

JOHN WINDLE ANTIQUARIAN BOOKSELLER

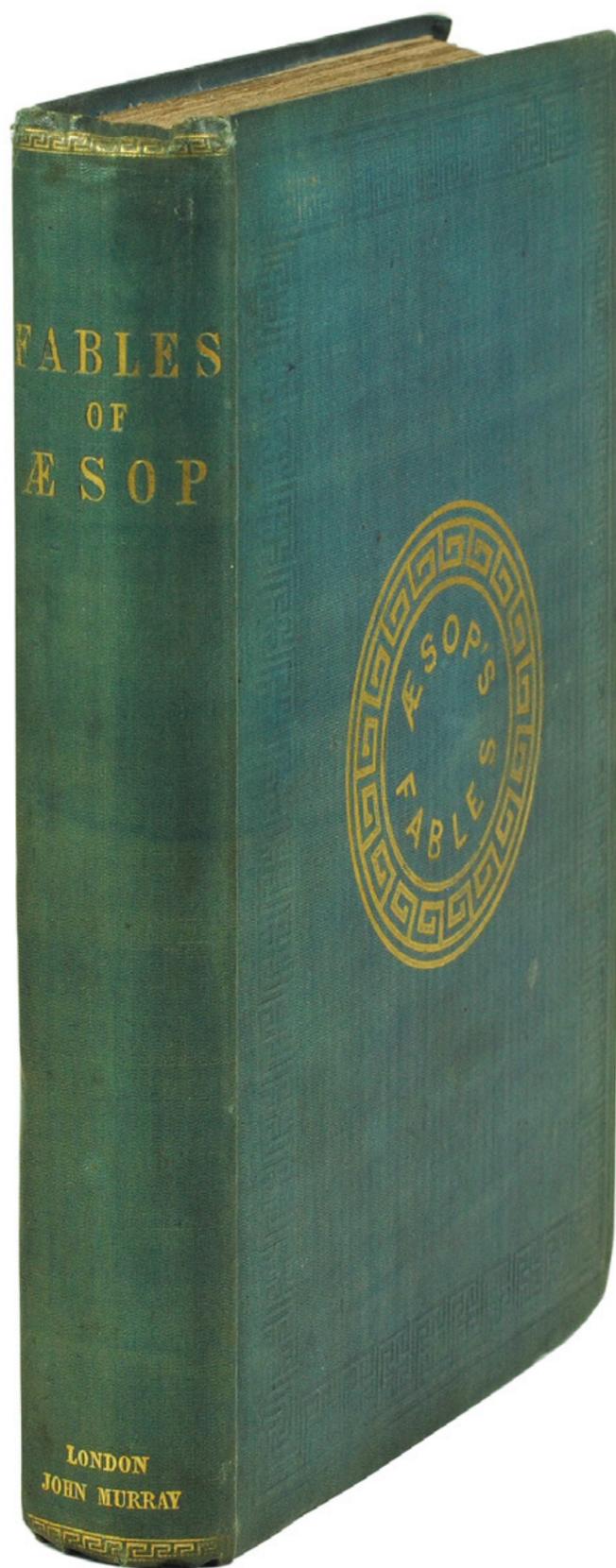
**Serious, Sensational, Satirical:
34 Victorian Books**

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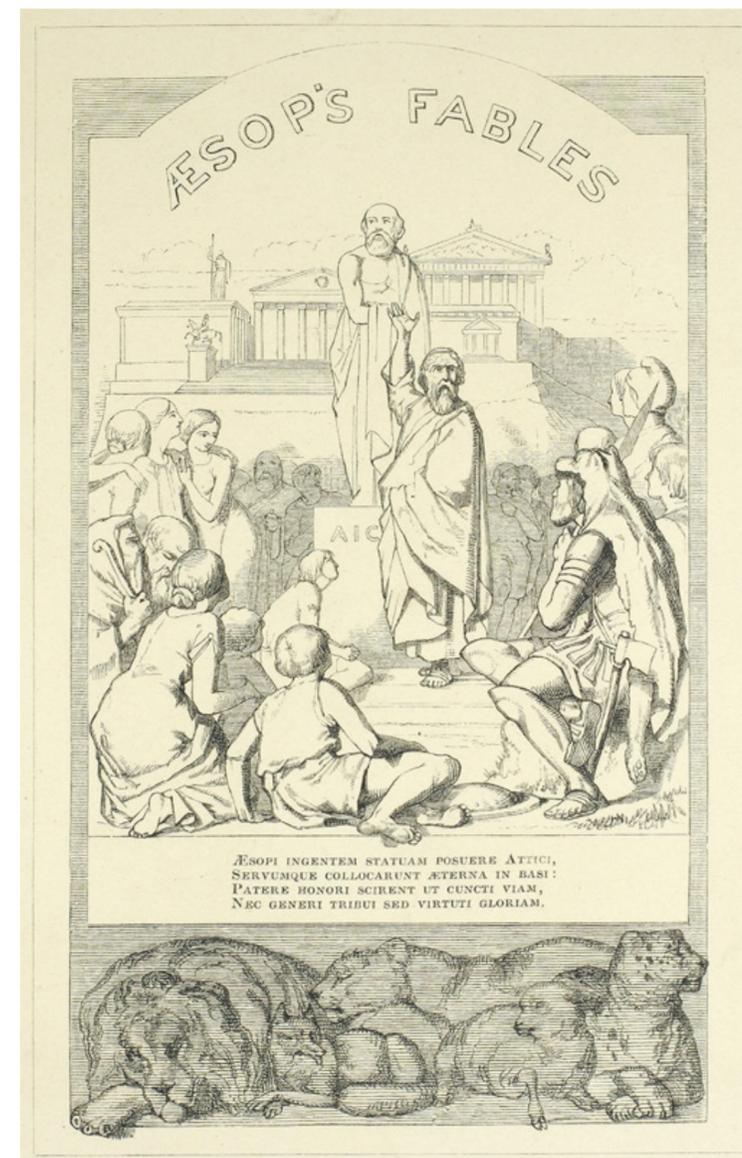




1. AESOP. JAMES, THOMAS, editor. *Aesop's Fables: A New Version, Chiefly from Original Sources.* London: John Murray, 1848.

8vo, xxv, (1, fly-title), 1-232, (12, ads)pp. With a pictorial title page and illustrations throughout by Tenniel. Original blue/green cloth stamped in gilt on the upper cover and backstrip. Very good, with gift inscription in ink on the front free endpaper "Fanny Faithorne by her Father and Mother 1848."

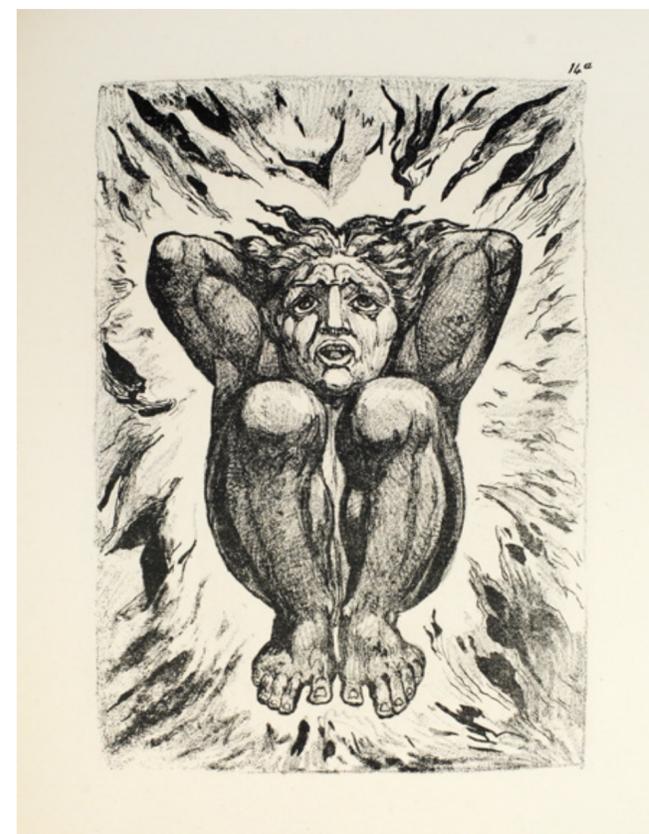
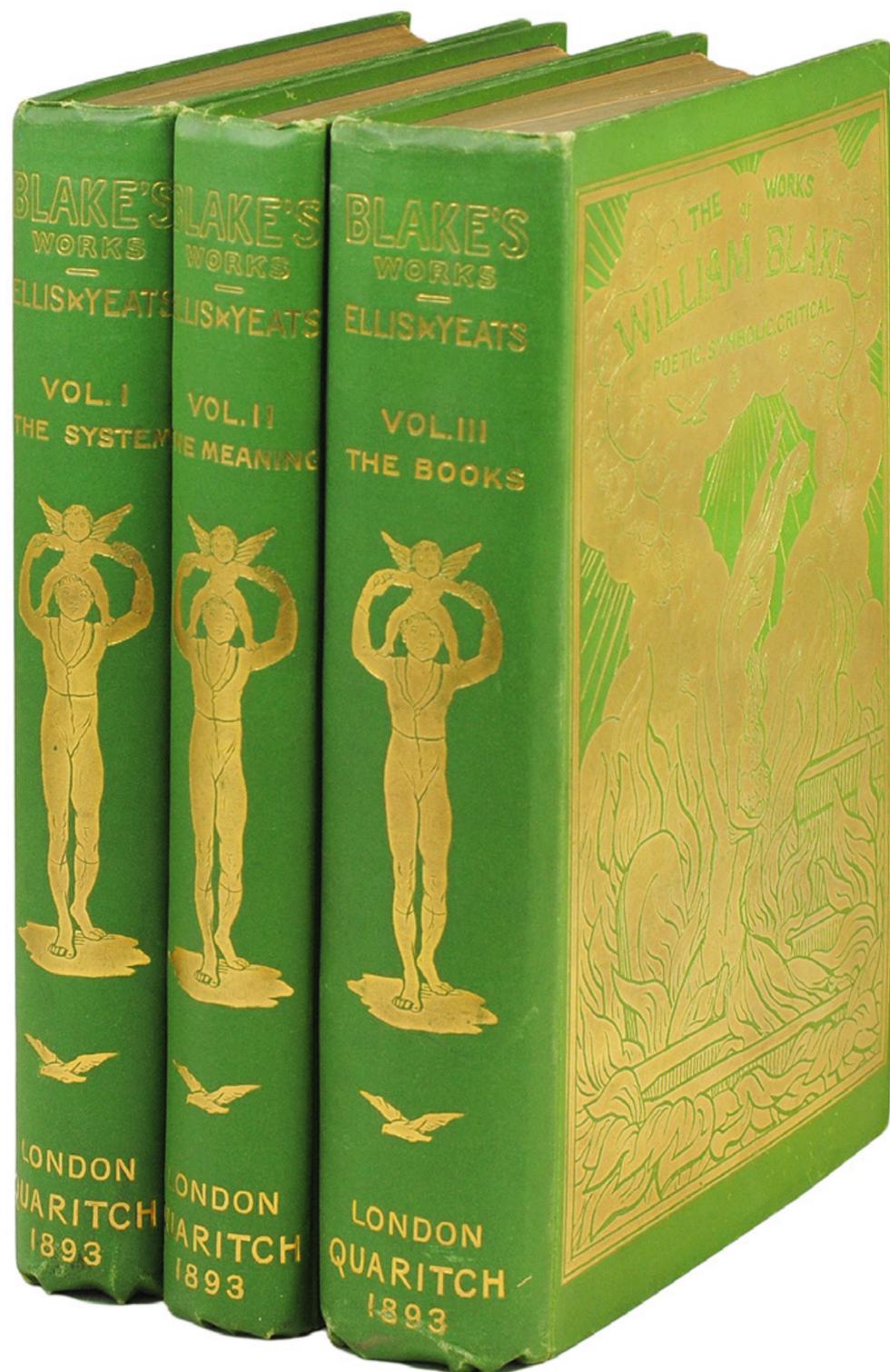
§ First edition, not a rare book but a very attractive copy, with lovely illustrations. "This book was the first illustrated entirely by John Tenniel [1820-1914] and marked a turning point in his career. Tenniel had been introduced to John Murray by Leopold Martin and Murray asked him to provide all the drawings for a revised edition of Aesop. Tenniel based his drawings on his early sketches of animals in London's Zoo. 'The book sold well, and only when a new edition was compiled in 1851 did Tenniel make the necessary corrections [to the anatomy] to his animal drawings to harmonize with the twenty new cuts added by the accomplished bird and animal painter Joseph Wolf'. One particular design of flying beasts from hawks to bats [see p. 133] caught the eye of Lewis Carroll and convinced him Tenniel would be suitable for his Alice illustrations. Mark Lemon, the editor of Punch was also shown the drawings and asked Tenniel to join his group of artists." Engen, *Dictionary of Victorian Wood Engravers*, pp.24-26. (122937) \$750



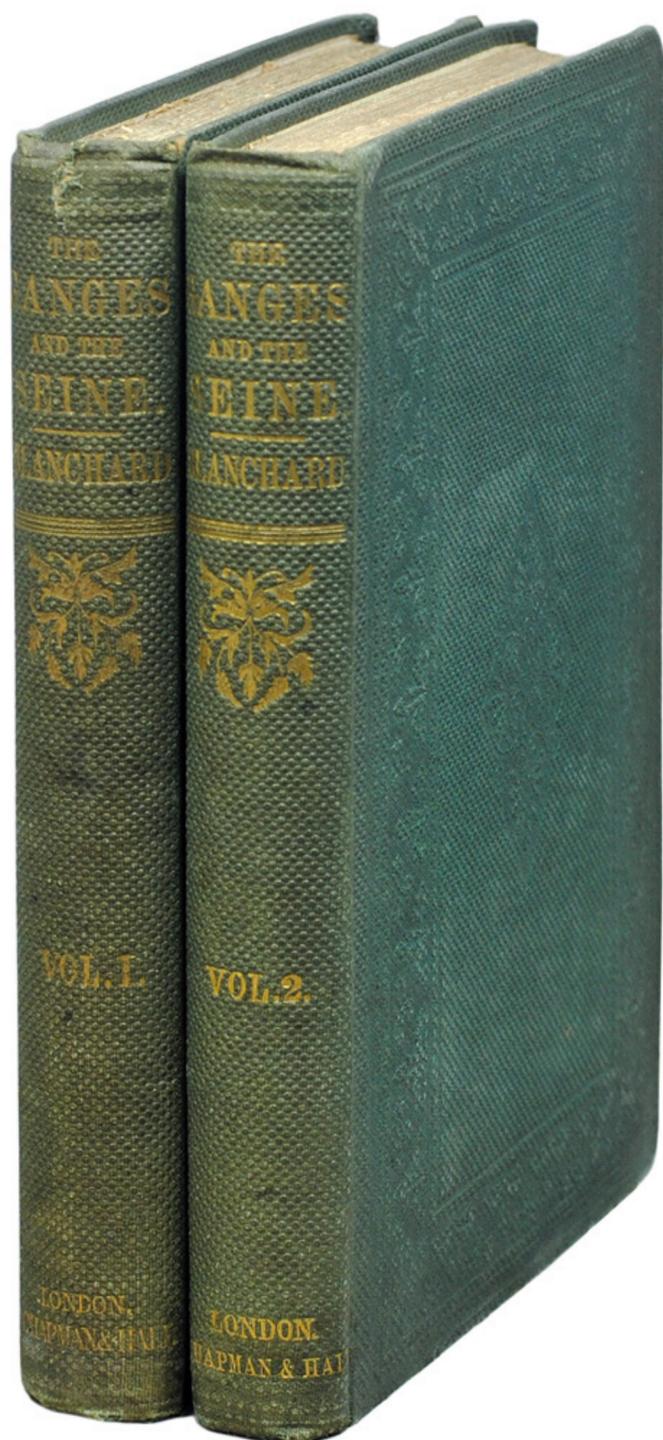


2. BLAKE, WILLIAM. ELLIS, E.J. AND W.B. YEATS. *The Works of William Blake*. London: Quaritch, 1893.

3 vols., large 8vo, profusely illustrated. In original green cloth with extensive gilt stampings of Blake designs to covers in bright condition. The finest copy we have ever seen.



§ First edition of one of the most influential works on Blake. The Doheny copy with bookplate in all three volumes. “The enthusiasm and comprehensiveness of this work are of considerable historical importance” (Bentley 369, who cautions that the scholarly value of the work is at best uneven). The book is also treasured by devotees of gilt-stamped bindings, of which this is a striking example. (122621) \$3750

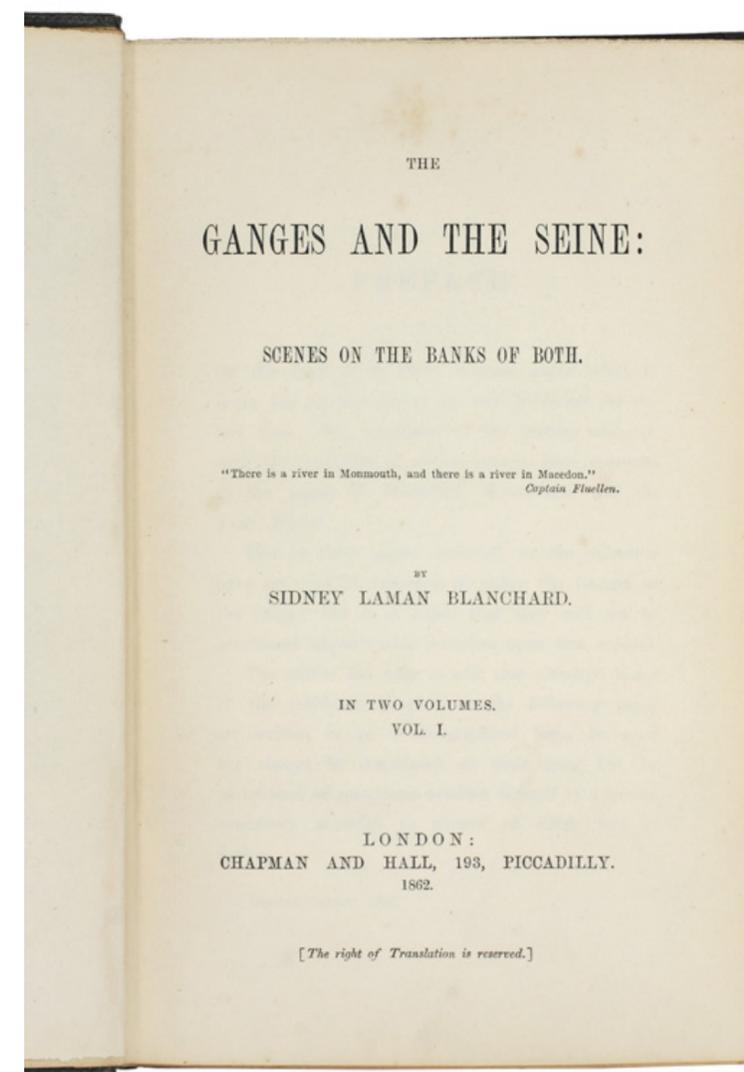


3. BLANCHARD, SIDNEY LAMAN. *The Ganges and the Seine: Scenes on the Banks of Both.* London: Chapman and Hall, 1862.

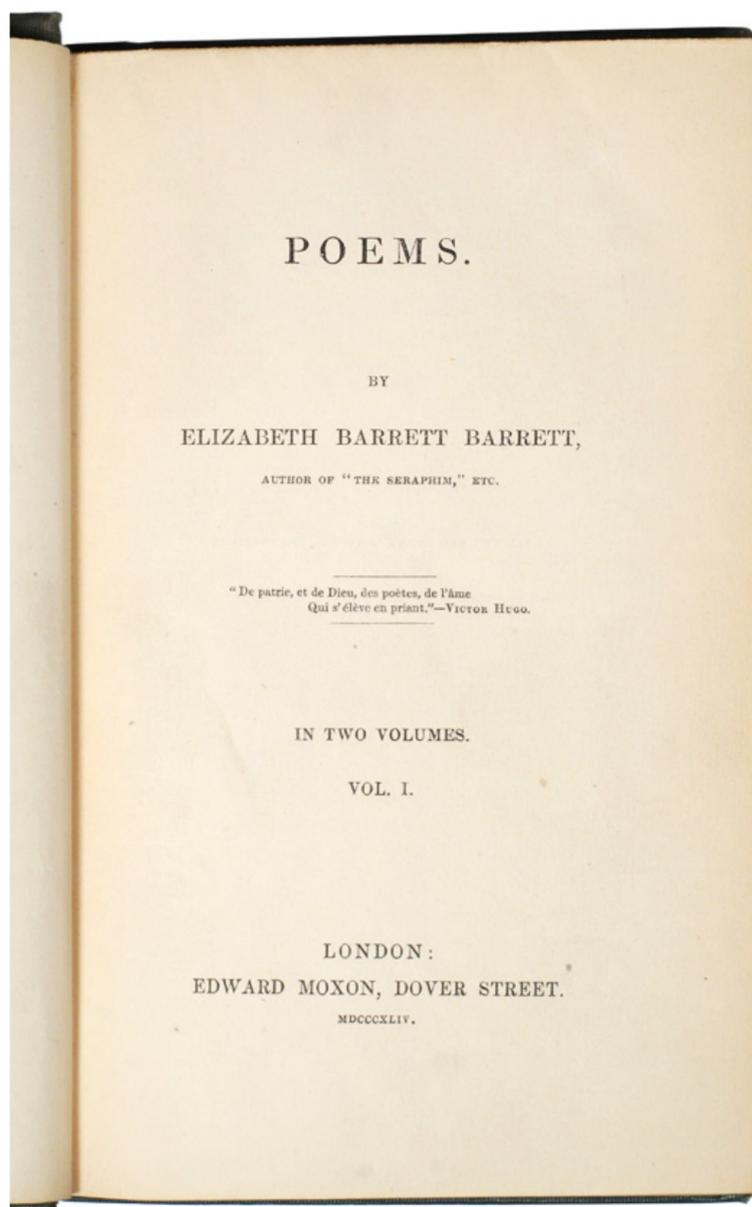
2 vols., 8vo, (8), 316; (2), iv, 301 pp. Original green cloth, backstrips lettered in gilt, a very good set.

