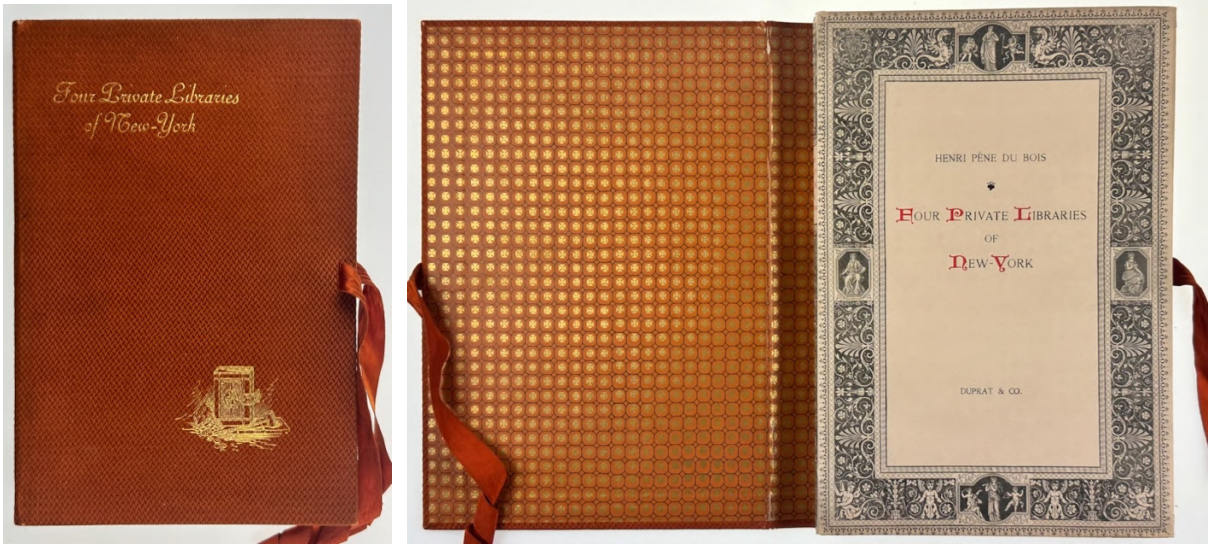
NUDELMAN RARE BOOKS

CATALOG 56



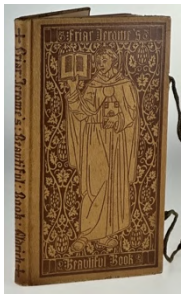
Item 37. [Binding, Fine- Guild of Women-Binders—
Designed and Worked by the Guild's Fine Binder, "Miss Bedell"]
Lamb, Charles. Rosamund Gray and Barbara S**.** 25 Copies on Japanese vellum.

P.O. Box 25339, Seattle, WA 98165
info@nudelmanbooks.com
(206) 914-1814



1. **[Aesthetics- Classic Treatise on Book Collecting]** Du Bois, Henri Pene. **Four Private Libraries of New-York.** New York: Du Prat & Co., 1892. First Edition. Octavo. 9 x 6 ¼inches. Limited to 200 Copies on Japan Vellum. 188pp. In original fine woven tan silk cloth chemise, with cover design stamped in gilt, gilt lettering; with original tan silk ties, gorgeous gilt and finely designed paper interior. Book is laid-in as published, original highly ornate printed covers and spine in red and black. A stellar, very fine copy. The entire book is packed with whole and half page photogravures (with tissue guards) of book collecting binding treasures. This book is prized as one of the earliest aesthetic and documentary portraits of elite American book collecting and binding, written by the French critic and man of letter, Henri du Bois. Almost never seen in this unused, virtually never opened state. (6957) $1,250.00

2. **[Ainsworth, William Harrison] Saint James's: or, The Court of Queen Anne.** London: John Mortimer, 1844. First edition. Three volumes. Exquisitely bound in full wavy grain morocco by Bickers & Son, gilt ruled edges and devices at corners both covers, spine elaborately gilt with two morocco labels, gilt decorated dentelles. A total of nine superb illustrations by George Cruikshank, three in each volume. TEG. Each volume with the bookplate of Sir Charles Philip Huntington, 3rd Baronet. Fine copy. (3041) $1,250.00



3. **[Aldrich, Thomas Bailey- Fine in Original Pictorial Wrapper] Friar Jerome's Beautiful Book**. Cambridge & New York: Houghton Mifflin & Co, The Riverside Press, 1896. First edition thus. Tall 12mo. Full pictorial brown leather with exquisite cover design embossed in darker brown by W. S. Hadaway. In the original printed dust wrapper bearing the image reproduced on the cover; silk ties that run through holes in the dust wrapper (as per design). Some foxing to prelims, with very good wrapper with few minor edge chips and creases. Lovely example of early Arts and Crafts with illustrations by Hadaway (7125) $425.00



4. **[Arts & Crafts Pivotal Publication- Original Parts]** Horne, Herbert P. **The Century Guild Hobby Horse.** London: Keegan Paul, Trench & Co., 1888-1892. First Editions. Quartos. 12 x 9 ½ inches. Ten original numbers, a nearly complete consecutive run of Art & Crafts journal issues Nos. 10–17, 19–20 (circa Summer 1890–Winter 1892), lacking Nos. 12 and 18. Large quartos, original illustrated wrappers; housed in superb custom cloth folding box. Essays, criticism, poetry (including contributions by Christina Rossetti), and original wood-engraved plates after Selwyn Image, Herbert P. Horne, and many other. A central periodical of the Century Guild of Artists, influential in the development of late Victorian decorative arts and aesthetic theory — notable for its integration of fine literature and wood engraving. A very good collection, with fraying at spine, minor paper tears and loss, typical light wear. A scarce and wonderful survival. (6951) $2,850.00



5. **[Arts & Crafts- Jewelry- C. R. Ashbee] Fabulous Guild of Handicraft Silver Spoon with Green Chrysoprase.** A Guild of Handicraft Ltd silver spoon designed by Charles Robert Ashbee (1863– 942), English architect and designer, jeweler and publisher, who was a prime mover of the Arts and Crafts movement, which took its craft ethic from the works of John Ruskin and its co-operative structure from the socialism of William Morris. Spoon features openwork terminal set with central green chrysoprase, 13.8cm. Scarce thus. With Guild of Handicraft signed seals, G of H Ltd, and also Lion. This spoon belonged to a private collector who collected Arts and Crafts jewelry and was particularly fascinated with the Gaskins. (6457) $1,500.00

6. **[Arts & Crafts- Jewelry- Berth Lillian Goff] Silver and Enamel Clasp.** A silver and enamel cloak clasp by Bertha Lillian Goff, two silver flowerhead panels with turquoise blue enamel details, with chain link, in Tadema Gallery silk-lined fitted box, unsigned. The work of Bertha Lillian Goff epitomizes the aims of the Arts & Crafts Movement. She was a talented artist in many fields: painter, sculptor, jeweler, enameller & silversmith. Bertha Goff was awarded a silver medal at the National Competition c.1902.
She studied at the Sir John Cass Technical Institute winning prizes for enameling in 1906-7. (6453) $750.00





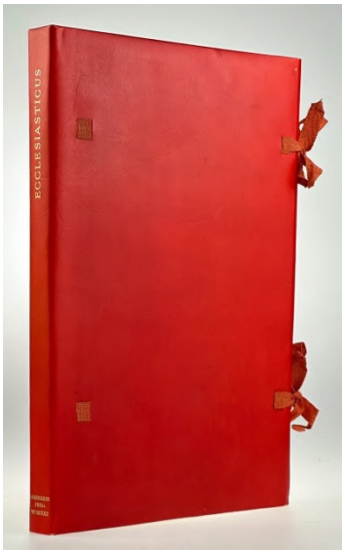
7. **[Arts & Crafts- Jewelry- Rhoda Wager] Hanging Pendants, Pair of Earrings, Small Ring.** A Rhoda Wager hanging pendant silver brooch, silver frame with simple leaf and berry decoration, set with abalone stone, a pair of matched earrings and a small ring, unsigned. Four pieces. Rhoda Wager (1875–1953) was a British jewelry designer who later trained in drawing and painting at the Glasgow School of Art from 1897 to 1903. She also made jewelry with Bernard Cuzner, noted designer. Over 25 years, Wager produced some 12,000 pieces of jewelry, all meticulously recorded in her sketchbooks. In Didier Antiques silk-lined fitted box (6452) $850.00

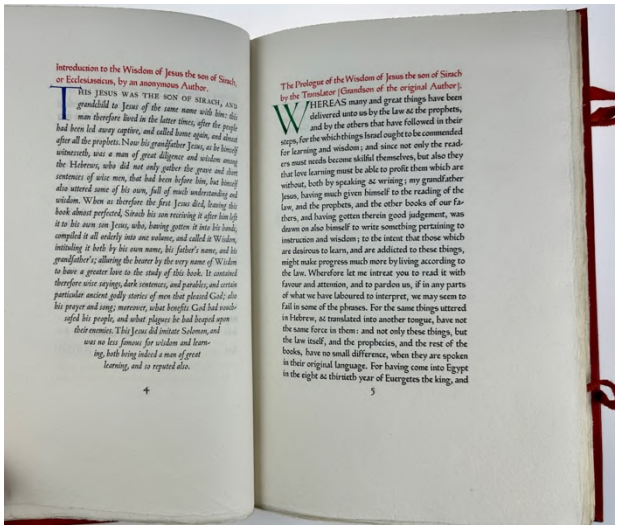


8. **[Arts & Crafts- Jewelry- Winifred Whitside] Silver Broach with Enamel Panel**. A silver brooch by Winifred Whitside, painter and jewelry designer born in London (1901). Originally half a buckle, circular with chased band of scrolling foliage, the center with enamel panel of stylized flowers in colors on a blue ground. (6454) $350.00

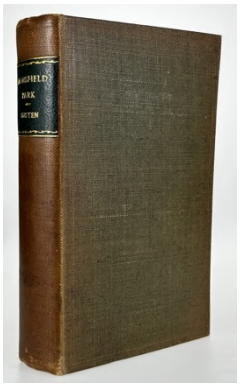


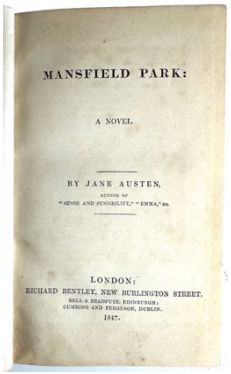
9. **[Arts and Crafts Embroidery] "Vesta."** 1900. A stunning and large framed embroidery dated 1900 bearing the inscription, "Vesta/MS/1900," and paper label on verso, "M.E.F.S." 63 cm x 21.5 cm. The composition depicts the virgin goddess of hearth, home and family, Vesta, in long flowing gown, holding the 'sacred fire' that burned at her hearth and temples. An exquisite piece, wonderfully preserved. Very scarce. (2581) $1,850.00



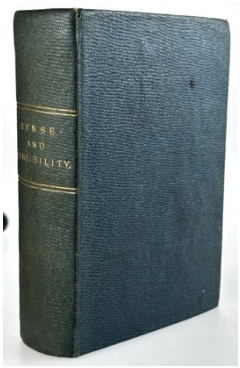


10. **[Ashendene Press- Fine Copy]** Hornby, St. John. **The Wisdom of Jesus, the Son of Sirach, commonly called Ecclesiasticus.** Chelsea: Ashendene Press, 1932. First Edition. 4to (11.5 x 8 inches). 182pp. Original overlapping full orange vellum by W. H. Smith & Son under the direction of Douglas Cockerell, with matching colored ties (four in total, two on each cover), gilt spine. 328 copies printed. Manuscript initial letters in red, blue and green by Graily Hewitt and his assistants, Ida D. Henstock and Helen E. Ecclesiasticus, a collection of ethical teachings attributed to Joshua ben Sirach, is one of the biblical apocrypha. The text of this edition was collated by A.D. Power using the Authorized and Revised versions, with reference to versions in Greek, Syriac, Latin and the original Hebrew. “In my humble judgement it is one of the most satisfactory of the books of the Press.” (Hornby 38). A fine copy. (6359) $4,750.00

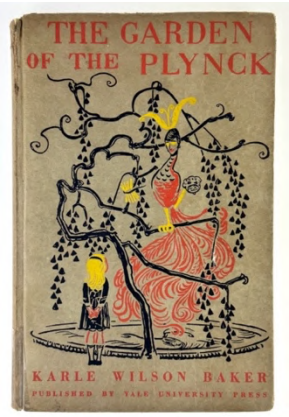




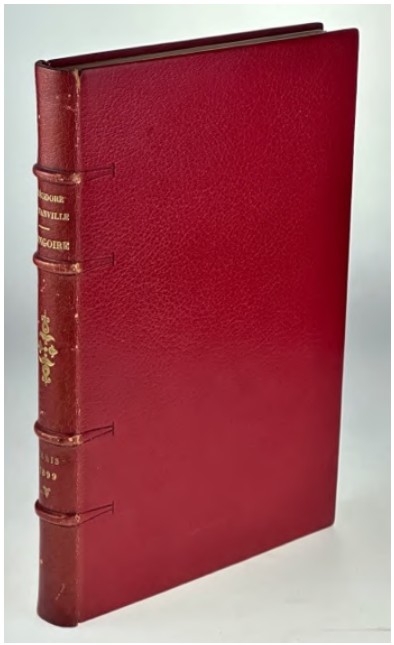
11. **[Austen, Jane] Mansfield Park. A Novel**. London, Edinburgh, Dublin: Printed by Spottiswoode and Shaw for] Richard Bentley, New Burlington Street. Bell & Bradfute; Cumming and Ferguson. Green smooth buckram with dark green goatskin label on spine, gilt lettering, bound by Birdsall & Son. of Northampton. An early reprint of the edition of 1833 (Gilson D3). Bentley also published an edition in 1837. A few spots and small stains, but a very good, tight copy. Signature of Eileen Langford, and with John Jordan's book label (no.685). (4519) $1,250.00



12. **[Austen, Jane] Sense and Sensibility. A Novel**. London: H.G. Clarke and Co., 1844. Two volumes bound in one. Bound in contemporary or early dark green cloth, smooth spine, lettered in gilt between gilt double fillets, glazed yellow endleaves, sprinkled edges. The first separate edition of "Sense and Sensibility" to be published after the expiration of the copyright in 1839. With the half-title. Small chip to blank of title-page and first page of text. A fine copy. Ink signature of Alice Vernon Harcourt (1845-1919) on endleaf and bookl abel of John Jordan. Scarce. (4521) $1,500.00



13. **[Baker, Karle Wilson- Scarce and Strange Fantasy] The Garden of the Plynck**. New Haven: Yale University Press, 1920. First Edition. Octavo, 112 pages, featuring over 30 delicate line drawings including a full-page frontispiece, pictorial endpapers, and numerous in-text illustrations and chapter headpieces. Original illustrated paper boards with a cloth spine, retaining the rare pictorial dust jacket. A beautiful copy of this uncommon American children's fantasy, often compared favorably to Alice in Wonderland and The Wizard of Oz for its whimsical wordplay and surreal landscapes. Baker, a noted Texas poet, crafts a dream-like narrative following a young girl named Sara through a garden populated by eccentric creatures like the Plynck, the Avoset, and the Snizzwump. Corners and top of spine slight wear, bottom with small clear tape remnant; corners bumped, some very minor foxing internally. Scarce. (7153) $225.00

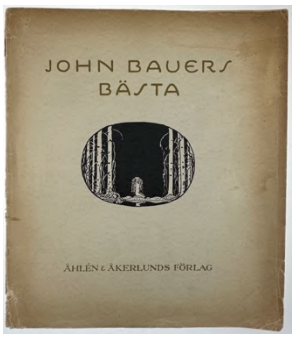






14. **[Banville, Théodore de—Deluxe Japan-Paper Copy in a Superb Jansenist Binding by Paul Affolter] Gringoire.** Comédie en un Acte, en Prose. Paris: Librairie L. Conquet, L. Carteret et Cie, Succrs., 1899. First Edition. 4to, 10½ × 7 inches. One of the first 100 deluxe "exemplaires de grand choix," this copy on Japan paper, specially printed for M. V. Renault, and with the illustrations in three states throughout. The total edition comprised 250 copies, the first 100 on Japan paper or vélin du Marais and nos. 101–250 on vélin du Marais. Elegantly bound by Paul Affolter (1859–1929), signed AFFOLTER, in rich red morocco in restrained Jansenist style, raised bands, gilt-lettered spine, all edges gilt. The austere exterior opens to reveal spectacular full dark-blue morocco doublures, densely and exquisitely tooled in gilt with an elaborate symmetrical design of interlacing fillets, arabesques, floral sprays and small ornamental tools, bordered in red morocco; facing brilliant royal-blue watered-silk end leaves and marbled flyleaves. With the original red morocco-backed marbled-paper chemise. A particularly striking example of the Jansenist aesthetic—the deliberate severity of the exterior concealing an extraordinarily sumptuous interior. Fine. (7107) $3,850.00

Illustrated with a portrait of Banville and fourteen compositions by Jacques-Clément Wagrez, etched by L. Boisson, each present in three states, the plates printed by Wittmann; text printed by Chamerot et Renouard. An exceptional deluxe copy, combining the preferred Japan-paper issue, three states of the complete suite, a named recipient in the justification, and a superb signed Affolter binding. Very good to near fine, the binding with some minor rubbing and wear, internally remarkably fresh. This exceptional luxury binding is a masterwork by the celebrated Art Nouveau binder Paul Affolter, renowned for his exquisite custom leather mosaics and symbolic decorative programs. Operating from his famed studio at the Librairie Fontaine, Affolter's elite capabilities were elevated through close collaboration with the master gilder Domont, directly bridging his atelier to the legendary 19th-century French bookbinding traditions of Marius Michel and Lortic.

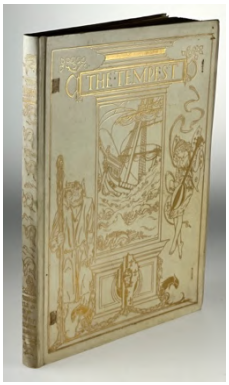


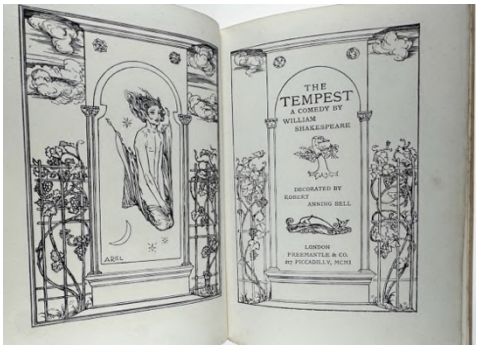


15. **[Bauer, John] Basta.** [Stockholm]: Ahlen & Akerlunds Forlag, Albert Bonnier, 1932. First Edition. Folio, 13 x 11 inches. 91pp. Original publishers card wrappers with cover illustration by Bauer, gold lettering. Very scarce title by John Bauer, noted Swedish artist and illustrator John Bauer (1882-1918), known for his Jugendstil subjects and illusory interpretive book illustrations investigating early folklore and fairy tale. A jam-packed work, including full-page color plates throughout, black and white full-page drawings and vignettes throughout. A very well-preserved, near fine copy with usual and expected wear to fragile covers. Rarely seen in this condition. (6831) $950.00



16. **[Bell, Robert Anning- 174 Copies, Signed by Bell]** Shakespeare, William. **The Tempest, A Comedy by William Shakespeare.** London: Freemantle & Co., 1901. First Edition. Quarto, 10 ¼x 7 ½ inches, 106pp. In original publisher's full thick vellum, beveled edges, with superb gilt-blocked cover and spine design, and decorations throughout by Robert Anning Bell. Limitation page: "This edition is limited to 174 copies each signed by the artist, and of which, this is no.137 (numbers in red). Robert Anning Bell Vellum binding and endpapers dry cleaned & ribbons replaced. Tear to title page mended. Ribbon ties. Decorated endpapers Number #137 of a limited edition signed by the artist. Near fine copy. (7146) $500.00





17. **[Bell, Robert Anning- Original Art] Pen and Ink Drawing.** An original and early pen and ink drawing measuring 6 x 4 ½ inches (image size) by Robert Anning Bell, English Arts & Crafts artist and designer, depicting four fairy figures and a baby, from Act II. Scene I of "A Midsummer Night's Dream" by Shakespeare, in pen and ink, with a few daubs heightened in white, undated, but 1895. House in its "original" Arts & Crafts wood frame, with the framer's original label, "City Frame Company, etc" and a note opposite in a modern hand: "In its original frame with this label." Fine. (6614) $1,850.00

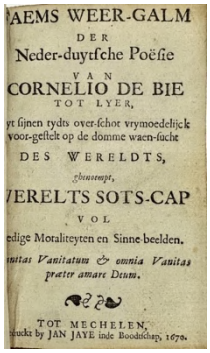


18. **[Bell, Robert Anning- Original Art] Pen and Ink Illustration for Grimm's Household Tales**. 1911. Offered here is an original pen and ink illustration by Robert Anning Bell (7 ½ x 5 ½ inches image size), signed by Bell in full in pencil, lower right. The illustration is for a J.M. Dent edition of "Grimm's Household Tale," featuring "King Griselbeard" and a maiden, the former pointing to a distant city. Drawing is heightened in white. Bell, noted English Arts & Crafts artist and designer, was chief of the Glasgow School of Art from 1918 to 1924. Drawing is heightened in white in a few places by the artist. With typed note mounted on back from Robin de Beaumont, dated 1962. Wood frame with matte. (6613) $1,500.00



19. **[Bell, Robert Anning- Original Art] Tailpiece to "Shorter Lyrics" by Shelley.** 5 ½ x 4 inches. Original pen and ink tailpiece used as a tail-piece for a George Bell edition of Percy Bysshe Shelley's "Shorter Lyrics," p. 129. The drawing features a female figure amongst flowers, wearing a long flowing dress which is heightened in white, and also at the base. Matted with gold bordering and framed. Holograph description on back. Robert Anning Bell, noted Arts and Crafts artist and designer at the Turn of the Century. Four-line contemporary holograph inscriptions on back by an unknown hand (or maybe two). (6615) $1,500.00

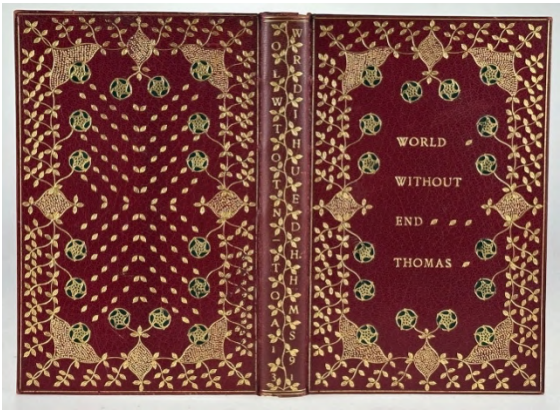


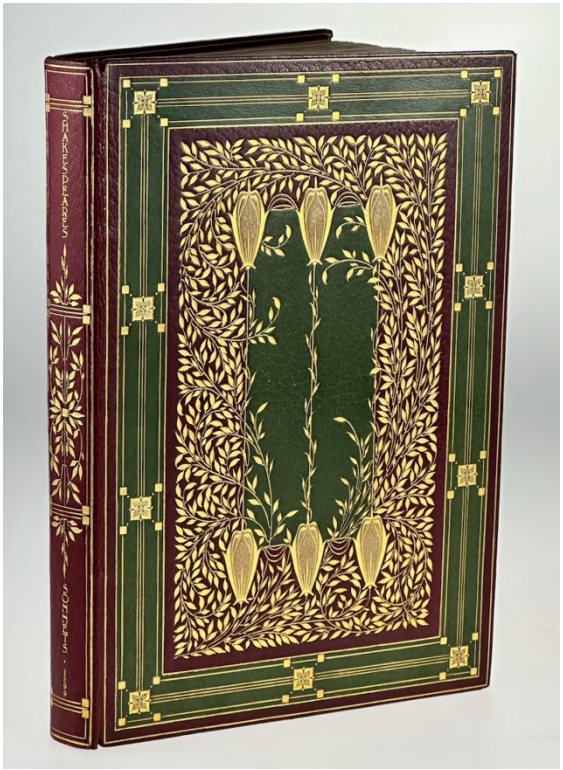

AEMS WEER-GALM
DER
Neder-duytſche Poëſie
VAN
CORNELIO DE BIE
TOT LYER,
yt ſijnen tydt over-ſchot vrymoedelijck
voor-geſtelt op de domme waen-ſuche
DES WERELDTS,
ghenoempt,
/ERELTS SOTS-CAP
VOL
edige Motaliteyten en Sinne-beelden.
nitas Vanitatum & omnia Vanitas
præter amare Deum.
TOT MECHELEN,
ukt by JAN JAYE inde Boodtſchap, 1670.



20. **[Bie, Cornelis de- One of First Books by Conelis de Bie] Faems Weergalm.** Mechelen: J. Jaye, 1670. First Edition. Small 8vo. 392pp. Contemporary full leather, gilt cover designs, ornate gilt to spine, red leather title panel, modern marbled end sheets. Ten superb copperplate illustrations, including 8 emblems, arms. Only edition of poetry and emblems by the poet and playwright Cornelis de Bie (1627 - 1712). Copper engraved frontispiece. by I. Neeffs after I. de Horne. A very attractive emblem book indeed. (6403) $1,850.00

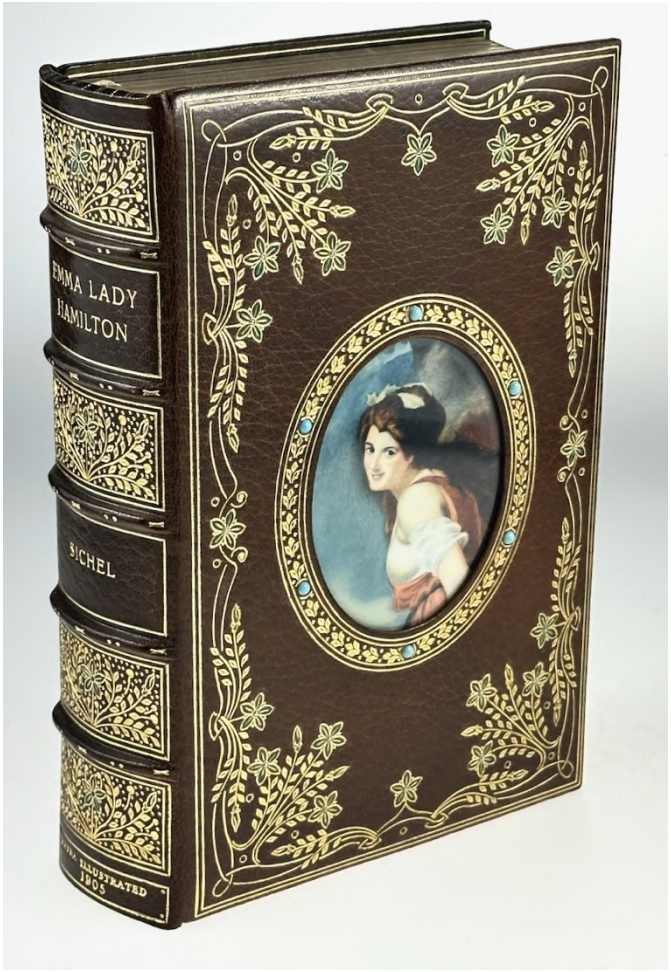
21. **[Binding, Fine- Arts & Crafts Binding]** Thomas, Helen. **World Without End.** London: William Heinemann, 1931. First Edition. 7 x 5 inches. A beautiful, technically precise binding with an attractive all-over gilt-tooled design on both covers in full red crushed morocco with border of leafy sprays, small dots and inlaid dark green flowers all tooled in gilt around title and lines of gilt leaves on front and back covers. Helen Thomas (1877-1967) was the daughter of the journalist James Ashcroft Noble. She met the poet Edward Thomas in 1894 and married him in 1899, while he was still an undergraduate student at Oxford University. Unsigned, but a gorgeous design. All edges gilt. A little rubbed at edges with light wear to spine ends, old library stamp on last leaf. Near fine. (6864) $1,750.00





22. **[Binding, Fine- Bagguley- Exquisite Binding with Onlays and Finely Gilt Designing]** Shakespeare, William. **Shakespeare's Sonnets.** London: Hacon & Ricketts, Vale Pres, 1899. First Edition. Octavo, 8 ¼x 5 ¾ nches. One of 210 copies on paper. Superbly bound by Bagguley of Newcastle-under-Lyme in full crimson morocco, the front cover with a striking architectural and botanical design: broad dark green morocco borders ruled in gilt surround a densely tooled field of gilt leafy branches, centered by a tall green panel with six elongated floral onlays and trailing gilt stems. Six beige inlaid blooms connect vertically, on long thin stems. The contrast between the geometric framework and exuberant foliage is particularly effective, the intricate tooling executed with extraordinary precision. Rear cover with concentric gilt rules; smooth spine gilt-lettered and decorated with foliate ornament. Broad crimson morocco turn-ins elaborately gilt with repeated geometric and floral tools, signed "Bagguley Newcastle-under-Lyme." Top edge gilt. Laid in is a folded card from Bagguley, a very handsome piece of private-shop printing: heavy laid/ textured stock, red rule, black-and-red printing, ornamental initial, and the greeting "With Kind Remembrances and every Good Wish for a Happy Christmas and a Bright New Year." Inside it is printed "G. T. Bagguley, High Street, Newcastle-under-Lyme," with "1940" written by hand beneath it. That is completely consistent with the firm: directories record Bagguley at High Street through 1940, while the shop itself continued until 1952. Illustrated with woodcut designs throughout by Charles Ricketts, under the direction of T. Sturge Moore. Fine condition, in every way. (7117) $6,500.00

George Thomas Bagguley established his Newcastle-under-Lyme bindery about 1890 and became especially noted for exceptionally refined decorative finishing and his patented "Sutherland" process. The present binding, though not employing that process, displays the firm at its technical best: intricate patterning, contrasting leather inlays, and remarkably crisp gilt work. A particularly accomplished Bagguley binding in fine condition.

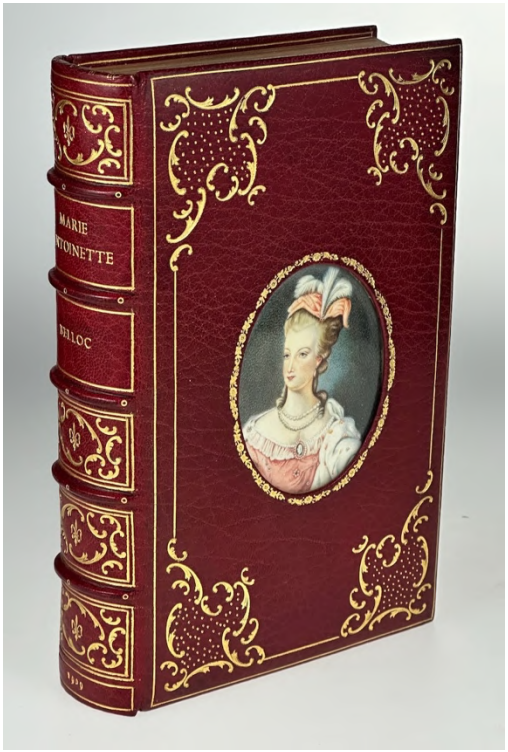


23. **[Binding, Fine- Bayntun (Rivière) Fabulous Cosway Jeweled Binding]** Sichel, Walter. **Emma Lady Hamilton**. London: Archibald Constable, 1905. First Edition. Thick octavo, 8 1/2 x 6 x 2 inches. Exquisitely bound by Bayntun (Rivière) in a luxurious Cosway-style binding, signed on the front doublure, the upper cover centered by an oval hand-painted miniature portrait of Lady Hamilton beneath a protective glazed panel. The portrait is enclosed within a gilt laurel border enriched with six inset sky-blue cabochon stones, the surrounding field decorated with an elaborate frame of flowering sprays and scrolling stems executed in gilt and green onlay. Each blossom heightened by small pearl settings, creating the effect of a jeweled garden surrounding the portrait. Spine in six compartments with richly gilt floral panels echoing the cover design. Wide gilt-tooled doublures, green morocco inlays, and hand-marbled endleaves. A particularly handsome and carefully conceived example of the later Cosway tradition. First edition. 8vo. Illustrated with the full complement of 29 plates and portraits and further extra-illustrated with an additional 13 inserted portraits and engravings. All edges gilt. From the celebrated library of W. A. Foyle of Beeleigh Abbey, with his burgundy morocco gilt armorial bookplate.



The choice of subject could scarcely have been more appropriate. Emma Hamilton (1765–1815), model, muse, diplomat's wife, intimate of the Neapolitan court, and immortal companion of Nelson, was one of the most celebrated beauties of the Georgian age. Her fame was inseparable from her image. Romney painted her repeatedly; engravers, miniaturists, and society portraitists transformed her into one of the visual icons of late eighteenth-century England. The present binding recognizes that history by placing her portrait, rather than her name, at the very center of the design. The book becomes not merely a biography but an object of portraiture in its own right. A distinguished and highly evocative Bayntun-Rivière Cosway-style binding, combining extra-illustration, notable provenance, and an unusually sympathetic marriage of subject and decoration. In fine condition. (7084) $8,500.00

The binding is equally significant within the history of English decorative bookbinding. Cosway bindings, originally devised around the turn of the twentieth century for the Rivière workshop, combined miniature painting, jeweled ornament, and sumptuous morocco in conscious homage to the celebrated miniaturist Richard Cosway. The present volume represents a later chapter in that tradition, executed after the Rivière firm had become associated with Bayntun of Bath. Thus the volume embodies an unusual continuity: a twentieth-century revival of the Cosway style produced by the direct successor to the workshop that helped make the style famous. Particularly appealing are the decorative details. The six sky-blue cabochons surrounding the portrait suggest jewels set into a frame, while the tiny pearl-like centers of the floral sprays provide delicate points of light across the design. The effect is restrained and elegant rather than ostentatious, recalling the jewelry, court costume, and decorative arts of the Georgian world in which Lady Hamilton herself moved. The floral tooling, highlighted with green onlay, creates an almost botanical wreath around the miniature, transforming the cover into a decorative shrine to its subject. William Alfred Foyle, founder of the famous Foyles book empire and creator of the renowned library at Beeleigh Abbey, assembled one of the great private bibliophilic collections of the twentieth century.



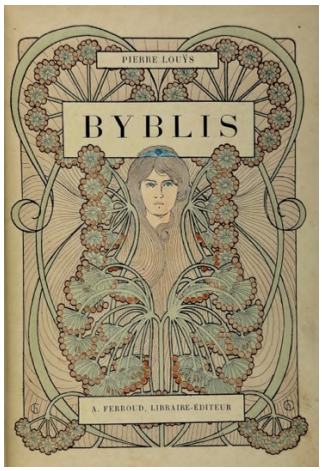
24. **[Binding, Fine- Bayntun-Rivière Fine Binding—Cosway-Style]** Belloc, Hilaire. **Marie Antoinette.** London: Methuen & Co., 1909. First Edition. 8 ¾ x 5 ¾. xii, 433 pp. Superbly bound by Bayntun-Rivière, Bath, probably mid-20th century, in full red crushed morocco, front cover with a fine hand-painted oval portrait miniature of Marie Antoinette under glass, surrounded by elaborate gilt tooling; matching gilt corner ornaments to both covers. Spine with five raised bands, richly gilt compartments with fleurs-de-lis, gilt lettering and date at foot. Broad elaborately gilt turn-ins, red silk doublures and free end sheets, all edges gilt. side edges gilt with continuous dot pattern. Stamp-signed "Bound by Bayntun-Rivière, Bath, England" on front, lower turn-in, thus likely produced near George Bayntun's acquisition date of Rivière, in 1939. With 31 illustrations and four maps, and extra-illustrated with numerous additional plates. A splendid example of the superb Cosway-style bindings produced by the firm. A flawless copy, fine. Housed in original red cloth-covered, fleece-lined slipcase. (7094) $4,250.00



25. **[Binding, Fine- Birkenruth, Johanna, A Guild of Women Binders Member]** Prévost (Antoine François, Abbé). **Manon Lescaut**. 16mo, 5 ¼x 3 ½ inches, 320pp. Attractively bound by Johanna Birkenruth (stamped: JOHANNA BIRKENRUTH / LONDON" on front free fly), this 1892 Paris edition of Prévost's "Manon Lescaut" features a deep crimson/red grained Morocco stamped in gilt with a central panel of alternating fleur-de-lys and heart tools, punctuated by a repeated interlaced monogram ("ML" perhaps the initials of the title) placed at head, foot, and in the lower side fields. The corners feature quarter-circles (sweeping concave arcs) filled with dense pointillé work—tiny flower tools (rosettes/daisies) and heart tools. A very pleasing design, with similar motifs at corners on the back cover, and spine. Lavish gilt decorated dentelles with dots and hearts, and engraved illustrations to front and rear doublures. Johanna Birkenruth, notable member of the Guild of Women Binders, prized for her gilt-tooled designs and restrained geometry. The volume appears to be inscribed with a gift presentation in pencil, "From W. Haynes Smith, 1898, likely William Haynes-Smith (1871–1937)—a long-time partner of novelist Howard Sturgis at their house Queen's Acre. Some minor wear to inner cover margin, corners, a nicely preserved very early example of Birkenruth's binding before she became much more acclaimed. (6995) $3,250.00

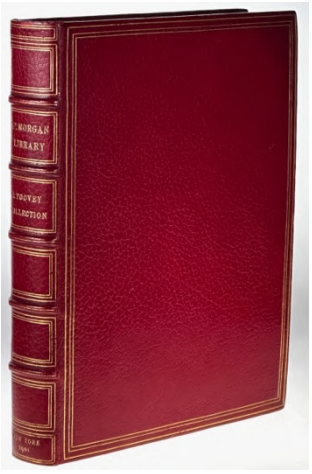




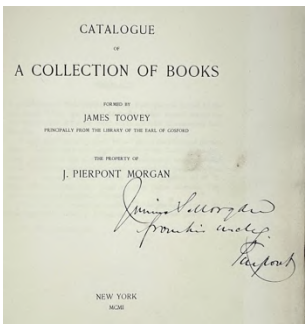




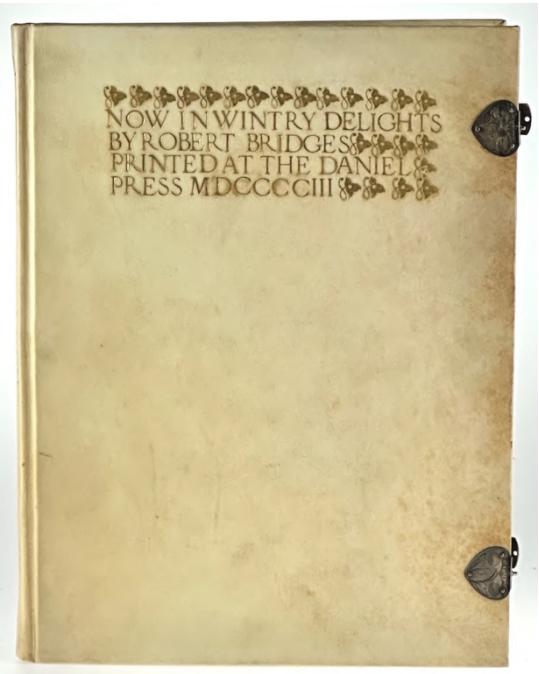
26. **[Binding, Fine- Club Bindery- 20 Copies] Louys**, Pierre. **Byblis.** Binding, Fine- Club Bindery, Only 20 copies printed with wonderfully hand-colored plates by the artist himself. Paris: A. Ferroud, Libraire-Editeur, 1901. Superbly bound by the CLUB BINDERY in full black crushed morocco with elaborate gilt concentric geometric design pattern consisting of isolated rectangles in quadruple filet gilt ruling, and with leaf and blossom pattern at four corners, on both covers and spine. Wide dentelles with similar design and ruling, and with THE CLUB BINDERY, 1902 stamped in gilt at lower dentelle. This is 1 of only 20 copies (the first 10 contained an original watercolor by Caruchet) of the rare Japan Vellum edition where the entire book has been masterfully hand-colored in subtle and aesthetic watercolor by the artist, Henri Caruchet, AND, with an extra suite of illustrations in black and white on China paper, each preceding the colored plate. These illustrations by Caruchet represent the zenith of turn of the century art nouveau in Europe, and the quality of reproduction is of the highest quality. From the library of bibliophile and long-standing Grolier Club member David Allen Fraser (1911-2003). The binding and contents are extremely fine, with only the slightest scuff to rear panel. (6273) $8,500.00



27. **[Binding, Fine- Club Bindery: Julius Pierpont Morgan: IMPORTANT ASSOCIATION COPY- Inscribed by Morgan to his Nephew, Junius, A Key Figure in Morgan Library Formations]** Morgan's Copy, BOUND BY THE CLUB BINDER, with his Bookplate Catalogue of a Collection of Books Formed by James... The Property of J. Pierpont Morgan. New York: Privately Printed, 1901. Folio size (i.e., large quarto), 11 ½ x 9 inches (29.2 x 22.9 cm). 193 pp. This is J. Pierpont Morgan's own commissioned Club Bindery binding, bearing his crested bookplate, a striking ASSOCIATION COPY bearing Morgan's inscription on the title page to his nephew, Junius—his closest bibliophilic confidant and a central figure in the formation of what would become The Morgan Library: "Junius S. Morgan, from his Uncle Pierpont." Bound in full fine red morocco by the Club Bindery, 1901, almost certainly commissioned by Julius, (or one of the two Morgans, Junius being among the original proprietors of the Bindery). The covers are bordered with three gilt fillet rulings, and the spine with five raised bands and all six compartments with double gilt fillet rectangles, as are the top edges of the bands; lettering of title (in two compartments) and place/date at bottom. The half-inch dentelles with six side-by-side gilt fillet ruling, and the front dentelle bears the bindery signature in gilt fillet: "CLUB BINDERY, 1901." The side-edges of the morocco boards contain a doublue fillet gilt ruling, and both bands with vertical gilt lines. Marbled endpapers. Top edges gilt, others uncut. The finishing binding architecture at the celebrated hands of Hardy, Pilon, and Maillard. The book is lavishly illustrated with 68 color-lithographic plates, printed on smooth paper. A stunning survival: in fine condition. This is a fully realized Club Bindery commission with unimpeachable Morgan provenance with a personal presentation inscription from Morgan, and direct historical ties to The Morgan Library. (7005) $15,000.00


CATALOGUE
OF
A COLLECTION OF BOOKS
FORMED BY
JAMES TOOVEY
PRINCIPALLY FROM THE LIBRARY OF THE EARL OF GOSFORD
THE PROPERTY OF
J. PIERPONT MORGAN
NEW YORK
MCMI

Junius Spencer Morgan II (1867–1932)—son of J. Pierpont Morgan's sister Sarah—was an early and serious collector, forming a notable library of Virgil before becoming his uncle's adviser and de facto librarian. His influence on Pierpont's acquisitions was decisive: he guided the great en bloc purchases of entire collections, worked directly with architect Charles Follen McKim on the conception and construction of the Morgan Library building, and—critically—introduced Pierpont to Belle da Costa Greene, whose appointment as librarian would professionalize and ultimately transform the management of Morgan's books and manuscripts, marking the transition from private connoisseurship to institutional stewardship.





28. **[Binding, Fine- Daniel, Emily: A Fine, Unrecorded Special Binding, Bound for Henry W. Poor, With Fabulous ALS from Daniel to Poor Explaining the Issue, 10 Copies or Less Produced]** Bridges, Robert. **Now in Wintry Delights.** Oxford: Printed at the Daniel Press, 1903. Quarto, 10 × 7 ½ inches. 10 Copies or Less Issued, Only Three Copies Documented by Daniel Specially Bound. Superbly bound by Emily Daniel for Henry W. Poor, a special offering by the Daniel Press, in full, stiff vellum over boards, with a central design motif on cover including title, press and date richly gilt inside a repeating floral ornament; spine gilt with title. Henry Poor's Own Copy, with his bookplate, and a four-page letter he received from Daniel explaining the book and binding tipped onto front blank (see below for details). Both covers fitted with two wonderful hand-chased metal clasps of Arts and Crafts character, each clasp engraved with stylized acorns and flowing foliate ornament, individually hand-fitted to the volume. Floral patterned endpapers. Book housed in the original red morocco-backed (with gilt lettering) cloth slipcase with matching folding portfolio. A previously unrecorded special binding, of which Daniel reports only three have been so far bound, all documented by an inserted three-page autograph letter signed by Daniel to Henry W. Poor, American financier and celebrated rare-book collector.

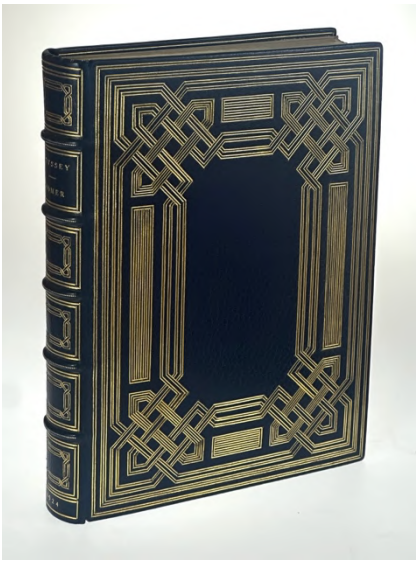
The inserted letter fundamentally clarifies the nature of this rare issue and the binding. Emily Daniel writes on her printed Worcester House, Oxford stationary: “Set. 29, 1903. Dear Mr. Poor, Very many thanks for your letter & for cheque for £4. 9. 6 safely received which I ought to have acknowledged before this but waited to send you your copy of — Now in Wintry Delights with the facsimile of Mr. Bridge’s handwriting printed on vellum which I am now doing — I think you will like it, there are only 10 copies with his handwriting printed on vellum and so far I have only had time to bind 3 copies.” This sets the bar for copies with the “handwriting printed on vellum” at ten, and likely not much more than three copies bound thusly by Daniel, especially given the fact that the Press was rapidly winding down at this time, as per her comments, continuing: “I am sorry to delay for the present. The “Daniel Press” has ceased to work— you cannot find a place for it in our new home. The only available place is our coach House and this will need a great deal of alteration to make it into a room for the press. Meanwhile the books we were engaged on have come to a standstill.” She goes on to discuss the imminent move of Daniel to Worcester College, and her desire “to be able to set up a building in our new home. It will be hard of find a place for his press for his printing...” Vellum lightly toned, clasps intact and bright, and fully functional; contents clean and bright. The letter is well preserved. Morocco spine on box shows some wear. This fascinating and significant letter captures her work at the moment of planning and confirms that the vellum-bound copies were conceived as advance or special copies for selected collectors, among whom Henry W. Poor was clearly numbered. Further, the letter provides rare and direct primary evidence for this privately executed binding issue, as well as the limitation of ten copies with the vellum handwriting leaf, which is not recorded in Falconer Madan’s bibliography of the Daniel Press and appears never to have been advertised. (7019) $8,500.00





29. **[Binding, Fine- Evershed, Ellen Binding- Manuscript Notation identifying the binder, and printed Evershed sticker]** Campan, Madame. **Memoirs of Marie Antoinette.** London: Hutchinson & Co., 1906. First Edition. 8vo, 7 ¼x 5 inches, 512pp. A beautiful cream silk binding affixed to the original boards, by Ellen Evershed (active London, c. 1910), with the upper cover entirely decorated in polychrome silk embroidery worked directly over the covering. The design forms a repeating vertical lattice of rose-pink corded stems creating elongated diamond compartments, each enclosing stylized floral sprays. The flowers, in pale blue silk with darker shading and plum centers, rise from elongated olive and gold-toned leaves executed in long-and-short stitch, with subtle tonal modeling. Lattice intersections are punctuated by rounded pink knots, creating a rhythmic trellis effect. At center, a finely worked interlaced monogram—likely "MA"—anchors the composition. The overall aesthetic reflects an Arts and Crafts sensibility informed by historic textile design.On the front pastedown there is a contemporary manuscript note (mounted at corners), reading in full: "The embroidery on the cover of this book was taken from a small piece of work, a piece of embroidery done by Marie Antoinette; design & colours are faithfully copied by Ellen Evershed, 59 South Molton St., London. W." Rear pastedown with printed trade label "Mrs. Evershed, 59, South Molton St., London, W. Church & Secular Needlework. All kinds of work mounted." (7065) $2,750.00

Ellen Evershed (Mrs. Evershed) was a London embroideress active by 1900, first recorded at Hanover Square as a teacher of embroidery and lace, and later established at South Molton Street, as on the present label. Contemporary sources describe her as a well-known practitioner with an international clientele and later as an experienced restorer of historic textiles. Her work reflects the Arts and Crafts revival of traditional needlework, often drawing directly on earlier models, as here. Among other period mentions, Mrs. Evershed is prominently featured in "The Revival of Art Needlework and Embroidery" (Davson), noting her as "the well-known embroideress" (with the other primary example being the work done at The Royal School of Art Needlework).



