

**JOHN WINDLE ANTIQUARIAN BOOKSELLER
49 GEARY STREET, SUITE 233
SAN FRANCISCO, CA 94108, USA
TEL: (415) 986-5826 | FAX: (415) 986-5827
CELL: (415) 244-8256
WWW.JOHNWINDLE.COM**

March List 2014

Photographs of the following items are available on our website.

1. 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." \$6,950.

2. BEARDSLEY, AUBREY. *The Rape of the Lock, by Alexander Pope, embroidered with nine drawings by Aubrey Beardsley.* London: Leonard Smithers, MDCCCXCVI [1896]. Small 4to., xiii, 48 pp. with 9 engraved plates and two in-text illustrates by Beardsley, uncut. Publisher's beveled cloth, pictorial upper cover in gilt and gilt backstrip, covers lightly soiled and rubbed with some loss of gilt, page edges browned, occasional spotting.

§ First edition with Beardsley's illustrations, printed at the Chiswick Press. "The Rape of the Lock and Lysistrata, respectively the least and most outrageous of Beardsley's major books, are the masterpieces of his later style. . . The gold of his superb binding design. . . has more salience against the blue cloth of the ordinary edition than against the vellum of [the] special edition." (Ray, *The Illustrator and the Book in England from 1790 to 1914*: 316) \$500.

3. [BIBLE] *New Testament in Ancient Greek. [He Kaine Diatheke]*. Paris: Imprimerie Royale, 1642. Fol., (4), 453, (3) pp. [A-Iii4]. Text in Ancient Greek (Koine). Strong contemporary mottled calf binding with minor restoration, top cover stamped in gilt with the insignia of the Earl of Coningsby, gilt lettering and decoration to backstrip. Engraved decorations throughout, including an engraved title-page by Claude Mellan. Page 291 (Paul's 2nd Corinthians, Chpt. 6) with stains, though text still legible. Very good.

§ Garamond's Greek types from mid-sixteenth century, used at the Estienne dynasty of printers, accepted still as the most beautiful Greek types ever devised, became a precious part of the equipment of the Imprimerie Royale when Richelieu established it in 1640; and among the splendid early folios from the Imprimerie Royale was this Greek Testament of 1642, known as the Mazarin edition. This copy came from the library of Leonard and Lisa Baskin with their several book labels. 'A handsome copy of the so-called "Mazarin edition" of the Greek New Testament. The Imprimerie Royale had been established in 1640, at the behest of Cardinal Richelieu; it produced a number of distinguished editions in its first years. Cardinal Mazarin assumed control of the press (and much else besides) on Richelieu's death in 1642; the present edition was printed under his auspices. Textually, it is closely based on the Elzevir edition of [1624]; it adds a 30 page appendix of "Variae lectiones." It is an attractive edition, well-printed in a clear Greek face, and with generously proportioned margins; the engraved decorative material works very well with the letterpress text, and the title-page, drawn & engraved by the great Claude Mellan, is particularly pleasing (a version of the design was adapted for use by the Oxford University printers). Updike called the edition "fine," Darlow and Moule "magnificent," and Dibdin "splendid." Updike, *Printing Types*, 1927, p. 240; Darlow & Moule 4687; Dibdin, *Greek and Latin Classics*. 4th ed. Vol. 1, p. 137. \$7,500.

4. BLAIR, ROBERT. BLAKE, WILLIAM (illustrator). *The Grave. A Poem*. London: Bensley for Cromek, 1808. 4to, xiv, 36, (4) pp. With a portrait frontispiece after Phillips, etched title-page, and 11 plates engraved by Luigi Schiavonetti after Blake's designs. Later half-calf over contemporary marbled boards, marbled edges, gilt backstrip on raised bands. With W. Robinson booksellers (Liverpool) ticket and bookplate of Neva and Guy Littell on the front pastedown. Very good.

§ First quarto edition, of considerable rarity in early boards. Bentley, *Blake Books*, 435B. \$4,750.

5. CARROLL, LEWIS. *Through the Looking-Glass and what Alice Found There*. London: MacMillan and Company, 1872. 8vo, [xii], [1]-224, [4] pp. Fifty illustrations by John Tenniel including frontispiece. With one page of publisher's advertisements. Original red cloth gilt, binder's ticket, neatly restored as usual, inscribed by the author. In a morocco box.

§ First edition first issue of *Through the Looking-Glass* with the misprint "wade" instead of "wabe" on page 21 and page 98 unnumbered. Inscribed: "Margaret Lilius Godfrey Faussett from the Author Christmas 1871." Margaret Lilius Godfrey Faussett (1860-1931) was the niece (not daughter as has been stated in the past) of Dodgson's mathematics

tutor at Christ Church, Robert Godfrey Faussett (1827-1908), thus daughter of his brother Henry. Laid in is a letter from her recalling a visit to Dodgson's rooms in Ch. Ch. This copy is one of the 100 copies the author inscribed in December of 1871. A census is currently being made of all extant copies. \$15,000.

6. [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. Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignee. \$9,500.

7. DORÉ, GUSTAVE (illustrator). TENNYSON, ALFRED. *The Idylls of the King, Enid, Vivien, Elaine, Guinevere* [With] *Steel-engraved proof for a plate to Vivien, signed by Doré, Tennyson, & John Sadler (the engraver)*. London: Edward Moxon, 1868. Large folio, viii, 107, v, 84, v, 49, v, 41pp. Portrait frontispiece and 36 fine, crisp steel engravings, occasional spotting. Publisher's elaborately gilt pictorial blue cloth, a.e.g., recased, a little worn but still bright and very attractive. Mounted proof on India paper is signed beneath the image in pencil by Tennyson, Doré, & John Sadler. Image measures 244 by 182 mm.

