

CATALOG 29

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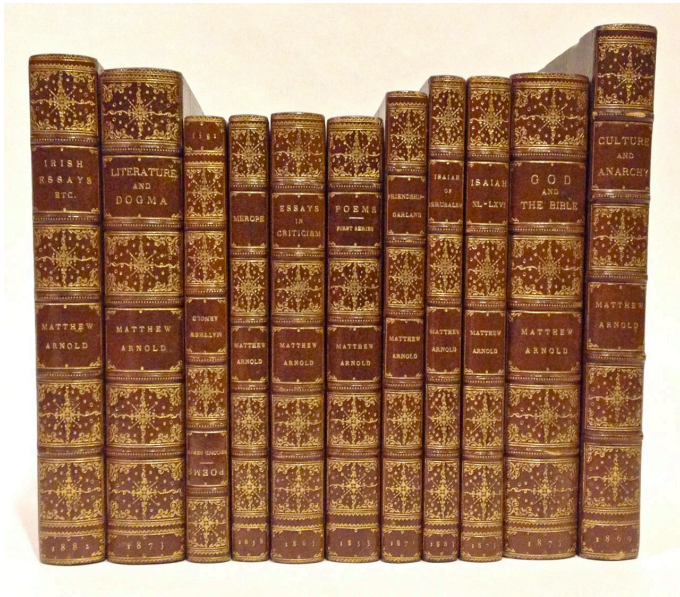
NUDELMAN RARE BOOKS

P.O. BOX 25339, SEATTLE, WA 98165
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1

ARNOLD, EDWIN

The Feast of Belshazzar. A Prize Poem. Oxford: Francis Macpherson, 1852. First printing. Original printed wrappers with cover decorative vignette wood. 16pp. With original envelope face to Mr. F. Dobson with clipped signature "With Best complm., E. Arnold." (#1922) \$350



2

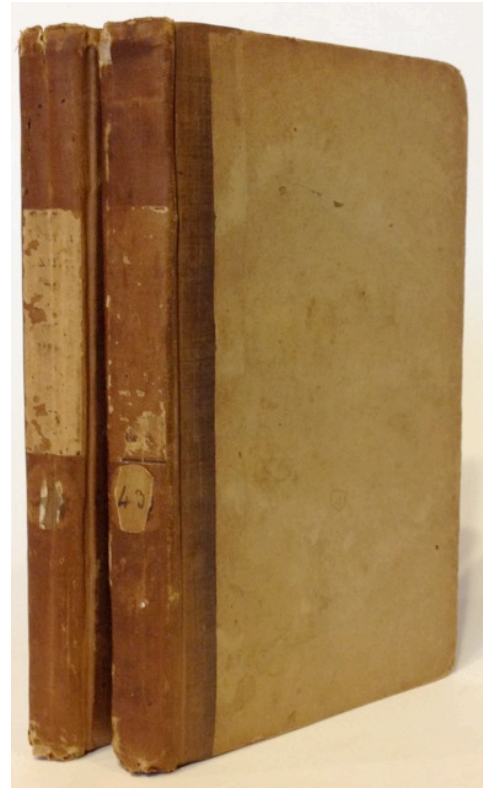
ARNOLD, MATHEW (11 VOL BOUND: ZAEHNSDORF)

Set of Eleven Volumes, Bound by Zaehnsdorf: one inscribed by Arnold: 1. *Poems, First Series. A New Edition.* Longman [et al], 1853. 2. *Poems, Second Series.* Longman [et al], 1855. 3. *Merope, A Tragedy.* Longman [et al], 1858. 4. *Essays in Criticism.* Macmillan and Co., 1865. 5. *Culture and Anarchy.* Smith, Elder and Co., 1869. 6. *Friendship's Garland.* Smith, Elder and Co., 1871. 7. *Literature & Dogma.* Smith, Elder and Co., 1873. 8. *God and the Bible.* Smith, Elder & Co., 1875. 9. *Isaiah XL-LXVI.* Macmillan and Co., 1875. 10. *Irish Essays.* Smith, Elder and Co., 1882. 11. *Isaiah of Jerusalem.* Macmillan and Co., 1883. First editions. Eleven Volumes. All uniformly bound by Zaehnsdorf in three-quarter brown levant morocco, elaborately gilt-tooled compartments on spine, marbled boards and endpapers. T.E.G. "Poems. First Series (A New Edition)" i.e. first collected edition, is inscribed by Arnold. Mathew Arnold is considered by most to be the preeminent Victorian poet and critic. A fine and attractive set. (#1857) \$2,250

3

ARNOUX, GUY- ILLUSTRATOR

Tambours et Trompettes. Paris: Devambez, Editeur, n.d. (ca. 1918). Huge folio (13 x 17 inches) suite of ten superbly colored full-page illustrations loose, as issued, and a full-color illustrated title page by note French illustrator Guy Arnoux. Original color pictorial folding covers with ribbon ties. Limited to 475 numbered copies (#218), printed on laid paper, watermarked. Each plate very good condition, but contain remnants of plastic tape on verso of image not affecting images. Some minor marginal tearing of fragile paper. Binding spine sl. frayed and covers a little soiled. A remarkable survival. Exceedingly scarce and desirable graphic art by this exemplary French artist. (#27) \$2,500



4

AUSTEN, JANE- FIRST AMERICAN MANSFIELD PARK IN ORIGINAL BOARDS

Mansfield Park. Philadelphia: Carey & Lea, 1832. First American edition. Two Volumes. Original publisher's cloth-backed, drab boards, lettering labels on spine (trace remnants, small contemporary institutional labels perished or remnant only). The exceedingly scarce first American edition, virtually non-existent in the original binding. One of 1250 printed, but very few copies of the *Mansfield Park* American first editions have survived. As of 1997, "no appearance of the 1832 *Mansfield Park* at auction has been traced" (Gilson, rev. ed., 1997). Apart from this copy, a survey of ABPC and AE records only one unsophisticated copy sold in the last 30 years (Gilson B4). Volumes cocked, few short splits at spine tips, generally light wear and staining to boards, corners rubbed, hinges tender but integral, fr. pastedown loosened volume 1, scattered foxing throughout, occasionally heavy foxing volume 2, small chips at deckle, old penciled numerals on front endpapers, paper repairs on two leaves in volume 1 with no loss of text. Housed in nice cloth folding box with morocco gilt label. (#1948) \$15,000

5

AUSTEN, JANE. SECOND EDITION PRIDE AND PREJUDICE IN CONTEMPORARY BOARDS.

Pride and Prejudice. London: T. Egerton, 1813. Second edition. 12mo. Three volumes. Contemporary half calf over marbled boards, spine gilt with leather lettering pieces (two perished, one with partial loss). Half-title are not present. The second edition is scarcer than the first. Signatures on all three title pages:



"Spottiswoode, Aug. 1813." According to Gilson, the publishing history is rather obscure ("The size of the edition is not known"). However, it is known that the second edition was entirely reset, resulting in occasional variations with the page as well as spelling and punctuation and wording (Gilson A4 has a list of alterations). Covers and spines scuffed with some splitting along extremities, fore-edges slightly bumped in areas, joints strengthened, some signatures slightly pulled. Two out of six maroon morocco onlays to spine absent, but title lettering visible in blindstamp. There is scattered light foxing (even browntoning due to acidic paper), overall quite tight and certainly presentable copy considering age and scarcity. (#1949) \$12,500

6

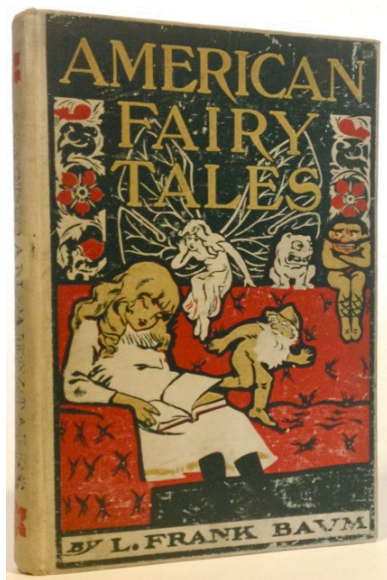
BADNALL, RICHARD (PRESENTATION TO SON)

Zelinda; A Persian Tale. London: Whittaker, Treacher & Co., 1830. First edition. Bound in full contemporary wavy grain calf with bold gilt vine and blossom pattern on both covers and spine, beautiful crimson wavy silk endsheets. Inscribed by the author to his son, William Badnall. A fascinating and vanishingly scarce book of poetry by Richard Badnall, silk, ribbon and button tycoon of the early 1800's in Leek, Staffordshire and a man whose riches to rags story could make an entertaining if not sad novel. Through bad investments, he lost his fortune and nearly landed in debtor's prison. Somehow, during this time he seemed to be able to write poetry, and this volume was received with some praise, though acclaim never landed Badnall reputation, much less remuneration from his writings. He also wrote a treatise on Silk Trade (1828), a book on politics (183) and another on Railroad Improvement (1833), all exceedingly rare. Besides our copy of *Zelinda*, no copies of any of these books were found at the time of research. Laid in is a handwritten memo from the Society of Genealogist of London, from Howard H. Cotterell, explaining some details of Badnall's lineage and also citing some of his works mentioned here. Bookplate of Russell Markland. Some rubbing to calf. Book is near fine internally. (#1332) \$1,500

7

BAUM, L. FRANK.

American Fairy Tales. Chicago: George M. Hill, 1901. First edition. Original beige cloth with superb color cover stamped in red, dark green and beige, spine lettered in blue-green with red flowers on each side. Illustrations by Ike Morgan, Harry Kennedy and N. P. Hall, many full-page, as well as border line drawings throughout. 207 un-numbered pages with three pages of advertisements at end.



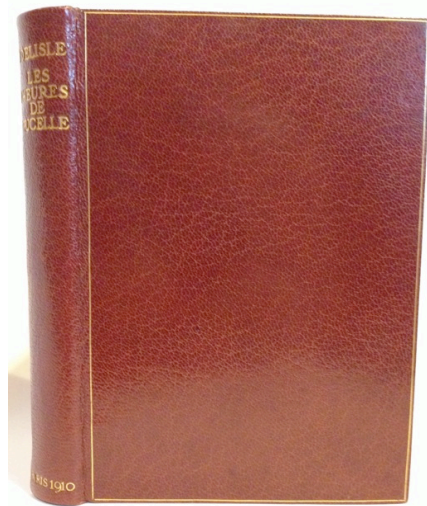
The best copy of this book we have ever seen, with occasional rubbing and loss of color to lettering on spine, but red is brilliant and bright on cover, rarely seen thus. An important Baum title, near fine. (#1906) \$950

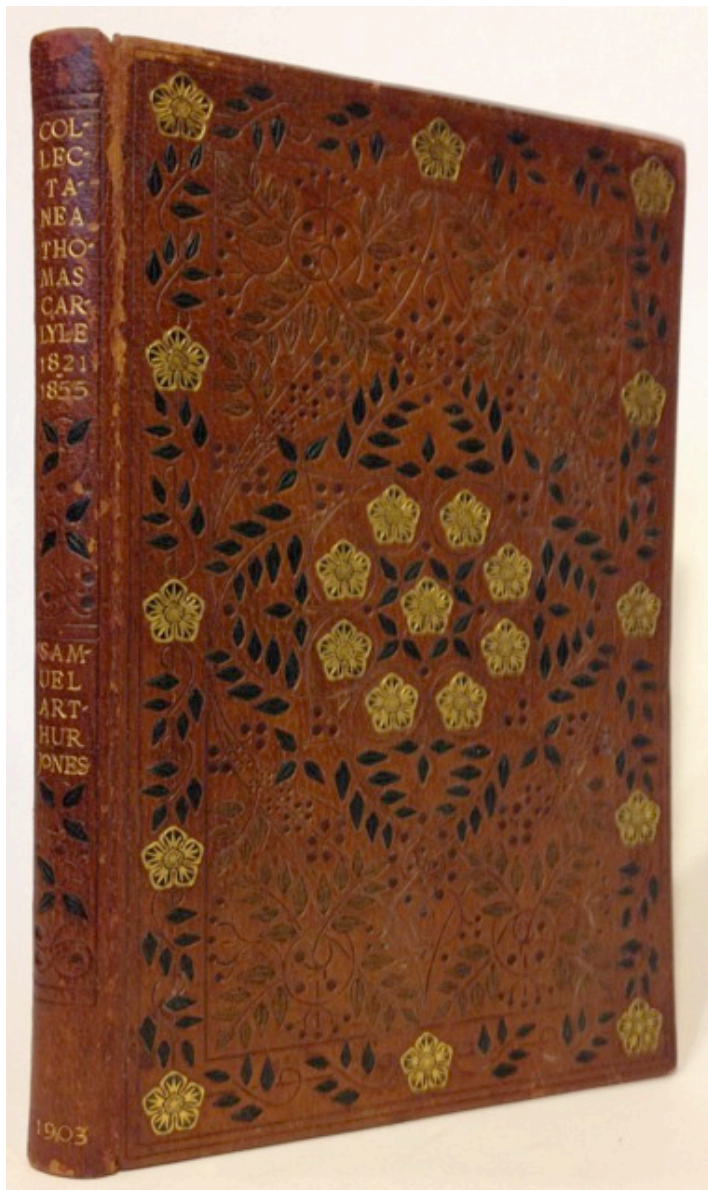
8

[BINDING, FINE- KATHARINE ADAMS]

Bound by Katharine Adams for Sydney Cockerell

Delisle, Leopold. *Les Heures Dites de Jean Pucelle*. Paris: Imprime par Philippe Renouard, Librairie D. Morgand, Edouard Rahir, 1910. First edition. Sumptuously bound by Katharine Adams (her initials and 'cross' monogram signed in gilt on rear turn-in) for Sydney Cockerell in 1911 in full luxurious brown goatskin. The covers have a single gilt fillet border with a smooth spine lettered in gilt and dated at bottom. Dentelles with single gilt border, vellum doublures. All edges gilt. A stunningly simple and elegant binding made to match the 1334 facsimile of the famous Book of Hours by Jean Pucelle. Delisle (1826-1910) was a specialist in manuscripts and the head of Department of Manuscripts at the Bibliotheque Nationale in Paris. He was described by Wilfrid Blunt as the greatest authority of his day on manuscripts. This copy was given by Delisle to Sydney Cockerell and inscribed on the half-title: "A M. S. C. Cockerell souvenir affectueux. L. Delisle." Cockerell has then added the date, "July 6, 1910" just below. On the previous leaf is a death notice with portrait for Delisle who died on July 22nd, just two weeks after inscribing the book to Cockerell. As well, there is a 3pp ALS from Delisle to Cockerell tipped into the front dated Dec. 3, 1909, mentioning his research, examining some photographs and referring to several individuals (Holford, Yates Thompson and Perrins). Finally, Cockerell has written a note on p.81 concerning the provenance of a manuscript. A wonderful binding, with all its presentation and provenance highlights. Cockerell was a close friend of Katharine Adams ever since the former's association with William Morris and the Kelmscott Press, and once confessed, "I would have married her, but she was five years older than I..." Cockerell commissioned Katherine Adams for this special project and has written above her cross and initials at back, "Bound by Katharine Adams at Broadway Worcestershire, 1911." Later, the book was given by Cockerell to Brian Cron, a close friend, in 1955: written in shaky hand by Cockerell: "To B.S. Cron from Sydney Cockerell, Kew, 5 Dec. 1955." Katherine Adams bindings, found on Kelmscott Press, Doves and Ashendene Press, are legendary and known for their high degree of precision in tooling and their intricate content and composition from tools which she fashioned herself. This binding represents a departure from that style, and therefore all the more unique. Very fine. (#1868) \$5,200





9

[BINDING, FINE- RALPH RANDOLPH ADAMS]

Carlyle, Thomas [Samuel Arthur Jones, ed.] *Collectanea Thomas Carlyle, 1821-1855*. Canton: The Kirgate Press, 1903. First edition. 4to. Superb intensely ornate decorative and inlaid binding by RALPH RANDOLPH ADAMS, an innovative binder in the early 1900's who revitalized the Viennese inlay or mosaic technique in fine binding. ONE OF ONLY 15 COPIES ON IMPERIAL JAPAN PAPER. TEG, others uncut. Bound in full brown morocco; the front cover is nearly completely filled with ornate leaf and stylized floral design impress in the leather, inlaid black petals arranged in groups with gilt stamped internal designs and inlaid black petals, similar designs on back cover and spine. From "Brush and Pencil," 1904: "Randolph Adams, whose magnificent bindings in Viennese inlay have become so well known of late... and wonderful mosaic designs in leather, surpass, it is said, anything of the sort hitherto attempted by either ancient or modern binders, and his bindings are in the collections of many well-known connoisseurs." An important, though perhaps lesser known American fine bookbinder. Margins of spine slightly, corners very slightly rubbed, an extremely tight and solid binding, near fine. (#1883) \$2,750

10

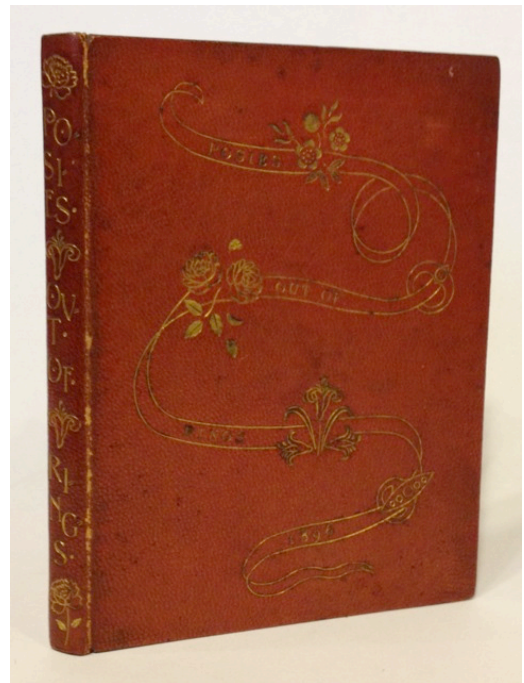
[BINDING, FINE-ANDRUS]

Tupper, Martin Farquar. *Tupper's Political Works*. Hartford: Silas Andrus & Son, 1850. First edition. 4to. Bound in full stippled black morocco with ornate gilt leaf and fine pattern on both covers and spine by The Andrus Binder. Silas Andrus was a bookseller and bookbinder (and also publisher, viz. this book). There are almost 90 distinct Andrus Bible editions from 1824 to 1853. Andrus produced unsigned bindings under his imprint (and others) for the book trade and his work is quite accomplished and scarce. (#1885) \$650.00

11

[BINDING, FINE- BAYNTUN]

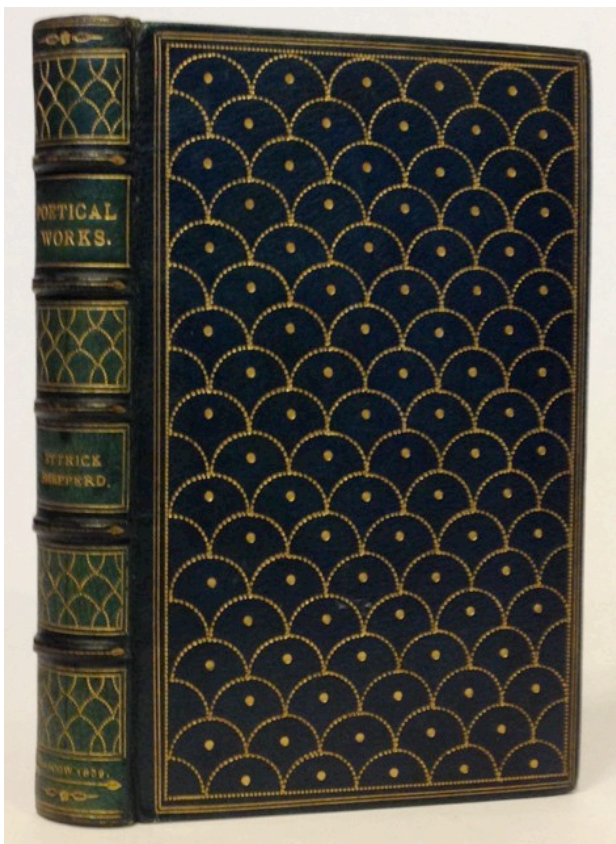
Hughes, Thomas. *The Scouring of the White Horse*. Cambridge: Macmillan and Co., 1859. First edition. 12mo. Attractive full olive crushed morocco binding by Bayntun for Brentano's. Concentric gilt and black embossed rectangular rules on both covers, spine with five raised bands containing gilt stippled dots, square-ruled borders in compartments and small o's on each corner, gilt ruled inner dentelles. A scarce book with superb engravings by RICHARD DOYLE. AEG. Spine slightly and evenly mellowed in color. Original cloth cover/spine at end. Fine. (#1876) \$850



12

[BINDING, FINE- BUMPUS]

Peters, William Theodore. *Posies Out of Rings*. London: John Lane, The Bodley Head, 1896. First edition. Thin 12mo. Attractive Arts and Crafts binding by Bumpus consisting of swirling banner with floral motifs, brown crushed morocco, brown silk endpapers, AEG. A Bodley head printing with superb woodcut title page by Patten Wilson. Slight wear to margins of spine, near fine. (#1929) \$550



13

[BINDING, FINE- CEDRIC CHIVERS]

The Poetical Works of the Ettrick Shepherd. London: Blackie & Son, 1840. Volume 5. Superb binding by Cedric Chivers with striking 'fish scale' design on full blue morocco binding on both covers comprising stipple-patterned semi-circles with one central large gilt dot on each at center filling the entire covers, surrounded by a stippled rule and two outer gilt rules, spine gilt with similar stippled designs, lettering. Hand-painted "CC" monogram and strapwork design, in blue, on front vellum doublure. Attractive inner dentelles with gilt patterning and two gilt-ruled lines along all edges of boards. AEG. Autobiography and engravings by D. O. Hill. Near fine with foxing to prelim. plates. (#1887) \$1,850

