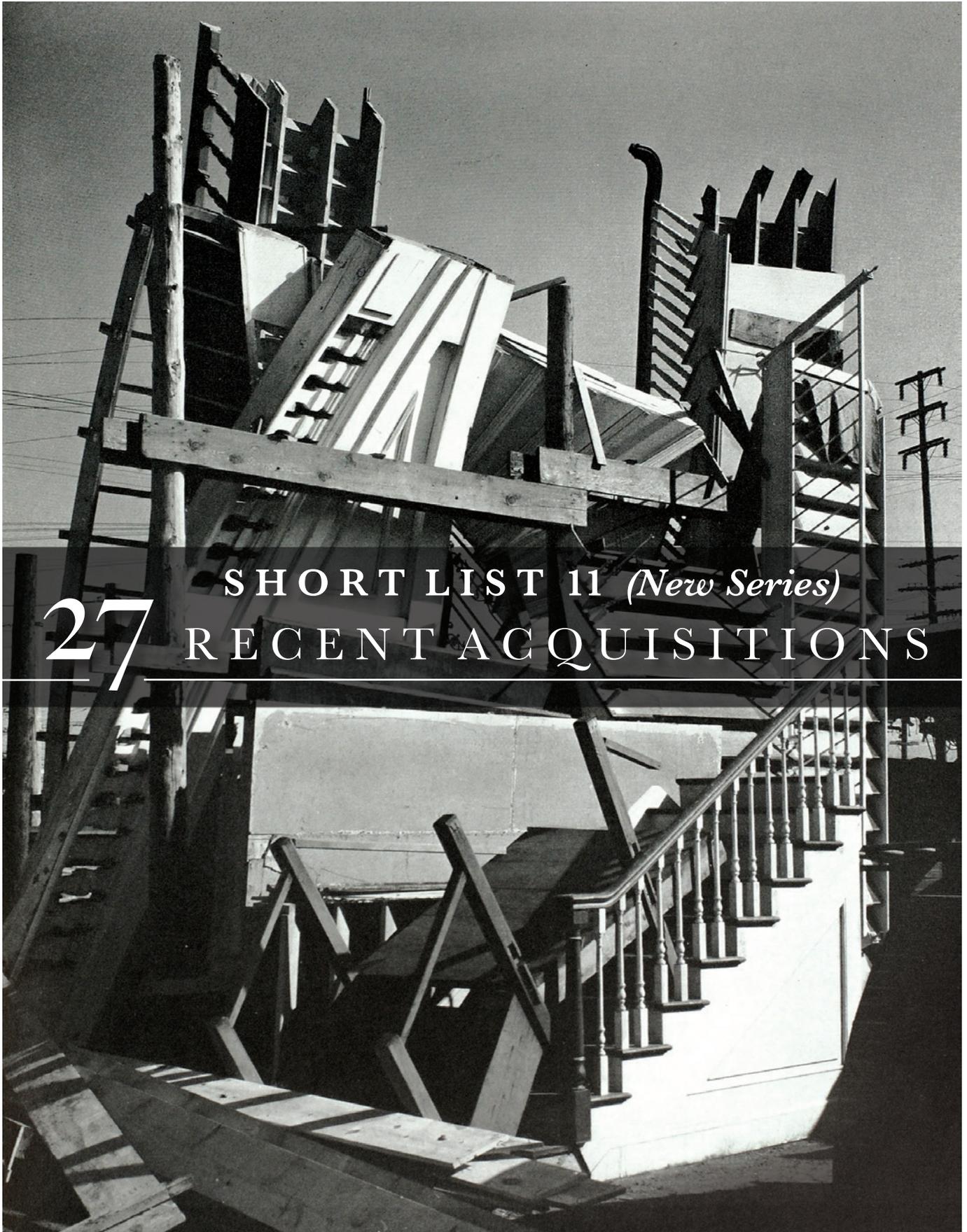


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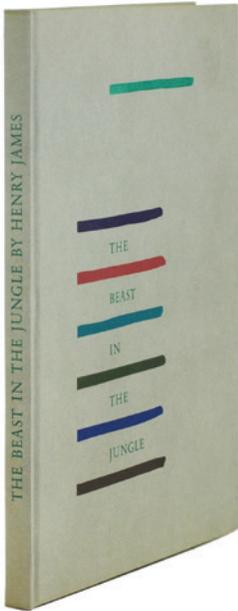


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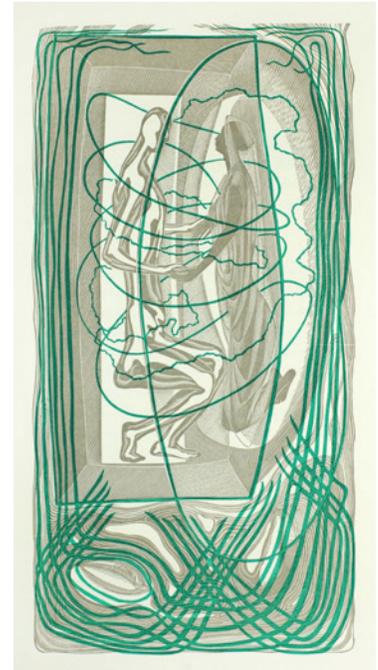
(415) 986-5826 | www.johnwindle.com | john@johnwindle.com



1. [ALLEN PRESS]. JAMES, HENRY. *The Beast in the Jungle, A Psychological Novel*. Kentfield: The Allen Press, 1963.

4to, 47 ff. with 16 two-color wood engravings by Blair Hughes-Stanton. Original printed boards. A very good copy, prospectus loosely inserted.

§ Limited to 130 copies. The two-color wood engravings by Blair Hughes-Stanton are designed to represent the main characters' various emotional states. Likewise, each of the seven sections of the book is printed in a different color chosen by the printer to reflect the changing mood of the text. An unusual and very striking Allen Press production. (109891) \$800.



2. [ASTRONOMY]. *Hammett's Planisphere, Showing the Principal Stars Visible for Every Hour in the Year, From Lat 40° N*. Cambridge, Boston, Newark: J. L. Hammett Company, Educational Supplies, n.d. [c.1900-15].