§ First book edition, though the majority of the essays appeared first in *Household Words* and *All The Year Round*. Inexplicably scarce -- no copy recorded at auction, no copy located in US or UK libraries, no copies noted on Rare Book Hub. "Sidney Laman Blanchard was born in 1825, the eldest son of author Samuel Laman Blanchard (1804–1845). After the death of his father, Blanchard began his career as private secretary to Benjamin Disraeli, then a rising statesman. In 1854, he moved to Calcutta where he edited the Bengal Hurkaru until the mutiny in 1857 when his editorials ran afoul of Lord Canning. While in Calcutta, in 1855 he married Helen Carmichael, the daughter of Dr. Hugh Carmichael. He returned to England in 1864 where he supported himself writing for a variety of periodicals such as *All the Year Round*, *Household Words*, and *Temple Bar*. Blanchard's articles were collected in *The Ganges and the Seine* (1862) and *Yesterday and To-day in India* (1867). At this time he wrote his only novel, *Riddles of Love* (1871). In 1873 Blanchard returned to India to edit

the *Times of India* which lasted a short time and he owned the *Indian Statesman* for a few years. He returned to England in 1880 and died in 1883 in Brighton." (*At the Circulating Library: A Database of Victorian Fiction, 1837-1901*). (110638) \$350



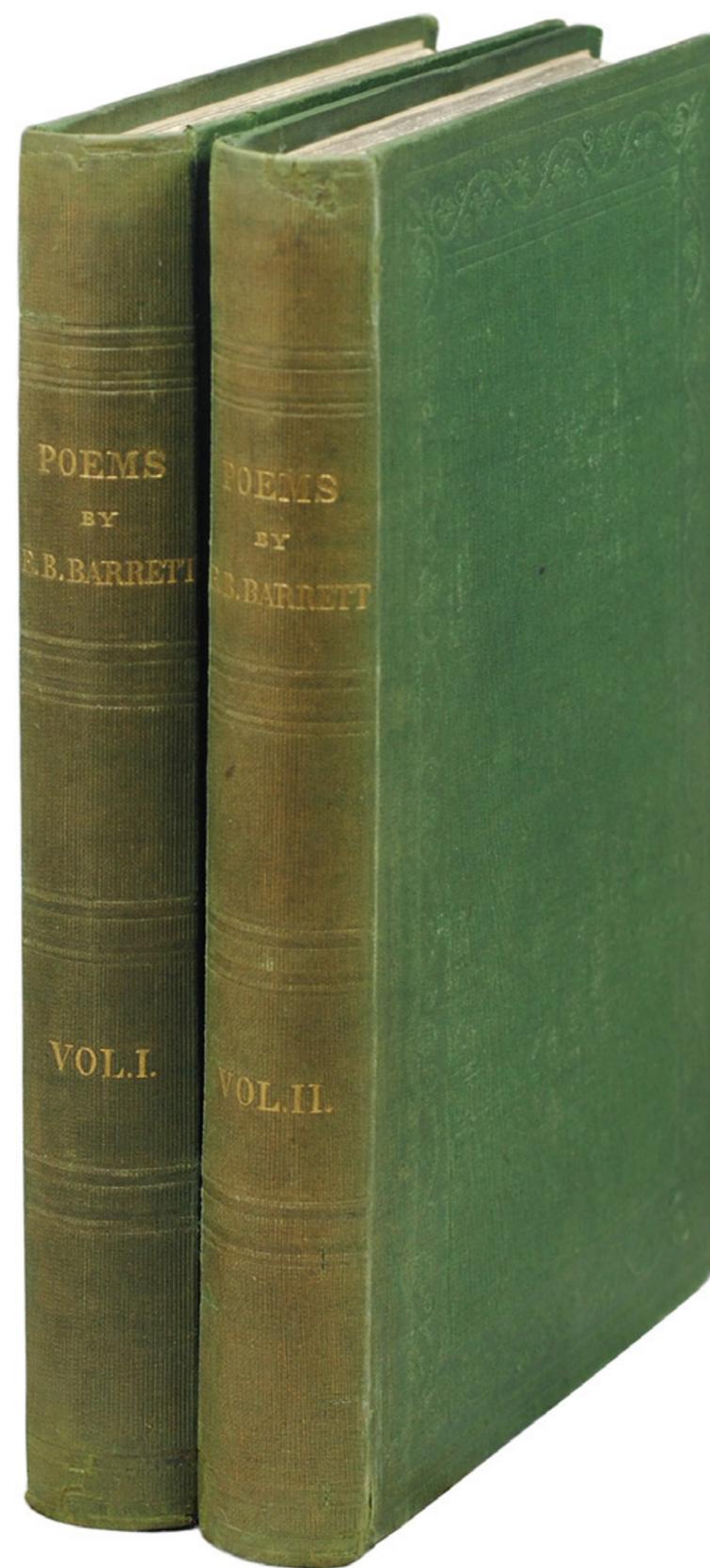
4. [BROWNING, E. B.]. BARRETT, ELIZABETH BARRETT. *Poems*. London: Edward Moxon, Dover Street, MDCCCXLIV (1844).

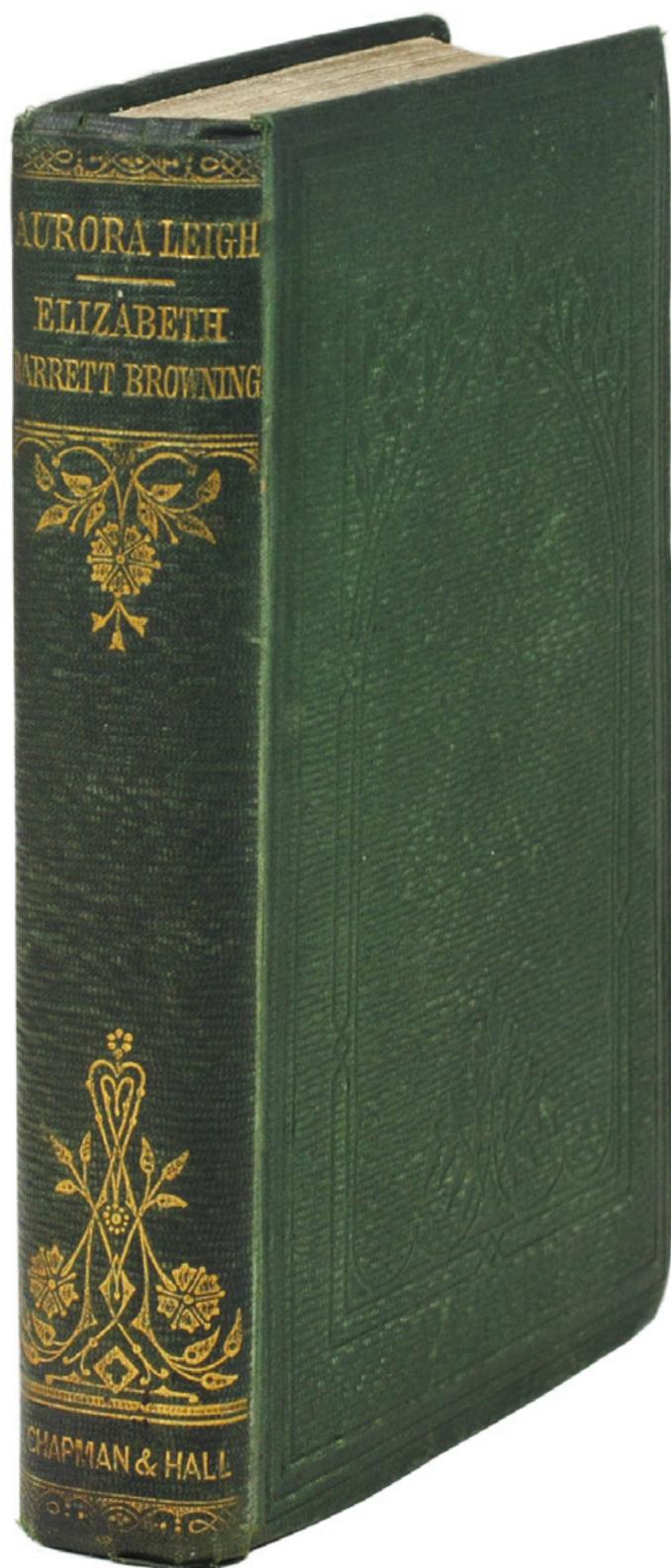


Two vols., 8vo, 8, xvi, 250; iv, 275 pp. Original blind-stamped slate green vertically ribbed publisher's cloth with title in gilt to backstrip. Housed in blue cloth slipcase with blue morocco backstrip and title stamped in gilt. Head and tail of backstrip strengthened and corners, top-edge slightly darkened, otherwise internally bright; very good.

§ First edition, mixed issue. Vol. I page [1] measures 7.5 cm from the direction line to the fly title. Lines 11-12 page 141 read "...Let your flood/Of bitter scorn dash on me!" Vol. II page 160 misnumbered 60; 163 misnumbered 16; 275 has the words "THE END." Publisher's catalogue inserted at the front of the first volume is dated January 1, 1846, but "bears no relation to the priority of the printing." Barnes A5. Browning's two-volume *Poems* gained her

international fame and Robert Browning's courtship. (When they became engaged she noted that after marriage she would remain 'EBB' as she was when *Poems* was published.) The strong female characters suggested in these poems foreshadow the heroine of her later epic poem *Aurora Leigh*. (108336) \$2,200

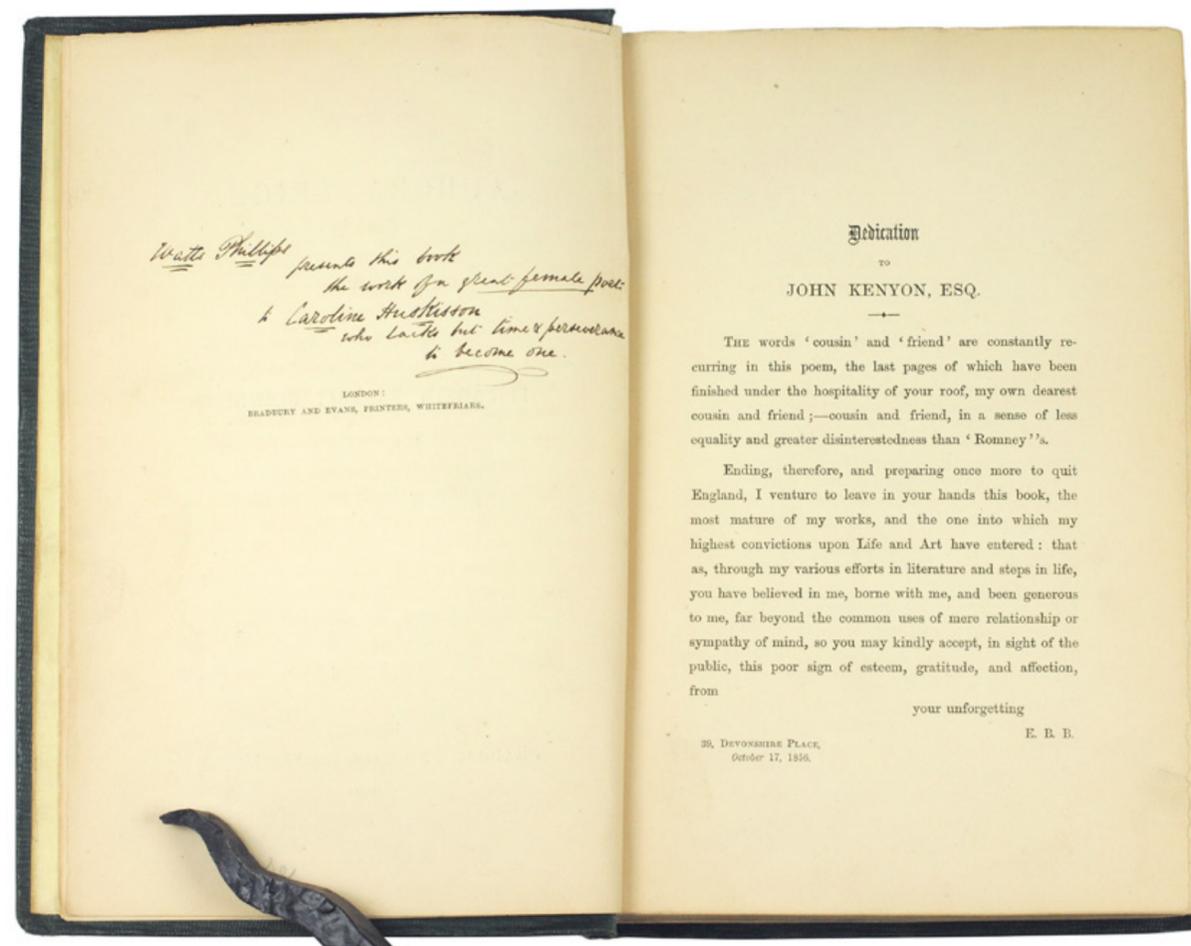




5. BROWNING, ELIZABETH BARRETT. *Aurora Leigh*. London: Chapman and Hall, 1857.

8vo, vi, 403 pp. Original green cloth lettered in gilt, yellow endpapers, a remarkably good copy with two bookplates, in a quarter red morocco box.

§ First edition, scarce, an interesting association copy of this ground-breaking feminist work, inscribed by Watts Phillips, the popular Victorian playwright, to his mistress and the mother of his children: “Watts Phillips presents this book the work of a great female poet to Caroline Huskisson who lacks but time and perseverance to become one.” Watts was a student and a lifelong friend of Cruikshank. He was accused of borrowing elements from Dickens’ *A Tale of Two Cities* for his most successful play, *The Dead Heart*, but it turned out Dickens had in fact borrowed them from him. Bookplates of John Thompson Fitz Adam, and Edwin Holden (dated 1894), president of the Grolier Club and a major collector of the time. (106874)
\$1500

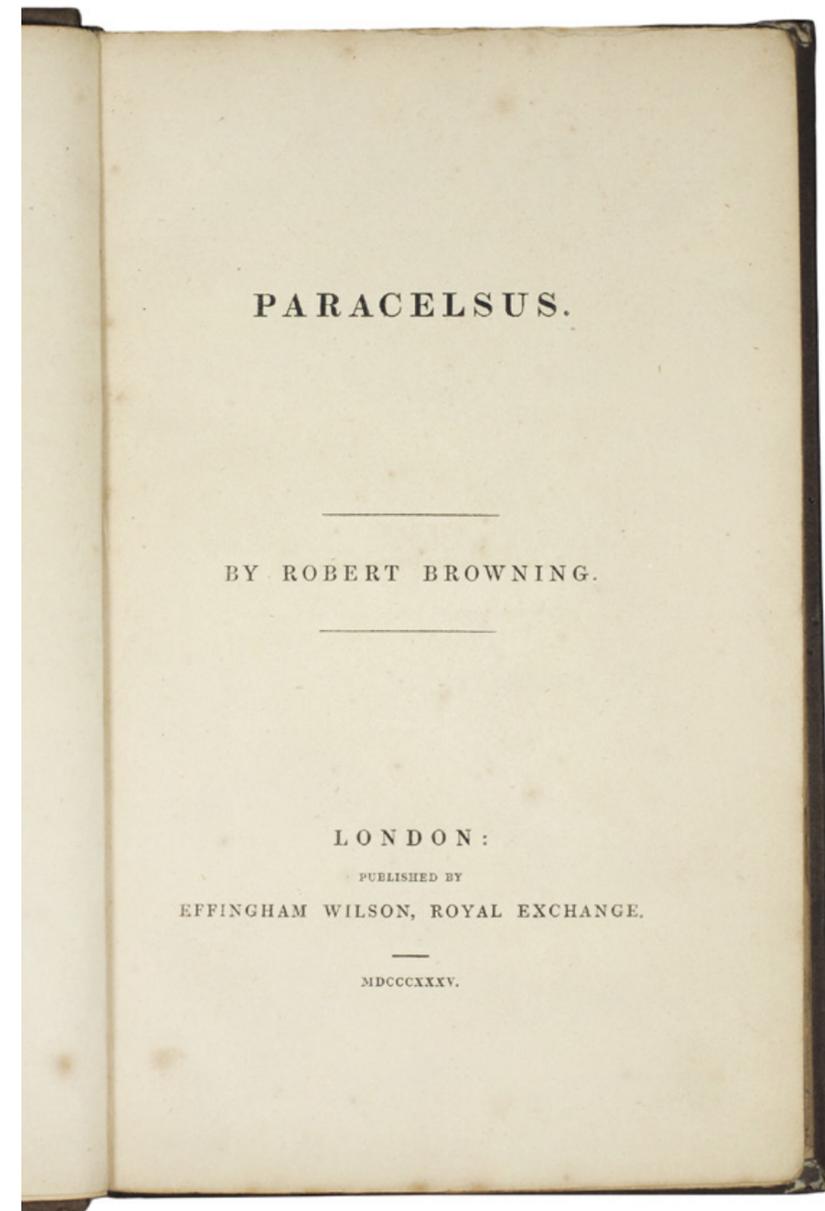




6. BROWNING, ROBERT. *Paracelsus*. London: Effingham Wilson, Royal Exchange, MDCCCXXXV [1835].

8vo, (xii), (1)-216 pp. Uncut in the original drab paper boards, white paper label. 1.5cm chip from head of backstrip and a small section rubbed white at foot, label soiled but just legible, boards clean, a few light spots to the first signature, monogram bookplate of Annie Burr Jennings on front free endpaper with motto “Otium sine literis mors est” (leisure without literature is death). A very good copy in a quarter morocco slipcase.

§ First edition of Browning’s five-act epic poem. The figure of the alchemist Paracelsus captivated many in Browning’s generation: a lone genius, searching for the hidden laws of nature, and testing the limits of the divine and the mundane. Browning’s telling of his story dwells on his pursuit of education rather than his pursuit of love. This copy appears to be in a remaindered boards binding, with the label but without the ads that usually accompany copies so bound. Ashley Library I, p.111. Tinker 414. (109303) \$500



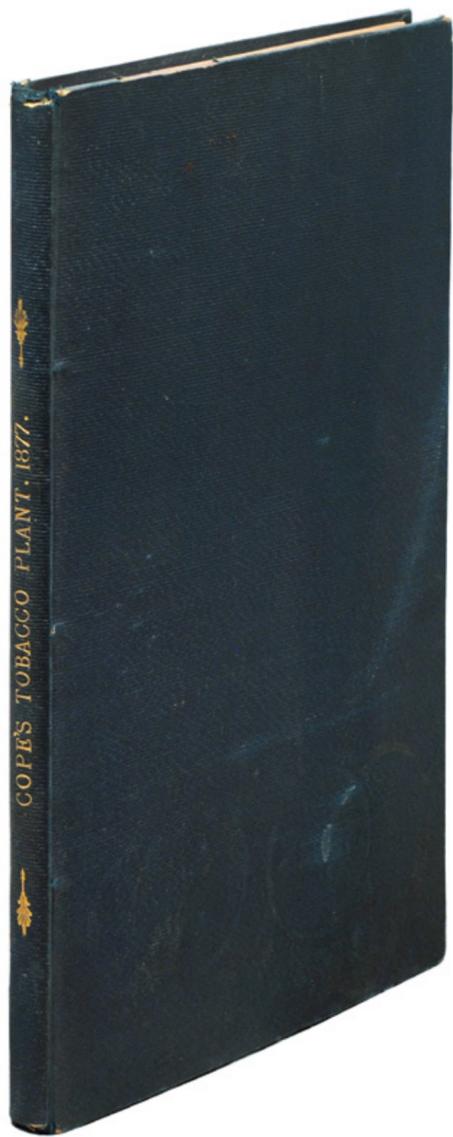
7. [BURNE-JONES, EDWARD]. [WILLIAM MORRIS].

Psyche at Bath. (circa 1865-81).

Wood engraving, on single half-sheet of handmade Arches paper 19", engraved area 4 x 2 1/4", fine archival frame; a fine impression.

