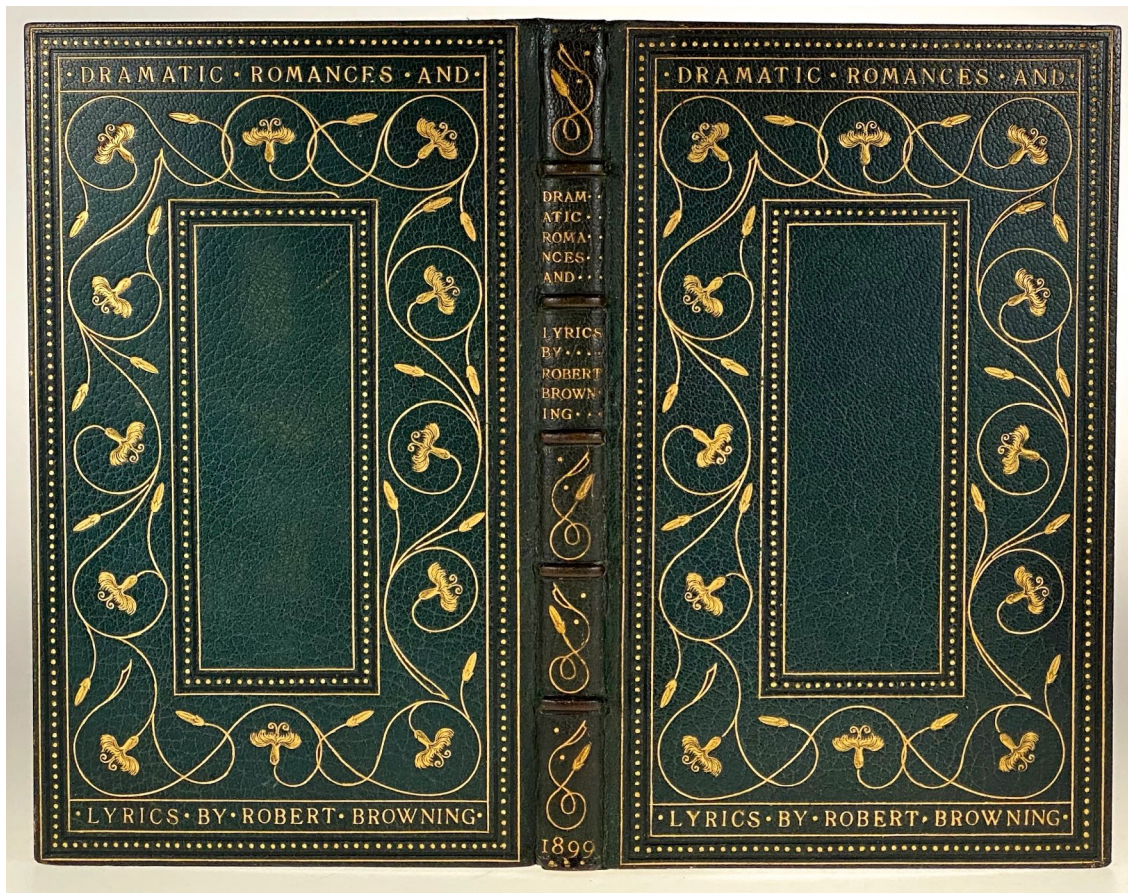


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CATALOG 45



**Item 48 Exquisite Sarah Prideaux Binding,
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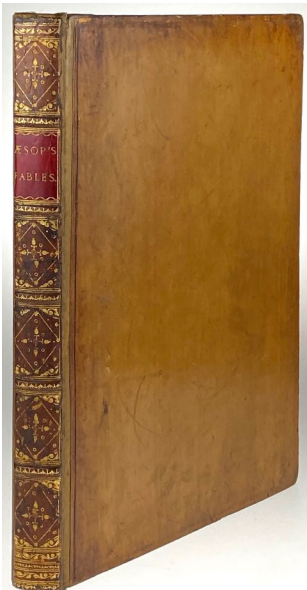
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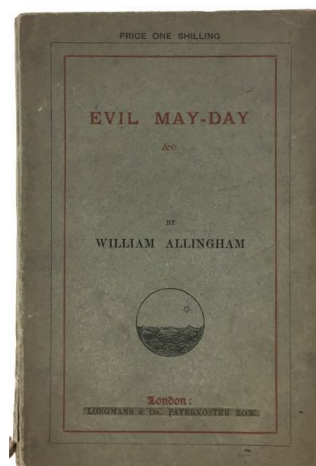
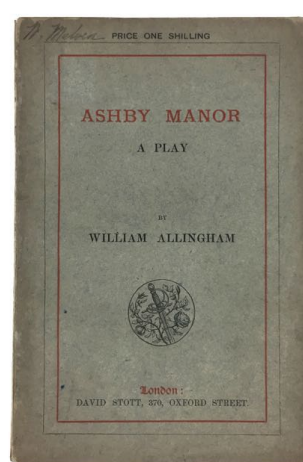




The Scarce 1666 First Edition, Folio Size

1. **[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, edition, rarely seen. 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 illustrative classic, this 1666 expansive edition is quite rare and desirable. (#4826) \$6,500.00

2. **[Allingham, William- Extremely Scarce- Without Publisher's Cancel]** Ashby Manor, A Play. London: David Stott, [1883]. First edition. Original gray paper card wrappers printed in red and black with circular design on cover. Without the cancel tab pasted over the original David Stott imprint in nearly all copies, to "Longmans & Co., Paternoster Row," on both front cover wrapper as well as on title-page, per Colbeck, "indicating that the publication had been transferred," just after the press run. Only copy we have seen without the Longmans cancel on cover and title-page. Extremely scarce. (#4055) \$450.00



3. **[Allingham, William- Scarce]** Evil May-Day. London: David Stott with Longman's & Co. Cancel, [1883]. First edition. Original gray paper card wrappers printed in red and black with circular design on cover. Contains the cancel tab pasted over the original David Stott imprint, to "Longmans & Co., Paternoster Row," on both front cover wrapper as well as on title-page, per Colbeck, "the publication had been transferred," just after the press run. Very scarce. (#4054) \$350.00

4. **[Arts & Crafts]** Shakespeare, William. A Book of Shakespeare's Songs. New York: G. Schirmer, 1903. First edition. Large quarto. Original gray paper covered boards with vellum spine extending two inches onto covers, vellum corners. Limited to 200 Numbered Copies (#199), printed on Italian handmade paper, at the De Vinne Press. Lavish and highly decorated initials and full-page woodcut illustrations throughout by Edward Edwards in stunning Arts and Crafts style, reminiscent of Walter Crane. Edward Edwards (1873- 1948), born in Pennsylvania, spent most of his working life at his home in NYC, studied for four years in Paris, for a year in Munich, and for a time in Rome. Edwards was known for his finely executed designs for illustration in books, magazines, and advertisement, reflecting his expertise in many aspects of graphic arts. A lovely production. No copies found on net at time of writing. A wonderful example of fine American printing at the turn of the century. Near fine. (#4733) (see photos below) \$750.00



(Item 4. Shakespeare's Songs)

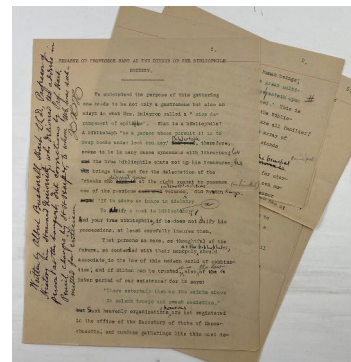
5. [Baskett Imprint, 1776-with Fore-edge Painting] **The Book of Common Prayer... etc.** University of Oxford: Printed by John Baskett, Printer to the King's Most Excellent Majesty, 1716. Superb 18th Century full black wavy grain calf with ornate gilt borders on both covers and spine. AEG. Together with *The Whole Book of Psalms* (as found) London, Stephen Gilbert, 1716. Printed in red and black. With superb contemporary or early 19th Century fore-edge painting of castle and grounds (Tower of London?). Covers nicely preserved with slight edge wear. A very nice fore-edge and significant Baskett publication. Scarce. (#3928) \$2,250.00



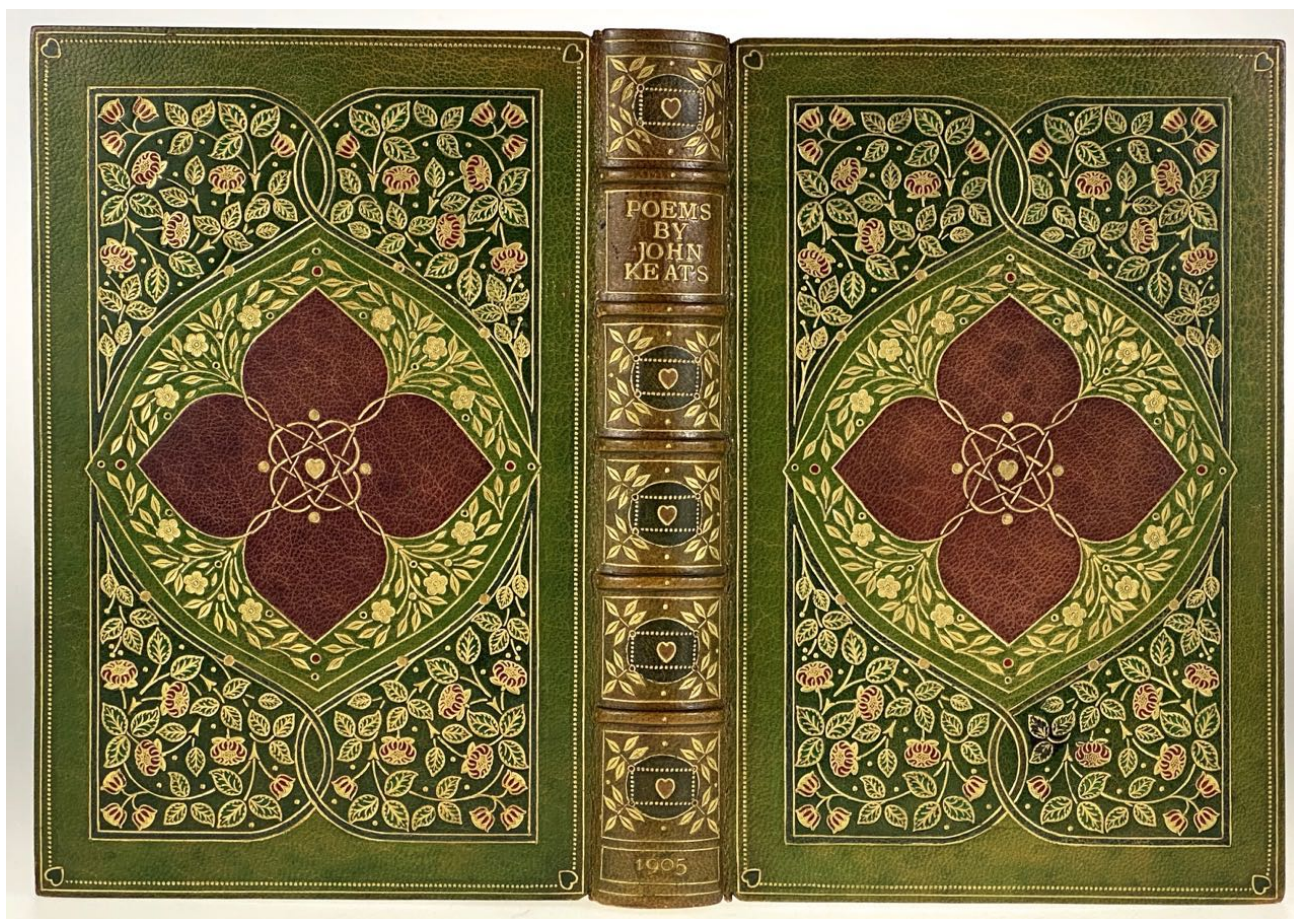
6. [Baudoin, Jean-1659, Engravings by Briot] **Emblemes divers, etc.** Paris: Jean Baptiste Loyson, 1659. Two volumes Modern red roan, morocco labels (black), gilt lettering on spine. Title pages and additional engraved titles, 139 wonderfully wrought full-page engraved emblems, some signed in the plates by Isaac Briot and his daughter Marie, important 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. [Adams, Rawles & Saunders F.097; Landwehr 147; Praz p.267] (#4829) \$1,750.00

7. [Bewick, Thomas] **A History of British Birds (Land and Water Birds, Two Volumes, Uniformly Bound.** Newcastle: Longman & Co., 1832. [together with] **A General History of Quadrupeds.** 8th edition, Newcastle, 1824. First edition. Two volumes, plus one volume. Bound in attractive contemporary full gilt and blindstamped bordered polished calf, two with marbled edges. British Birds with superb Bewick engravings throughout, armorial bookplate, slightly scuffed, very good. "Quadrupeds," rebacked, Bewick cuts throughout. The two books (3 vol) similarly but not identically bound. A nice set. (#2835) \$750.00

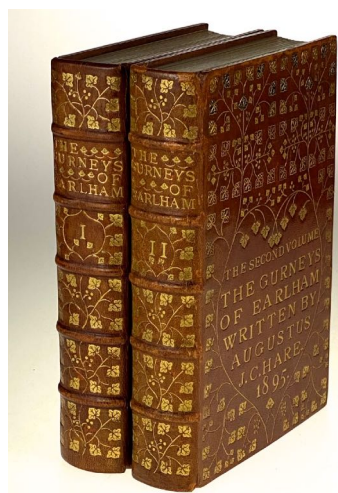


8. [Bibliophile Society- With Association Manuscript Material Inserted] **Fourth Annual Banquet of the Bibliophile Society.** Berkeley: Privately Printed, New Algonquin Club (no printer or publisher mentioned), 1906. First edition. Booklet, red ribbon tie. This publication in commemoration of a banquet honoring Bibliophile Society member William K. Bixby, who appears in etched frontispiece, and fold-out photograph of the punch bowl presented to him. Fascinating production, with Strathmore Japan paper for the wrappers, Japan vellum for most of the text, regular paper for the punch bowl photograph, and two parchment leaves for the dedication to Bixby, which is signed by five members of the committee: Whitelaw Reid, George C. Perkins, J., and "Remarks by Bushnell Hart, LL. D." Loosely inserted are two items: 1) A note on Hotel Touraine (Boston) stationery reading: "I had this copy of the Bixby brochure signed by all members of the Committee. They have all passed away, with the sole exception of myself. [signed] HH Harper." 2) A typewritten manuscript copy of Hart's "Remarks," with the following handwritten note from Harper: "Written by Albert Bushnell Hart LL.D., Professor of History in Harvard University, who delivered the address in person at the banquet. Ink correction by Prof. Hart. Pencil changes by HH Harper, to whom MS was submitted for criticism. [signed] HHH." Some curling, wrapper hinge split, hinge split, TLS splitting in halves. A scarce and interesting association copy. (#4997) \$850.00

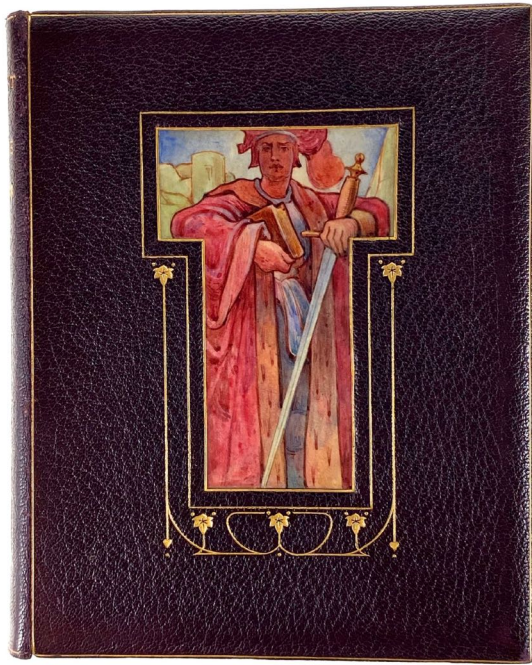


Stunning Inlaid Decorative Binding

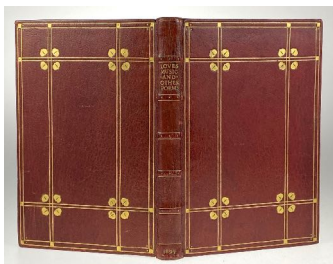
9. **[Binding, Fine- A. & D. McGregor Aird]** Keats, John. **Poems**. London: George Bell and Sons, 1905. Magnificently bound by A. & D. McGregor in full olive green crushed morocco with exquisite and complex all-over inlaid floral and leaf design work on both covers and five out of the six compartments on the spine. There over 300 separate inlaid components comprising leaves and blossoms in red and contrasting green, as well as a large central inlaid rose-colored stylized petal, highlighted with intricate gilt design and large hearts. Wide dentelles on reverse of front and back covers, including inlaid red dots and gilt patterning. Signed in binders gilt pallet on bottom of front dentelle: "Bound by R.. A. & D. McGregor Aird." As far as we can tell, this could be Duncan McGregor (1842-1921), as well as his daughter Alice McGregor Aird (1893-1976), from South Whales, Australia, though we could not find any information on their binding history. The degree of expertise in this binding is astonishing, and the design is aesthetically of the highest degree. And an added touch, in fine condition. Illustrations by Robert Anning Bell. (#4926) \$3,500.00



10. **[Binding, Fine- Superb Arts & Crafts]** Hare, Augustus J.C. **The Gurneys of Earlham**. London: George Allen, 1895. First edition. Illustrated. x, 343, [1]; viii, 352 pp. 2 vols. 8vo. An unsigned amateur binding in the style of the Doves Bindery. Bound in full brown morocco in Doves Bindery style, flat spine sewn on five cords, heavily stamped in gilt floral designs, with green and citron onlays, title, author, volume number and date on upper covers, a.e.g. Edges worn, spine faded, half title and frontispiece loose in vol. II. Morocco book label Illustrated. x, 343, [1]; viii, 352 pp. 2 vols. Bookseller Inventory # 249164 (#4927) \$2,250.00



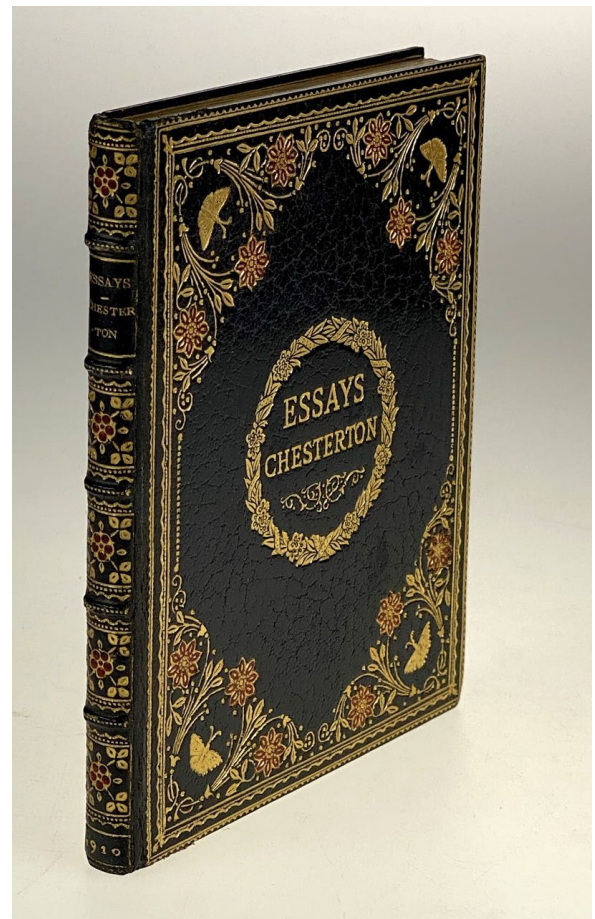
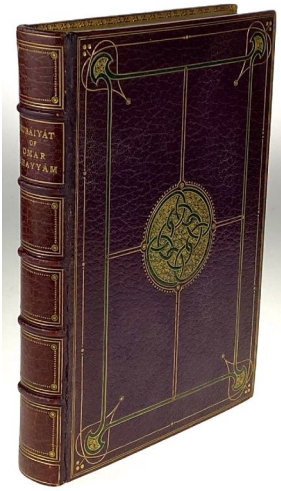
11. **[Binding, Fine- Cedric Chivers with H. Granville Fell Color Cover Vellucent Panel, 50 Copies]** De La Tour Landry, Geoffrey. **The Booke of Thenseygmentes and Tychynge That the Knight of the Towre Made to His Doughters.** London: George Newnes, 1902. Beautifully bound by Chivers with a superb vellucent panel of a knight on the front cover, by H. Granville Fell. Bound in full deep purple morocco with gilt ruling and design on covers and spine as well as dentelles. Signed in gilt pallet on rear dentelle, Cedric Chivers Bath. Limited to 56 copies on handmade paper, of which this #5. Frontispiece, additional title page, and 5 full page plates by Garth Jones are present in two states; the first on handmade paper, colored by hand, and the second in black & white on Japan Vellum. Initial letters printed in red. This volume was number XXXVI in Chivers' Books in Beautiful Bindings catalogue (circa 1905). Some light rubbing to edges, soiling, near fine. (#4923) \$3,500.00



12. **[Binding, Fine- Arts & Crafts]** Matheson, Annie. **Love's Music and Other Poems.** London: Sampson, Low, 1894. First edition. Full brown morocco Arts & Crafts binding featuring double-ruled thick gilt lines in geometric pattern, with

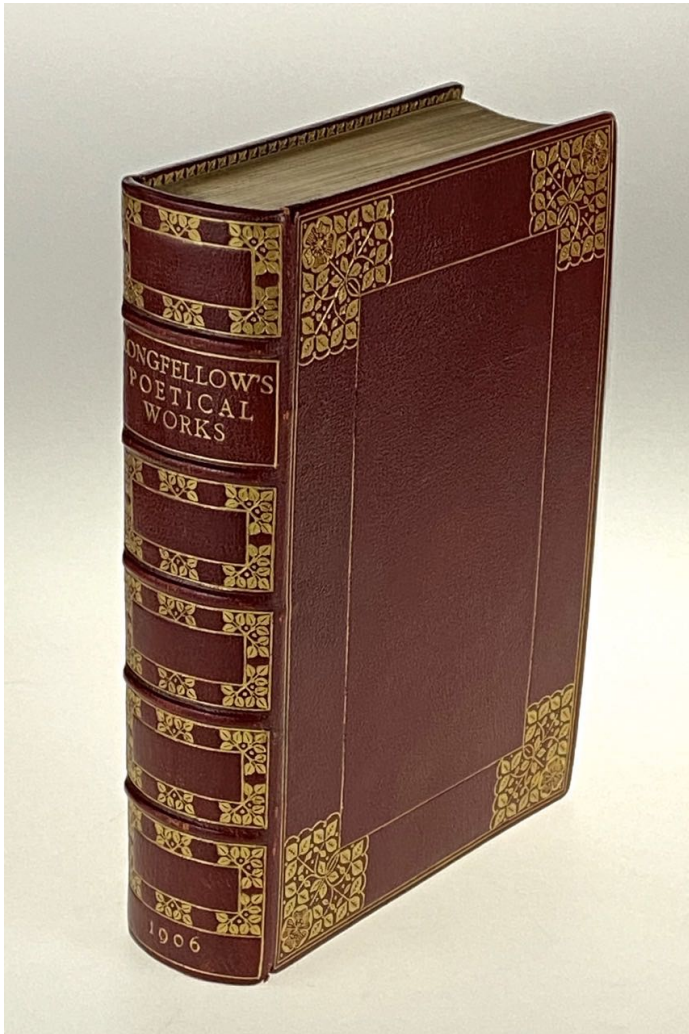
leaf quartet designs at four corners on both covers. Triple gilt ruled lines on turn-ins, Light foxing to most pages, generally very good copy. Light unobtrusive foxing throughout, binding near fine with very light rubbing to margins of spine. (#4887) \$675.00

13. **[Binding, Fine- Bren- tano's]** Fitzgerald, Edward (transl.). **Rubaiyat of Omar Khayyam.** London: Mac-millan, 1907. Bound in full maroon crushed morocco with intricate interlocking and central design consisting of inlays of green and detailed gilt patterning, with inlaid green geometric bordering and superb gilt line work on front cover. Corners bumped, hinges repaired. A manuscript watercolor painting on fine paper with Arabic writing is tipped onto a preliminary page. (#4947) \$850.00

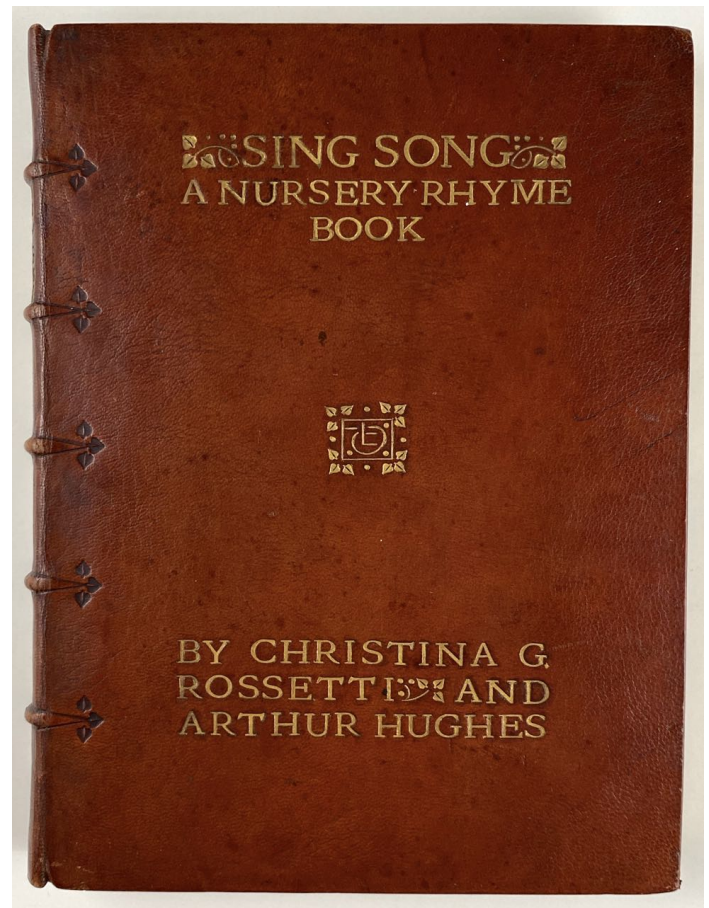


14. **[Binding, Fine- Sangroski & Sutcliffe, 30 Copies Only, Signed by George Sutcliffe]** Chesterton, G. K. **Five Types, A Book of Essays.** London: Arthur L. Humphreys, 1910. Exquisitely bound by Sangroski and Sutcliffe in full dark blue crushed morocco with elaborate gilt tooled and onlaid petal designs around a central gilt wreath that surrounds the title, including gilt butterflies and stippling. Spine gilt in six compartments which have

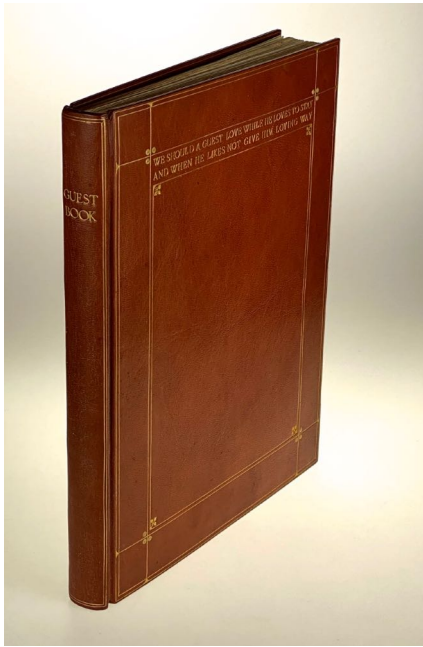
elaborate gilt design work and onlaid petals, five raised bands, gilt-lettered in one the second compartment. Stamped with the binders gilt pallet on rear dentelle, ""Designed & Bound by Sangorski & Sutcliffe London." LIMITED EDITION, number 3 of 30 copies printed on Japan vellum SIGNED BY GEORGE SUTCLIFFE! Fine. (#4998) \$2,750.00



15. [Binding, Fine- Cockerell at W.H. Smith] Longfellow, Henry Wadsworth. **The Poetical Works of Henry Wadsworth Longfellow.** London: Henry Frowde, 1906. Attractively bound by W. H. Smith, noted British bookbinder, under the direction of Douglas Cockerell, in full maroon pebbled morocco featuring designs on all four corners of both covers consisting of leaves and one Tudor rose. Light green marbled endpapers and gilt-tooled dentelles. Signed by Smith, "WHS" in a blind-stamped monogram on bottom of rear pastedown. AEG. Fine. (#4996) \$1,850.00

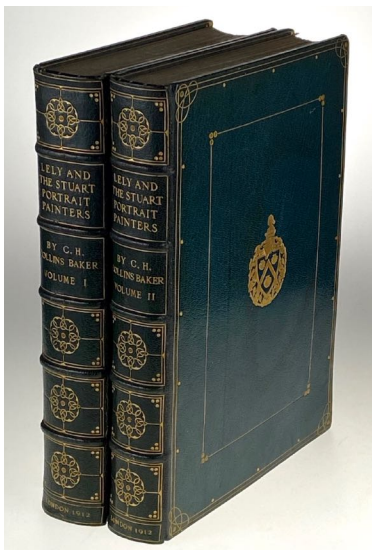


16. [Binding, Fine- Douglas Cockerell] Rossetti, Christina. **Sing Song: An Nursery Rhyme Book.** London: George Routledge & Sons, n.d. [ca. 1880's]. Attractively bound in full russet brown morocco by Douglas Cockerell (with his "DC" monogram, dated 1899, on rear dentelle) in an Arts & Crafts motif, 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



Exquisite Douglas Cockerell Item, In Original Wooden Shipping Box

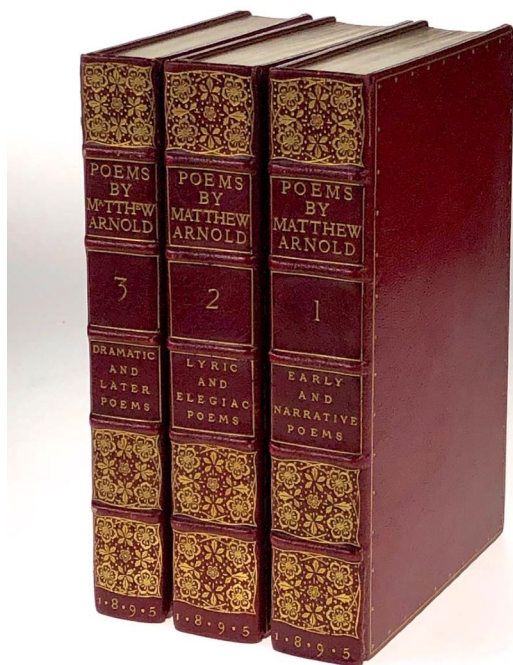
17 **[Binding, Fine- Douglas Cockerell for W. H. Smith: Wonderful Niger Guest Book, with Original Box]** Cockerell Designed Guest Book. Letchworth: W.H. Smith & Son, Bookbinding Works, ca. 1905. First edition. Extremely scarce "Niger Morocco Guest Book, superbly bound by W.H. Smith & Son from a Douglas Cockerell design in full reddish-brown Niger morocco. In the Original Wooden Shipping Box, lined in felt which bears the W.H. Smith & Son's printed label to the cover. The binding features gilt-ruled borders and is embellished with small inlaid white dots and tiny floral tooling. Gilt lettering at the head of the upper cover featuring a quote from Homer's Odyssey: "We should a guest love while he loves to stay / And when he likes not give him loving way." Smooth spine with ruled border and title ("Guest Book") in gilt, stamp-signed in gilt with the "WHS" monogram on rear dentelle. Green cloth endpapers, top edges gilt. Printed on "Whatman 1905" paper. Cockerell managed the bindery at W.H. Smith & Son, from 1905 to 1914. "In a statement printed in G.D. Hobson - English Bindings of J.R. Abbey, p. 170, Cockerell notes that bindings signed with the 'WHS' stamp during this period were specially designed by him" Bookbinding in the British Isles. A wonderful Douglas Cockerell design, and exceedingly scarce, especially in the original shipping, labeled box. (#4978) \$3,850.00



18. **[Binding, Fine- W. H. Smith, Designed by Douglas Cockerell]** Collins-Baker, C.H. Lely and the Stuart Portrait Painters: A Study of English Portraiture Before & After van Dyck. London: Philip Lee Warner for the Medici Society, 1912. First edition. Two volumes, quartos. Handsomely bound Arts & Crafts style binding by W.H. Smith & Son (signed WHS on rear dentelle) from a design by Douglas Cockerell (see below) who managed the bindery from 1906-1914. Full crushed turquoise morocco with distinctive Cockerell circling gilt ruling at edges, gilt rectilinear patterning and thick "nailheads," as well as a central armorial motif on both covers, gilt spines with even more elaborate circular gilt motifs, dots, etc. In a statement printed in G.D. Hobson - English Bindings of J.R. Abbey, p. 170, Cockerell notes that bindings signed with the 'WHS' stamp during this period were specially designed by Douglas Cockerell. Limited 375 copies (of which 350 are for sale) on pure rag paper; of the ordinary edition this is no. 6. 240 reproductions after the original pictures. The volumes were bound for Charles Lyttleton with the front and back covers of both volumes featuring his coat of arms at center. The dentelles feature four gilt rules and tooling at corners, with patterned endpapers in tan, black, and blue. All edges gilt. Some light edgewear, and faint discoloration and staining to covers, a few inlaid dots missing. (#4922) \$1,750.00

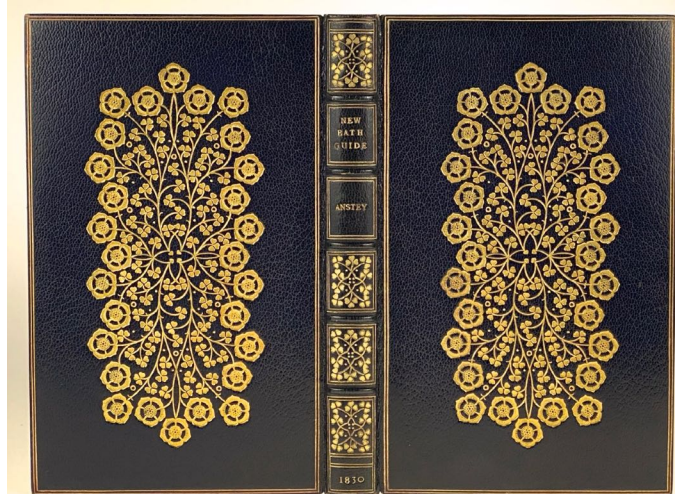
19. **[Binding, Fine- W. H. Smith, under Douglas Cockerell]** Longfellow, Henry Wadsworth. **The Poetical Works of Henry Wadsworth Longfellow.** London: Henry Frowde, 1906. Attractively bound by W. H. Smith, noted British bookbinder, under the direction of Douglas Cockerell, in pebbled dark green morocco featuring a signature design of gilt leaves, flowers, and dots to the covers and spine. Light green marbled endpapers and gilt-tooled turn-ins. Signed by Smith, "WHS" in a blind-stamped monogram on bottom of rear pastedown. Spine lightly faded, some light rubbing to edges, else near fine. AEG. Some foxing to a few pages. Gift inscription on front pastedown. (#4414) \$1,750.00

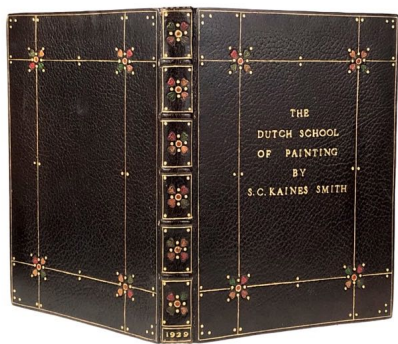
Exquisite & Classic Doves Bindery Triple Decker, Signed 1897



20. **[Binding, Fine- Stunning Doves Bindery]** Arnold, Matthew. Three volumes uniformly bound: **Early and Narrative Poems and Sonnets (1895); Lyric and Elegiac Poems (1895); Dramatic and Later Poems (1895).** London: Macmillan and Co., 1895. First Thus. Three uniform volumes of similar size, similarly bound by the Doves Bindery, designed by Cobden-Sanderson and bound at his bindery, all signed in rear dentelles, "The Doves Bindery, 18 C-S 97." Exquisite, finely wrought in the most classic Doves Bindery style in wonderful crimson crushed morocco, with five raised bands on spine, and three of the six compartments lavishly gilt-stamped with ornate petal and leaf motif, each volume with lettering in the 2nd and 4th compartment, each with the volume number in the 3rd compartment, and the date, 1895 at the bottom. Both covers with attractive single rectilinear border, containing gilt dots along the inside edge. Gilt ruling on edges of boards. Inner dentelles with classic Doves triple filet borders and floral motifs at each corner. All edges finely gilt. Provenance: direct descent from Leonard Mouteney, through his daughter, then a collector, thence to us. Housed in linen backed felt-lined folders, fitting into exquisite box matching crimson morocco spines stretching over nearly half of boards, gilt lettering to nearly match that of the book. About as fine as one could hope for, certainly a truly representative Doves Binding on this this three-volume Matthew Arnold. (#4438) \$11,000.00

21. **[Binding, Fine- de Sauty, Alfred]** Antsey, Christopher. **The New Bath Guide; or Memoirs of the B-N-R-D Family, etc.** London: Hurst, Chance, & Co., 1830. A New Edition. Exquisitely bound by Alfred de Sauty in deep blue crushed morocco with elaborate and boldly impressed gilt floral and leaf pattern work on both covers depicting burgeoning Tudor rose blossoms at the end of swirling stems and triple heart leaf motifs, as well as ornamental circles. The spine is also similarly gilt in bold interlocking stem and leaf pattern on four of the six panels, the remaining two gilt lettering. The date 1830 at bottom. Side edges, including top and bottom of spine, with single gilt filet ruling. Understated dentelles on front and back inside covers, with "de Sauty" at the bottom of the front dentelle. Frontispiece, title, and five superb etched plates by George Cruikshank. An utterly fine copy with absolutely no signs of wear to the binding. Alfred de Sauty (1870-1949) produced tooled bindings of exceptional quality and workmanship in London from approximately 1898 to 1923, and in Chicago from 1923 to 1935. His finest work is thought to be have been accomplished between 1905 and 1914, quite possibly when this binding was executed. A truly wonderful example of the skill of this wonderful bookbinder. (#4928) \$2,750.00

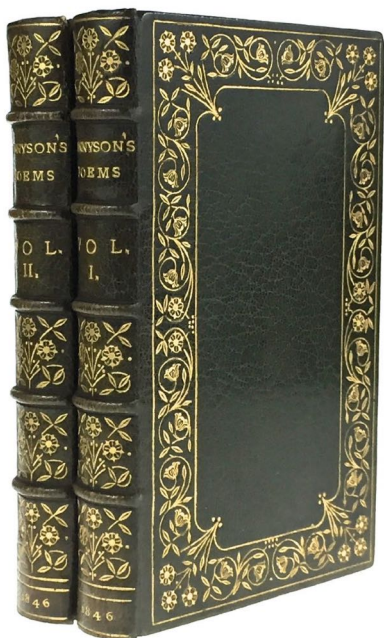
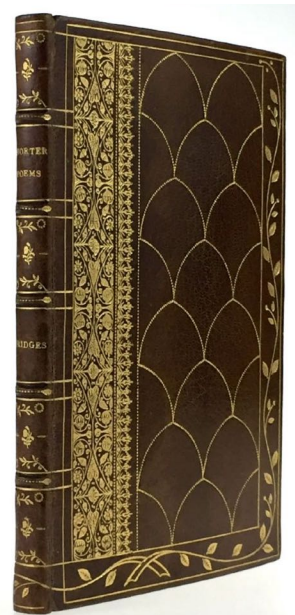




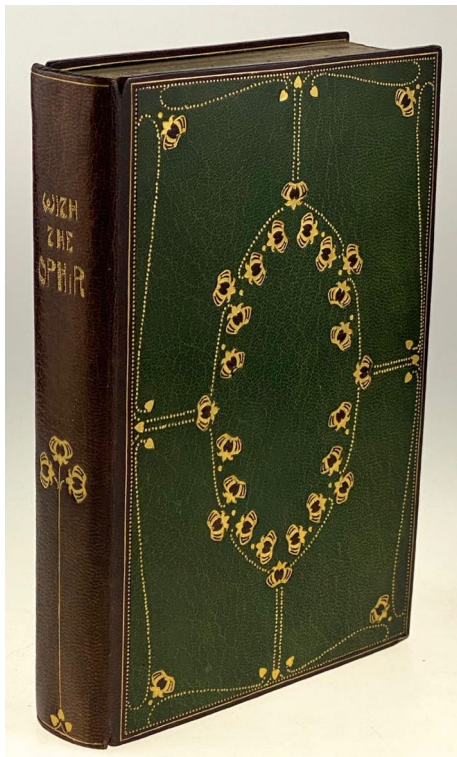
22. **[Binding, Fine- Ethel Taunton, Student of Douglas Cockerell]** Smith, S.C. Kaines. **The Dutch School of Painting.** London: The Medici Society, 1929. First edition. A fabulous Arts & Crafts binding by Ethel Taunton, a pupil of Douglas Cockerell, in full dark brown crushed morocco with colorful inlaid hearts in clusters at four corners on both covers, and in all six compartments of spine, a total of 56 inlaid pieces, highlighted by thick gilt-stamped dots and recitilinear geometric borders on both covers and spine, gilt dots on top and bottom of spine, gilt ruling on side edges of boards, wide dentelles with gilt ruling and marbled paper pastedown and free flies. With Taunton's personal gilt signature in rear lower dentelle, "E. Taunton. 1929." After learning her craft from Cockerell, Taunton worked for more than a year in Surrey in the very early 1900's, then returned to London to set up a bookbinding workshop in Kensington, working at first alone, then with Miss G.

