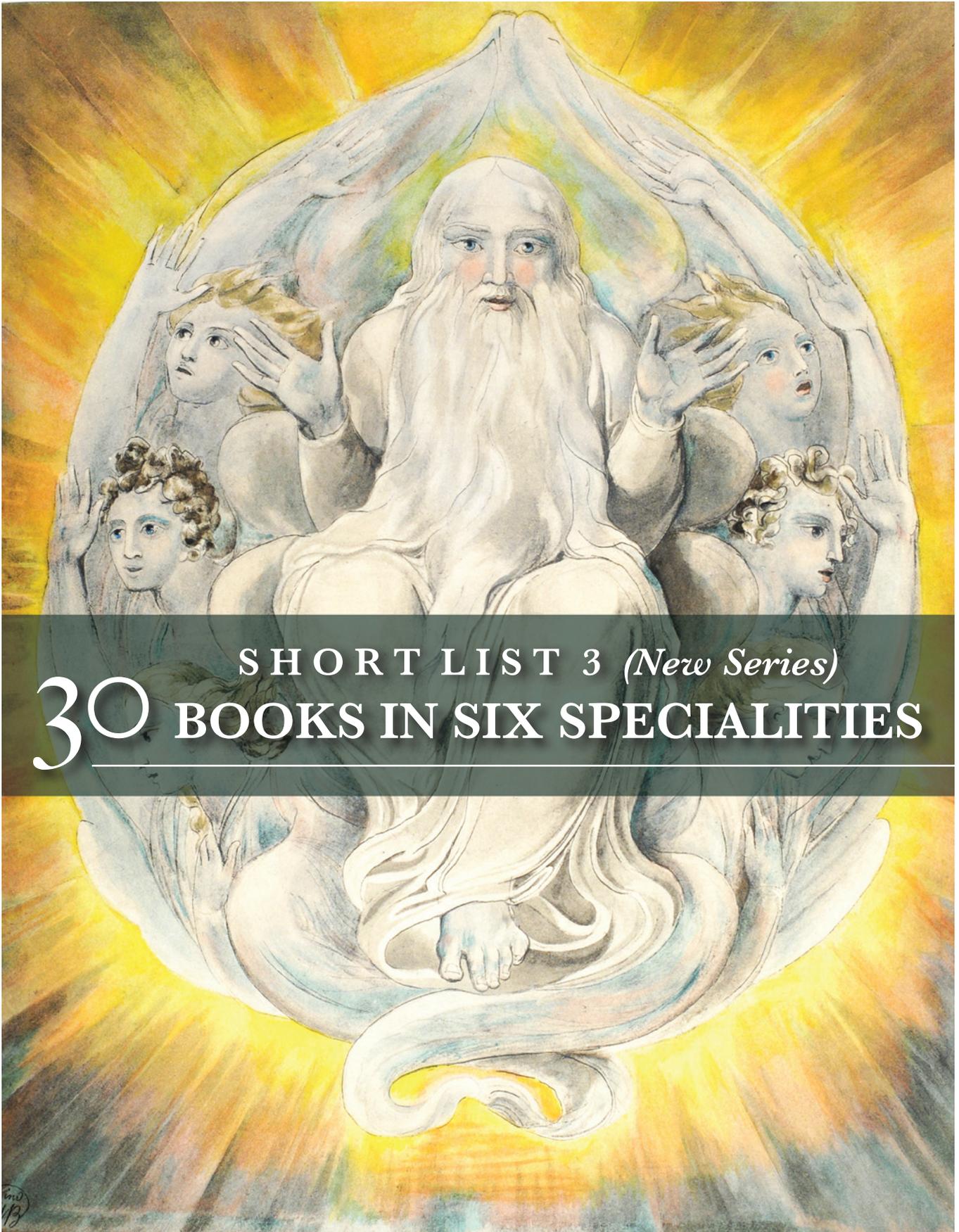


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WILLIAM BLAKE



1. BLAKE, WILLIAM. DANTE. *Blake's Illustrations of Dante. Plate 4: "Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent"*. London: 1838 or ca. 1892.

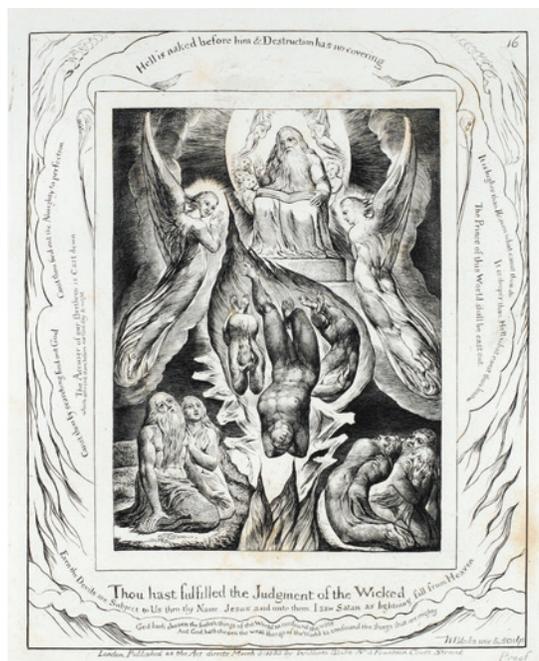
Large folio, fine, clear uniform impression on India paper, mounted on wove paper.

§ Incomplete at the time of his death, Blake's illustrations for the Divine Comedy, commissioned by John Linnell, are some of his finest and most affecting inventions. From 102 illustrations, ranging from pencil sketches to finished watercolours, Blake made seven engravings, also left incomplete. This is the first or second impression of the plate; the two are indistinguishable. Bentley, *Blake Books*, 448D. Bindman, *Complete Graphic Works of Blake*, 647–653. Essick, "The Printings of William Blake's Dante Engravings," *Blake: An Illustrated Quarterly*, Fall 1990. (8927) \$12,500.

