

NUDELMAN RARE BOOKS

OUR THIRTY-YEAR ANNIVERSARY CATALOG

For Susan and the kids, who spurred me on over the years, folded and stapled catalogs, addressed envelopes, helped at bookfairs... and finally, most significantly, managed to skim off enough profits to make it all work.

Where to begin? Certainly not with the early years in debt, leveraging the house against a basement full of scruffy books. Certainly not with that sorry soul that sold me the Stevenson and Burns autograph letters which I later returned to their legal home in the Scottish National Library. Then there was that huge Lewis Carroll collection which I purchased with a bank check along with a plane ticket to travel across the States to fetch it, as said 'seller' somehow disappeared into the ozone (I was able to cancel the check in time). And finally, certainly not that shipment of books (700 lbs, my complete stock) that got lost en route to the LA Rare Book Fair and was finally found days later in San Francisco. No, I won't start with any of these lost memories.

Better to begin with the present, and look with great excitement toward the future. A million thank-yous are in order: to all of my friends in this wonderful business, the faithful clientele who've continued to supply me with their 'wants lists' (and also orders), all the great discoveries and mysteries of the trade, the journeys and adventures into new towns and new bookrooms, the ineffable joy and excitement in opening up a parcel, and even better, finding the contents to be better than imagined. To all those who share my passion for all aspects of rare books, and to others of you who are just beginning to appreciate the storehouse of wonder herein, I lift my metaphorical cup of gratefulness high and say, let's keep it going for another 30 years!

HOW TO ORDER

Our email is linked to our phone, so an email order will reach us just as quickly as a phone call. Even so, phone calls are welcome during regular business hours for orders or inquiries:

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TERMS

Our terms are quite simple. All items may be returned for whatever reason, upon notification by email, within 5 days of receipt of items. Return shipping is the responsibility of the client. New customers can expedite orders and shipping by paying by bank wire or most major credit cards. Checks are welcome, but we reserve the right to wait for clearance before sending books. Libraries may be billed or other arrangements made.



Nudelman Rare Books

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1. 'A Kempis, Thomas. **De Imitatione Christi**. Amstelodami: Ex Officina Elzerviriana, ca. 1680. 16mo. Finely bound in early polished calf with concentric gilt ruled lines on both covers, spine with five raised bands and nicely gilt floral motif in five panels. 261pp. Engraved full-page title with angels and cherubs. A.E.G. Scarce (#1983) \$1,500



2. [Aesop Fables] Dodsley, R. **Select Fables of Esop**. Philadelphia: Benjamin Johnson, 1792. A New Edition. Three-quarter brown buckram, marbled paper covered board. 209pp. plus 6pp contents at end. Upwards 200 woodcuts, nearly every page, crude and light impressions, but most half-page. Some pulled signatures, but in all a very good copy of an extremely scarce and early Aesop American printing. No copies of this edition found on internet. (#2003) (see picture above) \$650

3. Allingham, William. **Laurence Bloomfield**. London: Reeves & Turner, 1890. Revised Edition. Original vellum backed, light blue cloth, gilt lettering on spine. Tipped-in portrait frontispiece. 152pp. **Presentation Copy from the author's wife, Helen Allingham**, noted watercolor painter. Usual foxing to title-page, which bleeds through from frontispiece. Near fine. (#1291) \$225

4. Allingham, William. **Day and Night Songs**. London: George Routledge and Co., 1854. First edition. Three quarter calf, marbled endpapers (modern). Woodcut frontispiece by Walter Howell Deverell. Allingham's celebrated poems, which came to be the focal point of the Pre-Raphaelite's in the very next year. (#1301) \$450

5. Allingham, William. **Flower Pieces and Other Poems**. London: Reeves and Turner, 1888. First edition. Original green cloth with blind-stamped design, gilt lettering on spine, dark green endpapers. 194pp. Two woodcut illustrations by **Dante Gabriel Rossetti** including his famous "Maids of Elfin-Mere," as frontispiece. This collection contains over 120 poems by Allingham. Very good copy of a scarce Allingham title. (#1328) \$275

6. Allingham, William. **Flower Pieces and Other Poems**. London: Reeves and Turner, 1888. First edition. **Large Paper Copy**. Original white parchment spine, blue paper covered boards. Contains the famous "Maids of Elfin-mere" illustration (frontispiece) by D. G. Rossetti. At front there is a presentation inscription tipped-in from a Mrs. Fredsham? dated 1890. Some wear to corners, about very good. Scarce thus, only copy found on internet. (#2027) \$450

7. Andersen, Hans Christian. **Tolv Med Posten**. Copenhagen: Andreassen and Lachmann, 1940. First edition. Folio. Beige cloth spine. Embossed paper cover. Tipped-in facsimiles of original manuscripts and works by Anderson, beautiful illustrations by several Danish artists. Anderson's story, "Twelve by the Mail," is presented at the end, in several translations, including English. Limited edition. #29 of 500. Signed by publisher, Andreassen. Interior fine. Front and back covers slight water staining. (#108) \$225

8. Anstruther, G. Elliot. [Guild of Women Binders] **The Bindings of To-morrow. A Record of the Work of the Guild of Women-Binders and of the Hampstead Bindery**. London: The Guild of Women Binders, 1902. First edition. Quarto. Delightful contemporary Arts and Crafts binding by "Hodgson Binder, Liverpool," signed in gilt in front lower dentelle. Bound in full brown morocco with elaborate 'all-over' gilt vine and leaf motif covering both covers and spine in flowing Art Nouveau fashion, similar pattern in gilt on both dentelles, marbled endsheets. No 351 of a Limited Edition of 500 Numbered Copies, color frontispiece and 49 additional chromolithographed plates by Griggs and Company showing bindings produced by the **Guild and Hampstead**. Top edges gilt, others uncut. An enormously important treatise and documentation of these important bookbinders whose work is now legendary. Featuring bindings by Edith and Florence de Rheims, Constance Karslake, MacDonald, Knight, Overton, Driffield, and many more. Some wear at corners and joints, occasional wear to bottoms of early sheets, but unobtrusive and generally a very good copy of an interesting combination of content and binding. (#2001) \$1,750



Item 8

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

10. Arnold, Matthew. **Poems. Second Series.** London: Longman, Brown, Green, and Longmans, 1855. First edition. Original green cloth with elaborate blind-stamped design on both covers, gilt lettering on spine. Presentation inscription on verso of front free fly, "**From the Author,**" probably from publisher's clerk. A gorgeous copy with minimal wear, near fine. (#1297) \$325

11. Arnold, Matthew. **Set of Eleven Volumes by Matthew Arnold, Bound by Zaehnsdorf.** London: Macmillan, Smith, Elder, etc., 1853-1883. 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, **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. Arnold commonly considered to be the preeminent Victorian poet and critic. A fine and attractive set. (#1857) \$2,250

12. [Arnoux, Guy Illus] **Tambours et Trompettes.** Paris: Devambez, editeur. First edition. 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 noted French illustrator **Guy Arnoux.** Original color pictorial folding covers with ribbon ties. Limited to 475 numbered copies (#218), printed on laid paper, watermarked. Remnants of plastic tape on versos of images not affecting images. Minor marginal tearing, binding sl. frayed, covers a little soiled. Exceedingly scarce, desirable graphic art by this fine French artist. (#27) \$2,500

13. Ashbee, C. R., [His Copy, With His Bookplate] Keats, John. **Selections From the Poems of John Keats.** Florence: Basil Press, 1906. First edition. Original patterned paper covered boards. No. 31 of 200 Copies Only. C. R. Ashbee, founder of Essex House Press and central figure in Fine Press revival at the turn of the century, with his bookplate on front pastedown. Superb woodcut illustrations throughout by F. W. Sargent. Scarce and attractive work, printed on hand made paper, reminiscent of Essex House Press. Not listed in Ransom. No copies found on internet. Fragile thin boards in nice condition, though separating at the top inside margin of spine (easy repair), thin spine paper nearly chipped away. Fine internally. (#2072) \$450

First American Jane Austen in Original Boards



Item 14

14. Austen, Jane. **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. Very few copies of Austen 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, pastedowns loosened volume 1, scattered foxing throughout (occasionally heavy 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. (#1948) \$12,500

Pride & Prejudice, Contemporary Boards

15. Austen, Jane. **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. According to Gilson, the publishing history is

15. Austen. *Pride and Prejudice-Continued*

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. There is scattered light foxing and neat contemporary ownership inscriptions on title-page of each volume. (#1949) \$12,500



Item 15

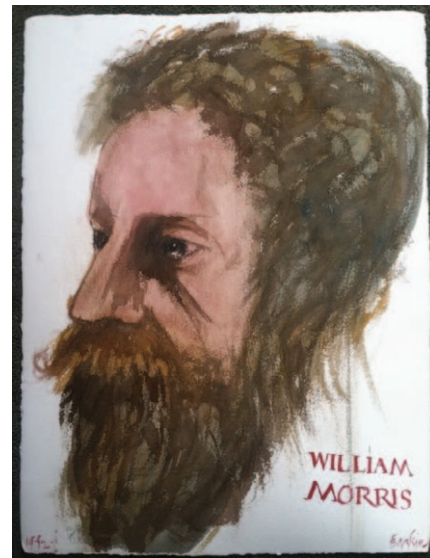
16. Awdlay, Johan. **[Seven Acres Press] *Alia Cantalena de Sancta Maria***. Long Crendon: The Seven Acres Press, 1926. First edition. 8vo. Ornate paper covered boards, vellum spine. Woodcut title, vignettes and illustrations by Loyd Haberly. Beautiful book. Fine. (#215) \$170

17. Aytoun, William Edmondstoune. **[Binding, Fine-Scottish] *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 a 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

18. Badnall, Richard. ***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 Leeks, 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 (1830) 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 Genealogists of London, Howard Cotterell, explaining details of Badnall's lineage and citing some of his works mentioned here. Bookplate of Russell Markland. Some rubbing to calf. Book is near fine internally. (#1332) \$1,500

19. **[Baseball-Fore-edge Painting]** Longfellow, Henry Wadsworth. ***Poetical Works of Henry Wadsworth Longfellow***. London: Frederick Warne. n.d., ca. 1910. Full red mottled calf. Striking fore-edge painting by Martin Frost of early baseball scene depicting a team on field, gallery and vivid flag motif on corners. The painting chronicles the 1865 baseball match between the Atlantics and the Mutuels at Elysian Fields, Hoboken, New York, after Currier & Ives. Fine condition. (#26) \$1,250



Item 20

20. **[Baskin, Leonard] Original Very Large Watercolor Painting of William Morris**. 1992. Offered here is an enormous watercolor painting by Leonard Baskin painted on 22 x 30 inch thick watercolor paper with a bold red caption, "WILLIAM MORRIS" and Baskin's signature appearing in lower right. The painting is dated 1992 in lower left corner. Commissioned by Edward Nudelmann for his Pre-Raphaelite collection, Baskin reluctantly put the name, "William Morris" in the lower right, saying he was

20. **[Baskin] Watercolor- Continued**

averse to putting titles on his paintings. Fine condition. To our knowledge, the only Baskin portrait of William Morris by Baskin in this size and format. (#551) \$4,750

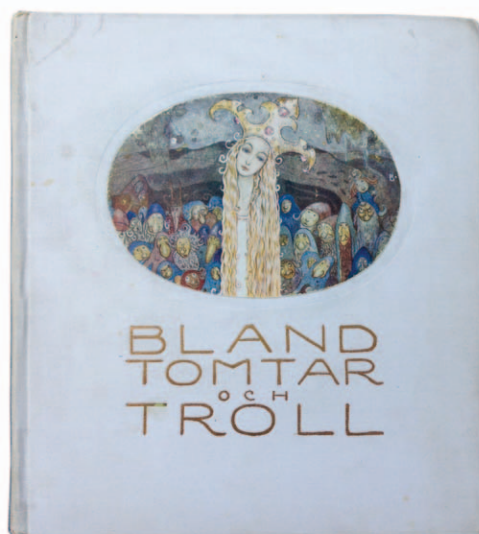
21. **[Bauer, John Illus]** Graner, Cyrus **Bland Tomtar Och Troll: En Samling Sagor**. Goteborg: Ahlen & Akerlund, 1913. First edition. Original white cloth color pictorial oval insert on cover by **John Bauer**, gilt lettering on cover and gilt stamped vignette of young child with letter on back cover. Illustrated endpapers with delicate repeating vignette illustrations in light green by Bauer. 17 superb tipped-in color plates and 9 black and white illustrations in the text, all by John Bauer. The scarce and original Swedish edition of this book, first appearance of these incredible Bauer illustrations reminiscent of Kay Nielsen and Edmund Dulac. A near fine copy of a beautifully illustrated book of the early European Jugendstil period. (#1271) \$1,200

22. 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 seen, with slight 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

23. **[Beblo, Fritz]** Morgenstern, Christian. **Klaus Burmann, der Tierweltphotograph**. Berlin: Gerhard Stalling, 1941. First edition. 8vo. Color illustrated paper covered boards, cloth spine. In original color illustrated dust wrapper (thick card paper) reproducing exact cover illustration. Five super full-page, several half-page color illustrations, other B&W illustrations, all by **Fritz Beblo**. Scarce with wrapper. Hinges reinforced. (#160) \$150

24. Beerbohm, Max. **Rossetti and His Circle**. London: Heinemann, 1922. First edition. In original printed dust wrapper. Blue cloth, gilt lettering. 22 color illustrations by **Beerbohm** tipped onto card stock art paper. A fine copy in near fine dust wrapper. Some extraneous ephemera and letters laid-in, and prospectus "Catalogue." (#2024) \$350

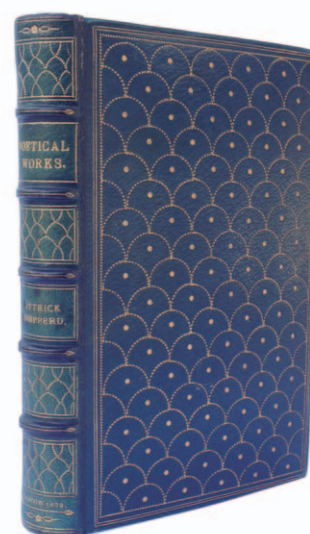
25. **[Binding, Fine- Chivers]** Hogg, James. **The Poetical Works of the Ettrick Shepherd**. London: Blackie & Son, 1840. 12mo. Superb, early binding by **Cedric Chivers** with hand-painted "CC" monogram on front doublure (& strapwork design) in blue. Full blue morocco binding with striking 'fish scale' design 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. 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



Item 21



Item 22



Item 25

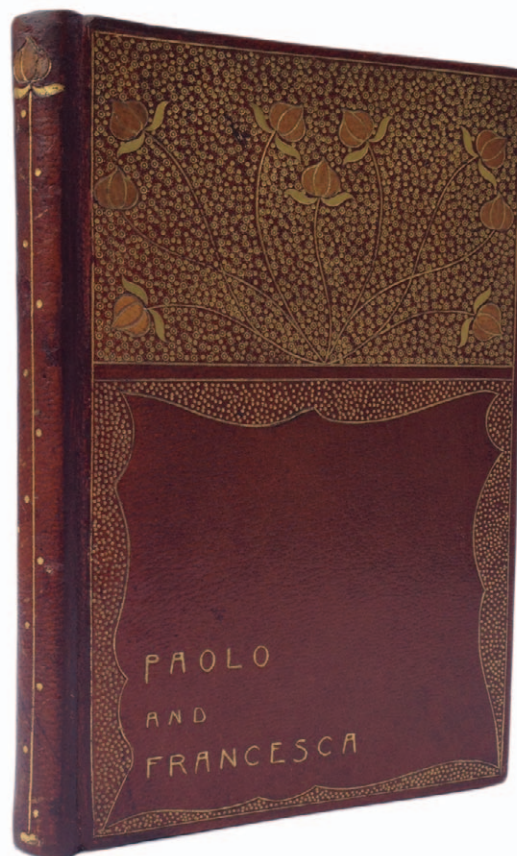
26. **[Binding, Fine- Club Bindery]** Amicis, Edmondo de. **Holland and Its People.** New York & London: G. P. Putnam's Sons, The Knickerbocker Press, 1885. First edition. Two Volumes. Large, thick quartos. THE ROBERT HOE COPY. #21 of ONLY 25 COPIES ON WHATMAN PAPER WITH EXTRA SUITE OF PROOF ETCHINGS 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. Binding has swirling strapwork and blossom pattern, crowns at each corner, five raised bands with similar 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, 88 woodcuts and engravings and etchings. A monumental production, in exemplary condition. Fine in every way. Most scarce thus. (#1884) \$5,500

27. **[Binding, Fine- Guild of Women Binders: 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 blind-stamped 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 near fine copy of a magnificently designed binding by one of the Guild's most renowned binders. (#1255) \$2,750

28. **[Binding, Fine- Guild of Women Binders]** Falconer, William. **The Shipwreck.** London: Printed for William Miller by T. Bensley, 1804. Full polished calf with ornate and deeply tooled blind-stamped floral, leaf-and-bloom motif on front cover, rear cover with similar motif, but only five devices. An unsigned Guild binding, but unarguably Guild of Women Binders (provenance coming together from collection of Guild Bindings as well as auction provenance). The binding shows some wear, especially to spine and margins of spine where the fragile calf has become scuffed a bit. (#1256) \$1,750

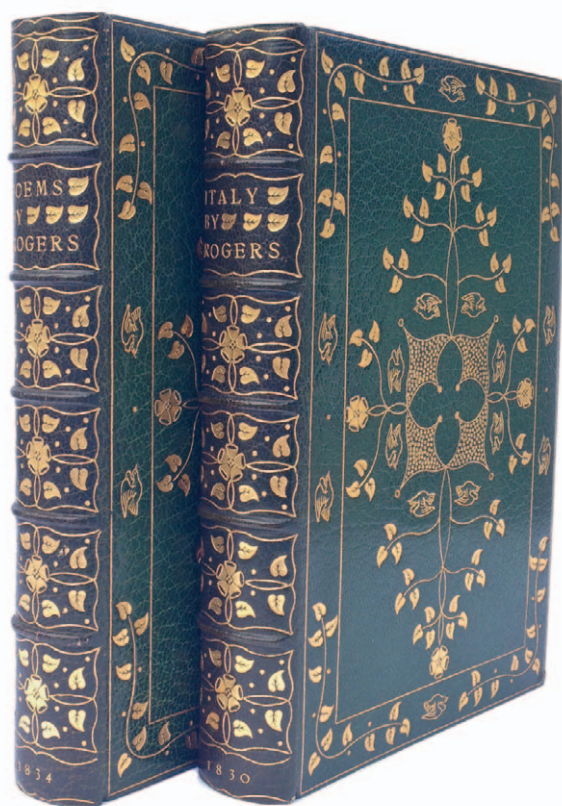
29. **[Binding, Fine- Guild of Women Binders: Johanna Birkenruth]** Phillips, Stephen. **Paolo & Francesca. A Tragedy in Four Acts.** London: John Lane, 1900. Superb binding (ca. 1900) by **Johanna Birkenruth of London** (signed with an ink pallet on front fly-leaf) of brown goatskin with nine long-stemmed flowers, the heads composed of citron onlays, on a background of densely tooled dots and roundels, the lower panel with a border of undulating lines filled with dots. Smooth spine with a long vertical gilt stem, flanked with dots, and topped with a citron onlay flower head and two leaves. Very attractive turn-ins and matching inside joints tooled in gilt with a fillet, a repeated heart and dot and with a citron onlay flower head in each corner, floral decorated endleaves, gilt edges. Ink inscription on the front fly-leaf: "With all good wishes from Frances and Edith Mead. Nov. 1900." Birkenruth began bookbinding in the late 1880's and sent

some of her work to Chicago in 1893. She favored onlays and sometimes lettered her bindings with gouges - as in this example, and the Rubaiyat illustrated by Tidcombe as plate 42. Two of her bindings are reproduced in *The Studio*, "Modern Bookbindings & their Designers, 1899-1900," pp.41 and 43, and another was offered by Maggs Bros. in catalogue 1075, item 331. A magnificent binding in every way, fine and striking. (#2994) (see photo below) \$3,500



Item 29

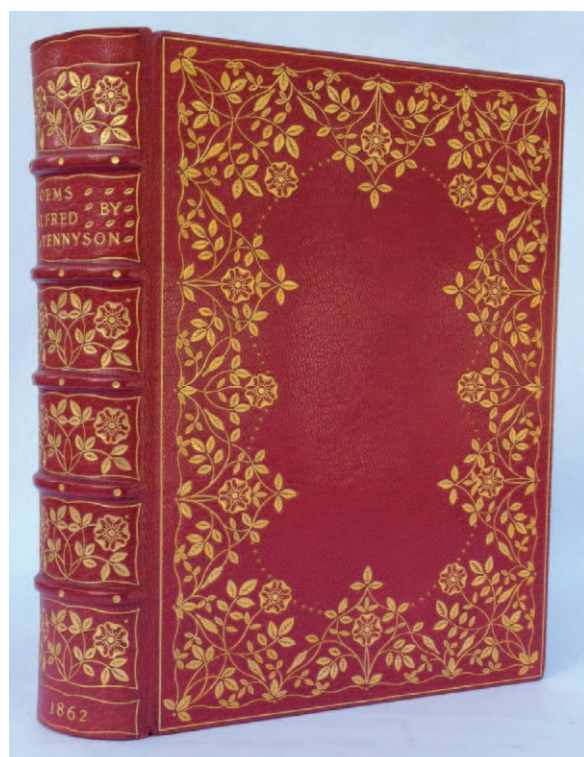
30. **[Binding, Fine- Hampstead Bindery]** Mayhew, Henry. **The Greatest Plague of Life; or, The Adventures of a Lady in Search of a Good Servant.** London: T.C. Savill for David Bogue, 1847. First edition. Sumptuously bound by **The Hampstead Bindery** circa 1900 (signed in ink pallet front endleaf). 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, 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, Harold Karslake and other noteworthy bookbinders. Frank Karslake went on to found the Guild of Women Binders. A fine copy of an attractive binding by the Hampstead Bindery. (#1865) \$1,850



31. [Binding, Fine- *Hampstead Bindery*] Rogers, Samuel. **Italy, A Poem [and] Poems.** London: T. Gadell; 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) \$6,500

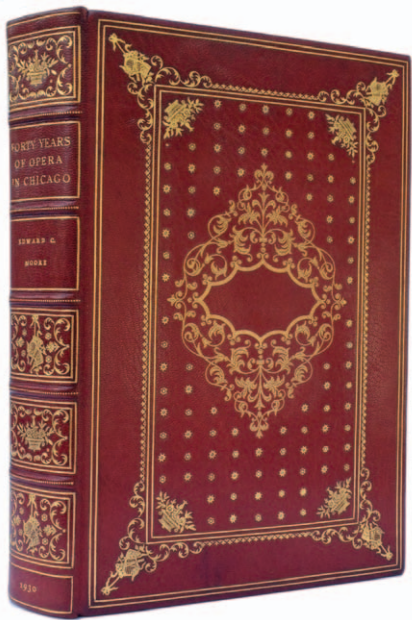
32. [Binding, Fine- *Kelliegram*] Tennyson, Alfred. **Poems.** London: Edward Moxon & Co., 1862. Early Edition. Exquisitely bound by Kelliegram (signed on rear dentelle) in full rich crushed morocco (reddish brown) with beautiful floriated motif on cover and spine consisting of finely gilt vine, leaf and petal designs taking up more than half of the untooled space on cover, and filling up most of the spine (5 out of 6 panels). Magnificent broad and attractively tooled dentelles with six concentric gilt rules and clusters of

flowers and petals at each corner. Green silk doublures and endsheets. **With nice ALS from Tennyson to the Duchess of Sutherland** written on mourning stationery (i.e. black borders): "29 Welbeck St., My dear Duchess, Mr. Fairbairn tells me that you are coming up to the opening of the International Exhibition. Is it so? & if so, do you return on Friday? & if you do, shall I come to Cliveden on that day & stay till Monday morning? Ever Yours, A Tennyson-- for on Tuesday I must return to the Isle of Wight." Anne Sutherland-Leveson-Gower, Duchess of Sutherland (1829-1888) was an advocate and supporter of the arts, especially Tennyson. This early edition of the Moxon Tennyson features superb woodcut illustrations by many of the Pre-Raphaelites, including **D.G. Rossetti, J.E. Millais**, etc. A stunning binding, extremely fine condition, pristine. Housed in folding felt-lined cloth case fitted to a slipcase of the same cloth. (#1978) (see picture below) \$4,250

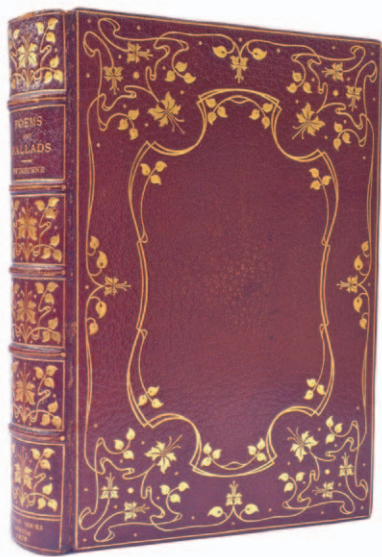


Item 32

33. [Binding, Fine- *Mouteney*] Moore, Edward C. **Forty Years of Opera in Chicago.** New York: Horace Liveright, 1930. First printing. Superb full crushed burnt orange morocco binding by **Leonard Mouteney** (signed in front turn-down: "Designed and Finished by L. Mouteney.") A famous finisher binder for Riviere & Sons of London, Mouteney later migrated over to the Lakeside Press (along with De Sauty) and did his finest work in the early 1930's. A gorgeous, finely gilt-tooled binding with flower baskets, harps, strapwork designs, stars, ruling and stippling on both covers and spine, gilt dentelles, bright red silk endsheets and marbled endsheets. AEG. 4to. Photographs throughout. A superb example of the finest to come out of the **Donnelley Bindery** (Lakeside Press), by one of its most celebrated bookbinders. A pristine copy. (#1980) \$2,850 (see picture on next page)



Item 33 (Mouteney)



Item 34 (Otto Zahn)



Item 35 (Raparlier)

Otto Zahn, With Swinburne Autograph Letter Laid-in

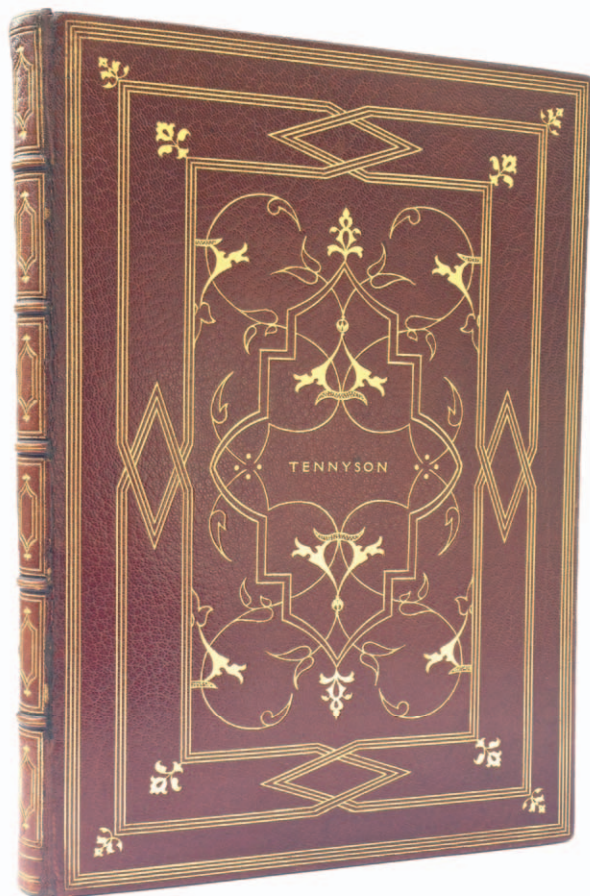
34. [Binding, Fine- **Otto Zahn**] Swinburne, Algernon Charles. **Poems and Ballads. Second Series.** London: Spottiswoode and Co. for Chatto and Windus, 1878. First edition. Sumptuously bound in 1906 by **Otto Zahn at the Toof Bindery** (signed with both and the date in gilt on the front turn-in) in brown goatskin with long stems, flower heads and leaves around flowing asymmetric ruling. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with flowers, stems and leaves; turn-ins and matching inside joints tooled in gilt with two fillets, flowers, stems and leaves, marbled endleaves, top edge gilt, the others untrimmed. The original cloth spine and a cover have been bound in at the end and an ANS inscribed "From the author" has been laid into a leaf at the front. There is also a loosely inserted autograph letter signed by Swinburne: "It would give me pleasure to know the descendant of Admiral Collingwood, for whom my father had a sincere esteem, but I am not well enough to receive visitors. I return the literature, etc, relating to Nelson and Trafalgar which is interesting..." S. C. Toof set up his printing business in Memphis in 1876. He was later joined by Otto Zahn (1857-1928), a German binder who had worked for **Zaehnsdorf** and eventually became President of the company. Bookplate of George Zabriskie, presenting the volume to "Joe and Georgia" in 1945. A fine copy with slight rubbing to joints. (#1995) (see picture to left) \$2,500

35. [Binding, Fine- **Raparlier**] Deshouieres (Antoinette du Ligier de la Garde). **Poesies.** Paris: Chez la Veuve de Sebastien Mabre-Cramoisy, 1688. First edition. Exquisitely bound c.1890 by **Raparlier** in blue goatskin with ornate and innovative covers tooled in gilt with triple fillet border, leafy stems, flower-heads, and a centerpiece composed of a flower within a frame surrounded by similar motifs. The spine divided into six panels, lettered in the second and dated in the third, the others with a vase containing a flower and leafy sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. A wonderful example by the famous bookbinder Paul-Romain Raparlier (1858-1900). The frontispiece engraving is not called for, but taken from a later edition. A fine copy in every way. (#1990) (see left) \$2,750