Wallbrand Evans, trained at the Guild of Women Binders workshop. The two worked on bindings together; it is not known if the present binding is the sole work of Taunton, or in collaboration with Evans. Taunton's bindings are extremely scarce. Very slight wear to joints, near fine. (#4480) \$2,500.00

23. **[Binding, Fine- Exquisite Arts and Crafts]** Bridges, Robert. **The Shorter Poems of Robert Bridges.** London: George Bell and Sons, 1891. Third edition. 12mo. Exquisitely bound Arts & Crafts binding (executed ca. 1891) featuring all-over gilt designs on both covers and spine with two side panels of finely and intricately gilt blossom and strapwork designs. The side and bottom portions contain elegant vine and leaf gilt patterning, and a large rectangular panel is taken up by elegant stippled curvilinear shapes, all attached at vertices. Spine with gilt designs, as well as dentelles, fine silk-lined endsheets with elaborate patterns. A wonderful production indeed. With the armorial bookplate of Clive Behrens, son of wealthy baron. There is a contemporary ink inscription by a former owner on a preliminary page, dated 189-... AEG. Binding is near fine. (#4250) \$2,500.00

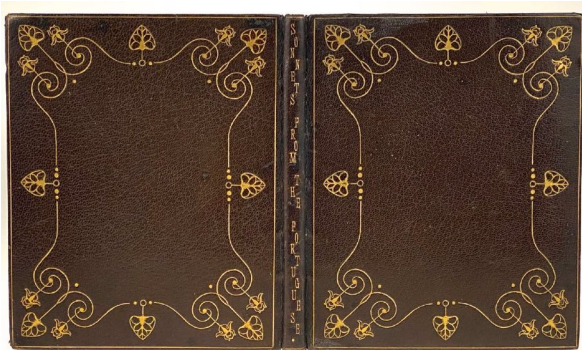


24. **[Binding, Fine- Florence Paget]** Tennyson, Alfred Lord. **Poems by Alfred Tennyson.** London: Edward Moxon, 1846. 12mo. Two volumes. Superbly bound by Florence Paget, noted bookbinder who was an early student of Douglas Cockerell, exhibiting at the A&CES exhibition in 1899, and whom Sarah Prideaux looked upon favorably. Both volumes exquisitely bound in full green crushed morocco with attractive flowing Art Nouveau 3/4 inch border designs consisting of flowing fillet vine and tulip blooms, with an additional 16 open flowers at corners and sides on both covers, spine with five raised bands, six panels, two of which contain lettering, and four with similar gilt design motif as covers. Thick dentelles with gilt fillet borders and three open flowers and leaves at each corner. With Paget's signature pallet on rear dentelle: "F. P. 1907." All edges with single gilt fillet rule, and with six gilt rules on top/bottom edges of spine. Fine condition, both volumes. Quite a lovely example of Paget's understated but aesthetic design element. Her bindings are sought-after and quite rare. (#3492) \$2,750.00



**Exquisitely Bound by Edith de Rheims (Signed)
The Guild of Women Binders**

25. **[Binding, Fine- Exquisitely Bound by Edith de Rheims (signed), Guild of Women Binders]** Maxwell, William. **With the "Ophir" Round the Empire: An Account of the Tour of the Prince and Princess of Wales, 1901.** London: Cassell & Company, 1902. First edition. A stunning full morocco leather binding by Edith de Rheims (signed "E de R" on the bottom of the rear doublure), a central bookbinder of the Guild of Women Binders, with the front and rear covers contrasted with dark green panels onlaid on dark brown leather, spine title accomplished by gilt stippling and decorated with three flowers and the top of a gilt fillet on the lower half of the spine. Covers feature a design of gilt flower stamps inlaid in brown, with a surrounding gilt stippled border design, accented with hearts. Doublures with dark green panels with morocco base, flowers inlaid in turquoise, dark blue, and violet, connected with large inlaid brown leaves and gilt stems. Superb gauffered gilt top edge, with a design of birds, leaves, and a flower. Vellum endpapers with small gilt dots at each corner, signed "Guild of Women Binders" at the bottom of the front free endpaper. B&W plates, most pages unopened. Signed presentation from the author "To Her Majesty the Queen with respectable homage, W Maxwell." This is Queen Alexandra—Queen of the United Kingdom and the British Dominions and Empress of India, the wife of King Edward VII. Corners lightly rubbed, offsetting to vellum free endpapers, and paper on the rear endpapers rippled (as is typical for Guild bindings with vellum endpapers). A wonderful Edith de Rheims bindings, one of the most significant of all the Guild of Women Binders, and certainly a very scarce example. (#4911) \$8,500.00



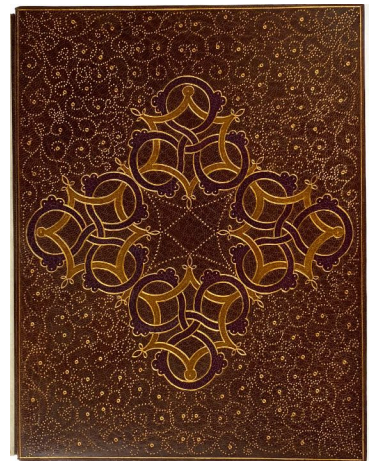
26. **[Binding, Fine- Hampstead Bindery]** Browning, Elizabeth Barrett. **Sonnets from the Portuguese.** London: George Bell and Sons, 1898. 5 1/4 x 6 1/4 inches. Bound in dark brown morocco by The Hampstead Bindery with an attractive Art Nouveau design motif on both covers made up of curved gouges and 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) \$2,250.00



Wonderfully Bound by Hampstead Bindery

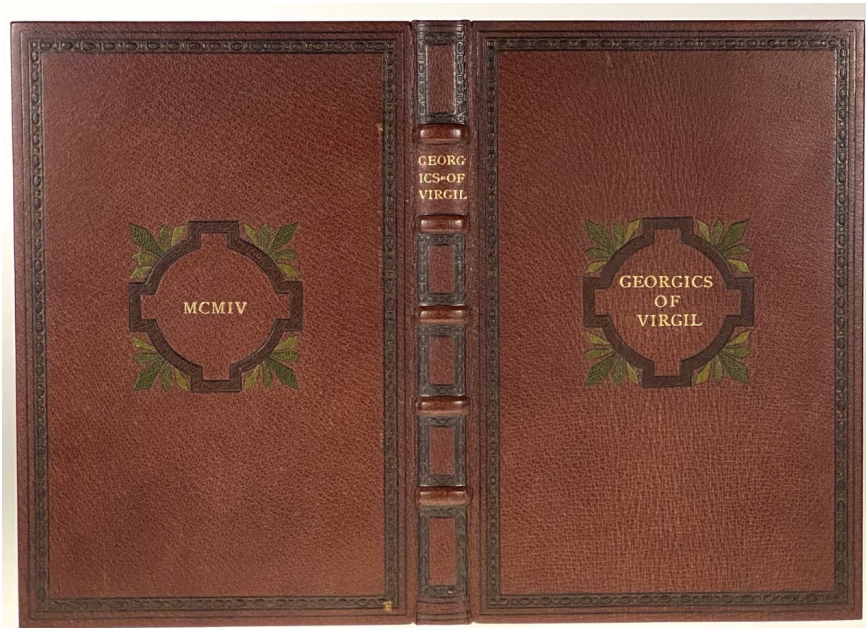
27. **[Binding, Fine- Hampstead Bindery Masterpiece- P.A. Savoldelli]** Browning, Robert. **Pippa Passes**. London: Duckworth & Co, 1898. First edition thus. Exquisitely bound in full chestnut brown morocco by The Hampstead Bindery, measuring 9 x 7 inches, and most likely the work of its master binder, 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



Full inlaid doublures



28. **[Binding, Fine- Guild of Women Binders]** Morris, William. **The Defense of Guenevere**. Portland: Thomas B. Mosher, 1896. First edition thus. Excellent Arts & Crafts style binding by the Guild Women Binders in full polished calf with a well-balanced design of gilt flowers, hearts and tendrils on both covers. Title in gilt on spine, with a single heart and tendril below, gilt dentelles. Limited to 100 copies on Japan Vellum, of which this is #87. Some rubbing, very small chip to front cover. (#4920) \$850.00

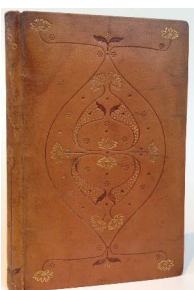


Exquisite Averill Cole Binding

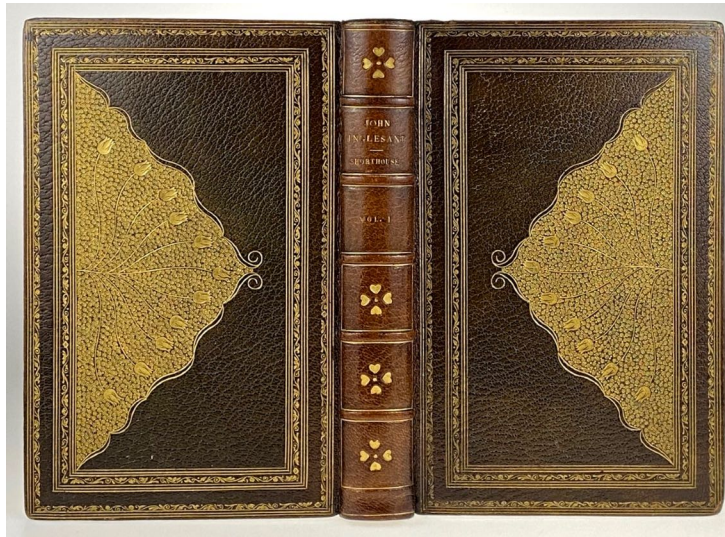
29. **[Binding, Fine- L. Averill Cole, with over 500 Inlays]** Mackail, J.W. (transl). **The Georgics of Virgil.** Boston: Houghton Mifflin and Company at the Riverside Press, 1904. First edition thus. Exquisitely bound by L. Averill Cole in terra-cotta pigskin, blind-tooled with hundreds of inlays, an aesthetic and technical masterpiece. A mosaic border in dark brown and green, composed of over five hundred small inlays, blind-tooled, surrounds a central design, inlaid in shades of dark brown and green. The spine is beautifully designed with five well-rounded bands and six compartments, five of which contain the same inlaid mosaic patterning, gilt lettering on second compartment. Front cover with the title, the rear cover with the date, MCMIV, both in gilt. TEG. Elegant green silk fine-grained doublures and matching free endsheet, wide dentelles with same terra-cotta theme, containing the inlaid designing. Signed in rear lower left in gilt pallet: "L. Averill Cole." This binding is pictured in Robert Seaver's "American Bookbindings," in the American Printer, ca. 1910. Seaver remarks, "The combination of the square with the Roman half arch is distinctly appropriate to a binding in the style of the early Roman empire, while the conventional representation of the Roman Palmette is inlaid in shaded tones of green. Before designing this binding, Miss Cole examined hundreds of Roman architectural plates, in order to secure an original and at the same time an authentic treatment." Designed and printed by Bruce Rogers at the Riverside Press, with decorative title page in red-brown, initials throughout. Very fine condition, no signs of wear. In contemporary two-part solander book case, full leather-lined, opening at the top. (#4948) \$7,500.00



L. Averill Cole, noted and accomplished American woman bookbinder and designer, was from California, but early on studied under Louis Jacobs and Joseph Hendriks in Belgium ca. 1905. She won first prize at an important international bookbinding exhibition in Brussels in 1905, worked in England with Mary Noble whom she met through Douglas Cockerell, and was the first to teach Noble bookbinding. Finally returning to America in 1908, Cole took a lead position as head bookbinder at Houghton Mifflin's Riverside Press in Cambridge, MA. where she produced bindings of top quality for four years. The present binding, therefore, is dated between 1908-1912. A thoroughly captivating binding in very fine condition, superbly matching the content and design of Bruce Rogers in a rich and expressive styling.

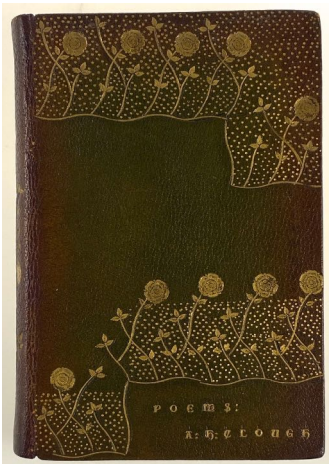
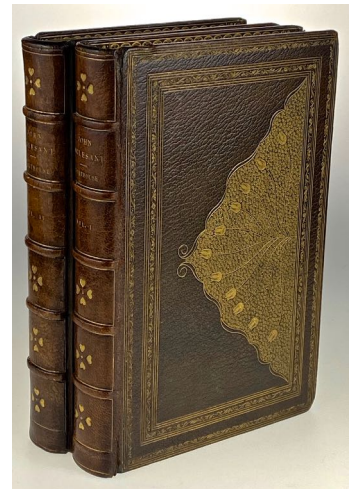


30. **[Binding, Fine- Guild of Women Binders, Unsigned]** Phillips, Stephen. **Paolo & Francesca.** London: John Lane, The Bodley Head, 1900. Ninth Edition. Superb full calf binding, undoubtedly by the Guild of Women Binders, and having come from a collection of books bound by the Guild, though unsigned as often found with Guild binders. Attractive center oval blindstamped and gilt-ruled and stippled design on front cover extending upward and downward and ending in gilt blossom designs. Very attractive spine with lengthwise long stem design and innovative lettering, gilt designs on dentelles. Unobtrusive and faint water marks present, though not detracting. (#2147) \$1,850.00



Stunning Birkenruth, Two Volumes

31. **[Binding, Fine- Johanna Birkenruth]** Shorthouse, J. Henry. **John Inglesant, A Romance.** London: Macmillan and Co., 1881. Two volumes. A magnificently detailed and stunning binding by Johanna Birkenruth, with a magnificent gilt blocked design on both covers (thus repeated four times) consisting of tulips emanating from a central point along the outer edge and spanning in a semi-circle across the covers, and of note, the background is fully stamped in double nailheads, making the whole of the background nearly solid and giving a wonderful effect. Three sets of concentric rectangular gilt filet rectangles with interweaving borders balance out the design on both covers. Spines with five bold raised bands, four compartments with large arrayed solid hearts, the others with gilt lettering. Superb gilt dentelles with innovative and intricate heart, devices and gilt stippling, marbled doublures and free endpapers. Signed by Johanna Birkenruth in her characteristic printed stamp at the top of the second leaf, "Johanna Birkenruth, London." Birkenruth, was a prominent British in the late 19th Century in London, and became associated with the Guild of Women Binders, exhibiting in the same venues. She quickly attained her own independent reputation as being a highly innovative and certainly technically savvy bookbinder, as early as 1889.. She started her predominant period of work, in London, circa 1893. We don't have record of her influences or training, but the style of her work and the expertise of her finish suggest influences by many of the same mentor shared by the Guild of Women Binders. She is known to have produced the bindings herself, from her own designs, and one of her magnificent triumphs was a full leather gouged and tooled binding for the Kelmscott Chaucer. Volume One with edge wear along the seam of the spine that could do well with repair. Volume two has been expertly repaired at the hinges, corners bumped occasional wear to corners and sides, all four covers very nice, near fine. A wonderful and scarce Birkenruth binding. (#4946) (see items 32-33 below). \$3,250.00



32. **[Binding, Fine- Birkenruth, Johanna]** Clough, Arthur Hugh. **Selections from the Poems of Arthur Hugh Clough.** London: Macmillan and Co., 1894. First edition thus. Wonderful Art-Nouveau style binding by Johanna Birkenruth, talented London bookbinder who collaborated with Mary G. Houston, and set up shop in South Kensington at the Turn of the Century. Many of her bindings are on impressive works, including one for the famed Kelmscott Chaucer, and have a subtle, unpretentious look. Bound in full pebbled morocco olive morocco (now approaching brown), with her characteristic patterned spaces, broken off almost randomly and set apart with gilt ruling, stippling and leaf/blossom patterning; spine with longitudinal vine and blossom pattern and rear cover with a central blossom, and four sprigs coming off in each direction, similar attractive gilt motif to front and rear dentelles. Birkenruth nearly always signed her bindings with an ink-stamped pallet on a front endpaper (as in this case). Cover color aged to brown as is often the case with certain green dyes, else near fine. A scarce and representative Birkenruth binding. (#3919) \$1,750.00

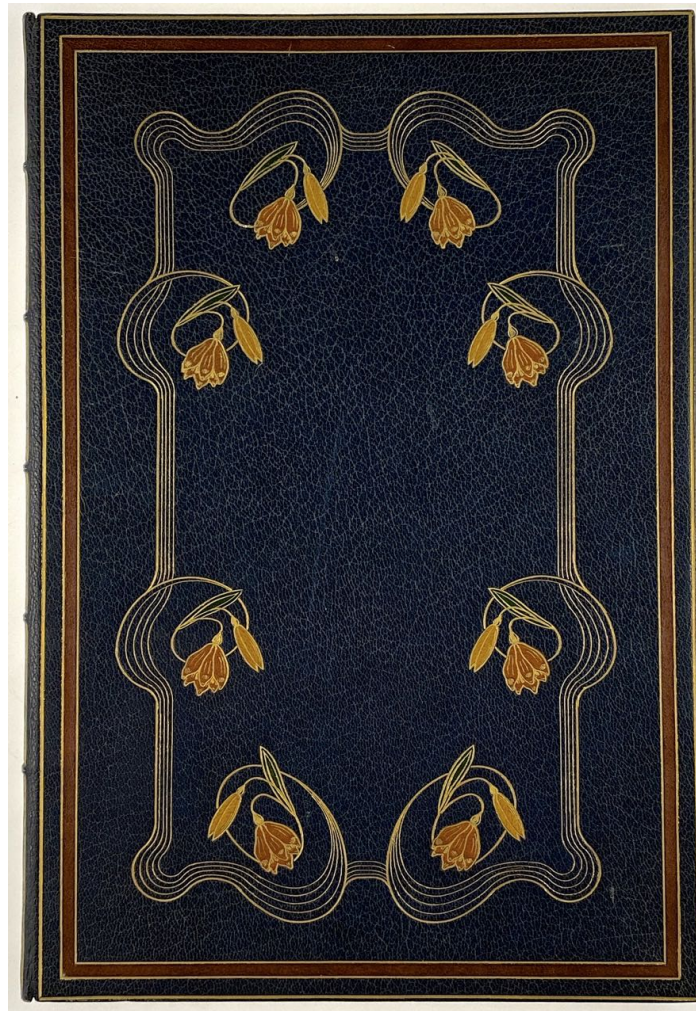


**One-of-a-Kind Revolving Hand-Crafted Book Case
by Johanna Birkenruth, Morocco Gilt, ca. 1895**

33. **[Birkenruth, Johanna- Original Wooden Book Case] Hand-crafted by Johanna Birkenruth, Morocco Leather Lined Revolving Book Case.** Completely Covered in Morocco Hand-Tooled Leather by Birkenruth (signed in two places with her gilt signature pallet laid into one of the leather compartments). This is a fabulous, one-of-a-kind, Arts & Crafts style revolving bookcase, by Johanna Birkenruth, master British bookbinder in the late 19th and early 20th Century (see below). All parts fully covered in fine green morocco leather, and expertly hand-tooled as if it were a fine binding, featuring a perfectly working rotating base, a central decorative spindle, four compartments to place books, with border lip, and superb gilt tooled designs include a central monogram of GDR inlaid in colors, and intricate gilt-stamped all-over design work. As well, the slats, appearing in triplicate on each side (one lacking) are wonderfully tooled with Art Nouveau style elongated stems and thistle blossoms at the top. In remarkably well-preserved condition. We are aware of not other Arts & Crafts furniture or similar production by Birkenruth, so this stands out as a unique and certainly aesthetically pleasing marriage of art, style and use. (#5004) \$12,500.00

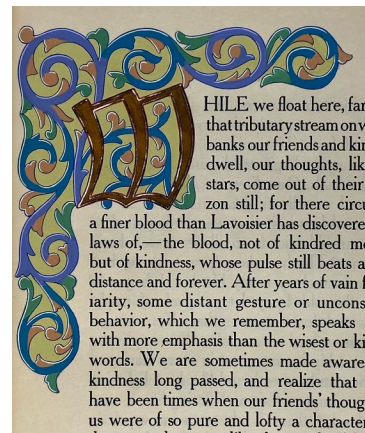
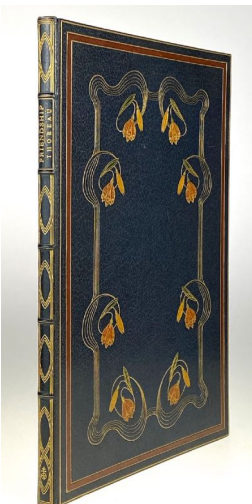
Johanna Birkenruth (1853-1929) was a noted bookbinder in London who became associated with the Guild of Women Binders (though never joined) and established herself as one of the leading bookbinders in the late 19th Century in England. She quickly attained her own independent reputation as being a highly innovative and technically accomplished bookbinder, as early as 1889, and began showcasing her bindings in the top exhibitions of the period. Birkenruth was well-known in London at the Turn of the Century, as well as today, for her embroidered bindings, gouged designs, and idiosyncratic, innovative gilt stamped motifs. One of her bindings displayed at the Arts & Crafts Exhibition in 1897, was instrumental in inspiring Frank Karslake to found the Guild of Women-Binders. According to one admirer, her workshop on Cromwell Road in 1895, has become “a thoroughly artistic abode where “purchasers, and visitors merely desirous of inspecting, are equally welcome.” In 1901, Sangorski & Sutcliffe set up on their own shop after working for Douglas Cockerel, and soon taught a number of pupils, but none so renowned as Sarah Prideaux and Johanna Birkenruth, who learned the rare art of design and finishing from these master bookbinders. Birkenruth went on to become highly networked, producing superb bindings to the upper end collectors, including a wonderful gouged full pigskin binding for the celebrated Kelmscott Chaucer. It has been said that Johanna Birkenruth was the first women to give formal lessons in bookbinding.

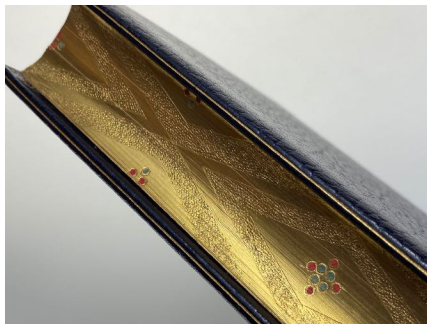
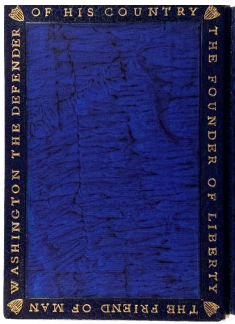




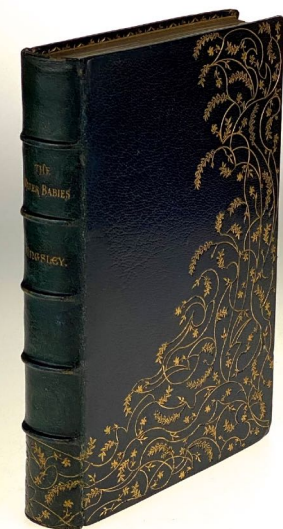
Stunning Full Morocco Louis Kinder Quarto Binding, 50 Copies

34. **[Binding, Fine- Louis Herman Kinder Rare Full Morocco Masterpiece, 50 Copies on Japan Vellum]** Thoreau, Henry David. **The Essay on Friendship**. East Aurora: Roycroft Press, 1903. First edition thus. 4to. A magnificent example of bookbinding by Louis Herman Kinder, one of the premier bookbinders in American 20th Century book arts history. Full dark blue morocco by Kinder for the Roycroft Shop, with inlaid flowers & leaves in yellow and green within a frame of curvilinear gilt rules surrounded by an inlaid border in dark brown. The rear cover features a simpler variation without floral onlays, spine in six compartments and the Roycroft monogram at the foot of the spine. Moiré silk endpapers. Top edge gilt. Limited to 50 copies on Japan vellum, of which this is #18. Illuminated in color and gilt (burnished over time) by Harriet Robarge, typography by Newell White, and presswork by George Parker. The ornaments are designed by Samuel Warner. Elegant full levant bindings by Kinder are extremely rare and sought after. A few spots of light rubbing and small scratches. (#4910) \$6,500.00





35. **[Binding, Fine- Monastery Hill Bindery, Joseph Zuffant]** Lossing, Benson. **The Home of Washington and its Associations.** New York: W. A. Townsend, 1866. Bound in full crushed navy morocco, spine in six compartments, and unique design and concentric lettering in gilt on both dentelles by Joseph Zuffant, Monastery Hill Bindery's most recognized and longstanding bookbinder. As well, with exquisite gauffered edges all around in bold blocked gold (highly finished) and with unique onlaid color nailhead designs. The gold on the edges is magnificent, and in contrast, a highly stippled geometric pattern is achieved, a very elegant gauffering indeed. Sides of edges with gilt ruling, as well as top and bottom of spine, with gilt nailheads. An otherwise austere binding, these embellishments make this a fascinating and appealing work of art. (#4933) \$2,250.00

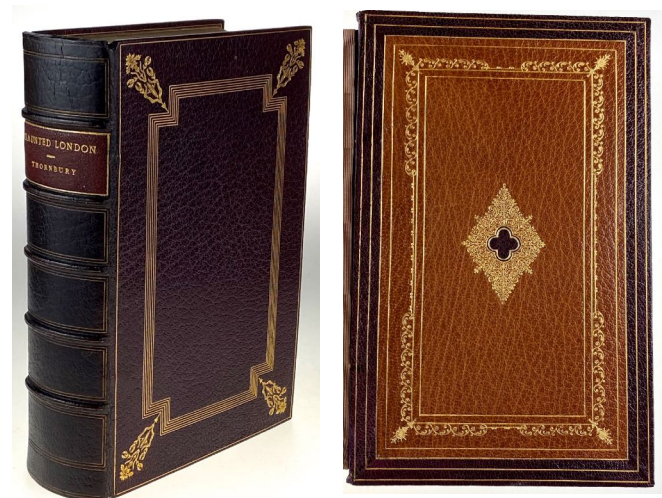
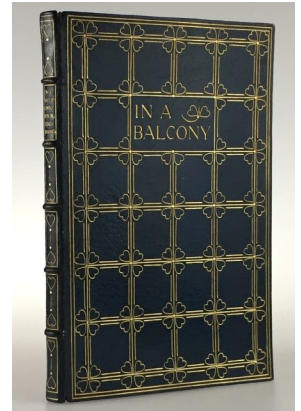


36. **[Binding, Fine- Orrock & Son, Exhibition Binding]** Kingsley, Charles. **The Water-Babies.** London: Macmillan, 1889. Bound in deep blue smooth grained morocco with superb gilt "bleed-over" gilt floral design which begins on cover (taking up 3/4 space) and travels to last panel on spine, and then continues finally to lower half of back cover. Written in pencil in a contemporary hand on the verso of the front free fly, "Specimen of Exhibition Binding shown in London,

1892." A very fitting interpretation for Kingsley's classic, the firm of Orrock & Son were engaged in bookbinding in Edinburgh at the Turn of the Century. Slight wear, very good. Scarce thus. (#4932) \$1,750.00

37. **[Binding, Fine- Patterson, Harriet W. and Charles McLeish]** Browning, Robert. **In a Balcony.** Chicago: Blue Sky Press, 1902. First edition thus. Superbly bound by Harriet W. Patterson, American bookbinder, and tooled by Charles McLeish, famed finisher for the Doves Press. Bound in full crushed dark green morocco with all-over

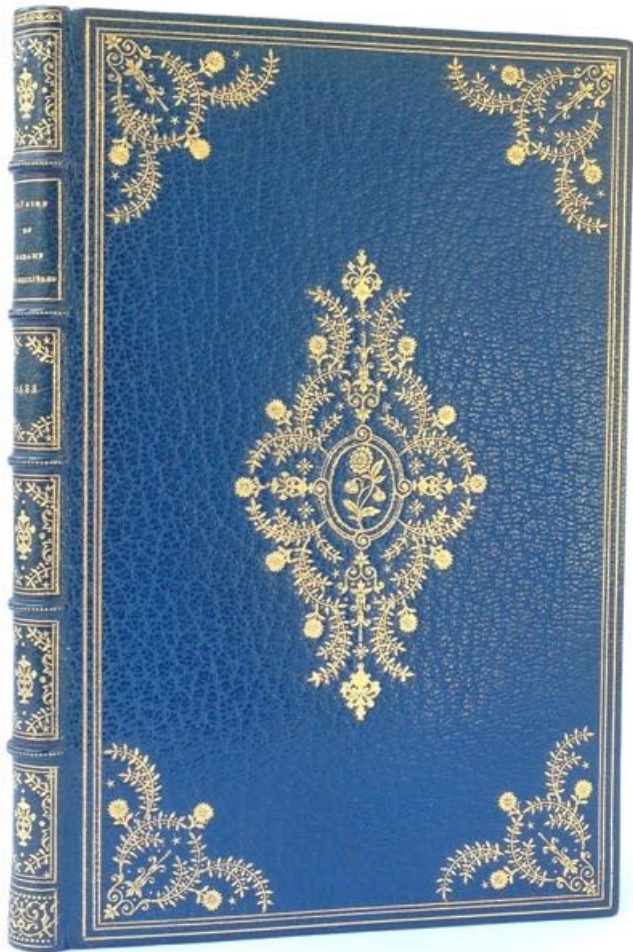
geometric triple-ruled squares bordered by four hearts on both covers, spine and inner dentelles. Signed on top and bottom rear dentelle, respectively: "Bound by Harriet W. Patterson" and "Tooled by Charles McLeish." #282 of 400 Copies, initialed by Langworthy, designs by F. Goudy and W.A. Dwiggins. Boards very slightly bowed. A fine copy of a most scarce couplet of binder and finisher. (#2933) \$2,500.00



38. **[Binding, Fine- Monastery Hill, Extra-Illustrated with over 60 Engravings, Etchings and Portraits]** Thornbury, Walter. **Haunted London.** London: Hurst and Blackett, 1865. First edition. Bound by Monastery Hill Bindery (unsigned) with six-line gilt rectilinear patterning on covers and striking full doublures consisting of tan morocco panels bearing concentric gilt ruling (one with extensive design work) and a central arabesque pattern with burgundy morocco onlay at the very center. Illustrated by F. W. Fairholt, and lavishly EXTRA-ILLUSTRATED by the addition of approximately 60 engravings, etchings, and portraits, many window-mounted. Near fine. A wonderful combination of binding and content. Property from the Collection of Rhoda H. Clark and The Monastery Hill Bindery. (#5000) \$2,250.00

39. **[Binding, Fine- Arts & Crafts]** Thompson, Francis. **The Works [of Francis Thompson].** London: Burns & Oates, 1913. First edition thus. Three Volumes, bound similarly in full tan crushed morocco, ornate gilt front covers with central Tudor rose, leaf and vine design and bordered by multiple rulings, two of which are broken by dots, gilt spines. Contemporary unsigned binding in charming Arts & Crafts style, very reminiscent of Douglas

Cockerell. All volumes with tissue-guarded frontispieces and title-pages printed in red and black; a handsome production. Spines very slightly faded; upper board of Prose volume with a few tiny nicks, just missing gilt. A lovely set. (#3806) \$2,250.00



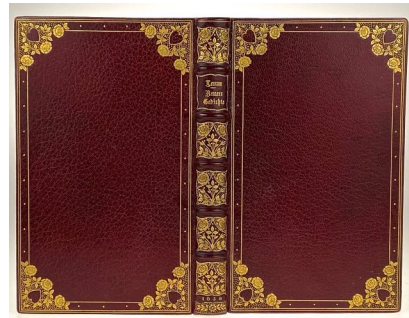
Stunning Binding by Raparlier

40. **[Binding, Fine- Raparlier] Deshouieres (Antoinette du Ligier de la Garde). Poesies.** Paris: Chez la Veuve de Sebastien Mabre-Cramoisy, 1688. First edition. Exquisitely bound c.1890 by Raparlier in blue goatskin with ornate and innovative covers tooled in gilt with triple fillet border, leafy stems, flower-heads, and a centerpiece composed of a flower within a frame surrounded by similar motifs. The spine divided into six panels, lettered in the second and dated in the third, the others with a vase containing a flower and leafy sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. A wonderful example by the famous bookbinder Paul-Romain Raparlier (1858-1900). The frontispiece engraving is not called for, but taken from a later edition. A fine copy in every way. (#1990) \$2,750.00



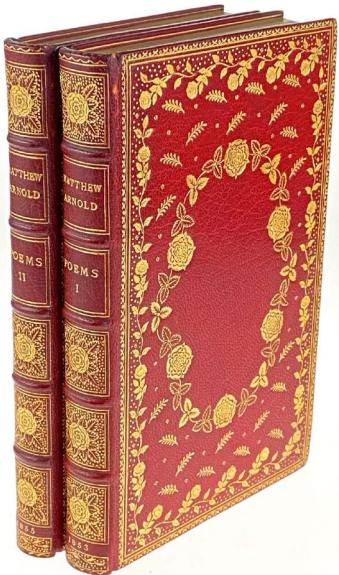
Rivière Stunner

41. **[Binding, Fine- Rivière] Gaultier, Bon (Editor) William Edmondstoune Aytoun and Sir Theodore Martin. The Book of Ballads.** London: Wm. S. Orr and Company, 1845. First edition. 12mo. Superbly and finely bound by Rivière in green morocco (faded to light brown as usual), with all-over gilt tooling comprising elaborate and boldly hand-tooled leaves and branches across both covers and spine. Very much in the Doves style. All edges gilt. Gift inscription on front free endpaper. Bon Gaultier was the nom de plume assumed by the writers William Edmondstoune Aytoun and Sir Theodore Martin. Illustrated with superb woodcuts by Alfred Crowquill. The humorous Bon Gaultier Ballads remained popular for most of the 19th century. Near fine. A gorgeous and finely executed Rivière binding. (#3525) \$2,750.00

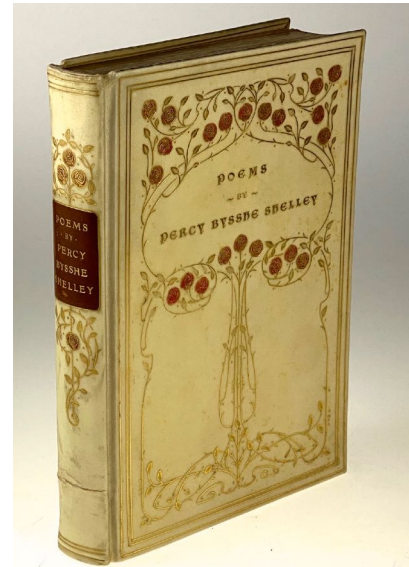


42. **[Binding, Fine- Roger de Coverly & Sons] Lenau, Nicolaus. Neuerer Gedichte [Newer Poems].** Stuttgart: F. Niembsch v. Strehlenau, Hallberger, 1838. First edition. Superbly bound by Roger de Coverly & Sons in fine crushed maroon crushed morocco with ornately embellished gilt floral and leaf and 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

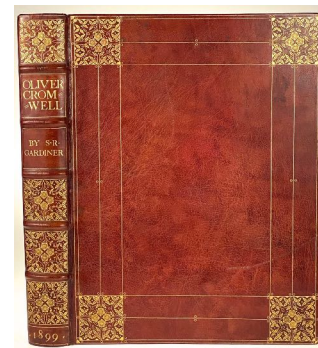
sheet with library stamp, near fine. Singed, "Roger de Coverley and Sons," in gilt pallet on rear dentelle. Roger de Coverley (1831-1914) apprenticeship began at Zaehnsdorf, and he soon became an independent binder in Leicester Square, London, and later 6 St Martin's Court, engaged in both forwarding 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) \$2,250.00



43. **[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) \$2,850.00



44. **[Binding, Fine- Full Vellum Arts & Crafts]** Shelley, Percy Bysshe. **Poems by Percy Bysshe Shelley**. London: George Bell and Sons, 1902. First edition thus. Bound in full stiff vellum over boards, with beautiful gilt leaves and flowing vine motif, accented with onlaid red roses to both front cover and spine. Brown morocco label on spine featuring title and author. Grey and light green mottled endpapers. The binding is unsigned, but based on the forwarding and finishing, possibly done at the bindery of Cedric Chivers. With numerous decorations and in-text, full-page and double-page illustrations by Robert Anning Bell. Some light fading to gilt on front cover, and repaired horizontal crack on lower spine. Foxing to pages. (#4904) \$625.00

