



**JOHN WINDLE ANTIQUARIAN BOOKSELLER**

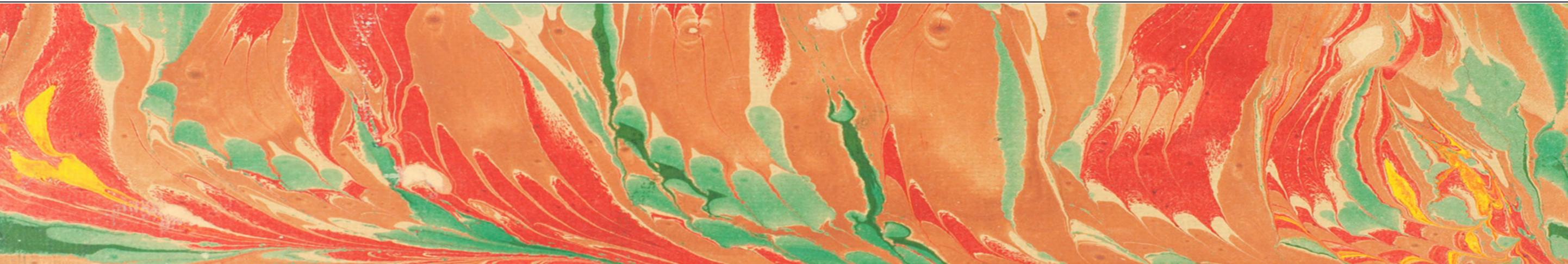
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**50 Books for the Holidays**

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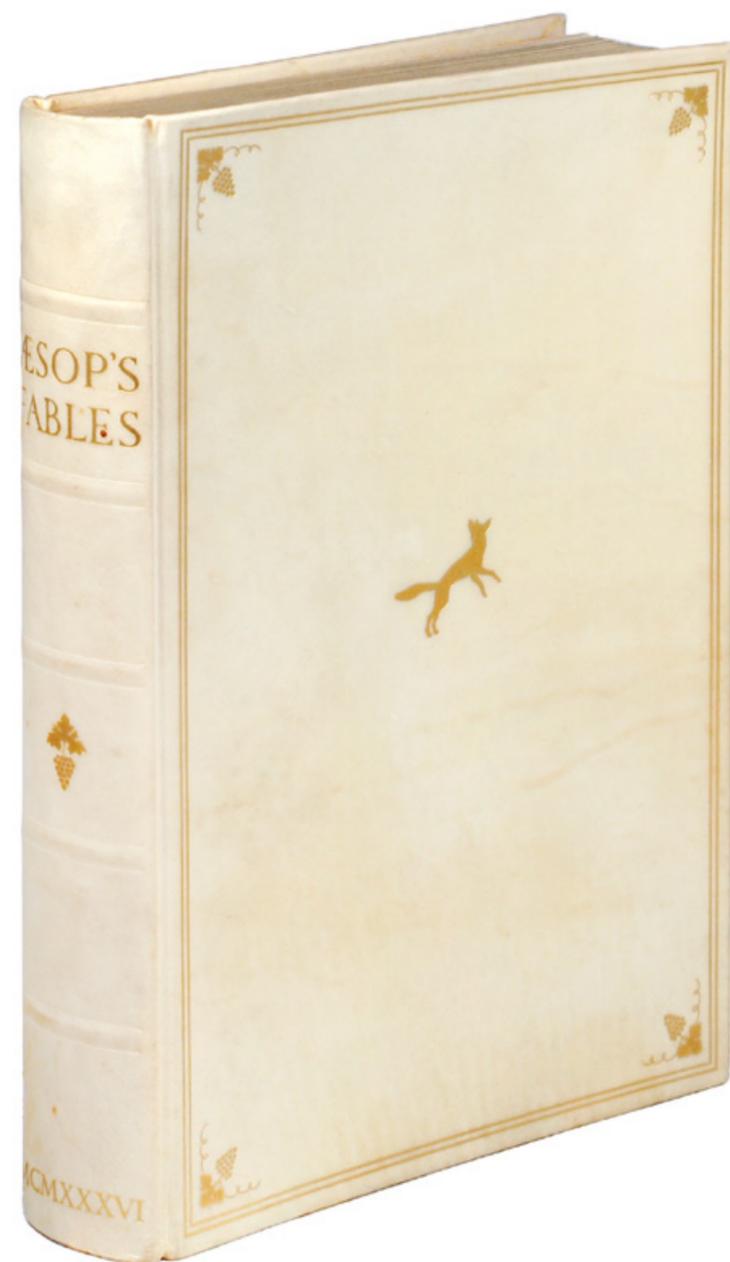


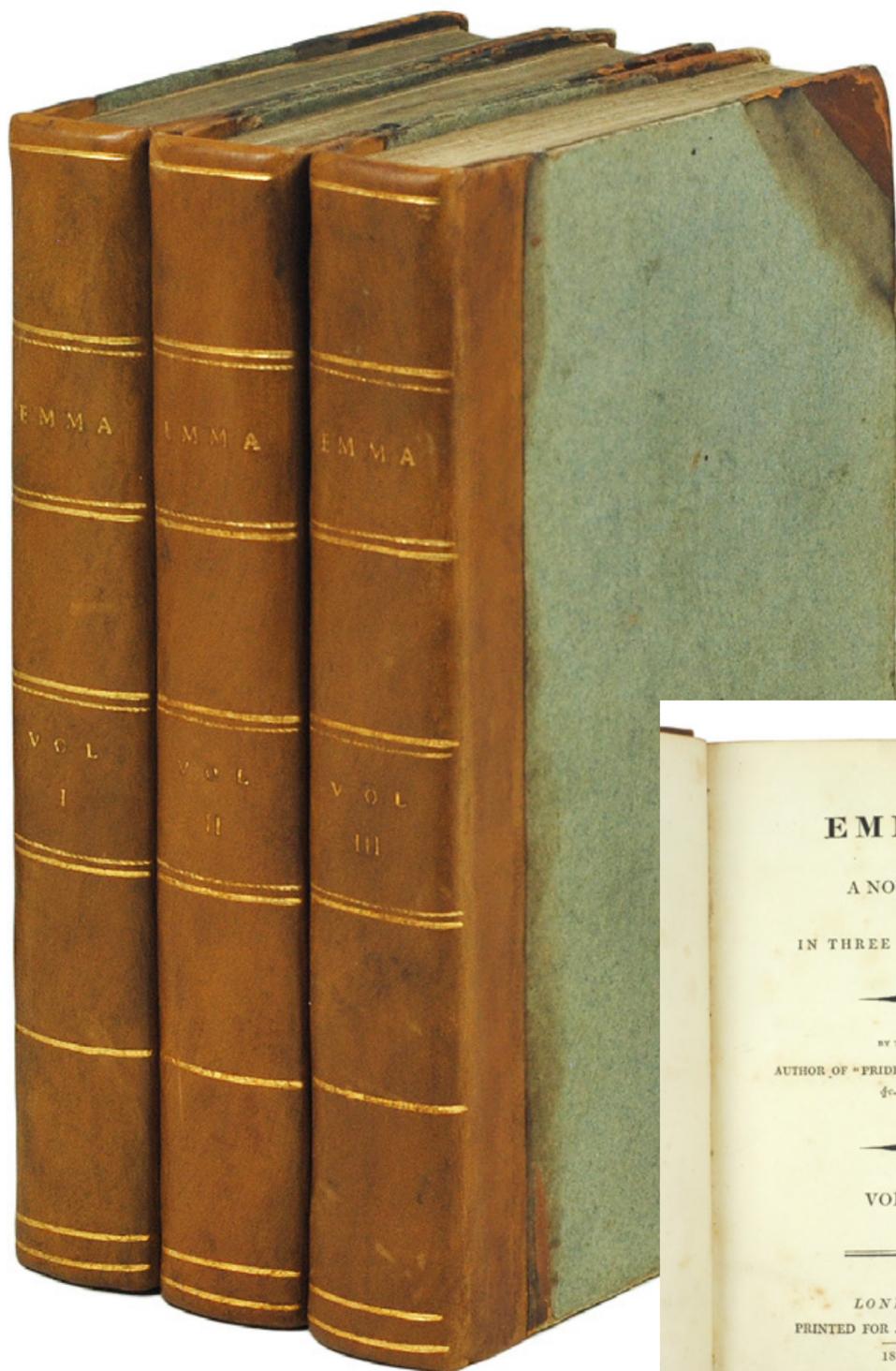
**1. AESOP. GOODEN, STEPHEN, illus.** *Aesop's Fables*. Translated by Sir Roger l'Estrange, Kt. With plates & decorations by Stephen Gooden. London: George Harrap, 1936.

Small 4to, 313, [i] pp. 12 full page engravings with numerous smaller engravings decorating the first letter of each fable. Original stiff vellum, gilt titles to backstrip, gilt rule to covers, with small pictorial decorations to corners and center, marbled endpapers, top edge gilt, others untrimmed. A very fine copy.

§ Limited to 525 copies signed by the illustrator Stephen Gooden. Includes L'Estrange's preface to the whole collection, his reflections on each fable reprinted here, and "The Life of Aesop." A beautiful presentation of the famous fables and one of Gooden's best if not the best of the many books he illustrated: DNB notes "Apart from a few individual plates, for example, St George (1935) and Diana

(1940), Gooden worked chiefly as a book illustrator—a field that fascinated him from childhood—beginning in 1923 with the Nonesuch Press *Anacreon*. He contributed to twenty works, notably the *Bible* (Nonesuch, 5 vols., 1925–7), *The Fables of Jean de la Fontaine* (2 vols., Heinemann, 1931), and *Aesop's Fables* (Harrap, 1935 *sic*). In addition, Gooden designed and engraved more than forty bookplates, including those for Queen Elizabeth, Princess Elizabeth, and Princess Margaret, and four for the Royal Library, Windsor Castle." (107304) \$995

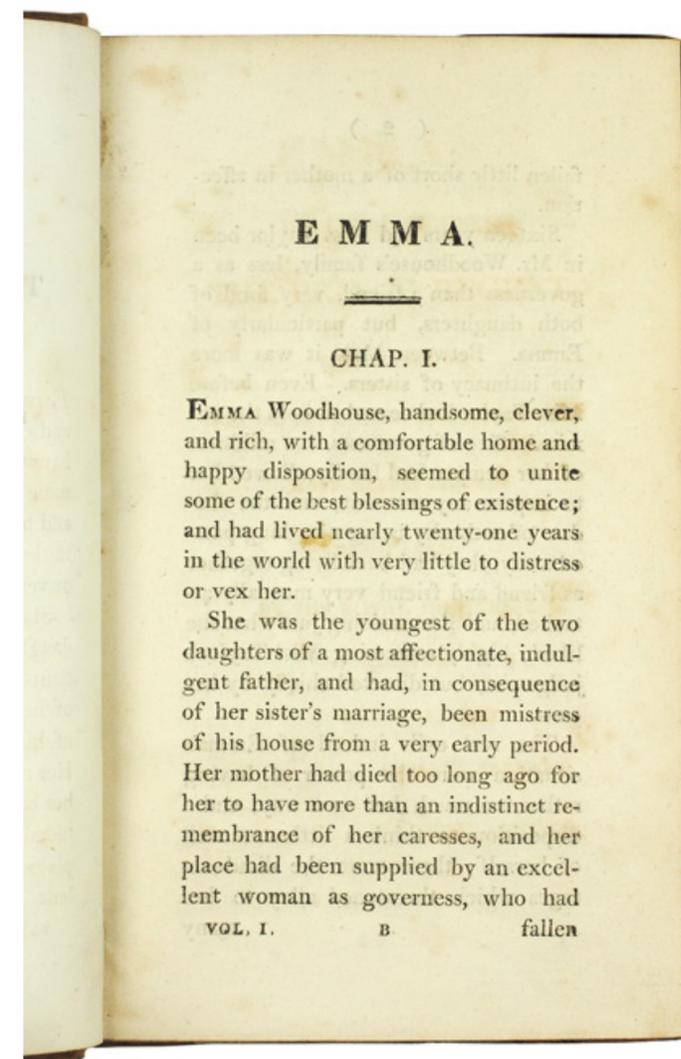
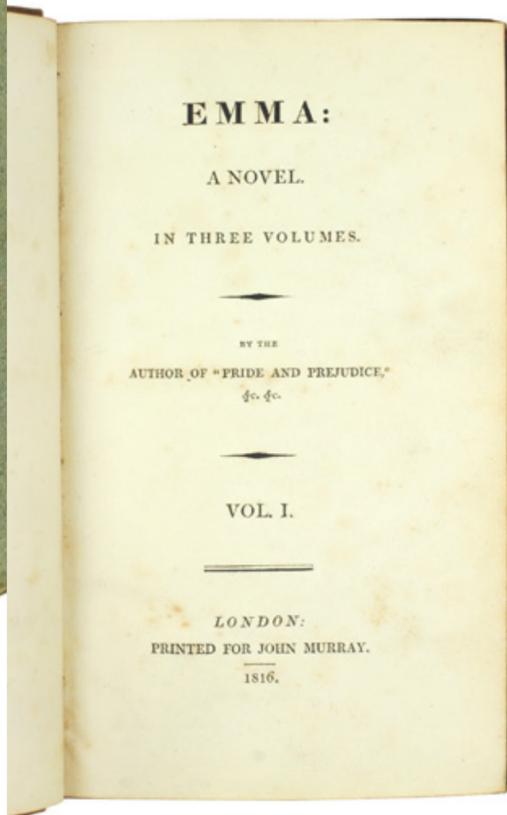




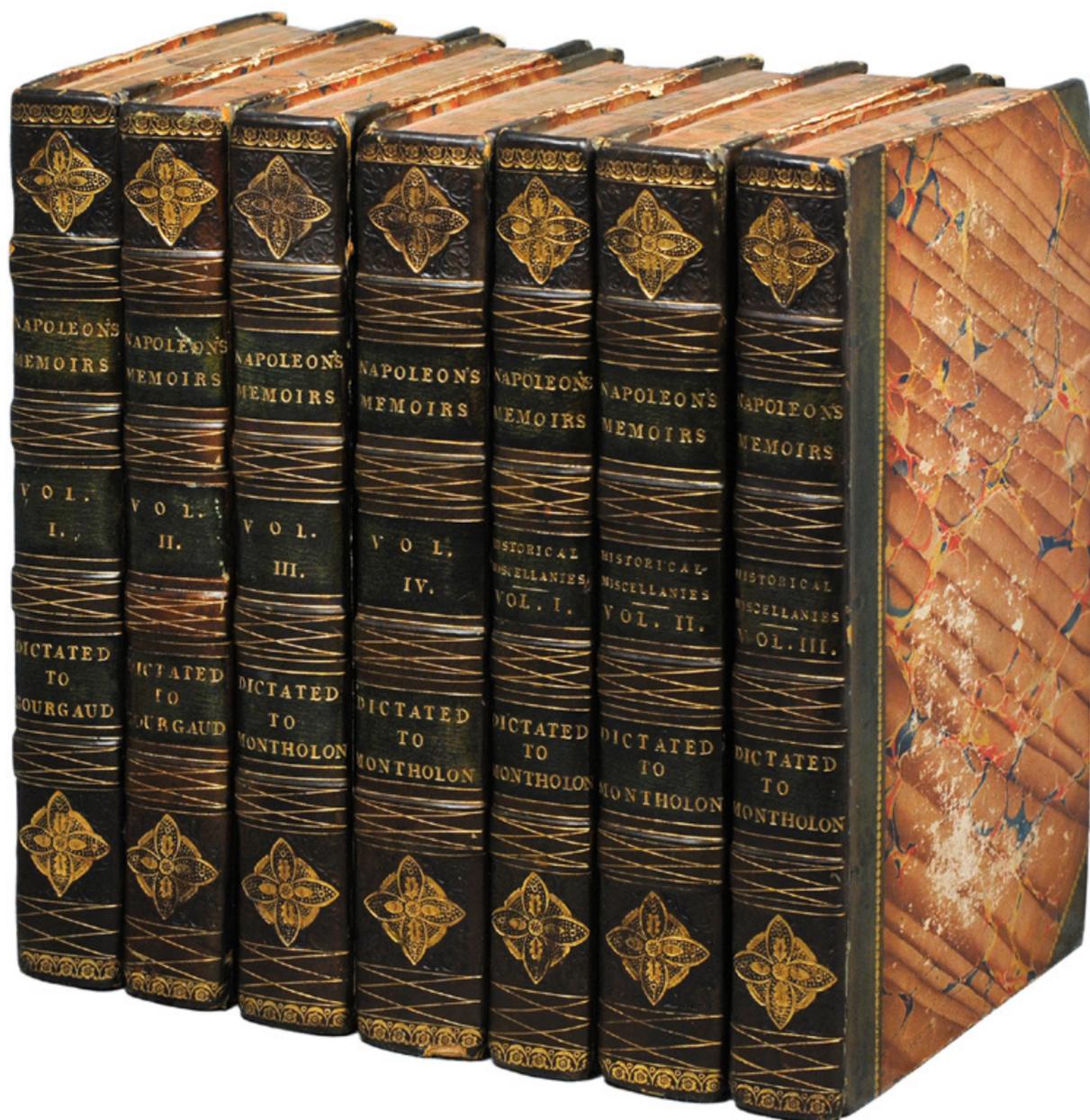
2. [AUSTEN, JANE]. *Emma: a Novel. In Three Volumes. By the Author of "Pride and Prejudice" &c. &c.* London: Printed for John Murray, 1816.

3 vols., sm. 8vo in 12s, (173 x 105 mm), [4], 322, [1, blank]; [4], 351, [352, printer's imprint]; [4], 363, [364, ads.] pp. Very early half calf, rebacked to style, blue/grey boards, tips scuffed. Ink signature in each volume of "Mr. Murray of Simp(illeg.)". Occasional light spotting but generally very pleasing, a very good copy.

§ First edition. Bound without the half-title in volume I as usual: this leaf was printed as part of the last signature and was therefore either overlooked (and left in place) or discarded by many binders of the period. *Emma*, published on 29 December 1815, was written after Austen's move to Chawton, and was the last novel to be completed and published during her life. 2000 copies were printed. The identity of "Mr. Murray" has not been established but perhaps he was a relative of the publisher. Gilson A8. (123003) \$29,750

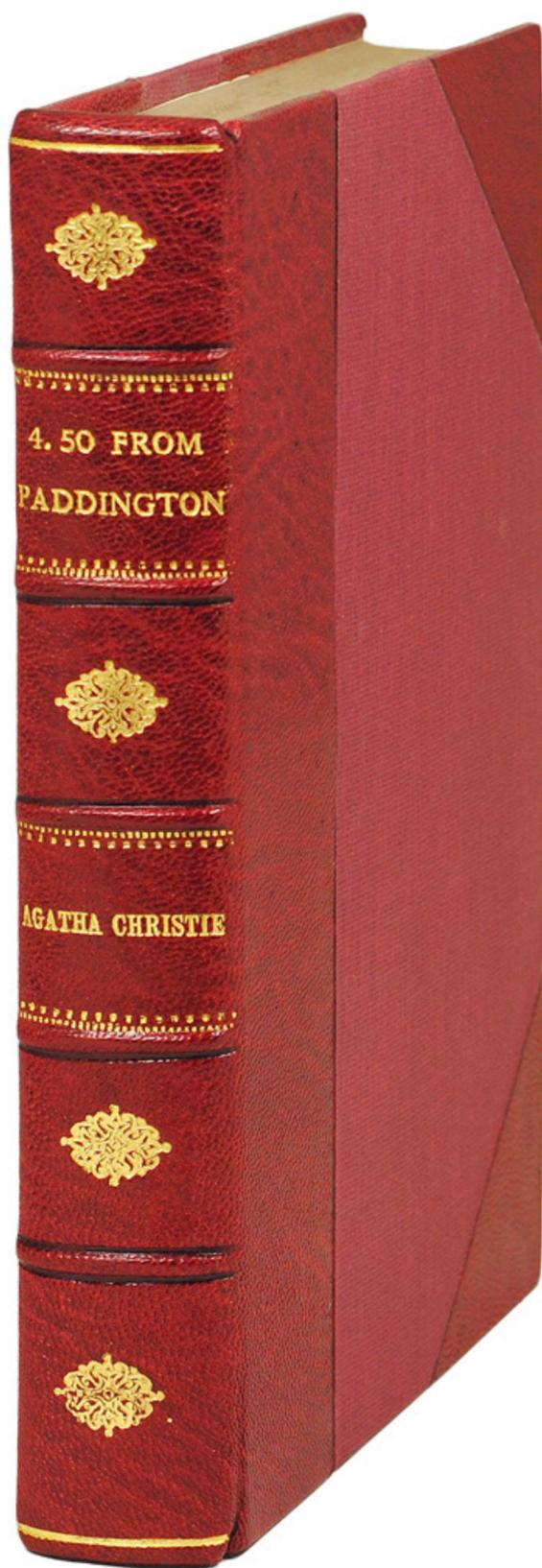


**3. BONAPARTE, NAPOLEON.** *Memoirs of the History of France During the Reign of Napoleon, Dictated by the Emperor at Saint Helena to the Generals who Shared his Captivity; and Published From the Original Manuscripts Corrected by Himself...[and] Historical Miscellanies.* London: Printed for Henry Colburn and Co. and Martin Bossange and Co., 1823.



Seven vols., 8vo., [xvi], 408; viii, [1]-395; [xvi], [1]-423; viii, [1]-483, [1 errata]; [viii], 377; viii, [1]-471; [x], [1]-389 pp., 18 fold-out plates, five of which are used as frontispieces. Contemporary half green calf roll-tooled in gilt, marbled paper boards, backstrip with four raised bands decorated in gilt, lettered in gilt, with blind and gilt stamped decorations to panels, all edges marbled, marbled endpapers with binder's stamp "R. Storr" to lower pastedown. Boards are a bit rubbed with some chipping at edges and bumps to corners, volume two has a large piece of the upper board's paper torn away; otherwise good, a handsome set complete with plates; very good.

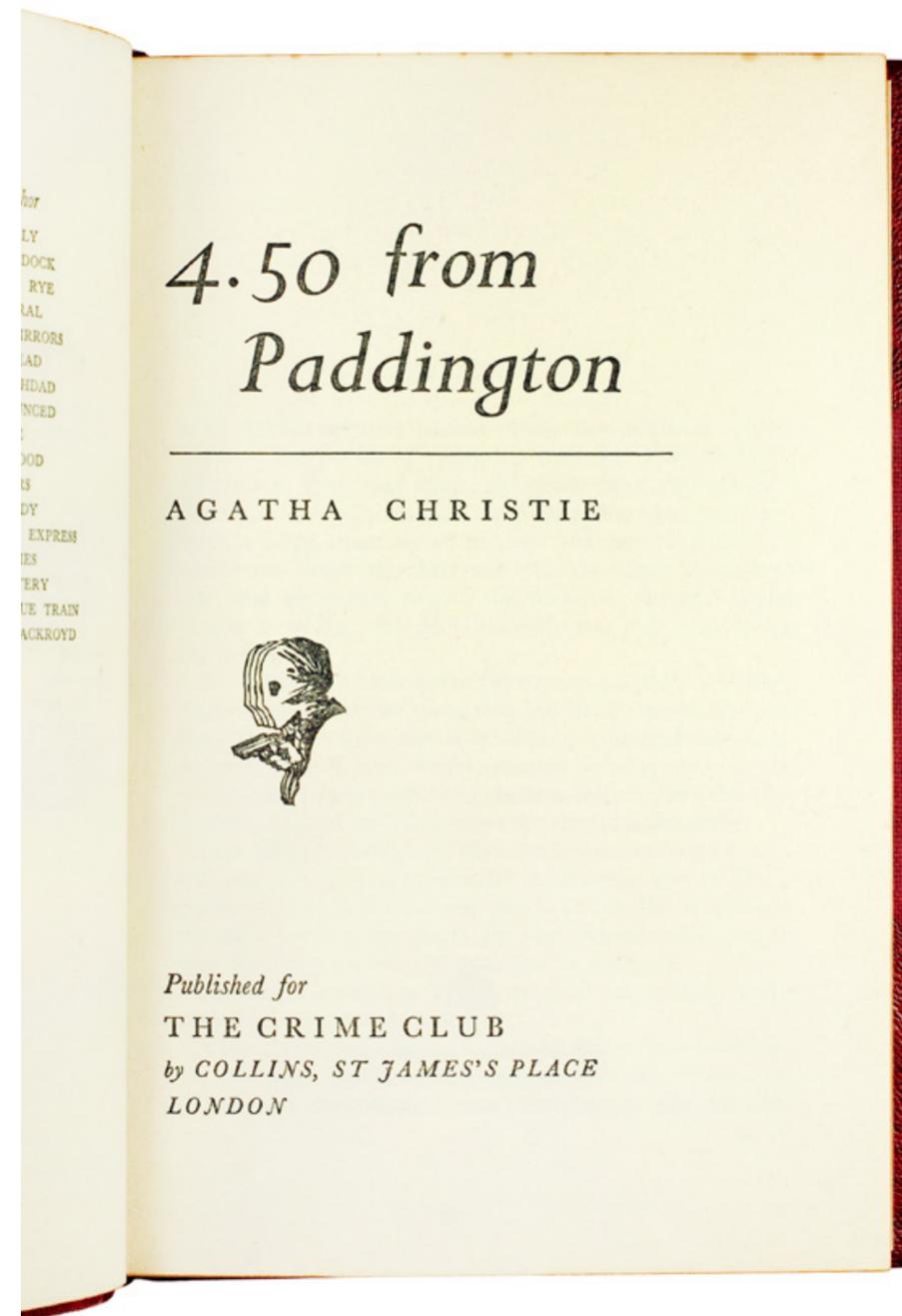
§ Second edition. Plates include detailed maps, charts, campaigns, battle plans, naval action, attacks, Theaters of the War, and several facsimile manuscripts. (108482) \$975



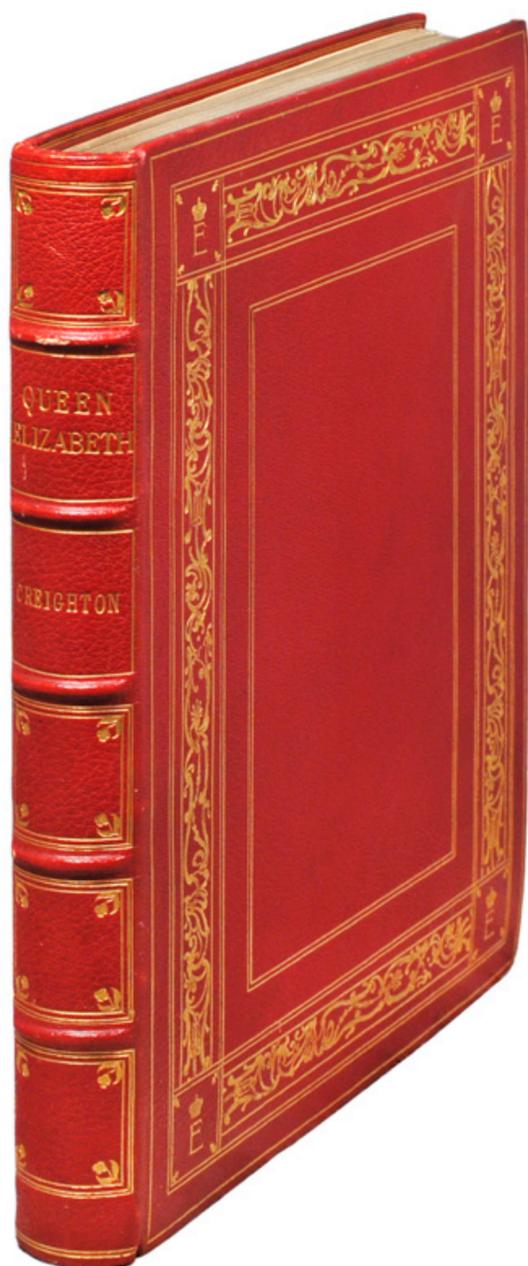
**4. CHRISTIE, AGATHA.** *The 4.50 from Paddington.* London: Collins for the Crime Club, 1957.

Sm. 8vo, 256 pp. Half scarlet crushed morocco, backstrip gilt, original orange backstrip bound in, first and final page toned. Very attractive modern binding in flawless condition.

§ First edition of this famous classic featuring Miss Marple, the tenth Miss Marple mystery, and published in the United States under the title *What Mrs. McGillicuddy Saw!* A review in *The Times* on December 5, 1957 commented, "Perhaps there is a corpse or two too many, but there is never a dull moment." The novel was adapted into a highly successful feature film, titled "Murder, She Said" released in 1961 and starring Margaret Rutherford and James Robertson Justice. (106726) \$950







**6. CREIGHTON, MANDELL.** *Queen Elizabeth.* London, Paris and Edinburgh: Boussod, Valadon & Co., 1896.

Folio, [i], 202, [1, colophon] pp., color facsimile frontispiece heightened in gold, 39 photogravure plates of which 23 are full-page inserted plates, including one double-page spread and one facsimile letter printed on both sides, all with original captioned tissue guards, ornamental initials at the start of each chapter, and title page printed in black and red. Full red morocco with roll-tooled borders in gilt, gilt rules, and ornamental gilt-stamped “E” cornerpieces. Backstrip with five raised bands, gilt-tooled and lettered in compartments, top-edge gilt, gilt dentelles, and red marbled endpapers heightened in gold. Some stress to hinges and minor scuff marks pp. 1-5, another minor scuff mark to p. 85, lacks half-title, edges lightly foxed; very good.

§ First edition of this sumptuously bound, finely illustrated history of the reign of Queen Elizabeth. Covers her youth, the problems early in her reign, her relationship with Mary Stuart, her excommunication, the Alençon marriage, the “crisis” and execution of Mary, the new England, and her final years. With a choice selection of photogravure reproductions of art, dwelling places and treasures belonging to

the Queen, including portraits from throughout her life, portraits of Henry VIII, Princess Mary, Sir Walter Raleigh and his son, and Sir Phillip Sidney. Also included are reproductions of her cradle, her horse, her library, and her silk stockings and summer hat. Rev. Mandell Creighton (1843-1901) was a bishop of London and a respected academic historian most renowned for his *History of the Papacy* (1882-1894). (108268) \$875



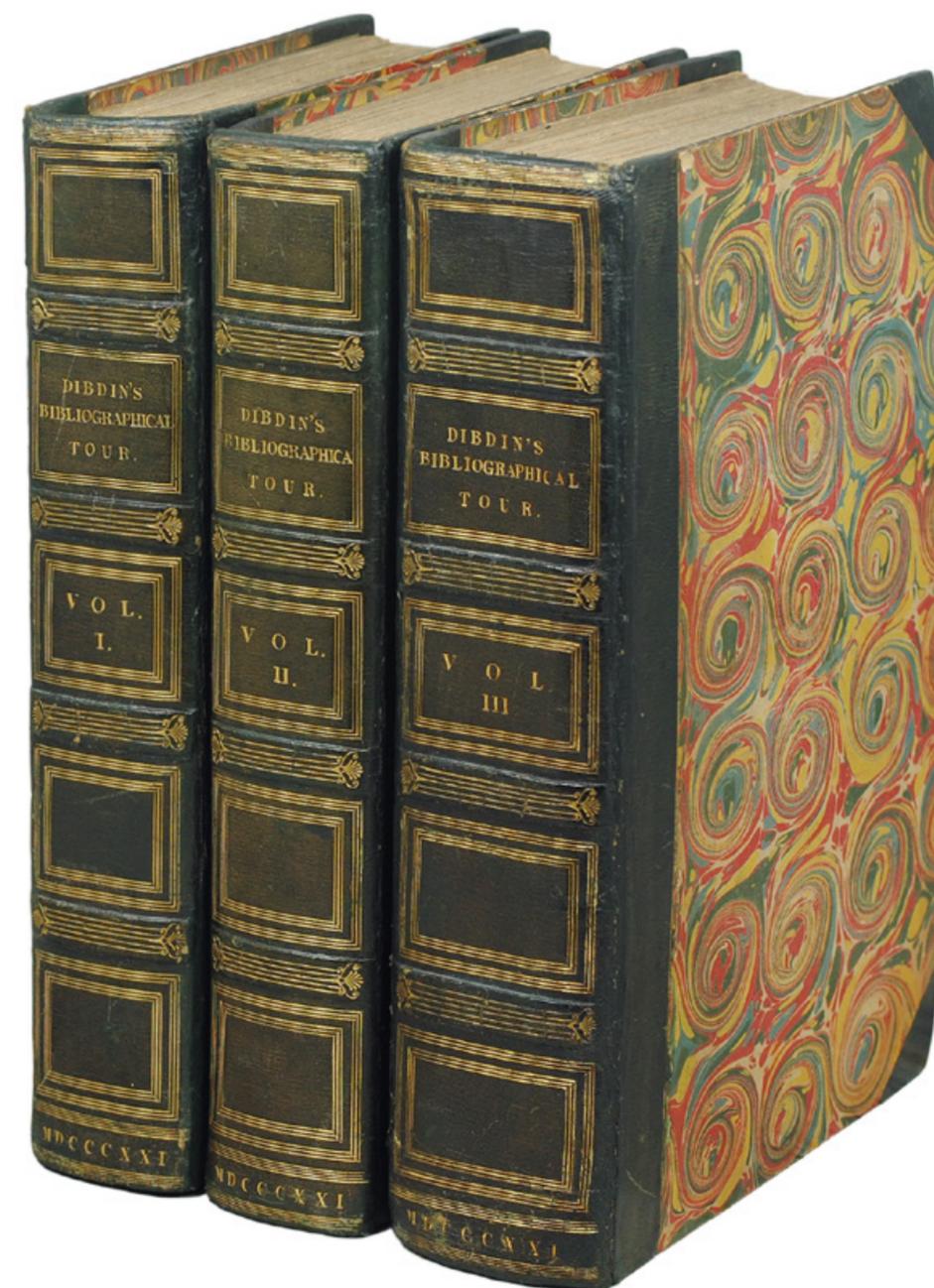


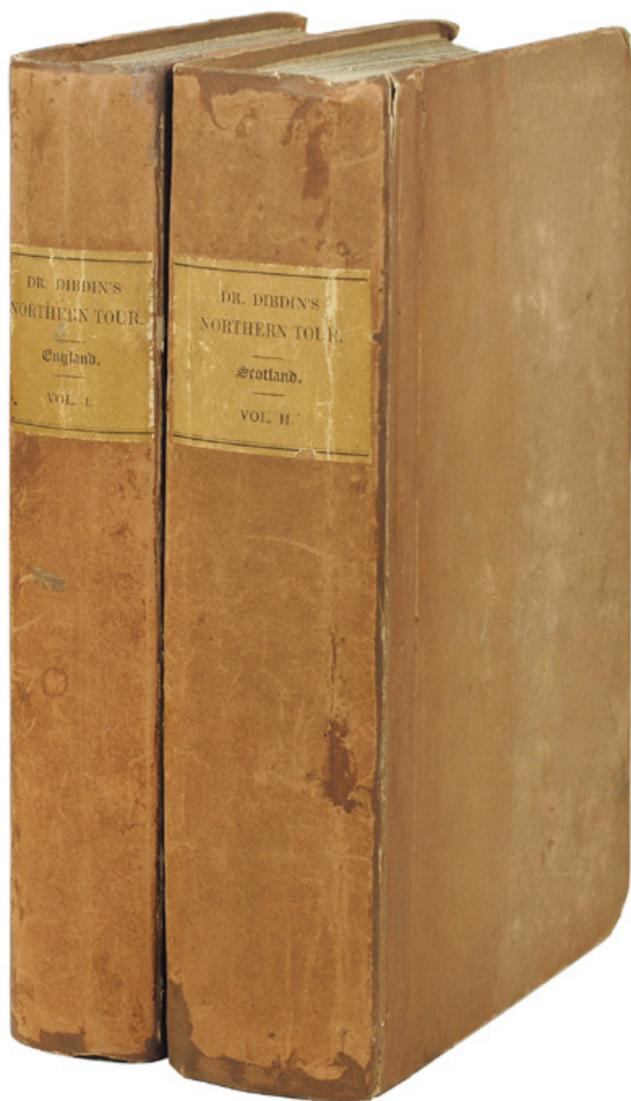
**7. DIBDIN, THOMAS FROGNALL.** *A Bibliographical Antiquarian and Picturesque Tour in France and Germany.* London: Printed For The Author, By W.Bulmer And W.Nicol, Shakespeare Press, And Sold By Payne And Foss, Longman, Hurst And Co..., 1821.

