



JOHN WINDLE ANTIQUARIAN BOOKSELLER

Songs Sacred, Profane, and Extra-Profane

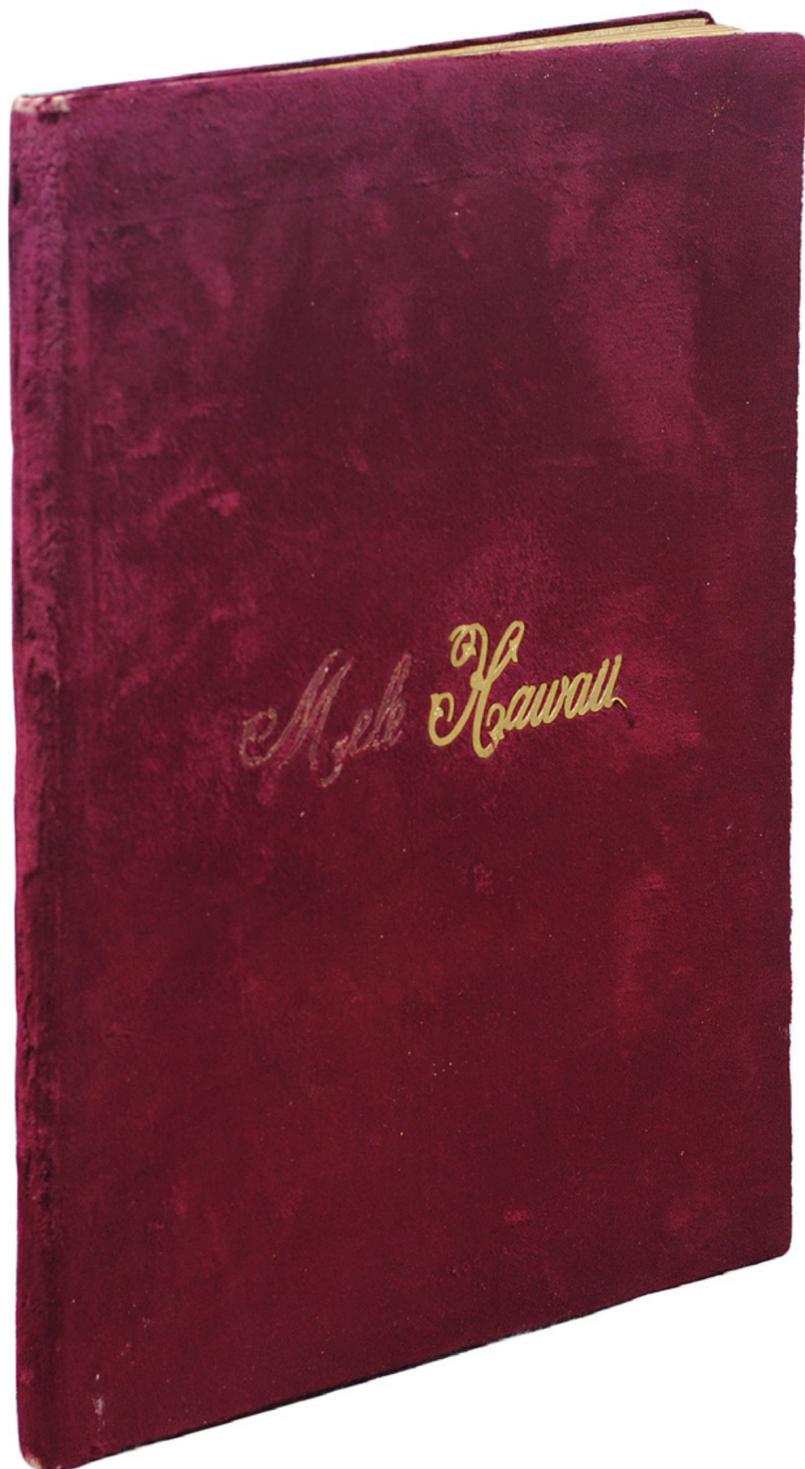
49 Geary Street, Suite 233, San Francisco, California 94108

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

www.johnwindle.com



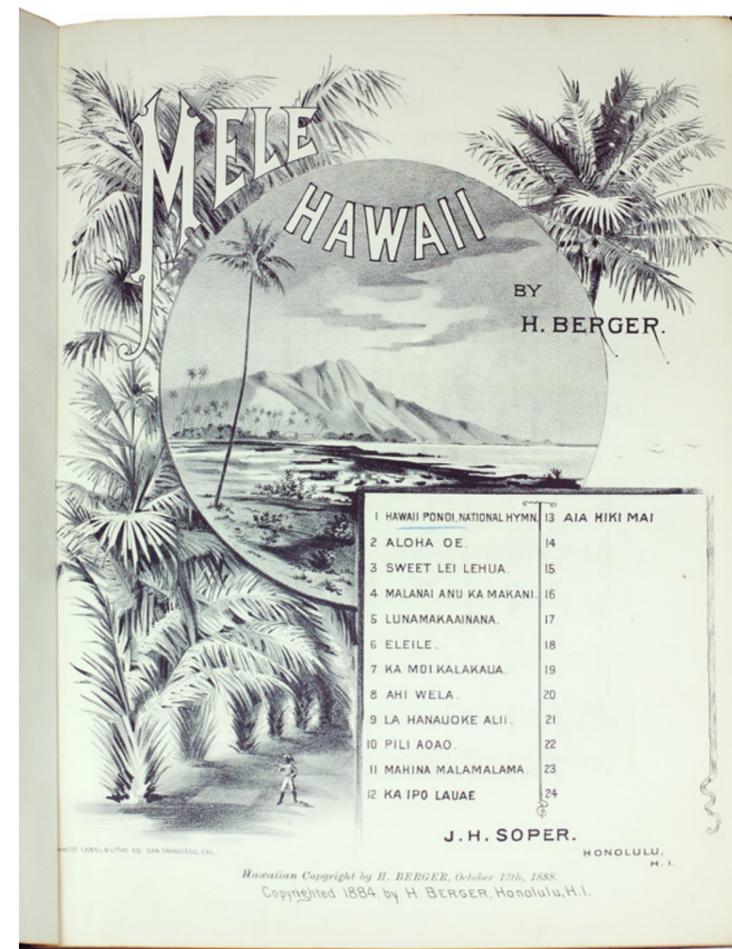
Compositions of the Honolulu bandmaster



1. BERGER ALLEN. *Mele Hawaii*. By H. Berger. Honolulu: J.H. Soper / The Hawaiian News Co, [1884-1888?].

Folio, 18 sets of sheet music, 16 are 3pp, one is 5pp, and one is 7pp. Full dark red velvet over flexible boards, upper cover lettered in gold and blind. Loss of gilt to “Mele” on upper board, a touch of wear to the velvet at the top of the backstrip, otherwise a near fine copy.

§ “During 1884 and 1886 Honolulu bandmaster Henry Berger had a collection of sheet music published. With the exception of ‘Aloha Oe’ by Princess Liliuokalani, the pieces were his own compositions. Each was published separately with an identical pictorial title cover featuring a circular vignette of Diamond Head framed by palm trees. At the right of the scene is a list of songs in the collection, with the title of the composition within underlined>” (Forbes). Though Forbes notes that copies of this work in the original binding vary from eighteen to thirty selections, having been issued over several years, the present copy has eighteen pieces and other copies have been noted with thirteen or fourteen songs. Forbes 3574. (110820) \$875



Wedding invaded by angry daughter of the groom festooned in kitchen utensils

2. [BROADSIDE BALLAD]. BARRETT, C. F.
The Stylish Wedding or Matrimonial Harmony. A new song [London]: A. Neil, 448, Strand, [1807].

Single sheet, 11 x 9 1/4 ins. Woodcut, colored (by a later hand?). In fine condition.

§ Broadside ballad or song entitled “The stylish wedding; or, matrimonial harmony.” Written by C.F. Barrett the verses are based on the true story of a wedding which took place in Stroud, Gloucestershire and ended in a fight between the legless bridegroom’s daughter and the bride. Published October 1807 by A. Neil, the broadside includes a woodcut engraving depicting the bridegroom’s daughter festooned in household utensils, intent on disrupting the wedding. ‘Sweetheart ballads’ were particularly popular with Londoners. Printed by small back street printers primarily based in the Seven Dials area of London the ballads were sold by ballad hawkers trading on London’s streets. The ballad writers would receive little reward from the printers for their efforts, reportedly sometimes only a few pints of ale. (See more at: <http://collections.museumoflondon.org.uk>) (107033) \$575



Published, October, 1807, by A. Neil, 448, Strand.

The stylish Wedding ; or, Matrimonial Harmony. A new Song,

Written by C. F. BARRETT, occasioned by the following Circumstance having actually occurred, a short Time since, at STROUD, in Gloucestershire.

Tune—Sprig of Shillela and Shamrock so green:

A WEDDING at Stroud is the theme of my song,
Which will make you all laugh, Sirs, before it is long;

For sure such a couple before was ne'er seen.
The bridegroom was call'd Samuel Holder by name,
Wildy's widow the bride—an amorous dame—
Whose bosom no longer in quiet was found,
Since poor Isaac her spouse in the Canal was drown'd;
For lying alone gives most widows the spleen.

Says she, “My poor dear made too free with his
pegs,
So egad I'll have Holder, for he has no legs
To run from my larum, though ever so loud;
Then for credit, I'm certain no one will say nay,
The reason is clear, 'cause he can't run away ;
While of peace I am certain, whatever is said,
Since he can't kick his wife or his child out of bed:
Then sure of my choice ought I not to be proud.”

Soon the bargain was struck, and before it was long,
The people to church in great flocks they did throng,
To see this strange couple come there to be wed.
First a fiddler appear'd, with one pin and one eye,
Kept scrapping before them, while perch'd up on high
The bridegroom was sat, on the back of a friend,
While the bride, close behind, her assistance did
lend,
For fear he should fall down, and crack his dear
head!

While the bus'ness was doing in church all so snug,
Holder's daughter, as sly as a bug in a rug,
Arriv'd, quite enrag'd at the choice he had made:
A saucepan and canister stuck out before,
While a pestle and poker in each hand she bore ;
A sheep's bell on her head—for a riot she's come—
While a rust-eaten saucepan she beat as a drum,
To give dad and his rib, Sirs, a grand serenade.

When they came out of church, she began now to
prance,
While the candlesticks round her beat time to the
dance,

And she made all her instruments fully resound.
Some donkies near hand too began fierce to bray,
While the fiddler's wood pin made a songster of Tray ;
When two cats on the house-top began now to squall,
And the cock crow'd as loud too as e'er he cou'd bawl,
All to fill up this medley of musical sound.

From the church to their house she continued this
rig,
While the bride, for vexation, cried like a stuck pig,
Which made a fine bass to this concert divine ;
While poor Holder he swore, that, as sure as a gun,
From the row, if he'd legs, he would certainly run :
His friend took the hint, and soon carried him in,
While his bride and Miss Holder a fight did begin,
As a striking finale to a scene so sublime!