2. BLAKE, WILLIAM. *Illustrations of the Book of Job. Plate 16: "Thou hast fulfilled the Judgement of the Wicked"*. London: March 8, 1825 (but published 1826).

Proof on India paper mounted on handmade paper, some leaves watermarked J. Whatman Turkey Mill 1825. A superb impression. Matted.

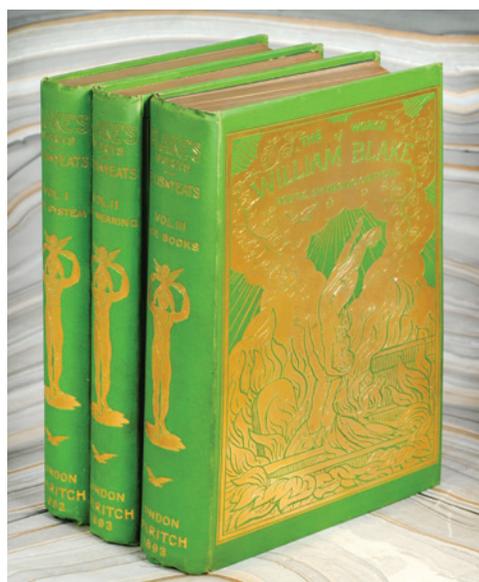
§ Single plate from the first edition, one of 150 proof sets on India paper. "Rather than using the customary "mixed method" of preliminary etching followed by engraving, Blake used pure line engraving in the Job plates... [they] are generally considered to be Blake's masterpiece as an intaglio printmaker" (The Blake Archive). Bentley, *Blake Books*, 421A. Bindman, *Complete Graphic Works of Blake*, 625–641C. (104658) \$3250.



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

3 vols., large 8vo, profusely illustrated. Original green cloth richly stamped in gilt, custom slipcases, the finest conceivable copy.

§ First edition of one of the most influential works on Blake. "The enthusiasm and comprehensiveness of this work are of considerable historical importance" (Bentley 369, who cautions that the scholarly value of the work is at best uneven). The book is also treasured by devotees of gilt-stamped bindings, of which this is a striking example. (107241) \$6750.



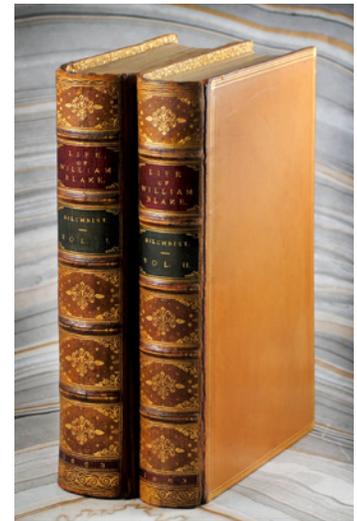
Cover image: (5) [BLAKE, WILLIAM]. KEYNES, GEOFFREY. *Illustrations to the Bible*. London: Trianon Press, 1957. \$2975.



4. [BLAKE, WILLIAM]. GILCHRIST, ALEXANDER. *Life of William Blake, "Pictor Ignotus."* London: Macmillan, 1863.

2 vols., 8vo, [i-v], vi-xv, [1]-389; [i-v], vi-vii, [1-3] 4-268 pp. Extra-illustrated in addition to the portrait frontispiece in vol. 1, the folding frontispiece of the Canterbury Pilgrims in vol. 2, and numerous illustrations from Job and Songs. 19th-century full tan-colored calf rebacked (surely to accommodate the extra-illustrations), triple gilt fillet borders on covers, fleurons at corners, gilt backstrip with red-colored morocco labels, gilt turn-ins, all edges gilt, marbled endpapers. The front flyleaf in vol. I with a chip at the upper-right corner. Occasional spotting or foxing. Very good.

§ First edition. This copy is unusual and desirable for the extra material from many of Blake's most famous commercial engravings, comprising 34 bound, tipped-in or loosely inserted engravings from *The Grave*, *Triumphs of Temper*, *Aphorisms on Man, Life and Posthumous Writings of William Cowper*, *Botanical Gardens and Gay's Fables*. Also of interest are the original prints (found in all copies) - three from the Virgil woodblocks and 17 from electrotypes made from the original copperplates of the Songs of Innocence and of Experience. Bentley, *Blake Books*, 1680A. (104898) Full description online or on request. \$3500.



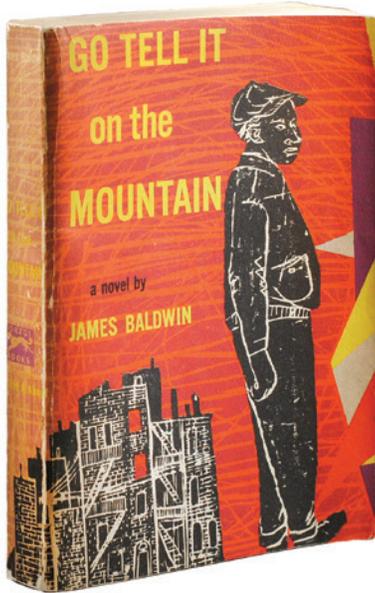
5. [BLAKE, WILLIAM]. KEYNES, GEOFFREY. *Illustrations to the Bible.* London: Trianon Press, 1957.

Folio, with 9 color plates and 156 illustrations, and an extra suite of progressive states of the frontispiece plate. Original full black morocco in the original clamshell box.

§ Limited to 20 de luxe copies. No copy listed at auction, no copy online and the only copy we have ever had was George Goyder's copy (he was the editor). This was the first time that Blake's biblical illustrations had been brought together. The included catalogue raisonné was compiled by Sir Geoffrey Keynes and comprises virtually every biblical painting by Blake in existence. Bentley, *Blake Books*, 681. (105499) \$2975.