36. [Binding, Fine- **Riviere- attributed**] Tennyson, Alfred Lord. **Seven Poems & Two Translations.** Hammersmith: The Doves Press, 1902. First edition thus. A superb contemporary binding (unsigned, yet attributed by inference to Riviere... see below). Sumptuous brown crushed morocco with interlocking multi-ruled fillets, stylized leaves and dots in an intricate and pleasing motif repeated on both covers. Spine in six panels with gilt compartments each with similar motifs as covers. **Full morocco inner doublures**, each with matching brown and black morocco and elaborate coat-of arms with three bells and stars in the center and with four identical monograms: BHB. One of 325 copies printed on paper. The monogram BHB belongs to **Harold Wilmerding Bell** (1885-1947), the archaeologist

36. Binding, Tennyson. Seven Poems- Continued

and Sherlock Holmes collector. Two stamps (monogram and arms) are found on three of his books now in the Houghton Library at Harvard. One, a Keats Poems, 1898, is bound by Riviere in green goatskin, with the arms and monogram similarly placed as this copy on the doublures and the arms on the brown goatskin slipcase. The other two, on earlier books, are in slipcases signed by Riviere with the stamps. This binding is certainly of the quality associated with Riviere and certainly not the work of the Doves Bindery, commonly found on Doves Press books. A fine copy with slight rubbing to joints, very slight inner hinge wear. Housed in marbled slipcase. (#1996) \$4,500



Item 36

37. [Binding, Fine- R.R. Adams] Carlyle, Thomas Samuel Arthur Jones, ed. **Collectanea**. 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 Imperia Japan Paper.** TEG, others uncut. Bound in full brown morocco; the front cover is nearly completely filled with ornate leaf and stylized floral design impressed 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

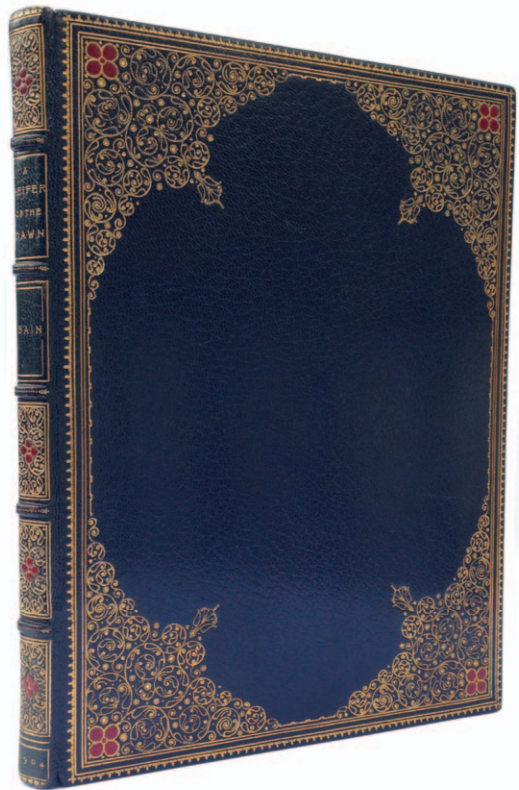
well know of late... and wonderful mosaic designs in leather, surpass, it is said, anything of the sort hitherto attempted by either ancient or modern binders, and his bindings are in the collections of many well-known connoisseurs." Margins of spine slightly, corners very slightly rubbed, near fine. (#1883) \$2,750

38. [Binding, Fine- Riviere- Kelmscott Press] Morris, William. **Gothic Architecture**. Hammersmith: Kelmscott Press, 1893. First edition. Superbly bound by **Riviere and Sons** 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 blue wavy silk moiré 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' 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

39. [Binding, Fine- Riviere- 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 and Sons** 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 moiré 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.** One of 525 unnumbered copies on Perch Paper. Joints a little rubbed, else a fine copy of a beautiful book. In felt-lined slipcase. (#1898) \$3,250

40. [Binding, Fine- Riviere] Tennyson, Alfred Lord. **TENNYSON'S FIRST BOOK: Poems, by Two Brothers**. London: Printed for W. Simpkin and R. Marshall, 1827. First edition. **Magnificently bound in 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 intact with no starting and internally clean and bright. (#1917) \$7,500

41. **[Binding, Fine-Zaehnsdorf]** Bain, F. W. **A Heifer of the Dawn.** London: James Parker and Co., 1904. First edition. Sumptuously bound by **Zaehnsdorf** in 1904, signed with gilt bookbinder's palette on lower front dentelle: "Bound by Zaehnsdorf 1904," and further with the Zaehnsdorf "Exhibition" seal stamped into the lower portion of the rear silk pastedown. A magnificent period binding by Zaehnsdorf in rich full dark blue crushed morocco with very elaborate stippled gilt pattern forming a weaving and swirling pattern on all four corners and extending well towards the center of the covers, with two crown devices pointing in at each corner, and with four stylized clover motifs inlaid in red morocco at each corner. Five raised bands with four heavily gilt and two left for lettering, side edges gilt, attractive gilt stipple design is carried onto dentelles, rich blue silk endsheets and pastedowns. Top edges gilt, others uncut. Extremely fine with no signs of any wear. A remarkable survival and extremely interesting pairing of binding and book: Bain was an oddball history professor who wrote a number of allegorical books (similar to this one) in which he claimed to have been the translator, but after most had been published, it finally became clear he was not the translator, but actually the author. (#2000) \$3,250

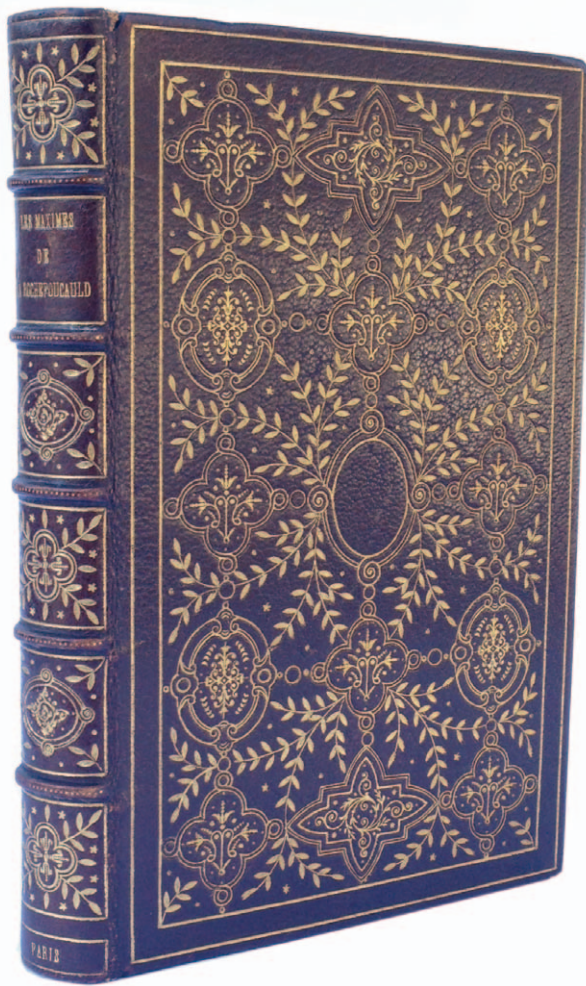


Item 41

42. **[Binding, Fine- Sangorski and Sutcliffe]** Shelley, Percy Bysshe. **Rosalind and Helen, A Modern Eclogue; with Other Poems.** London: C. and J. Ollier, 1819. First Edition, First Issue. Exquisitely bound by **Sangorski and Sutcliffe** (with their gilt stamp on front inner dentelle) in full crushed dark green morocco with elegant gilt rectilinear ruling and stipples culminating in four circular swirling vine motifs with inlaid red dots and a large circular leaf pattern centered in the middle featuring bold gilt leaves, red inlaid morocco dots and a six-cornered flower at the center, repeated on both covers. Spine with five raised bands, four gilt-decorated panels and two panels left for lettering. Thick morocco gilt inner dentelles with inlaid red dots, sides of boards with gilt ruling. With the **bookplate of W. K. Bixby**, famous railcar industrialist who retired at the age of forty-nine to collect rare books and art. His collections, sold at auction, are legendary. Bixby Collection accession number, 8623, written in pen on front free endsheet and notation in pencil on front free fly: "ibl_ux / S. 1921," denoting the Bixby Sale of this particular book at Sotheby's in 1921. An immensely pleasing and aesthetic binding, the rare first issue with the half-title and four pages of advertisements at the end, "Books Published by C. & J. Ollier." A fine copy of both binding and book, contents incredibly clean and bright. (#2006) \$4,500

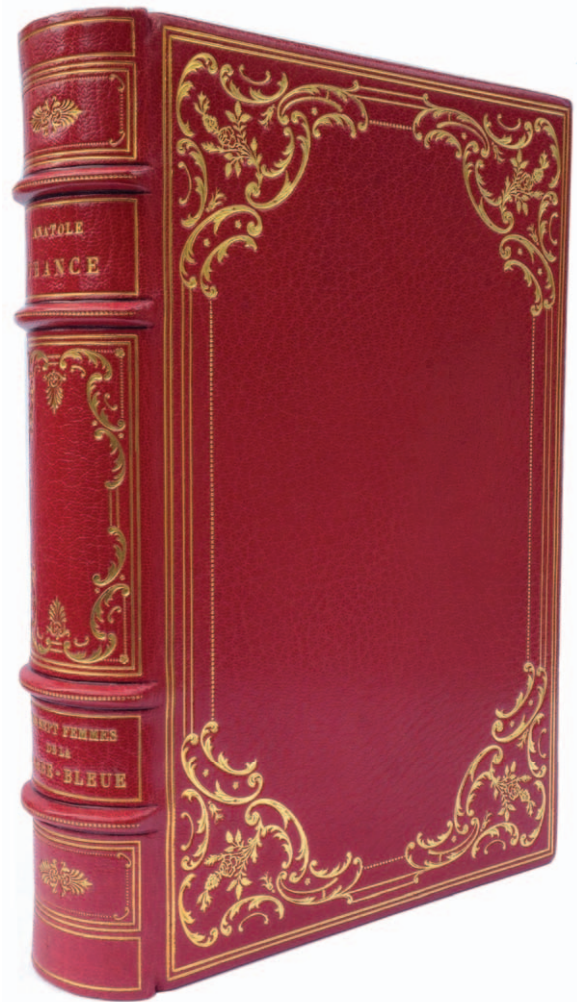


Item 42



43. [Binding, Fine- **Zaehnsdorf**] La Rochefoucauld (Francois, Duc de). **Les Maximes Suivies des Réflexions Diverses Publiées**. Paris: [imprimé par D. Jouaust] Librairie Des Bibliophiles, 1892. Exquisitely bound by **Zaehnsdorf** in 1895 (signed and dated in gilt on the front turn-in and with the blind stamp on rear doublure) in brown goatskin, the covers lavishly tooled in gilt an all-over “fanfare” design of variously shaped compartment filled with leafy stems, small dots and stars, the spine divided into six panels with gilt compartments with similar motifs. Superb turn-ins with a gilt fillet, dog-tooth roll and leaves, red silk doublures and endleaves, gilt edges. A fine copy of a most pleasing Zaehnsdorf binding in the 'fanfare' style. Inscribed in ink on the front fly-leaf “Christmas 1895” and “Il est plus nécessaire d'étudier les hommes que les livres - p.183.” With the **book label of Taplow Court** on the rear endleaf, with pencil shelf-marks “11-B-1”. Taplow Court, in Buckinghamshire, was bought by the Grenfell family in 1852 and became home to William Grenfell. The house became a centre for the “Souls,” an aristocratic clique incorporating A.J. Balfour, George Curzon and various Wyndhams, Charterises, Tennants, Custs and Windsors. Other visitors included Henry Irving, Vita Sackville-West, H.G. Wells, Edith Wharton and Oscar Wilde. (#1992)

\$3,500



44. [Binding, Fine- **Myriam (Marie de Jouvencel)** France, Anatole. **Les Sept Femmes de la Barbe-Blueu (Seven Wives of Bluebeard and Other Fairy Tales)**. Paris: Librairie des Amateurs, 1921. First edition. Thick 4to. 10" x 7" Superbly bound by **Myriam (Marie de Jouvencel)** for **Mabilde** in full red richly grained morocco with deeply impressed gilt strapwork, vine and flower pattern with concentric ruling and stippling on both covers, spine with four prominent bands two nearer top and two nearer bottom leaving five panels, the central of which carries over cover motif. Exquisite full gray morocco doublures with four concentric gilt rules and one stippled rule, silk endsheets backed by marbled paper. Edges of boards with gilt ruled lines. All edges gilt. **No. 50 of a special limited edition of only 100 copies on Japan Vellum with 5 different states of each illustration by G. A. Mossa in full color, tint and line.** This binding is in exceedingly fine condition, pristine. A monumental binding from the **Mabilde Bindery** who also did work for **Paul Bonet**, this being a book bound for them by Marie de Jouvencel. Housed in a superb handmade half morocco (matching book) chemise and leather edged slipcase, both with marbled paper in matching colors. (#1977)

\$4,500

Bound by Margie Le Lacheur, Student of Cobden-Sanderson



45. Morris, William. [Binding, Fine- Le Lacheur, primary student of Cobden-Sanderson] **Hopes and Fears for Art.** London: Longmans, Green and Co., 1896. Fourth edition. Magnificent contemporaneous binding in full crushed morocco in the style of Cobden-Sanderson and Doves Press bindings (especially employing the use of Sanderson's famed 'heart' tool). Undisputedly, the work of one of his primary students, signed in lower back turn-in, "18 M.L. 99." Also, noteworthy, the book has superb double fore-edge paintings, one of the house of Barnaby Blackwell, Twickenham and the other being the House of Lord Radnor, Twickenham (identified in writing on the fore-edge painting itself). The outside of the fore-edges are nicely gauffered. The binding is superbly designed and executed with ornate heart and vine pattern on both covers, five raised bands on spine and the same heart motif intricately gilt-stamped on five of the six compartments, with the second comprising lettering. The inside dentelles are handsomely gilt blocked with the heart devices on the corners, and the rest filled up with parallel gilt lines. In taking up the discussion of the bookbinder, one needs to concentrate on the signature, "M.L.," which most notably points to either Miss Margie Le Lacheur or Maria Lühr, both of whom were students of Cobden-Sanderson in this period. It seems more likely to us that binding was executed by Miss Margie Le Lacheur, her work being of greater note and more documented (a 1900 New York Tribune article on fine book bindings highlighted [English] "volumes of rare beauty including Doves Bindery, Zaehnsdorf, Fazakerly, Miss Le Lacheur, Miss Prideaux," etc. Perhaps more importantly, a Bonham's auction sale recently sold a superb green morocco gilt binding with trellis pattern, initialed and dated: '18- M L- 99,' on the turn-in, with pencil notes in the book stating: "Bound by Margie Le Lacheur." A fine copy of an exceedingly rare and important binding comprising the work of one of Cobden-Sanderson's principal and early students. (#2100) \$4,750

46. **[Binding, Fine- Riviere]** Rossetti, Dante Gabriel. **Poems.** London: F. S. Ellis, 1870. First edition. A stunning binding by Riviere (signed in gilt in front lower dentelle: “**Bound by Riviere & Son**”) in full green crushed morocco with superb lavish gilt tooling on both covers comprising intricate swirling vines and blossoms with for arrow and flame motifs at each corner, birds and butterflies and an exquisite border pattern, five raised bands on spine, gilt dentelles, top edges gilt, others uncut. First issue with 27 instead of 275 (for page 27). Spine very evenly sunned. A fine copy of a gorgeous Riviere binding on a first edition Rossetti Poems. (#1969) \$7,500



Item 46

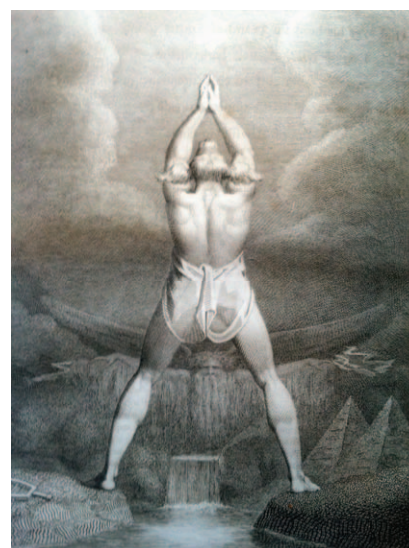
47. **[Binding, Fine- Sullivan, Edmund]** Balzac, Honore de. **Les Contes Drolatiques.** Paris: D. Giraud, 1853. Lavishly bound by Edmund Sullivan with his gilt mark on bottom of front cover, “F. S. Aurifex.” Full levant brown polished leather with covers consisting of extremely ornate dot stipple pattern comprising four outside triangular interweaving blocks with stem and flowers extending outward. There is a central more simple design consisting of flowers, stems and hearts. The spine is in six compartment, five of which have ornately gilt pattern of hearts, dots and central four-sided 'star' left in negative space. Beige silk endsheets. Edmund Sullivan was a prominent English illustrator of the 19th Century whose bookbinding foray was limited, but quite successful. His bindings are thus quite rare. Some minor almost invisible repairs to binding. (#1874) \$1,250



Item 47

48. **[Binding, Victorian]** Lynch, Anne C. **Poems.** New York: George P. Putnam, 1849. First edition. Quarto. Publisher's ornate horizontal ribbed cloth with intricate gilt rectilinear pattern and floret weave on both covers and spine. A.E.G., 189pp. Ten exquisite full-page wood-engraved illustrations by F.O.C. Darley, Durnad, Huntington, Duggan, Rothermel, etc. Very slight foxing, covers with only slight rubbing, pencil notations in back, else a fine copy of a scarce and beautiful book of poetry. Not in Hamilton. (#899) \$350

49. **[Blake, William]** Darwin, Erasmus. **The Botanic Garden.** London: J. Johnson, 1791, 1791. First and Third Editions. Large quarto. Two parts. London: J. Johnson, 1791. Two volumes. Part 1, The Economy of Vegetation is the First Edition; Part 2, The Loves of the Plants, is the Third Edition. Bound together in contemporary calf, morocco label on spine. Complete with all 20 plates as called for, some folding, which include five plates by William Blake (“The Fertilization of Egypt” being the most widely known). Also present is the binder's instructions bound in between the two volumes on light green paper with directions for placement of the plates. Two full-page frontispiece engravings. Nice fine and firm full calf binding, professionally strengthened. (#1086) \$1,750



Item 49



Item 50

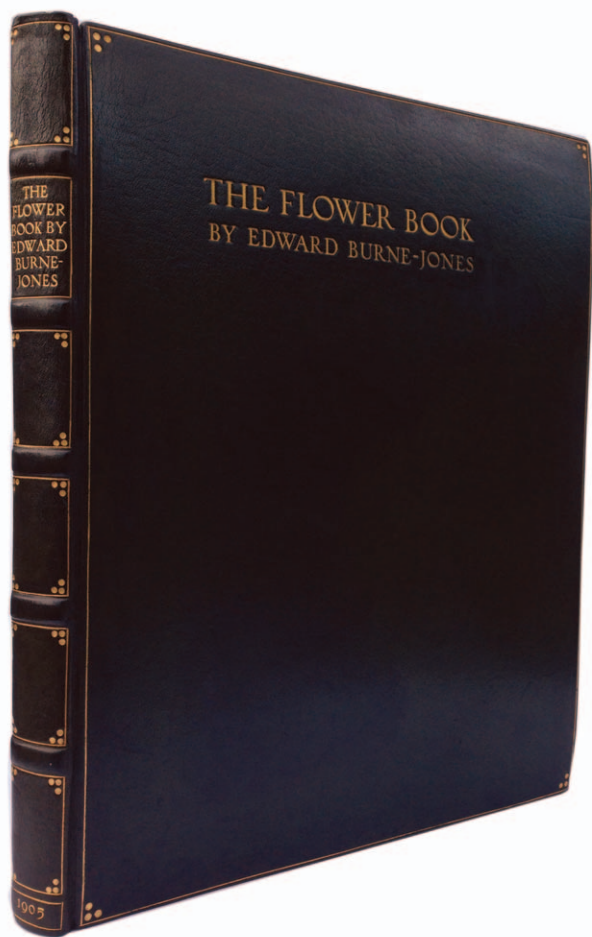
50. [Vogeler, Heinrich Illus] Falke, Gustav. **Das Büchlein Immergrün**. Koln: Schafstein, 1903. First edition. Original beige cloth with ornate Art Nouveau gilt stamped design. Striking full color title page, cover design and entire book with elaborate gold printed design elements and borders by HEINRICH VOGELER (1872-1942), renowned German painter, book designer, architect and central member of the original artist colony in **Worpswede** which he joined in 1894. A fine copy of an immensely beautiful and important book. (#576) \$850

51. 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;

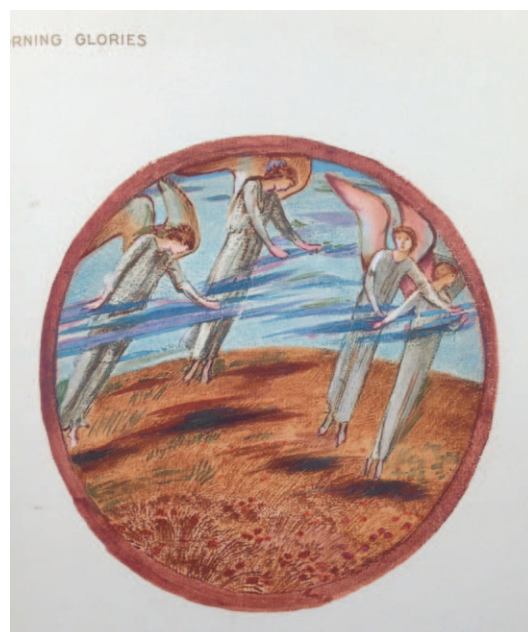
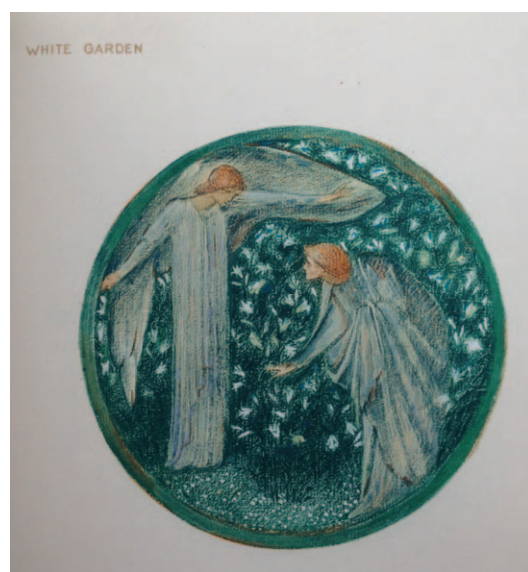
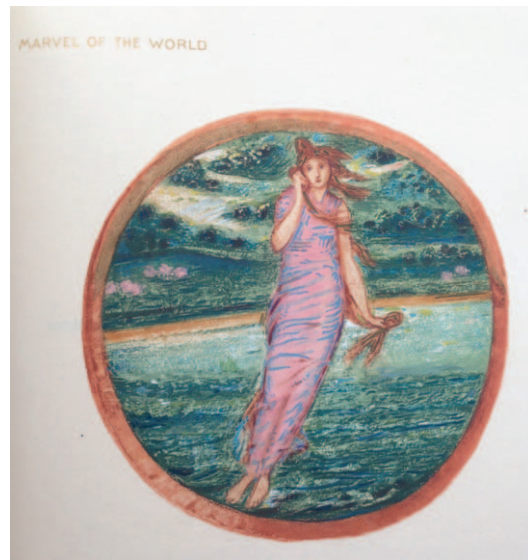
"upon" repeated, P.48, line 8 from bottom; "reollection" P.115, line 8 from bottom; "exihited" p.117, line 2 from bottom; "condescente" p.275, line 2 from bottom; "Harvey" p.291, line 9 from bottom. Both cancels Mm and Nn (pp. 271-4) present. Volume Two: all mis-numbered pages: 229, 408, 497, 504, 555, 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; "Wlliam" 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

52. Browning, Elizabeth Barrett & Robert. **Two Poems**. London: Chapman & Hall, 1854. First edition. Original printed wrappers. Contains first appearances of two poems, "A Plea for the Ragged Schools of London," by Elizabeth Barrett Browning, and "The Twins," by Robert Browning. Fine. (#1286) \$550

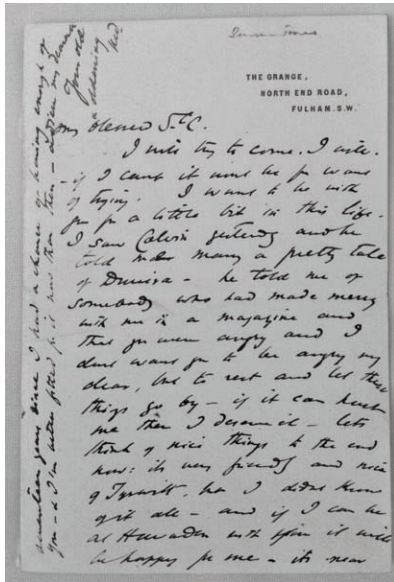
53. Buchanan, Robert. **The Fleshly School of Poetry and Other Phenomena of the Day [With ALS from Buchanan tipped-in]**. London: Strahan and Co., 1872. First edition. Original printed wrappers with engraved illustration on cover of wild garlic, hound's tongue, etc. (odiferous flowers). Celebrated and influential, if not scathing treatise accusing the Pre-Raphaelite artists of immorality and perhaps helping to increase PRB exposure through subsequent dialogues. Most notably was D.G. Rossetti's rebuttal which came in the form of a letter in the Athenaeum entitled, "The Stealthy School of Criticism." An excellent copy in original printed wrappers and with most of the spine still present (rarely seen). **With an inserted three-page autograph letter by Buchanan** asking a Miss Marie de Hey if she would like to purchase "Madcap Prince" for her own use... "only once reproduced in town-- for Mis ??'s benefit at the Olympic last May. I fancy the part would suit you, and the piece is light and effective enough. Or I could arrange with you for a new picturesque narrative drama for starry purposes(?)." Some tears in ALS, corners of book slightly bent and covers only faintly age-marked, else very good or better. Internally clean and bright. A rare offering. (#934) \$850



54. [Burne-Jones, Edward] **The Flower Book**. London: Henri Piazza et Cie. for The Fine Art Society, 1905. First edition. Large 4to. Original full dark green publisher's crushed morocco binding with gilt fillet borders both covers and spine, triplet dots on corners, spine with six gilt-blocked compartments, lettering and date. Original gray endpapers. Color half-title in red and green, limitation page ('ninety two, F.A.S.' hand-written... of 300 Copies), title page in green and black. 38 magnificent color plates from Burne-Jones watercolors, all printed on one side only, each preceded by leaf with only printed title, four leaves at end with 'lists of flowers.' These incomparable color illustrations are unique both in composition as well as the process used to accomplish the bright, vivid coloration. They were produced in Paris by Henri Piazza in collotype and pochoir. The highly decorative illustrations are not flowers at all, but compositions of many varied subjects and allegories, suggested by the names of flowers. The calligraphic printed text in the beginning of book was hand-written by Georgiana Burne-Jones. A landmark in printing and color reproduction, and certainly one of the great Pre-Raphaelite printed books ever produced. Some slight cover discoloration to covers, barely noticeable; an extremely fine copy internally. (#1871) \$15,000

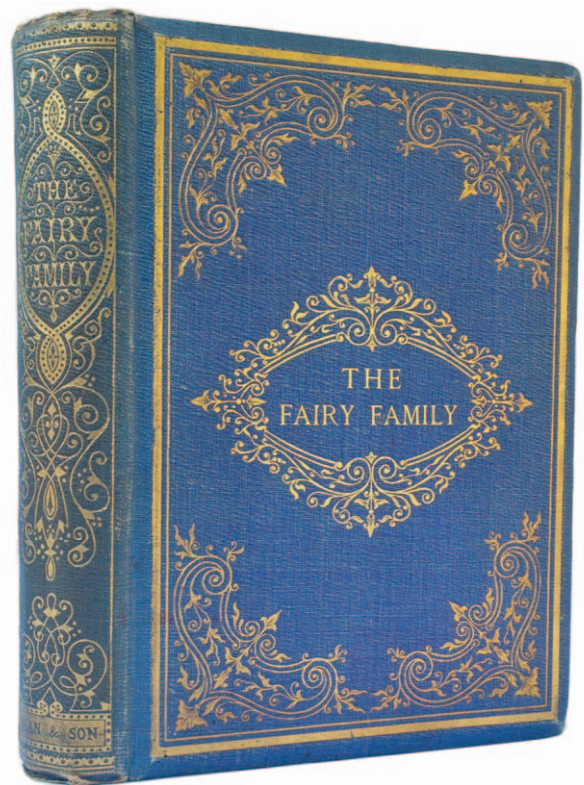


Burne-Jones to ailing John Ruskin, "let's think of nice things to the end now.."



