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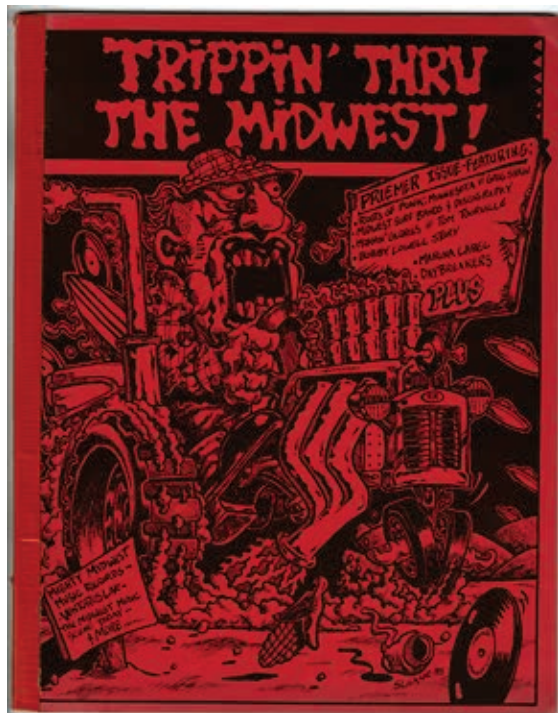
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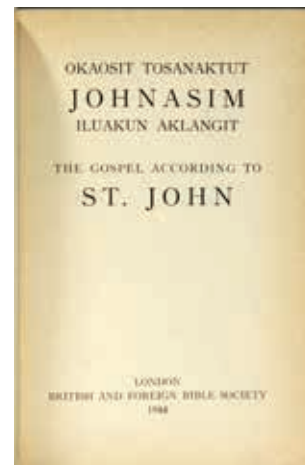
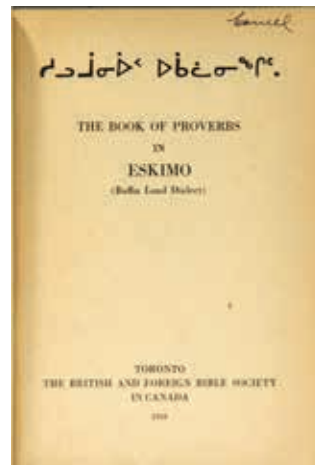
1. **Andersen, Gail, editor.** *Trippin' thru the Midwest. Premier issue: Roots of Punk: Minnesota, by Greg Shaw; Midwest surf bands and discography...* Council Bluffs, IA: Unlimited Productions, 1985. \$275



4to, pp. 62; printed from typescript; illustrated throughout; original pictorial printed wrappers; fine. From the introduction: "Hello from never-never land also known as the Midwest. We never have any 'superstars' (and don't tell me that Prince is a superstar - maybe in your book, but not mine!) and we never have any 'hits' on the radio ... There is indeed a wealth of honest-to-goodness rock and roll music emanating from the land of corn, wheat, boredom, cows, cowboys, and Indians. We needed rock 'n roll to offset our miserable existence..." History of garage, punk, and surf bands, primarily in Minneapolis in the 1950s and 60s: The Bleach Boys, The Royal Flairs, The Tradewinds, Bobby Lowell, The Citations, The Daybreakers, The Moanin' Glories, and including assorted discographies. Not found in OCLC. This may be the only issue published.

2. **[Bible in Eskimo.]** Eleven volumes of the Bible in various Eskimo dialects, as below.
London: British and Foreign Bible Society, 1920-1952. \$225

