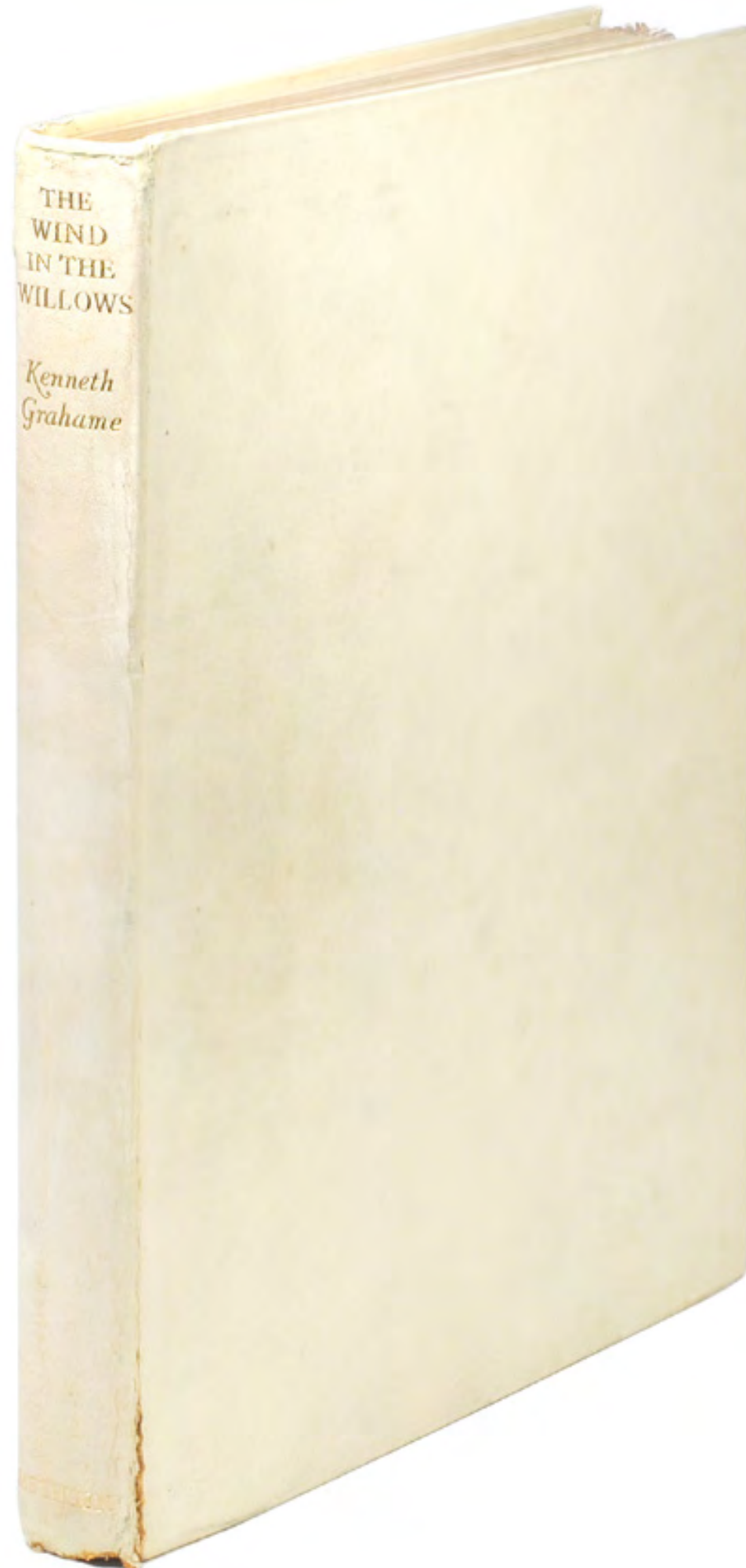
§ Limited to 150 copies thus (50 copies were leather-bound). The poems are translated into English. A fine copy of a very attractive book in the best Gregynog tradition. (125589) \$150

100th Edition, Deluxe Issue

19. GRAHAME, KENNETH. *The Wind in the Willows*. Illustrated by *Arthur Rackham*. [*The Hundredth Edition*]. London: Methuen and Co., 1951.

4to, xii, 178 pp. With 12 mounted colour plates and numerous black and white illustrations. Full white pigskin, lettered in gilt on backstrip, top edge gilt, others untrimmed, backstrip a little dried and joints showing wear, front joint cracking, internally perfect, in a cloth case.

§ 100th edition, deluxe issue, limited to 500 copies printed on handmade paper and bound in full white pigskin. An appropriate celebration of the publishing milestone of this children's classic, first printed in 1908. While E.H. Shepard's illustrations are widely known, Rackham's distinctive take on the adventures of Mole, Ratty and Mr Toad is just as successful and utterly endearing. (107929) \$1500

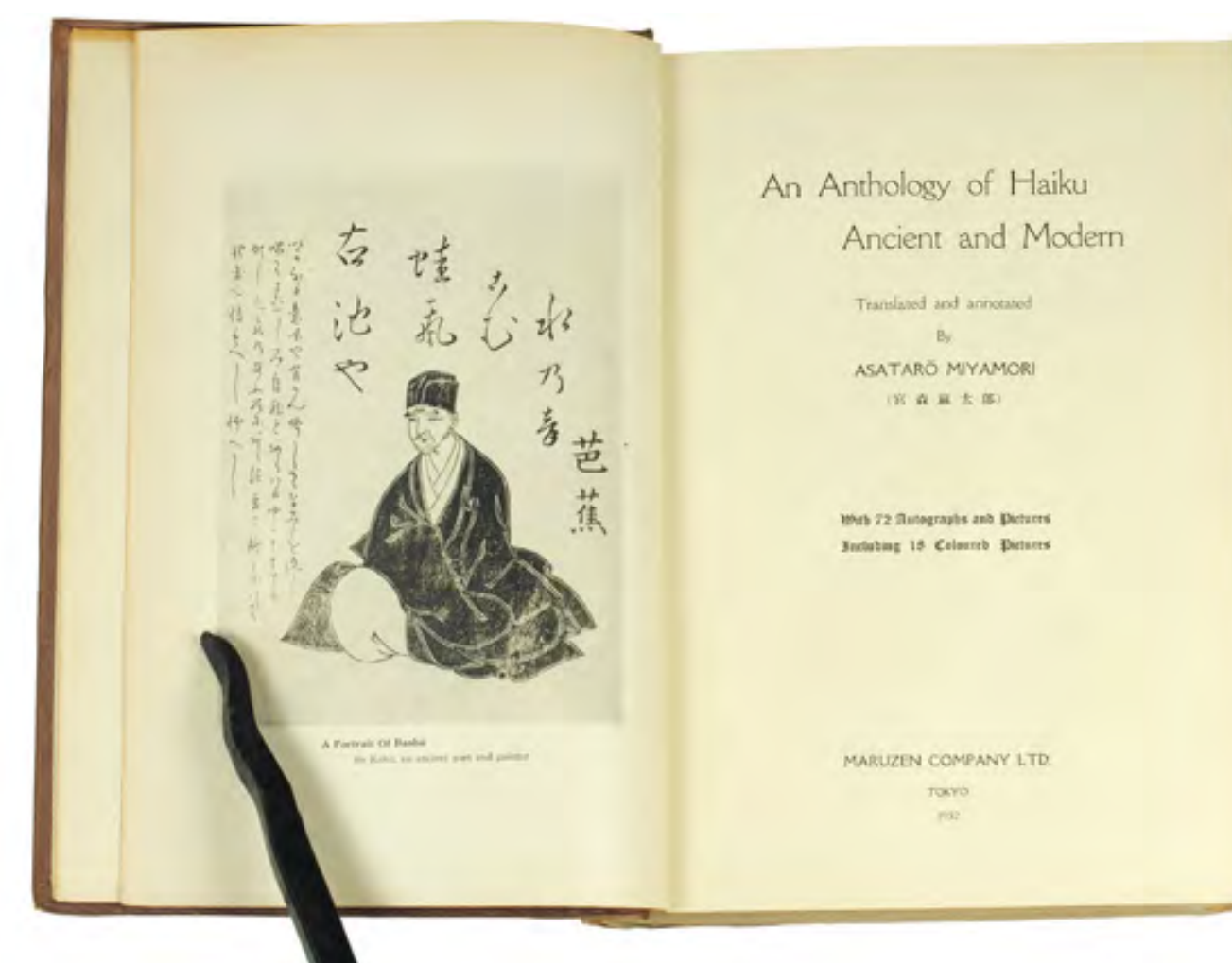
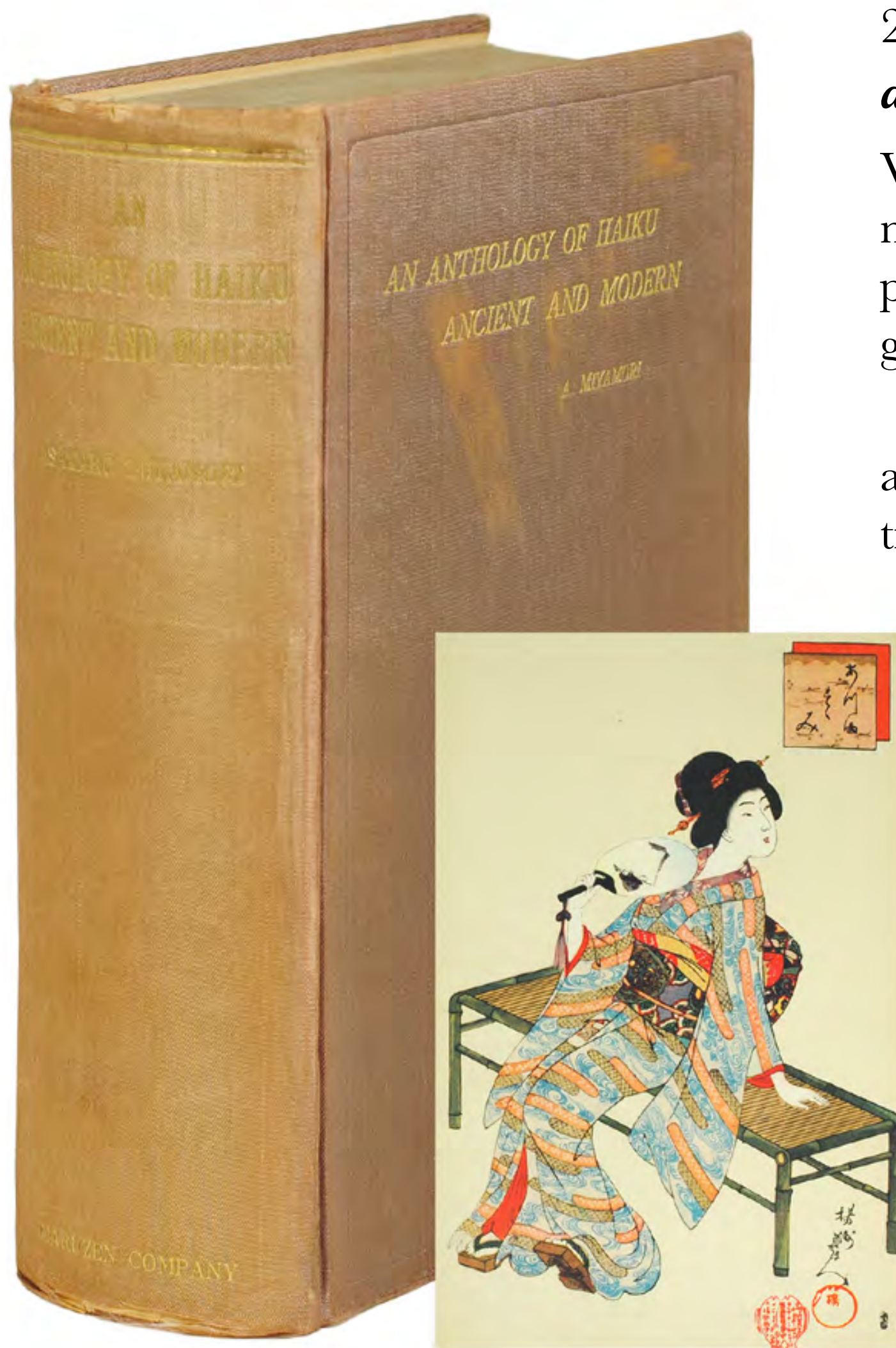


Ancient and modern haiku in English

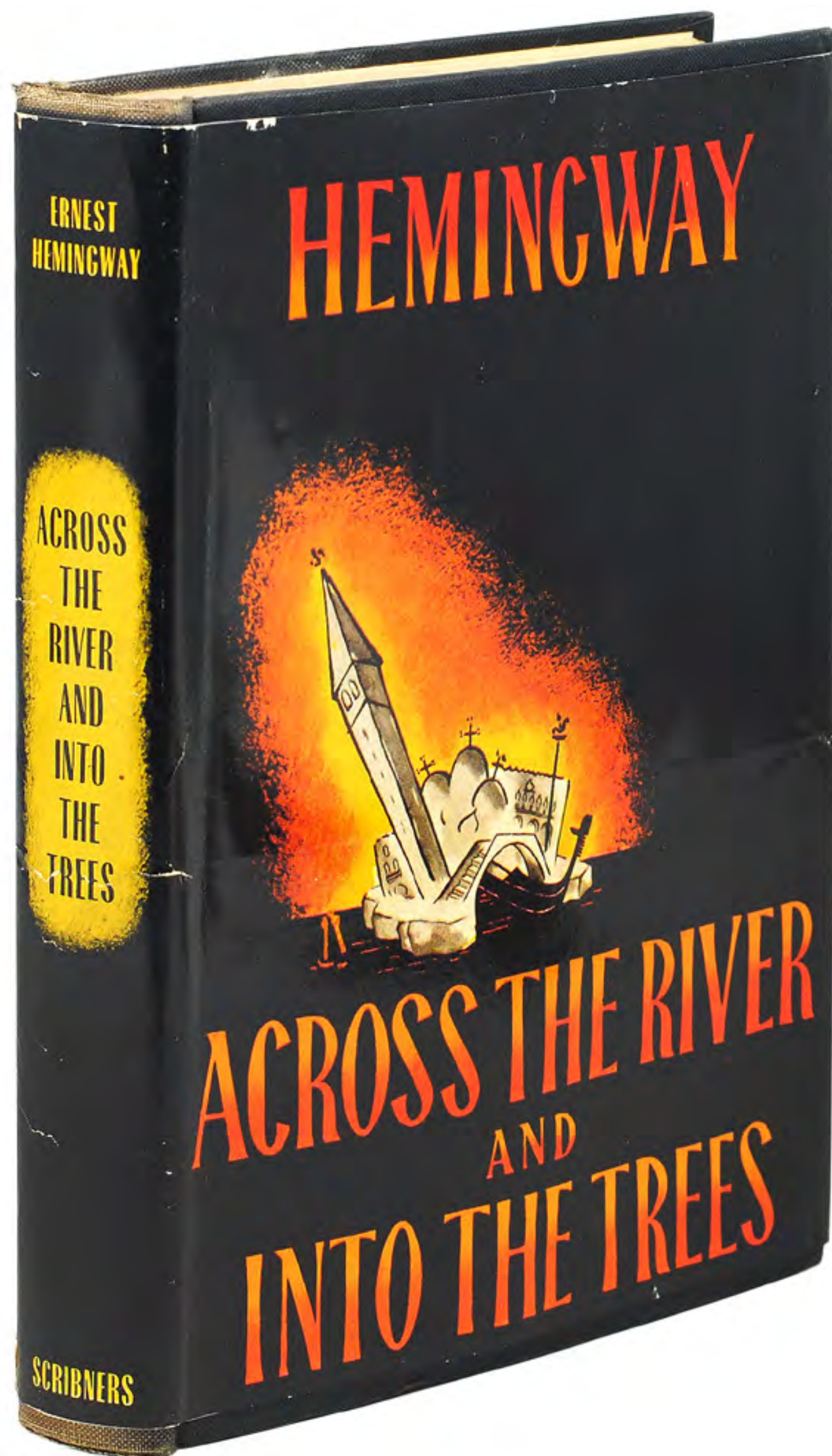
20. [HAIKU]. MIYAMORI, ASATARŌ. *An Anthology of Haiku Ancient and Modern*. Tokyo: Maruzen Company, 1932.

Very thick 8vo, [5], ii, xxix, iii, [4], 4-841, [2pp], ii-iv. Illustrated with a monochrome frontispiece, eighteen color plates, and forty-two monochrome plates. Original silk cloth, lettering on backstrip and upper cover stamped in gold. A very good copy, seldom found thus.

§ First edition, first printing (there were later ones), in very good condition for a very thick and heavy book. The color plates are lovely Japanese images. At the time, this had to be the definitive work on Haiku. “Divided across the volumes in the different Japanese poetical eras, from the Pre-Basho Period, up to the contemporary poets of the interwar era, with a total of nine-hundred and seventy-three poems. Matsuo Basho is the most famous poet of the Edo period and is considered to be the greatest ever master of haiku. This volume contains a variety of other poets, including Kikaku, Joso, Ransetsu, Sampu, Kyoroku, Sono-Jo, and more. Translated into English and annotated here by Asataro Miyamori.” (Rooke). (125761) \$495



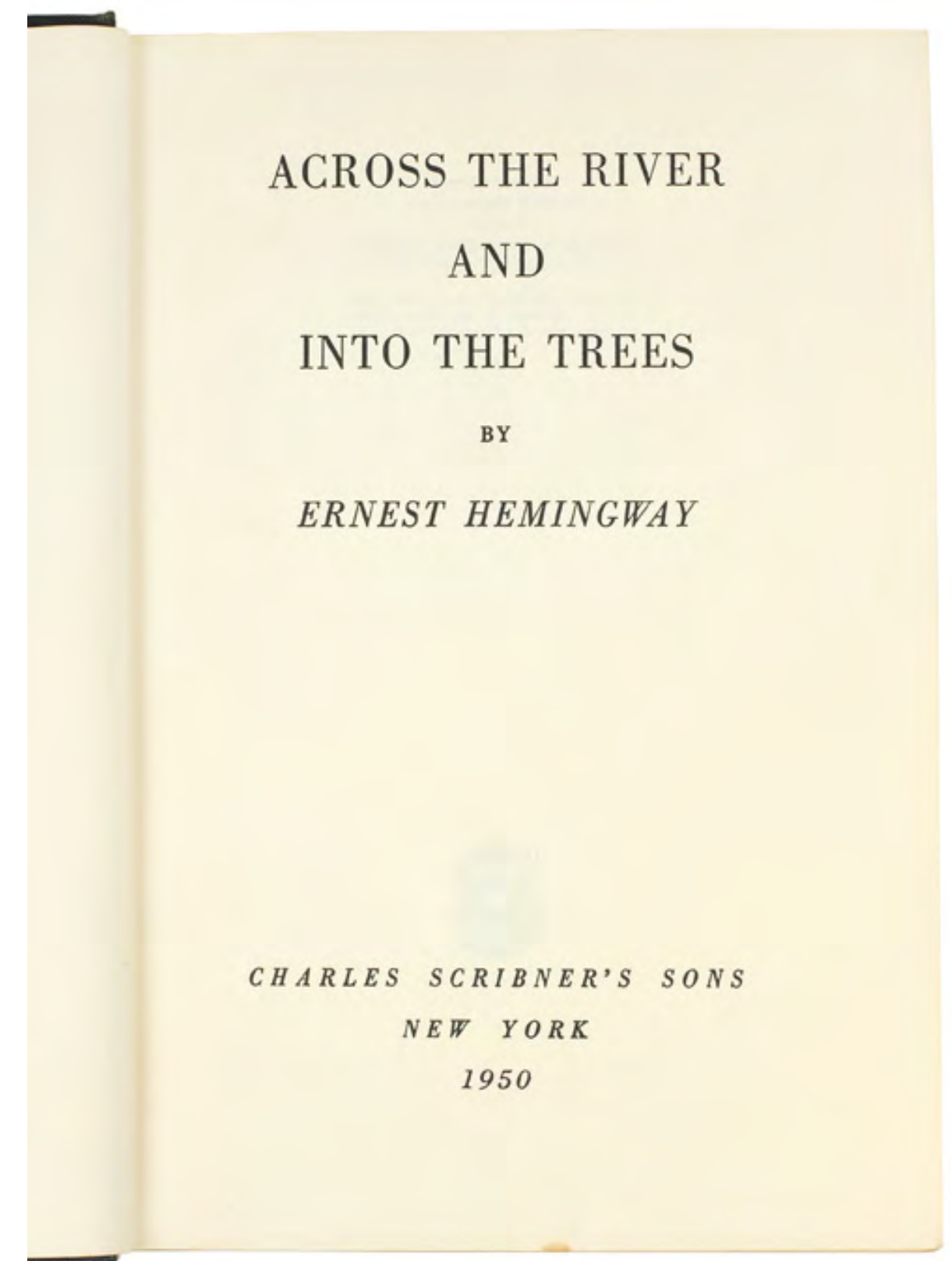
Hemingway's last novel



21. HEMINGWAY, ERNEST. *Across the River and Into the Trees*. New York: Charles Scribner's Sons, 1950.

8vo, 308 pp. Original black publisher's cloth, in the original unclipped dust-jacket. Cloth sunned at crown and foot of backstrip, corners bumped, spine a little cocked, endpapers toned, name in pencil on front free endpaper, dust-jacket rubbed in a few places and neatly repaired. A very good copy.

