

JOHN WINDLE ANTIQUARIAN BOOKSELLER
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**The Booth That Never Was
30 Books for the Tokyo Antiquarian Book Fair**

Full descriptions and photographs are available on our website or on request.

1. AESOP. GOODEN, STEPHEN, ILLUS. *Aesop's Fables. Translated by Sir Roger l'Estrange, Kt. With plates & decorations by Stephen Gooden.* London: George Harrap, 1936. Small 4to, 313, [i] pp. 12 full page engravings with numerous smaller engravings decorating the first letter of each fable. Original stiff vellum, gilt titles to backstrip, gilt rule to covers, with small pictorial decorations to corners and center, marbled endpapers, top edge gilt, others untrimmed. A very fine copy.
§ Limited to 525 copies signed by the illustrator Stephen Gooden. Includes L'Estrange's preface to the whole collection, his reflections on each fable reprinted here, and "The Life of Aesop." One of Gooden's best if not the best of the many books he illustrated: DNB notes "Apart from a few individual plates, for example, St George (1935) and Diana (1940), Gooden worked chiefly as a book illustrator—a field that fascinated him from childhood—beginning in 1923 with the Nonesuch Press Anacreon. He contributed to twenty works, notably the Bible (Nonesuch, 5 vols., 1925–7), The Fables of Jean de la Fontaine (2 vols., Heinemann, 1931), and Aesop's Fables (Harrap, 1935 *sic*). In addition, Gooden designed and engraved more than forty bookplates, including those for Queen Elizabeth, Princess Elizabeth, and Princess Margaret, and four for the Royal Library, Windsor Castle." (107304)
\$1450
2. AESOP. L'ESTRANGE, ROGER. *Fables of Aesop and other Eminent Mythologists: With Morals and Reflexions. Part 1. The Third Edition Corrected and Amended. [with] Fables and Storyes Moralized. Being a Second Part of the Fables of Aesop, and Other Eminent Mythologists, &c.* London: for R. Sare, B. Took, M. Gillyflower, A. & J. Churchil, G. Sawbridge, and J. Hindmarsh, 1699. 2 vols. in one, folio, [10], 28, [8], 476; (16), 238, (2, ads.) pp. Engraved frontispiece portrait of L'Estrange by Roger White after Geoffrey Kneller and full page engraving of Aesop and animals, both in vol. 1. Contemporary calf, neatly rebaked and tips restored, a clean very well-margined copy. Inscribed twice by John Bailward dated 1730, and a few pencil notes and sketches in the text.
§ One of the first collections of fables prepared specifically for children. Third edition, corrected and amended from the 1692 edition. With the second part (in first edition), the two seldom found together. Roger L'Estrange (1616-1704) was Tory journalist and pamphleteer, notorious for his censorship of "seditious" (Whig) publications in his role as Surveyor of the Press. His edition of *Aesop* was commissioned by a group of booksellers and appeared two years after Locke first recommended *Aesop* as a first reading book for children. Muir writes it was "the best and largest collection of fables in English, and he had children especially in mind when making his compilation... He included many

other fabulists besides Aesop, notably a selection from La Fontaine within 20 years of the first appearance of any of his fables in French. It is highly probable that this was their earliest appearance in English.” The DNB notes of L’Estrange’s *Aesop* that it was “an assemblage of fables and facetiae from a variety of sources, ancient and modern, the second volume being wholly unAesopian. The trenchant reflections added to the individual fables possess a strong political animus and were to draw severe criticism from the later whig fabulist Samuel Croxall; but all L’Estrange’s translations have some degree of political colouring... This compilation also includes a biography of Aesop, an alphabetical table of the fables, and fables by Barlandus, Anianus, Abstemius, Poggius and La Fontaine.” (DNB). Wing A-709 and A-1247. Muir, *English Children’s Books*, p.24. (122913)
\$2975