3 vols., royal 8vo. pp. 2 p.l., xxv, [3 leaves], 462, lxxix, [1] errata; 2 p.l., 555; 2 p.l., 622, lxii. without half-titles. 83 plates (incl. portraits; 1 color, 2 sepia, & 5 double-page) & 63 smaller illus. in the text, some on India paper, mounted. Early half dark green morocco, marbled boards, gilt-lettered backstrips, a

tall untrimmed set with usual occasional foxing or spotting. Bookplates of James Whatman and Charles Sebag-Montefiore.

§ First edition, regular paper issue. One of a very few books by Dibdin that went into a second edition. “The collation is very irregular by reason of the fact that all illustrations in the text, being printed on India paper pasted-in, are on separately inserted leaves ... This Voyage Pittoresque is lavishly illustrated, mainly with copperplates after drawings by G.R. Lewis and others. Dibdin says he spent over 7000 pounds on the book, being the first patron to pay 100 guineas for a plate ... It has been unkindly said of this book that it would have been better without any text. However, it does contain a modicum of bibliographical information that is still useful if used with due caution” (Jackson). Lowndes notes that it “contains much useful and curious information” on the libraries and private collections of Europe. The second edition of 1829 is abridged and omits all but 5 of the original plates. Jackson 48; Lowndes I, 641; Windle & Pippin A38a. Provenance: James Whatman; Lister; Colin Franklin; Charles Sebag-Montefiore. Windle and Pippin A38a. (122750) \$2750





**8. DIBDIN, THOMAS FROGNALL.** *A Bibliographical Antiquarian and Picturesque Tour in the Northern Counties of England and Scotland...* London: Printed for the Author..., 1838.

2 vols, royal 8vo, (i-v) vi-xv [xvi], (10, subscribers, plates, contents), (1) 2–436, (i) ii-xxx (supplement), (1, errata) + 12 plates; (iv), (437–39) 440–1090 pp. With 40 plates and woodcut vignettes on titles and throughout the text. Original pinkish buff boards, printed paper labels, skillfully rebaced retaining the original backstrips. Binding signed “J. MacKenzie Binder 4 Crown St. Westminster”. Bookplate of Charles Sebag-Montefiore.

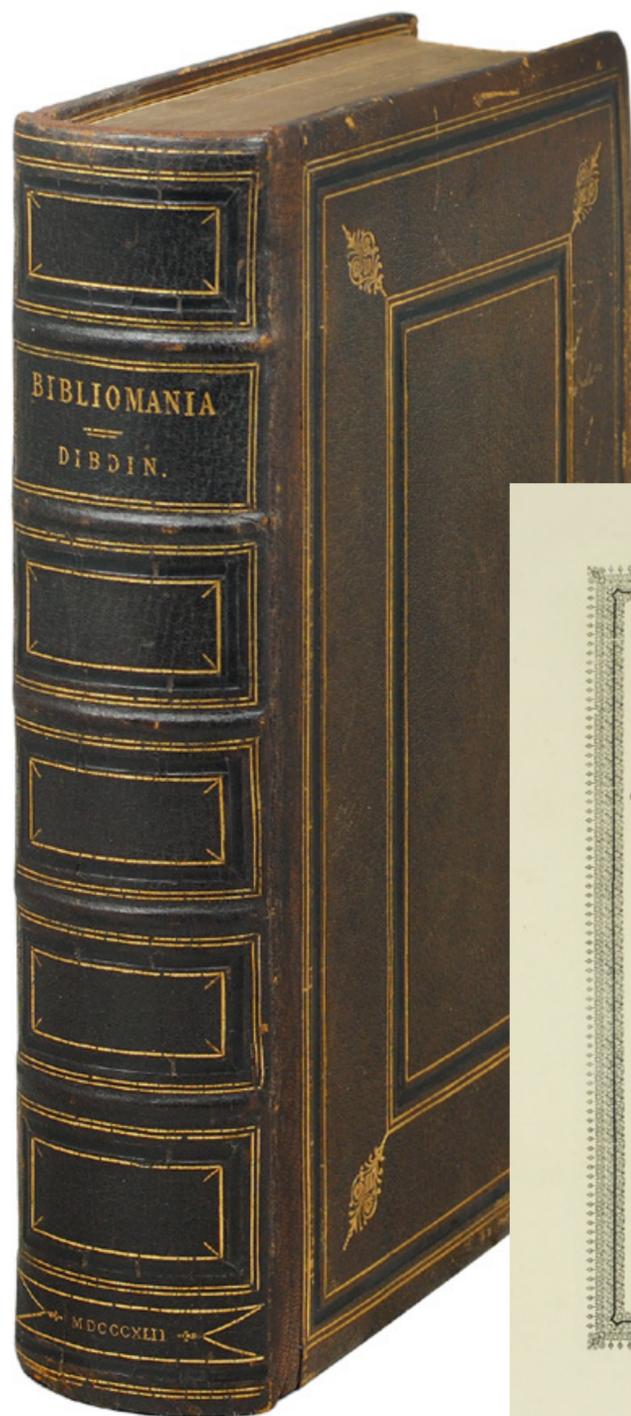
§ First edition, regular paper copy. Dedicated to Frances Mary Richardson Currer. The dedicatee subscribed for nine copies, eight on large-paper. Arthur Freeman has one of these, still in original boards and Roxburghe quarter roan, inscribed by Dibdin, ‘To Miss Currer From the Author April 19.1839. The first copy into boards.’ Jackson states that there were 100 large-paper copies bound in three volumes with a third title-page inserted before p. [815] and with the index at the end of vol.3. The quantity of the regular issue is not known. The Barlow copy in original boards uncut has an eighteen-page Bohn catalogue (an octavo and an additional leaf) bound at the end of vol. I. ‘I think it belongs there, since it is printed by the same printer as the book on what appears to be the same paper....The unusual thing ... is that it appears to be excerpts from a rare book catalogue [selected

specifically for this book] rather than a publisher’s catalogue.’ (Barlow, in litt.) Freeman’s ‘first copy into boards’ has only pp.17-18 (the last, single leaf) of this catalogue bound in at the end. This copy, like Barlow’s has the entire catalogue.

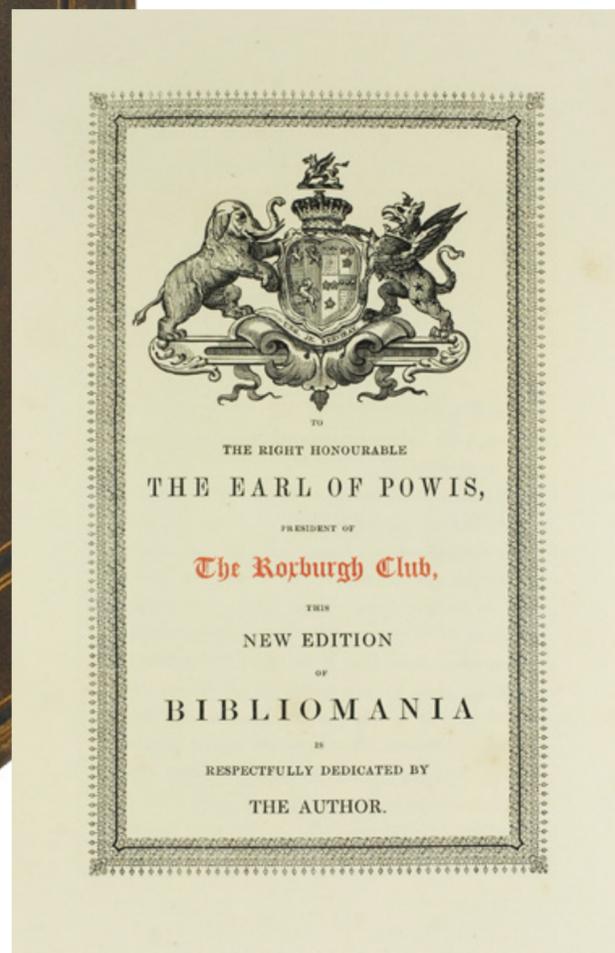
Tipped into vol. 1 is an autograph letter from Dibdin dated 20 November 1848, addressee unknown. “May I venture to solicit your transferring your name from my “Reformation Lectures” (which are postponed, perhaps sine die) to the enclosed work. Perhaps the same favour could be obtained from your Brother?” signed T/F. Dibdin. Provenance: Lister; Colin Franklin; Sebag-Montefiore. Windle A65. (122751) \$2750



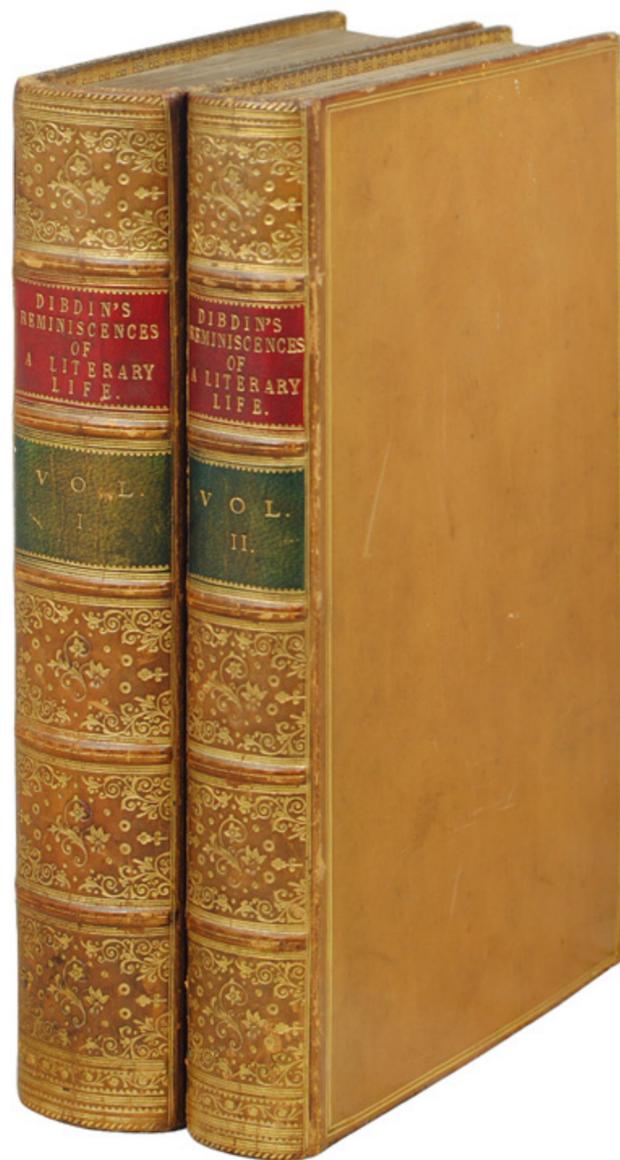
9. DIBDIN, THOMAS FROGNALL. *Bibliomania; Or, Book-Madness; a Bibliographical Romance. Illustrated with cuts... New and Improved edition, to which are now added, Preliminary Observations, and a Supplement, including a Key to the Assumed Characters in the Drama.* London: Bohn, 1842.



Tall thick 8vo, (2), [i-vii], vii-xiv, 618, 63, (1), xxxiii pp. Full pebbled brown morocco with gilt fillet borders, gilt turn-ins, gilt-panelled backstrip, raised bands, gilt top, rebacked retaining original backstrip. Bookplate on front pastedown of Francis Frederick Fox and Charles Sebag-Montefiore.



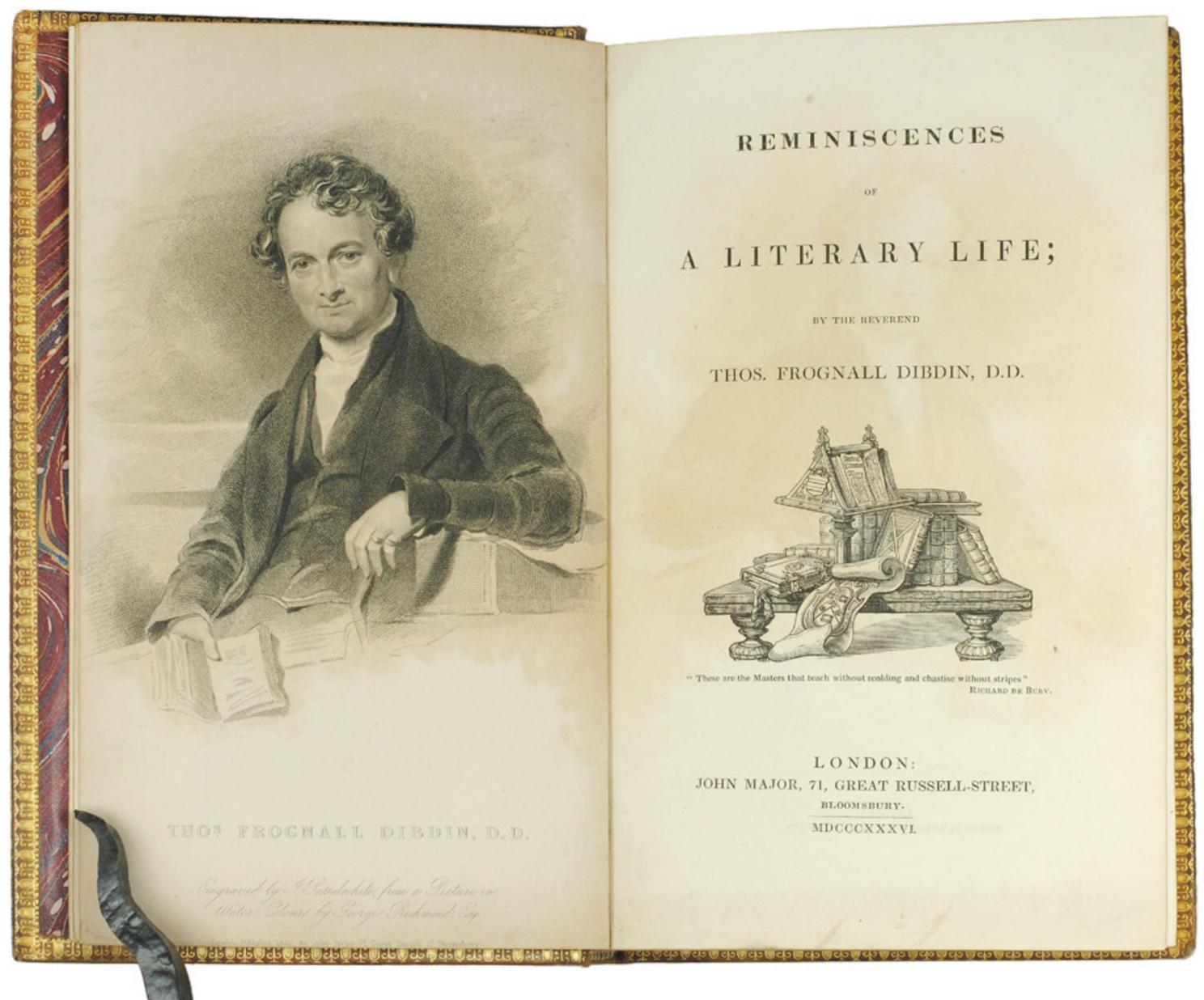
§ First combined edition, large paper copy. The book that introduced the concept of “bibliomania” to the world. “Dibdin’s best-known, and, in the later editions, most useful book.” Jackson 19. 500 copies were printed, of which 50 (according to Huth) or 55 (according to Church) were large-paper. The Huntington and Rabaiotti large-paper copies state 55 copies on plate 2 (see above). Bound in white boards (in the Huth sale, in two volumes). Price 3 guineas and 5 guineas according to Lowndes. Further information on our website. Windle A 11d. (122753) \$2000



**10.** DIBDIN, THOMAS FROGNALL. *Reminiscences of a Literary Life*. London: J. Major, 1836.

2 vols., royal 8vo. (i-v), vi-xxxii, (4),(1) 2- 556 pp.; (2), 557-982 pp.+ 44 pp. index. 10 plates. Later polished brown calf, gilt backstrips, red and green labels, gilt edges, bookplates of Charles Sebag-Montefiore.

§ First edition, the regular edition which was printed in an edition of 1250 copies. A handsome set. Dibdin's autobiography contains a wealth of information on bookselling and collecting at the beginning of the nineteenth century, when "bibliomania" was born. Includes the index ("the 44 page index issued some months later is often lacking"). (Windle & Pippin A62) (122752) \$1750

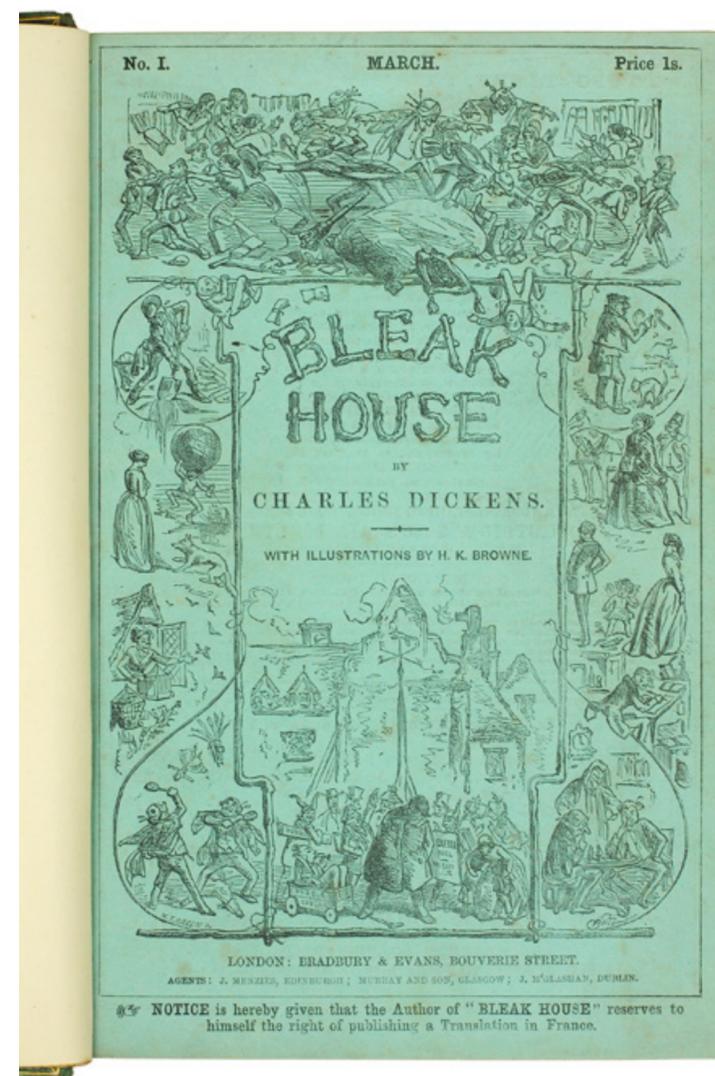
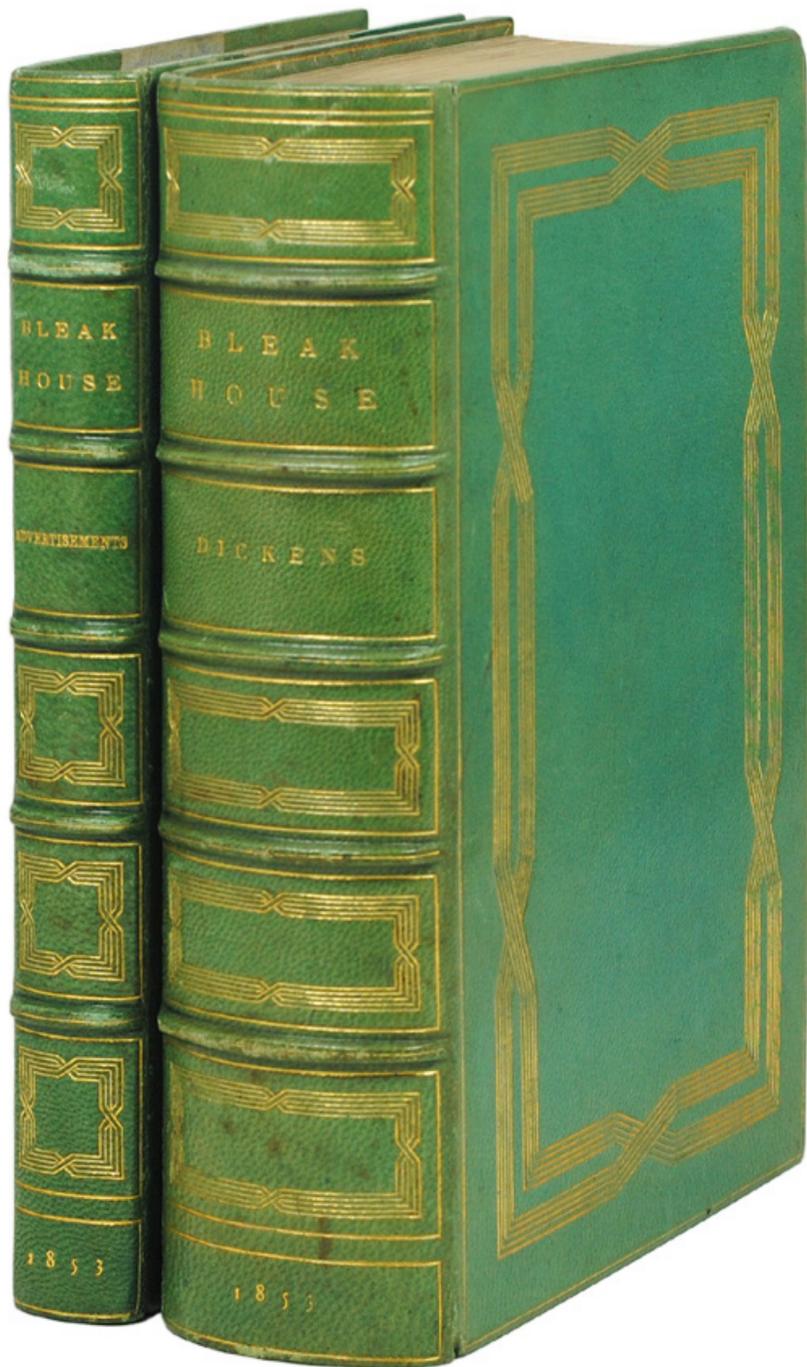


**11. DICKENS, CHARLES.** *Bleak House*. London: Bradbury & Evans, 1852-1853.

19 parts (20 numbers) in 2 vols. Vol. 1: 8vo, xiv, 624 pp. with the full text, 40 plates etched by "Phiz", including the engraved title, plus the original wrappers and some ads bound in. Full green morocco gilt with pink silk doublures, t.e.g. Vol. 2: Bound ads (the majority), various sizes and paginations. Half green morocco gilt with marbled paper sides and endpapers, t.e.g. Very handsome bindings by Zaehnsdorf, slightest rubbing to morocco, the finest set known.

§ First edition, bound from the original parts, with the advertisements collected in a separate volume. Dickens' great byzantine tale of family secrets, rapacious lawyers, and innocent victims, which helped lead to actual legal reform in the United Kingdom.

Originally serialized in 19 parts (the final part contained two numbers), this is surely the finest bound set known, presented with the wrappers, illustrations, and advertisements in a superb Zaehnsdorf binding. Lacking only 2 of 16 slips for Household Words (issues 5 and 6 per Hatton & Cleaver), and the slip announcing the plate mishap from part 9. The ad for "The Village Pastor", often lacking, is present, as are all issues of the Bleak House Advertiser (divided between vols. 1 and 2), and 80 additional ads and inserts. Previously sold by Colin Franklin to a private collector and thence to us. Eckel 79-81. Sadleir 682. Hatton & Cleaver pp.275-304. (123284) \$9750

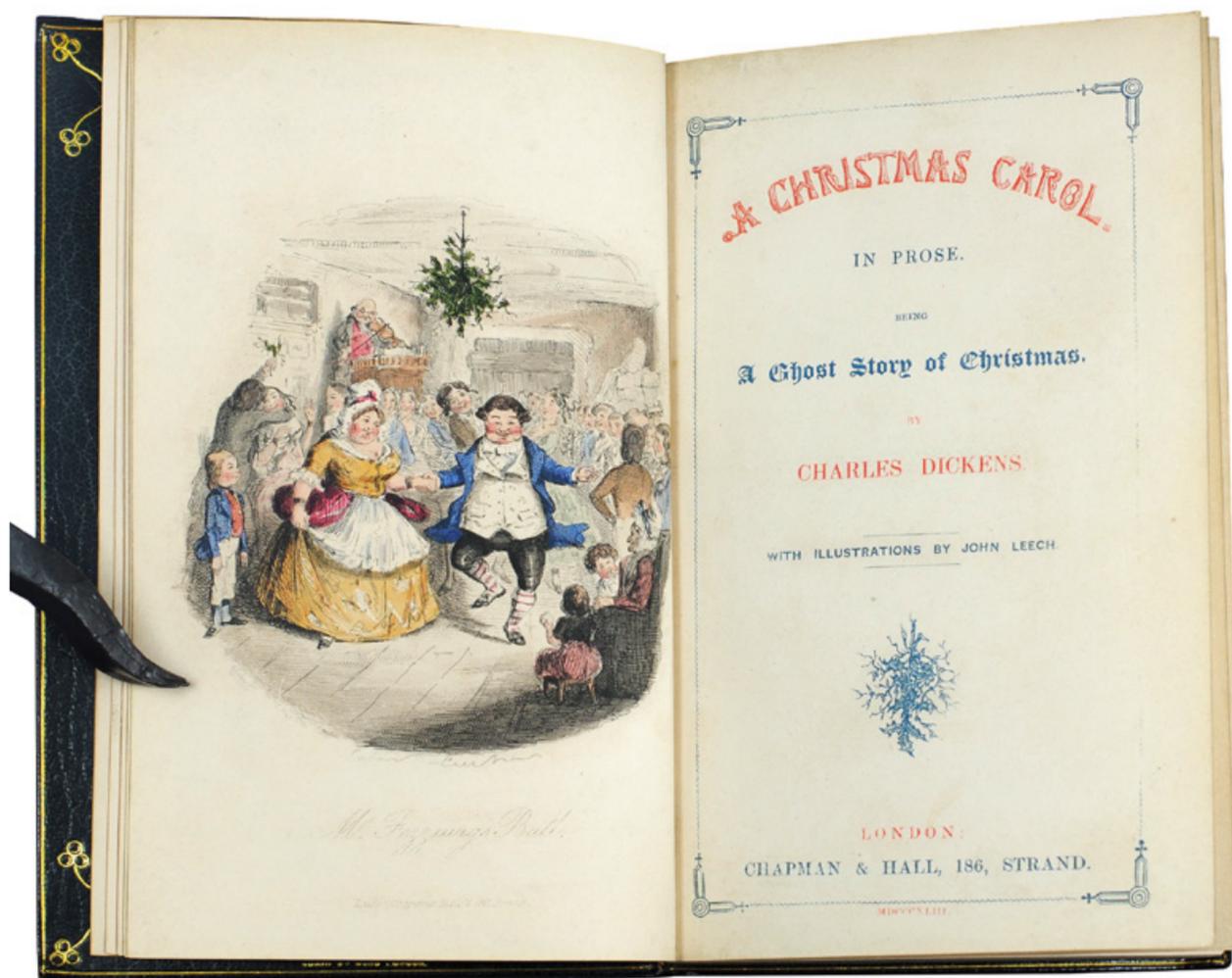


**12. DICKENS, CHARLES.** [*Five Christmas Books:*] *A Christmas Carol. In Prose. Being A Ghost Story of Christmas; The Cricket on the Hearth. A Fairy Tale of Home; The Battle of Life. A Love Story; The Chimes: A Goblin Story of Some Bells That Rang An Old Year Out and A New Year In; The Haunted Man and the Ghost's Bargain. A Fancy for Christmas-Time.* London: Chapman & Hall, MDCCCXLIII (1843); London: Bradbury & Evans, 1846; London: Bradbury & Evans, MDCCCXLVI (1846); London: Chapman & Hall, MDCCCXLV (1845); London: Bradbury & Evans, 1848.

5 vols., 8vo, illustrated with engravings. All volumes in full dark green morocco extra, covers with gilt holly sprigs at corners, backstrips faded to rich brown, lettered and stamped in gilt, all edges gilt, each book with its original cloth covers bound in at the end. In

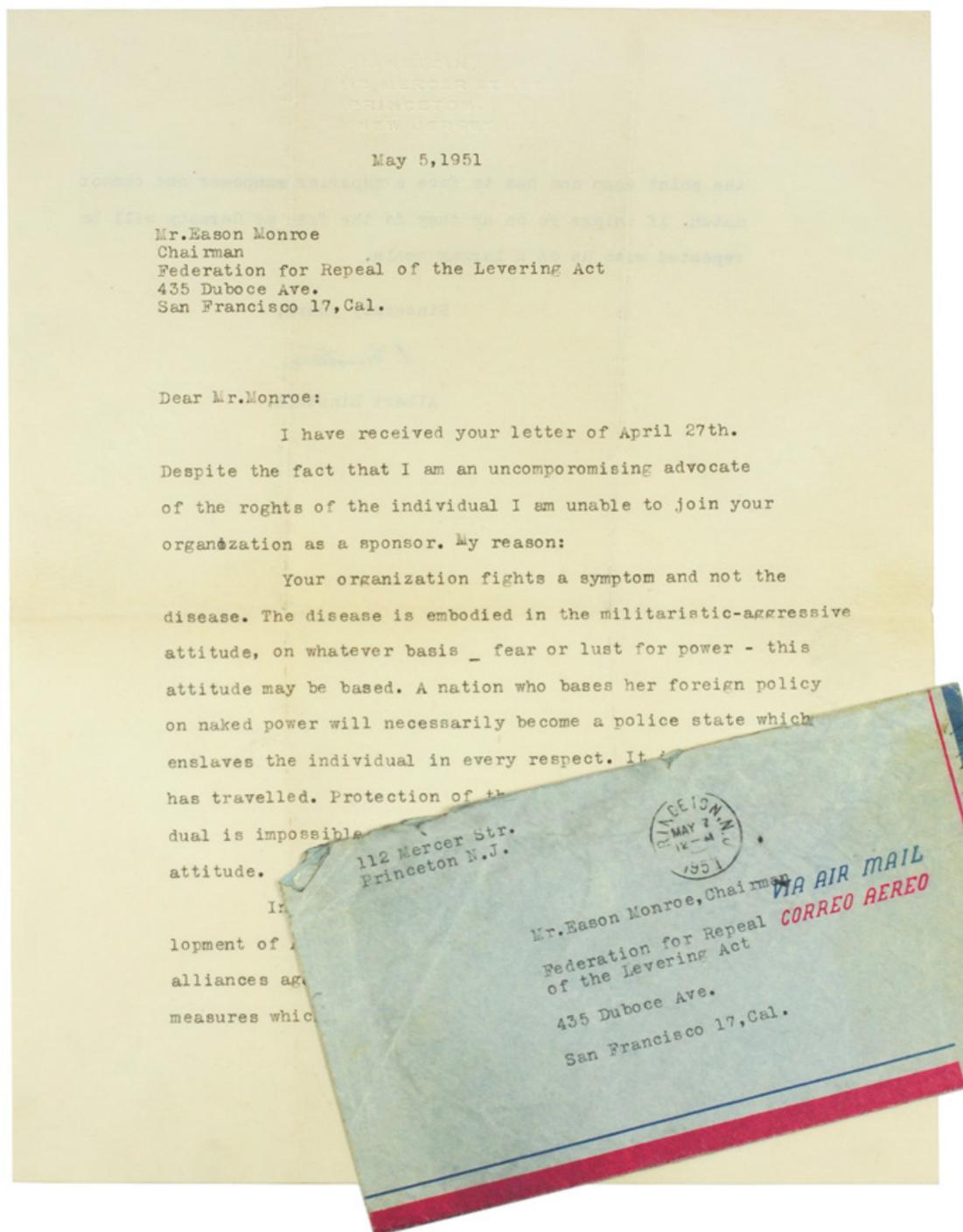
uniformly very good condition with just a hint of rubbing to the bindings. Each volume with the bookplate of the famous minister Henry Sloane Coffin, by descent to a private collector in San Francisco. A lovely set perfect for reading or handling without fear of damage.

§ First editions of all five of Dickens' Christmas books in fine festive bindings by Wood of London. A cornerstone of any Dickens collection. All books are in their most desirable states. Full description including issue points and pagination on our website. Smith II 4, 5, 6, 8, 9. Eckel 116-134. (109280) \$11,750

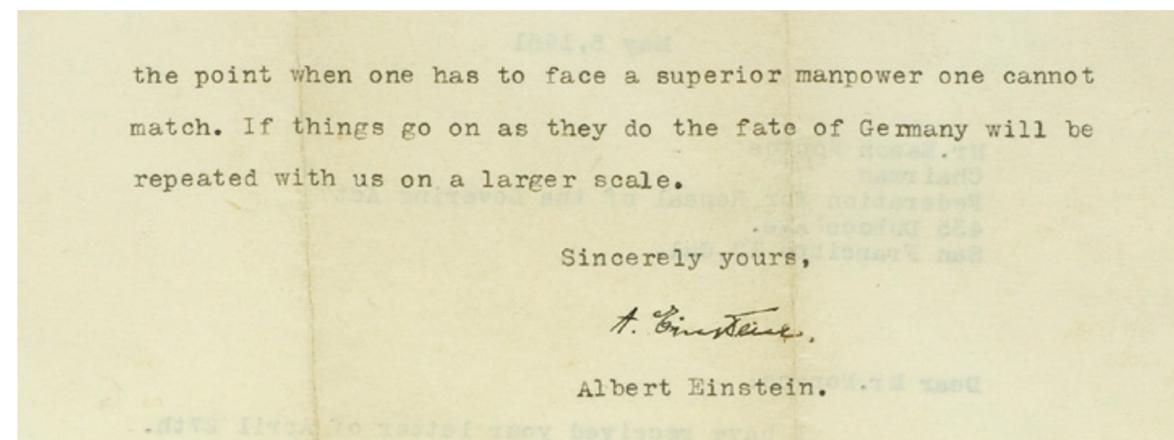


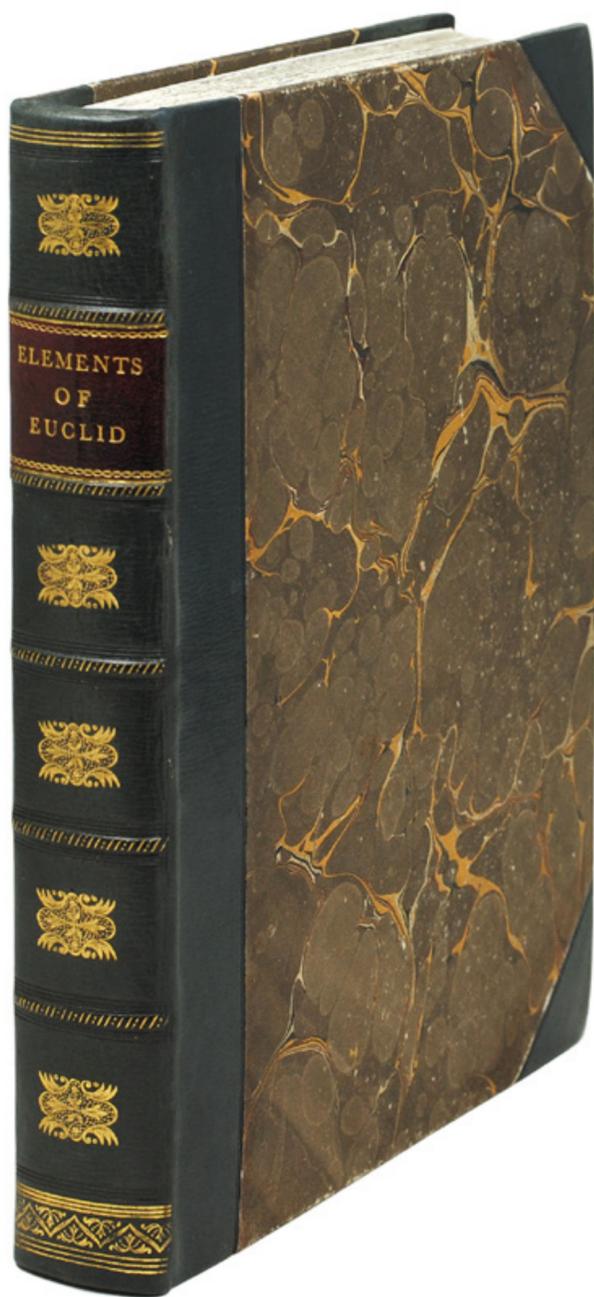
**13. EINSTEIN, ALBERT.** *Typed letter signed ("A. Einstein") to Mr. Eason Monroe.* Princeton, May 5, 1951.