LITERATURE



6. BALDWIN, JAMES. *Go Tell It on the Mountain.* New York: Alfred A. Knopf, 1953.

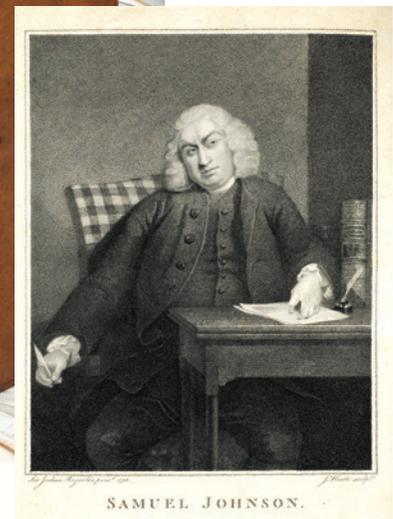
8vo, (12), 303, (1, colophon) pp. Original color-printed wrappers, lower cover plain, backstrip faded, a few leaves creased in the outer edge, a remarkably good copy of this fragile survival.

§ First edition, Advance Reading Copy in wrappers. Baldwin objected to the artwork as too stereotypical and a different dustwrapper was used when the first edition was released. Baldwin's first book, a semi-autobiographical novel, it examines the role of the Christian Church in the lives of African-Americans, both as a source of repression and moral hypocrisy and as a source of inspiration and community. It also, more subtly, examines racism in the United States and touches on gay and bisexual themes that would be more prominent in his later works. The book was quickly hailed as a major treatment of African American experience and Baldwin was established as the leading black novelist of his generation. A highly desirable cornerstone of any African-American literature collection. (104314) \$1950.

7. BOSWELL, JAMES. *The Life of Samuel Johnson...* London: Charles Dilly, 1791.

2 vols., 4to, [i-iii], iv-xii, (16, table of contents), [1]-516; (2), [1]-588 pp. Engraved portrait frontispiece to vol. 1 and two engraved plates in vol 2. Old speckled calf a bit worn, covers rehinged, a sound copy. Signed on both title-pages "Mary Kerr 1792".

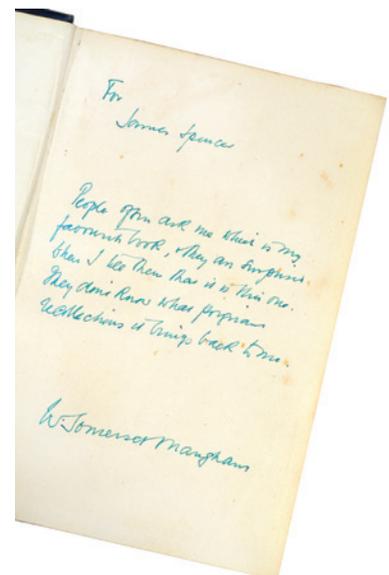
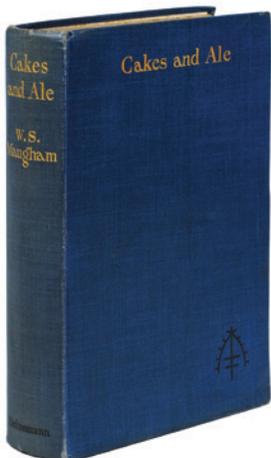
§ First edition, first issue, with the required points, one of 1750 copies. Though often considered the prototypical biography, the *Life of Johnson* is more a pastiche of material that Boswell had been accumulating since his first meeting with Johnson in 1763. "His portrait is vivid and intimate, in his own words a 'Flemish picture' made up of trifling incidents as well as significant events, and Boswell's skill in stage managing encounters... adds greatly to the liveliness of the whole" (*The Oxford Companion to English Literature*, 514). Courtney & Nichol Smith, pp. 172-173. Grolier, 100 English, 65. Pottle 79. Rothschild 463. (106438) \$3750.



8. MAUGHAM, W. SOMERSET. *Cakes and Ale.* London: William Heinemann Ltd., 1930.

8vo, (4), 270 pp. Original blue cloth with gilt titles, sign against the evil eye on the upper cover, publisher's device on the lower cover, both in black. Cloth a touch worn, front hinge starting, edges and first few pages foxed, in a folding box.

§ First edition, first state with missing "t" on p.147, line 14. Inscribed by Maugham to James Spencer: "People often ask me which is my favourite book. They are surprised when I tell them that it is this one. They don't know what poignant recollections it brings back to me. W. Somerset Maugham". The identity of James Spencer is not known although several other books inscribed to him by Maugham exist. *Cakes and Ale* was serialized in *Harper's Bazaar* between March and July, 1930. NCBEL, IV, 663. Stott A40a. (106233) \$1500.

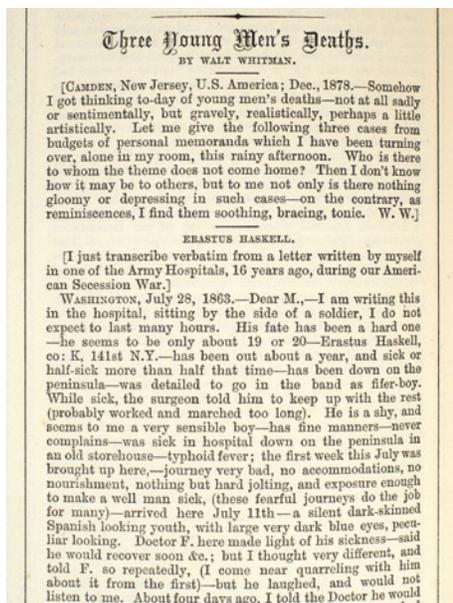




9. MONRO, HAROLD (editor). *The Monthly Chapbook and The Chapbook (Numbers 1-18)*. London: The Poetry Bookshop, 1919-1920.

18 vols., 8vo, various pagination, printed wrappers, with separate printed index to Numbers 1-12. Each volume with minor chipping to extremities, three volumes with detached covers. Housed in a red-cloth clamshell box, rear panel lettered in gilt. Very good.