14

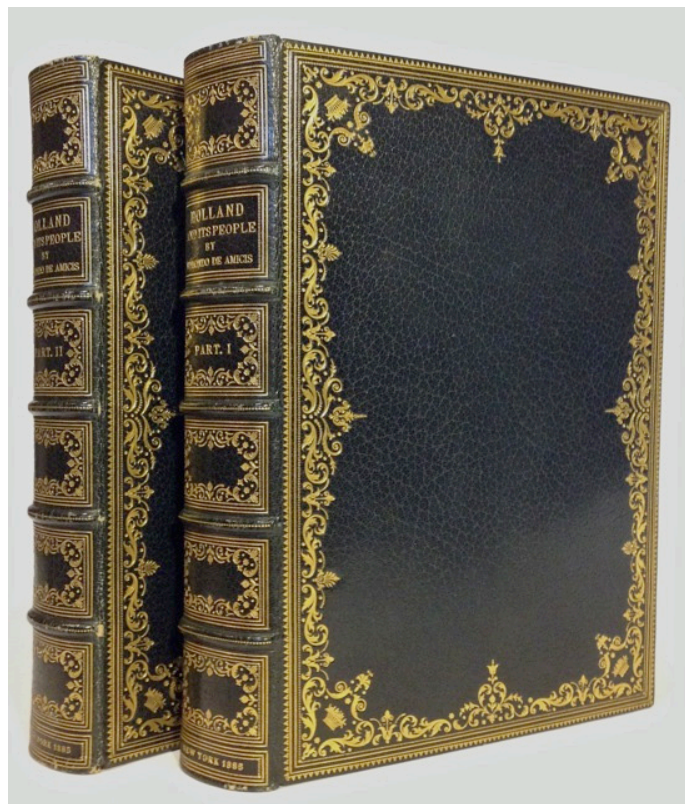
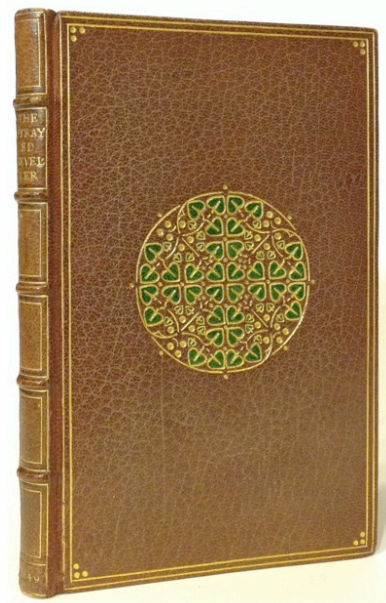
[BINDING, FINE- CLUB BINDERY]

De Amicis, Edmondo. *Holland and Its People.* New York & London: G. P. Putnam's Sons, The Knickerbocker Press, 1885. First edition. Two Volumes. Large, thick quartos. THE ROBERT HOE COPY. #21 of ONLY 25 COPIES ON WHATMAN PAPER WITH EXTRA SUITE OF PROOF ETCHINGS PRINTED ON SATIN AND MOUNTED. Uniformly bound in sumptuous full blue crushed morocco with lavishly gilt strapwork cover designs by THE CLUB BINDERY, one of the finest binderies in the history of American bookbinding. Uniformly bound with swirling strapwork and blossom pattern, crowns at each corner, five raised bands with silmlar gilt designs on five compartments, outer edges with gilt rules. Broad gilt inner dentelles, marbled endsheets. A.E.G. Original gilt cloth covers bound-in. Marvelously extra-illustrated with dozens of extra plates, early woodcuts and engravings and etchings (88 plates in total). A monumental production, in exemplary conditon. Fine in every way. Most scarce thus. (#1884) \$6,500

15

[BINDING, FINE- DOUGLAS COCKERELL]

Arnold, Matthew. *The Strayed Reveller, and Other Poems.* London: B. Fellowes, 1849. First edition. Superbly bound by Douglas Cockerell in full brown niger morocco and bearing his gilt monogram dated 1904 on rear outer dentelle. Binding has attractive and ornate inlaid heart-shaped leaf motif (green) in a central roundel with gilt outlines and leaf pattern. Surrounding the edges is a double-rule with three gilt dots on each corner, repeated on back cover. Spine has rectangular gilt patterning and lettering, dentelles with pleasing Nouveau-style motif in gilt and green. This is Matthew Arnold's first book (only preceded by his two 'prize poems,' and published anonymously (by "A"). Joints expertly repaired. A fine copy of a most scarce and beautiful understated binding. (#1858) \$2,500



Item 14. Bound by The Club Bindery



16

[BINDING, FINE-GUILD OF WOMEN BINDERS]

Bound by Annie S. MacDonald

Campion, Thomas. *Fifty Songs*. London: Hacon & Ricketts, The Vale Press, 1896. First edition. Magnificently bound by Annie S. MacDonald, Guild of Women Binders, signed on rear cover in relief "A.S.M. / 1901" as well as 'Guild of Women Binders' on front dentelle. A striking binding in full pigskin, employing a method she improvised and perfected, involving the working of full thickness pigskin in its natural state, after the book was covered. From Tidcombe: "During the modeling process, the leather was kept well dampened, as usual. After marking the design onto the surface through tracing paper, she worked with one small leather-working too called a 'Dresden,' depressing the background, and carefully working the design in relief." This binding is typical of her stylized, Nouveau-style work with front cover showing two figures gathering hay surrounded by large arching and stylized carnations with crown and heart/arrow design at top. The surface is highly stippled, with a single depressed border (two on back) and lettering in relief on spine. The rear cover has a superb angel scene, typical of her work. Woodcut designs throughout by Charles Ricketts. A fine copy of a remarkably attractive and representative binding by Annie MacDonald, one of the principal and earliest of all the binders in the Guild. (#1861) \$3,200

17

[BINDING, FINE- GUILD OF WOMEN BINDERS]

Merbecke, John. *The Book of Common Prayer*. London: William Pickering, 1844. First edition thus. Small quarto. Superb turn of the century full morocco binding by the Guild of Women Binders, medium brown crushed morocco with interlocking frames stamped in intricate geometric fashion both covers, spine with different linear-ruled motif, with gilt title and date at bottom. Signed by Guild on inner front dentelle. All edges attractively gauffered with oval motif and flower design. This is one of the several important editions of the Book of Common Prayer published by Pickering of the Grafton 1550 edition. Woodcut illustrated title, calligraphic initials throughout, all printed in black and red. Printed on unsized Pouncy's handmade paper by D. Whittingham. Light foxing at end, corners bumped, some natural darkening to spine. Bookplate of Adam Reivers Steel and later small book label of Herbert Boyce Satcher. Attractive marriage of content and ascetic binding typical of the Guild. (#575) \$1,200

18

[BINDING, FINE- GUILD OF WOMEN BINDERS]

Binding by Constance Karslake

Hall, S. C. (ed.). *The Book of Gems*. London: Henry G. Bohn, 184. Full crushed light brown morocco with exquisite elaborately stippled and tooled design on both covers, spine with blindstamped vine and leaf pattern, gilt lettering and vignettes by Constance Karslake of the Guild of Women Binders (notation in pencil at rear). Very slight discoloration on spine. A fine copy of a magnificently designed binding by the Guild's most renowned binder. (#1255) \$2,750

19

[BINDING, FINE- THE HAMPSTEAD BINDERY]

TWO VOLUMES. Rogers, Samuel. *Italy, A poem [and] Poems*. London: T. Gcadell; Jennings and Chaplin; and E. Moxon, 1830-1834. First edition thus. Two volumes, uniformly bound. A masterpiece in bookbinding, this scarce work by Samuel Rogers is lavishly bound by The Hampstead Bindery, circa 1900 (signed in gilt on front doublure) in full green goatskin with wavy stems heavily ornated with leaves, doves situated both vertically and horizontally and surrounding a central heavily stippled dot pattern leaving a quatrefoil with arched corners in the very center, on both covers. Spine carrying the same leaf and flower pattern in five out of six compartments. Large inner dentelles with heart, floral and stem motif, central vellum doublures. All edges gilt. Pencil notes present denoting that these are proof copies of the plates. One engraved plate and 32 engraved vignettes after Turner, 35 engraved vignettes after Stoddard and four others. First editions with illustrations by Turner, Stoddard, etc. A fine copy, supremely bound by the firm founded and overseen by Frank Karslake in 1898. (#1866) (see photo next page) \$6,500

20

[BINDING, FINE- HAMPSTEAD BINDERY]

Song of Songs Which is Solomon's. London: Guild of Women Binders, [1897]. First edition. 4to. Gorgeous binding by The HAMPSTEAD BINDERY in full crushed brown morocco with vellum overlays and bold gilt strapwork, leaf and blossom design. There are eight onlaid white vellum oval onlays in total, four for each cover, gilt stippling and ruling and broad inner dentelles with similar gilt tooled designs. The Hampstead

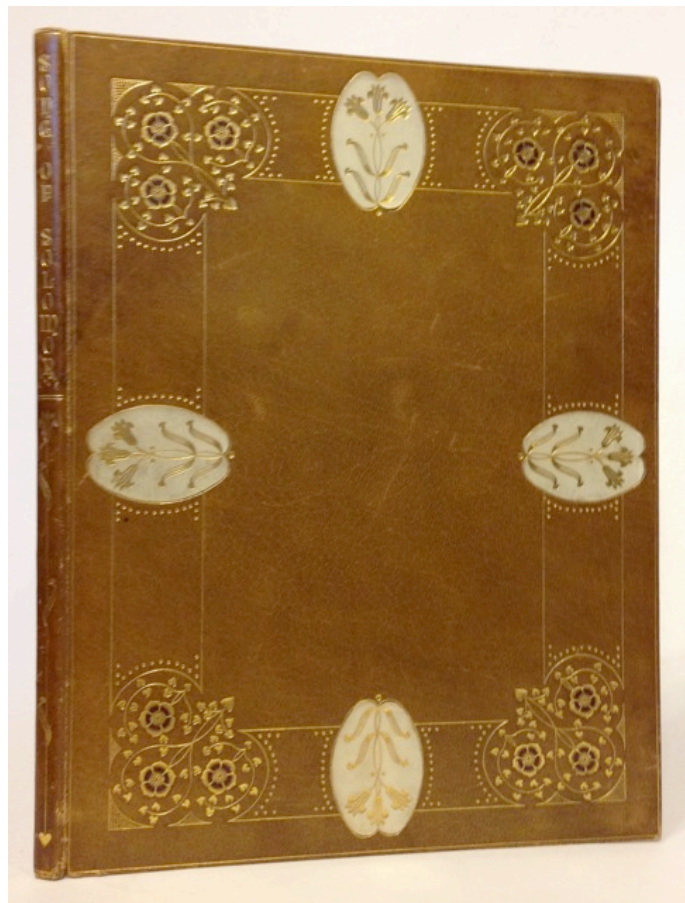
Bindery, founded by Frank Karslake who then went on to form the Guild of Women Binders, is widely acclaimed as one of the foremost of the period, incorporating Nouveau and Arts and Crafts ideals into the design elements. This binding, marrying both Hampsted and the Guild (publishers) is a fine example of his craft. The book itself, illustrated superbly by H. Granville Fell, and limited to 100 NUMBERED COPIES ON JAPAN VELLUM is extremely scarce and sought-after. Near fine with a few of the onlays slightly pulling up (an easy repair), occasional rubbing and wear to corners. (#1886) \$3,250

21

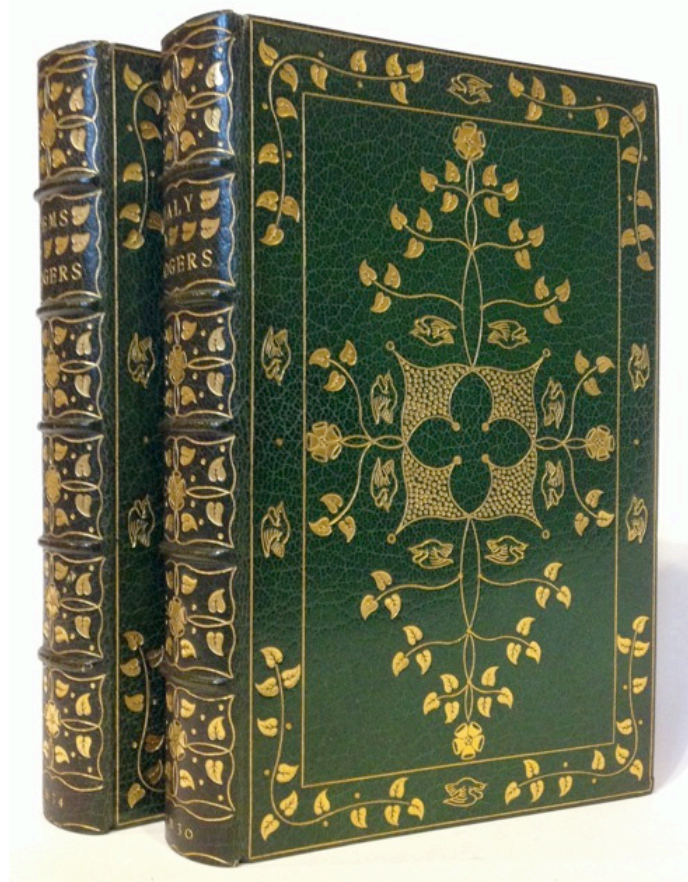
[BINDING, FINE- THE HAMPSTEAD BINDERY]

Mayhew, Henry. **The Greatest Plague of Life; or, The Adventures of a Lady in Search of a Good Servant.** London: T.C. Savill for David Bogue, 1847. First edition. Sumptuously bound by The Hampstead Bindery circa 1900 (signed in ink pallet front endleaf). Bound in full red goatskin with attractive Nouveau-style flowering stem and leaf and heart pattern extending from center to outward corners, on both covers. Six compartment spine ornately tooled in five panels with floral and decorative motif. Outside edges gilt ruled and dentelles with gilt rolls. Top edges gilt, others untrimmed. Original cloth front cover and spine bound-in at rear. Engraved frontispiece and 11 hand-colored plates, vignette on title-page, all by George Cruikshank. Founded by Frank Karslake in 1898, The Hampstead Bindery also employed ALfred De Sauty, Haorld Karslake and other noteworthy bookbinders. Frank Karslake went on to found the Guild of Women Binders. A fine copy of a very attractive binding by the Hampstead Bindery. (#1865)

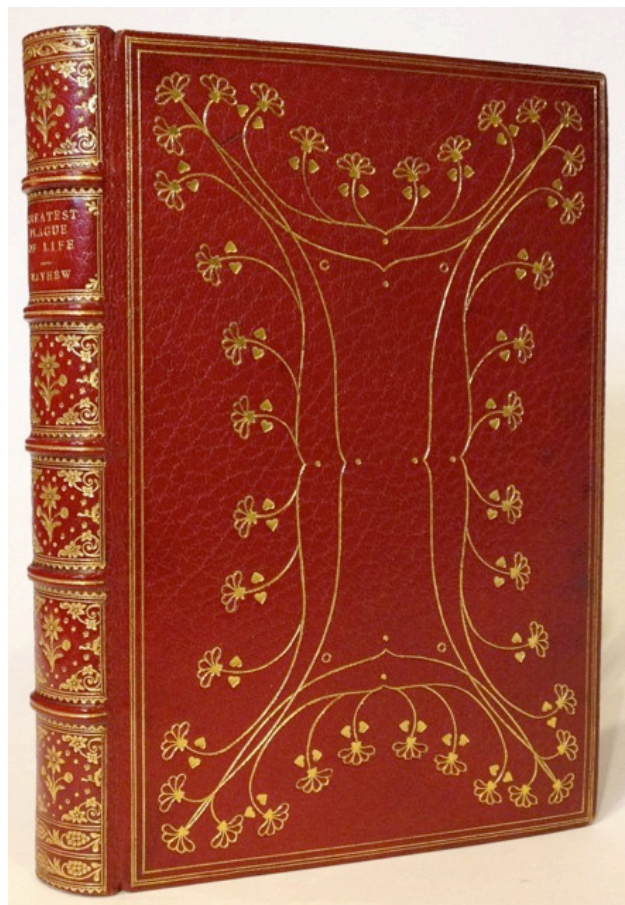
\$1,850



Item 20. Bound by The Hampstead Bindery

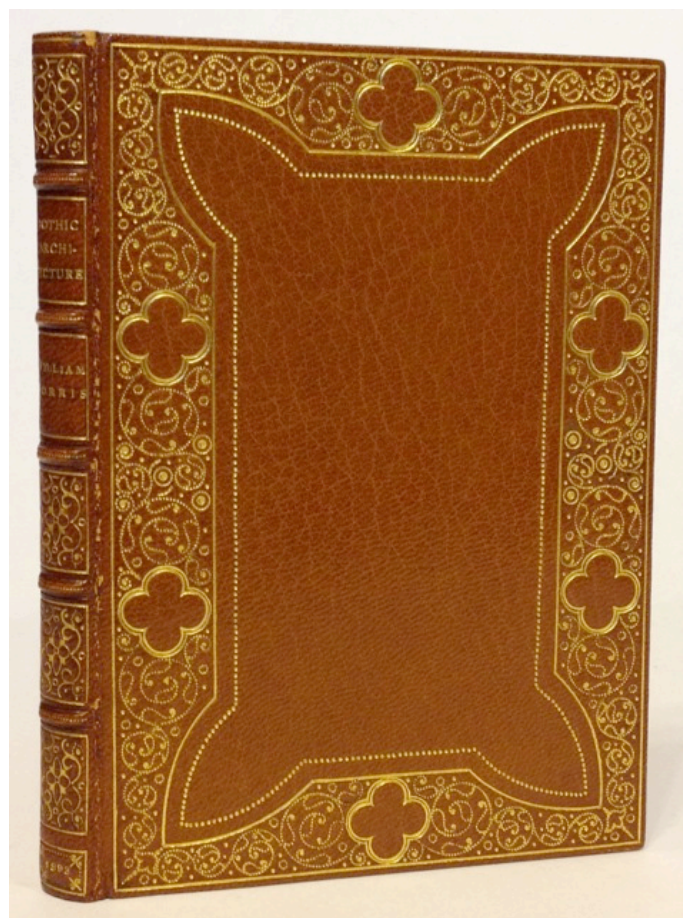


Item 19. Bound by The Hampstead Bindery



Item 21. Bound by The Hampstead Bindery

blue wavy silk moire endsheets and doublures, gilt rules on edges of boards. Original wrappers bound in at end. This early Kelmscott title was printed in public demonstrations during the 1893 Arts and Crafts Exhibition held in the New Gallery, becoming one of the expositions's most popular attractions. First appearance of the four-line initials and the first book Morris printed in the 16mo format. A wonderfully pleasing binding. Very fine. In felt-lined slipcase. (#1897) \$4,500

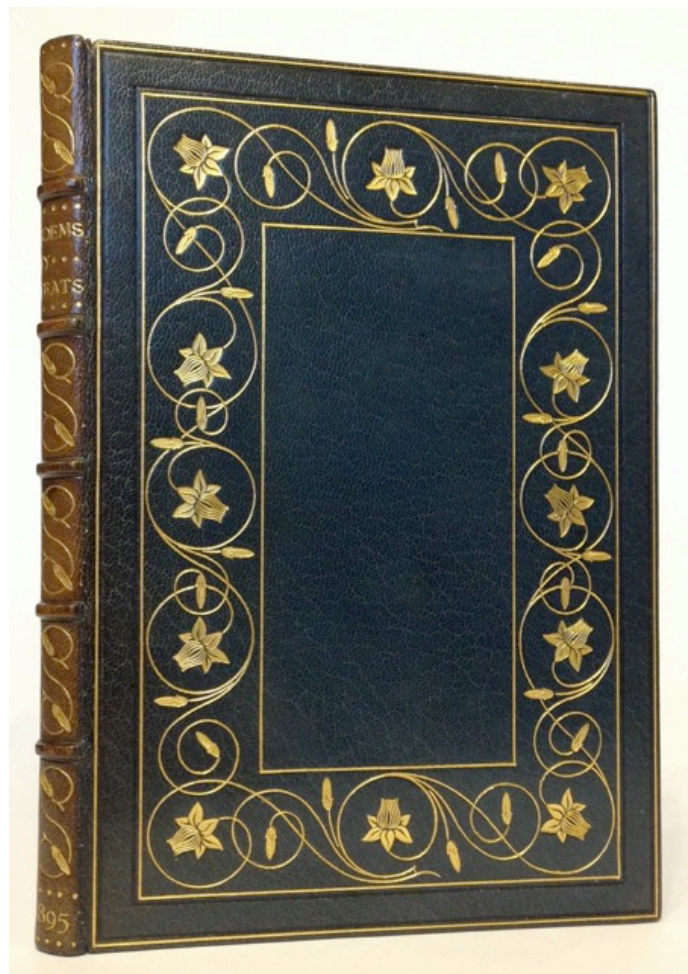


Item 23. Gothic Architecture

24

[BINDING, FINE- RIVIERE ON KELMSCOTT PRESS]

Morris, William (translator). *The Tale of the Emperor Coustans and of Over Sea*. Hammersmith: Kelmscott Press, 1894. First edition. 12mo. Superb full red/maroon crushed morocco binding by RIVIERE & SOB with bold gilt floral vignettes on all four corners, both covers, gilt ruling; spine with six compartments, four with ornate gilt tooling, gilt inner dentelles, fine green wavy silk moire endpapers and doublures, edges of boards with gilt rules. Printed in red and black in Chaucer type, wood-engraved titles, borders and initials designed by Morris. Original blue printed wrappers bound in rear. **Laid-in is bookplate by Kroch's Book Exhibit from the 1933 Chicago Exposition where this book was shown.** 525 unnumbered copies on Perch Paper. Joints a little rubbed; fine copy of a beautiful book. In felt-lined slipcase. (#1898) (see photo next page) \$3,250