§ Edition unknown; a lovely original wood engraving, designed by Edward Burne-Jones and engraved probably by William Morris. Burne-Jones prepared some seventy drawings largely intended to illustrate the Cupid & Psyche section of Morris' *The Earthly Paradise*. The originals are now at the Ashmolean in Oxford. Morris prepared blocks for at least 44 designs (cutting 35 himself) between 1865 and 1867 but they were never used for their intended purpose. Some few pulls date from this period, some very few sets were prepared (probably by Morris himself) by friction printing in 1881, eight sets (on paper with primrose and initials) were made not before April 1891 and a few further were taken around the turn of the century for an abortive edition by Longmans. So far we are aware of no other impressions made from the blocks until the Rampant Lions edition of 1974. This example most likely dates from 1881. (108128) \$975



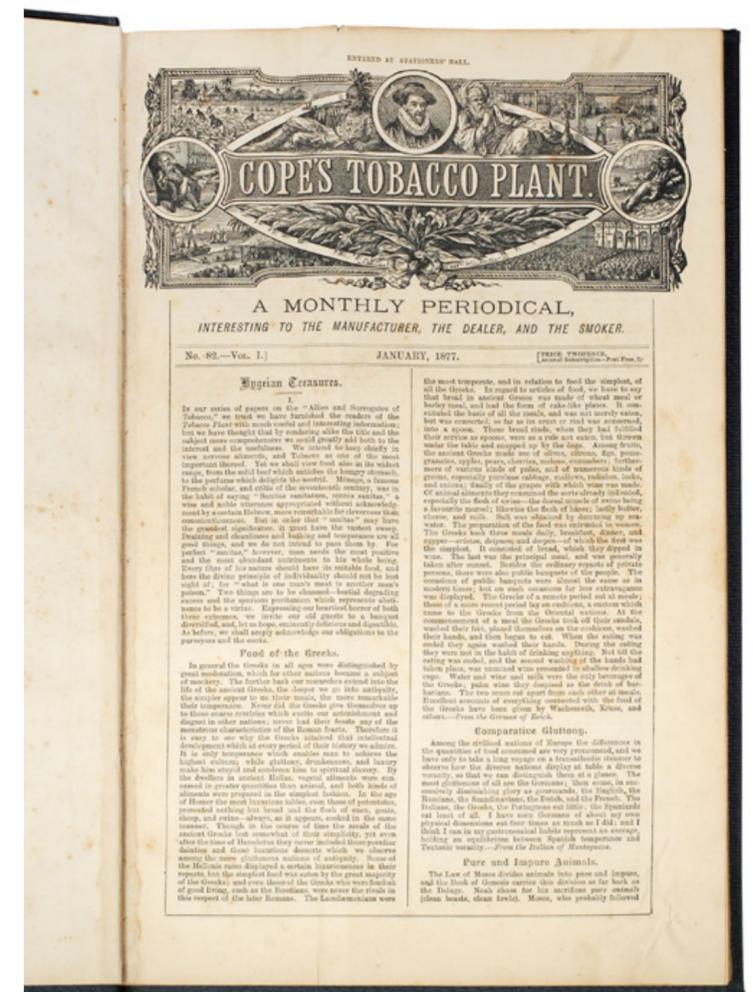


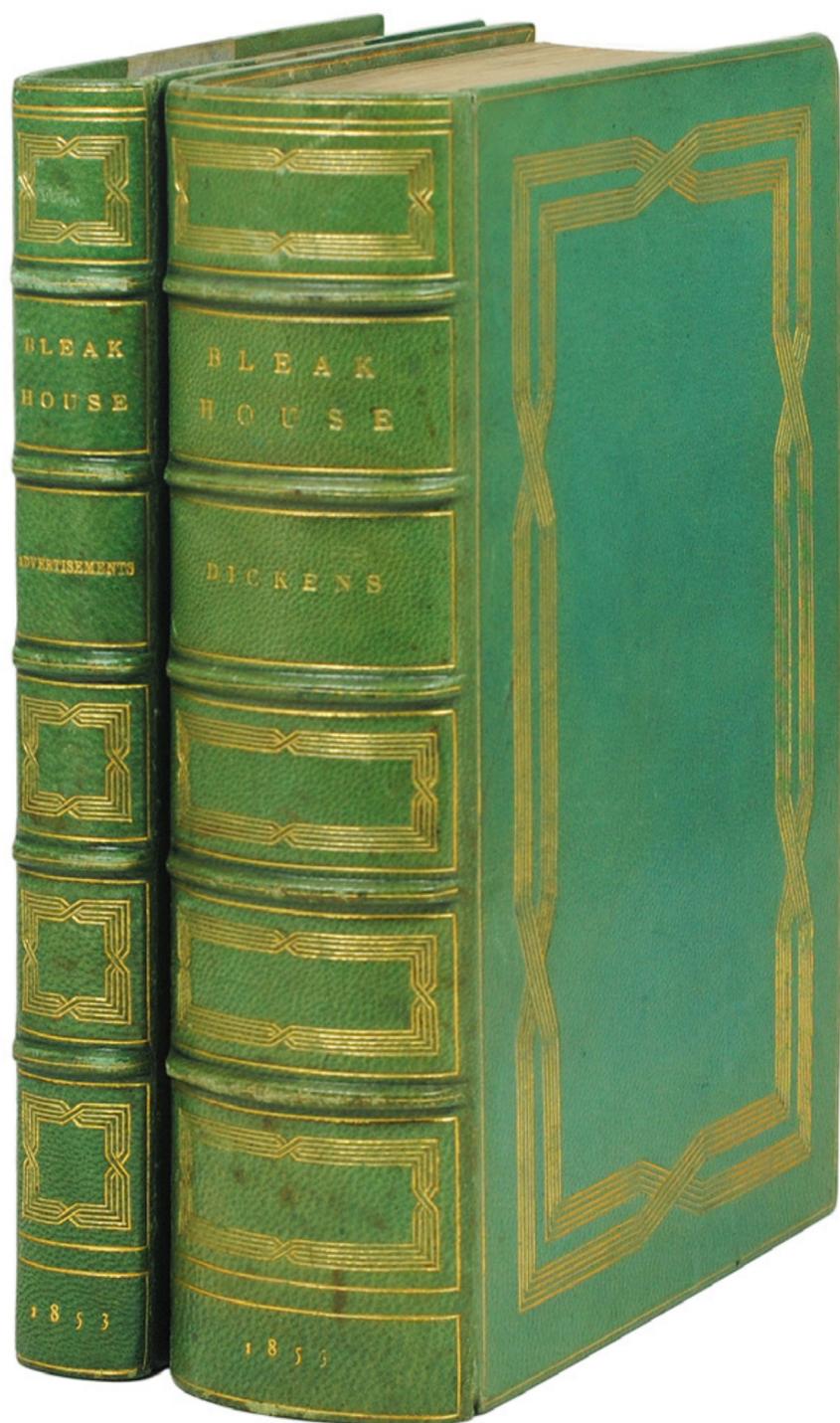
8. COPE BROTHERS & CO. FRASER, JOHN (ED.). *Cope's Tobacco Plant A Monthly Periodical Interesting to the Manufacturer, the Dealer, and the Smoker.* [12 consecutive issues for 1877, Nos. 82-93]. Liverpool: John Fraser, January - December 1877.

12 numbers bound together, includes the supplement to No. 83. Folio, [148] pp., engraved headpieces and some illustrations in text. Full pebbled blue cloth, title stamped in gilt to backstrip. Occasional creasing and minor edgewear, endpapers foxed; very good.

§ A complete run of *Cope's Tobacco Plant* for the year 1877, from No.82 - Vol.1, January 1887 to No. 93 Vol. II, December 1877. The periodical was published by Cope Brother's and Company, manufacturers of tobacco products in Liverpool, whose great success and reputation was founded on progressive employment practices and innovative and extensive advertising. *The Tobacco Plant*, which ran for eleven years from 1870 to 1881, "was devoted to the cause of encouraging class feeling among smokers by reminding them not only of the mellow delights of the habit they shared but also of the way in which tobacco permeated history" (Altick). It was also a sincerely literary effort, reprinting choice passages from any author with even the most tentative connection to tobacco, living or dead, commissioning new writing, and for many years running an entirely serious column reviewing antiquarian reprints, all alongside tobacco trade news, classified ads,

jocular attacks on the Anti-Tobacco Society, and many silly jokes. "In sum, the publishing activities of the firm of Cope form an honorable little chapter in the history of Victorian journalism. At a time when, in the view of many observers, England was "shooting Niagara" culturally as well as politically, with the proliferation of cheap newspapers and magazines frankly designed to strike the lowest common denominator of popular taste, the *Tobacco Plant* did its substantial bit to maintain a lively interest in literary topics among ordinary middle-class readers. Seldom, before or since, could an Englishman get as much good reading matter for his twopence." (Altick, Richard, "Cope's Tobacco Plant," *The Papers of the Bibliographical Society of America*, Vol. 45, No. 4, 1951, a very enjoyable article.) (108300) \$750





9. 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

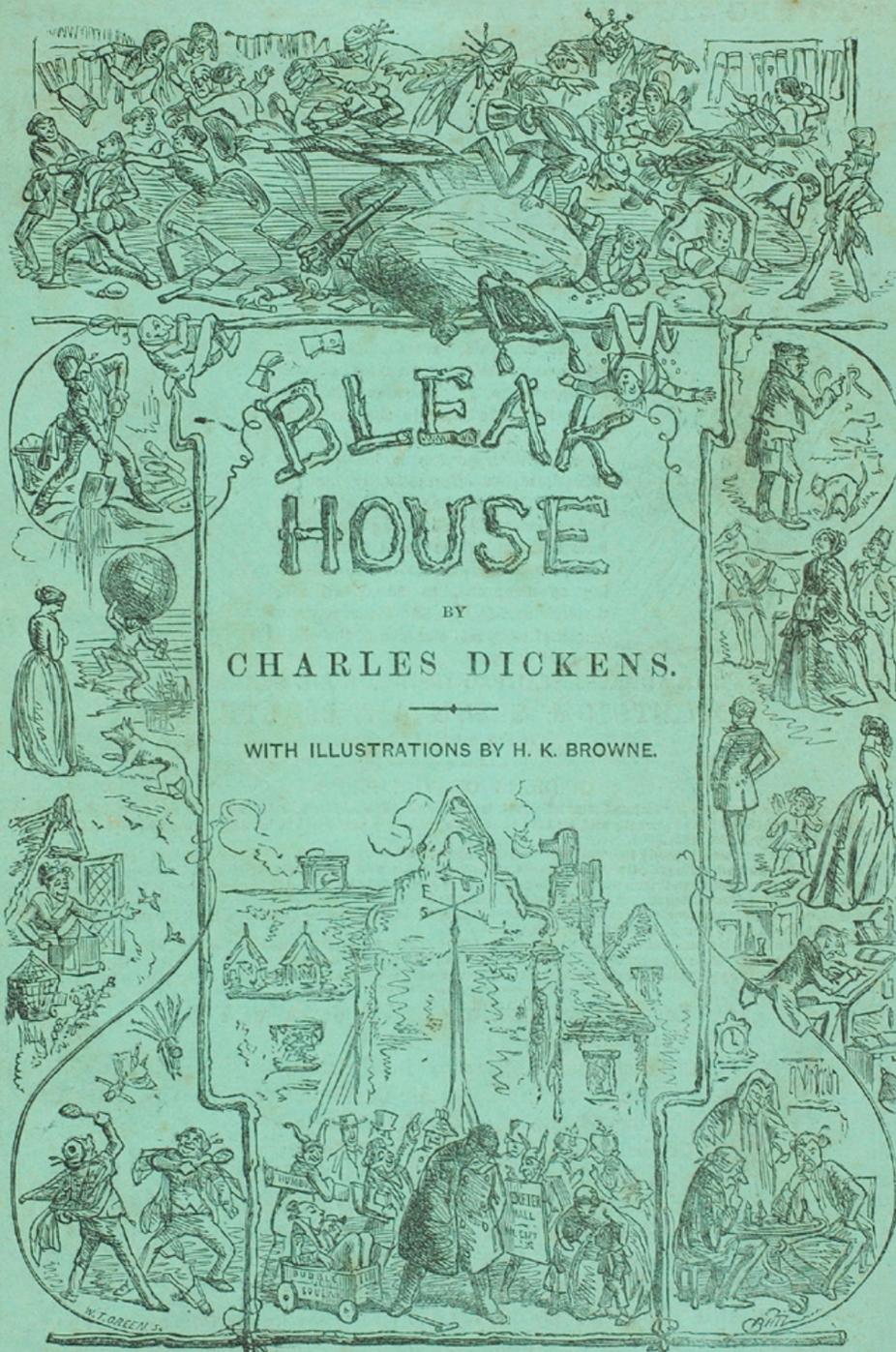
of the Bleak House Advertiser (divided between vols. 1 and 2), and 80 additional ads and inserts. Previously sold by Colin Franklin to a private collector and thence to us. Eckel 79-81. Sadleir 682. Hatton & Cleaver pp.275-304. (123284) \$9750



No. I.

MARCH.

Price 1s.



LONDON: BRADBURY & EVANS, BOUVERIE STREET.

AGENTS: J. MENZIES, EDINBURGH; MURRAY AND SON, GLASGOW; J. M'GLASHAN, DUBLIN.

NOTICE is hereby given that the Author of "BLEAK HOUSE" reserves to himself the right of publishing a Translation in France.

BLEAK HOUSE

BY
CHARLES DICKENS.



LONDON:
BRADBURY & EVANS, BOUVERIE STREET.
1853.

10. DICKENS, CHARLES. *Little Dorrit...With Illustrations By H. K. Browne.* London: Bradbury & Evans, Bouverie Street, [December, 1855 - June, 1857].



8vo, 20 monthly parts in 19 as issued, with 40 engraved plates including frontis and title vignette with tissue guards. Original printed blue wrappers with trade advertisements to inner sides as well as outside back wrappers, with a variety of ads, and slips bound-in. Housed in a four-fold blue cloth folder, and quarter blue morocco and blue cloth slip-case with titling in gilt. Case has some chipping and fraying, wrappers and edges are slightly foxed, with some minor chipping and minor repairs, but are otherwise in very good condition lacking only two advertising slips and the terminal ads in number five.

§ First edition in original parts, with the white “Missing” slip intact in part 16. “In this book Dickens made a second assault on the archaism of imprisonment for debt...” Eckel 82-86. This was the last of the big novels published by Bradbury & Evans after a dispute over the publishing of Dickens’ marital intranquilities. Hatton and Cleaver 307-330. Thomson 73. (108352) \$4500





The Birds in the Cage.



11. DICKENS, CHARLES. *The Personal History, Adventures, Experience, & Observation of David Copperfield the Younger. Of Blunderstone Rookery, (Which He never meant to be Published on any Account)...With Illustrations By H. K. Browne.* London: Bradbury & Evans, Whitefriars, [May, 1849 - November 1850].

8vo, 20 monthly parts in 19 as issued, 40 engraved plates including frontispiece and title vignette. Original blue printed wrappers with trade advertisements to inner sides as well as outside back wrappers, uncut, with a variety of ads on teal, pink and white paper bound-in. Housed in a blue morocco pull-off case with raised bands, gilt titling, and additional blue cloth portfolio with flaps. Some backstrips and hinges mended, edges slightly rubbed and chipped occasionally, minor foxing to plates, overall remarkably good condition for such an ephemeral publication; very good.

§ First edition in the original parts of Dickens' favorite of his novels. It was the first of his major works to be written in the first person and by his own admission contained much autobiography: "a very complicated weaving of truth and invention" (Letters, VII, 515). This set contains all of the advertisements, slips, steel engraved plates, and specimens listed by Hatton & Cleaver except for rear insert "2" in part twelve (eight pages or four); there are six specimens of Letts' Diaries in part eight (Hatton & Cleaver 235-271). Eckel 75. (108340) \$17,500





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

5 vols., 8vo, illustrated with engravings. All volumes in full dark green morocco extra, covers with gilt holly sprigs at corners, backstrips faded to rich brown, lettered and stamped in gilt, all edges gilt, each book with its original cloth covers bound in at the end. In uniformly very good condition with just a hint of rubbing to the bindings. Each volume with the bookplate of the famous minister Henry Sloane Coffin, by descent to a private collector in San Francisco. A lovely set perfect for reading or handling without fear of damage.

§ First editions of all five of Dickens' Christmas books in fine festive bindings

by Wood of London. A cornerstone of any Dickens collection. All books are in their most desirable states. Full description including issue points and pagination on our website. Smith II 4, 5, 6, 8, 9. Eckel 116-134. (109280) \$13,750





M. Fozzings Ball.

L. Chapman & Hall, 186, Strand.

A CHRISTMAS CAROL.

IN PROSE.

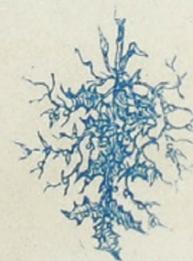
BEING

A Ghost Story of Christmas.

BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY JOHN LEECH.



LONDON:

CHAPMAN & HALL, 186, STRAND.

MDCCLXIII.

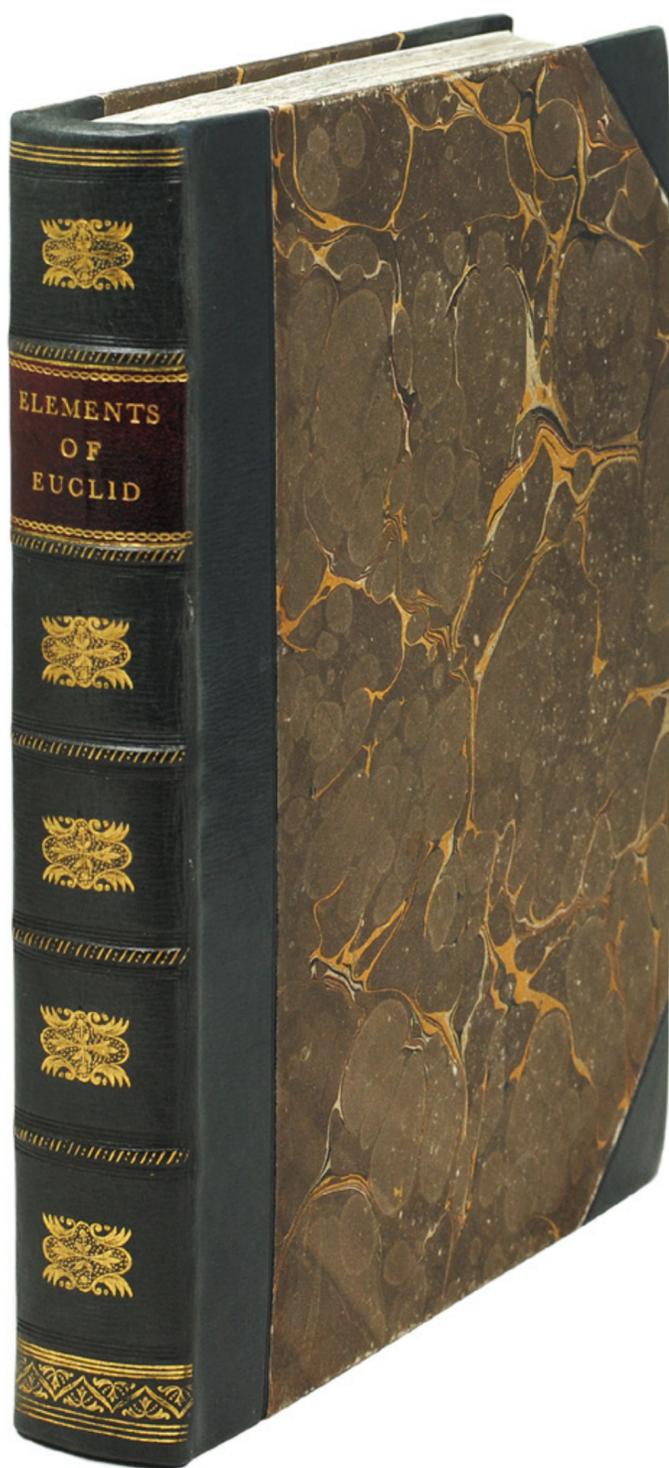
13. DICKENS, CHARLES. *Our Mutual Friend...With Illustrations By Marcus Stone.* London: Chapman and Hall, Piccadilly, [May, 1864 - November 1865].

8vo, 20 monthly parts in 19 as issued, 40 wood engraved plates. Original printed green wrappers with trade advertisements to inner sides as well as outside back wrappers, uncut, with a variety of ads and slips on teal, green, pink and white paper bound-in. Housed in a half green morocco and green cloth pull-off case with raised bands, gilt titling, and additional green cloth portfolio with flaps, case backstrip evenly sunned. Individual parts in very good condition, with only slight wear to wrappers and edges, internally they seem almost to have never been read. A complete set missing only a few ads mentioned in Hatton & Cleaver, with no visible signs that ads have been removed, and includes ads not mentioned in Hatton & Cleaver.



§ First edition in the original parts. The wood engravings and cover designs were for the first time charged to the skillful hand of Marcus Stone, the orphaned son of an old artist friend who worked in the “sentimental-realist style of 1860s book illustration” (DNB). *Our Mutual Friend* was Dickens’ last completed novel, written slowly due too increased occasions of illness, and a serious railway accident. Similar to *Bleak House* and *Little Dorrit*, *Our Mutual Friend* comprises the usual social satire, elaborate plotting, and sweeping views of contemporary society, differing most notably in the positive outcome of the central love stories. Eckel 96. Hatton and Cleaver 345-370. (108342) \$4500



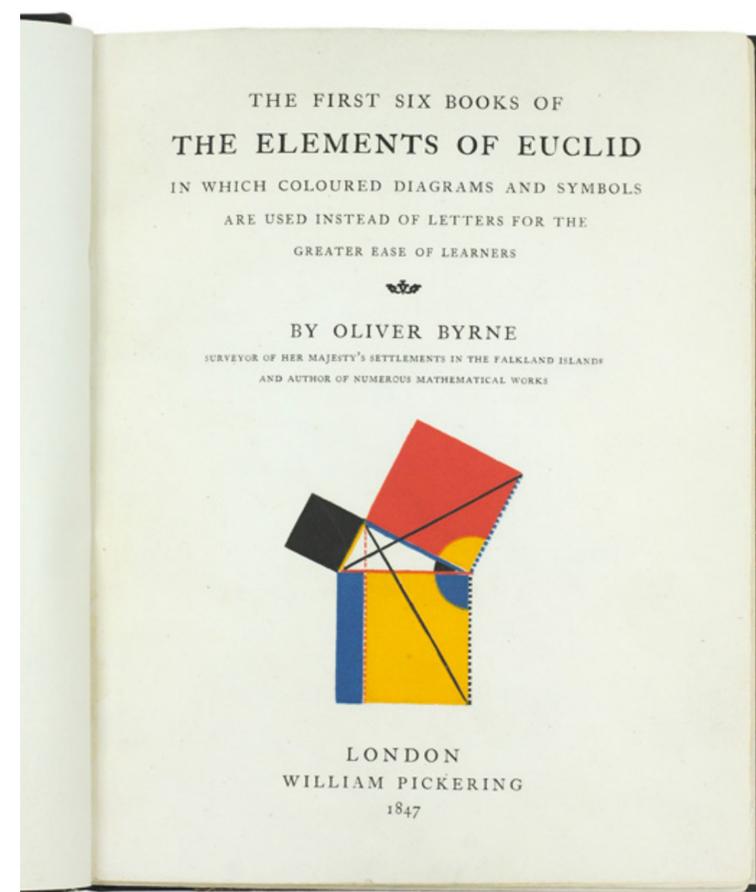


14. EUCLID. BYRNE, OLIVER. *The First Six Books of the Elements of Euclid in which coloured diagrams and symbols are used instead of letters for the greater ease of learners.* London: William Pickering, 1847.

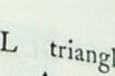
Small 4to, xxix, 268 pp., color diagrams throughout printed in red, blue, yellow, and black; wood-engraved initials. Early half black calf, gilt backstrip, red label, marbled boards, a very good copy beautifully cleaned and restored by Court Benson.

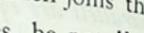
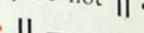
§ First edition of Byrne's work on Euclidean geometry, in which colors are substituted for the usual letters to designate the angles and lines of geometric figures. Written and designed to simplify Euclid's propositions, this remarkable example of Victorian printing is described by McLean as "one of the oddest and most beautiful books of the whole century." Designed and printed by Charles Whittingham of the Chiswick Press, each proposition is set in Caslon italic, with a four line initial: "the rest of the page is a unique riot of red, yellow and blue: on some pages letters and numbers only are printed in color, sprinkled over the pages like tiny wild flowers, demanding the most meticulous register: elsewhere, solid squares, triangles and circles are printed in gaudy and theatrical colors, attaining a verve not seen again on book pages till the days of Dufy, Matisse and Derain." (McLean). Byrne was Surveyor of Her Majesty's Settlements in the Falkland Islands and also published mathematical and engineering works. Burch page 139: "decidedly picturesque... decidedly

original." Friedman 43. Ing, *Charles Whittingham Printer*, 46. Keynes, Pickering, pages 37, 65. McLean, *Victorian Book Design*, p. 70. PMM (1963) part 2, 150: "this gay and amusing experiment." (122390) \$16,500

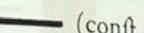




EQUAL triangles
 and  on the same base
 (—) and on the same side of it, are
 between the same parallels.

If , which joins the vertices
 of the triangles, be not \parallel ,
 draw  \parallel  (pr. 31.),
 meeting .