Functioning planisphere consisting of a 10" circular paper-covered board bearing a map of the heavens and a calendar marked in days, months, hours, degrees, and astrological star signs,

the circle positioned to rotate within an elaborately gilt-stamped pointer-frame with explanations for use printed on the reverse. In fine condition with the small bookseller ticket of Paul Elder & Co. San Francisco on the reverse, in the original very worn printed paper envelope.

§ An attractive and fully functioning planisphere. Stamped "Made in Great Britain", the Paul Elder ticket suggests it came to San Francisco almost immediately, and the lack of wear suggests it was practically untouched once it arrived. (110518) \$250.



3. [ASTRONOMY]. *Whittaker's Planisphere, Showing the Principal Stars Visible for Every Hour in the Year, From Lat 40° N*. Thomas Whittaker, 2 & 3 Bible House, New York, n.d. [c.1900].

Functioning planisphere consisting of a 10" circular paper-covered board bearing a map of the heavens and a calendar marked in days, months, and astrological star signs, the circle positioned to rotate within an elaborately gilt-stamped pointer-frame with detailed explanations for use printed on the reverse. Lightly worn.

§ An attractive and functioning planisphere made in Germany for the American market. (110519) \$250.

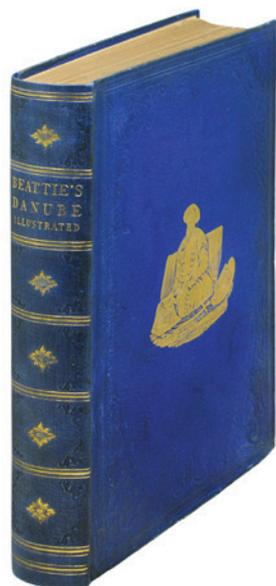
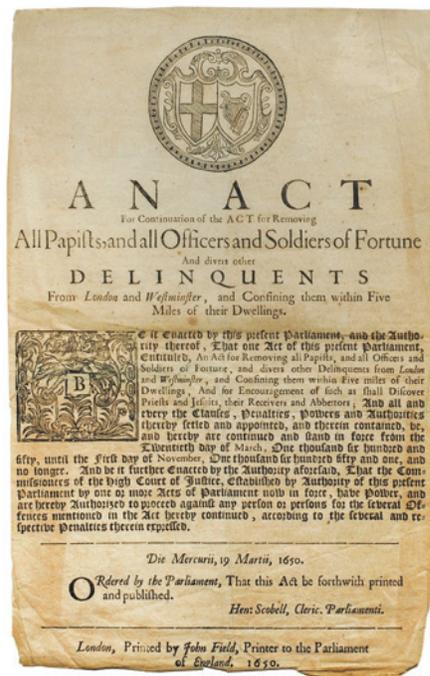


Cover image: (27) WESTON, EDWARD. *Fifty Photographs*. New York: Duell, Sloan & Pearce, 1947.

4. [ANTI-CATHOLIC BROADSIDE]. *An Act for Continuation of the Act for Removing All Papists, and all Officers and Soldiers of Fortune and Divers other Delinquents from London and Westminster, and Confining them within Five Miles of their Dwellings...* [caption title]. London: Printed by John Field, Printer to the Parliament of England, 1650.

Broadside, 34 x 22 cm., matted. Woodcut coat of arms above the caption title. Paper a little browned; skillfully repaired on the verso; very good copy.

§ One of the many ordinances and acts made by the English Parliament during the English Civil War, this one concerning Catholics, their supporters, officers and soldiers. Upon the Restoration, all the ordinance and acts of this period were nullified by Charles II. Wing E-1015; ESTC R211255 records nine copies in the British Isles and eight in North America. (110494) \$1500.

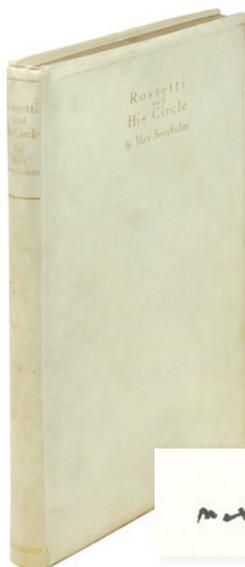


5. BARTLETT, W HENRY; WILLIAM BEATTIE, ED. *The Danube. Its History, Scenery, and Topography... Splendidly Illustrated, From Sketches taken on the Spot, by Arbresch, and Drawn by W. H. Bartlett, Esq.* London: George Virtue, Ivy Lane, 1844.

Thick 4to, 236 pp., t.e.g., a wide margined copy. With vignette title page, frontispiece portrait, map, 78 full page steel engravings, woodcut engravings in text by W. H. Bartlett. Original blue cloth gilt, very skillfully recased.

§ First edition of this collection of beautifully engraved views along the Danube, from Ulm (5),

Regensburg (5), Budapest, Passau (4), Linz, Grein, Melk, Aggstein, Greifenstein, Wien (10), Pressburg, Melk, Belgrad, Ruschtschuk, Sulina etc. and maps of the Danube from Brigach to the Black Sea. (110647) \$400.



6. BEERBOHM, MAX. *Rossetti and his Circle.* London: Heinemann, [1922].

4to, color frontispiece and 22 color plates with facing text. Original white buckram lettered in gilt, a bit soiled and slightly musty.

§ #12 of 380 copies, signed by Max Beerbohm. The illustrations are brilliant satires of the excesses of the Pre-Raphaelites. (110624) \$200.