2 pages, 278 x 214mm on his embossed Mercer Street stationery with the original transmittal envelope.



§ Einstein declines a request from Eason Monroe, chairman of the Federation for Repeal of the Levering Act in San Francisco CA, to be a sponsor of the Organization. “Your organization fights a symptom and not the disease... A nation who bases her foreign policy on naked power will necessarily become a police state which enslaves the individual in every respect. It is the road Germany has travelled... any interference into the political development of Asia is aggressive politics - also the establishment of alliances against Soviet Russia... If things go on as they do the fate of Germany will be repeated with us on a larger scale.” Signed “A. Einstein” in black ink. Eason Monroe was a faculty member at San Francisco State University, who was fired in 1950 when he refused to sign the University of California system’s loyalty oath. On this day, he became head of the ACLU of Southern California, and went on to lead the organization for 20 years. Monroe eventually sued to regain his position at the university and, in December 1971, the California Supreme Court ordered him reinstated. He resigned his ACLU position in 1972 and rejoined the San Francisco State University faculty that fall. (123067) \$13,750



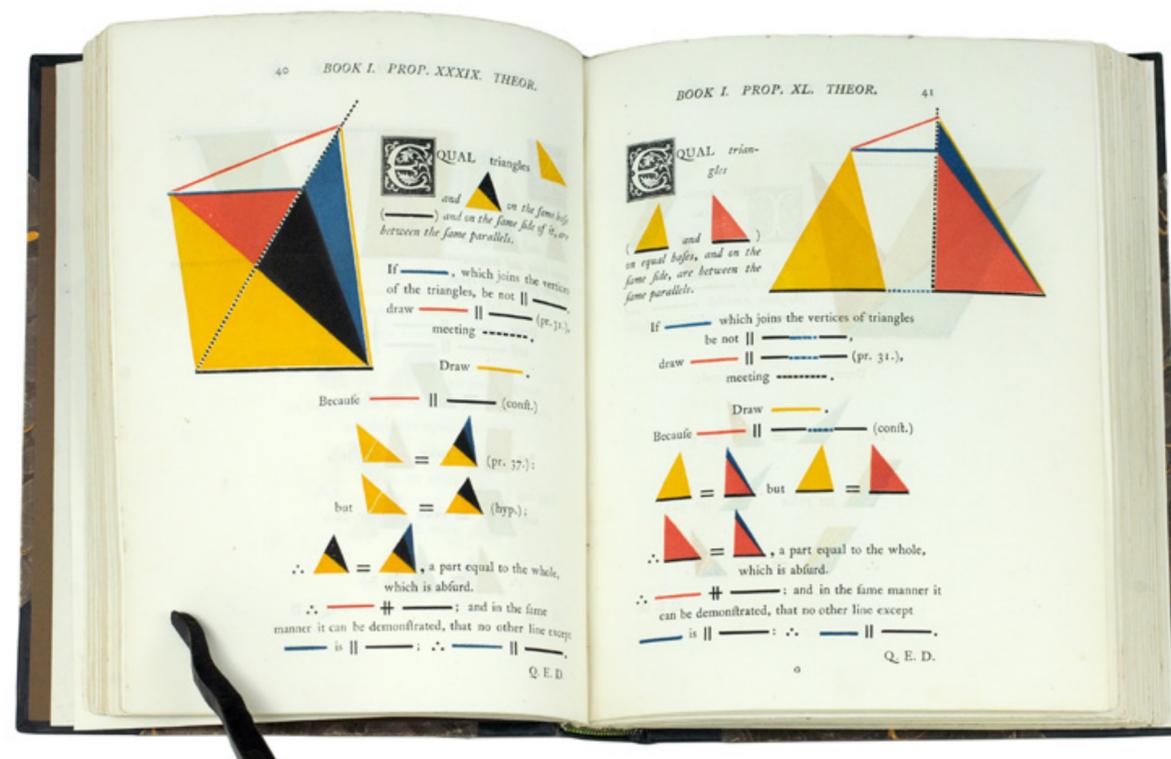


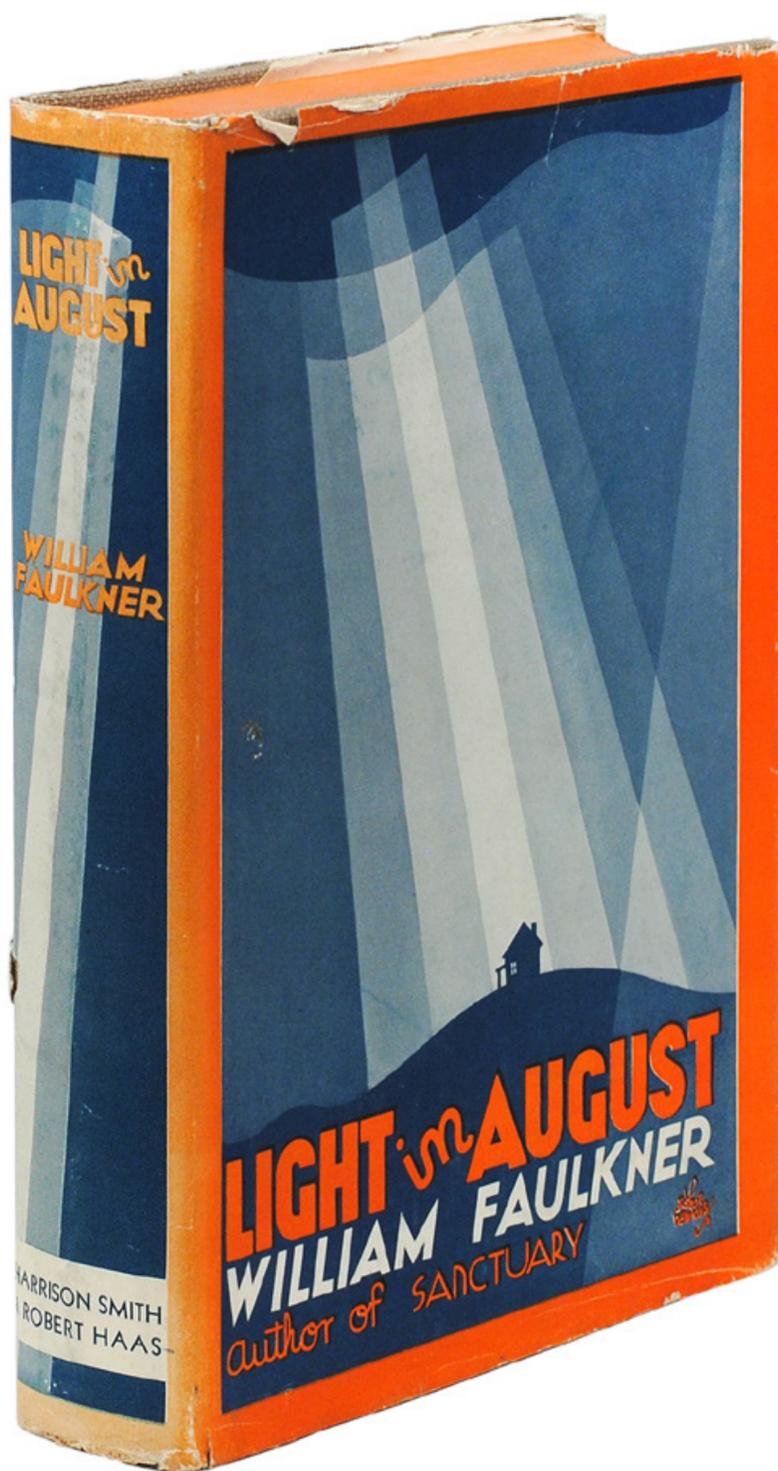
**14. EUCLID. BYRBE, OLIVER.** *The First Six Books of the Elements of Euclid in which coloured diagrams and symbols are used instead of letters for the greater ease of learners. By Oliver Byrne.* London: William Pickering, 1847.

Small 4to, xxix, 268 pp., color diagrams throughout printed in red, blue, yellow, and black; wood-engraved initials. Early half black calf, gilt backstrip, red label, marbled boards, a very good copy beautifully cleaned and restored by Court Benson.

§ First edition of Byrne's work on Euclidean geometry, in which colors are substituted for the usual letters to designate the angles and lines of geometric figures. Written and designed to simplify Euclid's propositions, this remarkable example of Victorian printing is described by McLean as "one of the oddest and most beautiful books of the whole century." Designed and printed by Charles Whittingham of the Chiswick Press, each proposition is set in Caslon italic, with a four line initial: "the rest of the page is a unique riot of red, yellow and blue: on some pages letters and numbers only are printed in color, sprinkled over the pages like tiny wild flowers, demanding the most meticulous register: elsewhere, solid squares, triangles and circles are printed in gaudy and theatrical colors, attaining a verve not seen again on book pages till the days of Dufy, Matisse and Derain." (McLean). Byrne was Surveyor of Her Majesty's Settlements

in the Falkland Islands and also published mathematical and engineering works. Burch page 139: "decidedly picturesque... decidedly original." Friedman 43. Ing, Charles Whittingham Printer, 46. Keynes, Pickering, pages 37, 65. McLean, *Victorian Book Design*, p. 70. PMM (1963) part 2, 150: "this gay and amusing experiment." (122390) \$16,500

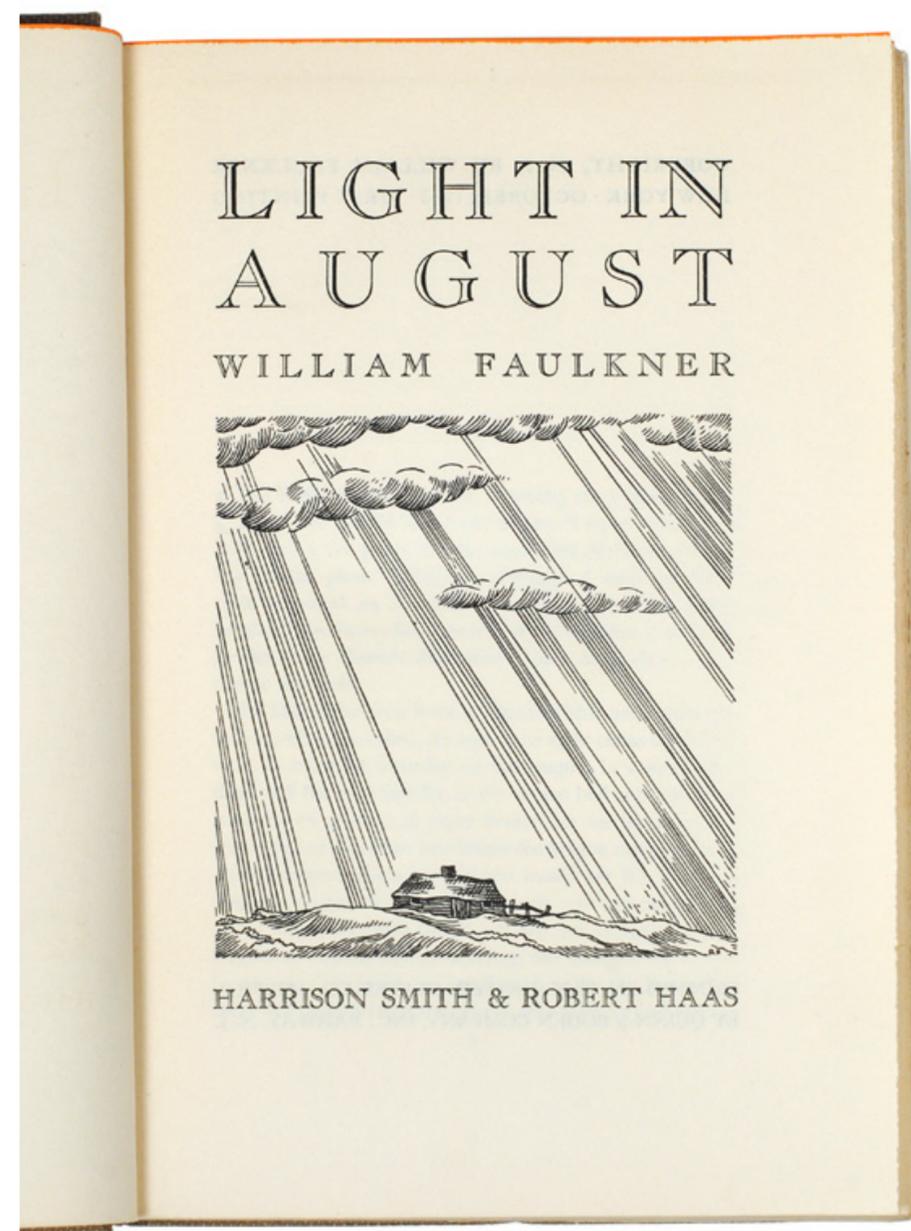




**15. FAULKNER, WILLIAM.** *Light in August.* New York: Harrison Smith & Robert Haas, 1932.

8vo, [iv], 480 pp., with title-vignette. Original tan cloth lettered in orange to upper board, backstrip lettered in blue, with original pictorial dust jacket, top-edge orange. Dust jacket has a few tiny nicks at the edges, remnants of the original glassine wrapper remain intact, a very good copy.

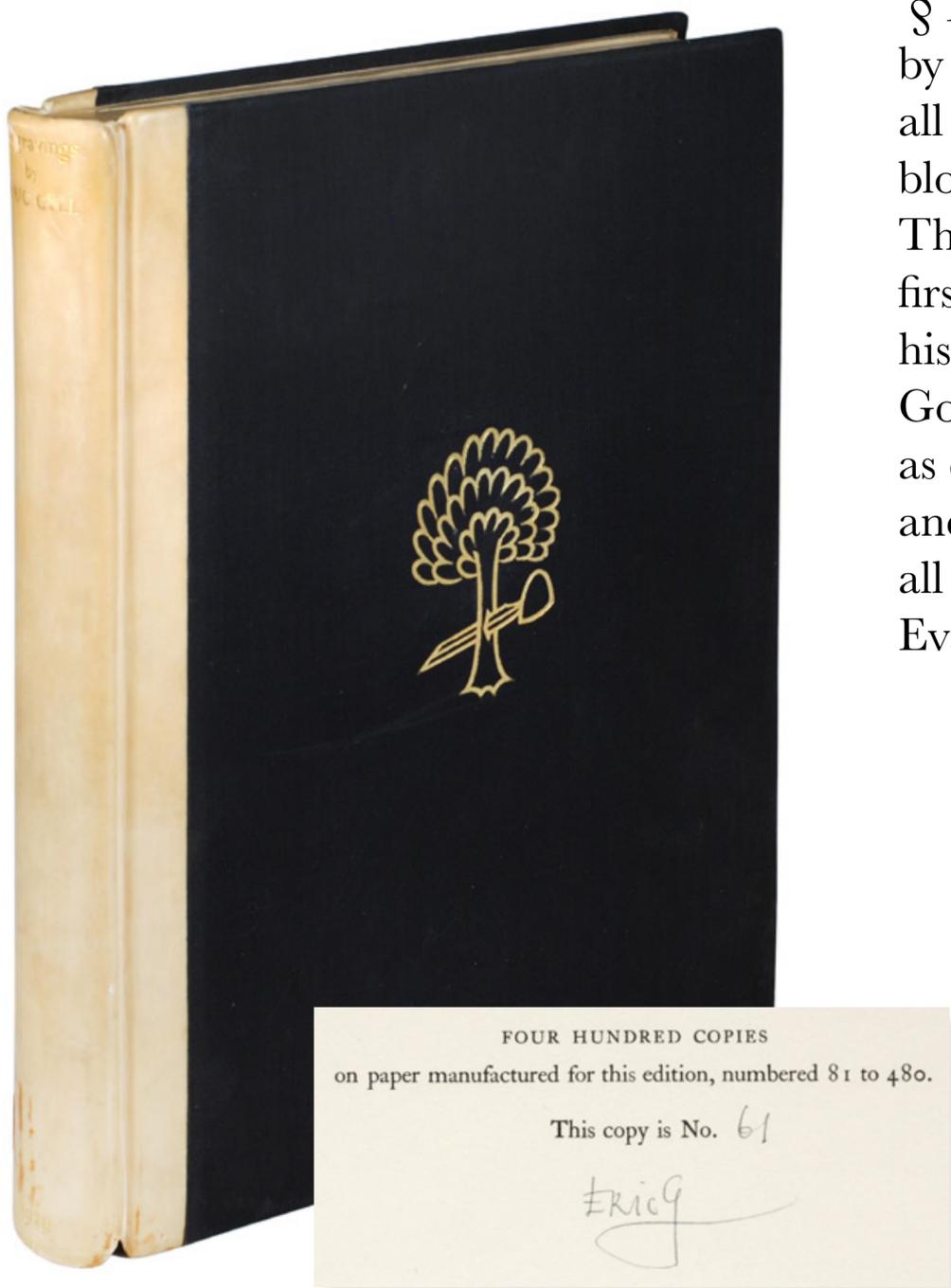
§ First edition, first printing. A fine copy of *Light in August*, in the iconic jacket designed by Arthur Hawkins. Faulkner's incomparable modernist classic of race, sex, class, and religion in inter-war Mississippi. (108678) \$1750

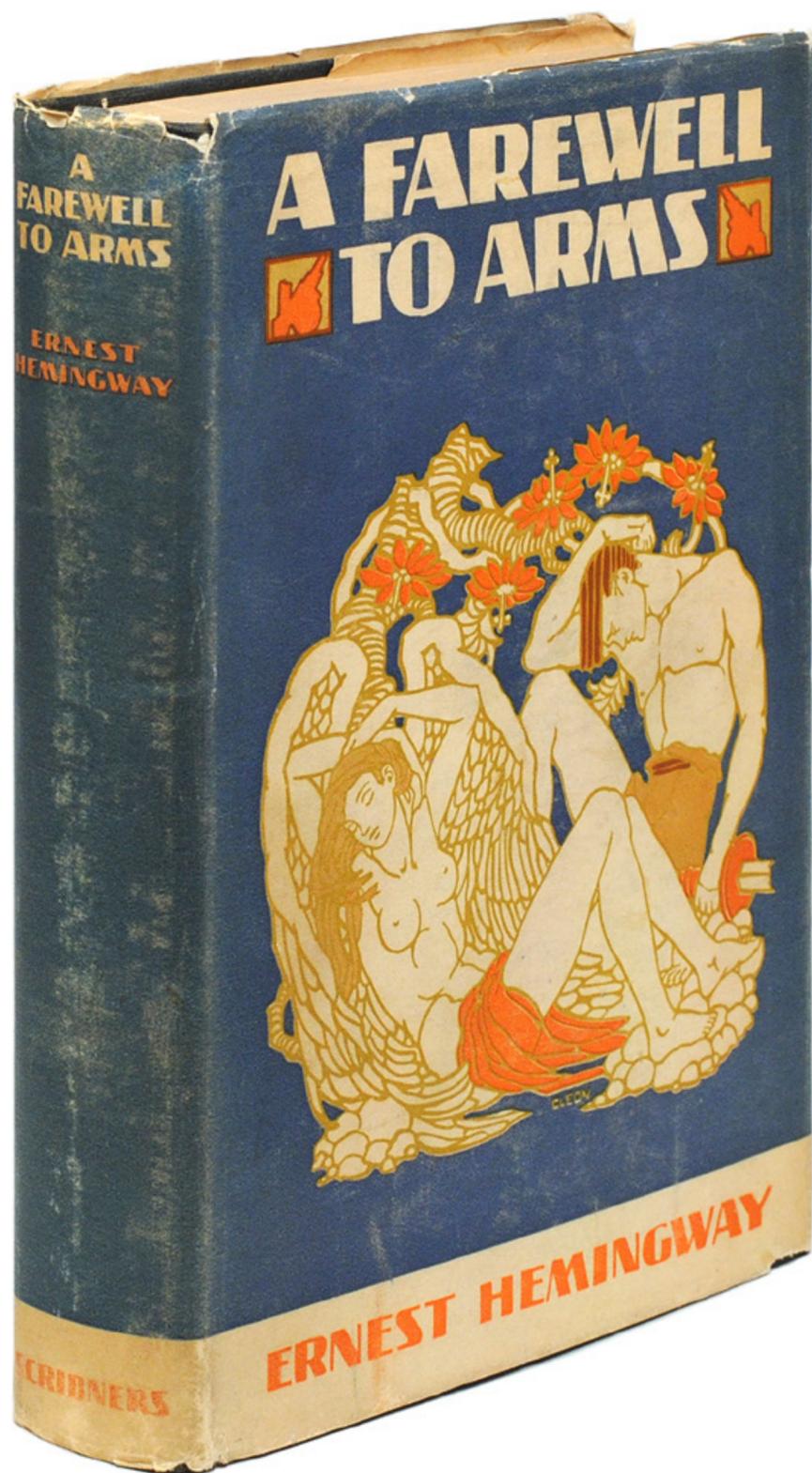


**16. GILL, ERIC.** *Engravings by... A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist.* Bristol: Douglas Cleverdon, 1929.

4to, (xii), 49, (5) pp. With an extra suite of the engravings on Japon, wood-engraved self-portrait and 103 plates, a few printed in red or red and black, additional plates loose as issued in pocket at end. Original de luxe binding of quarter vellum. A very good copy. Bookplate of R.L. Langdon-Down.

§ Limited to 80 de luxe copies signed by Gill with the extra suite on Japon of all the plates printed from the original blocks, from a total edition of 490. The de luxe copy of a scarce title - the first collection of Gill's work, including his magnificent illustrations for several Golden Cockerel Press books as well as designs for the St. Dominic's Press and many other ephemeral pieces, all printed from the original blocks. Evan Gill 17. (107140) \$29,950

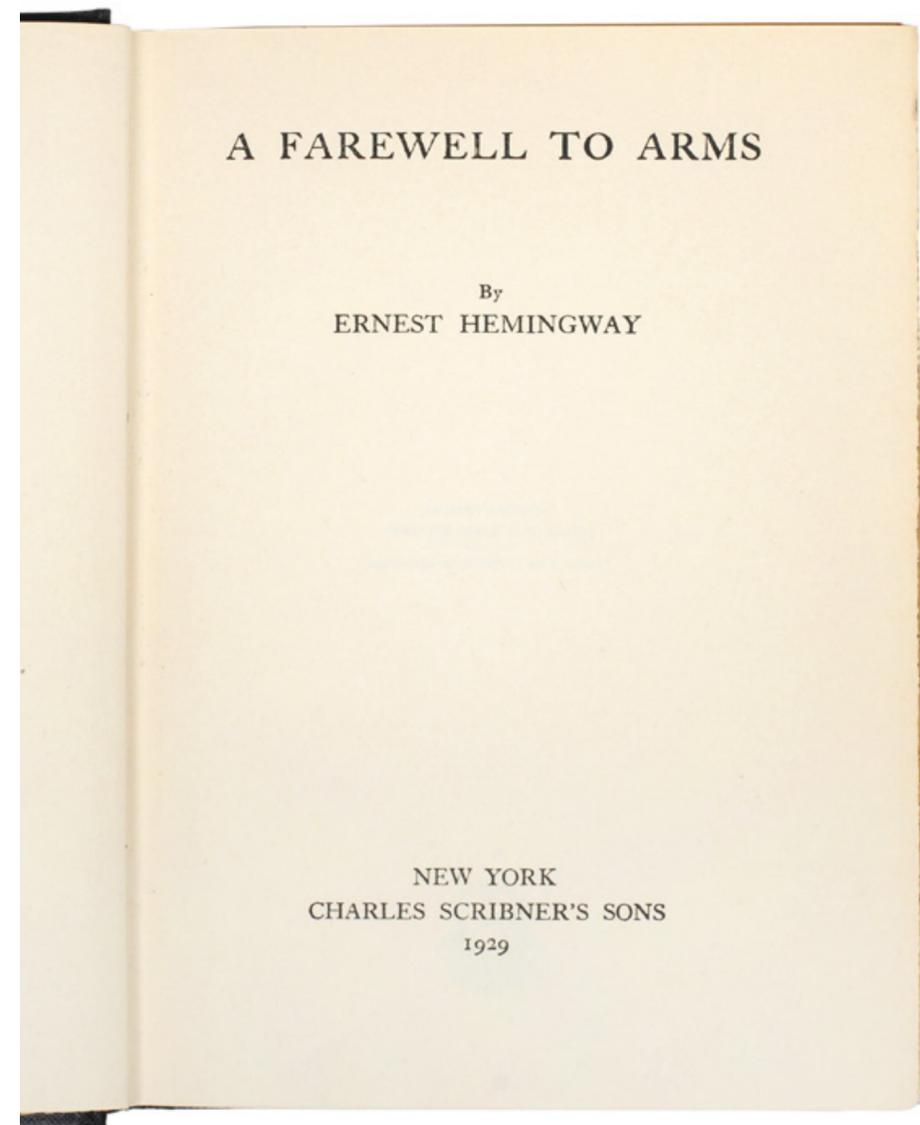




**17. HEMINGWAY, ERNEST.** *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929.

8vo, [x], 355 pp. Original black cloth with inlaid gold paper labels to upper board and backstrip, in original pictorial dust jacket, uncut. Jacket lightly rubbed and toned, some minimal wear at head and tail of the spine panel, otherwise a very near fine copy.

§ First edition, first printing, with the “publisher’s seal” on the copyright page, no disclaimer on page [x], Catherine Barkley misspelled “Katharine Barclay” on the front flap of the jacket. *A Farewell to Arms* was Hemingway’s first best-seller and is still considered among the best of the novels to come out of World War One. Famously, it was banned in Italy for its painfully accurate depiction of the war and was attacked in the United States for its depiction of sex. A handsome copy of a cornerstone work of twentieth century literature. (108667) \$4500



**18.** [ILLUMINATED MANUSCRIPT LEAF ON VELLUM]. *Master of Jacques de Besancon. The Flight into Egypt.* Paris: c. 1480.

150 cm x 98 cm. Slight wear to inner margin, small hole in text portion. In an elaborate gold frame.

§ Arch-topped miniature showing the Virgin in blue holding the Child and a fruit, seated on a donkey, Joseph in front with a staff, a maidservant with basket behind, set in a landscape with city, an idol toppling from a column, and a full-page border with sprays of swirling blue and gold acanthus, red, blue and white flowers, on a paneled liquid gold and white ground, inhabited by a duck-faced Grottesque, with four lines of text in gothic bookhand with three-line opening initial with blue and mauve staves against a ground of burnished gold.

Though not showing his trademark architectural frames, the subtle drapery folds, porcelain complexions, fine features and especially the fur-like, horizontally banded long runs of hair, in dark gold or gray, as well as the balanced composition, betray the influence, if not the hand, of the Master de Jacques de Besancon, whose dated works range from 1485 to 1498 and who took over both the style and the patrons of his predecessor Maitre Francois, active by 1473. The miniature includes the apocryphal detail from Pseudo-Matthew associated with the Flight into Egypt, showing an idol toppling from its column. On another miniature that survives from the same book, showing the Adoration of the Magi, there is a manger which derives from a model also used by the Master of Jean Rolin in a Nativity around 1450. Jean Rolin was probably the master of Maitre Francois, an artist with whom the Master de Jacques de Besancon has often been confused. These latter two, however, were without doubt the most sought after miniaturists in Paris in the last quarter of the 15th century.

(122868) \$12,500

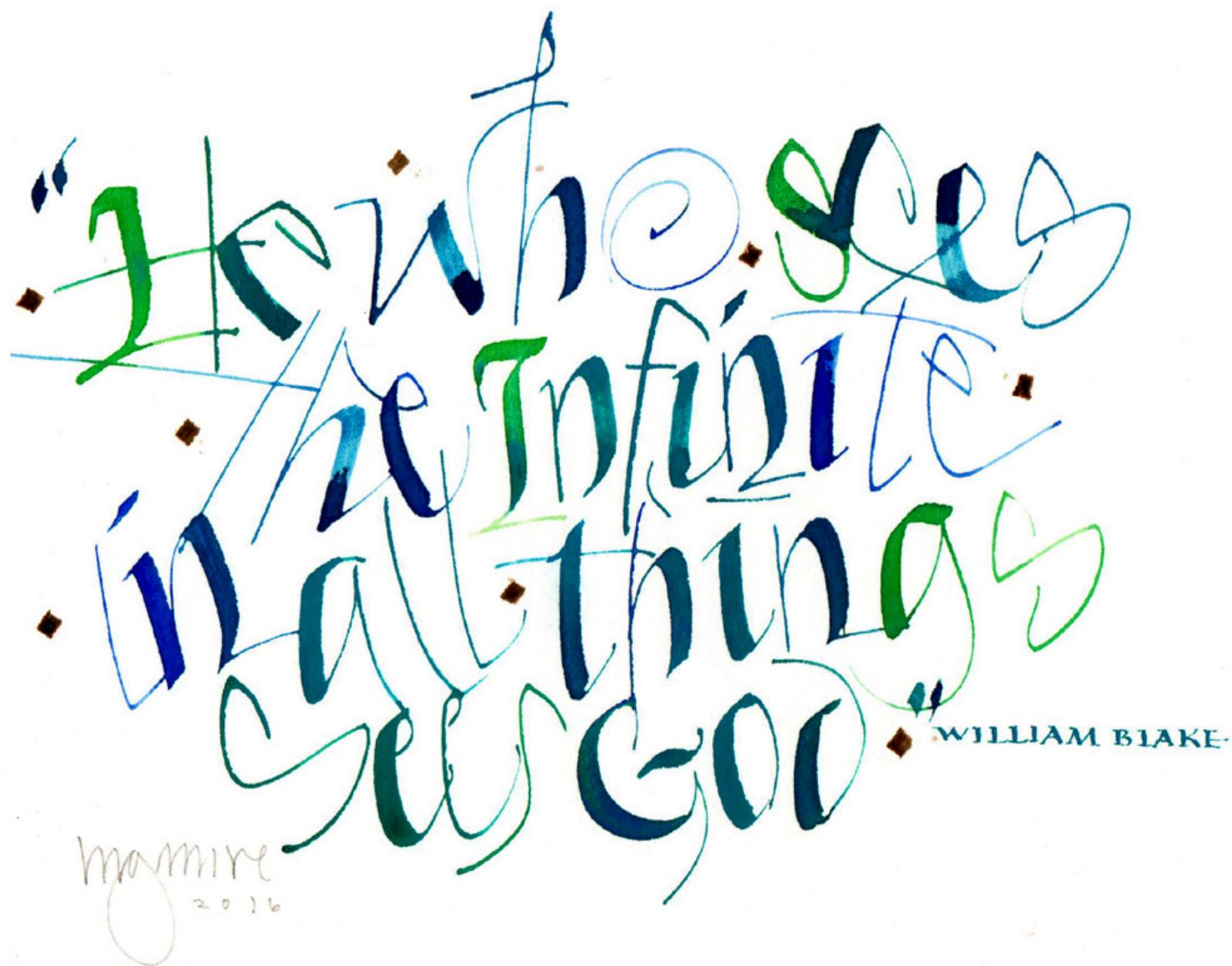


Master of Jacques de Besancon  
The Flight into Egypt,  
Paris, c. 1480

**19. INGMIRE, THOMAS.** *He who Sees the Infinite in all Things sees God.* San Francisco: 2016.

11 x 8.5 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. Fine condition.