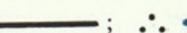
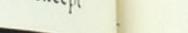
Draw .

Because  \parallel  (const.)

 =  (pr. 37.):

but  =  (hyp.);

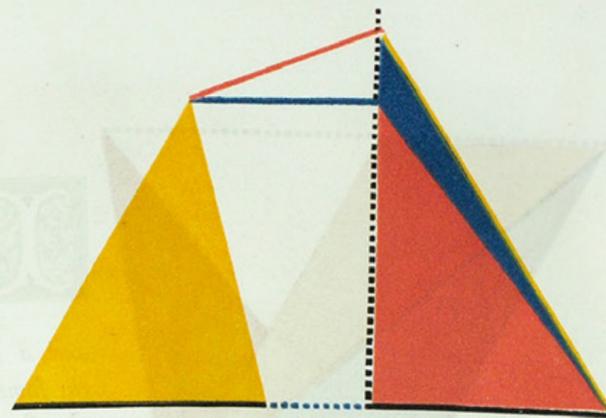
\therefore  = , a part equal to the whole,
 which is absurd.

\therefore  \nparallel ; and in the same
 manner it can be demonstrated, that no other line except
 is \parallel ; \therefore  \parallel .

Q. E. D.

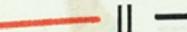
EQUAL trian-
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( and )
 on equal bases, and on the
 same side, are between the
 same parallels.

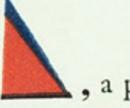


If  which joins the vertices of triangles
 be not \parallel ,
 draw  \parallel  (pr. 31.),
 meeting .

Draw .

Because  \parallel  (const.)

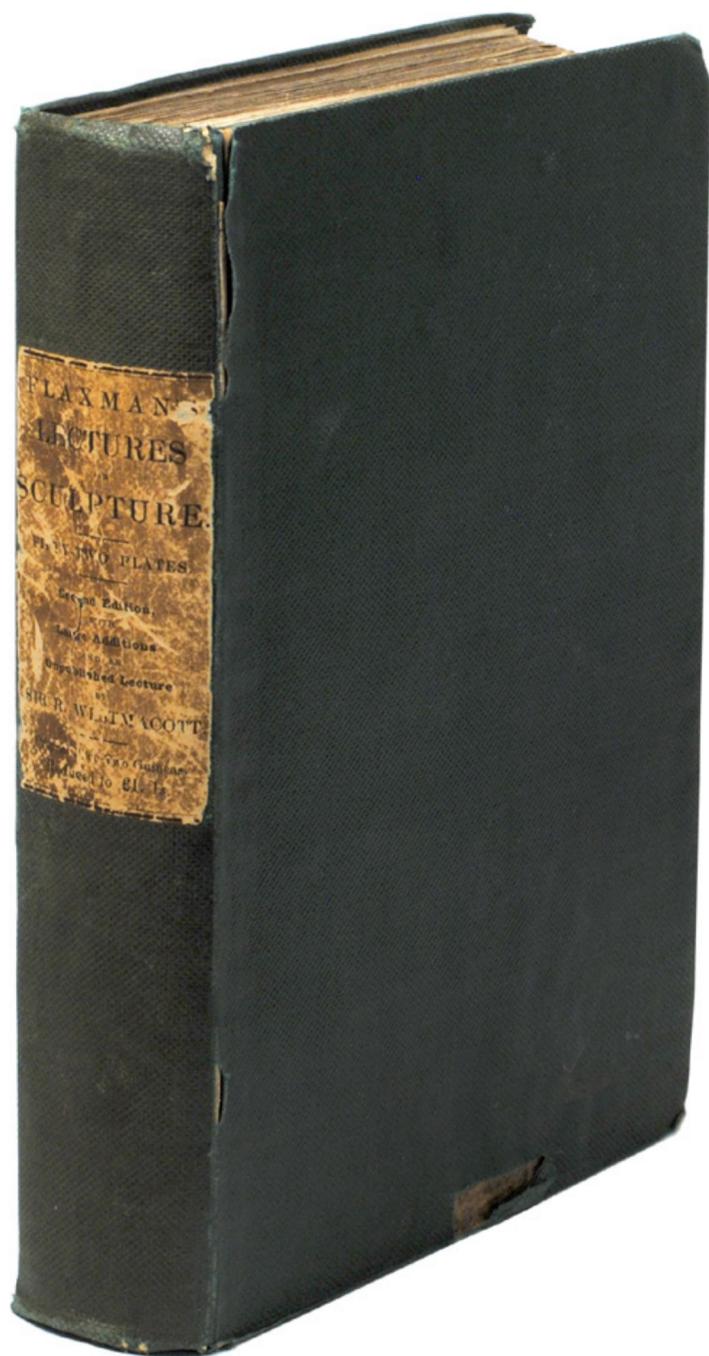
 =  but  = 

\therefore  = , a part equal to the whole,
 which is absurd.

\therefore  \nparallel ; and in the same manner it
 can be demonstrated, that no other line except
 is \parallel : \therefore  \parallel .

Q. E. D.

Q



15. FLAXMAN, JOHN. *Lectures on Sculpture, as delivered before the President and Members of the Royal Academy. Second edition.* London, Henry G. Bohn, 1838.

8vo, xxvii, 243 pp. Portrait frontispiece on India paper, 51 plates (complete, enclosed publisher's slip states that plate #18 was never engraved). Original green cloth with printed paper spine label, rubbed and worn. Pp.33-48 are missing but this is more than made up for by the extra illustration of the book with 28 original pages of sketches by Flaxman from his sketchbooks, many of which appear as plates in the book.

§ Walter Crane's copy of Flaxman's *Lectures* (first published in 1829), extra-illustrated with 28 original pages from Flaxman's sketchbooks bearing drawings in a number of different styles, several relating directly to the illustrations in the book. An interesting book with an interesting provenance: it was later in the possession of Sir John Leslie, a friend of the Pre-Raphaelites, passing from him to his son, Shane Leslie, first cousin of Winston Churchill, at

Castle Leslie in Co. Monaghan. This book was acquired directly from the Leslie family. "[Flaxman] had the secret, almost lost to modern art, of combining ideal grace of form and rhythmical composition of lines with spontaneousness and truth of pose and gesture, and the unaffected look of life." DNB. (108503) \$18,500





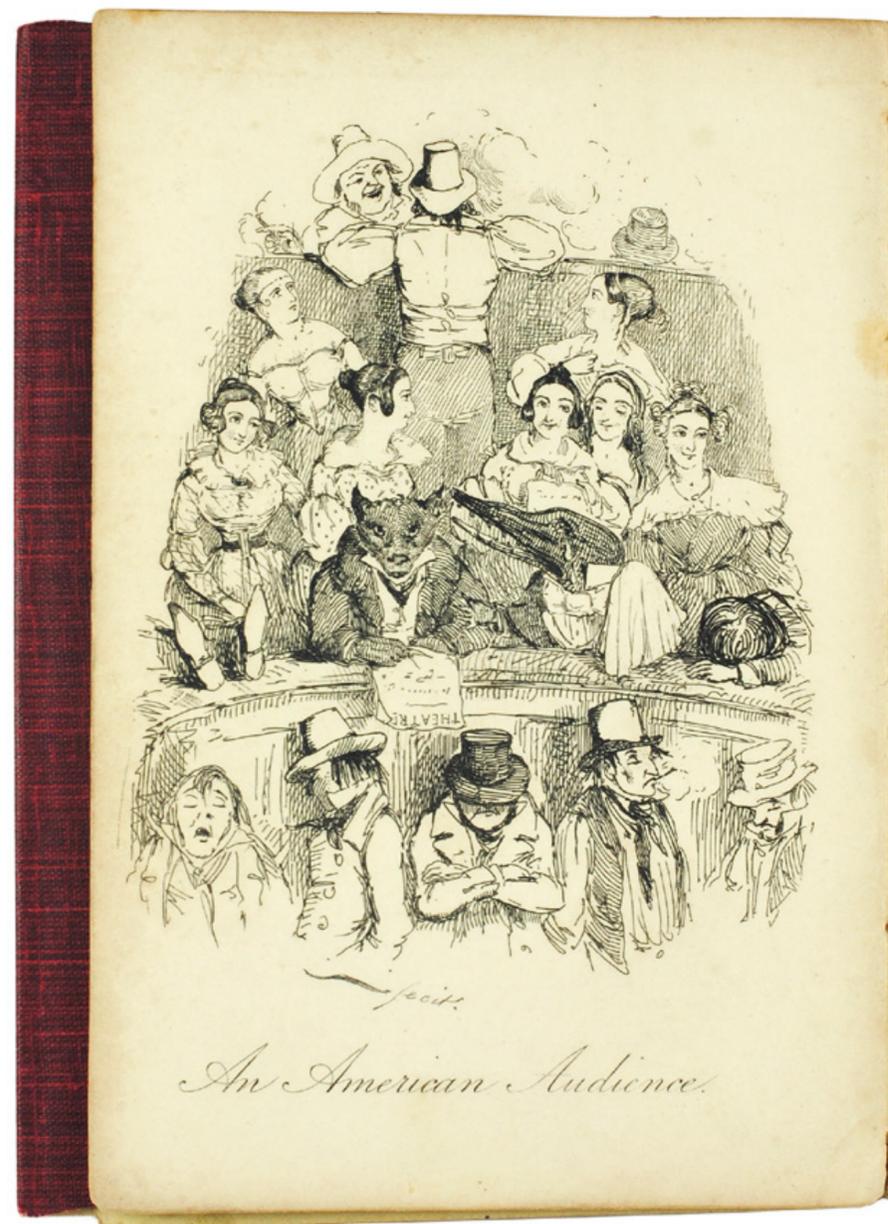
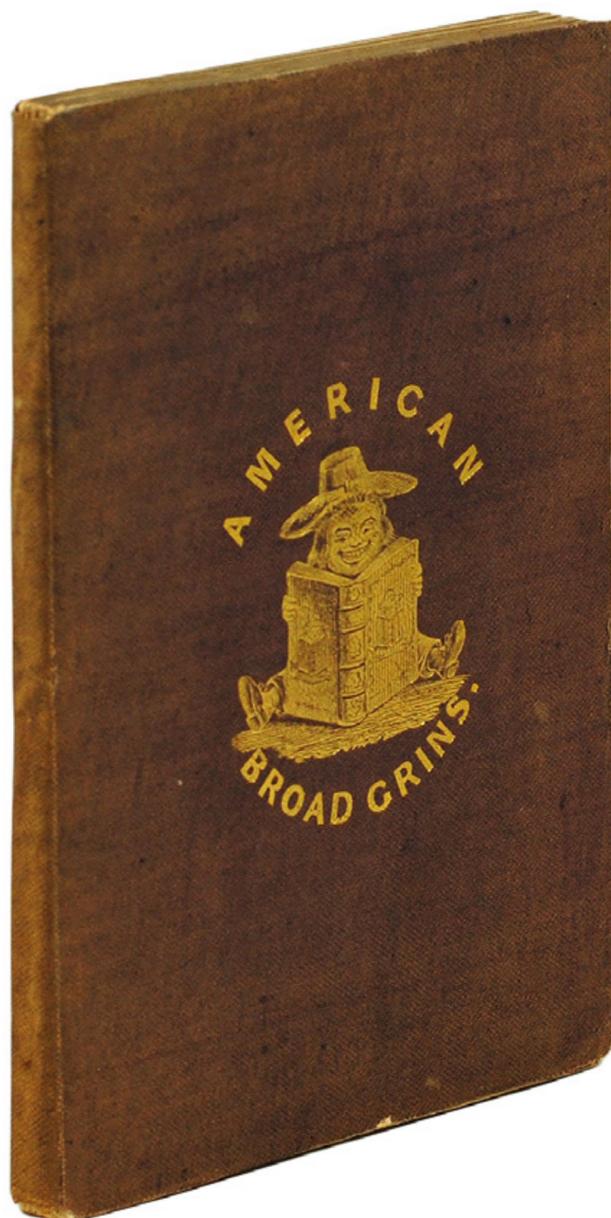
W. Fairland.

Engraved by C. Bullmann.

Group from the Last Judgment — Mich^l Angelo.

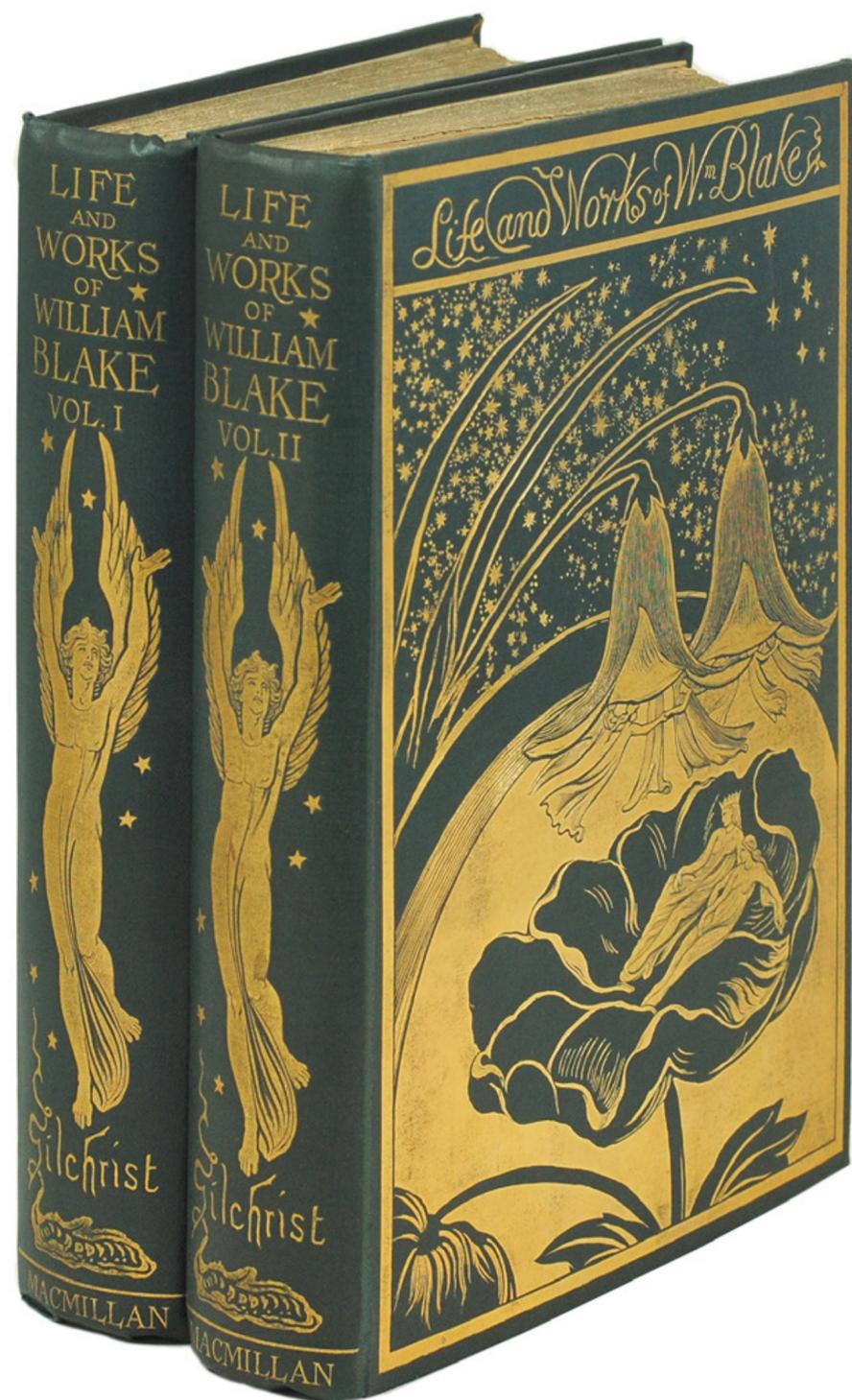
16. FUNNIDOS, RIGUM (EDITOR). *American Broad Grins*. London: Robert Tyas, 1838.

12mo, [1-5], 6-76, (4, publisher's ads) pp. With four plates by John Leech. Original publisher's cloth over card stock, upper cover stamped and lettered in gilt, edges gilt. Cloth lightly sunned and worn, front hinge cracked, a bit shaken, contemporary inscription and dealer notes to half title. Very good, housed in a custom cloth chemise.



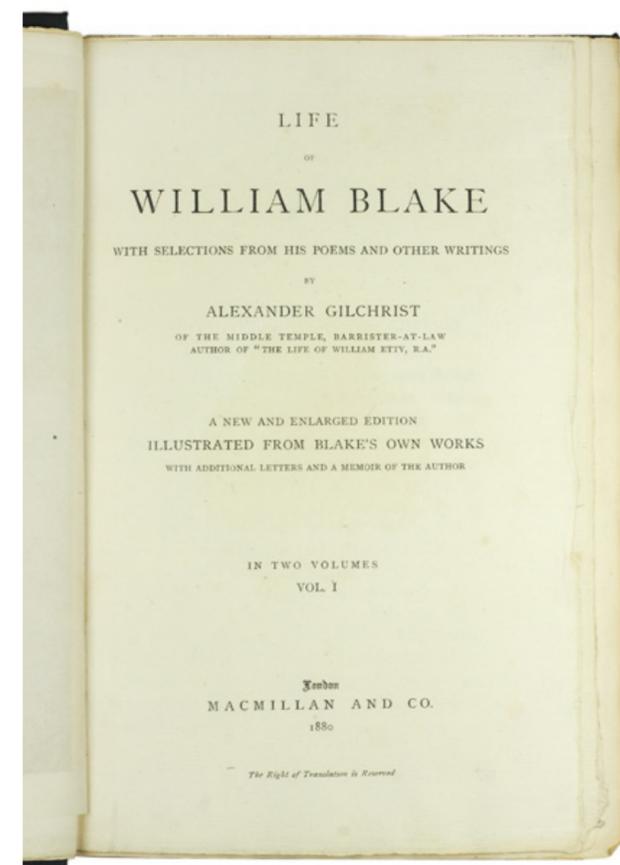
§ First edition. Published when the war of 1812 was well within memory, a compendium of jokes and anecdotes poking fun at American manners and customs. Despite the promising subject matter it has not aged well and is now most useful as a survey of the eye-watering casual racism and sexism of the era, particularly concerning black people, Native Americans, progressive women, and the Irish. A second edition was published the following year. (123333) \$150

17. GILCHRIST, ALEXANDER. *Life of William Blake. With Selections from his Poems and Other Writings. A New and Enlarged Edition illustrated from Blake's own Works. With additional Letters and a Memoir of the Author.* London: Macmillan, 1880.



2 vols., 8vo, xvii, 431; ix, 383 pp., with a portrait frontispiece on India paper in each volume and numerous illustrations. Original blue cloth with elaborate gilt-stamped designs. A fine copy of this attractive binding with the binder's ticket "Bound by Burn & Co" at the back.

§ Second and best edition and a high point of Victorian publisher's bindings. Gilchrist was Blake's first full-scale biographer. The work was unfinished when he died; his wife Anne helped to complete the *Life*, with help from Dante Gabriel Rossetti who wrote the final chapter from Gilchrist's notes, and his brother William Michael Rossetti -- also A.C. Swinburne whose own book on Blake was the result of his researches when reviewing Gilchrist's book. Also of interest are the prints (found in all copies) - three from electrotypes of the *Virgil* prints and 17 from electrotypes of the *Songs of Innocence and of Experience*. Bentley, *Blake Books*, 1680B. (122882) \$1575

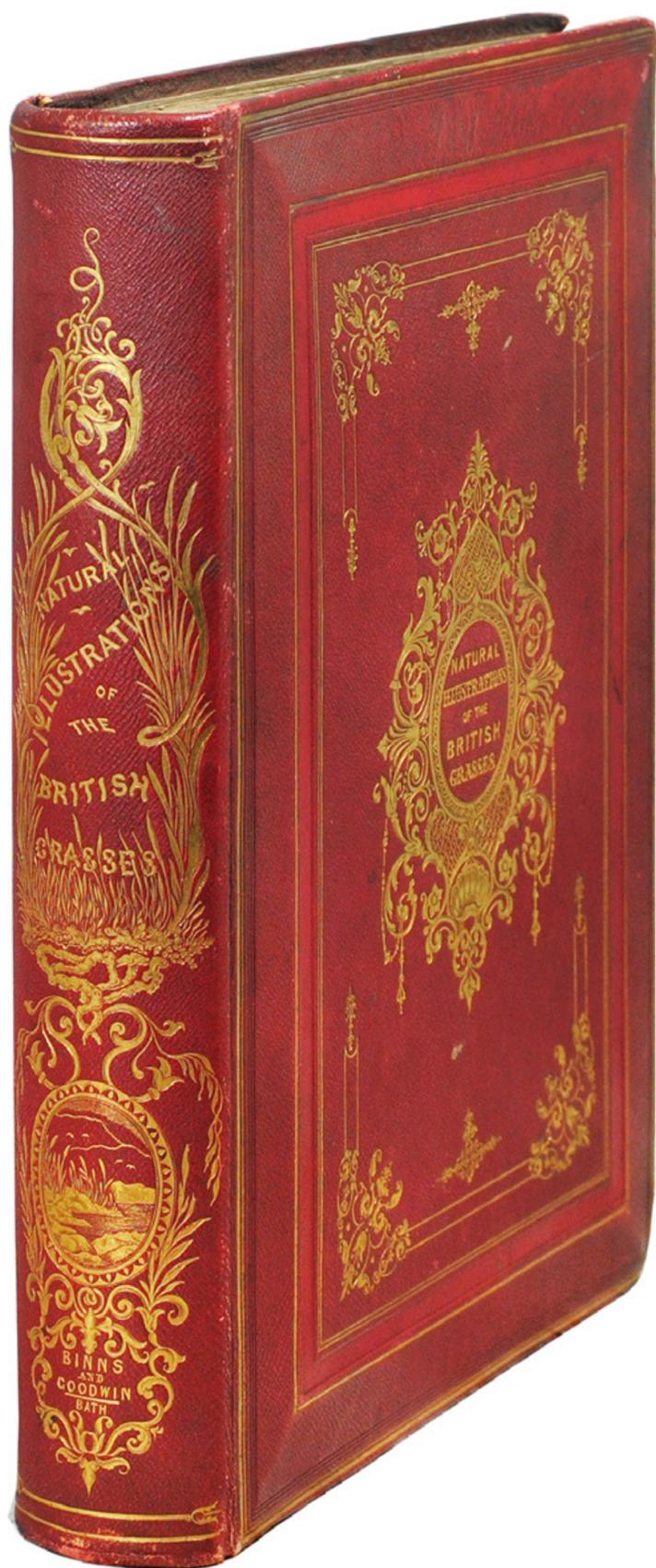


18. GREENAWAY, KATE. "O, *Opened it.*" London: 1885.

Color lithograph plate 8 x 10 1/4." Some minor smudges; very good.

