



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

**18 New and Notable Acquisitions for the
California Online Book Fair, 2021**

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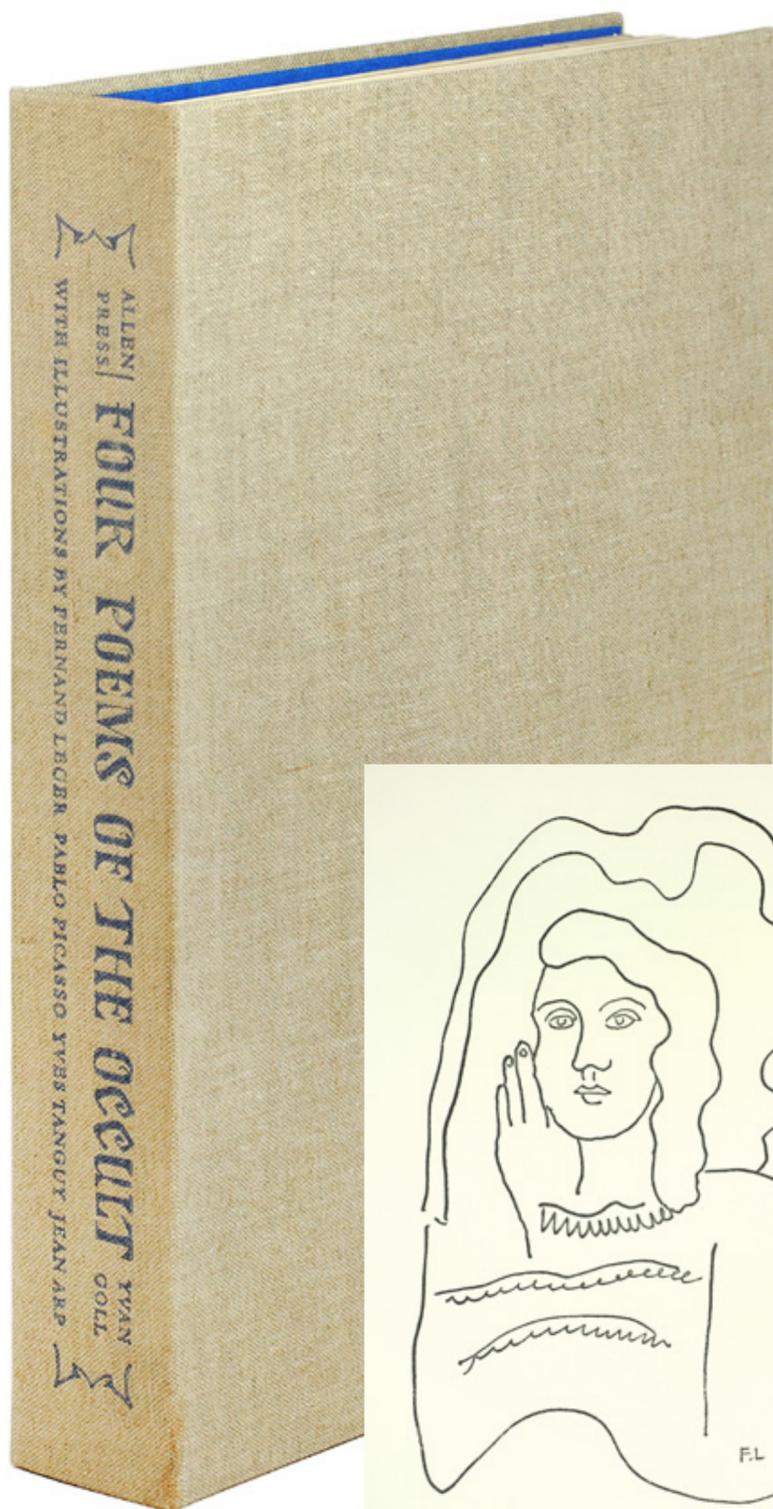
1. ALLEN PRESS. GOLL, YVAN. *Four Poems of the Occult. Illustrations by Fernand Leger, Pablo Picasso, Yves Tanguy & Jean Arp. Edited & with introductions by Francis Carmody.* [Kentfield]: The Allen Press, 1962

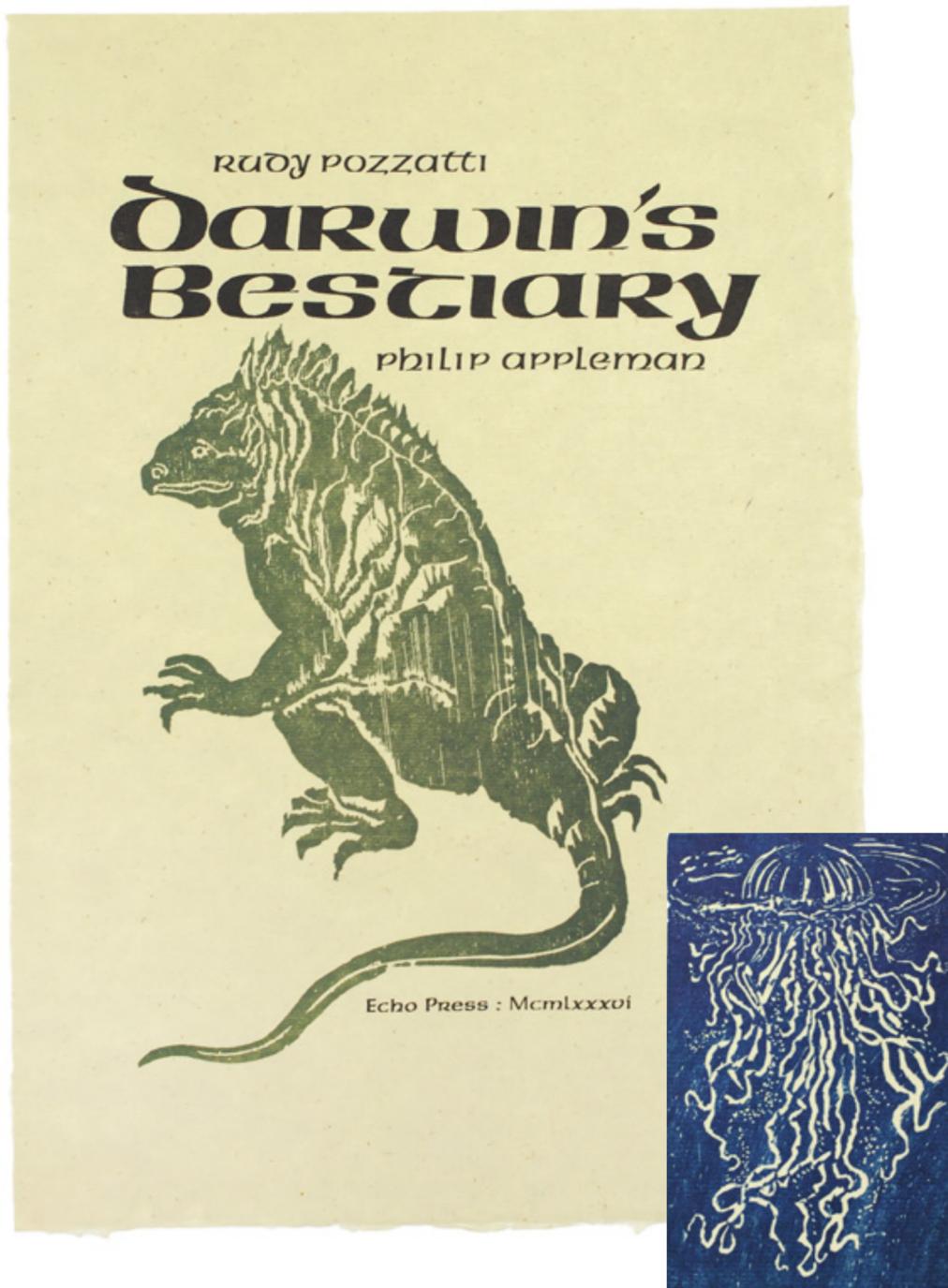
Folio, [98] leaves unpaginated, in five unsewn sections, each in its respective beige handmade paper wrappers, together in linen slipcase and chemise; nine hand-colored initials and 47 border drawings by Mallette Dean. Very fine.

§ Limited to 130 copies printed damp on handmade paper, this being the first edition in English of the poems and the first reprint of the illustrations.

The illustrations, reproduced by permission of Claire Goll, consist of six line drawings by Fernand Leger, four lithographs by Pablo Picasso, three etchings by Yves Tanguy, and eight wood-engravings by Jean Arp.

A stunning collaboration showcasing four of the most important artists of the 20th century. *Allen Press Bibliography* 25. (123511) \$3000



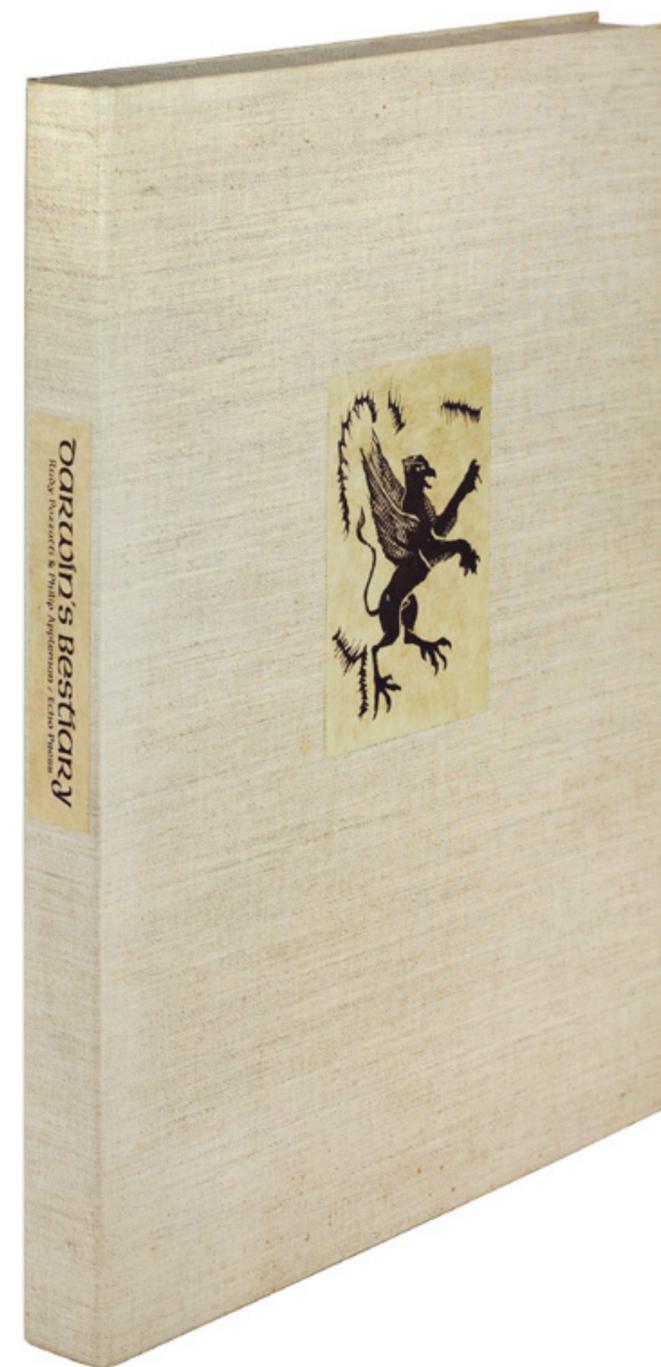


2. APPLEMAN, PHILIP. POZZATTI, RUDY. *Darwin's Bestiary*. Bloomington, Indiana: Echo Press/ the Private Press of Fredric Brewer, 1986.

Large folio, 19 x 14 ins., with 12 plates mounted on sheets, accompanied by a facing leaf of text all enclosed in a natural linen clamshell box by James Canary, As new.

§ Presentation copy with an extra unique leaf presenting the copy to a recipient. This is copy # 20 of 175 Arabic numeral copies (there were also 20 roman numeral copies), signed by the author and artist. Based on the 1984 Indiana University Press book "Darwin's Ark," with poems by Philip Appleman and illustrations by Rudy Pozzatti. The project was curated by Pegram Harrison, the poems handset in Victor Hammer's American Uncial and hand-printed by Fredric Brewer who also printed the woodcuts. Rudy Pozzatti's twelve large masterful

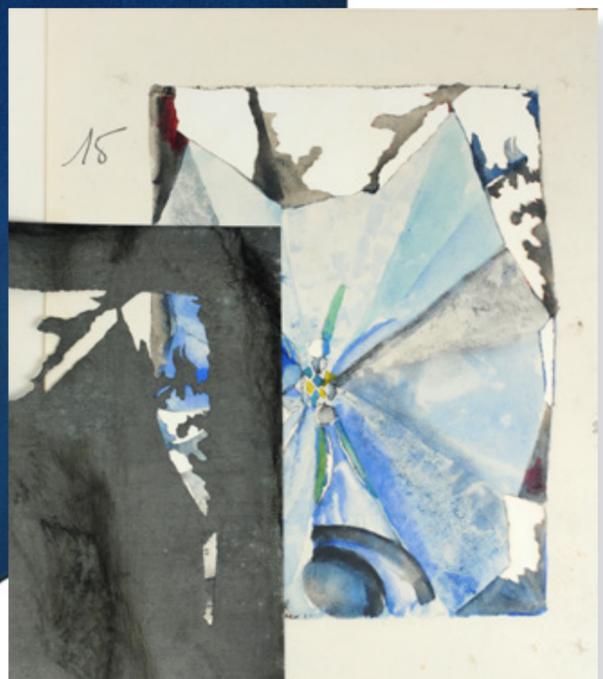
lithographs were printed by David Keister and David Calkins. Text and images were printed on handmade Kitakata mounted on BFK Rives. With small slip laid in giving the order of the sheets. (123868) \$1500



3. BUSHE, PETER KENDAL (ILLUSTRATOR). *A Travers Le Troposcope [Through the Troposcope]. Deluxe Edition.* London and Paris: The Trianon Press, 1966.