§ First edition thus. A handsome copy of one of the finest of Doré's engraved works, here accompanied by a signed India-proof of the plate depicting Vivien's seduction of Merlin by the forest of Broceliande. The proof was originally issued in 1867 in a portfolio of illustrations to Vivien. Though virtually identical to the plate reproduced both in the

separate edition of Vivien (1867) and in this first collected edition, the proof contains a few variations including a faint engraved caption above the image with the date 1867. Moxon was the only publisher ever to commission steel engravings from Doré. The illustrations that resulted are justly celebrated for capturing the drama and sensuality of Tennyson's courtly romance in dramatic black and white. [Malan, Gustave Doré, pp.97-103; Ray, *Art of the French Illustrated Book*, 250]. \$5,750.

8. GERSHWIN, GEORGE. *The Theatre Guild presents Porgy and Bess. Music by George Gershwin. Libretto by Du Bose Heyward. Lyrics by Du Bose Heyward and George Gershwin. Settings by Sergei Soudeikine. Orchestra Conductor Alexander Smallens. Production directed by Rouben Mamoulian.* New York: Gershwin Publishing Corporation, [1935]. Large 4to, (6), 559 pp. With a frontispiece portrait of Gershwin. Original printed wrappers, a very good copy with great provenance.

§ First edition first issue of the entire score. This copy is inscribed by Gershwin under his portrait "To Lou Houston - every good wish George Gershwin Feb 10 1937." It is also signed on the title-page by Todd Duncan who sang Porgy for the first performance and eventually performed the role some 1800 times. Also signed by Alexander Smallens the conductor on the opening night. A landmark in American cultural history. \$17,500.

9. GILL, ERIC. *Art & Love.* Bristol: Douglas Cleverdon, 1927. 12mo., 26 pp. plus 6 plates, colophon signed by Eric Gill. Black cloth, gilt lettering on backstrip, covers lightly scuffed and rubbed, a few marks on the lower cover, internally crisp and bright, particularly the copper-engravings by Gill.

§ No. 75 of a limited edition of 260 printed at the Golden Cockerel Press. "The second of Gill's books [after *Id Quod Visum Placet*] to be printed at Waltham Street... Both these books were well received by the Times Literary Supplement as well as by the Catholic Press - even if the critics did not always follow Gill's reasoning all the way, but that was nothing new. Gibbings saw that (despite his own misgivings about them) Gill and Cleverdon sold their editions easily enough; and he found to that the volumes were being regarded as Cockerels by collectors and the book trade. This removed any remaining doubts he had about the suitability of Gill for his Press." (Cave and Mason, *A History of the Golden Cockerel Press*, 2002, p.67-8). \$975.

10. GOEBBELS, DR. [Joseph]. *Das Buch Isidor: Ein Zeitbild voll Lachen und Hass.* [illustrated by] *Mjoelnir* [Hans Herbert Schweitzer]. Munchen: Verlag Franz Eher Nachf, [1928]. 8vo., 169pp. Illustrated throughout with caricatures and cartoons by Schweitzer. Original black cloth lettered in red and yellow on upper cover (yellow partly worn away but legible), hinges just cracking, internally very clean. Preserved in a black cloth box, red label.

§ First edition of this anti-Semitic compilation by Goebbels and Schweitzer of their anti-Semitic material published in newspapers and magazines, described on the title-page as "A picture of the times full of laughter and hate": with the ultimate presentation inscription, from Goebbels to Hitler, dated July 12, 1928. "Dieser Buch widme ich in

herzlichen Verehrung Adolf Hitler. Goebbels 12. vii. 28.” (This book I dedicate in heartfelt worship (to) Adolf Hitler). A profoundly repugnant association copy of the book (and its sequels) that Goebbels used as propaganda to ensure the downfall of prominent Jews in Germany at the time, especially the head of security, Bernhard Weiss, who was Jewish. Goebbels’ libelous attacks on Weiss resulted in over 60 lawsuits but in the end Weiss was forced to renounce his citizenship and flee Germany for England where he died in 1951. In 1999 a copy of “Mein Kampf” inscribed by Hitler to Goebbels in 1925 was sold at auction for \$22,500. No other comparable inscription has been found in recent sales records. \$30,000.

11. HOFFMAN, HEINRICH. *The English Struwelpeter or Pretty Stories and Funny Pictures for Little Children. After the 115th Edition of the celebrated German Work...* Twenty-eighth Edition. Frankfurt o/M: Literarische Anstalt (and) London: German Literary Society, [n.d. c. 1860?]. 4to, [13] ff, pp. 1-24 numbered on the wrong side (i.e. p. 1 is the verso of the first leaf). Each leaf printed on stiff card, illustrated with color-printed illustrations. Orig. boards, upper cover with title within elaborate typographic border, lower cover with illustration within the same elaborate typographic border, roan backstrip and tips (worn but sound). Internally very good.

§ The umpteenth edition of this rare book, very hard to find in any of the early printings. We have seen an 1848 edition that was based on the German sixth edition. \$1,250.

