



**JOHN WINDLE ANTIQUARIAN BOOKSELLER**

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**30 Books for the  
West Coast Fairs, February 2022**

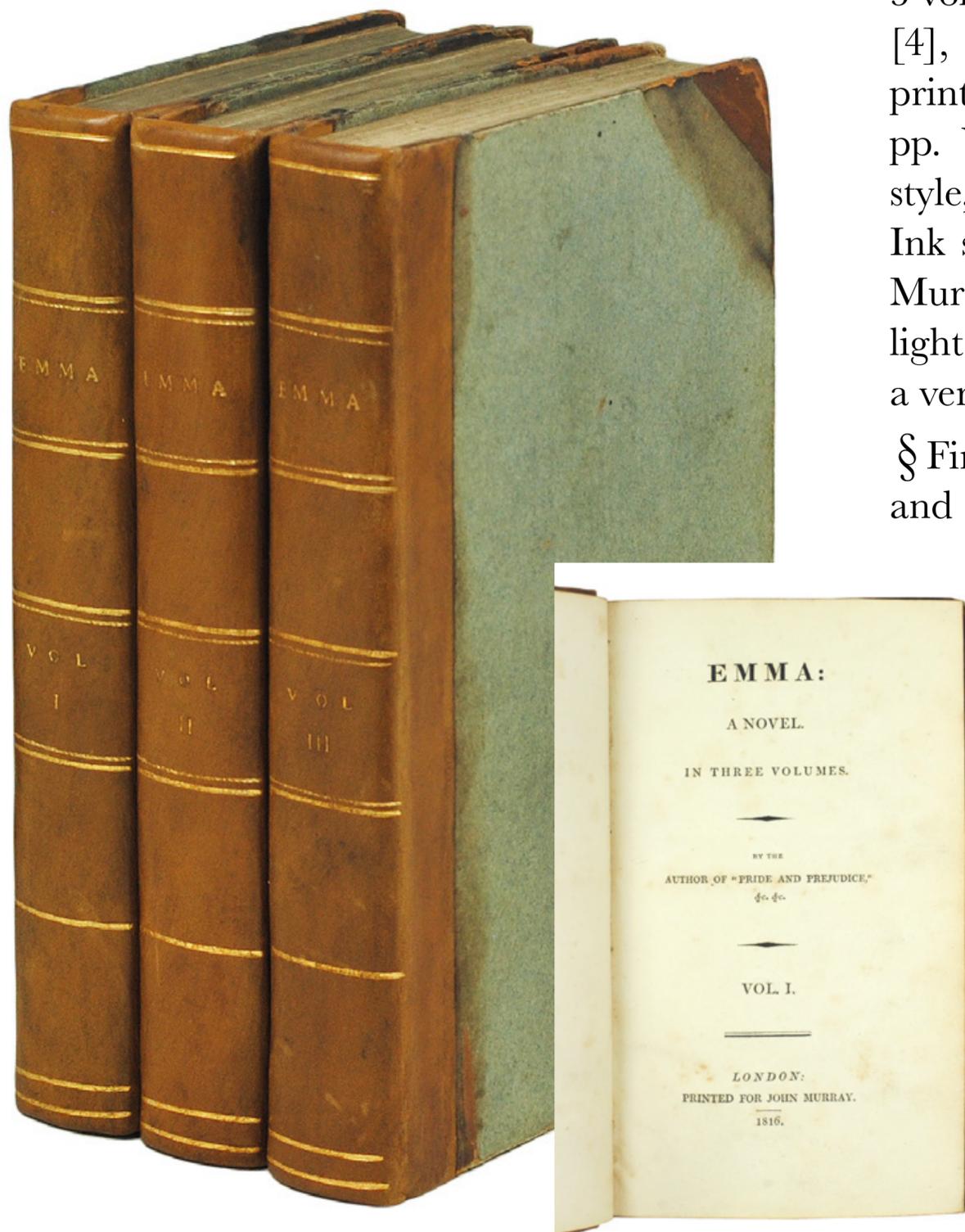
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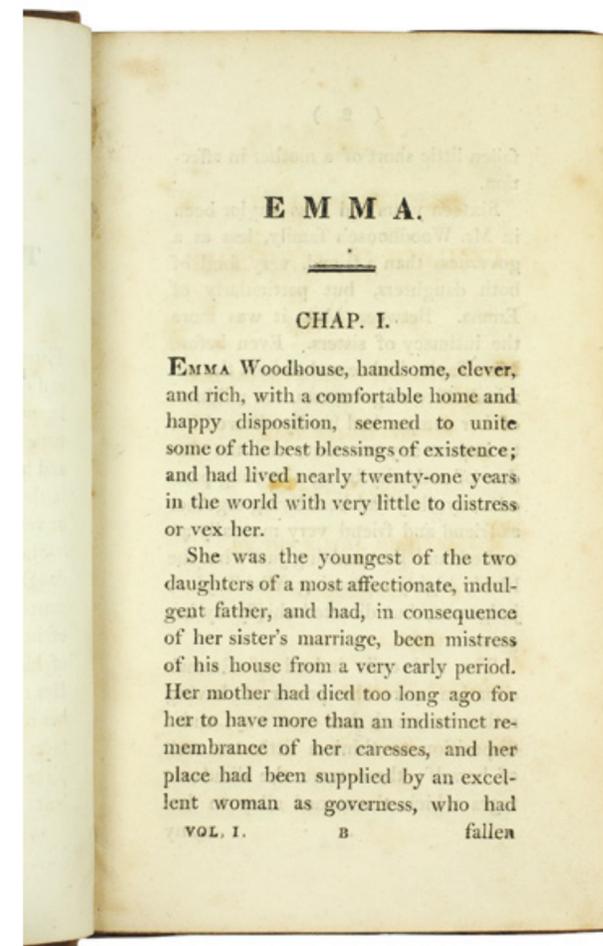


1. [AUSTEN, JANE]. *Emma: a Novel. In Three Volumes. By the Author of "Pride and Prejudice" &c. &c.* London: Printed for John Murray, 1816.



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. Austen at her most sharp and most subversive, creating under the nose of her contemporaries a thoroughly modern novel which continues to speak through countless editions and adaptations. *Emma* was written after Austen's move to Chawton and was published on December 29, 1815, in an edition of 2000 copies. It was the last novel to be completed and published during her lifetime. This copy is 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. The identity of "Mr. Murray" has not been established but perhaps he was a relative of the publisher. Gilson A8. (123003) \$29,750

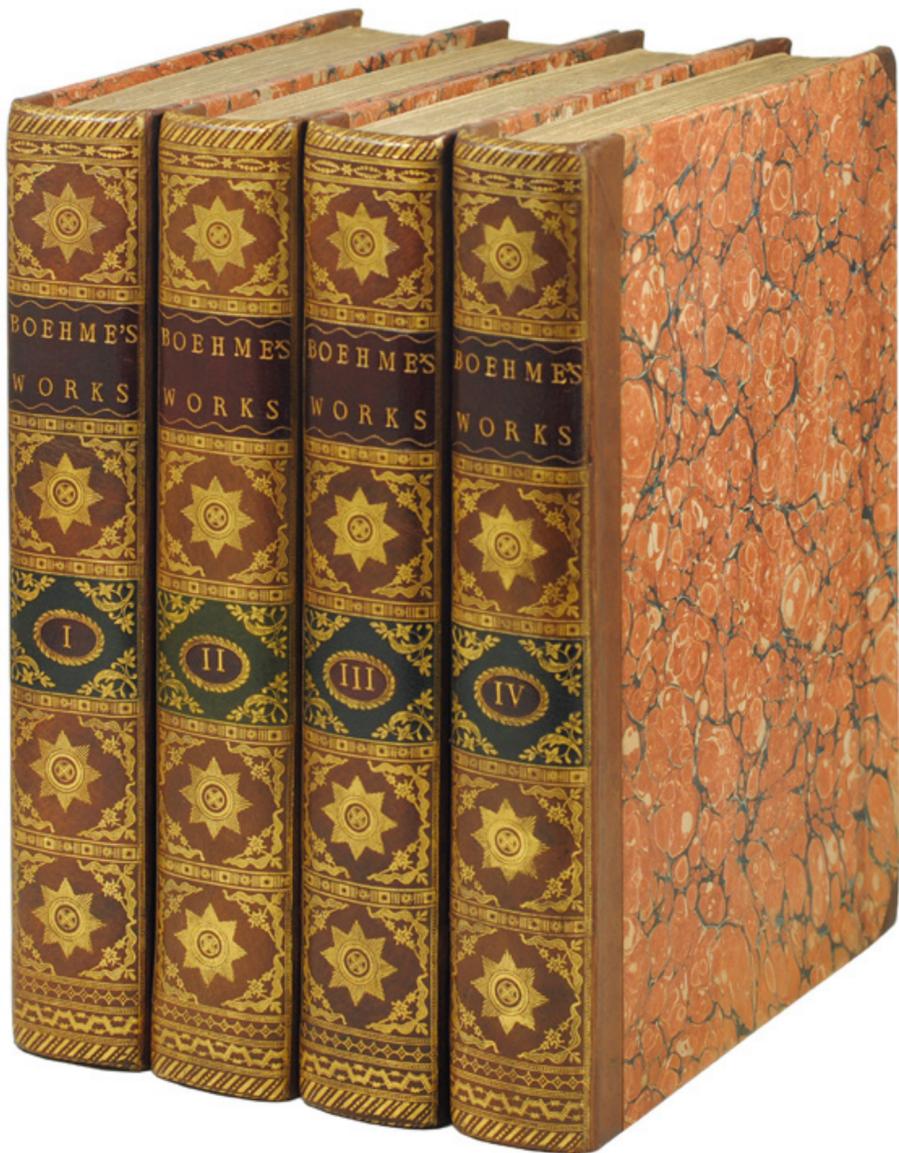


2. BOHME, JAKOB. BEHMEN, JACOB. MANUSCRIPTS. *The Works of Jacob Behmen, The Teutonic Theosopher... with Figures, illustrating his Principles, left by the Reverend William Law, M.A.* London: R. Richardson, 1764 [vols. 1 and 2] and G. Robinson, 1773 [vol. 3] and 1781 [vol. 4].

4 vols. 4to, xxiii, 269, [6], 301, [20]; [iv], 195, [36], 120, 160, 32; [iv], 507, [26], 37; [6], 304, 218, [7] pp. With copper-engraved frontispiece portrait & 25 copper-engraved plates, 2 of them hand-colored, 2 double-page, and 4 with complex overlays (including one of the double-

page plates). Modern half calf, backstrips divided into six gilt-tooled compartments, two with red and green title-labels, four with the occult symbol of a solar cross inside a blazing sun. A very good set in an attractive and appropriate binding, with only intermittent foxing and spotting and with the occasional marginal notes of Charles Muses (see below). The remarkable plates are in fine condition with just one or two insignificant creases and closed tears to the intricate overlays.

§ First collected edition in English of the works of Jakob Böhme (1575-1624), the German mystic whose radical religious visions were an important source of inspiration to Quakers, Theosophists, German Romantics, and other free thinkers including William Blake. Böhme's controversial theology departed from its Lutheran foundation in the suggestion that the God is incomplete without Creation and that humanity's fall from grace was necessary and desirable as a precondition of our evolution to a new state of redeemed harmony, more perfect than our original state of innocence. This is perhaps the most important edition for the English-speaking world, as it was through this edition that writers like Blake and Coleridge discovered





Böhme's philosophy. Blake was particularly struck by the cosmology and by the illustrations and their influence can be seen throughout his prophetic works. See Bindman, *William Blake His Art and Times*, #4: "Böhme was one of the key influences on Blake's youth and there is every reason to suppose a life-long acquaintance with the extraordinary illustrations in this book... especially the "Three Tables of Divine Revelation... the production of such unusual works must have been known to the young Blake." Also see Hamlyn and Phillips, Tate Britain Exhibition 2001 #229-233.

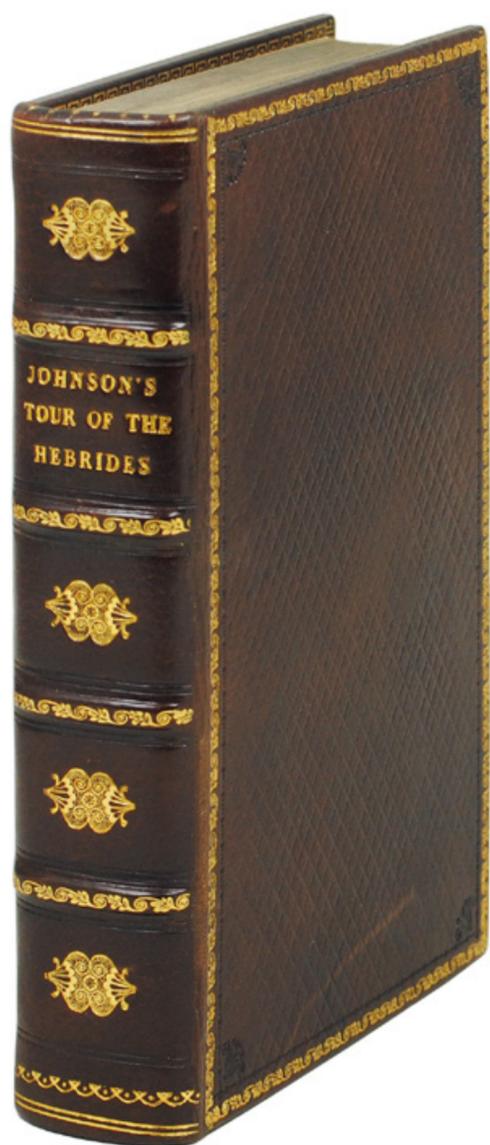
The remarkable plates "left by" Law were designed by Dionysius Freher, an early follower of Böhme. They offer diagrammatic and symbolic interpretations of Böhme's theological systems. In

four of the plates, the sheer complexity of Böhme's spiritual cosmology is magnificently rendered using intricate onlays, as many as 16 in one example.

Provenance: Dr. Charles Muses (1919-2000), esoteric philosopher who co-authored works with Joseph Campbell. Included with the Works, is Muses' original, annotated, PhD thesis on Böhme and Dionysius Freher, submitted to Columbia University in 1949. (4to, 280 x 220 mm, 252 pp. Typescript on thin onion paper. With label: "Charles A. Muses / 37-16 92nd street/ Jackson Heights, L.I. NY" pasted on first leaf. Additions and annotations in Muses' hand in brown ink throughout.)

Reasonably well represented in institutions, fine copies are very scarce on the market. The last copy sold at auction was in 2021 for £12,000 hammer. This copy was last sold by Ursus in 2014 for \$15,000. ESTC T125516. (123064) \$22,500



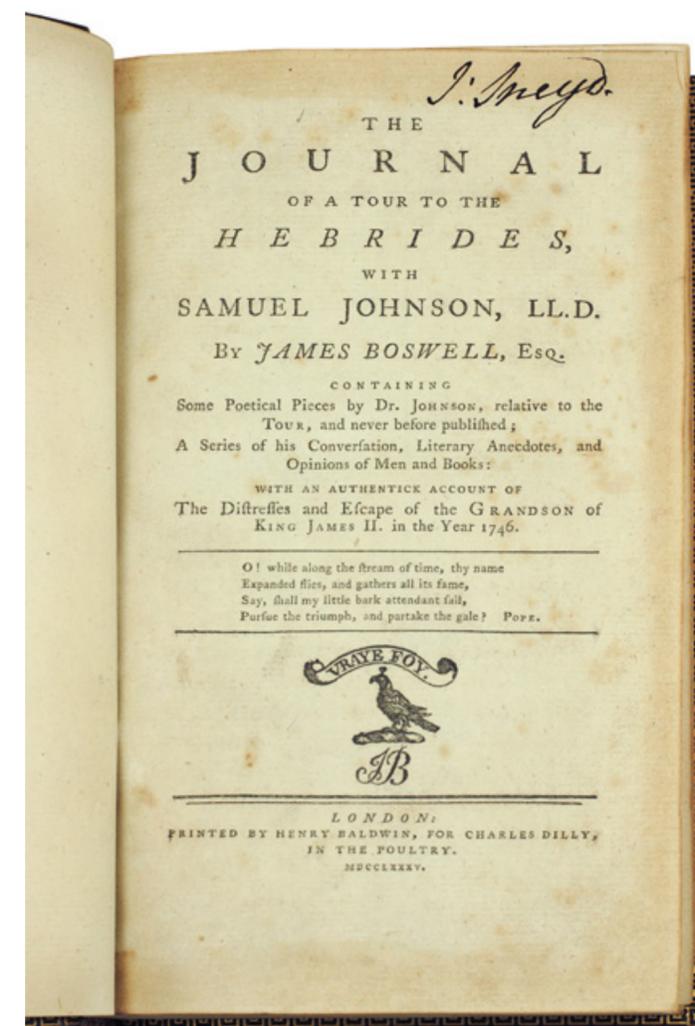


3. BOSWELL, JAMES. *The Journal of a Tour to the Hebrides, with Samuel Johnson, LL.D. By James Boswell, Esq. Containing Some Poetical Pieces by Dr. Johnson, Relative to the Tour, and Never before Published; A Series of His Conversation, Literary Anecdotes, and Opinions of Men and Books: With an Authentick Account of the Distresses and Escape of the Grandson of King James II. In the Year 1746...* London: Henry Baldwin for Charles Dilly, 1785.

Sm. 8vo, iii-vii (lacks half-title), [1], 524, [1]pp. Modern full diaper calf panelled in gilt, backstrip stamped and lettered in gilt with 4 raised bands, a lovely retrospective binding by Dusel.

§ First edition, mixed issue; E3, E4 and M4 are cancels, as usual; leaves I5, Q7 and U6 are in Pottle's second state. Boswell's account of a three month tour of the Highlands and islands of Scotland, which he made in the company of Samuel Johnson in 1773. Johnson's own account, *A Journey to the Western Islands of Scotland*, had been published in 1775. While Johnson's book sticks to the sober description of topography and history that was expected from travel books of the time, Boswell's book "has the chatty informality of a 'rough' guide: its focus is on Johnson, as it describes his charged encounters with

the native population, whether humble cottagers or important personages like Lord Monboddo and Boswell's formidable father Lord Auchinleck" (Oxford DNB). "Though the Life is a vaster and richer piece of work, no one will maintain that it displays Boswell's unique gift for biography better than the Tour. Indeed, most lovers of Boswell will agree that the Tour as a whole, is more consistently good than the Life; that is, that nowhere in the Life could one find so many consecutive first-class pages as those that compose this book" (Pottle 57). We first sold this copy in 2005 after Dusel rebound it. A very attractive gift copy. Rothschild 456. (122700) \$1250



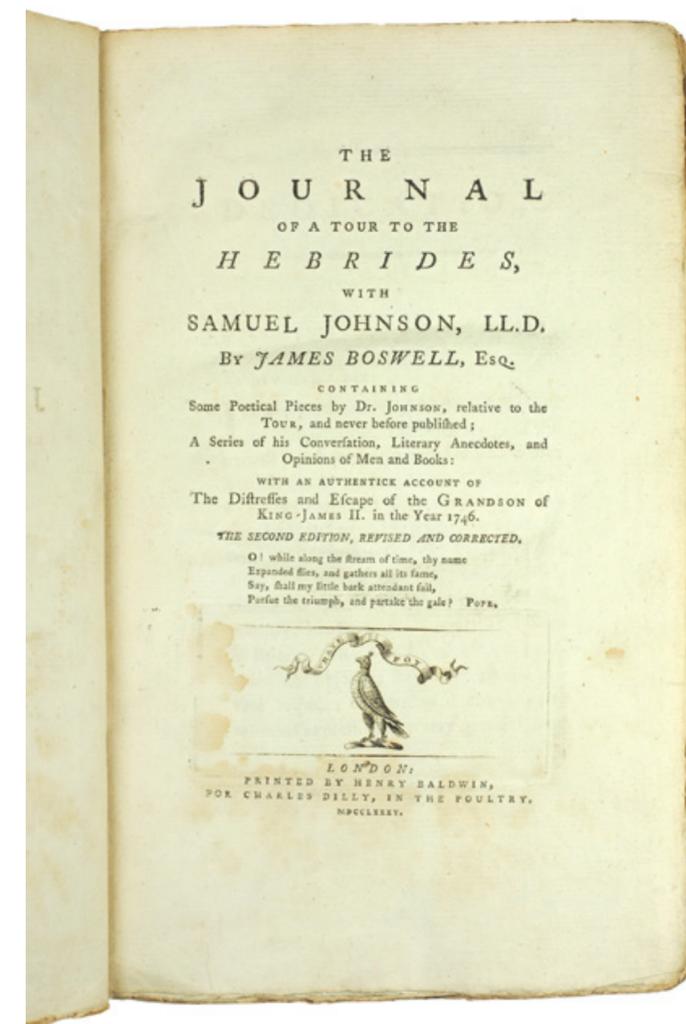
4. BOSWELL, JAMES. *The Journal of a Tour to the Hebrides, with Samuel Johnson, LL.D. By James Boswell, Esq. Containing Some Poetical Pieces by Dr. Johnson, relative to the Tour, and never before published; A Series of his Conversation, Literary Anecdotes, and Opinions of Men and Books: With an Authentick Account of the Distresses and Escape of the Grandson of King James II. In the Year 1746...* London: Henry Baldwin for Charles Dilly, 1785.



8vo, xx, (ii), [1]-534, (1, advertisement for Life of Johnson)pp. Uncut in original boards; complete with half title and terminal blank. Backstrip sensitively restored, boards soiled and worn at edges, some dampstaining to front endpapers, half title, and title, some loss to terminal blank, bookplate; withal a very pleasing copy in a custom leather box.

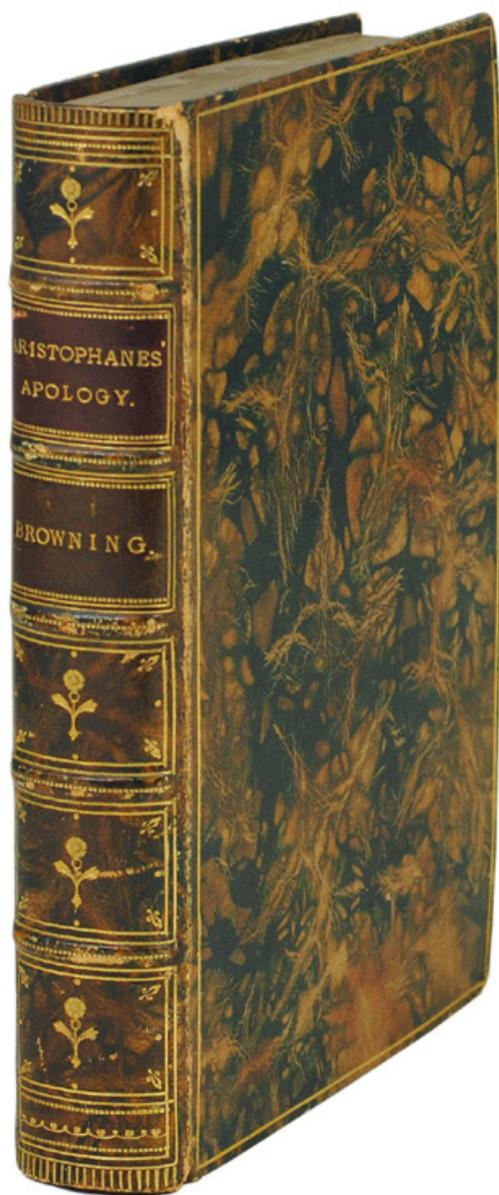
§ Second edition, revised and corrected. A lovely copy, uncut in the original boards, and uncommon thus. Pottle notes that the second edition was issued in boards at 6s. and also bound, “All copies I have seen are full-bound in calf.”

“The principal changes made in the second edition, besides the correction of some printer’s errors, are the removal of a few errors of fact, and a large number of slight verbal changes in the interest of grammar and elegance; the addition of the Contents, two Appendixes, and a number of notes explanatory or controversial; and the substitution (pp. 165-6) of a softened account of the stay with Sir Alexander Macdonald for the too frank disclosures of the original narrative” (Chapman, p. xvii). As quoted in Pottle, *Boswell’s Literary Career*, 59. (124582) \$1250



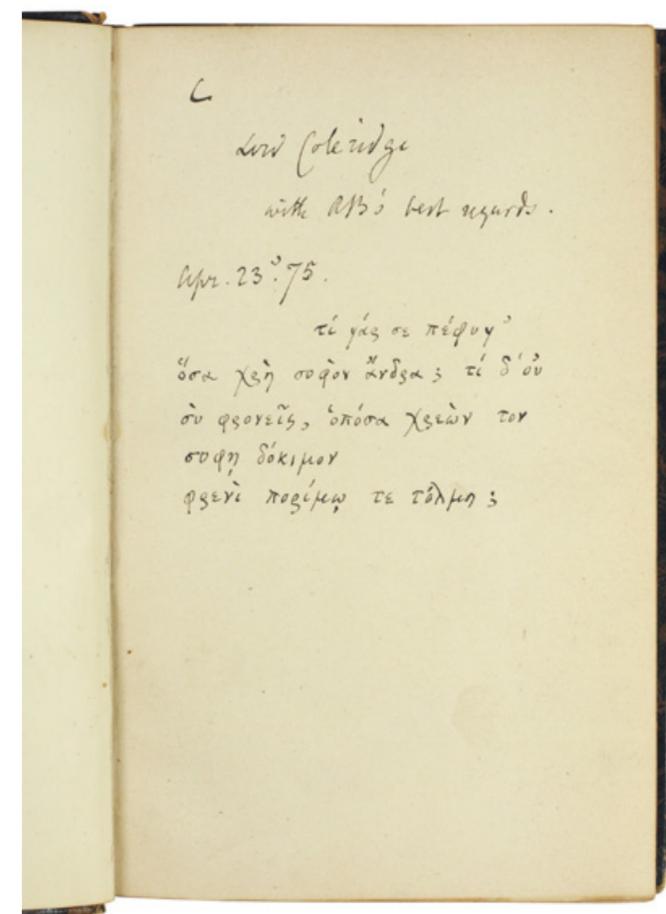
5. BROWNING, ROBERT. *Aristophanes' Apology including a Transcript from Euripides being the Last Adventure of Balaustion*. London: Smith, Elder & Co., 1875.