Folio, 13.25 x 10.25 in. 44 leaves in a vellum covered folder, loosely inserted into a blue morocco binding with marbled endpapers, and gilt stamped spine. An additional set of 9 collotype proofs, 18 progressive color state plates, and an original guide-sheet and stencil are included in a blue cloth portfolio with ties. The set comes in a box with marbled sides, a morocco gilt-stamped spine; in fine condition as issued.

§ No. IV of X copies, reproducing 12 watercolors by Peter Kendal Bushe (1929-1960) depicting geometrically abstract views through a troposcope, a kaleidoscope-like instrument. Introduction By Joel Moulin and Martin Butlin. An edition of 90 was also produced that only includes the plates presented in a slipcase, without any of the additional material included in this copy. A rare and lovely example of pochoir printing at its finest by what is surely the most under-appreciated press of the 20th century. See the UC Santa Cruz digital exhibit, "Songs of Labor and Transcendence: The Trianon Press Archive" (www.exhibits.library.ucsc.edu). (109222) \$1,750



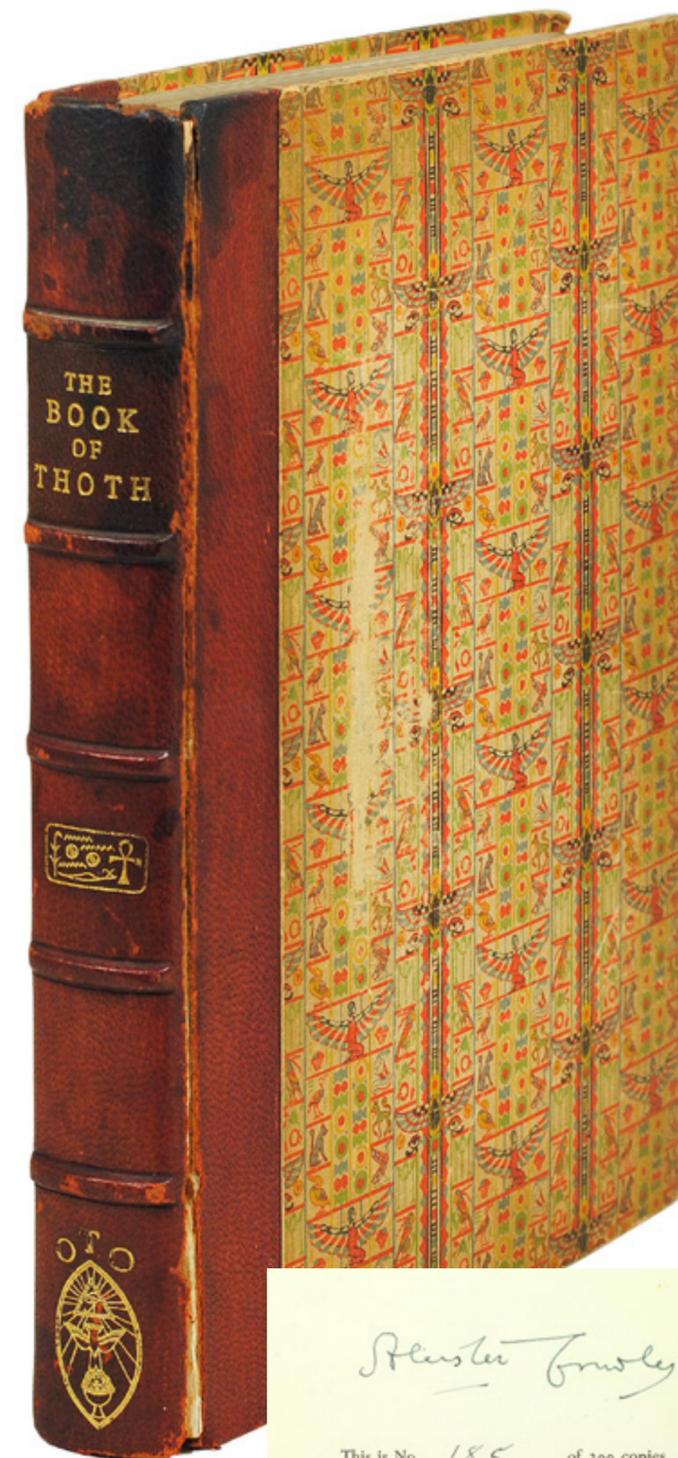


deck. The cards were painted under Crowley's direction by Lady Frieda Harris who modified traditional tarot symbols according to Crowley's mystical theories. They are reproduced here in black and white with an additional 8 mounted plates depicting in full color the Hierophant, Lust, the Ace of Swords, the Ace of Disks, The Lovers, The Sun, The Universe, and the design created for the verso of the cards.

4. CROWLEY, ALEISTER AND LADY FRIEDA HARRIS. *The Book of Thoth. A Short Essay on the Tarot of the Egyptians*. London: O.T.O. [Chiswick Press], 1944.

4to, xii, 287 pp. Color frontis., 8 mounted color plates, 20 black and white plates, plus in-text illustrations, bound by Sangorski and Sutcliffe in patterned paper over boards backed in crushed red morocco stamped in gilt, with five raised bands. Upper joint cracked but holding, backstrip darkened, internally fine.

§ One of a limited edition of 200 numbered copies signed by Crowley, this copy being No. 185. The book in which Crowley introduced the cards and the philosophical foundation of the *Book of Thoth* tarot deck, of immense significance to 20th century occultism and second only in influence to the Rider-Waite-Smith

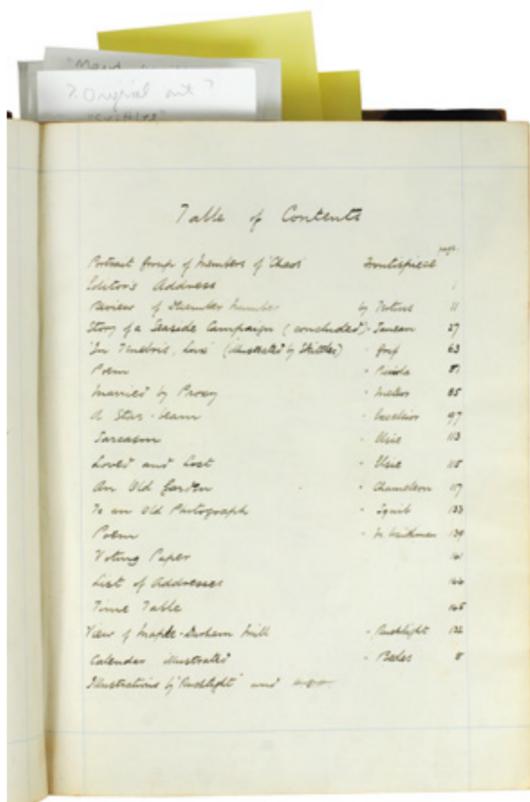




In the text, Crowley details the symbolism and significance of the cards in great detail with references to the occult teachings of his magical, spiritual and philosophical movement, Thelema. In contrast to popular tarot decks before and since, Crowley intended his to be used not merely as a system of divination but as a way of engaging with complex esoteric concepts including Qabalah and alchemy. The deck was not published until 1969 but the book remains the primary guide to its significance and use.



Harris's original watercolors are now owned by the Warburg Institute. "Harris's remarkable visual approach was based upon her investigations of projective synthetic geometry, based on the color theory of Goethe, incorporating the work of Rudolf Steiner, Olive Whicher and George Adams. The resulting images are a remarkable chapter in the history of visionary art in the 20th century, and, via the deck that was eventually published (which neither Crowley nor Harris lived to see) has influenced visions of the tarot more than any other modern interpretation" (Division Leap). (123862) \$7500



5. DAWSON, A. (EDITOR, AND FOUNDER?) *Chaos*. Southport (UK) and elsewhere, 1888-1894.

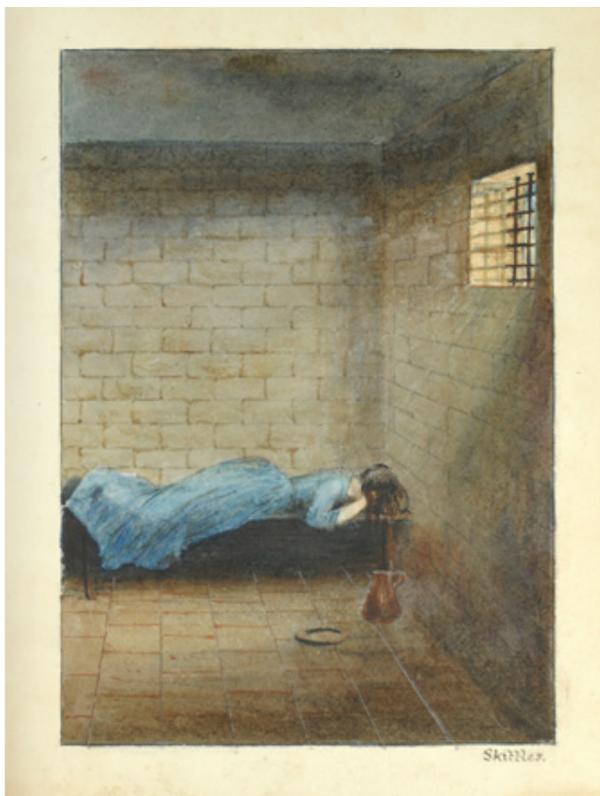
15 vols. (of 19?), large thick 4to (9 x 7 x 2-3 ins.), each volume 350-500 pp. or more, filled with manuscript contributions in various hands and innumerable watercolors, pen and ink drawings and sketches pasted in. Vols. 2 and 6-12 each with 2-4 separate parts for that year. (Vols. 1, 3, 4, & 5 not present.) Vol. 2 very shabby quarter cloth, spine largely deteriorated, boards almost detached. The remaining 14 volumes are in early green cloth with red labels titled and numbered. They are generally in good to very good condition and internally all of them are very good with no foxing, staining, or damp etc.



§ An amazing, newly-discovered set of original writings and artworks by a group of talented amateurs, mainly women, apparently members of an unrecorded literary society of the 1880s-1890s who corresponded by mail from all over England; the volumes edited and compiled by A. Dawson of Southport. The set was bought by a Frances M. Clarkson probably in the 1950s; she found it in an old bookshop and wrote a 2pp. essay about it from which we quote. “[The] work of a literary society of the 1880s. Members could not meet as they lived all over the country: instead they ran a magazine called *Chaos* which they had named from a quotation from Carlyle: “To bring what order we can out of this Chaos shall be part of our endeavour.”... As contributions were either handwritten or hand drawn [and in a few

later volumes a contributor typed his/her contribution] there was of course only a single copy produced... The various contributions were submitted [by mail] to the editor by the 25th of each month and gathered together in the form of the magazine and circulated amongst members by post. At the end of each six months the individual magazines were gathered and bound and the complete volume was then made available to members “for 10 days only” on application...





The format of the magazine did not alter down the years and, in addition to members' contributions, consisted of a title page; a contents page; an Editorial and a Critical Review at the beginning of the magazine, with a list of addresses in order of mailing, and a Time Table as the last two pages... Contributions were very varied and ranged from sonnets and romantic serials, to philosophical dissertations and essays on the English Language; the whole being leavened with numerous sketches, water colours – quite lovely some of them – pen and ink drawings and so on.”

Many questions emerge from studying this extraordinary late Victorian artifact. Who was the editor, A. Dawson, and how did he know all the contributors (mostly women) who lived all over England? Did they all know each other? Names and addresses were listed for the mailing schedule but contributions were submitted under pen names and vol. 2 includes a “Portrait Group” which, says the editor, is “intended to act as an introduction between members who are unacquainted.”

Numerous other questions arise from even a cursory examination of this collection and I think it will prove a worthwhile endeavor to dig more deeply into (for example) the artwork selected for copying, the influences detected in the original art, the sources for much of the prose and poetry written at such a fertile time in British literary history, and the influences (obvious and obscure) of historical and contemporary work on the authors and artists represented here. In well over 50 years I have never seen or heard of such an archive turning up, completely fresh and untouched. It is a pity that vols. 1 and 3-5 are missing but it may be possible with research to determine where they are. Even if that is unlikely, what is present is a record of a time and culture in English history well worth examining in depth. (123858) \$5750



7. [FASHION, GIRL'S EDUCATION]. *Miniature fashion mannequin, patterns and sewing kit for the young fashion designer during World War II.* New York: Simplicity Pattern Co., Inc., for Latexture Products, Inc., c. 1940s.