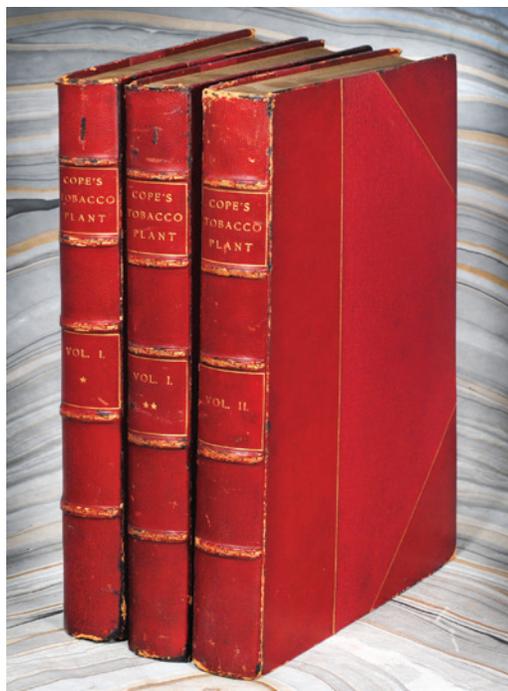
§ First editions. Harold Monro (1879-1932) was a pivotal figure in the history of English literature, supporting men and women of letters, especially poets, during the shift from late-Victorianism to Modernism. The work of Ezra Pound, Aldous Huxley, D.H. Lawrence, Gerard Manley Hopkins, and Siegfried Sassoon, among many others, all appear in this set. Number 9 of this collection is especially notable, as it contains the first appearance of T.S. Eliot's landmark essay "A Brief Treatise on the Criticism of Poetry". (104848) \$850.



10. [WHITMAN, WALT]. COPE'S TOBACCO. [*A complete set of Cope's Tobacco Plant. Vol. I #1 through vol. II #130*]. Liverpool: Cope Brothers, 1870-1881.

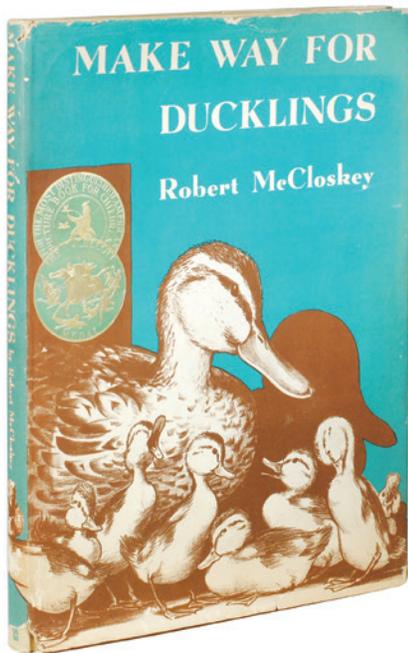
3 vols., folio, later half red morocco, gilt tops, a bit worn but very good.

§ A complete set, evidently extremely uncommon thus. The Arents copy with his personal bookplate, the collection bookplate, and the previous bookplate of Coker College Library (dated 1908), in all three volumes. Amongst the thousands of writers on tobacco, two pieces by Whitman (one prose, one verse) are included. "Whitman probably was not aware of his first connection with *Cope's Tobacco Plant*, an English trade magazine published by the tobacco firm of Cope Brothers and Company in Liverpool, England... The January 1872 issue carried a series of poems about the pleasures of tobacco and smoking in the style of famous poets; one, falsely attributed to Whitman, was clearly meant to be a joke... [the editor] evidently then invited the poet to submit some of his actual work. Whitman obliged by sending "Three Young Men's Deaths." That prose piece, which later appeared in *Specimen Days*, was published in April 1879, and in a letter to the editor on November 27, 1878, Whitman asked for copies of the magazine to be sent to several British poets and writers, including William Rossetti and Tennyson. In the meantime, the British writer James Thomson published a series of five biographical essays on Whitman in the magazine throughout 1880. No correspondence survives that explains the appearance of Whitman's next contribution to Cope's, "The Dalliance of the Eagles," which appeared in November 1880 and for which he received payment of \$10.00." (The Walt Whitman Archive). (105372) \$2750.



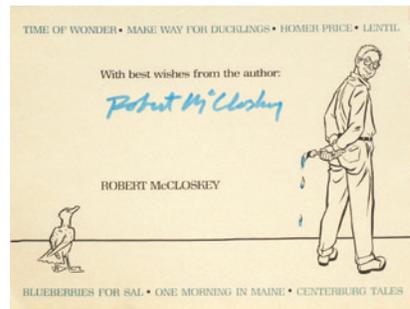
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CHILDREN'S BOOKS



11. MCCLOSKEY, ROBERT. *Make Way For Ducklings.* New York: The Viking Press, 1941.

Roy. 8vo, [67] pp. Letterpress text and drawings in lithographic crayon on zinc, printed throughout in brown with title page lettered in green, pictorial endpapers. Beige cloth, lettered and pictorially stamped in green. Dustjacket printed in green and brown, \$2.00 price flap unclipped. A little edge wear to dustjacket and half inch chip to bottom of spine, some toning of pastedowns but otherwise a lovely bright copy inside and out.