§ First American edition, with Scribner's logo and letter A on verso of title page, first state dust-jacket with yellow lettering on the spine panel. Hemingway's last novel published in his lifetime. Hannemann A23A. (110580) \$200

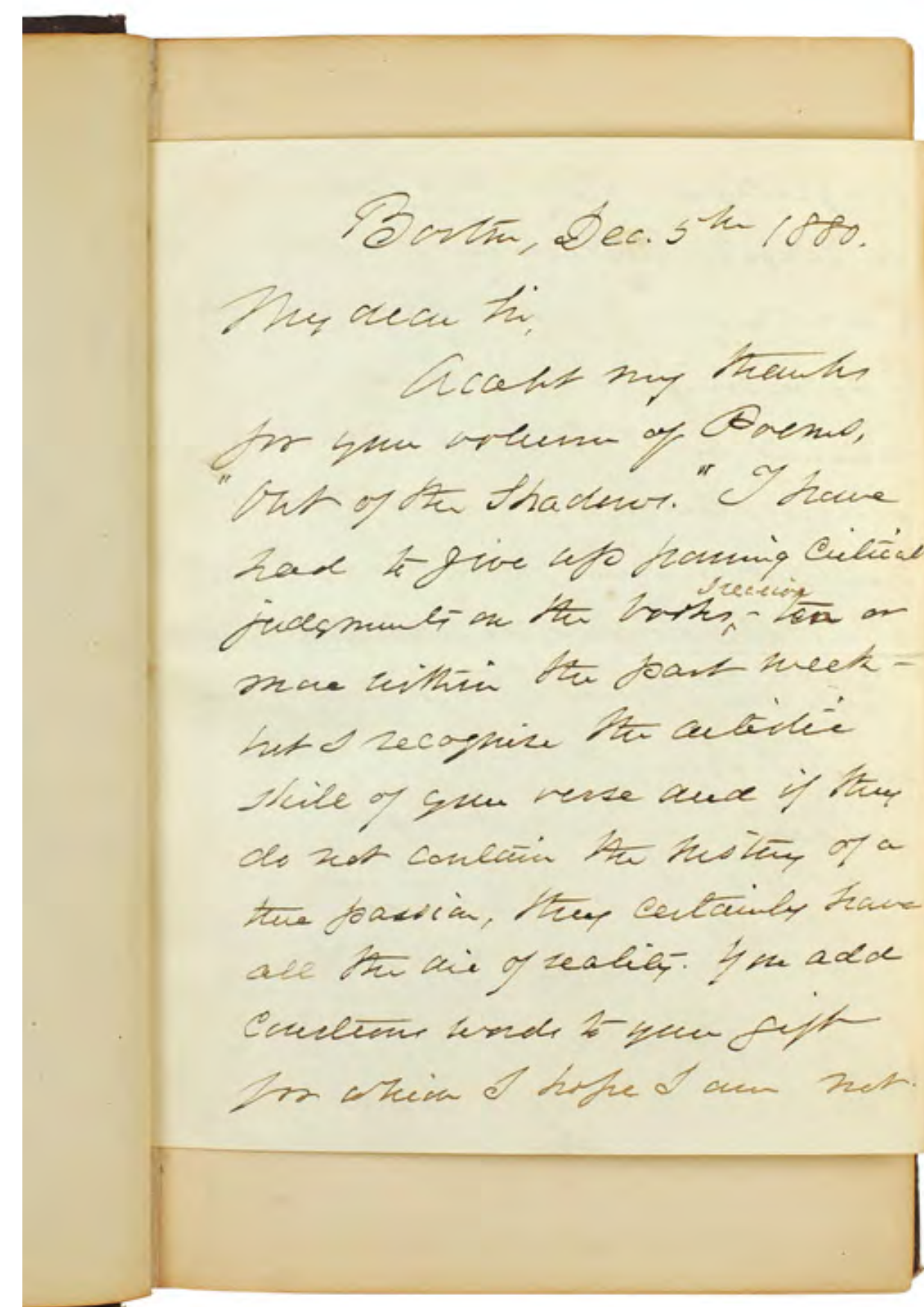
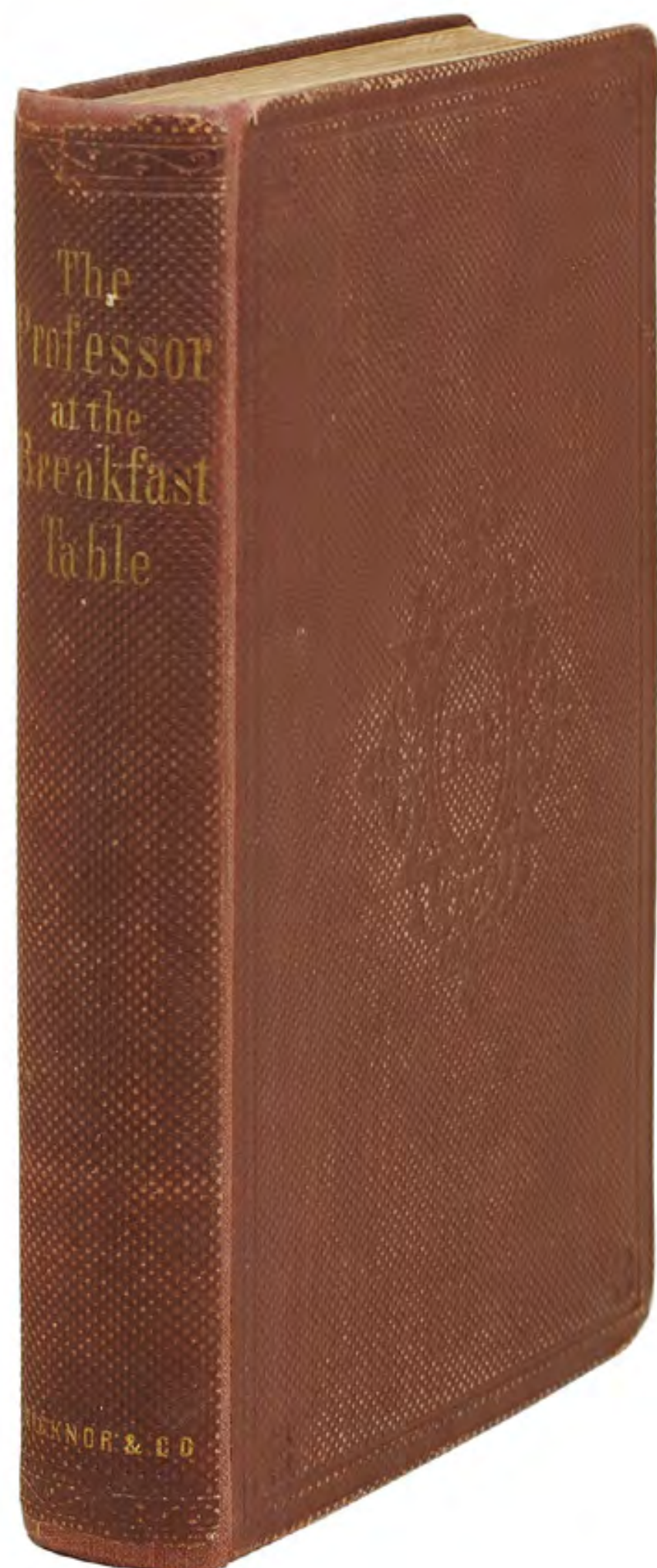


With an autograph letter tipped in

22. HOLMES, OLIVER WENDELL. *The Professor at the Breakfast Table*. Boston: Ticknor and Fields, 1860.

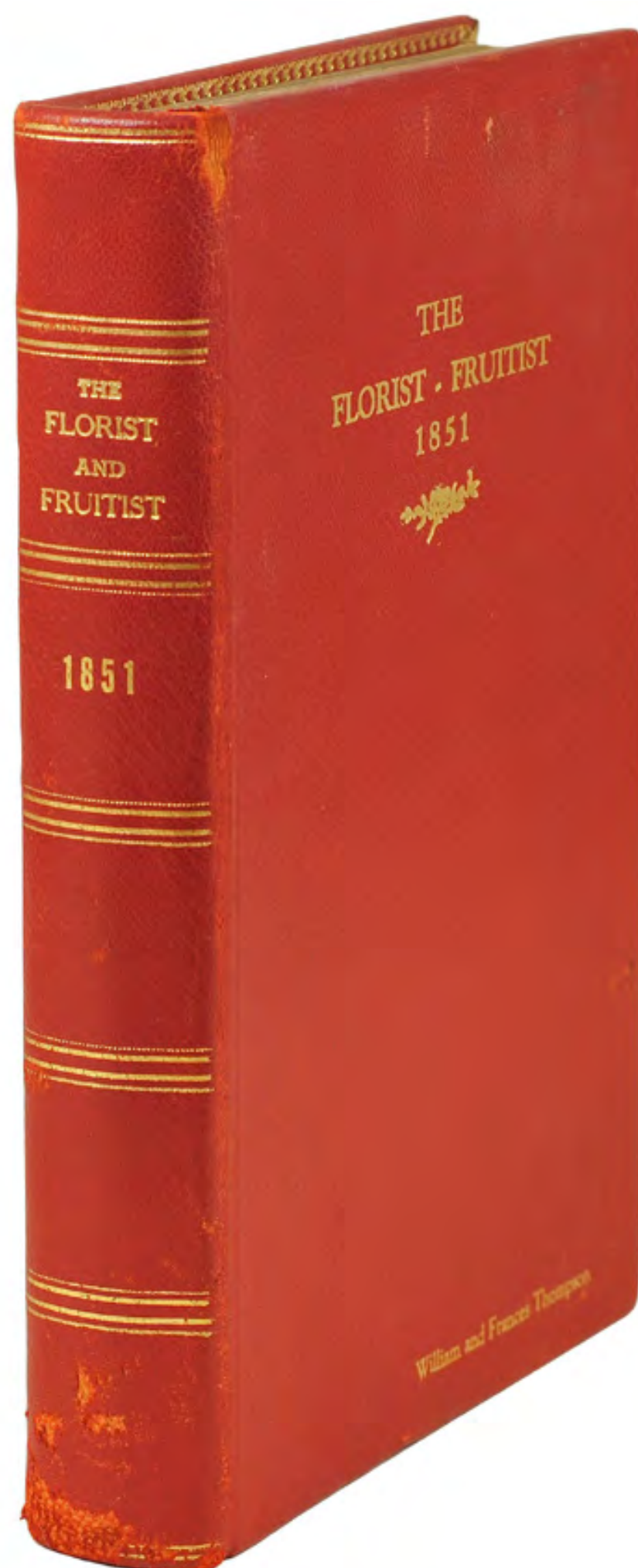
8vo, (iv), 410 pp. Original brown embossed cloth, brown coated endpapers. Rebacked, cloth a little rubbed, but sound and square; name in pencil on front free endpaper. 2 pp. A.L.S. signed "O W Holmes," Boston, December 5, 1880, and typewritten transcription tipped in. Letter with a little light edgewear but entirely legible.

§ First trade edition. An attractive copy of the first sequel to Holmes's immensely popular *The Autocrat at the Breakfast Table*, with a friendly manuscript letter by Holmes tipped in. In the letter dated December 5, 1880, Holmes writes to thank a poet for sending him a volume of poems and for his "courteous words": "The *Ars Poetica* is so largely cultivated now that a writer of a bygone time like myself is sometimes bewildered in finding himself in a throng of new-born singers, and a kind word is as needful to him from time to time as to the fledgling who is just trying his powers." These light and humorous essays on various subjects first appeared serially in *The Atlantic Monthly*. They are among Holmes's most famous writings, and those most reflective of him as the model polymath physician and humanist. BAL 8791. (125711) \$375



What's hot in horticulture in 1851, with 11 color plates

23. [HORTICULTURE]. *The Florist, Fruitist, and Garden Miscellany*. 1851. Vol. 1 No. 1 New Series. London: Chapman and Hall, 1852.



8vo, (4), 290 pp. With 11 full-page color plates by J. Andrews, and numerous black and white prints by Edmund Evans. Custom bound in full red hardgrain morocco lettered in gilt on the backstrip and upper cover for William and Frances Thompson (so stated).



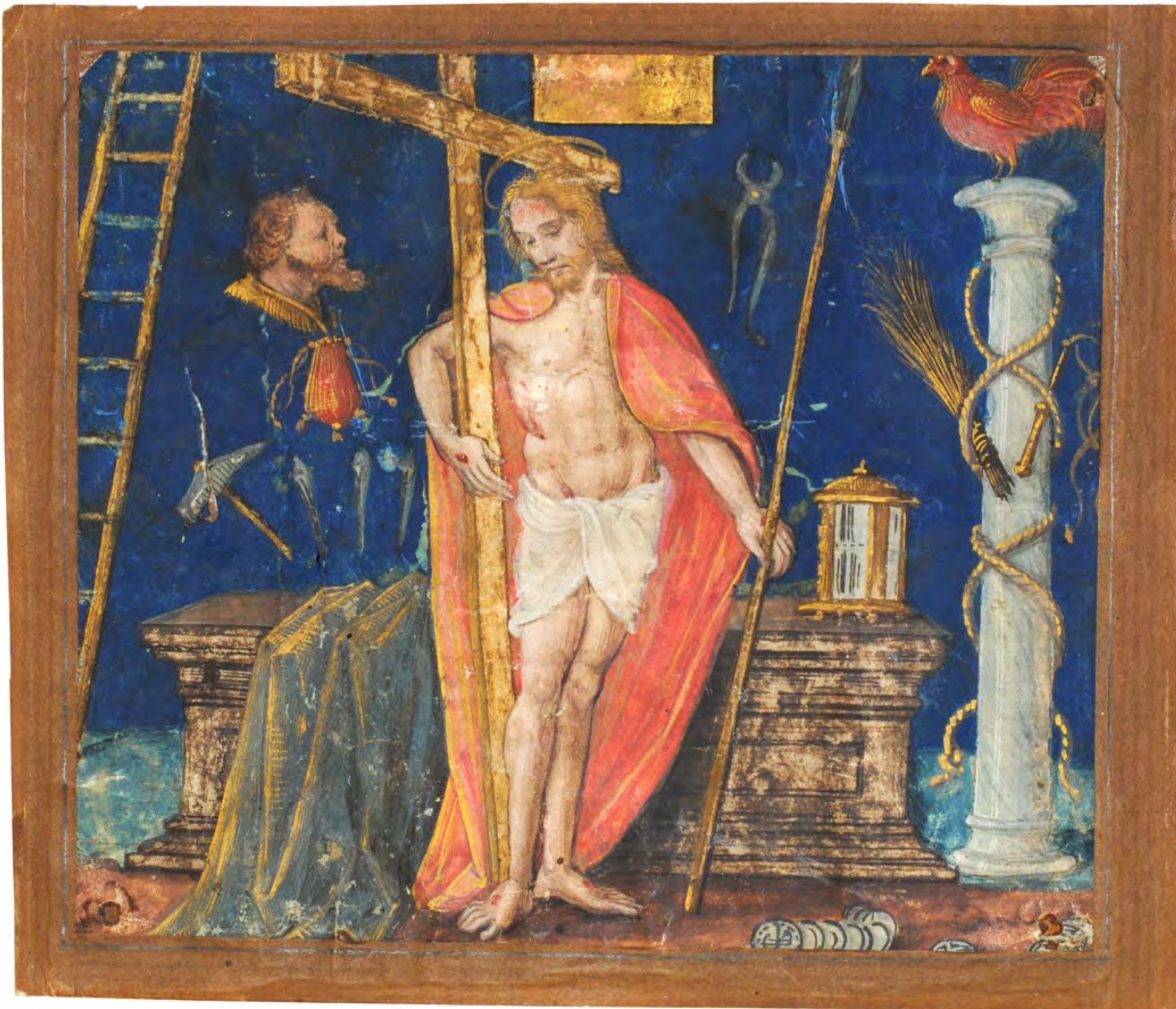
§ The first volume complete of a new series of this journal begun in 1848. Nissen 2258. - “Many of the flowers described are illustrated on panels in bright colors. Each volume is structured according to the twelve months. Among other things, the location as well as the breeding and care of the respective plant are described. Both well-known and newly discovered specimens are presented and at which show they have been seen so far.” The plates are beautiful example of chromolithography and zincography. James Andrews is noted by Nissen (35-36) who refers to Blunt, *Flower Books*, 114. (125148) \$150

An unusual miniature

24. [ILLUMINATED MANUSCRIPT LEAF ON VELLUM]. *Christ with the Cross from an Antiphonal*. German: c. 1500.

Single leaf, 132 x 155 mm. Very good, matted.

§ An intriguing painting, showing the instruments of the Passion, a crowing cock, the head of Judas, the thirty pieces of silver &c. A somewhat surreal piece, with the head and some of the instruments floating in the air against a rich blue background, Christ standing before a tomb clad in loincloth and red cloak with a blue cloak on the tomb, a ladder and pillar at each side. Some surface wear and damage within the image which is also cropped slightly, but an interesting and unusual painting. (8716) \$1250



E is for Epiphany

25. [ILLUMINATED MANUSCRIPT LEAF ON VELLUM]. *Adoration of the Magi*. Naples: late 15th century.

A cutting, 173 mm x 182 mm, with historiated initial 'E' (doubtless the introit 'Ecce advenit... for Mass at Epiphany), 147 mm x 152 mm. Slight spots of rubbing. In an elaborate gold frame.

§ A large initial "E" containing the Virgin and Child seated on the right with Joseph behind, set among green and yellow hills, painted in full colors and liquid gold. The initial itself is of an elaborate leafy design in dark red with pink and white heightening entwined with green leaves at the top and bottom, set on a burnished gold ground with colored trefoils in each corner, flecked blue surround, traces of text and music to the right of the initial, verso with parts of 2 lines each of text and of music on a 4-line red stave.

This large miniature is in the style of the Neapolitan illuminator Cristoforo Majorana, documented in Naples from 1480 until 1492 (cf. F. Avril, *Dix siècles d'enluminure italienne*, 1984, pp. 176-7, no. 156). The standing kings are painted with splendid robes, fringed with pearls. The blue flecked border, giving the effect of the whole initial hovering above the vellum, derived from the classicising illumination of Mantua and Padua, and became a feature of Neapolitan manuscripts of the late fifteenth century. (122866) \$12,750



The Coronation of the Virgin



26. [ILLUMINATED MANUSCRIPT LEAF ON VELLUM].
Coronation of the Virgin, miniature from a Book of Hours. France (possibly Maine or Anjou): c. 1480.