§ First edition, a charming plate from *The Apple Pie Alphabet*. The illustration for the letter "O," depicting three children in classic Greenaway attire cutting into an oversized pie. (107969) \$175





19. HANHAM, FREDERICK, EDITOR. *Natural Illustrations of the British Grasses.* Bath: Binns and Goodwin, 1846.

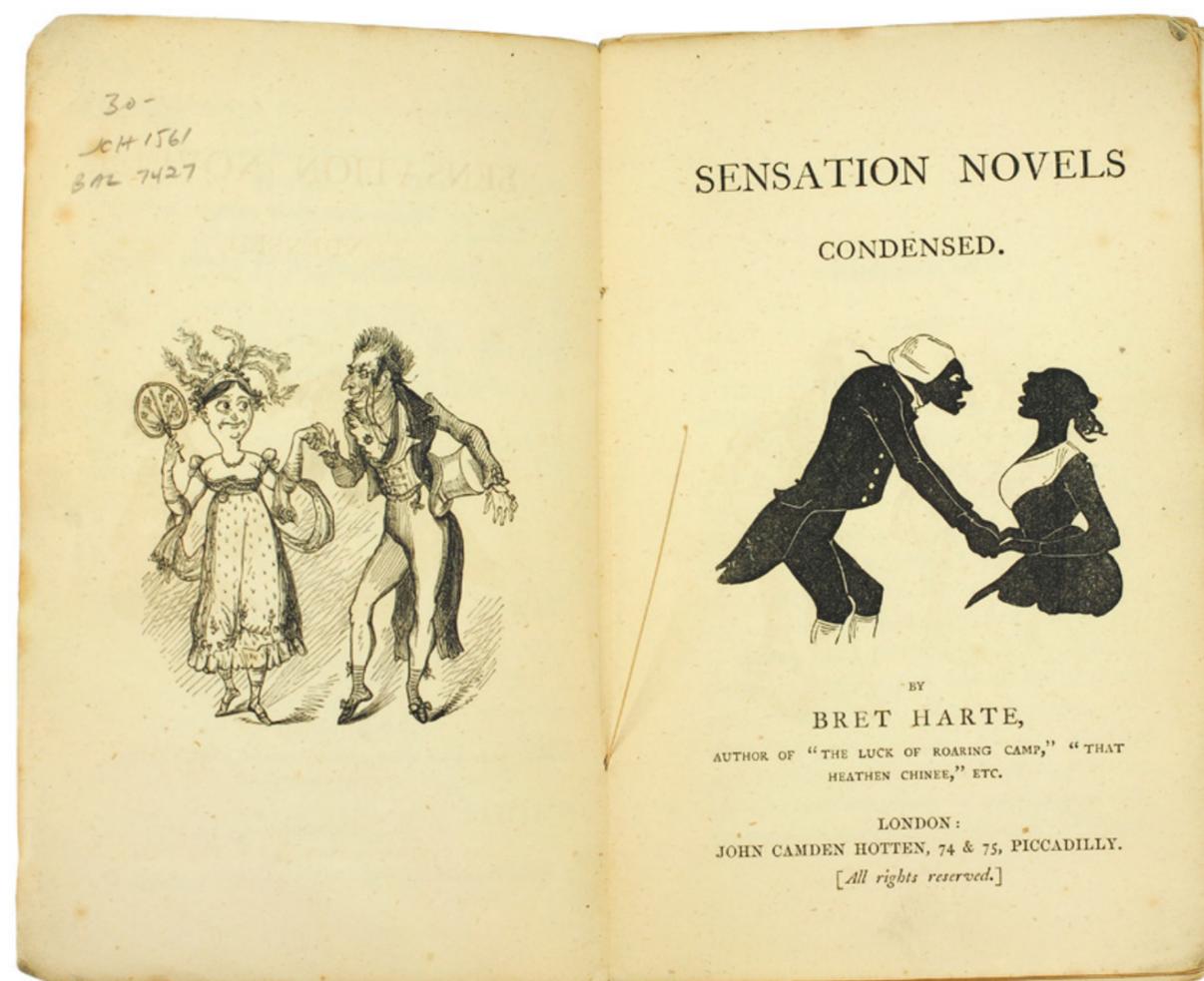
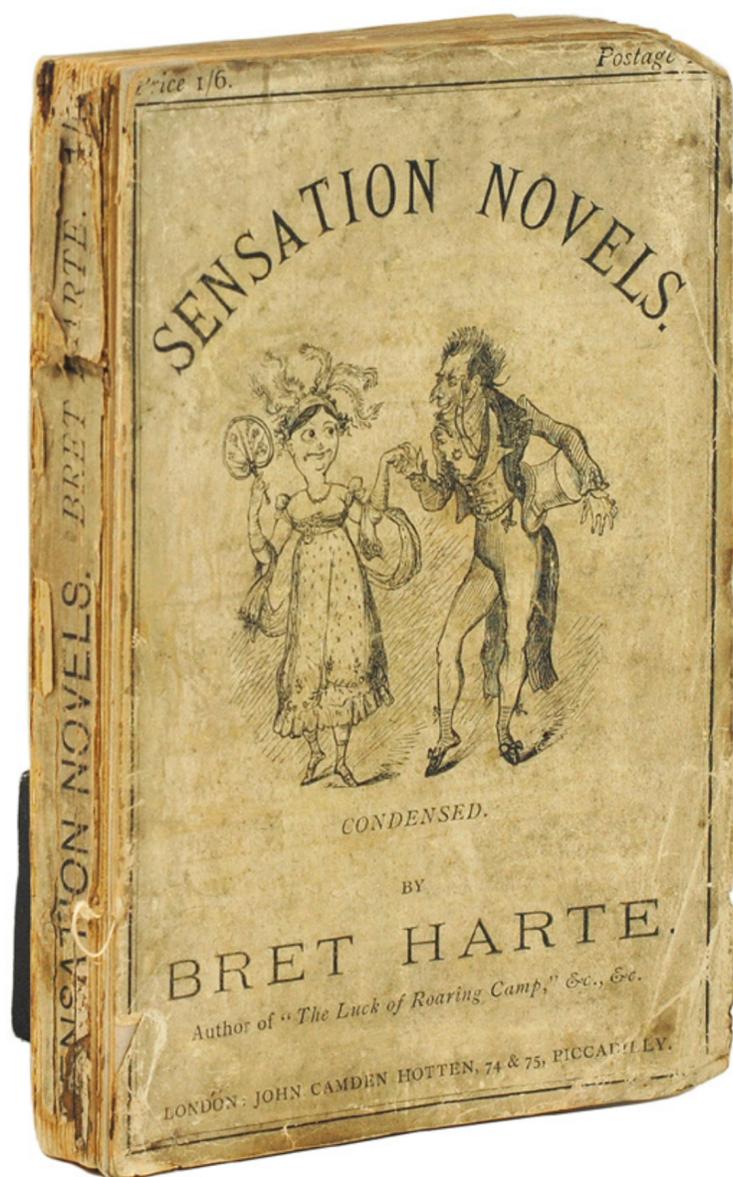
Small folio, xx, 130, (2, ads) with 62 specimens of dried grasses mounted on separate plates each with printed title and border. Publisher's red pebbled morocco, elaborately paneled in gilt and blind over beveled boards, backstrip gilt with title entwined by grasses of the field and the publisher's name surmounted by a oval vignette of reeds at the water's edge, bound by Astle and Sons. Binding lightly rubbed and worn at tips, occasional light foxing and offsetting, specimens astonishingly well preserved.

§ First (only) edition. A beautifully preserved specimen book describing the grasses of Great Britain. Taxonomy is discussed but the accompanying text is mostly literary, extolling the charms of grasses and their vital importance to mankind with much poetry presented. The specimens themselves are extraordinarily delicate and attractive. "Dried specimens of plants, when preserved with care as to their natural appearance and character, must always be more interesting and valuable to a Botanist, or a lover of Nature, than engravings; being the real or original object, which drawings are intended only to portray... there is much... that the pencil can never show" (Hanham, Preface). (110478) \$2950



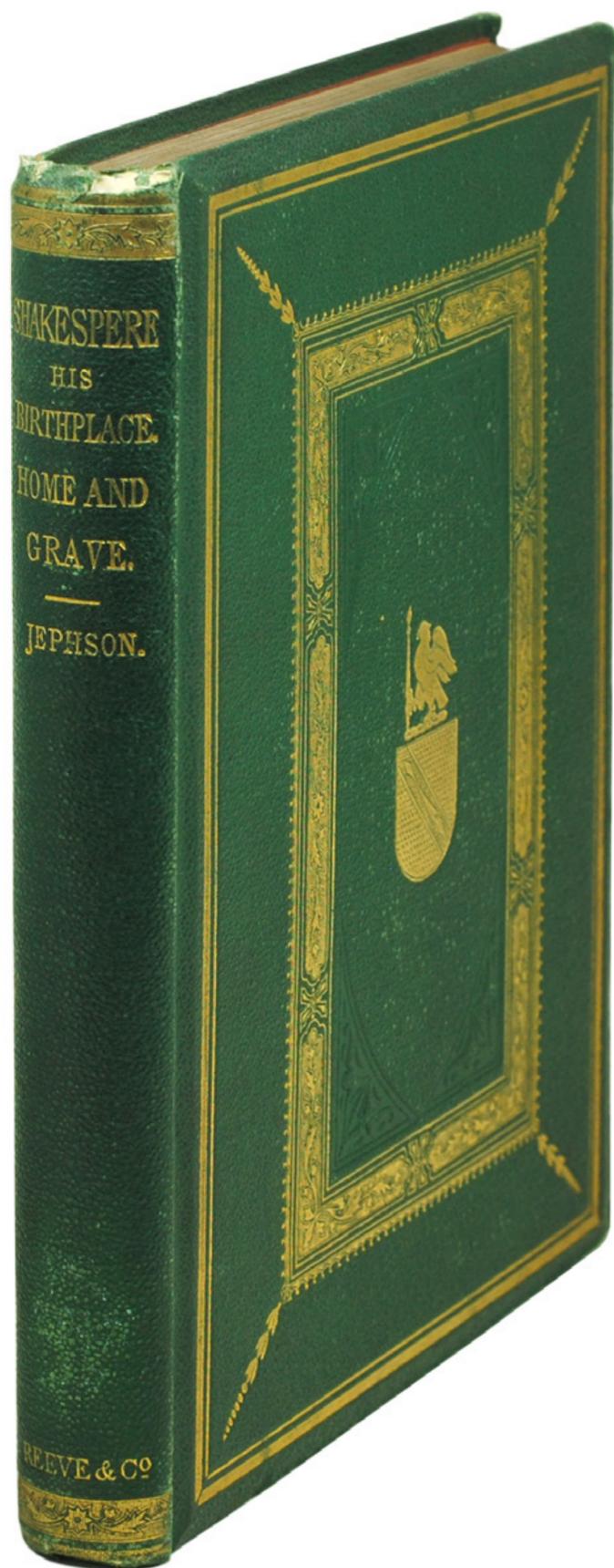
20. HARTE, BRET. *Sensation Novels Condensed.* London: John Camden Hotten, [1871].

12mo, 215, [34, ads]pp., illustrated. Original printed wrappers rather worn with tape repairs, first signature detached.



§ Very scarce in original wrappers. Harte's cutting parodies of fourteen respectable novelists of his day including Charles Dickens, Charlotte Brontë, Alexander Dumas, James Fenimore Cooper, Captain Marryat, Victor Hugo, and Wilkie Collins. (In *The Haunted Man* "by Ch-r-s D-c-k-ns," Dickens is forced to confront spectral visions of his own literary tropes.)

Possibly the Jennie Crocker Henderson copy with annotation in pencil JCH and number 1561 (she had a huge Harte collection). Manuscript note in pencil at front: "This book not to be held over the fireplace. The corners of the leaves not to be turned down. The borrower is respectfully requested to return this book in in 14 days from my date that being my extreme limit of time. H.W. Moore August 27 1871." BAL 7427. (123246) \$350



21. JEPHSON, REV. JOHN MOUNTENEY; EDWARDS, ERNEST (PHOTOGRAPHER). *Shakespeare: his Birthplace, Home and Grave. A Pilgrimage to Stratford-on-Avon in the Autumn of 1863.* London: Lovell, Reeve & Co., 1864.

8vo, ix, 203 pp. Illustrated with 15 small mounted albumen photographs by Ernest Edwards. Original green cloth, gilt-panelled covers, gilt edges, inscription at front and manuscript note at p. 191 in ink, two bookplates, ex-library copy with discreet markings.

§ First edition of the first book to have photographs of Shakespeare's birthplace. Although not rare, the book is important and fine copies are hard to come by. Since 1976 five copies have sold at auction. There are relatively few earlier books showing English street scenes in photography. Not in "The Truthful Lens" which does record two other books with photographs by Edwards. (123344) \$175



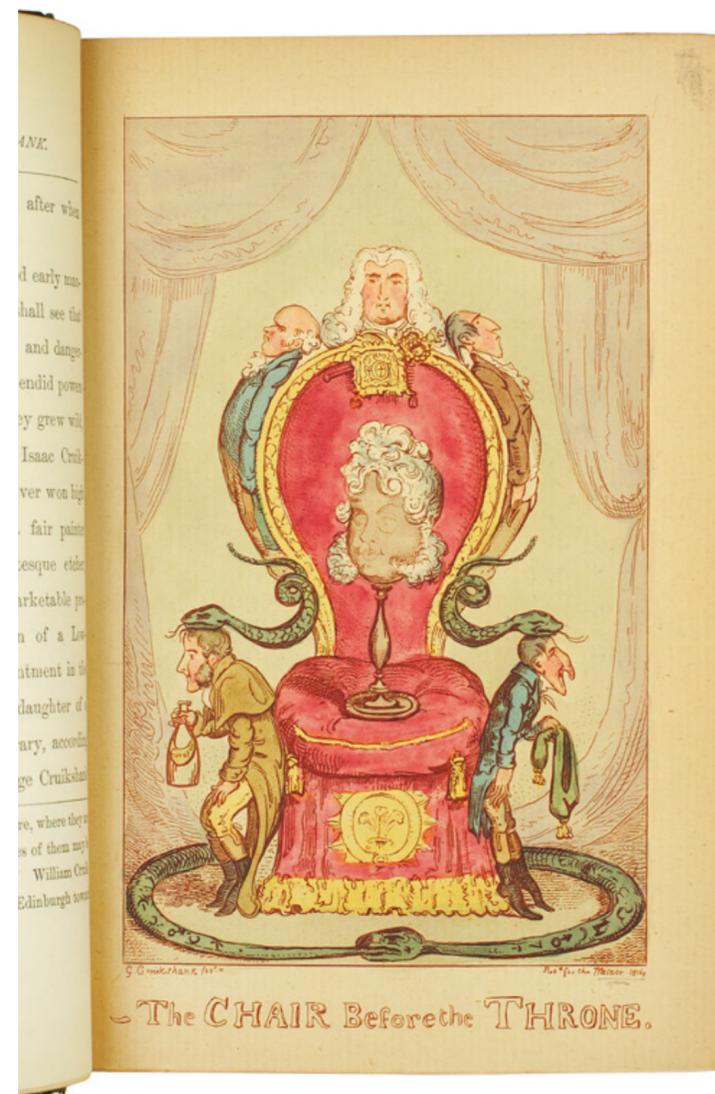


22. JERROLD, BLANCHARD. *The Life of George Cruikshank in Two Epochs.* London: Chatto and Windus, 1882.

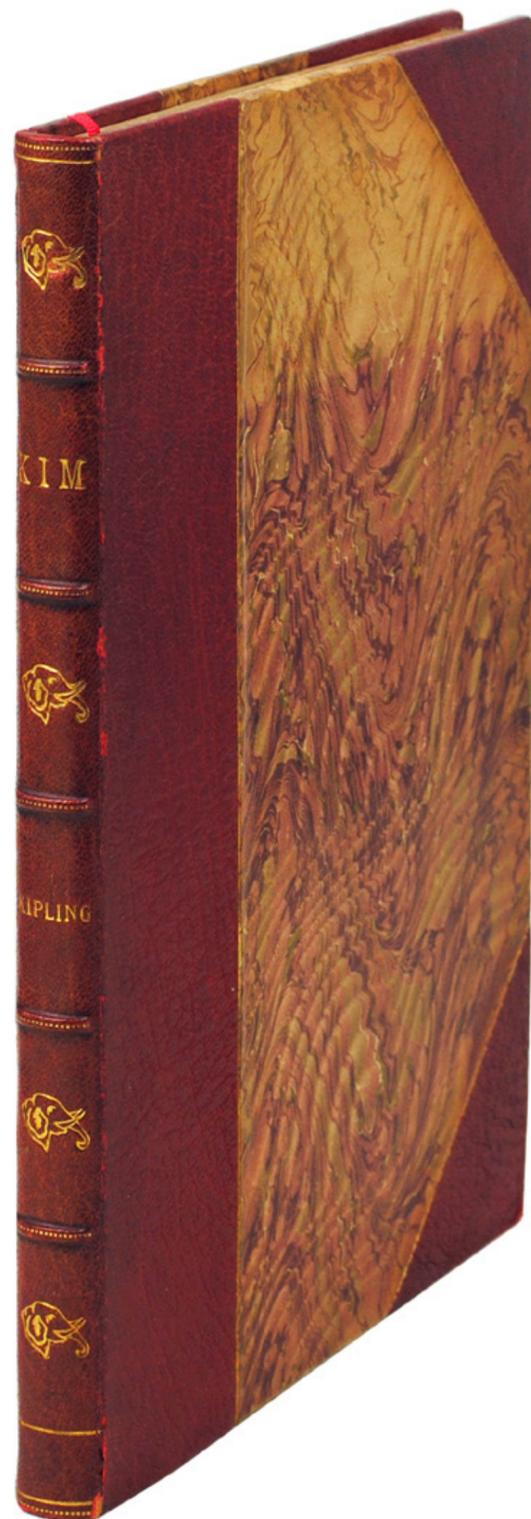
2 vols., 8vo, xvi, 284; viii, 280 pp. Extra-illustrated with about 100 plates (many colored), some two to a page inlaid to size, plus the eighty-four text vignettes and full-page plates of the standard edition. Dark green straight-grain morocco extra, covers ruled in gilt, backstrips richly gilt and partly faded to brown, gilt tops, a very good set.

§ The standard text at the time on Cruikshank and a favorite book to extra-illustrate. At the time of cataloguing (May 2020) there were eight extra-illustrated sets on the market. David Brass noted (2020) of his set: “Jerrold’s two volumes reigned for over a century as the standard authority” (Patten), until Patten’s definitive two-volume biography, *George Cruikshank’s Life, Times, and Art* (1996). Blanchard Jerrold (1826-1884), journalist and playwright, was acquainted with Cruikshank through his father, Douglas, a friend of Cruikshank and also a journalist and playwright. “In London Jerrold belonged to a set of young bohemian journalists, miscellaneous writers, and general bons viveurs, including George Augustus Sala, Peter Cunningham, and two of

Dickens’ younger brothers, that met to dine ‘three or four nights a week at certain favourite restaurants’.” (G. A. Sala, *Life and Adventures*, 1, 1895, 441). (123160) \$975







23. KIPLING, RUDYARD. *Kim*. New York: McClure's Magazine, Vol. XVI, No. 2, December 1900 to Vol. XVII. No. 6. October 1901.

8vo, various pagination, the portions of the magazine covering the complete serialization extracted and bound, including illustrations, in half red crushed morocco with marbled paper boards, gilt ruled, backstrip pannelled with title and elephant devices in gilt, top edge gilt, marbled endpapers, monogram bookplate of Annie Burr Jennings on front free endpaper with motto "Otium sine literis mors est" (leisure without literature is death). Upper joint strengthened, board edges lightly worn, very good.