8vo, (iv), 366 pp. Bound without the final leaf of advertisements in full mottled calf by Riviere, gilt ruled, backstrip gilt, top edge gilt, with marbled endpapers. Board tips and joints lightly worn, small abrasion to the lower board. A very good copy, inscribed by Browning on the front free endpaper.



§ First edition, inscribed by Browning to John Duke Coleridge, 1st Baron Coleridge, the great-nephew of the poet, and Lord Chief Justice of England by the end of his distinguished legal career. The inscription reads “Lord Coleridge / with RB’s best regards” and is dated April 23rd 1875. Beneath it Browning has written out in Greek a passage from Aristophanes’ “Peace”: “Will anything that a wise man ought to know escape you? Don’t you know all that a man should know, who is distinguished for his wisdom and inventive daring?” (lines 1027-1031, trans. O’Neill, 1938). On page 4 there is a marginal note in Greek, perhaps also in Browning’s hand.

Coleridge had been friends with Matthew Arnold and Arthur Hugh Clough at Oxford and maintained an interest in literature throughout his career, eventually assembling a notable library at his home, Chanters House, in Ottery St Mary, Devon. Browning had sought his legal advice in 1873 while writing *Red Cotton Night-cap Country*, an uncharacteristically tawdry poem inspired by a recent case of lust-inspired violent death in France. (Browning was fearful that this venture into true crime would lead to a libel case. Coleridge advised him to substitute all the real names in the story.) Other letters are recorded by the Armstrong Browning library and there are at least two other books inscribed by Browning to Coleridge (one at the Morgan). Ashley I, 123; Tinker 429. (124577) \$2750





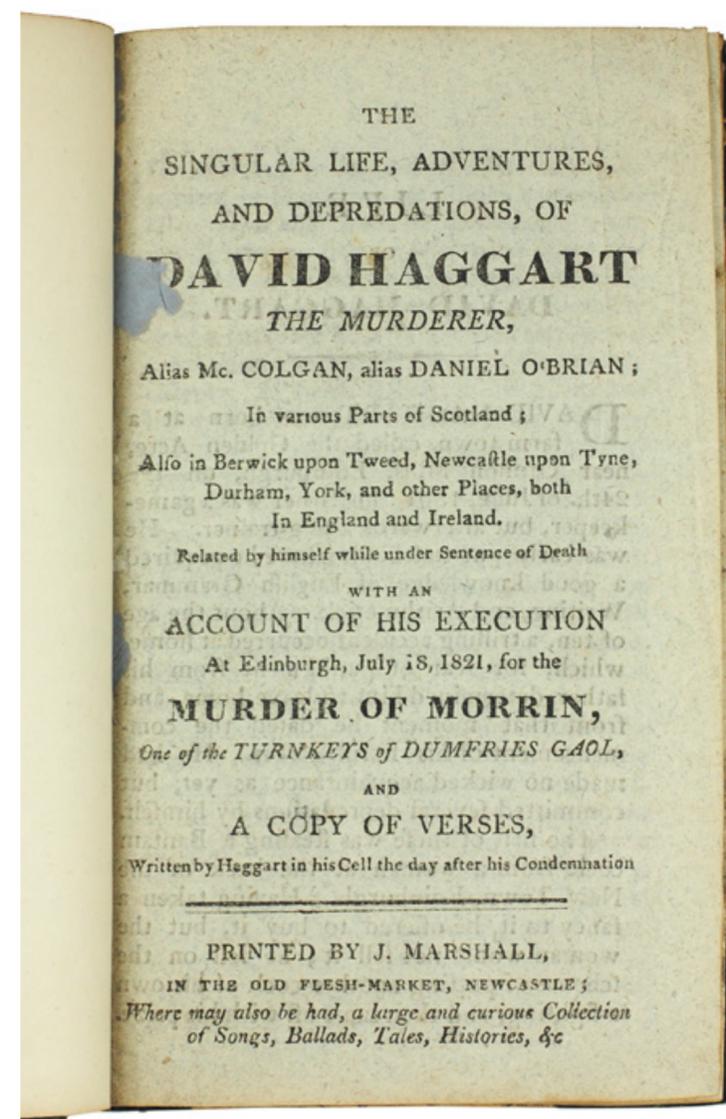
6. [CHAPBOOKS]. *A Collection of 51 Different Chapbooks (plus 31 duplicates)*. Various publishers, notably Marshall in Newcastle. Other places including Edinburgh, Paisley, Kilmarnock, Falkirk and Glasgow. [c. early 19th century].

82 chapbooks bound into 4 volumes, in half green morocco over marbled paper covered boards, backstrips panelled in gilt with red leather labels. 3 vols. measure 164 x 100 mm, one measures 153 x 100 mm. Several unopened, some browning and occasional soiling, scorch mark to one page corner, some imprints cropped,

some creasing and chipping. Condition as often found with these cheaply produced publications. Handsomely bound.

§ 51 individually titled chapbooks and 31 duplicates, including 30 of Newcastle publisher Marshall's *A Garland of New Songs*. There are many ballads, as one would expect, but also brief histories (of All Religions, of Fortunatus, of Carlisle, etc.),

biographies (Horatio Nelson, David Haggart the Murderer, Masie Wauch, Alex Peden, etc.), and occasional tales and anecdotes. Only four titles are dated (1806, 1822, 1824, 1825), suggesting the collection is largely early nineteenth century. A full list of titles is available on request. (124421) \$6750

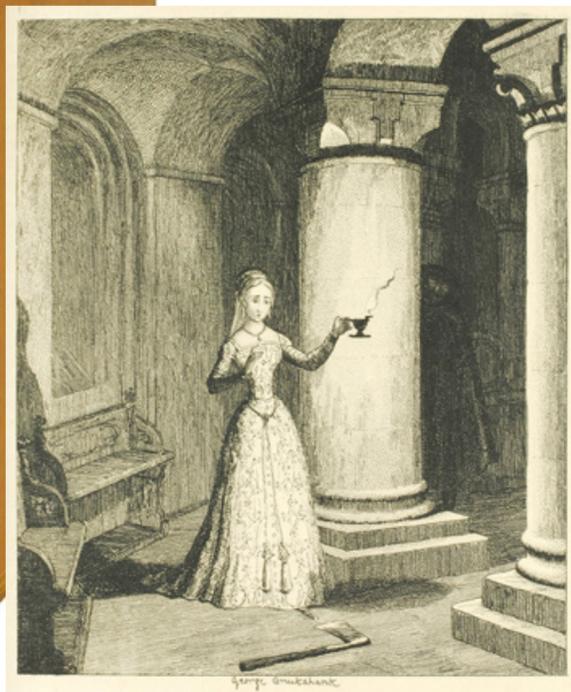
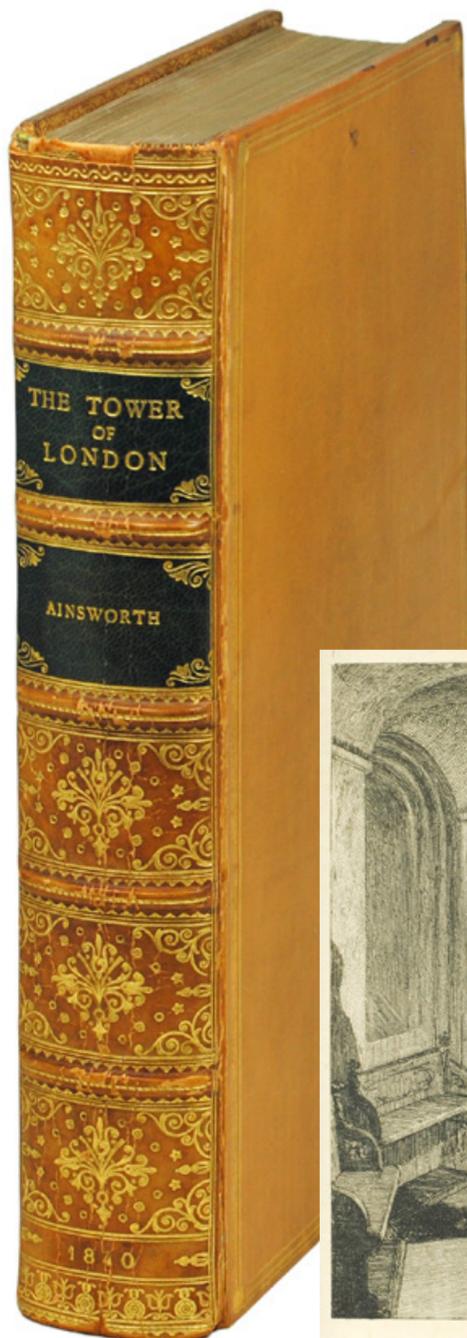
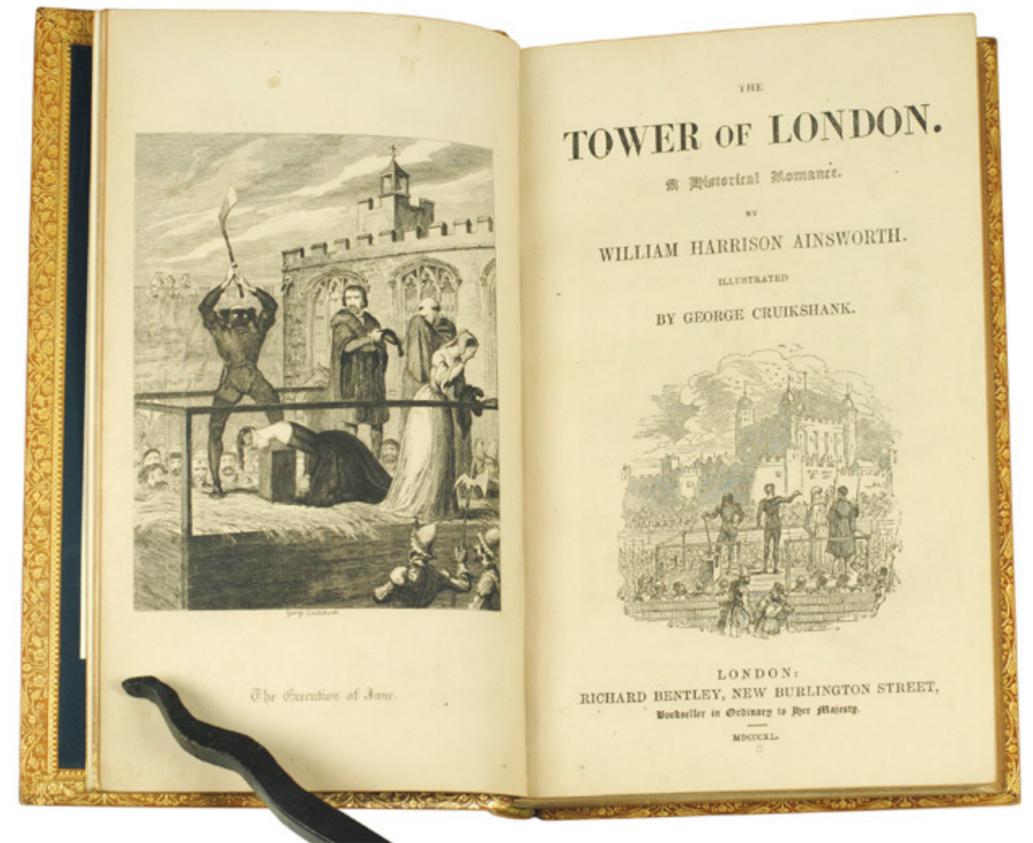


7. CRUIKSHANK, GEORGE (ILLUSTRATOR). AINSWORTH, WILLIAM H. *A.L.S. from Ainsworth to Cruikshank with original sketches by Cruikshank [laid in to] The Tower of London*. London: Richard Bentley, 1840.

A.L.S. on single sheet (114 x 183mm) with sketches on verso. Book 8vo, xvi, 439 pp. with 40 steel engravings and 58 woodcuts by Cruikshank. Full polished calf by Riviere, covers ruled in gilt, backstrip richly gilt, gilt dentelles, all edges gilt, navy blue coated endpapers. A very good copy, backstrip a little worn with two small chips in the crown, pages evenly age-toned due to the paperstock but with practically none of the usual foxing. Large and attractive etched bookplate of W.D. Catalani, by the Scottish artist David Young Cameron R.A., 1865-1945.

§ A short A.L.S. by Ainsworth to Cruikshank dated June 29th 1873(?) from Kensal Manor House, and reading, “My dear George, An edition

of the “Whims and Oddities” was published for Hood - the copyright remained with the author.” Cruikshank has covered the verso of the little sheet with doodles and sketches, showing his remarkable ability to evoke comedy with the barest of outlines. The document is both a wonderful example of Cruikshank’s casual genius and an evocative association between the bestselling historical novelist and his chief illustrator late in their lives, when the star of each had waned. It is laid into the first collected edition of Ainsworth’s *The Tower of London*, previously published in 13 monthly installments. A sensationalized retelling of Lady Jane Grey’s final days, the book was one of Ainsworth and Cruikshank’s most successful collaborations. Cruikshank’s dark and spooky illustrations are a clear precursor to both Sendak and Gorey. (123318) \$1750





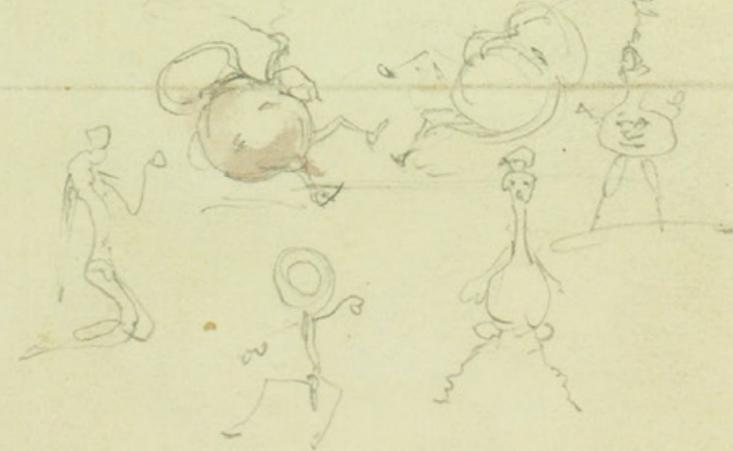
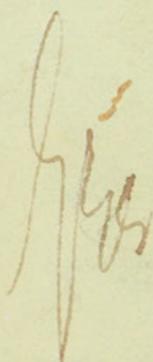
My dear George, An Edition only of  
the "Whims and Oddities" of was  
published for Hood, - the Copyright  
Remained with the author.

Your Obedt. Servt.

W. Harris, an Artist with.

Royal Manor House,  
Hampstead Road.

June 29<sup>th</sup> 1843.



8. CUNNINGHAM, IMOGEN. *Portrait of Oakland Physician Lena Engst Thiriot*. Oakland, California: 1938.

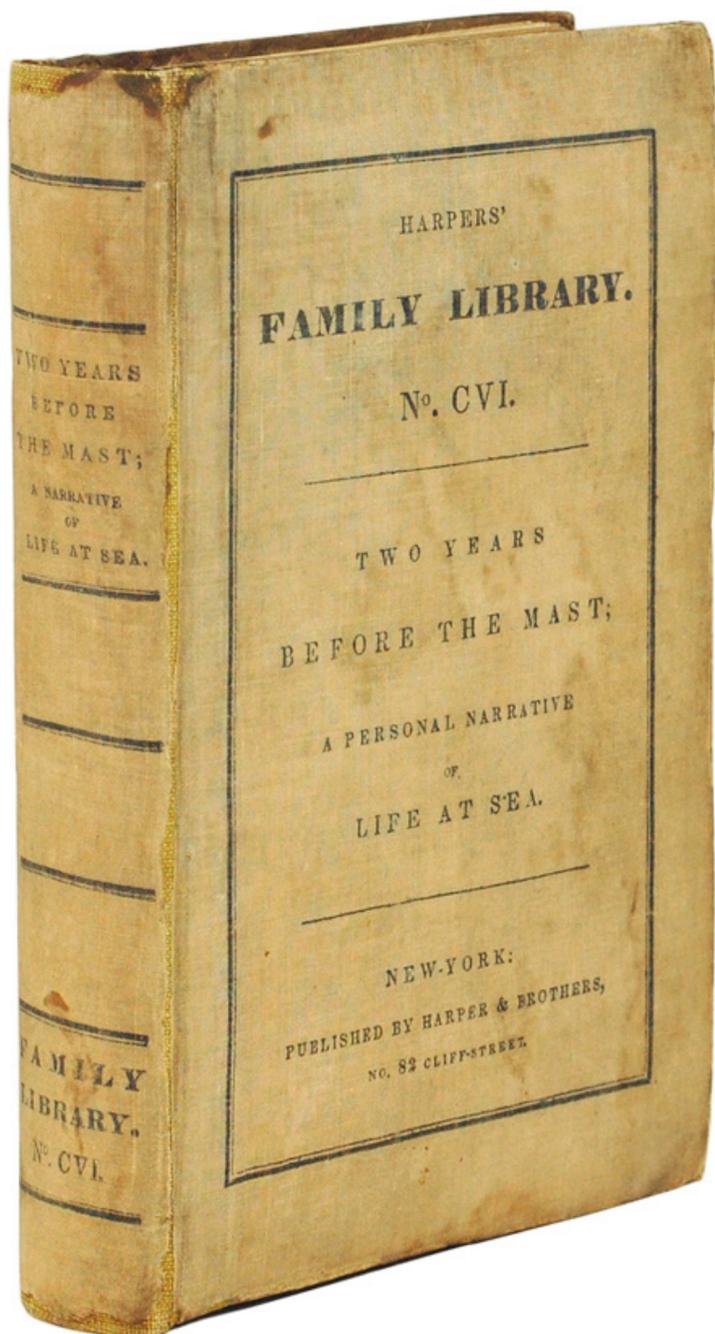


Photograph 6 1/8 x 7 1/4 inches, black and white gelatin silver print, mounted, signed and dated by Imogen Cunningham on the board in the lower right corner. With Imogen Cunningham studio sticker affixed to verso, board slightly foxed; very good.

§ Original photograph by Imogen Cunningham (1883-1976), the widely acclaimed American photographer and founding member of Group f.64. The group consisted of seven West Coast photographers who renounced the pictorialist style dominant in the early decades of the 20th century in favor of sharply focused, unmanipulated images. Other members included Ansel Adams, John Paul Edwards, and Preston Holder. Cunningham is best known for her portraits, botanical studies, and nudes.

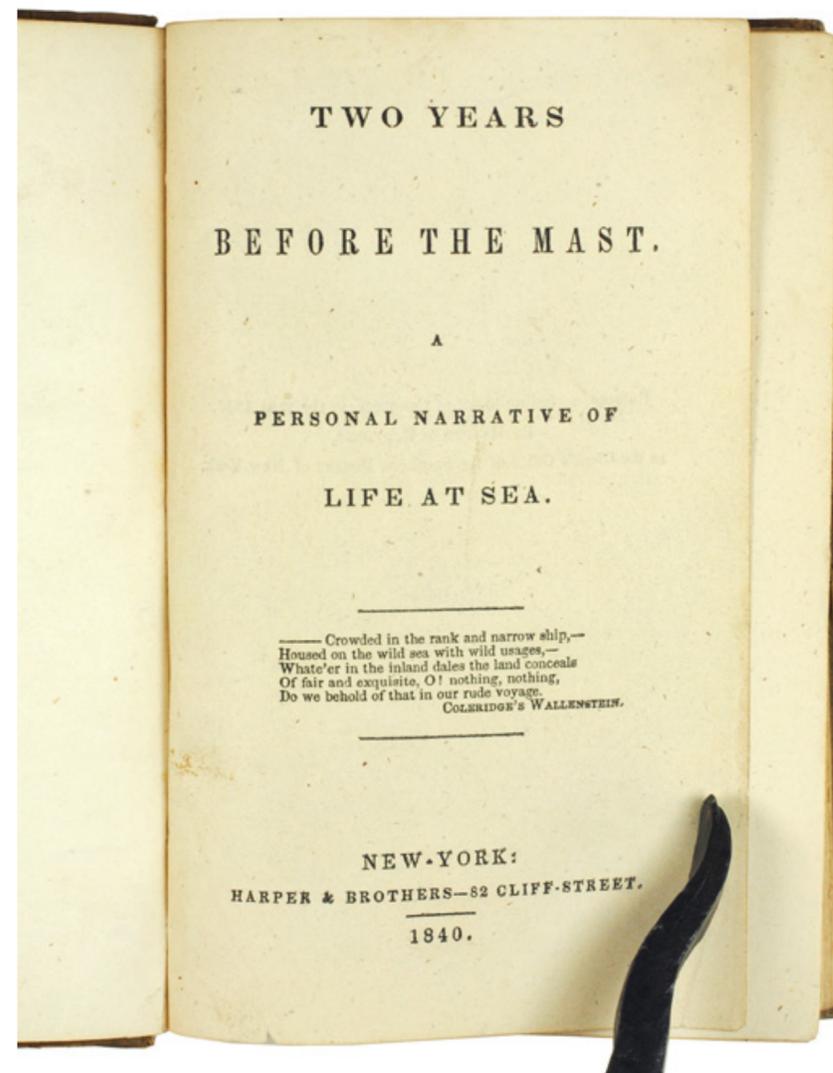
Pictured is Lena Engst Thiriot, an Oakland physician. Thiriot, who became Lena Lanctot after her marriage, graduated from UCSF School of Medicine in the class of 1934. A bequest from her estate established a scholarship for women pursuing medicine or nursing at UCSF that is supporting the careers of young women to this day. (108179) \$2000

9. [DANA, RICHARD HENRY]. *Two Years Before the Mast: A Personal Narrative of Life at Sea*. New York: Harper Brothers, 1840.



12mo, (6 1/4 x 4 1/4 ins.), 483 pp. Original beige muslin printed in black, rebaced retaining the original spine and endpapers. Preserved in a half brown morocco slipcase lettered in gilt. Generally a very good and well-preserved copy inside and out. Light very early pencil signature at the front of J.P. Adams.