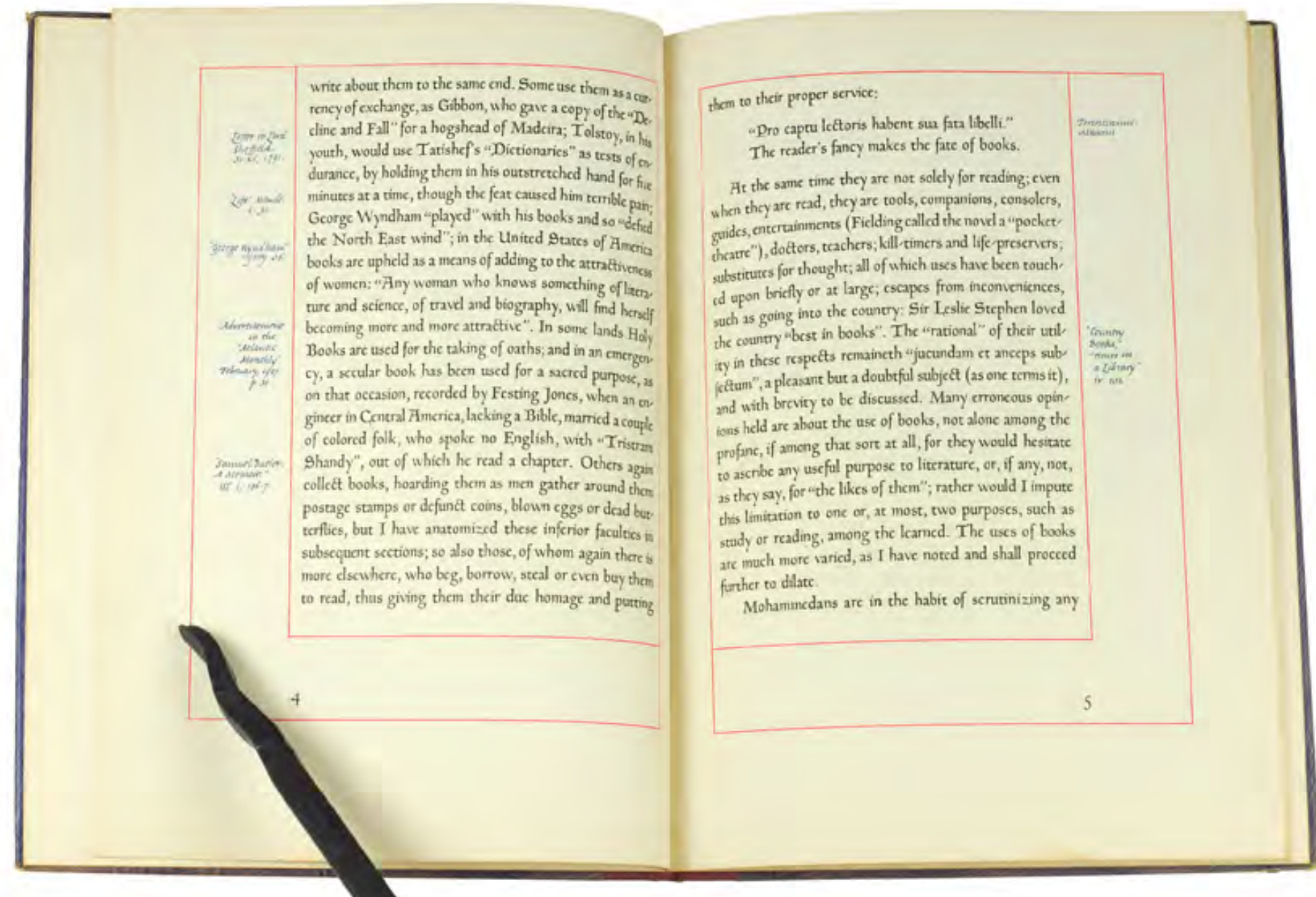
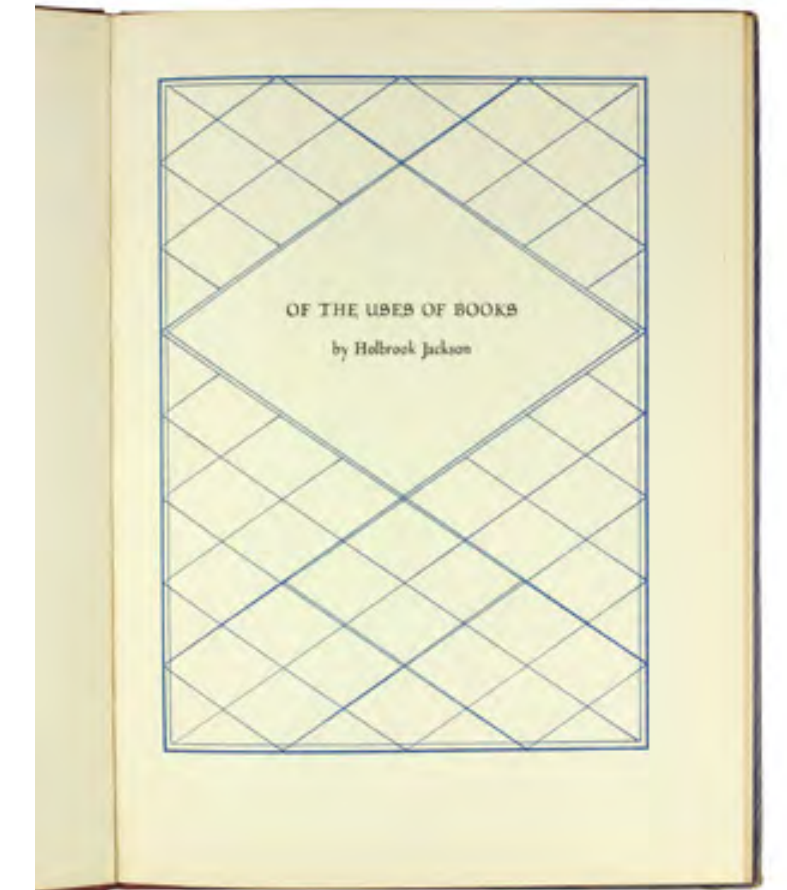
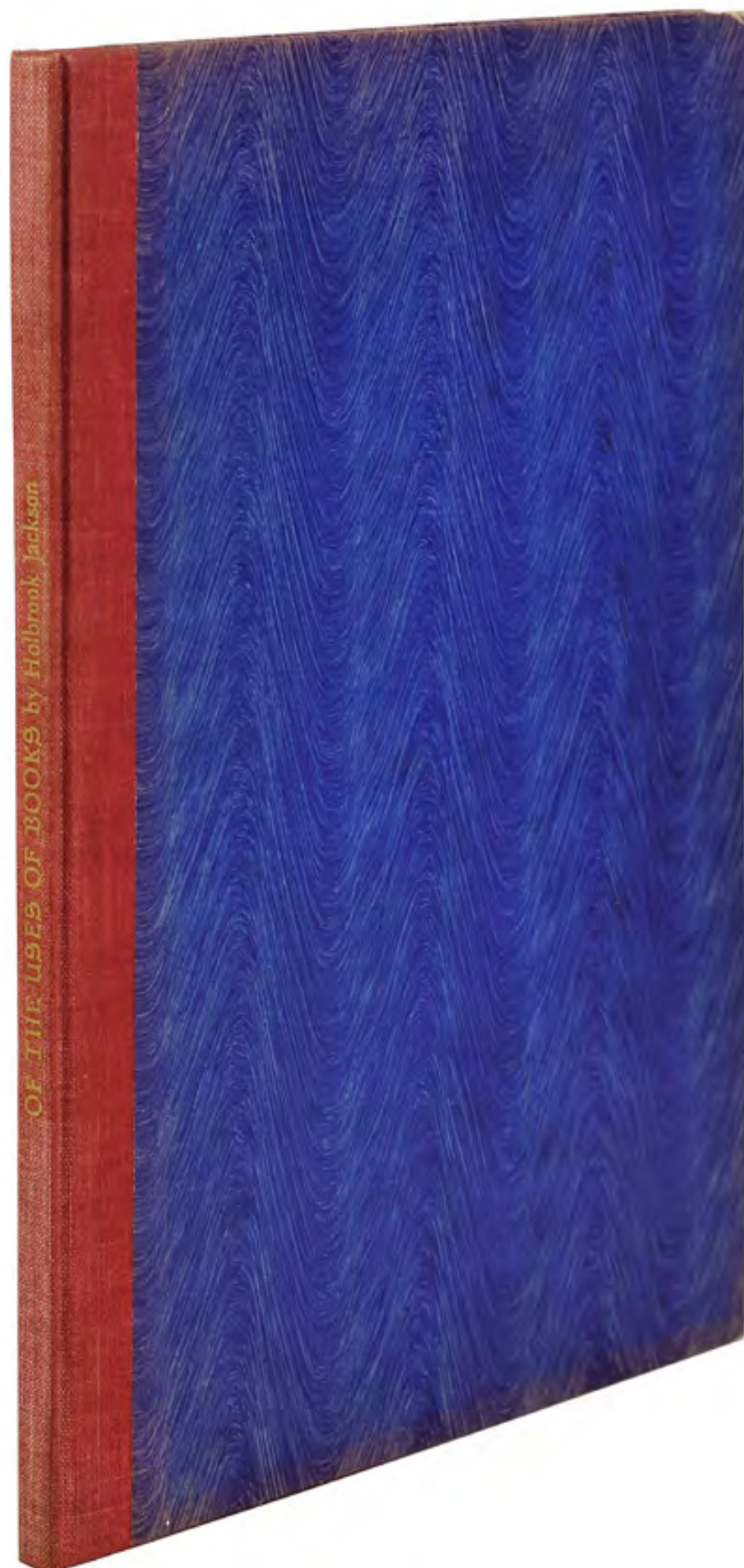
Single leaf, 162 mm x 110 mm. Slight fading, in an old frame with metal fittings. A finely painted miniature with the use of gold modeling and the cloud of cherubim in the tradition pioneered by Jean Fouquet.

§ A finely painted miniature depicting the Virgin and God seated on separate stools in a paneled room, God placing a crown on her head, a host of blue seraphim behind, miniature in an arched compartment above the large initial and three lines of text (opening of Compline) within a full border of colored flowers and acanthus leaves in little rectangles with ground of liquid gold or pale blue or plain vellum. (122865) \$7950

Of the Uses of Books

27. JACKSON, HOLBROOK. *Of The Uses of Books*. New York: Limited Editions Club, 1936. 8vo, 29 pp. Text printed within red borders; marginal notes and illustrations printed in blue. Quarter red cloth and blue paper-covered boards. Board corners lightly worn, text unmarked; a very good copy.

§ A chapter taken from Jackson's longer work *The Anatomy of Bibliomania*, first published in 1930, here attractively reprinted by The Limited Editions Club and presented to its members as a New Year's offering. Jackson discusses wryly the many things we do with books, other than sit down and read them. (125074) \$100



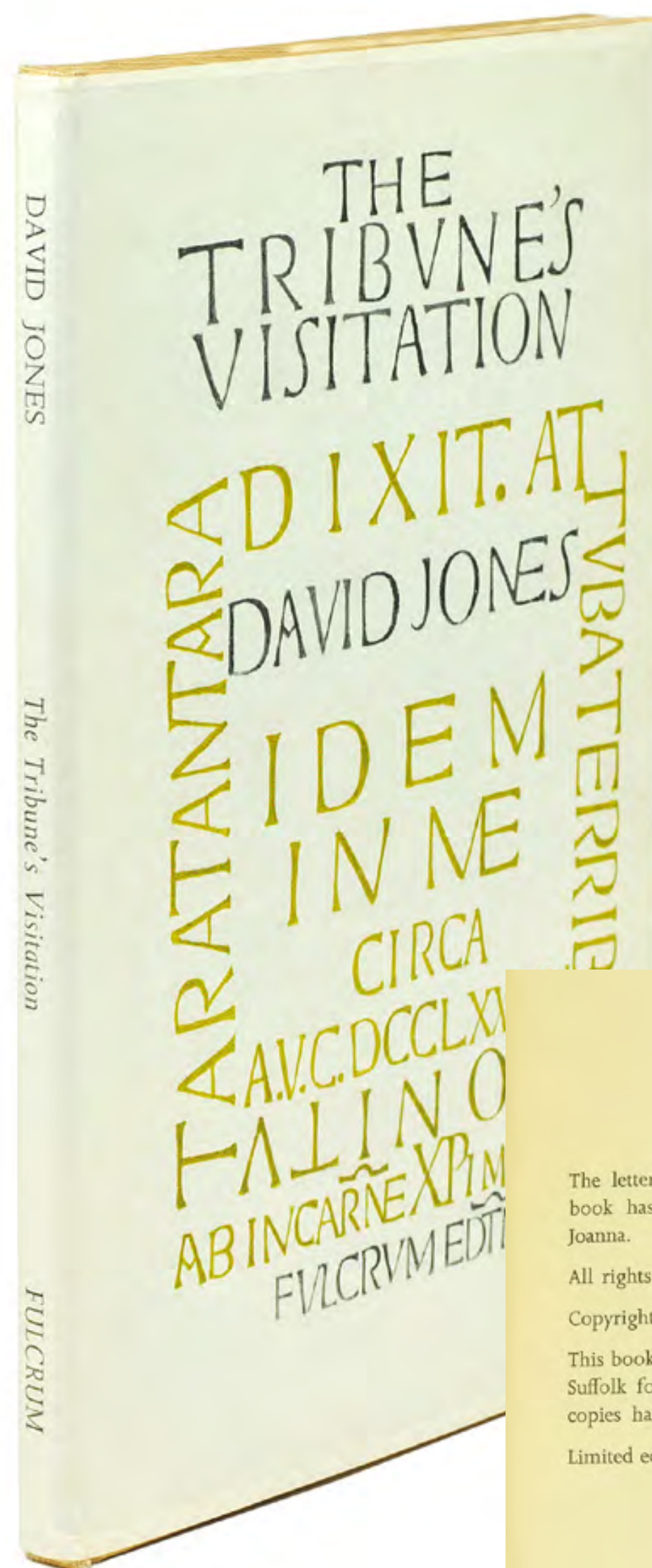
One of 150 copies signed by David Jones

28. JONES, DAVID. *The Tribune's Visitation*. London: Fulcrum Press, 1969.

8vo, unpaginated. Publisher's beige cloth lettered in gilt, dust-jacket. Fine copy.

§ Signed limited edition, one of 150 copies signed by David Jones. "Walter David Jones CH, CBE (1 November 1895 – 28 October 1974) was a British painter and modernist poet. As a painter he worked mainly in watercolour on portraits and animal, landscape, legendary and religious subjects. He was also a wood-engraver and inscription painter. In 1965, Kenneth Clark took

him to be the best living British painter, while both T. S. Eliot and W. H. Auden put his poetry among the best written in their century. Jones's work gains form from his Christian faith and Welsh heritage." (Tate Gallery). (125558) \$475



Acknowledgements

The lettering for the cover and title pages is by the author. The book has been set throughout in the author's favourite type Joanna.

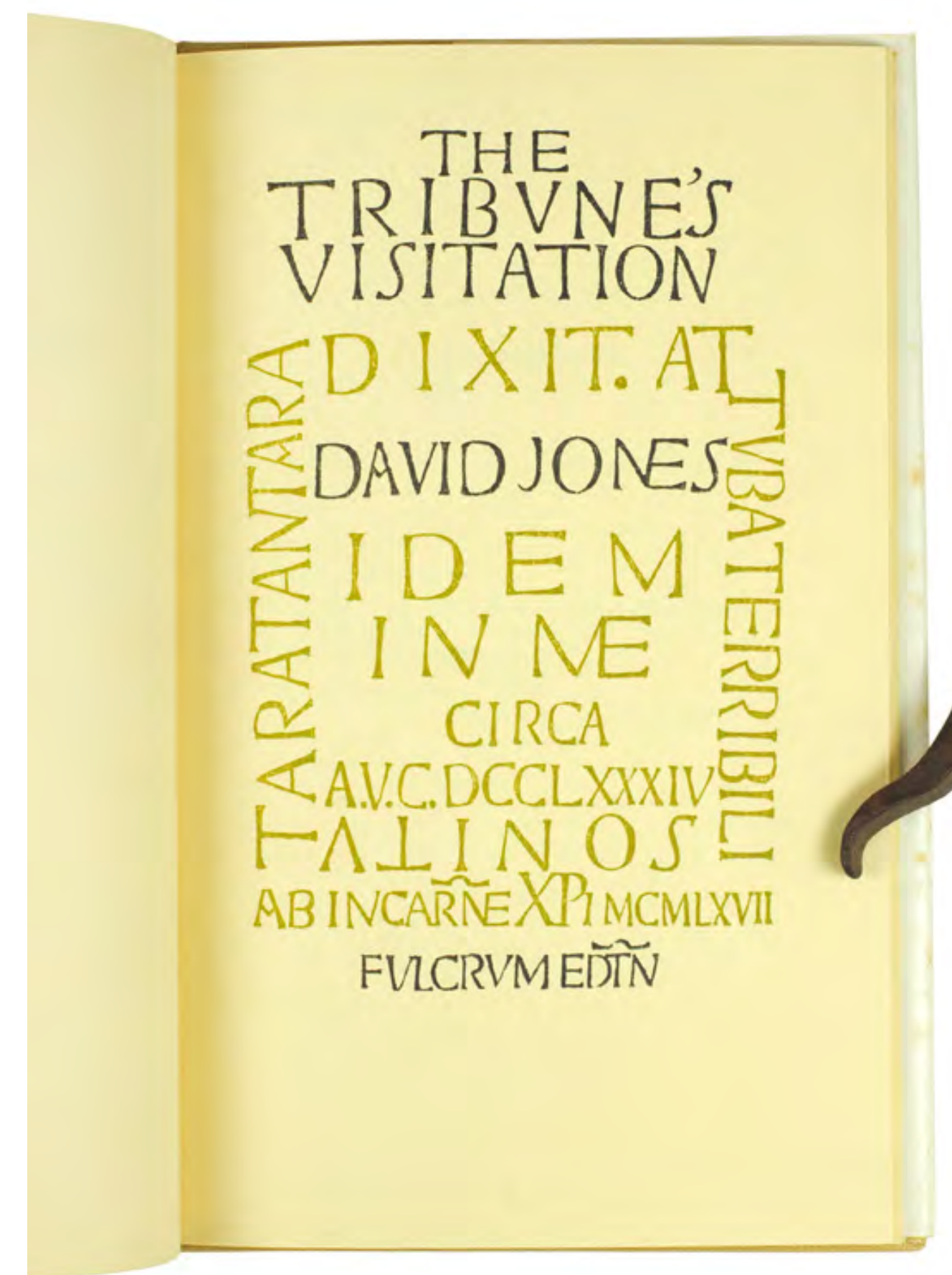
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This book is printed in Great Britain by The Lavenham Press Ltd., Suffolk for Fulcrum Press, 20 Fitzroy Square, London W1. 150 copies have been numbered and signed by the author.

Limited edition number.

115/150
David Jones



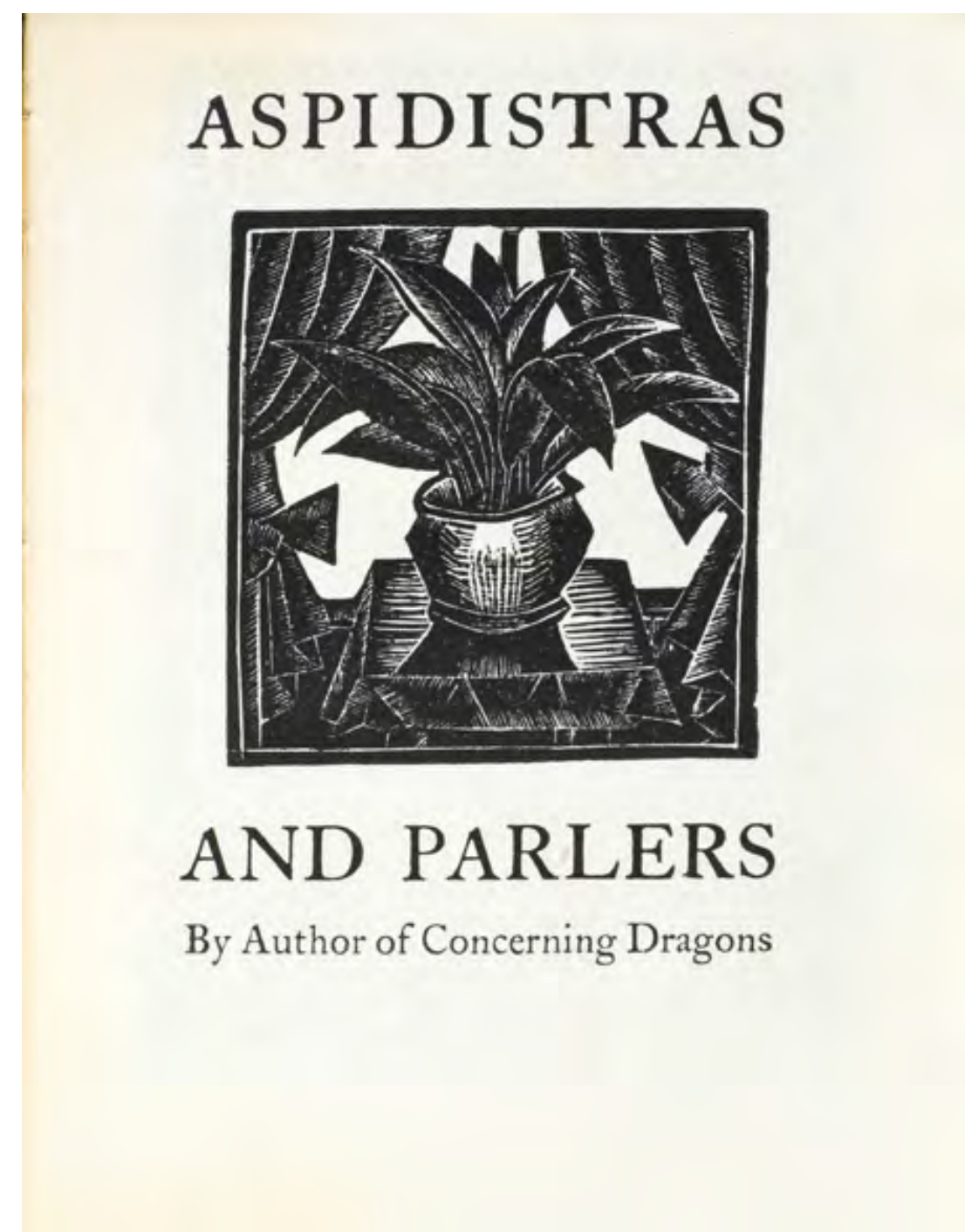
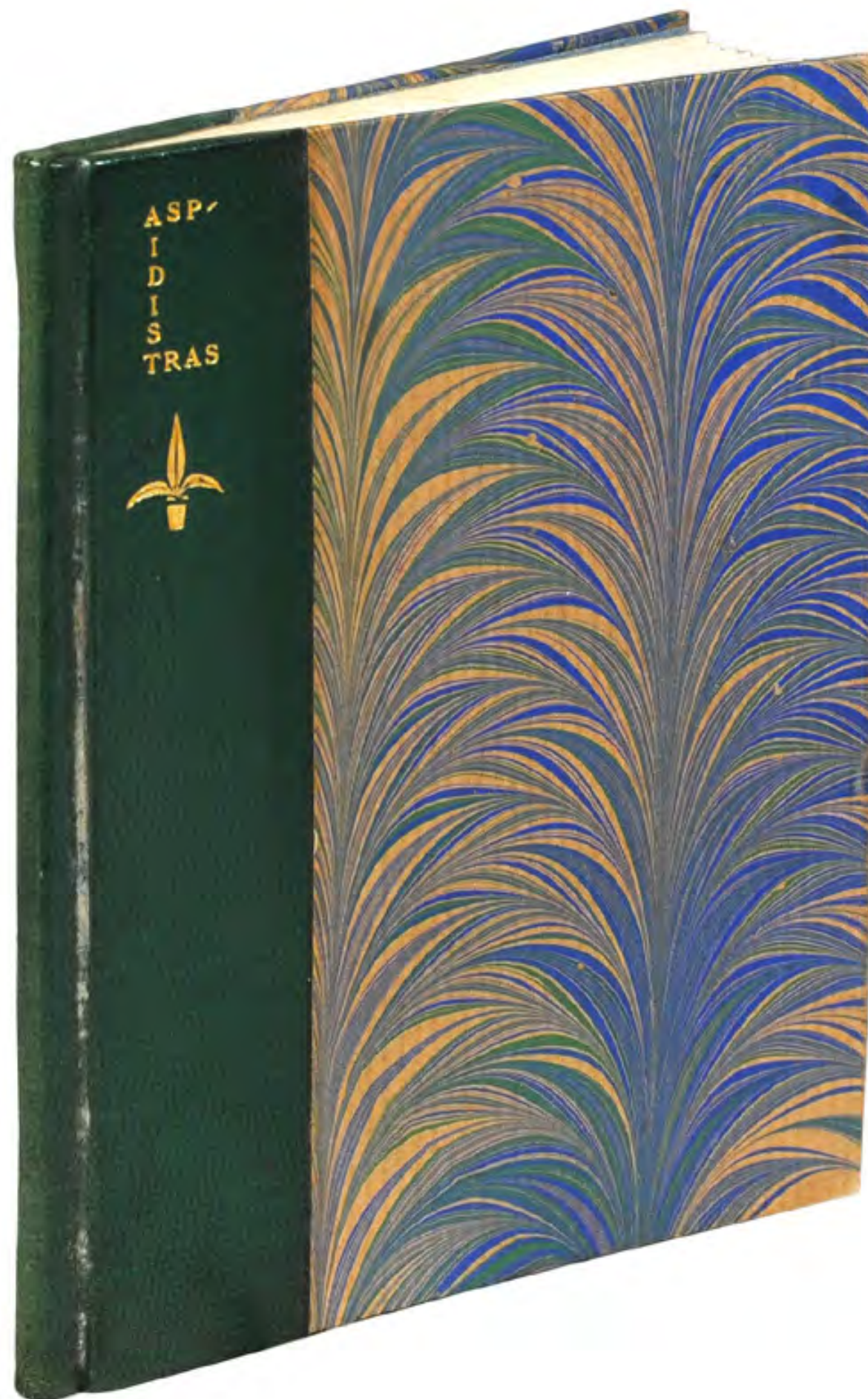
Two scarce pamphlets, illustrated with woodcuts

29. JONES, DAVID. PEPLER, H.D.C. *Aspidistras and Parlers [with] Further Hints to Aspidistraculturalists.*

Ditchling: St. Dominic's Press, 1929.