22

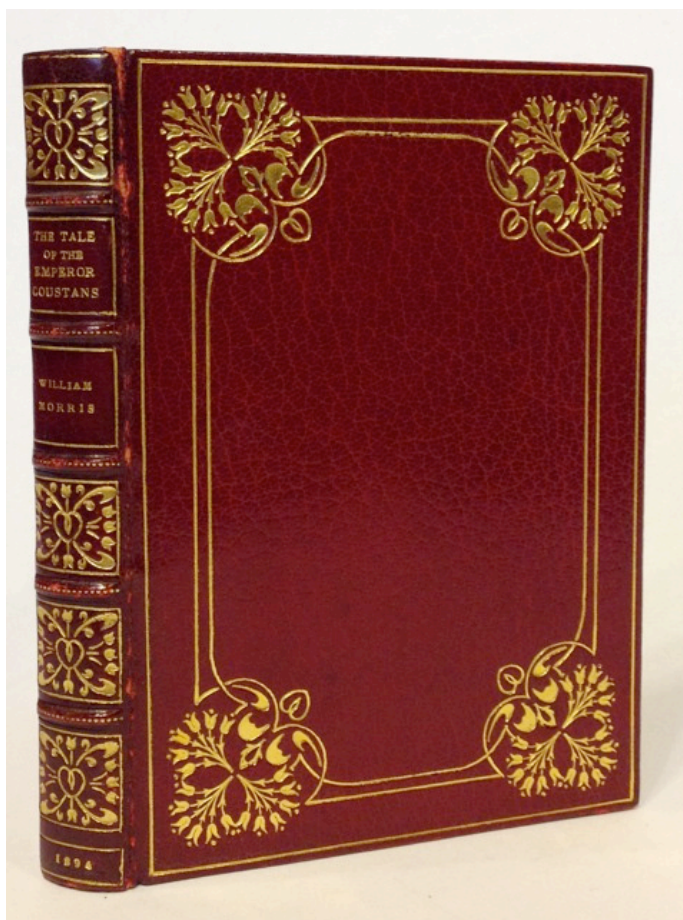
[BINDING, FINE] SARAH PRIDEAUX

Keats, John. *Old Sonnets & Lyrics*. Oxford: Daniel Press, 1895. First edition. Sumptuously bound by Sarah Prideaux in 1898 (signed in rear dentelle, 'S.T.P. 1898') in full blue goatskin with rectilinear gilt borders, large rectangular gilt frame consisting of strapwork design with bud and flower motif on both covers. Spine with six panels decorated with similar bud and stem design. Edges and dentells tooled with gilt ruling. No. 24 of 250 Copies with the original wrappers bound-in. Frontispiece portrait of Keats, vignette drawing on rear wrapper. Sarah Prideaux, in "A Catalogue of Books Bound by S. T. Prideaux between MDCCCXC and MDCCCC," makes note of two copies of this binding. One, our copy, and the other which appeared in a Maggs Bros. Catalogue (No. 1075). Our copy was sold in 1987 to Samuel R. and Marie-Louise Rosenthal of Chicago, with their bookplate. Also present is the bookplate of Agnes Margaret Dixon. Housed in a splendid full blue goatskin drop-over case with gilt ruling, lined with suede and with raised bands and gilt spine. Book is fine with the spine evenly sunned. A rare and sublime example of the simplicity and elegance of Sarah Prideaux's binding design. (#1864) \$6,500

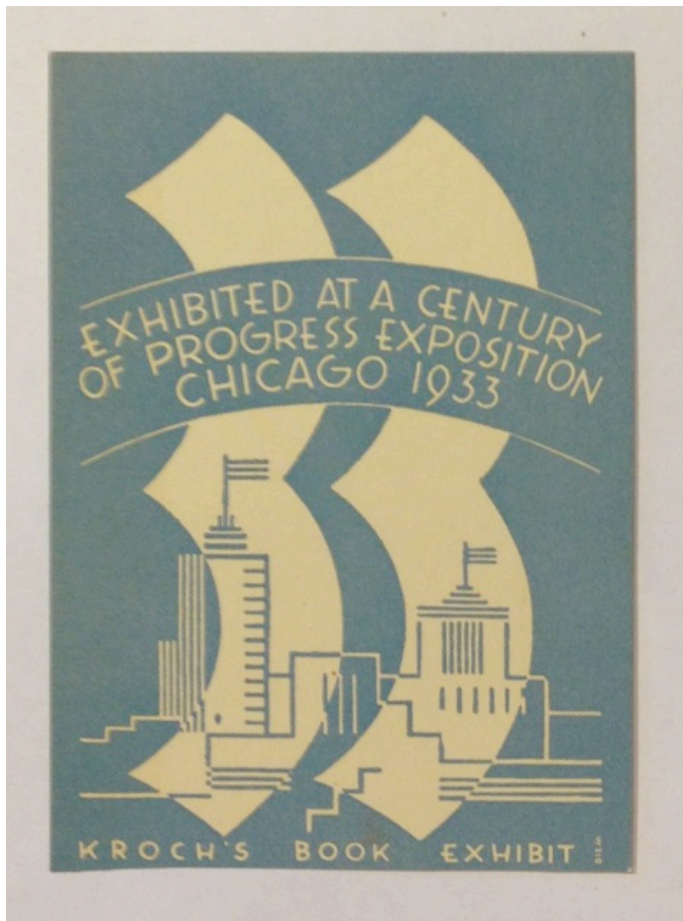
23

[BINDING, FINE- RIVIERE ON KELMSCOTT PRESS]

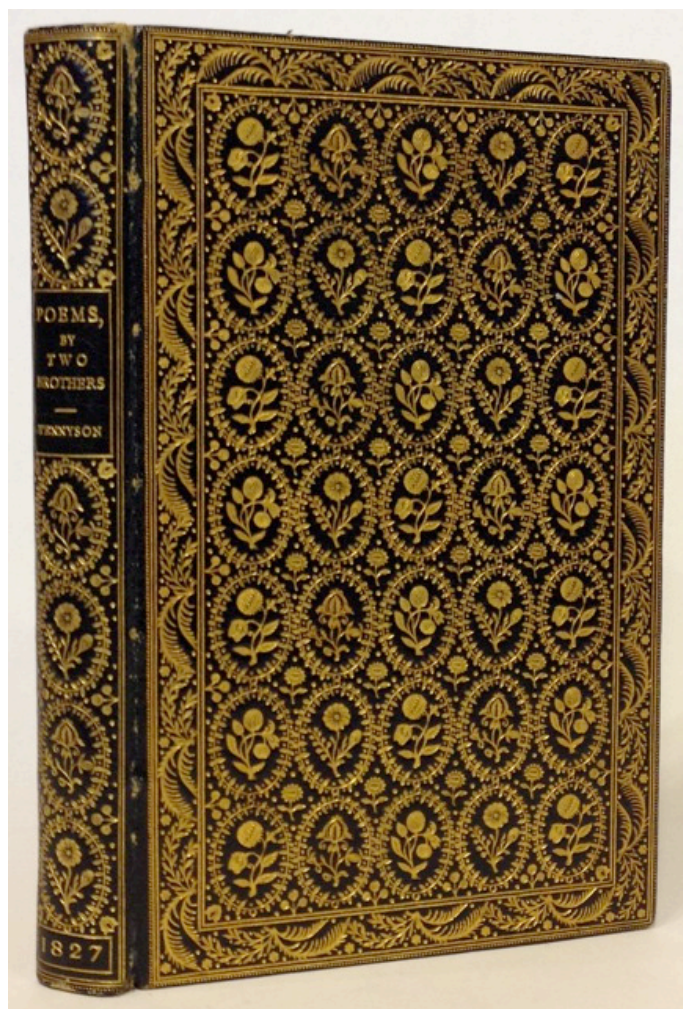
Morris, William. *Gothic Architecture*. Hammersmith: Kelmscott Press, 1893. First edition. Superbly bound by RIVIERE & SON in full crushed tan morocco with arabesque scrollwork border leaving attractive negative space on both covers, spine in six compartments, four of which ornately gilt and with gilt '1893' at foot of spine. Ornate gilt dentelles, light



Item 24



Item 24 (laid-in)



25

[BINDING, FINE- RIVIERE: TENNYSON'S 1ST BOOK]

Tennyson, Alfred Lord. *Poems, by Two Brothers*. London: Printed for W. Simpkin and R. Marshall, 1827. First edition. **MAGNIFICENTLY BOUND FULL BLACK CRUSHED MOROCCO BY RIVIERE AND SON** with lavishly ornate gilt designs on both covers and spine consisting of four different flower motifs (in ovals) repeating in seven rows and five columns taking up all of the central space on the covers and the outside border comprised of sprig and leaf pattern, all surrounded by geometric ruling; spine with six oval floral motifs, lettering and date in gilt. Leaf and sprig design is carried onto inner dentelles, maroon endpapers. Side edges gilt with two lines. Top edges gilt, others untrimmed. First issue with advertisement following title page, 6 11/16 x 4 1/4 inches). 228pp. A superb, fine copy with the slightest rubbing to margins of spine. Both hinges in tact with no starting and internally clean and bright. (#1917) \$8,500

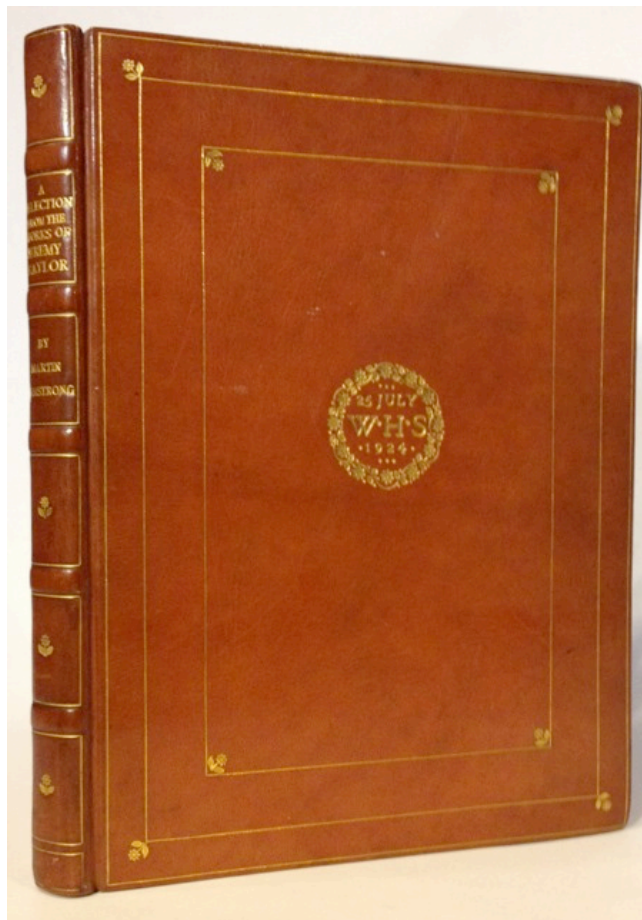
26

[BINDING, FINE- SANGORSKI AND SUTCLIFFE]

Lamb, Charles. *Beauty and the Beast*. London: Field and Tuer, The Leadenhall Press, 1887. First Thus. 12mo. Attractively bound by Sangorski and Sutcliffe in full moss green crushed morocco with one large embossed (black) rectangular border rule surrounded by three gilt rules on both covers, spine with five raised bands, gilt compartments and two blindstamped florets. Gilt inner dentelles, brown endpapers. A scarce Leadenhall Press title with eight superb engravings. TEG. Fine. (#1877) \$950

[BINDING, FINE-SCOTTISH]

Aytoun, William Edmondstone. *Lays of the Scottish Chiefs and Other Poems*. Edinburgh and London: William Blackwood and Sons, 1865. First edition. 4to. Superb Scottish Binding in full wavy grain red morocco with a central shield and crown design of inlaid tan morocco and finely detailed lion. The outer sides of both covers with 3/4 inch dark green onlaid morocco panel richly gilt with strapwork design. Four bold gilt florets appear at each apex of the rectangle and on compartments of spine. Gilt inner dentelles, marbled endsheets. An important Victorian production with striking woodcut illustrations throughout by Joseph Noel Paton and Waller H. Paton, engraved by Dalziel, Evans, Linton and others. A few scuffs at extremities, else a fine clean copy of a gorgeous binding. (#1878) \$1,250

**[BINDING, FINE- W.H. SMITH]**

Taylor, Jeremy (Martin Armstrong, ed.). *Jeremy Taylor, A Selection from His Works*. Waltham, St. Lawrence: The Golden Cockerel Press, 1923. First edition. Quarto. Attractively bound by W. H. Smith & Son (W.H.S. in gilt on rear dentelle) in full brown goatskin with numerous rectilinear gilt rules, flowers in corners of each rectangle (both covers) and a central circular garland of flowers with '25 July W.H.S. 1924' in gilt on front cover: this was a birthday present for Smith by the firm on his 21st birthday. Spine divided into six gilt compartments, inner dentelles with double fillet borders and two flowers. T.E.G., others uncut. Limited to 320 copies, decorative devices throughout in black and red. Fine copy of an understated binding in rich goatskin, a lovely presentation binding from the firm to its principal owner and bookbinder. (#1867) \$2,750

[BINDING, FINE] *Daphnis and Chloe*. Paris: Societe Des Beaux Arts, [1896]. First edition. Limited to 20 Copies, 9 for America. This one lettered "B." Large, thick quarto. Superb dark green morocco with ornate inlaid morocco decorative covers, heavily gilt front and back covers as well as spine. Large ornately gilt inner dentelles with inlaid color oval illustrations matching image on preliminary pages (four separate pages, one color, three tinted); 166pp with superb engravings throughout, many whole-page, some in tint, by Raphael Collin. Printed on thick Japan Vellum with tissue guards throughout. Binding in near fine condition except for the joints at the spine which are worn due to large weight of covers. The front cover quite weakened. In need of small repair to make this a highly desirable item. (#1912) \$1,750

[BINDING, FINE] Longfellow, Henry Wadsworth. *Evangeline: A Tale of Acadie*. London: David Bogue, 1850. First edition thus. Sumptuously bound in full dark blue crushed morocco by Wood with attractive gilt-stamped floral devices on all four corners of both covers, concentric lines, five raised bands on spine with same gilt design motif in between four of them. Copiously illustrated with whole and half page woodcut illustrations by Birket Foster, Benham and Gilbert. AEG. Faintest wear to corners. A fine copy. (#562) \$850

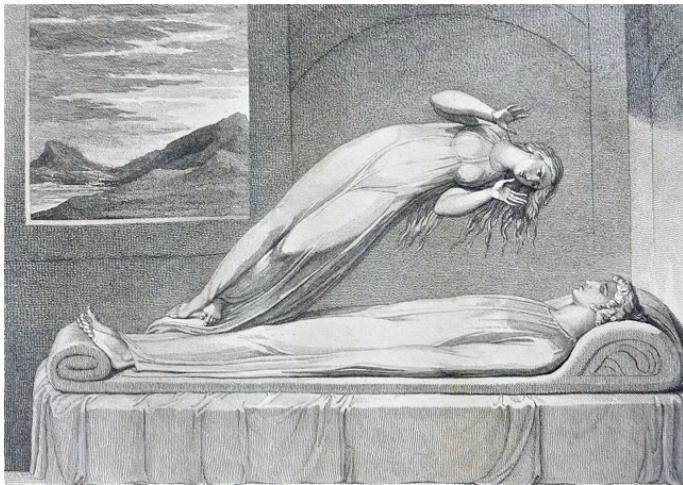
[BINDING, PAPIER MACHE] Noel Humphreys. *The Parables of Our Lord*. London: Longman & Company, 1847. First edition. 12mo. Superbly bound in full black impressed binding by Hayday. 31 chromolithographed full-page illustrations, chromo title page, text, borders and initials all by Noel Humphreys. A monumental production of this most notable and sought-after early Victorian landmark in book binding and color production. A fine copy with almost no signs of wear, seldom seen in this condition. (#1267) \$2,250

[BINDING, VICTORIAN] Heber, Bishop. *Heber's Hymns*. London: Sampson, Low, Son and Marston Company, 1867. First edition. Publisher's green fine pebbled cloth with superb gilt design on cover, gilt spine, blind-stamped design on rear cover. A.E.G., beveled boards, 92pp printed on rectos only. Wood-engraved illustrations throughout by artists of the day. A truly fine, unused copy. (#919) \$250

[BINDING, VICTORIAN] Quarles, Frank *Quarles' Emblems*. London: James Nisbet and Company, 1861. First edition. Publisher's bright violet cloth with bold gilt designs and blind-stamped floral motif on both covers and spine. A.E.G., 321pp, beveled boards. Profusely illustrated with wood-engravings throughout by Charles Bennett and W. Harry Rogers. Spine evenly sunned, else a very fine copy of a gorgeous Victorian binding. (#918) \$325

34

BINDING, VICTORIAN] Pollok, Robert. *The Course of Time, A Poem*. Edinburgh: William Blackwood and Sons, 1857. First Illustrated Edition. Publisher's salmon fine-pebbled cloth with elaborate gilt stamped design on both covers and spine. A.E.G., beveled boards, 359pp. Profusely illustrated with 55 exquisite wood-engravings by Birket Foster, John Tenniel and J. R. Clayton and engraved by Edmund Evans, Dalziel Brothers, H. N. Woods and John Green. A nearly flawless copy, with the slightest of corner bruising and very slight marks. Very fine. A beautiful book. (#910) \$325



35

BLAIR, ROBERT- WITH BLAKE ILLUSTRATIONS

Blair, Robert. *The Grave, A Poem*. London: T. Bensley for the proprietor, R. H. Cromek, 1808. First edition. Folio size. Bound in contemporary three-quarter calf, marbled boards with modern calf backing matching original style, gilt rules and florets, black morocco label with gilt lettering. Original endsheets. Portrait etched frontispiece of Blake after T. Phillips, title-page and eleven plates by William Blake, all engraved by the inimitable and accomplished Luigi Schiavonetti. Boards only slightly worn, a superb copy with very slight browntoning to title-page. All of the Blake plates are exceptionally clean and bright. A tight, exemplary copy of a lasting rarity. (#1335) \$4,500

36

BOSWELL, JAMES.

The Life of Samuel Johnson. London: Printed by Henry Baldwin for Charles Dilly, 1791. First Edition. First Issue. The earliest possible state, satisfying all uncorrected points given by Pottle (see below). Two volumes, quarto, pp. xii, [16], contents, and errata, 516pp.; 1p, 588pp. [i.e. 586]. Superb full speckled modern brown leather. A stunning, fine copy with virtually no wear to the text; binding fine. Exquisite engraved frontispiece portrait of Johnson by J. Heath after a painting by Joshua Reynolds, two engraved plates, one comprising facsimiles of Johnson's handwriting and the other 'Round Robin' plate also with facsimile signatures. First state points: Volume One: _gve_ for _give_ along with added space, p. 135, line 10; dele out in errata page; _upon_ repeated, P.48, line 8 from bottom; _reollection_ P.115, line 8 from bottom; _exhibited_ p.117, line 2 from bottom; _condescende_ p.275, line 2 from bottom; _Harvey_ p.291, line 9 from bottom. Both

cancels Mm and Nn (pp. 271-4) present. Volume Two: all mis-numbered pages: 229, 408, 497, 504, 555, 585 and 586 uncorrected; five cancelled leaves: E, pp. 29-30; Oo, pp.287-8; Qq, pp.301-2; Zz, pp.353-4; Eee, pp.395-6. Importantly, the following typographical errors in text as given by Pottle uncorrected (possible determinants for prior states): _painted_ vs. later correction _printed_ p.78, line 23; _MDCCLXXXIV_ vs. _MDCCLXXIV_ p.92, line 6; _William_ p.275, line 12; _us_ omitted before _enquire_ p.352, line 11; _composition_ wrongly referred to as _Imposition_ in the errata; _mother tongue_ (i.e. not hyphenated) p.562, line 3 from bottom. No half-titles, as issued. The earliest possible state with all uncorrected points satisfied. Regarding Boswell's crowning achievement, Carlyle said, _questionless, the universal favour entertained for it is well merited. In worth as a Book we have rated it beyond any other product of the eighteenth century: all Johnson's own Writings, laborious and in their kind genuine above most, stand on a quite inferior level to it..._ NCBEL II 1214. Pottle 79. Rothschild 463. (#1119) \$11,000

37

BURNE-JONES- IMPORTANT ALS TO JOHN RUSKIN

"I want to be with you for a little bit in this life.."