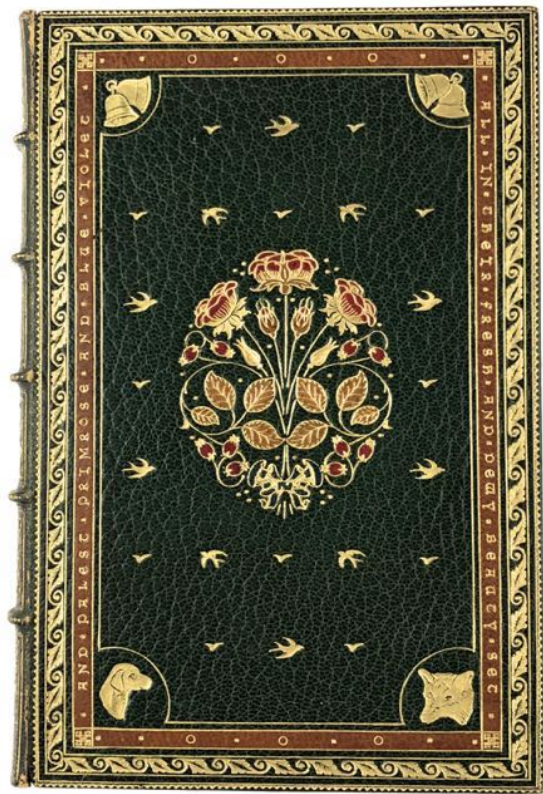


45. **[Binding, Fine- Birmingham Guild of Handicraft]** Gardiner, Samuel Rawson **Oliver Cromwell**. London: Coutil & Co., 1899. Folio (10 x 13 inches). Sumptuously bound by the Birmingham Guild of Handicraft in an impressive full sienna sealskin Arts & Crafts binding, with interlocking gilt rules across 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. Frontispiece 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) \$2,250.00

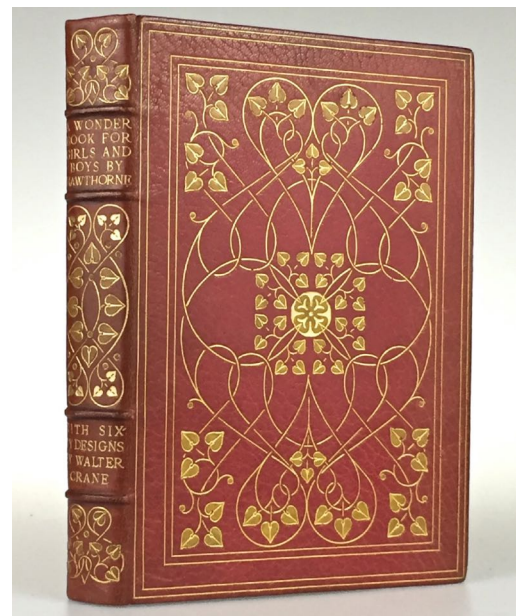
Exquisite Sangorski and Sutcliffe Binding

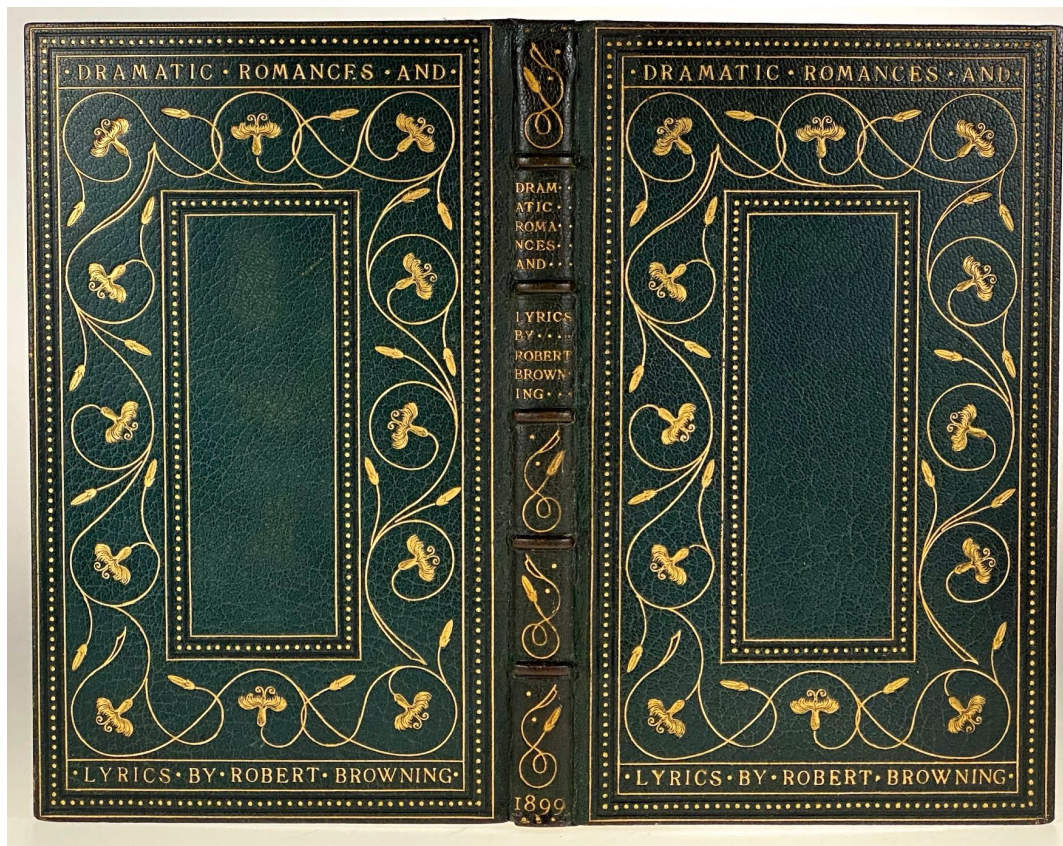
46. **[Binding, Fine- Sangorski and Sutcliffe Masterpiece]** Mitford, Mary Russell. **Our Village.** London: Macmillan & Co., 1893. A truly stunning binding by Sangorski & Sutcliffe, in full rich crushed dark green levant morocco with onlaid tan borders and leaves, onlaid red blossoms and fruit, bold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



Item 46. Sangorski and Sutcliffe

47. **[Binding, Fine- Verburg, Peter]** Hawthorne, Nathaniel. **Wonder Book for Girls & Boys.** Boston: Houghton Mifflin and Company, 1902. First edition thus. Superbly bound by Peter Verburg in full reddish-orange crushed morocco with elaborate flowing gilt Nouveau-style stem and leaf pattern with 70 onlaid hearts, central clover design, similar design on spine, signed in rear dentelle: "P.V. 1905." Illustrations by Walter Crane including many full-page color plates, border, head and tailpieces. AEG. Near fine. Stunning Verburg binding. (#2925) \$3,250.00

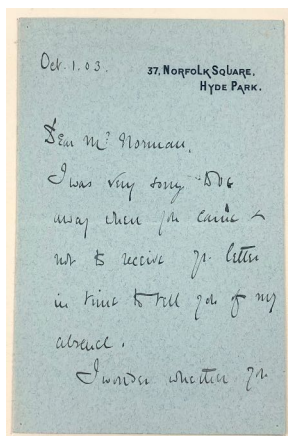




Exquisite Sarah Prideaux Binding

48. **[Binding, Fine- Sarah Prideaux Masterpiece]** Browning, Robert. **Dramatic Romances & Lyrics**. London: Hacon & Ricketts, The Vale Press, 1899. Magnificently bound by Sarah Prideaux in full dark green rich morocco with elegant gilt tooling, her gilt-stamped mark stamped to the rear dentelle: "S.T.P. 1900." A stunning binding by one of the greatest women bookbinders of the period, consisting on both covers of gently flowing gilt lines headed by stylized fuchsia blossoms and buds, gilt rectilinear compartments with nailhead stippling near the outer edge and again near the center. A central vertical rectangle is bordered by alternating gilt ruling, embossed line, stippling, another embossed line, and finally a gilt ruled inner line. Spine with six compartments, four of which are decorated in gilt with similar floral motif, the second and third with title and author. The date 1899 (year of publication) is tooled in gilt at the bottom. With fabulous marbled endpapers (for which Prideaux was renowned) consisting of muted wavy patterns in light gray, blue and peach. All edges gilt. This binding is pictured in Prideaux's "A Catalogue of Books Bound by S. T. Prideaux (1895-1900), where she includes this book as one of the 26 illustrations, being Plate 18. One of 210 copies, printed on Arnold handmade paper, with a wood-engraved border to the initial page of text, of intertwined leaves and twigs, and several large initial letters in the text incorporating leaves, all designed by Charles Ricketts (#4930) In superb clamshell box. \$12,500.00

Sarah Prideaux (1853 – 1933) was a master British bookbinder, teacher, and author of books on binding and illustration. She is widely considered one of the top three women bookbinders of the period (really ever since), along with Katharine Adams and Sybil Pye. Prideaux learned bookbinding under Joseph Zaehnsdorf's son, Joseph W., in 1888, and also under Gruel in Paris, but launched her career with a number exhibitions of superbly executed bindings in 1894. In the period spanning 1896-1903, Prideaux's finest work was being produced, and expertly finished by the master French bookbinder, Lucien Broca. From Tidcombe ("Women Bookbinders," 1996), "The beauty of her bindings is dependent on perfection of finish, because crispness of line and solidity of impression are so essential to her designs, and one must conclude that she was right to employ an expert finisher." Of Prideaux, Tidcombe writes concerning her magnificent bindings: "...all have a restrained beauty about them that continues to appeal to book collectors. Anything pictorial or gimmicky would have been anathema to her, and she leaned instead towards clean, crisp floral motifs . . . , avoiding over-intricate tooling which hides the beauty of the leather." In Prideaux's own words, "I like decoration at all time used with great reserve, and strictly confined to very limited proportions. It gives me but little pleasure to see a book covered with a mass of small 'tooling' which effectually hides the beauty of the underlying material, and necessitates much study before the design can be distinguished. What is the use of selecting at great cost of money and time the finest and most flawless skins only to overlay them with a glitter of gold?" Fine condition, remarkably preserved, with expert and near invisible strengthening to margins of spine. A rare and certainly important example of the work of Sarah Prideaux, whose bindings are becoming almost impossible to obtain on the open market.



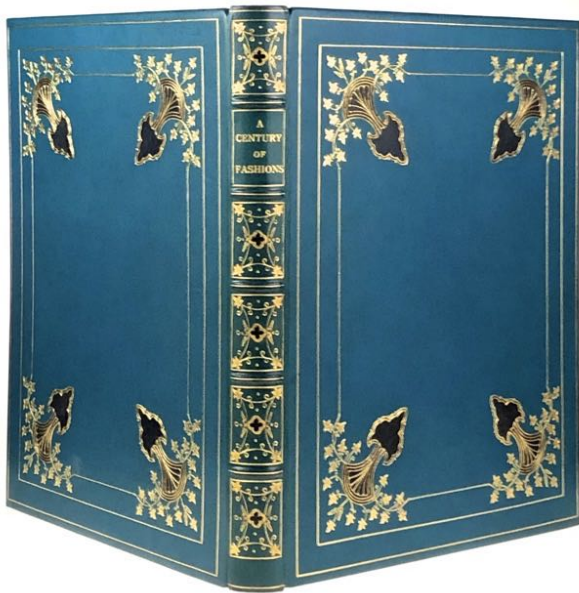
49. **[Prideaux, S.T.- ALS]** Prideaux, Sarah Treverbian. **Scarce Autograph Letter Signed, from Sarah Prideaux, famed bookbinder and author (see above) to "Norman."** Three pages. 8vo. Oct 1, 1903, A very scarce three-page autograph letter signed by Sarah Prideaux to a "M? Norman," [sic], and with an appended note from the recipient added on the last page. The letter invites the recipient to visit and see her work. Interestingly, it appears she is not be aware of the recipient's first name, as evidenced by the "question mark" placed after the M, as thus: "Dear M? Norman" The letter is written during Prideaux's zenith in her bookbinding career, and on her Norfolk Square, Hyde Park printed stationery. She begs her apologies for being away and did "not receive your letter in kind to tell me you of my absence." She asks if he might have time to come have tea, "and see my books within the next few days. I have an extra number just now but a proportion of them are going to America shortly for the Xmas season." Closing utterances, and ending with, "Sincerely Yours, S. T. Prideaux." The recipient, M- Norman,' writes at the end: "I called on Monday the 5th when I bought the specimen of her binding, aslo the corresponding Essay in French bound by here, and she gave me her illustrated list of the books bound by her between 1890-1900." A wonderful sneak peek at behind the scenes networking, at the Turn of the Century, and nice to have the background filled in by the recipient. Fine, (back page laid down on card of approximate size). Letters by Prideaux are extremely scarce, and desirable. (#5001) \$1,250.00



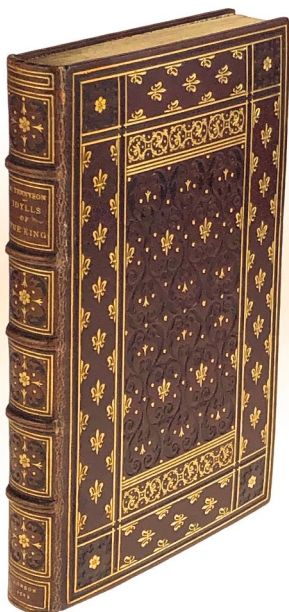
Stunning "Germ" in One-of-a kind Doves Binding

50. **[Binding, Fine- Stunning and Important Rare Doves Binding, on First Edition PRB Germ]** Rossetti, Dante Gabriel, etc. **The Germ: Thoughts towards Nature In Poetry, Literature and Art.** London: Aylott & Jones, 1850. First edition. Magnificent Cobden-Sanderson Doves Binding (with gilt pallet on rear pastedown, "19 C-S 04") bound with exquisite bold gilt tulip and stipple designs at all four corners on both covers and extensive similar design motifs on five panels on the spine, carried over also on both dentelles. The Pre-Raphaelite Brotherhood's seminal and first literary publication, Numbers 1-4, all published, edited by William Michael Rossetti, with contributions by Dante and Christina Rossetti, F. Madox Brown, Thomas Woolner and others. 4 parts, full-page frontispiece etchings for each number by Holman Hunt, James Collinson, F. Madox Brown (double-page) and W. H. Deverell. Original printed wrappers with pasted over printed title "Art and Poetry, Being Thoughts Toward Nature, Conducted principally by Artists" to January and February and the "April, 1850" label pasted to the last number. Binding very slight wear to corners and margins of spine; occasional browntoning, a near fine example of one of the true rarities in the Pre-Raphaelite pantheon, made much more desirable and rare in this luscious Cobden-Sanderson Doves Binding. One of perhaps only a couple examples of the Germ in a Doves Binding. Housed in attractive half brown morocco folding case with gilt lettering on spine. Copies bound by Cobden-Sanderson of "The Germ" are vanishingly scarce. One such, mentioned by William Michael Rossetti in his discussions in a monograph entitled "The Germ, 1850" which accompanied a facsimile publication of same, by Elliot Stock, in 1901. He writes: "One heard of such prices as ten shilling for a set of "The Germ," then 2 pounds, 10, 30, etc., and in 1899, a copy handsomely bound by Cobden-Sanderson, was sold in America for 104 pounds. Will that high-water mark ever be exceeded? For the sake of common-sense, let us hope not." Indeed, our copy bound by Cobden-Sanderson, appears in the Maggs Bros. "Book Bindings" Catalog (No. 407) in 1921, Item #257, with a full-page photograph and the description, "Bound by Cobden-Sanderson at the Doves Bindery and priced at 78 pounds. (#2595) \$27,500.00

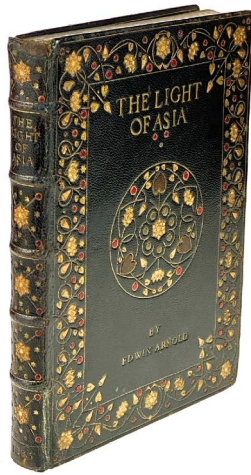
Manuscript and Extra-Illustrated, With 100 Fine Color Engravings



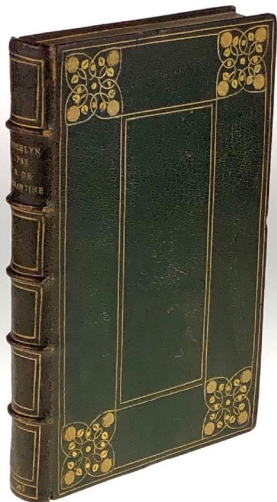
51. **[Binding, Fine- The Monastery Hill Bindery- Extra-illustrated] A Century of Fashions (Manuscript and Extra-Illustrated Compendium of 100 Fine Color Engravings).** Folio size. A striking and very early 20th Century Monastery Hill binding in wonderful turquoise blue fine crushed morocco with four 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 of 100 engravings 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) \$7,500.00



52. **[Binding, Fine- Club Bindery Stunning Example]** Tennyson, Alfred. **Idylls of the King.** London: Edward Moxon, 1859. First edition. Magnificently bound by the Club Bindery, signed and dated, "Club Bindery 1900," on inner dentelle. Full rich brown crushed morocco with elaborate fleur de lis design motif consisting of multiple repeats and dimensions, in many gilt geometric compartments, with corner and central bold blindstamped (darker brown) stylized vine patterning, gilt blossoms at all four corners, as well as two especially ornate gilt rolling vine patterns, and entire design repeated on rear cover. Spine with five raised bands and similar design motifs in five of the panels, the second having gilt lettering. Both the front and back doublures in full crushed morocco (same color) and heavily gilt concentric borders, the face of the doublures are heavily patterned with all-over fleur de lis design. Red mauve silk free endsheets, and the next two leaves are wonderful patterned floral paper of green and gold. In superb and original Club Bindery marbled paper slipcase (both inner and outer), with morocco leather at the opening of the same color as book. A fine copy of this gorgeous Club binding, executed at its zenith, a complex French design which was probably Maillard, which excels in its elaborateness and all-over fine design and workmanship, as well as being matched on a scarce and early first edition Tennyson. (#4649) \$5,500.00



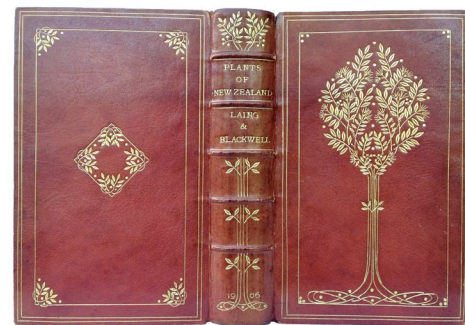
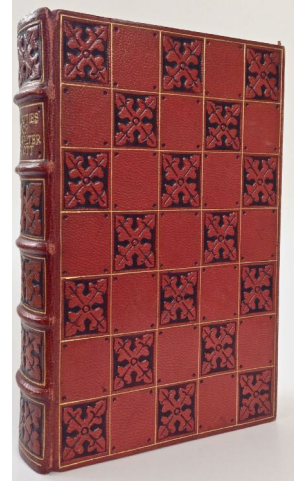
53. **[Binding, Fine- Edith Diehl]** Arnold, Edwin. **The Light of Asia, or The Great Rununciation (Mahabhinishkramana) being the Life and Teaching of Autama, Prince of India and Founder of Buddhism.** London: Trubner & Co, 1885. First edition thus. Bound by "EJLD," Edith Diehl, in full dark green morocco with inlays of red, olive green, and gold comprising a stunning circle of hearts, leaves, flowers, and dots in the center of the front cover, flanked top and bottom by the title and author in gilt. Similar inlaid design as surrounding border, a full 182 separate inlays just on the front cover. Five raised bands with inlaid flower and gilt work in 5 compartments and gilt title to spine. Stylized leaves and red inlaid dots at each raised band edge. All edges gilt. Dark green end papers with red inlaid dots and gilt flowers in corners. Front hinge repaired, along with rubbing to edges, rear hinge, and wear to spine tips. Signed in gilt on the rear dentelle with a complicated monogram, which appears as overlays of the letters "EJLD" with the date "1906," as far as we know, this is the monogram binding signature of Edith Diehl (1876-1953), noted American bookbinder and the author of *Bookbinding, its Background and Technique* (1946). Diehl set up her bindery in New York in 1906, and her mother's name was Josephine Lee Diehl. Most scarce. (#4924) \$850.00



54. **[Binding, Fine- Isabella van Haersholte, Her Copy]** Lamartine, A. de. **Jocelyn.** Paris: Hachette et Cie, 1905. Attractively bound by Isabella van Haersholte in full crushed olive green morocco with four matching leaf and blossom designs around stylized hearts in gilt ruling, each corner having four onlaid blossoms in beige, design repeated on rear cover, spine with geometric ruling in gilt on panels. Superb wide dentelles with four concentric

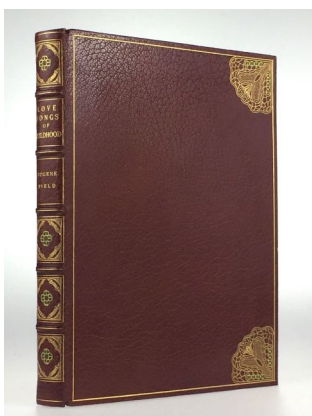
gilt-ruled lines. AEG. A total of 32 separate blossom morocco onlays on both covers. Monogrammed "IvH 1906," in gilt pallet on rear dentelle, i.e., Isabella van Haersholte. This is van Haersholte's own copy, with her attractive decorative bookplate on front pastedown. Binding somewhat rubbed, near fine. Little is known about this accomplished binder, but her work appears to of some moment. (#4666) \$1,500.00

55. **[Binding, Fine- Scottish Guild]** Scott, Sir Walter. **Beauties of Sir Walter Scott Being a Selection From his Writings and Life.** London: Robert Cadell, 1850. Sixth Edition. 12mo. A Full brown polished calf with black embossed background leaving floral patterns in squares in positive relief, gilt ruling on covers, spine, dentelles and ends of boards. Engraved title-page and frontispiece. Binding possibly the work of the Scottish Arts & Crafts Guild. Near fine. (#2129) \$1,250.00



56. **[Binding, Fine- Joachim, Eleanor]** Laing, R.M. and E.W. Blackwell. **Plants of New Zealand.** Christchurch, New Zealand: Whitcombe and Tombs, Ltd., 1906. First edition. Thick quarto. Magnificently bound by Eleanor Joachim, signed in gilt rear dentelle, "19 M.E.J. 08." A stunning binding this pupil of Sangorski and Sutcliffe on fine full Niger heavily gilt tooled with prominent stylized "Rata" tree on cover, similar leaf motifs on rear cover, spine and wide dentelles. Joachim, a master bookbinder and native New Zealander, travelled to London in April of 1903 to learn the craft of bookbinding under Sangorski and Sutcliffe. Upon her return, she set up shop in Dunedin and remained an active designer of custom bookbindings from 1904-1917, exhibiting with the Otago Art Society, New Zealand Academy of Fine Arts and Auckland's Arts and Crafts Club. She also won silver medal and special prize at a prestigious Melbourne Exhibition. In a recent

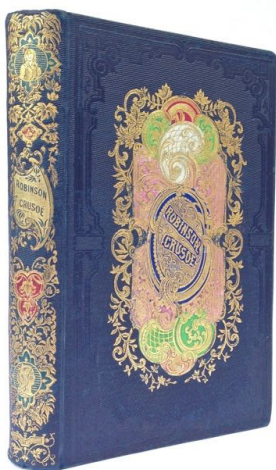
article by Margery Blackman, Joachim's own personal workbook was described with designs for bindings on paper. The present binding design is pictured, and Blackman writes: "Of special interest are... two for Laing and Blackwell's 'Plants of New Zealand,' one of which features a flowering rata tree (it is recorded that this was presented to Queen Alexandra)... a copy of this was published, signed '19 M.E.J. 08' was seen in London in the 1990's." A magnificent and exceedingly scarce Joachim binding with a sterling history. Corners slightly worn. Fine. (#2264) \$3,750.00



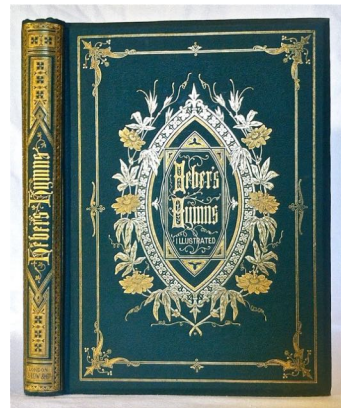
57. **[Binding, Fine- Schwartz Unsigned?]** Field, Eugene. **Love Songs of Childhood.** Chicago: Printed at the Lakeside Press, 1905. Superbly bound in full tan crushed morocco in an unsigned binding extremely reminiscent of the work of Lorenz Schwartz with distinctive and finely executed stylized blooms at each of four outside edge corners, each

design having flowing Art Nouveau style patterning, and each with eight small green onlaid petal devices, spine also finely gilt with onlays, as well as the dentelles, exquisite tan silk full doublures and matching free endsheets. One of 500 copies on Imperial Japan vellum, printed at the Lakeside Press. This copy not numbered, but signed by Frederick Skiff-Field in a holograph note at the end. Very fine. (#3602) \$2,500.00

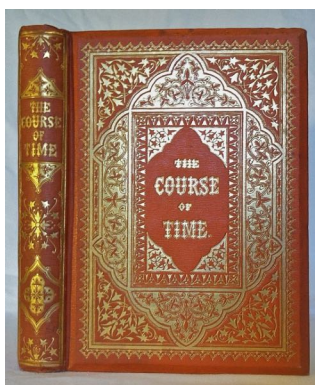
58. **[Binding, Publisher's]** Defoe, Daniel. **Adventures de Robinson Crusoe.** Paris: Librairie de L'enfance et de la Jeunesse, P.C. Lehuby, [1843]. First edition. Superb and fine original publisher's full polychrome binding consisting of lightly gilt block center cover design with green, violet blue, white and red-brown colored cloth, spine and rear cover with similar though less extravagant designs. Original yellow endpapers. Exquisite engraved title and 20 full-page engraved plates by Trichon, Bertrand and Poujet after designs by Bouchot. A stunningly fine copy of the binding. Foxing to prelims, else contents fine. This ornate cloth binding type is rarely seen in this near pristine condition. (#1982) \$1,500.00



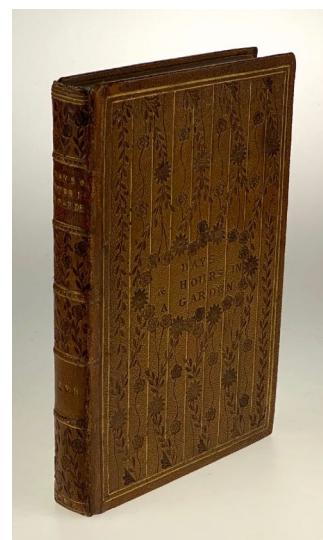
59. **[Binding, Publisher's]** Heber, Bishop. **Heber's Hymns.** London: Sampson, Low, Son and Marston Company, 1867. First edition. Publisher's green fine pebbled cloth with superb gilt design on cover, gilt spine, blind-stamped design on rear cover. A.E.G., beveled boards, 92pp printed on rectos only. Wood-engraved illustrations throughout by artists of the day. A truly fine, unused copy. (#919) \$250.00

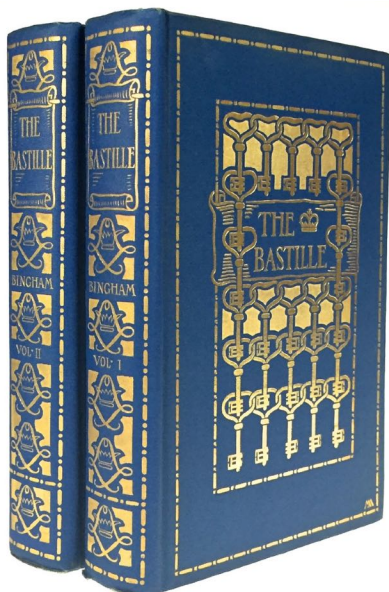


60. **[Binding, Publisher's]** Pollok, Robert. **The Course of Time, A Poem.** Edinburgh: W. Blackwood and Sons, 1857. First Illustrated Edition. Publisher's salmon fine-pebbled cloth with elaborate gilt stamped design on both covers and spine. A.E.G., beveled boards, 359pp. Profusely illustrated with 55 exquisite wood-engravings by Birket Foster, John Tenniel and J. R. Clayton and engraved by Edmund Evans, Dalziel Brothers, H. N. Woods and John Green. A nearly flawless copy, with the slightest of corner bruising and very slight marks. Very fine. A beautiful book. (#910) \$325.00

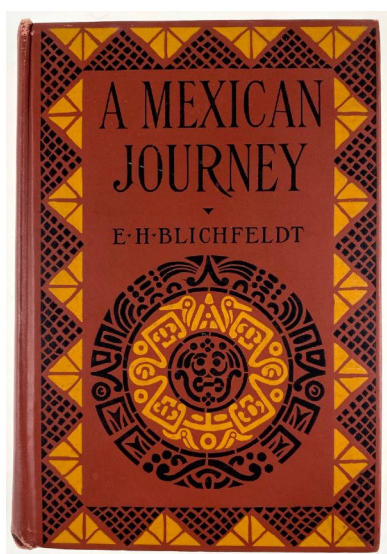


60b. **[Boyle, Eleanor Vere (EVB)- Rarity]** **Days and Hours in a Garden.** London: Eliot Stock, 1892. Eighth Edition. **Inscribed by EVB to Mrs. Kingsley.** Superb full brown morocco with an attractive floral design in gilt and blind. Frontis. vignettes engraved illustrations throughout. Special preface where Boyle gives an homage to her Collie, which had just passed away. This work presents her "Garden Story" as experienced from 1882 to 1883. Wonderful binding matching Boyle's illustrative genius. In nice red clamshell box with gilt morocco label. (#4925) \$1,500.00

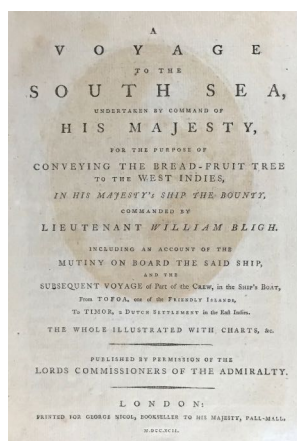




61. [Bingham, D.] **The Bastille, with a Preface by James Breck Perkins.** New York: James Pott & Company, 1901. First edition. Two volumes. Blue fine grained cloth with superb and bold gilt blocked design on covers and spines by **Margaret Armstrong**. Original publisher's dust jackets with same gilt design on spines. 34 photogravures, illustrations, etc., tissue-guarded. TEG. Both volumes in extremely fine condition, wrappers near fine. A most exemplary set. (#835) \$250.00

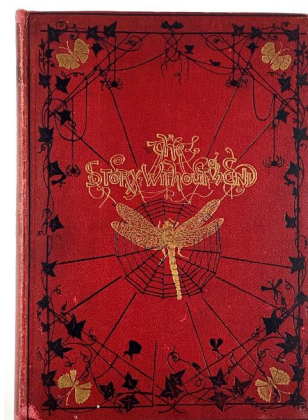


62. [Blichfeldt, E. H.] **A Mexican Journey.** New York: Thomas Y. Crowell Company, 1912. First edition. Original red brown smooth cloth with exquisite all-over cover design illustration by **Margaret Armstrong** consisting of complex mosaic patterning stamped in yellow and black, similar design motifs on spine. An extremely rare and unsigned Margaret Armstrong binding, but cited in PTLA (1912), "Cover design by Miss Armstrong." Near fine. No copies located in marketplace. (#4975) Gullans 27. \$475.00



63. [Bligh, William- First Edition **Mutiny on Bounty**] **A Voyage to the South Sea, undertaken by Command of His Majesty, for the purpose of conveying the Bread-fruit Tree to the West Indies, in His Majesty's Ship the Bounty, Commanded by Lieutenant William Bligh...** etc. t, from Tofoa, one of the Friendly Islands, to Timor, a Dutch settlement in the East Indies. London: Printed for George Nicol, Bookseller to His Majesty, Pall-Mall, 1792. First edition. Large quarto. Contemporary marbled boards, modern calf spine and endsheets. A very tall copy, leaves measuring 12 1/2 x 9 1/2 inches. [10], 264 pp. Contains two-page advertisement at front, contents and list of plates, as well as original blank leaves at front and at back (2pp. total), all as called for. Stipple-engraved frontispiece portrait of Bligh and seven other engraved plates, five of which are folding, as called for. Bligh's original and authoritative account of the mutiny aboard the H.M.S. Bounty, an infamous, though widely popularized to this day. A truly superb copy, with only one repair to the joints of a folding plate. Contemporary boards well rubbed, corners and sides rubbed, as usually found. Clean and bright with almost no browntoning or staining. A lasting rarity. (#3330) \$7,500.00

64. [Boyle, Eleanor Vere- Scarce First Edition] Austin, Sarah. **The Story Without an End.** London: Sampson Low, Son, and Marston, 1868. First edition. Original reddish brown cloth with superb gilt and black stamped cover design of dragonflies, gilt lettering on cover and spine. Tinted frontispiece, line drawing on title page, and fifteen exquisite color lithographic plates by Boyle, with printed tissue guards attached at the gutter (three lacking). Line drawings throughout by Boyle. AEG. A wonderfully preserved copy, expertly recased



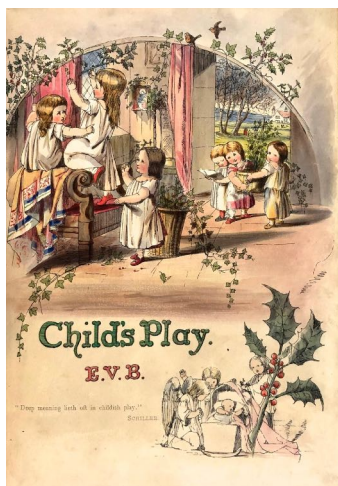
with all the original cloth; a book commonly found disbound, this copy is the scarce first edition, of which few turn up on the market. Near fine, with slight foxing. A rare survival of one of the more cunning and visually pleasing colorplate children's books of the period. (#4959) \$750.00



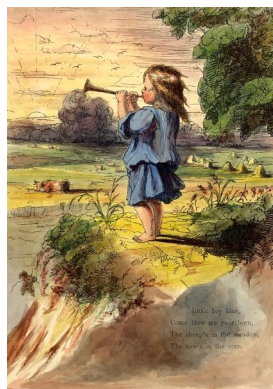
From Item 64 & 65

65. [Boyle, Eleanor Vere] Austin, Sarah. **The Story Without an End.** London: Sampson, Low, Marston, Low and Searle, 1874. Early Edition. Original reddish brown cloth with superb gilt and black stamped cover design of dragonflies, gilt lettering on cover and spine. Tinted frontispiece, line drawing on title page, and fifteen exquisite color lithographic plates, with printed tissue guards attached at the gutter (one very slightly torn and neatly detached). A wonderfully preserved copy of a book commonly found disbound. Expertly (nearly invisibly) recased, slight wear to corners, otherwise very good and tight. (#4919) \$425.00

66. [Boyle, Eleanor Vere] 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



From Item 66



From Item 67

67. [Boyle, Eleanor Vere] Boyle, Eleanor Vere. **Child's Play.** Boston: Ticknor & Fields, 1860. First American edition. Original red pebbled and embossed cloth with gilt lettering and monogram on cover, gilt lettering on spine. 32pp. Hand-colored title page and 16 superb full-page chromolithographic illustrations throughout by Eleanor Vere Boyle (EVB). Interleaved with blank sheets every other page. A very good copy. Scare, printed one year after the English first of this title. (#2303) \$375.00

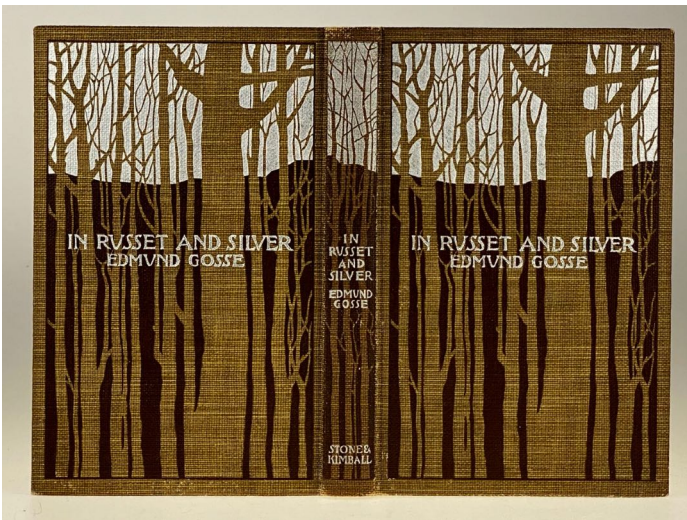
68. [Boyle, Eleanor Vere] Boyle, Eleanor Vere. **Ros Rosarum.** London: Elliot Stock, 1885. First edition. Bound in full green levant with ornate repeating gilt flower pattern covering both covers and most of spine. Original onion skin wrappers bound in. Rubricated title page. Binding very good with slight wear along margins of spine and corners. (#2286) \$425.00

Inscribed From Mary Louisa to E.V. Boyle

69. [Boyle, Eleanor Vere-Association Copy, from Cousin/Author Mary Louisa] Mary Louisa Boyle. **Woodland Gossip.** London: Thomas McLean, 1864. First edition. Original green cloth with superb gilt illustrated cover and spine. ASSOCIATION COPY: Inscribed on front pastedown, "Mrs. E.V. Boyle from M.L.B., 1865." Thus, presented from the author to her cousin and famed illus-

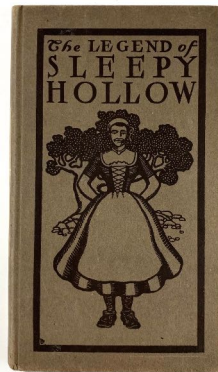


trator Eleanor V. Boyle. Three of the photographic illustrations (of which there are six, mounted sepia) are of illustrations by Eleanor Vere Boyle. AEG. A near fine copy of an extremely scarce and important book, made even more alluring by the presentation inscription. (#2168) \$1,250.00

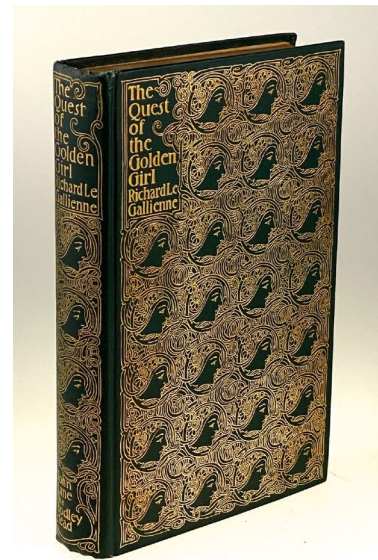
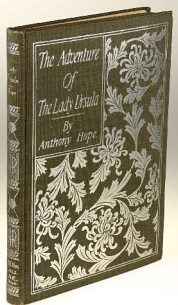


70. **[Bradley, Will- Extr. Fine Copy]** Gosse, Edmund. **In Russet and Silver.** Chicago: Stone & Kimball, 1894. First edition. Original striking decorated brown buckram with exquisite illustrated design on both covers and continued through the spine of stylized trees in dark brown and bold silver, leaving the trees in relief in the color of the buckram, by Will Bradley. A famous cover design by Bradley. TEG. An extremely fine copy. The best copy we have ever seen of this classic, the former property of a noted Will Bradley collector. (#4951) \$325.00