30. **[Binding, Fine- French Binders- Stunning Pinnacle of Elegance and Technical Skill, Finished (and signed) by Gaston Pilon]** Homer. **The Odyssey of Homer.** London: The Medici Society, 1924. First Edition. Large quarto, 11 ½ x 9 ¼x 1 ¾ inches. Sumptuous French morocco binding of the highest order, gilt-stamp-signed "HARDY PILON" on the lower board, for Gaston Pilon and Henri Hardy, master craftsmen behind The French Binders. Hardy served as the forwarder, meticulously handling the physical construction and sewing of the volumes, while Pilon acted as the finisher, executing the intricate gold tooling and artistic cover designs. Together, they were instrumental in introducing traditional French techniques to the American. Additionally gilt-stamped "THE FRENCH BINDERS GARDEN CITY N.Y." on lower front doublure, and again within the chemise. Elegantly bound in dark blue levant morocco, covers richly gilt with an elaborate interlaced geometric frame of multiple fillets forming a continuous knotwork border, enclosing a central panel of restrained elegance; spine with raised bands, compartments decorated with similar design motif, and titling in gilt; board edges and dentelles finely tooled with multiple gilt rules. The finishing—precise, deeply impressed, and architecturally balanced—is characteristic of top-tier late French craftsmanship, where the finisher (here Hardy Pilon) is explicitly credited, underscoring workshop hierarchy and pride of execution. The interior is equally luxurious: silk doublures and matching moiré silk free endpapers of exceptional quality, the watered pattern creating a subtle optical movement across the surface—a hallmark of deluxe French bindings intended for presentation copies. Gilt dentelles frame the doublures with refined restraint. Housed in its original contemporary two-part morocco chemise and slipcase (often termed a chemise et étui), the chemise with rounded spine and the outer slipcase forming a protective shell; both covered in matching dark blue morocco, the chemise spine gilt-lettered. The condition here is unparalleled: fine, with no signs of wear. Deluxe Edition, #229 of 500 Copies with 13 superb tipped-in color plates by W. Russell Flint. (7070) $7,500.00



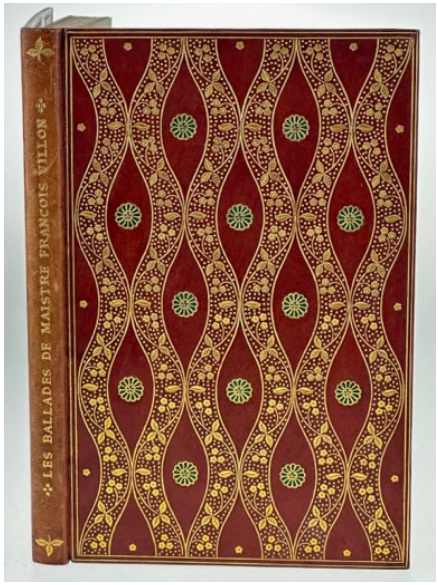


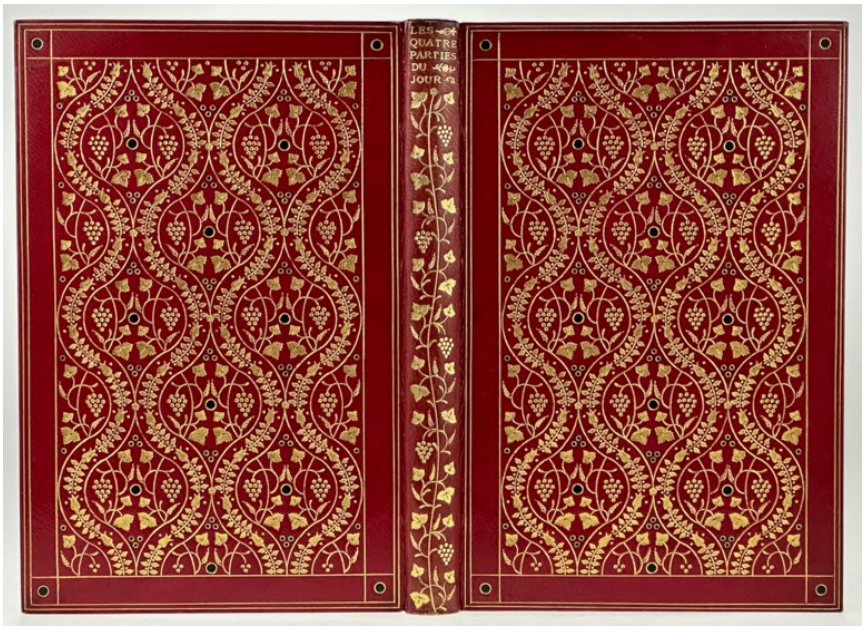
31. **[Binding, Fine- Giles, Gertrude- Guild of Women Binders]** Momtesquie**. Le Temple de Gnide.** Rouen: Chez. J. Lenmonnyer, 1881. Thick quarto, 10 ¾ x 7 ¼inches. 152pp, plus table of contents at end. Beautifully bound by Gertrude Giles, a Guild of Women Binder member, with her gilt pallet signature at bottom of rear doublure, in fine brown crushed morocco. The binding is wonderfully designed by Giles, executed not as a formal Guild commission but in the manner of her private, studio work—where her individuality as a designer and finisher is most fully felt. In full brown morocco, with an intricate pattern of inlaid morocco in russet and ochre on both boards and spine, arranged in finely balanced, architectural panels with sprays of heart-shaped blossoms, and gilt-patterned ruling, large and small dots and circles. All edges gilt. Gertrude Giles, known for her association with the Guild of Women Binders, brought to her work a refined synthesis of Arts and Crafts ideals and Continental finishing traditions. While the Guild emphasized collaborative exhibition bindings, this example reflects the freedom of her independent practice, where her sense of proportion, color harmony, and gilding technique could be fully expressed without institutional constraint. Giles was one of several Guild binders whose work was shown at exhibitions, with at least one of her bindings sent to the Louisiana Purchase Exhibition in St. Louis. Several of Giles' bindings were included in the Sotheby sale of Guild and Hampstead Bindery work in 1904, with the primary floral tool used here also seen across other Guild bindings. Limited to 50 copies on Japon, of which this is #6; there were also 100 copies on Whatman paper, and 50 copies on China paper. With 15 full-page engravings after Eisen and Le Barbier, each in four states. Some light rubbing to edges, corners bumped and rubbed. Gilt and inlay loss to one of the floral stamps at bottom spine compartment; some other minor gilt loss to spine tooling, otherwise near fine with no wear to hinges and internally without blemish. Most scarce and significant binding. (6991) $4,750.00



32. **[Binding, Fine- Gladstone, Captain]** Rostand, Edmond. **L'Aiglon, Drame en six actes, en vers.** Paris: Librairie Charpentieret Fasquelle, 1900. Large, thick 8vo, 8 ½ x 5 ½ inches, 262pp. Superbly bound by Captain Gladstone (with gilt-tooled signature CEG to lower front dentelle) in full black crushed morocco and featuring a bold gilt-tooled all-over design on both covers, spine and wide dentelles consisting of a broad, winding leafed stem design, culminating in three blossoms each. A most pleasing and innovative design. Silk light olive green doublures, top edges gilt. No. 40 of only 180 copies on Japon paper. Original green color illustrator card wrappers bound-in at the end. Fine condition. (6813) $3,750.00

33. **[Binding, Fine- Gladstone, Captain]** Villon, Francois. **Les Ballades.** London: Eragny Press, 1900. First Edition Thus. 8vo, 7 ¾ x 5 inches, 88pp. Wonderful full red-brown morocco binding by Captain Gladstone (signed in gilt, “C E G” on bottom, front dentelle) consisting of an all-over gilt-tooled design to both covers of a winding leaf and blossom motif inside gilt ruling, and 12 onlaid pieces with green morocco petals to both covers. Wide dentelles with similar gilt-tooled patterning, green silk doublures. An attractive Eragny Press title, printed in red and black, pictorial title, decorative initials, by Lucien Pissarro. One of 226 copies. Most scarce thus. Near fine. (6811) $3,750.00

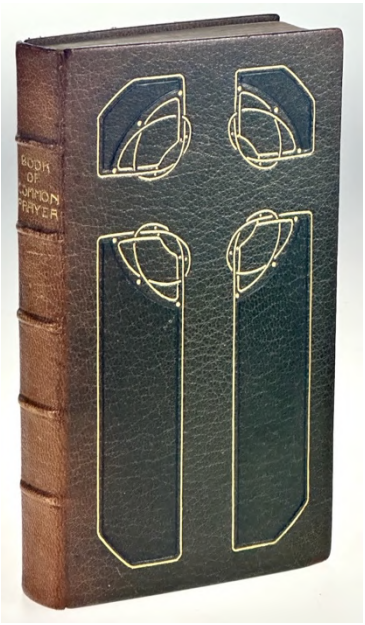




34. **[Binding, Fine- Gladstone, Captain]** Zacharie, Friedrich Willem. **Les Quatre Parties du Jour Poeme traduit de L’Allemand.** Paris: Chez Musier Fils, 1769. First Edition Thus. 8vo, 163pp. 8 ½ x 5 ½ inches. Beautiful crafted binding by Captain Gladstone in full crimson crushed morocco with elaborate all-over gilt-tooled design to both covers consisting of winding grape vines ending in clumps of grapes (nail heads), with multiple onlaid dots (black) of varying sizes interspersed to form an attractive composite. Wide dentelles bearing similar gilt-tooled patterning (with gilt stamped “C E G” on front, lower dentelle), green laid paper doublures and end sheets. The book features engraved and engraved frontispiece and four engraved illustrations by C. Baquoy after Ch. Eisen, half title. A rare title. One margin of page expertly repaired. Near fine, with very minor rubbing to upper spine. First French edition, translated Muller. (6809) $2,850.00

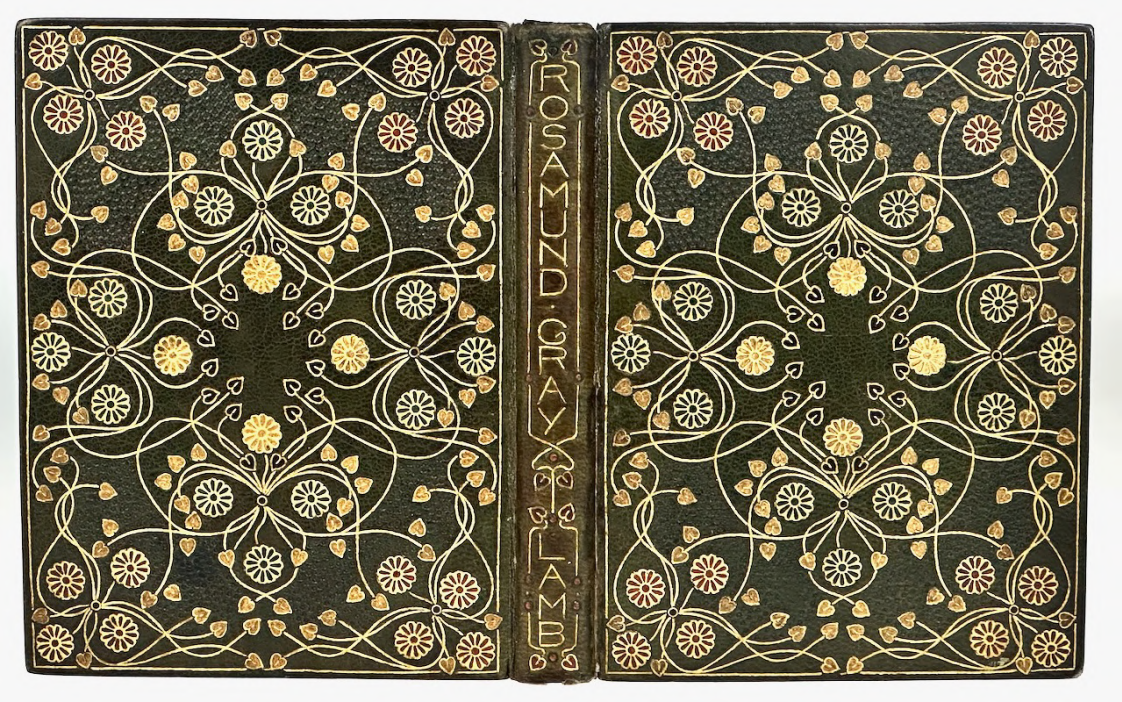
35**. [Binding, Fine- Gladstone, Captain**] Gilbert, W. S. **The Bab Ballads.** London: John Camden Hotten, 1869. First Edition. 8vo, 7 ½ x 5 ½ inches. Bound by Captain Gladstone in full crimson crushed morocco with intricate gilt-tooled vine and leaf patterning, filled in along the edges with an all-over dot pattern, with some leaves prominently jutting toward the center, on both covers, similar motif on spine and wide dentelles, marble pastedowns and end sheets. Binding signed in gilt, C E G to lower front dentelle. Finely illustrated throughout by W. S. Gilbert with wood engravings. Original green cloth covers and spine bound-in at the end. Fine. (6814) $2,500.00





36. **[Binding, Fine- Guild of Women Binders, Signed Constance Karslake Binding] Book of Common Prayer.** Oxford: University Press, 1900. Small octavo, 6 ½ x 4 ¾ inches, all edges gilt. Distinctively bound by CONSTANCE KARSLAKE, one of the top three binders at the Guild of Women Binders, in full crushed brown morocco, the covers designed and tooled in gilt by Karslake on both covers with four vertical, onlaid and inset, rectangular compartments arranged in a symmetrical grid, each intersected by sweeping circular and arc motifs/ Spine with three raised bands, gilt-lettered “BOOK OF COMMON PRAYER” in a central panel, compartments ruled in gilt. Wide turn-ins ruled in gilt, green paper doublures, plain endpapers of same color.. Original printed binder’s label tipped to the front pastedown: “This binding was designed & tooled by Constance Karslake.” Even sunning to spine, near fine. Karslake bindings are becoming very rare. (6999) $3,750.00

Constance Karslake (1880-circa 1940), was the daughter of London bookseller and Hampstead Bindery owner Frank Karslake (1851-1920) who also founded The Guild of Women Binders in 1898. Largely self-taught in binding techniques, Constance became instrumental in the running of the Guild. At the age of twenty she exhibited several bindings at the 1900 Exposition Universelle in Paris. Many of her works - some designed by her and worked by other women, others, like this one, both designed and executed by her - were illustrated in The Bindings of To-Morrow. A Record of the Work of the Guild of Women-Binders and of the Hampstead Bindery, printed for the Guild in 1902. Tidcombe notes: 'Constance Karslake and Edith and Florence de Rheims began producing gold-tooled and onlaid bindings towards the end of 1900, although their more elaborate work of this kind dates from the following year. These three women became very able amateur finishers, and were responsible for much of the Guild's best work ... '. (Marianne Tidcombe, Women Bookbinders 1880-1920).



37. **[Binding, Fine- Guild of Women-Binders—Designed and Worked by the Guilds Fine Binder, “Miss Bedell”]** Lamb, Charles. **Rosamund Gray and Barbara S.** 25 Copies on Japanese vellum. A Unique Copy. London: R. Brimley Johnson & York Buildings, [c. 1900]. 12mo, 5½ × 4¼ inches. Number 5 of only 25 copies printed entirely on Japanese vellum, the limitation completed in manuscript; title printed in green and black. An extraordinary Guild of Women-Binders binding by Miss Bedell, signed in gilt “Guild of Women-Binders” at the foot of the front lining and, most importantly, identified in a contemporary-looking pencil note on the front free endpaper: “designed & worked by Miss Bedell.” Bedell is recorded among the women associated with the Guild, specifically by Ainslie C. Waller's noted work, “The Guild of Women-Binders,” appearing in The Private Library (Third Series, Autumn, 1983). In that essay, appears in the back under, “List of Binders Associated with the Guild (p.131). However, that being said, virtually nothing appears to be known about her. **(Continued next page)**

37- Continued: Guild of Women Binders, “Miss Bedell”



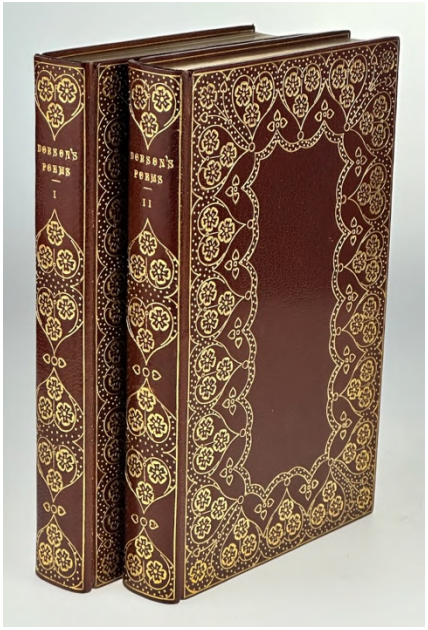
Both Full Doublures!

The note therefore provides rare evidence connecting an otherwise nearly anonymous Guild craftswoman with a specific surviving binding, and to our knowledge, represents the first appearance in the marketplace in recent memory. **Bound in crushed olive-green morocco with a remarkably intricate all-over Arts and Crafts design, the covers entirely transformed by long, freely looping gilt tendrils which cross and recross in an almost calligraphic pattern.** Set among them are scores of individually inlaid/onlaid floral elements: circular flower heads in shades of red, rose, blue-green and tan, together with innumerable small heart-shaped leaves in pink, tan and dark green, each outlined or accented in gilt. Large stylized blossoms anchor the composition while smaller flowers and leaves seem to float through the interlacing stems. Broad areas of the morocco are worked with hundreds of closely impressed blind dots, producing richly textured, dimpled grounds which contrast dramatically with the smooth leather, colored onlays and brilliant gold. The effect is exceptionally lively—the ornament appears to move across the covers rather than merely occupy them. Spine lettered vertically in gilt “ROSAMUND GRAY / LAMB,” with small red onlays and heart ornaments.

The full tan morocco doublures are if anything still more remarkable, with a completely different but complementary design: an elaborate symmetrical web of sweeping gilt lines enclosing large petal-like compartments, green onlays, purple onlays of varying sizes, numerous circular red and stylized gilt flowers and heart-shaped devices, with selected fields again densely stippled in blind. The pale Japanese-vellum flyleaves are punctuated by tiny gilt dots at the corners. The doublures make clear that the binding was conceived as a complete object rather than simply decorated covers—the transition from the darker, restrained exterior to the astonishingly rich interior is part of the design itself. Near fine, with the binding remarkably fresh and the colored onlays and gilt unusually brilliant; one very small repair at the head of the front joint. In a nice, modern clamshell cloth box with black felt lining, and red morocco label, stamped in gilt. (7123)
$9,500.00



The Guild of Women-Binders grew out of Frank Karslake’s exhibitions of women’s bookbinding in the late 1890s and formally operated only for a brief period before its dissolution in 1904. Its purpose was both artistic and practical: to train women in bookbinding and provide a commercial outlet for their work. Guild bindings vary greatly because they represent the work of individual women rather than a single workshop hand, making an identified designer and executant particularly significant. Contemporary Guild work could be extraordinarily ambitious, and this binding, with its extensive mosaic work, gilt linear tooling, stippled blind grounds and spectacular doublures, belongs firmly at that end of its production. A superb and unusually well-documented Guild of Women-Binders binding: not merely signed by the Guild, but apparently preserving the name of the woman who both designed and executed it. With Miss Bedell otherwise remaining almost completely elusive, the contemporary attribution gives this spectacular binding unusual importance as a documented example of an individual Guild craftswoman’s work.



38. **[Binding, Fine- Hampstead Bindery—Superb Arts & Crafts Binding Attributable to P. A. Savoldelli; Illustrations Hand-Colored by Gloria Cardew-Very Fine Condition]** Dobson, Austin. **Poems on Several Occasions.** London: Kegan Paul, Trench, Trubner, & Co., 1895. First Edition. Two volumes, octavo. Superbly bound by THE HAMPSTEAD BINDERY, signed in gilt on the turn-in, in full russet-brown crushed morocco. Both covers elaborately gilt with a broad Arts and Crafts border of repeating heart-shaped compartments enclosing clusters of stylized flowers, joined by flowing gilt curves and enriched throughout with dense pointillé and tiny heart and trefoil ornaments. The design turns the corners with great skill, forming a richly decorative frame around the open central field. Spines similarly gilt with repeating floral compartments, gilt lettering; gilt-ruled turn-ins, top edges gilt. Both volumes are exceptionally fine, with virtually no evidence of wear and the gold tooling remarkably bright. No. 65 of only 200 copies on handmade paper, with proof impressions of the etchings. The illustrations throughout were individually colored by hand by Gloria Cardew, identified by the inserted label: "The Illustrations in this Book were coloured by hand by Miss Gloria Cardew." Housed in a folding, felt-line contemporary box, probably very early after binding, thus preserving any wear. (7114) $6,500.00

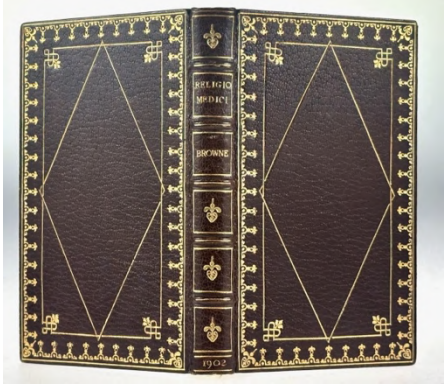
Although signed only by the Hampstead Bindery, the remarkably precise small-tool work and extensive pointillé strongly suggest P. A. Savoldelli, the celebrated craftsman placed in charge of Hampstead's tooling department. Trained in Continental methods and especially accomplished in French-style gold tooling, Savoldelli is a particularly persuasive attribution for the extraordinary technical control displayed here. Cardew was closely associated with Frank Karslake's enterprises and the Guild of Women-Binders, sister organization to the Hampstead Bindery. This stunning double volume binding brings together the virtuoso craftsmanship of Karslake's Hampstead Bindery and Cardew's hand coloring and in an exceptionally beautiful and remarkably preserved example of English fin-de-siècle book arts.



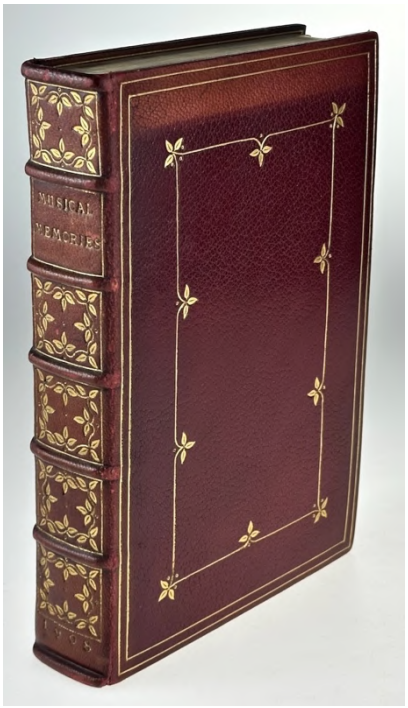
39. **[Hampstead Bindery, Stunning Inlaid Binding with Intricate Gilt Decoration to Both Covers, 1 of 50, Signed by Smithers, Two ALS Laid In]** Pope, Alexander. **The Rape of the Lock**. London: Leonard Smithers, 1897. First Edition Thus. 5 3/4 x 4 3/4 inches. This is an elegant and early binding by The Hampstead Bindery, **almost certainly the work of P. A. Savoldelli,** in full dark green morocco showing a great degree of skill and aesthetic beauty. The covers rare richly decorated in gilt with an elaborate geometric and foliate centerpiece composed of finely detailed gilt leafwork, highlighted with maroon and brown onlays and repeated in the corner ornaments. Spine uniquely lettered vertically in gilt within a series of circular onlays. With two superb gauffered designs on to gilt edges, gilt rule along edges of boards. Very wide dark green morocco doublures framing large red morocco panels, with gilt-outlined stars. The front doublure is signed at the foot, THE HAMPSTEAD BINDERY. Paper-backed vellum endleaves, top edge gilt and gauffered. The binding displays the meticulous craftsmanship and jewel-like decorative sensibility for which the Hampstead Bindery became renowned during the closing years of the nineteenth century. One of only fifty copies of the rare "Bijou Edition" printed on Japanese vellum and initialed by the publisher, this being copy number 40. Issued as a reduced-format successor to Smithers's celebrated 1896 quarto edition, the volume contains Aubrey Beardsley's frontispiece, two text illustrations, and eight full-page plates. Beardsley supplied an entirely new cover design for this edition, and both the 1896 and 1897 cover designs are reproduced at the beginning of the volume. An exceptionally beautiful and elevated degree of technical accomplish is shown in this scarce Hampstead binding of exhibition quality; a scarce Beardsley title with distinguished provenance, and accompanying literary manuscripts. (7080) $6,250.00 **(continued: see next page for important delineation of the Stoddard letters)**

39- Hampstead Bindery, Continued from previous page:

Laid into the volume are two autograph letters signed by the American poet, critic, and editor Richard Henry Stoddard, *dated November 21, 1900, and March 13, 1902, both offering engaging glimpses into the literary circles of the period. In the substantial two-page letter of 1900, Stoddard discusses sending a set of books to Edmund Clarence Stedman at Lawrence Park, Bronxville, hoping that his fellow poet and longtime friend might offer an opinion of their literary and publishing merits, including their printing, circulation, and prospective reviews. He closes with a wonderfully succinct distinction between publisher and author: "you have your money in the thing; I only my literary pride." The second letter, signed with his initials, discusses the opinions and literary judgments of a mutual acquaintance, including a spirited reference to James and Dickens. Stoddard's close friendship with Stedman, a central figure in American literary life, lends the correspondence particular interest. Although the circumstances of their inclusion in this volume are unrecorded, the letters were evidently preserved as literary associations, adding a distinctly American dimension to this exquisite English production. Also preserved is the original auction catalogue from the 1903 sale of the library of Howard T. Goodwin featuring wonderful color plates of craft bindings. This volume appeared as Lot 255 in Part III of the sale and was selected for illustration in the catalogue (pictured opposite p. 53), a distinction accorded to relatively few bindings in the collection. Savoldelli, whose bindings are featured in the renowned "Bindings of Tomorrow" (Anstruther, 1902) is generally regarded as Hampstead Bindery's leading craftsman, working closely with the head designer, Alfred de Sauty, who also, early on, assisted on binding finishing.*

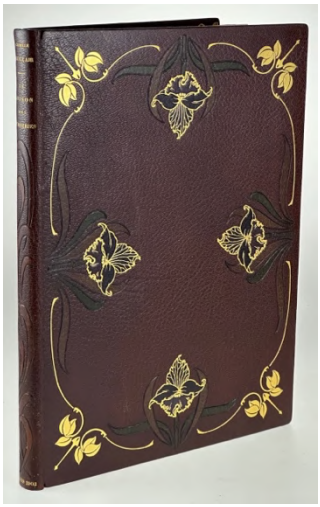


40. **[Kelly & Sons Bindery- 60 Copies Only]** Browne, Sir Thomas. **Religio Medici.** London: Gay & Bird, 1902. 16mo, 5 x 3 inches, 140pp. Bound in full brown crushed morocco with large gilt-ruled lozenge surrounded by ornamental border, spine gilt in compartments, ornaments and five raised bands, signed in gilt pallet at foot of front turn-in: "Kelly & Sons Binders." Prominent London-based bookbinding firm, the company was founded in 1770 by John Kellie, renowned for high-quality, often ornate leather bindings and for developing "Kelliegram" bindings and went on throughout the 19th and early 20th centuries, the latter period known as "Kelly & Sons Binders." Number 29 of 60 copies only, printed on Japanese vellum, portrait, engraved bookplate of Roderick Terry, AEG. Fine. (6996) $650.00

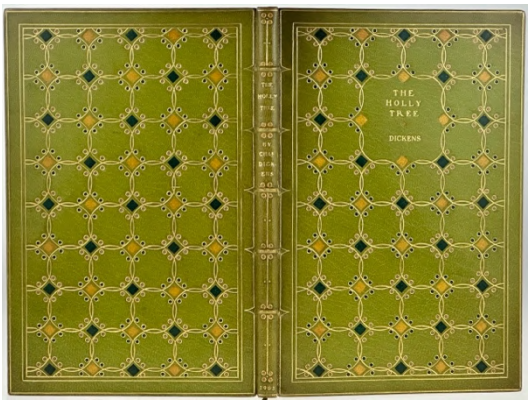


41. **[Binding, Fine- Kendall: Bound by Mary Ellet Kendall and her sister, Sarah Ellet Kendall, Both trained under Cobden-Sanderson]** Upton, George P. **Musical Memories; My Recollections of Celebrities of the Half Century, 1850 - 1900.** Chicago: A. C. McClurg & Co., 1908. First Edition. 8vo, 5 ¾ x 8 ½ inches. Music, 1850-1900. Chicago: A.C. McClurg, 1908. Bound in maroon crushed morocco by Sarah Ellet Kendall and her sister, Sarah Ellet Kendall, at The Golden Bindery in 1909 (signed in gilt pallet on rear dentelle: "THE GOLDEN BINDERY/ SEK 1909 MEK," one year after the publication date. Pleasing design bound in crushed red brown morocco with a winding line and leaf pattern connected by gilt rectangular frame, and outer gilt rules to covers. Seven bands to spine--with head and tail band curved outward, in the style of the Doves Bindery-- where both sisters trained for two years (see below). Gilt ruled dentelles, top edge gilt and others gilt on the rough. (7120) $2,500.00

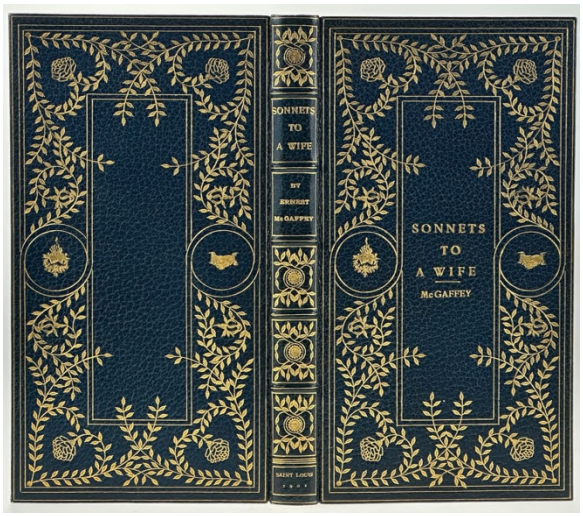
Mary Ellet Kendall Valentine and her sister, Sarah Ellet Kendall, traveled to England in the early years of the 20th century to study bookbinding with T.J. Cobden-Sanderson, proprietor of the Doves Press and founder of the Doves Bindery, which produced over 1,000 bindings between 1893 and 1922. ...The Kendall sisters trained with Cobden-Sanderson from 1907 to 1909 and, on returning to America, they opened the Golden Bindery in the Fine Arts Building in Chicago (From Yale website). As well, the Kendall sisters exhibited at the 1907 Arts & Crafts exhibition at the Art Institute of Chicago. Some rubbing to edges and spine bands, even fading to top ½" of front cover, slight fading to spine. Some rubbing to edges and spine bands, fading to top ½" of front cover, slight fading to spine. A very scarce woman binder, made more appealing with their partnership, this binding by the Kendall sisters is indeed a rarity.



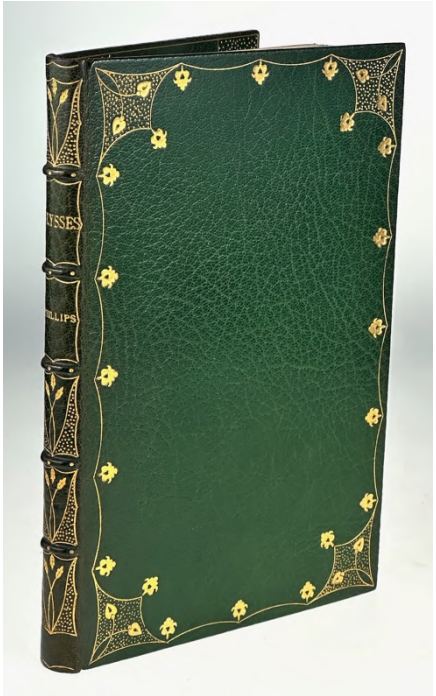
42. **[Binding, Fine- Kieffer, Rene]** Mauclair, Camille. **Le Poison Des Pierreries**. Paris: A. Ferroud, 1903. First Edition. Large quarto, 10 ½ x 8 inches. Superbly bound by Kieffer in full brown crushed morocco with a beautiful blossom and leaf design featuring multiple brown, light green and ochre inlaid parts on both covers and spine. Wide dentelles with similar gilt patterning, stunning patterned and colored doublures and free flies on silk fabric. For this edition, comprising copies numbered 61 to 300, the illustrations were printed using a novel and effective color etching process. This method involves printing from etched plates with colored inks, resulting in vibrant, watercolor-like images that provide a pastel-like appearance due to the printing technique itself. The book is literally filled with wonderful illustrations and border designs. The binding covers and spine are in fine condition. Foxing present internally, due to acid paper used in this production. Both joints could use attention. René Kieffer (1875–1964), renowned French bookbinder and publisher, is known for his richly decorated Art Nouveau and Art Deco bindings. He trained under Marius Michel before establishing his own bindery in Paris in 1903. Kieffer is celebrated for his use of fine leather, gilt tooling, and innovative inlay techniques, producing bindings for bibliophile editions and literary works. Book covers and spine are fine. Foxing present, due to acid paper used in this production. Both joints could use attention. Housed in a superb morocco-lined slipcase featuring paper covered boards with an attractive and matching (to the binding) color scheme and providing a textured grain. (6880$3,250.00



43. [**Binding, Fine- Kinder, Louis: Only Known Signed Kinder Binding]** Dickens, Charles. **The Holly Tree.** East Aurora: Roycroft Press, 1903. First Edition. 8vo, (9 x 6 inches). David Ogle: OB-003-96, pictured full-page and color, on pg. 201. THE ONLY KNOWN SIGNED KINDER BINDING, with Kinder's monogram “LK,” stamped to inside back cover on the lower dentelle, as well as Roycroft's “orb and cross mark” to side dentelle. The signature is a sort of cuneiform mark, “made from four sequential impressions of the same binder's tool, shaped like the parenthesis symbol... impressed in the order to form an approximation of the initials “LHK. This mark was first discovered in an inlaid full leather specimen of 'The Holly Tree,' (i.e. our copy) and no other examples of the mark are presently known. David Ogle (“On a High Shelf, pg 59). A striking Kinder binding in full light green crushed morocco with repeating gilt-tooled circle design motif highlighted by inlaid circles and squares (on end) in ochre and dark green morocco on both covers. Spine with similar, though linear, gilt and inlaid motif. #17 of 100 copies on Japan Vellum, Signed and Numbered by Hubbard. Colored title page and full-page border designs by Samuel Warner, prominent early Roycroft artist who designed Elbert Hubbard's first personal bookplate. A cornerstone to any serious Roycroft collection. Fine condition. (6510) $6,500.00



44. **[Binding, Fine- Kinder, Louis]- A Commissioned Fine Binding by Roycroft Bindery] McGaffey**, Ernest. **Sonnets to a Wife.** Saint Louis: William Marion Reedy, 1901. First Edition. 8vo, (7 x 4 inches). Magnificently bound by The Roycroft Bindery, a finely executed dark blue morocco binding, richly gilt with a symmetrical frame of scrolling vine and floral tools enclosing a restrained central panel, the design reflecting a refined Arts & Crafts sensibility balanced with classical structure. This was a commissioned work to the Roycroft Bindery (likely Kinder) as evidenced by a special bound-in page at the end (on same paper the book was printed on), stating; “So here endeth ‘Sonnets to a Wife,’ as written by Ernest McGaffey: Published by William Marion Reedy and issued by the Mirror Press, which is in St. Louis, Missouri, in MCMI. Rebound for Harrison N. Hiles by the Roycrofters at their shop in East Aurora, Erie, County, New York, in March of the year MCMIII.” To fill out this wonderful, one-of-a-kind offering, the author McGaffey has signed, dated, and inscribed the front flyleaf, “Ernest McGaffey, Written for Cecile McGaffey, and inscribed herein for Harrison N. Hiles of Canton, Ohio, February 1903, with the author’s regards.” The author also pens a handwritten sonnet that was mistakenly left out of this copy, entitled “Reincarnation.” The book is in fine condition. Most scarce and wonderful. (6525) $3,500.00

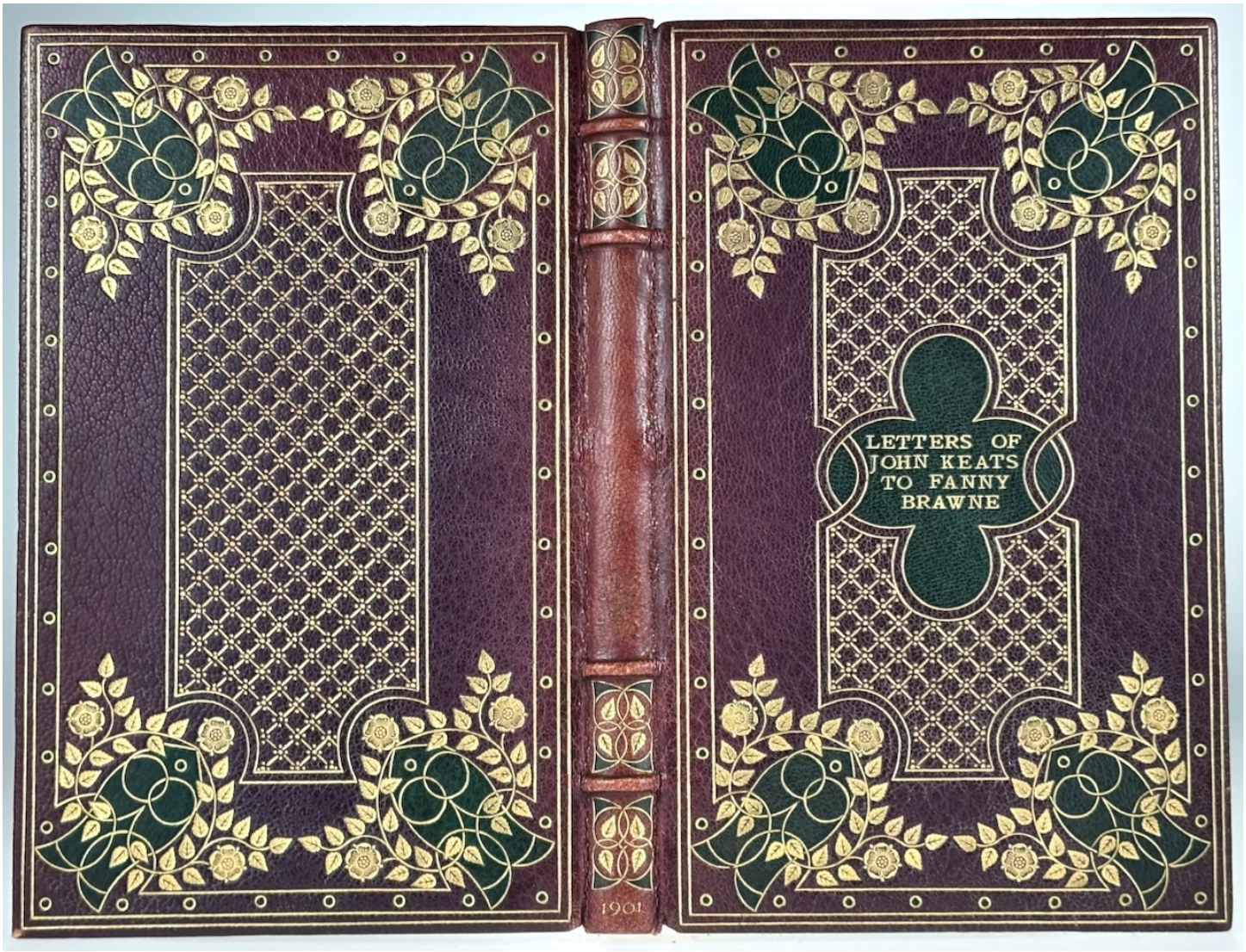


45. **[Binding, Fine- Knickerbocker Press- Adorned with Original Watercolors] Ulysses, A Drama in a Prologue & Three Acts**. NY & London: Macmillan & Co., 1902. First Edition. Octavo. #2 of only 100 Copies Printed on Japan Vellum, TEG. Superbly bound by the accomplished bookbinders at the Knickerbocker Press with their gilt pallet signature on rear dentelle, under the auspice of G.P. Putnam's Sons, which appears in gilt pallet on front dentelle. Putnam was known during this period to produce top of the line quality bespoke fine bindings, and this is certainly not an exception. Bound in full dark green crushed morocco with elegant cover framing including stippled corners with leaves and stem and joining bands of geometric following the rectangular edges, culminating in vibrant gilt blossom. Spine with similar stippling and this time wheat motif. The dentelles are particular attractive, being wide and filled with please Art Nouveau patterning in gilt. The book is adorned with five wonderful terrestrial scenes in many colors of rock cliffs overlooking the sea, or tree-lined coastline. The book is in extremely fine condition, protected for probably its whole life in a nice felt-lined cloth chemise and its accompanying cloth over boards, felt-lined slipcase. Scarce thus. A very attractive book, indeed. (7156) $3,250.00

46. **[Binding, Fine- Lahey: Bound by Marguerite Duprez Lahey, Her Tour de Force, 1 of 20 Copies]** Hénard, Robert; Descaves, Lucien (preface). **Aspects du Vieux Paris.** Paris: Chez l' Artist, [1923]. Large folio size (13 x 10 ½ inches. Exceedingly scarce Special Edition, Limited to 20 Copies Only (from a total edition of 330) on Imperial Japan paper, illustrated with 50 original etchings by Pierre Desbois, in three states: 1) a suite of the first state of the etchings, 2) a suite of the final state before letter and signature, and 3) a suite within the text. Superbly bound by the master bookbinder Marguerite Duprez Lahey in wonderfully impressed half tan quarter morocco over beveled oak boards (one continuous flowing design element). The binding is stamp-signed on front dentelle: “Duprez Lahey | Meligavit,” with an elaborately embossed (in blind) design featuring both vignettes and crests, in the style of the 15th/16th century. Braided leather straps and catches (lower catch replaced). Spine with twelve raised bands, title stamped in blind to second compartment, with remaining compartments similarly embossed in blind. Cream-colored endpapers, all edges trimmed. Matching brown morocco chemise with wood veneer and cutouts for leather braids. Gift inscription dated 1926 from Louis Roberts Taylor and his wife, Else Suetterle Taylor, a prominent Milwaukee businessman, to their son John on his third birthday. Lower catch sympathetically replaced in oak. Minor offsetting to endpapers and minor offsetting from etchings, some scattered foxing and staining. (6584)$4,500.00



Marguerite Duprez Lahey had an illustrious career, obtaining pivotal instruction and apprenticeship in bookbinding, early on, under many well-known bookbinders such as Alfred Schleuning in New York (Adams Bindery). Lahey later moved to Paris and “...studied tooling with Marius Michel, Jules Domont, Emile Mercier, and Antoine Joly; learned edge gilding from Chapiers and Koch; and studied design with Coulomb and Henri Noulhac” (Haqqi). She began rebinding books for J. Pierpont Morgan in 1908 and continued to work for the Morgan Library until her death in 1958. Morgan's personal librarian, and later the inaugural director of the Pierpont Morgan Library, Belle da Costa Greene, described Lahey's work as “the very best bookbinding in America.” This package Includes a catalogue of The Fine Bindings of Marguerite Duprez Lahey from the Morgan Library exhibition of 1951/1952. While this volume was not included within the exhibition, several volumes bear similar descriptions to this one. A truly wonderful production, near the pinnacle of rarity with respect to early 20th Century printing of fine etchings, together with an exemplary binding by an illustrious bookbinder.



47. **[Binding, Fine- Lazier: Scarce Binding by Rose Lazier]** Keats, John. **Letters of John Keats to Fanny Brawne. Written in the Years 1819 and 1820.** New York: George Broughton and Barclay Dunham, The Calumet Press, 1901. First Edition. 8vo, 8 x 5 ¼inches. One of only 50 copies printed on Japan vellum, this copy no. 15, initialed "B.D." in the colophon. Finely bound by Rose Lazier in full plum crushed morocco, both covers with an elaborate symmetrical Arts and Crafts design of gilt floral sprays, dark green morocco inlays and a central gilt diapered panel; front cover with quatrefoil green morocco title reserve lettered in gilt. Spine with four raised bands, compartments with green inlays and gilt leaf ornaments. Wide gilt-ruled turn-ins with green roundels and interlaced corner ornaments, signed "Rose Lazier," surrounding unusually beautiful mottled pink, green and silver-gray doublures and matching end leaves. Top edge gilt. Silhouette portrait of Fanny Brawne and portrait of Keats. A particularly rich and accomplished binding, the dense gilt work and dark green inlays beautifully integrated into the deep plum ground. Fine condition. (7118) $3,750.00

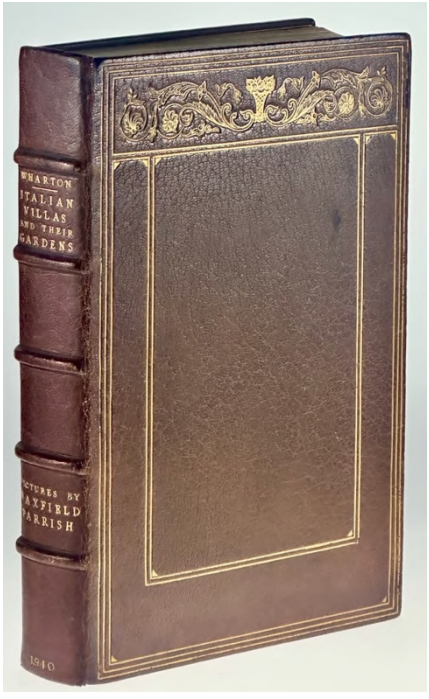
Rose Lazier was an accomplished Philadelphia hand bookbinder whose active career flourished during the peak of the American Arts and Crafts movement between 1910 and 1918. Her exceptional skill was honed through training rooted in the rigorous traditions of the legendary London workshop Sangorski & Sutcliffe, embedding her work with the elite structural discipline and intricate gold-tooling techniques characteristic of the classic British private press revival. Her dedication to elevating bookbinding from a trade to a fine art is documented in the historical teaching genealogies and exhibition yearbooks of the Guild of Book Workers. Lazier's elite craftsmanship was highly regarded by contemporary critics, culminating in her work being explicitly singled out alongside that of giants like Edith Diehl and Harvey Chatfield (National Society of Craftsmen) in 1915. Because she operated strictly as a bespoke artisan rather than a commercial edition binder during a brief, decade-long window, physical examples of her output are vanishingly scarce on the market today, representing a rare and highly collectible link between European technical mastery and early twentieth-century American fine-press design.



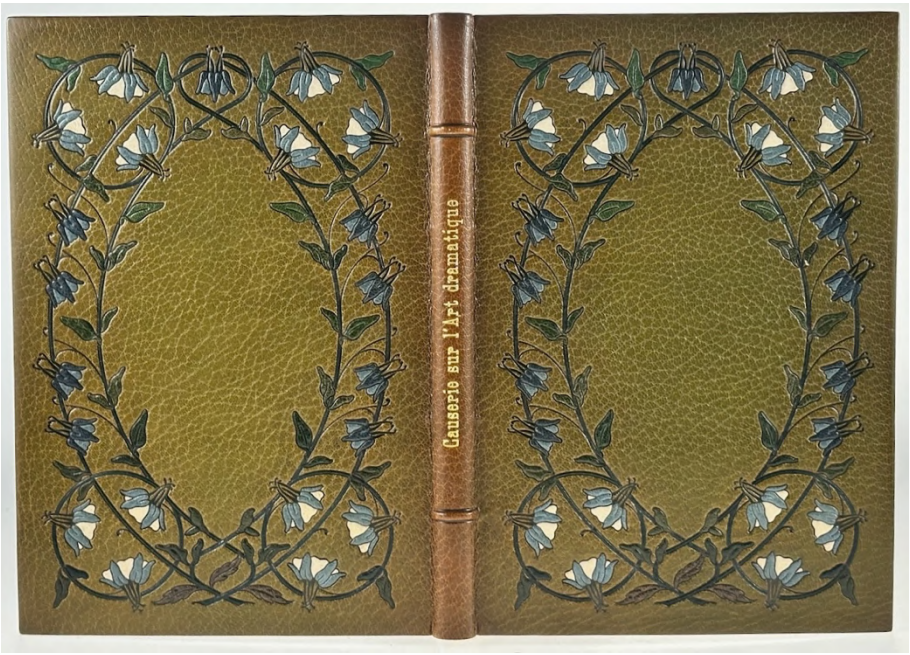
48. **[Binding, Fine- Leeds School of Art Student; Presentation Inscription from Author**] Waddington, Samuel. **The Collected Poems of Samuel Waddington.** London: George Bell and Sons, 1902. First Edition. 7 ½ x 5 ½ inches. Attractively bound in full brown morocco with detailed gilt and inlaid design on both covers composed of arching pinwheels with gilt tooled, leaves, blossoms and dot, all-over gilt scrolled patterning on all four corners. Near fine. Provenance: purchased with three similar bindings, one of which was signed by Parker Moule, of Leeds School of Art. (6866) $1,250.00

49. **[Binding, Fine- Leeds School of Art Student**] Watts-Dunton, Theodore. **The Coming of Love**. London: John Lane, The Bodley Head, 1899. First Edition. 7 ½ x 5 ½ inches. Likely bound by a student of the Leeds School of Art Stunning binding, in full green morocco with ornate border of vine, blossom and dots, including 20 large red inlaid hears, center design with large rising tulip pattern culminating in two inlaid blossoms, at base heavily stippled. A very attractive design indeed. Spine with ruling and lettering in gilt. Green wove silk patterned doublures and free fly covering, TEG. A handsome binding, somewhat reminiscent of some of the early Guild of Women Binders, especially the spare, but attractive spine, with no bands. Some wear to internal gutters, slight rubbing to morroco. Provenance: purchased with three similar bindings, one of which was signed by Parker Moule, of Leeds School of Art (6867) $1,500.00



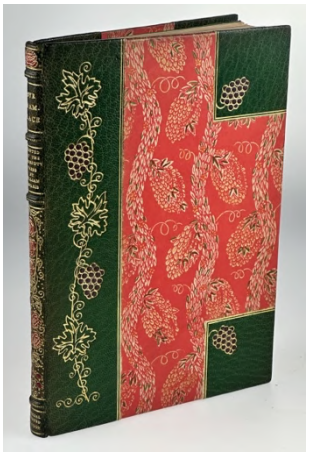


50. **[Binding, Fine- Lortic Binding, Paris- One of 50 Special Copies, Rubricated**] Shakespeare, William. **Shakespeare's Sonnets.** Boston: Copeland & Day, 1897. First Edition. Octavo, 7 ½ x 6 inches. 165 pp. Magnificently bound by M. Lortic, Paris, one of the most celebrated Parisian bookbinder of the late 19th century, admired for his lavish and detailed gilt tooling skills. Bound in full dark brown crushed levant morocco, covers lavishly gilt in an elaborate neo-Moresque panel design: interlaced strapwork corner-pieces, quatrefoil center panel filled with scrolling, rosettes and pointillé ornament. Spine with five raised bands, compartments with gilt geometric strapwork, lettering. Superb deep red morocco doublures, heavily gilt with leafy corner-pieces and broad gilt frame, signed M. LORTIC at foot of front doublure; facing endpapers of red ribbed silk moiré. Marbled flyleaves. The board edges bear finely gilt and decorated gauffering in unique, very small artistic detail; wide turn-ins richly gilt with a continuous scrolling leafy border. All edges brightly gilt and gauffered, the gauffering continuing around the board edges — a luxurious hallmark of the Lortic atelier. One of 50 additional copies on English handmade paper with rubricated initials, from an edition of 750 printed by the University Press, Cambridge, the ornamental designs by Bertram Grosvenor Goodhue, issued by Copeland and Day, Boston, as the fourth volume in the English Love Sonnets series. The present copy warmly inscribed on the flyleaf in a French contemporary hand. Binding is in excellent condition, near fine, with small wear to hinges of spine. No copies found online of this most scarce, special rubricated Copeland & Day title. (7022) $2,850.00



51. **[Binding, Fine- Marius Michel, A Stunning Binding- Only 30 Copies to Public**] Bartet, Julia. **Causerie sure l'Art Dramatique.** Paris: Édouard Pelletan, 1903. First Edition. Large octavo, 9 ½ x 6 ½ inches. Magnificent Marius Michel binding, gilt-signed front lower doublure, in full olive-brown morocco. Both covers with an elaborate Art Nouveau composition of sinuous stems and flowering columbines, the blossoms and foliage formed from numerous colored morocco onlays in greens, browns, blue-gray and white, outlined and heightened with fine tooling; spine lettered vertically in gilt with floral decoration continuing from the covers. The doublures are particularly spectacular: full deep-purple morocco surrounded by a broad flowering border of intertwined stems, leaves and blossoms in cream, ochre, brown and green mosaic onlays, richly outlined and heightened in gilt, with gilt ornamental border; brown silk moiré end leaves, multicolored marbled endpapers, all edges gilt. Apparently the author's own copy, as stated in the dedication, “For Madame Bartet of the Comedie Francaise, the divine artist...” etc. One of only 100 copies printed, of which the colophon states that just thirty were placed in commerce. Printed at the Imprimerie Nationale, with portrait of Julia Bartet after Dagnan-Bouveret, decorations by Giraldon, engraved by F. Florian. Additionally, this copy specially enriched with additional states: the portrait in bistre followed by four additional impressions on chine and japon, in black and bistre; the decorative illustrations likewise with additional states on chine and japon paper, a number of which are signed in pencil by Florian. Fine condition. (7112) $3,750.00

Henri Marius Michel (1846–1925) was among the most important French bookbinders of the late nineteenth and early twentieth centuries and a major force in the development of Art Nouveau binding. Rejecting historical imitation, he developed the naturalistic “flore ornementale” style for which he became celebrated, employing flowing plant forms and elaborate mosaic leatherwork to create bindings conceived specifically for their texts. Julia Bartet (1854–1941), known as “La Divine,” was one of the great actresses of the Comédie-Française. The printed dedication of this volume celebrates her roles as Bérénice, Antigone, Andromaque and Denise. Her own copy, specially enriched with multiple states of the illustrations and bound for her by Marius Michel, makes this an unusually complete union of author, artist, engraver and binder.




THE ROMANCE OF SIR ISUMBRAS.

Here begynnes the Romance off Syr Ysambrace.

JHESUCRISTE, Lorde of hevene hynge, Graunte us alle his dere blyssynge. And hevene us to oure mede! Now, hende in haule, and ye wolde here Of eldirs that byfore us were, That tyffede in arethede, I wille yow telle of a knyghte, That bothe was stalworthe & wyghte, And worthily undir wede. His name was hattene syr Ysambrace, Swilke a knyghte als he was Now tyffes nowrewhare in lede.

He was mchille mane and lange, With schuldirs brode and armes strange.

