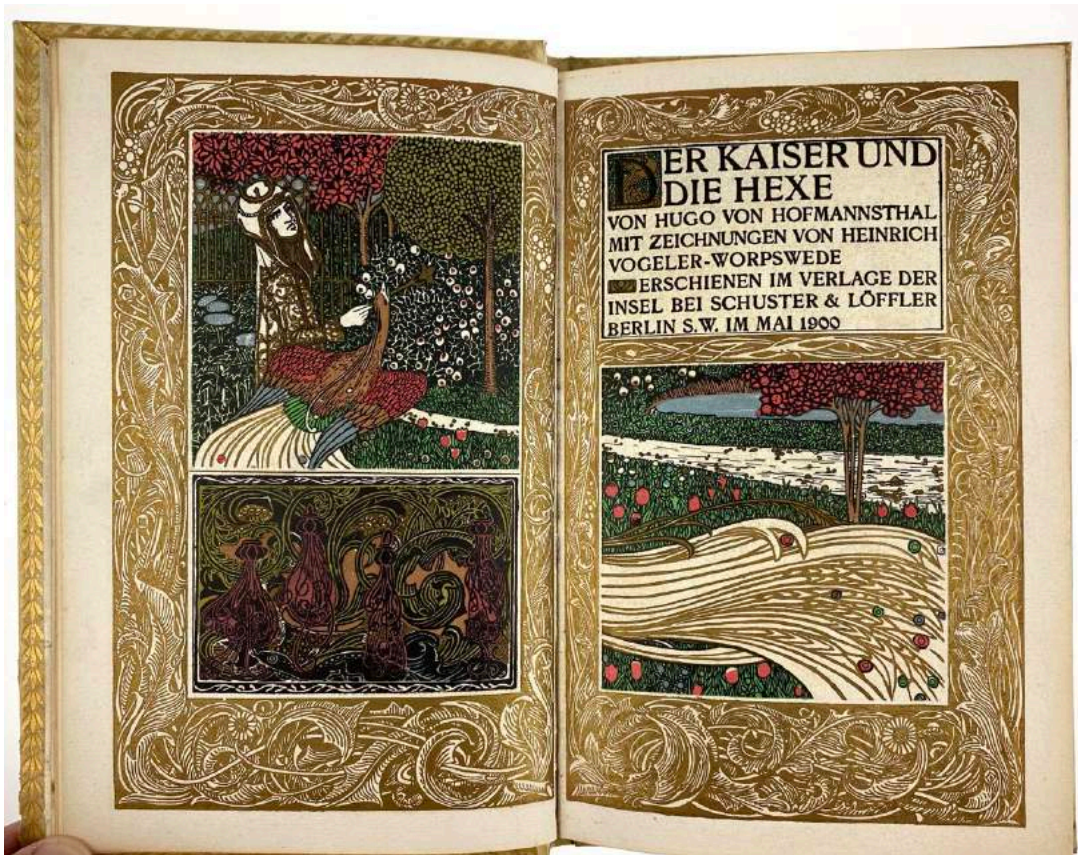


# NUDELMAN RARE BOOKS

## CATALOG 44



Item 231 Vogeler, Heinrich. **Der Kaiser und die Hexe -Worpswede.**  
Berlin: Verlage der Insel bei Schuster & Löffler, 1900. First edition.

### HOW TO ORDER

EMAIL: [info@nudelmanbooks.com](mailto:info@nudelmanbooks.com); (email often reaches us faster than a phone call). PHONE: (206) 914-1814

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All items may be returned for whatever reason, upon notification by email, within five days of receipt (return shipping is the responsibility of the client). Libraries and institutions will be billed, or other arrangements made.

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1. [Abbey, Edwin- In Original Box] Goldsmith, Oliver. **The Deserted Village, A Poem.** New York & London: Harper & Brothers, 1902. First edition thus. Original publisher's bright crimson fine wove cloth with gilt patterned edge ruling and design, lettering on both covers and spine. In the scarce maroon paper-covered two-part box, with printed paper label on cover. Profusely illustrated with full-page drawings by Edwin Abbey, the dean of 19th Century American illustration. A perfectly fine copy, with no signs of wear. Box with cracking and some loss to top cover joints, edge wear, but nearly intact and sound. (#4895) \$475.00



2. [Aesop's Fables] Aesop's Fables with his Life: in English, French & Latin. The English by Tho. Philipott Esq; The French and Latin by Rob. Codrington M.A., Illustrated with one hundred and ten Sculptures by Francis Barlow. London: Printed by William Godbid for Francis Barlow, and are to be sold by Ann Seile at the Black-Boy against St. Dunstan's Church in Fleet Street, and Edward Powell at the Swan in Little Britain. Sold at The Golden Eagle, 1666. First edition. Folio. Extremely scarce Large Paper issue. Bound in fine 18th Century polished calf with five raised bands, five compartments with ornate gilt, and one (the second) with red morocco only, gilt titling; rebacked preserving original gilt decorated spine, corners repaired. [8], 40; 31, [1]; 17, 2-221, [3] pp., letterpress title (dated 1666 in roman numerals) lined with tissue to verso, additional engraved title dated 1665 with repaired closed tear, engraved

frontispiece facing B1, 108 engraved illustrations (illustration for fable IX with cancel illustration overlaid), few neatly repaired closed tears, some dampstaining to lower margins and many lower margins repaired throughout volume, 6 leaves remargined, occasional marginal dust-soiling and few marks & ink spots, later endpapers. A wonderful copy, with the engravings clean and bright. Bookplate of C.W.H. Sotheby to upper pastedown. Scarce large paper, with Quire B and pages C1v and C2r are in a different setting from the small-paper version: the "B" of signature B2r is under "of", the hyphen at the end of line 1 of C1v is straight, and the first word of line 2 of C2r is "tbat" [sic]. According the Yale Center for British Art who have a similar copy, the first edition was largely destroyed in the London fire, and our copy has the Codrington entry on the title page, consistent with the pre-fire first edition. A wonderful and lasting rarity indeed. (#4826) \$6,500.00

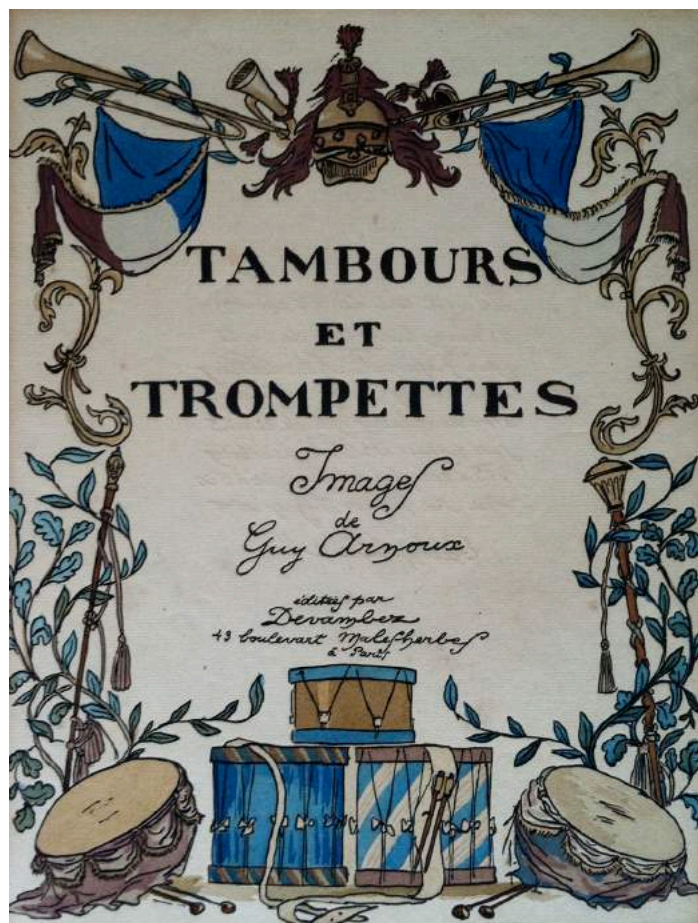
3. [Aesop Fables- Bewick] Aesop and others. **The Fables...** Newcastle: Walker, et. al., 1823. Three quarter near contemporary smooth calf, marbled boards. Bewick's signed thumb-mark (in the print) and receipt before title, with signatures of Bewick and his son (in the print), but labeled in pen, "Demy" and "18" denoting copy #18. The demy volumes are said to predate the remainder of printed copies. Wood-engraved illustration to each fable and vignette tail-pieces by Thomas Bewick, occasional spotting or light soiling, rubbed, rebacked, [Roscoe 45c; Tattersfield TB 1.35], Demy 8vo, Newcastle, 1818. (#4831) \$450.00

4. [Alken, Henry] **The National Sports of Great Britain.** London: Printed for Thomas M'Lean, Haymarket, 1825. Quarto size. Original red-brown cloth with superb embossed design pattern on both covers and spine, gilt lettering on cover. 50 exquisite soft-ground etchings by and after Alken. Very occasional spotting or soiling, cloth expertly repaired at head and foot. Preserved in modern red calf-backed cloth drop-back box, gilt-stamped calf label on upper cover. [Tooley 43] (#3873) \$1,250.00

5. [Arnoux, Guy- Illus.] **Tambours et Trompettes.** Paris: Devambez, editeur. First edition. n.d. (ca. 1918). Huge folio (13 x 17 inches) suite of ten superbly colored full-page illustrations loose, as issued, and a full-color illustrated title page by noted French illustrator Guy Arnoux. Original color pictorial folding covers with ribbon ties. Limited to 475 numbered copies (#218), printed on laid paper, watermarked. Each plate in very good condition, but contains remnants of plastic tape on verso of image not affecting images. Some minor

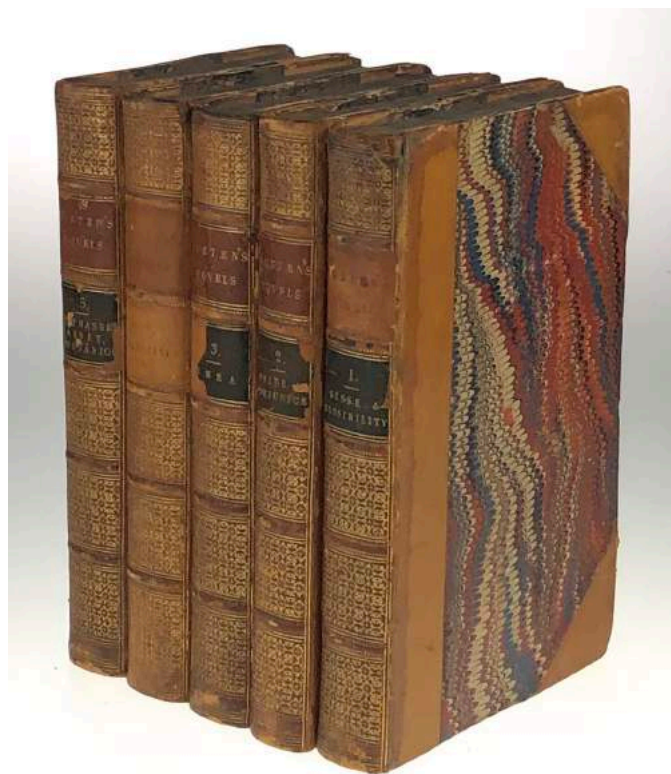


marginal tearing of fragile paper. Binding spine sl. frayed and covers a little soiled. A remarkable survival. Exceedingly scarce and desirable graphic art by this exemplary French artist. (#27) (photo below) \$2,500.00



considered her “almost another Sister.” Edward's wife died when Fanny was only 15 so her aunts Jane and Cassandra Austen took on an intimate and motherly role in the lives of Edward's children. In a letter dated 1808 Jane wrote “I am greatly pleased with your account of Fanny; I found her in the summer just what you describe, almost another Sister, & could not have supposed that a niece would ever have been so much to me. She is quite after one's own heart...tell her that I always think of her with pleasure.” Fanny was Sir Edward Knatchbull's second wife and their children took the additional Hugessen name. This set of books would appear to have been given by Fanny to her own daughter Louisa around her 21st birthday (she was born in 1834). There are three pencil annotations to the opening “Memoir” of Jane Austen in volume 1, probably in Louisa's hand but two of which are presumably quoting her mother's own thoughts: beneath the text “her carriage and deportment were quiet, but graceful” is written “ 'the sort of thing they call graceful I call awkward' Mama”; and in the margin next to the text “If there be an opinion current in the world that a perfectly amiable temper is not reconcilable to a lively imagination, and a keen relish for wit, such an opinion will be rejected for ever by those who had the happiness of knowing the authoress of the following work.” is written “True Mama.” Boards chipped, occasional wear and chipping to bindings, 3 morocco labels lacking on spines (of 10). A lovely association copy, once owned by Jane Austen's favorite niece, and certainly a great rarity to have them all uniformly bound and commonly owned. (#4682) \$9,500.00

6. [Austen- Six Volumes, Bentley Editions- Association Copy, Owned by Jane Austen's Favorite Niece] Novels: **Sense and Sensibility; Pride and Prejudice; Emma; Mansfield Park; Northanger Abbey and Persuasion.** London: Richard Bentley, [1833] 1854. 5 volumes. 12mo. Bound uniformly in contemporary calf, marbled boards with morocco labels and gilt spine. A total of six novels in five volumes. This set owned by Jane Austen's favorite niece Fanny Catherine Knatchbull (nee Knight), with lengthy presentation inscription from Knatchbull to her daughter, Louisa, dated 1856 (in Louisa's hand): Louis Susanna Knatchbull- Hugessen, April 5th, 1856, From her very affectionate Mamma F. C. Knatchbull.” And with remaining volumes bearing ownership signature of Louisa to front free endpapers. This set with titles dated 1833, but with imprints on final leaves suggesting a later edition, e.g. “A. and G.A. Spottiswoode” in Emma [see Gilson pp.227-229]. Engraved frontispiece illustration to each volume, but lacking half-titles and additional engraved vignette titles. Fanny Catherine (Knatchbull) Knight was Jane Austen's niece, the oldest child of Jane's brother Edward Austen (later Knight). Jane adored her and



7. **[Austen, Jane- First Bentley Edition] Sense and Sensibility.** London, Edinburgh, Dublin, Paris: Printed by A. & R. Spottiswoode for Richard Bentley (Late Colburn and Bentley); Bell and Bradfute; Cumming;; and Galignani, 1833. Original publisher's plum colored glazed linen boards, rebaked in cloth with paper label, new endleaves, untrimmed leaves. With engraved frontispiece and additional engraved title with vignette (foxed). The scarce first Bentley Edition of Austen's first and perhaps greatest work. With the preliminary title, headed "Standard Novel. No.XXIII," and an eight page advertisement for "An Improved Edition of the Plays and Poems of Shakespeare, With a Life, Glossarial Notes, and One Hundred and Seventy Illustrations from the Plates in Boydell's Edition." A very good clean copy in the first issue binding, which has been neatly repaired. Without the final two blank leaves. Given by Chris Viveash to John Jordan, with his book label (no.709). (#4520) \$2,500.00

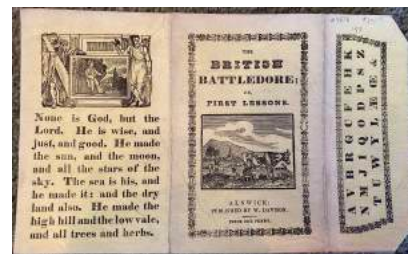
8. **[Austen, Jane] Mansfield Park. A Novel.** Belfast & London: Printed by Simms and McIntyre; Published for W. S. Orr and Co. Amen Corner, 1846. Original publisher's plum cloth with covers blocked in blind, spine blocked in blind and with gilt lettering. With a woodcut title for "The Parlour Novelist. A Series of Works of Fiction. By the Most Celebrated Authors," a half-title lettered "Volume IV. Mansfield Park" and four pages of advertisements at the end. Bright yellow original endpapers. A completely unsophisticated copy. Fine, rarely seen thus. The pages are entirely untrimmed, and there are pronounced variations in size. With the pencil signature of A. Budd. This is the first separate edition of "Mansfield Park" to appear after the expiration of the copyright in 1842. Copies were remaindered in June 1848 (Sadler) the title was reissued by the same publisher in 1851 as No.60 in the Parlour Library Series. (#4518) \$1,750.00

9. **[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 booklabel (no.685). (#4519) \$1,250.00

10. **[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 head of title-page and first page of text. A fine copy. Ink signature of Alice Vernon Harcourt (1845-1919) on front endleaf, & label of John Jordan (no.22). Scarce. (#4521) \$1,500.00

11. **[Badnall, Richard] Zelinda; A Persian Tale.** London: Whittaker, Treacher & Co., 1830. First edition. Bound in full contemporary wavy grain calf with bold gilt vine and blossom pattern on both covers and spine, beautiful crimson wavy silk endsheets. Inscribed by the author to his son, William Badnall. A fascinating and vanishingly scarce book of poetry by Richard Badnall, silk, ribbon and button tycoon of the early 1800's in Leek, Staffordshire and a man whose riches to rags story could make an entertaining if not sad novel. Through bad investments, he lost his fortune and nearly landed in debtor's prison. Somehow, during this time he seemed to be able to write poetry, and this volume was received with some praise, though acclaim never landed Badnall reputation, much less remuneration from his writings. He also wrote a treatise on Silk Trade (1828), a book on politics (183) and another on Railroad Improvement (1833), all exceedingly rare. Besides our copy of Zelinda, no copies of any of these books were found at the time of research. Laid in is a handwritten memo from the Society of Genealogist of London, from Howard H. Cotterell, explaining some details of Badnall's lineage and also citing some of his works mentioned here. Bookplate of Russell Markland. Some rubbing to calf. Book is near fine internally. (#1332) \$1,500.00



12. **[Battledores-Bewick and others] The British Battle-dore; or, First Lesson [together with] Youth's Battle-dore.** Alnwick: W. Davison, 1820-1830.

First editions. Offered here are **two** original battledores, an early educational and pastime folding card, predating the more common dispersal of larger, more systematic teaching for children. With woodcut illustrations by Bewick and others. Very good. (#4838) \$375.00





13. **[Battledores- Bewick and others] Union Battledore, [together with] The British Battledore; English Battledore; New Battledore.** Alnwick; Derby: W. Davison; J. and C. Mozley, 1820-1830. First editions. Offered here are **four** original battledores, an early educational and pastime folding card, predating the more common dispersal of larger, more systematic teaching for children. With woodcut illustrations by Bewick and others. Very good. (#4839) \$850.00



14. **[Baudoin, Jean] Baudoin (Jean). Emblemes divers, etc.** Paris: Jean Baptiste Loy-son, 1659. 2 vol., Modern red roan, morocco labels (black), gilt lettering on spine. Title pages and additional engraved titles, 139 wonderful full-page engraved emblems, some signed in the plates by Isaac Briot and his daughter Marie, important French engravers, a few plates mounted as called for, woodcut decorations, some browning and foxing, Bb2 in vol.1 defective at fore-edge just touching edge of image, titles of vol.2 frayed and reinforced at edges. An impressive work, full of rich illustration of the period. A very attractive two-volume set, nicely preserved, and rarely seen complete. (#4829) \$1,750.00

15. **[Beddington, Maud] Triolets & Other Songs.** London: Privately printed by Truslove & Hanson, [ca 1913]. First edition. Original beige wrappers, color printed frontispiece of Pre-Raphaelite style painting and line drawing at end by Maud Bennington [1895-1922], British painter. Her paintings, later on, were exhibited in same galleries at Rossetti's, Bennington was a great admirer of the Pre-Raphaelites as well as collector, donating to Tate Gallery and other institutions. Scarce and sought-after Pre-Raphaelite circle. No copies located on the marketplace. Fine. (#4125) \$450.00

16. **[Beerbohm, Max- Rarity, the "Rough Cloth" Issue] Beerbohm, Max Zuleika Dobson, or an Oxford Love Story.** London: Heinemann, 1911. First edition. Original "Rough Cloth Binding," Albert M. Cohn's Copy (bibliographer of George Cruikshank) with his bookplate on front paste down. Bound in 'rough' brown cloth with blindstamped design on cover, gilt lettering on spine. "The rough brown cloth and the smooth were issued simultaneously. Copies in the rough binding were sent to the circulating libraries because they found that smooth cloth was unsuited to the hard wear to which library book are subjected." (Muir Points, p.92). Beerbohm's first and only novel. Near fine copy, rear hinge cracked. Binding clean, fresh and bright. Housed in matching folder and 1/4 brown smooth morocco slipcase with gilt lettering. Extremely scarce thus. (#3195) \$2,750.00



17. **[Beskow, Elsa] Hänschens Skifahrt.** Munich: Georg W. Dietrich, [1908]. First edition. 4to. Original color pictorial paper covered boards, blue cloth spine. Olive green pictorial endpapers. Illustrated title, first page, and thirteen stunning full-page color illustrations by Elsa Beskow as well as half-page line drawings by Beskow throughout. One of Beskow's more alluring illustrated books, full of illusory feeling and interpretation. Housed in superb custom made folding case. A near fine copy. (#2491) \$1,250.00

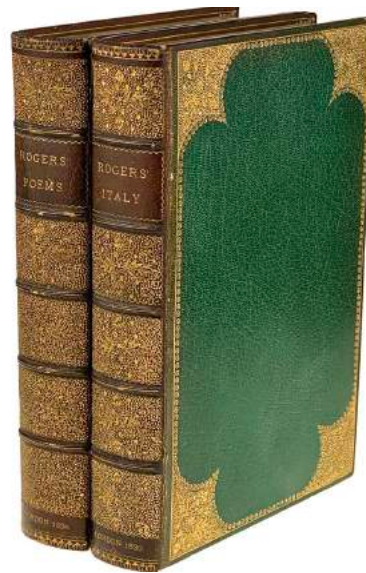
18. **[Beskow, Elsa]** Beskow, Elsa (and W. Raben). **Hansje en Blondje en z'n nieuwe pakje.** Rotterdam: Nijgh en Van Ditmar, [1914]. First Dutch Edition. Oblong folio. Original superb color pictorial paper covered boards, blue cloth spine. 29pp., exquisitely illustrated by Beskow in full color. A very difficult book to find in presentable condition, and this copy is very good. (#3316) \$450.00



19. **[Bewick, Thomas- Rarity]** [Reay Esq., Henry Utrick]. **A Short Treatise on that Useful Invention called the Sportsman's Friend, or the Farmer's Footman, by a Gentleman Farmer of Northumberland...** [Together with] **The Horse and Carriage, John Jervis.** Newcastle: Edward Walker, 1801. First edition. Three quarter calf, embossed cloth, gilt lettering on cover, morocco gilt label on spine. A very scarce Bewick title, with no copies found in the marketplace, and only one copy located in World Catalog. Two wood engravings and an etching by Thomas Bewick. The work is bound with "The Horse and Carriage..." by John Jervis, the second part of his work, London, Colburn, 1828. There is an informative and contemporary five-line holograph inscription by a former owner which appears on the erratum page, as follows: "This treatise was withdrawn from publication. Its scarcity as well as its being illustrated by original wood engravings by Bewick gives it a fictitious value." And, according to Tattersall: "...Newcastle bookseller William Garret, Reay, sensitive to criticism, 'withdrew the pamphlet from public sale when very few had been sold, and ... destroyed all the copies', but Garret may have been circulating this story to puff the price of existing copies." Calf worn, internally very good and tight. Also bound in at the end: Ram (F.) Breeding Horses for Use, 1883, occasional faint spotting, late nineteenth century half-calf, A must for any Bewick collector. (#4834) \$1,500.00

20. **[Binding, Fine- McClurg Bindery]** Rogers, Samuel. **Italy; Poems.** London: T. Cadell, 1830; 1834. First edition. Two Volumes (1830, 1834). Superbly bound by A.C. McClurg Bindery, circa 1870, an early and attractive McClurg binding, matched on both volumes, with extremely ornate dot pattern on both covers, encompassing a floral design at all four corners, and

further intricate stippling design motifs on spine, dentelles with additional gilt designs, marbled matching, doublures and endsheets. This is the very scarce first edition, one of the few copies which were printed on heavier paper, uncut, and with brilliant impressions of the metallic plates. 128 exquisite engravings by Finden and others, from drawings by Turner and Stothard. A wonderful matched first edition in very good to near fine condition, tight and well-preserved. (#4860) (see photo below) \$1,850.00



Item 20

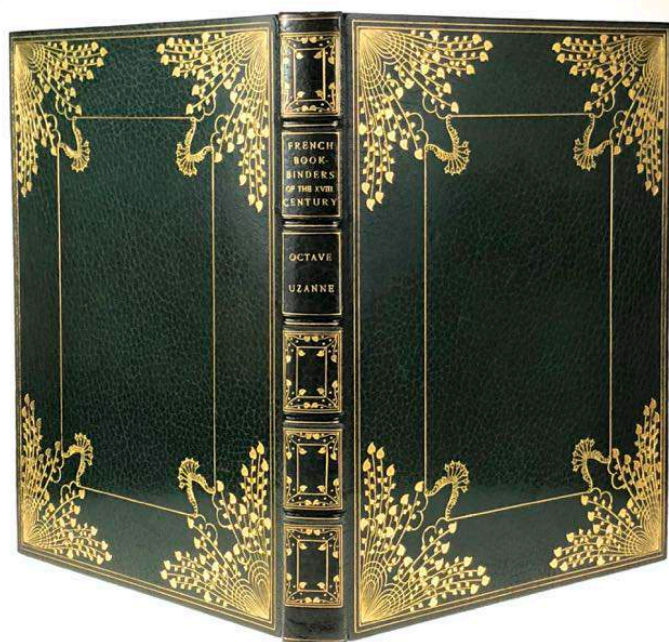
21. **[Binding, Fine- Monastery Hill]** Uzanne, Octave. **The French Bookbinders of the Eighteenth Century.** Chicago: Caxton Club, 1904. First edition thus. Large quarto. One of the Finest Monastery Hill Bindings we have seen, certainly the work of Edward Hertzberg, foremost early binder for the firm. This is a superlative binding by Monastery Hill, signed in gilt by Monastery Hill Bindery. Edward, son of the founder, Ernst Hertzberg, was the second bookbinder (chronologically) in the firm, and perhaps the most accomplished and talented of all the Monastery Hill bookbinders. Hertzberg did not commonly sign his bindings. This impressive, large book, is elegantly bound in full rich dark green crushed morocco with striking and elegant gilt stamped designs on both covers comprising stem and leaf motif surging out from the corners toward the center where a single rectangular rule is bounded at the vertices with innovative smaller blossom patterning. The spine is also quite lavish, with five raised bands and four compartments heavily gilt with similar design patterning. Rich full tan morocco doublures comprising most of both inner sides of front and back covers, and with elegant gilt vine and leaf motif stamped in gold; dark green moiré silk free endsheets. A simply stunning and aesthetically pleasing binding, well-balanced and very distinctive. The binding must date from the 1905-10 period, and is signed, "The Monastery Hill Bindery," on the rear dentelle. In the original chemise



folding cloth and maroon felt-lined folder that fits into quarter morocco, also likely original green cloth slipcase with maroon felt-lined (outer margins slightly worn). The book itself is a classic Caxton Club production, printed by R. R. Donnelley at the Lakeside Press, a prodigious volume with color plates comprising book covers (41 plates) as well as head-pieces from wash-drawings by Paul Avril. 252 Copies Printed. Fine copy in every way with virtually no signs of wear. A true classic and the cornerstone of any fine binding collection of note.

(#4348) (see photo below)

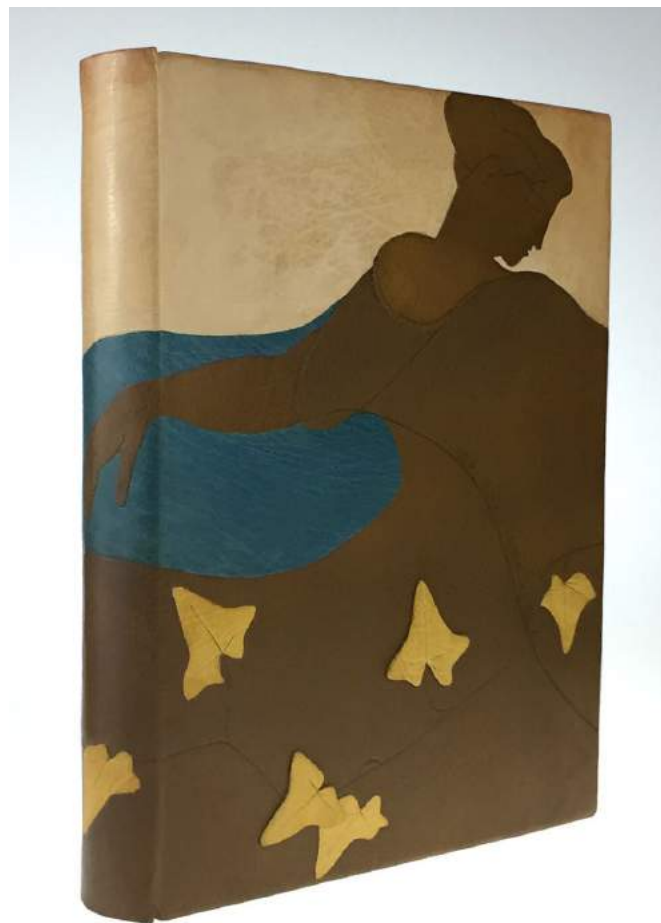
\$8,500.00



Item 21

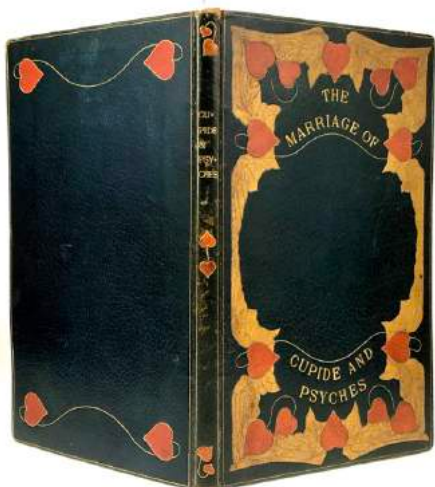
**22. [Binding, Fine- Alfred Hackman, Central School of Arts and Crafts]** Ballantyne, R.M. **The Coral Island.** London: T. Nelson and Sons, 1899. Bound in black full grained morocco by Alfred L. Hackman of the L.C.C. Central School of Arts and Crafts (taught by Peter McLeish), and signed by same, with decoration in the style of Douglas Cockerell, including a rectangular dual leaf border pattern to the front and back covers. Triple gilt rule to edges of cover. Curved gouges and leaf tool to spine, with title to second compartment. Ruled turn-ins with leaves at corners and grey endpapers. Slight bumping to corners. (#4792) (see photo below)

\$950.00



**23. [Binding, Fine- Allix, Susan, 55 Copies]** Longus. **Daphnis and Chloe.** London: Willow Press, 1982. First edition thus. Large and thick quarto. Magnificent original binding by Susan Allix in fawn, blue and natural goatskin by Susan Allix (signed at foot of rear pastedown by impression), with an all-over design depicting Daphnis and Chloe against a sea background and a light beige background and featuring a leafy tendril of onlaid light brown goatskin in which three of the leaves are raised significantly above the plane of the binding. Each cover with similar motif, but separate designs, the images and morocco onlays extending smoothly across the spine. Ruled and titled in blind on cover, blue paper doublures and decorative free endpapers. Etchings by Susan Allix, NUMBER 31 OF 55 COPIES SIGNED BY THE AUTHOR, etched frontispiece and 20 etchings in colour or sepia, hand-drawn chapter headings, illustrations and text printed on thick handmade Velin D'Arches paper, housed in the publisher's a felt-lined tan cloth folding box, leather title label on spine with lettering pressed into leather. "A pastoral Greek romance of the 3rd century AD in a new translation by AM Burnett. The etchings are from drawings made in Greece, and the binding creates an atmosphere of the sea, landscape and figures in the story." (Susan Allix). Fine. (#3908)

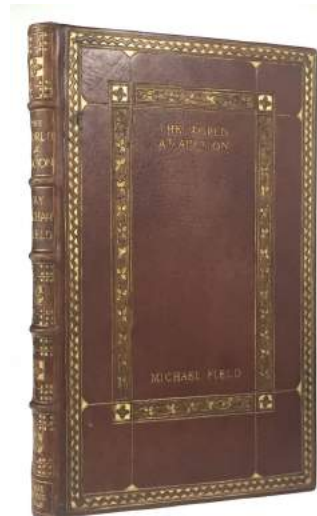
\$4,850.00



24. [Binding, Fine- Arts & Crafts by Bumpus of Oxford, Vale Press] Adlington, William (transl). **The Pleasant & Delectable Tale of the Marriage of Cupide and Psyche**. London: Hacon & Ricketts, The Vale Press, 1897. First edition. Beautifully and distinctively bound in full navy blue crushed morocco with russet heart onlays and beige stylized swirling leaf motifs on front cover, also extending with hearts and single flowing gilt ruling on back cover. Attractive and wide inner dentelles with same inlaid hearts, gilt repeating heart designs, full silk moiré doublures and free (unhinged) silk sheets as protecting units opposite inner boards. Printed in red and black including a large decorative initial and florets throughout, by Charles Ricketts. A pleasing and certainly wholly Arts & Crafts binding to match the Vale Press book. Very good condition. (#4477) \$2,850.00

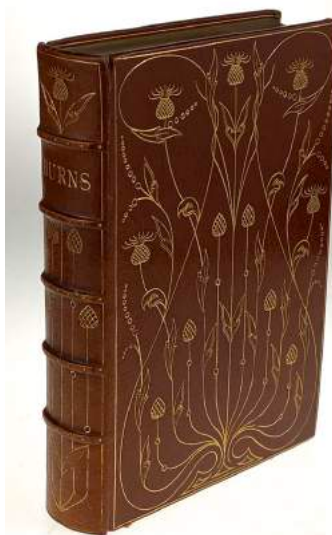
26. [Binding, Fine- Arts & Crafts] Rimington, A. Wallace. **Colour-Music: The Art of Mobile Colour**. London: Hutchinson, 1911. First edition. Bound in full cordovan morocco leather, with a geometric design of fillets and small green and red inlays to covers, and spine with similar inlays in a circular pattern. Japan vellum flyleaves, with design of gilt nailheads to rear doublure and front and rear turn-ins. Front doublure appears to have had a bookplate at one point (design of a crown atop a "W" can still be seen faintly, and perhaps the vellum sheet as appears on rear cover removed. An early book on what is now called synesthesia—the ability to see colors in music. Illustrated extensively in color and black & white. Slight edgewear, corners bumped, small closed cracks to top ~1" of front and rear hinge. Joints rubbed, but solid. (#4793) \$475.00

27. [Binding, Fine- Arts & Crafts] Matheson, Annie. **Love's Music and Other Poems**. London: Sampson, Low, Marston and Company, 1894. First edition. Attractive full red-brown morocco Arts & Crafts binding featuring double-ruled thick gilt lines in geometric pattern, with leaf quartet designs at four corners on both covers, spine with ruling and gilt dots. Decorative gilt tooled borders on both boards with double ruled lines and floral corner pieces. Triple gilt ruled lines on turn-ins, with gilt dots in the corners. All edges gilt. Some light foxing to a most pages but generally a very good copy of this scarce work by Matheson, best known for her biography of Florence Nightingale and several volumes of poetry. Light unobtrusive foxing throughout, binding near fine with very light rubbing to margins of spine. (#4887) \$675.00



25. [Binding, Fine- Arts & Crafts, Vale Press] [Bradley (Katherine) and Edith Cooper, i.e. Michael Field. **The World at Auction**. London: Hacon & Ricketts, Vale Press, 1899. First edition. Attractively bound Arts & Crafts period binding in full russet morocco with simple but alluring gouged border designs leaving the negative space around gilt, inner rectangular border design of weaving strapwork and leaf pattern, similar motif on

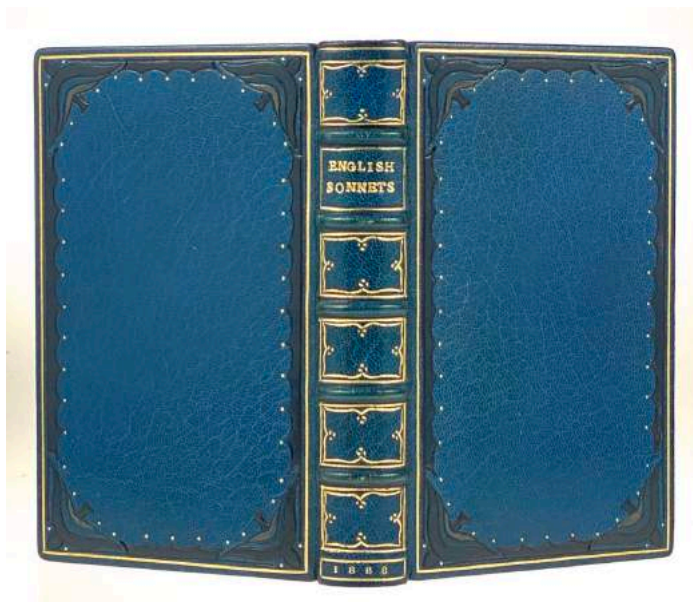
spine with nice bold dot patterns, thick inner dentelles. One of 210 copies, first leaf with wood-engraved border and initial by Charles Ricketts, a scarce Vale Press title, made more desirable by the binding combination. Slight wear to corners and ext. spine, else very good. (#3666) \$1,750.00



28. [Binding, Fine- Arts and Crafts] Burns, Robert. **The Poetical Works of Robert Burns**. London: Henry Frowde, 1896. A pleasing Arts & Crafts binding in full russet brown morocco with a striking Scottish art nouveau design of tendrils, leaves, and thistles—both buds and blooms. Similar design to spine, with author to second compartment. Decorated turn-ins and grey, light blue, pink, and white endpapers. All

edges gilt. Silk page marker. Frontispiece portrait of Burns. Some light rubbing and small closed crack to top 2" of rear outer hinge, otherwise fine. (#4791) \$850.00

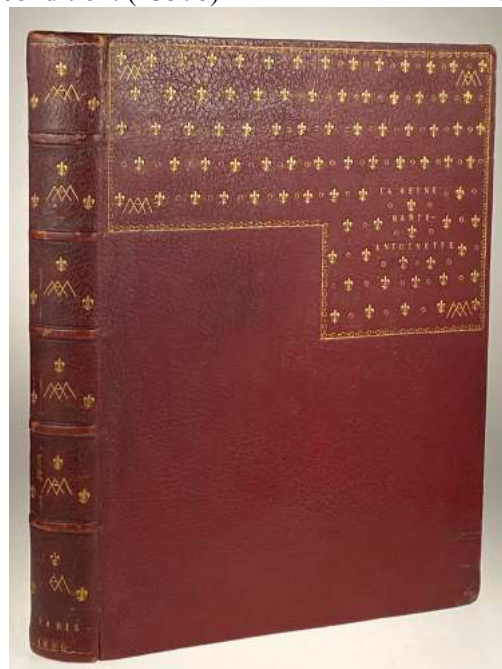




29. **[Binding, Fine- Author's Copy, with Correction]** **English Sonnets.** Waddington, Samuel (ed.). **By Poets of the Past.** London: George Bell and Sons, 1888. Second edition. 8vo. (6.5 x 4.2 inches). Bound in exquisite full dark blue morocco with attractive decorative black and grey onlaid designs at perimeter of both covers, with gilt dots and a single gilt ruled border. Spine with raised bands and compartments lettered, ruled and decorated in gilt. Superb wide dentelles with elaborate gilt decorated design, full crushed tan morocco doublures with matching endpapers also in morocco. All edges gilt. The Author's Own Copy, with a word in one of Keats's poem corrected in ink and initialed 'S. W. 1921' in the margin. A fine copy, in a beautiful fine leather binding. The book is housed in a superb custom two-piece slip case (slightly scuffed), with felt lining in the lower part where the book slides into a blue leather entry case within a brown morocco faux book and when the top is placed on the whole case, resembles a full morocco bound volume with raised bands and blind tooled ruled lines and lettering. A truly beautiful and finely executed deluxe leather binding. The binding is unsigned but certainly the work of a master bookbinder. (#4855) \$2,250.00

30. **[Binding, Fine- Birkenruth]** Nolhac, Pierre de. **La Reine Marie-Antoinette.** 4to. Boussod: Valadon et Cie, Editeurs, 1890. Bound by Birkenruth in full maroon morocco with five raised bands to spine and decorative gilt tooling to front board and spine. Gilt turn-ins and marbled endpapers. Top edge gilt. Bound by Johanna Birkenruth, with her stamp. A plain but interesting binding for Birkenruth, and this must be a very early example of her work, predating her later association with Frank Karslake's exhibition of bindings by women binders in 1897 and the founding of the Guild of Women Bookbinders in 1898. Boards slightly edgeworn and marked. Ink inscription to first blank. Scattered foxing.

