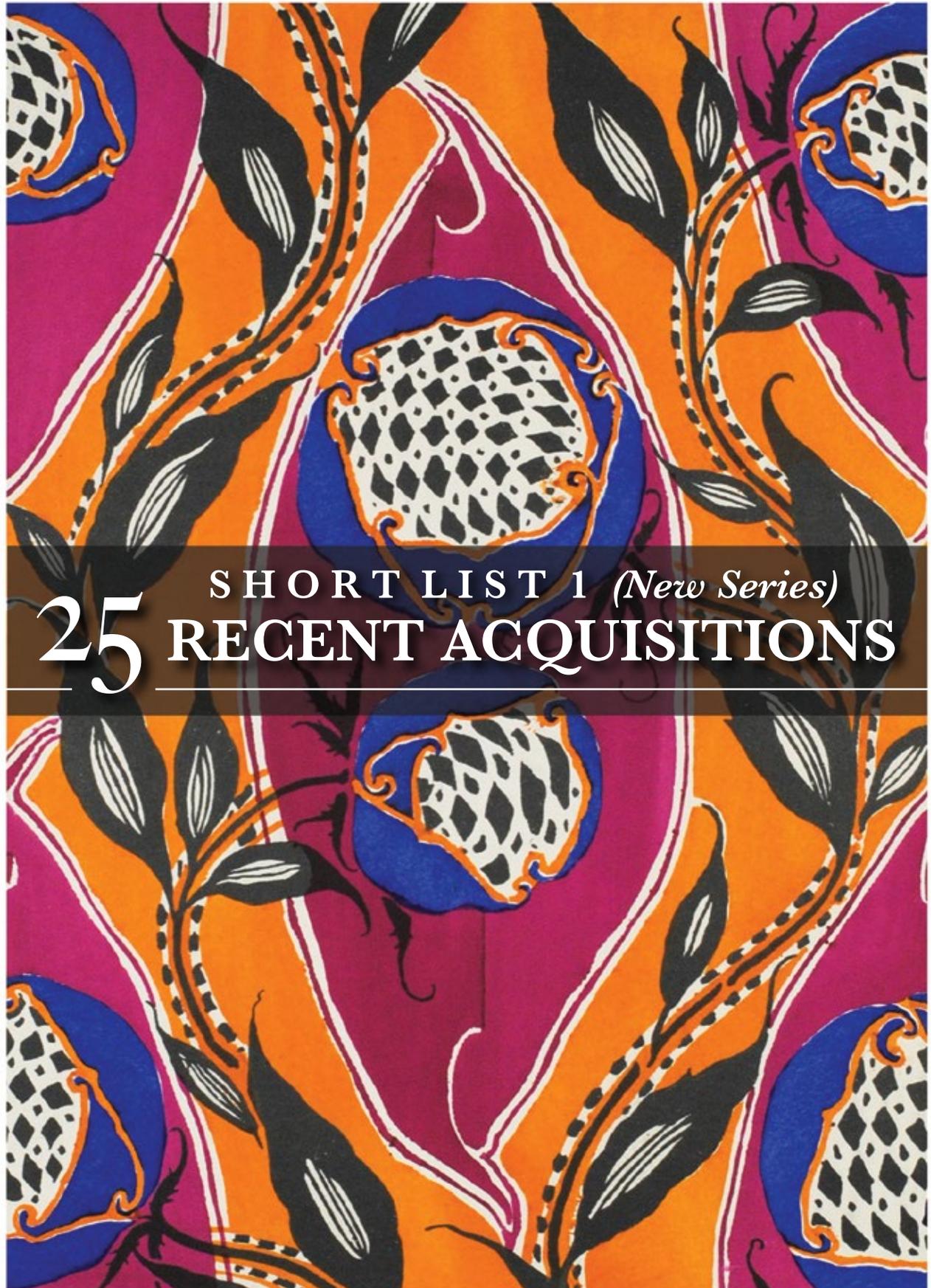


JOHN WINDLE ANTIQUARIAN BOOKSELLER

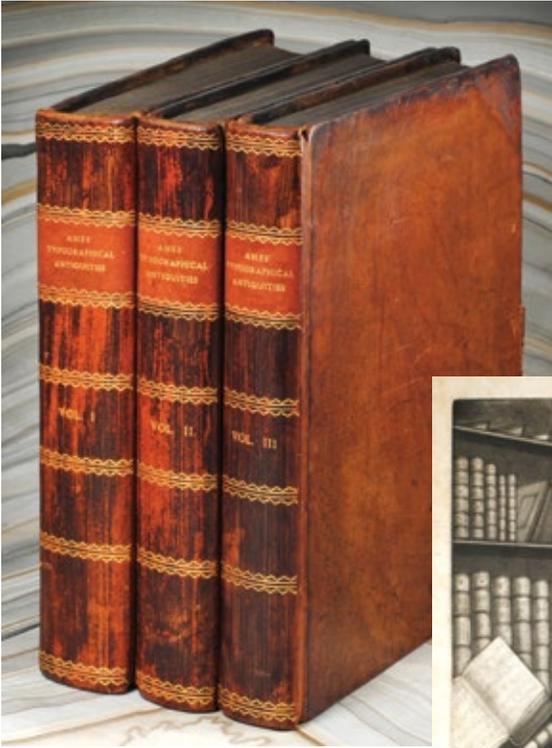
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SHORT LIST 1 *(New Series)*  
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**Cover image:** (24) SEGUY, EUGENE ALAIN. *Samarkande: 20 Compositions en couleurs dans le Style oriental.* Paris: Ch. Massin, [1914]. (107231) \$3500.



**1. AMES, JOSEPH; HERBERT, WILLIAM.** *Typographical Antiquities; or an Historical Account of the Origin and Progress of Printing in Great Britain and Ireland: Containing Memoirs of our Ancient Printers, and a Register of Books Printed by them, From the Year MC-CCCLXXI to the Year MDC. Begun by the Late Joseph Ames. Considerably Augmented, both in the Memoirs and Number of Books, by William Herbert.* London: Printed for the Editor, 1785.

3 vols., 4to, (8), [i]-iv,[iv list of subscribers], xlv, 684, [1 index]; [ii], 685-1308, [2 index]; [ii], 1309-1875, [1, directions to the binder]pp. With a frontispiece, 8 plates, and occasional cuts in the text. Old calf neatly rebacked.



§ First edition of Herbert's continuation and revision of Ames' celebrated 'Typographical Antiquities'. Joseph Ames's work appeared in 1749. William Herbert acquired Ames's own interleaved copy and brought out this new edition in three volumes incorporating Ames's considerable additional notes and himself approximately trebling the original text. "After 25 years spent preparing the first two volumes of this revision, the doors to the Stationers' Company and their Register books were opened to Herbert (40 years earlier Ames had been denied access to Stationers' Hall). It was this, more than any other single source, that enabled Herbert to rise above Ames' previous edition." (Forest Books). (105717) \$1950



**2. [ASIAN MANUSCRIPTS.]** *Examples of Oriental calligraphy and printing: collected and briefly described by Orientalia, Incorporated, 32 West 58th St., New York City.* New York: [c. 1926].

Folio, 19 examples in a stiff paper portfolio, printed label on upper cover. Examples in original glassine wrappers, in fine original condition.

