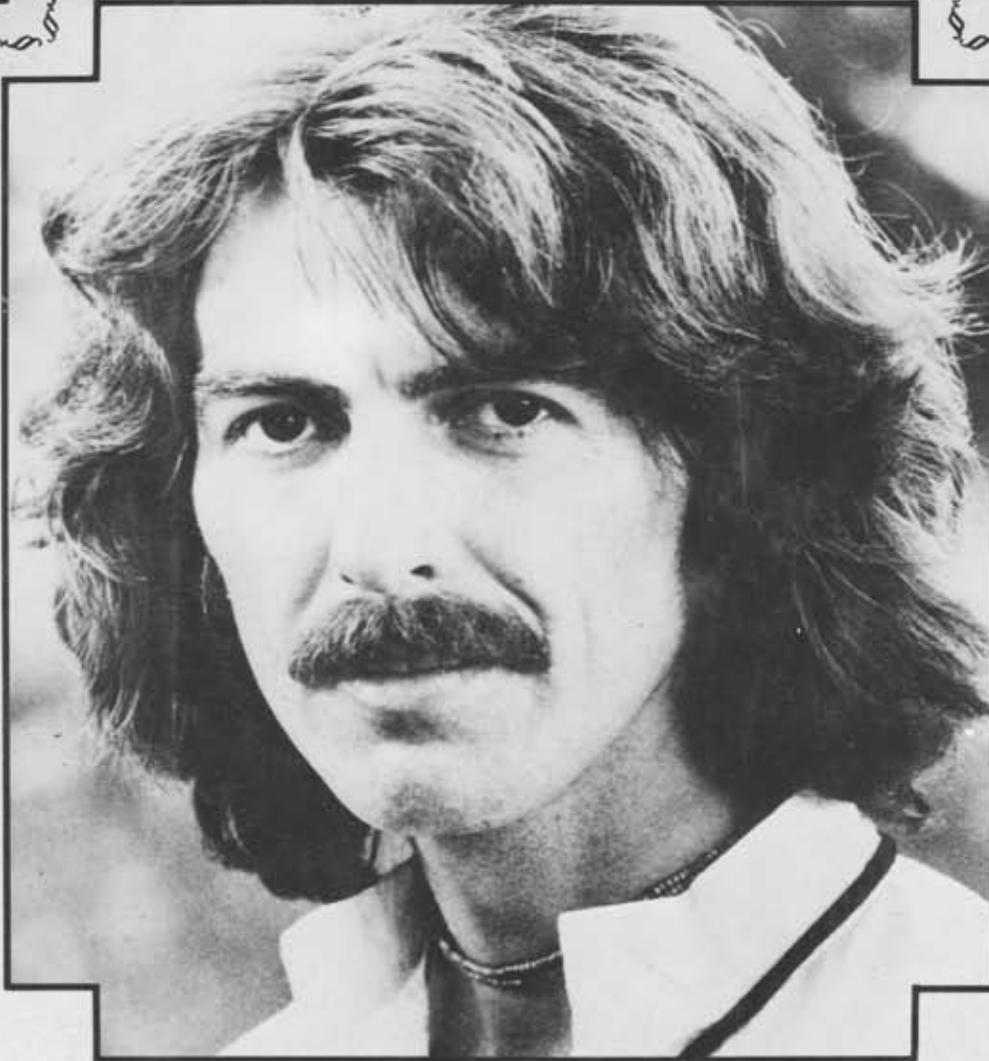


JOHN WINDLE ANTIQUARIAN BOOSELLER
THE POST 53RD NEW YORK ANTIQUARIAN BOOK FAIR LIST



I · ME · MINE

BY

George Harrison

OCCASIONAL LIST THREE
SPRING, 2013

1. Allen Press. *Dialogues of Creatures Moralised. Being Ancient Fables, Curious to the Philologer, Interesting to the Lover of Natural History and Helpful to the Moralist.* Kentfield: Allen Press, 1967. Small folio, [103] ff. Original tan backstrip and pictorial cloth boards, slipcase, as new.

§ Limited to 130 copies printed by hand in Goudy types on handmade Italian paper. The most ambitious work of the press to that date and the final book printed on their Acorn-Smith handpress due to the acquisition of a Columbian. The text of the fables first appeared in 1480, printed in Latin by Gerard Leeu at Gouda, Holland. All 122 of the charmingly naive woodcuts from the first edition are used, printed in six outline colors. Joseph Haslewood's introduction to the 1816 edition is used here as the preface. Allen Press Bibliography 31. **\$700.**

2. Amory, Thomas. *The Life of John Bunclie, Esq; Containing Various Observations and Reflections, Made in Several Parts of the World and Many Extraordinary Relations.* London: Printed for J. Noon, at the White Hart in Cheapside, near the Poultry, 1756. 8vo, [i-iv], v-ix, (7, contents), 1-511, (1, ad) pp. Original brown calf rubbed, some wear and scattered abrasions. Backstrip on 5 raised bands, a bit dry with old repair and loss at foot and crown. Ownership and gift inscriptions on front flyleaf and pastedown dated 1792. Inscription from same owner on front cover--quite faded and visible only in indirect light. The first is a posthumous note indicating the book as a gift from the late John Hobson Esq. to the late Thomas Hawker; and the second is an ownership inscription reading "Sophia Hawker / Her Book / 1792 / so she hope (sic) you will not sell it." Good.

§ First edition. The second and best-known work from Thomas Amory, whom Hazlitt called "The English Rabelais." Published in two parts (the second came out a decade later), *The Life of John Bunclie* is a fictional but largely autobiographical work "made up of natural history, mathematics (literally), songs, polemics, landscapes, eating and drinking, and characters of singular men, all bound together by his introductions to and marriages with these seven successive ladies, every one of whom is a charmer...and cut off in the flower of her youth" (Leigh Hunt, *A Book for a Corner*, 1859). Moreover 18th-century English books with contemporary female inscriptions are relatively uncommon. Rothschild 32. **\$675.**

3. Baum, L. Frank. *A New Wonderland. Illustrated by Frank Ver Beck.* New York: Russell, 1900. 4to, x, 190pp, color frontispiece and 15 two-color plates within the pagination. Original cloth-backed pictorial boards, pictorial endpapers, a really good copy of a book rarely found in even adequate condition. In a new box.

§ First edition, in the first state binding with pictorial endpapers. This is Baum's first book (although *Mother Goose In Prose* was published first). This title was an obvious attempt to cash in on the popularity of "Alice In

Wonderland"; it was late reworked and published as "The Surprising Adventures of the Magical Monarch of Mo". Aleph-Bet notes: "A notoriously rare Baum fantasy, that when found is usually lacking the frontis." Not in Cotsen, Oppenheimer, Osborne, or Gumuchian.

Peter Hanff noted: "The volume has sixteen color inserts, including the title page, as follows: facing the title page, the title page, and facing pages 4, 12, 28, 38, 48, 60, 72, 92, 104, 120, 132, 152, 168, and 186. The plates, though unnumbered, are included in the pagination. Justin Schiller once had a file copy from the publisher that was annotated to indicate that the firm had run short of frontispieces."

\$6950.

4. Bemelmans, Ludwig. *Welcome Home!* New York: Harper & Brothers, 1960. Oblong 4to, (24) pp. Quarter green buckram, illustrated paper over boards. A touch of wear at extremities. Inscribed by the author on the front flyleaf: "For Ellen and Jim / hoping that he always comes home and is safe for one more year / Ludwig / Oct. '60."

§ Charming presentation copy of an early printing. A holiday pastoral allegory about a rather clever fox who outwits his aristocratic English hunters. Upon returning home weary and being put to bed, the mother proclaims: "my dear--I think you're safe for one more year." **\$425.**

5. [Bible, King James version, 1611]. *Ecclesiastes or the Preacher. [and] Song of Songs which is Solomon's.* London: Robert Barker, 1611. Complete. Seven consecutive leaves from the King James Bible. Folio, bound in full crushed black morocco extra, upper cover lettered in gilt.

§ First ("she") edition of the most famous and most quoted poetic passages from the Bible in the English language. PMM 114: "Macaulay described [the King James version] as 'a book, which if everything else in our language should perish, would alone suffice to show the whole extent of its beauty and power.'" Only one other copy of the complete Song of Songs has appeared on the market to my knowledge, in the 1935 Scribner catalogue 'You Know These Lines' and no complete copy of *Ecclesiastes*. **\$2500.**

6. [Bible in Latin]. *Biblia Latina...* Nuremberg: Anton Koberger, 30 July, 1477. Folio, 51 lines; double column; types 4:160G, 3:110aG. Rubricated; headlines in red in upright bastarda script; fol. 2/1r with 12-line floriated initial F illuminated in green & pink with foliate marginal extensions, the lower margin filled with sprays & flowers in colors with white tracery; opening page of Proverbs with 1 11-line initials, 1 with floral extensions. - 467 (of 468) leaves; lacking 1st blank. Modern morocco over wooden boards, by Pratt, extremities rubbed, scrapes, inner hinge cracked. Internally very good, with wide margins and the paper very crisp.

§ The second Koberger Bible, a page for page reprint of the Bible printed in Basel by Bernhard Richel not later than

1474, the first of a series of Bibles all printed in Germany before 1481 to contain the tract of Menardus abandoned in later Vulgate Bibles, the Eusebian Canons, and marginal concordances to the Gospels. An exceptionally well-margined and well preserved copy. Arthur Haddaway's copy, from the Allan Library with their old stamps and a manuscript note of ownership tipped in at the front signed J. Mead (c. 1875?). Goff B-552; HC 3065; BMC II.414; GKW 4227. **\$57,500.**

7. [Book of Common Prayer]. *The Book of Common Prayer, and the Administration of the Sacraments and Other Rites and Ceremonies of the Church, According to the Use of The United Church of England and Ireland, Together with The Psalter, or Psalms of David in Eight Languages.* London: Printed for Samuel Bagster, No. 15 Paternoster Row, 1821. 4to, 293 unnumbered leaves. Full contemporary straight grained red morocco. Covers with handsome gilt border made up from fan and acanthus tools. A few scattered abrasions, including a single mentionable blemish at the lower-left corner of the bottom cover. Gilt-extra backstrip a bit faded. Joints rubbed. Pale-blue endpapers, all edges gilt. Internally and externally very nice, front and rear blanks with some foxing.

§ Contains the *Book of Common Prayer*, *The Sacraments* and *The Psalter* eight languages--English, French, Modern Greek, Italian, German, Spanish, Ancient Greek and Latin. 1817 "saw the issue of the *Biblia sacra polyglotta Bagsteriana*, which was completed in four volumes. It was a very thorough production and included the prolegomena of Dr Samuel Lee, the Hebrew Old Testament, the Samaritan Pentateuch, the Septuagint Greek version of the Old Testament, the Latin Vulgate, the authorized English 1611 version, the Greek textus receptus of the New Testament, and the Peshito or ancient Syriac version. Two other forms of the English Bible were issued, beginning the Facsimile Series. The publication of the polyglot was followed in 1821 by an octoglot edition of the liturgy of the Church of England; this Bagster presented to George IV in the year of its publication" (DNB). **\$3750.**

8. Bowdler, John. *Select Pieces in Verse and Prose.* London: Printed by G. Davidson, 1816. 8vo, xxiii, 72, 263; (4), 265-617 pp. With a frontispiece portrait. Contemporary calf, gilt backstrips, red and black labels, a very good set.

§ First edition, presentation copy inscribed on the first title-page "From the editor" (John Bowdler). The Archbishop of Canterbury's copy, with his bookplate in each volume. Includes the author's Journal and letters from the south of Europe, and a "Memoir" by the author's father. "Bowdler (1746-1823) was the brother of Thomas Bowdler (1754-1825), the editor of *The Family Shakespeare*. John Bowdler's collected works contains a defence of his brother's editorial decisions, as well as a long review of Dugald Stewart's *Elements of the Philosophy of the Human Mind*." (John Price). **\$475.**

9. Bronte, Anne and Charlotte. Dulac, Edmund (illustrator). *The Novels of the Bronte Sisters in Ten Volumes.* London: Dent, 1905-1913. 8vo, 10 volumes. Sixty color plates by Dulac. Each volume in half red calf over red-cloth covered boards. Top edges gilt. Backstrips on five bands, each compartment stamped stamped in gilt. Foxing sometimes seen at fore edges of text blocks, occasionally in margins of text. Bookplate of WR Hamilton in two of the volumes. A pleasing mixed-state set in excellent condition.

§ *Jane Eyre* and *Shirley* are first editions. The remainder of the volumes are reprints circa. 1911-1913. "The 7 novels were issued in uniform bindings. The novels were published over a period of 4 months but when combined formed a 10 volume set" (Hughey). Hughey, 5-10. **\$1950.**

10. [Bronte, Charlotte]. *The Professor, A Tale. . . In Two Volumes.* London: Smith, Elder & Co., 1857 [but 1859]. Two volumes in one. 8vo, viii, 294; 2(ad), [iv], 259, 8(ads), 16(catalogue) pp. Original embossed green cloth, backstrip gilt-lettered, with the binder's ticket of Westley's & Co. Binding recased and restored, tiny ink stain on fore-edge, leaf I:291/292 with a marginal tear at top just touching the numerals; but a handsome copy withal.

§ First Edition, remainder issue of 1859; the terminal catalogue is dated November, 1858. Charlotte Bronte's first novel to be written but only published posthumously, largely because she had incorporated much of it into *Villette*. Smith, pp. 162-166: "Secondary Binding." **\$575.**

11. [Bronte Sisters]. *Poems by Currer, Ellis, and Acton Bell.* London: Smith, Elder, 1846. Small 8vo, iv, 165, (1, imprint)pp. Without the errata slip or the sixteen-page publisher's catalogue at end. Old full green calf rebounded, red label, a bit worn and scuffed.

§ First edition, second issue as usual, the first being a black tulip of Victorian poetry. With the inscription at front: "Mrs. Clements from her attached friend L McD. Bonaden (? , might be Benenden?) Hall Jany 1 1859". "Poems was published in May 1846 by Aylott and Jones of Paternoster Row, London, in an edition of 1,000 copies. Only a few copies were sold and otherwise distributed, and the remainder of the unwanted edition was put in storage. Following the success of *Jane Eyre*, its publishers, Smith, Elder and Company, purchased the unsold stock of 961 copies, unsold sheets and binding cases, in September 1848. The few Aylott and Jones cases were stamped in blind bands and gold lettering on the spines and reissued with a Smith, Elder titlepage" (Smith, *The Brontë Sisters*). Ashley I, pp. 70-71; Smith, *Bronte Sisters*, 1. **\$1250.**

12. Bullen, Frank T. *The Cruise of the "Cachalot;" Round the World After Sperm Whales.* London: Smith, Elder & Co., 1898. 8vo, [i-vii], viii-xx, [1]-379 pp. Plus frontispiece, folding map and seven plates. Full blue crushed morocco by Bayntun Riviere. Very slightly darkened gilt backstrip

on 5 raised bands. Both covers with gilt fillet borders, top cover bears a tall ship at sea stamped in gilt. Turn-ins likewise gilt. Marbled endpapers. a.e.g. Fine.

§ First edition of the author's first book, a widely read tale of exploration, adventure and whaling. After an undeniably hard upbringing which saw him on the streets at age 9, Bullen secured his first post aboard a ship at age 11, when "he persuaded an uncle, a ship's master, to take him as a cabin boy...[thus beginning] the most influential phase of his life, largely in the lower strata of British merchant shipping (DNB). Wolff 916. **\$1500.**

13. Burney, Fanny. Thomson, Hugh (illustrator). *Evelina; Or The History of a Young Lady's Entrance into the World.* London: Macmillan & Co. Limited, 1925. 8vo, [i-vi], vii-xxxv, 1-477, (1, colophon) pp. Full crushed blue morocco inlay binding by Sangorski and Sutcliffe. Gilt floral borders on both covers, gilt turn-ins. Gauffered and gilt edges. Marbled endpapers. Gilt backstrip with four raised bands, slightly faded with two red-morocco labels. Slipcase included. An internally perfect copy. Fine.