§ First edition, first issue, with dot over the “i” in the word “in” on copyright page, and the unbroken running head on page 9. First state of BAL’s binding type ‘B’ with list of titles in the Harper’s Family Library ending at number 105 (later states end at 121 and 129). “If not the most widely read book on California, certainly this ranks extremely high on such a list. The author sailed up and down the California coast, trading for hides, from January 1835, until May 1836. He possessed not only extraordinarily keen powers of observation but a fine facility for expressing his ideas in writing, which makes this volume an excellent and very readable record of his experiences.” (Zamorano 80). BAL 4434. Cowan p.156. Graff 998. Howes D49; Zamorano 80 #26. Note: this copy is comparable to but considerably better than the recent copy sold at auction for \$6600. (124566) \$2000

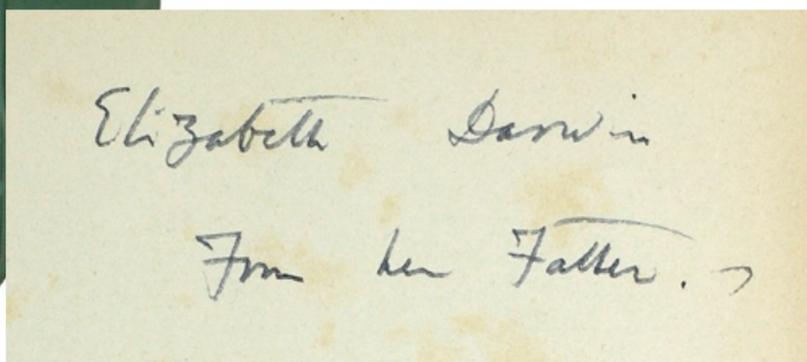
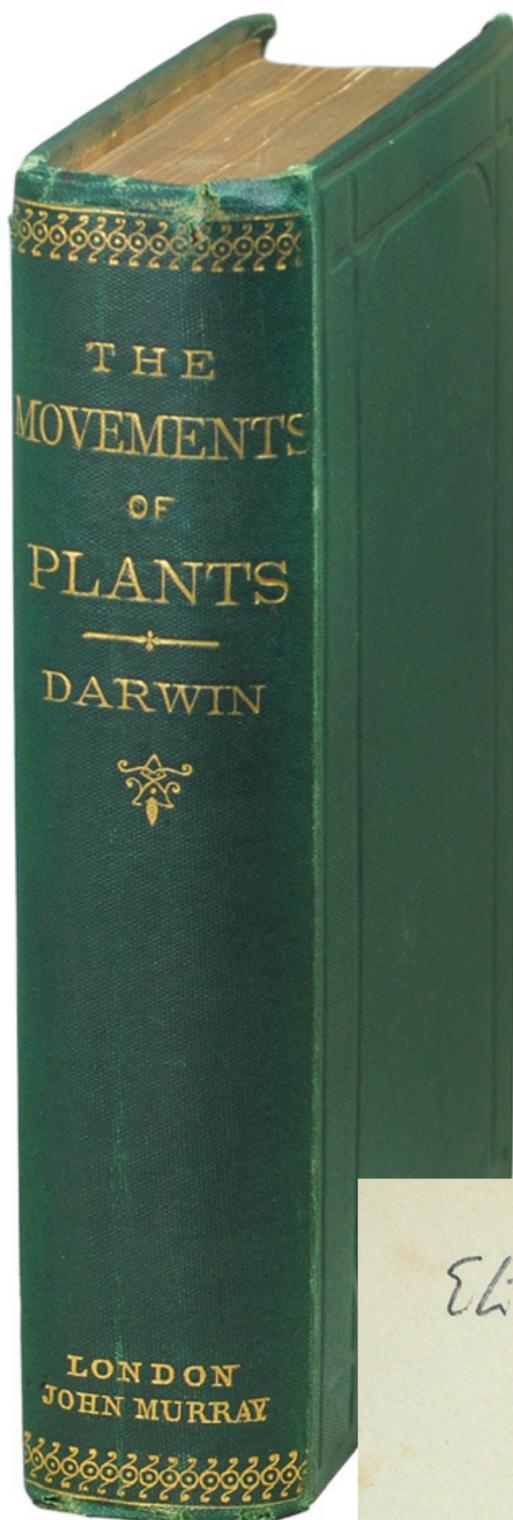
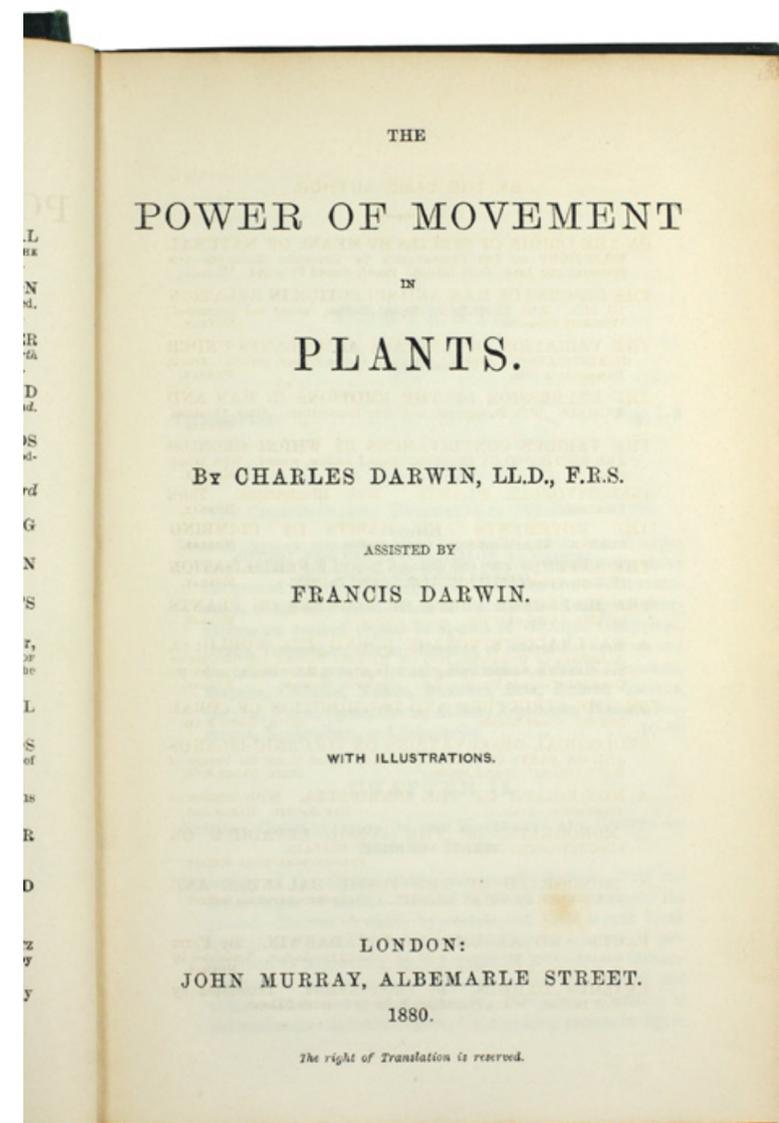


10. DARWIN, CHARLES. ASSISTED BY FRANCIS DARWIN. *The Power of Movement in Plants*. London: John Murray, 1880.

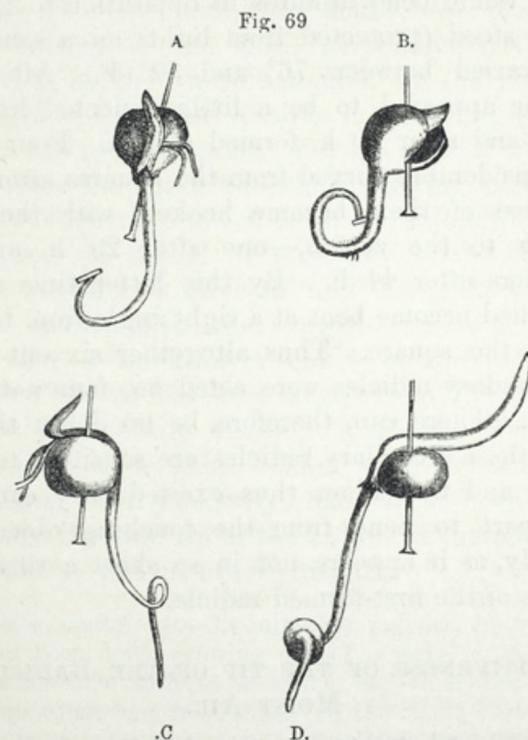
8vo, x, 592, 32 (ads dated May 1878) pp. Illustrated with 196 in-text woodcuts. Original green blind-stamped cloth, backstrip titled in gilt, brown coated endpapers, hinges cracked, a little wear to crown and foot of backstrip, text block edges (but not pages) stained, an unsophisticated copy.

§ First edition, first issue, inscribed in Charles Darwin's hand, "Elizabeth Darwin, From her Father." Presentation copies from Darwin, in his own hand, are exceptionally rare (most presentation copies were inscribed "from the author" by the publisher); a copy inscribed to a family member by Darwin himself is extraordinarily so.

Elizabeth Darwin, known as Bessy, was Charles and Emma Darwin's youngest daughter and perhaps the most enigmatic of all their ten children. She is remembered as a quiet soul who lived in the family home until the death of her mother, and then in a cottage on her own near her three brothers until her death in 1926. The book which Darwin has inscribed to her was written with the assistance of her brother, Francis, who had himself become an accomplished botanist. It is an extension of Darwin's earlier work on movement in climbing plants, showing that the same mechanisms hold true for flowering plants in general. It was well reviewed and immediately sold 1500 copies.



to the continued irritation from the card, two complete loops, that is, a helix of two spires; which afterwards became pressed closely together. Then geotropism prevailed and caused the apex to grow perpendicularly downwards. In another case, shown at (D), the apex



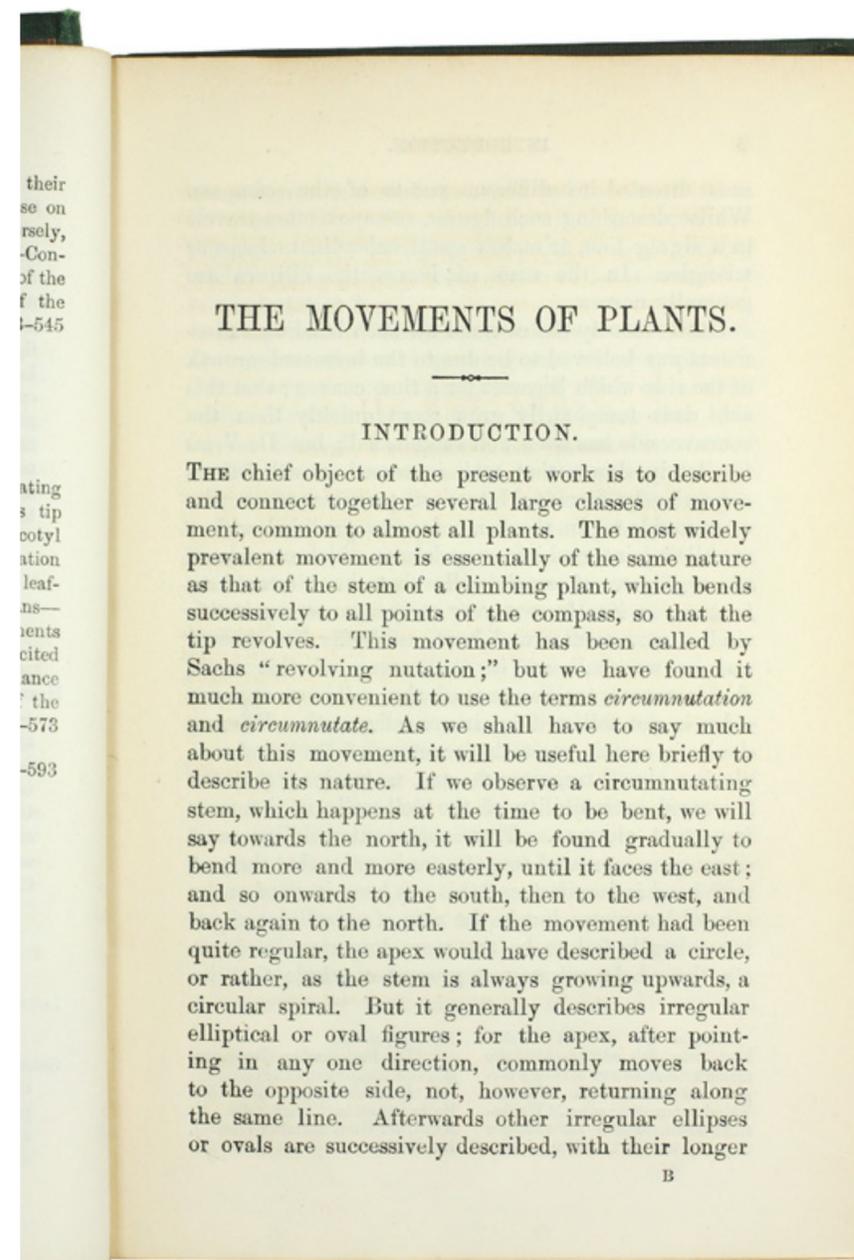
*Zea mays*: radicles excited to bend away from the little squares of card attached to one side of their tips.

in making a second turn or spire, passed through the first loop, which was at first widely open, and in doing so knocked off the card; it then grew perpendicularly downwards, and thus tied itself into a knot, which soon became tight!

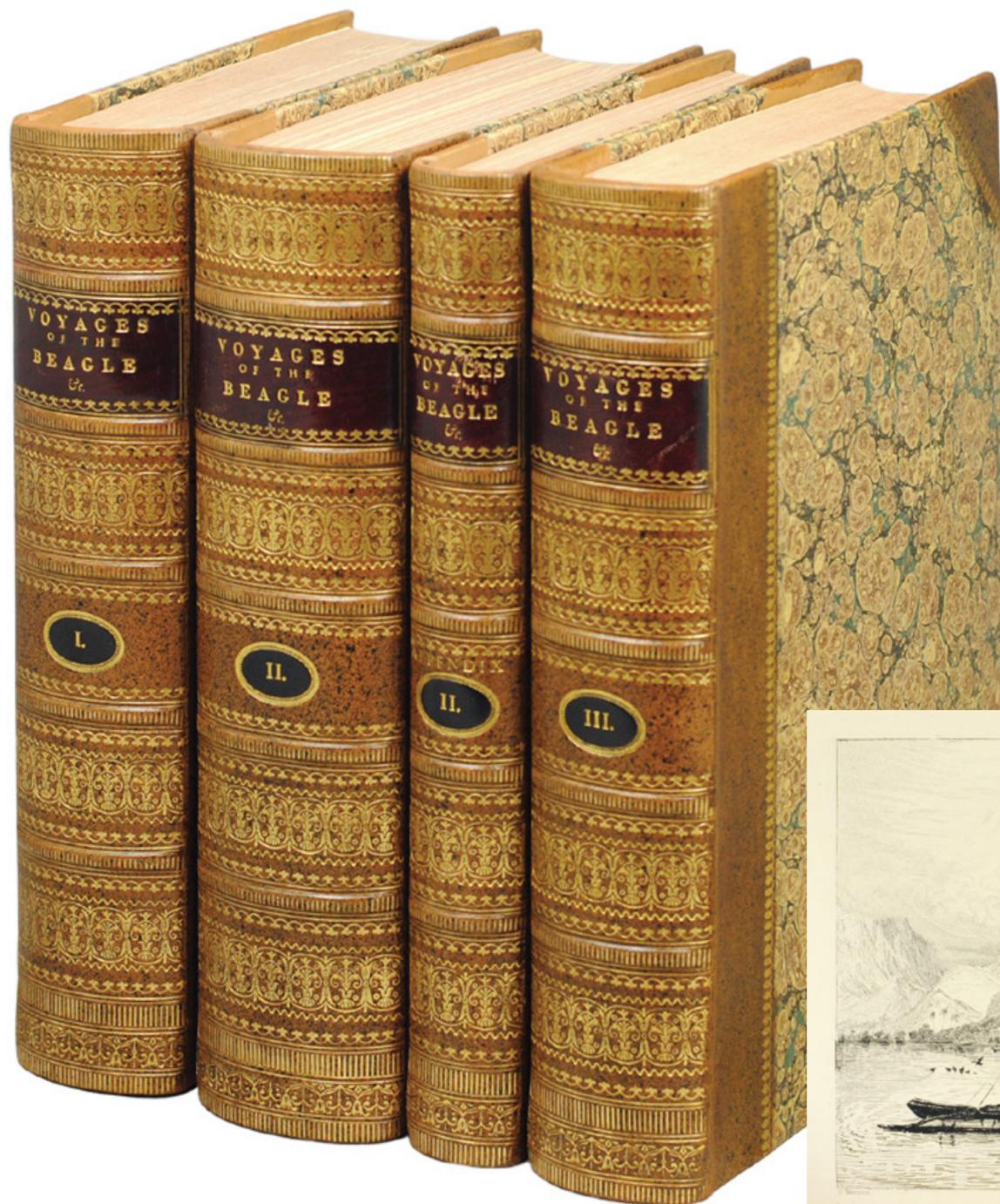
*Secondary Radicles of Zea.*—A short time after the first radicle has appeared, others protrude from the

N 2

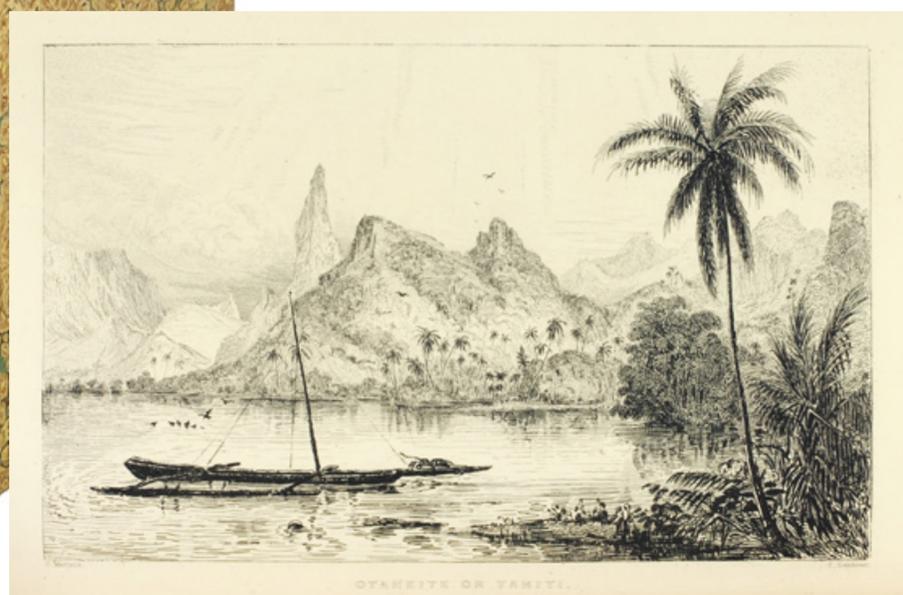
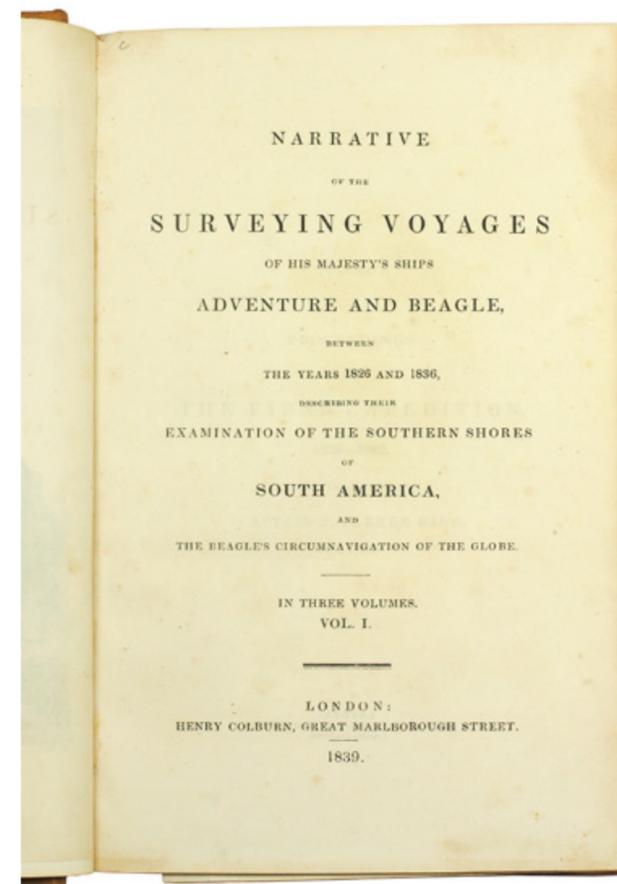
Darwin was an exceptionally affectionate father whose anxious feelings for his own children greatly spurred his study of inherited characteristics and of evolution. (He and his wife Emma were first cousins, a genetic liability that tormented him.) This book, written in partnership with one of his children and presented to another, is a potent testament to the intertwining of scientific genius and fatherhood that so characterized Darwin and catalyzed his extraordinary career. Books inscribed by Darwin to his children are extremely rare on the market. The last such book at auction—a copy of *The Descent of Man and Selection in Relation to Sex*, inscribed by Darwin to his daughter Henrietta (who had edited the book) - sold for £90,000 at Sotheby's in 2015. (110418) \$125,000



11. DARWIN, CHARLES. FITZROY, ROBERT, AND KING, PHILIP BARKER. *Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle, between the Years 1826 and 1836, Describing their Examination of the Southern Shores of the South America, and the Beagle's Circumnavigation of the Globe.* London: Henry Colburn, 1839.



3 vols. in 4 (vol. 2 having a separate appendix), 8vo, xxviii, [iv], [1]-559, 556-597 pp. with 17 engraved plates and 3 folding maps; xiv, [2] [1]-694, [2] pp. with 25 engraved plates and 2 folding maps; viii, 352 pp. with 6 engraved plates and 2 folding maps; [iii]-xiv, 629, [1], [609]-615 pp. with 2 folding maps. In total 9 folding maps (all now bound



in) and 48 plates and charts. A very good copy with minimal wear and a few repaired tears to the folding maps, rebound sympathetically and well in half speckled calf and marbled boards, backstrips elaborately gilt with morocco labels and raised bands, in two slipcases.

§ First edition, first issue of the account of the most famous voyage in the history biological science. Volume III is the first issue of Darwin's journal, his first published book, containing the observations and fieldwork that would form the basis for *On The Origin of Species*. "The five years of the voyage were the most important event in Darwin's intellectual life and in the history of biological science. Darwin sailed with no formal scientific training. He returned a hard-headed man of science, knowing the importance of evidence, almost convinced that species had not always been as they were since the creation but had undergone change... (DSB

III, 566). Darwin's journal, "is one of the most interesting records of natural history exploration ever written and is one of the most important, for it was on this voyage that Darwin prepared for his lifework, ultimately leading to *On The Origin of Species*" (Hill 104-5). Vol.1 contains Captain King's account of the first voyage, which surveyed the coasts of Patagonia and Tierra del Fuego; Vol 2., with the appendix, contains Captain Fitzroy's account of the second voyage of the Beagle which visited Brazil, Argentina, Tierra del Fuego, Chile, Peru, the Galapagos Islands, Tahiti, New Zealand, Australia among other islands and countries. A beautiful copy of these incomparably important books. Freeman 10. Hill 104-105. Norman 584. (122663) \$40,000

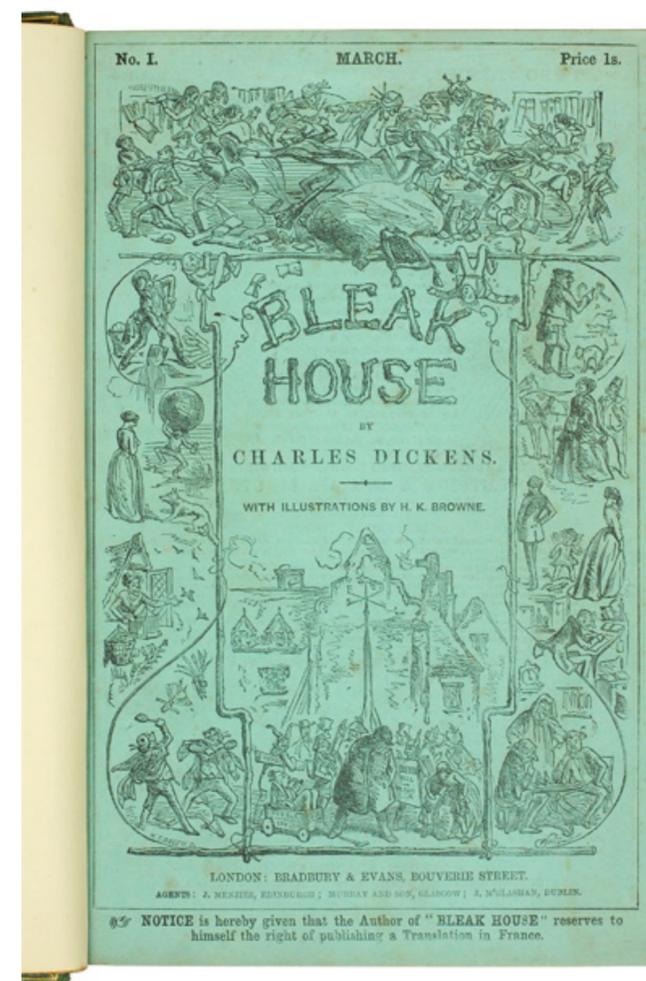
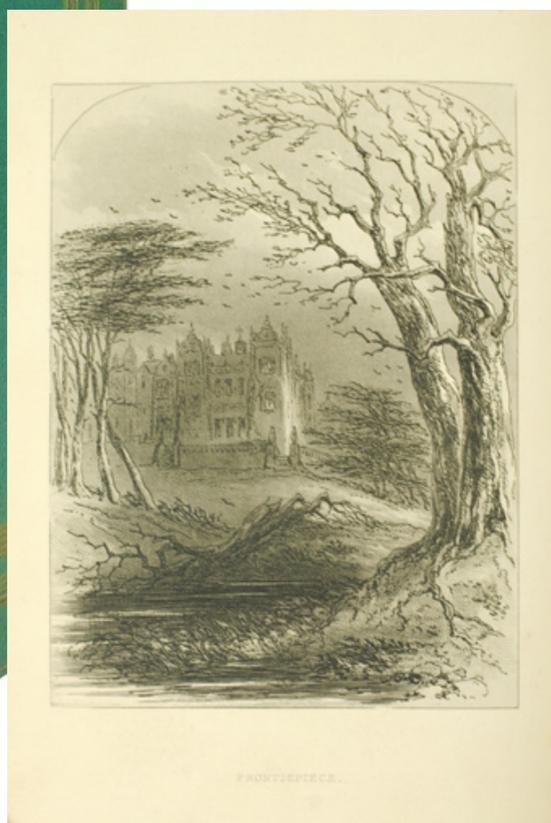
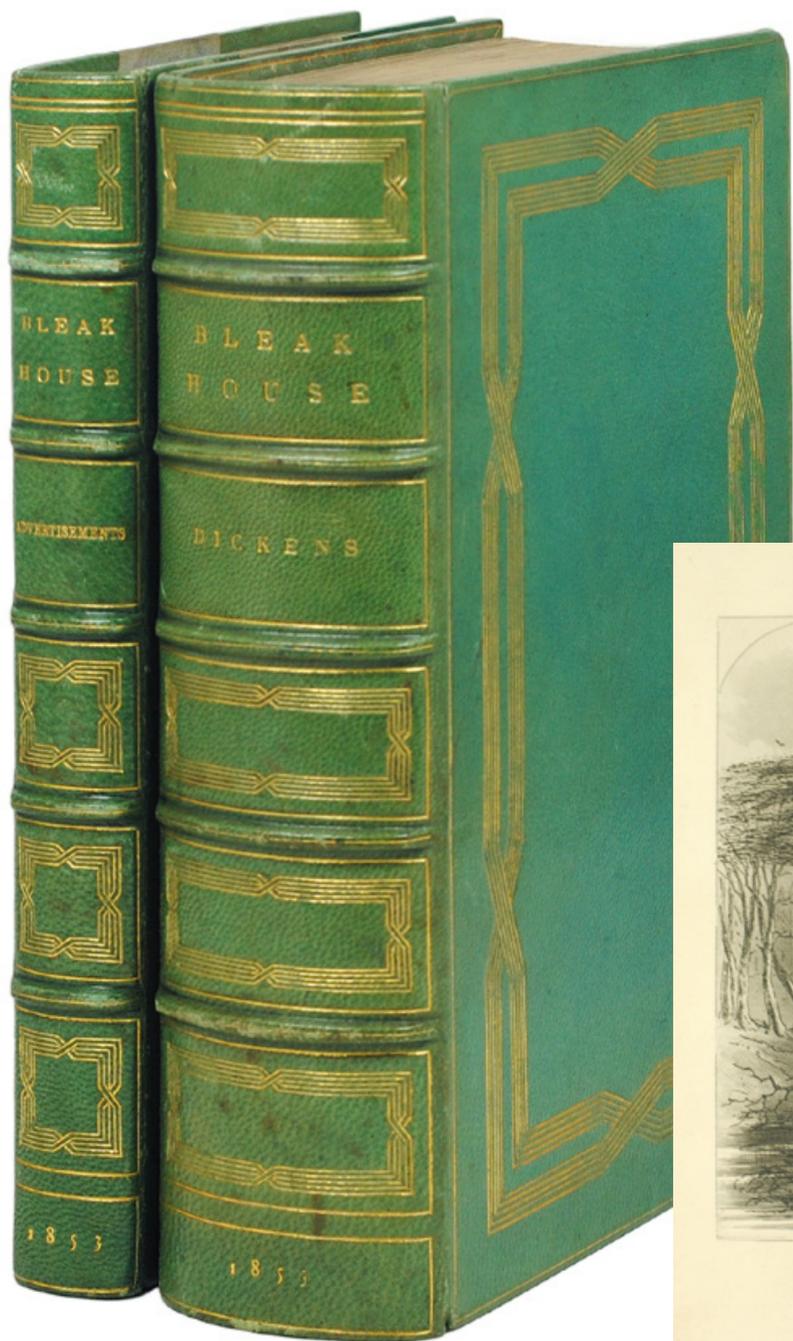


12. DICKENS, CHARLES. *Bleak House*. London: Bradbury & Evans, 1852-1853.

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.