§ A rare and important collection of Orientalia, and a virtually unrecorded leaf book. Contents: Leaf from an Arabic Manuscript, 14th century. Expounding Muhamadan doctrine. \* Leaf from a Javanese rubricated manuscript, early 19th century. Giving the history of Rama. \* Pair of printed leaves (one with

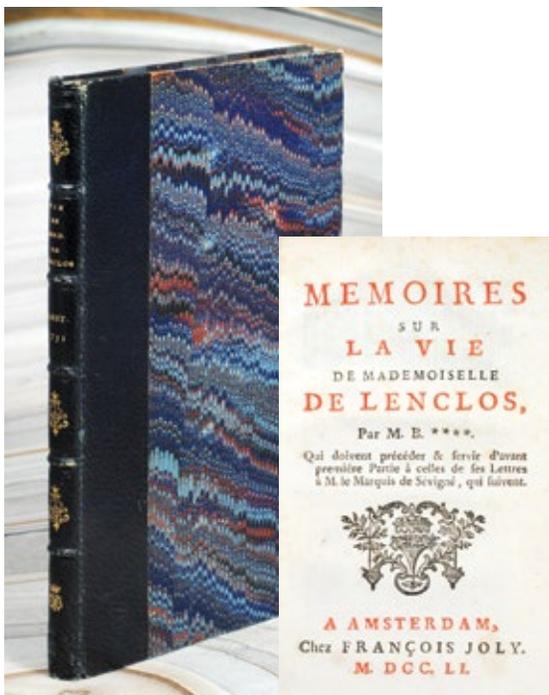
SHORT LIST 1 : RECENT ACQUISITIONS

illustration) from Du Halde's "Description Geographique, Historique...de la Chine et de la Tartarie Chinoise", 1736. \* Manuscript leaf from a Persian Manuscript, about 1584. From the Poems of Nidhami. \* Printed double leaf from a Chinese Buddhist work expounding the Sanskrit Scriptures, probably 18th century. \* Printed leaf from a Japanese work on Buddhism containing, with illustration, 1675. \* Printed Buddhist prayer sheet in Tibetan characters, 19th century. \* Half an old Taliput manuscript leaf inscribed in Siamese characters. \* Pair of printed leaves from a Japanese book, probably 18th century, apparently a popular edition of the Genji Monogatari. \* Leaf of a Taliput manuscript in Tamil, probably 18th century. \* Manuscript leaf in Chinese, copied by a Japanese priest named Joyen in 1834. From the Saddharmapundarika. \* Printed leaf from a Chinese medical work of the 17th century. \* Printed double leaf in Chinese characters, printed in Korea, probably 18th century. Buddhist scriptures as interpreted by the Syen sect. \* Manuscript leaf in Japanese on secret Buddhist rites, 1571. \* Printed leaf with a woodcut, from an old Japanese work on Buddhism. \* Manuscript leaf in Siamese, early 19th century. \* Printed leaf from 1648 edition of Caron's description of Japan and Siam, in Dutch. Together 19 leaves. (107213) \$12500.

**3. BAYARD, GILBERT, SEIGNEUR DE NEUFVILLE,** *Christianissimi Francorum regis, aduersus imperatorem electum prorogati duelli autor[ae] defensio.* [Paris: Excudebat Vidouæus, impensis G. à Prato, 1528].

Slim sm. 4to, [16] p. Title within woodcut border; initial. 19th-century polished calf, backstrip lettered in gilt, a fine untrimmed copy in a later binding. Bookplate of Robert Pirie, his pencil note at front.

§ Only edition, very rare -- two copies recorded, at BN (Paris) and Newberry (IL). Bayard, Gilbert, Seigneur de Neufville, fl. 1525-1547 wrote on the conflict between Francis I and Charles V. This copy was shown to Thomas Frognall Dibdin in 1823: his ALS is loosely inserted. "Kensington Nov. 5 1823 My dear Sir, I return you your curious Latin tract with thanks for the perusal of it. The condition of it is quite piquante to a Bibliomaniac. I shall be very thankful for the promised biographical notices relating to Jonathan [illegible] and am, at all times, My dear Sir, Very much truly yours, T.F. Dibdin". (107177) \$1750.

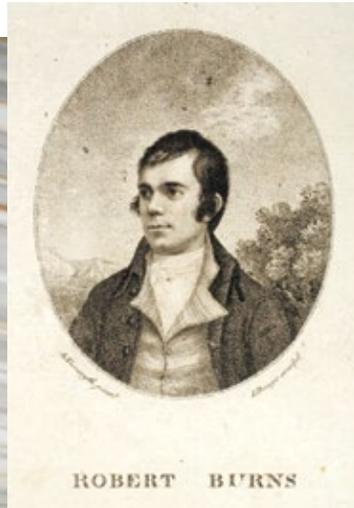
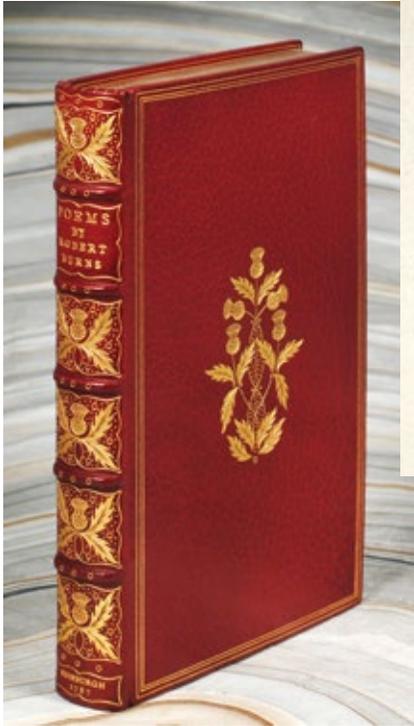


**4. BRET, ANTOINE.** *Memoires sur la vie de Mademoiselle de Lenclos "Amsterdam"* [i.e., Rouen?]: Francois Joly, 1751.

12mo (175 x 100 mm), [2] ff., viii, 120 pp. Half-title, title printed in red and black, woodcut title ornament and two head-pieces. Late 19th-century dark blue morocco-backed marbled boards, spine gold-tooled with crowned monogram ?LPV.

§ Early, possibly second, edition of this best-selling biography of one of the great Parisian heart-stoppers, the femme de salon and proto-feminist Anne or Ninon de Lenclos (1616-1706). A woman of outstanding intellect and musicianship, Ninon's seductive charms were legendary and larger than life. Her countless lovers, enjoyed in rapid sequential monogamy from the age of 16 to 70, were said to include every man of distinction of her time; her salon also welcomed women and became in her later years the most desirable invitation of even the most proper social aspirants. The dramatist Antoine Bret's account of her exploits dwells at length on the tragic tale of her natural son the Chevalier de Villiers, who, raised by his father the Marquis de Gersay in ignorance of his mother's identity, fell in love with her when admitted to her salon in young adulthood. Her vices stopping short of incest, she was obliged to reveal their relationship, driving him to suicide. This story alone may have been enough to send Bret's book to

the “top of the charts”. The present edition, attributed to Rouen by the BnF cataloguers on the basis of the type, ornaments and paper, followed soon after the probable first edition with imprint Amsterdam & Paris: Bauche & Rollin, 1751. Querard and Gay mention an edition of 1750, apparently in error, since no such copies are located and a “permission tacite” was granted to Bauche in late 1750-early 1751, for publication of these memoirs (BnF, ms. fr. 21994, n° 40: cf. BnF online catalogue). Many other editions followed, often issued in conjunction with the spurious *Lettres de Ninon de L'Enclos au marquis de Sevigné*, of which the earliest recorded edition dates to 1750 and bears the same false “Amsterdam: François Joly” imprint as this edition, but was printed in France, according to the BnF analysis of its printing materiel. As was common in clandestine printing of this period, more than one edition may have appeared under the same false imprint and with the same pagination; the BnF catalogue describes an edition with this imprint as having a copper-engraved title vignette, whereas the title ornament of this copy is woodcut. (Description by Musinsky Rare Books.) (107262) \$575.