52. **[Binding, Fine- Mounteney: Kelmscott Press]** Ellis, F. S. (ed.). **Syr Ysambrace**. Octavo, 8 ¼ x 6 inches. Superbly bound by Leonard Mounteney (gilt pallet front dentelle: “designed and finished by L Mounteney”) in three-quarter green morocco, with bright fruit and vine design on paper over boards. Covers with inlaid grapes on a vine, spine richly designed in gilt and red onlays. by One of 350 copies on Flower paper, printed in red and black in Chaucer type, with a wood-engraved frontispiece by Edward Burne-Jones, and borders and initials by William Morris. Green silk moiré doublures and endsheet. An attractive binding by Leonard Mounteney, renowned finisher for the prestigious Riviere Bindery, who apprenticed at the bindery of G. & J. Abbott in Nottingham and studied ornamental design at the Battersea Polytechnic. He worked as an exhibition finisher for Riviere before emigrating to Chicago, where he worked with Alfred de Sauty at the R. R. Donnelley bindery. Near fine. (7133) $3,750.00





53. **[Binding, Fine- Meunier, Charles—His Own Copy, Bound "by Him in Cuir-Ciselé and Stippled Calf"]** Maeterlinck, Maurice. **Monna Vanna**. Paris: Société du Livre d'Art, 1907. Large octavo, 9 5/8 x 6 7/8 inches. Charles Meunier's own copy, no. 5 of 100 copies reserved for members of the Société du Livre d'Art, from a total edition of 130. Illustrated in color by P.-Albert Laurens, with elaborate decorative borders and initials throughout. A remarkable signed binding by Charles Meunier, executed for his own copy. Bound in crushed claret inset with large cuir-ciselé and morocco over beveled boards, both covers finely stippled calf panels. The front cover centers a profile medallion of Giovanna against a gold ground, surrounded by deeply incised and modeled Renaissance ornament incorporating confronting grotesque birds, scrolling foliage and architectural devices; signed in the panel "Ch. Meunier 08." The rear panel is similarly worked, with a central oval of a stylized dolphin against a gold ground and elaborate incised corner ornament. The spine has five raised bands, gilt lettering and ornamental gilt devices. The doublures are exceptionally elaborate: tan morocco richly tooled in gilt in an all-over architectural pattern, with repeated thistles inlaid in purple and green morocco against black grounds, small red onlays, and broad purple morocco borders densely tooled in gilt. Signed "Ch. Meunier, 1909" at the foot of the front doublure. Facing silk moiré end leaves are washed in shifting green, rose, gold and violet. All edges gilt. Original wrappers bound in The limitation leaf specifically names this copy "M. Charles Meunier," establishing it as the binder's own copy. Meunier's pictorial bookplate, "Ex-Libris Prospero J. Bavrin," is also present. With the original half claret morocco chemise and slipcase; the chemise with a repaired central split along the upper portion of the spine. Internally, heavily foxed, at times substantially so, apparently owing to the acidic paper stock, with occasional offsetting; the binding itself exceptionally well preserved. Small irregular splashes of gold occur on both the front and rear portions of the text block, evidently intentional decorative gold splashing rather than staining. An extraordinary example of Meunier's cuir-ciselé work (chiseled leather), made especially compelling by its documented status as his own copy. (7124) $3,250.00



54. **[Binding, Fine- Mounteney: Presented to His Wife with Personal Note]** Fitzgerald, Edward (transl). **Rubaiyat of Omar Khayyam.** New York: Thomas Crowell Company, ca 1930. First edition thus. 4to. Superbly hand-crafted, wonderfully interpretive and whimsical binding made by Leonard Mounteney for his wife's birthday, with holograph presentation note to his wife by Mounteney laid-in, with parts in Latin, as follows: "Pro mater ex Tua amas conjux [For the mother and loving wife from your family] Very happy birthday & lots of love & appreciation for all the kind things you do for us. Leonard. Amo, Tua fila, Leonarda, amat tibi [love to you]." Bound in full light tan pigskin with grape and vine motif and comical figures inlaid in red-brown, green, blue and purple, gilt-tooled scrolling and linework; spine with inlaid grapes and leaf motif, gilt lettering. The two large figures appearing on front and back covers are from illustrations in the book, the one on the front cover appearing on page 39, "Then said another-- Surely not in vain, My substance from the comm Earth was ta'en; That He who subtly wrought me into Shape, Should stamp me back to common Earth again." The one on the back, appears on page 41, "My Clay with long Oblivion has gone dry..." With stunning full doublures, front and back in bright green morocco, and with similar evocative inlaid design of grapes and urns, with gilt-tooled scrolling. Marbled free fly leaves. Illustrated with tipped-in color plates by Willy Pogany, along with line illustrations throughout. A fine copy, a one-of-a-kind Mounteney binding, wrought with great spirit and obvious sentimental love and appreciation for his wife. Housed in contemporary cloth slipcase. (5822) $4,500.00



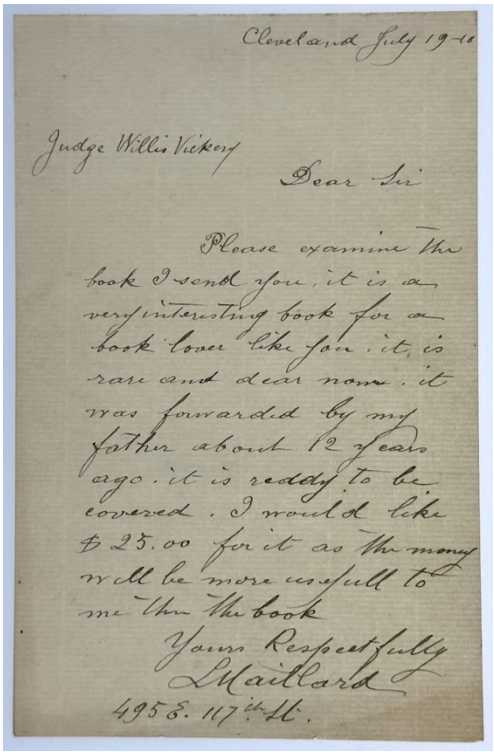
55. **[Binding, Fine- Riviere & Son]** Khayyám, Omar; (Translated by Edward FitzGerald). **Rubáiyát of Omar Khayyám.** London: Macmillan and Co., 1897. First Edition. Octavo, 7¾ × 5½ inches (197 × 140 mm). 112 pp. Superbly bound in contemporary full dark green morocco, richly gilt and onlaid in an elaborate Persian-inspired design. The binding has been established to be Riviere & Son, per discussions with Ed Bayntun, whose company years ago acquired most of Riviere's tools. He was able to find in that Riviere inventory the exact tool responsible for the paisley device, as well as the intricate flower work inside! Both covers are framed with sixteen large onlaid crimson-red morocco boteh shrub or paisley devices, each individually tooled in gilt with minute flowers, scrolling stems, leaves, and floral ornament, the whole surrounded by gilt dots and corner flourishes. The central panel is divided into a finely ruled gilt diaper of elongated diamonds, each compartment containing alternating gilt floral sprays and small foliate tools. The workmanship is exceptionally precise; enlarging the detail reveals a remarkably delicate tooling within the individual onlays.

The interior treatment is particularly striking. Crimson morocco doublures reverse the color scheme of the covers, the paisley devices now appearing as dark green morocco onlays against the red ground, again intricately tooled in gilt. This deliberate inversion of red and green between exterior and doublures is unusually effective and gives the binding a sophisticated visual unity rarely encountered in unsigned work. The doublures are framed by gilt rules and dots; leather hinges, crimson watered-silk end leaves. Flat spine ruled in gilt, with vertical gilt titling, “RUBÁIYÁT OF OMAR KHAYYÁM,” and small gilt floral ornaments; the spine has mellowed attractively to an olive-brown. Board edges with a single gilt rule; all edges gilt. Housed in its original handsome two-piece telescoping case of dark brown full morocco over a green cloth inner slipcase, the spine with raised bands and gilt lettering. fitted, suede-lined brown morocco pull-off case. A fine copy; the binding remains lustrous and remarkably well preserved, with only trivial signs of use.
(7095) $6,500.00

The binding, technically flawless in execution, is of quality of morocco, precision of the onlay work, and highly finished doublures strongly suggesting the hand of a major London bindery. We believe an attribution to Riviere & Son is quite plausible, although in the absence of a binder’s stamp it must remain an informed attribution with further research of individual tools pending. The Persian character of the binding is especially appropriate to FitzGerald’s Rubáiyát. Its principal ornament is the ancient Persian boteh—the teardrop-shaped motif known in the West as paisley—here transformed into a repeating architectural element across both covers and doublures. Rather than merely applying “Oriental” decoration, the binder has integrated the motif into the entire structure of the design, with the exterior and interior palettes reversing one another in a particularly imaginative touch. A sumptuous, highly accomplished, and exceptionally attractive example of late-Victorian Persian-style bookbinding.



56. **[Binding, Fine- Rowfant Bindery, Successor to the Club Bindery—Léon Gruel's Presentation Copy to Léon Maillard; with Maillard's Autograph Letter to Willis Vickery Offering This Very Book "Ready to Be Covered"—Subsequently Bound by Maillard and Pilon]** Gruel, Léon. **Manuel Historique et Bibliographique de l'Amateur de Reliures.** Paris: Gruel & Engelmann, 1887. First Edition. Large quarto, 12 x 9½ inches. Profusely illustrated throughout with plates, including folding and chromolithographic plates, heliogravures, facsimiles, and numerous illustrations in the text. Original printed wrappers bound in. All edges gilt. An extraordinary association copy linking three important centers of late nineteenth- and early twentieth-century fine binding: Léon Gruel in Paris, the Club Bindery in New York, and the Rowfant Bindery in Cleveland. Inscribed by Gruel on the half-title, "à Monsieur Léon Maillard / souvenir de / Léon Gruel / 4 mars 1891." Gruel, himself one of the foremost French binders and historians of the craft, thus presented his major history of bookbinding to Léon Maillard, who later became an important member of the Club Bindery. No. 650 of 1,000 numbered copies. Magnificently bound in full crushed brown morocco, the covers elaborately tooled in gilt with a striking interlacing geometric design composed of multiple gilt fillets forming rectangles, lozenges, arcs and interwoven bands, with gilt arabesque ornaments at corners and intervals and a central gilt fleuron. Spine with five raised bands, gilt-lettered in the second compartment and the remaining compartments framed with multiple concentric gilt rules; gilt-ruled board edges and broad turn-ins, marbled endpapers, all edges gilt. Signed "ROWFANT BINDERY" on the front turn-in. An imposing and exceptionally well-preserved example of the bindery's work. Laid in is an extraordinary autograph letter signed by Léon Maillard to Willis Vickery, Cleveland, July 19, 1910, documenting the history of this very copy immediately before its binding. "Please examine the book I send you," Maillard writes. "It is a very interesting book for a book lover like you. It is rare and dear now. It was forwarded by my father about 12 years ago. It is ready to be covered. I would like $25.00 for it as the money will be more useful to me than the book." Signed "L. Maillard," with his Rowfant Bindery address, 4958 117th St. Vickery evidently accepted: the book was subsequently bound by Maillard and Pilon at the Rowfant Bindery in the sumptuous full morocco binding it retains today. In fine condition with almost no visible signs of wear! (7121) $7,500.00


Cleveland July 19 10

Judge Willis Vickery

Dear Sir

Please examine the book I send you, it is a very interesting book for a book lover like you. it is rare and dear now. it was forwarded by my father about 12 years ago. it is reddy to be covered. I would like $ 25.00 for it as the money will be more usefull to me then the book

Yours Respectfully
L Maillard
4958 E. 117th St.

Following the dissolution of the Club Bindery in 1909, Maillard went to Cleveland, where he helped establish the Rowfant Bindery with fellow French-trained binders, including Gaston Pilon. This copy was subsequently bound there for Willis Vickery, the Cleveland bibliophile closely associated with the enterprise. An extraordinary surviving letter from Maillard to Vickery, dated Cleveland, July 19, 1910, accompanies the book. Maillard writes: "Please examine the book I send you. It is a very interesting book for a book lover like you. It is rare and dear now. It was forwarded by my father about 12 years ago. It is ready to be covered. I would like $25.00 for it as the money will be more useful to me than the book." Signed "L. Maillard," with his Rowfant Bindery address, 4958 117th St. The binding was subsequently executed at the Rowfant Bindery by Maillard and Pilon. The volume retains the bookplate of the Johann Fust Community Library, Boca Grande, Florida, as well as Vickery provenance. Of particular interest, the book itself illustrates the history and finest examples of the very craft practiced by each of its successive principals: Gruel, Maillard, Pilon, and the Rowfant Bindery. Gruel's presentation inscription, Maillard's remarkable letter documenting the book's passage to Vickery, and the commissioned Rowfant binding give this copy an unusually complete and tangible provenance.

57. **[Binding, Fine- Roycroft Bindery: Frederick Kranz Stunning Modeled Binding**] Hubbard, Elbert. **The Man of Sorrows.** East Aurora: Roycroft Press, 1904. First Edition. An incredible full modeled leather binding by Frederick Kranz(and executed by J. Juenke), one of the most impressive and unique of his style, which is quite renowned and sought-after. The binding features a deeply set dark background highlighting the gouged stylized design by Kranz of a tree rising and expanding to the edges and giving a metallic effect that is highlighted by circular blotches and coloration in light turquoise. The rear cover features another motif, without the tree design, but showing more of the gouged background. Spine with hand tooled longitudinal lettering in light turquoise. Light green silk moiré doublures and front flyeaves. Number 48 from the edition of 102 printed by Roycroft. "Head, Heart and Hand," Elbert Hubbard and the Roycrofters, Via and Searl, pg. 34 illustrates a similar example. Near fine, with front hinge cracked along seam. In handmade folding paper box, chemise and paper label. (6521) $4,250.00



58. **[Binding, Fine- Roycroft: One of only two copies recorded in the "classic vellum" binding]** Hubbard, Elbert (adapted from ecclesiastes). **The Journal of Koheleth**. East Aurora: The Roycroft Printing Shop, 1896. First Edition. Octavo, 9 x 6 1/4. The Blacher Copy specifically cited by Ogle; title page signed "B.C.H. 1896," Bertha C. Hubbard, the author's wife. First and only edition. ONE OF ONLY TWO COPIES (Ogle Bibliography], but stated one of 700 numbered copies signed by Elbert Hubbard. Additionally, the title page, designed by Bertha C. Hubbard (which she designed), **is signed by her at the foot of the central rectangle: "B.C.H. 1896."**



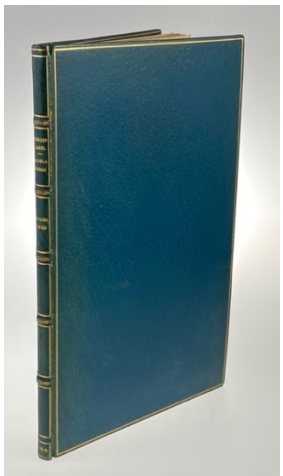
This is a remarkable survival in the exceedingly rare original Roycroft "Classic Vellum" binding: full natural vellum, lettered in gilt on the upper cover, with broad linen ribbons passed directly through slots in both covers and extending as ties at the fore-edge. Ogle, in On a High Shelf, the definitive bibliography of the Roycroft Press, identifies this binding as Variant V3: "Full Classic Vellum with linen ties, 2 copies advertised." Significantly, Ogle then singles out one specimen by number: "The Blacher specimen (#5/700) is bound thus." This is copy No. 5—the Blacher copy, specifically recorded by Ogle. The contemporary Roycroft advertising reveals a fascinating evolution in the conception of Koheleth. In October 1895, months before publication, The Philistine announced an edition of 750 copies, remarkably stating that the entire edition "will be bound in flexible Japan vellum, wrapped and boxed." By April 1896 that ambitious scheme had been abandoned or substantially revised: Roycroft now advertised 700 copies on Holland handmade paper at $2 and just twelve copies printed on Japan Vellum at $5; in the May advertisement those twelve deluxe copies were already announced as "all sold." Thus, in the brief interval between announcement and publication, Koheleth changed from a projected large vellum issue into a predominantly ordinary edition with a tiny deluxe component—striking contemporary evidence of Roycroft experimenting with the physical form of one of its very first books. Some foxing, characteristic of the title and specifically noted by Ogle; the full vellum well preserved, with the original linen tapes substantially intact. (7113) $3,500.00

Against the above documented evolution, the present copy becomes interesting. Its genuine full-vellum binding—the animal-skin "Classic Vellum" binding with linen tapes, entirely distinct from the Japan Vellum paper advertised for the twelve deluxe copies—is precisely the rare binding Ogle records in only two examples, specifically identifying this very copy, No. 5, as the Blacher specimen. Whether these two extraordinary bindings represent surviving experiments from Roycroft's earlier, more ambitious conception of the book, or a special treatment devised as the final edition took shape, cannot presently be established. What can be established is unusually compelling: contemporary Roycroft advertisements document a rapidly changing vellum issue immediately surrounding publication, while Ogle records only two copies in this spectacular genuine-vellum binding—and specifically names No. 5, the copy offered here. ***Importantly The hand-lettered title page bears the tiny contemporary signature "B.C.H. 1896" at the lower right.*** *Ogle expressly attributes the title page to Mrs. Hubbard, and the initials and date point to Bertha C. Hubbard, who was intimately involved in the artistic production of the earliest Roycroft books. Thus, the title page appears not merely to have been designed by Bertha Hubbard, but actually signed by her in the year of publication. The volume also bears an early Jones Library, Amherst, Massachusetts bookplate, together with a faded red "MEMORIAL ROOM" stamp and manuscript shelf notation, providing an intriguing provenance trail still under investigation.*

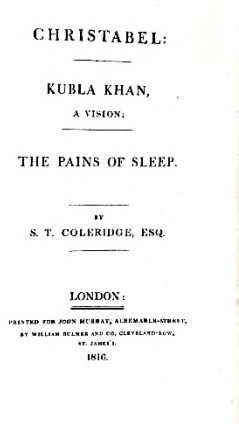


59. **[Binding, Fine- Sangorski & Sutcliffe, Magnifcently Bound in the Same Year as "The Great Omar"]** Basily-Callimaki, Mme. de. **J. B. Isabey Sa Vie Son Temps (His Life, His Times).** Paris: Frazier-Soye, 1909. First Edition. Folio. 14 x 10.5 x 2.5 inches. vii, [i], 454, [4] pp. A fabulous, intricate and representative Sangorski and Sutcliffe binding in full blue sumptuous goatskin, the covers featuring a border of a thick blind fillet and five solid and broken gilt fillets, with large gilt-stemmed leaves, a fleur de lis and six onlaid red roses in each corner. A large gilt wreath of leaves and 11 onlaid red Tudor roses and a smaller onlaid rose and bow, nicely forms a frame near the center, and within this oval appears a fascinating inlaid melding of the letter of "Isabey" worked in onlaid red, green, black and cream letters on a background of leafy stems, onlaid red flower heads and studding. The spine is divided into six panels with raised bands and gilt compartments, lettered in the second and third and dated at the foot, the others with a fleur de lis and bees, the edges of the boards tooled with a gilt double fillet, the turn-ins with multiple gilt rolls, cloud marbled end leaves, gilt edges. From the description, this appears to be an over-abundance o inlaid and tooling, and it is, but the layout is spectacularly balanced and eye-pleasing, a true hallmark of S&S. No.95 of 500 copies on "Vélin à la cuve". (There were also 50 copies on "japon ancient"). A very prodigious and aesthetic production made possible by the reproduction of the originals in the collection of J. Pierpont Morgan. The binding is vintage Sangorski & Sutcliffe, signed in gilt at the rear "H. Sotheran & Co, 37 Piccadilly", and should be admired close up to see the fine detail and utter beauty of the central circular "all-over" cover design. There is an almost invisible re-backing that naturally preserves the panels of the spine in their entirety. Covers and internal contents are in fine condition. (6842) $8,500.00

Sotheran was, of course, a bookseller rather than a binder and occupied 37 Piccadilly from 1891 to 1910, which helps to date the binding as strictly contemporary. At the time, the manager John Stonehouse seemed to hold Riviere and Sangorski & Sutcliffe in equal favor, with the former producing the famed Cosway bindings, while the latter was commissioned to bind the doomed "Great Omar" in 1909. In this case the credit goes to Sangorski & Sutcliffe, who still possess a number of the same tools and rolls. The artful lettering on the front and profusion of onlaid flowers is characteristic of their best work, as seen in Rob Shepherd's history of the firm The Cinderella of the Arts. Jean-Baptiste Isabey was a French artist during both the First Empire and the Restoration. A stunning and highly evocative Sangorski & Sutcliffe binding.



60. **[Binding, Fine- Sangorski and Sutcliffe Binding on Coleridge First Edition]** Coleridge, Samuel Taylor. **Christabel: Kubla Kahn, A Vision; The Pains of Sleep.** London: John Murray, 1816. First Edition. Thin 8vo. Superbly bound in attractive full teal crushed levant with gilt ruling on edges of covers, spine with five raised bands and gilt ruled panels and stippled design work on bands, lettering and date, edges of boards with single gilt filet ruling, stamp-signed by Sangorski & Sutcliffe on front dentelle. FIRST EDITION, containing the first printings of three of Coleridge's most celebrated poems. Half-title, no ads. Paul Francis Webster's copy (1907-1984), American lyricist (with his morocco bookplate). Also bookplate of Alfred Perlman, noted bibliophile and collector. Coleridge began writing "Christabel" as early as 1803. Fine copy of a wonderful presentation and certainly an historically significant book in every way. (6076) $4,750.00



CHRISTABEL:

KUBLA KHAN,

A VISION;

THE PAINS OF SLEEP.

BY

S. T. COLERIDGE, ESQ.

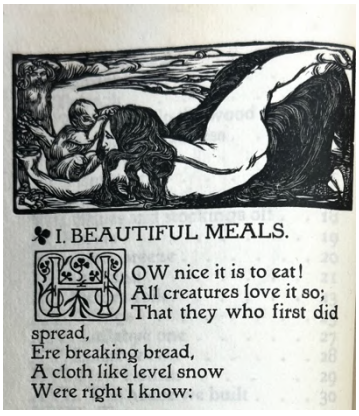
LONDON:

PRINTED FOR JOHN MURRAY, ALBEMARLE-STREET,
BY WILLIAM BULMER AND CO. CLEVELAND-ROW,
ST. JAMES'S.
1816.

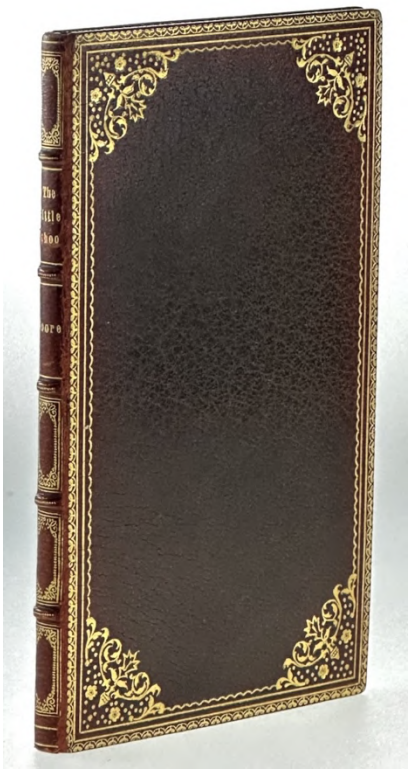


61. **[Binding, Fine- Sangorski and Sutcliffe Gorgeous Inlaid Binding]** Mitford, Mary Russell. **Our Village.** London: Macmillan & Co., 1893. A truly stunning binding by Sangorski & Sutcliffe, in full rich crushed dark green levant morocco with onlaid tan borders and leaves, onlaid red blossoms and fruit, bold gilt repeating vine pattern, numerous flying birds all over on covers, and varying motifs on both covers. The front cover featuring two bell designs, a dog and a wolf at the corners with exquisite central leaf and blossom pattern; rear cover similar, but with crossing rifles and pipes at corners, and the central design with onlaid petals in violet and differing design. The spine with four superb heavily gilt and onlaid patterning. All edges gilt and gauffered with double jagged edge motif. Exquisite full violet pigskin doublures with concentric filet ruled lines and stippling, violet mauve silk free end sheets, themselves with attractive gilt stippled pattern. FINE CONDITION. Stunningly well-preserved with virtually no signs of wear apart from extremely minor rubbing to very small area on upper spine. Laid in is fascinating typewritten description on printed Sangorski & Sutcliffe stationary, with unfilled date: “191--” Book is in fine condition, a rare and stunning example of one of the finest bookbinders of the 19th Century, with all the appeal and balance commensurate with the firm. Housed in a wonderful handmade folding cloth clamshell box with felt interior and gilt brown crushed morocco label on spine, by Sean E. Richards. (4360) $11,000.00

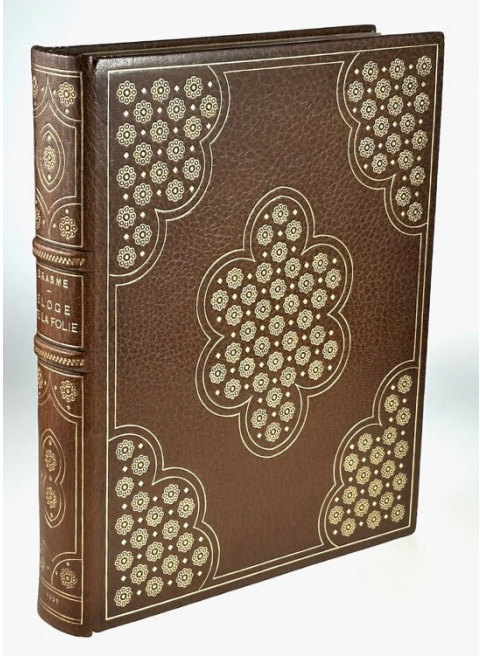
62. **[Binding, Fine- Stikeman & Co, Eragny Press]** Sturge Moore, Thomas. **A Little School of Verse**. Hammersmith: Eragny Press, 1905. First Edition. 12mo. One of 175 copies, printed in Brook type on Arches paper with the Eragny watermark. Bound by Stikeman & Co., New York, signed, in full brown morocco, with gilt leaf borders enclosing delicate floral sprays and scrolling tendrils at the corners, raised bands, gilt-decorated spine compartments, elaborate gilt turn-ins, and green endpapers. A delightful gathering of poems in which the “little school” finds its lessons in the pleasures and curiosities of everyday life. The real distinction lies in Sturge Moore’s marvelous wood engravings, designed and cut by the poet himself. Four engravings—a frontispiece, two headpieces, and a tailpiece—are complemented by foliate initials designed by Lucien Pissarro and engraved by Esther Pissarro. Dedicated to the schoolmistress and noted bookbinder Sibyl Pye, a close associate of Sturge Moore. Henry Stikeman, one of New York's distinguished fine binders, trained under William Matthews, a leading figure in 19th century American bookbinding. Moore famously dedicates the book to Sybil Pye, a magnificent binder of the period, hearkening back to when he proposed marriage in 1903, which she declined, leading to a lifelong artistic and platonic friendship.Rubbing to spine and joints; otherwise a very good, attractive copy. (7163) $4,250.00


I. BEAUTIFUL MEALS.

OW nice it is to eat!
All creatures love it so;
That they who first did
spread,
Ere breaking bread,
A cloth like level snow
Were right I know:



63. **[Binding, Fine- Yseux, Louis, Fine Binding — One of 109 Copies with the Separate Suite of Chas-Laborde Etchings with Remarques]** Erasmus (Desiderius). **Éloge de la Folie; Translated by Pierre de Nolhac.** Paris: Éditions J. Terquem, 1927. First Edition. Quarto, ca. 11 x 9 inches. A superbly bound copy of the deluxe issue, in an elaborate signed binding by Louis Yseux. Copy no. 39 of 109 copies numbered 2–110, each containing the additional suite of the etchings with remarques in sepia, appearing at the end of the book, in succession. From a total edition strictly limited to 130 copies. Bound by Louis Yseux in full crushed brown morocco, both covers richly tooled in gilt with a large central scalloped cartouche and matching corner compartments, densely filled with repeated gilt rosettes and small gilt squares, all enclosed by double gilt rules. Spine similarly decorated and lettered in gilt, with raised bands; board edges finished with a handsome continuous gilt interlaced roll; broad turn-ins ruled and ornamented in gilt and signed "Yseux sr. de Simier." Rare and attractive full pale-yellow silk crêpe doublures and matching end leaves giving the impression of a very fine, woven surface. As well, following the end leaves, there Striking multicolored marbled end leaves, following the first set. Top edge gilt, remaining edges uncut. Original wrappers bound in. Housed in slipcase with brown morocco opening, marbled paper covered boards, all around. A very fine, impeccable copy, the binding remarkably fresh and the deckled edges particularly attractive. (7122) $3,250.00



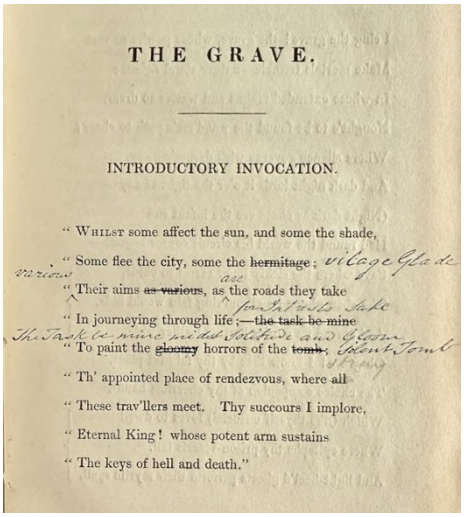
The substantial text is profusely illustrated by Chas-Laborde, with etched plates and illustrations throughout, followed by the separate suite of etchings called for in this issue. Yseux (d. 1951), who had trained under Durvand, assumed in 1916 the workshop of Thierry, successor to Petit-Simier, and thereafter signed his bindings as successor to Simier. The restrained brown morocco provides an especially effective ground for the exceptionally crisp and extensive gilt tooling, while the silk doublures and brilliant marbled end leaves complete an unusually lavish presentation.An impressive conjunction of Chas-Laborde's illustration with the highly finished craftsmanship of one of the important inheritors of the Simier binding tradition.

59. **[Bird & Bull Press- Doves Press Interest- Presentation Copy]** Franklin, Colin (intro); Michael Horby (forward). **Doves Press: The Start of a Worry.** Newton, PA, and Dallas: The Bridwell Library, 1983. First Edition. 8 ½ x 6 inches, 31pp. #182 of 275 copies. Original cloth backed light brown paper-covered boards with gilt lettering in rectangle on front cover. Inscribed by Colin Franklin on front free fly; "For Tony & Patsy at Culham, Christmas 1983, from Colin." A beautiful and apt printing, with red brown initials. Fascinating short historical work exploring the famous feud between C.H. Cobden-Sanderson and Emery Walker regarding the ownership of the Doves Press typeface, featuring previously unpublished correspondence from the early 1900s involving key figures like Cobden-Sanderson, Walker, St John Hornby, and Sidney Cockerell. These letters shed new light on the growing tensions and obsession that eventually led to Cobden-Sanderson throwing the Doves type into the River Thames. Fine. Scarce thus. (7127) $525.00



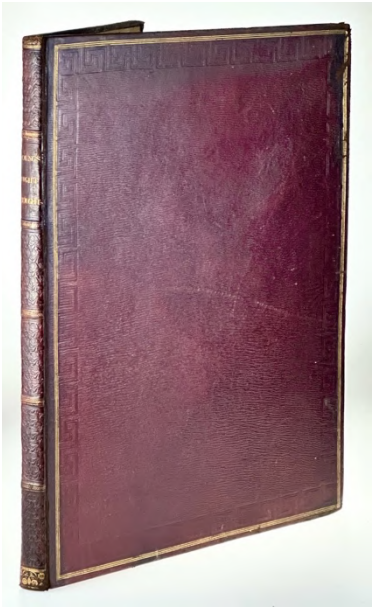
64. **[Bird, Elisha Brown- Wonderful Poster by Renowned Poster Artist]** Brown, Elisha. **Technique.** A wonderful large lithographic poster (21 x 11 inches) color lithograph poster by Elisha Brown, renowned and celebrated poster artist of the early 20th Century. This comical image depicts two jesters in patriot clothing giving homage to the title, "Technique, out, April 20, 1903," with a jester head grimacing at the bottom. Printed by lithograph in in gray, light pink, red, yellow and black, and dated in bold at the center, 1904. Signed in the poster lower left, "Bird." This was a poster for a performance at the Hollis Street Theatre, in Boston, a venue that showed many important luminaries such as Barrymore, Sarah Bernhardt, William Gillette, Henry Irving, Doris Keane, Julia Marlowe and Ellen Terry. Elisha Brown Bird was a well-known American illustrator of bookplates and magazines during the 1890's. He was known for his Art Nouveau style as seen here in this poster, which was designed for a promotional for "The Century" magazine. The Century Magazine was a monthly popular magazine published in the 19th and 20th centuries. The Century Magazine began publication in 1881, as a successor to Scribner's Monthly Magazine. It ceased publication in 1930. A near fine example of a most scarce poster, with slight browning near the top and a few creases. Near fine with occasional wrinkles and slight browning at top. (5871) $950.00

65. **[Blair- The, The Grave A Poem in Blank Verse, the Author's Own Copy (Signed), with Extensive Holograph Corrections to one page]** Bulkley, G. W. [Blair] **The Grave, Transposed into Rhyme.** London: A. Rdefor and W. Robins, 1833. First Edition Thus. 12mo. 58pp., with errata page. In the publisher's original pale blue polished cloth. Very scarce first edition of this version, THE AUTHOR'S OWN COPY WITH MANUSCRIPT CORRECTIONS, signed and dated by Bulkley, and with extensive ink manuscript corrections by him to the first four lines and a few others. Robert Blair's The Grave, first published in 1743, was among the most celebrated examples of eighteenth-century graveyard poetry, a work of enduring popularity whose meditation on mortality and the afterlife later inspired William Blake's celebrated illustrations for the 1808 edition. Bulkley's 1833 version represents a further stage in the poem's nineteenth-century transmission, and the extensive manuscript corrections in his own signed copy offer unusually direct evidence of his personal engagement with the text. Particularly compelling to collectors of English poetry and textual history, this copy preserves not simply a scarce edition of a major literary work, but the physical record of its editor's reconsideration and revision. Book-label of J.O. Edwards, collector of a renowned archive of English poetry. Exceedingly scarce, with only a few copies located in institutional libraries. (6654) $2,250.00

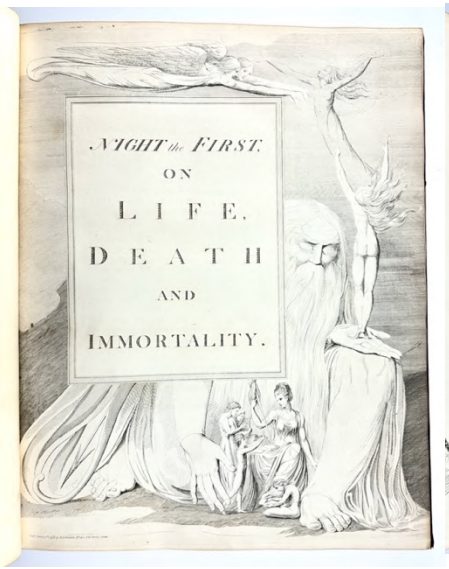

THE GRAVE.

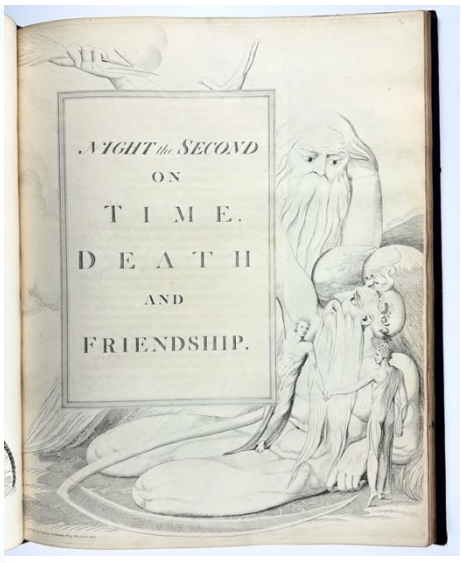
INTRODUCTORY INVOCATION.

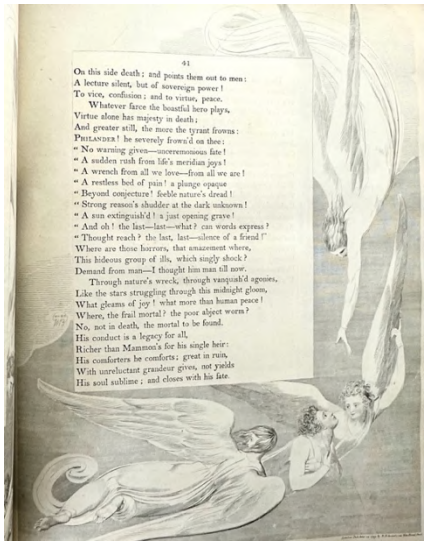
" Whilst some affect the sun, and some the shade,
" Some flee the city, some the ~~hermitage~~;
" Their aims ~~as various~~, as the roads they take
" In journeying through life;—~~the task be mine~~
" To paint the ~~gloomy~~ horrors of the ~~tomb~~,
" Th' appointed place of rendezvous, where all
" These trav'llers meet. Thy succours I implore,
" Eternal King! whose potent arm sustains
" The keys of hell and death."



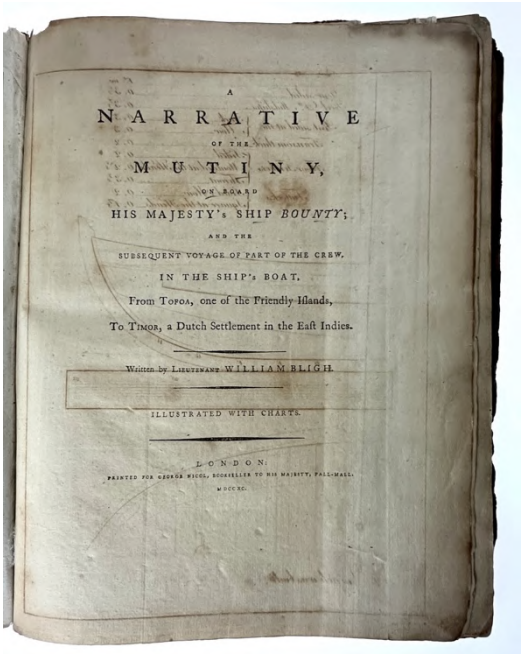
66. **[Blake, William]** Young, Edward. **The Complaint, and the Consolation; or, Night Thoughts.** London: R. Noble for R. Edwards, 1797. First Edition. Folio, 16 ¼x 13 inches. Bound in contemporary burgundy straight-grain morocco with triple gilt fillet and wide Greek key border in blind, spine in compartments tooled in blind with five raised bands in gilt. Blake's inimitable illustrative interpretations of Edward Young's philosophical and poetic meditation on death, immortality, and the soul's journey. In his preliminary work for "Night Thoughts," William Blake created 537 large watercolors, and 43 of these were engraved and included in the published work. Blake brought a visionary, symbolic dimension to the work, infusing the illustrations with dramatic, often apocalyptic imagery that expanded rather than merely echoed the text. His art introduced themes of cosmic struggle and spiritual awakening, aligning Young's moral reflections with Blake's own mythic universe. Four engraved part-titles and 39 full-page illustrations by William Blake after his own designs around letterpress text. This copy, without letterpress 'Explanation' leaf as often is the case. Some very light offsetting from plates as usual, some plates slightly shaved at edges, covers slightly rubbed and scuffed, particularly spine ends and corners, a couple of small gouges to lower cover, endpapers with prior fold marks. Internally near fine. (6888) $9,500.00

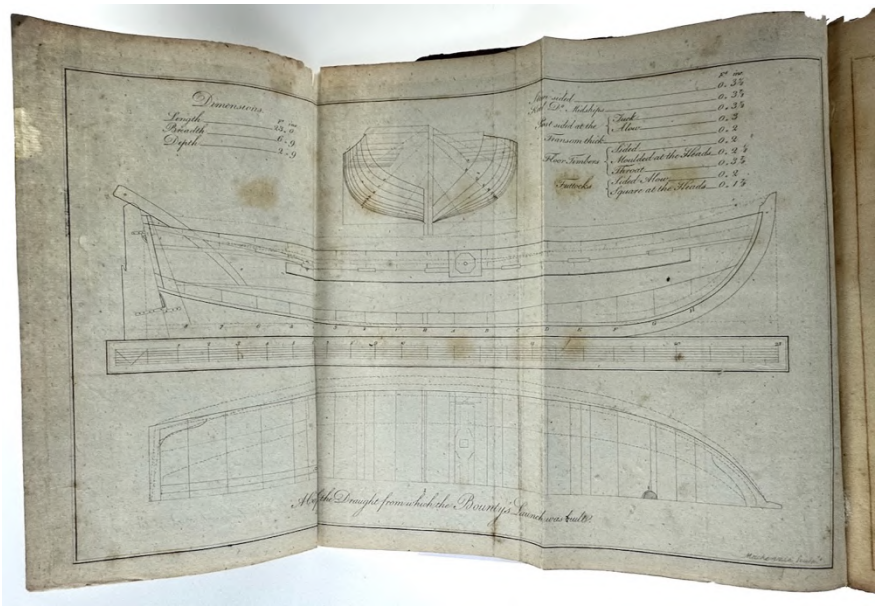

NIGHT the FIRST.
ON
LIFE.
DEATH
AND
IMMORTALITY.


NIGHT the SECOND
ON
TIME.
DEATH
AND
FRIENDSHIP.

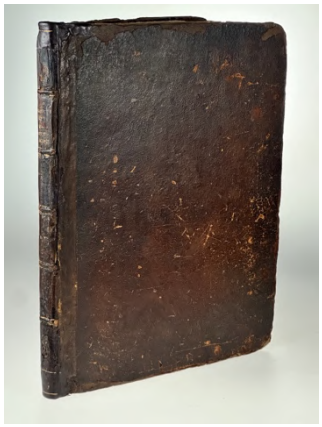

41

On this side death; and points them out to men:
A lecture silent, but of sovereign power!
To vice, confusion; and to virtue, peace.
Whatever farce the boastful hero plays,
Virtue alone has majesty in death;
And greater still, the more the tyrant frowns:
Philander! be severely frown'd on thee:
"No warning given—unceremonious fate!
"A sudden rush from life's meridian joys!
"A wrench from all we love—from all we are!
"A restless bed of pain! a plunge opaque
"Beyond conjecture! feeble nature's dread!
"Strong reason's shudder at the dark unknown!
"A sun extinguish'd! a just opening grave!
"And oh! the last—last—what? can words express?
"Thought reach? the last, last—silence of a friend!"
Where are these horrors, that amazement where,
This hideous group of ills, which singly shock?
Demand from man—I thought him man till now.
Through nature's wreck, through vanquish'd agonies,
Like the stars struggling through this midnight gloom,
What gleams of joy! what more than human peace!
Where, the frail mortal? the poor abject worm?
No, not in death, the mortal to be found.
His conduct is a legacy for all,
Richer than Mammon's for his single heir:
His comforters he comforts: great in ruin,
With unreluctant grandeur gives, not yields
His soul sublime; and closes with his fate.


A
NARRATIVE
OF THE
MUTINY,
ON BOARD
HIS MAJESTY's SHIP *BOUNTY*;
AND THE
SUBSEQUENT VOYAGE OF PART OF THE CREW,
IN THE SHIP's BOAT,
From Tofoa, one of the Friendly Iſlands,
To Timor, a Dutch Settlement in the Eaſt Indies.
Written by Lieutenant WILLIAM BLIGH.
ILLUSTRATED WITH CHARTS.
LONDON:
PRINTED FOR GEORGE NICOL, BOOKSELLER TO HIS MAJESTY, PALL-MALL.
M DCC XC.

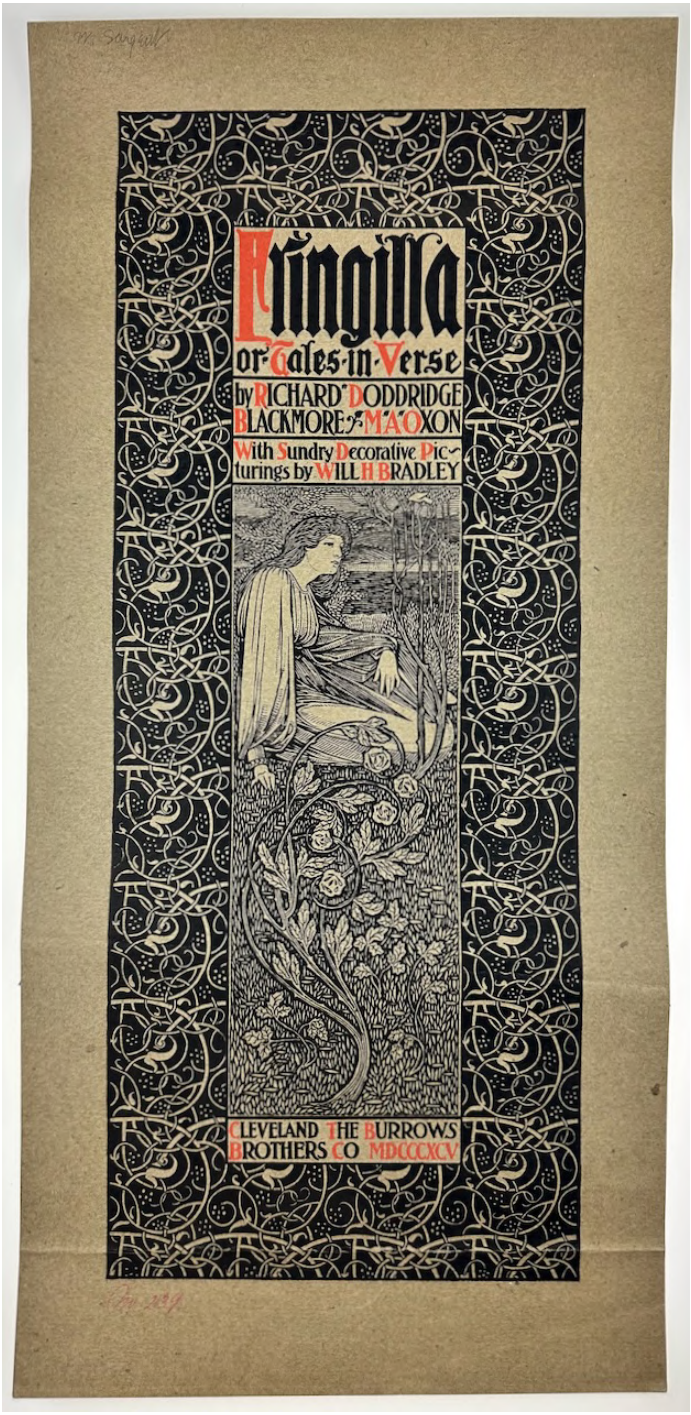


67. **[Bligh, William- The Mutiny on the Bounty, Scarce and Complete with All Charts and Famous Plan of the Bounty's Launch]** Bligh, William. **A Narrative of the Mutiny, on Board His Majesty's Ship Bounty; and the Subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofoa, one of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies.** London: Printed for George Nicol, Bookseller to His Majesty, Pall-Mall, 1790. First Edition. Quarto, 11¾ × 9¼ inches (approximately 298 × 235 mm). iv, 88 pp. Complete with all four required engraved illustrations: the folding engraved plan of the Bounty's launch and three engraved charts after William Harrison, engraved by J. Walker, two of the charts folding. Leaf C1 (pp. 9–10) is the cancel, as usual. The chart of the northeast coast of New Holland appears here for the first time. In an early, quite possibly contemporary, full calf binding, the boards plain and the spine divided into compartments by raised bands with remnants of gilt ruling and gilt lettering.



The binding's leather shows age wear, abraded and scuffed, corners rounded and worn through in places, some surface loss to both boards, spine rubbed with loss of gilt and portions of the lettering, and old restoration/rebacking evident along the spine and joints. Nevertheless, the boards remain attached and the binding has considerable period character. Armorial bookplate of John Spencer Smith, with the motto Forward, to the front pastedown. Internally a pleasing copy, broad-margined, complete, and generally very good, with expected occasional spotting, toning, handling marks, and offsetting from the engraved material. The large folding plates show some old folds and creasing but are substantially well preserved. The considerable margins—approaching the dimensions of copies described at auction as large or uncut—give the volume an impressive presence. Contemporary examples around 290–318 × 225–248 mm are recorded. (7097) $6,500.00

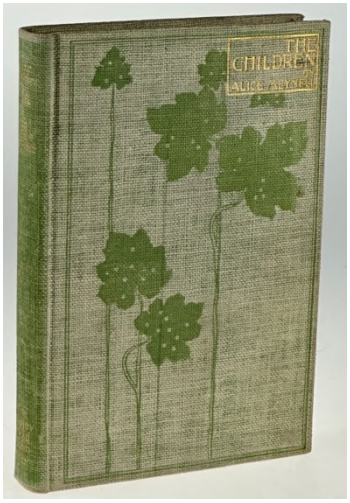
Bligh's first and immediate account of the mutiny on the Bounty, and one of the great narratives of survival and navigation. After Fletcher Christian and the mutineers seized the vessel in April 1789, Bligh and eighteen loyal crewmen were forced into the Bounty's 23-foot launch. With extraordinarily limited provisions and navigational equipment, Bligh brought his men across thousands of miles of open Pacific to Timor, charting portions of the Australian coast along the way. The Narrative appeared soon after his return to England, in part to place his account of the disaster before the Admiralty and the public; Bligh and his men were subsequently acquitted at court martial. An unusually evocative copy of this cornerstone of Pacific-voyage literature: complete with all charts and the launch plan, broad-margined and internally well preserved, still retaining an early calf binding whose considerable wear seems almost appropriate to the extraordinary ordeal recorded within.



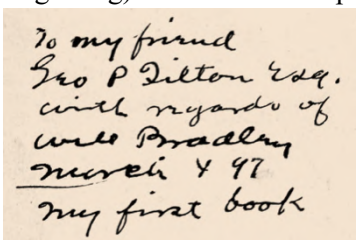
68. **[Bradley, Will H.—Original 1895 Advertising Poster for *Fringilla*—A Superb Kelmscott-Inspired Art Nouveau Design, Documented in the Bradley Bibliography and Represented in Major Museum Collections]**
Bradley, Will H. **First Edition of the Original Advertising Poster.** Large narrow folio, approximately 21 × 10 inches. A striking original two-color lithographic poster printed on one side of substantial tan paper, with a tall, richly ornamental design in black, cream, and red. A seated woman, her flowing hair and drapery rendered in Bradley's characteristic linear style, occupies a narrow central panel amid a profusion of flowers and vegetation. Above her, the title and publishing information are arranged in bold decorative lettering, with dramatic red initials and accents, while the entire composition is enclosed within a densely interwoven black-and-cream border of scrolling vines, leaves, and delicate floral forms. The extraordinary integration of lettering, illustration, and ornament makes this one of Bradley's most accomplished book-advertising designs of the period.

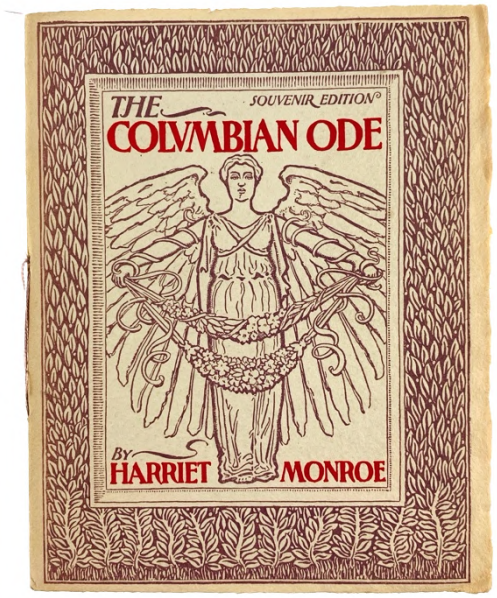
This poster was issued in December 1895 to promote the American edition of R. D. Blackmore's Fringilla, one of Bradley's most admired group of illustrations. A full description is specifically recorded in the Bradley poster bibliography and in Anthony Bambace's *Will H. Bradley: His Work, A Bibliographical Guide.* The book itself was an unusually ambitious undertaking, with Bradley responsible not merely for its illustrations, but for the cover, title page, decorative ornaments, typography, page arrangements, and supervision of production. Printed in an edition of 630 copies, it represented one of his most complete attempts to bring the principles of William Morris and the Kelmscott Press into American commercial bookmaking. A contemporary reviewer in *The Book Buyer* praised the publication as Bradley's most complete and perfect production to that date. The poster is particularly important as an independent expression of that achievement. Rather than simply reproducing the book's cover, Bradley created a vertically elongated composition in which the richly patterned border becomes almost architectural, framing the central figure and carefully balanced lettering. Its densely worked foliage, flattened decorative space, and rhythmic repetition of curving lines reveal the influence of Morris and the English Arts and Crafts movement, while the striking typographic treatment and stylized female figure announce Bradley's emerging American Art Nouveau vocabulary. A particularly beautiful survival from the great flowering of American poster design in the 1890s, combining the extraordinary ornamental richness of the Kelmscott tradition with Bradley's distinctive command of graphic design. Its documented status as an original advertising poster, rather than a book illustration or later reproduction, makes it especially desirable to collectors of Will Bradley, American Art Nouveau, fine printing, and the history of the illustrated book. In fine condition with some folds which are almost invisible, especially in mounting. (7157) $3,250.00

Original examples of this poster are preserved in the Metropolitan Museum of Art, the Delaware Art Museum, and the Boston Public Library. The Delaware Art Museum's example measures approximately 21 × 10 inches, corresponding closely to the present sheet, and is explicitly identified as the original advertising poster for the book. The University of Delaware also records a contemporary publisher's prospectus containing a reproduction of Bradley's promotional poster, further establishing its original advertising purpose. Acquired from Thomas G. Boss, noted specialist in American decorative book arts and co-publisher of Bambace's definitive Bradley bibliography.