§ Burney's well-regarded, Georgian-era epistolary novel was first published in 1778 much to the delight of many of her contemporaries including Johnson, Burke, Reynolds and Sheridan (*Oxford Companion to English Literature*, 1990). Often considered the first major novel by a female English author here in an excellent example of a Sangorski and Sutcliffe inlay binding. **\$2500.**

14. Callender, James Thomson. *Deformities of Dr. Samuel Johnson. Selected from his works.* London: printed for the author; and sold by J. Stockdale; and W. Creech (Edinburgh), 1782. 8vo, 89 pp. Disbound, enclosed in a cloth case. Ink inscription dated 1787 on title.

§ Second edition, revised and enlarged, with a new four-page preface; first published in Edinburgh earlier the same year (63 pp.). Very scarce in commerce. "A severe attack on Johnson, especially for the absurdities in his dictionary, and the superficialities of his Lives of the Poets. The authorship of this book has caused confusion; for a time it was ascribed to John Callender of Craigforth, a Scottish antiquary and friend of Boswell, but the mistake is revealed in a letter from the author to Stockdale, printed in the catalogue of the R. B. Adam collection (III, 48). The true author was a nephew of the poet James Thomson, whence his middle name; he later came to America and became associated with Jefferson. Courtney, p. 136; CBEL II, 1153." One copy listed at auction (1979). OCLC lists about 15 copies, doubtless there are more. **\$675.**

15. Camden, William. *Camden's Britannia, Newly Translated into English: With Large Additions and Improvements.* Published by Edmund Gibson, of Queens-College in Oxford. London: Printed by F. Collins. for A. Swalle, at the Unicorn at the West-end of St. Paul's Church-

yard; and A. & J. Churchil, at the Black Swan in Pater-noster-Row, 1695. Folio, π2, A2, a-g2, B- N4, O2, A-Z4, Aa-Pp4, *Qq-*Zz4, *Aaa-*Fff4, **Ggg2, *Hhh4, **Hhh2, *Iii4, Kkk4-Mmm4, Nnn2-Zzz2, Aaaa2-Nnnn2, a-l2. All 50 folding maps present on stubs with generally crisp impressions. Text in two columns, each column paginated. (4, frontis, titlepage), (2, dedication), (6, preface to reader), (11, Life of Camden), (5, Mr. Camden's Preface), (5, A Catalogue of Some Books and Treatises), (2, Antoninus's Itinerary Through Britain), (1, The General Heads of the Introduction and Counties of England), i-cxcv, 1-696, 699-876, [2, *Scotland, Ireland and the British Islands* title page; *General Heads in Scotland, Ireland, and the Islands*] [881-882] 883-1056, 1055-1116 [1, blank] [18, Annals of Ireland], [26, Index], (4, blanks) pp. Contemporary speckled calf, central panel with cat's paw design surrounded by fillet, stippled and pallet borders in blind; corners of boards show expert repair as do a couple of other areas on the front cover. Joints likewise with expert reinforcement (not surprising given the size of this volume). Backstrip on 6 raised bands mended at foot and crown, designs in each compartment stamped in gilt now faded; red-morocco label lettered in gilt. Bottom edges of boards also with the expectable occasional repair. Fore edge of top cover with a couple of very old bruises. Bookplate of Sir Timothy Waldo on front pastedown; both front and rear show some paste action. *Eee3 torn with loss at extreme lower-right corner nowhere near the text. The map of Gloucestershire shows a little bit of spotting, mostly outside the engraving; the map of Northumberland shows repair at fold; other leaves with some spotting or discoloration but withal nothing but expectable signs of use and age.

§ First Gibson translation. An exceptionally clean, large-paper copy, rarely found in a contemporary binding. Camden's *Britannia*, which took nearly ten years to research and compose, was an immensely popular and successful book -- first published in Latin in 1586, "by 1623 it had been reprinted half-a-dozen times and was already twice its original size. It was reprinted for the last time to date expanded into four enormous folio volumes as late as 1806-1842" (PMM 101). The authors continue that "if Camden was not the first English historian, topographer and antiquarian, he was certainly the first to relate the three studies... [with] the long tradition of accurate and co-ordinated antiquarian study in Great Britain is almost entirely due to Camden." In his preface, Gibson writes that "The maps are all new engrav'd, either according to surveys never before publish'd, or according to such as have been made and printed since Saxton and Speed. And that nothing might be wanting to render to render them as complete and accurate as might be, this whole business was committed to Mr. Robert Morden... who took care to revise them, to see the slips of the Engraver mended, and the corrections duly inserted. Upon the whole we need not scruple to affirm that they are by much the fairest and most correct of any that have appeared." PMM 101. Chubb 113. ESTC R12882. Wing C359. **\$8750.**

16. Cats, Jacob. *Proteus ofte Minne-beelden Verandert in Sinne-beelden [with] Self -Strydt Datis Krachtighe bevveginghe van Vleesch ende Geest... [with] Thooneel Vande Mannelicke Achtbaerheyt...* Rotterdam: Bij Pieter van Waesberge, 1627. 4to, 7 parts in one -- 5 parts as called for in Landwehr plus two additional titles bound in at rear, as follows: (8), 1-35, (1, blank), [1]-315, [1]; [1]-91, [1]; 1-46, [2]; [1-2], 3-28; [1-2], 3-48, [6], [2, engraved frontis], 49-55, (1); (36), [1]-119, (1); (16), [1]-49, (29) pp. 109 engravings through the 7 parts, as follows: the wonderful engraved title page and 52 emblems in *Sinne ende Minne Belden*; 43 circular copperplate engraved emblems in *Emblemata Moralia*; full-page engraving of Phyllis in the *Argumentum*; a portrait and 4 engravings in *Galathee*. Full 17th-century vellum expectably soiled, yapped fore edges, some wear at top of upper cover. Manuscript title on backstrip. Parts bound out of order according to Landwehr but complete. A few notable but hardly bothersome defects: A2 with short marginal tear; I3r-I4v small hole; M1 small hole; P1 hole; 2a1-2a4 minor worming; ii marginal tear; Nn4 burn hole in image; marginal dampstaining through a handful of gatherings; a lone stamp from the Los Angeles University of International Relations seen at the top of the final leaf of text. Occasional offsetting; some leaves darkened. Very good.

§ The only edition of *Proteus* published in 4to format and containing Cats' love-emblems with the addition of their English translation done by Josuah Sylvester. Also included is a separate portfolio of 80 additional emblems and allegorical symbols most likely extracted from the 1618 Middelburg first edition of Jacob Cats' *Silenus Alcibiadis sive Proteus Vitae Humanae ideam, Emblemata*. These are perfect for display or study apart from the text and are in very good condition. **\$4250.**

17. Charles II. Dryden, John. [general title] *Copies of the Two Papers Written by the Late King Charles II. Together with a Copy of a Paper written by the Late Duchess of York.* London: H. Hills, 1686. Small 4to, (2), 14, (6), 72, (2, ads); (4), 56, (2, ads); (7), 126; (4), 118, (2, ads) pp. Old calf, upper cover re-attached. Old ink notes on title-page.

§ First editions, usually found together. The first title: *An Answer to some Papers lately Printed. ...* London: Richard Chiswell, 1686; the second title: *A Reply to the Answer Made upon the Three Royal Papers.* London: Matthew Turner, 1686. The third: *A Defence of the Papers written by the late King of Blessed Memory, and Duchess of York, against the Answer made to them.* London: H. Hills, 1686. And the fourth: *A Vindication of the Answer to some Late Papers Concerning the Unity and Authority of the Catholick Church, and the Reformation of the Church of England.* London: Richard Chiswell, 1687.

"The third item contains Dryden's prose contribution to the debate over King Charles II's Catholicism that raged during the early days of James II's reign. On his accession King James had ordered a pamphlet called *Copies of Two Papers*

to be published; one of the papers was said to be from a manuscript by Charles II, defending Catholicism. Edward Stillingfleet, then Dean of St. Paul's, rebutted the case for Charles's Catholicism in a pamphlet called *An Answer to some Papers*, and this book is, essentially, the official reply to Stillingfleet. There are three sections, relating to the first, second and third papers; the third section is by Dryden, and he refers to it, and to Stillingfleet's subsequent attack on it, in *The Hind and the Panther*" (Stuart Bennett). For part three see Wing D-2261; Macdonald, *Bibliography of Dryden*, 133. **\$975.**

18. Coleridge, Samuel Taylor. Jones, David (illustrator). *The Rime of the Ancient Mariner.* Bristol: Douglas Cleverdon, 1929. Tall 4to, 32 leaves. Original full beige-colored cloth over boards a trifle foxed at perimeter. Bookplate of Charles Vetter on recto of ffep., with a 1931-dated gift inscription to this very same owner on recto of the following blank leaf. Top edge gilt, others untrimmed. Very good.

§ First edition thus, with 10 engravings by David Jones. This is number 6 of 60 examples signed by the artist on the limitation page with an extra suite of the engravings in their final state tipped-in at rear. David Jones (1895-1974), author of the respected *Anathemata*, was of course one of the first so-called Modernists, his work heavily influenced by his three years in the trenches during WWI. "The delicacy and freshness of Jones's colours, and the purity and power of his forms as a painter, let alone the strength and grace of his engraving work and his occasional wooden sculpture, would be enough to win him a high place among the artists of his generation and in a tradition that goes back to William Blake, whose nature and genius with many differences David Jones recalls" (DNB). **\$4750.**

19. Cunningham, Allan. *Lives of the Most Eminent British Painters, Sculptors, and Architects...* London: John Murray, 1830-33. 6 vols., sm. 8vo, quarter vellum and marbled boards of the period.

§ Second editions of vols. 1 and 2, and first editions of the rest. Vol. 2 contains an important early biography of Blake. Numerous other contemporaries of Blake such as Nollekens are also mentioned. Bentley, BB, 1433. **\$250.**

20. Currer, Frances Mary Richardson. Stewart, C. J. (compiler). *A Catalogue of the Library collected by Miss Richardson Currer, at Eshton Hall, Craven, Yorkshire.* London: printed for private circulation only, 1833. 8vo, [i-v], vi-xii, [1]-501 pp. With 4 steel-engraved plates showing the house, the book rooms, and the view from the library. New black boards, gilt top. The H.P. Kraus copy, with bookplate.

§ Second, enlarged, edition. The model catalogue of the library of England's first lady bibliophile. Limited to 100 copies; the first edition, a much slimmer catalogue published in 1820, was limited to 40 copies. "Miss Currer

continually added to her collection, and found it necessary to have a new 'Catalogue' compiled by Mr. C. J. Stewart... and admirably arranged after a modification of Hartwell Horne's system of classification. [It] has a good alphabetical index... Miss Curren's library ... was rich in natural science, topography, antiquities, and history. There was a fair collection of Greek and Latin classics ... The books were all in choice condition, many with fine bindings" (DNB V, 340). The four prints were later reprinted in Dibdin's *Reminiscences* 1836 when Curren, who was friendly with Dibdin, loaned him the original plates. According to Windle and Pippin, *Bibliography of Dibdin*, A 62, the artist for the illustrations was the cataloguer and London bookseller C. J. Stewart. When this copy was owned by Kraus it once had been in a very dilapidated Mackenzie binding that could not be saved. It is now in modern boards. **\$1500.**

21. Daly, Mrs. Dominic. *Digging, Squatting, and Pioneering Life in the Northern Territory of South Australia...* London: Sampson Low, Marston, Searle & Rivington, 1887. 8vo, xi, 368 pp. Original gilt-lettered gold-green cloth, pictorially stamped in red and green. Folding map. Edges of backstrip slightly bumped, backstrip a bit faded, some foxing to title-page, a generally very attractive copy.

§ First Edition. A fairly conservative woman's view of pioneering life in what must have been at the time (and still is) one of the wildest areas of the world. With the bookplate of ichthyologist-bibliophile Charles Atwood Kofoid. Ferguson 8939. The book is rare and important enough for a facsimile edition to have been issued in 1984. **\$400.**

22. Dickens, Charles. *A Christmas Carol. In Prose. Being a Story of Christmas. With Illustrations by John Leech.* London: Chapman and Hall, 1886. Small 8vo, (8), 166, (2, ads)pp. With an etched frontispiece and three etched plates (uncolored), and (wood?) engraved illustrations in the text at the end (or close to) of each stave. Original red cloth stamped in gilt on the upper cover and backstrip, plain endpapers. Bookplate of Paul Francis Webster (his sale 1985, lot 89). Hinges restored. Cloth slightly spotted and backstrip minimally darkened. In a new box.

§ Publisher's facsimile edition printed from the original plates of the first edition (so noted). Presentation copy of great sentimental interest: inscribed "Walter Theodore Watts from his affectionate friend A C Swinburne Christmas Day 1886" in ink on the half-title. As is well known, Swinburne was rescued from alcoholism and other excesses by Watts, who moved with his family and Swinburne to a London house they shared thereafter until Swinburne's death in 1909. As DNB notes: "Swinburne called Watts-Dunton 'one of the best friends I ever had—or any one else ever had, for that matter' (Swinburne Letters, 3.238). The death of Swinburne's father in 1877 and the subsequent sale of the family estate led to a decline in

the poet's health, accompanied by bouts of depression, loneliness, and alcoholism. With Lady Jane Swinburne's approval and financial support, in 1879 Watts-Dunton took control of the situation, taking Swinburne to live with him at The Pines, his house at 11 Putney Hill, Putney, London. He managed to convince Swinburne to give up drinking and encouraged him in regular work and sleep habits, and he took charge of all his business matters. They continued to live together until Swinburne's death in 1909..." There is hardly a more poignant association extant in Swinburne's life than that with Watts (later Watts-Dunton); although some critics have charged Watts with stifling Swinburne's creativity by controlling every aspect of his life, more modern critics rightly see him as the savior of one of England's greatest poets. Swinburne's fascination with Dickens is well known and recorded. Mark Samuels Lasner owns a "Pickwick Papers" inscribed also on Christmas day by Swinburne to Watts and noted an edition of Dickens's letters likewise inscribed; auction records show four other books inscribed to Watts, "Our Mutual Friend", "Les Miserables", "Endymion", and "The Three Musketeers". Other recipients of inscribed books noted in auction records are his mother, one of his sisters, D.G. Rossetti, and Edward Burne-Jones, and Lasner notes owning about 17 inscribed Swinburnes in all. **\$2750.**

23. [Dickens, Charles]. *Oliver Twist; or, the Parish Boy's Progress. By "Boz." In Three Volumes.* London: Richard Bentley, 1838. 3 vols, 12mo, [i-vi, includes List of Illustrations], [1]-331, [332-336]; [i-iv], [1]-307, [308]; [i-iv], [1]-315, [316] pp. 24 engraved illustrations by George Cruikshank, 1 as frontispiece to each volume. Some imprints trimmed. With half-titles in vols. I and II; no half-title called for in vol. III. The single-leaf list of illustrations in vol. I found only in some copies is present in this set. Original light-brown fine-diaper cloth with central blindstamped arabesque design. Backstrips lettered in gilt and include the Bentley imprint at feet (Carter binding variant B). Bindings show some rubbing, sunfading and spotting, backstrips a bit sunfaded and discolored, the crowns unobtrusively reinforced. Edges untrimmed. Original pale-yellow endpapers, text with intermittent spotting -- the plates in vol. III with quite a bit more discoloration and spotting than in the remainder of the volumes. Very good.

§ First edition, first issue, with the title page credited as Boz instead of Dickens and with the Fireside plate facing p. 312 in vol. III. Correct first state copies of *Oliver Twist* in their original cloth are scarce and 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). Page 164 in vol. III exists in two states: this copy in the first state with "pilaster" unchanged. The plates are here bound in to face pp. 29, 48, 98, 132, 152, 186, 248, and 302 in volume one; pp. 61, 130, 151, 196, 262, and 296 in volume two; and pp. 20, 30, 105, 165, 215, 296, and 312 in volume three. Smith 4; Eckel, pp. 59-62. **\$9500.**

Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignor.