**5. BURNS, ROBERT.** *Poems chiefly Scottish.* Edinburgh: Creech, 1787.

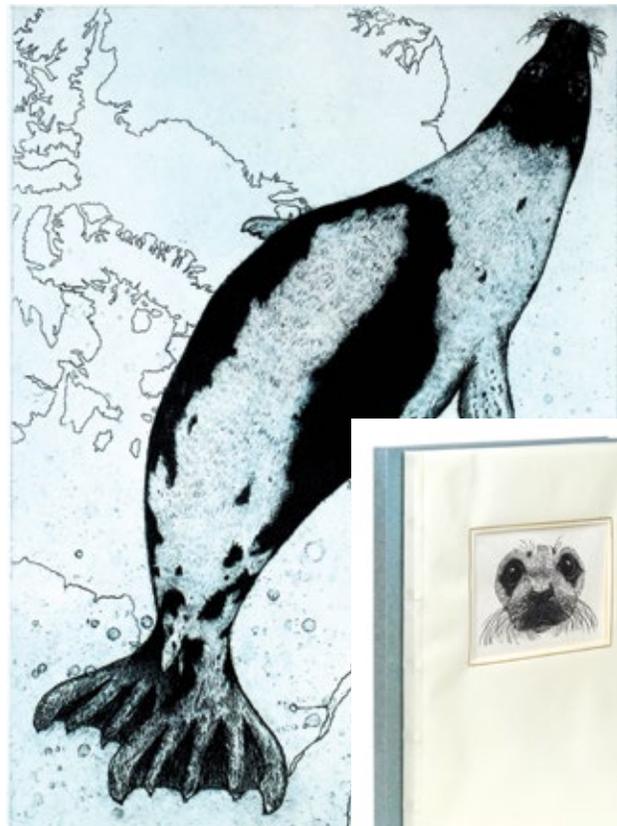
8vo, xlviii, 368 pp. With a portrait frontispiece. Full red morocco extra, richly gilt, covers and backstrip stamped with thistles etc., gilt edges, cloth box, a very fine binding by Root. Text washed and pressed.

§ First Edinburgh edition, the “skinking” issue (p. 263). A beautifully bound copy of the first regular printing of Burns’s poems (after the Kilmarnock edition). Egerer 2. (107230) \$5250.

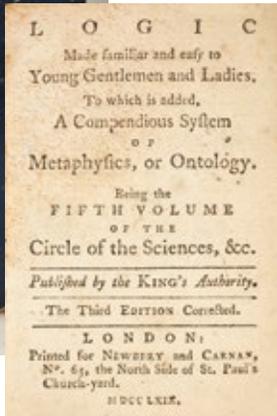
**6. CAROL, MARK PHILIP.** *Ancient Needs.* Illustrated by Alan James Robinson. Foreword by Brian Davies. Northampton: ABCedary Letterpress, 1989.

Folio, 35 leaves, including a map of the Magdalen Islands, and 11 aquatint & drypoint etchings in black, blue, & green. Wood engravings in the text. Full limp vellum, window in upper cover frames a wood engraving of a harp seal pup. With a separate suite of the 11 etchings and 5 wood engravings, each numbered and signed by Robinson, in ice blue cloth folder. Both volumes fine in matching tray case (spine faded). With prospectus.

§ First edition. One of 25 copies of the “full vellum edition”, this is Copy H/2 -- the binder Claudia Cohen’s copy. Signed by Cohen, Robinson, Carol, Davies. There were 76 copies printed in all, most bound in handmade paper. The title & colophon are hand calligraphed in blue by Suzanne Moore. The fictional narrative of a young boy’s experience with the harp seals is printed in Centaur type on Saunders paper; it is interleaved with the seals’ poems printed in Arrighi italic on blue Moriki paper. Published price. (107261) \$2750.



SHORT LIST 1 : RECENT ACQUISITIONS



**7. [CHILDREN'S BOOKS] [GOLDSMITH, OLIVER?]** *Logic Made Familiar and Easy: To which is added a compendious system of metaphysics or ontology. Being the Fifth volume of the Circle of the Sciences, &c. Published by the King's Authority. The Third Edition corrected. [with] Rhetoric Made familiar and easy to Young Gentlemen and Ladies, and Illustrated with several beautiful Orations from Demosthenes, Cicero, Sallust, Homer, Shakespeare, Milton, &c. Being the Third volume of the Circle of the Sciences, &c. Published by the King's Authority. The Third edition.* London: Newbery and Carnan, 1769.

2 vols., 16mo, xl, 264; 286, (2, ads)pp. Original quarter green vellum over black coated boards with paper label to spine. Slight wear and rubbing to extremities; else very good, clean copies.

§ Roscoe J66(3) and J69 (4). Two from the seven volume series which was an early attempt to introduce children to logic, philosophy, mathematics etc. All the early editions are scarce. Oliver Goldsmith has been named as a possible contributor to the series. (107197) \$695.

**8. COLLINS, JOHN.** *Scriscrapologia; or, Collins's doggerel Dish of All Sorts. Consisting of songs adapted to familiar tunes, and which may be sung without the chaunterpipe of an Italian warbler, or the ravishing accompaniments of Tweedle-Dum or Tweedle-Dee. Particularly those which have been more applauded in the author's once popular performance, call'd The Brush. The gallimanfry garnished with a variety of comic tales, quaint epigrams, whimsical epitaphs, &c. &c.* Birmingham: by the Author, 1804.

12mo, xi, [1], 184 pp. Engraved portrait, with the half-title. Occasional spotting; expertly rebacked; still an attractive, untrimmed copy in the original drab boards.

§ First edition of this collection of provincial verse by John Collins (1742-1808), the actor, poet and sometime bookseller who became noted in the last quarter of the 18th century for his somewhat eccentric performances which combined recitations, singing, and dialect performances (see ODNB). It is quite rare. (CO-PAC finds copies only at BL + Bodleian + Birmingham but WorldCat adds several more). (107260) \$450.

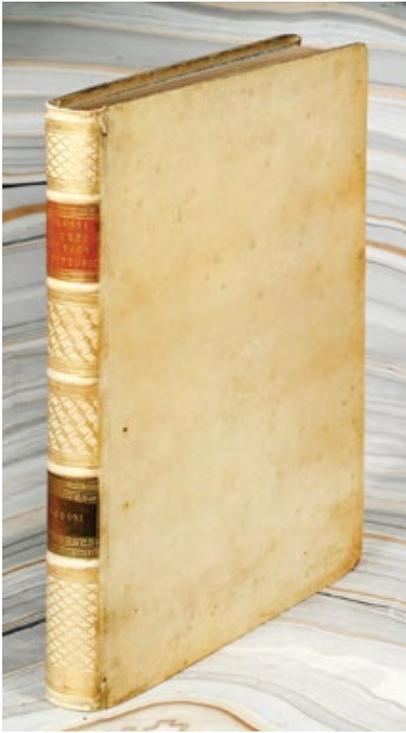


**9. DANTE ALIGHIERI.** *Dante's Inferno. Translations By Twenty Contemporary Poets.*

Introduction by James Merrill. Edited by Daniel Halpern. Afterword by Giuseppe Mazzotta. Hopewell NJ: Ecco Press 1993.