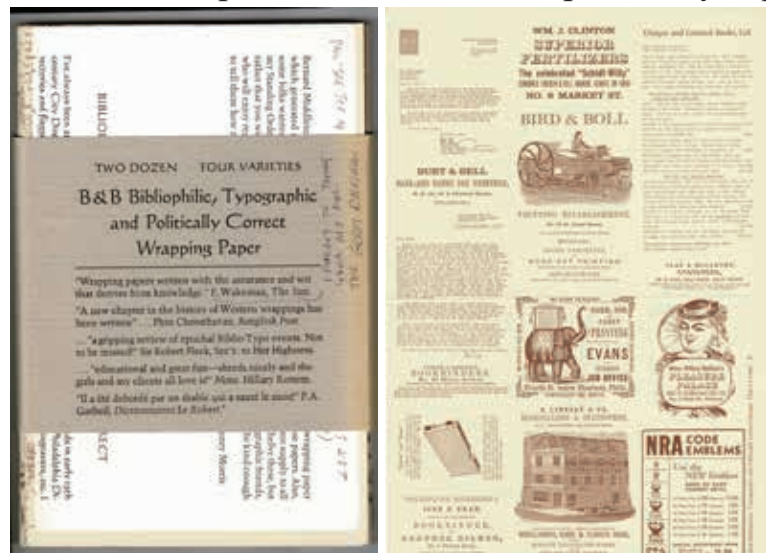
8vo and 16mo, all in original black cloth or original limp black cloth; all fine except the last which has broken hinges. Genesis (Baffin Land Syllabic, 1934); Exodus (Baffin Land Syllabic, 1934); *Psalms* (Baffin Land Syllabic, 1930); *Jeremiah to Malachi* (Labrador Eskimo, 1935); *Isaiah* (Baffin Land Syllabic, 1939); *Mark* (Mackenzie River Eskimo, 1920); *Luke* (Western Eskimo and English, 1938); *John* (Western Eskimo, 1934); *Acts* (Western Eskimo and English, 1941); *Proverbs* (Baffin Land Syllabic, 1950); *New Testament* (Labrador Eskimo, 1952).



INSCRIBED BY MORRIS AND REFERENCING JOHN RANDLE

3. [Bird & Bull Press.] Morris, Henry. *B & B bibliophilic, typographic and politically correct wrapping paper. Two dozen, four varieties.* n.p., n.d. [Newtown: Bird & Bull Press, ca. 1996.]. \$325

Edition limited to 300 sets, 24 sheets of wrapping paper, each 11" x 17" and folded twice, the pack of them in a printed sleeve; accompanied by a printed 8½" x 11" note from Henry Morris



explaining the genesis; fine. This copy annotated by Henry Morris on the 8½" x 11" note on the top in ink: "Paul - See the ad from 'Limited Editions Ltd.' (Randle was not too amused)." And on the printed sleeve: "I forgot to thank your Ma for the great review." Paul in this case is Paul Wakeman, son of Frances and Geoffrey Wakeman of the Plough Press who at the time was working for Oak Knoll in Delaware. Randle, of course, is John Randle of the Whittington Press. *Forty-Four C-31.*



4. **Corneille, Pierre, et al.** *Théâtre de P. Corneille, avec des commentaries, et autres morceaux intéressans. Nouvelle édition, augmentée.* [Paris?], 1776. \$7,500

10 volumes, 8vo, 34 finely engraved plates after Gravelot, the frontispiece to vol. I signed “Elisabeth Thiebaut sculp.” Half-titles in all but volume I, half-title defective in vol. 7 and largely torn away in vol. 8; title page in vol. I detached, but present; occasional minor dampstains, occasional foxing or darkening of the plates; uncut, the last few gatherings of vol. 10 unopened, and bound in the original woodblock and color stencil-printed wrappers, retaining at the bottom of vols. 4, 8 and 9 the imprint and paper stock number of the papermaker François Pellé: “A Orléans chez Pelle No. 3.” Contemporary manuscript paper labels on spines, the liners of most wrappers consisting of printers’ waste; scattered chips and tears, some fraying of the edges, considerable wear to the back-strips, with occasional loss, a few volumes with sewing loose.



A pirated edition of Voltaire’s 1764 edition of Corneille in unusual and striking stencil-printed wrappers. The work was first published in Genava in 12 volumes, 1764-65.

5. [Denslow, W. W.] Wade, Blanch Elizabeth. *Fairbank's juvenile history of the United States. Illustrated by W. W. Denslow*. Chicago: N. K. Fairbank Co., [1916]. \$150



First edition, oblong 12mo, pp. 55, [1]; self wrappers; saddle-stitched; 28 full-page chromolithograph illustrations by Denslow illustrating scenes in American history, and touting Fairy Soap as manufactured by the N. K. Fairbank Co.; small breaks in the spine, else very good or better. Greene & Hearn, 49: "There were two printings of the pamphlet. The first covers events through 1907. The second includes the opening of the Panama Canal in 1915 and has a new copyright notice for 1916."