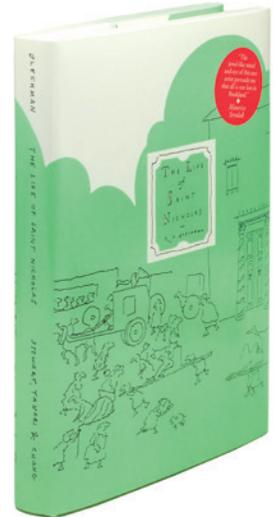




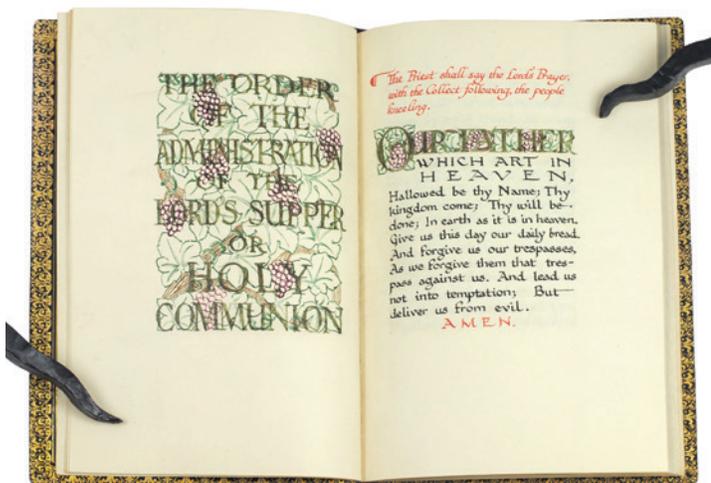
7. BLECHMAN, R.O. *The Life of St. Nicholas as transcribed in Pictures and Text by ...* New York: Stewart, Tabori, and Chang, 1996.

8vo, (144 pp.) unpaginated. Illustrated throughout. Original illustrated boards, dust-jacket, as new.

§ Unique copy, signed by Blechman and accompanied by a serigraph image created by him: “I had a book published in 1996, *The Life of Saint Nicholas*. To publicize the book I created a multicolor serigraph for the publisher to distribute to stores



and critics.” The serigraph is signed by Blechman and annotated “a/p”. Robert Delpire wrote of Blechman’s work “The real problem a critic faces trying to characterize the work of R. O. Blechman is how to do it in a word or as a simple description. He escapes all easy classification. Blechman is an illustrator, of course, but what sort of illustration? He’s a humorist, yes, but his humor is so special, his understanding of people and reality so profound and varied, that humor in his work is soon overpowered by emotion. When one realizes, moreover, that in addition to his work as an illustrator, Blechman is also a filmmaker (his spots for Alka Seltzer and Perrier are classics), as well as a poster artist and graphic designer; when one sees his exceptional talent as an author dealing with *The Juggler of Our Lady*, *Franklin the Fly*, and *Georgie*, his work in a variety of genres discourages any simple categorization. R.O. Blechman is like Steinberg and Andre Francois, one of the artists who honor a profession too often undervalued by art critics.” (110630) \$1250.



8. [CALLIGRAPHIC MANUSCRIPT]. Crookshank, Harry Frederick Comfort. *The Order of the Administration of the Lord's Supper or Holy Communion.* [N.p.: n.d., English c. 1920?].

8vo, (54)pp. Full-page illuminated title-page, two single-line and one three-line illuminated headings, text written in black and red. Custom bound in full crushed blue morocco extra by Zaehnsdorf. In essentially perfect condition.

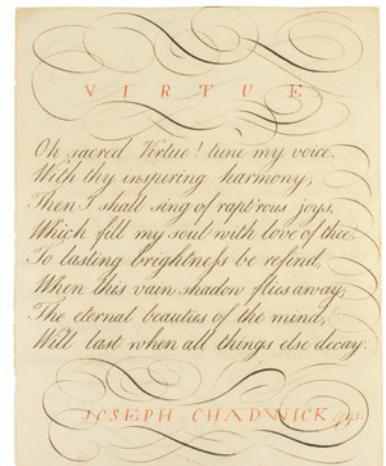
§ A charming rendition of the text from the Book of Common Prayer by a reasonably skilled amateur calligrapher. The prayers at the end are signed HFCC and dedicated to HAC and BCC (possibly his mother and his sister): given the presence of the heraldic bookplate of Harry Frederick Comfort Crookshank (1893-1961) it is likely the manuscript was owned by him and even possibly created by him. DNB has an article about

his extraordinary military and political careers which resulted in a peerage. DNB unkindly adds: “The whiff of scandal was brought to his door in 1958 when his lover was adopted, then ejected, as prospective Conservative parliamentary candidate for Grimsby at a time when Conservative anxieties about homosexuality in the party were particularly acute. (110628) \$375.

9. [CALLIGRAPHIC MANUSCRIPT]. CHADWICK, JOSEPH. *Calligraphic exercises.* [London?]: 1793.

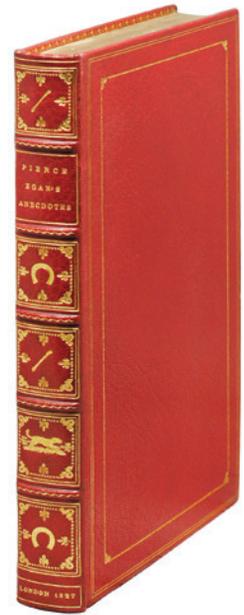
14 leaves, 4to, (extracted from a book as fragments of sewing are still present) written on both sides in black ink with red titling and all signed by Joseph Chadwick dated 1793. Enclosed in a modern quarter morocco and marbled box.

§ A charming and representative group of exercises, being poems on various subjects such as “Virtue”, “On the Dead”, “The Bee”, etc., probably composed by Chadwick himself. (110636) \$750.



10. EGAN, PIERCE. *Anecdotes (original and selected) of The Turf, The Chase, The Ring, and the Stage; the whole forming a complete panorama of the Sporting World...* London: Printed for Knight and Lacey, MDCCCXXVII [1817].

Royal 8vo, viii, 304 pp. with hand-colored aquatint frontispiece and 12 plates by Theodore Lane and several in-text woodcuts. Recent full red morocco by Bennett, covers gilt-ruled, backstrip gilt-pannelled with sporting motifs, top edge gilt, gilt turn-ins, marbled endpapers, binding near fine, occasional foxing within, more to the plates. 1p. ALS tipped-on to front free endpaper: 8vo. folded letter sheet, 19 lines written in ink, signed Pierce Egan, addressed from 1 Hawkin's Street Dublin, January 7, 1834, wax seal removed, very good.