12. [ILLUMINATED MANUSCRIPT ON VELLUM]. *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, \$30,000). \$27,500.

13. [ILLUMINATED MANUSCRIPT ON VELLUM]. *Horae BMV. Book of Hours, use of Rome, in Latin and French*. West central France, perhaps Bourges: c. 1500. Illuminated manuscript on vellum. 8vo, 6 1/4 x 3 1/2 ins, 61 leaves, incomplete, lacking 3 leaves (after

ff. 8, 22, and 39). 36 lines, written in brown ink. Rubrics in dark purple-red, one-to four-line initials in designs of liquid gold on red and brown-red panels, 21 small miniatures beside full-length borders including flowers and fruit with blue and gold acanthus leaves etc., 4 full-page miniatures in elaborate architectural frames with black surrounds. 16th-century brown calf richly gilt with floral border designs, arabesque corner and central panels, gilt coqs in the spine panels, name scraped away on both covers, gilt edges, invocations of Saints on front pastedown, binding worn at edges and lacking ties. Generally a little “fatigué” and worn but a sweet little book with very unusual miniatures.

§ For the full collation and description see Sotheby's, July 6, 2006, lot 90, £13,000 (\$23,976) hammer. Les Enluminures cat #8, notes the unusual features of this book, especially the intense stares and strong eye treatments and the dark black surrounds bleeding to the edge of the leaf creating a surreal almost cinematic effect. Although the condition is less than optimal and three leaves are missing, this is an almost anomalous treatment of the standard Hours format, the book being wallet-size and the text in tiny script very dense on the page. \$29,500.

14. [ILLUMINATED MANUSCRIPT ON VELLUM]. *Horae BMV. Book of Hours, use of Rome*. Northern France and/or Bruges, ca. 1460-1470. Thick 8vo, 172 leaves (including the last two blanks, ruled), 193 by 135 mm. With 10 full-page miniatures framed by decorative borders, 7 pages framed by borders in gold and colors, numerous elaborate 4- to 6-line initials, and hundreds of smaller ones in gold and colors; all with marginal extensions. And with the portrait of a bishop saint cut out of an Italian 15th-century ms pasted on fol. lr. Written in Latin in a gothic minuscule, headings in French, generally in red. In a richly blind-tooled French binding bearing the name I.A. Gontier (or Goutier) on the back cover, gilt and gauffered edges with a fore-edge painting of the period. In a cloth box. A fine book of hours, with a distinguished and most unusual provenance, in a contemporary signed binding. excellently preserved.

§ Provenance. From the library of James Boswell, with his ownership entry on the inside front cover: James Boswell. /London 1766. Boswell had arrived in Paris towards the end of January 1766, and left again for Scotland in late February or early March when he read in a copy of the St. James Chronicle that his mother had died thirteen days earlier. So it must have been during this brief stay in Paris that he purchased this ms. This information was kindly supplied by the late Boswell scholar Lady Mary Eccles (Nov. 1995). Boswell's library was dispersed on May 24th, 1825 but the Book of Hours remained in the possession of the Boswell and Malahide Family until it was consigned to Christie's, London, by Joyce Lady Talbot de Malahide, a descendant of Boswell. It was purchased at Christie's on 18 December 1959 by the American collector Norman Strouse, and was sold at the request of his heirs. It has not been on the market since 1959. Full description available on our website. \$145,000.

15. [ILLUMINATED MANUSCRIPT ON VELLUM]. *Psalterium Latinum [Psalter in Latin]. Ferial Psalter of Dominican use*. [South Germany, perhaps Bamberg] 1473. Squat 8vo, 202 leaves, apparently complete, including the first vellum leaf (a blank), 18 lines, written in

dark brown black ink in a gothic liturgical hand, rubrics in red, Calendar in red and blue and dark brown. Red and blue two-line initials throughout, hundreds of three-line initials painted in blue, green, yellow, red, and black and with grotesques of animals and human faces, many heightened in gold paint and some with quite elaborate flourishes into the margins, mostly placed by the MUSIC placed in four-line red staves with square neumes. Eight large illuminated initials with borders extending into the upper and lower margins, the initials painted in colors and gold, the borders of foliate designs incorporating birds and beasts, the first and last especially elaborate (trimmed at the top with slight loss to the border edge on most of them) and two four-line initials one in red and blue ink with red penwork sprays extending to the upper and lower margins, one almost entirely in green with an owl in the bas-de-page and a scroll with the word 'AMENUM'. Sixteenth-century calf over wooden boards, blind-stamped and ruled into multiple compartments, the borders with four roll-tools (not yet identified in Schreiber), contemporary indexing tabs on edges of pages, original pins in upper cover and later thongs retaining the original clasps (joints cracked but sound, backstrip rubbed).

§ A delightful Psalter with an early female provenance, probably originating from Bamberg or its environs in south Germany, and with a number of interesting or unusual features. Full description available on our website. \$90,000.

16. [ILLUMINATED MINIATURE ON VELLUM.] *Salvator Mundi*. Bruges: 1500. Single leaf, image measures 98 x 68 cms with small margins, painted on vellum and heightened with gold, verso blank, framed and glazed in a standing frame. Slight smudge to the tip of the nose, otherwise in good condition.