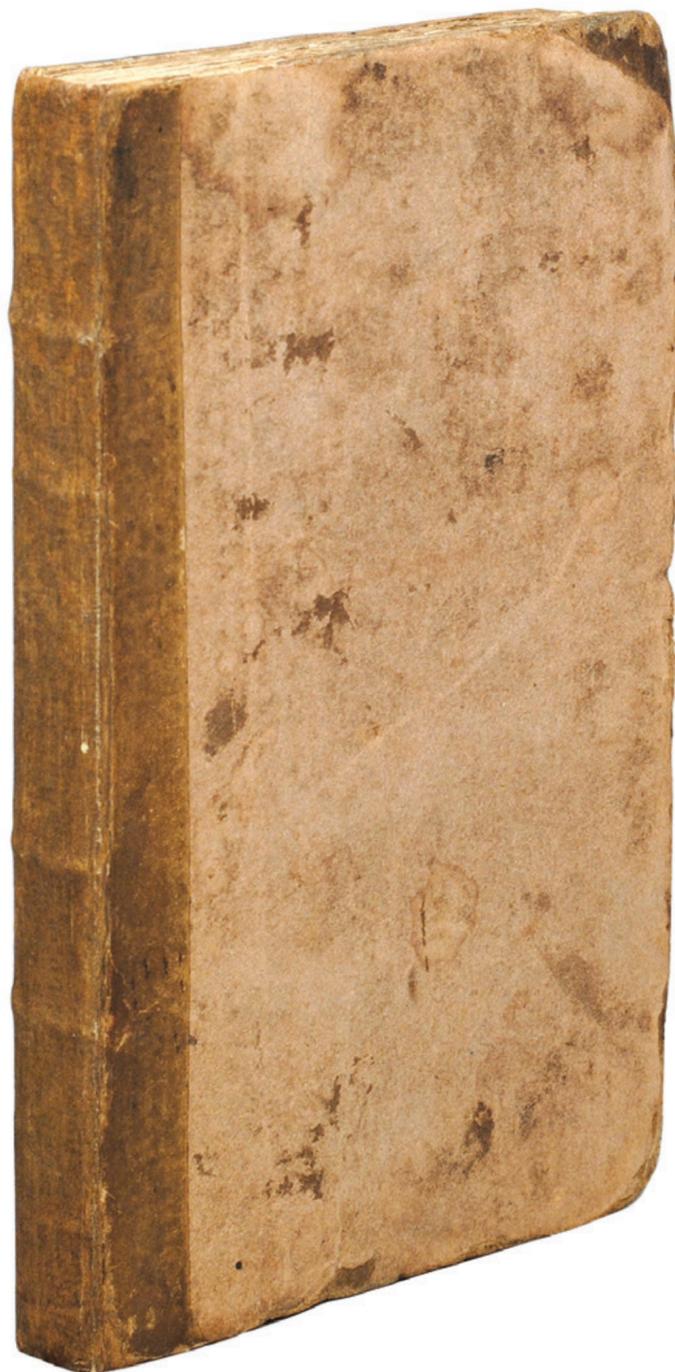
Printed and published by A. NEIL, 448, STRAND.

A garnished gallimaufry by Brush Collins

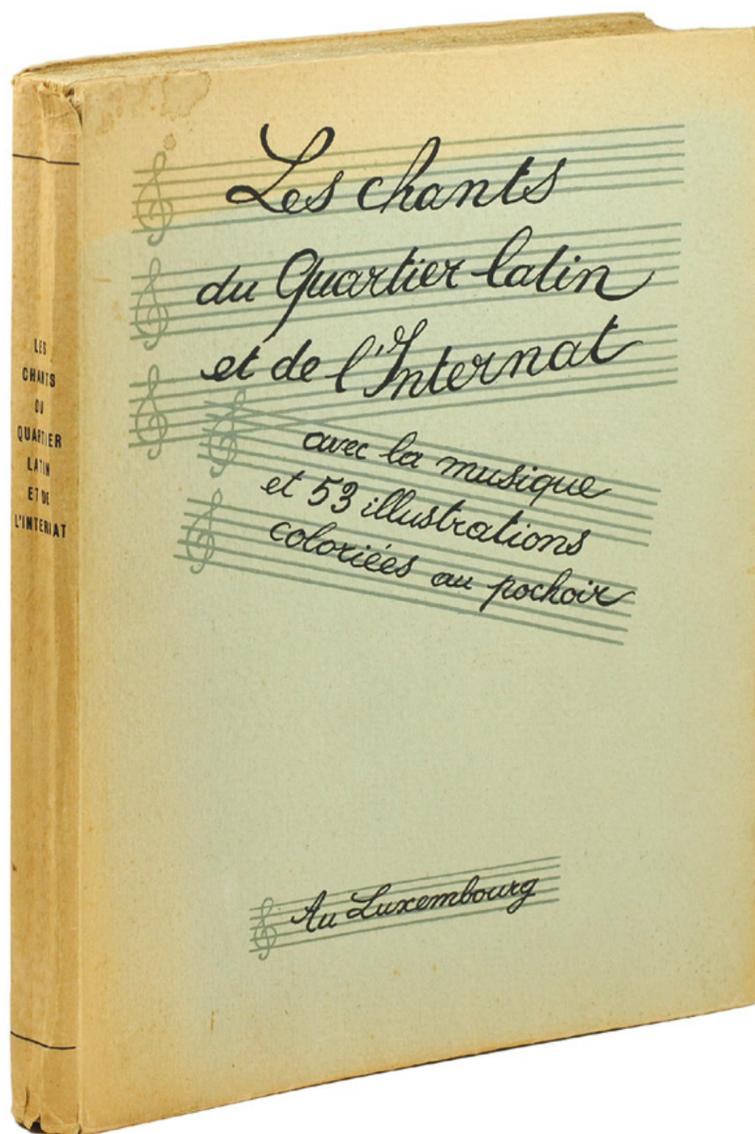
3. COLLINS, JOHN. *Scripscrapologia; or, Collins's doggerel Dish of All Sorts. Consisting of songs adapted to familiar tunes, and which may be sung without the chaunterpipe of an Italian warbler, or the ravishing accompaniments of Tweedle-Dum or Tweedle-Dee. Particularly those which have been more applauded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

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

§ First edition of this collection of provincial verse by John Collins (1742-1808), the actor, poet and sometime bookseller who became noted in the last quarter of the 18th century for his somewhat eccentric performances which combined recitations of his own light verse with songs and dialect performances. The volume contains a barrage of doggerel on themes considered comical: courtships and cuckoldings, dubious medicines, and satirical takes on recent events, all interspersed with sentimental ditties and regrettable forays into popular bigotry: “A Jew in Grain: The Doctrine of an Israelite! To be sung in High German Dialect,” “The Desponding Negro: A Song,” and the like. “[Collins] evening performances generally went under the title of ‘The Brush’ or ‘The Evening Brush,’ because, according to an advertisement of 1793, it was intended ‘for rubbing off the rust of care’. Collins thus became popularly known as ‘Brush Collins’” (DNB). (107260) \$450



Bawdy songs of French students with pochoir illustrations, from the library of Gershon Legman



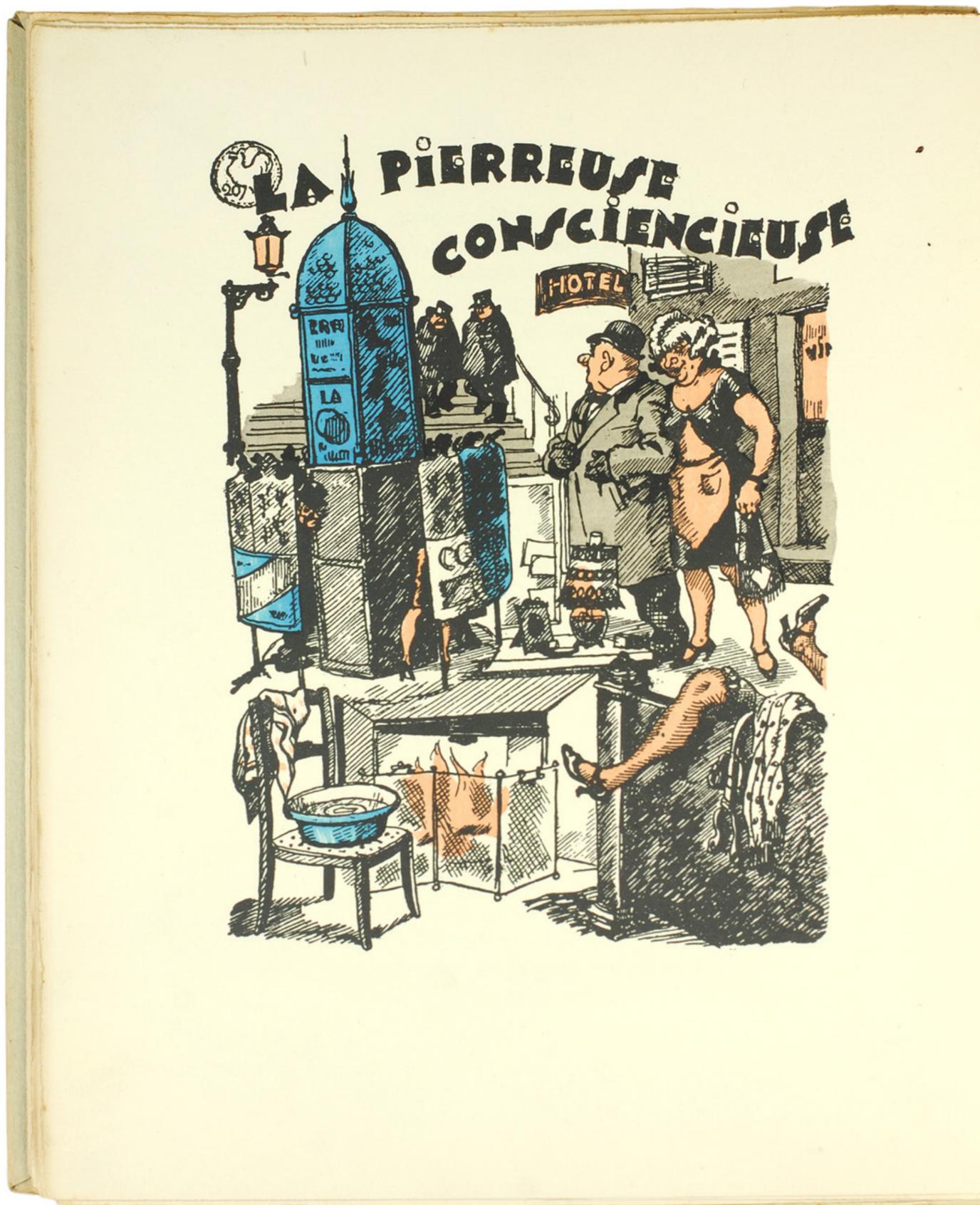
4. [EROTIC SONGS, ILLUSTRATED]. [BERNARD, EDMUND DARDENNE]. *The Les Chants du Quartier Latin et de l'Internat avec la musique et 53 illustrations colorées au pochoir*. Luxembourg: Privately Printed, n.d. [but Paris: Guibal? c.1931].

4to, 214 pp. With 53 color pochoir illustrations. Original printed wrappers, binding cracked and shaken but just holding, wrappers unevenly sunned, internally fine.

§ Privately published in an unknown edition. Worldcat lists copies only at Yale and the Bibliothèque nationale de France, although it is not rare in commerce. This copy from the library of Gershon Legman. A collection of fifty bawdy ballads beginning with the venerable and obscene “Les Trois Orfevres a la Saint Eloi.” In the forward, the compiler, under the pseudonym “Vidame de Bozegie,” explains the book was demanded by subscribers to his previous work, *3 Orfevres, à la Saint-Èloi* (privately printed in Paris in 1930), who welcomed it as a monument de la chanson étudiant but lamented the lack of printed music.

In this volume he presents fifty of “the best songs,” in “a luxury edition, on beautiful paper, illustrated with color drawings, worthy of a bibliophile.” The music for each song is illustrated by pochoir. The author goes on to state: “I have avoided giving the illustrations an erotic character. They are obviously saucy, but do not shock too-puritan eyes. I believe them to be worthy of the text.” Puritan eyes would probably disagree in the strongest possible terms, but it is true that alongside the lyrics the illustrations are comparatively restrained.