6. **Fleming, Ian.** The original thirteen James Bond novels as published by Signet. New York: Signet, 1953-66. \$150

12mo, original pictorial wrappers; generally very good to fine condition. Two are first Signet editions, the balance are later printings.



7. **Hassler, Alfred.** *Martin Luther King and the Montgomery story ... How 50,000 Negroes found a new way to end racial discrimination ... December 5, 1955, Walk to Freedom. December 21, 1956, Victory for Justice.* [Nyack, NY: Fellowship of Reconciliation, December 1957 or January 1958.]. \$650



First edition, large 8vo, pp. [16]; self wrappers; illustrated in color throughout; two short tears entering from the fore-margin on the last two leaves, all else near fine throughout. A seminal comic book published by the Fellowship of Reconciliation to spread knowledge of nonviolent action. Alfred Hassler led the effort with the aid of Benton J. Resnik, former general manager of comics publisher Toby Press, and with some suggestions from Martin Luther King, Jr., as Andrew Aydin has identified from their correspondence” (Aydin, *The Comic Book that Changed the World: Martin Luther King and the Montgomery Story’s vital role in the Civil Rights Movement.*”

THE FIRST BOOK PRINTED WITH THE HELP OF A MICROSCOPE

8. **Marchand, Prosper.** *Dictionnaire historique, ou, Memoires critiques et litteraires, concernant la vie et les ouvrages de divers personages distingués, particulièrement dans la republique des lettres.* La Haye: chez Pierre de Hondt, 1758-59. \$850



First edition, 2 volumes in 1 volume (as usual), folio, pp. [4], 330, [6] Catalogue des Livres qui se trouvent a La Haye chez Pierre de Hondt; [4], 328, [28]; title pages printed in red and black, text in double column, engraved plate, genealogical tree of the Estienne dynasty, several engravings in the text, woodcut initials and ornaments; a very nice copy in contemporary cat's-paw calf, gilt-decorated spine in 7 compartments, red morocco label in 1.

Designed as a supplement to Bayle's *Dictionnaire historique*. "Prosper Marchand was a bookseller and an editor, to whom the literary

PIERRE de HOND T.

Wieder die Mauer der Mauerbauzeit durch, alljährlich die in Höhepunkt des Festivals, liegt die

Chomsky, Noam. *Essays on Government and Reform*. New York: Basic Books, 1973.

world is greatly indebted ... He died in 1756, and left his library and manuscripts to the University of Leyden. He wrote, among other works *Le Dictionnaire historique* ... the original manuscript of which ‘was all written on little pieces of paper of different sizes, some not bigger than one’s thumb-nail, and written in a character so exceedingly small that it was not legible to the naked eye. It has been said that this is the first book printed with the help of a microscope’ (Watt). It is, however, a work full of erudition although the style is characterized as not being very pure” (Bigmore & Wyman II, p. 23). The catalogue of books offered by De Hondt at the back of the first volume is an impressive 12-column affair listing approximately 200 titles in French and Latin.

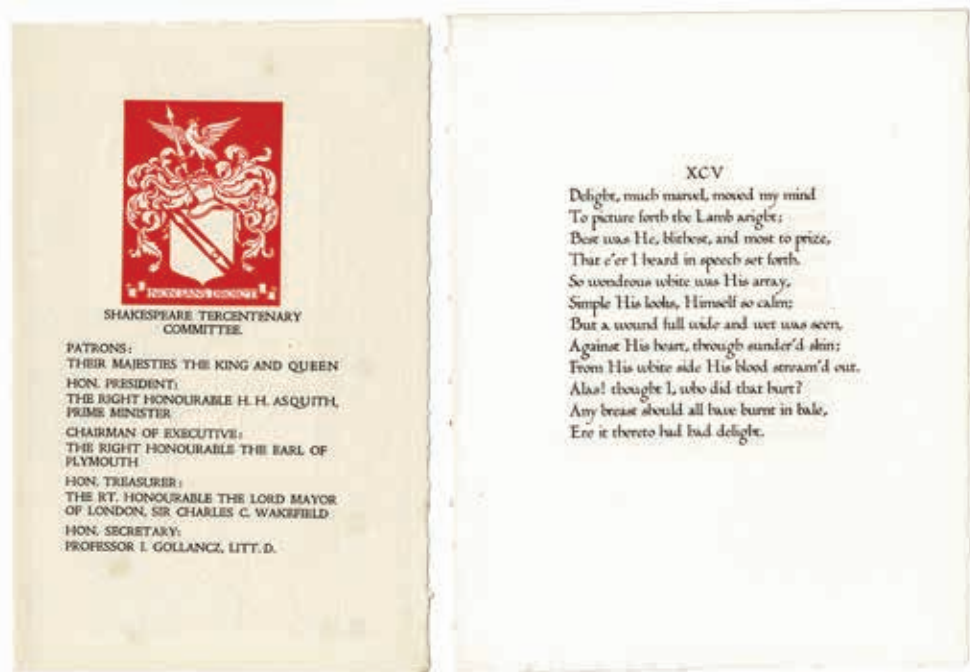
9. [Plough Press.] Wallis, Lawrence. *George W. Jones printer laureate*. [Nottingham & West New York, NJ]: Plough Press, Mark Batty, publisher, [2004]. \$350