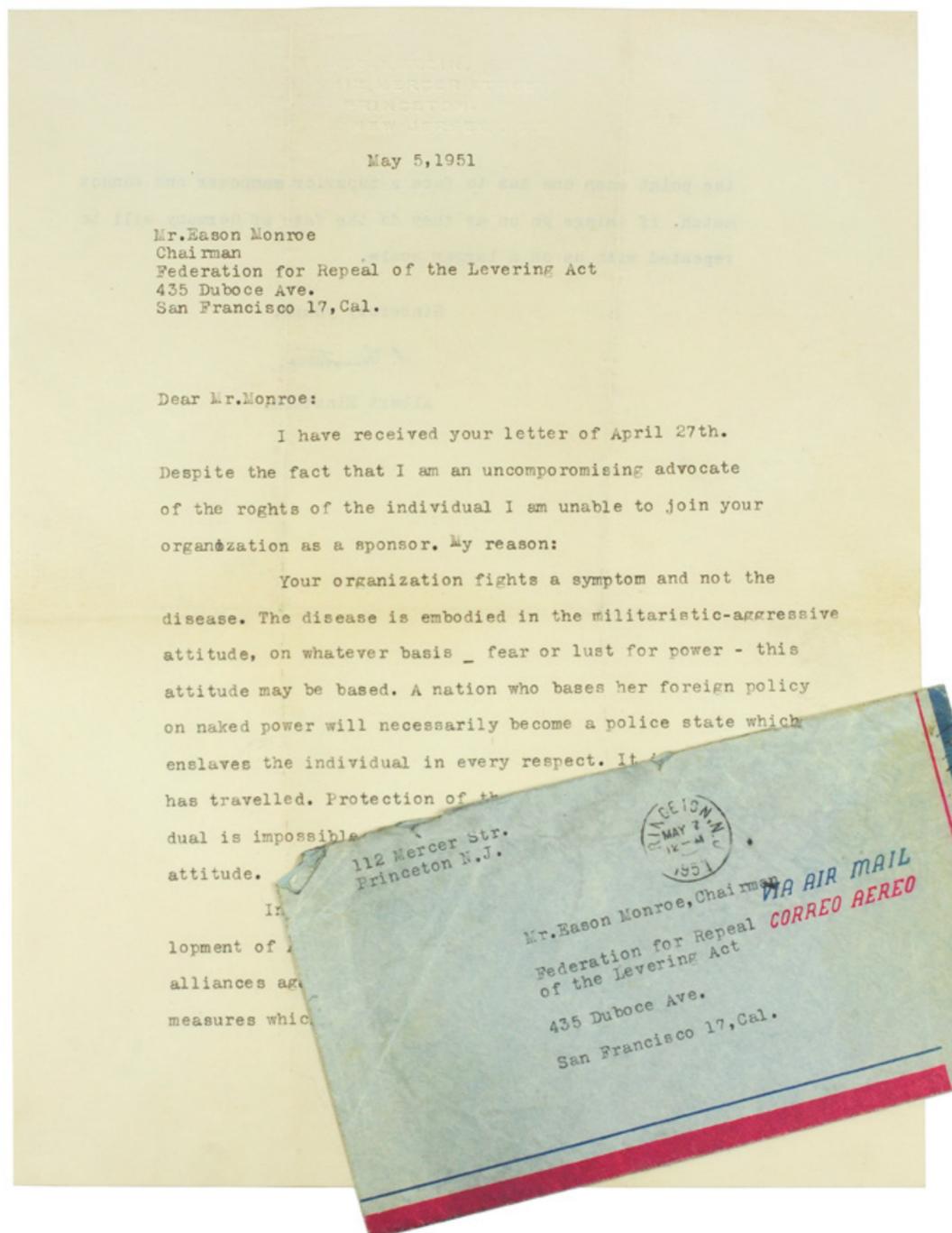
§ First edition, bound from the original parts, with the advertisements collected in a separate volume. Dickens' great byzantine tale of family secrets, rapacious lawyers, and innocent victims, which helped lead to actual legal reform in the United Kingdom.

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



13. EINSTEIN, ALBERT. *Typed letter signed ("A. Einstein") declining an invitation to sponsor the Federation for Repeal of the Levering Act in San Francisco.* Princeton, May 5, 1951.

2 pages, 278 x 214 mm on his embossed Mercer Street stationery with the original transmittal envelope. Signed "A. Einstein" in black ink. In fine condition. [With] 12 pp. information pamphlet published by the Federation for the Repeal of the Levering Act in 1950, creased vertically but very good



§ An interesting letter, written during the height of McCarthyism, in which Einstein declines to support a San Francisco civil liberties organization due to his wider pacifist philosophy. In the letter, a 72-year-old 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. The disease is embodied in the militaristic-aggressive attitude, on whatever basis - fear or lust for power - this attitude may be based. 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. Protection of the political rights of the individual is impossible without the abandonment of the aggressive attitude. In my opinion 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.”

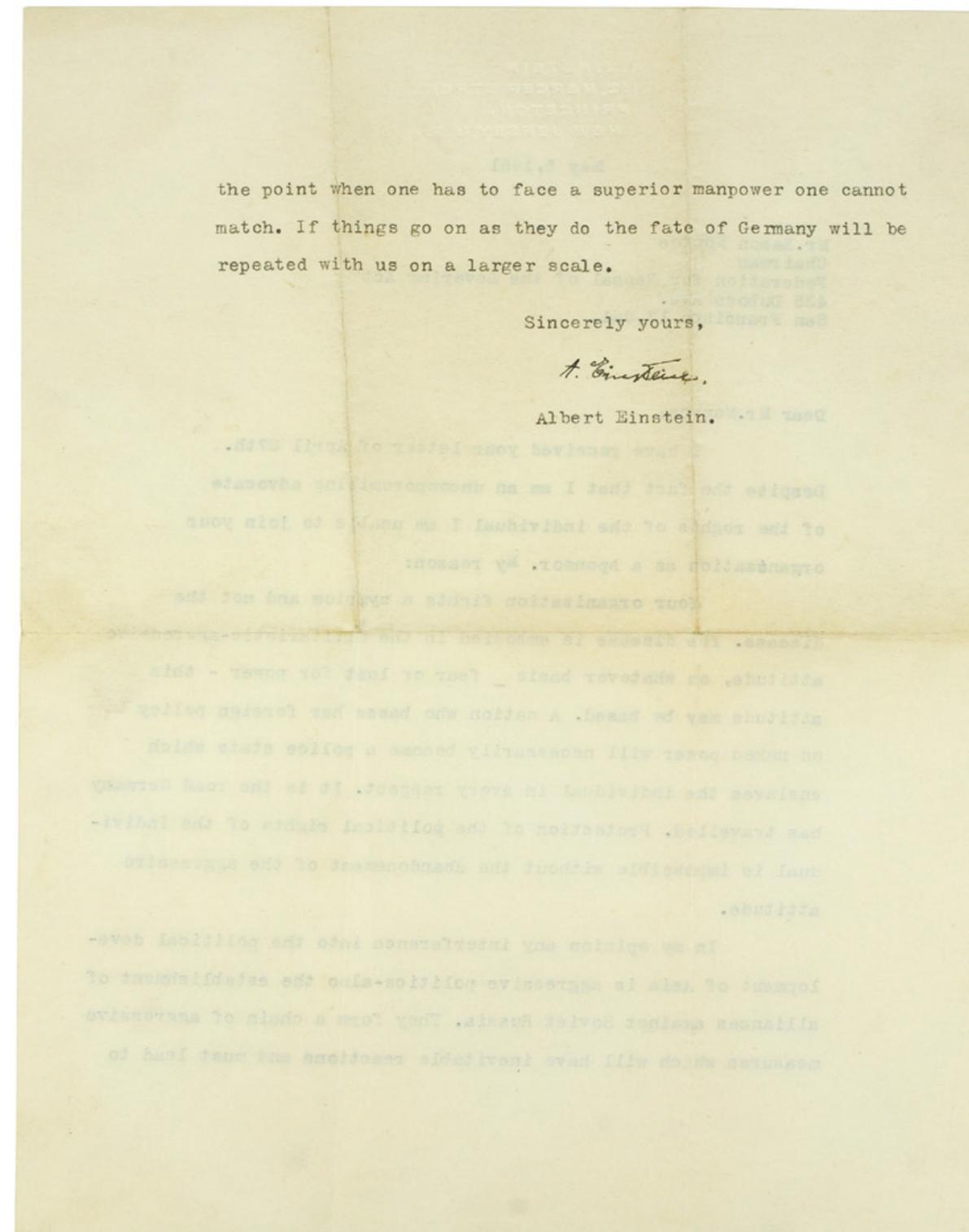
In April 1950 the University of California system had introduced a loyalty oath, one of the major controversies of the Cold War. In August of that year Eason Monroe, a faculty member at San Francisco State University, was fired for refusing to sign it. That October the California state governor signed the Levering Act, imposed a loyalty

oath on all public employees in the State. Monroe became the chairman of the Federation for Repeal of the Levering Act in San Francisco, CA. Included with the letter (though not part of the original mailing) is a 12 page pamphlet, published by the Federation in 1950, which explains the Act and their opposition to it and solicits supporting donations.

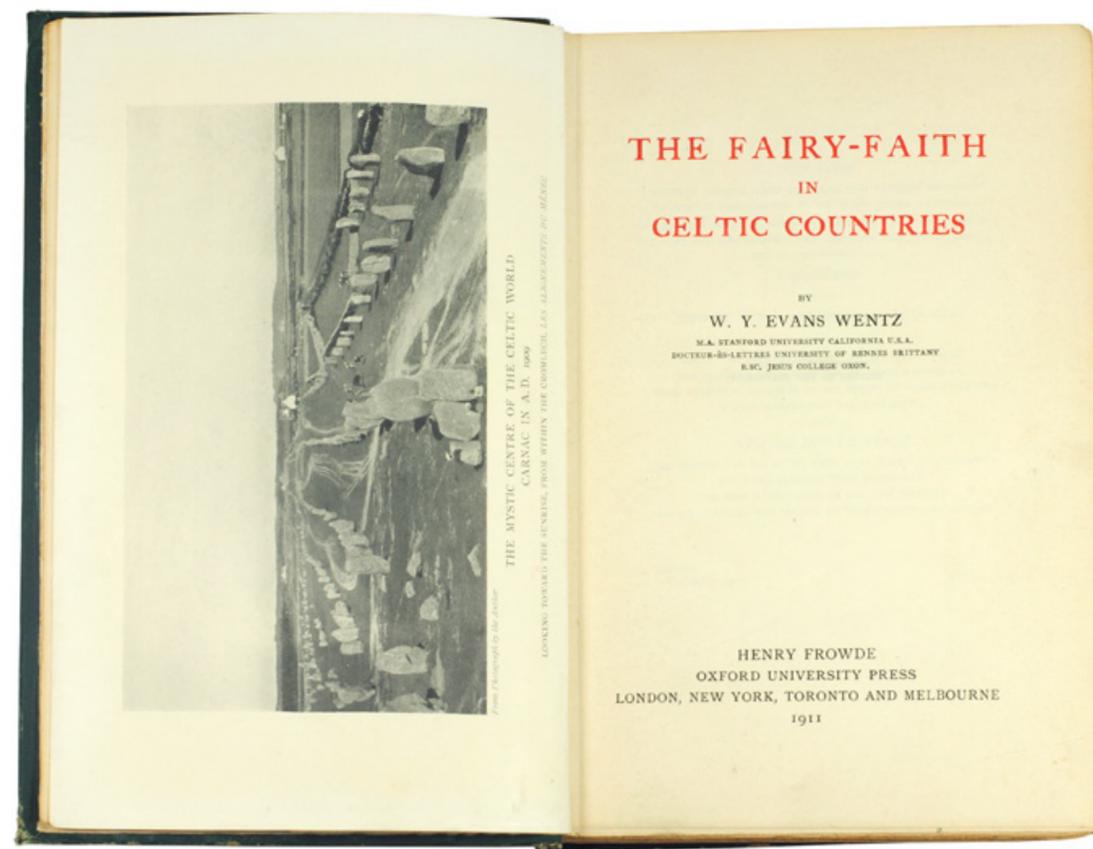
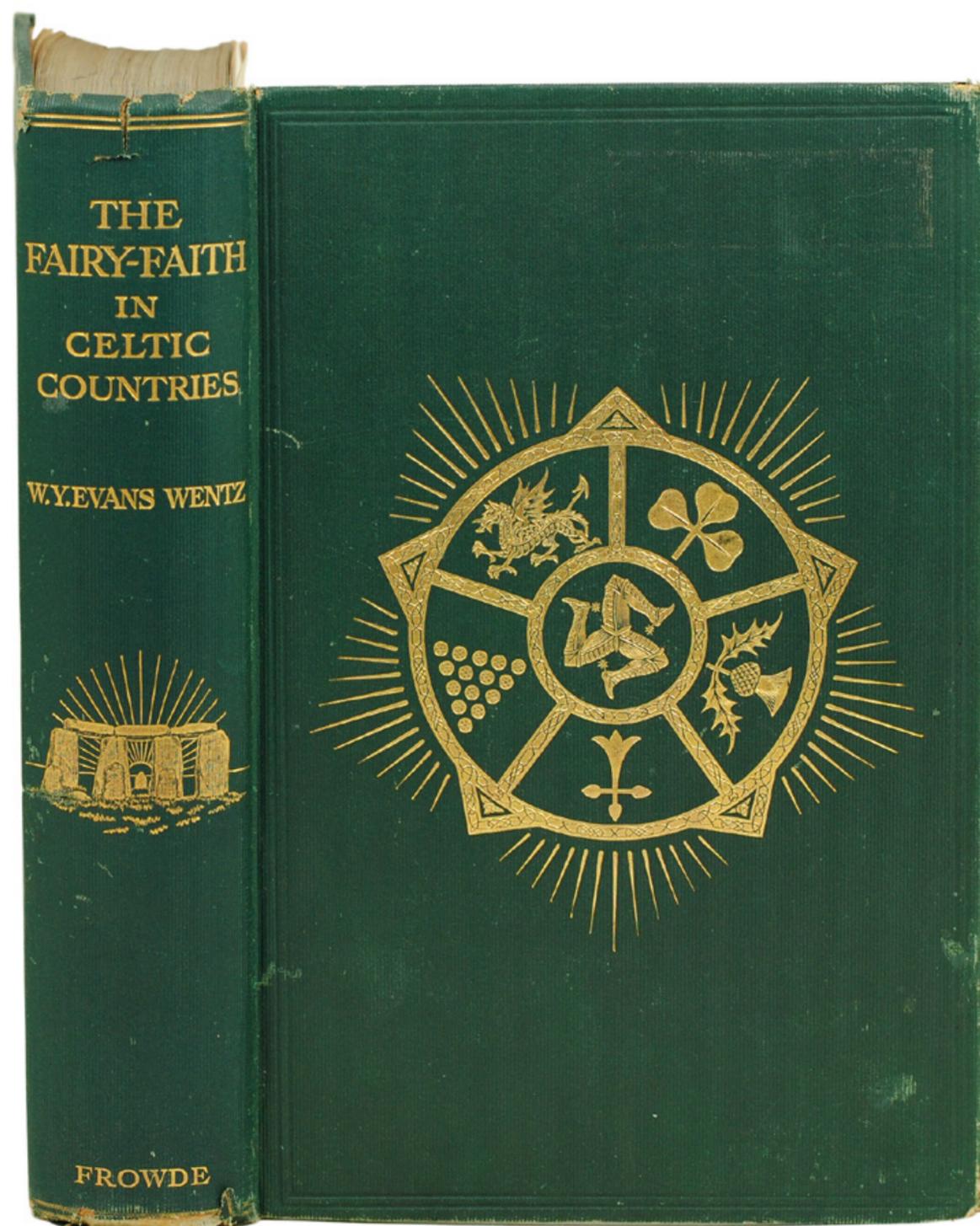
The letter provides interesting insight into Einstein's pacifism and his thoughts on political activism. While he opposed McCarthyism's threats to academic freedoms, he was not willing to lend his famous name to an organization that he believed did not share his understanding of the wider context.

The California Supreme Court declared the University of California loyalty oath unconstitutional on October 17, 1952 but it would take another 15 years for the Levering Act to be repealed. In July 1952, Monroe became head of the ACLU of Southern California, and went on to lead the organization for 20 years.

A significant letter that evidences Einstein's ongoing influence as a public intellectual and an activist during the Cold War.  
(123067) \$13,750



14. EVANS-WENTZ, W[ALTER] Y. *The Fairy-Faith in Celtic Countries*. London: Henry Frowde, Oxford University Press, 1911.



Lg. 8vo, xxviii, 524 pp., frontis. Full publisher's green cloth stamped in gilt, top edge gilt. Slight wear to spine ends and corners, very good. Former owner's ink inscriptions on fly-leaf, one dated April 14, 1914.

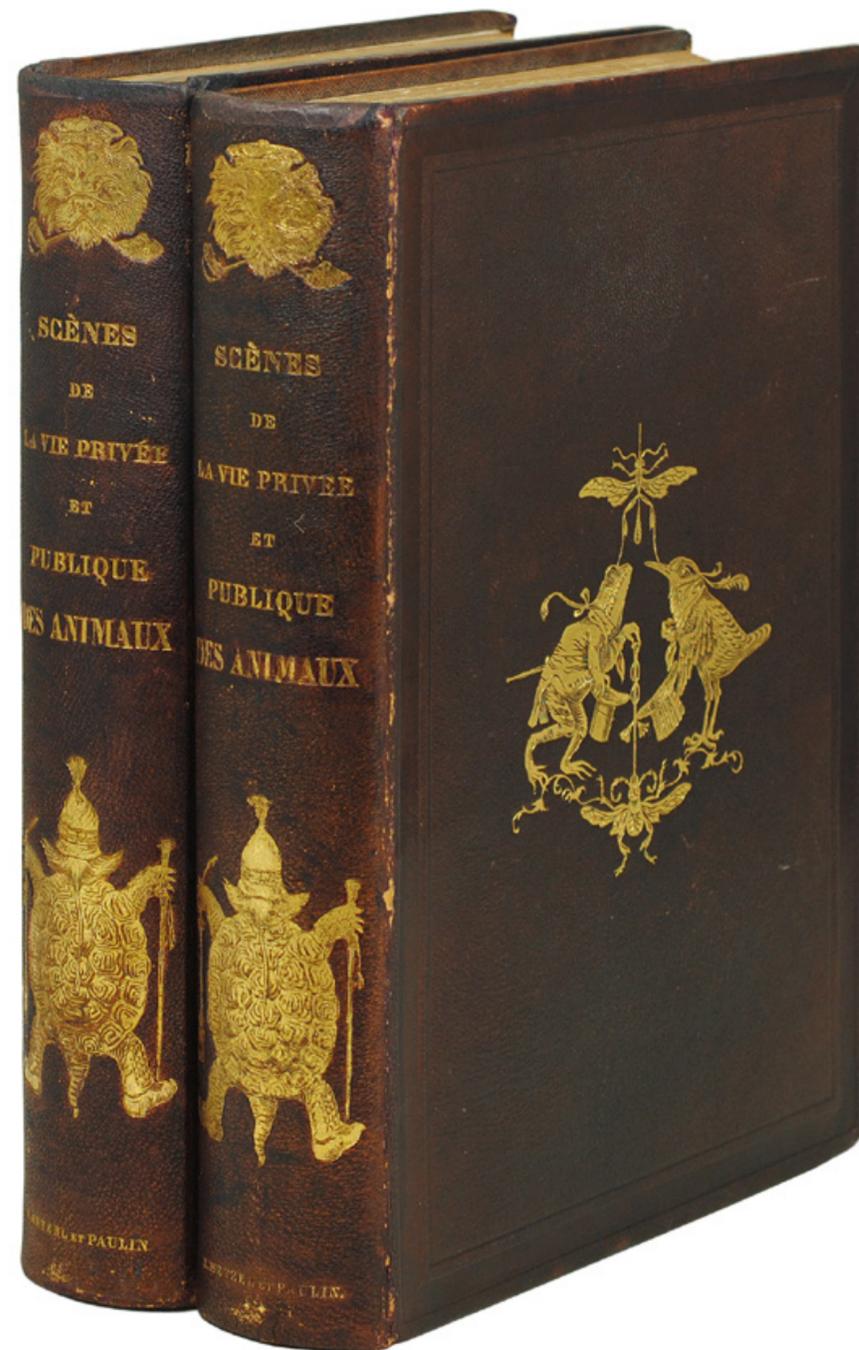
§ First edition of this classic work on tales and legends from Ireland, Britain and France. It is dedicated to William Butler Yeats and was written as Evans-Wentz's degree thesis at Oxford. Walter Yeeling Evans-Wentz (1878–1965) was an American anthropologist and writer specializing folklore and metaphysics, especially Tibetan Buddhism. He joined the Theosophical Society in 1901 and lived for a time in San Diego to be near the society's center at Point Loma. His papers are housed at Stanford University. (124284) \$995



15. GRANDVILLE, J. J. *Scenes de la Vie Privee 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]. 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 it 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.

ÉTUDES DE MŒURS CONTEMPORAINES

PUBLIÉES  
SOUS LA DIRECTION DE M. P.-J. STAHL.

AVEC LA COLLABORATION

DE MESSIEURS

DE BALZAC. — L. BAUDE. — E. DE LA REDOLLIERRE. —  
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PARIS.

J. HETZEL ET PAULIN, ÉDI

RUE DE SEINE-SAINTE-GERMAINE, 33.