Color frontispiece portrait engraving. With 28 additional engravings and photographic plates. Text in French. Very Good condition. (#3576) \$1,750.00

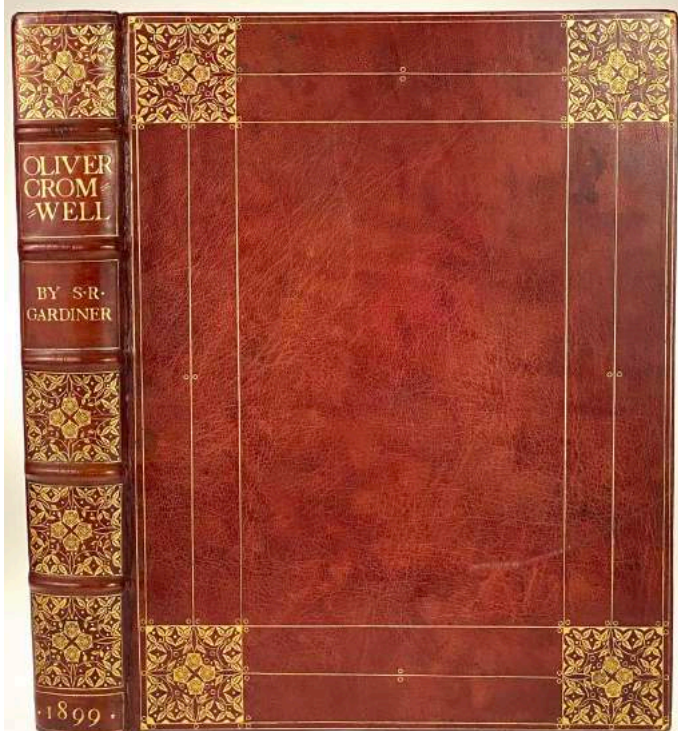


Item 30

31. **[Binding, Fine- Birmingham Guild of Handicraft]** Gardiner, Samuel Rawson. **Oliver Cromwell.** London: Coupil & Co., 1899. Folio (10 x 13 inches). Sumptuously bound by the Birmingham Guild of Handicraft in an impressive full sienna sealskin Arts & Crafts binding, with interlocking gilt rules across the front cover and four gilt quatrefoils in each corner, decorated with leaves and tudor roses on front cover, double gilt ruled borders on back cover. Five raised bands to spine, with lavish gilt design on four compartments, gilt title, date, etc. on others. Dentelles with single example of floral decoration in gilt to corners. Top edge gilt. Limited to 1475 copies, of which this is #1090. Frontis. portrait in color and numerous engraved plates, all with tissue guards with letterpress captions. Sealskin is most well known as an Arts & Crafts-era bookbinding material by The Doves Bindery, and has distinct qualities that render a wonderful polished almost liquid appearance to the leather. "The Birmingham Guild was established in 1890, its founder member being Arthur Stansfield Dixon. It originated as a semi-autonomous group with the Birmingham Kyrle Society. By 1895 the Guild had formed its own independent workshop and became a limited company. Circa 1894 the Guild began producing books under the imprint 'The Birmingham Guild of Handicraft Press'. ... Designers and artists associated with the Press included Arthur J. Gaskin, Mary Newill and Charles March Gere. The Guild was closely associated with Birmingham School of Art, many of the designers and craftspeople who worked for the company either trained or taught at the School. ... Other designers associated with the shop



included Albert Edward Jones, George T. Tarling, Claude Napier Clavering, Charles Llewellyn Roberts, and Thomas Birkett. The Guild participated in the exhibitions of the Arts and Crafts Exhibition Society in London in 1893, 1896, 1899, 1903 and 1906” (Artist Biographies Ltd). Slight scratch to lower right front cover, light rubbing to edges, some spots to covers, but a very good or better copy of a prodigious and significant binding by the Birmingham Guild. (#4870) (see photo below) \$2,250.00



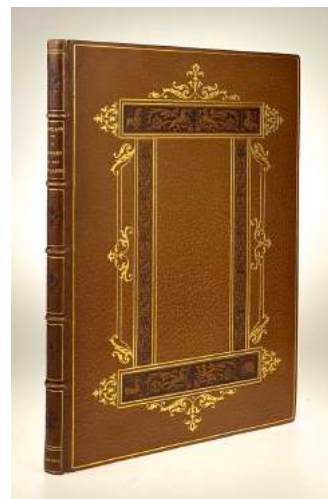
Item 31

32. [Binding, Fine- Cedric Chivers] Dobson, Austin. **Proverbs in Porcelain.**



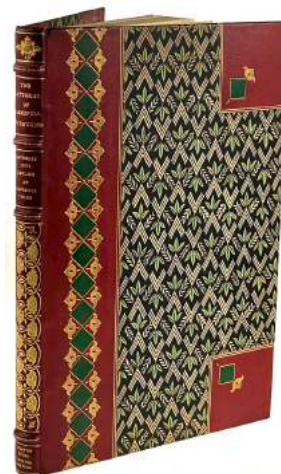
London: Kegan Paul, Trench, Trubner & Co., 1893. Attractive bound gouged binding by Cedric Chivers in full light brown calf leather, with a dual gilt border on the front cover enclosing a modeled leather design within a cartouche sur-rounded by roses and stems, interspersed with gilt dots. Spine with a panel containing modeled leather work of roses, and the turn-ins with gilt rolls and fillets. Floral patterned endpapers, top edge gilt. Illustrated by Bernard Partridge. Wear to spine tips, rubbing to hinges, wear to edges and corners, and some staining to cover and marks to spine. (#4794)

\$1,750.00

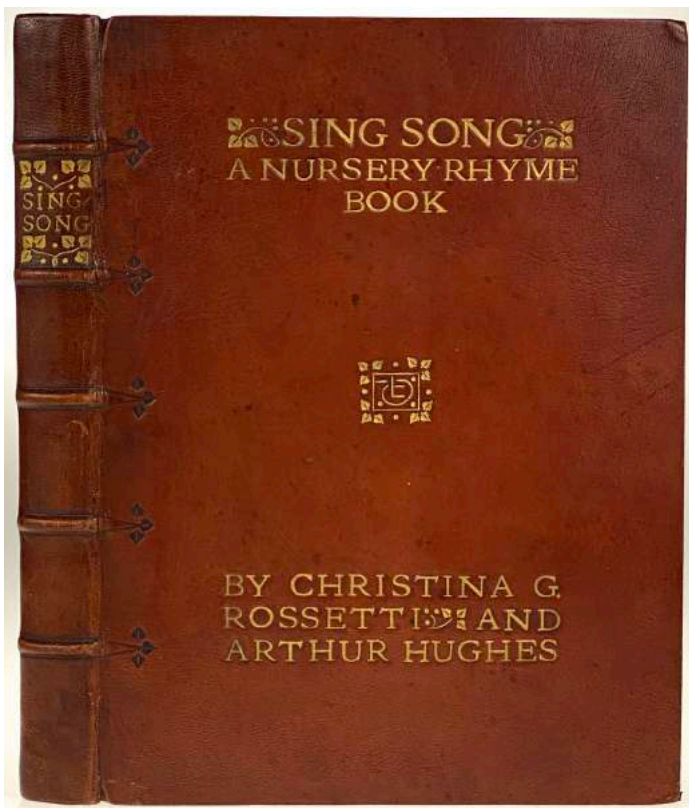


33. [Binding, Fine- Chambolle-Duru- ONLY 12 COPIES] Boccacio, Giovanni. **La Fiancee du Roy de Garbe.** Paris: H. Floury, 1903. First edition thus. Exquisitely and finely bound by the famed Chambolle-Duru in full medium brown crushed morocco with gilt and blind-stamped decoration to covers and spine, including modeling in relief and two tones of morocco, bold gilt designs, similar on spine, and wide dentelles with all-over elaborate gilt floral strapwork designing, marbled endpapers. AEG. ONE OF ONLY 12 COPIES, of which this is #7, printed on Imperial Japan vellum with an extra suite of illustrations in black and white on China paper, and an original watercolor by Leon Lebegue, not reproduced in the book. All pages surrounded by a hand-colored border, with many illustrations in the text, as well as six full-page illustrations, all colored by hand. Frontispiece and all initials accented with gold. A truly wonderful production. Fine condition. Housed in what appears to be its original slipcase. (#4869) \$2,500.00

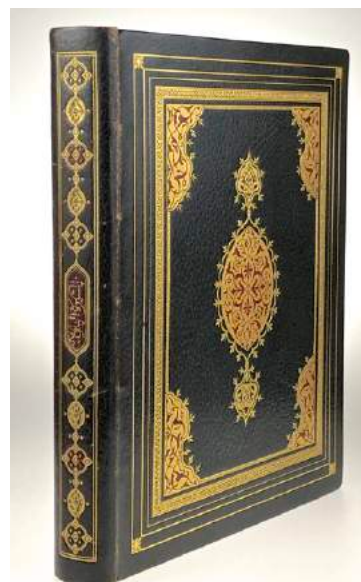
34. [Binding, Fine- Cuneo & Leonard Mounteney] Twine, Laurence. **Patterne of Painefull Adventures...** New Rochelle, NY: Elston Press, 1903. First edition thus. Superb decorative binding by Cuneo (Cuneo Fine Binding Studio) consisting of attractively gilt and onlaid morocco covers along with all-over decorated paper covered boards, by “Cuneo” (with gilt pallet signature, “Bound by Cuneo” on front lower dentelle. Covers with interesting repeating onlays of green morocco diamonds, interwoven with bold gilt blossom motif, Gold watered silk doublures. A very attractive Cuneo binding, headed by Leonard Mounteney- previously a finisher at Riviere Bindery- on an Elston Press title (170 copies, printed in red and black, on handmade paper). (#4823) \$1,750.00







Hodge who faithfully worked in-house at Copeland and Day as master bookbinders, and, occasionally, designed and bound special projects such as this. Fine. AEG. 500 Copies, printed on Dutch handmade paper with title page, borders and the initial letters designed by Bertram Grosvenor Goodhue. Most scarce. (#3393) \$2,250.00

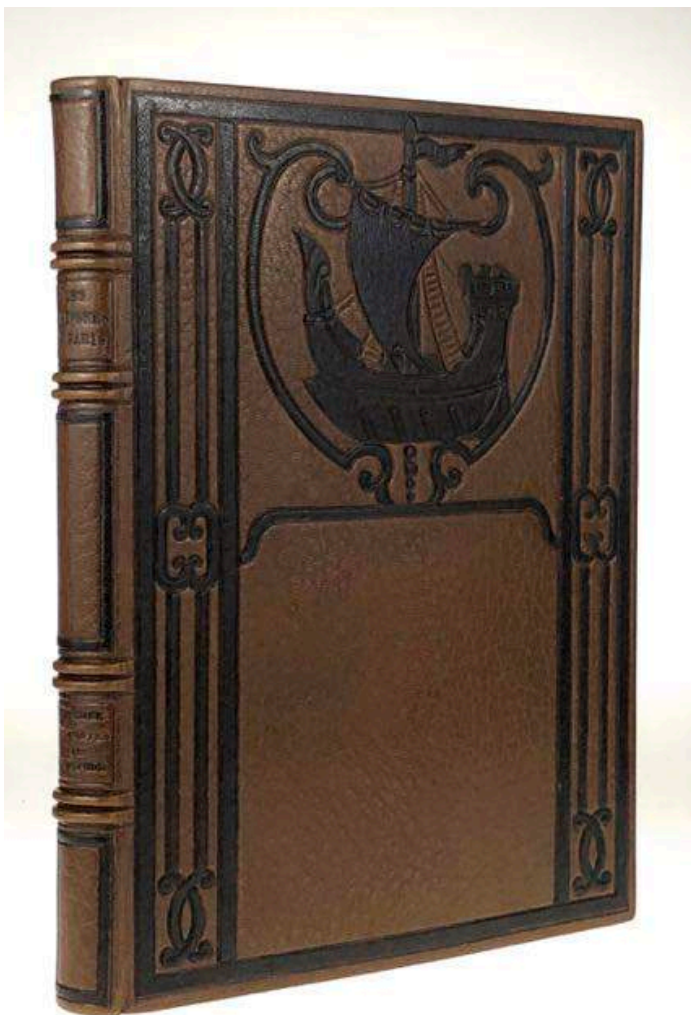


Item 37

35. [Binding, Fine- Douglas Cockerell] Rossetti, Christina. **Sing Song: An Nursery Rhyme Book**. London: George Routledge & Sons, n.d. [ca. 1880's]. Attractively bound in full russet brown morocco by Douglas Cockerell (with his "DC" monogram, dated 1899, on rear dentelle) in an Arts & Crafts motif, with gilt lettering and decoration to front cover and spine, and signature tri-leaf design in blind extending from spine bands. The front and rear covers feature the monogram of Louis Davis, famed illustrator, watercolorist, stained glass artist, and "the last of the Pre-Raphaelites" (as per Pevsner, German-British Art Historian). One hundred and twenty illustrations by Arthur Hughes, engraved by the Dalziel brothers. One of the front endpapers bears the signature of Davis, as well. Gilt-ruled turn-ins with two flyleaves of light blue paper. All edges gilt. Measures approx. 5.5" x 7.25". Some light spotting to covers, corners slightly bumped, and some light foxing to pages, but a stunning and appropriate match of book and binder, a quintessential pairing. (#4898) \$3,750.00

36. [Binding, Fine- Dudley and Hodge, Bound for Copeland and Day] Blunt, Wilfrid Scawen. **Esther and the Love Sonnets of Proteus**. Boston: Copeland and Day, 1895. First edition. Specially and exquisitely bound by Dudley and Hodge for Copeland and Day in full crimson crushed morocco with all-over parallel gilt-stippled lines interrupted by leaf and blossom pattern on both covers and spine, attractive gilt dentelles. Gilt rules along edges of morocco boards. A wonderful binding by Dudley and

37. [Binding, Fine- Durvand] Dinet, E., Sliman Ben Ibrahim **Mohammed Prophete D'Allah**. Paris: L'Edition D'Art, H. Piazza, 1918. First edition thus. Thick folio size. Exquisitely bound by Durvand, master French binder in the late 19th and early 20th Centuries, known for his elaborate and technically excellent gilt application, tooling and design. An impressive and finely gilt-tooled work, bound in sumptuous full dark green crushed cape levant. The front and back covers lavishly impressed and tooled in gilt comprising an oval central medallion with red tracery designs within a solid gold background. With recessed cords on spine giving a deep design in relief, with one elongated panel of Arabic design incorporating three red onlays and title in Arabic in center. Elaborate gilt dentelles with 5 fillet lines, watered green silk panels and flyleaf. Single gilt rule along the edges of the boards. Top edges finely gilt. Signed on the front lower dentelle, "Durvand Rel. [Relieure, or "binder"]". The book is scarce and one of the finer illustrated books of this genre published in the 20th Century, 173pp. No. 622 form an edition of 800. Printed with lavish color plates in full color, 38 full-page colored plates with lettered tissue guards, many illuminated with gold. The illustrations are by E. Dinet and decorations by de Mohammed Racim. Very slight wear to joints. A fine copy of a binding one would expect to find with faults due to its size and weight, but this example is amazingly bright and fresh. Housed in a leather-edged French Marbled paper slipcase. (#4508) (see photo above) \$4,250.00



38. [Binding, Fine- Eleanore van Sweringen] Dufour, Jean-Jules. *Les Enseignes de Paris*. Paris: Le Goupy, 1924. First edition. Large thick quarto. Sumptuously and expertly bound by Eleanor van Sweringen, noted bookbinder who worked in New York City during the first half of the 20th century. She also schooled other noted bookbinders such as Christine Hamilton and was a member of the prestigious Guild of Book Workers, founded in 1906 to “establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts.” Bound in full chocolate brown crushed morocco with impressed pictorial design of schooner and rectilinear large framing motifs in dark brown on both covers, spine with bold gouged raised bands and similar darker brown border motifs. Large inch-wide dentelles carrying the same theme of interlocking darker brown framing borders, wonderful copper flecked doublures and free endsheets. Signed in impressed darker brown at rear dentelle, “Eleanore Van Sweringen, 1929.” Amazingly, housed in the original half morocco folders made by the binder, with the same marbled copper card paper on covers. Bindings by Van Sweringen are vanishingly scarce, few if any find the marketplace, though she operated as a master bookbinder for many years and was

active in the Guild of Book Workers, joining in 1908, and also as an independent craftswoman. Van Sweringen learned her craft principally with F. Boon, Helen Haskell Noyes and A. Dehertagh of New York. She was one of the first members of the Guild to actively teach bookbinding, and her pupils include Ruth S. Bergen, Gertrude Dodsworth, Dorothy Moulton, and others. This binding, executed in 1929, followed a period of study under the noted bookbinders, Jules Domont, Henri Noulhac and E. Maylnader. Van Sweringen is listed in GYB 1908-09 through 1909-10 giving Boone, Helen Haskell Noyes, and A. Dehartagh (sic.) as teachers. In 1910-11 Louis Jacobs is added; in 1912-13 C. McLeish is added; in 1924-25 Domont, Noulhac, and Maylander are added. Before 1918 the name appears as Sweringen; 1917-18 through 1933-34 as Van Sweringen. This very binding is pictured and discussed in the Guild of Book Workers 75th Anniversary Edition, 1981. This binding is in fine condition in every way. (#4378) \$4,500.00

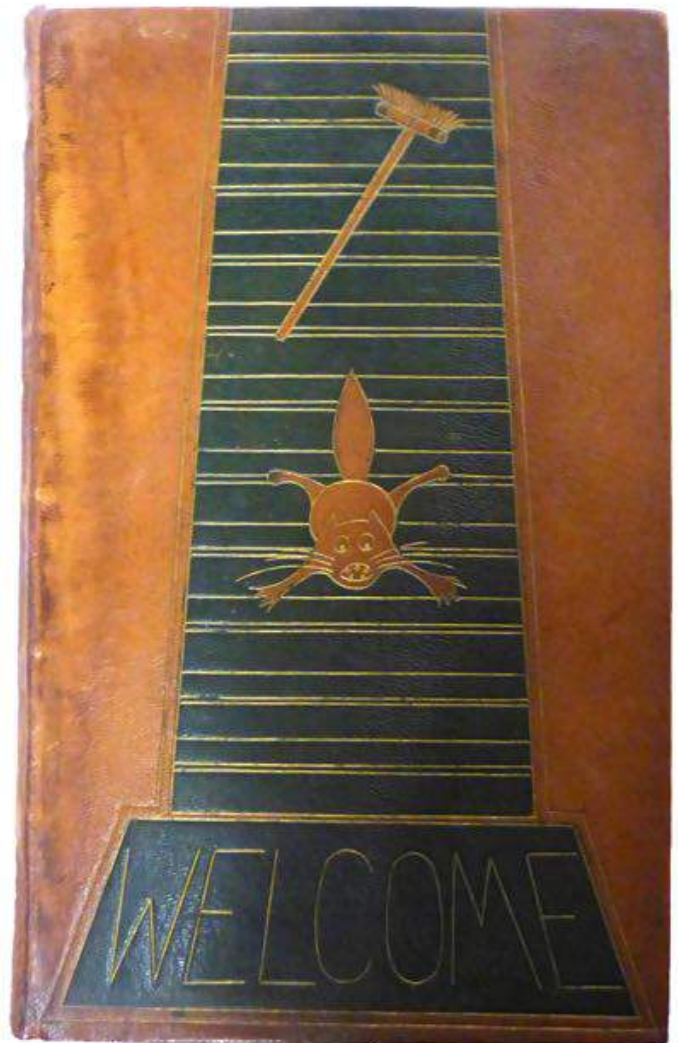
39. [Binding, Fine- Florence Foote, Evelyn Nordhoff Bindery] *Cypher*. Privately Printed by Frederick Leeds, 1902. Bound in full crimson morocco with superb gilt circle design patterning covering most of both covers, with 28 inlaid dark blue “dots,” on each cover, gilt patterning and ruling on both covers, wonderful vertical gilt circle design on spine, inlaid dot pattern on dentelles, by Florence Foote at the Evelyn Nordhoff Bindery, with gilt stamped pallet on rear dentelle: “E\*N\*B\* 1902.” A wonderful and important binding by Florence Foote, noted bookbinder who was a friend and pupil of the renowned Evelyn Nordhoff. Foote was also trained at the Doves Bindery under Cobden-Sanderson in 1899, before she became head of the Evelyn Nordhoff Bindery in 1902, in New York City, just after Nordhoff passed away. W.G. Bowdoin, in “Bookbinding Progress in the Art Within a Year- Recent Exhibitions,” 1903, documents this very binding: “The last exhibition of 1902 was that given by the Evelyn Nordhoff Bindery... On Dec 12, this bindery gave a little house-warming in honor of its new location, and a number of the bindings produced at the Nordhoff Bindery were then on view. Most of them had been recently executed by Miss Florence Foote. Among them were Rossetti's “The House of Life,” in brown levant morocco.... and “Cypher,” by Frederick Leeds, in red morocco, with sprinkled circles in gold tooling. The border contained some polka dot inlays in blue morocco.” Interestingly, we can find no record of the book itself, by Frederick Leeds, and may be a one-off, designed for the binding, or, at best, a very small, limited edition printing. Binding is in fine condition. A very rare and historically important binding by Florence Foote, whose bindings only rarely show up in the marketplace, made more desirable in being one of the first by Foote to appear at the Evelyn Nordhoff Bindery. (#4842) \$3,250.00





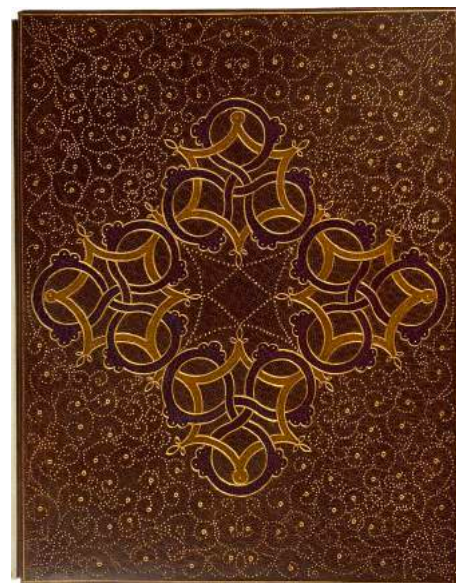
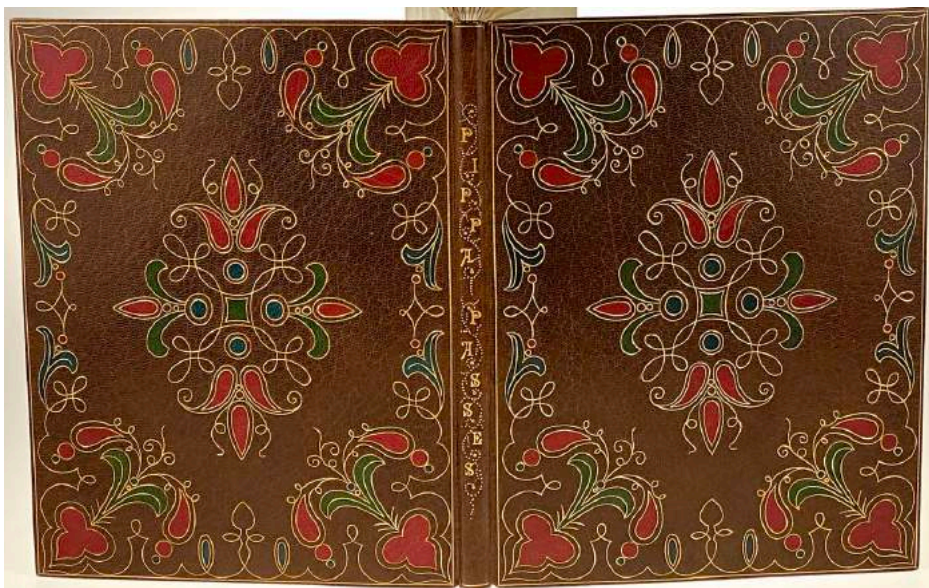
40. [Binding, Fine- Guild of Women Binders, Florence de Rheims] **Picturesque Westminster.** Being a collection of sketches illustrating historic landmarks and places of interest in the ancient city of Westminster. London: Carl Hentschel, 1902. Superbly bound in full brown Niger with exquisite and classic Guild design in blind and impressed in darker color, by Florence de Rheims. One of the larger bindings to be produced by the Guild. Letterpress by G P Warner, title page designed by Temple Ovenston. There is a pencil note on the rear blank end paper that indicates the binders "des. F. de R," i.e. Florence de Rheims, one of the most accomplished and important of all the Guild of Women Binders' artisans. Further, the notation, "Wkd. N\*\* Evans. Gdg," is given, referring to the finisher. Illustrated by Howard Penton. First Edition. 64 plates mounted onto tabs. 15pp of text describing the illustrations. 4to. (13 x 9 inches). Neat inscription on front blank endpaper, "For Margot Peters from Campbell Cotts in affection and with esteem. 1952. A.D. 12 Easton Mansions. SW7." Campbell Cotts (1902–1964), actor. A couple of minor blemishes, but overall a fine example of a Guild of Women Binders binding with the gilt stamped signature inside the front board and Karslake's loosely inserted binding description leaf. (#3855) \$3,250.00

41. [Binding, Fine- Hampstead Bindery] Blanchard, Laman (ed.) **George Cruikshank's Omnibus.** London: Tilt and Bogue, 1842. 8vo. An extremely unusual, precocious and indeed comical binding by The Hampstead Bindery (signed in stencil on verso of front free fly), in full calf with front cover set off in green with a welcome mat and walkway that depicts a beaver (or muskrat) splayed out, as well as a push broom. Gilt lettering on cover, "Welcome." Spine with gilt lettering for title and the same push broom outlined in gilt, with green handle. A most scarce and interesting binding, quite possibly bound by one of the bookbinders later associated with the Guild of Women Binders (notation on front fly in pencil crediting both Hampstead Bindery as well as Guild of Women Binders). Binding in very good condition, with expert repair to joints. (#4424) (see photo below) \$2,250.00



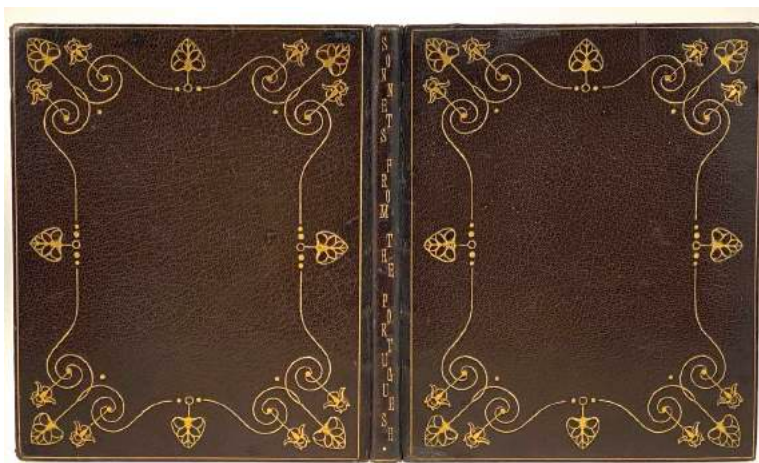
*Item 41*





*Doublure (one of two)*

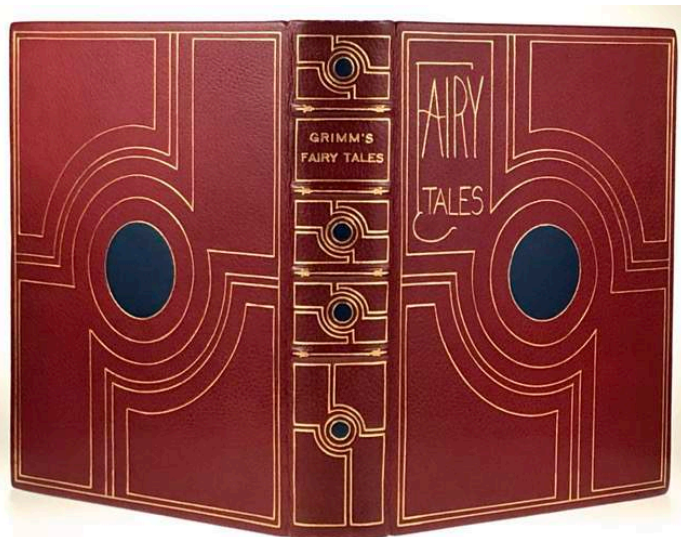
42. [Binding, Fine- Hampstead Bindery Masterpiece- P.A. Savoldelli] Browning, Robert. **Pippa Passes**. London: Duckworth & Co, 1898. First edition thus. Exquisitely bound in full chestnut brown morocco by The Hampstead Bindery, measuring 9 x 7 inches, and most likely the work of its master binder, P.A. Savoldelli, as per comparison with bindings in "The Bindings of Tomorrow," Anstruther, The Guild of Women Binders, 1902. Hampstead Bindery in 1898, founded by Frank Karslake, who concurrently had founded the Guild of Women Binders, The Hampstead Bindery was a platform for galvanizing the bookbinding careers of P.A. Savoldelli, and others. Hampstead's early prospectus declared, "Its workmen are professionals of great experience in the best English and Continental ateliers. Every book that is bound is never repeated unless ordered." A magnificent binding, with ornate and swirling gilt tooling with over 80 fabulous inlays on both covers in crimson, blue, and green, featuring an arabesque center and border design, flanking by elegant scroll and blossom design work. Vertical gilt title and stippling to spine. Doublures decorated in a striking and extremely complicated and aesthetically pleasing pattern consisting of dozens of intricate inlay work in two colors consisting of a circular purple and gold inlaid Grolieresque design, surrounded with a very detailed gilt-stippled pattern and gilt roundlets. Vellum free endpapers, with paper backing slightly wrinkled, as is standard. Limited to 60 copies on Japan vellum, of which this is #21. Illustrated by Leslie L. Brooke, with seven full-page illustrations and ornament on title page and last page of text, all of which have been delicately hand-colored. Very slight rubbing to corners. Housed in the original felt-lined slipcase (worn), with gilt title to spine, which has allowed this spectacular example of arts & crafts bookmaking by Savoldelli, Frank Karslake and the Hampstead Bindery to be nearly perfectly preserved over the years. (#4787) \$8,500.00



43. [Binding, Fine- Hampstead Bindery] Browning, Elizabeth Barrett. **Sonnets from the Portuguese**. London: George Bell and Sons, 1898. 5 1/4 x 6 1/4 inches. Bound in dark brown morocco by The Hampstead Bindery with an attractive Art Nouveau design motif on both covers made up of curved gouges and floral tooling. Vertical title in gilt to spine with innovative off-setting to cascading letters filling the entire spine with gilt lettering. Wide and attractive gilt-tooled dentelles featuring similar designs as cover, with doublures of Japan vellum and two fillet gilt ruled borders and with "The Hampstead Bindery," stamped in gilt along the lower edge. Thick gilt-ruled Japan vellum flyleaves. Decorated borders and initials by J.A.

Duncan and Christopher Dean. Some spots to covers and light rubbing to extremities and bumping to corners. (#4790) \$2,250

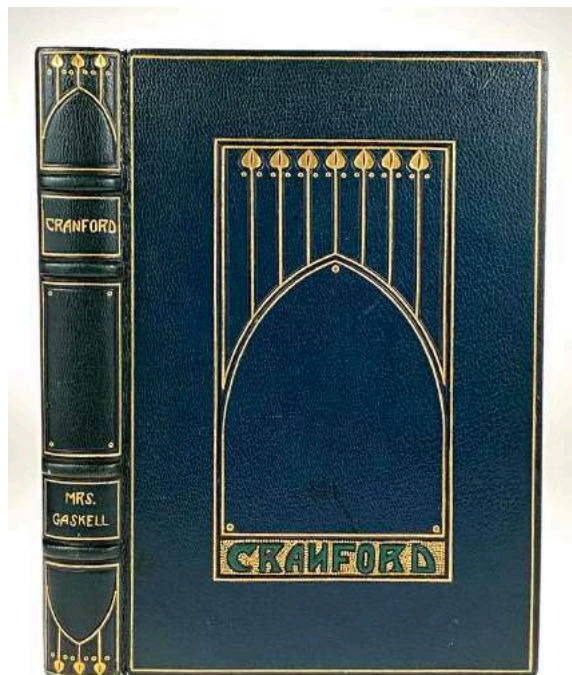




44. [Binding, Fine- Joseph Zuffant for the Monastery Hill Bindery] Grimm Brothers. **The Fairy Tales of the Brothers Grimm.** London: Constable & Co., 1909. First Thus. Large, thick quarto. Exquisitely bound by Joseph Zuffant, the most dedicated employee in Monastery Hill Bindery's history, a prodigy of Jane Addams Hull-House who placed him as a book binder at Monastery Hill in 1925. Zuffant, termed a "world class bookbinder," by Monastery Hill, personally bound books for the likes of Bruce Rogers, Charles Deering, Marshall Field, Carl Sandburg, and Frank Lloyd Wright. Bound in full maroon crushed morocco with innovative cover stamped in rectangular and circular gilt stamped ruled design, including lettering and a central onlaid circular black central design element nearly two inches in diameter, on both covers. Spine with raised bands and carrying through with the same design elements in gilt line as well as four smaller central black circles, side edges of boards with gilt stamped ruling and top and bottom of spine with cross-hatching gilt design motif. Stunning crimson silk mauve doublures and pastedowns. Signed in front, "Monastery Hill-Chicago" on the dentelle, and "Zuffant," on the rear dentelle. This very binding is pictured opposite page 58 in Edward Hertzberg's work, "Forty-four Years as a Bookbinder," published by Monastery Hill in 1922. Exquisitely illustrated book, featuring 40 superb tipped-in full color plates with lettered tissue guards, black and white illustrations throughout, all by Arthur Rackham. Bindings by Zuffant are quite scarce, and certainly this production among the finest to be found. Fine, without fault. (#4439) \$8,500.00

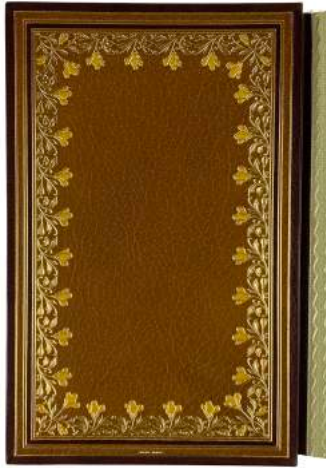
45. Phillips, Stephen. [Binding, Fine- Knickerbocker Press] **Ulysses, A Drama in a Prologue & Three Acts.** NY & London: Macmillan Company, 1902. First edition. Attractively bound by the The Knickerbocker Press, at G.P. Putnam & Sons, with both credits given in pallets at front and rear dentelles, consisting of fine crushed olive green morocco with central Art Nouveau stylized stem,

leaf and flower design, on both covers, two filet gilt concentric rules on borders each cover, and the spine with five raised bands, each with large gilt dot, and four panels with superb Nouveau style blossom/leaf motif, with gilt dots. An overall very pleasing binding, TEG. The book itself is quite scarce, this being copy #10 of only 100 Copies Printed, on Japan Vellum. Book is fine, with usual slight fading to upper covers and spine. (#4500) \$2,250.00



46. [Binding, Fine- Leonard Schwartz, at the Monastery Hill Bindery] Gaskell, Mrs. **Cranford.** London: Macmillan and Company, 1891. Large Paper Edition. Superbly bound by Lorenz Schwartz, one of the premier designers and finisher in the history of the US, working with Otto Zahn, S.C. Toof, Roycrofters, and Monastery Hill Binderries. The thick binding measures 10 1/2 x 7 3/4 inches and is signed by The Monastery Hill Bindery on the rear lower turn-in, and again by Schwartz with his characteristic "LS" monogram 1/4 of the way up the spine on left. Bound in full navy morocco with 'cathedral-esque' design on the front cover made up of vertical lines, ringlets, and the signature Schwartz heart tool. At the bottom of the design space, "CRANFORD" is spelled out with inlaid turquoise morocco, filled in with all-over gilt stippling. Spine with four raised bands and title (hand-gouged) in second compartment; corresponding "cathedral" tooling with leaf, fillet, gouge, and ringlet in first and fifth compartments; middle compartment ruled with ringlets at corners; author's name (also hand-gouged) in fourth compartment. T.E. G. Wide double gilt-ruled dentelles with gilt leaf at each corner, and framing bright turquoise silk moire endpapers. Some light rubbing (primarily to bottom edges), and small spots to front cover. The Large Paper Copy, with illustrations throughout by Hugh Thomson. Fine. (#4788) \$3,850.00





47. **[Binding, Fine- Marius Michel]** Halevy, Ludovic (Charles Leandre- Illustrator). **La Famille Cardinal**. Paris: Emile Testard, 1893. Thick octavo (25 x 16 cm). Bound by Marius Michel (signed in gilt, lower front dentelle) in full rich crushed brown French Morocco, unadorned covers with stunning full onlaid doublures. Spine with five large raised bands, gilt lettering in two panels,

crosshatch gilt on top and bottom edges of spine, and double gilt fillet ruling along outside margins of morocco boards. With exquisite full morocco onlaid doublures featuring a lighter tan central panel bordered with elaborate and bold gilt floral border design composed of ochre blossoms onlaid all the way around, five gilt fillets surrounding as bordering, as well as beautiful patterned silk embroidered endsheets composed of vertical stippling and raised zigzag design, and marbled endsheets following these. A UNIQUE COPY: Limited Edition with the plates in two states, both on Japon (one of eight copies) and Papier de Chine (one of thirty copies), a total of 18 plates by Charles Leandre, engraved by Louis Muller. The plates on China have additional signatures and small line drawings in the engravings evidently. A beautiful book and binding, in fine condition. Housed in its original morocco-edges, orange felt-lined, marbled paper covered slipcase. (#4819) \$2,850.00

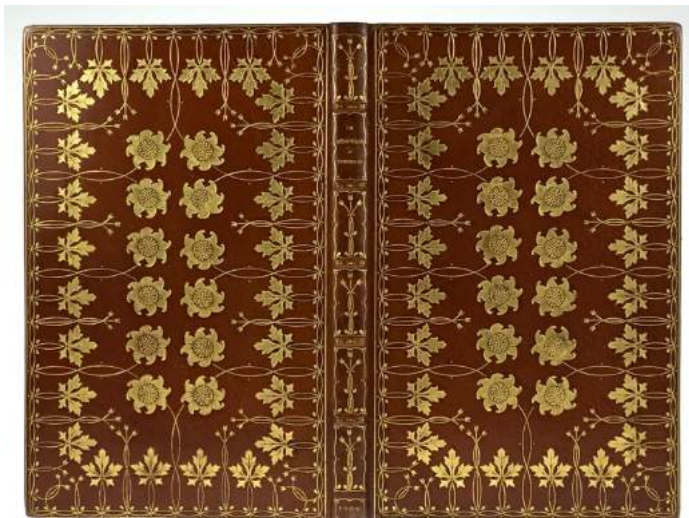
48. **[Binding, Fine- Maude Nathan, Student of Sarah Prideaux- Presentation copy from Maude Nathan the Binder, and Poignant ALS from Nathan's Sister Informing the Recipient of her Untimely Death]** Bunyan, John **The Pilgrim's Progress**. London: William Pickering, 1849. First edition thus. Exquisitely bound by Maude Nathan, an accomplished binder in the very early 1900's who studied under Sarah Prideaux, and "is best known for her translation of Georges de Récy's *Décoration du Cuir*, published as *The Decoration of Leather* in 1905... but she seems to have bound for only a short time." Tidcombe, *Women Bookbinders 1880-1920* p.157. This gorgeous binding is bound in full green crushed morocco which is elegantly tooled with horizontal and vertical bands of stylized decorative and geometric sweeping patterns, gilt circles and spheres, and triangular-shaped edge and corner devices on both covers and spine. A very impressive and technically accomplished binding, which is signed in gilt in the rear dentelle, "M.N. 1908." The book is presented by Nathan to Frederick Burton, an obvious close friend and admirer, with whom she likely

bound the book under commission (see below ALS), as follows: "Frederick Martin Burton from Maude Nathan, June, 1908." Tipped onto the front pastedown is a sad letter from Maude's sister, Esther, informing him of her untimely death: "Dec. 5, 1910. Dear Dr. Burton, You will I know be terribly grieved to hear that Maude Nathan has been very ill for a few days & passed away yesterday after a serious operation on Saturday. You can feel for us all & her brothers as I know you cared for her & understood how closely the family was united by her. We shall miss her . Yours sincerely, Esther Nathan." Bindings are seldom highlighted by personal notes from the bookbinder, much less fine and important bindings, of which this is one, and the circumstance under which this one was presented and then informed of the binder's sudden passing, make this certainly an impressive addition to any bookbinding collection during this period. Even and barely noticeable sunning to spine, very slight rubbing to extremities of spine. Near fine. Book with browntoning to title page especially. An older black and white photo of the book is laid in. (#4681) (see photo below) \$2,850.00



