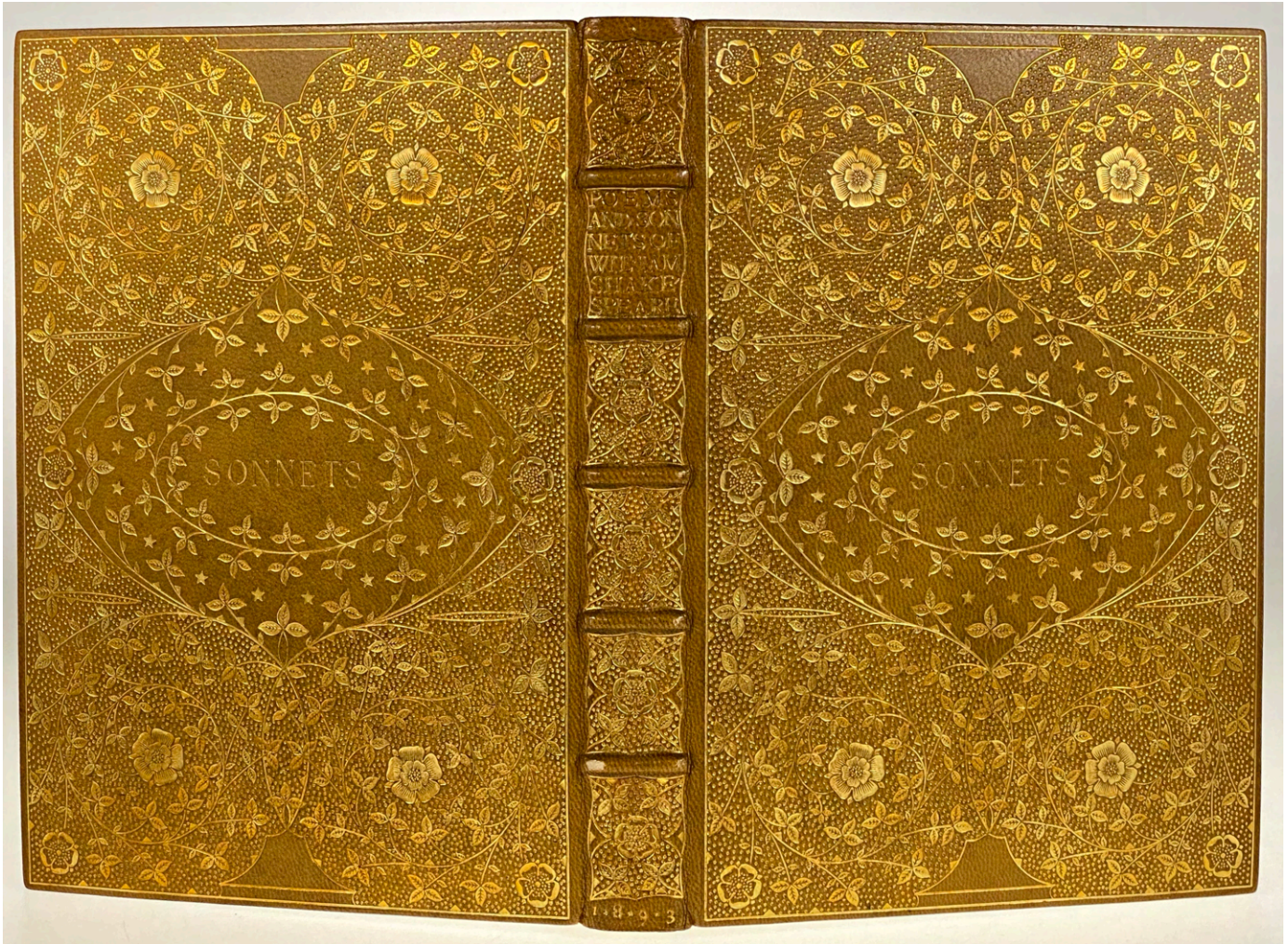


NUDELMAN RARE BOOKS

CATALOG 47



Item 25. **[The Doves Bindery]** 1894, Presentation Copy by T. J. Cobden-Sanderson, With ALS from C-S Shakespeare, William. **Poems and Sonnets.** Hammersmith: Kelmscott Press, 1893.

Nudelman Rare Books

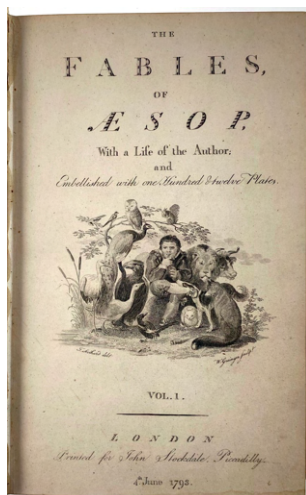
P.O. Box 25339, Seattle, WA 98165

(206) 914-1814

info@nudelmanbooks.com



1. [Abbott, Jacob] **Harper's Story Books, A Series of Narratives, etc. (vol 3).** New York: Harper & Brothers, 1856. Original brown pebbled cloth, heavily gilt cover and spine. A nice tight copy, VG. (#4624) \$125.00



2. [Aesop] **The Fables of Aesop, With a Life of the Author, etc.** London: John Stockdale, 1793. First Stockdale Edition. Two Volumes. Quartos. Bound in full 19th Century polished calf with file gilt ruled lines at, intricate gilt tooled spines, two morocco labels each volume. 110 superb wood-engraved plates, 2 title page vignettes, as called for. Both volumes

with front cover displacement and in need of a binder. Otherwise, very nice interior. Priced accordingly. (#5806) \$950.00

3. [Armstrong, Hamilton-Armstrong, Margaret] **The Book of New York Verse.** New York: G. P. Putnam's Sons, 1917. First edition. Thick octavo. Bright crimson cloth with attractive oval design stamped in heavy gilt, lettering on cover and spine in gilt, with superb gilt pear and vine design, pictorial endpapers. The author was related to Margaret, who chose the illustrations for the book, per Gullans & Espey (#9). A very scarce Armstrong title, with no copies located in the marketplace, at time of writing. Fine. (#5842) \$250.00

4. [Arnold, Edwin] **The Feast of Belshazzar. A Prize Poem.** Oxford: Francis Macpherson, 1852. First printing. Original printed wrappers with cover decorative vignette wood. 16pp. With original envelope face to Mr. F. Dobson with clipped signature "With Best complm., E. Arnold." Arnold, [1832-1904] was an English poet winning the famed Newdigate Prize for poetry with this poem. Fine. (#1922) \$350.00

5. [Art Nouveau Highpoint- Bound by Kauffmann] **L'Art Dans La Decoration Exterieur des Livres en France et a l'Etranger. Les Couvertures illustrees les Cartonages d'Editeur la Reliure**

d'Art. Paris: Societe Francaise d'Editions d'Art, 1898. First edition. Thick quarto (11 x 8 1/2). Bound by Kauffmann in three quarter crimson morocco, marbled boards, gilt spine. Repaired by MacDonald (CT). A classic Art Nouveau illustrated book with fabulous color pictorial wrappers by Louis Rhead (bound-in at end in expanding form). Numbered 246 of 1060 copies. Profusely illustrated throughout. Decorative elements on preliminaries by Leon Rudnick. Slight joint rubs, else fine and bright 1 of 1000 copies, this an unnumbered copy. The book is hard to find and a very valuable source regarding period book covers, bindings and bibliographic as well as artistic information. (#5867) \$1,250.00



6. [Art of Painting] Burnet, John. **Practical Hints on Colour Painting [together with] Practical Hints on Composition in Painting.** London: James Carpenter; J & J Leighton, 1843; 1857. Fifth Edition; Seventh Edition. Two Separate Books, both by Burnet, John, and both similarly bound, 4to. 1) Colour Painting, 1843, (5th Edition). 64pp, 2pp ads. Original green cloth spine, light green paper covered boards, paper labels on cover and spine, with 8 superb full-page hand-colored plates with tissue guards; 2) Composition in Painting, 1857 (7th Edition). 31pp, 2pp ads. Original green cloth spine, light green paper covered boards, paper labels on spine, with 8 full-page tissue-guarded plates. Both in very good condition, and both with the same color bookplate of Margareth Hesse. (#5828) \$275.00