Gershon Legman, the great bibliographer of erotica, erotic folklore, and origami, attributed the work to Edmond Bernard who was responsible for other significant collections of erotic folksongs. See Legman, G. "Erotic Folksongs and Ballads: An International Bibliography." *The Journal of American Folklore* vol. 103, no. 410 (1990): 417-501, referencing his own (presumably this) copy: "(Copy: G. Legman.) Edited by Edmond Dardenne Bernard, as a supplement to his *Anthologie Hospitaliere et Latinesque* (1911-13) and its partial reprinting in 1930 as *Trois Orfevres a la Saint-Eloi*. Gives the musical notation, apparently for the first time, for these "Chansons de Salles de Garde," all later printed music for these (except that of STAUB, q.v.) being largely derived from this edition and not collected in the field." (123808) \$200

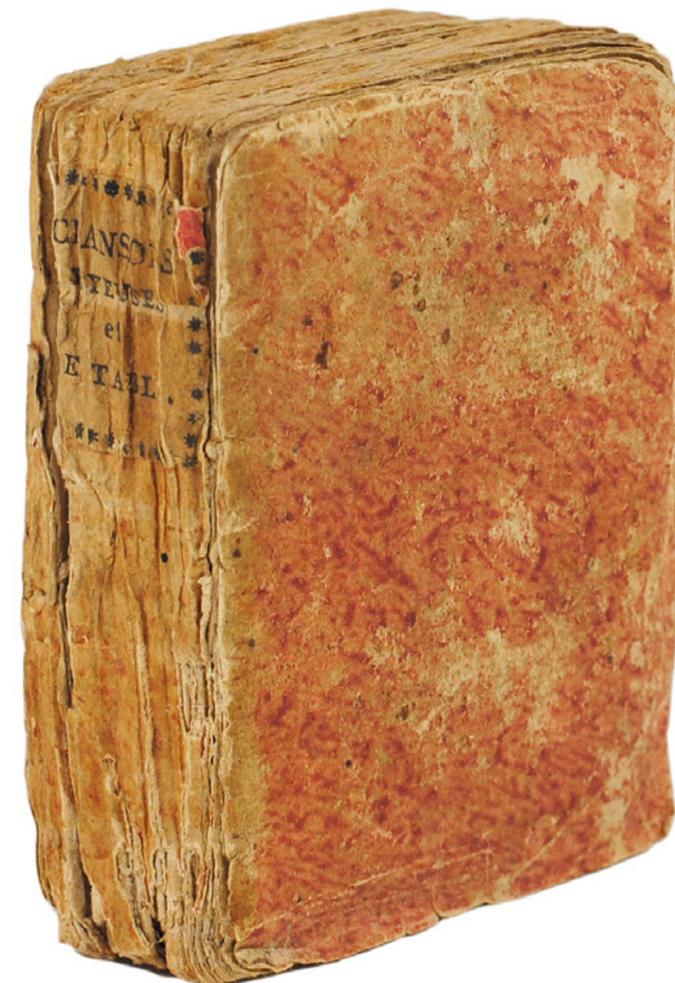


Three copies recorded – from the library of Gershon Legman

5. [EROTIC SONGS]. PIRON, ALEXI, (AND OTHERS). *Chansons joyeuses et de table*. Paris: Chez les Marchands de Nouveautés, [c. 1825 or earlier].

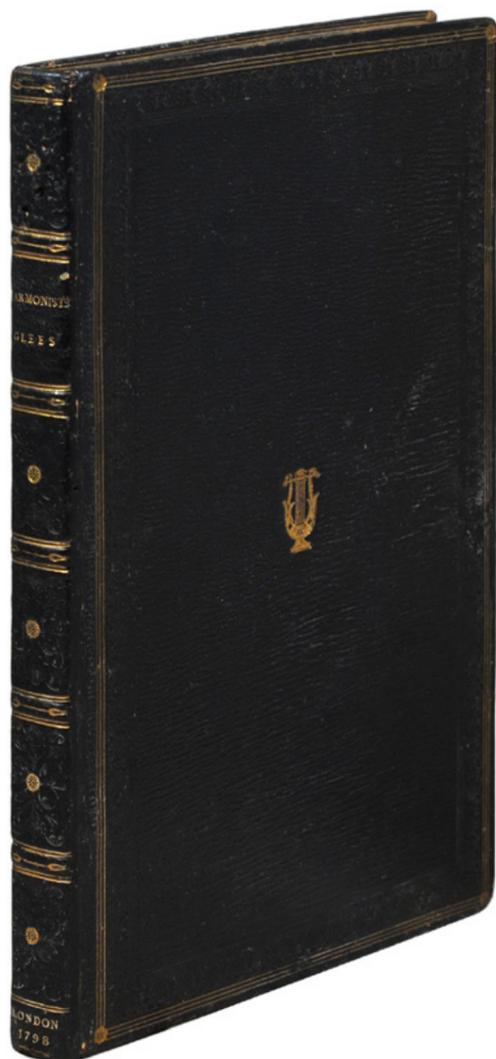
64mo, (3 x 2 ins, 7 x 5 cms). With an engraved frontispiece and facing engraved title-page, [2] letterpress title verso blank, [3]-254pp. text. Original pink wrappers, printed label, worn, gently restored and enclosed in a box.

§ A great rarity— three copies recorded, Oxford, BNF, and Lilly (imperfect) to which can be added PML (rebound). A collection of erotic songs by Alexis Piron (1689-



1773), Charles Collé (1709-1783) and “Gallet” (1698-1757), three popular French dramatists and song writers who were all members of the famous dining club, Société du Caveau. A copy was recently recorded at auction (2018) but the price was not available. From the collection of Gershon Legman. (123805) \$975

Songs sung by London's first formal glee club

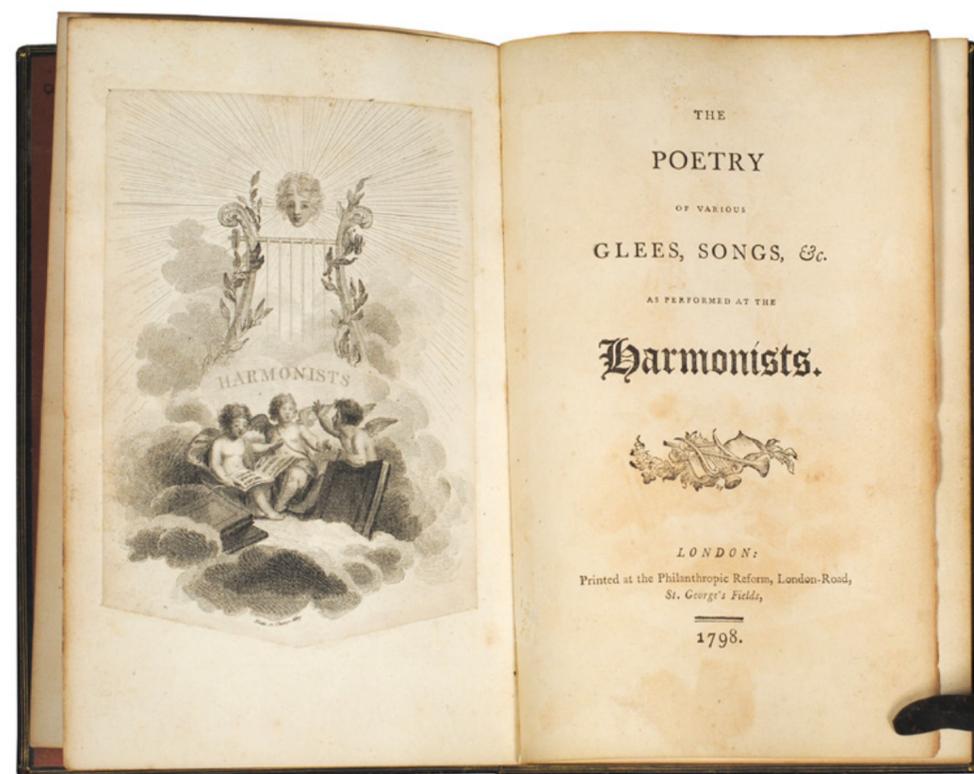


6. FRYER, GEORGE (EDITOR). *The Poetry of various Glees, Songs, &c. as performed at the Harmonists. [and] The Poetry of various Glees, Songs, &c. as performed at the Harmonists.* London: Printed at the Philanthropic Reform, 1798 [and] 1813.

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

§ First editions bound together (as are the copies held at the British Museum and Princeton). A book that is of interest to historians of music and to scholars of William Blake, the latter for the frontispiece signed “Blake sc. Change Alley” by William Staden Blake who was one of a number of William Blakes working as an engraver in London c. 1800. See Keynes, *Blake Studies* (2nd. ed.) chapter V “Engravers Called Blake”, p. 46 et seq.

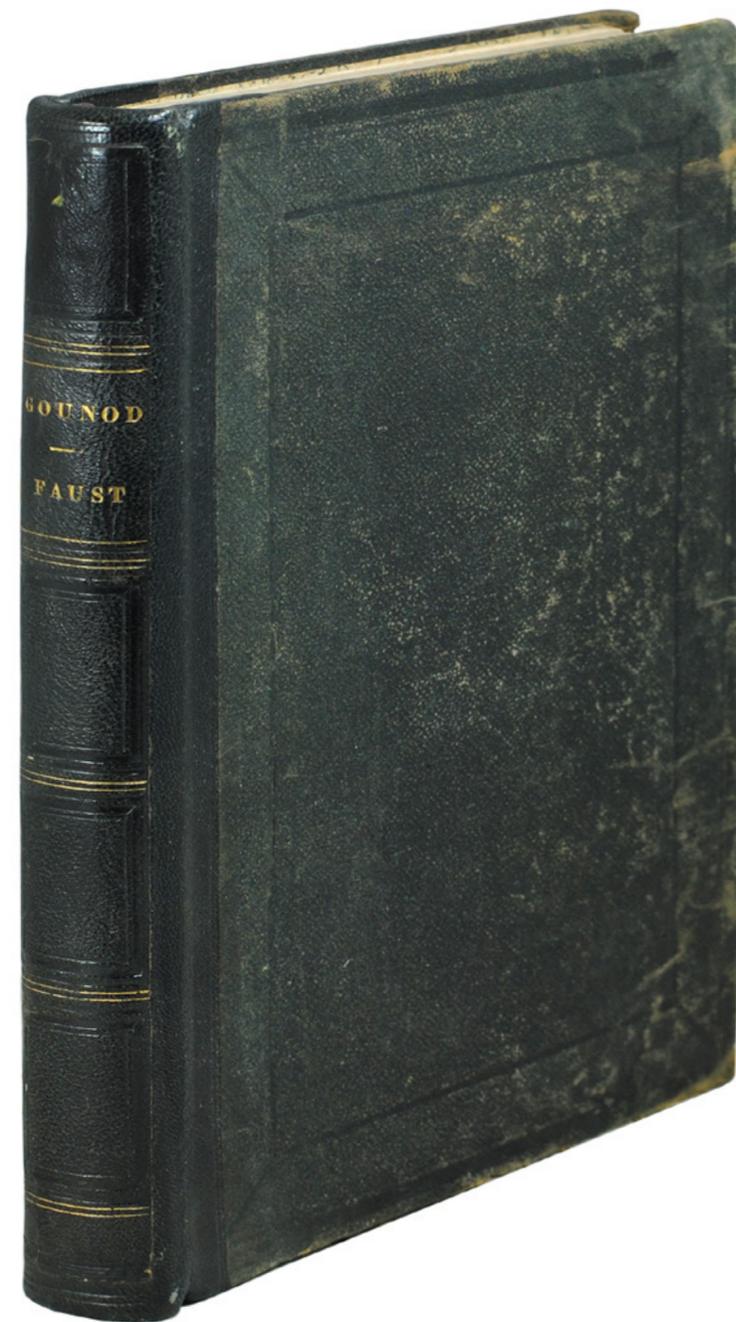
The Harmonists Society was London's first formally organized glee club. “By the end of the eighteenth century, the fashionable nature of the glee ‘created a desire among amateurs to emulate more professionally constituted clubs. In London this led to the formation of the Harmonists Society. According to his own account, the principal mover behind the new club was R. J. S. Stevens [composer, and later Gresham Professor of Music], who at the start of 1794 was approached by “a few Musical Amateurs” who expressed to him a desire to have an occasional meeting at which they would “dine together and have vocal music afterwards...” (Robins, *Catch and Glee Culture*, p. 83, as quoted by Simon Beattie). (108075) \$575



Inscribed by Gounod

7. GOUNOD, CHARLES. *Faust Opéra en 5 Actes, de MM. Jules Barbier et Michel Carré... Partition Chant et Piano, Arrangée par Léo Delibes Prix: 15 F. net...* Paris: Choudens, [1861].

4to. [iv], 248 pp., lithographed piano-vocal score. Contemporary rebaked quarter black morocco, black cloth boards paneled in blind, backstrip lettered and ruled in gilt, marbled endpapers. Corners bumped and frayed, some discoloration to boards, otherwise very good.



§ Third edition, first issue, title page inscribed by Gounod: “À mon excellente amie Madame Des Michels, souvenir de ma profonde et respectueuse amitié Ch. Gounod.” The recitatives were added for a production at Strasbourg in April 1860, and a piano score of the opera version was published that year. The present score, published (according to Hopkinson) in 1861, has added tempo markings and shows a cut from the Choeur de sorcieres in Act V. The libretto by Barbier and Carre is based on Goethe, but focuses on the love story between Faust and Marguerite. Loewenberg, 939. (106399) \$600

Lithographs to inspire the young pianist

8. HEMELRYK, PRUDENCE. JACKSON, SHEILA (ILLUSTRATIONS). *Scenes Music Time. A Book of Easy Tunes*. [London: Penguin Books, 1947].