55. Burne-Jones, Edward. **Autograph Letter Signed to John Ruskin.** On his printed stationery 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- let's think of nice things to the end now: it's 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. It's 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. Historically significant letter linking two of the greatest artists of the Victorian Age. Traces of guard on verso, very good. (#1259) \$4,750

56. [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 book 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) (see picture below) \$2,750

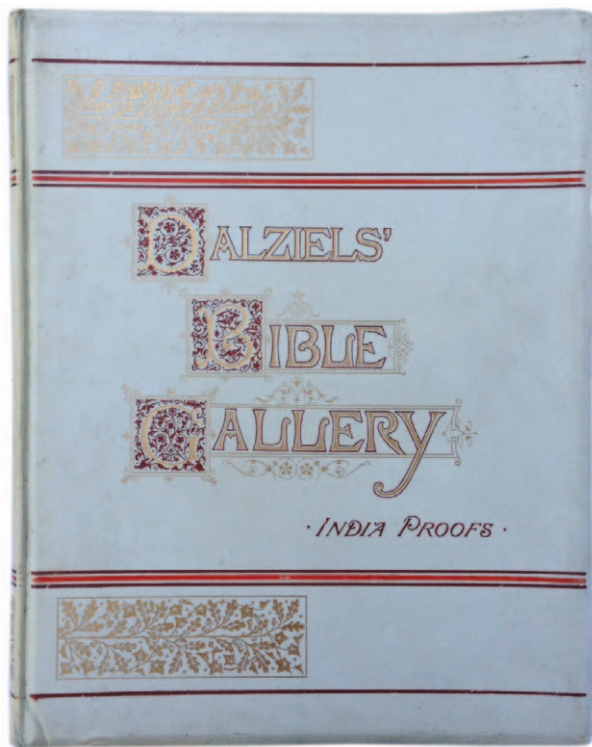


Item 56

57. [Burne-Jones, Holman Hunt, Madox Brown, Solomon, Watts, etc. Dalziel, Edward and George] **Dalziels' Bible Gallery.** London: George Routledge and Sons, 1881. First edition. Huge folio. Original full stiff vellum binding (over boards, as issued) with elaborate gilt stamped designs and lettering with ruling in red and brown on both covers and spine. The Dalziel Brothers magnum opus with **72 proof engravings printed on India paper** and laid down on thick card stock (rectos only). Artists include: Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, Frederick Leighton, Frederick Sandys, Simeon Solomon, George Frederick Watts and much more. Stated limited edition (353/1000).

57. Dalziel's Bible Gallery- continued

An important and sought-after compendium featuring The Pre-Raphaelites and other famous artists of the period. An amazing cover, the binding showing almost no wear, except for a few crease and bend marks. We have never seen a cleaner copy of this binding. As often found in this fragile gutta percha binding, a few of the signatures have begun to pull away. All of the pages and plates are fine with no signs of wear and no foxing. A magnificent and impressive record of the art of the period by its most prodigious and accomplished engravers, The Dalziel Brothers. (#1964) \$3,850



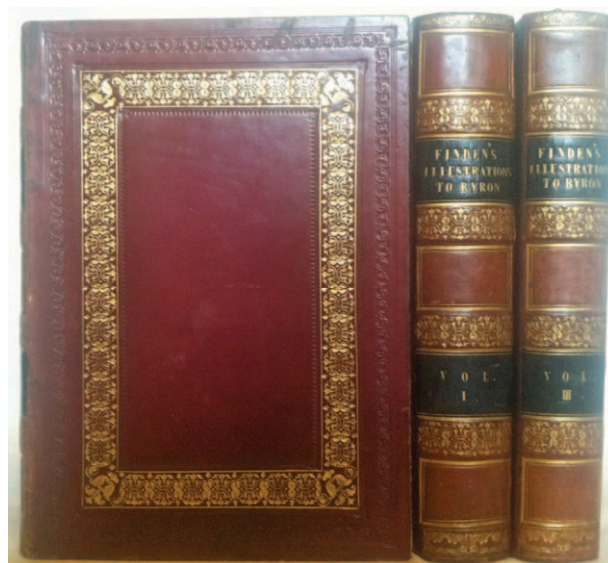
58. Byron, George Gordon, Lord. **Finden's Illustrations of the Life and Works of Lord Byron.** London: John Murray, 1833-34. First edition. Three Volumes. Bound in full exquisite maroon polished calf, wide gilt floral and ornate border design on both covers, other blindstamped borders, spine with raised bands and five panels, two of which in black calf, five gilt decorative panels, marbled endpapers and edges. 126 exquisite plates engraved by William and Edward Finden after paintings by Turner, Stanfield, Westall and others. An extremely attractive set, contents fine, some light foxing to plates, usual browning and very slight wear to binding. (#1065) \$1500

59. Byron, George Gordon. **The Works.** London: John Murray, 1819. First thus. Three volumes. Nicely bound in contemporary black pebble grain morocco with swirling gilt foliage both covers, spine elaborately gilt; covers ornately blindstamped with central medallion/designs. First collected edition of a contemporary printing including the complete "Childe Harold's Pilgrimage." A very attractive, fine copy in a most pleasing full morocco binding. (#1064) \$850

60. 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

61. Byron, George Gordon Noel, Lord. **The Works of Lord Byron.** London: John Murray, 1819. First edition. Three volumes. Contemporary full green straight-grained morocco elaborately tooled in gilt and blind on both covers, spine with four raised bands and heavily gilt compartments. A.E.G. With three superb contemporary fore-edge paintings on each volume: Vol. I of Sheffield Park, Sussex, the grand mansion across a lake, with fishermen on the bank and a few swans; Vol. II of Hayley, Stratfordshire, a small, les grand manor house with cows and sheep in a field, along with the shepherd and his dog; Vol. III of Haddon Hall, Derbyshire, castle-like building across a river spanned by a stone bridge over which a peasant woman herds several cows. Steel-engraved plates from paintings by Thomas Stothard. Covers scuffed at edges and corners, spines slightly rubbed, occasional foxing within, else a very good, attractive set made more desirable by the three matching fore-edge paintings. This copy last on the market in 2003 where it sold for \$1200 (including buyer's premium) at PBA Galleries. (#1066) \$1,500

62. [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



Item 58

Four Watercolors by the Illustrator of Dick and Jane

63. [Campbell, Eleanor] **Two Dick and Jane Original Illustrations for "We Come and Go," ca. 1947 by Eleanor Campbell, Illustrator of Dick and Jane Books.** Offered here are two superb original watercolor on illustrations on artboard by Eleanor Campbell, the original and premier illustrator of the Dick and Jane books. Illustrations appear in the book, "We Come and Go," Chicago, Scott, Foresman and Co. and form appear on pages 55 and 58 of the first issue of the book. A charming pair of scenes showing the progression of Spot watching Jane and Father getting into their bright green car to go on a picnic (p. 55, full-page illustration entitled "Away We Go"), and the second (p.58) showing Jane opening the door to let the 'forgotten' Spot into the car: "Come in, Spot," said Jane. "You can go in the car." Dimensions: P.55: 10 3/4" x 8 3/4"; P.58: 10" x 7." Expertly matted. Illustrations give page numbers where illustrations appear and guideline gridmarks for printer. Some notation on back denoting publication info. A fine pair, offered together as a unit, and classic early compositions showing nearly all the major figures: Spot, Dick, Jane, Sally, Father, and of course, the huge green car. With original first edition booklet, "We Come and Go," 1947, (lacking prelim leaves, but showing proper location of illustrations as per painting), and the Cathedral Edition with the same illustrations, but different views (1947). (#2007) \$6,250

64. [Campbell, Eleanor] **Dick and Jane Original Early Illustration for "We Look and See," ca. 1946 by Eleanor Campbell, Illustrator of Dick and Jane Books.** Offered here is an iconic "Dick and Jane" image, a large-size watercolor illustration (with some gouache) on artboard for an illustration from "We Look and See," by Eleanor Campbell, original "Dick and Jane" illustrator; published by Scott, Foresman and Company, 1946 and appearing on page 4 as a whole-page illustration, with the simple caption: "Look, Look." The composition is a memorable one, showing Dick standing on his head with a basket of leaves nearby, an obvious moment of triumph in finishing his chore (or just goofing off). A very large watercolor on artboard for a Dick and Jane watercolor, 13" x 9 1/2" Expertly matted. Printer guidemarks at edges and small penciled box appearing at bottom with arrows (for caption placement). Superb condition. An important early illustration from the famed "Dick and Jane" books. Included is the first edition booklet, "We Look and See," Chicago, 1946, Scott, Foresman and Company. A very good copy of a scarce book. (#2009) \$5,200

65. [Campbell, Eleanor] **Dick and Jane Original Early Illustration for "We Work and Play," ca. 1946 by Eleanor Campbell, Illustrator of Dick and Jane Books.** Offered here is a wonderful large-size watercolor illustration on artboard for an illustration from "We Work and Play," by Eleanor Campbell, original "Dick and Jane" illustrator; published by Scott, Foresman and Company, 1946 and appearing on page 5 as a whole-page illustration. The composition is striking in its perspective,

showing the back view of Sally in the foreground, with Mother on the top step with a broom and Jane coming to greet her with a small broom and dust pan. Dimensions: 11" x 9 1/2". Expertly matted. Printer guidemarks at edges. Slight speckle foxing near upper right, but unobtrusive and easily removed if desired. An important early illustration from the famed "Dick and Jane" books. Included is the first edition booklet, "We Work and Play," Chicago, 1947, Scott, Foresman and Company. A very good copy of a scarce book. (#2008) \$4,250

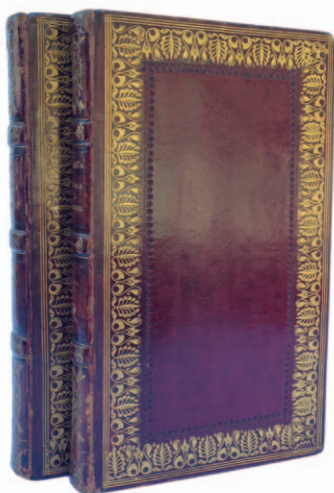


Item 64



Item 65

66. Carroll, Lewis. **An Index to "In Memoriam"** London: Edward Moxon & Co., 1862. First edition. 12mo. Original fine-pebbled dark brown cloth over flexible boards. 40pp. Under the auspices of Tennyson, Carroll compiled and edited this helpful adjunct to his famous poem, though, it has been reported, with much of the arduous work being accomplished by Carroll's sisters. A fine copy. Rarely seen, especially in this condition. (#1283) \$850

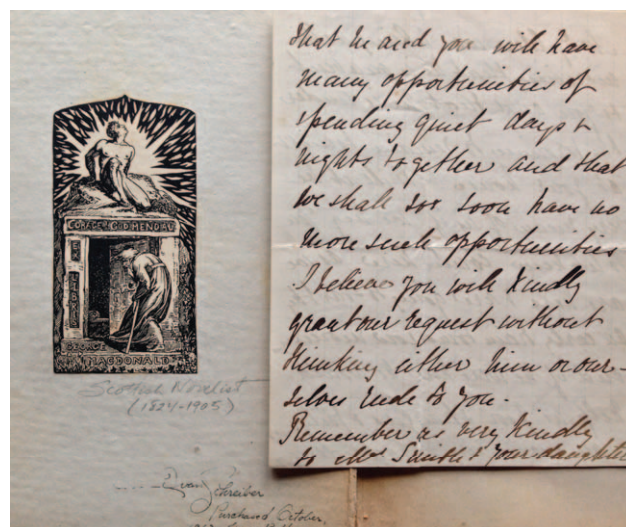


Item 67

67. Clare, John. **The Village Minstrel, And Other Poems.** London: Taylor and Hessey, 1821. First edition. Two Volumes. In suburb 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

68. 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-Fuosich. 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) (see below) \$1,250



Item 68 (Front endsheets)

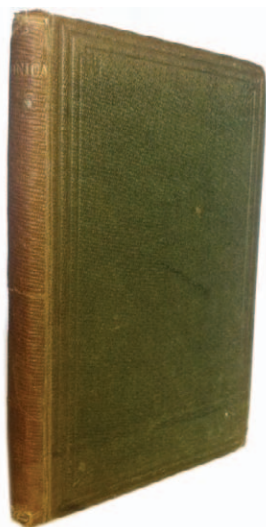
69. Collins, Wilkie. **Man and Wife.** New York: Harper & Brothers, 1870. First American edition. Original brown cloth, gilt spine. July ads (earliest). Sl. stain endpapers, foxing, clean and tight gilt on spine bright. (#993) \$175

70. Cooper, James Fennimore. **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. Yellow endpapers. Cover sunned. (#1902) \$175

71. Cooper, James Fennimore. **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

72. Cooper, James Fennimore. **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

73. Cory, William Johnson. **Ionica**. London: Smith, Elder and Co., 1858. First Edition. Original green fine-ribbed cloth, gilt lettering on spine. Published anonymously, this delicate book of poems has been **heralded as the first book of what is now called Uranian Poetry**, a small group of pederastic poets who published a few works between 1858 and 1930. Cory, as a number of other Uranian poets, was steeped in Latin and Greek and his early poems show a



remarkable, lyrical quality esteemed by his peers. Spine sunned with small tear, worn at extremities, hinges cracked. A very good copy of a scarce book. No other copies located at time of research. (#1319) \$550

74. Cory, William Johnson. **Ionica**. London: Smith, Elder, 1858. First edition. Remainder binding consisting of paper covered boards in two tones. Cracked at outer joint of spine. Very good copy (#1289) \$375



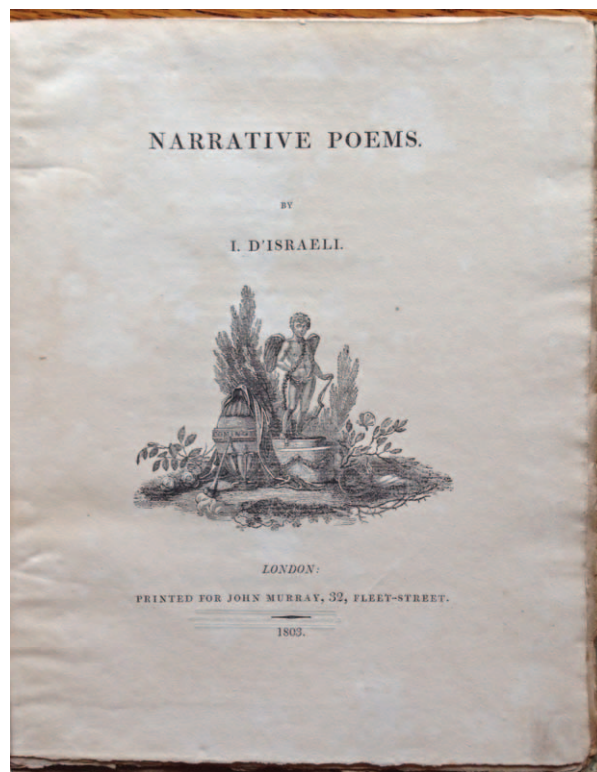
Item 75

75. 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

76. [Crane, Walter] Association Copy: **Inscribed to Helen Rossetti, daughter of William Michael Rossetti**. Carpenter, Edward. **Chants of Labor**. 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: "Helen Rossetti, from Walter Crane, Aug 24, 1890." Covers slightly damp-stained, internally near fine and occasional light browning (#1933) \$1,750

77. [Crane, Walter] **Signed, Limited**. 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

78. D'Israeli, I. **Romances** Second Edition, Corrected to which is now added, A Modern Romance. London: Murray and Highley, 1801. Second edition. Bound in full calf, gilt spine with morocco label. Binding a bit worn on edges, spine split and partially repaired. Internally clean and bright. (#976) \$450



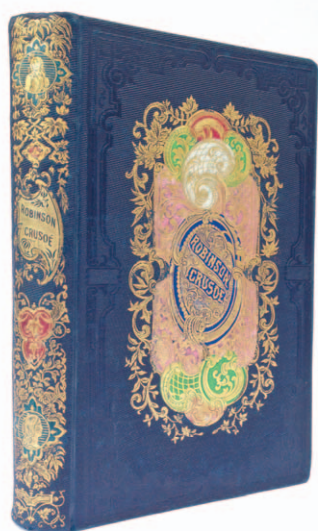
Item 79

79. D'Israeli, Isaac. **Narrative Poems**. London: John Murray, 1803. First edition. Quarto. Original light green boards with printed title on cover. Title-page with large woodcut illustration of angel statue in garden. Uncut. Boards soiled, corners rubbed, spine lacking. A nice copy, quite tight with both hinges intact. Scarce. (#945) \$550

80. Davies, Sir John. **The Original, Nature, and Immortality of the Soul. A Poem.** London: S. Keimer for Hammond Banks, 1714. Second edition. 12mo. Bound in nineteenth century red goatskin, gilt-tooled covers in with a double fillet border and ornate rectilinear motif, six panels with gilt compartments. An attractive binding on this second edition of a book that was widely acclaimed dealing with the nature of the soul. (#1989) \$1,100

81. [De Vinne Press Rarity] Huntington, William Reed. **Quinquaginta; A Birthday Book of Verses.** New York: Privately Printed (De Vinne Press), 1888. First edition. Original parchment backed, gray paper covered boards with gilt ruling and leaf design, lettering in dark gray on cover, spine with large gilt lettering. Number 4 of only 50 Copies Printed, signed by De Vinne (publisher) on limitation page. Presentation Copy from author: "To Anna C. Bird/ from her friend,/ W. R. Huntington/ Sept 20/ 1888" With lengthy autograph letter from the author Anna Bird, the presentee, a cheery three page letter dated Sept. 20, 1888 (attached to rear endsheet). A bright copy with few faults,. (#866) \$950

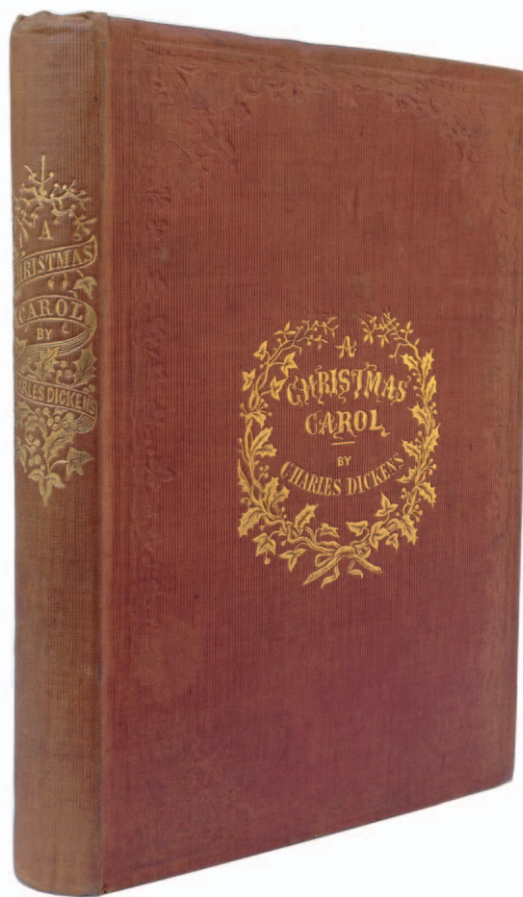
82. Defoe, Daniel. [FORE-EDGE PAINTING] **The Life and Strange Surprising Adventures of Robinson Crusoe.** London: W. R. Chambers, ca. 1900. Modern blue full smooth calf. Original cover bound-in at front. Nice vertical fore-edge painting with portrait of Defoe and Robinson Crusoe on shore. Fine. (#1896)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



Item 83

83. Defoe, Daniel. **Adventures de Robinson Crusoe.** Paris: Librairie de L'enfance et de la Jeunesse, P.C. Lehuby, [1843]. First edition. Superb and fine original publisher's full polychrome binding consisting of brightly gilt block center cover design with green, violet blue, white and red-brown colored cloth Original yellow endpapers. Exquisite engraved title and 20 full-page engraved plates by Trichon, Bertrand and Poujet after designs by Bouchot. Foxing to prelims, else extremely fine. This ornate cloth binding type is rarely seen in this near pristine condition. (#1982) \$1,500

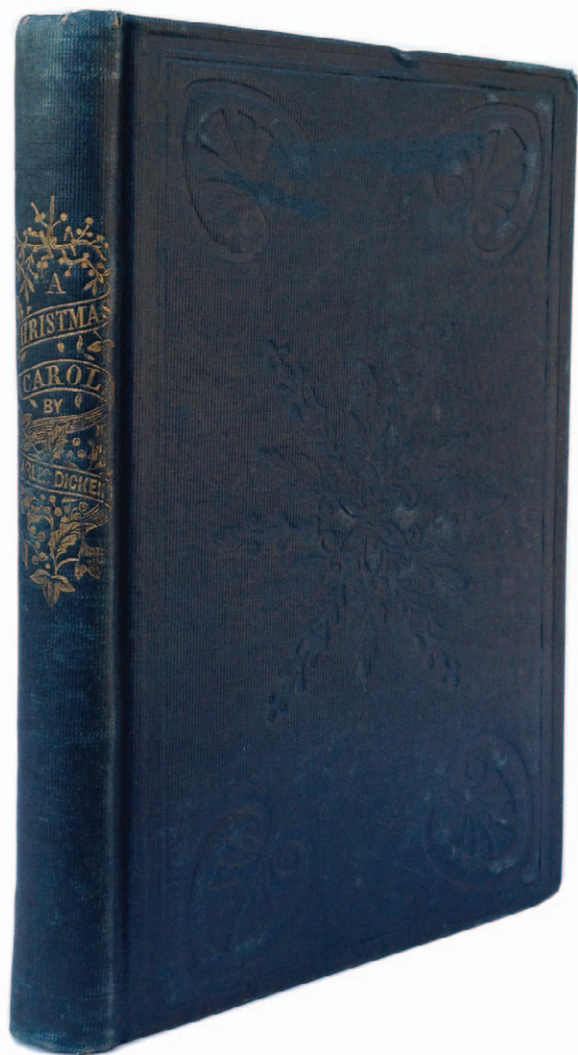
Finest Copy Seen in Years



84. Dickens, Charles. **A Christmas Carol, in Prose, Being a Ghost Story of Christmas.** London: Chapman & Hall, 1843. First edition. **First Issue satisfying all of the points of priority.** A fine copy. Four hand-colored and four illustrations in line by John Leech. Original red-brown cloth with gilt wreath pattern and lettering in center of front cover and blindstamped borders on both covers. Spine with gilt wreath pattern and lettering. A completely unsophisticated and fine copy, the finest we have ever seen and from our notes, the finest copy we have found in the public record for many years. First issue with "Stave I" and all uncorrected textual errors. As well, our copy complies with all published bibliography on the earliest state as follows: title page in blue and red & dated 1843, chalky green endpapers, 14-15mm between the left margin of the blindstamped border and the gilt wreath, perfect "D" in "Dickens" on front cover. Here is a careful synopsis of condition: faintest of nicks in the cloth on the rear side-edge (only 4mm), very slight separation of paper at the front hinge (at bottom, 1.5 cm), very slight cocking (least we have ever seen for this inevitable fault), corners almost insignificantly turned in with miniscule fraying to two corners- barely visible. Amazingly, the cloth covers are unmarked, unstained and unblemished. The gilt on cover and spine is bold and integral in every way. The hinges are nearly completely intact. (*continued next page*)

84. Dickens. *Christmas Carol- Continued*

And, remarkably, the green 'chalky' endpapers are quite solid and surprisingly green, with rubbing really only present to one of the four endsheets/pastedowns. The gilt on all the edges is bold and vibrant. Internally, a stunning copy with very slight thumbing to title page and a few of the plates. The pages in this copy are stiff and white as though they'd been recently bleached. A brilliant, one-of-a-kind copy of arguably the greatest tale in the history of English Literature. (#2101) (see photo on previous page). \$45,000

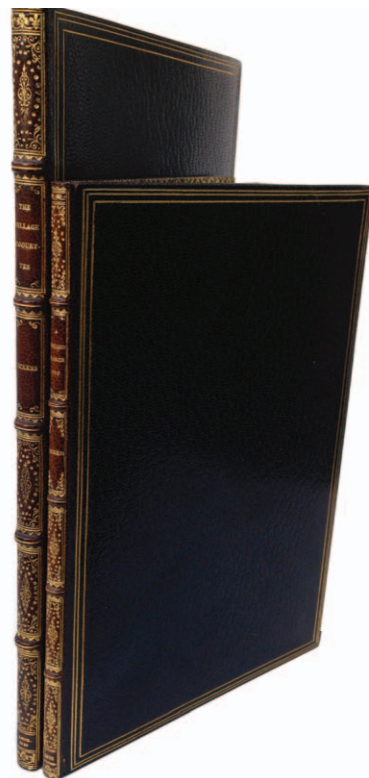


Item 85

85. Dickens, Charles. **A Christmas Carol, in Prose, Being a Ghost Story of Christmas.** Philadelphia: Carey & Hart, 1844. First American edition. Original dark blue embossed cloth with gilt wreath motif and lettering on spine. The exceedingly scarce first American edition, published only one year after the English first and a near facsimile, with four hand-colored plates and the four half-page black and white illustrations by John Leech now appearing as full-page illustrations. With "Stave I" and title page in red and blue. A superb copy with original cloth quite clean and unrubbed with only a few faint

minor water marks; the gilt on spine only slightly rubbed, corners slightly rubbed, hinges intact. Thumbing and some browntoning internally, but minor. A near fine copy of what is now considered to be a very rare and desirable Dickens edition. (#2102) (see photo this page). \$15,000

Two Very Scarce Dickens, Beautifully Bound



Items 86 & 87

86. Dickens, Charles. **A Curious Dance Round A Curious Tree.** London: St. Luke's Hospital, [1860]. 12mo. Exquisitely **bound by Riviere & Son**: full crushed dark green morocco with concentric gilt ruling on both covers, double-ruled gilt lines on board edges, ornate gilt spine with raised bands. Original wrappers bound-in. Ornately gilt dentelles, red-brown endpapers. **Exceedingly scarce First Issue with 'period' after 'tree' on front wrapper and with the final paragraph in the same typeface as the rest of the pamphlet (i.e. not bold).** Only copy on the internet in the first issue state in a gorgeous, well-balanced binding. (#2075) \$2,250

87. Dickens, Charles. **The Village Coquettes; A Comic Opera in Two Acts.** London: Richard Bentley, 1836. First Edition. 71pp. Beautifully **bound by Riviere** in full, rich dark green morocco (as above). The earliest of all published Dickens, *The Village Coquettes* is one of two plays published by Dickens before his 'first' major work, *The Pickwick Papers* (1837). In later years, Dickens loathed the book, refusing permission for its production and burning what copies of the play he could obtain. A gorgeous copy in an exquisite binding. (#2076) \$3,500

88. Edgeworth, Maria. **Moral Tales, By Miss Edgeworth.** In Three Volumes, Containing The Good French Governess, Mademoiselle Panache and The Knapsack. London: J. Johnson, 1809. Fifth Edition. 12mo. Attractive three quarter polished calf, gilt-ruled, titling and numbers, original boards. Fifth Edition. Scarce and early edition of Edgeworth's classic, a most pleasing binding for this triple-decker. Corners slightly chipped, occasional foxing, very nice set indeed. (#156) \$550



89. Edwards, Cyril. **Seven Sonnets.** London: W. S. Hodgkinson & Sons, 1934. First edition. Original full tree calf, gilt borders, as issued. 250 Copies only, specially bound by Birdsall and printed by Frank E. Seary on copper from the original unfaced plates (13) on handmade paper by Hodkinson & Sons. A fine copy with very minimal board bowing (as found), internally extremely fine and unopened. A scarce and beautiful production. With bookplate of Basil Hargrave. (#2026) \$1,250

90. 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

91. 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

92. Eliot, George. **Felix Hot.** New York: Harper & Brothers, 1866. First American edition. 8vo. Three-quarter calf, gilt lettering on spine, marbled boards. 184pp. printed in two columns every page. A nice copy of the scarce American first. (#2013) \$325

93. Eliot, George. **The Mill on the Floss [Bound by R. W. Smith probably before joining Club Bindery].** London: William Blackwood, 1860. First edition. 8vo. Three volumes. Nicely bound by W. H. Smith [with his signature palette stamped in upper verso of front free endpapers), three-quarter blue crushed morocco, five raised bands and four heavily gilt and flourished panels. A very nice set of the first edition of this George Eliot classic, with all half-titles present. (#2014) \$1,250

94. Eliot, George. **Silas Marner.** New York: Harper & Brothers, 1861. First American edition. Original publisher's blindstamped cloth, gilt spine. 265pp. Ads in back. A nice copy with corners worn, few splits on spine, internally near fine. Scarce. (#2017) \$425

95. Eliot, George. **Adam Bede.** New York: Harper & Brothers, 1859. First American edition. Original publisher's brown embossed cloth with gilt spine. 452pp. Scarce American first which doesn't commonly turn up in original cloth. Foxing esp. to preliminary pages, else a very nice copy, near fine internally. Covers remarkably well-preserved. (#2018) \$375



Item 96 (see next page)

96. Fanciulli, Giuseppe. **I Grandi Navigatori Italiani**. Roma: La Libreria Dello Stato, 1931. First edition. 4to. Color pictorial paper covered boards and illustrated throughout in full page color by Beryl Tumiat. Sl. wear to edges, else near fine. A gorgeous book. (#464) \$250

97. Ellis, F. S. **[One of Fifty Copies, Presentation Copy] Memories of Men, Places, and Things, Belonging to Past Times**. London: Privately Printed (Chiswick Press), 1893. First edition. Original gray printed wrappers. 50 Copies Only. Presentation copy from the author. An extremely scarce work by the noted publisher F. S. Ellis, not found anywhere on the internet. Handmade paper, unopened. Near fine. (#2047) \$450

98. [Flint, W. Russell] Roenau, Ernst. **Idyllen**. Wien: Artur Wolf, 1921. First edition. Folio. Original gilt paper covered boards with mottled dying made to look like handmade paper, concentric rectilinear gilt ruling. Numbered copy from a limited edition. Twenty superb tipped-in color plates by W. RUSSEL FLINT. A fine copy. (#373) \$285

99. [Fore-edge Painting] 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

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

101. [Foster, Birket] Goldsmith, Oliver. **The Traveller: A Poem**. London: George Routledge & Sons, 1868. First edition thus. Publishers blue cloth with heavily ornate gilt stamped design on cover and spine. Illustrated throughout by Birket Foster. A.E.G, beveled boards. A fine copy, binding is nearly untarnished, strikingly bold as if new. Scarce thus. (#912) \$350