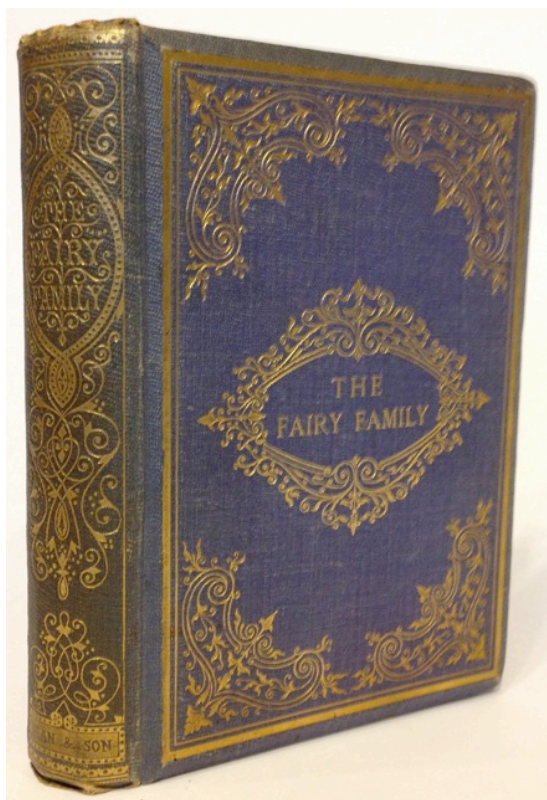
On his printed stationary with the heading, "The Grange, North End Road, Fulham. S.W." [October, 1878] (undated, see below). One page of folded sheet. Extremely poignant and important letter from Burne-Jones, tinged with concern and anxiety to an ailing John Ruskin, full of compassion and sentiment. From "Ned" to "My Blessed St. C.", the nickname used by children in addressing Ruskin, standing for "St. Crumpet." Burne-Jones writes, "I will try to come. I will. If I can't it won't be for want of trying. I want to be with you for a little bit in this life. I saw Calvin yesterday and he told me many a pretty tale of Dunira- he told me of somebody who had made merry with me in a magazine and that you were angry and I don't want you to be angry my dear, but to rest and let these things go by- if it can hurt me then I deserve it- lets think of nice things to the end now: its very friendly and nice of Tyrwitt [sic], but I didn't know of it all- and if I can be at Hawarden with you- it will be happy for me. Its near seventeen years since I had a chance of having enough of you- and I'm better fitted for it now than then- adieu my dearest. Your old & oldening Ned." Ruskin had visited Hawarden, Gladstone's country estate, in January and October, 1878. Between the two visits he had suffered the first of his chronic "mental breakdowns." The year before he had launched his notorious attack on Whistler, in an article which also praised Burne-Jones. The court hearing of Whistler's resulting action for libel had been postponed because of Ruskin's precarious health until November and the hapless Burne Jones was called upon as a principle witness. This superb letter shows that Burne-Jones was all too keen that his champion desist from any more forays on his behalf. An historically significant letter linking two of the greatest artists of the Victorian Age. Traces of guard on verso, very good. (#1259) \$4,750

38

BURNE-JONES, EDWARD

The Beginning of the World; Twenty-Five Pictures by Edward Burne-Jones. London: Longmans, Green & Co., 1902. First edition. Thin quarto. 23pp. Original linen-backed dark green paper covered boards with letter printing on cover in darker

green. Twenty-five superb woodcut illustrations (half-page each) by Edward Burne-Jones, designs originally intended for an edition of Mackai's "Biblio Innocentium" for the Kelmscott Press. Introduction by Georgiana Burne-Jones. An exemplary copy with only minor wear/chipping to corners. Fine internally. (#1934) \$450



39
BURNE-JONES, EDWARD

MacLaren, Archibald. *The Fairy Family*. London: Longman, Brown, Green, Longmans, & Roberts, 1857. First edition. Original ornately gilt blue cloth (beveled boards) with scroll work and florets, similar intricate design and lettering in gilt on spine, rear cover blindstamped design. AEG. Original green endpapers. Burne-Jones' first book illustrations. Two illustrations and a tailpiece by Edward Burne-Jones. Frontispiece and title page illustrations are steel engravings and a tailpiece (p.279) is a woodcut. Other designs were planned by Burne-Jones, but not used. This is the finest copy of this work we have ever seen with the covers as new, except for a trace rubbing to corners and extr. of spine. An entirely unsophisticated copy with no signs of tampering (none needed!), hinges completely integral, and internally clean, bright and no pulling of signatures. THE COPY, for any important Pre-Raphaelite collection. (#1916) \$2,750

40
BYRON, LORD (GEORGE GORDON)

Byron, George Gordon Noel. *Hours of Idleness, A Series of Poems, Original and Translated*. Newark: S. and J. Ridge, 1807. First Edition, Later Printing. Finely bound in full dark brown crushed morocco with gilt ruled borders, three-dot motif in corners, five wrap-around embossed strapwork devices connecting five raised bands which have gilt ruled borders. A fine copy of the rare first edition with later issue points. (#937) \$1,750

41
BYRON, LORD (GEORGE GORDON)

The Prisoner of Chillon. London: John Murray, 1816. First Edition First Issue. Original drab brown wrappers. 8vo., [vi], 60, [ii]pp with "List of Poems" as called for at end. The first issue with half-title and E8 blank. A superb copy with minimal wear, slight crinkling to portion of front wrapper, on very small tear. Scarce. Housed in custom made folding three-quarter blue morocco case with paper label on spine. (#1945) \$950

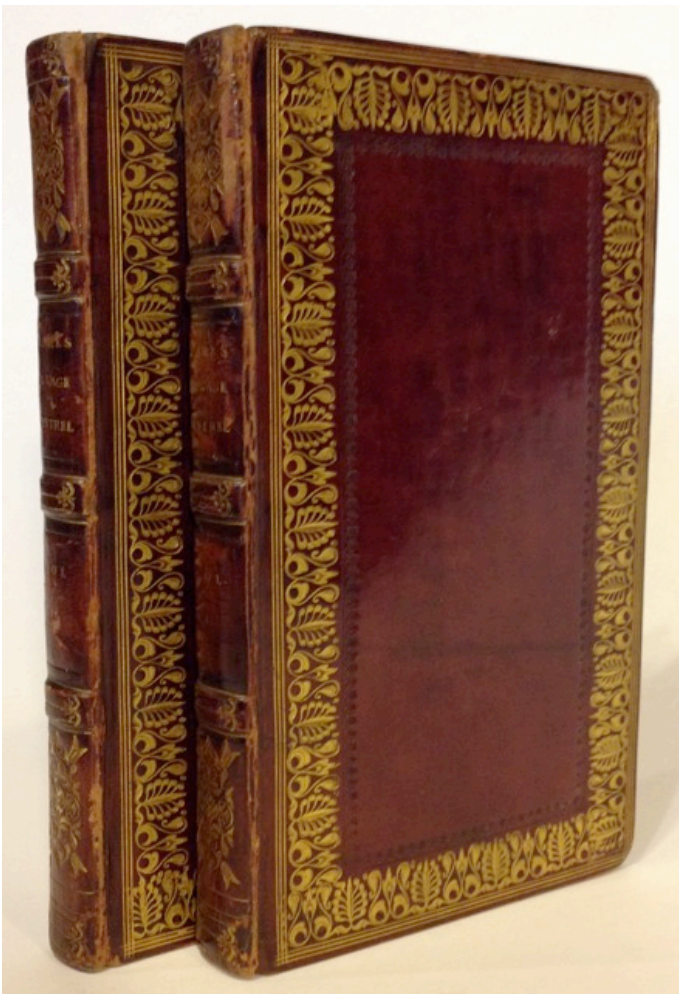


42
CALDECOTT, RANDOLPH

The Picture Books: A Complete Set in Individual Numbers. London: Frederick Warne, 1904-1910. First Thus. Offered here is a total of 17 Picture Books published by Warne, ca. 1904-1910, all with original glassine dust wrappers and all fine condition comprising the complete output of early reprints for this famed series, plus a duplicate copy of John Gilpin. Some fraying to glassines, and yellowing. Books are all fine. A rare set in this condition. (#1907) \$950

43
CAMPBELL, THOMAS.

Gertrude of Wyoming: A Pennsylvania Tale, and Other Poems. London: Longman, Hurst, Rees and Orme, 1809. First edition. Quarto. Bound in three-quarter dark brown polished calf with morocco label (maroon) to spine, gilt ruling to spine, attractive marbled boards, 134 pp. All edges marbled. Contains rare inserted slip containing an explanation of the correct etymology of the Gaelic word, 'Pelloch' appearing on p.8, line 7. A beautiful, tall copy, very fine. Campbell was a fairly successful early 19th Century Scottish poet whose book of verse here described was quite popular. (#1946) \$750



44

CLARE, JOHN

The Village Minstrel, And Other Poems. London: Taylor and Hessey, 1821. First edition. Two Volumes. In superb contemporary full polished plum leather binding with elaborate and broad gilt-tooled stylized border designs on both covers, two compartments on spine, blindstamped repeating border design on the outside of the central leather panels on covers, A.E.G. A most attractive copy with half-title appearing in volume one as well as frontispiece portrait by E. Scriven after a portrait by W. Hilton. Frontis. in Vol 2 as well as half-title lacking, as often the case. Clare is now considered one of the most important 19th Century poets. His biographer, Jonathan Bates states that Clare was "the greatest labouring-class poet that England has ever produced. No one has ever written more powerfully of nature, or a rural childhood, and of the alienated and unstable self." This is Clare's second book published less than a year after his *Poems of Rural Life and Scenery* (1820). A fine set with minimal scuffing and wear to edges and corners. Quite scarce. (#1859) \$1,850

45

CLOUGH, ARTHUR HUGH.

MacDonald, George, His Copy, Signed by Him, with His Superb Bookplate and with ALS from MacDonald's Wife
The Bothie of Toper-na-Fuossich. A Long Vacation Pastoral. Oxford: Francis MacPherson, 1848. First edition. Near contemporary red morocco backed marbled boards. All edges red. George MacDonald's Own Copy, with his signature on title page and with his impressive Blakean bookplate affixed to the

front pastedown. As well, laid in is a four-page ALS by MacDonald's wife, Louisa to a Mr. Smith.. "Mr. MacDonald was so very ill in the night that it was quite necessary for him to keep quiet in hopes of being able to go through all the fatigues and work of tomorrow..." A lengthy and chatty letter. Title page printed in red and black. Clough was an English poet, educationalist and the devoted assistant to Florence Nightingale. 'The Bothie' was Clough's first book (after an ethical pamphlet addressed to undergraduates in 1847), and a not so well-received Homeric pastoral. In truth, the book was really a thinly-veiled commentary in favor of socialism, as well as presenting vignettes of Scottish scenery. Clough has been called 'one of the most forward-looking English poets of the 19th Century, in part due to a sexual frankness that shocked his contemporaries.' A superbly preserved copy, near fine, made intriguing by its ownership legacy. (#1860) \$1,250

46

COOPER, JAMES F.

The Pilot. New York: D. Appleton and Company, 1873. Early American Edition. 4to. 184pp. Original highly blindstamped cloth with central gilt design on cover, gilt lettering on spine. Woodcut illustrations. Spine split and slightly frayed, else very good. (#1900) \$150

47

COOPER, JAMES F.

The Red Rover. New York: D. Appleton and Company, 1873. Early American Edition. 4to. 193pp, ads in back. Original brown ornately blindstamped tan cloth (pebbled) with gilt vignette on cover, gilt spine. Woodcut illustrations. Spine neatly cut in one place, slight fraying, else near fine. (#1901) \$175

48

COOPER, JAMES F.

The Water-Witch. New York: D. Appleton and Company, 1874. Early American Edition. Original pebbled highly blindstamped brown cloth with central gilt vignette of ships on the sea, gilt lettering and design on spine. Woodcut illustrations. Original yellow endpapers. Cover unevenly sunned, a very good copy. (#1902) \$175

49

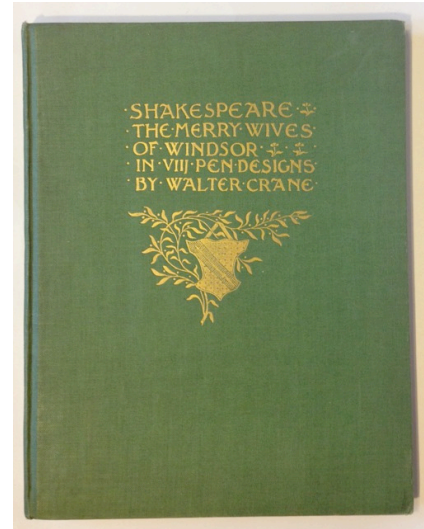
CRANE, WALTER and KATE GREENAWAY

Ranking, B. Montgomerie and Thomas K. Tully. *The Quiver of Love; A Collection of Valentines Ancient & Modern.* London and Belfast: Marcus Ward & Co., 1876. First edition. Original blue cloth with heavily gilt-blocked and ornate cover and spine design, cover with inlaid centerpiece with gilt title, dark blue-green endpapers, beveled boards, all edges gilt. 152pp. Eight superb color lithograph mounted illustrations by Kate Greenaway and Walter Crane. One of the most celebrated books for each illustrator, this marriage of Greenaway and Crane represents a highpoint in artistic collaboration for Victorian illustrated books in this period. An exemplary copy, rarely seen thus, with gilt on cover extremely bright. Sight corner wear and rear hinge slightly starting. A truly gorgeous production. (#1908) (see photo next page) \$950

50

CRANE, WALTER

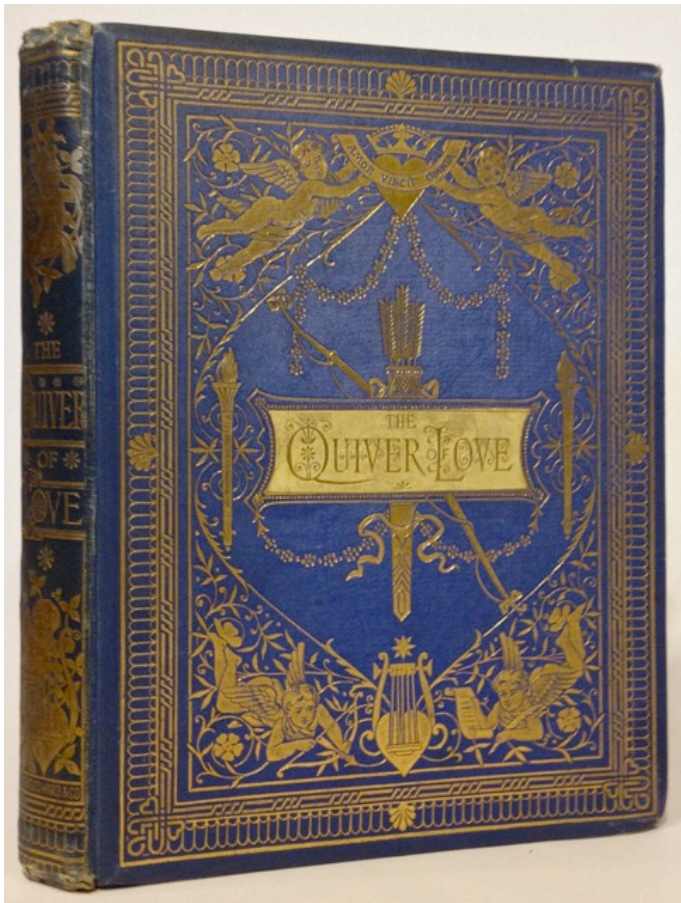
Wise, Thomas J. *Spenser's Faerie Queene*. London: George Allen, The Chiswick Press, 1897. First edition. Quartos. Six Volumes. Original white cloth with gilt cover illustrations, red letter on cover, gilt lettering on spine. One of 1000 Copies, bound from parts as issued by publisher. Engraved head and tailpieces, elaborate title-pages and 85 superb full page woodcut illustrations, all by WALTER CRANE, in what has been said to be his most ambitious project in book illustration. Finely printed on unbleached Arnold handmade paper. A superb set, near fine internally with virtually no signs of wear. Externally, spines slightly sunned, one volume has puncture on spine (about 1 inch) and sl. wear to foot of spine. A supremely attractive and sought-after collection of the very best art of Walter Crane. (#336) \$2,750



52

CRANE, WALTER- SIGNED

Shakespeare, William. *The Merry Wives of Windsor*. London: George Allen, 1894. First edition thus. Folio. Original green cloth with cover design of shield and vine with gilt lettering, spine lettering and design in gilt. Limited and Signed: No. 146 of 650 numbered copies, SIGNED BY WALTER CRANE AND DUNCAN DALLAS who improvised the printing of the plates ("Dallastype process") making half-tone blocks and using a ruled screen in combination with his 'dallastint' grain. The blocks were made of type metal cast in plaster molds taken from the gelatin relief. The net effect is a brilliantly contrasting line. Eight full-page plates mounted onto thick card pages. An extremely well-preserved copy of a book seldom found in presentable condition. Prelims browntoned, front hinge worn, else near fine with almost no signs of wear to covers and spine. Scarce. (#1855) \$1,250



Item #49. Crane and Greenaway

51

CRANE, WALTER- ASSOCIATION COPY

Inscribed to Helen Rossetti, William Michael's daughter.

Chants of Labour. London: Swan Sonnenschein, 1888. First edition. Original brown polished buckram, gilt spine. 99pp. Full-page woodcut frontispiece, woodcut title page and head and tailpieces throughout by Walter Crane. INSCRIBED BY CRANE ON HALF-TITLE TO HELEN ROSSETTI, DAUGHTER OF WILLIAM MICHAEL ROSSETTI: "Helen Rossetti, from Walter Crane, Aug 24, 1890." Covers slightly dampstained, internally near fine with very slight occasional browning. Superb association. (#1933) \$1,750



53

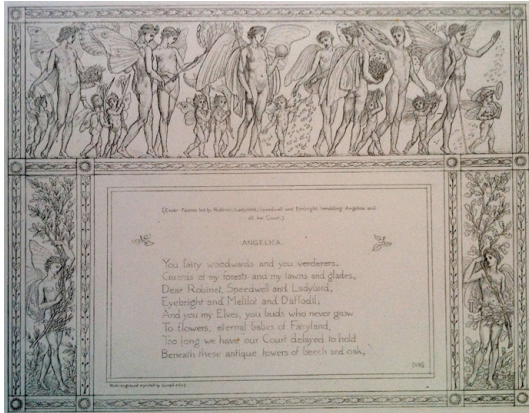
CRANE, WALTER- ORIGINAL WATERCOLOR

"The Young Lions Roar," 197 x 122 mm. Ca. 1910. Watercolor and ink, illustration with calligraphy by Walter Crane (1845-1915) for an unknown publication. Provenance, from a scrapbook owned by Edmund Evans who identified this watercolor as Crane's work. (#319) \$1,750

54

CRANE, WALTER- ORIGINAL MOCK-UP DRAWING

For "**The First of May: A Fairy Masque**". 275 x 250 mm. Twenty-three lines of manuscript and a wide border design at left depicting fairies and flowers, crescent moon, etc. for John R. Wise, *The First of May: A Fairy Masque* (London: Henry Sotheran, 1881). *The First of May* is considered one of Crane's most beautiful productions, heavily portraying Pre-Raphaelite influences. Sir Edward Burne-Jones was a great admirer of the volume. Very few leaves from Crane's picture book mockups have survived. Fine. (#320) (see next item) \$2,500



55

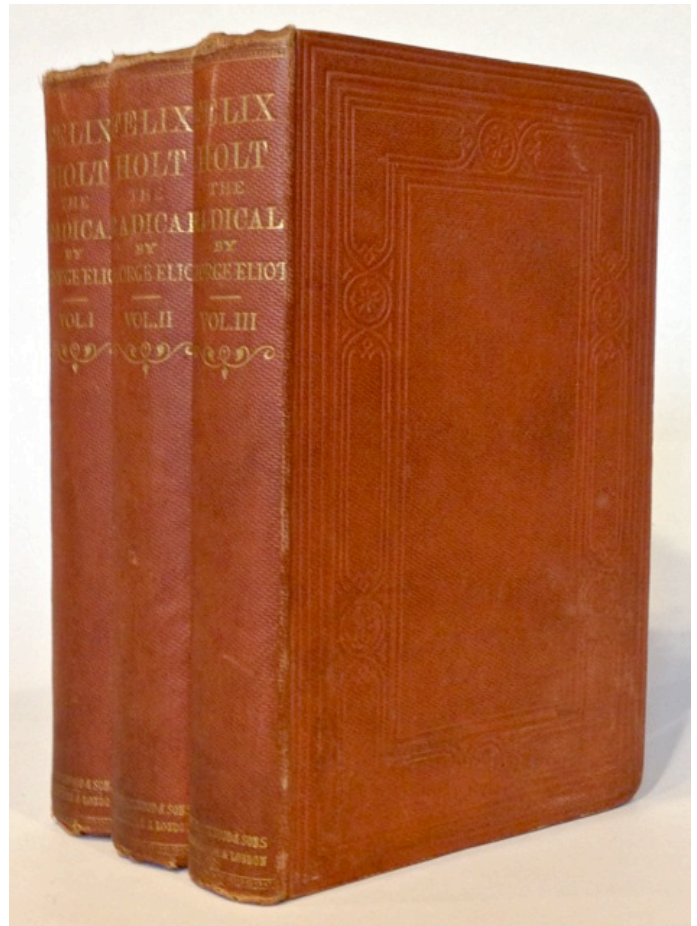
CRANE, WALTER

The First of May: A Fairy Masque Presented in a Series of 52 Designs. London: Henry Sotheran & Co., 1881. First edition. Elephant Folio (16 x 18 inches). Bound in lavish red crushed morocco with ornate gilt-tooled geometric borders surrounding front and back covers, six raised bands with elaborate gilt-tooled panels, gilt dentelles, marbled endpapers by Henry Sotheran. SIGNED BY WALTER CRANE, No. 7 of a Limited Edition of 300 Copies on India Proof paper. 57 sheets (and one limitation sheet), numbered I to LVI, each with magnificent drawing by Crane comprising illustrated panels with decorative borders. Many consider this to be Crane's crowning achievement, and surely the sheer number and quality of design bears this out. The book is boldly dedicated to Charles Darwin in a preliminary sheet. Most of these illustrations were done in 1878 and 1879 while Crane was visiting the Sherwood Forest, the setting in which Wise chose for his fairy tale adventure in a Mayday variation on "A Midsummer Night's Dream." The drawings appear in the book as high quality photogravure by Goupil and Company, a process Crane found to be highly successful. Edward Burne-Jones. "Burne-Jones greatly admired this gift book... Many other details reflect the influence of the older artist's work [Burne-Jones'] such as the flowing bands of drapery for the rainbow Guardian in the 'Procession of Spring', Crane's androgynous nudes and various perpendicular compositions which echo the gentle spiral of 'They Golden stairs', one of Burne-Jones's major works of the decade. The sumptuous binding is ivory tight and in excellent condition with only minor rubbing to edges and corners and a few scuffs on the wide cover surface. Internally, the book is in near fine condition, with foxing as is nearly always found with this book owing to the acid quality of the thick India Paper. The foxing is heavier to preliminary sheets and the last few pages, but quite light internally and many plates are without foxing. (See Item above, original mockup for Plate IX by Walter Crane). (#571) \$1,750

56

ELIOT, GEORGE

Daniel Deronda. Montreal: Dawson Brothers, 1876. First Canadian Edition. Quarto. 281pp. Original blue cloth, gilt spine. Slight wear to margins of spine and extremities, a near fine copy of the scarce Canadian first. (#1904) \$450



57

ELIOT, GEORGE

Felix Holt the Radical. Edinburgh and London: William Blackwood and Sons, 1866. First edition. Three Volumes. 8vo. Original cinnamon blindstamped cloth, spine lettered in gilt. Half-titles are present, as well as 4-page publisher's advertisements at the end of volume 3. Volumes cocked, scattered soiling, extr. spine slightly rubbed, corners bumped. The pastedowns abraded with some residue from removed labels. Carter's variant "D" binding. (#1950) \$1,250

58

ESSEX HOUSE PRESS- 1 OF 20 COPIES, ON VELLUM**C.R. Ashbee's Own Copy, Hand-painted by Harwood**