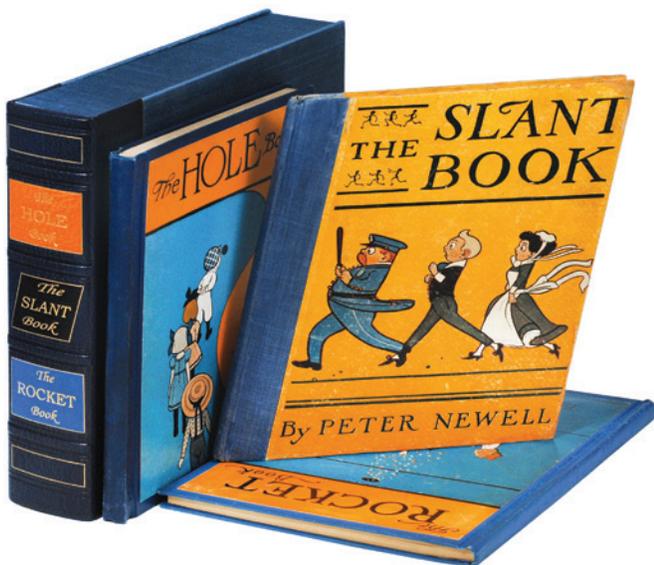


§ From the library of Nobel Laureate in Physics Subrahmanyan Chandrasekhar, signed by him, with his bookplate and with a compliments card signed by the author both loosely inserted. First edition in the later issue of the dustjacket, with the Caldecott Medal for 1942. Chandrasekhar seminal work in astrophysics led to the currently accepted theories on the lives of black holes. (107120) \$12500.

12. MEGGENDORFER, L. *Für die ganz Kleinen.* Stuttgart: W. Nitzschke, [1878].

4to, pictorial chromolithographed thick leaves comprising 26 plates of images. Original boards, modern cloth backstrip. A very good copy of a great rarity.

§ First edition. First demonstrative picture book by Meggendorfer, an “absolute rarity” (Krahe, Spielwelt). No copy in North America or the UK; four copies in Europe (all Germany). No copy listed on ABPC; one copy in European auction records (Ketterer Kunst 2011). Note: one image in the book is dated “1878”; also, at the front is an image lettered “ABC” and, as the book is 26 pages (each page perhaps with a common denominator that is self-evident in German), it is perhaps an ABC book itself. (106820) \$2750.



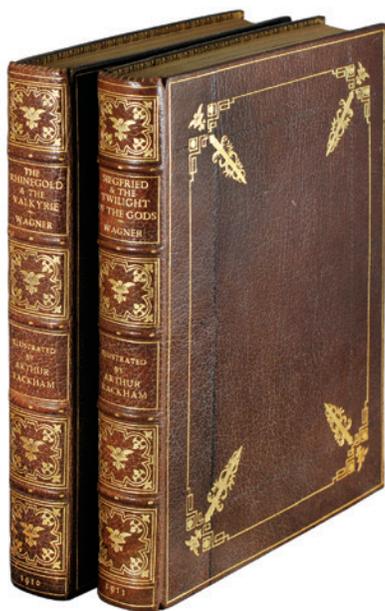
13. NEWELL, PETER. *The Hole Book. [and] The Slant Book. [and] The Rocket Book.* New York: Harper, 1908-10-12.

3 vols., various paginations and illustrations, fine copies in the original cloth-backed pictorial boards, all enclosed in a custom quarter morocco and silk folding box.

§ First edition, fine copies of these pioneer books which for the first time in children's literature explored the concept of a “shape” book and of a book where a hole penetrates the entire text as part of the story. (102809) \$2950.

14. RACKHAM, ARTHUR (illus.) WAGNER, RICHARD. *The Ring of the Nibelung. A Trilogy with a Prelude by Richard Wagner. Translated into English by Margaret Armour.* London: William Heinemann, New York: Doubleday, Page & Co., 1910 and 1911. 2 vols., 4to, ix, 159 pp. + 34 tipped-in color plates; ix, 182 pp. + 30 tipped-in color plates. Numerous black & white drawings by Rackham. Full brown morocco gilt with sword designs by Bayntun, binders titles: "Siegfried & the Twilight of the Gods" and "The Rhinegold & The Valkyrie". Very good.

§ First Rackham editions. One of 1150 copies numbered and signed by Rackham, of which 150 were reserved for the United States. According to Haskell's biography, the illustrations for Wagner's epic represented an important achievement for Rackham. "The drawings for Wagner gave him above all a theme - the Norse Myths - which appealed to his nordic sympathies, and with it a series of noble motives. Although the heroic did not really suit his talent, his gods and Rhine-maidens were realized on a high plane of imagination, probably because Wagner had deeply stirred him personally" (pp. 92-94, also p.169). Latimore & Haskell p.37. (106380) \$3500.



15. ROSCOE, WILLIAM. *The Butterfly's Ball, and the Grasshopper's Feast.* London: Printed for J. Harris, corner of St. Paul's Church Yard, Jany. 1st. 1807.

16mo, (127 x 95mm.), contents (all engraved): [f. 1 verso] frontispiece with incipit *Come take up your Hats and away let us haste...*; [f. 2 recto] title page; [f. 3-15, alternating to create double spreads] with hand-colored illustrations after William Mulready. Printed on wove paper. Bound in later paper wrappers enclosed in a quarter green morocco slipcase.



§ First edition, first issue, with the 1806 watermark. A groundbreaking 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. Grolier Children's #23. Moon 725. Muir 100. (105017) \$950.

ILLUMINATED MANUSCRIPTS



16. *Historiated initial 'U' of a standing Saint, cut to shape from a choirbook.* Central Italy?, c.1250.

Initial on vellum (123 x 123 mm), matted, in fine condition.

§ A well-painted initial of a man in flowing blue and pink robes holding a book to which he gestures, probably Saint Paul. Italian miniature paintings of this period are known to be difficult to localize with any accuracy but as the face is strongly drawn with well-proportioned features it might well hail from central Italy. (8719) \$2750.

17. *Christ before Caiaphas.* Dutch school: c. 1450 or later.

Miniature on vellum (138 x 98 mm), without text, image of Christ before Caiaphas being held by a soldier with a jester dancing behind him, disciples (?) behind him with a cock sitting above the, three-sided border of simple flowers. In good condition.

§ Origin and provenance unknown; from a private California collection. (105895) \$2750.



18. *The Annunciation to the Shepherds, from a Book of Hours in Latin.* Northern France or Flanders: ca. 1430.