Item 48

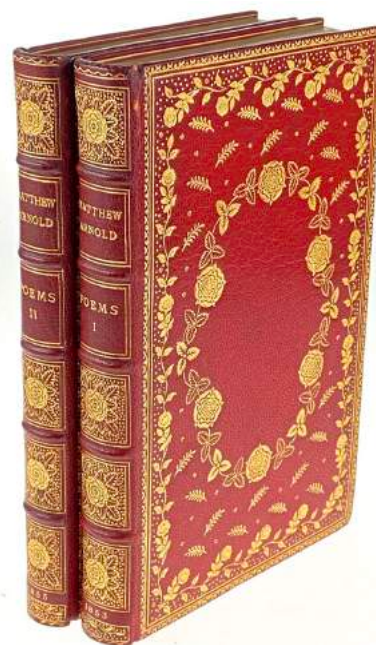




49. **[Binding, Fine- Riviere]** Tennyson, Alfred Lord. **In Memoriam, A. H. H.** New York; London: M. F. Mansfield; At the Sign of the Unicorn, [1900]. Tall 8vo. A wonderful binding by Riviere in full brown goatskin, both covers tooled in gilt with a unique all-over heavy gilt design consisting of a border of a fillet and intertwining gouges, with stems formed by gouges and fillets issuing inwards with closed flower heads. As well, there are twelve magnificent open flower-heads running longitudinally at the center. The central panel of twelve flower heads is most aesthetically pleasing. The spine is divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with stems and small flower-heads, the edges of the boards tooled with a repeated dot, the turn-ins with two gilt fillets, marbled endleaves, top edge gilt, the others untrimmed. The binding is signed with Riviere's gilt pallet on lower front turn-in; as well, there is an inked pallet of Henry Sotheran on the top front fly, who may have commissioned the binding from Riviere. The binding is fine. An unusual and scarce publication, the colophon reads: "Of this Edition Five Hundred Copies were Printed by The Bankside Press and are Offered for Sale by M. F. Mansfield, New York, September, MDCCCC", and beneath this is an ink inscription "This is No.8 of 100 copies reserved for Great Britain." (#3491) \$4,250.00

50. **[Binding, Fine- Roger de Coverley]** Arnold, Matthew. **Poems (1853); Poems (1855).** London: Longman, Brown, Green, and Longmans, 1853; 1855. New Edition (1853); First Edition (1855 Second Series). Two volumes. 12mo. Exquisitely bound by Roger de Coverley (signed in gilt on front marbled paper pastedowns) in fine full crimson crushed morocco with all-over gilt floral and vine design motifs, gilt stippling and ruling, on both covers, with five raised bands and four with all-over gilt stippled design motifs, gilt dentelles and original marbled paper pastedowns free endsheets. "New Edition," for the 1853 First Series, Second Series. A fine two-volume set, with very minimal rubbing along upper

joint of Volume One. A lovely binding by de Roger de Coverley, 1831-1914), who apprenticed with Zaehnsdorf, and Leighton's of Brewer Street. But it was not until he established his own workshop at Leicester Square in the early 1870's that de Coverley mastered his trade, becoming forwarder and finisher. His style was professional, conservative, but characterized by a high degree of craftsmanship and originality. (#4843) (see photo below) \$2,850.00



Item 50

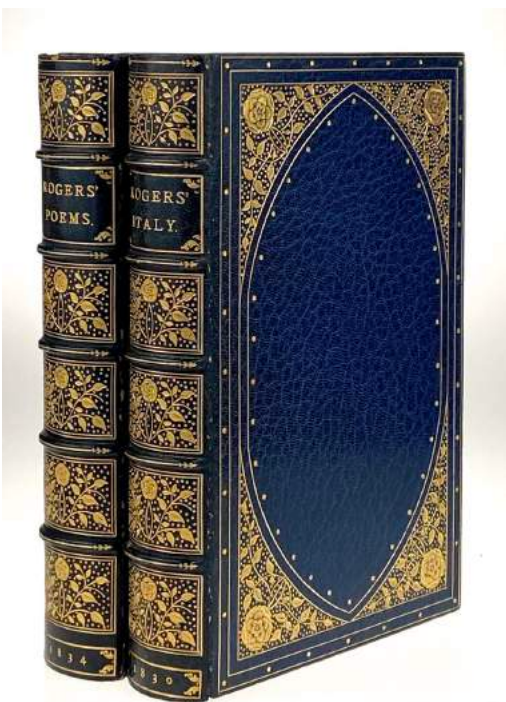
51. **[Binding, Fine- Roger de Coverly & Sons]** Lenau, Nicolaus. **Neuerer Gedichte [Newer Poems].** Stuttgart: F. Niemsch v. Strehlenau, Hallberger, 1838. First edition. Superbly bound by Roger de Coverly & Sons in fine crushed maroon crushed morocco with ornately embellished gilt floral and leaf and heart patterns at each of the four corners and connected by double gilt-ruled borders and nailheads, spine with all-over similar design work on five out of the six panels. 341 p.. 19 x 12 cm. Bound with the original front and back printed green wrappers. Uncut copy in a magnificent master binding from the London Bookbinding Workshop by Roger de Coverley (1831-1914), where Cobden-Sanderson apprenticed from 1883 to 1884. Isolated foxing, a text sheet with library stamp, near fine. Signed, "Roger de Coverley and Sons," in gilt pallet on rear dentelle. Roger de Coverley (1831-1914) apprenticeship began at Zaehnsdorf, and he soon became an independent binder in Leicester Square, London, and later 6 St Martin's Court, engaged in both forwarding and finishing bindings for a select clientele. William Morris wrote to the poet Swinburne, in April 1882, "I am sending you North's 'Plutarch' I spoke of: it is a very pretty edition, the bookbinder I told you of really rejoices in the name of Roger de Coverley: his address is 6 St Martins Court....He



is careful, & will do what you tell him, & is used to dealing with valuable books.” T. J. Cobden-Sanderson chose to serve a short apprenticeship at de Coverley’s bindery, from 1883-4. (#4801) (see photo below) \$3,250.00



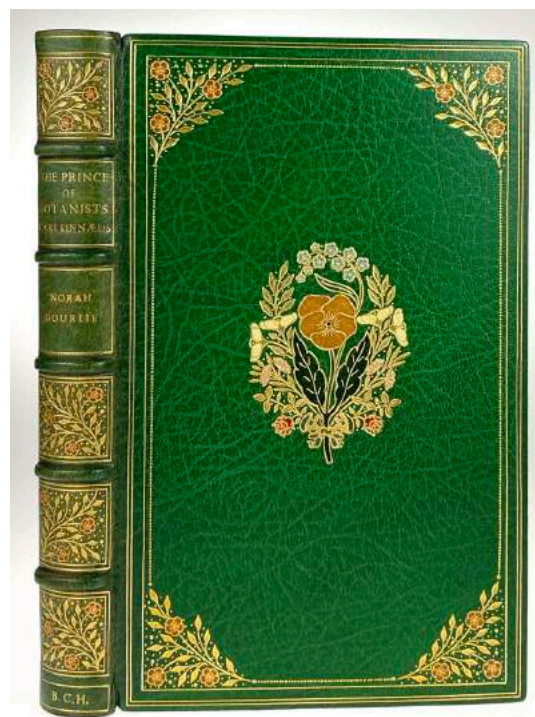
Item 51



52. [Binding, Fine- Root & Son, With ALS From Author]. Rogers, Samuel. London: T. Cadell, 1830; 1834. First edition. Two volumes. Superb matched full blue crushed morocco, finely bound by Root & Son, with exquisite bold floral and stippled design patterning on all covers and spine, gilt ruling, dots and strapwork motifs, finely ruled on all edges of boards, AEG, wide dentelles with attractive flowing floral patterns in gilt. Signed in gilt pallet, front dentelle: “Bound by Root & Son.” With a nice ALS from Samuel Rogers bound in at the beginning of “Italy,” two pages, to Lady Burnbary, Lady Sarah Lennox

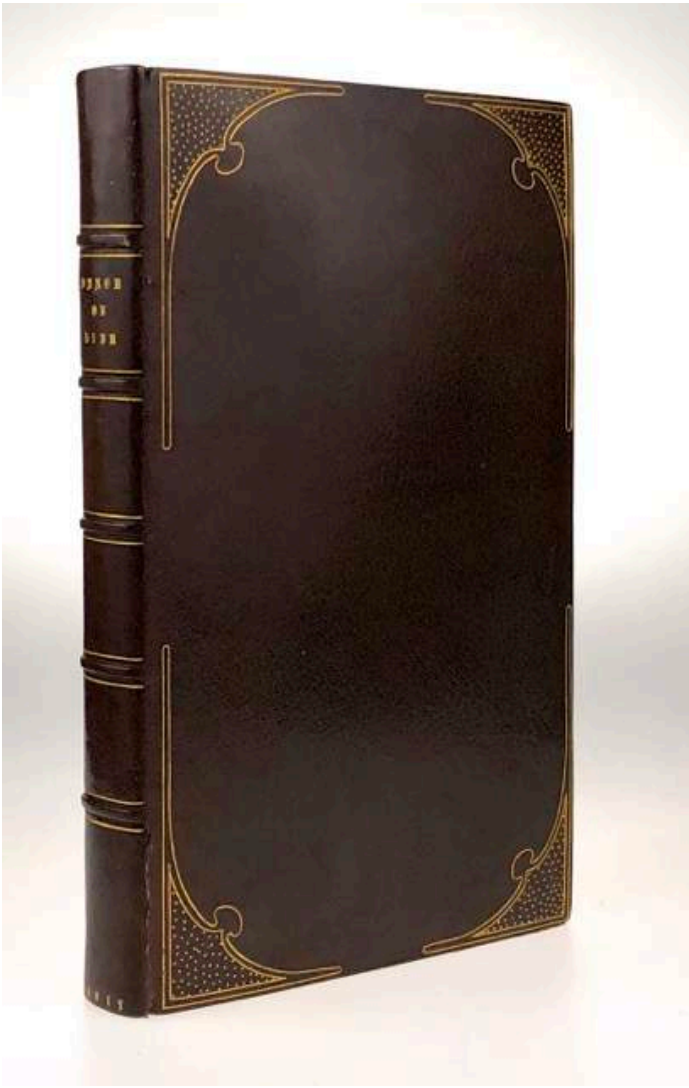
(14 February 1745 – August 1826) the most notorious of the famous Lennox sisters, daughters of Charles Lennox, 2nd Duke of Richmond, who married Charles Burnbury. Undated, but probably pre-dates the publication: “My dear lady Burnbury, Many many thanks to you all! I cannot tell you how much I think myself obliged to you for your kindness, or how happy I should be to sleep under your roof. Just now I have an Entanglement or two, but if I can release myself, I will not fail to write, trusting that you will have the goodness to tell me frankly whether it suits you or not to receive me, Sincerely Yours, S. Rogers. My Sister will, I am very sure, be so much delighted to come as myself when when she is well; which unfortunately is not quite the case at present.” In very fine condition with the plates immaculate, virtually no signs of wear. Housed in gray-blue slipcase. (#4863) \$2,250.00

53. [Binding, Fine- Sangorski and Sutcliffe] Linnaeus, Carl; Gourlie, Norah. **The Prince of Botanists.** London: HF & G Witherby, 1953. First edition thus. Exquisitely bound by Sangorski and Sutcliffe circa 1953 (with signed stamp in gilt on front dentelle-) in full green crushed levant morocco, gilt borders and four superb floral designs with inlaid orange flowers and fine gilt pointille as well as a highly decorative inlaid central floral design. Spine with similar decorative and inlaid details. Housed in original felt-lined green cloth slipcase. Full size tan morocco doublure and opposite silk mauve endsheets. Fine condition. I nice example of a “modern” Sangorski & Sutcliffe binding. (#4859) \$2,250.00

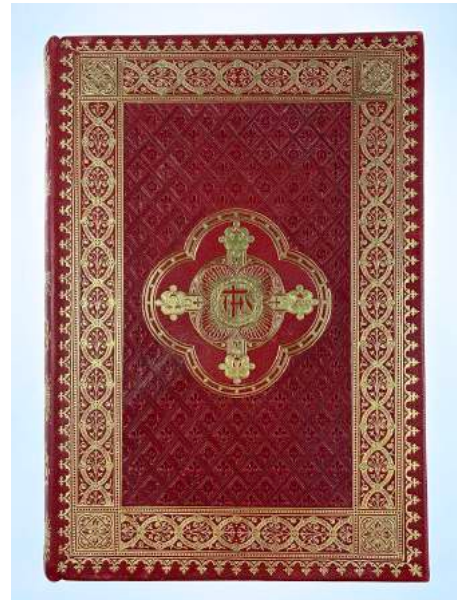


Item 53

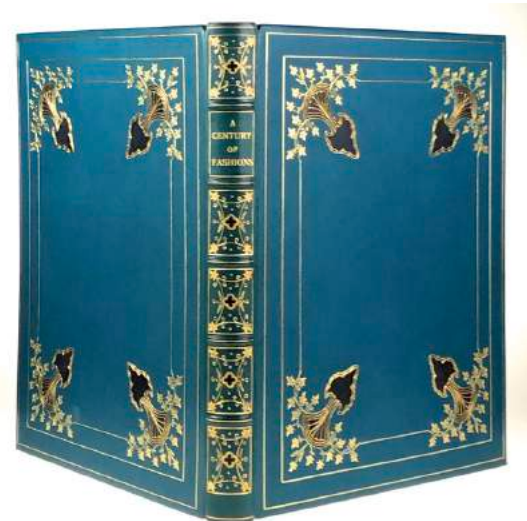




54. [Binding, Fine- The Hampstead Bindery] Combe, William. **The Dance of Life, a Poem by the Author of 'Doctor Syntax.'** London: R. Ackermann, 1817. First edition. 4to. Bound in full dark crushed brown morocco by The Hampstead Bindery, with superb stippled corner gilt decorations to upper and lower covers. Gilt lettering to spine and gilt ruling at bands. Very wide gilt-ruled turn-ins surrounding a vellum doublure panel, as well as vellum endpaper with gilt stamped bells at each corner. Twenty-six hand-colored aquatint plates (including the frontispiece and engraved title). Measures approx. 6.25" x 10." Some light rubbing to edges, bumping to bottom corners, and a few minor scratches to back cover, near fine. Paper backing to vellum free endpapers wrinkled (as is standard for Hampstead/GoWB bindings with this treatment). The Hampstead Bindery, founded by Frank Karslake, who later founded the Guild of Women Binders, in January, 1898, as an adjunct to his bookshop in Charing Cross Road. The bindery soon gained momentum and notoriety, employing such luminaries as Alfred de Sauty, Slavoldelli, Samule Tout and others. (#4534) \$2,250.00



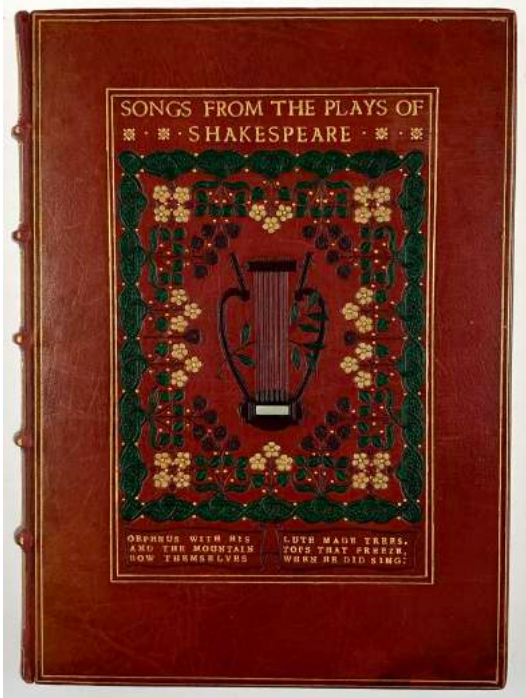
55. [Binding, Fine- Unsigned] **Epistolae et Evangelia.** Roma: Friderici Pustet, 1904. First edition thus. Large 4to. Superbly bound in full crimson morocco with heavily gilt-blocked matching design work on both covers, as well as other designs on spine, both covers with ornate blind stamped designs as well. AEG. Color illustrated endpapers. Chromolithographed frontispiece and pictorial title, printed in red and black. An unusually fine copy, clean, bright and stunning. (#4836) \$650.00



56. [Binding, Fine- The Monastery Hill Bindery] **A Century of Fashions (Manuscript and Extra-Illustrated Compendium of 100 Fine Color Engravings).** . Folio size. A striking and very early 20th Century Monastery Hill Binding in wonderful turquoise blue fine crushed morocco with four superb large onlay design motifs at each corner, surrounded by intricate gilt ruling, and vine and leaf groupings, each connected through rectilinear gilt framing, repeated on both covers. Spine with five raised bands, each with gilt ruling and five compartments with elaborate gilt rectangular designs, each with central maroon blossom only. Single gilt ruling along

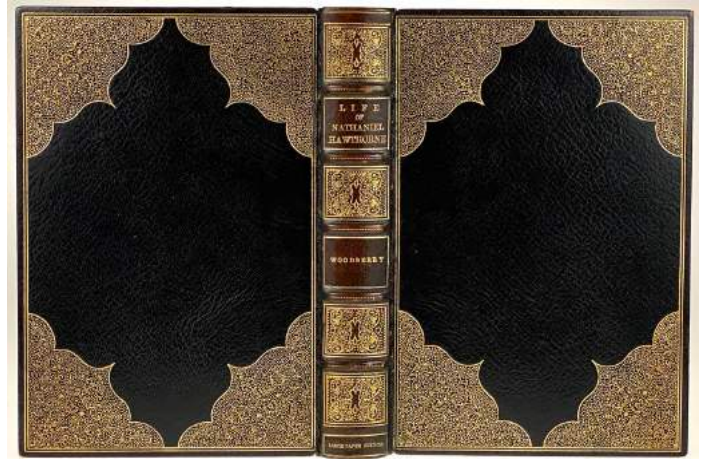
each side edge of boards. Elaborate gilt-tooled wide dentelles with two sets of border designs, gorgeous watered silk blue moiré doublures and endsheets. Manuscript title page with calligraphic lettering and floret weaving, in black and light blue watercolor, highlighted in gold. A wonderful concept book, with each engraving mounted on its own page, in chronological order based on the publication issue of the engraving, and, in most cases, the date is printed text or caption credit of the engraving, so that the book proceeds from plate 1, for example, "Morning Dress for August, 1800," onward 100 plates to the final, "The Delineator," October, 1899. A wonderful and extremely pleasing and historically informative blend of binding and book. Very fine, with no signs of wear. House in the original silk blue folders, lined with smooth marbled paper, which neatly fits over the book, and together, the book and jacket fit into a matching custom slipcase with large black morocco spine, with five raised bands, gilt lettering in second compartment. (#4509)

\$9,500.00



57. **[Binding, Fine- Unsigned, Possibly Cedric Chivers]** Shakespeare, William **Songs From the Plays of Shakespeare**. London: Aldine House, 1898. Expertly and beautifully bound, unsigned, but very reminiscent of Cedric Chivers, in sumptuous wide-grained light brown morocco with an exceptional inlaid design on the front cover featuring a lute inlaid in red with a small mother-of-pearl inset, surrounded by red and white flowers, green leaves and vines, and accented with small gilt dots. Title in gilt with first three lines from "Orpheus with his lute" (from Henry VIII) and at the bottom: "Orpheus with his lute made trees, And the mountain-tops that freeze, Bow themselves, when he did sing." Outlined in double gilt rules, outer edges of boards with same design. Title to

second compartment and dual gilt ruling with small flower tool to each of the remaining compartments. Dentelles ruled in gilt and blind, with light brown silk endpapers. Illustrated with 12 plates by Paul Woodroffe. With small leather bookplate to front silk pastedown (PMC?). All edges gilt. Measures approx. 6" x 8.25." Near fine, with occasional wear. (#4899) \$2,250.00



58. **[Binding, Fine- unsigned]** Woodberry, George E. **Nathaniel Hawthorne**. Boston: Houghton Mifflin and Company, The Riverside Press, 1902. Magnificent full black crushed morocco binding probably by L. Averill Cole, a prominent binder at Houghton Mifflin's Riverside Press during the period just after this book was published and distinguished by her exquisite stippled tooled bindings. This copy coming directly from a long-time employee of Houghton Mifflin who built a collection of books bound and produced at Riverside Press. A superb binding with copious stippling and winding bands, floral components and blossom motifs, both covers and spine. Magnificent full red crushed morocco doublures with lavish gilt stippled and floral patterns, wavy silk endpapers. The Large Paper Copy, Numbered 600 Copies. TEG, Minimal wear to margins of spine, else very fine. (#2143) \$2,750.00

59. **[Binding, Publisher's]** Hartshorne (Anna C.). **Japan and her People**. Philadelphia: Henry T. Coates, 1902. First edition. Two Volumes. Matched publisher's bindings in crimson cloth with stunning gilt decorated front covers of cranes in flight, gilt decorated and lettering on spines. Photogravure plates, captioned tissue guards, folding colour map, a truly fine and bright copy in original pictorial red cloth, gilt, red cloth dust-jackets,, together in original cloth slip-case (rubbed and stained). (#4828) \$550.00

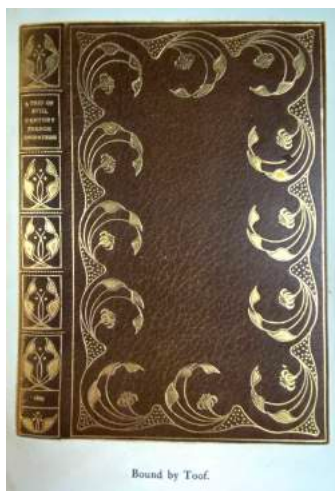




60. **[Blunt, Wilfred Scawen- Large Paper Copy] In Vinculis.** London: Kegan Paul, Trench, Trubner & Co., 1889. First edition. In original scarce wrappers with title on front. The scarce Large Paper Copy, #43 of only 50 Numbered Copies, Signed by Charles Wittingham & Co. (i.e. Chiswick Press). The Bradley Martin Copy, in contemporary folders and slipcase. Bookplate of Oliver Brett (1881-1963, 3rd Viscount Esher). Near fine. (#3111) \$375.00



Cover



Example of colorplate

61. **[Bookbinding Classic- Scarce] du Bois, Henri Pene. American Bookbindings in the Library of Henry William Poor... Illustrated in Gold-Leaf and Colors by Edward Bierstadt.** Jamaica, NY: Printed at the Marion Press/ Published by George D. Smith, 1903. First edition. In publisher's original light olive fine-ribbed cloth with ornate central gilt strapwork design on front cover, lettering and design motifs on spine. Frontispiece and thirty-eight exquisite color plates in bold chromolithographic presentation reproducing in vivid color the bindings of many of the greatest bookbindings of the period, including The Club Bindery, Bradstreet's, Matthews, Smith, etc. Definitely a classic in color reproduction, and certainly a fine record of Henry William Poor's celebrated collection. One of two hundred numbered copies (#61), printed on Dutch handmade paper, side and bottom edges uncut. A wonderful copy, near fine, and rarely found in its original publisher's binding. (#4808) \$1,250.00

62. **[Boyle, Eleanor Vere] A Children's Summer.** London: Addey and Co., 1853. First edition. Oblong folio. Original fine-grained blue cloth with bold gilt lettering on cover, maroon cloth spine. Original yellow endsheets with inscription dated 1853. Eleven etchings on steel by E. V. B. 'illustrated in prose and rhyme by M.L.B. and W.M.C. Full-page impressed plates, EVB's magnum opus, these illustrations represent her finest output in book illustration. Rodney Engen describes her as the only competent woman illustrator, draughtsman to emerge before 1860,

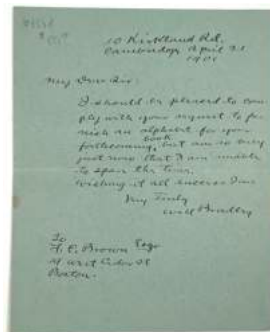
and Gordon Ray points out "[EVB] has as unmistakable style as that of any Victorian illustrator. Boyle had a close association with the Pre-Raphaelites, and it is hard to miss the early style influences from Millais, Arthur Hughes and Burne-Jones. In fact, Rossetti decided to illustrate Allingham's famed "Music Master" only because the poem which Allingham suggested he use as a source had already been so perfectly captured in an illustration in "Child's Play," EVB's first book published in the proceeding year. Covers worn and discolored, spine worn. Hinges loose. But all present and plates generally clean and bright, and an exceedingly scarce survival for what is now considered one of the classic illustrated books of the mid-1800's in England. No copies on net and only a few auction records for this rare title. (#2281) \$2,750.00



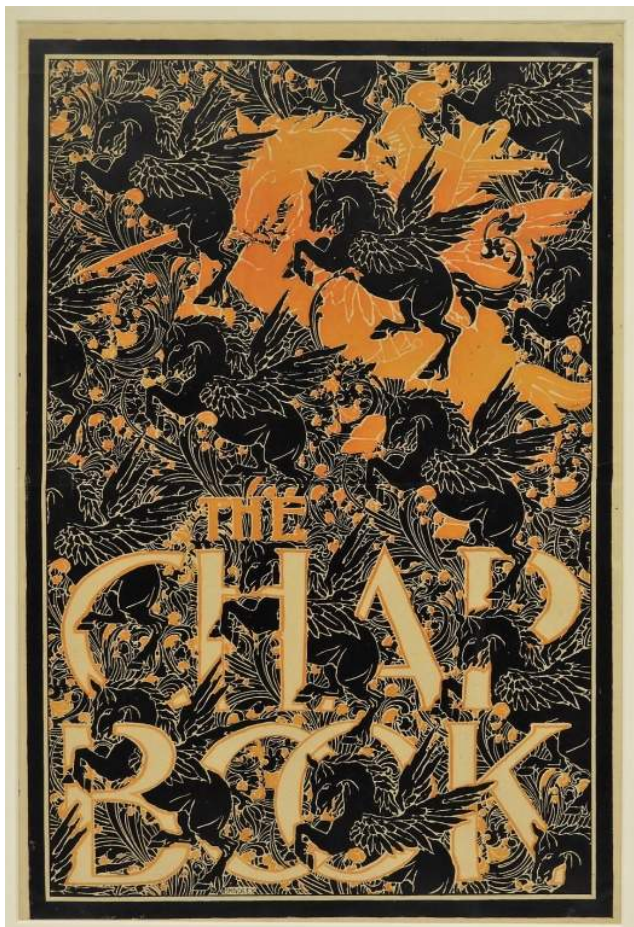
Item 65

63. **[Boyle, Eleanor Vere] Child's Play.** London: Addey & Co., 1853. Second edition. 4to. Half morocco, black cloth, spine gilt. Additional pictorial hand-colored title page, and 16 hand-colored plates by E.V.B. incorporating nursery rhyme texts, this is the artist's first book, and initially published the previous year in an uncolored edition. Subsequent editions to this second edition omit the plate for "I had a little Castle" and were printed in color. A little spotted and soiled, mostly to margins or plate guards, bookplate of L.G.E. Bell. TEG. (#4680) \$1,850.00

64. **[Bradley, Will H.- Autograph Letter Signed] Scarce ALS to Noted Architect, F. C. Brown.** One page, on folded light green paper. Autograph Letter Signed by Will Bradley to noted American architect, author, and printing designer, Frank Chouteau Brown, dated April 21, 1901 and dealing with Brown's new book, "Letters and Lettering," which the architect was petitioning Bradley to provide art in the form of

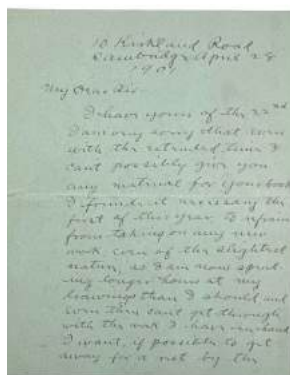
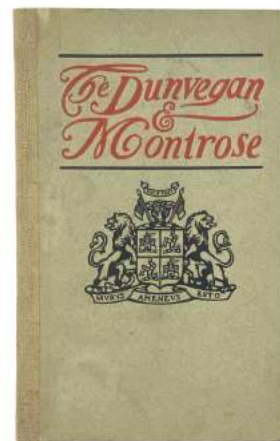


alphabet. Bradley writes, "10 Kirkland Rd. Cambridge, April 21, 1901. My Dear Sir: I should be pleased to comply with your request to furnish an alphabet for your forthcoming book, but am so busy just now that I am unable to spare the time. Wishing it all success, I am, very truly yours, Will Bradley. To F.C. Brown Esq. 19 West Cedar St., Boston." (#4868) \$550.00



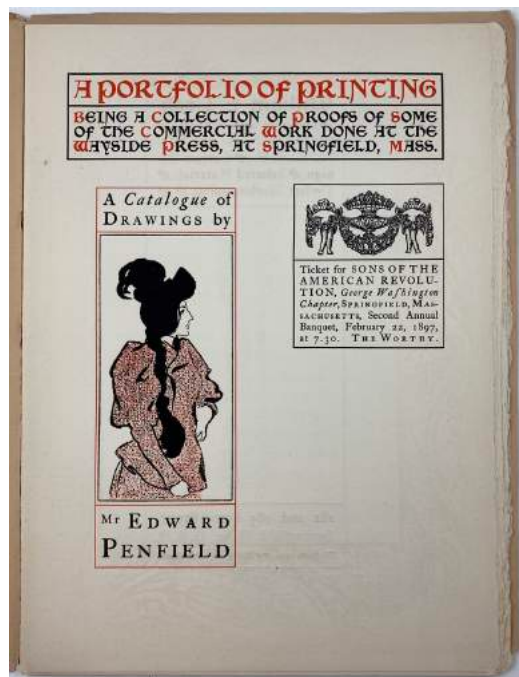
65. [Bradley, Will H.] **Original Printed Color Poster for the Chap-book, 1895.** Superb printed original color lithographed poster for The Chap-Book (1895), by Will Bradley, depicting a Pegasus in Halloween colors of orange and black. Printed in 1895 by Stone and Kimball, Chicago publishers. Will H. Bradley 1868-11962), born in Boston, is widely considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. His posters for The Chap-Book, and other posters for journals and advertising in the late 1890's and early 1900's brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, "Bradley, His Book. Sight Size 13" x 19," Frame 25" x 19 1/4" Signed "Bradley" lower center. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Small tear to upper left edge, paper folds, otherwise excellent condition, archival frame and mat. (#4398) \$3,750.00

66. [Bradley, Will H.] **The Dunvegan & Montrose, Being a Description of the Apartment Hotels just erected...** Cambridge: Printed by Will Bradley at the University Press, 1899. First edition. 12mo. Original light gray illustrated paper covered boards in red and black, buckram spine. A very scarce early Bradley printing, with his cover designs, layouts and vignettes throughout. This is the scarce "prospectus" for apartment buildings in Cambridge, an elusive Will Bradley title. Years ago, there were buildings advertised through books published to sell or rent apartments like Rockefeller Center. This particular book was produced to sell apartments in the two buildings in Cambridge which form the title to the book. Will Bradley produced and designed the book at the University Press in 1899 and it was privately printed for the owner of the properties. Not in the Bambace bibliography and not seen more than once or twice in the past 40 years. No copies located in the marketplace. (#4866) \$650.00



67. [Bradley, Will- Autograph Letter Signed] **Will Bradley ALS to Frank Chouteau Brown.** Two pages on folded light green paper, April 28, 1901. Autograph Letter Signed to noted American architect, author, and printing designer, Frank Chouteau Brown, during the very period in which Will Bradley was withdrawing from work for a season owing to personal stresses and impending nervous breakdown, and the letter deals with Bradley's inability to take on work. Bradley writes to Chouteau "10 Kirkland Road, Cambridge, 1901. My Dear Sir: I have yours of the 22nd. I am very sorry that even with the extended time I can't possibly give you any material for your book. I found it necessary the first of this year to refrain from taking on any new work, even of the slightest nature as I am now spending longer hours at my drawings than I should, and even then I can't get through with the work I have in hand..." He goes on to explain how he'd like to take up a rest in the latter part of August, and in order to accomplish this, he must "keep everlastingly at it." He closes with a pleasant invitation to call, but he trusts "you won't urge me any further to give you a drawing. Yours Truly, Will Bradley." And below that, "To Frank C. Brown, Esq., Boston." Fine, folded twice. Scarce. (#4803) \$1,750.00



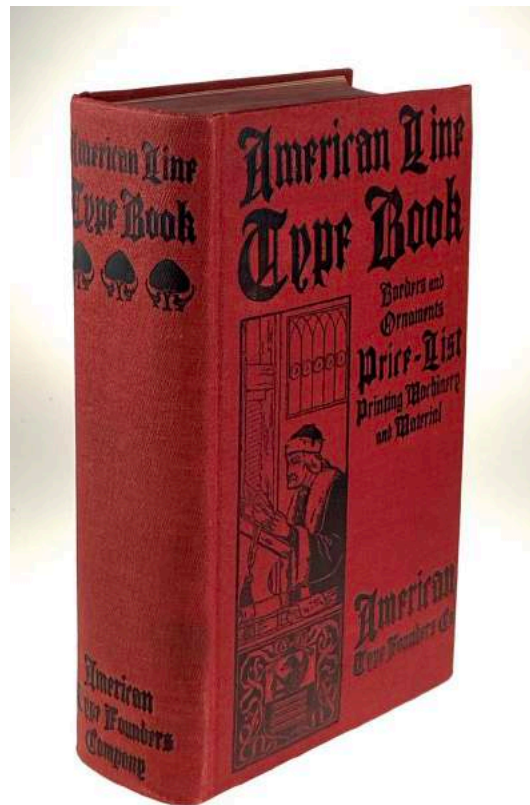


68. [Bradley, Will- Extremely Scarce] **A Portfolio of Printing, Being a Collection of Proofs of Some of the Commercial Work Done at the Wayside Press, at Springfield, Mass.** Springfield: The Wayside Press, 1897. First edition. 4to size. (11 1/4 x 8 1/2 inches) Original embossed printed cream wrappers with superb stamped cover design (i.e. embossed) of flowing strapwork, light brown lettering on cover, rear cover with very light similar strapwork design, but not embossed. Gathered and bound at spine with red wound ribbon sewed-in, as issued. A wonderful and extremely scarce vehicle for dissemination of Bradley's art, and noted within as "being a collection of over two hundred decorative drawings..." with rubricated title, color illustrations throughout in sepia or attractive and muted colors depicting title pages, announcements, advertisements, designs for catalogs, booklets, etc. 24pp. Printed on heavier stock laid paper, deckled side edges. Housed in superb four-part red cloth (over boards) folder with cover label and lettering in gilt, silk ribbon (truncated). A wonderful and scarce Bradley item. (#4802) \$1,500.00

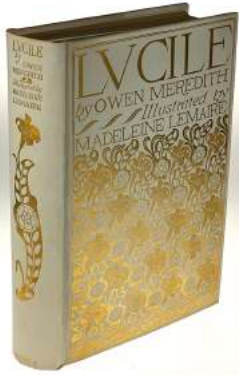


69. [Bradley, Will- Hugh's First Book: One of Scarcest Bradley Covers ] Hugh, Emerson. **The Singing Mouse Stories.** New York: Forest and Stream Pub. Co., 1895. First edition. Narrow 8vo, measuring 7 x 3 3/4 inches. One of the scarcest, and arguably one of the most alluring and vividly interpretive 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



70. [Bradley, Will- Rarity] **American Line Type Book** Borders, Ornaments, Price List, Printing Machinery and Material. n.p. [Elizabeth, New Jersey]: American Type Founders Company, 1906. First edition. Tall and very thick quarto (10 3/4 x 6 3/4 x 3 inches). In original red textured cloth with bold pictorial stamped covers including Bradley design and lettering, in black, as well as lettering and three stylized trees on spine, rear cover with additional lettering, superb light ochre decorated endpapers, all edges light red. A brilliant, fine copy, the best copy imaginable for such a thick book, chock full of type face examples and specimens, design elements, advertisements, border design elements and half-tone illustrations, all featuring the work of Will Bradley, Theodore Brown Hapgood, and other noted artists and type designers of the period. With original errata sticker bound in at beginning. A fine copy of a scarce book. Bambace, p. 180. (#4804) \$925.00



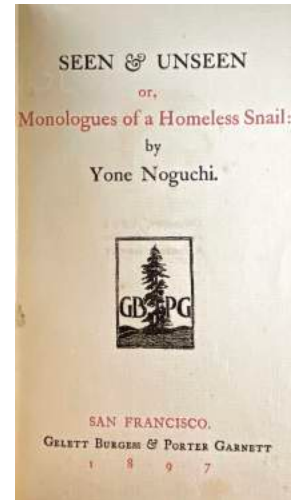
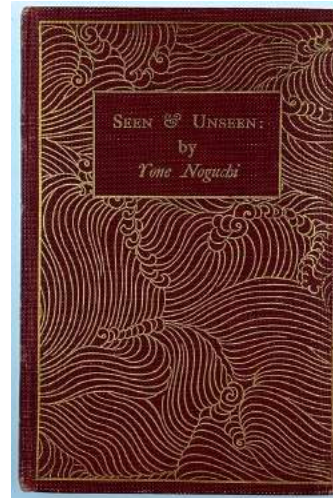
71. [Bradley, Will- Scarce Deluxe Cover in Original Cloth Dust Wrapper]. Meredith, Owen. **Lucile**. New York: Frederick A. Stokes Company, [1897]. First edition. Magnificent original all-over gilt white cloth cover design by Will Bradley consisting of stylized repeating lily and Tudor rose design, interposed with elegant swirling stem and leaf patterning, with

Will Bradley's initial "B" on bottom right, lettering in gilt. Spine with lettering in gilt and large vertical flower device on similar theme (Bradley), in gilt. In the original gray, flexible dust wrapper, with lettering and small floral design lower right, by Bradley. This deluxe cover noted by Bambace in his Will Bradley Bibliography (Oak Knoll, 1995), [A28] as from an ad of forthcoming books (i.e. he did not examine firsthand) "white cloth with back and front side almost covered with the title and a most artistic design by Will H. Bradley stamped in gold." It is unlikely that it was ever issued with both covers similarly gilt blocked as provided here- perhaps the publishers realized at or before production, that the math of such an endeavor was not worth the added effort and economic risk. Title page with pictorially design by Bradley, matching the gilt design on the spine. Very slight rubbing to the heavily gilt blossoms (lilies) on the cover, a very fine copy, having been protected over the years with its wrapper, which has some light soiling/sunning, but very good. (#4805) \$650.00

72. [Bunbury, Henry William] "Gambado, Geofrey," Bunbury (Henry William). **An Academy for Grown Horsemen, Containing The Completest Instructions for Walking, Trotting, Cantering, Galloping, Stumbling, and Tumbling**. London: Printed for W. Dickinson; S. Hooper and Mess. Robinsons, 1787. First edition. Folio. Contemporary marbled boards, rebacked and cornered, attractive gilt spine, contemporary marbled endsheets. Exquisite stipple-engraved frontispiece and 16 plates by W. Dickinson after the author, Henry William Bunbury. Light soiling, crease to lower margin of title, tear to outer margin of E2 (repaired). A scarce and sought-after 18th Century sporting book. (#3872)