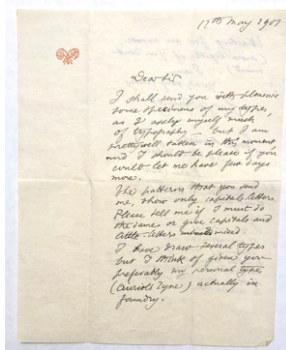


Item 7 "Vesta," Arts & Craft Embroidery

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



8. **[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) \$750.00

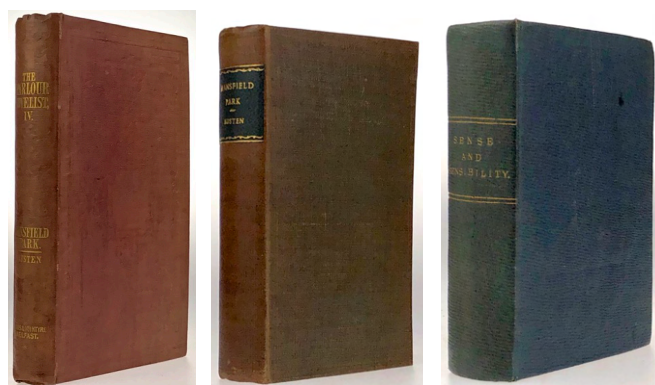


9. **[Auriol, George-Superb ALS to Frank Chouteau Brown] ALS.** . 2pp on 8vo laid paper with Auriol's stylized orange monogram at top left. A superb ALS from George Auriol, French poet, songwriter, graphic and type designer and Art Nouveau

artist to Frank Chouteau Brown, American architect, editor of *Architectural Review*, and bookplate designer-- Auriol had collaborated with Brown on a lettering article in *Architectural Review* and were planning another. Auriol was an accomplished and well-known French designer, who became interested in the revival of historical type styles, and was heavily influenced by Eugene Grasset. "12th May, 1907, Dear Sir [Frank Chouteau Brown], I shall send you with pleasure some specimens of my types, as I apply myself much of typography... The patterns that you send me, show only capital letters. Please tell me if I must do the same or give capitals and little letters mixed. I have drawn several types but I think of given you [sic] preferably my personal type {Auriol's Zyne} actually in foundry... Yours very truly, George Auriol, George Auriol 59 Rue Letric, Paris (xviii) PS If you would like as well, I should prefer to give you a page of text than an alphabet. I am writing actually a book of monograms and marks containing more than four hundred monograms that I have designed..". etc. With original envelope postmarked Boston, May 23, 1901 and hand-addressed to Mr. Frank Chouteau Brown, etc. (#3898) \$450.00

10. **[Austen, Jane] Mansfield Park. A Novel.** Belfast & London: Printed by Simms and McIntyre; Published for W. S. Orr and Co. Amen Corner, 1846. Original publisher's plum cloth with covers blocked in blind, spine blocked in blind and with gilt lettering. With a woodcut title for "The Parlour Novelist. A Series of Works of Fiction. By the Most Celebrated Authors," a half-title lettered "Volume IV. Mansfield Park" and four pages of advertisements at the end. Bright yellow original endpapers. A completely unsophisticated copy. Fine, rarely seen thus. The pages are entirely untrimmed, and there are pronounced variations in size. With the pencil signature of A. Budd. This is the first separate edition of "Mansfield Park" to appear after the expiration of the copyright in 1842. Copies were remaindered in

June 1848 (Sadlier) the title was reissued by the same publisher in 1851 as No.60 in the Parlour Library Series. (#4518) \$1,750.00



#10

#11

#12

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

12. **[Austen, Jane] Sense and Sensibility. A Novel.** London: H.G. Clarke and Co., 1844. Two volumes bound in one. Bound in contemporary or early dark green cloth, smooth spine, lettered in gilt between gilt double fillets, glazed yellow endleaves, sprinkled edges. The first separate edition of "Sense and Sensibility" to be published after the expiration of the copyright in 1839. With the half-title. Small chip to blank head of title-page and first page of text. A fine copy. Ink signature of Alice Vernon Harcourt (1845-1919) on front end leaf and book label of John Jordan (no.22). Scarce. (#4521) \$1,500.00

13. **[Beardsley, Aubrey] The Yellow Book. A Single Proof Leaf for Cover, April 15th, 1894.** Offered here is a single proof leaf printed on coated paper for "The Yellow Book, An Illustrated Quarterly. London, Elkin Mathews, April 15, 1894 showing famous woodcut illustration by Aubrey Beardsley of woman rummaging through old book store. Fine. Most scarce. (#3362) \$750.00



14. **[Behrens, Peter] Feste Des Lebens Und der Kunst.** Leipzig: Eugen Diederichs, 1900. First edition. Original exquisite pictorial paper covered boards with gold spine and gold highlighted cover design of stylized flowers in two planters extending all the way up the front cover on both sides, by Behrens. A gorgeous and delicately printed book typifying Behrens' genius, printed in three colors, light blue, red-brown and gold, With superb double-spread title page, borders and typographical arrangement all designed by Peter Behrens, architect, designer and important leader in the Modernist Movement, along with Le Corbusier, Gropius, etc. An early and thoroughly pleasing aesthetic work. Fine. (#3635)
\$1,850.00

15. **[Bell, Lilian- Armstrong, Margaret] The Love Affairs of An Old Maid.** New York: Harper & Brothers, 1893. First edition. Blue-gray cloth with wonderful design of cupid holding a heart with cat, teapot and cup stamped in bold silver, lettering in gilt on cover and spine. Extremely scarce Armstrong title. A very good copy, with slight rubbing to margins of inner spine. Gullans and Espey, #23. (#5841) \$250.00



16. **[Bem, Edvard- Superb Jugendstil] Cerna a Zlata.** Roudnice nad Labem: Milan Svoboda, 1912. First edition. Striking and eminently aesthetic Czech production printed in Bohemia just after the turn of the century, bound in exquisite silk over boards with Nouveau-style illustration and decorative borders on both covers, lettering on spine in light brown, by Ant. Malik. With six woodcut illustrated full-page title

pages (with tissue inserts) as well six full-page plates, headpieces and decorative initials throughout by Czech artist Edvard Bem. A delicate and extremely attractive Czech Art Nouveau rendering. Very good, with fraying along the margins of the fragile spine, near fine internally. Extremely scarce. No copies found on internet. (#3893) \$1,250.00

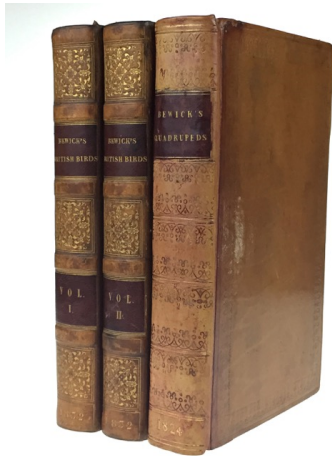


17. **[Beskow, Elsa] [Beskow, Elsa]. Hänschens Skifahrt.** Munich: Georg W. Dietrich, [1908]. First edition. 4to. Original color pictorial paper covered boards, blue cloth spine. Olive green pictorial endpapers. Illustrated title, first page, and thirteen stunning full-page color illustrations by Elsa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

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

19. **[Beskow, Elsa]** Beskow, Elsa (and Johanna Wildvanck). **Hansje en Blondje in Bloemenland.** Amsterdam: Scheltens & Giltay, [1909]. First Dutch Edition. Large quarto. Original color pictorial paper covered boards, brown cloth spine. 13 superb full-page color plates by Beskow. Cover and contents near fine; the book block is almost separated from the spine. Scarce. (#3317)

\$325.00



20. **[Bewick, Thomas]** **A History of British Birds (Land and Water Birds, Two Volumes, Uniformly Bound [together with] A General History of Quadrupeds.** Newcastle: Longman & Co., 1832. First edition. Two vol-

umes, 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. Quadruped, 8th edition, Newcastle, 1824, rebaked; Bewick cuts throughout. The two books (3 vol) similarly but not identically bound. A nice set. (#2835)

\$750.00

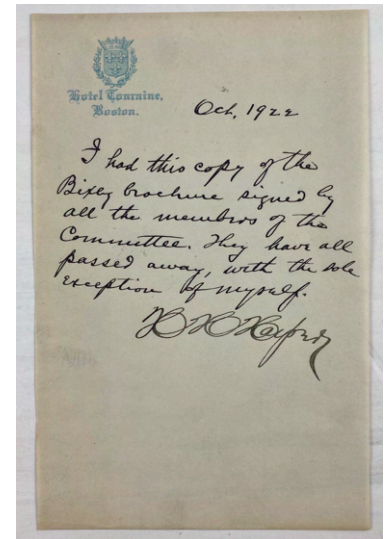
21. **[Bianco, Pamela]** **Flora, A Book of Drawings.** Philadelphia and London: Lippincott and Heinemann, 1919. First edition. Folio. Parchment style paper covered boards with pictorial illustration in line on cover. In original printed brown dust wrapper. 38 exquisite designs, 7 in full-color by Pamela Bianco. The precocious 12 year-old Bianco's first book. Near fine and partially unopened. (#382)

\$250.00

22. **[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 with red ribbon tie at spine (later). This publication was advanced in commemoration of a banquet honoring Bibliophile Society member William K.

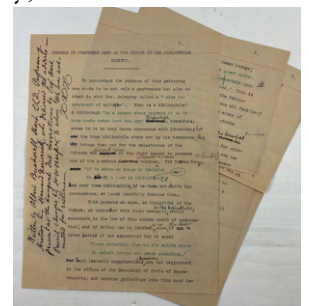
Bixby, pictured in an etched frontispiece, by W. H.