§ Thomas Ingmire (San Francisco) was the first American to be elected a Fellow of the prestigious Society of Scribes and Illuminators, London. A vivid expression of the modern calligraphy movement, his work can be found in public and private collections around the world; it is the subject of *Michael Gullick's Words of Risk: The Art of Thomas Ingmire* (1989) and *codici 1: a teacher's notebook on modern calligraphy & lettering art* (2003). His teaching experience and influence extends throughout the United States to Canada, Europe, Australia, Japan and Hong Kong. His first commission in 1972 was from John Windle for a book of Blake's Poems; Almost 50 years later we are still presenting Blake calligraphically. (107817) \$475

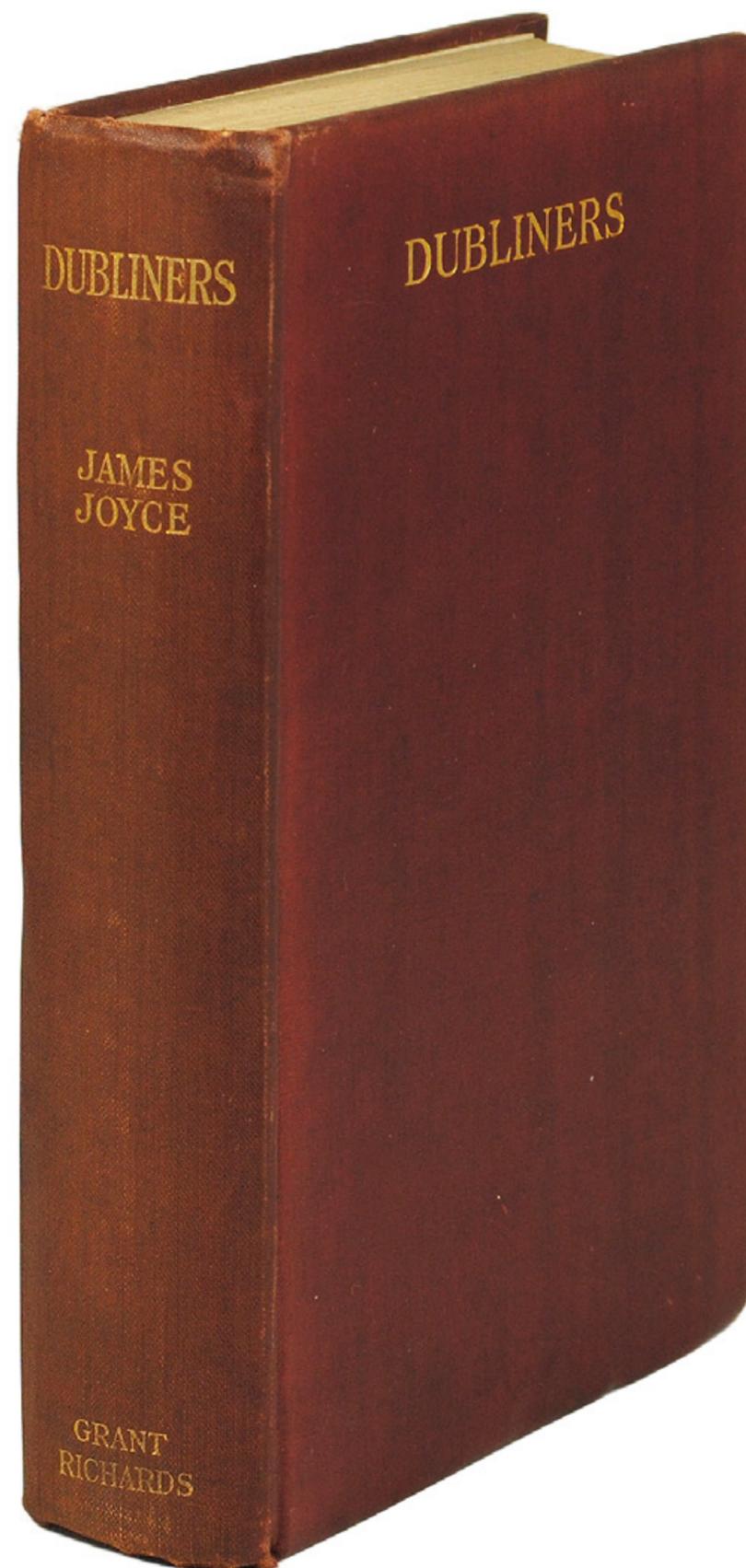
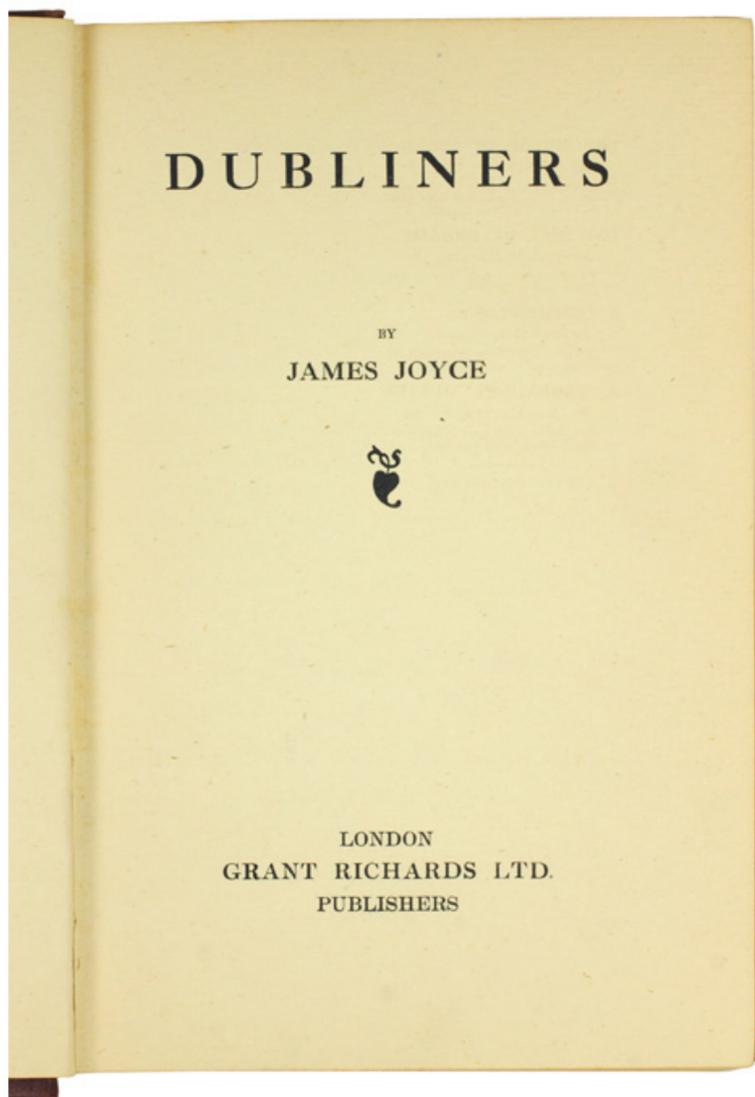


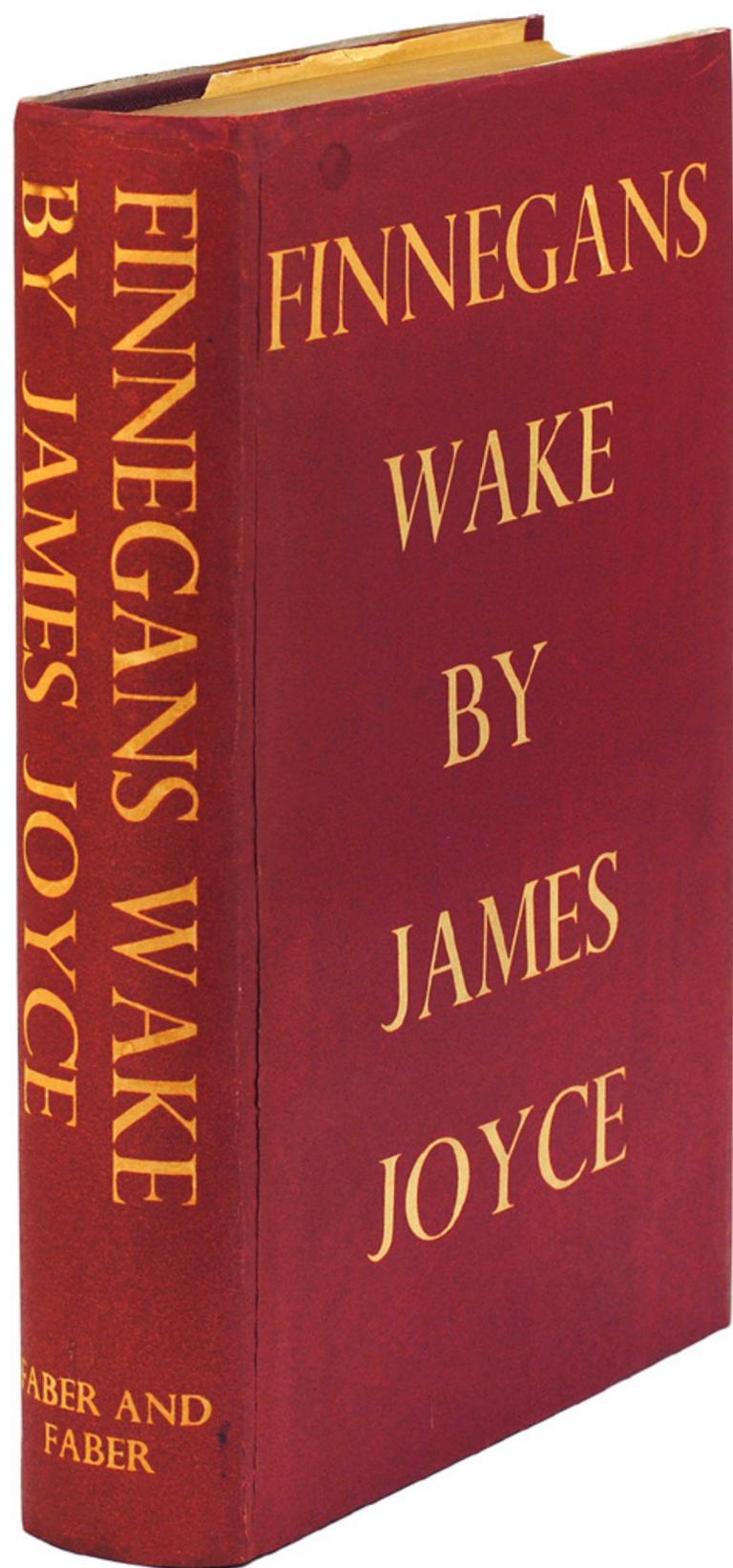
**20. JOYCE, JAMES.** *Dubliners*. London: Grant Richards Ltd, 1914.

8vo, 278 pp. Original maroon cloth, backstrip and upper cover titled in gilt. A very good copy, backstrip slightly sunned, a few light bumps and scuffs to the lower board, front hinge tender.

§ First edition of Joyce's first prose work, a collection of short stories about his "dear dirty Dublin," published on June 15th, 1914, after considerable travails. Richards had first agreed to publish the book in 1906 but the project was dropped when Joyce refused to amend "objectionable" passages. (Joyce's retort is famous: "It is not my fault that the odour of ashpits and old weeds

and offal hangs around my stories. I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass.") Arrangements with Elkin Mathews and Maunsel likewise fell through until eventually Richards agreed to take up the book again. 1250 copies were printed, 504 of which were sold to B.W. Huebsch for the American edition, making this one of only 746 copies of the English first edition. (123226) \$10,500

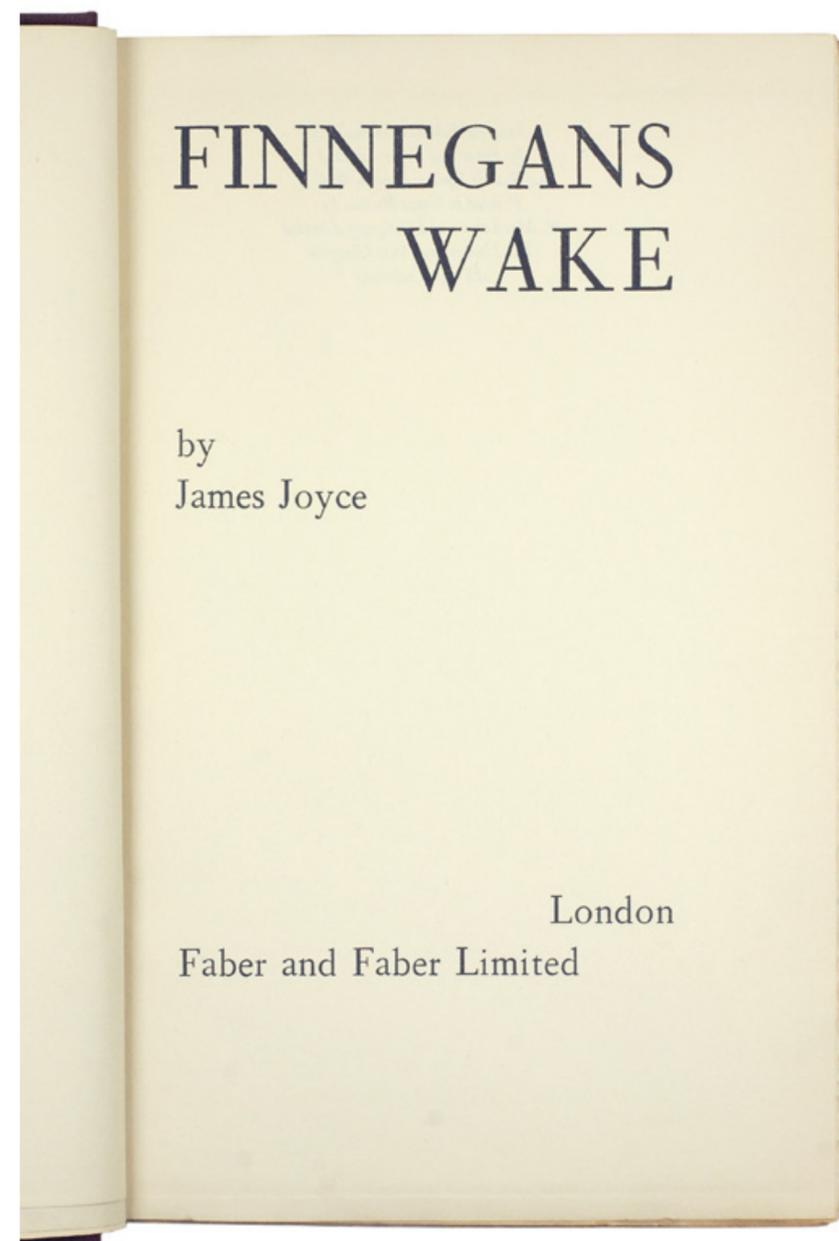




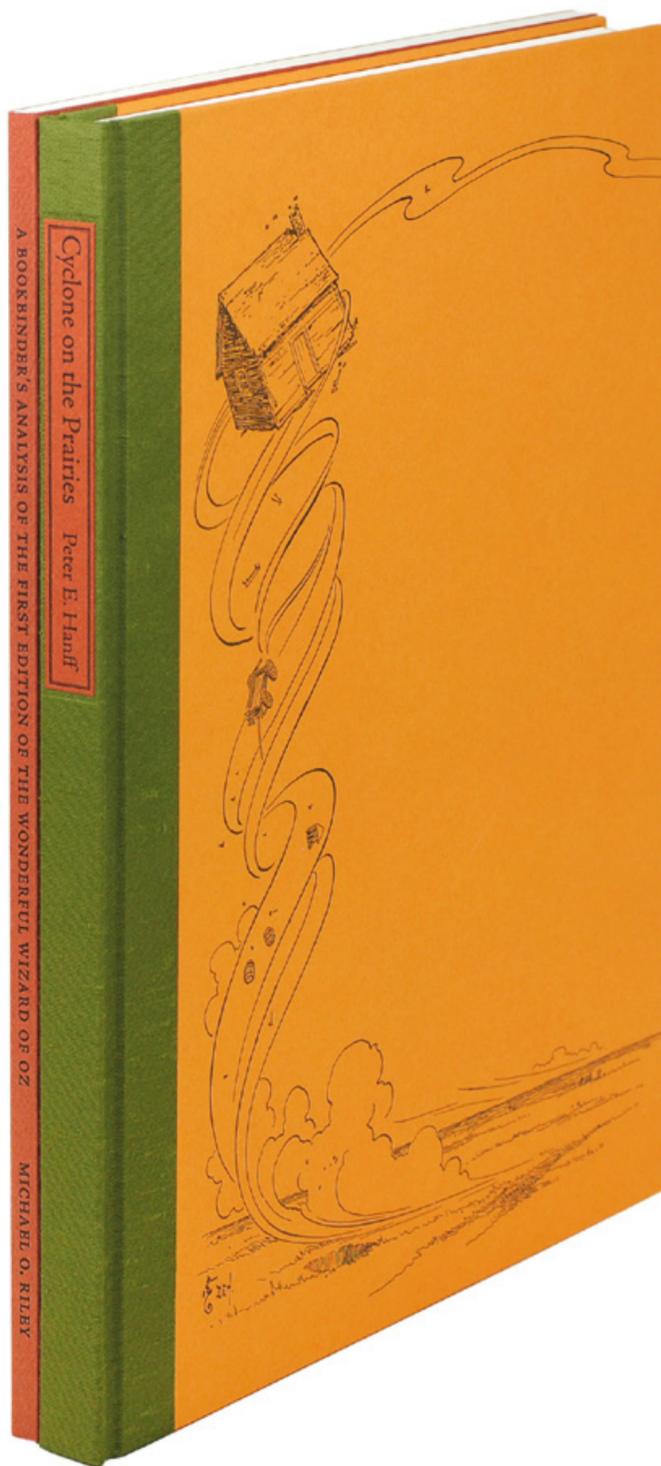
**21. JOYCE, JAMES.** *Finnegans Wake*. London: Faber and Faber, 1939.

8vo, 628 pp. Original brick red cloth, backstrip titled in gilt, top edge stained yellow others untrimmed, original dust-jacket neatly repaired. Untrimmed edges aged toned, pencil name on front free endpaper. A near fine copy in a professionally restored dust-jacket that presents very well.

§ First British edition, trade issue, one of a total first printing of 3400 copies, of which 950 copies in sheets were destroyed. It was published on the same day as the U.S. trade edition from Viking, and the limited edition bearing Faber and Viking's joint imprint. One of the best known, least read books in English. Slocum and Cahoon A47. (110558) \$1500

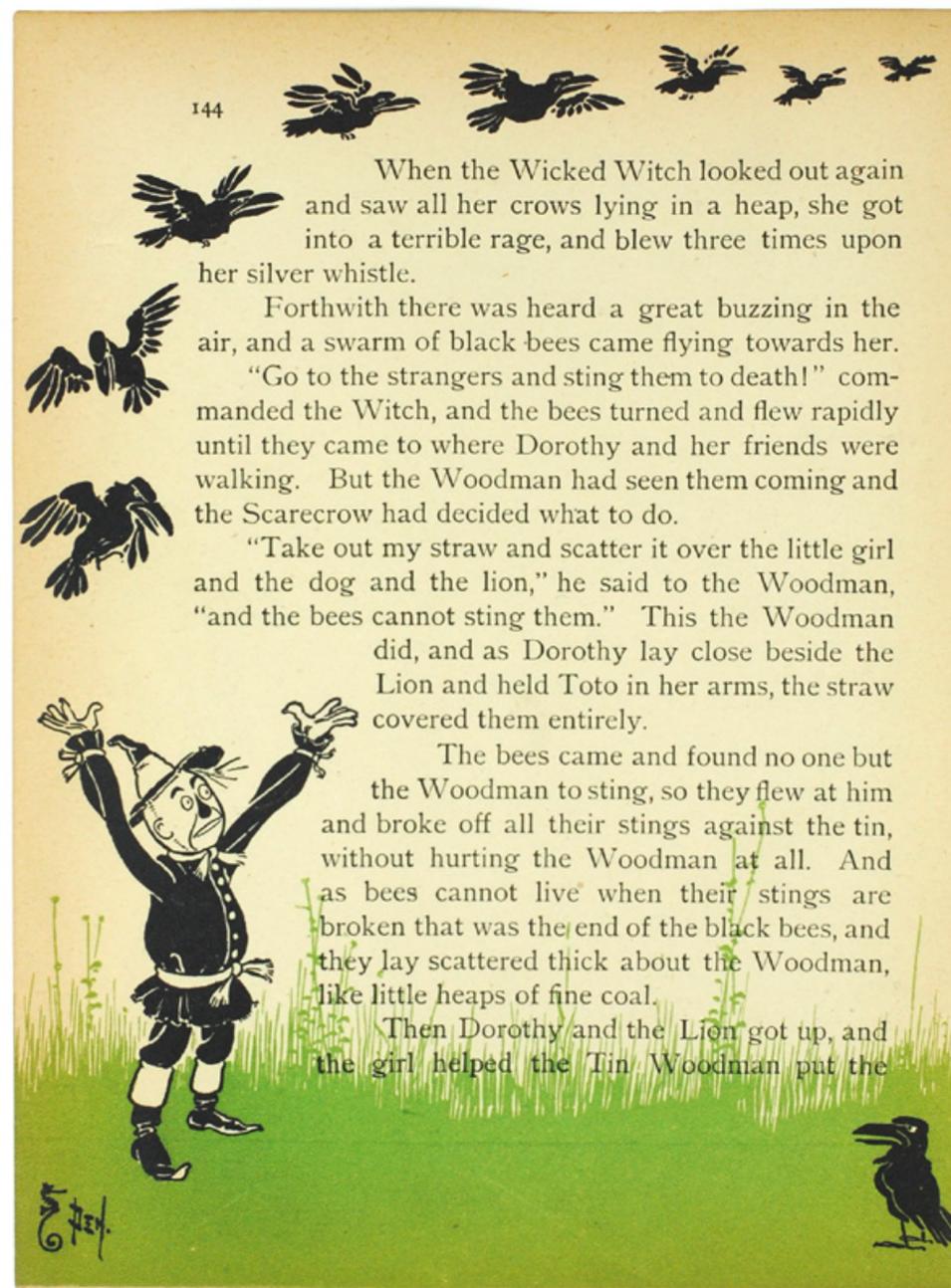


**22.** [LEAF BOOK]. HANFF, PETER E. (BAUM, FRANK). *Cyclone on the Prairies: The Wonderful Wizard of Oz and Arts and Crafts of Publishing in Chicago, 1900 [with] A Bookbinder's Analysis of the First Edition of the Wonderful Wizard of Oz by Michael Riley.* San Francisco: The Book Club of California, 2011.

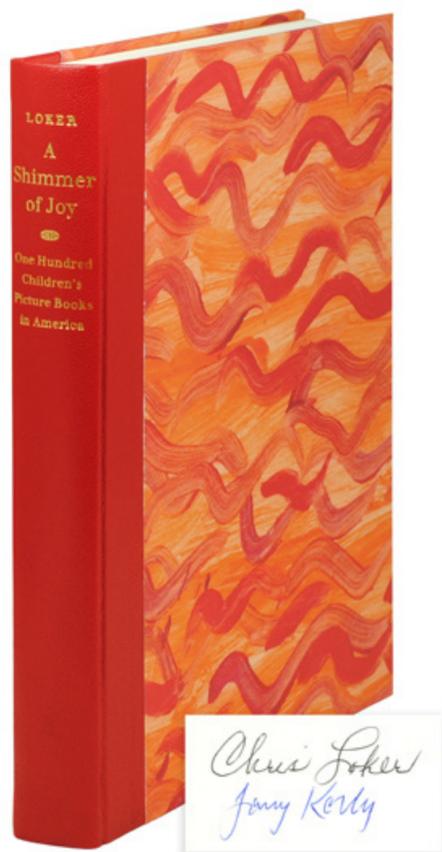


Folio, 141, [6]; [2], 47, [5] pp. The leaf book is bound in quartergreen cloth over illustrated boards; the bookbinder's analysis in printed and illustrated stiff wrappers. In a brown cloth covered slipcase. As new.

§ An essential reference work for collectors and lovers of Oz, printed in a limited edition with an original leaf from the first edition of *The Wonderful Wizard of Oz* (Chicago, 1900) tipped in. These two works bring together important new scholarship on the printing and design history of an American classic. The leaf in this copy is page 144, bearing 27 lines of text and the scarecrow standing in a field with arms outstretched while eight crows fly overhead. (104968) \$375



Original leaf from the first printed edition of *The Wonderful Wizard of Oz*



**23. LOKER, CHRIS.** *A Shimmer of Joy One Hundred Children's Picture Books in America.* San Francisco: The Book Club of California, 2019.

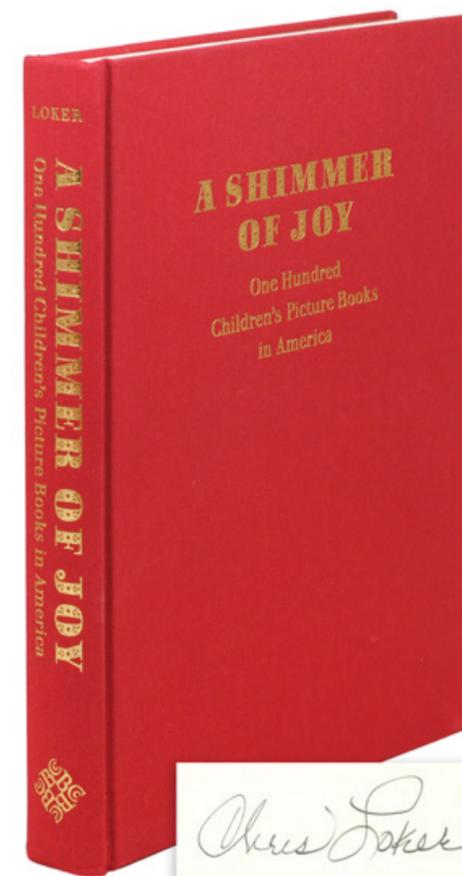
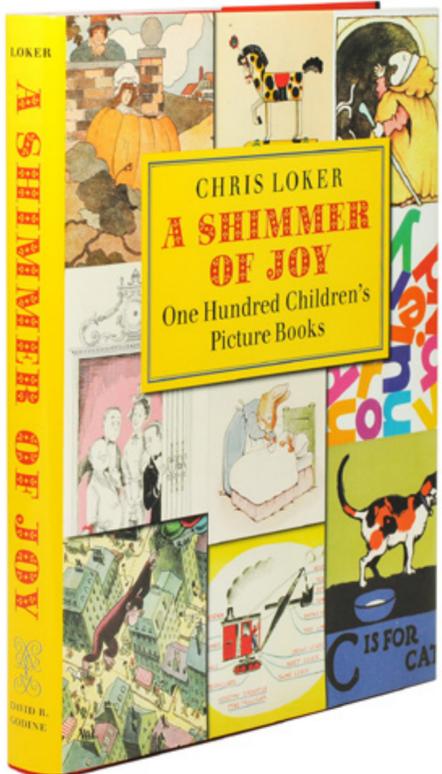
4to (11 x 8.5 inches), 329 pp. over 200 full-color illustrations.

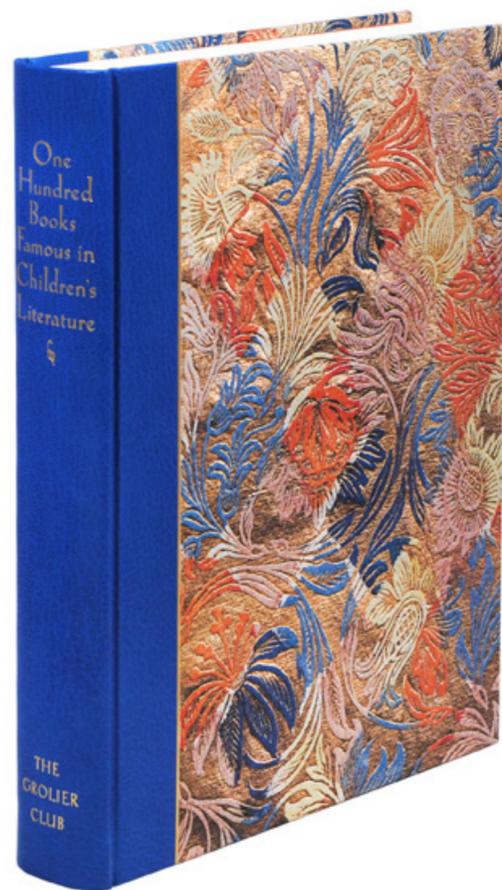
§ “A Shimmer of Joy is an exciting and colorful presentation of one hundred children’s picture books published in—or imported to—America from 1900 to 2015. Each of the one hundred books profiled has been selected based upon its notable fame or collectability by Chris Loker, an authority on children’s literature. The book offers readers a vital definition of the picture book, with an overview of its history and significance in American children’s literature; essays on the past, the present, and the possible future of the picture book, written by three scholars in the field; and fascinating profiles of one hundred famous or collectible picture books, accompanied by color photographs”—From the prospectus (The Book Club of California, 2019).

**DE LUXE EDITION.** Copy #21 of 50 copies, hand-numbered and signed by the author and by the book designer and typographer Jerry Kelly. Quarter red morocco, decorative paper boards photo-reproduced from hand-painted paper by Eric Carle, titled in gilt on upper cover and spine, slipcase. (123148) \$995

**REGULAR EDITION.** Copy #124 of 200 copies, hand-numbered and signed by the author. Red cloth, titled in gilt on upper cover and spine, with decorative endpapers photo-reproduced from hand-painted paper by Eric Carle. (123200) \$295

**TRADE EDITION.** Boston, MA: Godine, 2020. 4to (11 x 8.5 inches), 256 pp. full color illustrations throughout. Red cloth, spine titled in gilt, in color illustrated dust jacket. (123529) \$35





**24. LOKER, CHRIS, EDITED BY JILL SHEFRIN.** *One Hundred Books Famous in Children's Literature.* The Grolier Club, 2014.

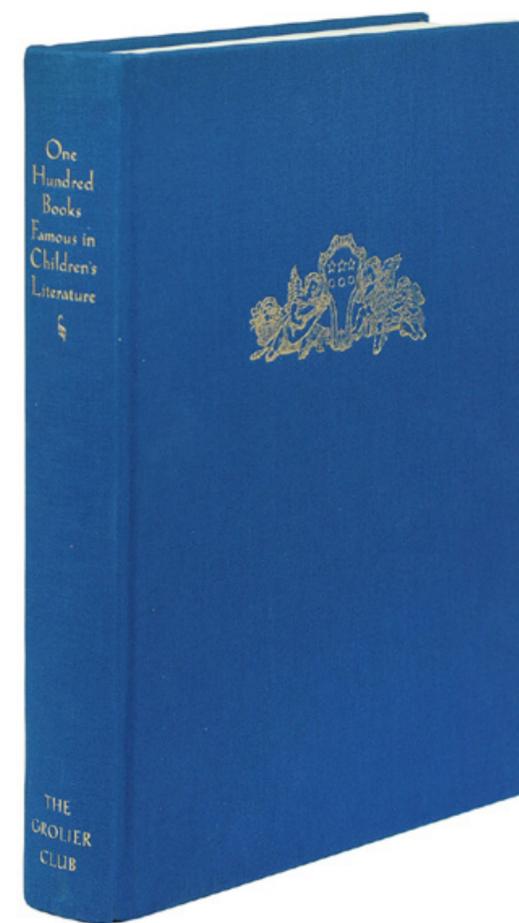
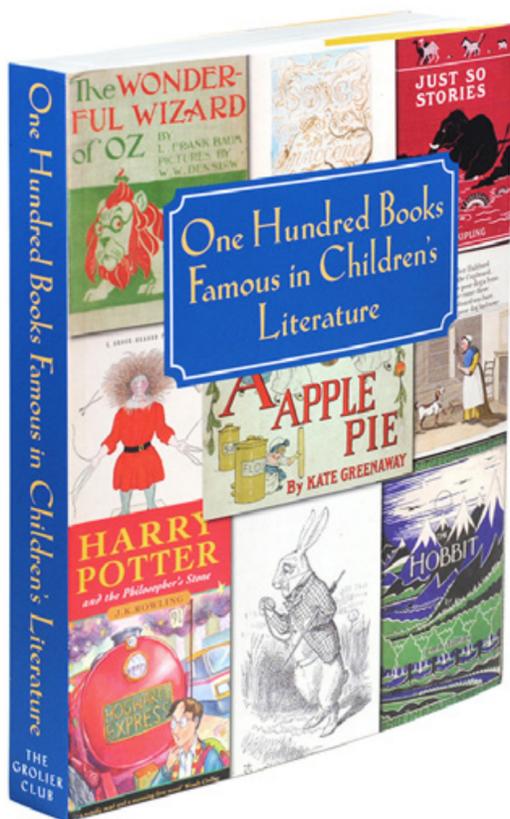
4to (11 x 8.25 inches), 318 [1] pp. numerous color illustrations. Hightower and Koch Antiquarian types. Design and typography by Jerry Kelly.

§ Detailed descriptions of one hundred famous children's books and related items on show at the Grolier Club, December 9, 2014 - February 7, 2015. With essays by Justin Schiller, Jill Shefrin, Brian Alderson, and Nick Clark. The sixth and latest entry in the venerable "Grolier Hundred" series of catalogues. Previous "Grolier Hundred" lists have covered English Literature (1903), American Literature (1946), Science (1958), Medicine (1994), and Fine Printed Books (1999). A pleasure to read for anyone with fond memories of children's books and a cornerstone reference for serious collectors.