“Special Limited Edition,” limited to 15 copies (this, no. 4), with a printed label mounted on the front pastedown giving the information about this special edition. which is hand-numbered and signed by the author; 8vo, pp. 128; frontispiece portrait, 30 illustrations in the text of Jones’s

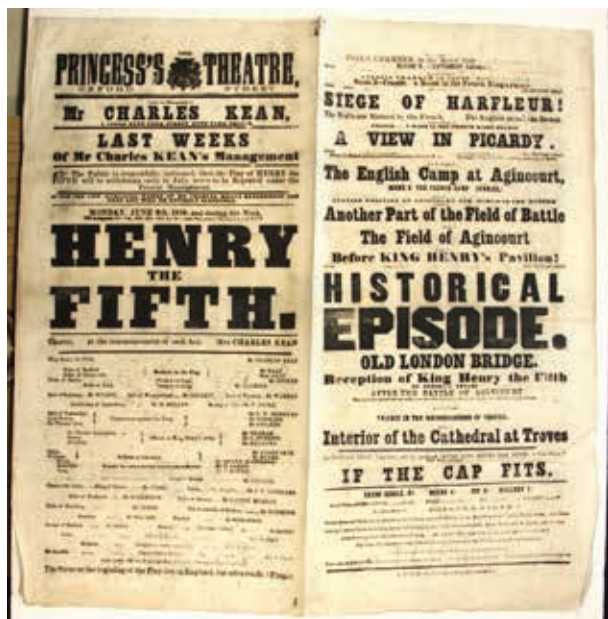


printing and other illustrations; original half black morocco over marbled boards, gilt-lettered spine, hand-bound at The Fine Bindery of Wellingborough; accompanied by a small folio portfolio containing 8 examples of printing by Jones, including *The Linotype and Printing Machinery Record* (July 1926), 20pp. plus wrappers, with Lawrence Wallis's bookplate; 6 bifolia from assorted

works, and an 8-p. gathering from *The Canterbury Tales*; both volumes contained in a specially made slipcase of gray paper-covered boards and black cloth sides; fine. Two printed dust jackets for the trade edition also laid in.



10. [Shakespeare, William.] Kean, Charles. A collection of thirteen playbills announcing performances featuring and/or under the management of famed Shakespearean actor Charles Kean, spanning the period in which Kean was manager of the Princess's Theatre, Oxford Street. London: 1849-59. \$6,500



Charles John Kean (1811–1868) was destined to usher Shakespeare into the forefront of the Victorian public consciousness. His father, Edmund Kean (1787–1833), had been lauded as a restorer of Shakespeare, garnering success through his passionate portrayals of *Hamlet*, *Lear*, and others. Charles would prove an antithesis to his father's Romantic point of view, instead favoring scholarship and self-control over pathos and impulsivity, and aimed to 'satisfy the Victorian audience's appetite for instruction disguised as entertainment and accompanied by magnificent trimmings' (Finkel, "'A True and Perfect Mirror...': Costumes for Charles Kean's Revivals of Shakespeare's Plays, 1852–1859", as contained in *Dress: The Journal of the Costume Society of America*,

vol. 14, no. 1, p. 7). He would succeed in creating a national theatre through Shakespearean revival.