Slim 8vo, 26 pages. With color and black and white lithographs on every page. Original color wrappers lightly toned, slightly chipped along one edge. A very good copy of a fragile item.

§ Number 80 in the groundbreaking Puffin Picture Books series edited by Noel Carrington. The music for 26 tunes, each one surrounded by color or black and white lithographic illustrations. “This book of tunes is not a lesson book, for these little pieces you can teach yourself... Before you start to play any of these tunes, look at the picture and try to make your piece tell the story” (Forward). (10887) \$25



“Wipe every tear from their eyes” – a fine, early Tuscan antiphonal leaf



9. ILLUMINATED MANUSCRIPT LEAF ON VELLUM.

Antiphonal in Latin. Tuscany: c. 1350.

Folio, 430 x 308 mm. Single leaf. With four-line staves of music on both sides with five (recto) and six (verso) lines of text beneath. With a very fine initial 'A' in Tuscan colors. The top edge has been repaired (perhaps at the time) with a strip of vellum, for unknown reasons (perhaps a mark of ownership removed?). Otherwise in very good condition, generally clean and fresh, and with ample margins.

§ A fine early Tuscan leaf, being the responses and versicles for the first reading at Matins. The leaf opens: “Absterget Deus omnem lacrimam ab oculis...” Provenance: Bernard M. Rosenthal (1995), with his notes; private collection San Francisco. (105910) \$12,250



The music of Welsh bards and druids preserved by the King's Bard



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

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

§ First edition of the second volume, complete in itself, of three important books on Welsh music, preceded by *Musical and Poetical Relicks...* (1784) and followed by *Hên ganiadau Cymru: Cambro-British Melodies...* (1820). Further volumes were planned but never completed due to Jones's death in 1824. Included in this volume are grammatical rules of Welsh poetry, Bardic triads, British proverbs, odes and verses, and a dialogue between Arthur and Guinevere. "Jones's most important work was in the preservation of traditional Welsh music. He collected and published over 200 traditional melodies, many of which he transcribed from having heard them sung and played at home in north Wales... Jones was a serious scholar who made a notable contribution to the antiquarianism which typified much of the scholarship of his period. His library was extensive, and his research into both primary and secondary sources, including the old Welsh laws and Welsh grammars, enabled him not only to present music, but also to write in some depth about it" (DNB). Born in 1752 into a large and musical Welsh family, Jones found success as a harpist in London society to the point of being named harpist to the Prince of Wales—later George IV—and given the title the King's Bard, or Bardd y Brenin. Later in life, his book collecting and publishing endeavors drove him into debt and forced him to auction his books on two occasions. The remnants of his library was auctioned by Sotheby's in 1825 and even then made around £500 (over £55,000 today). (110658) \$675

THE
BARDIC MUSEUM,
 OF
PRIMITIVE BRITISH LITERATURE;
 AND OTHER ADMIRABLE RARITIES;
 FORMING THE SECOND VOLUME OF THE
Musical, Poetical, and Historical Relicks
 OF
The Welsh Bards and Druids:
DRAWN FROM AUTHENTIC DOCUMENTS OF REMOTE ANTIQUITY;
(WITH GREAT PAINS NOW RESCUED FROM OBLIVION,)
AND NEVER BEFORE PUBLISHED:
 CONTAINING,
 THE BARDIC TRIADS; HISTORIC ODES; EULOGIES; SONGS; ELEGIES; MEMORIALS OF
 THE TOMBS OF THE WARRIORS; OF KING ARTHUR AND HIS KNIGHTS; REGALIAS;
 THE WONDERS OF WALES, ET CÆTERA:
 WITH
ENGLISH TRANSLATIONS AND HISTORIC ILLUSTRATIONS:
 LIKEWISE,
 THE ANCIENT WAR-TUNES OF THE BARDS; *Viz.*
 The Tŷribanau; Eŷbbriganau; Blöbau; Lalaŷbonau; Þopffebbau; Tlŷrau; Cŷpŷnebbau; Hymns;
 Paŷtorals; Jigs; and Delights:
 TO THESE NATIONAL MELODIES ARE ADDED
NEW BASSES; WITH VARIATIONS,
 FOR
 THE HARP, OR HARPSICHORD;
 VIOLIN, OR FLUTE;
 (DEDICATED BY PERMISSION TO HIS ROYAL HIGHNESS THE PRINCE OF WALES,)
 BY EDWARD JONES,
 BARD TO THE PRINCE.

Let us now praise famous men.
 The Lord hath wrought great glory by them, through his great power from the beginning.
 Such as did bear rule in their kingdoms, men renowned for their power, giving counsel by their
 understanding, and declaring prophecies:
 Leaders of the people by their counsels, and by their knowledge of learning meet for the people, wife,
 and eloquent in their instructions.
 Such as found out Musical Tunes, and recited Verŷes in writing.
 All theŷe were honoured in their generations, and were the glory of their times.
 ECCLESIASTICUS, Chap. xlii. ver. 1, &c.

"*Posteri dies testes sunt Sapientie Antiquorum:*
" Inquirens, invenies non Rubum, sed Rosam."

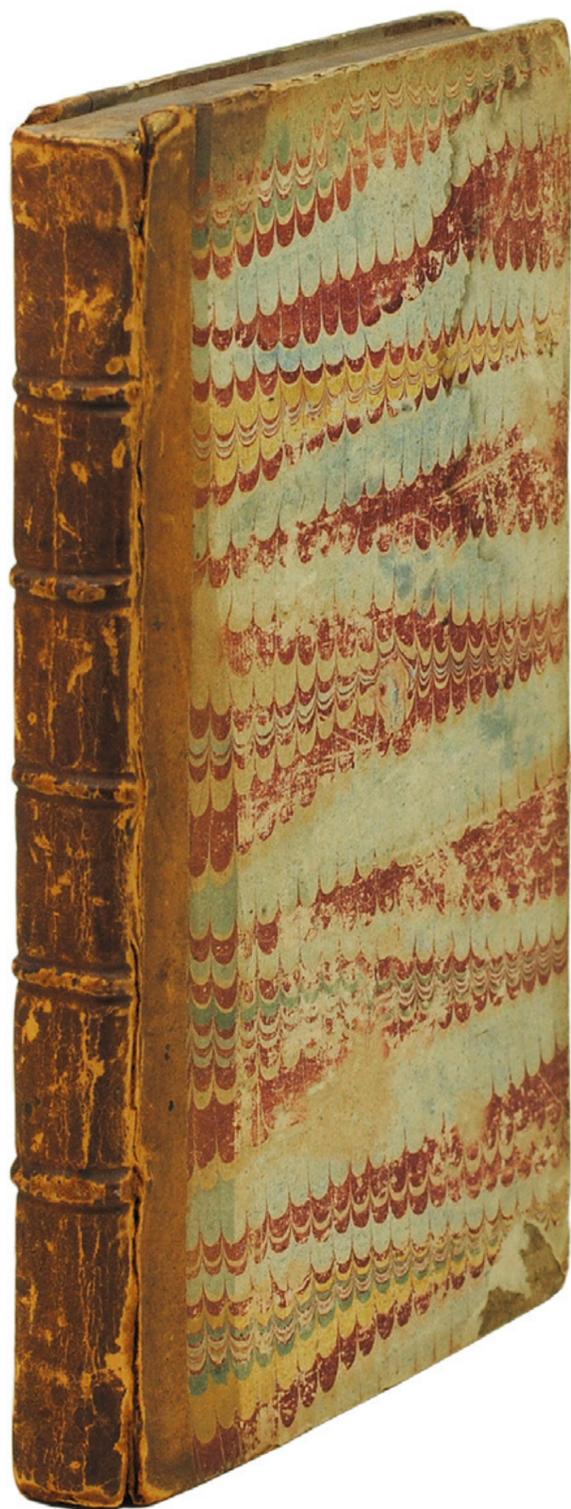
LONDON: Printed by A. Strahan, Printer-Street,
 For the Author; 1802:
 And Sold at N^o 3, in GREEN STREET, near Grosvenor Square.
 (Price 1l. 5s.)
 Entered at Stationers' Hall.



*"The Muse so oft her silver Harp has strung,
 That not a Mountain rears his head unsung.—
 And many an amorous, many a humorous Lay,
 Which many a Bard had Chanted many a Day."*

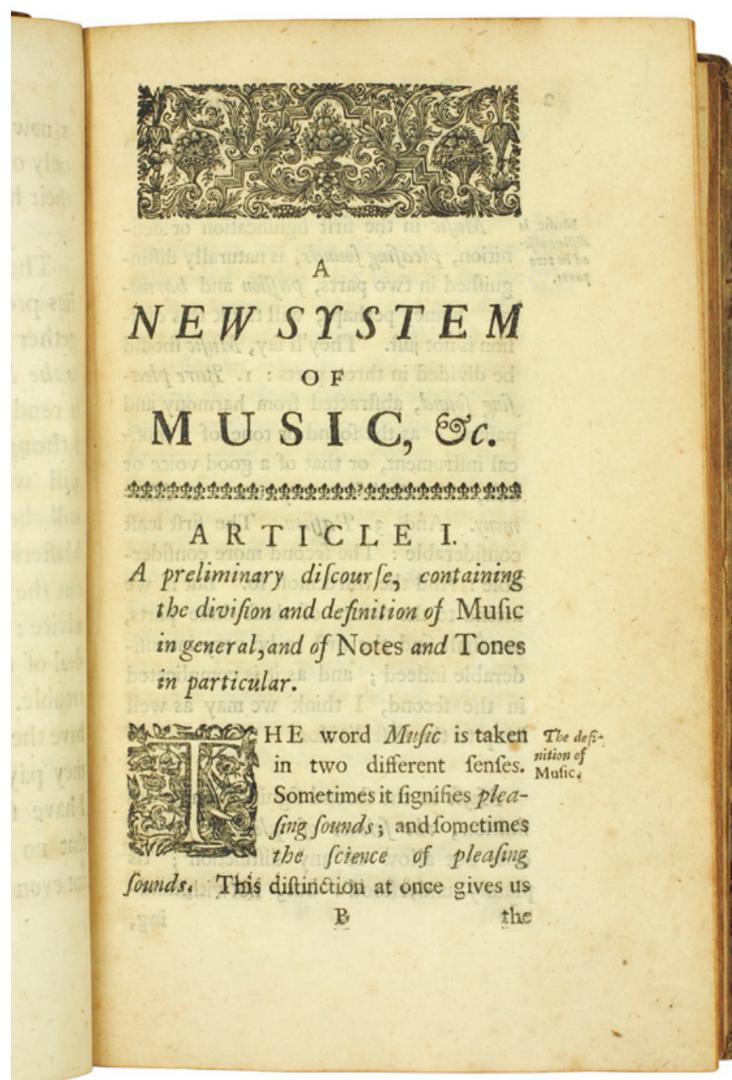
Published according to Act of Parliament. Ed. by J. Jones, N^o 3, Green Street, Grosvenor Square.

A new system for writing music proposed

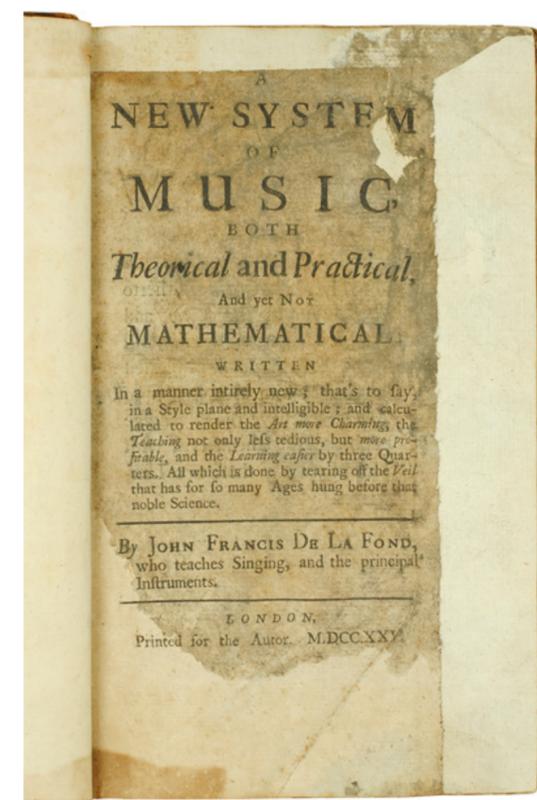


11. LA FOND, JEAN FRANCOIS DE. *A New System of Music, Both Theoretical and Practical and not yet mathematical...* London: Printed for the Autor [sic], 1725.