Oblong oak case (16.75 x 12.5 x 4 in.) with brass clasp and wooden handles; rails on inner side of lid to hold patterns & books, tray and cardboard die-cut inserts to hold contents which include: 15 inch tall doll, stamped Latexture copyright NY on back, dressed in finished outfit; 3.5 x 3.5 in. gold-painted stand for the doll; 2 plastic thimbles, spool of thread, skeins of various colored sewing silks, 2 sewing machine bobbins w/ thread; 1 small skein of blue yarn partially knitted up; several finished and partially finished items of clothing; clipped pattern with pins and 2 other Simplicity mannequin patterns (nos. 4390 and 4402); without the blue dress form. With 2 books: the *Simplicity Sewing Book for Young Fashion Designers*, copyright 1943, (11 x 8 in.), 86 pp., 100s of two-tone illustrations, color plates at center. Black cloth backstrip over color-illustrated wrappers (minor creasing, shelfwear, light uniform toning, still very good), [and] *Hints for the Young Designer, U.S.A.* copyright 1943 (11 x 8 in), [16]pp., illustrations throughout, illustrated wrappers, stapled (minor creasing, shelfwear, good).

§ Miniature fashion mannequin doll, sewing patterns, supplies, and several examples of the former owner's fashion creations, in the original oak case. An evocative artifact of girl's education and the Home Front effort during World War II. Introduced just before the war, these Fashiondolls produced by Latexture Products made it possible for young girls to practice sewing and fashion design without having to use adult size patterns, which became especially important when wartime rationing limited the availability of fabric.





One interesting aspect of these fashion dolls was that matching patterns could be purchased from Simplicity in adult sizes, so mothers and daughters could sit side by side and sew the same dress. Instructions in the accompanying books call for the same construction used in adult sewing: intricate shaping with darts and tucks, side placket openings, facings and lapels, with no simplifications for young hands. These dolls and books continued to be heavily marketed into the early 1950s and paved the way for future fashion dolls such as Barbie.

Typically these kits were purchased with just the doll and possibly the dress form, and a few sewing kit pieces. While numerous Latexture mannequins and Simplicity patterns survive, to find a large assembled kit in the original box, just as the child left it, is fascinating and very unusual. Particularly fortunate is the

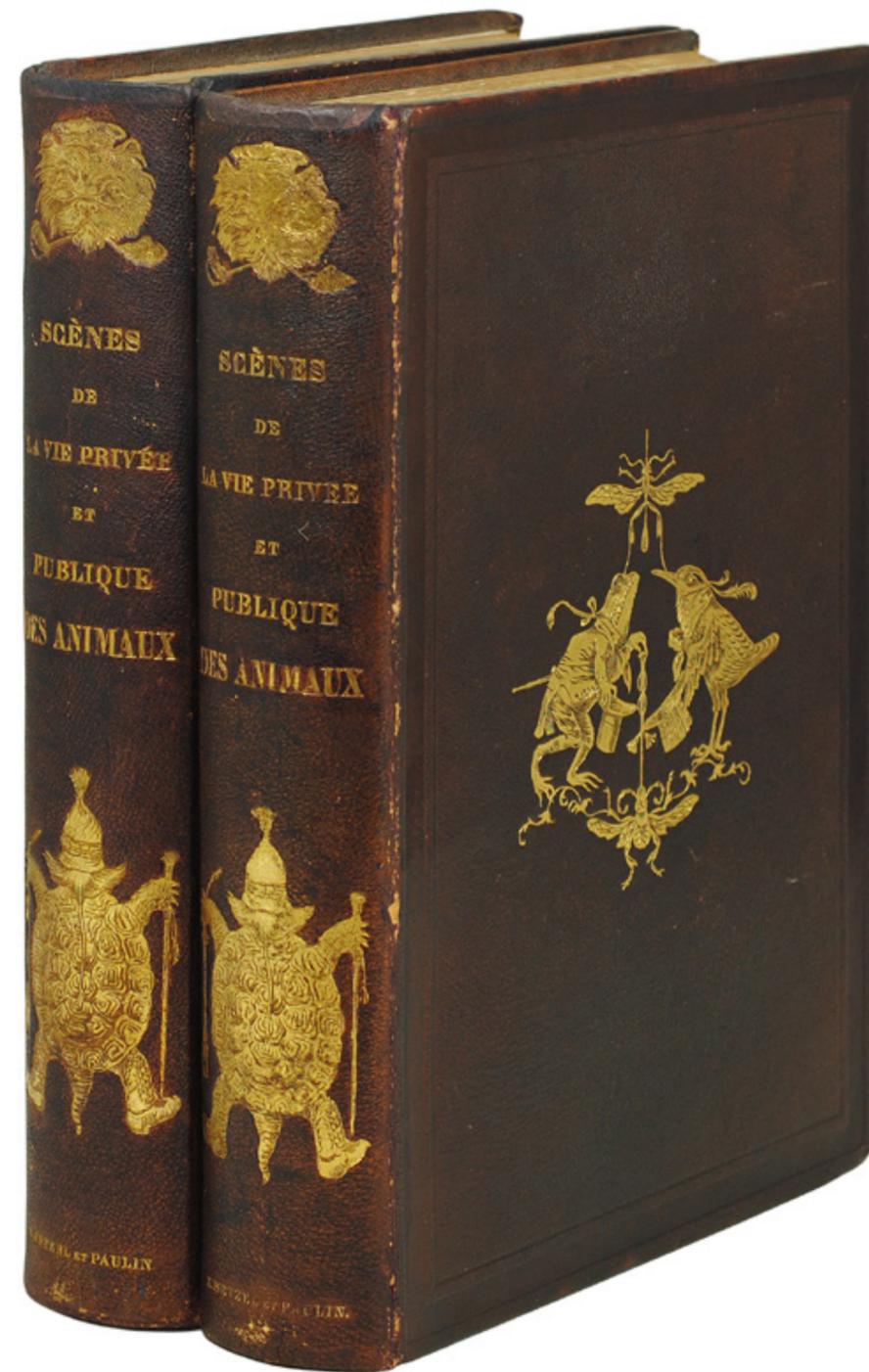
survival of several pieces by the young fashion designer—a muslin blouse, cotton percale apron, a strapless red silk evening dress with black lace trim, a red striped sundress, and the excellent miniature representation of a Women's Army Auxiliary Corps uniform which the doll is wearing. See: *Woman's Day*, February, March, April, May, June, November, 1943 for Rationing information of fabrics; S.S. Kresge 1942 fall needlework catalogue; Wade Laboissonniere, *Blueprints in Fashion*, home sewing of the 1940s (1997). (106899) \$500



8. GRANDVILLE, J. J. *Scenes de la Vie Privée et Publique Des Animaux Etudes des Moeurs Contemporaines. Vignettes par Grandville. Avec la collaboration de Messieurs Balzac, Baude, Bedolliere, Bernard, Janin, Lemoine, Nodier, George Sand.* Paris: J. Hentzel et Paulin, 1842.

Two volumes, 4to, [8], 386, [6]; [4], 390, [6] pp. Frontispiece, engraved head and tail pieces and vignettes in each volume, and with a total of 201 full page wood-engraved plates after Grandville. Original publisher's full red morocco, stamped in gold on backstrips and both covers. Backstrips slightly faded, crowns repaired, a little rubbing to extremities, hinges cracked, but generally a clean copy in very good condition.

§ First edition. Of great rarity in the publisher's de luxe binding thus. Of the book, Gordon Ray writes: "The moving force behind this book was its publisher P. J. Hentzel, who himself contributed many chapters under the pseudonym P. J. Stahl. Hentzel's primary objective, as he remarks in his preface was 'to give words to Grandville's marvelous (people-like) animals, and to join our pen with his pencil, thereby coming to his assistance in criticizing the aberrations of our epoch, and by preference among these aberrations, those which are of every period and every country.' Bouchot described the result as the best satire on French manners during the middle of the century..." Ray, *Art of the French Illustrated Book*, #194. Also Carteret III, 552-559; Vicaire VII: 405-416; Brivois p. 370; Sander 312. (9103) \$3500





Des affiches seront, d'après ses ordres, apposées sur tous les murs dans les quatre parties du monde, sur la fameuse muraille de la Chine elle-même.

SCÈNES
DE LA
VIE PRIVÉE ET PUBLIQUE
DES ANIMAUX
VIGNETTES
PAR GRANDVILLE.

ETUDES DE MŒURS CONTEMPORAINES
PUBLIÉES
SOUS LA DIRECTION DE M. P.-J. STAHL,
AVEC LA COLLABORATION
DE BALZAC. — L. BAUDE. — E. DE LA BÉDOLLIÈRE. — P.
ED. LEMOINE. — CHARLES NODIER. — GROS



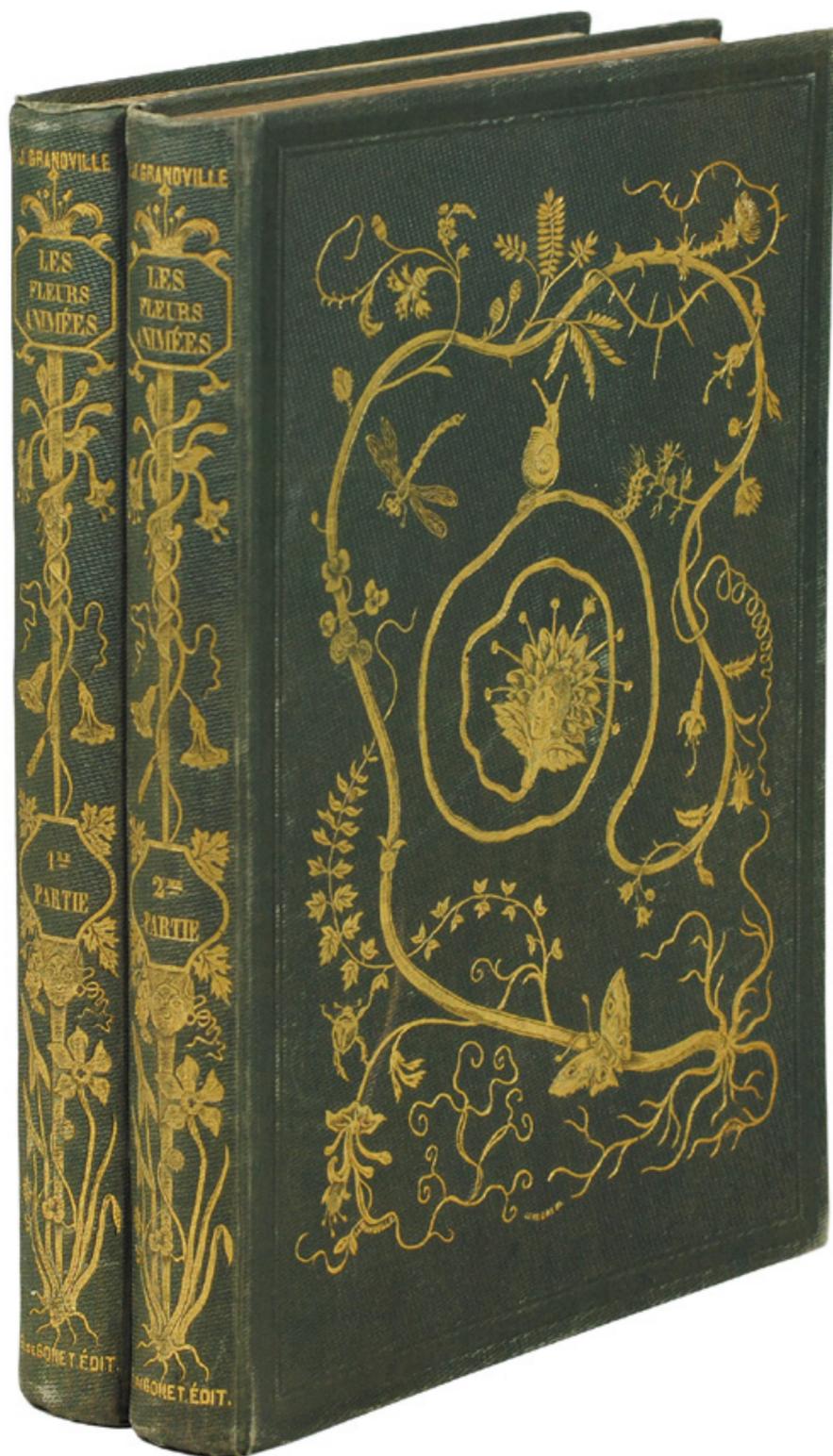
PARIS.
J. HETZEL ET PAULIN, ÉDITEURS
RUE DE SEINE-SAINTE-GERMAIN, 33.
1842



PROLOGUE.