**DE LUXE EDITION.** Limited to 50 copies with an original leaf from the 1865 printing of *Alice*, and two additional essays by Stuart Bennett on Dutch gilt paper and John Windle on the history of leaf books -- neither essay was included in the regular edition. \$2500

**FIRST EDITION** of 1000 copies, out of print. Blue cloth, titled in gilt and with Grolier Club arms in gilt on the upper cover. (123001) \$495

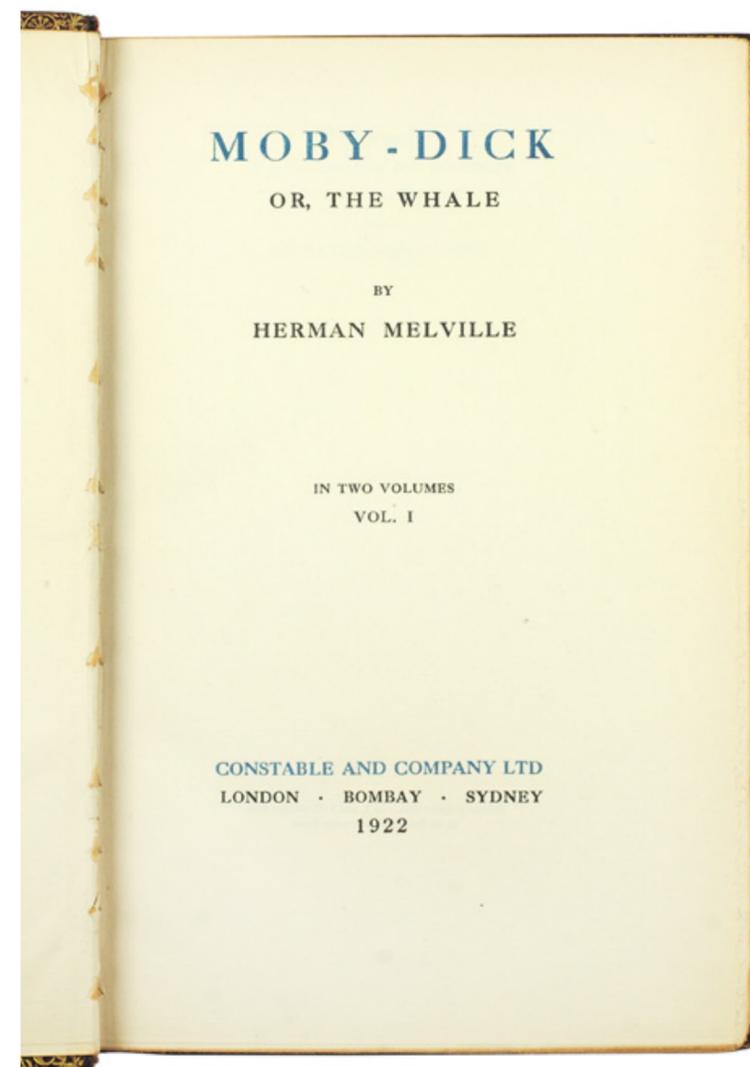
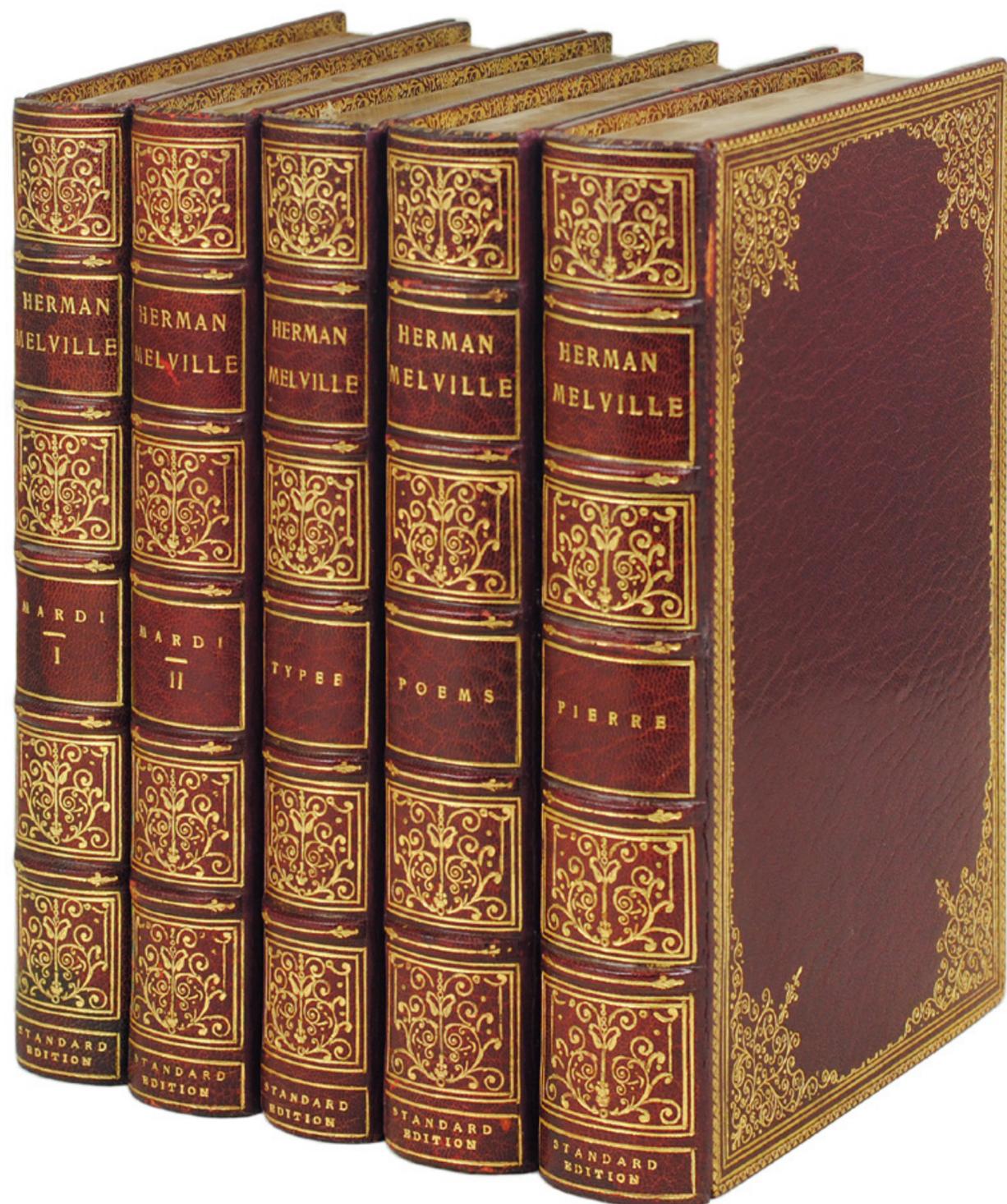
**TRADE EDITION.** The Grolier Club, 2015. Stiff paper wraps, illustrated in full color on upper cover. New. (107156) \$65

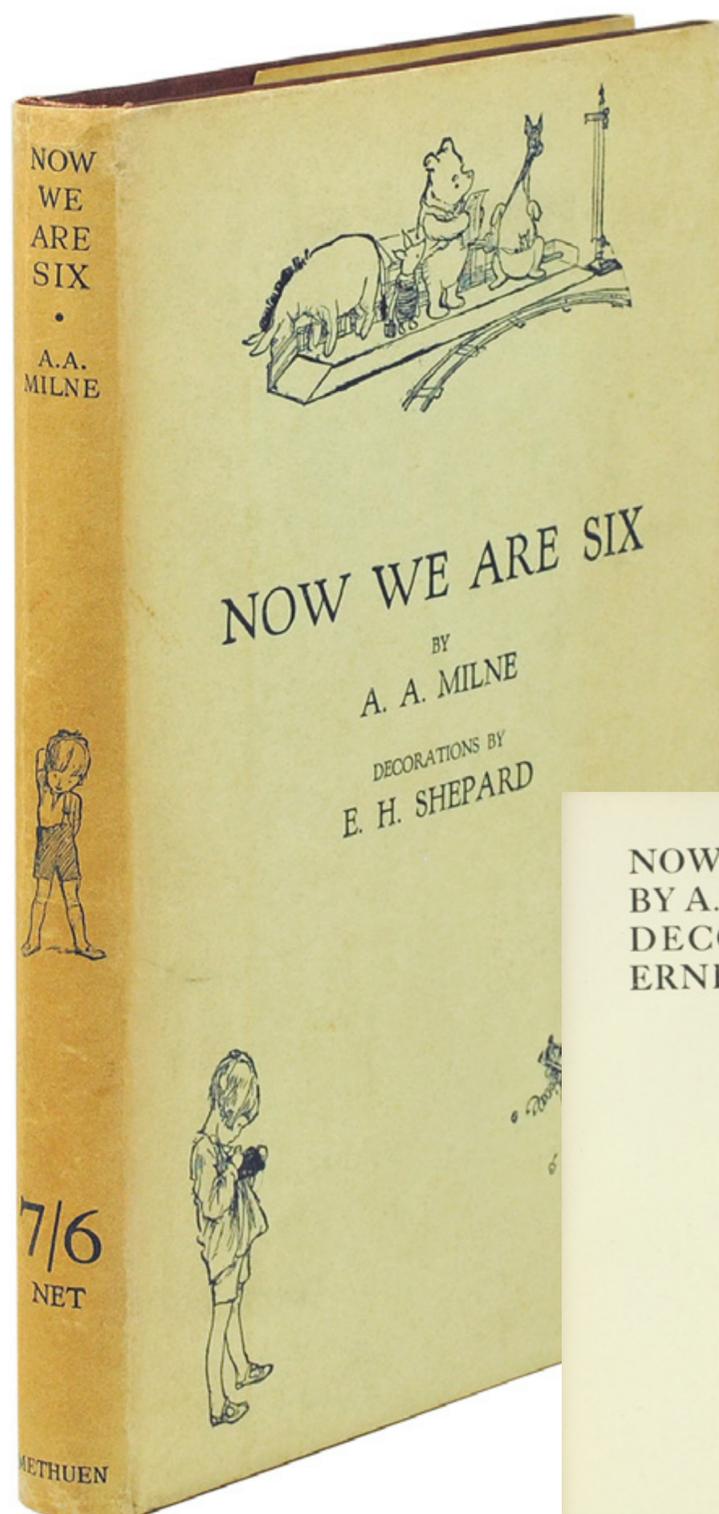


**25. MELVILLE, HERMAN.** *The Works. Standard Edition.* London: Constable, 1922-24.

**16 vols.**, 8vo, finely bound in full red hard-grain morocco extra (two volumes repaired) some volumes lightly rubbed along the joints but generally very good. Red morocco bookplate of Lucy Smith Battson in each volume.

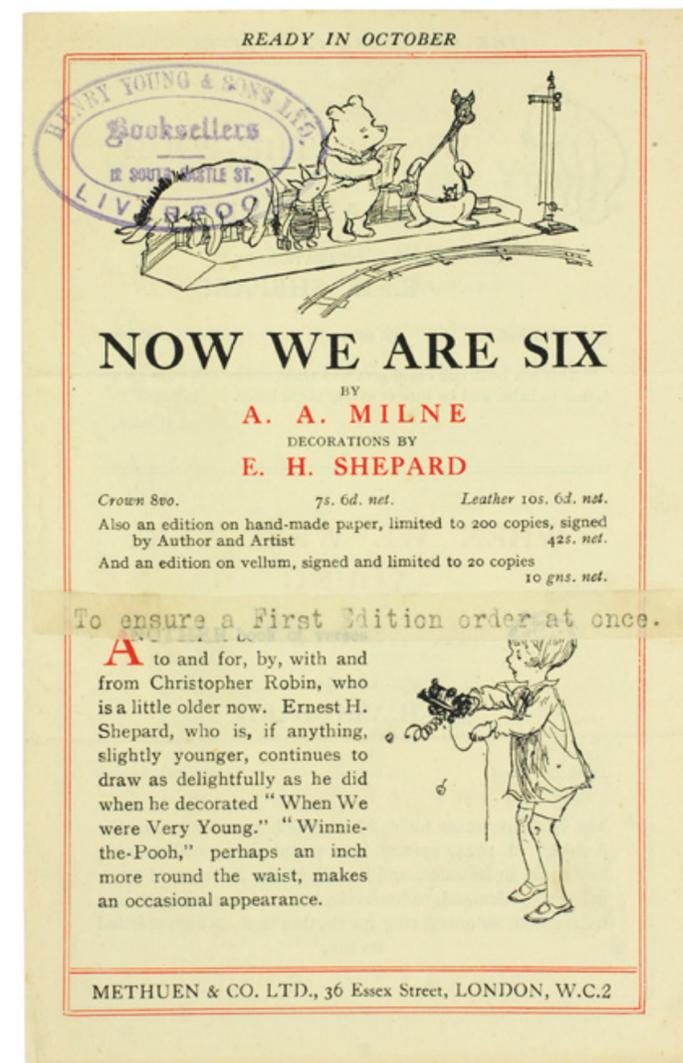
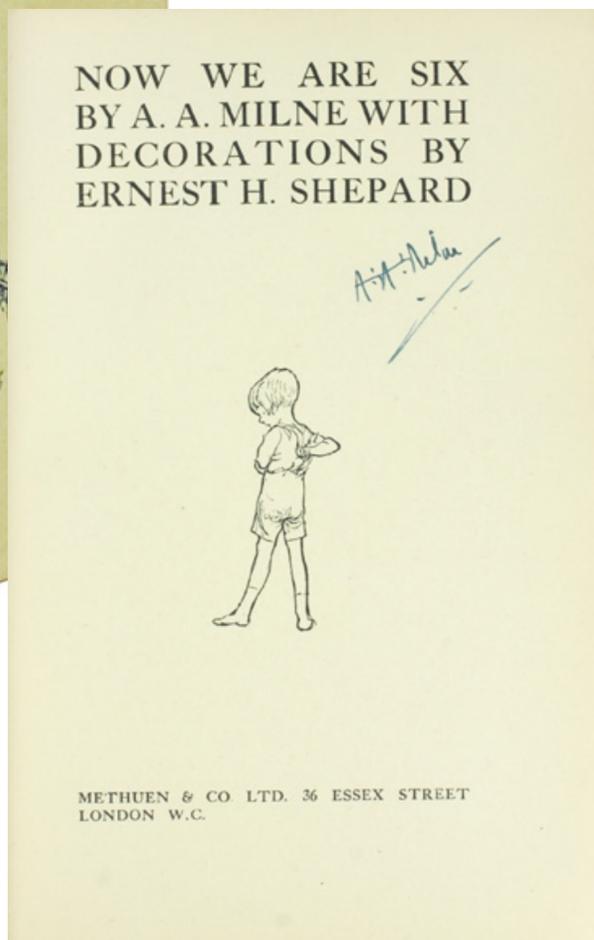
§ A magnificent set of Melville's complete works; the first collected edition limited to 750 sets of which very few came in this de luxe binding. This is set #48. Vol. 12 includes a bibliography of the prose works by Michael Sadleir. Vol. 13 is first printing of *Billy Budd*. BAL 13680. (122690) \$17,500



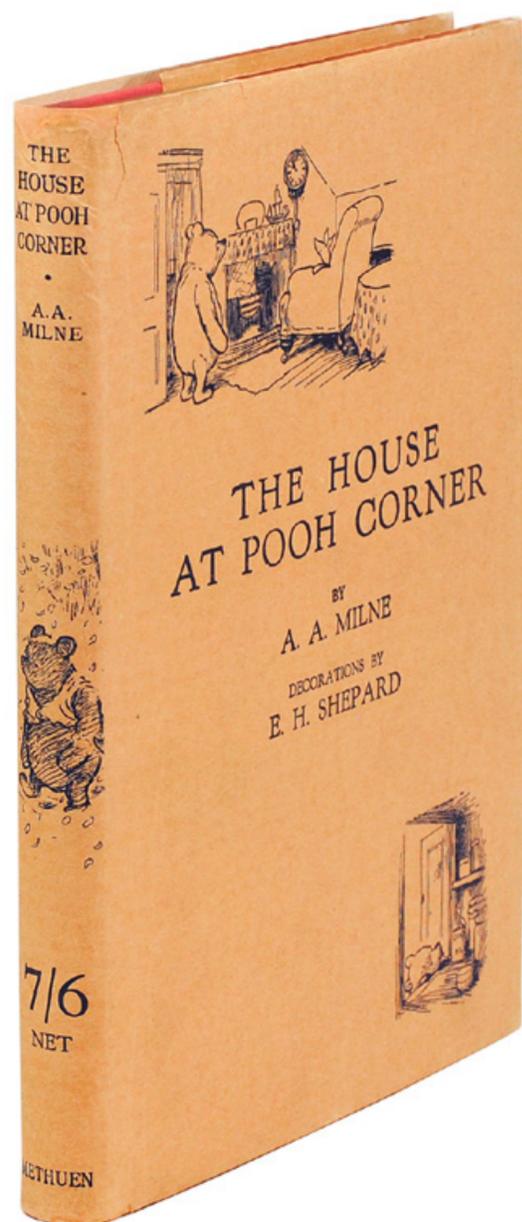


**26. MILNE, A. A. [SHEPARD, E.H. ILLUS.].** *Now We Are Six.*  
London: Methuen and Co., 1927.

8vo, x, (2), 103 pp. with frontispiece and illustrations throughout by Shepard. Original red cloth, boards stamped and panelled in gilt, backstrip gilt lettered, top edge gilt, in the original illustrated dust jacket. Cloth bright, upper tip of lower board bumped, endpapers clean, lightly-penciled bookseller notes on the verso of the front free endpaper, dust jacket a little toned with very light professional restoration, overall a near fine copy.

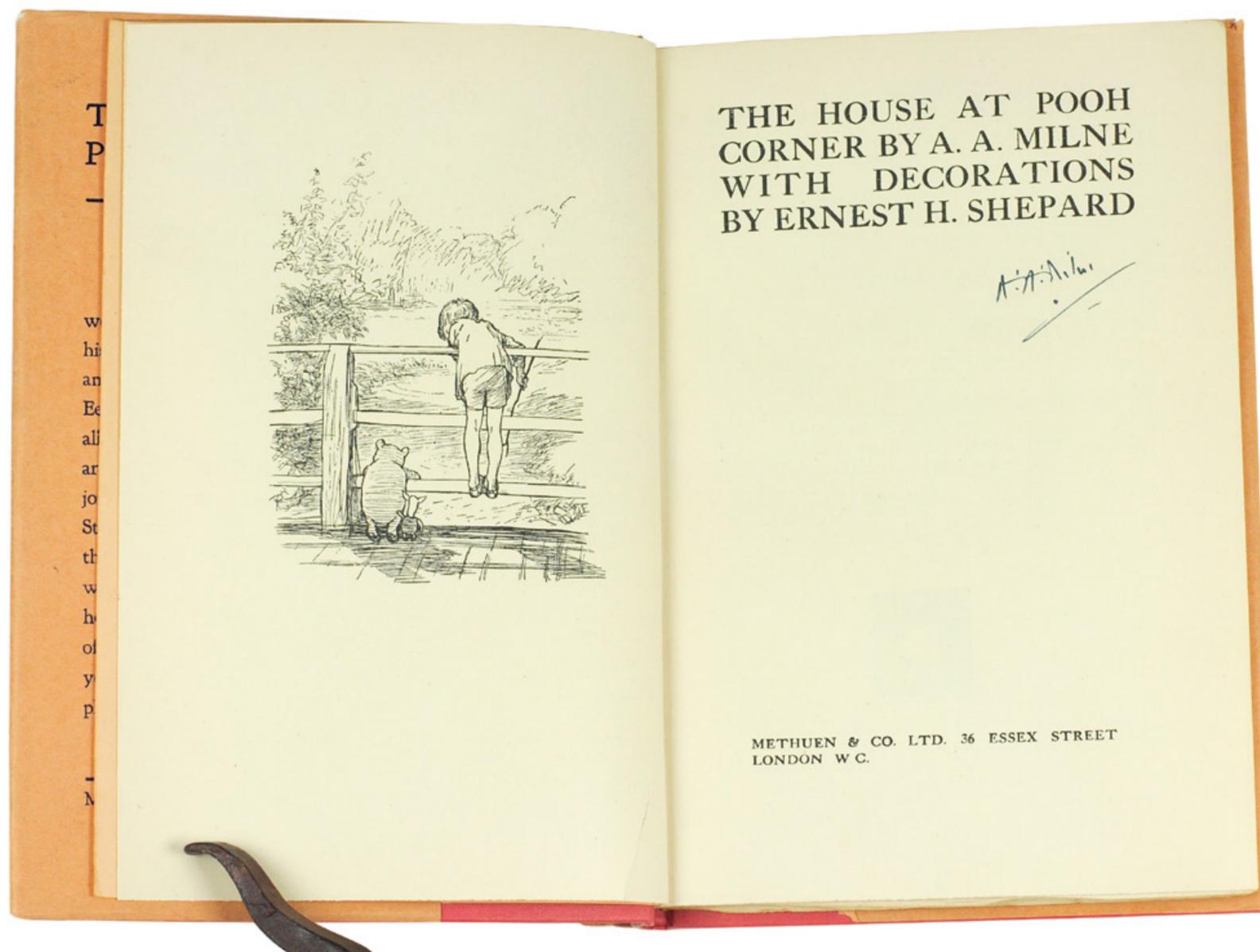


§ First edition, signed on the title page by A. A. Milne. Laid in is the rare four-page illustrated publisher's order form, printed in red and black, with the stamp of Henry Young & Sons Booksellers of Liverpool on front and back. *Now We Are Six* is listed on the cover as ready in October. The third of Milne's books about Christopher Robin and his friends and the second volume of poetry, including the priceless "Sneezles," "Binker," and "Us Two," ("Wherever I am, there's always Pooh, / There's always Pooh and Me..."). Illustrated with E.H. Shepard's line drawings. (122758) \$6500

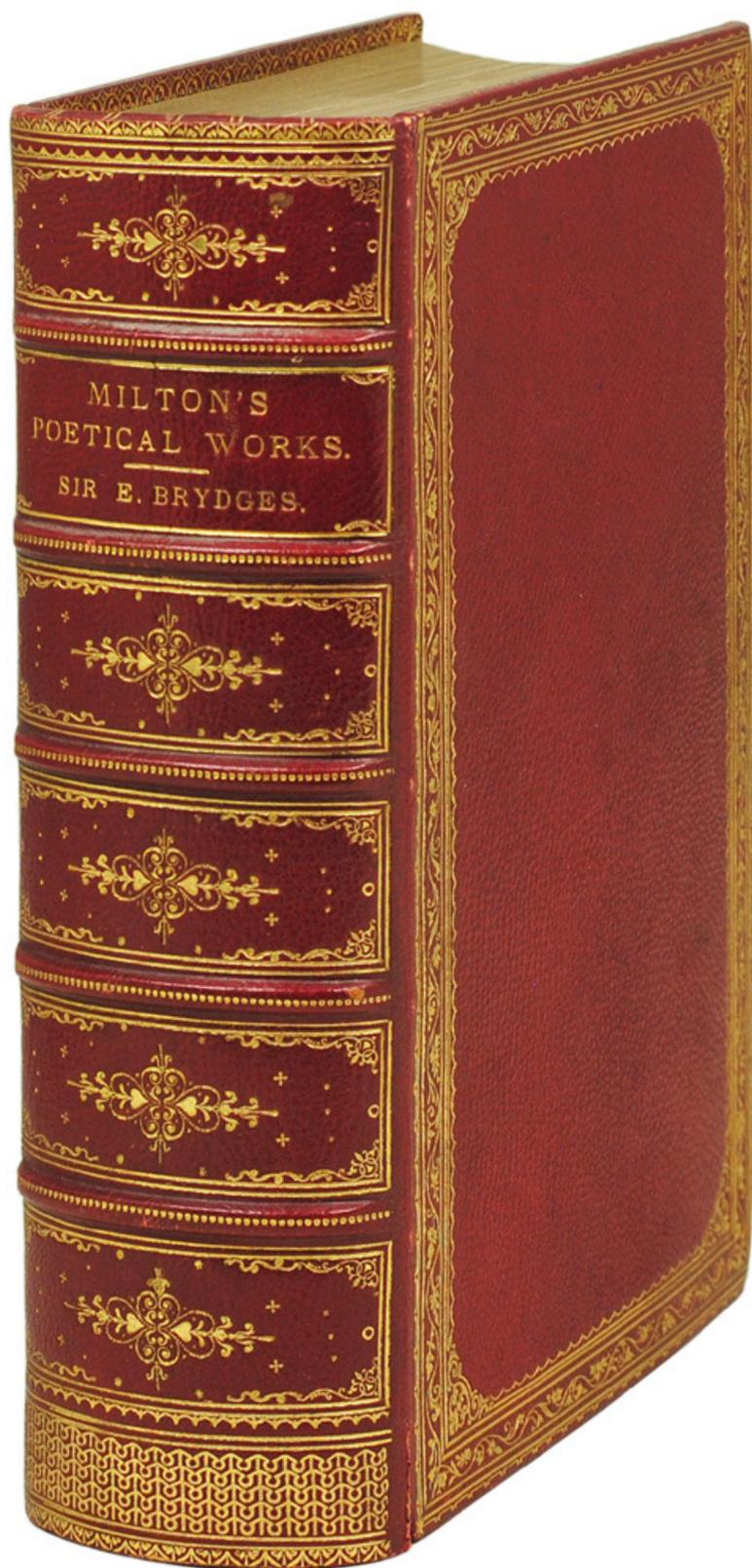


**27. MILNE, A. A. [SHEPARD, E.H. ILLUS.].** *The House at Pooh Corner.*  
London: Methuen and Co., 1928.

8vo, xi, 178 pp. Original rose cloth, boards stamped and panelled in gilt, backstrip gilt lettered, top edge gilt, in the original illustrated dust jacket. A near fine copy with bright and clean boards, subtle professional restoration to two faint patches of abrasion on the front free endpaper; dust jacket very clean and unfaded with light professional restoration. Bookplate tipped to verso of front free endpaper.



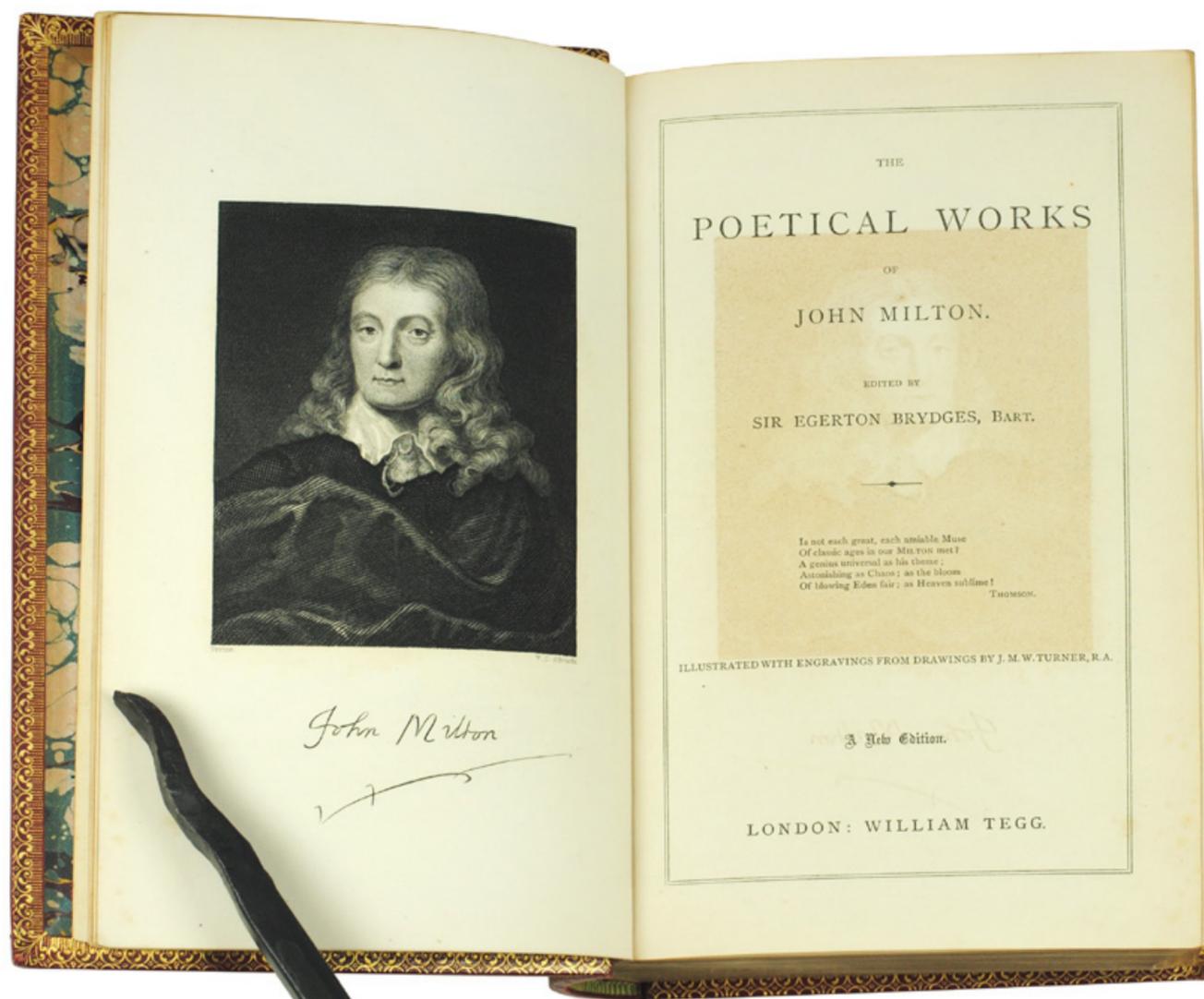
§ First edition, signed on the title-page by Milne. A handsome copy of the fourth book about Winnie-the-Pooh, Christopher Robin and friends, the first to introduce the irrepressible Tigger. Illustrated with E.H. Shepard's line drawings. (122759) \$5750

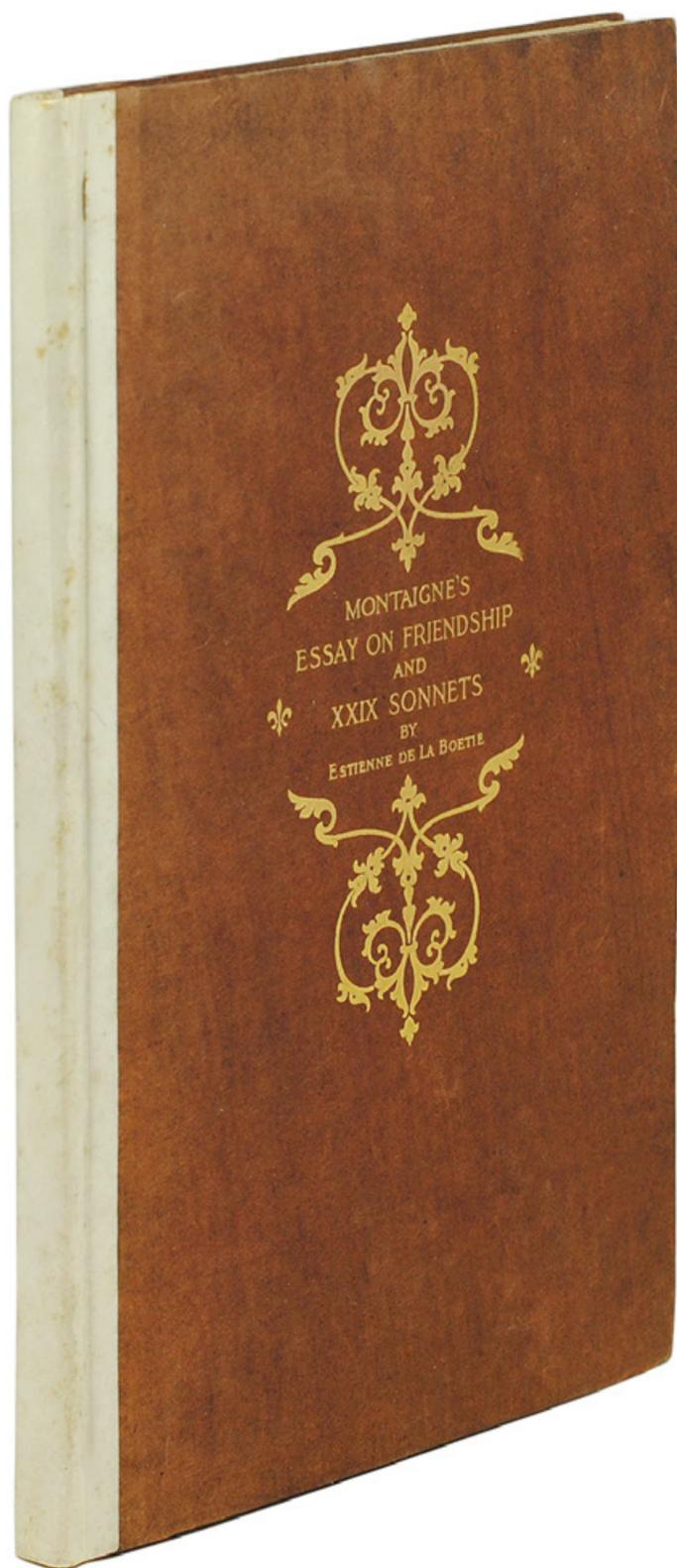


**28. MILTON, JOHN.** *The Poetical Works...* edited by Sir Egerton Brydges, Bart. Illustrated with Engravings from drawings by J.M.W. Turner, R.A. London: William Tegg, n.d. [c. 1865].

Thick royal 8vo, civ, 767 pp. With a frontispiece and 7 full-page plates on stiff paper. De luxe binding of full red hardgrain morocco extra, gilt-panelled backstrip, gilt edges, a very superior de luxe binding in fine condition.

§ Tegg printed numerous edition of Milton in large quantities so they are not scarce but this is a very fine and well preserved example of a Victorian gift book at its best. (123292) \$500

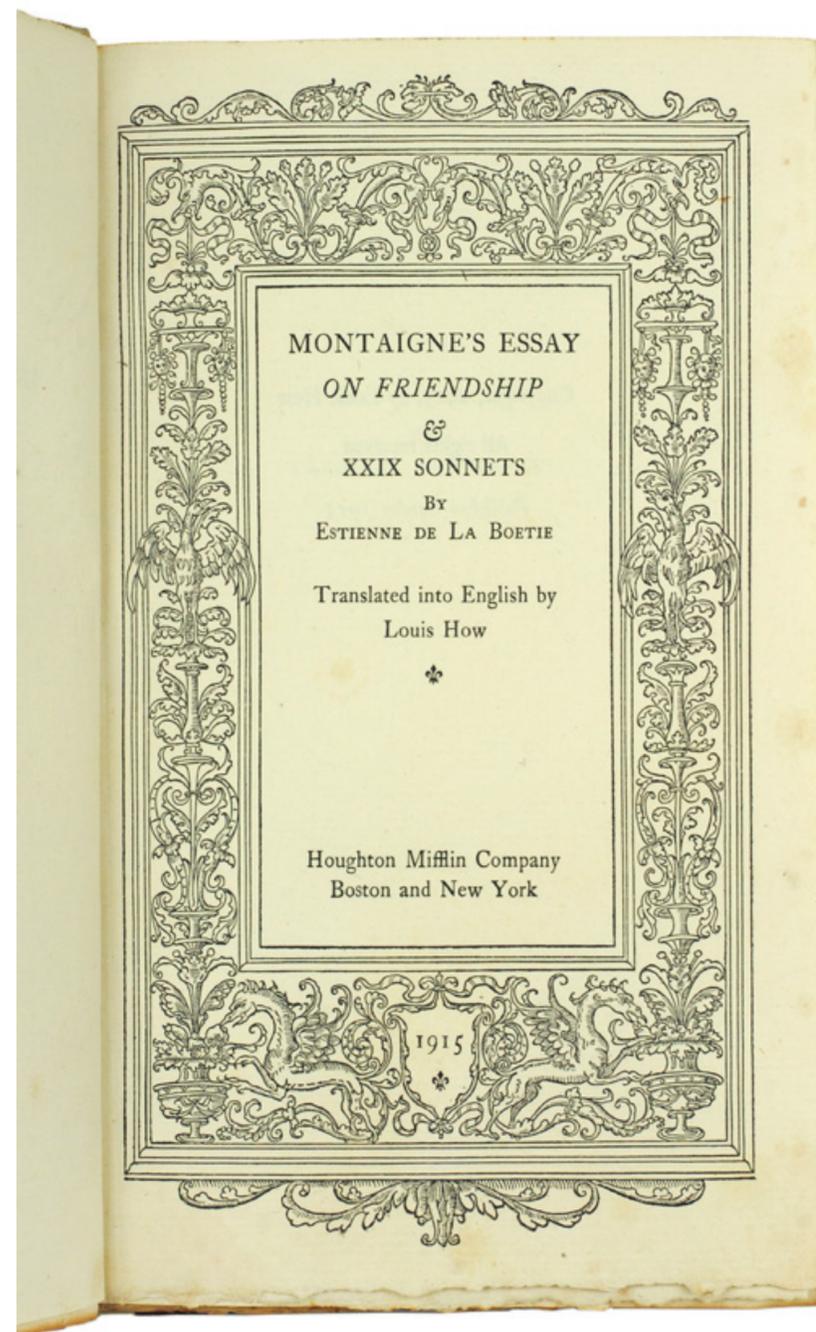


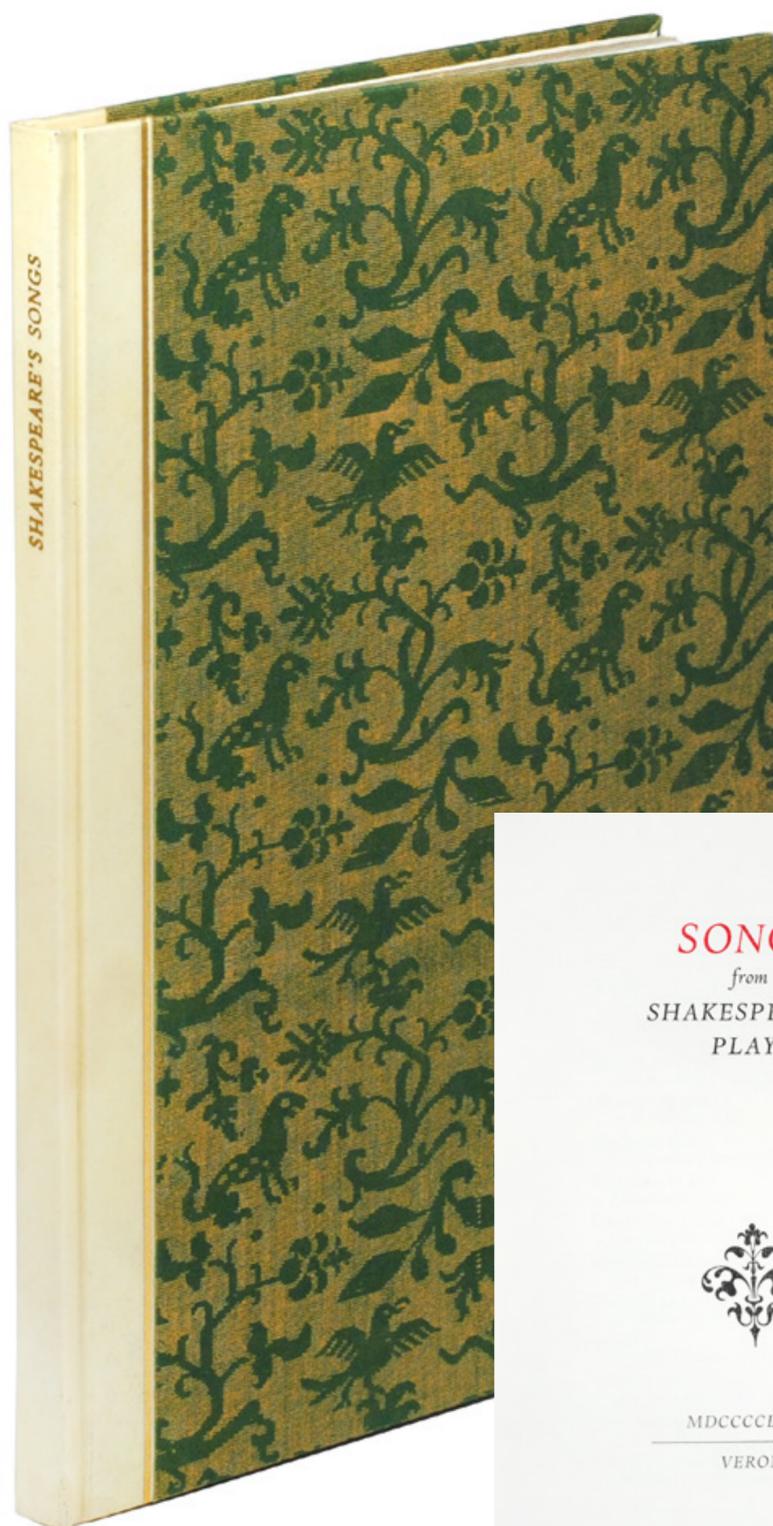


**29.** MONTAIGNE AND ÉSTIENNE DE LA BOÉTIE. TRANS. BY LOUIS HOW. *Montaigne's Essay on Friendship and XXIX Sonnets by Étienne de La Boétie.* Boston: Houghton Mifflin, 1915.