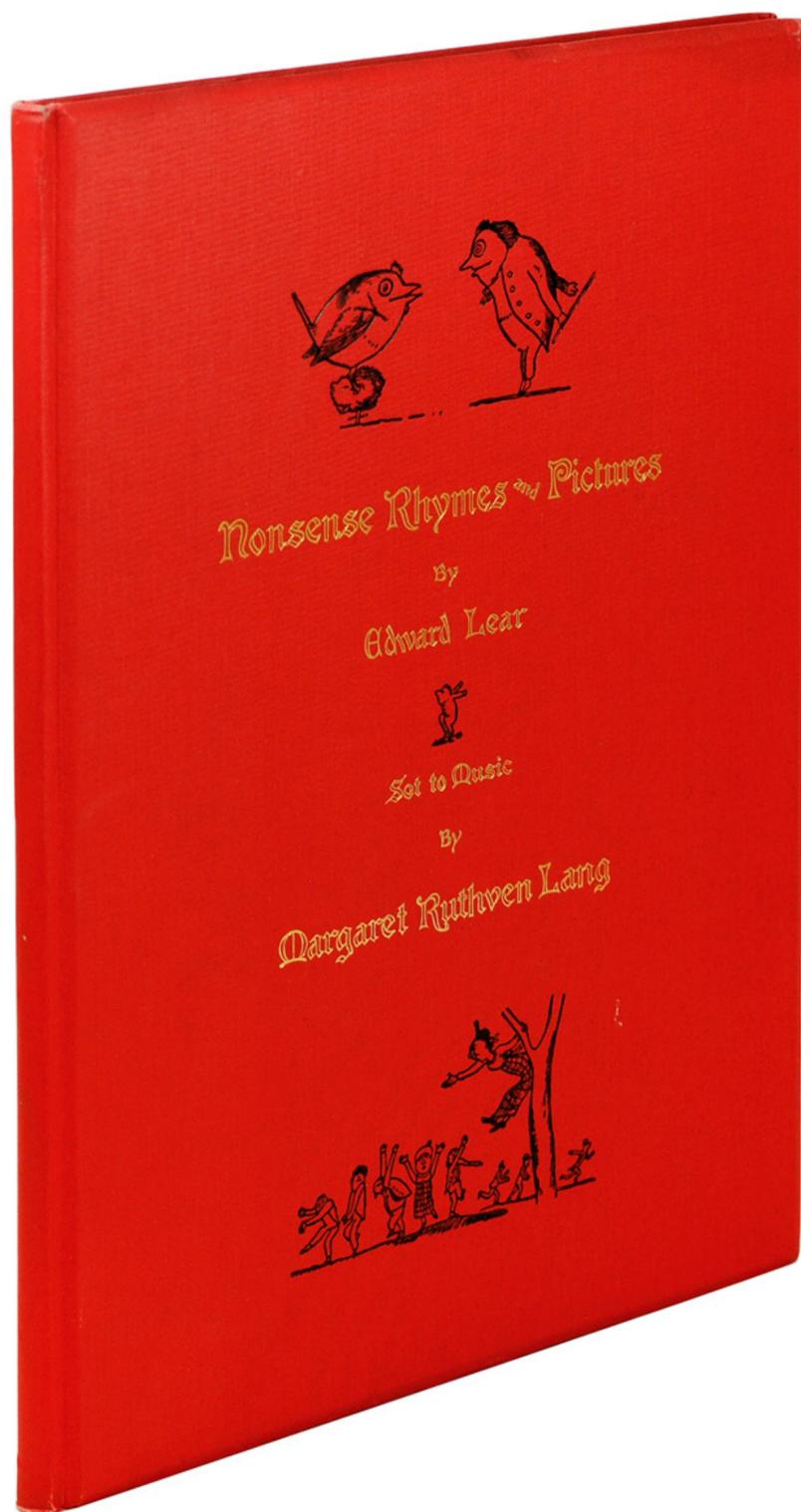
8vo, [8], lxxxiii, 180, [6] pp. Early quarter calf, marbled boards, title-page mounted and partially cut away with no loss of text, first leaf soiled, spine splitting but cords holding. Large armorial bookplate of Sir Robert Throckmorton.



§ First and only edition, a scarce book of which only one copy has ever sold at auction (2019, Orskey £500, with 6 plates of music added). Fewer than a dozen copies recorded in libraries. La Fond proposed a new system for writing music, abandoning clefs and using tones and half-tones of the octave designated by numbers 1-12. (123343) \$275



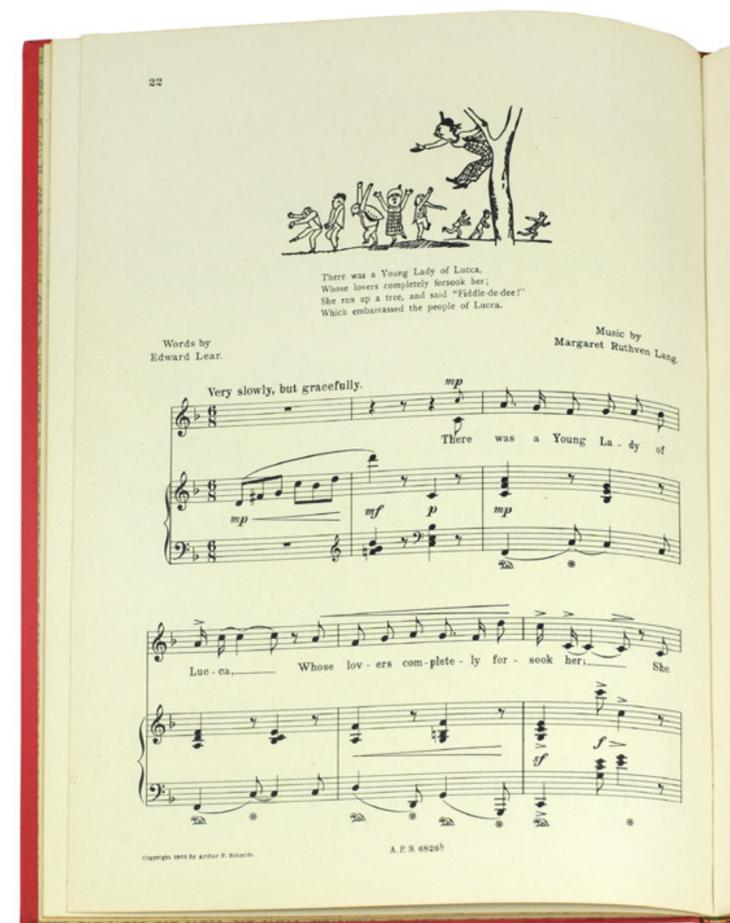
Lear's limericks set to music by a groundbreaking woman composer



12. LEAR, EDWARD. LANG, MARGARET RUTHVEN. *Nonsense Rhymes and Pictures, set to Music by Margaret Ruthven Lang Op 42. [with] More Nonsense Rhymes and Pictures... Op 43...* Leipzig: Arthur P. Schmidt, 1905 / 1907.

4to, 2 volumes in one: 35; 35 pp. Printed music with Lear's verses and illustrations. Red cloth over beveled boards, gilt and black stamped, with patterned endpapers. A fine copy.

§ First editions. Edition Schmidt No. 105 and No. 124. Two selections of Lear's beloved limericks, set to music by Margaret Ruthven Lang (1867-1972), an American composer and one of the first two women to have compositions performed by American symphony orchestras (her Dramatic Overture, Op. 12 being performed by the Boston Symphony Orchestra in April 1893 presumably because "There was a young lady of Riga" lacked the appropriate gravitas for the historic occasion). Lang was a prolific and popular composer who broke new ground for women yet was highly critical of her own work and devoted her later years to publishing religious pamphlets. She died in 1972 at the age of 104 having been a subscriber to the Boston Symphony Orchestra for 91 years. Houfe 366. (11052) \$150

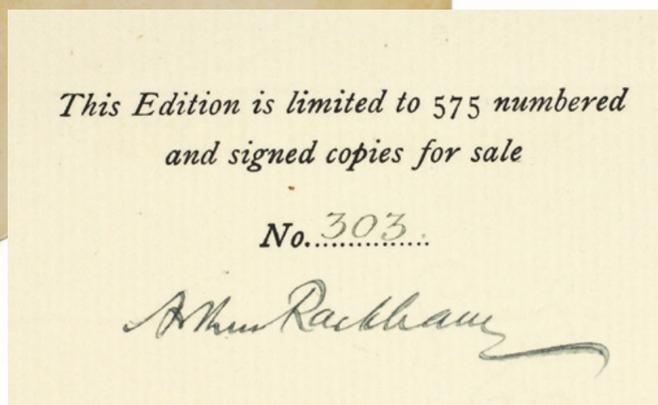
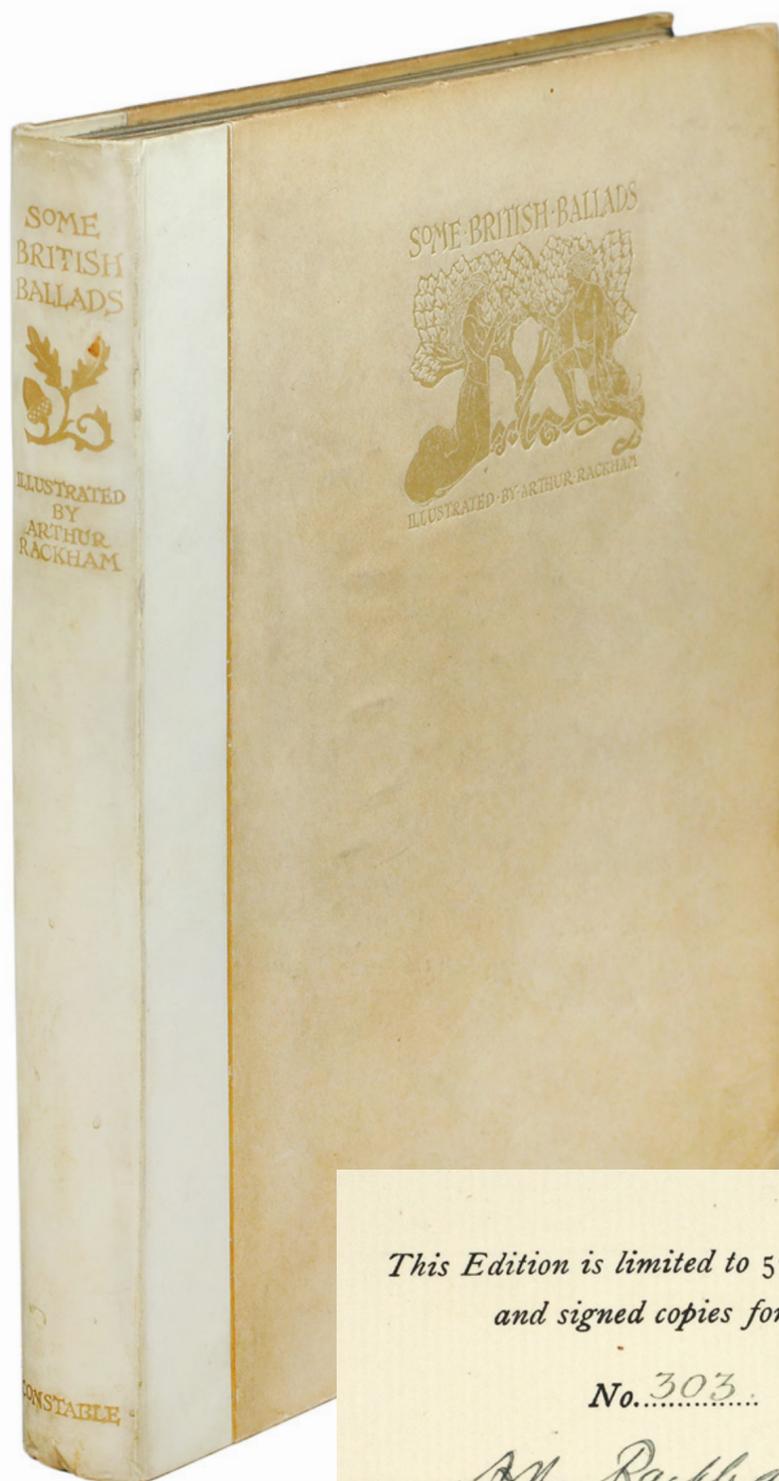