The Masque of the Edwards of England. London: Essex House Press, 1902. First edition. Oblong folio. ENTIRELY PRINTED ON VELLUM. ONE OF ONLY 20 COPIES ON VELLUM, No.14) HAND-PAINTED BY EDITH HARWOOD IN WATERCOLOR, SOME OF WHICH ARE DETAILED VIBRANT GILT (I.E. REAL GOLD) ONLAYS. C.R. ASHBEE'S COPY, with his pictorial bookplate on the front pastedown. Original beige cloth over boards, 18 full-page plates (nine double-page spreads), original loose tissue guards. A monumental production, Essex House Press' and Edith Harwood's Magnum Opus. A superb copy, near fine, with

covers slightly dusty and signatures pulled as expected with enormous, heavy pages. All clean and otherwise fine internally. A great rarity on vellum, made moreso as owned by the great printer and bookman C.R. Ashbee. (#1891) \$4,250



Item #58. Essex House Press, 1 of 20 on Vellum

59

FORE-EDGE PAINTING- PASTORAL

Cornwall, Barry. *English Songs, and Other Small Poems*. London: Chapman and Hall, 1851. Early Edition. Bound in full green pebbled morroco, git ruling. 12mo. Finely executed pastoral fore-edge depicting cows, horses (and rider), a lamb, superbly composed trees and field. Near fine. (#1893) \$850

60

FORE-EDGE PAINTING- COLERIDGE

Coleridge, Samuel Taylor. *Poetical and Dramatic Works of Coleridge*. London: C. Daly, ca. 1890. First thus. Bound in full brown leather, heavy gilt front covers and deep blindstamped design, gilt spine. Superb fore-edge painting with portrait of Coleridge and a finely executed ship scene adapted from "The Rhyme of the Ancient Mariner." Some wear to margins of spine, else near fine. (#1895) \$850

61

FORE-EDGE PAINTING- TOWN SQUARE

Moore, Thomas. *Poetical Works of Thomas Moore*. London: George Routledge and Sons, ca. 1900. Full pebbled blue morocco, gilt rules and florets on covers and spine. Attractive English 'town square' fore-edge painting depicting High Street, Edinburgh) and a number of town folk. Some wear to extr. of spine, else near fine. (#1892) \$750



62

FORE-EDGE PAINTING- ENGLISH CHASE SCENE

Somerville, William. *The Chase; to which is annexed Field Sports*. London: Albion Press, 1804. First thus. Bound in full wavy grain tan calf with gilt border pattern both covers, inlaid dark green panel on spine. 135pp. 12mo. Eight smaller and four full-page woodcut illustrations by John Sarorius and others in the style of Bewick. With a superb horizontal fore-edge painting depicting an English chase scene. Very slight wear to extr. of spine, front endsheet peeled, else near fine. (#1894)

\$1,250

63

FORE-EDGE PAINTING] DEFOE

Defoe, Daniel. . *The Life and Strange Surprising Adventures of Robinson Crusoe*. London: W. R. Chambers, ca. 1900. Modern blue full smooth calf. Original cover bound-in at front. Nice vertical fore-edge painting with portrait of Defoe and vignette of Robinson Crusoe on shore. Fine. (#1896) \$750



Item 61. Fore-edge of High Street, Edinburgh

62

FORMAN, H. BUXTON- ASSOCIATION COPY

From Forman To William Michael Rossetti

Ibbett, W. J. *Three Letters from W.J. Ibbett to his Friend, H. Buxton Forman; In Praise of Venus*. London: Chiswick Press, 1894. First edition. Original gray printed wrappers, with lettering and printer's device on cover, 42pp. ASSOCIATION COPY, written in pen on inside of front free fly cover: "W. M. Rossetti with best regards from H. Buxton Forman," in pen. A very scarce book, essentially three poems. (#1923) \$550

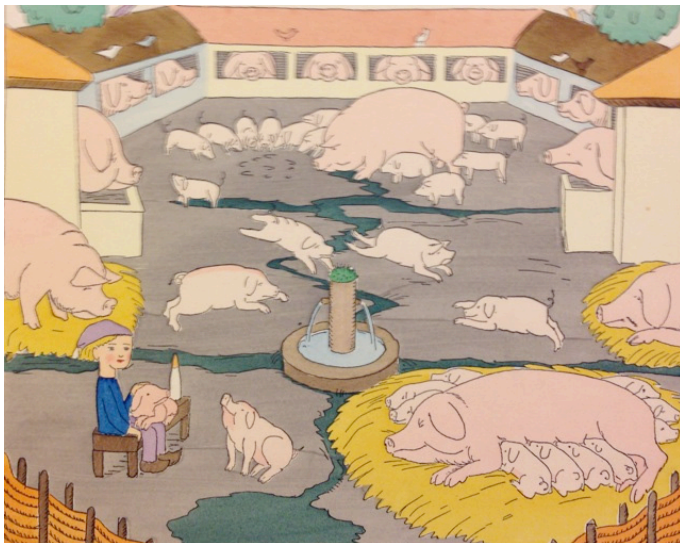
63

FREYHOLD, KARL F.- ILUSTRATOR

One of the Greatest of all Jugendstil Books.

Band 1: Tierre. Bilderbucher. Koln am Rhein: H. & F. Shaffstein, 1905. First edition. Oblong quarto. Original color decorated paper coverd boards, white cloth spine. Color decorated title-page, twelve full-page color illustrations by K.F.E. Freyhold, color decorated endpapers, printed on one-side only. One of the most celebrated of all the Jugendstil books published in the early 1900's in Germany, by the celebrated illustrator Freyhold whose art is full of vibrant color, and moreso, employs storytelling without words. The famous poet Rilke said of Freyhold's art, "they are the happiest picture boos out there." As well, Emil Rudolf Weiss (famed 20th century graphic designer) said of Freyhold: "As far as the

relationship with children and the expression of this relationship in our art, we are all just barbarians by comparison." A striking copy, near fine. The best copy we have ever seen of this vanishingly scare book with only slight wear to corners, slight cover rubbing. Both hinges intact and the entire book clean and bright. (#1910) \$3,500



Item 63. Freyhold. "Tierre."

64

FREYHOLD, KARL F.- ILLUSTRATOR

Band [2]: Sport u. Spiel. Bilderbücher. Köln & Rhein: H. Shaffstein, [1906]. First edition. Oblong quarto. Original color decorated paper cover boards, white cloth spine. Color decorated title-page, twelve full-page color illustrations by K.F.E. Freyhold, color decorated endpapers, printed on one-side only. Companion volume to "Tierre," and one of the most celebrated of all the Jugendstil books published in the early 1900's in Germany, by the celebrated illustrator Freyhold whose art is full of vibrant color, and moreso, employs storytelling without words. The famous poet Rilke said of Freyhold's art, "they are the happiest picture books out there." As well, Emil Rudolf Weiss (famed 20th century graphic designer) said of Freyhold: "As far as the relationship with children and the expression of this relationship in our art, we

are all just barbarians by comparison." Near fine, astonishingly well-preserved copy with the slight rubbing to rear cover, minimal rubbing to corners. Both hinges intact and the entire book clean and bright. (#1911) \$3,250



Item 64. Freyhold. "Sport u. Spiel."

65

GILCHRIST, ALEXANDER.

Life of William Blake. London and Cambridge: Macmillan and Co., 1863. First edition. Two volumes. Original fine-pebbled brown cloth with superb ornately pictorial gilt front covers and intricately blindstamped rear covers, gilt lettering on spines. Original green endpapers. Frontispiece engraving by Jeans in volume 1 and exquisite folding plate in volume two engraved by Charles Simms. Full of Blake illustrations, the definitive work on Blake to this point. A heavy two volume set, rarely seen in presentable condition in superb condition with slight wear to extremities and both bindings in need of strengthening. Unsophisticated and untouched. (#1329) \$1,750

65

GRISSET, ERNEST- ILLUSTRATOR

The Bear King. London: Griffith and Farran, 1868. First edition. Original green cloth with superb gilt design of two bears in central scene surrounded by banners and lettering, gilt lettering on spine. Eight full-page woodcut illustrations by Ernest Griset. This 'uncolored' issue is perhaps more rarer than the hand-colored edition. A strikingly well-preserved copy, very slight bumping to corners. Clean and fine internally, which is amazing owing to the acidic quality of the paper used. The best copy we have seen for this title, a true classic illustrated children's book of the period. (#825) \$325.00

67

HORNE, HERBERT.

The Hobby Horse, Three Numbers. London; Boston: Elkin Mathews; Copeland & Day, 1893-94. First edition. Three numbers in original printed wrappers of the famous Nineties publication, 'The Hobby Horse,' No's 1-3, 1893-1894. Superb gathering of three individual numbers of the famed Hobby Horse which ran from 1884-1894 spanning a total of seven volumes and 28 issues and had a wide influence on the Pre-

Raphaelites and Nineties authors of artists. The name was shortened from "Century Guild Hobby Horse" to just "The Hobby Horse," in 1893. Striking woodcut covers by Horne, No. 2. with superb illustration by Charles Shannon. Some soiling to cover of one issue, else a very good, tight set. (#1873) \$750

68

JUGENDSTIL

Veth, Jan. *Kunst en Samenleving*. Amsterdam: Scheltema en Holkem's Boekhandel, 1903. Second Revised Edition. Original publisher's three-quarter calf with heavily blocked gilt stamped designs on both covers and spine. Superbly illustrated throughout with woodcuts by G. W. Dijsselhof. A treatise dealing with Walter Crane's "Claims of Decorative Art." Some rubbing to fragile calf spine, else near fine copy of a beautiful book. (#1905) \$250



69

KARPEES, ANDREE- ILLUSTRATOR

Montreuil-Strauss, Germaine. *Maman, Dis-Moi*. Paris: Librairie Stock, Delamain et Boutelleau, 1927. First edition. Oblong quarto. Original superb color illustrated card wrappers and glassine wrapper. 16 stunning full-page color illustrations by Andree Karpeles (1885-1956), famed French painter and illustrator, student of Rene Menard and Lucien Simon. A Jewish painter living in India and France, her work is highly regarded for its sensitivity and composition. Very scarce in this first edition; reprinted in the next year by a German Publisher. A fine copy in original glassine wrapper. The illustrations are thoroughly enchanting. (#1909) \$1,500

70

KELMSCOTT PRESS

Rossetti, Dante Gabriel. *Ballads and Narrative Poems*. Hammersmith: Kelmscott Press, 1893. First edition. Original full limp vellum, silk ties, gilt lettering on spine. Limited 310 copies on 'Flower Paper.' Text printed in red and black in Golden type. Lavish double-spread woodcut title in red and black, decorative woodcut initials throughout designed by Morris. The Francis Kettaneh Copy, famous collector of Kelmscott Press whose books went up for auction in 1980. A brilliant copy with all of the ties present (one slightly truncated). A rare find in this condition. (#1869) \$3,500

71

KELMSCOTT PRESS

Rossetti, Dante Gabriel. *Sonnets and Lyrical Poems*. Hammersmith: Kelmscott Press, 1894. First edition. Original full limp vellum, silk ties, gilt lettering on spine. Limited edition of 310 copies on Flower paper. The Kettenah Copy, a superb, flawless copy, very fine. All of the ties are present and full-length. "The Copy" to have, in terms of condition. Double-spread title page with lavish woodcut borders, woodcut initials throughout designed by William Morris. (#1870) \$4,500

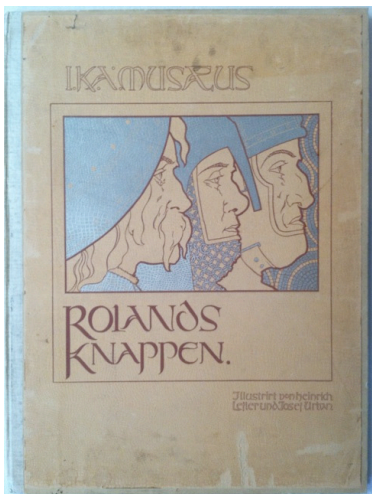


72

LEFLER, HEINRICH AND JOSEPH URBAN

Deutsche Gedenkhalle Bilder aus der vaterlandischen Geschichte. Berlin: Max Herzig, 1904. First edition. Elephant folio weighing 25 lbs, 418pp, (18 x15 x 4 inches) In original

publisher's full mottled green cloth with central imbedded panel which has a bold gilt stamped design of a cathedral. This immense volume of German history and remembrances is illustrated with monumental full-page color illustrations by (among others) HEINRICH LEFLER AND JOSEPH URBAN, who also designed the borders in red-orange which are present on nearly every page of the book. Printed on thick card paper with superb full-page tissue-guarded and captioned steel engravings throughout. Corners slightly rubbed, a little wear to calf. A COMPLETELY FINE AND ALTOGETHER IMMACULATE COPY. Represents an historical high-point on many levels, German book production, art, history, Jugendstil decoration. If not now, this book will become one of the great classics of the period. Book weighs over 7 lbs, so allow for postage! (#448) \$2,750



73
LEFLER, HEINRICH
 Musaeus, I.K.A.
Rolandsknappen. Wien:
 Die Gesellschaft für
 Vervielfältigende Kunst,
 1898. First edition.
 Elephant folio (19 x 14
 inches). Superb color
 cover illustration of three
 men in armor in
 highlighted silver and red-
 brown. With original
 1897 announcement
 bound-in at front
 reproducing cover image.
 Illustrated throughout with

full-page, large and small drawings, decorative borders, and initials by Heinrich Leffler and Josef Urban. Book has been professionally recased preserving cover image, otherwise the book is in fine condition with all the pages clean, bright and unmarked. The earliest significant co-production of the famed Jugendstil duo, Leffler and Urban who went on to co-produce Kling Klang Gloria in 1907 and other books. Extremely rare in any condition, our copy is sure to please. (#395) \$2,250

74
LUMLEY, ARTHUR- ILLUSTRATOR

Drake, Joseph Rodman. *The Culprit Fay, A Poem.* New York: Carleton, Publisher, 1867. First edition. Publisher's green cloth with superb circular gilt cover illustration of 'fly-man' rowing a dingy, concentric geometric ruled borders, floret designs on corners, gilt spine. A.E.G., 118pp, beveled boards. With 100 exquisite wood-engraved illustrations by Arthur Lumley with many anthropomorphic figures and very interpretive compositions. Arthur Lumley (1837-1912) was a Dublin born artist who came to America around 1840, studied at the National Academy of Design. He illustrated many books in a nearly 30 year career, including a long stint with Leslie's and New York Illustrated who published 298 of Lumley's wartime drawings. A rare and unusual work. Fine. Hamilton 172, Item 996 (#886) \$275

75
MILLAIS, JOHN .E.- LARGE FOLIO-UNRECORDED
"MILLAIS, 1862". Large folio (15 x 12"). n.p., n.d. (except for cover giving 1862), no publisher. Full pebbled black morocco binding with lettering gilt on cover, concentric gilt rules on covers, dentelles and spine, by HAYDAY AND MANSELL. Forty superb woodcut illustrations by Millais mounted on thick card stock pages, each surrounded by a single gilt-ruled border. Likely a compilation by an admirer or even a close associate to Millais. A.E.G. Very good and tight copy of a most interesting collection of Millias woodcuts, superb impressions, and obviously early if not first strikes from the blocks. (#1956)

\$1,750



76
MORRIS, WILLIAM- ORIGINAL WALLPAPER SPEC.
 Morris, William. **GOLDEN LILY.** Offered here is an original wallpaper sample (17 x 22 inches), printed by Morris & Co. (printed on wallpaper) of the celebrated "Golden Lily" design, a full repeat pattern printed in full color. Uncut margins on each side containing the printed words: "Morris & Co." This wallpaper print was first designed by William Morris in 1882. Fine and unused. (#1889) \$525



77
MORRIS, WILLIAM- ORIGINAL WALLPAPER SPEC.
 Morris, William. **SUNFLOWER.** Offered here is an original wallpaper sample (27 x 22 inches), printed by Morris & Co. (printed on wallpaper) of the celebrated "Sunflower" design, a full repeat pattern printed in blue and grey. Uncut margins on

each side containing the printed words: "Morris & Co." This wallpaper print was first designed by William Morris in 1879. Fine and unused. (#1888) \$475

78

MORRIS, WILLIAM

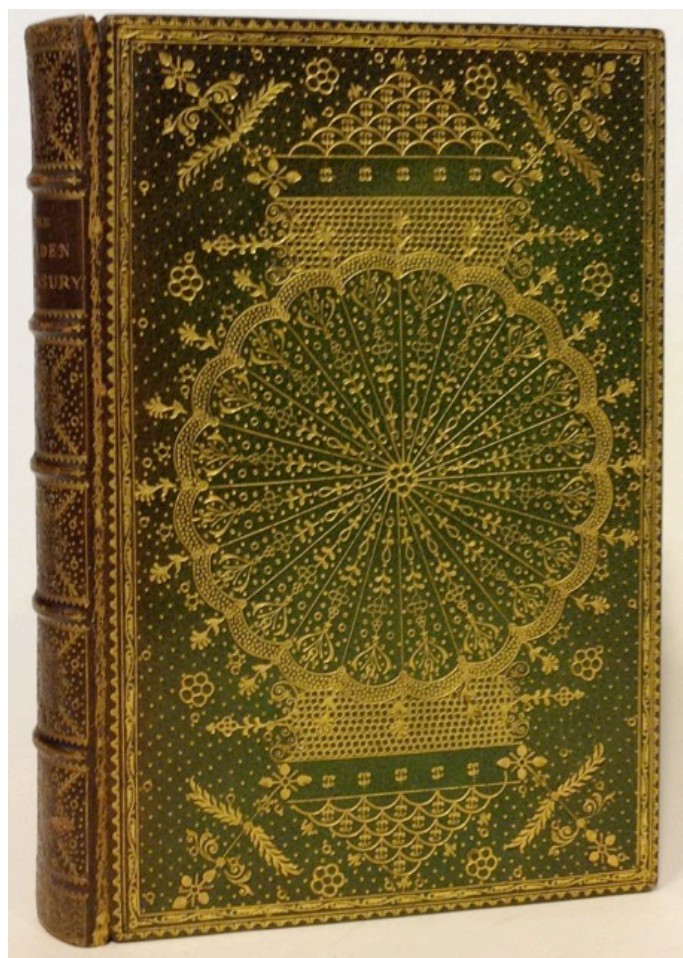
Address on the Collection of Paintings of the English Pre-Raphaelite School. Birmingham: E.C. Osborne and Son, 1891. First edition. Original printed paper wrappers, headpiece and tailpiece device. Important talk given in defence of the PRB in a period of waning and public decline of interest. Some brown-toning, else very good. Most scarce. (#1925) \$275



79

OAKLEY, VIOLET- ILLUSTRATOR, MAGNUM OPUS

The Holy Experiment Elephant Folio, Full Leather, Limited, Signed, Violet Oakley's Magnum Opus. Philadelphia: Privately Printed by Violet Oakley, 1922. First edition. Elephant Folio measuring 15 5/8 inches wide, 23 inches long. 51 pp + [7] and 22 superb full color tipped in plates, some folding to enormous size. Original full brown leather embossed with geometric and floral stamped designs in dark brown, pictorial bold gilt stamped circular motifs and lettering on front cover. Inside endsheets both brilliant gold shiny paper. Two large closing brackets on outward edges. In original faux-wood paper box. Limited to 500 Numbered and Signed Copies by Violet Oakley, of which this is No. 11. This monumental production was personally overseen and published by Oakley over more than a decade of preparation and production and comprises seven separate folders or fascicules, each of which printed on special Italian handmade paper and printed in red and blue and black from manuscript calligraphy by Oakley. Two of the fascicules contain huge (some folding out) color plates printed magnificently in bright colors illustrating murals and designs from her work at the Pennsylvania State Capital in Harrisburg. 22 superb full color plates, with highlighting in gold and other colors, one folding out to 26 inches! A brilliant copy with pristine contents. The binding is near fine with only minimal marking and slight wear, the leather (notoriously prone to drying) is supple, smooth and in excellent condition. The fragile box has been reinforced with paper tape. In original laid paper wrap-around sheet protecting contents within the binding. One of the truly great colorplate books emanating from the Brandywine Tradition and a lasting rarity. (#1234) \$3,250



80

PALGRAVE, FRANCIS- FINE BINDING BY RAMAGE

The Golden Treasury; Second Series. London: Macmillan and Co., 1904. 12mo. Superb intricate and finely tooled binding by **RAMAGE** on full olive green crushed morocco with central wheel pattern with spokes ending in stylized blossoms, florets and stipples covering nearly the entire surface of the book, both covers and spine. Large inner dentelles with different gilt stippled and wave pattern, beige silk moire endpapers and doublures, all edges gilt. Margins of spine slightly rubbed, else fine. A magnificent and surely representative Ramage binding. (#1918) \$2,500

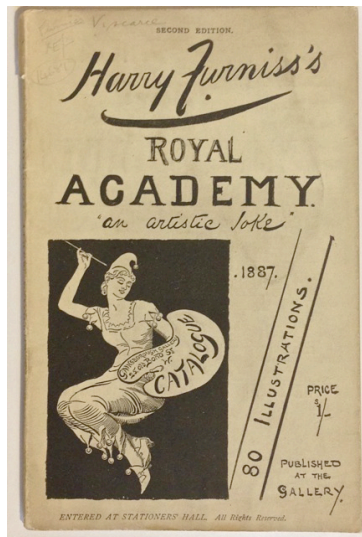
81

PATEMORE, COVENTRY

The Unknown Eros and Other Odes. Odes I-XXXI. London: George Bell and Sons, 1877. First edition. The rare 1877 first edition sumptuously bound by Tout in full crushed brown morocco, five raised bands with gilt lettering on spine and attractive gilt acorn border design dentelles, attractive brightly colored marbled and glossy endpapers, all edges gilt, side edges trimmed with a bow. Patmore's scarce anonymously printed first edition, first issue bound with both blank pages (before half-title and after printer's mark at end). The book contains Patmore's most acclaimed poetry, including Patmore's most anthologized poem, "The Toys." With the bookplate of Barbara de Selincourt, a figure in royalty whose portrait was painted by the famous Herbert James Draper. A stunning, fine copy. (#1330) \$1,250