Slim 8vo, 63 pp. Quarter vellum with brown paper covered boards, decorated title stamped in gilt to upper and lower boards. Bookplate of Myra Lumbard Palache on front paste down and her name dated December 23, 1915 on front free endpaper. Preliminaries lightly foxed, vellum backstrip a little spotted, very good.

§ Number 277 of an edition of 450 printed by the Riverside Press. A sweet printing of Montaigne's famous Essay on Friendship, together with twenty nine sonnets by his great friend Étienne de La Boétie. Montaigne is said to have begun writing his essays, and particularly his Essay on Friendship, after the early death of Étienne de La Boétie left him without his preferred interlocutor. This attractive book was printed at a time when the First World War was raging on the other side of the Atlantic. (106560) \$50





**30.** [OFFICINA BODONI]. SHAKESPEARE, WILLIAM. *Songs from Shakespeare's Plays*. Verona: Officina Bodoni, 1974.

Sm. 4to. 48, (2)pp. Index. Initials printed in dark pink. Original quarter vellum, green patterned cloth, gilt spine. A beautiful copy.

§ Edition limited to 300 copies printed on handmade Pescia paper, on the handpress. One of the loveliest and most popular of Mardersteig's books. The book reproduces 23 poems from 12 plays including "You Spotted Snakes," "Come unto these yellow sands," and "Full Fathom Five," and "Fear no more the heat o' the sun." Shakespeare's metaphysical poem "The Phoenix and The Turtle," which was first printed alongside Robert

Chester's *Love's Martyr* in 1601, is also included. (107913) \$725

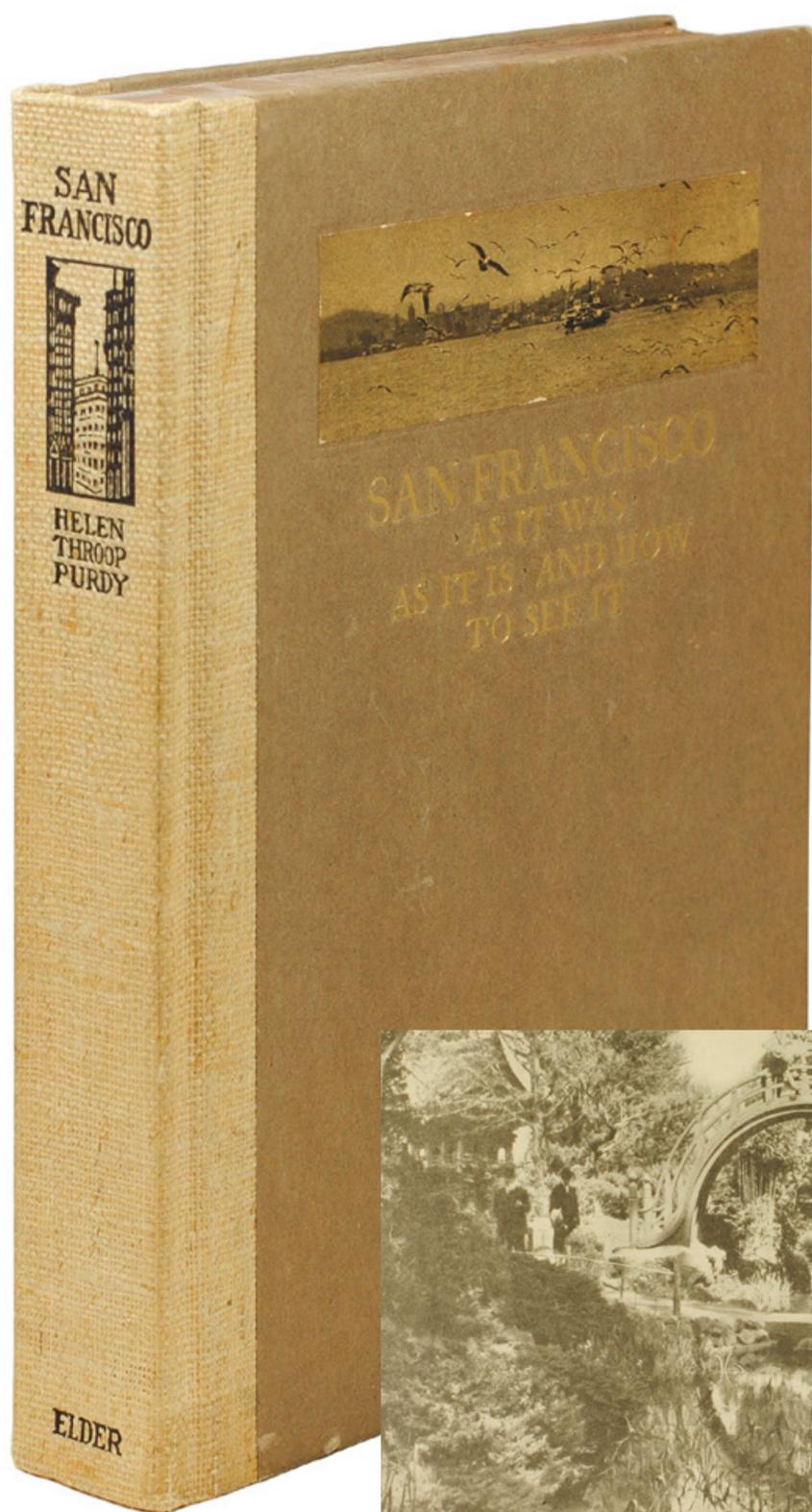
FULL FATHOM FIVE

*Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes.  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong!  
Hark! now I hear them —  
Ding-dong, bell!*

**31.** [POP-UP BOOK] [Vojtěch Kubašta]. *The [Castle] Tournament*. London: Bancroft & Co. Ltd., n. d. [circa 1960s]. [Panoscopic Model Book #312] Folio (324 by 227 mm), 1-7, [1] pp., published without title page. Bound in color-printed pictorial card covers, pages stapled. Lower cover unfolds to form the base a large full-color pop up of a medieval castle with moveable knights jousting in the foreground. A very good copy, pop-up with one join un-glued but fully intact, including the colored cellophane in the castle windows.

§ An early printing of this splendid pop-up book designed by Czech artist Vojtěch Kubašta. The first edition would have a title printed on the upper board. The story of a young knight who must settle an old feud before departing for the Crusades, the climax of the story is illustrated by the splendid fully-functioning pop-up. It was printed in Czechoslovakia, designed for export to the West. “Given Eastern Bloc isolation, the international popularity of Kubašta’s books is remarkable. Bancroft, owned by a Czech refugee from the Nazis, was the first Western publisher to market Kubašta’s books, which were eventually translated into thirty-seven languages.” Grolier/Loker #93. Gubig and Köpcke 59. (107123) \$195

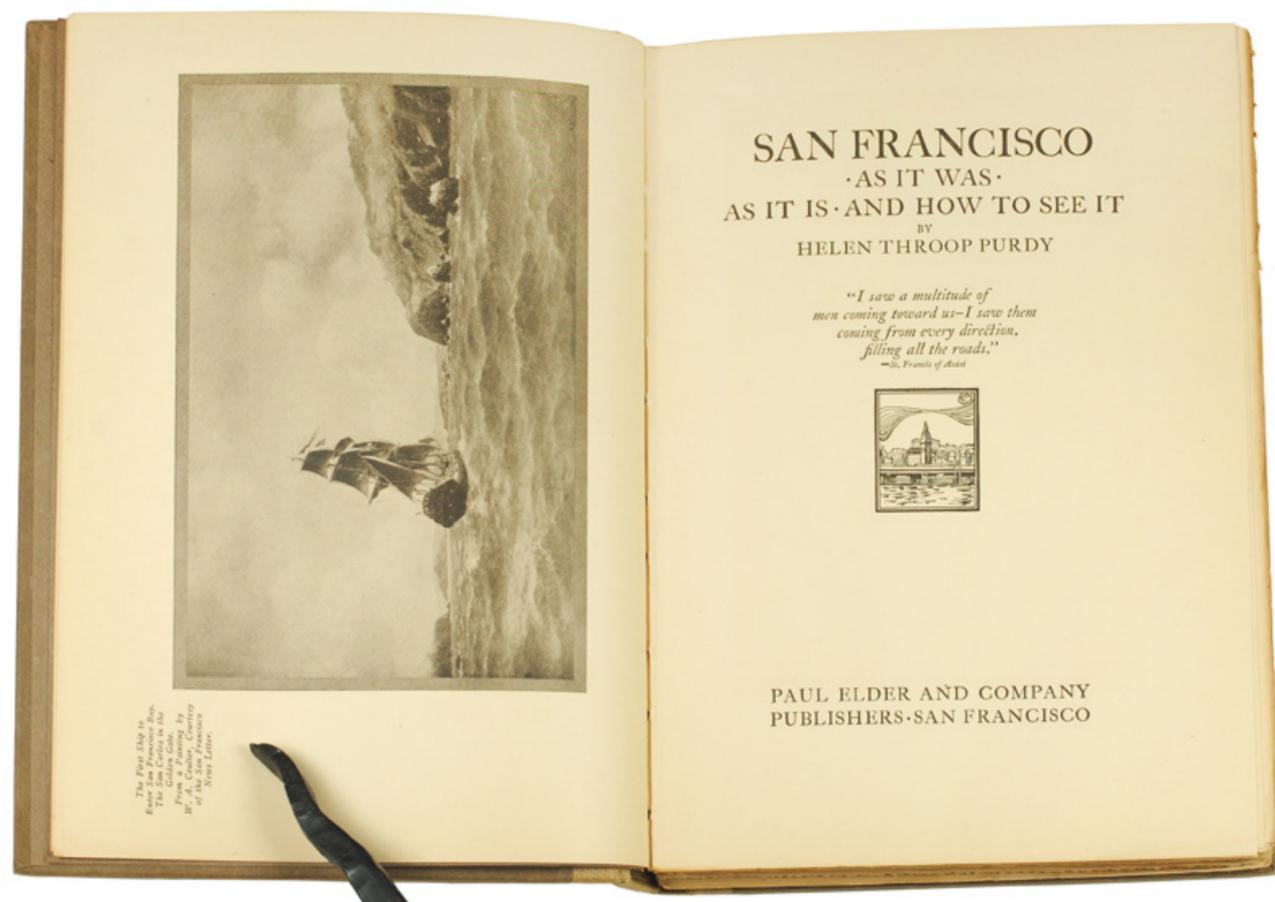




**32. PURDY, HELEN THROOP.** *San Francisco, As It Was, As It Is, and How to See It.* Paul Elder and Company, San Francisco, 1912.

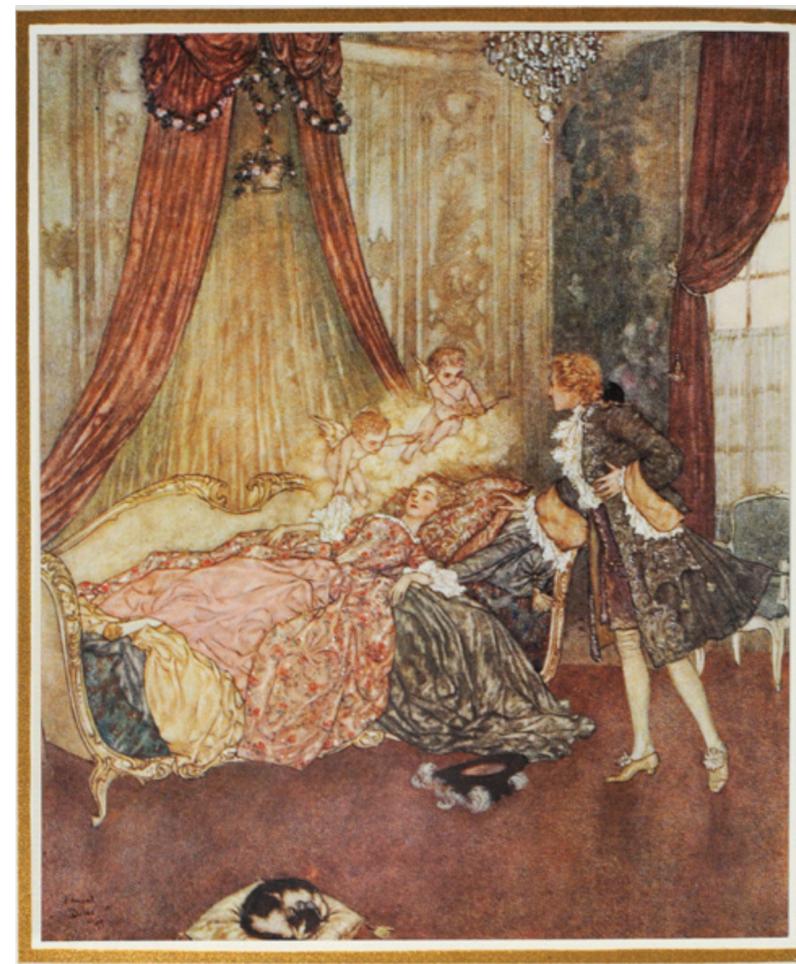
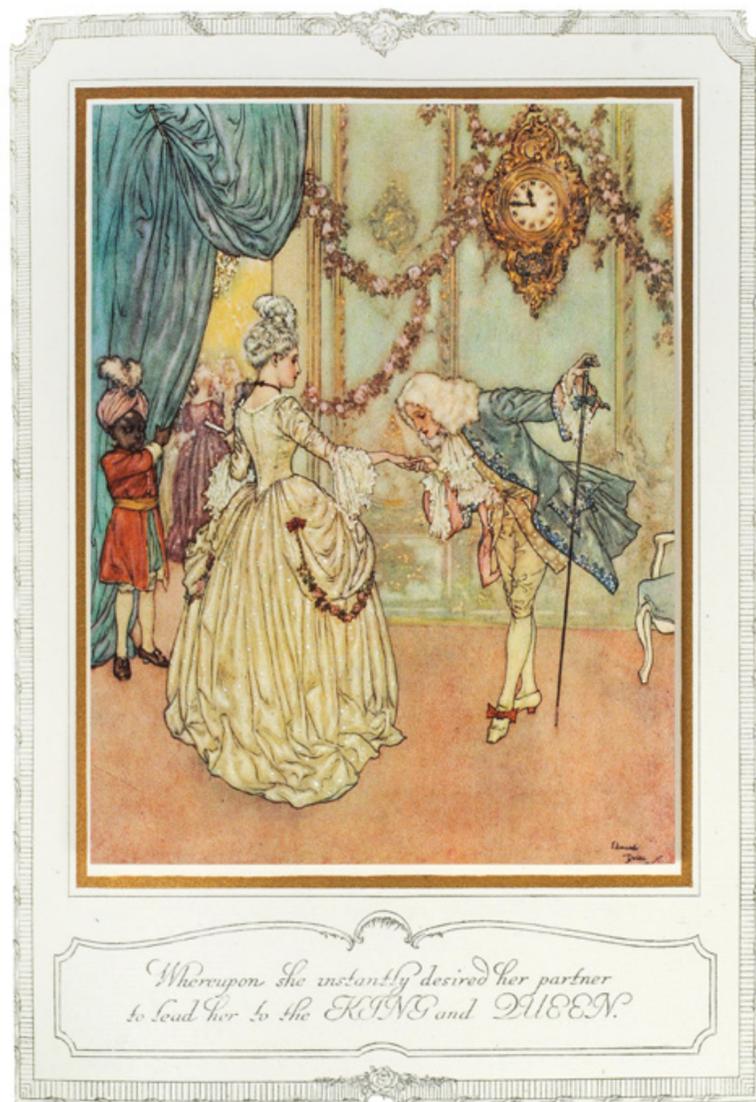
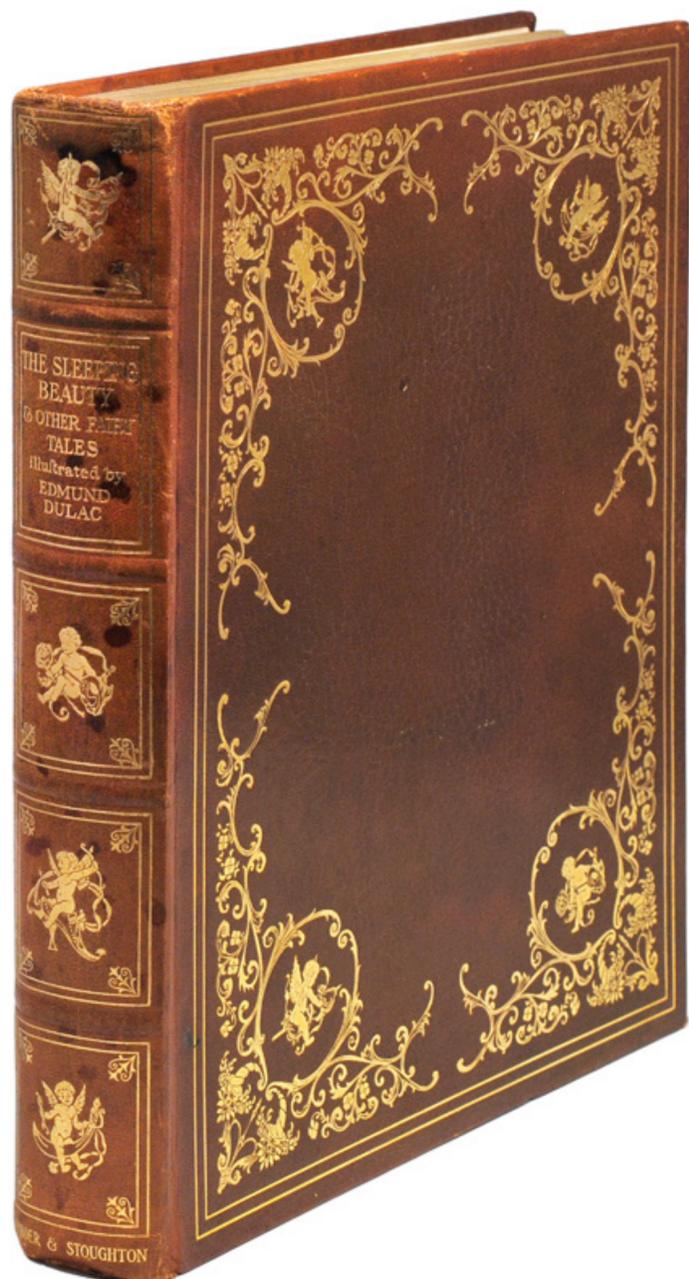
Small 4to, x, 221 pp. Sepia-tone frontispiece and numerous small sepia-tone photographs and maps. Original tan paper over boards with linen backstrip, upper board with mounted sepia-tone photograph and gilt lettering. A very good copy, a few trivial scuffs and bumps to the boards, pages age toned but clean; Christmas gift inscription dated "San Francisco 1916," "to Papa" from Zelda and Waldo.

§ A charming and well-illustrated history and guide-book for San Francisco, published only six years after the 1906 earthquake and fire. Filled with descriptions for the city and anecdotes from its history. Still a beautiful souvenir of San Francisco over a hundred years later. (123533) \$75

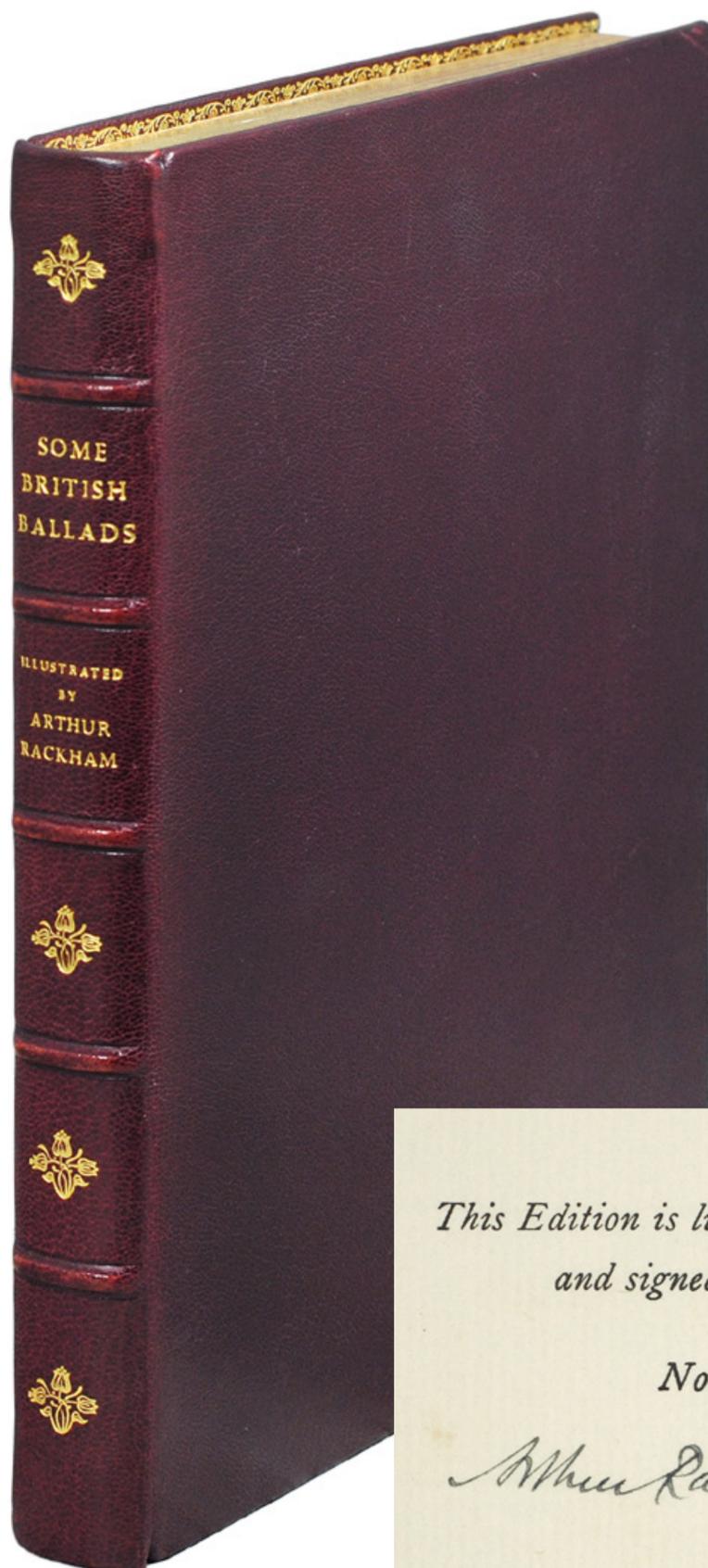


**33. QUILLER-COUCH, ARTHUR.** *The Sleeping Beauty And Other Fairy Tales.* Illustrated by *Edmund Dulac*. London: Hodder & Stoughton [1909].

Large 4to, 128, [129]pp. With 30 color plates by Dulac tipped in on card printed with captions and decorative borders, all with tissue guards, and an extra plate of the frontispiece in larger format loosely inserted. Original brown morocco, titles to spine and decorative panelling to spine and boards gilt, top edge gilt, others untrimmed. Backstrip slightly faded and spotted, a few scuffs, otherwise very good.



§ Limited to 1000 copies, this is 570 numbered and signed by Edmund Dulac. Loosely inserted is an invitation to a Dulac exhibition at the Leicester Galleries in 1910. This title is one of the masterpieces from Dulac's "blue period" regarded as perhaps his best work. Loker, *Grolier Children's 100*, 62. Hughey 23a. Ray 332. (107934) \$895



**34. RACKHAM, ARTHUR (ILLUS).** *Some British Ballads*. London: Constable, [1919].

4to, color frontis. and 15 color plates mounted on stiff gray paper with tissue guards; additional text illustrations & pictorial endpapers by Arthur Rackham. Full red morocco, backstrip gilt, covers plain, gilt edges, original vellum and paper board covers bound in. Fine.

§ Signed limited edition, #406 of 575 copies. A lovely gift book containing some of Rackham's finest and most under-appreciated illustrations, published just a year after the end of World War One. "No more effective inspiration for the gifted brush of Arthur Rackham could be found than these popular old ballads. Handsomely printed and bound, this magnificent work should appeal to all" (*The Atlantic Monthly*, Dec. 1920). (108712) \$1350

*This Edition is limited to 575 numbered  
and signed copies for sale*

*No. 406....*

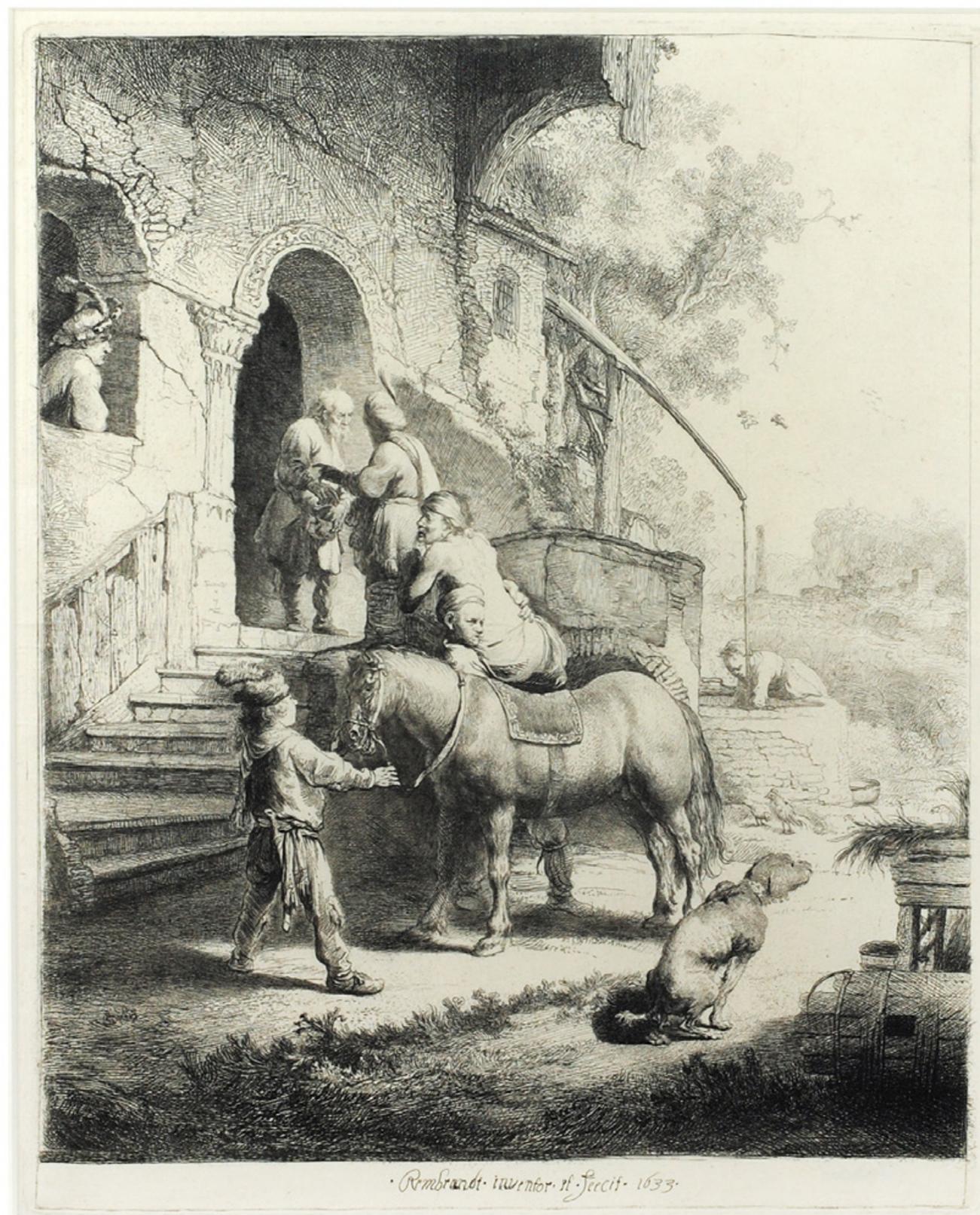
*Arthur Rackham*

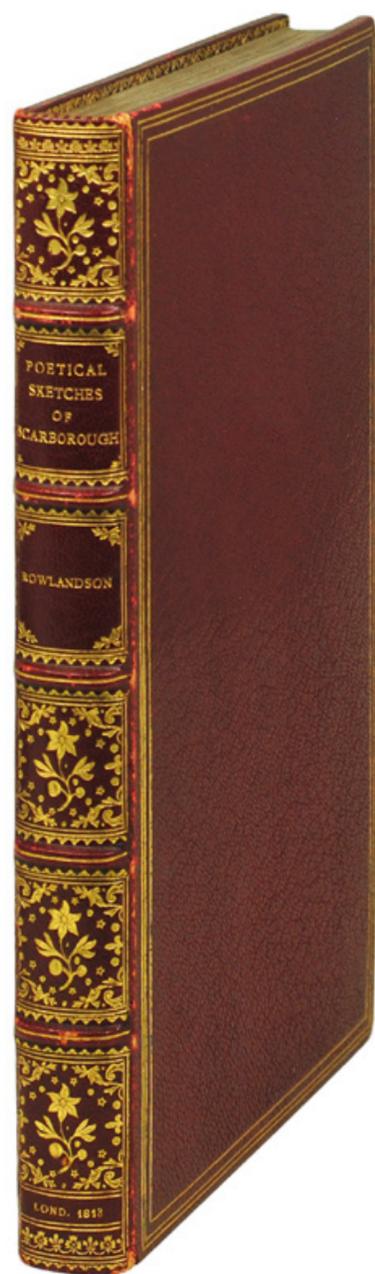


**35. REMBRANDT (REMBRANDT VAN RIJN).**  
*The Good Samaritan.* Rembrandt inventor et fecit  
 [sic]: 1633.

Large 4to, 255 x 207 mm. A fine impression with ample margins outside the plate mark, on paper with a foolscap watermark. Archivaly framed.

§ A fine impression of one of only two etchings in which Rembrandt reproduced his own paintings (the other is *Christ Before Pilate*). This etching depicts the final scene in the parable of The Good Samaritan (Luke 10:25-37) in which the Samaritan stopped to help a traveler who had been attacked by robbers. Here he has brought the wounded man on horseback to an inn and pays for the man's care and lodging. *The Good Samaritan* repeats with a number of variations the composition of his painting in the Wallace Collection, London. Among Rembrandt's additions here to the largely empty foreground that appeared in the painting is the defecating dog that adds a strange note of everyday reality to the biblical scene. Provenance: Albertina (Lugt 5d) released as a duplicate: Robert Dumesnil (Lugt 2200); private collection USA from Paul McCarron c. 1970. (122965) \$37,500





**36.** ROWLANDSON, THOMAS AND GREEN, J.(ILLUS). *Poetical Sketches of Scarborough: Illustrated by Twenty-One Engravings of Humorous Subjects, coloured from original designs, made upon the spot by J. Green, and etched by T. Rowlandson.* London: R. Ackermann, 1813.

8vo in 4s, [4], xv, [1, blank], 215, [1, blank] pp. Twenty-one hand-colored aquatint plates (including frontispiece). Full crushed red morocco by Riviere, covers gilt-ruled, backstrip with five raised bands paneled in gilt, gilt dentelles, green coated endpapers, all edges gilt. Joints lightly worn, some offsetting from the plates, a very good copy.

§ First edition. “The originals of the plates introduced in this volume were sketches made as souvenirs of the place during a visit to Scarborough 1812. They were not intended for publication, but being found to interest many persons of taste, several of whom expressed a desire to possess engravings of them, and some gentlemen having offered to add metrical illustrations to each the present form of publication has been adopted. The several authors were not personally acquainted with each other” (Advertisement). A delightfully silly satire on fashionable life at the seaside in Regency England, perhaps best known to us today through the novels of Jane Austen. (In later years Scarborough became a favorite place of Anne Brontë who was prescribed the spa waters and sea air for her tuberculosis, and who died there

in 1849.) The versified descriptions of the spa, the castle, the ball room, and sea-bathing, among other things, were here published anonymously; in the second edition the authors were identified as W. Coombe, J. B. Papworth, and F. Wrangham. “Plate 8 ‘The Warm Bath’ is said to contain the portrait of Mrs. Robinson, George IV’s mistress” (Tooley). *Abbey, Scenery*, 297. *Tooley* 422. (123315) \$975



**37. ROWLANDSON, THOMAS.** *Fly Fishing Party by the River.* n.d.

Original watercolor with pen and ink. Image cropped to 8 7/8 x 11 5/8 ins. Mounted on paper and matted to 18 5/8 x 16 1/8 inches. Faint streaks of discoloration running top to bottom in the sky area but presents well.

§ A large landscape and a pleasant fishing scene by Rowlandson. A gentleman casts into the river, while another gentleman, two ladies, and a dog look on. On the far side of the river is a field with cows and a low house below a wooded hill. (123624) \$2450



**38. ROWLANDSON, THOMAS.** *Picking Mulberries.* undated.

Original watercolor with pen and ink. Image cropped to 4 x 5 7/8 ins. Signed lower left. Mounted on paper and matted to 12 5/8 x 14 1/8 inches. Fine condition.

§ A small, attractive watercolor, signed by Rowlandson, showing women sorting baskets of mulberries. To the left are cold frames and in the background a man climbs a ladder to harvest more fruit from a tree. Rowlandson painted at least one other version of the image; it is held at the Yale Center for British Art, Paul Mellon Collection. Unlike this painting, it is not signed. (123623) \$2250



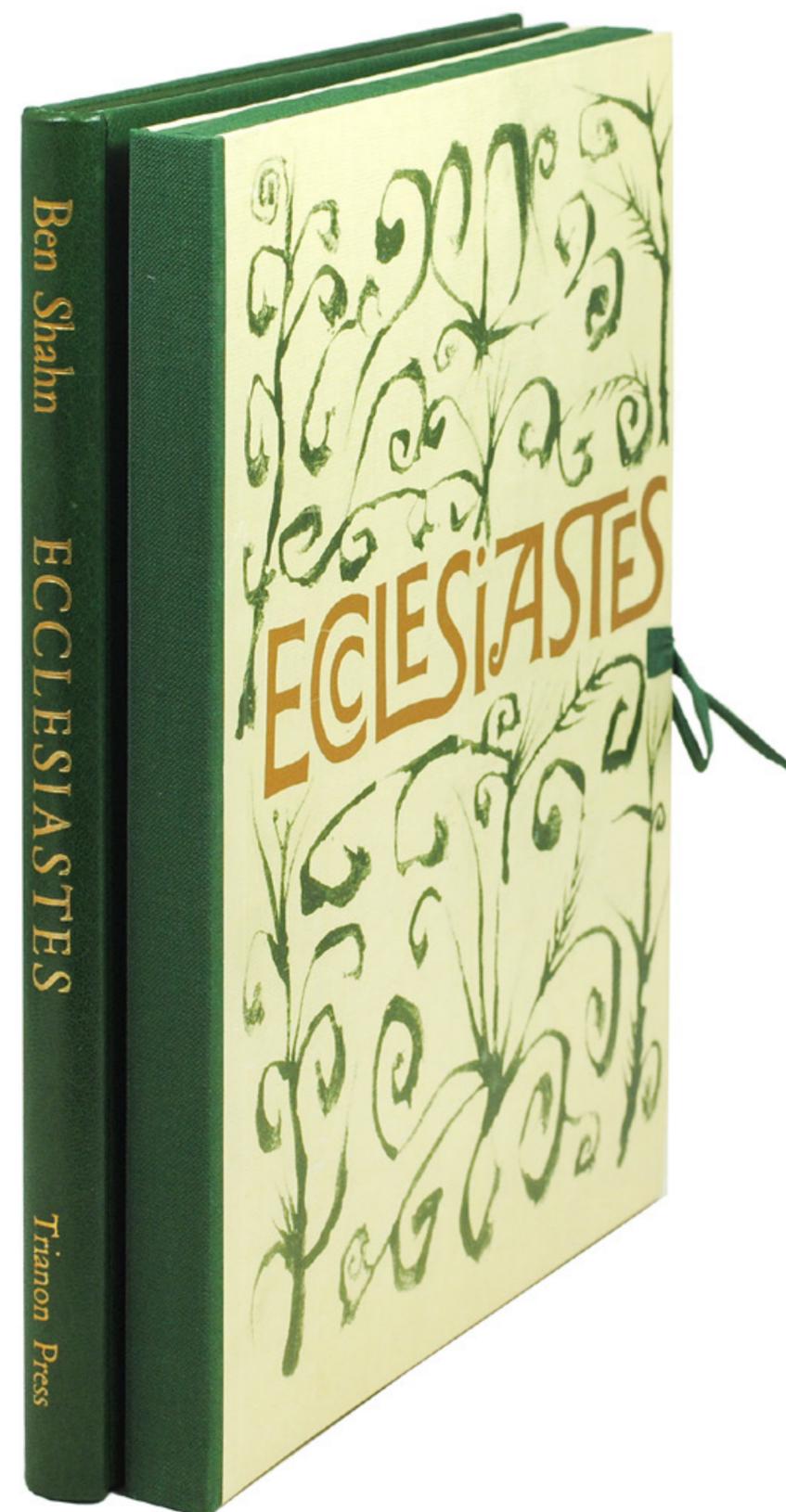
**39. SHAHN, BEN (ILLUSTRATOR).** *Ecclesiastes or, The Preacher. Deluxe Edition.* Paris: The Trianon Press, 1967.