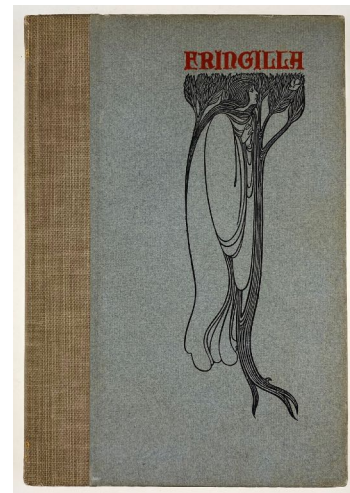
71. **[Bradley, Will- Extr. Fine Copy]** Irving, Washington. **Legend of Sleepy Hollow.** New York: University Press, Harper & Brothers, 1897. First edition thus. Original light brown paper covered boards, printed label on spine with cover illustration by Will Bradley. Superb full page woodcut frontispiece, devices, and entire book designed by Will Bradley. This in an unopened, fine copy. The nicest copy we have ever seen, the former property of a noted Will Bradley collector. (#4952) \$450.00



72. **[Bradley, Will- Extr. Fine]** Hope, Anthony. **The Adventure of the Lady Ursula.** New York: Printed for R. H. Russell by Redfield Brothers, 1898. First edition. Original gray cloth with striking bold silver design and lettering by Will Bradley consisting of large stylized flowing leaf and blossom design on both covers and spine. Design and layout also presumed to be by Bradley. A truly fine copy, the former property of a noted Will Bradley collector. Bambace A38 (#4957) \$250.00



73. **[Bradley, Will- Extr. Fine]** Le Gallienne, Richard. **The Quest of the Golden Girl.** London and New York: John Lane: The Bodley Head, 1896. First edition. Stunning cover and spine with famous Will Bradley all-over gilt design consisting of stylized repeating female heads with flowing hair all merging together, gilt lettering as well on cover and spine. This is an extremely fine copy, the finest copy we have ever seen of this important Turn of the Century American pinnacle of design, the former property of a noted Will Bradley collector. (#4993) \$750.00

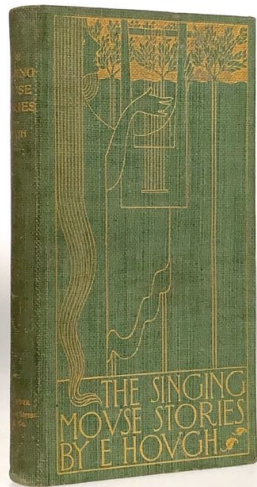


Stunning Copy

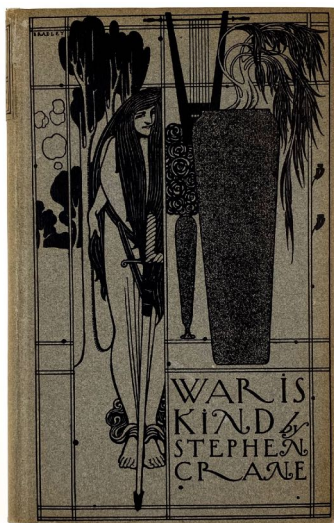
74. **[Bradley, Will- Fine Copy]** Blackmore, R.D. **Fringilla, or Tales in Verse.** Cleveland: The Burrows Brothers, 1895. First edition. Original Holland-backed paper covered boards with superb cover illustration by Will Bradley. Double spread title and frontispiece and ten wonderful plates, decorative borders and initials throughout, all by Will Bradley. A truly fine copy, the nicest we have ever seen, and the former property of a Will Bradley collector. (#4994) \$2,250.00

75. **[Bradley, Will- Author's First Book]** Hugh, Emerson. **The Singing Mouse Stories.**

New York: Forest and Stream Pub. Co., 1895. First edition. Narrow 8vo, measuring 7 x 3 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)



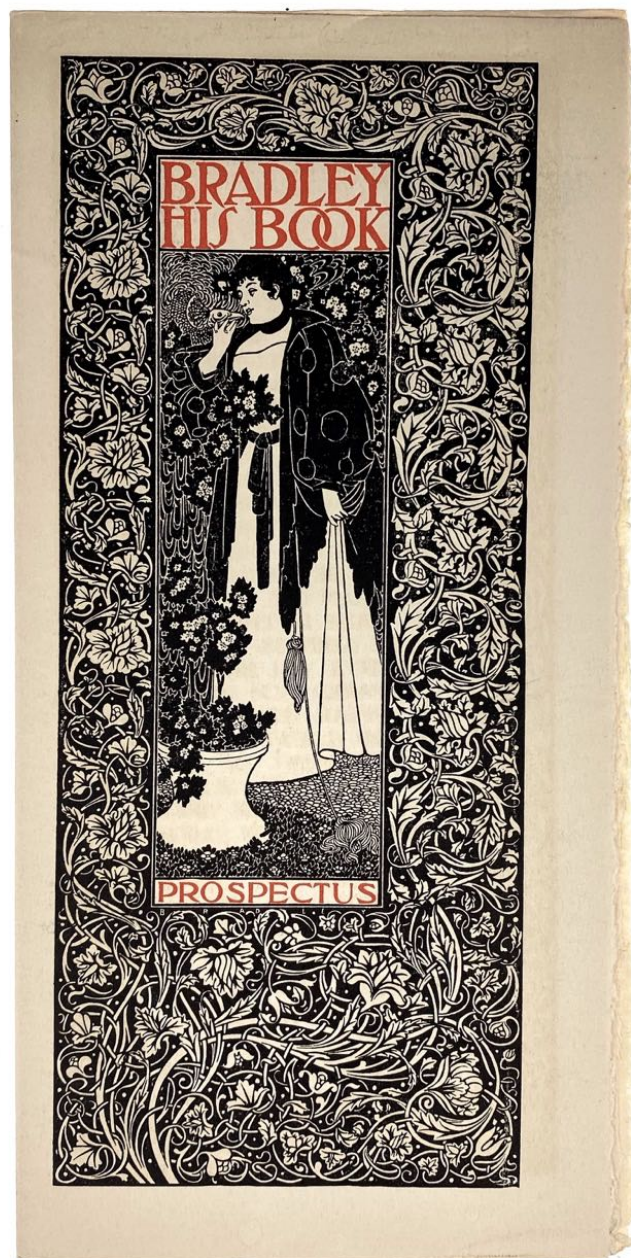
\$1,500.00



Finest Copy We Have Ever Seen

76. **[Bradley, Will- Stunning Copy]** Crane, Stephen. **War is Kind.** New York: Frederick A. Stokes Company, 1899. First edition. Original pictorial paper covered boards with famous cover illustration and design by Will Bradley. The entire book printed on handmade gray paper, with full page illustrations and vignettes all by Will Bradley. One of the more celebrated American books at the Turn of the Century. A truly fine copy. The nicest copy we have ever seen, the former property of a noted Will Bradley collector. (#4956)

\$2,750.00



Excessively Scarce Will Bradley

77. **[Bradley, Will- Extr. Rare]** **Bradley: His Book, Prospectus.** Springfield: The Wayside Press, 1896. First edition. Original printed prospectus, 10 1/4 x 5 inches, one uncut folded folio sheet, making four pages. Lavishly illustrated/decorated front cover by Bradley with lettering in red, printed in red and black with decorations and examples of the upcoming Volume One, Number One. April, 1896. Very fine with no signs of wear. An extremely scarce important record of the greatest short-running decorative American printings by one of the top American book illustrator and designers at the Turn of the Century. P. 202, Bambace. (#4955)

\$1,500.00

78. **[Bradley, Will]** Le Gallienne, Richard. **Rubaiyat of Omar Khayyam.** New York: John Lane, The Bodley Head, 1902. New Edition with Fifty Added Quatrains. Original printed paper covered boards with superb decorative illustration and design elements by Will Bradley on both covers, in brown and red, lettering on cover and spine. A wonderful copy. Fine, and the former property of a noted Will Bradley collector. (#4950) \$285.00



79. **[Bradley, Will H.- Celebrated Poster]** **Exquisite Original Printed Color Poster for The Chapbook, 1894:** Called the First American Poster. Stunning original printed color lithographed poster by Will H. Bradley for The Chapbook, 1894. This famous poster was printed in 1894 by Stone and Kimball, famed Chicago publisher. 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. This 1894 design for Chap-Book, titled "The Twins," has been called the first American Art Nouveau poster; this and other posters for the magazine 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. This poster for The Chapbook, 1894, is striking in its Art Nouveau

quality, and very much the pinnacle of Bradley's poster art, depicting identical twins in profile with matching orange dresses and green hair. Sight size 19 1/4" x 13 1/2", Frame 25" x 19 1/4" Signed "Will H. Bradley" lower left. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light folds lower left, otherwise excellent condition, archival frame and mat. (#4395) \$5,500.00

80. **[Buchanan, Robert Rarity, PRB, With ALS]** **The Fleshly School of Poetry and Other Phenomena of the Day.** London: Strahan and Co., 1872. First edition. Original printed wrappers with engraved illustration on cover of wild garlic, hound's tongue, etc. (odiferous flowers). Celebrated and influential, if not scathing treatise accusing the Pre-Raphaelite artists of, among immorality and perhaps helping to increase PRB exposure through subsequent dialogues. Most notably was D.G. Rossetti's rebuttal which came in the form of a letter in the Athenaeum entitled, "The Stealthy School of Criticism." An excellent copy in its original printed wrapper and with most of the spine still present (rarely seen). A three-page autograph letter by Buchanan asking a Miss Marie de Hey if she would like to purchase "Madcap Prince" for her own use... "only once reproduced in town--for Mis ??'s benefit at teh Olympic last May. I fancy the part would suit you, and the piece is light and effective enough. Or I could arrange with you for a new picturesque narrative drama for starry purposes(?)." Some tears in ALS, corners of book slightly ben and covers only faintly age-marked, else very good or better. Internally clean and bright. A rare offering. (#934) \$850.00

Extremely Scarce Pre-Raphaelite Classic

81. **[Burne-Jones, Holman Hunt, Madox Brown, Solomon, Watts, etc.] Dalziel, Edward and George. Dalziels' Bible Gallery.** London: Gerorge Routledge and Sons, 1881. First edition. Huge folio. Original full stiff vellum binding (over boards, as issued) with elaborate gilt stamped designs and lettering with ruling in red and brown on both covers and spine. The Dalziel Brothers magnum opus with 72 proof engravings printed on India paper and laid down on thick card stock (rectos only). Artists include: Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, Frederick Leighton, Frederick Sandys, Simeon Solomon, George Frederick Watts and much more. Binding showing almost no wear, except for a few crease and bend marks. We have never seen a cleaner copy of this binding. As often found in this fragile gutta percha binding, a few of the signatures have began to pull away. All of the pages and plates are fine with no signs of wear and no foxing. A magnificent and impressive record of the art of the period by its most prodigious and accomplished engravers. (#1964) \$3,850.00



82. **[Burne-Jones, Edward]** MacLaren, Archibald. **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

83. **[Burne-Jones, Edward]** **The Legend of St. George and the Dragon.** London: Thomas McLean, 1895. First edition. 12mo. 12pp. Original printed wrappers, headpiece design, printed ad back of rear wrapper. A curious and scarce booklet with a two-page explanation entitled, "The Story of St. George," written by Edward Burne-Jones and apparently also appeared in a Gallery showing in a preface to the entry for the painting. Booklet also contains some extracts from poems by William Morris (crediting same). Near fine. Printed on watermarked handmade paper. Extremely scarce. (#2824) \$325.00

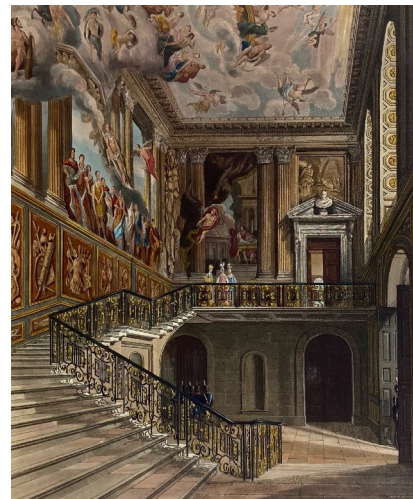
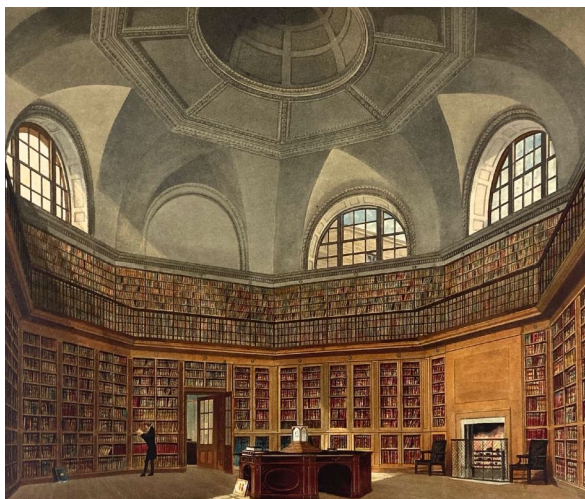
84. **[Burne-Jones, Watts]** **Birmingham Museum & Art Gallery Handbook with Notes to the Collections of Paintings by G.F. Watts, and Edward Burne-Jones.** Birmingham: Geo. Jones & Sons, n.d.[ca. 1880]. 12mo. Original light brown printed wrappers. 24pp. 187 entries of paintings by Burne-Jones and Watts, some with lengthy descriptions. Near fine. Scarce. (#2438) \$125.00

85. **[Cary, Elizabeth Luther]** **Browning; Poet and Man, a Survey.** New York: G. P. Putnam's Sons, The Knickerbocker Press, 1899. First edition. Thick quarto. Original blue fine weave cloth with gorgeous all over gilt blocked cover design by Margaret Armstrong consisting of grapes and grape vine on a trellis, also used for spine. This model cover design appears in later Putnam titles (Morris, Tennyson, Emerson, Rossettis) however, in those later works, clumsy lettering by another hand was employed, as per Gullans. This is the quite rare first edition of 1899, the only copy on the market as of this date. Two marks are rear cover, slight wear to corners, and margins of spine. Overall the binding is very good, and near fine in the interior. Gullans #61. (#4990) \$450.00

86. **[Cary, Elizabeth Luther]** **Tennyson [together with] Morris.** New York: G.P. Putnam and Sons; The Knickerbocker Press. Offered here are two separate titles with cover designs by Margaret Armstrong: William Morris, 1902, First Edition; Tennyson, 1903, early edition. Thick quartos. Dark blue cloth with elaborate gilt stamped grape vine and strapwork pattern by Margaret Armstrong. The same cover and spine designs as appearing on "Browning," 1899 (see above item), but the lettering is by another hand than Margaret Armstrong. Very good to near fine. Gullans 61 (#4991) \$375.00

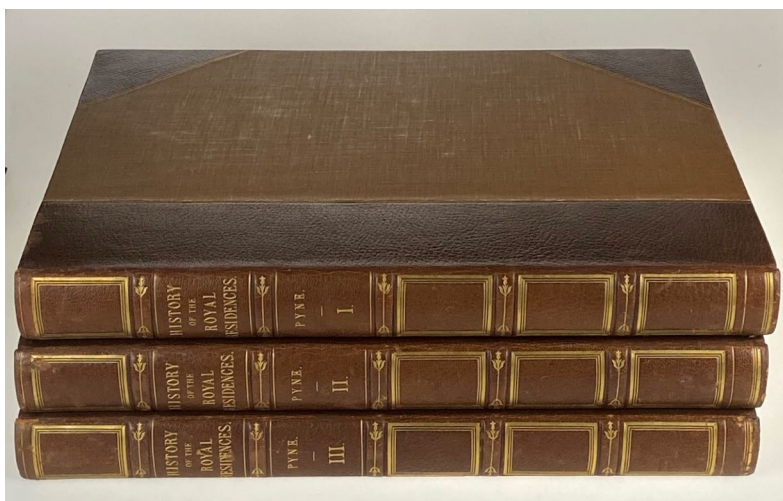
87. **[Cats, Jacob- Emblems]** **Emblems.** Zinne- en Minne-Beelden. Amsterdam: Wed. Barend Visscher, 1720. Bound in contemporary full sprinkled calf, five raised bands, gilt decorated on five panels, the second with morocco gilt label (new). Contains additional engraved pictorial title by J. Wandelaar, 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) \$850.00

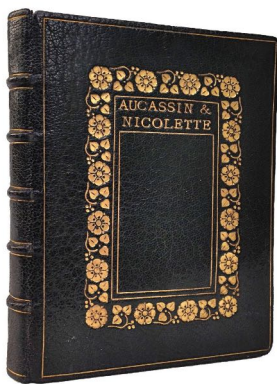




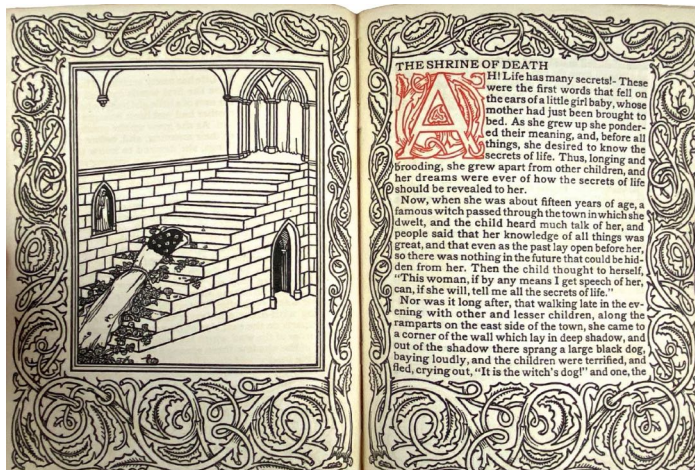
**Colorplate Masterpiece- Large Paper Copy
One of the Greatest Aquatint Books on Interiors**

88. **[Colorplate Masterpiece- Pyne, William Henry] LARGE ROYAL PAPER COPY** Pyne, William Henry. **The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House and Frogmore.** London: A. Dry, 1819. First edition, texts and plates watermarked, "J W Whatman" 1811 & 1816. Three large elephant folios. First edition, with very early watermarks of the excessively rare LARGE "ROYAL" PAPER COPY of one of the most appealing and ambitious aquatint books English interiors, and the first to illustrate royal palaces and houses in any detail. The thick Large Paper Copy, rarely seen, measuring 16 1/4 x 13 inches (leaves 16 x 12 1/2), compared to the smaller trade edition, measuring 13 x 11 inches. This celebrated work features 100 hand-colored aquatint plates by T. Sutherland, R. Reeve, WJ. Bennett, D. Havell and J. Baily, after C. Wild, J. Stephanoff, R. Cattermole, W. Westall and G. Samuel. This Large Paper Copy with all pre-publication watermarks, has watermarks for the text as early as 1811 (as well as 1816 and 1817), the earliest we have seen and also 1811 & 1816 in plates, again, very early pre-publication watermarks, making this one of the earlier printed copies documented in the trade. Uniformly bound in sumptuous three-quarter 19th Century brown crushed morocco with double filet gilt ruling surround smooth buckram, spine with elaborate geometric gilt triple filet borders on four panels, the other two with gilt lettering. Fabulous marbled endpapers and marbled on all sides. Included as a sampling: important record of the state rooms of Windsor Castle; domestic scenes of Frogmore, purchased by Queen Charlotte in 1793; Hampton Court, whose state rooms had fallen into disrepair for almost 60 years; Buckingham Palace, bought for the queen for 28,000 pounds sterling; Kensington Palace, constructed for William III, but bitterly neglected by 1814; St. James's Palace and Carlton House, and 20 plates devoted to the Prince Regent's residence showing what were regarded as the most spectacular interiors in London. A wonderfully preserved copy, the binding very tight and extremely well-preserved, near fine. The book's contents are fine, with very occasional and slight thumbing. An exemplary copy of a most scarce and desirable colorplate book. (#4940) \$12,500.00





89. **[Copeland and Day- Fine Binding: Marian Lane]** This is of **Aucassin and Nicolette**. Boston: Copeland & Day, 1897. First edition thus. 12mo. Superb binding by Marian Lane [signed in gilt pallet rear dentelle, "Marian Lane," in full blue crushed morocco with central double gilt ruling and lettering surrounded by leaf and blossom design on both covers, gilt ruled raised bands on spine, similar gilt blossom design on dentelles. Marian Lane, from Washington D.C., was both an illuminator of books as well as accomplished book binder and designer who studied her craft at Sangorski & Sutcliffe. Tidcombe (p. 183) erroneously spells her first name, 'Marion.' A delightful example of a rare and accomplished American bookbinder. (#2151) \$1,750.00



90. **[Cornhill Press Rarity]** Dilke, Lady. **The Shrine of Death and the Shrine of Love**. Boston: Printed from types by Thomas Maitland Cleland at The Cornhill Press, 1901. First edition. Original holland backed dark gray paper covered boards with black lettering on cover. The most rare of the Cornhill books, strongly patterned after the Kelmscott Press books, with two superb double-spread title pages and frontispieces in Kelmscott-style of interlocking border designs, initials in red. A fine copy of a most scarce and desirable small press. #44 (written in red ink), of 290 copies. (#4954) \$750.00

91. **[Cornish Brothers- 75 Copies, Signed by Illustrator and Author]** Hayes, Alfred. **The Vale of Arden**. Birmingham: Cornish Brothers, 1897. First edition. Large folio size. Original Vellum backed green smooth cloth with gilt vellum label on cover. 21 pages of poetry, with portrait frontispiece and 6 other tissue-guarded plates, verse on leaves between plates in red, SIGNED by both Alfred

Hayes (author) and Oliver Baker (illustrator) on limitation page. Limited Edition of 75 copies, this being No. 50. Near fine with occasional wear, internally clean with well-protected plates. An attractive work, Cornish Brothers imprints are quite rare. (#3804) \$425.00



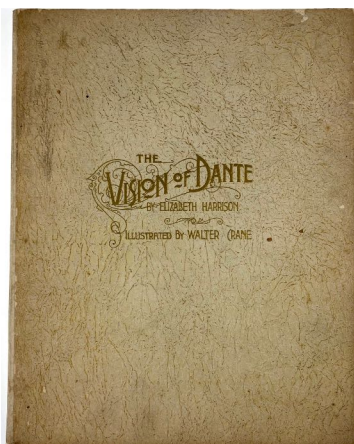
92. **[Craftsman's Guild- Beautifully Hand-illuminated, Signed by Gregson]** Gray, Thomas. **An Elegy in a Country Churchyard**. Boston: The Craftsman's Guild, 1901. First edition thus. 4to. Original vellum backed, gray pictorial paper covered boards, gilt lettering to spine. Limited to 150 copies bound 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 1/2 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

93. **[Crane, Stephen- Copeland and Day Rarity- 50 Copies] The Black Riders.** Boston: Copeland and Day, 1895. First edition. Original cream paper covered boards, printed paper label to spine. Printed entirely in pale green ink. 76pp. Crane's second book, the exceedingly scarce deluxe issue, one of 50 copies on japan vellum. This was the author's first collection of poetry, and the first book to be published under his name. ABPC and Rare Book Hub trace only two copies at auction in the last 25 years. Vincent Starrett, in his Bibliography of Crane says that 'The Black Riders' on japan vellum is the most difficult item to find. Of the 50 copies printed, probably not more than half of them are still in existence. "Kraus 20a. Near fine. (#4651) \$3,250.00

94. **[Crane, Stephen- Fine Copy] The Black Riders.** Boston: Copeland and Day, 1895. First edition. The trade edition. Original beige paper covered boards with famous orchid design on both covers, lettering on cover and spine in black, stamped on front pastedown "Dudley and Hodge," as issued. Landmark in 1890's printing, "The Black Riders" was Crane's first book of poetry and second book overall. A superb copy, fine. (#3199) \$1,500.00

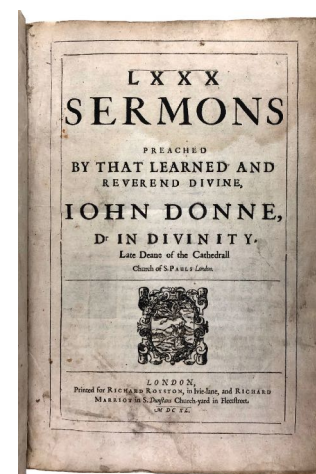
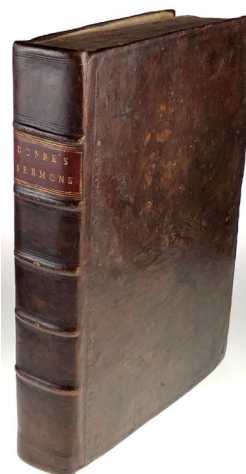
4to. Second Edition. Original pictorial textured and gilt-accented paper wraps with white linen spine and gilt titling to front cover. IN THE SCARCE ORIGINAL PRINTED DUST WRAPPER, frayed with tears and a few small pieces missing. Signed by the author on front free fly: "September 14th, 1321 [on the left side] For Mathilda Mottz with the love of the Author," and then to correct the date, on the right side: "September 14, 1921." Three superb full-page illustrations by Walter Crane. Printed at The Lakeside Press of R.R. Donnelley and Sons. A very scarce Walter Crane production, Some rubbing and light edgewear to covers, staining to rear cover. Gift inscription. (#4982) \$675.00

97. **[Dickens, Charles] American Notes for General Circulation.** London: Chapman & Hall, 1842. Second edition. Two volumes. Original light brown fine grained cloth with elaborate blindstamped design on both covers and spine, gilt lettering on spine, smooth yellow endsheets. 308pp; 306pp; 6 page publisher's prospectus at end. A superb copy in original cloth with slight sunning, else fine with cloth clean and crisp, gilt on covers bright, and all hinges fully intact. Scarce thus. (#2230) \$1,750.00

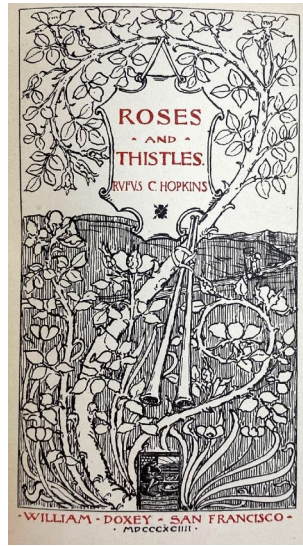
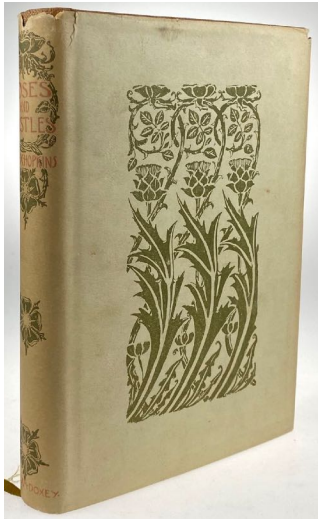


95. **[Crane, Walter- Scarce Hand-colored] Harrison, Elizabeth. The Vision of Dante: A Story for Little Children and a Talk to Their Mothers.** Chicago: Chicago Kindergarten College, 1892. First edition. 4to. Original pictorial textured and gilt-accented paper wraps with white linen spine and gilt titling to front cover. Three full-page illustrations by Walter Crane, which have been beautifully hand-colored. Printed at The Lakeside Press of R.R. Donnelley and Sons. A very scarce Walter Crane production, Some rubbing and light edgewear to covers, staining to rear cover. Gift inscription. Gift inscription. No copies located in the marketplace. Scarce and desirable Crane item. (#4908) \$850.00

96. **[Crane, Walter- Scarce in Dust Wrapper, Signed by the Author] Harrison, Elizabeth. The Vision of Dante: A Story for Little Children and a Talk to Their Mothers.** Chicago: Chicago Kindergarten College, 1894.



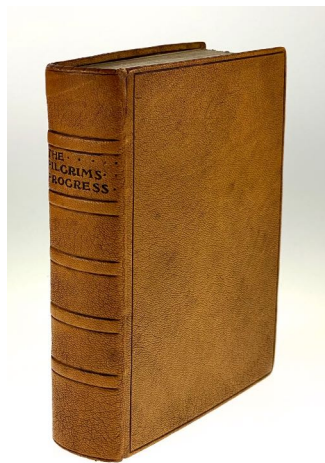
98. **[Donne, John] LXXX Sermons Preached by that learned and reverend divine...** London: Printed [by Miles Flesher] for Richard Royston, in Ivie-lane, and Richard Marriot in S. Dunstons Church-yard in Fleetstreet, 1640. First edition. Folio. Bound in contemporary 17th Century calf, expertly and tastefully rebaked with matching style, five raised bands with detail cross-hatching, red morocco label. The scarce first edition of the first folio collection of Donne's sermons, with the first printing of the prefatory essay of Izaak Walton's classic Life of Donne. Engraved additional architectural title with an oval portrait of Donne at its center (second state), woodcut head- and tailpieces and decorative initials, lacking initial and final blanks, one leaf outer margin torn with loss of a few printed side-notes, some water-staining, last few index ff. stained, occasional spotting, lightly browned. Very scarce thus. (#4673) \$2,750.00



99. **[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

100. **[Essex House Press- Arts & Crafts Binding]** Bunyan, John. **The Pilgrim's Progress From This World to That Which is to Come. Delivered Under the Similitude of a Dream.**

London: Essex House Press, 1899. First edition thus. Limited to 750 copies, of which this is #530. Attractive Arts & Crafts binding by Bickers and Son, in full brown crushed pigskin, with five bands and blind embossed title on spine, blind rule on covers, top edge gilt, and lightly marbled endpapers. Some spots to covers, light foxing to page edges. A nice marriage of Essex House Press in an Arts & Crafts binding. (#4905) \$750.00



101. **[Essex House Press- Printed on Real Vellum]** Keats, John. **Eve of St. Agnes**. London: Essex House Press, 1900. First edition thus. Original vellum with embossed design and lettering on cover. Printed on real vellum, every page. Hand-colored frontispiece (Reginald

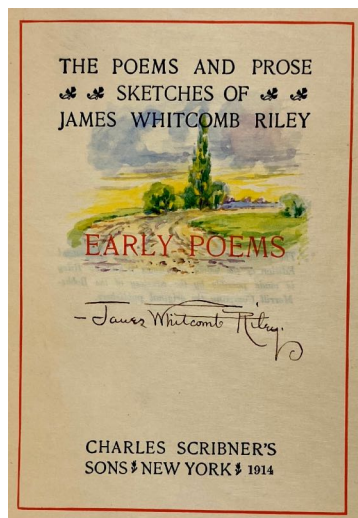
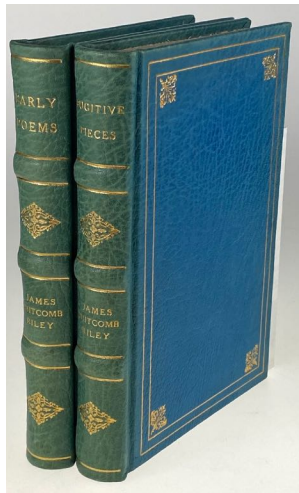
Savage), initial letters and flourishes throughout, as well as colophon. #23 of only 125 copies. Very scarce. Three-line modern inscription on prelim in pen. The only copy located on the internet at the time of writing. Near fine. (#4703) \$1,850.00

102. **[Evelyn, John- 17th Century, John Boyle's Copy]** **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

103. **[Faithfull, Emily- Signed Photograph]** **Superb Albumin 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 albumin 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 albumin 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. Posing 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 albumin photographs of Emily Faithfull of this vintage found anywhere in the marketplace. (#4878) \$1,250.00

104. **[Faithfull, Emily- ALS] Autograph Letter Signed, Third Person, in Faithfull's Hand.** One page. Ca. 1860-70's. On Victoria Press stationery, 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



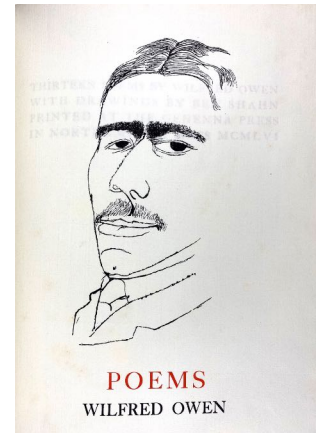
Original Watercolors Throughout

105. **[Field, Eugene & James Whitcomb Riley- Fabulous Original Watercolors, Association Copies] Riley, James Whitcomb. The Poems and Prose Sketches of James Whitcomb Riley: Early Poems & Fugitive Pieces (Two Separate Books).** New York: Charles Scribner's Sons, 1914. First edition. 2 works in 2 volumes, 8vo. Expertly bound by The Monastery Hill Bindery light blue morocco with gilt designs and ruling, patterned endsheets, AEG. Printed on Japan Vellum with 40 marvelous original watercolor illustrations and vignettes throughout, signed by Lee Mason, S. J. Beebe, J. A. Smythe, F. P. Benton, T. C. Moore, S. G. Talbot, and others. Both volumes SIGNED BY JAMES WHITCOMB

RILEY on title-pages. Provenance: Eugene and Julia S. Field (inscription, Julia S. Field's signature, see below); Eugene Field II (inscription). EUGENE FIELD'S COPY, PRESENTED TO HIM BY JAMES WHITCOMB RILEY, with an inscription by Eugene Field II in each volume: "This set came from the library of my father, Eugene Field, and was presented to my mother by James Whitcomb Riley, the author. Nov. 1-1931 Eugene Field II." Also signed by Julia S. Field in each volume. Property from the Collection of Rhoda H. Clark and The Monastery Hill Bindery. (#4935) \$3,500.00

106. **[Field, Michael -ALS] Autograph Letter Signed to famed editor Gleeson White.** One side of folded octavo sheet. To Gleeson White (appears at bottom). "Dear Sir, I fear none of my poems will be suitable for the Pageant. If you find the enclosed too grave, kindly return them to me without delay. I am very sorry I have nothing among my papers likely to be of any value to you, Sincerely Yours, Michael Field." A nice association, indeed, to the editor of the Studio and later the Pageant. Michael Field letters are very scarce. Provenance: From Dealer in Trade. (#2889) \$1,200.00

107. **[Gehenna Press] Owen, Wiffred, Ben Shahn. Thirteen Poems by Wilfred Owen.** Northampton: Gehenna Press, 1956. First edition. Quarto. Original half crushed red morocco with five raised bands, gilt lettering on second panel, light green laid paper covered boards. #109 of 365 copies of the regular edition, featuring superb frontispiece of Wilfrid Owen by Ben Shahn, printed from a block by Leonard Baskin. There are 15 lithographic illustrations by Shahn in the text. Fine copy in its original similarly colored laid paper slipcase. (#4939) \$375.00



108. **[Gothic Press- 30 Copies Only] Addison, Joseph. The Vision of Mirza.** Racine: Gothic Press, 1902. First edition thus. Original buckram spine with grey paper-covered boards, gilt title to front cover. Limited to 30 copies, of which this #12. Printed on Van Gelder paper in Frederic Goudy's Village type. Printed by Edward Larrabee Baker, with the colophon woodcut designed by Frances Baker. Only four copies held institutionally (WorldCat). Edward Larrabee Baker produced only three titles at the Gothic Press from 1902 to 1914, each with a limitation under 50 copies. Slight rubbing to spine tips and some light browning to edges of boards. Racine in The dust-jacket. (#4906) \$375.00



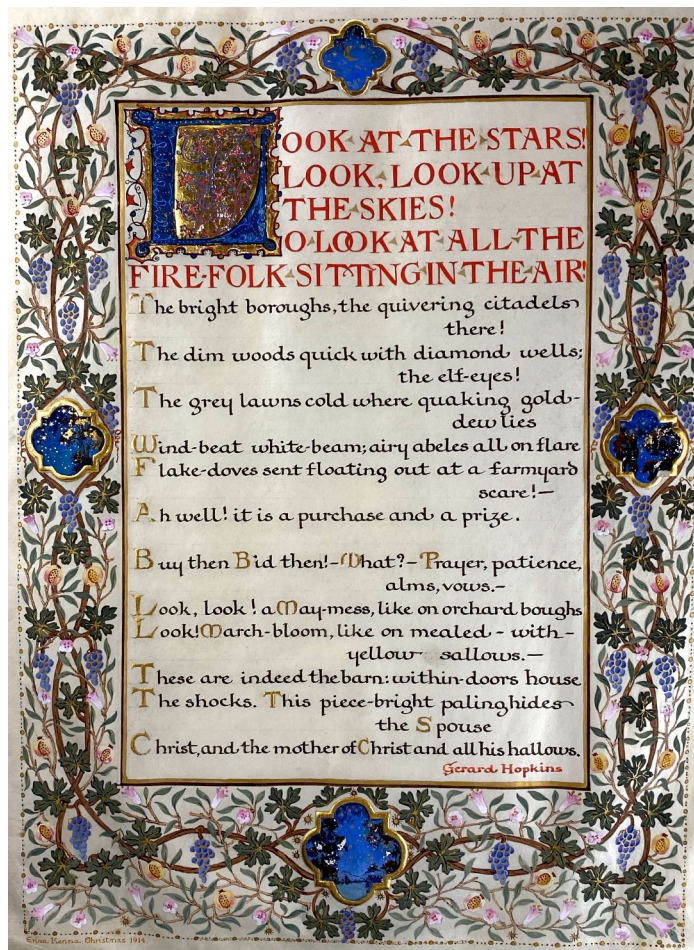
Greenaway Complete Almanacks, Wrappers

109. **[Greenaway, Kate- Complete Set of Almanack, Some with Wrappers]** Complete Set of 14 Almanacks in Contemporary 19th Century Gilt Cloth Folding Box, Five in Original Printed Wrappers, Three in Deluxe Publisher's Bindings. London: George Routledge & Sons, 1883-1895 & 1897. First editions. Offered here is a wonderful, complete collection of Kate Greenaway's famed Almanacks, all fourteen, in a contemporary felt-lined, red morocco case (over boards), with superb gilt floral designs and lettering on front cover and brass fastening device, and with thick silk ribbons attached at the bottom which allows easy access to the contents. The set includes five almanacks in their original printed dust wrappers (also acting as mailing wrappers), as well as three in the publisher's deluxe gilt bindings. A wonderfully preserved set, with most in very fine condition, a few with very slight wear. Wrappers remarkably in nice condition with a few having slight loss to paper, one even has the mailing flap sealed, and the wrapper has been opened at the fore-edges. Very scarce and desirable thus. (#4635) \$4,250.00

110. **[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

111. **[Halcyon Press] Rossetti, Dante Gabriel. Hand and Soul.** Maastricht: The Halcyon Press, 1923. First thus. 12mo. Green cloth with cover printed label. 325 copies on handmade Van Gelder paper. Original glassine wrapper (torn). (#638) \$150.00



Stunning Hopkins Illuminated Family Heirloom

112. **[Hopkins, Gerard Manley- ORIGINAL ILLUMINATED MANUSCRIPT OF POEM- FAMILY HEIRLOOM]** Original Fully Illuminated Manuscript on Vellum of Hopkins' Poem, "The Starlight Night," 1914, 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:

1918: The bright boroughs, the circle-citadels there!
Our 1914 manuscript: The quivering citadels

1918: Down in dim woods the diamond delves! the elves’-eyes!
Our 1914 manuscript: The dim woods quick with diamond wells; the elf eyes!

1918: The grey lawns cold where gold, where quickgold lies!
Our 1914 manuscript: The grey lawns cold where quaking gold-dew lies

-continued Item 112

1918: The shocks. This piece-bright paling shuts the spouse

Our 1914 manuscript: The shocks. This piece-bright paling hides the Spouse

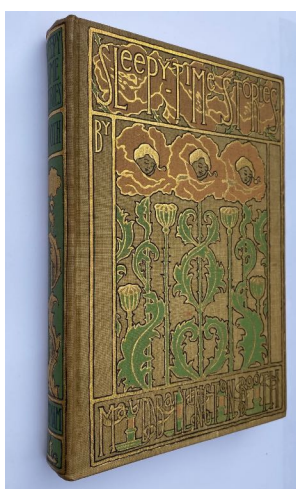
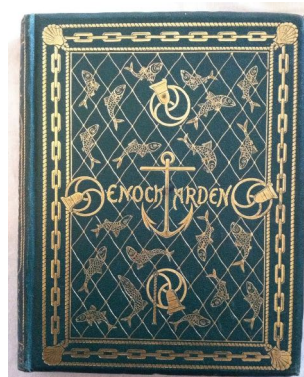
1918: Christ home, Christ and his mother and all his hallows.