3. [BARHAM, RICHARD HARRIS]. *The Ingoldsby Legends or Mirth and Marvels... Illustrated by Arthur Rackham*. London: J. M. Dent & Co., 1907. Large 4to, xix, 549 pp. with 24 color plates, 12 other plates and 66 illustrations, the plate at 254 is badly offset from the text as always (in every copy we’ve seen or read about). Full crushed blue morocco extra, covers gilt, backstrip panelled in gilt, gilt edges, backstrip slightly faded, signed by Bayntun Riviere.
§ Edition de luxe limited to 560 numbered copies, signed by Rackham. A reissue of the 1898 edition with more illustrations. The best illustrated edition and a very handsome presentation of Barham’s hugely popular tales, first issued serially in 1837. Writing under the pseudonym of Thomas Ingoldsby of Tappington Manor, Barham’s collection of myths, ghost stories, and poetry was so influential that for well over a hundred years even fictional characters referred to it warmly (Alan Quatermain and Lord Peter Wimsey among many others). Rackham’s illustrations are perfectly suited to the stories, supernatural, whimsical, and comic in turn. Latimore & Haskell p. 30. Riall p. 30. (107918)
\$995
4. BAUM, L. FRANK. *A New Wonderland. Illustrated by Frank Ver Beck*. New York: Russell, 1900. 4to, x, 190 pp. Color frontispiece and 15 two-color plates within the pagination. Original cloth-backed pictorial boards, pictorial endpapers, a really good copy of a book rarely found in even adequate condition. In a new box.
§ First edition, in the first state binding with pictorial endpapers. The first book Baum wrote (although *Mother Goose In Prose* was published first). The title was an obvious attempt to cash in on the popularity of Alice In Wonderland; it was late reworked and published as *The Surprising Adventures of the Magical Monarch of Mo*. Aleph-Bet notes: “A notoriously rare Baum fantasy, that when found is usually lacking the frontis.” Not in Cotsen, Oppenheimer, Osborne, or Gumuchian. (104471)
\$3950
5. [BAUM, FRANK]. HANFF, PETER E. (LEAF BOOK). *Cyclone on the Prairies: The Wonderful Wizard of Oz and Arts and Crafts of Publishing in Chicago, 1900 [with] A Bookbinder’s Analysis of the First Edition of the Wonderful Wizard of Oz by Michael Riley*. San Francisco: The Book Club of California, 2011. Folio, 141, [6]; [2], 47, [5] pp. The leaf book is bound in quarter green cloth over illustrated boards; the bookbinder’s analysis in printed and illustrated stiff wrappers. In a brown cloth covered slipcase. As new.
§ With an original leaf from the first edition of *The Wonderful Wizard of Oz* printed in Chicago in 1900. These two works bring together important new scholarship on the printing and design history of an American classic. The leaf in this copy is page 144, bearing 27 lines of text and the scarecrow standing in a field with arms outstretched while eight crows fly overhead. (104968)
\$375
6. BLAKE, WILLIAM. (MUIR FACSIMILE). *America a Prophecy*. Edmonton: William Muir, 1887. Folio, 18 plates, richly colored by hand. Original wrappers, rebacked, top edge gilt, fine.

§ Muir facsimile limited to around 50 copies of which, according to Keynes in 1921 (see Bentley), only 6 were hand colored. This is copy #3, signed, priced and numbered by Muir. One of the rarest Muir facsimiles in this colored state, based on copy A now in the Morgan Library, then in the possession of Quaritch. See Bentley p.100 and #249j. Bentley, *BB*, 249j. (109161)
\$12,500