24. Dickens, Charles. Palmer, Samuel (illustrator). *Pictures From Italy. The Vignette Illustrations on Wood, by Samuel Palmer.* London: Bradbury and Evans, 1846. Sm. 8vo, (8), 270, (2, ads)pp. With woodcut illustrations throughout. Original cloth, neatly restored. A pleasant copy in original condition.

§ First edition, first issue, with the standard points: a comma after the word "wood" on title page; gothic script title on p.1; comma after "Modena" in line 15, p.93; Twentieth edition of Cricket On the Hart advertisement on p.271. The woodcuts after Palmer are charming. **\$875.**

25. Dickens, Charles. *The Posthumous Papers of the Pickwick Club. With Forty-Three Illustrations, by R. Seymour and Phiz.* London: 1837. 8vo, xvi, 609, 4 (ads), [1], address. Forty-three plates, including "Veller" title-page. Old half red morocco, gilt top, bookplate of James Burra. Some edge-browning or foxing to some plates, but a pleasant almost untrimmed copy.

§ First edition, bound from the parts, with half-title. First states of most of the points. A very acceptable copy of one the great classics of English literature. Gimbel A15. Grolier, 100 English, 78. Hatton & Cleaver, pages 3-88. Smith I, 3. **\$1000.**

26. Doves Bindings. Emerson, Ralph Waldo. *The Works of Ralph Waldo Emerson.* London and New York: MacMillan and Co, 1890-1893. Small 8vo, 6 vols, [i-vii], viii-lix, 321; (6) [1-5], 6-538; [i-v], vi-viii, 326; [i-v], v-vi, 476; [i-v], vi, 520; (8), 1-260 pp. An exquisite set uniformly bound at the Doves Bindery. Full green morocco, covers ruled in gilt. Gilt-extra backstrips with the well-known tulip, heart-shaped leaves, dots and gougework stems. Each binding signed THE DOVES BINDERY 18 C-S 95. Volumes 1 and 6 with a few scattered blemishes on covers from contact with other books. Single headbands. All edges gilt. The first and last several leaves of each volume with gauffed edges. The E.W. Morris marbled endpapers are especially notable as Doves typically used only plain white endpapers. Very good.

§ A fine example of the Doves Bindery. Tidcombe mentions two sets, one of which sold on 2 June 1899 to Scribners for £20, the other selling on 27 May 1899 to Sen. G.F. Hoar for 20 guineas. Tidcombe 389. **\$5000.**

27. Doyle, A[rthur] Conan. *The Adventures of Sherlock Holmes.* [Together with] *The Memoirs of Sherlock Holmes. Illustrations by Sidney Paget.* London: George Newnes, 1892-94. 2 vols., 8vo. [4], 317, [1, printers imprint], [2, blank] pp. With 104 illustrations by Sidney Paget in the text; [8], 279, [1, blank] pp. With 90 illustrations in the text (including frontispiece) by Sydney Paget. Twentieth-century full polished light blue and dark blue morocco, gilt single-rule border on covers, backs gilt-stamped in compartments, gilt edges. Original cloth upper cover bound in at the end of each volume. Some very light, scattered foxing as usual. A fine set in an attractive twentieth-century binding.

§ First editions of these classics of literature with equally famous illustrations. Green and Gibson A10a and A14a. **\$2000.**

28. Duhaut-Cilly, Auguste. *Viaggio intorno al globo principalmente alla California ed alle isole Sandwich negli anni 1826, 1827, 1828 e 1829 di A. Duhaut-Cilly... Con l'aggiunta delle osservazioni sugli abitanti di quei paesi di Paolo Emilio Botta. Traduzione dal francese nell'italiano di Carlo Botta...* Torino, Stabilimento tipografico Fontana, 1841. 2 vols, 8vo, [i-v], vi-xvi, [1]-296; [1-5], 6-392 pp, with a lithographic frontispiece and plate in each volume including a view of Monterey and a view of Fort Ross. Original chocolate-brown pebbled cloth slightly rippled, backstrips moderately faded. Rubbing noted at extremities, a couple of scattered pinholes at the front joints of both volumes. Contents with intermittent foxing. Very good.

§ First edition in Italian. A rare primary source on Mexican California. Duhaut-Cilly was a French trader who arrived at Yerba Buena in 1827, spending most of that year along the California coast. "He was the first outlander to become intimately acquainted with, and describe, the then thriving Spanish California." The book was first published in Paris in 1834-35; that edition is so rare that Howell surmised only about a dozen complete copies were known (cat. 50:64). This edition was translated by Paolo Emilio Botta, the ship's doctor, and includes his *Osservazioni sugli abitanti dell' isole Sandwich e della California* for the first time (*Observations on the inhabitants of the Sandwich Islands and California*); an Italian-Hebrew dictionary; and a list of Hawaiian numerals (Forbes). Three of the plates show San Francisco, San Luis Rey, and Ft. Ross; one shows Hawaii. No edition in English has been published of this invaluable account. Not in Howell catalogue 50 (2nd edition only). Forbes 1260. Sabin 21165. **\$1250.**

29. Duncan, Andrew (editor). *Carminum Rariorum Macaronicorum Delectus: In Usum Ludorum Apollonarium, Quae Solenniter Edinburgi Celebrantur, Apud Conventum Gymnasticum Filiorum Aesculapii.* Edinburgh: Ex Typographia G. Ramsay et. Sociorum, 1813 8vo, 144pp. Original blue paper wrappers, text in English and Latin. Backstrip fairly cracked and worn, but with elements of

original paper label affixed, internally bright, with several pages unopened. Manuscript page transcription of an epitaph dated 1794 loosely inserted. Very good.

§ First edition, the Cosmo Gordon copy in astonishing original condition. Not in Donovan & Jerris. Pages 138-140 contain one of the earliest known poems dedicated to "Gowfing." Very rare in original wrappers. The Murdoch copy rebound in modern cloth sold for \$1500 in 1998. **\$1500.**

30. Eaton, Amos. *Chemical Instructor: Presenting a Familiar Method of Teaching the Chemical Principles and Operations of the most Practical Utility to Farmers, Mechanics, Housekeepers and Physicians; and most Interesting to Clergymen and Lawyers. Intended for Academies and the Popular Class-Room.* Albany: Websters and Skinner, 1822. Small 8vo, 231pp. Original tree calf restored, early ink signature of Julia Campbell.

§ First edition of this chemistry text by an important American educational innovator. "Eaton was an innovative educator. He proclaimed in the *American Journal of Science* (19 [1831]: 151-59), 'The most distinctive character in the plan of the School, consists in giving the pupil the place of the teacher.' Making the observation that teachers at all levels of instruction generally improve their mastery of a topic through the actual exercise of teaching, the basic approach was adopted that Rensselaer students would 'learn by giving experimental and demonstrative lectures.' Through his remaining years, Eaton wrote many textbooks on a broad range of scientific fields covered at the Rensselaer School. Another important educational innovation put into practice by Eaton was the forerunner of the summer field camp in geology or biology. During the summer term of 1826, Eaton led his students on a tour of the Erie Canal district. He employed a flotilla of canal boats, one furnished as a dormitory, another as a kitchen and cafeteria, another as a library, and another as a laboratory. This experience was so successful that an annual summer 'traveling term' was instituted" (DAB). **\$375.**

31. Embroidered Binding. Adeline, Jules. *La Legende du Violin de Faience.* Paris: Librairie L. Conquet, 1895. 8vo, (10), [1-7], 8-46, (6) pp. With 8 engravings by the author, an extra suite bound into the relevant areas of the text. A unique cream-colored satin binding embroidered with colored silks and silk ribbons in the design of flowers. Gilt borders on covers. Backstrip with gilt lettering. Top edge gilt, otherwise untrimmed. A bit worn at the extremities but overall quite handsome. From the library of Robert Hoe, his plate on the front pastedown. Housed in a folding cloth box. Very good.

§ From a total edition of 500 copies this being number 68 of 150 printed on Japon Imperial paper. While copies of books from the Robert Hoe Library are relatively common, books made specially for him, and signed as such, are decidedly rare. This copy is marked on the limitation

page as "Exemplaire offert / a Monsieur Robert Hoe / L Conquet." Hoe Sale, November 11, 1912 lot 5. **\$2450.**

32. Erasme. Erasmus, Desiderius. Gueudeville, Nicolas (translator). *L'Éloge de la Folie, Composé en forme de Déclamation ... avec les Notes de Gerard Listre, & les belles Figures de Holbein. Le tout sur l'original de l'Universite de Basle. Nouvelle Edition revue, augmentée, & mise dans un meilleur Ordre.* Neuchatel: Samuel Fauche, 1777. 8vo, [16], 234, [14]pp. Engraved frontispiece with portraits of Erasmus, More, and Holbein plus engraved title-page with three symbolic figures lettered with the seven deadly sins, and one holding a globe showing Europe, Africa, and America, both within matching decorative border, 6 folding plates, and 75 half-page engravings throughout the text. Contemporary Swiss (?) binding of pale green morocco with half-moon onlays of red and dark green, intersecting with blind- and gilt-tooling, forming an hourglass pattern in a most unusual style. Tear just entering image of folding plate facing p. 165; chips to onlays along fore-edges.

§ Revised and improved edition, based (according to the preface) on the 1728 edition. The plates show wear but still quite strong. An interesting and decorative printing in a fascinating unsigned binding (Swiss?) reminiscent of the work of Sybil Pye. With the bookplate of Ernst Idelobst Freyherr von Vinke von Ostenwalde, perhaps the son or a relative of Ludwig the well-known Prussian reformer of the late-18th century. An early ink signature (illegible) and a pencil note at front stating "3rd ed[ition] of [this] trans[lation] by Gueudeville" and citing Van der Haegen p. 127. A. Rosenberg, *Nicolas Gueudeville and his work (1652-172?)*, pp. 206-7, no. 22. **\$1495.**

33. [Fenton, Elijah]. *Poems on Several Occasions.* London: For Bernard Lintot, 1717. 8vo, 224, [8 advertisements]pp. Engraved frontispiece. Full brown polished calf with gilt decorations and title within five raised bands along spine. Boards decoratively embossed. Cracking along hinges and some light scuffing to boards. A very good copy.

§ First edition. "Errata" on verso of 3d preliminary leaf. "The eleventh book of Homer's Odyssey. Translated from the Greek. In Milton's style": p. [85]-127. Elijah Fenton 1683-1730, English poet. A graduate of Cambridge, he was a schoolmaster for a time and later was a tutor in several noble families. Besides writing a volume of Poems and a tragedy, *Marianne*, he edited the works of Milton and Waller. He is best known as the assistant of his neighbor, Alexander Pope, in his translation of the Odyssey (Columbia Encyclopedia). Foxon, p. 271; NCBEL II: p. 548. **\$400.**

34. [Franklin, Benjamin]. *Constitutions de Treize Etats-Unis de l'Amérique.* Philadelphia: Et se Trouve A Paris chez Ph.D. Pierres, 1783. 8vo, (4), [1-3], 4-540 pp. Full contemporary cat's paw calf, some wear at extremities.

Gilt backstrip with 6 compartments, morocco label in second, 4mm of loss at crown. Both joints starting at head. Marbled endpapers and edges of text block. Contents quite nice, first and last few leaves a bit foxed.

§ First edition in French of the Constitution of the United States; translation attributed to Duc de la Rochefoucault. 600 copies printed of the 8vo edition, 100 large paper copies. "Franklin's grand gesture in publishing and distributing these constitutions, about which there was an intense interest and curiosity among statesmen, was one of his chief achievements as propagandist for the new American Republic" (Streeter). Franklin writes of his main focus in printing this volume in a 25 December 1783 letter to President of Congress Thomas Mifflin: "I am persuaded that this [publication] will not only promote the emigration to our country of substantial people from all points of Europe... but will also facilitate our future treaties with foreign courts." A notable point of interest: the title page bears a woodcut of the eagle, stars and stripes -- the first appearance of the US seal in any book. This volume includes not just the constitutions of each state, but also The Declaration of Independence; The Articles of Confederation; and three treaties between the United States and France, Belgium and Sweden. Sabin 1168; Streeter II: 1035 (l-p copy). Howes C716. **\$4750.**

35. Franklin, Colin. *Themes in Aquatint.* San Francisco: Book Club of California, 1978. Folio, viii, 104 pp., frontispiece and 15 plates. Quarter red cloth, lettered in gilt. As new.

§ Limited to 500 copies, the color plates printed at the Curwen Press. This well-produced book is a useful and informative introduction to British aquatint books and their contents. **\$150.**

36. Gilbert, William Schwenck. *The "Bab" Ballads. [with] More "Bab" Ballads.* London: George Camden Hotten [and] Routledge and Sons, 1869. Squat 4to, 2 vols., [i-v], vi-ix, [14]-222; [i-vii], 1-224 pp. Full crushed morocco inlay bindings by Henry Sotheran Ltd. Both volumes with a single gilt fillet border and a 1 x 2-1/4-inch central inlay. Gilt backstrips and edges, backstrip of *More Bab Ballads* a little faded. Slipcase included. Fine.

§ First editions. An exquisite inlay binding, restrained but playful and pleasingly bound. Two years prior to his first successful collaboration with Sullivan, William Schwenck Gilbert wrote a series of reviews, stories and articles for a number of publications, typically accompanied by inappropriate but much-loved illustrations. These were eventually "published by John Camden Hotten, who proved to be much less than forthright; so Gilbert turned to George Routledge & Sons, who published successive collections of the ballads until the end of the century, after which Macmillan took them over" (DNB). **\$2750.**

37. Godwin, William. *An Enquiry Concerning Political Justice and its Influence on Morals and Happiness.* London: Robinson, 1796. 2 vols., 8vo, xxii, 464; x, 545 pp. Speckled calf, backstrips richly gilt, red and black labels. A lovely retrospective binding by Trevor Lloyd of speckled calf, with backstrip panelled in gilt and with gilt-stamped red and green labels.

§ Second edition. Godwin published three editions of *Political Justice*, the first in 1793, the second in 1796, and the third in 1798. "There are considerable differences between the three editions. The order of the argument was rearranged. The title was changed. Some of his bolder speculations were dropped; others were more heavily qualified." Enraged by Burke's attack on the philosophy of the French Revolution and Thomas Paine, Godwin determined to lay down first principles to apply the philosophy behind the Revolution. Godwin's *Political Justice* is "one of the earliest, the clearest, and most absolute expositions of socialist and anarchist doctrines. Godwin's passionate advocacy of individualism, his trust in the fundamental goodness of man, and his opposition to all restrictions on liberty, have endured" (PMM 243). **\$1500.**

38. Goldsmith, Oliver. Rackham, Arthur. *The Vicar Of Wakefield. Illustrated by Arthur Rackham.* London: Harrap, 1929. 4to, [1-4], 5-232 pp. With 12 color plates and twenty-two black and white drawings. Finely bound in full crushed blue morocco, gilt-panelled backstrip, gilt edges, original cloth covers and backstrip bound in, slipcase, a fine binding by Bayntun Riviere.

§ First edition, this copy with an original pen and ink drawing heightened with light watercolor, signed by Rackham at the front inscribed "Myrtle Oldershaw with all best wishes Arthur Rackham 10.7.31." The drawing shows a jack-in-the-box scaring an old lady. Although Rackham was commissioned to add watercolors to his books in very small editions (usually about 10) it is far rarer to find a drawing specifically executed for a friend in one of his books. **\$4500.**

39. [Griffith, Acton Fredrick, compiler]. *Bibliotheca Anglo-Poetica; Or, A Descriptive Catalogue of A Rare and Rich Collection of Early English Poetry: In the Possession of Longman, Hurst, Rees, Orme, and Brown.* London: Printed by Thomas Davison, 1815. Tall 8vo (6-3/4 x 10-1/4 inches). (4, Announcement, half-title), [i-iii], vi-viii, [1]-481, (1, imprint) pp. Full crushed blue morocco by Hayday. Outer border of quadruple fillet and a small border roll; central gilt border built from three tools. Gilt extra backstrip very slightly rubbed. Board edges with fillet border, gilt turn ins, gilt edges. Joints a bit rubbed, a little fading seen at covers. With the armorial bookplates of Joseph Walter King Eyton (1820-1872) and Charles W.G. Howard on the pastedown and front flyleaf respectively. Hand-colored frontispiece. Housed in a fleece-lined slipcase.