In 1848, Kean was appointed director of royal theatricals at Windsor Castle, which led to his management of the Princess's Theatre in London, in the next decade. Kean won Victoria and Albert's favor with ease and, subsequently, his fame grew. Victoria's admiration of Kean's appreciation of realism and historical detail was often noted in her journals: 'Shakespeare's historical Tragedy of "King John" was admirably given [by Kean's company] ... What a noble splendid Play it is & what a man Shakespeare was! What knowledge of human nature, – what language, – what poetry, – what power of portraying characters! The dresses were magnificent & strictly correct, & the grouping, in spite of the small stage & space was beautiful. Kean acted admirably & so did Mrs. Kean...' (Queen Victoria's Journals, online, vol. 33, p. 63). Albert, too, was often 'in ecstasies' during a Kean performance (Gail Marshall, *Shakespeare in the Nineteenth Century*, CUP, 2012, p. 158). During Kean's management, seventeen Shakespeare plays were performed for 1264 nights (Oxford DNB).

The present collection includes twelve playbills advertising eleven such performances at the Princess's Theatre including *Hamlet*, *Henry V*, *Henry VIII*, *King John*, *King Lear*, *Macbeth*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Richard II*, and *The Tempest*. An additional playbill, from 1849, advertises a performance featuring Kean and his wife at the Theatre

Royal, Haymarket. Pedagogy was an integral part of Kean's theatre. In a lengthy address on the playbill here for *The Tempest* (1857), Kean invites the public into his process: 'In the stage arrangement, I have ventured to depart almost entirely from conventional precedent ... the principal demons and goblins ... are copied from the Furies depicted on Etruscan vases ... In the play of *The Tempest*, no allusion being made to any definite period of action, I have exercised the liberty of selecting the thirteenth century as a date for costume. The vessel lost in the storm at the commencement, and restored in the calm at the close of the piece, is also copied from authentic records of the same period.'

i) **[Othello.]** Theatre Royal, Haymarket. Crowded with rank & fashion!!! Mr. Charles Kean and Mrs. Charles Kean (Her First Appearance since her indisposition) Together With Miss Laura Addison And Mr. James Wallack Will perform To-Night in the revived Tragedy of Othello. The Laughable Piece de Circonstance, called The Pas de Fascination Will be performed To-Night ... After which, a Concert ... [with arias by] Donizetti ... To conclude with, an Original pièce de circonstance, in One Act, by J. Stirling Coyne, called The Pas de Fascination Or, Catching a Governor ... Douglas Jerrold's revived Drama of The Housekeeper; As Performed Before Her Majesty The Queen. His Royal Highness Prince Albert, The Royal Family ... With (At Second Price) the Comedy of The Wonder ... and last Nights Of the popular and acknowledged best Burlesque, entitled Camaralzaman and Badoura, Or, The Peri who loved the Prince ... [London:] W.S. Johnson, "Nassau Steam Press," ... [1849]. Playbill (520 × 478 mm); in two columns, folded, with some creasing and light toning.

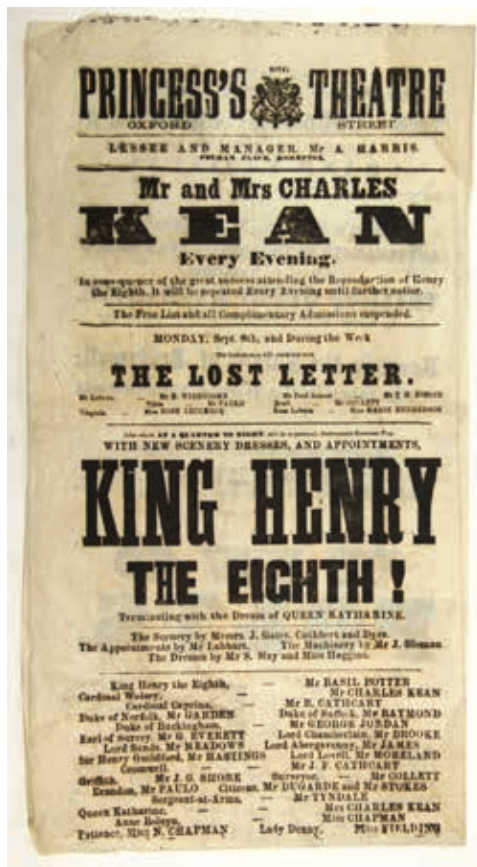
ii) **[Henry VIII.]** Royal Princess's Theatre, Oxford Street. Last Four Nights of Mr. & Mrs. Charles Kean and of