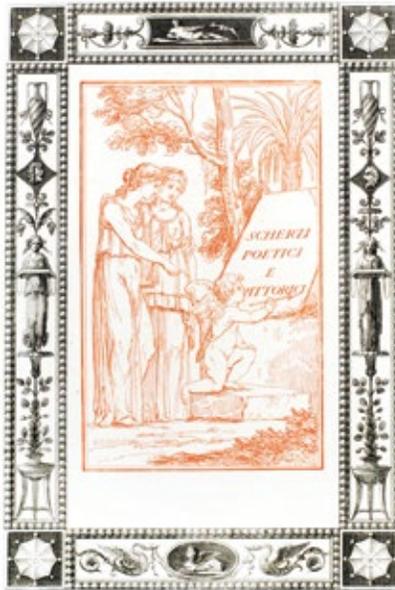
Sm. folio, xiii, [1], 199, [2]pp.; title-page printed in red and black. Original black morocco-backed red linen, gilt lettering direct on spine by Claudia Cohen.

§ First edition, deluxe issue limited to 125 copies. This copy is out of series, however, with no number, no signed frontispiece by Francesco Clemente, no publisher's box, and the endpaper never laid down, but with all the required signatures on the colophon: Seamus Heaney, Richard Wilbur, W. S. Merwin, Amy Clampitt, Mark Strand, Robert Pinsky, Galway Kinnell, Cynthia Macdonald, Jorie Graham, Charles Wright, Richard Howard, Stanley Plumly, C. K. Williams, Susan Mitchell, Carolyn Forché, Alfred Corn, Sharon Olds, Deborah Digges, Robert Hass, James Merrill, and Daniel Halpern. Beautifully printed by Michael and Winifred Bixler on Rives heavyweight paper after a design by Peter A. Andersen, and bound by Claudia Cohen. (107263) \$1250.



**10. DE ROSSI, GIOVANNI GHERARDO.** *Scherzi poetici e pittorici...* Parma, Co'tipi Bodoniani, 1795.

4to, 54 leaves, some edges untrimmed. With an engraved title-page and 40 plates printed in sepia, with black ornamental borders, by Jose Teixeira Barreta. Early stiff vellum, backstrip gilt with red and black labels, gilt edges, a fine copy in a modern cloth box.



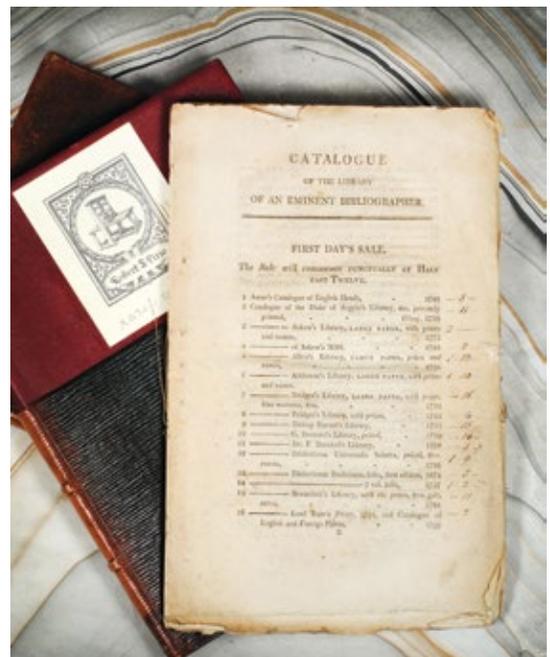
§ First Bodoni edition, and one of a few Bodoni imprints issued with illustrations (the others mostly being fête books). This copy has large margins and is printed on fine paper with the plates in delicate shades of sepia -- it may be one of 12 copies that Brooks and de Lama refer to as 'colored'. De Lama notes copies with plates printed in black, plates "medesimi coloriti all'etrusca" and (this copy) "altri coi rami stampati in rosso pallido entro un arabesco nero". Updike, *Printing Types*, vol. 2, page 165 etc. notes that Bodoni's earlier books (such as this) are to be preferred both for their fine design and presswork, for which he was justly renowned. This work, a collection of poems, is printed in roman and italic; each

poem is illustrated with an allegorical engraving, contained in an elaborate border (all different) printed in black -- in a simple neo-Classical style. Barreta (Benezit gives Bareto) was a Portuguese Benedictine monk whose artistic skills were renowned -- in addition to these engravings he executed a number of full-scale paintings at his monastery which still survive. A second edition (without the plates) appeared in 1804. Brooks 600. De Lama II, 107/8. Weiss Catalog 11 (1926) #249 (but of the four copies, none with this configuration of illustrations in russet and borders in black). (107250) \$6750.

**11. [DIBDIN, THOMAS FROGNALL].** *A Catalogue Of The Library Of An Eminent Bibliographer.* [London: Printed by W. Bulmer and Co. Cleveland-Row St. James's, 1817.]

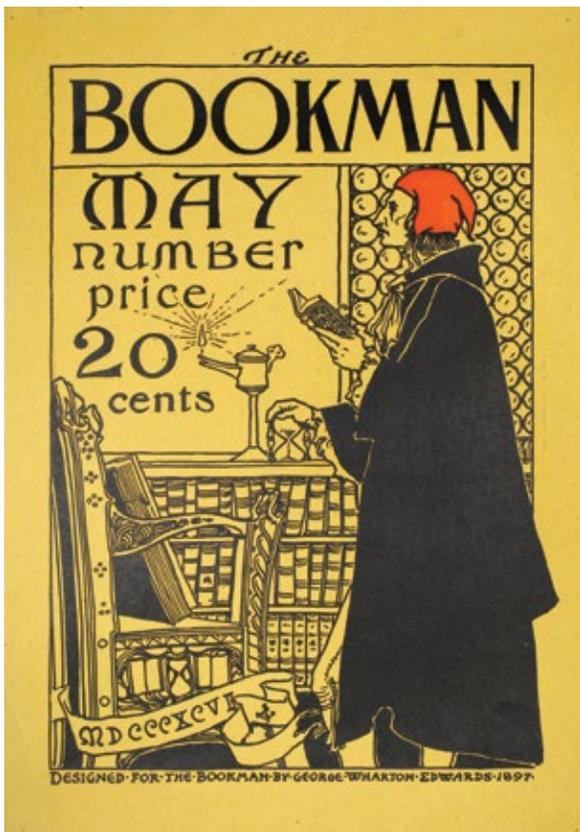
8vo, 18 leaves, (2) [1] 2-35 (1) (=38pp.). Stitched as issued, in a morocco pull-off box lettered in gilt. A bit worn around the edges, untrimmed.