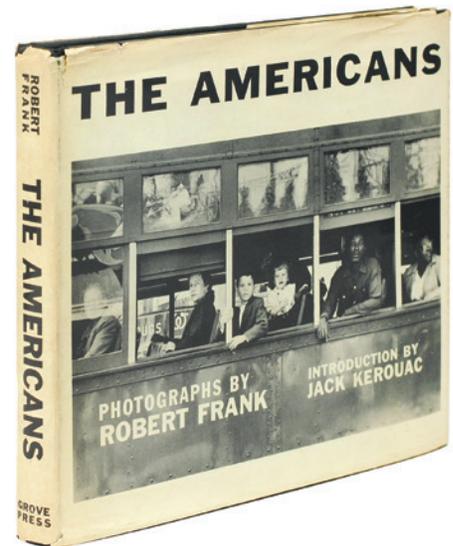


§ First edition with 1p. ALS from the author to J. Alexander Esq., manager of the Theatre Royal in Glasgow. Egan writes from Dublin about a forthcoming stage production in his characteristically hyperbolic style: "My Life in Dublin, which will make its appearance at the latter end of this month has been highly approved of by Calnaft and will be, I assure you, one of the most splendid things ever seen in front of New County [D?] and on any other stage". Egan is credited with all-but inventing modern sporting journalism; his lively and slang-laden accounts of boxing matches, dog fights, horse races, etc., and of the characters who followed them, were widely popular and came to command their own periodicals and stage adaptations. "Egan plunged into the language of the street and the tavern, embellishing it unashamedly and giving it an immediacy and vitality, which, however spurious, brought to his avid readers a sense of connection with life's great excitements." (DNB). Abbey, Life 283. Tooley 194. (110455) \$1250.

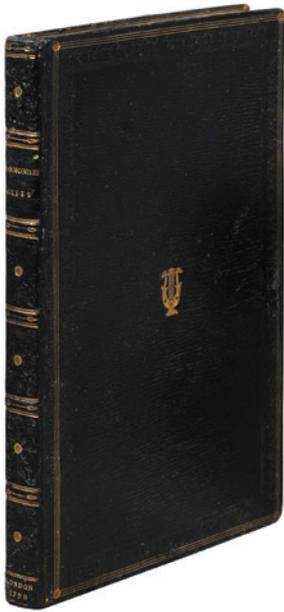
11. FRANK, ROBERT. *The Americans.* With an introduction by Jack Kerouac. New York: Grove Press, 1959.

Oblong 4to, [iv], vi, [170] pp. with 83 captioned black and white photographs. Original black cloth, backstrip lettered in gilt, pages slightly toned but clean; original dust-jacket, price-clipped, slightly toned, light edgewear with a few small chips and creases, rear panel with a few light marks. Very good.

§ First American edition, first printed in France in 1958 with alternate text and without Kerouac's introduction. A very good copy of Frank's seminal photobook which documented ordinary Americans from state to state and captured like no-one before the visual poetry of the mundane, the alienated, and the absurd. Jack Kerouac's six-page introduction to the American edition cemented the importance of Frank's unconventional photographs to the Beat generation:



"Anybody doesnt like these pitchers dont like potry, see? . . . Robert Frank, Swiss, unobtrusive, nice, with that little camera that he raises and snaps with one hand he sucked a sad poem right out of America onto film, taking rank among the tragic poets of the world." Contemporary artist and photographer Ed Ruscha said: "Seeing THE AMERICANS in a college bookshop was a stunning, ground-trembling experience for me. But I realized this man's achievement could not be mined or imitated in any way, because he had already done it, sewn it up and gone home. What I was left with was the vapors of his talent. I had to make my own kind of art. But wow! THE AMERICANS!" (110448) \$4500.



12. FRYER, GEORGE, ED. *The Poetry of various Gleees, Songs, &c. as performed at the Harmonists. [and] The Poetry of various Gleees, Songs, &c. as performed at the Harmonists.* London: Printed at the Philanthropic Reform, 1798 [and] 1813.

2 works in one, 8vo, pp. [4], viii, [5]–115, [1], with an engraved frontispiece by William Staden Blake (cut down and mounted); vii, [1], 64; a little spotting in the second work, with inkspots to p. 13; some light foxing, a couple of short tears to the first two leaves in the first work; early nineteenth-century black morocco, all edges gilt.

§ Occasional pencilled dates in the second book perhaps record performances. “By the end of the eighteenth century, the fashionable nature of the glee ‘created a desire among amateurs to emulate more professionally constituted clubs. In London this led to the formation of the Harmonists Society. According to his own account, the principal mover behind the new club was R. J. S. Stevens [composer, and later Gresham

Professor of Music], who at the start of 1794 was approached by “a few Musical Amateurs” who expressed to him a desire to have an occasional meeting at which they would “dine together and have vocal music afterwards” (Robins, *Catch and Glee Culture*, p. 83) (note by Simon Beattie). Of additional interest is the frontispiece signed “Blake sc. Change Alley” by William Staden Blake who was one of a number of William Blakes working as an engraver in London c. 1800. Keynes, *Blake Studies* (2nd. ed.) chapter V “Engravers Called Blake”, p. 46 et seq. (108075) \$575.



13. GOLDSMITH, OLIVER. *Essays.* London: W. Griffin, 1765.

12mo, vii, (viii), (1)-236, (2, ads) pp. Title page with engraved vignette. Contemporary calf, rebacked, covers gilt-ruled, backstrip with gilt rules and raised bands, lacking label. First and final pages with some marginal staining, binding a little worn, especially at tips, monogram bookplate on front free endpaper with motto “Otium sine literis mors est” (leisure without literature is death). Slipcase.



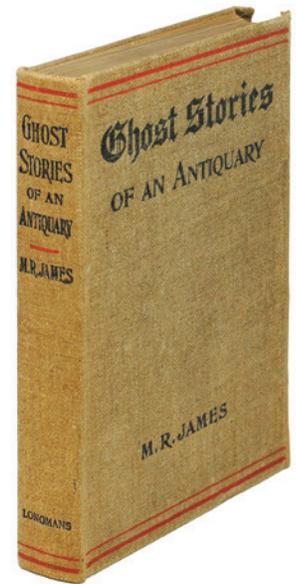
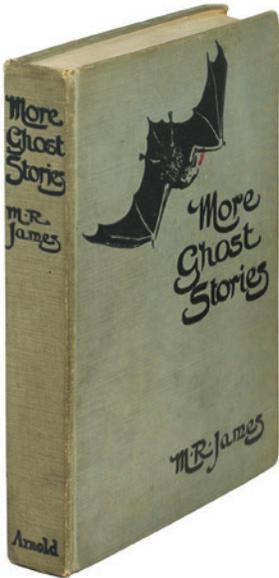
§ Twenty seven essays, originally contributed to periodicals, collected and edited by the author. Although his name does not appear in the imprint, John Newbery, who had just published Goldsmith’s *Traveller*, was involved in the publication. ESTC T146065. Rothschild 1027. (110595) \$475.