§ A lovely, haunting image of Christ the Savior, holding an orb of translucent crystal and making the traditional gesture of blessing with his right hand. "Salvator Mundi", or Savior of the World, is a subject in iconography depicting Christ with his right hand raised in blessing and his left hand holding an orb surmounted by a cross, known as a globus cruciger. The latter symbolizes the Earth, and the whole composition has strong eschatological undertones. The theme was made popular by Northern painters such as Jan van Eyck, Hans Memling, and Albrecht Dürer. There are also several versions of the theme attributed to Titian, notably the one in the Hermitage Museum. In France, Leonardo da Vinci painted the subject for Louis XII of France between 1506 and 1513. Christopher de Hamel writes: "Your leaf was illuminated in Bruges around 1500, by the workshop which produced Vatican Vat.Lat. 10293, Brussels Bibl.Roy. IV.237, Milan Ambrosiana, Ms S.P. 11.189, and others with distinctive architectural borders, described in B. Brinkmann, *Offizium der Madonna der Codex Vat.Lat.10293 und Verwandte Kleine Studentenbücher mit Architecturenbordüren* (Zurich, 1992), esp. p.47. The same workshop illuminated a Book of Hours from the Crawford of Lakelands library, sold at Christie's, 26 June 1991, in which folio 14v is described by them as "Salvator Mundi, Christ holding the globe against blue ground, within golden gothic architecture", which is close enough to yours to make me wonder if it is the same miniature, now removed. The measurements there were given as 97 x 65mm." \$19,500.

17. IMMEL, ANDREA AND BRIAN ALDERSON (eds.) *Tommy Thumb's Pretty Song-Book, The First Collection of English Nursery Rhymes, A Facsimile Edition with a History and Annotations*. Consisting of three miniature titles: *Tommy Thumb's Song-Book* [and] *Tommy Thumb's Pretty Song-Book Vol. II* [and] *The Pretty-Book* [with] *Nurse Lovechild's Legacy*. Los Angeles: Cotsen Occasional Press, 2013. Three miniature full-color photo-facsimiles, 55mm by 90mm, bound in silk with gilt titles on the upper covers, with *Nurse Lovechild's Legacy*, 121 pp., 170mm by 215mm, illustrated in color and bound in purple cloth with a gilt title on the upper cover. The four books are housed in a fine folding box covered in matching purple cloth.

§ First edition. Limited to 500 copies. *Tommy Thumb's Pretty Song-Book* is known in only two copies, yet its tenuous existence—and its diminutive size—are in direct contrast with its importance in the history of children's book publishing. It is the earliest surviving collection of English nursery rhymes and one of the very first books printed specifically for young children. The Cotsen Children's Library's copy has never before been microfilmed or digitized and this facsimile edition creates an unprecedented opportunity for scholars and collectors to experience the book in full and "life size." The accompanying commentary volume written by Andrea Immel and Brian Alderson "seeks for the first time to pursue the book's chequered history through eighteenth-century trade channels." \$300.

18. [JAMES I]. [Henry Howard, Earl of Northampton]. *A Publication of his Ma'ties Edict, and Severe Censure against Private Combats and Combatants; Whether within his Highnesse Dominions, or without; With their Seconds, Accomplices, and Adhaerents...* London: Robert Barker, 1613. Sm. 4to, (4), 119, (1)pp. Woodcut on verso of title-page. Modern half brown morocco, marbled boards, backstrip lettered in gilt, very good.

§ First edition, the issue with "doeth" on A3v line 1 (the other issue reads "doth"). DNB notes: "The last tract that Northampton composed was written in the autumn of 1613, just before his health began to fail. Designed to accompany the royal proclamation against private challenges and combats, issued on 4 February 1614, it was written in the king's name. James detested duelling, but the treatise also reflected Northampton's own long-standing anxieties. From 1613 a campaign against duelling was under way, led by Northampton and enforced in Star Chamber and the court of the earl marshal. He also collected extensive information on the code and practice of duelling, imported from France and Spain. The proclamation was triggered by several duels involving courtiers, the most notorious being one between Lord Henry Howard, brother of Frances, and the earl of Essex, the husband whom she was divorcing. Northampton recognized that it was not enough to ban duels. Instead he proposed alternative remedies to provide satisfaction for those who believed their honour and reputation had been traduced." ESTC S100678: holdings would suggest that this is slightly scarcer than the other issue. \$1,500.

19. [JOHNSON, RICHARD]. *The Juvenile Biographer, Containing the Lives of Little Masters and Misses; including a variety of good and bad characters. By a little biographer. The First Worcester Edition*. Worcester, MA: Isaiah Thomas, 1787. 12mo, 119 pp. + [4] pp.

advertisements. Uncut and unbound, first page is the title-page (lacking wrappers and inserted frontispiece). Page 53 with a triangular piece missing in bottom corner. 8 signatures tied together in original publisher's cords. 20 woodcut illustrations in the text. A remarkable survival in original condition, albeit before binding and thus lacking the frontispiece.

§ OCLC notes: "1st American ed. Welch notes that the vols bound thus were part of a publisher's remainder. first pub by E. Newbery, Johnson's day-book notes delivery of text 16 Oct 1780." Evans 20440. Welch 680.1. Rosenbach 119. \$1,250.

20. KUNZ, GEORGE FREDERICK. *The Magic of Jewels and Charms*. Philadelphia: J. B. Lippincott Company, 1915. Sm. 4to, xv, 422pp. With 8 color plates, numerous b/w plates, and line drawings in the text. Original dark blue boards with light blue lettering and gilt pictorial design on upper cover, top edge gilt. Slight scuff to lower cover, but a remarkably fine copy as issued.