§ Sole edition. This is the Pirie copy of the 'b' issue, partially priced. The 'a' issue, of which only 24 were printed has the heading Bibliotheca Rosicrusiana. The heading refers to one of the pseudonyms used by Dibdin in his *Bibliomania*. and has no occult significance. Both the Harvard University (Dawson Turner) copy and the Grolier Club copy are inscribed 'Only 24 copies with this head-title. T.F.D.' The former lacks the slip with lot 770. The number of 'b' issue copies, without the heading but otherwise identical, is not known. 770 lots are described; the final lot was printed on a paper slip and pasted into some copies but not this one (the Barlow copy has several additional lots written in,



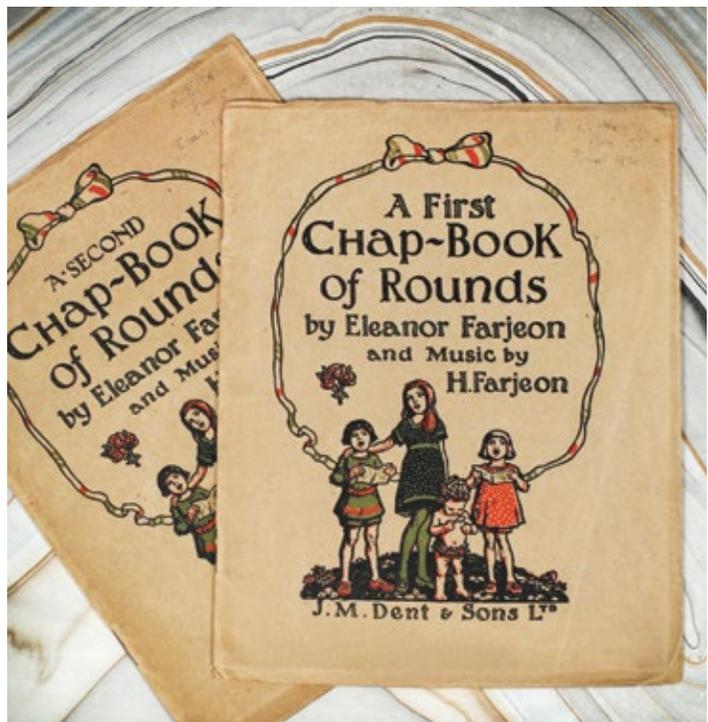
SHORT LIST 1 : RECENT ACQUISITIONS

including two at the end.) The Grolier Club 'a' issue copy was sent by Dibdin to Thomas Sharpe Esq. of Coventry; no prices are recorded but Sharpe did mark lot 739, the Caxton. The Grolier Club 'b' issue copy is priced. Jackson (p. 34) writes: 'The Harvard (Hunnewell) copy ... is interleaved with prices and buyers' names and notes of a score or more books sold but not included in the printed catalogue.' The Harvard, Rylands, Corser (at Cambridge University), and Barlow copies (all with manuscript addenda) suggest that the auction house added lots up to the last minute and wrote these into catalogues as possible. (A second copy at the Rylands, purchased from Sotheran at the beginning of the century was unavailable for examination.) For a reproduction of the Bodleian copy together with the auctioneer's notes from the one in the British Library, see A.N.L. Munby, "Dibdin's Reference Library: the sale of 26-28 June 1817," *Studies in the Book Trade in Honour of Graham Pollard* (Oxford Bibliographical Society, 1975), pp.279-314. Recorded copies are: 'a' issue: Grolier Club, Arthur Freeman, Houghton Library (Dawson Turner-Jackson). 'b' issue: Wm. P. Barlow Jr (Lefferts; p & n), Boston Public Library, Bernard Breslauer (Abbey sale IV, 2269), Cambridge University Library (Corser), Roland Folter, Grolier Club, Houghton Library (Hunnewell), H.P. Kraus, Pierpont Morgan Library (lacking title-page), John Priddy (p & n), John Rylands University Library (p & n). (107178) \$3750.



**12.** EDWARDS, GEORGE WHARTON. *The Bookman/ May Number. 1897.* [New York: Dodd Mead and Co.] 1897. Poster printed on yellow paper. 16 1/2 x 11 1/2 inches. In perfect condition.

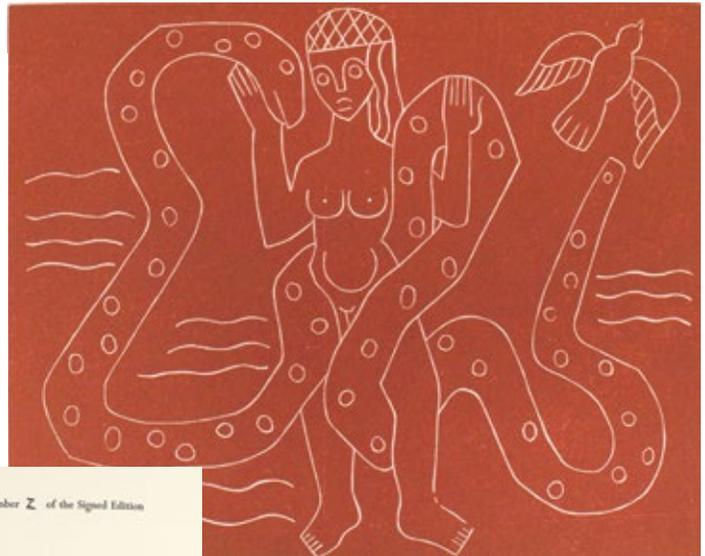
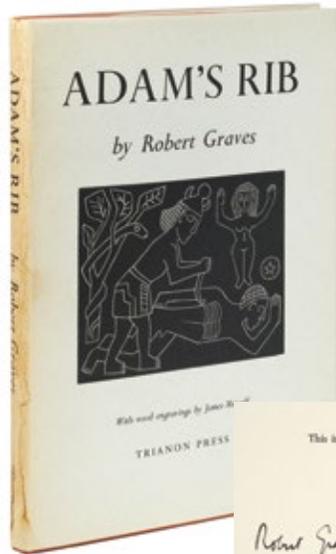
§ A rare poster by Edwards for the magazine "The Bookman" published in NYC by Dodd Mead. (107200) \$795.



**13.** FARJEON, ELEANOR. *A Chap-Book of Rounds, Parts 1 & 2.* With Music by Harry Farjeon. Illustrated by John Garside, notation and script by Winifred How. [London]: J.M. Dent, 1919. 2 vols., Sm. slim 4to, [16]; [16]pp. Each volume bound in original buff pictorial card covers blocked in colours; illustrated throughout in line by John Garside with notation and script by Winifred How. Near fine copies.

§ First editions, each inscribed on the upper cover "R.E.W. from C.E.C." A collection of children's singing rounds set to music. Scarce especially in good condition. "Poet and celebrated children's book writer Eleanor Farjeon was born into an artistic family: her father was a novelist and her mother was the daughter of the American actor Joseph Jefferson. Farjeon's family home was a literary and artistic hub. Though she never received a formal education, Farjeon was tremendously influenced by the creative energy around her, an experience she recounted in her best-selling memoir, *A Nursery in the Nineties* (1935). In the book, Farjeon depicts herself as a dreamy child; her father's death, when she was 22, meant she had to begin to write to earn a living." (Poetry Foundation) (107203) \$275.

**14. GRAVES, ROBERT. METCALF, JAMES (illustrator).** *Adam's Rib and other anomalous elements in the Hebrew Creation Myth. A new view by Robert Graves with wood engravings by James Metcalf.* London: Trianon Press for Faber and Faber, 1955. Roy. 8vo, (6), 74 pp; with 36 wood-engravings printed in bistre & 36 illustrations in line. Original red cloth, pictorial dust-jacket & card slip-case. Dust-jacket stained along spine, otherwise a perfect copy with a flawless binding and text.  
 § The super de luxe edition, copy Z of 26 copies reserved for the author, illustrator & publishers, signed by author & artist (as well as 250 signed & numbered and 2000 standard copies). This was Patrick Macleod's copy (he was director of the Trianon Press), inscribed to him by Arnold Fawcus the founder of the Trianon Press: "Françoise and Pat with love from Arnold". The enormously prolific Graves (over 160 published books of poetry, prose, etc.) is best remembered perhaps for his writings on mythology such as *The White Goddess*; in *Adam's Rib* Graves revises the creation myth in Genesis and demonstrates both versions here with the illustrations by Metcalf recreating the Canaanite icons captured by the Hebrews when they overran Hebron. (107167) \$695.