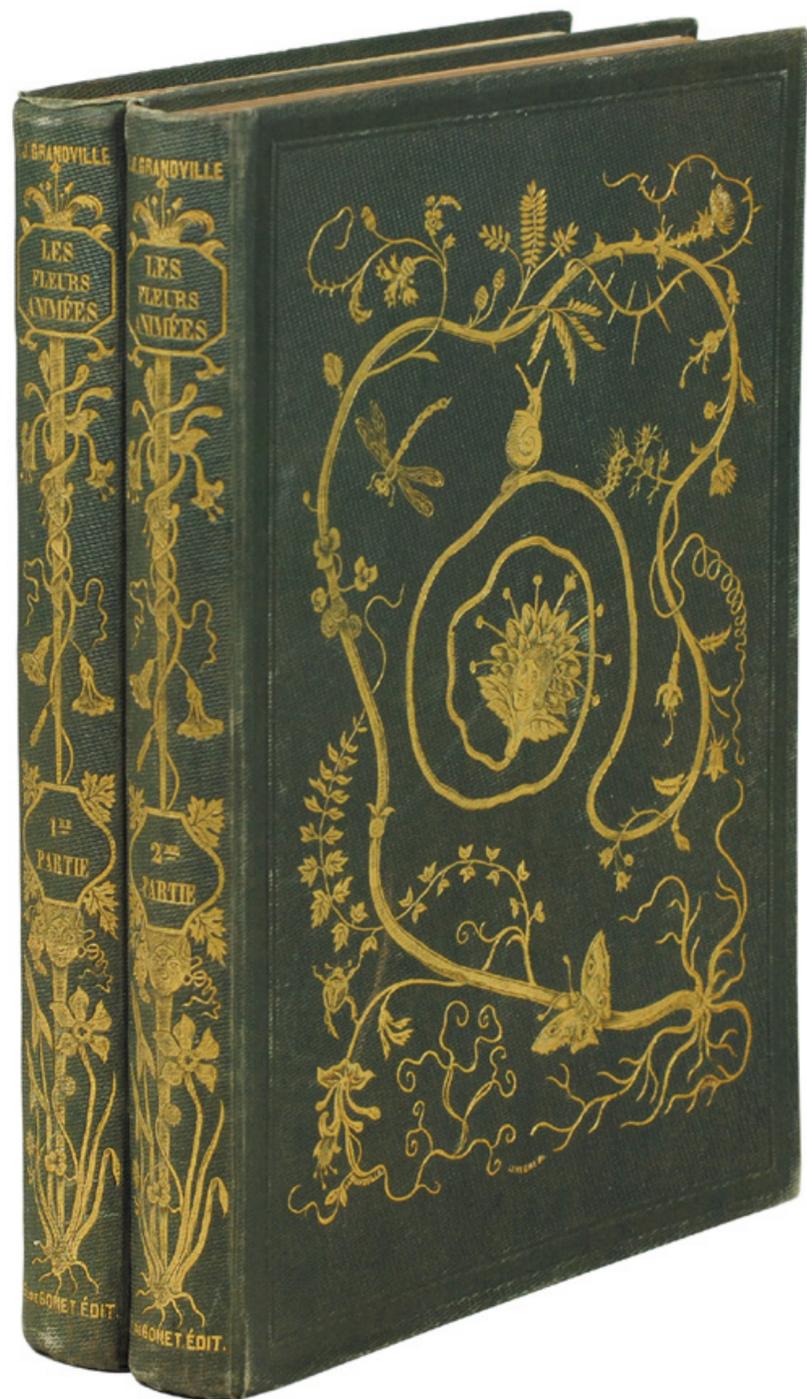
1842



En apercevant la preuve de ce qu'elle nomma MŒS INTÉMPÉRANCE.

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

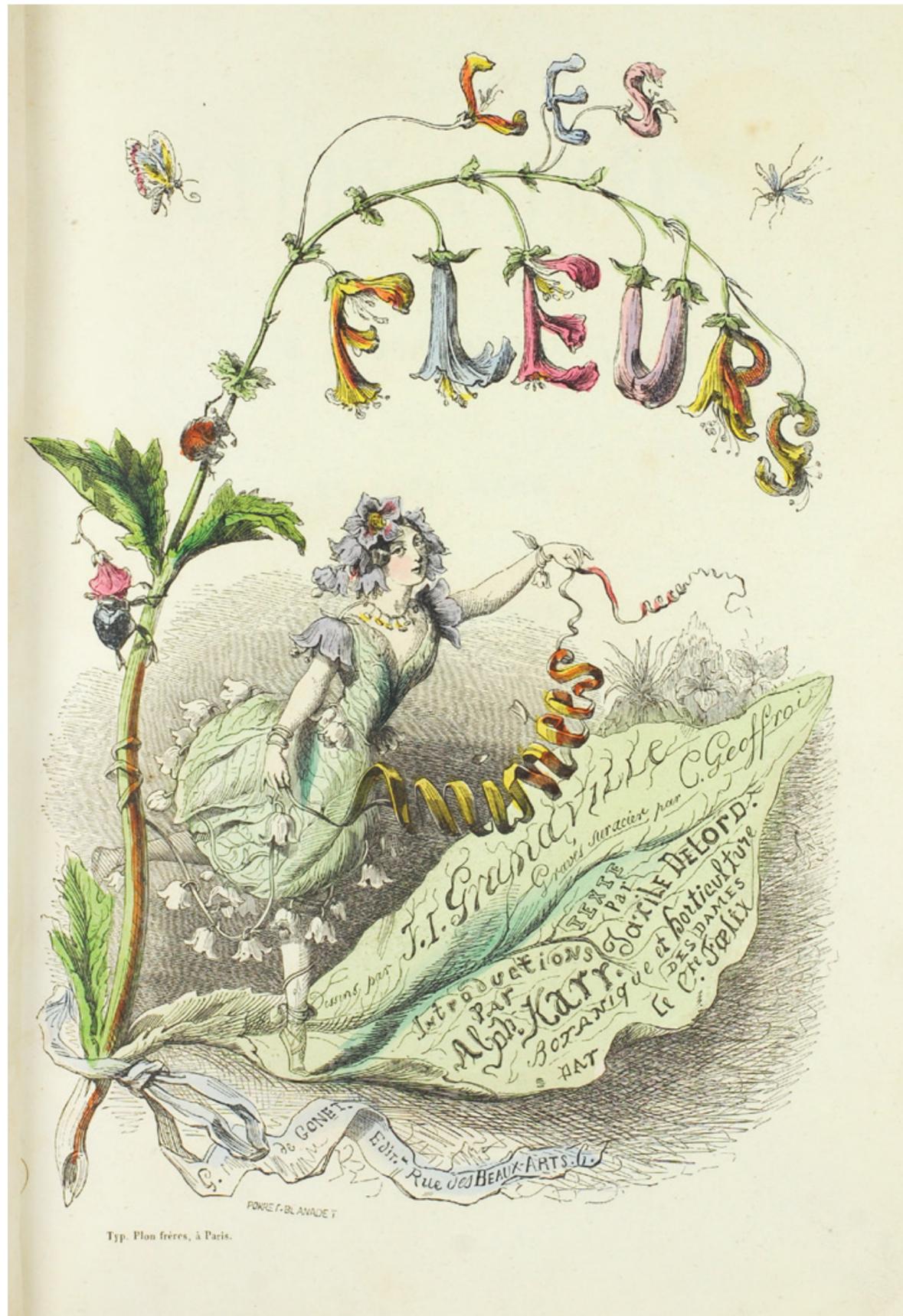
2 vols., royal 8vo, [iv], 339, [5]; [iv], 321, [5] pp. 2 hand-colored additional engraved titles, 50 hand-colored engraved plates, many heightened with gum arabic, 2 plain engraved plates, numerous wood-engraved textual ornaments. Original publisher's green cloth, blocked in gilt, backstrip gilt, moiré 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.



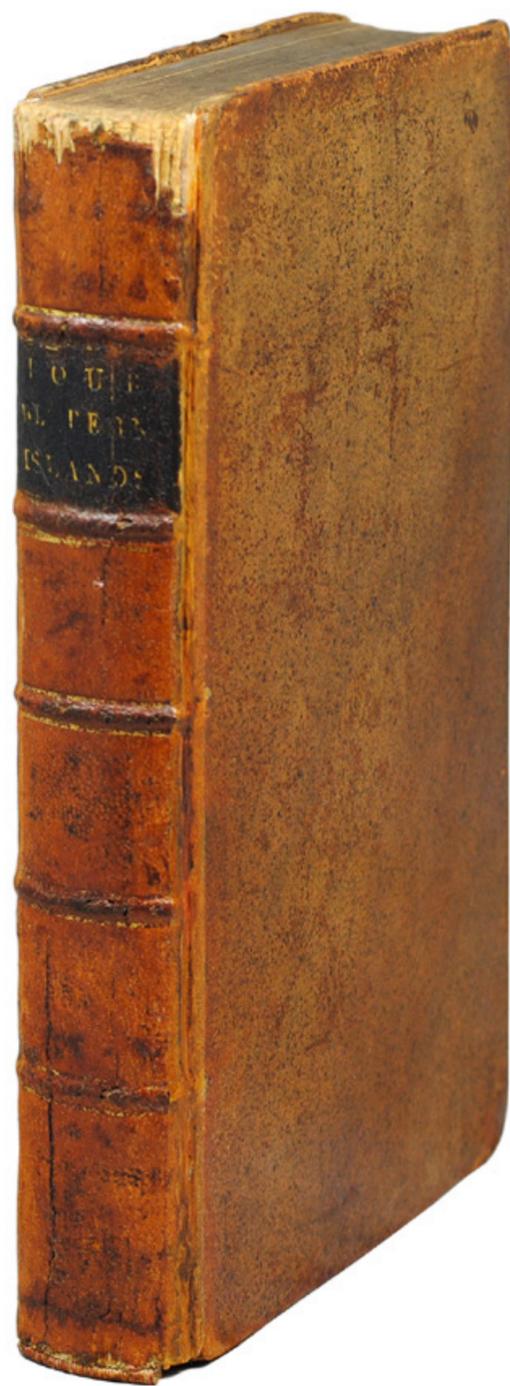
Original publisher's green cloth, blocked in gilt, backstrip gilt, moiré endpapers, all edges gilt. End papers a little soiled, occasional light foxing to the text pages, plates clean, a very good set, very rare in the publisher's de luxe binding.

§ 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



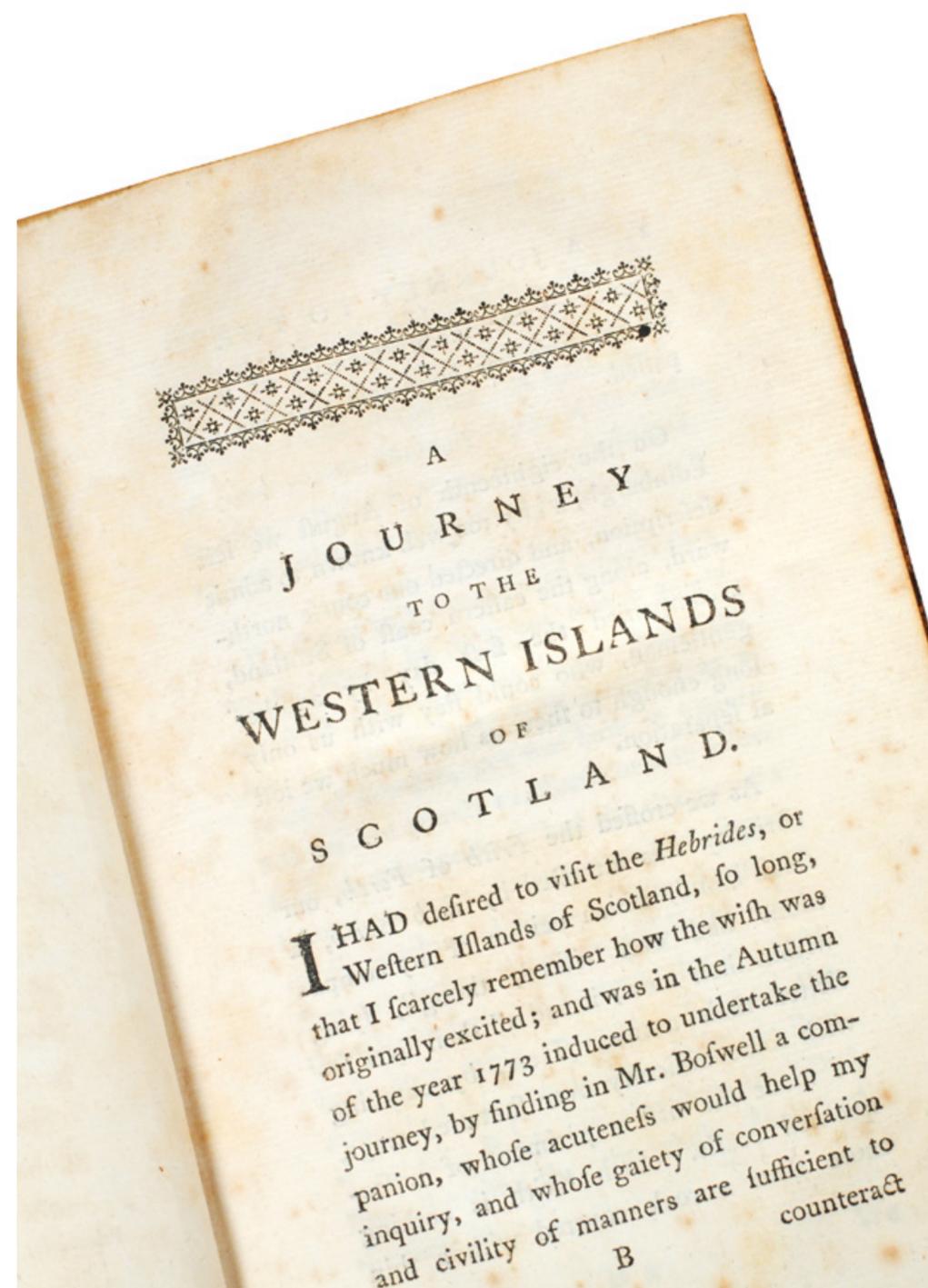


17. [JOHNSON, SAMUEL]. *A Journey to the Western Islands of Scotland*. London: Printed for W. Strahan and T. Cadell, 1775.



8vo, (2), 384, (1, errata) pp. D8 and U4 are cancels. Original calf, crown of backstrip chipped, joints and backstrip neatly repaired, title and text lightly spotted. Signature of R. Plumtre dated 1787 and modern bookplate of William Marchbank. Nevertheless, a very pleasant copy.

§ First edition, first issue, with the 12-line errata. One of Johnson's best known books, his account of the trip to Scotland includes much on the Ossian forgeries. The signature at the front may be that of Russell Plumtre, "a senior fellow of Queens' and the university's regius professor of physick" (DNB). Courtney & Smith p. 122; Chapman & Hazen p. 151; Rothschild 1256. (5572) \$750





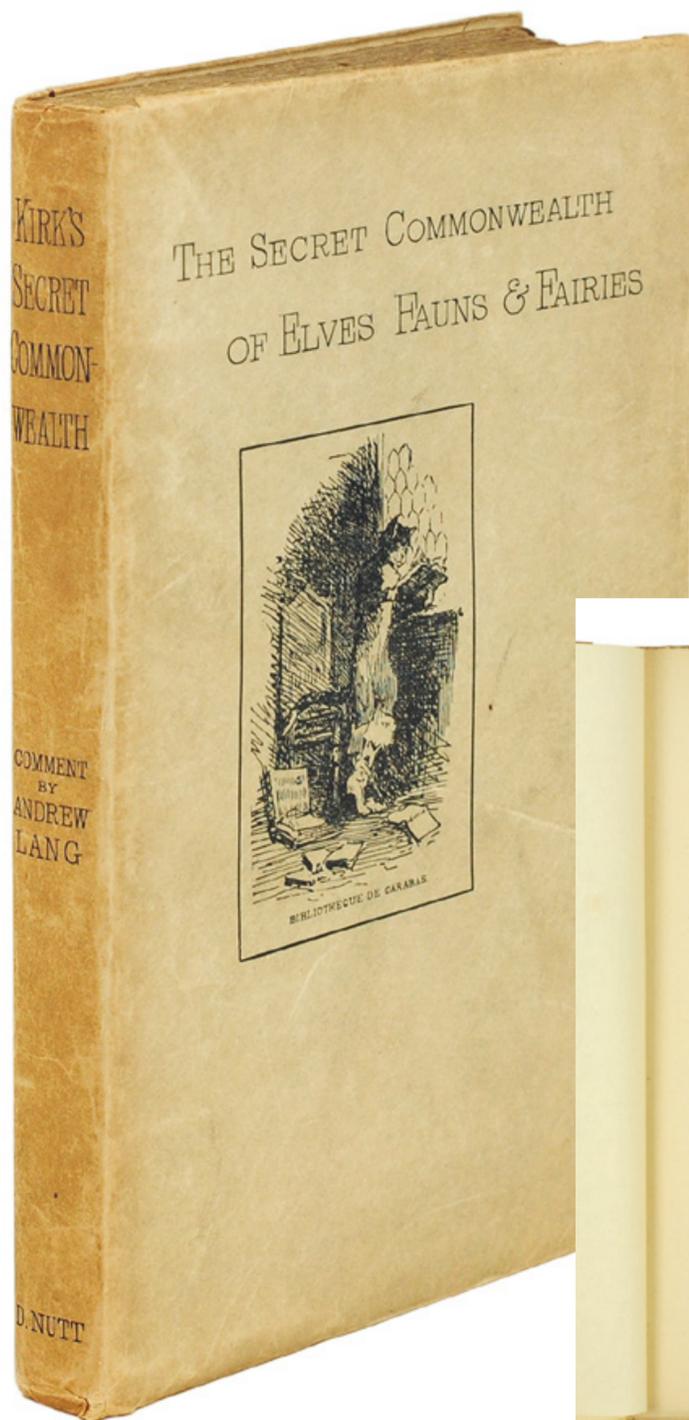
18. JOYCE, JAMES. *James Joyce 1882-1941. Bronze Death Mask, mounted on a granite stand.* Birmingham: [1941-2017]

Approx. 45 cms. high, in perfect condition.

§ Newly cast in 2017 by Lunts of Birmingham. In the early hours of January 13, 1941, James Joyce died in a Swiss hospital. His wife Nora, son Giorgio, and friend Carola Giedion-Welcker rushed to his bedside, but arrived moments too late. Perhaps as a means of assuaging their grief, Giedion-Welcker suggested to Nora Joyce that a death mask be made of her husband. Nora consented and the sculptor Paul Speck was commissioned by Giedion-Welcker. Speck made two plaster negatives of Joyce's visage either later in the day on the 13th or the following day. Joyce was buried on January 15, 1941. A third plaster mask by Speck, however, was made contemporaneously and quite possibly without Nora's or Giedion-Welcker's knowledge. It remains unknown whether Speck, in fact, made three negatives from Joyce or if he used one of the originals as a mold to produce a third. From one of these three masks, six additional plaster masks were made, probably in the early to mid-1950s.

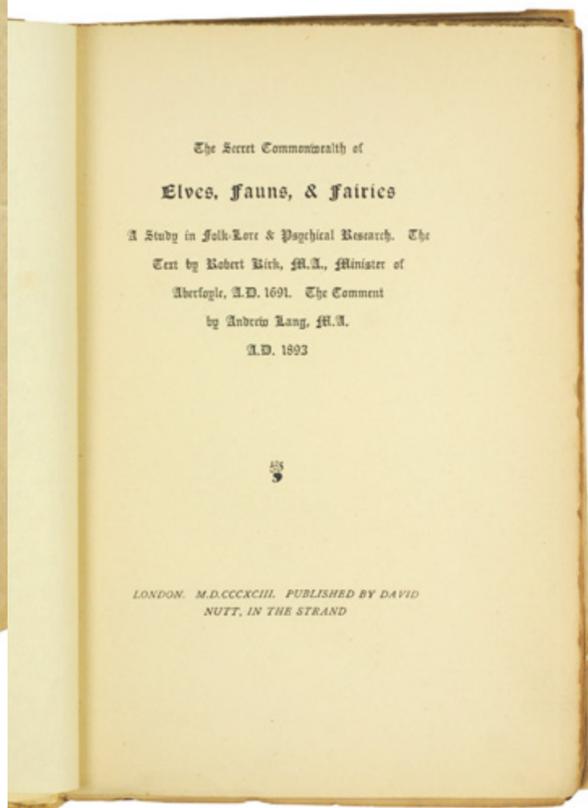
In 2000, a plaster mask was used to produce an edition of nine numbered bronzes commissioned by Gekoski Booksellers of London and cast at the Birmingham Bronze Foundry with a plinth, of Kilkenny granite, carved by Belinda Eade with the inscription "JAMES JOYCE 1882-1941." In 2017 one of these was used by Lunt's Castings of Birmingham to produce a further 12 un-numbered bronzes. Thus, the two original death masks multiplied into nine plaster casts and a total of 28 bronzes. Exactly how and when every chapter of the story unfolded will in all likelihood remain a mystery but the survival of the masks preserves this twisted tale as well as the final visage of one of the greatest authors of the twentieth century. (For a more detailed history of the masks, please see the description on our website.) (124583) \$6750

19. KIRT, ROBERT. LANG, ANDREW. *The Secret Commonwealth of Elves, Fauns, & Fairies. A Study in Folk-Lore & Psychological Research. The Text by Robert Kirk. The Comment by Andrew Lane.* London: David Nutt, 1893.

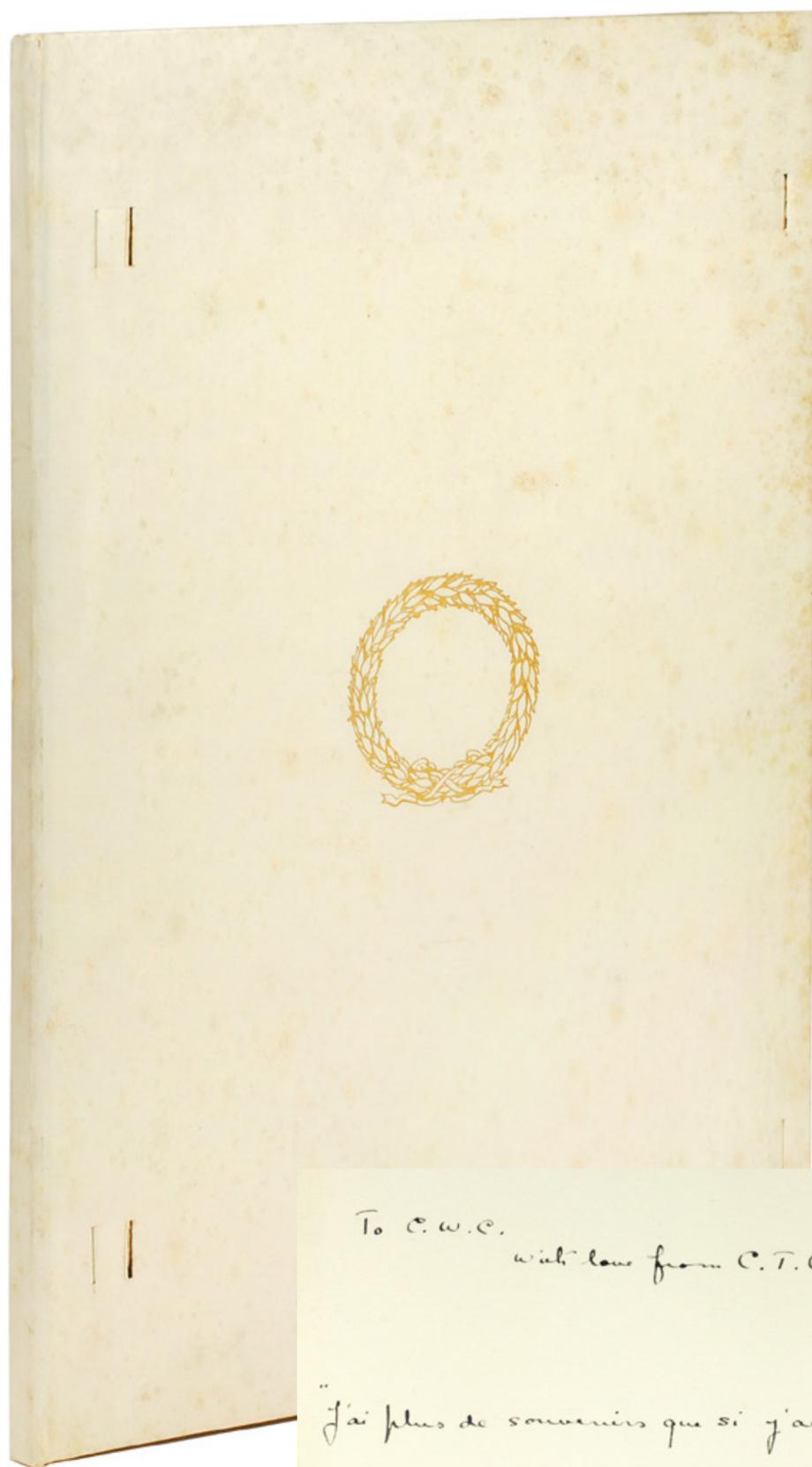


12mo, lxxv, 92 [2, ads] pp. Engraved frontispiece. Publisher's printed cream-colored stiff wrappers. Backstrip tanned, a few foxing flecks here and there but overall a fine copy of a fragile book.

§ First edition, one of 550 copies. In the late 17th century, Robert Kirk, a Scottish minister, went looking for supernatural creatures of "a middle nature betwixt man and angel."



Roaming the Highlands, he spoke to his parishioners and other country folk about their encounters with fairies, wraiths, elves, doppelgangers, and other agents of the spirit world. Supposedly left in manuscript form upon the author's death in 1692, the text was first published in 1815 at the behest of Sir Walter Scott. Lang's introduction to Kirk's extraordinary blend of science, religion, and superstition first appears in this edition. (124281) \$550



To C.W.C.  
with love from C.T.C. on Aug. 4<sup>th</sup> 1923.