2 parts in one, 16mo, [8; 8]pp. With two full-page woodcuts in part 1. Quarter green morocco, marbled boards, a sweet little binding by Roger Powell.

§Two very scarce little pamphlets brought together by the master binder Roger Powell. Jones's woodcut is of aspidistras



on the title-page; immediately followed by a haunting woodcut of a mother and daughter looking through a window with an aspidistra behind them which to date I have not been able to identify. (107187) \$750

Copy #8 of 100 copies, one of 28 with full-page illustrated leaf



30. [KELMSCOTT CHAUCER LEAF BOOK]. WINDLE, JOHN. *A Leaf from the Kelmscott Chaucer With an Essay on its Commercial History* by John Windle. San Francisco: John Windle Antiquarian Bookseller, 1994.

Single leaf contained in a cloth-backed boards portfolio with an inserted 4-page essay printed at the Arion Press. The leaf is loose so it can be removed for framing or display. Portfolio boards a little soiled, leaf with some minor soiling in the outer margins and the red ink has bled lightly as usual.

§ Copy number 8 from a total edition of 100 copies, of which this is one of 28 copies with a full-page illustrated leaf. This copy has a superb woodcut by Burne-Jones titled: "The Prologue of the Tale of the Manne of Lawe", showing a woman castaway alone in a boat on a raging sea. Windle's essay studies the commercial value of the Kelmscott Chaucer from publication in 1896 up to 1994 and compares auction prices from 1966

to 1994 with the Nuremberg Chronicle, the Hypnerotomachia Poliphili, Shakespeare's first folio, and the King James Bible. The edition sold out on publication and copies rarely appear for sale anymore. (125594) \$3500



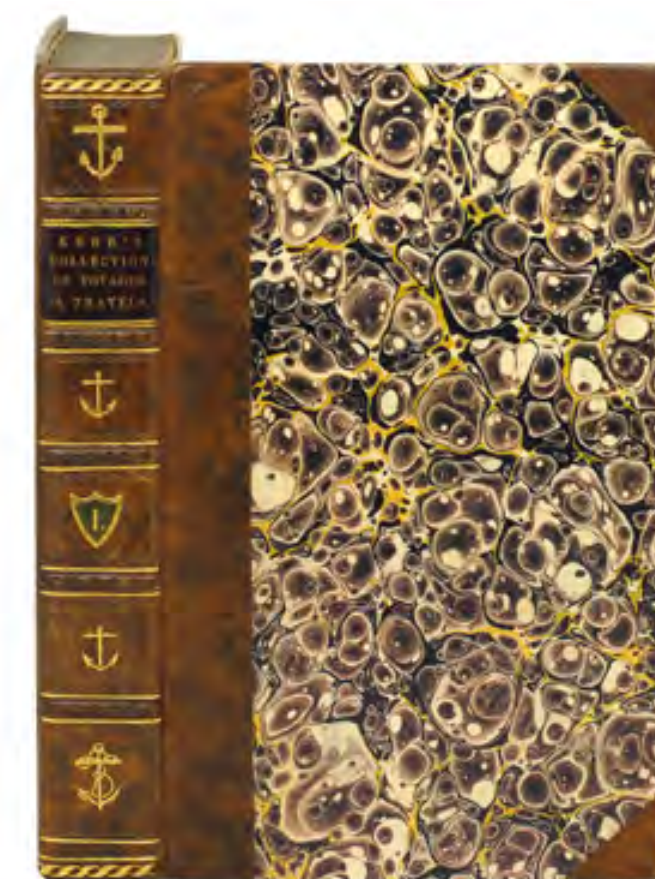
Set of Kerr's celebrated voyage and travel narratives

31. KERR, ROBERT. *A General History and Collection of Voyages and Travels, arranged in systematic order: forming a complete history of the origin and progress of navigation, discovery, and commerce, by sea and land, from the earliest ages to the present time*. Edinburgh: William Blackwood, 1824.

18 volumes, 8vo, with six folding maps, eleven other maps and a folding table of South Sea languages. Recent half brown calf, marbled boards, red labels, backstrips stamped in gilt with anchors. Occasional inoffensive foxing; a lovely set.

§ A very handsome set of Robert Kerr's celebrated collection of voyage and travel narratives, including accounts of exploration from the early medieval era through to the Pacific voyages of Captain James Cook and his contemporaries. No less than six of the eighteen volumes are devoted to the three voyages of Cook, accompanied by a detailed and finely printed folding chart including the track of Cook's first voyage. *A General History and Collection of Voyages and Travels* was first issued in instalments between 1811 and 1816, with the final volume by William Stevenson published in 1824 after Kerr's death. This is the second and best edition with title-pages uniformly dated 1824

and three additional maps not included in the collation of the first edition, including detailed charts of Tahiti and the Hawaiian islands. For a full description please see our website. Beddie, 679, 1238; Ferguson, 971; Hill, 921. (125865) \$2500



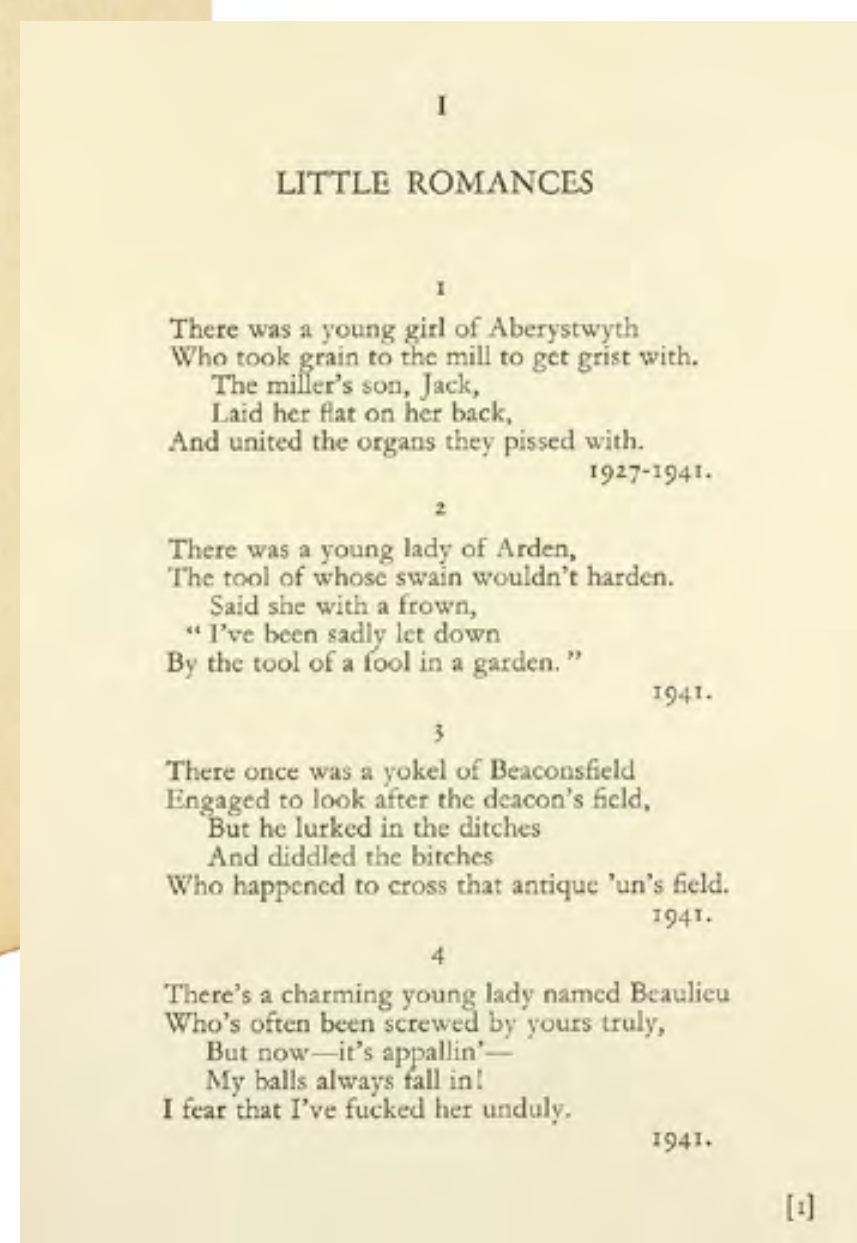
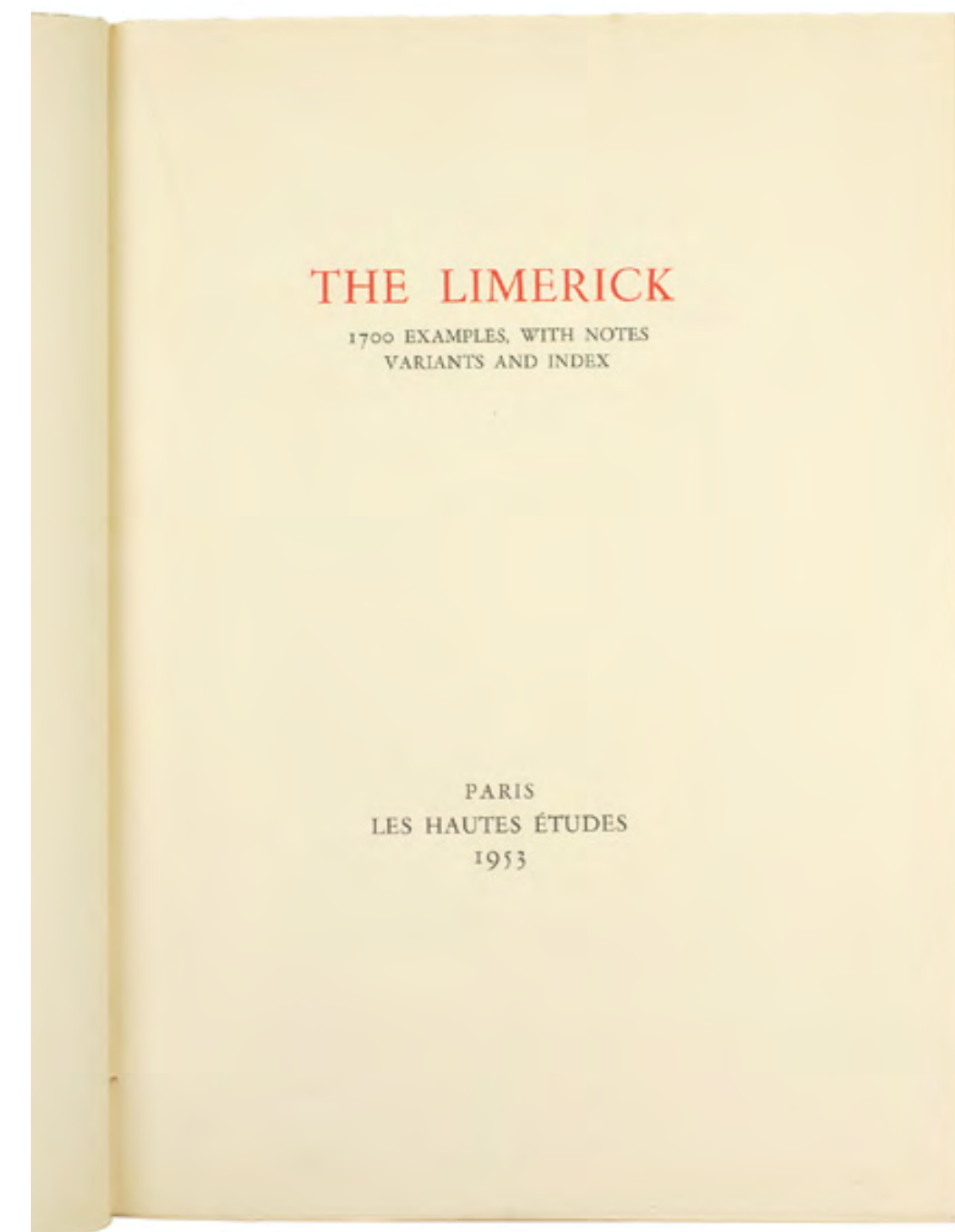
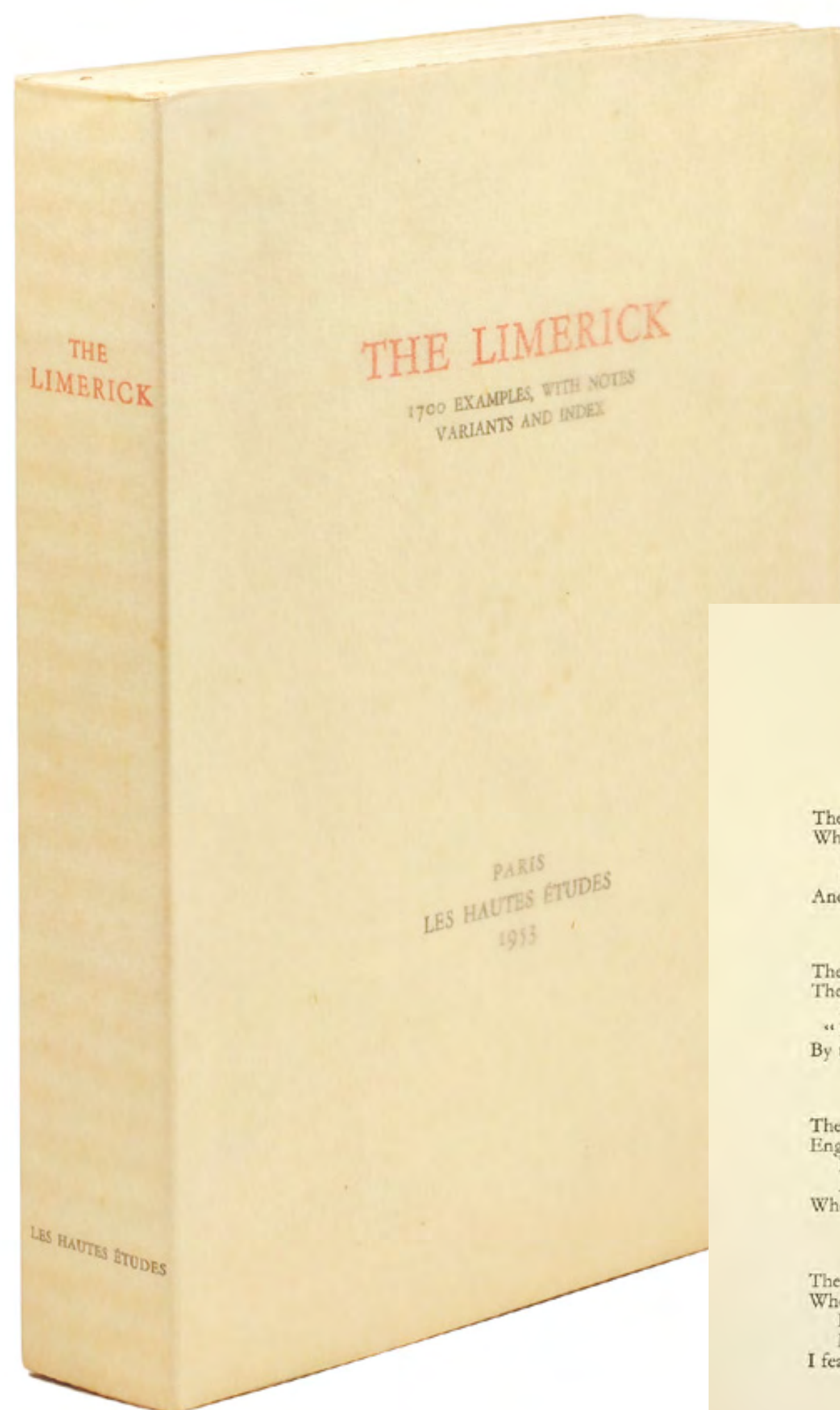
For that special someone... 1700 dirty limericks

32. [LEGMAN, GERSHON]. *The Limerick. 1700 Examples, with Notes, Variants and Index. Paris: Les Hautes Études, 1953.*

4to, xiii, [3], 517, [3]pp. Original cream wrappers printed in red and black, in the original glassine; light foxing to the untrimmed edges of the text block, rear panel of glassine toned, otherwise a fine unopened copy.

§ Only edition of Legman's meticulous collection of limericks, most obscene. 'The largest collection of Limericks ever

published, erotic or otherwise. Less than two thirds of these seventeen hundred examples had ever before appeared in print, as they were gathered from oral sources. Gershon Legman, the anonymous editor, provides variant lines, couplets and conclusions, with variants cited for geographical and personal names, and a full index of names and rhymes. Gershon's notes are scholarly, as opposed to Norman Douglas's mock-scholarly one, but the latter are quoted." (Norman). (125811) \$75



Where it all began



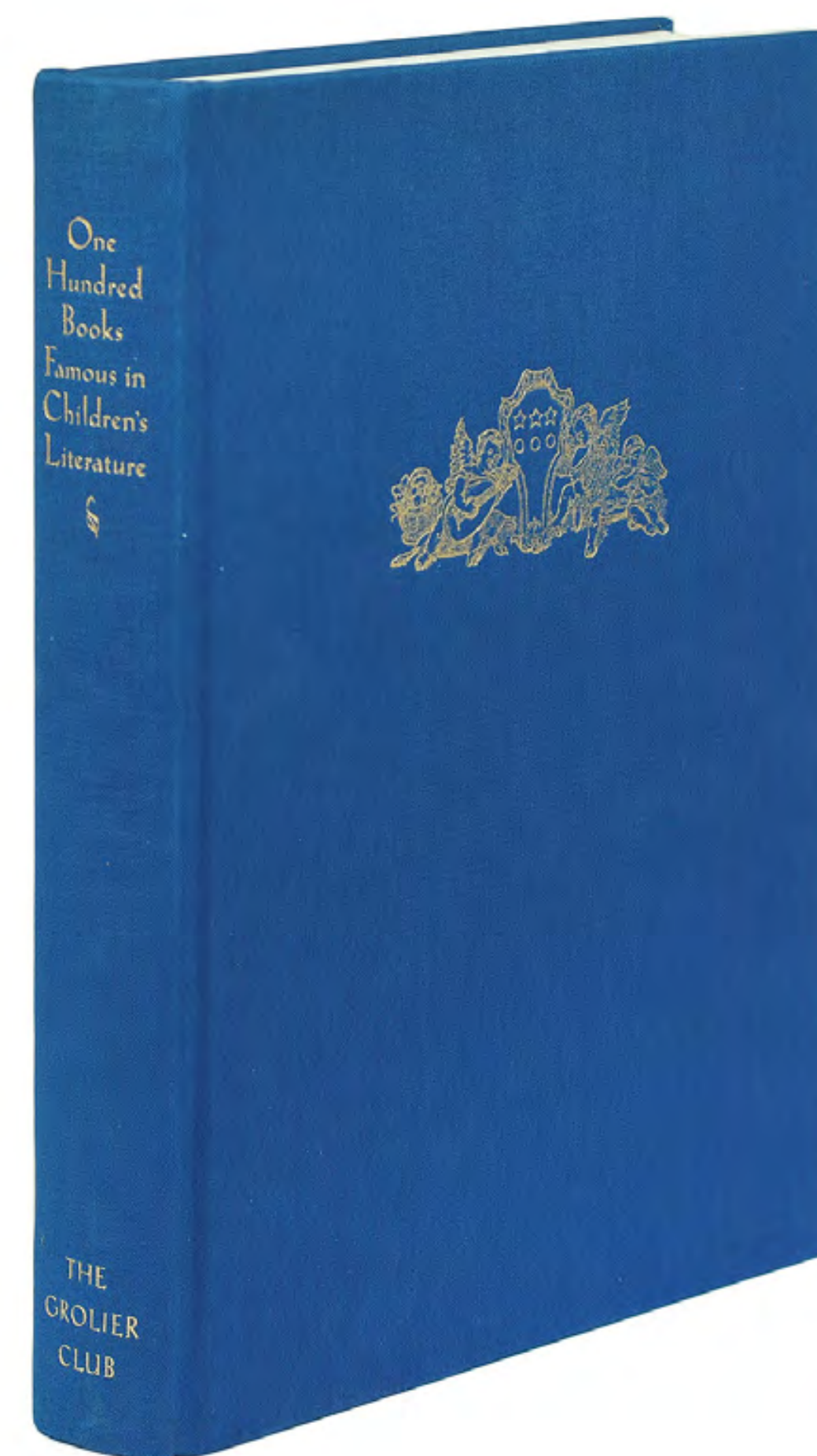
Watercolor and ink drawing by Walter Crane (ca. 1865) illustrating nine nursery rhymes.

33. 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, [1] pp. numerous color illustrations, many tipped in. Hightower and Koch Antiquarian types. Design and typography by Jerry Kelly. Blue cloth, titled in gilt and with Grolier Club arms in gilt on the upper cover.