This is Number Z of the Signed Edition  
 Robert Graves — James Metcalf



**15. GUTTIEREZ DEL HOYO, GAETANO.** *Il Cavalier del Naso* poemto di noto autore Milanese. Venice: Il Graziosi, 1768.

8vo (63 x 113 mm), 30 pp. Woodcut title vignette, passe-partout initial, typographic headpiece and quarter-borders. Modern boards. Provenance: Luigi Vittorio Fossati Bellani, the noted bibliographer, with his bookplate.

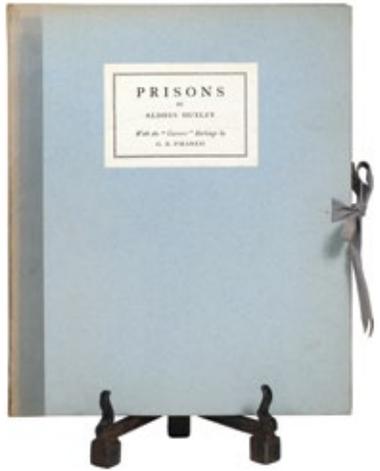
§ Only edition. The nose and its talents are the heroes of this poem in versi sciolti. This tribute to the sense of smell, reflecting a literary vogue for elevated verse parody in the Italian settecento, is dedicated "all'ordine chiarissimo



di tutte quante le tabacchiere," but snuff and tobacco are mentioned only briefly. To the same author are attributed other satires, notably *I Nei* ("moles" or birthmarks, 1768, an imitation of Giuseppe Parini), and *Il cavalier del dente* (1767, from the same press of Antonio Graziosi). Not in Melzi or Passano. No copies on line or recorded at auction. (107259) \$750.

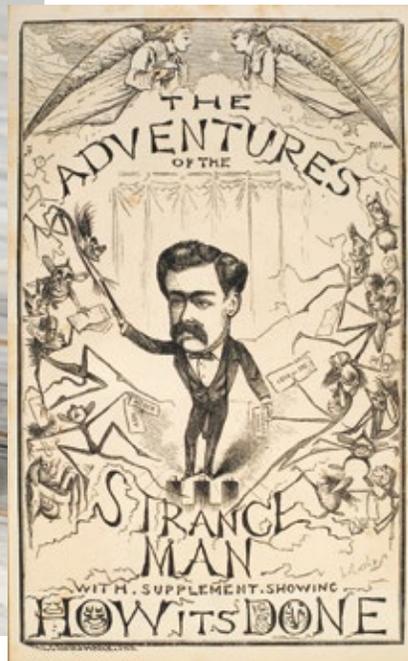
**16.** HUXLEY, ALDOUS. *Prisons. With the 'Carceri' Etchings of G. B. Piranesi.* London: Trianon Press, 1949. Folio, (36)pp., with a frontispiece and 18 plates. Original stiff wrappers laid in cloth backed board portfolio with ribbon ties, both with printed labels. Very good. Original prospectus laid in.

§ De luxe edition limited to 12 copies, this copy with the printed "ad personam" statement "No. G printed for Patrick Macleod". Of the first printing, 212 were signed by the author; 100 copies were reserved for the Trianon Press, Cobham, Surrey, and the Grey Falcon Press, Philadelphia; 100 for Zeitlin & Ver Brugge, Los Angeles; 12 copies numbered A to L, "hors commerce" for the author, the publishers and their associates. With a 16-page essay by Huxley and a critical study by Jean Adhemar of the famous fantasy prison etchings by Piranesi which inspired Huxley and Adhemar (curator of prints at the BN) to write a short history of prisons and criminality and an analysis of the plates. Eshelbach & Shober 50. (107171) \$1795.



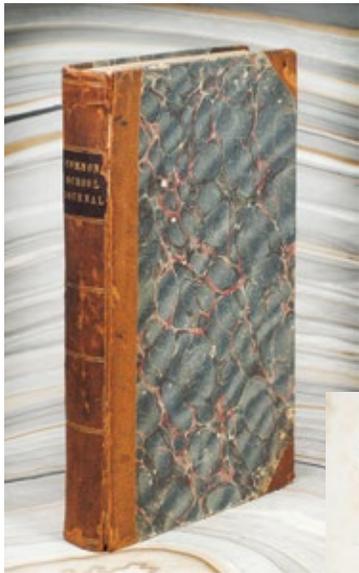
**17.** LYNN, H.S. (Hugh Simmons, 1831-1899). *The Adventures of the Strange Man. With a Supplement showing how it's done.* London: Egyptian Hall, 1873 (date altered by hand).

Sm. slim 8vo, (2), 57 pp. Original pictorial wrapper bound in before title. Original portrait photograph of the author bound in as frontispiece. Elaborate full red morocco with blue inlays, moiré silk



endpapers, gilt edges, with the arms of the Prince of Wales mounted on the upper cover in ormolu. Endpapers spotted, otherwise a lovely copy of a very rare book.

§ First edition, the Prince of Wales (later Edward VII) copy. Dr. H.S. Lynn (alias John Simmons) was a famous and highly successful "chemical conjuror" and a rival of John Maskelyne according to David Miles who sold the only other copy of which we can find a record, also dated 1873. His copy was identical except for being bound in blue morocco. Swann Fechner sale 2005: Lynn Dr. H. S. (Hugh Simmons, 1831-1899). (107224) \$3950.



**18. MANN, HORACE.** *The Common School Journal for the Year 1842.* Edited by Horace Mann. Boston: Fowle and Capen, 1842.

8vo, iv, 390 pp. Old half calf, marbled boards, binding sound, text quite foxed especially at the front and back.

§ Volume 4 of this series; this copy inscribed by Horace Mann: "C. Sumner from Horace Mann 1847". Later signature of Mary C. Chapman. Horace Mann inscriptions are uncommon and this is a superb association.

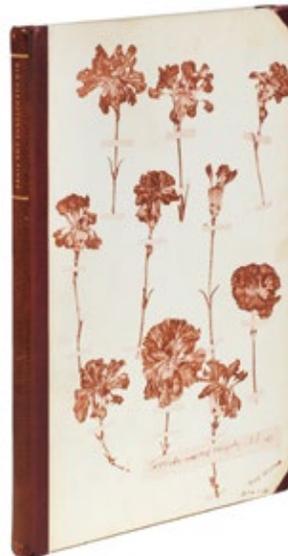
"Charles Sumner (January 6, 1811 – March 11, 1874) was an American politician and senator from Massachusetts. As an academic lawyer and a powerful orator, Sumner was the leader of the antislavery forces in Massachusetts and a leader of the Radical Republicans in the United

States Senate during the American Civil War working to destroy the Confederacy, free all the slaves, and keep on good terms with Europe. During Reconstruction, he fought to minimize the power of the ex-Confederates and guarantee equal rights to the freedmen." Mary Chapman was involved with the Boston Female Anti-Slavery Society and was a friend of poet Julia Ward Howe and close friend of Charles Sumner and Horace Mann. (107195) \$4500.