Light soiling, crease to lower margin of title, tear to outer margin of E2 (repaired). A scarce and sought-after 18th Century sporting book. (#3872) \$2,500.00

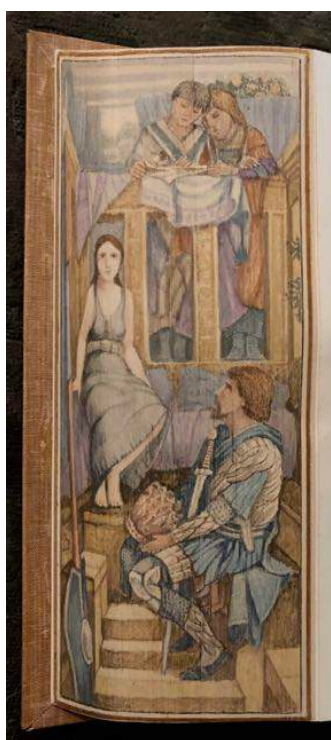


73. [Burgess, Gelett- Association Copy from Author] Noguchi, Yone. **Seen & Unseen**. San Francisco: Gelett Burgess & Porter Garnett. First edition. Original red buckram cloth with superb all-over gilt design on front cover, lettering and designs in gilt on cover and spine. ASSOCIATION COPY: inscribed by the author, Yone Noguchi, to his friend, the journalist Frank Putnam (New York, April, 1903). As well, the frontispiece portrait is further signed in pencil by Noguchi. Noguchi's first published work, published by Gelett Burgess and Porter Garnett, who lived in the Bay area at this time. Yone Noguchi was the first Japanese-born writer to publish poetry in English. Noguchi was born in 1875 in Tsushima, studied at Keio Gijuku, and later decided to travel to the United States, arriving in San Francisco in 1893, and soon obtained work as a journalist and as a domestic servant, before deciding to pursue poetry. He was the father of the noted Japanese American sculptor Isamu Noguchi. He was Professor of English at Keio University in Tokyo and wrote essays, criticism, and translations, in both English and Japanese. A wonderful Association Copy of a very scarce and important book. Portrait frontispiece, rubricated and designed title-page, decorative initials throughout. Near fine. (#4871) \$950.00

74. [Burne-Jones, Edward- Clover Hill Portfolio] Morris, William. **The Story of Cupid and Psyche**. London & Cambridge: Clover Hill Editions, 1974. First edition. Folio. Complete set of proof sheets of the 44 wood-engravings. 100 portfolios were issued, numbered i to c, each containing a set of proofs of the 44 wood engravings. This portfolio is number liv. The rare and stunning set of forty-four wood-engravings designed by Edward Burne-Jones and engraved by William Morris. Decorative title page in 8-page gathered signature (unbound), designed and printed by Will and Sebastian Carter at the Rampant Lions Press, under the direction of Douglas Cleverdon. Fine. Housed in blue card folders and blue linen clamshell box, tan morocco label on sine with gilt lettering. (#4483) \$1,500.00



75. [Burne-Jones, Edward- Florence Camm's Copy] Bell, Malcolm. **Edward Burne-Jones, A Record and Review.** London: George Bell and Sons, 1897. First edition. Thick folio. Original smooth wove beige cloth with gilt lettering on cover and spine. Florence Camm's Copy, the noted artist and stained glass window designer, co-owner of Camm and Associates, one of the most prominent stained glass window companies early to mid 19th Century and extending into the 20th Century, signed by Camm in large, calligraphic letters, "Florence Camm, August, mcmxxi." With three minor items of ephemera laid in. Arts & Crafts style bookplate of John Constable. A mammoth work recording much if not all of Edward Burne-Jones life work. Very good copy, well-preserved with minor wear, occasional browntoning. Scarce thus. (#3668) \$1,250.00



76. [Burne-Jones, Edward- Fore-Edge Painting] Tennyson, Alfred Lord. **Poems of Tennyson.** London: Henry Frowde, Oxford University Press, 1910. Original decorative vellum spine, cloth boards. With a superb vertical fore-edge painting by Martin Frost after Edward Burne-Jones famous painting, "King Cophetua and the Beggar Maid." Monogrammed by Frost, premier fore-edge painter, with his authenticity ticket tipped in. (#4406) \$1,500.00

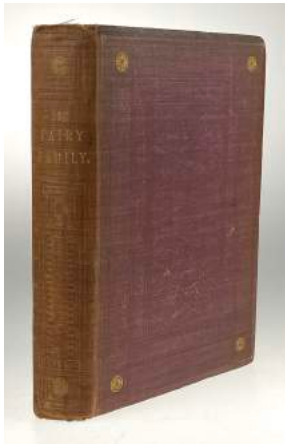
77. [Burne-Jones, Edward- Fore-Edge Painting] Milton, John. **Poetical Works of John Milton.** London: Henry Frowde, Oxford University Press, 1908. Original decorative vellum spine, cloth boards. With a superb vertical fore-edge painting by Martin Frost after Edward Burne-Jones famous painting, "The Golden Stair." Monogrammed by Frost, premier fore-edge painter, with his authenticity ticket tipped in. (#4405) \$1,750.00



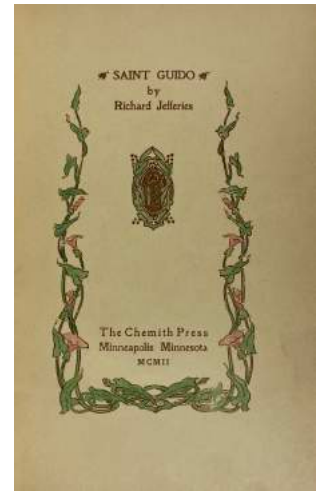
78. [Burne-Jones, Edward- Huge ALS Archive] 34 Autograph Letters signed or initialed EBJ to Bankes Tomlin, [1880-1890s] A wonderful collection of 34 Edward Burne-Jones autograph letters, signed or initialed EBJ to Mrs. Bankes Tomlin, 1880-1890's, a close friend and possible patron, with many examples of personal life as well incidents with Frederick Richards Leyland,



a major Pre-Raphaelite patron, and also reports of progress in painting of one his greatest and most acclaimed works, "King Cophetua and the Beggar Maid." Circa 95 separate pages, The Grange, West Kensington & Brighton, n.d. [1880's-90's]. Referring to "King Cophetua" painting: "...it is finished now - that is I call it finished - I am tired of it and can't see what it is like, but do come if you can & try to like it...", "can you come on Sunday...? I want to show you 2 just finished..." Complaining of the pressure of his work, "...I don't think my work is really ever out of my head for many minutes... I am busy till I am half crazy...", other artists, "I am too tired & unwell yesterday to go to Leyland - & I can do no work today - Oh! I wish I was Val Prinsep", and more on Prinsep, "Val's days & hours of unsophisticated freedom are how many?" and the following which is crossed out: "But when people are unmarried (unreadable sentiments of a curious nature...) On various social news, "On Friday I go with a party of people to a pantomime for my sins." His illnesses, "... at which I told at great and inexcusable length my many ailments, maladies, fevers, colds and other ignominies of the Autumn." His constant apologies and excuses, "... and that I am sorry- for all thing in the world I should hate to be supposed by anyone to presume and be conceited and arrogant-- for such things are not in me, and if they were, I would crush them..." Regarding Tomlin's misfortune, "...and especially when you heart is so full of unhappiness.... your brother came to see me the morning after- and told me and I know what desolation for a time it must mean for you. Too much to discuss in this space, but a rich an interesting record of his life during a ten year span, revealing the artist's inner feelings, aspirations, frustrations and circumstances. Some laid down on card, others tipped-in on stubs, most individual ALS on Burne-Jones Grange, West Kensington stationary. All very good or better. (#4884) (not all letters pictured above) \$8,750.00



79. [Burne-Jones, Edward] **The Fairy Family**. London: Longman & Company, 1857. First edition. Original publisher's purple cloth stamped in blind with ornate design on both covers and spine, four gilt wheels at corners, a variant, less common binding. The first book illustrations of Edward Burne-Jones, with magnificent engraved frontispiece, additional pictorial title and wood-engraved tail-piece by Burne-Jones, tissue guard to title, 4pp. publishers' catalogue at end, no pp.81-96 as called for. Light spotting to title, small bookplate of James Franck Bright. A nice tight copy, cloth showing some minor wear at edges, internally near fine. Scarce thus. (#4830) \$1,500.00



81. [Chemith Press- One of Ten Copies, Hand-Illuminated, Signed by Cheney] Jefferies, Richard. **Saint Guido**. Minneapolis: The Chemith Press, 1902. First edition thus. Original publisher's green cloth, superb gilt design and lettering on cover. Ten Copies Only, Printed on Japan Vellum and hand-illuminated, signed by Mary Moulton Cheney, the founder of the press (in the same year) and well-known Arts & Crafts artist of the period, as well as signed by May M. Smith. Printed on one side only of double-folded pages. Finely decorated and illuminated every page with the same flowing design. Near fine. No copies located of this rare Arts & Crafts book. (#4847) \$650.00



80. [Cats, Jacob- Emblems] **Zinne- en Minne-Beelden...** Amsterdam: Wed. Barend Visscher, 1720. Bound in contemporary full sprinkled calf, five raised bands, gilt decorated on five panels, the second with morocco gilt label (new). Contains additional engraved pictorial title by J. Wandelaar, title in red & black, lacking portrait but with 105 engraved illustrations, mostly emblems. A wonderful and scarce example of the 1720 edition, of which none found in marketplace. There is light soiling to title, spine, rubbed, upper joint split, spine ends worn. (#4835) \$850



82. [Children's Classic- WWI, Exceedingly Scarce] Schaller, Charlotte [Mouillot]. **En Guerre!** Paris: Berger-Levrault, [1914]. First edition. Oblong quarto. Original superb color pictorial paper covered boards with picture of child riding a stylized horse on a sagging platform, with large voluminous white clouds and blue sky in background. This is the extremely rare children's book written and illustrated by Charlotte Schaller with gorgeous pochoir illustrations throughout. The first of two children's books on the war by Schaller(both written and illustrated by her, and both published during the war. The story depicts Bobby, his two sisters, and the neighborhood children acting out the first few months of the WWI. On rocking horse, enlisting his toy soldiers, ally to Belgians. One illustration, anticipating Surrealism, enacts the battle of Liège. The Belgian army, tiny black figures less than one inch high, wages a futile assault on a pair of Prussian boots that dominate the entire landscape and sky. Corners bumped, covers worn, finger-soiled, inner hinge weak, on



the whole a very good copy, with illustrations very bright. Very well-preserved (considering its rarity and importance as such an Impressive children's book published during WW I, beautifully executed. With the calling card of "Berthe Phillipe" attached to the front free fly by way of small thumbnail (contemporary). (#3783) \$1,750.00



83. [CHILDREN'S LITERATURE- Rarity] S.C.M. (Sarah Catherine Martin). **A Continuation of the Comic Adventures of Old Mother Hubbard and Her Dog.** London: J. Harris, 1807. Second Edition. The scarce second edition, published quickly following the original first edition, *The Comic Adventures of Old Mother Hubbard and Her Dog* (London, 1805). Moon 561 & Osborne II, 684. 16mo. (13 x 9.6 cm), bound in later plain cream wrappers, stitched at spine, under wrappers. 16 leaves printed on one side only, on sturdy paper, with 15 exquisite hand-colored engraved illustrations by the author (each about 8 x 8 cm). Light wear and a few minor stains and dust-soiling to outer leaves; contemporary ink ownership signature on title-page. A remarkably well-preserved and bright copy. The book was immediately popular, thanks to the astute marketing skills of the publisher, John Harris. To feed the enthusiasm he had created, Harris commissioned a separately published continuation from Ms. Martin in which the dog finds a bride, and early in the following year published "a sequel...written by another hand." [From specimen title pages]. Moon 561 & Osborne II, 684. (#4782) \$1,850.00



84. [Children's Novelty Book] **Trara! Die Post is da! (Trara! The mail has arrived!).** Esslingen: J. F. Schreiber, 1920. Oblong 12mo. Color pictorial card wrappers with cover illustration of old-fashioned horse and buggy, with caption, "Schnellzeichner." Unused booklet. with so-called "magic leaves," which reveal a picture after passing over the page lightly with a pencil. Fine condition. Quite scarce, and made more desirable in this unused state. (#4797) \$185.00



85. [Children's Original Art/Illustration Collection by Ingeborg Uddén] Uddén, Esther Ingeborg. **Original Art Portfolio by Ingeborg Uddén.** Folio. 16 x 9 in. Portfolio. 18 unnumbered pages, on thick handmade gray paper,



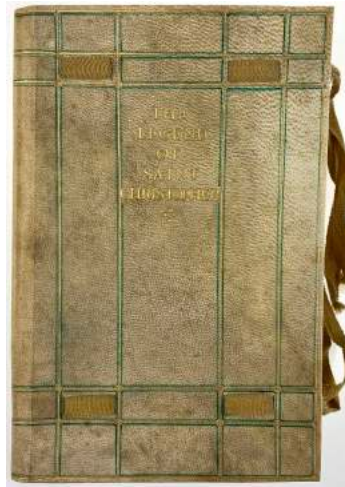


unbound, edges uncut. A stunning collection, 30 pieces of original pieces of original art illustration executed in ink, watercolor, oil and pencil, by Ingeborg Esther, (1877-1960), noted Swedish book illustrator, who studied book arts in Sweden and throughout Europe. Among other things, she designed covers for August Strindberg, Gustaf Fröding, Selma Lagerlöf, Oscar Levertin, Sophie Elkan's books. For the Children's Library Saga, she illustrated some forty volumes. As well, there are 22 printed pieces, including advertisements, broadsides, bookplates, and full-page illustrations from children's reading books and annuals. Plain black soft covers, w/ large folded newspaper advertisement for the Komanshus i Gamla Stockholm by Carl Forsstrand bearing woodcut-engraved artwork by Udden. This is a rare and quite pleasing assemblage of fine artwork, decorative and colorful, including original artwork, proof copies, bookplates, and children's book illustrations. Some details: The original artwork for Carl Forsstrand's *Storborgare och Stadsmajorer* published by Geber in 1918; *Malmgardar och sommarnojen* in 1919; the Swedish translation of Henry Van Dyke's *The Story of the Other Wise Man* in 1915; a splendid painted cover for the suspense mystery novel, Duse, *Cobra-mysteriet*, with two versions for the jacket, and a splendid cover for Kistrin Strandberg's *Trollebokungen* in 1917 from Geber. Also included are four very nice original panels for a fairy tale story, many bookplates, greeting cards, school calendars in 1913 and 1917, charmingly hand-coloured Christmas cards, and more. Very good and well-preserve. (#4809)

\$2,750.00

86. Kimball, Hannah Parker. [Copeland and Day] **Soul & Sense**. Boston: Copeland and Day, 1896. First edition. Original publisher's drab paper-covered boards, with cover label and label on spine (partially lacking). A scarce Copeland and Day title, with brown device taking up most of title-page. Spine chipped and worn, but a very good copy. (#4817)

\$150.00



87. [Cornish Brothers Press Rarity- Arthur Gaskin] J.W.S. **The Legend of St. Christopher, Done into Rhyme** by J.W.S. Birmingham: Cornish Brothers, 1901. First edition. Bound in superb unbleached stiff vellum boards with attractive turquoise and gilt geometric patterning divided into 25 compartments, each bordered by one gold and two turquoise ruled lines, and with a small flower tool at the intersection of each gilt rule. Superb gold silk interwoven ribbons through covers, and ending in ties (all original and present). Exquisite full-page illustration by Arthur J. Gaskin. Text printed in red & black with opening Kelmscott-style initial. Printed on handmade paper. A very well-matched book and binding. Previous owners report that the book came from the Library of Laurence Hodson, but that is not verified. The binding is reminiscent of the work of the Guild of Handicraft, but this, unsigned. Some spotting to covers, vellum boards slightly warped as usually found, but may relax in different climate. (#4897)

\$750.00

88. [Cornish Brothers- 75 Copies, Signed by Illustrator and Author] Hayes, Alfred. **The Vale of Arden**. Birmingham: Cornish Brothers, 1897. First edition. Folio. 75 Copies Conly. Original Vellum backed green smooth cloth with gilt vellum label on cover. 21 pages of poetry, with portrait frontispiece and 6 tissue-guarded plates. SIGNED by both Alfred Hayes (author) and Oliver Baker (illustrator). (#3804)

\$425.00

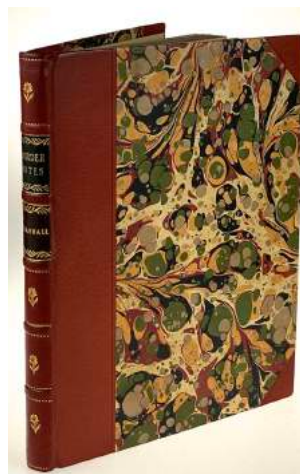
89. Gray, Thomas. [Craftsman's Guild- Beautifully Hand-illumin-ed, Signed by Gregson] **An Elegy in a Country Churchyard**. Boston: The Craftsman's Guild, 1901. First edition thus. 4to. Original vellum backed, gray pictorial paper covered boards, gilt lettering to spine. Limited to 150 copies bound in half vellum





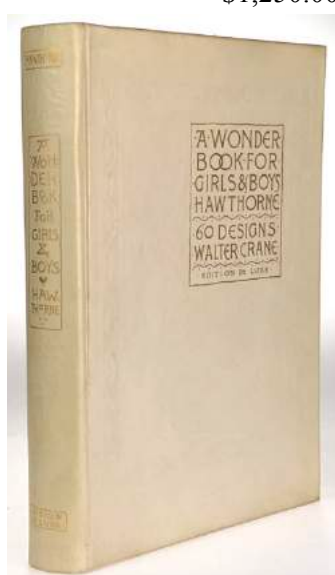
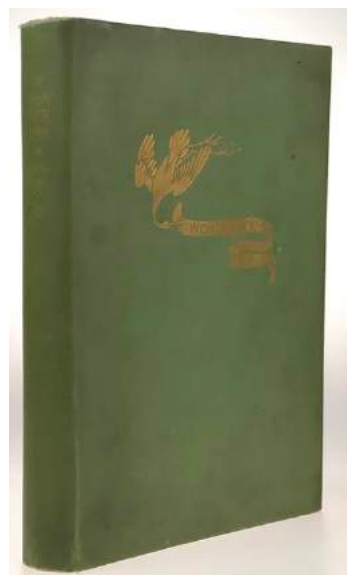
and printed on Japan vellum, of which this is #20. Printed without type—each letter, initial, and border was drawn by Herbert Gregson. Signed by Gregson and the illuminator, Adele Riggles. All pages masterfully illuminated with watercolors, with title page illuminated in gilt and color. Some wear to corners and light browning to vellum, small spot of wear to colophon page at the limitation number, near fine. A very scarce book, but when seen, almost never in this condition. “The decorative designs consist of thirty-two initials, seventeen half borders, an appropriate title-page, and cover design. Two stanzas of the poem are given place on each page. The size of the sheets is based upon a stately quarto printed Aldus Manutius in Venice in 1496, which measures 9 ½ x 12. ... [T]he edition...ought to go into the hands of all those who love and can afford to buy fine examples of book making, even if it is modern” (“The Independent”, 1901). An exquisitely attractive Arts & Crafts rendering, in every way. (#4712)

\$1,250.00



91. [Crawhall, Joseph- **Rarity- 50 Copies Only**] **Border Notes & Mixty-Maxy.** Newcastle-upon-Tyne: Privately Printed for the Author, 1880. First edition. Recently bound in lovely three-quarter brown morocco with superb original "Cockerell marbled paper" from early 1900's, by Sean Eric Richards, over boards. Limited to 50 Copies only, printed from Crawhall's original manuscript. Copies generally found with various numbers of hand-colored drawings, this one contains five full-page and six smaller vignette illustrations which have been nicely hand-colored by the publishers (i.e. not later owners). With the bookplate of Alan John Jars, noted Angling collector. Fine thus. (#4646)

\$750.00



90. [Crane, Walter- **Deluxe Edition, in Scarce Dust Wrapper**] Hawthorne, Nathaniel **A Wonder-Book for Girls and Boys.** Boston: Houghton Mifflin and Company, 1893. First edition. Original full vellum boards with superb impressed design on covers and spine. The rare Deluxe Edition, #14 of 250 Copies, Printed on Japan Vellum. In the original green heavy cloth backed paper dust wrapper with superb gilt stamped lettering in a gilt streamer, held in beak of a stork, on front cover. Spine gilt lettering. The book is quite a bit larger (and wider) than the trade edition, hence the large border space surrounding space. Exquisite tissue guarded, mounted color plates throughout, brown head and tailpieces, illustrated title page, all by Walter Crane. A wonderful production, both wrapper and book are fine. A very rare fine indeed. (#4550)

\$2,250.00

92. Crawhall, Joseph. [Crawhall, Joseph] **Olde Ffrendes Wyth Newe Faces. Adorn'd with Sutable Sculptures.** London: Field & Tuer, Ye Leadenhalle Press & Co., 1883. First edition. Large thick quarto. Hand-colored pictorial paper covered boards. A superb production, fully designed and illustrated by Joseph Crawhall with superb woodcuts throughout in his inimitable style, ALL HAND-COLORED. In the prospectus bound-in, “As the many hundreds of illustrations are all hand-colored, the issue is necessarily limited. With eleven separate 'books,' each with their own gray paper wrappers. A book almost never found in presentable condition, our copy is the best we have ever seen, near fine. (#3090)

\$650.00

93. [Cruikshank, George] Angelo, Henry. **Angelo's Pic Nic; or Table Talk.** London: John Ebers, 1834. First edition. Contemporary three-quarter polished green levant with ornately gilt decorated spine, red morocco label with lettering, marbled boards. All edges marbled. Full-page hand-colored engraved frontispiece by George Cruikshank. 400pp. Leather worn, corners chipped, else a better than very good copy, with pages clean and bright. (#4832)

\$250.00

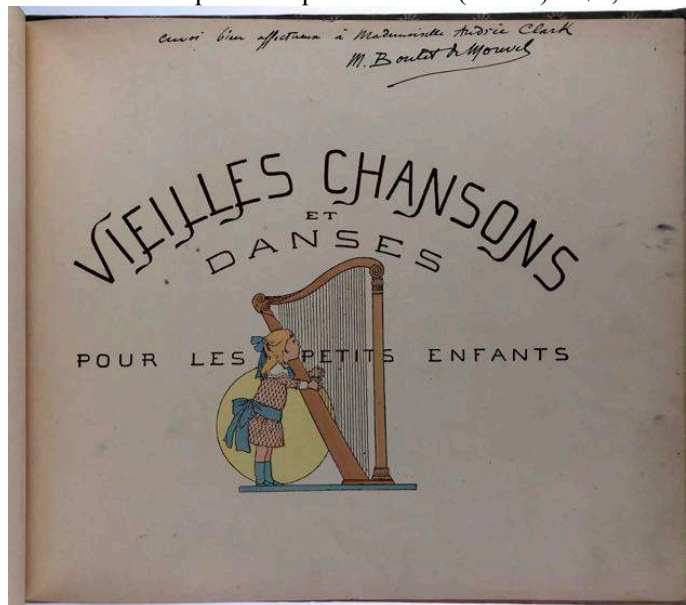


(two others not shown)

94. [de Monvel, Boutet- Four Books] **La Civilité Puérile; Chansons de France; Filles et Garçons; Nos Enfants Scènes de la Ville et des Champs.** Offered here is a mini-collection of four books illustrated by de Monvel, all in very good or better condition, and from the Estate of Huguette Clark, heiress and philanthropist. 1) *La Civilité Puérile et Honnête*. Plon-Nourrit et Cie, Paris. 1902. 10.75" w x 9" h. 47 pages + (1) page publisher's catalog at back. 2) *Chansons de France pour les Petits Français*. Plon-Nourrit et Cie, Paris. No date, c. 1927. 10.5" w x 8.75" h. 48 pages + 1 page ads. 3) *Anatole France. Filles et Garçons Scènes de la Ville et des Champs*. Hachette, Paris. No date. 8.25" w x 11.25" h. 25 pages + 12 full-page color plates. 4) *Anatole France. Nos Enfants Scènes de la Ville et des Champs*. Hachette, Paris. No date. 8.25" w x 11.25" h. 25 pages + 12 full-page color plates. Laid in is a letter from the firm Whitman and Ransom to Huguette Clark referencing a search for the song books. (#4342) \$850.00

95. [de Monvel, Boutet- Presentation Copy- Two copies from recipient/family] **Vieilles Chansons.** Paris: E. PLON NOURRIT, n.d.(1920's). Oblong quarto. Original light blue cloth over boards with gilt and colored illustrated covers, with "E. Plon Nourrit" on cover. Very scarce Presentation Copy, inscribed by de Monvel to

Andree Clark who again presents the book to her sister, Huguette Clark. The second book, identical to this copy, has laid in a typed letter from a solicitor to Huguette explaining the latter's search for books by de Monvel. 48 pages of superb sepia color illustrations, plus one page of ads. INSCRIBED by the artist on the half-title to "Mademoiselle Andree Clark" and signed "M Boutet de Monvel:" [translated] With great affection to Mademoiselle Andree Clark, M. Boutet de Monvel." With gift inscription in French from Andree to her sister Huguette on the front endpaper, [translated]: "To my little Huguette, for her celebration, with a thousand wishes of good health, wisdom and happiness, Andree." The cover of the book adds "et Rondes" to the title, the half-title page instead adds "et Danses" but the title page has neither. Provenance: Estate of Huguette Marcelle Clark (1906-2011), heiress and philanthropist, who became well known again late in life as a recluse, living in a hospital for more than 20 years while her mansions remained empty. She was an accomplished artist and musician, having studied under famous portrait painter Tadeusz Styka, and her paintings were exhibited at the Corcoran Gallery, Washington in 1925. Signed copy good condition, with 1" cut to cloth on front cover at right edge, binding loose, some pages worn at edges, corners bumped. The extra copy, "Librairie Plon," on cover, with the TLS is near fine. Together, a lovely set. De Monvel Presentation Copies are quite scarce. (#4341) \$1,500.00



Item 95

96. Campbell, Eleanor. [Dick and Jane Original Artwork] **Dick and Jane Original Early Illustration for "We Look and See,"** ca. 1946 by Eleanor Campbell, **Illustrator of Dick and Jane Books.** Offered here is an iconic "Dick and Jane" original watercolor image, a large-size illustration (with some gouache) on art board for an illustration from "We Look and See," by Eleanor Campbell, original "Dick and Jane" illustrator; published



by Scott, Foresman and Company, 1946 and appearing on page 4 as a whole-page illustration, with the simple caption: "Look, Look." The composition is a memorable one, showing Dick standing on his head with a basket of leaves nearby, an obvious moment of triumph in finishing his chore (or just goofing off). A very large watercolor on art board for a Dick and Jane watercolor, 13" x 9 1/2" Expertly matted. Printer guide marks at edges and small penciled box appearing at bottom with arrows (for caption placement). Superb condition. An important early illustration from the famed "Dick and Jane" books. Expertly mounted onto archival foam board and double matted. (#2009) (see photo below) \$5,200.0



Item 96

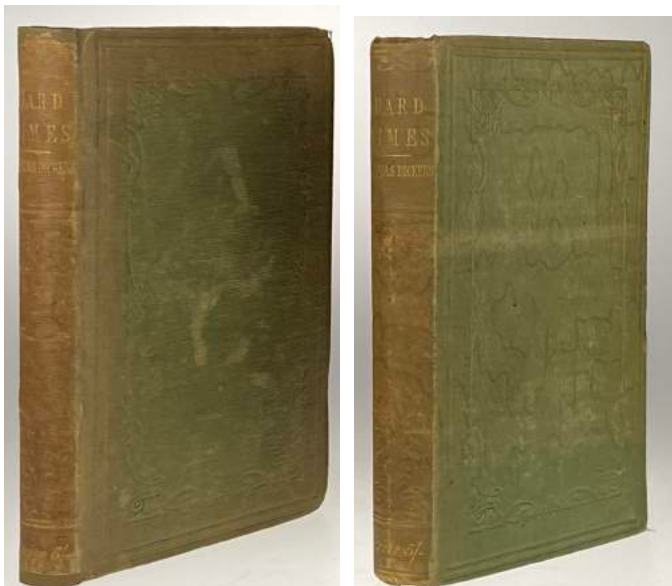
97. Campbell, Eleanor. **[Dick and Jane Original Artwork] Dick and Jane Original Early Illustration for "We Work and Play," ca. 1946 by Eleanor Campbell, Illustrator of Dick and Jane Books.** Offered here is a wonderful large-size watercolor illustration on art board for an illustration from "We Work and Play," by Eleanor Campbell, original "Dick and Jane" illustrator; published by Scott, Foresman and Company, 1946 and appearing on page 5 as a whole-page illustration. The composition is striking in its perspective, showing the back view of Sally in the foreground, with Mother on the top step with a broom and Jane coming to greet her with a small broom and dust pan. Dimensions: 11" x 9 1/2". Expertly matted.

Printer guide marks at edges. Slight speckle foxing near upper right, but unobtrusive and easily removed if desired. An important early illustration from the famed "Dick and Jane" books. Expertly mounted onto archival foam board and double matted. (#2008) (see below) \$4,250.00



Item 97

98. Campbell, Eleanor. **[Dick and Jane Original Artwork] Two Dick and Jane Original Illustrations for "We Come and Go," ca. 1947 by Eleanor Campbell, Illustrator of Dick and Jane Books.** . Offered here are two superb original watercolor on illustrations on art board by Eleanor Campbell, the original and premier illustrator of the Dick and Jane books. Illustrations appear in the book, "We Come and Go," Chicago, Scott, Foresman and Co. and form appear on pages 55 and 58 of the first issue of the book. A charming pair of scenes showing the progression of Spot watching Jane and Father getting into their bright green car to go on a picnic (p. 55, full-page illustration entitled "Away We Go"), and the second (p.58) showing Jane opening the door to let the 'forgotten' Spot into the car: "Come in, Spot," said Jane. You can go in the car." Dimensions: P.55: 10 3/4" x 8 3/4"; P.58: 10" x 7" . Expertly matted. Illustrations give page numbers where illustrations appear and guideline grid marks for printer. Some notation on back denoting publication info. A fine pair, offered together as a unit, and classic early compositions showing nearly all the major figures: Spot, Dick, Jane, Sally, Father, and of course, the huge green car. Expertly mounted onto archival foam board and double matted. (#2007) \$6,250.00



Item 99 (first issue)

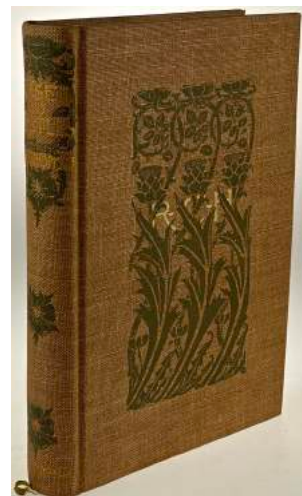
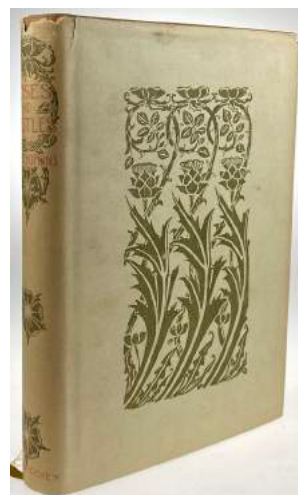
Item 100 (second issue)

99. **[Dickens, Charles] Hard Times.** London: Bradbury & Evans, 1854. First edition. Original green blindstamped cloth, gilt lettering on cover. First issue with "Price 5/-" at the base of spine, with page 44, instead of page 244, and without various text corrections, as two words found on page 12. Expertly rebaked to match, original yellow endpapers retained, though not integral. Clean and bright internally. A very good copy of the scarce first issue. (#1337) \$1,200.00

100. **[Dickens, Charles] Hard Times.** London: Bradbury & Evans, 1854. First edition, second issue. Original fine-ribbed olive green cloth with blindstamped design on covers and spine. with "Price 5/- at base of spine. Has p. 244 (versus 44), textual corrections such as those occurring on page 12. A very good, tight and unsophisticated copy with both hinges completely intact. (#2157) \$850.00

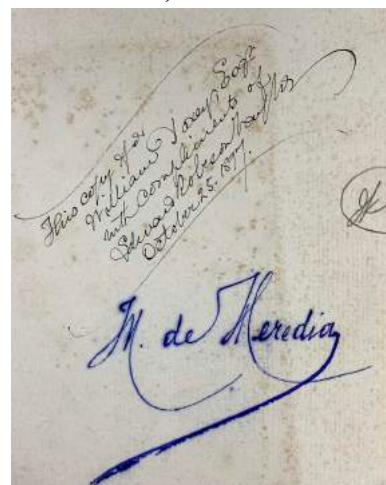


101. **[Doves Press- 1 of 54 Copies]** Winship, George Parker. **William Caxton: a Paper Read at a Meeting of the Club of Odd Volumes...** London: Doves Press, 1909. First edition. Original gray gilt decorated gray paper over vellum spine. The rare limited edition printed for the members of the Club, limited to only 54 copies, of which this is copy #27 (from a total of 300 copies of which 15 were on real vellum. A fine copy. (#4865) \$950.00

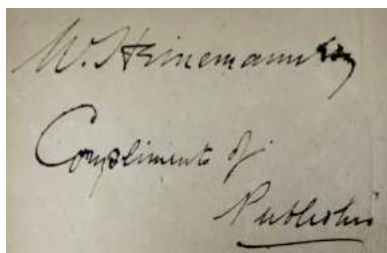


102. **[Doxey Publication- Fine in Dust Jacket]** Hopkins, Rufus C. **Rose and Thistles.** San Francisco: William Doxey, 1894. First edition. Original brown buckram cloth with superb olive green decorate stamped cover and spine, with gilt lettering "underneath" the design. In the original beige dust wrapper with the same cover and spine design, in green, lettering on spine in light brown. Very attractive illustrated title page. The book is in very fine condition, hard to imagine a better copy, and the dust wrapper is remarkably well-preserved with the slightest very small tears along the edges. One of very few books published by Doxey to have a surviving jacket, and this 19th Century jacket is indeed a stunner. (#4872) \$425.00

103. **[Doxey Publication- WILLIAM DOXEY'S COPY, Presentation Copy From the Translator, and Further Signed by Heredia]** de Heredia, Jose Maria [translated by Edward Robeson Taylor]. **Sonnets of Jose-Maria de Heredia.** San Francisco: William Doxey, 1897. First edition. Original cream colored boards over three-quarter imitation vellum. A unique copy: WILLIAM DOXEY'S COPY, AND SIGNED BY THE AUTHOR OF THE POEMS, HEREDIA, which is of note, since the book is further inscribed by its translator, Edward Robeson Taylor to the publisher, William Doxey, "This copy for William Doxey, Esq. with compliments of Edward Robeson Taylor, October 25, 1897." Some wear and soiling to cover vellum, very good copy of a most interesting association copy. (#4873) \$550.00

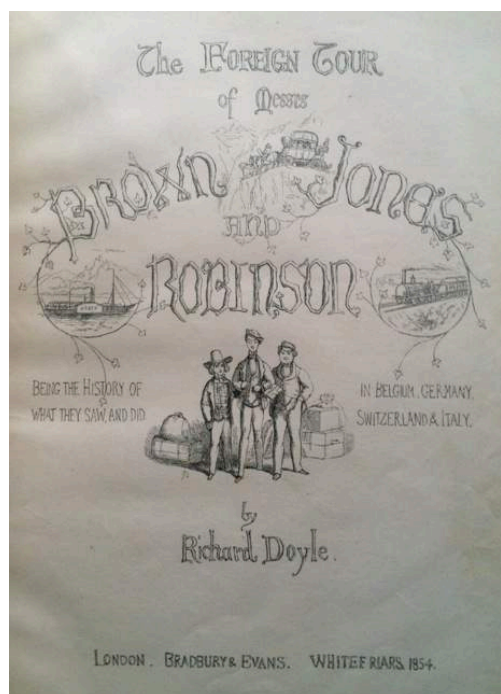






104. [Doxey, William-  
Inscribed by Doxey to  
Fellow Publisher Wi-  
lliam Heinemann] **The  
Lark.** San Francisco:  
William Doxey, 1897.  
First edition. Book II,  
No's 13-24. Original

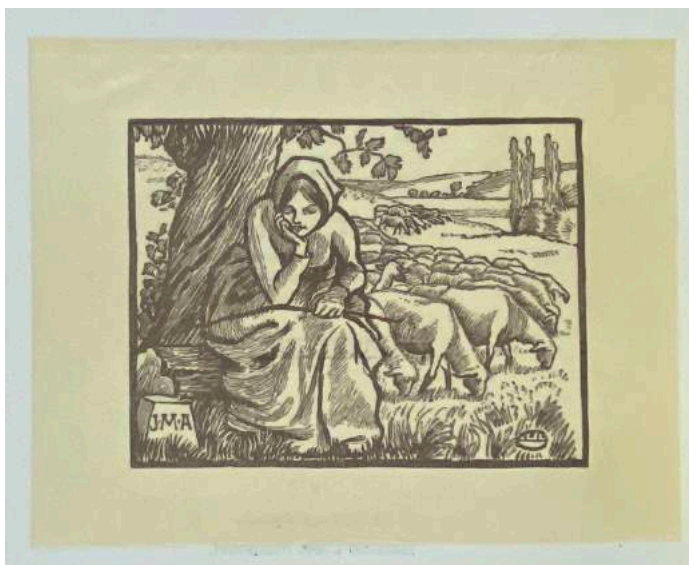
publisher's pictorial brown buckram cloth. William Heinemann's Copy, famed publisher (1863-1920), inscribed by William Doxey on the front pastedown: W. Heinemann, Compliments of Publisher [underlined]. Heinemann took a job with the music publishing company of Nicolas Trübner. When Trübner died in 1884, Heinemann founded his own publishing house in Covent Garden in 1890. The company published many translations of the classics in Great Britain as well as publishing such authors as H. G. Wells, Robert Louis Stevenson, Rudyard Kipling and Sylvia Plath. Paper at front hinge cracked, some cracking of brittle paper, covers discolored in a few small areas, overall very good copy of a wonderful Association Copy. (#4893) \$450.00



105. [Doyle, Richard] **The Foreign Tour of Messrs Brown, Jones and Robinson.** London: Bradbury and Evans, 1854. First edition. Large quarto. Bound in contemporary full maroon morocco with gilt ruling by G.P. Putnam's Sons. 80 pages of superb illustrations by Richard Doyle, interleaved with tissue guards. Two to four illustrations per page, often with lengthy and humorous captions depicting the perambulations of Brown and company throughout Belgium, Germany, Switzerland and Italy. A.E.G. Corners and margins of spine rubbed with slight weakening of joint, else a fine copy. (#946) \$325.00



106. [Elston Press] Morris, William. **Some Notes on Early Woodcut Books with A Chapter on Illuminated Manuscripts.** New Rochelle: Elston Press, 1902. First edition. Original Holland-backed gray paper covered boards, printed paper label on spine. Only 120 Copies printed by Clarke Conwell at eh Elston Press on handmade, untrimmed paper, watermarked, "Elston." With woodcuts. A rare, fine copy, with virtually no signs of wear. Scarce thus. (#4861) \$525.00



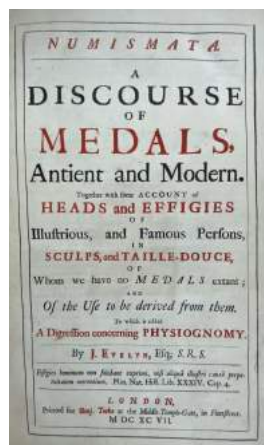
107. [Eragny Press Interest] Fowler, H. Alfred. **The Ex Libran.** Kansas City: H. Alfred Fowler, 1912. First edition. Original decorative card paper wrappers. The rare "Eragny Press" number (Volume I, Number 3) which features notes on bookplates by Esther and Lucien Pissarro, by J. M. Andreini, including three superb color printed specimens of book plates by the Pissarros, printed in colors on china paper and tipped-in. A scarce and very attractive rendering. There are also two other features in the number. Near fine. (#4867) \$650.00