102. [Freyhold Illus] Morgenstern, A.D. **Osterbuch (Hasenbuch)**. Berlin: B. Cassirer, [1908]. First Edition. Oblong quarto. Color pictorial paper covered boards, color decorated endpapers, 16 superb full-page pochoir colored illustrations by K. F. E. von Freyhold. Celebrated for its depth of feeling and delicate coloration and composition, these series of illustrations by Freyhold are among the finest to be found in any Jugendstil books of the period. A book seldom found without repairs, this copy is completely unsophisticated with all plates clean and bright. The spine has some slight fraying on top and

bottom, corners slightly chipped and hinges only starting to weaken with some separation. Covers show some wear and soiling, yet a very nice copy indeed, in its original state of a book many consider to be the finest representation of Jugendstil art. (#1244) \$2,500



Item 99



Item 100



Item 102 (top and bottom)

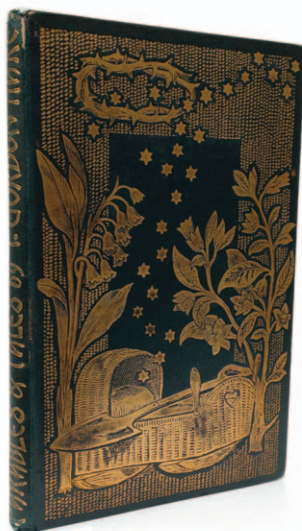


103. **[Gehenna Press, One of 50, Signed by Baskin]** Roylance, Dale R. **Flosculi Sententiarum** Printers Flowers Moralized. Northampton, Massachusetts: Gehenna Press, 1967. First edition. Deluxe Edition, Limited to 50 Copies, each numbered in roman numerals, Signed by Leonard Baskin. Deluxe superb binding by Arno Werner in superb full citron morocco (only first 50 copies bound such) with gilt ruling on both covers, gilt lettering on spine, together with publisher's folding box consisting of same morocco spine with gilt lettering. A beautiful book printed in many colors with ornaments arranged by Leonard Baskin. Printed by Harold McGrath in Centaur type-face (Bruce Rogers) on handmade paper made in France in 1905. A pristine copy in fine folding box. This is copy xxii. (#1192) \$2,500

104. 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 Jeens in Volume One 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, our copy in superb condition with slight wear to extremities and both bindings in need of strengthening. Unsophisticated and untouched. (#1329) \$1,750

105. Goethe, Wolfgang. **Iphigenia in Tauris with Original Poems.** Privately Printed, 1851. Bound in full green crushed morocco with gilt border designs and red morocco label on spine. Extremely scarce privately printed publication, printed on verso of title-page: Printed by Baines and Herbert. Very good. (#1987) \$350

106. **[Guthrie, James] Hand-colored Bookplate, designed and signed by Guthrie.** Approx. 9 x 7 in. and mounted. Founded Pear Tree Press. Beautiful. \$275



107. Hake, Thomas Gordon. **[Pre-Raphaelite Rarity with Rossetti Cover]. Parables and Tales.** London: Chapman and Hall, 1872. First edition. Original dark green cloth with the famous and very scarce gilt cover design by Dante Gabriel Rossetti, as opposed to a trade edition for this title with no cover design. Of this superb cover illustration, Thomas Hake said the following to William Michael Rossetti: "Your

brother has made me a most beautiful design for a cover to the parables and tales- it is thought to be the finest that he has ever produced. Nov, 1872." With superb illustrations by Arthur Hughes, full page frontispiece and many fine half-page woodcut illustrations. A near fine copy with slight rubbing to cover gilt, but all gilt (which is very heavily blocked) remains intact and bright. Slight nick to top of spine, a few signatures pulled. Exceedingly scarce. No copies located on the internet. (#1986) \$2,250

Original Greenaway Watercolor for Quiver of Love



108. **[Greenaway, Kate] Original Watercolor Painting for an Illustration from The Quiver of Love.** Watercolor (gouache) painting by Kate Greenaway of a maiden (princess) in long flowing gown with a collection of roses cradled in her dress, with rose vines, two parrots and superb cityscape in background. The painting was executed by Greenaway ca. 1875-1876 and appeared in her famous book, "The Quiver of Love," published by Marcus Ward in 1876, containing four full color plates by Greenaway and four by Walter Crane. The illustration, entitled, "Roses," (written in pencil on back of the artboard), appears in the book opposite p. 84, exactly as found in the painting, but the illustration in the book has cropped off some of the detail which appears at the edges in the painting. Image size: 17 x 13 cm on artboard. A most scarce and important Greenaway painting, her first real success, and a series of illustrations whose book has continued to be one of her most prized and sought-after. Provenance: handed down through one family, never offered publicly. Authenticated by Sotheby's. Offered here with a first edition of "The Quiver of Love," in fine condition. A fine example of Greenaway at her best. (#1966) \$12,500

109. Hallam, Arthur Henry (ed. by Richard Le Gallienne). **The Poems of Arthur Henry Hallam.** London: Elkin Mathews and John Lane, 1893. First edition. Original parchment backed paper covered boards. The Large Paper Copy, "Limited to 75 Copies, 50 of Which Are For Sale." Rubricated title page, edges uncut, wide margins. An attractive and scarce book, rarely seen in original binding. (#1305) \$325

110. Harden, Sidney. **The Night and Day of a Soul.** London: Labour News Publishing Offices, 1892. First edition. Dark green cloth with attractive gilt decorated designs on all four corners of front cover, gilt lettering on spine. A scarce title. (#1997) \$275

111. Hardy, Thomas. **The Return of the Native.** London: Macmillan, 1929. First edition thus. Thick quarto. Original vellum backed, patterned paper covered boards. Stated limited edition with illustrator signature below, **Clare Leighton.** Excellent woodcut illustrations throughout by Clare Leighton, including tipped-in frontispiece. An attractive edition of a classic Hardy title. Corners rubbed, vellum s. dusty, else near fine and superb internally. (#2073) \$325

112. 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



113. Hillyer, Elinor. **Mademoiselle's Home Planning Scrapbook.** New York: The Macmillan Company, 1946. First edition. Oversize (square folio). Color pictorial boards with metal spiral binding. Cover light edge wear and staining. Interior clean in nearly unused condition. Illustrated by Frederick Chance in two-color on every

page. Includes folders for filing notes on house and room design. Vintage design book for the new homeowner. Very good. (#76) \$175

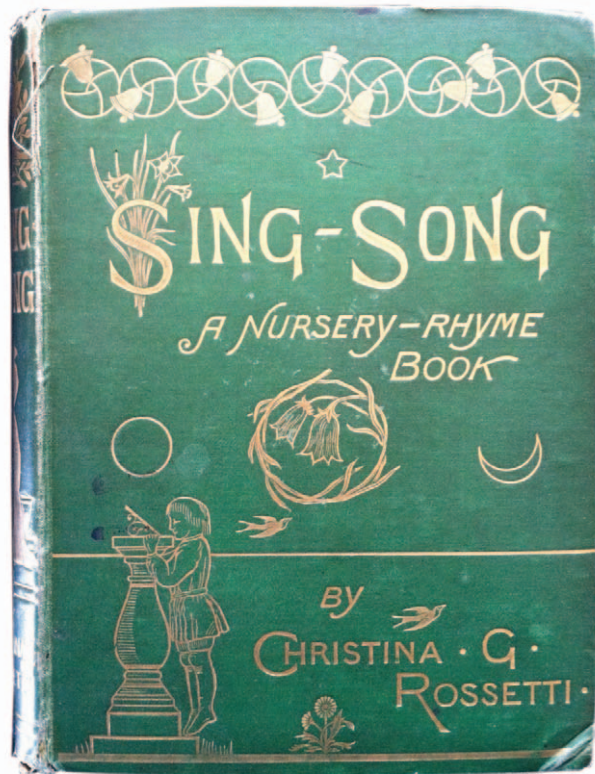


114. Horne, Herbert (ed). **The Hobby Horse, Three Numbers.** London; Boston: Elkin Mathews; Copeland & Day, 1893-94. First edition. Three numbers in original printed wrappers of the famous Nineties publication, 'The Hobby Horse,' No's 1-3, 1893-1894. Superb gathering of three individual numbers of the famed Hobby Horse which ran from 1884-1894 spanning a total of seven volumes and 28 issues and had a wide influence and impact in the Nineties. 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 and much more. Some soiling to one issue, else VG. (#1873) \$750

Arthur Hughes to William Michael Rossetti

115. Hughes, Arthur. **Association letter from Rossetti, William Michael. Autograph Letter from Arthur Hughes to William Michael Rossetti.** Four full pages, "Eastside House, Kew Green, Oct. 20, 1908." Important association letter from Arthur Hughes, one of the leading Pre-Raphaelite books artists of the period and close friend and affiliate of the PRB to William Michael Rossetti, brother of Dante Gabriel and Christina Rossetti, original PRB member, chief curator and manager of the movement and an important author in his own right. A marvelous letter hearkening back to the personal benefits Hughes has received over the years in his association with the PRB... "From the cover sonnet of the 'Germ' to this last book, the pictures and poems and history have encouraged, helped and tried their best to teach me, and if the result in my case is but poor, yet to me it has been the most welcome of gifts that have for these long years sustained me..." And further along, "Our house is a nursing home just now- Arty came to stay a few days lately..." And in a parenthetic note at top: "I am so very happy in the discovery of Christina's kind words about the

115. **Hughes, Arthur. Association letter- Continued** illustrations to 'Sing Song,' also of your own recommendations of the artist for the work..." The letter ends with a somewhat horrid depiction of a 'surgery' performed on Arty "which came off in our drawing room with three doctors and a nurse." A superb and important Pre-Raphaelite association. (#2052) \$3,250

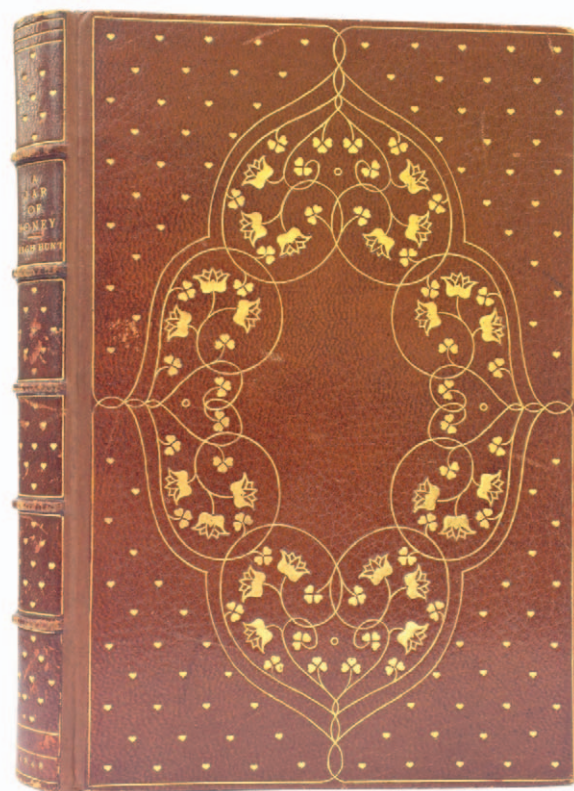


116. [Hughes, Arthur] Rossetti, Christina. **Sing-Song, A Nursery-Rhyme Book.** London: George Routledge and Sons., 1872. First Edition, First Issue. 8vo. Original green cloth with charming gilt illustration and lettering front cover and spine, light yellow endpapers. Superb full-page frontispiece and illustrations every page by ARTHUR HUGHES. 130pp. Two page Routledge ads at back. Covers sl. wear with corners bumped, occasional thumbing, very good and tight internally. A very presentable copy of one of the classic illustrated books by the Pre-Raphaelite circle. (#280) \$550

117. [Hughes, Dalziel, Illus] Bramley, Henry. **Christmas Carols New and Old.** London: Novello and Routledge, n.d. ca. 1871. First thus. 4to. Green cloth with elaborate gilt and embossed cover and spine designs. Christmas Carols with superb woodcut illustrations by Arthur Hughes, Dalziel, Walker, Wiegand, engraved by Dalziel Brothers. Very good with slight foxing to endsheet. Scarce in this condition. (#2025) \$225

118. Hunt, Leigh. **A Jar of Honey.** London: Smith, Elder and Co., 1848. First edition. Superb full crushed morocco (brown) with bold gilt strapwork and flower design on

both covers, hearts covering whole of both covers and spine, by **De Sauty** (signed 'De Sauty' on front turn-in). A wonderful binding by De Sauty (1870-1949), active in London from 1898-1923, worked for Riviere & Son as well as the Hampstead Bindery. Binding hinges skillfully repaired, some wear to spine, otherwise near fine and distinctively Art Nouveau binding. (#1975) \$2,750



Item 118

Superb Seven-Page Holman Hunt ALS

119. Hunt, William Holman. **Autograph Letter Signed.** 7pp. 18 Melbury Road, Kensington. W (embossed stationary). "Jan: 14th-1905." Superb seven page autograph letter from Holman Hunt, principal founder of the Pre-Raphaelite Brotherhood and renowned painter to Robert Steele (1860-1944), prominent British scholar and disciple of William Morris. "Dear Mr. Steele, The book, after some 'presentimenti' were duly considered the doings of which took more time than I had expected, has now for four or five days been lodged in the hands of Messrs. Macmillan who must need further time for deliberation... the editor of the Athenaeum was very courteous in lending me permission to make use of matter contained in his journal...The Pall Mall Gazette Editor has not yet replied.. I have to thank you for your reference for my part in the P.R. B. reform in last week's issue. Mr. Burrow's inaccuracies were according to the current tradition and as he has 'rushed in' he will have to take consequences later- Yours Faithfully- W. Holman Hunt." The book referred to may be, "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," published by Macmillan in 1906. (#2051) \$1,250

120. Japanese Interest. **Process of Wood-Cut Printing.** Tokyo, ca. 1920. Oblong folio. Original ochre silk patterned boards. Book expands to reveal 18 separate colored images, each one successively filling in the next step in the color process, from no color, to the final product pictured here. Quite a superb production, near fine. Scarce. (#2022) \$450



Item 120

121. Johnson, Samuel. **A Journey to the Western Islands of Scotland.** London: Printed for W. Strahan and T. Cadell, 1775. Second edition. Contemporary calf attractively rebacked matching style with raised bands and morocco label. A very good and tight copy of what is more properly termed the second edition, although sheets from the first printing overrun were also used for this printing. With six-line errata page. (#1123) \$1,500

122. Johnson, Samuel. **Lives of the Most Eminent English Poets; With Critical Observations on Their Works.** London: C. Bathurst, etc., 1781. First Authorized and Separate Edition. Contemporary mottled calf, expertly recased. A near fine copy of this classic work by Johnson with occasional foxing, but overall a very clean, tight and attractive set. Portrait frontispiece of Johnson in Volume One is in the state with the publisher's imprint (Freeman does not give priority to this point of issue). A celebrated work, intimate and containing recollections and characterizations of many poets whom Johnson knew personally and therefore remains a striking personal account of shared experiences. (#1121) \$1,500

123. Jugendstil. Merck, Friedrike. **Unser Liederbuch.** Mainz: B. Schott's Sohne, 1900. First edition. Oblong quarto. Original color pictorial paper covered boards. Illustrated throughout in full color with enchanting illustrations, some whole page, by Ludwig von Zumbusch. Covers soiled, corners chipped, some slight chipping to pages, endpapers chipped; a scarce and extremely beautiful colorplate book. (#1998) \$250

124. [Jugendstil] . **München Kalender für das Jahr 1886.** München: Central Vereins für Kirchenbau, 1886. First edition. Thin quarto. Color pictorial wrappers. Superb color illustrations throughout by Otto Hupp (O.H.). Very good. (#375) \$175

125. [Karpeles Illus] 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. This title is exceedingly scarce in the first edition and was reprinted in the next year by a German Publisher. A fine copy in the original glassine wrapper. The illustrations are thoroughly enchanting. (#1909) \$1,500

126. [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

127. [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 Kettaneh Copy, a superb, flawless copy, very fine. All of the ties are present and full-length. Double-spread title page with lavish woodcut borders, superb woodcut initials throughout designed by William Morris. (#1870) \$4,500



Items 126 & 127

128. [Kreidolf, Ernst Illus] Dehmel, Paula. **Fitzebutze.** Koln: Schaffstein, n.d. (ca. 1920). First edition. Quarto. Color pictorial cloth backed boards, color illustrated endpapers, title-page and color illustrations nearly every page by Ernst Kreidolf. Spine chipped, internally very good. A scarce Kreidolf title. (#85) \$750

129. [Kreidolf, Ernst Illus] **Die Wiesenzwerge.** Koln: Schaffstein, 1902. First edition. 4to. Color pictorial paper covered boards with striking green stripes and checker-

board pattern. First edition. 10 superb full-page color illustrations, color title and vignette all by Ernst Kreidolf. Color pictorial endpapers. Top and bottom of spine slightly frayed, corners sl. bumped. A very good copy. (#9) \$425



130. 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

131. Lamb, Charles. **The Essays of Elia**. London: Chapman & Hall, ca. 1910. Bound in attractive design binding in full reddish brown crushed morocco with Nouveau stylized gilt-stamped vine and flower designs on both covers and spine, lavish inner dentelles, by **Truslove and Hanson**. Signed in gilt on front dentelle: "Truslove & Hanson, E. Sloane St., S.W." Fine condition with virtually no signs of wear. (#2041) \$750

132. [Lefler, Heinrich and Joseph Urban] Pflugk, Julius. **Deutsche Gedenkhalle Bilder aus der Vaterlandischen Geschichte**. Berlin: Max Herzig, 1904. First edition. Huge thick folio size 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. An

extremely 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 7lbs. (#448) (see picture below) \$2,500

133. [Lefler, Heinrich and Joseph Urban] Fulda, Ludwig. **Grimm's Marchen**. 4to. Wien, M. Munk, 1905. Original illustrated card wrappers with lettering on cover; 12 incomparable color plates by Heinrich Lefler and Joseph Urban. Possibly concurrent or very early printing of the Marchen Kalendar for 1905 with all plates just as brilliant, highlighted in gold. The text by Fulda set in Wiener-style borders and all capitals. Front cover with crease mark, some scuffing, near fine. (#125) \$1,250

134. [Lefler, Heinrich] Specht, Richard. **Mozart, Zwölf Gedicthe**. Wien: M. Munk, [1914]. Exquisite Wiener Werkstatte influence with 12 striking full page color illustrations by Heinrich Lefler. Original stiff card wrappers with oval cover insert pasted onto card wrappers. A near fine copy. (#376) \$1,200

135. [Lefler, Heinrich] Musaeus, I.K.A. **Rolandsknappen**. Wien: Die Gesellschaft für Vervielfältigende Kunst, 1898. First edition. Elephant folio size (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 Lefler 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, Lefler 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



Item 132 (Heinrich Lefler)

136. [LePape, Georges] Maeterlink, Maurice. **L'Oiseau Bleu. Feerie.** Paris: Le Livre, 1925. First edition. 4to. Three quarter crushed blue morocco, four raised bands, gilt lettering and ruling, marbled paper covered boards and endpapers. One of 400 copies, Edition Exemple. 14 superb pochoir colored illustrations by Georges Lepape. This is a fine copy of a delightful children's play with a distinctive Art Deco flair. (#44) \$1,250

Association Copy: Linton to William Bell Scott

137. Linton, W. J. **Love-Lore.** New Haven: Appledore Press, 1887. First edition. Only 50 Copies Printed. **Wonderful Association Copy, inscribed by Linton to William Bell Scott**, leading Pre-Raphaelite artist, poet, critic and closest friend to Dante Gabriel Rossetti... written in pencil on front free fly: "To my dear old friend/ W. B. Scott:/ W.J. Linton/ 1887." Fascinating inscriptions, as Linton was to later become romantically attached to Scott's lover (after Scott's death), Alice Boyd. Original mottled brown and yellow patterned paper covered boards. 125pp. Near fine. Important and scarce Pre-Raphaelite Association Copy. (#2037) \$1,250

138. 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

139. Longus. **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

140. [Lumley, Arthur Illus] 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. (#886) \$275

Anatomy Rarity with Folding Plates, 1670



141. [Medical Rarity] Kerckring, Thomas Theodor. **Spicilegium Anatomicum** continens observationum anatomicarum rariorum centuriam unam, nec non osteogeniam foetuum. Amstelodami: Andreas Fris, 1670. First edition. Quarto. Two parts in one, as issued. General engraved title page, title and divisional title page with vignettes by **Abraham Bloeteling**, 39 numbered engravings, nine of which comprise large multi-folding plates extending nearly twice the height of the book. As well, 30 illustrations in text (11 are full-page). Contemporary vellum with ink label on spine, owner's inscription front pastedown dated 1820. Scarce FIRST EDITION of Kerckring's classic "Anatomical Gleaning," providing over 100 observations on various unusual topics in illustrative anatomy. The superb engraved title by Bloeteling shows a female dissector in classic dress, an unusual picturing, since very few (if any) women were allowed to participate in this profession in the 17th Century. Kerckring was the first to describe 'Kerckring's Ossicle,' an ossification in the occipital bone. Covers soiled, a remarkably preserved copy in original or contemporary binding. All plates in near fine condition, occasional small tears, brown-toning and spotting. A most well-preserved copy of this important early treatise on human anatomy. Garrison-Morton, 383; Heirs of Hippocrates, Roberts & Tomlinson, p. 300-303. An inferior copy compared to ours, sold in the Dean Edell Sale (Christie's, 2007) for \$15,000. (#1082) \$9,500



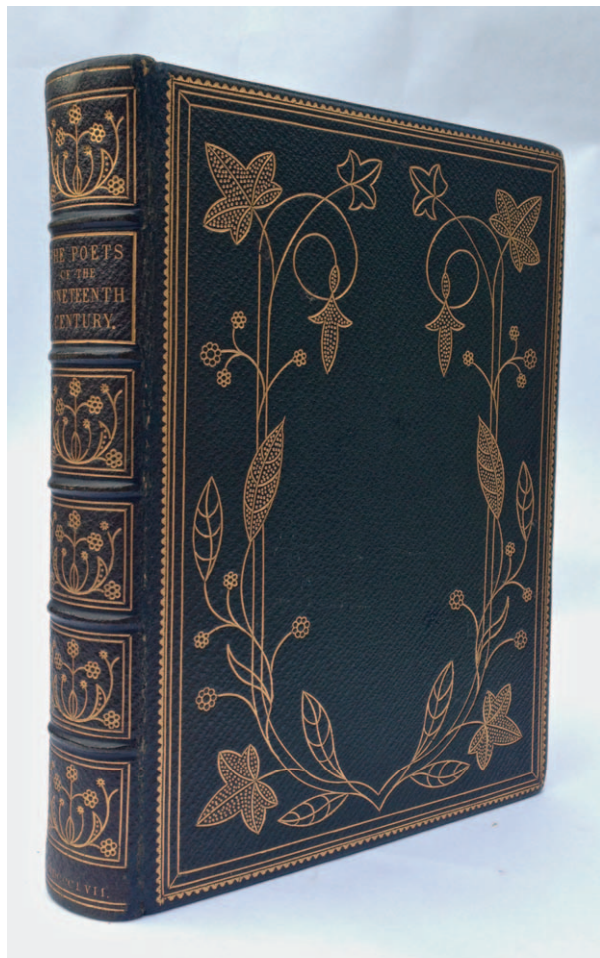
142. [Medical Rarity] Eustachi, Bartolomeo. **Tabulae Anatomicae, 1722 (Folio Size, 47 Plates)**. Amsterdam: R. & G. Wetstenios, 1722. Second edition. Folio. 375 x 235 cm. Contemporary brown boards, calf spine with six raised bands, label with title. Engraved title-page showing illustration of a dissection and exquisite 47 full-page engraved plates all fine, with superior registration and dark impressions. On an attached string is the original ruler usually not found. Eustachio's finely executed drawings for the Tabulae depicting the thorax, nervous system, various organs and vascular structures were equal to any drawn in the period. The Dutch 1722 is of great rarity and few complete copies have survived in contemporary bindings. Tomlinson remarks, "Eustachio's plates are remarkable not only for the advanced anatomical knowledge shown, but also for the original method of identification of structures drawn on the plates, and for their artistic qualities." A complete, tall copy, contents clean and bright with the only flaw being a crude mending of tears to the lower corner of the title page. There is a loss of some of the paper, but not affecting any lettering or the engraving. Binding worn with top one inch of spine worn away, corners chipped, edges worn. Still a well-preserved and attractive binding; more so, a nearly fine example of all of the engravings. (#1062) \$3,250



143. [Medical Rarity] Malpighi, M. **Opera Posthuma** In quibus excellentissimi Authoris vita continetur, ac pleraque quae ab ipso prius scripta aut inventa sunt confirmantur, & ab adversariorum objectionibus vindicantur. Amstelodami: Apud Donatum Donati, 1700. Quarto. Contemporary full vellum with ink inscribed title on top of spine. Rubricated title page with wood-engraved vignette and 19 superb wood-engraved plates which are mostly folding. Usual soiling and slight wear to vellum covers, internally clean and bright with minimal thumbing and occasional wear, overall near fine copy of scarce illustrated anatomical work. Malpighi is considered the founder of histology utilizing, very early on, innovative microscopy. Many of his discoveries and descriptions are still used today in names of anatomical parts such as 'Malpighian bodies,' 'Malpighi's layers of the epidermis,' 'Malpighi's splenic corpuscles,' etc. (#1083) \$2,750

144. 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. A very pleasing and attractive marriage of content and ascetic binding typical of the Guild. (#575) \$1,200

145. Meredith, George. **The Tale of Chloe**. Westminster: Archibald Constable and Company Ltd, 1900. 12mo. Contemporary fine binding of green goatskin, both covers tooled in gilt with innovative leafy scrolls, dots and a small flower and copious cross-hatching. T.E.G. A fine copy of an attractive unsigned contemporary binding. (#1993) \$650



Item 146

146. Millais, Hughes, Tenniel, etc. Willmott, Robert Aris. **The Poets of the Nineteenth Century**. London: George Routledge & Sons, Farringdon Street, 1857. First edition. Superb Art Nouveau binding by **T. Hatchard** (signed in front turn-in) in full pebbled dark green morocco with elegant gilt-stamped and heavy gilt stippling on both covers and spine consisting of long flowing stems and stylized petals and blossoms. Spine with five raised bands, one panel with lettering and the other five with a variant but complementary design stamped in gilt. Finely gilt dentelles and edges of boards, original yellow endsheets. A.E.G. Famous Pre-Raphaelite and Victorian work containing poetry by most of the celebrated poets of the day and superb woodcut illustrations engraved by the Dalziels including Millais, Arthur Hughes, Gilbert, Foster, Tenniel, Dalziel, and many more. Some foxing internally, especially to early leaves, else fine. Binding is pristine. (#1979) \$2,400

147. [Millais, Tenniel, Hunt, Sandys, etc.] **Touches of Nature by Eminent Artists and Authors**. London: Cassell, Petter & Galpin, [1868]. First edition. Large thick quarto. Exquisite original cloth binding, beveled, with acclaimed cover design by Albert Warren boldly and ornately gilt ruled designs on both covers and spine comprising elegant patterning, stylized vine and floral patterns, geometric borders, etc. Original chalky red-brown endpapers. Contains **98 superb woodcut illustrations by such notable Pre-Raphaelite, Victorian and artists of the day: Millais, Tenniel, Holman Hunt, Sandys, Dalziel, Linton, Watson, North and many more**. A superb copy with brilliant covers and the binding is fully intact and not at all loosened which is almost always seen in this fragile gutta percha binding. Corners rubbed, front endpaper starting, near fine internally. Scarce thus. (#2045) \$1,250

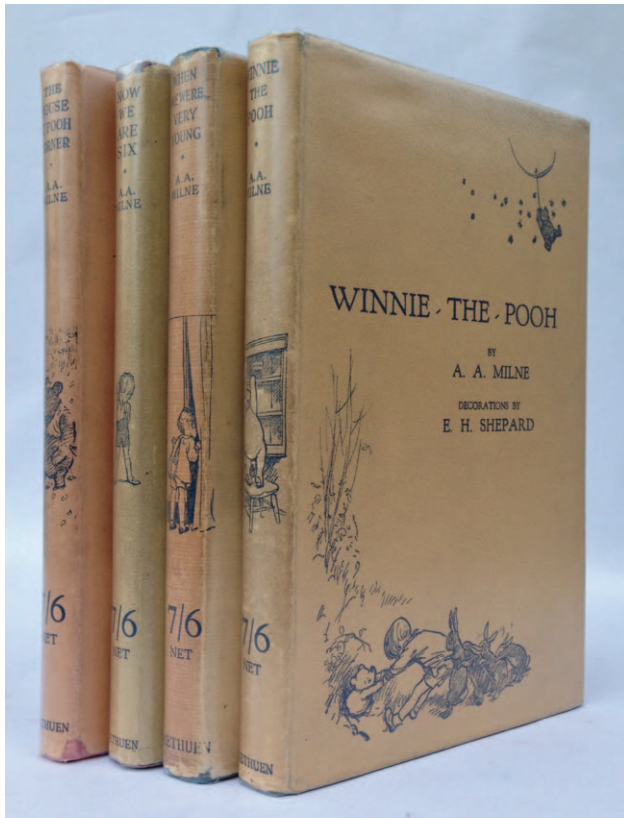
148. [Millais, J.E. illus] **The Parables of Our Lord**. London: Routledge, Warne, and Routledge, Farringdon Street, 1864. First edition. Quarto. Original publishers red cloth with elaborately blindstamped and gilt-stamped lettering and designs on both covers and spine, beveled boards. 19 exquisite full-page wood-engraved illustrations by John Everett Millais (engraved by Dalziel). Printed on thick card paper, A.E.G. headpiece designs, red ruled borders throughout. An extremely scarce and early Pre-Raphaelite work. At time of research, only copy found on internet. (#989) \$1,250

149. Millhouse, Robert (ed. by John Potter Briscoe). **The Sonnets and Songs of Robert Millhouse**. Nottingham & London: Norris & Cokayne, The Poultry; Hamilton, Adams & Co., 1881. First edition. Original blue smooth cloth with paper label on spine. Superb stylized tree printed in red-brown ink on colored paper as frontispieces, ornamental and thematic headpieces throughout. A very scarce book of poetry presenting this important poet likened to Burns and Wordsworth. Near fine. (#1309) \$275