PATMORE, COVENTRY

Poems. London: Edward Moxon, 1844. First edition, First Issue. Original brown paper covered boards, printed label on spine. 157pp. First issue of the author's first book, with the very first date of appearance on ads: January 1, 1844. Frederick Locker's Copy, noted author of the period and friends with many of the high-powered authors and artists of the day, including Ruskin, Tennyson, Dickens, Trollope, etc. Locker's superb decorative bookplate appears on front pastedown. A stunning copy of what is now considered an extremely rare and important book, seldom seen in its original binding. Our copy is near fine with chipping to spine and corners. The boards are remarkable fresh and unscratched, as is the interior, clean and bright. A wonderful and significant survival. (#1311) \$1,750



83 [PRE-RAPHAELITE SATIRE] Furniss, Harry. *Pre-Raphaelite Interest* [Harry Furniss's Royal Academy, An Artistic Joke]. London: The Gallery, 1887. Second edition. Original pictorial wrappers. The scarce and controversial "Joke" published by Furniss, prominent artist and illustrator, upsetting the apple cart which was the established Royal Academy, boldly making parody of an Academy Exhibition, some 87 pictures with daring satire. The

publication was a surprise to everyone, including Furniss' closest friends, adding to the controversy. But the exhibitors took it all in a good-natured manner, for the most part and indeed his work contributed to the publicity of the Academy in a favorable manner. Scarce. Very good. (#1960) \$375

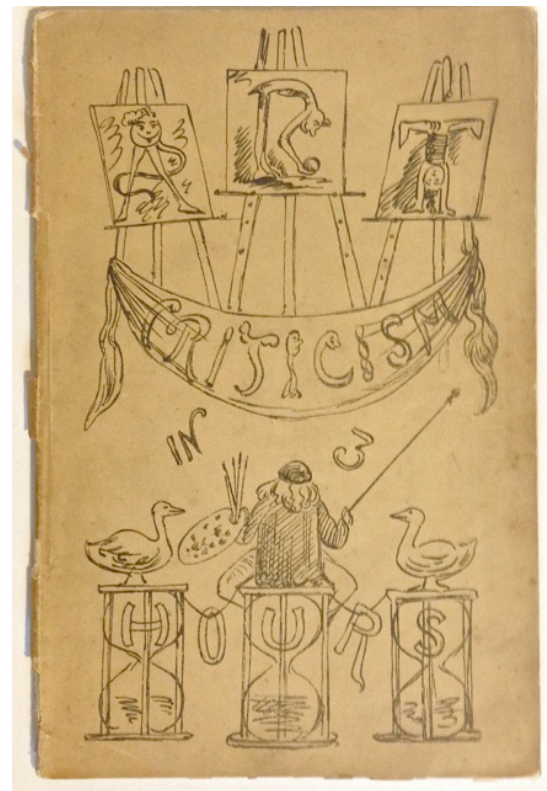
[PRE-RAPHAELITE SATIRE]

Crawley, Richard. *Horse and Foot; or Pilgrims to Parnassus*, PRESENTATION COPY WITH ALS. London: John Camden Hotten, 1868. First edition. Original green cloth, beveled boards, gilt ruled cover and spine. Noted satirical book of verse (and critical commentary in footnote by Crawley decrying the likes of certain, Pre-Raphaelite, Aesthetic and Victorian authors, especially Browning, Tennyson, and the PRB greats, Coventry Patmore and Thomas Woolner. This copy is inscribed to his friend, "John Horsfall, from his sincere friend, Richard Crawley," on half-title. Inserted is a three-page ALS from Crawley to Horsfall ("My dear Jackson) responding to a query for an individual in Leeds "... but have every reason to believe that he is the bedfellow in it, and that Saam and Gonorrha would neither have perished had either continued say tow or three like him.... etc." Very good condition. A most important book. (#1863)

\$750

[PRE-RAPHAELITE SATIRE]

The New Republic; or Culture, Faith, and Philosophy in an English Country House. London: Chatto and Windus, 1877. First edition. Two Volumes. Original embossed brown cloth with gilt lettering on spine. Vignette woodcut chapter heading devices. The famous (or infamous) satire on many of the authors of the period including Matthew Arnold and especially Walter Pater, English essayist and Pre-Raphaelite enthusiast, in which he lampoons Pater under the guise of "Mr. Rose": "What, Mr. Rose asks, does successful life consist of? 'Simply,' he answers in Paterian strain, 'in the consciousness of exquisite living.' The warring of endless doubts was wearisome to him. He took 'a profounder and more exquisite pleasure in the colour of a crocus, the pulsations of a chord of music, or a picture of Botticellis.' A most scarce book. Spine worn at margins and extremities, corners bumped, slightly cocked. Very good. (#1899) \$425.00

**[PRE-RAPHAELITE SATIRE]**

Art Criticism in Three Hours. Liverpool: C. Hossfeld, [1869]. First edition. Original printed wrappers, front and back 49pp. Exceedingly scarce and early treatise against Pre-Raphaelitism discussing Rossetti, Holman Hunt, Millais, Ruskin etc. The anonymous author states: "If a host were to give his guests 'the blessed damozel before dinner, they or those that didn't like it would probably not wait for the repast, but if he has the said 'damozel' on his walls expressed in colours instead of in words, they would gather round it, and according to the stage of their cultivation are either 'reminded of the early master,' or 'filled with enthusiasm for the art of the future,' surprised into eloquent silence or fatuous 'good gracious-es.'" With four full-page humours and satirical plates with multiple line drawings. An exceedingly scarce and very early satire on the Pre-Raphaelites. Near fine. (#1961) \$750

87

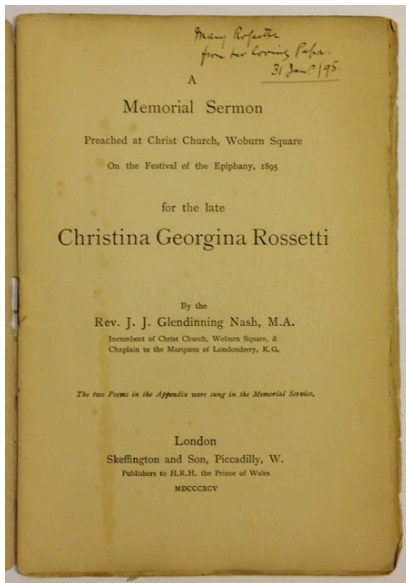
[PRE-RAPHAELITE ASSOCIATION COPY]

Rossetti, William Michael and Algernon C. Swinburne. ASSOCIATION COPY: Inscribed from W.M. Rossetti to H. Buxton Forman. *Notes on the Royal Academy Exhibition, 1868*. London: John Camden Hotten, [1868]. First edition. Contemporary three quarters crushed red morocco, marbled boards and endpapers. 51pp, 2pp ads at end. ASSOCIATION COPY: "To Harry Buxton Forman, W. M. Rossetti, 1888." Interesting and important dual authorship by W.M. Rossetti and Swinburne, and early treatise on contemporary art featuring Millais, Prinsep, Watts, Woolner, etc. Note on fly which says this copy originally sold at the Forman Sale, 1920, Lot 1044, Anderson Galleries. Superb and scarce association copy. Some wear to margins of spine, very good. (#1919) \$750

88

[PRE-RAPHAELITE INTEREST]

Ruskin, John. *Pre-Raphaelite Interest* [Letters to 'The Times' on the Principal Pre-Raphaelite Pictures in the Exhibition of 1854]. Privatley Printed. 1876. Original printed wrappers, 12pp. Contains two letters originally written in 1854 by John Ruskin critiquing two William Holman Hunt paintings: "The Light of the World" and "The Awakening Conscience." Near fine. Most scarce. (#1920) \$325

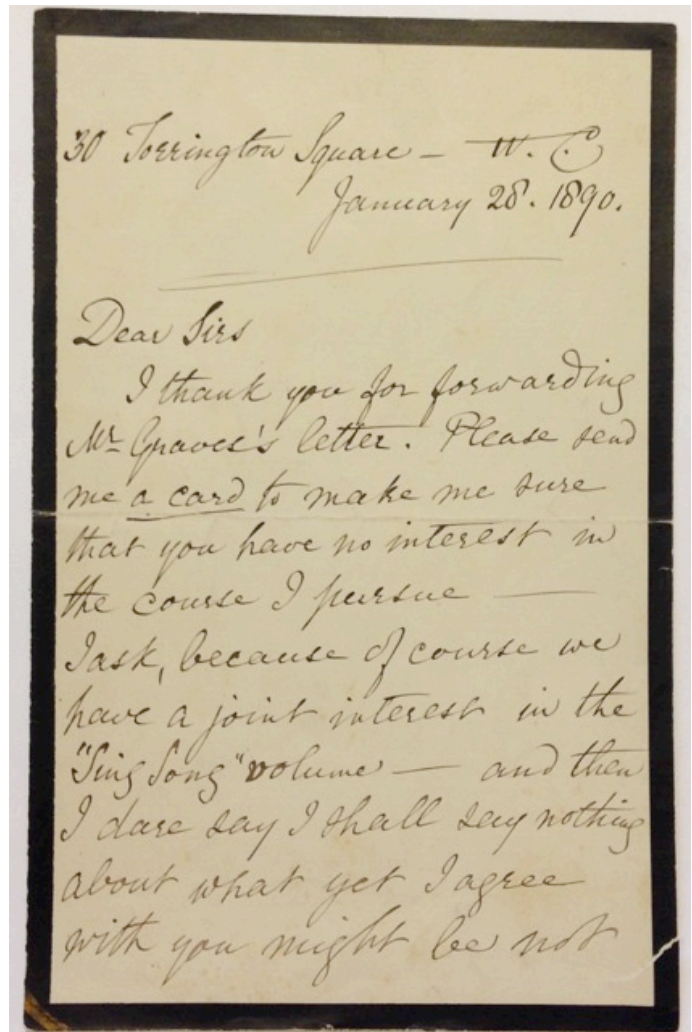


89

ROSSETTI, CHRISTINA-MEMORIAL SERMON

Presentation copy from Christina's brother William Michael Rossetti to his daughter, Mary

A Memorial Sermon for the Late Christina Georgina Rossetti. London: Skeffington and Son, 1895. First Edition. Original brown printed paper wrappers, 24pp. with woodcut devices in Morrisian fashion as initials. ASSOCIATION COPY, GIVEN BY WILLIAM MICHAEL ROSSETT TO HIS DAUGHTER, INSCRIBED IN PEN ON TITLE PAGE: "MARY ROSSETTI, FROM HER LOVING PAPA, 31 JAN./95." This is the vanishingly scarce booklet printed at the death of Christina Rossetti with samples of her poems, a biographical sketch, some reports of her critical acclaim, and some interesting inferential critique regarding her poetry and her faith. A rare survival indeed. No copies found on internet. (#1927) \$2,500



90

ROSSETTI, CHRISTINA- ALS TO DALZIELS

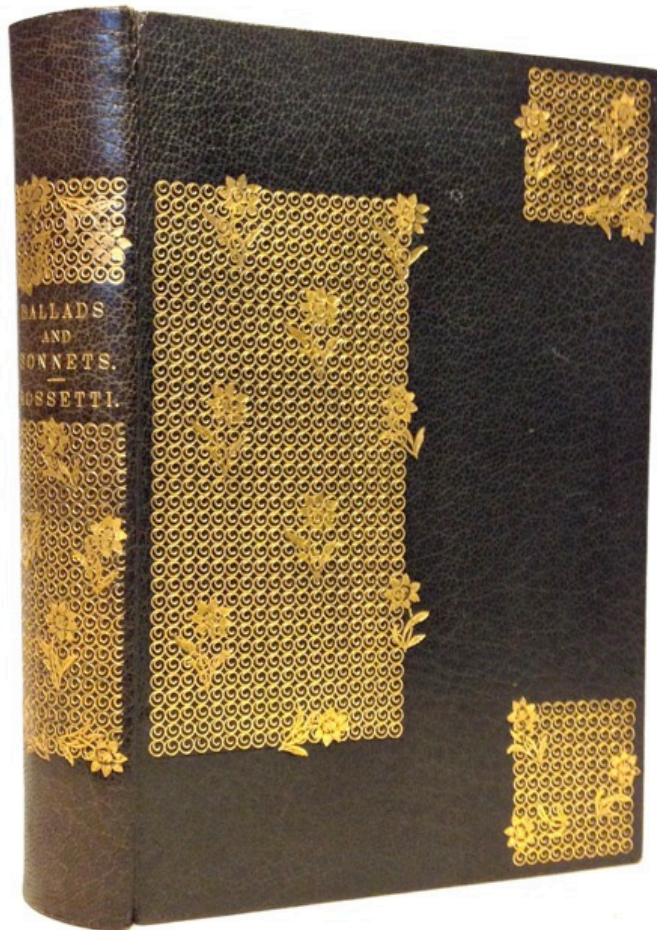
Two pages. "30 Torrington Square- W.C., January 28, 1890." A superb two page letter to the Dalziel Brothers publishers on folded 12mo black-trimmed mourning stationery. Fascinating letter dealing with "Sing-Song" which Christina initially published in 1872 with the Dalziels as engravers and was later to collaborate in the 1893 edition (three years hence) again with the Dalziels as engravers. "...I thank you for forwarding Mr. Grave's letter. Please send me a card to make me sure that you have no interest in the course I pursue-- I ask, because of course we have a joint interest in the "Sing Song" volume-- and then I dare say I shall say nothing about what yet I agree with you might be not unreasonable. I suppose "Sing Song" is as sluggish and unproductive as ever?" Wonderful humble, if not mildly sarcastic tone here..." Scarce. (#1914) \$2,750

91

ROSSETTI, CHRISTINA- IN ORIGINAL WRAPPER

Speaking Likenesses. London: Macmillan, 1874. First Edition, Second Issue. Original publisher's royal blue linen with blindstamped borders, gilt lettering on spine. IN ORIGINAL PRINTED LIGHT BLUE DUST WRAPPER WITH COVER VIGNETTE ILLUSTRATION BY ARTHUR HUGHES, PRINTED TITLE, AUTHOR ETC. ON COVER AND SPINE. Twelve exquisite full-page woodcut illustrations plus a vignette on title-page (also appearing on dust wrapper) all by Arthur Hughes. Exceedingly scarce issue with dust wrapper which was published in the same year as the first issue, but the original

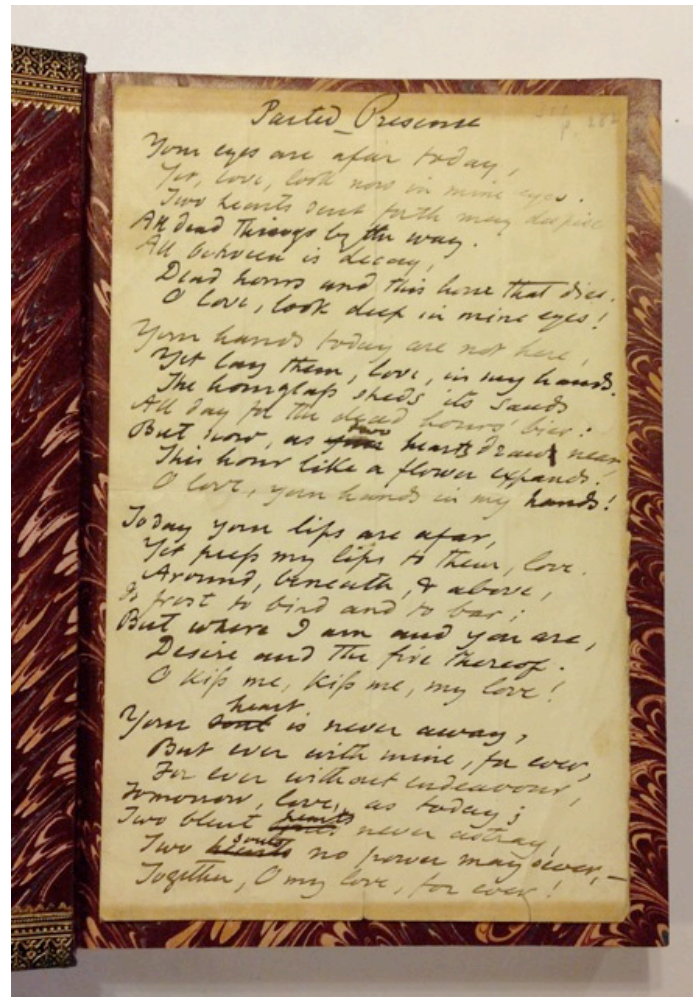
block for the cover design was either lost or damaged and hence the remaining edition was printed without the cover design and with the printed dust wrapper as herein presented. An amazing survival, an early dust wrapper for any book and certainly a lasting rarity on this important Pre-Raphaelite title. Wrapper clean and bright on both covers, but shows wear on corners and chipping esp. on spine which has been expertly repaired. Book covers are pristine with no signs of wear or useage. An astonishingly crisp and unused copy internally with only small brown toning to front and rear endsheets. Fine. (#986) \$1,750



92 ROSSETTI, DANTE GABRIEL- WITH ORIGINAL PROOFED POEM WITH CORRECTIONS

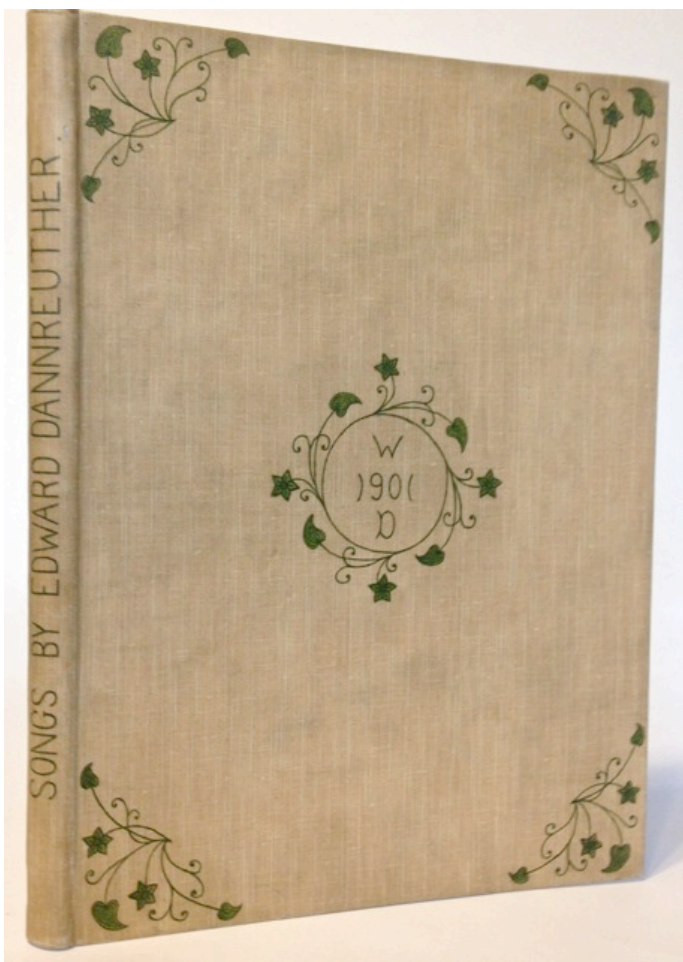
Rossetti, Dante Gabriel. *Ballads and Sonnets*. IN STUNNING BINDING BY MACLEHOSE, ACCOMPLISHED SCOTTISH BINDER. London: Ellis and White, 1881. First edition. Superb full crushed morocco with heavily gilt cover and spine design matching nearly precisely the gilt cloth binding on the original edition, bound by Maclehorse of Glasgow (1811-1885) a prominent and accomplished binder of the period. INSERTED ON THE FRONT FREE ENDPAPER IS A COMPLETE POEM IN DANTE GABRIEL ROSSETTI'S HAND, THE ORIGINAL MANUSCRIPT POEM, "PARTED PRESENCE," ONE OF THE POEMS IN THE BOOK, WITH EDITS FROM THE PUBLISHED VERSION (FOR WHICH A NEW INTRODUCTORY STANZA WAS WRITTEN) AND OBVIOUSLY REPRESENTS THE ORIGINAL MANUSCRIPT FOR THE POEM, BEFORE THE PROOF STAGE INCIPIENT TO PRINTING. With the bookplate of Thomas

Glen Arthur (i.e. his book), noted collector of rare books and manuscripts. Original manuscript poems by Dante Rossett are vanishingly scarce. Binding and book in fine condition. (#1915) \$9,500



93 ROSSETTI, DANTE GABRIEL- FIRST APPEARANCE OF 'AUTUMN SONG,' ADAPTED TO MUSIC

Dannreuther, Edward. ORIGINAL PROGRAMME. *Specimens From A Cycle of English Songs and Lyrics. The Music of Edward Dannreuther*. London: Privately Printed, [1877]. Three quarter parchment boards, marbled boards. Exceedingly scarce programme containing poems (i.e. songs adapted by Dannreuther) by Rossetti, William Morris, Swinburne and others and the FIRST APPEARANCE OF D. G. ROSSETTI'S POEM, "Autumn Song," which differs from the printed version. A most scarce survival, the entire program and wrappers being bound into a book with many ancillary pages at end. Wear to covers, else near fine. Edward Dannreuther was a popular German pianist and composer who took up residence in England in 1863 and rapidly became a Pre-Raphaelite admirer and enthusiast who adapted some of their poetry, especially Rossetti's, into song. (#1962) \$1,500



94

ROSSETTI, DANTE GABRIEL- 'LOVE-LILY' SET TO MUSIC. Dannreuther, Edward. London: Novello, Ewer & Co., [1884]. First edition. Original publishers pictorial tan buckram. Contains three published sets of sheet music together with original illustrated wrappers: "Golden Guendolen," by William Morris, 21pp. "Love-Lily," by D. G. Rossetti, 21pp. "Five Two-Part Songs," by Edward Dannreuther, 27pp. Two out of three of the issues are signed at top in initials by Dannreuther with the date, 1884. A fine copy of an extremely scarce and important Pre-Raphaelite Rarity. (#1963) \$1,250