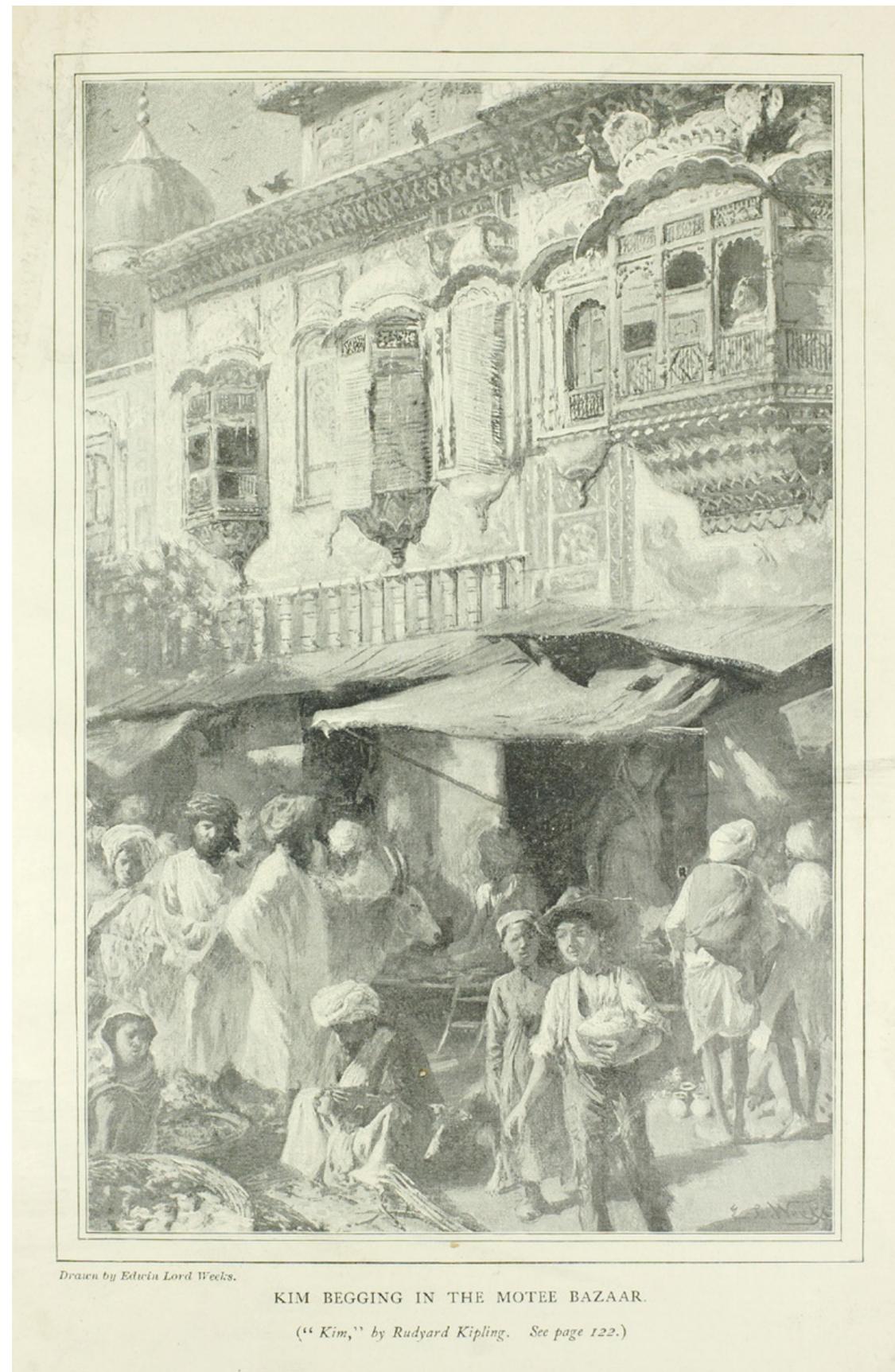
§ The true first appearance of Kipling's incomparable *Kim*, serialized in McClure's from December 1900 to October 1901. The novel was also serialized in Cassell's Magazine from January to November 1901 and did not appear in book form until October 1901 when it was published by Doubleday, Page & Co. in New York and Macmillan in London. The binder has included only the pages of the magazine on which the story appeared; where the story only occupied part of the page the binder has either cropped and mounted the relevant part, or pasted blank paper over the non-Kipling text. "For the magazine rights to *Kim*, McClure paid £5,000 (\$25,000), delaying the publication of the book edition to run the story serially in the United States.. and in England... Both magazine series featured nine

wash drawings by Edwin Land Weeks for each monthly chapter, and each Cassell's issue in addition contained two or three line drawing by H.R. Millar (twenty-eight in all), with captions noting the magazine page number upon which the illustrated



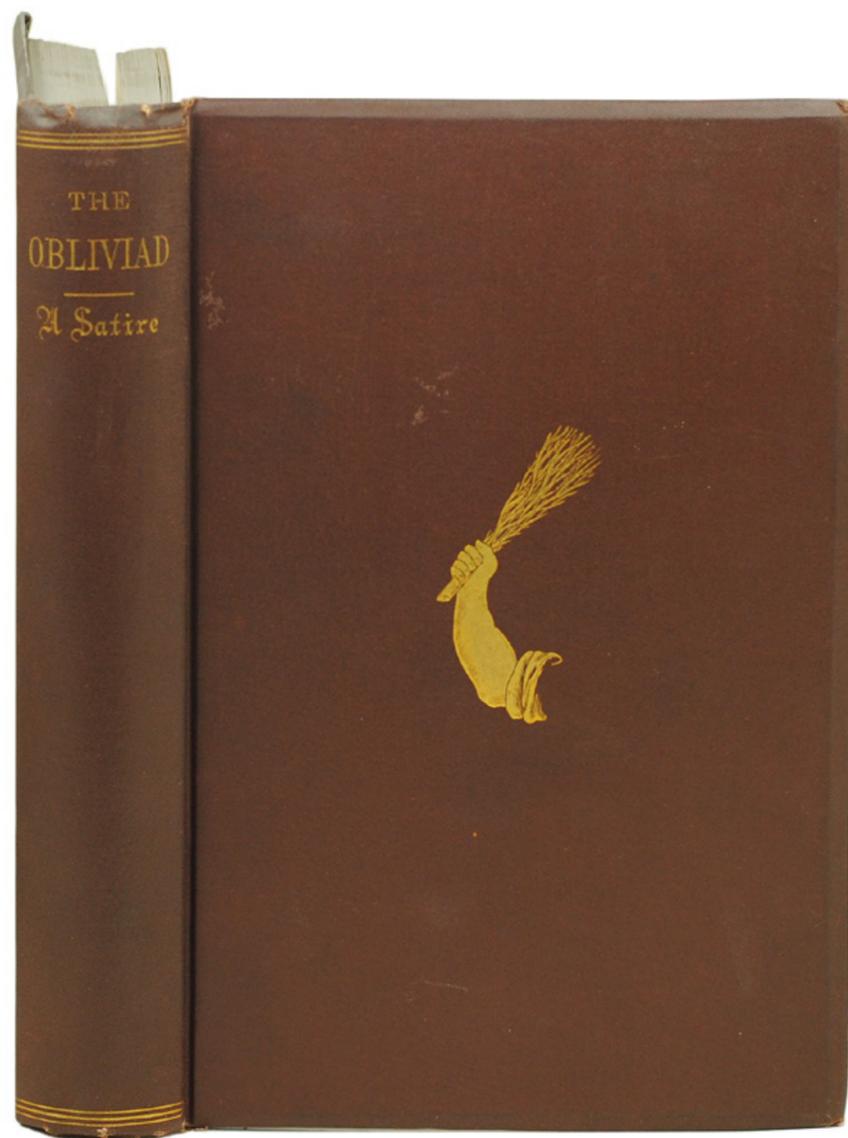
incident appeared. Pride of place, however, was taken by photographic plates of ten low-relief terra-cotta plaques modelled by the author's father John Lockwood Kipling" (D.A. Richards). (The first edition in book form only used the photographic plates.)

"Kipling's celebrated portrait of India at the high watermark of British "formal" imperial domination has long occupied a special place in the complex field of imperialist literature. Although its chauvinistic and racist overtones are now generally acknowledged, *Kim* still represents for many -- to borrow the words of Abdul R. JanMohamed -- 'a positive, detailed, non-stereotypic portrait of the colonized that is unique in colonialist literature'" (Wegner, *Cultural Critique* No. 26, Winter 1993/4). (110548) \$1250



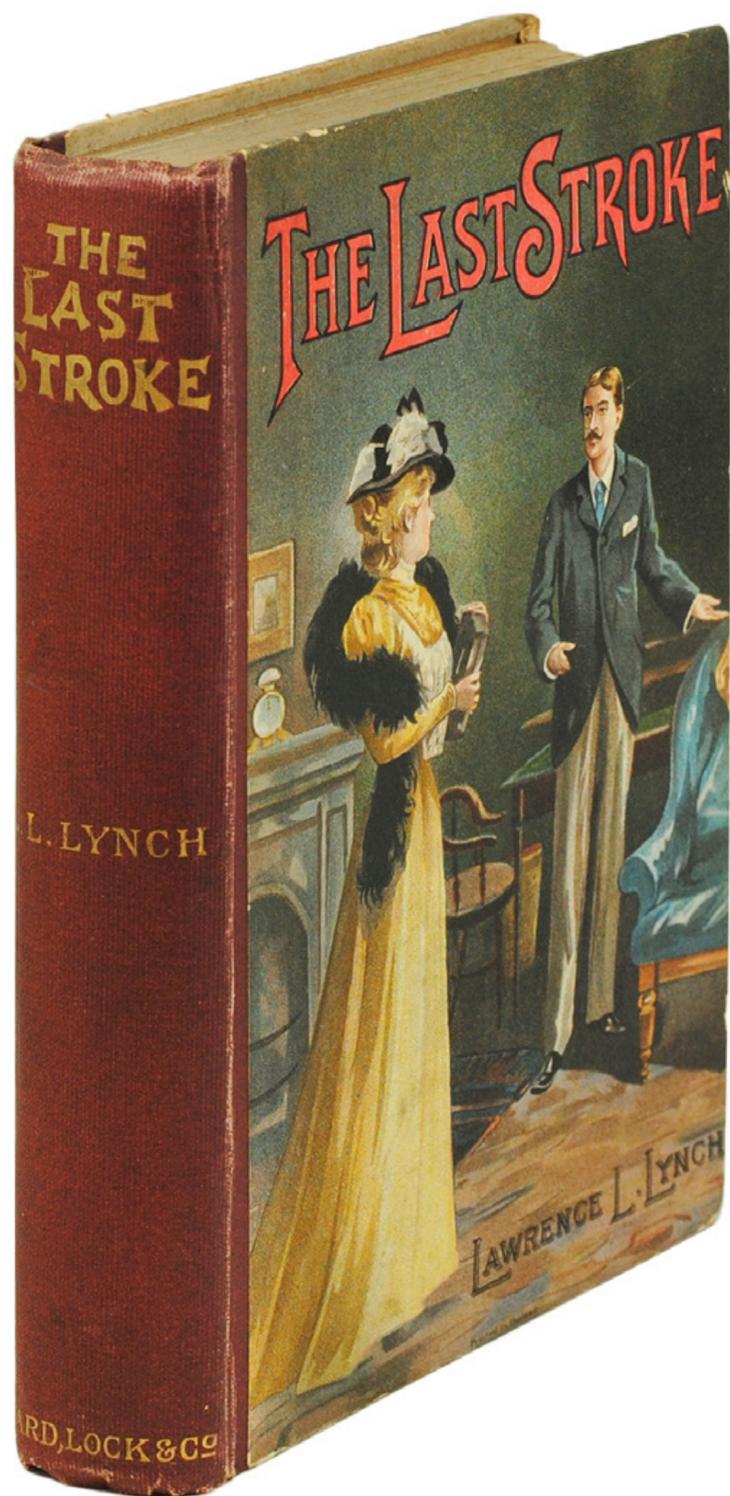
24. [LEECH, WILLIAM, M.R.C.S.E.]. *The Obliviad: A Satire. With Notes. Together with Additional Notes, Preface, and Supplement by the American Editor. And the Perpetual Commentary of The Athenaeum.* New York: James Miller / London: B. Quaritch, 1879.

8vo, (vi), v, 319, xvii (“addenda”) pp. Allegorical woodcut frontis. and a few illustrations in-text. Original brown bevelled cloth, backstrip gilt-lettered, image of an arm holding a birch gilt-stamped on upper board and blind-stamped on lower, brown coated endpapers. A near-fine copy, a light scuff on the lower board, a few smudges within.



§ First edition. An arduous updating of Pope’s *Dunciad* directed against the leading writers, editors, and critics (and even a few booksellers) of Victorian England and America. Although Dickens is attacked at length, and there is much abusing of literary ladies, the primary target is the inoffensive historian and travel writer William Hepworth Dixon (1821-1879); his sin seems to have been remarks on Mormon polygamy in his *Spiritual Wives* (1868) that some readers regarded as indecent. Other particular targets are Tennyson, Browning, Swinburne, Morris, Joaquin Miller and Walt Whitman. An early Quaritch description laid in describes it as “a very nasty piece of work” and quotes *The Saturday Review* for 28 June 1879: “a laborious imitation... of the *Dunciad* of Pope, somewhat more universally insolent in its treatment of contemporary authors than any other satire in prose or verse that we remember...” Quaritch suspects an American author. An oddity in literary criticism and very likely understudied. (123341) \$150





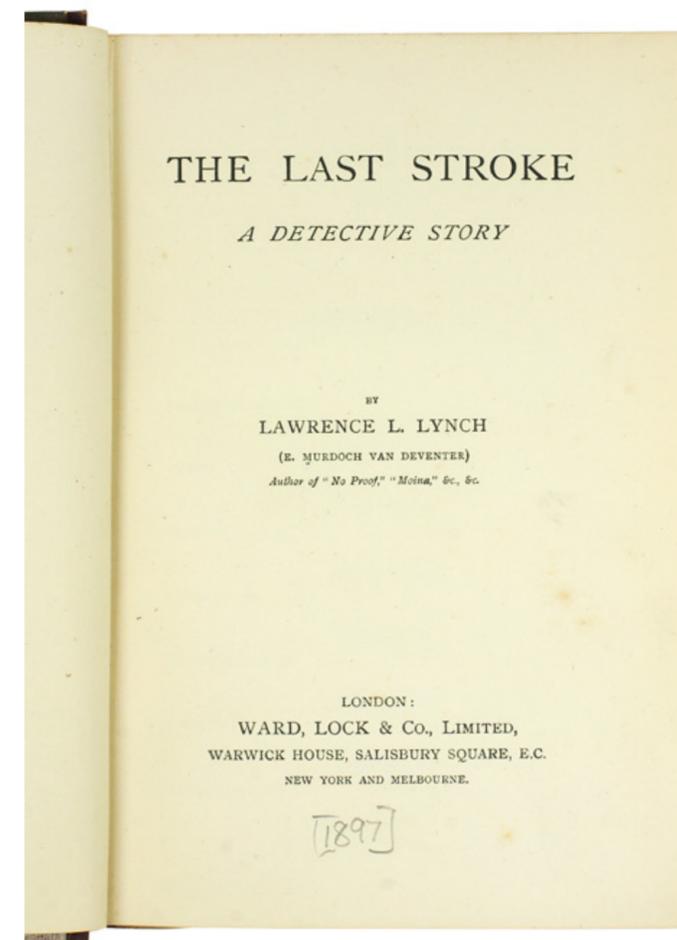
25. LYNCH, LAWRENCE L. (PSEUD. EMMA MURDOCH VAN DEVENTER). *The Last Stroke: A Detective Story*. London: Ward, Lock & Co., Limited, 1897.

8vo, vii, 319, (1), 8 (ads) pp. Original illustrated boards with red cloth backstrip stamped in gilt. A little rubbed, lower board (ad) and endpapers darkened, upper hinge split. A sound and very good copy of a fragile book with bookplate of Percival F. Hinton on front pastedown.

§ First English edition. No publication date but Hubin (264) records that it was first published in the US in 1896 followed a year later in England. There appear to be several variant bindings, with decorated cloth much more commonly than the illustrated boards. On the title page it is indicated that Lynch is the pseudonym “E. Murdoch Van Deventer,” Emma, an American author of mystery novels, who wrote 24 books under her first husband’s name and who is remembered as a prominent citizen and literary celebrity of Kendall County, New York.

Provenance: Percival Frank Hinton (1896-c.1977), an English paper merchant, journalist, and local historian: “A book reviewer (1922-42) and later editor (1935-60) for the Birmingham Post. He wrote on Midland history for the Sunday Mercury and the Birmingham Evening Mail... He

collected eighteenth century literature, nineteenth century drama, and also poetry and he was a contributor to *The Cambridge Bibliography of English Literature*.” His papers are held at the University of Birmingham. (123336) \$175





26. MACKMURDO, ARTHUR HEYGATE; HORNE, HERBERT; IMAGE, SELWYN. *The Century Guild Hobby Horse. (Issues 1-28, Complete).* London: Kegan Paul, Trench & Co. January 1886 - October 1888 [and] London: The Chiswick Press, January 1889 - October 1892.

4to. 28 volumes illustrated by woodcut and photogravure, in the original printed wrappers. Expectable browning to the untrimmed edges and occasional foxing and offsetting; issue no. 9 front wrapper spotted and rear wrapper very creased; issue 12 slight red staining to rear wrapper; issue 21 upper wrapper torn with large loss; issue 28 lower wrapper soiled and with a large chip. Despite the few flaws listed above the overall condition is in general clean and quite beautiful, remarkably well-preserved for a large format, elegant journal in its original wrappers.

§ A complete run of the main series of the Century Guild Hobby Horse, the first significant magazine dedicated to the visual arts in England, preceding both the *The Yellow Book* and *The Savoy* and more egalitarian than either in its mission to create a unified vision of the arts and crafts in Victorian Britain.

The quarterly magazine was the collaboration of architects Arthur Mackmurdo and Herbert Horne and the designer Selwyn Image, who together formed the small but influential Century Guild of Artists.

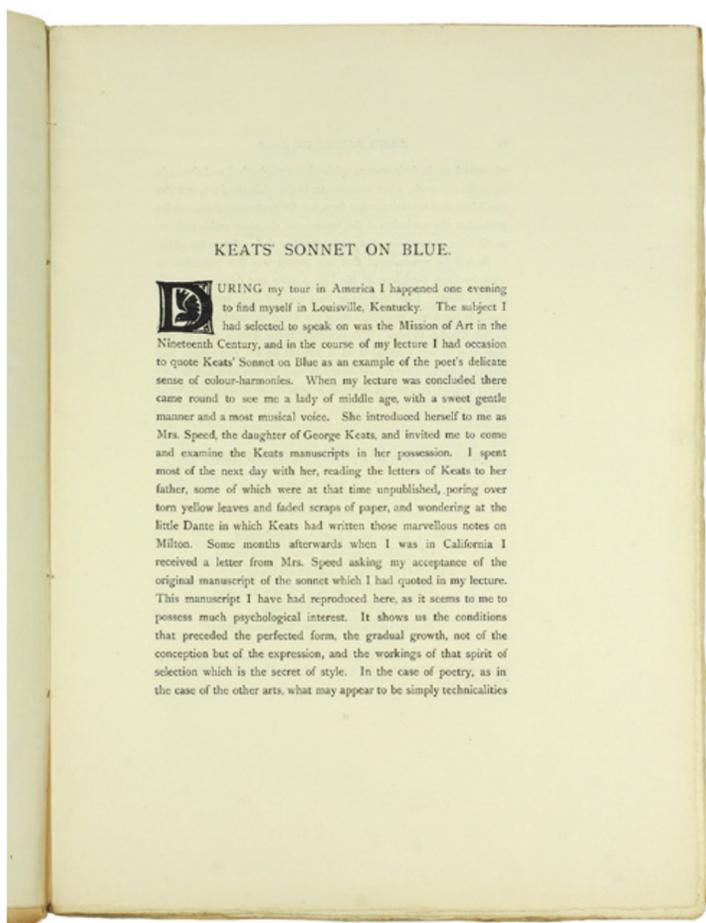
It featured essays on the fine and decorative arts, architecture, literature, typography, book design and collecting, along with much original poetry. The Guild members were clearly well-connected, particularly with the Pre-Raphaelites, and regular contributors included W.M. Rossetti, Christina Rossetti, and Frederic Shields. Oscar Wilde contributed an essay on Keats, May Morris one on embroidery, and William Morris' lecture on "The Influence of Building Materials upon Architecture" appeared for the first time in print in its pages. There is an essay by Hubert Parry on English song writing, original poetry from Matthew Arnold and Christina Rossetti, and several essays by Alfred Pollard on book design. The contributors were particularly interested in the influence of William Blake and different issues featured several very important facsimiles as well as the first typographic

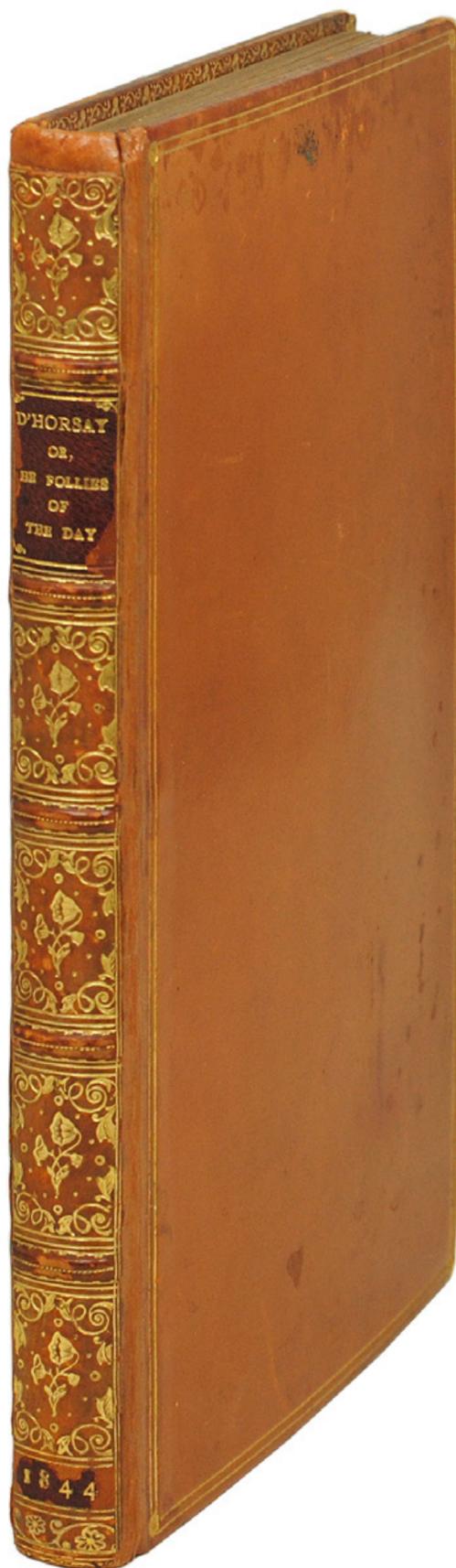


printing of *The Marriage of Heaven and Hell*.

A prepublication issue had been printed by George Allen for Mackurdo in 1884. After Mackmurdo and Image stepped away at the end of 1892, the magazine was renamed simply *The Hobby Horse* and survived for two more years before ending in 1894, the year *The Yellow Book* first appeared. Neither the prepublication issue, nor these later issues are included in this series.