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

113. **[Housman, Laurence] Green Arras.** London and Chicago: John Lane; Way and Williams, 1896. First edition. Original green cloth with famous design stamped in gold on cover and spine by Laurence Housman. Exquisite double-spread woodcut title page and frontispiece by Laurence Housman. John Lane prospectus at end. Near fine. (#2764) \$275.00

114. **[Hughes, Arthur] Tennyson, Alfred. Enoch Arden.** London: Moxon, 1866. First American edition. 8vo. Green cloth with elaborate gilt designs both covers and spine. Fully illustrated by ARTHUR HUGHES. Expertly rebaked, beautiful copy. (#218) \$750.00



115. **[Humphrey, Maud] Booth, Maud Ballington. Sleepy-Time Stories.** New York and London: G. P. Putnam’s Sons, 1900. Third Printing. Original beige cloth with superb gilt, salmon and light green stamped design on cover and spine by Maud Humphrey. 17 full-page black and white illustrations by Maud Humphrey. Very fine. Scarce. A delightfully decorated and illustrated children’s book by this acclaimed American illustrator. This copy published one year after the first printing. (#2960) \$250.00

116. **[Hunt, William Holman- ALS] Autograph Letter Signed from Hunt to Mrs. Pattison.** 3pp. "Thomas Combe's Esq. Dec. 5, 1882. Dear Mrs. Pattison, I ought to have thanked you for your kind invitation...There is nothing but a very unique idea of the lectures on Ath. at present. Where there will be anything else, that is in my time, I cannot say but if so and it depends upon the execution of the future professor he will have to be someone with a more decided inclination to shine in oratory than myself.." etc. (#3821) \$325.00

117. **[Hunt, William Holman- Autograph Letters] Four Autograph Letters by William Holman Hunt.** 1859-1874: Tor Villa and Wilton Street, Campden Hill. Offered here is a nice group of four autograph letters signed by William Holman Hunt, founding member of the Pre-Raphaelite Brotherhood along with Dante Gabriel Rossetti and J. E. Millais. A total of 8 pages, two to his fellow painter and associate Alfred William Hunt and his wife; one to the widely known art dealer, Ernest Gambart and a fourth to an unnamed gentleman. The letters to Alfred Hunt are warm and chatty, accepting their offer of a studio ("I have been suffering a great deal of annoyance from having to go all the way to West End near Highgate to my work- of late the difficulty has been increased by annoyance that I suffer when there...) and thanking Hunt's wife for her letter concerning his second, controversial engagement to his deceased wife's sister. The letter to Gambart asks about "one Rothschild an exhibition agent once as he represents in your employ, and still in your high commendation," asking him to call if in the neighborhood to discuss the matter. The fourth letter ("Dear Sir) appears to be to a printer or engraver, "I ought to have acknowledged the receipt of your kind note- with the three papers for my selection and the wood blocks to make my drawings upon..." Hunt goes on to discuss an interesting commission: "... The poem of Temujin at once recommends itself to me as offering some good points for illustration and I will undertake to do a drawing for it as soon as I get a quiet few hours. I shall take a peculiar pleasure in this task as the author [i.e Thoby Prinsep] is a much esteemed friend of mine whose assistance I can make sure of to get the best authority for the appropriate costume." 8 pages, a few fox marks, very good or better. Tor Villa and Wilton Street, Campden Hill, 13 December 1859, 3 June 1864, 24 June 1873 and 20 August 1874, respectively. (#1248) \$1,850.00

118. **[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

119. **[Hunt, William Holman] May Morning, Magdalen Tower, Oxford.** London: Gainsborough Gallery, ca 1900. First edition. Printed wrappers. 8pp. A treatise on the paintings exhibited as well as an order form for "Mr. Holman Hunt's Picture (reproduced at the following prices...) which appears on rear cover. Near fine. From the William Fredeman Collection, inscribed by Fredeman on front cover. (#2223) \$275.00

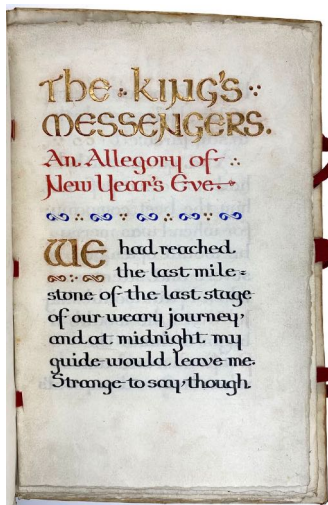
120. **[Hunt, William Holman] The Art of William Holman Hunt; Catalogue of the Collective Exhibition in the Walker Art Gallery.** Liverpool: Walker Art Gallery, 1907. Original beige printed wrappers in red and black. Second Printing. 52 pages with extensive commentary and photos of paintings, over 100 entries. Index. Corners chipped, very good. Scarce. From the William Fredeman Collection, signed by Fredeman in pencil on front fly. (#2439) \$275.00



Dard Hunter High-Point, Fine

121. **[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 many problems in printing as well as papermaking. Your books do not show it, at least to novice like myself.” As well, “Was surprised to learn 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

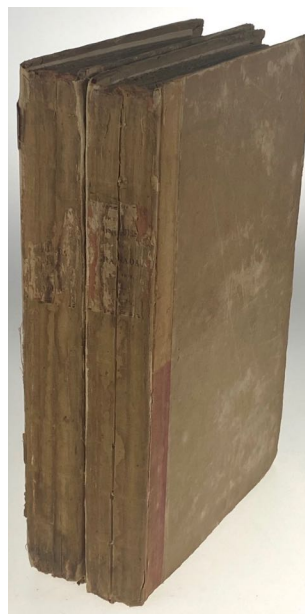


122. **[Illuminated Manuscript- Caligraphed by John Franklin Shipley, Presentation Copy]** Shipley, Mary Elizabeth **The King’s Messengers; An Allegory of New Year’s Eve.** (9.6 x 6.3 inches) Original full flexible vellum covers, with crimson interwoven red silk ties. An attractive manuscript fully written out in calligraphy by John Franklin Shipley from a manuscript by author, Mary Elizabeth Shipley, in

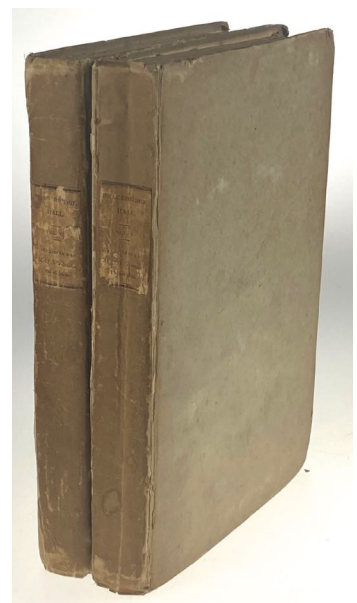
black ink with red initial letters and heightened gold and blue decorations throughout, “In the year of our LORD. 1905,” [written on title page]. Title and first word on the first text page are also written in gold. Twenty fine handmade paper leaves (made by O. W. Paper & Arts Co. Ltd, and with their 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

123. **[Irving, Washington- Original Boards, Very Scarce-Large Paper Edition]** **A Chronicle of the Conquest of Granada by Fray Antonio Agapida.** Philadelphia: Carey, Lea & Carey, 1929. First edition. .In two volumes. First edition, large paper issue. 8vo. 311, 4 (ads); 319 pp. Original quarter light purple cloth over original boards, remnants of paper labels on spine. The very rare in original boards, only a few copies survived

thusly. The Large Paper Edition, completely uncut. With full access to the American consul’s massive library of Spanish history in Madrid, Irving began working on the book, and later was invited to stay at the palace of the Duke of Gor, who gave him unfettered access to his library containing many medieval manuscripts which aided in the development of the tale. In a note to the 1850 revised edition, however, he confessed that the Jesuit priest was his own invention. He also admitted romanticizing some of the scenes and incidents of the history, but in this respect he was only doing what the Spaniards had done before. Edges rubbed, corners moderately worn, spine splitting on first volume, split on second volume but original cords holding, spine ends chipped, remnants of original printed paper labels on each spine; pp. 139/140 repaired in first volume, scattered light foxing to text in each volume, moderate to heavy foxing at pp. 170-176 in first volume; in clamshell box. All in all, a very presentable set, wholly in tact and certainly a strikingly scarce survival. (#4942) \$1,850.00



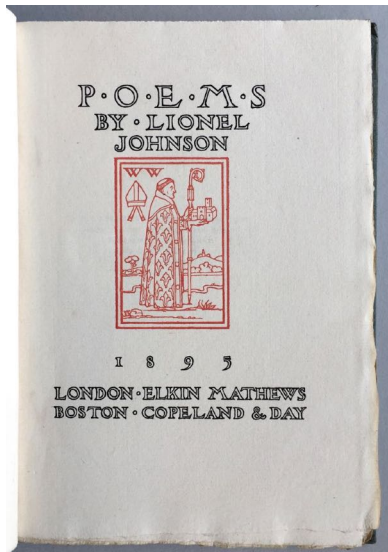
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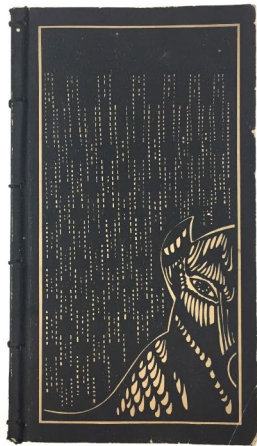
Item 124

124. **[Irving, Washington- Original Boards]** **Bracebridge Hall, or The Humourists. A Medley.** New York: C. S. Winkle, 1822. First edition. Two volumes. 8vo. (xi), 10-348, (2) pp.; 351, (1) pp. Original boards, with both original printed labels in tact on spine, containing the important M & S Thomas imprint: the original publication date was May 21, 1822, with the name C.S. Van Winkle on the title page, but original bindings bear the inscription “Published by M&S Thomas, Philadelphia” on the spine, as our does. This, arguably Irving’s most notable book, was written in 1821, while he lived in England. This episodic novel was originally published under his pseudonym Geoffrey Crayon, and appears on the title-page of both volumes. Top edges

trimmed, other edges untrimmed; ownership signature on first free leaf in first volume. Covers lightly spotted and rubbed, corners bumped, spines darkened and starting to split on first volume, joints on each volume worn, rear joint of second volume starting; scattered spotting to text, several leaves moderately foxed, long closed tear at pp. 225-228 in second volume, moderate losses at bottom corners of pp. 281-286 in same; book-plate on front paste-down of each volume. Still, a nice well-preserved and unsophisticated example of the earliest form imaginable of this classic in print. (#4941) \$2,500.00



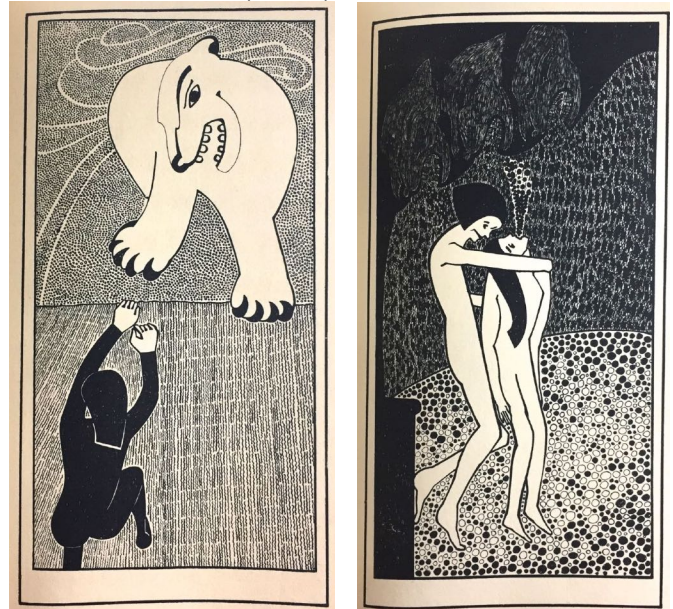
125. **[Johnson, Lionel] Poems.** London/Boston: Elkin Mathews/Copeland and Day, 1895. First edition. Gray paper covered boards, title, author and publisher printed in black on spine. Limited to 750 copies. One of the most uncommon of all Copeland and Day titles to be found in first edition, and this an exemplary copy with no sunning of spine or browntoning to endsheets, both nearly always found even in otherwise fine copies. Top of spine with very small chipping. A rare example of a sought after "Nineties" title. (#2958) \$950.00



126. **[Jugendstil- Insel Verlag] Die Geschichte von Kagsagsuk.** Leipzig: Insel, 1914. First edition. Tall, narrow quarto (12 x 7 inches) Original publisher's black card paper wrappers, Japanese bound with black ties across spine in lattice fashion (i.e. bound as a book block with cord stitching), with superb illustrated covers. Number 88 of a Limited Edition of Only 200 Copies. Printed on thick paper on one-side only with outside edges

uncut forming at two-ply sheet. With highly expressive drawings, vignettes and initials in the text by Charlotte

Veit. The Eskimo fairy tale was recounted by Heinrich Johannes Rink after transmission from E. Gross "The beginnings of art." A most distinctive and certainly unusual Insel-Verlag production. Corners very slightly worn, else near fine. (#3626) \$1,750.00



Item 126

127. **[Jugendstil Chromolithography Portfolios] Lehner and Mader, Eduard. Neue Dekorations-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

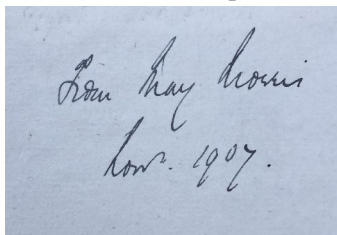




128. **[Kadinsky, Wassily]** Kadinsky, Wassily, and others. **Tendances Nouvelles No. 29, 1907.** Paris: Organe Officiel Illustré de L'Union Internationale des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1907. First edition. Original scarce number of this Parisian revue, pictorial covers, 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

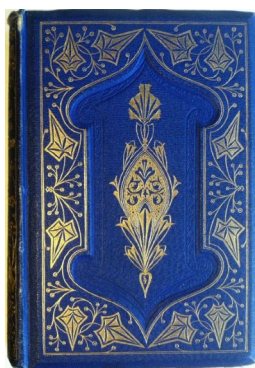
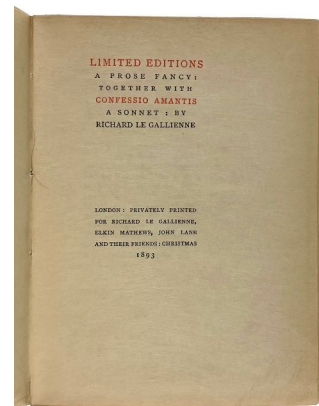
May Morris Association Copy

129. **[Morris, May- Kelmscott Press, Presentation Copy- "From May Morris," A.C. Rickett's Copy]** Morris, William. **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 Compton-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,

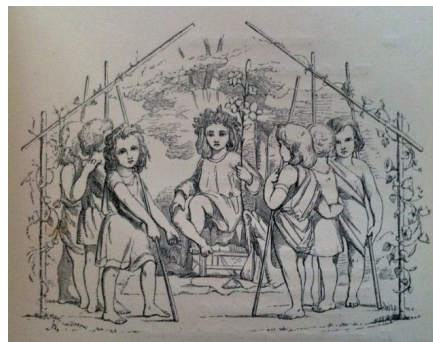


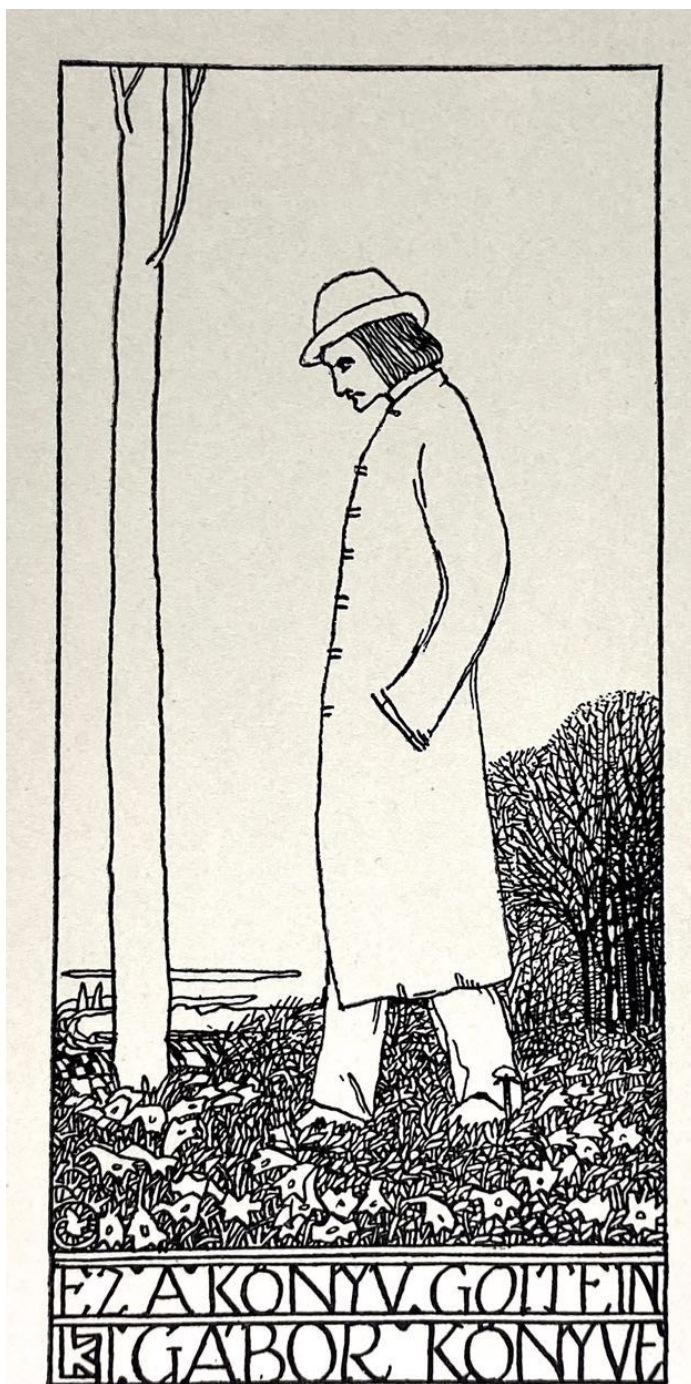
printed in Chaucer type in red and black, first page of text with full woodcut page-border, numerous partial page borders, 12-line and smaller initials, printer's device. Owner's initials on recto of first flyleaf reads: "A. C. R." Arthur Compton Rickett, was the biographer of Theodore Watts-Dunton as well as author of 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

130. **[Le Gallienne, Richard- One of Only a Few Copies, on Japan Vellum] Limited Editions, Confessio Amantis.** London: Privately Printed for Le Gallienne by Elkin & Mathews, 1893. First edition. Original card laid paper wrappers. The Kettaneh Copy, printed on Japan Vellum. According to publisher's remarks, and documented in Colbeck, the edition on Japan Vellum was limited "to only a few copies," though Nelson in his Elkin & Mathews bibliography, cites 50 copies were printed. This is the only copy we have seen in Japan Vellum. Fine. (#4958) \$550.00



131. **[Leighton, John- Publisher's Binding]** Long-fellow, Henry Wads-worth. **The Golden Legend.** London: David Bogue, 1854. First edition thus. Original publisher's blue cloth with deep inset on cover, heavily gilt stamped design on both covers and spine by John Leighton (signed "JL") AEG. 224pp. Profusely illustrated with woodcuts by Birket Foster and Jane E. Hay. Corners, edges sl. worn, else a glowing copy, near fine. (#420) \$250.00





Jugendstil High-Point

132. [Kozma, Lajos- Exquisite and Rare Hungarian Jugendstil- Only 50 Copies Printed] 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 the fifty copies printed on handmade paper and bound into illustrated vellum. Inscribed, signed and numbered by the artist. 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

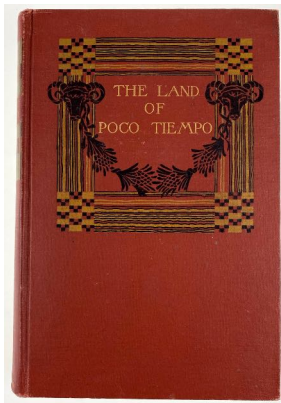
Edition of the collection of Lajos Kozma's Art Nouveau bookplate designs and an early publication of Lajos Kozma (1884–1948; Hungarian graphic artist and architect), a collection of twenty-nine bookplates, created in Art Nouveau style. Most plates were designed for progressive, leftist Hungarian intellectuals 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 E. Richards. A truly wonderful production indeed. (#4886) \$4,250.00



Wiener Secession High-Point

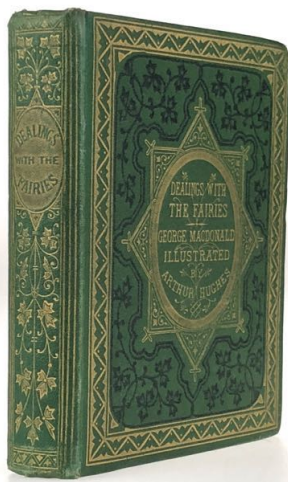
133. [Löffler, Berthold- Important Early Book on Klimt] Salten, Felix. Gustav Klimt. Gelegentliche Anmerkungen. Buchschmuck von Berthold Löffler. Wien und Leipzig: Wiener Verlag, 1903. Superb original color pictorial, highly decorative publisher's geometrically illustrated wrappers printed in green,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



134. [Lummis, Charles F.] **The Land of Poco Tiempo.** New York: Charles Scribner's Sons, 1893. First edition. Original smooth orange-brown cloth with superb cover illustration of cow heads and mosaic floral borders in light ochre and black, with additional similar design motif on spine, by Margaret Armstrong. 310pp. Full page half-tone frontispiece and others throughout. A scarce Armstrong title to find in first condition. A fine copy. Gullans 153. (#4961) \$375.00

135. [Macdonald, George- First Edition in Original Cloth] Macdonald, George. **Dealings with the Fairies.** London: Alexander Strahan, 1867. First edition. 12mo. Original green cloth with ornate gilt stamped design as well as black vine patterning, spine ornate gilt design.



AEG. The first edition with 4pp. publisher's adverts at end dated "December 1866." Frontispiece and 11 superb plates by Arthur Hughes, The first of MacDonald's books intended chiefly for children, which includes the first appearance of his story, "The Golden Key," as well as MacDonald's earliest published fairy tale, "Cross Purposes." A wonderful copy, rarely seen thus, with minor corners bumping, light soiling on lower cover, spine

slightly skewed, head and foot of spine lightly worn, some light foxing and browning. In collector's lime green crushed morocco folding case with board sides, heavy gilt-stamped lettering and decoration on cover as well spine lettering with small flourish. (#4322) \$3,250.00

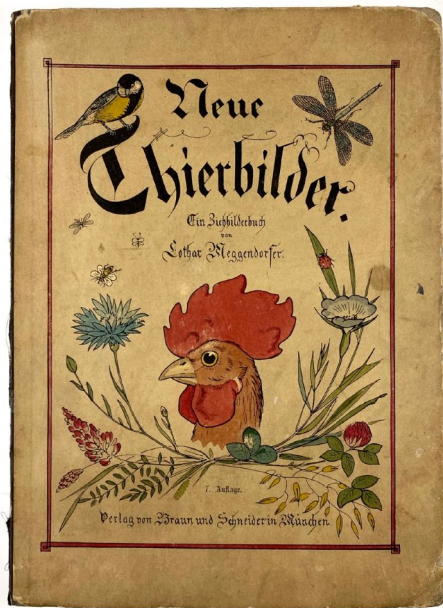
136. [Marion Press] Arnold, William Harris. **A Record of Books & Letters.** Jamiaca, Queensborough: Marion Press, 1901. First edition. Original red cloth with printed paper label on spine. Limited to 29 Copies on japan Paper. Copy #17, signed by printer, Frank E. Hopkins.. Printed in red and black. Fine. (#4938) \$375.00



In Original Dust Wrapper!

137. [Meggendorfer, Lothar- Scarce, in Wrapper] Hennig, C.A. **Prinzessin Rosenhold. Ein Ziehbilderbuch.** 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, protected by 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 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. Excessively rare original dust jacket. A wonderful survival. (#4783) \$4,250.00





138. **[Meggendorfer, Lothar] Neue Thierbilder. Ein Ziehbilderbuch (New Animal Pictures. A Color Picture Book).** Munich: Braun und Schneider, ca 1890. 7th edition (7. Auflage). Tall quarto. Original color pictorial paper covered boards, brown cloth spine. Eight original moveable scenes in extremely well preserved working order by Lothar Meggendorfer, the master of cleverly designed mechanical moveable scenes, featuring metal hinges that control key dynamic changes of scenes. Each full-page color scene is composed of two pages which are joined at the outside edge, and with the mechanical gears housed in between. The scenes are moved by pulling down on the tabs at the bottom. Scenes are: 1) two storks feeding at a pond; 2) a burrow kicking a dog; 3) chickens feeding through a fence; 4) a goat painting a picture; 5) a dragonfly about to be consumed by a large fish; 6) a fox stalking two chickens; 7) two bulls in a pasture; 8) two blackbirds, feeding their young. Almost everything is original, with a few newer tabs. Corners bumped, cloth on spine wrinkled, some minor strengthening to joints, but on the whole, an extremely well-preserved example of a very scarce and sought-after Meggendorfer title. (#4918)

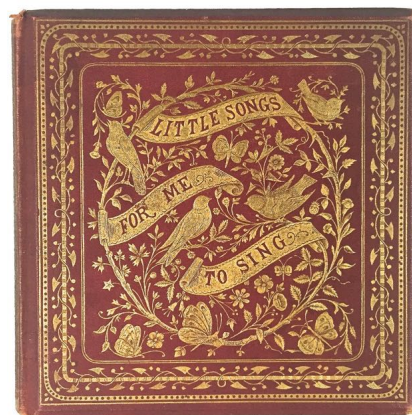
\$2,750.00



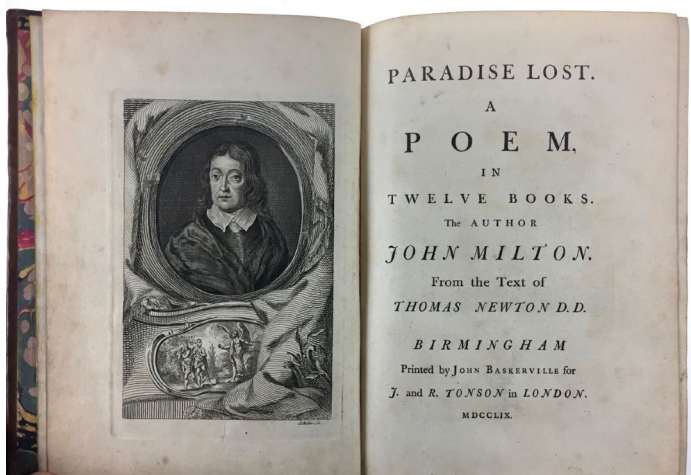
139. **[Merrymount Press] Winship, George Parker. A Chronological List of the Books Printed at the Kelmscott Press.** Boston: Merrymount Press, 1928. First edition. Original gray paper wrappers. 44pp. Superb printing giving the feel of Kelmscott, with "illustrative material from a collection made by William Morris and Henry C. Marillier, now in the library of Marsden J. Perry of Providence, Rhode Island." Introduction by G.P. Winship. Dedicated (in the type) to the Grolier Club and its member, by Marsden J. Perry. Near fine copy. (#4917) \$125.00

140. **[Millais, John E.] Grosvenor Gallery Exhibition of the Works of Sir John E. Millais.** London: Henry Good & Son, 1886. First edition. Original printed gray wrappers with small vignette woodcut. With 'restaurant announcement. 112pp plus 2pp adv (last on back cover). Detailed descriptions of items in the exhibition by Millais. Scarce. Very good. (#2218) \$175.00

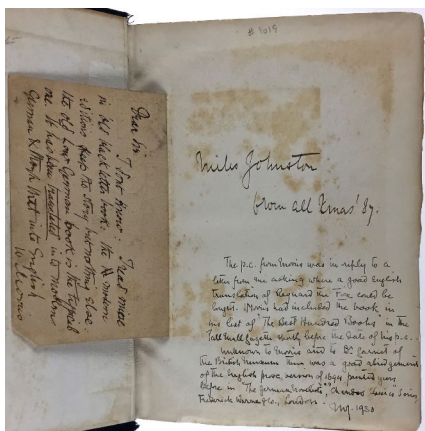
141. **[Millais, John Everett] Ancient and Modern Pictures and Remaining Works of the Late Sir John Everett Millais.** London: Christie, Manson & Woods, 1897. Printed beige wrappers. 14pp. Annotated in pencil. "Highly important paintings," the sale included 137 lots, including work by Edward Burne-Jones,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



142. **[Millais, John Everett] Leslie, Henry. Little Songs for Me to Sing.** London: Cassell, Petter & Galpin, [1865]. First edition. Original red-brown cloth (beveled boards) with superb full gilt embossed illustrated cover and spine, original blue-green endpapers, all edges gilt. Millais' classic illustrated book for children containing some of the most endearing woodcut illustrations for children he ever rendered. This is an exemplary, really the best copy of this work we have ever seen. Some very slight fraying to ends of spine, corners rubbed, some uneven signatures; but the gilt is remarkably bright and the hinges are still intact which is rare for this title (heavy covers for the size of the book). The face of each cover and spine are fine. (#2841) \$425.00



143. [Milton, John- **Paradise Lost and Paradise Regain'd- The Baskerville Edition**] Milton, John. **Paradise Lost, A Poem, in Twelve Books [with] Paradise Regain'd, A Poem in Four Books.** London: Printed by John Baskerville for J. & Ro Tonson, 1759. Two Volumes. Quartos. Very attractively bound in 19th Century full tree-calf with gilt decorated boards on covers and rather ornate spines with two morocco labels and intricate gilt-stamped designs involving bold perpendicular hatch marks, etc., marbled endsheets, side and bottom edges stained yellow. Superb full-page frontispiece engraving. Binding with some early accomplished repair work, giving a wonderful presentation. Occasional very slight browntoning, otherwise near fine internally. (#4223) \$1,250.00

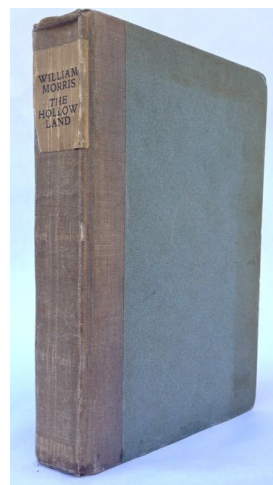


Inscribed by Morris, with Postcard, etc.

144. [Morris, William- **Association Copy- Inscribed by Morris to Miles Johnston, With Note by Morris and long note by Johnston**] Morris, William. **The Story of Sigurd the Volsung.** London: Reeves and Turner, 1887. Fourth edition. Inscribed by William Morris on front free fly, "Miles Johnston from all, Xmas '87" with postcard note by Morris affixed to same page, on face, "Miles Johnston/ Oban House/ Balham Park Rd./ Balham/ S.W." and postmarked Jan. 22, 1887. On verso, this note by Morris: "Dear Sir, I don't know: I read mine in 'old blackletter book: the ['bo' is crossed-out] modern editions

keep the story but nothing else: the old Low German book is the typical one. It has been translated [underlined] into modern German & through that into English. W Morris." With holograph note by Miles Johnston appearing after Morris' Presentation reads, in part: "The p.c. from Morris was in reply to a letter from me asking where a good English translation of Reynard the Fox could be bought. Morris had included the book in his list of 'The Best Hundred Books' in the Pall Mall Gazette shortly before the date of his p.c. Unknown to Morris and to Dr. Garnet of the British Museum, there was a good abridgement of the English prose version of 1694..." Miles Johnston was a scientist, Morris admirer, and part-time scholar. Original dark green cloth, paper label (worn), hinge loosening. Very scarce and desirable association copy. (#4019) \$3,750.00

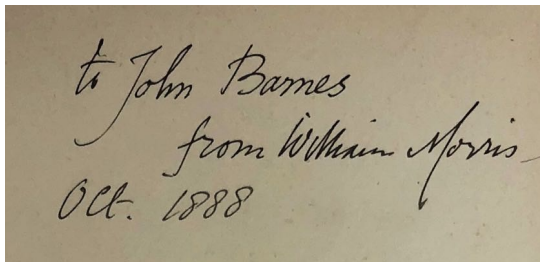
145. [Morris, William] **The Hollow Land.** London: Chiswick Press, 1903. First edition thus. Original buckram spine, blue paper covered boards, printed paper label on spine. Printed on hand made paper with the famous golden Type (Kelmscott Press). Printed in red and black. With extra title ticket inserted in front. A nice tight copy, with fragile paper label on spine in tact and only slightly chipped. (#2039) \$425.00



146. [Nettleship, John] O'Shaughnessy, Arthur W.E. **An Epic of Women and Other Poems.** London: John Camden Hotten, 1870. First edition. Original plum cloth

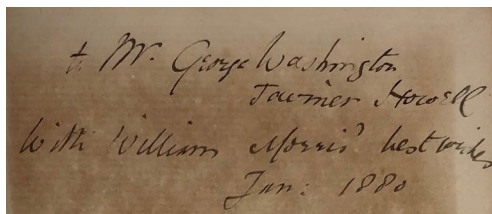


with central gilt design of a figure reclining naked on a beach, beveled boards, gilt spine. Blue-green endpapers. 229pp, ads in back. The author's first book, noted for its mystical and interpretive illustrations by John Nettleship described by Fredeman as "Blake-like." Stunning full-page illustrated title-page and numerous illustrations (not cited in list of illustrations) by Nettleship (pp 1, 16, 54, 160 and 229). A very good copy of a scarce and ground-breaking work. No other copy located on the net at time of writing. (#943) \$450.00



Morris Presentation, Buxton Forman's Copy with Long Holograph Note

147. **[Morris, William- Association Copy, Inscribed by Morris to John Barnes. Buxton Forman's Copy, with his Bookplate and Long Holograph Note]** Morris, William (transl). **The Odyssey of Homer**. London: Reeves & Turner, 1887. First one-volume edition. Original fine wove dark green cloth, printed label on spine. A wonderful Association Copy, presented by Morris to John Barnes, Oct. 1888, on half-title. John Barnes was an assistant to T. J. Cobden-Sanderson and had written to Morris on at least one occasion. Cobden-Sanderson had added a note in a letter to Morris, "addressed to my assistant John Barnes, to whom Morris was always most friendly- as was his wont with most people." With a superb full-page holograph note by Buxton Forman, who adds, [Barnes was] "for many years a shopman at 29 New Bond Street; and when Morris's books were published there by Ellis, the poet used to present copies to Barnes & inscribe them. It is interesting to find that he still "remembered" Barnes after the change of publishers. re published there by Ellis, the poet used to present copies to Barnes & inscribe them. It is interesting to find that he still 'remembered' Barnes after the change of publishers." With H. Buxton Forman's decorative bookplate on front pastedown. Very good with weakening of upper joint. A most pleasing association and provenance together provided herewith. (#4689) \$2,500



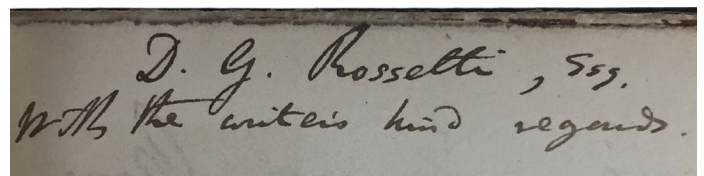
Association Copy: Morris to Chairman of National Liberal League, to Which Morris was Treasurer

148. **[Morris, William- Association Copy]** **The Story of Sigurd the Volsung and the Fall of the Niblungs**. London: Ellis & White, 1877. Stated Second Edition. Original dark green fine wove cloth, printed paper label on spine. ASSOCIATION COPY: Signed by Morris on the half-title: "To Mr. George Washington Fournier Howell (1833-1910), with William Morris' best wishes, Jan: 1880." Howell was a working class politician and agitator who was secretary of the parliamentary committee

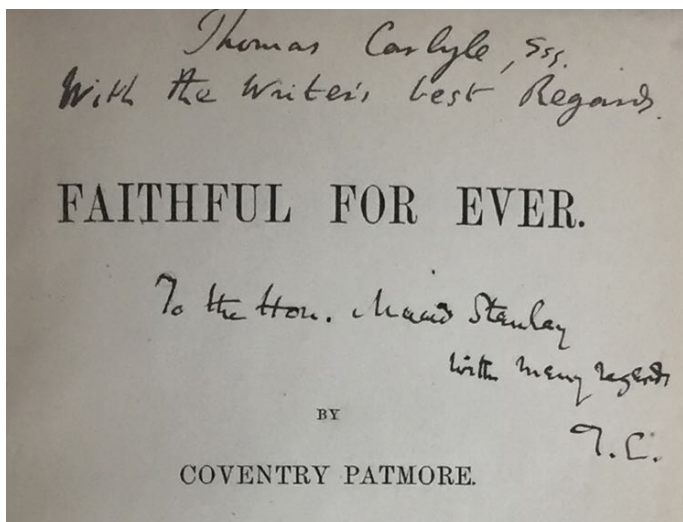
of the Trades Union Congress TUC (1871-1875) 392pp. 4pp. advertisements at end, half-title and verso of final advertisement leaf browned. William Morris and George Howell had similar sympathies and worked alongside the debates in Parliament ca. 1874-7, concerning the growing conflict Russia and Turkey, and Morris met personally with the leaders of the Labour Representation League, including Howell in 1876. As well, in 1879, Howell was Chairman of the National Liberal League, of which Morris was treasurer. Label on spine darkened, foxing to prelims, else a near fine copy. (#4688) \$2,750.00

149. **[Osborne Press- 50 Copies Only]** Fitzgerald, Edward (Translator). **Rubaiyat of Omar Khayyam**. Everett: Osborne Press, 1902. First edition thus. Green cloth with white lettering on front cover. Limited to 50 copies, of which this is #26, Signed by S.A. Osborne, the publisher. "A concise and interesting account of the first session of the Omar Khayyam Club of America" (Mosher). Printed by women at the Osborne Press; type set up, printed four pages at a time, and distributed owing to shortage of type. (Potter). Only five copies held institutionally (WorldCat). Slight wear to edges. This is quite a scarce example of a private press Rubaiyat title, which includes a record of the first meeting of the Omar Khayyam Club of America. (#4903) \$450.00

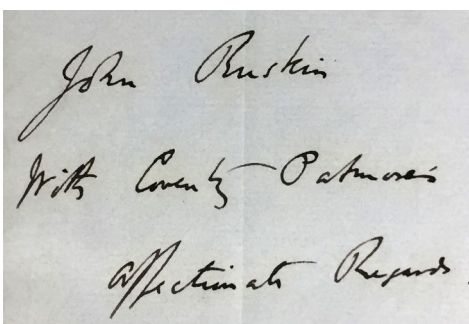
Three Fabulous Patmore Pre-Raphaelite Associations