Bicknell (with tissue guard), as well as a fold-out photograph of the punch bowl presented to him. The story behind the actual physical making of this booklet is quite intriguing, with Strathmore Japan paper for the wrappers, Japan vellum for most of the text, regular paper for the punch bowl



photograph, and finally, two parchment leaves were used for the dedication to Bixby, which is signed by five members of the committee: Whitelaw Reid, George C. Perkins, J. Severing Jones, John P. Woodbury, Henry H. Harper. Following the dedication to the Bixby description of the punch bowl are "Remarks by Albert 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 type-written manuscript copy of Hart's "Re-marks," with the following handwritten note from Harper: "Written by Albert Bushnell Hart LLD., 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 about halfway. Hart's typewritten manuscript is splitting along the fold with separation. Approx. 1/4 of "hinge" remaining. A scarce and interesting association copy. (#4997)

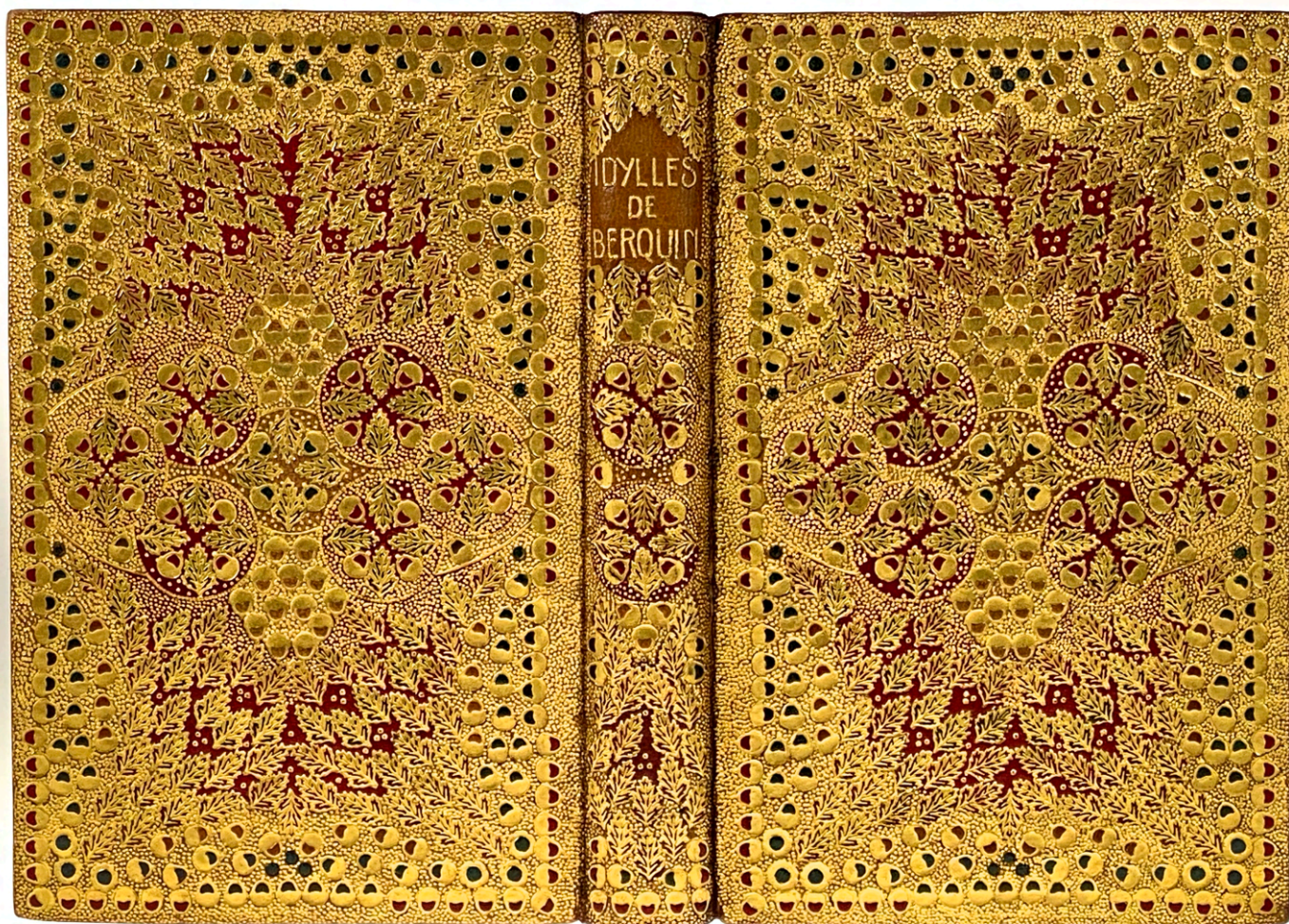
\$850.00





23. **[Binding, Fine- Ellen Gates Starr]** Poe, Edgar Allan. **The Poetical Works of Edgar Allan Poe.** London: W. Kent & Co., 1859. A stunning binding by the acclaimed Chicago bookbinder and best known of Cobden-Sanderson's pupils, Ellen Gates Starr, in full navy blue morocco heavily gilt with inlays, at the Hull House Bindery (signed in gilt to rear turn-in "HHB E.G.S 1904"). Both covers brilliantly set with a large border design and central panel with gilt dots. The wide border design, with similar motif on spine, features small stylized leaves, woven together with dots and curving gouges, with the center motif of each border utilizing large gilt petals and inlaid green ovals surrounding small light blue central inlays. The panel inside the border includes a repeating pattern of small gilt dots (three & one). Seven bands to spine (Starr showing the Cobden-Sanderson influence with a band at the head and tail), with title in the second compartment and gilt leaves surrounding a small inlaid brown oval. Highly elaborate gilt turn-ins of leaves, gilt vines, dots, and a small inlaid roundel at each corner. All edges gilt on the rough. Book measures approx. 5.25" x 7.5". The "Complete Edition," featuring 27 illustrations by Edward Henry Wehnert, James Godwin, Frederick William Hulme, Harrison Weir and Henry Anelay. With a notice by James Hannay and dedication to Dante Gabriel Rossetti. Fine condition, in every way. A truly magnificent example of Starr's early work, and among very few to appear on the market, signed by her at Hull House. \$6,500.00

Ellen Gates Starr (1859-1940) was an educator, social activist, and co-founder of Hull-House. Inspired by the Arts and Crafts movement and her excellent skill in hands-on crafting, Starr became one of the finest woman bookbinders in America. Early on, she studied under T.J. Cobden Sanderson, and opened Starr opened a hand bookbinding shop at Hull-House in 1899, Hull House, a settlement house in Chicago, which she co-founded with Jane Addams, providing innovative social, educational, and artistic programs. According to Tidcombe, Starr was "one of the best known of all Cobden Sanderson's pupils" and the one who, more than any other, "shared his high ideals, refusing to sell her bindings or to teach until she felt she was fully proficient." (#5812)