Signed limited edition

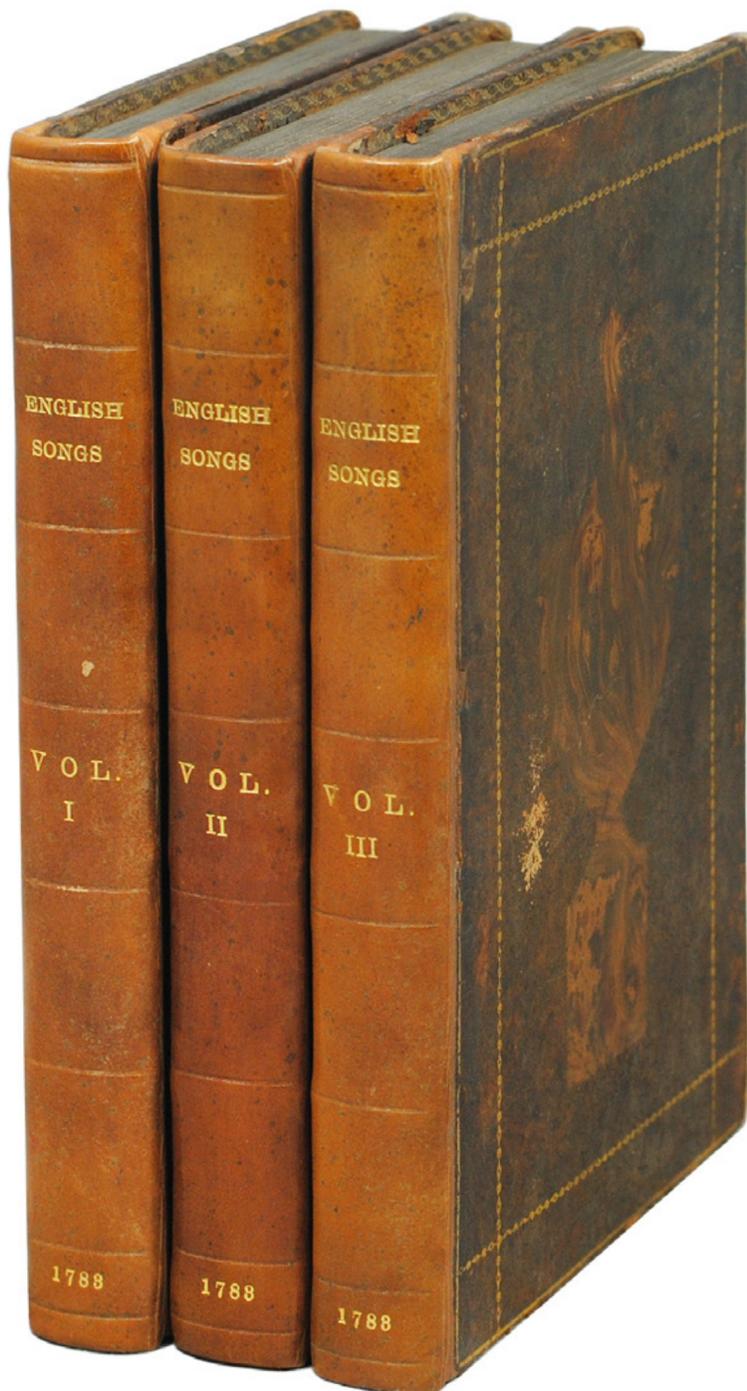
14. RACKHAM, ARTHUR (ILLUSTRATOR). *Some British Ballads*. London: Constable, [1919].

4to, color frontis. and 15 color plates mounted on stiff gray paper with tissue guards; additional text illustrations & pictorial endpapers by Arthur Rackham. Original quarter vellum and beige boards lettered in gilt, very lightly worn and toned, slipcase, a very good copy.

§ Signed limited edition, #303 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). (108713) \$1250



First edition, with engravings by William Blake



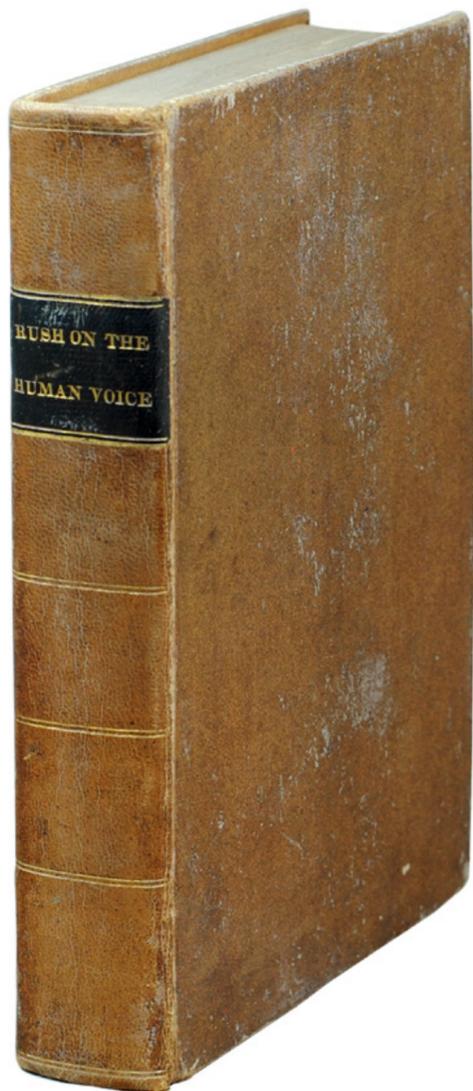
15. RITSON, JOSEPH. (BLAKE, WILLIAM). *A Select Collection of English Songs*. London: J. Johnson, 1783.

3 vols, small 8vo, (2), xiv, lxxii, (2), 264; (2), 342; (4), 301, (engraved music for songs), 32, (index and corrections) pp. 17 engravings. A good set in clean condition with excellent engravings. Bound in contemporary tree calf with gilt rules and recently uniformly rebacked with gilt titles to new spines. Leaf A1 in vol 3 (music vol) has been removed: this appears to have been an advertisement, half-title or blank, as the title precedes this, and the musical scores commence on A2. Slight wear to corners of boards.



§ First edition. Ritson, a notable eccentric who eventually went completely mad, was incarcerated at Hoxton after starting a bonfire of his manuscripts in his rooms in Gray's Inn. His editions of the early English texts are highly regarded. Of the 17 engravings 9 are confirmed as designed by Thomas Stothard and engraved by William Blake and 2 further ones may also have been executed by Blake. Bentley, *Blake Books* 491, Essick, *William Blake's Commercial Book Illustrations XIV*. (108746) \$1250

A seminal study of the human voice

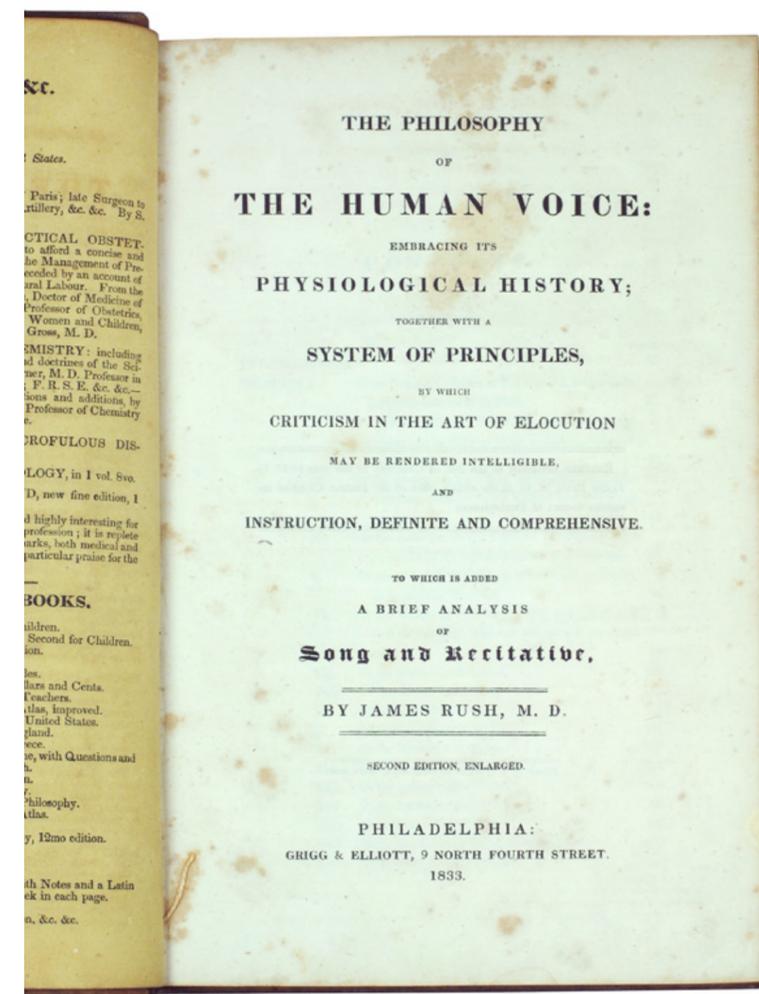


16. RUSH, JAMES. *The Philosophy of the Human Voice: Embracing its Physiological History; Together with a System of Principles by which Criticism in the Art of Elocution may be Rendered Intelligible and Instruction definite and comprehensive. To which is added a brief analysis of song and recitative.* Philadelphia: Grigg & Elliott, 1833.

8vo, [4, ads], xxx, [31]-432, [2, ads]pp. Original speckled calf, black label, some spotting and foxing throughout. Ownership stamp of Richard B. Gooch at front. Generally a very good copy as issued.

§ Second edition “enlarged” of this seminal study “which at the time was said to be “the most advanced medical study of the human voice” (ANB), by Philadelphia physician James Rush (1786-1869). “With over 30 diagrams and charts, including myriad musical notations to show the pitch and duration of syllables, the text offers a systematic notation for the description of speech sounds, followed by a detailed treatise on elocution, used for generations to teach oratory, articulation, and speech therapy. ‘As a medical scientist who was led to

explore the entity called “mind” and as a “voice scientist” who rigorously studied vocal behavior, James Rush was probably the first investigator to see that mind is inseparable from the physical phenomena of self-expression’ (Hale, 234-35). At the time of his death, Rush left an estate of more than one million dollars and his books to The Library Company of Philadelphia, which established the Ridgway Branch in his wife’s name. Of historical note, James’s father, the noted physician and politician Benjamin Rush, was a signer of the Declaration of Independence, as was James’s maternal grandfather, Richard Stockton.” (Description courtesy of Philadelphia Rare Books and Manuscripts) (110815) \$250