§ Edition of 1000 copies, out of print. Detailed 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 venerable "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). A pleasure to read for anyone with fond memories of children's books and a cornerstone reference for serious collectors. (123001) \$495



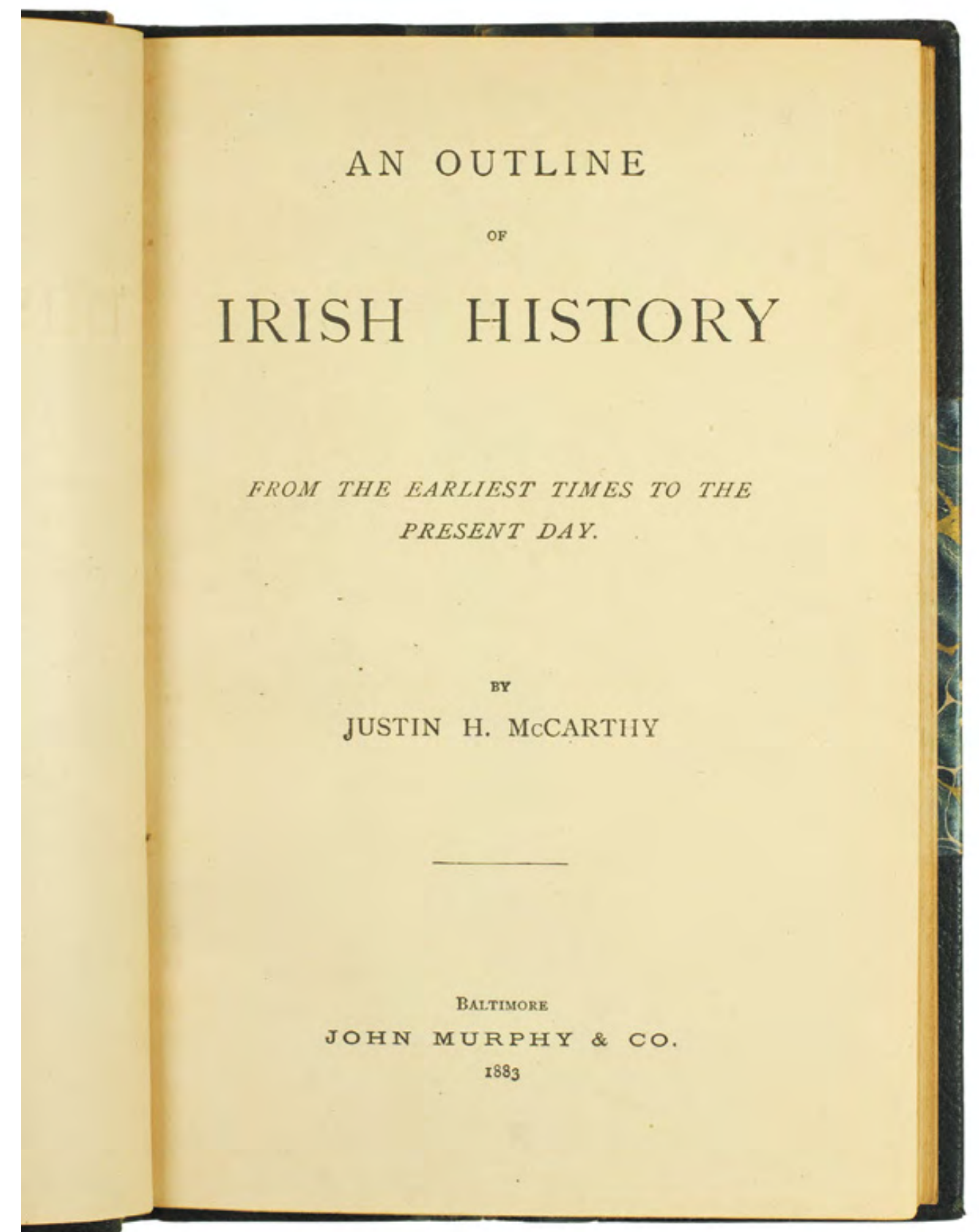
An Outline of Irish History

34. MCCARTHY, JUSTIN H. *An Outline of Irish History from the Earliest Times to the Present Day*. Baltimore: John Murphy & Co., 1883.

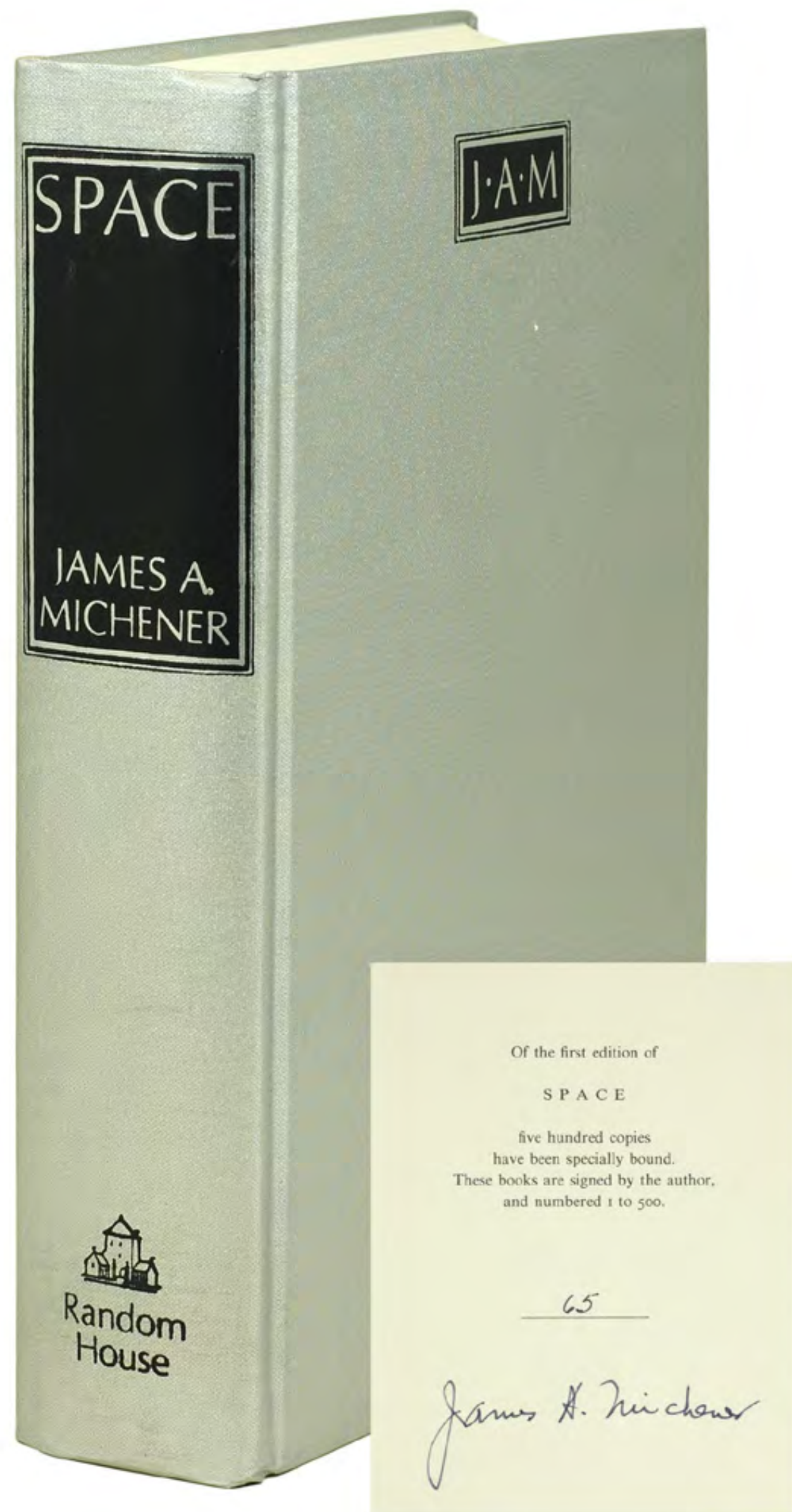


8vo, 134 pp. Three quarters dark green morocco ruled in gilt, raised bands, marbled boards and endpapers, top edge gilt. A very good copy, binding lightly rubbed, small chip in one front blank, and another with the trace of 1883 ownership inscription now erased.

§ Handsomely bound brief history of Ireland, from the earliest legends to the debates on Home Rule and Land Reform at the October 1882 National Convention in Dublin. (124797) \$200



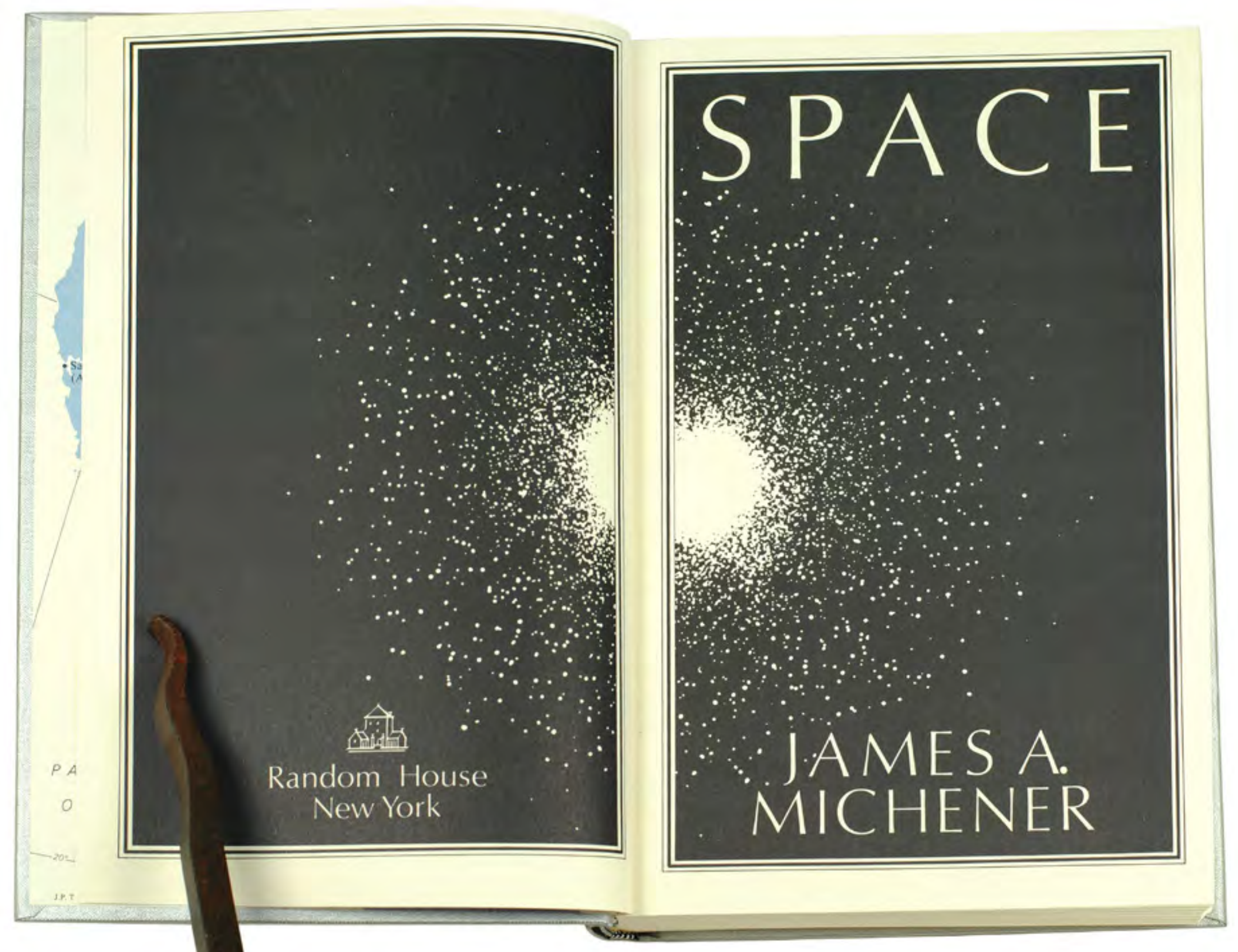
Michener reaches new heights; the signed limited edition



35. MICHENER, JAMES. *Space*. New York: Random House, 1982.

8vo, [xii], 622, [2] pp. Map endpapers. Original silver cloth stamped in black. A fine copy in the original, near fine, slightly sunned slipcase.

§ Copy number 65 of 500 specially bound, numbered copies, signed by the author. Michener's ambitious, novelized account of 30 years of the U.S. space program. (125414) \$250

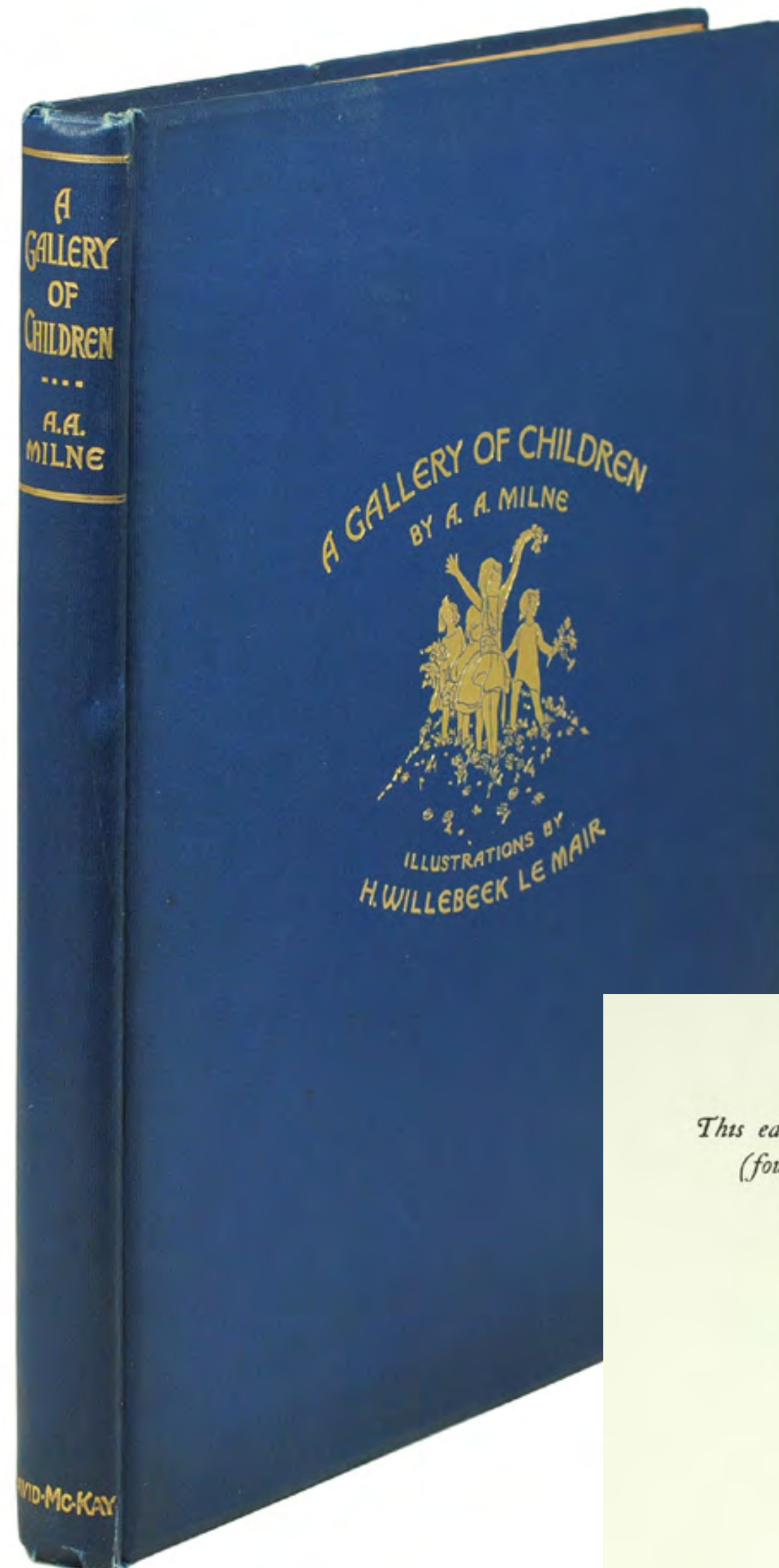


Signed by Milne

36. 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. 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) \$750

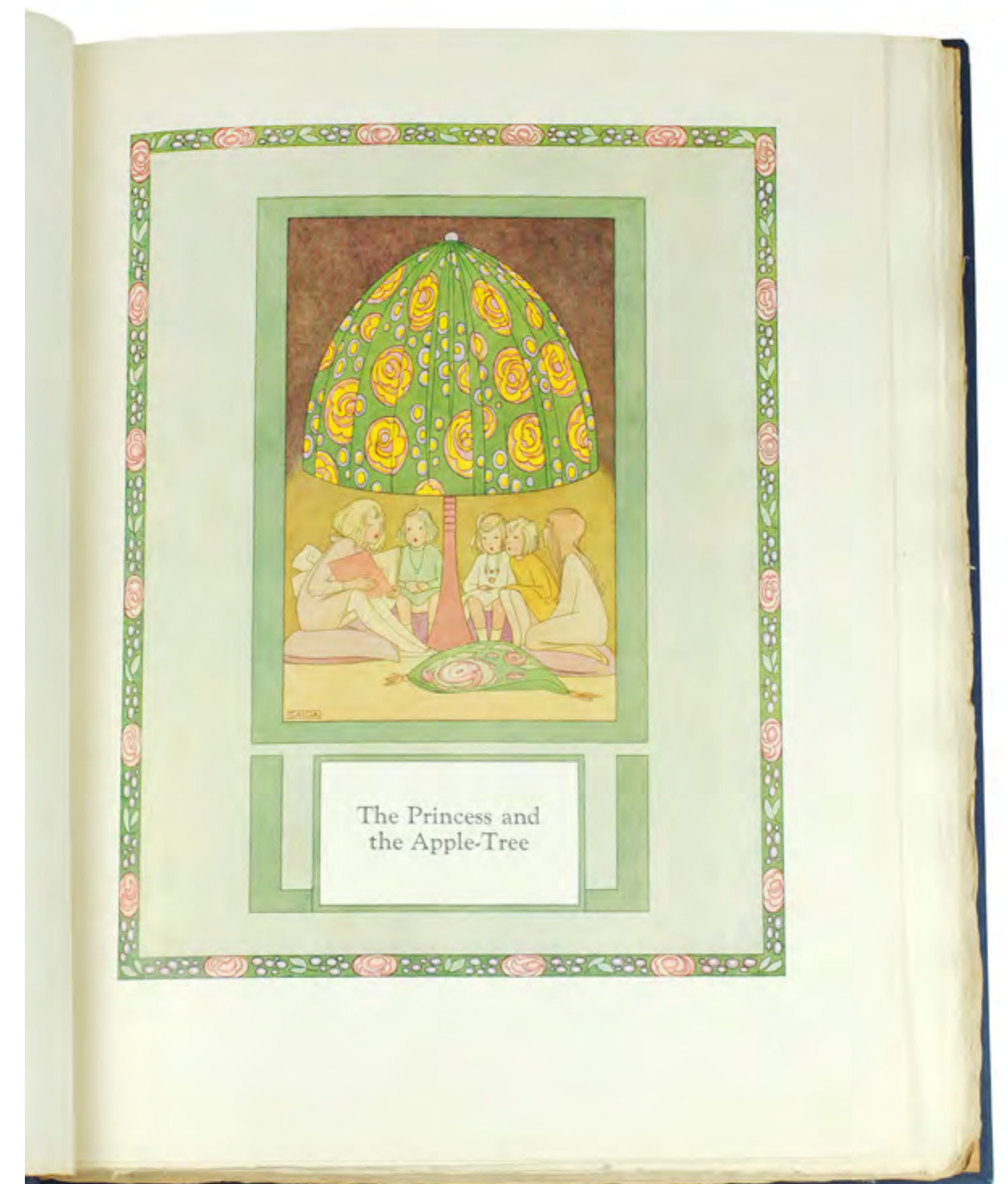


*This edition is limited to five hundred copies
(four hundred and eighty-five of which
are for sale) numbered and
signed by the author.*

The number of this copy is

284

A. A. Milne

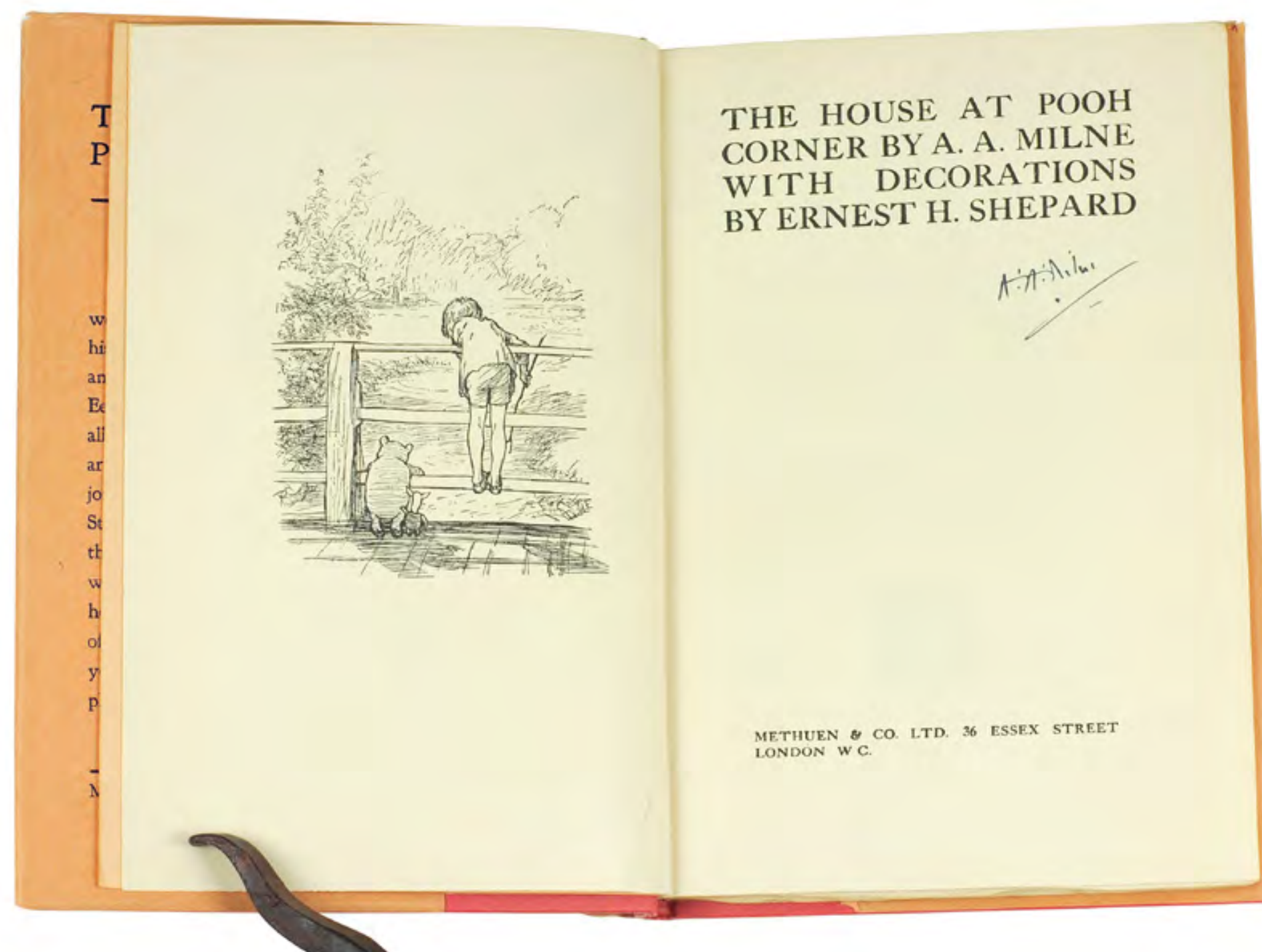
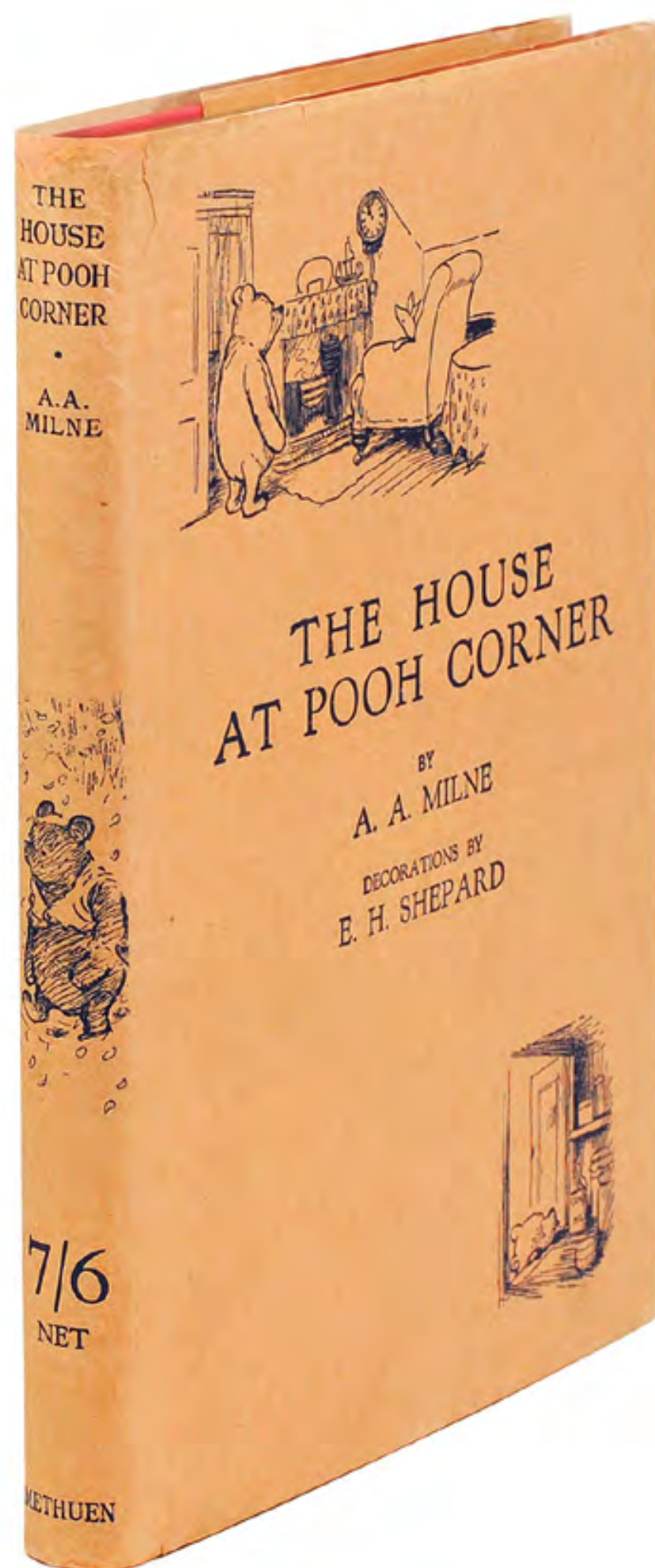


