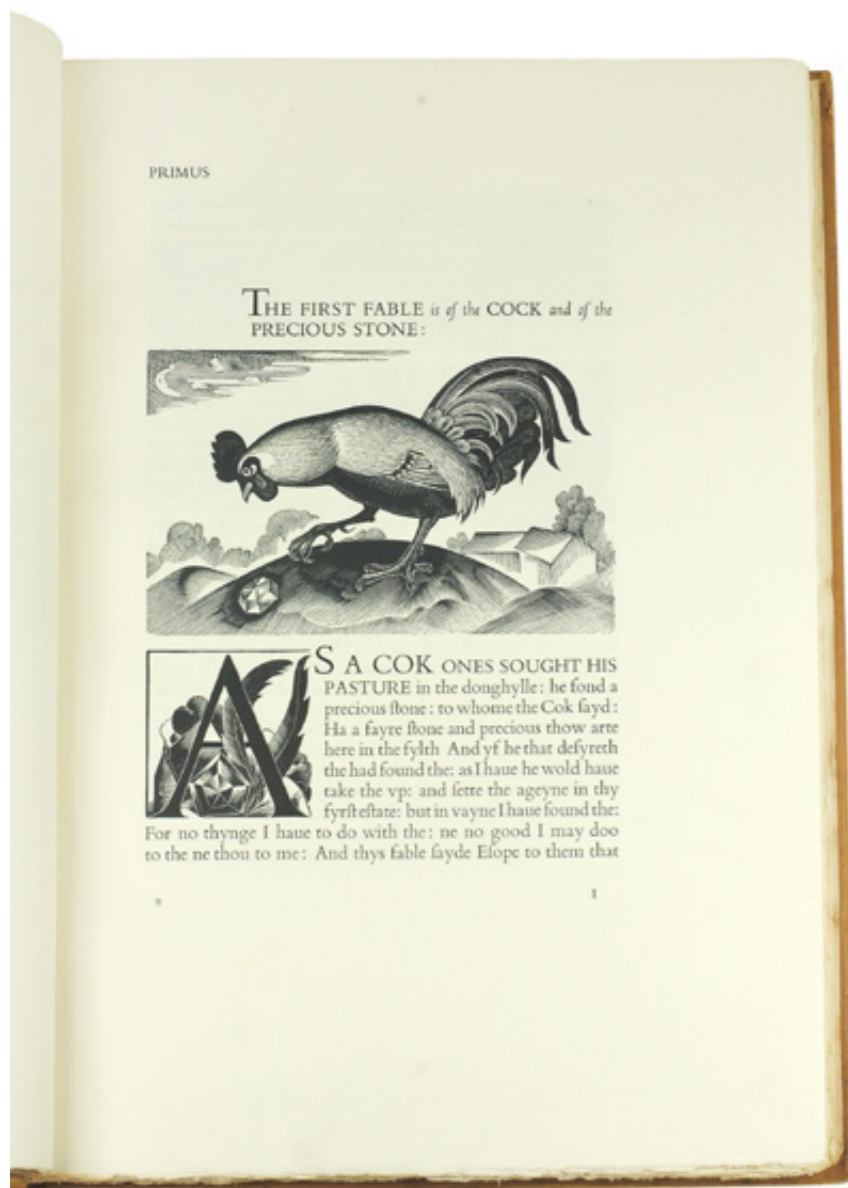


20 Works
for London Firsts 2020

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1. AESOP [ESOP]. PARKER, AGNES MILLER. *The Fables of Esope translated out of Frensshe in to Englysshe by William Caxton.* Newton: Gregynog Press, 1931.

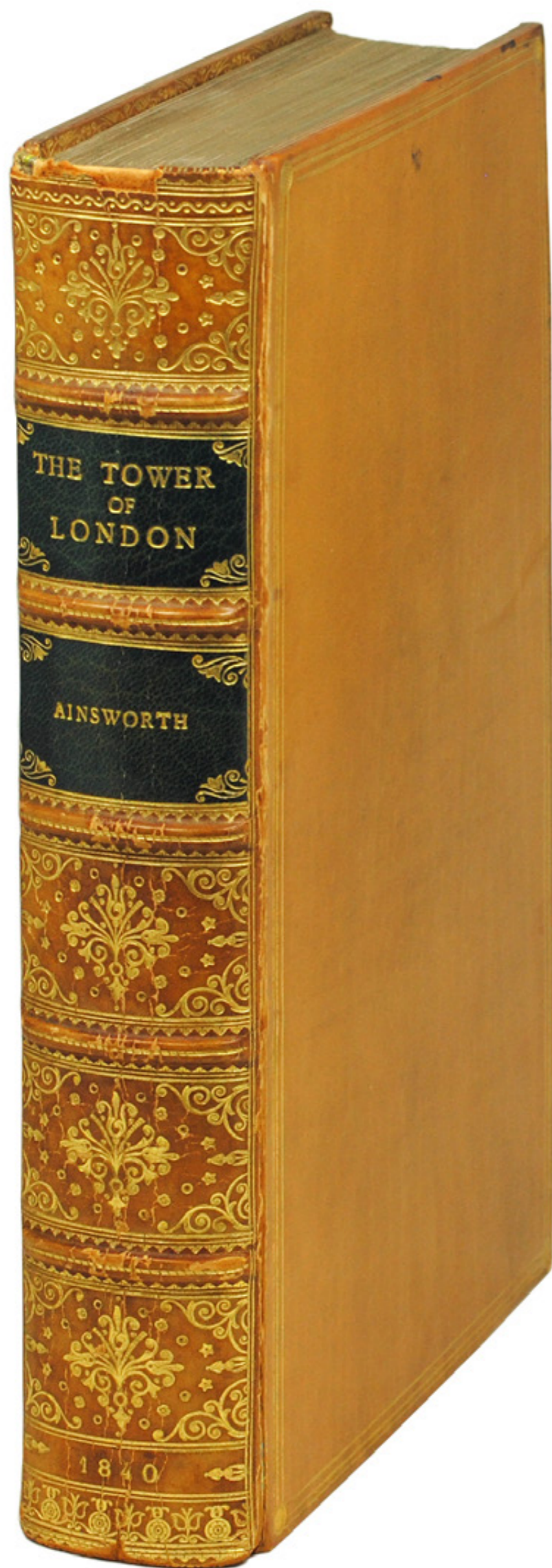
Folio, [8], 146, [1, colophon]pp. With woodcuts throughout by Parker. Original tan calf, backstrip lettered in black, slipcase, slight scraping to lower edge from slipcase. Internally as new.

§ Number 33 of an edition of 250 copies. Agnes Miller Parker was one of the greatest woodcut artists of 20th century Britain. In many ways this book is her masterpiece, though some prefer her version of Gray's "Elegy". In her early career as a painter she and her husband William McCance were associated with the Vorticists in London. McCance became

the second controller of the Gregynog Press. She illustrated several books by the press and many more for other publishers, particularly the Limited Editions Club.

(122909) \$7950





2. AINSWORTH, WILLIAM H.; CRUIKSHANK, GEORGE (illustrator).

The Tower of London. London: Richard Bentley, 1840.

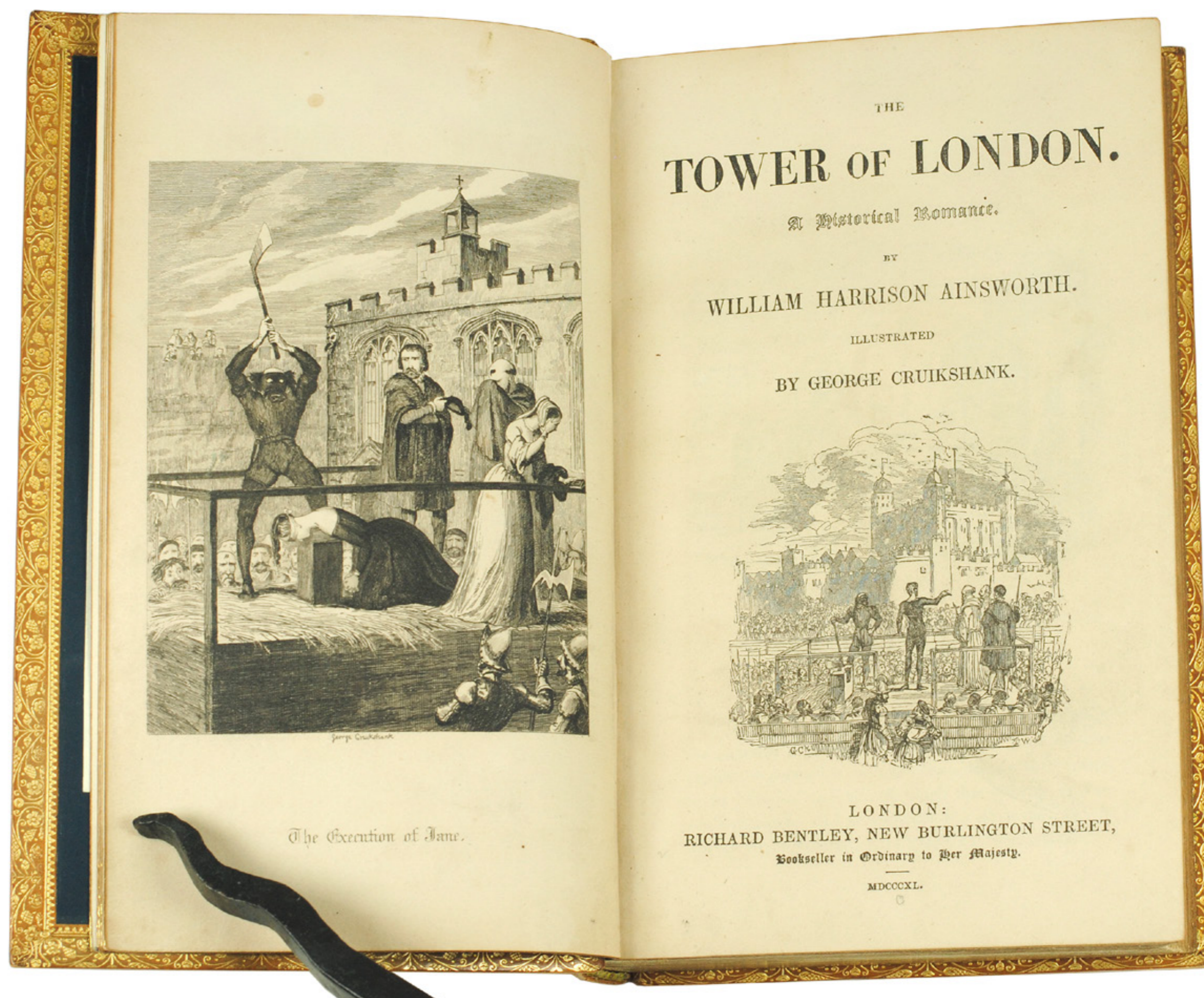
8vo, xvi, 439 pp. With A.L.s. laid in. 40 steel engravings and 58 woodcuts by Cruikshank. Full polished calf by Riviere, covers ruled in gilt, backstrip richly gilt, gilt dentelles, all edges gilt, navy blue coated endpapers. A very good copy, backstrip a little worn with two small chips in the crown, pages evenly age-toned due to the paperstock but with practically none of the usual foxing. Large and attractive etched bookplate of W.D. Catalani, by the Scottish artist David Young Cameron R.A., 1865-1945. (Another example of the bookplate is preserved at the Achenbach Foundation for Graphic Arts in San Francisco.)