Illuminated manuscript leaf on vellum (192 x 147 mm), beautifully embellished with a miniature painting of the Annunciation to the Shepherds. Single column, four lines of text in gothic "formata" script in brown ink below the miniature (16 lines of text on the verso). Text from the opening of Terce. Right border just slightly trimmed, border with a hint of soiling, otherwise in fine condition, the miniature remarkably bright and clean.

§ This beautiful leaf was formerly in the collection of Boston University and appears as item #87 in its catalogue "Manuscripts Sacred and Secular," printed in 1985. As the catalogue indicates, the style of the leaf here is derived from the Master of Gilbert of Metz, who was known to be active in southern Flanders from 1420 to 1440. Full description online or on request. (107056) \$7500.



19. *St. Nicholas and St. Sebastian from a Book of Hours.* Brittany: c. 1430.

Illuminated leaf on vellum with two large miniatures (195 x 140 mm), on the recto St. Nicholas blessing the three children in the pickling tub, and on the verso St. Sebastian tied to a pillar in a mountainous landscape while two archers shoot arrows at him, in strong color and burnished gold. Six initials (one-line to three-line) illuminated in gold and colours, line-fillers; on either side of page panel borders composed of burnished gold leaves on hair-line stems, with sprays of colored leaves in center of panel. In good condition.

§ Unusual and attractive miniatures painted in strong colors in the style which spread the Roham Master westwards from Paris into Rennes and elsewhere in Brittany in the 1420s and 1430s. (107057) \$9500.



20. FROST, MARTIN. *Two tempera drawings on vellum after images in the Sherborne Missal.* England: [c. 1400] i.e. c. 1980.

Two fine vertical illuminations on separate sheets (190 x 100 and 190 x 107 mm), one of a cormorant and the other of a heron, each surmounting an image of a man and crowned with an image of a woman.

§ Lovely work by the artist Martin Frost inspired by the depictions of birds in the 15th-century Sherbourne Missal now housed in the British Library. (107059) \$500.

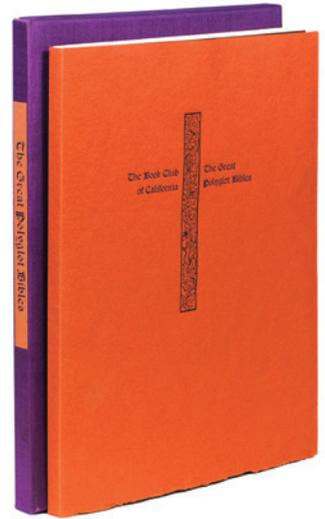


FINE PRESS

21. [ALLEN PRESS]. *Great Polyglot Bibles, Including a Leaf from the Complutensian of Acala, 1514-17 by Basil Hall...* San Francisco: Book Club of California, 1966.

Folio, [19] leaves unpaginated, loose signatures in Siena wrappers, laid in purple cloth covered folding box with printed title label. As new, with prospectus and printed slip of instructions on usage.

§ Limited to 400 copies, with a leaf from the Complutensian Bible and a well-researched scholarly essay by Basil Hall. The leaf is printed in Hebrew, Greek, Latin, and Aramaic and has long been regarded as one of the greatest feats of typography. Today it is one of the most highly valued editions of the bible ever printed, the last complete copy at auction selling for over \$70,000. The Allen Press' first leaf book. Allen Press Bibliography 30. (107022) \$550.



THE PURCHASER



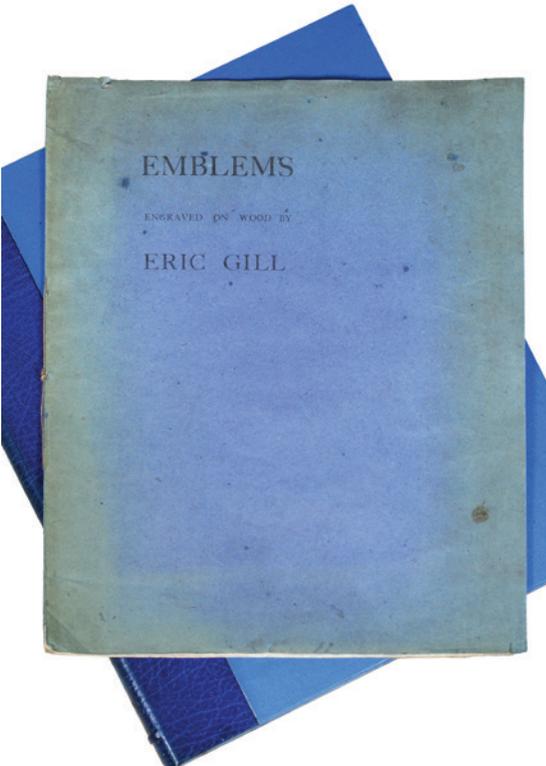
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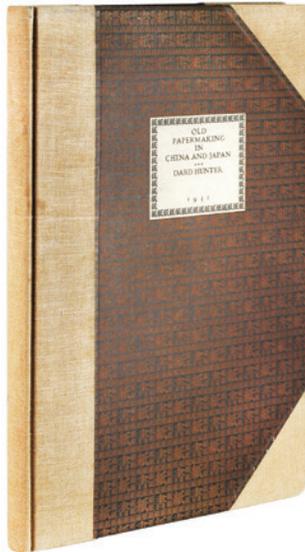


22. GILL, ERIC. *Emblems Engraved On Wood.* Ditchling, Sussex: Douglas Pepler, 1915.

4to (13 x 10.5 inches). Woodcut title-page with triangular device enclosing the letters HDCP EG 1915. Original printed blue paper wrappers slightly soiled and spotted, internally perfect. Enclosed in a quarter blue morocco box.

§ First printing, limited edition; this is #14 of 15 on Japanese paper [printed on one side of the leaf only] and signed by Eric Gill in pencil. These emblems were engraved for the "Devil's Devices or Control versus Service," a book written by Douglas Pepler (HDCP) and published at the Hampshire House Workshops, Hammersmith, London on Saint Thomas' day, 1915. (107184) \$12,750.