150. **[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 re-strengthened at some point with added prelims, original red-brown endsheets bound in. A stunning association copy indeed. (#3672) \$3,250.00



151. [Patmore, Coventry- 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. From the "Carlyle Encyclopedia," 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



152. [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

Scarce Seven Volumes of Pear Tree Press "The Elf"



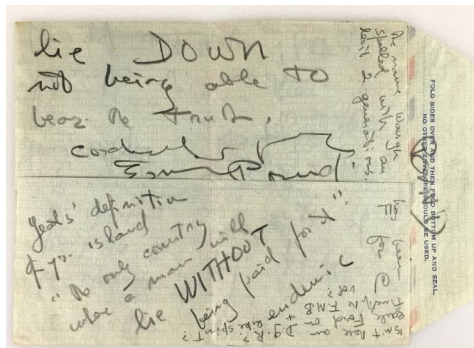
153. [Pear Tree Press- Complete: Seven Volumes of the Elf] Guthrie, James. **The Elf, Seven Scarce Numbers, James Guthrie.** Offered here is an extremely rare gathering of seven of the first eight volumes of the Pear Tree Press forerunner, "The Elf," produced and copiously illustrated by James Guthrie, including the three of early numbers, 1899-190 in larger format, with the scarce inserted Guthrie plates (rarely found). As well, the four complete numbers of "The Elf- A Sequence of the Seasons," 1902-1904, in fine condition. 1) "The Elf, A Little Book," No. 2, Winter. Ingrave, 1899, Peartree Cottage. Original purple wrappers with cover vignette by Guthrie, original ties at spine. With scarce six inserted plates by Guthrie at end, as issued. 250 copies for sale. Some wear and discoloration to covers, VG. 2) "The Elf, A Little Book," Spring Number. Shorne near Gravesend, April, 1900. Winter Number. 300 copies printed. Original beige wrappers with pictorial cover by Guthrie. With scarce six inserted plates by Guthrie at end, as issued. Very good copy. 3) "The Elf, A Little Book," Summer

Number. Shorne, near Gravesend, August, 1900. Original green wrappers (faded) with pictorial cover by Guthrie. With scarce five inserted plates by Guthrie at end. Covers neatly detached. Very good. 4-7) "The Elf, A Sequence of the Seasons," London, The Old Bourne Press, all designed and illustrated by James Guthrie and printed at the Old Bourne Press [Pear Tree Press forerunner] under the supervision of W. Herbert Broome, 1902-1904, each 25-27pp, and each copies #149 (hand written) of an edition of 250 copies. Guthrie later used the same type appearing in these volumes in the Pear Tree Press books. All four volumes in fine condition. An exceedingly scarce set of seven numbers of this groundbreaking achievement in period design and book illustration. (#4473) \$3,250.00



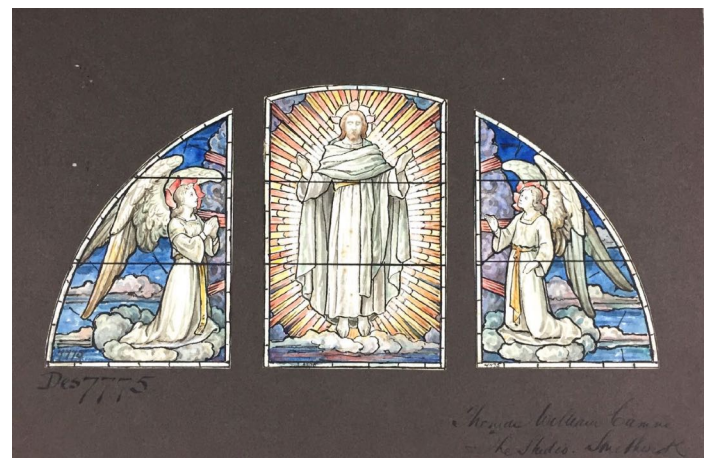
Ezra Pound to Helen Rossetti

154. [Pound, Ezra- Autograph Letter Signed, Pre-Raphaelite Association] ALS from Pound to Helen Rossetti Angeli, daughter of William Michael Rossetti. . Three pages, 1949. A sprawling, witty and provocative letter written by Pound early on during his extended stay at St. Elizabeth's hospital (12 years, from 1948-1859) to Helen Rossetti Angeli, the daughter of famed Pre-Raphaelite Brotherhood co-founder William Michael Rossetti. Written in pencil on the full opened face, with two notes perhaps by HAR, and then on both flaps on the verso, with two wrap-around portions also possibly by HA Rossetti. Lengthy and fascinating letter. "Dear Mrs. Angeli, Thanks v. much for yo/ volume. but must protest no jacket yr/sister Olivia being certainly more alive than anyone in Italy definite purf, not jacket vs



not all brit/publr/ are of the line of Barabbas & born to be damned- perhaps the very printing machinery in England [side flap] Yeats' definition of yr island 'The only country where a man will lie WITHOUT being paid for it' endemic [side flap] lie DOWN not being able to bear the Truth. cordially Ezra Pound." Pound has also placed in the body of the letter, at right angles to the text, "POUND." A fascinating letter, meandering as it is perhaps clinical in revealing Pound's somewhat shaky mental health. Addressed by Pound on Air Mail letter: "Mrs. H. R. Angeli, co Hamish Hamilton, 90/ gr Russel st, London W.C. England." and postmarked May 14, 1949. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2996) \$3,250.00

155. [Pre-Raphaelite Stained Glass Watercolor Design- Florence Camm, Camm Studios] Camm, Florence. **Tryptych, Three Watercolor Designs for Stained Glass.** Mounted on thick board. Three watercolor designs arranged as a tryptych by Florence Camm (1875-1960), noted artist and designer, working at Camm Studios, Smethwick, England comprising Christ ascending, flanked by two angels. 11 x 23cm. Design #7775. Florence Camm, daughter of Thomas William Camm, founder of the studio, spent all her life in Smethwick, running the successful Camm stained glass company with her two brothers at a time when women artists and designers were struggling to be taken seriously. Florence was a noted stained glass designer, painter and decorative metalworker. She exhibited 43 times at the Royal Academy in London and also showed at the Royal Birmingham Society of Artists, the Walker Art Gallery in Liverpool and the Royal Scottish Academy. Written on bottom right, "Thomas William Camm/ The Studio, Smethwick" Verso with Camm ID sticker with inscribed Design Number and, "W. Haitlepool." Near fine. Provenance: Directly from Camm Studiio Estate. (#3457) \$650.00





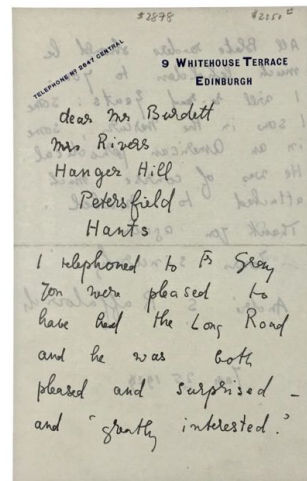
156. **[Pre-Raphaelite Stained Glass Watercolor Design]**
Double Panel Watercolor Design for Stained Glass
Windows Heavily Annotated with Pencil Directions.
 "Two Phases of Ministerial Office." ca. 1890-1910. A
 finely executed watercolor design of two panels with
 intricate detail of many figures, attractive coloration. On 8
 1/2 x 11 inch sheet of paper, mounted. A scarce example
 of this noted firm with instruction. (#4282) \$425.00

157. **[Pre-Raphaelite Stained Glass Watercolor Design-**
Thomas William Camm, at Camm Studio] Camm,
 Thomas William. **Arch with Five Scenes.** Executed by
 Thomas William Camm. Attractive scene of six separate
 images in half-arch. 14 x 14 com on light blue card stock.
 Inscribed, "T. W. Camm, No 79." (#3539) \$275.00

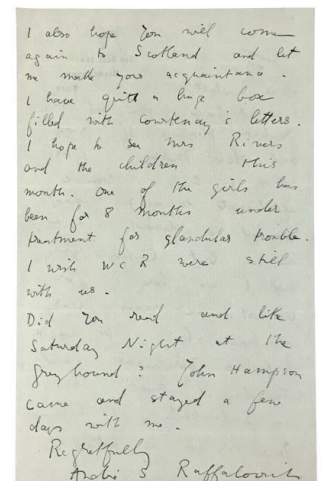


158. **[Pre-Raphaelitism]** Eulen-
 berg, Herbert. **Die Pra-Raphael-**
iten. Dusseldorf: P. Clasen, n.d.
 ca. 1900. 12mo. Cream printed
 wrappers with superb Art
 Nouveau cover design, also
 appearing on title page and a
 double spread frontispiece which
 appears on verso of cover.
 Printed on thin acidic paper.
 48pp. Four photographic
 illustrations (on two pages) of
 paintings by Rossetti and Burne-Jones, on coated paper.
 Scarce German Pre-Raphaelite publication. Very good.
 (#2442) \$325.00

159. **[Raffalovich, Marc Andre- ALS]** **Autograph**
Letter Signed to Osbert Burdett, Author. Petersfield,
 Hants, January 25, 1929. 2pp. on one sheet. 9 Whitehouse
 Terrace, Edinburgh stationary, but actually sent from
 Petersfield. A fascinating two-page letter to "Mr. Burdett,"
 Osbert Burdett (1885-1936) English author, saying, "I
 telephoned to Fr. Gray [John Gray] you were pleased to
 have had "The Long Road" and he was both pleased and
 surprised- 'greatly interested.' All Blake readers should be
 beholden to you. I will re-read Yeats: some I saw in the
 Mercury, some in an American periodical. He was of
 course much attached to Mabel [Aubrey Beardsley's
 sister]. Thank you again, Yours Sincerely, Andre S.
 Raffalovich, Jan 25, 1929. In 1894, Raffalovich started to
 contribute on the subject of homosexuality (unisexualité,
 as he called it) to the Archives de l'Anthropologie
 Criminelle, a prestigious revue founded in Lyon by
 Alexandre Lacassagne, a pioneer criminologist and
 professor of forensic medicine. He soon became
 recognised as an expert in the field, engaging in
 correspondence with other researchers throughout Europe.
 In 1896, under the influence of John Gray, Raffalovich
 embraced Catholicism and joined the tertiary order of the
 Dominicans as Brother Sebastian. Raffalovich letters are
 extremely scarce, and this one packs a lot of familiar
 names in two pages. Provenance: Directly from the
 William Fredeman Pre-Raphaelite Collection. (#2878)
 \$2,250.00



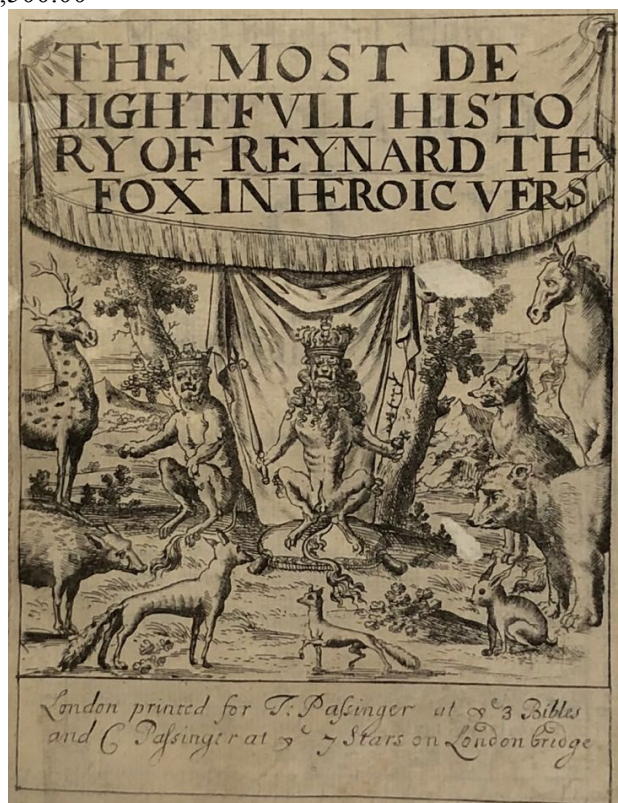
Item 159



Item 160

160. **[Raffalovich, Marc Andre- ALS]** **Autograph**
Letter Signed to Osbert Burdett, author. Two pages on
 octavo sheet stationary, "The Bell Inn, Malmesbury,
 Wilts." printed in type. "July 31, 1931. Dear Burdett
 [Osbert Burdett, author], It would have given me the
 greatest pleasure if you and dear Moray (for whom I have
 much affectionate regard) had lunched or dined with me-
 but Canon Gray [i.e. John Gray] and I are here for August.
 He never wearies of Malmesbury... He went today to
 Dorchester and Tuesday and I met him in Salisbury. I

hope dear Brother is better. I also hope you will come again to Scotland and let me make your acquaintance. I have quite a large box filled with Courtenay's letters. I hope to see Mrs. Rivets and the children this month. One of the girls has been for 8 months under treatment for glandular trouble. I wish WCR were still with us. Did you read and like Saturday Night at the Greyhound? John Hampson came and stayed a few days with me. Regretfully, Andre S. Raffalovich." The Courtenay referred to was John Edward Courtenay Bodley, a fellow undergraduate and friend of Wilde's at Balliol who later was to write maliciously on Wilde. A fascinating and thoroughly salutary letter. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2879) \$2,500.00



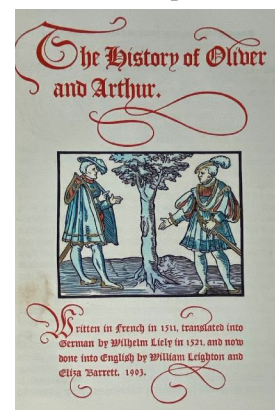
Reynard the Fox, 1681

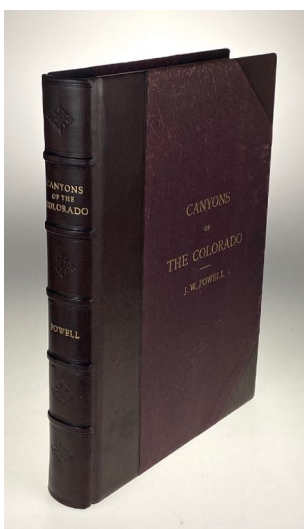
161. **[Reynard the Fox- Partially Uncut, Unopened]** (Shirley, John). **The Most Delightful History of Reynard the Fox In Heroic Verse.** London: Printed for Thomas Passinger at the Three Bibles, and Charles Passinger at the Seven-Stars on London-Bridge, 1681. Bound in 19th Century blindstamped v, gilt lettering on spine, by Birdsall. Additional etched title with superb full-size woodcut, exquisite illustrations in woodcut to text throughout. An unusually bright copy, exceedingly scarce being in part unopened, and hence unread. The additional title with upper third torn away and expertly restored to full-size. A clean copy of this scarce English edition of Reynard fables, partly attributed to Shirley. (#4672) \$2,250.00

162. **[Ricketts, Charles- Special Edition Vellum, 1 of 100 Copies]** De Tabley, Lord. **Poems Dramatic and Lyrical.** London: Elkin Mathews and John Lane, 1893. First edition. Full publishers stiff vellum binding with bold ornate gilt Nouveau pattern on both covers and spine by Charles Ricketts. Illustrations by Charles Ricketts. With the Art Nouveau bookplate of Christie Chetwynd Atkinson with illustration by M.C. Fisher, 1902. Near fine copy. (#2134) \$1,500.00

163. **[Ricketts, Charles- Extensive ALS Collection]** **Autograph Letter Archive Comprising 24 Separate Letters: 6 Autograph Letters and 17 Autograph Postcards and One Autograph Note Signed.** Offered here is a scarce and desirable collection of Charles Ricketts letters signed, 17 Autograph Postcards signed and an Autograph Note signed "C. Ricketts" and "C.R." to Francis Ernest Jackson. Together 6pp. and 22 sides, London, Berlin and Munich, 7th July 1924 - 18th July 1931, concerning elections and politics at the Royal Academy, giving Ricketts the opportunity to vent his spleen against the establishment there. When Jackson's candidate is turned down, Ricketts writes that "the whole affair has added to my sense of vicious & exaggerated indignation against all RA's Philpot included." As well, correspondence is concerned with Ricketts' last will and testament, with the added difficulties caused should he die before the invalid Charles Shannon, lithographer and painter, (1863-1937). In one card, Ricketts refers to the disposal of his Van Dyck portrait of Archbishop Laud etc. Folds, slightly browned, all letters very good or better condition. (#4384) \$3,500.00

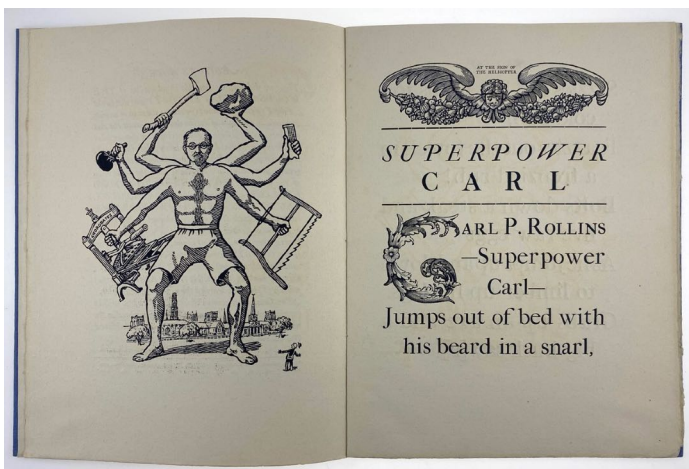
164. **[Rogers, Bruce- Hand-Colored]** Liely, Wilhelm. **The History of Oliver and Arthur. Written in French in 1511, Translated into German by Wilhelm Liely in 1521, and now Done into English by William Leighton and Eliza Barrett.** Boston: Houghton Mifflin and Company, 1903. First edition thus. Tan buckram spine, blue paper covered boards, white buckram tips, additional printed label rear endpaper. 330 numbered copies, #143. Designed by Bruce Rogers at the Riverside Press. Printed in red and black on unbleached Arnold paper and illustrated with woodcuts throughout. Title page woodcut has been illuminated in watercolors and gilt. As well, illuminated color device on title page. Riverside Press catalogue (4pp) from 1913 loosely inserted. Some light fading to upper portion of front cover and browning to the spine label. (#4907) \$375.00





Classic Colorado River Treatise

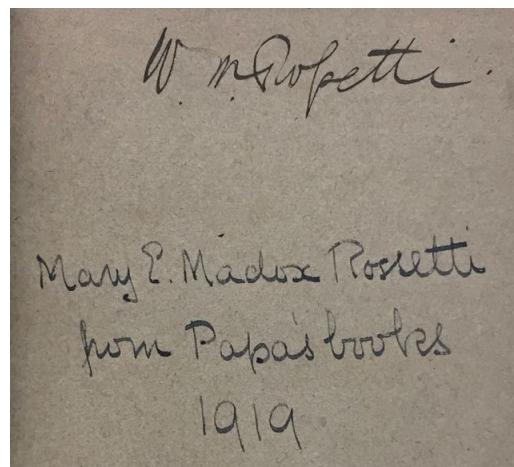
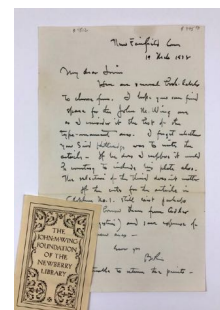
165. **[Powell, J. W. -Classic Colorado River Treatise]** **Canyons of the Colorado.** Meadville, PA: Flood & Vincent, The Chautauqua-Century Press, 1895. First edition. Large 4to. Bound in superb three-quarter full dark brown smooth calf (recent), preserving both original covers, gilt lettering on cover and spine, blind stamped design motifs. Original maroon and beige marbled endpapers. This is the first complete narrative of Powell's renowned travel down the Colorado River, compiling scientific data, as well as providing empirical observations of topography, flora and fauna, and habits of indigenous peoples. Frontispiece portrait of the bearded Powell, with more than 250 fabulous illustrations throughout, some in half-tone, many whole page. The rare first edition of a highly desirable book, with dozens of illustrations of this edition appearing first in this account. Tope edges gilt. Near fine, with minimal scuffing to original covers. (#5006) \$8,500.00



166. **[Rogers, Bruce- Rarity]** **Super-Power Carl.** Oxford: Printed at the Sign of The Corybantes under the Aegis of Doctor Johnson at the Oxford University Press, 1933. 4to. 12pp. Original blue card wrappers, overlapping

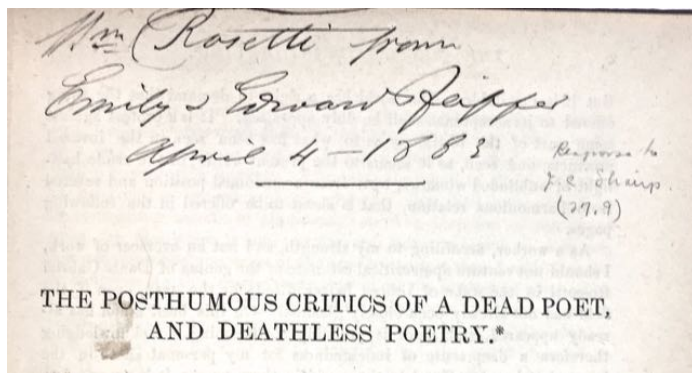
to inside, with printed square label on front cover. Limited to only 51 Copies. This is an exceedingly scarce Bruce Rogers item, with a fabulous full-page frontispiece woodcut illustration, headpiece, vignette embellishments, "Finnes," colophon and typography, all by Bruce Rogers. Very scarce, near fine. (#4936) \$750.00

167. **[Rogers, Bruce- ALS]** **Autograph Letter Signed to Irvin Haas Regarding a Proposed Article on Bookplates.** One Page. New Fairfield, Conn, 19 March, 1938. To Irving Haas, collector and author who later wrote, "Bruce Rogers: A Bibliography" in 1968. In part: "My dear Irvin, Here are several book labels to choose from. I hope you can find space for the John M Wing item as I consider it the best of the type-movement ones..." He includes a copy of the Wing Foundation of the Newberry Library's plate for possible inclusion in a proposed article. He also suggests including William A. Kittredge's bookplate (designed by Rogers) if Kittredge ends up writing the article. The article in question appeared in "The Book Collector's Packet," May, 1938. Included in this lot, a small decorative. John M Wing Foundation stick-on library stamp. Bruce Rogers letters are quite scarce. (#4512) \$475.00



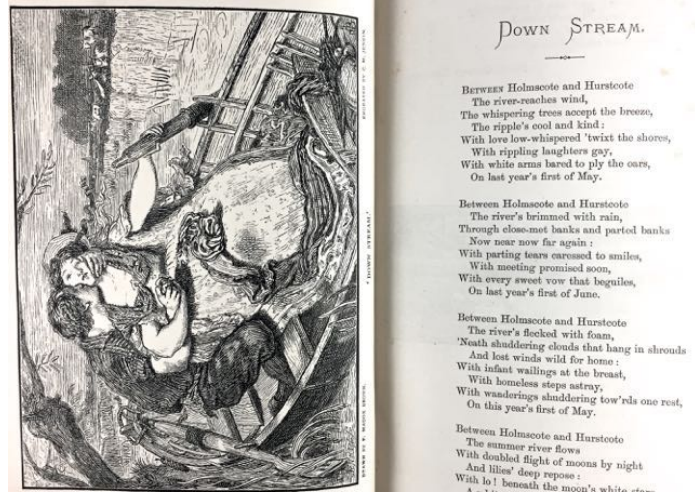
168. **[Rossetti Family- Bound Journals, etc.]** Rossetti, Dante Gabriel [and others]. **Rare Rossetti Family Owned Books, Journals, Extracts, etc.** Bound in later cloth, gilt morocco label. Signed by W.M. Rossetti on front prelim and below that, signed by his daughter, Mary: "Mary E. Madox Rossetti from Papa's books 1919." Eleven titles and separate publications, all written in holograph 'contents,' by WMR, including ten chapbooks, "Printed for the Booksellers, Glasgow," circa 1855-60. "Parrots." Edinburgh, 1833, dozens of hand-colored birds [Dante loved parrots]. Landor, "Antony and Octavius," 1856. "Forgotten Books," 1878 and others. Provenance: William Fredeman Pre-Raphaelite Collection. (#3970) \$2,850.00

169. **[Rossetti Family- Bound]** Rossetti, Dante Gabriel [and others]. **Containing Ruskin Museum, Rare Tregaskis Catalog Sale of the Books of Christina Rossetti, 1895.** Full cloth, with the rare four-page original sales catalog for the books of Christina Rossetti by Tregaskis, London, 1895: "This Collection possesses more than ordinary interest to the treasure-seeker. It includes, besides many autographic inscriptions of extreme interest to be found... several objects of a more or less homely kind, familiar adornments of the rooms in which Christina Rossetti lived and wrote, and some of them, in daily use by successive members of this gifted family... etc." Contains William Whites, Ruskin Museum, Spence Autograph Letters, Shelley Soc, 1885, W.B. Scott's Sale /89, and Union of Women's Suffrage, 1904. Provenance: William Fredeman Pre-Raphaelite Collection. (#3980) \$1,750.00



170. **[Rossetti Family- Bound]** Dante Gabriel Rossetti, and Christina. **With Scarce Journal Article Presented to Christina Rossetti. Bound volume** containing "The Posthumous Critics of a Dead Poet, and Deathless Poetry," **Emily Pfeiffer's** incredibly scarce article, a lucid rebuttal of J.C. Shairp's scathing and insensitive diatribe against DGR. The article was published in 1882, in response to J. C. Shairp's "Aesthetic Poetry: Dante Gabriel Rossetti," the previous year, in *Contemporary Review*. Per Fredeman (27.9), Shairp states: "If future poets wish to win the ear of their countrymen, and to merit the honour accorded to the highest poetry, they would be wise to cultivate manlier thought and nobler sentiment..." etc. Pfeiffer elegantly responds both indignantly, as well as providing ample rebuttal both in substance as well as putting Shairp in his place, coming on the heels of DGR's burial and subsequent dispersal of property, "This profaning of the sanctities of home... proportionately greater is the sense of violation, when... a shaping spirit has passed from its accustomed haunt." Presented by the author and her husband to Christina Rossetti, a poignant thought, so soon after Rossetti's passing; "Miss Rossetti from Emily and Edward Pfeiffer, April 4- 1883." The volume, bound in modern brown buckram with morocco label, is signed by William Michael Rossetti on the front fly, with his holograph 'contents' consisting of 15 separate

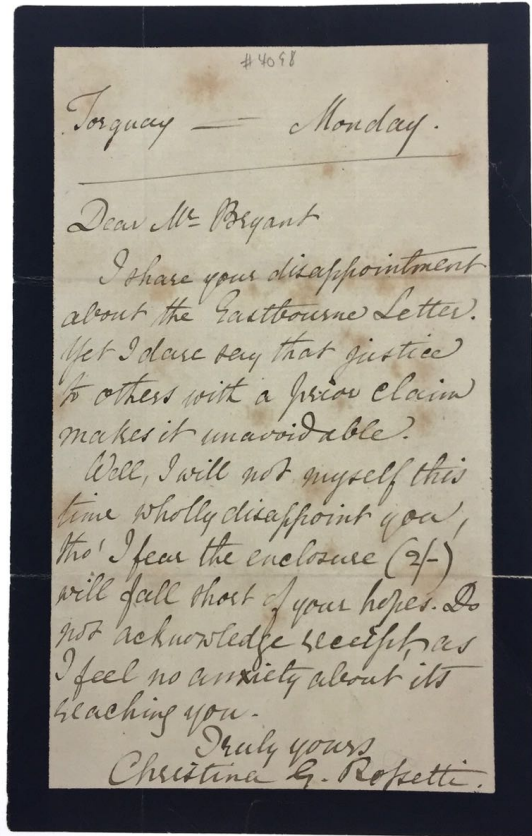
items, including "The Radical. A Woman's Estimate of Walt Whitman," by Mrs. Gilchrist as well as "Memorial of Rossetti," from *Atlantic Monthly*, 1883. Provenance: William Fredeman Pre-Raphaelite Collection. (#3975) \$2,750.00



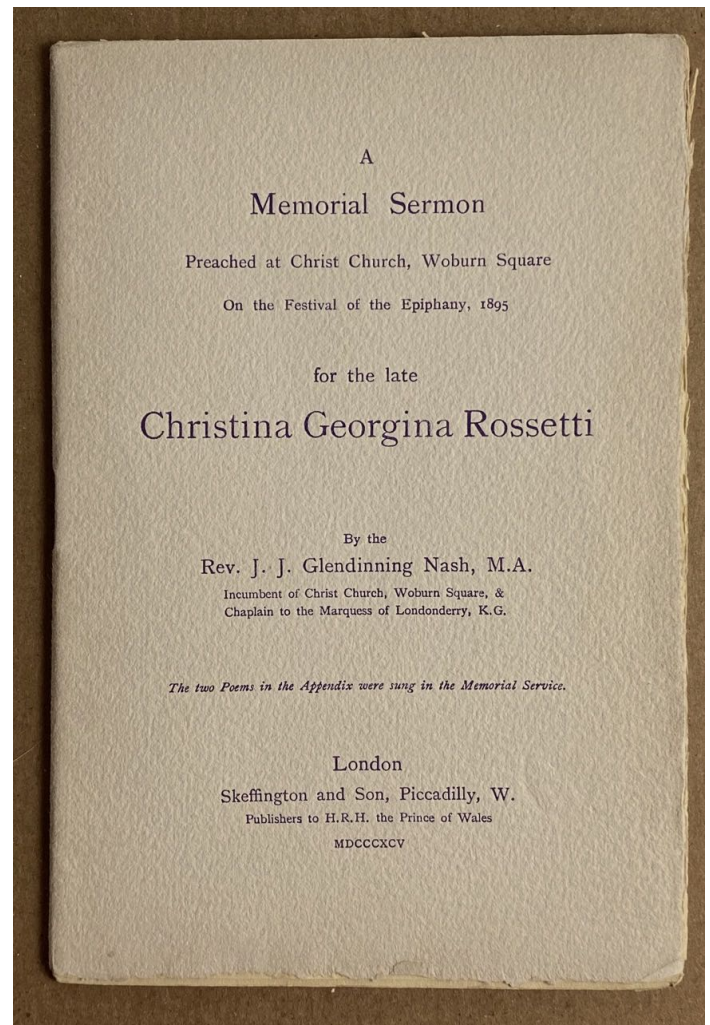
171. **[Rossetti Family]** Rossetti, Dante Gabriele; Christina Rossetti, Gabriele Rossetti, etc. **Bound Compendium of Extra-Illustrated Journal Articles by Enthusiast/Scholar, Including 52 Separate Journal Articles, 1842-1891.** Francis Frederick Fox (assembled). A gold mine of commentary and discussion of the Rossettis, assembled in one place. Thick bound compendium of 52 journal articles dating from 1842-1891 assembled by a collector and/or Rossetti scholar mostly very scarce commentaries on all aspects of DGR as well as Christina Rossetti and even Gabriele Rossetti (their father). With manuscript four-page detailed contents page at front. Examples: "#1 Down Stream, D.G.R. Dark Blue, 10/71, with two superb woodcut illustrations by Ford Madox Brown;" "#3. D.G.R. Poet, Tinsley, 3/71 (H.B. Forman);" "#8 Rossetti's Poems Athen Ap30/ '40;" "#31 Ballads and Sonnets (D.G.R.) Wes. 1/82;" "#20 The Germ Mac. Sept. '46;" "#26 A Pre-Raphaelite Magazine Fraser May/82;" "#34 A Study of D.G.R Time 11/84;" 44 Collected Works of R. Wkly Register 9/89;" "#49 D.G.R. as Designer and Writer Pall Mall Gaz Nov/89" etc. Many of these articles are very scarce and found all together is a boon to any scholar or research pupil. Apparently assembled by Francis Frederick Fox, (1833-1915) whose bookplate appears on this volume, as well as another in this collection. Fox was an oil and colour merchant and later, a sheriff. Provenance: William Fredeman Pre-Raphaelite Collection. (#3973) \$2,250.00

172. **[Rossetti Family- Bound]** Rossetti, Dante Gabriel, Helen Rossetti and others. **Rare Rossetti Family Owned Books, Journals, Extracts, etc. Owned and Presented by WMR to his daughter, Helen Rossetti.** Contemporary red polished buckram. Four separate items, with holograph 'contents' page probably by Helen Angeli

Rossetti: 1) Mansell, Catalogue of DGR's Work, inscribed by her father: "To Helen, W.M.R., Nov, 1900." 2) Sotheby's Catalog of Swinburne Sale, 1916 3) Richard Garnett Sale, 1906, "Present with Papa, HRA." Sale of Valuable Books, 1921 Property of Helen Angeli Rossetti, appears annotated by herself with some prices realized. (#3982) \$1,500.00



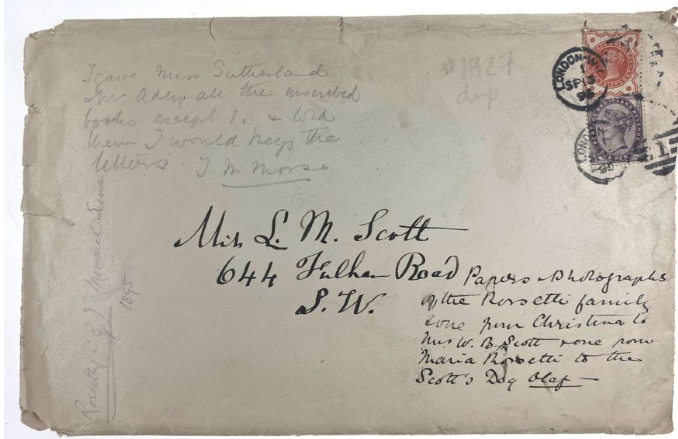
173. [Rossetti, Christina- ALS from Christina Rossetti to William Bryant] Christina Rossetti autograph letter signed, one page on black-bordered mourning stationery. "Torquay- Monday" To William Bryant, an individual who for several years solicited CGR for alms, taking advantage of her sympathy and generosity (as she herself asserts in several letters). By 1899, WMR had discovered Bryant's true intentions, which was to merely pocket the money she sent him, and later, after her death, cash in on the archive of letters she sent him at autograph dealers. Her letter aptly portrays not only her generosity, but her civil and longsuffering attitude in an instance where, by now, she must have wondered if the cause was worth it: "Dear Mr. Bryant, I share your disappointment about the Eastbourne Letter. Yet I dare say that justice to others with a jealous claim makes it unavoidable. Well, I will not myself this time wholly disappoint you tho' I fear the enclosure (2-) will fall short of your hopes. Do not acknowledge receipt, as I feel no anxiety about its reaching you. Truly yours, Christina G. Rossetti." (#4098) \$2,500.00



Scarce, W.B. Scott's Wife's Copy, Annotated

174. [ROSSETTI, CHRISTINA- MEMORIAL SERMON- With Annotated Marginalia, In Holograph Envelope with Many Notation] [Nash, Rev. J. J. Glendinning. A Memorial Sermon Preached at Christ Church, Woburn Square on the Festival of the Epiphany, 1895 for the late Christina Georgina Rossetti. London: Skeffington and Son, 1895. First Edition. Original cream wrappers, light purple ink. b 24pp. with woodcut devices in Morrisian fashion as initials. In its original mailing envelope, postmarked Sept. 13, 1896, with many notations (see below), addressed to Mrs. L. M Scott, Letitia Margery Scott, William Bell Scott's widow (her husband, close friend of Dante and the PRB, had passed away in 1890). A fascinating annotated copy with a few interesting marginalia, perhaps by its recipient, or even the individual who sent Mrs. Scott the CGR Memorial, which could likely be Helen Angeli Rossetti (HAR), as this item was obtained directly from the William Fredeman Collection, and quite a few pieces therein were obtained from Helen Rossetti. As well, it seems some of the notation on the envelope is from HAR, such as: "Rossetti papers, some letters from Christina," as well as "Paters & Photographs of the Rossetti family some

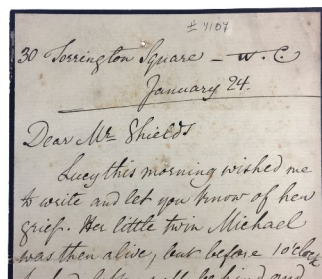
Item 174- Continued



from Christina to Mrs. W. B. Scott some from Maria Rossetti to the Scott's Dog Olaf." Marginalia of interest in the booklet: At the bottom of p.6, referring to a correction above where "Lord" has been crossed out and replaced with "God," and then, written in pencil at the bottom of the page: "There is probably no authority for Nash's misquotation: There are quite a number of punctuation variations also." Miss. L. M. Scott, wife of the recently deceased William Bell Scott, who was important friend and ally of the Rossetti's and the Pre-Raphaelite movement. With other holograph annotations made (also in pencil). This is the vanishingly scarce booklet printed at the death of Christina Rossetti with samples of her poems, a biographical sketch, some reports of her critical acclaim, and some interesting inferential critique regarding her poetry and her faith. A rare survival indeed, very few copies of this ephemeral and important Christina Rossetti memorial sermon have survived, and probably none with this important provenance, and containing marginalia from someone very close to the family, namely Helen Angeli Rossetti. No copies found on internet. (#1927) \$3,250.00

Christina Poignantly Announces Death of WMR'S Son

175. [Rossetti, Christina-Unpublished Letter- To Frederic James Shields] ALS from Christina Rossetti, Sadly announcing the death of WMR's young son, January 24 [1883]. One page on folded sheet of mourning paper. "30 Tarrington Square- W.C. January 24 [1883, per context] A poignant letter, to Frederic James Shields, whose relations with the Rossetti family remained very close. He was in constant correspondence with Christina Rossetti, and in 1883, after the death of DG Rossetti, his mother commissioned from Shields "two lights in stained glass, to be placed in the little window which overlooks the grave



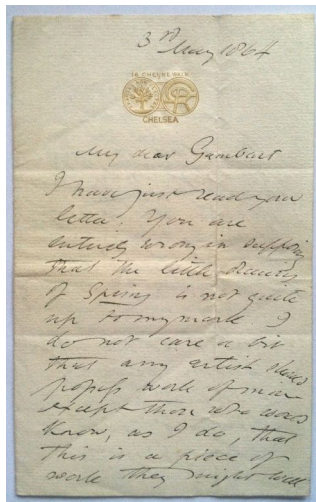
of Dante Gabriel Rossetti in the churchyard at Birchington, near Margate." Christina sadly informs Shields of the passing of William Michael & Lucy Madox Rossetti's son, Michael Madox, saying, "Lucy this morning wished me to write & let you know her grief. Her little twin Michael was then alive, but before 1 o'clock he had left us all behind and is now (I trust) wiser than the wisest of us." Not in Harrison. (#4104) \$2,850.00

176. [Rossetti, Dante Gabriel -Privately Printed] Hand and Soul, 1869. [London]: [Privately Printed] Strangeways and Walden, [1869]. First edition. Original light brown card wrappers with single printed rectangular border rule about 1/2 inch from outside edges along with the central title, on front cover. Half-title. 22pp. Last page with printed DANTE GABRIEL ROSSSETTI, 1850, at end, and Strangeways printer's imprint at bottom under a line. Excessively rare, in original state. Rossetti wrote to T.H. Hall Caine in April of 1880: "The time taken in composition [of 'Jenny'] reminds me of the fact (so long ago!) that I wrote the tale of 'Hand and Soul' (with the exception of an opening page or two) all in one night in December 1849, beginning I suppose about 2 a.m. and ending about 7..." Separately printed at Rossetti's request after he decided it did not fit with the style of his forthcoming book, "Poems," in 1870. The work originally appeared in January 1850 number of the "The Germ," and was later set in type in 1869, at the behest of DGR with the intention of including it in his "Poems," published in 1870. However, he abandoned his plan to include this short manifesto on the Aesthetic and Decadent Movements in "Poems," and rather, William Michael had an unspecified number of copies printed-off for private use. Recent censuses have listed about 30 known copies, most in institutions. Less than 100 copies were printed under the direction of Rossetti's publisher, Ellis & Co. Covers slightly foxed, but an amazing survival, in the original printed brown card wrappers, quite soiled on covers, but a completely unsophisticated copy. (#4093) \$2,750.00