the Management of Mr. A. Harris ... The Performance will commence with The Rendezvous! ... After which, (At A Quarter To Eight) will be re-presented, With New Scenery, Dresses, and Appointments, Shakspeare's Historical Play of King Henry The Eighth. Terminating with the Dream Of Queen Katharine ... To conclude with the Farce of Borrowing A Husband! ... Grand Extra Night Friday, October 17th, For the Benefit of Mr. H. Barnett. (Acting Manager) ... [London:] Printed by J. Miles & Co. ... [c.1850]. Playbill (236 × 304 mm); in two columns with ruled borders, folded, lightly creased, toned.

iii) [Macbeth.] Royal Princess's Theatre, Oxford Street. [Caption title:] Under the Management of Mr. Charles Kean ... Shakespeare's Tragedy of Macbeth ... [London, c.1853]. Playbill (504 × 249 mm); one column, possibly attached from the rest of the playbill, some light toning, two crude tape repairs, some light creasing, with one larger tear, not affecting text.

iv) [Macbeth.] Royal Princess's Theatre, Oxford Street. Under the Management of Mr. Charles Kean ... Shakespeare's Tragedy of Macbeth ... After which ... a new Drama, in Three Acts ... Marco Spada ... Anne Blake will be repeated on Thursday next ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1853]. Playbill (495 × 698 mm); tri-fold lightly toned with some creasing, minor tears.



v) [Richard II.] Royal Princess's Theatre, Oxford Street. King Richard The Second. [London, c.1857.] Printed notice (508 × 252 mm); printed on blue paper, some light toning and creasing, minor tears, small stain in lower right-hand corner, unaffecting legibility.

vi) [Richard II.] Royal Princess's Theatre, Oxford Street. King Richard The Second ... On Monday, June 1st, 1857, & during the Week ... a new Farce, by J.M. Morton, Esq., entitled An Englishman's House Is His Castle ... Mr. & Mrs. Charles Kean's Annual Benefit will take place on Monday, June 22nd, 1857 ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1857]. Playbill (509 × 720 mm); tri-fold lightly toned with some creasing, minor tears.

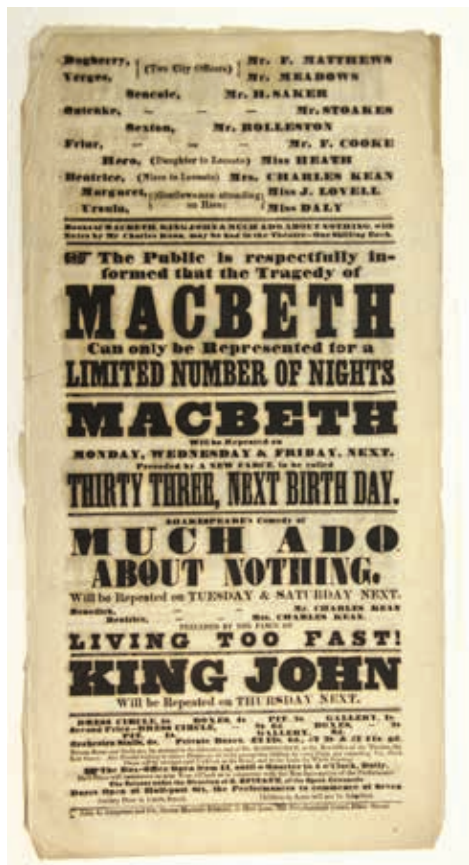
vii) [The Tempest / Richard II.] Royal Princess's Theatre, Oxford Street. Last Week of Shakespeare's Play of The Tempest on Monday, Nov. 23rd, 1857 ... [it] will commence with a new Farce, in one Act, by John Oxenford, Esq., entitled A Case of Conscience ... after which ... Shakespeare's Play of The Tempest ... on Monday next, Nov. 30, will be reproduced Shakespeare's Tragedy of King Richard The Second ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1857]. Playbill (480 × 710 mm); tri-fold on blue paper, some light toning and creasing, a small (1 cm2)

tear through one of the letters in the second column, unaffected text, and a crude tape repair to lower left-hand corner.