**19. MORETON, C. OSCAR.** *Old Carnations and Pinks. With an Introduction by Sacheverell Sitwell and Eight Colour Plates by Rory McEwen.* London: George Rainbird, 1955. 4to, pictorial endpapers, 51 pp. 3/4 morocco & pictorial boards, t.e.g., publisher's cloth slipcase.

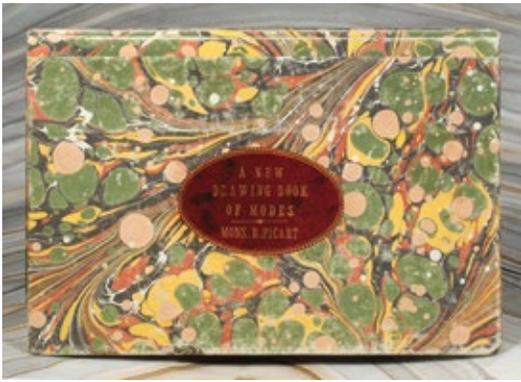
§ First edition. One of 100 numbered copies printed on tub-sized rag wove paper & signed by Moreton & McEwen (out of a total edition of 3100 copies printed). A beautifully printed and illustrated work on carnations, similar to McEwen's later book on tulips from 1977. (107258) \$375.



**20. PICART, BERNARD.** *A New Drawing Book of Modes.* London: Richard Ware, [1732].

Oblong sm. 8vo, engraved title and 12 engraved plates numbered 2-13. Retrospective marbled boards binding retaining the original red morocco label on the upper cover. Short vertical tear to the title-page not affecting the text and with no loss. Otherwise a fine copy.

SHORT LIST 1 : RECENT ACQUISITIONS



§ First edition of this detailed visual guide to hairstyles, costumes, even gestures or postures of early 18th-century London. The plates were engraved by Bickham, Cole, and Picart himself. The only record found of a copy selling in the last 50+ years is from Charles B. Wood. He noted: “A charming little drawing book which is in fact partly a pattern book of hair and hat styles as well as showing modes and attitudes of posture and behavior. In this respect the work is something of a courtesy book... The UCBA catalogue lists 17 works by him, including the present. Both the Colas and Hiler bibliographies list several works on fashion by Picart but not the present title. A little book of much charm and appeal. NUC locates but one copy, the Clark Library at UCLA.” (107194) \$1750.

**21.** RANDLE, JOHN (editor). *Matrix 31 Winter 2012*. Herefordshire: Whittington Press, 2012.

Roy. 8vo, 144 pp. of which 127 are numbered. Letterpress printed. Tip-ins and fold outs. Set in Bell, Bodoni, Goudy Modern, Arrighi, Romulus, Poliphilus. Fournier and Caslon types. Printed on Somerville Laid & Zerkall mould made paper. Case bound in light boards. Printed dust wrapper.

§ Limited to 600 standard (and 60 deluxe) copies. Articles: “Last Hurrah of Hot Metal” by Elizabeth Grice; “Birth of the Wormsley Library” by Bryan Maggs; “Words & Images: The New Basement Press” by Peter Gauld; “Vacation in Vattis” by Patrick Randle; “Setting Caslon for Leaves of Grass” by Barbara Henry; “Wood-engraving & Block-making” by Chris Daunt; “Harry Carter on Type” by Martyn Thomas; “In Memoriam Dan Carr” by John Randle; “John Craig and the Piccolo Press” by John Grice; “From Bleeding Heart Yard to Whittington” by Merlin Waterson; “Inkunabula” by Enrico Tallone; “In Pursuit of Pepler’s Presses” by Peter Chasseaud; “Letterpress Adventures” by Andrew Anderson; “Portrait of a Polymath” by George Ramsden; “Mustafa Duzguuman’s School of Turkish Marbling” by Musa Igrek; “A New Generation of Private Presses in Australia” by Andrew Schuller; “The Search for Hellmuth Weissenborn” by Anna Nyburg; “The Visit” by Martin Krieger; and “Turning Over a New Leaf” by Stan Nelson. (107257) \$250.

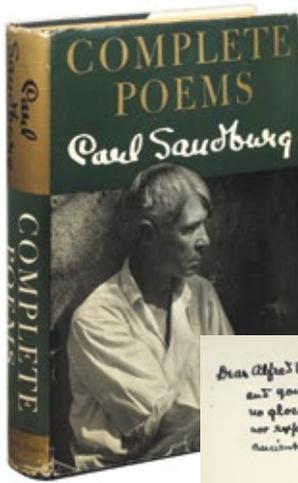


A LIST of the Names of the PROVINCIALS who were Killed and Wounded in the late Engagement with His Majesty's Troops at Concord, April 19, 1775.	
KILLED.	OF DANVERS.
<p>OF LONGMANS.</p> <ul style="list-style-type: none"> <li>Mr. Robert Munroe,</li> <li>Mr. James Parker,</li> <li>Mr. Samuel Hadley,</li> <li>Mr. Jonathan Harrington,</li> <li>Mr. Galeb Harrington,</li> <li>Mr. Isaac Murry,</li> <li>Mr. John Brown,</li> <li>John Raymond,</li> <li>Mr. Richard Wynne,</li> <li>Mr. John's Moore.</li> </ul> <p>OF MANSFIELD.</p> <ul style="list-style-type: none"> <li>Mr. John Ruff,</li> <li>Mr. John Wynne,</li> <li>Mr. John Wadsworth,</li> </ul> <p>OF SUDBURY.</p> <ul style="list-style-type: none"> <li>David Hayes,</li> <li>Mr. ——— Kent.</li> </ul> <p>OF CONCORD.</p> <ul style="list-style-type: none"> <li>Capt. James Miles,</li> </ul> <p>OF BRIDGE.</p> <ul style="list-style-type: none"> <li>Capt. Jonathan Willson,</li> </ul> <p>OF ALLEN.</p> <ul style="list-style-type: none"> <li>Capt. Davis,</li> <li>Mr. ——— Holten,</li> <li>Mr. James Howard,</li> </ul> <p>OF FURNACE.</p> <ul style="list-style-type: none"> <li>Mr. Abel Parson,</li> <li>Mr. David Thompson,</li> </ul> <p>OF CHARLTON.</p> <ul style="list-style-type: none"> <li>Mr. James Miller,</li> <li>Capt. William Butler's Son,</li> </ul> <p>OF BRADLEY.</p> <ul style="list-style-type: none"> <li>Sam Gardner, Esq.</li> </ul> <p>OF CONCORD.</p> <ul style="list-style-type: none"> <li>Mr. John Hill,</li> <li>Mr. Isaac Richardson,</li> <li>Mr. William Malby,</li> </ul> <p>OF MIDDLESEX.</p> <ul style="list-style-type: none"> <li>Mr. Henry Paxon,</li> </ul> <p>OF LYNN.</p> <ul style="list-style-type: none"> <li>Mr. Abner Randall,</li> <li>Mr. David Everett,</li> <li>Mr. William Flint,</li> <li>Mr. Thomas Hadley,</li> </ul>	<ul style="list-style-type: none"> <li>Mr. Harry Jacob,</li> <li>Mr. Samuel Cook,</li> <li>Mr. Ebenezer Giddings,</li> <li>Mr. George Southwick,</li> <li>Mr. Solomon Deane, Junr.</li> <li>Mr. Joshua Wells,</li> <li>Mr. Peckey Pinnon.</li> </ul> <p>OF SALEM.</p> <ul style="list-style-type: none"> <li>Mr. Benjamin Pison.</li> </ul> <p>WOUNDED.</p> <p>OF LONGMANS.</p> <ul style="list-style-type: none"> <li>Mr. John Robinson,</li> <li>Mr. John Tidd,</li> <li>Mr. Johnson Pepler,</li> <li>Mr. Thomas Wadsworth,</li> <li>Mr. Richard Farner,</li> <li>Mr. Hugh Carter,</li> <li>Mr. Ebenezer Munroe,</li> <li>Mr. Francis Brown,</li> <li>Francis Kalamanda,</li> <li>(A Negro Man.</li> </ul> <p>OF FRANKLIN.</p> <ul style="list-style-type: none"> <li>Mr. ——— Housenew,</li> </ul> <p>OF BRIDGE.</p> <ul style="list-style-type: none"> <li>Mr. John Lane,</li> </ul> <p>OF FURNACE.</p> <ul style="list-style-type: none"> <li>Mr. George Reed,</li> <li>Mr. Jacob Brown.</li> </ul> <p>OF MIDDLESEX.</p> <ul style="list-style-type: none"> <li>Mr. William Paly,</li> </ul> <p>OF LYNN.</p> <ul style="list-style-type: none"> <li>Mr. John Fish,</li> <li>Mr. Timothy Moore.</li> </ul> <p>OF DANVERS.</p> <ul style="list-style-type: none"> <li>Mr. Nathaniel Parsons,</li> <li>Mr. James Wells,</li> </ul> <p>OF FURNACE.</p> <ul style="list-style-type: none"> <li>Mr. Nathaniel Church,</li> </ul> <p>MISSING.</p> <p>OF MANSFIELD.</p> <ul style="list-style-type: none"> <li>Mr. Samuel Foot,</li> <li>Mr. John Ruff,</li> </ul>