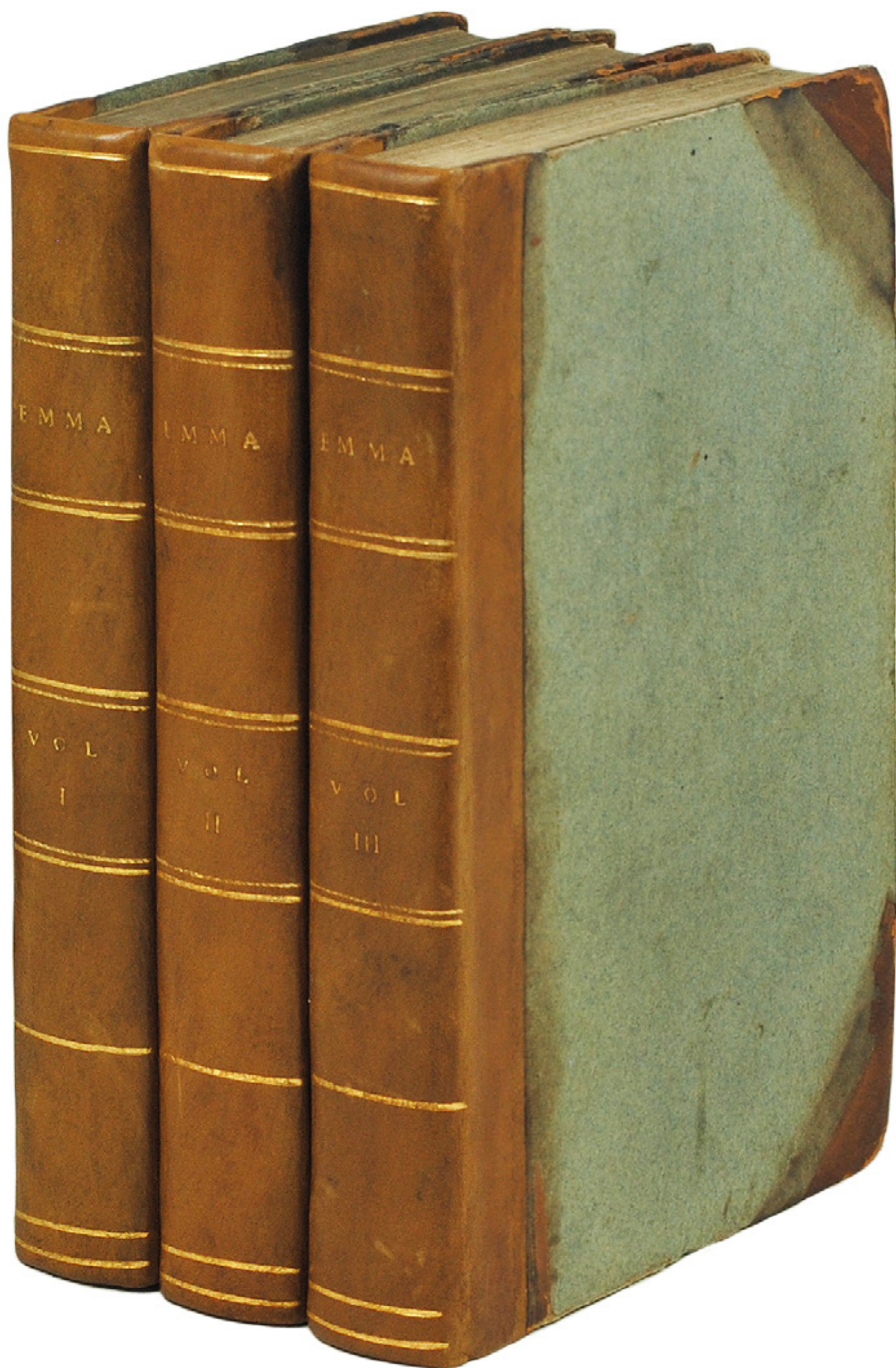
§ First collected edition; the work was previously published in 13 monthly installments. Laid in is a short A.L.S. by Ainsworth to Cruikshank dated June 29th 1873(?), reading, “My dear George, An edition of the “Whims and Oddities” was published for Hood - the copyright remained with the author.” The verso of the little sheet (114 x 183mm) is covered with doodles and sketches by Cruikshank, showing his remarkable ability to evoke comedy with the barest of outlines.

The Tower of London, a sensationalized retelling of Lady Jane Grey’s final days, was one of Ainsworth and Cruikshank’s most successful collaborations. Cruikshank’s dark and spooky illustrations are a clear precursor to both Sendak and Gorey.



“The minute particulars of the Tower’s architecture and history were obsessively researched by both Ainsworth and Cruikshank. As the author constructed a parallel narrative of romance and antiquarian detail, the artist produced forty atmospheric engravings of events in the story and a further fifty-eight woodcuts devoted to purely architectural features, while both pestered The Governor of the Tower and the Keeper of the Regalia to visit areas that were then closed to the public while researching. As always, the author has excelled at hybridisation. Fact and fiction are skilfully blended here, resulting in a cohesive whole so complete in detail that its reputation as an authority on the history of the Tower endured as late as the 1950s. *The Tower of London* is also one of the few novels to be equipped with a full index. When Ainsworth began this project, the Tower was an abandoned garrison, closed in most part to the public and mutilated by modern alteration in some areas while practically falling down in others, but as the romance progressed thousands of people visited the monument to trace the places and events depicted by Ainsworth’s pen and Cruikshank’s pencil. Demolition ceased due to renewed public interest, and the Tower was restored, both as one of the first Victorian museums and as a patriotic symbol in the national psyche” (Dr Stephen Carver, “The Book of Stone: Ainsworth’s Gothic History of England,” *Ainsworth & Friends* website, 2013). (123318) \$1750

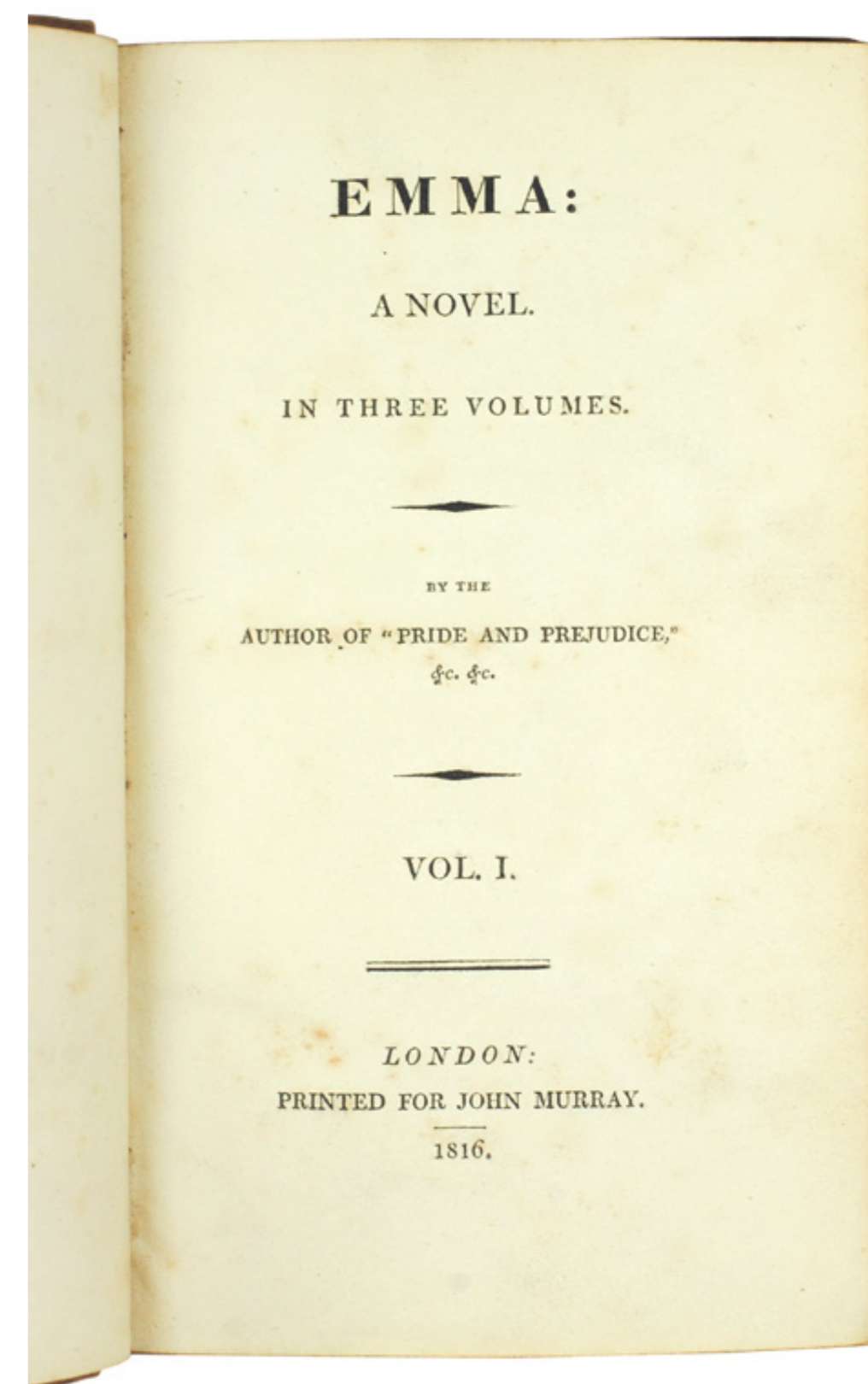




3. [AUSTEN, JANE]. *Emma: a Novel. In Three Volumes. By the Author of "Pride and Prejudice" &c. &c.* London: Printed for John Murray, 1816.

Royal 3 vols., sm. 8vo in 12s, (173 x 105 mm), [4], 322, [1, blank]; [4], 351, [352, printer's imprint]; [4], 363, [364, ads.] pp. Very early half calf, rebacked to style, blue/grey boards, tips scuffed. Ink signature in each volume of "Mr. Murray of Simp(illeg.)". Occasional light spotting but generally very pleasing, a very good copy.

§ First edition. Bound without the half-title in volume I as usual: this leaf was printed as part of the last signature and was therefore either overlooked (and left in place) or discarded by many binders of the period. *Emma*, published on 29 December 1815, was written after Austen's move to Chawton, and was the last novel to be completed and published during her life. 2000 copies were printed. The identity of "Mr. Murray" has not been established but perhaps he was a relative of the publisher. Gilson A8. (123003) \$29,750





4. BLAKE, WILLIAM.

The Marriage of Heaven and Hell.

[*The Muir facsimile*].

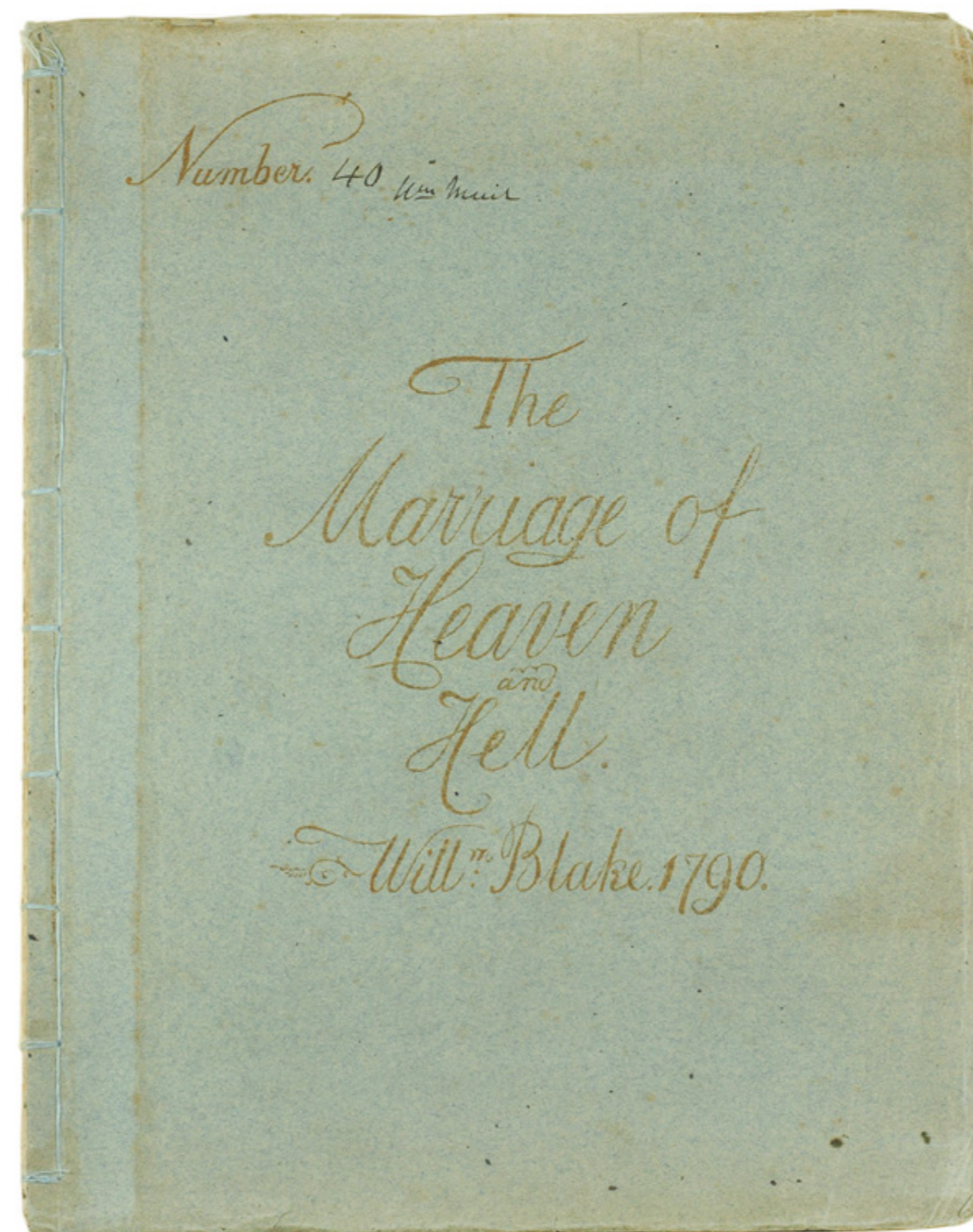
London: Muir, 1885.