In which it is shown that Tiggers don't climb trees.

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

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

§ First edition, signed on the title-page by Milne. A handsome copy of the fourth book about Winnie-the-Pooh, Christopher Robin and friends, the first to introduce the irrepressible Tigger. Illustrated with E.H. Shepard's line drawings. (122759) \$3500



Glorious sheet of Dutch gilt paper, signed by the maker

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



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

§ A superb example, signed at the bottom edge PAUL REYMUND NURNBERG NO. 19. It is a floral diamond pattern on uncolored paper, using shades of blue and orange applied by stencil, with gold and raised gold applied by dusting, and printed from woodblocks or engraved metal rollers, sometimes followed by daubing or stenciling after gilding—creating the effect of fine brocade. This example was the one selected for the Grolier Club exhibition of 100 Children’s Books in 2014. See Haemmerle no. 351 (courtesy of Simon Beattie). (125237) \$1200

One of 500 copies, signed by Phillpotts and Rackham

39. PHILLPOTTS, EDEN. RACKHAM, ARTHUR (ILLUSTRATOR). *A Dish of Apples*. London: Hodder & Stoughton, [1921].

Small 4to, 77 pp. with 3 tipped-in colour plates with tissue guards, 7 full-page black and white drawings, endpapers, covers and various decorations by Rackham. Original decorated cloth, lightly soiled.

§ Limited to 500 copies, this is number 192 signed by author and illustrator. A charming collection of poems written in homage to various orchard fruits. (124042) \$1,000



*THIS edition is limited to 500
copies numbered and signed by
the author and the artist.*

This is No. 192

Eden Phillpotts

Arthur Rackham



Poe illustrated by Rackham

40. POE, EDGAR ALLEN. RACKHAM, ARTHUR (ILLUSTRATOR). *Tales of Mystery and Imagination*. Illustrated by Arthur Rackham. London: George G. Harrap & Co. Ltd., 1935.

4to, 318 pp. With 12 color illustrations and text illustrations in black and white. Specially bound in a dark blue morocco, trimmed with a gilt floral border, raised bands with compartments stamped in gilt, inner gilt dentelles, all edges gilt, marbled endpapers. Faint fading to the backstrip and the top inch of the upper board, faint streak on the lower board, but still a handsome binding and a fine copy within.

§ Surely the best illustrated edition of Poe's masterpiece ever published. Unusually dark subject matter for Rackham, he confessed to his model Marita Ross "that his pictures were now so horrible that he was beginning to frighten himself!" Though a far cry from his more familiar, whimsical works the illustrations are, as Hudson notes, "a revelation of the concealed power hinted at in *Comus*." Hudson, *Arthur Rackham*, p. 140. Latimore & Haskell p.72. (125568) \$975

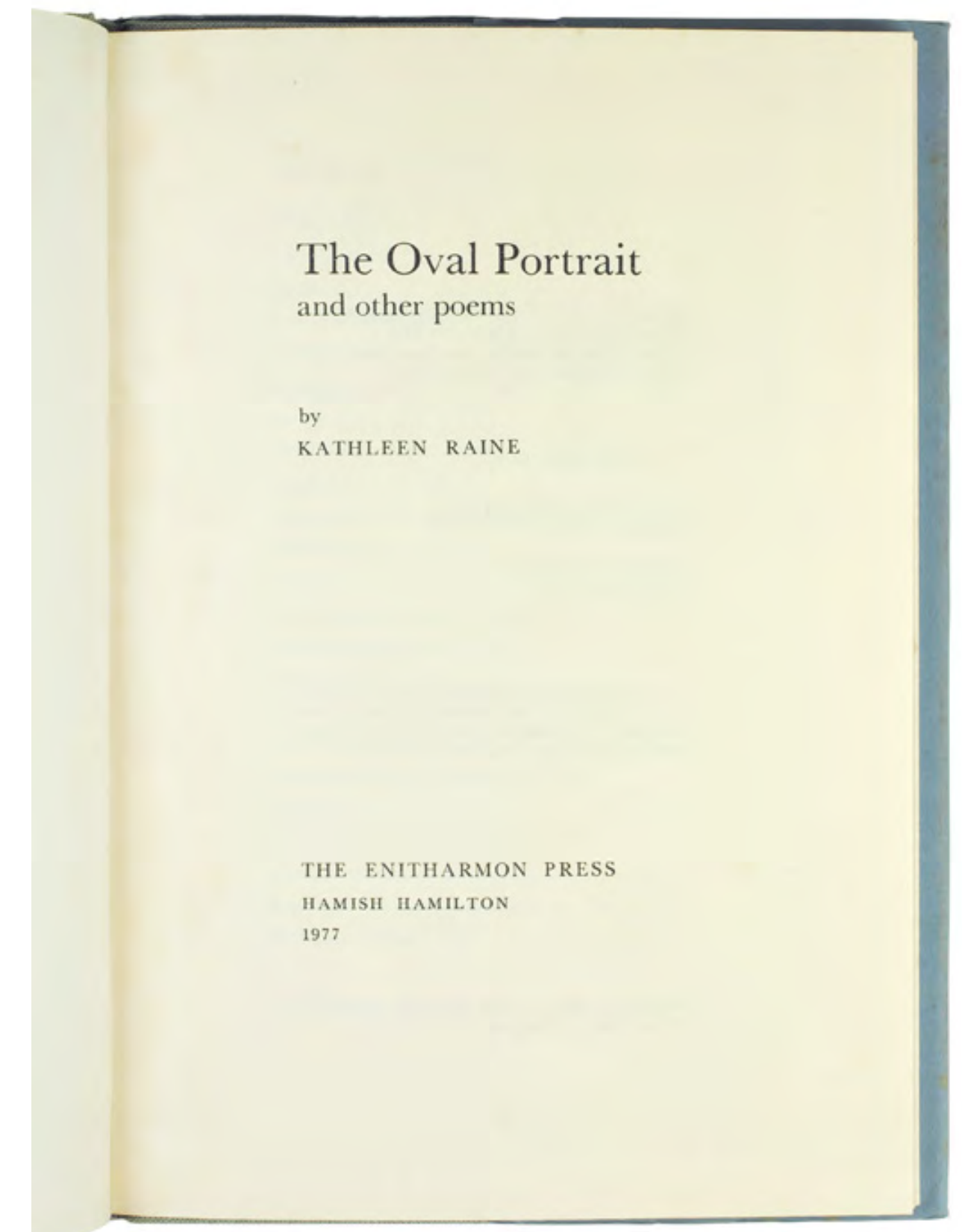
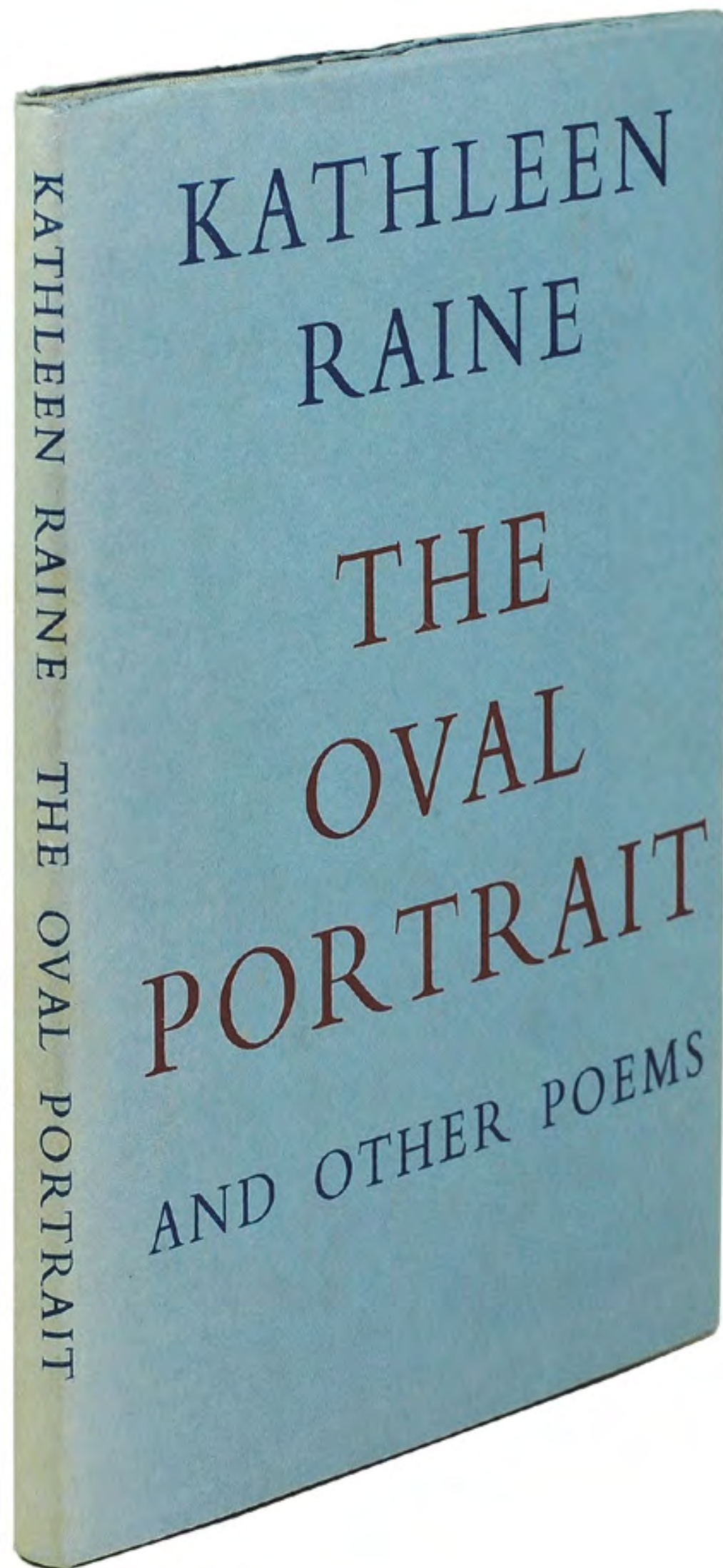


First edition

41. RAINE, KATHLEEN. *The Oval Portrait and Other Poems*. London: Enitharmon Press, 1977.

Slim 8vo, 67 pp. Original cloth, dust-jacket printed in red and blue. A very good copy with occasional foxing and a hint of fading to the spine of the dust-jacket.

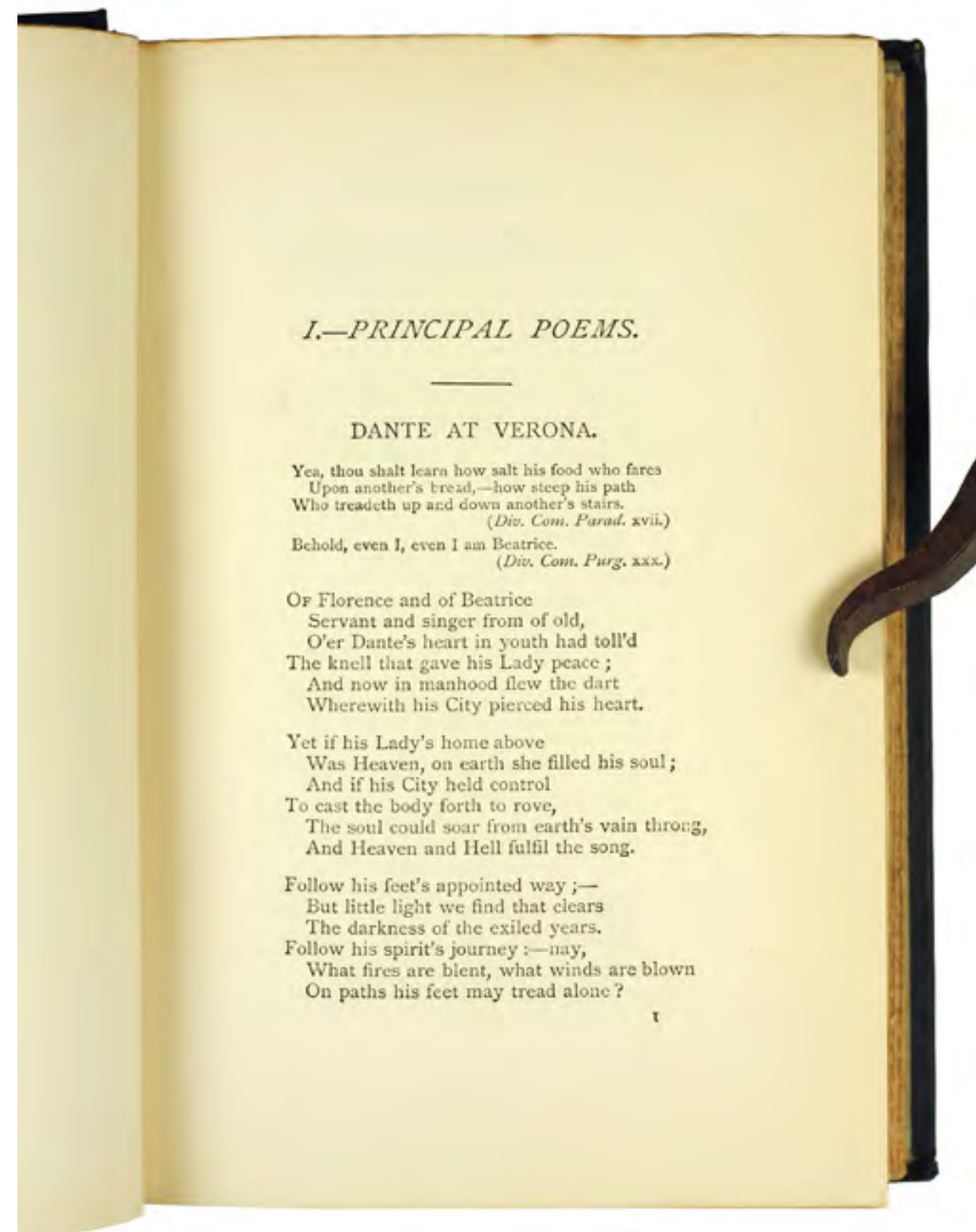
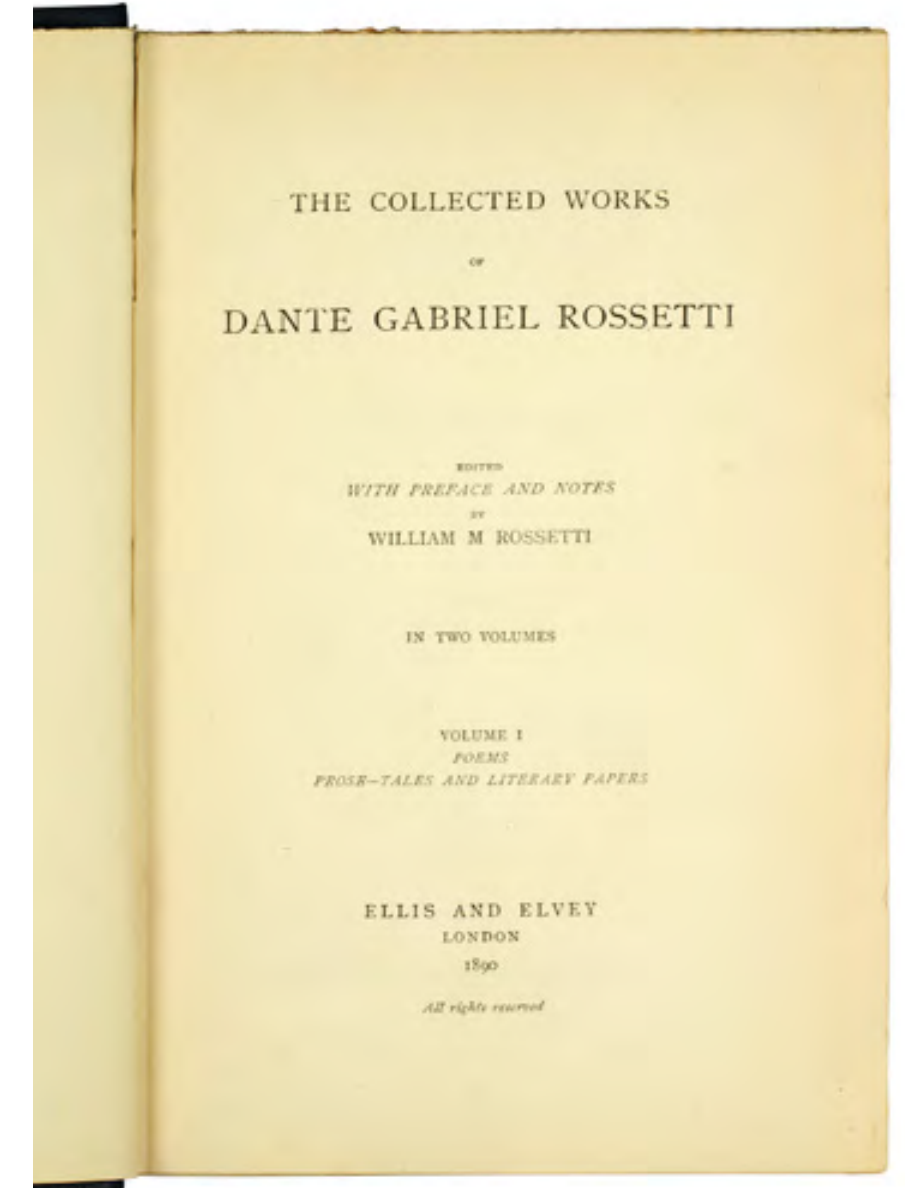
§ First edition, a pleasing copy of this collection of poems. Kathleen Raine (1908-2003), was a mystical poet, scholar, and critic of Yeats, Coleridge, and Blake. “A visionary poet whose work probed the intersection of science and mysticism, Raine bridged elements of Jungian psychology and neo-Platonism in her work.” (Poetry Foundation). (124853) \$75



Fine copy of an important book of the 1890s

42. ROSSETTI, DANTE GABRIEL. *The Collected Works of Dante Gabriel Rossetti. Edited by William M. Rossetti.* London: Ellis and Elvey, 1890.

2 vols., 8vo, 2 vols., 8vo, xlii, [1], 528; xl, 521 pp. Original dark blue cloth, gilt-stamped with Rossetti's own design for his collected works. A virtually perfect copy as issued, early pencil signature of G.A. Storey dated 1891.