7. BLAKE, WILLIAM. (MUIR FACSIMILE). *Europe a Prophecy*. Edmonton: William Muir, 1887. Folio, 17 plates, richly hand colored. Original printed wrappers dated September 1887, backstrip renewed, gilt top, fine.
§ Limited to fewer than 50 copies, this copy numbered #11 signed, priced and numbered by Muir. Based on three different copies. With the frontispiece “The Ancient of Days,” which is perhaps Blake’s most famous image. Bentley, *BB*, 249k1. (109160)
\$12,500
8. BLAKE, WILLIAM. (MUIR FACSIMILE). *Milton. A Poem in 2 Books*. Edmonton: William Muir, 1886. 4to, (4), 45 hand-colored plates, (2) leaves. Contemporary half navy calf gilt with navy morocco and gilt label on cover and navy cloth boards, original wrappers bound in. A fine copy, with the bookplate of H.C. Plimmer.
§ Limited to about 50 copies by Muir and his team, based on copy A. Muir’s preface is five pages and at the end is a three-page facsimile of Blake’s letter of March 16, 1804. The second-longest and penultimate of Blake’s illuminated books, exceptionally rich with numerous full-page plates. Blake’s famous poem “Jerusalem” appears in the preface to Milton only in copies A and B. Bentley, *BB*, 249f. (108806)
\$9500
9. BLAKE, WILLIAM. (TRIANON PRESS). *America - a Prophecy*. London: Trianon Press, 1963. Folio, 18 color facsimile leaves, 8 pages commentary. Full blue morocco, contents a bit foxed, slipcase.
§ Edition de luxe, #19 of an edition limited to 20 copies with additional proof sheets, progressive plates, original stencil, etc. “*America* was the first of Blake’s books to name a place [Lambeth] in the imprint... which was an act of defiant courage... for the first time he designated one of his books as “a prophecy”... he concentrated particularly on the dramatic events in Boston... Blake continued his tale in *Europe* and then to make the cycle of continents complete he wrote “Africa” and “Asia” giving a general title of all four: *The Song of Los*.” (Damon, *Blake Dictionary*). One of the rarest Trianon Press publications and the first de luxe edition we’ve seen in many years. Bentley, *Blake Books*, A9. (110688)
\$3750
10. BLAKE, WILLIAM. (TRIANON PRESS). *The [First] Book of Urizen*. London: Trianon Press, 1958. 4to, 27 plates, 5 pp. text, plus the extra materials. Full red morocco, slipcase, very good.
§ Limited to 526 copies of which this is copy X of XX with a suite of progressive states of one plate, an original guide-sheet and stencil etc. The de luxe copy is very hard to come by. Even the trade edition is one of the more difficult Trianon Press books to find. Bentley, *Blake Books*, 40. “Blake’s most ambitious production thitherto... seven copies and a few scattered pages have been located... intended to be the first of a series dealing with activities in the supernatural world which caused the creation of the natural world and the early history of mankind.” (Damon, *Blake Dictionary*). (107362)
\$3750
11. BLAKE, WILLIAM. (TRIANON PRESS). *The Gates of Paradise. For Children. For the Sexes*. London: Trianon Press, 1968. 4 vols., 8vo and 12mo, Vol. I (8vo), [i-vii]-viii, 50, (4) pp., Vol. II (12mo), [2] pp., 22 plates, Vol. III [4] pp., 31 plates, Vol. IV (12mo), [2] pp., 10 plates, negative and copper plate. Original tan morocco, (volume 4 in brown cloth, as issued), cloth slipcase, gilt lettering to backstrips

of all three volumes. Backstrips slightly rubbed.

§ From an edition of 726 total copies (this is the advance publisher's copy) including 700 numbered 1 to 700, of which the first 50 have additional material and are in a special binding. This is copy number 3, with the first three volumes bound in morocco (instead of the usual cloth). Volume I is an introductory volume, followed by three volumes of plates. Bentley, *Blake Books*, 48. (107594)
\$1750

12. BLAKE, WILLIAM. (TRIANON PRESS). *The Marriage Of Heaven And Hell*. London: Trianon Press, 1960. Folio, 27 plates, 4 pp. text. Quarter green morocco, gilt lettered backstrip lightly faded, slipcase lightly rubbed.