14. JAMES, MONTAGUE RHODES. *Ghost-Stories of an Antiquary [with] More Ghost Stories of an Antiquary.* New York: Longmans, Green, and Co; London: Edward Arnold, 1905. [and] London: Edward Arnold, 1912.

Ghost-Stories: 8vo, (xii), 270 pp. With four illustrations by James McBryde including frontispiece. Original beige linen, yapped edges, titled in black and ruled in red on upper board and backstrip. Front hinge cracked, frontis. tissue toned, spot on p.111, otherwise very good. *More Ghost-Stories*: 8vo, (1), v, 274, with 2pp. ad for *Ghost-Stories* followed by 24pp. publisher's catalogue for Autumn, 1911. Original grey cloth boards, stamped in black with bat and titles on upper board and titles on backstrip, boards a little faded and toned, with tips worn and a small red stain near the bat, one page creased otherwise internally clean.

§ First US edition of *Ghost-Stories*, with first UK edition, second impression, of *More Ghost Stories*. "As with all the best creative works it seems next to impossible to define exactly what is so special about the ghost stories of M.R. James. It's no simple sentimentality, nor a cheap roller-coaster thrill. It has something to do with an off-kilter Englishness, a certain respectability besieged but also defined by the bizarre, the chaotic and the arcane. In part at least, it's tied up with that unique, brave and terrible period of European history in which these stories were written" (Stephen Gray). James was a noted medievalist, provost of King's College, Cambridge, and later provost of Eton, but it is for these ghost stories, many times adapted for the screen, that he is best remembered. (109253) \$1000.

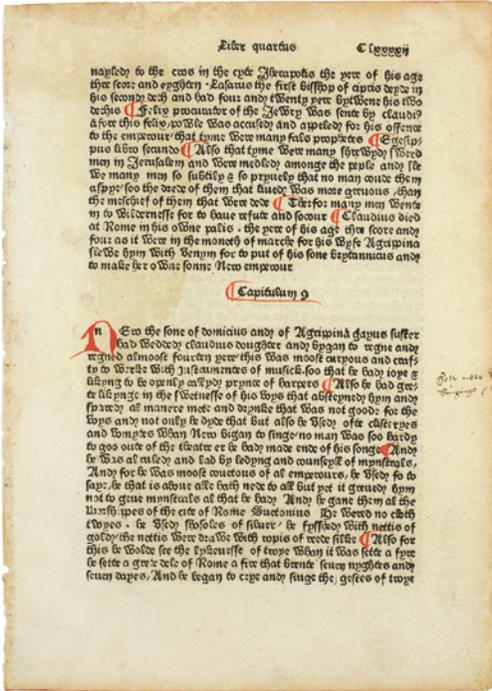


15. JONES, EDWARD. *The Bardic Museum of primitive British Literature; and other admirable rarities; forming the second volume of the Musical, Poetical, and Historical Relicks of the Welsh Bards and Druids: Drawn from authentic documents of remote antiquity (with great pains now rescued from oblivion) and never before published... containing the bardic triads; historic odes, eulogies; songs; elegies, memorials of the tombs of the warriors; of king Arthur and his knights; regalias, the wonders of Wales, et cetera: with English translations and historic illustrations: likewise, the ancient wartunes of the bards to these national melodies are added new basses; with variations for the harp, or harpsichord; violin of flute...* London: Strahan for the author, 1802.

Large 4to, [3], (iv-xx), [1], 2-112 pp, (pages 61-112 printed music). With a hand-colored engraved frontispiece, drawn by Ibbetson and J. Smith and engraved by Rowlandson, and an uncolored tailpiece. Original leather-backed boards, printed label, all somewhat worn but sound.

§ Vol. two complete in itself of a three-volume set that opened with "Musical and Poetical Relicks..." (1784) and ended with "The Bardic Museum" (1820). Further volumes were planned but never completed due to Jones's death in 1824. Included in this volume are grammatical rules of Welsh poetry, Bardic triads, British proverbs, odes and verses, and a dialogue between Arthur and Guinevere. (110658) \$675.

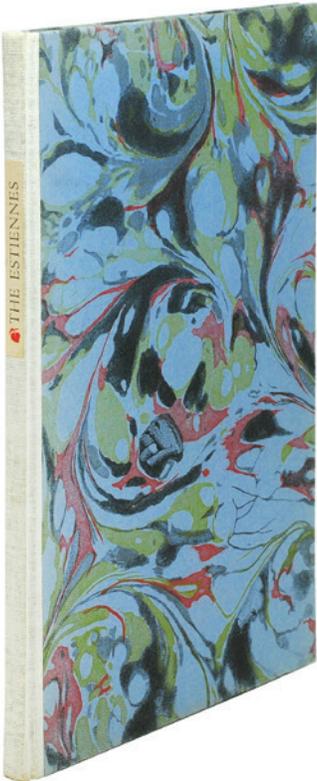
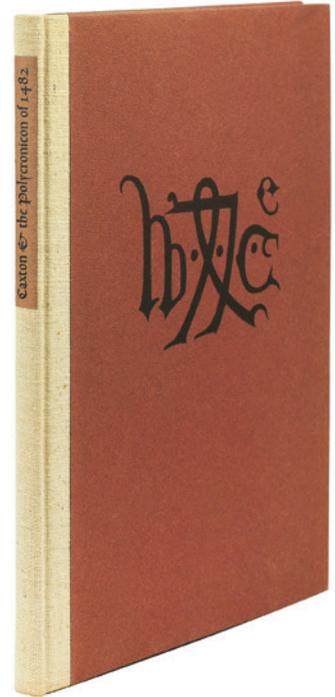




16. [LEAF BOOK]. KURTZ, BENJAMIN P. *An Original Leaf from the Polycronicon printed by William Caxton at Westminster in the Year 1482: The Life and Works of William Caxton, with an historical reminder of fifteenth century England by Benjamin P. Kurtz together with a Note on the Polycronicon.* San Francisco: The Book Club of California, 1938.