108. [Eragny Press] Rossetti, Christina. **Verses by Christina Rossetti**. London: Eragny Press, 1906. First edition thus. Original publishers decorated paper covered boards, gilt lettering on cover. 175 copies printed. Designed and printed by Lucien Pissarro with half-page illustrated initial, decorated smaller initials throughout, large decorative woodcut to title page. Spine well worn and partially peeling, boards discolored, corners chipped. Internally near very good. (#4833) \$850.00



109. [Essex House Press] Bunyan, John. **Pilgrims Progress**. London: Essex House Press, 1899. First edition. Thick 12mo. Bound in full publisher's vellum, printed lettering on spine as issued. Printed at the Guild of Handicraft. The third book of the press. Woodcut frontispiece by Reginald Savage. Near fine. (#4448) \$350.00

110. [Essex House Press] Specimen Pages and Order Form for "The Psalter or Psalms of David." 4pp., 1902, printed on Essex House handmade paper, Oct., 1901. "The Guild of Handicraft announce the forthcoming issue.. from the Essex House Press..." etc. Printed on one octavo sheet, folded, with order form (last page). Scarce. (#3187) \$75.00



111. [Evelyn, John- 17th Century, John Boyle's Copy] Evelyn, John. **Numismata: A Discourse of Medals, Ancient and Modern**. London: Printed for Benjamin Tooke, 1697. First edition. Folio size (31 x 20 cm). Bound in modern and attractive full tan brown smooth levant with blindstamped borders, raised bands on spine with embossed designs in panels, gilt lettering. Title printed in red and black, 97 engraved vignettes of coins &

medals throughout in the text 342pp, + 14pp index at end. Bound in full modern smooth tan calf, gilt. Provenance: owned by John Boyle, Earl and English writer, with his superb engraved armorial bookplate on the title verso." One of the most important 17th Century works on numismatics, medals and ancient coins. In a recent owner's note, laid in, the following: "In a copy of this work listed in McLeish Catalogue 24, 1926... was this note... a letter from Evelyn to Sir Hans Sloane Bart relating to the Errata in this work, from which it appears

that an account of these errata was published in the Philosophical Transactions. I find in this copy certain corrections which would seem to have made by the author. There are some pencil annotations, but we can't confirm if these are from the author. A near fine copy. (#4820) \$1,250.00



Item 121

112. [Fabri, Marcello] Fabri, Marcello. **Six Poèmes Synchroniques**. Paris: J. Povolozky et Cie, 1923. First edition. Small 4to. Original printed card wrappers with superb cover design on front in black, with red lettering, another on rear wrapper in black. ASSOCIATION COPY: PRESENTED BY FABRI TO FELLOW POET D. J. d' Orbaix with a four line note on front free fly. Wrapper cover design and 32 superb woodcut illustrations by P. L. Menon. (70pp) Printed in 275 copies (150), this copy numbered #255. Original or contemporary glassine present. Fragile wrappers loosened at spine, clean and bright internally. Near fine. A most scarce and attractive work. (#2676) \$375.00

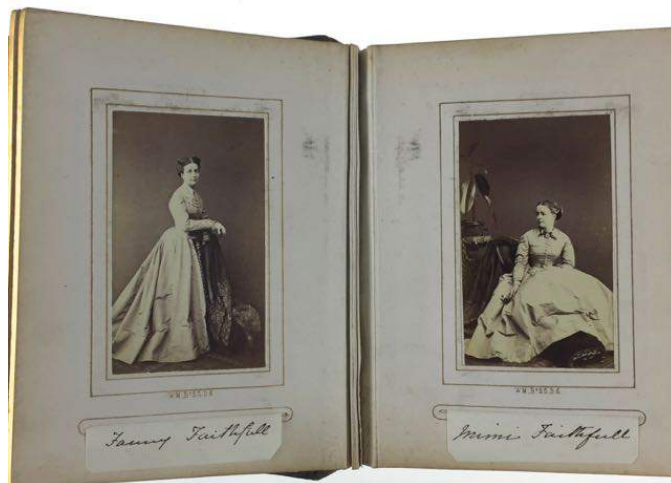


113. [Faithfull, Emily- ALS] **Autograph Letter Signed, Third Person, in Faithfull's Hand**. . One page. Ca. 1860-70's. On Victoria Press stationary, with logo and lettering printed at top. "Miss Emily Faithfull will be much obliged if the Publisher of the Rock will send her a copy of that paper for the 20th of November ending wk. Stamp enclosed." (#4879) \$325.00

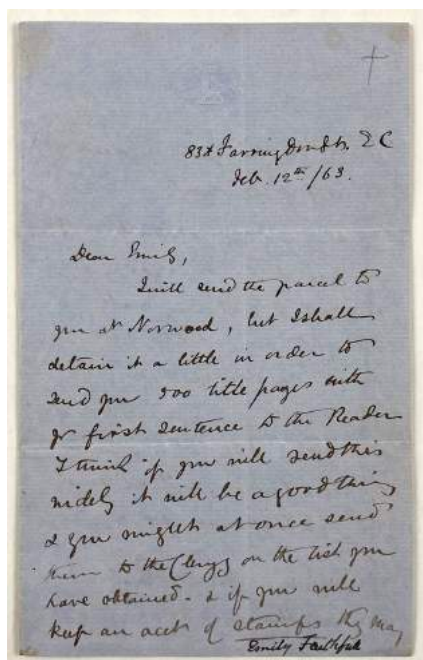




***Impressive Collection of Photographs and Letters  
by the Great Reformer and Publisher, Emily Faithful***



**114. [Emily Faithfull Interest] Family Albumin of 45 Original Contemporary Photographs Including Extended Family, Ancestors, Offspring, Uncles and Cousins.** A nearly full album of 45 vintage photographs, housed in an excellent and contemporary full brown morocco folding case with bold embossed patterning on both covers, thick card paper mounting boards with all edges gilt. Nearly all of the photos with contemporary holograph names on tabs pasted below the photos, assembled by a close family member, as evidenced by “Father” and “Mother” and grandfather. photos, ca. 1870-75. A wonderful, one-of-a-kind record of the Faithfull Family, as well as the extended family, especially on Emily Faithfull's uncle's side, beginning with Rev. George Renaud who married Georgiana Cecilia Grantham Faithfull. Individuals found in the album include Constance Chittenden, Fanny, Mimi, J.G. and James Faithful, Cecilia and Francis Storr, Monier Williams, Julia G., Olive, Stanley, Ella and Cyril Williams, Arthur and Eustace Faithfull, Emily and Robert Davies, and others, including some not labeled. The connection with Emily Faithfull, women's activist and first woman publisher, is through Emily's Father, Rev. Ferdinand Faithfull, and through his brother (i.e. Emily Faithfull's uncle, Reverend Francis Faithfull, of which many of the progeny and spouses are represented in the photographs). Among them are some important names, including Monier Williams (1819-1899), Professor at Oxford, Rev. Francis Faithfull (Uncle to Emily Faithfull) and many of the Faithfull descendants who were accomplished and known in many areas of society and culture. All vintage photographs, well-preserved and in excellent condition. (#4064) \$3,250.00

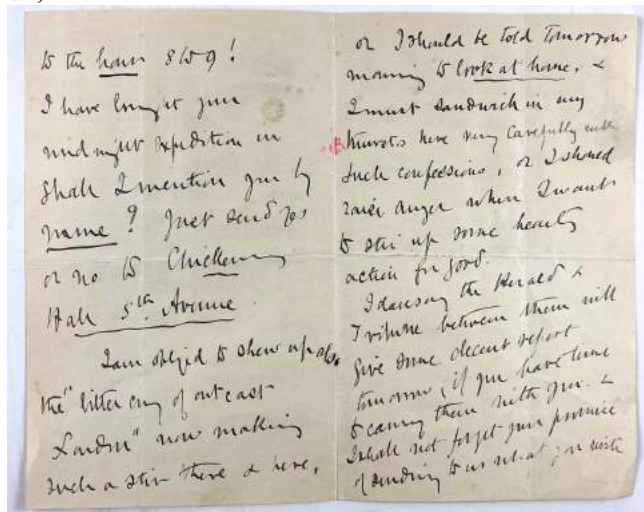


**115. Faithfull, Emily. [Faithfull, Emily- Lengthy ALS to her cousin] Lengthy Autograph Letter Signed to Her Cousin.** . Three pages. 1863. Written on gray laid paper, with embossed lion seal. Written by Emily Faithfull to her cousin, also named Emily, with the fascinating plan to market and advertise her work by sending out large numbers of just the title pages. “83A Farringdon St. E.C., Feb 12th /63. Dear Emily, I will send the parcel to you at Norwood, but I shall detain it....” “in order to send you 500 title pages with a first sentence to the Reader...” “...if you will send this widely it will be a good thing & you might at once send them to the Clergy on the list you have obtained...” “...if you will keep an acct. of stamps they may charged against the acct. of the book. I am quite satisfied with the sale of it; it is going on very steadily at any rate. I thought you wld like to see what “the Reader” said, but it does alter my my opinion of the book...” “and if we send the title page out, we are sure of orders...” She closes with another half page of pleasantries and arrangements for meeting. Signed, “In haste yr affect Cousin, Em. F. What news of James' daughter?” The book in discussion is most probably, “A Welcome: Original Contributions in Poetry and Prose, which was published by her Victoria Press, in 1863. Very good. A most interesting and certainly scarce, lengthy Emily Faithfull ALS, whose letters are seldom seen in the marketplace. (#4880) \$1,750.00



116. Faithfull, Emily. [Faithfull, Emily- Signed Photograph] Superb Albumen Cabinet Photograph, Signed by Emily Faithfull, ca. 1860's. . 4 1/4 x 6 1/2 inches (photograph image size: 4 x 5 1/2 inches. A wonderful signed albumen Superb cabinet carte-de-visite photograph, ca. 1860's, of Emily Faithfull, renowned lecturer, writer, woman's rights' advocate, and recognized as the first woman publisher, founding the Victoria Press in London, in 1860. Of great interest, the photograph is signed by Emily Faithfull (a very rare signature) underneath the mounting: "Yours very sincerely Emily Faithfull," with her name being underlined. The photograph pictures Faithfull seated in a formal gown, her face turned toward the camera. This is the rarest and earliest of the noted firm, Elliott & Fry, when they were still at the shop which was founded and opened in 1863 by Joseph John Elliott and Clarence Edmund Fry, at 55 Baker Street (which address appears on the face of the front card). A similar Elliott & Fry albumen photograph of Faithfull (though a different seating), is held by the National Portrait Gallery at the Smithsonian. From the Portrait Gallery, concerning Elliott and Fry: [the firm] was one of the most important in the history of studio portraiture in London. Opened by Joseph John Elliott and Clarence Edmund Fry their first premises were a series of studios at 55 Baker Street. H. Baden Pritchard in his 1882 book The Photographic Studios of Europe records his tour of their extensive galleries, where the predominant decoration consisted of important contemporary art

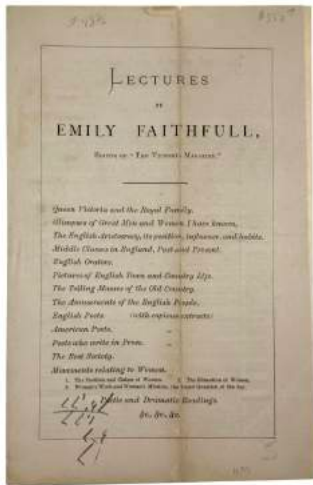
works, which relaxed his sitters before their actual photographs were taken. Posed in the naturally lit "glass-room", they could choose from a selection of fifteen painted backgrounds. Sittings were charged at a guinea, which entitled the sitter to eighteen cartes-de-visite (visiting card size) or six of the larger 'cabinet portrait' photographs. This was twice the sum for the best theatre seats and was deemed by many followers of fashion as 'an amusement a la mode.'" Very good condition. No other albumen photographs of Emily Faithfull of this vintage found anywhere in the marketplace. (#4878)  
\$1,250.00



117. [Faithfull, Emily- Wonderful ALS to Wallis MacKay, Written During Her America Speaking Tour] Lengthy Four-Page Autograph Letter Signed to Wallis MacKay, ca. . Autumn, 1872, during her last visit to America, New York City. On embossed stationery with brown seal, 4 pages on folded sheet. "New York Hotel. Friday. To Wallis MacKay (1852-1907), noted Irish-born writer, journalist and cartoonist for Punch. "Dear Mr. MacKay. Most heartily do we wish you both a pleasant voyage across the "cruel cruel sea" & a speedy return to this "great country." Of course, you couldn't spend yr last eve in N.Y. in listening to an English lecture, tho' I keep strictly to the hour [underlined] 8 to 9! I have brought your midnight expedition in. Shall I mention you by name? Just send yes or no to Chickering Hall 5th Avenue [underlined]. I am obliged show up also the "bitter cry of outcast London" now making such a stir there & here, or I should be told tomorrow morning to look at home

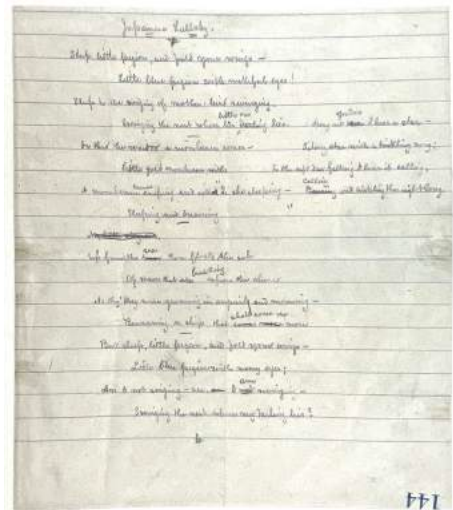
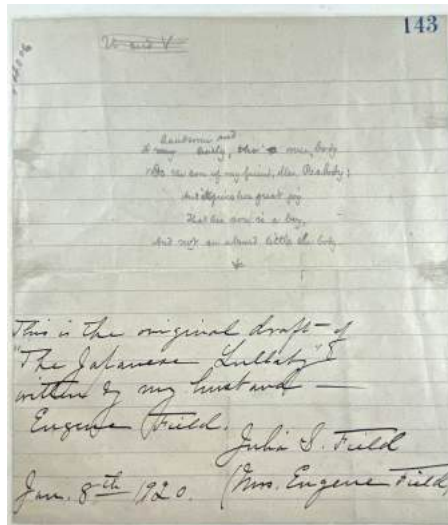
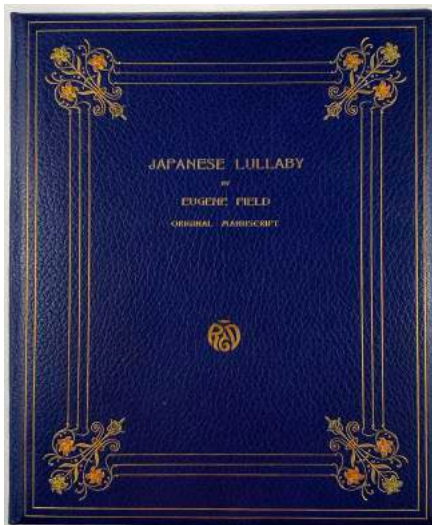
[underlined], & I must sandwich in any thrusts here very carefully with such confessions, or I should raise anger when I want to stir up some hearty action for good..." "...the Herald & Tribune between them will give some decent report tomorrow, if you have time to carry them with you. I shall not forget your promise of sending to us what you write..." Speaking of a Miss Robinson, she writes, has not had time find the parcel, etc. Closing, "In haste yr true Faithfull [underlined]," and addends: "In case you run in... these platform tickets will take you where you please in the Hall." Faithfull mentions MacKay early in her book, "Three Visits to America," (Edinburgh, 1884), regarding his visit to New York and the squalor he found there, "who crossed the Atlantic when I made my last visit to America..." etc. Emily Faithfull's visits to America, along with her lectures, are fully chronicled in the aforementioned book, but her legacy as reformer and outspoken critic of the poor, disenfranchised and marginalized citizens of the "free world," serves as an indelible historical imprint, and this letter, written on her last tour and lecture circuit, provides and interesting and noteworthy firsthand snapshot. Remnant of glassine tape at margin of fold, slight and unobtrusive lightening of ink in areas due to oxidation, but a very good and fully intact example. (#4881)  
\$2,750.00



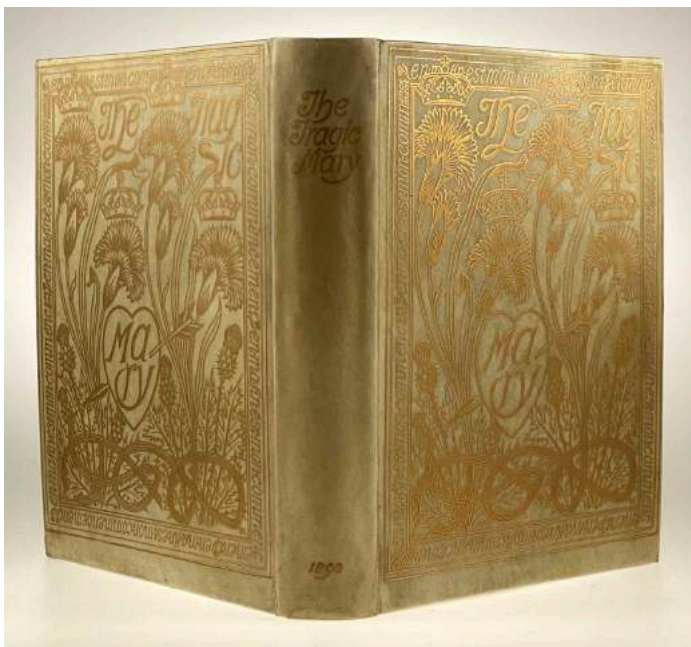


118. Faithfull, Emily. **[Faithfull, Emily] Lectures** By Emily Faithfull, Editor of "The Victoria Press" [London]: [Privately Printed at the Victoria Press], [ca. 1871-2]. 4pp. Printed on one sheet, folded. An extremely scarce and ephemeral promotional prospectus by Emily Faithfull and the Victoria Press, the first female run publishing house which she founded. Perhaps prepared in advance of her 1872 tour of the U.S., this scarce booklet includes notice of both lectures on the American poets and lectures on "Movements relating to Women." Faithfull, a woman's rights activist, was heavily involved in ideology as well as printing. Cover with printed title and contents, (in part) "Queen Victoria and the Royal Family; Glimpses of Great Men...; The English Aristocracy...; Middle Classes in England...; English Orators... etc." Pages 2-3, "Selections From a Vast Number of Opinions of the Press." Page 4 (back cover) "Testimonial to Emily," which begins, "On the 6th of November, 1871..." Very good, with crease marks and a few pencil scribbles. Probably one of only a few copies know for this scarce prospectus. (#4876) \$550.00

119. Faithfull, Emily. **[Faithfull, Emily] A Welcome: Original Contributions in Poetry and Prose.** London: Emily Faithfull, 1863. Second edition. Original publisher's pebbled green cloth, thick gilt border and crown device in center on both covers, spine gilt with design. Gift inscription in front, a few signatures slightly pulled, else very good. (#2176) \$350.00



120. **[Field, Eugene- Original Manuscript, First Holograph Draft of Poem, in Exquisite Monastery Hill Bindery] First Manuscript of Poem, Lullaby.** Holograph poem manuscript by Eugene Field of "Japanese Lullaby" (25 lines), with corrections and deletions, on two pages. (35.5 x 29.5 cm.) Wonderfully bound (circa 1910) in full blue crushed morocco by the famed Monastery Hill Bindery, featuring superb gilt rulings and clusters of floral bouquets and inlaid red petals at all four corners, on both covers, wide gilt dentelles and gorgeous silk moiré blue doublures. In a royal blue two-part morocco slipcase, with gilt spine. This is the original holograph of the popular poem by Eugene Field ("The Children's Poet, 1850-1895), written by him in pencil (ca. 1889) on lined paper, with underlines and corrections. 95% of the poem is as it appears in the published version (see below), but fascinating additions and deletions reveal the thought process of the poet. On the verso is a handwritten note by the author's wife: "This is the original draft of The Japanese Lullaby written by my husband - Eugene Field." Julia S. Field (Mrs. Eugene Field) Jan 8th 1920. " Above this, is a wonderfully wry limerick written, as well in pencil, as follows: "A handsome and lively, tho' nice body/ Is the son of my friend, Mrs. Peabody/ And it gives her great joy/ That her son is a boy,/ And not an absurd little She-body." The poem was originally published in "A Little Book of Western Verse," NY, Charles Scribner's Sons, 1890. With interesting additions bound-in: 1. A portrait etching of the poet by W. H. W. Bicknell on handmade China paper. 2. The printed version of the poem (page 114 f., From Field's "Little Book of Western Verses"). 3. The musical setting of the poem, by Jean B. Stimpson, being the print of the version for piano (Boston, Thompson, 1906, 5 p.,) with original pictorial printed cover. An especially beautiful and expertly bound ensemble of the original manuscript, the setting of one of the most famous poems of the American poet. Fine. (#4800) \$5,500.00



121. Field, Michael. **Field, Michael [image, Selwyn-Iconic Cover, Full Vellum, 1/60 Copies- Striking Fine Copy] The Tragic Mary.** London: George Bell and Sons, 1890. First edition. Thick 4to. Bound in original (publisher's) full thick vellum with elaborate and famed Art Nouveau cover design by Selwyn Image repeated on both covers, considered by many to be one of the top three cover designs produced in the Nineties Period. One of only 60 Copies produced in full vellum, with signed limitation: (opposite dedication page): "Only Sixty copies printed of the this edition. This is No. 39." This is a fine copy; in many decades, we have seen about five of these impressive Deluxe Vellum copies, and all the others have had moderate to very severe warping. This one shows absolutely no signs of warping. Indeed, an impressive survival, and one of the more stunning overall gilt Art Nouveau covers ever produced. (#4889) \$2,750.00

122. [Fildes, Sir Luke- **Fine Watercolor Painting**] **"Sophia"** . Offered here is a superb Pre-Raphaelite style watercolor painting by Sir Luke Fildes (1842 1927), and dated 1875, entitled "Sophia," (not on painting, but per an earlier auction description). Watercolor, heightened with white, signed and dated by the artist, lower left, with his monogram "L. F.", 1875." 15 x 10 inches on watercolor paper mounted onto a slightly larger card backing Fine condition. A wonderful Pre-Raphaelite style painting with superb detail and coloration by this important artist, known especially for his compositions and fine interpretation of dress, especially lace. He is widely regarded as one of the leaders of the Neo-Venetian School. Fildes was recommended by pre-Raphaelite founder John Everett Millais to Charles Dickens, who hired the artist after a 15-minute interview. Fildes' drawing in "The Graphic," just after Dickens' death, of an

empty chair in his study, found wide acclaim and inspired Van Gogh's painting, "The Yellow Chair." (#3082)  
\$4,500.00 (see photo below)



Item 131

123. Dickens, Charles. **[Fore-Edge Painting- Martin Frost] Dombey and Son.** London: Chapman & Hall, 1903. Bound in modern fine green goatskin, gilt spine with bands, 23ct gilt edges, marbled endpapers. Fully illustrated by George Cruikshank, 705pp. A very fine Very good composite vanishing fore-edge painting after an illustration by Cruikshank by Martin Frost. Monogrammed by Frost, with his authenticity ticket tipped in. Fine. (#4759) \$1,250.00



Item 123



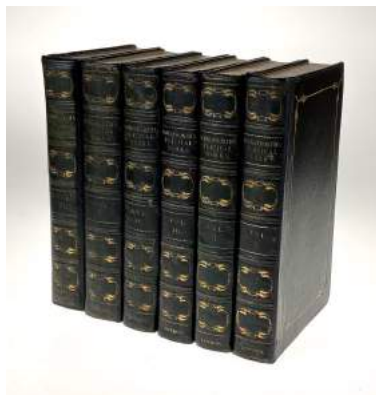


124. Dickens, Charles. **[Fore-Edge Painting- Martin Frost] Martin Chuzzlewit and Barnaby Rudge.** London: Chapman and Hall, ca. 1880. Large, thick 8vo. Bound in modern three-quarter dark brown goatskin, bold gilt lettering to spine, all edges in 23ct gold. The first Household edition, bound together. A superb fore edge painting by Martin Frost featuring a portrait of the young Dickens with illustrations from each of the titles, monogrammed by Martin Frost with his authenticity ticket tipped in. Fine. (#4760) \$1,500.00



125. **[Fore-Edge Painting- Pre-Raphaelite]** Tennyson, Alfred Lord. **Poems.** London: Macmillan, 1894. First edition thus. Attractively bound in full crushed maroon morocco with central armorial gilt design on both covers, five raised bands on spine with lettering in Arts and Crafts motif. With a gorgeous fore-edge painting by Martin Frost of "The Creation," by Edward Burne-Jones and a handwritten note by Frost regarding the painting. Book and fore-edge are fine. A truly exquisite Pre-Raphaelite fore-edge painting. (#1952) \$2,250.00

126. **[Fore-edge Paintings- Six Volumes, Mid-19th Century Paintings]** Wordsworth, William. **The Poetical Works of William Wordsworth.** London: Edward Moxon, 1836-1837. A New Edition. 6 Volumes, uniformly and bound, contemporaneously, in full wavy grain black levant with gilt fillet border design on both covers and panels in gilt on spine with flourishes. All six volumes have similar fore-edge motif themes, obviously executed by the same artist, executed mid-19th Century, consisting of country



bridges in pastoral set-tings, often with small villages pictured as well. Bindings and fore-edges in nice condition, with expert repairs to all volumes, fore-edges with age-related effects to paintings, wear to endsheets, some foxing (minimal), in general a nice presentation and a lovely matched set of art and poet. (#4796) \$2,250.00

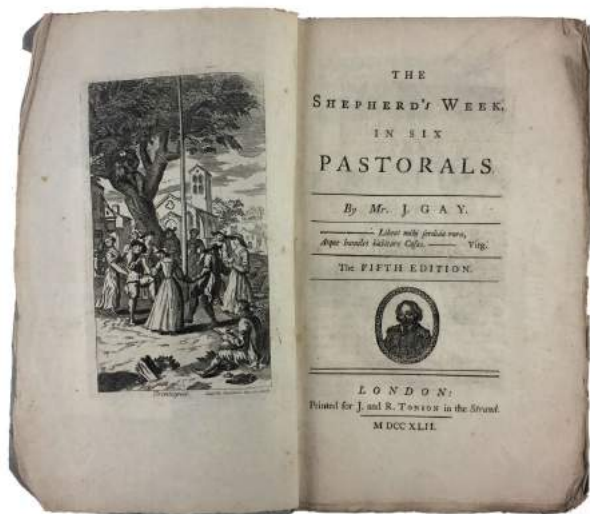


Item 126 (3 of 6 pictured above)

127. **[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 endsheets. 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





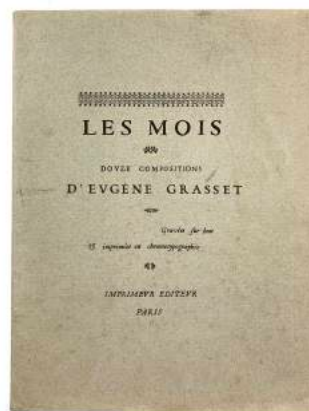


128. [Gay, John] **The Shepherd's Week. In Six Pastorals.** London: J. and R. Tonson, 1742. Fifth Edition. Original blue wrappers, stitched at spine. Seven superb etched plates by du Guernier. Uncut, preserved in later cloth folder. 60pp. with four-page Index at end, "Alphabetical List of Names, Plants, Flowers..." Scarce thus. (#3865) \$650.00



129. [Gay, John] **The Shepherd's Week. In Six Pastorals (not in British Library).** London: R. Burleigh, 1714. Scarce and important "Ordinary Paper Copy," bound in plain gray laid paper wrappers (not original). 7 etched plates by Louis du Guernier. The date on the title-page is possibly a misprint: the exact bibliography of this scarce edition is not fully understood, but textual evidence and the plates show it precedes the 1721 edition and the ornaments

of John Watts suggest a date not before 1716. No copy of this edition in the British Library. With signature of "Chris Gunby. Coll. John." on the title-page, admitted to John's College, Cambridge 1714, later Vicar of Sowerby. This copy from the Braikenridge Collection (handwritten label on inside of slipcase. With Alfred Matthew Hale armorial bookplate and other interesting book labels of provenance and consequence. Very light soiling and staining, mostly to last few leaves, later wrappers, uncut, a little soiled and creased, near fine internally. Preserved in later cloth folder and red morocco-backed cloth slipcase with pull-off top. Most scarce thus. (#3866) \$1,850.00



130. [GRASSET, EUGÈNE] **Les Mois: Douze Compositions gravées sur bois & imprimées en chromotypographie.** Paris: G. De Malherbe, 1895. First edition. Folio. Laid in, individual sheets in the original printed grey wrappers. 12 chromotypographed plates, one for each month, before type with month only printed, designed for the 1896 calendar of the Parisian department store La Belle Jardinière. Sheets measure 17 x 241 mm; 12 ½ x 9 ½ inches. In the early 1890s Grasset began experimenting with a new form of printing called chromotypography, an early form of photolithography invented by his friend, Firmin Gillot. This calendar was printed in "Gillotage," a version of chromotypography where the plates are engraved on wood and printed on vellum. Near fine. (#4785) \$3,500.00

131. [GRASSET, EUGÈNE- Proofs on Large Paper] **Calendrier de La Belle Jardinière. Les Mois.** Grasset's celebrated calendar in twelve parts. Proofs on large paper each sheet 32x 25 cm. One sheet, Mars, on slightly variant paper. These individual proof sheets of the this faved calendar by Grasset are quite rare, especially when complete. (#4786) \$1,400.00

132. [Greenaway, Kate]. [Greenaway, Kate- Original Watercolor Drawing] **Origin-al Kate Greenaway Color Drawing.** A wonderful, delicate and particularly empathetic watercolor drawing by Kate Greenaway measuring 55 by 50mm., executed in fine pencil and watercolor, and signed with initials and dated lower left "KG 1900", mounted, framed and glazed. In its original Fine Art Society (frame label); and with presentation note on reverse, of Winifred Nicolson (née Roberts) (1893-1981), partially obscured by tape. Winifred Nicholson (1893-1981), was a British painter, married to the painter Ben Nicholson & the daughter-in-law of the painter William Nicholson. Near fine. (#3688) \$2,850.00





**Hopkins, Gerard Manley- ORIGINAL ILLUMINATED MANUSCRIPT OF POEM-  
FAMILY HEIRLOOM, EARLY VERSION OF POEM**

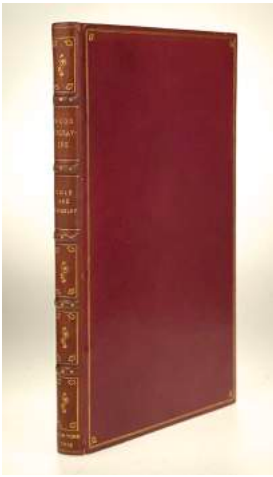


133. Hopkins, Gerard Manley. [Hopkins, Gerard Manley- ORIGINAL ILLUMINATED MANUSCRIPT OF POEM- FAMILY HEIRLOOM] Original Fully Illuminated Manuscript on Vellum of Hopkins' Poem, "The Starlight Night," 1914 with Note Given as Family Heirloom. . Vellum sheet, measuring 11 1/4 x 15 1/2 inches. Image size: 9 3/4 x 13 1/2 inches. 1914. A magnificently full color illuminated manuscript, by Erina Kenna (signed and dated in gold, at bottom: "Erina Kenna, Christmas, 1914," purportedly (per note on back) handed down through the Hopkins family, of his famous poem, "The Starlight Night," with minor revisions, and a possible early rendering of the poem. Framed later (on Vashon Island, see below), on a vellum sheet, with highly detailed and flourished large illuminated initial, and wide border designs and illustrative design including a winding grape vine, blossoms and circular gold dots and stipples, and four central "starry night" illustrations in wide burnished gold geometric frames, highly ornate and of a high degree of technical and aesthetic finish, by Erina Kenna. Lettering in black and red, by Kenna. On the back of the brown paper covering the frame is the following typewritten note: "This was a Christmas present in 1914 to G.M.H's mother from her surviving children. On the death of her youngest daughter, Grace, her son Lionel, then the only survivor of the family, presented it to his cousin, Anne Maurice Hopkins, who later passed it on for safe custody to her brother Edward Manley Hopkins. The text, though doubtless supplied by Robert Bridges, differs very considerably from that which he published

four years later." This note was probably appended by a later ancestor, and is incorrect, in that it could not have been given to Hopkins' mother (Kate Smith Hopkins, 1821-1900), as she had been deceased by that time (i.e. 1914). However, it is sure that the manuscript passed down along family lines, as we obtained from a dealer on Vashon Island who found it in a thrift store. It is well-documented, that an ancestor of Gerard Manley Hopkins, namely John Manley Hopkins (1935-2017), lived for many years, and was active participant in the small Island's social fabric for many years, and on up until his death three years ago. That the present poem constitutes an early draft of the "Starlight Night," which was published four years AFTER this manuscript was made, is of little doubt. Robert Bridges assembled the first book of poems by Gerard Manley Hopkins in 1918, and we can find no earlier reference to "The Starlight Night," as per a letter or manuscript (other than this illumination) that depicts a different version. Written in 1877, "The Starlight Night" was one of Hopkins' most popular sonnets. In 1918, Poet Laureate Robert Bridges published the first edition of the poems of Gerard Manley Hopkins, twenty years after Hopkins's death in 1889. The poem, as written out in this illuminated manuscript, differs in four major ways, shown below, as well as a few grammatical changes of minor import:

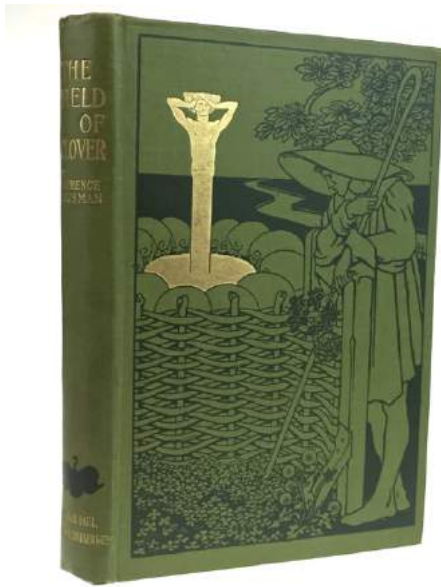
1) 1918: bright boroughs, the circle-citadels there! Our 1914 manuscript: *...the quivering citadels*; 2) 1918: Down in dim woods the diamond delves! the elves'-eyes! Our 1914 manuscript: *The dim woods quick with diamond wells; the elf eyes!* 3) 1918: The grey lawns cold where gold, where quickgold lies! Our 1914 manuscript: *The grey lawns cold where quaking gold-dew lies*; 4) 1918: The shocks. This piece-bright paling shuts the spouse. Our 1914 manuscript: *The shocks. This piece-bright paling hides the Spouse*; 5) 1918: Christ home, Christ and his mother and all his hallows. Our 1914 manuscript: *Christ, and the mother of Christ and all his hallows.*

In near fine condition, with usual and expected unobtrusive bubbling to vellum. A rare, beautiful, and historically significant illuminated manuscript, family heirloom, and early (and unique!) version of one of Gerard Manley Hopkins most beloved poems. (#4900) \$5,500.00

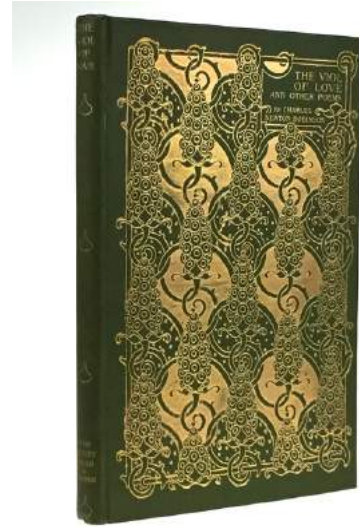


134. [Grolier Club- Bound by School of Apprentices at R.R. Donnelley] Anthony, AVS; Timothy Cole, and Elbridge Kingsley. **Wood-Engraving; Three Essays** With a List of American Books Illustrated with Woodcuts. New York: The Grolier Club, 1916. First edition. Bound in full burgundy morocco by the School of Apprentices at R.R. Donnelley & Sons (with printed binders tab at front), gilt ruled covers and decorated spine.