§ Limited to 526 copies, this is copy #451. "This book is Blake's *Principia*, in which he announced a new concept of the universe" (Damon, *Blake Dictionary*). One of Blake's most popular texts, with numerous famous lines. Bentley, *Blake Books*, 108. (122901)
\$675

13. BLAKE, WILLIAM. *Wood Engravings of William Blake. 17 Subjects commissioned by Dr. Robert Thornton for his Virgil of 1821. Newly printed from the original blocks now in the British Museum. Introduction by Andrew Wilton*. London: BM Publications Ltd., 1977. 8vo, introductory pamphlet and 17 woodcuts on special paper, each in an individual folder, all contained in a brown cloth folding box with black leather gilt-lettered labels on upper cover and backstrip. As issued in the original BM-issued numbered cardboard box; a few mounts slightly foxed, a little musty from storage, a couple of spots on the cloth box.

§ Limited to 150 sets, this superb reprinting of Blake's only woodcuts from the original blocks was executed by Iain Bain (the Bewick authority) and sold out immediately. Very few sets have since come to market as most were purchased by institutions. Bentley, *BBS*, p.262. (110500)
\$12,500

14. 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, 32, [1]-32, 4; 12, 33-64, 12; 12, 65-96, 4; 8 97-128; 4, 129-160; 8, 161-192, 8; 8, 193-224, 8; [14], 225-256; 12, 257-288, [22]; 12, 289-320, 8; 8, 321-352; 8, 353-384, 2, 8; 8, 385-416; 8, 417-448; 4, 2, 449-480, [8]; 4, 481-512; 4, 513-544, [2]; 8, [2], 545-576, 8, [1]; 16, 577-624, xiv, [1 errata], 8, 4, 8, 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 publishers' 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's 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

15. DICKENS, CHARLES. *A Tale of Two Cities...With Illustrations By H. K. Browne*. London: Chapman & Hall, MDCCCLIX (1859). 8vo, [ix], [1]-254, 16 etched plates including frontis and title vignette. Full olive green fine-diaper cloth, entirely stamped in blind with a three line border which encloses a

rectangular frame within which is an ornament of leaves and stems in each corner and a chain-like design with each link enclosing a four-leafed flower. Housed in a green cloth slip-case. The head and tail of the backstrip are very slightly bumped with some sun toning; minor scattered foxing mostly near plates and some off-setting; a good clean copy in a beautifully preserved original cloth binding.

§ First edition in the rare secondary green cloth binding. Two of the eight internal flaws identified by Smith as necessary for the first issue have been corrected: “I” and “F” are printed on p.116 and 213 is numbered correctly. Of the latter point Eckel observes “The absence of this error does not invalidate a first edition but it fixes the priority of printing” and Smith concludes “this binding is probably of a later state than the red morocco [cloth] one”, i.e. second issue. “When Dickens began the publication of *All the Year Round*, the successor of *Household Words*, he realized the necessity of making a strong start. So he began writing *A Tale of Two Cities*, publishing the first of the serial in the opening number of his new periodical... As a novel of great popularity it probably ranks next to *Pickwick* and *Copperfield*” (Eckel 87). This was the last novel in which Dickens worked with “Phiz” after a partnership of 23 years, and was published on commission through the renewed partnership with Chapman & Hall. Podeschi A143. Thomson 89. Smith I, 13. (108356)

\$15,000

16. 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's Christmas books. With engravings by D. Maclise, R. Doyle, C. Stanfield, J. Leech, J. Tenniel, and F. Stone, Thompson, G. Dalziel, E. Dalziel, T. Williams, Swain, and Groves. All books are in their most desirable states. A full account of issue points and pagination is available on our website or on request. Smith II 4, 5, 6, 8, 9. Eckel 116-134. See (109280)

\$13,750

17. 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.* By Oliver Byrne. London: William Pickering, 1847. Small 4to, xxix, 268 pp., color diagrams throughout printed in red, blue, yellow, and black; wood-engraved initials. Early half black calf, gilt backstrip, red label, marbled boards, a very good copy beautifully cleaned and restored by Court Benson.