§ First edition, one of 50 large-paper copies. "This extremely useful catalogue of the rare and curious collection, made by T. Park [Thomas Park (1759- 1834) the English antiquary and bibliographer], and added to by Tho. Hill, is deserving of a place in every good library, from the interesting information which it affords of the works of our early poets" (Lowndes). The well-known book collector Thomas Hill (1760-1840) "carried on an extensive business as a drysalter at Queenhithe...[but after] losing heavily through an unsuccessful speculation in indigo, Hill retired to second-floor chambers at 2 James Street, Adelphi, London, where he lived until his death, varying his strict economy with occasional binges. Longmans gave between £3000 and £4000 for his books, which formed the basis for their Bibliotheca Anglo-poetica (1815)" (DNB). Lowndes 200. **\$2750.**

40. Harrison, George. *I, Me, Mine.* New York: Simon and Schuster, 1980. 8vo, [1-10], 11-398, (1) pp. Plus 48 b&w plates. Quarter tan cloth. Green paper over boards. Minor dampmarking at foot of lower board and attendant area of dust jacket and foot of text block. A few small tears and creases at extremities of the jacket. Very good.

§ First edition, (also issued in a signed limited edition in half morocco). Presentation copy, signed and inscribed by Harrison on the half-title page, as follows: HI JIM, / HAPPY BIRTHDAY, OLD AGE / CREEPING, GOD BLESS / ALWAYS, / GEORGE HARRISON / P.S. ANY FRIEND OF MIKE'S / IS A FRIEND OF A FRIEND OF MINE. "The closest we will come to George Harrison's autobiography, it features George in conversation with The Beatles' spokesperson Derek Taylor, discussing everything from early Beatlemania to his love of gardening. The lyrics to over 80 of his songs, many in his own hand, are accompanied by his uniquely intimate and humorous commentary" (blurb). **\$3500.**

41. Harte, Bret. *The Writings of Bret Harte. With Introductions, Glossary, and Indexes. Illustrated by Photogravures.* Boston: Houghton Mifflin and Company, [1896]-1903. 20 volumes, 8vo, with 129 plates including frontispieces, two double-page maps and 20 pictorial title pages. All plates mounted India paper prints. 28 plates signed in pencil by the artists, and signed by Bret Harte in vol. 1. Original half red morocco by the Riverside Press. Marbled endpapers. Gilt backstrip. Top edges gilt, a very fine set virtually in perfect condition.

§ The Autograph Edition limited to 350 sets, this set numbered 195, with vol. I signed by the author "Bret Harte / Septem. 1896", and including the 20th volume issued twelve years after the 19th volume and well after the author's death. Artists represented are Otto H. Bacher, Ethel I. Brown, J. M. Burns, B. West Clinedinst, T. de Thulstrup, Frederick Dielman, J. M. Flagg, Thomas Fogarty, Mary Hallock Foote (2), Malcolm Fraser (2), Arthur I. Keller (2), Orson Lowell (2), Frederick McCormick, Frank T. Merrill, Eric Pape, Frederic Remington (signed vol. 5),

Guy Rose, E. Boyd Smith (3), Alice Barber Stephens (2), Seymour M. Stone, and W. L. Taylor. BAL 7384. Despite the size of the edition, complete sets of all 20 volumes are quite uncommon. **\$3750.**

42. Hölderlin, Friedrich. [Tonner, Angela, Painter b. 1959]. [Schwarz, Robert, Lithographer b. 1951]. *Große Pindar Übertragung, Pythische Ode I, II.* Mainz: Editions Despalles, 1989. Small folio, 8 x 13 inches, (94) pp., some french-fold, some with onlays of fabric or japan paper, some printed on tissue. Original decorated printed boards with onlays of different papers, as new.

§ Limited to 30 copies signed by Schwarz. A superb homage to Hölderlin, one of the greatest of the German romantic poets whose work has inspired many artists including musicians and film-makers. The collaboration between Tonner and Schwarz resulted in two livres d'artiste, both of which are very rarely encountered for sale and of which no records exist in US libraries or collections. One copy of her edition of Rilke issued with Schwarz is recorded, in London: no copy of this title recorded in US or European online databases. **\$2750.**

43. Housman, A.E. *A Shropshire Lad.* London: Riccardi Press, 1914. 8vo, [i-vii], viii, (2, half-title and blank), 1-48, (4, colophon, list of publications) pp. Full crushed green morocco by Bayntun-Riviere. Both covers framed with gilt fillet borders within which is another gilt rolled frame, each corner bearing a gilt-stamped bird devouring a seed while standing on a leafy branch. Gilt turn-ins. Marbled endpapers. Backstrip a trifle faded. Fine.

§ Number 250 from a limited edition of 1,000 copies. Classical scholar, teacher and poet, Housman first published *A Shropshire Lad* in 1896 at his own expense. "A second edition, in September 1898, was issued by another publisher, Grant Richards, who became a close friend. Though not an instant success, the little volume gradually won a large audience through the universality of its dominant themes (nature, love, war, and death) and the directness of its language and rhythms. In a period of war, uneasy peace, and rapid social change, Housman was one of the most familiar and most highly regarded of the poets of his time. His celebration of landscapes and a rural life distinctively and traditionally English contributed to his poetry's appeal" (DNB). **\$1250.**

44. Howitt, Samuel. *A New Work of Animals, Principally Designed from the Fables of Æsop, Gay, and Phædrus: Containing Fifty-Six Plates, Drawn from the Life and Etched by Samuel Howitt.* Published and Sold by Edward Orme: London, 1811. 4to, [iv (Title leaf & List of Plates)] + 56 leaves of original etched plates, printed on rectos only. original brown boards, printed pink title label mounted on front cover; Slightly later dark brown morocco backstrip, lettered and decorated in gilt. Later slate-gray

endpapers. Backstrip and covers rubbed; occasional marginal staining within; overall a sound copy in original boards with title label.

§ First Edition. Evidently, as there is almost no bibliographical data available, this work was first issued in parts and then as a book; and later in 1811 an expanded edition, with 100 plates (sometimes all or partially colored), was issued; and that edition was reissued in 1818. (The additional plates were not illustrations of fables.) The plates in the present edition are variously dated 1809, 1810, 1818, or undated. Samuel Howitt (1765-1822) was certainly one of England's greatest artists of animals. He was a brother-in-law of Thomas Rowlandson and shared some of his artistic traits, above all vivacity; but he was more truthful and accurate in his delineations of animals than was Rowlandson. All editions of *A New Work of Animals* are uncommon, most likely because so many copies have been broken up for the individual plates. Neither OCLC nor COPAC record this edition. Brunet, III, col. 354. Graesse, III, p. 380. Lowndes. Casey Wood, p. 392 (this edition). **\$2000.**

45. [Huckell, John]. *Avon: A Poem in Three Parts.* Birmingham: John Baskerville, 1758. 4to, [3], 78 pp. Original wrappers bound into quarter red calf, a bit worn, occasional spotting or discoloration. Front pastedown with bookplates of Ralph Straus and Robert Hartshorne.

§ First edition -- K2 is signed 2K and the "O" of Poems in title is inverted as usual; "Cambden" is thus misspelt on p. 32, and "had" is omitted from the last line on p. 51. One of Baskerville's scarcest works, issued 1 June 1758 at 3s, approximately one year after his famous Virgil. "Though Avon garnered generally positive reviews from contemporary critics and portions of it were reprinted in the *Gentleman's Magazine* and in *Dodsley's Annual Register* that year, it gained equal, or perhaps greater, attention as an early specimen of John Baskerville's typesetting. 'Avon is nothing but a Type', Thomas Gray remarked (letter to William Mason, 11 Aug 1758)" (DNB).

Ralph Straus was the primary contributor to the 1907 Cambridge University Press publication *John Baskerville: A Memoir*. Though listed as a co-author of this valuable reference (a good supplement to Pardoe and Gaskell), he "brought to the subject an intimate technical knowledge of the Baskerville types, enabling him to deduce new and interesting theories as to the extent to which these famous types were used; and by his independent researches he made good his claim to a share in the production of the 'life'...[with] the lion's share of the task falling upon [Straus]" (written by his co-author in the preface to the 1907 edition). Gaskell 3. **\$2975.**

46. Illuminated Manuscript. Bible in Latin. *New Testament. Gospel according to St. John.* Paris, second half 13th century [c.1260] Slim 8vo, manuscript on

vellum, (232 x 158 mm.). Written in a small regular gothic book hand in brown ink. 51 lines. 2 cols. 12 ff. Headings in red, chapter numbers and running titles in alternate red and blue (a few running titles shaved). Initial "I" with miniature of St. John in deep blue, pale rose and burnished gold, c. 7 cm. high, with decorative lower extender into the bottom margin; fine miniature of St. Paul holding a sword in the bowl of a large "P", in rose, grey and gold inside the blue initial on a rose ground, with tiny squares outlined in white or black; 22 other smaller illuminated initials in blue, rose and gold, some with long extenders. Modern dark blue morocco, gilt back and dentelles, in buckram slipcase. From the library of Chester Beatty (ex Western ms. 116).

§ "A portion of a thirteen-century Bible, delicately drawn and exquisitely painted by the artist styled by Branner "the Dominican Painter", a "rare and original painter" (Branner pp. 118-122). The work may be characterized by the deep rich colors and the delicate stylized poses of the figures, representing a mature Gothic style. Sotheby's, *Chester Beatty Mss.*, Part I, 3 December 1968, lot 14; see R. Branner, *Manuscript painting in Paris during the reign of St. Louis* (1977)." (H.P. Kraus, catalogue 188, # 8, this manuscript). **\$27,500.**

47. Ingoldsby, Thomas (pseud. Richard Barham). *The Ingoldsby Legends; or, Mirth and Marvels.* London: Richard Bentley, 1855. 3 vols., 8vo, [i-v], vi-xii, [1]-338, (2); [i-iii], iv-vii, 1-288; [i-iii], iv-vi, (2), [1]-364 pp. Plus 20 full page illustrations by Cook, Griffith, Cruikshank et al. Full crushed red morocco Kellygram inlay bindings by Bayntun for Stewart Kidd Bookseller (Cincinnati). Arabesque gilt patterns on covers and backstrips of each volume. Likewise each volume with central inlay measuring approximately 2 x 4-inches, original cloth bound in at rear. Joints a little rubbed, backstrips very slightly darkened. Very good.

§ Tenth Edition. Finely bound copies of Barham's long-popular *"Ingoldsby Legends*, which began to appear in 1837 in Bentley's *Miscellany*. Under the guise of Thomas Ingoldsby of Tappington Everard in Kent, Barham 'discovered' old documents which provided the basis for his tales. In effect, most of these are reworkings of other narrative sources, from medieval chronicles to Kentish legends and Sir Walter Scott" (DNB). **\$4500.**

48. [Ireland, William Henry]. Dibdin, Thomas Frognall (assoc.) *Chalcographimania; or, the Portrait-collector and Printseller's Chronicle, with Infatuations of every Description. A humorous Poem in four books. With copious Notes explanatory. By Satiricus Sculptor, Esq.* London: R.S. Kirby, 1814. 8vo, xiv, 212 pp., with an engraved frontispiece and tailpiece woodcut, and extra-illustrated with approximately 100 engraved portraits and plates, some foxed or browned but mostly very good. Numerous blank leaves for including extra illustrations.

Modern full calf by Thomas Murton with his ticket on the verso of front flyleaf; covers with fillet borders in gilt and blind, a some spotting and discoloration; gilt backstrip in six compartments, second, fourth and final compartments lettered in gilt. All edges gilt. Red endpapers. Very good.

§ First edition. An extra-illustrated copy of this long satirical poem by the well-known forger of Shakespearean manuscripts, which also contains 4 of the 12 optional plates offered by the publisher "to accommodate those gentlemen who wish to illustrate the present volume" (preface). It contains the first references to the ring at English auctions. According to Lowndes, "The poem is anything but humorous, and the notes are throughout tintured with malevolence." Lowndes 402. **\$725.**

49. Irving, Washington. *Bracebridge Hall, Or The Humorists.* New York & London: Putnam, 1896. 2 vols., vi, 326; vi, 327 pp. With numerous plates and drawings including 5 Rackham illustrations. Original blue cloth richly gilt and blind-stamped, designed by Margaret Armstrong. A very good set.

§ First edition thus, attractively designed throughout with page borders by Margaret Armstrong and illustrated by F. S. Church, C. S. Reinhart, C. H. Schmolze, Julian Rix, William Hyde, Henry Sandham, and Harrison Miller. **\$200.**

50. Johnson, Samuel. *The Lives of the English Poets; and a Criticism on their Works.* Dublin: Printed for Messrs. Whitestone, Williams [etc.], 1779-81. 3 vols., 8vo, (3), 536; (3), 496; (3), 399pp. Contemporary calf, red leather labels, gilt lettering. George Maddar signature in vol. 1. red stamp GM in vol. 3, and bookplate in each vol. Some wear but a very good crisp set as issued.

§ First separate edition of the *Lives of the English Poets*, preceded by their appearance as *Prefaces Biographical and Critical*, to the Works of the English Poets (1779-1881). This Dublin edition is a piracy and precedes the London edition of slightly later the same year. Courtney & Nichol Smith, p. 141. Tinker 1364. **\$1250.**

51. Kelmscott Chaucer. *The opening double-page spread for Troilus and Criseyde Book Four.* 2 facing pp. (516-519) each bearing a half-page woodcut after Burne-Jones, a large woodcut initial letter, elaborate woodcut borders, and printed in red and black. Matted archivally in 8-ply mat, simply framed.

§ Double-page spreads are rare in Morris's masterpiece, the Kelmscott Chaucer, though Burne-Jones must surely have been tempted to create several. This one, illustrating the opening of part four of one of Chaucer's most famous poems, is especially rich, and is in perfect condition. It includes the famous lines (modernised): Fortune who seems truest when she beguiles, and can to fools so her song attune that she catches and blinds them, traitress soon: and when a man is from her wheel thrown then her laughs and grimaces are shown." **\$3750.**

52. Kesey, Ken. *One Flew Over the Cuckoo's Nest.* New York: Viking Press 1962. 8vo, (8), 311pp. Original green cloth, dust-jacket, a few very small stains on the cover, dust jacket very good, with some rubbing to the front edge, head and foot of backstrip, two tiny tears, backstrip slightly faded. With a great inscription by Kesey at the front.

§ First Edition of Kesey's first novel, with "Published in 1962 by Viking Press" stated on copyright page and no mention of later printings. First state, with "that fool Red Cross woman" on p. 9, lines 12-13; and with "It's the plump Red Cross woman named Gwen-doe-lin, with the blond hair the patients are always arguing about." on pp. 85-86. First state jacket with the five-word Kerouac quote on front flap. This copy is inscribed by the author on a slip of paper tipped onto the front free endpaper, reading: "I'm sorry but I never give auto-grafs. Ken Kesey 1986". An iconic title from the King of the Merry Pranksters, it was a direct product of Kesey's time working the graveyard shift as an orderly at a mental health facility in Menlo Park, California. Not only did he speak to the patients and witness the workings of the institution, he took psychoactive drugs (Peyote and LSD) as part of Project MKULTRA. Time Magazine named the book one of the 100 Best English-language Novels from 1923 to 2005. **\$5250.**

53. Kneller, Godfrey (Sir) and Faber, John. *The Kit-Cat Club Done from the Original Paintings of Sir Godfrey Kneller.* London: Sold by J. Tonson in the Strand and Mr. Faber at the Golden Head Bloomsbury Square, 1735. Folio, (18-3/8 x 12-7/8 inches). Title page by Faber after Gravelot plus 47 mezzotint portraits by Faber after Kneller mounted on thick paper stock, outlined in ink. Without the engraved dedication found in some copies. Each leaf trimmed outside the plate mark. Regency straight-grained red morocco handsomely tooled in gilt and blind. A handful of old and largely inconsequential abrasions on bottom cover with occasional quality repair; backstrip with some rubbing. Bookplates on front pastedown and flyleaf of Frances Mary Richardson Currer (the foremost female English collector) and John Sheepshanks (the great art collector). Like its contents, an aristocratic copy. Very good.