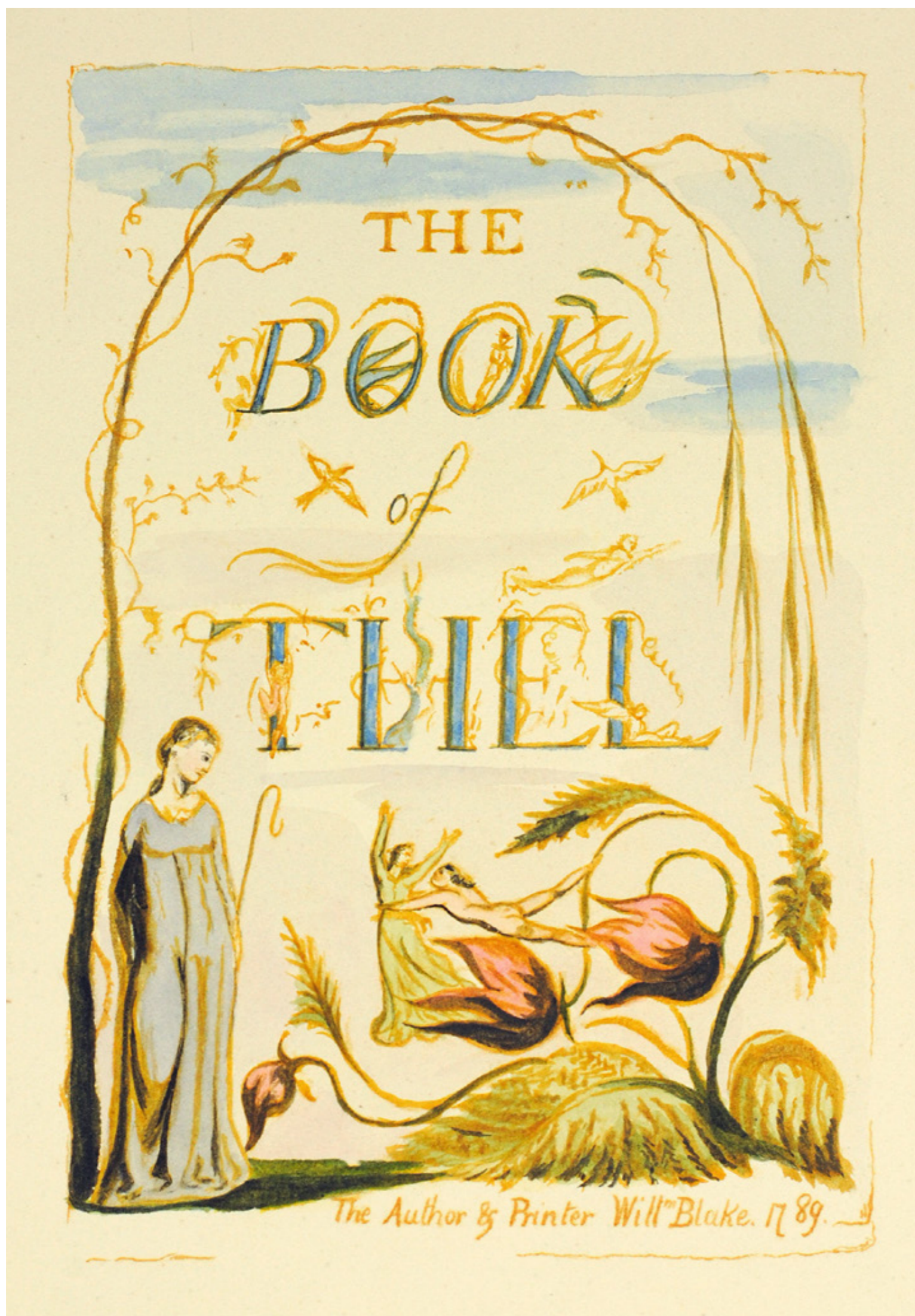
4to, 1p. preface by Muir, 27 leaves hand-colored, 1p. appendix, 2 leaves at the end in facsimile of

Blake's manuscript arrangement of the Songs of Innocence and of Experience, and the separate plate 'A Divine Image'. Original printed wrappers, stitched as issued, a fine copy.



§ The superb Muir facsimile, limited to 50 copies, this copy numbered 40. Reproduces copy A - the Beckford-Harvard copy. "This book is Blake's *Principia*, in which he announced a new concept of the universe." (Damon, *Blake Dictionary*). One of Blake's most popular texts, with numerous famous lines. See Bentley, *Blake Books*, #249e.(122891) \$5750



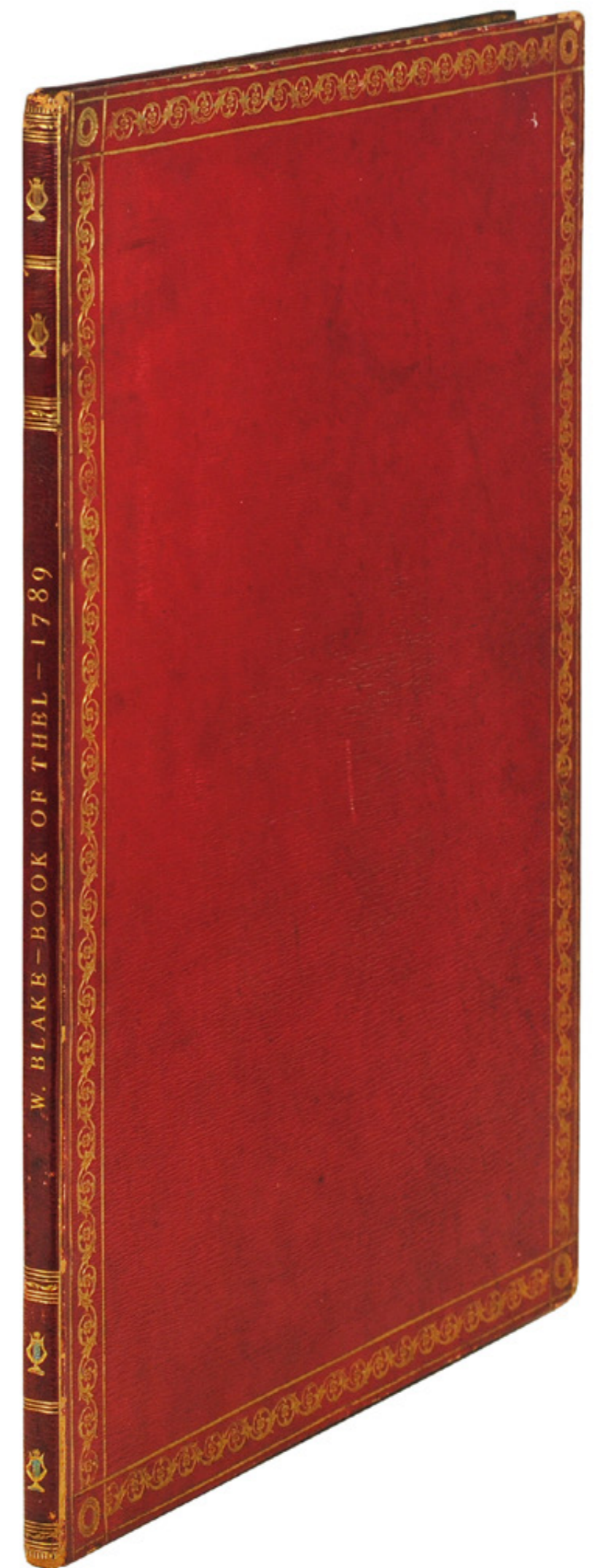


5. BLAKE, WILLIAM. (MUIR FACSIMILE).

The Book of Thel. Edmonton: William Muir, 1885.

Tall slim folio, 8 unnumbered hand-colored plates with no printed outline. Full red straight-grain morocco, covers panelled in gilt, backstrip gilt-lettered. A fine copy, bookplate of C.H. Wilkinson dated 1938.

§ The Muir facsimile (based on copy D in the British Museum) and limited to around 50 copies. The plates are delicately colored and the text is in golden-brown. Bentley, *Blake Books*, 249b. Essick notes three versions of the ca. 1885 edition, one entirely executed by hand, another version with the correction of 'sprin' to 'springs' on leaf 5 line 7, and a third version with the final two leaves numbered 5 and 6 as in Blake's original (the two prior versions do not have numbered leaves). (123176) \$4500

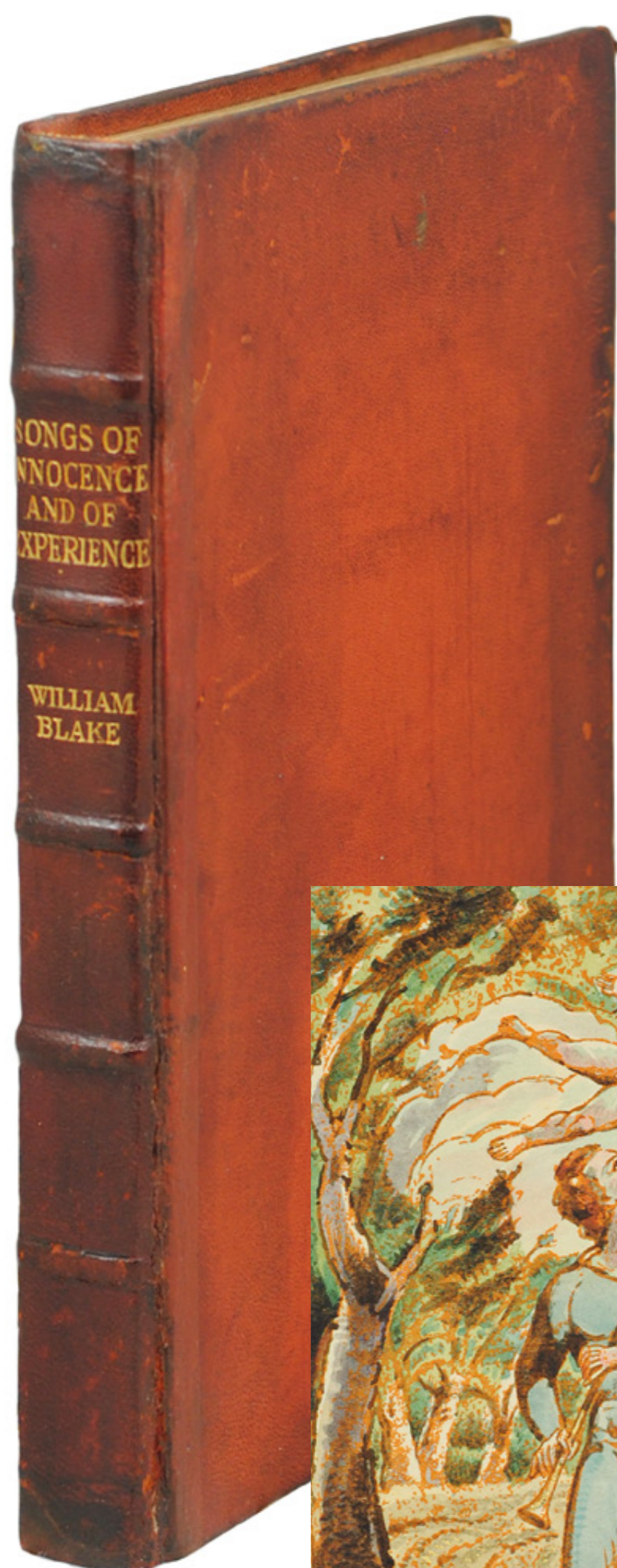


6. BLAKE, WILLIAM. *Songs of Innocence and of Experience, shewing the Two Contrary States of the Human Soul.* Liverpool: Henry Young and Sons, 1923.