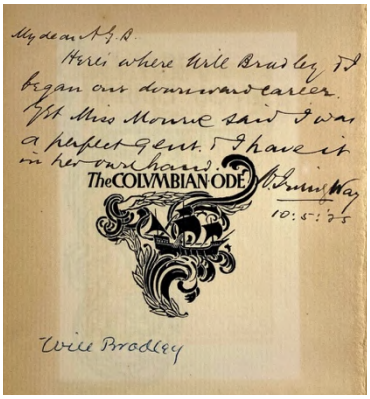


69. **[Bradley, Will- Association Copy of "My first book"]** Meynell, Alice. **The Children.** London: John Lane; The Bodley Head; Printed by The Wayside Press, 1897. First Edition. Small 8vo, 7 x 4 ½ inches. Publisher's smooth light green woven cloth with superb petal cover design by Will Bradley, gilt lettering on cover and spine. ASSOCIATION COPY, inscribed by Will Bradley to George Tilton, proprietor of Towle Silver (noted longstanding silversmith in Newberry, Massachusetts, with whom Bradley had designed illustrated catalogues: "To my friend Geo P Tilton Esq. with regards of Will Bradley March 4 '97 My first book." Bradley is referring here to his newly formed and founded Wayside Press, which printed the book in 1896, (the colophon at end so designating). Rubricated title page designed by Bradley. Superb light green decorated endpapers by Will Bradley, as well as each poem's title page, initial letter and Wayside Press's dandelion leaf colophon design. T.E.G, others untrimmed. A fine copy, almost never seen for this Bodley Head title. Will Bradley presentation copies are seldom seen, and even more scarce with important associations. (6490) $2,250.00

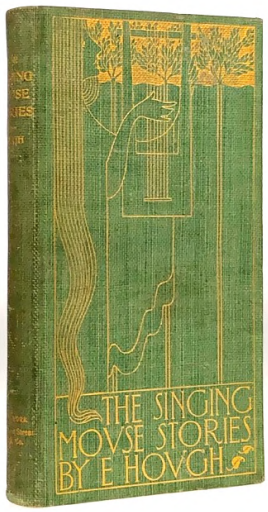


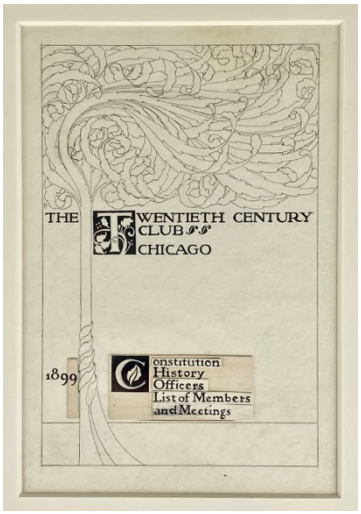


70. **[Bradley, Will- Columbian Ode in Original Envelope, with a Wonderful Presentation Inscription by Irving Way, Noted Publisher of Way and Williams and Additionally Signed by Will Bradley]** Monroe, Harriet. **The Columbian Ode.** Chicago: W. Irving Way, 1893. First edition. 5 ¼x 6 ½ inches. Original color pictorial paper wrappers, and in original publisher's mailing envelope—an extremely precious copy of the rare early pamphlet, in near fine condition and comes with the seldom seen original envelope it came in. This is the first book for Way as publisher and the second (first very collectible) for Bradley. Wonderful presentation inscription by W. Irving Way, publisher, inscribed to the noted collector, A Gaylord Beaman, on half-title: "Here's where Will Bradley and I began our downward career. As Miss Monroe said I was a perfect gent. and I have it in her own hand. W. Irving Way. 10:5:'95." Below that, in blue pen, the pamphlet is further SIGNED BY WILL BRADLEY. With Beaman's decorative woodblock bookplate affixed to back of front wrapper. A wonderful Association Copy. (5068) $1,850.00



71. **[Bradley, Will- Scarcest Bradley, The Author's First Book]** Hugh, Emerson. **The Singing Mouse Stories.** New York: Forest and Stream Pub. Co., 1895. First edition. Narrow 8vo, measuring 7 x 3 ¾ inches. One of the scarcest, and arguably one of the most alluring and vividly interpretive cover designs by Will Bradley, with a distinctively Nouveau and highly stylized gilt stamped design on both covers. The front cover shows the profile of a woman with long flowing hair playing a harp, with stylized trees on long trunks highlighted in the negative space behind her, consisting of gilt blocking (with reverse stippling), and on the rear cover, a delightfully playful mouse hovers over several bars of musical notation. The front cover was used in the following year in "Bradley: His Book," vol. 1, no. 2, June, 1896. There is also one tailpiece in the text (among many other line drawings) by Will Bradley, depicting a mouse sitting atop a harp playing with his hands. A fine copy of a vanishingly scarce Bradley cover, and an entirely evocative design. (4517) $1,500.00

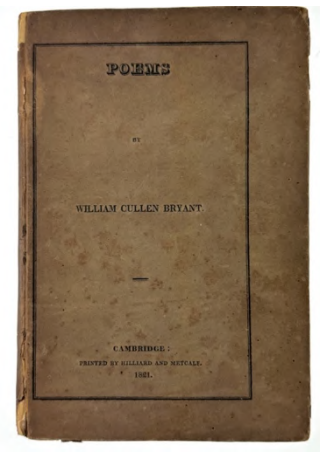


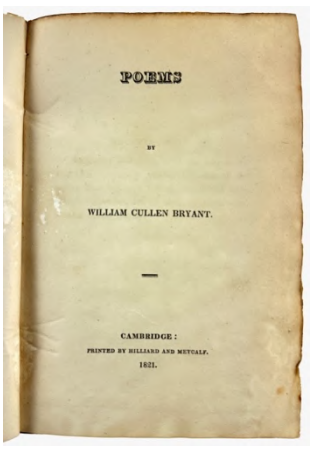


72. **[Bradley, Will. ORIGINAL ART: Bradley, Will- Scarce and Superb Original Pen and Ink Drawing]** Original Pen and Ink Drawing for the Twentieth Century Club. Offered here is a wonderful pen and ink drawing and paste-up for the title-page of an 1899 pamphlet (or booklet) for the Twentieth Century Club, in Chicago. With two sets of overlays in card added by Bradley at the bottom to affect the proper spacing of the lettering, which reads: "1899/ Constitution/ History/ Officers/ List of Members/ and Meetings Matted and framed under glass, image size: 7 x 4 ¾ inches. In fine condition. (6196) $1,850.00

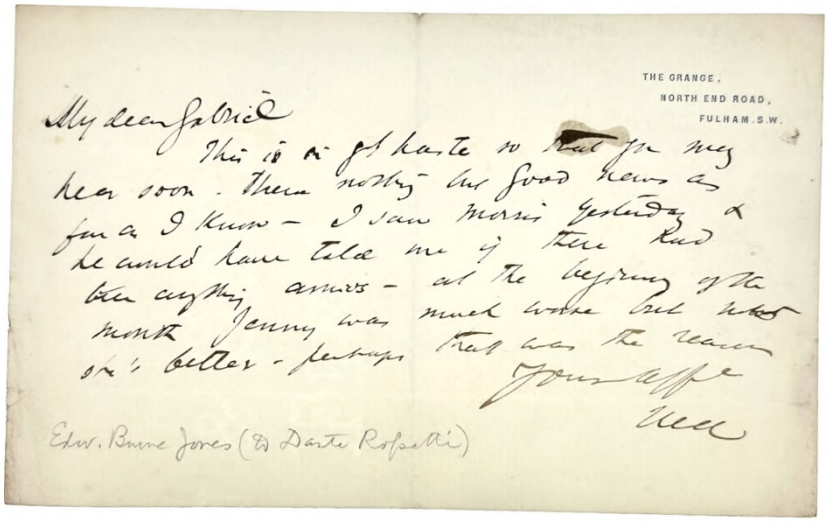
"The origins of Chicago's Twentieth Century Club lay in the belief that the creation of a cultural and literary club composed of members from the city's best families could help Chicago overcome its reputation for coarseness. Spearheaded by Mrs. George R. Genevieve Jones Grant of Prairie Avenue and several of her friends, the club was organized to replicate similar organizations in New York and elsewhere. Potential members were nominated and vetted before they were offered membership. The club suffered from open tensions over control the club and the nature of its cultural and social activities. This page from Jones's father Fernando's scrapbook provides a sense of the club's mission, the social struggles of the rapidly growing city, and the elite's consciousness about the city's reputation compared to that of its chief rival, New York." -clipping from a scrapbook ca. 1900.

73. **[Bradley, Will- Three Autograph Letters to F. G. Browne, Chicago Publisher of the "Dial"]** Bradley, Will. The letters comprising a delineating communication with F.G. Browne of "The Dial Press," concerning a proposed title page. All three ALS were written by Bradley in 1894 to "The Dial," a Chicago publisher, and specifically to F. G. Browne, who was in charge of business interest for the company, concerning proposed sketches he was working on for Harry B. Smith's book, "Lyrics and Sonnets," which was published by The Dial Press later that year. Three ALS, on ruled paper: 1) "Mr. F. G. Browne: 'The Dial' Chicago. Dear Sir: Please consign to the waste basket, the sketches I sent Saturday. have had better luck since sending them. and will call with finished drawing at about 10 to-morrow A.M. Yours resp. Will H. Bradley, Geneva Apr. 9-94." 2) "Mr. F. G. Browne, Chicago. Dear Sir: Your postal arrived this morning. will send or ring sketches so you will get thru to-morrow A.M. Hope circumstances will permit of Mr. Smith waiting to see them. Yours resp. Will H. Bradley. Geneva, Apr. 6.94." 3) "Dear Mr. Browne, Enclosed are two rough sketches. This work has been a blank with me as I have spoiled everything I have undertaken. I let your work go until to-day hoping my luck would change but it hasn't, will come in and see you next week. Yours resp. Will H. Bradley. Geneva apr 7 9r." A fascinatingly self-effacing series of letters by Bradley, written very early in his luminous and successful career as book designer and illustrator. In fact, Bradley had only provided art for four books prior to Smith's "Lyrics and Sonnets," and the stress of not coming up with adequate designs was obviously causing stress. The letters are near fine, written on, interestingly, cheap ruled paper. A scarce grouping, two of the proposed sketches are in our possession, listed in other cataloged entries. (6197) $1,250.00



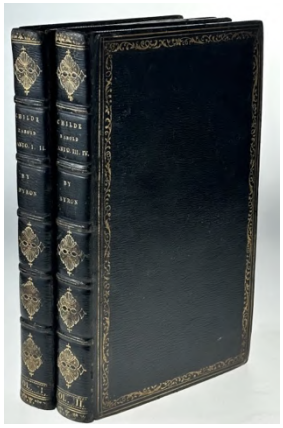


74. **[Bryant, William Cullen- His First Collection: Eight Poems That Helped Give America Its Own Voice] Poems**. Cambridge, Massachusetts: Hilliard and Metcalf, 1821. First Edition. 18 cm. 44 pp. Original tan boards, the binding given priority by Blanck. Preserved in a folding protective case of green morocco and green marbled boards, with gilt spine label. A small book with an enduring place in American literature: eight poems that helped establish Bryant as the young republic's first major poet. Published when he was twenty-six, this first collection includes "To a Waterfowl," "The Yellow Violet," "Green River," and, most significantly, "Thanatopsis," here given its celebrated new beginning and conclusion. Bryant's woods, rivers, and solitary bird become occasions for contemplating mortality, faith, and humanity's place in nature—subjects that would occupy American poets for generations. The volume grew out of his invitation to address Harvard's Phi Beta Kappa Society in 1821; "The Ages," written for that occasion, opens the collection. Its modest appearance scarcely suggests the literary ambition contained within. One of 750 copies printed, of which BAL records 575 bound in wrappers and boards. With the ownership signature of C. W. Amory, the Harvard graduate, Civil War veteran, and Boston industrialist. Some foxing to front board and chipping at spine ends; text clean and fresh. An appealing survival in original boards. BAL 1587. (7164) $1,850



75. **[Burne-Jones ALS to DG Rossetti; William Morris, Jenny Morris]** Burne-Jones, Edward. Autograph Letter Signed from Edward Burne-Jones to Dante Gabriel Rossetti, concerning the health of William Morris's daughter Jenny. Fulham: Late 1870's. 7 x 4 ½ inches. One page. Written on Burne-Jones headed stationary, "The Grange, North End Road, Fulham, S.W.," signed affectionately "Ned." A brief but unusually intimate letter linking three of the central figures of the Pre-Raphaelite movement. Writing "in gt haste" to his old friend and mentor Dante Gabriel Rossetti, Burne-Jones reassures him concerning the Morris family: "there's nothing but good news as far as I know—I saw Morris yesterday & he would have told me if there had been anything amiss—at the beginning of the month Jenny was much worse but now she's better." A poignant surviving communication from the very heart of the Pre-Raphaelite circle. Some folds, very good. (7130) $2,750.00

"Jenny" was Jane Alice Morris (1861–1935), the elder daughter of William and Jane Morris, who developed epilepsy in 1876, ending a promising education and becoming a continuing source of anxiety to her family and their closest friends. Burne-Jones and William Morris had been intimate friends since their Oxford days, while Rossetti became an artistic mentor to both and remained closely entwined with the Morris family. Jenny herself grew up within this remarkable circle and, like her mother Jane and sister May, sat for Rossetti. The letter thus captures the intensely personal bonds underlying the artistic association of Burne-Jones, Morris and Rossetti: Burne-Jones has seen Morris personally and hastens to reassure Rossetti that his daughter, though recently "much worse," is now recovering.



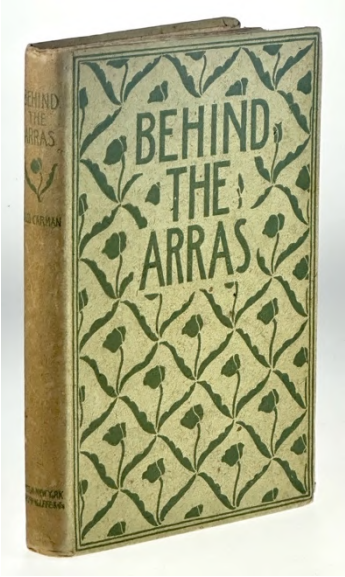
76. **[Byron, Lord—Childe Harold with Two Scenic Fore-Edge Paintings, in gorgeous straight-grained binding]** Byron, Lord. **Childe Harold's Pilgrimage.** London: John Murray, 1815-1818. Two volumes, 8vo. Cantos I–II in the Tenth Edition, 1815; Canto III, first edition, 1816; Canto IV, first edition, 1818. Beautifully bound in matching full black straight-grain morocco, the leather retaining a rich, almost polished surface, covers framed with delicate scrolling gilt borders, raised bands, spines elaborately decorated in gilt and lettered Childe Harold, Canto I, II and Canto III, IV, with handsome gilt ornamental devices filling the remaining compartments. Wide gilt-decorated turn-ins; all edges gilt beneath the fore-edge paintings. Bindings unsigned. A particularly attractive early set of Byron's Childe Harold, bringing together the later edition of the first two cantos with the first editions of Cantos III and IV, and distinguished by two large concealed fore-edge paintings, one on each volume. When fanned, the edges reveal extensive hand-painted landscapes: one an Alpine or mountainous lake scene, the other an architectural townscape. The paintings are somewhat naïve in execution, lightly colorful and remarkably extensive, and especially evocative in connection with Byron's great poetic journey through the landscapes of Europe. We have not attempted to attribute or precisely date the paintings. An unusually handsome survival, the matching morocco bindings remaining in remarkably fine condition for volumes near two centuries old, with rubbing and joint wear; internally with scattered light foxing and occasional spotting, overall clean and bright. (7109) $3,500.00

Canto III is the first edition, 1816, here with the exclamation point on p. 4, identifying the later issue; complete through p. 79, including the Notes and final Davison imprint. Canto IV is the first edition, 1818. [We will insert its issue/state after your one remaining check.] The combination of the first editions of the concluding cantos, elegant Regency-style bindings, and two substantial scenic fore-edge paintings makes this a particularly appealing Childe Harold.

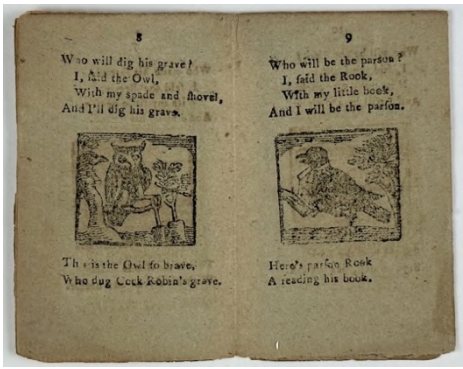




77**. [Camm Studios: Pre-Raphaelite Stained Glass Watercolor Design- Thomas William Camm, Camm Studios]** Camm Studios. **Pinwheel 12-part Watercolor Designs for Stained Glass Mockups, Camm Studios.** Smethwick: ca. 1870-1880. Spectacular large mounted watercolor pinwheel panel consisting of a total of 12 separate watercolor and ink designs by Camm Studios of stained glass arranged in concentric, spiral rows. The dimensions of the mounting: 16 x 16 inches, and each design is roughly 6 x 2 to 4 inches. At the bottom of some of the designs: “Locomotion,” “Ship Building,” “Commerce,” and “Agriculture.” An unusual and highly decorative Camm stained glass design! Thomas William Camm (1839-1912), founder, chief artist/designer and manufacturer of stained glass in England, opened operation in 1865 as Camm Brothers in Smethwick, and later, “The Studio.” Thomas Camm was one of the most accomplished stained-glass designers of the period. The American architect Ralph Adams Cram wrote “at the present moment a large number of artists in England are producing work of most singular beauty and perfection. Amongst these I have no hesitation in placing Mr. Camm easily as the first”. His daughter Florence Camm produced most of the artwork for the company after his death in 1912. The studio won medals in Paris in 1878, Sydney in 1879 and in Turin in 1911 and commissions came in from America, Spain, New Zealand and India. Dozens of churches, institutions and private homes in England still boast stained glass windows designed by Camm and his daughter. Near fine. Most scarce thus. (6252) $850.00



78. **[Carman, Bliss- Association Copy with Shipboard Inscription; Fabulous Cover and Illustrations by Meteyard]** Carman, Bliss. **Behind the Arras, A Book of the Unseen.** Boston and New York: Lamson, Wolffe, and Company, 1895. First Edition. 7 x 4 ½ inches, 102pp. Original paper covered boards with superb decorative Art Nouveau floral design on both covers, by Thomas B. Meteyard. ASSOCIATION COPY, inscribed in 1896 (in Roman Numerals) by architect and designer Bertram Grosvenor Goodhue to fellow artist, illustrator, and friend Augustus Hoppin, while on board a transatlantic cruise! “To Augustus Hoppin—from B.G.G. on board S. S. Campania, April 18, 1896.” Goodhue was Thomas Meteyard’s good friend, who likely carried a cache of copies to help get the word out. The copy links two figures central to the American Arts & Crafts and aesthetic movements at a moment of shared creative exchange. Goodhue’s characteristic hand and monogram authenticate the presentation, lending the volume a compelling association value that situates it within a network of late-19th-century artistic collaboration. [with his monogram, to his friend and fellow artist, Augustus Hoppin (dated 1896 in Roman Numerals) on front free fly. Illustrated with superb designs by Thomas B. Meteyard. Printed at the Everett Press, in Boston. Near fine, with foxing to prelims as often seen with the acidic paper used. A splendid association, indeed. (6985) $450.00



79. **[Chapbook- Rare, Early Cock Robin]** Anonymous. **Cock Robin, A Pretty Gilded Toy; For Either Girl or Boy Suited to Children of All Ages.** London: John Evans, Long Lane, [1805-1810]. 16pp., numbered. 9 x 5.6 cm. Original printed paper wrappers 16 pp. (including self-wrappers). 15 half-page woodcut illustrations. Pages uncut to top edge (i.e. single sheet intact, unopened). A remarkable survival, very rare. Slightly toned, several leaves chipped to edges. WorldCat list three copies only. (6339) $1,250.00

80. **[Chapbook- Jack and Jill, Rare and Early]** Anonymous. **Jack and Jill and Old Dame Gill.** London: Sold by T. Evans, No. 788 Long Lane, 1805 [circa]. 16mo. 10.6 x 5.5 cm, resewn into protective wrappers. Fabulous original printed wrappers with woodcut of Jack and Jill holding a pail of water, and with printed publisher and poem at bottom. 16 numbered pages (except for front cover, which is [1]. 16 wonderful half-page woodcut illustrations (one on every page). This appears to be the earliest copy of this title we can locate, with others a bit late published by Evans as well, but curiously with the imprint "J. Evans." Our copy with "T. Evans." The discrepancy perhaps a relation within the publishers? Extremely scarce thus. Printed on very fragile paper which has seen some toning over the years and some spotting, untrimmed, edges frayed. Osborne p.97, listing a slight variation, 'Pd by T. Evans' to front wrapper. In protective decorative paper folder. Only two copies found in WorldCat. (6338) $2,250.00

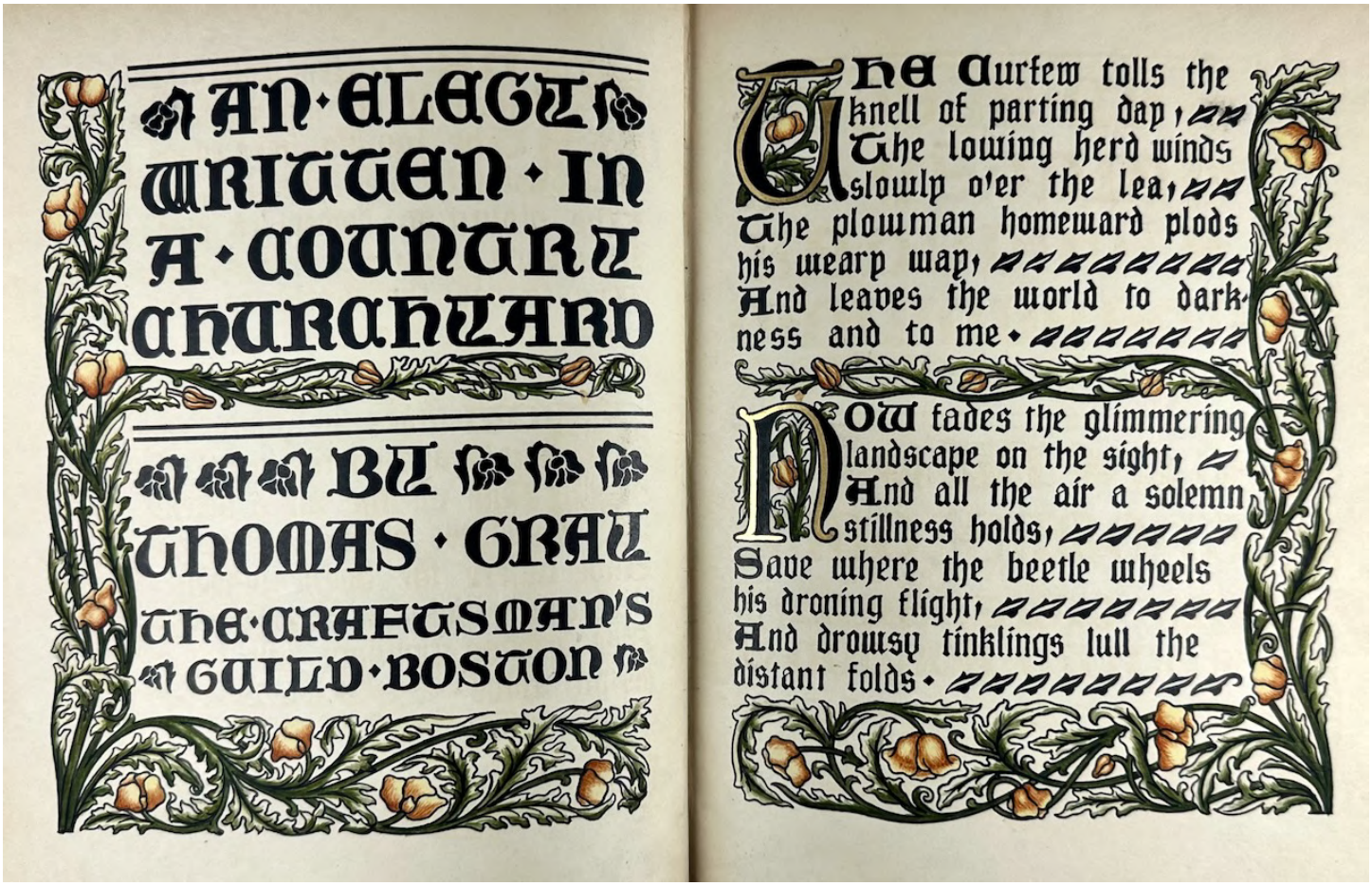




81. **[Children's Book Complete Manuscript Mock-up with Eleven Superb Full-Size Quarto Watercolor Illustrations]** Nye, Tom. **"De Brug Naar Elfenland".** Oblong quarto (13 x 10 inches). Color pictorial original watercolor illustration on card paper. An exceptionally beautiful and expertly illustrated children's book executed by the artist probably in the 1930's with full-size original watercolor title-page and ten full-size original watercolor illustrations accompanying and associated with the text, which is marvelously written out by hand, including vignettes and page numbering in red. To our knowledge, the book was never published, and we are unaware of the artist who produced this wonderful children's lap book. Near fine. Housed in a superb dark gray cloth slipcase with matching overlapping cloth folders lined with very attractive handmade paper, by Sean E. Richards. (3275) $3,250.00





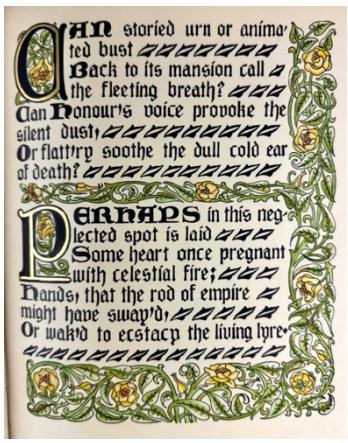


82. **[Craftsman's Guild- Fully Illuminated and Heightened in Gold- The Rare Japan Paper Issue, Limited to 150 Numbered Copies]** Gray, Thomas. **An Elegy Written in a Country Churchyard.** Boston: The Craftsman's Guild, 1901. First Edition. 4to. 11 ¼x 9 inches. One of 150 copies, this copy number seven; an additional ten copies were issued in tooled Levant. Original gray paper-covered boards, vellum back with gilt lettering to front, upper board with Gregson's circular floral device. Printed in Japan Vellum. A striking American Arts and Crafts production, designed and lettered throughout by Herbert Gregson. As stated in the colophon, "Each Letter, Initial and Border of this book was drawn by Herbert Gregson; the whole being printed without the aid of type." Gregson's calligraphic text is surrounded throughout by elaborate interlacing floral borders and large decorative initials, creating the appearance of a medieval illuminated manuscript. A very attractive copy internally, the extensive hand illumination remaining fresh and vivid. Some toning and modest wear to the binding, with a small area of paper loss at the fore-edge of the upper board. (7119) $2,750.00

Each copy was individually illuminated by a member of the Craftsman's Guild. This copy was illuminated and signed in the colophon by Dorothy Copley, with particularly attractive hand coloring in greens, yellows, orange, rose and purple, heightened with gold. Also, boldly signed by Herbert Gregson in the colophon. Gregson was an important American Arts and Crafts designer and illustrator, particularly known for his decorative book work and bookplates; here virtually the entire visual conception of the book—lettering, initials, borders and cover design—is his.



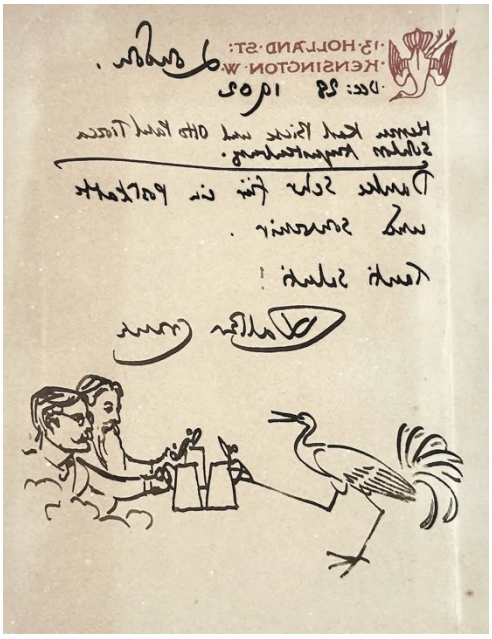




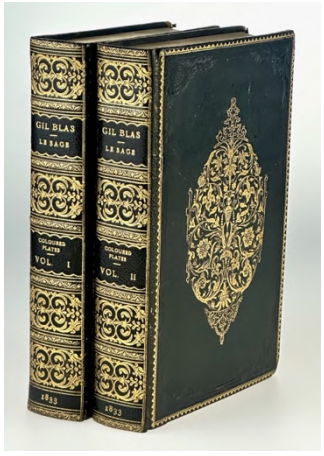


83. **[Craftsman's Guild- Superb Extensive Hand-Illumination Throughout]** Tabb, John B. Signed by Tabb] ***Two Lyrics.*** Boston: Printed for the Craftsman's Guild by Carl H. Heinzmann at the Heinzmann Press, ca 1900. First Edition. 12mo. Original gray paper-covered boards with natural linen spine, upper cover printed in black letter. Entirely unopened, preserving the deckled edges of the handmade paper. With the plain brown protective paper wrapper, bearing early manuscript identification on the spine. Colophon numbered 29 by hand and with manuscript illumination credit and monogram. Lettered and decorated by Theodore Brown Hapgood, Jr.; printed by Carl H. Heintzemann at the Heintzemann Press. No. 29 of 375 copies on handmade paper, with an additional 50 copies on Japan paper. Signed by Tabb on the half-title. An unusually fresh and beautifully preserved copy of this highly decorative turn-of-the-century American book. (7116) $1,250.00

A striking American Arts and Crafts production, comprising Tabb's "Dusk" and "Dawn," each page boldly printed in black letter within elaborate floral and foliate designs by Theodore Brown Hapgood, Jr., and extensively illuminated by hand in soft greens, rose, violet, blue, orange and gold. The coloring is particularly effective, transforming Hapgood's strong black designs into richly varied individual compositions. Hapgood was an important Boston designer of the period; Two Lyrics itself was exhibited among his book designs at the Art Institute of Chicago, and a copy in the Georgetown University collection is likewise described as "lettered and decorated by T. B. Hapgood, Jr."

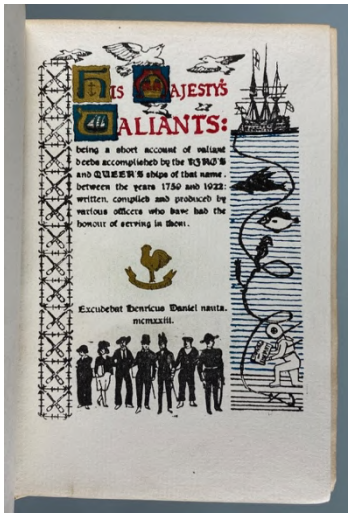


84. **[Crane, Walter- Presentation Inscription with Superb Drawing of Crane's Iconic Rooster] Walter Crane Drawing**. 6 ¾ x 5 inches, octavo stationary, folded once. Autograph presentation inscription by Walter Crane, noted British artist and illustrator, with original pen-and-ink drawing, dated 1902. On printed "13 Hollan St: Kensington W." stationary with diving bird, in red-brown at top left. Dated by Crane at top, "London. Dec: 29, 1902." Inscribed in ink beneath Crane's printed address stamp: "Herrn Karl Bick und Otto Paul Trocca zur Erinnerung. Danke sehr für ein Porträt und Souvenir. Tanti saluti!" and signed "Walter Crane" in a characteristic encircled flourish. The inscription is in German, with an Italian closing, likely addressed to continental correspondents. Below, Crane adds a small original pen-and-ink drawing in his distinctive linear style: a stylized long-legged bird, with plume-like tail (a crane/cockerel hybrid, a familiar motif in his work), presents an object to two figures, echoing the inscription's theme of exchange and remembrance. A pleasing and personal presentation, combining inscription and original drawing. (7069) $650.00





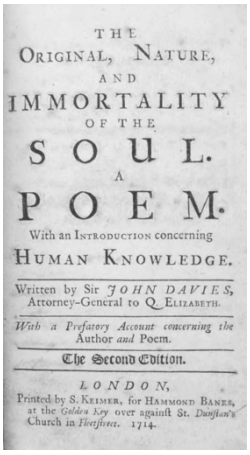
85. **[Cruikshank, George]** Smollett, **T. The Adventures of Gil Blas of Santillane.** London: Effingham Wilson, 1833. First Thus. Two volumes, 12mo (6 ½ x 4 ¼inches) Handsomely bound in black dimpled calf with bold ornate central gilt patterning, spine equally ornate in gilt. Featuring a total of 10 illustrations by George Cruikshank and 2 portrait frontispieces by Kenny Meadows. Side edges with gilt cross-hatching, marbled endpapers, AEG. One cover with some scuffing, corners sl. worn, very good. (7115) $450.00



86. **[Daniel, Henry Martin, Made on Same Table Press as his Brother, of Daniel Press]** Daniel, Henry M. **His Majesty's Valiants: Being a Short Account of Valiant Deeds Accomplished by the King's and Queen's Ships of that Name Between the Years 1759 and 1922**. n.p.: Printed by Henry M. Daniel [Execudabat Henricus Danielus nauta], 1923. First edition thus. Bound in vellum with gilt title to spine. The scarce first volume under the direction of Henry Daniel's (of Daniel Press) nephew. Top edge gilt. As noted in the rear of the volume: "The Press is the same as that on which his uncle and father collaborated at Frome, and on which in 1887 the former, Dr. Henry Daniel of Oxford, printed "The Garland of Rachel." Title page printed in black, red, blue, and gold, with charming initials--set in landscapes--throughout. Though no limitation is noted, it was likely quite small; just 5 copies noted in OCLC. Measures approx. 4.25" x 6". Some spotting to vellum covers. (6061) $1,100.00

The Grolier club provides this additional information: "This small book, produced by Henry Daniel's nephew, Henry Martin Daniel, a naval officer, represents a curious episode in the afterlife of the Daniel Press. It was made on the same table press used by Daniel and his brothers at Frome, and elsewhere the younger Daniel refers to it as 'the first production of the new Daniel Press.' Emily Daniel was dismissive of the venture and sought to distance it from the 'real' Daniel Press. Henry M. Daniel abandoned his printing activities five years later after receiving a court martial and moving to South Africa."

87. **[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) $1,100.00


THE
ORIGINAL, NATURE,
AND
IMMORTALITY
OF THE
SOUL.
A
POEM.
With an INTRODUCTION concerning
HUMAN KNOWLEDGE.
Written by Sir JOHN DAVIES,
Attorney-General to Q. ELIZABETH.
With a Prefatory Account concerning the
Author and Poem.
The Second Edition.
LONDON,
Printed by S. KEIMER, for HAMMOND BANKS,
at the Golden Key over against St. Dunstan's
Church in Fleetstreet. 1714.



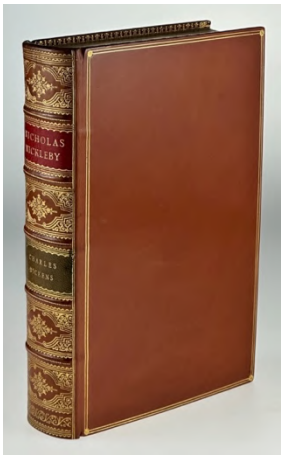
88. **[Day, F. Holland- Original Platinum Print of Gelett Burgess, Signed by Burgess and Frank S. Birchall and Placed as Frontispiece in Burgess' Book, "Vivette"]** Day, F. Holland, and Gelett Burgess F. **Vivette.** Boston: Copeland & Day, 1897. First Edition. Original salmon-colored embossed cloth. Exceptional association platinum print by F. Holland Day affixed on the verso of the half-title of Gelett Burgess drawing of a GOOP character which he invented. Signed by Burgess and additionally by Frank S. Birchall, Day's principal photographic printer. Small format (3 ¾ × 5 ½ inches), but of remarkable importance: Day's original platinum prints are among the rarest survivals in American pictorialist photography, many having been destroyed in the catastrophic 1904 fire at his Norwood studio, which obliterated a substantial portion of his negatives and prints. Surviving prints are consequently scarce and disproportionately represented in institutional collections, notably the Library of Congress and the Royal Photographic Society. Birchall's signature is of particular significance: as Day's master printer, he was responsible for executing the technically demanding platinum prints that define Day's tonal subtlety and surface refinement. Signed examples by both sitter and printer are exceedingly uncommon. Near fine. (7071)$4,850.00

This example is further elevated by its literary and social context. Burgess—publisher, wit, and central figure in Boston's avant-garde circle surrounding Copeland & Day—reportedly issued a small number of privately distributed photographs of himself by Day, signed and given out in conjunction with promotional or semi-private gatherings tied to his publications. While documentation is fragmentary, references to such bespoke photographic insertions align with Day's known practice of producing intimate, limited presentation prints for his circle. As well, Day's own copy of "Vivette" with the same print affixed on verso of half-title, appears in the collection of a notable F. Holland Day collector.

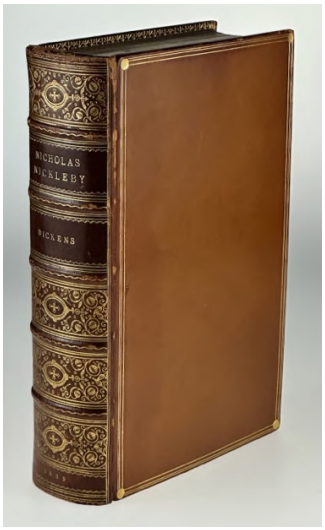


89. **[Day, F. Holland- Original Watercolor by One of the Leading American Late Nineteenth Century Photographers]** Day, F. Holland. **Original Watercolor Commemorating F. Holland Day Paris Stay While Working on Balzac**. Paris: ca 1889. 11 ½ x 9 9nches. Circa 1889, Day became intrigued with the French author Balzac, and during a trip to Paris painted three watercolors while he was researching Balzac and making connections with other artists and authors. As well, he photographed these houses, and some of those original prints still turn up on the market. This is a wonderful watercolor painting of a house which probably captured his eye based on its whimsical architecture, as well as the placard affixed to the front, which reads, "Defense D'Afficher," a phrase coined in the 1700's which basically means, "do not post any advertisements here." wonderful watercolor executed by F. Holland Day. Fine condition. Matted in a glass frame with a smaller window which hides the bottom inch or so unpainted area. A rare and historically significant watercolor painting by this polyglot of photography, book publishing and art. (6249) $4,250.00

An avid publisher, book collector, and photographer, F. Holland Day was a dedicated aesthete and well-known figure in turn-of-the-century Boston. He was one of the earliest advocates of Pictorial photography in America and, like Alfred Stieglitz (with whom he corresponded until they had a serious disagreement around 1902), he tirelessly wrote articles, mounted exhibitions, and encouraged like-minded photographers who supported the medium's artistic potential.



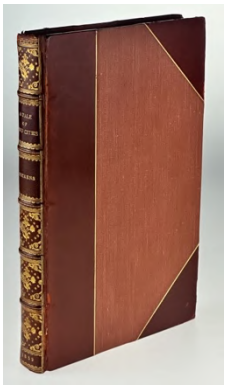
90. **[Dickens, Charles- Bound in Full Polished Calf by Riviere] The Life and Adventures of Nicholas Nickleby.** London: Chapman and Hall, 1839. First Edition. 8 ¼ x 5 ½ inches. 624pp. Full polished tan calf by Riviere & Son (stamp-signed on the top front endpaper in ink). Covers ruled with double gilt fillets terminating in gilt corner-pieces; spine richly gilt in six compartments with raised bands, elaborate scrolling and floral tooling, two contrasting morocco lettering labels. An exceptional copy with the corners, edges and broad faces all nearly untarnished. A fine copy indeed. Gilt dentelles, marbled sheets, all edges gilt, side edges richly gilt decorated. (7089) $1,850.00








91. **[Dickens, Charles- With the Scarce Additional 24 Plates by Onwhyn]** Dickens, Charles. **The Life and Adventures of Nicholas Nickleby.** London: Chapman and hall, 1839. First Edition, First Issue. 8 ½ x 5 ¾ inches. First edition in book form. Octavo, xvi, 624 pp. Engraved portrait frontispiece after Daniel Maclise and 39 engraved plates by Hablot K. Browne ("Phiz"), extra-illustrated with a complete additional suite of 40 etched plates by Thomas Onwhyn, a number signed under his pseudonym "Peter Palette." The Onwhyn illustrations were issued independently by E. Grattan during 1838–39 specifically to accompany Dickens's novel and are considerably scarcer than the regular Phiz series. Contemporary sources record the full suite as forty designs—ten portraits and thirty scenes, as found here. Attractively bound by Riviere & Son (stamp-signed on the front dentelle) in full polished tan calf. Covers ruled with triple gilt fillets terminating in gilt corner-pieces; spine richly gilt in six compartments with raised bands, elaborate scrolling and floral tooling, two contrasting morocco lettering labels, and date "1839" at foot. First issue of the text, retaining the celebrated error "visiter" for "sister" on p. 123, one of the principal points distinguishing the earliest state of Nicholas Nickleby. Corners and joint edges slightly rubbed, internally in fine condition. A notably handsome and representative Riviere polished calf binding, one of the more desirable illustrated first editions of any of the Dickens' books. Smith I:5; Eckel, pp. 64–66 (7088) $3,750.00



92**. [Dickens, Charles- First Edition with First Issue Points- The Myles Slocum Copy] A Tale of Two Cities.** London: Chapman and Hall, 1859. First Edition. 8 ½ x 5 ½ inches, 254pp. First edition, with following first issue points: the name of 'Stryver' is misspelt 'Striver' on plate opposite page 94; 'affectionately' is misspelled 'affetcionately' on page 134;.and page 213 misnumbered 113. Slocum Copy, with his signature "M. S. Slocum, Pasadena" signed in pencil on the front free fly. Affectionately bound by Riviere in three quarter brown calf, lighter brown cloth boards, marbled end sheets, by Riviere & Son, London. Engraved frontispiece, vignette title and 14 engraved plates by H.K Browne ("Phiz"), the last Dickens' work to be illustrated by Phiz. From the famous Myles Standish Slocum collection, notable Pasadena book collector, with his ownership signature. Joint wear, rubbing to sides, excellent condition internally. (7092) $3,250.00

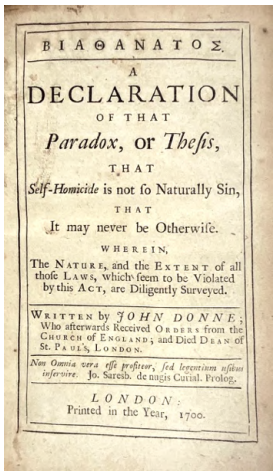


93. **[Dickens, Charles- In Full Cloth by Riviere] Our Mutual Friend.** London: Chapman and Hall, 1865. First Edition. Two volumes in one, 8 7/8 x8 inches. Engraved frontispieces and 38 engraved plates by Marcus Stone. Bound in full polished tan calf with double gilt filet border and end spheres, in six compartments, four of which are richly gilt stamped in gilt. From the original parts. Side edges stamped in gilt. Top edge gilt, stamp-signed by Riviere & Son. Blue printed wrappers bound in at front and rear of monthly No. 18 bound in at front and rear. Light stain in upper left of front board, internally near fine. S. Smith I, 15. (7090) $1,250.00



94. **[Dickens, Charles- In Original Monthly Parts] Posthumous Papers of the Pickwick Club.** London: Chapman and Hall, 1836-1837. First Edition. Octavos, 9 x 6 ½ inches. In the original monthly parts, 20 parts in 19. Original green pictorial printed wrappers, with 43 engraved plates, including engraved title, by Robert Seymour, R. W. Buss, and Hablot K. Browne ("Phiz"). An appealing, complete set of Dickens's first novel in the format in which it originally captured the English reading public. A bibliographically mixed set, as commonly encountered. Part I contains four plates, including the two original Seymour plates followed by their replacement illustrations by Phiz; Part III contains later replacement plates. Other plates occur in mixed states. Inserted advertising is incomplete: front advertisements are present in the last three of the final four numbers, while rear wrapper advertisements are substantially present throughout. The original wrappers show some expected wear, especially at spine; internally the parts are generally remarkably clean and well preserved, with one plate noticeably foxed, others a few soiled, but otherwise only occasional spotting and toning. (7096) $2,850.00

95. **[Dickens, Charles- In full crimson calf] Little Dorrit.** London: Bradbury and Evans, 1857. First Edition. 8 ½ x 6 inches, 625pp. Frontispiece, title and 38 engraved plates by Hablot K. Browne (Phiz). Bound in bright pinkish red polished calf with gilt filigree borders, four compartments to spine richly decorated in gilt, and two light brown morocco compartments. All edges marbled. End sheets marbled, with two paper bookplates to front pastedown, including one mounted. Some wear to joints, book is tight and largely near fine. (7091) $850.00


ΒΙΑΘΑΝΑΤΟΣ.
A
DECLARATION
OF THAT
Paradox, or *Theſis*,
THAT
Self-Homicide is not ſo Naturally Sin,
THAT
It may never be Otherwiſe.
WHEREIN,
The NATURE, and the EXTENT of all thoſe LAWS, which ſeem to be Violated by this ACT, are Diligently Surveyed.
WRITTEN by JOHN DONNE; Who afterwards Received ORDERS from the CHURCH of ENGLAND; and Died DEAN of St. PAUL's, LONDON.
Non Omnia vera eſſe profitear, ſed legentium uſibus inſervire. Jo. Saresb. de nugis Curial. Prolog.
LONDON:
Printed in the Year, 1700.

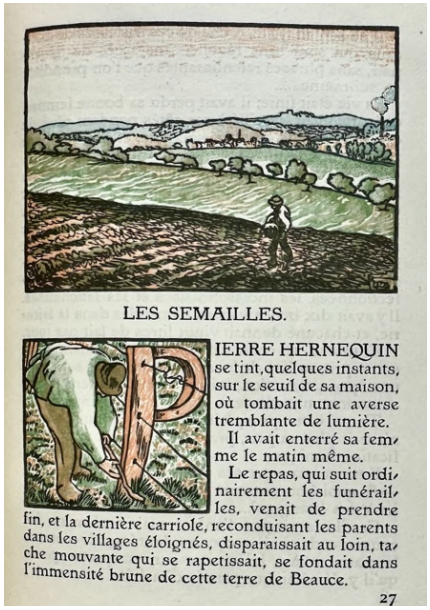
96**. [Donne, John- 1700] Biathanatos: A Declaration of that Paradox, or Thesis, that Self-Homicide is not so Naturally Sin.** London: [no publisher given], 1700. Second edition. 8vo (192 x 116 mm). Modern quarter tan calf, attractive marbled boards. Title-page printed within double rule border. (A few minor marginal repairs, some browning or spotting.) The second edition of Donne's controversial justification of suicide, first published by his son in 1644. A unique treatise, published posthumously and against the author's wishes by his son in which Donne discusses with wonderful subtlety and learning the question whether under any conceivable circumstances suicide might be excusable. ESTC R32816; Wing D-1860. Provenance: Collegii Sti Augustini apud Cantuarienses Liber (armorial bookplate with pencil note indicating the book's sale); Hamilton Tyler (bookplate and signature). (5829) $1,850.00




LA BARATTE.

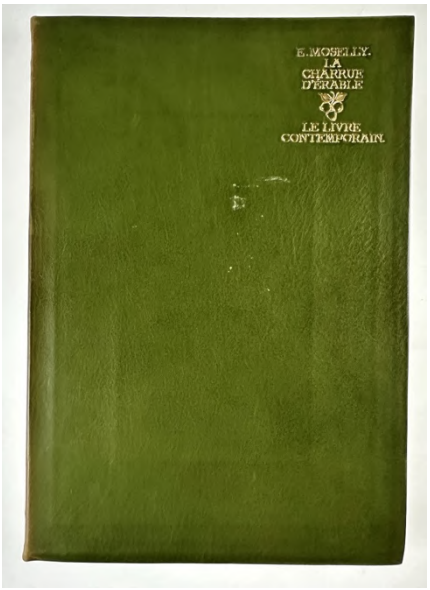
AREVOIR, mame Mélanie, et tâchez que votre beurre y soye aussi bon que la fois dernière; on m'en a fait des compliments au marché de Commercy!»
Le cosson—on appelle ainsi en Lorraine les marchands qui récoltent dans les villages les œufs, le beurre, les volailles, pour les revendre à la ville,—Maître Pierre, le cosson donc, ayant ainsi parlé, se jucha sur le haut de sa carriole, parmi les cages à poules d'où sortaient

7


LES SEMAILLES.

PIERRE HERNEQUIN se tint, quelques instants, sur le seuil de sa maison, où tombait une averse tremblante de lumière.
Il avait enterré sa femme le matin même.
Le repas, qui suit ordinairement les funérailles, venait de prendre fin, et la dernière carriole, reconduisant les parents dans les villages éloignés, disparaissait au loin, tache mouvante qui se rapetissait, se fondait dans l'immensité brune de cette terre de Beauce.

27



97. **[Eragny Press Hight Point- Camille and Lucien Pissarro: One of 116 Copies in Full Lambskin**] Mosselly, Emile (pseud.). **La Charrue d'Erable.** Hammersmith: Eragny Press, 1912. Small quarto. (8 ¼x 5 ¾). Half title, title within woodcut border, 32 woodcut illustrations printed in colors, 12 full-page, and 10 initial letters by Lucien Pissarro after Camille Pissarro. Exquisite original limp green lambskin, the upper cover lettered in gilt, NUMBER 82 OF 116 COPIES, FOR M. H. Vever, the celebrated Parisian jeweler, collector and bibliophile, president of the Societe des Cent Bibliophiles and an active member of Le Livre Contemporain. Half title, title within woodcut border, 32 woodcut illustrations printed in colours, 12 full-page, and 10 initial letters by Lucien Pissarro after Camille Pissarro. Camille Pissarro's text is complemented throughout by the wood-engravings and decorative work of his son Lucien Pissarro, with the delicate color printing and typographical harmony characteristic of the Eragny Press; Lucien's wife, Esther Pissarro, shared importantly in the presswork and production of the books. Housed in a matching morocco lined slipcase with gilt lettering on spine. One of the most admired and sought-after Eragny Press productions, the volume is particularly successful in its integration of text, illustration, ornament, and aesthetic color tones. Near fine. (7134) $6,500.00



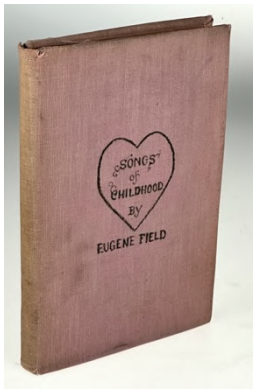
98. **[Eragny Press – Lucien & Esther Pissarro]** Verhaeren, Émile. **Les Petits Vieux.** London: Eragny Press, Hacon & Ricketts, 1901. Oblong octavo. One of 230 copies printed on old Japanese handmade paper, of which only 200 were for sale. Original quarter gray paper over Michallet blue paper-covered boards, the latter printed with a repeating “winter aconite” pattern in two shades of green; spine lettered in gilt, top edge gilt. Printed in red and black in Vale type on double leaves, with a full-page wood-engraved frontispiece printed in colors and decorative initials, all designed by Lucien Pissarro and engraved on wood by Lucien and Esther Pissarro. Fine condition. (7131) $2,250.00



A particularly attractive production of the Eragny Press, combining Lucien Pissarro’s illustration and book design with the craftsmanship of both Lucien and Esther Pissarro. Verhaeren, the important Belgian Symbolist poet and a friend of the Pissarro family, was among the contemporary writers particularly congenial to the artistic and literary ideals of the Press.



99. **[Factory Girls-- Original Memorial Words and Music for the Triangle Fire Victims]** Schorr, A. and J. M Rumshisky. **"MAMENIU"! Including an Elegy to the Triangle Fire Victims (Yiddish: "מאמעניו").** New York: Hebrew Publishing Co., 1911. First Edition. Folio size, 14 x 10 ½ inches, 4pp. Folio sheet music, printed in blue and black, with illustrated cover featuring a standing male figure beside a stylized music stand incorporating portrait vignettes. Interior pages with musical notation and Yiddish lyrics in parallel typographic settings. Price noted on cover ("Piano 50¢ / Violin 30¢"). A poignant and historically immediate response to the Triangle Shirtwaist Factory fire (March 25, 1911), one of the defining industrial disasters in American labor history. Issued the same year, this Yiddish-language song transforms the tragedy into communal lament, aimed squarely at New York's immigrant Jewish population—many of whom were directly affected by the fire or worked in similar garment trades. Composer Joseph (J. M.) Rumshisky, a central figure in Yiddish theater music, here collaborates with lyricist A. Schorr to produce not theatrical entertainment but memorial culture in printed form. The piece reflects how rapidly the catastrophe entered public consciousness and how vernacular media—sheet music, street songs, and performance—served as vehicles for mourning, solidarity, and, implicitly, social critique. Near fine. Scarce. (7068) $325.00



100. **[Field, Eugene- Delightful Watercolor Paintings Throughout]** Stevenson, Robert Louis. **Love-Songs of Childhood.** New York: Charles Scribner's Sons, 1897. 12mo. 6 x 4 ½ inches. Early edition in original green gilt cloth with custom pink cloth jacket, probably by the same person who sympathetically adorned the book with delightful watercolor scenes throughout, a total of 36 separate examples: one whole page to half-title, several ¾ page and the rest quarter page or smaller. All things of interest to children, applicable to the particular poems. Near fine, with one small tear. A most attactive and pleasing presentation. (7110) $550.00



101. **[French Stunning Children's Book]** May, L. Henry (Hawkins, L. W. Illustrator). **La Reine du Jardin (Queen of the Garden).** Paris: Societe Francaise d'Editions d'Art, 1900. Tall folio size. Wonderful color pictorially illustrated paper covered boards, blue cloth spine, silk white mauve end sheets. 23 pages. 36 x 27 cm. Five exquisite and remarkable colorful pochoir pages. Text in French. The story tells of the legend of a young girl who went into a garden and conversed with several strange creatures, such as a talking mole. Some of them wanted Lili for their queen, and entertained unusual her. Quite an evocative and certainly unique lapbook for children. Remarkably preserved in fine condition. Extremely rare, and copies that do turn up invariably have condition problems owing to its size and fragility. (4387) $1,500.00


℣. CREATOR ómnium rerum Deus, qui me de limo terræ formásti, et mirabíliter próprio sánguine redemísti, corpúsque meum, licet modo putréscat, de sepúlcro fácies in die judícii resuscitári: exaúdi, exaúdi me, ut ánimam meam in sinu Abrahæ patriárchæ tui júbeas collocári. ℟. Líbera me Dómine de morte aetérna, in die illa treménda, Quando cæli movéndi sunt et terra, Dum véneris judicáre saéculum per ignem.

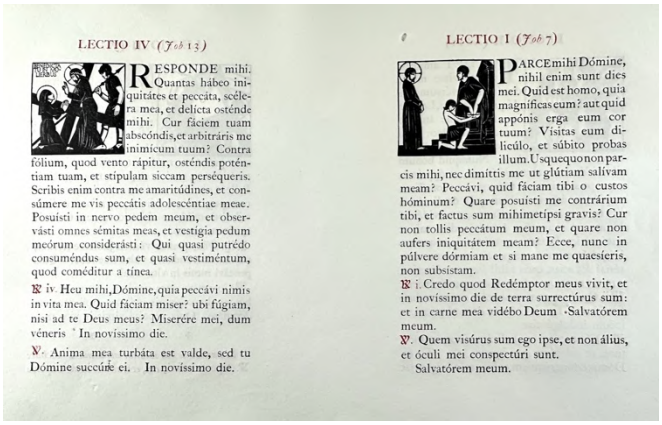
✣ ✣ ✣

Si immediate non sequitur Laudes dicitur:

℣. A porta inferi. *etc., et orationes ut ad Vesperas*

102. **[Gill, Eric- Five Original Proof Sheets]** Gill, Eric. **Various Sizes, With Nine Woodcuts by Eric Gill: Lectiones Ad Matutinum.** Ditchling, Sussex: Typographia S. Dominici [Saint Dominic's Press], 1925. Five separate proof sheets (one is duplicate) from this important Saint Dominic's Press production of various sizes, some with conjugate leaves and folded; superb typeface and woodblocks by Eric Gill. Printed in black and red on handmade paper and containing nine stunning woodcut illustrations by Gill. Three sheets measure approximately 11 x 11½ inches and contain five woodcuts; one larger sheet measures approximately 18 x 12 inches and contains four woodcuts; and the remaining sheet, approximately 18½ x 12 inches, is the title sheet, without illustration. Several are printed on both recto and verso. The sheets retain their deckled edges and reveal the typography, rubrication, and Gill woodcuts in their original press-sheet format, gathering, and binding. One small brown toning stain to the large double-spread folio sheet; otherwise remarkably well preserved. (7154) $450.00

102- Continued: Eric Gill Proofs


LECTIO IV (Job 13)

RESPONDE mihi. Quantas hábeo iniquitátes et peccáta, scélera mea, et delicta osténde mihi. Cur fáciem tuam abscóndis, et arbitráris me inimícum tuum? Contra fólium, quod vento rápitur, osténdis poténtiam tuam, et stipulam siccam perséqueris. Scribis enim contra me amaritúdines, et consúmere me vis peccátis adolescéntiae meae. Posuísti in nervo pedem meum, et observásti omnes sémitas meas, et vestígia pedum meórum considerásti: Qui quasi putrédo consuméndus sum, et quasi vestiméntum, quod coméditur a tínea.

℣. iv. Heu mihi, Dómine, quia peccávi nimis in vita mea. Quid fáciam miser? ubi fúgiam, nisi ad te Deus meus? Miserére mei, dum véneris * In novíssimo die.

℣. Anima mea turbáta est valde, sed tu Dómine succúre ei. In novíssimo die.

LECTIO I (Job 7)

PARCE mihi Dómine, nihil enim sunt dies mei. Quid est homo, quia magnificas eum? aut quid appónis erga eum cor tuum? Visitas eum dilicúlo, et súbito probas illum. Usquequo non parcis mihi, nec dimíttis me ut glútiam salivam meam? Peccávi, quid fáciam tibi o custos hóminum? Quare posuísti me contrárium tibi, et factus sum mihimetipsi gravis? Cur non tollis peccátum meum, et quare non aufers iniquitátem meam? Ecce, nunc in púlvere dórmiam et si mane me quaesíeris, non subsístam.

℣. i. Credo quod Redémptor meus vivit, et in novíssimo die de terra surrectúrus sum: et in carne mea vidébo Deum ·Salvatórem meum.

℣. Quem visúrus sum ego ipse, et non álius, et óculi mei conspectúri sunt.
Salvatórem meum.

The Lectiones Ad Matutinum, an Office of the Dead according to the Dominican rite, represents one of the most extensively illustrated books produced at Saint Dominic's Press, incorporating 368 wood engravings by Gill. His small, starkly conceived biblical and devotional scenes are particularly effective within the austere typographical setting, the dense blacks of the figures and crosses punctuated by headings, initials, and liturgical directions printed in red. Seen here on the unfolded sheets, the relationship between Gill's images and the typography is especially striking and provides an unusual glimpse into the physical production of the book. The present sheets represent a selected group of five sheets containing nine different Gill woodcuts together with the title, an unusual survival of original Saint Dominic's Press printing material rather than leaves removed from a finished copy. Fine condition, fresh and crisp, with strong impressions in black and red and deckled edges preserved.

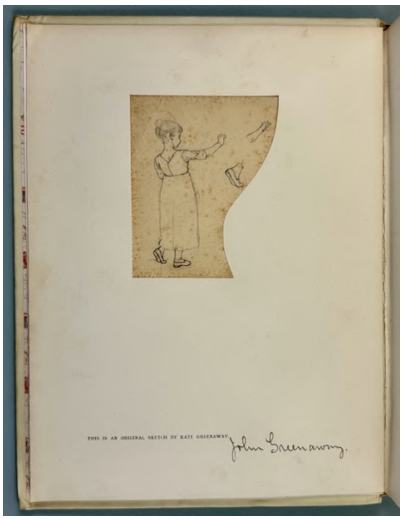


103. **[Greenaway, Kate- Complete Set of 14 Almanacks in Fine Condition in Handsome Case]** Kate Greenaway. **Almanacks. 1883-1897.** London, George Routledge and Sons; J. M. Dent & Co., 1883-1897. First Editions. Miniature volumes, approximately 4 × 3 inches (the 1884 Almanack larger, approximately 5¼ × 3¾ inches). A particularly attractive complete run of all fourteen Kate Greenaway Almanacks, 1883–1895 and 1897; no Almanack was issued for 1896. Printed in colors by Edmund Evans. Fourteen volumes, complete. One of the most appealing sequences of Victorian illustrated miniature books, Greenaway's Almanacks appeared annually beginning in 1883 and brought together her unmistakable images of children, flowers, costumes, games, and the changing seasons in a format ideally suited to her intimate art. Printed in colors by Edmund Evans, whose technical virtuosity was central to the success of Greenaway's books, the series displays an extraordinary variety of pictorial designs from year to year. The complete run also provides, in miniature, a particularly attractive survey of the development of Greenaway's book illustration during the mature period of her career. The fourteen Almanacks are in fine condition, remarkably fresh as a group, with only the minor variations and traces of age one would expect in books of this delicacy. (7103) $5,500.00

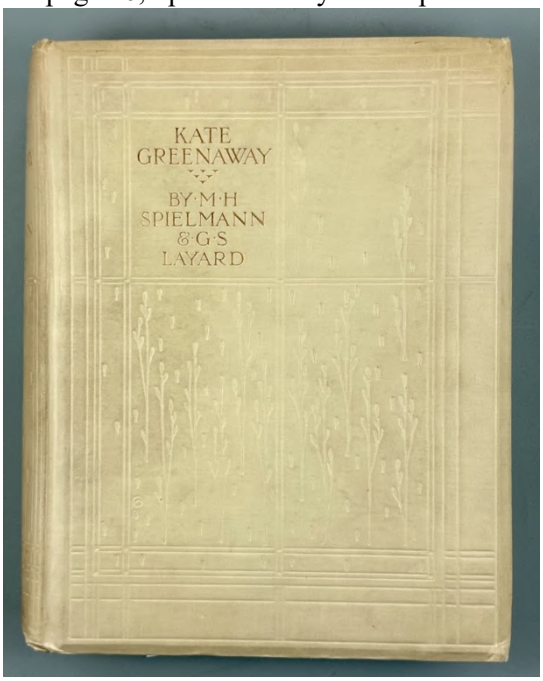
Housed together in a remarkably handsome custom book-form case of dark blue-green crushed morocco, approximately six inches high, the covers ruled and tooled in gilt and the rounded spine elaborately constructed with raised bands, gilt compartments, and gilt lettering, KATE GREENAWAY'S / ALMANACKS / 1883–1897. The case opens on a hinged side to reveal the fourteen volumes fitted snugly within a silk-lined compartment.







104. **[Greenaway, Kate- With Original Drawing of the Renowned John Greenaway Plate Appearing in Layard's Classic Work on Greenaway: The Deluxe Edition, Signed by John Greenaway, With Original Drawing by Kate Greenaway]** Written by M. H. Spielmann (Marion Harry Spielmann) and G. S. Layard (George Somes Layard). **Kate Greenaway.** London: Adam and Charles Black, 1905. First Edition. 4to, book: 11 x 8 ¾ inches; Drawing: image size 6 x 6 inches; frame size: 14 ½ x 13 ½ inches. THE DELUXE EDITION biography of Kate Greenaway, signed by John Greenaway, her father, with an ORIGINAL DRAWING by Kate Greenaway on the same page, viewable by a cut-away window, as issued (each limited edition book with a different drawing). Importantly, **AND INCLUDED HEREWITH, THE ORIGINAL PENCIL DRAWING OF JOHN GREENAWAY BY BIRKET FOSTER (matted and framed),** the oft-reproduced image of John Greenaway, Kate's father, by the renowned painter and illustrator, Birket Foster, provincially titled, "Wood-Engraver, at Work," on paper watermarked 1842. Myles Birket Foster, R.W.S. (1825-1899), eminently popular and successful artist, was a fine art painter, and contributed fabulous images to noted books by the Dalziel Brothers and the poets of the period. Foster made this drawing in 1842, while he and John Greenaway were apprentices at Landell's engraving and printing works. The two remained friends for life and, together with fellow apprentice, Edmund Evans, lived in close proximity at Witley, where his daughter, Kate, met Evans, beginning their long and distinguished publishing history together. The use of watermarked Whatman paper suggests that this portrait was not a spur of the moment piece, but a portrait for posterity. Indeed, the drawing comes to us from a private collector whose provenance dates back many years, and prior to that, was in the Greenaway family for over half a century. The image appears for the first time in print in the book in this offering, opposite page 40, Spielmann/Layard's superb and comprehensive account of the life and professional record of Kate Greenaway. Punctuating the importance of this drawing and the association of Foster and Greenaway, the Victorian Web writes, "John Greenaway and Birket Foster were colleagues (see Engen 33), and this unusual portrait focuses on the subject's work almost as much as on the subject himself. Greenaway's concentration is palpable. Both men were important in establishing Kate Greenaway's career. The commercial art site which gives details of this portrait's size and date describes the 'miniature drawing' handed down by John Greenaway's son as 'the epitome of what one might consider to be Victorian illustration... combining Birket Foster, Kate Greenaway, and both father and brother, John Greenaway; a key item in Kate Greenaway diction." The Deluxe Edition, with the printed page on verso of half-title, reading: "EDITION DELUXE PRESENTATION COPY." Cream cloth covered beveled boards with blind-stamped decoration and gilt lettering to upper cover and spine. Color pictorial endpapers after a wallpaper design by Kate Greenaway. xix, [1], 300, [4] pp. plus [86] leaves of plates (52 in color; 34 in black and white). The Birket Foster drawing of John Greenaway is housed in a superb mat and frame by Laurence Oxley, Ltd, Fine Art Guild, under conservation glass. Foxing to sketch in book, as often seen. The book is in fine condition. (6618) $7,500.00





105. **[Greenaway, Kate- Original Art] Seven Illustrations for Fanny Lablanche's "Starlight Stories," 1877.** Offered here are seven original illustrations for Fanny Lablanche's "Starlight Stories Told to Bright Eyes and Listening Ears," executed by Greenaway ca. 1887 in pencil on wove paper. Each sketch has pencil captions; Jack &The Fishes (2), Two Little Prisoners Page 26, Cats & Dogs (2), and Pelionet and Petrronella (2). Three of the sketches, all with printer's pencil marks or annotations, were used in the 1877 first edition published by Griffith and Farran with the illustrations engraved by her father John. One of these has further annotations in blue on front below the sketch. Some with annotations on back. One is an unused in the book, but very similar sketch to the published illustration (number 5); numbers 2, 4 and 7 are original designs not used in the final publication. Various sizes between 138 x 94 mm (5 3/8 x 3 ¾ in) and 190 x 138 mm (7 ½ x 5 3/8 in), pinholes to corners, otherwise some minor surface dirt, all unframed, [circa 1877]. Very good. A delightful set indeed. [pictured 4 out of 7. (6994) $1,750.00

These drawings date from a formative period in Kate Greenaway's career, just two years before the extraordinary success of Under the Window (1879) established her international reputation. Of particular interest is the collaboration with her father, John Greenaway, an accomplished wood engraver who translated her designs into illustrations for publication. The printer's annotations on several sheets provide direct evidence of this process, while the unpublished sketches preserve alternative compositions that never appeared in the book. Together, these seven drawings offer a rare glimpse into Greenaway's developing artistic style and the working methods of Victorian illustrated-book production, making them especially desirable to collectors of original illustration and children's literature

106. **[Gryphius Press- 1539]** Lucain. **M. Annei Lucani De bello cvili libri decem.** Lugundi: Apud Seb. Gryphium, 1539. First edition. 12mo. Superb full vellum boards, gilt rules cover and spine. 295pp. Superb woodcut vignette on title page and another at the very end. A historical treatise on the battle of Pharsalus (Greece, 48 B.C.). Colophon dated 1538. With curious pagination error (as called for), i.e. pp. 292-93 omitted in numeration. Exceedingly scarce. Stanford has a copy; we were not able to locate any other copies. (3926) $2,250.00



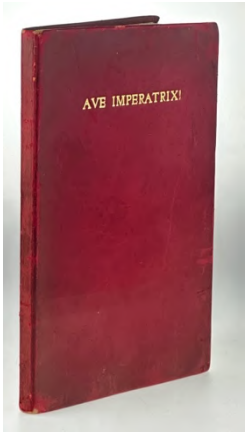


107. **[Hake, Thomas Gordon—Arthur Hughes Illustrations—Pre-Raphaelite**] Hake, Thomas. **Parables and Tales.** London: Elkin Mathews, 1917. 12mo, 7 ½ x 5 inches. 98pp., with two-page advertisement for Hake's Madeline at rear. Publisher's finely woven blue cloth, unlettered and undecorated on covers; a very good copy. With a new preface by the author's son, Thomas Hake, and a photographic portrait of Hake. This later Elkin Mathews edition preserves Arthur Hughes's celebrated Pre-Raphaelite illustrations for Hake's Parables and Tales, first published by Chapman & Hall in 1872. Illustrated with a full-page frontispiece and eight wood engravings by Hughes, engraved by the Dalziel Brothers. Hake, physician and poet, moved intimately within the Pre-Raphaelite circle, and the original edition—whose more elaborate binding was designed by Dante Gabriel Rossetti—has become one of the desirable illustrated books associated with the movement. (7149) $550.00

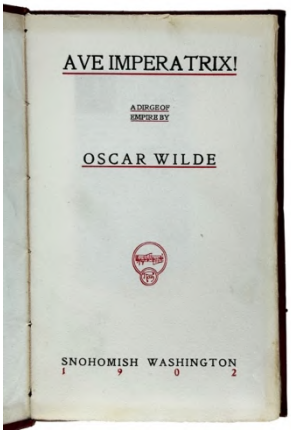


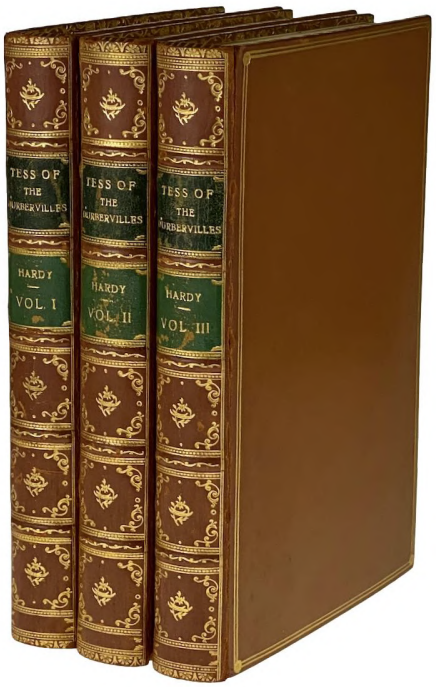
108. **[Hall, Edna Clarke- Superb Watercolor & Gouache Painting] "What Shall I Do with My Passion."** 1925. Offered here is a stunning watercolor, gouache and ink painting by the renowned British painter Edna Clarke Hall (1879–1979), on paper. Image size: 15 ¼x 11 ¼ inches. Painted on art paper, and signed lower left corner: "Edna C. H. 1925," and provided in a larger mat and frame. This is a powerful and early example of Clarke Hall's rare "poem pictures," uniting figure, ground, and handwritten verse into a single, psychologically charged composition. The attenuated nude, head bowed against a dense grey field, is overlaid with the artist's own poem, stacked in banner-like script so that text becomes structural rather than merely descriptive, while the composition evokes a thorough representation of the subject's passion. The chalk-matte opacity of the body color and the layered washes indicate a mixed technique of ink with watercolor and gouache, consistent with documented works by Hall of this format. Fine condition. (7012) $2,500.00

Edna Clarke Hall was trained at the Slade School of Art in London, entering in her mid-teens, and went on to develop one of the most distinctive bodies of imaginative and symbolic work on paper in Britain during the early 20th century. She is best known for her visionary illustrations to Wuthering Heights and for highly personal, symbolic figure studies that often merge image and poetry. Her work is widely represented in major public collections, most notably at Tate in London, where she is strongly held, underscoring her institutional standing and lasting scholarly interest. Poem text: What shall I do with my passion so fair?/ Is there not one who my passion may share?/ Are the Gods mocking- O what a hard school./ Cold to my ardour and warmth to my cool./ Nothing is fitting all is awry, /Passion is passing and now shall die!



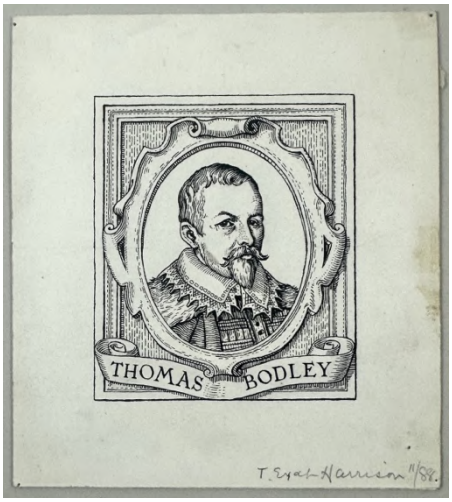
109. **[Handcraft Shop, Will Ransom- Scarce early Washington state printing]** Wilde, Oscar. **Ave Imperatrix! A Dirge of Empire**. Snohomish, Washington: The Handcraft Shop, 1902. First Edition. Limited Edition, #11 of 150 copies, printed by Will Ransom at The Handcraft Shop, one of only two books produced by this ephemeral publishing experiment by Ransom, then a young 24-year old graphic typeface designer, and just embarking on what would be an illustrious and influential career. Wilde's poem critiques the heavy human cost of British imperialism during the Second Anglo-Afghan War. While the poem opens with a grand salute to Queen Victoria's global reign, it quickly shifts into a somber elegy for the young soldiers dying in distant lands, concluding with a prophetic hope for a rising democratic republic disdain for British Imperialis. A nice copy, slight rubbing. Near fine internally. Very scarce. (7161) $550.00





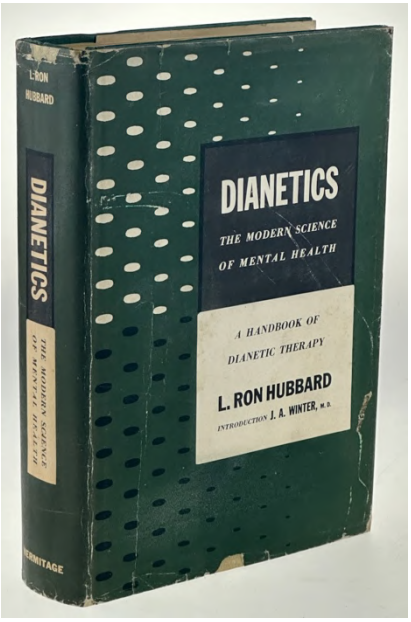
110. **[Hardy, Thomas] Tess of the D'Urbervilles**. London: James R. Osgood, McIlvaine and Co., 1891. First Edition. 3 volumes. Full contemporary polished tan cloth with double fillet gilt borders on both covers, ending in the corners with floral medallion, side edges with a gilt stamped design, two for panels on spine with morocco labels, gilt design work on the others. FIRST EDITION, FIRST IMPRESSION OF Thomas Hardy's most acclaimed work. Half titles present, volumes 2 & 3 with final blanks, and volume 2 with initial blank. Original covers bound in at the end. TEG. With first impression issue points: Volume I: p.[iv] "1891" present; p.[v] "have it said"; p.45 "her skin is/as sumple"; p.[264] final full-stop present; Volume II: p.[iv] "1891" present; p.58 "Valasquez"; p.155 "seampstress"; p.199 "XXV"; and p.234 "it's husband's"; Volume III: p.[vi] "1891" present; p.14 line endings comprise "towards", "but", "On", "al-", "hitherto" and "a", and p.112 "are ye doing"; p.160 line endings comprise "than", "deviations", "domesticity,", "vale", "curve.", "light" and "was"; p.198 "summit of the road"; p.252 line endings comprise "and", "foul", "bear" and "And", p.270 "sisters-in-law"; p.275 "piteously"; p.277 no page number present, and p.[278] no final full-stop. A lovely copy, near fine with slight wear along the outer joints, labels slightly scuffed. (6172) $3,750.00

111. **[Bodley, Thomas]. Thomas Harrison: Original Drawing, and Two Proofs of Thomas Bodley.** np, 1888. 5 x 4 ½ inches on heavy card paper. A stately original drawing by Thomas Erat Harrison (1853/1858–1917), British sculptor, painter, and stained-glass designer who exhibited in London, including at the Royal Academy, of Thomas Bodley (1545-1613), the Elizabethan diplomat and scholar best known as the founder and restorer of the Bodleian Library at Oxford. Harrison's drawing, dated November, 1888, is no doubt an homage to the Bodley Head publishing house which was found one year early (1887). Signed and dated by Harrison on front, in pencil, and again on the back, in pen. Also provided are two proofs (3 x 2 inches, and 2 x 1 ½ inches) printed on laid paper. Scarce thus. (6967) $850.00

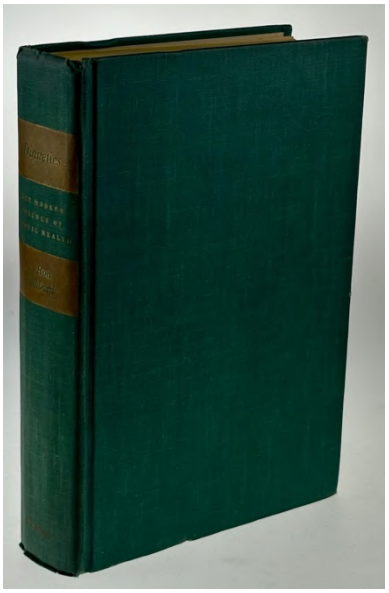




112. **[Herford, Oliver- Poster] "Foam of the Sea."** [Boston]: [Forbes Co., for Robert Brothers], [1895]. 20 x 14 in. A wonderful, large poster by the celebrated illustrator Oliver Herford, advertising the publication of Gertrude Hall's (1863-1961) book, "Foam of the Sea." Oliver Herford (1860-1935), known as the "American Oscar Wilde," was an Anglo-American writer, artist, and illustrator known for his pithy bon mots and skewed sense of humor who illustrated dozens of ostensibly "children's books" that featured a wry sense of humor and appealed to all age groups. This magnificent chromo-lithographic poster features blues and yellow ochre showing a sprite rising from the sea while a figure watches from the shore. Slightly toned, one corner chipped, pinholes, another corner formerly folded, very good condition. (6352) $950.00



113. **[Hubbard, L. Ron- The Book which launched scientology]** Hubbard, L. Ron. **Dianetics, The Modern Science of Mental Health.** New York: Hermitage House, 1950. First Edition. Thick 8vo, 8 ½ x 6 inches. In scarce original publisher's pictorial dark green dust wrapper (with paper tape on inside). L. Ron Hubbard's "Dianetics," published inconsequently in 1950, rapidly becoming the founding text for Scientology, a set of beliefs and practices invented by Hubbard, who went on to guide the movement's momentum. Variously defined as a cult, a business, a religion, or a scam, Dianetics is a set of ideas and practices regarding the human mind. Lengthy presentation inscription verso of front free fly in pen by a former owner. Copies are difficult to find in nice condition, especially with the scarce dust wrap; our copy is very good, with the wrapper quite presentable and intact from the outside, with paper tape strengthened on the inside, some, chips to front cover and margins of spine. Scarce thus. (6834) $2,500.00





114. **[Hungarian Art Nouveau Classic]** Lippich, Elek. **Koronghi Lippich Elek Koltemenyei 1880-1902 (Poems by Elek Koronghi Lippich).** Budapest, Hungary: Pallas, 1903. First Edition. Quarto. 8 ½ x 7 inches. Bound in white cloth spine with textured cloth covered boards, patterned end sheets. Spine lettered in gilt. A fascinating and scarce example of early Hungarian Art Nouveau featuring illustrations by Sándor Nagy and Aladár Körösfői-Kriesch. Both artists were prominent figures in Hungary's Art Nouveau movement and members of the Gödöllő artists' colony, known for integrating fine and applied arts with Hungarian folk motifs and symbolism. Their work in this volume exemplifies the Secession style, blending ornate design with national themes. Illustrated in color throughout with borders and full-page plates. The collected poems of Hungarian poet Elek Koronghi Lippich, illustrated in an early art nouveau style by two leading artists of the Gödöllő artists' colony, Sándor Nagy and Aladár Kriesch. Ex-institutional bookplate, near fine. The author, Elek Koronghi Lippich (1862-1924), was a Hungarian poet, author, and cultural politician who was known for his role in promoting Art Nouveau and the Arts and Crafts movement in Hungary. He served as the chief of the Fine Arts Department, contributing to the establishment of these movements in the country. Lippich also published a collection of poems between 1880 and 1902, which were later published in a volume in 1903. Scarce thus. (6879) $850.00

115. **[Image, Selwyn- Original Watercolor]** Image, Selwyn. **"End of the Glade, Epping Forest" watercolor by Selwyn Image.** [1900]. 24 x 16 inches (frame window), size of mounted watercolor, 3 ½ x 2 ½ inches. Offered here is a wonderful watercolor painting by Selwyn Image (1849 - 1930), British artist, designer, writer and poet associated with the Arts and Crafts Movement, in an Impressionist style, featuring delicate, wispy trees, a path and two young children crouched down appearing to be hiding. The painting is from one his "End of the Glade, Epping Forest" Series, ca. 1900, around the time he became an active member of the Art Workers' Guild in London and became a Master of the Guild, in 1900. Signed in the lower right corner, S. I. Contemporary frame with double mat. (6700) $850.00







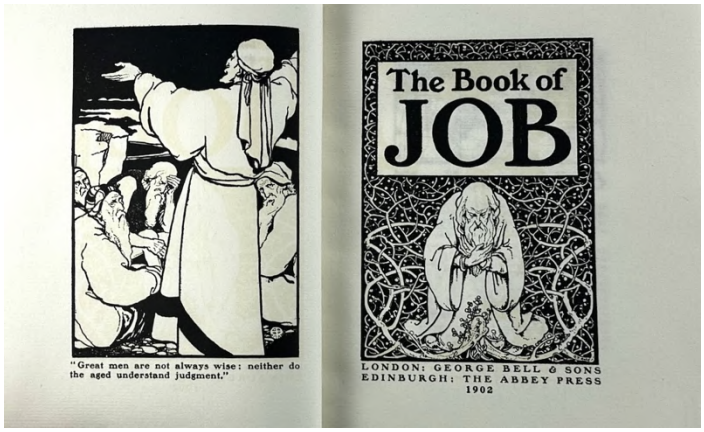
116. **[Kadinsky, Wassily- Woodcut Illustrations]** Kadinsky, Wassily. **Tendences Nouvelles No. 29, 1907.** Paris: Organe Officiel Illustre de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1907. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 29. pp. [523]-[554] This number includes **five original woodcuts by Kandinsky.** Roethel Reference: Der Rhein (The Rhine) 1903 printed in front cover and page 527. (R#12) Shiffe (Ships) 1903 (R#11) Zweikampf (Duel) 1903 (R#22) Springbrunnen (fountain) 1907 (R#72) Die Jagd (The Hunt) 1903 (R#23) printed in back cover. Les Tendances Nouvelles the Parisian art revue, founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. Les Tendances Nouvelles is an important publication intended to expose the audience to the beauty and to the philosophic co-operative nature of the Art, in the unity of all its expressions. Rich with artistic contributions from many artists and authors on the vanguard of that time, the revue represent the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. A splendid copy, slight browntoning, near fine. One of the more sought-after numbers of the revue, with five superb Kadinsky woodcut illustrations. (4389) $2,500.00



117. **[Kadinsky, Wassily- Woodcut Illustrations]** Kadkinsky, Wassily. **Tendences Nouvelles No. 48, 1909.** Paris: Organe Officiel Illustre de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1909. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 48. pp. [1111]-[1142]. This number includes one original woodcut by Kandinsky. Roethel Reference: Schalmei (shawm) 1907 (R#54). Les Tendances Nouvelles the Parisian art revue, founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. Les Tendances Nouvelles is an important publication intended to expose the audience to the beauty and to the philosophic co-operative nature of the Art, in the unity of all its expressions. Rich with artistic contributions from many artists and authors on the vanguard of that time, the revue represent the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. Foxing to covers and a few leaves, otherwise near fine internally. (4390) $850.00

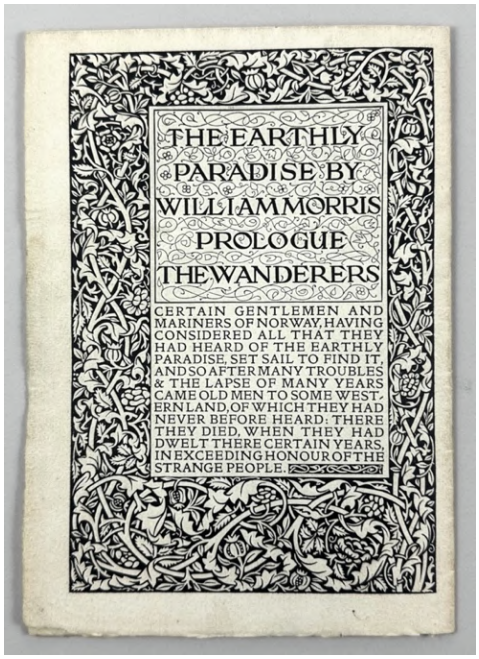
118. **[Kadinsky, Wassily- Woodcut Illustrations]** Kadkinsky, Wassily. **Tendences Nouvelles No. 49, 1909**. Paris: Organe Officiel Illustre de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1909. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 49. pp. [1143]-[1174]. This number includes one original woodcut by Kandinsky. Roethel Reference: Vogel (Bird) 1907 (R#65) Les Tendances Nouvelles the Parisian art revue, founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. Les Tendances Nouvelles is an important publication intended to expose the audience to the beauty and to the philosophic co-operative nature of the Art, in the unity of all its expressions. Rich of artistic contributions from many artists and authors on the vanguard of that time, the revue represent the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. Covers slightly torn at spine, else near fine internally. (4391) $850.00





119. **[Job- Abbey Press Superb Woodcuts]** (White, William H.) **The Book of Job.** London: George Bell and Sons; The Abbey Press, 1902. First Edition. Full parchment flexible boards with impressed gilt-blocked design work producing a striking five-part design motif on both covers, red silk ties. Beautifully printed with stunning woodblocks in bold contrast to white paper throughout by **Robert Traill Rose** (1863–1942) a British Symbolist watercolorist, illustrator, and commercial engraver heavily influenced by the Art Nouveau, Celtic Revival, and Arts and Crafts movements. Fine copy in original publisher's slipcase. (7162) $550.00





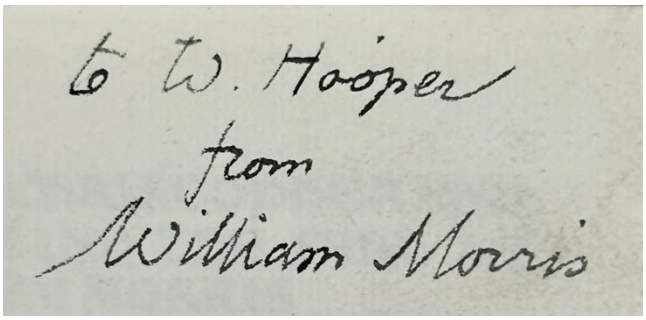


120. **[Kelmscott Press- Folded Folio Sheets in their most authentic state]** Morris, William. **Uncut Sheets of The Earthly Paradise, the First Two Books.** Hammersmith: Kelmscott Press, 1896. First Edition. The first two volumes, complete (of the eight-volume work) in original folded folio gathered sheets, uncut and unopened (preserved in contemporary marbled paper folders with gilt spine labels). Unfolded folio sheet size measure 18.3 x 12.8 inches (46.5 × 32.5 cm). Printed in Chaucer type in black and red on Kelmscott handmade paper bearing the characteristic apple watermark. **The sheets remain as full folio sheets folded twice to form quarto gatherings (8 separate pages) as issued to subscribers who chose to commission their own bindings—a very small bespoke number such provided to certain friends or members of the Press.** The Kelmscott Earthly Paradise was one of the press's largest and most ambitious undertakings, issued in an edition of 225 paper copies and only seven on vellum; a small but undocumented portion of the paper copies were supplied in this unbound state, and surviving examples remain notably scarce. In fact, we have not found one uncut folded folio leaf (8 pages) on record, in recent memory, let alone the 44 provided here! The present two volumes comprise 44 full folio sheets (plus bifold blanks), including numerous blank and preliminary leaves as issued, entirely consistent with Kelmscott production. The text pages are in excellent condition, crisp and fresh with strong original folds, and gathered together in archival form, preserved in the contemporary folders by a contemporary, fastidious collector. A rare and most desirable survival of Kelmscott Press books in their original issued state, offering an unusually direct view of Morris's printing before the intervention of the binder and embodying the collaborative ideals at the heart of the private press movement. (7018) $15,000.00





121. **[Kelmscott Press- WILLIAM MORRIS ASSOCATION COPY- Inscribed to W. H. Hooper, Engraver of the Kelmscott Chaucer in Stunning Alfred de Sauty Binding]** Morris, William. **Child Christopher and Goldilind the Fair.** Hammersmith: Kelmscott Press, 1895. First Edition. 2 volumes, 12mo, uncut. Hand-colored borders and initials. Printed in Chaucer type in red and black, title page and facing page with full woodcut page border, 7–line and small woodcut initial capitals. Stunning dark green morocco binding (on both covers) elaborately gilt by **ALFRED DE SAUTY** designed with a gilt all over pattern accentuated with tiny red morocco inlaid dots, spine in six compartments gilt lettered and numbered, top edges gilt. **IMPORTANT ASSOCIATION COPY, INSCRIBED BY WILLIAM MORRIS TO W.H. HOOPER, ENGRAVER OF THE KELMSCOTT CHAUCER: "To W. Hooper from William Morris."** As the master wood-engraver for the Kelmscott Press, William Harcourt Hooper was indispensable to William Morris's vision of reviving medieval craftsmanship. Professionally, Hooper translated the complex pencil illustrations of Edward Burne-Jones and Morris's own decorative borders into the physical woodblocks that defined the press's legendary aesthetic, culminating in their monumental collaborative masterpiece, the Kelmscott Chaucer. Beyond this intense technical working relationship, their alignment was deeply personal; Hooper was a devoted socialist who shared Morris's socio-political ideals, earning Morris's utmost respect as a peer rather than just a hired technician. An intimacy of this caliber is beautifully captured in this presentation copy of Child Christopher. In fine condition. Housed in a nice contemporary clothbound slipcase with matching folders, and gilt morocco label. (6841) $27,000.00

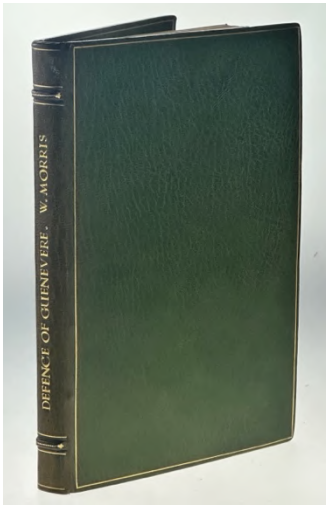


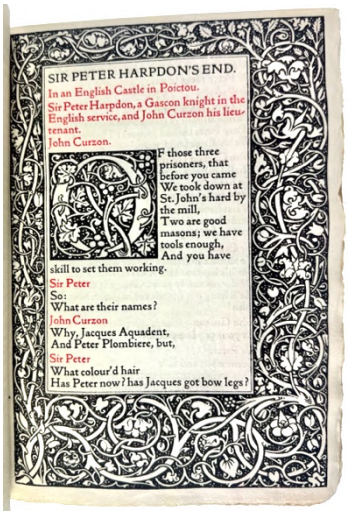
This beautifully executed binding is by Alfred De Sauty (1870-1949) who was the subject of an essay by Marianne Tidcombe entitled "The Mysterious Mr. De Sauty," published in For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot (2000), pp 329-336. She notes that "the first non-trade bookbinder, T. J. Cobden-Sanderson, emerged in the 1880's ... he was followed by hundreds of women, but only two male binders of any significance: Douglas Cockerell and Alfred De Sauty." Inspired by seeing illustrations of the bindings of Cobden-Sanderson in an issue of The Studio, he soon found work at the Hampstead Bindery and Guild of Women Binders. De Sauty was responsible for some of the best designs of the two binderies and carried out all the stages of the craft himself, from sewing to the designing and exceptionally delicate tooling of the covers. "Mr. de Sauty is another young binder, and his work is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded tooling of which he seems particularly fond. He has now the post formerly held by Mr. Cockerell" (see Prideaux, Modern Bookbindings Gutenberg.org). William Harcourt Hooper worked with William Morris from 1891-1896 in particularly on the Kelmscott Chaucer. Afterwards he was at the Ashendene Press and Essex House Press and worked with Edward Burne-Jones, C.M. Gere and others. This copy not recorded by Peterson in his list of presentation Copies. Peterson A35. Provenance: W. H. Hooper (this copy), William Harcourt Hooper (1834-1912, wood-engraver); Asa Foster Lingard (1899-1957, bookplate).



122. **[Kelmscott Press]** Morris, William. **Of the Friendship of Amis and Amile.** Hammersmith: Kelmscott Press, 1894. First Edition. 12mo. 6 x 4 ¾ inches. 67pp. Holland backed gray paper-covered boards with lettering of title on cover. Chaucer type, by William Morris, printed in black and red on Batchelor handmade paper featuring woodcut borders and initials throughout by Morris. Decorative bookplate of Sophie Hall-Walker. Fine. (6939) $2,850.00

123. **[Kelmscott Press]** Morris, William. **The Defence of Guenevere, and Other Poems.** Hammersmith: Kelmscott Press, 1892. Small quarto. (8 x 5 ¾ inches; 20 x 14.5 cm). Bound in full crushed morocco by **Sangorski & Sutcliffe** (signed with gilt pallet on front lower dentelle) with single gilt filet rule bordering front and back covers, dentelles with double-ruled gilt bordering; spine with bold gilt letterings of title and author, with two raised bands, gilt ruling and stippling. 169pp, publisher's colophon at end. Printed in red and black in Golden type. Full woodcut page-border, numerous 10-line and smaller woodcut initials. This early Kelmscott title was the first version of the “Primrose” watermark. A fine copy of this pivotal Morris classic, with slight and uniform sunning to spine. Morris's “Guenevere” presents a fascinating and sometimes dark but certainly unique portrayal of medieval romance, very much in the Pre-Raphaelite vein. With the decorative bookplate of Clarence B. Janson, Jr., (b. 1908) publisher of the Birmingham News and Principal Trustee at Birmingham Museum of Art for decades. (6938) $7,500.00




SIR PETER HARPDON'S END.

In an English Castle in Poictou.

Sir Peter Harpdon, a Gascon knight in the English service, and John Curzon his lieutenant.

John Curzon.

IF those three prisoners, that before you came We took down at St. John's hard by the mill, Two are good masons; we have tools enough, And you have skill to set them working.

Sir Peter

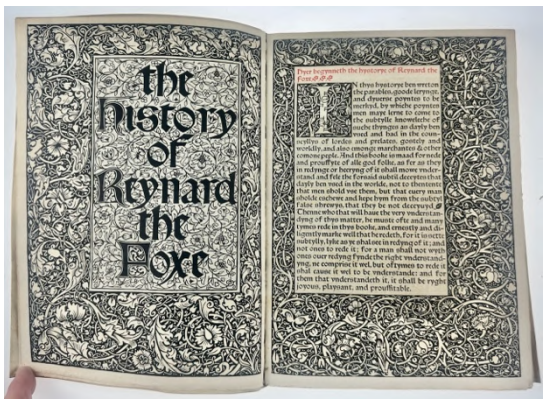
So: What are their names?

John Curzon

Why, Jacques Aquadent, And Peter Plombiere, but,

Sir Peter

What colour'd hair Has Peter now? has Jacques got bow legs?



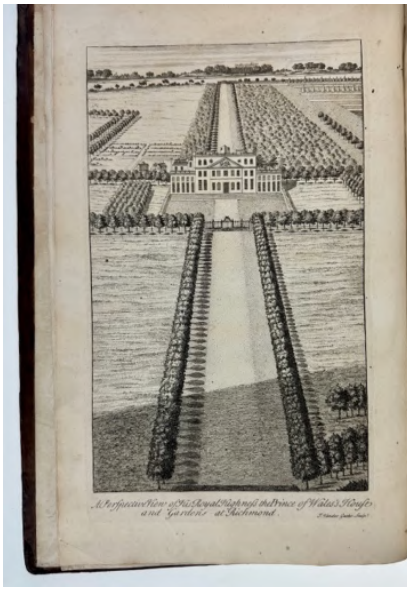
124. **[Kelmscott Press]** Caxton, William (translator); Edited by H. Halliday Sparling. **The History of Reynard the Foxe.** Hammersmith: Kelmscott Pres, 1892. Large 4to (14¼ × 10¼ inches; 362 × 260 mm). 163pp. Printed red and black in Troy and Chaucer types. Extensive woodcut decoration including a large opening border, numerous woodcut initials, and ornamental headings throughout. Original publisher’s full limp vellum, yapp edges, fore-edges untrimmed. . Morris wrote in Quaritch’s catalogue: 'This translation of Caxton’s is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as to mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic' (quoted in Peterson). Ties absent, Usual dimpling to vellum, partially unopened copy, fine internally. (6929) $5,500.00

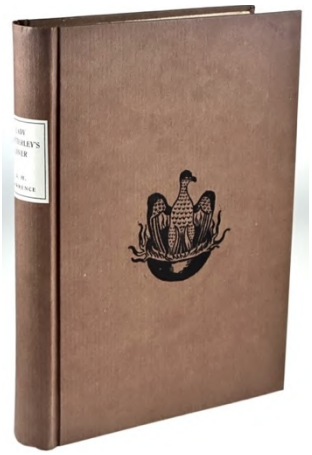
125. **[Kelmscott Press]** Ruskin, John. **The Nature of Gothic.** Hammersmith: Kelmscott Press, 1892. Octavo. (8 x 6 inches; 21 x 15 cm). Original full stiff vellum covers, gilt lettering to spine, yapp edges, uncut. Printed in Golden type on Batchelor handmade paper. Superb full-page woodcut opening the book, woodcut initials throughout. A fine, unopened copy. With decorative bookplate of William Malin Roscoe (of famed Roscoe family), a prolific book collector. Ruskin's book presenting early themes in the Arts & Crafts movement, especially the moral and aesthetic aspects of architecture. (6933) $3,850.00





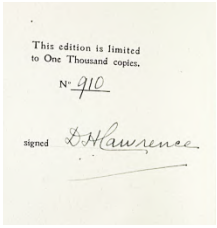
126. **[Laurence, John- Agricultural Interest: Key and Early Advancements in Testing, Experimentation and Plant Physiology, in contemporary full calf binding]** Laurence, John. A New System of Agriculture. Being a Complete Body of Husbandry and Gardening. London: Printed for Thos. Woodward at the Half-Moon over against St. Dunstan's Church in Fleetstreet, 1726. First Edition. Folio. 14 x 9 1/2 inches. Bound in contemporary full calf with blind-stamped fillet ruling and border designs to the central panel, on both covers. Spine with six raised bands, with seven panels, six of which contain gilt-stamped design work; the second panel has the title in gilt over a red morocco inlay. First edition of the author's most famous book, John Laurence (1668-1732),a very learned scholar, wrote four books on gardening and husbandry and this being his longest and most acclaimed treatise. Full-page illustrated frontispiece and two other full-page illustrations, woodcut headpieces and initials throughout. Calf restore in areas, but an amazingly clean and bright copy with very few signs of soiling or wear. Laurence's work provides an extensive system of improving land both for farmers and for gardeners, arguing in favor of the enclosure, as a step towards improving tillage and pasture farming. Scarce thus. Of particular interest is Laurence's insistence that improvement be tested by repeated experiments under differing soils and conditions, recognizing the danger of drawing general conclusions of plant physiology which, for example, questions and rejects the then-current notion that sap circulates through trees like blood through animals- a striking example of the book's critical and observational approach to husbandry. Students of agricultural history will avidly agree with this statement. Scarce and near fine. (6732) $2,250.00





127. **[Lawrence, D. H.- Entirely Unopened, Very Fine, in Original Dust Wrapper**] Lawrence, D. H**. Lady Chatterley's Lover.** [Florence]: Privately Printed [by the Tipografia Giuntina, directed by L. Franceschini], 1928. First Edition. [The unread copy of the century's most notorious novel—signed by Lawrence, entirely unopened after nearly a century, and preserved in its exceedingly rare original dust wrapper] Number 910 of only 1,000 copies, **numbered and signed by D. H. Lawrence.** Original mulberry-brown paper-covered boards, Lawrence's phoenix device printed in black on the upper cover, printed paper spine label; edges untrimmed. Preserved in the exceedingly rare original plain cream paper dust wrapper. An extraordinary, entirely unopened copy: every gathering remains joined at the folds, establishing that the text has never been read. Nearly a century after its publication, Lawrence's most notorious novel remains physically sealed in the state in which it left the Florentine bindery.The book itself is remarkably fresh and in exceptionally fine condition. The delicate paper-covered boards show virtually no evidence of handling or wear; the phoenix device remains strong, the spine label is well preserved, and the endpapers and contents are clean and crisp. Most importantly, none of the gatherings has been opened. Although the signed limitation page and preliminary leaves can be viewed, the novel itself has remained unread. The original dust wrapper—almost invariably discarded and now exceedingly rare—is complete, with only small chipping at the fore-corners and spine ends, and a partial closed tear with associated loss near the head of the spine panel. One of a very small number of recorded copies combining the original dust wrapper with a completely unopened text—and an exceptionally evocative survival of a landmark in modern literature, and freedom of expression. Pristine: "The" collector's item! (7098) $17,500.00





The complete absence of printing or decoration on the wrapper should be regarded as an integral part of its historical character. Lawrence published the book privately after conventional publishers refused to undertake the unexpurgated novel. Copies were distributed discreetly by friends and sympathetic booksellers, intercepted by customs authorities, seized by police, and suppressed in Britain and America. Lawrence described the novel as "beautiful and tender and frail as the naked self."



128. **[Lawrence, Herbert M.- Stunning Poster]** Lawrence, Herbert M. **Original Printed Color Lithographed Poster for The Century October Number, 1895.** Superb original printed color lithographed poster by Herbert Myron Lawrence for the October, 1895 Century Magazine, depicting a stylized sailboat in blue with a setting sun. Herbert Lawrence, (1861-1937), who established an art studio in San Francisco in the 1880's, and, at the turn of the century, was known for his innovative frescos and revolutionary colors in theaters and public libraries. Sight size, 17 ¾" x 10 5/8", Frame 25" x 19 1/4." Signed with initials "HL" Lower left. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Very good condition with wrinkles to paper in upper corners, frame and mat. (4396) $1,500.00

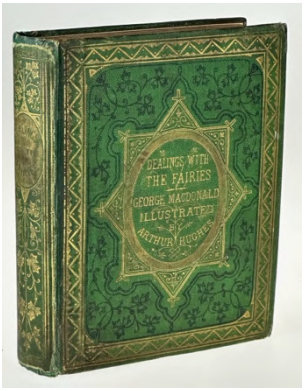


129. **[Leroux, Auguste- Stunning WWI Original Gouache Poster**] Leroux, Auguste. **"Pax Labor 1920".** Offered here is a wonderful original gouache painting on art paper measuring 18 x 12 ½ inches (image size 10 x 15 inches) by the renowned artist Auguste Leroux (1871-1954), noted French painter and illustrator, who was admitted to the École nationale supérieure des Beaux-Arts in 1892, where he studied in the studio of Léon Bonnat (1833-1922). Leroux won many successes and award in Paris and Italy. The painting features a striking Turn of the Century graphic design of woman with floral crown seated below a stylized tree, with superb lettering and symbolic dove motif in the foreground. The painting, "Pax Labor, 1920" is signed lower left, and made for the famous Imprimerie Joseph Charles. As a young man, Leroux entered the École nationale supérieure des arts décoratifs where he studied drawing nudes from models and after academics. He was forced work on fashion drawings and illustrations for children. In 1892 he was then admitted to the École nationale supérieure des Beaux-Arts on the Rue Bonaparte, where he studied in the studio of Léon Bonnat (1833-1922).In 1906, he married Clotilde Morel. In 1908 he moved with his wife to a large house in the Quartier du Petit-Montrouge, in the 14th arrondissement of Paris, Villa d'Alesia.[6] The top floor of the house, covered with a large glass roof, naturally became his workshop. He would live there until the end of his life surrounded by his wife and three children. He was a professor at the École nationale supérieure des Beaux-Arts in Paris for 30 years, a jury member of the committee of French Artists Society in 1904, an art teacher at the Académie de la Grande Chaumière, and was made a knight of the Legion of Honor. A beautiful and important Art Nouveau rendering by a chief French painter and illustrator. Near fine. (6673) $3,250.00



130. **[Löffler, Berthold- Early Book on Klimt] Salten**, Felix. Gustav Klimt. **Gelegentliche Anmerkungen. Buchschmuck von Berthold Löffler.** Wien und Leipzig: Wiener Verlag, 1903. Superb original color pictorial, highly decorative publisher's geometrically illustrated wrappers printed in green, yellow and black, on both covers, by famed Jugendstil illustrator Berthold Löffler. Half-title, and ornaments throughout, by Löffler. Each page with green head and tail pieces. Heiner Schwarz's book plate on inner front panel, designed by Fritz Nettel. Cover slightly worn at spine. Pages yellowed due to acidic paper. Near fine condition. Extremely scarce, the second earliest monograph on Gustav Klimt, and one of the earliest books by Felix Salten, the Austrian writer, member of Jung-Wien, the society of Viennese fin de siècle writers. Jung-Wien was the literary equivalent of the Wiener Secession, and members of these circles were close friends and associates. Thus evidently the first monographs on the Secessionists were written by the members of Jung-Wien, and obviously these books were designed and illustrated by the artists of the Secession. This very early monograph on Gustav Klimt is one of these publications whose cover and ornaments were designed by Berthold Löffler the outstanding painter and printmaker of the artist group. (4883) $4,250.00





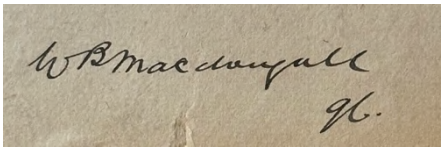


131. **[MacDonald, George—Scarce Early Edition—Arthur Hughes Illustrations]** MacDonald, George. **Dealings with the Fairies.** London: Alexander Strahan & Co., 1868. Second Edition. 12mo, 5 ½ x 4 ½ inches. 308pp. plus publisher's catalogue. In the original green pictorial cloth, the front cover elaborately decorated and ruled in gilt and black with geometric and floral ornament surrounding a central gilt medallion; spine similarly decorated and lettered in gilt and black, rear cover with decorative design stamped in black. Illustrated with twelve full-page plates by Arthur Hughes, whose Pre-Raphaelite-inflected designs are among the most appealing early illustrations for MacDonald. The volume contains five of his best-known fairy tales: "The Light Princess," "The Giant's Heart," "The Shadows," "Cross Purposes," and "The Golden Key." First published the preceding year, Dealings with the Fairies is an important early collection by one of the formative figures in Victorian fantasy, whose work was later admired by C. S. Lewis and J. R. R. Tolkien. Scarce in the original decorative cloth. All edges gilt. Some wear and rubbing to covers, inner hinges intact and the binding sound. (7147) $1,250.00

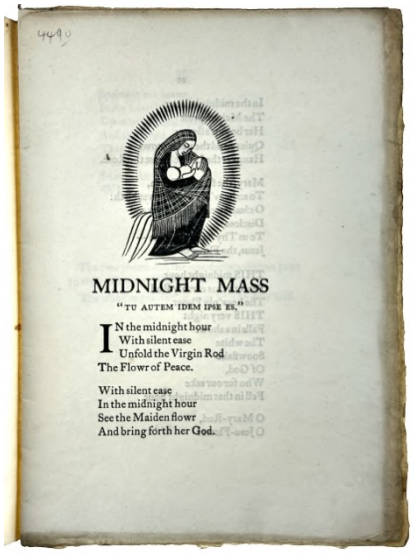




132. **[Macdougall, W. B.- Original Art]** Macdougall, W. B. (William Brown)]. **Three Large Border Designs for Book of Ruth in Pen and Black Ink.** Original pen and black ink elaborate border designs for **Macdougall's celebrated, "The Book of Ruth," executed in 1896**, heightened with white, traces of graphite, two signed lower right, one dated '96, on thick wove paper and artist's board, each sheet approx. 475 x 360 mm. (18 ¾ x 14 ¼in), with image size 10 x 11 ½". Some pencil annotations as instructions to printer. Occasional spotting and light browning, surface dirt, unframed, circa 1896, (3). The book was issued later in 1896 by J. M. Dent, fully illustrated by Macdougall. "This book is filled with exquisite decorations. Patterns of great beauty flow around the pages, and testify to the power of invention possessed by the illustrator." [The Spectator, review of the Dent & Co. first edition of "The Book of Ruth", 19th December 1896, p. 24] A most rare and important example of what can only be termed the height of English Art Nouveau book design. (3815) $2,250.00



133. **[Dominic Press, Saint- Eric Gill and, Desmond Chute] The Game. Corpus Christi, A.D. 1919.** Ditchling, Sussex: Douglas Pepler, Saint Dominic's Press, 1919. First Edition. 32 pp., printed wrappers with title and publisher's imprints on cover, subscription notice on the back. A scarce issue of this distinctive journal of the Ditchling circle, with a superb woodcut of the Virgin and Child introducing "Midnight Mass," attributed to Desmond Chute (1895-1962), Eric Gill's apprentice. The Game provides an unusually direct encounter with the ideas behind their work. Gill (1882–1940), sculptor, wood engraver, and celebrated designer of Gill Sans and Perpetua, helped shape the journal's character and became one of the defining figures of twentieth-century British book arts. Some toning, a very good copy. An appealing and ephemeral survival from the early Ditchling years. Desmond Chute was an English artist, engraver, and writer born in Bristol who studied at the Slade before working with Gill and becoming part of the Ditchling artistic community associated with St. Domimic's press. (7166) $275.00







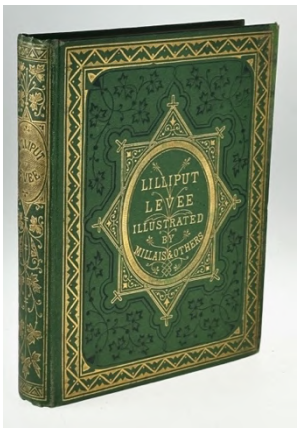


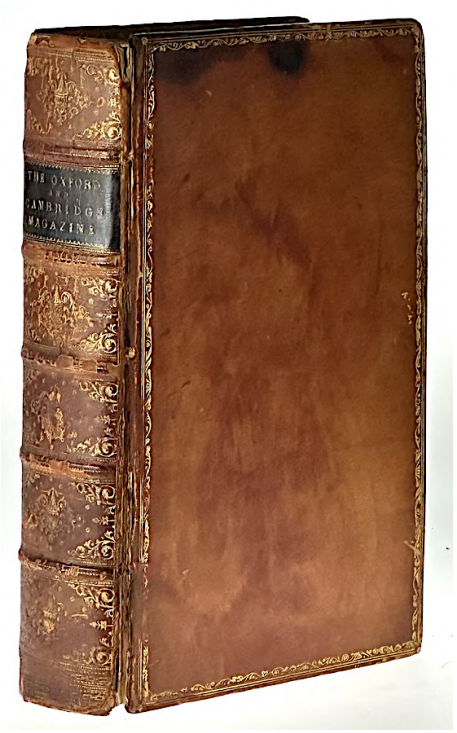
134. **[Manuscript Complete Illustrated Book- Hansel and Gretel]** Hildegard, Hudermann. **Hansel and Gretel; Ein Marchen von Gebruder Grimm.** Offered here is a wonderfully crafted and illustrated MANUSCRIPT BOOK by Hildegard Hudemann in 1948 (on title page), which has been bound in three quarter beige buckram, orange paper-covered stiff boards (beveled). The illustrations are of a very high quality and craftmanship: color title-page vignette and 10 superb color vignettes interspersed in the text. 17 pages of hand-calligraphed text, with hand-watercolored borders, paragraph initials in red, all by Hudemann... i.e. the entire book is hand-produced. Hudemann is best known in her homeland Germany where several of the children's historical, geographical picture books that she both wrote and illustrated in the 1970s and `80s have been published. This work does not appear to have been published anywhere and may have been created as a gift or proposal for publication. Fine. (3736) $2,500.00

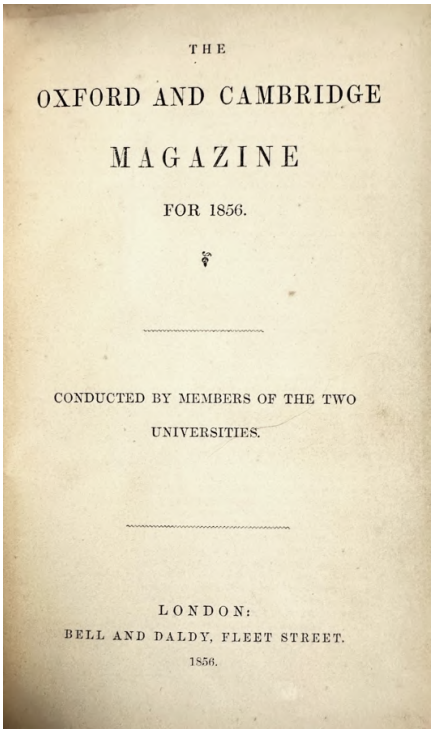


135. **[McManus, Blanche- Poster, Exquisite and Large]** McManus, Blanche. "Legends of the Rhine". [New York]: [A. S. Barnes & Co.], [1895]. Legends of the Rhine, New York: A.S. Barnes & Co., [1895]; 20 ¼x 14 ¼in. A very large, stunning and bold two-color woodcut poster printed in black and yellow, advertising the publication of Helene A. Guerber's book entitled, "Legends of the Rhine," by Blanche McManus (1869 – 1935). MacManus studied art in Chicago, London and Paris, and is acclaimed for her turn-of-the century creative Art Nouveau book covers, illustrations and posters. This enchanting poster is dominated by a large female figure in a flowing yellow gown playing the harp, and the text is set off by wonderful wavy black lines. A few closed tears, chipped corners, slightly toned, mounted on linen and matted. Very good condition. (6349) $1,500.00

136. **[Millais, John Everett]** Rands, William Brighty. **Lilliput Levee.** London: Strahan & Co., 1868. 12mo, 5 ½ x 4 ½ inches, 210pp. In the original green pictorial cloth, the front cover elaborately decorated and ruled in gilt and black with geometric and floral ornament surrounding a central gilt medallion; spine similarly decorated and lettered in gilt and black, rear cover with decorative design stamped in black. Cover gilt reads: "Lilliput Levee Illustrated by Millais & Others." AEG. Illustrated with twelve full-page wood engravings after J. E. Millais, Charles Green, George John Pinwell, and Basil Bradley, several engraved by Joseph Swain. The distinguished group, headed by Pre-Raphaelite founder Millais and the important Sixties illustrator Pinwell, gives this small children's book considerable interest as a production of the golden age of Victorian wood engraving. The author, William Rands, was one of the most popular and influential creators of children's literature and nursery rhymes during the Victorian era. Strahan published this book four years after first published, anonymously. Near fine copy. (7148) $1,500.00







THE

OXFORD AND CAMBRIDGE

MAGAZINE

FOR 1856.

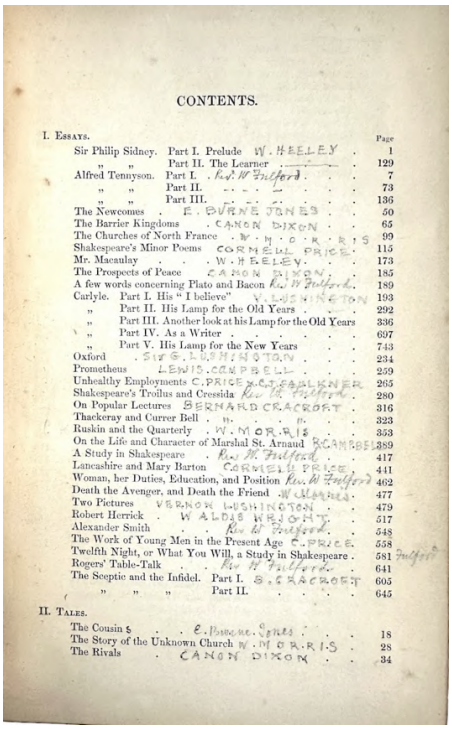
CONDUCTED BY MEMBERS OF THE TWO

UNIVERSITIES.

LONDON:

BELL AND DALDY, FLEET STREET.

1856.



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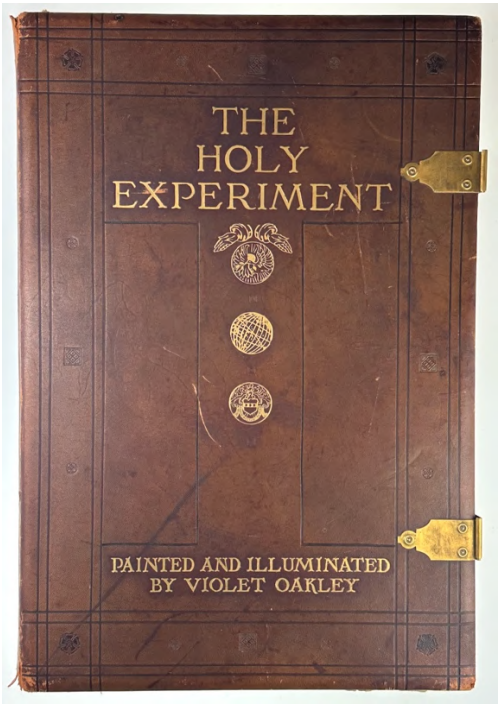
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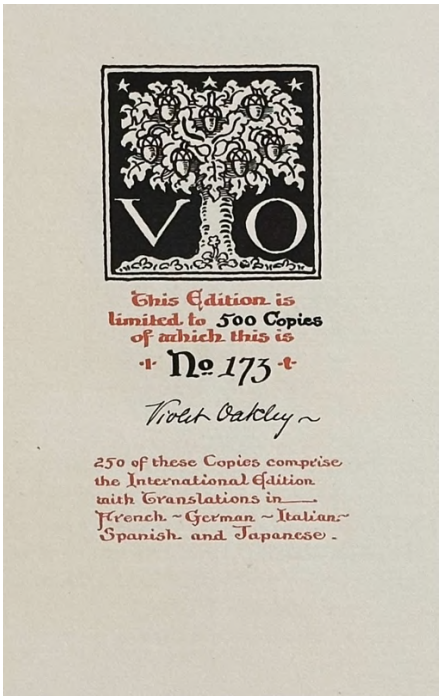
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137. **[Morris, William—The Oxford and Cambridge Magazine—Extensively Annotated Copy Identifying the Anonymous Pre-Raphaelite Contributors]** Morris, William. **The Oxford and Cambridge Magazine for 1856. Conducted by Members of the Two Universities.** London: Bell and Daldy, Fleet Street, 1856. First Edition. 8vo. First and only edition, **complete in the twelve monthly numbers,** iv, 776pp. One of the few Pre-Raphaelite "Holy Grail," this incredibly significant survival serves as the definitive textual record of the Brotherhood's foundational year. Because all stories, poems, and essays were originally published anonymously, **this copy's extensive contemporary annotations offer an invaluable key, taken together with only a few others, to further establish authorship (see below).** These are the formative years of William Morris, Edward Burne-Jones, and Dante Gabriel Rossetti, and mark the earliest appearance in such a manifest public space. **Bound by Riviere** in full polished calf, covers elaborately ruled and decorated in gilt, spine richly gilt in compartments with contrasting morocco lettering-piece, gilt turn-ins, marbled endpapers; signed "Bound by Riviere." A remarkable copy of this foundational Pre-Raphaelite periodical, with the contents extensively annotated in an early hand identifying the authors of dozens of contributions that were originally published anonymously. **The annotations assign works to William Morris, Edward Burne-Jones, Dante Gabriel Rossetti, William Fulford, Wilfred Heeley, Cormell Price, Vernon and Godfrey Lushington, Richard Watson Dixon, Lewis Campbell, Bernard Cracroft, W. Aldis Wright and others, with an additional manuscript list of contributors on a preliminary leaf.** Morris's important contributions include The Story of the Unknown Church, A Dream, Frank's Sealed Letter, Gertha's Lovers, Svend and His Brethren, Lindenborg Pool, The Hollow Land and Golden Wings, as well as a number of poems. Dante Gabriel Rossetti contributed The Burden of Nineveh, The Blessed Damozel and The Staff and Scrip. The result is one of the seminal literary documents of the second generation of Pre-Raphaelitism and an important precursor to Morris's subsequent literary career. Binding with wear, especially to spine and joints, where upper cover is beginning to detach; but sound and attractive. Internally the contents of book are clean and bright, near fine. (7105) $8,500.00

The annotations in this copy have unusual bibliographical interest. With very few exceptions, contributions to the Oxford and Cambridge Magazine appeared anonymously, and their authorship has required subsequent scholarly reconstruction. Significantly, the William Morris Archive itself preserves as attributional evidence a copy of the Magazine annotated by contributor Vernon Lushington, together with a separate list of identifications supplied by contributor Cormell Price. Comparison of the numerous identifications in the present copy with the modern attributional record reveals a striking degree of agreement, extending well beyond the obvious principal figures. Of particular interest are the occasional variations from accepted or proposed attributions, since authorship of several contributions remains uncertain even in current scholarship: The Sacrifice is tentatively assigned to Henry J. Macdonald and A Night in a Cathedral only probably to William Fulford, for example. Thus the annotations constitute an independent early attempt to solve precisely the attributional problem that has occupied subsequent bibliographers. They should not be regarded as definitive where they differ from modern scholarship, but their generally impressive accuracy gives those variations genuine interest. (Morris Archive)

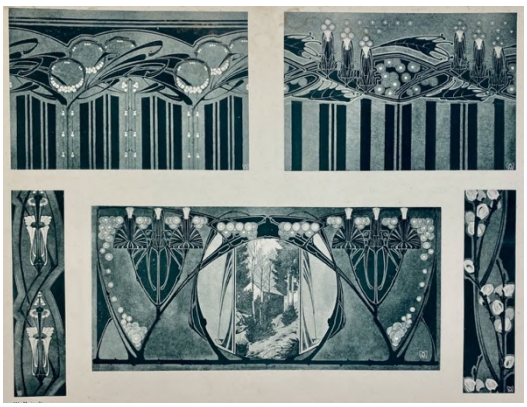






138. **[Oakley, Violet, Magnum Opus, Limited, Signed]** Violet Oakley. **The Holy Experiment.** Philadelphia: Privately Printed by Violet Oakley, 1922. First edition. Elephant Folio measuring 15 5/8 inches wide, 23 inches long. 51 pp + [7] and 22 superb full color tipped in plates, some folding to enormous size. Original full brown leather embossed with geometric and floral stamped designs in dark brown, pictorial bold gilt stamped circular motifs and lettering on front cover, two brass clasps. Inside end sheets 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. 173. This monumental production was personally overseen and published by Oakley over more than a decade of preparation and production and comprises seven separate folders or fascicles, 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 fascicles contain huge (some folding out) color plates printed magnificently in bright colors illustrating murals and designs from her work at the Pennsylvania State Capital in Harrisburg. 22 superb full color plates, with highlighting in gold and other colors, one folding out to 26 inches! A brilliant copy with pristine contents. Scuffing and wear to upper and lower spine, some minor scuffs to covers, minor fraying at bottom of spine, corners scuffed. Occasional light browning to only a few pages, near fine internally. A wonderful and scarce illustrated book by this master of American mural art. (4202) $2,750.00



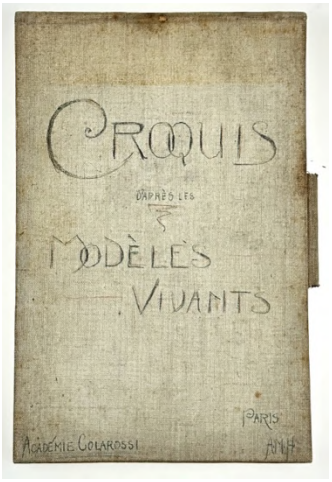


139. **[Ornament Design Jugendstil Classic-Christian Stoll Portfolio]** Stoll, Christian. **Ornamentik der Gegenwart.** Leipzig: Christian Stoll, 1905-1906. First Edition. Oblong folio (12 ½ x 19 inches). Portfolio. In the original cloth backed printed portfolio with three pairs of ties (original) featuring a wonderful design illustration on the cover taken from the superb decorative title-page by Rudolph Gliesch. Loose, as issued, illustrated title-page and 36 superb collotype prints in various shades and hues. A scarce and complete set, the second in the series. Occasional dusting and soiling to outer edges, some slight marginal fraying, but minor, all images clean and bright. The covers of the portfolio are fairly well-preserved, with wear to edges, spine soiled and slightly frayed. A wonderful collection of Jugendstil design, heavily influenced by the Art Nouveau movement in Germany, including the work of Oskar Haebler, Atelier Gopschen, Alex Schopp, Richard Kuhnel Otto Hauschild, Paul Rudolph, Paul Miller and others. No other copies located at time of writing. (6225) $2,750.00



140. **[Ovid—Caxton's Metamorphoses—Deluxe Riverside Press Binding]** Ovid; William Caxton (transl). **Ovyde hys Booke of Methamorphose. Books X–XV.** Boston & New York: Houghton Mifflin Company; printed at the Shakespeare Head Press, Stratford-upon-Avon, 1924. First Edition. Large 4to, 11¾ × 8 inches. One of 375 numbered copies on Batchelor's Kelmscott hand-made paper, this copy No. 218. Printed in black and red with decorative woodcut ornaments. Caxton completed his English translation of Ovid in 1480; the surviving manuscript, preserved in the Pepysian Library at Magdalene College, Cambridge, contains Books X–XV, printed here from that manuscript. In the publisher's deluxe full greenish-blue morocco binding by the Riverside Press, stamp-signed "Bound at the Riverside Press." Covers with gilt rules and central floral wreath, raised bands, gilt-lettered spine, single gilt rule to board edges, gilt-ruled turn-ins, and pale blue watered-silk doublures and end leaves. Top edge gilt; fore and lower edges dramatically untrimmed, preserving the irregular edges of the handmade paper. Some rubbing and wear to binding extremities, internally very good to near fine. (7106) $1,500.00

141**. [Paris, Académie Colarossi—Life Drawing Sketchbook] "Croquis d'après les modèles vivants"** [Sketches from living models] Paris, ca. 1898. Oblong sketchbook, 9 × 6 inches (23 × 15 cm), approximately 50 leaves, bound in gray cloth over boards, the upper cover charmingly hand-lettered "Croquis / d'après les modèles vivants," with "Académie Colarossi" and "Paris" below. A remarkable surviving student sketchbook from about 1898, coming from a student of the celebrated Académie Colarossi, a progressive 19th-century Parisian art school famous for accepting female students and allowing them to draw from nude male models. The book contains approximately 50 studies of female nude models, principally in pencil and crayon, together with three drawings of ornate interiors. The drawings are accomplished and often quite sensitive, ranging from rapid studies of pose and proportion to more fully modeled figures. A later pencil notation identifies the volume as the "Sketchbook of Arthur M. Hannon, Paris, 1898," apparently recording earlier provenance; the artist has not otherwise been firmly identified. Cloth somewhat darkened and spotted; contents very good. (7129) $1,250.00





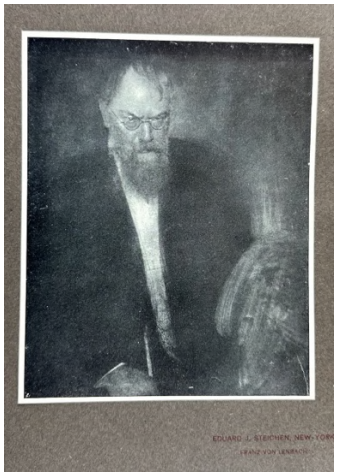
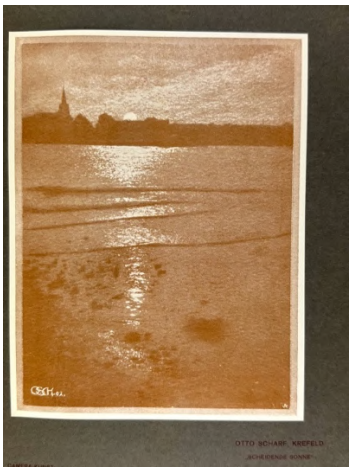


142. **[Paul Berthon- Stunning Lithograph]** Paul Berthon. **The Violin Maiden. 1897.** 24 x 13 inches (visible sheet), matted and framed. Offered here is a stunning original lithograph by Paul Berthon (1872-1934), "The Violin Maiden," printed lithographically in wonderful earth colors of ochre, light blue, yellow and blue-gray; artist titled and dated (18)97 upper right, further signed and numbered "37/100" to lower margin, visible sheet dimensions 63 x 33 cm. Near fine. Paul Berthon, noted French artist who produced striking posters and lithographs at the Turn of the Century. He studied as a painter in Villefranche-sur-Saône before moving to Paris, and later enrolled at the Ecole Normale d'Enseignement de Dessin, receiving lessons in painting from Luc-Olivier Merson and lessons in decorative arts from Eugène Grasset. (6682) $1,500.00

143. **[Philosopher Press Rarity]** Barker, Laura Cooke. **A Strange Experiment.** Wausau: Van Vechten & Ellis, The Philosopher Press, 1897. First edition. 12mo. Illustrated card wrappers. Exceedingly scarce true first title of the Philosopher Press, NOT IN RANSOM. Art Nouveau-style cover design by Gardner C. Teall. Importantly inscribed on first page by co-publisher Ellis to the owner of the book, famed collector Joseph Manuel Andreini (whose bookplate appears facing page): "Here, for Mr. J. M. Andreini, with the compliments of Van Vechten & Ellis, is a copy of the first book ever made at the Philosopher Press." (2953) $1,250.00





144. [**Photography- Steichen, Alfred, and Others]** Juhl, Ernst. **Camera-Kunst.** Berlin: 1903, Gustav Schnidt. First Edition. 107 pages, 12 pp. adv. Original light gray woven cloth with design and lettering in light orange. some Noted work with many important contributions featuring black-and-white and tinted illustrations in the text and some tinted illustrations on plates. With contributions by Ernst Juhl, Eduard J. Steichen (New York), Fritz Loescher, Robert Demachy (Paris), Otto Scharf, Alfred Stieglitz (New York), Dr. Adolf Thiele, W. Bandelow (Krakow), J.C. Warburg (London). With illustrations by, among others: Annan, J. Craig, Dr. E. Arning, W. Smedley Aston, Cadby, Craigie, Croft, Demachy, Dubreuil, Dührkoop, Hugo Erfurth, Hill, Hilsdorf, Hofmeister, Gertrud Käsebier, Alex Keighley, Kirstein, Laguarde, Mazourine, Leonhard Missone, Llewellyn Morgan, Perscheid, Puyo, Erwin Raupp, Otto Scharf, Eduard J. Steichen, William Stewart, Bernh. Troch, J.C. Warburg, Mathilde Weil, Weimer, Karl Weiss, Clarence White. A very nice copy with only minor wear and rubbing or distortion to flexible boards. Scarcely found thus. (7085) $950.00

145. **[Pickering Imprint Rarity—Four Distinct Issues and Bindings, Including a Deluxe Presentation Copy Inscribed by George Peabody] Peabody, George. Account of the Proceedings at the Dinner Given by Mr. George Peabody to the Americans Connected with The Great Exhibition at the London Coffee House Ludgate Hill on the 27th October 1851.** London: Printed by C. Whittingham for William Pickering, Printed for Private Distributio, 1851. First Edition. Four copies representing notably different formats, bindings, and issues of this privately distributed Pickering publication, including one of the 140 deluxe copies reserved for guests at Peabody's dinner and personally inscribed by Peabody.



1. Deluxe Guest Copy **2. Large-paper**

1. Deluxe guest copy reserved for guests at the dinner, inscribed by George Peabody. Quarto. In the original binding by Bone & Son, with their ticket on the rear pastedown: blue wave-grain cloth with an exceptionally elaborate all-over gilt design, the covers enclosed by a broad scrolling foliate and fruit border and the upper cover centered with a richly gilt floral wreath enclosing the words "Mr Peabody's International Entertainment." Smooth spine divided into five compartments by gilt rules and ornamental bands, lettered "Proceedings at Mr. G. Peabody's Parting Dinner," with Pickering's name in gilt at the foot. Glazed yellow endpapers; all edges gilt. Housed in a later green slipcase. Title printed in red and black; illustration of the Loving Cup on p. [6]; woodcut head- and tailpieces, with the printer's woodcut device at the conclusion. One of 140 copies in the deluxe gilt binding reserved for guests at Peabody's dinner. Inscribed by Peabody in ink on the front endleaf: "Mrs Francis P. Corbin / with the regards of / George Peabody / Jany. 1. 1852." Francis P. Corbin of Virginia (1801–1876) appears in the printed list of persons invited to Peabody's dinner; Mrs. Corbin was a wealthy Philadelphia heiress. An especially attractive copy, the extensive gilt decoration remaining notably bright. **(continued next page).**

145.- Continued: Pickering Imprint Rarity

2. Large-paper copy in the restrained Bone & Son binding. Quarto. One of 500 large-paper copies. Original blue cloth by Bone & Son, with their ticket, the covers decorated with broad ornamental borders in blind and the upper cover with the central "Mr Peabody's International Entertainment" device and wreath in gilt. Spine divided into five compartments by blind rules, lettered in gilt; glazed yellow endpapers and gilt edges. Housed in a later green slipcase. A handsome contrast to the much more extensively gilt deluxe guest binding **(see photo on previous page).**

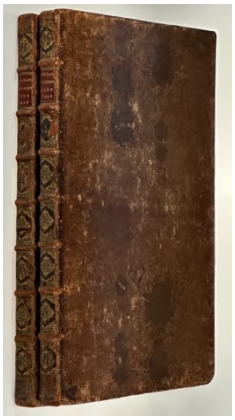


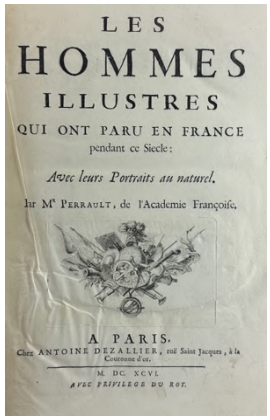
3. American Issue **4. Octavo Issue**

3. American issue, with eagle device. Octavo, approximately 8½ × 5½ × ½ inches. Original blue cloth, without the Bone & Son ticket, the covers decorated with the same general blind ornamental border but with the upper cover bearing a gilt laurel wreath enclosing an American eagle, and without the corresponding wreath on the rear cover. Light browning and minor foxing, otherwise very good. With the book label of Philip Sperling. The eagle device distinguishes this as the American issue.

4. Octavo Issue. Approximately 8½ × 5½ × ½ inches; 114 pp. One of 1,250 copies in octavo. Original blue cloth by Bone & Son, with their ticket; covers with a variant ornamental border blocked in blind, the upper cover centered with a laurel wreath in gilt and the corresponding device in blind on rear. Spine divided into five compartments by blind rules and lettered in gilt in the second compartment and at the foot; glazed yellow endpapers; gilt edges. An unusually revealing group of four copies of the same Pickering publication, showing how a single privately printed book was differentiated for presentation, large-paper, octavo, and American distribution. The centerpiece is the deluxe guest copy, with its remarkably elaborate all-over gilt Bone & Son binding and Peabody's dated presentation inscription, while the three accompanying variants make the group especially useful as a record of the publication's contemporary forms. A little rubbed, with occasional spotting, otherwise very good. (7102) (group of four) $2,750.00

George Peabody (1795–1869), the Baltimore-born merchant, international financier, and philanthropist, settled permanently in London in 1837, where his firm became a major force in foreign exchange and American securities. He occupied an unusual position between the American and British financial communities and became, in effect, an unofficial representative of American commercial interests in London. The dinner commemorated here grew directly from the American presence at the Great Exhibition of 1851. When Congressional funding for the American exhibition failed to materialize, Peabody contributed $15,000, helping ensure that American products and inventions could be exhibited at the Crystal Palace alongside those of other nations. His October dinner brought together Americans associated with the Exhibition and was commemorated by Pickering in this privately printed volume.




LES
HOMMES
ILLUSTRES
QUI ONT PARU EN FRANCE
pendant ce Siecle:
Avec leurs Portraits au naturel.
Par Mr PERRAULT, de l'Academie Françoise.
A PARIS.
Chez ANTOINE DEZALLIER, rue Saint Jacques, à la Couronne d'or.
M. DC. XCVI.
AVEC PRIVILEGE DU ROY.

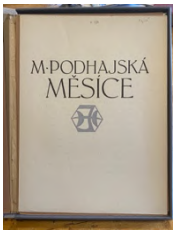
146. **[Perrault, Charles] Les Hommes Illustres Qui ont Paru en France**. Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two volumes. Large folios. Contemporary full calf over boards, seven raised bands with one one morocco label and the rest ornately gilt. Volume one: 100pp., 3ff., including table; Volume two: [2ff.], 102p., [1f.], with various mispaginations owing to placement of portraits. A portrait of Perrault, and 202 portraits engraved in intaglio by Edelinck, Lubin, Van Schuppen and Duflos, including the two censored portraits of Arnauld and Pascal. First edition of this famous work, a wonderful copy with scuffing to calf covers, internally clean and bright. With contemporary owner inscriptions on both leaves opposite title pages: "Henry and Jane Birkbeck, April, 1820." (3805) $2,850.00





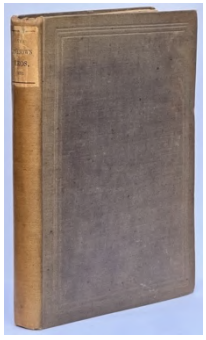
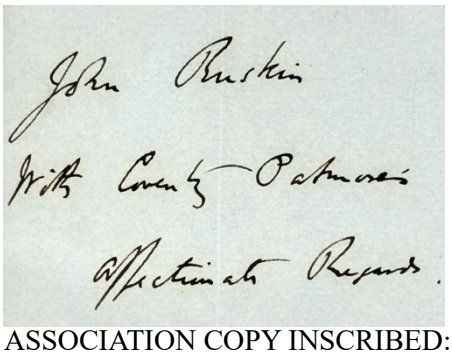


147. **[Podhajska, Minka- Wiener Werkstatte & Czech Artist Consortium Influence]** [Podhajska, Minka] **Mesice**. Prague: Politika, [1919]. First edition. 4to. Original decorated paper covered boards, glassine wrapper. Famed book by Podhajska featuring 18 woodcuts, including 12 in colors, tipped to textured paper; publisher's woodcut device on title-page. Contents loose as issued in original printed boards protected by a glassine dust wrapper. Contemporary Czech bookplate on pastedown of František Záleský, noted collector of the period; the bookplate art is attributed to Jaroslav Mařík (1888–1965), Czech graphic artist (see below). Number 112 of 200 copies, signed by Podhajská and dated by him (in pencil) 1919. "Mesíce", or, "The Months," features a suite of color woodcuts and six additional black-and-white cuts showing images of the zodiac (two to a sheet). The Viennese born Podhajská was a student at the Kunstgewerbeschule and her work appeared in the movement's well-known journals Ver Sacrum, Hohe Warte, and Die Fläche, as well as designing toys for the Wiener Werkstätte and numerous other graphic works during World War I. She moved to Prague in 1919, the year she created Mesíce, and was a founding member of the Czech artists' consortium. An exceedingly important and scarce book. A fine copy. In a superb custom-made clamshell folding box with fine beige linen cloth covers and light blue-gray cloth sides and rayon book cloth interior, by accomplished Seattle bookbinder, Carolina Veenstra. (2880) $4,500.00

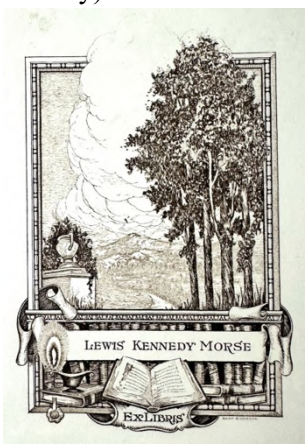




With the striking illustrated bookplate of František Záleský (1899–1975), a Czech miner and collector of mining-themed ex libris, depicting two standing miners flanking a central panel beneath an emblem of crossed mining tools and stars. A closely corresponding bookplate, dated 1942, is recorded by the South Bohemian Research Library and attributed to Czech graphic artist Jaroslav Mařík (1888–1965). The handwritten attribution to Minka Podhajská beneath the present example remains unverified. Záleský commissioned or collected bookplates by several notable Czech artists, making this an especially interesting example of his distinctive mining-related provenance.

148. **[Patmore, Coventry- Association Copy, Presented to John Ruskin]** Patmore, Coventry. **The Unknown Eros and Other Odes, I-XXXI.** London: George Bell and Sons, 1877. First edition (published anonymously) thus Patmore's name does not appear on title page. As well, first issue with both blanks at front and rear. Original brown blindstamped cloth, gilt lettering on spine.



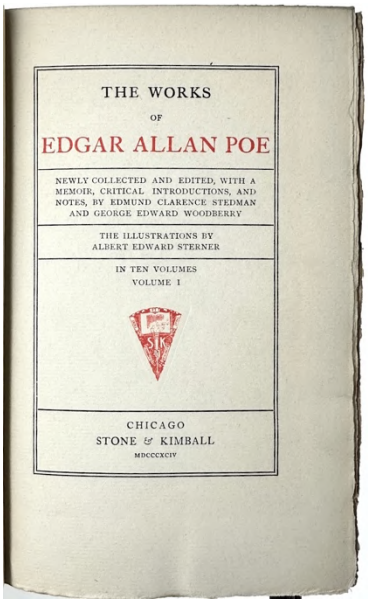
ASSOCIATION COPY INSCRIBED: "John Ruskin With Coventry Patmore's Affectionate Regards" on a folded letter paper (likely by Ruskin, as a note is affixed to upper pastedown stating: "From John Ruskin's Oxford Library 1880." With ten page separately paginated poems at the end with divisional title. With bookplate of Lewis Kennedy Morse, author. Paper label, slightly rubbed, spine faded, upper hinge slightly cracked, some offsetting, very good. Patmore's friendship with Ruskin is well-documented, sometimes heated, but always co-allies in the arts. Ruskin greatly admired Patmore's poetry, especially those presented in The Angel in the House. (3674) $2,850.00

Five Exceptional Stone & Kimball Poe Offerings

Five remarkable offerings from Stone & Kimball's monumental edition of Edgar Allan Poe, considered by many to be the most luxurious and aesthetically pleasing of any found in the 19th Century. We offer: the limited Large Paper issue in lavish gilt vellum bindings; the scarce deluxe ten-volume set in half crushed levant; the publisher's extraordinary salesman's sample; the elusive complete suite of eighteen French etchings in its matching gilt vellum portfolio to match the Large Paper covers; and the superb ten-volume trade edition. All from the library of publisher Ingalls Kimball: each bears the bookplate of Tom Boss, noted collector of S&K, denoting provenance, and designed by Leonard Baskin.



149. **[Poe, Edgar Allen- The Works. Large-Paper Issue, One of 250 Sets — In Stunning Full Original Gilt Vellum Bindings from the Library of Ingalls Kimball-Illustrations on India Paper Proofs, Tipped-In]** Poe, Edgar Allan. **The Works of Edgar Allan Poe. Newly Collected and Edited, with a Memoir, Critical Introductions, and Notes, by Edmund Clarence Stedman and George Edward Woodberry.** Chicago: Stone & Kimball, 1894-1895. First Edition. Large octavo, 10 volumes, approximately 8 × 5 inches. The large-paper issue of Stone & Kimball's monumental Poe, one of only 250 sets printed for America, this set numbered 185. Bound in the publisher's original vellum, elaborately stamped and lettered in gilt with the distinctive floral decoration extending across the spines that has been celebrated as one of the greatest Art Nouveau cover designs in book publishing. The striking gilt floral binding design is by Frank Hazenplug, then working for Stone & Kimball. Hazenplug's design is documented in Mark


THE WORKS
OF
EDGAR ALLAN POE
NEWLY COLLECTED AND EDITED, WITH A MEMOIR, CRITICAL INTRODUCTIONS, AND NOTES, BY EDMUND CLARENCE STEDMAN AND GEORGE EDWARD WOODBERRY
THE ILLUSTRATIONS BY ALBERT EDWARD STERNER
IN TEN VOLUMES
VOLUME I
CHICAGO
STONE & KIMBALL
MDCCCXCIV

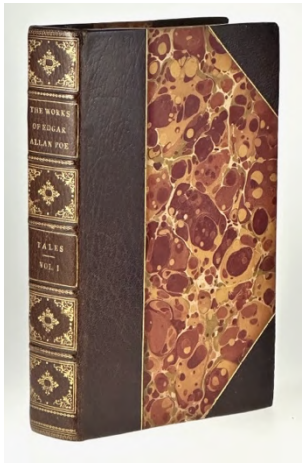




Samuels Lasner's 1992 selective checklist of Aubrey Beardsley, which specifically credits him with the closely corresponding cover design for the portfolio accompanying this edition. Top edges gilt. Illustrated with a total of 36 plates: twelve portraits of Poe and his family, twenty plates by Sterner, three engravings of Poe's homes, and a reproduction of a Poe manuscript. Printed on handmade laid paper, the large-paper issue contains the illustrations of the regular edition together with proofs on India paper of Sterner's plates. The limitation leaf states: "Of this edition on large paper, only two hundred and fifty sets have been printed for America. This is No. 185." Kramer records this separately as his 35a, Large Paper Issue, noting the edition of 250 sets and its original price of $50 net—more than three times the price of the cloth issue. The elaborate gilt vellum binding was reserved for this limited issue. Stone & Kimball's Poe "project" was the firm's most ambitious publishing undertaking, and the large-paper issue represents one of its most luxurious forms. A fine set, with the vellum and extensive gilt decoration presenting exceptionally well. (7143) $4,500.00

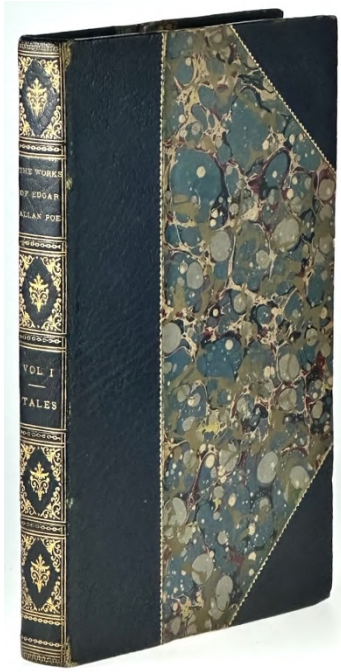


150. **[Poe, Edgar Allen- The Works. Publisher's Deluxe, Half Crushed Levant, From the Library of Ingalls Kimball]** Poe, Edgar Allan. **The Works of Edgar Allan Poe. Newly Collected and Edited, with a Memoir, Critical Introductions, and Notes, by Edmund Clarence Stedman and George Edward Woodberry.** Chicago: Stone & Kimball, 1894-1895. First Edition. Octavo, 10 volumes, 7⅜ × 4¾ inches. Complete set in the scarce publisher's deluxe binding of three-quarter crushed levant and marbled boards, spines richly gilt in compartments with floral ornaments and gilt lettering, marbled endpapers, top edges gilt. A remarkably well-preserved set, near fine. Printed by the University Press, Cambridge, on laid paper, with Illustrations by Albert Edward Sterner. Printed by the University Press, Cambridge, in Modernized Old Style type on laid paper. Illustrated with a total of 36 plates: twelve portraits of Poe and his family, twenty plates by Sterner, three engravings of Poe's homes, and a reproduction of a Poe manuscript.

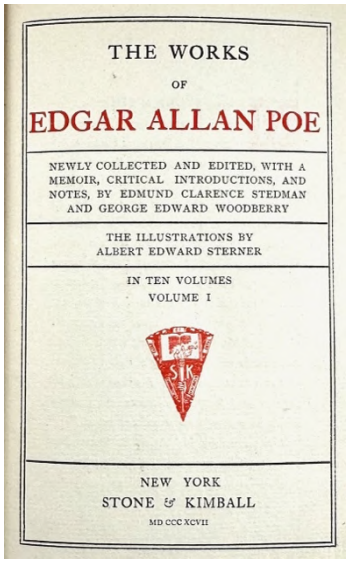


This is the publisher's very scarce deluxe leather issue of the regular edition, in the publisher's commissioned binding. Stone & Kimball advertised the ordinary cloth issue at $15 per set and specifically offered this form "in half crushed levant" at $40 per set, a substantial premium at the time. Sidney Kramer likewise records the $40 half-crushed levant issue in his bibliography of Stone & Kimball and reproduces the binding among the firm's other edition bindings. This edition represented the most ambitious publishing project undertaken by Stone & Kimball and became a standard collected edition of Poe. Complete sets in the elaborate original publisher's leather binding are distinctly uncommon, particularly in this state of preservation. A striking and unusually scarce deluxe presentation of Stone & Kimball's great Poe edition in fine condition. (7142) $3,250.00





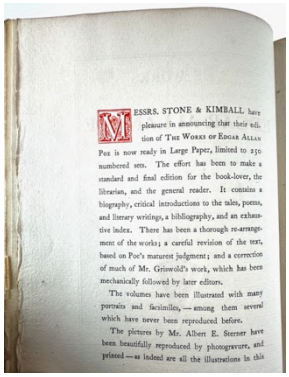
151. **[Poe, Edgar Allen: Early Stone & Kimball Publisher's Salesman's Sample for the Ten-Volume Poe; Special Leather Binding and Mounted Cloth Spine Specimen, with 20 Plates at Rear, from the Library of Ingalls Kimbal]** Poe, Edgar Allan. **The Works of Edgar Allen Poe.** Chicago: Stone & Kimball, ca.1897. First Edition. Octavo, unpaginated, over 200pp.. New York: Stone & Kimball, [ca. 1897]. **Extremely scarce publisher's salesman's sample,** incorporating specimen material from the edition dated 1894–1895 and a title page dated 1897. A remarkable publisher's salesman's sample prepared to promote Stone & Kimball's ten-volume The Works of Edgar Allan Poe, newly collected and edited by Edmund Clarence Stedman and George Edward Woodberry, with illustrations by Albert Edward Sterner. The volume has no independent title page or formal title identifying it as a sample, but instead consists of selected specimen leaves and illustrations from the edition it was created to represent. Included at the front is a half-title, followed by frontispiece and two specimen title pages for Volume I, rubricated and bearing the imprint "New York: Stone & Kimball" the first with an 1894 copyright notice, identical to the original issue, and the second directly following it with the date MDCCCXCVII (1897) and with the rubrication in a slightly deeper tone of red. **(continued next page)**


THE WORKS
OF
EDGAR ALLAN POE
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THE ILLUSTRATIONS BY ALBERT EDWARD STERNER
IN TEN VOLUMES
VOLUME I
NEW YORK
STONE & KIMBALL
MD CCC XCVII

151.- Continued: Poe, Edgar Allen: Early Stone & Kimball Publisher's Salesman's Sample



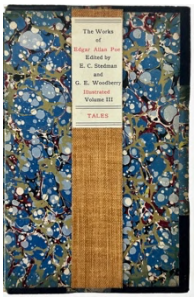
The volume includes **20 tissue-guarded, captioned plates at rear.** Importantly, the narrow-format volume is bound in three-quarter black levant and marbled paper over boards, its spine elaborately gilt in a design nearly identical to that of Stone & Kimball's three-quarter-leather issue of the completed Poe set published in 1894. The distinctive gilt corner arabesques, central floral or fleur-de-lis tools, linked decorative rolls, ruled title panel, lettering, and arrangement of the spine compartments reproduce the visual character of the finished leather bindings. The correspondence is sufficiently specific to associate the sample closely with the publisher's binding program for the set. This relationship is particularly important in understanding the purpose of the volume. Tom Boss, the noted specialist in Stone & Kimball, identifies the present volume specifically as the publisher's salesman's sample for the Poe set and confirms that its binding was produced for the publisher. Its elaborate leather binding thus served as part of the presentation to prospective purchasers. **The 1897 specimen title page provides the basis for dating the sample** in its present form to approximately that year, although whether it was newly assembled at that time or represents an earlier sample subsequently updated remains undetermined. It should therefore be regarded as an early advertising specimen for the edition, without asserting that it preceded the original leather-bound sets.


MESSRS. STONE & KIMBALL have pleasure in announcing that their edition of THE WORKS OF EDGAR ALLAN Poe is now ready in Large Paper, limited to 250 numbered sets. The effort has been to make a standard and final edition for the book-lover, the librarian, and the general reader. It contains a biography, critical introductions to the tales, poems, and literary writings, a bibliography, and an exhaustive index. There has been a thorough re-arrangement of the works; a careful revision of the text, based on Poe's maturest judgment; and a correction of much of Mr. Griswold's work, which has been mechanically followed by later editors.

The volumes have been illustrated with many portraits and facsimiles, — among them several which have never been reproduced before.

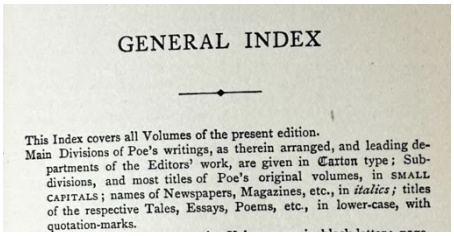
The pictures by Mr. Albert E. Sterner have been beautifully reproduced by photogravure, and printed — as indeed are all the illustrations in this

The contents provide equally compelling physical evidence of its function. Rather than constituting any continuous volume of Poe, **the book is assembled from selected specimen leaves and illustrations drawn from widely separated portions of the ten-volume edition,** interspersed with blanks. Importantly, and just following the title pages, there is a two-page "announcement" beginning, **"Messrs. Stone & Kimball have pleasure in announcing that their edition of The Works of Edgar Allan Poe is now ready inn Large Paper…" (see photo to right).** The prospective purchaser could therefore examine the typography, paper, printing, illustrations, editorial apparatus, and general character of the complete work without being presented with an ordinary volume.


The Works of Edgar Allan Poe
Edited by E. C. Stedman and G. E. Woodberry
Illustrated
Volume III
TALES

Mounted at the rear is a cloth spine specimen with a printed paper label in red and black identifying The Works of Edgar Allan Poe, edited by E. C. Stedman and G. E. Woodberry, Volume III, Tales. This additional binding specimen suggests that the volume demonstrated a cloth option as well as the leather binding represented by its own covers.

Particularly significant are the leaves from the General Index appearing toward the end of the sample. In the completed edition the General Index occurs only in Volume X, pp. 285–313, following the bibliography on pp.267–281. Their inclusion here is especially revealing: material from the terminal apparatus of the ten-volume work was deliberately incorporated into the sample, further demonstrating that this was conceived as a representation of the complete edition rather than as a fragment or anomalous volume from the set.


GENERAL INDEX

This Index covers all Volumes of the present edition.

Main Divisions of Poe's writings, as therein arranged, and leading departments of the Editors' work, are given in Carton type; Subdivisions, and most titles of Poe's original volumes, in SMALL CAPITALS; names of Newspapers, Magazines, etc., in *italics;* titles of the respective Tales, Essays, Poems, etc., in lower-case, with quotation-marks.

The sample book is replete with excerpts from "The Fall of the House Usher," "Murders in the Rue Morgue," Poems (including Raven) and much more. With Thomas G. Boss's bookplate identifying the volume as "From the books of Ingalls Kimball." An extraordinary survival from the production and marketing history of one of Stone & Kimball's most ambitious publications, preserving in a single salesman's sample the literary, illustrative, and binding features presented to prospective purchasers of the ten-volume Poe. Its 1897 title page and accompanying binding specimen give it particular interest as evidence of the edition's continuing promotion beyond its initial publication. Near fine, with very minor edgewear. From the Tom Boss Collection, with their printed bookplate, designed by Leonard Baskin ("From the books of Ingalls Kimball). (7144) $4,500.00



152. **[Poe, Edgar Allan & Ben Dammann- Complete Suite of 18 Etchings in the Publisher's Elaborately Gilt Vellum Portfolio—Kramer: "Perhaps More Elusive Than Any of the Books Printed for Stone & Kimball"]** Poe, Edgar Allan. **Eighteen Etchings for the Works of Edgar Allan Poe. Drawn and Engraved by Various French Artists.** Chicago: Stone & Kimball, [1895]. Complete with all eighteen etchings on Whatman paper, loose as issued, including the etched portrait of Poe by Ben Dammann. Housed in the original publisher's folding vellum portfolio, the exterior spectacularly stamped in gold on both covers with the repeated stylized floral pattern used for Stone & Kimball's deluxe vellum issue of The Works of Edgar Allan Poe: tall ascending stems terminating in elongated leaves and buds, with parallel gilt rules running horizontally through the design. The portfolio construction is itself noteworthy: thin vellum over stiff boards externally, opening to a cloth-hinged folding structure, with paper-lined interior and overlapping sheer cloth-covered flaps securing the loose plates. The gilt remains unusually bright and well preserved.

The portfolio was deliberately made to correspond with Stone & Kimball's ambitious ten-volume edition of The Works of Edgar Allan Poe, newly collected and edited by Edmund Clarence Stedman and George Edward Woodberry and issued in 1894–95. The deluxe large-paper copies were bound in thin vellum over boards with the same distinctive all-over gilt floral pattern. Of particular importance, Kramer records a separate Japan Paper Issue of only ten sets, none for sale, and states that the present collection of French etchings was supplied with the ten volumes of that issue, while also being advertised separately for sale at $5.00. The present portfolio was therefore not merely a container for prints, but a visually integrated companion to the rarest deluxe issue of Stone & Kimball's Poe.



The eighteen plates reproduce illustrations (not all shown in the photo) originally prepared for the 1884 London Poe published by J. C. Nimmo. They comprise ten plates drawn and engraved by Eugène Wögel; two engraved by T. B. Abot after Wögel; one engraved by Abot after Daniel Vierge; two drawn and engraved by F. Férat; one by F. L. Méaulle; one unsigned etching illustrating "The Tale of Arthur Gordon Pym"; and the etched portrait of Poe by Ben Dammann. Subjects include The Gold Bug, Shadow, Silence, The System of Doctor Tarr and Professor Fether, The Devil in the Belfry, The Pit and the Pendulum, Metzengerstein, The Murders in the Rue Morgue, Ligeia, Some Words with a Mummy, The Purloined Letter, Hop-Frog, The Mystery of Marie Roget, The Case of M. Valdemar, A Tale of the Ragged Mountains, and Hans Pfaall.

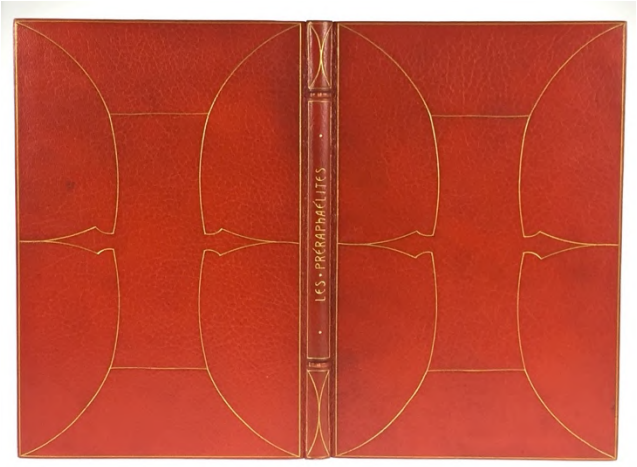
The survival of the suite complete in its original gilt vellum portfolio is consequently exceptional. All eighteen plates are present, including the Dammann portrait. Plates generally very well preserved, with occasional minor marginal spotting, handling and a few old light pencil notations; the remarkable publisher's portfolio exceptionally attractive, with its elaborate gilt decoration remaining notably brilliant. (7132) $4,500.00

Stone & Kimball's Poe was one of the young Chicago firm's most ambitious undertakings, intended as a newly established and authoritative text rather than simply another collected edition. Stedman and Woodberry supplied the memoir, critical introductions and notes, while the publishers gave the production an unusually elaborate physical treatment. Kramer calls it "the most ambitious publishing project of Stone & Kimball," noting that it remained the standard edition of Poe.The history of the present suite is particularly intriguing. The plates themselves contain no Stone & Kimball imprint, title-page or explanatory printed text, making the publisher's distinctive matching gilt vellum portfolio essential to their identification. First advertised in The Chap-Book for January 15, 1896, at $5.00, Kramer describes the suite as "perhaps more elusive than any of the books printed for Stone & Kimball," and states that the only copies of the plates he had seen were in the collection of W. J. Kirk of Oak Park, then an employee of Stone & Kimball. Kramer further praises the images as "highly atmospheric as illustrations, and of high quality as etchings."



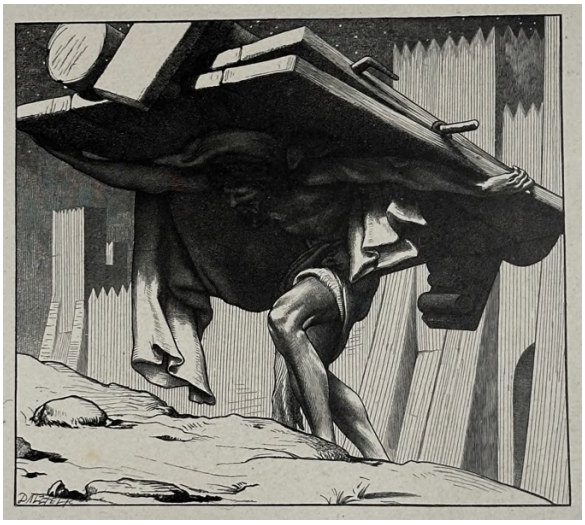
153. **[Poe, Edgar Allan- The Complete Ten-Volume Trade Edition, in the Original Gilt Decorated Cloth — From the Library of Ingalls Kimball]** Poe, Edgar Allan. **The Works of Edgar Allan Poe. Newly Collected and Edited, with a Memoir, Critical Introductions, and Notes, by Edmund Clarence Stedman and George Edward Woodberry.** Chicago: Stone & Kimball, 1894-1895. Octavo, 10 volumes, 7⅜ × 4¾ inches. The trade edition. A superbly preserved complete set of Stone & Kimball's celebrated edition of Poe, in the original publisher's dark green cloth, the spines elaborately stamped in gilt with the remarkable elongated floral design, lettered in gilt, covers otherwise plain; an unusually bright and attractive survival, with the gilt exceptionally fresh. Illustrations by Albert Edward Sterner. Printed by the University Press, Cambridge, in Modernized Old Style type on laid paper. Illustrated with a total of 36 plates: twelve portraits of Poe and his family, twenty plates by Sterner, three engravings of Poe's homes, and a reproduction of a Poe manuscript.

This was Stone & Kimball's most ambitious publishing undertaking and became one of the standard collected editions of Poe. The first three volumes bear the 1894 copyright date but were not issued until January 1895; the remaining volumes appeared at intervals through March 1896. The trade cloth issue was originally priced at $15 for the complete set. Of particular interest is the provenance: from the library of Ingalls Kimball, co-founder with Herbert S. Stone of Stone & Kimball, and thus an association set belonging to one of the two principals responsible for its publication. With the later bookplate, "from the books of Ingalls Kimball / Thomas G. Boss, Boston." An exceptional association copy of one of the defining American literary publishing projects of the 1890s, and particularly uncommon in such bright, fine original cloth. (7141) $1,250.00



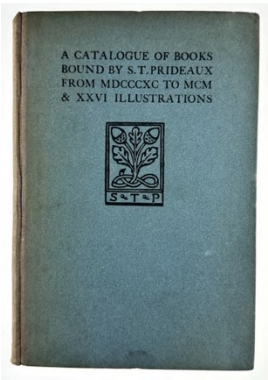
154. **[Pre-Raphaelite Binding- Bickers]** Destree, Olivier Georges. **Les Pre-Raphaelites.** Superbly bound by Bickers & Son. Bruxelles: Dietrich et Cie, 1894. First edition. Superbly bound by Bickers & Son, London in full crushed reddish orange morocco with elegant gilt curving line design both covers and spine; spine lettered in gilt, gilt dentelles, marbled end sheets. A very scarce 1890's Pre-Raphaelite treatise including "Catalogue de L'peivre de Dante Gabriel Rossetti," "Catalogue des Oeuvres d'Edward Burne-Jones," "Choix de Reproductions de E. Burne-Jones, D.G. Rossetti, G.F. Watts," and a prospectus of Walter Crane including two woodcuts. Book contains 5 portraits. Exquisite and rare production, a wonderful binding, fine. Most scarce thus. (3990) $2,250.00



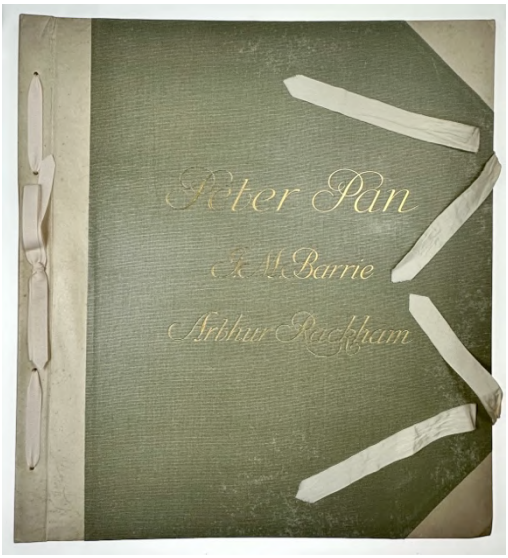
155. **[Pre-Raphaelite Masterwork, Deluxe India Proof Issue, 100 Copies, Only One Other Located]** Edward Burne-Jones, William Holman Hunt, George Frederic Watts, Ford Madox Brown, Frederic Leighton, Simeon Solomon and many others. **Dalziels' Bible Gallery. Illustrations from the Old Testament.** London: George Routledge and Sons, 1881. First Edition. Elephant folio. **"The Estill Copy"** owned by Anthony avi Estill with his bookplate, note Victorian illustrated books collector: said of Estill by Robin de Beaumont, "the best kind of collector who researched, knew and loved his subject." [sheets: 22.5 × 15.25 inches] [vellum binder: 23 × 16 × 1.25 inches] [deluxe folding book case: 25 ½ × 18 × 2.25 inches]. Title-page printed in red and black, with the designation **"India Paper Proofs"** at upper right, and limitation statement at foot: "100 Copies of this Edition only Printed, of which this is No. 22." Thus, the vanishingly scarce Deluxe Edition, illustrated with 62 wood engravings and preliminary pages printed on India paper and finely laid down on watermarked "J. Whatman B" wove rag paper, so skillfully executed that the seams are nearly invisible. The wood-engraved designs are **by leading Victorian artists and Pre-Raphaelites, including Edward Burne-Jones, William Holman Hunt, George Frederic Watts, Ford Madox Brown, Frederic Leighton, Simeon Solomon, and others; engraved by the Dalziel Brothers.** Sheets laid in, as issued, and the whole neatly captured in an exquisite, thick vellum-backed binding serving as a plate portfolio. This is housed in a substantial vellum-over-board chemise or flap-case, with patterned endpapers; all are further housed in a later outer box with custom cloth and a drop-spine (clamshell-style) enclosure. **Notably, this deluxe issue preserves variant titling in at least one plate: Plate No. 57, commonly (if not universally) given as "Esther Denouncing Haman" in the contents page. However, in our copy, Plate No. 57 (with the same design) appears in its expected position, captioned "Haman Supplicating Esther," a form also recorded in a British Library 1-of-100 issue, the only other Deluxe Issue we were able to locate.** The variant title present here likely represents an earlier or alternate state within the production sequence of the Deluxe Edition proofs and serves provisionally as a point of issue distinguishing select impressions. Apart from the British Museum copy, and the present "Estill Copy," no other auction records or sales reports have been located for this 100-copy Deluxe issue. Institutional and auction records (Metropolitan Museum of Art; British Museum; Forum Auctions, 2024, etc.) consistently describe copies from the 1,000-copy edition, likewise with mounted India proofs but without the 100-copy limitation. As well, and sadly, the edition did not sell well owing to its immense size and cost, and remainder copies were dispersed and evidently lost to the market. The work itself originated in an ambitious project conceived in the 1860s by the Dalziel Brothers, inspired in part by Schnorr von Carolsfeld's Bible in Pictures, and intended as a grand, artistically unified illustrated Bible drawing on leading figures of the Pre-Raphaelite and High Victorian schools. **Though delayed in execution, the final publication stands as one of the most significant collaborations between British painters and wood engravers of the period**. An exceptionally scarce survival, occupying a historically important position in the annals of decorative book production; in fine condition, a beautiful work combining early-state characteristics, deluxe production, and a limitation of only 100 copies. (6968) $5,200.00





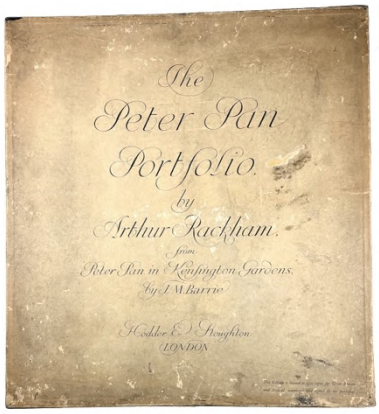
156. **[Prideaux, Sarah]** Prideaux, S. T. **A Catalogue of Books Bound by S. T. Prideaux between MDCCCXC and MDCCCC. With twenty-six illustrations**. London: Published by the author, S. T. Prideaux, 1900. First Edition. Octavo, 8 ½ x 6 inches, 20 pp. Original blue paper covered boards with black lettering and center logo by Prideaux, buckram spine (matching many of the Kelmscott Press bindings). Limited edition, one of 200 numbered copies of which this is copy # 91 (written in manuscript). Title page with decorative logo by Prideaux, one of the foremost bookbinders in England in the modern era. She also provides a five-page preface. Featuring 26 full-page plates on smooth paper, being photographic reproductions of the fine bindings presented in the book. Those plates are referenced on p.19, "List of Illustrations." A scarce title, very much in demand. A near fine copy with slight sunning to covers, corners slightly rubbed. (7151) $450.00

157. **[Rackham Great Rarity- His Grandest Production—The Largest Plates He Ever Published, Complete in the Original Box, Fine Condition]** Barrie, J. M. **The Peter Pan Portfolio from "Peter Pan in Kensington Gardens,".** London: Hodder & Stoughton, [1912]. First Edition. Arthur Rackham's Tour d'Force, Elephant folio, measuring 21⅝ × 19⅝ inches. [4] pages, comprising the engraved title page and limitation statement, followed by twelve magnificent proof-size color plates selected by Rackham from the fifty illustrations prepared for the celebrated 1906 edition of Peter Pan in Kensington Gardens. Each plate is preserved beneath its original captioned tissue guard and mounted within an imposing cream Chippendale board, elaborately hand-finished with a succession of gray, white, black, and gilt rules forming an integral architectural frame around the image. One of 500 numbered copies, numbered 101–600 and signed on the limitation page by the publishers and the engravers and printers, from a total edition of 600 copies.



Original publisher's stunning half vellum over light sage-green cloth boards, with vellum corners and upper cover lettered in gilt; fitted with clean white grosgrain ribbon ties. Housed in the exceptionally scarce original publisher's two-part cloth-covered box with pictorial paper label, measuring 22¼ × 20½ inches. Both the upper and lower portions of the box remain complete, well formed, and structurally sound.

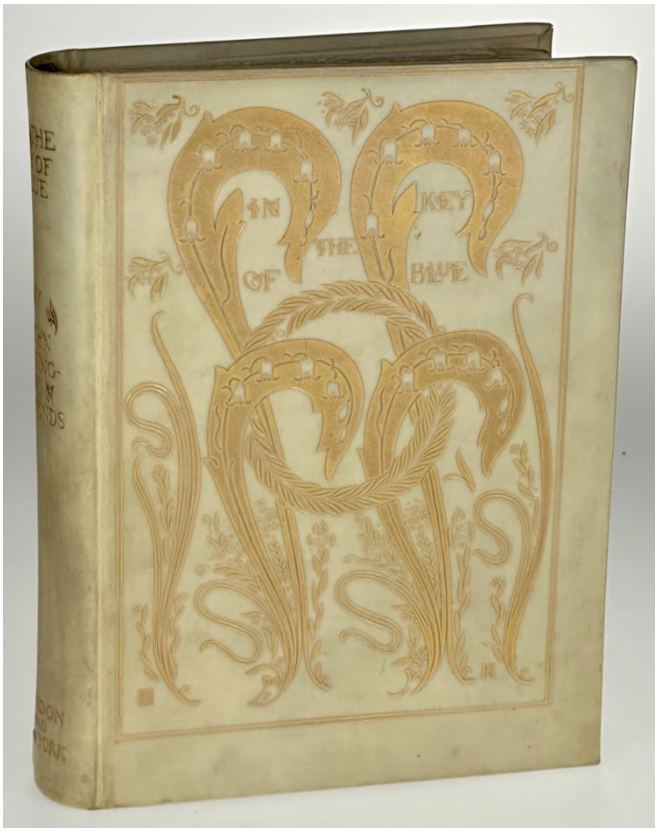
An exceptionally fine and remarkably well-preserved example. The twelve plates are complete, luminous, and beautifully fresh, and the elaborate mounts and captioned tissue guards are likewise very well preserved. The green cloth of the front cover displays some light, unobtrusive mottling around its outer edges; the rear cover is notably clean. Apart from this minor cosmetic qualification, the portfolio presents in remarkably fine condition. The survival of its complete original box is especially important: these enormous and inherently vulnerable boxes are frequently missing, substantially broken, or preserved only in fragments. (7099) $11,000.00



Original Box

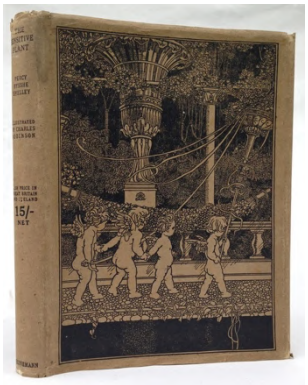


The Peter Pan Portfolio occupies a singular place among the great illustrated books of the Golden Age. It was the only suite of Rackham's work issued in this monumental portfolio format. Rackham personally selected twelve favorites from his landmark 1906 Peter Pan illustrations, which were then re-engraved and enlarged to approximately the dimensions of his original watercolors. The resulting images are the largest Rackham plates ever published.
Presented individually within their elaborate, hand-finished mounts, the illustrations possess the scale and visual presence of exhibition watercolors rather than usual book illustrations. Indeed, the portfolio was expressly designed this way.



158. **[Ricketts, Charles- Seminal Full Vellum Cover Design, One of Fifty Copies, Fine Condition]** Symonds, John Addington. **In the Key of Blue**. London: Elkin Mathews and John Lane, 1893. First Edition. 8 x 6 ¼inches. 392pp. Large Paper Edition, Limited to 50 Copies. Original stiff vellum with renowned design on both covers blocked in bold gilt by Charles Ricketts, with a hyacinths and laurels in a stylized foliage motif, his greatest cover design, and arguably one of the more unique and groundbreaking in the tradition of the revival of private press and the art of the book at the turn of the 19th Century. Ricketts likely developed the cover in direct conversation wit the publishers, particularly Mathews and Lane, who were pioneering the "literary book beautiful." Exceedingly scarce. In fine condition with no signs of warping. Uncut. Bookplate of John Quinn. Preserved in quarter purple morocco custom drop-back box with ornate gilt on compartments of spine. (6876)
$4,250.00

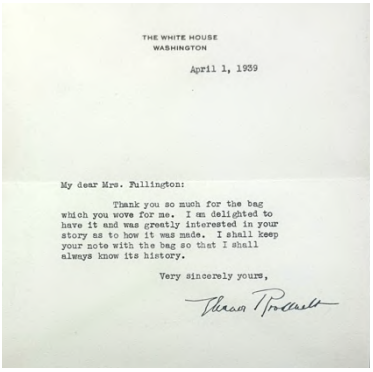
Original Wrapper



159. **[Robinson, Charles- In Scarce Pictorial Wrapper**] Shelley, Percy Bysshe. **The Sensitive Plant**. London & Philadelphia: William Heinemann/ J.B. Lippincott Co., 1911. First edition. Deluxe Edition in original publisher's full vellum binding with elaborate gilt stamped cover design and decorations and lettering on spine. In exceedingly scarce first state dust wrapper issued with this book, bearing "Cash Price in/ Great Britain/ and Ireland/ 15/- Net" on spine (later jackets with trade edition omitted this). Charles Robinson's masterpiece with 18 tipped-in full color plates (tissue-guarded) as well as illustrations in tint on nearly every other page. Illustrated endpapers, top edges gilt, others uncut. Except for two oil stains to cover, near fine. Only copy of Deluxe Edition we have seen with this wrapper. (2306) $950.00



160. **[Rogers, Bruce- Amazing Collection of 20 Original Printing Plates] Twenty** Original Plates from the Landmark Publication "The Work of Bruce Rogers," 1938. Offered here are TWENTY ORIGINAL PRINTING PLATES OR TYPOGRAPHIAL PLATES ETCHED INTO METAL, MOUNTED ON WOOD BLOCKS, from the book (included) "The Work of Bruce Rogers, A Catalogue, Grolier Club of New York," Updike, D.B.; McCutcheon, etc. TWENTY ORIGINAL PRINTING PLATES (measuring from 1.75 x .5 in. to 7.5 x 5.5 in.), seventeen of which were used to produce the photographic illustrations in the book. Each image plate or typographic text plate (the latter etched into metal) is mounted on a 3/4" thick wood block. The plates consists of:
14 plates for the 14 illustrations following pages 6, 54, 70, 86 and 102 in the book; a plate for Bruce Rogers' frontispiece portrait and a plate for his separate signature. A wonderful and certainly important lasting record of a major book production presenting the work of Bruce Rogers, American typographer and type designer, acclaimed by many as among the greatest book designers of the 20th Century. (5102) $3,750.00



THE WHITE HOUSE
WASHINGTON

April 1, 1939

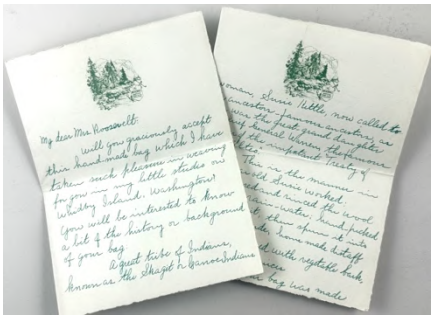
My dear Mrs. Fullington:

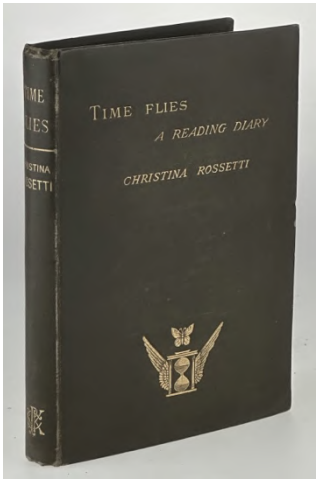
Thank you so much for the bag which you wove for me. I am delighted to have it and was greatly interested in your story as to how it was made. I shall keep your note with the bag so that I shall always know its history.

Very sincerely yours,

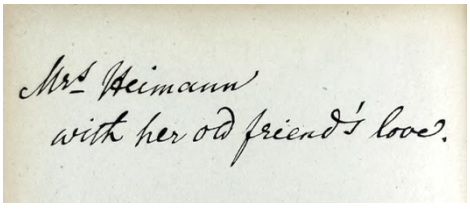
Eleanor Roosevelt

161. **[Roosevelt, Eleanor- TLS to Mrs. Maude Swift Fullington, Primitive Arts, Four-Page Reply]** We offer a fascinating Four-Page ALS from Fullington to Eleanor Roosevelt TOGETHER WITH TLS Response from Eleanor Roosevelt. 1939. The four-page letter is from Maude Swift Fullington (born ca. 1910), a prominent, outspoken chronicler of Coupeville, Washington's early settler-era history, emphasizing the crucial, overlooked roles of "iron women"—both Indigenous (Lower Skagit) and settler wives. The letter, on two folded "Anchorage Inn" letterhead stationery, addressed to "My dear Mrs. Roosevelt" by Fullington, discusses in great detail the making of the hand-made bag she sent to Mrs. Roosevelt, "...which I have taken such pleasure in weaving for you in my little studio on Whidby Island, Washington!" Fullington goes on to describe the fascinating history and background pertaining to "... a great tribe of Indians known as the Skagit or Canoe Indians…" and the skill "by which they made their unique canoes. In other primitive arts they were proficient, also, notably in dyeing and weaving. They made clothing by beating cedar-bark into thread, into which was twisted down, from the breast of wild ducks, sometimes women into a blanket and worn as a garment." Fullington goes on to describe, "the material in your bag" which was made after "the same primitive manner: the wool came from sheep in an Island meadow; it was made into wool by an old Indian woman, Susie Kettle, now called to her ancestors- famous ancestors, as she was the great-grand daughter of Chief General Warren..." She then goes on to describe the "manner in which dear old Susie worked in stunning detail and offering a contemporary glimpse of methods long since lost. A treasure trove, and invaluable record. Included in the postmarked Apr. 3, 1939 envelope with return address: THE WHITE HOUSE, WASHINGTON, along with Fullingtons original (returned) letter, is a type-written, signed letter on Printed Whitehouse stationary: The White House/ Washington, dated: April 1, 1938: "My dear Mrs. Fullington: Thank you so much for the bag which you wove for me. I am delighted to have it and was greatly interested in your story as to how it was made. I shall keep your note with the bag, so that I shall always know its history. Very sincerely yours, Eleanor Roosevelt." The letter by Fullington was either returned by Mrs. Roosevelt (compelling possibility as it fits neatly folded into the envelope), or it may have been written by Fullington as a record of her letter sent to Roosevelt. Both letters in fine condition. (7007) $1,500.00

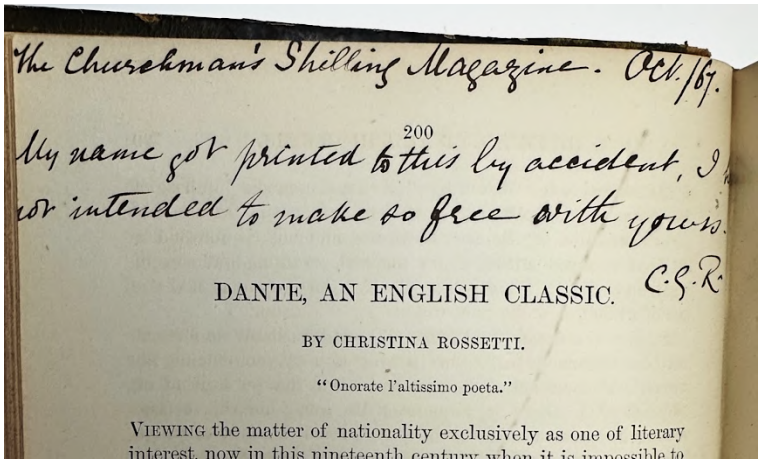




162. **[Rossetti, Christina—Association Copy: Inscribed by Christina "To Mrs. Heimann, with her old friend's love"]** Rossetti, Christina. **Time Flies, A Reading Diary.** London: SPCK, 1885. First Edition. 7 x 5 inches. 280pp, with 4pp of "Publications" at end. Original greenish brown fine wove cloth with gilt butterfly and hourglass emblem, lettering on front cover, gilt lettering on spine. Original dark green endpapers. A superb and deeply personal association copy, inscribed by Christina Rossetti to Mrs. Adolf Heimann (Amelia Barnard Heimann), one of her oldest and most cherished friends, whose intimate association with the Rossetti family extended over nearly half a century. The friendship originated through the acquaintance of their families: Adolf Heimann, professor of German at University College, London, and Gabriele Rossetti, professor of Italian at King's College, arranged an exchange of language instruction that blossomed into an enduring family intimacy. Mrs. Heimann became a particularly trusted and affectionate presence in Christina's life, maintaining a close friendship through the poet's years of literary achievement, recurring illness, religious devotion, and personal loss. The William Strutz Copy, from a notable collection, bearing his simple book label. Near fine condition, with minimal rubbing to cloth; both joints completely intact, very fine internally. (6877) $2,850.00



The extraordinary depth of their relationship is documented in the Rossetti Family Letters to the Heimann Family, preserved at Princeton University, comprising 293 letters from Christina, principally to Mrs. Heimann, dating from the 1840s to 1893, the year before Rossetti's death. These letters, ranging from the smallest domestic particulars to expressions of affection, consolation, and spiritual concern, provide a remarkable record of the poet's private world. Their warmth is especially revealing in a writer whose naturally retiring disposition limited her social circle. Indeed, the friendship embraced not only Christina but the entire Rossetti household, including her celebrated brother Dante Gabriel. The inscription here, "with her old friend's love," is thus far more than a conventional presentation: it is a particularly touching acknowledgment of one of the most enduring relationships of Rossetti's life. The choice of Time Flies, among her most personal devotional works, makes the association especially attractive.


The Churchman's Shilling Magazine. Oct. 1867.

200

My name got printed to this by accident, I had not intended to make so free with yours.

C.G.R.

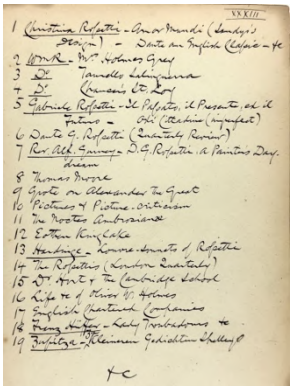
DANTE, AN ENGLISH CLASSIC.

BY CHRISTINA ROSSETTI.

"Onorate l'altissimo poeta."

VIEWING the matter of nationality exclusively as one of literary interest, now in this nineteenth century when it is impossible to

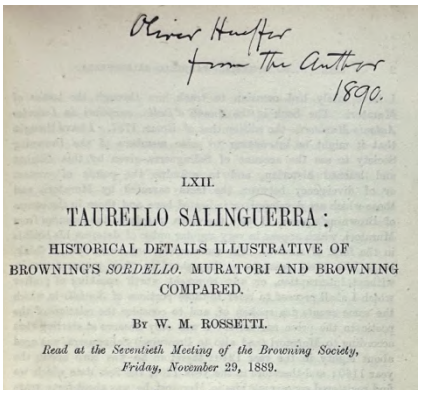
163. **[Rossetti, Christina—IMPORTANT ASSOCIATION: Presentation to Charles Bagot Cayley, who had proposed marriage the previous year—William Michael Rossetti's family volume, with his manuscript index and extensive Rossetti proofs and ephemera, WMR Presentation to Oliver Hueffer]** Rossetti, Christina Georgina; Rossetti, William Michael; Rossetti, Gabriele; et al. **"MISCELLANIES / POETRY & PROSE"** (on spine). Contents include early Rossetti family publications, with family inscriptions and manuscript index at front, the latter by William Michael Rossetti, the family's chief curator London and elsewhere: Various, principally 1865-1894. First Editions. Octavo, 8½ x 5¾ inches. Over 400 pages. An extraordinary Rossetti family association volume, preserving Christina Rossetti's intimately inscribed presentation to Charles Bagot Cayley, together with nineteen separately published or extracted pieces of Rossetti family material, several of considerable rarity. Contemporary green half morocco over marbled boards, spine gilt-lettered "MISCELLANIES / POETRY & PROSE," numbered XXXIII; joints expertly repaired.



The volume opens early with Christina Rossetti's "Dante, an English Classic," from The Churchman's Shilling Magazine, October 1867, one of her relatively few published critical essays and here bearing an **extraordinary inscription across the head of the first page: "My name got printed to this by accident; I had not intended to make so free with yours. C.G.R."** The essay considers English translations of Dante's Divine Comedy, particularly that of Charles Bagot Cayley, whose work Christina praises for its "vigour and beauty, of pathos and philosophy." Cayley had studied Italian under Christina's father, Gabriele Rossetti, and formed a deep attachment to Christina, proposing marriage in 1866. She declined, principally because of their differing religious convictions, but they remained devoted friends. Since Cayley's is the name repeatedly praised in the essay, the inscription compellingly identifies him as its intended recipient—the delicacy of Christina's apology especially poignant only a year after refusing his proposal.



The remaining contents form a remarkable miniature Rossetti family archive. They include: **Christina Rossetti's "Amor Mundi" (1865),** with stunning full-page **woodcut illustration by Frederick Sandys**. Several very rare ephemeral printings of her carols for Christ Church, Woburn Square, the church she attended for many years and where her funeral was later held. William Michael Rossetti's "Mrs Holmes Grey," written in 1849 during the planning of The Germ and intended to exemplify Pre-Raphaelite realism. William **Michael Rossetti's Taurello Salinguerra, inscribed by him** in 1890 to his nephew **Oliver Madox Hueffer**, brother of Ford Madox Ford. Hueffer was closely connected to the prominent Rossetti family by marriage and blood, through artistic lineage, and grew up deeply immersed in the influential bohemian and Pre-Raphaelite circles of his uncles, Dante Gabriel Rossetti and William Michael Rossetti. William Michael Rossetti's revise proof of "Chaucer's 'Saint Loy,'" printer-stamped 25 July 1894. The second and third parts of Gabriele Rossetti's exceedingly rare Odi Cittadine, Naples, 1820, revolutionary poems published immediately before his political exile.


Oliver Hueffer
from The Author
1890.

LXII.

TAURELLO SALINGUERRA:

HISTORICAL DETAILS ILLUSTRATIVE OF BROWNING'S *SORDELLO*. MURATORI AND BROWNING COMPARED.

By W. M. ROSSETTI.

Read at the Seventieth Meeting of the Browning Society, Friday, November 29, 1889.

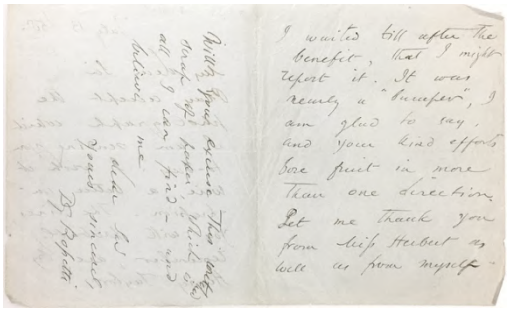
The presence here of several presentation pieces which had originally passed out of William Michael Rossetti's immediate possession is particularly significant. In his later years, and especially after the deaths of Dante Gabriel in 1882 and Christina in 1894, William Michael assumed the role of literary executor, historian and custodian of the family archive, systematically gathering, identifying and preserving Rossetti manuscripts, correspondence, proofs and printed ephemera. **(continued next page)**

163- Continued; [Rossetti, Christina—IMPORTANT ASSOCIATION: Presentation to Charles Bagot Cayley, etc



Pencil annotations throughout, lots of checks and the occasional comment, such as “Is this by Patmore,” probably by William Michael, but perhaps by other family members. Other surviving collections record material expressly “collected as a memorial to the Rossettis” by William Michael and frequently supplied with his explanatory annotations. Some pieces in the present volume never traveled far beyond the extended family, while others—notably Christina’s extraordinary presentation to Charles Bagot Cayley—must at some point have returned from their original recipients or their estates. The precise route by which the Cayley copy came back cannot presently be established, but its incorporation by William Michael into this numbered family volume is entirely consonant with his documented activity as the surviving custodian of the Rossetti literary inheritance. Remarkably preserved internally, with occasional browntoning and a few small tears. Early, if not original half-morocco binding shows wear and some repair. (7101) $6,500.00

The manuscript contents list is in William Michael Rossetti’s hand, with his ownership signature on the endpaper and the later ownership inscription of Helen Rossetti Angeli. Christina became Cayley’s literary executor after his death in 1883; although the precise path by which her presentation copy returned to the family cannot now be established, it ultimately became part of this volume assembled and preserved by her brother. Very good condition, the joints expertly repaired; occasional expected wear and soiling to individual ephemeral pieces. A singular convergence of Rossetti family history and private affection: Christina writing publicly in praise of Dante through the translation of the man she could not marry, privately apologizing to him for allowing their names to appear together, and that very copy ultimately returning to her family to be preserved among their own literary remains.



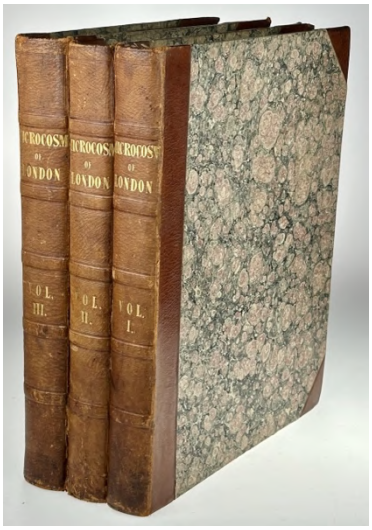
164. **[Rossetti , Dante Gabriel- ALS Regarding Henry Taylor and Mentioning Ruth Hebert (model)]** Rossetti, Dante Gabriel. **Autograph Letter Signed.** Three pages on thin onion skin paper (see description), 1858. Addressee not named, but not someone unknown to Rossetti. “July 13, /58. My Dear Sir, Pray accept the photograph which I am sending you to-day. I wish it were a better impression. The lines you will probably remember, are by Henry Taylor. I wanted till after the benefit, that I might report it. It was nearly a “decifer,” I am glad to say, and your kind efforts bore fruit in more than one direction. Let me thank you from Miss Herbert as well as from myself. Will you excuse this wretched scrap of paper, which is all I can find- and believe me, Dear Sir, Yours sincerely, DG Rossetti.” Henry Taylor was a contemporary dramatist and poet, a man of letters who was admired by the Rossetti family. Ruth Herbert, well-known stage actress, was a major early model for Rossetti, who first posed for him in a painting in 1858, the year of this letter. Near fine: a rare survival, given the fragile nature of the onion skin paper Rossetti used, out of necessity. (3039) $1,850.00



165. **[Rossetti, Dante Gabriel]** Rossetti, Dante Gabriel. **The Blessed Damozel**. The Deluxe Edition, 35 Copies, Stunning Vellum Cover. New York: Dodd, Mead and Company, 1886. First edition. Immense Folio Size. The Deluxe Edition, Limited to Only 30 Copies with Proof Impressions on India Paper. Original publisher's full vellum with striking Pre-Raphaelite gilt cover design by Keynyon Cox, decorative spine gilt blocked, silk-backed endpapers. Superb illustrations in proof throughout by Kenyon Cox printed on thick card paper. Kenyon Cox's “Blessed Damozel” was a landmark in printing and publisher's bookbinding in the U.S. for the period, and served to advance both Cox's career as an artist, as well as further popularize The Pre-Raphaelites to a growing U.S. market. This book is seldom seen in the Deluxe Edition, and our copy, without any foxing either to pages or the thick vellum cover, makes this particular example all the more attractive. (1856) $2,500.00







166. **[Rowlandson, Thomas- Magnum Opus]** Ackermann, Rudolph; Combe, William; Pugin, Augustus. The Microcosm of London. London: R. Ackermann's Repository of Arts, [1808-1810]. Three large quarto volumes, measuring binding size: 14 1/8 x 11 ½ inches, (353 x 295mm); and paper size: 13 ½ x 11 ¼inch (340 x 285mm). Contemporary half morocco, spines titled in gilt. According to Abbey, one of the greatest colour-plate books ever produced, with wood-engraved pictorial titles, engraved dedication leaves (with vignettes), and 104 stunning hand-coloured aquatint plates after Rowlandson and Pugin (some watermarked as early as 1805, others varying dates, including "J. Whatman 1831"). Joints rubbed, light off-setting onto text, a clean and bright copy with superb quality impressions. [Abbey Scenery 212; Tooley 7], 4to (345 x 285mm.), R. Ackermann, [1808-1810]. Provenance: William Orme Foster (1814-1899), includes his Paley Park bookplate in each volume. Foster, an iron master and Member of Parliament for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868. (6580) $8,500.00



167. **[Rudnicki, Leon- Stunning French Art Nouveau] "L'Annee Chretienne, 1899."** Paris: Charles Delagrave, 1899. First edition. 4to. Original color pictorial paper covered boards with exquisite Art Nouveau illustration (lithographic) in colors including gilt and bronzing, illustration wraps around to fill back cover. Contains twelve exquisite full page individual color plates by Rudnicki, housed in a gold textured paper frame open at bottom edge, to give the impression of a gold frame. Plates by Rudnicki are highly decorative and Art Nouveau inspired, each covering most of the page, each with different floral borders and each with a small, narrow portion used for the month of the year. Printed by Ducourtioux & Huillard. Spine with chipping, near fine. Extremely scarce, no other copies found. (2983) $1,850.00

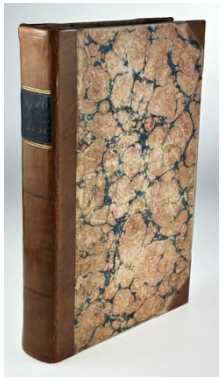


Léon Rudnicki (1873–1958) was a French painter, decorator, and illustrator of Polish origin who became a notable figure in the Belle Époque art scene. Within the Art Nouveau movement, his importance lies in his exceptional graphic designs and lithographs, most famously seen in his exquisite, ornamentally rich book covers and illustrations for bibliophile publications. He further advanced the movement's goal of uniting fine and applied arts by creating highly decorative calendars, panels, and interior architectural murals,

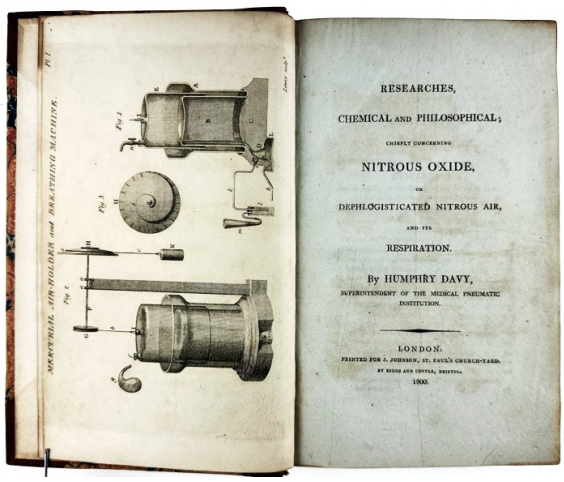

DISSERTAZIONE
SOPRA
LE AURORE BOREALI,
DOVE
Con sistema particolare fondato sopra i NEWTONIANI principj, sopra le Leggi della MECCANICA, e sopra le migliori, e più recenti osservazioni si tratta delle medesime, e dove si riferisce principalmente la Storia, e le cagioni dell' Aurora, veduta qui in VENEZIA li 16. Dicembre verso le ore 2. della notte nell' Anno MDCCXXXVII.
DI
EUSEBIO SGUARIO
VINIZIANO.
DOTTORE IN FILOSOFIA, E MEDICINA.
IN VENEZIA, MDCCXXXVIII.
Appresso PIETRO BASSAGLIA,
All' Insegna della Salamandra.
CON LICENZA DE' SUPERIORI, E PRIVILEGIO.


Aurora Boreale veduta da Venezia il dì 16 Decembre dell' anno 1737. siccome comparve alle 2. ore della notte.

168. **[Science/Astronomy- The Northern Lights over Venice, 1738: A Fascinating Story of the Aurora Borealis]** Sguario, Eusebio. **Dissertazione sopra le aurore boreali.** Venice: Pietro Bassaglia: Pietro Bassaglia, 1738. First Edition. Quarto. 119, [1] pp. With a striking folding engraved view of the aurora, two plates of geometrical diagrams, and a table of historical auroral appearances. Early vellum, spine bearing traces of manuscript lettering. When the northern lights appeared over Venice on December 16, 1737, the spectacle frightened the city's inhabitants. The Venetian physician **Eusebio Sguario responded by composing this substantial study in approximately thirty days, expressly seeking to reassure the public that what they had witnessed lay within the powers of nature. The world was not coming to an end!** Drawing upon observation, mechanics, and Newtonian principles, he offered a natural explanation while candidly acknowledging that his theory was probable rather than proven. This all in the context of understanding aurora borealis years before it was more adequately explained enough to dispel any worry—a breakthrough that would not arrive until the turn of the twentieth century. It was only when Norwegian scientist Kristian Birkeland launched his polar expeditions beginning in 1898 and successfully simulated the phenomenon in a vacuum chamber, proving that the lights are triggered by streams of solar electrons guided into the upper atmosphere by Earth's magnetic fields. By firmly establishing this link to solar activity, modern science finally transformed the aurora from a terrifying, apocalyptic omen into a predictable, measurable marvel of the cosmos. Eusebio's own preface preserves this remarkable account of science brought urgently to the service of public understanding. **The large folding engraving records luminous rays spreading across the night sky as seen from Venice.** Vellum soiled and stained, with red staining to rear cover and wear to spine exposing an underlying vellum layer; water-staining to endpapers, discreet repairs to front endpaper and title margins, and minor chipping and repairs to lower margins of central gatherings. Internally generally clean and attractive. A wonderful, early foray into the clash between science and public hysteria, Riccardi I (2), 455; Ronalds, 473. (7160) $3,000.00



169. **[Science- Landmark Treatise on Nitrous Oxide, So-Called 'LAUGHING GAS']** Davy, Humphry. **Researches, Chemical and Philosophical; Chiefly Concerning Nitrous Oxide, or Dephlogisticated Nitrous Air, and its Respiration.** London: J. Johnson, 1800. First Edition. 580pp, errata and publisher's ads. Bound in three quarter tan polished calf, marbled boards. An important landmark in the history of chemistry, anesthesia, and experimental medicine, containing Davy's pioneering investigations of nitrous oxide and his celebrated experiments upon its physiological effects, including self-experimentation. Superb engraved frontispiece shows medical devices that can be used to administer nitrous. Davy documented his extensive self-experimentation with the gas at the Pneumatic Institution in his book Researches, Chemical and Philosophical, chiefly concerning Nitrous Oxide. Crucially, Davy was the first to note and publish observations on its pain-relieving properties, famously writing that it might "be used with advantage during surgical operations." The work established the remarkable properties of nitrous oxide decades before its practical adoption as an anesthetic and stress relieving adjunct in dental visits, remains one of the foundational books in the history of inhalational anesthesia. A substantial early scientific first edition and an especially appealing association of chemistry with the later development of medicine. Printed on light handmade paper. A wonderfully preserved copy, near fine. Dibner 128; Garrison-Morton 5646; Gedeon pp.156-57; Waller 11113; Wellcome II, p. 436; Norman 607. (7093) $5,500.00


RESEARCHES,
CHEMICAL AND PHILOSOPHICAL;
CHIEFLY CONCERNING
NITROUS OXIDE,
OR
DEPHLOGISTICATED NITROUS AIR,
AND ITS
RESPIRATION.
By HUMPHRY DAVY,
SUPERINTENDENT OF THE MEDICAL PNEUMATIC INSTITUTION.
LONDON:
PRINTED FOR J. JOHNSON, ST. PAUL'S CHURCH-YARD.
BY BIGGS AND COTTLE, BRISTOL.
1800.



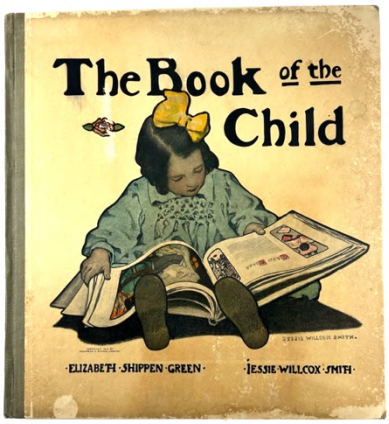
170. **[Smith, Jessie Willcox, Original Watercolor Line Drawings for Water-Babies]** Smith, Jessie Willcox. **Mixed-Media Line Drawings for The Water-Babies.** Offered here is a very scarce, original Jessie Willcox Smith Watercolor Composition, for Illustrations to The Water Babies, all of which appears in her celebrated "Water-Babies" production of the book by Charles Kingsley. 12 superb oil paintings contribute to that monumental production, and stand as the only book (of many) which Smith contributed oil paintings. These colored line drawings in this offering comprise one large sheet of six different mixed-media images (pen and ink and watercolor). Executed 1915-1916 and appearing in her famous Kingsley classic, The Water-Babies in 1916. On the verso is a written note, presumably in Smith's hand, stating: "Title- Illustrations for Water Babies/ Artist- Jessie Willcox Smith." 28" x 22" Line drawings for any of Smith's books are quite scarce, but these, for one of her most celebrated books, are indeed a find. All of the oil paintings for The Water Babies are in the Library of Congress, the only group of paintings for a Smith book ever to be archived together in a public institution. (438) $4,500.00

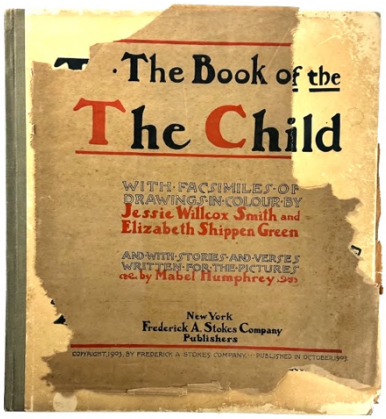


171. **[Shakespeare, William—Bell's 1788 Edition 20 Volumes Superbly Bound in Superb Contemporary Tree Calf] The Dramatick Writings of Will. Shakspere, with the Notes of All the Various Commentators; Printed Complete from the Best Editions of Sam. Johnson and Geo. Steevens**. London: Printed for, and under the Direction of, John Bell, British Library, Strand, 1788. 12mo. Twenty volumes. Handsomely bound in contemporary polished tree calf, the covers richly patterned, smooth spines divided by gilt rules into compartments ornamented with delicate gilt floral tools, contrasting red and green morocco lettering pieces, and gilt-tooled board edges. An especially appealing marriage of Shakespeare's plays, eighteenth-century scholarship, and the personalities of the Georgian stage. Bell's celebrated edition brings together thirty-six plays with the annotations of Samuel Johnson, George Steevens, and other commentators, preceded by two substantial volumes of Prolegomena containing critical prefaces, biographical material, and theatrical history. Illustrated throughout with copperplate engravings pairing scenes from the plays with portraits of contemporary performers in character, including the striking portrait of Mrs. Siddons as Isabella in Measure for Measure. These theatrical portraits lend the edition a particular immediacy, preserving the gestures, costumes, and celebrated faces through which eighteenth-century audiences encountered Shakespeare. The individual plays retain their separately dated title pages, as issued before their assembly into the collected edition of 1788. Complete in twenty volumes. Some rubbing to extremities; foxing and offsetting to plates and adjacent leaves, with scattered toning. A notably attractive set in richly figured period calf, the contrasting spine labels providing a handsome finishing touch. (7167) $1,850.00

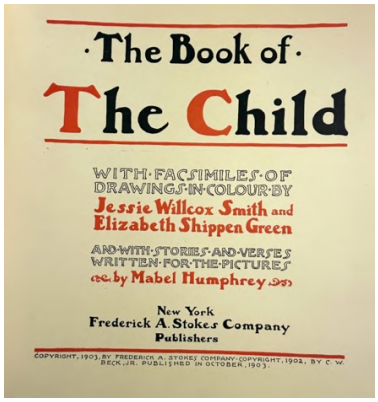


172**. [Smith, Jessie Willcox- Exceedingly Scarce Photos Showing Elizabeth Shippen Green Trying to Evoke Smiles for the Smith, Painting a Portrait, as Well as the "Model" Child]** Smith, Jessie Willcox and Elizabeth Shippen Green, Huger Elliott. **Four Vintage Photographs taken by Smith,** preserved in a contemporary brown envelope, with the following written in holograph in what looks to be Huger Elliott's hand (husband of Elizabeth Shippen Green) "E.S.G. in Waste Basket Hat", and "H.E. & E.S.G. posing for JWS at Cogslea." Three of the photos are of Elizabeth Shippen Green wearing a ridiculous waste basket "hat," showing her approaching the front door of a house, ringing the bell, and presenting the woman of the house with her card. The three cohorts at COGSLEA, Smith, Oakley and Green were known to stage all sorts of comical scenes, sometimes caught on camera, (as this series shows) in order to evoke a smile or an upbeat look. The fourth photo is of a little girl posing with a handful of flowers. (3478) $1,850.00





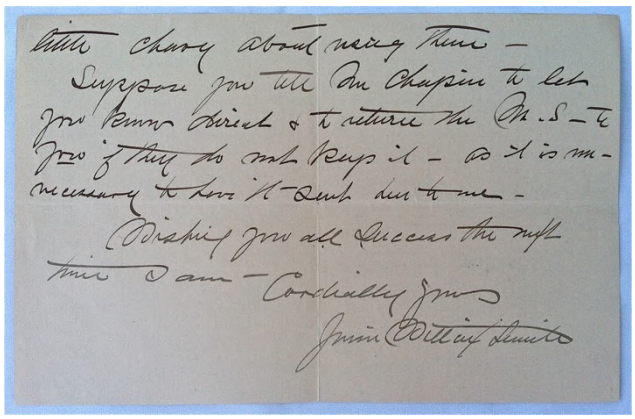
173. **[Smith, Jessie Willcox- Her Magnum Opus in Exceedingly Scarce Dust Wrapper]** Humphrey, Mabel. **The Book of the Child.** New York: Frederick A. Stokes Company, 1903. First edition. Large squarish folio, 15 x 13 3/4 inches. IN THE ORIGINAL PRINTED DUST WRAPPER (in two incomplete parts). **Not in Nudelman, it should be noted; the actual dust wrapper for The Book of the Child has never been seen by the bibliographer of Jessie Willcox Smith, Edward Nudelman (the present writer).** 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 color plate 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 high point in compositional genius, artfully combining the complementary skills of two leading illustrators of the period in large format book for children. Some cover slight wear to edges of boards, corners rubbed, a few areas of rubbing, but a remarkable copy, obviously showing the benefits of having be under its dust wrapper for many year, yielding most of the covers absolutely clear of blemish, un-scuffed and unsoiled. The wrapper is in two parts, missing large portions, and laid in: the front cover wrapper portion and flap is about 90% present (two main areas of loss on outer corners), and the rear portion of the wrapper, which has no printing on it (as issued) has the flaps, but lacking roughly a third of top and a corner. This is the rarest of opportunities to purchase Jessie Willcox Smith's most acclaimed work, in its earliest state, with the original printed dust wrapper. (5027) $4,250.00





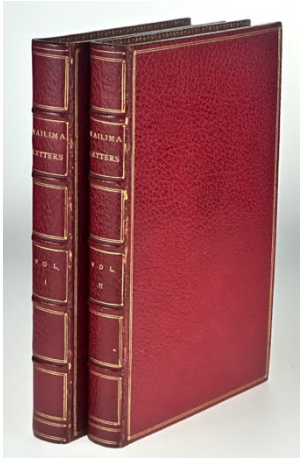


174. **[Smith, Jessie Willcox]** Smith, Jessie Willcox. **Four-page Autograph Letter Signed**. Four pages. “Cogslea,” Mar. 26th. n.d. (ca. 1915). Interesting letter by Smith to a Mrs. Ingersoll, possibly Frances E. Ingersoll, a fellow illustrator who had some illustrations in a St. Nicholas issue in 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 worthwhile to you to have them publish the story- then write out any illustrations as possibly only one- The truth of the matter is that my pictures cost a good deal and they are a little choosy about using them- Suppose you tell Ann Chapin to let you know direct & then return the the M.S. to ???? if they do not keep it- as it is unnecessary to have it sent dir [sic] to me- Wishing you all 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 and kindness in responding to a solicitation for illustrations, and at the same time gives good indication how sought after and restrictive her publisher's were with respect to engaging work. Near fine. (1268) $1,750.0



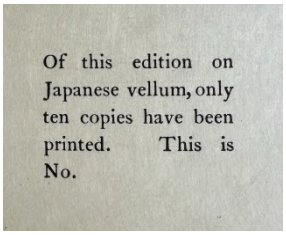
The Following Three Items: Co-Founder of Stone & Kimball, Ingalls Kimball's Own Copies of Robert Louis Stevenson's Vailima Letters

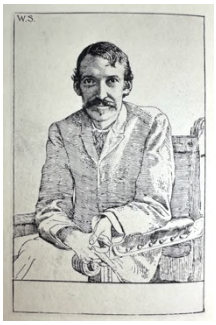
The next three entries comprise an extraordinary group: Ingalls Kimball's (co-founder Stone and Kimball) own copies of each of the three issues of Robert Louis Stevenson's Vailima Letters—the regular trade edition, one of 100 large-paper copies, **and one of only 10 copies on Japanese vellum**. Founded by two Harvard students, Stone & Kimball became one of the defining American publishers of the 1890s, bringing together literature, illustration, typography, and adventurous book design with extraordinary sophistication. Its remarkable circle included Robert Louis Stevenson, Henry James, George Santayana, Eugene Field, George Bernard Shaw and Bliss Carman, while the pages of its celebrated Chap-Book introduced American readers to the work of such artists as Aubrey Beardsley and Toulouse-Lautrec; Maxfield Parrish was also closely associated with the firm's publications. These three books descended from Kimball's family to the dealer Cummins, from whom Thomas G. Boss, dealer and S & K scholar, acquired approximately thirty-five years ago. Boss preserved the collection for decades and commissioned Leonard Baskin to create a special bookplate identifying volumes from Kimball's library, which were inserted into each book. These three books descended from Kimball's family to the dealer Cummins, from whom Thomas G. Boss, dealer and S & K scholar, acquired approximately thirty-five years ago. Boss preserved the collection for decades and commissioned Leonard Baskin to create a special bookplate identifying volumes from Kimball's library, inserted into each book.

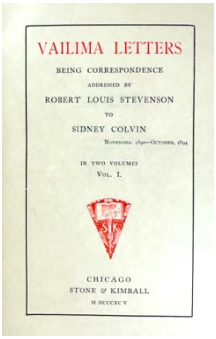


175. **[Stevenson, Robert Louis- Vailima Letters—One of Only 10 Copies on Japanese Vellum—Ingalls Kimball's Own Copy, Specially Bound Commissioned and Bound by Alfred J. Cox]** Robert Louis Stevenson. **Vailima Letters Being Correspondence Addressed by Robert Louis Stevenson to Sidney Colvin, November, 1890–October, 1894.** Chicago: Stone & Kimball, 1895. Two volumes. Octavo, 8 x 5 1/ inches. 281pp, 275pp. First edition, **one of only ten copies printed on Japanese vellum**, and the publisher Ingalls Kimball's own copy, specially bound for him by the noted Chicago master binder Alfred J. Cox. Full red morocco, raised bands, compartments ruled in gilt, wide gilt decorated dentelles, side boards with double-fillet gilt ruling, titles and volume numbers gilt. Frontispieces by William Strang and photograph of R.L.S. with Samoan chief. Rubricated title pages.

An exceptional association copy of one of Stone & Kimball's important Stevenson publications, combining the rarest issue of the book with the personal copy of its publisher and a bespoke Chicago fine binding. The Stone & Kimball edition appeared in late October 1895, shortly before the London edition, and comprises Stevenson's correspondence with Sidney Colvin written from his final home at Vailima, Samoa. The deluxe hierarchy culminated in just ten copies on Japanese vellum, above the 100-copy large-paper issue. Contemporary evidence suggests the book was an immediate success: in December 1895 Kimball told Frank Doubleday that Vailima Letters was selling so well that Stone & Kimball could scarcely print it rapidly enough.

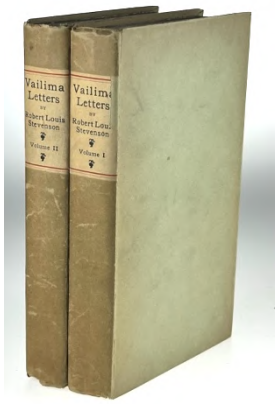

Of this edition on Japanese vellum, only ten copies have been printed. This is No.


W.S


VAILIMA LETTERS
BEING CORRESPONDENCE
ADDRESSED BY
ROBERT LOUIS STEVENSON
TO
SIDNEY COLVIN
NOVEMBER, 1890—OCTOBER, 1894
IN TWO VOLUMES
VOL. I.
CHICAGO
STONE & KIMBALL
M DCCCXCV

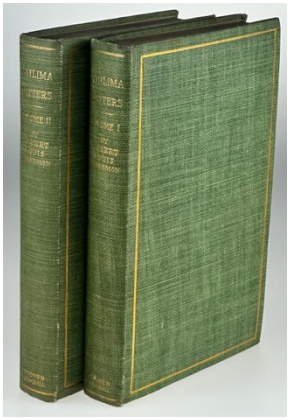
Alfred J. Cox, Kimball's personal bookbinder, was one of Chicago's notable turn-of-the-century master binders and worked closely with the book-collecting and publishing world surrounding Stone & Kimball. This copy has the particularly compelling combination of publisher, issue and binder: Kimball selected Cox for special bindings of Stone & Kimball publications and retained this copy for himself. Slight wear to joints, near fine condition. In a later red cloth slipcase. (7135) $4,500.00

Provenance deserves expanding here. This is the retained copy of Ingalls Kimball, co-founder of Stone & Kimball and publisher of the present edition. The book was passed down by descent in the Kimball family; acquired from the family by the dealer Cummins; from whom Thomas G. Boss acquired approximately thirty-five years ago; retained by Boss for decades and subsequently acquired by Nudelman Rare Books. Boss commissioned Leonard Baskin to design the special bookplate: "From the Books of Ingalls Kimball" used to identify volumes from the collection, since not every surviving book bore Kimball's name. According to Boss, the collection passed privately throughout this chain and was never dispersed at auction. Accompanying the collection was a surviving family hand-written inventory headed "List of Books in Lower Hall, Oct. 10, 1920," documenting the extensive Kimball library and its substantial Stevenson holdings. The association is particularly compelling in this copy: the rarest issue of Vailima Letters—one of only ten on Japanese vellum—was not merely retained by its publisher but Kimball specially commissioned Alfred J. Cox, a celebrated Chicago master binder, to bind them. Thus publisher, limitation, binding, and provenance converge in a single exceptional copy. Kramer 49a



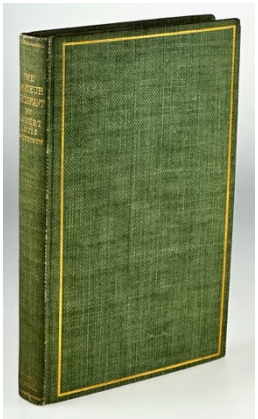
176. **[Stevenson, Robert Louis- —Vailima Letters, One of 100 Large-Paper Copies—Ingalls Kimball's Own Copy] Vailima Letters.** Being Correspondence Addressed by Robert Louis Stevenson to Sidney Colvin, November, 1890–October, 1894. Chicago: Stone & Kimball, 1895. Two volumes. First edition, large-paper issue, one of only 100 copies printed for America, and the publisher Ingalls Kimball's own copy. Original Stone & Kimball grey paper-covered boards with printed paper spine labels; frontispiece portrait of Stevenson after William Strang. Frontispiece portrait by Willaim Strang in volume one, photograph of R.L.S. with Samoan chief. Rubricated title pages. An amazing copy, in fine condition with slight wear to fragile paper joints, only faint signs of wear. Kramer 49a (7136) $2,750.00

The scarce large-paper issue of the American first edition, preserved in its original publisher's bindings and with an exceptional association: Ingalls Kimball's own copy. The limitation page states, "Of this edition on large paper, only one hundred copies have been printed for America." Bibliographical descriptions identify the paper as John Dickinson & Co. paper. The Chicago edition appeared in late October 1895, approximately a week before the London edition. The association is especially appealing in the context of Stone & Kimball's brief but remarkably influential publishing history. Contemporary correspondence records Kimball reporting in December 1895 that Vailima Letters was selling so strongly that the firm could not print copies rapidly enough. Kimball retained examples of all three forms of the publication—the trade issue, this 1/100 large-paper issue, and the extraordinary 1/10 Japanese-vellum issue—making the present copy effectively the publisher's reference copy of the large-paper state.



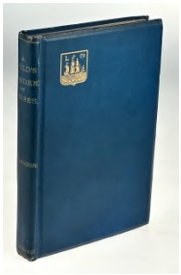
177. **[Stevenson, Robert Louis- Ingalls Kimball's Own Trade Copy]** Stevenson, Robert Louis. **Vailima Letters. Being Correspondence Addressed by Robert Louis Stevenson to Sidney Colvin, November, 1890–October, 1894.** Chicago: Stone & Kimball, 1895. First Edition. Two volumes. The publisher Ingalls Kimball's own copy. Original green cloth, covers ruled in gilt, spines lettered in gilt; Frontispiece portrait by Willaim Strang in volume one, photograph of R.L.S. with Samoan chief. Rubricated title pages. The publisher's own copy of the trade issue of this important posthumous Stevenson publication. Stone & Kimball issued Vailima Letters in Chicago in late October 1895, shortly before Methuen's London edition. The two volumes collect Stevenson's correspondence to his close friend Sidney Colvin from November 1890 through October 1894, documenting the final Samoan period of his life; Stevenson died at Vailima in December 1894. In fine condition with no visible blemishes. (7137) $950.00

The publication was evidently an immediate commercial success. Frank Doubleday recorded a December 1895 conversation in Stone & Kimball's offices in which Kimball reported that Vailima Letters was selling so rapidly that the firm was having difficulty printing enough copies to meet demand. The present set has special significance as Kimball's retained copy of the regular issue, alongside his copies of the 100-copy large-paper and ten-copy Japanese-vellum issues. Provenance: Ingalls Kimball, co-founder of Stone & Kimball and publisher of the book; subsequently Thomas G. Boss, Boston antiquarian bookseller and longtime Stone & Kimball collector, who retained the copy for decades, with Boss's specially commissioned bookplate designed by Leonard Baskin: "from the books of Ingalls Kimball."

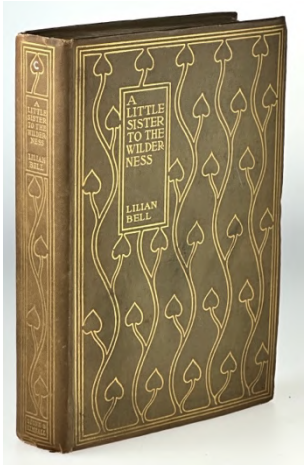


178. **[Stevenson, Robert Louis- Stone & Kimball- Inscribed, "One of the First Four Copies..." — Ingalls Kimball's Own Copy] The Amateur Emigrant; From the Clyde to Sandy Hook.** Chicago: Stone and Kimball, 1895. First Edition. Small octavo, 8 x 6 ½ inches. Publisher's original green woven cloth, gilt lettering and ornament to spine and front cover, the latter with skull-and-crossbones device; top edge gilt. An extraordinary association copy, inscribed by Kimball on the front pastedown: "This is one of the first four copies of the first edition. / Stone & Kimball / (and it belongs to Kimball) / May 15, 1895." Especially appealing is Kimball's inscription in the name of the partnership, "Stone & Kimball," followed immediately by referencing this particular copy as his own. In fine condition. (7138) $2,250.00

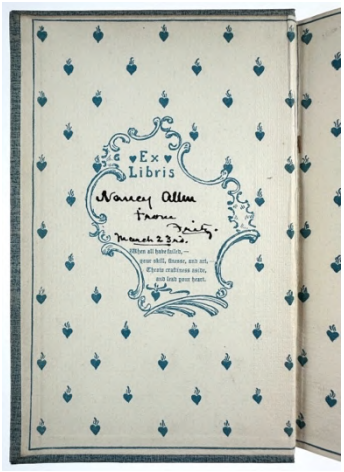
With the engraved bookplate of noted bookseller and collector Thomas G. Boss, made by Leonard Baskin, denoting the book has been acquired through proper provenance channels. Stone & Kimball, founded by the young Herbert S. Stone and Ingalls Kimball, became one of the defining American literary and book-design publishers of the 1890s, issuing works by leading contemporary authors in editions distinguished for their typography, illustration, and bindings. Stevenson's The Body-Snatcher, published shortly after the author's death, is a characteristic production of the firm's remarkable period.



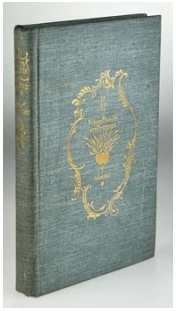
179. **[Stevenson, Robert Louis- First Issue] A Child's Garden of Verses**. London: Longmans, Green, and Co., 1885. First Edition, First Issue. 12mo, 6 ½ x 4 ½ inches. Original blue cloth with gilt stamped publisher's schooner design on cover, gilt lettering to spine. Beveled boards. Printed by Spottiswoode & Co. The first issue of Stevenson's classic book of children's verse, with the first appearances of "The Land of Counterpane" and "The Land of Nod." Top edges gilt, others uncut. Housed in excellent near contemporary cloth clamshell box, with felt lining, and gilt lettering to spine. Near fine. (7111) $2,250.00



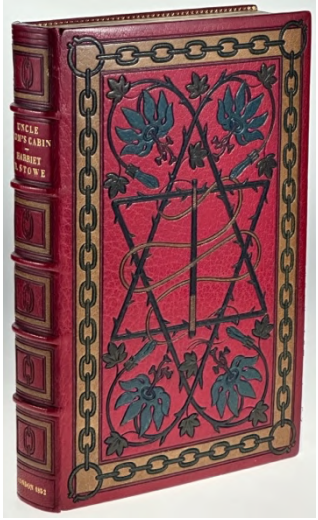
180. **[Stone & Kimball- Bruce Rogers Design, Library of Congress Copy]** Bell, Lilian. **A Little Sister to the Wilderness.** Chicago: Stone & Kimball, 1895. First Edition. Small octavo, 6 ¾ x 4 ½ inches. Gray-green cloth stamped in gold on sides and spine with lettering and a wonderful stylized and repeating heart design by Bruce Rogers. The binding design by Rogers is the first of only two used by S & K. Rubricated title page. A fascinating feature, the book was registered and held at the Library of Congress for copyright, with their purple seal stamp dated April 6, 1895 and under that, its accession number in pencil. As well, the book was deaccessioned in 1931, with their stamp on the copyright page: "Library of Congress OCT 21 1931 Duplicate Exchanged." A nice bright, near fine copy, with both hinges in tact. (7139) $650.00



181. **[Stone & Kimball- Fabulous Romantic Inscription by Kimball to Soon to Be Wife, Nancy, and Will Bradley's First Major Book Design]** Hall, Tom. **When Hearts are Trumps.** Chicago: Stone & Kimball, 1894. First Edition. 12mo. Superb Presentation by Ingalls Kimball to his fiancé, Nancy [Virginia Allen] on front pastedown: "Nancy Allen from Fritz (latter underlined) March 23rd." Superb title page illustrated design, his



first major book design. From Kimball's library, with bookplate of Thomas Boss, "from the books of Ingalls Kimball." (7140) $750.00



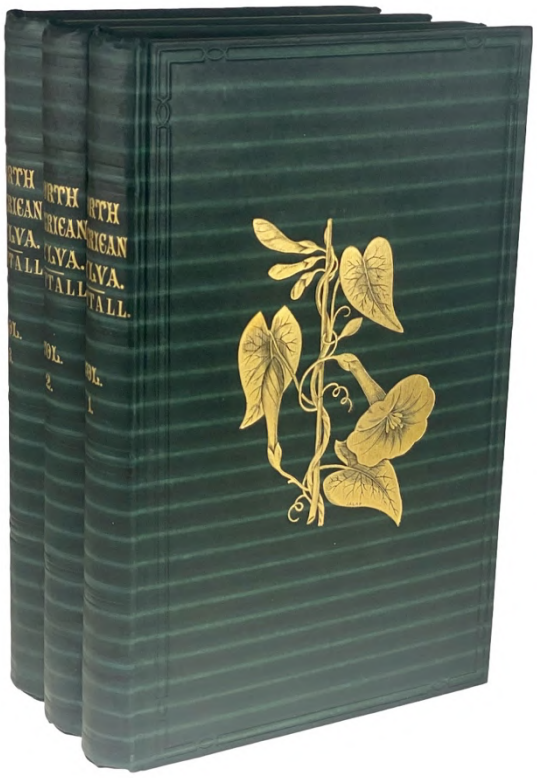
182. **[Stowe, Harriet Beecher- Uncle Tom's Cabin, Featuring a Stunning Rowfant Binding, Successor to the Club Bindery, with Leon Maillard's binder's seal] Uncle Tom's Cabin.** London: John Casell, Ludgate Hill, 1852. Octavo (8 x 5 ½ inches [21.5 x 14 cm]). First London edition, published in the same year as the American first, and remains one of the most consequential political and cultural novels of the nineteenth century, widely credited with shaping transatlantic public opinion on slavery. Extraordinarily bound by the Rowfant Bindery, Cleveland, Ohio, successor to the Club Bindery. Pictured in Rowfant Bindery book and exhibited there in 1928. With Rowfant binder's seal on front doublure, just above the "Rowfant Bindery" signature; and with Leon Maillard's characteristic binder's seal (with inlaid morocco) stamped to rear lower doublure above his gilt name. Rowfant retained all of their chief binders, including Leon Maillard, widely considered one of the greatest finishers in the modern era. Superbly bound in full crimson morocco, framed in a wide gilt "chain" border enclosing a polychrome Arts & Crafts–inspired panel of interlaced strapwork and stylized foliate tools in black, green, and gold, recalling late medieval and Pre-Raphaelite design. Spine elaborately paneled in gilt and black with repeating chain-link compartments, lettered in gilt. Back cover with same border design as front. **(Continued on next page)**

182.- Continued: Stowe, Harriet Beecher- Uncle Tom's Cabin, Stunning Rowfant Binding



Illustrated throughout with 27 wood-engraved illustrations by George Cruikshank's, including frontispiece portrait of Mrs. Stowe. Complete with Cassell's substantial illustrated publisher's advertisements and trade notices at the rear, a bibliographically desirable survival point, often lacking in rebound or trimmed copies. The binding is in fine condition, with virtually no signs of wear. A truly supreme Rowfant binding on the rare first English appearance of this classic, in parts. Fabulous full crimson doublure, silk endsheets, marbled endpapers, top edge gilt. A superb, fine copy.
(6958) $9,500.00

183. **[STRIPED BINDING- Triple Decker, 1853]** Nuttall, Thomas. Striped Binding Triple Decker on Important Botanical Study of the Forest Trees in the US and Canada. **The North American Sylva; A Description of the Forest Trees of the United States, Canada and Nova Scotia...** Philadelphia: Robert P. Smith, 1853. Quarto. Three volumes. 10 x 6 ¾ inches. One of the greatest examples of a striped binding we have ever seen, in fine condition, and produced in small number for this classic color plate book. A classic treatise discussing and depicting the sylva (tree growth specific to an area) in particular areas of the US and Canada, and especially the Rocky Mountains, where American expansion Westward in the mid 19th Century had brought to light many new botanical discoveries, and herewith pictured in over 100 hand-colored lithographic plates. The bindings are expertly wrought with a fine woven dark green cloth that has lighter green horizontal lines every quarter inch, creating the celebrated "striped binding," which came into vogue briefly in the mid-1800, then disappeared. With a wonderful central bold heavily gilt depiction of a morning glory on a vine in bloom; the same image is blind-stamped onto the rear cover, and both covers have double-border embossed line design. Spine gilt lettering. This three-volume set was initially produced in the 1850's together with Michaux's work, but they stand alone as an independent unit describing the sylva and "not described in the work of F. Andrew Michaux," containing, "All the forest trees discovered in the Rocky Mountains, the territory of Oregon, down to the shores of the Pacific, and into the confines of California, as well as in various parts of the United States." Though the book states 121 plates, there are actually 131. "Few American color plate books had such lasting popularity as this classic work on American trees, or as tangled a publication history.... In 1856 a fire destroyed the premises of the publisher of the joint edition. The Michaux copper plate were saved, but the Nuttall stones were evidently lost, and the later joint editions used new stones" - Reese. Striped bindings are fascinating, and fine examples rare, but this with one three large quarto volumes is of special importance. AEG. Some water incursion lines spreading down, not causing warping; occasional foxing. On the whole, the text block is clean and bright, and the tissue-guarded plates are not affected. (6121) $7,500.00



184. **[SWITZERLAND — ORIGINAL DRAWINGS — BIRMAN VIEWS]** “Common Place Book.” Hand-assembled book, extra-illustrated with drawings. Switzerland, etc: np, c 1829-1948. Quarto, 9 1/3 x 8 inches. Contemporary red morocco, gilt- and blind border design to both covers, gilt-lettered “Common Place Book” on spine; Extensively extra-illustrated with original drawings of Swiss costume and fine colored engraving views of Switzerland. c. 1829–1848. Quarto, c. 325 unruled pages, with manuscript entries, original drawings, and mounted and inserted plates throughout. A remarkable manuscript and pictorial album containing 13 original pen-and-ink drawings of Swiss women in regional costume; seven fine colored views by Samuel Birman, another by Lose; four colored Swiss costume plates by Zwinger & König; and 19 additional mounted and inserted plates. The manuscript begins with French literary extracts, many relating to Switzerland and rural life, but includes an extraordinary English interlude of study resolutions for the “Easter holidays,” including “next year at Durham College of Science take Mathematics advanced – Steam Engine Machine Construction,” followed by five pages of notes from a literature course at the Académie de Lausanne, November 1829–April 1830. Several originally inserted transparencies are lacking, but the album remains a substantial and unusually rich record of early 19th-century Swiss travel, costume, education, and collecting. Binding worn but nicely preserved for the most part. (7126) $1,750.00









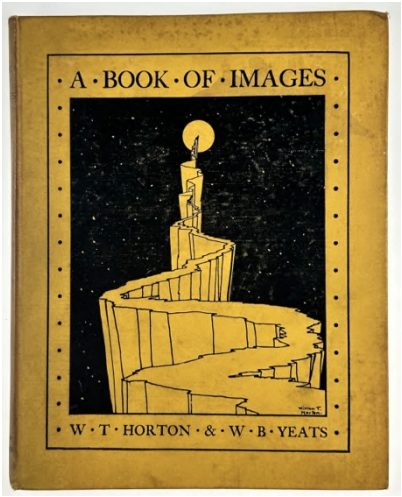




185. **[Taniguchi, Tosen- 104 Color Woodblock Designs]** Taniguchi, Tosen. **Votives for Japanese Shrines: Ema Hyakushu (“One Hundred Types of Ema.”** Osaka: Darumaya Shoten, 1917. First Edition. Oblong quarto, 9 ¾ x 6 ½ inches. 36 unnumbered pages. Original pictorial thick paper wrappers, bound at spine with original ties. Fabulous full-page color woodblock illustrations on every page capturing scenes of life including animals in playful activities, campfire scene, boat, all in typical wry, if not picturesque way. From Hilary Katherine Snow's “Ema, Display Practices,” 2010: “Taniguchi saw the preservation of information about the lost ema as an important contribution of his text. In 1917, his 'Ema hyakushu' collected one hundred small ema with a wide variety of subject matter from regions across Japan. Taniguchi summarized the difference between large em and small ema by saying, 'For large em, more than as a manifestation of the donor's belief, most represent the artist's skill. But small ema vividly show, while heavy tears flow, the traces of men and women offering vows of belief.” Laid-in, a color-printed woodblock ema. This is a wonderful and scarce example of a once common Japanese “folk art,” strikingly presented. Slight wear, very minor foxing, small sticker removal to lower pastedown, very good. (6698) $1,250.00



186. **[Tennyson, Alfred- Likely Bound by a Student of Leeds School of Art] Tiresias and Other Poems.** London: Macmillan and Co., 1885. First Edition. Attractive unsigned crushed brown morocco binding with three sets of gilt rising stalks capped by leaves and inlaid red hearts, top and bottom inlaid panel in black, on both covers. Spine with one inlaid red heart, gilt title. TEG. Provenance: purchased with three similar bindings, one of which was signed by Parker Moule, of Leeds School of Art. (6865) $650.00



187. **[Unicorn Press- Rarity, with First State Tab Attached to Title Page]** Horton, W.T. and W. B. Yeats **A Book of Images Drawn by W. T. Horton & Introduced by W. B. Yeats.** London: The Unicorn Press, 1898. First Edition. Small quarto, 8 ¾ x 6 inches. Issued as The Unicorn Quartos, Number Two. Original yellow cloth with superb and evocative cover design, and 23 incomparably striking full-page illustrations by William Thomas Horton (1864–1919) an English mystic, author, and black-and-white symbolist illustrator best known for his striking, minimalist artwork inspired by Aubrey Beardsley A highly significant and wonderfully evocative group of illustration mirroring Symbolist art and Fin de Siècle transcendental literature published in 1898 by the Unicorn Press. It represents a unique intersection of 1890s decadent aestheticism, mystical philosophy, and an intense personal friendship between the artist William Thomas Horton and the legendary Irish poet W.B. Yeats.





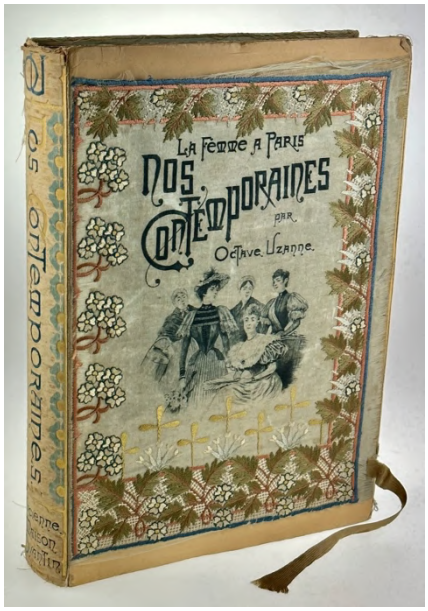
The tag or tipped-in errata slip attached to the title page of this first-edition copy of A Book of Images was placed there by the Unicorn Press to correct a theological and public mischaracterization made by W. B. Yeats in his introduction. In his 10-page introductory essay, Yeats discussed the mystical influences undergirding the minimalist black-and-white drawings of his close friend, William Thomas Horton. On Page 14, Line 4, Yeats explicitly labeled Horton as a member of a real-world spiritual movement, writing: “Mr. Horton, who is a disciple of ‘The Brotherhood of the New Life,’ which finds the way to God in waking dreams, has his waking dreams...” With inscription presentation by a former owner on front fly. Some toning and wear to covers, clean and tight, very good. Scarce thus. (7128) $1,250.00

The Brotherhood of the New Life was a highly protective, utopian mystical commune founded in the 19th century by spiritualist prophet Thomas Lake Harris. Harris's group was fiercely defensive against critics and took issue with being characterized as a group of eccentric, ungrounded mystics who merely chased “waking dreams” as a formal method of worship.To protect the book from backlash, legal disputes, or formal complaints from the Brotherhood, the Unicorn Press printed and pasted that specific corrective slip into the gutter of the title page after the main text had already been bound. The slip functions as a formal disclaimer: it legally distances the Brotherhood from Yeats's characterization, clarifies that they consider themselves a “practical” communal organization, and asserts that Horton’s visionary trances are his own “purely personal matter” rather than official church doctrine. While the publisher printed the errata slip for the initial run of the first edition (1898), it is highly sought after by rare book collectors today because it is missing from a vast majority of extant copies.The slip is uncommon today for two primary reasons: bibliographical records indicate that the slip was originally supposed to be inserted loose or just minimally pasted in at the gutter. Because it was not a structural part of the bound book, many copies simply lost the slip over the last century due to handling, age, or falling out. as well, the slip was printed largely because William T. Horton himself felt deeply uncomfortable with how W. B. Yeats publicly framed his private spiritual practices. Because it was treated as a temporary post-printing fix rather than a permanent layout change, later printings and states of the volume omitted it entirely.





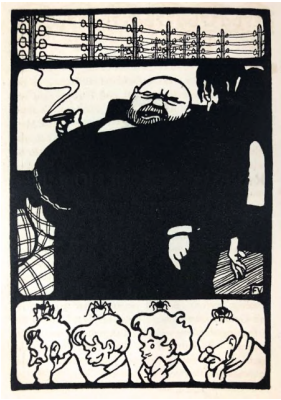
188. **[Upton, Florence K.- One of her Rarest Titles] The Adventures of Borbee and the Wisp.** London: Longmans, Green and Company, 1908. First Edition, First Printing. Squarish quarto. 10.0 x 9 7/8 inches. 68 pp. Original color pictorial glossy paper covered boards, with original maroon cloth spine, decorated endpapers. With 32 superb full-page color illustrations, illustrated color title, and line drawings throughout all by Florence K. Upton, the illustrator of the Golliwogg Series. This is a wonderful fantasy of an "unsophisticated little boy" who embarks on a journey to rescues a Princess, with the help (and direction) of a fairy. It is one of the scarcest of all the books illustrated by Florence Upton, and seldom found in presentable condition. This copy with slight rubbing to cover, corners rubbed, hinges in tact, slight toning to title, near fine and internally clean and bright. (6752) $1,500.00







189**. [Uzanne, Octave- Illustrated by Leon Rudnicki and Pierre Vidal] La Femme a Paris. Nos Contemporaines].** Paris: Ancienne Maison Quantin, 1894. First Edition. Quarto, 11 x 8 inches. In the original and scarce illustrated chemise wrappers with superb satin embroidered floral border designs (as issued) and with printed illustration and lettering (cover embroidery a bit foreshortened, but very well preserved). Book with original heavy paper wrappers with both covers and spine bearing exquisite decorative and Art Nouveau style lithographed illustration and design by LEON RUDNICKI in colors. The book contains twenty full-page plates etched by Frederick Masse after Vidal and enhanced with color by Albert Charpentier. There are also illustrations throughout the text. Some pale scattered foxing. Four period pen-and-ink drawings of women are laid in. Scarce and most attractive work. (6464) $2,500.00



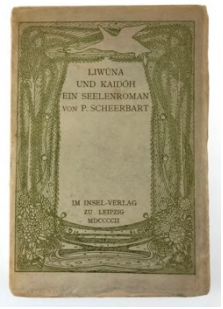
190**. [Vallotton, Felix]** Scheerbart, Paul. **Rakkox der Billionaer.** Leipzig: Insel, 1901. First edition. Original cloth-backed (blue) color pictorial paper covered boards with striking Secessionist design on both covers. A scarce and representative Secessionist-style book with a superb woodcut illustration by Felix Vallotton, 1865-1925, noted artist of the period and member of the Les Nabis collective. Superb decorations, cover design and illustrated endpapers by Gustave-Henri Jossot. Excellent copy. Most scarce. (4313) $1,250.00





191**. [Vienna Secession- Cizek: Large Folio Proofs by Helene Klaunzer, Student of Professor Franz Cizek]** Two Large Folio-size Proofs of Fabulous Woodcuts, at least one by Helene Klaunzer (and possibly both), a student of Franz Cizek. Vienna: ca. 1910. Two Large Folio-size Proofs of Fabulous Woodcuts, one by Helene Klaunzer, student of Franz Cizek (the one on left, “Beer Garden”), and possibly both done by Klaunzer. Rectangular (oblong) woodblock prints, 13 x 19 inches, on cream-colored coated paper proof paper, with image size: 8 x 15 inches. Klauzner was a student of the renowned Viennese Secessionist artist, designer and reformer, Prof. Franz Cizek (1865-1946). The art is distinctively Secessionist. There is a third sheet (blank) with the following notation written in pencil: “Students Work-/ Prof Cizek’s Art School-/ Vienna, Austria.” We have corroborated that the first proof (“Scene in a Beer Garden”), was done ca. 1910, by Helene Klaunzner, as held by the Victoria & Albert Museum, and pictured on their website. The following appears on a page which pictures the image: “Helene (Hella) Klaunzner was a student in Professor Franz Cizek's Jugendkunstklasse. Professor Cizek (1848-1922) was initially a genre and portrait painter but became involved with the reform of art education in the early 20th Century. He saw the artistic individuality of a child as characterized by instinctual responses and based his teaching theory around this. In 1897 he founded a school called the Jugendkunstklasse (‘Children's art class’) for children from the age of three upwards, and in 1904 it was incorporated into the Vienna School of Arts and Crafts (Kunstgewerbeschule), where he taught until 1934.” We were not able to determine who the artist for the second image (with dog), but we do know, based on the inscription on the third page, that it was a student of Cizek. Extremely scarce and desirable Secessionist art. Some unobtrusive wrinkling as might be expected, a near fine preservation of most ephemeral striking images. (6499) $3,250.00

192. **[Vogeler, Heinrich]** Scheerbart, Paul. **Liwuna und Kaidoh ("A Soul Novel".** Leipzig: Insel, 1902. First edition. 12mo. Super fragile paper wrappers ands pine with delicate illustration in olive green by Heinrich Vogeler, noted German painter, designer, architect, and illustrator, and central member of the Worpswede collective, which advance Art Nouveau throughout Europe. With two superb text vignettes and a cover illustration by Heinrich Vogeler. An uncut copy. A wonderfully preserved example of Vogeler's genius. (4315) $850.00



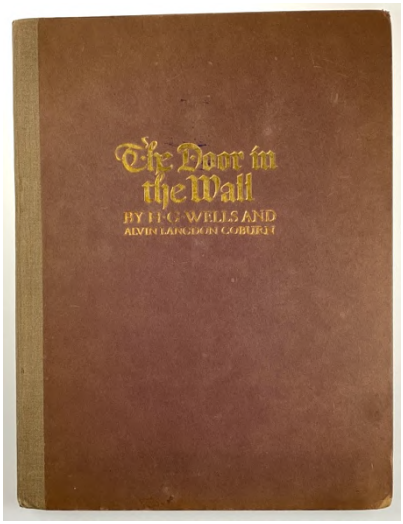


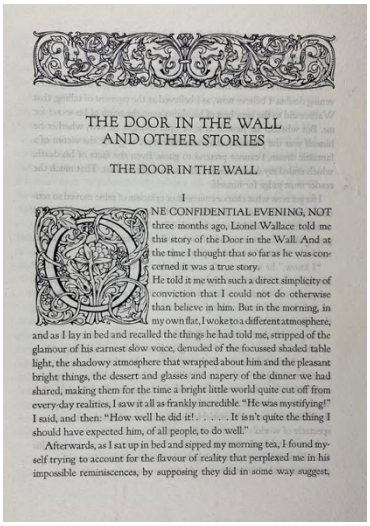
193. **[Wallace, Alfred Russel—First Edition of The Malay Archipelago, His Great Work of Exploration and Evolution]** Wallace, Alfred Russel. **The Malay Archipelago: The Land of the Orang-Utan, and the Bird of Paradise. A Narrative of Travel, with Studies of Man and Nature.** London: Macmillan and Co., 1869. First Edition. Octavo, 7½ × 5¼ inches. Vol. I: xxiv, 478 pp.; Vol. II: 524 pp. With half-titles, two wood-engraved frontispieces, six full-page plates, nine maps as called for (two folding), including the large tinted folding route map, together with numerous maps and illustrations throughout the text. Without the publisher's advertisements sometimes bound at the end of Vol.I. Handsomely bound in full dark green morocco, covers with multiple gilt fillet borders enclosing ornamental corner-pieces, raised bands, and elaborately gilt-decorated spines incorporating natural-history motifs, including birds of paradise and orangutans, with gilt lettering and volume numbers; broad gilt-decorated turn-ins and cream watered-silk endpapers. An especially appropriate and attractive binding for Wallace's celebrated account of the natural world of the Malay Archipelago. A splendid copy, near fine internally with only small edgewear discoloration to bottom of frontispiece; the bindings are in excellent condition with usual wear to joints and tops of spines. This is the first edition of Wallace's most famous book, remaining one of the foundational works of evolutionary biogeography. (7104) $8,500.00



Between 1854 and 1862 Wallace traveled some 14,000 miles through the Malay Archipelago, undertaking approximately seventy expeditions and amassing the extraordinary total of 125,660 natural-history specimens, including more than a thousand species new to science. It was during these travels that Wallace independently conceived the theory of evolution by natural selection. In 1858, while at Ternate, he sent Darwin his now-famous essay outlining the theory, precipitating the joint presentation of Wallace's and Darwin's ideas before the Linnean Society and helping spur Darwin toward publication of On the Origin of Species. Appropriately, Wallace dedicated The Malay Archipelago to Charles Darwin, "not only as a token of personal esteem and friendship but also to express my deep admiration for his genius and his works." The work encompasses far more than a travel narrative: zoology, botany, ethnography, geology and the geographical distribution of species all enter into Wallace's account, including the observations that helped establish the celebrated "Wallace Line," the biogeographical boundary separating predominantly Asian from Australasian fauna. Wallace's masterpiece and one of the great scientific travel books of the nineteenth century.






THE DOOR IN THE WALL
AND OTHER STORIES

THE DOOR IN THE WALL

I

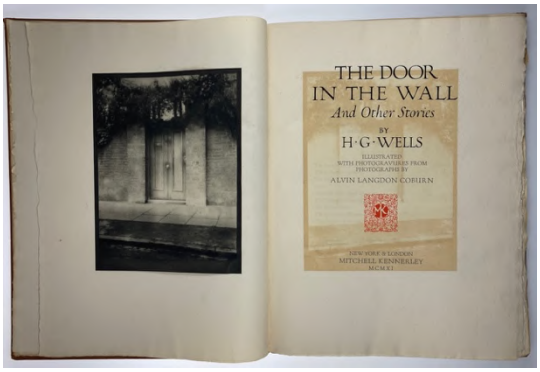
ONE CONFIDENTIAL EVENING, NOT three months ago, Lionel Wallace told me this story of the Door in the Wall. And at the time I thought that so far as he was concerned it was a true story.

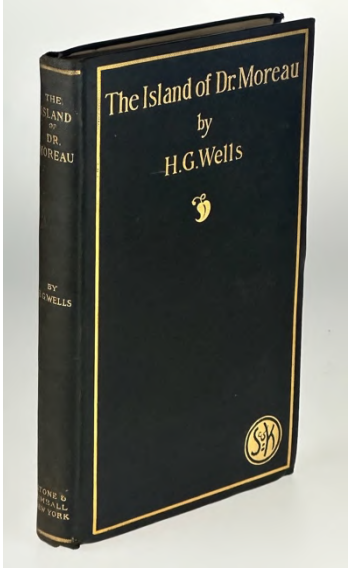
He told it me with such a direct simplicity of conviction that I could not do otherwise than believe in him. But in the morning, in my own flat, I woke to a different atmosphere; and as I lay in bed and recalled the things he had told me, stripped of the glamour of his earnest slow voice, denuded of the focussed shaded table light, the shadowy atmosphere that wrapped about him and the pleasant bright things, the dessert and glasses and napery of the dinner we had shared, making them for the time a bright little world quite cut off from every-day realities, I saw it all as frankly incredible. "He was mystifying!" I said, and then: "How well he did it! . . . . . It isn't quite the thing I should have expected him, of all people, to do well."

Afterwards, as I sat up in bed and sipped my morning tea, I found myself trying to account for the flavour of reality that perplexed me in his impossible reminiscences, by supposing they did in some way suggest,



194. **[Wells, H.G.- ASSOCIATION COPY: Magnificent Production, Mitchell Kennerley's Copy, With Descriptive Leaf written by Kennerley in Holograph, and Proof of Floriated Border Laid In]** Wells, H.G. **The Door in the Wall**. New York and London: The Village Press, Mitchell Kennerley, 1911. First Edition. Folio. 15 x 11 1/2 inches. Original beige buckram cloth-backed light maroon paper covered boards with central bold gilt lettering on cover, printed paper label on spine. A wonderful **ASSOCIATION COPY: Mitchell Kennerley's Own Copy of this celebrated book with his bookplate on front pastedown, which Kennerley published and helped design. Laid in is a PROOF OF A FLORIATED BORDER used at the top of page 5,** the first headpiece in the book, which bears pencil notation denoting number, and sizing, etc., and a red stamped accession number. As well, Kennerley's copy has laid in a holograph note he wrote describing the book: **"Frederick W. Goudy/ Composition by Bertha Goudy/ at the Village Press/ Kennerley Type specifically designed/ for this volume by Frederic W. Goudy/ (see Cary bibliography of The Village Press)**" which is mounted on a near-size slip of similar paper. This is the TRUE FIRST EDITION of a scarce and important work by Wells, complete with 10 exquisite photogravures from plates prepared by the artist and printed under his personal supervision. Printed by Bertha S. Goudy of the Village Press, NY with "Kennerley" type designed by Frederick W. Goudy for this volume. Our copy containing the complete run of ten gravures in original state, (Limited edition of 600 copies on French hand-made paper, of which only 300 copies have the complete hand-pulled photogravure illustrations, as this copy). The photographer, Alvin Langdon Coburn (1882-1966), was a close friend of Alfred Stieglitz, and had numerous shows at Gallery 291. Intricate and attractivedecorative initials and headpieces throughout by Frederic Goudy. Also, laid in is a 400-line Screen Engraving, published by Mitchell Kennerley, New York, one printed sheet. Corners bumped, usual offset oxidation from photogravures, a near fine copy of a wonderful and significant Association Copy bringing together many luminaries in the art and printing world. (6093) $5,500.00

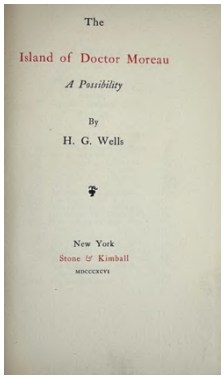




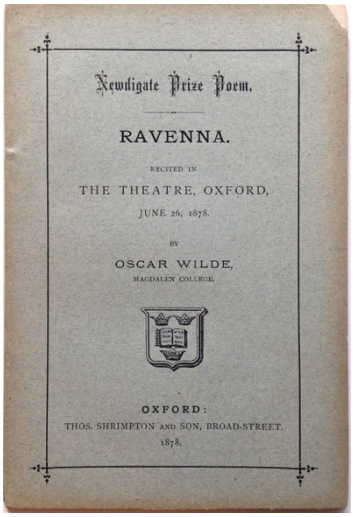
195. **[Wells, H. G. — Ingalls Kimball's Copy — Publisher's Own Copy in Pristine Condition]** Wells, H. G. **The Island of Doctor Moreau: A Possibility.** New York: Stone & Kimball, 1896. First American Edition. Octavo, 7 x 4 ½ inches. 249 pp. First American edition, in Currey's first binding (Binding A). Publisher's black cloth boldly stamped on both covers in gilt ruled border, lettering, a heart device and the publisher's logo, spine lettered in gilt with top/bottom bold ruling; top edge gilt, others uncut. An extraordinary copy, virtually as issued, with no discernible wear or blemishes: the cloth and gilt exceptionally fresh and the contents pristine. Certainly, among the finest surviving copies of the American first edition. Housed in black cloth slipcase. A superb association copy from the personal library of Hannibal Ingalls Kimball, co-founder with Herbert S. Stone of Stone & Kimball, the publisher of this edition, signed "H.I.K." [in pencil], to front free fly; and subsequently from the collection of bookseller Tom Boss, with his bookplate (designed by Leonard Basking) recording the copy as "From the Books of Ingalls Kimball." (7150) $4,500.00

The New York imprint is especially significant to the association. Stone & Kimball had been founded and established in Chicago, but in 1896 the partnership was dissolved and Kimball acquired the Stone & Kimball book-publishing business, moving it to New York while Herbert Stone

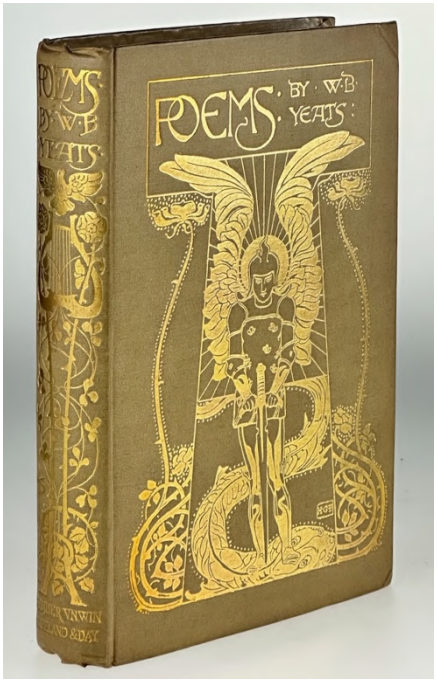
195.- Continued: H. G. Wells, Island of Doctor Moreau



Stone retained The Chap-Book in Chicago. Thus, this first American edition of Wells's "The Island of Doctor Moreau" appeared under the Stone & Kimball New York imprint in the very year Kimball assumed control of the firm and transferred its publishing operations there—making the survival of this pristine copy from Kimball's own library particularly resonant. Wells's disturbing tale of vivisection, biological manipulation, and the precarious boundary between human and animal remains one of his defining scientific romances and one of the foundational works of modern science fiction. A remarkable survival in its own right, made exceptional by its pristine state and direct provenance from the personal collection of its publisher. Currey, p. 520; Kramer, A History of Stone & Kimball and Herbert S. Stone & Co.



196. **[Wilde, Oscar] Ravenna.** Oxford: Thos. Shrimpton and Son, 1878. First edition. 12mo. 16pp. Original grey-green printed wrappers. Exceedingly scarce first edition with the publisher's printed crest appearing on the cover of the wrappers as well as on the title page and a vignette woodcut appears on the last page. The prestigious Newdigate Prize, Oxford's top award for poetry, dates to early 1800's and the winner for 1878 was the young Oscar Wilde. The pamphlet was issued in the same year, as was common with many of the early prize winners, and is considered Wilde's first publication in book form. He worked on the poem a few years earlier while touring Greece as a student at Oxford. An exemplary copy, with no wrinkling or central creases as was commonly seen from folding to place in a pocket. Very small nick out of two corners, very slight (barely detectable) browning to covers, else extremely clean and bright. 16pp. (2178) $2,500.00



197. **[Yeats, W. B.- Stunning Copy, First Edition, American Issue]** Yeats, W. B. **Poems.** London and Boston: T. Fisher Unwin and Copeland and Day, 1895. Octavo, 8.5 x 6 inches, 285pp. TEG. First state (with both publishers on bottom of spine) of the first American Issue (see below). Original publisher's buff or light brown cloth with striking cover design by Herbert Granville Fell, featuring a prominent central motif of an armored, winged Saint Michael vanquishing a serpent within a stylized harp-shaped border of thorned roses. An instrumental title in Yeats's oeuvre symbolizing a key stage in his development as a poet and thinker, and one of his best-sellers. Superb pictorial title page by Fell, acting as a frontispiece. (7145) $1,750.00

For the 1895 publication of W.B. Yeats's Poems, London publisher T. Fisher Unwin printed a single pool of 750 sheet-sets. To sell the book simultaneously across the Atlantic, Unwin entered into a co-publishing trade agreement with the Boston firm Copeland & Day. Under this arrangement, Unwin sold a portion of the flat, unbound printed sheets to Copeland & Day, who then bound them in the US with customized imprints stamped on the spines and pasted-in cancel title pages. Fine copy, the best we have seen in many years.

F i n i s