§ First edition, inscribed by the author on front free endpaper dated March 22, 1916. Kunz was America's most renowned mineralogist, with numerous publications to his credit. He was instrumental in establishing the Carat as the unit of measure for gems. "Kunzite" is named after him. His library of several thousand books etc. on gems and minerals etc. went to the United States Geological Survey Library, purportedly for one dollar. In 2012 they discovered a unique album containing 81 photographs of the Russian Crown Jewels which predates the official catalog by the Soviet government by 3 years. Researchers have identified four pieces of jewelry that were documented in 1922 that were not included in the later catalog and that are assumed missing today. Copies were issued in a box that stated: "Magic jewels and electric gems; meteorites or celestial stones; stones of healing; fabulous stones; concretions and fossils; snake stones and bezoars; charms of ancient and modern times; facts and fancies about precious stones. Each profusely illustrated in color, doubletone and line. Octavo. Handsome cloth binding, gilt top, in a box..." \$975.

21. LA SERRE, M. de (Jean-Puget). *The mirrour which flatters not. Dedicated to their Maiesties of Great Britaine, by Le Sieur de la Serre, historiographer of France. Enriched with faire figures. Transcrib'd English from the French, by T.C. And devoted to the well-disposed readers*. London : printed by E[lizabeth] P[urslowe] for R. Thrale, and are to be sold at his shop at the signe of the Crosse-Keyes, at Pauls Gate, 1639. 8vo, 6 1/2 x 4 1/4 ins., [34], 48, 45-59, [1], 71-228, [18], [2, blank] pp. With an engraved title and five full-page engraved plates within the collation. Original plain calf, modern rebacking with new pastedowns, small gilt device on both covers, red edges. A very good copy.

§ First edition in English, being a translation of "Miroir qui ne flatte point". The translator's "Advertissement au lecteur" is signed: Tho. Cary. With an additional title page, engraved, and signed: I.P. scul.; i.e. John Payne. A1r has signature-mark "A" with ornament; verso contains verses describing the frontispiece. With the final imprimatur leaf: ESTC notes a variant where this leaf is blank. This copy has the imprimatur followed by the original blank free endpaper. STC 20490a. ESTC S115329. \$2,750.

22. LE COEUR, LOUIS. *Etrennes aux Enfants des Deux Sexes*. Paris: Chez Le Coeur, [1812-1815]. Oblong small folio, 17 leaves including the engraved hand-colored title and 8 engraved hand-colored plates with facing engraved text. Original blue printed wrappers, cased in a modern green quarter cloth and marbled boards binding. A lovely copy.

§ First and only edition of this extremely rare series of color prints with text, showing children drawing, studying geography, orating, flying in a balloon, playing music, gardening, fencing, and using a telescope. No copy recorded at auction: the only copy in the US appears to be at Princeton (Cotsen). Not in Gumuchian. \$4,950.

23. [LEAF BOOK]. Baum, Frank; Hanff, Peter E.; Riley, Michael. *Cyclone on the Prairies: The Wonderful Wizard of Oz and Arts and Crafts of Publishing in Chicago, 1900* [with] *A Bookbinder's Analysis of the First Edition of the Wonderful Wizard of Oz*. San Francisco: The Book Club of California, 2011. Folio, 141, [6]; [2], 47, [5] pp. The leaf book is bound in quarter green cloth over illustrated boards; the bookbinder's analysis in printed and illustrated stiff wrappers. In a brown cloth covered slipcase. As new.

§ The leaf in this copy is page 144--it bears 27 lines of text and the scarecrow standing in a field with arms outstretched while 8 crows fly overhead. \$375.

24. [MABERLY, SAMUEL EDWARD] Aliquis (pseud.) *Pictorial Humpty Dumpty. Aliquis fecit*. [The story of Humpty Dumpty in pictures, with versions of the rhyme in French, Hebrew, Greek, Latin and German.] London: Tilt and Bogue, 1843. 1 sheet : col. ill. ; 8.5 x 184 cm. folded to 8.5 x 24 cm. Sympathetic light restoration to splits in the paper, reattaching the panorama strips. Circular stain on upper cover (water glass?), internally fresh and clean with bright vibrant coloring.

§ Hand colored continuous strip-etching illustrating the nursery rhyme. Preserved inside and affixed to an oblong pictorial folder with the verse printed in English and French on upper cover; inside are additional translations of the nursery rhyme in Hebrew, Latin, Welsh, Greek, German, and Italian. Abbey, *Life in England*, 559 (variant with only four translations on verso of front cover). A rare ephemeral piece, no copy recorded at auction, no copy (8/09) listed on line. COPAC notes 5 copies in the UK: a facsimile was issued in 1993 which makes locating US copies tricky but Cotsen records a copy at Princeton. \$3,750.