4to, (2), 52, [1]pp. With an original leaf tipped in at the front. Original linen-backed boards, paper spine label, untrimmed. Near fine with a slight wave to the deckle edge.

§ One of 297 copies printed by Edwin & Robert Grabhorn. One of the most sought-after books from the Club, with Caxton's original leaf tipped-in. The original leaf has rubricated paragraph marks and a bit of period marginalia. The leaf has some darkening/damp-staining. *Grabhorn Press Bibliography* 1915-1940, 292; *Book Club of California Bibliography*, 54; *Disbound and Dispersed*, 16. (109845) \$1375.

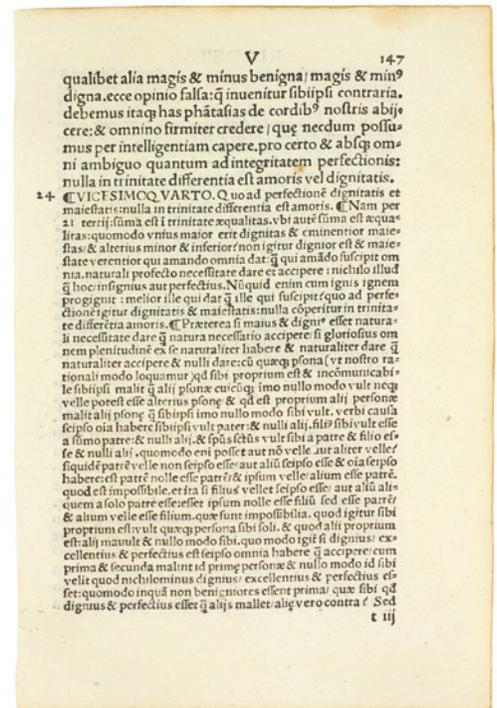


17. [LEAF BOOK]. *The Estiennes. A Biographical Essay by Mark Pattison illustrated with original leaves from books printed by the three greatest members of that distinguished family.* San Francisco: Book Club of California, 1949.

Folio, (14), 42, (1, colophon) pp. Title and vignettes printed in red. Original boards, cloth backstrip, printed paper label, as new.

§ Edition de luxe, limited to 49 copies (and one retained by the Club); this copy has three fine leaves and is printed on hand-made paper. The announcement of the “winners” of the de luxe editions is taped to a free endpaper. The regular copies were on machine-made paper and had inferior leaves. Printed at the Grabhorn Press, this is one of the most pleasing leaf books issued by the club both for content, quality of leaves, and design. The entire edition was limited to 390 copies. With a leaf from *Egregii Patris Ricardi de Superdivina Trinitate* (Paris: Henri Estienne, 1510), a leaf from

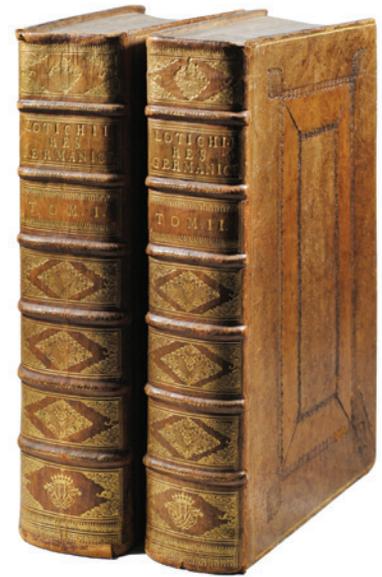
Eusebii Pamphili Evangelicæ Demonstrationis (Paris: Robert Estienne, 1545), and a leaf from *Dionis Cassii Romanarum Historiarum* (Geneva: Henri II Estienne, 1591). Chalmers, *A Checklist of Leaf Books*, 101. (110613) \$475.



18. LOTICHIUS, JOANNES PETRUS. *Rerum Germanicarum Sub Matthia, Ferdinandis II. & III. IMPP.* Gestarum, Libri LV... Nuremberg, & Frankfurt, C. S.: Froberger, 1683. Francofurti ad Moenvm: Typis exscripti Wolfgangi Hoffmani, Impensa Matthaeci Meriani, 1646-50.

Two vols., folio, [x], 8, 1154, [21], [3] pp.; [xxxiv], 984, [20] pp., woodcut headpieces, tailpieces, and initials, engraved title-pages, vignette on printed titles, four illustrations in text, engraved portrait of Lotichius, and 115 engraved plates, the vast majority of which are double-page, including six maps, and six four-page folding views of battles. Contemporary paneled calf, tooled in gilt and blind with fleuron cornerpieces in blind, six raised bands with elaborately gilt compartments, title stamped in gilt, armorial centerpiece in top compartment and calligraphic monogram at tail, marbled edges and endpapers. Joints, bands, and extremities a bit rubbed, boards slightly scuffed with a few small areas of superficial worming, small tears in backstrips of both volumes at head and tails. The text is printed on inferior stock with light to moderate foxing and some minor internal defects (small wormhole, faint dampstains, one small burn hole, a few trivial wax stains), plates are printed on better quality paper, and are completely clean and bright, overall a very good set.