À L'ISSU de toutes les grandes puissances, il vient de se passer un fait dont personne ne devra s'étonner dans un gouvernement représentatif, mais qu'il est bon de signaler à la presse tout entière, pour qu'elle ait à le

9. [GRANDVILLE, J.-J.] DELORD, TAXILE. *Les Fleurs Animées*. Paris Gabriel De Gonet 1847.



2 vols., royal 8vo, [iv], 339, [5]; [iv], 321, [5] pp. 2 hand-colored additional engraved titles, 50 hand-colored engraved plates, many heightened with gum arabic, 2 plain engraved plates, numerous wood-engraved textual ornaments. Original publisher's green cloth, blocked in gilt, backstrip gilt, moiré endpapers, all edges gilt. End papers a little soiled, occasional light foxing to the text pages, plates clean, a very good set, very rare in the publisher's de luxe binding.



§ First edition, first issue, with separate pagination of the two parts. A lovely set of one of Grandville's best works in the publisher's de luxe binding. Of this book his first biographer wrote: "The *Fleurs Animées* are the very thought of Grandville; they were his favorite work, the work into the execution of which he put all that was in him of poetic and gracious originality, of dexterity of mind and observation, of that prodigious perspicacity which made divine affinities hitherto unperceived by anyone and discover new worlds." Two unsigned plates in the introduction by Alphonse Karr are entitled "Botanique des Dames" and "Horticulture des Dames." Gordon Ray, *Art of the French Illustrated Book*, 198: "A little world is created, governed by its own laws. (7588) \$4500

10. GUTHRIE, JAMES. *The Elf - A Sequence of the Seasons*. [Second series, complete.] [London]: The Old Bourne Press, 1902-1904.

4 vols., small 4to, each 25-27 pp. printed rectos only with full-page prints and text illustrations. Text printed in black, illustrations printed variously in black, red, and blue. Announcement for the Pear Tree Press edition of Poe laid in. Original quarter cloth and color-printed boards, a couple of corners a trifle worn, a near fine set.

§ A complete set of the second series of *The Elf* magazine with one volume for each season, each limited to 250 numbered copies, this set being #204. Spring was published in May 1902; Summer in November 1902; Autumn in June 1903; Winter in February 1904. Each volume is completely written (poems and prose

pieces) and illustrated by James Guthrie and printed by him under the eye of W. Herbert Broome who founded the Old Bourne Press in May 1902 and designed the “Myrtle” type used here. The type later came into Guthrie’s possession and he continued to use it in later Pear Tree Press books. (The first series of *The Elf*, another

four volumes, was published by the Pear Tree Press in 1899-1900.) Guthrie was in the great British tradition of artist-poet-printers beginning with William Blake, and Colin Franklin writes that “his series of poems, *Frescoes from Buried Temples* (1928), is an extraordinary production from poet and artist alike ... [the book] strikes me as among the three or four monumental achievements of private presses in the twentieth century; and by its originality of concept and content, the highest.” (110754) \$1975

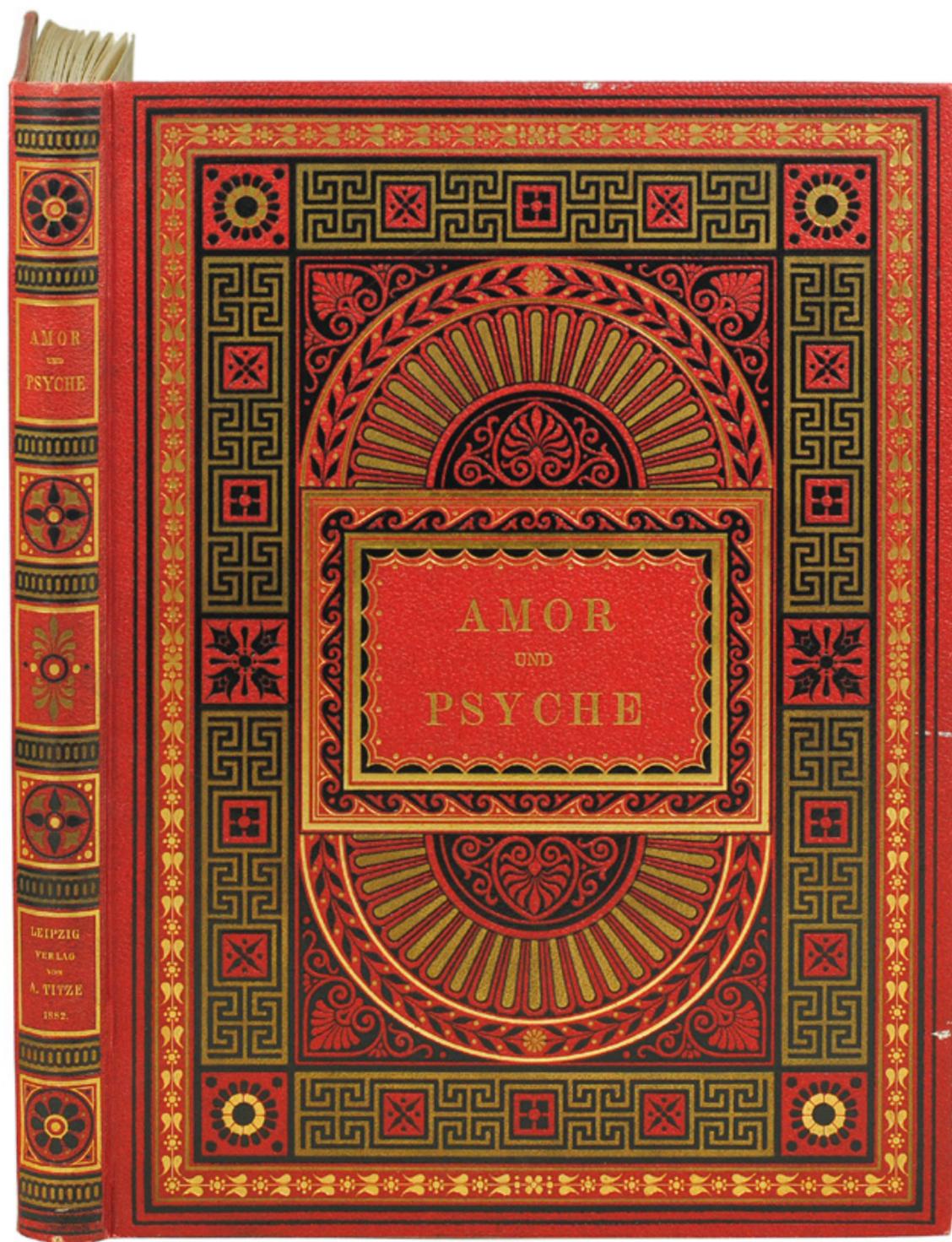


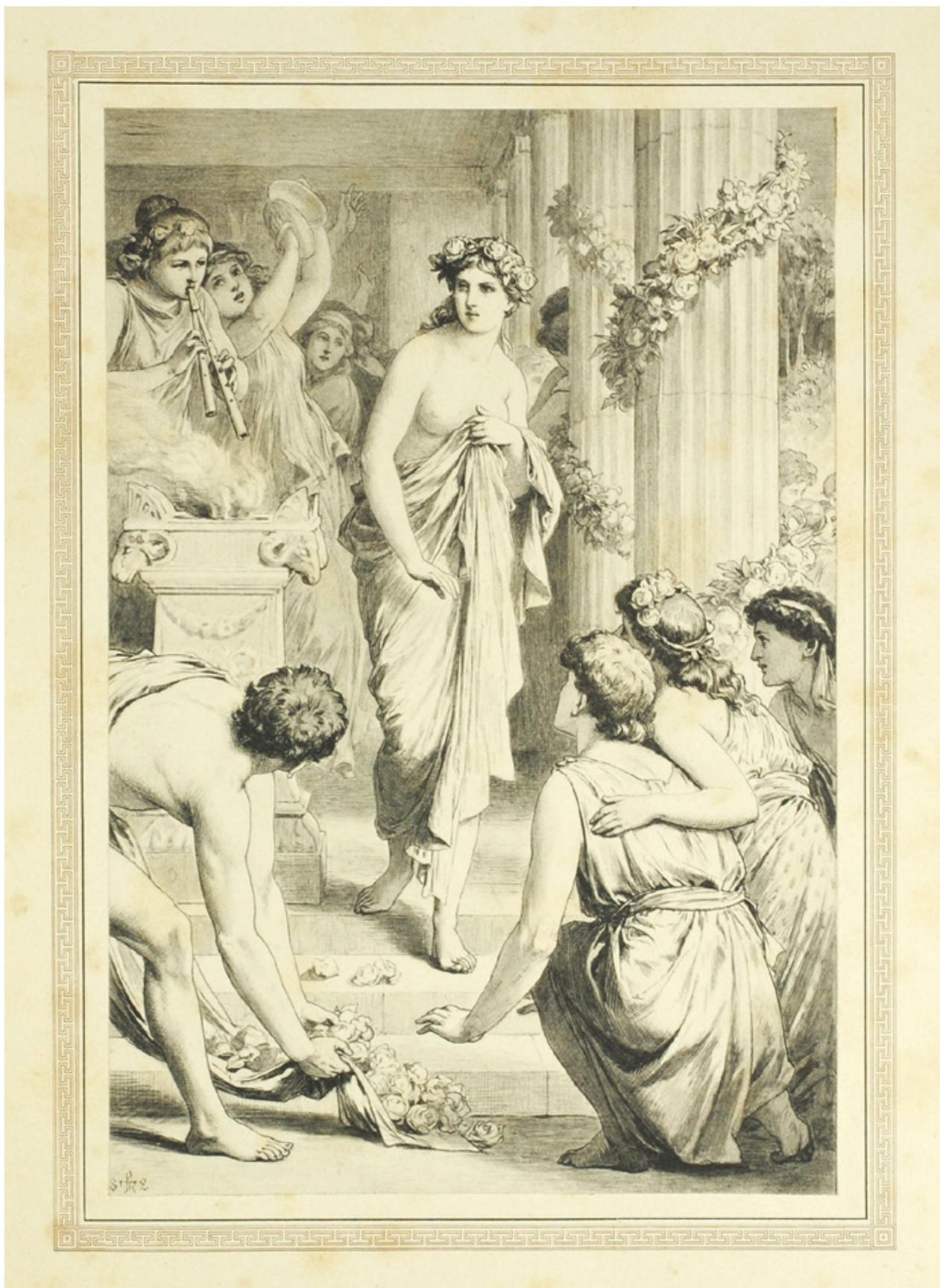


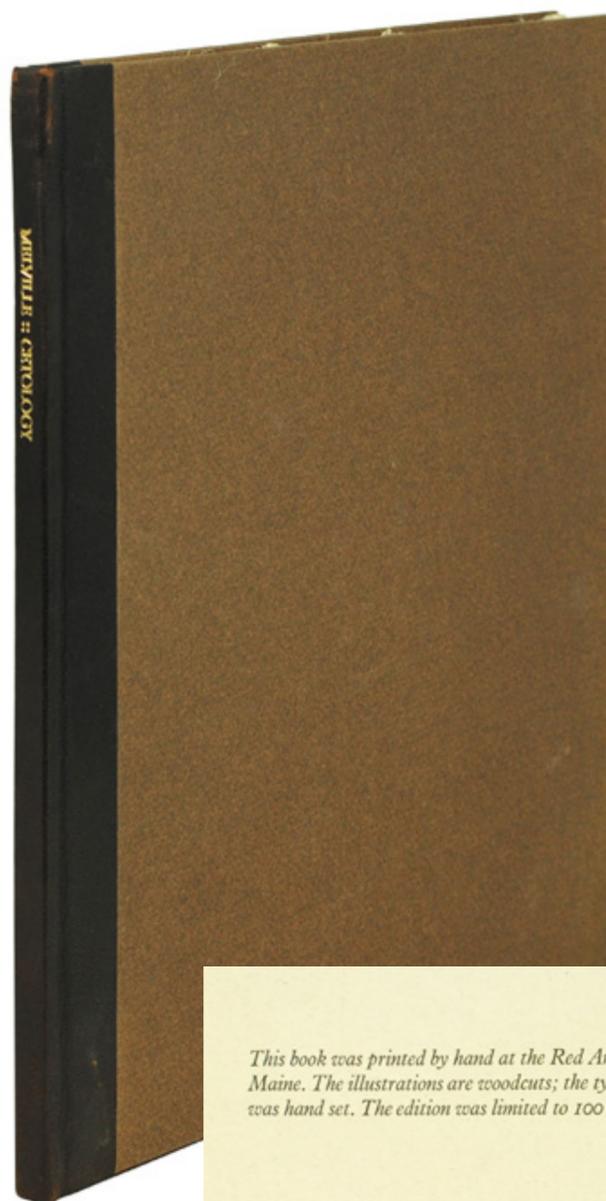
11. HAMERLING, ROBERT. *Amor und Psyche. Eine Dichtung in Sechs Gesängen.* Leipzig: Adolf Titze, [1882].