25. MANUSCRIPT ON VELLUM. *Bible in Latin. With the Prologues attributed to St. Jerome and the Interpretation of Hebrew Names in the version beginning "Aaz apprehenders" and with (in a fifteenth-century hand) lists of capitula, liturgical readings and other matter, all in Latin*. Northern France, c. 1250-75. Large thick 8vo, 208mm. x 137mm., 543 leaves plus 13 fifteenth-century leaves (one blank) and 3 flyleaves (one medieval), complete, gatherings mostly of 16 leaves with later signatures in top inner corners of first leaves, double column, 48-9 lines, written in dark brown ink in a handsome small gothic hand in two columns, some headings in red, capitals touched in red, chapter-numbers and running-titles (except in Psalms) in alternately red and blue letters, chapter initials

throughout in red or blue with extensive contrasting pen work decoration, one hundred and twenty-three larger decorated initials, up to 10-line, in divided red and blue with fine pen work in both colours, fifteenth-century additions at both ends, some medieval sidenotes (extremities sometimes cropped), light waterstaining in upper margins, tips of running-titles sometimes cropped, generally in fine condition, sixteenth-century German blind-stamped white pigskin over wooden boards with brass clasps and catches, sewn on 4 bands. Full description available on our website. \$125,000.

26. MATISSE, HENRI. JOYCE, JAMES. *Ulysses by James Joyce. With an Introduction by Stuart Gilbert and Illustrations by Henri Matisse.* New York: Limited Editions Club, 1935. Sm. folio, xvi, 363, (1)pp., with 6 soft-ground etchings by Henri Matisse, each with reproductions of drawings towards the final plate on colored papers. Original cloth gilt, slipcase, a very good copy without the slipcase.

§ Limited to 1500 copies of the book signed by Matisse, of which this is one of only 250 copies also signed by James Joyce. Various theories have been offered for Joyce only signing some copies; in fact, correspondence at the HRC in Austin TX shows that his failing health and sight precluded his signing more than 250 or so, rather than his purported dislike of Matisse's illustrations or the theory that Matisse illustrated Homer not Joyce, which upset Joyce. "Matisse had never visited Ireland and so Joyce asked his friend and fellow Dubliner, T.W. Pugh, to send him an illustrated magazine from 1904, the year in which Ulysses is set, so that he could correctly render the details of Dublin life. However, Matisse chose to base his etchings on Homer's Odyssey, depicting the Calypso, Aelous, Cyclops, Nausicaa, Circe and Ithaca episodes of the poem. When asked why he had not illustrated the events of Joyce's novel, he replied: 'Je ne l'ai pas lu' ('I have not read it'; Ellmann, 686)." (Cathach Books), One of the most famous, successful, and rarest books of the press, it was designed by George Macy himself and printed by the Club's print shop. "One of the very few American livres de peintres issued before World War II. According to George Macy, who undertook this only American publication of Matisse's illustrations, he asked the artist how many etchings the latter could provide for five thousand dollars. The artist chose to take six subjects from Homer's Odyssey. The preparatory drawings reproduced with the soft-ground etchings (Matisse's only use of this medium) record the evolution of the figures from vigorous sketches to closely knit, if less spontaneous, compositions" - *The Artist & the Book*, 197. Slocum & Cahoon, A 22. \$25,000.

27. MILNE, A.A. *Now We Are Six With Decorations by Ernest Shepard.* London: Methuen & Co., 1929. Sm. 8vo, x, 103 pp. With a frontispiece and illustrations throughout by Shepard. Original dark red cloth, dust-jacket, a fine copy inscribed by the author. In a new box.

§ First edition edition, with a lovely ink inscription by Milne on the half-title: "Now We Are Six [half-title] belongs to Margaret Rose / Absorbed in contemplation of her toes / And deaf to Poesy she little knows / What's waiting for her as she grows and grows. A.A. Milne July 31 1946." \$12,500.

28. MILNE, A.A. *The House at Pooh Corner. With Decorations by Ernest Shepard*. Third edition. London: Methuen & Co., 1929. Sm. 8vo, xi, 178 pp. With a frontispiece and illustrations throughout by Shepard. Original red cloth, dust-jacket, a very fine copy in a new quarter pink morocco box.

§ First edition, signed on the title-page by A.A. Milne in ink. With a 2pp. ALS written in 1970 from Shepard to an American woman about his early art work. \$5,750.

29. [NUREMBURG CHRONICLE] Schedel, Hartmann. *Liber Chronicarum*. Nuremberg: Anton Koberger, 1493. Large folio, 16 3/4 x 12 ins, 325 of 326 ff (lacking the final blank). 18th-century English calf, covers with simple gilt panels and device of two arms in armor holding a ring, rebaked retaining original backstrip. A very good copy, complete with all text leaves and both maps. The prelims are bound out of order but all present. No annotations or marks of ownership of any kind other than the binding device.

§ First edition in Latin. It was printed in two separate editions, the Latin edition completed on July 12, 1493; the German edition completed December 13, 1493. *Liber Chronicarum* set out to delineate the history of the world from creation through 1493 (followed by the coming of the Antichrist and the Final Judgment). This is one of the most-popular books ever printed, normally collected for its approximately 1800 woodcuts. Collectors should be aware of the importance of the following leaves: The Ptolemaic map at XIII is present and in good condition; CCXC has a very early reference to America; one of the earliest representations of the game of chess appears on LXII; the v. of LXXIII has a note on Speusippus and his supposed fits of anger, greed and debauchery; the best city view of Nuremberg at f. C is a clean, crisp impression; CCLII has a reference to the invention of printing in Mainz circa. 1440; there are three colophons, all with different dates (4 June, 10 July, and 12 July—all 1493); the figure of the legendary Pope Joan appears unscathed on the verso of f. CLXIX; there are notes on the exhumation of John Wycliffe at r. CCXXXVIII; another note on Wycliffe at r. CCXL; an excellent full-page woodcut of the Archangel Michael battling the Antichrist at v. CCLXII; and finally a half-page woodcut of the Dance of Death at r. CCLXIII. Goff 307; Hain-Copinger 14508*; Klebs 889.1; Oates 1026; Proctor 2084; BMC II, 437. \$89,500.