§ First edition of Byrne's work on Euclidean geometry, in which colors are substituted for the usual letters to designate the angles and lines of geometric figures. Written and designed to simplify Euclid's propositions, this remarkable example of Victorian printing is described by McLean as “one of the oddest and most beautiful books of the whole century.” Designed and printed by Charles Wittingham 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

18. [GREENAWAY, KATE]. SPIELMAN, M.H. LAYARD, G.S. *Kate Greenaway*. London: Adam and Charles Black, 1905. 4to, xix, [1], 300, [1], [3, blank] pp. Color frontispiece and fifty-three color plates after Kate Greenaway, with descriptive tissue guards, and numerous black and white illustrations, including thirty-four halftone plates. Original white cloth over beveled boards with front cover and backstrip lettered in gilt and decoratively stamped in blind in a geometric and floral design. Top edge gilt. Color pictorial endpapers. Cloth with slight soiling as always, a very good copy.

§ Edition de luxe, #39 of an edition limited to 500 numbered copies signed twice by the artist’s brother, John Greenaway. All 500 copies of the Edition de Luxe have original Kate Greenaway artwork bound in. This copy has an original circular pencil sketch depicting a woman pulling a cart with two children in it. “Containing upwards of 80 full page illustrations, 53 of which are reproduced in facsimile from original watercolor drawings by Kate Greenaway. There are also numerous thumb nail sketches with pen and pencil throughout the text, many of them from letters to Ruskin. Few of the illustrations have ever been published before” (Publisher’s Prospectus). Schuster & Engen 226. Thomson 400. (108725)

\$1750

19. LOKER, CHRIS. *A Shimmer of Joy One Hundred Children’s Picture Books in America*. San Francisco: The Book Club of California, 2019. 4to (11 x 8.5 inches), 329 pp., over 200 full-color illustrations. Hand-numbered and signed by the author and by the book designer and typographer Jerry Kelly. Quarter red morocco, decorative paper boards photo-reproduced from hand-painted paper by Eric Carle, titled in gilt on upper cover and spine, slipcase.

§ De luxe edition, limited to 50 copies, this is #21. From the prospectus (The Book Club of California, 2019), “A Shimmer of Joy is an exciting and colorful presentation of one hundred children’s picture books published in—or imported to—America from 1900 to 2015. Each of the one hundred books profiled has been selected based upon its notable fame or collectability by Chris Loker, an authority on children’s literature.” Featured book include:

- The Tale of Peter Rabbit by Beatrix Potter (1901)
- The Story of Babar by Jean de Brunhoff (1933)
- Goodnight Moon by Margaret Wise Brown (1947)
- The Snowy Day by Ezra Jack Keats (1962)
- Don’t Let the Pigeon Drive the Bus! by Mo Willems (2003)

Specifically, *A Shimmer of Joy* offers readers:

- A vital definition of the picture book, with an overview of its history and significance in American children’s literature.
- Intriguing in-depth essays on the past, the present, and the possible future of the picture book, written in enlightening detail by three scholars in the field.
- Fascinating profiles of one hundred famous or collectible picture books, accompanied by two to four color photographs of each book.