Large 4to. Illustrated with 9 full-page engravings and numerous woodcuts in the text. In a lavish decorative publisher's binding of red cloth, with richly gilt design in several colors, Greek motifs, and chromolithographed endpapers. Bookplate of Delphin and William Roschen on front pastedown. Binding fine but for three small white flecks on the upper board, intermittent foxing, particularly to the tissue guards, very good.

§ An attractive copy of the sixth edition and a particularly beautiful example of German bookmaking of the period. The full page illustrations are zincographs reproducing work by the German artist Paul Thumann (1834-1908) who also illustrated Goethe's *Poetry and Truth*, Alfred Tennyson's *Enoch Arden*, among other works. (9101) \$125







12. KELLER, RONALD; MELVILLE, HERMAN. *Cetology. A systematized exhibition of the whale in his broad genera: natural history excerpts from "Moby Dick" edited and illustrated by Ronald Keller.* New York: The Red Angel Press, 1973.

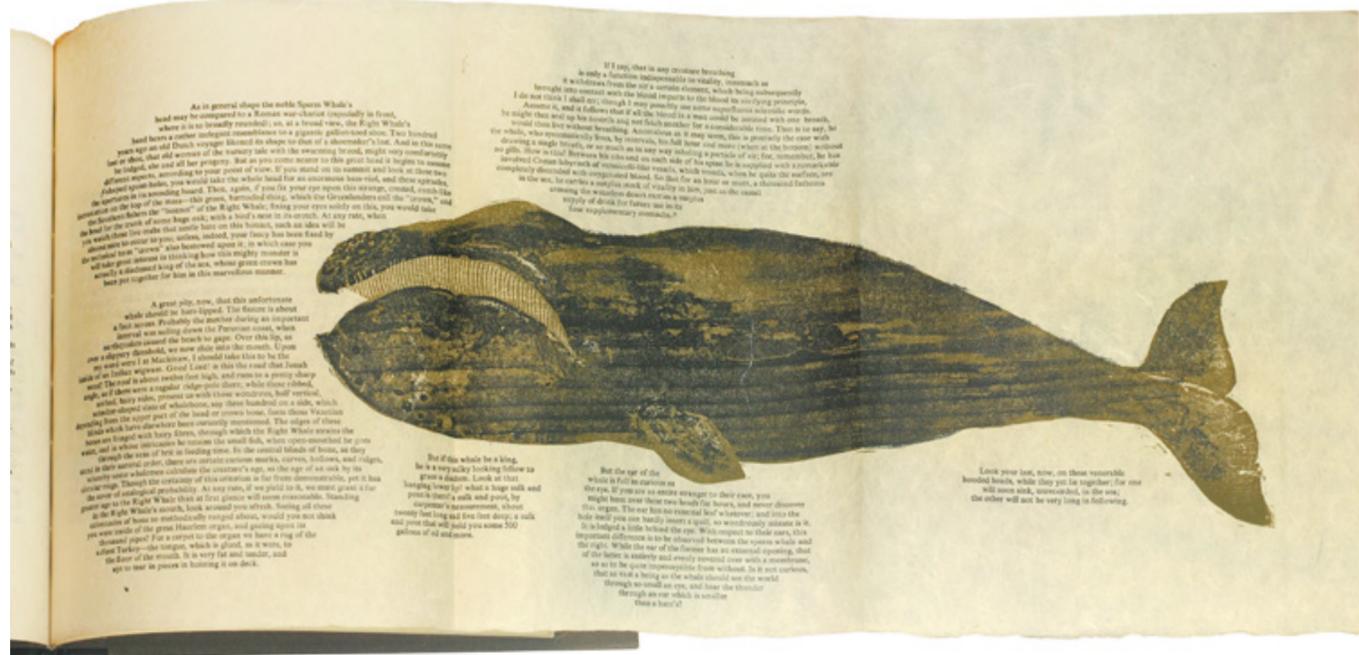
4to, 34 pp., 7 leaves of woodcut illustrations (3 folded). Quarter brown morocco, brown paper boards. Signed by the editor and illustrator. Woodcuts printed on Nideggen paper, some with letterpress text. Trivial rubbing to the backstrip, near fine.

§ Limited to 100 copies, this is copy number 63. An elegant and understated book. The folding pages in which Keller's whales are surrounded by the dark sea of Melville's words are particularly effective. Ronald Keller (1930-2021), who died only last month, was a talented woodcutter and bookmaker. After training and working as a medical illustrator, he entered the now-infamous world of advertising in late 1950s New York, while pursuing his own art in his own time. "Under the name The Red Angel Press, he created limited-edition art press books with hand-set type, printed on a 1700-pound, antique Golding Jobber printing press, using his own original wood engravings, and bound by hand. The elaborate, intricate, and imaginative works sometimes incorporated paper

This book was printed by hand at the Red Angel Press in New York and Bremen, Maine. The illustrations are woodcuts; the type is Plantin and Times Roman, and was hand set. The edition was limited to 100 copies. Number 63

Ronald Keller

sculptures and pop-up structures such as a depiction of the suspension cables of the Brooklyn Bridge that rise up from the pages when opened. His books can be found in university libraries, including Yale, Harvard, and Dartmouth, in the Library of Congress, and in many private rare book collections throughout the world." (Obituary) (123782) \$650





Razor Back



Sulphur Bottom



Hump Back

for him does not sufficiently distinguish him, since he has a hump, though a smaller one. His oil is not very good, and he is the most gamesome and light-hearted of all the whales, and white water generally than any other of the order.

BOOK I. (Folio), CHAPTER V.

little is known but his name. I have seen him at sea, and of a retiring nature, he eludes both hunters and philosophers. He has never yet shown any part of him but his back and dorsal ridge. Let him go. I know little more of him, nor do I care.

BOOK I. (Folio), CHAPTER VI.

retiring gentleman, with a brimstone belly, double dorsal ridge, and Tartarian tiles in some of his profounder diving. I have never seen him except in the remotest southern seas, too great a distance to study his countenance. He is very shy, and away with rope-walks of line. Prodigies are told of him, but I can say nothing more that is true of ye, nor can I.

Thus ends BOOK I. (Folio), and now begins

OCTAVOES.* These embrace the

among which at present may be numbered:—I. the Killer Whale, II. the Narwhale, IV. the Thrasher, V. the Kill Whale.

BOOK II. (Octavo), CHAPTER I.

* Why this book of whales is not denominated the Octavo, though smaller than those of the former order, and more like them in figure, yet the bookbinder's Quarto volume in shape of the Folio volume, but the Octavo volume does.

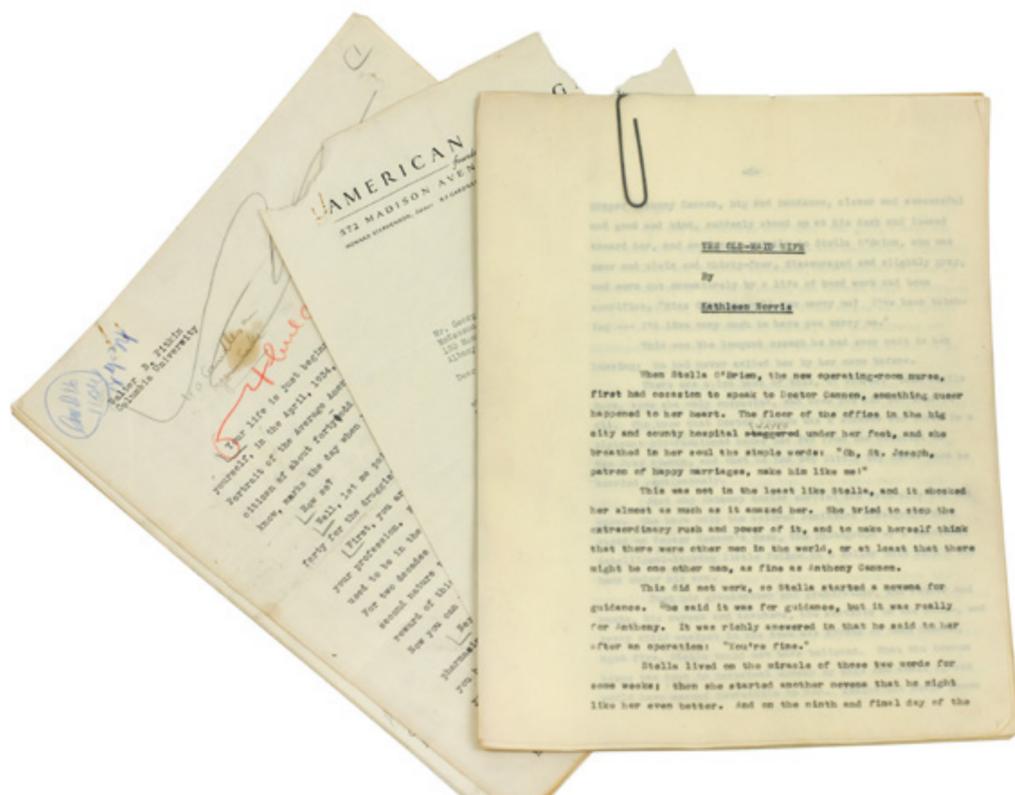
13. NORRIS, KATHLEEN [AND] PITKIN, WALTER B. *“The Old-Maid Wife,” the corrected typescript of a short story [together with] an original typescript of an article by the author of “Life Begins at 40.”* N.p.: n.d. (c. 1934).

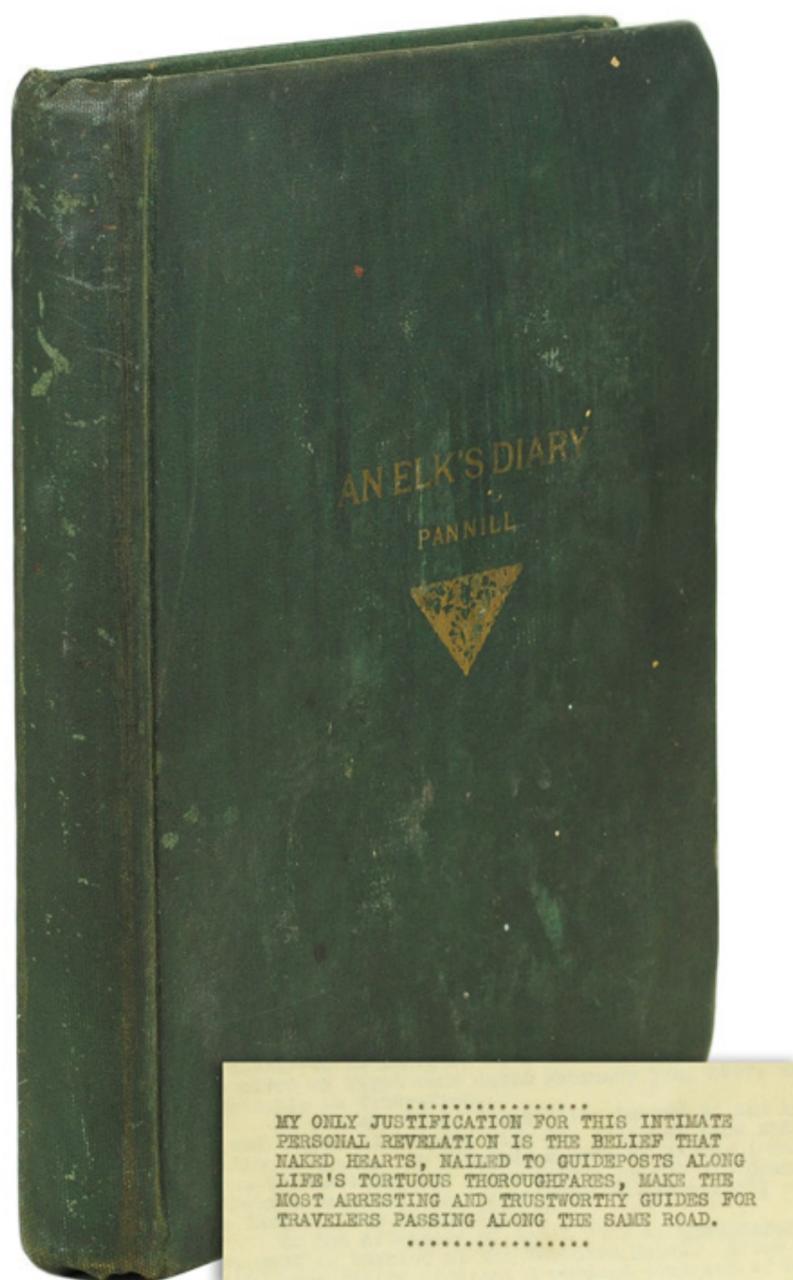
4to, 2 typescripts, Norris: 37 pp. carbon copy, occasionally corrected in pencil, [and] Pitkin: 10 pp. original typescript heavily marked up in pencil for typesetting; [with] a one-page typed letter on American Druggist letterhead. Enclosed together in an untitled leather box (worn) with gilt-rolled cover and a silk lining. Upper corners of the letter chipped, otherwise documents in very good condition.