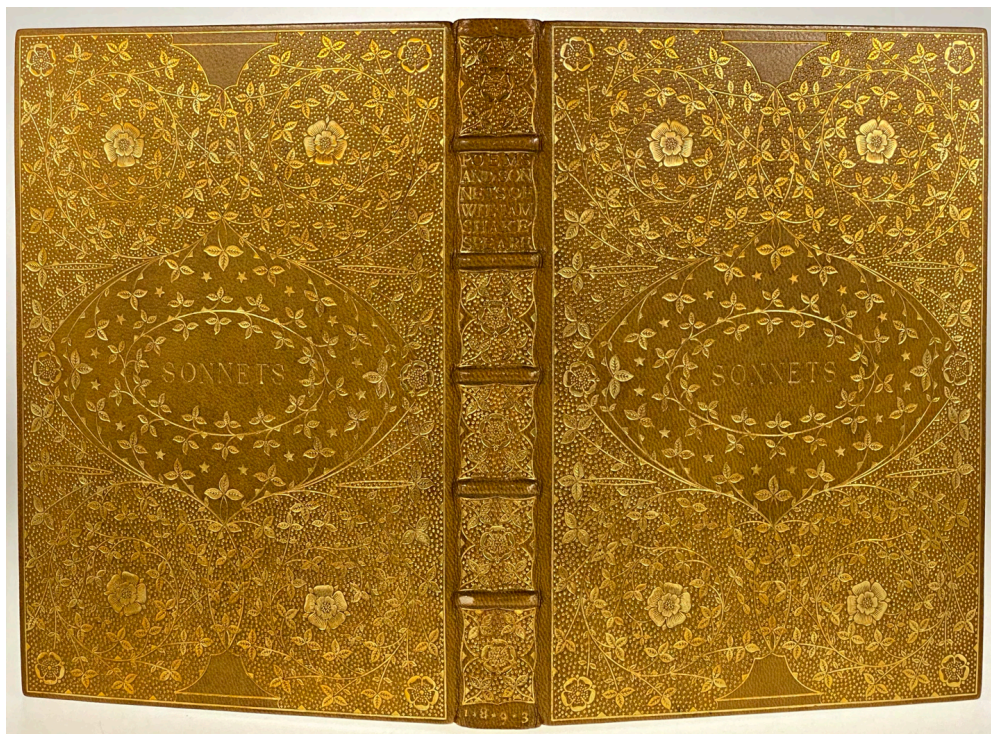


24. **[Binding, Fine- Stunning Florence de Rheims, Guild of Women Binders]** Berquin, Arnaud. **Idylles**. Paris: Chez Rualult, 1775-6. First edition. 12mo. (6 1/4 x 4 1/4 inches). A marvelously finished binding by Florence de Rheims, with one of the most intricate inlaid bindings we have ever seen on a Guild binding, produced by one its most accomplished and prolific binders. This binding features an intricately all-over gilt and inlaid design on both covers and spine, and full red morocco doublures with superb gilt design, with Florence de Rheim's gilt binder's signature "FdeR" in gilt on rear doublure; signed in gilt on front vellum fly, "Guild of Women Binders," probably executed ca. 1902. The crimson morocco binding features an all-over gilt design consisting of oak leaf and acorn patterning, with all of the acorns containing inlaid pieces of either blue, ochre or red morocco, with additional inlaid dots scattered about in the design. The doublures are full crimson morocco with bold gilt hollow dot patterning surrounding a central rectangle, with gilt stippling at the edges; facing endsheet on front and back lined in vellum, with four gold dots. Upper joint cracking, scattered foxing. Provenance: John Roland Abbey, the well-known collector, with his circular red gilt bookplate. Housed in Abbey's original cloth (brown) felt-lined clamshell case with green morocco label on cover (Abbey's gilt seal). The very scarce FIRST EDITION by the renown children's author, Arnaud Berquin (1747-91), with engraved title and 24 full-page illustrations. 2 volumes in one. Brunet I:811; Cohen-de-Ricci 139. \$17,500.00

One of the most intricate and delicate bindings ever produced by the Guild of Women Binders, and certainly a highpoint, being signed by one of its most acclaimed binders. "Some of the elaborate bindings [of the Guild] have an additional monogram signature, for example... E de R, for Edith de Rheims, on the doublure of the lower cover." Tidcombe. In addition, Tidcombe states: "Early bindings were produced ... by some of the original Guild Members, Constance Karlake and Edith and Florence de Rheims [who] began producing gold-tooled and onlaid bindings toward the beginning of 1900... These three women became very able amateur finishers, and were responsible for much of the Guild's best work." Tidcombe, p.124, "Women Bookbinders." (#5857)

Stunning 1894 Doves Binding, Presentation Inscription by Cobden-Sanderson, with ALS

25. [Binding, Fine- The Doves Bindery 1894, Inscribed and Presented by T. J. Cobden-Sanderson, and With superb ALS from C-S] Shakespeare, William. **Poems and Sonnets.** Hammersmith: Kelmscott Press, 1893. A truly stunning and evocative binding designed and directed by T.J. Cobden-Sanderson for The Doves Bindery, in 1894, only one year after its inception, bound in unique earthy “Dijon” yellow goatskin with exquisite gilt tooling on both covers and spine, and **presented by Cobden-Sanderson in his hand to C. W. McAlpin**, a prominent collector of his bindings. Written



in fountain pen by Cobden Sanderson on the rear binder's leaf, “Shakespeare's Poems,” bound for C. W. McAlpine (sic), New York by the Doves Bindery, Hammersmith. T. J. Cobden-Sanderson, 1894.” **McAlpin's copy, with his bookplate, together with a laid-in autograph letter signed by Cobden-Sanderson to McAlpin** 2pp., on 5 x 8 on a single leaf Doves Press Stationery, 1906, concerning Florence Foote, who was also trained at the Doves Bindery under Cobden-Sanderson in 1899. LIMITED TO 500 COPIES, printed in red and black, wood-engraved borders and decorative initials designed by William Morris. Douglas Cockerell, in 1898, described this volume as one of the rarest books issued from the Press,” because of its popularity” (Peterson A11), fully designed and decorated by William Morris and printed in black and red with lavish woodcut decorative chapter headings and initials. The binding is in very fine condition, with virtually no signs of wear, as is its interior. Housed in its original red two-part box, with polished straight-grained morocco exterior and felt lined interior.

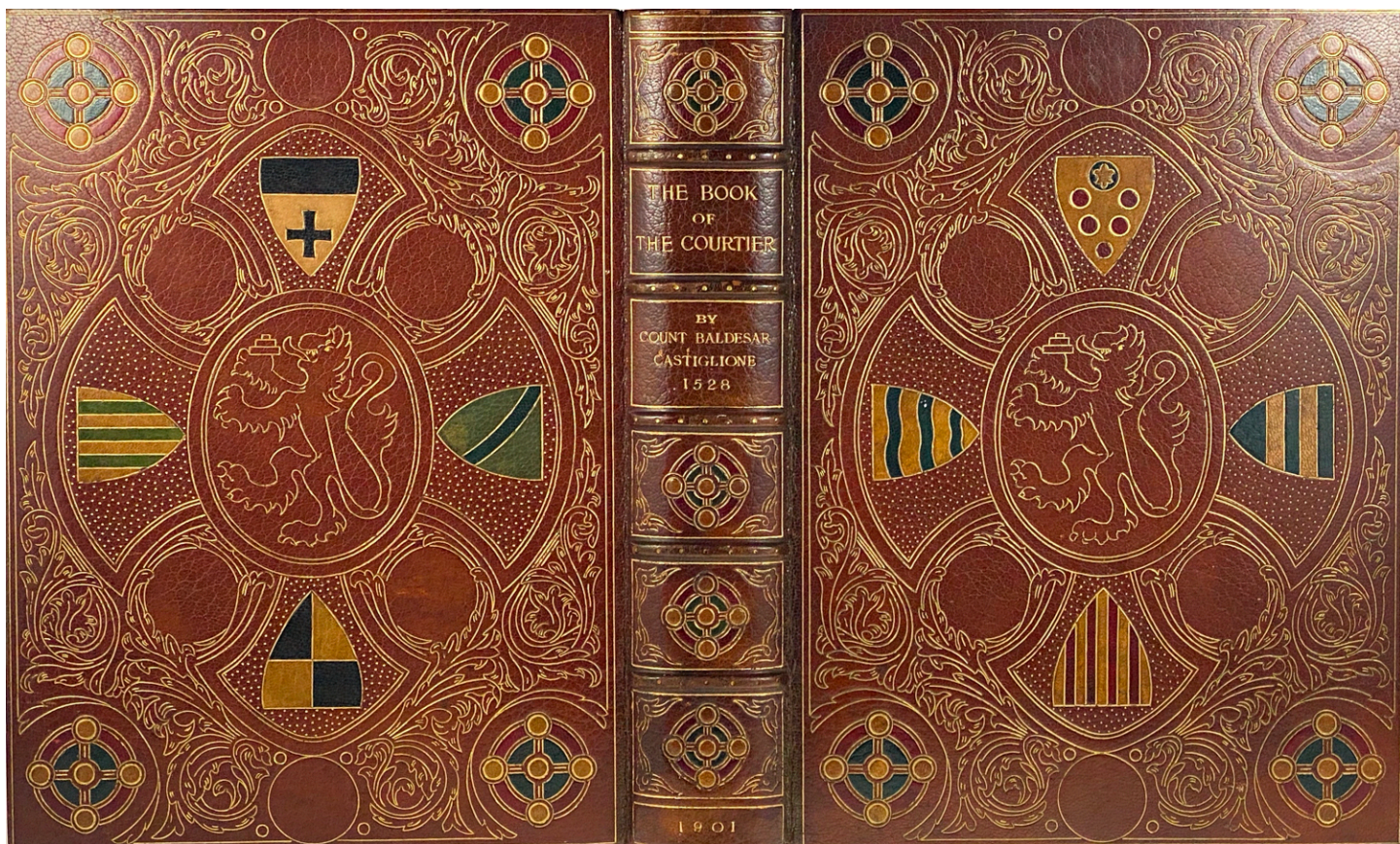
A truly remarkable binding, with intricate all-over gilt tooled arabesque of interlocking stems, leaves and Tudor roses, with stunning stippled gilt background of square dots, on both covers and spine, including five gold dots at top and bottom of spine, triple-fillet ruled turn-ins with superb corner leaf designs and stippling. Side edges of boards with single fillet gilt ruling, and the edges of leaves boldly gilt and goffered with dotted fillet borders. “SONNETS” lettered in the center within an oval wreath containing two rose blossoms at outer edges, and inside the center area are larger gilt stars, characteristic of some Cobden-Sandersons bindings. Other plain areas on the covers outlined with gouge work top and bottom. Executed using many of the same tools from Cobden-Sanderson’s earlier solo work, and especially bearing resemblance to his binding for Keats’ “Lamia, Isabella...” produced in 1887, and cited in Tidcombe’s “The Bookbindings of T. J. Cobden-Sanderson, #69.

Shakespeare's Poems, Bound for
C. W. McAlpine, New York
By The Doves Bindery, Hammersmith.
T. J. Cobden-Sanderson 1894.