23. HUNTER, DARD. *Old Papermaking in China and Japan.* Chillicothe: Mountain House Press, 1932.

Tall folio, 71 pp. with 15 specimens of paper made from bamboo, mulberry, china grass and mitsuma, 3 specimens of bark, and numerous color and black and white illustrations. Three quarter buckram and decorated paper boards, printed paper label to upper board, occasional light foxing and offsetting from specimens, light wear and toning to boards, else fine in original slipcase.

§ One of 200 numbered copies signed by Dard Hunter. A monumental history of the early centuries of Eastern papermaking, unprecedented and impossible to reproduce. Hunter wrote: "It is hoped that the pictures and the comprehensive captions will serve to show the actual process of papermaking in the Orient in years gone by, the design being to enlighten by the use of illustrations and by actual specimens of paper rather than by extended comment." "The paper specimens, dating from the 14th through 18th centuries, are from China, Japan, Persia, and Tibet; the oldest were removed from block-printed books or scrolls. Each specimen is identified as to paper composition bamboo, mulberry, mitsumata. One is a leaf from from a gold-ruled 17th c. Persian manuscript on paper made entirely from China grass. The large Chinese characters and symbols were engraved by Lankes. Of the 200 copies printed, 50 were destroyed by fire." (The Veatchs). (106963) \$9750.

24. [HEAVENLY MONKEY]. REID, ROBERT R. *A Young Printer in San Francisco.* Vancouver: Heavenly Monkey, 2007.

8vo. Pamphlet. Patterned paper wrappers handmade by Reg Lissel. Lovely frontis linocut portrait of Reid by Andrea Taylor.

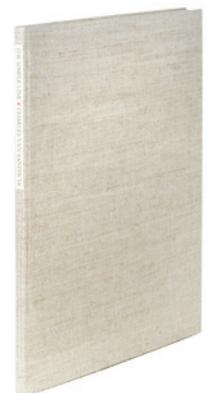
§ This is number 26 of a numbered edition of 35. A short biographic essay by Reid about his early experiences with fine printing in San Francisco. Signed by the author on the colophon page. Set in Perpetua type and printed with a handpress on dampened HM Text paper. (106617) \$400.



25. [HEAVENLY MONKEY]. VAN SANDWYK, CHARLES. *The Simple Line.* Vancouver: Heavenly Monkey Editions, 2007.

Folio, 10 pp. with 6 etchings tipped-in. Full natural linen binding with paper label on the backstrip. Frontispiece printed by the artist and mounted on Rives BFK paper. Set by hand in Centaur and printed in two colors on Arches paper.

§ This is number 15 of a limited edition of 50 copies signed by the artist. This essay about van Sandwyk's approach to etching was originally written as the introduction to a retrospective of etchings he created over the past two decades. The essay features five tipped-in prints of van Sandwyk's earliest etchings, plus a new etching created just for this edition. (106628) \$2500.

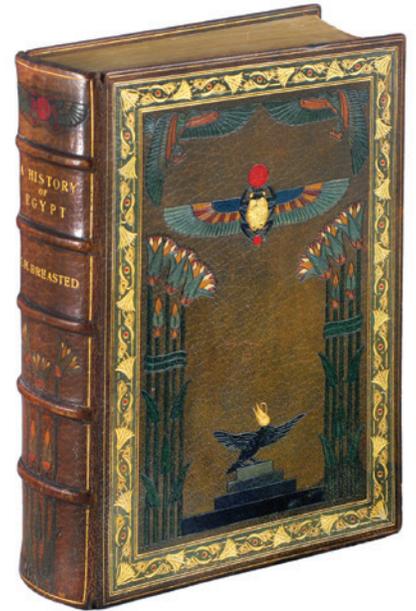


FINE BINDINGS

26. BREASTED, JAMES HENRY. *A History Of Egypt From The Earliest Times To The Persian Conquest. Second edition fully revised.* London: Hodder and Stoughton, [1931].

Thick 8vo, xxix, 634 pp. with 13 maps & plans (1 color folding), 186 plates and text illustrations, including color frontispiece, index. Full brown morocco extra, upper cover with inlays of light brown, green, black, and red morocco, and gilt stamping, covers bordered with a green morocco strip inlaid with red dots and richly gilt-stamped, backstrip with inlays similar, lettered in gilt, lower cover plain, a very fine elaborate show binding by Riviere for Bumpus. In a plain paper box.

§ A remarkable example of fine binding on an important text on the history of Egypt. (106636) \$4500.



27. CLEMENS, SAMUEL LANGHORNE (PSEUD. MARK TWAIN). *The Jumping Frog The Private Printing of the "Jumping Frog" Story. An Afterword by Mark Twain.* Easthampton: Cheloniidae Press, 1985.

8vo, unpaginated with numerous black and white illustrations by Alan James Robinson. Bound by Daniel Kelm at The Wide-Awake Garage in full calf with a green and tan frog on the upper cover (pre-jump), on each doublure (mid-flight), and on the lower cover (landing). Binder's copy of the full leather edition (one of 20 copies). Signed by Robinson, who notes "Binder's Copy" on edition limitation page in place of limitation number. Binding limitation page signed by Kelm. In a linen box with pull-out compartment containing a complete suite of artist's proof wood engravings, each signed by Robinson, a state-proof suite of prints also signed, and the artist's proof copy of the regular edition book. Fine in a slightly spotted linen box.

§ This Cheloniidae edition of the Jumping Frog is from Mark Twain's *Sketches, New and Old* (1875). It contains three versions of the tale: the original (1865), the version translated into French and the version "restored to the English after martyrdom in the French" by Twain. The afterword, "The Private Printing of the 'Jumping Frog' Story" by Samuel Clemens, first appeared in the *North American Review* (1894).