177. [Rossetti, Dante Gabriel- ALS] Autograph Letter Signed to Ernest Gambart. Written on Rossetti's engraved monogram-headed stationery 16, Cheyne Walk, Chelsea. Letter dated 3rd May, 1864, three pages. A wonderful letter to Ernest Gambart, well-known art dealer and print publisher in which Rossetti sternly engages the patron and fends off criticism relating to what must have been a rather negative appraisal by (Gambart) of his drawing entitled Spring: "You are entirely wrong in supposing that the little drawing Spring is not quite up to my work. I do not care a bit that any artist should possess work of mine except those who would know, as I do, that this is a piece of work they might well be glad to possess. In size only this one is, as I professed to you in doing it,

Item 177- Continued

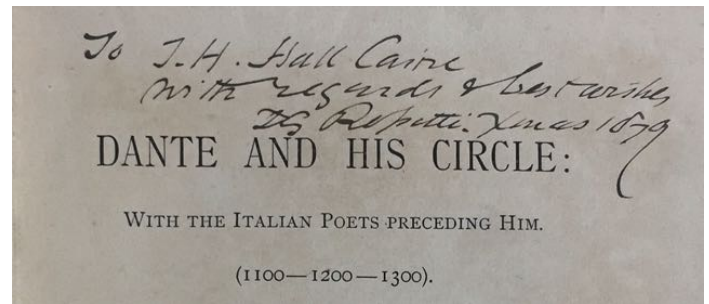
not of equal consequence with the rest. When I do the other season drawings, I shall place them elsewhere, with a repetition of this..." he goes on to inform Gambart that after he completes more drawings he shall "place them elsewhere, with a repetition of this." Rossetti then quite emphatically turns down other work: "As for drawing from Dante, I shall not be able to do any at all of these among those I shall be sending you, as they are things which I can only do to my own satisfaction with an amount of study demanding a higher price..." A strong, straightforward and transparent letter revealing. Signed on verso and dated again by Rossetti. Folded sheet, crease marks, very good. A most desirable Rossetti letter. Provenance: Directly from William Fredeman Pre-Raphaelite Collection. (#1258) \$3,250.00



178. [Rossetti, Dante Gabriel- ALS]. Autograph Letter to Publisher Ellis. Written on one 12mo. sheet. n.d. [ca. 1881] to his publisher Ellis (Frederick Startridge Ellis) of Ellis and White who published, among other books, his Ballads and Sonnets in 1881. "Dear Ellis, I wrote to Mr. White a little more than a week ago, saying that I had some idea of deferring part of the Ballad & Sonnets [underlined] lot, & that I would write again in about a week. I now find that I shall be deferring it for the present, and that I may perhaps be ?? modeling a portion of the book, of course at my own expense. Yours very truly, D. G. Rossetti." The opposing portion of the octavo leaf (i.e. blank) shorn off at the natural fold. Very good. Provenance: Directly from William Fredeman Pre-Raphaelite Collection. (#2832) \$1,500.00

179. [Rossetti, Dante Gabriel- ALS] An unpublished letter, 1871 (by inference), to author Franz Hüffer, who wrote a memoir for the 1873 Tauchnitz Edition of "Poems." One page letter written on folded sheet, undated, but by content, Jan. 17, 1871. Hüffer, two years later, writes a memoir for the 1873 Tauchnitz edition of Rossetti's "Poems," and this letter appears to be in anticipation of Rossetti securing him for this purpose, asking him to come tomorrow morning, "to which the party is deferred. Bring Brown [i.e. Ford Madox Brown] with you if you can, & he may smoke his pipe meanwhile." He goes on to compliment Hüffer for his article on Swinburne, which was "unusually excellent both in style & judgment..." Franz Hüffer (before he Anglicized his name) had emigrated to England in 1869,

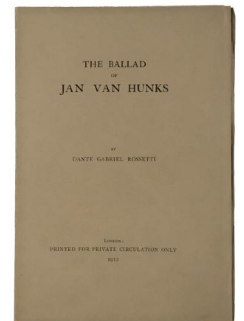
and later became music critic for the Times. He became DGR's agent in the production of the Tauchnitz edition, and married Ford Madox Brown's daughter, Cathy, to wit the reference regarding "bringing Brown" in the letter. (#4118) \$2,250.00



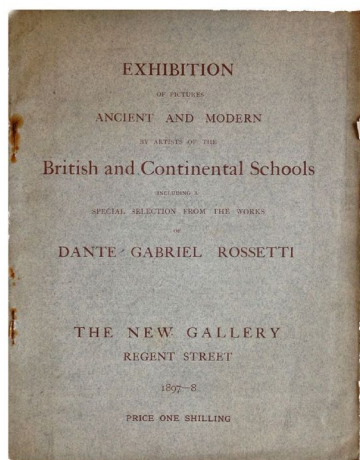
Inscribed by Rossetti to Hal Caine

180. [Rossetti, Dante Gabriel- Association Copy, Presented by Rossetti to his Future Biographer, Hal Caine, 1879] Dante and His Circle. London: Ellis and White, 1874. First Revised Edition. Dark blue gilt cloth with Rossetti designed borders. Inscribed on title page, "To T. H. Hal Caine, with regards and best wishes, D. G. Rossetti, Xmas, 1879. A wonderful and important association copy, at the very outset of what proved to be a long and rich friendship, culminating in Caine's "Recollections of Dante Gabriel Rossetti, 1882," published in the same year as DGR's passing. Caine delivered a series of three lectures on Dante Gabriel Rossetti's work and the Pre-Raphaelite Brotherhood movement between November 1878 and March 1879, and sent Rossetti a copy, who by that time, had become a virtual recluse. Rossetti's first letter to Caine was on 29 July 1879, the first of nearly two hundred in quick succession. Rossetti and Caine eventually met in September, 1880 when Caine visited Rossetti in his home at 16 Cheyne Walk, Chelsea, London, where, according to Caine, he lived "in shabby splendour." A truly wonderful association copy. (#4042) \$3,250.00

181. [Rossetti, Dante Gabriel- Wise Printing] The Ballad of Jan Van Hunks. London: Printed for Private Circulation Only [T. J. Wise], 1912. Original printed wrappers, as follows on front cover: The Ballad/ of/ Jan Van Hunks/ by/ Dante Gabriel Rossetti/ London:/ Printed for Private Circulation Only/ 1912. 19pp. A fine copy of a scarce Wise printing. 19pp. Written on verso of p.19: London:/ Printed for T. Watts-Dunton, The Pines,/ Putney Hill, S. W./ Edition limited to Thirty Copies. Scarce in this condition. From the William Fredeman Collection. Rarely seen in this condition. (#2829) \$475.00

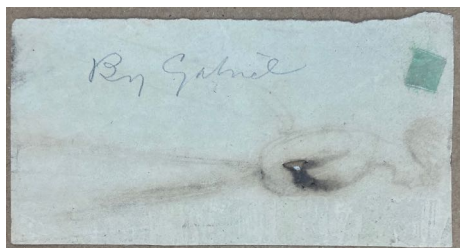


182. **[Rossetti, Dante Gabriel] Catalogue of the Remaining Works of the Painter and Poet Dante Gabriel Rossetti, Deceased; Comprising a few specimens in oil and water color; and numerous works in Crayons, Colored Chalks, Pen and Ink, Indian Ink, Pencil, etc.** London: Christie, Manson & Woods, 1883. First edition. Printed wrappers. 20pp., unnumbered. 211 items, each with nice descriptions. One single silk tie at spine. Very good. (#2222) \$325.00



183. **[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

Unsigned Sketch of Christina, Likely by Dante



184. **[Rossetti, Dante Gabriel] Pen and Ink Sketch of Christina.** An original pen and ink sketch drawn almost certainly by Dante Gabriel Rossetti (but unsigned) of his sister Christina Rossetti. The ink drawing measures 4.5 x 9.0 cm and is executed on thin paper. On the verso of the drawing, in the hand of either William Michael Rossetti, or more probably, Helen Angeli Rossetti (who obtained a large amount of Rossetti's estate, and from whom the

item's provenance emanates), are the words (in pencil): "By Gabriel." Passed down through Helen Angeli Rossetti's personal collection and thence to William Fredeman, foremost Pre-Raphaelite scholar and collector, who became friend's with Helen. Fredeman's private collection came up for sale several years ago, from which this item was obtained. A very scarce, if ephemeral drawing of Christina by her brother, hitherto unrecorded. It is almost certain that this wonderful and important sketch was executed by Dante Gabriel Rossetti, based on the aforementioned strong lines of provenance, and supported by the inscription by Helen Rossetti on the verso. A wonderful association drawing. There are two small holes in the center, near the arms, otherwise nicely preserved. (#4995) \$3,750.00

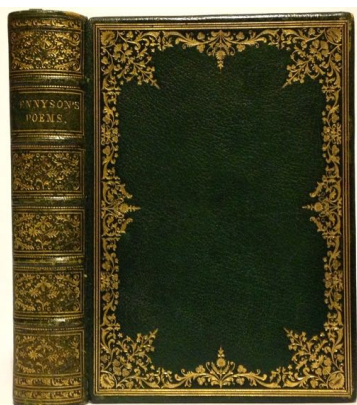


185. **[Rossetti, Dante Gabriel] The New Life of Dante Alighieri.** New York: R. H. Russell, 1901. First edition thus. Publisher's gray brown paper with bold gilt cover design of birds and stylized blossom, cream paper gilt spine. Translations and Pictures throughout by DGR, including many whole-page tissue-guarded plates on fine paper. A wonderful production, difficult to find in presentable condition. (#4071) \$375.00

186. **[Rossetti, Dante Gabriel] The Staff and Scrip.** London: Messrs. Ellis at the Chiswick Press, 1908. First edition thus. 12mo. Original printed gray wrappers. 16pp. The poem was originally published in 1856 in the Oxford and Cambridge Magazine. Fine. From the William Fredeman Collection. (#2434) \$175.00

187. **[Rossetti, Helen M.] The Life and Work of Dante Gabriel Rossetti.** London: The Art Journal Office, 1902. First edition. 4to. Brown textured cloth (over beveled boards) with central gilt emblem and gilt lettering on cover. Illustrated throughout with reproductions of Rossetti's work and an interesting text based on his life. AEG, tissue guards, illustrated yellow endsheets. Written and produced by the daughter of Dante's brother, William Michael Rossetti. Slight wear to covers, very good. (#2419) \$175.00

The Moxon Tennyson, First Edition



188. **[Rossetti, Millais, Hunt, etc- Illustrated Classic]** Tennyson, Alfred Lord. Poems ("The Moxon Tennyson"). London: Edward Moxon, 1857. First edition. Superbly bound in full crushed green morocco with bold gilt embossed strapwork and floral design on both covers and ornately on spine, by "J. Wright."

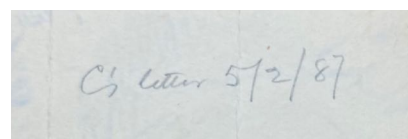
The true scarce first edition, in very nice condition. John Wright was an accomplished bookbinder in the mid 19th Century whose bindings were described by Ramsden "a binder of the highest order." The Moxon Tennyson is heralded as containing the very first wide selection of art by the Pre-Raphaelites, only seven years after the publication of the *Germ*. With over 60 superb woodcut illustrations, the edition was reprinted many times in following years, but the original 1857 edition, with a medallion portrait of Tennyson by Thomas Woolner as frontispiece, remains the book of choice for any PRB collector. A fine copy internally, with no browning or wear to any of the pages. Binding is near fine, with minimal wear to top and bottom of spine and scuffing. Scarce thus. (#1947) \$2,250.00



Amazing Survival, WMR Drawing for Christina

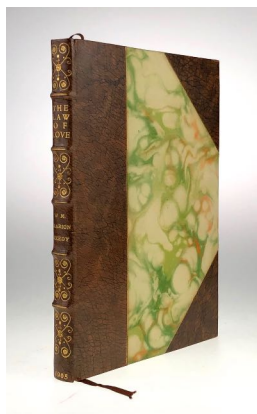
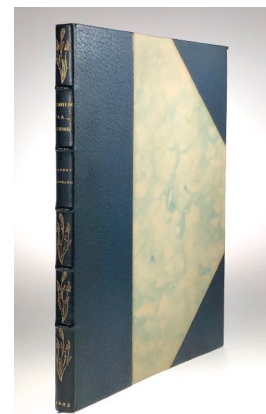
189. **[Rossetti, William Michael- Original sketch of wild flowers, a drawing in purple pencil by WMR, originally included in letter to Christina].** Rossetti, William Michael & Christina. 105 x 70mm. A sketch of wildflowers (snowdrops) by William Michael Rossetti, depicting San Remo, Italian flowers (see below), which was added by William to a letter written by Olive Rossetti, (WMR's daughter) to Christina in early May. Of note, that letter was responded to by Christina in another letter written to William, on February 5, 1887 (see below). The drawing by William is on a portion taken from Olive's letter, which must have been written while William and Olive and family were visiting in Italy. WMR has written below, "I doubt whether you will make out my copy from nature." On the verso of the letter scrap, the following appears in pencil, in the hand of Helen Angeli Rossetti, another of WMR's daughters: "C's [i.e. Christina's] letter 5/2/87" [i.e. Feb. 5, 1887]. In this letter of 1887 (now published), written by Christina to William, we find the following: "30 Torrington Square. February 5, 1887. My dear William, Gracious was the moment when I discovered your P.S. at the foot of Olive's letter. To her and to Arthur thanks, and to Lucy at their head, love. It sounds earthly-paradise-like, your sketch of San Remo: but even there it would behove me to feel 'Arise ye and depart, for this is not your rest...'" A truly great interconnecting story, and a sketch by William Michael Rossetti intended for Christina, is of no small importance, indeed. From the collection of William Fredeman. (#4092) \$2,750.00

on verso



The Best of Roycroft Press, Limited, Levant, Luxurious and Boxed

190. **[Roycroft Press- 22 of 100 Copies, Three-quarter Levant, Original Box, Large Quarto]** Hubbard, Elbert. **Contemplations**. East Aurora: Roycroft Press, 1902. First edition. Large quarto. Publisher's dark blue crushed morocco, paper covered boards with gilt borders, gilt spine with six compartments, four which with superb gilt designs, marbled endpapers. Only 100 Copies (#22), on Japan Vellum. In the original folding felt lined, blue box. paper covered boards, printed label on spine. Book is fine, box very good with edgewear. With the bookplate of Art Beane. (#4716) \$2,250.00

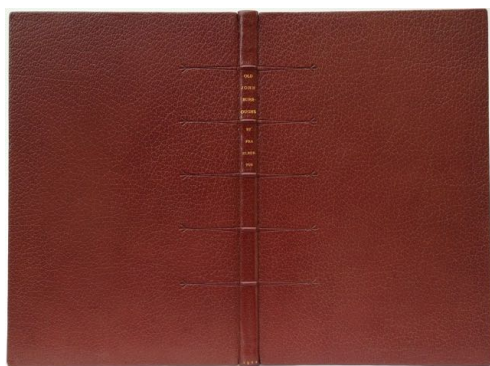


191. **[Roycroft Press- Exquisite Three-quarter Levant, Attributed to Kinder, 106 Copies]** Reedy, William Marion. **The Law of Love**. East Aurora: Roycroft Press, 1905. First edition. Exquisitely bound by Roycroft in three-quarter brown levant which has been dyed with black veins to appear as a stylized wood grain, superb elaborately gilt spine, marbled boards and endpapers. The binding has been attributed to Louis Herman Kinder, Roycroft's greatest artisan bookbinder. Interestingly, though McKenna states the limitation for this title is 106 copies, there is no limitation page in this copy, which makes one wonder if this was a special copy for presentation. In the original publisher's felt-lined paper-covered box with printed label. Exquisite color decorated title page, perhaps by Dard Hunter, and truly innovative and attractive initials in pale green, black, and highlighted in gold, throughout, plus a wonderful color colophon, with bold gold highlight. Book is extremely fine, with no signs of use. Box is very good with a few splits along joints. Extremely desirable Roycroft item, with no other examples located. (#4644) \$2,500.00

192. **[Roycroft Press- Three-quarter Levant, Fine in Box]** Thoreau, Henry David. **Friendship**. East Aurora: Roycroft Press, 1903. First edition thus. 4to. Publisher's superb three-quarter rich green crushed morocco, elaborate gilt spine with five compartments, onlaid morocco blossoms, marbled endpapers. Large ornamental hand-illuminated opening initial with bold gilt-blocked letter, designed by Samuel Warner. A perfectly fine copy, with no signs of use. Housed in publisher's original felt-lined box, folding paper covered boards, with ochre-color felt lining. Remnants of original glassine laid in. (#4641) \$1,850.00

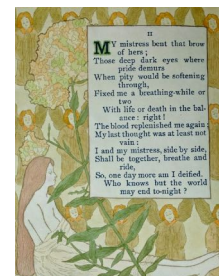


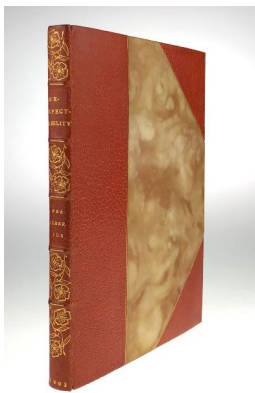
Superb Full Levant Roycroft Binding



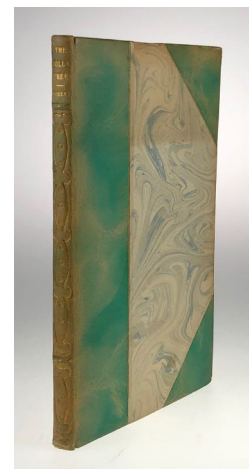
193. **[Roycroft Press- Full Levant]** Hubbard, Elbert. **Old John Burroughs**. East Aurora: Roycroft Press, 1901. First edition thus. Full brown levant with elegant blindstamped cover designs and lavish gilt decorated inner dentelles by Louis Kinder, master binder of the Roycroft Press. A simply stunning, understated yet skillfully crafted cover design consisting of wrap-around stylized bands (five of them) impressed in the covers and extending into the spines where they form raised bands, gilt lettering in two compartments. Superb inner dentelles, stylized vine and blossom pattern and the Roycroft binding palette, *Roycroft* on front, lower dentelle. Title-page, initials and colophon hand-illuminated. In original folding felt-lined clamshell box. Book is extremely fine and box very good. (#2099) \$3,250.00

194. **[Roycroft Press, Three-quarter Levant, 50 Copies]** Browning, Robert. **The Last Ride**. East Aurora: Roycroft Press, 1900. First edition thus. Three-quarter olive green levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. #19 of 50 Copies Only, printed on Japan Vellum. Hand-illuminated by Della Place. Strikingly beautiful illustrations throughout by Lily Ess and embellishments by Samuel Warner, hand-touched gilt ruling, colored throughout. One of the most decorative and sought-after of all the Roycroft books. In original felt-lined clamshell box with publisher's printed label. A fine copy in a very good original clamshell box. (#2096) \$2,750.00

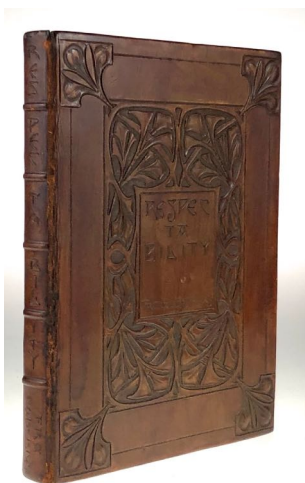




195. **[Roycroft Press- 29 of 107 Copies, Three-quarter Levant, Original Box]** Hubbard, Elbert. *Respectability*. East Aurora: Roycroft Press, 1905. First edition. Original publisher's half red crushed morocco over marbled paper boards, with superb gilt decorated spine. #29 of only 107 copies, printed on Imperial Japanese Vellum, signed by Hubbard. In the original green paper covered box with printed paper label on side, olive green felt on inside. 122pp. Superb frontispiece and two-color initials throughout by an un-named artist, reminiscent of Dard Hunter. A perfectly fine copy, with no signs of wear. Unread. (#4717) \$1,750.00



196. **[Roycroft Press- Three-quarter Levant, 100 Copies]** Dickens, Charles. *The Holly Tree*. East Aurora: Roycroft Press, 1903. First edition thus. Original publisher's three-quarter "marbled" green morocco (swirls of beige), gilt spine. #72 of 100 Copies, Printed on Japan Vellum, signed by Hubbard. This particular title, bound in 3/4 levant and Japan Vellum, is quite scarce, in fact, McKenna did not examine a copy, and states, "A 'few' (none examined) printed on Japan Vellum and bound tooled in 3/4 leather." Superb borders throughout by Samuel Warner, colored in green, blue, maroon and yellow. Corners rubbed, near fine. With laid in notice, "Birthday Dinner... The Dickens Fellowship," 4pp. 1927. (#4636) \$625.00

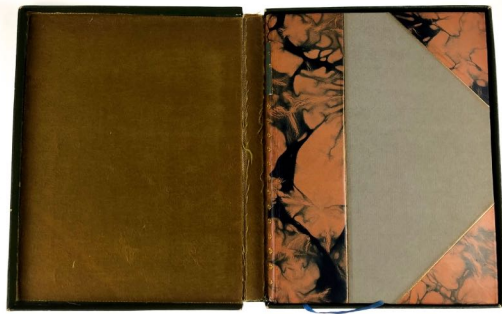


197. **[Roycroft Press- Full Modeled Calf]** Hubbard, Elbert. *Respectability, Its Rise and Remedy*. East Aurora: Roycroft Press, 1905. First edition. Bound in the publisher's scarce full modeled calf binding with striking design motifs on both covers, the front with bold stylized leaf patterns and ruling, and the rear with stippled and battered design, highly stylized petal devices, etc. Spine with modeled lettering. Probably 50 copies only, though McKenna neglects to describe this particular binding issue, even though he present the photograph of the "Modeled Leather Binding done in the leather shop," on page [53] in the center photograph groupings. The modeled leather process involves cutting, molding and hammering the leather to raise a the design, or a part of the design, in relief. The process dates back to 7th or 8th Century examples, and circa 10th Century Coptic bindings, but not taken up again until late 19th Century British bookbinding. Margin of front spine with wear, a remarkably well-preserved example of this fascinating and attractive binding process. (#4632) \$2,250.00

198. **[Roycroft Press- Large Quarto, 100 Copies Only on 3/4 Levant, Fine in Box]** Hubbard, Elbert. *Contemplations*. East Aurora: Roycroft Press, 1902. First edition. Large quarto. Publisher's exquisite light blue crushed morocco, paper covered boards with gilt borders, gilt spine with six compartments and 16 separate morocco onlays of green and red-brown comprising leaves, petals and blossoms Marbled endpapers. # 99 of 100 copies, on Japan Vellum. In the original folding felt lined box with gray paper covered boards, printed label on spine. A truly fine, virtually unused copy, in fine box. One of the nicest presentations we have seen in the 3/4 levant presentation. With remnant of the original glassine tissue in which the book was originally housed. (#4640) \$2,500.00

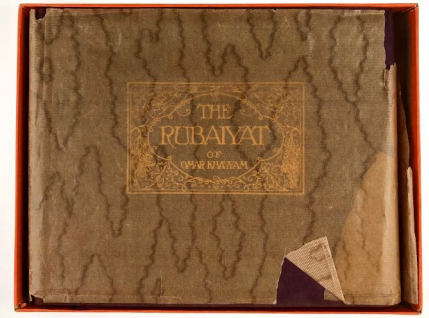


199. **[Roycroft Press- Original Glassine and Box, Hand-Illuminated]** Hubbard, Elbert. *So Here Then are the Preachments Entitled the City of Tagaste*. East Aurora: Roycroft Press, 1900. First edition. 4to. Superbly bound in Roycroft special binding with nearly one-third spine a gorgeous marbled morocco of blue-gray and beige, gray paper covered boards. IN ORIGINAL GLASSINE AND PUBLISHER'S FELT-LINED BOX, WITH PRINTED TITLE LABEL. The Limited, Hand-Illuminated Copy, signed by Hubbard and illuminated by Anna Paine in delicate colors, with her Roycroft manuscript emblem and signature on limitation page. This edition, more scarce than the Japan Vellum editions. A thoroughly fine copy in every way. Extremely scarce original glassine somewhat wrinkled and tears at edges, box very good. (#4354) \$750.00



200. **[Roycroft Press- 3/4 Levant, Original Box, Fine]** Wilde, Oscar. **The Ballad of Reading Gaol**. East Aurora: Roycroft Press, 1905. First edition thus. Superbly bound in publisher's three-quarter smooth finely swirled tan calf with blue dye in such a way as to appear as marbled boards, beautiful gilt decorated spine with jade color morocco onlay which has gilt lettering, and vertical stylized leaf decoration. #24 of 100 Copies, Printed on Japan Vellum, signed by Elbert Hubbard. Finely printed with orange initials highlighted in gold throughout. In the original green paper covered and felt-lined folding box with printed paper label in orange lettering. Book is absolutely fine, with no signs of use. Box very good or better, with slight edge wear. This is a scarce Roycroft title. (#4642) \$2,250.00

201. **[Roycroft Press- Original glassine wrappers]** Fitzgerald, trans. **Rubaiyat of Omar Khayyam**. East Aurora: Roycroft Press, 1922. Original purple suede leather covers (oblong), yapp edges, with front cover heavily gilt central arabesque motif. Original wavy-grained glassine laid in, chipped and in two pieces, but it's presence obviously owing to preservation of this copy, which is very fine, no signs of us. Silk moiré endpapers. Attractive orange initials throughout. In two colored box (orange base, brown top), worn and chipped at edges, but in tact, and the faces in very good condition, with the original Rubaiyat printed paper label on upper top panel. (#4726) \$425.00

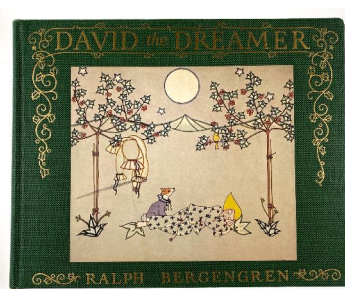
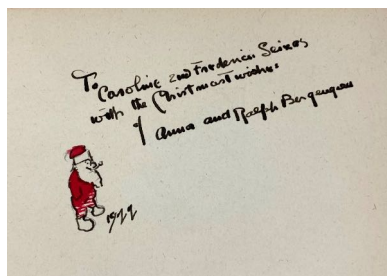


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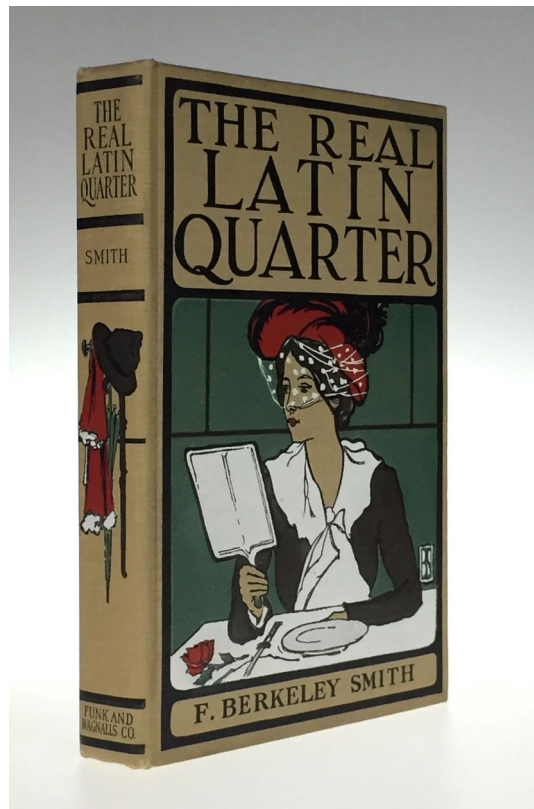


Presentation Copy, With Watercolor Sketch From Author and Wife

202. **[Seidmann-Freud, Tom- Presenation Copy from the Author, Small Watercolor Sketch]** Bergengren, Ralph. **David the Dreamer, His Book of Dreams**. Boston: The Atlantic Monthly Press, 1922. First edition. Oblong quarto. Original fine green buckram cloth with color pictorial insert on front cover, bold gilt lettering and designs. 67pp. Pictorial endpapers. PRESENATION COPY FROM THE AUTHOR AND HIS WIFE, written on front free fly: "To Caroline and Frederick Seines/ with the Christmas wishes/ of/ Anna and Ralph Bergengren" and under that and to the left, a small sketch of Santa smoking a pipe (colored in red), with the date, 1929." Cover insert, decorative title page and 10 superb full-page color plates by Tom Seidmann-Freud (Martha Gertrude), widely considered one of the most innovative and creative illustrators of the Avant Garde art movement in Germany. Her work was widely sought and highly prized at the time and obviously also to this day. Near fine. (#4937) \$3,250.00



203. **[Shields, Frederick] Bunyan's Pilgrim's Progress.** London: Simpkin, Marshall and Co., 1864. First edition. Folio. Original pebbled brown cloth, gilt lettering on cover. Over twenty full-page woodcut illustrations by Shields, prominent Pre-Raphaelite artist. This is a very rare title, none seen on internet at time of writing. Corners bumped, a very good copy. (#2044) \$650.00



204. **[Smith, F. Berkeley] The Real Latin Quarter.** New York: Funk & Wagnalls, 1901. First edition. Original color pictorial decorated cloth with superb and scarce **original color illustrated dust wrapper**. With illustrations by the author and a frontispiece by F. Hopkinson Smith. Interesting cooperation between father and son. A most scarce and early fine dust wrapper. Book very fine. Most scarce thus. (#3264) \$650.00

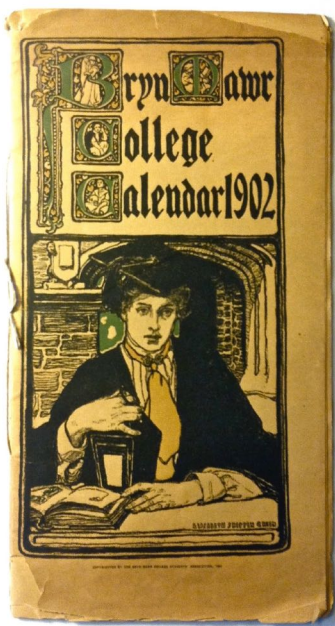
Two of the Rarest of All Jessie Willcox Smith

205. **[Smith, Jessie Willcox- Vanishingly Scarce, "The Child" Calendar, Folio]** Smith, Jessie Willcox and Elizabeth Shippen Green. **"The Child, A Calendar for 1903."** Philadelphia: C. W. Beck, Jr., The Beck Engraving Co., From the Art Press of S. H. Burbank & Co., 1902. First and Only Edition. Folio, 14 x 20 inches. The enormously scarce and arguably finest children's calendar ever printed 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



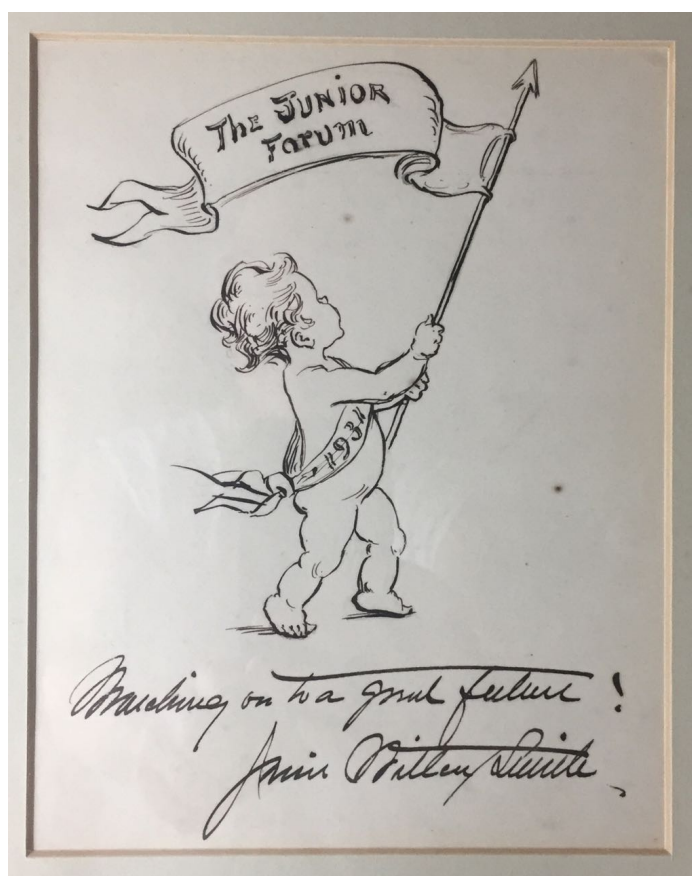
published by Stokes in 1903. Both were issued very nearly the same time, and records do not clearly indicate which came out first, the calendar or the book. It is clear that Beck had the copyright in 1902, which is given on the cover page of the calendar, which is also given on the copyright page of 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



206. [Smith, Jessie Willcox Excessive Rarity- Bryn Mawr Calendar] **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 later print a number of Smith's books, including all by David McKay. Original printed wrappers with cover illustration by Elizabeth Shippen Green, 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

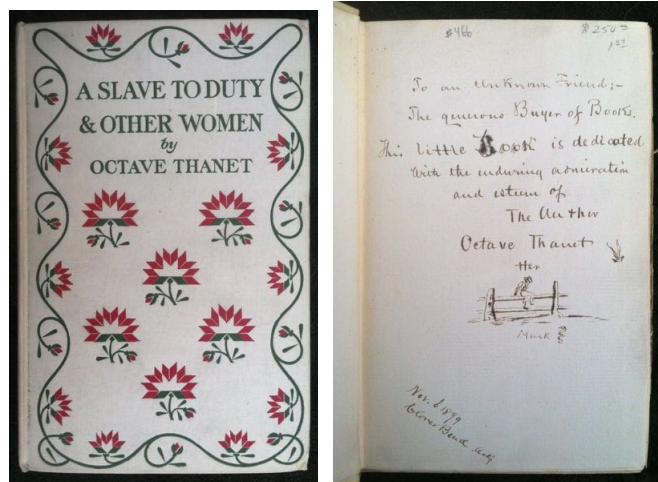
207. [Smith, Jessie Willcox- ALS] **Autograph Letter Signed.** Four pages. "Cogslea," Mar. 26th. n.d. (ca. 1915). Interesting letter to a Mrs. Ingersoll, possibly Frances E. Ingersoll, a fellow illustrator who had some illustrations in a St. Nicholas issue in 1913. Smith writes, "My Dear Miss

Ingersoll, I received the enclosed yesterday from "The Century." Am so sorry-- Don't you want more to try Scribners- Would it not seem worth while to you to have them publish the story- then write out any illustrations as possibly only one- The truth of the matter is that my pictures cost a good deal and they are a little choosy about using them- Suppose you tell Ann Chapin to let you know direct & then return the the M.S. to ???? if they do not keep it- as it is unnecessary to have it sent dir [sic] to me- Wishing you all success the next time. I am Cordially Yours, Jessie Willcox Smith." A wonderful four page letter on one octavo folded sheet. Letters by Jessie Willcox Smith are extremely rare, and this one shows her interest and kindness in responding to a solicitation for illustrations, and at the same time gives good indication how sought after and restrictive her publisher's were with respect to engaging work. Near fine. (#1268) \$1,750.00

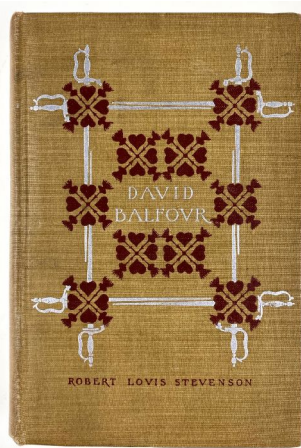


208. [Smith, Jessie Willcox- Original Presentation Pen and Ink Drawing and Inscription] **"The Junior Forum."** Offered here is an original presentation pen and ink drawing measuring 4 x 6 inches (image size), matted and framed (14 x 16"), executed by Jessie Willcox Smith, depicting a young child draped 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

209. [Smith, Jessie Willcox ALS] Scarce Cogshill autograph letter signed from Smith to an Admirer. 2pp. on folded sheet on her "Cogshill, Allen Lane, Philadelphia," letterhead, dated 1925. "My dear Marion Deane- I shall be very proud & happy to be among your distinguished Company of Autographs . I am not awfully intimate with Kings & Queens, Princes, Dukes, Presidents Statesmen & the like--- though I can claim a few noted artists & authors among my friends. So I shall feel greatly honored to be permanently in this company. Sincerely yours, Jessie Willcox Smith. April 19th, 1925." Written in a period where Smith was slowing down in her book illustration, but increasing her work as a portrait artist, and her notoriety in the art world by this time, been cemented. Smith letters are quite scarce. (#4415) \$1,250.00

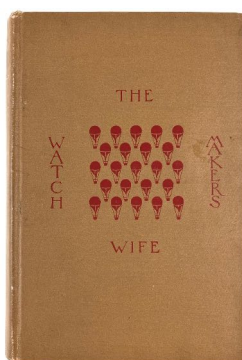


213. [Stone & Kimball Presentation and Drawing by Author] Thanet, Octave. **A Slave To Duty.** Chicago: Herbert S. Stone, 1898. First Edition. White cloth with ornate design on both covers. Presentation Copy with a small original drawing by the author: "To an Unknown Friend- The generous Buyer of Books. This little Book [calligraphy] is dedicated with the enduring admiration and esteem of The Author, Octave Thanet (bird) Her (picture of child on top of fence). Nov. 6, 1899." Frontispiece illustration in black and white by Violet Oakley. A fine copy. Kramer 156 (#466) \$250.00



210. [Stevenson, Robert Louis] **David Balfour.** New York: Charles Scribner's Sons, 1893. First edition. Original light tan fine wove cloth with superb cover design by Margaret Armstrong consisting of brown heart motifs in mosaic pattern, and four bold silver interlocking swords, similar heart designs on spine, gilt lettering. A scarce Stevenson with s superb design by Armstrong. Near fine. Gullans (#4983) \$375.00

211. [Stockton, Frank R.] **The Watchmaker's Wife.** New York: Charles Scribner's Sons, 1893. First edition. Original light tan smooth wove cloth with superb cover design of five staggered rows of hot air balloons, gilt lettering on spine. Extremely rare Stockton title, and little known cover design by Margaret Armstrong. A must for Turn of Century covers collectors. Near fine. Gullans 247. No copies located in marketplace. (#4984) \$425.00

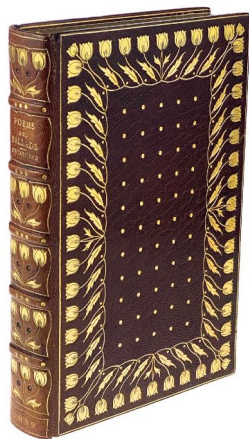


212. [Stone & Kimball- Large Paper, 1 of 75 Copies] Gosse, Edmund. **In Russet & Silver.** Chicago: Stone & Kimball, 1894. First edition. LARGE PAPER COPY. Original publisher's brown polished buckram with narrow bands at spine, three heart-shaped emblems at each of the four outside cover corners, front and back, original printed label on spine. A remarkably well-preserved copy of the scarce Large Paper, #13 of 65 paper copies of an edition of 75 copies. Near fine. Scarce thus. (#3605) \$425.00