(123148)

\$995

20. MILNE, A. A. [SHEPARD, E.H. ILLUS.]. *Now We Are Six*. London: Methuen and Co., 1927. 8vo, x, (2), 103 pp. with frontispiece and illustrations throughout by Shepard. Original red cloth, boards stamped and panelled in gilt, backstrip gilt lettered, top edge gilt, in the original illustrated dust jacket. Cloth bright, upper tip of lower board bumped, endpapers clean, lightly-penciled bookseller notes on the verso of the front free endpaper, dust jacket a little toned with very light professional restoration, overall a near fine copy.
 § First edition, signed on the title page by A. A. Milne. Laid in is the rare four-page illustrated publisher's order form, printed in red and black, with the stamp of Henry Young & Sons Booksellers of Liverpool on front and back. *Now We Are Six* is listed on the cover as ready in October. The third of Milne's books about Christopher Robin and his friends and the second volume of poetry, including the priceless "Sneezles," "Binker," and "Us Two," ("Wherever I am, there's always Pooh, / There's always Pooh and Me..."). Illustrated with E.H. Shepard's line drawings. (122758)
 \$6500
21. MILNE, A. A. [SHEPARD, E.H. ILLUS.]. *The House at Pooh Corner*. London: Methuen and Co., 1928. 8vo, xi, 178 pp. Original rose cloth, boards stamped and panelled in gilt, backstrip gilt lettered, top edge gilt, in the original illustrated dust jacket. A near fine copy with bright and clean boards, subtle professional restoration to two faint patches of abrasion on the front free endpaper; dust jacket very clean and unfaded with light professional restoration. Bookplate tipped to verso of front free endpaper.
 § First edition, signed on the title-page by Milne. A handsome copy of the fourth book about Winnie-the-Pooh, Christopher Robin and friends, the first to introduce the irrepressible Tigger. Illustrated with E.H. Shepard's line drawings. (122759)
 \$5750
22. MORRIS, WILLIAM. [A.M.S.]. *Autograph poetical draft of "The Seasons," 1869, signed "William Morris."* 1869. Small folio (12.75 x 7 inches), 1 p., written in ink on blue paper. In fine condition.
 § This manuscript was written to accompany the four paintings by Burne-Jones entitled "The Seasons" (1869), as illustrated in Christopher Wood's *Burne-Jones*, 1998, pp. 70-71; that was the title under which it was published in 1871 in *The Academy*. Morris manuscripts from any period are rare, only four having sold at auction in the last 25 years. There was no manuscript by Morris from this period in the Berger collection. Morris rewrote this poem in 1891 and added two verses before publishing it again in *Poems by the Way*, 1891, as "Verses for Pictures." (105794)
 \$11,750
23. MORRIS, WILLIAM. LEMONCHEESE PRESS. *Lost & Found. Unpublished Articles on Morris and the Kelmscott Chaucer*. San Francisco: John Windle, 2018. Tall slim 4to, [11]pp. Original gray wrappers printed in red with an image of Morris's press on the cover in black, text printed letterpress with blind-stamped borders to each leaf after Will Bradley, Elbert Hubbard, and Aubrey Beardsley.
 § Limited to 45 copies for sale (80 copies were reserved for private distribution to the Roxburghe and Zamorano Clubs) printed by Li Jiang at the Lemoncheese Press. The text consists of a hitherto unpublished article by Denys Sutton, being his review of the Pierpont Morgan Library exhibition "William Morris and the Art of the Book"; an analysis of the blocks used for printing the Kelmscott Chaucer by John Dreyfus; and a transcript of information from Herbert G. Smart on the technique of electrotyping. (110834)
 \$45
24. PUGIN, AUGUSTUS WELBY. *Details of Antient Timber Houses of the 15th and 16th centuries [and] Gothic Furniture in the style of the 15th Century [and] Designs for Gold and Silversmiths [and] Iron and Brass Work in the style of the 15th and 16th centuries [and] The True Principles of Pointed or Christian Architecture [and] An Apology for the Revival of Christian Architecture in England [and]*

A Treatise on Chancel Screens and Rood Lofts... London: Ackermann, Weale, and Dolman, 1835-1851. 7 vols. in 2, large 4to, bound in full green and full red morocco, very richly stamped in gold and with onlays in green on the red volume, and the green volume with the Order of the Garter device on both covers; boards bevelled (red volume) or rolled (green volume), backstrips richly gilt, all edges on both volumes deeply gauffred. In virtually flawless condition. Full collations and plate counts as per Fowler (see below).

§ An absolutely astonishing collection of all but one of Pugin's major works, perhaps his own copies bound for him in unsigned bindings of the very highest quality and with his name stamped at the foot of the backstrip of the red volume. The later bookplate of Samuel Joshua Cooper is pasted in both volumes over an earlier bookplate (perhaps Pugin's?). The only significant volume not present is his controversial book "Contrasts", privately issued in 1836. For detailed descriptions of each volume see Fowler 264, 261, 263, 262, 266, 268, and 272.

The Bookpress suggests that the first four works were in fact issued together; perhaps the remaining three also were, as they were certainly reprinted together later by Bohn. Weinreb confirms that in his monumental "The Arts Applied" (1975). (106652)
\$13,500

25. RACKHAM, ARTHUR, ILLUS. *Some British Ballads*. London: Constable, [1919]. 4to, color frontis. and 15 color plates mounted on stiff gray paper with tissue guards; additional text illustrations & pictorial endpapers by Arthur Rackham. Full red morocco, backstrip gilt, covers plain, gilt edges, original vellum and paper board covers bound in. Fine.

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

26. RACKHAM, ARTHUR, ILLUS. POE, EDGAR ALLAN. *Tales of Mystery and Imagination. Illustrated by Arthur Rackham*. London: George C. Harrap, [1935]. 4to, 318 pp. With 12 tipped-in color illustrations by Arthur Rackham and text illustrations in black and white. Original publisher's gilt pictorial vellum, gilt top. A fine copy.

§ Edition de luxe, limited to 460 copies, signed by Rackham. Surely the best illustrated edition of Poe's masterpiece ever published. The stories provided unusually dark subject matter for Rackham, he confessed to his model Marita Ross "that his pictures were now so horrible that he was beginning to frighten himself!" Though a far cry from his more familiar, whimsical works the illustrations are, as Hudson notes, "a revelation of the concealed power hinted at in *Comus*." Hudson, Arthur Rackham, p. 140. Latimore & Haskell p.72. (11425)
\$2250

27. SHAKESPEARE, WILLIAM. *The Poems and Sonnets of Shakespeare. With an Introduction by William Dowden*. London: Kegan Paul, Trench Trubner & Company, Limited, 1903. 8vo, lxi, 323 pp. Finely bound in full brick red morocco extra, top edge gilt, others untrimmed. Boards slightly darkened, extremities lightly rubbed, a very attractive copy.