Small 4to, (7) pages of text, 54 illuminated leaves guarded with tissues. Original roan, very well restored and rebaced, gilt top, internally a fine copy with the bookplate of Elizabeth Wyndham by Jack Yeats.

§ LIMITED TO 51 COPIES, this is copy #41 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. Plate 42, *The Tyger*, is a good example of how differently he treated one of his best known images over a period of time. Bentley, *Blake Books*, 178. (122878) \$5500

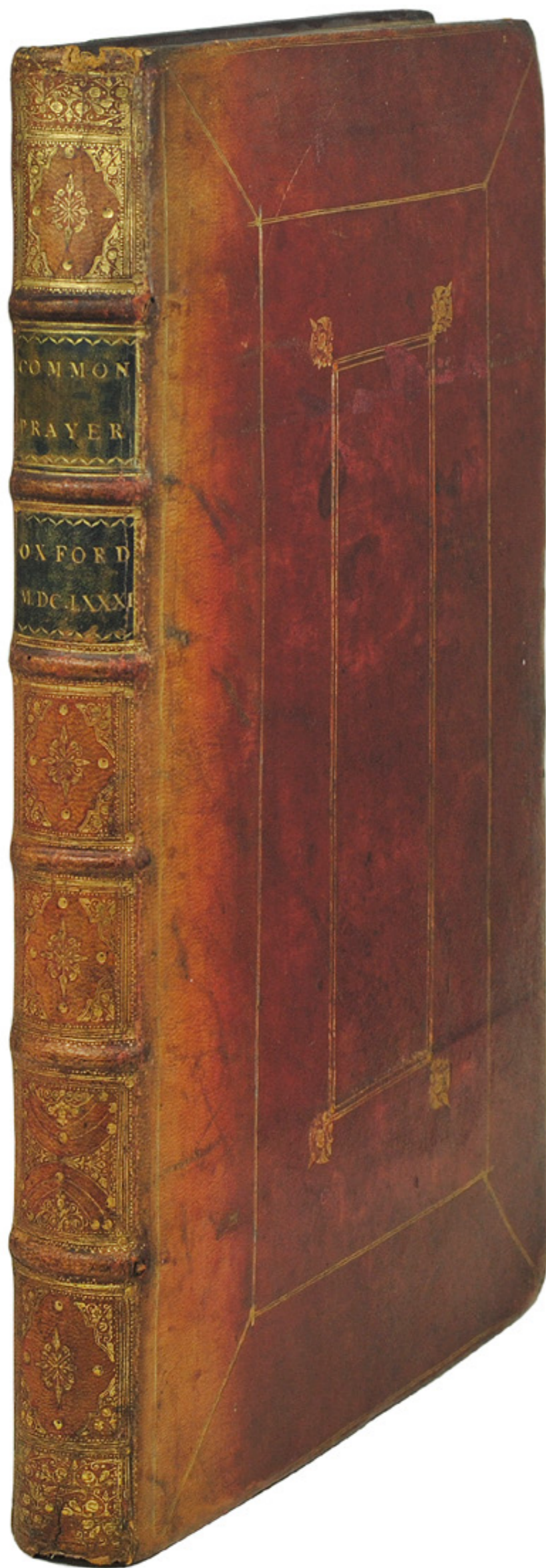


7. BLAKE, WILLIAM. ELLIS, E.J. AND W.B. YEATS. *The Works of William Blake*. London: Quaritch, 1893.

3 vols., large 8vo, profusely illustrated. In original green cloth with extensive gilt stampings of Blake designs to covers in bright condition. The finest copy we have ever seen.



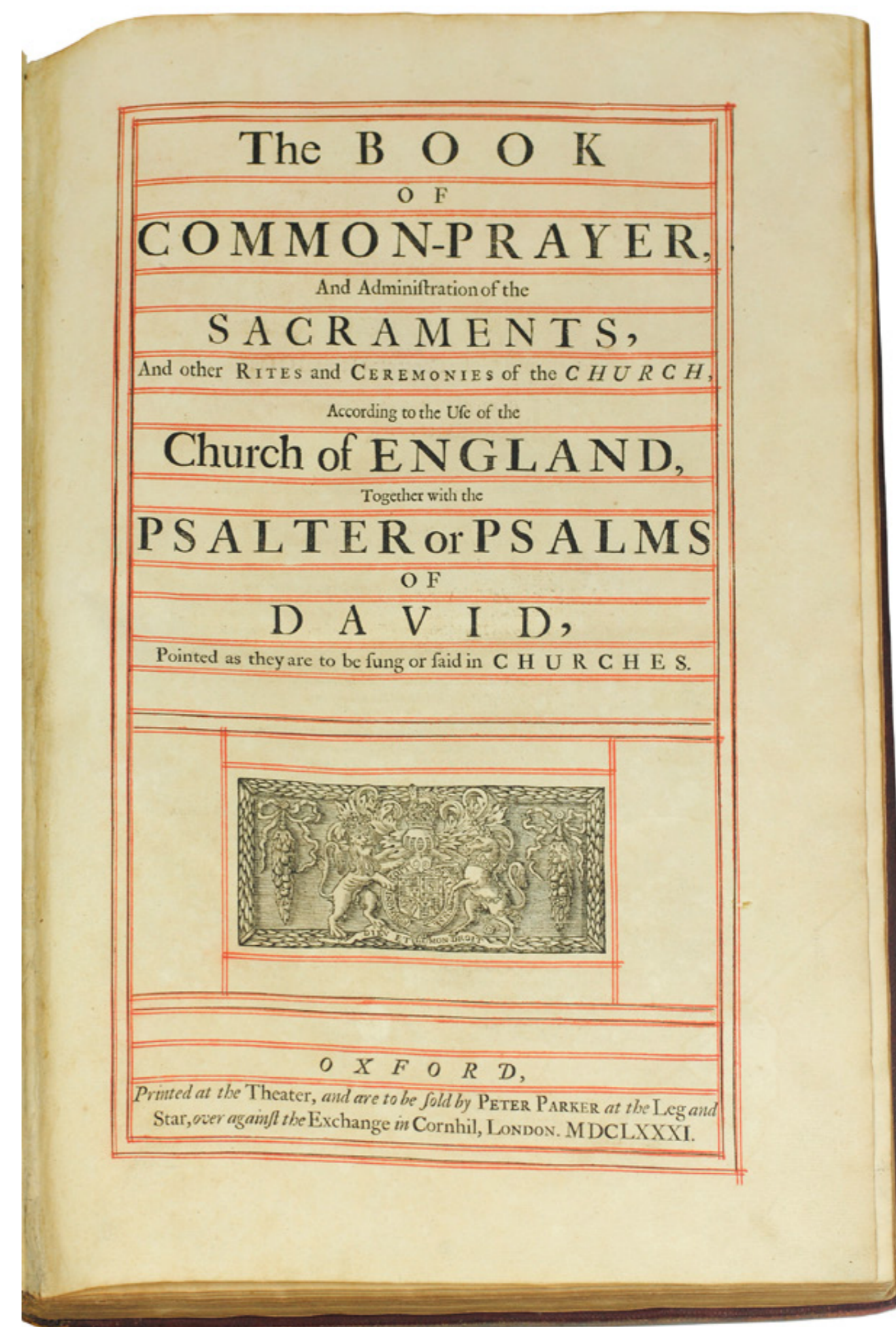
§ First edition of one of the most influential works on Blake. The Doheny copy with bookplate in all three volumes. “The enthusiasm and comprehensiveness of this work are of considerable historical importance” (Bentley 369, who cautions that the scholarly value of the work is at best uneven). The book is also treasured by devotees of gilt-stamped bindings, of which this is a striking example. (122621) \$3750

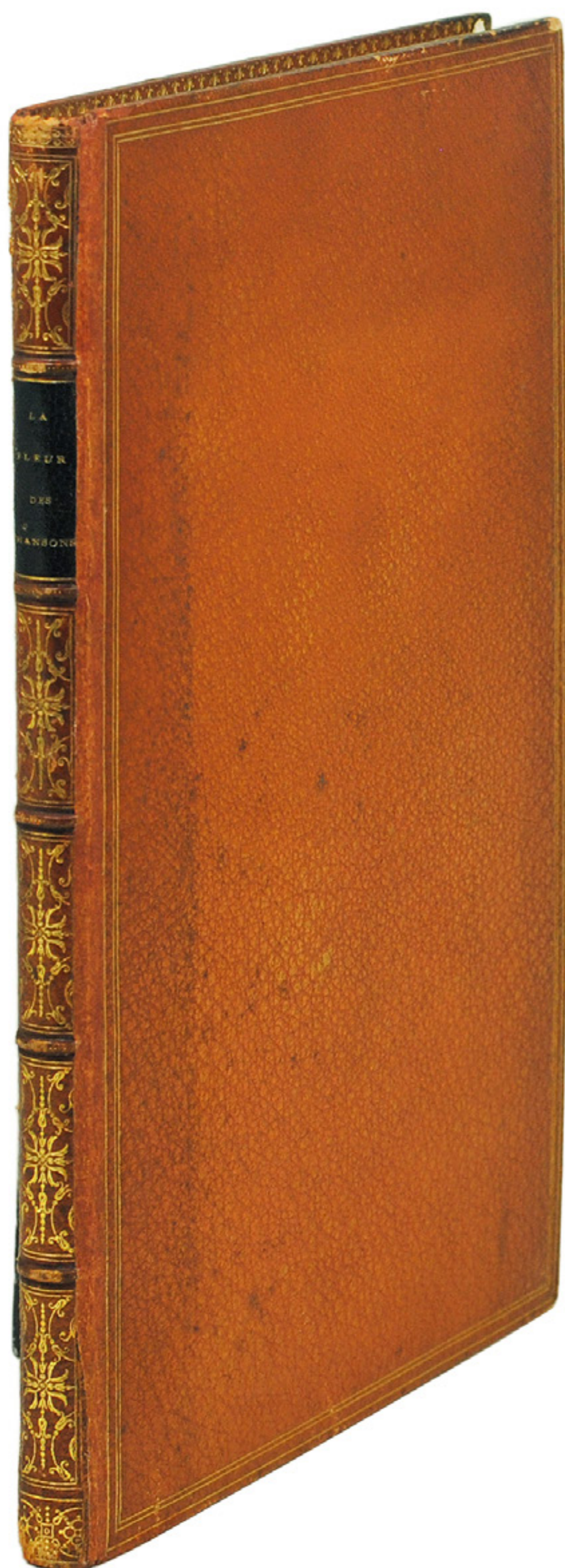


8. [BOOK OF COMMON PRAYER]. *The book of common-prayer, and administration of the sacraments, and other rites and ceremonies of the Church, according to the use of the Church of England, together with the Psalter or Psalms of David, pointed as they are to be sung or said in churches.* Oxford: Printed at the Theater, and to be sold by Peter Parker at the Leg and Star, over against the exchange in Cornhil, London, 1681.

Large folio, [404] p. A² *a-*d² A-3A⁴ 3B-3C². Printed in two columns, roman. Title-page ruled in red. Decorative printed initials throughout. Original red morocco, covers panelled in gilt, backstrip richly gilt, gilt edges, a well-margined copy probably bound for presentation by the King or the printer. Backstrip faded, chipped at head and foot, otherwise very good and internally superb.