Tidcombe, in her book, “The Doves Bindery,” states that this pattern (#218, P,R) was made in 1894, with red and green goatskin copies issued in that year, and citing the Bancroft copy (with full description), bound in 1897, and further citing two located in white pigskin, in 1899 and 1901. Therefore, our copy is of the earliest date, and the color is unique, and not hitherto reported. VERY FINE CONDITION. A WONDERFUL AND UNIQUE PRESENTATION COPY BY COBDEN-SANDERSON TO ONE OF HIS CHIEF CLIENTS AND NOTED COLLECTOR, AND WITH LAID-IN ALS FROM COBDEN-SANDERSON TO THE RECIPIENT, C. W. MCALPIN; certainly one of the most beautiful of all bindings produced at the DOVES BINDERY. (#5814)

\$30,000.00

Kelly & Sons (Forerunner to Kelliegram)



26. **[Binding, Fine- Kelly and Sons, of Kelliegram Fame]** Castiglione, Baldesar. **The Book of the Courtier**. New York: Charles Scribner's Sons, The Devinne Press, 1901. Thick quarto (11 x 8 1/2 x 2 inches). Lavish and wonderfully executed full morocco inlaid binding by the celebrated firm of Kelly and Sons (stamped binder's signature on lower left verso of front end leaf). Kelly and Sons is most notably recognized today by their Kelliegram bindings, however, the firm has been engaging in high quality bindings since the 18th Century. Bound in rich dark brown crushed morocco with dozens of elaborate inlaid pieces in ochre, maroon, deep blue, and red comprising a central figure of a lion surrounded by shapes and emblems and arms, along with flowing gilt tooled vine work on both covers and spine. Lavish and enormously attractive full doublures consisting of wide brown morocco border with heavily ornate gilt vine and fruit blossom, and the central large rectangle of dark green morocco is filled at each corner with large three-leaf motifs. With dark green silk moiré end leaves, top edges gilt. Minimal wear to front joints, edges and corners, a near fine example of an exquisite Kelly & Son binding. No. 193 of 500 Copies. 71 portraits and 15 autographs reproduced by Edward Bierstad. With 193 of 500 copies. A typed letter signed laid in denoting the book was owned by Henry Clay Frick, American industrialist, financier and art patron. He founded the H. C. Frick & Company coke manufacturing company, was chairman of the Carnegie Steel Company. The letter describes in detail the nature of the binding and the symbolism behind the designs, as per, "The lion in the center is from the Arms of the Author. At each corner is the wheel of time, inlaid in red, blue and yellow... the doublure on the inside covers is tooled with conventionalized leaves, and berries... the whole cover with a light and flowing ornament filling the entire spaces after the Italian style. (#5868) \$2,850.00

The binding firm of Kelly & Sons, now known for their "Kelliegram Bindings," was founded by John Kelly in 1770 in the vicinity of the Strand, London, but the shop was later moved to larger premises in Water-street. This firm carried out full leather bindings throughout the nineteenth century as well as satisfying the rapidly-growing demand for cloth bindings.

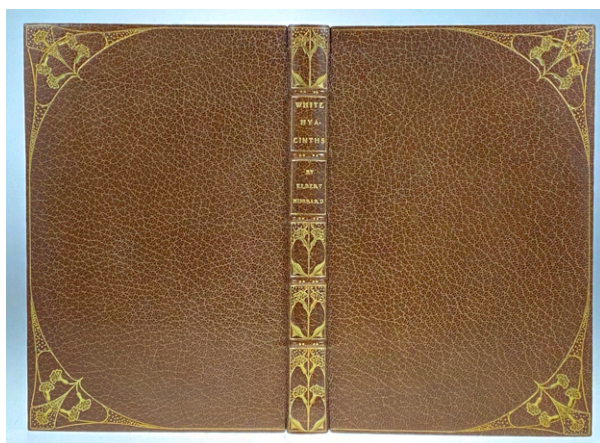
Unsigned Guild of Women Binders, Unsigned, Likely Annie S. MacDonald



27. **[Binding, Fine- Guild of Women Binders, Unsigned]** Henry, M.S. (transl) & Edward W. Thompson (verses). **This is of Aucassin and Nicolette, an Old-French Song-Tale.** Edinburgh: Otto Schulze & Co., 1902. First edition thus. Large quarto. A wonderful modeled light brown goatskin binding, doubtless the work of the Guild of Women Binders (unsigned, as quite a few were), and likely the work of Annie S. MacDonald, who developed the process of gouging and modeling goatskin to produce images, designs and figures in relief. The front cover features a knight on a steed in full regalia, carrying a flag, with wide border in relief, and concentric around the edges of the cover is a wide modeled border with a quote from the tale, along with stems and blossoms, reading: "THE SONG IS SWEET THE STORY FAIR SEEMLY COURTLY DEBONAIR" gouged and shaped in medieval-style initials. Limited to 500 copies. Gilt ruled turn-ins. Top edge gilt. The book is handsomely illustrated with expressive initials, flourishes and designs throughout by an unnamed artist. Measures approx. 9.25" x 11.5." Fine \$2,750.00

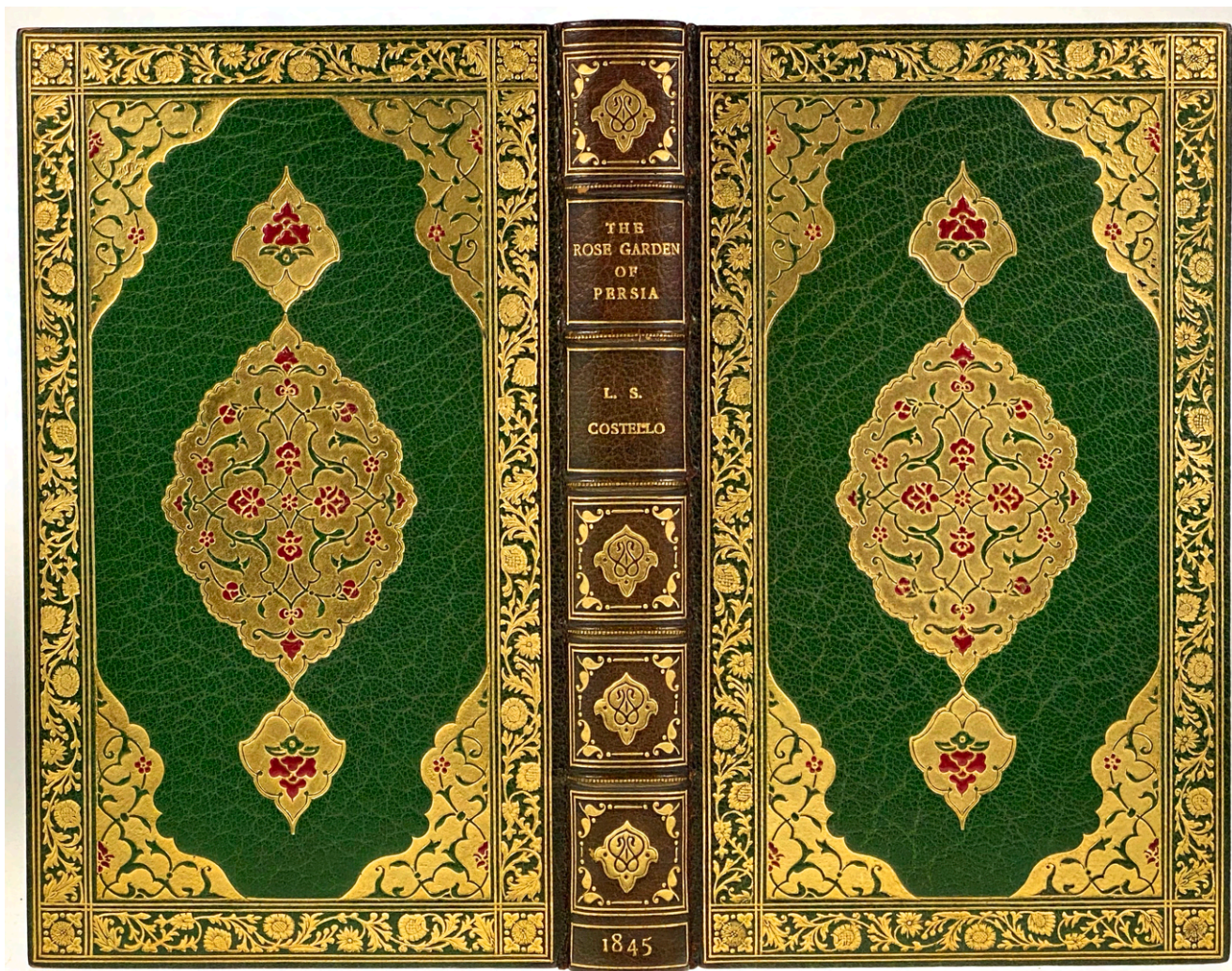
[From Booktryst] "Inspired by Medieval books, [Annie S. MacDonald] began teaching herself and others in the early 1890s (in a group that became known as the Edinburgh Arts and Crafts Club)... MacDonald used undressed goatskin, which mellows with age from white to a rich amber color, and worked it with one small tool, without cutting, raising, or padding the leather. Tidcombe gives MacDonald the credit for inspiring the bookseller Frank Karslake to establish the Guild of Women Binders and says that 'MacDonald was the prime mover in this, as she was eager to have a London outlet for bindings produced by her group... Their modeled goatskin bindings comprised 40 of the 114 bindings shown in the first Guild exhibition.'" (#5824)