An ambitious and quite beautiful production, suffused with the spirit of the Arts & Crafts movement, the issues are finely printed on handmade paper at the Chiswick Press, illustrated with woodcut decorations and with photogravures of notable artworks. From the frontispiece art reproduced with the permission of many famous names, to the appended directories of recommended craftsmen and women (May Morris, William Muir, W.M. Rossetti among them) the issues form a rich record of the thoughts and activities of a fascinatingly intertwined group of artists, authors, and designers, in the act of revolutionizing the visual arts in England. Complete runs like this are very uncommon in institutions and in the trade. (122998) \$7500





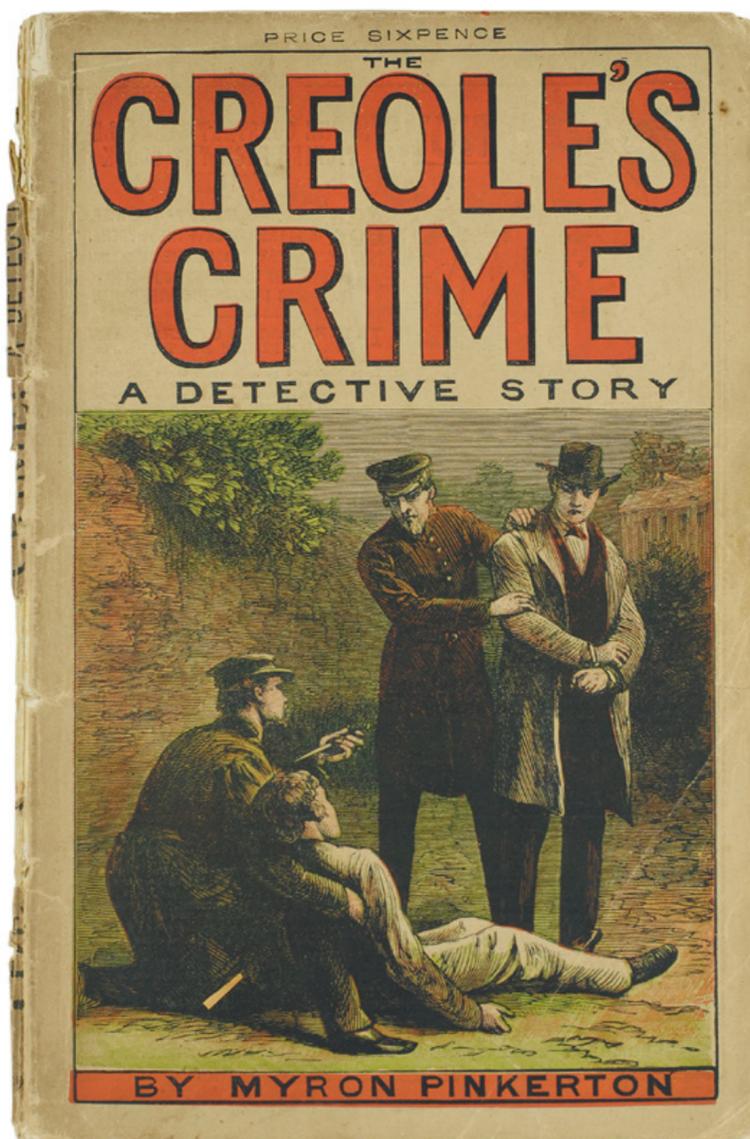
27. [MILLS, JOHN]. *D'Horsay; or The Follies of the Day. By A Man of Fashion.* London: William Strange, 21 Paternoster Row, 1844.

8vo, (iv), 174 pp., frontispiece, engraved title and 11 engraved plates by George Standfast, all colored at the time. Full polished calf, gilt-panelled backstrip, red label, rebaced, a few scuffs and marks. With the bookplate of Malacrida and the small leather ticket of R.C. Willis & Co. of London.

§ First edition, a good copy of a book usually found uncolored and with the plates heavily foxed. Not listed by Abbey. The follies include hunting, gambling, and girls. John Mills was



primarily an author of sporting fiction, his other works include *The Flyers of the Hunt* (1859), *The Life of a Racehorse* (1861), and *Stable secrets; or Puffy Doodles, his sayings and sympathies* (1863). (123018) \$600



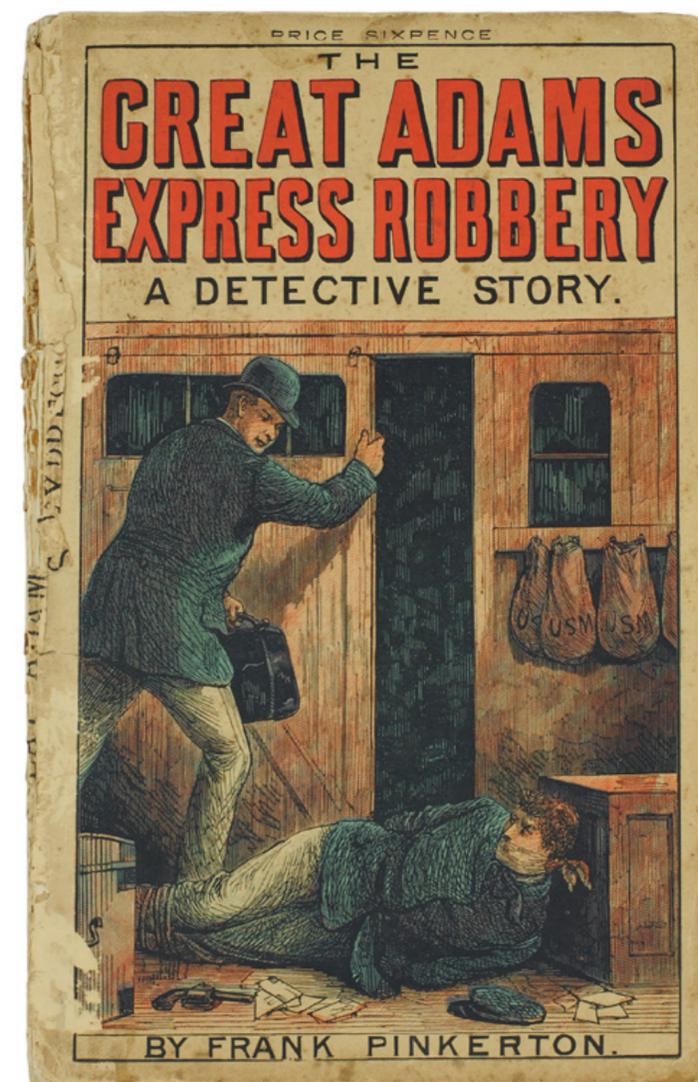
28. PINKERTON, MYRON AND FRANK. *The Creole's Crime: A New Orleans Detective Story.* [and] *The Great Adams Express Robbery.* London: George Routledge & Sons, 1887 [and] n.d.

2 vols., 8vo (140 x 218 mm), 127; 128 pp. Original color-printed wrappers; ads on lower and inner sides of wrappers and verso of title pages. Both vols. wrappers darkened, spine panels deteriorated; Express Robbery upper wrapper detached and lacking lower wrapper; both vols. internally very good. Together in a custom red cloth slipcase with the bookplate of Florence and Edward Kaye on the portfolio sleeve.

§ Uncommon London issues of two detective stories from the Pinkerton Detective Series, both published with slightly longer titles by Laird & Lee in Chicago also in 1887. (See Wright 4258, which does not list *The Creole's Crime*.) OCLC lists only around half a dozen copies of the London issue of each title worldwide. The sensationalist stories were intended primarily to promote Allan Pinkerton's agency; that they could be sold to English publishers keen to satisfy their reader's

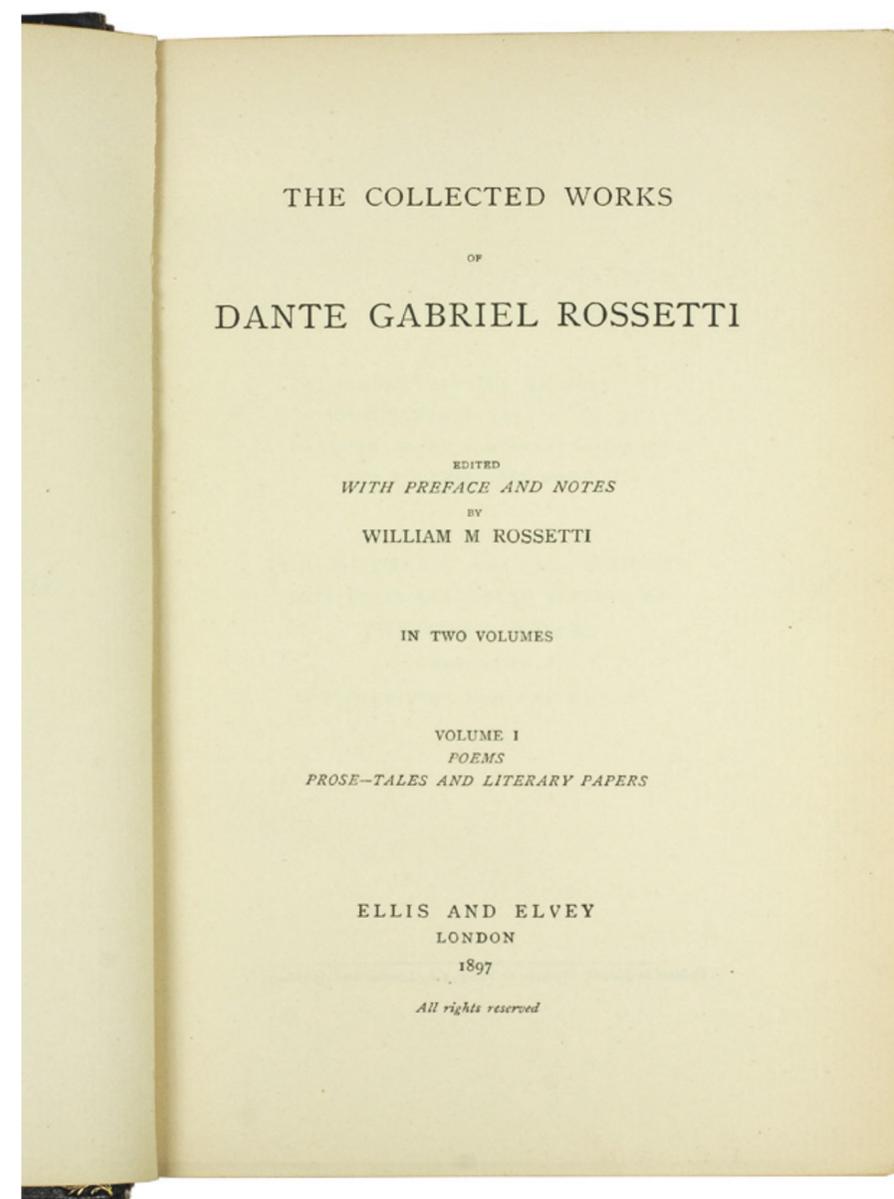
fascination with American crime and vulgarity was presumably a perk. *The Creole's Crime* is a wildly objectionable story of paternity and revenge driven by "a female fiend"; The Adams Express Company was one of Pinkerton's earliest clients and the victim of many real-life train robberies.

The Kaye's extensive collection of detective fiction was ultimately sold by Lew Feldman in 1974 with the 20-page catalogue: *The distinguished library of detective-crime-mystery fiction formed by Florence and Edward Kaye, covering the period 1591-1974.* (123388) \$675



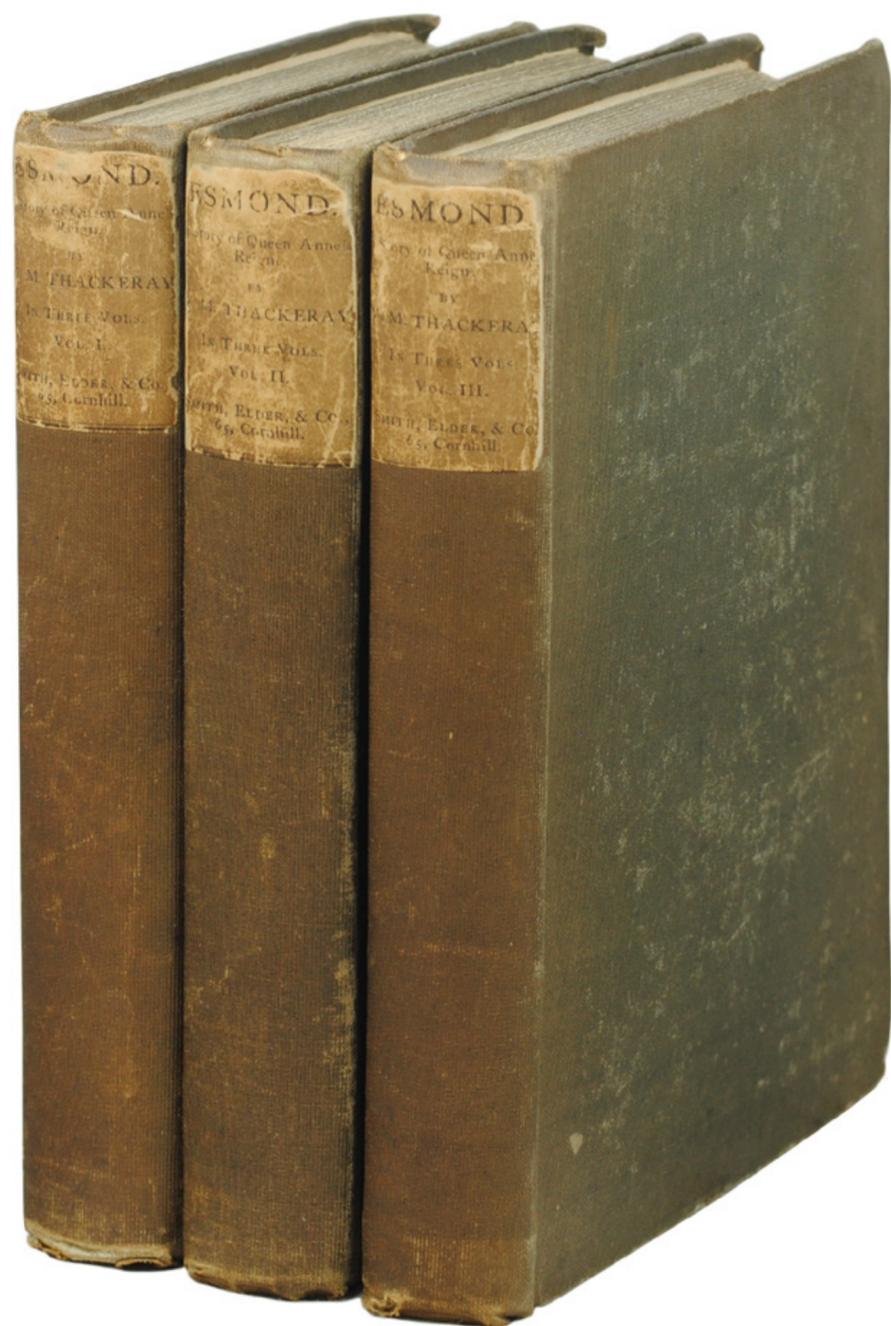
29. ROSSETTI, DANTE GABRIEL. [ZAEHNSDORF—BINDER].
The Collected Works of Dante Gabriel Rossetti. Edited by W.M. Rossetti. London:
 Ellis and Scrutton, 1886.

2 vols., 8vo, xlii, [1], 528; xl, 521 pp. Full black morocco with elaborate gilt floral and spiral designs recreating Rossetti's own design for his collected works on covers and backstrips, silk doublures and endleaves, top edges gilt.



Joints professionally restored, faint stain to lower edge of endleaves in vol. 1; small chip to head of vol. 2.

§ First collected edition, finely bound by Zaehnsdorf for Scribner's Sons of New York reproducing the original cloth gilt binding. (105797) \$1250

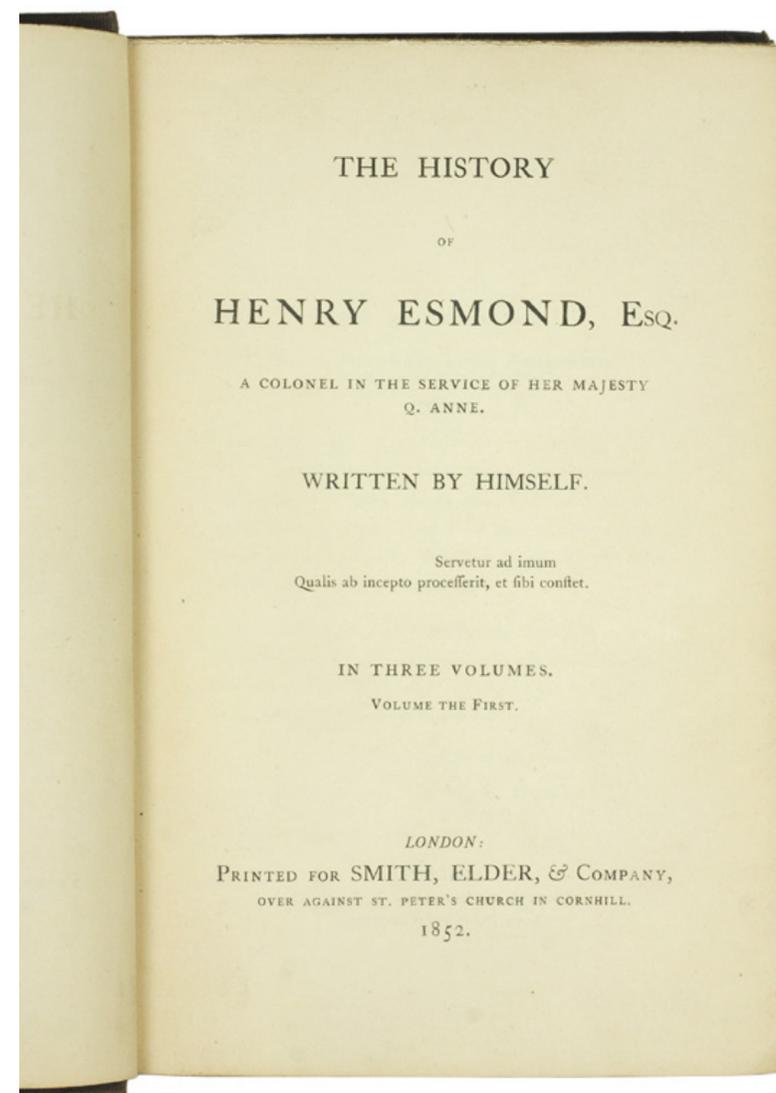


30. [THACKERAY, W. M.]. *The History of Henry Esmond, Esq. A colonel in the service of Her Majesty Q. Anne. Written by himself.* London: Smith, Elder, & Company, 1852.

3 vols., 8vo, 344; vi, 319; vi, 324 pp. Publisher's fine ribbed cloth with printed paper labels on backstrip, white endpapers, blanks preceding the half titles of vols. 2 and 3. Boards rubbed, board tips a little bumped, labels rubbed and darkened but legible, hinges tender, final leaf of vol. 1 verso soiled. An uncommonly good, unsophisticated set, rarely seen better and often rebound.

§ First edition. "It is on *Henry Esmond* that Thackeray's fame as a historical novelist primarily rests. The first, three-volume edition was printed in an antique typeface and with antique spelling. Set during the reign of Queen Anne, the novel focuses attention on the English revolution and on the conflicts over succession caused by William III and Anne having no surviving children... One of the most thought-provoking

and unsettling among Victorian novels" (DNB). The book was never issued in parts, unlike *Vanity Fair*. Copies of the first edition are recorded with and without ads with no priority assigned. There is no sign that ads were ever present in this copy. Tinker 2113. Sadlier 3187 (rebound). Van Duzer 85 (rebound). Woolf 6692. (110488) \$425

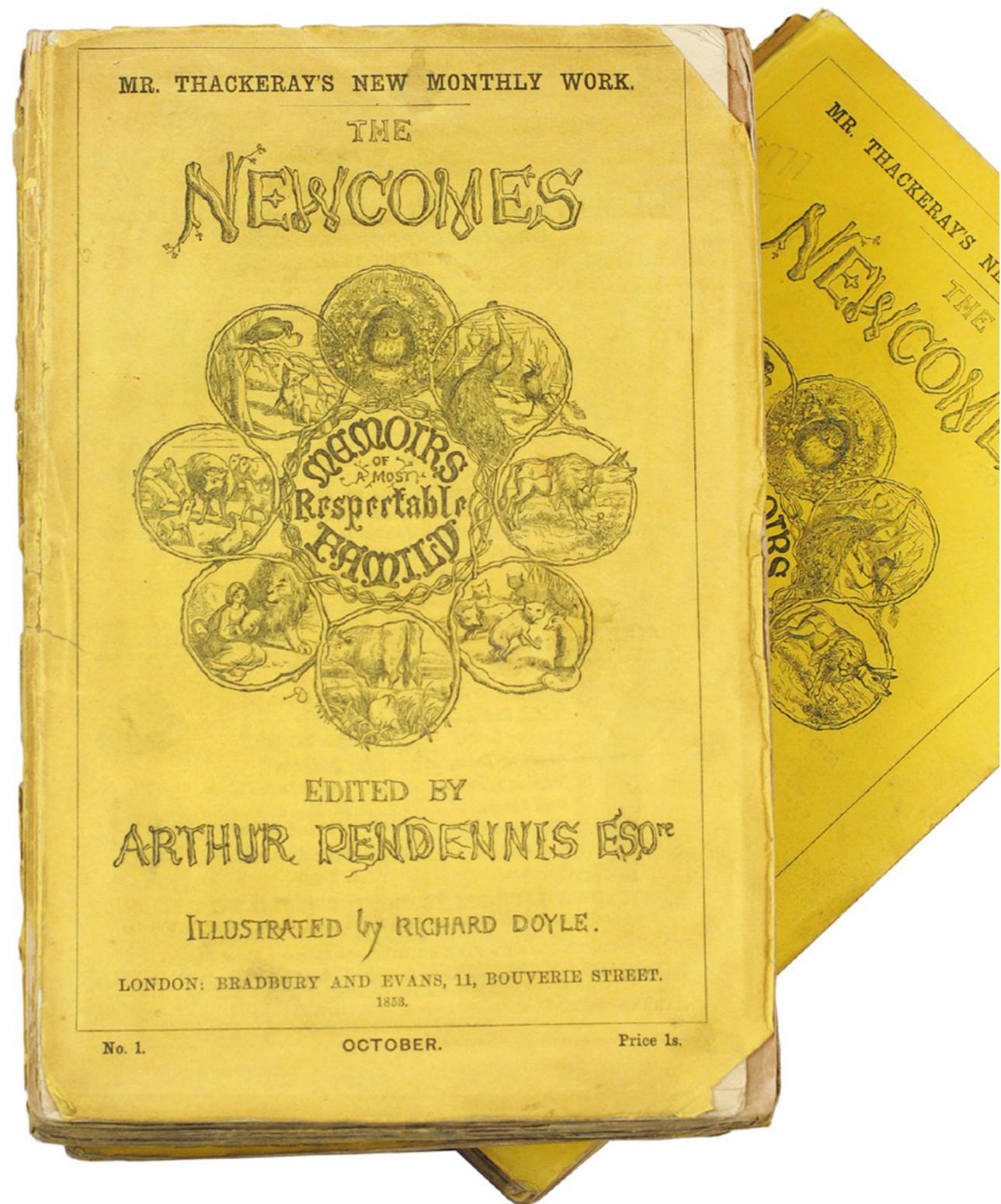


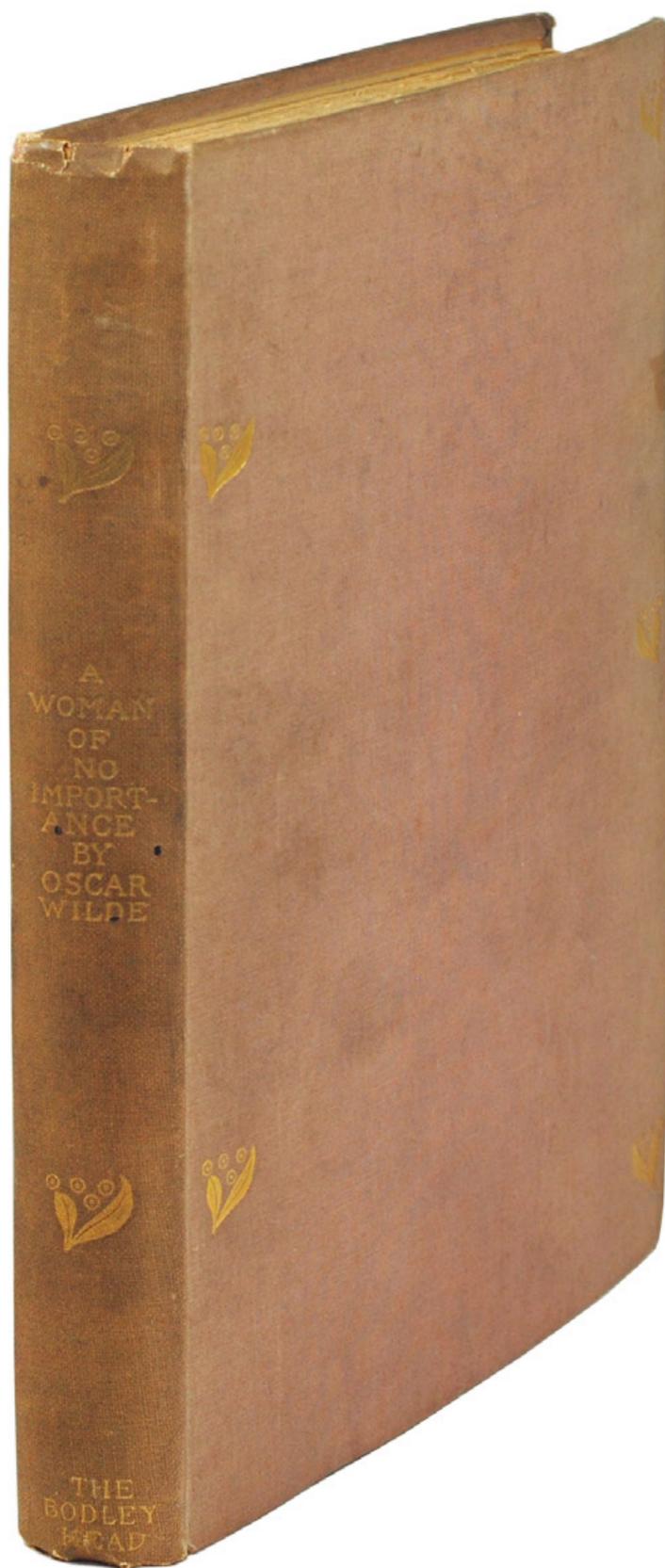
31. THACKERAY, WILLIAM MAKEPEACE.