viii) [**Henry VIII.**] Royal Princess's Theatre, Oxford Street. Mr and Mrs Charles Kean every Evening. In consequence of the great Success attending the Reproduction of Henry the Eighth, it will be repeated every Evening until further Notice ... Monday, Sept. 8th, and during the Week the Performances will commence with the lost letter ... after which ... King Henry the Eighth! ... To conclude every Evening, the laughable Farce of Two Polts ... [London:] G. Stapleton, Printer ... [c.1858]. Playbill (475 × 493 mm); in two columns, folded; some light toning and creasing, printer's ink smudges towards head above theatre name, unaffected text.

ix) [**Hamlet / King Lear.**] Royal Princess's Theatre, Oxford Street. Louis the Eleventh will be repeated To-night, for the last Time this Season ... to conclude with a new Farce, by Messrs. Stirling Coyne and Coupe, entitled Samuel in search on Himself ... Shakespeare's Tragedy of Hamlet will be repeated (for the last Time this Season) on Monday next ... on Saturday next, April 17th, will be produced, Shakespeare's Tragedy of King Lear ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1858]. Playbill (505 × 500 mm); in two columns, folded; lightly toned, some creasing at edges.

x) [**Much Ado About Nothing / Macbeth, King John.**] Royal Princess's Theatre, Oxford Street. Under the Management of Mr. Charles Kean ... farewell Season of Mr. Charles Kean as Manager of The Princess's Theatre. This Evening, Saturday, Nov. 20th, 1858 the Performance will commence with the Comedietta, in one Act, entitled Living Too Fast ... After which will be revived Shakespeare's Comedy of Much Ado About Nothing ... Macbeth will be repeated ... Preceded by a new Farce, to be called Thirty Three, Next Birth Day. Shakespeare's Comedy



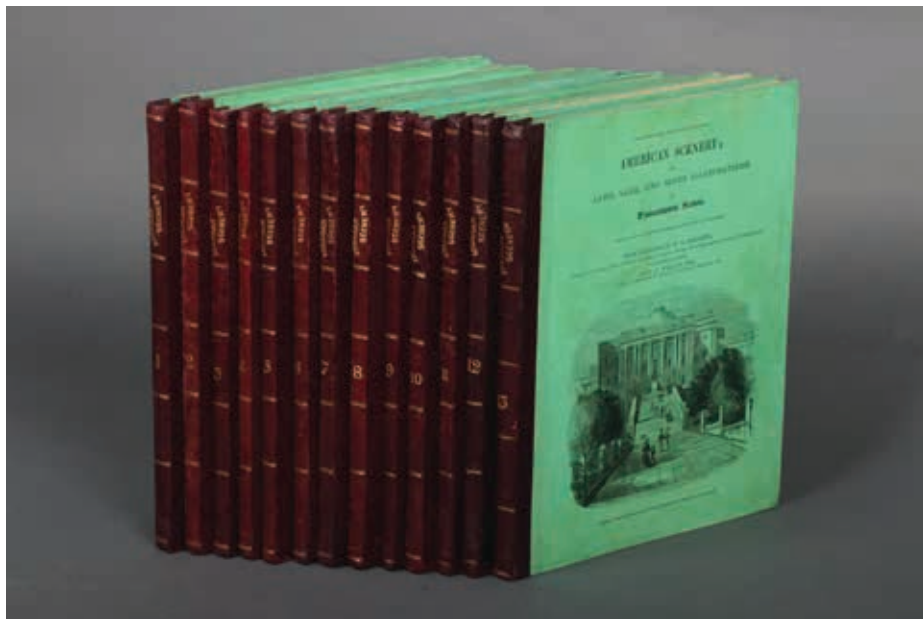
of Much Ado About Nothing will be repeated ... Preceded by the Farce of Living Too Fast! King John will be repeated on Thursday next ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1858]. Playbill (506 × 500 mm); in two columns, folded; lightly toned with some creasing at edges.