Bound by Louis Kinder at the Roycroft Bindery

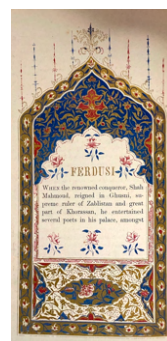
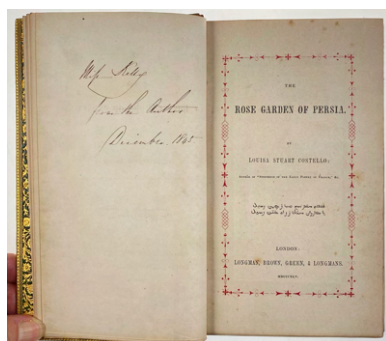


28. **[Binding, Fine- Louis Herman Kinder, at The Roycroft Bindery]** Hubbard, Elbert. **White Hyacinths, Being a Book of the Heart.** East Aurora, NY: The Roycrofters, 1907. First edition. Superbly bound by Louis Kinder at the Roycroft Bindery (see below) in sumptuous full crushed russet brown morocco by the Roycroft Bindery featuring an intricate and attractive typical Kinder design consisting gouge and stippling, with five blooming flowers in the corners of the front and rear covers. Similar design to four of six compartments to spine, with title and author in second and third compartments. Wide turn-ins with three flowers and scrolling gouges and stippling to the corners. Light brown mottled endpapers. Top edge gilt. 4.75" x 7." \$2,850.00

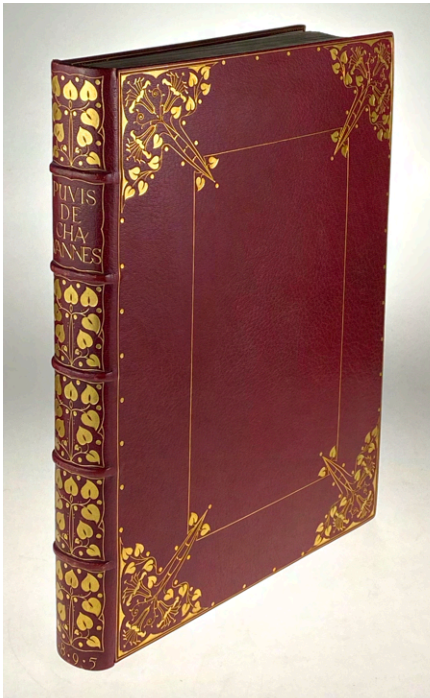
A beautiful example of "extra binding" from the Roycroft Shop. This very book is pictured in Wolfe's book, "Louis Herman Kinder, Bird & Bull Press, 1985, Illustration 26, where it is written, "Binding on a copy of Elbert Hubbard's "White Hyacinths, which the Roycrofters published in 1906. This binding is attributed by the authors to Louis Kinder..." Kinder never signed his bindings, so most if not all of those documented to be by Kinder come from biographical and scholarly comparison of his binding style. #47 of 207 copies on Japan Vellum. 162pp. TEG. One of the more celebrated of all of the Roycroft titles, fully designed by Dard Hunter, with his vignette tinted initials throughout. With the original "Notice. How to Open a Book," laid in. Full morocco bindings by Kinder at the Roycroft Bindery, their most accomplished binder, are indeed rare and sought after. Fine. (#5811)



29. [Binding, Fine- Rivière & Son] Costello, Louis Stuart. **The Rose Garden of Persia (Inscribed by the Author)**. London: Longman, Brown, Green, & Longmans, 1845. First edition. Octavo. 193 pages. Superbly bound by Rivière (with Rivière & Son on front turn-in) in full levant green morocco elaborately decorated with broad and bold gilt paneling along corner designs leaving positive space strapwork, dozens of small red morocco onlays in Persian motifs, spine decorated in gilt with four raised bands and double solid gilt roll to edges. Turn-ins decorated in gilt with binder's stamp to front turn-in, maroon endpapers. Inscribed by the author opposite the title page, "Miss Kelly / from the Author / December, 1845." Text decorated with elaborate red frames and chapter titles further decorated in heavy gilt, blue, and red. Near fine. With small bookplate of Herschel V. Jones, publisher of the Minneapolis Journal, and a noted book collector. Text within red ornamented borders, pages illuminated in Gold and Colors. Spine uniformly sunned as often found with this color green morocco. From the collection of Herschel V. Jones, with his leather label, and (reportedly) from the collection William Randolph Hearst, and thence to Randall J. Moskovitz, MD, Memphis, with his bookplate laid-in. Housed in contemporary slipcase. (#5813) \$4,250.00



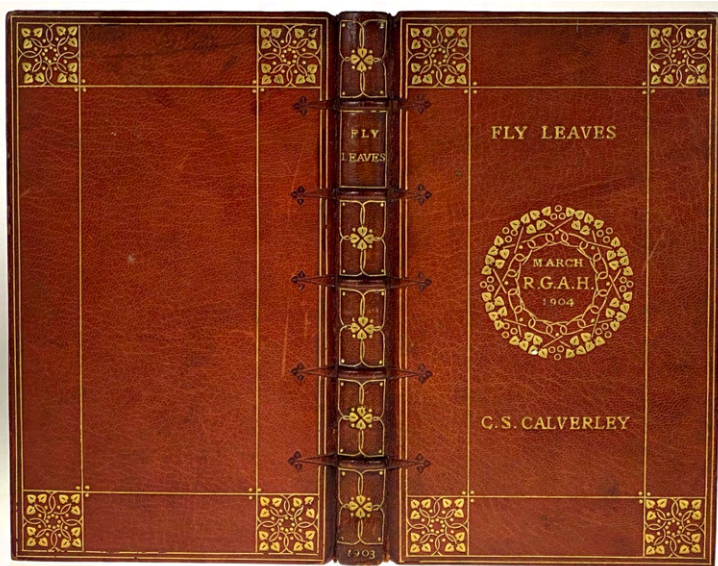
Large, Early Doves Binding, Pictured in “Forty-Nine Bookbindings”



30. **[Binding, Fine- DOVES BINDING, SMALL FOLIO, INCREDIBLY BRILLIANT STUNNING BOTH COVERS AND SPINE]** Vachon, Marius. **Puvis de Chavannes.** Paris: Braun, Clement et Cie, 1895. First edition. Small Folio, 13 x 10 x 1.5 inches. Magnificently bound and tooled by THE DOVES BINDERY, in 1896 (with their gilt pallet on rear dentelle, “The Doves Bindery 18 C -- S 96.” Full rich crushed red morocco with elegant and boldly gilt-blocked and tooled covers, repeating the same design on front and back corner blossom pattern comprising large lilies, flowing leaves and stamen motifs in bold gouge work, with large dots and heart-shaped leaves. The corner lily patten extends toward the center where a large gilt file rectangle is intersected. The with five raised bands and six panels, five of which are taken up with even larger heart-shaped leaf patterning, dots and vine work, title on second panel, date (1895) on bottom panel. Side edges of boards with single gilt file ruling. With exquisite gilt blocked, tooled and gouged dentelles using similar motif, but with four concentric gilt file rulings, and heart-shaped leaves and multiple dot work at all corners. Superb full vellum doublures and endleaves. The book is quite lavish, with fifteen exquisite heliogravures plates impressed in browntone on India

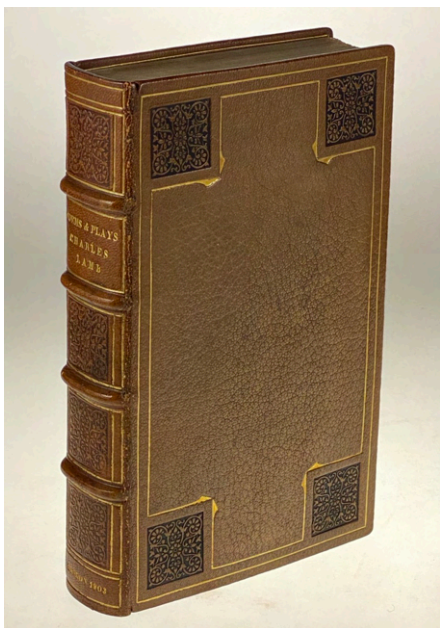
paper, a special copy, for M. Van Branteghem (on limitation page). Housed in contemporary marbled paper slipcase. \$18,500.00

This is an extraordinarily fine copy of an impressive Doves Binding, with absolutely no signs of any wear. It is quite unusual to find such a large format on a Doves Binding, especially this early, with the binding executed in 1895, under the watchful eye of Cobden-Sanderson. The binding appears as Entry 268 in Tidcombe bibliography, as well as #12 in “Forty-nine Foreign Bookbindings...” Thomas G. Boss. The binding has been in private hands for over 30 years. (#5048)