30. [OFFICINA BODONI]. (Epictetus). *Manuale di Epitetto con Pagine dello StRESSO dalle Diatribe*. Verona, 1967. 8vo., 200pp. Quarter blue morocco and light blue paper-covered boards, gilt-stamped with the press's device on the upper cover and gilt-lettered on backstrip. Backstrip shows the slightest toning, else fine. Housed in a matching paper covered slipcase which shows a few spots of soiling. With the bookplate of noted fine press collector Norman J. Sondheim.

§ Limited to 160 copies. An Italian translation of Epictetus's Handbook by Giacomo Leopardi, together with an excerpt from the Discourses by Vittorio Enzo Alfieri. According to Giovanni Mardersteig, proprietor of the press, in his bibliography, the "appendix contains the little-known but beautiful Latin version of the text of the

Handbook which Angelo Poliziano dedicated to Lorenzo di Piero de' Medici." (Mardersteig 149). \$950.

31. [OFFICINA BODONI]. Barduzzi, Bernardino. *Epistola in Lode di Verona*. Verona, 1974. Tall 8vo., 55pp. Quarter vellum and blue paper boards with woodcut pattern in white, gilt-lettered backstrip and top edge gilt. A little soiling at backstrip crown and foot, else fine.

§ One of 170 copies. Contains the Latin text, which was printed in 1489 by Paulus Fridenperger, and of which there are two copies extant, together with an Italian translation by Giovanni Battista Pighi. Mardersteig here makes use of several beautiful decorations which were the work of the 15th century scribe Felice Feliciano, including a rather striking initial "S". (Mardersteig 189). \$595.

32. [OFFICINA BODONI]. Feliciano, Felice. *Ippolito e Lionora*. Verona, 1970. Small 4to. 118pp. Vellum-coloured boards with gilt-lettered backstrip and top edge gilt. Fine in a grey card slipcase.

§ One of 200 numbered copies. Transcription of a manuscript copy of Ippolito and Leonora, attributed to the fifteenth century Veronese scribe Feliciano. Illustrated with photo reproductions of the original manuscript from the collection of Harvard's Houghton Library. With a commentary by Giovanni Mardersteig of Officina Bodoni following the transcription. \$250.

33. [PEPYS, SAMUEL] *Memoires Relating to the State of the Royal Navy of England, For Ten Years, Determin'd December 1688*. [London]: Printed MDCXC [1690]. 8vo, [4], 214, [18] p., [1] folded leaf. Title page in red and black. With a frontispiece portrait (A1v) signed: G: Kneller pinx: R: White sculp. Includes a folding table, with heading: A general state of account, relating to the 400000. l. per ann. payable out of the exchequer to the Treasurer of the Navy, for answering Mr. Pepys's proposition. Speckled calf antique, red morocco label, a very clean fresh copy possibly large-paper.

§ First edition, the issue for private distribution without the commercial imprint on the title-page; the regular issue has the full imprint: "London: Printed for Ben. Griffin, and are to be sold by Sam. Keble, 1690. Pepys' account of what he thought was needed for the Royal Navy, written just after his retirement as Secretary of the Navy in 1688. It is the only work that is known to have published in his lifetime. This copy has nine of the manuscript corrections (in Pepys's hand or under his direction) and the usual cancels. Pforzheimer 793 (regular issue with the full imprint); Wing P-1450. ESTC R13464. \$4,500.

34. 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, DO [I give]” (“To you from our lake, little queen Lula, little director, I dedicate, I send, [I give]” In place of “I give” is the musical note “do”, a pun on the Italian *dò*.) \$4,750.

35. 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.

36. 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 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. \$1,750.

37. [ROSCOE, WILLIAM] *The Butterfly’s Ball*. Embellished with Engravings. London: D. Carvalho, [c. 1835] Slim small 8vo, [12]ff, printed on one side only. Each leaf illustrated with text beneath, finely colored by hand. Original drab printed pictorial wrappers, a remarkably fine copy.

§ Only edition thus, a scarce book especially in fine condition. Not in Osborne. Gumuchian 986. Originally issued in 1807 in a series comprised of *The Butterfly's Ball*; *The Peacock At Home*; *The Elephant's Ball*; and *The Lion's Masquerade*; it was very popular, being reissued as late as the 1880s. \$3,950.

38. SOCIETY OF CALIFORNIA PIONEERS. *This is to certify that D. Hoffman Burrows who arrived in California November 1st 1849 is a member of the Society of California Pioneers No. 73.* San Francisco: Nahl Bros. Lith. L. Nagel Print, Sept. 20th 1859. Broadside 26 x 20 inches; lithograph on India paper laid onto thin linen. Paper worn at top left and top right outside the image, slight foxing and spotting, in very good condition. Signed in ink by Alexdr. Abell President, and Wm. R. Wheaton Secretary.

§ Rare and desirable printing of some of the earliest views of San Francisco and the Bay area, that have since become iconic. From the top left, clockwise, we see gold miners panning for gold, Sutter's Fort, Yosemite valley, the Big Trees grove at Yosemite (or Calaveras?), the Golden Gate, California natives in front of the Mission. a view of San Francisco, a Vaquero roping a steer; and in the centre, a hunter and a California bear on the left, a miner and his tools right, and between them the Bear Flag raising. Peters, *California on Stone*, 175, mentioned this extremely rare lithograph many of which were held by the Society and destroyed in 1906.