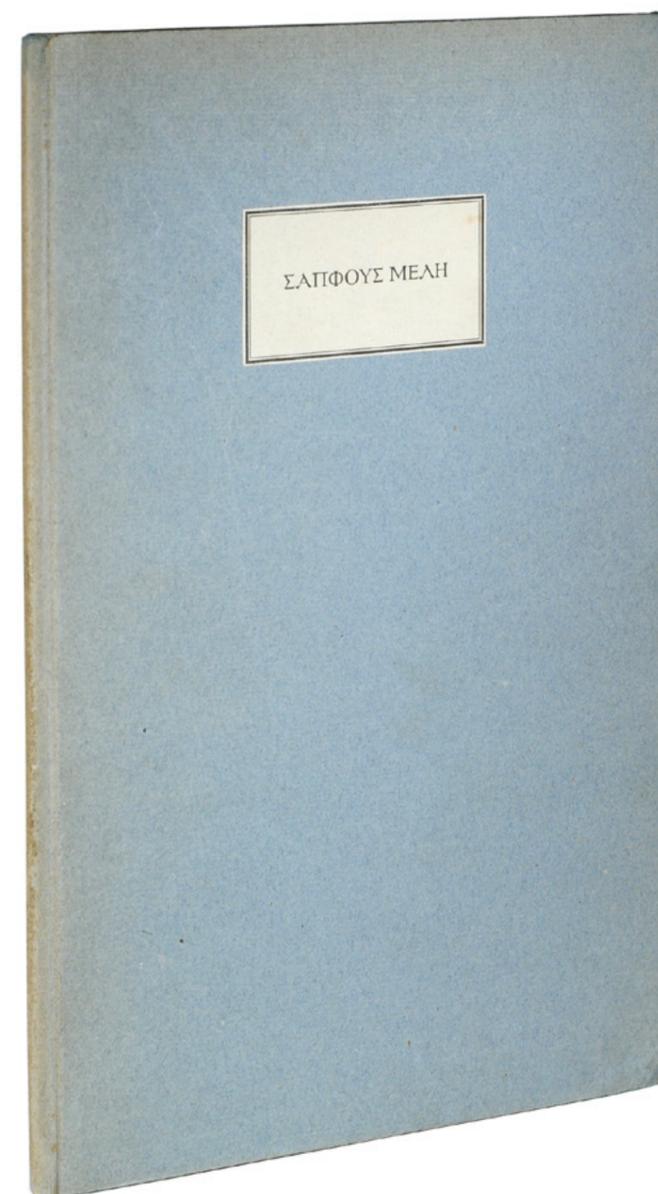
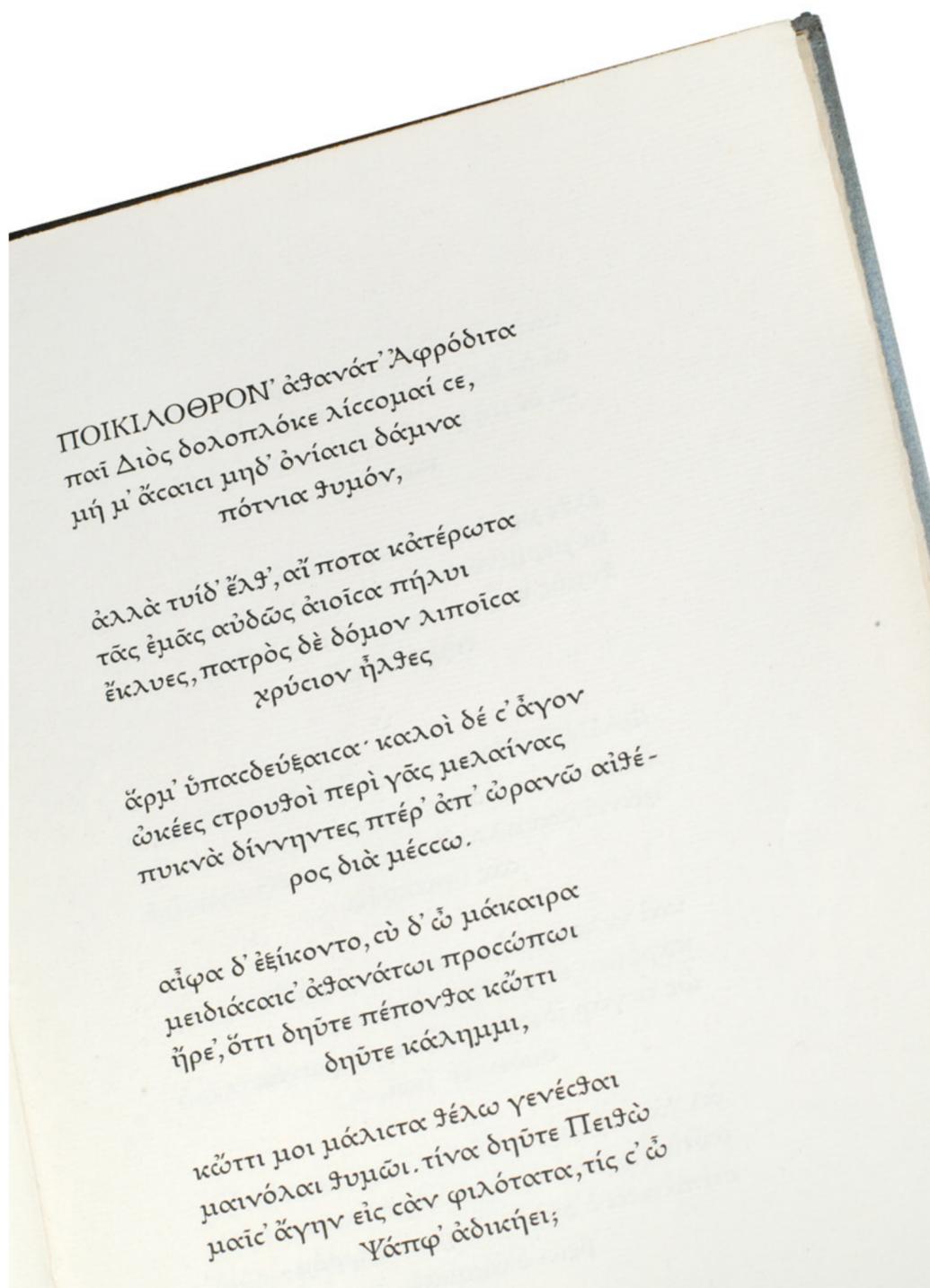


Sappho's lyrical poems finely printed in Weimer Germany

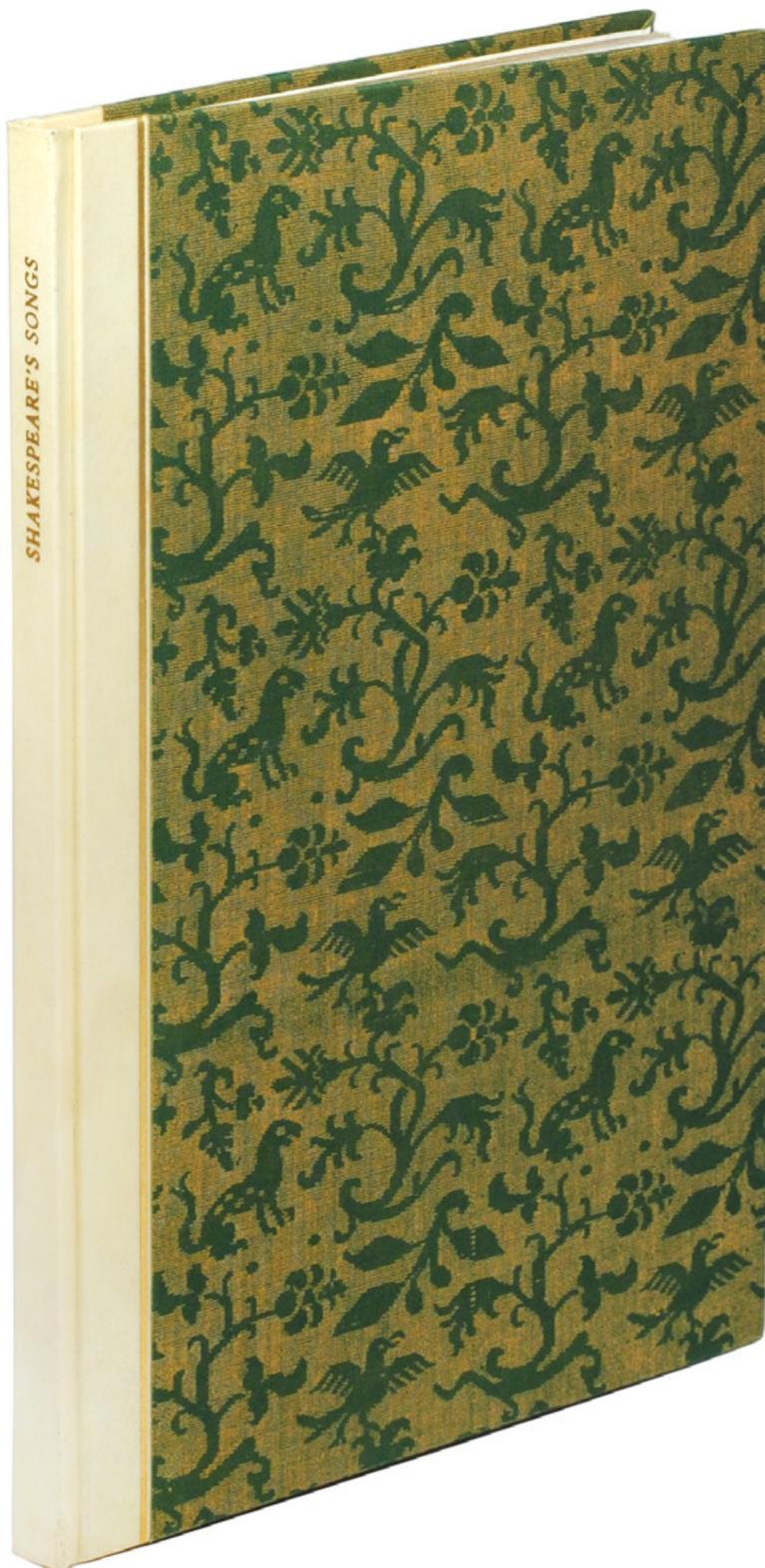
17. SAPPHO. [*Greek title*] *Mele (Songs)*. [Munich: Bremer Press, 1922].

Slim 4to, [16]pp. plus blanks at front and back. Original blue boards, printed label on upper cover, backstrip slightly sunned, a very good copy.

§ Edition limited to 500 copies in all, printed entirely in Greek in a gorgeous Greek typeface on handmade paper. A small number of copies were issued in a stiff vellum binding stamped in gold. A selection of the lyrical poems of Sappho. The Bremer Press operated from 1911-39, directed by Willy Wiegand. In the manner of the Doves Press, Wiegand rejected ornament and illustration and sought beauty purely in the choice of typeface and the quality of the printing. (106972)
\$750



“Ye spotted snakes with double tongue, Thorny hedgehogs, be not seen”



18. SHAKESPEARE, WILLIAM. [OFFICINA BODONI]. *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 songs 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!

Sheet music for popular songs

19. [SHEET MUSIC] [CHROMOLITHOGRAPHY]. *A collection of six pieces of 19th century sheet music.* London, New York etc.: various publishers, n.d.

6 items, disbound, each with lithographic title page/cover sheet, in color. Occasional foxing and browning. Several items are cropped, apparently at the time of binding, affecting title page but not music.

§ A collection of six 19th century songs, including marches, polkas, and waltzes, printed in London, and New York. The chromolithographic title pages depict clowns, aristocrats, and landscapes.

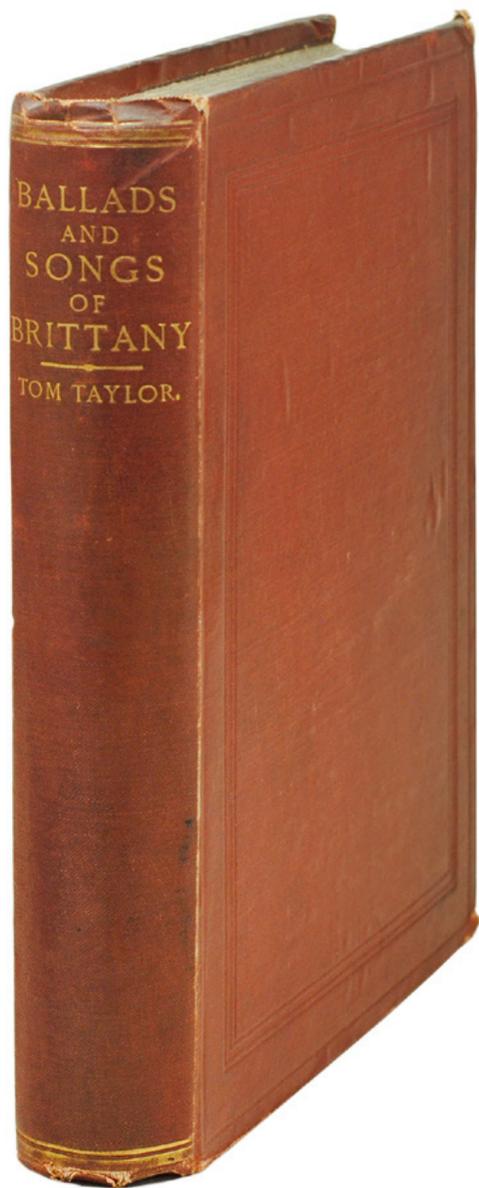
The titles are:

- "The Express Gallop," comp. Charles D'Albert. New York.
- "The Sontag Polka," arr. Charles D'Albert. New York.
- "Palermo Quadrille," comp. Charles D'Albert. London.
- "Song of the Perfect Cure" comp. J. Blewitt and C. Perry. London.
- "The Perfect Cure, Quadrille Comique" comp. CH. Thorpe. London.
- "The Palace Favourite, A Polka," comp. C. C. Amos. London.