95

ROSSETTI, DANTE GABRIEL- ALS AND RECEIPT

Receipt For Sale of His Famed "Blue Bower" On Rossetti's engraved monogram-headed stationary, 16, Cheyne Walk, Chelsea. Letter dated 28 May, 1865. 2pp. To his colleague J.F. Pilgeram [sic for F. J.] writing out a receipt signed by Rossetti for 100 pounds on account of 210 pounds paid so far by Pilgeram for the famed "Blue Bower". by Gambart (art dealer and oft patron for Rossetti works of art) for The Blue Bower. Rossetti painted "The Blue Bower" for Gambart (known as the "Prince of Dealers"), a captivating portrayal of Fanny Corforth, and celebrated as one of Rossetti's greatest works of art. Of the painting, William Michael Rossetti comments, "A half-figure of a woman playing a musical instrument... one of my brother's most vigorous and brilliant pieces of painting, with much sumptuous accessory." The painting was recently the centerpiece of the exhibition held at the Barber Institute for Fine Arts at the University of Birmingham. The painting has a long line of illustrious provenance and now resides at the Barber Institute. A most noteworthy and historical important

piece of documented history. 2 pages, folded with original mailing stamp over which Rossetti's signature is executed. Signed three times by Rossetti, the closing, the document and notation with date on verso. Folded sheet, very good. (#1249)

\$2,250

96

ROSSETTI, DANTE GABRIEL- ALS, THREE PAGES

Autograph letter on Rossetti's engraved monogram-headed stationary 16, Cheyne Walk, Chelsea. Letter dated 1st March, 1864, three pages. To Ernest Gambart, well-known art dealer and print publisher, in which Rossetti discusses a number of interesting matters. He begins by providing details of a transaction concerning a commissioned drawing and states he will "call at Pall Mall ... for the photographs you mentioned and the book on China." Rossetti goes on to remind Gambart to remember "your kind promise to send W. Moore to see the drawings by W. Marshall which are here." He further expands on a favorable review received stating, "as one must not be afraid to blow one's own trumpet in this world, I send you the enclosed in case you have not seen it, as I did not til lately..." He closes by giving a special request, "Though a year old [the review], I do not think it has appeared in any London papers. It struck me you might possibly find it of use in making my drawings please people, etc." An excellent letter, 3pp on one folded sheet with crease marks. Very good. (#1257) \$1,750

97

ROSSETTI, DANTE GABRIEL- ALS, THREE PAGES

Autograph letter on Rossetti's engraved monogram-headed stationary 16, Cheyne Walk, Chelsea. Letter dated 3rd May, 1864, three pages. A wonderful letter to Ernest Gambart, well-known art dealer and print publisher in which Rossetti sternly engages the patron and fends off criticism relating to what must have been a rather negative appraisal by (Gambart) of his drawing entitled Spring: "You are entirely wrong in supposing that the little drawing Spring is not quite up to my work. I do not care a bit that any artist should possess work of mine except those who would know, as I do, that this is a piece of work they might well be glad to possess. In size only this one is, as I professed to you in doing it, not of equal consequence with the rest. When I do the other season drawings, I shall place them elsewhere, with a repetition of this..." he goes on to inform Gambart that after he completes more drawings he shall "place them elsewhere, with a repetition of this." Rossetti then quite emphatically turns down other work: "As for drawing from Dante, I shall not be able to do any at all of these among those I shall be sending you, as they are things which I can only do to my own satisfaction with an amount of study demanding a higher price..." A strong, straight-forward and transparent letter revealing. Signed on verso and dated again by Rossetti. Folded sheet, crease marks, very good. A most desirable Rossetti letter. (#1258) \$3,250

98

ROSSETTI, DANTE GABRIEL- COVER DESIGN

Shelley, Percy B. (edited by H. Buxton Forman). *Rossetti, Dante Gabriel- Cover Design* [The Poetical Works of Percy Bysshe Shelley. London: Reeves & Turner, 1886. Second edition. Two Volumes. Original brown smooth buckram with superb gilt-blocked cover design by Dante Gabriel Rossetti on both front covers comprising a stylized garden and sun shine in two concentric circles, gilt spine. Frontispiece in Vol. 1 of Shelley by Miss Curran etched by William Bell Scott and

another of Shelly's grave in Vo. 2 by Scott. First published in this edition in 1882 without Mary Shelley's notes. Near fine copy with small nick on spine in Vol. 2, occasional foxing of plates, title and prelims). Scarce. (#1890) \$325



99

ROSSETTI, DANTE GABRIEL- 35 COPIES ONLY

The Blessed Damozel. New York: Dodd, Mead and Company, 1886. First edition. Immense Folio Size. The Deluxe Edition, Limited to Only 30 Copies with Proof Impressions on India Paper. Original publisher's full vellum with striking Pre-Raphaelite gilt cover design by Keynyon Cox, decorative spine gilt blocked, silk-backed endpapers. Superb illustrations in proof throughout by Kenyon Cox printed on thick card paper. Kenyon Cox's "Blessed Damozel" was a landmark in printing and publisher's bookbinding in the U.S. for the period, and served to advance both Cox's career as an artist, as well as further popularize The Pre-Raphaelites to a growing U.S. market. This book is seldom seen in the Deluxe Edition, and our copy, without any foxing either to pages or the thick vellum cover, makes this particular example all the more attractive. (#1856) \$3,250

100

[ROSSETTI, DANTE GABRIEL]

[Frederick H. Evans] *Woodcuts from Drawings for Tennyson's Poems*. Large thin quarto. PRIVATELY PRINTED. n.p., 1919. Original publisher's gray faux leather over card, entirely printed on art stock thick gray paper with inner folding leaflet containing title page and five folding (i.e. inserted cover leaf) groupings each containing a printed title and extract from a poem, opening to an inserted illustration on creme stock of a 'plainotype enlargement' woodcut from a Dante Gabriel Rossetti painting from the "Original Edition of 1857, By

Frederick H. Evans." A most scarce and beautiful production, exceedingly scarce. With Frederick H. Evans superb decorative bookplate, i.e. HIS COPY. Precious little in the literature of this edition, and no copies located on the internet. Fine. (#1955) \$1,250

101

[ROSSETTI, MILLAIS, ETC.] 1ST MUSIC MASTER

Allingham, William. *The Music Master, A Love Story And Two Series of Day and Night Songs*. London: G. Routledge & Co., Farringdon Street, 1855. First edition. Original blue cloth with elaborate blindstamped design on both covers, gilt design and lettering on spine. Nine woodcut illustrations, one by Dante Gabriel Rossetti, one by John E. Millais and seven by Arthur Hughes (plus an additional vignette). The Rossetti illustration, "The Maids of Elfen-Mere" was his first in book form which Edward Burne-Jones declared the finest illustrations he had ever seen in a book and persuaded him to give up holy orders and pursue an art career. One of the earliest and seminal Pre-Raphaelite publications and the first edition is becoming increasingly scarce and sought after. A superb copy, very slight wear to edges, minimal foxing to frontis., a near fine copy. (#985) \$1,250

102

[ROSSETTI, MILLAIS, HUNT, ETC.]

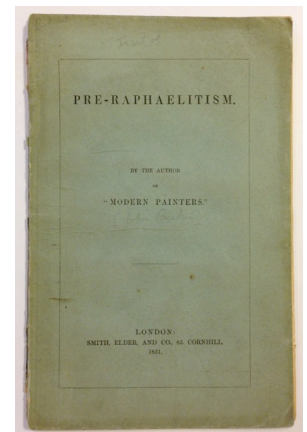
The "Moxon Tennyson" in Fine Binding by J. Wright

Poems. London: Edward Moxon, 1857. First edition. Superbly bound in full crushed green morocco with bold gilt embossed strapwork and floral design on both covers and ornately on spine, by "J. Wright." John Wright was an accomplished bookbinder in the mid 19th Century whose bindings were described by Ramsden "a binder of the highest order." The Moxon Tennyson is heralded as containing the very first wide selection of art by the Pre-Raphaelites, only seven years after the publication of the Germ. With over 60 superb woodcut illustrations, the edition was reprinted many times in following years, but the original 1857 edition, with a medallion portrait of Tennyson by Thomas Woolner as frontispiece, remains the book of choice for any PRB collector. A superb fine copy with no browntoning or wear to any of the pages. Binding is also fine, with very minimal wear to top and bottom of spine. Scarce thus. (#1947) \$2,250

103

RUSKIN, JOHN- RARITY

Pre-Raphaelitism. London: Smith, Elder and Co., 1851. First edition. Original gray printed wrappers, 68pp., 1p ad at back. Scarce and seminal publication published only one year after "The Germ." Spine chipped, some tape marks on flies, else very good copy of a most scarce Pre-Raphaelite treatise. (#1921) \$550



104

SANDYS, FREDERICK- DELUXE, LIMITED

A Consideration of the Art of Frederick Sandys. London: Archibald Constable and Co., 1896. First edition. Large folio (15 1/4 x 11 1/4"). Original beige cloth with superb bold gilt-blocked designs on front cover. LIMITED EDITION: ONE OF THE SPECIAL FEW BOUND SUCH, NUMBERED: XII. Suberly illustrated with plates of Sandys' work, including three photogravures. A fine copy of a most scarce volume featuring this acclaimed Pre-Raphaelite artist. (#1875) \$1,500

105

[SATIRE-IN POETRY]

The Battle of the Petticoats. A Satire. London: James Clarke & Co., 1874. First edition. Original tinted light blue wrappers, 48pp. A satire, presumably about the excesses of opulent attire in the Church of England, all in the guise of poetry, with copious notes. We could find precious little about this book and no copies on the internet. near fine. (#1928) \$225

106

SCOTT, WILLIAM BELL- INSCRIBED

"A Scottish Kirk Sessions-Book. 1691" Frazer's Magazine, July, 1876. Monograph pp. 63-71. Blue card wrappers with hand-written title on label on front cover. Inscribed by Scott on front page denoting magazine title and date. (#1935) \$225.

107

SCOTT, WILLIAM BELL- HOLOGRAPH PROOFS

Huge Proof Sheet (two feet wide) for a review of two books by Scott, with edits. n.d.,(ca. 1875) n.p. huge proof sheet measure 23 x19 inches comprising reviews of C.C. Black's, "Lacroix's Military and Religious Life," and "Michael Angelo Buonarroti, both published in 1875. There are about five edits, two with designations for woodcut placement, by W. B. Scott. Scarce. (#1940) \$275

108

SCOTT, WILLIAM BELL- HOLOGRAPH PROOFS

Lengthy set of proofs for "The Fall of Man. by Albrecht Altdorfer with W. B. Scott's Preliminary Account of the Artist. On octavo sheets, folded. London, 4/1/1876 and 7/1/1876. With six proof-sheet labels (light blue) with dates added in pen. With six proof edits added by W.B. Scott. As well, there is a proof diagram/vignette pasted in the text comprising a stylized shield. Very good, with fold marks. Scarce thus. (#1939) \$750

109

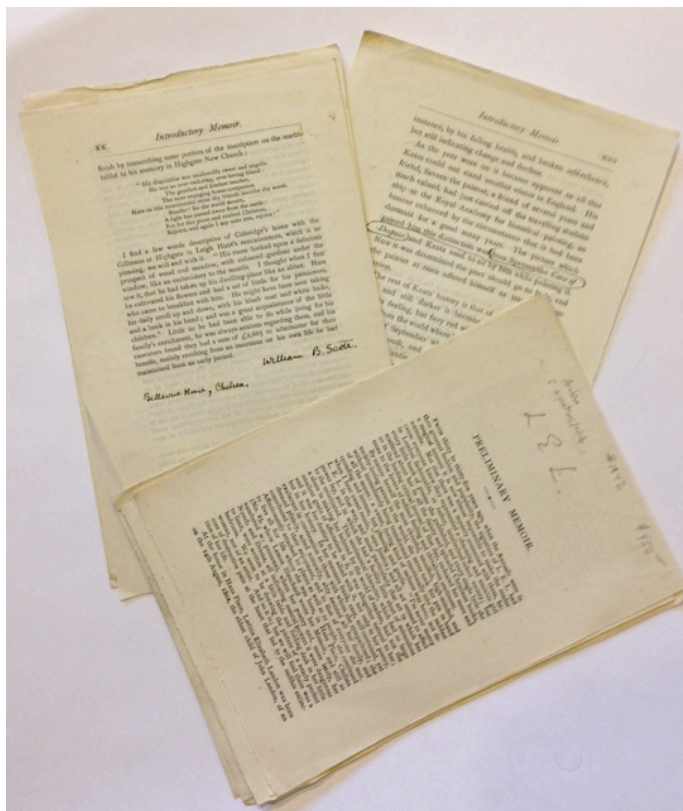
SCOTT, WILLIAM BELL- HOLOGRAPH PROOFS

Original proof sheets with corrections for "Preliminary Memoir," used in his contributions to a book on Walter Scott. London: Messrs. Woodfall & Kinder, 10 May, 1877. 8pp proof pages from printer Woodfall and Kinder for the book, "The Complete Poetical and Dramatic Works of Sir Walter Scott," with introductory Memoir by William B. Scott, Routledge, 1883. With printer's proof label giving exact date, and with over **twenty edits** in the text in W. B. Scott's hand, all of which have been incorporated and changed in the final printed version. (#1936) \$750

110

SCOTT, WILLIAM BELL- HOLOGRAPH PROOFS

Three sets of original proof sheets with corrections for "Preliminary Memoir" used in his contributions to books on Shelley, Keats and Coleridge. London. Proof sheets for three contributions to three separate books on Shelley, Keats and Coleridge in which Scott provides a preliminary or introductory memoir. 6pp (Shelley) with 6 edits in Scott's hand; 14pp. (Keats) with about 30 edits in Scott's hand; Coleridge (16pp) with about three dozen edits in Scott's hand. All near fine. A scarce collection of proof editing by Scott. (#1938) \$1,250



111

SCOTT, WILLIAM BELL- HOLOGRAPH PROOFS

Three sets of original proof sheets with corrections for "Preliminary Memoir" used in his contributions to book on 'LEL,' with some fragments. Ca. 1875. Complete six-page proofs for "L.E.L." printed on one side only with Scott's holograph; fragment 3pp Preliminary Memoir with a couple holograph edits by Scott; 14pp. Introductory Memoir (starting at xvi and finishing xxvi) with four edits and signed by William B. Scott, Bellevue House, Chelsea; another 4pp fragment with edits and also signed by Scott, at Bellevue House. (#1942) \$450

112

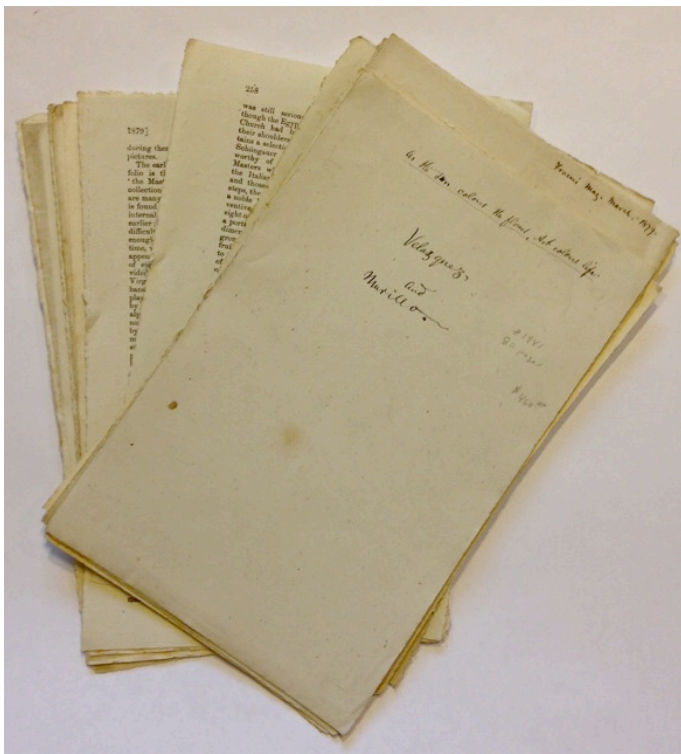
SCOTT, WILLIAM BELL- HOLOGRAPH PROOFS

Original proof sheets with corrections for "Preliminary Memoir," used in his contribution for a book on Lord Byron. London: Messrs. Woodfall & Kinder, 16 July, 1876. 8pp proof pages from printer Woodfall and Kinder for the book, "The Complete Poetical Works of Lord Byron," with introductory Memoir by William B. Scott, Routledge, 1886 and with printer Woodfall & Kinder's label at bottom denoting date in pen. Fine. (#1937) \$325

113

SCOTT, WILLIAM BELL- HIS EARLY ARTICLES

Small Archive of off-prints, Magazine and cut-outs, proofs, all owned by W. B. Scott for his personal record. . 1870's archive consisting of: folio size, "Michelangelo in the Sistine Chapel" From Portfolio, Jan, 1871, 10pp; folio size, "Five Reviews by WBJ, 4pp. "Lacroix's Millitary, 4pp, and 16pp more all from Portfolio; Academy, Dec 25, 1875 an 8pp additiona; Register of Facts and Occurences, Sept, 1863, 10pp.; Ornamental Art in England, 36pp, Fortnightly, Oct. 1870; petry from Fortnightly Review, 1867, 10pp; "Sailings of the Swallow," by Swinburne, Gentleman's Mag, 1876; 20pp; "Royal Academy and Exhibition," Gentleman's Mag, 1877, 2 copies, 50pp; "Italian Masters" 16pp, looks to be proof, large 4to size with some edits; "Scottish Kirk Sessions, Fraser's 18768pp, one-side, Scott holograph titling; "Art Season of 1871" Fraser's 1871 12pp., 30pp. from various "Examiner" articles and some odds and ends. All very good with a few nicks and tears and one with loss of text. (#1943) \$650



114

SCOTT, WILLIAM BELL- EPHEMERA

Small archive of proofs or off-prints of "A Portfolio of Ancient Engravings," with titling and dating added by Scott in holograph, two sets, including the Second Portfolio. Fraser's Magazine, 1879. About 80 pages with holograph initial page, "As the sun colrs the flower, Art colors life [underlined]. "Velazquez, and Murrilon." Holograph titling and dating by W.B. Scott. This may represent proof copies (i.e. sent by printer before publication) which were not edited by Scott, or simply off-prints which he obtained. Very good. (#1941) \$450

115

SCOTT, WILLIAM BELL. ORIGINAL DUST WRAPPER

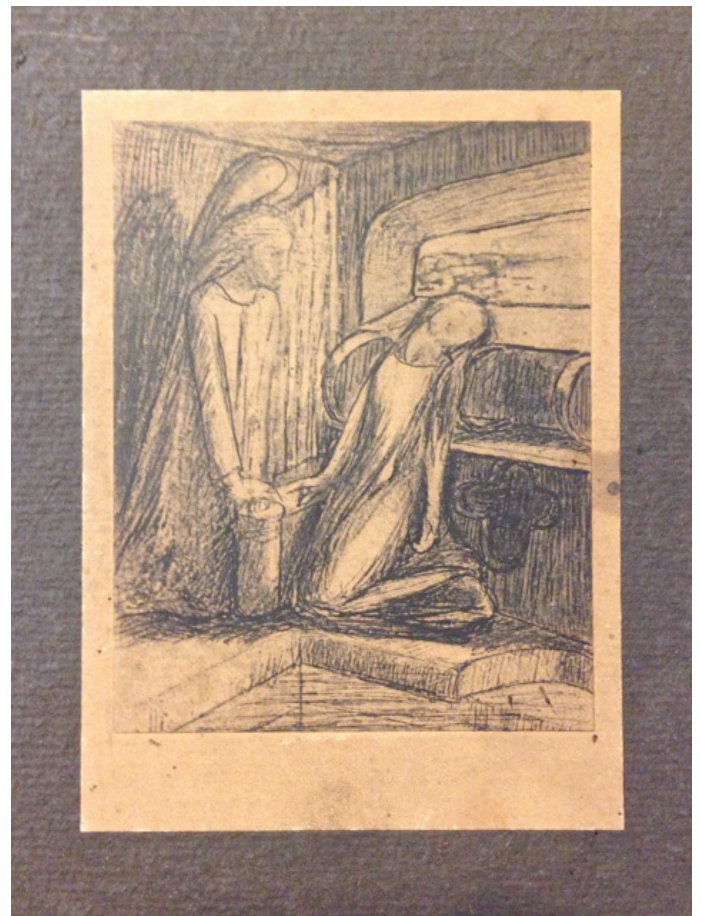
An original dust wrapper (owned by Scott, never used on book so likely a proof). printed on light grey, light-weight paper with blue ink and cover illustration and vignette by W. B. Scott for "Pilgrim's Progress," by John Bunyan. "With Sixty Illustrations

by David and William B. Scott." A most scarce survival. We could find no record of this early wrapper in the literature. Scott's own copy. Quite wrinkled in the folding zones, torn and gathered... but nice clear and unmarked covers. (#1944) \$350

116

SCOTT, WILLIAM BELL- INSCRIBED COPY

The Year of the World; a philosophical poem on "Redemption from the Fall." Edinburgh: William Tait, 1846. First edition. **[Presentation Copy] Scarce issue with five superb plates by W.B. Scott.** Contemporary boards with light brown leather spine, paper label with hand-written lettering on spine. PRESENTATION COPY: "Albany Hancock Esquire with the author's compliments," written by Scott on the half-title. This is the scarce first issue with five superb illustrations by William Bell Scott (Colbeck only mentions four in his copy). These illustrations were produced in a limited supply and were inserted into the earliest copies on binding, but later copies appeared in the same printing without illustrations. Rossetti deeply admired these poems, which represent Scott's second book. Boards somewhat chipped, with slight loss in one corner, old auction label on cover. A most scarce and desirable early Scott item. (#1232) \$2,250