214. [Stone and Kimball Rarity- Utopian Novel] Miller, Joaquin. **Building of the City Beautiful.** Cambridge and Chicago: Stone & Kimball, 1893. First edition. Original gray-green smooth cloth with beveled boards, gilt borders and spine, designed by George Hallowell. Top edges gilt, other edges uncut. A utopian prose romance, with epigraphs in verse for each of its twenty-four chapters. From Kramer's bibliography: "Its unfinished character, remarked by Joaquin Miller in his preface to the 1905 edition, is indicated by the lack of titles for chapters xvi and xxi." One of the earliest Stone and Kimball titles (Kramer 6) and the manuscript brought to the publishers personally by Hamlin Garland, saying it was "from the Heights," referring to the author's home which he built in Oakland. A very fine copy. Almost never seen, this is really a landmark in both printing as well as historical novels. near fine, bright copy. "To Joaquin Miller,

California mystic, poet, poseur, and sometime politician, the pastoral utopia protects humanity from its worst self, and 'The City Beautiful' is built on the axiom that 'man must be saved from man.'" (from "The Utopian Novel in America," Jean Pfaelzer. (#3244) Extremely scarce thus. (#3244) \$425.00



215. **[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 Rivière & 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 Rivière & 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

216. **[Swinburne, Algernon Charles] Note of An English Republican on the Muscovite Crusade.** London: Chatto & Windus, 1876. First edition. Publisher's gray printed wrappers with woodcut device on cover. 24pp. Scarce polemic directed against Carlyle and his political views. A fine copy. Scarce. (#2211) \$250.00

217. **[Swinburne, Algernon Charles] Ode on the Proclamation of the French Republic.** London: F. S. Ellis, 1870. First edition. Publisher's light tan printed card wrappers. 24pp. An exemplary copy, near fine with minor soiling. (#2212) \$275.00

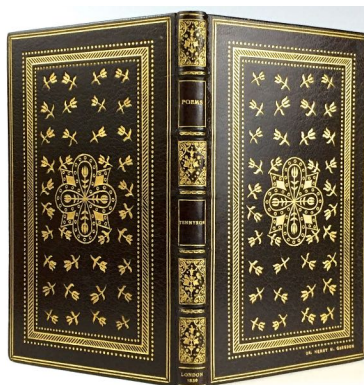
218. **[Swinburne, Charles Algernon] Border Ballads.** Boston: Printed for Members only of the Bibliophile Society, 1912. First edition. Original cloth backed, beige paper covered boards. Van Gelder paper, 477 copies. The poems were unpublished at his death. Quite scarce. (#4915) \$125.00

219. **[Tenniel, John- ALS from E. T. Reed] ALS from E. T. Reed, artist, to John Tenniel, 2+ pp.,** He sends figures gathered by his father's secretary for the Mediterranean Fleets. "My dear Tenniel, Following are the

figures gathered by my father's secretary after great difficulties. The French & Russian were most difficult to ascertain exactly, he says." List of figures given. "Whether the Black Sea ships should be included and or not I can hardly say... (#3819) \$175.00



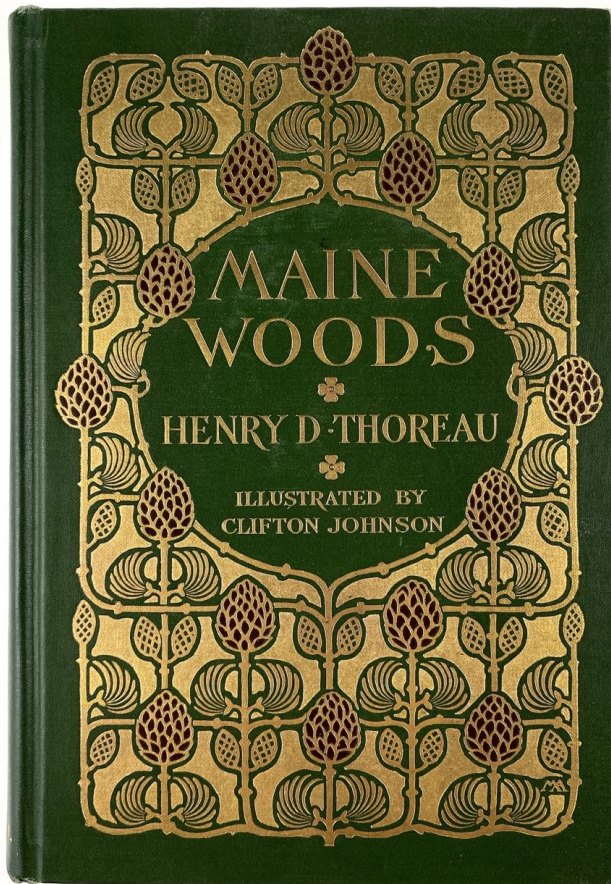
220. **[Tennyson, Alfred- Bound by Rivière] Poems, Chiefly Lyrical.** London: Effingham Wilson, 1830. First edition. Superbly bound by Rivière [gilt pallet front dentelle, "Bound by Rivière & Son"] comprising bold gilt blossom and vine pattern, multiple gilt ruled borders on both covers and spine, exquisite wavy white silk doublures and endsheets. First edition, mixed second issue with the first issue point having the uncorrected 'carcanet' for 'coronet' on p.72, but having p.91 correctly numbered. Interestingly, both original paper covers as well as the paper spine with the original paper label have been bound in at the back. Spine has been expertly strengthened leaving the book tight and full integrity with inside hinges. A beautiful early Rivière binding on Tennyson's first issued book. (#2165) \$2,250.00



221. **[Tennyson, Alfred- Bound by Bradstreet's] Poems Chiefly Lyrical.** London: Effingham Wilson, 1830. First edition. Superbly bound c. 1900 by Bradstreet's of New York (signed with an ink pallet on front endleaf) in full brown morocco with elaborate bold gilt

blocked floral and quatrefoil center-piece design on both covers, elaborate gilt-tooled spine. The name "Dr. Henry M. Garsson" appears in gilt at the bottom right front cover, gilt dentelles. First issue point of p.91 misnumbered as "19." Also with the scarce errata leaf and even scarcer two-page advertisement at end. "Carcanet" is spelled

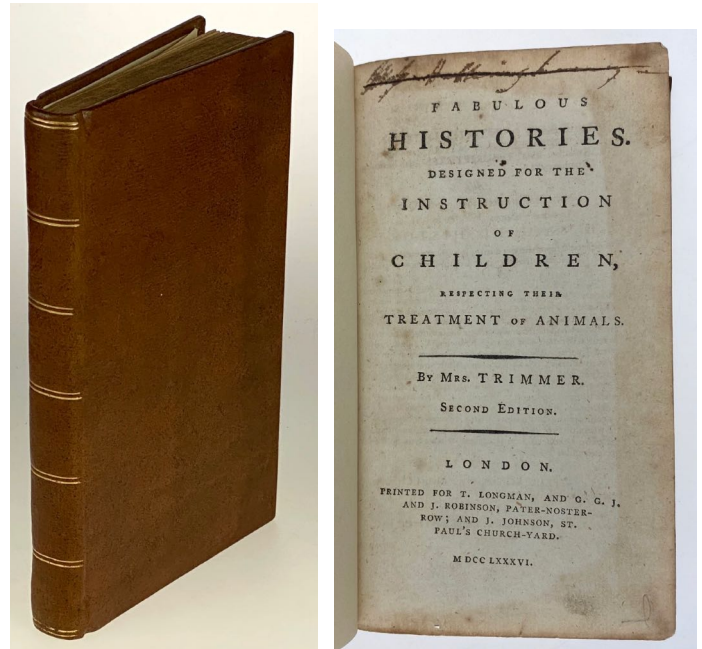
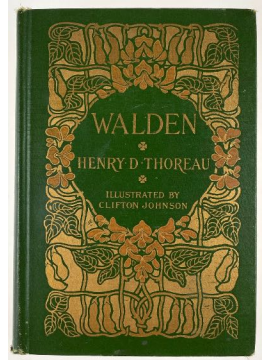
correctly (second state point). This is Tennyson's first regularly published book. Bradstreet's was a very well-respected binder and received an 'honorable mention' in de Bois's "Historical Essay on Art of Bookbinding" (1883)/ Henry Garsson founded a munitions contracting business in 1941, and, interesting, after the war, was found guilty of defrauding the U. S. government and was imprisoned. Fine. (#2574) \$2,750.00



222. [Thoreau, Henry David] Johnson, Clifton. **Maine Woods**. New York: Thomas Crowell & Co., 1909. First edition thus. Dark green cloth with elaborate and bold stamped design of pine cones and needles in gold and brownish red, gilt lettering on spine carrying over the cover design, by Margaret Armstrong. Extr. of spine slightly frayed, back hinge split, else very good copy of a beautiful cover. Gullans & Espey, #267 (#4987) \$425.00

223. [Thoreau, Henry David] Johnson, Clifton. **Excursions**. New York: Thomas Crowell & Co., 1913. First edition thus. Beautiful gilt blocked floral cover design on green cloth, similar motif on spine, by Margaret Armstrong. One of the scarcest titles in this series, none found in the marketplace. A fine copy. (#4988) Gullans #270 \$425.00

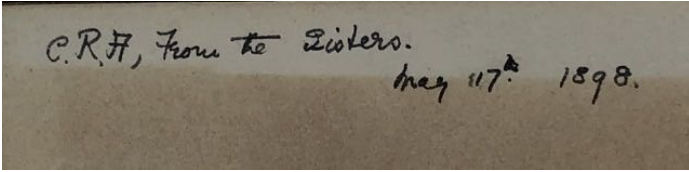
224. [Thoreau, Henry David] **Walden**. New York: Thomas Crowell & Co., 1910. First edition thus. Green cloth with exquisite gilt-blocked design with light brown stamped cloth on cover and spine by Margaret Armstrong Half-tone plates throughout. Very good copy of a scarce Armstrong title. No other copies located. Gullans #268 (#4989) \$450.00



Very Scarce and Groundbreaking

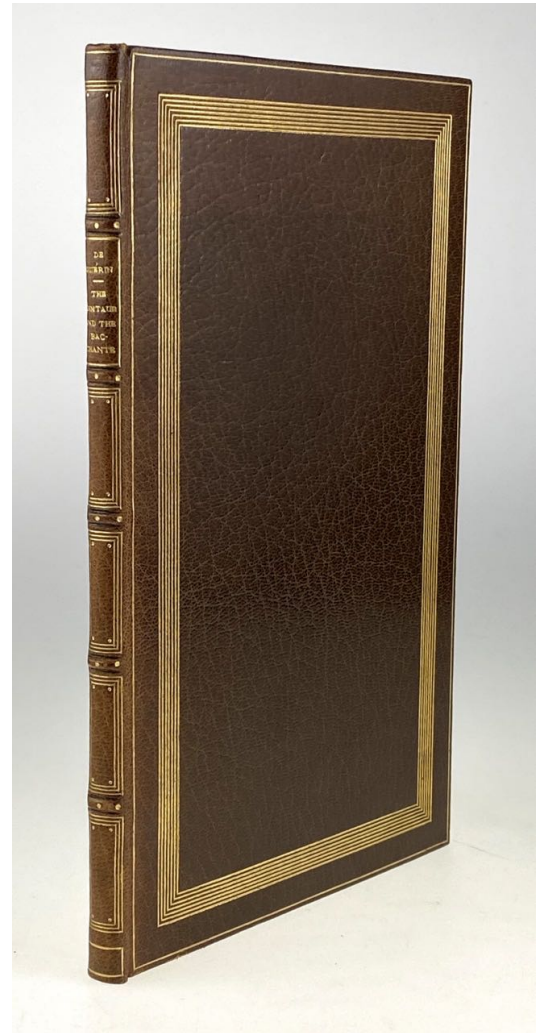
225. [Trimmer, Sarah] **Fabulous Histories Designed for the Instruction of Children**. London: Longman, and G.G.J, and J. Robinson, 1786. Second edition. 12mo. Superbly bound recently in full mottled calf with gilt lines on spine in matching style of the period. This is the very rare Second Edition, published in the same year as the first edition, by Longman. Sarah Trimmer was an educationalist who is best known for her pioneering work detailing animals, birds and the natural world in children's literature, and introduced for the first time in "Fabulous Histories." Trimmer is credited with popularizing the use of images in books and the use of animals as anthropomorphic models of good behavior, and advocating against the abuse of animals and the natural environment. A wonderfully preserved copy, near fine, with mild browntoning and penultimate leaf with small professional mend. No copies of first or second edition located in the marketplace. (#5005) \$1,250.00

**Remarkable Association Copy,
Michael Field to C.R. Ashbee**



226. **[Vale Press- Association Copy from Author to Ashbee]** Field, Michael. Fair Rosamund- Presentation from “The Sisters” to C. R. Ashbee. London: Hacon & Ricketts, The Vale Press, 1897. First edition. Original patterned green paper covered boards with stylized doves, maroon decorated side and spine. A remarkable association copy, Presented by “the sisters,” of course referring to Katherine Bradley and Edith Cooper, to C. R. Ashbee, founder of the Essex House Press, with Ashbee’s decorative bookplate affixed to front pastedown. Written at top of front free fly, “C. R. A., From the Sisters. May 17th, 1898.” This could be in the hand of Michael Field (bearing some resemblance to an ALS during this period), or noting the occasion, written by Ashbee himself. Either way, it represents a wonderful association on a Vale Press classic. Printed in red and black, with lavish decorative initials. The cover design by Ricketts has a fascinating story. The authors, demanding much of the young Ricketts, his revenge was to be secretive about the cover. When they asked him if they would like the cover, he replied, “I shall be immensely wounded and unforgiving if you do not.” When the authors received their copy, a diary entry recorded their response: “It is partly green as the summer peascod with creamy rose-trellis... the roses crowned with briar-thorns and under them, fat doves transfixed with arrows as thoroughly as Saint Sebastian.” It turns out, Ricketts had gotten revenge by intentionally fattening the doves, while he usually did the opposite with long, flowing motifs and stylisms. However, history has laid claim that it is a gorgeous, complex and significant period design. Scarce thus. (#4451) \$2,250.00

227. **[Vale Press- Superbly Bound, 150 Copies Only]** Guerin, Maurice de (Translated by T.S. Moore). **The Centaur. The Bacchante.** London: Hacon & Ricketts; The Vale Press, 1899. First edition thus. Superbly bound in full dark brown morocco by Bayntun Rivière with multiple gilt-ruled design to both covers and spine. One of 150 unnumbered copies, printed on handmade paper using the Vale type, with five wood-engravings by T. Sturge Moore and engraved press device facing colophon. Brightly marbled endpapers. Top edge gilt. The smallest limitation of all Vale Press titles, in a beautiful Bayntun Rivière binding, Fading to spine and rear cover. (#4909) \$850.00



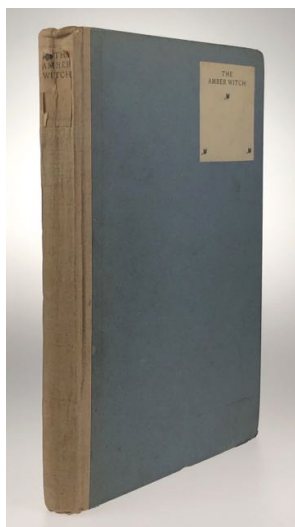
228. **[Vale Press]** Apuleius, L. **De Cupidinis et Psyches Amoribus.** London: Hacon & Ricketts, The Vale Press, 1901. First edition thus. 4to. Original Kelmscott-style, Holland backed gray paper covered boards, printed paper label on cover. Limited 310 copies. With five superb woodcut illustrations 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

Keats & Shelley Vale Press: Five Volumes, Two Titles

229. **[Vale Press]** Keats, John and Percy Bysshe Shelley. **The Poems of John Keats** [together with] **The Poems of Percy Bysshe Shelley.** London: Hacon and Ricketts, The Vale Press, 1898, 1901, 1902. First editions thus. Tall 8vo. Two separate titles, five total volumes (two Keats, three Shelley). A superb set of both Vale Press titles in the original publisher’s cloth. Stored safely together by the

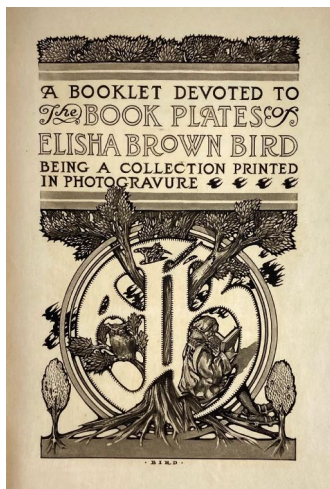
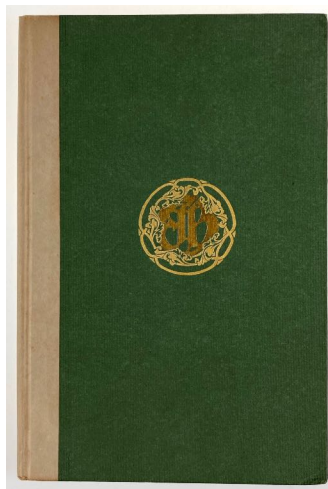


same owner, as all five volumes remain in fine condition. Bound in publisher's original beige smooth buckram cloth. Borders, initials and decorations, including a full-page decorative title in each volume of the Shelley, and double-page title spread in the Keats, by Charles Ricketts. Spine as near to original hue as ever seen. Browning to prelims in the Keats, but no browning in the three Shelley volumes, amazingly. Shelley all three volumes unopened. The finest set of all five we have ever seen and thus selling as a unit. (#3497) \$2,250.00



230. **[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 brown-toned. (#4445) \$425.00

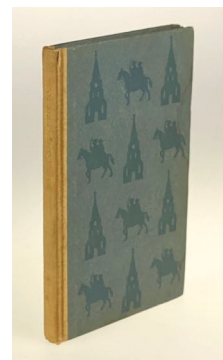
Scarcest Village Press: With Two Authentic Printed Bookplates by Truesdell



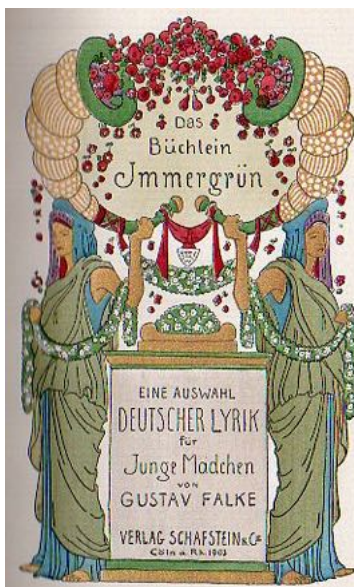
231. **[Village Press- Extremely Rare, 1/40 Copies, With Two Authentic Bookplates by Truesdell]** Brown, Elisha Brown. **A Booklet Devoted to the Book Plates of Elisha Brown Bird.** New York: Village Press, 1907. First edition. Original green laid paper over boards, Japan vellum spine, with cover roundel "EB." The rarest of all Village Press books, this is the special Japan Vellum issue, Limited to 40 Copies Only." The Colophon reads, "This edition of Elisha Brown Bird, His Book Plates,

printed for Winfred Porter Truesdell, Arlington, Massachusetts, consists of one hundred and ten copies on Van Gelder handmade paper and forty copies on Japan vellum. The text has been composed by Bertha M. Goudy, in Village type designed by Frederic W. Goudy, and printed by them at the Village Press, New York, in September, 1907." This is copy No. 5, signed by Truesdell. Two bookplates (both examples of Truesdell's) include the actual examples, that is, they are not reproductions. Slight bumping to corners, near fine. "The book devoted to the book plates of E.B. Bird is easily a marked example of the artistic in bookmaking, since it has been printed at the Village Press and has the distinguishing earmarks of the his notable private press. The Goudy type has been used and the photogravure illustrations reproduce the book plates themselves very faithfully and brilliantly" (The Independent). (#4980) \$1,250.00

232. **[Village Press]** Jemima Condict, **Her Book: Being a Transcript of the Diary of an Essex County Maid During the Revolutionary War.** Newark, New Jersey: Carteret Book Club, Village Press, 1930. First edition. Bound in patterned paper covered boards with beige cloth spine. Limited to an edition of 200 copies, by Frederic and Bertha Goudy at the Village Press, Marlborough-on-Hudson, N.Y. Some wear to corners, light staining to board edges. Some foxing to uncut page edges. (#4981) \$475.00



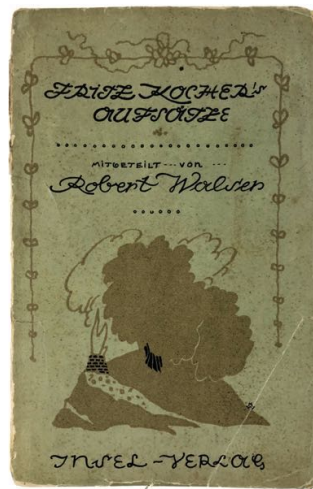
233. **[Vogeler, Heinrich- Jugendstil]** Falke, Gustav. **Buchlein Immergruen.** Koln: Schafstein, 1903. First edition. Original beige cloth with ornate Art Nouveau gilt stamped design. Striking full color title page, cover design and entire book with elaborate gold printed design elements and borders by HEINRICH VOGELER (1872-1942), renowned German painter, book designer, architect and central member of the original artist colony in Worpswede which he joined in 1894. A fine copy of an immensely beautiful and important book. (#576) \$850.00





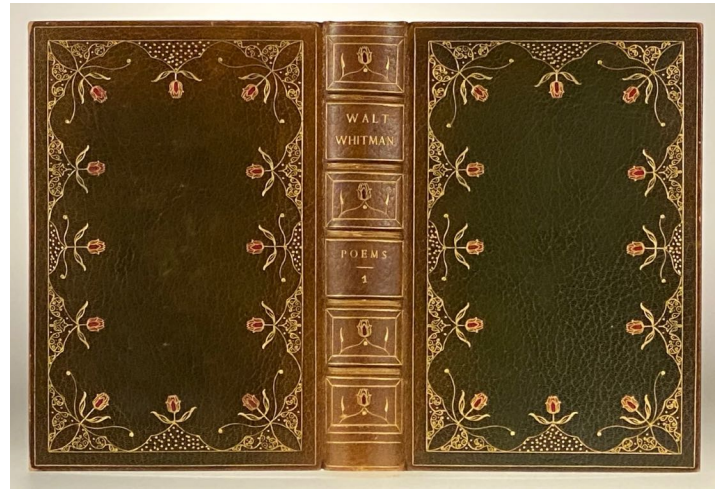
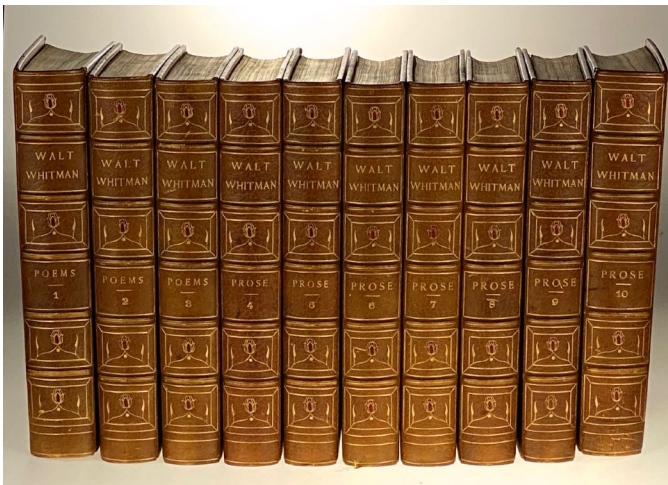
234. [Vogeler, Heinrich] Scheerbart, Paul. **Liwuna und Kaidoh**. "A Soul Novel." Leipzig: Insel, 1902. First edition. 12mo. Super fragile paper wrappers and pine with delicate illustration in olive green by Heinrich Vogeler, noted German painter, designer, architect, and illustrator, and central member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

235. [Walser, Karl- Noted Swiss Artist] Walser, Robert. **Fritz Kocher's Aufsastze** ("The Painter. The Forest"). Leipzig: Insel, 1904. First edition. Original printed light green paper covered boards with decorative and pictorial front cover in light gold. A scarce and attractive work, with eleven wonderful drawings (plates) by Karl Walser, noted Swiss artist, designer and illustrator. This is the first issue of Walser's first publication, printed on laid paper, printed on Japanese paper. From the brother of the poet, Robert Walser, Kark Walser has designed the cover drawing and the calligraphy of the double title and the chapter headings. Encouraged by Walser's contributions to the magazine "The Island," the publisher had agreed to



launch a small collection of previous works. There were 1300 copies printed by Breitkopf & Härtel. But the sale was a disaster, after a year, only 47 (!) copies were sold. The remaining stock is said to have been sold in a department store. The fragile paper spine has been expertly repaired to yield a tight copy, in very good condition. All plates and internal pages clean and bright. A delicate book. With superb woodcut bookplate (raven) of contemporary owner, Frieda Liermann (1877-1958), Swiss painter. Housed in an exquisite folding clamshell box by Sean Richards, with green morocco spine bearing gilt lettering and design, superb marbled paper covered boards over the box. (#4314) \$1,500.00



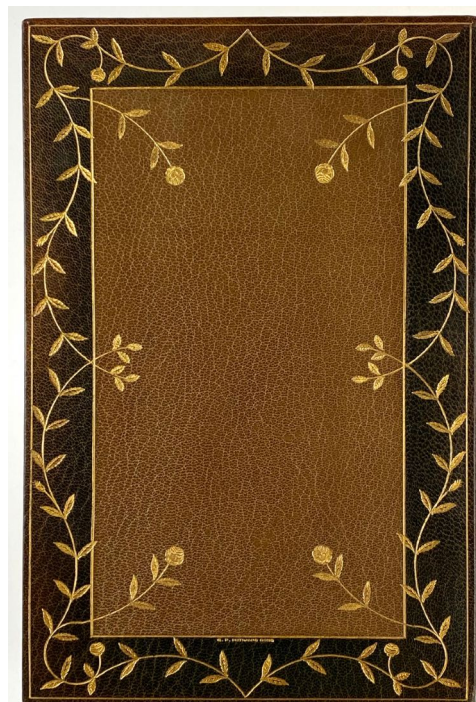


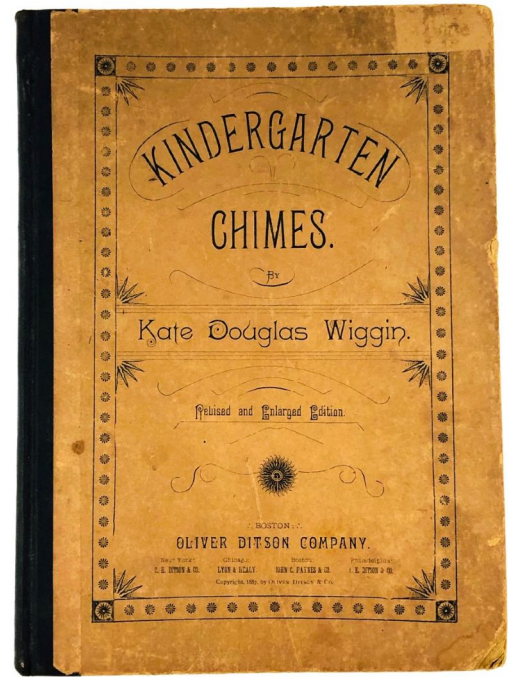
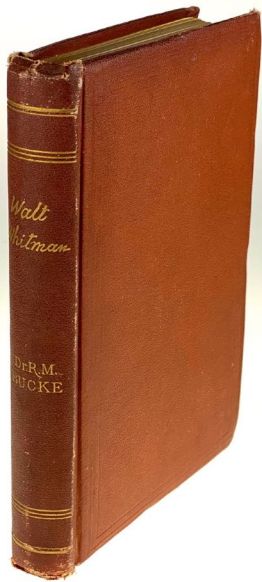
**Excessively Rare Whitman, Ten Volumes, One of Only Ten Copies,
With Original Whitman Letter, in Full Morocco Inlaid Binding**

236. [Whitman, Fine- Stunning Full Morocco Ten Volumes, One of 10 Copies, With Manuscript Letter, Plates in Three States] Whitman, Walt. **The Complete Writings of Walt Whitman.** New York: G. P. Putnam's Sons, 1902. First edition thus. Ten volumes, large 8vo. Exquisitely bound by The Knickerbocker Press, under G. P. Putnam in original green morocco, both covers with wide floral gilt border and with red morocco inlaid tulips, spines in six compartments with five raised bands, gilt-lettered in two, the rest gilt with central red onlay tulip, wide turn-ins and brown morocco doublures with gilt floral borders, brown watered silk endpapers, top edge gilt, others uncut and unopened. (spines slightly sunned, some light rubbing, one hinge starting) 10 frontispieces and 5 plates, each in three states. LIMITED EDITION, NUMBER TEN OF TEN COPIES, printed on Japan vellum of the "Author's Autograph edition," signed by the publisher. WITH AN ORIGINAL ONE PAGE AUTOGRAPH LETTER BY WHITMAN (with a notarized certificate of authenticity issued by the publisher) to an unnamed recipient (presumably the editor of *The Critic*) bound in as issued: Camden, 17 November [1883], regarding the publication of his essay "Eminent Visitors Past, Present, and Future in *The Critic*": "As I see the proof corrections sent by me for the 'Eminent Visitors' are not made, I infer that my letter miscarried... I requested in it that you let me have twenty-printed slips of the article, with a headline From the *Critic*, New York, Nov. 17, 1883, at top- If the type is distributed & I cannot therefore have the slips, I would like twelve copies of the paper. /Walt Whitman." Spines uniformly sunned to light brown, bindings slightly rubbed, some soiling to Whitman letter and the mount at the top portion, the second gutter in volume I is cracked. A truly superb example of a rare set in a sumptuous binding. (#4931) \$18,500.00

Camden Nov. 17 1883

My friends
As I see the proof
corrections sent by me to
the "Eminent Visitors" are
not made, I infer that
my letter miscarried. I
sent it (in your envelope)
last Monday morning.
I requested in it that you
let me have twenty printed
slips of the article, with
a headline From the *Critic*,
New York, Nov. 17, 1883, at top
- If the type is distributed,
& I cannot therefore have
the slips, I would like
twelve copies of the paper.
Walt Whitman



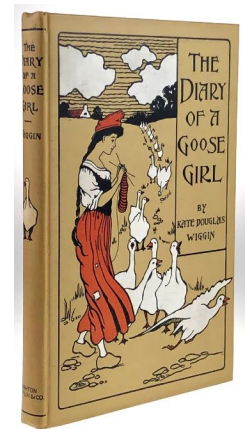


237. **[Whitman, Walt- Extremely Rare]** Bucke, Richard Maurice. Walt Whitman. Philadelphia: David McKay Company, 1883. First edition. Original brown beveled cloth, gilt lettering on spine, yellow endsheets. Slight wear to extremities of spine, corners very good and tight. Richard Maurice Bucke (1837–1902), Canadian physician and psychiatrist, became aware of Whitman after reading *Leaves of Grass* in 1867 (and later memorizing it) and he met the poet in Camden a decade later. Bucke had earlier claimed (in 1872) that a reading of *Leaves of Grass* led him to experience “cosmic consciousness” and an overwhelming sense of epiphany. Bucke became a close associate with Whitman, and the poet’s first biographer. BAL notes 2 printings without priority: 1) advertisement leaf (naming G.P. Putnam’s Sons as publisher of “Man’s moral nature”) is numbered 239-240, as per our copy, and 2) same leaf is numbered 239 only, and does not include the name G.P. Putnam’s Sons. This is an important Whitman book, more an anthology of documents about Whitman than a conventional biography. Major contributions of Whitman himself are included, who wrote the account of his birthplace and family on the first 24 pages. Dr. Brucke was a faithful and adoring friend, and portrayed Whitman more as a demi-god which made Whitman uncomfortable, giving rise to significant alterations and revisions by the poet. 240 pages. Very Good. (#4912) \$750.00

238. **[Whittier, John Greenleaf]** *The Tent on the Beach*. Boston: Houghton Mifflin and Company, The Riverside Press, 1899. First edition thus. Dark green cloth with exquisite gilt-blocked design on cover and spine by Margaret Armstrong. 12 full-page black and white tissue-guarded plates by Charles H. Woodbury and Marcia O. Woodbury. Bright maroon endsheets. One of Armstrong’s more evocative designs. Scarce. Near fine. Gullans #308 (#4962) \$475.00

239. **[Wiggin, Kate Douglas]** Wiggin, Kate Douglas & Oliver Ditson. *Kindergarten Chimes, A Collection of Songs and Guides..* Boston: Oliver Ditson Company, 1887. First thus. 4to. Cloth backed pictorial paper covered boards, the first edition of the Revised and Enlarged Edition, published two years after the first separate edition. a scarce Kate Douglas Wiggin publication, in which she wrote 21 of the songs, and arranged others, as well as providing a rather lengthy 4-page introduction. Corners bumped, some cover wear, otherwise a very good copy. Scarce. (#4604) \$250.00

240. **[Wiggin, Kate Douglas]** *The Diary of a Goose Girl*. Berkeley: Houghton Mifflin and Company, 1902. First edition. Original beige cloth with super color stamped cover and spine in red-brown, white and black. Illustrated by Claude A. Shepperson. Fine copy. (#4606) \$175.00

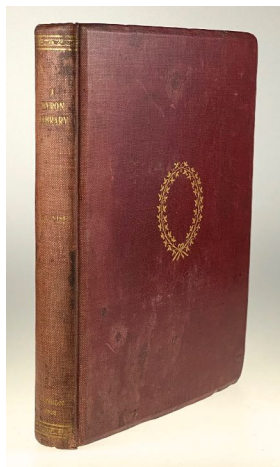


241. **[Wilde, Oscar & Whistler, James McNeill]** Wilde, Oscar & Whistler, James McNeill. *Wilde v Whistler*. London: Privately Printed [Leonard Smithers], 1906. First edition. Original tan printed wrappers, 400 copies printed. 20pp. Title printed in red and black. An unopened copy, with spine worn and fragile wrappers with one corner small loss and another 2” bent and nearly separated, but a nice copy of a scarce publication regarding the “acrimo-

nious correspondence on art..." between Wilde and Whistler. Smithers' next-to-last publication. Very good, wrappers frayed with a few small pieces gone, lower corner threatening to let go. (#4798) \$225.00

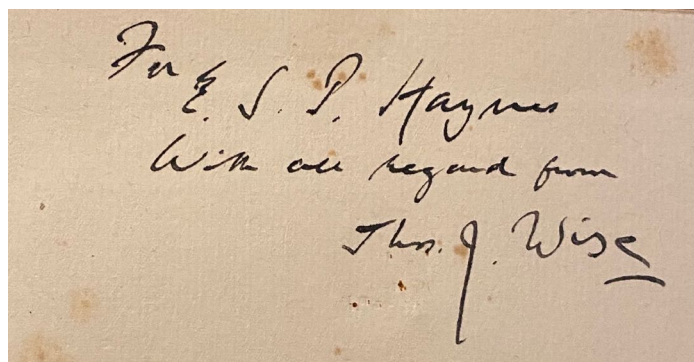
242. **[Wise Printing- Publisher's Copy] A Bibliography of the Writings of Joseph Conrad (1895-1920).** London: Printed for Private Circulation Only by Richard Clay & Sons, 1920. First edition. Original red-brown paper covered boards with cover lettering in black, printed paper label on spine. Limited to 150 Copies. This first printing is quite scarce, with the 1921 edition being much more prevalent. Interesting publisher's copy (Dawsons, 1964), who made a facsimile reproduction of the work in that year, and this copy, containing a few paste-in printed labels, such as one below the date on the title page, "Reprinted for/ DAWSONS of PALL MALL/London/1964." The reprint bore the imprint, "Reprinted in the Netherlands..." which also appears as a label on the verso of the title page. A rare Wise imprint, and a fascinating copy with fascinating printing history ramifications. (#4913) \$375.00

243. **[Wise, Thomas J.- 30 Copies Only- The Deluxe Edition] A Byron Library. A Catalogue of Printed Books, Manuscripts & Autograph Letters by George Gordon Noel, Baron Byron.** London: Printed for Private Circulation Only, 1928. First edition. 4to. Original maroon polished beveled cloth, gilt floral vignette on cover, gilt lettered spine. The scarce deluxe, fine paper edition, Limited to only 30 copies (so stated on limitation page), printed on English hand-made paper. Frontispiece portrait of Byron, plates throughout on glossy paper. Very Good with considerable wear to covers, but internally near fine. (#4945) \$650.00



244. **[Thomas J. Wise, ed.]. Shelley, Percy Bysshe Hellas. A Lyrical Drama.** Edited by Thomas J. Wise. London: The Shelley Society, Reeves and Turner, 1886. First edition thus. Original printed paper covered boards. Portrait frontispiece etching. The rare first edition, limited to only 100 copies. An exact type facsimile of the original Shelley 1821 edition. Corners bumped and chipped, spine worn, but a very good copy of a scarce Wise imprint. (#4916) \$175.00

245. **[Wise, Thomas J.- Wordsworth and Coleridge] Two Lake Poets. A Catalogue of Printed Books, Manuscripts & Autograph Letters by William Wordsworth and Samuel Taylor Coleridge.** London: Printed for Private Circulation, 1927. First edition. 4to. Original maroon polished beveled cloth, gilt floral vignette on cover, gilt lettered spine. Top edges gilt, others uncut. Limited edition of 130 copies printed on antique paper. Engraved frontispiece of Wordsworth, plates on glossy paper throughout. Fine. Rarely found in this condition. (#4944) \$450.00



246. **[Wise, Thomas J.- Association Copy with ALS] A Swinburne Library. A Catalogue of Printed Books, Manuscripts & Autograph Letters by Algernon Swinburne.** London: Printed for Private Circulation, 1925. First edition. Thick quarto. Original maroon polished beveled cloth, gilt floral vignette on cover, gilt lettered spine. 295pp. **Inscribed on half-title, to the prominent lawyer and prolific author, E. Haynes, "To E. S. P. Haynes with all regard, from Thos. J. Wise."** And laid in is an ALS from Wise to Haynes in response to the latter's inquiry which is also inserted as a carbon copy, dated Oct. 1926 where he writes, "Dear Mr. Wise, In case you have not seen it I enclose a page which I tore last night out of the catalogue of James Tregaskis as I imagine that you may possibly wish to buy up the copy.... etc. Wise's letter, of Oct. 7, "My dear Haynes, Thanks for sending me this leaflet from the Catalogue of Tregaskis-- but I don't appreciate, - and have no desire at all to gamble in my own productions. But I must confess, honestly, that I feel flattered over the prices my modest bibliographies appear now to command. etc. (another half page), Always, Sinc. Yours, Thos. J. Wise." . Limited edition of 170 copies printed on antique paper. Frontispiece portrait of Swinburne. Plates throughout. Very good. Scarce thus. (#4943) \$1,250.00

247. **[Wise, Thomas J.- Pope] A Pope Library.** London: Printed for Private Circulation, 1931. First edition. 4to. Original maroon polished beveled cloth, gilt floral vignette on cover, gilt lettered spine. Top edges gilt, others uncut. Etched frontispiece of Pope. Spine darkened and slightly worn, else, very good. (#5003) \$350.00