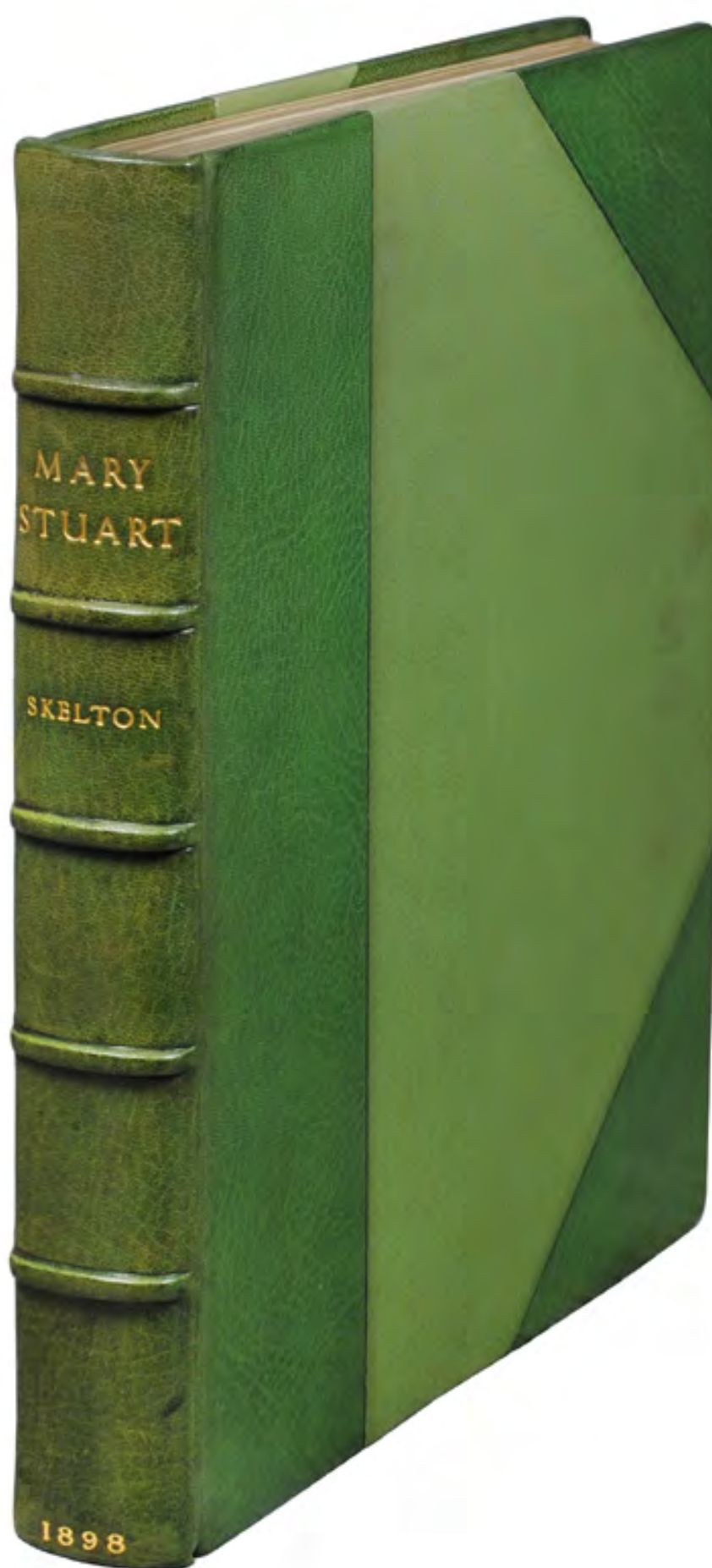


§ First collected edition, a fine copy of this landmark book of the period. (125570) \$895

Sympathetic biography of Mary, Queen of Scots

43. SKELTON, JOHN. *Mary Stuart*. London: Paris: Edinburgh: Goupil & Co., 1898.

Folio, iii, 206 pp., title-pages printed in red and black, 41 plates with tissue guards captioned in red, including the gilt heightened color frontisportrait, headpieces and large detailed initials. Half crushed green morocco and green cloth, backstrip with five raised bands and titling in gilt, uncut. One corners slightly bumped, first few leaves lightly foxed; a very good copy. With the armorial bookplate of John Stafford Reid Byers (1903-1984), the Ministry of Economic Warfare in 1939, and many newspaper and magazine clippings relating to the Queen affixed to last pastedown and endpaper.



§ A very handsome copy of Skelton's sympathetic biography of Mary, Queen of Scots. The second edition, one of 500 copies on "fine paper," with numerous portraits and facsimile documents illustrating Mary's eventful life from her royal birth in 1542 to her execution on Queen Elizabeth's order in 1587. Sir John Skelton (1831-1897) was a Scottish author and lawyer who wrote for Fraser's and Blackwood's Magazines, under the synonym of "Shirley," taken from Charlotte Brontë's novel. His interest in Mary Stuart was earnest and sustained. "In 1876 he published his first contribution to the controversy concerning Mary Stuart, entitled *The Impeachment of Mary Stuart*, in which he espoused the cause of the unfortunate queen. This was followed by *Essays in Romance and Studies from Life* (1883), *Maitland of Lethington and the Scotland of Mary Stuart* (1887-8), his most elaborate historical work, and *Mary Stuart* (1893), in all of which he defended Mary against her accusers with ability and careful restraint." (Oxford Dictionary of National Biography) (108380) \$250

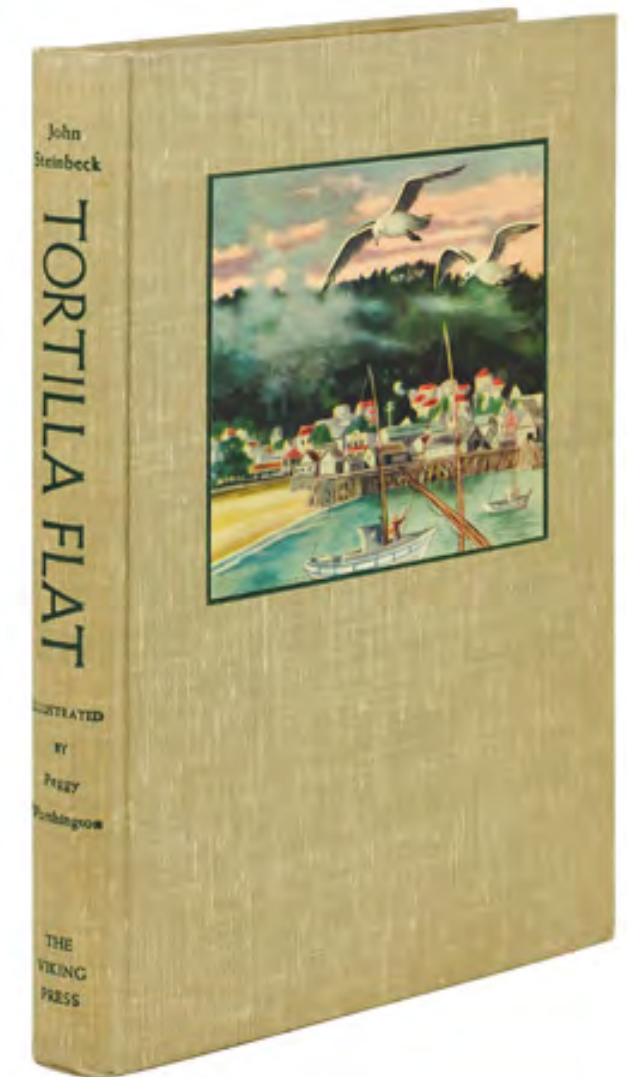
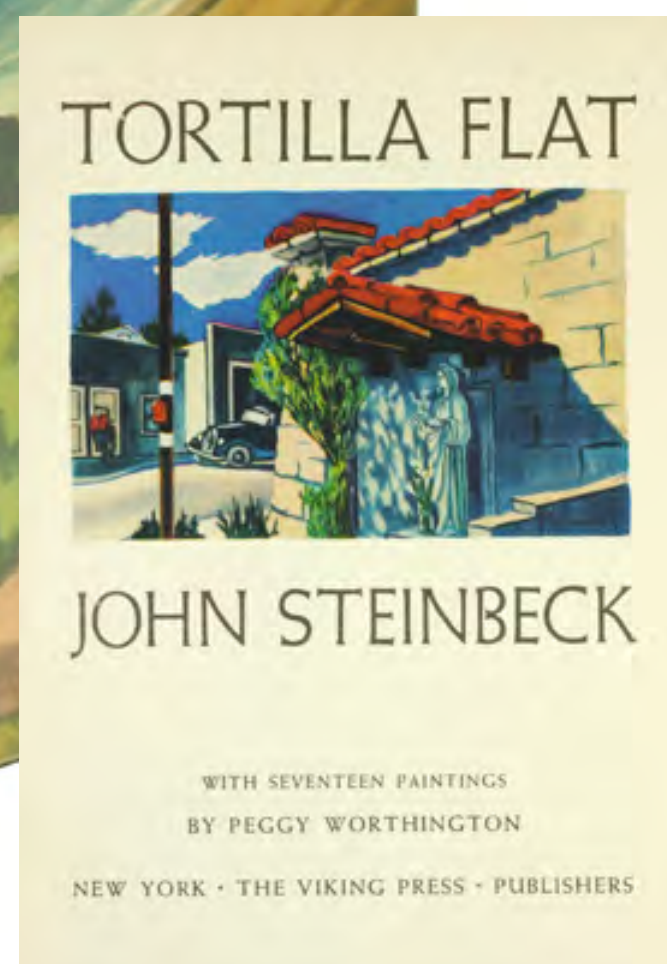
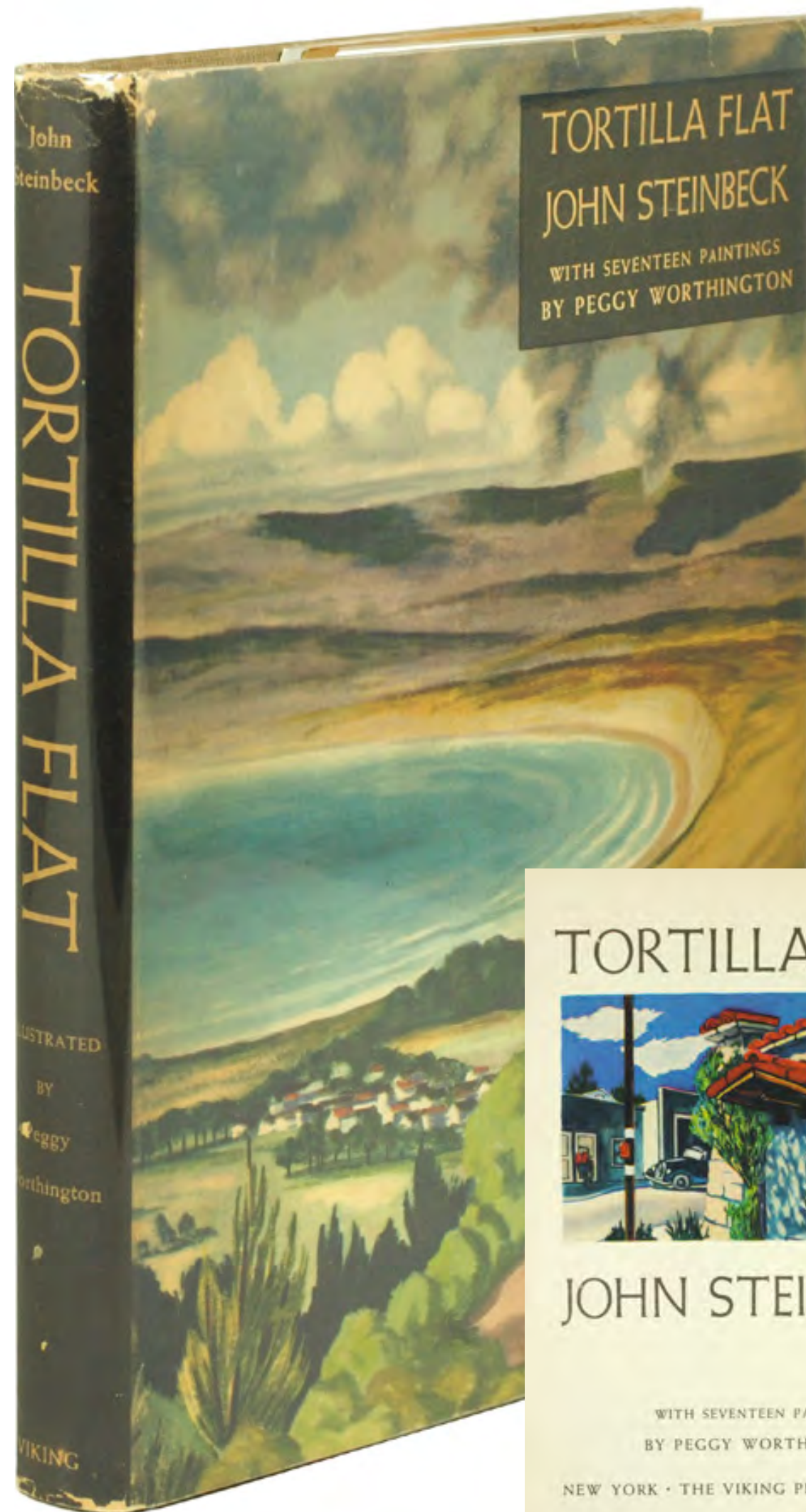


Deluxe edition, illustrated by Peggy Worthington

44. STEINBECK, JOHN. *Tortilla Flat*. New York, Viking Press, 1947.

Large 8vo, 213 pp. Original beige cloth lettered on the backstrip, with mounted color plate on upper board; a few spots to text block edge but otherwise a very good, clean, square copy in a very good price-clipped dust-jacket, lightly toned and edgeworn.

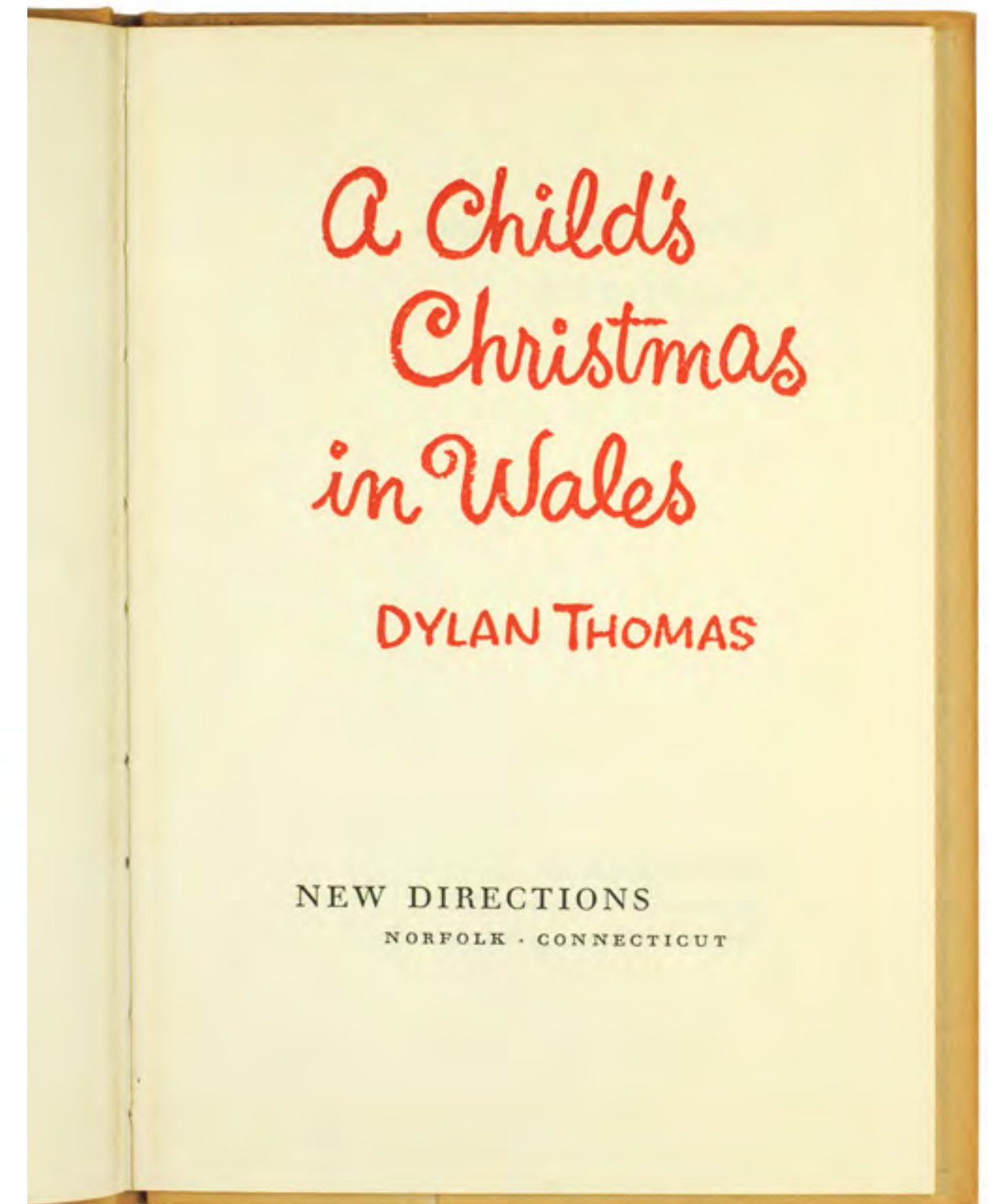
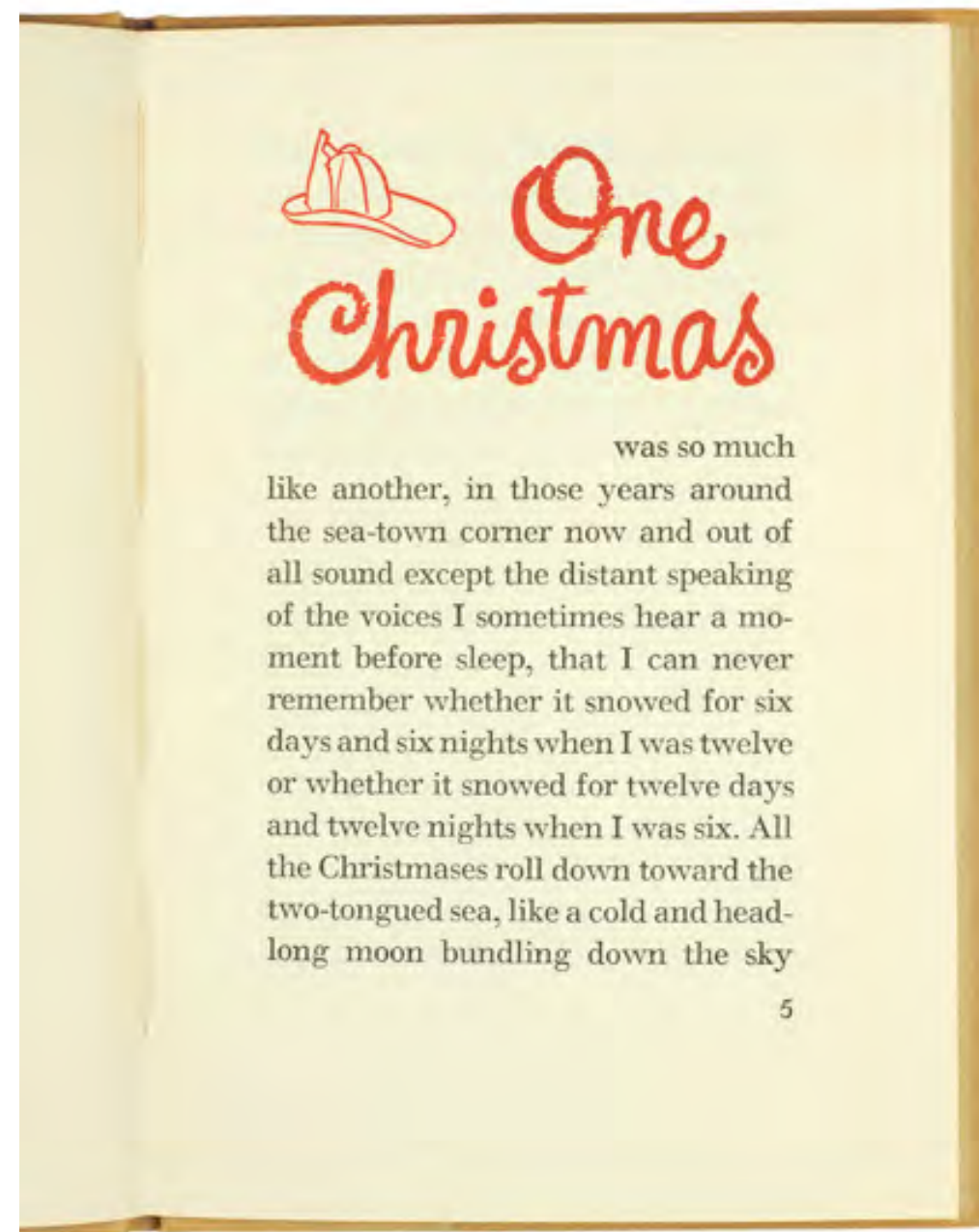
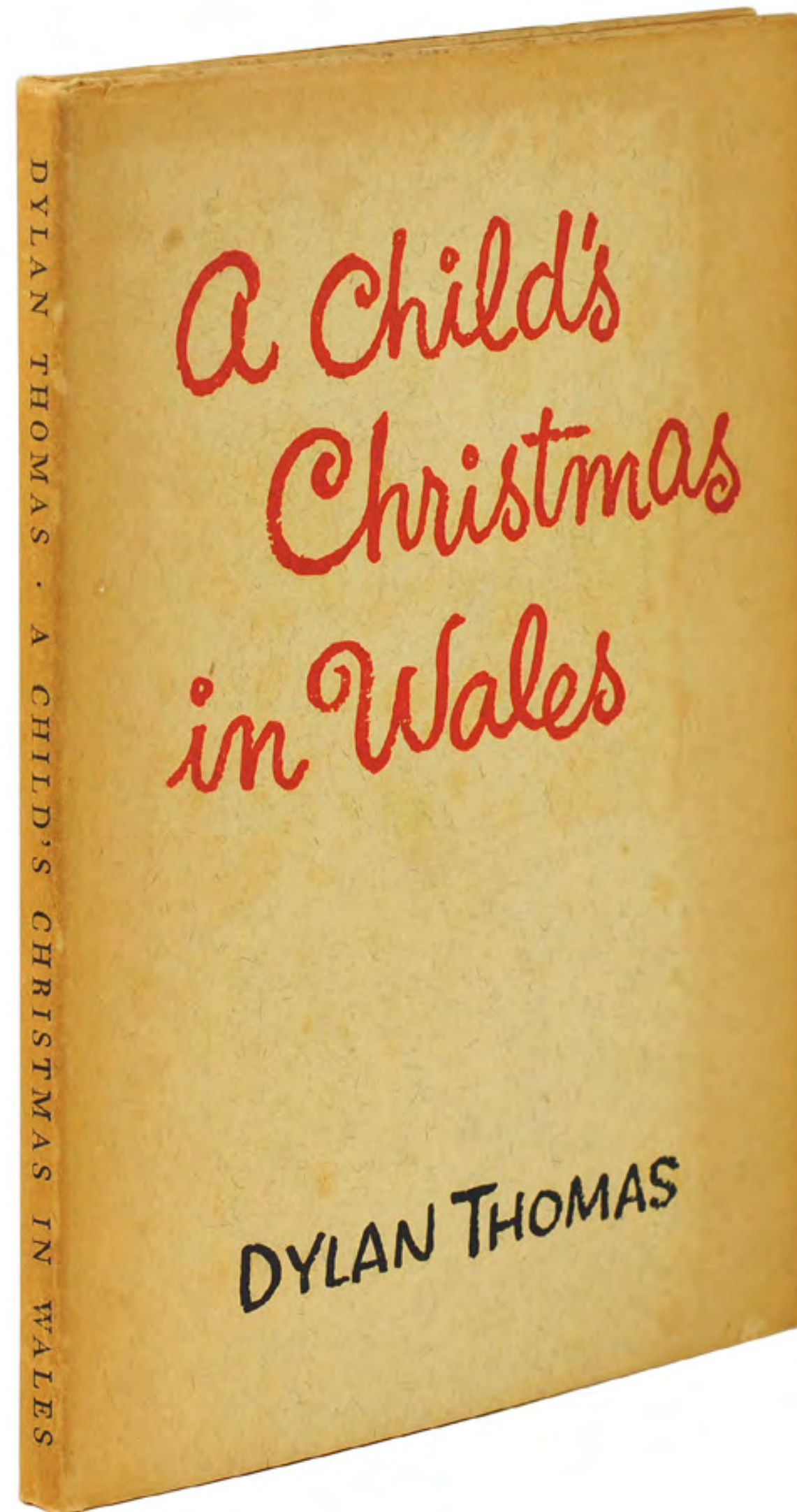
§ Newly illustrated deluxe edition with reproductions in color of 17 paintings by Peggy Worthington, including the color endpapers that are reproduced on the dust jacket. Peggy Worthington was an artist and teacher whose students included Rockwell Kent. Two of Worthington's paintings were exhibited in the inaugural art exhibition of the National Steinbeck Center in 1998 in Salinas, California. The first edition of *Tortilla Flat* (1935) had been illustrated by Ruth Gannett. (125511) \$200