150. Moore, Thomas. [FORE-EDGE PAINTING] **Poetical Works of Thomas Moore**. London: George Routledge and Sons, ca. 1900. First thus. . Bound in full pebbled blue morocco with gilt rules and florets on covers and spine. Attractive English 'town square' fore-edge painting depicting town buildings (presumably Hight Street, Edinburgh) and a number of town folk including two unfolding a large red piece of fabric. Some wear to extr. of spine, else near fine. (#1892) \$750



One of the Finest Copies Available



151. Milne, A. A. **[POOH BOOKS-FINE] When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner.** London: Methuen & Co. , 1924-1928. First editions. Four Volumes. Fine copies of arguably the greatest series of children's stories of our time in the original fine to near fine dust wrappers. ALL WRAPPERS CLEAN AND BRIGHT AND WITHOUT ANY MENDING OR ALTERATION, NEAR FINE TO FINE WITH VERY SLIGHT AND MINISCULE CHIPPING TO ENDS OF SPINES ON A FEW COPIES. The finest set we have seen. All books are fine, two with neat ownership inscriptions. Top edges gilt. All wrappers in first state, WWWVY with contents page numbered correctly (i.e. 2nd state). A most attractive set, housed in an attractive light salmon cloth folding slipcase with paper label on spine. (#2011) \$22,500

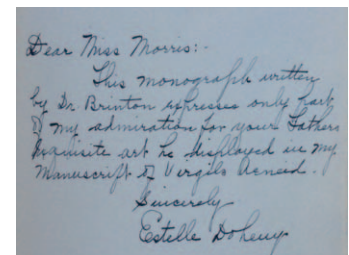
152. Monkhouse, Cosmo **[Limited, Signed by Monkhouse and William Strang]. Corn and Poppies.** London: Elkin Mathews, 1890. First edition. Original beveled light straw colored smooth buckram with original red leather label on spine with printed lettering in gilt, side and bottom edges uncut. Limited to 50 Copies Only, Signed by Cosmo Monkhouse (#16). Also, as issued in this limited edition, the frontispiece woodcut by William Strange is signed in pencil lower right. Top and bottom of spine slightly frayed, usual discoloration of buckram though not at all detracting; a fine copy of a very scarce Nineties book. (#1334) \$350

Jane Morris Letter to Lucy Rossetti

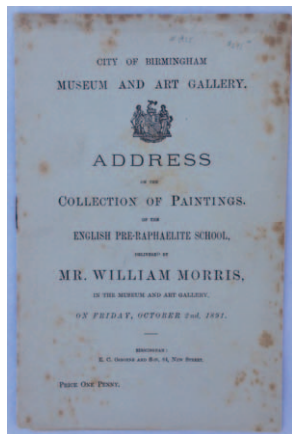
153. Morris, Jane. **Important Association Letter: Autograph Letter Signed to Lucy Madox Rossetti.** 4pp. Horrington House, Green Road, ca. 1874-6. A wonderful **four-page letter** from Jane Morris, wife of William Morris and legendary model and fixture of the Pre-Raphaelite movement to Lucy Madox Rossetti, artist and wife of William Michael Rossetti. This undated letter must have been written very soon after Lucy's marriage to W. M. Rossetti (in 1874), as the Morris' were in residence at Horrington House shortly after William Morris' attempted suicide in 1872, and later moved to Kelmscott Manor (mentioned in the letter). Jane bemoans the fact that she has been remiss in calling on Lucy and asks her if she might fulfill a request: "I hear from Gabriel that you are likely to go to him at Kelmscott soon. Would you kindly take charge of a costume for him? The last one made and sent got lost on the railway to his great annoyance, and I have been wondering for some time how this could be got to him quite safely." She goes on to explain how this might be sent by carrier and asks to be remembered to her husband and "the other members of his family." A very scarce and important association autograph letter, written at a tenuous point in the development of Morris and his career and his relationship with the PRB, a period of great turmoil for Morris when Kelmscott manor was occupied chiefly by Jane and Dante Gabriel Rossetti. Jane Morris autograph letters are extremely scarce, and this Pre-Raphaelite association especially alluring. (#2050) \$2,750

Estelle Doheny to May Morris, Long Inscription

154. **[Morris, May-Presentation Copy]** Brinton, Anna Cos and Estelle Doheny. **A Pre-Raphaelite Aeneid.** Los Angeles: Ward Ritchie Press, 1934. First edition. #6 of 150 Copies. **PRESENTA-**



TION COPY FROM ESTELLE DOHENY TO MAY MORRIS, daughter of William Morris, only four years prior to her (May Morris') death. Original parchment backed paper covered boards. Inscribed on front free endpaper: "Dear Miss Morris: This monograph written by Dr. Brinton expresses only part of my admiration for your father's exquisite art he displayed in my manuscript of Virgil's Aeneid. Sincerely Estelle Doheny, March twenty first, Nineteen hundred thirty four." Also inscribed by all three principle members of the production at end: Estelle Doheny (patron), Anna Cox Britton (text) and Ward Ritchie (publisher). Original printed presentation ticket (printed in red) inserted at end. Printed on handmade paper (Dard Hunter), superb woodcut border title page, woodcut reproduction of Burne-Jones painting and double page reproduction of manuscript edition. A pristine copy of an unparalleled association copy. (#2048) \$2,250



155. 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 defense of the PRB in a period of waning and public decline of interest. Some brown-toning, very good. Most scarce. (#1925) \$275

156. Morris, William. **A Dream of John Ball.** London: Reeves & Turner, 1888. First edition. Original maroon cloth with printed paper label on upper spine. With superb etching by Edward Burne-Jones ("When Adam Delved and Eve Span"). A fine copy of a book seldom found in excellent condition. This copy uncut and unopened. Scarce thus. (#2036) \$450

157. Morris, William. **The Hollow Land.** London: Chiswick Press, 1903. First edition thus. Original buckram spine, blue paper covered boards, printed paper label on spine. Printed on handmade paper with the famous golden Type (Kelmescott Press). Printed in red and black. With extra title ticket inserted in front. A nice tight copy, with fragile paper label on spine intact and only slightly chipped. (#2039) \$425

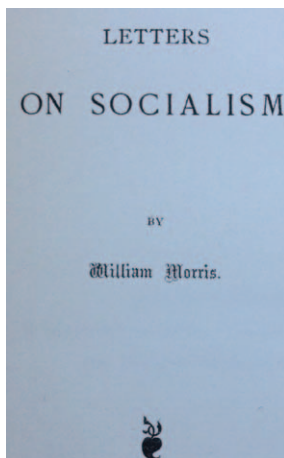


158. Morris, William. **Morris, William- Original Wallpaper Sample- "Sunflower."** Offered here is an original wallpaper sample (27 x 22 inches), printed by Morris & Co. (printed on wallpaper) of the celebrated "Sunflower" design, a full repeat pattern printed in blue and grey. Uncut margins on each side containing the printed words: "Morris & Co." This wallpaper print was first designed by William Morris in 1879. Fine and unused. (#1888) \$375



159. Morris, William. **Original Wallpaper Sample- "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) \$425

160. Morris, William. **Poems By the Way.** London: Reeves and Turner, 1891. First edition. Original black polished buckram, gilt lettering on cover and spine. **Lytton Strachey's copy** (prominent English author and critic) with his bookplate on front pastedown. Some rubbing wear to cloth, very good. (#2028) \$450



161. Morris, William. **[Wise Forgery] Letters on Socialism.** London. Privately Printed, 1894. Only 34 Copies Printed for private circulation. Original full parchment boards. Four-page autograph letter (in facsimile). With the printed device on p.31 of the Ashely Library of Thomas J. Wise. Fine. Scarce (#2030) \$650

162. Morris, William- Review Copy. **Defense of Guenevere and Other Poems.** London: Ellis & White, 1875. First edition thus. Original green smooth cloth, beveled boards, gilt spine. First full reprint without alteration of the 1858 edition. With "Roberts Brothers" at base of spine (and stated imprint, "Printed by Roberts Brothers at end"). REVIEW COPY: with editor's ticket inserted: "Editor's Copy/From A. Roman & Co./Please Notice." An oddball mixture of origins. Very good & scarce. (#2038) \$275

With Two ANS from May Morris

163. [Morris, May] Vallance, Aymer. **William Morris, His Art, His Writings**. London: George Bell, 1897. First edition. With two handwritten notes from May Morris, Morris' daughter, both addressed to previous owner, a "Miss Wild," one concerning verses by William Morris and the other expressing May's regret at not being at the manor when Miss Wild tried to visit. Letters affixed to book, clear tape discolored. Very good. (#2103) \$850

164. Musaeus, J.K.A. **Die Nympe des Brunnens**. Wien and Leipzig, n.d. (ca 1910). 12mo. Beige cloth with cover design in brown, illustrated endpapers, illustrations throughout in color by Ignaz Taschner. No. 11 in the Gerlach series. Fine, unused copy. (#129) \$250

165. [Napoleona] **Sketches on the Intrinsic Strength, Military and Naval Force of Russia and France** With Remarks on their present Connexion, Political Influence and Future Projects. Hague: unknown, possibly London, 1803. First edition. Quarto. Half calf, vellum corners, marbled paper covered boards. Part I [all that was published]. 182pp, 6pp. postscript; "The Second Part of these Sketches, 12pp. Tall copy with wide margins, exceedingly scarce and precocious treatise on threat of Napoleon and the intricacies and strategies of war and how to avoid it, with special respect to Russia and also Great Britain. From "The Edinburgh Review" (1804) an inkling to his identity: "This is altogether a very singular work. The language is that of a foreigner pretty well acquainted with English, or of an Englishman who, by long residence abroad, has lost the free use of his native tongue." A superb copy, with only light wear and discoloration to binding, near fine. (#956) \$2,250

166. [Noel Humphreys Illus] **Binding, Papier Maché. 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

167. [Nouveau, Art] E. Muller Designs] H. Vial., Editeur. **Lettres et Enseignes; Premiere Serie: Art Nouveau** Par E. Mulier, Professeur de Composition Decorative Diplome. Dourdan: Librairie H.Vial, successeur de Ch. Juliot, n.d. (ca. 1900). First edition. Large folio (43 x 33 cm) cloth-backed folder with superb Nouveau-illustrated titling and design motif in red-brown, original ribbon ties (3) present. 28 Art Nouveau plates (in many colors, illustrations and motifs delineating period Nouveau design, by E. Mulier. 8pp scarce description of the plates This laid-in prospectus uncut and near fine. Binding and contents fine, with minimal wear, near fine. Superb Art Nouveau compendium. (#81) \$2,250

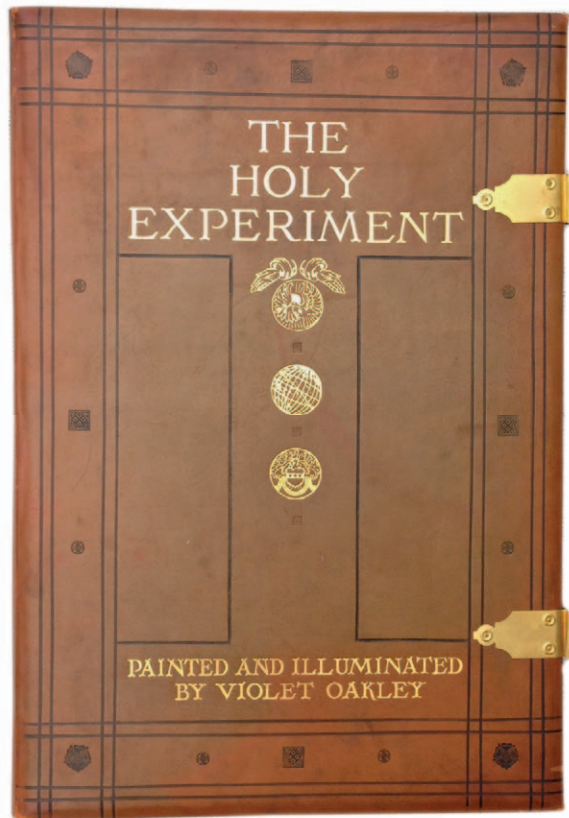
Inscribed from Violet Oakley To Elizabeth Shippen Green and Husband on Christmas, from 'Cogslea'



168. [Oakley, Violet and Elizabeth Shippen Green-Association Copy] **A Florentine Christmas of a Century Ago**. Florence: Giulio Giannini & Son, 1929. Third edition. 12mo. Patterned color paper wraps, printed label on cover. Color frontis, one engraving, borders in green and orange. An amazing and exceedingly rare association between two of the three principal female Brandywine artists, Violet Oakley and Elizabeth Shippen Green (the other was J.W. Smith). Signed in attractive cursive hand across the whole the front free endpaper: "Merrie Christmas Greetings/ to/ Elizabeth- the Queen/ and/ Huger- the King/ from Violet/ 'Cogslea'/ December/ 1930." Huger, of course, referring to Elizabeth Shippen Green's husband, Huger Elliot. A monumental and endearing inscription. Association copies of books between the Brandywine artists are vanishingly scarce. Book is fine. (#734) \$650

169. [Oakley, Violet with Inscription] Oakley, Hester Caldwell. **Love**. New York: McClure, Phillips & Co., 1901. First edition. Charming paper covered boards with color cover illustration of flowers in a basket. Inscribed in what appears to be Violet Oakley's hand on front free fly: "For Dierdre, with much love from her Valentine- February 14, 1901." Black and white frontispiece illustration by Violet Oakley. A little-known and un-cited Violet Oakley illustration. Title-page decorated in black and red. Corners chipped and spine chipped. Very good. (#1179) \$175

Violet Oakley Magnum Opus in Original Box



170. [Oakley, Violet, Magnum Opus, Limited, Signed] **The Holy Experiment.** Philadelphia: Privately Printed by Violet Oakley, 1922. First edition. Elephant Folio (15 5/8 inches x 23 inches. 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.** Personally overseen and published by Oakley over more than a decade of preparation and production. 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 manifestly 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 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

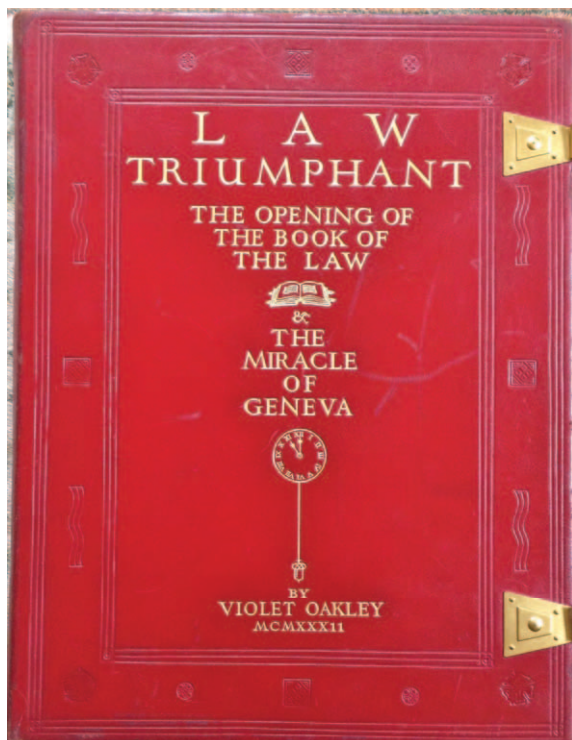


Item 170 (top and bottom)



Item 170. Box label (hand-illuminated by Oakley)

171. [Oakley, Violet, Full Leather, Limited, Signed] **Law Triumphant Containing the Opening of the Book of Law.** Philadelphia: Privately Printed by Violet Oakley, 1932. First edition. Huge folio, 16 1/4 x 12 1/2 inches, full red-brown leather, blindstamped and lettered in bright gold on cover, by Alfred Smith and Company (Philadelphia) with two metal closing clasps. Contains, as printed, on bound volume with buckram spine, thick card boards containing limitation page (Limited to 300 Numbered and Signed Copies (by Violet Oakley) of which this is No.87), pp1-104; and the Conclusion containing subscriber's list, biographical notices, list of exhibition, pp105-113. And the second is a stiff card printed folder titled Law Triumphant, Plates, with four separate fascicules, each printed in red on cover and containing 71 collotype plates in full color and tinted color, printed by the House of Max Jaffe of Vienna. Entire work printed on handmade paper on San Marco paper. The metal clasps are copper-gilt and made by Douglas Gilchrest. An original protective sheet covering inside contacts. Inside of leather covers is bright gold paper lining. A superb copy with marginal wear to fragile leather binding, contents pristine and virtually unopened and unused. (#1235) (see photo next page) \$2,250



Item 171 (previous page)

172. [Oakley, Violet: With Original Artwork for Cover Design] Eddy, Mary Baker. **Christ My Refuge.** Boston: Trustees of the Will of Mary Baker Eddy, 1939. First edition. With original two-part separation art work (pen and ink) design and lettering for the cover of the book consisting of two onion skin leaves, each with different pen and ink renditions: one containing the whole blocked design (tipped onto a card backing) which is the red printing; and another loose sheet with only partial drawing which is the gilt overlay design. Book in original glassine dust wrapper and box. Full color by Violet Oakley. Scarce thus. (#1183) \$650

173. [Oakley, Violet] **The Order of the Merrie May Games, etc.** Bryn Mawr: Bryn Mawr College, 1900. Color printed wrappers with cover by Violet Oakley, original ties. Order of the events for the May Day celebration. Very good. Scarce. (#1222) \$175

174. [Oakley, Violet] McKenzie, Ethel. Philadelphia: Roland Swan Col, 1932. First edition. In original green printed wrapper with portrait illustration by Violet Oakley. **Laid-in is full-page holograph poem by Violet Oakley written on her Lower Cogslea stationery (St. Georges Road, Mt. Airy P.O., Philadelphia, Pennsylvania. Poem begins, "All day the Snow has fallen--- I sit beside the long, long Window looking on the Garden, and the Woods- grown old and hoary..."** epithet. Poem laid into book, which McKenzie presents to Oakley with and inscription on the front free fly: "To Violet Oakley, from her dearest friend, Gilbert McKenzie, 1932." Poem, written on thin paper, has been folded twice to fit in book, and is near fine. (1180) \$425

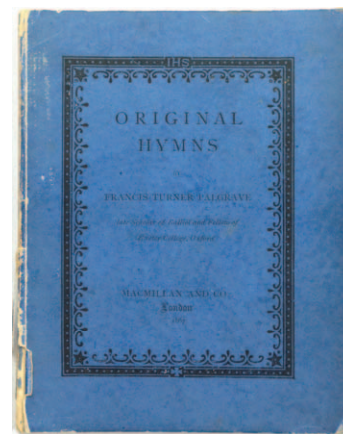


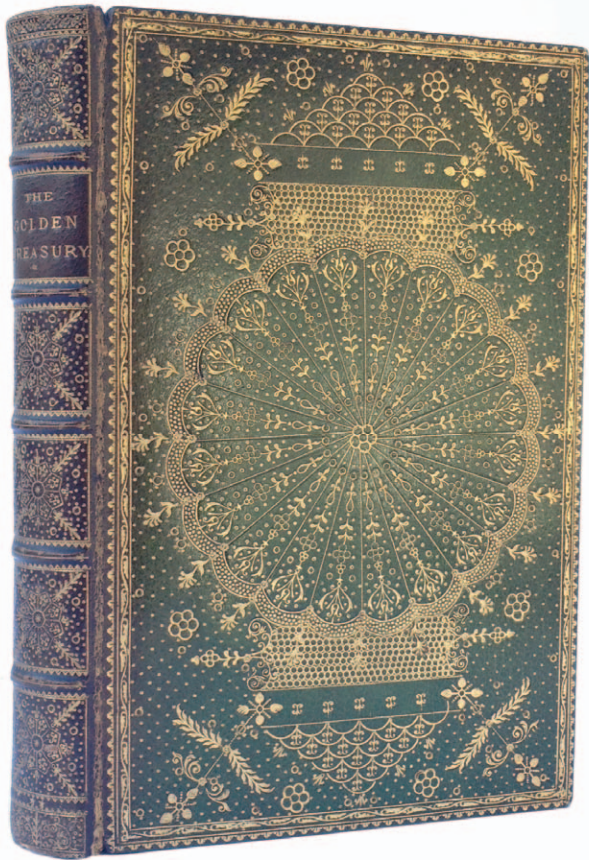
Item 175

175. Oakley, Violet]. **Two Original Photographs of Violet Oakley's Studio With Autograph Inscriptions on Back by Violet Oakley.** Philadelphia: not published, ca. 1900. Offered here are two original photographs, most likely taken by either herself, Jessie Willcox Smith, Elizabeth Shippen Green or Edith Emerson. One, of her close friend and fellow painter Ellen Wetherald Ahrens, and the other of both Violet Oakley and the other of both Violet Oakley and her sister, Hester Oakley. Both have original explanations of the photos written by Violet Oakley on the back in pencil: On verso of Ahrens, "This is Ellen at work in at her corner- When we are not taking photos, she has the window open beside her. The little Oriental seat in front of her made by ourselves and of old pin cushions and a packing box and two little rugs. Isn't it pretty? The back is all padded-". On verso of Violet and Hester: "I at work and Hester sitting talking to me-". Photos are slightly age-faded, a few corners and sides with small chips, else very good. Exceedingly scarce private photographs of Violet Oakley's studio with artist friend and sister. (#1197) \$2,500

176. Ostini, Fritz von. **Frohliche Kindheit.** Munchen: Georg Dietrich, 1921. Square folio. Original brown paper covered boards with color cover insert inset around bold gilt ruled border. 12 full-page color illustrations by Ludwig von Zumbusch. A very nice copy of a most scarce and attractive Jugendstil title. (#385) \$225

177. Palgrave, Francis Turner. **Original Hymns.** London: Macmillan & Co., 1867. First edition. Original printed decorated wrappers, title page with bold red border designs, borders every page. 26pp. Spine a bit rubbed with some loss, corners rubbed, a very good copy of an exceedingly scarce book almost never found in original wrappers. (#1288) \$450





178. Palgrave, Francis T. **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 moiré endpapers and doublures, all edges gilt. Margins of spine slightly rubbed, else fine. A magnificent and surely representative Ramage binding. (#1918) \$3,200



Item 179

179. **Pan; Prospect Buch.** Leipzig: Der Zeitschrift, 1898. 12mo. First Edition. Illustrated brown paper wrappers. Color plates of some of the work published by PAN in the past three years (1895-97). Scarce. \$350

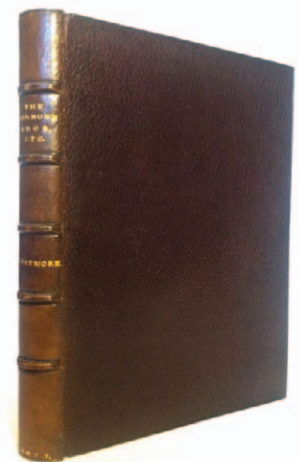
180. Palgrave, Francis Turner. **Gems of English Art.** London: George Routledge & Sons, 1869. First edition. Original superbly gilt, inlaid colors, blocking, etc. on green beveled cloth. 24color printed illustrations by Leighton Brothers. (#2043). Fine. \$850

181. Patmore, Coventry. **Amelia, Tamerton Church-Tower, etc.** London: George Bell and Son, 1878. First edition. Original smooth buckram, original paper label on spine. 234pp. Exceedingly scarce early Patmore. At time of research, no other copies found. Spine evenly sunned, binding faded at edges, some light foxing, else near fine. Clean and very tight. (#1318) \$325

182. Patmore, Coventry. **The Angel in the House.** London: John W. Parker, 1854. First edition. Original plum cross-hatched fine cloth with original printed label on spine. Patmore's scarce and storied work which was to elicit much favor in the coming years (as well as subsequent controversy). Through the popularity of this work, Patmore was introduced to Dante Gabriel Rossetti and the Pre-Raphaelites for which he remained close throughout his life. A superb copy, red-brown endsheets discolored as usual, near fine. (#1314) \$450

183. 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. Near fine with chipping to spine and corners. The boards near fine, as is the interior, clean and bright. A wonderful and significant survival. (#1311) \$1,750

184. Patmore, 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 (continued)



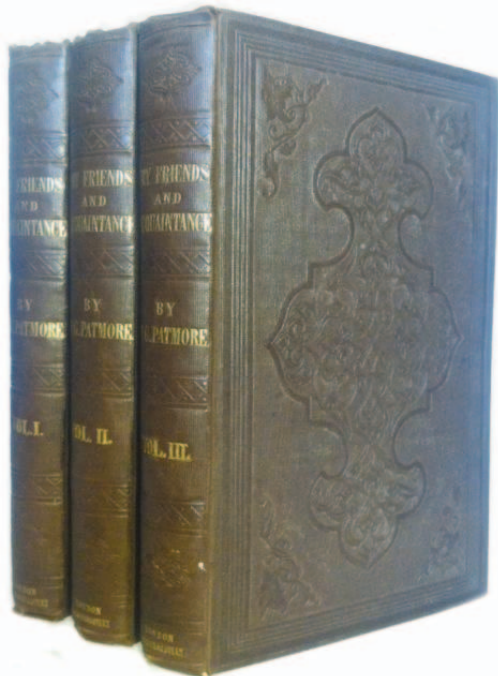
184. Patmore, Unknown Eros- Continued

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

185. Patmore, Coventry. **The Unknown Eros I-XLVI.** London: George Bell and Sons, 1878. First edition thus. Original brown smooth buckram, original printed paper label on spine. First complete edition and the first time appearing with Patmore's name. A scarce book. Near fine with some wear to label on spine, a pleasingly clean and tight example. (#1315) \$275

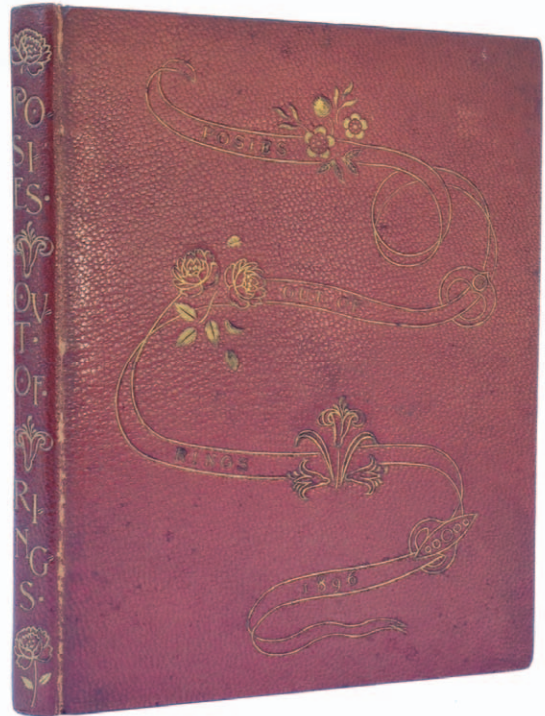
186. Patmore, Coventry. **The Victories of Love.** London: Macmillan, 1863. First English edition. Original wavy grain brown cloth, gilt lettering on spine. One of Patmore's four works which came to symbolize the 'modern' Victorian feminine ideal. Fine. Very scarce. (#1302) \$275

187. Patmore, Coventry (Richard Garnett, editor). **Florilegium Amantis.** London: George Bell & Sons, [1879]. First edition. First Issue. Bound in full limp vellum with five raised bands on spine, ink lettering for title on spine. First issue without cancel on p.57 and having uncorrected error "mound" (for "mould") on p. 57. All edges tinted red. A scarce Patmore title, especially in the first state. As well, an interesting contemporaneous if not presentation binding. Vellum slightly warped as usual, otherwise near fine. (#2002) \$450



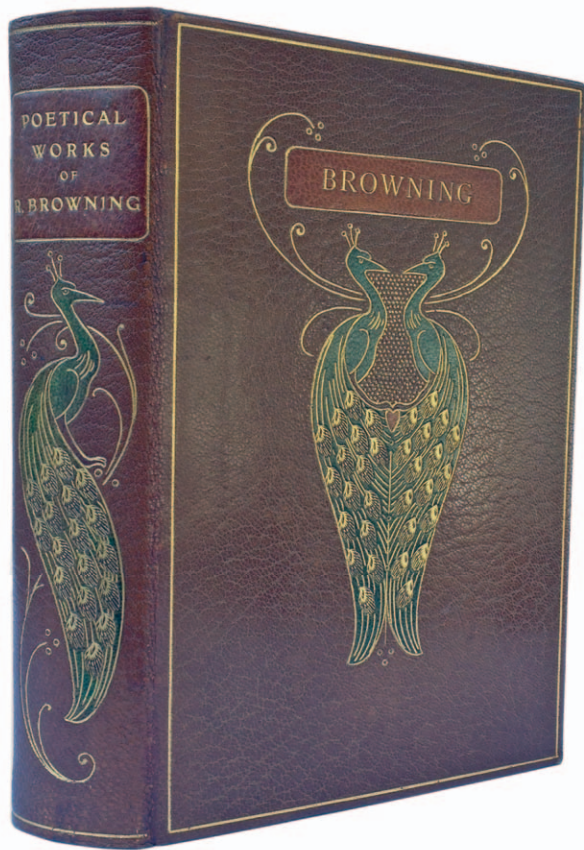
Item 188

188. Patmore, Peter George. **My Friends and Acquaintance: Being Memorials, Mind-Portraits and Personal Recollections of Deceased Celebrities of the Nineteenth Century with Selections from their Unpublished Letters (3 volumes).** London: Saunders and Otley, 1854. First edition. Original attractive blindstamped brown cloth with elaborate designs and borders on both covers and spine. Spine with gilt lettering, original bright yellow endpapers. **Roger Senhouse's copy with his signature.** Scarce and interesting treatise containing lengthy 'vignettes' on Charles Lamb, William Hazlitt and others. A perfectly fine set. Stunning condition. (#1303) \$750