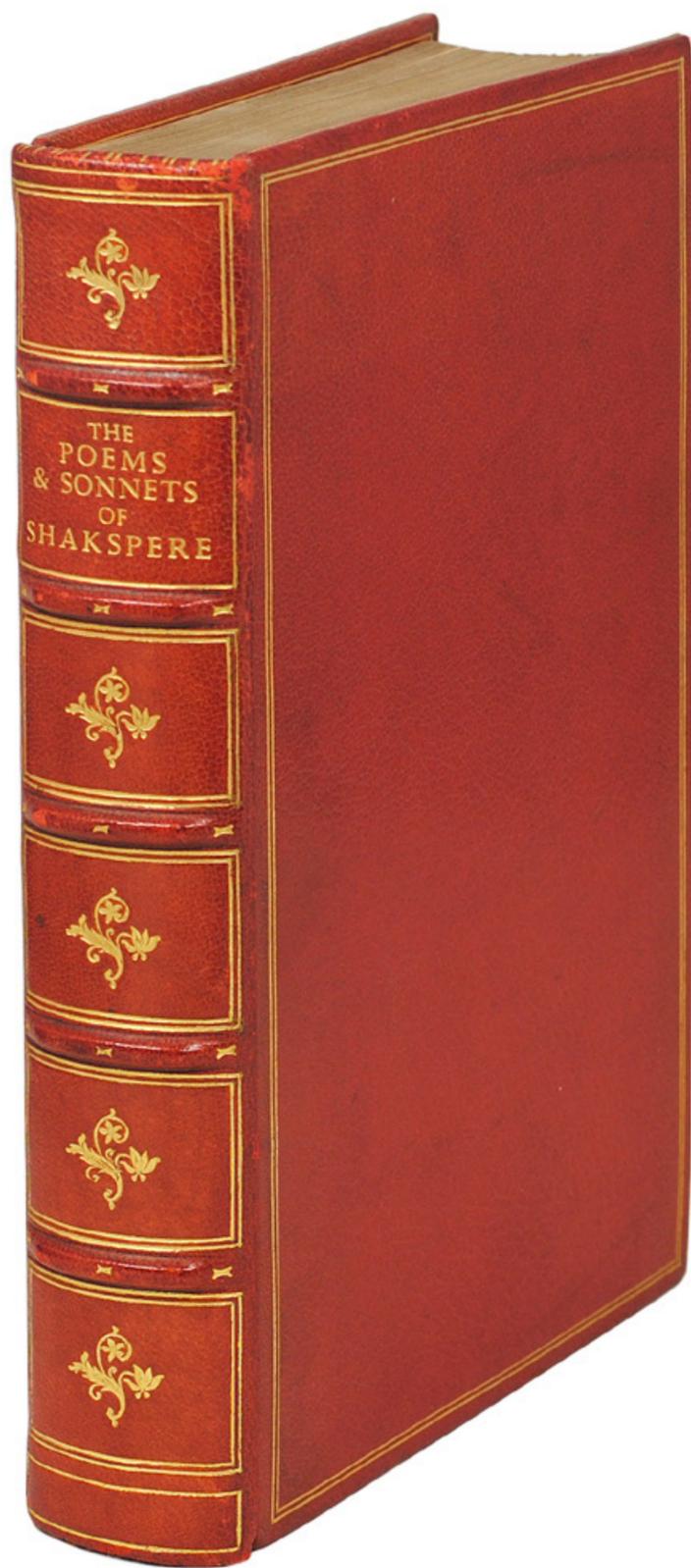
Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn. De luxe edition with additional two original prints signed and numbered by Shahn, a full set of all 8 plates, and 28 progressive states for plate 5 in cloth backed, board portfolio with ties. A fine copy in a sunned and lightly worn box with marbled boards and gilt-titled morocco backstrip.

§ One of 26 deluxe copies on Arches rag paper lettered A-Z, this being copy H. Ben Shahn (1898-1969) enjoyed a long career as a social realist artist and left wing visionary,

widely recognized for his murals, paintings, commercial illustrations and photography. His rendition of the Book of Ecclesiastes was a deeply personal undertaking; the beautifully embellished calligraphic text in English and Hebrew is also his work and like the illustrations was reproduced by the Trianon Press by a mixture of collotype and hand-stenciling. (107998) \$3500

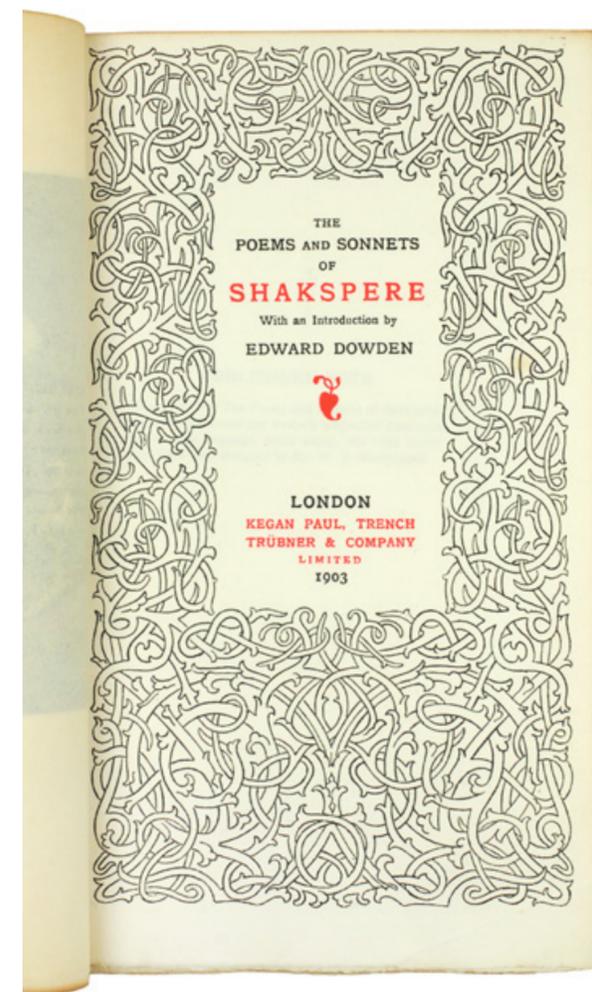
Copies of the regular edition are also available. Please call or see our website.



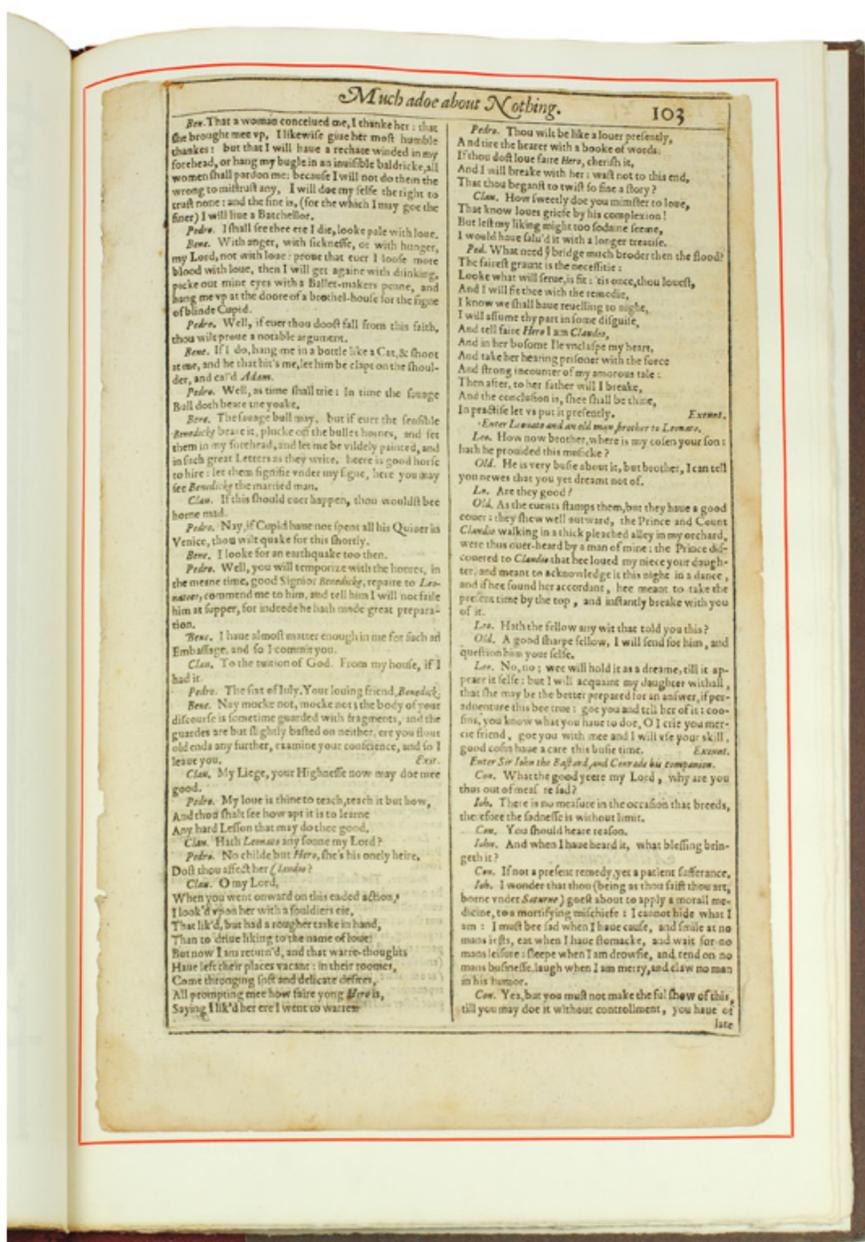


**40.** SHAKESPEARE, WILLIAM. *The Poems and Sonnets of Shakespeare. With an Introduction by William Dowden.* London: Kegan Paul, Trench Trubner & Company, Limited, 1903.

8vo, lxi, 323 pp. Finely bound in full brick red morocco extra, top edge gilt, others untrimmed. Boards slightly darkened, extremities lightly rubbed, a very attractive copy.



§ Limited to 400 copies, with printed red initials throughout. A very handsome printing of Shakespeare's poetry, perfect for a gift. Edward Dowden was an Irish critic who was well respected for his prolific writings on Shakespeare. (123167) \$695

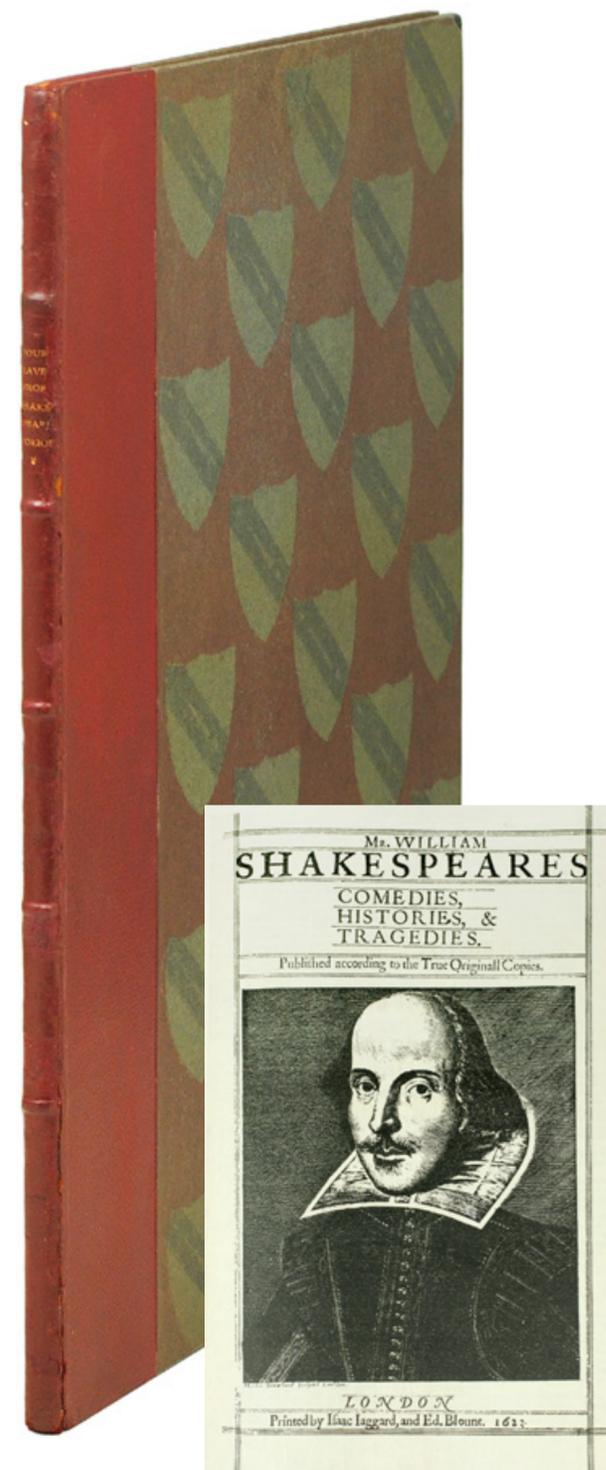


**41. SHAKESPEARE, WILLIAM. GRABHORN PRESS.** *Original Leaves from the First Four Folios of the Plays of William Shakespeare, 1623, 1632, 1663, 1685 (with an Introductory Essay by Edwin Elliott Willoughby).* San Francisco: David Magee, 1935.

Folio, [30]pp., with preliminary text, facsimiles of the title to each folio followed by the original leaf, colophon. Original quarter red morocco over pattern paper boards, corners lightly rubbed, backstrip with some restoration, pleasant bookplate with the motto “Nunc mihi, mox aliis” (Now mine, soon others). A very good copy.

§ Number 13 of 73 copies (including 8 on vellum). One of the finest leaf books ever published, beautifully printed by the Grabhorn Press. The leaves in this copy are a particularly fine selection: from the first folio, *Much Ado About Nothing* and the lines in which Benedict and Beatrice vow never to marry; from the second folio, *King John* and the moment Philip the Bastard learns he is

the son of Richard I; from the third folio, *Romeo and Juliet* and Romeo’s first glimpse of Juliet (“What Lady is that which doth enrich the hand of yonder Knight?... O she doth teach the torches to burn bright”); and from the fourth folio, *Richard III* and Richard’s magnificent soliloquy exulting in his conquest of the Lady Anne despite his murder of her father and husband (“Was ever woman in this humour Woo’d / Was ever woman in this humour won?”). Of unparalleled importance to English literature. (122451) \$12,500



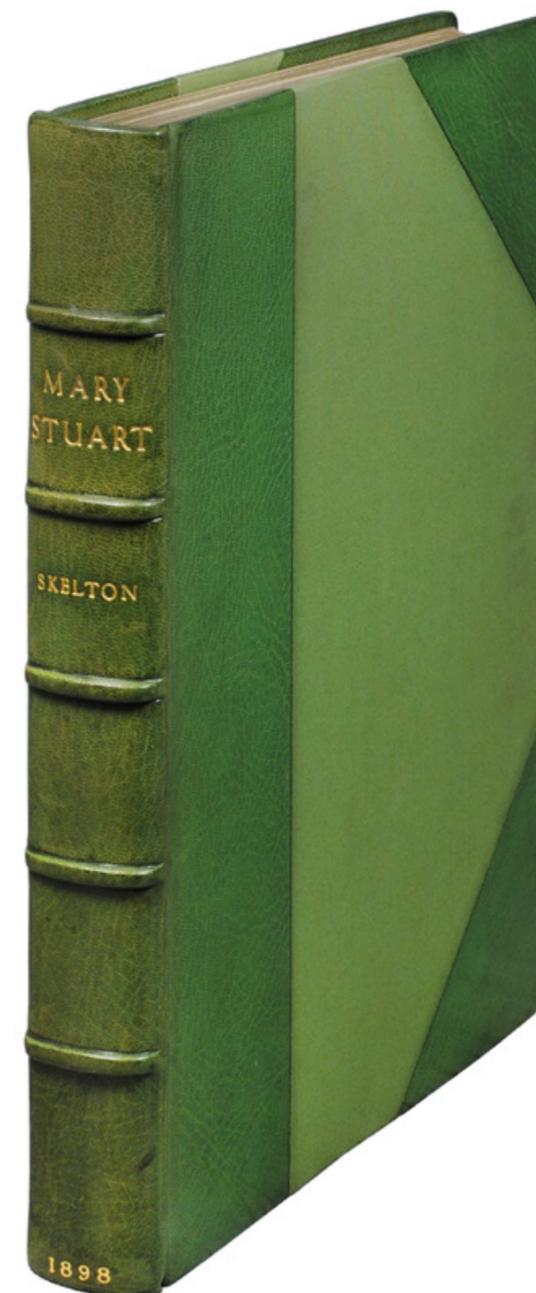


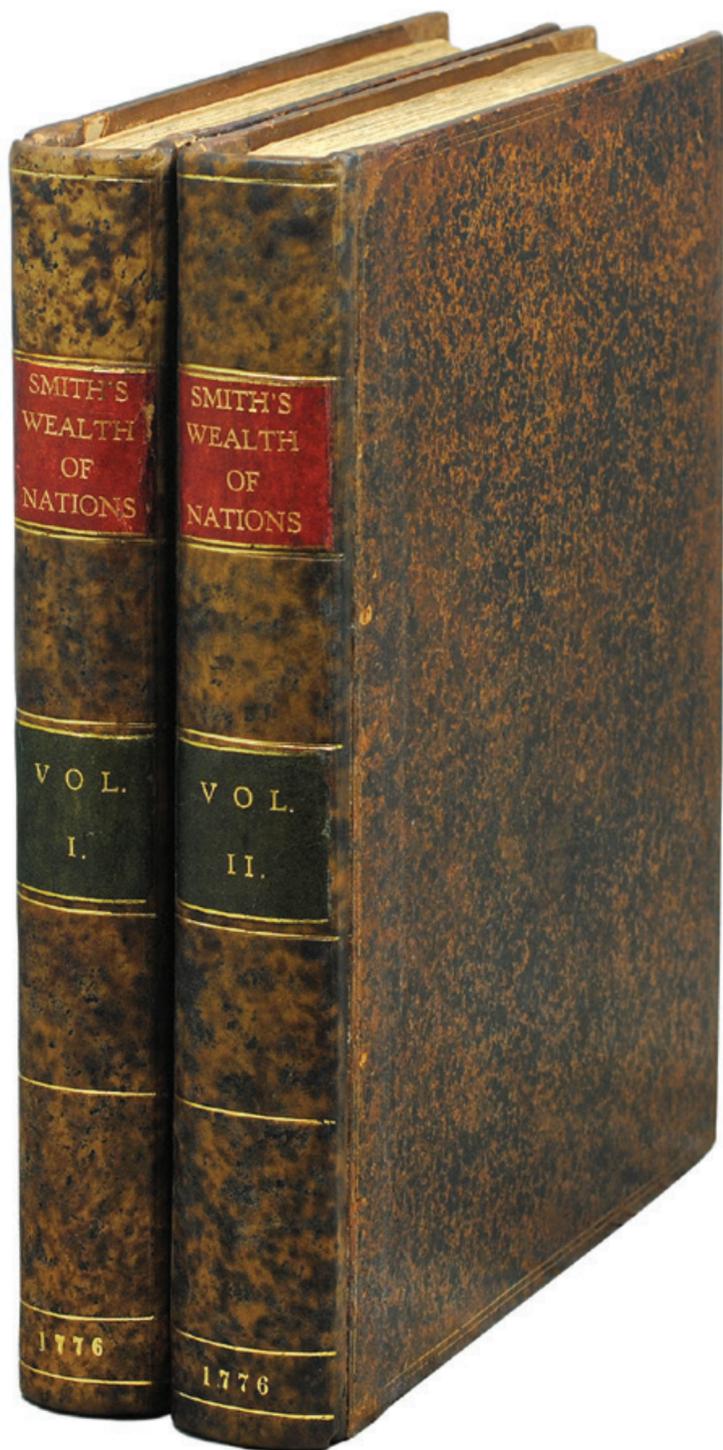
**42. SKELTON, JOHN.** *Mary Stuart*. London: Paris: Edinburgh: Goupil & Co., 1898.

Folio, iii, 206 pp., title-pages printed in red and black, 41 plates with tissue guards captioned in red, including the gilt heightened color frontispiece, headpieces and large detailed initials. Half crushed green morocco and green cloth, backstrip with five raised bands and titling in gilt, uncut. One corner slightly bumped, first few leaves lightly foxed; a very good copy. With the armorial bookplate of John Stafford Reid Byers (1903-1984), the Ministry of Economic Warfare in 1939, and many newspaper and magazine clippings relating to the Queen affixed to last pastedown and endpaper.

§ A very handsome copy of Skelton's sympathetic biography of Mary, Queen of Scots. The second edition, one of 500 copies on "fine paper," with numerous portraits and facsimile documents illustrating Mary's eventful life from her royal birth in 1542 to her execution on Queen Elizabeth's order in 1587. Sir John

Skelton (1831-1897) was a Scottish author and lawyer who wrote for Fraser's and Blackwood's Magazines, under the synonym of "Shirley," taken from Charlotte Brontë's novel. His interest in Mary Stuart was earnest and sustained. "In 1876 he published his first contribution to the controversy concerning Mary Stuart, entitled *The Impeachment of Mary Stuart*, in which he espoused the cause of the unfortunate queen. This was followed by *Essays in Romance and Studies from Life* (1883), *Maitland of Lethington and the Scotland of Mary Stuart* (1887-8), his most elaborate historical work, and *Mary Stuart* (1893), in all of which he defended Mary against her accusers with ability and careful restraint." (*Oxford Dictionary of National Biography*) (108380) \$250



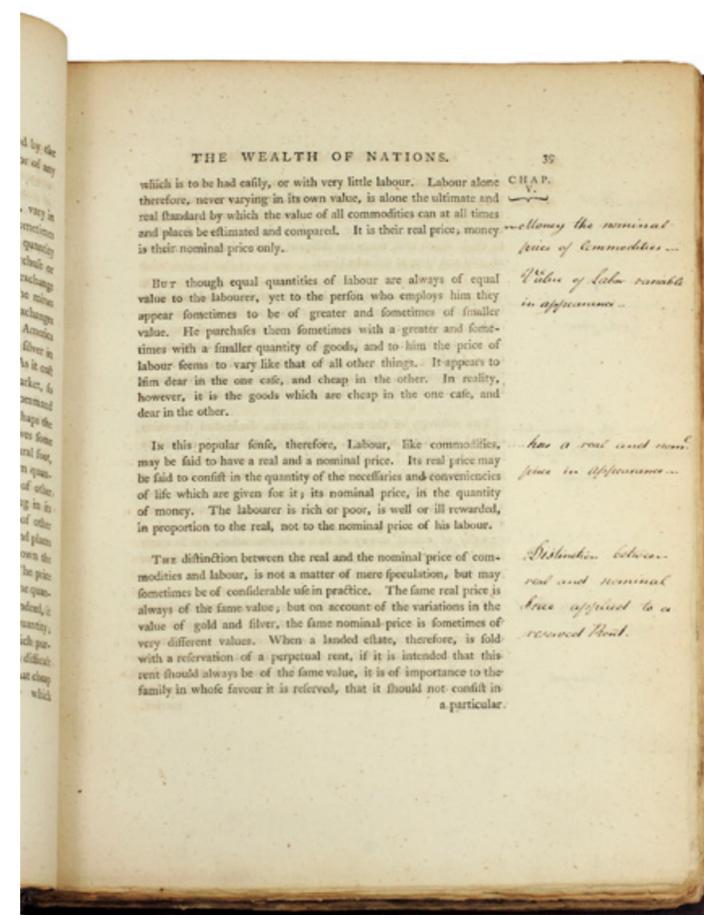


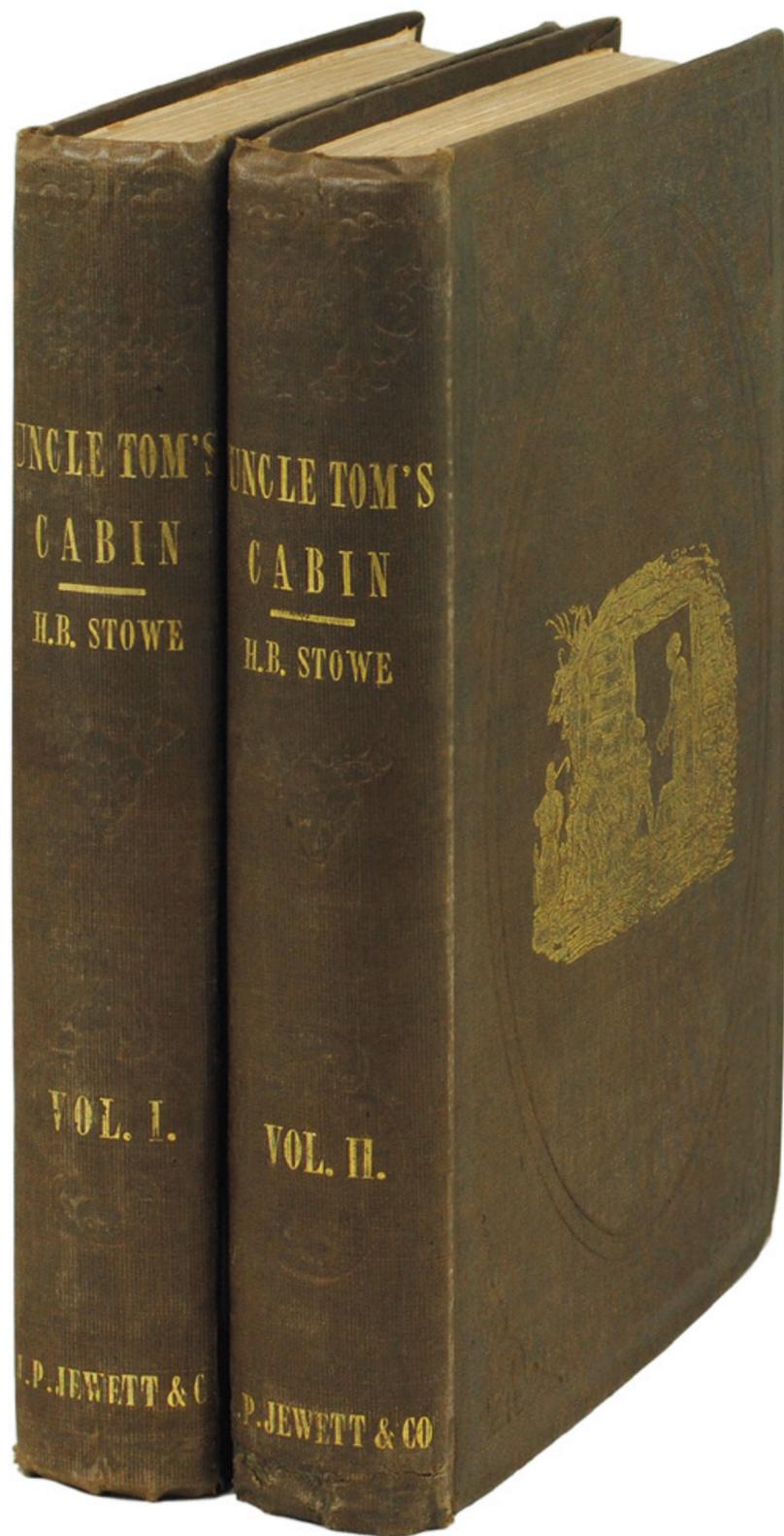
**43.** SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan, and T. Cadell, 1776. .

2 vols., 4to, 12 x 9.25 inches (large-paper?), top edge just trimmed, other edges untrimmed; [12], 510 pp.; [4], 587, [588, ads] pp. In vol. 2 p. 288 is misprinted as 289. Old speckled calf recently rebacked, edges untrimmed and substantially larger than 2 copies recently sold as in “original boards”. Copious annotations in ink in a neat early hand. Some soiling to a few leaves (in the press?) and occasional spotting or foxing as usual.

§ First edition, the issue without the Edinburgh imprint of W. Creech (as copies with his imprint have cancel titles, those lacking the Edinburgh imprint such as this probably have priority) of “the first and greatest classic of modern economic thought... Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work” (PMM). The records of copies at auction and through the trade in the last several years all show copies measuring at least an inch shorter and narrower than this copy -- the Schiff copy alone was almost as tall, the Bradley Martin copy an inch shorter. The annotations are “memory aids” clearly written by an attentive reader who wanted to be able to refer back quickly to the key points of interest to him or her;

they are not attempts to dispute or correct the text, or even comment on it, and one might surmise the reader to have been a high-level student or more likely a teacher. The two suggested errata have both been corrected by (a different) hand. ESTC T96668; Goldsmith 11392; Kress 7621; PMM 221; Rothschild 1897. (110446) \$187,500

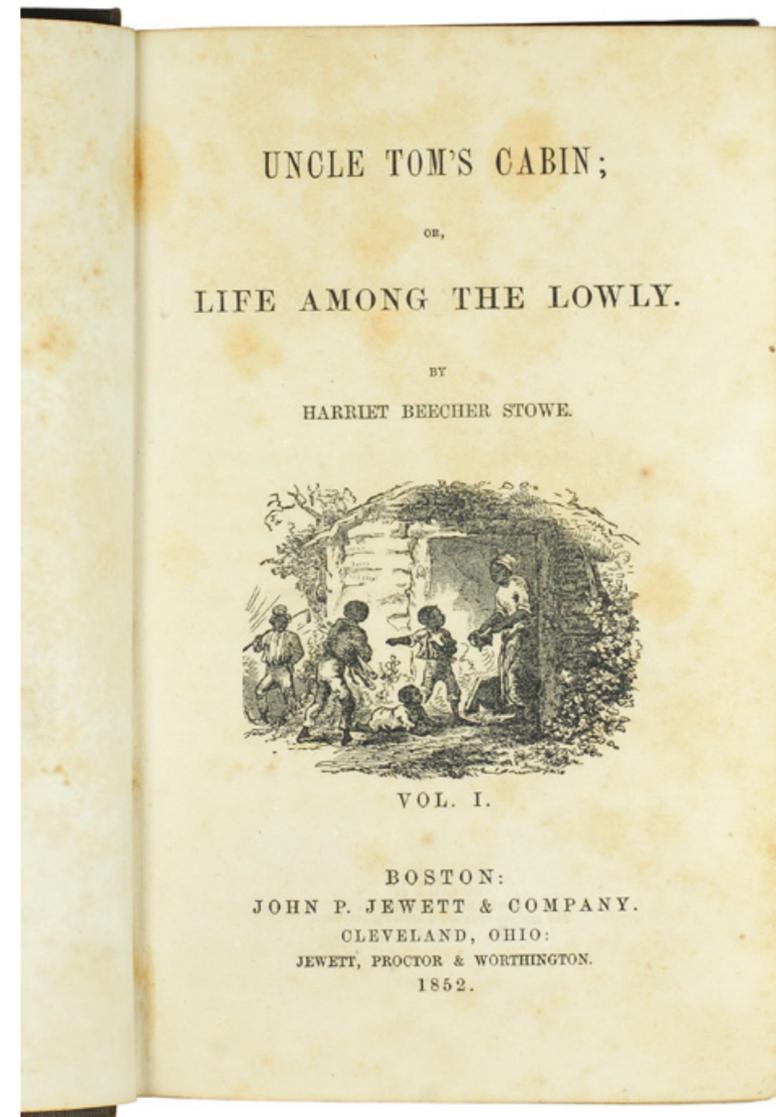


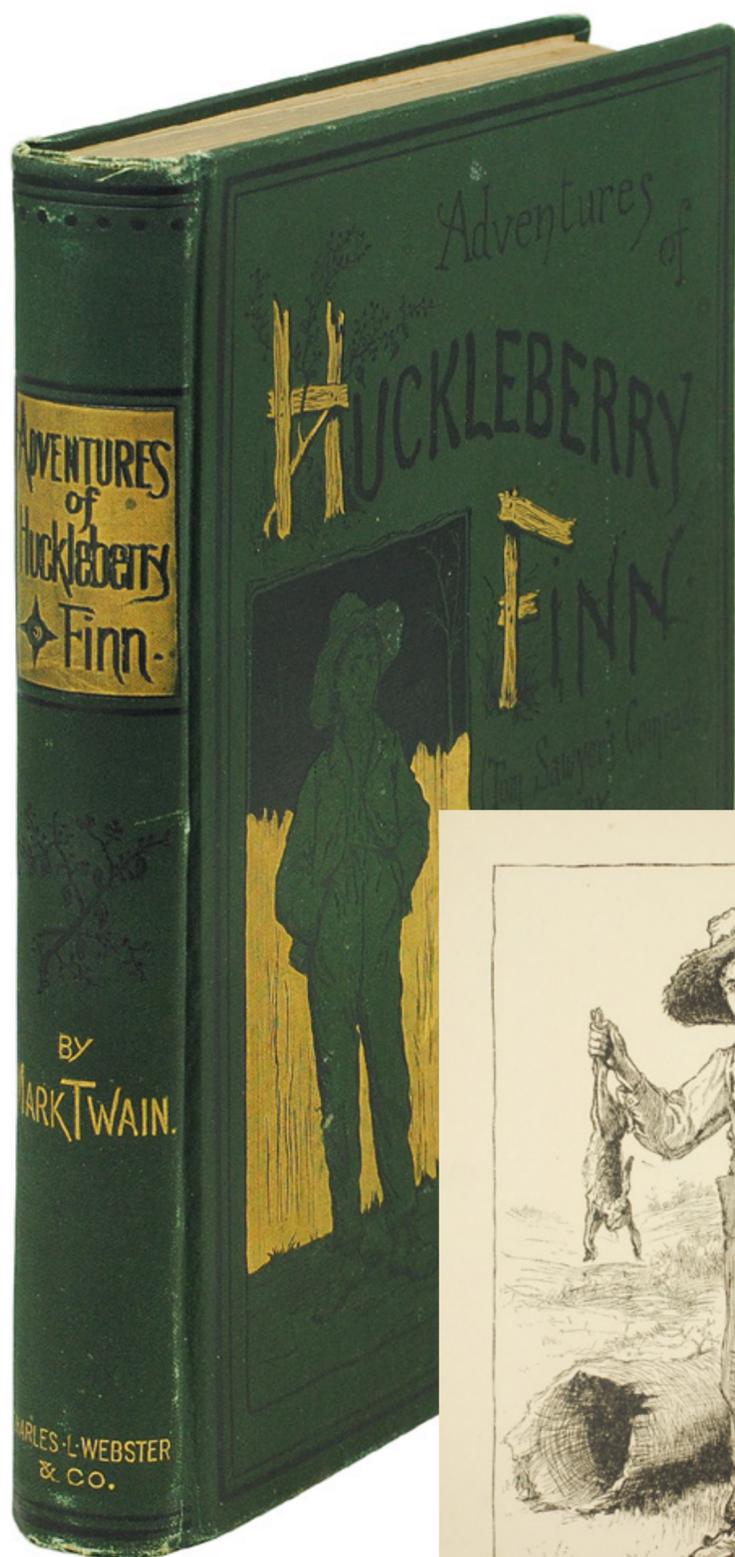


**44.** STOWE, HARRIET BEECHER. *Uncle Tom's Cabin; Or, Life Among the Lowly*. Boston: John P. Jewett & Company. Cleveland, Ohio: Jewett, Proctor & Worthington, 1852.