31. **[Binding, Fine- Patience Cockerell]** Calverley, C. S. **Fly Leaves.** London: George Bell and Sons, 1903. 12mo. Bound by Patience Cockerell in 1904, with her binder's signature stamped in gilt on rear dentelle, “P.S.C. 1904.” Full Niger with ornate vine, leaf and dot patterning on each of the corners, front and back covers. The front cover has a nice circular gilt stamped motif of interlocking vines and leaves, with central lettering: “March, / R.G.A.H. / 1904.” Spine gilt with wedges extending into covers, blindstamped. AEG. “Patience Cockerell’s binding career spanned only the eight years from 1901 to 1908, during which time she produced around 100 bindings. Little is known about her life, but she seems to have undertaken life drawing classes at the Westminster School of Art and may have served an apprenticeship at Sangorski

and Sutcliffe. Her surviving known bindings are typical of the style of the period, which was dominated by T.J. Cobden-Sanderson and Douglas Cockerell (apparently no relation), and the principal record of her bindings is her pattern book (now held by the British Library).” From Quaritch. Near fine with slight wear along front joint. (#5859) \$1,250.00

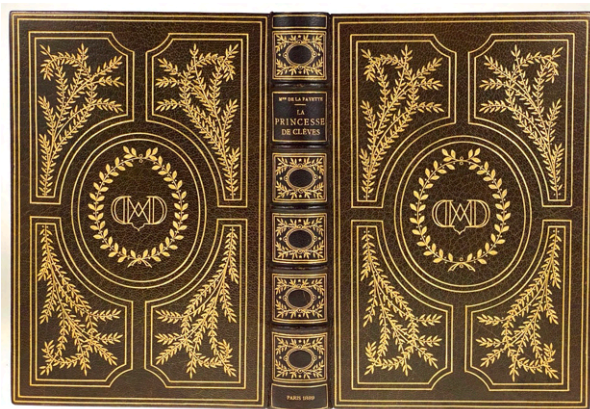


32. **[Binding, Fine- “VAB”]** Lamb, Charles; ed. Macdonald, William. **Poems Plays and Rosamund Gray.** London: J. M. Dent & Co., 1903. Attractively bound in full light brown crushed morocco by “VAB,” signed on rear turn-in, “19 * VAB * 06. Covers feature matching gilt ruled borders with four square panels at each corner impressed with a dark brown background consisting of strapwork and Tudor rose. Spine with four similar design motifs. Very wide turnings with four gilt filet ruling and two corner designs impressed in dark brown on each turn-in. With portraits and other illustrations. TEG, others uncut. Fine. (#5820) \$375.00

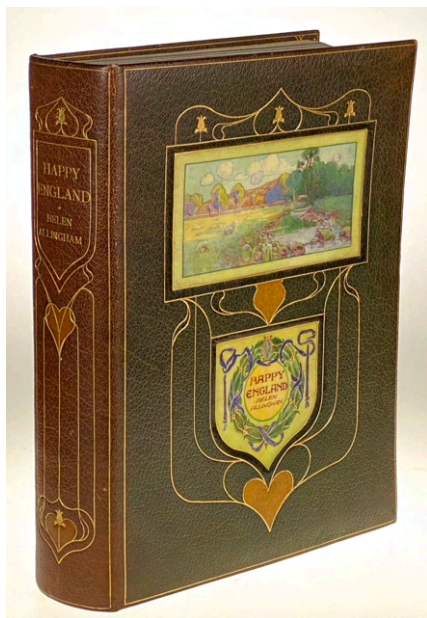


33. **[Binding, Fine- Alfred De Sauty]** McCarthy, Justin Huntly (translator). **Rubaiyat of Omar Khayyam.** London: David Nutt, 1889. Exquisitely bound by Alfred De Sauty (signed “DE SAUTY” on front turn-in) in dark crushed blue morocco with a magnificent all-over gilt tooled design taking up most of the front cover, and repeated on the back cover consisting of a large cartouche of intertwining leafy

stems and flowers outlined by gouges. The spine divided into six panels by raised bands and gilt compartments, lettered in the second and dated at the foot, the others with leafy stems and flowers, the edges of the boards and turn-ins tooled with gilt fillets, plain endleaves, gilt edges. Bookplate of William F. Gable on the front pastedown. Measures approx. 4.5” x 6.75”. A fine copy with light rubbing to top and bottom of front hinge and a very small chip to top edge of spine. Some small chips to endpapers. One of only 60 copies of the large paper edition of this book, printed at the Chiswick Press. A stunning De Sauty binding indeed. (#5802) \$2,750.00

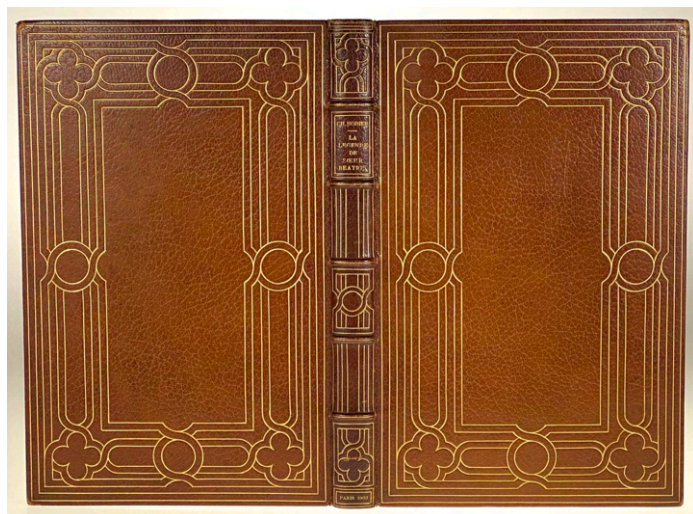


34. **[Binding, Fine- Charles Samblanx and Jacque Weckesser]** Fayette, Madame de la **La Princesse de Cleves.** Paris: Librairie L. Conquet, 1889. Superbly bound by noted Belgian bookbinders, The outstanding Belgian binders Charles De Samblanx (1855-1943) and Jacques Weckesser (1862-1923), were both pupils of Josse Schavye. The two noted Belle Époque bookbinders were in partnership between 1889 and 1909. Signed, “Samblanx-Weckesser” in gilt pallet front turn-in. Beautifully bound in full brown crushed morocco with both covers attractively gilt tooled in several trapezoidal panels consisting of scrolling leaf motifs, and a central oval leaf with stylized initials in center. Spine with six panels, five of which bearing similar gilt tooled designs. Ornate gilt tooled turn-ins and handmade marbled paper. Portrait and 12 plates after Jules Garnier, etched by Lamotte. No 449 of 500 Copies, Signed with initials, L.C. (L. Conquet). Fine condition. With the bookplate of Louis Henry Bristol (foxed). Housed in contemporary slipcase (marbled paper). (#5821) \$1,250.00



35. **[Binding, Fine- Chivers]** Allingham, Marjorie. **Happy England.** London: Adam and Charles Black, 1903. 4to. Superbly bound by Cedric Chivers (signed in gilt pallet rear dentelle, "Cedric Chivers Bath") in full crushed brown morocco, with tan morocco heart onlays, and with a magnificent vellucent landscape capturing a running brook, in watercolor, with part of the brook inlaid in mother of pearl to give it a reflective quality, on the upper section of the cover; and below that an attractive vellucent design with inlaid red dots and tilt stippling containing a ribbon and wreath patterning in watercolor, with title and author. Spine with heart onlays and superb Nouveau style gilt patterning; gilt dentelles with tulips at both corners. Spine slightly sunned, very slight foxing, upper boards very slightly bowed, better than expected given the thickness, characteristic of fine Chivers bindings. A near fine example of one a very attractive and representative. Chivers binding. \$3,850.00

LIMITED EDITION DELUXE, signed by Allingham, with 81 color plates by Allingham and other artists of the day. Text descriptions and memoir by Marcus B. Huish. Helen Allingham (1848-1926) was an acclaimed British watercolorist who married, William Allingham, the Irish poet and editor who became closely associated with the Pre-Raphaelites. (#5858)



36. **[Binding, Fine- Club Bindery, The Robert Hoe Copy]** Nodier, Charles; and Henri Caruchet. **La légende de Soeur Béatrix.** Paris: Librairie A. Rouquette, 1903. 8vo (243 x 159 mm). Exquisitely bound by the Club Bindery in full tan crushed morocco with intricate rectilinear interlacing design consisting of ten separate gilt ruled lines forming rounded clover leafs and circular patterns, repeated on both covers and spine. A thoroughly pleasing and representative Club binding, with ornate gilt dentelles, signed with binder's pallet at bottom of front dentelle, "The Club Bindery 1905." With attractive marbled endleaves, top edges gilt.