§ A magnificent presentation of the Book of Common Prayer, a noble example of printing of the period in the original handsome binding. ESTC R24213: “One of at least four, probably five, imprint variants of this edition.” Wing B3663B. Only 4 copies recorded in ESTC: two at Cambridge, one at BL, and one at the Huntington. The last copies sold at auction were in 1983 and 1963. This very copy was most recently handled by Quaritch and Howell, with their collation marks. (123045) \$3250

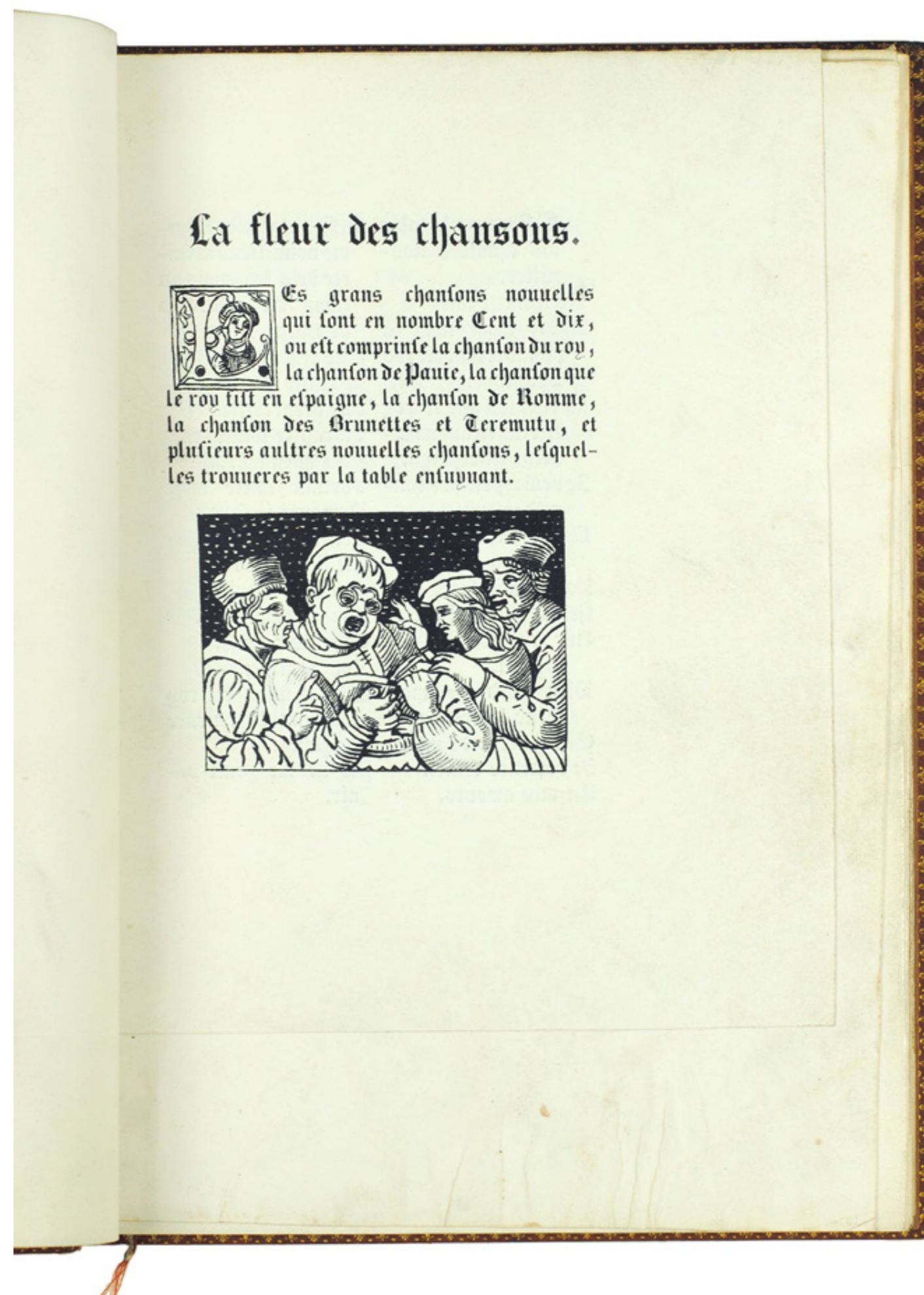




9. [FACETIAE]. [EROTICA]. [VELLUM PRINTING]. *La fleur des chansons: les grans chansons nouvelles qui sont en nombre cent et dix, ou est comprinse la chanson du roy, la chanson de Pavie, la chanson que le roy fist en espaigne, la chanson de Romme, la chanson des Brunettes et Teremutu, et plusieurs aultres nouvelles chansons, lesquelles trouveres par la table ensuyvant.* [Paris: Techener, 1833].

Small slim 4to,[32]ff, printed in black letter on vellum, woodcut illustration on t/p. Original full orange morocco, backstrip gilt, black label, modern quarter red morocco box, bookplate of Robert Hoe. A fine copy with some fading to the boards.

§ Unique copy printed on vellum, Hoe's copy with his bookplate, of this first facsimile reprint of the extremely rare French edition of 1530. This was one of several tales printed in the sixteenth century as a collection, itself of the utmost rarity. We have not located a single copy in the US. (123235) \$3750



La fleur des chansons.

Es grans chansons nouvelles qui sont en nombre Cent et dix, ou est comprinse la chanson du roy, la chanson de Pavie, la chanson que le roy fist en espaigne, la chanson de Romme, la chanson des Brunettes et Teremutu, et plusieurs aultres nouvelles chansons, lesquelles trouveres par la table ensuyvant.

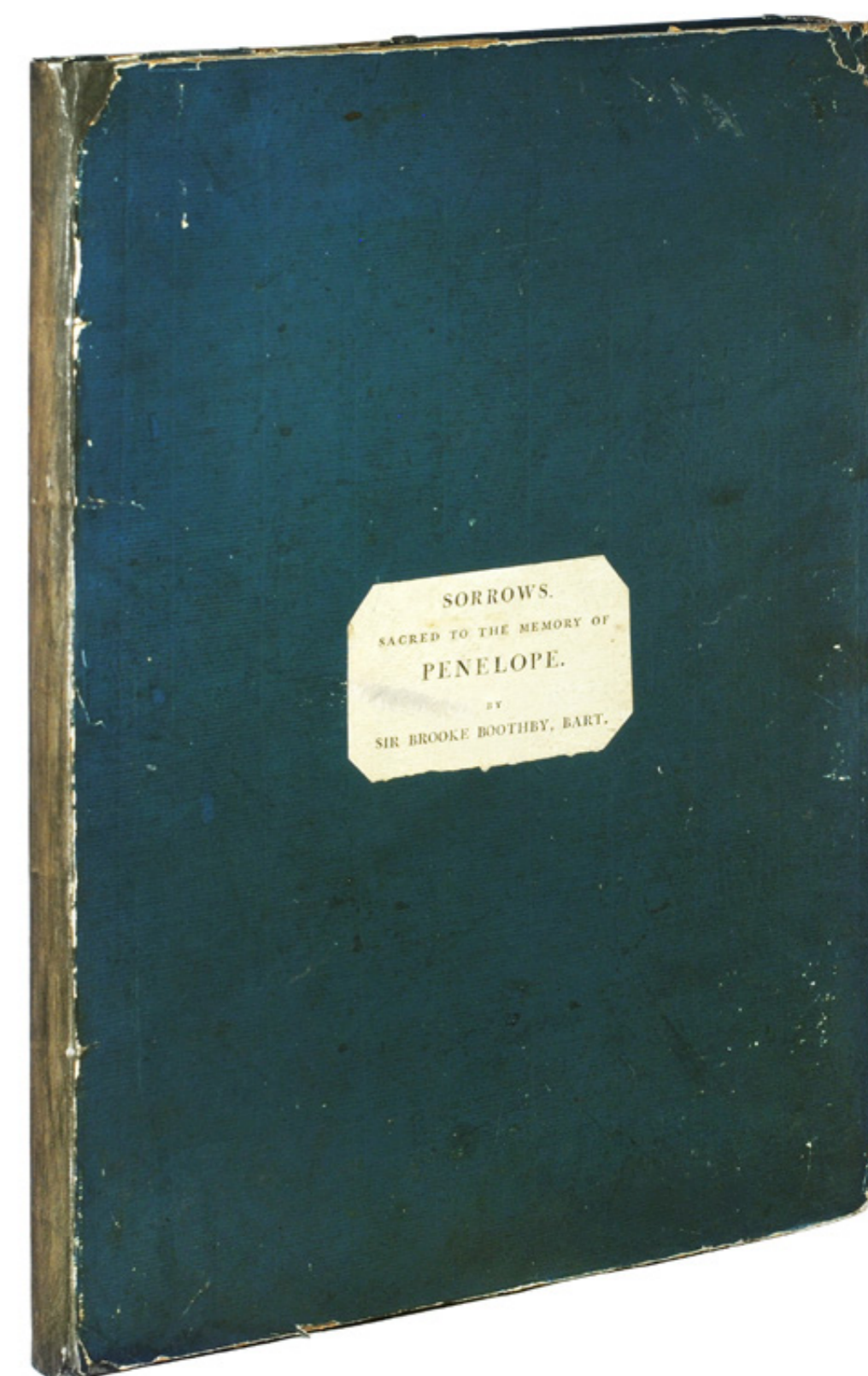




10. FUSELI, HENRY. *Sorrows Sacred to the Memory of Penelope.* [by Sir Brooke Boothby Bart]. London: W. Bulmer, 1796.

Folio, 89 pp. With a frontispiece, 2 plates, and several illustrations in the text. Original blue boards, printed label on upper cover, slightly foxed here and there but generally a fine untrimmed copy as issued.

§ First edition, one of a tiny number of large-paper copies. Only one other copy has been located (in the Essick collection, Fuseli's copy). The frontispiece is a stipple-engraving proof before all letters by Benedetti after the painting by Fuseli and is one of the largest book illustrations after Fuseli—it measures almost 12 x 7 inches. The poems memorialize the death of Boothby's daughter Penelope at the age of five and include a laudatory reference to Fuseli; Boothby was a member of the Lichfield literary circle and was immortalised in a portrait by Joseph Wright of Derby. Weinglass 139. (10982) \$4500



11. HEATH ROBINSON, W. *There are more things in heaven and earth than are dreamt of in our philosophy.* n.d. [1925].

Original watercolor with pen and ink on card, signed, 15 x 11 inches. Label on verso of "A. E. Johnson, Artists' Agent" numbered 1669 and identifying title and artist. Very good.

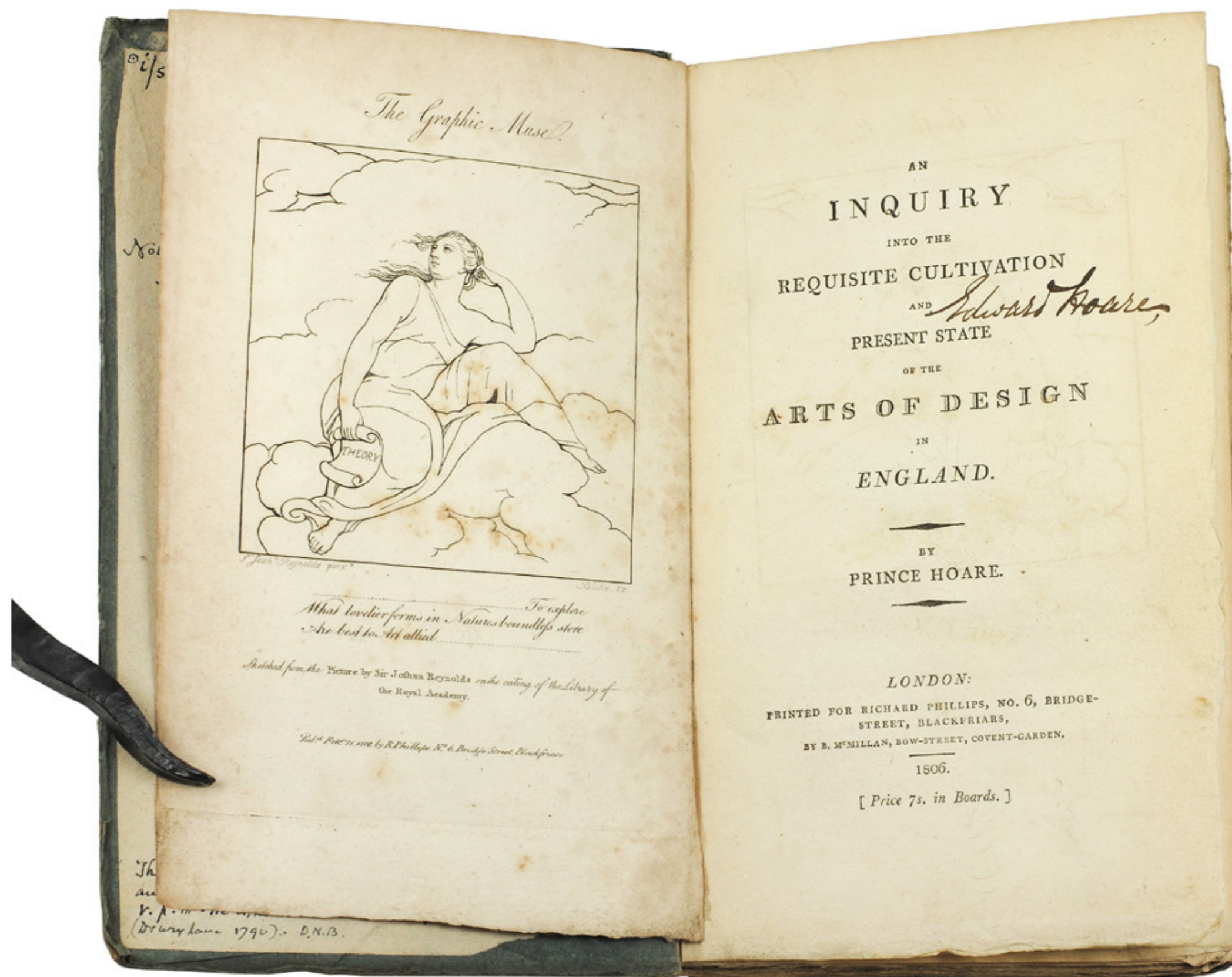
§ On a beach, a rotund merman with a ginger beard and necklace of shells examines the discarded clothes of a British Tommy while a pretty mermaid peers over his shoulder; paddling in the sea some distance away, the Tommy himself looks over in astonishment. With the hand lettered caption, "There are more things in heaven and earth, Horatio, than are dreamt of in our philosophy." The painting was made in May or June of 1925 for a publication unknown; a fine example of Heath Robinson's weird and wonderful imagination. (108194) \$3500



12. HOARE, PRINCE. BLAKE, WILLIAM. *An Inquiry into the Requisite Cultivation and Present State of the Arts of Design in England.* London: Richard Phillips, 1806.