§ First edition. A rare, complete copy of this massive chronicle covering the reigns of three Hapsburg rulers, with detailed coverage of the Thirty Years War. At least as important are the wonderful engravings by



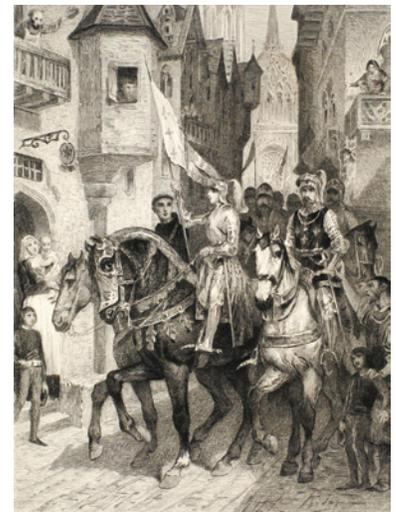
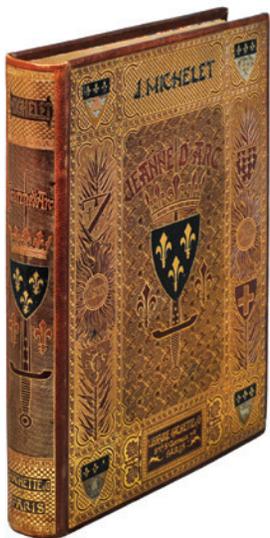
Matthaeus Merian (1593-1650) who with his son was also responsible for the monumental *Theatrum Europaeum* (1633-) and *Topographia* (1642-1688). Here, as in the other series, the intricately realized city views (not infrequently seen as the focus of animated battle scenes), are exceptionally fine in detail and delicacy, achieving success in conveying a strong sense of place and atmosphere that earlier atlases full of urban views did not approach. Johann Peter Lotichius (or Lotich, 1598-1669), a revered physician and professor of medicine, was appointed official historian of the German Empire. Among his publications are medical treatises, Latin poems, a work in praise of women, and a general imperial history beginning with Caesar and ending with Ferdinand II. Brunet III 1180, Graesse IV 264. (106491) \$17,500.



19. MICHELET J[ULES]. *Jeanne d'Arc. Ten etchings after Bida.* Paris: Hachette et Cie, 1888.

4to, ix, 168, (4) pp. with 10 plates. Publisher's deluxe binding of full maroon morocco, covers stamped with large gilt plaque, with colored arms at corners, spine similarly decorated in gilt, all edges gilt, marbled endpapers. Binding fine, gilt bright, with colors just a little faded and a hint of rubbing to the extremities; text and plates lightly foxed. Bookplate of Robin de Beaumont on verso of front free endpaper.

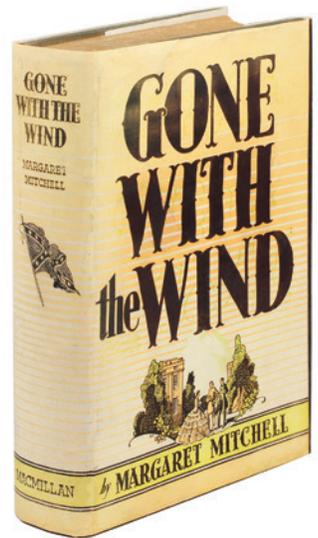
§ First edition thus. A magnificent example of the heights reached in publisher's decorated bindings in Paris at the end of the nineteenth century. From the library of the noted collector of de luxe trade bindings, Robin de Beaumont with his bookplate. (108533) \$895.



20. MITCHELL, MARGARET. *Gone With the Wind*. New York: The Macmillan Company, 1936.

8vo, (6), 1037 pp. Original gray cloth lettered in dark blue, original dust-jacket professionally restored, front flap upper corner clipped (as usual, perhaps issued such), lower corner with price intact. Cloth a little toned, internally lightly and evenly age toned but clean. Bookplate of William Howe Somervell. Very good.

§ First edition, first printing with copyright page stating only “Published May, 1936”. First issue dust-jacket with list of Macmillan titles on rear panel, *Gone with the Wind* in the right hand column. Macmillan had planned to publish in May but when the Book-of-the-Month Club became interested in a subscribers’ edition publication was delayed until June and subsequent printings of the first edition appeared with the June publication date. An immediate bestseller, a winner of the Pulitzer Prize, the basis for the Academy Award winning film starring Clark Gable and Vivian Leigh, it is hard to overestimate the legacy of this monumental American novel. (109305) \$1250.



21. [PHOTO ALBUM]. *Anonymous photo album*, c.1875. N.p.: n.d.

Thick squat 8vo, 7 x 5.5 ins. 50 thick leaves each with a portrait photograph recto and verso, three tiny tintypes also loosely inserted. Original dark brown hardgrain morocco, covers with richly gilt panel design enclosing a floral design, ivory bosses at corners of both covers, brass clasps, all edges gilt and gauffed, each fore-edge with a watercolor painting of rural scenes. Slight wear at tips, generally very good.



fore-edge painting. No obvious clue is found as to provenance but loosely inserted is a small plain card inscribed in ink “John B. Dillon Christmas 1878”. Also a leaf inscribed “From Mount Vernon Va.” and a sliver of wood inscribed “Colorado”.

§ A fascinating American photo album with a triple fore-edge painting. No obvious clue is found as to provenance but loosely inserted is a small plain card inscribed in ink “John B. Dillon Christmas 1878”. Also a leaf inscribed “From Mount Vernon Va.” and a sliver of wood inscribed “Colorado”. (110534) \$1250.

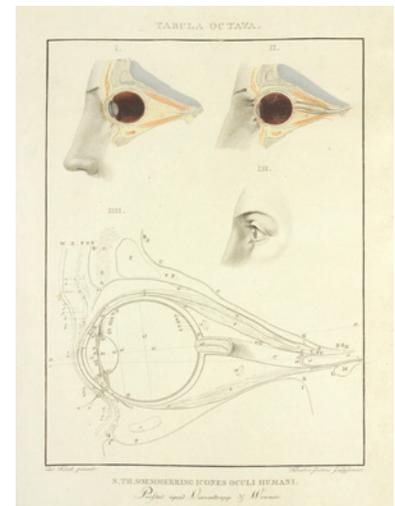


22. SOEMMERRING, SAMUEL THOMAS.

Icones Oculi Humani. Frankfurt am Main:

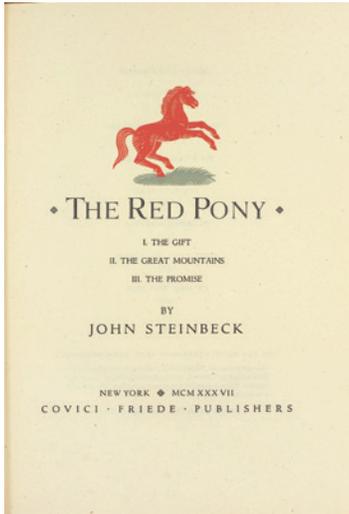
Varrentrapp and Wenner, 1804. Folio, viii, 94 pp. With 16 plates with tissue guards, of which two are hand-colored. Old marbled boards, calf backstrip, red label, recased with new endpapers. Some marginal spotting mostly along the fore-edge, very good.