**22.** (REVOLUTIONARY WAR) *A List of the names of the provincials who were killed and wounded in the late engagement with his majesty's troops at Concord, April 19, 1775...* [Boston? : reprinted July, 1804.]

Folio, 14 3/4 x 4 1/2 ins. with good margins. Text within black mourning bars. Broadside matted, two minor flaws not affecting text, generally in very good condition.

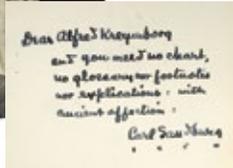
§ “The shot heard round the world”. This broadside commemorates the militiamen who were wounded or killed at the first opening hostilities between the British troops and the American revolutionaries. Notably it includes Prince Estabrook (printed “Prince Easterbrooks a Negro man”) who was wounded. “He was honored in 2008 by the city of Lexington, MA with a monument erected in front of Buckman Tavern as being the first black combatant of the American Revolution and for representing the thousands of slaves who fought for their country even though their own freedom was not afforded to their people until almost a hundred years later.” The first printing of this broadside is distinguished by the headpiece being a woodcut skull and crossbones; the reprint has a coffin and urn. It would seem to be a legendary rarity in American history. We can only locate two copies sold in the last 100 years and one or possibly two copies in Institutions (Mass. Hist. Soc. and possibly another at AAS) -- this re-issue in type facsimile (dated by the AAS from the Streeter copy) seems to be very scarce too. (107284) \$2500.



**23. SANDBURG, CARL.** *Complete Poems.* New York: Harcourt Brace, 1950.

Thick 8vo, xxix, [1 (blank)], 676 pp. Original blue cloth, dust-jacket a bit rubbed along edges.

§ First edition of this late collection: presentation copy inscribed by Sandburg to Alfred Kreymborg: “Dear Alfred Kreymborg and you need no chart, no glossary nor footnotes nor explanations = with ancient affection = Carl Sandburg 1950”. “One of the first American poets to embrace free verse and prose poetry, Kreymborg later returned to strict formal verse, making his work—at once political and imagistic—difficult to classify as a whole. He published more than a dozen collections of poetry during his lifetime, including the prose-poetry collection *Apostrophes* (1910), *Mushrooms* (1916), *Manhattan Men* (1929), *Ten American Ballads* (1942), and *No More War and Other Poems* (1950) as well as the autobiography *Troubadour* (1925). His verse and radio plays include *Lima Beans* (1918), *The Planets: A Modern Allegory* (1938), and *The Four Apes* (1939). Kreymborg edited a series of literary magazines over the course of his career, often working in collaboration with some of Modernism’s most influential figures. With Man Ray, he published *The Glebe*, a Modernist journal that first published Ezra Pound’s *Des Imagistes*, and with Wallace Stevens, William Carlos Williams, and Skipwith Cannell, he edited *Others: A Magazine of New Verse*. He edited *Broom: An International Magazine of the Arts* with Harold Loeb and founded the annual anthology *American Caravan* with Paul Rosenfeld.” (Poetry Foundation). (107228) \$750.



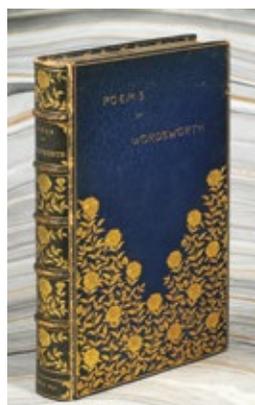
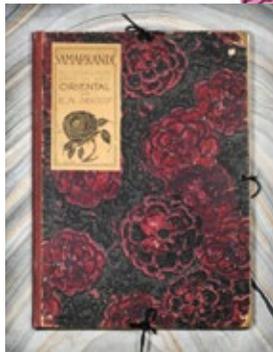
ed *Broom: An International Magazine of the Arts* with Harold Loeb and founded the annual anthology *American Caravan* with Paul Rosenfeld.” (Poetry Foundation). (107228) \$750.

**24. SEGUY, EUGENE ALAIN.**

*Samarkande: 20 Compositions en couleurs dans le Style oriental.* Paris: Ch. Massin, [1914].

Folio, 2 ff. text and 20 pochoir plates. Original marbled paper portfolio, cloth backstrip, ties, backstrip repaired, slight wear around edges of leaves, plates in perfect condition.

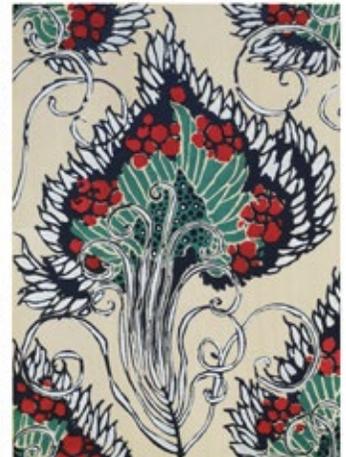
§ A rare and early portfolio by the great art deco artist Seguy. His use of pochoir was unequalled at the time and the eleven or so portfolios he issued are treasured to this day for their beauty and influence on modern design. (107231) \$3500.



**25. WORDSWORTH, WILLIAM.** *Poems... Edited by Matthew Arnold.* London: Macmillan and Co, 1892.

8vo, (xxx), 331 pp. Full blue morocco extra, covers richly decorated in gilt, gilt top. A little scuffed along edges, a very good copy bound by Zaehnsdorf.

§ Large-paper edition limited to 250 copies. (107229) \$675.



*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. PayPal, Visa, MasterCard, and American Express are gladly accepted. 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.