8vo, xxiv, 270pp, ii (publisher's booklist), with Blake's engraved frontispiece of Sir Joshua Reynolds design "The Graphic Muse". Original blue-grey boards, spine slightly darkened and worn at edges.

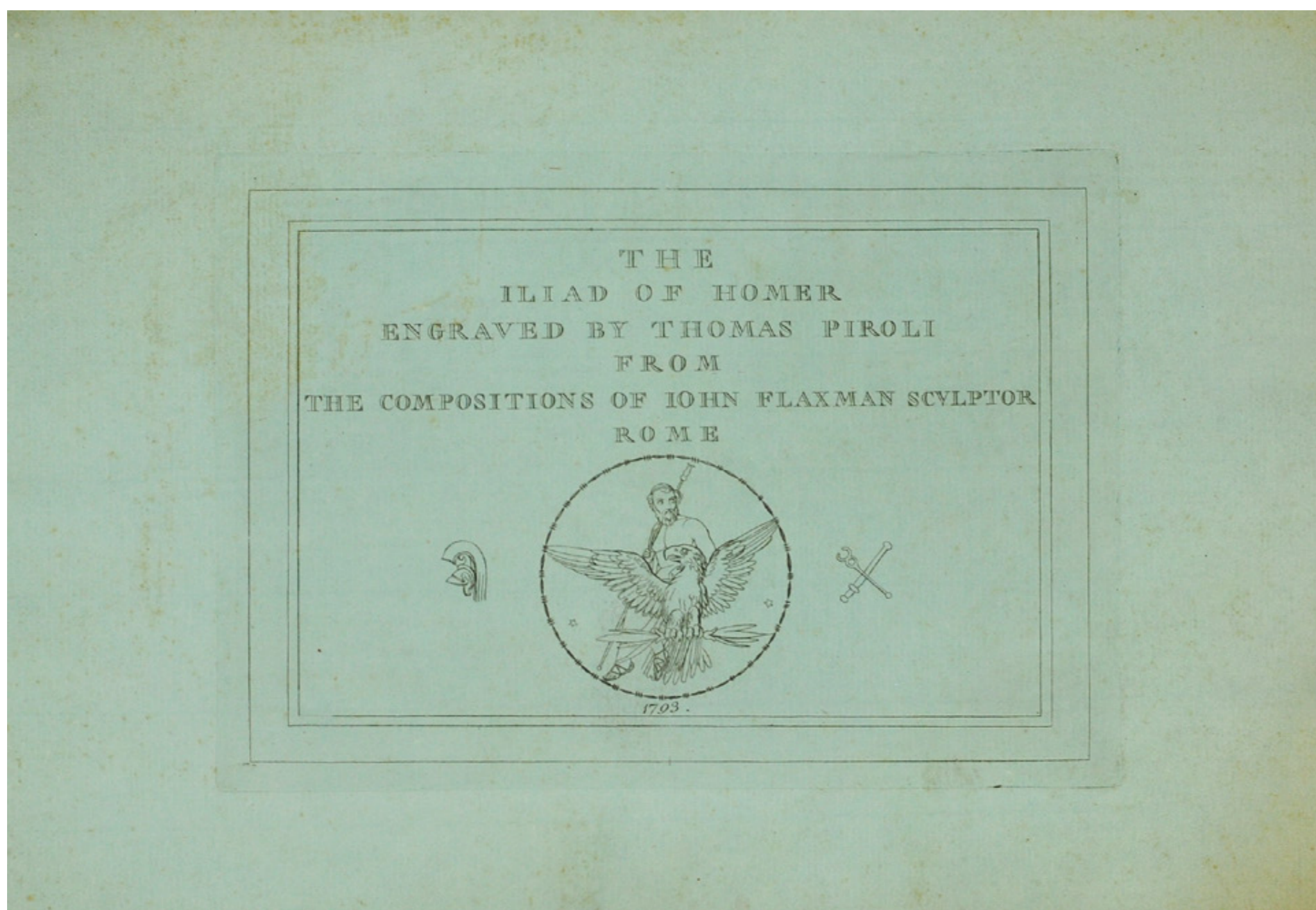
§ First edition, a very scarce book, especially in boards. With the bookplates of Gilbert Redgrave and George Goyder : there are also signatures of Sir Edward Hoare, an early owner, on the title page and other pages. Bentley, Blake Books 474. (108751) \$2750



13. HOMER PIROLI, THOMAS. *The Iliad of Homer engraved by Thomas Piroli from the Compositions of John Flaxman Sculptor.* Rome: 1793.

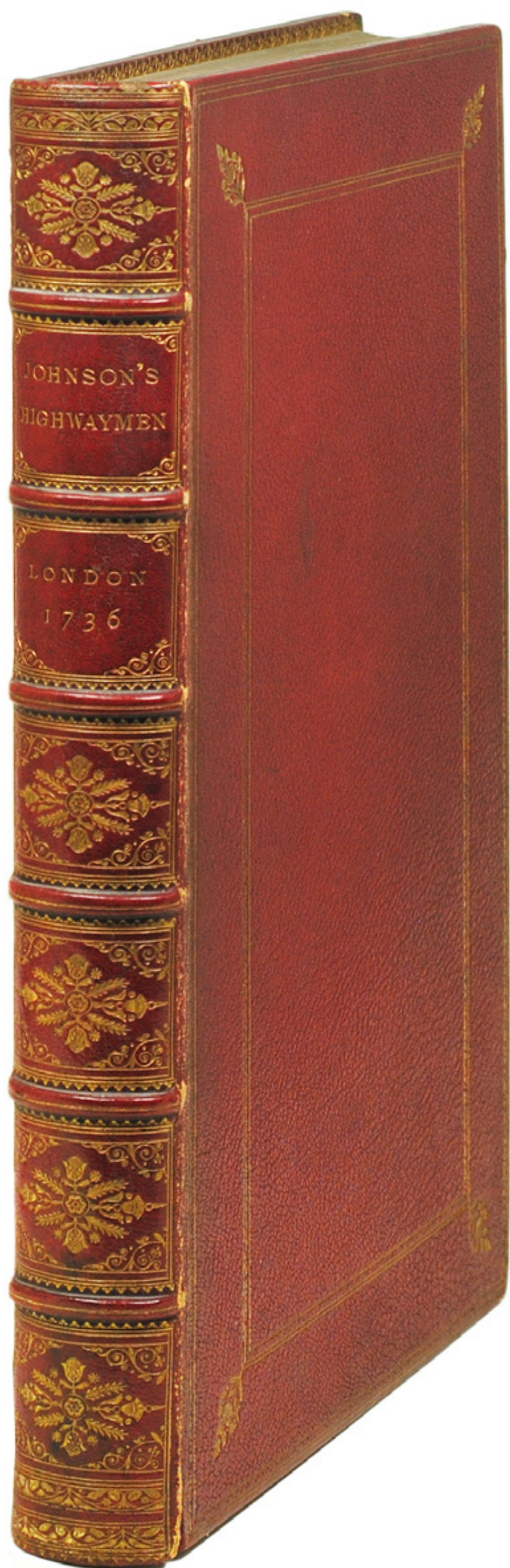
Oblong folio, original plain blue wrappers, upper wrapper almost detached, title-page, 34 plates all dated June 1st 1793 except for plate [24] which is dated June 1 1794, text in Italian at the end. Printed on blue paper with the watermark GLC within an urn-like device (as the Blackmer copy, the only other copy we could locate with that watermark). A very good copy in original condition, of great rarity thus..

§ The true first Piroli printing of these famous plates, much reprinted along with the Aeschylus, the Odyssey, and the Hesiod which William Blake was famously engaged to create the engravings for in 1805. Bentley has written



on the various versions; Essick's copy is on white paper, with a different watermark, and with the text at the end in French. In the present copy it appears as "Spiegazioni delle Tavole" followed by 34 descriptions set in three columns. Copies examined online such as Princeton's and the Royal Academy's differ enough to be surely later printings.

"The Iliad of Homer Engraved from the Compositions of John Flaxman", the first of the four Piroli titles, is a strikingly beautiful production especially on the blue paper -- many later versions were printed, with text in French. The influence of Flaxman on Blake is clearly seen in several plates. (123231) \$4250



14. JOHNSON, CAPTAIN C. *A General History of the Lives and Adventures of the Most Famous Highwaymen, Murderers, Street-Robberies, &c.... To which is added A Genuine Account of the Voyages and Plunders of the most Notorious Pyrates. Interspersed with diverting tales and pleasant songs...* London: Olive Payne, 1736.

Folio, (2), 235, 226-484, (2)pp. Frontispiece and 25 other plates engraved after Joseph Nicholls and William Jett by Isaac Basire, Thomas Bowles, W. H. Toms and others. Title page in red and black, text in two columns. Full red crushed morocco by Bedford, panelled in gilt, backstrip gilt, gilt dentelles, all edges gilt. Near fine, binding lightly worn at extremities, a magnificent copy from the library of C.L.F. Robinson (1874-1916), president of Colt Firearms, with his bookplate.