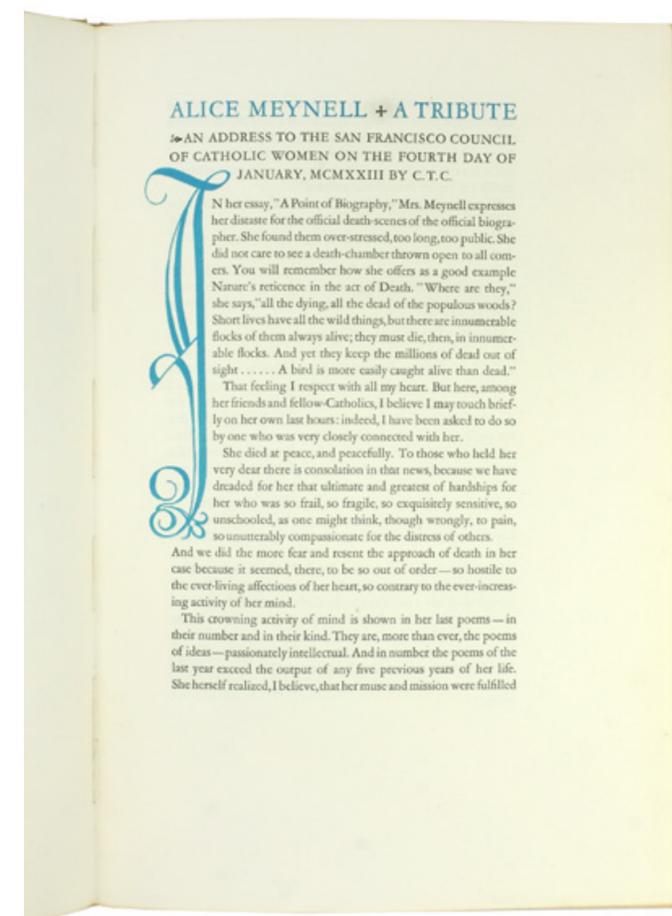
"J'ai plus de souvenirs que si j'avais mille ans."

20. [MEYNELL, ALICE]. CLARK, CELIA TOBIN. *Alice Meynell, A Tribute. An Address to the San Francisco Council of Catholic Women on the Fourth Day of January, MCMXXIII by C.T.C.* [San Francisco: Privately printed at the Grabhorn Press, 1923].

Folio, [13]pp. First page printed in blue and black. Vellum paper wrapped boards, laurel wreath stamped in gilt on upper cover, lacking original ties, boards spotted, internally fine.

§ Fifty copies printed by the Grabhorn Press. Inscribed by the author to "C.W.C." and dated August 4th, 1923. A finely printed record of a tribute read before the San Francisco Council of Catholic Women a little over a month after Alice Meynell's death. The author, Celia Tobin Clark (1874-1965), was born into a wealthy

San Francisco family and married Charles Clark, son of the Montana copper king William Andrews Clark and brother of William Andrews Clark Jr. Her sister, Agnes Tobin, was a poet and translator who spent many years in London where she became great friends with Alice Meynell and a respected member of her literary circle. Heller, Grabhorn Press, 55. (124581) \$350



## ALICE MEYNELL + A TRIBUTE

AN ADDRESS TO THE SAN FRANCISCO COUNCIL OF CATHOLIC WOMEN ON THE FOURTH DAY OF JANUARY, MCMXXIII BY C. T. C.

I n her essay, "A Point of Biography," Mrs. Meynell expresses her distaste for the official death-scenes of the official biographer. She found them over-stressed, too long, too public. She did not care to see a death-chamber thrown open to all comers. You will remember how she offers as a good example Nature's reticence in the act of Death. "Where are they," she says, "all the dying, all the dead of the populous woods? Short lives have all the wild things, but there are innumerable flocks of them always alive; they must die, then, in innumerable flocks. And yet they keep the millions of dead out of sight . . . . A bird is more easily caught alive than dead."

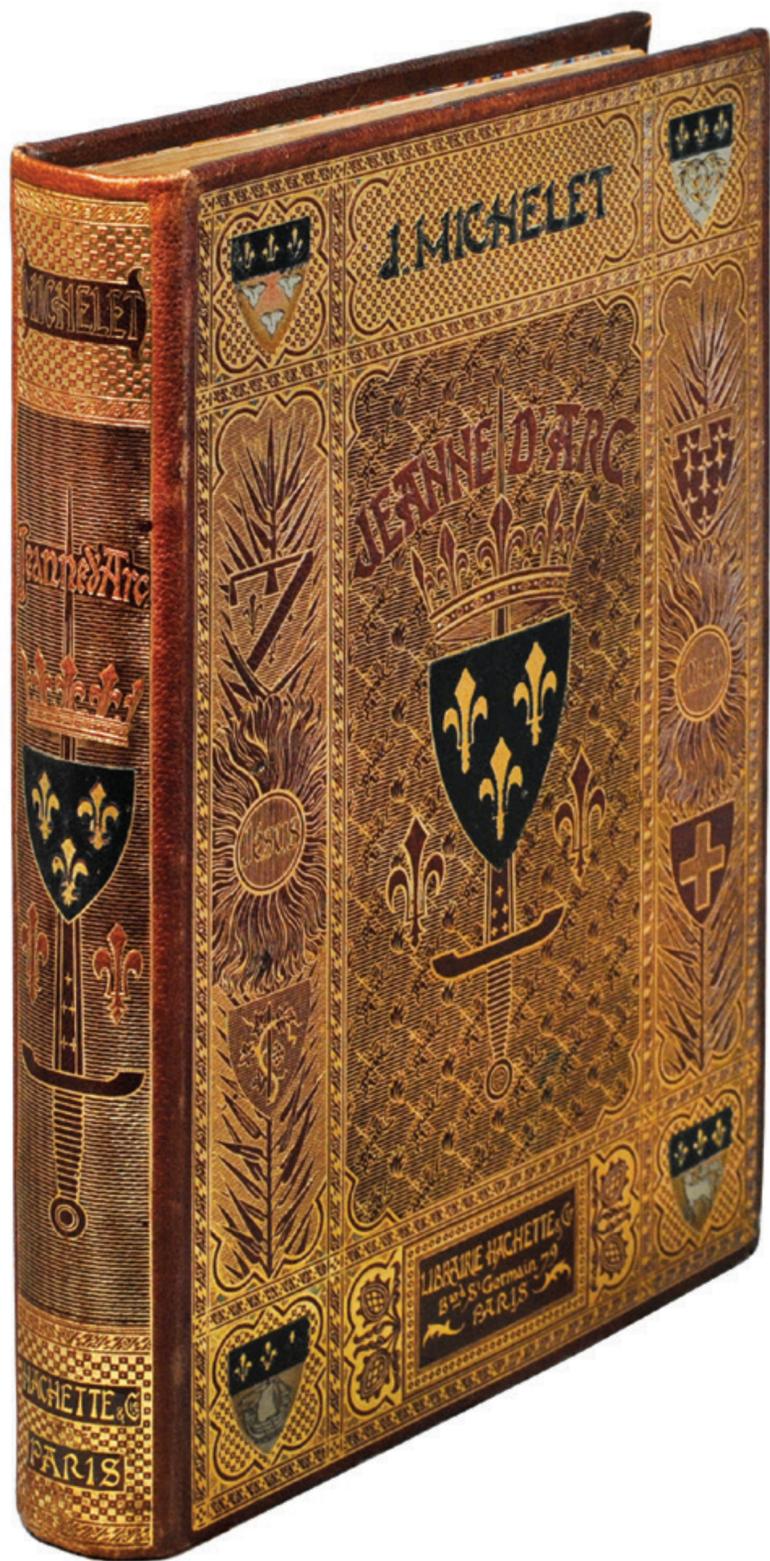
That feeling I respect with all my heart. But here, among her friends and fellow-Catholics, I believe I may touch briefly on her own last hours: indeed, I have been asked to do so by one who was very closely connected with her.

She died at peace, and peacefully. To those who held her very dear there is consolation in that news, because we have dreaded for her that ultimate and greatest of hardships for her who was so frail, so fragile, so exquisitely sensitive, so unschooled, as one might think, though wrongly, to pain, so unutterably compassionate for the distress of others.

And we did the more fear and resent the approach of death in her case because it seemed, there, to be so out of order—so hostile to the ever-living affections of her heart, so contrary to the ever-increasing activity of her mind.

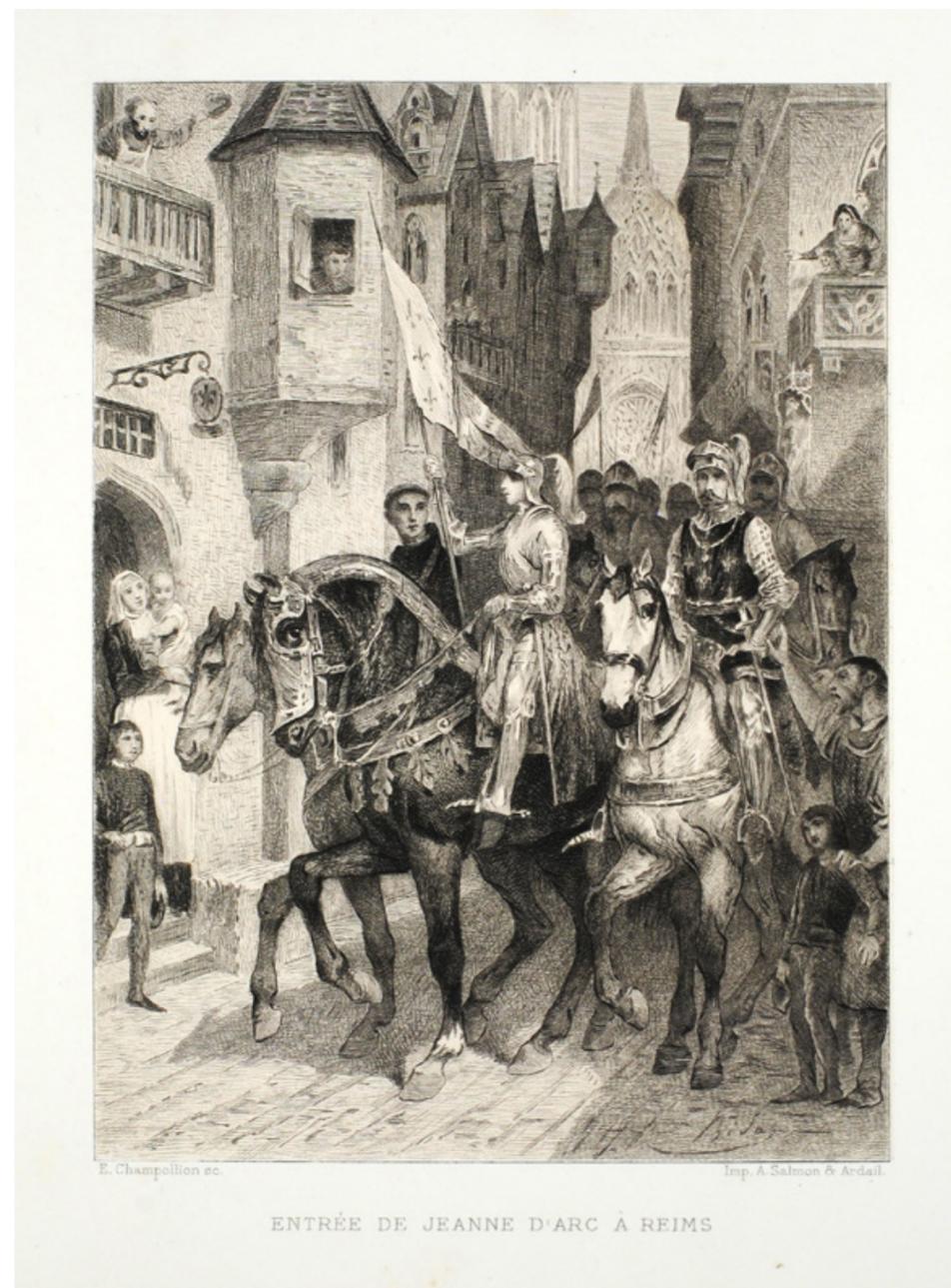
This crowning activity of mind is shown in her last poems—in their number and in their kind. They are, more than ever, the poems of ideas—passionately intellectual. And in number the poems of the last year exceed the output of any five previous years of her life. She herself realized, I believe, that her muse and mission were fulfilled.

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



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

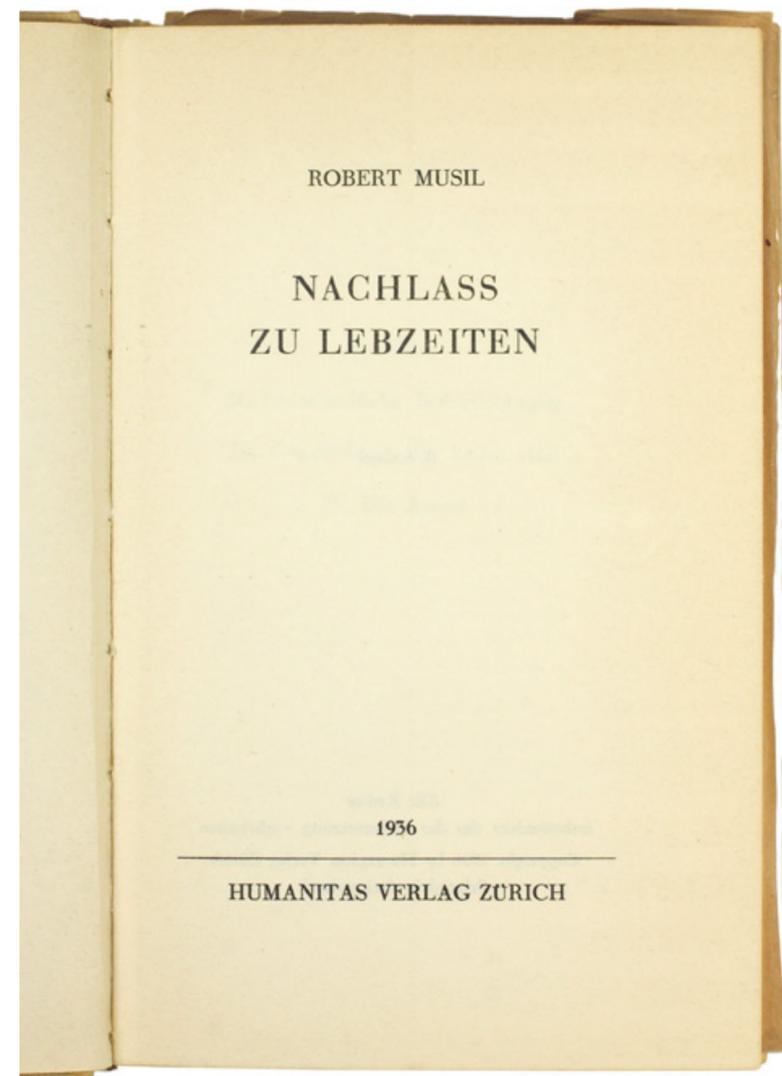
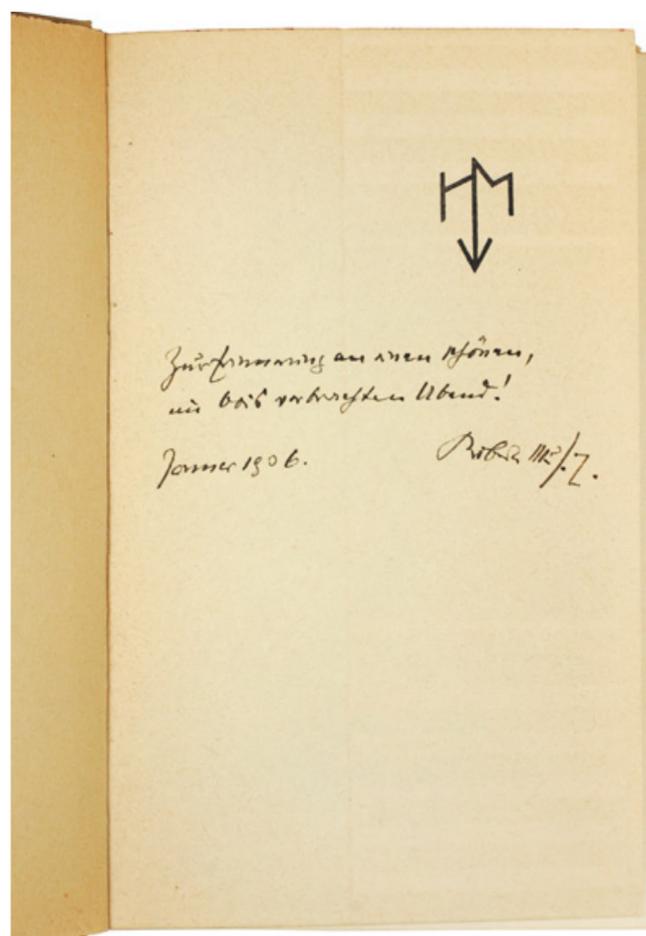
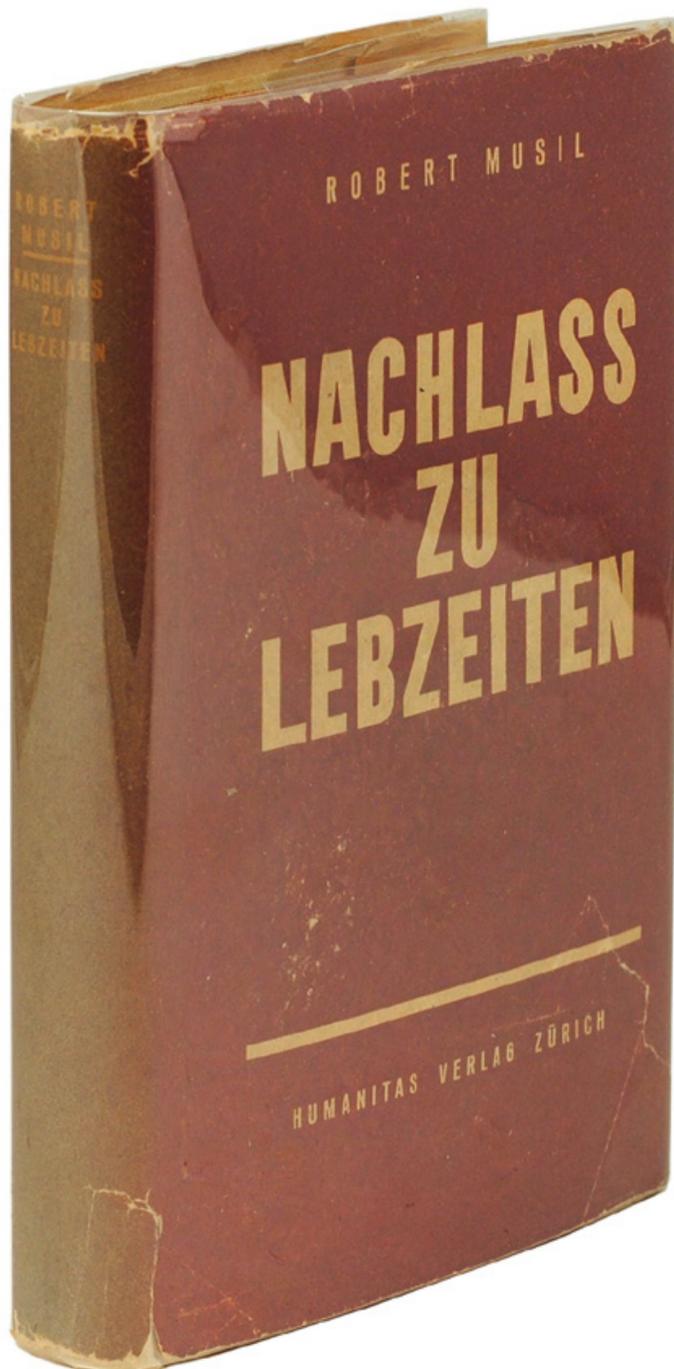
§ First edition thus. A biography of Joan of Arc and a magnificent example of the heights reached in publisher's decorated bindings in Paris at the end of the nineteenth century. From the library of the noted collector of de luxe trade bindings, Robin de Beaumont, with his bookplate. (108533) \$895



22. MUSIL, ROBERT. *Nachlass Zu Lebzeiten*. Humanitas Verlag Zurich: 1936.

8vo, 220 pp. Original cream cloth with title labels stamped in gilt on red, in the original red printed dust-jacket. Fine copy with very minor bumping on the bottom edges of the boards, dust-jacket with sunned spine panel, light edgewear and two closed tears, overall a very good copy inscribed by the author.

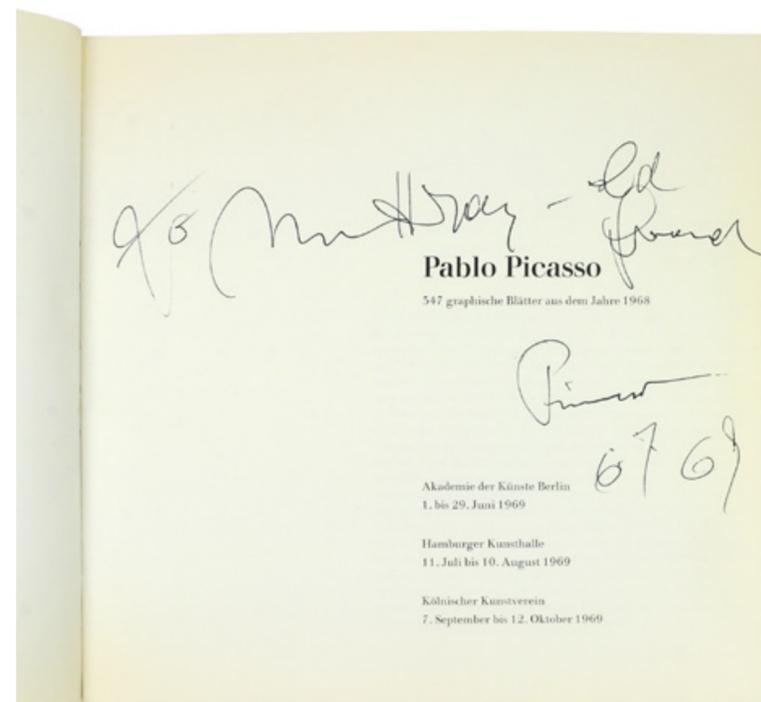
§ Second edition (published the same year as the first), inscribed by Musil and dated January 1936. Known in English as *The Posthumous Papers of a*



*Living Author*, the book is a collection of short stories, observations, and reflections. It was the last book published before Musil died in 1942, leaving his greatest book, *A Man Without Qualities*, unfinished. The inscription is unaddressed and reads “Zur Erinnerung an einen schönen un[d] [hoch] vorbereiteten Abend!” (“As a reminder of a beautiful and well-prepared evening!”). (124140) \$875

23. PICASSO, PABLO. *Pablo Picasso: 347 graphische Blätter aus dem Jahre 1968*. Berlin: Akademie der Künste, 1969.

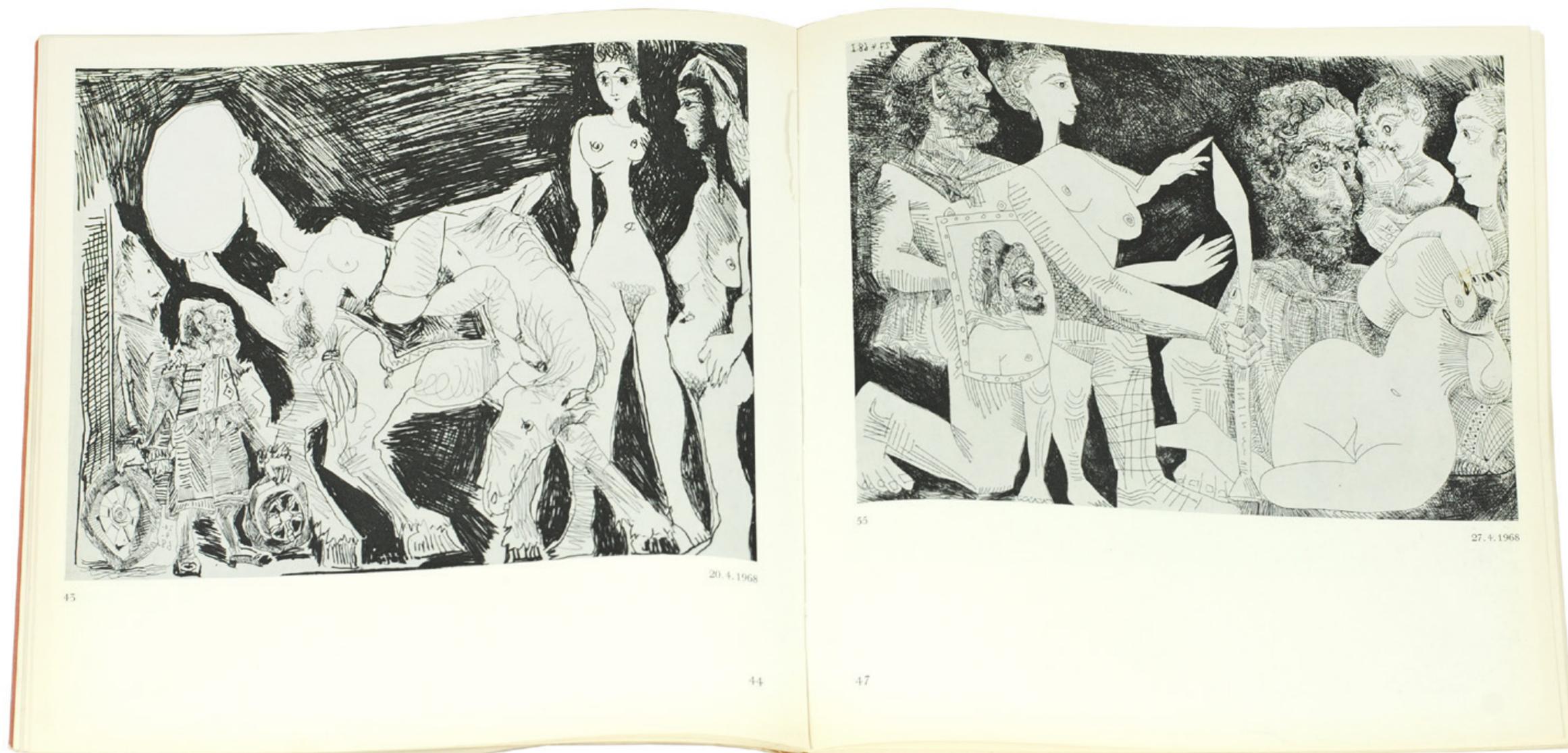
Square 8vo, unpaginated. Black and white photo reproductions of artworks throughout. Text in German. Original pink, illustrated wrappers; a very good copy, very lightly worn at extremities, one small spot on the upper wrapper; inside flap and endpapers with shadows from previous tape and two small remnants, a few numbers handwritten on the rear endpaper.