§ First edition in Latin (preceded by the edition in German) of the book that was the foundation of all research on the structure of the eye. Eminent Philadelphia anatomist Casper Wistar’s copy, signed on the title-page; bookplate of A. Bernades de Oliveira. G-M 1489 (German ed.). (110652) \$975.

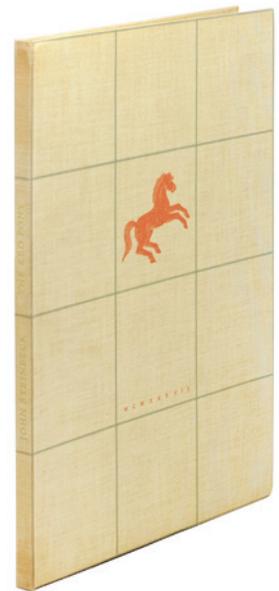


23. STEINBECK, JOHN. *The Red Pony*. New York: Covici Friede Publishers, 1937.

8vo, 81 pp., colophon. Original flexible linen boards with gray crossed lines, red lettering and pony device, untrimmed fore- and bottom edge, backstrip faded, internally fine, in the original titled and numbered slipcase.



§ First edition, number 144 of 699 copies signed by the author on the colophon. (It is estimated there were an additional 52 signed copies that were lettered.) Printed by Pynson Printers of New York. Bitter and moving episodes in the life of a young boy growing up on a northern California ranch, a classic in the literature of the West. (110530) \$2500.



24. TUER, ANDREW W. *Luxurious Bathing: (Second Edition) A Sketch... Eight Etchings by Tristram Ellis*. London: Field & Tuer and New York: Scribner & Welford, 1880.

Oblong 8vo, 58 pp., copper-engraved illustration on title, and seven other full-page engravings. Title printed in red and black. Original stiff vellum sprung, evenly toned, tissues creased, very good.

§ Second edition of this unintentionally hilarious treatise on “the bath”. The first book from Field and Tuer at the playfully anachronistic Ye Leadenhall Press. “Perhaps the very acme of luxurious bathing is reached in the Soap-bath, an application of hot water and soap to the whole body, followed immediately by a cold plunge or sponge bath... After a Soap-bath... one is ready for the duties or pleasures of the day: duty in fact becomes a pleasure, and pleasure itself is intensified.” (109859) \$200.



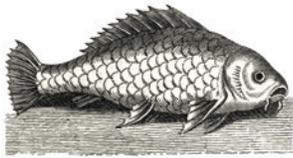
25. [TWO PONDS PRESS].

BRINGHURST, ROBERT. GOLDYNE, JOSEPH (ARTIST). *Going Down Singing: A Poem in Nine Parts by Robert Bringhurst with ten burnished aquatints by Joseph Goldyne*. Camden ME: Two Ponds Press, 2017.

Slim folio, [26] ff. including ten full-page prints. Printed in red, black, and grey. Quarter blue morocco lettered in silver and gold, moire silk board, lined and padded silk box, new.

§ Limited to 50 copies for sale, signed by the author and by the artist-- in addition Goldyne has also signed each separate print. The latest production of the Two Ponds Press, which is becoming established as one of the finest private presses in the West. From their first book, an unpublished story by Margaret Wise Brown, to this magnificent production no expense is spared and infinite care is taken to bring the book to the highest production values imaginable. This book is (frankly) a bargain as the San Francisco artist Joseph Goldyne’s original prints sell in the \$1000+ range, and Bringhurst’s fame as a poet, typographer, and designer is legendary. His last book, for the Book Club of California, sold out before publication. (109227) \$4500.





26. WALTON, IZAAK. COTTON, CHARLES.

The complete angler: or, contemplative man's recreation. Being a discourse on rivers, fish-ponds, fish, and fishing. In two parts. The first written by Mr. Izaak Walton, the second by Charles Cotton, Esq; To which are now prefixed, the lives of the authors.

Illustrated with cuts of the several Kinds of River-Fish, and of the Implements used in Angling, Views of the principal Scenes described in the Book. And notes Historical, Critical and Explanatory. London: Printed only for Thomas Hope... 1760.

8vo, lvi, xxii, 303, (1), xlvi, iv, ii, iv, 128, (8) pp. engraved plates, woodcut tale pieces and in-text illustrations. Full crushed green morocco with wide gilt-tooled borders, gilt panelled backstrip with raised bands, red leather onlays and gilt-stamped label, all edges gilt, marbled endpapers. Backstrip a trifle faded and joints rubbed, upper hinge weak, light scuff on upper board, still a handsome binding on a clean well-margined copy.

§ First edition to be edited by Sir John Hawkins, music historian and a magistrate. ESTC T84919. (110545) \$725.

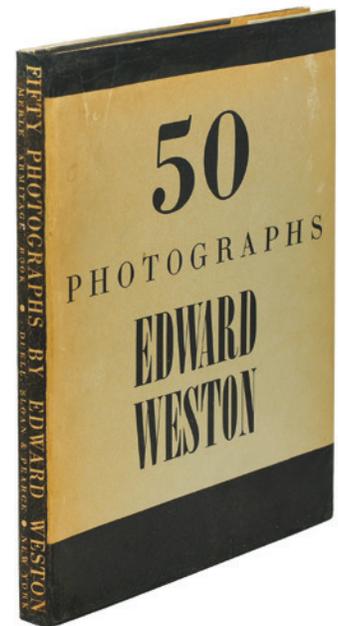


27. WESTON, EDWARD. *Fifty Photographs.*

New York: Duell, Sloan & Pearce, 1947.

Folio, unpaginated. Original cloth-backed boards lettered in grey, light wear to the spine ends and board edges, lower corner of the upper board bumped, in the original unclipped dust jacket, toned, spine panel faded, professionally restored.

Very good.



§ No. 168 of 1500 copies, initialed by the author. With essays by Robinson Jeffers, Merle Armitage, and Donald Bear. Illustrated with folio reproductions of fifty of Weston's photographs. (110566) \$1175.

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.