Wide dentelles with five close parallel gilt-ruled lines, edges of morocco boards with gilt dots. Limited to 260 copies. Essays include: Mr. Anthony's "An Art That Is Passing Away," "The Analogy Between Wood-engraving and Painting", by Cole, and "Memories of Wood-engraving, " by Elbridge. Also featuring American books illustrated with woodcuts which were exhibited at the Grolier Club in the previous year. Loosely inserted is an original Grolier Club admission card for this exhibit, featuring an engraving by Robert Hoskin. (#4857) \$450.00

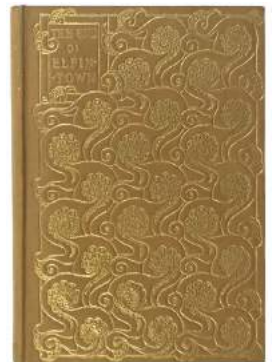


135. [Housman, Laurence] **The House of Joy [Together with] The Field of Clover**. London: Kegan, Paul, Trench, Trubner & Co, 1895, 1898. First editions. Offered here are two fine copies of some of Housman's most endearing and recognizable book covers and illustrations, matched together due to the collector's discerning eye and housed in a folding box with superb marbled paper over boards. Two of the finest copies we have ever seen of these books much more commonly found in less than admirable condition. Replete with superb full-page illustrations by Housman. Scarce indeed. (#2796) \$1,750.00



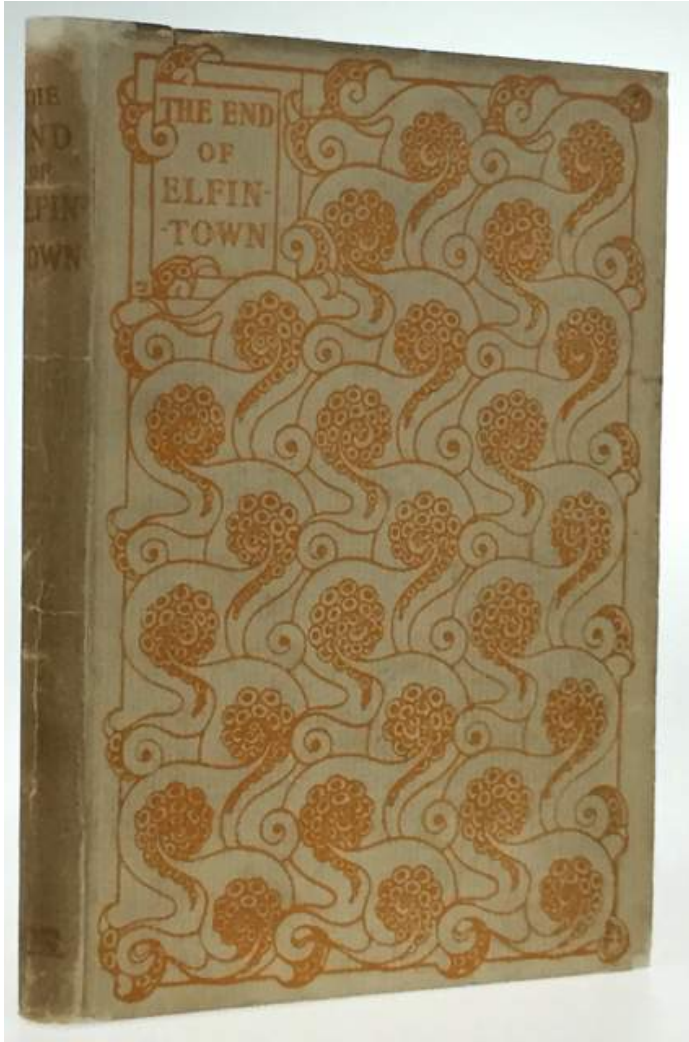
136. [Housman, Laurence] Housman Newton-Robinson; Housman; Thompson. **The Viol of Love [together with] All-Fellows [together with] Sister Songs**. . Offered here are three noteworthy Laurence Housman designed and illustrated books in extremely fine condition put together in a superb handmade box by a discerning collector. 1) Charles Newton-Robinson, *The Viol of Love, and Other Poems*. London, John Lane, 1905. First edition. Original green cloth with superb cover gilt design, illustrated title-page and designs throughout by Laurence Housman. Fine. 2) Housman, Laurence. *All Fellows*. London, John Lane, 1896. First edition. Original brown smooth buckram, gilt design on cover, illustrated title page and full-page frontispiece by Laurence Housman. Fine. 3) Thompson, Francis. *Sister Songs*. London, John Lane, 1895. First Edition. Original brown smooth buckram with famous 10-leaf gilt pattern in shape of triangle on front cover, illustrated title-page, full-page frontispiece by Laurence Housman. Robert Thomas Moore's Copy (famed collector) with his sailboat bookplate. Fine. All three books extremely fine with no signs of wear. A grouping obviously chosen for its uncanny, impeccable condition. Housed in superb three-tiered folding box with blue cloth spine and gilt morocco label. (#2905) \$2,250.00

137. Housman Rossetti; Barlow; Housman. [Housman, Rossetti, etc.] **Goblin Market [together with] The End of Elfintown [together with] The Were-Wolf**. . Offered here are three noteworthy Laurence Housman designed and illustrated books in extremely fine condition put together in a superb handmade box by a discerning collector. 1) Rossetti, Christina. *Goblin Market*. London, Macmillan and Co., 1893. First Edition. Original green cloth with famous ornate gilt-stamped design on both covers, 12 full-





**Item 137- Continued**



*(Item 137, 1 of 3, in dust wrapper)*

page exemplary wood-engraved illustrations and smaller woodcuts in the text, all by Laurence Housman. Fine. 2) Barlow, Jane. *The End of Elfintown*. London, Macmillan & Co., 1894. First Edition. Original beige cloth with famous gilt interlocking stylized blossom and vine pattern on both covers by Laurence Housman. IN SCARCE ORIGINAL BEIGE DUST WRAPPER WITH OCHRE-COLORED STAMPED DESIGN APPEARING ON COVER OF BOOK. Eight full-page illustrations and others in the text by Laurence Housman. Fine. 3) Clemence Housman. *The Were-Wolf*. London, 1896, John Lane and Chicago, Way and Williams. Original light brown cloth with impressed four-corner leaf design, repeated in gilt on spine. Illustrated title (in light orange) and six full-page illustrations by Laurence Housman. Fine. All three books extremely fine with no signs of wear. A grouping obviously chosen for its uncanny, fine condition. Wrapper for *The End of Elfintown* excessively rare. Housed in superb three-tiered folding box with blue cloth spine and gilt morocco label. (#2906) \$3,250.00

138. [Hunt, William Holman] *Handbook to the Exhibition... W. Holman Hunt*. Manchester: Taylor, Garnett, Evans & Co , 1906. First edition. 12mo. Gray printed wrappers. 43pp. Seven full-page photographs of paintings by Holman Hunt. Fine. From William Fredeman Collection. (#2219) \$225.00



139. [Hunter, Dard] *Primitive Papermaking: An Account of a Mexican Sojourn...* Chillicothe, OH: Mountain House Press, 1927. First edition. Folio. (17 x 12 1/4 inches). Loose, as issued, in original half cloth portfolio over blue-gray paper covered boards, with decorative cover label printed in brown and black, and with original cloth ties. Limited Edition, number 189 of 200 copies printed, Signed by Dard Hunter. The very rare and important treatise on non-American printmaking, principally dealing with the production of “tapa” in Southeast Asia and the Pacific. Co. Includes 48 pages of text and 27 pages of mounted specimen leaves, photograph, bark paper samples (both plain and decorated), etc. Our copy with three typed letters signed, by Dard Hunter, comprising a total of 5 pages, to Henry Morris, founder of Bird & Bull Press, regarding Morris' purchase of five Dard Hunter books from Carmelita Gomez, as well as dealing with collecting and interests regarding works published by Hunter and the Bird & Bull Press. A free exchange of viewpoints and ideas, as well as intimate conversation expressed herein, as “I can't for the life of me why [sic] you say you have so may problems in printing as well as papermaking. Your books do not show it, at least to novice like myself.” As well, “Was surprised to lean you too had retired. This means you probably will be making books from now on. That statement is not true, because you have been making them for many years...” And, “I am quite surprised that Carmelita sold her D.H. books as she was a tremendous admirer of my father and his accomplishments. I have written her a number of times.. she was originally to George Moore who did my

father's bust which is now in the Institute of Paper Chemistry... He was killed outright in an automobile accident in Lime Rock in the early thirties..." All February, 1977 on Dard Hunter's Chillicothe printed stationary, and with one stamped and postmarked cover. A fine association copy indeed. Most scarce. Fine. (#4825)  
\$7,500.00



Item 139



140. [Hunter, Dard] **Old Papermaking**. Chillicothe, OH: Dard Hunter, [The Mountain House, 1923. First edition. Small folio. Original publishers three-quarter white paper covered boards over patterned paper covered boards, letting in black on spine. #125 of 200 Copies, Signed by Hunter. Nine superb specimen sheets, frontispiece by R.M. Pearson of Hunter's handmade paper mill, signed by Pearson and titled, "Dard Hunter's Mill," both in pencil, at bottom. There are 20 illustrations in the text, including the specimen pages, 9 full-page plates, 8 color plates, etc. With the scarce original 4-page prospectus laid in, with, "Of this number but 90 remain unsold," and the number "90" is crossed out by the publishers, with two pencil marks. A wonderful copy,



near fine, with the fragile spine unmarked. Some weakening to margins of lower spine, very small paper loss to bottom crack. corners bumped. Scarce thus. (#4824)  
\$2,850.00



141. [Illuminated Manuscript- Caligraphed by John Franklin Shipley, Presentation Copy] Shipley, Mary Elizabeth] **The King's Messengers; An Allegory of New Year's Eve.** (9.6 x 6.3 inches) Original full flexible vellum covers, with crimson interwoven red silk ties. An attractive manuscript fully written out in calligraphy, by John Franklin Shipley from a manuscript by noted author, Mary Elizabeth Shipley, in black ink with red initial letters and heightened gold and blue decorations throughout, "In the year of our LORD. 1905," [written on title page]. Title and first word on the first text page are also written in gold. Twenty fine handmade paper leaves (made by O. W. Paper & Arts Co. Ltd, and with their watermark) with untrimmed edges, sixteen with written text. A PRESENTATION COPY FROM THE ARTIST: "C. M. S from J. F. S, Christmas. AD 1907," written in fountain pen on front blank leaf. Occasional light foxing to vellum, else near fine. A very attractive and pleasing work. (#4854)  
\$1,750.00



142. Tymms, W. R. [Illuminating] **The Art of Illuminating [In Wrappers, Twelve Parts]**. London: Day and Son, [1860]. Large quarto. The twelve volumes in original pictorial and color wrappers, the first being TEXT and 2-12 containing the vivid color plates. 100 splendid plates in total. Very scarce in parts. Some wear to spines, some slight paper tape mends to bottoms of fragile spines, most having worn partly away, but a complete and ordered set. (#3785)  
\$450.00



*An Astonishing Production, Original Illuminated Manuscript  
of Browning's Ben Ezra, The Work of Five Years*

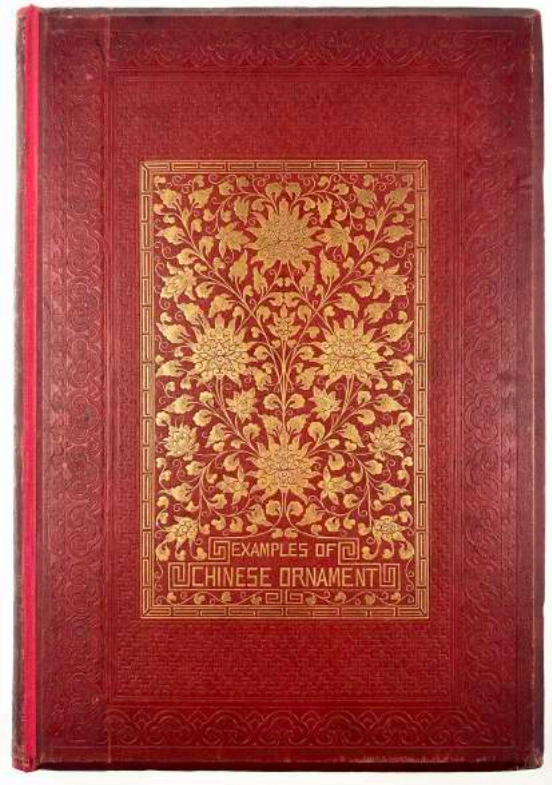
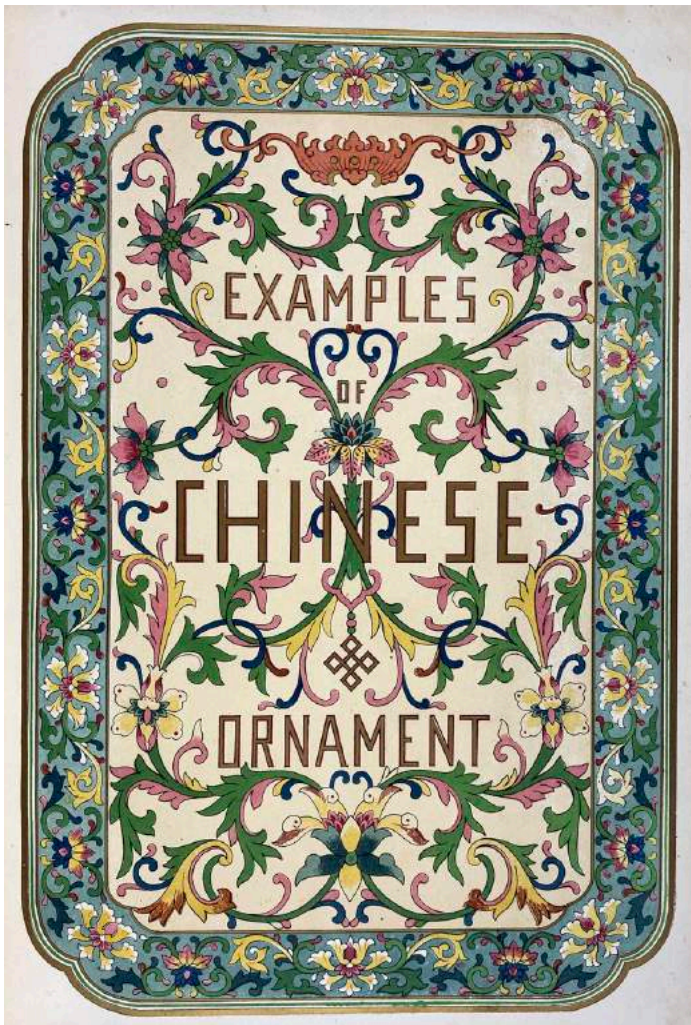


143. Browning, Robert. **[Illuminated Book-A Complete Illuminated Book, Five Years in the Making, E. E. Laing]** Browning, Robert. **Rabbi Ben Ezra**. An astonishingly gorgeous, full size and full-color hand-illuminated book by E. E. Laing, comprising the work over the span of five years (1925-1930), signed and dated by Laing, on the title page, lower right: "E. E. Laing. 1925-1930." Comprises an astonishing THIRTY-FOUR FULL-PAGE AND FULL COLOR ILLUMINATED PAGES, on thick card paper. Bound in superb contemporaneous flexible frown calf leather (probably also by Laing) in Arts & Crafts style, with bold gilt lettering on cover, and attractive embossed or gouged design in relief of flowing strapwork design and stippled roundlets. The artwork in this incredible production stands is stunning, with very aesthetically pleasing and complicated flowing strapwork border work replete with flowers and berries and leaves, initials on every page are intricate and delightfully well-balanced, with a high degree of design element. Perhaps one of the greatest achievements here is in the consistency of design and the truly harmonious color balance, achieving an aesthetic mixture of subtlety and highlight. There is a significant amount of gilding throughout, and the mix of medieval manuscript design alongside Arts & Crafts motifs make this truly an original work. Browning's great poem, Rabbi Ben Ezra, is beautifully calligraphed in black ink throughout. We think E.E. Laing was Mrs. Eva Ellen Laing (born Chamberlain), who died in the Auckland, New Zealand area, ca. 1938. She served as secretary of the St. Kilda Public Library system. Her father, the Hon. Henry Chamberlain, MLC, emigrated from England in 1853 leaving relatives back in England, and part of her estate including the manuscript may have returned to England. Binding and book are near fine. (#4864) \$6,750.00



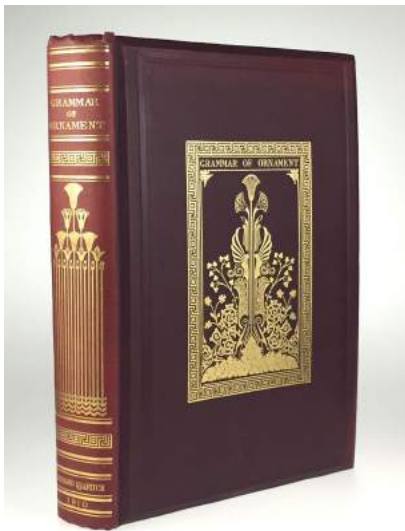
(pictured here are five separate pages, out thirty-four)



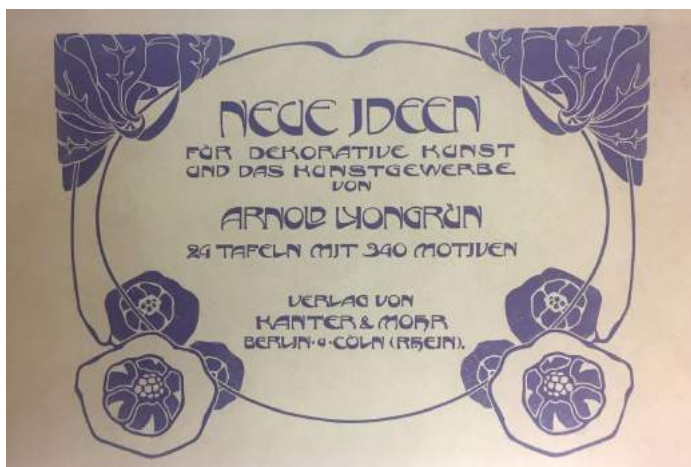


144. [Jones, Owen- Masterpiece] **Examples of Chinese Ornament.** London: S. & T. Gilbert, 1867. First edition. Folio (9 1/2 x 13 3/4 inches). Original red cloth, beveled boards, with elaborately embossed design work on both covers, front cover with superb central rectangular gilt illustrative floral design, spine expertly rebacked with original cloth laid down, containing gilt-lettered and design work. Of great note (and scarcity), contains all of the 100 exquisite and inimitable full color chromolithographed plates including additional pictorial title page, all by Owen Jones, and in fine condition. With original full-page plate guards, laid in over each illustration. Complete copies, with contents in fine condition, are exceedingly rare. Recognized as one of the truly great design books of the 19th Century, and certainly a high-water mark in color reproduction, and Owen Jones' greatest work. "This is probably the most beautiful pattern book produced by Jones," Kresten Jespersen (2008 exhibition on Chromolithography and Ornament at the Adams Library, Rhode Island College). Slight loss to spine, cloth a bit rubbed, internally a brilliant, fine copy. All edges gilt, and bright. (#4856) \$8,500.00





145. [Jones, Owen] **The Grammar of Ornament**. London: Bernard Quaritch, 1910. Third edition. Thick folio. Original publisher's maroon vellum beveled cloth with bold central gilt design, elaborately gilt spine design and lettering. 157pp. A stunning work, with 112 plates in full, vivid color chromolithography. AEG. A landmark in the history of ornament and design. A wonderful copy, near fine. Rarely seen thus. (#3813) \$650.00



146. [Jugendstil Art Nouveau Highpoint- Excessively Rare First Issue] Lyongrün, Arnold. **Neue Ideen für dekorative Kunst und das Kunstgewerbe** ("New Ideas for Decorative Arts"). Berlin & Coln (Rhein): Kanter & Mohr, [1901]. First edition. Elephant folio (20 x 14 inches). Original teal blue cloth boards with stunning Nouveau pictorial covers by Arnold Lyongrün, stamped in white housing the loose sheets, as issued. Decorative title page and forward by Lyongrün, printed in lavender. With 24 superb color-tinted plates, printed in blue, green, and browns, with border rule and adjacent decorative lettering in orange. Photolithography and typography by C. G. Roeder, Leipzig. This very scarce first edition was followed in 1903 by a similar volume with 48 plates, but this original edition with 24 color-tinted monochromatic plates is very much the desired edition. The images blend

various motifs of the human form with plants and animals, vases, fish bowls, bird cages, stained glass, etc., all in classic Jugendstil Art Nouveau style. Lyongrün (1871-1935) was inspired by the Art Nouveau style of decorative arts while traveling in France as a young artist under the tutelage of Jules Joseph Lefebvre and Tony Robert-Fleury. He published a number of patterns for decorative arts and crafts, among them *Decorative Motifs from the Natural World* (1899) and *New Ideas for Decorative Art* (1901). Corners bumped, slight blemish to small portion upper cover, very slight chipping to extremities of a few leaves, on the whole a very well preserved set, with all the plates in excellent condition and registration. (#3915) \$2,850.00



147. Preissig, Kreslil Vojtech. [Jugendstil Classic-Preissig] **Byl Jeden Domecek**. Prague: Dedicvni Komenskeho, [1905]. First edition. Bound in the original scarce pictorial card wrappers (gray/beige with light blue design by Preissig). Twelve superb full-page color zincographs by Preissig, the renowned Czech typographer, printmaker, designer, illustrator and teacher. Very rare first edition, seldom found in the wrappers, of the famous Czech children's book. The little text portrays the transience of being on the bottom of a somewhat morbid food chain: from which the cat eats, to oxen, which serve men for a feast, which are finally buried. Alfred Langer writes to the Jugendstil artist Vojtech Preissig: "According to his motto of the" full-blooded bookgraphist, "he demanded a synthesis of craftsmanship and art. The harmony of writing and book decoration was regarded as the most desirable goal. "(Langer, *Jugendstil und Buchkunst*, p. 175). Near fine with minimal corner wear. (#3633) \$1,200.00

148. [Juvenile- Early Trivia Game] **Chiromagica**. New York: McLoughlin Bros., c. 1870. Original mahogany box with superb color pictorial insert on cover, inserted pane of glass with central hand-spinner, onlaid printed instructions and one sheet of answers affixed to glass,



**Item 148-Continued**

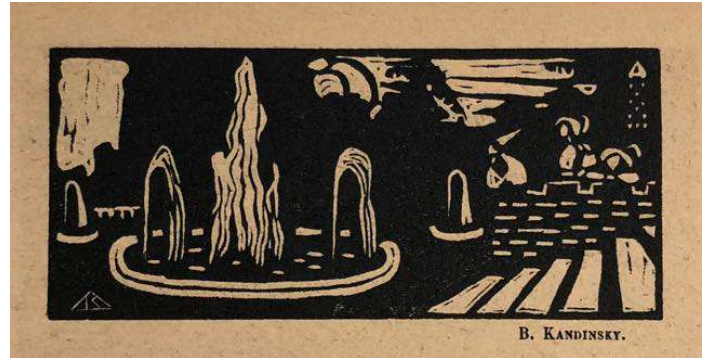


three double-sided question discs and two further pictorial onlays with answers, sliding lid with chromo-pictorial design featuring a wizard and black cat. Overall 30x30 cm (11¾ x 11¾"). An early trivia game whereby general knowledge questions are magically answered by the hand-spinner. When the question on the center disc is aligned, the magnetic hand-spinner will point to the correct answer printed on the matching overlay. Rare. Light wear to box, spinning hand not functioning correctly; two additional answer overlays with some chipping and tearing, backed with brown paper to prevent further damage; very good. (#3450) \$750.00



149. **[Juvenile- Jugendstil Highpoint]** Lehner and Mader, Eduard. **Neue Dekorationen-Malereien im Modernen Stil. Serie I-III.** Vienna & Leipzig: F. Wolfrum & Co., (ca. 1895). First and Only Edition. Large Folios. Volume I-II housed in a modern slipcase; volume III in the original portfolio. 17 1/2 x 13 inches (24 x 33 cm); with 162 plates (of 180 issued in total) ). Exceedingly scarce and aesthetically pleasing

compendium of hundreds of original Jugendstil designs, superbly printed and of extraordinary decorative quality, delineated in soft, flat colors, superbly printed in chromolithography. Some occasional soiling and wear. Complete sets are non-existent, this example of utmost rarity A truly beautiful and representative collection of Jugendstil art. (#3442) \$3,250.00



150. **[Kadinsky, Wassily] Tendances Nouvelles No. 29, 1907.** Paris: Organe Officiel Illustré 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 5 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 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. 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

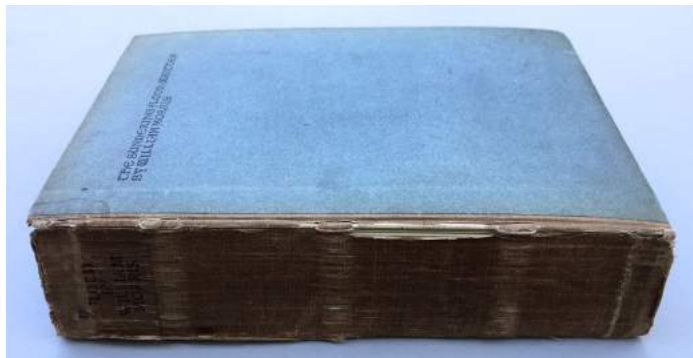
151. **[Karpeles, Andree]** Montreuil-Strauss.

**Maman, Dis-Moi.** Paris: Librairie Stock, Delamain et Boutelleau, 1927. First edition. Oblong quarto. Original superb color illustrated card wrappers and glassine wrapper. 16 stunning full-page color illustrations by Andree Karpeles (1885-1956), famed French painter and illustrator, student of Rene Menard and

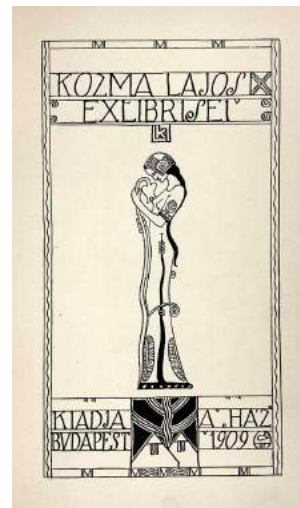
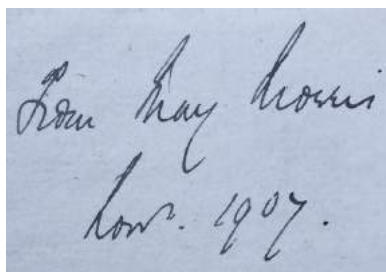




Lucien Simon. A Jewish painter living in India and France, her work is highly regarded for its sensitivity and composition. This title is exceedingly scarce in the first edition and was reprinted in the next year by a German Publisher. A fine copy in the original glassine wrapper. The illustrations are thoroughly enchanting. (#1909)  
\$1,500.00



152. [Morris, May] Morris, William. [Kelmscott Press-  
"From May Morris," A.C. Rickett's Copy] **The Sundering Flood, Kelmscott Press, Inscribed "From May Morris, 1907." Ownership initials A.C.R.** Hammersmith: Kelmscott Press, 1897. First edition. Original holland-backed gray paper covered boards, original paper label on spine. Arthur Compton Rickett's copy, presented at some point by May Morris to Rickett and with the inscription, probably in Rickett's hand, "From May Morris / Lond. 1907," on front free endpaper. May Morris, noted artist, designer and active in the affairs of William Morris, socialism, was also a co-founding member of the Women's Guild of Arts in 1907. 310 Copies on paper, printed in Chaucer type in red and black, first page of text with full woodcut page-border, numerous partial page borders, 12-line and smaller initials, printer's device. Owner's initials on recto of first flyleaf reads: "A. C. R." Arthur Compton Rickett, was the biographer of Theodore Watts-Dunton as well as William Morris. This Kelmscott title was the last romance by William Morris, finished just prior to the author's death and subsequently, his daughter, May Morris, oversaw the editing and printing. Label chipped and with loss to word, "Sundering." Cloth cracked along joints and boards a little soiled, all else very good. (#3961)  
\$3,250.00



153. [Kozma, Lajos- Exquisite and Rare Hungarian Jugendstil- Only 50 Copies Printed] Kozma, Lajos. **Exlibrisei.** Budapest: Kiadja a Ház, 1909. First edition. Original publisher's illustrated full vellum binding with exquisite illustration in black line on cover, beveled and contoured edges. One of Only Fifty Copies, printed on handmade paper, and bound into illustrated vellum. Inscribed, Signed with Monogram by Artist, and Numbered, on the front free fly, this is copy #8 A wonderful production, with 29 reproductions of bookplates. Housed in its original half cloth folder, open on both ends as issued, with illustrated panels, printed on blue paper. Illustrated endpapers and title page. (32) leaves. In fine condition. The Luxury Edition of the collection of Lajos Kozma's Art Nouveau bookplate designs and an early publication of Lajos Kozma (1884–1948; Hungarian graphic artist and architect), a collection of twenty-nine bookplates, created in Art Nouveau style. Most plates were designed for progressive, leftist Hungarian intellectuals and artists in the manner of the Wiener Werkstätte and Gustav Klimt. Near fine with only minimal wear to vellum. In a superb light blue fine wove cloth clamshell case with quarter contrasting turquoise crushed leather spine, gilt wavy and stippled ruling, floral designs, raised bands and lettering, and lined in gray-green felt, by Sean Eric Richards. A truly wonderful production indeed. (#4886)  
\$4,250.00



(slipcase)



154. [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 3/4" 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, in archival frame and mat. (#4396) \$1,500.00



156. [Lefler, Heinrich]. [Lefler, Heinrich- **Original Watercolor Painting**] **For Unpublished Songbook.** 225 x 390 mm, c. 1910. Superb watercolor illustration for a projected book of German Songs by one of the greatest Austrian illustration artists and pioneers in Jugendstil and decorative illustration of the Vienna Secession, Heinrich Lefler (1863-1919), "Das Wiedgenlied" [The Lullaby], ca. 1908, printed in pencil at the lower right, with also: "G.R.B.S... G." And some printer's crosshatch notation in pencil at each side of the image. The painting depicts an a woman cradling an infant, sitting next to a crib. The door is open and what appears to be the grandfather peering in. Highly decorative border surrounding and a part of the composition, as is Lefler's prominent style. Matted on a larger sheet, with Windsor & Newton blindstamp at lower left. Signed and titled lower right by Lefler. Like several other (at least three) similar paintings which have showed up in the past 3-5 years, this watercolor by Lefler depict songs/fables suggesting most probably a proposed follow-up for the famed "Kling Klang Gloria," which included also illustrations by Lefler's brother-in-law Joseph Urban. Fine condition. (#3089) \$3,250.00



155. [Leadenhall Press- Joseph Crawhall, Field and Tuer] Walton, Izaak. **Izaak Walt-on: His Wallet Booke.** London: Field & Tuer; The Leadenhall Press, 1885. First edition thus. Original publ-isher's full stiff

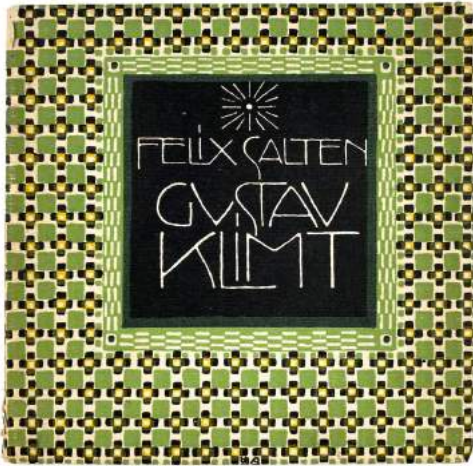
vellum with gilt stamped vignette and lettering on cover. The trade edition, with original printed cloth "wallets" of cloth, on front pastedown, as issued. Ties present, but broken. Vellum a bit warped, as usual, and somewhat discolored, but a very good copy, with the wonderful illustrations in fine condition internally. (#4894) \$550.00



157. [Lefler, Heinrich] Lefler, Heinrich] Musaeus, I.K.A. **Rolandsknappen.** Wien: Die Gesellschaft fur Vervielfaltigende Kunst, 1898. First edition. Elephant folio size (19 x 14 inches). Superb color cover illustration of three men in armor in highlighted silver and red-brown. With original 1897 announcement bound-in at front reproducing cover image. Illustrated throughout with full-



page, large and small drawings, decorative borders, and initials by Heinrich Lefler and Josef Urban. Book has been professionally recased preserving cover image, otherwise the book is in fine condition with all the pages clean, bright and unmarked. The earliest significant co-production of the famed Jugendstil duo, Lefler and Urban who went on to co-produce *Kling Klang Gloria* in 1907 and other books. Extremely rare in any condition, our copy is sure to please. (#395) \$1,850.00

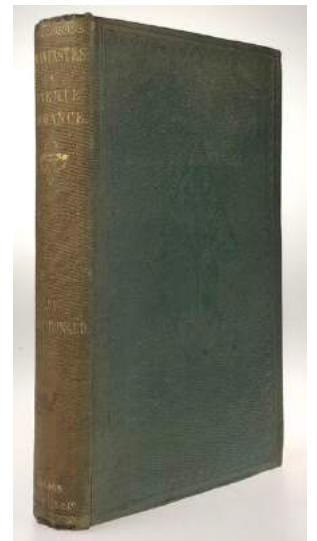


158. [Löffler, Berthold- Famed Early Book on Klimt] Salten, Felix. **Gustav Klimt. Gelegentliche Anmerkungen. Buchschmuck von Berthold Löffler.** Wien und Leipzig: Wiener Verlag, 1903. Superb original color pictorial, highly decorative publisher's geometrically illustrated wrappers printed in green, 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



159. Luther, Martin. [Luther, Martin] **Der Hundert und eilffte Psalm.** Wittenberg: H. Weiss, 1530. First edition. First printing of the first edition of Martin Luther's commentary on the 111th Psalm, with a beautiful hand-colored woodcut title page comprising columns and an arched centerpiece with angels and candelabra and Adam and Eve on the pedestals. 64pp, and colophon. Bound in modern paper covered boards with 19th Century red leather label on spine. A wonderfully sound copy, near fine. Most scarce. (#3592) \$4,500.00

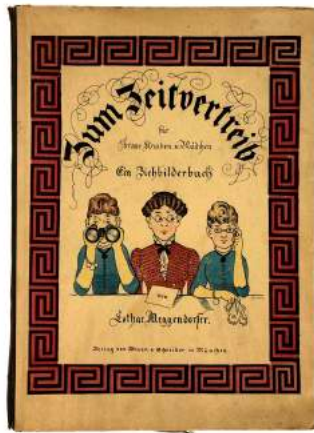
160. [MacDonald, George-First Edition in Original Cloth, FINE] **Phantastes: A Faerie Romance for Men and Women.** London: Smith, Elder & Co., 1858. First edition. 8vo. 323pp. Original blindstamped olive green cloth. The first edition of George MacDonald's first story to be published in book form. A fine copy in its original state, finely blind stamped olive cloth with diamond shaped central blossoms and petal motif, elaborate borders on both covers, spine with gilt stamped leaf emblem and lettering, original yellow endpapers. MacDonald's faerie romance was aimed at an adult audience. About as fine a copy as ever seen by this enduring and important classic. The copy of Sir Charles Oman (inscribed), noted military historian, and later, John Sparrow, English academic and book collector, both bookplates appear at front. In superb custom made chemise and green morocco-backed slipcase. (#4321) \$4,500.00







161. [Macdougall, W. B.- Original Art] [Macdougall, W. B. (William Brown)]. **Three Large Border Designs for Book of Ruth in Pen and Black Ink.** . Three large 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 3/4 x 14 1/4 in), with image size 10 x 11 1/2". 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



162. [Meggendorfer- Movable Children's Book] **Zum Zeitvertrieb für brave Knaben & Mädchen (Sporting Play for Good Boys and Girls).** Munchen: Braun & Schneider, [1885]. First edition. Large folio size (13 x 9 1/4 inches). Original color pictorial paper covered boards, cloth spine. The scarce and magnificent first edition of this Lothar Meggendorfer designed and illustrated masterpiece, featuring eight super full-page pulling tab movable scenes of Meggendorfer, with superb transforming images such as three women with spyglass, a

butterfly catcher, a clown ordering a meal with his menu, upon moving, revealing prices, and a lad clubbing another who is trying to enter a window to obtain an apple treat. One plate not functioning properly (but easily restorable); upper hinge partly splitting; very slight soiling. A near fine copy, rarely seen thus in the first edition, which is known to be extremely rare. (#4663) \$3,250.00



163. [Meggendorfer, Lothar- Exceedingly Scarce, in Wrapper] Hennig, C.A. **Prinzessin Rosenhold. Ein Zieh-bilderbuch.** Text von C. A. Hennig. Esslingen & München: J. F. Schreiber , 1906. First edition. Oblong folio, original cloth-backed pictorial boards. In the publisher's original light brown pictorial paper wrapper dust jacket printed in dark blue, with vignette of fairy on front, lettering on front, and copious descriptions of other titles on back. Jacket with numerous tape repairs, tanned, chipped, most significantly at head and foot of spine. A stunning copy, owing to the protection of the jacket, with color pictorial glossy cover bright and mostly untarnished. Very innovative movable scenes, a total of six full-page movable illustrations by Meggendorfer, a few with small defects (one figure with tear; another illustration with tape mend to verso, not affecting moving parts), but generally



**Item 163- Continued**

in excellent working order. Spine repairs, re-jointed with cloth tape, boards with mild edgewear, corners bumped, faint soiling and toning. Preserved in a superb blue custom cloth folding box, with two black leather labels on spine. The rare first edition, in rare original dust jacket. A wonderful survival. (#4783) \$4,250.00

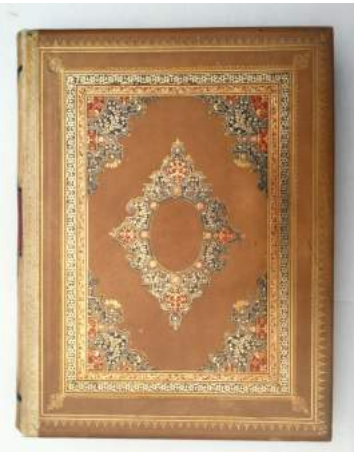


Three above, Item 163



164. [Metivet, Lucien- **Illustrator**] Metivet, Lucien and De Jane Vieu. **La Belle au Bois Dormant**. Paris: Enoch & Co. & Ernest Flammarion, 1902. First edition. Oblong quarto. Original color pictorial paper covered boards. In original pictorial dust wrapper. Nineteen full-page lithographic color illustrations by Lucien Metivet to poems (by Metivet) and music by De Jane Vieu. A lovely book with superb illustrations by Metivet, popular illustrator for the Journal Le Rire. Wrapper lacking 4 x 1 inch section in front, remnants of plastic tape on back, but presentable. Book is near fine. (#2308) \$625.00

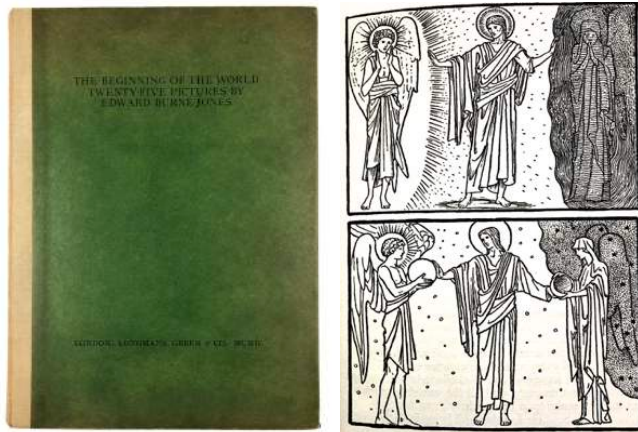
165. [Millais, J. E., etc.] Seguin, L.G. **Rural England; Loitering Along the Lanes**. London: Strahan and Company, The Camden Press, n.d. [1885]. First Edition. Thick folio. Original publisher's lavish vellum-backed parchment boards elaborately gilt with decorative covers, red morocco label on spine, black gilt decorative endpapers, beveled edges.