§ A strange collection of documents carefully preserved together - a mystery to be solved. The first is a carbon copy typescript, corrected in pencil, of an apparently unrecorded short story by Kathleen Norris titled *The Old Maid-Wife*. The second is a letter from K.B. Hurd, advertising manager at the *American Druggist*, to George Evans of McKesson & Robbins, dated December 6, 1934, informing him that “the original manuscript of Kathleen Norris” is currently at the printers and will appear in the January 1935 issue of *Pictorial Review*. (McKesson & Robbins was the pharmaceutical manufacturing company at the heart of the biggest and most elaborate financial scandal of the 1930s.) It seems plausible the letter refers to *The Old-Maid Wife*, but we have been unable to find any other evidence that this short-story was published. In the story, a San Francisco surgeon and widower hastily and cynically marries his new operating-room nurse (a colorless old-maid of 34) in the hopes she can tame his

tyrannical 6-year old son who is being relentlessly pathologized by female family members and meddling Freudian analysts. The third document is an original 10-page typewritten manuscript of an essay by Walter Pitkin of Columbia University, titled in pencil “40 Candles on Your Cake”. Pitkin was the author of the 1932 best-selling book (and popularizer of the phrase) *Life Begins at Forty*. In the article, he appears to be adapting his signature theme for the reassurance of 40 year-old readers of *American Druggist* (“Your life is just beginning Mr. Druggist!”).

The connection between these three documents is not readily apparent but perhaps has something to do with Herbert Mayes, the titan magazine editor, who is mentioned in the letter. Mayes joined the Hearst Corporation as editor of *American Druggist* in 1927, and became editor of the *Pictorial Review* in 1934, before moving on to *Good Housekeeping*. (110781) \$795



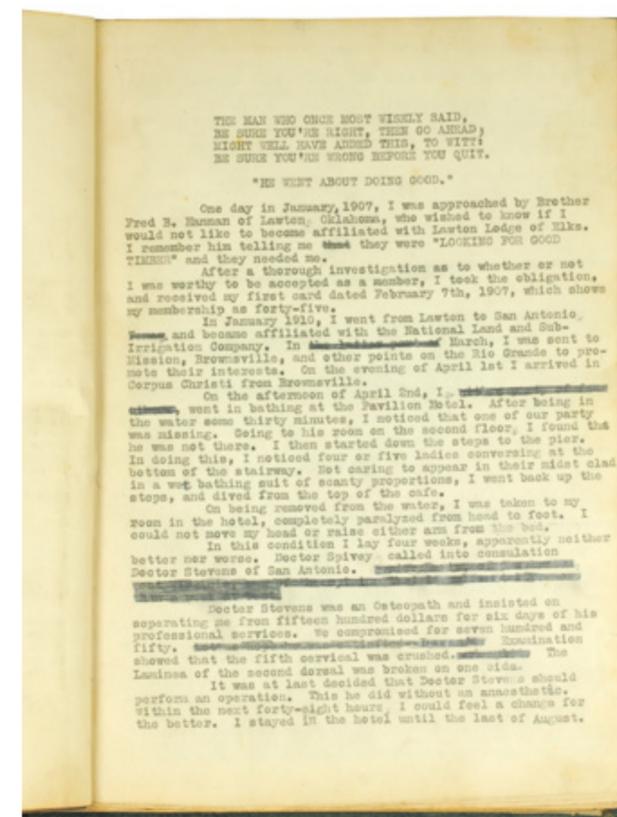


14. PANNILL, HENRY C. *An Elk's Diary or, Behind the Horns* [unpublished autobiography of a disabled man's travels]. Oklahoma City: 1925.

Typewritten manuscript (200 x 270 mm), 290 pp. printed on rectos only, bound in green cloth covered boards, backstrip plain, upper board titled in gilt "An Elk's Diary / Pannill", rear board blindstamped (upside down) "Behind the Horns / Henry Clay Pannill". Manuscript a little yellowed but entirely legible and well preserved with all insertions and corrections secured in the original sturdy custom binding.

§ Unpublished typewritten manuscript, with many revisions, additions, deletions, and manuscript annotations, written or dictated by Henry C. Pannill an itinerant paralyzed man who travelled over 40,000 miles around the country between 1910 and 1925 seeking charity from Elk's lodges and advocating for other disabled people. An autobiographical account of an extraordinary journey, the manuscript is also intended as an exposé of the hypocrisy and internal corruption of charitable organizations (specifically the Elks) and as a general lesson to the reader on the suffering and daily indignities faced by a physically disabled person in America at that time.

Henry Pannill appears to have been born around 1887 in Oklahoma. In 1910 he made a misjudged dive from a second story balcony into a hotel swimming pool and was paralyzed from the neck down. As an Elk in good standing he applied to his home town lodge of Lawton, Oklahoma, for charity. After some initial kindness, the local lodge, unable or unwilling to support him further, sent him on to the lodge in Galveston, TX, a pattern that was to be repeated for the next 15 years, sending Pannill and his nurse along the length and breadth of the entire country.

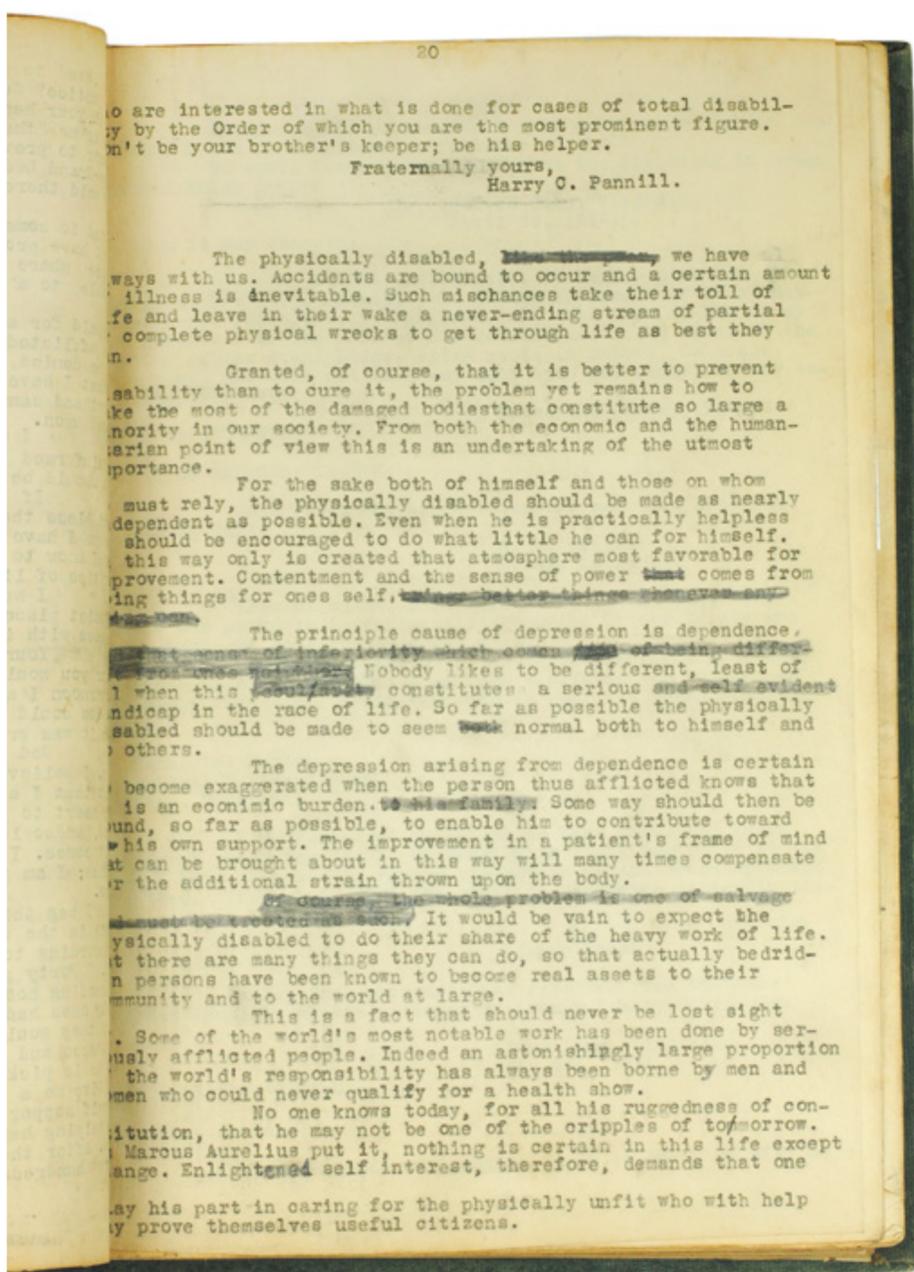


Disagreements between Elks, broken promises, and political wranglings lead to a succession of dramatic scenes: Pannill expelled from hotels and bundled in his wheelchair into the baggage car of trains against his will, Pannill invoking habeus corpus to escape from the Elk's National Home in Virginia which he accused of murdering its "inmates," Pannill disrupting the Elk's national convention while campaigning for reform of their benevolent fund, Pannill accused of "faking" his condition and left starving, an arm's reach from his meals. Many episodes are told in dramatic fashion, others are alluded to in the numerous transcribed letters that make up much of the 290 pages. These letters attest to voluminous correspondence between Pannill

and many senior figures in the Order of Elks, as well as meetings with such figures as Elbert Hubbard of the Roycroft Press, Alexander Marky and other editors of Pearson's Magazine, and Dr Harvey Cushing at Johns Hopkins.

From the transcribed correspondence it seems he did achieve some fame in his time and it seems probable that records relating to him and his efforts to reform the Elk's benevolent activities still exist in other archives, perhaps those of the Elk Lodges. A few contemporary newspaper accounts report Pannill's accident and his travels, but no mention has yet been found of him in histories of the period and no biography has been written, a fact that seems extraordinary.

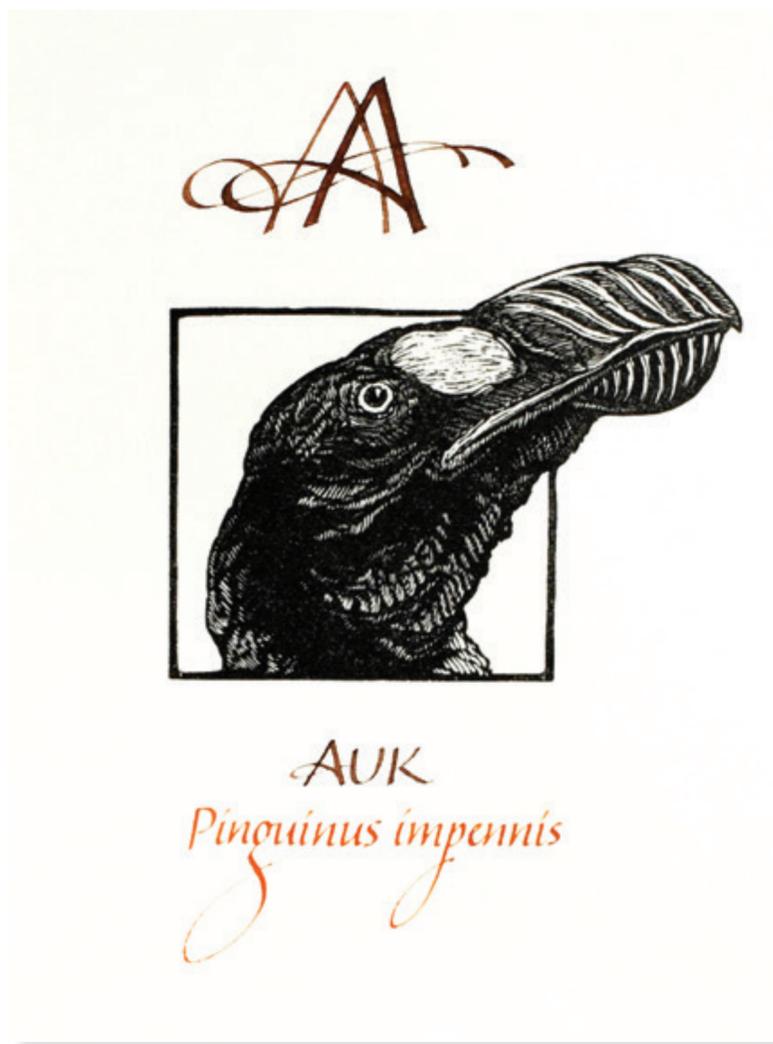
As a first-hand account of a disabled person's campaigning efforts for rights and recognition a decade before the Social Security Act, the manuscript is an important and extraordinary survival. It is rich in the details of Pannill's peripatetic life, as well in reported conversations and transcribed correspondence. Pannill is careful to include names and dates as his goal is to document the hostility and prejudice he encountered and to acknowledge those who supported him. From his narrative he emerges as strong-willed, angry, and complicated individual, whose writings, as outsider history, surely merit serious scholarly attention. (122842) \$5250