§ Only edition -- perhaps a deluxe copy with superb impressions of the plates and in a lovely Regency binding. When contemplating the career of Jacob Tonson the Elder, one usually considers his status as the greatest publisher and bookseller of his era, reprinting authors such as Dryden and Milton whose works had fallen out of copyright; his 1694 folio edition of Virgil is quite often considered his masterpiece. But he was also the founder of "the most famous of all literary clubs," the club which Horace Walpole credited as populated by the "patriots that saved Britain." What began as a rather informal congregation of luminaries became "at its height in the first decade of the eighteenth century, Britain's pre-eminent political club and leading promoter and sponsor of the Whig party and its advocacy of contract theories of government, low-church interests, and

the rights of religious nonconformists." Neither minutes nor roll call were taken, and were it not for the series "of forty-eight portraits of club affiliates commissioned by Tonson from the court painter Sir Godfrey Kneller" our knowledge of the group's membership would be strained. As it stands today, the members list is impressive: Jacob Tonson, Joseph Addison, William Congreve, William Cowper, Robert Walpole, James Stanhope, Matthew Prior and John Tidcomb, to name a few. The subjects of these portraits usually gifted them to Tonson and the paintings subsequently made their way to the National Portrait Gallery. As evidenced by its distinguished provenance, this copy has very rich early impressions of the plates and is luxuriously bound. **\$6950.**

54. Langley, Batty. *The City and Country Builder's, and Workman's Treasury of Designs...* London: printed by J. Ilive, for Thomas Langley, in Meard's Court, Dean-Street, Soho, 1740. 4to, [ii], iii-viii, 24pp + 187 engraved plates (numbered I-CLXXXV, CLXXXIV, with plate XXXVII present in two different states). Contemporary calf rebaked, covers slightly worn with a few scattered abrasions, a good, fresh copy internally. A bit of worming through the first third of the text but at the lower-left corner and nowhere near the text or images. Engraved armorial bookplate of Robert Lancaster.

§ First edition of this "very substantial pattern book by Batty Langley, intended for use by master craftsmen in the building trades, especially cabinet makers and joiners. The value of the volume lies in its large number of engraved plates showing the proper dimensions of the orders and how to design gateposts, porticos, doors, windows and all the other decorative features that craftsmen might be called upon to provide. Groups of plates are devoted to chimney pieces, pavements, monuments, tables, book cases, ceilings and so on. For the purposes of his book Langley copied designs from recent publications by James Gibbs, Isaac Ware, William Kent, and others, but the character of the book as a whole is very much due to Langley himself, and its appeal to its intended readership is demonstrated by a very extensive list of subscribers, most of them craftsmen, drawn from all over England." (Simon Finch, this copy, 1990s). As with other copies there are two versions of plate 37. The second edition of 1745 was expanded to include 14 more plates. **\$3750.**

55. Leaf Book. Booth, Stephen. *The Book called Holinshed's Chronicles. An Account of its Inception, Purpose, Contributors, Contents, Publication, Revision and Influence on William Shakespeare by Stephen Booth with a Leaf from the 1587 edition.* San Francisco: Book Club of California, 1968. Folio, (8), 81 pp. Printed in red and black, illustrated with woodcuts from the original edition. Original quarter gray-colored cloth over decorated boards. Stuart B. Schimmel bookplate. Very good.

§ Limited to 500 copies printed by Adrian Wilson, this

being one of the (5) extremely rare de luxe copies that "contain a title page or colophon from the 1587 edition" (flier). This leaf is in fact the title page to the description of Scotland. **\$1200.**

56. Le Conte, Professor Joseph. *A Journal of Ramblings through the High Sierras of California by the "University Excursion Party."* Francis & Valentine, Commercial Printing House: San Francisco, 1875. 8vo, [1-5], 6-103 pp. Full modern burgundy morocco, backstrip lettered in gilt. Nine original albumen photographic plates mounted within borders and above captions printed in red. A bright, very good copy, the photographic plates rich and fresh.

§ First Edition; one of a total edition of perhaps 120 copies (although Robert Cowan wrongly believed that there were but 20 copies). In July & August, 1870, Le Conte, a professor of geology and natural history at the newly-formed University of California, spent six weeks roaming Yosemite and the Sierra Nevada with John Muir, Frank Soulé, and a few UC undergraduates. Five years later he published his journal of the expedition, with some interesting later additions. As Le Conte wrote in his memoirs, "I never enjoyed anything so much in my life"; and the robust joy of their experiences comes across wonderfully in the text and photographs of this work, which is one of the classics of Yosemite and California travel literature. They even spent a good deal of time with John Muir. Eight of the excellent original photographs were made in the mountains, while the ninth depicts Montgomery Street in San Francisco, where the group split up. This image includes a very good view of the important Bradley & Rulofson photographic establishment. Cowan (I), p. 137; (II), p. 387. Currey & Kruska 230. Farquhar 14a. Howes L-175. Kurutz & Bothamley 27. Neate L28 ("The book is regarded as one of the greatest classics of early Californian mountain travel.") Zamorano Select #64. **\$8750.**

57. Linden, James. *The Ephemera of Adrian Wilson. An Annotated List, 1944-1988.* San Francisco: The Press in Tuscany Alley, 1994. 2 vols., folio and portfolio, folio 151pp., portfolio contains loosely inserted printed items. Original unbleached cloth binding blindstamped top board with paper label to backstrip of both volumes, unbleached cloth slipcase also with decorated paper label affixed to backstrip; four plates from photographs tipped-in, and illustrated throughout by means of linocuts and wood engravings, many of them hand-colored, pages untrimmed [with] approximately 50 pieces of ephemera loose in portfolio. Commemorative printed broadside and invitation to the publication party loosely inserted. Fine.

§ Limited to seventy-five unnumbered copies. Numerous examples of playbills and bifolds bound into folio, in addition to the illustrations printed within the pagination. "This book was designed and hand-colored by James Linden, San Francisco. The composition and printing are

by James Wehlage, completed August 1994, at The Press in Tuscany Alley on Adrian Wilson's Heidelberg Cylinder Press...The text is set in Janson and Janson Italic. Libra and the ampersand device created by Adrian Wilson are used for display. The paper is Rives Heavyweight, a 100% rag, acid-free stock. The end-papers are a special making of J. Barcham Green Handmade Tovil, watermarked with Adrian Wilson's type-juggler logo. Photographic reproduction is by Michael Mundy, who also created and signed the original photograph for the Afterword. **\$2000.**

58. Mackenzie, Alister. *Golf Architecture: Economy in Course Construction and Green-Keeping.* London: Simpkin, Marshall, Hamilton, Kent & Co., 1920. Small 8vo, [1-8], 9-135, (1) pp. Full green cloth, top cover and backstrip lettered in black. Backstrip a bit rubbed. Contents with a little foxing. With 22 black-and-white illustrations. Title page with blue-ink rubber stamp reading WITH COMPLIMENTS OF THE AUSTRALIAN COMPANY LTD., 218 CLARENCE STREET, SYDNEY. Very good.

§ First edition. A rare book on course architecture from Mackenzie, the internationally renowned designer of such acclaimed golf courses as Augusta National Golf Club, Cypress Point Club, Royal Melbourne Golf Club, and Pasatiempo. Donovan & Murdoch 24890; Murdoch 477. D & J M2890. The Ortiz-Patino copy sold 2012 for £1625. **\$2850.**

59. Malthus, Thomas Robert. *An Essay on the Principle of Population.* London: Printed for J. Johnson, 1803. 4to, [i-iii], iv-viii, (4, contents, errata), [1]-610 pp. Full period-style diced calf, covers framed by triple gilt fillet borders, backstrip lettered in gilt on five raised bands. Marbled edges and endpapers. Occasionally spotting and smudging within, but a handsomely bound and fresh copy.

§ The so-called *Great Quarto* edition of Malthus's work on population and subsistence was so thoroughly and drastically revised as to be virtually a new book. Malthus significantly modified his original conclusions in particular suggesting that the regulation of greed and sexual activity could act as checks on population more acceptable than the starvation and disease which, in the first edition, he had seen as inevitable. PMM writes: "The central idea of the essay--and the hub of Malthusian theory--was a simple one. The population of a community, Malthus suggested, increases geometrically, while food supplies increase only arithmetically. If the natural increase in population occurs the food supply becomes insufficient and the size of the population is checked by 'misery'--that is the poorest sections of community suffer disease and famine." Kress B, 4701. Goldsmiths' 18640. Einaudi 3668. Printing and the Mind of Man, 251 (first edition). **\$5750.**

60. Miller, Alfred J. Webber, Charles Wilkins. *Wild Scenes and Song Birds. Illustrated with colored*

lithographs, drawn by Mrs. C.W. Webber and Alfred J. Miller. New York: George P. Putnam & Co., 1854. 8vo (243 x 163 mm), xii, 347pp. With 20 chromolithographed plates, drawn on stone by Max Rosenthal, printed by L.N. Rosenthal of Philadelphia, with 15 Mrs. Webber or Miller (5) (usual slight browning and spotting). Original publisher's de luxe binding of brown morocco gilt, cover with elaborate blocked design in gilt and blind with large central sunken lozenge blocked with a gilt vignette of the "southern mocking bird" signed "Tompson" (in reverse). Gilt edges. Minor rubbing to joints, a very good copy.

§ First edition, first issue with the "indecent plates" (see below). An early example of American chromolithography. "Miller's contribution consists of five views of Indian life, four of which, according to the author, are of "scenes in the camp of the Delawares," although they are almost certainly based on the artist's sketches of the Snake Indians (a subgroup of the Shoshone). Miller, born in Baltimore in 1810, was employed by Captain (later Sir) William Drummond Stewart to record his expedition of 1837 to Wyoming to take part in the annual rendezvous between the trappers and fur-traders. The meeting took place in "a beautiful mountain meadow near Horse Creek, a tributary of the Green River between the Wind River Mountains and the Bear River range... Miller's record of that summer is unique, for he was the only artist to attend the rendezvous. He was the first to document the central Rocky Mountains, he painted and sketched the trip out as well as the rendezvous, Indian life, and the plains and mountains... The rendezvous was a month long event. The highlight was the arrival of the Snake Indians, who demanded that all other activity cease while they paraded around the grounds. But the great opportunity for Miller was the domestic scenes of Indian life that he witnessed and quickly sketched in the various camps and around the meadow" Ron Tyler *Prints of the American West* p.58). The five prints were drawn on stone by Max Rosenthal. Two include bare-breasted Indian maidens; these plates were soon withdrawn and reissued with the women fully clothed. The prints are titled: 1. Indian Caressing His Horse; 2. Encampment of Indians; 3. Toilet of the Indian Girls; 4. Antelope Chase; 5. Indian Girl Swinging. The remaining prints are from drawings of birds (13) and flowers (2) by the wife of the author; the birds apparently drawn from stuffed specimens prepared by Mr. Galbraith of Camden, New Jersey. Bennett p.111; Reese 28; Ripley p.307; Tyler *Prints of the American West* pp.64-5; Zimmer p.667. **\$4500.**

61. Milton, John. Hayley, William. *The Poetical Works of John Milton with A Life of the Author by William Hayley.* London: Printed by W. Bulmer and Co., Shakespeare Printing Office, For John and Josiah Boydell, 1794-1797. 3 vols, Imperial Folio, [i-iii], iv-cxxxiii, (2) [1-5], 6-213; (2). [1-5], 6-286; (2), [1-7], 8-300 pp. Extra illustrated with 24 extended (remargined) smaller-format mezzotint engravings by John Martin from one of the (2) imperial 4to editions of Milton bearing his haunting illustrations;

plus 28 illustrations by various engravers after Westall. 4 portraits of Milton (three at ages 10, 25 and 62; one with his daughters). Original publisher's gilt maroon morocco, worn, joints cracked, hinges neatly reinforced, backstrips with mentionable wear and loss. Edges gilt. Internally clean though intermittent foxing is seen, sometimes within the plates. Leaves periodically browned. Bookplate of Andrew Wyllie on front pastedown of each volume. F.B. Neumayer bookseller's ticket on front pastedown of vol. one. A relatively common book but undoubtedly rare with the excellent John Martin plates.

§ "Boydell's magnificent edition, with plates after Westall... by many thought to be the finest production of Mr. Bulmer's press" (Lowndes, 1556). Lowndes praise is as usual not without merit. A great book in terms of format, layout, typography and presentation, the Richard Westall (1765-1836) designed engravings are outstanding, as expectable from a talented artist operating at the peak of his creative powers. "From about 1815 onwards Westall's reputation slowly declined. In addition, he broke his right arm after falling from a horse and the injury took two years to mend. Almost bankrupt, he considered leaving for France" (DNB). While not a particularly uncommon or valuable book in its own right, this particular copy has been extra-illustrated with the undeniably sublime and haunting John Martin mezzotints. Gordon Ray (1976) writes of these mezzotints: "The apocalyptic romanticism of his conceptions had many sources...[and while] the resulting images may be heterogeneous, but they are also unforgettable" (44).

"Begun by early 1824, this series of engravings was the result of commission from a little known American publisher, names Septimus Prowett. Prowett, who was based in London, approached Martin to produce 24 mezzotint illustrations "to accompany an issue of Milton's text which was to be produced in twelve parts."

By the end of 1824 Prowett had extended the commission to include a second set of engravings of the same designs but in a slightly reduced format. Prowett's publication was to be released in four different forms:

(1) Imperial Folio edition, measuring 15 1/4 x 21 3/4 in., and containing lettered proofs of the larger set of engravings; limited to fifty copies.

(2) Imperial Quarto edition, measuring 10 7/8 x 15 1/4 in., with fully lettered prints from the larger set of plates.

(3) Imperial Quarto edition, measuring 10 7/8 x 15 1/4 in., containing lettered proofs of the smaller set of engravings; limited to fifty copies.

(4) Imperial Octavo edition, measuring 7 5/8 x 10 7/8 in., containing fully lettered prints from the smaller set of plates. Besides these versions of the publication, sets of proofs from the larger plates were available, without text "and

from the smaller plates" (Campbell, John Martin, *Visionary Printmaker*, pp. 38-39)." **\$6750.**

62. Milton, John. *The Sonnets*. London: Kegan Paul, Trench & Co., 1883. 8vo, [1-6], 7-227 pp. Full plum-colored morocco by Zaehnsdorf, concentric geometric shapes in gilt and blind on both covers, fleurons at each corner. Joints a bit rubbed, backstrip slightly faded to brown. Purple silk endpapers. Top edge gilt, others untrimmed. With slipcase. Very good.

§ A rare edition of Milton limited to 50 copies signed by the publisher of which this is number 14. In a spectacular inlay/onlay binding. **\$875.**

63. [Morris, William]. *Announcement for the Sale of William Morris's Library*. [London]: Henry Sotheran & Co., [1896]. (1) ff. Leaf a bit age toned and sunned; small chip to top edge and tiny tear to right-facing edge. Printed on recto only, as follows: FOR SALE EN BLOC, THE LIBRARY OF THE LATE WILLIAM MORRIS, CONSISTING OF HIS UNRIVALLED COLLECTION OF MEDIAEVAL MANUSCRIPTS AND PRINTED BOOKS. FULL PARTICULARS ON APPLICATION TO MSSRS. HENRY SOTHERAN & CO., 140, STRAND, W.C., OR 37, PICCADILLY, W.

§ An unusual item associated with one of the pivotal figures in the arts and crafts movement. **\$100.**

64. Piazzetta, Giovanni Battista. *Beatae Mariae Verginis Officium. [The Piazzetta Hours]*. Venice: Giovanni Battista Pasquali, 1740. Small 8vo (3-3/8 x 5 inches), (xl), 427, (5) pp. Engraved text throughout. With 16 full-page vignettes including frontispiece, 20 smaller vignette and historiated endpieces within text, half-page vignette on title, historiated initial letters. Original full red morocco extra, covers richly gilt, initials 'CMM' on upper cover, original clasps. A fine copy with very occasional light foxing.