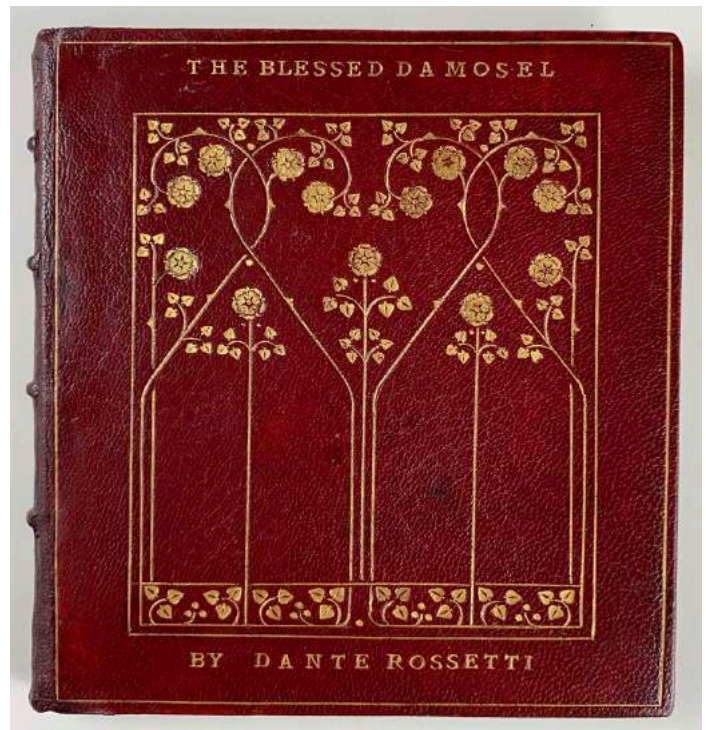
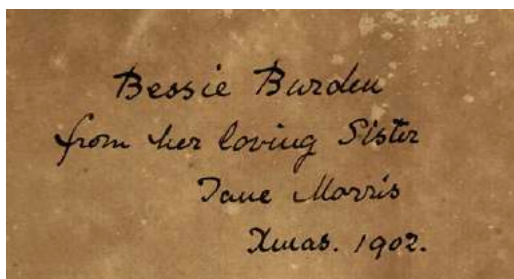
Uncut. No. 209 for England of 300 copies (300 for America). Title-page printed in red and black, wood-engraved proof illustrations on Japanese paper laid down by hand. Illustrations by Arthur Hughes, J.E. Millais, J.W. North, Helen Allingham, G.J. Pinwell, etc engraved on wood by the Dalziel Brothers. A landmark in Pre-Raphaelite book production. Fredeman 90.13. A fine copy housed in an exemplary folding case with marbled interior, felt-lined and padded inside spine, printed label on spine of box. (#422) \$850.00



166. [Millais, John Everett] **Ancient and Modern Pictures and Remaining Works of the Late Sir John Everett Millais.** London: Christie, Manson & Woods, 1897. Printed beige wrappers. 14pp. Annotated in pencil. "Highly important paintings,' the sale included 137 lots, including work by Edward Burne-Jones, and Lord Leighton. Very good. From William Fredeman Collection. (#2215) \$325.00



167. [Morris, Jane- Association Copy, Inscribed to her Sister] Burne-Jones, Edward. **The Beginning of the World: Twenty-Five Pictures by Edward Burne-Jones.** London: Longmans, Green & Co, 1902. First edition. 4to. Original cloth backed green paper covered boards with lettering on cover in black. ASSOCIATION COPY: Inscribed by Jane Morris, wife of William Morris, to her younger sister, Elizabeth (Bessie) Burden on front free fly: "Bessie Burden from her loving sister Jane Morris Xmas, 1902." Bessie Burden, William Morris's sister-in-law, was praised by Philip Webb in 1880 for her skill "in all types of needlework, from the most simple & rudimentary to the more particular and complicated." She was described by Morris as "a first-rate needle-woman with a complete mastery of the theory & practice of all kinds of needlework." A very uncommon and certainly touching presentation on a thoroughly attractive large-size book featuring 25 wonderful full and half-page woodcut illustrations by Edward Burne-Jones. Near fine with minimal sunning, browntoning to free fly sheets. (#4482 \$2,750.00



168. [Mosher Press- Fine Binding] Rossetti, Dante Gabriel. **The Blessed Damozel.** Portland, Maine: T. B. Mosher, The Mosher Press, [1902]. First edition thus. Superb binding, signed, "B.K., 1903," in gilt on rear dentelle. Full red morocco with pleasant and well-balanced cover design in gilt. Very good, expert joint repair. A superb Art Nouveau binding by an unknown binder. Printed in black and red. One of 450 copies printed on Kelmscott hand-made paper. (#4271) \$1,250.00

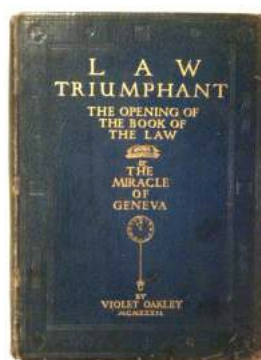
169. [Mosher Press- Original Proof Printed Cover, Unused Sheet] **The Book of Ecclesiastes.** Offered here is an original folio size sheet (14 x 11 inches) on heavy coated beige paper for the cover of the Mosher Press book, The Book of Ecclesiastes. Mosher took the design from Lucien's Pissarro's decorative cover for "The Book of Ruth and Esther," published by the Eragny Press in 1896, a rather common practice adopted by Mosher with respect to other designs and artwork. An exceedingly rare survival, one folio sheet printed in olive green. There are two parallel green lines adjacent to both front and back images, indicating this might be a proof rendering. Fine. (#3367) \$1,250.00



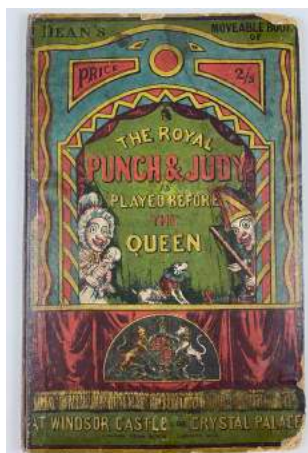




170. [Movable Book] Reichenbach, Eugen. **Lustige Gesellschaft, Ein Wandelbilderbuch.** Nurnberg: Theo Stroefer's Kunstverlag, 1894. First edition. Quarto. Original color pictorial (chromolithograph) glossy paper covered boards, red cloth spine, original light blue decorative endpapers. With eight exquisite changing view slides with picture puzzles that change into a new color image upon pulling of the tabs. Each scene is accompanied with its own story. All mechanisms fully functional, a few have slightly pulled away from text block, one with new tab, but otherwise all original and in surprisingly well-preserved state. The covers are remarkably bright and untarnished. A most scarce and attractive moveable. (#4523) \$1,850.00



gilt lettering and vignettes on cover. Glossy gold endsheets. The scarce Advance Proof Issue, Signed by Violet Oakley and printed in pencil, "proof copy," just below her signature. A further presentation inscription by Oakley appears below this in calligraphy, "presented/ to/ Austin Brown/ by/ the Author." Contains all of the printed text and the 71 full color and tinted collotype plates as the trade edition, but all bound-in (as issued), versus free in folders. Also, as issued, the proof copy does not contain the colophon giving credits for printing, binding, etc. Edges untrimmed. Bound by Alfred Smith Company, Philadelphia. Cover shows some minor edgewear, else a thoroughly pristine copy internally. Proof copies for this book are exceedingly scarce. (#1236) \$2,500.00



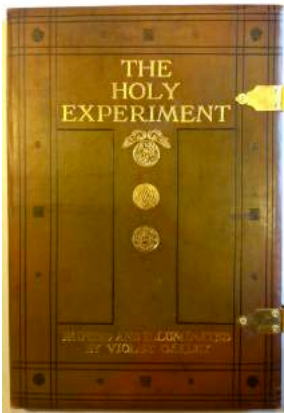
171. [Punch & Judy, Movable- Scarce] **The Royal Punch & Judy as Played Before the Queen.** London: Dean & Son, [1860]. 4to. Original publisher's full size color pictorial paper covered boards. Eight wonderful color moveable plates heightened with watercolour, all in working condition and surprisingly well-preserved. Quite a scarce Dean & Son movable books. Slight tear to 2 plates, tabs a little browned and chipped, occasional marginal finger-soiling, lacking free endpapers, loose in original cloth-backed pictorial boards, rubbed and worn, chipping to corners and spine extremities, (#4837) \$2,750.00



172. [Oakley, Violet- Folio, Proof Copy] **Law Triumphant Containing the Opening of the Book of the Law [Proof Copy] Exceedingly Scarce, full blue leather, Ltd. Signed.** Philadelphia: Privately Printed by Violet Oakley, 1932. **Advance Proof Copy.** Bound (i.e. not folding boards as in trade edition) in full aquamarine blue crushed leather with blindstamped designs and bold

173. Oakley, Violet, Magnum Opus, Limited, Signed. [Oakley, Violet, Magnum Opus, Limited, Signed] **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 endsheets both brilliant gold shiny paper. Two large closing brackets on outward edges. In original faux-wood paper box. Limited to 500 Numbered and Signed Copies by Violet Oakley, of which this is No. 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. The binding is near fine with only minimal marking and slight wear, the leather (notoriously prone to drying) is supple, smooth and in excellent condition. The fragile box has been reinforced with paper tape. In original laid paper wrap-around sheet protecting contents within the binding. One of the truly great colorplate books emanating from the Brandywine Tradition and a lasting rarity. Minimal scuffing to upper and lower spine, minor fraying at bottom of spine, corners scuffed. Occasional light browning to only a few pages at very edge, a perfectly fine copy internally. A wonderful and scarce illustrated book by this master of American mural art. (#4202) \$3,250.00

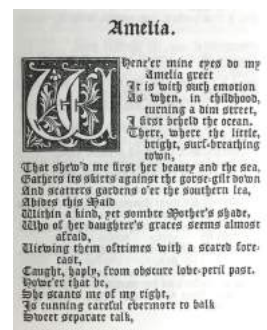


175. [Paschetto, Paul] **The Twenty-third Psalm.** Rome: Privately Printed, 1927. First edition thus. Unpaginated. Nine original woodcut illustrations by Paulo Paschetto tipped in... (Folio) 39 x 33.5 cm (15¼ x 13¼") original full pictorial vellum with image of the Christ carrying a lamb upon his shoulders. No. 5 of 100 copies. Signed by the author at the limitation statement; each plates with the artist's penciled monogram and date. Paolo Paschetto (1885-1963) was a devout Christian who apparently regarded his iconographic art as a calling or avocation as much as a profession. He served as a professor at the Royal Academy of Art in Rome. He was known in Italy as one of the foremost black-and-white artists and illustrators. Light wear; very good. (#2542) \$2,250.00



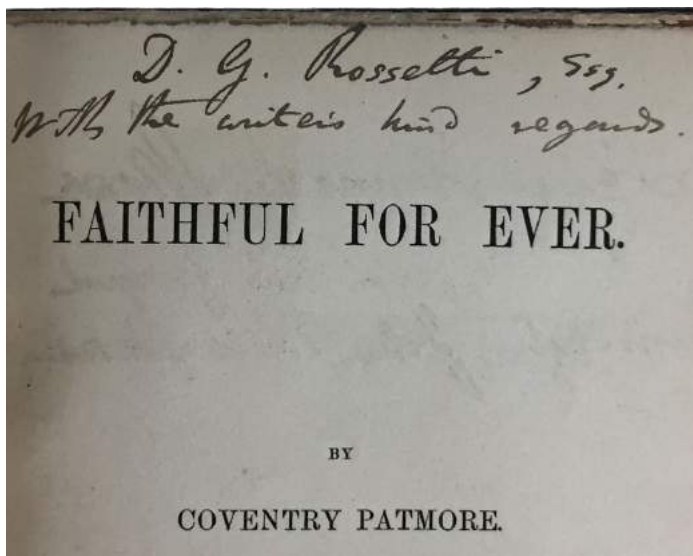
174. [Palgrave, Francis- Bound by Ramage] **The Golden Treasury; Second Series.** London: Macmillan and Co., 1904. 12mo. Superb intricate and finely tooled binding by RAMAGE on full olive green crushed morocco with central wheel pattern with spokes ending in stylized blossoms, florets and stipples covering nearly the entire surface of the book, both covers and spine. Large inner dentelles with different gilt stippled and wave pattern, beige silk moire endpapers and doublures, all edges gilt. Fine. A magnificent and surely representative Ramage binding. (#1918) \$2,200.00

176. [Patmore, Coventry- 20 Copies Only] **Amelia.** London: Printed at Chiswick Press; C. Whittingham and Co., 1878. First edition. 4to. Bound in sumptuous late nineteenth century full crushed morocco with attractive rectilinear gilt stamped ruling design on both covers and spine, wide inner dentelles with five parallel gilt lines. ONE OF AROUND

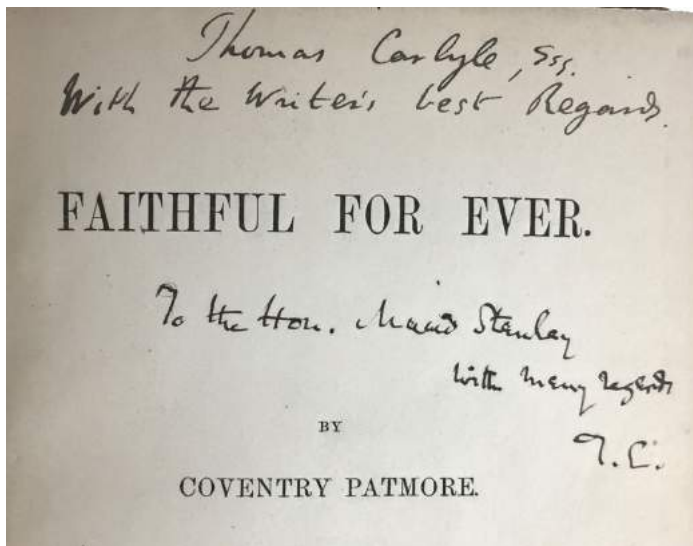


20 COPIES, so noted with a notation in pencil on front free endsheet, and as well, with a letter typed from The Anderson Auction Company (secretary) dated 1910, to Mr. Lewis Kennedy Morse (owner and widely known collector of Patmore) further documenting his inquires, in part: "We have looked through all the sales held in England & for us a good many years and do not find that another copy has ever been offered for sale." Quite a lovely printing with large margins, Kelmscott-style font and attractive strapwork designed initials throughout. Printed on handmade paper, with the beige wrappers bound in at front and back, the front wrapper printed with the title and the date. Uncut. Printed in the same year as the first edition of Amelia, one of Patmore's more acclaimed and sought after books, and may represent a concurrent printing (before or after the popularized first edition), to be given as a gift. It is also likely that the book was a trial or a one-off commissioned by Patmore for a special purpose. (#3682) \$2,850.00



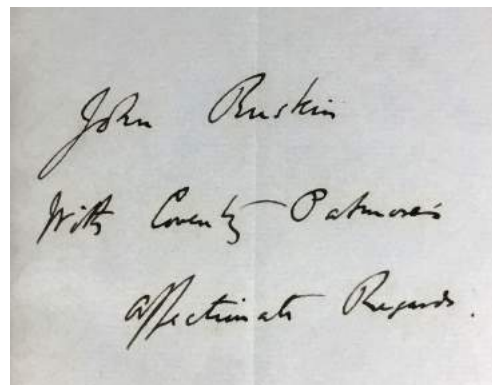


177. [Patmore, Coventry- Association Copy, Inscribed to Dante Gabriel Rossetti] **Faithful For Ever.** London: John Parker & Son, 1860. First edition. Original brown wavy grain cloth with gilt lettering on spine, red-brown endsheets, advertisements. Superb ASSOCIATION COPY INSCRIBED ON THE TITLE PAGE TO DANTE GABRIEL ROSSETTI ("D.G. Rossetti, Esq. | With the author's kind regards"). Patmore's association and friendship with Dante Gabriel Rossetti is well-documented, and the latter introduced Patmore to William Holman Hunt, drawing him closer to the Pre-Raphaelite Brotherhood for which Rossetti was a founding member. As well, Patmore contributed a poem, "The Seasons," to the GERM, in 1850, the seminal vehicle for the PRB. Book restrengthened at some point with added prelims, original red-brown endsheets bound in. A stunning association copy indeed. (#3672) \$3,250.00



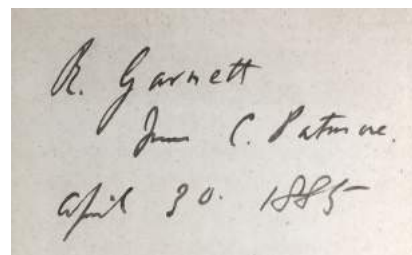
178. [Patmore, Coventry- Stunning Association Copy, Inscribed to Thomas Carlyle and Re-presented by Carlyle] **Faithful for Ever.** London: John W. Parker and Son, 1860. First edition. Original brown wavy grain cloth with gilt lettering on spine, red-brown endsheets,

advertisements. SUPERB ASSOCIATION COPY INSCRIBED ON THE TITLE PAGE BY PATMORE TO THOMAS CARLYLE ("Thomas Carlyle, Esq. | With the Writer's best Regards"), re-presented by Carlyle beneath, "To the Hon. Maud Stanley with many regards, T.C." Spine slightly torn, extremities rubbed. A most compelling presentation. He, and his first wife Emily, the model for 'The Angel,' were both well liked by the Carlyles. In 1847, before he had formed his friendship with Thomas Carlyle, Patmore listed him in a letter to a friend as one of his current dislikes... He received a gracious reply, and the rest is history! A lovely history here presented. Very nice copy. (#3671) \$2,500.00



179. [Patmore, Coventry- Association Copy, Presented to John Ruskin] **The Unknown Eros and Other Odes, I-XXXI.** London: George Bell and Sons, 1877. First edition. Original brown blindstamped cloth, gilt lettering on spine. ASSOCIATION COPY INSCRIBED, TO JOHN RUSKIN ON A SHEET TIPPED-IN ("John Ruskin | with Coventry Patmore's | affectionate regards"). As well, there is a note on upper paste-down "From John Ruskin's Oxford Library 1880", 10pp. 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

180. [Patmore, Coventry- Association Copy, Richard Garnett] Patmore, Coventry. **The Angel in the House.** London: George Bell and Sons, 1885. Sixth



Edition. Original green cloth. ASSOCIATION COPY, INSCRIBED ON THE ENDPAPER TO RICHARD GARNETT ("R. Garnett | from C. Patmore. | April 30. 1885"). Hinges expertly repaired. (#3684) \$1,500.00



181. Ostini, Fritz von. **[Pellar, Hans] De Kleine Koning.** Amsterdam: Holkema & Warendorf Publishers, 1910. First edition thus. Large squarish folio size. In original publishers full beige pebbled cloth with illustration of comical king set off against a black background, bold gilt-blocking on cover, blindstamping, beveled boards, silk endsheets. Twelve exquisite mounted color plates highlighted using bold gilt as gold in the illustrations with striking bright colors, by HANS PELLAR. Each page with borders and text opposite illustrations. Printed (and mounted) on extremely thick watercolor paper. Superlatives lacking in describing the quality of this projection, no doubt trying to one-up the German first issue produced in Munich. One plate with crease, otherwise a strikingly clean and fresh copy of a scarce book to find in any presentable condition, owing to its size and weight. Pellar's illustrations here are among the most colorful and imaginative of any in the Jugendstil catalog. (#2283) \$2,750.00



182. **[Penfield, Edward] Striking Original Color Printed Color Poster for Harper's June, 1896.** A wonderful printed color lithographed poster by Edward Penfield, leading illustrator and poster artist of the period, depicting a woman with yellow hat seated in a green rocking chair reading a book. The poster was printed in 1896, by Harper's Magazine. Sight size: 18 ½" x 13 ½," Frame 25" x 19 ½." Signed "Edward Penfield" upper left. Provenance: the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Archival frame and mat, overall excellent condition. (#4394) \$2,250.00



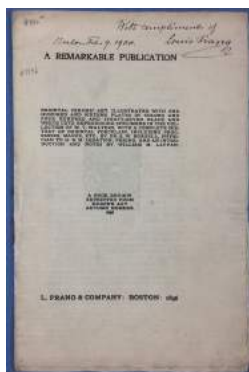
183. **[Perrault, Charles] Les Hommes Illustres Qui ont Paru en France.** Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two volumes. Large folios. Contemporary full calf over boards, seven raised bands with one morocco label and the rest ornately gilt. Volume one: 100pp., 3ff., including table; Volume two: [2ff.], 102p., [1f.], with various mispagnations 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

184. **[Perrault, Charles] Riquet With the Tuft.** Ipswich: Cowell's Anastatic Press, ca. 1870. 4to. Publisher's green blindstamped cloth, gilt lettering on cover. Illustrated throughout with charming woodcuts, some whole-page, by C. L. K. Some slight wear to covers, very good. Scarce. No copies located. (#3646) \$275.00





185. **[Poetry of the Year- Tennyson, Wordsworth, Keats, Coleridge]** London: George Bell , 1854. First edition. Three-quarter black cloth. 98pp. Featuring Nineteenth Century poetry and artists of the day. Very good, wear to corners especially. (#4848) \$175.00



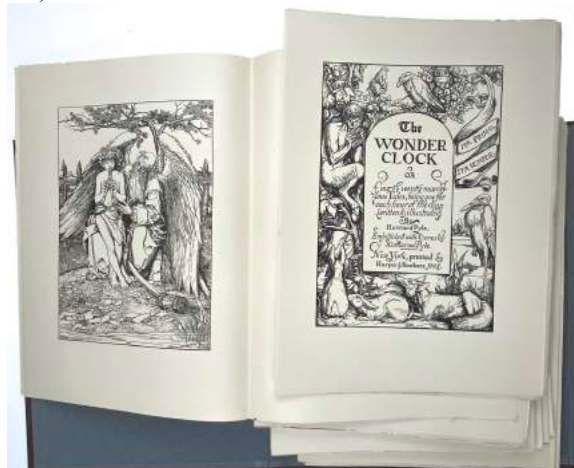
186. **[Prang, L & Bruce Rogers- Rare Signed Offprint]** Bowles, J. M. **A Remarkable Publication.** Boston: L. Prang Company, 1896. First edition. Rare 12 page offprint, book review from Modern Art Autumn Number, 1896, signed by noted publisher Louis Prang on cover: "With compliments of Louis Prang, Boston, Febr. 9, 1900." Printed on handmade laid paper with the Prang Press woodcut design logo and large woodcut initial designed by Bruce Rogers. Scarce offprint describing the W. T. Walters' Oriental Ceramic Art Collection. Housed in blue folders. Near fine. Most scarce thus. (#3896) \$850.00

187. **[Pre-Raphaelite Stained Glass Pencil and Black White-Line Watercolor Design]** Camm, Thomas William **Thomas William Camm, Camm Studios: Superb Large Composition of Two Figures with Halos, Dated 1897.** 43 x 17 inches. Large pencil and black watercolor line composition of two figures with halos executed by Thomas William Camm, and dated "JUNE -- 1897" in large black watercolor handwritten on verso, as well as the accession number, 316. Scarce and particularly Art Nouveau style, this enormous drawing measures 17 x 43 inches. Rolled up, as stored and well-preserved. (#3541) \$850.00



188. **[Pyle, Howard- In Original Near Fine Dust Wrapper]** Twain, Mark. **Saint Joan of Arc.** New York: Harper & Brothers, [1919]. First Separate Edition. Original black cloth with bold gilt-blocked cover border

and color pictorial insert, gilt lettering on spine. In the original gray-brown paper dust wrapper with lettering and border in black and light green and with circular color insert on cover, 5 titles listed on back. 32pp. Four superb color plates (including frontispiece) by Howard Pyle, decorations in green by Wilfred J. Jones. Twain's last completed novel, published when he was 61 years old. A wonderful, perfectly fine copy in near fine dust wrapper with minimal wear to extremities, short closed tears and slight darkening to covers. Quite scarce with dust wrapper. (#4799) \$650.00



189. **[Pyle, Howard- Proof Copy, Unbound Sheets]** **The Wonder Clock. Verses by Katherine Pyle.** New York: Harper & Brothers, 1888. First edition. 4to. Unbound sheets, the complete book in 21 signatures, each with about 15 pages. Fully illustrated by Howard Pyle, one his more popular and technically accomplished works, with a wonderful balance of illustration and design. Loose in a superb custom cloth chemise and quarter gilt-lettered brown slipcase; mostly uncut and unopened. Fine condition. (#4784) \$1,250.00



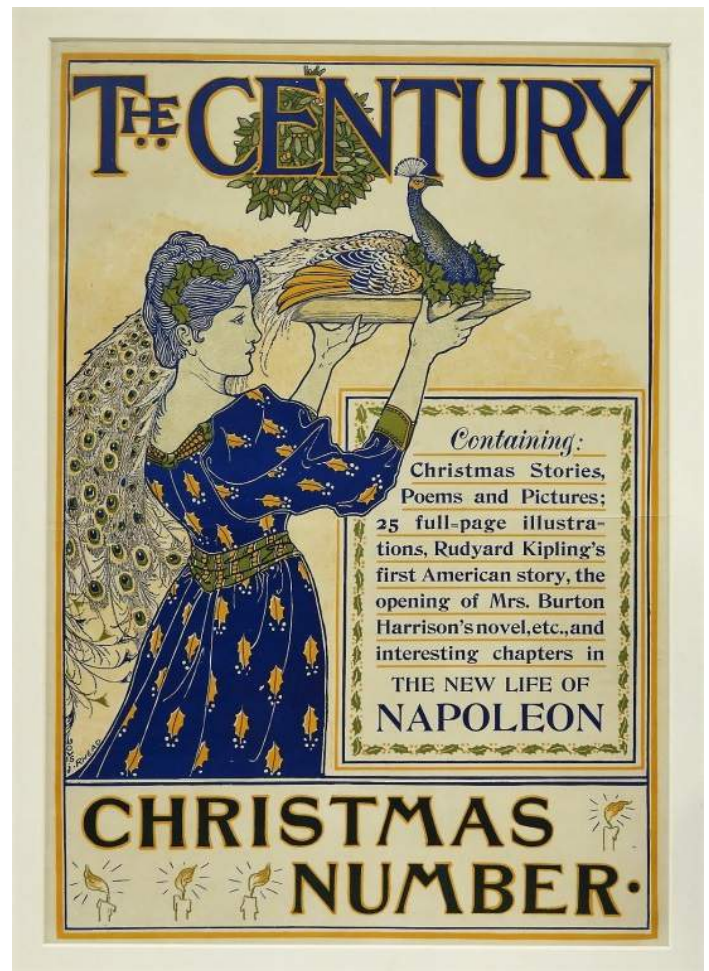
190. Radford, Dollie. **[Radford, Dollie- Very Scarce and Wonderful-The De La More Press]** **The Young Gardeners' Kalendar.** London: De La More Press, 1904. First edition. Publisher's original tan buckram with dark green delightful illustration of a young girl holding a plant and with a shovel across her should, gilt lettering to front cover and spine. This is the scarcest of all of Radford's books totaling about a half a dozen, and each illustrated by a different artist, and this one, illustrated by L.E.



Wright, without a doubt the most cunning and pictorially excellent we have seen. Frontispiece, and twelve full-page illustrations by Wright, which have all been hand-colored to striking effect. Printed on unbleached Arnold handmade paper. Some browning to edges of covers and spine. Light spots to some pages. "...Dollie Radford managed to unite the two opposite directions of the Pre-Raphaelite movement. She pursued the direction of a conservative aesthetics associated with the reflexive discourse of an art for art's sake ideology, which led to the Decadence of the fin-de-siècle poets. And she pursued the direction of a radical politics associated with the communal discourse of an Arts and Crafts ideology, which led to the socialism of William Morris and the feminism of the New Woman poets" (David Latham). (#4896) \$875.00



191. [Rhead, Louis- Original Art] Superb Cover Design Watercolor. A wonderful, large opaque watercolor by Louis Rhead depicting a woman carrying laundry in, with another woman putting laundry on a line, brick wall and trees in background in distinctively poster-like style, reminiscent of Edward Penfield, in bright colors. Matted and framed in simple wood frame (image size is: 7 1/4" wide by 11 1/4" tall; frame size is: 17" wide and 21 1/2" tall). Slight wear to signature, else fine. This may have been a study, or finished design for a book cover or poster concept, as the hanging sheet taking up a good area middle left, would be a perfect area for lettering/titling. These kind of graphic quality Rhead paintings are quite scarce. (#3767) \$3,250.00



192. Rhead, Louis. [Rhead, Louis] Original Printed Color Poster for the Century Magazine, Christmas Number, 1894. Stunning original printed color lithographed poster by Louis Rhead for The Century Magazine Christmas Number (1894), depicting the profile of an Art Nouveau stylized woman holding a peacock on a platter while wearing a matching pattern dress. Printed by The Century Co. Sight size 19" x 13", Frame 25" x 19 1/4" Signed "Louis J. Rhead" lower left within the image. Provenance: Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light horizontal crease in center, archival frame and mat, excellent condition of a wonderful pleasing Art Nouveau poster by this accomplished American artist and illustrator. Excellent copy in archival frame and mat. (#4392) \$1,725.00

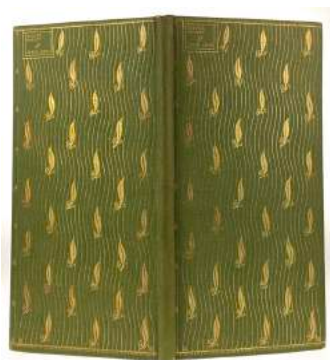
193. [Ricketts, Charles- Landmark Nineties Title- Fine Copy] Hero and Leander. London: Ballantyne Press and Sold by Elkin Mathews, 1894. First edition. Original exquisite full vellum boards with famous gilt stamped design by Charles Ricketts on both covers and spine. 220 Copies. Pictorial title and six illustrations designed and cut on wood by Ricketts and Shannon. Side and bottom edges untrimmed. One of the three "Pre-Vale" books, Hero and Leander is one of the truly distinctive Nineties' book meshing illustration and binding. Superb full-page





Item 193

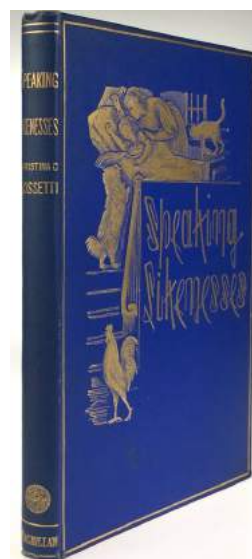
frontispiece and six half-page woodcut illustrations, woodcut initials and colophon device at end, by Ricketts and Shannon. Original prospectus predating the book laid-in, which calls for only four illustrations and 150 copies! "The effective small cuts combine the style of the early Florentine woodcut with the elongated Pre-Raphaelite figure style. To obtain unity of effect in this book, Ricketts drew all the designs on blocks, though half were of Shannon's invention." [from "The Turn of the Century," Houghton Library, 1970]. A fine copy, with no signs of cover warping, quite a scarce attribute, owing to the thickness of the vellum. Covers are clean and bright, rarely seen thus; inside fine with only a few pages showing light brown-stippling foxing (nearly always seen on many leaves in this book). With two bookplates, one affixed to front pastedown, and the other laid in. The one affixed, is a very nice Arts & Crafts bookplate of R. Strathern, and the other is W. S. Adams. (#4888)  
\$3,750.00



194. [Ricketts, Charles-  
**Rarity**] **Silverpoints.**  
London: Elkin Mathews and John Lane, 1893. First edition. Narrow octavo. Original green cloth with renowned vertical repeating wavy line and leaf motif on both covers designed by Charles Ricketts. Author's first book, Copy #152 OF

250 Copies on Van Gelder handmade paper. Acclaimed as Ricketts' greatest book design and widely considered one of the high-points in fin-de-siècle book design. Ricketts designs for Silverpoints pre-dated the Vale Press books, and were based on Aldine models, referring to the elongated shape of the book as a "saddle book," an

attribution hearkening back to Persian sources. In 1899, Ricketts commented on the success of the book, "the cover of the "Silverpoints published in art paper has drifted back to me from places where my name is quite unknown on bindings, end-papers, wallpapers, and dress cretonnes." (#4547)  
\$2,750.00

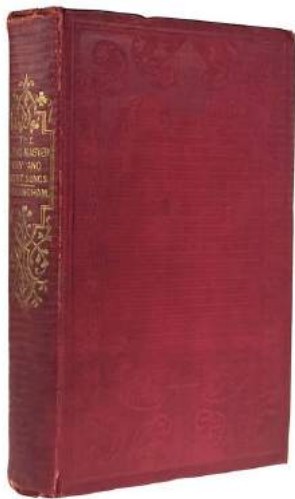


195. [Rossetti, Christina- **An uncommonly fine copy.**] **Speaking Likenesses.** London: Macmillan, 1874. First edition. Original brilliant blue fine-wove cloth with superb gilt-stamped illustration on front cover, lettering on spine, original dark brown endpapers. AEG. 96pp. Twelve exquisite full-page wood engravings by Arthur Hughes, amongst his finest work. This a fine copy, one of the nicest copies seen. (#3967)  
\$1,500.00

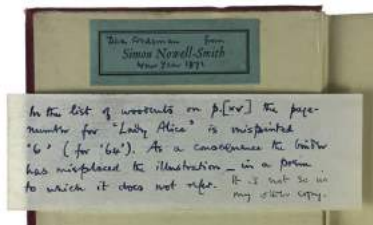
196. [Rossetti, Christina- **Fine Copy**] **The Prince's Progress.**

London: Macmillan, 1866. First edition. Original smooth green cloth with superb gilt design on both covers and spine comprising straight and coiled lines and circles, designed by D. G. Rossetti. Two full-page woodcut illustrations by Dante Gabriel Rossetti comprising frontispiece and extra title page (separated by an inserted tissue leaf). This is a fine copy, far and away the best copy we have ever seen of this important and early combination Christina and D.G. Rossetti masterpiece. (#3964)  
\$1,500.00





197. **[Music Master, Fine Copy First Issue, Simon Nowell-Smith's Copy Presented to Dick Fredeman, With Note from Smith Describing Misprint]** Allingham, William **The Music Master, A Love Story, and Two Series of Day and Night Songs.** London: G. Routledge & Co. Farringdon Street, 1855. First edition. Original red cloth with ornate embossed pattern on both covers, gilt decorated spine with lettering. Frontispiece and eight renowned wood-engraved illustrations by D. G. Rossetti, Arthur Hughes and J. E. Millais, with numerous vignettes and ornaments by Hughes in the text. The most important illustrated volume by the central Pre-Raphaelite illustrators to appear since the GERM in 1850, a wonderful compilation and presentation of art and poetry. A wonderful Association Copy, with Simon Nowell-Smith's blue bookplate on front pastedown and penned in, "Dick Fredeman from," and below his printed name, New York, 1971." As well, inserted is a five-line note from SNS, "In the list of woodcuts on p. [xv] the page-number for 'Lady Alice' is misprinted '6' (for '64'). As a consequence the binder has misplaced the illustration- in a poem to which it does not refer." And added in another color ink, "It is not so in my other copy." A truly fine copy, the nicest we have ever seen, housed in superb recent custom half morocco folding case with gilt lettering on spine, raised bands. A superb copy of the earliest possible impression (issue) of the Music Master.  
(#4034) \$2,500.00



198. Rossetti, Dante Gabriel. **[Rossetti, Dante Gabriel] Exhibition of Pictures Ancient and Modern... Including a Special Selection of the Works of Dante Gabriel Rossetti.** London: The New Gallery, 1897-8. First edition. Gray wrappers printed front and back in

brown ink, stapled at spine. 70pp + List of Exhibitors 1p. at end. A distinctively Pre-Raphaelite institution, The New Gallery's Consulting Committee included Burne-Jones, Holman Hunt, Alma-Tadema and other. Contains 218 paintings, all described in detail, including items 1-78 all D. G. Rossetti and including one by Mrs. Rossetti (i.e. Lizzie Siddal). Very good. Scarce. From William Fredeman Collection, in Fredeman's personal card and leather-backed folder. (#2214) \$425.00

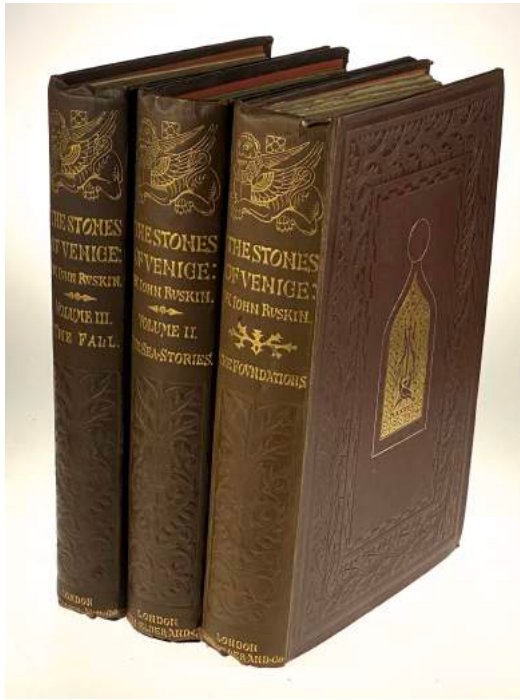
199. **[Rossetti, Dante The Blessed Damozel [Deluxe, 35 Copies, Stunning Vellum Covers].** New York: Dodd, Mead and Company, 1886. First edition. Immense Folio Size. The Deluxe Edition, Limited to Only 30 Copies with Proof Impressions on India Paper. Original publisher's full vellum with striking Pre-Raphaelite gilt cover design by 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



200. Rudnicki, Leon. **[Rudnicki, Leon- 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. Twelve exquisite full-page color plates by Rudnicki, housed in a gold textured paper frame open at bottom edge, highly decorative and Art Nouveau inspired. Spine with chipping; an amazing survival, extremely scarce with no other copies found on the net. Leon Rudnicki (1873-1958), the French painter, illustrator and decorator active in the 1890's through 1925, and is best known for his splendid At Nouveau cover for "L'Effort." (#2983) \$1,850.00

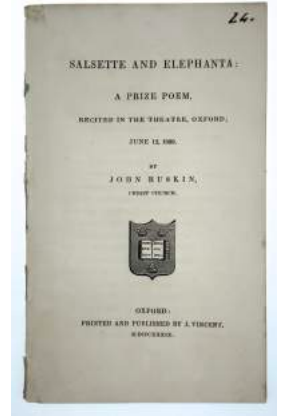






201. **[Ruskin, John- Earliest First Edition, Issue, Stunning Original Cloth, Fine] Stones of Venice.** London: Smith, Elder and Company, 1851; 1853, 1853. First edition. Three volumes. Quartos. In the original publisher's stunning brown heavily embossed fine grain cloth with bold gilt-blocked cover design revealing in negative space geometric shapes and superb stylized peacocks (on both covers), gilt decorated spine with lettering, original red brown endpapers. A fine set of the rare first edition, comprising the 1851 first issue volume, and the two first issue volumes, published in 1853, thus a complete set of three in the publisher's matched bindings. Unlike a few other sets found in the marketplace, these with concurrent dates on the advertisements in back for all three volumes as follows: Volume One (1851), "A Catalogue of Books," dated February, 1851, 16pp; Volume Two (1853), "A Catalogue of New and Standard Books," dated June, 1853, 16pp; and Volume Three (1853) "A Catalogue of New and Standard Books," dated September, 1853. Ruskin's classic treatise on Venetian Art and Architecture, describing over eighty churches in the Byzantine, Gothic and Renaissance periods. A monumental achievement, with 53 engraved, lithograph, and mezzotint tissue-guarded plates (seven hand-colored) and wood engraved illustrations in the text, all after drawings by Ruskin. A fine copy with only slightest wear to otherwise stunning cloth covers, rear free fly lacking in vol 2, vol 1 and 2 near fine internally, vol 3 with occasional foxing to some early pages, but unobtrusive. Together a fine set, unparalleled in quality and certainly the finest copy to appear on the market in this first edition, with the earliest impressions of plates (viz dates on advertisements). With the book labels of Philip Sheppard (Hampton Manor House) in each volume, and vol 1, signed by Sheppard. (#4827) \$4,500.00

202. Ruskin, John. **[Ruskin, John] Salsette and Elephanta: a Prize Poem, Recited in the Theatre, Oxford; June 12, 1839,** Oxford: J. Vincent, 1839. First edition. 12mo. Original printed wrappers with publisher logo on title page. 20pp. Numbered "24" in ink manuscript at head of title page, faint spotting to final three leaves, seems to be without outside cover wrappers, though placed in single sheet protective wrappers. Very Scarce. The author's first book: at his third attempt, Ruskin won the Newdigate Prize with this poem, beating Arthur Hugh Clough, who came in second. Very good. (#4891) \$850.00



203. Ruskin, John. **[Ruskin, John] Pre-Raphaelitism.** London: Smith, Elder and Co., 1862. A New Edition. Original gray printed wrappers, 67pp., 4pp ad at back, "Works of Ruskin." Scarce and seminal publication published in this simple format, in original wrappers. Shipping to top of spine, very slight sunning, else a near fine copy. Very scarce. From William Fredeman Collection. (#1921) \$425.00



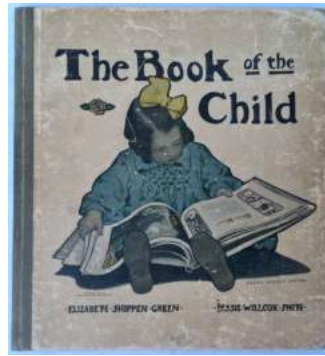
204. Ruskin, John. **[Ruskin, John] Fine Hills & Saunders Albumin Cabinet Photograph.** A very nice brown-tone Hills & Saunders (Oxford) Cabinet Card. A fine photograph of Ruskin seated in a wicker chair, printed at bottom: "from a plate taken by Miss Acland, at Brantwood." The so-called 'cabinet' portrait, a larger version of the carte de visite, was introduced in 1866, and survived until the 1900's. This example probably dates to 1870-80. Written in pencil on verso, "Ruskin at 77 years." Near fine. (#4875) \$350.00

205. [Sandys, Frederick] **A Consideration of the Art of Frederick Sandys.** London: Archibald Constable and Co., 1896. First edition. Large folio (15 1/4 x 11 1/4"). Original beige cloth with superb bold gilt-blocked designs on front cover. LIMITED EDITION, ONE OF THE SPECIAL FEW BOUND SUCH, NUMBERED: XII. Superbly illustrated with plates of Sandys' work, including three photogravures. A fine copy of a most scarce volume featuring this acclaimed Pre-Raphaelite artist. (#1875) \$1,500.00

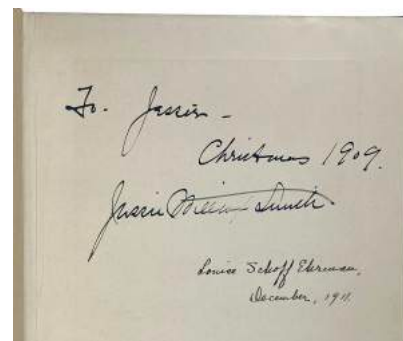


206. [Schoff, Otto- 30 Copies, Signed] **Mädchenfreundschaft, 10 Radierungen von Otto Schoff (Girl's Friendship; 10 Engravings by Otto Schoff).** Berlin: Fritz Gurlitt, ca. 1920. First edition. Folio. One of Only 30 Copies, signed in plates by Schoff. Original linen backed, gray paper covered boards with stylized lettering and vignette in blue on cover. With original three-part closing folder (attached on one side, as issued), containing 10 original lithographs on laid paper under mattes, by Otto Schoff, 8 of which are signed by Schoff in pencil lower right. The images depict two girls in various evocative scenes. Gurlitt Press editions are scarce and highly sought after and prized. Some fraying to extremities of spine, internally fine. (#3911) \$1,500.00

207. [Smith, Jessie Willcox- Definitive Bibliography] by Edward Nudelman. **Jessie Willcox Smith: A Bibliography.** Gretna, 1989, Pelican Publishing Company. First Edition. Original color pictorial borders, in original color pictorial dust wrapper. This comprehensive bibliography documents Smith's 40-year career, during which she produced more than 700 published illustrations. Arranged in chronological order, each illustration is accompanied by complete bibliographical information, including pagination, issue date, physical description, and other notations. Every cover of each 1st edition book reproduced in color. Fine. Becoming quite scarce. Signed by Nudelman. \$150.00



208. Humphrey, Mabel. [Smith, Jessie Willcox - Magnum Opus] **The Book of the Child.** New York: Frederick A. Stokes Company, 1902. First edition. Large squarish folio. Original color tinted paper covered boards, beige cloth spine. Cover insert on front and back by Smith, seven full page color plates, three by Jessie Willcox Smith and four by Elizabeth Shippen Green. Six headpiece drawings in orange and black by Smith, six by Green. First and only edition (except for an English edition of lesser quality printed after this release) of what is universally considered Smith's greatest book, both in size and color and composition, produced in collaboration with Elizabeth Shippen Green at the starting point of both artist's graphic art prowess. The book is noteworthy on many accounts. It was the largest 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. (#1262) \$2,750.00



209. [Smith, Jessie Willcox- Scarce Presentation Copy] Wells, Carolyn. **Seven Ages of Childhood.** New York: Moffat, Yard and Company, 1909. First edition. Original tan fine weave cloth with wonderful circular color pictorial insert surrounded by two bold and wide gilt circles, gilt lettering, on cover, and spine. Illustrated endpapers in light brown. A very scarce PRESENTATION COPY By Smith, written in her distinctive flowing hand, "To Jessie- Christmas, 1909. Jessie Willcox Smith." Signed under that is an owner's





Item 209

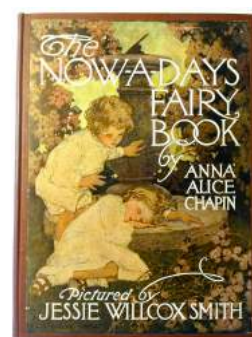
name, dated 1911. One of Jessie Willcox Smith's most beloved books, and certainly among her finest pictorially, as well as the full concept design, depicting in illustration and design the various ages of childhood, on up to "first love, and mere enchantment..." featuring seven full-age color plates in Smith's inimitable style and expertise. Line drawings and vignettes throughout by Smith, in light brown. Cloth slightly discolored, a near fine copy. Books presented by Jessie Willcox Smith are very scarce, especially from this period, considered her zenith. (#4901) \$1,850.00

calendars calligraphed by the three artists with decorative initials, six full-page colored illustrations by Jessie Willcox Smith, six full-page colored illustrations by Elizabeth Shippen Green and one full-page colored illustration by Ellen Wetherald Ahrens. These illustrations were commissioned especially for this illustrious calendar by the Bryn Mawr College Students' Association and are the first and only appearances of these images anywhere in print. The concept was pre-dated by one earlier number which had only 5 full-page color illustrations by Smith (others in border designs). Without a doubt the scarcest and most graphically stunning of any of Smith's ephemeral items, of which there are hundreds if not thousands of examples through her prolific career. Some very minor chipping to paper, original ties still present, an amazing survival. (#1196) \$2,250.00

211. [Jessie Willcox Smith]

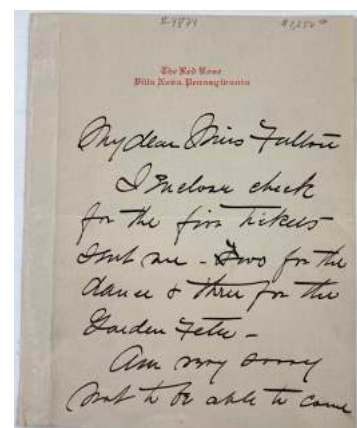
Chapin, Anna Alice. **The Now-A-Days Fairy Book.** New York: Dodd, Mead and Company, 1911.