Item 189

189. 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 embellishments, gilt spine, brown crushed morocco, brown silk moiré endpapers, AEG. A nice Bodley head printing with superb woodcut title page by Patten Wilson. Slight wear to margins of spine, else near fine. (#1929) \$550



190. [Peacock Binding] Browning, Robert. **Fine Binding, Peacock Binding] The Poetical Works of Robert Browning.** London: Smith, Elder & Co., 1902. First edition thus. Two volumes in one. Superbly bound in full brown crushed morocco with central 'double-peacock' design inlaid with green and brown morocco and highly tooled in gilt especially accentuating the typical peacock patten on feathers. This motif is repeated longitudinally on spine showing just one of the peacocks, additional gilt swirls, ruling and stipples. 786pp. A.E.G. Some foxing to prelims, else fine. A gorgeous interpretation of a peacock binding. (#1981) \$1,500

191. Pfeiffer, Herman. **Das Fest Der Tannenbaume.** Darmstadt: H. Hohmann Verlag, n.d. (ca 1920). First edition. Oblong quarto. Thick card paper covered boards with designs, color illustrated half-title and seven superb interpretive illustrations in color by Pfeiffer. A very scarce Jugendstil title, not found on the internet in our latest search. About fine, with only very minor wear to spine extremities and corners. (#90) \$650

192. [Prang Colorplate Classic] Pratt, Charles Stuart. **Baby's Lullaby Book. Mother Songs.** Boston: Prang & Company, 1888. First edition. Folio. Silk over boards stamped in brown, silver, pink and green design. 16 delightful full-color plates by W.L. Taylor. In scarce original printed dust jacket. These illustrations are truly marvelous, and the entire production is of very high quality, typical of Prang publishing. A remarkably fine copy with almost no signs of wear. (#15) \$1,850

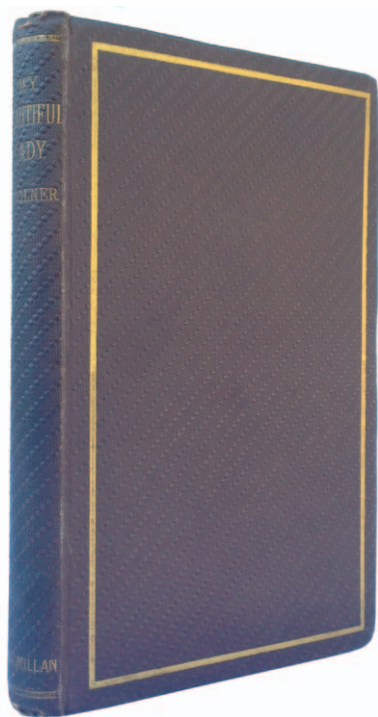
193. [Pre-Raphaelite Satire] Mallock, W. H. **The New Republic; or Culture, Faith, and Philosophy in an English Country House.** London: Chatto and Windus, 1877. First edition. Two Volumes. Original embossed brown cloth with gilt lettering on spine. Vignette woodcut chapter heading devices. The famous (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.'" Spine worn at margins & extremities, corners bumped, sl. cocked. (#1899) \$425



Item 194 (next page)

194. **[Pre-Raphaelite Fore-Edge Painting]** Tennyson, Alfred Lord. **Poems.** London: Macmillan, 1894. First edition thus. Attractively bound in full crushed maroon morocco with central armorial gilt design on both covers, five raised bands on spine with lettering in Arts and Crafts motif. With a gorgeous fore-edge painting by Martin Frost of "The Creation," by Edward Burne-Jones and a handwritten note by Frost regarding the painting. Book and fore-edge are fine. A truly exquisite Pre-Raphaelite fore-edge painting. (#1952) (photo previous page) \$2,250

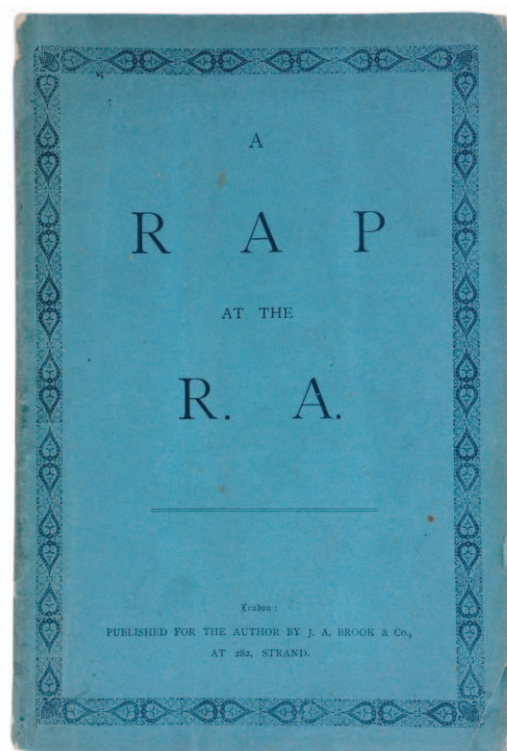
195. **[Pre-Raphaelite Fore-Edge Painting]** Tennyson, Alfred Lord. **Complete Works of Alfred Lord Tennyson.** London: Macmillan and Company, 1911. Full red morocco gilt-tooled binding (unsigned). Gorgeous fore-edge painting by Martin Frost of six women sitting in a garden with a minstrel (holding a mandolin). Fine. Housed in a superb custom-made folding box by Carolina Veenstra. (#25) \$1,250



196. **[Pre-Raphaelite Founder]** Woolner, Thomas. **My Beautiful Lady.** London: Macmillan and Co., 1863. First edition. Original brown cloth with embossed bead pattern and single thick gold rule forming a rectangle on cover, gilt spine and gilt seal on back cover, original dark green endpapers. The rare first edition of Woolner's first book, and one of the original seven founders of the Pre-Raphaelite Brotherhood. An amazing copy, seemingly annotated by or for Woolner giving advice (in pencil) in an unknown hand. There are personal annotations such as: "Rewrite harsh rhymes," "misplaced," "good" (many places), "you can expand the eye but not the gaze," suggestions for words, underlines, question marks, etc. A most curious and potentially important copy. (#2035) \$1,250

197. **[Pre-Raphaelite Interest]** Ruskin, John. **Letters to 'The Times' on the Principal Pre-Raphaelite Pictures in the Exhibition of 1854.** Privately 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

198. **[Pre-Raphaelite Satire]** Crawley, Richard. **Horse and Foot; or Pilgrims to Parnassus.** 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 Sam and Gonorrhoea would neither have perished had either continued say two or three like him.... etc." Very good condition. A most important book. (#1863) \$750



199. **[Pre-Raphaelite Satire]** Soden, John H.J. **A Rap at the R. A., A Satire.** London: J. A. Brook & Co., 1875. First edition. Original light green printed wrappers. Exceedingly scarce and important Pre-Raphaelite satire and rant in poem form, quite scathing in nature, in the form of a long poem, by John Soden, prominent painter

199. *A Rap at the R. A.- Continued*

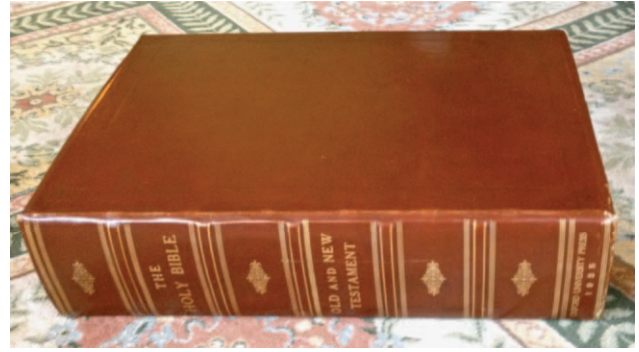
and critic of the period (Savage Club member). Speaking of the artists in the Royal Academy, and specifically referring to the Pre-Raphaelites, Soden writes: "the failures you yourself have counted trash, the old pot-boiler wrought for needful cash, the student sketch to make a picture vamped... how noble, worthy, generous of heart it sounds, this seeming Brotherhood of Art... simply pretty pictures." And this pointed diatribe specifically against the PRB: "Here putrid angels, grimy, green and dank with fleshless figures, feeble, limp and lank... to show Pre-Raphaelite ideas of Heaven: who paint not Nature as they Nature see, but as in their theory it ought to be." Much, much more. An historically significant anti-PRB essay in poetry form. No copies located anywhere. (#2046) \$550

200. [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 humorous and satirical plates with multiple line drawings. An exceedingly scarce and very early satire on the Pre-Raphaelites. Near fine. (#1961) \$750



201. Ricketts, Charles] Symonds, John Addington. In the Key of Blue. London: Elkin Mathews & John Lane, 1893. First edition. Original cream fine wove cloth with brilliant cover design heavily stamped in gold on both covers by Charles Ricketts, gilt lettering and florets on spine. 16 pp publisher's catalog at end. A few minor 'dot' stains to cover, bottom edges with small crease mark, otherwise a clean and tight copy of one of the most striking of all 1890's cover designs. (#828) \$375

Bruce Rogers Lectern Bible: One of Top Three Great Fine Press Achievements in the Last Century



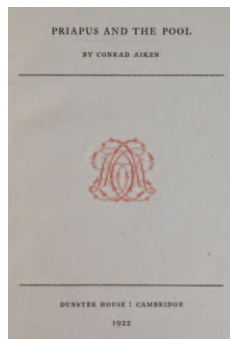
Item 202

202. [Rogers, Bruce] Oxford Lectern Bible. London: Oxford University Press, 1935. First Edition. The scarce Limited Edition of Only 200 Copies (180 For Sale) on English handmade rag paper. Superbly and contemporaneously bound in exquisite full polished calf with details by C. Frank Fox, Los Angeles. 1238 pages. Page size: 13 x 18 1/4 inches. An Trade Edition of 1000 copies was also issued on regular paper with leaf size considerably smaller. A special version of Rogers' Cenatur type was used (22 points set on 19 point body to save space). *The Lectern Bible* has been likened on the same par as the *Kelmscott Chaucer* and *Doves Bible* in the hierarchy of modern fine press triumphs. Without a doubt, Rogers' Magnum Opus and crowning achievement, the book was years in planning and production and considered by many to be the greatest printing accomplishment in the 20th Century. In records dating back to 1967 there has been only one edition of the special 200-Copy edition in one volume, undoubtedly because these were put to use in churches and have since either worn out or been lost for other reasons. We have found no records of the sale of this edition in the trade in last 50 years. This is an extremely fine copy, pristine in fact with a magnificent full polished calf binding with beveled edges, blindstamped flourishes on covers, five slightly raised bands on spine with gilt lettering, dating and flourishes in the compartments. Together with the scarce original folio size "A Prospectus... Lectern Bible," original gray wrappers, 4pp; a 4-page note "the Folio Bible," by Rogers explaining details of the book; "Just Published, The New Oxford Lectern Bible," folio, 4pp. One of the most significant and durable achievements in bookmaking in the modern history of American printing and book design. (#2090) \$37,500

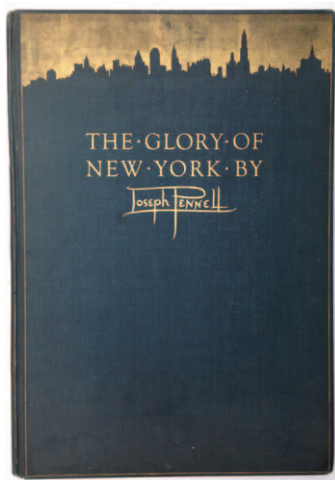
203. [Rogers, Bruce] Ecclesiastes or the Preacher. Boston: Houghton Mifflin and Company, 1911. First edition thus. Original red paper covered boards, gilt device on cover. #330 of 335 Copies, printed at the Riverside Press. With B/R imprint on colophon. Superb full-page title-page and border designs throughout. In original black slipcase (broken). (#2078) \$225

204. [Rogers, Bruce] Lowell, Maria. **Poems of Maria Lowell.** Cambridge: Riverside Press, 1907. First edition thus. Gray fine paper covered boards, printed paper label on spine. #140/330 Copies on handmade paper. Original slipcase. Fine in worn slipcase. (#2086) \$275

205. [Rogers, Bruce] Aiken, Conrad. **Priapus and the Pool.** Cambridge: Dunster House, 1922. First edition. Original light brown paper covered boards with black paper label (printed in gilt) on spine. #27 of 50 Copies Only Printed on Handmade Paper and Signed by Aiken. With B/R red-brown oval seal on colophon. Fine copy of an exceedingly scarce Aiken title/fine printing by Rogers. (#2083) \$1,500



206. [Rogers, Bruce] Pennell, Joseph. **The Glory of New York.** New York: William E. Rudge, 1926. First edition. Large folio. Original fine-weave blue-gray cloth with bold gilt sky at top, revealing New York Skyline in negative space, gilt lettering & ruling. (36pp) 24 pages exquisite full-page color illustrations (on top 1/3 of page) by Joseph Pennell comp-rising highly impressionistic and sometimes stylized paintings of New York skyline and noteworthy landmarks. An exceptionally nice copy of a scarce Bruce Rogers production and a beautifully illustrated book. (#2085) \$1,250



207. [Rogers, Bruce] Wolfe, Humbert. **The Silver Cat and Other Poems.** London: Bowling Green Press, 1928. First edition. Original wavy green paper covered boards with printed label on spine. 780 Copies. Presentation Copy from Bruce Rogers to H. M. Manin, in ink on front free fly. In original dark green dust wrapper matching boards. With B/R and sprig seal at the end. Superb illustrated title-page with stylized back of cat in silver, silver ruling throughout. A truly gorgeous production. (#2082) \$750

208. [Rogers, Bruce] France, Anatole. **Amacus et Celestin.** New York: Museum Press, 1916. First American edition. Original yellow wrappers with paper label. Limited to 203 Copies. Printed with Centaur Types, woodcuts by Timothy Cole. Wrappers soiled and slightly worn, fine internally. Scarce. (#2077) \$250

209. [Rogers, Bruce] Davis, Edward Hatton ed. (and five others). **Colossi, A Lyric Anthology.** Cambridge: Riverside Press, 1906. First edition. Original dark gay paper covered boards, parchment spine, gilt lettering. Inscribed #377 below copyright imprint. Inscribed by one of the editors, Edward Hatton Davis to his wife: "To Edith Appleby Davis from her husband, 1911." As well, book is inscribed by ALL SIX EDITORS on preliminary page. One corner bumped, else near fine. (#2088) \$375

210. [Rogers, Bruce] Rogers, Bruce. [John Barnard and his Associates]. **John Barnard and his Associates.** Cambridge: University Press, 1927. First edition. Original gray/black paper covered boards, black cloth spine. 160 Copies Only. Printed on gorgeous handmade light green paper, device on title page and initials, printed by Bruce Rogers. Very fine. No other copies found on internet. (#2087) \$275

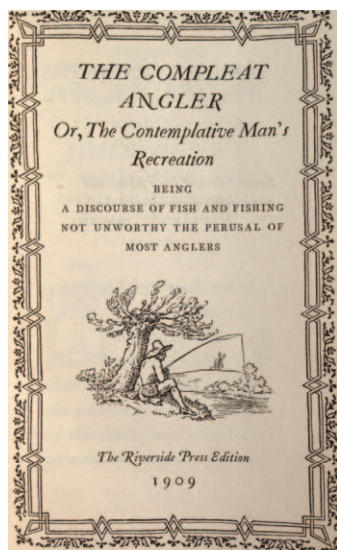
211. [Rogers, Bruce] Khayyam, Omar. **Rubaiyat of Omar Khayyam.** Cambridge: Riverside Press, 1900. First edition thus. Original black paper covered boards with bold gilt lettering, buckram spine with gilt lettering. #292/300 Copies. Inscription on half-title (Marion Doorly). A fine copy. Very scarce and early imprint by Rogers. (#2089) \$550



Item 212

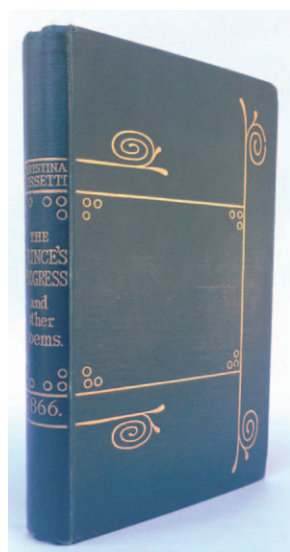
212. [Rogers, Bruce] Drinkwater, John. **Persephone.** New York: William E. Rudge, 1926. First edition thus. Black cloth, gilt lettering on spine. 500 Copies. Superb and vibrant gilt headpiece produced by Rogers with a special gilding process, highlights of gold in initials throughout. Fine. (#2081) \$250

213. [Rogers, Bruce] Shelley, Shakespeare, Virgil, etc. **Small Gathering of Five Separate Titles.** Six separate titles, all designed and printed by Bruce Rogers, generally very good to fine condition: 1) Journal of Madam Night, Small, Maynard, 1920 signed by Rogers; 2) Banquet of Plato, Riverside Press, 1908, #351/440 Copies; 3) The Georgics of Virgil, Riverside Press, 1904, #224/330 Copies, gorgeous patterned boards; 4) Ralph Herne, Rudge, 1923, #29/954, slipcase; 5) Plays of Shakespeare, NY, 1940 LEC, Dwiggins illus, 4to. (#2084) \$450



Scarce thus and a favorite Bruce Rogers title. (#2079) \$350

215. [Rogers, Bruce] Beerbohm, Max. **The Happy Hypocrite. A Fairy Tale for Tired Men.** New York: William E. Rudge's Sons, 1955. First edition thus. Light violet patterned paper covered boards, purple cloth spine. One of 100 Copies with "Special Imprint," Signed by Bruce Rogers. A fine copy in fine light blue original slipcase. (#2080) \$225



216. Rossetti, Christina. **The Prince's Progress.** London: Macmillan and Co., 1866. First edition. Original smooth green cloth with superb gilt design on both covers and spine comprising straight and coiled lines and circles, designed by **D. G. Rossetti**. Two full-page woodcut illustrations by D. G. Rossetti comprising frontis-piece and extra title page. This is a fine copy, far and away the best copy we have ever seen of this important and early combination Christina and D.G. Rossetti masterpiece. (#2033) \$1,500

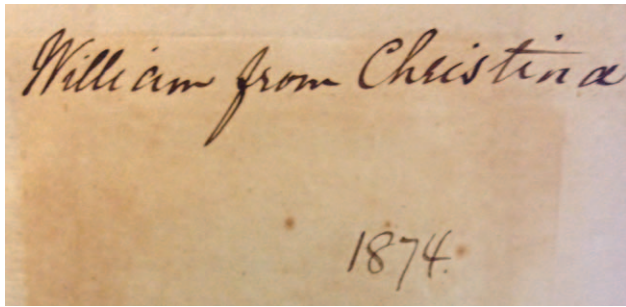
217. Rossetti, Christina. **Goblin Market.** London: Macmillan, 1893. First edition thus. Green cloth with elaborate gilt strapwork and stylized design on both covers, carried over onto spine. The celebrated Laurence Housman edition, with 12 exquisite full-page woodcut illustrations (among the finest ever rendered for a Rossetti book). An interesting contemporaneous bookplate at end (applied upside down) for "A and T Morris," and exquisite Art Nouveau woodcut, signed "MT 93" in the print. A fine copy of a celebrated book. (#2032) \$950

218. Rossetti, Christina **-In Original Dust Wrapper. Speaking Likenesses.** London: Macmillan, 1874. First Edition, Second Issue. Original publisher's royal blue linen with blindstamped borders, gilt lettering on spine. **In the 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 usage. An astonishingly crisp and unused copy internally with only small brown toning to front and rear endsheets. Fine. (#986) \$1,750

From Christina to Dalziel Brothers

219. Rossetti, Christina. **[Autograph Letter Signed, From Christina to Dalziel]** 2 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 stationary. Fascinating letter dealing with "Sing-Song," which Christina initially published in 1872 with the Dalziels as engravers and was later to collaborate for the 1893 edition (three years hence from this letter), 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

Stellar Association Copy: Christina to her Brother

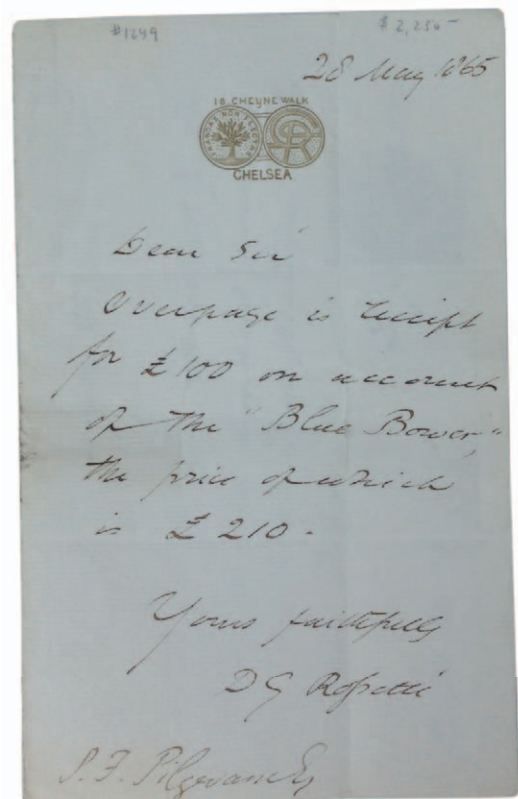


220. Rossetti, Christina-Important Association Copy. **From Christina Rossetti to her Brother, William Michael Rossetti]** *Annus Domini*. Oxford and London: James Parker & Company, 1874. First edition. Original brown cloth with dark brown ruling on cover, gilt spine. 12mo. 378pp. Association Copy: inscribed on front free endsheet, "William From Christina, 1874." An enormously important association, inscribed by Christina Rossetti to her brother William Michael, in the same year of publication of the book. Also, written in pencil below, "H. R. A.," i.e. Helen Rossetti Angeli, William Michael's daughter. William Michael, the family's chief promoter and bibliographer, was a great encouragement to Christina throughout her life. A remarkable association, of utmost rarity and importance. Presentation copies from Christina are vanishingly scarce, and this family inscription makes this item a highpoint in any Pre-Raphaelite collection. The book itself is in fact of extreme rarity and very few if any copies have shown up for sale in the past several decades. Near fine. (#1972) \$12,500

221. Rossetti, Dante Gabriel [Autograph Letter]. **ALS and Signed Receipt Dante Gabriel Rossetti for the 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 Cornforth, 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) (see right) \$2,250

222. Rossetti, Dante Gabriel [Autograph Letter]. **Autograph Letter Signed.** 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

223. Rossetti, Dante Gabriel. **Autograph Letter Signed.** On Rossetti's engraved monogram-headed stationary 16, Cheyne Walk, Chelsea. Letter dated 3rd February, 1864, one page. To the major art dealer and print publisher Ernest Gambart concerning the sale and commissioning of both paintings and drawings. Rossetti looks forward to discussing future work. "When next I see you, I want to make a proposal as to some work I have in my head.. " etc. Rossetti's signature and date on verso in his hand. Fold marks, else very good. (#1250) \$1,250



Item 221

224. Rossetti, Dante Gabriel. **Ballad of Jan Van Hunks.** London: George G. Harrap and Co., 1929. First edition. Original vellum over boards, gilt illustration stamped on cover, gilt lettering on spine. **#66 of 620 Numbered Copies. This copy signed by the illustrator.** A scarce illustrated Rossetti, with excellent line drawings by Monro S. Orr. Top edges gilt. Fine. (#2029) \$275



Item 225

225. Rossetti, Dante Gabriel. **The Blessed Damozel [Deluxe, 35 Copies, Stunning Vellum Covers].** 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 Kenyon 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. 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



printed label on spine but doubtful it was ever placed there. Rubbing to cover, some soiling and minor cracks to

226. Rossetti, Dante Gabriel. **Poems. Fine Paper Issue in Original Binding.** London: F. S. Ellis, 1870. First edition. Fine Paper Issue, printed on handmade paper watermarked "J. Whatman 1870," and limited to 25 copies only for private circulation, but without certification. Original pale blue boards and drab paper spine, all edges uncut, all in original unsophisticated state. Without

fragile spine, yet a near fine copy of one of the most rare of all Rossetti titles, very fine internally. Page 275 printed intact, as called for (first editions in the trade edition were printed as 27, but appear as 275 in this private fine paper edition. (#1970) \$6,500

227. Rossetti, Dante Gabriel. **Poems.** London: F. S. Ellis, 1870. First edition. Nicely bound in full green crushed morocco with gilt ruled borders, spine with gilt devices on five panels, date on bottom (1870), by ZAEHNSDORF. True first edition with "27" instead of "275" on p. 275. T.E.G. Spine evenly sunned, a fine copy. (#1984) \$750

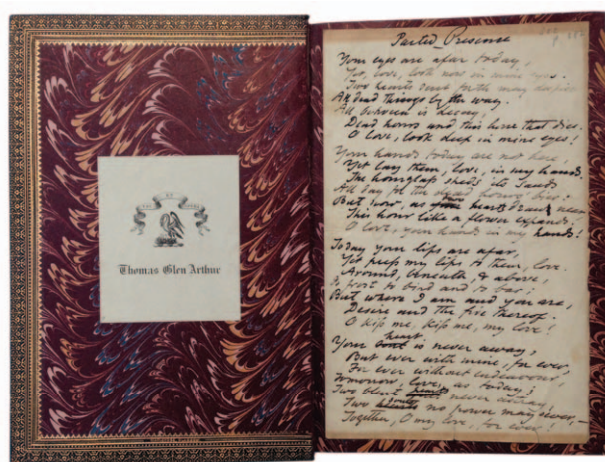


Item 228

228. Rossetti, Dante Gabriel. **Poems. Large Paper Issue, Fine in Original Boards.** London: Ellis & White, 1881. First edition. 4to. The Large Paper Issue, "A New Edition," original light blue boards, whitish paper spine with label printed in three lines, all edges uncut. As per Colbeck, "This Large Paper issue, printed on handmade paper watermarked 'Whatman,' was issued without certificate, but was limited to 31 copies." A fine copy with all the paper present on the spine, corners straight and unbruised, internally pristine and without fault. Far and away the finest copy we have ever seen of this rare Pre-Raphaelite cornerstone, vanishingly scarce in its original state and a cornerstone of any Rossetti or Pre-Raphaelite collection. (#1971) \$5,200

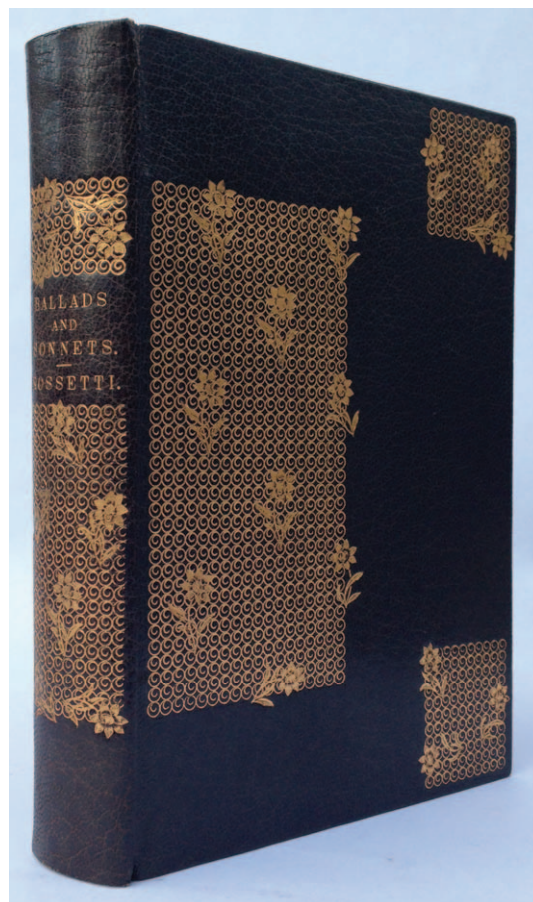
229. Rossetti, Dante Gabriel [Frederick H. Evans]. **Woodcuts from Drawings for Tennyson's Poems.** . Large thin quarto. Privately Printed. n.p., 1919. Original publisher's gray faux leather over card, entirely printed on art stock thick gray paper with inner folding leaflet containing title page and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

**Complete Rossetti Manuscript Poem with Corrections
Appended to Book, Full Morocco Binding**



Item 230

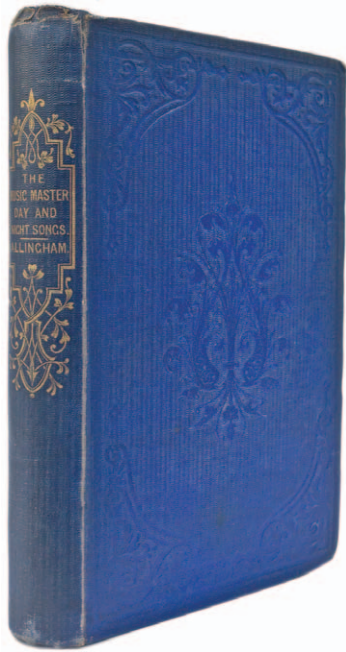
230. Rossetti, Dante Gabriel- **Original Holograph Poem Attached. Ballads and Sonnets in Maclehoose Binding.** London: Ellis and White, 1881. First edition. Superb full crushed morocco with heavily gilt cover and spine design matching nearly precisely the gilt cloth binding on the original edition, bound by **Maclehoose 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 holograph manuscript poem, "Parted Presence,"** one of the poems in the book, with edits over a very last version of the poem comprising the final form of the published version of the poem. Represents the final mind of the poet, and certainly the last version before sending to the printer. With the bookplate of Thomas Glen Arthur (i.e. his book), noted collector of rare books and manuscripts. Original manuscript poems by Dante Rossetti are vanishingly scarce. Binding and book in fine condition. (#1915) (See photo next column) \$9,500



Item 230

231. Rossetti, Dante Gabriel] Dannreuther, Edward. **FIRST APPEARANCE OF 'AUTUMN SONG'.** London: Privately Printed, [1877]. Three quarter parchment boards, marbled boards. Original programme entitled, "Specimens From A Cycle of English Songs and Lyrics. The Music of Edward Dannreuther. 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

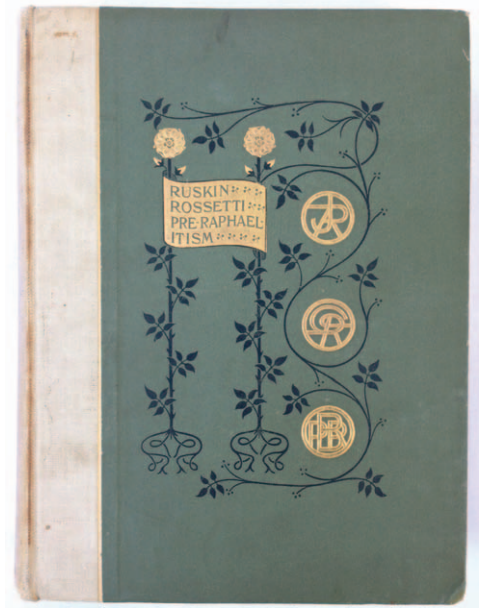
232. Rossetti, Maria Francesca. **Exercises in Idiomatic Italian.** London: Williams and Norgate, 1867. First edition. First issue with green embossed cloth and gilt devices on top and bottom of spine (another issue without gilt designs on spine and simpler blindstamped cover design is more common). A fine copy of a vanishingly scarce book by the lesser known of the four Rossetti's (Christina, Dante and William), but an accomplished author whose book, "A Shadow of Dante," was quite well received. (#2034) \$550



Item 233



Item 233



Item 236

233. [Rossetti, Millais, Hughes Illus.] 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

234. Rossetti, William Michael. **Democratic Sonnets (Volume 1 and Volume 2, Complete)**. London: Alston Rivers Ltd., 1907. First edition. Two separate books, Vol. I and Vol. II. Original dark green art stock wrappers with dark blue lettering on covers. 34pp., 32pp. Very scarce. Superb copies, near fine with the faintest of peeling at margins of spine, internally with some foxing in Vol. I. (#2031) \$350



Item 235

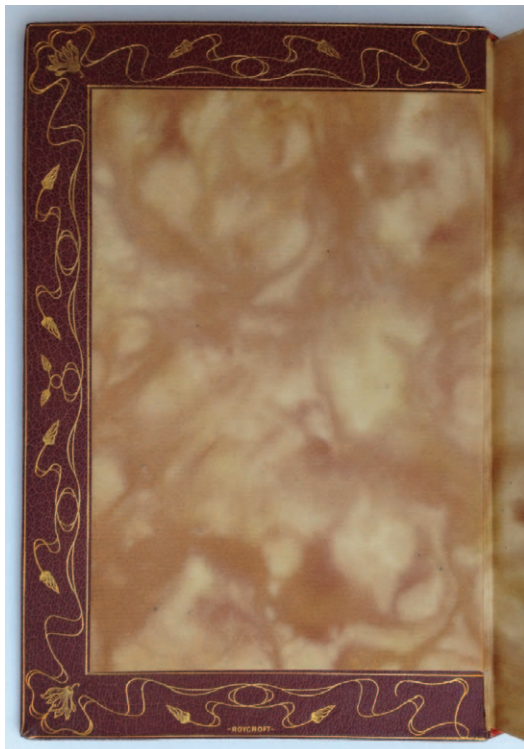
235. Rossetti, William Michael. [Fore-Edge Painting, DOUBLE] **Poetical Works of Mrs. Felicia Hemans**. London: Ward, Lock and Company, n.d. (ca. 1870). First edition. 8vo. Dark brown crushed morocco, raised bands, all edges gilt. Superb double fore-edge painting depicting on the front side three 18th Century anglers fishing from a canoe and on the back edges, an early 19th Century hunting scene, executed by Martin Frost. (#46) Fine. \$1,600

236. Rossetti, William Michael. **Ruskin, Rossetti, Preraphaelitism**. London: George Allen, 1899. First edition. Thick quarto. Limited to 250 Numbered Copies, this Copy #147. Original polished beige buckram spine (extending one inch onto boards, olive green cloth. Superb Arts and Crafts style motif on front cover and spine with bold gilt. A monumental production, 327pp printed on handmade paper in red and black with 14 exquisite tissue-guarded photogravure plates. A near fine copy of a book which is seldom found such, internally stunning and virtually unused. (#2042) \$650

Roycroft Full Levant by Louis Kinder

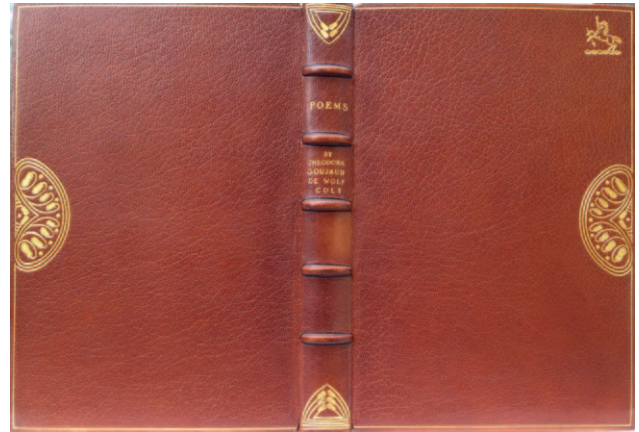


237. [Roycroft Press] Hubbard, Elbert. **Old John Burroghs**. East Aurora: Roycroft Press, 1901. First edition thus. Full brown levant with elegant blindstamped cover designs and lavish gilt decorated inner dentelles by Louis Kinder, master binder of the Roycroft Press. A simply stunning, understated yet skillfully crafted cover design consisting of wrap-around stylized bands (five of them) impressed in the covers and extending into the spines where they form raised bands, gilt lettering in two compartments. Superb inner dentelle stylized vine and blossom pattern and the Roycroft binding palette, *Roycroft* on front, lower dentelle. Title-page, initials and colophon hand-illuminated. Only 12 copies by the press as such. In original folding felt-lined clamshell box. Book is extremely fine and box very good. (#2099) \$4,250



Item 237 (front turn-in, with Roycroft palette)

Roycrot Full Levant by Lorenz Schwartz



238. [Roycroft Press] Colt, Theodora Goujaud De Wolf. **Poems**. East Aurora: Roycroft Press, 1914. First edition. Exquisite Full Levant Roycroft Binding by Lorenz Schwartz with the Colt family crest at upper right. 8 1/4 x 5 1/4" A stunning light brown levant binding with bold gilt design motifs on cover and top and bottom of spine, single gilt rule on both covers, five elegant raised bands on spine highlighted with single impressed black ruling, gilt lettering in two compartments. The design motif is carried over to the inner dentelles, with two on each inner cover, gilt ruling and the Roycroft binding seal front dentelle, marbled doublures and endpapers. In the original publishers cardboard slipcase with matching levant borders at the opening. Binding is extremely fine. McKenna states that this is "an example of Roycroft binding at its best!" Full levant Roycroft bindings of this stature are seldom seen on the open market. (#2098)

\$4,750

239. [Roycroft Press] Hubbard, Elbert. **A Message to Garcia**. East Aurora: Roycroft Press, 1901. First edition. Original three-quarter green levant, intricately gilt spine, marbled boards and endpapers by Roycroft. #8 of 50 Copies Only, printed on Imperial Japan Vellum and hand-illuminated by Edith Andrews. Signed by Hubbard and Andrews (in the illumined Roycroft seal on limitation page). One of the top titles in the Roycroft Press oeuvre, with striking hand-colored initials and embellishments throughout by Andrews, a key illuminator for the press. A superb copy, near fine with the slightest rubbing to margins of spine. (#2049)

\$1,750



244

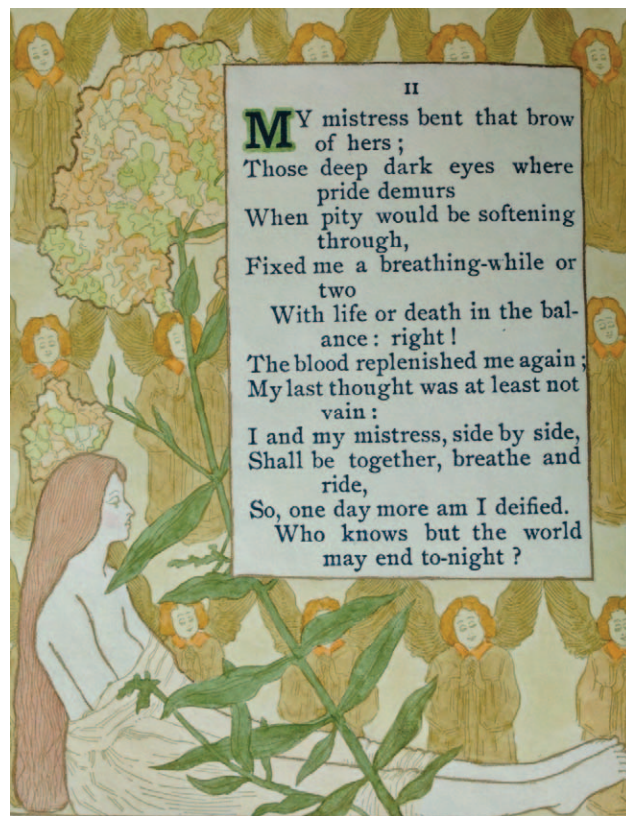
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239

247

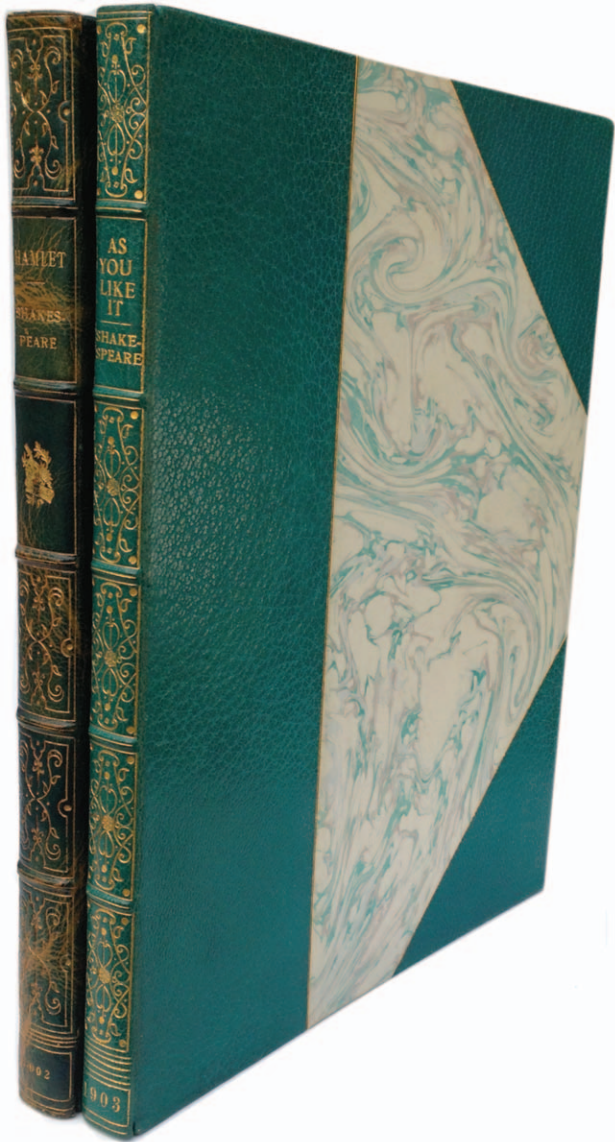
245

240. [Roycroft Press] Browning, Robert. **The Last Ride**. East Aurora: Roycroft Press, 1900. First edition thus. Three-quarter olive green levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. #19 of 50 Copies Only, printed on Japan Vellum. Hand-illuminated by Della Place. Strikingly beautiful illustrations throughout by Lily Ess and embellishments by Samuel Warner, hand-touched gilt ruling, colored throughout. One of the most decorative and sought-after of all the Roycroft books. In original felt-lined clamshell box with publisher's printed label. A fine copy in a very good original clamshell box. (#2096) \$2,750



Item 240

241. [Roycroft Press] Shakespeare, William. **Hamlet**. East Aurora: Roycroft Press, 1902. First edition thus. 4to. Exquisite Three-Quarter teal and light green levant with variegated swirl pattern in the leather dying, marbled boards and superbly ornate raised bands and gilt decorated spine, commonly agreed by Louis Herman Kinder and signed inner dentelle (*Roycroft* in gilt). #65 of 100 Copies, printed on Japan Vellum, signed by Elbert Hubbard and Hand-Illuminated by Josephine Dryer. A fine copy. (#2091) \$2,250



Items 241 and 242

242. [Roycroft Press] Shakespeare, William. **As You Like It**. East Aurora: Roycroft Press, 1903. First edition thus. 4to. Three-quarter teal levant, marbled boards, ornately gilt spine with raised bands. #100 of 100 Copies Only, Printed on Japan Vellum, Signed by Elbert Hubbard. Borders and designs by Samuel Warner and are hand-colored as issued. Fine. (#2092) \$850

243. [Roycroft Press] Hubbard, Elbert. **A William Morris Book**. East Aurora: Roycroft Press, 1907. First edition thus. Three-Quarter brown levant, ornately gilt spine with raised bands, #10 of 203 Copies, signed by Elbert Hubbard, printed on Japan Vellum. Medallion photograph of Morris as frontispiece. Printed in black and red with facsimile letter by Morris. Fine. (#2093) \$650



Clamshell Boxes for 247, 245 and 240

244. [Roycroft Press] Browning, Robert. **Christmas Eve**. East Aurora: Roycroft Press, 1899. First edition thus. Three-quarter light brown levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. #30 of 50 Copies Only, printed on Japan Vellum. Hand-illuminated by Annie McMillan. In original folding clamshell box. Superb color illumined title page and initials throughout. A gorgeous production. Fine copy in working but worn felt-lined box. (#2094) \$2,250

245. [Roycroft Press] Emerson, Ralph Waldo. **Self-Reliance**. East Aurora: Roycroft Press, 1902. First edition thus. Three-quarter aquamarine levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. #30 of 100 Copies Only, printed on Japan Vellum. Hand-illuminated by Elsie Whitney. In original felt-lined clamshell box with publisher's printed label. A fine copy, box very good with stain. (#2095) \$2,250



246. [Roycroft Press] **The Rhymes of Mother Goose**. East Aurora: Roycroft Press, [1918]. First edition thus. Original color pictorial paper covered boards, maroon cloth spine. Color title page and 20 superb full-page color illustrations by Edward C. McCandlish. 43 unnumbered pages. The exceedingly scarce Roycroft Mother Goose, the only children's book per se by the Roycroft Press having multiple color illustrations. Corners bumped and slightly chipped, occasional wear, faint and unobtrusive

246. [Roycroft Press] Mother Goose- Continued

ownership stamp front endpaper; a nicely preserved, very good copy of a book that has not turned up on the market in many years. A most unusual and scarce Roycroft with wonderful illustrative interpretations of the children's classic. Together with the 1929 reprint edition (full light blue cloth with original dustwrapper). (#2097) \$1,750

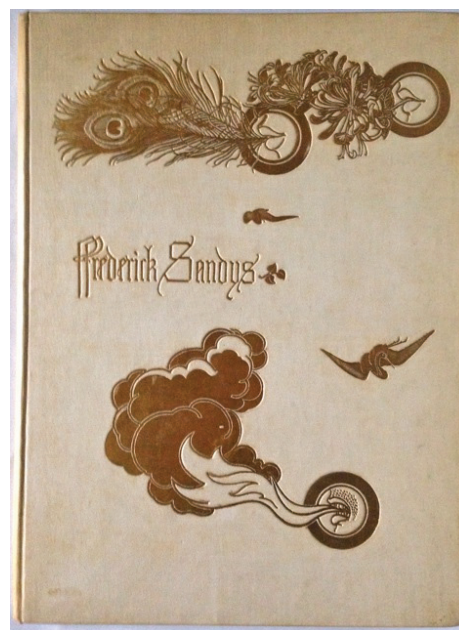


Item 247

247. [Roycroft Press] Hubbard, Elbert. **Old John Burroughs**. East Aurora: Roycroft Press, 1901. First edition. Superb original three-quarter brown levant, intricately gilt spine, marbled boards and endpapers. Exquisitely illuminated by Clara Schlegel, chief illuminator for the press, with her signature at end under Roycroft colophon in the illuminated Roycroft seal with watercolor drawing of a pansy. Other watercolor illuminations consisting of irises, wild morning glory (or petunia) and another pansy. PRESENTATION COPY FROM HUBBARD: "To Bert Moses, with all kind wishes from Elbert Hubbard, East Aurora, Ny, July 4, 1915 (Bert Moses' bookplate on front pastedown). Only 12 Copies issued of this title with illuminations. A fine copy. (#2053) \$1,850

248. [Roycroft Interest] Hubbard, Elbert. **Small Archive of Letters**. Three typed letters (with hand-written additions), signed on orange Roycroft stationary and a third person letter signed by Hubbard. Typed Letters on Roycroft: asking a charter subscriber to 'The Fra' to renew his subscription with handwritten note: "We need you Brother White;" one about Roycroft copperwork that was for sale; one offering maple syrup and pecan patties. Very good with folds and one with short tears at the fold.

Four letters: \$350



249. Sandys, Frederick. **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. Superbly 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

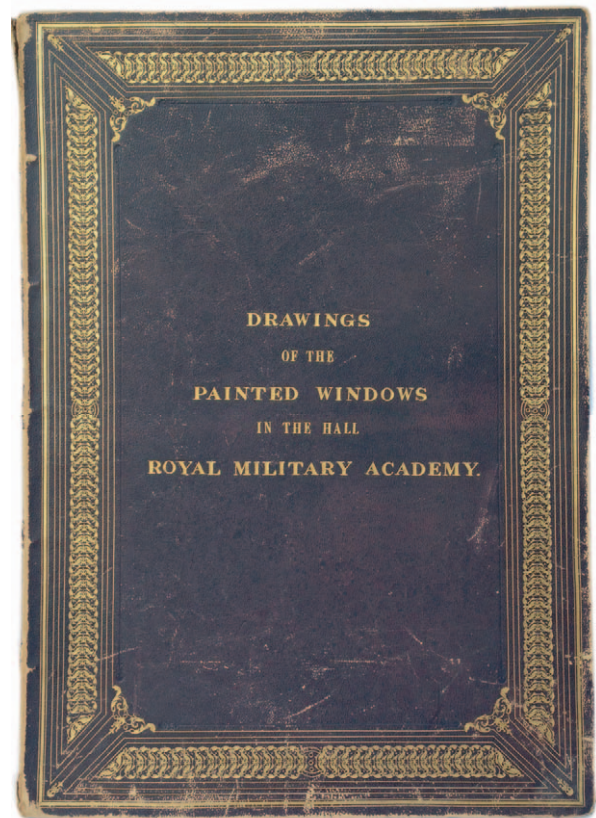
250. [Satire] **The Battle of the Petticoats. A Satire**. London: James Clarke & Co., 1874. First edition. Original printed light blue wrappers, 48pp. A satire, presumably about the excesses of opulent attire in the Church of England, all in the guise of poetry, with copious notes. We could find precious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

251. [Scott, William Bell] **Gems of Modern German Art**. London: George Routledge and Sons, 1873. First edition. Bound in contemporary full red mottled calf with armorial inlaid design and gilt stylized dragons on both covers and spine. Sixteen carbon photographs after paintings, each one mounted on thicker paper. All edges gilt. Binding rubbed at corners, extremities of spine, else very good. (#2023) \$350

13 Watercolor Paintings by William Bell Scott, Bound



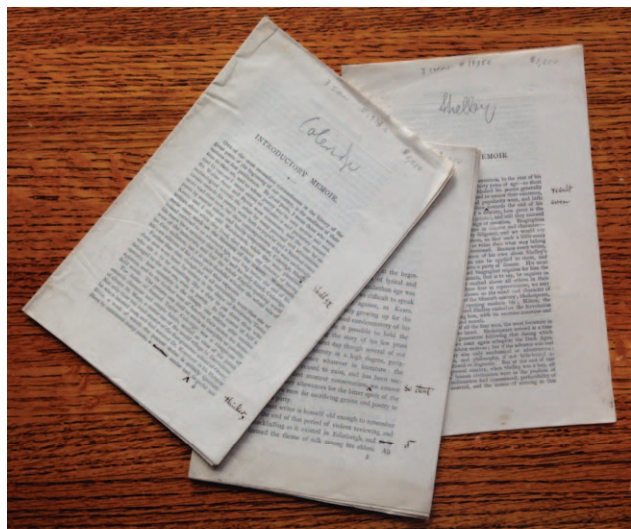
252. [Scott, William Bell and David Scott and Alice Boyd- Pre-Raphaelite Watercolors] **"Drawings of the Painted Windows in the Royal Military Academy"** Super folio size, 21 x 15 inches. Circa 1845-1860. Original bound volume (full contemporary brown calf with elaborate gilt tooling) comprising **13 original mounted watercolor paintings of the stained glass windows in the Hall of the Royal Military Academy**, a few MS captions, the first ornamental gothic calligraphic subheading in many colors. A mutual collaboration between three artists, William Bell Scott and Alice Boyd (his mistress and artist in her own right), and David Scott, William Bell's brother and noted artist. These finely executed watercolors exhibit the detail and accomplish associated with William Bell Scott. We don't know the level of collaboration, but it may be David Scott envisioned the project, William Bell executed the paintings and Alice Boyd embellished and performed calligraphy. Provenance: owned by the famous collector Frederick R. Koch who brought it to Sotheby's in an important sale in 2001. From thence it was purchased by an ABAA dealer and then later sold to a collector/dealer from hence we obtained. The association of the three is documented in the Sotheby's catalog. Images are detailed, full of color and luminous, presenting a wide range of mythical and historical scenes, including St. George and the Dragon, Caesar's invasion of Britain, Charles Martel at Tours, King Alfred at Aethelingay, Rouen, Hastings, the defeat of the Armada, and Marlborough at Blenheim. Extremities rubbed, spine ends with tears, some buckling of mounts at outer margins. All watercolors are fine. A completely and technically superior grouping of watercolors, historically significant, especially with respect to William Bell Scott, Pre-Raphaelite poet, painter, critic and Dante Gabriel Rossetti's closest companion and colleague in the Pre-Raphaelite movement. (#1965) \$25,000



253. Scott, William Bell. **The Year of the World; a philosophical poem on "Redemption from the Fall."** [Presentation Copy] Scarce issue with five superb plates by W.B. Scott. Edinburgh: William Tait, 1846. First edition. 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

254. Scott, William Bell. [Manuscript and 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 colors 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

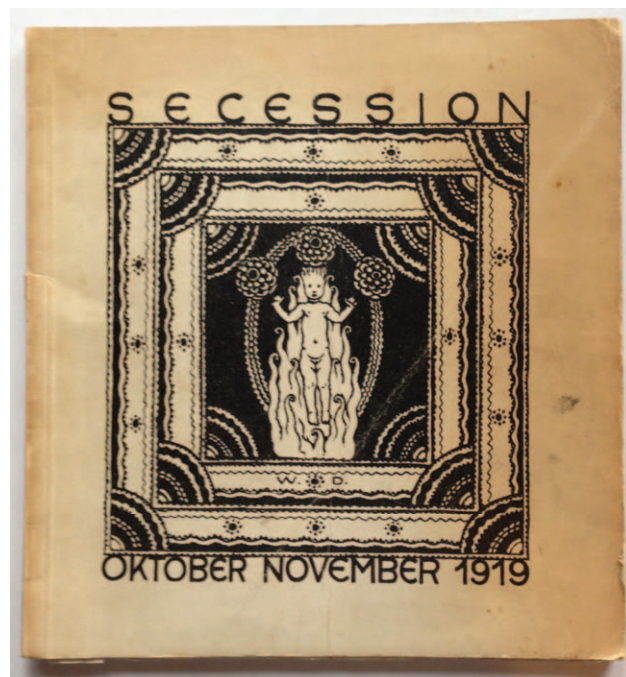
255. Scott, William Bell. **[Manuscript and Ephemera]** **Three sets of original proof sheets with corrections for "Preliminary Memoirs: 'LEL," with some fragments.** ca. 1875. Complete six-page proofs for L.E.L., printed on one-side only with Scott's holograph corrections; fragment 3pp Preliminary Memoir with a few holograph edits by Scott; 14pp. Introductory Memoir (starting at xvi and finishing xxvi) with four edits and signed by W. B. Scott, Bellevue House, Chelsea; another 4pp fragment with edits also signed by Scott, at Bellevue House. (#1942) \$450



Item 256

256. Scott, William Bell. **[Manuscript and Ephemera]** **Three sets of original proof sheets with corrections for "Preliminary Memoir," used in his book 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

257. Shelley, Percy B. (edited by H. Buxton Forman). **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



258. **[Secession]** Dachauer, Wilhelm. **Ausstellung Der Wiener Secession. Oktober, November, 1919.** Wien: A. Berger, 1919. First edition. Printed wrappers with superb cover illustration by Wilhelm Dachauer in iconic Viennese Secession style. Rare exhibition booklet showing early work in photo and lithographic reproduction of many of the secessionists. Very good. Most scarce. (#535) \$425



Item 259

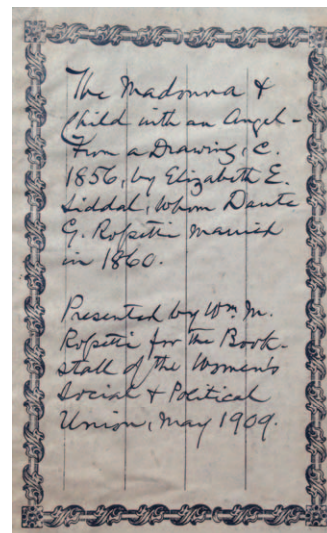
259. Shields, Frederick. **Illustrations to Bunyan's Pilgrim's Progress.** London: Simpkin, Marshall and Co., 1864. First edition. Folio. Original pebbled brown cloth, gilt lettering on cover. Over twenty full-page woodcut illustrations by Shields, prominent Pre-Raphaelite artist. This is a very rare title, none seen on internet at time of writing. Corners bumped, very good. (#2044) \$650

Original Colotypes by Elizabeth Siddal, With Lengthy Annotations on Back by William Michael Rossetti

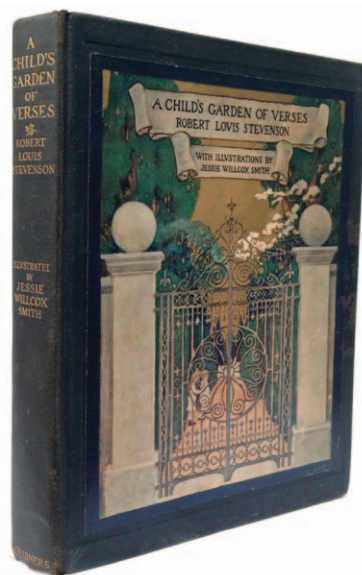


260. [Siddal, Elizabeth- Scarce Collotypes] **Four Magnificent Collotype Illustrations, Annotated by William Michael Rossetti in his hand on back, circa 1900.** Offered here are four collotypes made by Elizabeth Siddal, wife of Dante Gabriel Rossetti from her own drawings, executed circa 1900 and each 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 Michael 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



261. [Smith, Jessie Willcox] Stevenson, Robert Louis. **A Child's Garden of Verses [Rare First Edition, First Issue, Fine, Jessie Willcox Smith].** New York: Charles Scribner's Sons, 1905. First edition. Rare First Issue satisfying all the points in Nudelman A22: a) MCMV on title-page, b) No Scribner colophon on copyright page, c) insert impression measures 21.8 cm, d) "Charles Scribner's Sons" on copyright page measures 3.1 cm vs. 2.6 on later issues, e) cover insert with heavy gilt in sky, and f) "Scribner's" on spine at very bottom, lower than later issues. Also, top edges gilt (later editions lacking), others untrimmed. Black cloth with gilt lettering on spine, full-size color cover insert, illustrated endpapers, illustrated title-page, twelve full-page color plates with captioned tissue guards bound-in, all by Jessie Willcox Smith. Corners slightly rubbed, very small wear to edge of cover insert, though barely visible, one tissue guard torn, else a fine copy of one of Smith's rarest books, with all issue points in fine condition. (#1160) \$950



Jessie Willcox Smith's Magnum Opus



262. [Smith, Jessie Willcox- Her Magnum Opus] Humphrey, Mabel. **SMITH, JESSIE WILCOX. 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) \$3,250

263. [Smith, Jessie Wilcox] First Issue Dust Wrapper and Book] MacDonald, George. **At the Back of the North Wind.** Philadelphia: David McKay Company, 1919. First edition. First issue book and wrapper, satisfying all of the points in Nudelman A53. In original white printed glossy dust wrapper with central color illustration offset in light brown background, lettering in black on cover and spine, no other writing on the wrapper (as called for). Beige cloth with bold gilt panel border on

front cover surrounding color insert, blue embossed borders. Spine with vignette and lettering all blocked in gilt. Top edges gilt. Eight full-page color plates, color title-page, color insert on cover, blue pictorial illustrated endpapers all by Jessie Willcox Smith. Book is pristine, very fine with no signs of wear. The gilt on the cover and spine are as new. The wrapper is very good or better, completely intact with only a few random small chips, esp. to corners and base of spine. A scarce wrapper for an early Smith book. (#1163) \$675

One of Scarcest of All J.W. Smith



264. [Smith, Jessie Willcox Rarity] **Bryn Mawr College Calendar for 1902.** Bryn Mawr: Bryn Mawr College Students' Association, 1901. First edition. Oblong quarto. Original color printed card wrappers. Exceedingly scarce original Bryn Mawr College Calendar comprising thirteen full-page three-color illustrations by Jessie Willcox Smith, Elizabeth Shippen Green and Ellen Wetherald Ahrens. 14 x 7.5 inches. (continued next page)

264. [Smith, J.W.] Bryn Mawr Calendar- Continued

This scarce calendar was printed by the Beck Engraving Company who later printed many of Smith's books, including all by David McKay. Cover illustration by Elizabeth Shippen Green; calendars comprising calligraphies by the three artists with decorative initials, six full-page colored illustrations by **Jessie Willcox Smith**, six full-page colored illustrations by **Elizabeth Shippen Green** and one full-page colored illustration by **Ellen Wetheral Ahrens**. These illustrations were commissioned especially for this celebrated calendar by the Bryn Mawr College Students' Association and are the first and only appearances of these images anywhere in print. The concept was pre-dated by one earlier calendar which had only 5 full-page color illustrations by Smith (others in border designs). Without a doubt the scarcest and most graphically stunning of any of Smith's ephemeral items, of which there are hundreds of examples through her prolific career. This is the only copy we have ever handled and the only one we've ever seen on the market. Some minor chipping to paper, a bit shaken; original ties still present, an amazing survival. (#1196) (see photo previous page) \$2,250

265. [Smith, Jessie Willcox] A Child's Stamp Book of Old Verses. New York: Duffield & Co., 1915. First edition. 12 mo. Illustrated paper covered boards with color cover insert, cloth spine. With the twelve original illustrated color stamps, each pasted into their appropriate positions. Head and tailpieces throughout by Smith. With the original publisher-issued stamp folder (wax paper) still affixed to front pastedown. A near fine copy of a most scarce and enchanting title by Jessie Willcox Smith. (#158) \$425

266. [Smith, Jessie Willcox] Mother Goose Toybooks. New York: Good Housekeeping Magazine & Colgate, 1913. First edition thus. Glossy card wrappers. Offered here is a collection of nine of the original Mother Goose toybooks (of 12) issued by Colgate & Co. in 1913 as a promo for Smith's book containing the color illustrations appearing in these booklets. Each booklet has full color cover and same color advertisement for Colgate (also by Smith) on rear cover. Contents have eight pages of black and white line drawings by Smith also from the book. One title has interesting offset on cover (i.e. not cut properly from press). In all a very good set. Scarce. (#1985) \$750

267. [Smith, Jessie Willcox and many others Illustrators] American Art by American Artists, One Hundred Masterpieces representing the best work in pen-and-ink and in color of Twenty-seven Celebrated American Artists. New York: P.F. Collier & Son, 1914. First edition. Oblong, immense folio (30 x 35 cm). Original dark blue cloth over boards with cover label, bound with two 'metal posts' at spine (as issued) in order to hold in the 100 leaves printed on thick, glossy paper. This exceedingly scarce compendium of American artists and illustrators includes the work of Howard Pyle,

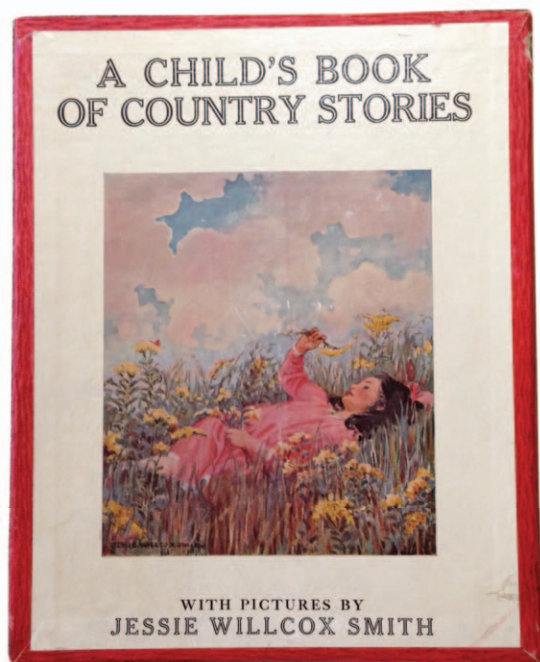
Maxfield Parrish, Jessie Willcox Smith, A.B. Frost, Edward Penfield, C.D. Gibson, Howard Chandler Christy, F.X. Leyendecker, Harrison Fisher and others. Title page has photo of every artist along with a brief biographical sketch. Except for a small tear to title, book and binding in excellent condition. Given the enormity and importance of this work, a very special survival and very few copies remain. Not found in Nudelman's Bibliography of Jessie Willcox Smith. Nudelman A38 (#80) \$2,250



Item 267

268. [Smith, Jessie Willcox- 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 colorpage 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



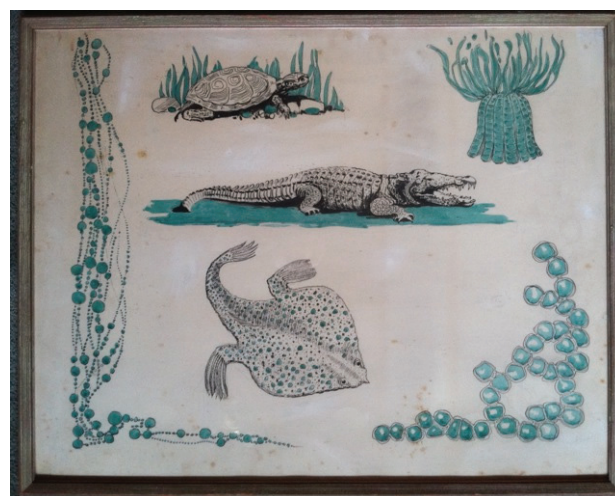


269. [Smith, Jessie Willcox- In Original Color Wrapper and Two-Part Box] Skinner, Ada and Eleanor (comp.). **A Child's Book of Country Stories** [Dial Press, DW, fine]. New York: The Dial Press, 1935. First edition thus. Original white printed glossy dust wrapper with color illustration by Jessie Willcox Smith. Maroon fine-ribbed cloth with color insert by Smith, gilt lettering on cover and spine. IN ORIGINAL DUST WRAPPER AND TWO-PART BOX. Four full-page color plates by Smith. A fine copy of the book in fine wrapper. Second title in the "Child's Own Library" Series. Extremely scarce in box. (#1169) \$550

270. [Smith, Jessie Willcox, In Original Glassine and Mailing Envelope- Unused]. **Baby's Red Letter Days**. Syracuse: Just's Food Company, 1901. First edition. Scarce baby booklet profusely illustrated by Jessie Willcox Smith in the original glassine wrapper as issued and in the original addressed and postmarked envelope, directly from the doctor. Original embossed stiff card wrappers with superb cover illustration in relief. Illustrated endpapers and 24 pages of full-size, half-page and border illustrations in tint by Jessie Willcox Smith. Book is pristine and has never been used (most commonly found with the baby information filled-in). A remarkable survival, the only copy we have ever seen in its original mailing envelope. (#1199) \$275

271. [Smith, Jessie Willcox] **The Homes Successful**. New York: American Radiator Company, 1900. First edition. Original Wrappers. Original booklet with full size color plate on front cover, "Cozy Homes" commissioned by the American Radiator Company and later appearing in a 1909 edition of Collier's Magazine. Measuring 20 x 15 cm. Back cover of same illustration lacking. 40pp. Very good. Scarce. (#1203) \$150

Original Jessie Willcox Smith Watercolor Line Drawings for The Water Babies, 1916



272. [Smith, Jessie Willcox, Original Watercolor Line Drawings for Water-Babies] 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. Written note on back by J.W. Smith: "Title- Illustrations for Water Babies/ Artist- Jessie Willcox Smith." 28 x 22 in. Line drawings for any of Smith's books are scarce, but these, for one of her most celebrated books, are significant.. 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 book archived together in a public institution. (#438) \$6,500

273. **Smith, Jessie Willcox: Four Page Autograph Letter Signed**. 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 M.S. to ??? if they do not keep it- as it is unnecessary to have it sent dir [sic] to me- Wishing you all success 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 in responding to a solicitation and gives indication how sought after and restrictive her publisher's were with respect to engaging work. Near fine. (#1268) \$2,750

274. [Smith, Jessie Willcox] Longfellow, Henry Wadsworth. **Evangeline, A Tale of Acadie**. London: Gay and Bird, 1897. First English Printing. 8vo. Original red cloth with bold gilt-stamped design on both covers and spine. Five plates by Jessie Willcox Smith and five by Violet Oakley in chromolithography. Their first color illustrations in book form. Book put together by Howard Pyle to showcase his students. There is some odd binding anomaly where an extra slab of paper overextends about 1/2 inch from gutter, but not detracting. The English edition of this book is very rare. Nudelman B1 (#284)

\$225

275. [Smith, Jessie Willcox] **Calendar: "Buffalo Evening News, 1930"**. Offered here is the Buffalo Evening News calendar illustrated by Jessie Willcox Smith for 1930. The Calendar is attached on the top and bottom via a thin metal strip. The calendar is present and stapled-in as issued on the lower right portion of image. Sl. tears and a few wrinkles, overall a very good copy of a scarce Smith item. Nudelman C12 (#443)

\$325

276. [Smith, Jessie Willcox] **Poster: "Have You A Red Cross Service Flag?"** Offered here is the J.W. Smith "Red Cross" poster, issued in 1918 by The American Red Cross. The poster measures 28 x 21 inches and is in remarkable condition with virtually no signs of rare. Scarce thus. (#440)

\$450

277. [Smith, Jessie Willcox] Kingsley, Charles. **The Bookman Portfolio Containing Plates From The Water-Babies**. London: Hodder & Stoughton, 1920. First edition. Folio. Pictorial heavy laid paper wrappers reproducing a line drawing from Smith's famous illustrated Water Babies (1916, Dodd, Mead and Co. This scarce portfolio has three tipped-in color plates from the book ("And there he saw the last of the Gairfowl"; "He felt how comfortable it was to have nothing on but himself" and "Upon the snow-white pillow, lay the most beautiful little girl"), all on captioned pages with green line drawing from the book. Complete. Very good. (#374)

\$250

278. [Smith, Jessie Willcox] W. Whitney, Helen Hay. **The Bed-Time Book**. New York: Duffield & Company, 1907. First edition. Squarish quarto. Original color pictorial paper covered boards front and back, brown cloth spine. Covers illustration and six full-page color plates by Jessie Willcox Smith. Endpapers and orange drawings and borders throughout by Smith. An exemplary copy, near fine with slight wear to covers, corners chipped. Plates clean, crisp and bright. (#1263)

\$850



Item 279

279. 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 Sartorius and others in the style of Bewick. With a superb horizontal fore-edge painting depicting an English chase scene. Very slight wear to spine, front endsheet peeled, else fine. (#1894)

\$1,250



Item 280

280. [Stammbuch "book of friends" or "album book"] **Very early Stammbuch, Salzwedel, April 18, 1807**. Salzwedel, 1809. An extremely early Stammbuch with beautiful and accomplished original artwork with entries between 1807 and 1817, with most 1809-1813. Original oblong calf with gilt tooling on covers and spine, with the date 1807 and initials C.E.S. Original patterned endpapers. 131 numbered pages with 100 entries and 20 illustrations including 12 superb watercolors and gouaches, a pinprick image, an intricate lock of braided blond hair, two embroidered designs: one whole-page on silk attached and the other woven into the page with designs appearing on both leaves, copious fine calligraphy, poems, salutations and the like. Extremely well preserved, this Stammbuch predates by nearly two decades any in the famed MKI (Max Kade Institute for German-American Studies) which contains many fine examples of Stammbucher. Particularly richly illustrated with nice provenance from Salzwedel as well as Mount Pearl, Selchow, Wittenberg and many of Berlin. Among the remarkably beautiful watercolors and gouache paintings, there is a view of a mill on the river by the Brandenburg painter Carl Rothig, a 'Temple of Love' by Johann Theune, a friendship oath at the altar of Amicitia, several bouquets of flowers in bright colors, etc. A power-packed album with most of its original leaves present, a few finger stains and wear, overall very good condition. (#1251)

\$3,750



281. [Stammbuch “book of friends” or “album book”] **Stammbuch: Meerane and Saxon area near Leipzig, by Emilie Delling.** A superb Stammbuch elegantly presented in elaborate folding dark green half leather case with contemporary if not original spine and parts, giving owner (Delling) and titled, “Reminiscenz.” Contemporary marbled slipcase. Approximately 80pp. individual leaves with entries, about 15 illustrations with six superb watercolors and watercolor vignettes, 3 embroidered pictures, 4 applied curly hair examples, pencil drawing, etc. (10 x 16.5 cm). Entries 1831-1838. Numerous sayings and artistic expressions of friends from the town of Meerane in the northwest of the district of Zwickau in Saxony, including autographs, very pretty young ladies with a watercolor drawing of a round table under a large willow, one figure playing a mandolin while a young man hides behind a bush watching. A well preserved and cunning example of contemporary memory and art. (#1252) \$1,750



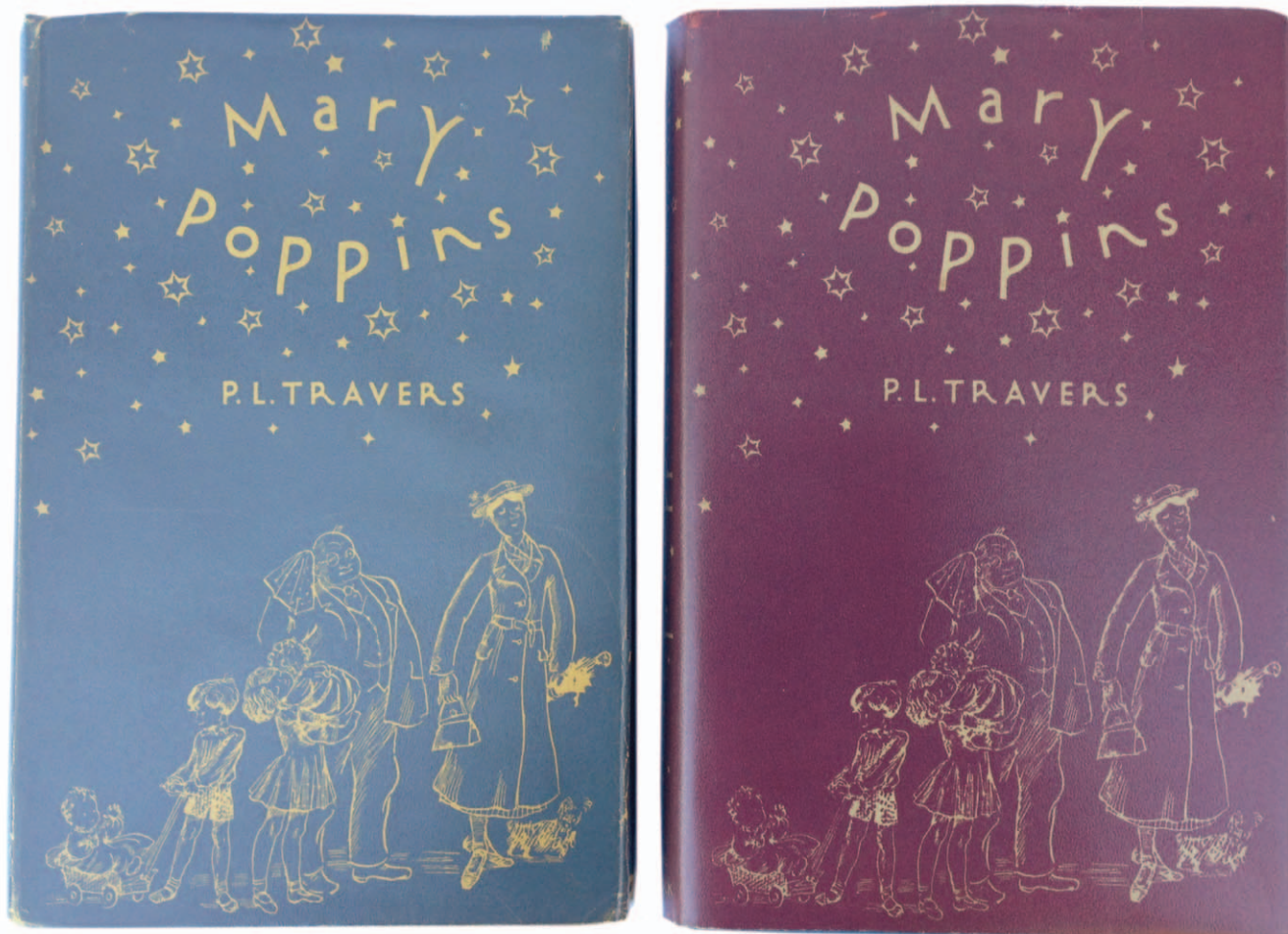
Item 282

282. [Stone and Kimball Rarity] Smith, Gertrude. **The Wonderful Stories of Jane and John.** Chicago: Herbert S. Stone & Company, 1899. First edition. 8vo. Original red cloth with yellowish green lettering and floret devices stamped on covers and spine. Eight superb full-page color plates by Alice Woods in red, green and black. T.E.G. 74pp. One of the rarest books in the Stone and Kimball oeuvre: we have in our possession Kramer's bibliography personally annotated by one of the foremost collectors of the press, and out of 309 titles, he lists only four which he never found, of which this is one. **Alice Woods (Ullman), 1871-1958, was an author, illustrator and poster artist who studied under William Merritt Chase and later at Colarossi in Paris, where she knew Stein, Pound and other members of the American art community.** These appear to be her first illustrations in book form and comprise a superb and highly expressive set of illusory children's illustration. We have had one other copy of this book, which had ten plates, but the collation and number of plates is likely variable and there are not enough copies to know for certain the bibliography of this scarce book. Boards sl. soiled, fraying extremities of spine, somewhat shaken with several pages unevenly opened; good plus copy with both hinges intact. (#730) \$425

283. Swinburne, Algernon Charles. **Notes on Poems and Reviews. TWO COPIES, FIRST AND SECOND PRINTING.** 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

284. Symonds, John Addington. **The Escorial. A Prize Poem.** Oxford: T. and G. Shrimpton, 1860. First edition. Original printed wrappers with armorial shield woodcut on front cover. 16pp. A fine copy of Symonds' first book which presents the Spanish royal residence. (#1285) \$475

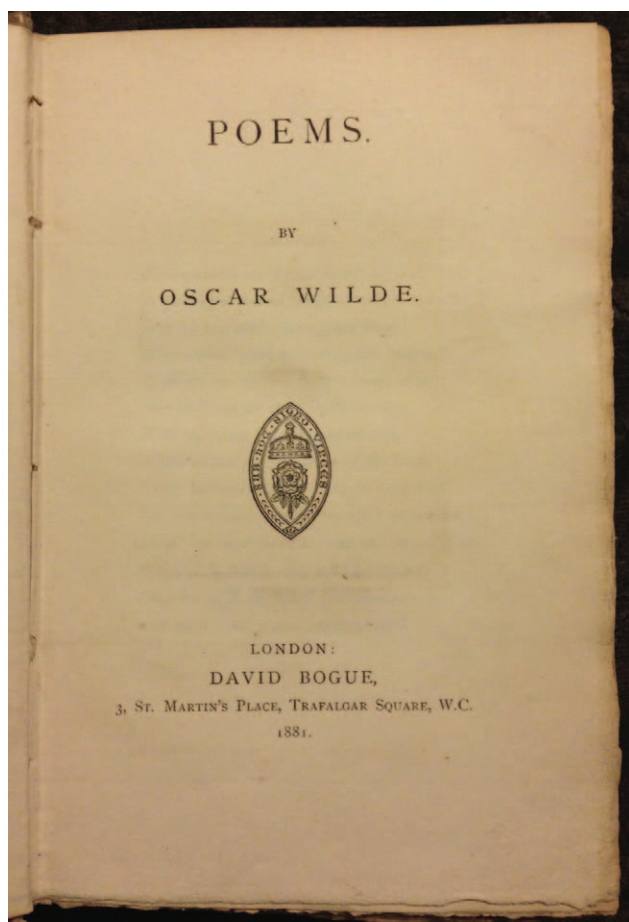
285. Tennyson Interest. Mann, Robert J. **Tennyson's “Maud” Vindicated: An Explanatory Essay.** London: Jarrold & Sons, [1856]. First edition. Brown pebbled cloth with gilt lettering on spine. **Presentation Copy from the Author: “From the Author, 15 March, 1877.”** 78pp., with an inserted Presentation 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.” 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



286. Travers, P. L. **Mary Poppins**. First Edition, in Superb Dust Wrapper with First American Edition. **Mary Poppins**. London: Gerald Howe, Ltd., 1934. First edition. The excessively rare true First English Edition (i.e. Gerald Howe, London) in the original gray pictorial dust wrapper, with the original wrap-around printed paper band (Junior Book Club) laid-in (in two parts), together with the first American Edition, New York, Reynal & Hitchcock, 1934 in the original color pictorial dust wrapper (light purple). Illustrations throughout by Mary Shephard. An exemplary, fine copy of the first English Edition with virtually no cover wear, clean and tight. The wrapper is striking with no soiling or nicks out of the face, only the slightest of wear at the top and bottom of spines and some neat separation along the margins of the front face which would be easily mended if desired. First American, near fine in a near fine, virtually unmarked dust wrapper. "THE COPY" OF THIS SCARCE FIRST EDITION, THE ONLY COPY OF THE FIRST ENGLISH EDITION ON THE MARKET AT THE TIME OF LISTING. Made more desirable by the preeminent condition of the wrapper, with virtually no marking or tears. Sold here together with the first American edition with striking purple dust wrapper, also fine. In a superb olive green silk cloth-lined folding slipcase with paper label on spine. One of the most important and beloved children's stories of our time. A timely offering, given the recent release of "Saving Mr. Banks," in 2013, dealing with the author's negotiations with Walt Disney in obtaining screen rights for her novel. (#2010) The Pair: \$15,000

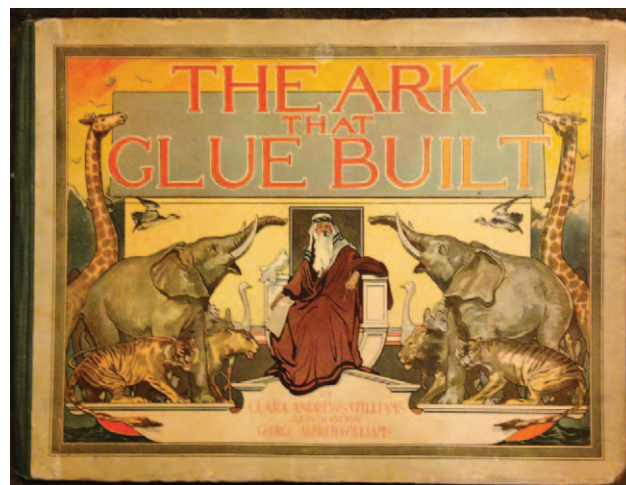
287. Trollope, Anthony. **Phinneas Redux**. New York: Harper & Brothers, 1874. First American edition. 4to. 255pp, 8pp ads at back. Original blindstamped brown cloth, gilt lettering on spine. Some wear to margins of spine, front hinge intact, rear endsheet lacking. Near fine. (#1903) \$175

288. Volkmann, H. von Illus]. **Strabantzzerchen. 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 children's 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 good copy of one of the most sought-after Jugendstil titles. (#572) \$1,500



289. 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, other 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 an 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

290. Williams, Clara Andrews. **The Ark That Glue Built**. New York: Frederick Stokes Company, 1908. First edition. Oblong folio. Cloth backed color pictorial boards. Cover insert and eight full page color illustrations by George Alfred Williams. Some corner wear, internally very good copy of a book seldom seen intact. (#107) \$250



Item 290

291. Wordsworth, Coleridge, Moore, Bryant, Crabbe, Howitt, etc. **Passages from Modern English Poets**. London: William Tegg, 1876. First edition. Quarto. Original publisher's blindstamped cloth with gilt designs on cover and spine. Illustrated with 47 lithograph etchings (on 45 pages) by artists from the Junior Etching Club including John Everett Millais, J. Whistler, John Tenniel, Walter Severn, Viscount Bury, M.J. Lawless, Henry Moore, C. Rossiter and many more. A.E.G. Printed on thick card stock. An exceedingly fresh copy with minimal wear to covers, internally clean and bright with only occasional very minor foxing. Near fine copy of a scarce Pre-Raphaelite. (#990) \$1,250



Items 292, 299 and 297

292. [Wyeth, N.C.] Cooper, James Fenimore. **Deerslayer**. New York: Charles Scribner's Sons, 1925. First edition. Black cloth with full-size color insert by N. C. Wyeth, gilt lettering on spine. Color title and nine full-page color plates by N. C. Wyeth. A difficult book to find in presentable condition, this copy near fine with gilt bold on spine, top edges tinted red (though faded) as called for in the first issue. (#1189) \$325

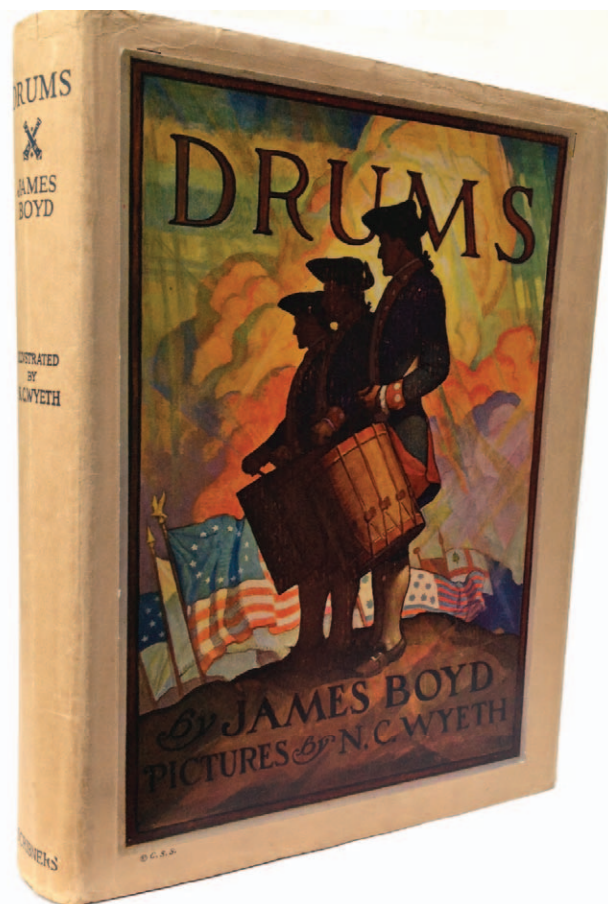
293. [Wyeth, N. C.] Doyle, A. Conan. **The White Company**. New York: Cosmopolitan Book Corporation, 1922. First edition. In original color printed dust wrapper. Top edges gilt. Maroon fine-ribbed cloth with gilt lettering on spine, full-size color insert on cover. Insert, title, endpapers and 13 full-page color plates by N. C. Wyeth. Book is fine, wrapper with about 1" piece missing from lower spine, small corner & longitudinal piece lacking from rear cover, else a presentable good to very good wrapper. Scarce thus. (#1155) \$425

294. [Wyeth, N. C.] Inscribed and dated by Wyeth. Roberts, Kenneth. **Trending into Maine**. Boston: Little, Brown & Co., 1942 [1938]. In color pictorial dust wrapper. This early edition contains a personal inscription by N. C. Wyeth on the half-title: "N. C. Wyeth / 1942." Book near fine, wrapper with a few scuffs to spine, else near fine. (#1144) \$650

295. [Wyeth, N. C.] Rawlings, Marjorie Kinnan. **The Yearling**. New York: Charles Scribner's Sons, 1939. First edition thus. The Pulitzer Prize Edition in original color pictorial dust wrapper with illustration by N. C. Wyeth which wraps around spine and back cover. Illustrated endpapers and 16 superb full-page color illustrations by N. C. Wyeth. Original beige buckram with brown illustration and lettering on cover and fine. Book is fine, wrapper near fine with a very small chip to upper covers and at margins. (#1176) \$350

296. [N. C. Wyeth] Rollins, Phipp Ashton. **Jinglebob**. New York: Charles Scribner's Sons, 1930. First edition. Original black cloth with gilt spine and color cover insert. First issue with Scribner's seal at base of copyright page and 1930 on title-page. Insert, endpapers and four full-page color plates by N.C. Wyeth. A fine copy of a scarce Wyeth title. (#1145) \$275

297. [Wyeth, N.C.] Stevenson, Robert Louis. **The Black Arrow**. New York: Charles Scribner's Sons, 1916. First edition. First issue with Scribner seal and "Published October, 1916" on copyright page, 1916 in Roman Numerals on title-page as well as top edges gilt. Original black cloth with full-size color insert on front cover, gilt lettering on spine. Illustrated title, endpapers, cover insert and 14 superb full-page color plates by N. C. Wyeth. A beautiful copy, fine, with all gilt present and bold on spine, both hinges completely intact, only one corner moderately rubbed. Rarely seen thus. (#1149) \$550



298. [Wyeth, N.C. First] Boyd, James. **Drums**. New York: Charles Scribner's Sons, 1928. First edition. Original First State Dust Wrapper (without "Smoky" on rear), price \$2.50 unclipped. First issue of book without ad for Smoky in rear. Fine copy of book and wrapper in its earliest state (reinforced with paper tape on inside). Minor foxing to a small area of a few pages. Color pictorial title-page, endpapers and 14 full-page color plates by N.C. Wyeth. "The Copy," seldom seen in this condition with all the necessary points of priority. (#1133) \$1,250

299. [Wyeth, N.C.] Stevenson, Robert Louis. **Kidnapped**. New York: Charles Scribner's Sons, 1913. First edition. First issue with 1913 on color title and following printed title page, "Published October, 1913" and Scribner Seal on Copyright Page, and with top edges gilt, others untrimmed. Black cloth with gilt lettering on spine. Cover insert, color title and endpapers and 14 superb color plates each with tissue guards bound-in, as issued. One of the rarest Scribner Wyeth titles to find in original condition and this copy is fine with only very slight corner bumping. (#1156) \$650

FINIS