\$2,750.00

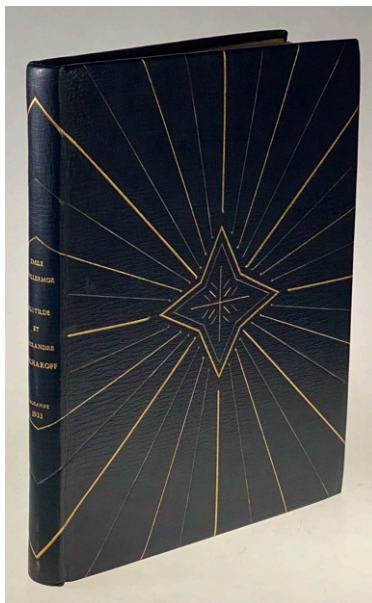
#92 of 150 Copies on Japan Vellum. 68 pp, each illustrated in pochoir, with decoration and borders. WITH AN ADDITIONAL SUITE OF ILLUSTRATIONS (58pp), before letters, and uncolored, bound in behind. Provenance: Robert Hoe (morocco booklabel to pastedown). FINELY BOUND IN THE FINEST STYLE OF THE CLUB BINDERY. A very scarce and desirable title with superb illustrations by Henri Émile Caruchet (1873-1948), French painter, watercolorist, illustrator and poet, closely affiliated with the Art Nouveau movement in France at the turn of the century. Fine. Housed in superb clamshell box with wide spine in full gray-green morocco with blue inlaid gilt lettering, felt lined. (#5861)





Item 36. Club Binding (previous page)

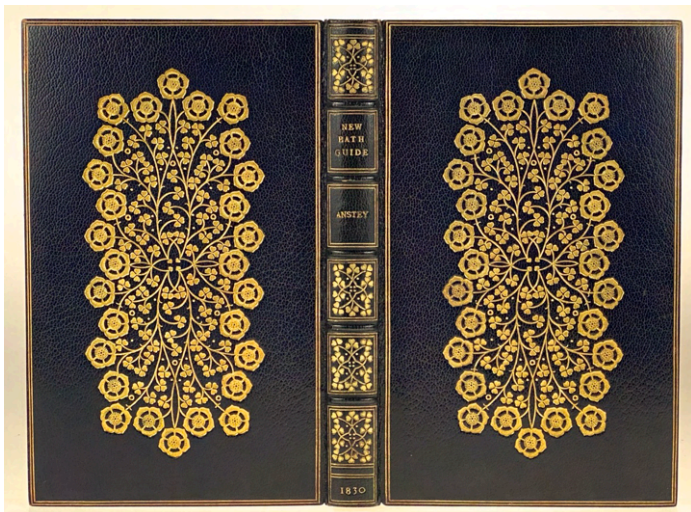
37. **[Binding, Fine- Dance: Bound by Masterbinder Victor Santos]** Vuillermoz, Emile. **Clotilde et Alexandre Sakharoff.** Luusanne: Editions Centrales, 1933. First edition. Quarto (10 1/2 x 8 1/2 inches). Bound by the Portuguese bookbinder, Victor Santos in full black morocco with striking star design consisting of a center four-sided stylized star, with gilt "rays" emanating in all directions, continuing through the spine and then repeated on the back cover. Spine with gilt lettering. Large and beautiful gilt dentelles (two inches) and remaining beige silk moiré doublures, as well full beige silk moiré facing endleaves. Signed on rear denetelle, "Victor Santos." THIS IS THE SPECIAL LIMITED EDITION OF 60 COPIES. Original superb pictorial wrapper covers bound in. 30 mounted black and white photographs with captioned tissue guards. Alexander Sacharoff, (1886 - 1963), dancer, choreo-grapher, painter and teacher, together with his artistic partner Clotilde von Derp, created his own form of modern dance, a kind of abstract pantomime. Fine. (#5866) \$1,750



38. **[Binding, Fine- De Sauty at R. R. Donnelly]** Bullen, A.H. **Speculum Amantis: Love-Poems from Rare Songs, Books and Miscellanies...** No Place: Privately Printed, 1895. First edition. Superbly bound under the direction of De Sauty at R. R. Donnelley Binders in Chicago (with their gilt pallet on front turn-in), in full dark green crushed morocco and featuring a stunning all-over gilt pattern on both covers intricately interlocking stippled shapes coming together at the points of inlaid red hearts. With concentric blossom patterns and cunning butterflies gilt stamped at all four corners. Gilt-ruled file borders, spine with similar stippling and heart motifs in five compartments. Inch or so upper joint split, spine uniformly turned to brown as often seen with this color morocco, else near fine. \$1,850.00

The book, "Extra Binding," printed at the Lakeside Press," R. R. Donnelley & Sons, 1925, fine (scarce) is provided as well, which includes this very binding, featured in a full-page, p.13 (Plate VIII), with the caption, "Bound in light green morocco. Hearts inlaid in various colors, gold tooled. A wonderful binding, designed, and likely carefully managed in production, by De Sauty, at the Donnelley Bindery. Housed in its original green slipcase, gilt title on spine. (#5823)





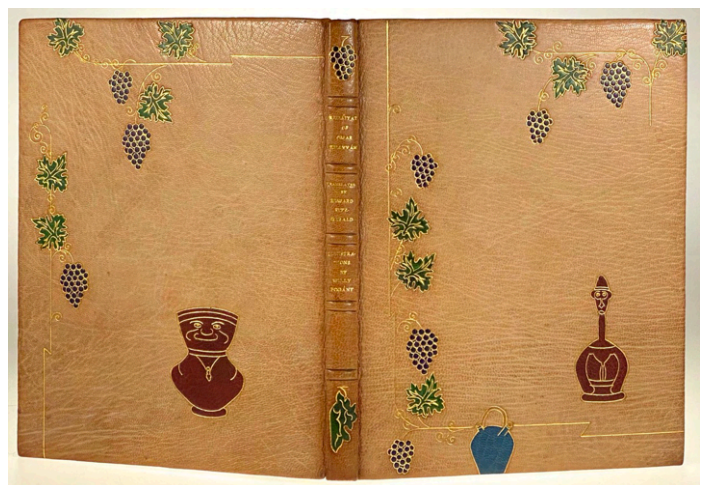
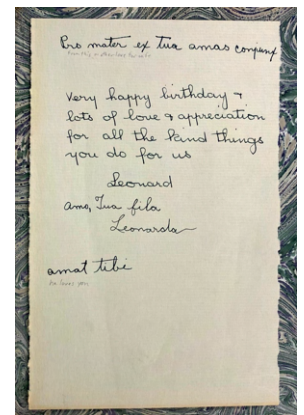
39. **[Binding, Fine- de Sauty, Alfred]** Antsey, Christopher. **The New Bath Guide; or Memoirs of the B-N-R-D Family, etc.** London: Hurst, Chance, & Co., 1830. A New Edition. Exquisitely bound by Alfred de Sauty in deep blue crushed morocco with elaborate and boldly impressed gilt floral and leaf pattern 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 file 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

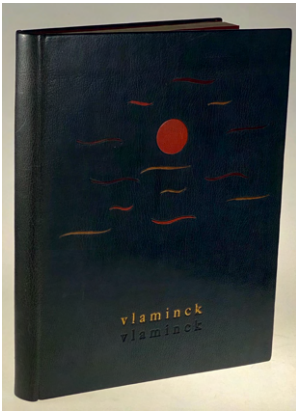
Presented by Mounteney to His Wife

40. **[Binding, Fine- Leonard Mounteney Presented to His Wife with Note]** Fitzgerald, Edward (transl). **Rubaiyat of Omar Khayyam.** New York: Thomas Crowell Company, ca 1930. First edition thus. 4to. Superbly hand-crafted, wonderfully interpretive and whimsical binding made by Leonard

Mounteney for his wife's birthday, with holograph presentation note to his wife by Mountenay laid-in, with parts in latin, as follows: “Pro mater ex Tua amas conjux [For the mother and loving wife from your family] Very happy birthday & lots of love & appreciation for all the kind things you do for us. Leonard. Amo, Tua fila, Leonarda, amat tibi [love to you].” Bound in full light tan pigskin with grape and vine motif and comical figures inlaid in red-brown, green, blue and purple, gilt-tooled scrolling and linework; spine with inlaid grapes and leaf motif, gilt lettering. The two large figures appearing on front and back covers are from illustrations in the book, the one on the front cover appearing on page 39, “Then said another--” Surely not in vain, My substance from the comm Earth was ta'en; That He who subtly wrought me into Shape, Should stamp me back to common Earth again.” The one on the back, appears on page 41, “My Clay with long Oblivion has gone dry...” \$4,500.00

With stunning full doublures, front and back in bright green morocco, and with similar evocative inlaid design of grapes and urns, with gilt-tooled scrolling. Marbled free fly leaves. Illustrated with tipped-in color plates by Willy Pogany, along with line illustrations throughout. A fine copy, a one-of-a-kind Mounteney binding, wrought with great spirit and obvious sentimental love and appreciation for his wife. Housed in contemporary cloth slipcase. (#5822)





41. **[Binding, Fine- Fred Shihadeh]** Orlan, Pierre Mac. **Vlaminck.** New York and Monte-Carlo: Andre Sauret, for Universe Books, 1958. