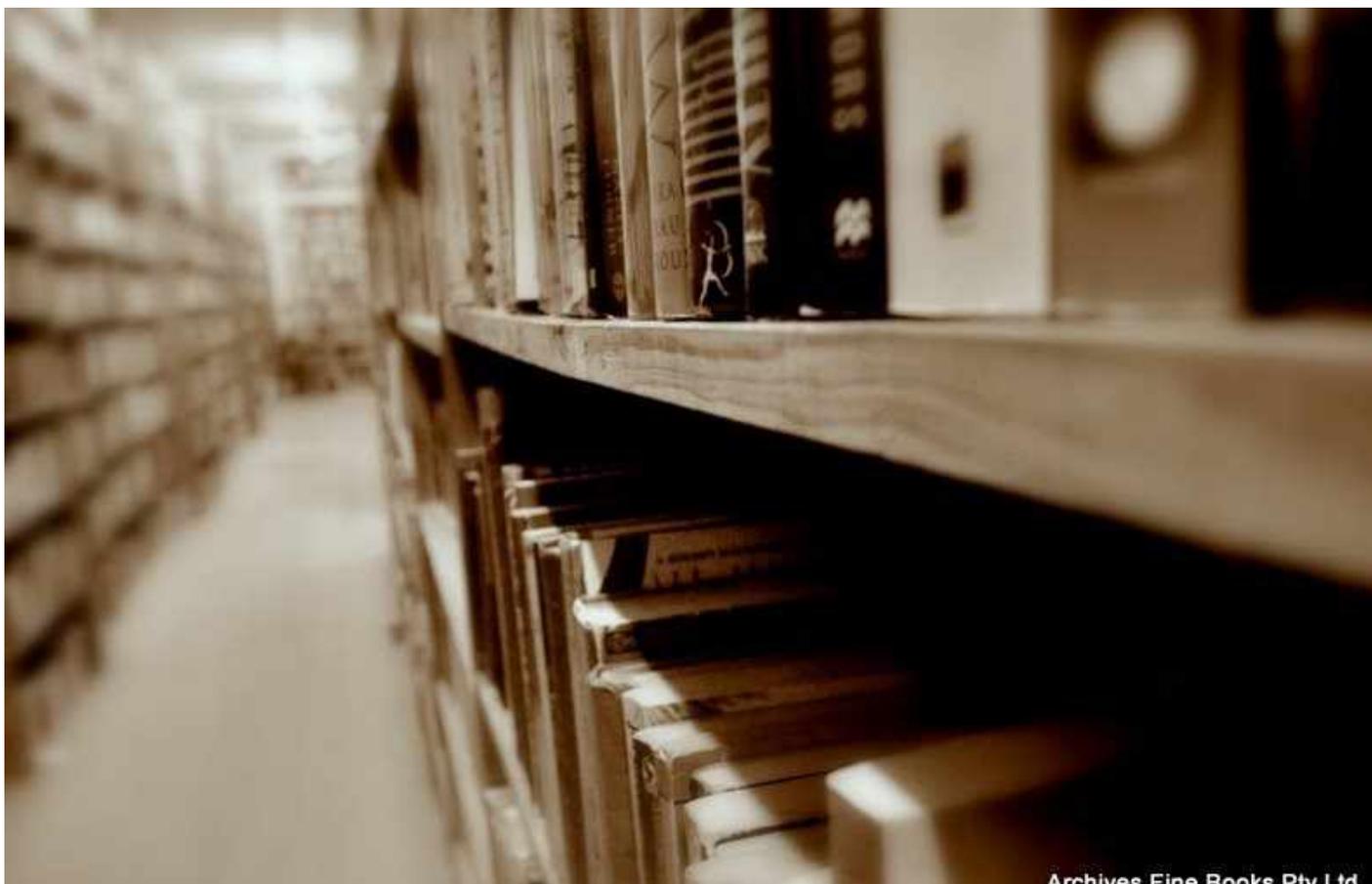


ARCHIVES FINE BOOKS



CATALOGUE 13
CHRISTMAS 2020



Archives Fine Books Pty Ltd

Archives Fine Books is delighted to bring you our thirteenth catalogue for Christmas 2020. We are immensely grateful to our community of readers, collectors and institutions who have continued to find treasure in our trove throughout this most challenging year. We have also continued to find some outstanding items, some of which we are presenting here for the first time. The 1576 *Spanish Grant of Nobility* is the oldest manuscript we've had the pleasure to examine, and we thank Hillary Maddock for her expert assistance in cataloguing this item (now reserved). The first edition *Discoveries and Surveys in New Guinea and the D'Entrecasteaux Islands* inscribed by the author to his daughter, is another favourite find. And our first edition *Rap on Race* is indeed, as contemporary thinker Maria Popova calls it, "a remarkable and prescient piece of the cultural record". Also tucked in are some items you may have seen before, and it is our pleasure to feature them again. We thoroughly enjoy our role as custodian of books and prints of literary, historical and aesthetic significance. We hope you enjoy browsing, and please let us know if there are any items we can reserve for you.

Dawn & Hamish.

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Front & Back Cover Images: "Carta executoria de hidalguia a pedimento de Blas Manrique vezino de la villa de Melgar de Yuso" of proof of nobility." [DETAIL] p.5

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Gift Voucher

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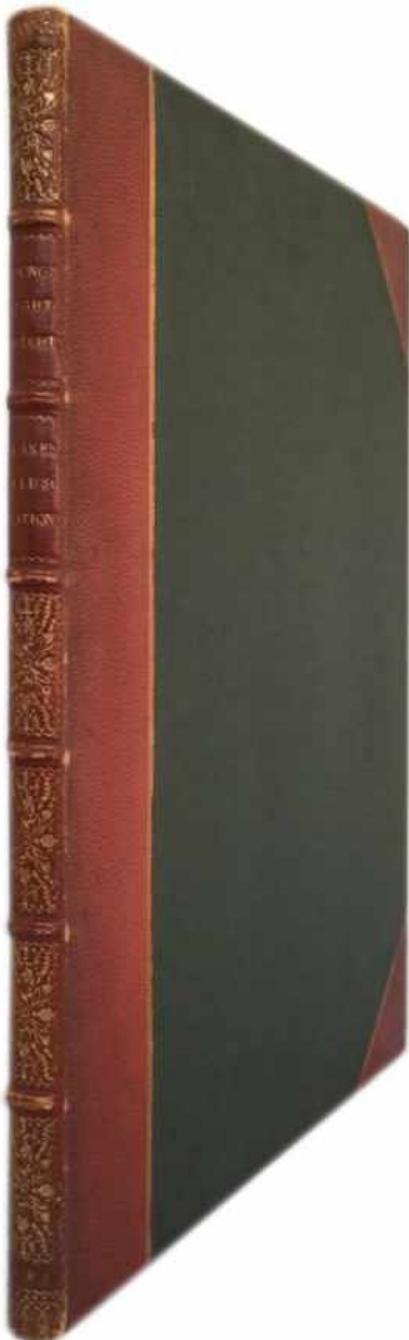
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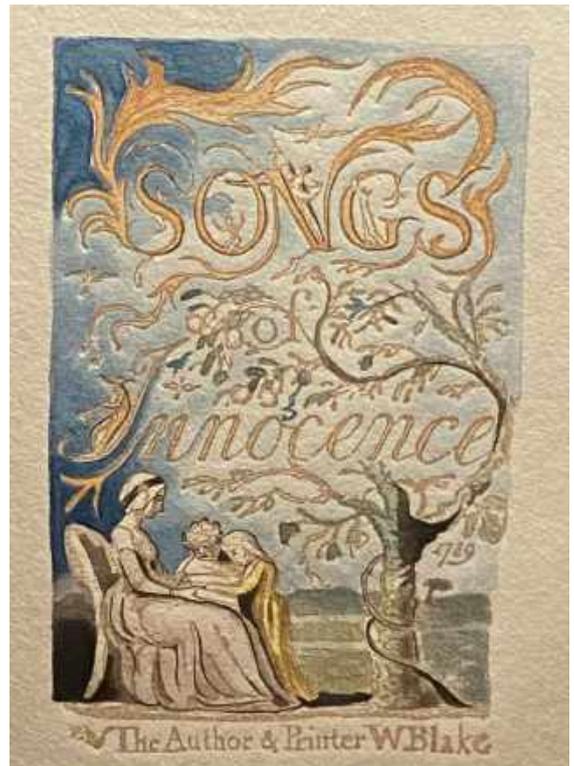
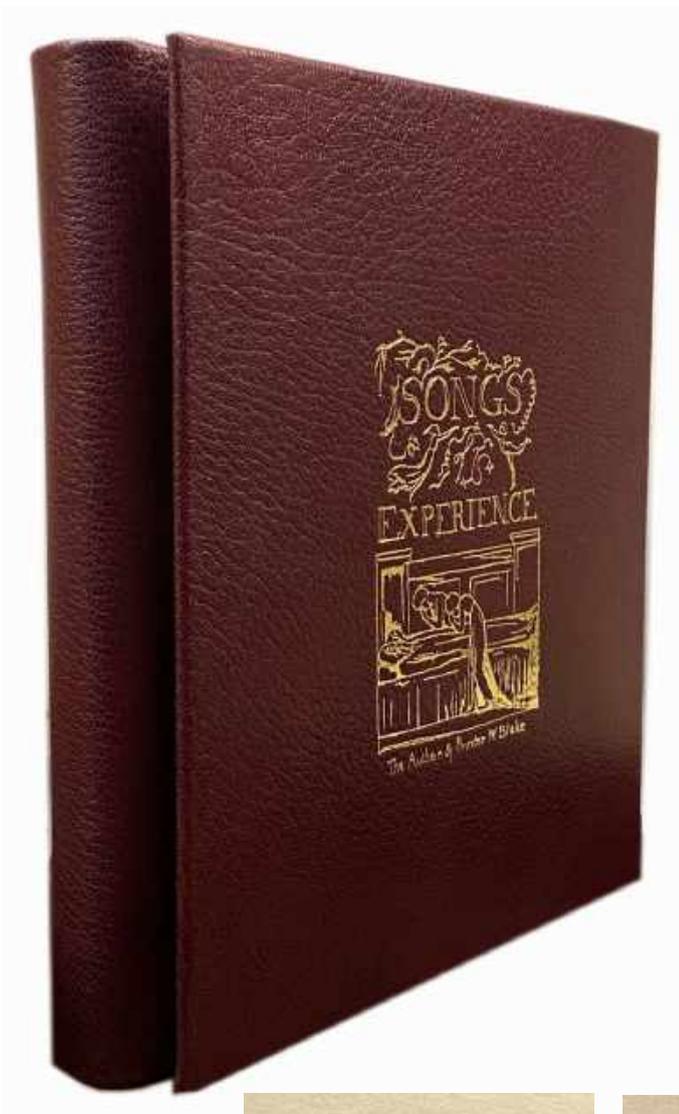
Young, Edward. Blake, William.

The Complaint and the Consolation; or, Night Thoughts.

London: R. Noble, 1797. First Edition. Large quarto, viii, [1], 95, [2] pages; with 43 full-page engravings by Blake after his own designs surrounding the letterpress text. Half red hard grain morocco, gilt on the spine, gilt edges, marbled endpapers, a.e.g. "Explanation" leaf mounted at the front (lightly foxed), 1874 prospectus mounted at the back; slightly trimmed for gilding, stain at foot of p. viii, slight offsetting as often from the plates, slight mark at the top right corner of the first few leaves (from the turning of pages). Occasional other marks - 1cm diameter mark at the foot of the inner margin pp88 through to the end, and three light smudges of what appears to be light brown ink at the foot of p.95. Generally a very good copy. Very good.

First edition with Blake's illustrations, ***complete with the leaf of "Explanations" and with the extremely rare prospectus and specimen leaf at the back dated London: James Bain, 1874***, soliciting subscriptions for sets of the original watercolours in reproduction (never issued). "A few sets are struck off for private distribution". Bentley (Blake Books p. 646) records one known copy (at Rosenbach). First advertised as a four part work with 150 engravings, only the first part appeared, with four out of nine nights. According to Bentley the edition may have been small for, "the book had become excessively scarce by 1810, according to Crabb Robson (Blake Records 441)" (BB, p638). Bentley, Blake Books, 515. Bindman, Complete Graphic Works of Blake, 357-379.

(Inventory no #23) **\$19,500.00**



Blake, William.

Songs of Innocence and of Experience.

Manchester Etching Workshop, 1983. Facsimile. 2 vols., large and smaller quarto, the larger bound in full red morocco, the smaller loose in wrappers as issued, both enclosed in brown cloth folding boxes, new as issued. With an additional folder containing one facsimile plate and the Visconti text. Some of the corner mounts have been reattached. The larger volume is number 8 of 40, the smaller volume is number 8 of 35 and the additional folder is number 16 of 125. Near fine.

Editions limited to 35 and 40 copies, with 16 colour plates and an uncoloured proof in part one, and 19 plates in part two of which 17 are monochrome and two are hand-coloured. Both versions are accompanied by Joseph Visconti's study of Blake's printing processes

especially written for this edition (limited to 125 copies in all). Printed by Paul Ritchie from facsimile relief etchings on a rolling press with hand-made intaglio ink on dampened wove paper, repeating as closely as possible Blake's original printing technique and the paper he used. The colouring is by hand not stencil, and uses inks made to 18th century formulas to recreate the colours in copy B in the British Museum made by Blake in 1794-95. Due to the tiny edition, almost all copies were purchased by or for Institutions and this is the only copy to appear on the secondary market since publication -- and it may well be the last. Bentley, BBS, pp. 135-36.

(Inventory no #25) **\$20,000.**



[Manuscript].
“Carta executoria de hidalguía a pedimento de Blas Manrique vezino de la villa de Melgar de Yuso” of proof of nobility.

Made for Blas Manrique of the town of Melgar de Yuso, province of Palencia, Castile and León, Spain. Valladolid, Spain: 18 May 1572. Folios 1v.–28v. Heraldic display page followed by the testimony and supporting statements, including the signatories to the grant of nobility. Additional endorsements appear on the inside of the back vellum cover.

28 unpaginated vellum leaves sewn in a single quire with red, white and yellow twisted thread; text in single column of 36 (occasionally 39) lines in brown ink, round script in Spanish; the scribes have added frequent pen flourishes throughout the text; 21 headings in large gold capitals on a painted red and blue ground (folios 2, 3v., 5v., 7v., 10, 12, 14v., 17, 19v., 22, 22v., 23, 23v., 25v., 27, 27v.)

Fol. 1v. Heraldic display page. Large initial Don Felipe (Phillip II of Spain). Family coat of arms of newly ennobled Blas Manrique with the motto “*Non bene pro toto libertas venditur auro*” (Liberty is not sold for all the gold in the world). The correct Latin is *venditur*. The initial IHS (Jesus Christ) is painted in a lozenge. The elaborate Manrique family coat of arms is painted in red, brown, green and blue pigment with gold highlights. The silver panels on the border of the crest have oxidised to grey; right border decorated with naturalistic flowers, insects and jewels on a gold ground, including a red poppy, blue iris, three butterflies, fly or bee and caterpillar. This *trompe d’oeil* style, in which the objects appear to be resting on the page, was characteristic of contemporary Spanish manuscript

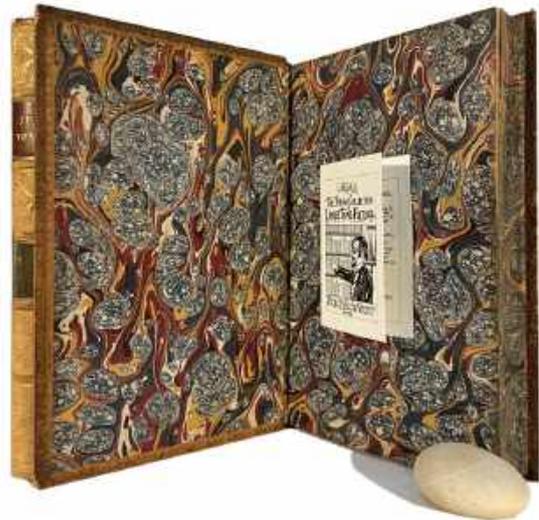
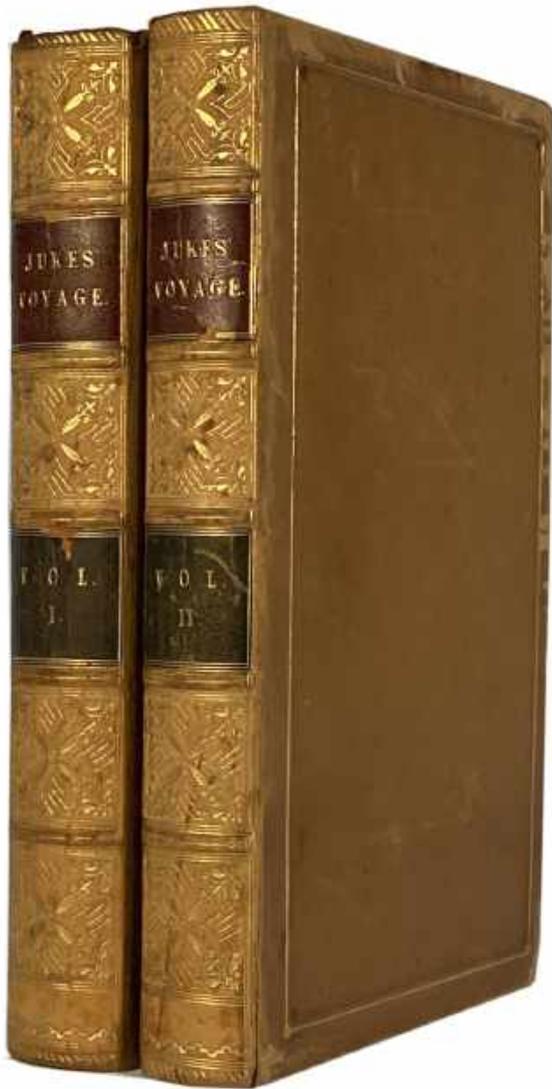
illumination, which in turn was strongly influenced by Netherlandish manuscript illumination. Lower decorative vegetal border painted in green, blue and pink on a gold ground. There is no gold leaf used in the decoration. The gold throughout the manuscript has been produced with powdered gold in a liquid medium; the cover is contemporary limp vellum with remnants of a vellum tie.

The vellum is not of particularly high quality and leaves vary in dimension. One leaf has been repaired. Some soiling at bottom right of leaves, indicative of use. Rulings in red pen, prickings visible. Upper margin has been trimmed slightly, probably to accommodate the irregular vellum leaves in the binding. The lead seal originally attached to the thread is missing. The cover has some soiling.

[With thanks to Hilary Maddocks for the expert assistance with cataloguing this item]. Very good. Vellum.

A grant of nobility in favour of Blas Manrique (or Manrique) of the town of Melgar de Yuso by King Phillip II of Spain. The heraldic illumination on fol 1v. is in the typical grand style of these grants, honouring the king, in whose name nobility has been bestowed, and the family of the new noble.

(Inventory no #1411) **RESERVED.**



JUKES, Joseph Beete.

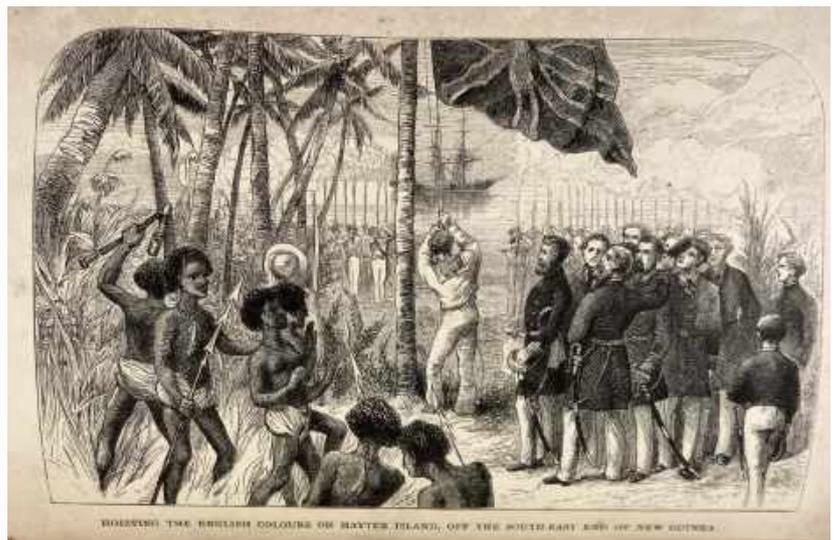
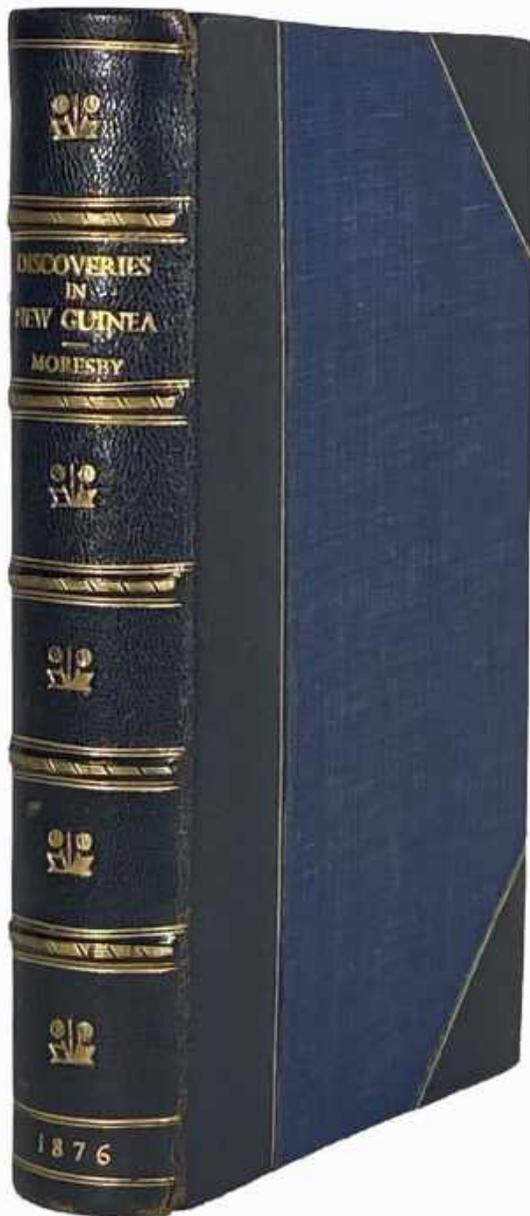
Narrative of the Surveying Voyage of H.M.S. Fly,

Commanded by Captain F.P. Blackwood, R. N. in Torres Strait, New Guinea and Other Islands of the Eastern Archipelago, During the Years 1842-1846: Together with an Excursion into the Interior of the Eastern Part of Java. London: T. & W. Boone, 1847. First Edition. Complete in two volumes; octavo (22 x 14cm); pp. Vol. 1: [2, blank], xii, [2], 423, [1, blank] + 10 full page black and white plates and one folding chart of the Great Barrier Reef; Vol. 2: [2, blank], v, [3], 362, [2, blank] + 9 black and white plates and one folding map of the Eastern End of the Island of Java. Later binding of tan calf with contrasting red and olive labels on the spine, banded with lettering and detailing in gilt; blind and gilt borders to boards; gilt detailing along the edges; marbled edges and endpapers. Ferguson 4549. Wantrup 92a.

Both volumes are in similar condition, gentle rubbing to bands, hinges and edges; labels on spines are a touch brittle with age as small chips and hairline cracks have appeared; nicks to the outer margins of the boards, minor scuffs and spots to covers; corners gently bruised; top edge of text block, inner edges of boards and endpapers a shade toned; previous owners bookplate on ffep; previous owner's name above title on title pages; spotting to plates and pages near plates, pages otherwise are slightly yellowed at outer margins with occasional spotting but mostly clean. Specific to Vol 1 is a 5mm thick 65mm horizontal nick out of the rear board and a clipping about Jukes tipped in on the verso of the ffep.

"Joseph Beete Jukes (1811-1869), a geologist, was born in Birmingham, England. In 1842 he accepted the post of naturalist in the expedition in H.M.S. Fly under the command of Captain Francis Blackwood. The Fly reached Sydney in October 1842 and in the next three years twice circumnavigated Australia, visited Java in 1845, and conducted an intensive maritime survey from the south-east coast of New Guinea and Torres Strait Islands to the southern tip of the Great Barrier Reef. As chronicler of the survey Jukes gave a well ordered account, in the first volume of his *Narrative of the Surveying Voyage of H.M.S. Fly ...* (London, 1847), of the expedition's activities and of its ethnological and natural history observations. His geological contribution to this volume was a masterly chapter on the Great Barrier Reef, an early classic of Australian geology, its detailed evidence affording strong support for Darwin's theory of coral reefs." (Australian Dictionary of Biography accessed 13/06/2020).

(Inventory no #1312) **\$3,500.**



MORESBY, CAPT^N John, R.N.

Discoveries and Surveys in New Guinea and the D'Entrecasteaux Islands

A cruise in Polynesia and visits to the Pearl-Shelling Stations in the Torres Straits of H.M.S. Basilik. London: John Murray, 1876. First Edition. [PRESENTATION COPY, INSCRIBED] Octavo; pp. [2, half-title] xviii [xxii] 327 [328], folding map, 32pp Publisher's Advertisements; 6 illustrations as called for including the *frontis* and folding map at the rear; additional map of Hayter, Basilik and Moreton Isles opposite p.1: 20th century re-binding in three quarter dark navy morocco over navy linen covered boards with five raised bands to the spine and lettering, single rule borders and panel decoration in gilt : blue eps printed with a marbled design.

Light scattered foxing to the first gathering and to the last 4pp of the Publisher's Advertisements; very minor chips to the tops of pp 47 - 55; light toning to the plates; otherwise very clean. Previous bookseller catalogue description loosely inserted.

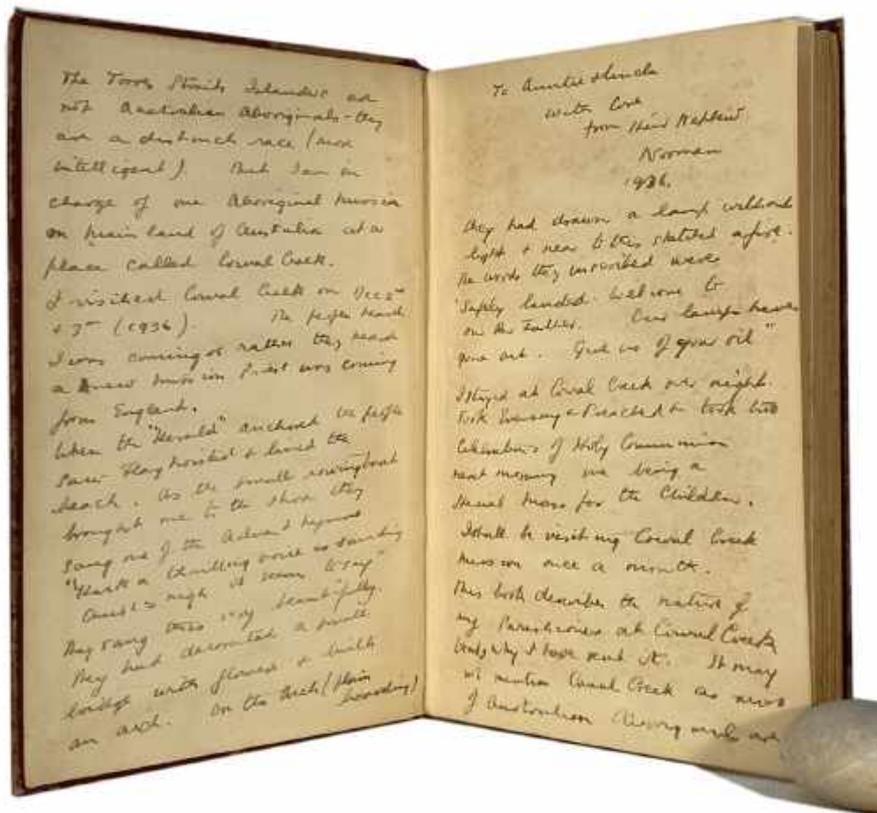
Inscribed from the author to his daughter Georgina and dated "Jan

24th, '91". Very good. Three quarter leather.

Moresby was sent to Australia in 1871. During his time in the Antipodes he captured the 'black birding' *Melanie* and *Challenger*, which he sent to Sydney and had their masters successfully prosecuted in the Vice-Admiralty Court under the 1872 Kidnapping Act. Most notably he meticulously surveyed the waters of the Torres Strait and of New Guinea. He had little support from the Admiralty but displayed a great deal of initiative, and when he arrived back in England on 15 December 1874 he described his Australian service as 'the most notable part of my naval career' [ADB online].

The fourth of his six children, Georgina Moresby was born in 1867 and lived until the 1950s. She married Peyton Temple Mackeson (1854-1918).

(Inventory no #1455) **\$1,800.**



GRIBBLE, Rev. E.R.

The Despised Race

The Vanishing Aboriginals of Australia. Sydney: Australian Board of Missions, 1933. First Edition. ****Aboriginal and Torres Strait Islander browsers are advised that this item contains images of people who have died.**

Hardcover (18.6 x 12.5cm); pp. [12] 147 [1, colophon]; 8 illustrations as called for; maroon cloth covered boards; gilt lettering to spine (completely faded); **an important association copy with a lengthy inscription in ink occupying the front pastedown, as well as the recto and verso of the front free endpaper; important association copy with lengthy inscription that flows from the front paste down to the recto and verso of the front free endpaper. The inscription is by Norman Gowing, Anglican Mission Priest, to his aunt and uncle. Gowing was responsible for the Aboriginal mission at Cowal Creek (Injinoo), on the northern tip of Cape York Peninsula, a region where the author of the book, Reverend Ernest Gribble, had also served.**

Boards rubbed and flecked (most noticeably the lower board) slight lean, pages lightly toned.

The inscription in full reads: *To Auntie & Uncle / with love/ from their Nephew / Norman/ 1936./ The Torres Straits Islanders are not Australian Aboriginals - they are a distinct race (more intelligent). But I am in charge of one Aboriginal Mission on mail land of Australia at a place called Cowal Creek. I visited Cowal Creek on Dec 2nd & 3rd (1936). The people heard I was coming or rather they heard a new mission priest was coming from England. When the "Herald" anchored the people saw Flag hoisted & lined the beach. As the small rowing boat brought me to the shore they sang one of the Advent hymns "Hark a thrilling voice is sounding Christ is nigh it seems to say" They sang this very beautifully. They had decorated a small bridge with flowers and built an arch. On the arch (plain boarding) they had drawn a lamp without light & near to this sketched a fire. The words they inscribed were: "Safely landed. Welcome to our Rev. Father. Our lamps have gone out. Give us of your oil." I stayed at Cowal Creek overnight. Took Evensong and Preached and took two Celebrations of Holy Communion next morning one being a special Mass for the children. I shall be visiting Cowal Creek Mission once a month. This book describes the nature of my Parishioners at Cowal Creek that's why I have sent it. It may not mention Cowal Creek as most of Australian Aboriginals are in other parts of Australia. The Church at Cowal Creek is dedicated to "S. Michael & All Angels". Norman 1936. These are the people who are referred to by whites as being little*

better than brutes & have been looked upon with scorn hence the title of book.

E.R. Gribble was a reluctant Anglican missionary who worked as a stockman and looked like a bushranger. By all accounts a complicated man full of contradictions, he was punitive and militaristic in his manner of running missions yet helped to expose a massacre of Aborigines by a punitive police expedition. On another occasion he concealed from police the complicity of a mission member in a tribal murder. He suffered bouts of depression and mental instability, and after serving various missions and parishes for more than thirty years, he was finally dismissed from his position at the Forrest River Mission in 1928 for "financial mismanagement, authoritarianism, violation of Aboriginal traditions and an 'obsession with sexual morality'." He defended his record in three autobiographical works, this being the third.

Norman Gowing, the author of the book's inscription was welcomed by a very different kind of community than the sort that Gribble had a hand in establishing. As Helen Harper describes below, the community at Injinoo is unique in its sense that the residents chose to be there, rather than being forcibly relocated and moved.

"The Anglican missionaries who worked in the Torres Strait from 1915 began to visit Cowal Creek, as the settlement was then known, from 1919, and the people subsequently built their own church. From 1923 the settlement welcomed a series of Torres Strait Islander teachers, and from the mid-1930s an Islander Anglican deacon came to live in the settlement. Although government administration later assumed some control over the settlement, removing 'troublemakers' from the early 1920s on, and perhaps having some role in removing the Atambaya people from their camp at McDonnell, the settlement had not initially been established under the auspices of the government: it appears that the people gathered there of their own accord. In this the settlement was possibly unique in Australia, having been established by neither government nor church, and today in Injinoo there is still a very strong feeling that the people belong to the place of their own choice." Harper, Helen. Having language and getting language back: Traditional language use in Injinoo today [online]. Australian Aboriginal Studies, No. 1, 1996: 34-44.

(Inventory no #1354) \$900.

BURNABY, Fred. Captain, Royal Horse Guards.

A Ride to Khiva

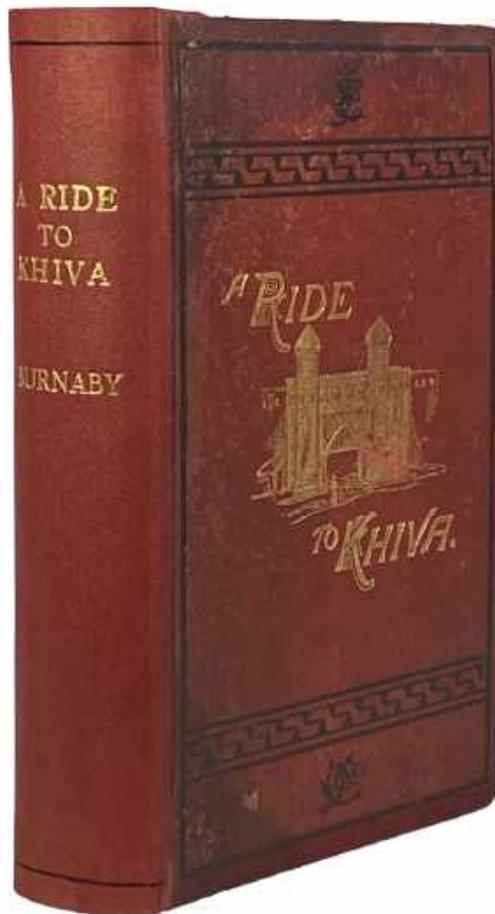
Travels and Adventures in Central Asia; With maps and an appendix containing, amongst other information, a series of march routes, translated from several Russian works. London, Paris and New York: Cassell, Petter and Galpin, [n.d.]. Octavo; pp. xvii, 487, 4 (publisher's adverts); 3 folding maps - one tipped in as frontispiece, one each in pockets at front and rear boards; original boards with gilt blocked illustration on top board and decorative blocked borders in black on the top and blind at the rear. The original spine being destroyed, we have had it replaced with a simple gilt lettered cloth spine.

The maps with some foxing and toning, and the two in the pockets have tears along some of the folds; Pages are lightly toned; original boards flecked; top board has a small chip on the lower portion (10 x 5mm) and the rear board has some chips along the top and fore edges. Good.

A larger than life swash-buckling character, Fred Burnaby's Ride To Khiva brought him instant fame and popularity and his book Ride to Khiva appears in Joseph Conrad's 1898 short story, "Youth", when the young Marlow recounts how he "read for the first time *Sartor Resartus* and Burnaby's *Ride to Khiva*," preferring "the soldier to the philosopher at the time." (Wikipedia, accessed August 25, 2020).

We have been unable to determine the edition, probably not a first, but undoubtedly an early one.

(Inventory no #1363) **\$450.**



MARTINEAU, Harriet.

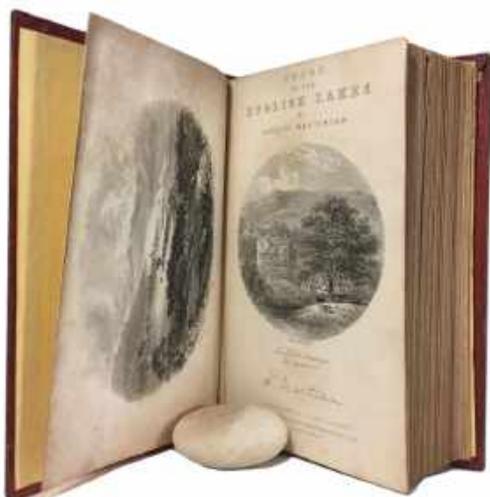
Guide to the English Lakes.

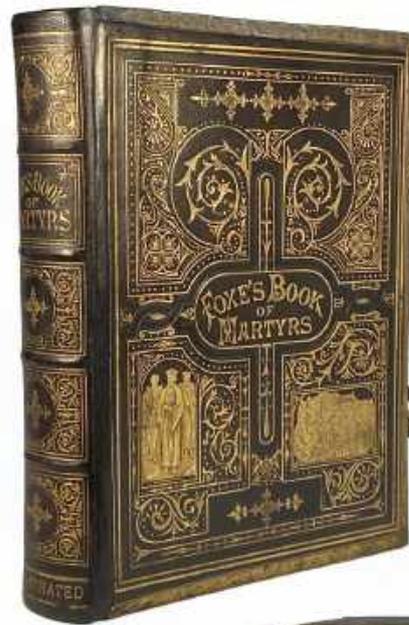
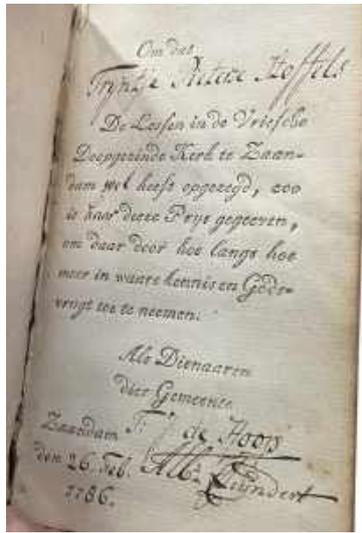
Windermere; London: John Garnett; Whittaker & co., Hamilton, Adams & co., Longman & Co., Simpkin, Marshall, & co., [n.d.]. Second Edition, later printing. Octavo (16.2 x 10.5cm), pp. 24 (half title, engraved *frontis*, vignette title, title page, Preface, Contents, Index, Traveling Charges, Coach Fares and Routes, Charges at Hotels and Private Lodgings, Itinerary of Excursions, 2 Blank) 210 (Text), xviii (Directory), xviii (Advertisements), 16 engraved plates including *frontis* and three in the advertisements, 6 engraved topographical sketches (2 folding), large fold out hand-coloured map by John Ruthven; original embossed cloth with gilt lettering, re-backed with original spine laid back on, new yellow eps.

Lacks one engraved Advertisement and last page of Advertisements. The map was originally housed in pocket at rear but the previous owner has substituted a facsimile colour map in pocket and preserved original map in mylar. The map is in very good condition, just a handful (less than ten) unobtrusive fox marks, two small separations along vertical folds (2cm each). While not the true second edition of 1855, this copy nevertheless has a mix of first and later state plates. (Bicknell 155.2b).

Harriet Martineau (1802-1876) was a novelist and writer on political economy and social problems. "In 1844 she settled in Ambleside where, with some advice from Wordsworth, she built The Knoll, her home for the rest of her life. (Bicknell p. 173).

(Inventory no #856) **\$200.**





FOXE, John.
The Book of Martyrs

Being a history of the persecution of the protestants. Carefully compiled from original documents in the government state paper office, and known as the "Acts and Monuments" of the Christian Church. With a memoir of the author, and a preface by Rev. S.G. Potter, D.D. Vicar of St. Luke's, Sheffield, and chaplain to the Right Hon. The Earl of Desart. London: John G. Murdoch, n.d. Quarto; pp. xxviii; 876; 14 chromolithograph plates with tissue guards; all edges gilt; elaborately gilt decorated cuir-ciselé binding with bevelled edges encased in patterned brass with brass hinges. Depicted on the cover: Wickliffe Before the Synod and The Martyrdom of Ridley and Latimer.

Expertly re-backed with original spine and brass hinges remounted; light foxing to the title page and following five leaves; stains to the edges of the endpapers; else clean throughout.

In 1873, riding on the twin events of increasing Irish immigration to Northern England and the rapid growth of the Orange Order, Adam & Co. (Newcastle-Upon-Tyne) produced a new edition of Foxe's Book of Martyrs. Firebrand protestant preacher Samuel Potter was enlisted to write the preface. Evenden (2014) holds that while Foxe's original intention had been to show a clear lineage of godliness and suffering both textually and visually, later Victorian sensibilities would not stomach the visual desecration of human flesh, particularly that of women and children. The shock value of this edition was therefore achieved textually, through Potter's attacks on the newspapers, the government, the Prime Minister (Gladstone) and the Pope. The new edition was intended for families and the brightly coloured images are largely sanitised compared to the original woodcuts published by Day in the seventeenth century. Sadly, despite Foxe's popularity, Adam & Co. went out of business six years later and it would seem John G. Murdoch, well known for religious publishing, bought the rights to the Potter edition.

A note on the illustrations: Adam & Co. produced nineteen illustrations for their edition, although most copies examined by Evenden only seem to contain twelve. She concludes this was by design, although she did examine one copy that had all nineteen plates. The plates depicting the female martyrs were the least common. This edition contains two, including "The Executioner begs Lady Jane Grey's Forgiveness".

[Ref: "John Foxe, Samuel Potter and the Illustration of the Book of Martyrs" Evenden, Elizabeth. Bulletin of the John Rylands Library, 2014-04-01T00:00:00, vol. 90, no. 1, pp. 203-230(28) Manchester University Press]

(Inventory no #1364) \$660.

[Dutch].

Het Nieuwe Testament (1778) and David's Psalmen (1756).

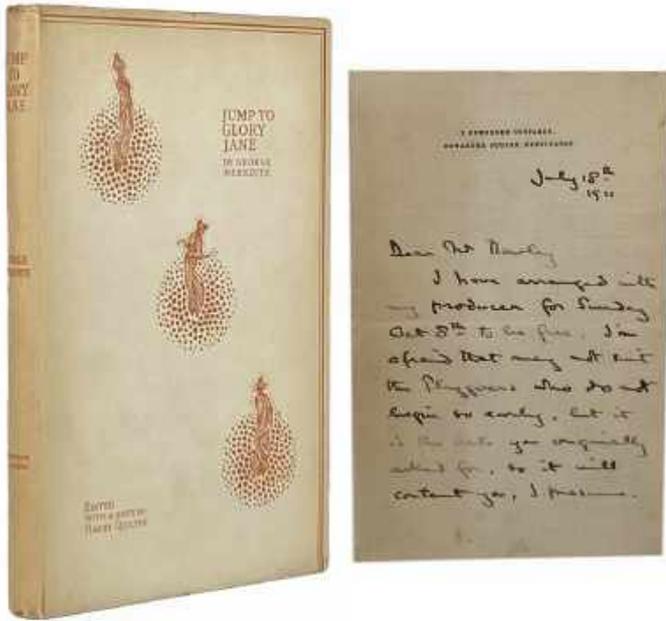
[Amsterdam] / Haarlem: [Ratelband and Bouwer] / Izaak and Joh Enschedé [and] Izaak Van Der Vinne, 1778 /1776. *Het Nieuwe Testament offe alle Boeken des Nieuwen Verbonds onses Heeren Jesu Christi door last van de H.M. Heeren Staten Generaal der Vereenigoe Nederlanden envolgens het bestuyt vande Sinode Nationaal, gehouden in die Jaaren 1618 en de 1619 Tot Dordrecht 1778* bound with *David's Psalmen in't Nederduits Bermyd Den Durden Druk Te Haarlem Izaak and Joh Enschedé [and] Izzak Van Der Vinne.*

Twelvemo (14 x 8cm); 1046pp (unpaginated except for the hymns at the end); 2 illustrated title pages (New Testament and Psalms of David) plus 24 full page plates; contemporary boards covered in coarse black cloth. Collation: ★, A - S¹², T⁴; ★; A - Y¹², Z - Cc⁶, Dd⁸, Ee.

Overall in very good clean condition if trimmed a bit close, presentation on the first page awarded on Feb 26, 1786 to Trijntje Pietere Stoffels in the Mennonite Church in Zandaam; occasional rust mark, one gathering (N-N¹²) particularly age-toned; Cloth cover worn away in small patches. SIGNED on the verso of the t.p. by Johannes Jacobus Kessler. Very good.

Charming Dutch language Bible awarded to a young Mennonite ("doopgezinde") in the trading town of Zaandam, 1786. There is no printer's name on the title page of the New Testament but Ratelband and Bouwer are mentioned on the verso of the same. The title page depicts the nativity and displays the Dutch Republic motto *Unity makes strength (Eendracht maakt macht)*. Bound with the Psalms (set to music) and with 53pp of hymns at the end. *David's Psalmen* is attributed to both Enschedé (printer) and Van der Vinne (engraver and publisher.)

(Inventory no #1325) \$500.



MEREDITH, George.
Jump to Glory Jane

With forty-four designs invented, drawn and written by Lawrence Housman. London: Swann, Sonnenschein and Co, 1892. First Edition. Crown octavo, 28 [2]pp. + 36 [2] (unpaginated, the text of Meredith's poem); 8 full page illustrations together with Meredith's text hand lettered and decorated by Housman; t.e.g.; cream paper covered boards with unsigned binding design in red by Housman, lettered in red; A HOUSMAN A.N.s. LAID IN. The note is on Housman's personal pale blue stationery with the address of his Pembroke Cottages residence printed at the top.

A near fine copy with light toning and rubbing to the extremities. Unopened and Internally unblemished apart from faint offsetting from the A.N.s. being laid in.

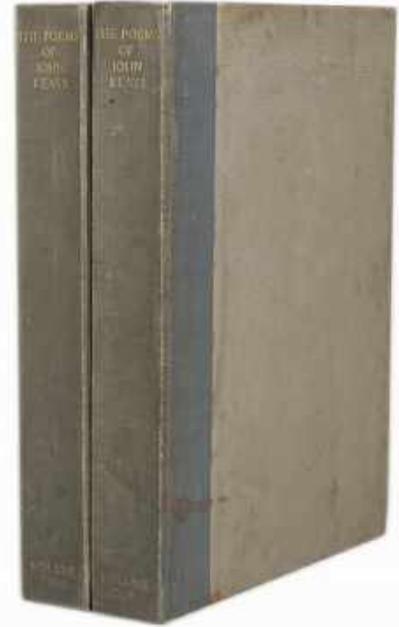
The note is in near fine condition with a small mark to the r.h.s. of the top page, a horizontal crease across both pages and the verso of the second page has a fine line of a previous attachment.

The note reads: *Dear Mr Rowley/ I have managed with my producer for Sunday/ Oct 8th to be free. I'm/ afraid that may not suit/ the playgoers who do not/ begin so early, but it/ is the date you originally/ asked for, so it will/ content you, I presume./ I forget which day you said were returning/ home: but I send this/ to what I take to be/ your more fixed address./ The title of my lecture/ is "What is Womanly", and/ it takes about an hour./ Yours sincerely/ Laurence Housman.*

This is the first published copy of *Jump to Glory Jane*, though it had appeared previously in a "piratical" leaflet in 1889. Three years later Meredith wrote to James Marshall admitting he had heard of the leaflet but never seen it, and expressed bemusement that a poem by a writer "whose verse is not popular" should have been chosen for a fraudulent publication. (Buxton Forman 26 & 27).

Artist and writer Laurence Housman was a well known supporter of the suffragette movement. As his biographer Cockin writes, "Laurence and Clemence Housman moved to 1 Pembroke Cottages, Edwardes Square, Kensington, London.... This became the headquarters of the Suffrage Atelier, a society which produced banners and artwork for the movement. Housman took part in the Hyde Park demonstration of 1908. Clemence Housman was imprisoned in October 1911 during another campaign of passive resistance in support of women's enfranchisement: tax resistance. Housman was disgusted by the sexual discrimination in favour of male supporters of women's suffrage, as his arrest for protesting against the forcible feeding of hunger-striking suffragists, unlike that of the female protesters, did not result in imprisonment."

(Inventory no #1381) **\$800.**



KEATS, John.
The Poems Of John Keats

Arranged in Chronological Order with a preface by Sidney Colvin. London: Chatto and Windus (The Florence Press). Hardcover in Two volumes.

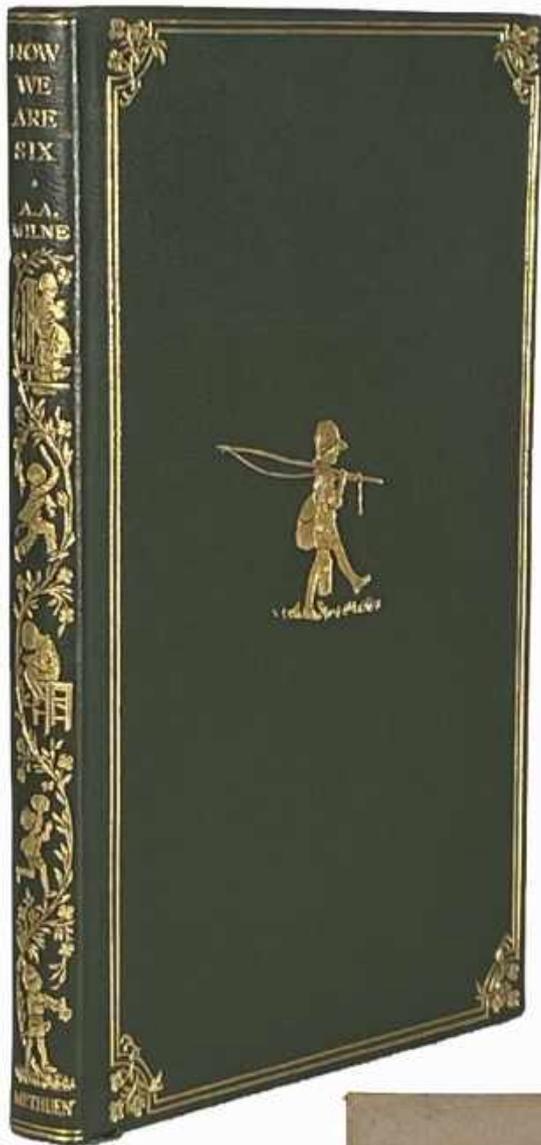
Volume One : pp, [i-iv] v-xviii, 338 pages : a hand full of unopened pages : Olive green cloth covered boards with gilt lettering : Dark green spine with gold gilt lettering : Top edge gilt : Previous owner name written on top corner of end paper in ball point : slight bubbling and foxing on paste down end papers : Boards are foxed and soiled, particularly around the edges :

Volume Two : pp, [i-iv] v-viii, 371 pages : [5], Colophon : a hand full of unopened pages : Olive green covered boards with gilt lettering : Dark green spine with gilt lettering : Top edge gilt : Boards are foxed and soiled, particularly to the edges : foxing on paste down end papers

Very good interiors in solid but soiled binding.

John Keats was an English Romantic poet. Sidney Colvin was an English curator and literary and art critic, part of the Anglo-Indian Colvin family In a article in the New York Times in 1916, Sidney Colvin said of these volumes, "the present edition of Keats' complete poems has a twofold object: first, to present the poems in a perfect typographical form, and second, to arrange them as nearly as may be in the order in which they are written ".

(Inventory no #1451) **\$150.**



MILNE, A.A.
Now We Are Six

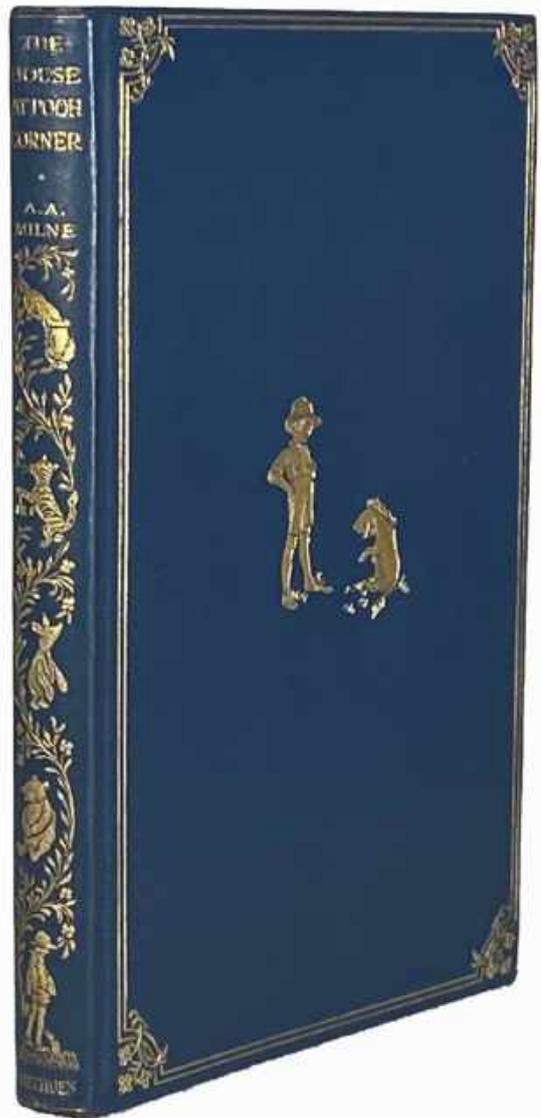
Decorations by E.H. Shepard. London: Methuen & Co. Ltd, 1927. Special Issue. Crown Octavo, pp. x, (xii), 103, (1); illustrated endpapers; green silk ribbon bookmark; green leather blocked in gilt; double border with floral corner devices; illustration of Christopher Robin with fishing rod on top board; illustrated spine with floral devices; all edges gilt; original tan box with paper label on top and along one side.



There is a 3 x 5 mm chip at rear joint just below and to left of the "M" of "Milne" on spine; bookplate of David G. Worland on front paste-down, faint foxing to endpapers, some offsetting to half title; silk ribbon slightly frayed at the bottom; box soiled along edges, pencil mark on the top paper label, side paper label stained, bookplate of David G Worland tipped into top cover over that of A.H.G. Kerry, one corner reinforced, a second strip of paper with Worland's name pasted along the inner edge. Lacks original glassine wrapper.

Methuen and Co. published 5,000 of the deluxe edition of *Now We Are Six* - 1500 in blue, 1500 in green (of which this copy is one) and 2000 in red leather. These were originally issued with glassine cover. This copy lacks the glassine but is nevertheless a very clean and bright copy with its original box.

(Inventory no #965) **\$2,500.**



MILNE, A.A.
The House at Pooh Corner

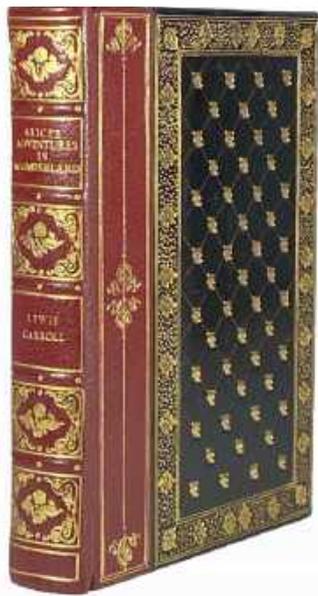
Decorations by E.H. Shepard. London: Methuen & Co. Ltd., 1928. Special Issue. Crown Octavo, pp. xi, (xii), 178, (2); illustrated endpapers; blue silk ribbon bookmark; blue leather blocked in gilt, double border with floral corner devices, illustration of Christopher Robin with Pooh on top board; illustrated spine with floral devices, all edges gilt; original grey box with paper label on top and along one side.

Lower corners slightly abraded, tail of spine gently pushed, bookplate of David G. L. Worland on front paste down, slight offsetting on ffep and lfep due to loosely inserted photographs; original box worn along the edges, two circular marks on top cover as though residue from a round sticker, pencil mark on the top label, side label a little soiled; Worland's bookplate pasted into cover over another, his name also on a strip of paper along the inside edge.

Loosely inserted: three photographs and a teddy bear card. The photographs are of A.A. Milne's house, four stuffed toys - Pooh, Piglet, Tigger and Eeyore, and a two men leaning over a bridge. One man appears to be holding a teddy-bear.

Methuen and Co. published 5,000 of the deluxe edition of *The House at Pooh Corner* - 1500 in blue (of which this copy is one), 1500 in green and 2000 in red leather. These were originally issued with glassine cover. This copy lacks the glassine but is nevertheless a very clean and bright copy in its original box.

(Inventory no #966) **\$3,000.**



[Various, including] Caldecott, Crane, Cruikshank, Dodgson, Greenaway, Lear, Tenniel, ectetera.

Facsimile Editions of Early English Children's Books from the Osborne Collection, Toronto Public Library.

London: The Bodley Head. Thirty-five facsimile volumes in twenty-eight slipcases designed by Mitsumasa Anno. The facsimiles were produced by the Japanese specialists, Holp Shuppan, matching the paper, colour printing, and binding of the original editions produced in England in the 18th and 19th centuries. This set is fine condition except for a barely perceptible mark on the top board of *Book of Rhymes, Jingles and Ditties*, and comes with the companion volume of commentary, and the original box with the Walter Crane illustration of *Puss in Boots* on the side.

Please visit our website for the full list of thirty-five titles in this collection.

The Osborne Collection was gifted to the Toronto Public Library in 1949 by Dr Edgar Osborne, County Librarian of Derbyshire. At the time the collection comprised some two thousand titles of books published in England up to 1910. Shortly before his death in 1978, Dr Osborne approved a plan for the reproduction in facsimile of thirty-five books chosen to reflect the development of English illustrated books for children.

CARROLL, Lewis.

Alice's Adventures in Wonderland

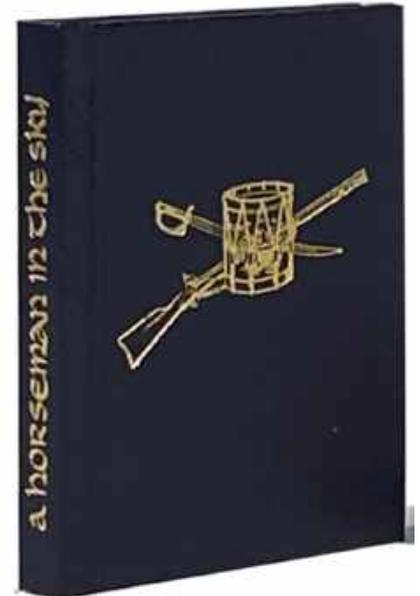
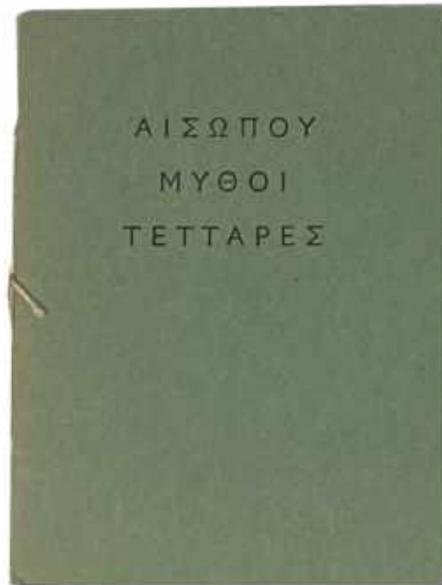
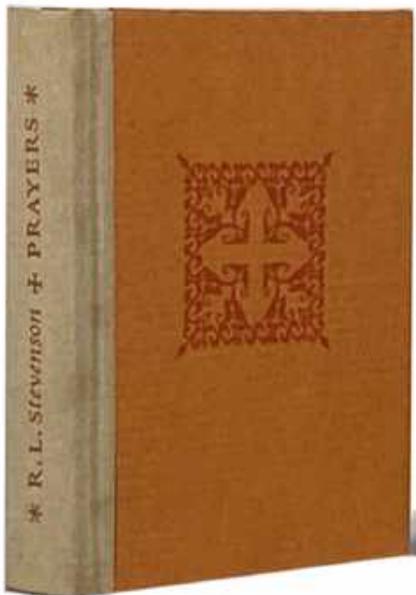
With 48 coloured plates by Margaret W. Tarrant. London and Melbourne: Ward, Lock & Co., Limited, [n.d.]. Octavo, 332pp., 44 coloured plates [48 advertised on the title page but only 44 called for in the List of Illustrations. Of these all 44 are present and in fine condition], illustrated endpapers, fine gilt blocked leather binding, spine in red leather with five raised bands, boards dark green leather elaborately tooled. Slightly foxed.

Collation: [1-13] xii-xvi [19] 20 - 332. The verso of the illustrations are unnumbered. Signatures: B8 - Q2. Full leather.

A pleasing copy of this perennial favourite with a fine binding by Karen McGuire. First published with the Tarrant illustrations in 1916, this is most likely a later edition. Part of the Charming Illustrated Books for Children series, it was originally uniformly bound with other popular titles such as *The Water-Babies*, *Grimm's Fairy tales*, *Gulliver's Travels*, *Robinson Crusoe* and more.

(Inventory no #829) **\$1,250.**

(Inventory no #841) **\$900.**



STEVENSON, Robert Louis.
Prayers

Written at Vailima. Los Angeles: Dawson's Book Shop, 1973. First Edition. Hardcover miniature (6.1 x 4.8cm). pp. (xl), (62), [2, blank] + publisher's note loosely inserted. Headpiece decorations throughout, one wood engraving by Mary Kuper. Quarter grey paper spine with lettering in orange; orange paper covered boards with decoration on the front cover in a contrasting darker shade of orange; red headband silk; grey endpapers. One of 500 copies.

Light foxing on the spine and edges of the text block; an otherwise tidy copy.

'Prayers' was Stevenson's last work which he wrote between 1890 and 1894 at his home and final place of residence in Vailima, Samoa. Published together for the first time, this volume includes twenty devotions, an introduction by Stevenson's wife, Frances Matilda Van de Grift Osbourne Stevenson and a note by Ellen Shaffer, curator of the Silverado Museum. Printed and bound by Saul and Lillian Marks at the Plantin Press. Bradbury, *20th Cent. US Miniature Books*, No. 2822.

(Inventory no #1351) **\$120.**

[AESOP].
AΙΣΩΠΟΥ ΜΥΘΟΙ ΤΕΤΤΑΡΕΣ

Four Fables of Aesop. Los Angeles: The Press in the Gatehouse, 1973. Miniature book (7 x 5.4cm or 2 3/4 x 2 1/16 inches); unpaginated (12pp comprising; 2 blanks, title page with etching of a laughing green frog, blank, 4pp text, 4 blanks); soft green wraps bound with white string.

Near fine, the merest hint of toning to the spine and the corners ever so slightly softened.

A charming edition of four of Aesop's fables in Greek and English. Bradbury, *20th Century US Miniature Books*, No. 47. Jones, *A Los Angeles Typewriter*, No. 83.

(Inventory no #1353) **\$120.**

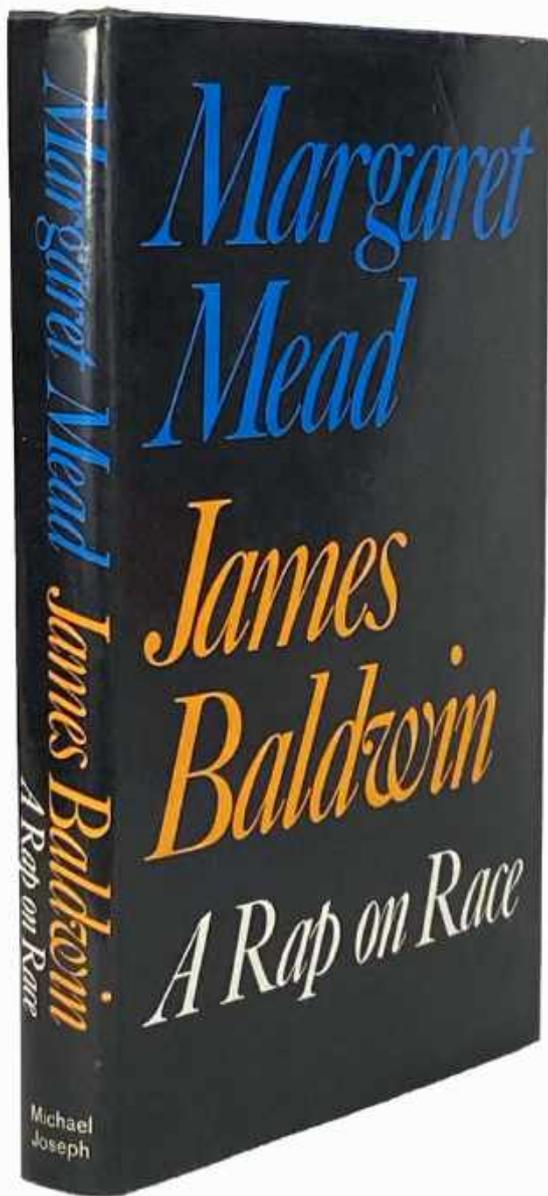
BIERCE, Ambrose.
A Horseman in the Sky.

Skokie, Illinois: Black Cat Press, 1983. Miniature Book (6.8 x 5.4cm or 2 5/8 x 2 1/8 inches); xii, 34pp, (2, colophon); engraved frontispiece, title page printed in blue and black with small vignette; tailpiece; decorated endpapers; gilt stamped blue leather (lettered on spine, device on top board).

Forward, design and calligraphy by G. Harvey Petty. Printed on Strathmore Text paper by the Schori Press, binding production by Norman Fogue. Bradbury, *20th Century US Miniature Books*, No. 421.

One of Ambrose Bierce's best known war stories, *A Horseman in the Sky* highlights the destructive impact of war on a single family and the difficult ethical choices faced by those fighting.

(Inventory no #1349) **\$70.**

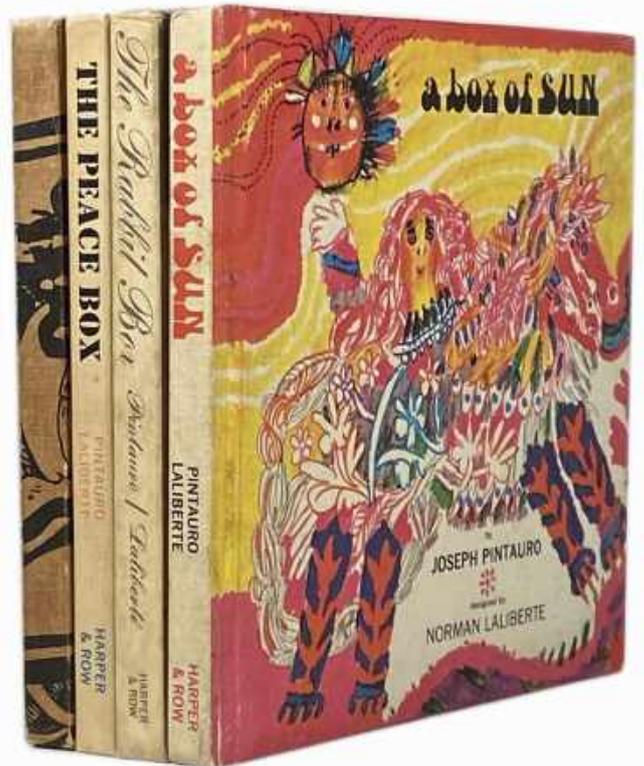


BALDWIN, James & MEAD, Margaret.
A Rap on Race.

London: Michael Joseph, 1971. First Edition. Hardcover; pp, [6] 256; Black cloth covered boards; spine lettered in argent; Unclipped black dust jacket with lettering in blue, orange and white. Foxing to top edge and side; minor foxing to dust jacket edges.

James Baldwin was a an American novelist, playwright, essayist, poet and activist. Margaret Mead was a renowned anthropologist and author. *A Rap on Race* consists of transcriptions of conversations between the two of them. Maria Popova calls the book "a remarkable and prescient piece of the cultural record".

(Inventory no #1450) \$250.



PINTAURO, Joseph & LALIBERTE, Norman.

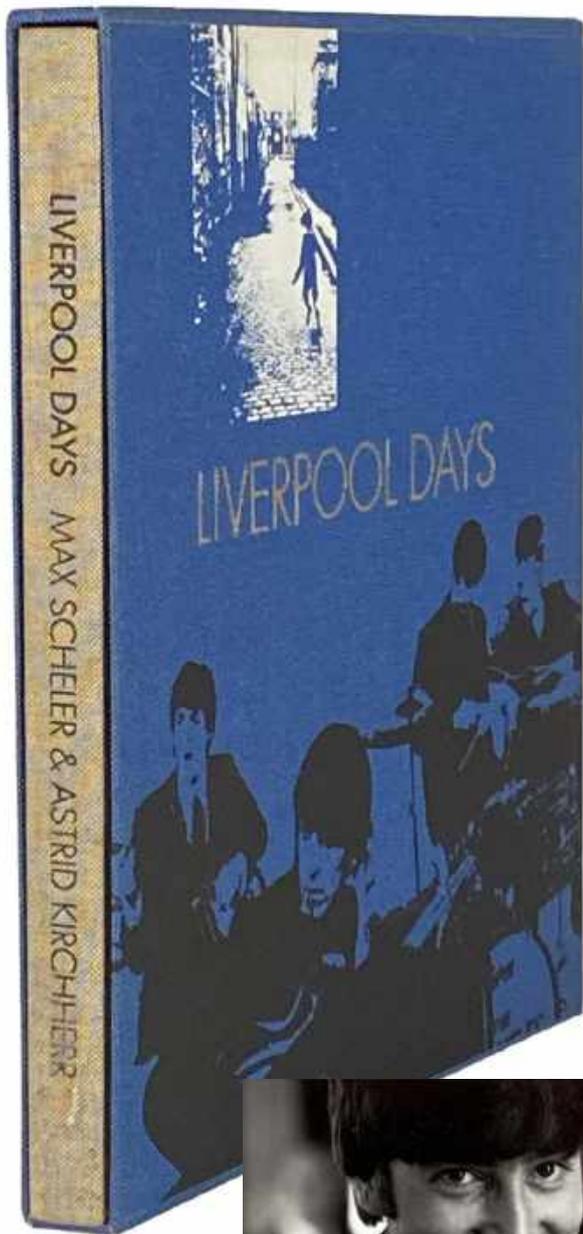
The Peace Box [with] The Rabbit Box [with] A Box of Sun [with] The Magic Box.

New York, Evanston & London: Harper and Row, 1970. First Edition. Four hardcover volumes, square format; Each volume combines collage and text on a different theme; unpaginated; without original cube and poster.

Corners scuffed and some soiling to covers, else fine. Very good.

Each title in the "Rainbow Box" - a psychedelic collaboration between poet and playwright Joseph Pintauro and artist Norman Laliberte - takes as its theme one of the four seasons. *The Peace Box* is Winter, *The Rabbit Box* is Spring, *A Box of Sun* is Summer and *The Magic Box* is Autumn. As contemporary essayist Maria Popova observes, the books celebrate the seasonality of being and the beauty that springs from impermanence. "This book was written outside the cemetery wall ... in memory of life, the wonder & pain of it & the unspeakable worthwhileness of every second of it." (from *The Magic Box*)

(Inventory no #1462) \$400.



SCHELER, Max and KIRCHHERR, Astrid.
Liverpool Days.

Surrey: Genesis Publications, 1994. Limited Edition. Hardcover in Slipcase; 122pp; Introduction by Max Scheler, Foreword by Astrid Kirchherr. Afterword by Mike Byrne; b&w photographs by Scheler and Kirchherr; oatmeal cloth covered boards with photograph of John Lennon pasted on top board, lettering in black; blue and black photo illustrated endpapers; Blue cloth covered slipcase with photo illustrations in black and white and lettered in gilt. LIMITATION PAGE SIGNED BY SCHELER AND KIRCHHERR AND NUMBERED #1582.

Limitation page lightly foxed; last four letters of Kirchherr's name on the spine are slightly faded.

A photo essay of The Beatles in Liverpool, 1964. Published in a limited edition of 2500, this is no.1582.

(Inventory no #1460) \$350.



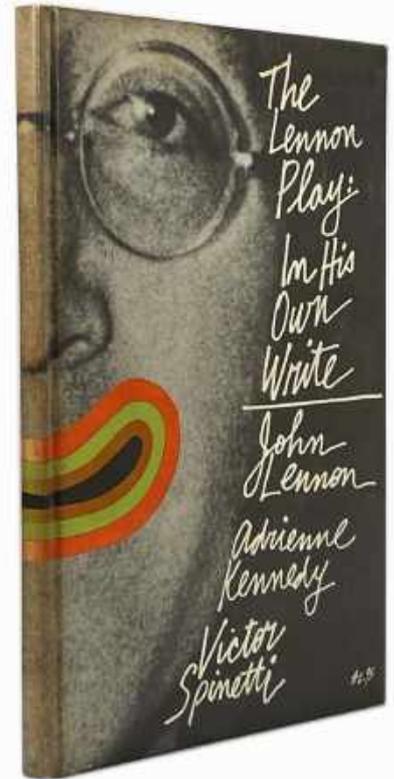
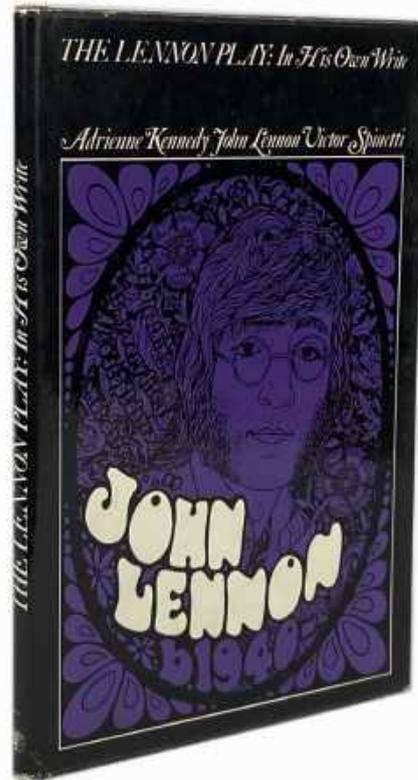
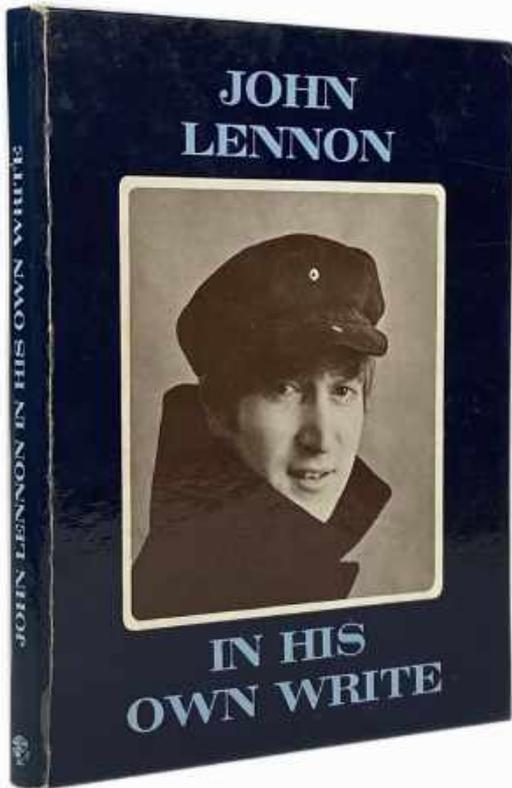
MCCULLIN, Don.

A Day In The Life Of The Beatles.

London: Jonathan Cape, 2010. First Edition. Hardcover in clamshell box; [1-6] 7-131 [132-144]; endpapers have been colourfully designed by Peter Blake; Half title page is signed by author/photographer; Introduction by Paul McCartney; 15 colour photos and the rest richly illustrated with black and white photos; paper cover boards with black and white photo back and front; Beige cloth covered clamshell box with blue and brown lettering on front McCullin's name blind embossed; includes black and white photo print. Very good.

Donald McCullin is a British photojournalist particularly known for his war photography and images of urbane strife. In 1968 he was commissioned to photograph the Beatles in a one day session: "[O]ne day in 1968 I got a phone call, which I thought was a joke. An unfamiliar male voice said he was phoning from Apple and wondered if I would consider spending the day photographing the Beatles for a fee of two hundred pounds. They were a little tired of approaches from photographers and wanted to get a fresh supply of pictures. They would return the negatives and I would keep the copyright" - Don McCullin.

(Inventory no #1469) \$500.



LENNON, John.

In His Own Write.

London: Jonathan Cape, 1964. First Edition, First Printing. Hardcover; 79pp., 80; numerous illustrations and poems; laminate boards lettered in light blue and with a photo illustration of Lennon on top board.

Laminate slightly lifted along rear joint; previous owner name on pastedown; small smudge on the lower edge of pages 11-14.

(Inventory no #1465) **\$100.**

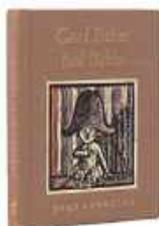
LAWRENCE, John.

Good Babies Bad Babies.

London: Julia MacRae Books, 1987. Second Edition. Hardcover; pp .[1- 32]; 27 pages of illustrations; brown cloth covered boards with illustration and lettering in gilt; spine with gilt lettering; a very small book (93 x 77mm). Fine.

John Lawrence is an eminent English illustrator and wood engraver. He has illustrated more than 200 books including *Water Ship Down* by Richard Adams.

(Inventory no #1471) **\$45.**



[LENNON, John] KENNEDY, Adrienne; SPINETTI, Victor.

The Lennon Play

In his own write. London: Jonathan Cape, 1968. First Edition. Hardcover; pp. x, 35; purple cloth covered boards with spine lettered in gilt; Purple and black illustrated dust wrapper lettered in white.

The wrapper is clipped and there is light toning and foxing to the endpapers and inside flaps of the wrapper. Very Good in very good dust-wrapper.

Originally adapted by Kennedy from Lennon's books *In His Own Write* and *A Spaniard in the Works*, the play was presented by the National Theatre (England) under the direction of Spinetti. The text was then revised and expanded by Lennon and Spinetti, and the play became part of the National Theatre Repertory in June 1967.

(Inventory no #1463) **\$45.**

[LENNON, John] KENNEDY, Adrienne; SPINETTI, Victor.

The Lennon Play

In his own write. New York: Simon and Schuster, 1968. First U.S. Edition. Hardcover; pp. x, 35; illustrated boards lettered in white. Near fine.

(Inventory no #1464) **\$30.**

SENDAK, Maurice.

Nutshell Library : Alligators All Around; One was Johnny; Pierre; Chicken Soup With Rice.

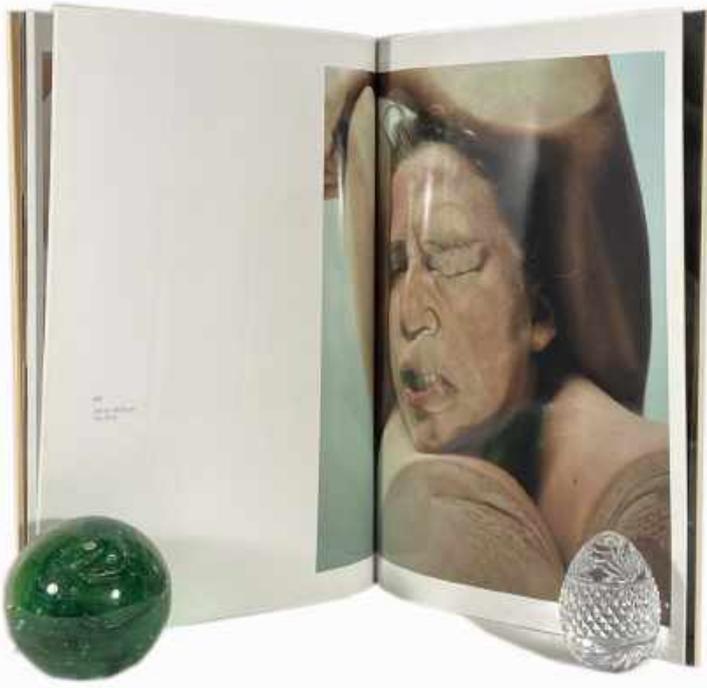
Not stated: Harper Collins, n.d. Four hardbound volumes in a slipcase; uniformly bound in red cloth covered boards lettered in black

on the spines and with an illustration in black on the top board; paper wrappers; illustrated slipcase; unpaginated; each volume is 93 x 68mm; slipcase measures 100 x 70mm. As new.

First published in 1962, this fine, undated copy is most likely a reprint.

(Inventory no #1472) **\$45.**





SAVILLE, Jenny; LUCHFORD, Glen; DUNN, Katherine.
Closed Contact.

Beverly Hills, California: Gagosian Gallery, 2002. Limited Edition. Large format hardcover in flexiglas box; 48pp (unpaginated); 14 full colour limited edition plates and 15 b&w full bleed plates; Essay by Katherine Dunn; biographical details of the collaborating artists. Signed and numbered on the FFEP by Saville "C 4/25"; flesh coloured paper covered boards lettered in black; no dust wrapper as issued : IN THE SCARCE PLEXIGLAS CASE.

Fine except for a 2mm mark on the top right corner of the top cover.
Near fine.

Closed Contact (1995–96) was a collaboration between painter Jenny Saville and fashion photographer/filmmaker Glen Luchford that resulted in an intensely striking photographic series. In this body of work, the artists created a new form of self-portraiture, using Saville as the model. After observing operations of reconstructive and aesthetic surgery, Saville was eager to express the violence and anesthetized pain of this experience in her own work. Luchford and Saville began an artistic collaboration that captures the full range of color, tonality, and topography of live flesh in large photographic tableaux.

"The images offer, not a story, but an experience that begins in visceral uneasiness and gradually shifts to a haunted serenity. The discomfort is complicated. It is triggered partly by our sense of the instantaneous monstrosity of a normal human transformed by the spreading of the shape beyond what we understood as normal."—Katherine Dunn, from the exhibition catalogue.

(Inventory no #1456) **\$950.**



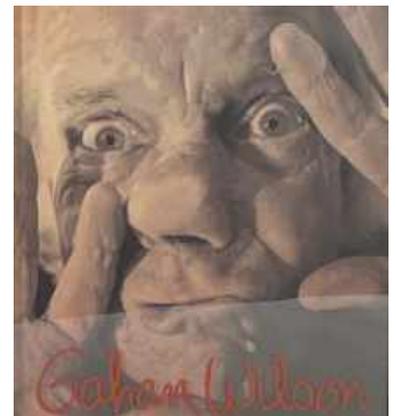
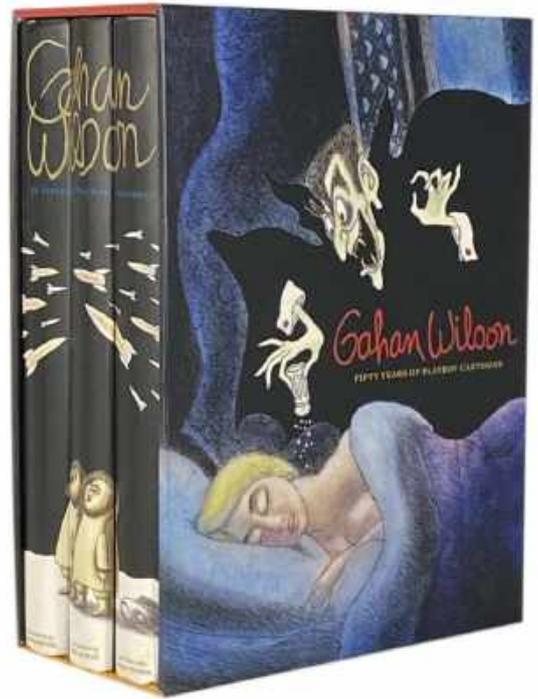
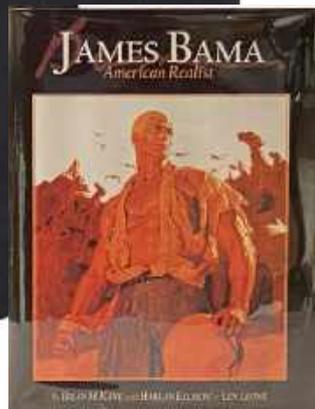
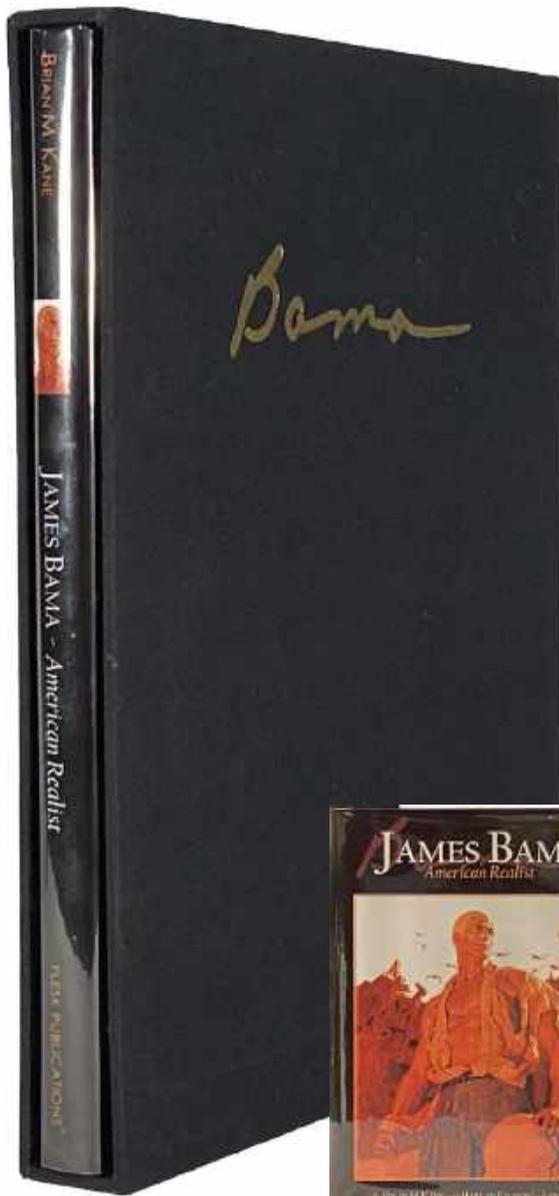
SAVILLE, Jenny; Eccher, Danilo; Scwhabsky, Barry; .
Jenny Saville.

Rome: Museo d'Arte Comtemporanea Roma (MACRO), 2005. Stiff illustrated wraps : 128pp : essays by Danilo Eccher (Italian) and Barry Schwabsky (English) : SIGNED by Saville on p.3.

Near fine apart from small dint to top of back cover.

Jenny Saville is a contemporary artist concerned with the human form. "In her depictions of the human form, Jenny Saville transcends the boundaries of both classical figuration and modern abstraction. Oil paint, applied in heavy layers, becomes as visceral as flesh itself, each painted mark maintaining a supple, mobile life of its own. As Saville pushes, smears, and scrapes the pigment over her large-scale canvases, the distinctions between living, breathing bodies and their painted representations begin to collapse." (accessed from the Glasgopian website, June 2020).

(Inventory no #1457) **\$200.**



KANE, Brian M. (With Harlan Ellison and Len Leone).
James Bama

American Realist. Santa Cruz: Fleck Publications, 2006. Limited Edition. Hardcover in slipcase; pp. 1 [SIGNED Limitation page], 160pp; richly illustrated with Bama book cover illustrations; Introduction by Harlan Ellison and Foreword by Len Leone; photo collage illustrated endpapers; black cloth covered boards lettered in gilt; Illustrated dust wrapper; black cloth covered slipcase also lettered in gilt.

Limitation page signed by James Bama, Brian Kane and Paul Jilbert and numbered 154 of 1000. Fine.

James Bama was an illustrator at New York's Charles E. Cooper Studios for 15 years. His first paperback cover was Nelson Nye's A Bullet for Billy the Kid (1950). He had a 22-year career as a successful commercial artist, producing paperback book covers, movie posters and illustrations for such publications as *Argosy*, *The Saturday Evening Post* and *Reader's Digest*, and his numerous clients included the New York Giants football team, the Baseball and Football Halls of Fame and the U.S. Air Force. Beginning with *The Man of Bronze* (1964), he did a powerful set of 62 covers for the Doc Savage Bantam Books paperbacks, often using as a model actor Steve Holland, star of TV's Flash Gordon (1954-55). He also painted the box cover art for Aurora's monster model kits, including King Kong, *Frankenstein*, *Dracula* and *The Mummy*.

(Inventory no #1458) **\$200.**

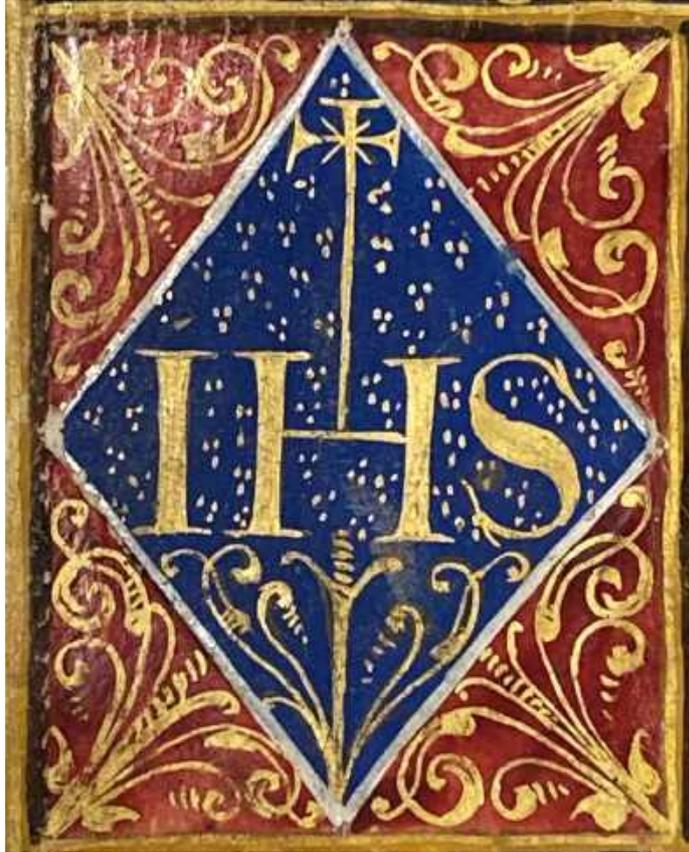
WILSON, Gahan [Illustrator] GROTH, Gary [Editor].
Gahan Wilson

Fifty years of Playboy comics. Seattle: Fantagraphics, 2009. First Edition; first printing. Three volumes in slipcase; each volume features a die cut top board and an illustrated spine; [4] 321 [1]; [6] 328-624 [4]; [11] 640 - 933 [9]; each volume has a different photo of Wilson on the lower board, as though with his face pressed against a window; the three spines collectively spell the title and recreate a Wilson cartoon.

A Near Fine set in a Fine slipcase; a small abrasion to the head of the spine on volume one, one small chip on lower part of top board of volume three.

"Gahan Wilson is among the most popular, widely-read, and beloved cartoonists in the history of the medium, whose career spans the second half of the 20th century, and all of the 21st... He is revered for his playfully sinister take on childhood, adulthood, men, women, and monsters. Gahan Wilson: 50 Years of Playboy Cartoons features every cartoon Wilson drew for Playboy and all his prose fiction that has appeared in that magazine as well" [Comixology website, accessed 10/11/2020]

(Inventory no #1459) **\$50.**



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