§ Sole edition of this engraved book of hours illustrated with the devotional designed of G.B. Piazzetta engraved by G.B. Pitteri, text engraved by Angela Baroni. Piazzetta was one of the outstanding Venetian artists of the 18th-century and he was to be the first director of the Venetian Academy established in 1750. Morazzoni notes of Piazzetta and Pitteri, in *Libro illustrato veneziano del settecento*, p. 116: "due artisti che in quel momento sono i piu perfetti rappresentanti della pittura e dell'incisione veneziana". OCLC locates 5 copies in N.A. (LoC, Newbery, Chicago AI, NYPL, Montreal) and 3 elsewhere though doubtless European libraries hold many copies. Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, 98. Rambaldi (2012) records a copy in an identical binding. **\$3750.**

65. Plato. Taylor, Thomas [translator]. *The Works of Plato, Viz. His Fifty-Five Dialogues, and Twelve Epistles, Translated From the Greek; Nine of the Dialogues by the Late Floyer Sydenham, and the Remainder by Thomas*

Taylor. London: Printed for Thomas Taylor, by R. Wilks, Chancery Lane and Sold by E. Jeffery, and R.H. Evans, Pall-Mall, 1804. 4to, 5 vols. (12), [i-iii], iv-cxxiii, [1]-544; (4), [1-3], 4-657, (1, index); (4), [1-3], 4-600; (4), [1-3], 4-614; (4), [1-3], 4-720 pp. Half blue-gray calf; marbled paper over boards. Backstrips show occasional abrasions and rubbing, maroon-colored morocco labels lettered in gilt. Some wear at extremities. Tidy repairs at joints on volumes I and V. Volume III is missing signature 3n. Occasional offsetting or spotting is seen but nothing individually notable. A handsome untrimmed set with large margins. Very good.

§ First edition. Thomas Taylor (1753-1806) was the first to translate and publish the complete works of Plato into English; original five-volume sets are quite scarce in commerce. His *Works of Plato*, the culmination of a lifetime's study of both philosophy and the Classics, was an obvious landmark for men and women of letters, as it "was through Taylor's translations that the Romantic poets had access to Platonism: they are probably one of the sources of Blake's mythology, as well as his repudiation of the natural science of Bacon and Newton, and his late tempera painting *The Arlington Court Picture* was almost certainly inspired by Taylor's translation of Porphyry's *On the Cave of the Nymphs*; there is no doubt that Coleridge's acquaintance with Proclus was assisted by Taylor's translation and commentary, though Coleridge's appreciation of Taylor is invariably laced with acid criticism" (DNB). **\$3750.**

66. Pollard, H. B. C., & Phyllis Barclay-Smith.

British & American Game-Birds...With a chapter on Shooting in America by Eugene V. Connett. Illustrated by Philip Rickman. New York: The Derrydale Press, 1939. Folio, x, 48 pp. original brown cloth backed in tan morocco, gilt-lettered russet morocco backstrip label, front cover gilt-lettered, gilt top. Twenty color plates, with captioned tissue guards; with an original pencil remarque of a sleeping duck, initialed by Rickman, at foot of frontispiece. Slight discoloration to front of morocco backstrip; very good.

§ First Edition; # 86 of 125 copies signed by Rickman. Pollard contributes an introduction and chapters on Grouse and Black Game, Partridges and Quail, Pheasant, & Shooting in Great Britain. Barclay-Smith contributes chapters on Wild Turkey, Woodcock and Snipe, & Geese and Ducks; and Connett adds his discursion on Shooting in America. Sound and scholarly text, with glorious illustrations. Frazier P-11-a. Siegel, et al., 145. **\$975.**

67. Prior, Matthew. *The Hind and the Panther transvers'd To the Story of The Country-Mouse and the City-Mouse.* London: printed for W. Davis, 1687. Sm. 4to, (6), 28 pp., disbound.

§ First edition. Prior's first publication, an attack on Dryden's famous poem. Charles Montagu, first Earl of Halifax, is usually named as a collaborator. "In 1686 he took his bachelor's degree, and in the following year made his

first literary essay, a reply to Dryden's 'Hind and Panther.' This was entitled 'The Hind and the Panther transvers'd to the Story of the Country-Mouse and the City-Mouse.' His ostensible collaborator in this satire, which had small literary merit but gave much satisfaction to the 'no popery' party, was Charles Montagu; but it is probable that Prior was the active partner (cf. Spence, *Anecdotes*, ed. Singer, 1858, p. 102; Beljame, *Le Public et les Hommes de Lettres en Angleterre*, p. 195)" DNB. Wing P-3511; Grolier W-P 688. Macdonald 241a. **\$300.**

68. Prior, Matthew. *Poems on Several Occasions.*

London: Printed for Jacob Tonson at Shakespear's-head over against Katherin-Street in the Strand, and John Barber upon Lambeth-Hill, 1718. Folio (17-7/8 x 11-1/8 inches), (6), (14, dedication), (2, preface), (2, postscript), [20, List of Subscribers], [1]-506, (6, Contents) pp. Original 18th-century dark-brown morocco gilt Harleian binding by Thomas Elliott for Lord Edward Harley. Covers with triple fillet border, central gilt lozenge built from several tools. Gilt-extra backstrip, expertly rebaked with (7) raised bands and the original red morocco label lettered in gilt. Some rubbing at joints, wear at corners. Marbled endpapers. Engraved head and tailpieces throughout. All edges gilt. Strasburg bend watermarked paper. Calligraphic presentation inscription from Edward Lord Harley to Abigail Harley, as follows: "A. Harley, the gift of the Right Honble the Lord Harley." Abigail Harley married the Honourable George Verney (Attorney General to Queen Caroline). With the bookplates of their son, John Peyton Verney, 14th baron Willoughby de Broke, and Robert John Verney, the 17th Baron.

§ First collected edition, a large-paper copy with fine provenance of one of the greatest 18th-century books of English poetry. Among the most important English poets of the early 18th century, Matthew Prior (1664-1721) was also a diplomat whose actions at the behest of the English people were pivotal in bringing about the Peace of Utrecht. In the case of the present volume, this historical fact takes on special significance, as "during the latter part of June 1711 Robert Harley, now earl of Oxford and lord treasurer, asked that Prior be sent to France along with Abbé François Gaultier, the French priest who was serving similarly as a secret negotiator for the opposite side... where Prior entered into negotiations with Jean Baptiste Colbert, marquis de Torcy, his friendly acquaintance from his previous mission in Paris over a decade before" (DNB).

On the provenance: "The Harleian Library, of which the manuscripts were to form one of the foundation collections of the British Museum while the printed books were sold in the 1740s, was founded by Robert, 1st Earl of Oxford, who died in 1724. But when he was confined to the tower of London after his fall from office in 1715, his son Edward, Lord Harley (1689-1741) took over its management so that its true greatness with over 7000 manuscripts and

over 50,000 printed books and a remarkably high average quality in both fields, was due to him and his extremely efficient and learned librarian, Humfrey Wanley" (Howard Nixon in *Studies in the Book Trade*, 1975). As mentioned above, Edward Harley's presentation inscription appears on the front flyleaf of our copy; he was a patron of Prior and subscribed for 10 copies. Not in Rothschild. Wise, *Ashley Library*, 5238. Ebert 17934. Foxon 6641. **\$8750.**

69. Puccini, Giacomo. *La Fanciulla Del West*. Milan: G. Ricordi & C., 1910. 4to, (10), 1-333 pp. Portrait of Puccini at front. Original color-printed wrappers, slight wear and rubbing to extremities and backstrip. Front hinge weakened. In a cloth box.

§ A very good copy of the scarce complete score. The cover has a color illustration (artist unknown, possibly signed EP) showing a gold rush saloon with a miner slumped on a poker table and a man and a woman (the "girl of the west" reaching towards each other across the table.

Inscribed by Puccini: "4 mars [1]910 A Lei del Lago nostro cara reginettina Lula poi digerina sedico, mando, LA"

Translation: "March 4, 1910 To you, of our lake, Dear sweet queen, Lula then digerina (this is gibberish, but he could be punning on "di regina," - "of a queen")... I dedicate, I send, LA (the musical note)." **\$6750.**

70. Puccini, Giacomo. *Turandot: Dramma Lirico in Tre Atti e Cinque Quadri...di G. Adami e R. Simoni; [with] Manuscript Musical Autograph Sheet From Turandot*. Milan: G. Ricordi & Co., 1926. 4to, (14), 398 pp. Quarter beige cloth, printed paper over boards. Some wear at extremities of fragile boards. Decorative endpapers. Front hinge cracked. The manuscript autograph sheet is a single folio leaf measuring 12 x 13-inches. Music notation penciled on both sides. A few short and scattered tears not affecting the text. Both housed in recent and matching quarter morocco clamshell boxes.

§ First Italian edition. An important pair of items from Puccini's final opera. Giacomo Puccini died 29 November 1924 from complications associated with cancer surgery, roughly one year after his diagnosis; yet *Turandot* was incomplete and finished later, with considerable dispute over the quality of his work, by Franco Alfano as commissioned by Toscanini. The present manuscript autograph leaf contains nine bars of boldly written notational shorthand, three of which Puccini has crossed out for unknown reasons, especially notable because "it is not generally realized that Puccini was an inveterate reviser, constantly changing and improving his work right up until the time of his death.." (Hopkinson, introduction). The librettists Guiseppe Adami and Renato Simoni "based their libretto on Carlo Gozzi's 4th dramatic Fable, *Turandotte*...[and] Puccini had become familiar with this work through Andrea Malfei's Italian translation of Friedrich Schiller's

German adaptation of the original" (Fairtile in *Giacomo Puccini: A Guide to Research*). **\$10,500.**

71. Raleigh, Sir Walter. *The History of the World*. London: Printed for Walter Burre, 1614. Folio (10-5/8 x 8-1/2 inches), (4, Frontis, Minde of the Front), (40, preface), (40, contents) 1-651, (3, blanks), 1-776, (2, To the Reader), (26, A Chronologicall Table), (16, An Alphabetical Table... of the First and Second Bookes), (16, An Alphabetical Table... of the Third, Fourth and Fift Bookes), (2, errata) pp. Various misnumberings in pagination (as-made), quire 5H incorrectly gathered. All 8 maps present. Full 20th-century dark-brown morocco, blind-ruled borders, central panel also ruled in blind, a fleuron at each corner. Backstrip with 6 compartments each with a blind-stamped fleuron, save for the second compartment which bears a red-morocco label lettered in gilt. Leaves generally crisp, occasional and faint dampstaining (largely toward the front and back). The title page shows some wear and soiling, including a repair at the lower-right corner and manuscript annotations on the verso; *The Minde at the Front* also reveals some marginal repair. 4H5 repaired at lower-right corner; 4R4 with a short tear at lower right-facing margin; 5G2 repaired at lower-right corner; 255-360 with hole affecting text but none of the sense. A very good copy of a book seldom found better.

§ First edition. Primarily composed during his confinement to the Tower of London spanning from 1603-1618 (during which time Cotton loaned MSS to him—see SMITH in this catalog), Raleigh began work on *The History of the World* in 1607. Registered in 1611 and finally published two years later; "it was suppressed by George Abbott, archbishop of Canterbury, on December 22 and copies were seized by the king's agents for his own use... because it was "'too sawcie in censuring princes.' The suppression order was soon lifted and the *History* was reprinted in 1617. It remained popular: there were at least eleven editions in the seventeenth century, one in the eighteenth, and one in the nineteenth" (DNB). From *PMM*: "Sir Walter Raleigh or Ralegh can be taken as the epitome of the Elizabethan idea of a courtier and politician, sailor and explorer, writer and poet, full of avid interest in philosophy and sciences, who, with his sword and pen, made his mark at court and in Parliament, on the high seas and in economic enterprise at home and abroad. He was among the first Englishmen to envisage clearly that the Americas should be the principal goal of overseas expansion." Pforzheimer 820. *PMM* 117. Sabin 67560. STC 20637. **\$9500.**

72. [Ravenscroft, Edward James]. *The Pinetum Britannicum: A Descriptive Account of Hardy Coniferous Trees Cultivated in Great Britain*. Edinburgh and London: 1863-1884. 3 vols, large folio (13-3/8 x 21-7/8 inches), 48 hand-colored lithographed plates by W. Richardson, James Black, and others, one lithographed plate of maps, 4 mounted albumen photographs by F. Mason Good of

the famed cedars of Lebanon, numerous illustrations in the text. Original half brown morocco with gilt tops, raised bands, rubbing to extremities and backstrips, a few scattered abrasions, title-page to vol. 1 spotted, otherwise a nice set with the plates and photographs in perfect condition.

§ This set, originally issued in parts and thus separately paginated throughout, is the first edition of one of the best books ever printed on trees, illustrated with color plates and original photographs of the many varieties of pine trees from all over the world, including California and Mexico. John Lindley contributed botanical descriptions for the first three parts, and Andrew Murray and Maxwell T. Masters wrote the remainder. Due to historical and financial upheavals, work on the "Pinetum" was suspended, but resumed again and it was issued complete in 1884. Parts 1-33 were issued from the private press of Lawson and sons. Parts 34-52 were published by Ravenscroft in London and by W. Blackwood & sons in Edinburgh. Nissen BBI 1588; Great Flower Books, p.127; Stafleu and Cowan 8685. The Hesketh copy sold on 12/07/10 £11,000 hammer. **\$13,750.**

73. Rilke, Rainer Maria. [Tonner, Angela, Painter b. 1959]. [Schwarz, Robert, Lithographer b. 1951]. *Aus einer Sturmnacht.* Mainz: 1988/89. Folio (12-1/2 x 17-3/4 inches), (16) french folded ff. Hand-painted canvas over boards slightly rubbed. Contents fine and fresh, 6 leaves are hand-painted canvas; the remainder are paper, either strictly lithographed or mixed media, likewise lithographed but also incorporating painted strips of canvas.

§ One of 16 total copies, this being number 16. Signed on the limitation page by both Tonner and Schwarz. A true artist's book and a fitting tribute to the work of Rainer Maria Rilke, not only one of the best-known German poets in English speaking countries, but also one who is "beyond all doubt one of the great poets of the 20th century" (Oxford Companion to German Literature, 1986). His *Aus einer Sturmnacht* (From a Stormy Night) is a pitch-perfect reflection of his psychological, moral, ideological and poetical devices; Rilke explores the "unknowable thing," reflecting upon the unforeseen, the hidden past, and attempting to connect with the primeval and rapturous night. The painted canvas and lithographed sheets complement the mysterious themes of Rilke's poem -- each leaf an abstract melange of flesh and earthen tones; the results of "outside" elements in conflict with the "inner" human world. An impressive volume that blurs the borders between art and the book. No copy recorded in US online databases, one noted in Europe (in London). **\$3950.**

74. Rogers, Bruce (printer). *The Carl H. Pforzheimer Library. English Literature 1475-1700.* [Compiled by Emma Va. Unger (librarian to Pforzheimer) and William

A. Jackson]. New York: privately printed (by Bruce Rogers after the design of Frederic Warde), 1940. 3 vols., large 4to, xli, 378, (1 colophon); v, 379-791, (1 colophon); v, 793-1305, (1 colophon) pp. printed in 2 colors. With a frontispiece to each vol., 2 plates illustrating the Gutenberg Bible, and 60 plates. Original buckram stamped in gilt with Pforzheimer's monogram on both covers, gilt tops, red morocco labels, some soiling to sides from dusty fingers.

§ First edition, limited to 150 sets signed by Pforzheimer beneath his portrait in volume one. Pforzheimer was one of the greatest American book collectors and his library rivalled the finest European collections of the century. Entirely appropriately Pforzheimer employed the finest bibliographers and the best printers and binders of the time to produce a catalogue of rare all-around quality. "The chef d'oeuvre of William Jackson... and the non plus ultra of 'critical' bibliography... The catalogue is a model of its kind." Grolier Club, Bibliography, #162. **\$3500.**

75. [Roscoe, William, of Liverpool]. *Memoir of Richard Roberts Jones, of Aberdaron, in the County of Carnarvon, in North Wales; exhibiting a Remarkable Instance of a Partial Power and Cultivation of Intellect.* London: Cadell and Arch, 1822. Slim 8vo, (4), 50pp. With a portrait frontispiece (quite foxed). Original boards rebacked, new label.