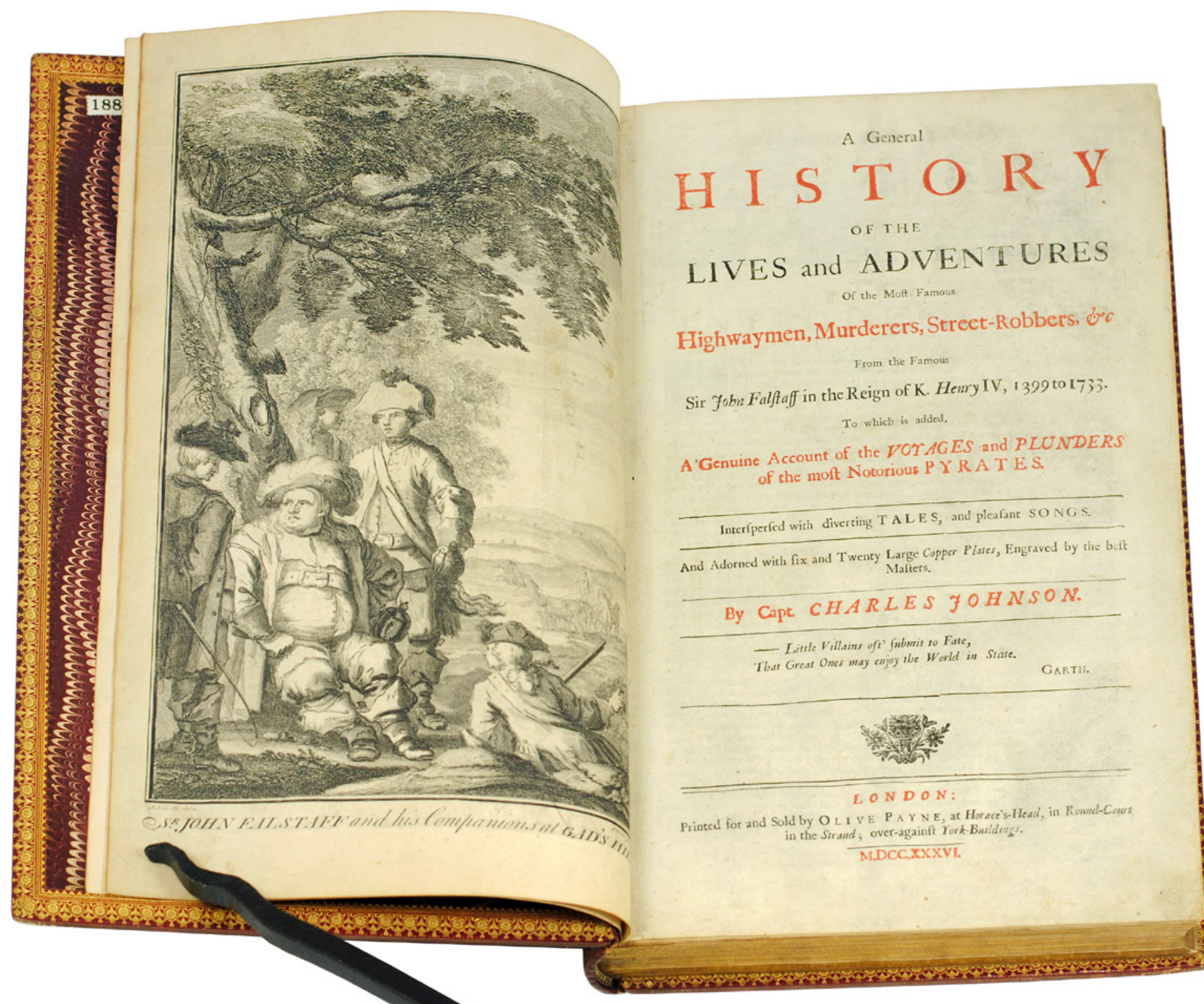
§ The classic account of Britain's most notorious outlaws, from Robin Hood, to Edward "Blackbeard" Teach, wonderfully illustrated with portraits and scenes of high drama "engraved by the best masters." Originally issued in 73 weekly or 20 monthly numbers beginning 30 June 1733; the first collected issue was published by Janeway in 1734. This is a straight reissue of the first edition with a cancel title-page, and with all the pagination errors of the first edition uncorrected. It is far less common than the Janeway edition: around a dozen copies are recorded in the US and three in England, although none at the British Library, Trinity Dublin, Yale, or Harvard.



The text largely came from Captain Alexander Smith's *The history of the lives of the most noted highway-men...*(1714) and from Captain Johnson's *A general history of the robberies and murders of the most notorious pyrates...*(1724). Sabin notes that Johnson's 1724 text "embodies many items relating to the Colonial History of British America, nowhere else extant, as, the Adventures of Blackbeard, and his Capture by Lieut. Maynard in the James River, V.a... etc." It was long believed that Captain Johnson was a pseudonym of Daniel Defoe, although evidence now points to the sailor, printer, and journalist, Nathaniel Mist.

The section on pirates is one of the best accounts of the lives and careers of the most famous pirates of the late seventeenth and early eighteenth centuries, with entries on Mary Read, Ann Bonny, Edward "Blackbeard" Teach, Captain Avery, Henry Morgan, and others, with several fine engravings.

This copy was in the library of Col. Charles F.L. Robinson, a president of Colt Firearms and a noted collector of early Americana. His impressive library, including the Hoe copy of Exquemelin's *Bucaniers*, was auctioned in 699 lots over three days by Anderson in 1917 and made over \$66,000. (*The Dial*, Vol.LXII, reported the results at length.) Hill p.461. Sabin 36195, see also 36188. ESTC N18300. (123308) \$12,500





15. JONSON, BENJAMIN. *The Workes of Benjamin Jonson. [together with: The Workes of Benjamin Jonson. The second Volume...]*. Imprinted at London by Will Stansby, 1616; [London: Printed for Richard Meighen, 1631-1640-1641].

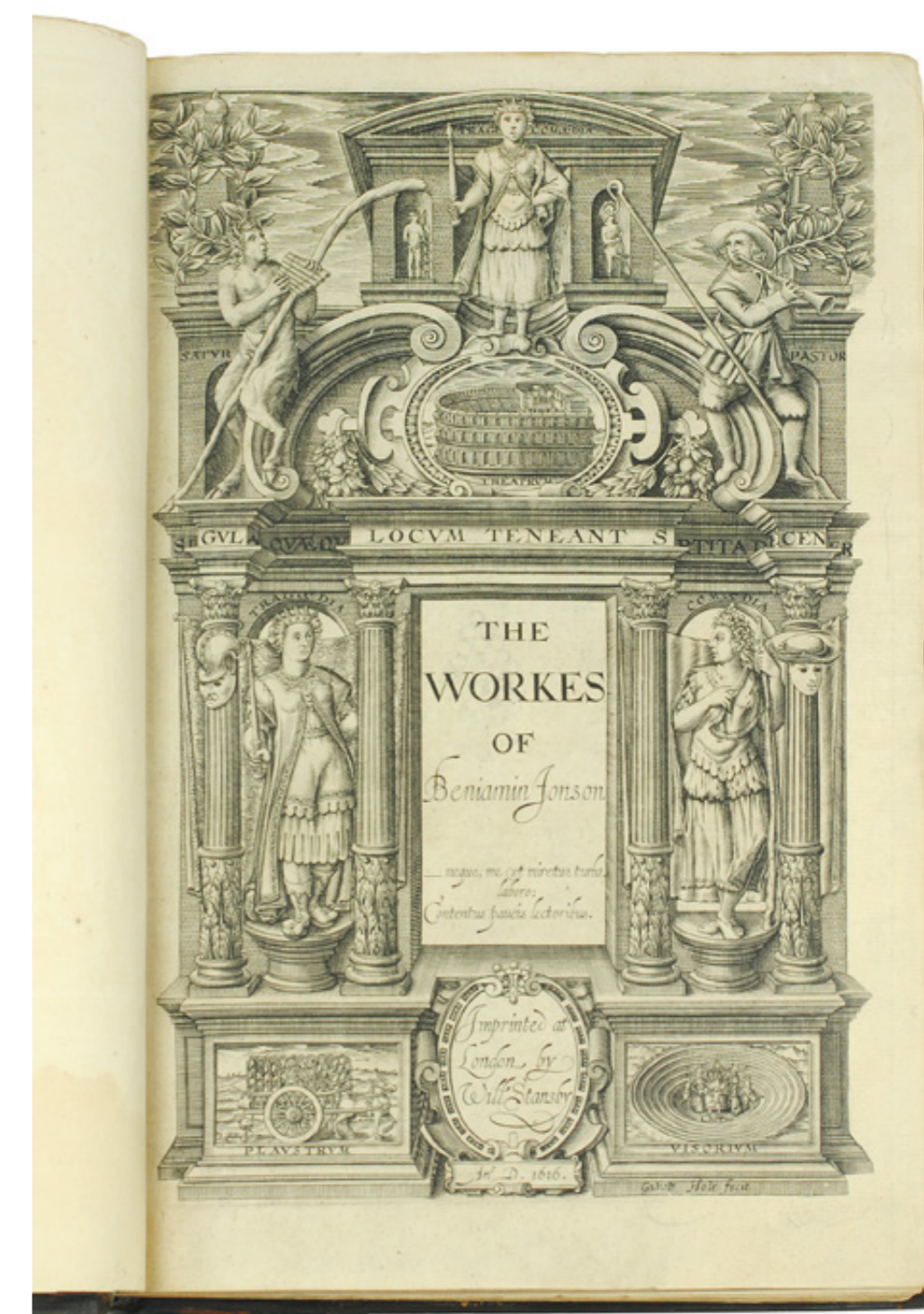
Three vols. in two (vol. 2 divided into 4 parts, originally issued in 2 vols.), small folio, 290 x 180 mms., 11 x 7 1/4 ins, vol. 1: [10, of 12, lacking first blank], 1015; vol. 2: [12], 170; 75, [76]; 292; 132; 155 (mispaginated)pp. Engraved allegorical title to Volume I by William Hole (third state). Decorative woodcut head-pieces and initials. Early 19th-century diaper calf rebacked and beautifully restored. Internally good, with some repairs and cleaning but quite complete as issued..

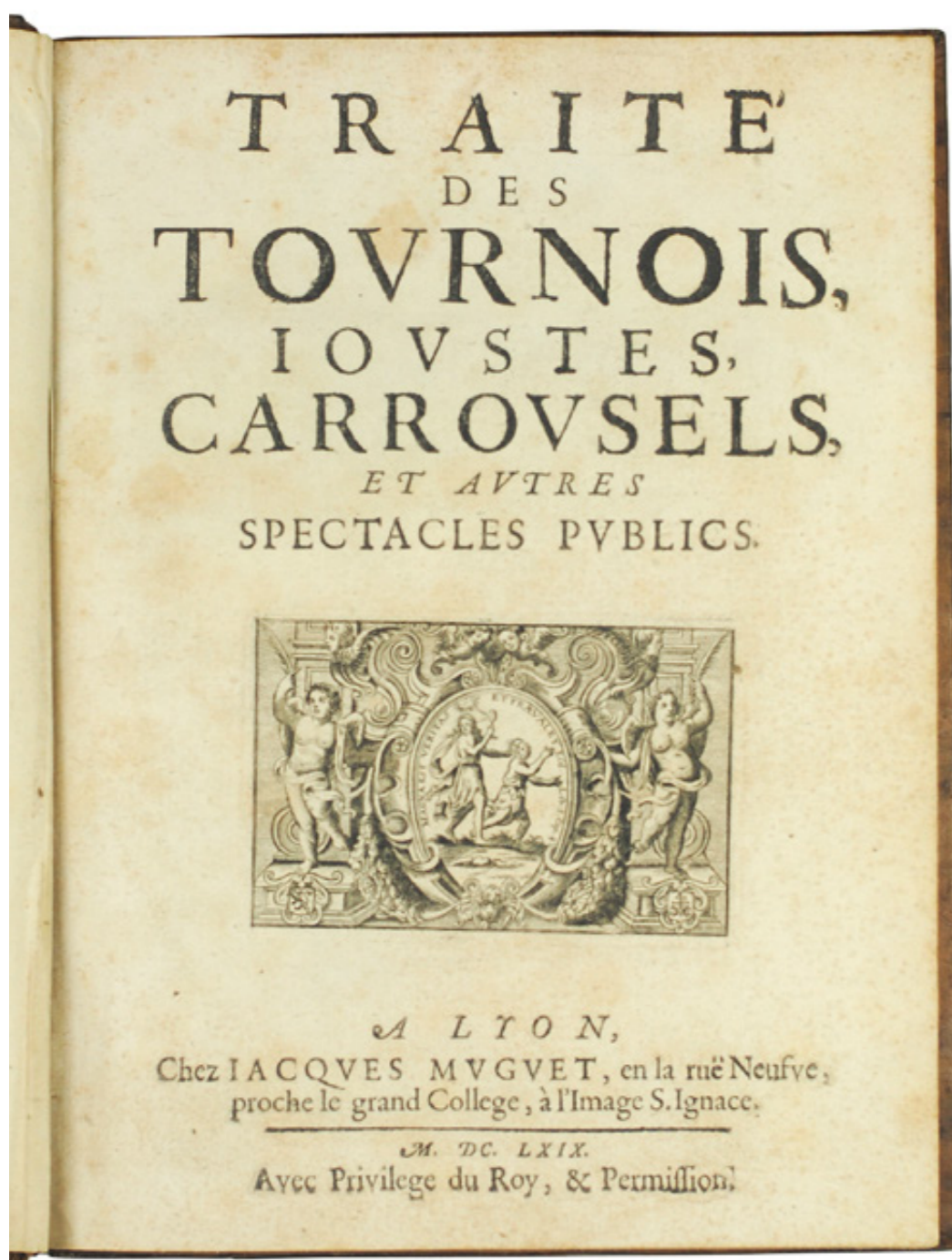
§ First collected edition, third state of the general title to vol. 1 which usually is found with large-paper copies but also some regular copies. Vol. 2 is as described, the parts appearing in a different order in different copies.

In this copy, there is as always the bewildering number of variants described by Pforzheimer who compared 20 copies without any conclusion as to how to assign priority to the various states. A notoriously complicated book found bound up in numerous variant collections of the various parts. The first two parts were carefully revised

and supervised through the press by Jonson himself. “Volpone”, amongst other plays in vol. one, lists William Shakespeare as one of the actors. Greg III, pp. 1070-1082. Grolier 17. Pforzheimer 559 and 560. STC 14751 and 14754.