Moreland L. Stevens, "Charles Christian Nahl: Artist of the Gold Rush, 1818-1878": #80. "A contract for the certificate was signed on 21 December 1858, which would make the date of publication sometime in 1859." Peters, *American on Stone*, plate 106; Peters, *California on Stone*, p. 173. \$12,500.

39. STEINBECK, JOHN. (Translated by B.R. Hoppenhaym). *El Omnibus Perdido [The Wayward Bus]*. Mexico: Editorial Diana, 1949. 8vo., 304pp. Original grey textured boards with silver/white lettering to cover and backstrip, pictorial dust jacket. Cheap paper pages browning but not brittle, wrinkle down front pastedown from manufacturing error, boards lightly faded, else good. Dust jacket illustration of a signpost bearing the author's name incorrectly spelled ["Steinbek"], rear panel lightly browned and dust soiled, else jacket very good.

§ Spanish translation of Steinbeck's story of mismatched passengers on a bus journey through California, first published in 1947. This edition of 5,000 copies not noted in Goldstone and Payne, nor Bradford Morrow's Harry Valentine Collection. \$795.

40. 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. \$2,850.

41. STEVENSON, ROBERT LOUIS. *Treasure Island*. London: Cassell & Company, Limited, 1883. 8vo, viii, 292, [4 pp. ads. dated "5R-10.83"]. Frontispiece map of Treasure Island printed in four colors with original tissue guard. Original light-green cloth with covers ruled in blind and spine lettered in gilt, black-coated endpapers. Lower hinge just cracked and almost invisibly repaired. A fine copy in a box, very rarely found in good condition.

§ First edition, with first issue points: "dead man's chest" is not capitalized on pgs. 2 and 7; "rain" for "vain" in the last line of pg. 40; the "a" is not present in line 6 of pg. 63; the "8" is present in the pagination on pg. 83, which is generally lacking; the "7" is lacking in the pagination on pg. 127 (some copies have bold-stamped "7"); the period is lacking following "opportunity" in line 20 of pg. 178; "worse" for "worst" in line 3 of pg. 197; and "Treasure Island" is listed as having 304 pages on pg. 2 of the publisher's advertisements. Generally regarded as a classic of piratical fiction, admired by W.B. Yeats and Jack London amongst others, it has remained in print since publication and has drawn the attention of many famous illustrators from N.C. Wyeth on. Beinecke 240-241. Morgan Library, Early Children's Books and Their Illustrations, 206. Osbourne Collection II, pg. 1030. Prideaux 11. Note: the last two copies in comparable condition at auction made \$30,000 and \$9000. \$9,500.

42. 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.

Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignee. \$12,500.

43. 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, Glubbudrib, 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 B1r and 2B1r. 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 B1r, D4r, F5v, and 2B1r. 20th century full brown morocco, concentric central panels ruled in gilt, black and blind, gilt fleurons at corners, gilt backstrips a touch faded in (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. \$95,000.

44. [THACKERAY, WILLIAM MAKEPEACE] Titmarsh, M. A. [pseud.]. *Our Street*. Second Edition. London: Chapman and Hall, 1848. Small 4to, (7 1/4 x 5 1/2 ins.), (2), 54, (1, ads.)pp. With a frontispiece, illustrated title-page, and 14 color plates. Full crushed blue morocco extra, backstrip richly gilt, gilt edges, original printed wrappers bound in. A fine copy.

§ Second edition of this attractive little book, in a luxurious binding. With a 1p. ALS from Thackeray to [Mark] Lemon: "My dear Lemon: If I made an article with scarcely any writing simply illustrative of the progress of Influenza among the contributors would it be sufft: or do you want a travel in London too? I'm awfully pressed with *Our Street* but I'll do both cheerfully if required by my chief. Yours til 5. WMT." This letter must be c. 1847

just before "Our Street" came out. Mark Lemon was the editor of Punch and is often said to have been the "face" of John Bull. \$975.

45. WILSON, ADRIAN. *Printing For Theater*. San Francisco: 1957. Folio (10 x 15 inch), 57 pp. with dozens of original playbills from the stage productions of the San Francisco-based Interplayers bound in, tipped in, or laid into a rear pocket. The endpapers are from a production of Hamlet. Handmade Tovil paper with deckle edges. Chapter headings by Nuiko Haramaki printed in various colours. Full linen cloth, covers block printed in green, backstrip titled in red. Stain to lower outer corner of both covers, not affecting text block. Original prospectus in original envelope laid in along with a one page, typewritten letter on Wilson's letterhead, dated August 16, 1956 and signed by Wilson in ink, in which he informs the subscriber (Arnold Horwitch) that "Because of the complications of binding-in the many programs the work is proceeding more slowly than expected".

§ Limited edition of 250 copies printed by Adrian Wilson, of which this is number 43. The Interplayers were founded in 1946 by conscientious objectors, Quakers, and others who had met at a Civilian Public Service camp in Oregon following World War II. Adrian Wilson was associated with the players from the start, printing programs and other materials at a press installed in the lobby of the theater itself. This volume records the early history of the Interplayers and is extensively illustrated with original examples of Wilson's work. An important document in the history of West Coast theater and printing. \$1000.

§§§

Terms of Sale

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