§ First edition of this fascinating account of a great eccentric. Jones, who was horribly mistreated by his father, demonstrated an extraordinary ability to master languages, especially Hebrew, Chaldaic, Aramaic, Greek, and the romance languages; interestingly, he had much trouble with English which he never spoke well. His utter neglect of himself and his appearance gave him no opportunity to increase his learning and have a position in the world even though he had compiled a Welsh-Greek-Hebrew Dictionary that was never published. Instead he wandered with books concealed all over his body in his clothing, singing, playing instruments, and speaking foreign languages. Roscoe and some friends published this account of his life to try and raise funds for his improvement. It is a rare and interesting book. DNB gives an account of his life largely based on this book. **\$475.**

76. Roscoe, William. *The Butterfly's Ball, and the Grasshopper's Feast.* London: Printed for J. Harris, corner of St. Paul's Church Yard, Jany. 1st. 1807. 16mo, (127 x 95mm.), contents (all engraved): [f. 1 verso] frontispiece with incipit *Come take up your Hats and away let us haste...;* [f. 2 recto] title page; [f. 3-15, alternating to create double spreads] with hand-colored illustrations after William Mulready. Printed on wove paper. Bound in later paper wrappers enclosed in a quarter green morocco slipcase.

§ First edition, first issue, with the 1806 watermark. A ground-breaking book, so successful that Harris quickly produced a series of sequels. "It was the first of a special kind of aery revel in children's books... and tapped a vein

that would ultimately lead to the fantasies of Lewis Carroll and the elfin world of Richard Doyle" (Gottlieb 159). Darton 199. Moon 725. Muir 100. **\$1750.**

77. Rossetti, Dante Gabriel. *Ballads and Sonnets.* London: Ellis and White, 1881. Large thick 8vo, (2), [i-v], vi-xii, [1-2], 4-335, (3) pp. Original blue boards, white paper backstrip (cracked vertically), printed paper label. A fine copy in a worn binding as usual. Enclosed in a cloth folding box.

§ First edition, large-paper de luxe edition limited to 25 copies printed on hand-made paper. This copy has an interesting inscription tracing the provenance to Lord Derby. This was Rossetti's second collection of verse and is understandably virtually unobtainable in this de luxe format. Rossetti was to die by his own hand aged 53 shortly after this volume appeared, in 1882; thus it is his final appearance in print. Hayward 284. Stetz and Lasner 55. Tinker 1821 **\$975.**

78. Rosset, Barney (editor). *Evergreen Review.* Vol 1-47. New York: Grove Press, 1957-67. 47 vols., vols. 1-31 8vo, vols 32-47 4to, varying pagination, illustrated with photographs, color plates, cartoon strips etc. Original wrappers, vol. 1 reinserted in its covers. A very good set as issued.

§ A complete run up to 1967 of one of the most influential literary magazines of the 20th century. As Haywards notes (*Unspeaking Visions: The Beat Generation and The Bohemian Dialectic*, 1991): "From the late fifties through early seventies, when public interest in the counterculture was at its peak, the Beat writers' work was much in demand. The national magazines paid better rates than the underground magazines were able to, and provided much broader exposure for writers. By presenting the latest poems and excerpts from novels still in progress, the literary magazines were both platform and sounding board for innovation and experiment. Most prominent among these magazines was the *Evergreen Review*, Grove's quarterly literary magazine. *Evergreen Review* marked the beginning of Grove's association with the Beat writers, regularly presenting new work by Kerouac, Allen Ginsberg, Gary Snyder and others. It was an association which was to benefit both the writers and Grove. The writers had a national forum for their work, and in Barney Rosset, a publisher who had demonstrated his willingness to back them to the hilt. To Grove the Beat movement represented both the culture and the commerce of publishing in the avant-garde arena. Public opinion was sharply divided on the literary merits of the Beats, a controversy which could only enhance Grove's reputation for being on the cutting edge of the avant-garde (the culture), with the additional bonus of enhanced sales (the commerce).

Begun in 1957 under the editorship of Donald Allen, *Evergreen Review* was the magazine which introduced the

West Coast literary avant-garde, what had been termed the San Francisco Renaissance, to the New York alternative publishing scene, and gave the resultant mixture a national exposure. Allen Ginsberg had been the primary emissary who brought about this 'marriage.' When he came back to New York from the West Coast in 1956, bearing manuscripts and books from most of his writer friends, he'd made the rounds of publishers and magazines (Miles 1989): [His] best reception came from editor Donald Allen at the newly founded Grove Press, where *Evergreen Review* was in the works. It was decided that the entire second issue of the magazine be devoted to the San Francisco scene. Issue number 2 of *Evergreen Review* featured the complete text of Howl. In addition to the landmark legal trial, the magazine helped make Howl a best-seller for then-struggling City Lights Books. *Evergreen Review* continued under a succession of editors, and in several different formats before finally ceasing publication. **\$1750.**

79. Shaw, George Bernard. *St. Joan. A Chronicle Play in Six Scenes and an Epilogue... with Sketches by C.[harles] Ricketts.* London: Constable, 1924. Folio, (6), 182, (2)pp. With 16 color illustrations by Ricketts tipped-in. Designer binding of white and brown full polished calf, covers tooled in gilt and blind, inlaid lettering on upper cover "Saint Joan" in red morocco. Minor restoration to backstrip, a very good copy in slipcase.

§ Limited to 750 copies, this copy in a unique and quite beautiful binding designed by Gisele Aron and executed by Zaehnsdorf; it was purchased by the previous owner in London in 1958, and thus was probably created c. 1950-55. Surely the most beautiful printing of any of Shaw's plays, this excellent edition on hand-made paper deserves a fine binding of this quality. Ricketts is best remembered for his work with the Vale and Eragny presses, and in the theatre as a set and costume designer. **\$2250.**

80. Shaw, C.K. *The Coronation Cut-Out Model Book.* London: Odhams Press, 1953. Oblong 4to, [1]-22 ff. With 12 pages of text and 10 sheets of full color plans cardboard punchout with perforations. Quarter red cloth over stiff pictorial boards. A bit of trivial rubbing and creasing at corners. Remnant of old sticker at lower-right corner of front board. All cut outs unused and intact. Fine.

§ A handsome example of a scarce title (OCLC records just one example at Princeton), this volume contains four "stories" of the coronation of Queen Elizabeth II, as follows: 1) *The Story of the Coronation*; 2) *The Story of Buckingham Palace*, with a scale model of Buckingham Palace, with full instructions; 3) *The Story of the State Coach*, with models of the coach and its retinue, comprising four pairs of Windsor Greys and postillions, eight Grooms, six household footmen, four yeomen of the Queen's Bodyguard and four mounted horseguards; and 4) *The Story of Westminster Abbey*, with a scale model model and full instructions. **\$450.**

81. Sherwood, John (New-Salem NC binder c. 1815). *American Edition of the British Encyclopedia or Dictionary of Arts And Sciences Comprising an Accurate and Popular View of the Present Improved State Of Human Knowledge [by William Nicholson]*. Philadelphia: Mitchell and Ames, 1816-17. 6 vols. bound in 12, 8vo, with engraved title-page and 164 plates (complete), one folding, one torn at a corner, and one torn with some loss of image. Subscribers' list at the end of the last volume. Original half green roan, red labels lettered in gilt, pasteboard covers with green design over (once) cream boards. A fine set of custom bindings with the binder's label in every volume.

§ First American edition, rare in and of itself, this set especially so as it has the binder's label pasted in the front of each volume: "John Sherwood Book Binder New-Salem N.C." American signed bindings of this date are very uncommon and sets such as this almost unheard of. Neither Maser nor Papantonio record a single known binder from North Carolina; Papantonio had one six-volume set and one three-volume set, but a twelve-volume set is unknown, let alone signed in every volume. No set of the first American edition of Nicholson is recorded as currently for sale, and no set is recorded at auction. As paste papers were a specialty of Moravian women, many of whom were resident in North Carolina, it's likely that these paste papers originated there. Duke University records one book with the Sherwood label, which is damaged. **\$5950.**

82. Sidney, Sir Philip. *The Countess of Pembroke's Arcadia.. The Tenth Edition. With his Life and Death; a brief Table of the principal heads, and som[sic] other new Additions*. London: William Du-Gard, 1655. Folio, (32), 624, (26, dedication, supplement, table) pp. Portrait frontispiece of Sidney (mounted), hinge between title-page and first leaf cracked, small tear at foot of title not touching text. Old calf rebaked, red label, a good working copy of a scarce book.

§ First edition to include Sidney's *A Remedy for Love*, the first to be indexed, and the first published portrait of Sidney. Scholars have long emphasized the importance of this edition, which is surprisingly scarce. Not in Pforzheimer, not in Britwell, though 40 copies are listed on OCLC. Wing S3768. Stump notes: "Reprints the 1638 edition but adds a biography of Sidney, signed in Greek characters 'Philophilipôos'; a passage by Camden (M0520) describing his death; several elegies and verses written for him; a passage praising *Arcadia* from Peter Heylin's *Cosmography*; the poem 'A Remedy for Love'; and a table of the episodes in *Arcadia*. **\$1250.**

83. Smith, Thomas. Bernard, Edward. *Catalogus Librorum Manuscriptorum Bibliothecae Cottonianae [with] Catalogi Librorum Manuscriptorum Angliae et Hiberniae*. Oxford: Sheldonian, 1696-1697. Folio (9-1/2 x 14-3/4 inches), 2 vols. in one. (12), [i-iii], iv-l, 1-159, (24, indexes); (30), 1-374, (42, index); (2, half-title and blank), 1-88, (8,

index), (2, half title and blank), 89-174, (8, index); [1-2, half title and blank,] 3-403, (24, index); [1-2, half title, blank], 3-65, (12, index and blanks) pp. Full modern polished-brown calf, covers ruled in blind; backstrip on 6 raised bands, 2 red-morocco labels lettered in gilt. Marbled endpapers. First four leaves of volume one mounted including the frontispiece portrait of Cotton (rarely found) which is a bit brittle with a tear from left-facing margin into image. Vol. 2 has the engraved frontispiece including the portraits of Sir Thomas Bodley, the Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden, and an engraved vignette of the Bodleian on the title-page. Occasional foxing and browning. Very old dampmarking at lower-right corner of text block. Occasional manuscript annotations of a very early date referencing J.E. Grabe, a scholar of the period.

§ While Sir Robert Bruce Cotton (1571-1631) was a notable politician and advisor, his tremendous collection of manuscripts is arguably his chief contribution to posterity. He was one of the great early English collectors and antiquaries, and like "his former teacher William Camden and several others [he was] an early member of the Society of Antiquaries...[eventually becoming] a magnificent specimen of the full-blown Jacobean antiquary" (DNB). He was also quite free in sharing his collection—the likes of Marlowe, Camden, Raleigh and perhaps even Shakespeare all made use of his holdings.

His manuscripts were bequeathed to his eldest son Sir Thomas Cotton and his grandson Sir John Cotton, both augmenting the library's already formidable holdings, the latter eventually donating what would become a fundamental component of the British Library, being "the first time that the British nation became responsible for a collection of books or manuscripts" (British Library website). The famous 1731 fire led to the partial or complete destruction of many manuscripts; for these, Thomas Smith's catalogue remains the only record. Like the second title in this volume, which attempts to record the manuscript holdings of all of Great Britain and Ireland, both titles are by modern standards simply amazing pieces of scholarship that required untold hours of labor, travel and research. **\$2750.**

84. Spenser, Edmund. Limited Editions Club. *The Faerie Queene: Disposed into Twelve Bookes Fashioning XII Morall Ventures. With an Introduction by John Hayward. Decorations by John Austen and Illustrations engraved in wood by Agnes Miller Parker*. Oxford: Limited Editions Club, 1953. 2 vols., 4to, xviii, 511; (5), [512]-992, (1, colophon) pp. With 29 woodcut plates and many other illustrations in the text. Full green morocco, upper covers and backstrip stamped and lettered in gilt, backstrips uniformly and rather pleasantly toned to brown as usual with green morocco, morocco-tipped green cloth slipcases, a beautiful set bound by Sangorski and Sutcliffe.

§ Limited to 1500 numbered copies signed by the author. One of the most attractive editions of this classic. **\$675.**

85. (Sporting set.) *The Haddon Hall Library Comprising: Shooting; Hunting; Outdoor Sports (Cricket & Golf); Bird Watching; Fly Fishing; Our Forests and Woodlands; Our Gardens; Farming; Wildlife in Hampshire Highlands.* London: Dent, 1899-1903. 9 vols, roy. 8vo, full stiff vellum decorated in gilt with designs by Arthur Rackham, a fine set rarely found thus.

§ Limited to 150 sets in the de luxe format with extra plates and the special binding. Rackham's designs were used for the bindings, the endpapers, and chapter headings and tail pieces. The complete set of the de luxe edition is truly rare; though single volumes do turn up, this is the only de luxe set we can recall or find any record of in the trade: 3 sets have sold at auction since 1975, the last being at Bonhams, May 28, 2002, lot 20, £1,900 (\$2,755). **\$3500.**

86. Statius, Publius Papinius. *Sylvarum Libri Quinque Thebaidos Libri Duodecim Archilleidos Duo [with] Orthographia et Flexus Dictionum Graecarum Omnium Apud Statium Cum Accentib. et Generib. ex Variis Utriusque Linguae Autorib.* Venice: Aldus Manutius, August-November 1502. 2 vols in 1, small 8vo, (296) ff. 16th-century Venetian brown calf over paste-boards worn, evidence of now-absent thongs, covers beautifully tooled in blind: the border of the central panel formed by a repeating stamp of a vine surrounding buds; at center four horizontal knotwork stamps. Backstrip with considerable old professional repair. Shelf mark at foot of text block. Old catalogue descriptions attached to front pastedown and flyleaf. Ownership inscription (unidentified) on the title page.

§ First Aldine edition. The works of Statius had been lost in medieval times until "Poggio discovered a manuscript containing them at Constance in 1417" (OCD III). Publius Papinius Statius (45-96 CE) was one of the great Latin poets of the Silver Age--his epic *Thebais* (here k-rG³) "published about 91, took twelve years to complete and tells in twelve books the story of the quarrel between Eteocles and Polynices. The *Achilleis* (here A-C³), brought to a conclusion in the second book with the poet's death, deals with the education of Achilles under the centaur Chiron...and his departure for Troy. The *Silvae* (a²-i⁷)... consist of 32 occasional poems addressed to the poet's friends celebrating their marriages, villas, baths, objets d'art, public benefactions, offering congratulations on recovery from illness etc. Most famous is the short address to Sleep" (OCD III). Also noteworthy: the letter from Aldus to Marcus Musurus (a1v-a2r); the Aldine device (e⁸r) after the *Orthographia* is in its second version, "where the double border has been cut away to a mixed pattern of dots" (Fletcher, *New Aldine Studies*, 45); the letter from Aldus to Giovanni gioviano Pontano (2a1v); and the printers warning (2C4v), reading "Cautum est in hoc, ut in caeteris." Renouard 35, 7; Schweiger 963; Ahmanson-Murphy 61; ISTC 646. Adams S-1670. **\$6500.**

87. Stephanus, Henricus. Estienne, Henri. *Conciones sive orationes ex Graecis Latinisque historicis excerptae. Quae ex Graecis excerpta sunt interpretationem Latinam adiunctam habent, nonnullae novam, aliae antea vulgatae.* [Geneva]: Henri Estienne, 1570. Folio (8-1/2 x 13-1/4 inches). 2 parts in one volume, (20), 1-194, (2, blanks); [2, half-title page and blank], 3-288 [misnumbered as 277], (4, index) pp. Contemporary limp vellum rebaked, slightly soiled, with a little loss to upper yapped fore-edge. Central gilt lozenge framed by gilt fillet borders and fleurons. A few wormholes to both covers. New endpapers. Brighton Public Library blindstamps on title-page, p. 25 of first part, and again on verso of final leaf. Library ink stamp on verso of title-page. Spotting and discoloration are seen throughout the text though seldom bothersome or distracting. Estienne woodcut device on title-page (Schreiber 10). Johann Caspar Suicer ownership inscription date 1650 on recto of title-page. An excellent copy in a pleasing contemporary binding.