2 vols, 8vo, [iii], vi-x, [1], 13-312; [i-iii], iv, [1], 6-322 pp. With six engraved plates by Hammett Billings (three in each volume). Original publisher's brown cloth over boards. BAL B binding with vignette on top cover stamped in gilt; backstrips lettered in gilt, otherwise blindstamped, all edges plain. Very occasional foxing as usual, light dealer pencil annotations, foot of the backstrip of vol. 2 with minimal repair to the cloth. Enclosed in two crushed red morocco pull-off slipcasses lettered in gilt.

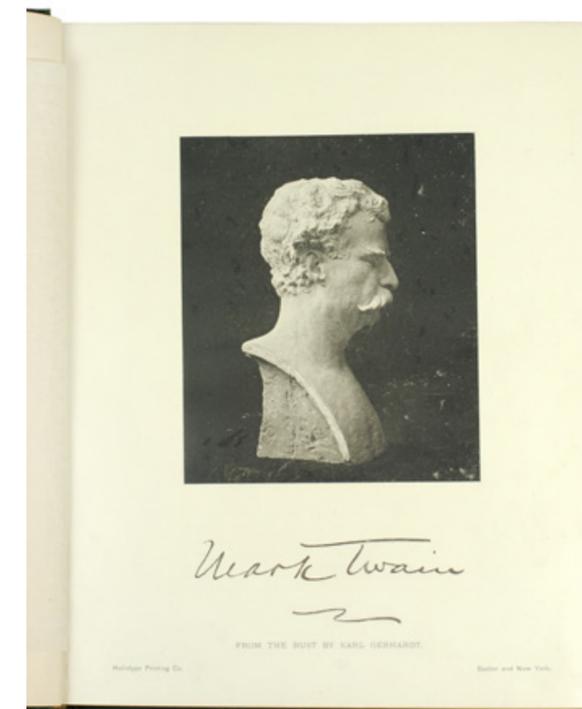
§ First edition, first printing, BAL "B" binding. "In the emotion-charged atmosphere of mid-nineteenth-century America *Uncle Tom's Cabin* exploded like a bombshell. . . . Whatever its weaknesses as a literary work . . . the social impact of *Uncle Tom's Cabin* on the United States was greater than that of any book before or since." This is as fine a copy as has been seen in the last 25 years. (PMM 19343) *Grolier American 100*, #61. *Grolier English 100* p. 183. BAL 19343. (123051) \$15,000





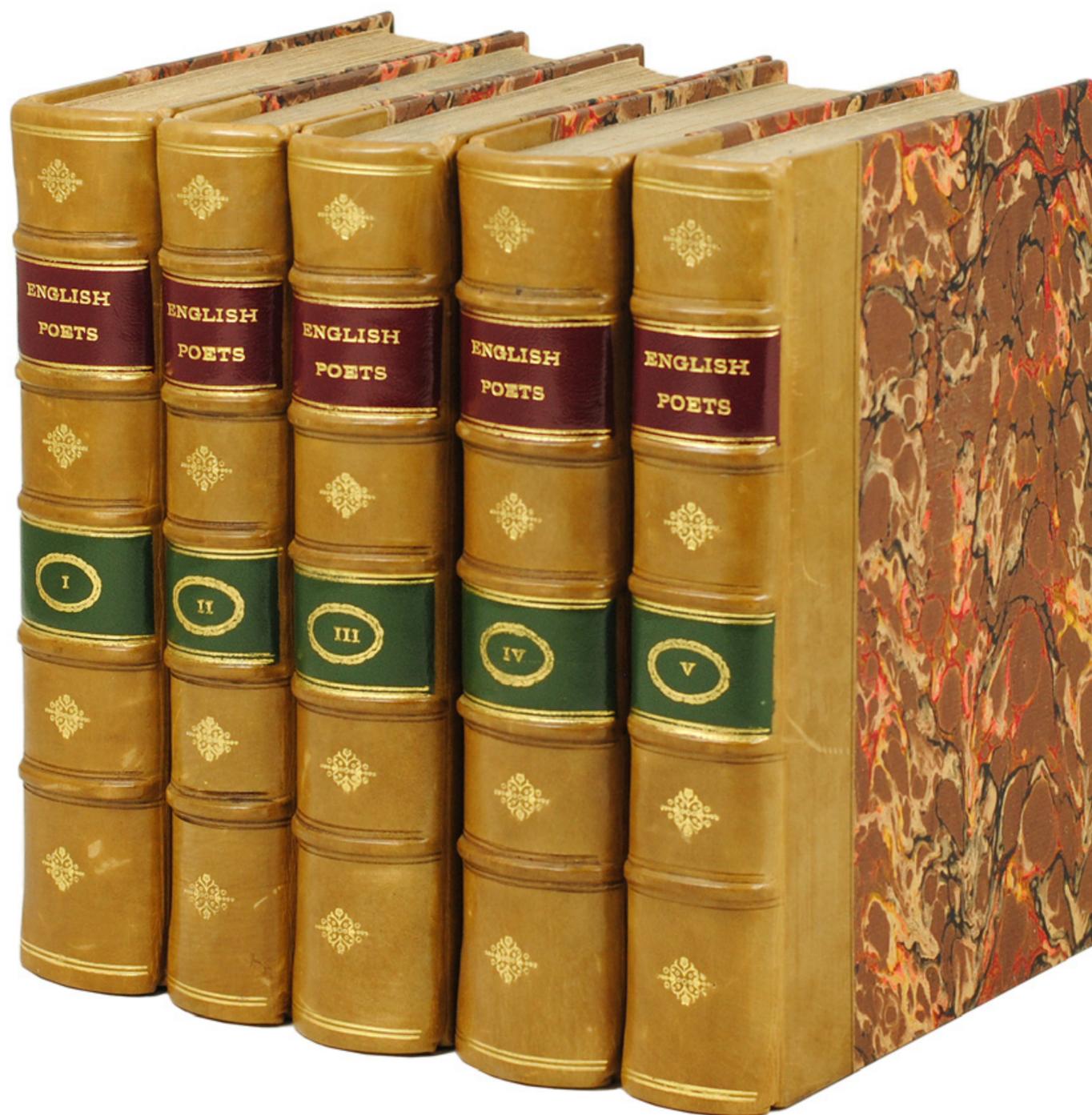
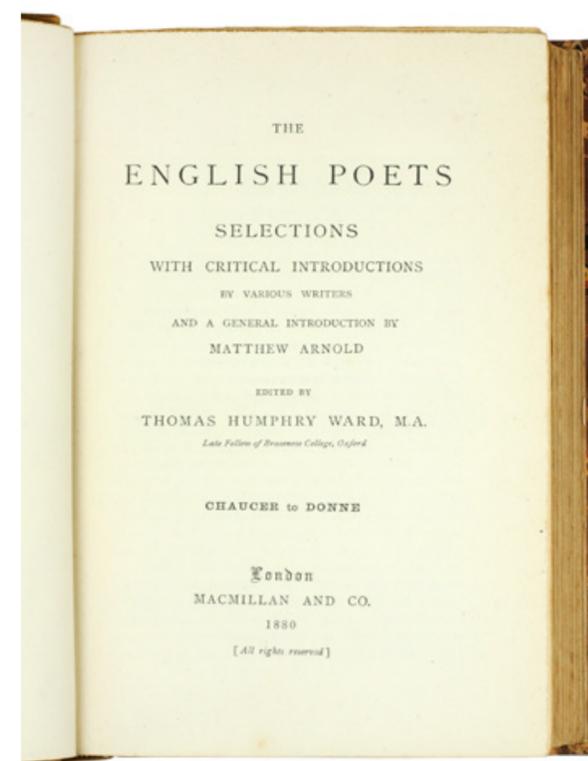
**45.** TWAIN, MARK. [CLEMENS, SAMUEL L.]. *The Adventures of Huckleberry Finn (Tom Sawyer's Comrade)...by Mark Twain. With One Hundred and Seventy-Four Illustrations.* New York: Charles L. Webster and Company, 1885.

Small 4to, 366 pp. with 174 black and white illustrations including frontispiece, portrait frontispiece with tissue guard. Original green pictorial cloth with gilt decoration to spine and upper cover, binding lightly rubbed, board tips and backstrips a touch worn, endpapers renewed(?), overall a very handsome copy in a custom morocco box.



§ First American edition of Twain's classic tale. With all the first state points (save the one point present in publisher's binding only): title leaf a cancel, with copyright notice dated 1884; illustration captioned "Him and another Man" listed as at p. 88; eleventh line from the bottom of p. 57 reading "with the was"; p. 283 a cancel, with the fly a straight vertical line (the curved fly has been found only in prospectuses and leatherbound copies, and no copy has been found with the defaced plate); p. 155 missing the final 5; no signature mark on p. 161; and with portrait frontispiece by Heliotype Printing Company with tablecloth visible. BAL 3415. "This great picaresque tale, the sequel to *Tom Sawyer*, is purer gold mined from the same vein as its predecessor..." (Grolier *100 American Books*, 87). A very desirable copy, with virtually all first state points, bright and fresh in original cloth. (122743) \$6500

**46.** WARD, THOMAS HUMPHREY [EDITOR]. ARNOLD, MATTHEW [INTRODUCTION]. *The English Poets, Selections with Critical Introductions by Various Writers... Chaucer to Donne; Ben Jonson to Dryden; Addison to Blake; Wordsworth to Rossetti; Browning to Rupert Brooke.* London: Macmillan and Co., 1880-1918.



Five vols., xlvii, [1]-566, [2 ads]; xiii, [1]-496; xii, [1]-608; xiii, [1]-670; xvii, [1]-652 pp. Modern quarter brown calf ruled in blind, marbled paper boards heightened in foils, backstrip with five raised bands, green and red labels lettered in gilt, with flourishes and rules in gilt to panels. A beautifully bound set with only a hint of scattered foxing; very good.

§ First edition thus of volumes one and five, second revised editions of two, three, and four. A handsome set and a pleasant way to read the English poets, with choice selections and succinct introductions to each poet by a variety of authors. (108484) \$500

**47. WHISTLER, JAMES MCNEIL** *Little Venice*. 1879-80.

Etching, printed in black ink with selectively wiped ink on medium weight cream wove paper; second state of two; trimmed to plate mark (26.4 x 18,5 cm). Butterfly monogram in plate, signed in graphite on tab with butterfly monogram and “imp.” Matted.

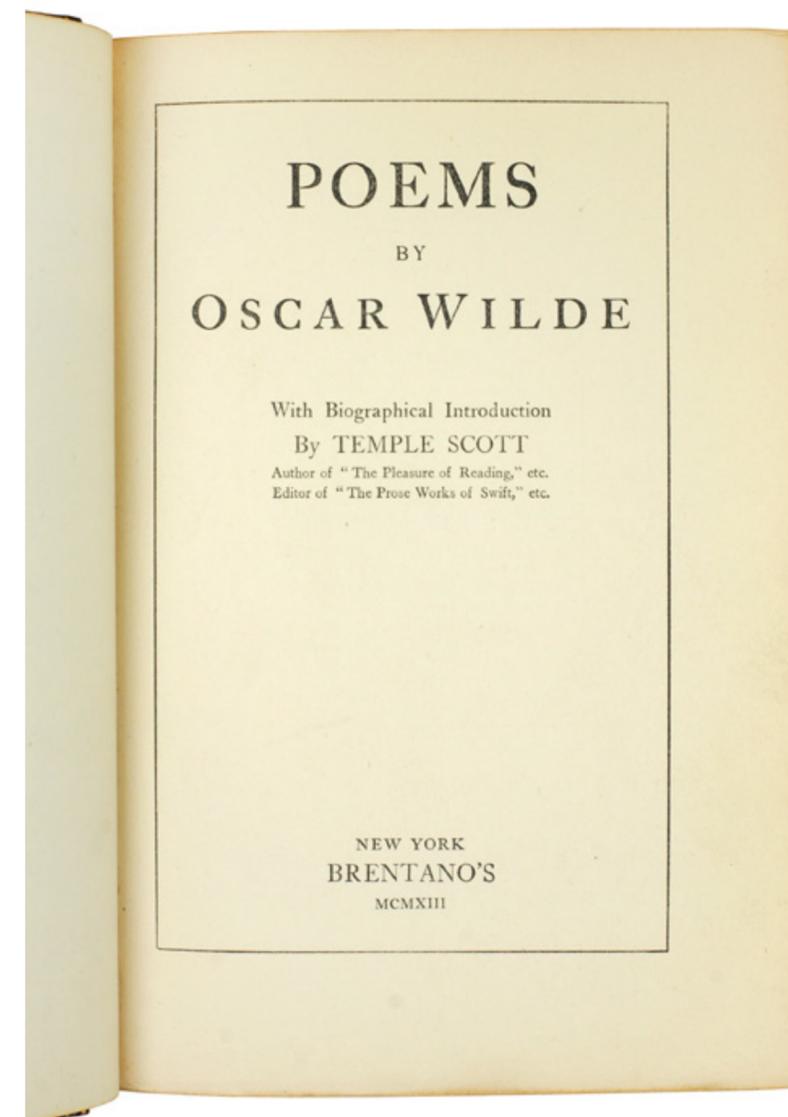
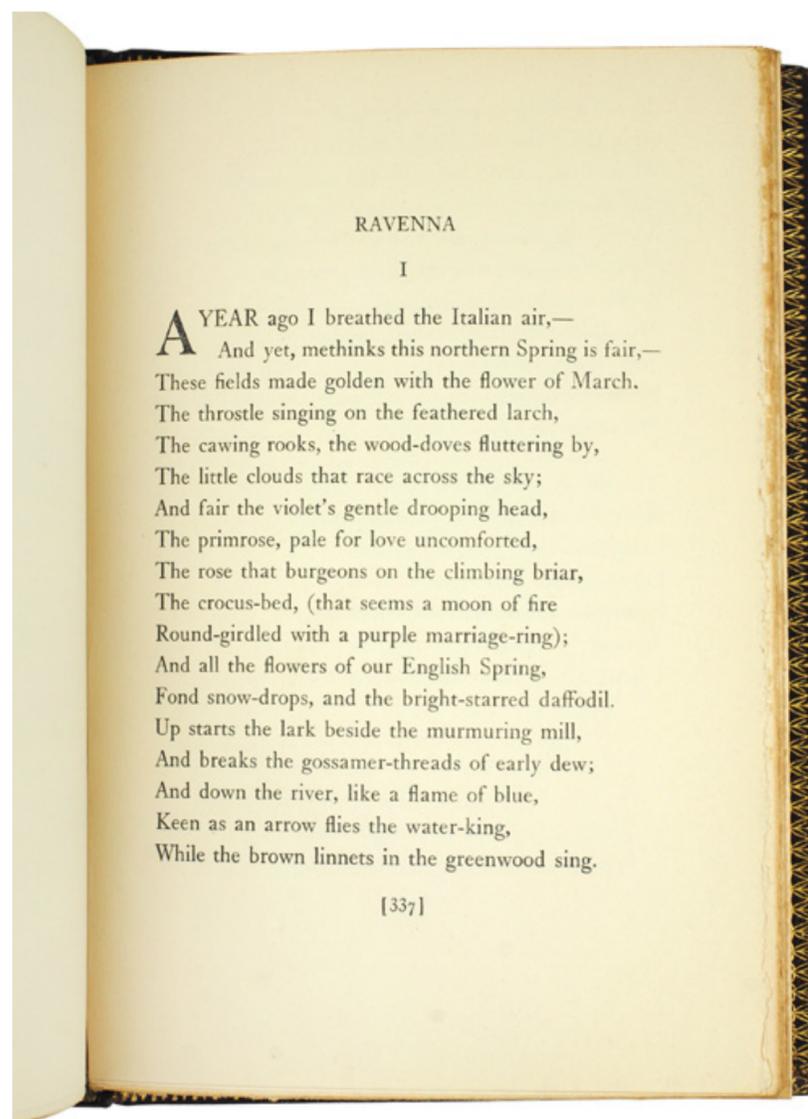
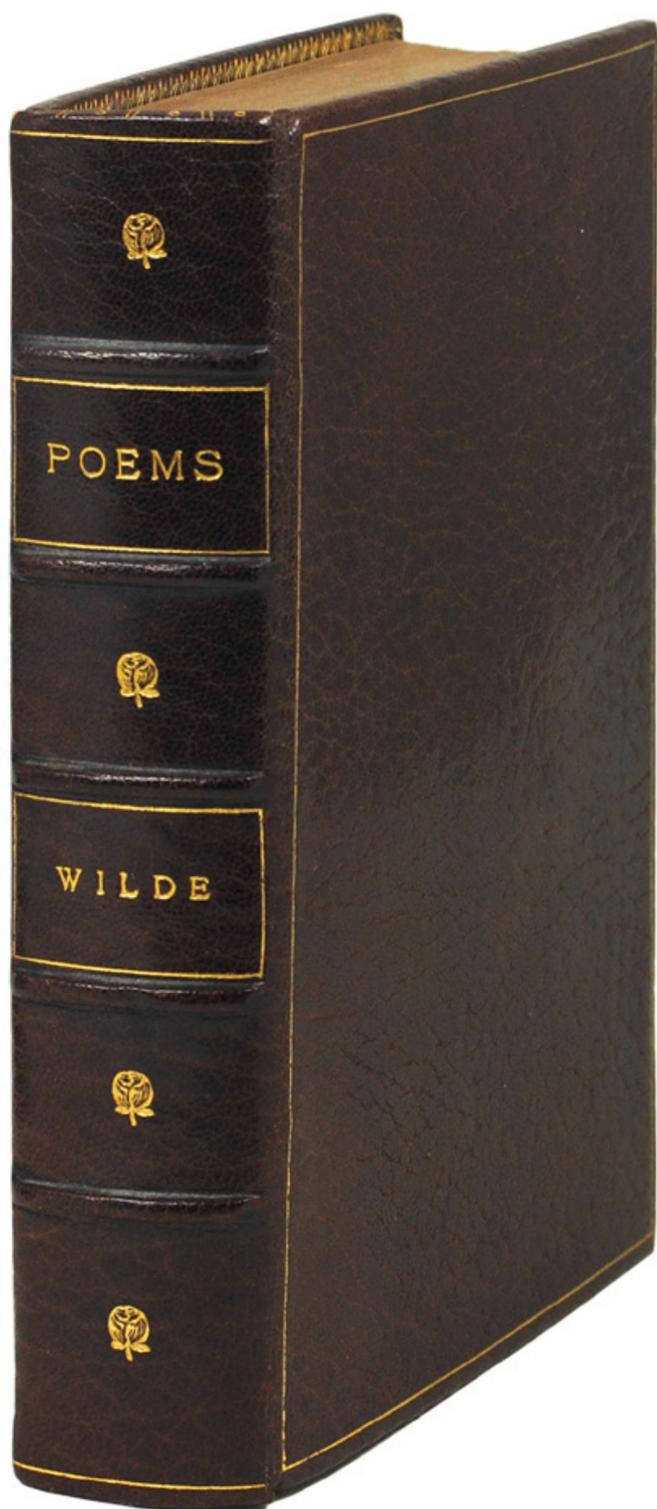
§ An atmospheric engraving of the lagoon at Venice from the First Venice Set (“Venice: Twelve Etchings,” 1880). “Venice, a Series of Twelve Etchings (the ‘First Venice Set’) was commissioned by the Fine Art Society, London, in 1879. “The Little Venice” dates from 1880. Whistler was in Venice from September 1879 to November 1880. According to Thomas Robert Way (1861-1913), this copper plate was drawn in Italy but brought back to London to be etched and printed. Thus it was probably one of the last plates etched in Venice before Whistler’s return. Way helped Whistler in printing the copper plates of the first ‘Venice Set’ for the Fine Art Society, at rooms taken in Air Street, London, late in 1880. The edition was completed and the copper plate was finally cancelled in 1889.” (University of Glasgow) Unusually, there is a contemporary record of the artist’s procedure while working on this etching. “[Whistler] brought back the plate of the “Little Venice”, only drawn with the needle. ...This plate I saw him bite in, holding it in one hand and moving the acid about with a feather, and without any stopping out. The first impression of it printed was satisfactory, and he did not need to rebite or reduce any part of it, which, considering that it must have been at least two months, perhaps far more, since he drew it, showed not only wonderful skill in biting, but an amazing memory as well.” (Way, Thomas Robert, *Memories of James McNeill Whistler, the Artist*, London and New York, 1912) One of 54 known impressions including those taken from the unfinished plate (first state) and from the cancelled plate. Provenance: From a private collection in Seattle; purchased from Sotheby Parke Bernet 3/24/1953. (123626) \$8500

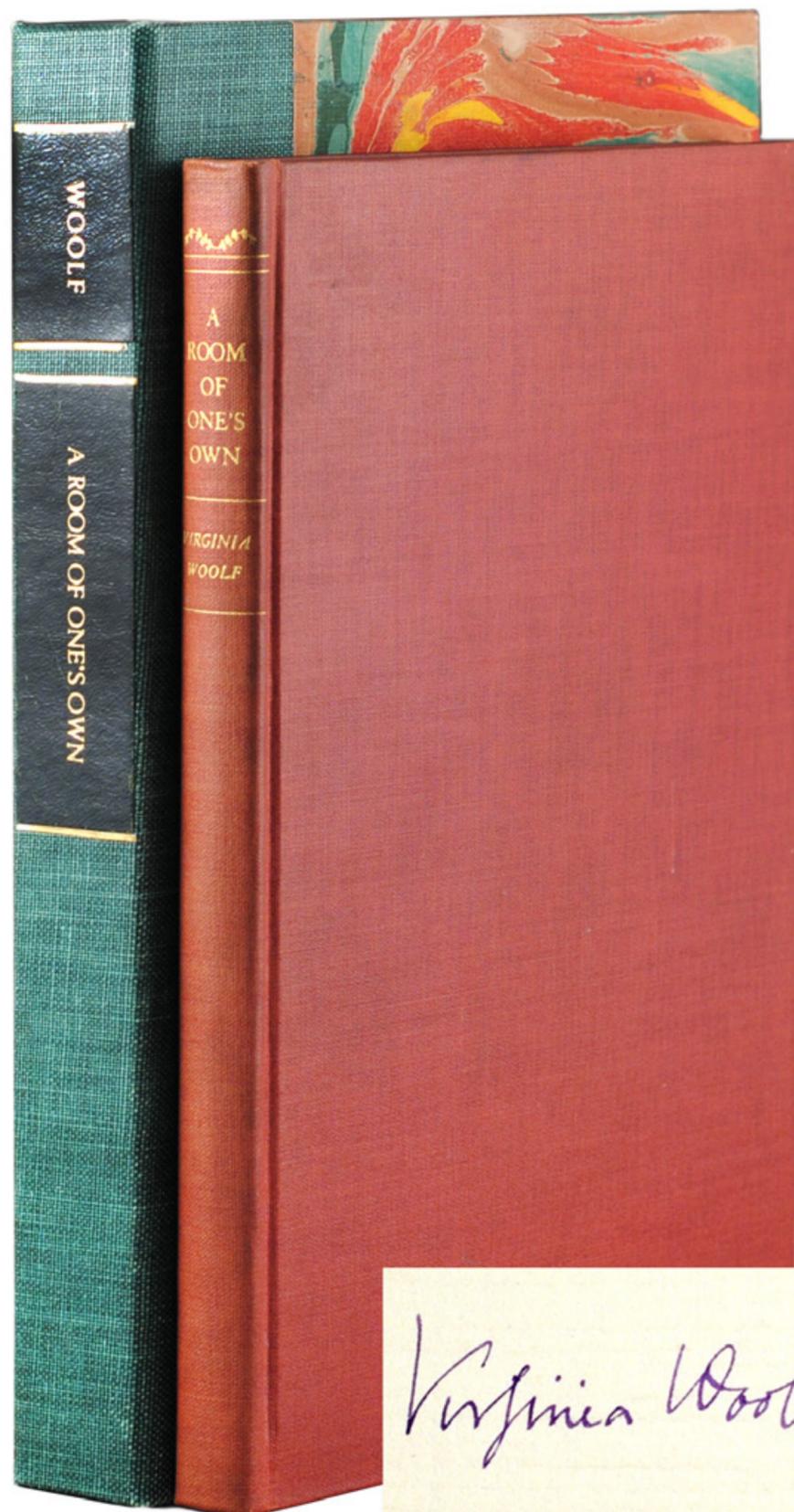


**48.** WILDE, OSCAR. *Poems. Biographical Introduction by Temple Scott.* New York: Brentano's, 1913.

Sm. thick 8vo, xxxiv, 353 pp. Full brown crushed morocco extra, backstrip lettered in gilt, gilt top. A fine copy nicely bound.

§ A good edition of Wilde's poems, complete with 'Ravenna' at the end, in a handsome binding. (123209) \$295

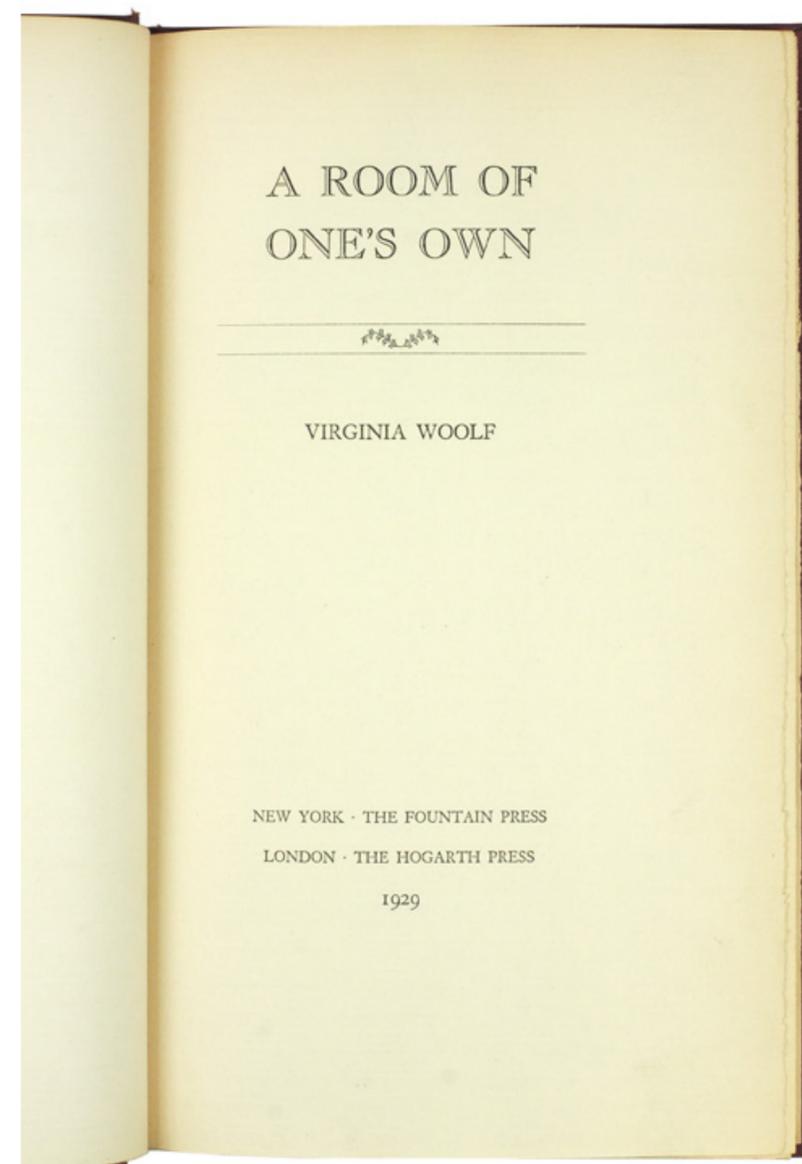


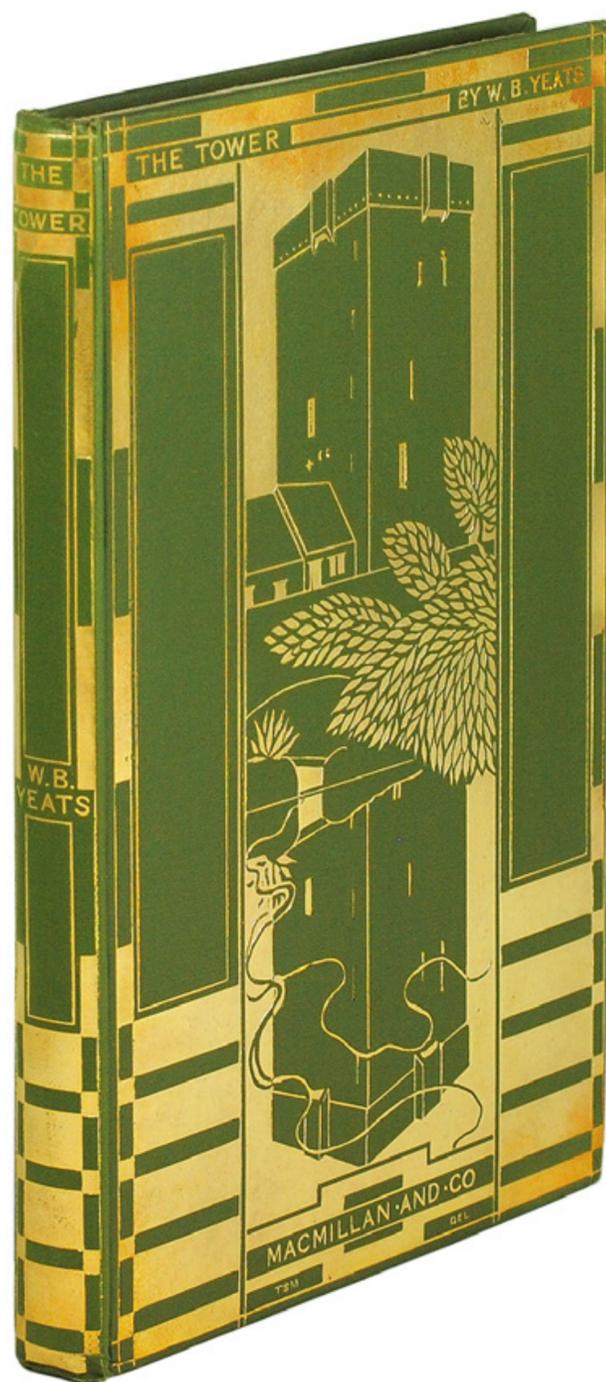


**49. WOOLF, VIRGINIA.** *A Room of One's Own*. New York/London: Fountain/Hogarth Press, 1929.

8vo, 159 pp. Original brick-red cloth with gilt titles. A near fine copy in a folding case. Bookplate of Stuart Schimmel on front paste down, signature of Robert Hunter on front free end paper.

§ First edition, large paper issue, number 116 of 492 copies signed by Woolf in her customary purple ink on the half title. A classic of feminist literature in which Woolf considers the past and present barriers to women writers in a patriarchal culture and which originated as lectures given by Woolf at two women's colleges in Cambridge. "A woman must have money and a room of her own if she is to write fiction."  
(106240) \$7500



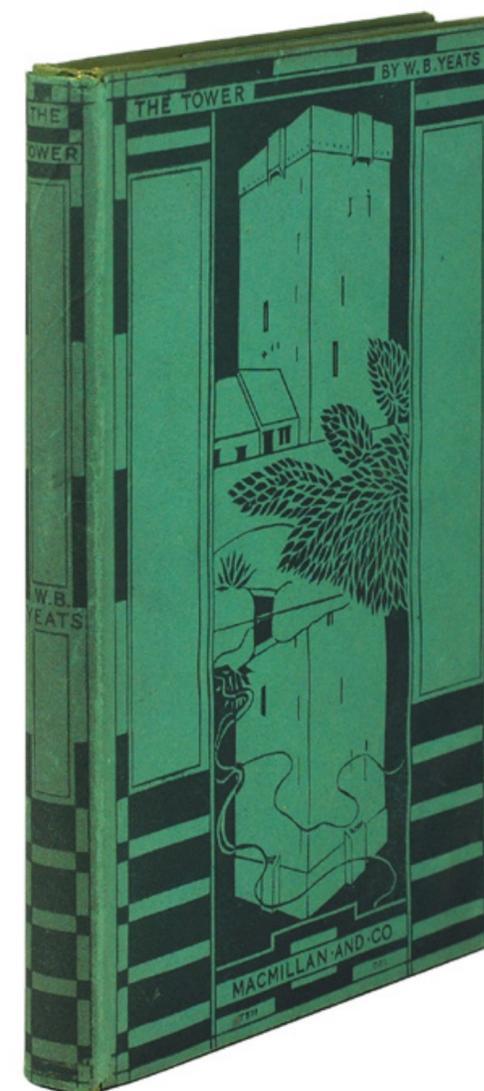


**50.** YEATS, W.B. *The Tower*. London: MacMillan and Co., 1928.

8vo, vi, 110, 2 pp. Original gilt-stamped green cloth, with dust jacket, decorations designed by Sturge Moore. A remarkably fine copy, cloth and gilt bright and beautiful in remnants of the original glassine, pages unmarked, small name in ink at the top of front free endpaper; dust-jacket with a hint of wear to the top of the spine panel and upper corners but otherwise unfaded and perfect.

§ First edition of one of Yeats's most important collections with many of his greatest poems, including "Sailing to Byzantium," "Nineteen Hundred and Nineteen," "Leda and the Swan," and "Among School Children." An uncommonly fine example of the famous binding, which was the result of careful consideration by Yeats and the designer Sturge Moore. "Moore had collaborated with Yeats on other covers and produced one of his best designs for this one. Their correspondence indicates Yeats's particular concern that the tower on the cover refer to Thoor Ballylee [his home] in particular. Yeats wrote: 'I am also sending you some photographs of the Tower. I need not make any suggestions, except that the Tower should not be too unlike the real object, or rather that it should suggest the real object. I like to think of that building as a permanent symbol of my work plainly visible to the passer-by. As you know, all my art theories depend upon just this - rooting of mythology in the earth.' In the end, Moore created a striking design of the tower stamped in gold on a green background.

He included the cottages at the side (symbolic of folk tradition next to the aristocratic castle) and delighted Yeats by having the tower reflected in the stream (symbolic of existence) below. 'I think that the Tower is recognisably your Tower and not anyone else's,' wrote Moore." (Bornstein, George, in, *The Cambridge Companion to W.B. Yeats*, p.31). Wade 158. (123321) \$5750



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JOHN WINDLE  
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With best wishes from John, Chris, Rachel and Annika

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