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

28. SHAKESPEARE, WILLIAM. GRABHORN PRESS. *Original Leaves from the First Four Folios of the Plays of William Shakespeare, 1623, 1632, 1663, 1685 (with an Introductory Essay by Edwin Elliott Willoughby)*. San Francisco: David Magee, 1935. Folio, [30]pp., with preliminary text, facsimiles of the title to each folio followed by the original leaf, colophon. Original quarter red morocco over pattern paper boards, corners lightly rubbed, backstrip with some restoration, pleasant bookplate with the motto "Nunc mihi, mox aliis" (Now mine, soon others). A very good copy.
 § Number 13 of 73 copies (including 8 on vellum). One of the finest leaf books ever published, beautifully printed by the Grabhorn Press. The leaves in this copy are a particularly fine selection: from the first folio, *Much Ado About Nothing* and the lines in which Benedict and Beatrice vow never to marry; from the second folio, *King John* and the moment Philip the Bastard learns his 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
29. SMITH, ADAM. *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan, and T. Cadell, 1776. 2 vols., 4to, 12 x 9.25 inches (large-paper?), top edge just trimmed, other edges untrimmed; [12], 510 pp.; [4], 587, [588, ads] pp. Volume I: A(4) a(2) B-Z, Aa-Zz, 3A-3S(4) T(4) (-3T4 (blank), as usual); Volume II: A(2) B-Z, Aa-Zz, Aaa-Zzz, 4A-4E(4) 4F(2). With the usual cancels: M3, Q1, U3, 2Z3, 3A4 and 3O4 in volume I, cancels D1 & 3Z4 in volume II. In vol. 2 p. 288 is misprinted as 289. Old speckled calf recently rebacked, edges untrimmed and substantially larger than 2 copies recently sold as in "original boards." Copious annotations in ink in a neat early hand. Some soiling to a few leaves (in the press?) and occasional spotting or foxing as usual.
 § First edition, the issue without the Edinburgh imprint of W. Creech (as copies with his imprint have cancel titles, those lacking the Edinburgh imprint such as this probably have priority) of "the first and greatest classic of modern economic thought... Where the political aspects of human rights had taken two centuries to explore, Smith's achievement was to bring the study of economic aspects to the same point in a single work" (PMM). The records of copies at auction and through the trade in the last several years all show copies measuring at least an inch shorter and narrower than this copy -- the Schiff copy alone was almost as tall, the Bradley Martin copy an inch shorter. The annotations are "memory aids" clearly written by an attentive reader who wanted to be able to refer back quickly to the key points of interest to him or her; they are not attempts to dispute or correct the text, or even comment on it, and one might surmise the reader to have been a high-level student or more likely a teacher. The two suggested errata have both been corrected by (a different) hand. ESTC T96668; Goldsmith 11392; Kress 7621; PMM 221; Rothschild 1897. (110446)
 \$187,500
30. TWAIN, MARK. [CLEMENS, SAMUEL L.]. *The Adventures of Huckleberry Finn (Tom Sawyer's Comrade)... by Mark Twain. With One Hundred and Seventy-Four Illustrations*. New York: Charles L. Webster and Company, 1885. Small 4to, 366 pp. with 174 black and white illustrations including frontispiece, portrait frontispiece with tissue guard. Original green pictorial cloth with gilt decoration to spine and upper cover, binding lightly rubbed, board tips and backstrips a touch worn, endpapers renewed(?), overall a very handsome copy in a custom morocco box.
 § First American edition of Twain's classic tale. "This great picaresque tale, the sequel to Tom Sawyer, is purer gold mined from the same vein as its predecessor..." (Grolier 100 American Books, 87). With all the first state points (save the one point present in publisher's binding only): title leaf a cancel, with copyright notice dated 1884; illustration captioned "Him and another Man" listed as at p.

88; eleventh line from the bottom of p. 57 reading "with the was"; p. 283 a cancel, with the fly a straight vertical line (the curved fly has been found only in prospectuses and leatherbound copies, and no copy has been found with the defaced plate); p. 155 missing the final 5; no signature mark on p. 161; and with portrait frontispiece by Heliotype Printing Company with tablecloth visible. BAL 3415. A very desirable copy, with virtually all first state points, bright and fresh in original cloth. (122743)
\$6500

Terms of Sale

All items are guaranteed as described but may be returned for any reason for resale for a full refund within 90 days of receipt only if packed, shipped, and insured as received. Payment in US dollars drawn on a US bank, including state and local taxes as applicable, is expected upon receipt unless otherwise agreed. Institutions may receive deferred billing and duplicates will be considered for credit. References or advance payment may be requested of anyone ordering for the first time. All sold items remain the property of John Windle Antiquarian Bookseller until paid for in full. Postage is extra and will be via UPS or USPS unless otherwise requested. PayPal is the preferred payment method but Visa, MasterCard, and American Express are also gladly accepted: if paying by credit card please be sure to read and understand the descriptions of the books you are ordering, as substantial charges can be assessed on returns for which the buyer is responsible. Please also note that under standard terms of business, title does not pass to the purchaser until the purchase price has been paid in full. ILAB dealers only may deduct their reciprocal discount, provided the account is paid in full within 30 days; thereafter the price is net.