§ First edition. Estienne's formidable compendium of Greek and Latin orations, compiled for politicians and students from secondary and primary sources like Herodotus, Thucydides, Xenophon, Sallust, Livy, and Tacitus. Estienne provides translations of the Greek texts, the work performed either by himself (see note below) or other well-known classical scholars like Lorenzo Valla and Poliziano. Published the same year as his recension of Diogenes Laërtius, another compendium of philosophical writings.

The ownership inscription reads JOH. CASPARI SUICERI, EX DONO SUAVISSIMI D. ADFINIS, D. JACOBI ESLINGERI... 1650. Johann Suicer was well-respected 17th-century Swiss theologian and classical scholar who "taught Latin, Greek and Hebrew at Zürich from 1644 and was professor of Greek at the Collegium Carolinum from 1660 to 1683" (*Oxford Dictionary of the Christian Church*, 1303). Among his several publications are the 1682 *Thesaurus Ecclesiasticus* and the 1683 *Lexicon Graeco-Latinum et Lat.-Graecum*. Adams C2486. Renouard pp. 133-34, no. 3. Schreiber 176. **\$3250.**

88. Sterne, Laurence. *A Sentimental Journey Through France and Italy.* London: Printed for T. Becket and P.A. DeHondt, 1768. 2 vols, 8vo, (2), [i-iii], iv-xx, 203; (4), [1]-208 pp. With half titles and list of subscribers at front of volume I. Full contemporary calf, covers ruled in gilt. Backstrips with six compartments likewise ruled in gilt, third compartments with gilt volume numbers. Joints and backstrips with some rubbing, bottom joint of volume I with a 1-inch split at crown. Housed in a brown cloth, fleece-lined clamshell box. An astonishingly fine copy in original condition.

§ First edition. Sterne died just three weeks after publication. Following *Tristram Shandy*, *A Sentimental Journey Through France and Italy* was Sterne's most-popular work. "The book was no doubt based on Sterne's

two journey's abroad in 1762-4 and 1765. It was well received by the public...and is probably the first English novel to survive in the handwriting of its author" (*Oxford Companion to English Literature*, 885). Volume I in second state, p. 150 reading "vous." Volume II in first state, p. 133 reading "who have." Rothschild 1971. Lowndes 2509. Grolier English Hundred 54. Also see Scribner's Catalogue of Familiar Quotations (1935): "They order, said I, this matter better in France" and "God tempers the wind, said Maria, to the shorn lamb." **\$5950.**

89. Stevenson, Robert Louis. *A Child's Garden of Verses*. London: Longmans, Green and Co., 1885. Small 8vo, x, 101 pp. Blue-colored cloth over beveled boards, backstrip lettered in gilt, gilt publisher's stamp on top cover. Top edge gilt. Trivial rubbing at extremities. Endpapers show some paste action. Internally fine. Housed in an Atmore Beach folding box and quarter-morocco slipcase. Very good.
 § First edition. Just 1,000 copies printed in 1885 at five shillings each. Stevenson began work on this influential book of children's verse after taking up Kate Greenaway's *Birthday Book for Children* and proclaiming "these are rather nice rhymes, and I don't think they will be difficult to do." Prideaux 14, Hayward 297, Osbourne II:662. **\$3850.**

90. Stowe, Harriet Beecher. *Uncle Tom's Cabin; Or, Life Among the Lowly*. Boston: John P. Jewett & Company. Cleveland, Ohio: Jewett, Proctor & Worthington, 1852. 2 vols, 8vo, [iii], vi-x, [1], 13-312; [i-iii], iv, [1], 6-322 pp. Original publisher's purple cloth over boards. BAL B binding with vignette on top cover stamped in gilt; backstrips lettered in gilt, otherwise blindstamped. Inconspicuous rubbing and wear at extremities. Housed in a full light-brown slipcase, the back panel lettered in gilt and somewhat sunfaded. Very good.

§ First edition. 18 September 1850 marked the United States Congress' passage of the Fugitive Slave Act which mandated the federal government as responsible for the return of escaped slaves and required significant penalties for any official that failed his duty. Those found aiding and abetting a fugitive slave were subject to imprisonment and fine. This was a watershed moment for the abolitionist movement and a so-called final straw for Stowe. By 1851, she had already found modest success as an author, and in March of the same year "proposed a serialized story embodying a series of sketches showing the evils of life under slavery. Inspired by religious zeal its author wrote with great speed, producing installment after weekly installment...finally bringing the story to a close on 1 April 1851. Even before the conclusion of the serial the Boston publisher John P. Jewett had expressed an interest in publishing the book form...and the two volumes...appeared on 20 March 1852, two installments before the conclusion of the serial in *The National Era*. The first printing of 5,000 copies was sold out in a couple of days and the second printing of the same size...was completely disposed of by

the end of March" (PMM). BAL 19343. PMM 332. Grolier American 100, #61. Grolier English 100 p. 183. **\$12,500.**

Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignor.

91. Swift, Jonathan. *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships. Vol. 1. [Part II. A Voyage to Brobdingnag. Part III. A Voyage to Laputa, Balnibarbi, Glubbdubdrib, Luggnagg and Japan. Part IV. A Voyage to the Houyhnhnms.]* London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street, MDCCXXVI [1726]. 2 vols, 8vo, A-K⁸, L², [-]¹, ²[-]², ²B-²L⁸, M²; pp. [i-v], vi-xvi, [1], 2-148; (6), [1], 2-164; engraved frontispiece and plates facing B1^r and ²B1^r. Vol. II: A³, B-K⁸, L⁴, M², ²A⁴, ²B-²M⁸, N⁸, O⁴: (6), [1], 2-155, [156, blank]; (8), [1], 2-199, [200, blank]; engraved plates facing B1^r, D4^r, F5^v, and ²B1^r. 20th century full brown morocco, concentric central panels ruled in gilt, black and blind, gilt fleurons at corners, gilt backstrips with 6 compartments, marbled endpapers. Gilt edges. Bookplate at the front (see below).

§ The true first edition, Teerink A with all the first issue points. Engraved frontispiece portrait of Gulliver in the second state as usual. All six maps and plans present. Decorative woodcut and engraved head- and tailpieces throughout. "*Gulliver's Travels* has given Swift an immortality beyond temporary fame... the brilliance and thoroughness with which his logic and invention work out the piquancies of scale involved by the giant human among the Lilliputian and then by a mimikin Gulliver among the Brobdingnagians, ran away with the author's original intentions" (*Printing and the Mind of Man*, 185). Thus while Swift may have originally set out to write another of his razor-like satires, generations of readers including children love this book for the interminably entertaining story line. This copy was cleaned and rebound c. 1920, as books often were at that time, perhaps for Mrs. Poole. From the Caroline Boeing Poole Collection, sold by B.M. Rosenthal in 1977. Armorial bookplate bound in of Thomas Macro DD of Bury St Edmunds and Great Yarmouth (d.1743/4, aged 60); he was University Librarian at Cambridge so he might well have been an active book buyer and perhaps bought this copy when it was published as it is the rare first issue which was radically changed almost immediately after being published (see John Blatchly, *Some Suffolk and Norfolk ex-libris*. The Bookplate Society, 2000). Teerink 289. PMM 185. Rothschild 2104. **\$65,000.**

92. Trissino, Gian Giorgio. *La Poetica*. Vicenza: Tolomeo Ianiculo, Apr, 1529. 4to (7-1/2 x 11-3/8 inches), [1]-68, (2) ff. Full 18th-century vellum rebounded, covers with some spotting, shelf label at upper-left corner of top cover. Printer's device at v68. Contents generally clean, some foxing towards front and rear generally confined to the perimeter of the leaves; armorial bookplate of Medieval-poetry scholar

Leonardo Vitetti on front pastedown. A very good copy.

§ First edition with books i-iv only, books v + vi printed posthumously. Well known as an early supporter of Andrea Palladio and as an affiliate of Macchiavelli and the Borgias, Trissino (1478-1550) was also a Dante scholar, poet, playwright and linguist; this text, a treatise on drama and poetry thematically akin to Aristotle's *Poetics*, reflects his own idealized orthography, an endeavor that occupied much of his academic work, with the larger *La Questione della Lingua* absorbing many of Italy's greatest luminaries for the bulk of the 15th and 16th centuries. Trissino's theory focused on resurrecting proper Italian pronunciation through "introducing new letters into the alphabet to represent sounds in the Italian language undistinguished in the present alphabet," namely use of long and short vowels (e.g. omicron and omega), careful attention to sibilants, treating (I) and (U) as vowels, and (J) and (V) as consonants" (Mortimer, *Italian 16th Century Books*, 698). Printed by Tolomeo Giancalo (his majestic printer's mark appears at v.68) from the Arrighi-designed fount created to reflect Trissino's orthographic reform. A notable point on Trissino, Dante and the Modernists: at f. XXVII Trissino scans the first 6 lines from Guido Cavalcanti's *Perch'i non spero di tornar giamai*, and at XXXVIII he mentions Cino di Pistoia--both poets were friends of Dante, well known to Trissino the scholar, and Dante was in turn a major influence on Ezra Pound and his *Cantos*, and T.S. Eliot's *Wasteland* and *Ash Wednesday*. Thus this work will warrant considerable interest from medieval, Renaissance, and modern literary scholars. Censimento 16 CNCE 25808. Adams T-955. **\$3500.**

93. Walton, Izaak. Rackham, Arthur. *The Compleat Angler*. London: Harrap, 1931. 4to, [1-4], 5-224pp. With 12 color plates with descriptive tissue guards, decorations, 25 b/w drawings and pictorial endpapers by Rackham. Original full gilt-stamped vellum, spine with gilt-stamped design of a fish, gilt top, with an original watercolor signed "Arthur Rackham" on each cover. In a slipcase.

§ Edition de luxe, limited to 775 copies, signed by Rackham in the colophon. This copy has original watercolors of illustrations by Rackham added to both covers. Although Rackham is known to have had an interest in designing bindings, drawing tools for Sangorski and Sutcliffe for example, no binding decorated by him by hand is known. However, as a commercial artist who habitually extra-illustrated books for booksellers and collectors, it's not unreasonable to imagine he may have been commissioned to create this unique copy, using the illustrations at p. 68 and p. 108 to illuminate the front and back covers. While we cannot guarantee the watercolors are certainly by Rackham, we cannot also be sure they are not, and the preponderance of evidence might tend towards them being Rackham though perhaps not at his best (as one might expect since it is a late book and they were surely executed towards the end of his life). Furthermore, it would be very

odd for a copyist to create an object that the original artist was never known to have created. **\$19,500.**

94. Weber, Max. *[Head of a Madonna]*. [New York: 1926]. Woodcut colored on the block and hand-printed, showing the head of a woman; the cut is 2 inches wide, 4-1/4 inches tall, on 6-1/2 x 9-1/2 inch paper. Signed in pencil by Max Weber: numbered "4" in pencil.

§ In 1926 Weber published *Primitives. Poems and Woodcuts*, which contained 11 electrotypes from original woodcuts; the edition was limited to 350 copies. Weber took several of the blocks, on thin wood and unprintable as an edition, colored them by hand, and printed single copies of each, according to Jerry Kelly. This one, #4, in typical Weber style, is in perfect condition and archivally framed. "This little-known book is one of the very few American livres de peintres published as early as the 1920s" (Garvey). The Artist and the Book 321. Cubist Prints, Cubist Books 78. Johnson, Artists' Books in the Modern Era 1870-2000, No. 52 (this image is the one reproduced in the catalogue). Rubenstein #21, titled "Head" in the Rubenstein catalogue. **\$4500.**

95. Wilde, Oscar. *A House of Pomegranates*. London: James R. Osgood, 1891. Squat 4to, (10), 1-[158], (2) pp. Full vellum deluxe binding by Sangorski and Sutcliffe. Single gilt fillet borders on both covers, backstrip lettered in gilt. Top edge gilt, others untrimmed. Trivial rubbing at extremities, occasional abrasion and smudging on covers, backstrip very slightly darkened. Slipcase included. Very good.

§ First edition. Limited to 1,000 copies. With four full-page illustrations by C.H. Shannon; "facing each plate is an inserted leaf, having on the verso a small design by C. Ricketts, who also designed the pictorial title page, the endpapers, the covers and the decorations" (*Wilde and Wildeiana*, 1922). Clark Library II, 35-36. Mason, 347. **\$1500.**

96. Wollstonecraft, Mary. *Letters Written During a Short Residence in Sweden, Norway, and Denmark*. London: J. Johnson, 1796 8vo. (iv), 262, (2, appendix), (2, notes), (2, ads) pp. Modern calf antique, early ink signature on title-page, first and last leaves browned, overall, a very good copy.

§ First edition of these eloquent travel narratives, comprising the first published account in English of a woman travelling on business. "When Johnson published the Letters they found an enthusiastic public, not least among young poets. The wording of her description of the waterfalls she visited . . . appears to have played a part in Coleridge's description of the sacred river Alph in Xanadu and the theme of the book . . . set a fashion for questing romantic journeys. Byron, Wordsworth, Shelley, and Mary's as yet unborn daughter Mary, who sends her Frankenstein north at the end of his story, all read and followed in Mary Wollstonecraft's footsteps." (Tomalin, *The Life and Death of*

Mary Wollstonecraft, Penguin 1992, p.228.) Godwin noted in his memoirs (1798): "If ever there was a book calculated to make a man in love with its author, this appears to me to be the book." With the final advertisement leaf listing all of Mary Wollstonecraft's books from Johnson to that date, the first "bibliography" of her work. Rothschild 2598. Windle A7a. **\$2500.**

97. [Yosemite]. [Muybridge, Eadweard]. *The Pocket Exchange Guide of San Francisco, gives the location of the principal places of amusement, banks, hotels, churches, and all other places of interest in and about the above-named city, and its surroundings. Also, complete descriptions of Oakland, Petaluma, Salinas and Santa Cruz, giving the resources, climate, etc.* San Francisco: Tiffany & Macdonald, June, 1875 (cover imprint, no date on title). Small 8vo (5 1/2 x 4 ins.), 196pp. Original gray printed wrappers rebaked, edges chipped, some tears and chips in body of text, paper browned. Original albumen photograph titled "Valley of Yosemite" by Muybridge pasted inside front cover above an advertisement for Bradley and Rulofson.

§ An early and rare guide book to San Francisco, of which no copy is believed to exist in the original wrappers. The view of Yosemite Valley pasted to the inside front cover is by Muybridge, used as part of a double-page advertisement by Bradley and Rulofson. 1875 was the year of Muybridge's trial for murder of his wife's lover, and Rulofson testified so enthusiastically to his friend's insanity (the basis for the defense, rejected by the court, but Muybridge was acquitted anyway) that it ruined their personal and professional relationship for ever. Seven copies are recorded in libraries, none at auction, none in wrappers. Bothamley and Kurutz, *California Books Illustrated with Original Photographs* (1996), #82. **\$1500.**

The Trianon Press Collection of Dean Pananides

We are pleased to announce that we are the agents for the Dean Pananides Complete Collection of the Trianon Press, available en bloc. This collection has been assembled over many years to include every book issued by Arnold Fawcus at the Trianon Press in every variant. It is by far the most complete collection ever put together and would be effectively impossible to duplicate. The Trianon Press reproductions are recognized as the finest examples of the art of facsimile reproduction; the William Blake facsimiles, issued by the Blake Trust, were created by working from the original Blake illuminated books, with each leaf faithfully hand-colored through stencils to achieve an astonishing exactitude. The Times Literary Supplement stated that nothing like these books had ever been printed before and that it was highly unlikely that they could be printed again. The many other books issued by the Press between 1946 and 1990 (an exceptionally long run for a private press) were artists' book around the work of Gislebertus,

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