The Newcomes. Memoirs of a Most Respectable Family. Edited by Arthur Pendennis Esqre. Illustrated by Richard Doyle. London: Bradbury and Evans, October 1853 - August 1855.

8vo, 24 parts in 23, with etched titles, frontispieces, 44 etched plates, 43 wood-engraved vignettes, and 76 wood-engraved initials, all by Doyle; original yellow printed wrappers, three with early ownership names on uppers, all more or less worn at edges and heels, no.22 with loss to lower wrapper, plates uniformly aged. Text and plates complete and with the majority of the numerous bound ads observed by Van Duzen, only 8 ad leaves and one ad leaf corner definitively lacking. Enclosed in two faded but respectable blue morocco slipcases with titles stamped in gilt.

§ First edition, Thackeray's novel exploration of the marriage market and the role of women in Victorian society, heightened by Richard Doyle's best series of illustrations: "The attention of the novel's initial readers no doubt centered on Doyle's etchings, which made Colonel Newcome almost as familiar a personage as Phiz's Mr. Pickwick or Cruikshank's Fagin, but his wood-cut vignettes and above all his initial letters, in which his fancy gets full play, also have great charm." —Ray, *The Illustrator and the Book in England from 1790-1914*, 144. Van Duzer 147. (110581) \$750

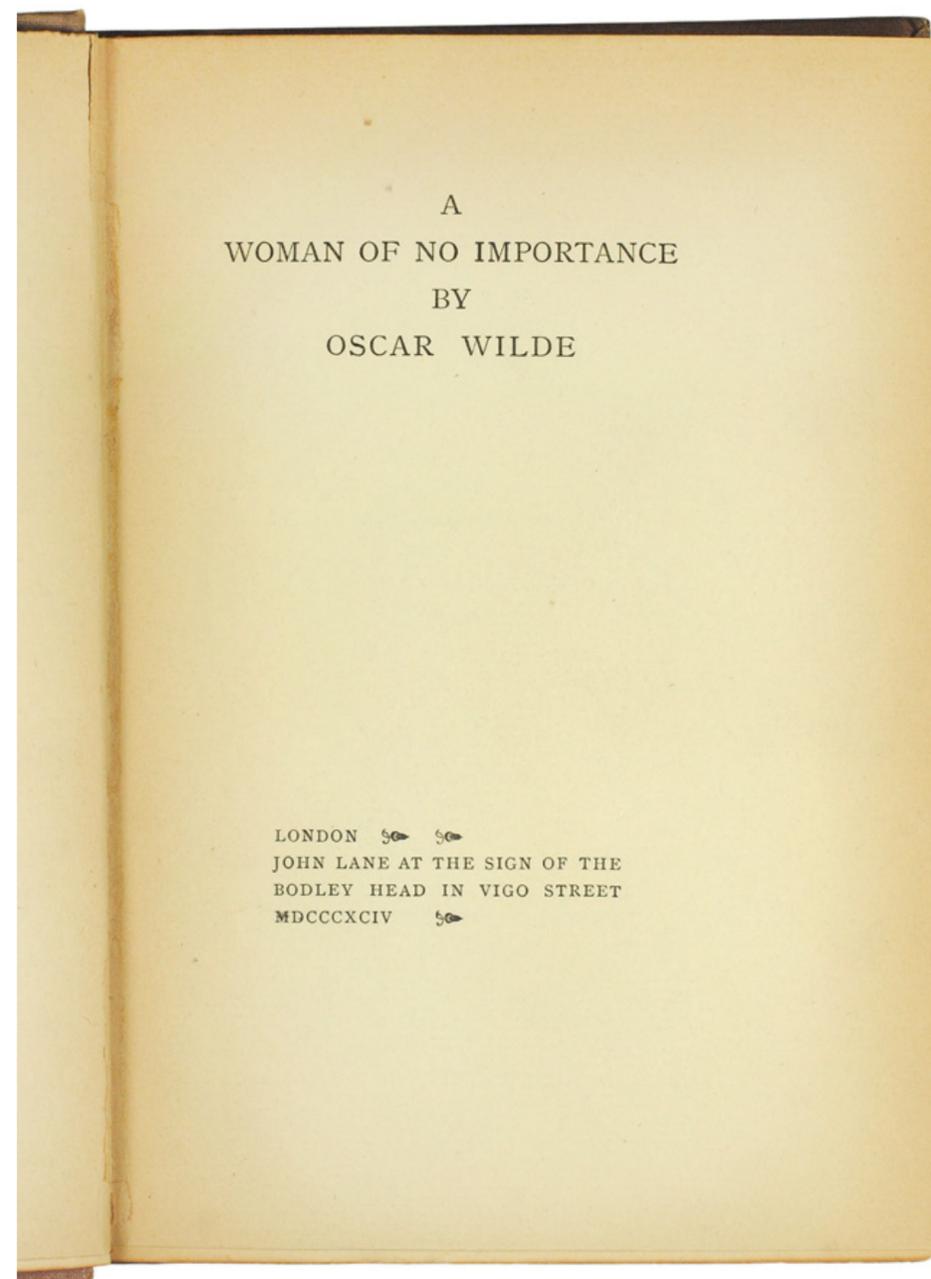


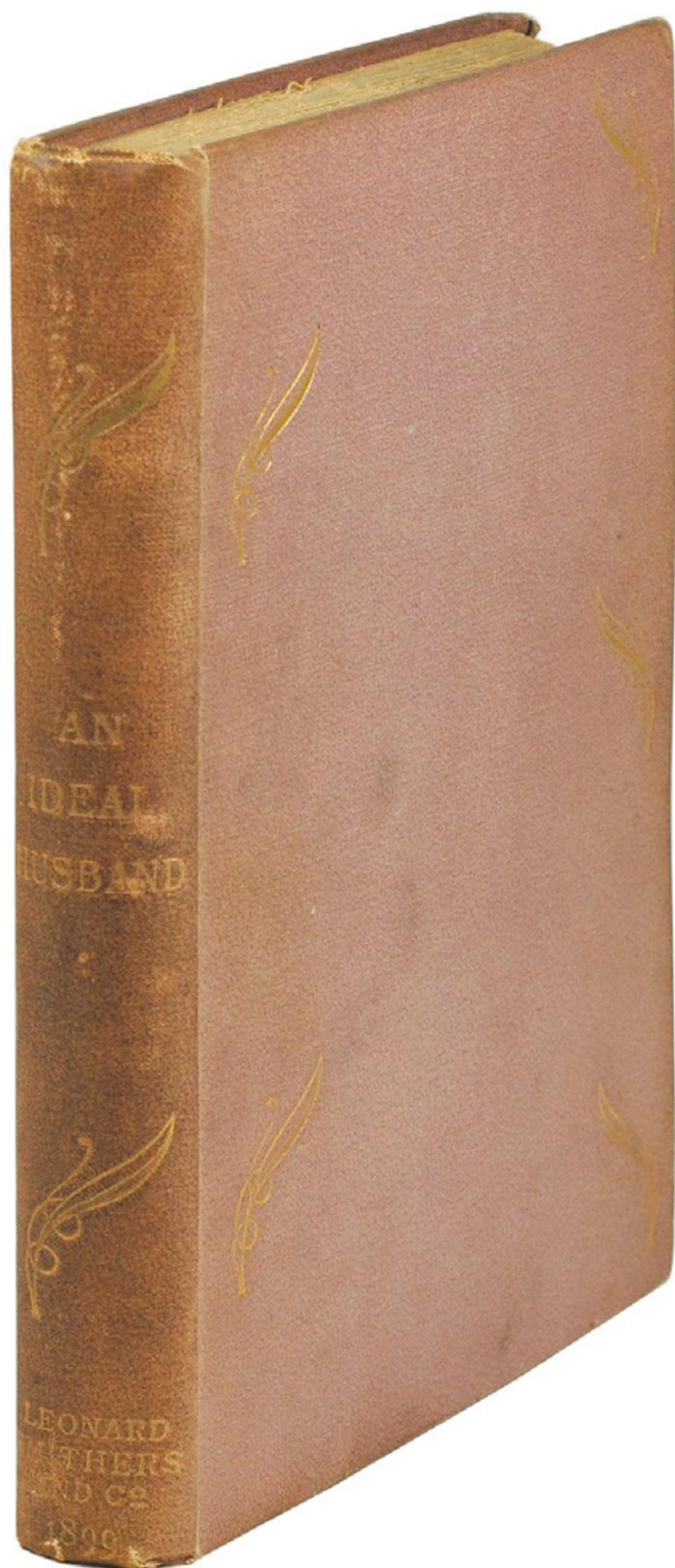


32. WILDE, OSCAR. *A Woman of No Importance.* London: John Lane at the Bodley Head, 1894.

Small 4to, [xiv], 154, [1] pp. Original salmon buckram, covers with gilt-stamped decorations, gilt top, backstrip lettered and stamped in gilt, some browning throughout as usual, binding a bit soiled but good.

§ First edition (though there were 15 copies printed for the production of the play in New York). This play contains some of Wilde's best quips—with especially astute comments on the nature of society. A hard book to find in good condition. On the front pastedown are two bookplates: George Ravenscroft Dennis and Lucius Wilnderding. (123204) \$1750

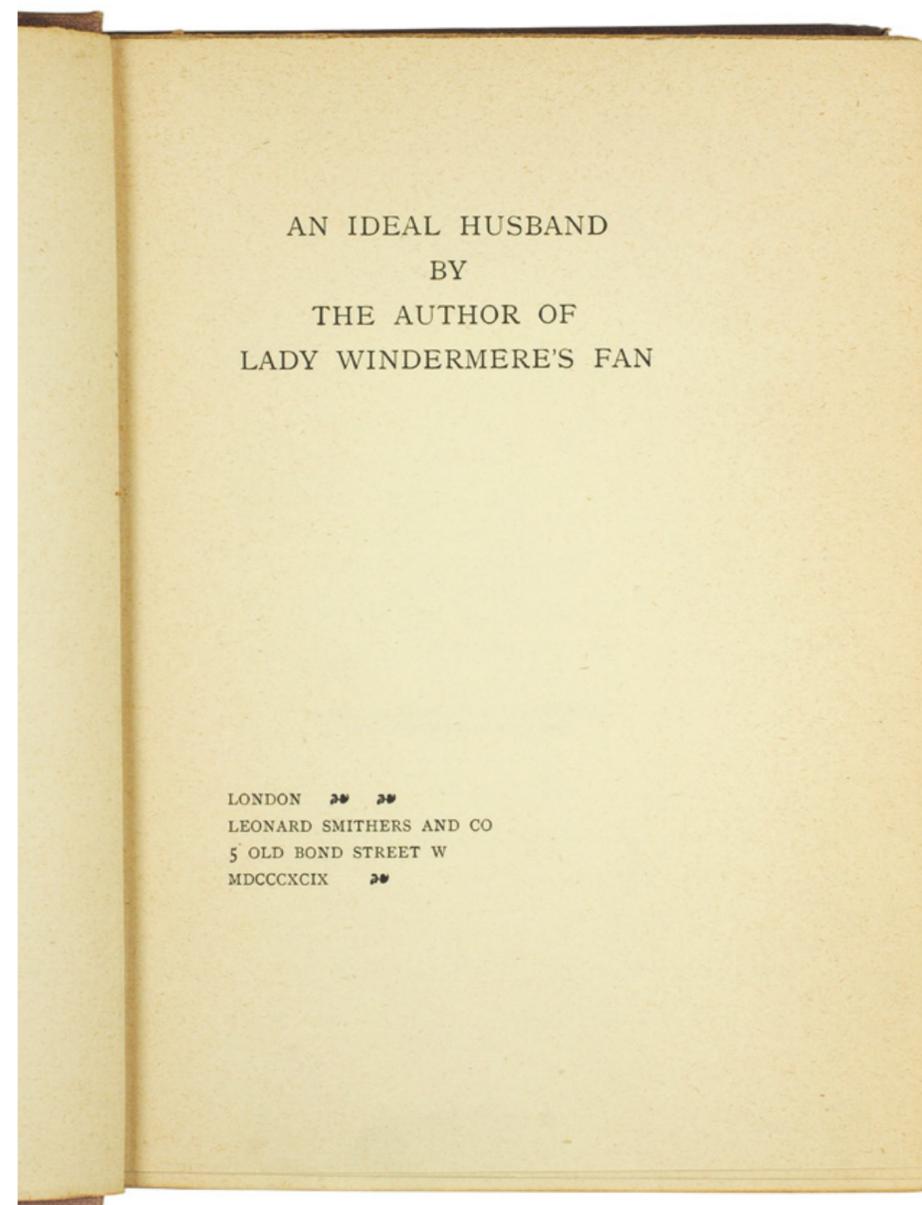




33. WILDE, OSCAR. *An Ideal Husband*. London: Leonard Smithers, 1899.

8vo., 213, (1, imprint)pp. Original salmon cloth stamped in gold, backstrip dull, internally very good. Wilmerding bookpate upside down in back.

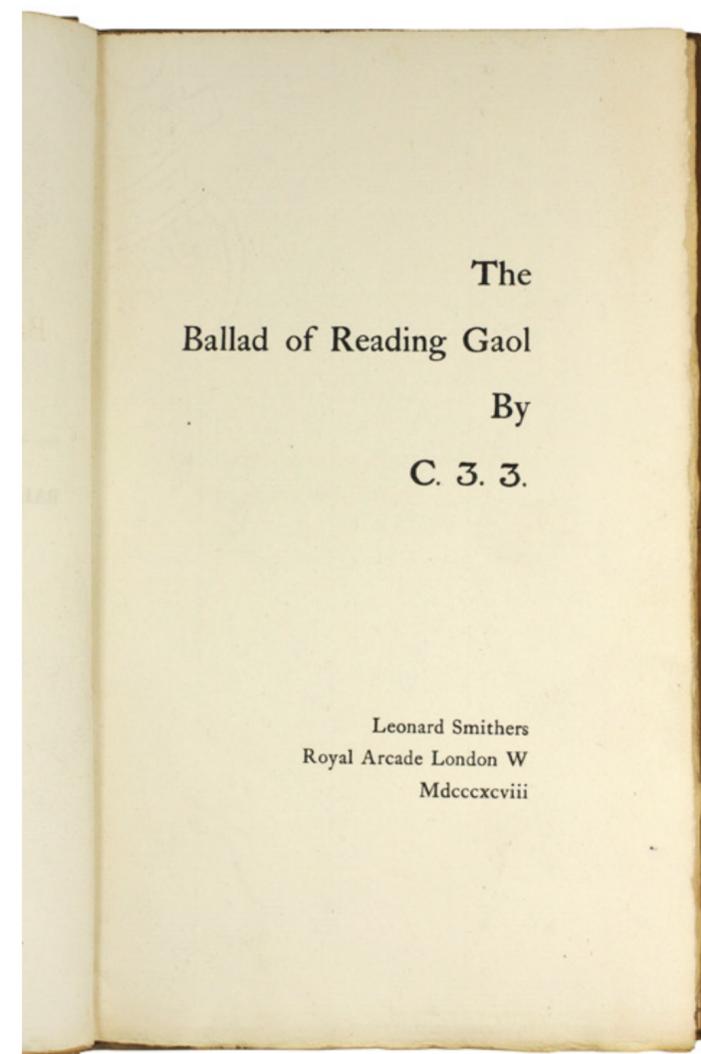
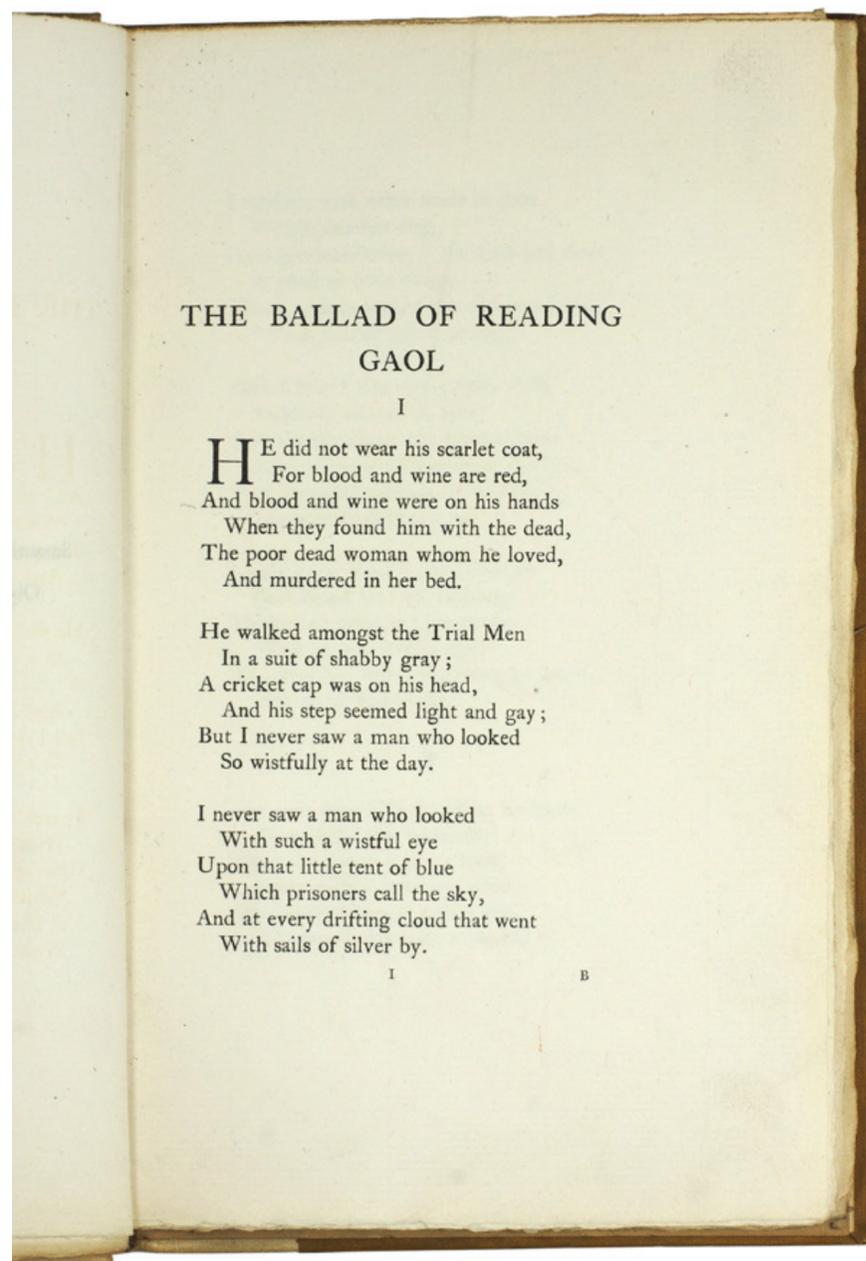
§ First edition, one of 1000 copies. “Although Wilde’s third play opened in 1895, it was not published until four years later and after Wilde had been released from prison. The success of *The Ballad of Reading Gaol* persuaded [Wilde] to publish his last two plays (the other being *The Importance of Being Ernest*). All three were published by Leonard Smithers, one of very few remaining publishers prepared to handle Wilde’s work” (Sotheby’s). Mason 385. “To love oneself is the beginning of a lifelong romance.” (123202) \$2000





34. [WILDE, OSCAR]. *The Ballad of Reading Gaol* by C.3.3. London: Leonard Smithers, 1898.

Slim 8vo, [4], 31ff. Printed on hand-made paper on one side of the page only. Original quarter white buckram, mustard boards, backstrip lettered in gilt, a good copy slightly soiled and backstrip browned.



§ First edition, one of 800 copies on handmade paper. This controversial poem was written by Wilde under the pseudonym of the number he was given in prison. It includes some of Wilde's most famous lines: "each man kills the thing he loves"; "some love too little, some too long, some sell while others buy"; "every prison that men build is built with bricks of shame." (109921) \$3000

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With best wishes from John, Rachel and Annika

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