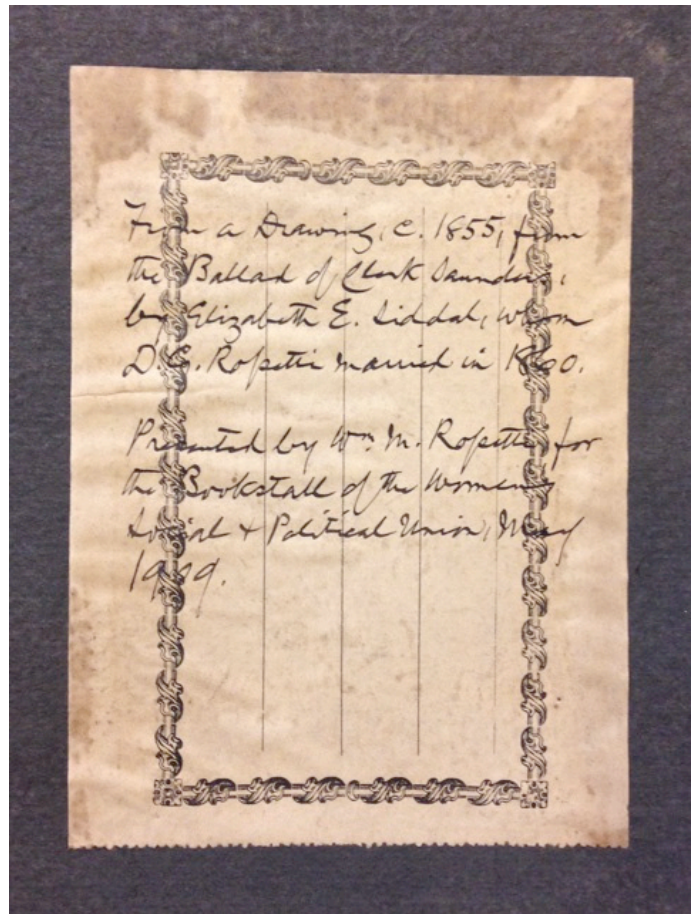


117

SIDDAL, ELIZABETH- FOUR COLLOTYPES, 1901 With Copious Annotations by William Michael Rossetti

Offered here are four collotypes made by Elizabeth Siddal, wife of Dante Gabriel Rossetti, from her own drawings, executed circa 1900 and each on contemporary mount with manuscript labels on the verso by William Michael Rossetti giving details of each drawing and further stating that the set was presented by him to the "Bookstall of the Women's Social

Political Union in May, 1909." The drawings: 1) St. Cecilia and an Angel." 11.5 x 8.5 cm. William Michael Rossetti (WMR) states, "This drawing was probably made before a design similar in essentials, by Rossetti, engraved in the illustrated edition of Tennyson." 2) From "the Ballad of Clerk Saunders." 12.5 x 8.5 cm; 3) "The Woeful Victory." 14 x 11 cm. WMR states on verso, "The subject is from Rossetti's poem, 'The Bride's Prelude,' but the part of the poem which was actually written does not comprise this incident. Drawing done c. 1855." 4) "The Madonna & Child with an Angel." From a drawing c. 1856. 13 x 9 cm. Elizabeth Siddal (1829-1862) was Dante Gabriel's chief 'muse,' model and lover. He was engaged to her for ten years before they married in 1860. Tragically, she died of an overdose of laudanum only two years later. Siddal was an accomplished painter in her own right. William Fredeman, chief critic and writer of the Pre-Raphaelites, has said, "It is tempting to say that Elizabeth Siddal was, after all, the only Pre-Raphaelite. In a grim way, she stood for all it meant; and she combined in her fragile beauty and in her tragic life the legendary aspect that inspires the movement's art and poetry." Collotypes by Siddal are extremely rare; and these examples, with holograph descriptions by William Michale Rossetti, The Pre-Raphaelite Brotherhood's chief spokesman and brother of Dante, make this grouping especially alluring. The collotypes are evenly browned; some chipping to cardboard mounts. (#1872) \$3,600



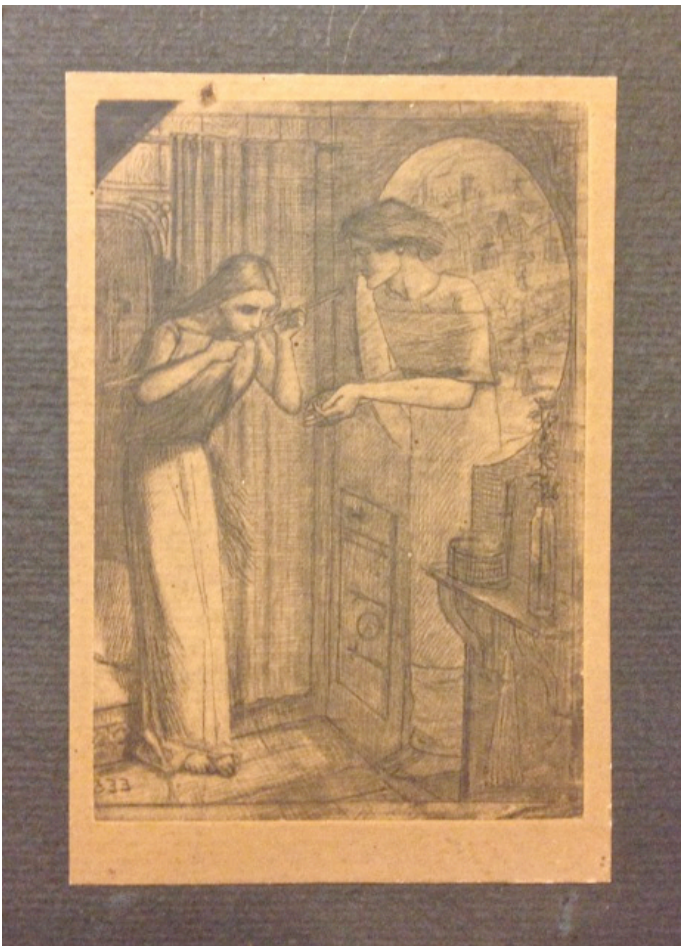
Item 117. William Michael Rossetti's inscription

118

SMITH, JESSIE WILCOX- HER MAGNUM OPUS

Humphrey, Mabel. **The Book of the Child.** New York: Frederick A. Stokes Company, 1902. First edition. Large squarish folio. Original color tinted paper covered boards, beige cloth spine. Cover insert on front and back by Smith, seven full page color plates, three by Jessie Willcox Smith and four by Elizabeth Shippen Green. Six headpiece drawings in orange and black by Smith, six by Green. First and only edition (except for an English edition of lesser quality printed after this release) of what is universally considered Smith's greatest book, both in size and color and composition, produced in collaboration with Elizabeth Shippen Green at the starting point of both artist's graphic art prowess. The book is noteworthy on many accounts. It was the largest colorplate book for children issued in the United States (with a few minor exceptions), it was printed by the acclaimed and accomplished color process leader, Charles W. Beck, Jr., who would subsequently join with Smith on a number of other books. Finally, the book stands out as a highpoint in compositional genius, artfully combining the complementary skills of two leading illustrators of the period in large format book for children. (#1262) (see photo next page)

\$3,250



Item 117. Elizabeth Siddal Collotypes



Item 118. Book of the Child

119

SMITH, JESSIE WILLCOX- LENTHY ALS

Four pages. "Cogslea," Mar. 26th. n.d. (ca. 1915). Interesting letter to a Mrs Ingersoll, possibly Frances E. Ingersoll, a fellow illustrator who had some illustrations in a St. Nicholas issue in 1913. Smith writes, "My Dear Miss Ingersoll, I received the enclosed yesterday from "The Century." Am so sorry-- Don't you want more to try Scribners- Would it not seem worth while to you to have them publish the story- then write out any illustrations as possibly only one- The truth of the matter is that my pictures cost a good deal and they are a little choosy about using them- Suppose you tell Ann Chapin to let you know direct & then return the the M.S. to ???? if they do not keep it- as it is unnecessary to have it sent dir [sic] to me- Wishing you all succes the next time. I am Cordially Yours, Jessie Willcox Smith." A wonderful four page letter on one octavo folded sheet. Letters by Jessie Willcox Smith are extremely rare, and this one shows her interest and kindness in responding to a solicitation for illustrations, and at the same time gives good indication how sought after and restrictive her publisher's were with respect to engaging work. Near fine. (#1268) \$2,750

120

SMITH, JESSIE WILLCOX- PROOF BOOKPLATES

Original Proof Bookplates Commissioned by Florence Baylis and Engraved by Samuel Holyer from 'Child's Garden of Verses Image'. Privately Printed, ca. 1910. Offered here are two original proof engravings in different states for a bookplate commissioned by Florence McDonald Baylis from a Jessie Willcox Smith illustration and engraved by the renown English engraver Samuel Holyer (1826-1919), who emigrated to New York in 1850. Holyer did most of his work in New Jersey after 1866, and in more than 70 years of engraving, he made portraits of most of the literary celebrities of his time, as well as landscapes, and many bookplates. We found one

record of this commission at the Special Collections Department, University of Delaware Library. Holyer took the image from Jessie Willcox Smith's "Picture-Books in Winter," a colorplate illustration from her 1905 Scribner's classic, "A Child's Garden of Verses." The bookplate credits both date and publisher in cursive below the image and has Holyer's as well as Smith's signature in the plate. Finally, each bookplate has been signed by "S. Holyer" in pencil and printed on thick card paper, thus denoting proof status. 4 3/4 x 3 1/4 inches and 6 x 4 1/2 inches, with impression marks, (both image size: 2" x 3"). Fine and exceedingly scarce. (#1882) \$650

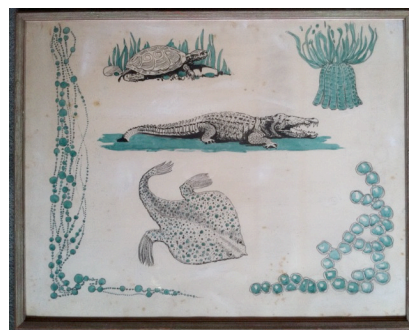


Item 120. J.W. Smith Bookplates

121

SMITH, JESSIE WILLCOX- ORIGINAL ART

Scarce Original Jessie Willcox Smith Mixed-Media Line Drawings for The Water-Babies. Original Jessie Willcox Smith Watercolor Illustrations for The Water Babies, comprising one large sheet of six different mixed-media images (pen and ink and watercolor). Executed 1915-1916 and appearing in her famous Kingsley classic, The Water-Babies in 1916. On the verso is a written note, presumably in Smith's hand, stating: Title- Illustrations for Water Babies/ Artist- Jessie Willcox Smith. 28_x_22 Line drawings for any of Smith's books are quite scarce, but these, for one of her most celebrated books, are indeed a find. All of the oil paintings for The Water Babies are in the Library of Congress, the only group of paintings for any of her major books ever to be archived together in a public institution. (#438) \$6,500



Item 121. J.W. Smith Art

122

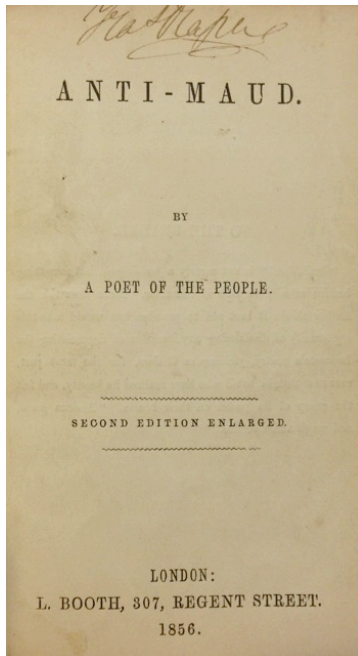
SWINBURNE, ALGERNON - PRIVATELY PRINTED

The Bride's Tragedy. London: Printed Privately, 1889. Original brown paper wrappers, 16 pp. Possible Wise Forgery: vanishingly scarce publication. In "Literary Anecdotes of the Nineteenth Century," edited by W. R. Nicoll and Thomas J. Wise, 1896: "Issued in plain paper wrappers, of a pale buff colour. Printed upon hand-made paper... The Bride's Tragedy was afterwards included in "Poems and Ballads, Third Series," 1889, PP. 160-166. Thomson's Bibliographical List of Swinburne (1905) cites: "None of this private issue has occurred at auction. When it does, it will realize little short of five guineas." Exceedingly scarce. Near fine. (#1931) \$1,250

123

SWINBURNE, ALGERNON- RARITY

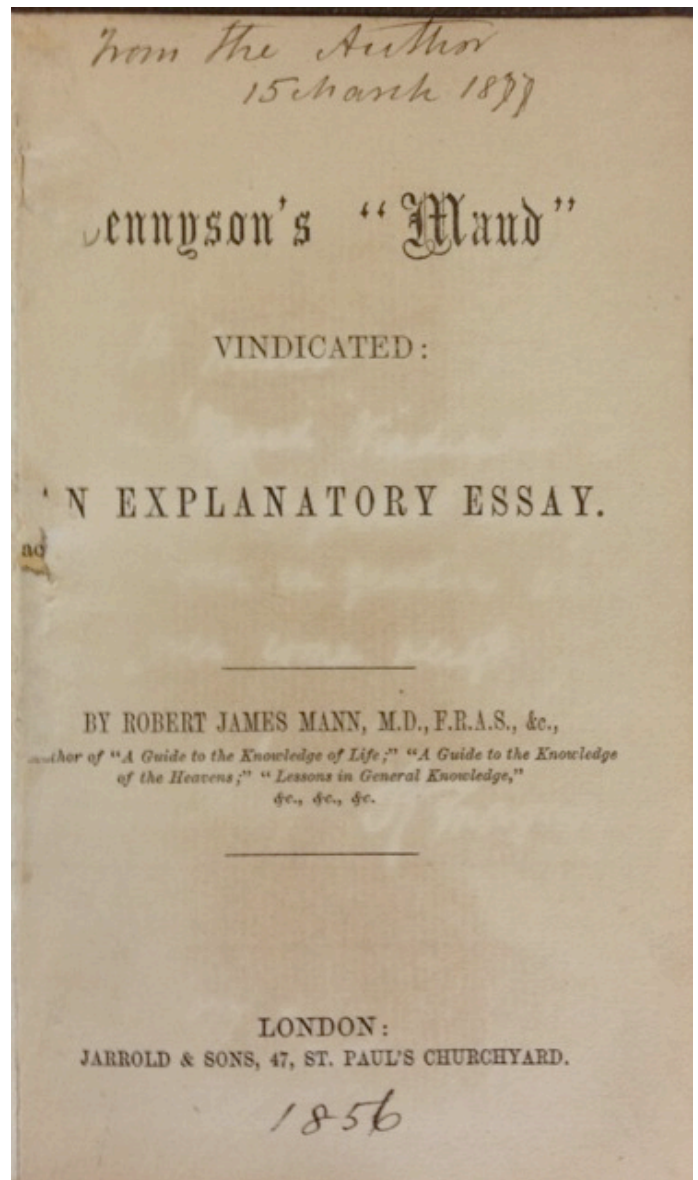
Notes on Poems and Reviews. London: John Camden Hotten, 1866. First and Second Edition. Two copies, the first issue with imprint "Savil and Edwards" and the second issue with imprint "Savill, Edwards & Co. First issue with sewn signatures, as issued. Second issue in printed wrappers. 24pp. The second issue was published in the same year and just as scarce. Both copies near fine. (#1930) \$525



123

[TENNYSON INTEREST]

Bennett, W.C. **Anti-Maud, A Poem of the People.** London: L. Booth, 1856. Stated "Second Edition Enlarged". 12mo. Three-quarter calf. Exceedingly scarce and oddball, if not scathing, poem intended (as per title) to address Tennyson directly by way of his allegorical poem, which must have met with some public acceptance as the "Second Enlarged Edition" was published in the space of one year from the first (also dated 1856). While the author gives a disclaimer in the foreword, the poem devolves into an anti-war protest, at one point decrying Tennyson in this way: "Who clamours for war? --Is it one who is ready to fight? Is it one who will grasp the sword, and rush on the foe with a shout? Far from it; --'t is one of a musing mind, who merely intends to write; He sits at home by his own snug hearth, and hears the storm howl without." No copies on net at time of writing. Near fine. (#1958) \$1,250



124

[TENNYSON INTEREST]

Mann, Robert J. **Tennyson's "Maud" Vindicated: An Explanatory Essay.** London: Jarrold & Sons, [1856]. First edition. Original brown pebbled cloth with gilt lettering on spine. Presentation Copy from the Author: "From the Author, 15 March, 1877." 78pp., with an inserted Presentation Inscription, purportedly by Tennyson, but not verified, on stationary impressed with Tennyson's address: Faringford, Freshwater, Isle of Wight: "Dear Dr. mann, Your 'Maud Vindicated' is the truest and fullest analysis of the poem in question which I have ever seen. A. Tennyson." Added at bottom in what appears to be Mann's handwriting: "April 9, 1877." An extremely scarce and important early commentary on "Maud," an earnest appeal to the public on the merits of the poem. Tennyson's son said that the interpretation was so well-received by his father that he often quoted excerpts from this 'vindication' prior to public readings. A most scarce and important offering. (#1959) \$2,250

125

TROLLOPE, ANTHONY

Trollope, Anthony. **Phinneas Redux**. New York: Harper & Brothers, 1874. First American edition. 4to. 255pp, 8pp ads at back. Original blindstamped brown cloth, gilt lettering on spine. Some wear to margins of spine, front hinge intact, rear endsheet lacking. Near fine. (#1903) \$175

126

VOLKMANN, H. VON- ILLUSTRATOR

Strabanzterchen. Bilder und Reime. Koln: H. & F. Schaffstein, [1906]. First edition. Oblong quarto. Original color pictorial paper covered boards. Colored title and 16 stunning pochoir-colored full-page plates by Hans von Volkmann. The illustrations represent "the most extensive use of pochoir coloring in german childrens' books," (*Begleiter der Kindheit*). The originals transferred to Leipzig were lost in a fire in 1943. (Schlug). Pictured in *Bilderbuch-Begleiter der Kindheit* and *Die Bilderwelt im Kinderbuch* (#515). Corners rubbed, very slight wear to covers, a very copy of one of the most sought-after Jugendstil titles. (#572) \$1,500

127

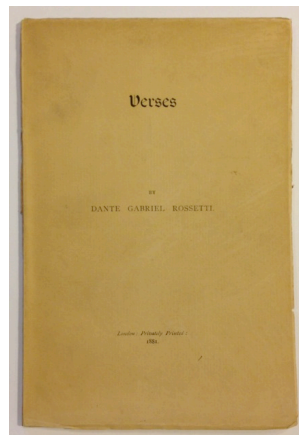
WILDE, OSCAR

Poems. London: David Bogue, 1881. First edition. Original Japan Vellum covers with ornate gilt square panels on both covers and spine consisting of intricate blossom motif (designed by Matthew Bell). Top edges gilt, others uncut. First issue with small blossom pattern and uncorrected error on page 136 ('may' instead of 'maid'). Vellum covers are rubbed, especially to spine. Book is inscribed and dated Sept. 1881 to a "Bercha H Davey" by and unknown person whose initials appear to be GBU or GBD. We have not been able to determine if this is someone noteworthy or not. Internally, the book is clean and title and annotated with various pencil comments and notations, as well as the insertion of various poems (printed) by Dante Gabriel Rossetti, Charles Strachey and others. As well, a vellum printed (color) square panel has been attached to front free endpaper. Overall an interesting and well-annotated copy in overall very good condition. (#1324)

\$3,750

128

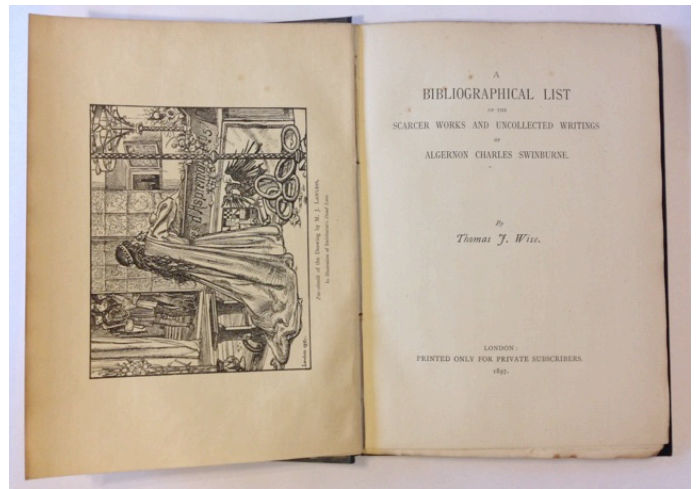
WISE FORGERY- GREAT RARITY [Rossetti, Dante Gabriel] *Verses*. [London]: [Privately Printed], 1881. First Thus. Original printed card wrappers, 166pp. Original Wise Forgery, Privately Printed (Richard Clay, c. 1890), printed on Van Gelder hand made paper. Exceedingly scarce Wise Forgery of a prominent (though now specious) Rossetti title, in the prime of his writing career. No copies on net. (#1926) \$2,750



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WISE IMPRINT, ONLY 30 COPIES PRINTED

[D.G. Rossetti and A. Swinburne]. *A Romance of Literature*. Hampstead: Thomas J. Wise, 1919. First edition. Original red printed wrappers. Limited to 30 Copies Only, printed for Wise. The preface is a three-page essay by T. J. Wise and the two remarkable letters, in Wise's words, "deal with what may unquestionably be accounted one of the romances of literature." The two letters, each addressed to the other party in 1869 deal entirely with the recovery of the manuscript of Rossetti's poems from the grave of his wife, Lizzie Siddal at Highgate which the disraught poet had left with her in his grief. This Wise Imprint is exceedingly scarce; no copies located at time of writing on internet. (#1924) \$650



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WISE, THOMAS J.- RARITY (50 COPIES)

A Bibliographical List of the Scarcer Works and Uncollected Writings of Algernon Charles Swinburne. London: Printed Only for Private Subscribers, 1896. First edition. Original dark blue smooth cloth with single gilt rule rectangular border on front cover, gilt spine. EXCESSIVELY RARE WISE TITLE, ONLY 50 COPIES PRINTED. From "The Bibelot, Vol.20 (Thomas Bird Mosher, 1914): "Those who care for bibliographical details are fortunate if they posses "A Bibliographical List... Swinburne, byt Thomas J. Wise, London, 1897. Sm 4to. cloth, pp.118. Only 50 copies printed. Absolutely indispensable, though by no means complete or entirely accurate, this book supercedes any earlier volume.." And from Flora Livingston's "Swinburne's Proof Sheets.." 1920: "This was intended to be merely a basis from which to wor until the Biblography could be completed after the death of Swinburne, which occurred in 1909." Thus, this forerunner of the great bibliography is indeed of great historical importance and extremely scarce. No copies found on internet. Top edges trimmed, others uncut. A fine copy. (#1932) \$1,250

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