§ Inscribed by Picasso “To [Walter Kohner] - old friend” and dated 6.7.69. The catalogue of an exhibition of drawings and prints created by Picasso between March 16 and October 5, 1968 in Mougins. “The sheets, to which the artist gave no title, are all dated and numbered in the order in which they were created. In this chronological order they are also shown in the exhibition, so that the viewer is drawn into the dramatic tension of this work process in a unique way from page to page and from day to day - sometimes six or seven graphics were created in one day” (Introduction, translated). The exhibition was staged in three locations in Germany between June 1 and October 12, 1969. The introduction to the catalogue was written by Boris Blacher and short essays were contributed

by Friedrich Ahlers-Hestermann and Felix Andreas Baumnn.

Provenance: Kohner family. Picasso's handwriting is illegible, however the family records that Picasso inscribed the book to Walter Kohner, a theatrical agent who worked alongside his brother at the legendary Paul Kohner Agency on Hollywood Boulevard, representing stars including Greta Garbo and Ingrid Bergman. Walter, Paul, and a third brother, Frederick (the novelist, screenwriter and author of the "Gidget" books), were born in Czechoslovakia but emigrated to California as the Nazis gained sway in Europe. Walter's childhood sweetheart Hanna remained in Europe and miraculously survived internment in four concentration camps, including Auschwitz, before reuniting with Walter at the end of the war. Their own account of their remarkable story was published in 1984. In 1953 Hanna told their story on *This is Your Life*—the first non-celebrity ever to appear on the show. (124343) \$4750



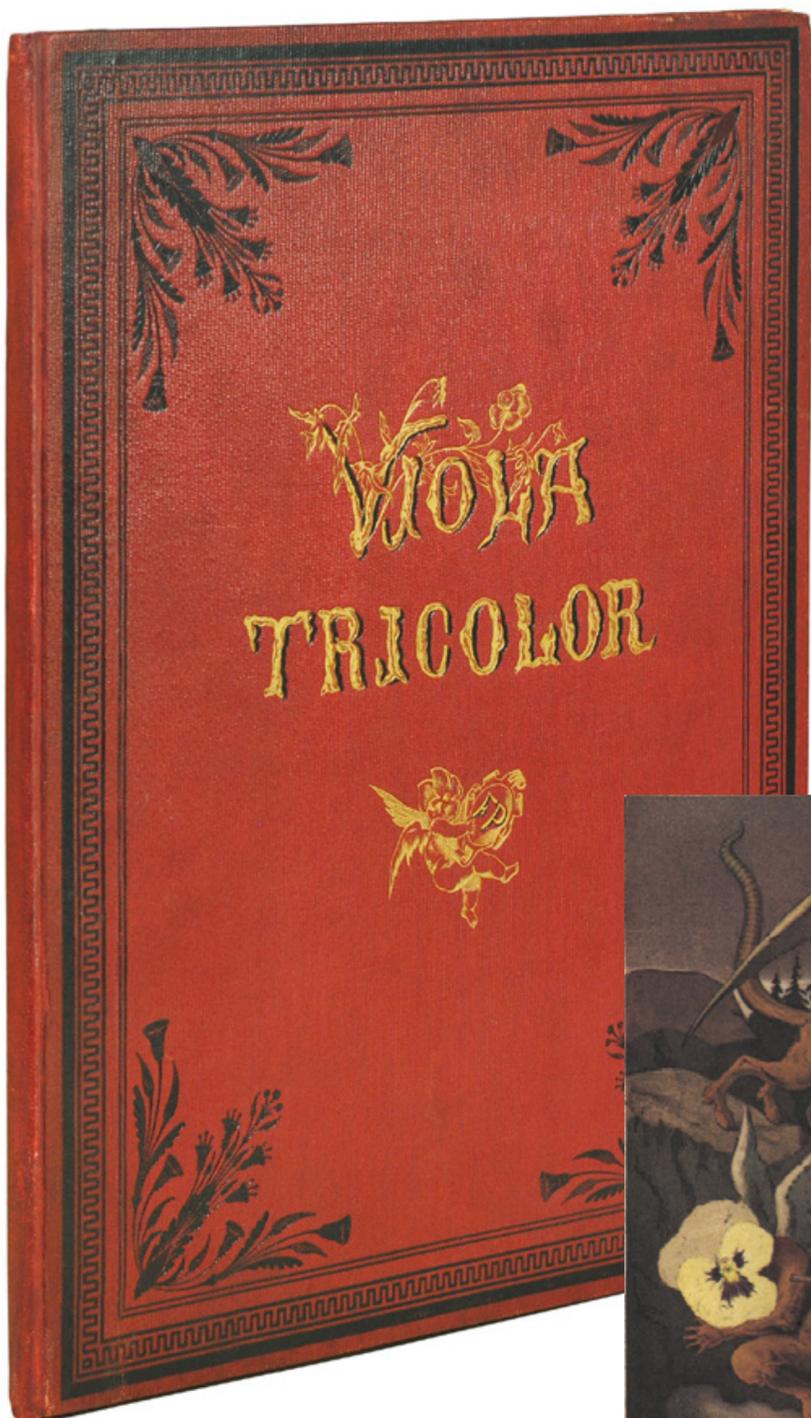
24. POCCHI, FRANZ GRAV VON. *Viola Tricolor in Picture and Rhyme*. New York: Stroefel & Kirchner, 1876.

Folio (355 x 266 mm.), 34 pp. 8 chromolithographic illustrations by Lemercier. Original red publisher's cloth, embossed and gilt, a remarkably fine copy of a very rare and fragile book.

§ First American edition of the *Viola Tricolor*, certainly one of the most unusual artistic renderings of pansies. These humorous, nonsense poems are exquisitely illustrated with eight bizarre chromo-lithographs, brilliantly printed by Lemercier of Paris, all of which offer sensational curiosities, including: the Artist at his canvas; the Pas de deux; Don Quixote and Sancho Panza; the University Faculty; the Marriage proposal; the



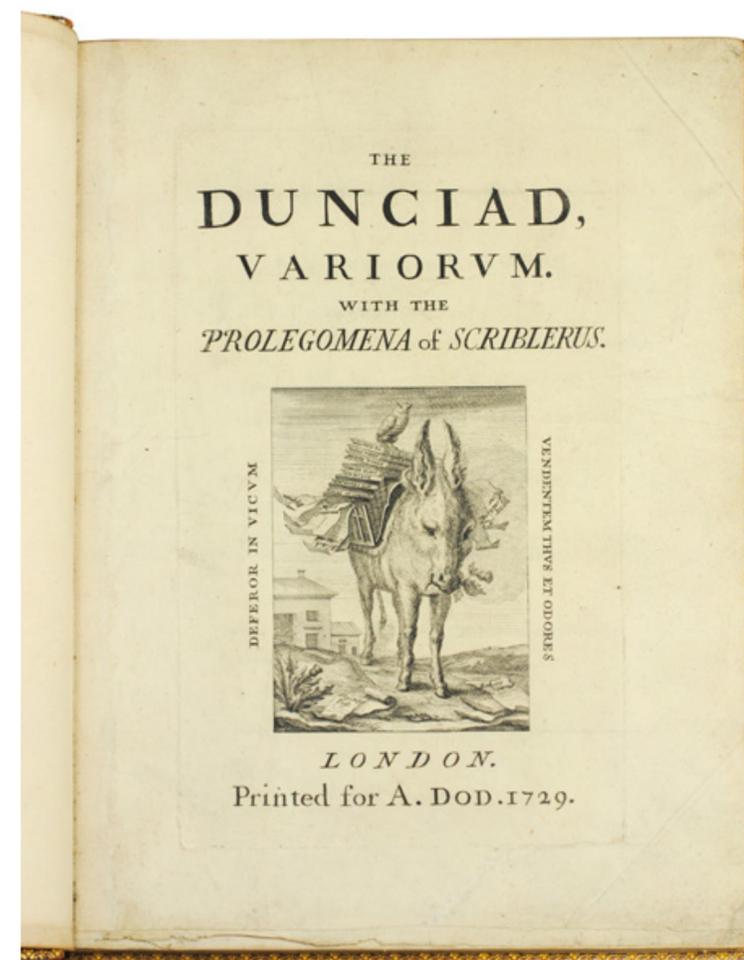
Concert d'amateurs; the Brocken (the gathering place for witches in the Walpurgis Night), and the Argonauts. All the faces have been replaced by variously colored pansies, with positively surreal results. The *Viola Tricolor* is hard to find in acceptable condition, and although there is some slight wear to the edge of the binding, it is otherwise in fine, bright state, with the interior immaculate. (124192) \$3250



25. [POPE, ALEXANDER]. *The Dunciad, Variorum. With the Prolegomena of Scriblerus*. London: A Dod, 1729.

4to, engraved title page with vignette of book-laden ass, 16, (2), 6, 9-29, (3), 118, cxix-cxxiv pp. Engraved head-pieces, woodcut tail-pieces. Full polished calf by Bedford, triple gilt fillet borders, backstrip gilt with floral designs and green labels, inner dentelles gilt, top edge gilt, bottom edge untrimmed. Front joint skillfully repaired, a clean and attractive copy with the signature and bookplate of Maurice Baring, and the monogram bookplate of Charles C. Kalbfleisch.

§ First variorum edition, first complete edition of the first three books of *The Dunciad*. Pope didn't openly avow his authorship until 1735 but this is the first edition to include several unambiguous hints. According to Griffith, the real publisher was Lawton Gilliver who used the fictitious imprint to suggest the publisher was A. Dodd who had published all the London editions of 1728. This edition of the *Dunciad*, newly expanded with pseudo-scholarly paraphernalia and extensive ironic footnotes, was a counter-counter-attack in the ongoing war between Pope and his outraged satiric targets. This copy once belonged to Maurice Baring OBE (1874-1945), the English writer, Catholic convert, and regular member of the upper class literary circles of Virginia Woolf, Hilaire Belloc, and G.K. Chesterton. From him it passed to the American collector Charles C. Kalbfleisch (d.1943), a member of the Grolier Club for 50 years; his books, including this one, were auctioned by Parke-Bernet in January 1944 in the sale "The Arts of the Book... The Splendid Library Formed by the Late Charles C. Kalbfleisch, New York." ESTC T5544. Griffith 211b. Rothschild 1597. (110457) \$1750

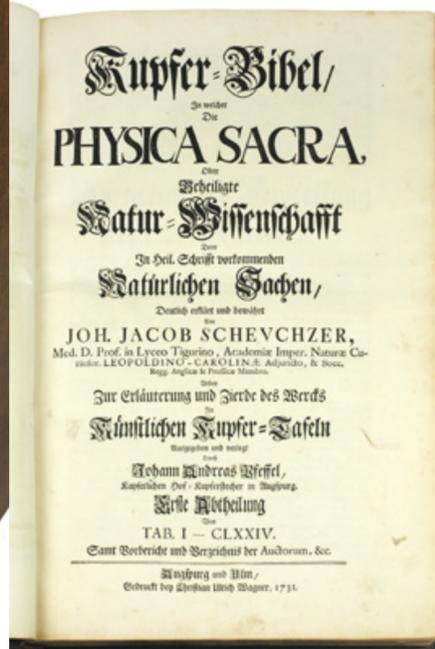
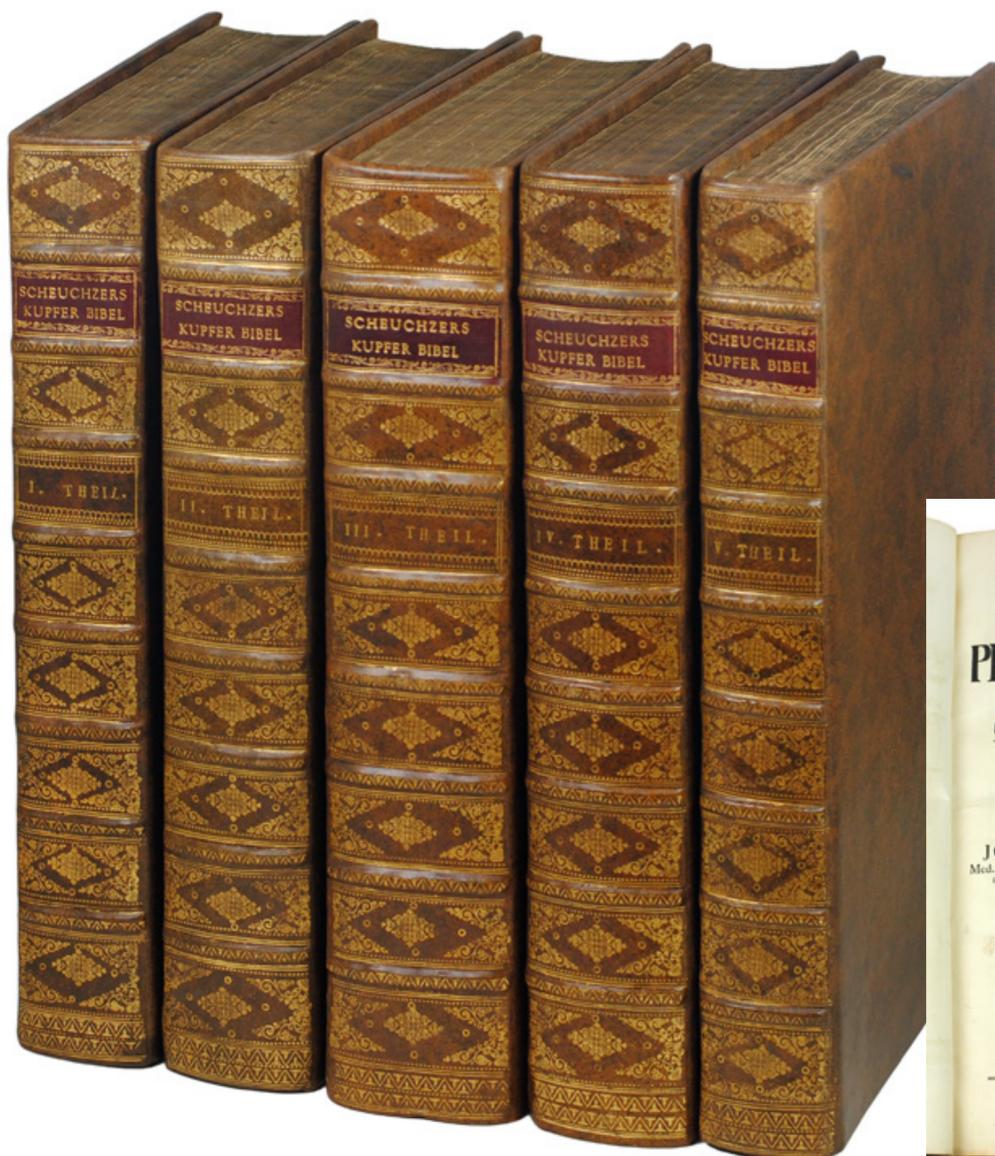


26. SCHEUCJZER, JOHANN JAKOB. *Kupfer-Bibel: in welcher Die Physica Sacra, Oder Beheiligte Naturwissenschaft Derer in Heil. Schrift Vorkommenden Natürlichen Sachen, Deutlich Erklärt und Bewährt.* Augsburg and Ulm: Gedruckt bey C.U. Wagner, 1731-5.

Folio (393 x 245 mm), 5 vols.: [48], 276; [8], 276-672; [8], 572; 573-1140; 1141-1426, [79] pp. With engraved frontispiece portrait of the author facing an engraved allegorical frontispiece, and 762 other engraved plates after drawings by Johann Melchior Füssli, rainbow plate in vol. 1 partly colored. Modern mottled full calf, gilt-tooled and lettered backstrips with red morocco labels and raised bands, all edges decoratively stamped, new endpapers and headbands. Occasional browning and spotting, some volumes with occasional dampstaining; overall very good or better in a restrained and appropriate modern binding.

§ First edition, the German edition, published concurrently in Latin.

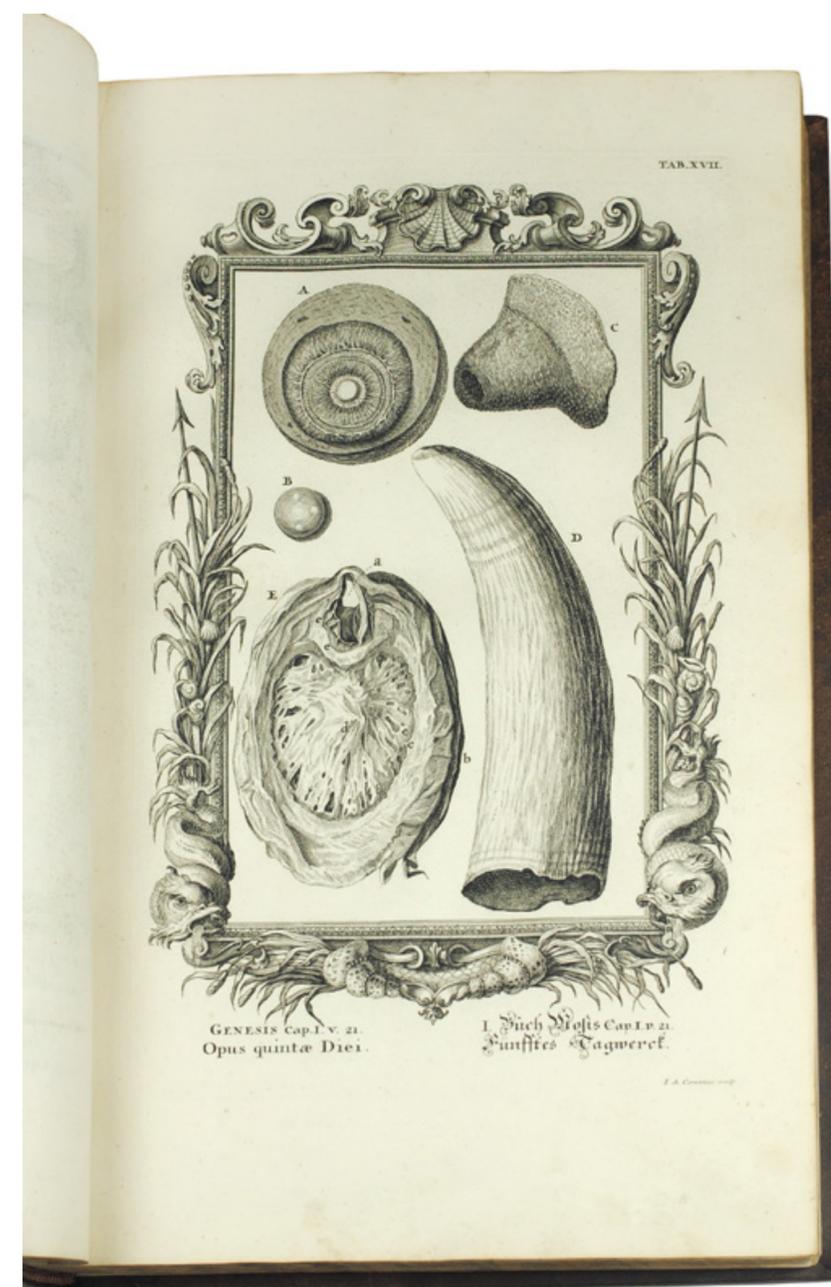
Scheuchzer's monumental *Physica Sacra* or *Kupfer-Bibel*, the "Copper Bible" so called for the 762 magnificent copper-plate engravings, illustrating and expanding upon the biblical text throughout. Johann Jakob Scheuchzer (1672-1733) was a polymath Swiss scholar, a physician, professor of mathematics, a chair in physics, and one of the fathers of paleontology, as well as an ardent Christian. With the *Physica Sacra*, he intended to apply Enlightenment science to the understanding of scripture, and a Biblical frame of analysis to the rising scientific disciplines of geology, biology, and paleontology.

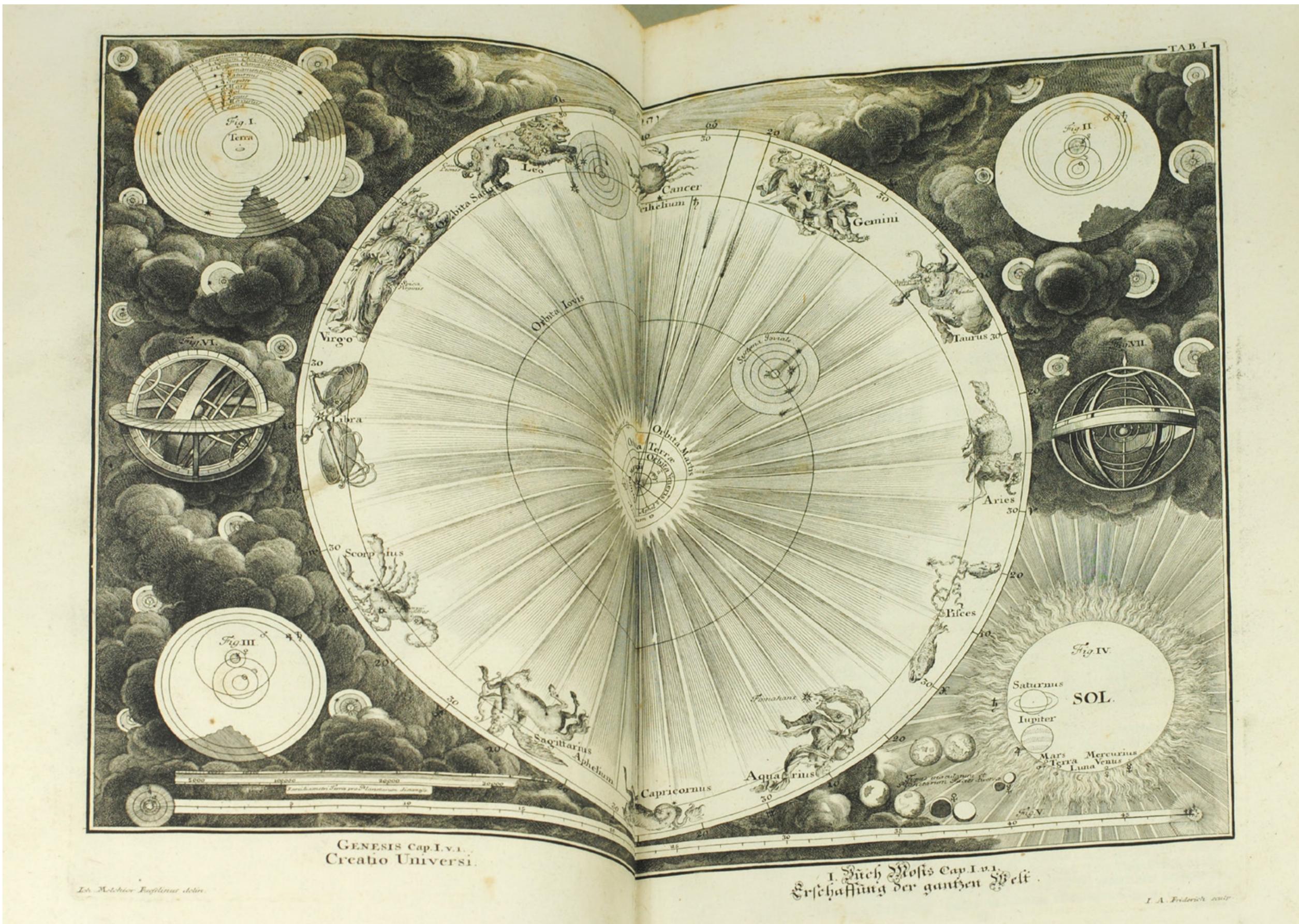


The scale of the endeavor is astounding. Genesis alone is illustrated with 114 plates, each accompanied by extensive commentary. Consideration is given to the transition from chaos to a Copernican planetary system, carefully observed studies of created nature in all its forms, the construction and meteorological fate of the ark, contemporary fossil evidence of the antediluvian world, and to the subsequent human histories viewed through scientific lenses from anatomy to zoology. Scheuchzer was also an avid fossil collector and director of the Zurich Museum of Natural History, and the most famous illustration must be that of his prized fossil *Homo diluvii testis*, “Man, a witness of the Deluge,” considered at length in the commentary and described as “one of the rarest relics which we have of that accursed race which was buried under the waters” (a claim Cuvier later overturned when he identified it as a giant salamander). The drawings for the plates were made by Johann Melchior Füssli, with the addition of highly-elaborate engraved borders by J.D. Preissler (heavily allegorical, carefully scientific, or both) a body of work which marks an important juncture between Baroque illustration and the rise of scientific illustration.