15. ROBINSON, ALAN JAMES; MOORE, SUZANNE. *A Fowl Alphabet*. Easthampton: Cheloniidae Press, 1986.

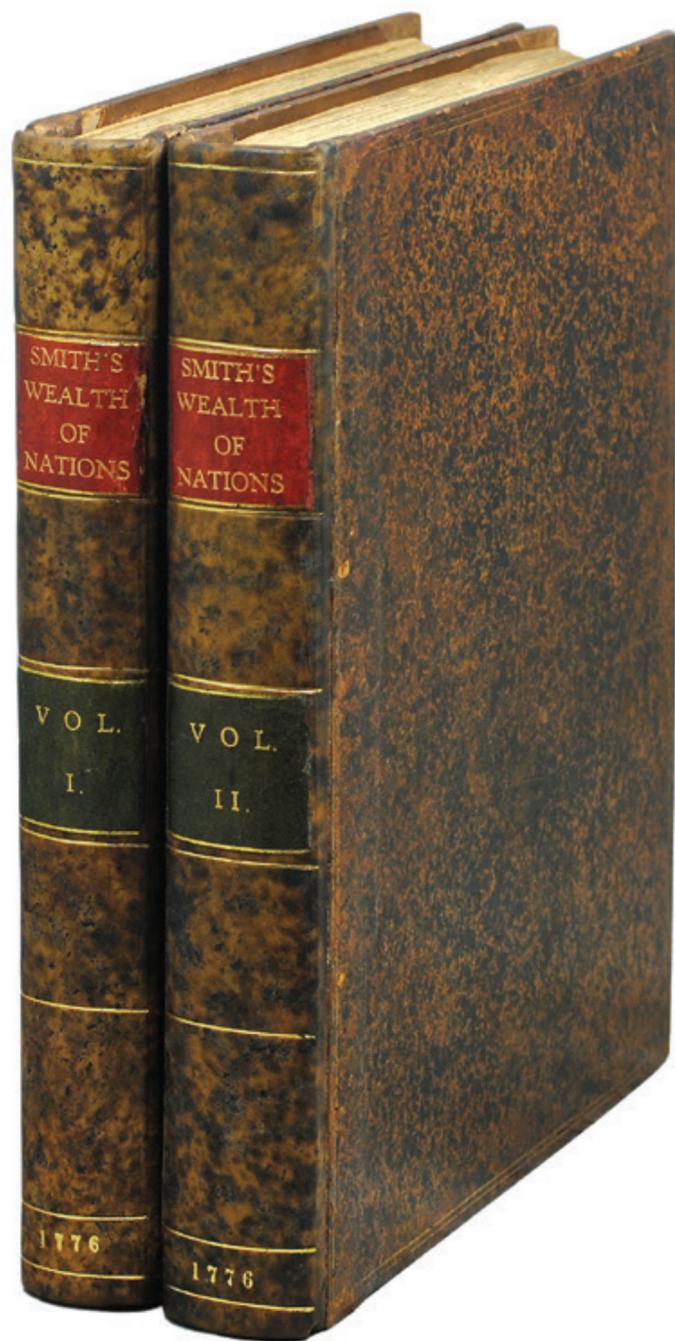


8vo, unpaginated with 26 wood-engravings by Alan James Robinson. Full limp vellum with gilt title on spine. With a signed suite of the 26 wood engravings, a blind-stamped set of the line-cut initials, and an original watercolor (the hornbill) signed by Robinson enclosed in a chemise and quarter vellum portfolio. This



edition bound (appropriately) by Gray Parrot. Fine in slightly spotted vellum-backed cloth folding box. Catalog and prospectus laid in.

§ Full vellum deluxe edition, limited to 26 copies lettered A-Z of which this is H-2. Signed by the artist on the colophon. Cheloniidae's 12th bound book, a delightful avian alphabet, from auk to zigzag heron, printed by Harold Patrick McGrath on Rives lightweight paper and French-folded. On each page, the initial letter and the Latin and common names of the birds hand were lettered in colored inks by Suzanne Moore. (106306) \$3500

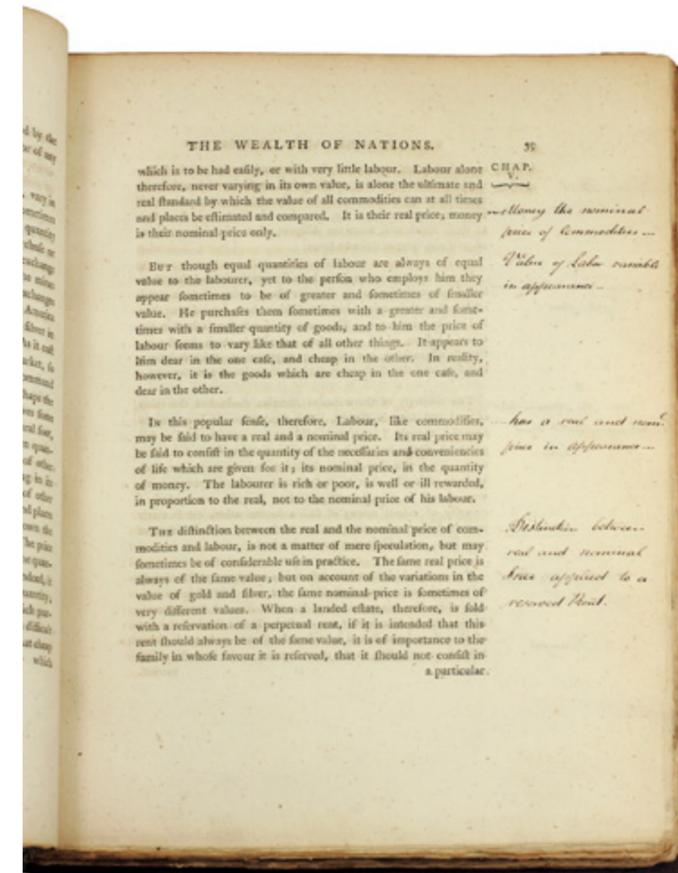


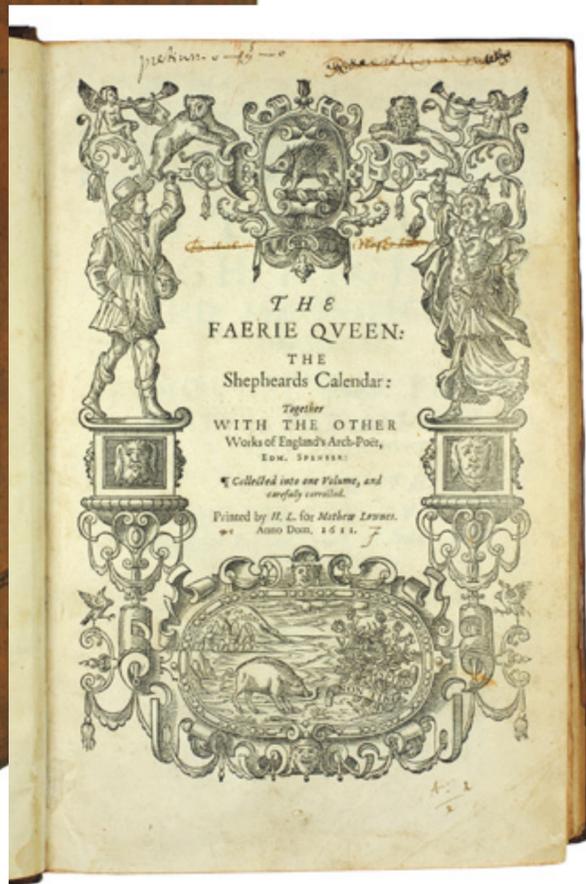
16. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan, and T. Cadell, 1776.

2 vols., 4to, 12 x 9.25 in. (large-paper?), top edge just trimmed, other edges untrimmed; [12], 510 pp.; [4], 587, [588, ads] pp. Volume I: A(4) a(2) B-Z, Aa-Zz, 3A-3S(4) T(4) (-3T4 (blank), as usual); Volume II: A(2) B-Z, Aa-Zz, Aaa-Zzz, 4A-4E(4) 4F(2). With the usual cancels: M3, Q1, U3, 2Z3, 3A4 and 3O4 in volume I, cancels D1 & 3Z4 in volume II. 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) \$197,500





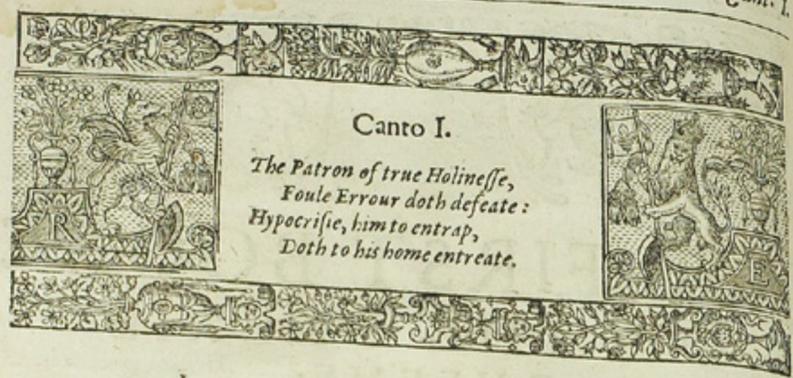
17. SPENSER, EDMUND. *The Faerie Queen: The Shepheards Calendar: Together with the Other Works of England's Arch-Poët, Edm. Spenser: Collected into one Volume, and carefully corrected.* London: Printed by H. L. for Mathew Lownes, 1611.

Folio, 11 x 7 ins., paginating thus: t/p, dedication, (Faerie Queen) 1-363, [3, inc. final blank]; (Shepheards Calendar) [x], 56, (2, blank); (Prosopopoeia) 16; (Colin Clout) [26]; (Prothalamion) [4]; (Amoretti) [16]; (Epithalamion) [6]; (Foure Hymnes) [16]; (Daphnaida) [10]; (Complaints) [12]; (The Teares of the Muses) [12]; (Virgils Gnat) (20); (The Ruines of Rome) [6]; (Muiopotmos) [10]; (Visions of the Worlds Vanitie) [6]; (The Visions of Petrarch) [2] pp., Letter of the author (etc.) [i-xiv]. Old calf rebaked, ex-Quaritch copy collated and signed by E.M. Dring. In a clamshell cloth and quarter calf box (worn).

General title within woodcut border (McKerrow & Ferguson 212), twelve woodcut illustrations and ornamental borders, decorative woodcut head- and tail-pieces and initials. (The woodcuts in *The Shepheards Calender* were used in all the earlier separate editions.)

§ First collected edition of Spenser's works and first folio edition, second (1615?) issue, with the title to *The Second Part of the Faerie Queene* beginning with signature R, dated 1613 and the colophon dated "16012" [sic]. With the *Prosopopoeia. Or Mother Hubberds Tale*, consisting of a single gathering A of eight leaves and dated 1612 on the title, not found in the first issue. "The first modern English poet to achieve major stature, Spenser demonstrated with his fluency in many meters and stanzaic forms that English was at least the equal to any other language as a vehicle of great poetry. While his poetry, particularly *The Faerie Queene*, looks backward as the culmination of the allegorical verse tradition of the Pearl Poet, Langland, and Chaucer, he has influenced with his fertile imagination and especially his sensuous imagery and melodic language nearly every important English poet who followed

him." Grolier, Langland to Wither, 239. Johnson 19. Pforzheimer 973. ESTC S123122. (123861) \$6750



A Gentle Knight was pricking on the Plaine,
Yclad in mightie armes and siluer shield,
Wher in old dints of deep wounds did remain
The cruell marks of many a bloody field;
Yet armes til that time did he neuer wield:
His angry steede did chide his forming bits
As much disdainning to the curbe to yield:
Full iolly Knight he seem'd, and faire did sit,
As one for knightly quills and fierce encounters fit.

But on his breast a bloody Crosse he bore,
The deare remembrance of his dying Lord,
For whose sweet sake that glorious badge he wore,
And dead (as living) euer him ador'd:
Vpon his shield the like was also scor'd,
For seuering hope, which in his help he had:
Right faithfull true he was in deed and word;
But of his cheere did seeme too solemne sad:
Yet nothing did he dread; but euer was ydrad.

Vpon a great adventure he was bound,
That greatest *Gloriana* to him gaue,
That greatest glorious Queene of *Faerie* lond,
To win him worship, and her grace to haue,
Which of all earthly things he most did craue;
And euer as he roode, his heart did eare
To proue his puillance in battell braue
Vpon his foe, and his new force to learn:
Vpon his foe, a Dragon horrible and stearn.

A lowly Lady rode him faire beside,
Vpon a lowly Ass more white then snowe;
Yet shee much whiter, but the same did hide
Vnder a veile, that wimpled was full lowe,
And over all a black stole shee did throwe,
As one that inly mournd: so was shee sad,
And heauie sat vpon her palfrey flowe:
Seemed in heart some hidden care shee had,
And by her in a line a milke white lamb shee lad.

So pure an Innocent, as that same Lamb,
She was in life and euery vertuous lore,
And by descent from Royall lynage came
Of ancient Kings and Queenes, that had of yore
Their scepters stretcht from East to Western shore,
And all the world in their subiection held:
Till that infernall fiend with soule vprore
Forewasted all their land, and them expell'd:
Whom to avenge, shee had this Knight from far compell'd.