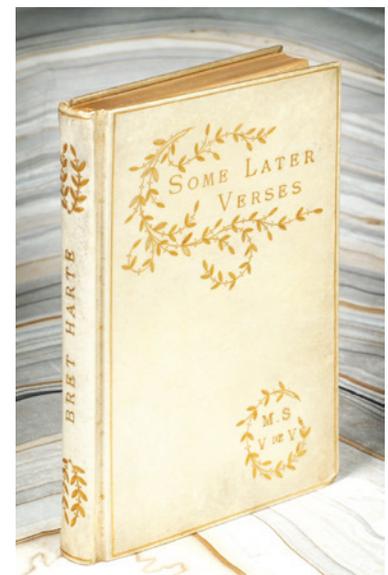


A classic of American private press books and the most desirable copy imaginable. (106310) \$4500.

28. HARTE, BRET. *Some Later Verses.* London: Chatto and Windus, 1898.

8vo, [1-89], 118 pp. Full stiff vellum over boards, elaborately decorated in gilt, gilt edges, by Zaehnsdorf signed and dated 1905. Very slight soiling but a lovely copy.

§ First English edition, of which there is no corresponding American edition. Presentation copy inscribed "To dear Madame Van de Velde from Minnie Jackson Christmas 1905". The upper cover has MSVdeV in gilt within a wreath so clearly this was bound for Jackson as a gift for Van de Velde. This lovely art nouveau binding is entirely appropriate as the recipient's husband Henry Van de Velde was the founder of the Belgian art nouveau movement (107331) \$395.



**29. PRIOR, MATTHEW.** *Poems on Several Occasions.*

London: Printed for Jacob Tonson and John Barber, 1718.

Folio (17-7/8 x 11-1/8 inches), (6), (14, dedication), (2, preface), (2, post-script), [20, List of Subscribers], [1]-506, (6, Contents) pp. Original 18th-century dark-brown morocco gilt Harleian binding by Thomas Elliott for Lord Edward Harley. Covers with triple fillet border, central gilt lozenge built from several tools. Gilt-extra backstrip, expertly rebacked with (7) raised bands and the original red morocco label lettered in gilt. Some rubbing at joints, wear at corners. Marbled endpapers. All edges gilt. Strasburg bend watermarked paper. Calligraphic presentation inscription from Edward Lord Harley to Abigail Harley. Abigail Harley married the Honourable George Verney (Attorney General to Queen Caroline). With the bookplates of their son, John Peyton Verney, 14th baron Willoughby de Broke, and Robert John Verney, the 17th Baron.

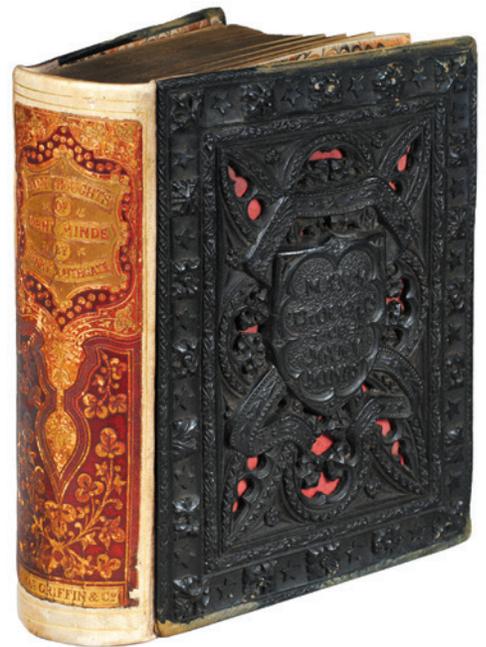
§ First collected edition, a large-paper copy with fine provenance of one of the greatest 18th-century books of English poetry. “The Harleian Library, of which the manuscripts were to form one of the foundation collections of the British Museum while the printed books were sold in the 1740s, was founded by Robert, 1st Earl of Oxford, who died in 1724. But when he was confined to the Tower of London after his fall from office in 1715, his son Edward, Lord Harley (1689-1741) took over its management so that its true greatness with over 7000 manuscripts and over 50,000 printed books and a remarkably high average quality in both fields, was due to him and his extremely efficient and learned librarian, Humfrey Wanley” (Howard Nixon in *Studies in the Book Trade*, 1975). Not in Rothschild. Wise, Ashley Library, 5238. Ebert 17934. Foxon 6641. Full description online or on request. (104923) \$3500.

30. SOUTHGATE, HENRY. *Many Thoughts of Many Minds.*

London: Charles Griffin, 1863.

8vo, xxxviii, (2), 682, (2, ads) pp. A handsome and very rare example of Victorian publisher's papier mâché binding with red-colored show-through, rebacked with off-white calf with original red calf gilt backstrip laid down. Trivial wear at extremities, a couple of unobtrusive chips and small areas of wear. Marbled endpapers, gilt edges. Very good.

§ Fourth edition, so stated on the copyright page. All editions in this binding are of the utmost rarity. Henry Southgate (1818-1888) “made a considerable reputation for himself as a compiler of selections in prose and verse from English classics,” and his collection of aphorisms and quotations saw a number of reprintings from its initial publication in 1857; in the “nineteenth century [*Many Thoughts*] was considered equal to Bartlett's *Familiar Quotations*” (DNB). It remains his most-popular work. Black papier mâché publisher's bindings are “supreme examples of Victorian Gothic and perhaps the most successful of all the ingenuities of Victorian commercial book binding” (McLean, *Victorian Book Design*, 210). Though McLean also writes that “the minimum, and probably the normal, quantity order of these bindings was 1,000,” examples in the Black Prince style are extremely rare, and we have heard of only two copies of this title, Robin Beaumont's and ours. McLean, *Victorian Book Design and Colour Printing*, 210-214. De Beaumont, PLA Spring 1996, p. 18 and p. 21 illustrates this very copy. Unknown to Beckwith. (106981) \$2000.

*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.