(105546) \$200



First edition, illustrated by Tissot, Tenniel and others



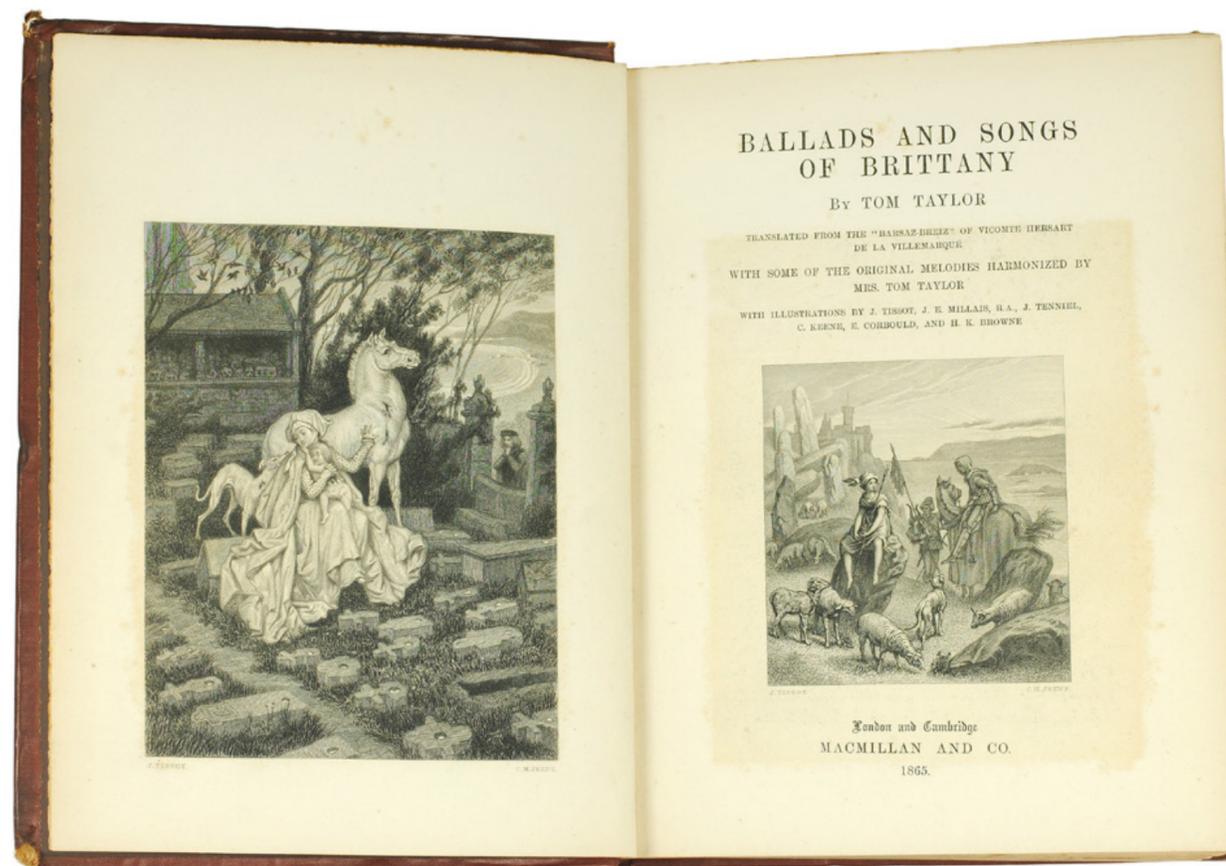
20. [TAYLOR, TOM, TRANSLATOR]. *Ballads and Songs of Brittany*. By Tom Taylor. Translated from the “Barsaz-Breiz” of Vicomte Hersart de la Villemarqué. With Some of the Original Melodies Harmonized by Mrs. Tom Taylor.. London and Cambridge: Macmillan and Co., 1865.

Square 8vo, xxxiv, 240 pp. Original brown cloth, backstrip lettered & ruled in gilt, covers ruled in blind. Frontispiece & title-page vignette engraved on wood by C. H. Jeens after sketches by Joseph James Jacques Tissot; eight additional wood-engraved plates. Rubbed along edges; W. H. Smith embossed stamp on front free endpaper; offsetting from frontispiece onto title-page; but a sound copy.

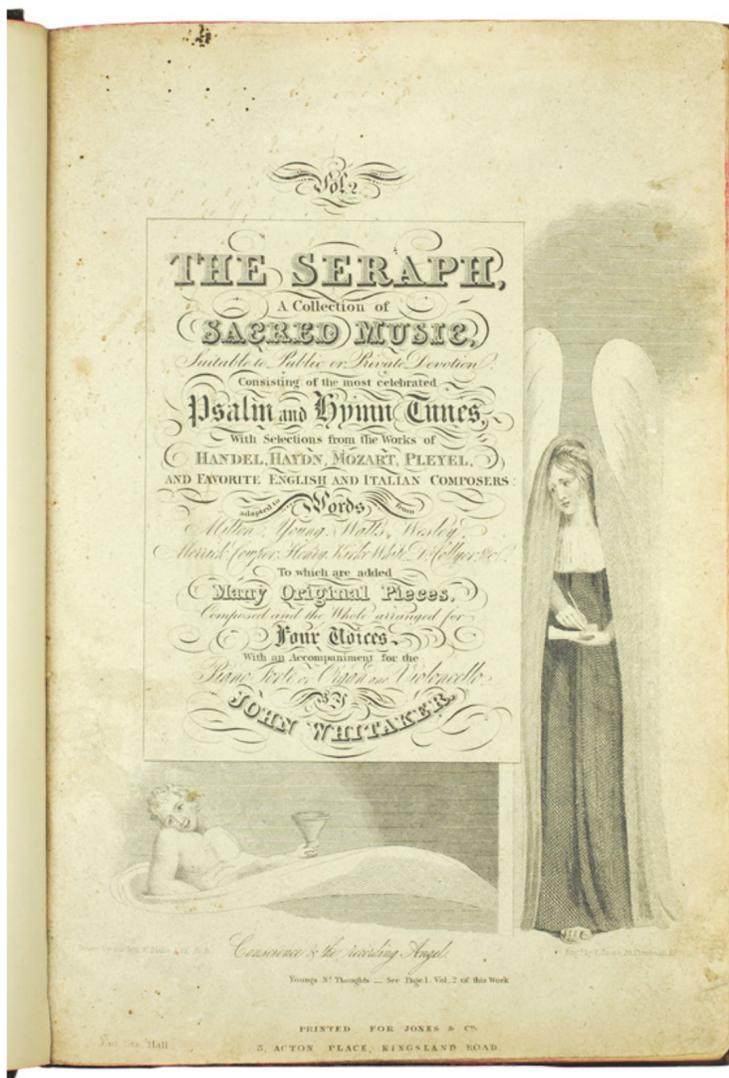
§ First edition, evidently in a remainder binding. (The first binding had a gilt-stamped knight on the front cover.) Tom Taylor (1817-1880) was successful in several fields, including playwriting, government work, and journalism; he was editor of *Punch* for six years before his death. These translations of the mysterious and romantic songs of medieval Brittany are handsomely illustrated by a panoply of important Victorian

artists including Tissot, Tenniel, Browne, Millais, Keene, etc. The pieces are well annotated; and Taylor’s wife, a well-known composer, contributes an appendix of musical settings. Fredeman 95:47. Forrest Reid, p. 131. Gleeson White, p. 127.

(5913) \$200



First edition, with an engraved title after William Blake

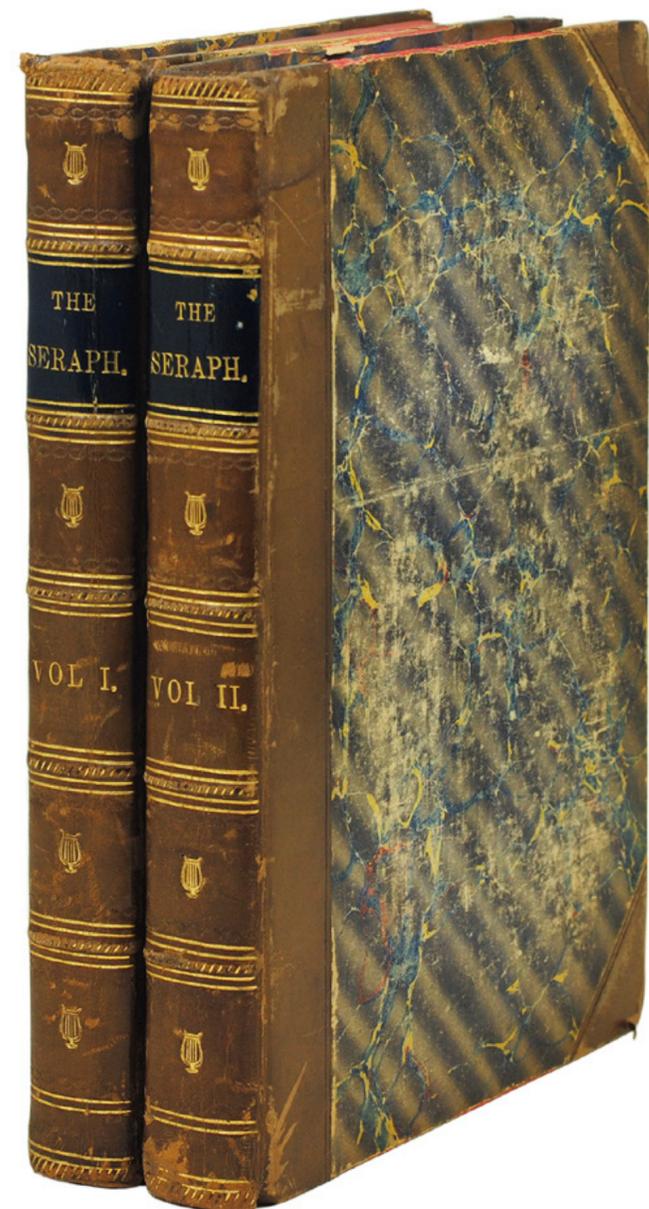


21. WHITAKER, JOHN. (BLAKE, WILLIAM). *The Seraph, a Collection of Sacred Music. Vol 1 [2]*. London: Button Whitaker and Company, [1818-28].

2 vols., royal 8vo, engraved title, (4), iv, 240 (engraved plates of music and text); engraved title after Blake, 240 (engraved plates of music and text), (4, indices)pp. Later half calf and marbled boards, repair to inner margin of the title-page to volume 1, minor soiling and signs of usage but generally very good for this book.

§ First edition of this uncommon and extensive collection of sacred music with the engraved title to Vol. 2 after a design by William Blake. Bentley described three editions; each part consisted of 60 pages and was issued separately from 1818 onwards. All editions are very scarce. The engraved title to volume 2 has “Conscience and the Recording Angel” beneath Blake’s design, and a direction to “See Page 1, Vol 2 of this work.” The design is a

reduced scale copy of that for page 27 of Young’s “Night Thoughts” engraving, with the text for *The Seraph’s* title replacing that in the corresponding area of the original. Pages 1-5 of Volume 2 have the words from page 27 of *Night Thoughts* spoken by the Recording Angel: words are set to music by Young for 4 voices. Bentley, *Blake Books*, 512 C and *Blake Books Supplement*, p. 264. Note: the only non-English composer of the music was Mozart, two pieces in each volume. (123532) \$975



JOHN WINDLE
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With best wishes from John, Rachel and Annika

49 Geary Street, Suite 233, San Francisco, California 94108
(415) 986-5826 | john@johnwindle.com
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