“Scheuchzer’s basic idea was to create a double defense, on the one hand against the critics of the Scripture, and on the other against the critics of the new sciences. In the end, the *Physica Sacra* did not tie the two books of revelation closer together, as was intended. On the contrary, it separated them from each other and made one of them dispensable for the knowledge of nature.” (Michael Kempe, “Sermons in Stone,” in *The Book of Nature in Early Modern and Modern History*, 2006, p.111).

Provenance: Pasted label bearing hand-drawn coat of arms with the name “L E Høegh-Guldberg” dated 1794 on the front free endpaper, almost certainly Lucie Emmerentze Høegh-Guldberg (1738-1807). She was the wife of Ove Høegh-Guldberg, the de facto Prime Minister of Denmark under the insane monarch Christian VII, marrying him at the age of 30 after the death of her sister, his first wife. Two additional ownership marks, the first dated 1835, suggest the book was passed down through the family to Sophie Elizabeth Høegh-Guldberg, who inscribed her name in 1903. (123182) \$19,750

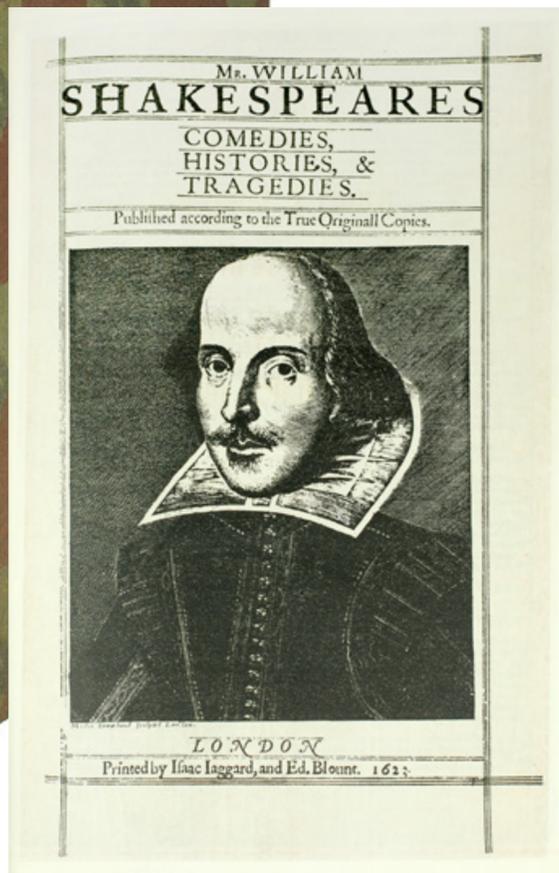
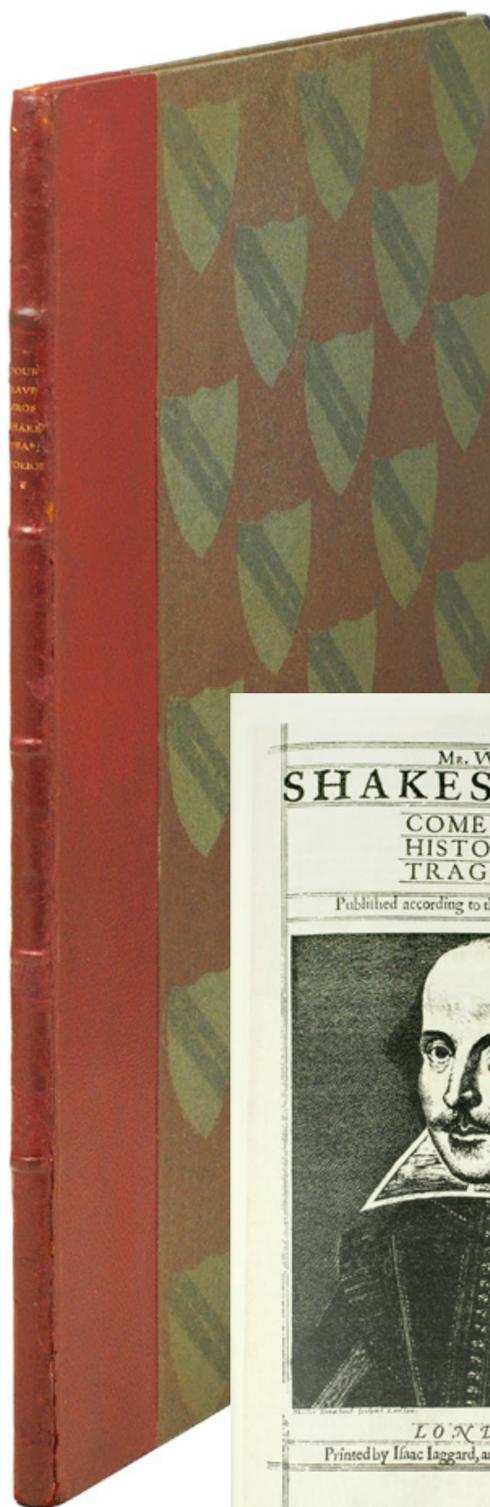
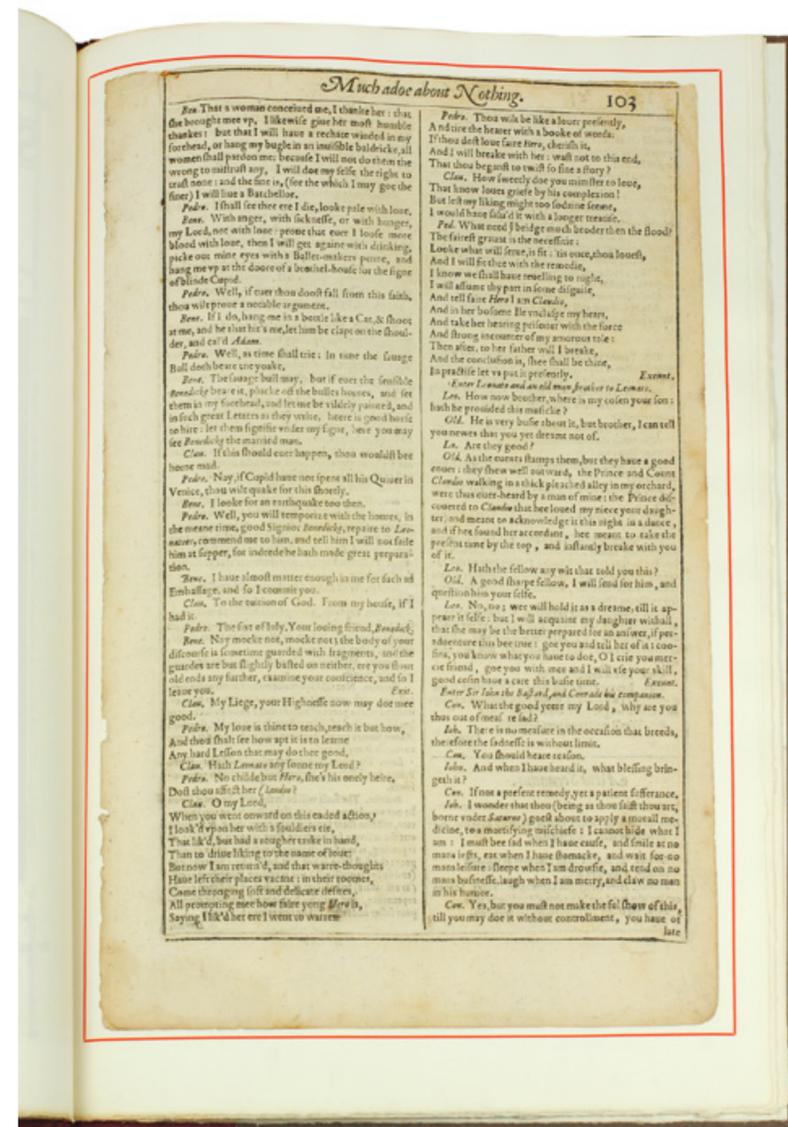




27. SHAKESPEARE, WILLIAM. *Original Leaves from the First Four Folios of the Plays of William Shakespeare, 1623, 1632, 1663, 1685 (with an Introductory Essay by Edwin Elliott Willoughby)*. San Francisco: David Magee, 1935.

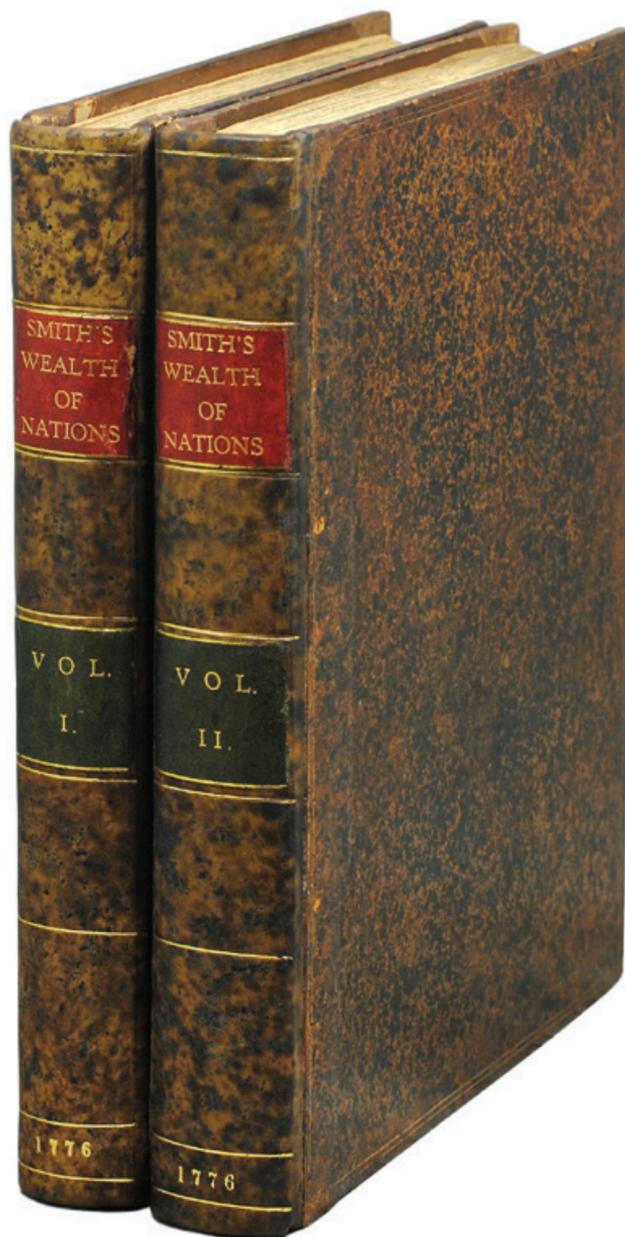
Folio, [30]pp., with preliminary text, facsimiles of the title to each folio followed by the original leaf, colophon. Original quarter red morocco over pattern paper boards, corners lightly rubbed, backstrip with some restoration, pleasant bookplate with the motto “Nunc mihi, mox aliis” (Now mine, soon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

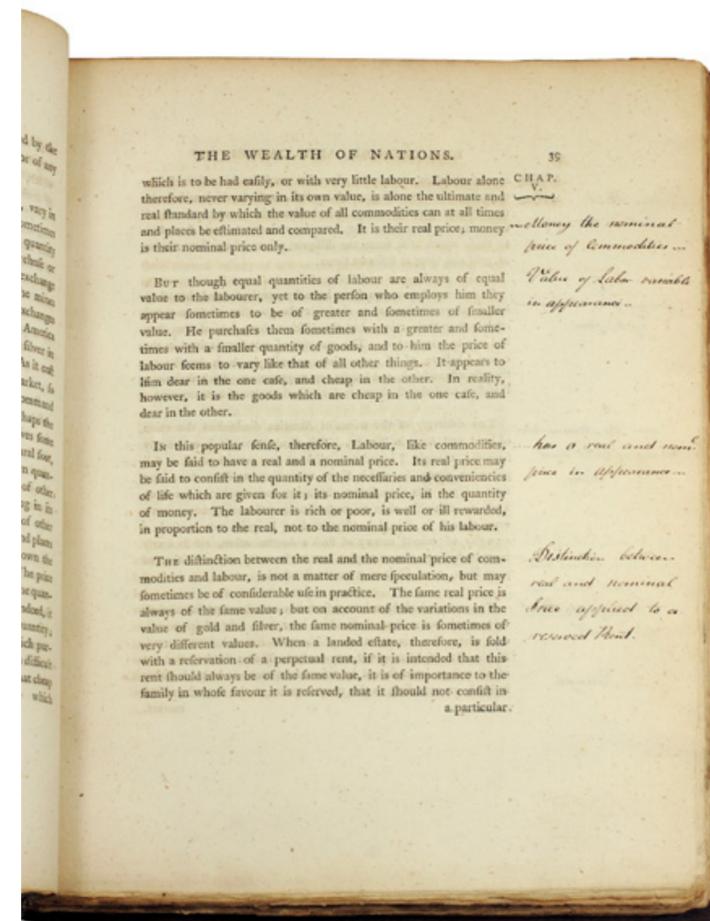


28. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan, and T. Cadell, 1776.

2 vols., 4to, 12 x 9.25 inches or 305 x 240 mm (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 rebaked, 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) \$210,000

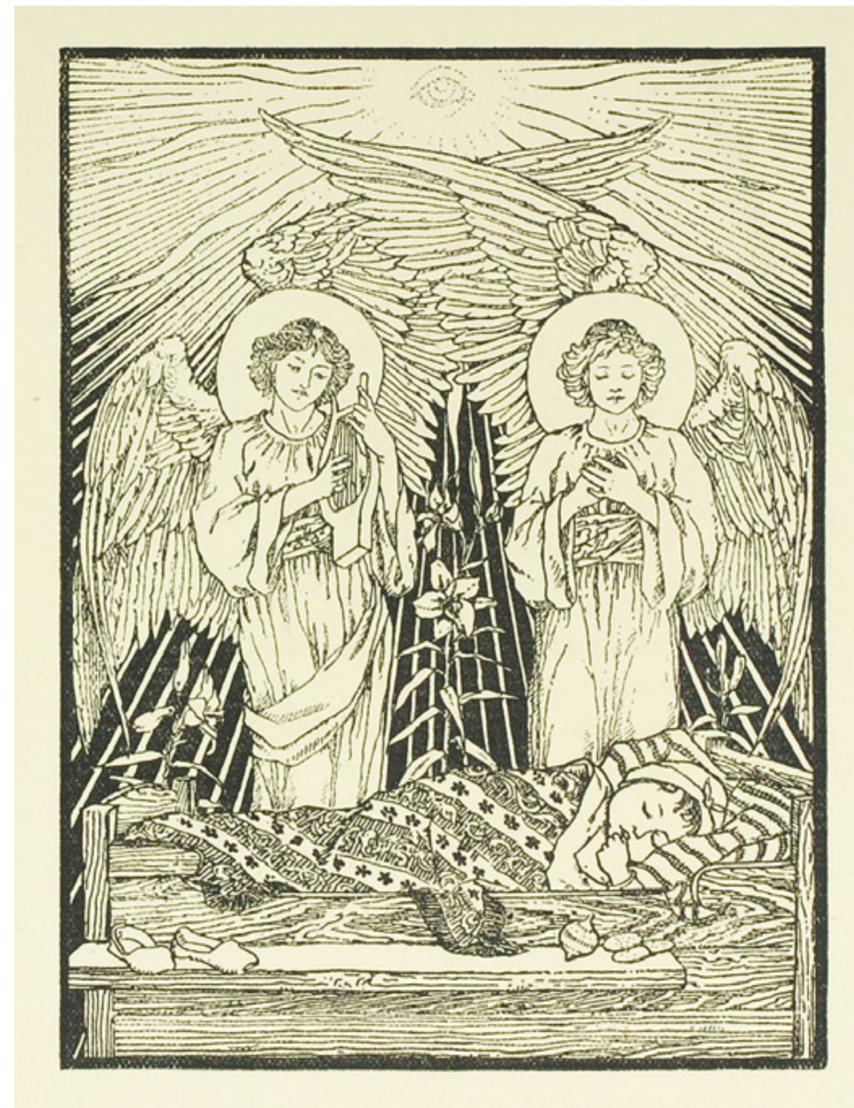


29. STRETTELL, ALMA. *Lullabies of Many Lands...With Seventy-Seven Illustrations by Emily J. Harding*. London: George Allen, 1894.

Square 8vo, 127 [1]pp, full page illustrations and vignettes throughout. Pictorial robin's egg blue cloth with gilt design of an angel scattering poppies. Edges untrimmed, fine copy.



§ First edition of this unusually beautiful art nouveau children's book. Alma Gertrude Vansittart Strettell (1853–1939) was a British translator and poet known for her translations of folk songs, folk tales, and poems from Greek, Romanian, French, Provençal, German, Norwegian, and other languages. Emily Jane Harding Andrews (1850–1940) was a British artist, illustrator and suffragette; she was a member of the Artists' Suffrage League. She illustrated children's books and designed posters in the 1880s and 90s and exhibited portrait miniatures at the Royal Academy in 1877, 1897 and 1898. “The aim of this little volume is to present in as attractive a form as possible, a few typical examples of the cradle-songs of Europe.” (Introduction). (124283) \$595



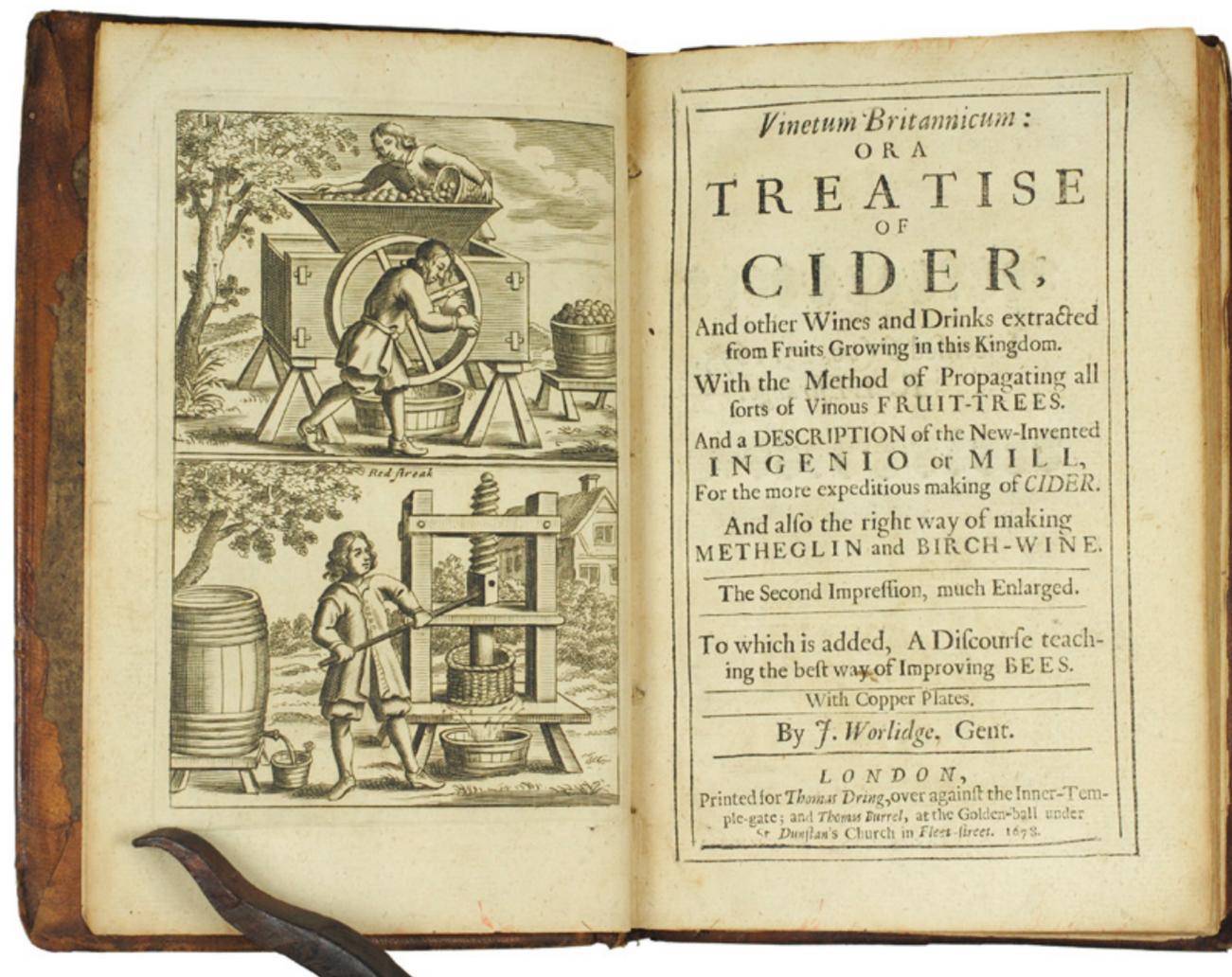


30. WORLIDGE, J[OHN]. *Vinetum Britannicum: or A treatise of cider, and other wines and drinks extracted from fruits growing in this kingdom. With the method of propagating all sorts of vinous fruit-trees. And a description of the new-invented ingenio or mill, for the more expeditious making of cider. And also the right way of making metheglin and birch-wine. The second impression, much enlarged. To which is added, a discourse teaching the best way of improving bees.* London, printed for Thomas Dring, 1678.

8vo (7 x 4½ ins), [24], 1-240; [10], 1-42, [12], the last page is the Errata with a catchword (TO) which is a printer's error. Engraved frontispiece to *Vinetum*, three engraved plates, small marginal woodcut, engraved frontispiece to *Apiarium*. Rough but appropriate early calf without endpapers, likely the original binding, rebaked, quite worn, occasional spotting, some loss to the rear blank. A sound and complete copy.

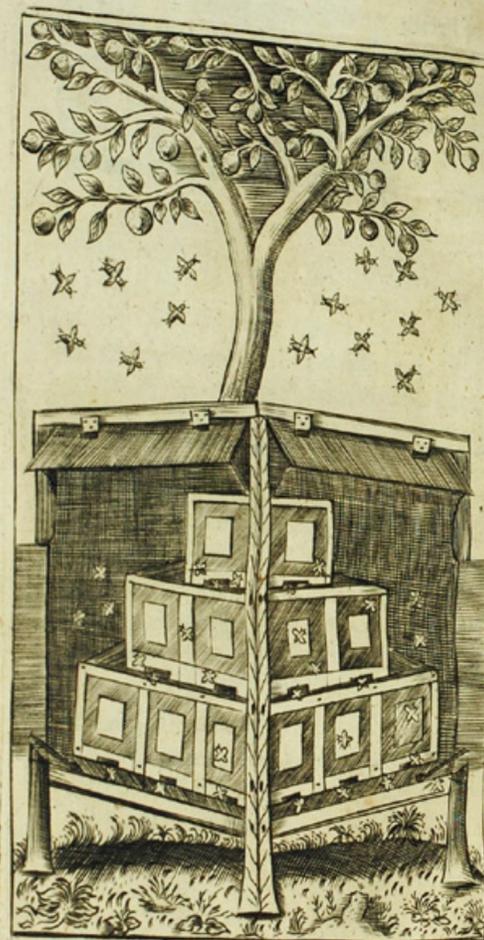
§ Worlidge's energetic treatise on English cider-making, followed by his "Apiarium; or A discourse of the government and ordering of bees ... The second edition" (Wing W3595), which has a separate dated title page, pagination, and register, but which was published thus with the expanded second edition of *Vinetum Britannicum* as Worlidge's introduction and the title page attest.

John Worlidge (d.1693) was "a popular and influential writer on husbandry and rural crafts" (Oxford DNB).



His treatise on cider, first published in 1676 and dedicated to Elias Ashmole, is a systematic guide to the propagation of fruit trees and the production of cider: “a splendid example of early rational research and technical inventiveness applied to cider and wine making” (Janson, *Pomona's Harvest*, p. 137). It includes a history of drinks in antiquity, a review of non-cider drinks made in England and around the world, the medicinal uses of different drinks, and a list of fruits, fruit cultivars and their virtues. For the expanded second edition Worlidge added his guide to beekeeping as “a very necessary supplement to the present design”, as well as “several

late Experiments made to the great improvement of Cider [a]nd also the true way of making the Ingenio for the Grinding of Apples” among other additions. The plates (one more than in the first edition) are very well done. ESTC R34758. Wing 3609. Cagle 1070. (124137) \$3750



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DISCOURSE  
OF THE  
Government and Ordering  
OF  
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them, and to the Discovery of the Falla-  
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