First edition. Large quarto. Very scarce deluxe edition with tipped-in plates. Original full brown cloth with full-size color plate on cover by Jessie Willcox Smith, lettering in white on spine. Six superb color plates tipped-in onto thick light orange stock paper. This is an extraordinary, near fine copy, with only usual flaking of white ink from spine (this was improperly applied by publishers and few if any first editions have this ink remaining). A few tears to tissue guards, one torn substantially. A most scarce and desirable title in this condition. (#1194) \$450.00

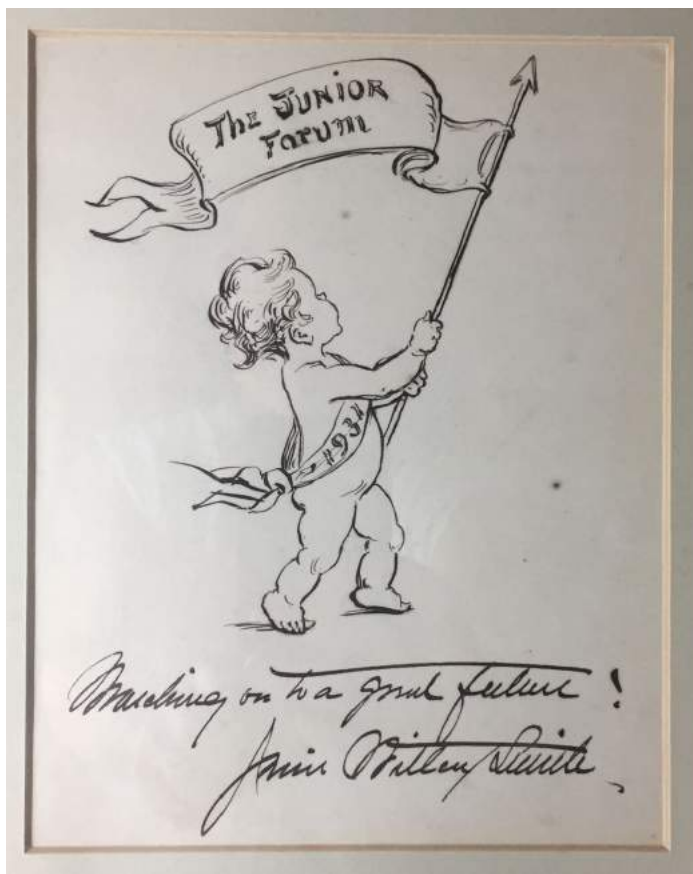


212. [Smith, Jessie Willcox- ALS] **Autograph Letter Signed from Jessie Willcox Smith on Red Rose Stationery.**

4pp. on folded sheet, with letter-head in red, "The Red Rose, Villa Nova, Pennsylvania." "My dear Miss Fulton, I enclose check for the five tickets sent me- Two for the dance, & three for the Garden Fete- Am very sorry not to be able to come & enjoy both. I hope it goes all very successful both financially and socially. Very Sincerely Yours Jessie Willcox Smith June 3rd 1904." Very good. Letters by this pioneer of American's children illustration in books and magazines are quite rare. (#4874) \$1,250.00



210. [Smith, Jessie Willcox Rarity] **Bryn Mawr College Calendar for 1902.** Bryn Mawr: Bryn Mawr College Students' Association, 1901. First edition. Oblong quarto. Exceedingly scarce original printed Bryn Mawr College Calendar comprising Thirteen Full-page three-color illustrations by Jessie Willcox Smith, Elizabeth Shippen Green and Ellen Wetherald Ahrens. Measuring 14 x 7.5 inches, this calendar was printed by the Beck Engraving Company who go on later to print many of Smith's books, including all by David McKay. Original printed wrappers with cover illustration by Elizabeth Shippen Green,



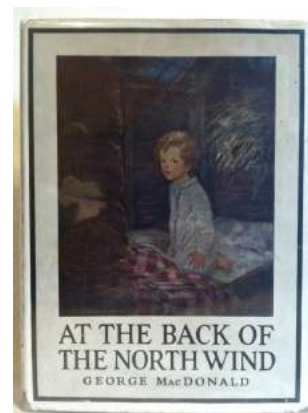
213. [Smith, Jessie Willcox- Original Presentation Pen and Ink Drawing and Inscription] "The Junior Forum". Offered here is an original presentation pen and ink drawing measuring 4 x 6 inches (image size), matted and framed (14 x 16"), executed by Jessie Willcox Smith, depicting a young child draped with only a "1931" banner and carrying a standard with a banner entitled, "The Junior Forum." Below the drawing Smith has written in cursive, "Marching on to a good future! Jessie Willcox Smith." Likely given as gift to a member of the Forum. Fine. Scarce. (#4254) \$2,250.00

214. [Smith, Jessie Willcox- Vanishingly Scarce] Smith, Jessie Willcox and Elizabeth Shippen Green. "The Child, A Calendar- 1903" Philadelphia: C. W. Beck, Jr., The Beck Engraving Co., From the Art Press of S. H. Burbank & Co., 1902. First and Only Edition. Elephant folio, 14 x 20 inches. The enormously scarce and arguably the finest children's calendar ever printed with comparable color images in the U.S. in the 20th Century. Printed on fine coated paper by the eminent Charles W.



Beck, the finest color printer of his day in the US, who only five years later was the first to make four-color plates which became the industry standard. These renowned illustrations, three by Jessie Willcox Smith and four by Elizabeth Shippen Green (including the cover), along with twelve smaller color drawings as panels, by each artist, are among the most decorative and interpretive ever rendered by an American illustrator. The full-page illustrations form the images for "The Book of the Child," which was published by Stokes in 1903. Both were issued very nearly the same time, and records do not clearly indicate which came out first, the calendar or the book. It is clear that Beck had the copyright in 1902, which is given on the cover page of the calendar, which is also given on the copyright page of Stokes' "Book of the Child." The production of the illustrations for the book were documented by Smith, giving details on live modeling, staging, props needed to keep the children still, etc. The process of color printing by Beck was cutting edge, employing a chemotype process which was invented by one of Beck's parent companies in 1894. A wonderfully preserved copy near fine, with two holes at the top of each page where ribbons were once used to hold the calendar together (per publisher). Occasional crease marks and minor unobtrusive tears. Housed in a large cloth folder (over boards), by a former owner, from: "People of Dickens, Drawn by C. D. Gibson." A lasting rarity. (#4157) \$2,850.00

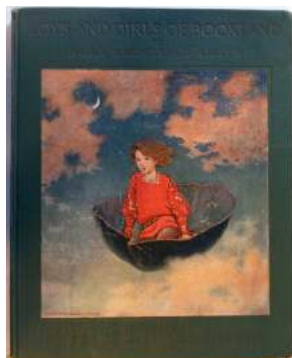
215. [Smith, Jessie Willcox, First Issue Dust Wrapper and Book] MacDonald, George. At the Back of the North Wind. Philadelphia: David McKay Company, 1919. First edition. First issue book and wrapper, satisfying all of the points in Nudelman A53. In original white printed glossy dust wrapper with central color illustration off-



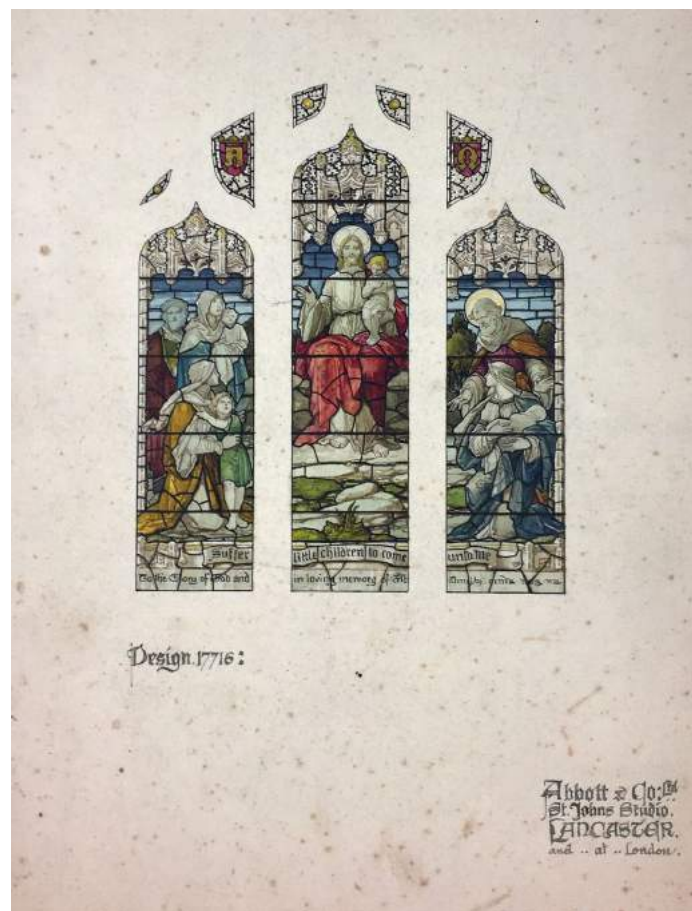


**Item 215- continued**

set in light brown background, lettering in black on cover and spine, no other writing on the wrapper (as called for). Beige cloth with bold gilt panel border on front cover surrounding color insert, blue embossed borders. Spine with vignette and lettering all blocked in gilt. Top edges gilt. Eight full-page color plates, color title-page, color insert on cover, blue pictorial illustrated endpapers all by Jessie Willcox Smith. Book is pristine, very fine with no signs of wear. The gilt on the cover and spine are as new. The wrapper is very good or better, completely in tact with only a few random small chips, esp. to corners and base of spine. A very scarce wrapper for an early Smith book. (#1163) \$675.00



216. [Smith, Jessie Willcox] Smith, Nora Archibald. **Boys and Girls of Bookland.** New York: Cosmopolitan Book Corporation, 1923. First edition. Quarto. Original green cloth with large color cover insert by Jessie Willcox Smith. 11 full-page color plates by Smith. Corners bumped, foxing internally. Nudelman A61. (#383) \$185.00



Picture above, 1 of 4

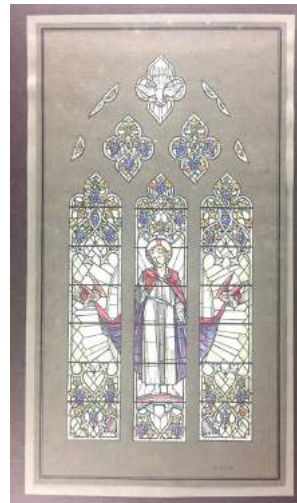
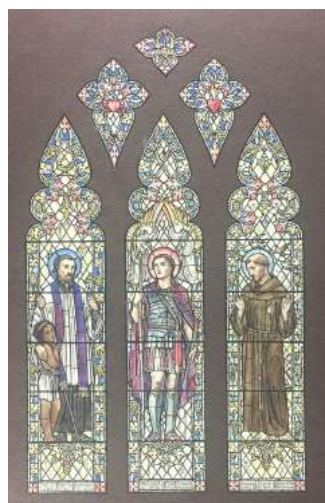
218. [Stained Glass Watercolor Design] Set of Four Watercolor Designs for Stained Glass Windows from noted Lancaster Firm, "Abbott & Co." Ca. 1890-1910. A fine set of four original watercolor designs for stained glass windows from the firm of Abbot & Co, St. Johns Studio, Lancaster and London, and likely the work of either Charles Elliot or Robert Ashmead. 1) "Design: 20375," A large, two-panel design featuring King David (10 1/2 x 13 1/2 inches) on artboard; 2) "Design: 19926," Two panels with another small vignette, "Faith and Love." (8 x 14 1/2 inches) on artboard; 3) "Design: 17716," attractive three panel with various vignettes, "Suffer the little children to come unto me." (9 1/2 x 14 inches) on artboard; "Design 17932," square design, "My Peace I Give You..." (9 x 12 inches) on artboard. A nice grouping from one of the three top stained glass companies operating in Lancaster at the Turn of the Century, highly decorative and colorful. Occasional browntoning, a very good set. (#4283) \$2,250.00



217. [Soglow, Otto] **The Little King (handkerchief).** Offered here is an original printed handkerchief with a charming color scene of the Little King with a toy soldier and animal motifs, by Otto Soglow, probably issued as a promo for one of his books circa 1950. Very good and extremely scarce. (#73) \$250.00



*Fabulous Portfolio of 22 Original Watercolor Stained Glass Windows  
by the Renowned Artist and Designer Paul Woodroffe*



**219. [Stained Glass- Original Watercolor Designs by Paul Woodroffe] Bound Volume of 22**

**Fine Original Designs for Stained Glass Window.** Large folio, 15 x 13 inches, 1 1/2 inches wide, bound in three quarter olive levant, five raised bands on spine with gilt lettering and seven hearts in gilt. Woodroffe (Paul Vincent, 1875-1954) An album of 22 fine original designs for stained glass, including 16 contemporary photographs of the completed designs, some shown in situ, one original design with armorial devices representing the four elements, the remainder all of biblical subjects, pen and black ink, watercolours, some traces of graphite, many neatly arranged and affixed as collage on various coloured papers, some with pen and ink and wash borders, many with artists name inscribed verso, various sizes from 112 x 44 mm. (4 3/8 x 1 3/4 in) to 340 x 220 mm. (13 1/2 x 8 3/4 in), a few with inscribed details, mounted or loosely inserted into album, half morocco, titled 'Stained Glass' on spine, folio, [early 20th century]. Born in India, Woodroffe was educated at Stonyhurst, following which he went to the Slade School of Art from 1893 to 1896, and became a pupil of Christopher Whall until 1901. One of his most important commissions was for fifteen windows in St Patrick's Cathedral, New York. Locations (where listed) for the completed stained glass designs in the present album are as follows: Roehampton; Saint Sylvester's Church, Elgin; Ross on Wye; Rawdon nr. Leeds; All Saints Church, Forest Gate; Church nr. Bath; 'Four Beeches' Denbridge Rd.; St Francis Xavier Church, Liverpool; Church nr. Goudhurst; with several inscribed 'not carried out'. (#4252)

\$4,750.00



**220. [Steinlen] Delmet, Paul [Steinlen Poster- For Book] Chanson de Femmes.** Large folio (12 x 18") Original poster printed in tones of black and gray, and light brown. The scarce poster by Steinlen for the book, "Chanson de femmes," which was issued in the same year as the poster, 1896 (Paris, Enoch & Cie), which was illustrated by Steinlen and with decorations by Georges Aurier. A most delicate image. Extremely scarce thus. Fine. (#4158)

\$2,500.00

**221. [Stevens, Wallace- Super TLS to Fellow Poet] Subtle, but Respectful Typed Letter Signed from Stevens to Ernest Kroll, Budding Poet and Later Noted Author.**

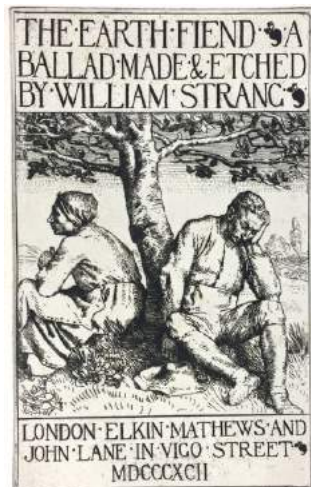
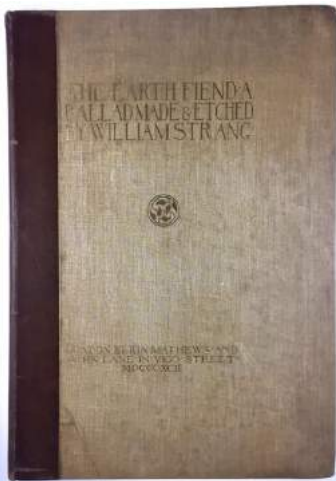
Typed and signed autograph letter on large 8 1/2 x 11 inch Hartford Accident and Indemnity Company (blue ink) letter-head stationary (where Stevens was an executive for a good many years). The letter is dated July 11, 1952, three years before Stevens' death, to Ernest Kroll, a beginning poet who later turned out to be quite a successful American author. A fabulous letter in which Stevens, at the end of an illustrious career





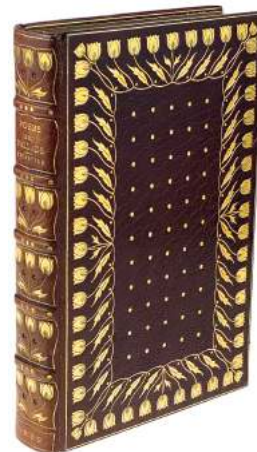
**Item 221- Continued**

as one of America's greatest modern poets, adroitly addresses the poetry in the books which Kroll had obviously sent him, and almost certainly "Cape Horn and Other Poems" (E.P. Dutton & Co, Inc. 1952), published in the same year as this letter, and Stevens' letter addresses his reaction to Kroll's book in a subtle, collegial manner, deftly sidestepping rigorous appraisal, in lieu of highlighting positive features. "July 11, 1952. Mr. Ernest Kroll, 3810-39th St., N.W., Washington 16, D.C. Dear Mr. Kroll: When your book came I tore the address off the wrapper and put it in one of my pockets and then forgot what I did with it. This is the reason for my delay in acknowledging your kindness in sending the book to me and in thanking you for it. The poems seem to be natural expression of a poetic temperament. Poets have such a desperate way of identifying themselves with their books that one has to be cautious about what one says--especially in the case of the first book. But it is clear that you have an outlook that discloses poetry everywhere. In short, the book is genuine and that is the best fortune you could have. Sincerely yours, Wallace Stevens [name signed by Stevens in fountain pen]. In the original printed Hartford Accident postmarked (July 11, 1952) envelope, with typewritten address of Kroll. Near fine, with fold marks. Stevens' letters from this period are quite scarce. (#4882) \$2,850.00



222. [Strang, William- Rarity, Elkin Mathews 55 Copies Artist's Proofs, Signed] **The Earth Fiend: A Ballad Made & Etched by William Strang.** London: Elkin Mathews & John Lane, 1892. First edition. Large folio (13 x 18"). Original half brown morocco, buckram boards with bold gilt lettering and vignette on cover. Limited to 55 Copies (only 45 for sale), Signed on the Limitation page by Strang and the printer Goulding, of which this is #2. THE COMPLETE SET OF 11 ARTIST'S PROOFS, the complete set of 11 artist's proofs (etchings, mezzotints, and one drypoint), each one signed by William Strang and the printer Frederick Goulding in pencil. Each print on large sheet of handmade paper, is presented in its original mount, as issued. From an original

issue of 205 copies, 55 proofs as such, and 150 Copies in the trade edition on Japan Vellum. Of the 55 proof edition, only 45 were for sale. "In 'The Earth Fiend,' a ballad written and illustrated with etchings by Mr. Strang in 1892, the peasant subdues and compels to his service the spirit of destruction. He maintains his projects of cultivation, conquers the adverse wildness of nature, makes its force product of prosperity and order; then, on a midday of harvest, sleeps, and the 'earth fiend', finding his tyrant defenseless, steals on him and kills him as he lies." (English Book-Illustration of Today, 1903) "The etchings to this grim ballad possess an illustrative force which is nothing less than marvelous . . . The scene of the wrestling is a magnificent design; and scarcely less imposing, if less heroic in quality, is the etching of the farmer at the plow." ("Saturday Review", 1892)." And in the Daily Chronicle: "The designs must, we think, be admitted to be the finest work Mr. Strang has yet accomplished..." Letterpress printed by T. & A. Constable. Charles Pulmptre Johnson's (author) copy, with his superb 1889 decorated woodcut illustrated bookplate (by "A.R."), on front pastedown. Slight wear to spine and corners, otherwise a fine copy. A great rarity, and most attractive in every way. (#3914) \$2,250.00



223. Swinburne, Algernon Charles. [Swinburne- Expertly Bound Arts & Crafts, by Bumpus] **Poems and Ballads.** London: Chatto & Windus, 1899. A New Edition. Exquisitely bound in dark brown morocco for Bumpus, most likely by Riviere & Son, with an evocative all-over Arts & Crafts pattern on the front cover and spine, made up of narrow leaves, flowers, and stems (in the form of gouges), with a continuation of floral and leaf design to five compartments of spine, with title and author in the second compartment. Dentelles with superb dot pattern, floral motifs and ruling. All edges gilt with gauffered pattern along each edge. Based on the style of decoration and tooling, the binding was likely executed by Riviere & Son for Bumpus. Housed in grey buckram slipcase. Bookplate by C.W. Sherborn for Gwendolen Bourke on front pastedown. Near fine. (#4858) \$1,750.00

224. [Swinburne, Algernon Charles- Inscribed] **A Channel Passage and other poems.** London: Chatto & Windus, 1904. Second edition. Bound in contemporary burgundy calf, gilt, by Zaehnsdorf, spine elaborately gilt, t.e.g., others uncut. Signed and inscribed by the author on half-title, "With all good wishes from A. C. Swinburne, June, 1905." on half-title (causing small hole and resultant ink mark on title beyond). Book is near fine, rubbed at edges. (#3660) \$450.00



225. [Tennyson, Alfred Lord] **Original Albumin photograph by James Mudd, 1861.** . 10.5 x 6.5 cm (image size 8 x 5.3 cm) on card paper. A nice albumen photograph of Alfred Lord Tennyson, by James Mudd, published by Cundall, Downes & Co, 1861 (printed: Published April 15th, 1861 by Cundall & Co, 168, New Bond St. at base) Alfred Tennyson the 1st Baron Tennyson (1809-1892), and Poet Laureate, was a sitter in 97 portraits. Cundall, Downes & Co (active 1859-1865), were artists and photographers associated with 94 portraits. James Mudd (1821-1906), photographer, was associated with 12 portraits. (#4877) \$750.00



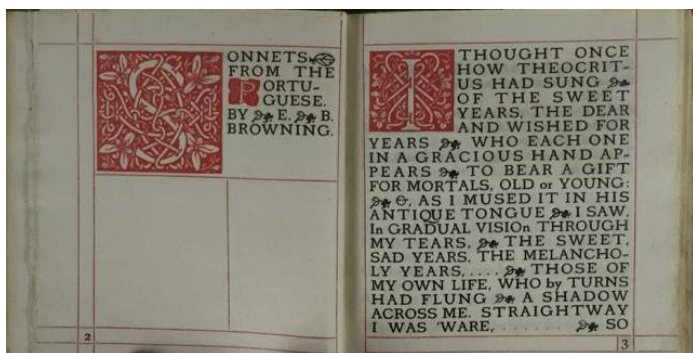
226. [Vale Press] Apuleius, L. **De Cupidinis et Psyche's Amoribus.** London: Hacon & Ricketts, The Vale Press, 1901. First edition thus. 4to. Original Kelmscott-style, Holland backed gray paper covered boards, printed paper label on cover. Limited 310 copies. With five superb woodcut illustrations by Charles Ricketts, as well as lavish title border designs and florets throughout. One of the more attractive Vale Press books. Quite scarce. (#4446) \$850.00

227. [Vale Press] Ricketts, Charles. **General Note: "Famous Woodcut Illustrations of the Fifteenth & Early Sixteenth Centuries."** London: Hacon & Ricketts, ca. 1900. General Note, published by the Vale Press ca. 1900, 8 pages (self-wraps) with stitch tie at spine. Woodcut initial, one leaf design, printed on Vale Press handmade paper. Fine copy of a very scarce Vale Press Note. (#3182) \$225.00

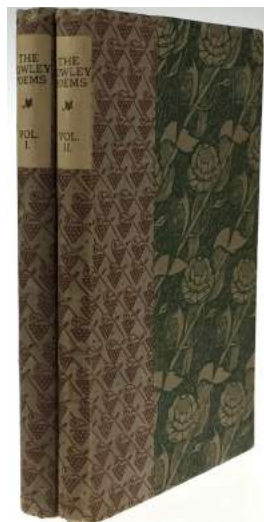
228. [Vale Press] Meinhold, William (editor). **Mary Schweidler, the Amber Witch.** London: Hacon & Ricketts, The Vale Press, 1903. First edition. 4to. Original Kelmscott-style Holland backed, gray paper covered boards with printed paper label on cover, and spine. 300 copies. A scarce Vale Press title, designed and decorated by Charles Ricketts. Near fine, corners bumped, label cracked, free flies browned. (#4445) \$425.00





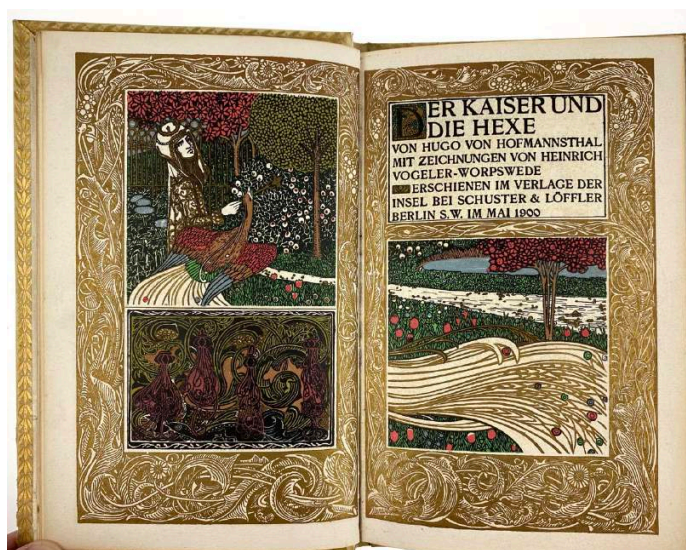
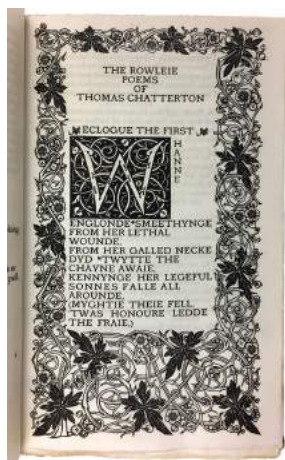


229. [Vale Press] Browning, Elizabeth Barrett. **Sonnets by E. B. B.** London: Hacon & Ricketts, 1897. First American edition. 12mo. Original gray paper covered boards, paper labels on cover and spine. Printed in red and black initials and ruling designed by Charles Ricketts. A scarce Vale Press title. Inscribed by contemporary owner, "A Happy Xmas, 1897, E.H." Exceptional copy with minor fading to outer covers, near fine. Housed in attractive blue folding case with marbled paper on the interior. (#2810) \$650.00



230. [Vale Press] Chatterton, Thomas (Robert Steele, ed.). **The Rowley Poems.** London: Hacon & Ricketts, Vale Press, 1898. First edition thus. Two volumes. Original color pictorial paper covered boards (two-toned) with red-brown patterned design at the spine, and green decorated paper over most of the boards in a repeating flower and vine pattern, printed paper labels on both spines. 210 copies, cover design, exquisite full-page decorated title pages in each

volume, intricate initials throughout, all by Charles Ricketts. A difficult title to find, especially in fine condition. Our copy is exemplary, very fine, with very light browntoning to endsheets and first free fly which is almost universally seen in abundance. (#3535) \$850.00



231. [Vogeler, Heinrich- Crowning Achievement] Hofmannstahl, Hugo von. **Der Kaiser und die Hexe Mit Zeichnungen von Heinrich Vogeler-Worpswede.** Berlin: Verlage der Insel bei Schuster & Löffler, 1900. First edition. Original publisher's full stiff vellum binding with gilt lettering on spine, stunning full color endpapers designed by Vogeler in green and red and highlighted in gold. Richly illustrated by Heinrich Vogeler with the celebrated double-spread illustrated title page and frontispiece in Jugendstil/Art Nouveau featuring vivid colors including green, red blue, brown, and highlighted in gold. Illustrated half title and initials. Printed in only 200 numbered copies, of which this is Nr. 145. Printed on handmade, thick paper with watermark of the Insel Verlag, in red and black throughout with elaborate, artistic layout on Alfred Walter Heymel's commission by Otto von Holten. In publisher's vellum, with the inner edges stamped in repeating gilt design. A remarkable copy, one of the nicest we have seen of this incomparable classic, with the stiff vellum boards nearly perfect, with no warping whatsoever. Small wear to edge of front panel, a few brown stains to endpapers. Copious notes in pencil about the edition and old auction records on the verso of the front endpaper. Old presentation inscription on first, blank leave. Inside clean and bright, and overall in fine condition. One of the most beautiful early publications of Insel, with illustrations by Heinrich Vogeler. Vogeler's title page for "Der Kaiser," Hofmannstahl's lyrical one act play, is considered the peak of German Art Nouveau and also one of his masterpieces. In a superb green fine wove cloth clamshell case with quarter contrasting dark green

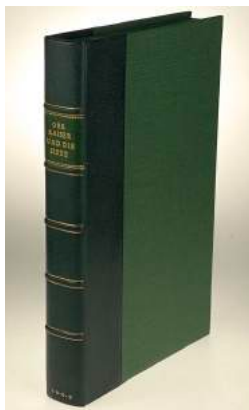




**Item 231- Continued**



crushed leather spine, gilt ruling and stippling and lettering on spine, and lined in lighter green felt, by Sean Eric Richards. (#4885) \$9,500.00



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232. [Volkman, Habs von] **Strabantzerchen. Bilder und Reime.** Koln: H. & F. Schaffstein, [1906]. First edition. Oblong quarto. Original color pictorial paper covered boards. Colored title and 16 stunning pochoir-colored full-page plates by Hans von Volkman. The illustrations represent "the most extensive use of pochoir coloring in German childrens' books," *Begleiter der*

*Kindheit*). The originals transferred to Leipzig were lost in a fire in 1943. (Schlug). Pictured in *Bilderbuch-Begleiter der Kindheit* and *Die Bilderwelt im Kinderbuch* (#515). Corners rubbed, very slight wear to covers, a very copy of one of the most sought-after Jugendstil titles. (#572) \$1,500.00

233. [Watts-Dunton, Theodore] Watts-Dunton, Theodore. **Holograph Verse Entitled, "Mother & Child in Famine Street"** A holograph one-page manuscript written by Watts-Dunton (1832-1914), noted English critic and poet and close friend of Algernon Swinburne, whom he rescued from alcoholism, in fountain pen, and signed by him at end. Undated, but possibly a draft or submission manuscript to publisher. The poem appeared in "The Queen's Carol: An Anthology of Poems, Stories, Essays, Drawings, and Music, London, 1905. Interestingly, the holograph poem is a near facsimile, except for the 'stage description' that separates the two stanzas. In the holograph version: "The baby looks up and smiles at a star shining through a hole in the garret roof." But the published version has, "The baby suddenly drops its lips from the nipple, looks up, and smiles at a star shining through a hole in the garret roof." 8 x 10 inches on lightly ruled paper. Very good. Scarce. (#2333) \$375.00

234. Douglas, Norman. [Waugh, Evelyn- His Copy, With Bookplate] **Alone.** London: Chapman & Hall, 1921. First edition. Original publisher's brown cloth. Evelyn's copy, with his bookplate on front paste down. Waugh's connection with Norman Douglas can be traced to his most famous book, "Brideshead Revisited, when the protagonist arrives at Oxford after WWI with only two books, one of which was Douglas' "South Wind," published just a few years earlier than "Alone." Very good, with fraying along spine. (#4822) \$850.00



235. [Wiener Jugendstil Souvenir] Melzer, Wilhelm. **Ball Der Stadt Wien [City of Vienna Ball]. A Souvenir.** A wonderfully preserved souvenir for the famed Vienna Ball of 1911 comprising a wonderfully ornate silver-plated lid box in oval shape, marked on the bottom, "Wilhelm Melzer Vienna VII," as well as a 36 card souvenir book with photographic illustrations based on designs by Remigius Geyling that neatly fits inside the



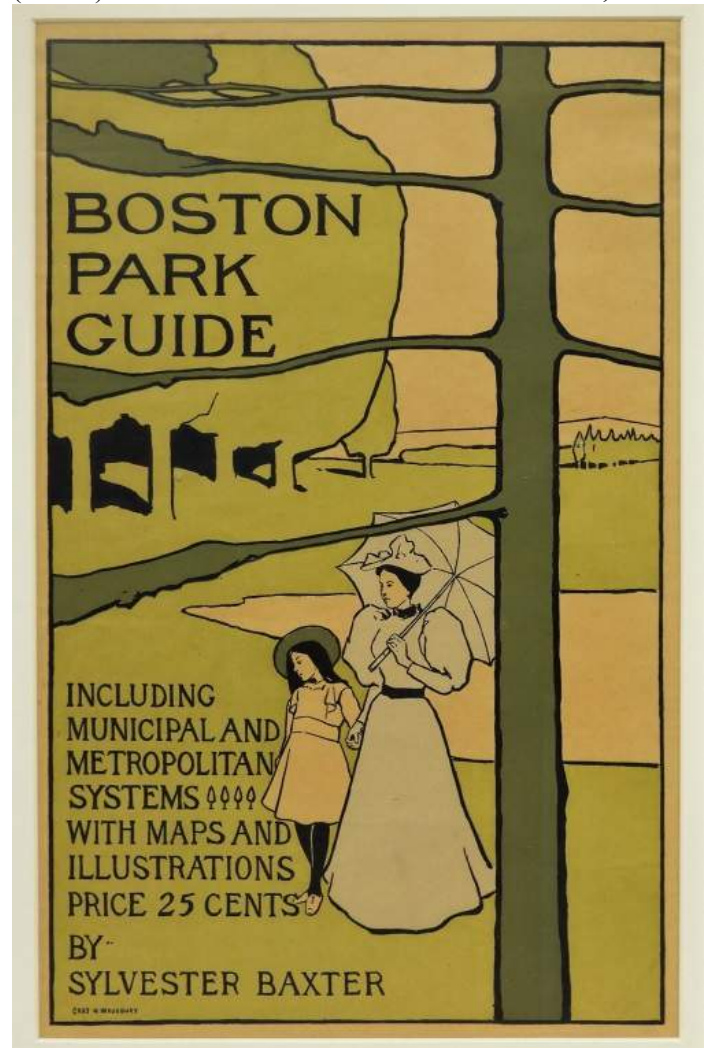




box, with printed and ornately decorated cover, "Ball Der Stadt Wien, 7 February, 1911," designed by Remigius Geyling (Austrian, 1878–1974) and printed by Gerlach und Wiedling (Austrian, early 20th century). The booklet has the original red and white silk ties which end in a clasp and bouffant spray. "In memory of the completion of the 2nd Emperor Franz Josef Hochquellenleitung." Silver-plated box approx. 11 x 7.5 x 3 cm, with four "feet" at the base. The lid hinge, above the coat of arms, has the city of Vienna engraved with the inscription "Ball der Stadt Wien February 1911." Near fine condition with original patina on silver. (#4890) \$1,250.00

236. [Wilde, Oscar & Whistler, James McNeill] Wilde, Oscar & Whistler, James McNeill. **Wilde v Whistler**. London: Privately Printed [Leonard Smithers], 1906. First edition. Original tan printed wrappers, 400 copies printed. 20pp. Title printed in red and black. An unopened copy, with spine worn and fragile wrappers with one corner small loss and another 2" bent and nearly separated, but a nice copy of a scarce publication regarding the "acrimonious correspondence on art..." between Wilde and Whistler. Smithers' next-to-last publication. Very good. (#4798) \$225.00

237. [Woodbury, Charles Herbert- Poster] Woodbury, Charles Herbert **Original Printed Color Poster for Boston Park Guide, 1895**. A superb original printed color lithographed poster by Charles Herbert Woodbury, prominent Boston painter and teacher, historically acclaimed, who engaged in over 100 solo exhibitions throughout his career, and was included in all of the major invitational and juried shows throughout the country. The graphically exquisite poster, for Boston Park Guide, was printed in 1895 by Sylvester Baxter (American, Boston 1850–1927 San Juan, Mexico). The poster depicts a mother and daughter walking through a park, text reads "Including Municipal and Metropolitan Systems with Maps and Illustrations Price 25 cents by Sylvester Baxter." Sight size 18 x 11½", Frame 25" x 19 1/4" Signed "Chas. H Woodbury" lower left within the image. Provenance: the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Excellent condition, archival frame and mat. (#4393) \$1,850.00



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