Behinde her farre away a Dwarfie did lag,
That lazily seem'd in beeing euer last,
Or wearied with bearing of her bag
Of needments at his back: Thus as they pass,
The day with cloudes was suddaine overcast,
And angry *Ioue* an hideous storme of raine
Did poure into his Lemans lap so fast,
That euery wight to shrowd it did constrain,
And this faire couple eke to shrowd themselves were faine.

Enforc't to seeke some covert nigh at hand,
A shady groue not farre away they spide,
That promitt ayde the tempest to withstand:
Whose lofty trees, yclad with sommers pride,
Did spread so broad, that heauens light did hide,
Not perceable with power of any floure:
And all within were paths and alleies wide,
With footing worne, and leading inward faire:
Faerie harbour, that them seemes: so in they entred are.

And forth they passe, with pleasure forward led,
Ioying to heare the birds sweet harmony,
Which therein shrouded from the cruell sky,
Seem'd in their song to scorne the cruell sky,
Much can they praise the trees so straight and hie,
The sayng Pine, the Cedar proud and tall,
The vine-prop Elme, the Poplar neuer dry,
The buelder Oake, sole king of Forrests all,
The Aspine, good for stauces, the Cypresse funcrall.

The Laurell, meed of mightie Conquerours
And Poets sage, the Firre that weepeth still,
The Willow, worne of forlorne Paramours,
The Eugh, obedient to the benders will,
The Birch for shafts, the Sallow for the mill,
The Myrre sweet, bleeding in the bitter wound,
The warlike Beech, the Ash for nothing ill,
The fruitfull Olive, and the Platane round,
The carver Holme, the Maple sildom inward found.

Led with delight, they thus beguile the way,
Vntill the blustering storme is overblowne,
When, weening to returne, whence they did stray,
They cannot finde that path which first was showne,
But wander to and fro in waies vnknowne,
Furthest from end then, when they nereest ween,
That makes them doubt their wits be not their owne
So many paths, so many turnings seen,
That which of them to take, in diuerse doubt they been.

At last, resolving forward full to fare,
Till that some end they finde or in or out,
That path they take, that beaten seem'd most bare,
And like to lead the labyrinth about;
Which when by tract they hunted had throughout,
At length it brought them to a hollow Caue
Amid the thickest woods: The Champion stout
Esthoones dismounted from his courser braue,
And to the Dwarfie awhile his needlesse speare he gaue.

Be well aware, quoth then that Ladie milde,
Least suddaine mischief yee too rash provoke:
The danger hid, the place vnknowne and wilde,
Breeds dreadfull doubts: oft fire is without smoke,
And perill without shoue: therefore your hardy st
Sir Knight with-hold, till further trial made.
Ah Lady (said he) shame were to reuoke
The forward footing for an hidden shade:
Vertue giues her selue light, through darknes for to

Yea, but (quoth shee) the perill of this place
I better wot then you: though now too late
To wish you back returne with soule disgrace;
Yet wisdom warnes, whilst foote is in the gate,
To stay the steppe, ere forced to retrace.
This is the wandring wood, this *Errour den*;
A monster vile, whom God and man does hate:
Therefore, I need beware. Fly, fly (quoth then
The fearefull Dwarfie:) this is no place for liuing in

But, full of fire and greedy hardiment,
The youthfull knight could not for ought be stayd,
But forth vnto the darksome hole he went,
And looked in: his glistering armour made
A little glooming light, much like a shade,
By which he saw the vgly monster plaine,
Halfe like a serpent horribly displaide,
But th'other halfe did womans shape retaine,
Most loathsome, filthy, foule, and full of vile disdain

And, as shee lay vpon the durty ground,
Her huge long taile her den all ouerspred,
Yet was in knots and many boughts vpwound,
Pointed with mortall sting: Of her there bred
A thousand young ones, which shee daily fed,
Sucking vpon her poisonous dugs; each one
Of sundry shape, yet all ill fauoured:
Soone as that vnouth light vpon them shone,
Into her mouth they crept, and suddain all were gone.

Their dum vofart, out of her den estrade.



THE FIRST BOOKE
OF THE FAERIE
QVEENE:

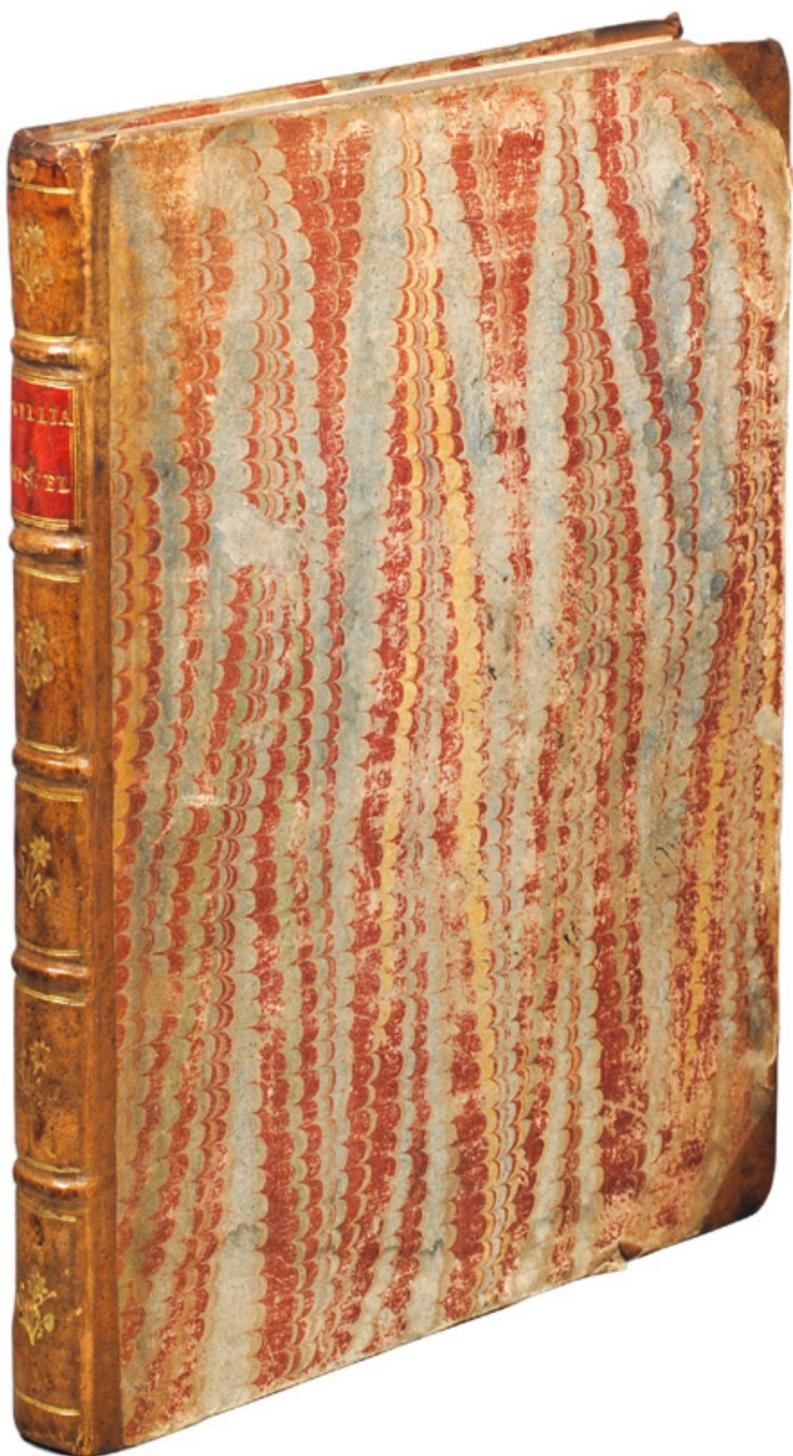
CONTAINING
THE LEGENDE OF THE KNIGHT
OF THE RED CROSSE,
OR
Of Holinesse.

LO, I the man, whose Muse whilom did mask,
As time her taught, in lowly Shepheards
Am now enforc't a far vnusur task, (weeds,
For tripets them to change mine ouer weeds;
And sing of Knights, & Ladies gentle deeds;
Whose praises hauing slept in silence long,
Me, all too meane, the sacred Muse arreeds
To blazon broad, amongst her learned throng:
Fierce warres, and fastfull looes, shall morallize my song.

Helpe then, O holy Virgin, chiefe of mine,
Thy weaker Noice to performe thy will:
Lay forth out of thine euerslasting shrine
The antique rolles, which there be hidden still,
Of Faerie Knights, and fairest *Tamaspall*,
Whom that most noble Briton Prince so long
Sought through the world, and suffered so much ill,
That I must rue his vnreuered wrong:
O! help thou my weakie wit, and sharpen my dull tongue.

And thou most dreaded iampe of highest *Ioue*,
Faerie *Peneu* sonne, that with thy cruell dart
At that good Knight to cunningly didtrowe,
That glorious fire kindled in his hart,
Lay now thy deadly Heben bowe apart,
And with thy deadly muld come to mine ayde:
Come both, and with you bring triumphant *Mart*,
In looes and gentle iollities arrayd,
After his mardrous spoiles and bloody rage allyd.

And with them eke, O Goddess heavenly bright,
Mirror of grace and Misticke drine,
Great Lady of the greatest Ile, whose light
Like *Theraw* lampe throughout the world doth shine,
Shed thy faire beames into my feeble cync,
And raise my thoughts, too humble, and too vile,
To thinke of that true glorious type of thine,
The argument of mine afflicted thile:
The which to heare, vouchsafe, O dearest dread a-while.

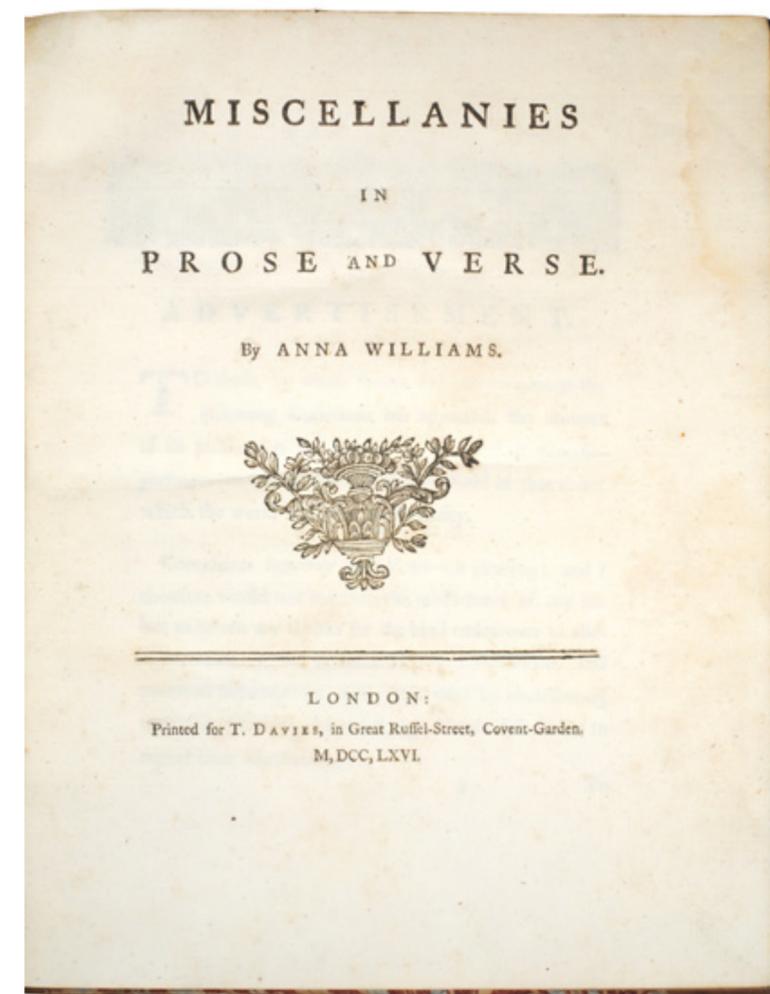


18. WILLIAMS, ANNA. *Miscellanies in Prose and Verse*. London: T. Davies, 1766.

4to, [4], 184 pp. Title with woodcut fleuron; old waterstain to top forecorners of a few leaves at front. Handsome early or original half calf and marbled boards, red morocco label lettered in gilt; slightly rubbed, a very good copy.

§ First edition of the only book by Anna Williams (1706-1783), the blind poet and companion of Samuel Johnson. After her death Johnson wrote of her “Her curiosity was universal, her knowledge was very extensive, and she sustained forty years of misery with steady fortitude. Thirty years and more she has been my companion, and her death has left me very desolate.” Her *Miscellanies in Prose and Verse* was published in 1766, her 60th year; Johnson contributed a preface and several prose and verse pieces. “The work had been first advertised in 1750, and there were waspish claims from Anna’s friends that Johnson had not exerted himself in its production, but the publication was moderately successful, and earned the author about £100” (Oxford DNB). Justin Croft noted of his copy: “Very uncommon, as one might expect from Mrs. Thrale’s statement: ‘I

never saw it on any Table but my own.’” Fleeman, pp. 1139-42, Courteney & Nicholl Smith, p. 111. (107752) \$4000



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