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

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

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



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

Calligraphy

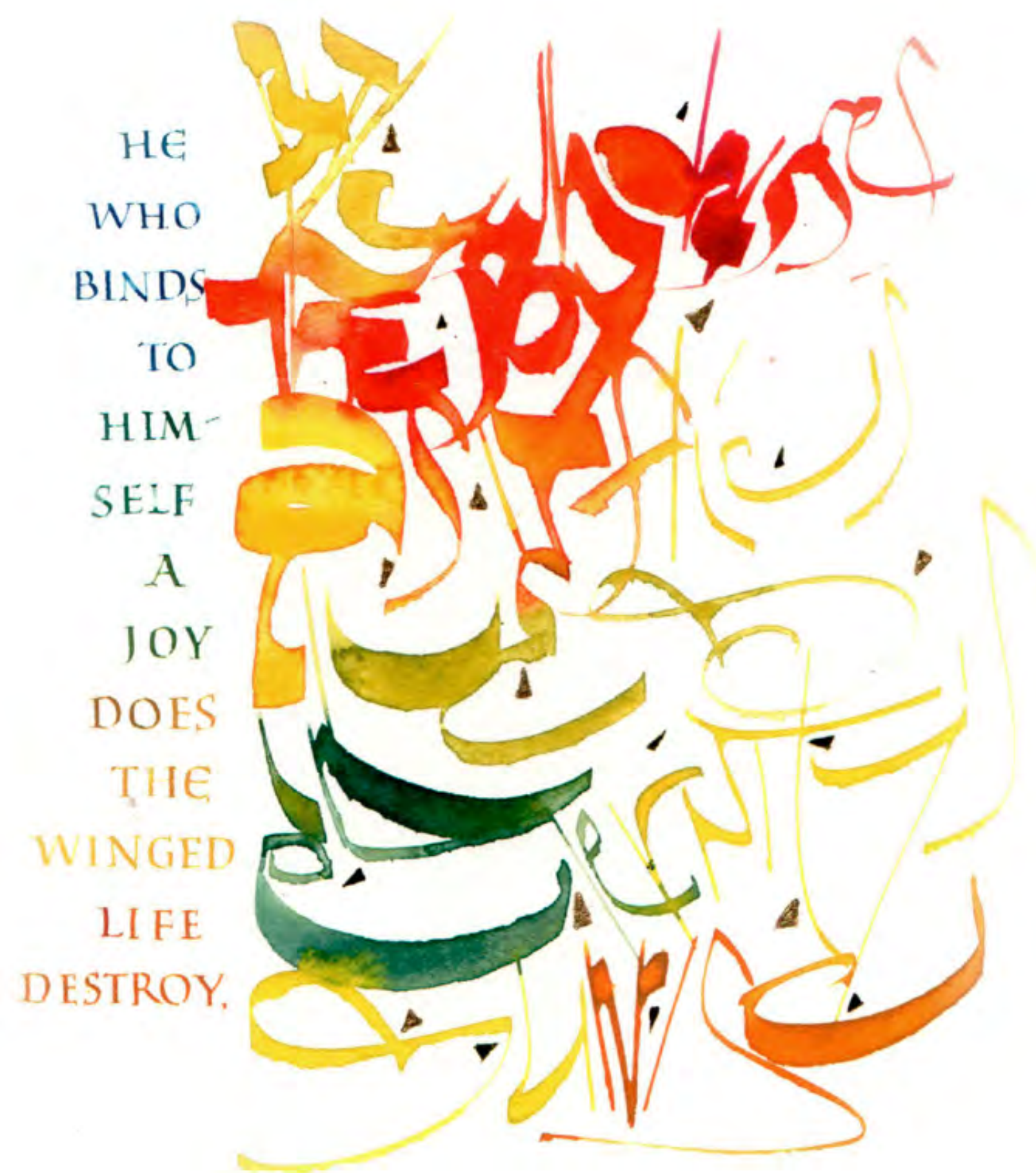
46. [BLAKE, WILLIAM]. INGMIRE, THOMAS. *He who Sees the Infinite in all Things sees God*. San Francisco: 2016.

13 x 9 inches. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. Fine.

§ Original calligraphic presentation of Blake's aphorism taken from *There is No Natural Religion*. Thomas Ingmire (San Francisco) was the first American to be elected a Fellow of the prestigious Society of Scribes and Illuminators, London. A vivid expression of the modern calligraphy movement, his work can be found in public and private collections around the world; it is the subject of Michael Gullick's *Words of Risk: The Art of Thomas Ingmire* (1989) and *codici 1: a teacher's notebook on modern calligraphy & lettering art* (2003). His first commission in 1972 was from John Windle for a book of Blake's poems. (107819) \$750



Calligraphy



WILLIAM BLAKE

Ingmire 5/25
2016

47. [BLAKE, WILLIAM]. INGMIRE, THOMAS. *He who Binds to Himself a Joy*. San Francisco: 2016.

8.5 x 11 ins. Full color print of calligraphed manuscript in several colors and heightened with gold, numbered 5/25, signed and dated. Fine.

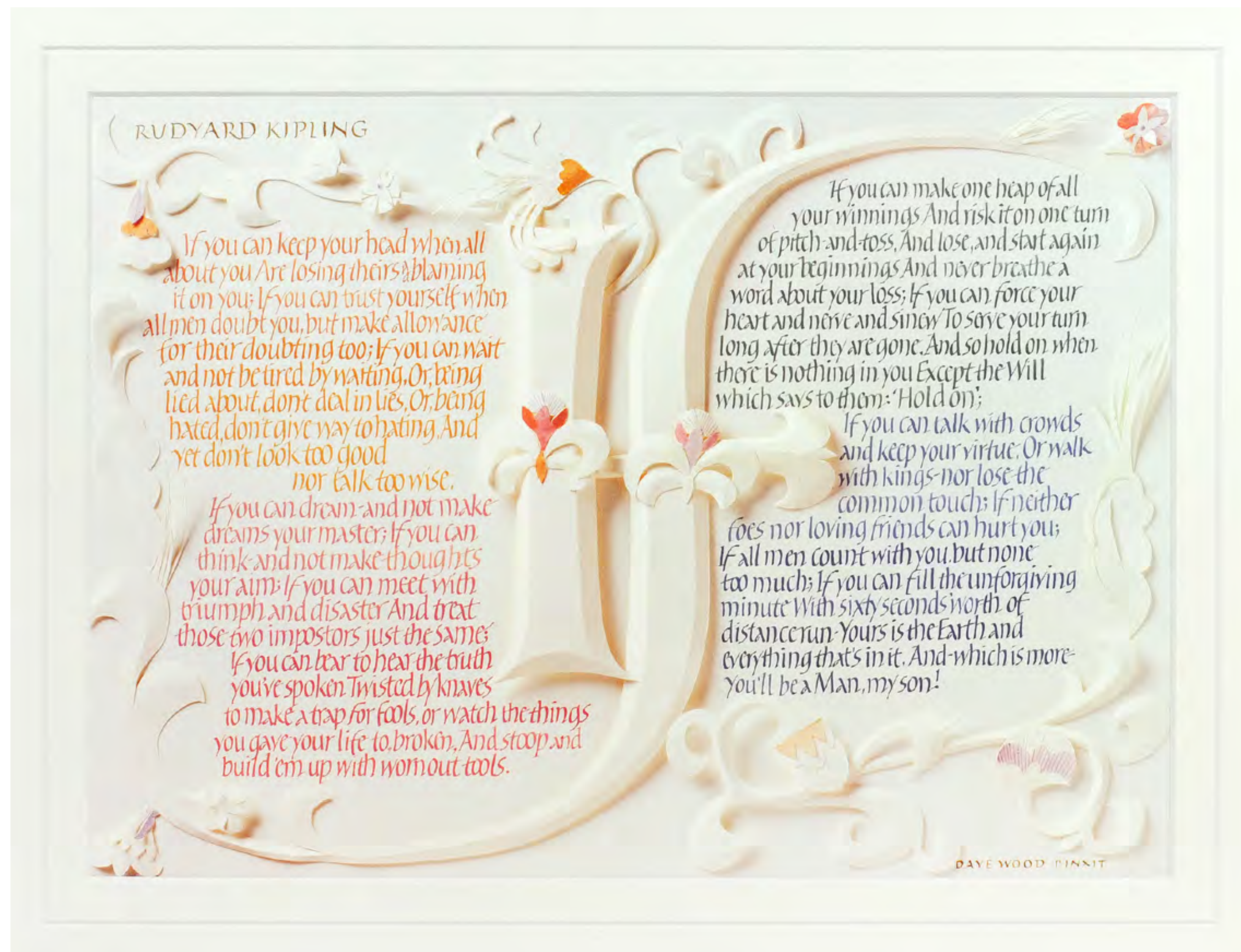
§ Number 5 of 25 prints of Ingmire's presentation of Blake's famous aphorism, taken from Blake's *Auguries of Innocence*: "He who binds to himself a joy does the winged life destroy; But he who kisses the joy as it flies lives in eternity's sun rise." (107816) \$100

Calligraphy

48. [KIPLING, RUDYARD]. WOOD, DAVE. *If*. n.d.

Broadside, 8 1/8 x 11 inches, photographic color print, mounted; very good.

§ Print taken from the original gouache and sculpted paper design. Dave Wood is an Australian calligrapher and maker of artist's books. Rudyard Kipling's "If" was first published in *Rewards and Fairies*, 1910. It was voted the United Kingdom's favorite poem in a poll conducted by the BBC in 1995. (108153)
\$45



Calligraphy

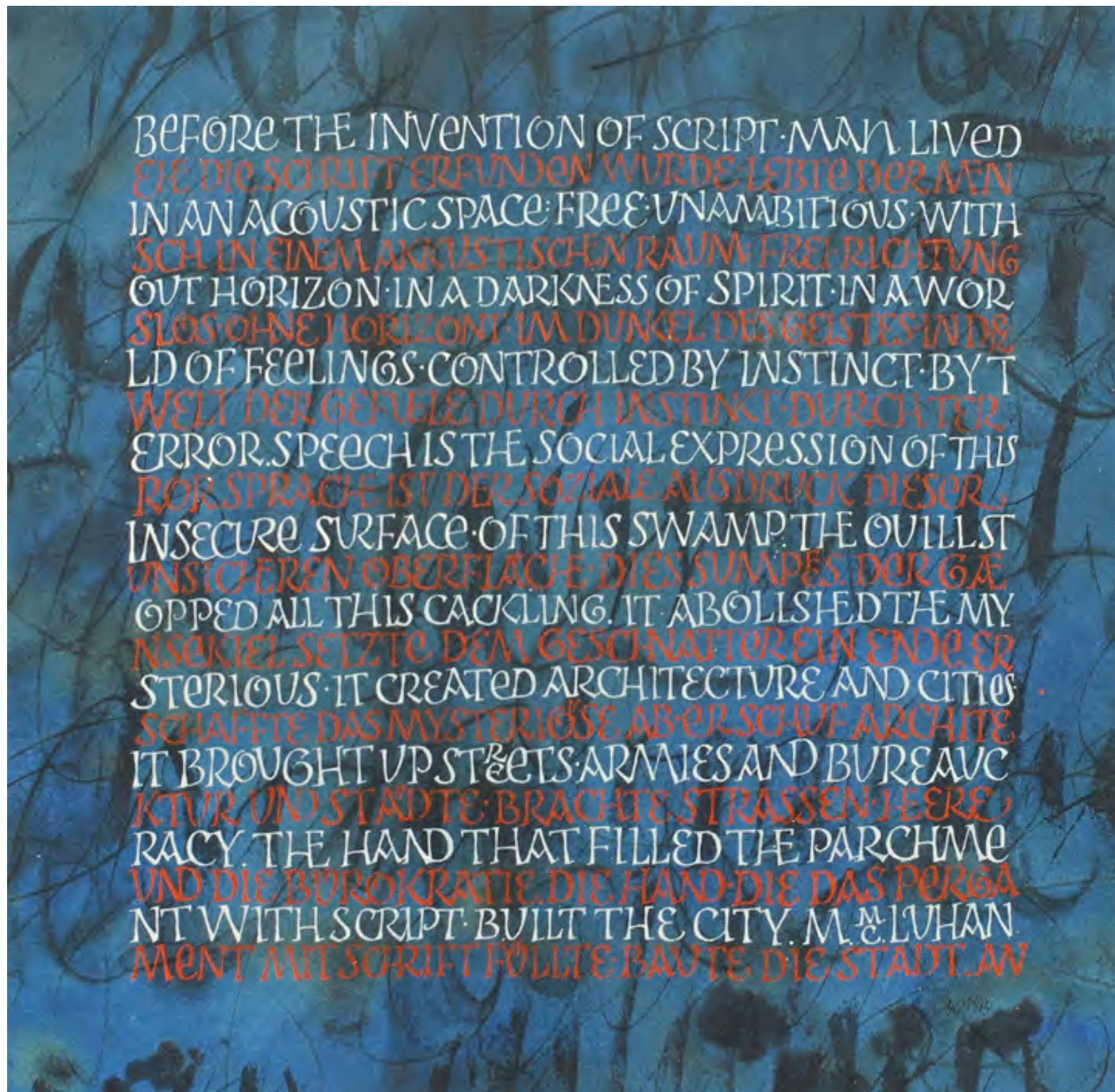
49. [McLUHAN, MARSHALL]. WUNDERLICH, ANDREA. *Before the Invention of Script*. Goldkronach, Germany, 2013.

11.75 x 11.75 inches. Original calligraphic manuscript, blue and black inked background, with red and white inked calligraphy in both English and German on paper. The piece is partially affixed to a hinged, windowed mat. Fine condition.

§ A work of bilingual calligraphy by German calligrapher Andrea Wunderlich, presenting a passage from *The Media is the Message*, the cult 1967 book by Canadian media analyst and philosopher Marshall McLuhan. In alternating lines of white and red script, Wunderlich renders the text in German and in an English translation from the German (differing slightly from

the original English text). McLuhan's central thesis was that new forms of media change the perceptions of society more so than the content they convey. The self-consciously chosen passage describes the invention of writing: "Before the invention of script, man lived in an acoustic space: free, unambitious, without horizon, in a darkness of spirit, in a world of feelings, controlled by instinct, by terror. Speech is the social expression of this insecure surface, of this swamp. The quill stopped all this cackling. It abolished the mysterious, it created architecture and cities, it brought up streets, armies and bureaucracy. The hand that filled the parchment with script built the city. M. McLuhan."

"Andrea Wunderlich has received a cultural award from the county of Bayreuth (Bavaria) in 2010, and her work is part of the collection of the Museum for Contemporary Calligraphy in Moscow. Together with her husband, she created two huge wall calligraphies in Russia, one at the 1st Int. Calligraphy Exhibition in St. Petersburg and another at the Museum in Moscow, both in 2008." (Excerpted from atelierwunderlich.de) (108088) \$475

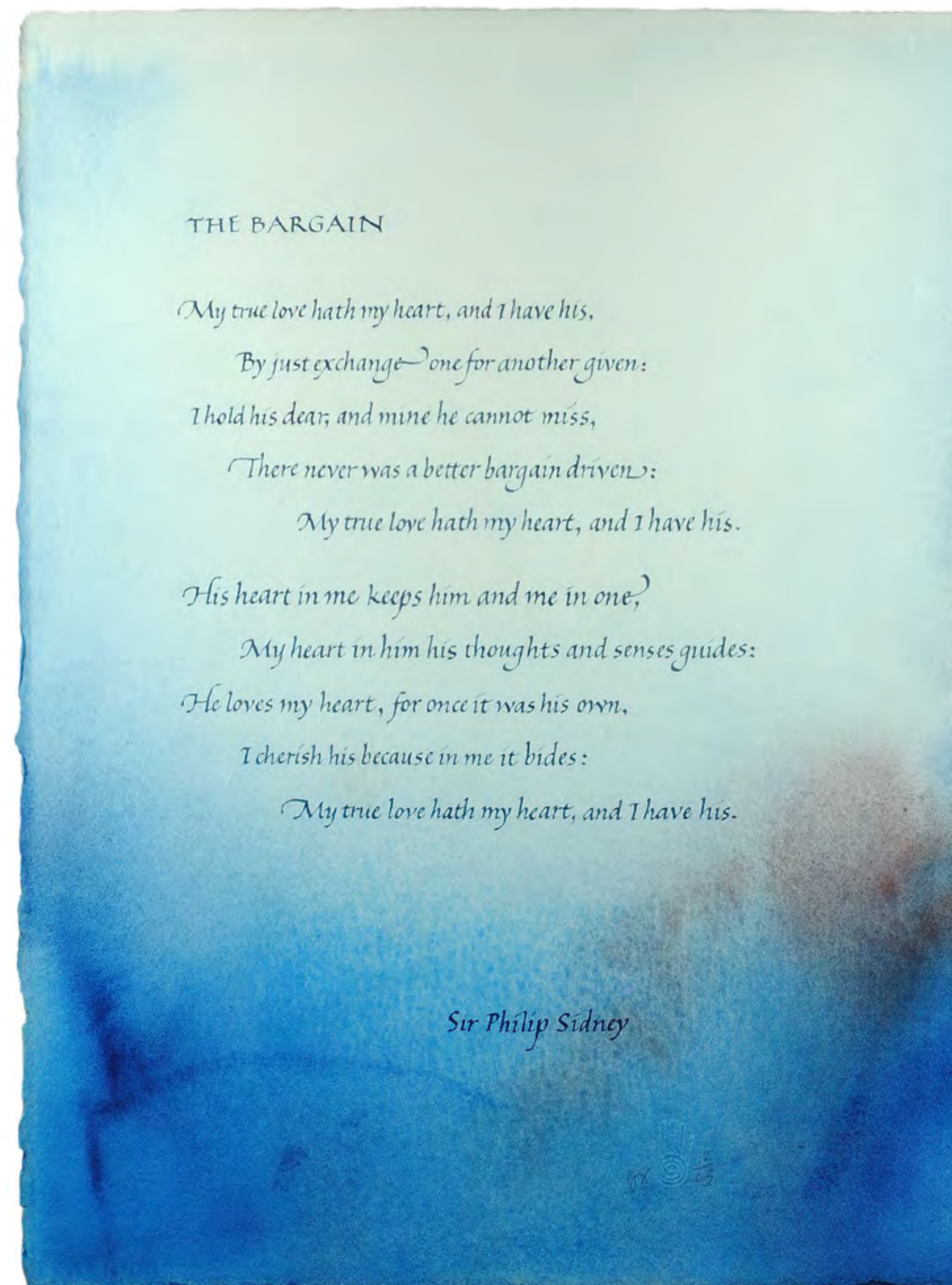


Calligraphy

50. [SIDNEY, PHILIP]. GREENWOOD, GEORGIANNA.
The Bargain. San Francisco: 2003.

15 x 11 inches. Original calligraphic manuscript, written in blue ink on handmade paper heightened with watercolor. Framed and glazed. Fine condition.

§ A beautiful calligraphic artwork of one of the most famous love poems in English, beginning “My true love hath my heart and I have his”. Georgianna Greenwood (Berkeley, CA) studied calligraphy at both Reed College, Portland, Oregon, and the Portland Museum of Art School. She has been practicing her art and craft in Berkeley since 1964, specializing in both original works and calligraphy for reproduction. A founder of the Friends of Calligraphy, the Bay Area organization devoted to the lettering arts, she has been influential on the local scene as both teacher and mentor. She has also given workshops, lectures and demonstrations in the United States, England and Germany. (5745) \$500



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With best wishes from John, Chris, Rachel and Annika

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