Armorial bookplate with monogram JCCW and the motto ‘plus vigila’ from the White (Whyte) family of Hutton and Clement’s Hall. Modern bookplate of William FitzHugh M.D. of Palo Alto CA, noted local collector whose library was sold by William P. Wreden in 1973. (123173) \$25,000





16. MÉNESTRIER, CLAUDE FRANCOIS.
Traité des tournois, joustes, carrouseles et autres spectacles publics. Lyons: Jacques Muguet, 1669.

4to, (xvi), 400 pp. with the 2 cancels (C2-3) included in the preliminaries. Illustrated with an engraved title page vignette (variant featuring crest in an architectural setting), dedication vignette, 22 headpiece vignettes, some signed by Derbage (several repeated) and 23 historiated initials. 19th century tree calf without bands, backstrip with gilt rolls and morocco label, edges sprinkled, ribbon. Boards slightly rubbed, lower joint neatly repaired, occasional light foxing. Old handwritten cataloguing note on front free endpaper. Bookplate of A. Kuhnholz-Lordat.



§ First edition of this highly important work, a source for study of festive occasions of the late 16th and 17th centuries. It includes the iconographic program of such tournaments, dealing with the progress of events on land and water, the costumes, the machinery, dance, stage designs, music and other aspects. Ménestrier, a Jesuit from Lyons describes festivities in Italy, France, and Germany with references even to Polish and Lithuanian events. The vignettes show chariots, floats, a joust, equestrian quadrilles and machines. Brunet III 1624. Graesse IV, 487. (106635) \$3500

17. RACKHAM, ARTHUR.

*Original watercolor drawing from Little-
[Self-Portrait]. 1901.*

Original pen and ink and watercolor drawing, 13.5 x 8.5 inches, signed and dated 1901 by Rackham, matted and framed, in perfect condition.

§ Original watercolor drawing of a giant man holding a candlestick for a tiny knight; the larger man is in fact a self-portrait by Rackham. The illustration first appeared in Little Folks Magazine in 1902 for *Little-
[Self-Portrait]* by M. H. Spielman, and was later printed in book form in 1903. The drawing is marked up for reproduction in the magazine. (107766) \$4500



18. [ROWLANDSON, THOMAS]. *Banks of the Thames.* undated.

Original watercolor with graphite, pen and ink on medium, smooth, cream wove paper, 10 x 13 1/2 ins. Not titled, signed or dated. Mounted on paper with a painted frame, dealer's notes in pencil on the back; matted.

§ An attractive watercolor sketch by Rowlandson of skiffs and sailboats on the River Thames, with houses and a church in the background, unsigned but authenticated by Andrew Clayton-Payne, the noted British art dealer and author of a catalogue of Rowlandson. (123352) \$4500



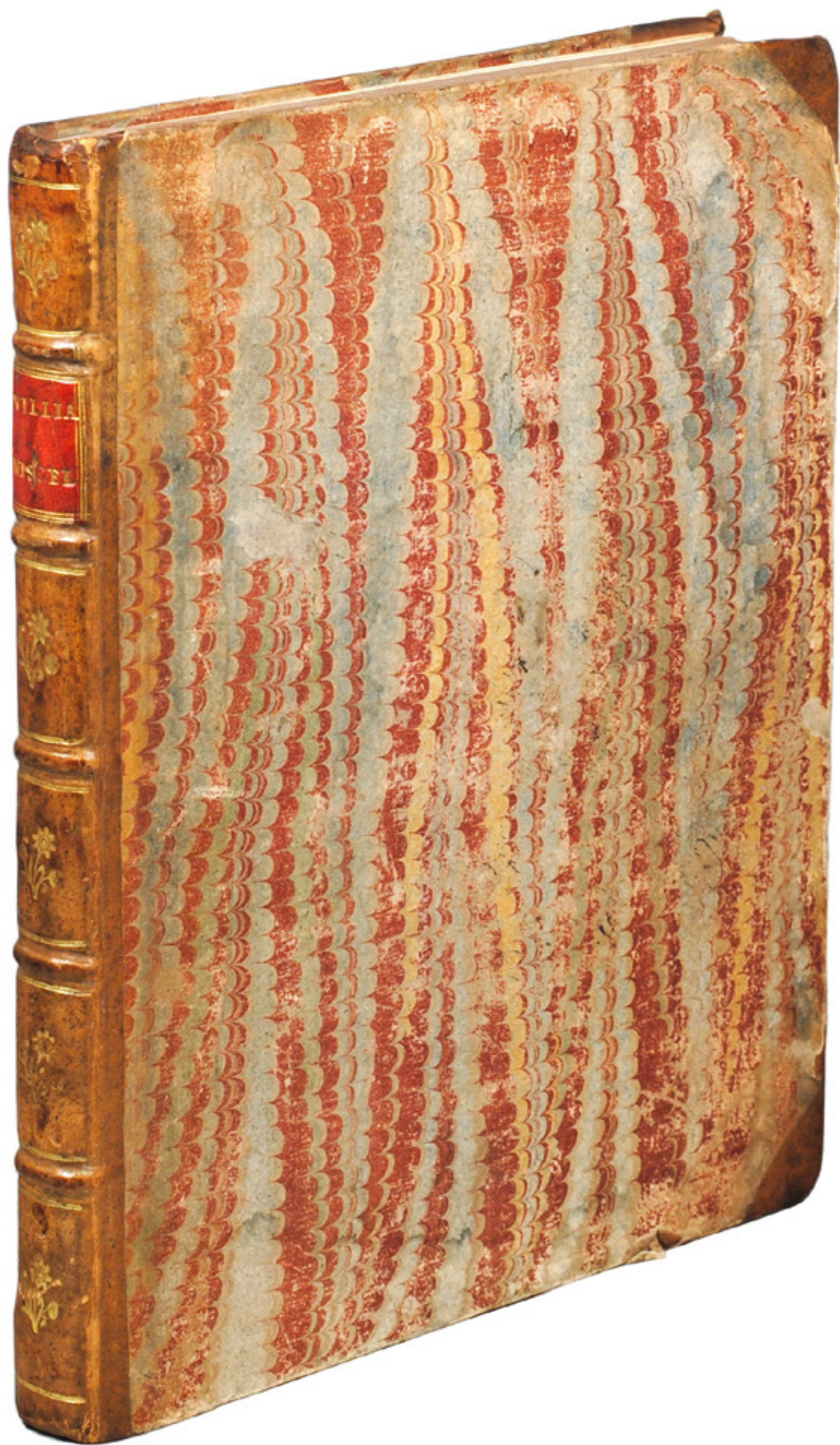
19. ROWLANDSON, THOMAS. *Rag Fair.* 1806.

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

§ A lively comic street scene by Rowlandson; a work that must have proved popular as other versions of the painting are known, including one acquired by King George V. "Rag Fair, near present-day Liverpool Street Station, was a market where old clothes and textiles were traded, and was renowned as a noisy area with a swift trade in stolen goods. Rowlandson made at least three other

versions of this drawing" (The Royal Collection Trust). With authentication letters from Sessler and Sabin, both dated 1956, and further authenticated by Andrew Clayton-Payne, the noted British art dealer and author of a catalogue of Rowlandson. (123351) \$3500



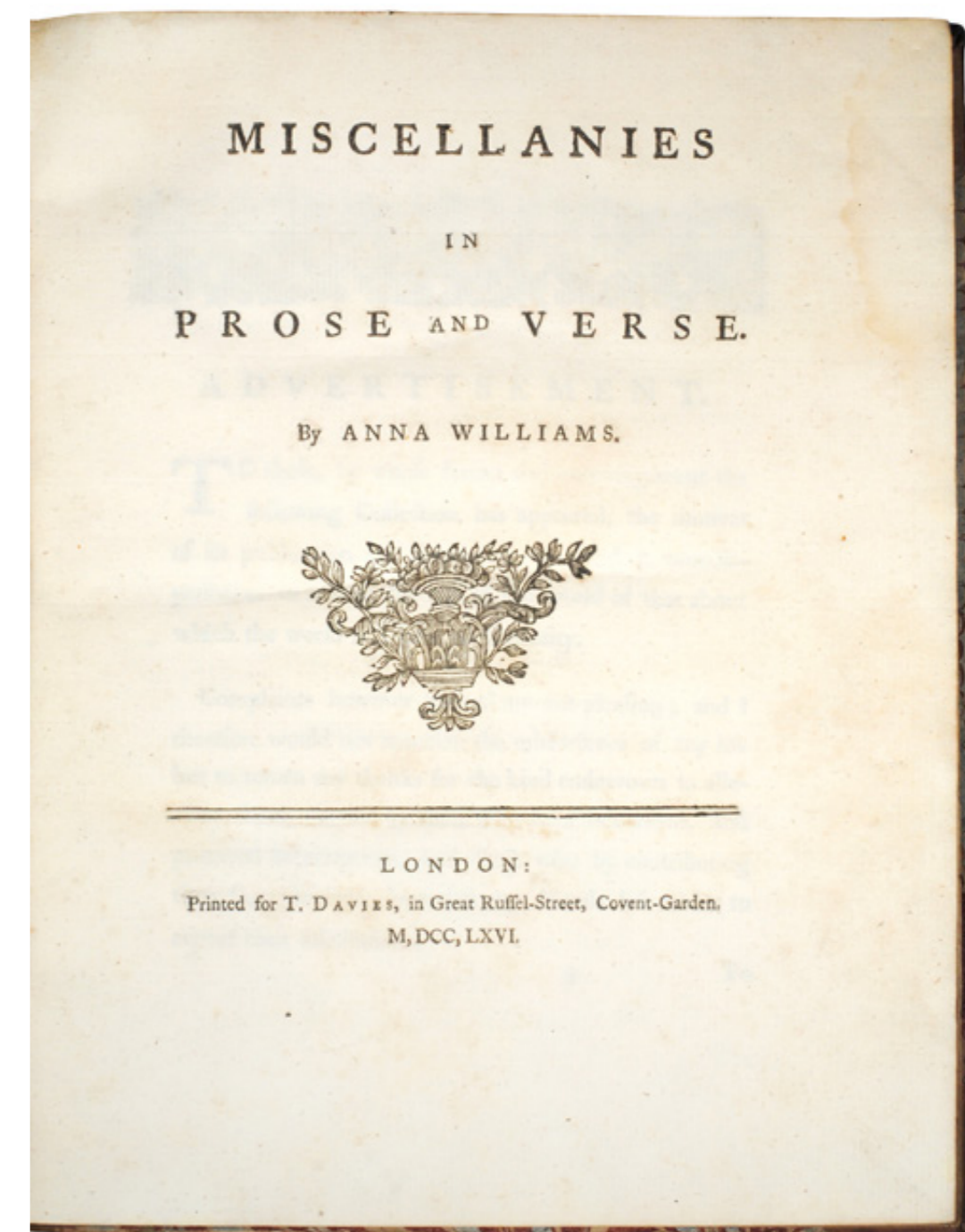


20. WILLIAM, ANNA. *Miscellanies in Prose and Verse*. London: T. Davies, 1766.

4to, [4], 184pp. Title with woodcut fleuron; old waterstain to top forecorners of a few leaves at front. Early or original half calf and marbled boards, red morocco label lettered in gilt; slightly rubbed, a very good copy.

§ First edition. Anna Williams (1706-1783), the blind poet and companion of Samuel Johnson, had a ground-floor apartment in his house, from which she supervised the household management and expenses. After her death Johnson wrote of her ““Her curiosity was universal, her knowledge was very extensive, and she sustained forty years of misery with steady fortitude. Thirty years and more she has been my companion, and her death has left me very desolate.” Her *Miscellanies in Prose and Verse* was published in 1766, her 60th year; Johnson contributed a preface and several prose and verse pieces. “The work had been first advertised in 1750, and there were waspish claims from Anna’s friends that Johnson had not exerted himself in its production, but the publication was moderately

successful, and earned the author about £100” (Oxford DNB). Justin Croft noted of his copy: “Very uncommon, as one might expect from Mrs. Thrale’s statement: ‘I never saw it on any Table but my own.’” Fleeman, pp. 1139-42, Courteney & Nicholl Smith, p. 111. (107752) \$4000



JOHN WINDLE
ANTIQUARIAN BOOKSELLER

List prepared for London “Firsts Online”, 10-14 September, 2020.

With best wishes from John, Rachel and Annika

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