xi) [**Much Ado About Nothing / Macbeth.**] Royal Princess's Theatre, Oxford Street. Farewell Season of Mr. Charles Kean as Manager of The Princess's Theatre ... This Evening, Tuesday, Dec. 21st, 1858, the Performances will commence with the Comedietta, in One Act, entitled Living Too Fast ... after which, will be Repeated Shakespeare's Comedy of Much Ado About Nothing ... to conclude with (26th Time) a new Farce, by J.M. Morton, Esq., entitled Thirty Three, Next Birth Day ... Shakespeare's Tragedy of Macbeth will be repeated To-Morrow ... on Monday, December 27th, (Boxing Night) will be produced a new grand comic Christmas Pantomime, entitled the King Of The Castle Or, Harlequin Prince Diamond And The Princess Brighteyes! ... preceded by Colman's Comedy of The Jealous Wife ... [London:] John K. Chapman and Co., Steam Machine Printers ... [1858]. Playbill (500 × 490 mm); in two columns, folded, lightly toned with creasing and small tears, crude tape repairs along middle fold, some soiling (probably from printing press) on second column, though not affecting legibility.

xii) [**Henry V.**] Royal Princess's Theatre, Oxford Street. Under the Management of Mr Charles Kean ... Last Weeks Of Mr Charles Kean's Management ... Monday, June 6th, 1859, and during the Week ... Shakespeare's Historical Play of King Henry the Fifth. Chorus, at the commencement of each Act, Mrs Charles Kean ... [London:] G. Seapleton, Printer ... [1859]. Playbill (509 × 500 mm); in two columns, folded, lightly toned and creased.

xiii) [**A Midsummer Night's Dream / King VIII.**] Royal Princess's Theatre, Oxford Street. Last Night but one of Mr. Charles Kean's Management ... This Evening, Saturday, Aug. 27th, 1859, will be presented ... Mr. Lovell's Play, entitled The Wife's Secret ... to conclude with ... Shakespeare's Midsummer Night's Dream ... the last Night of the Season, will be next Monday, Aug. the 29th and will conclude Mr. C. Kean's Management, when will be presented Shakespeare's King Henry the Eighth preceded and followed by a Farce ... [London:] "Nassau Steam Press," W.S. Johnson ... [1859]. Playbill (505 × 500 mm); in two columns, folded, lightly toned with creasing, large tear in upper right-hand corner of right column, affecting six or so lines of text only.

12. **Willis, N. P. & W. H Bartlett.** *American scenery; or, land, lake and river illustrations of transatlantic nature. From drawings by W. H. Bartlett engraved in the first style of the art, by R. Wallis, J. Cousen, Willmore [and others].* London: published for the proprietors by George Virtue, 1840-1842. \$4,000



4to, 4 volumes in 13; 2 maps and over 200 fine steel engravings, list of subscribers and advertisement leaves, with the author's notice in the final volume. **Bound with:** *Canadian Scenery Illustrated*. Original quarter roan, gilt-lettered in decorated publisher's boards; occasional spotting to edges of plates.

A rare set of the two works issued together and assembled from the original parts. A most appealing

set of an illustrated classic, here in extended form with both the separate American and Canadian publications issued in this form as one continuous work, numbered as a coherent series on the bindings. The series in this form includes over 200 steel-engraved images. The publisher's charming binding is in particularly good condition. "The New World of Columbus...its sudden rise to independence, wealth and power" (Author's preface) is captured in this Victorian publication on the United States and "British America" (Canada) with fine engravings after the noted British landscape painter William Henry Bartlett. This is a wonderful, illustrated romp published at a time to illustrate the last days of relative freedom of the North American native peoples (Willis cites



Blumenbach in analysing the “real character of the aboriginal inhabitant”) and the development of the cities on the West coast of America and (unusually) Lower Canada. William Bartlett “made four voyages to the United States and Canada...the fruits of which appeared in *American Scenery* and *Canadian Scenery*” (DNB).

The famous plates depict North American cities (New York, Philadelphia, Boston, Washington); important buildings such as the U.S. Bank, the Capitol, and Yale College; bridges, parks, falls, ferries, rivers; as well as fine views of Canada through Quebec, Montreal, Toronto and including Niagara Falls and Thousand Isles. Also included is an engraved portrait of Bartlett, a map of the north-eastern United States and Lower Canada. Sabin calls *Canadian Scenery* “the finest of Mr. Bartlett’s works.” Willis’s (“The Literary Department”) accompanying letterpress lyrically opines on the picturesque, quoting Byron’s *Childe Harold* on sighting Niagara Falls and noting that in America the traveler may imagine “an Eden newly-sprung from the ocean”.

Abbey, 651 (*American Scenery*); Sabin, 3784, 3786.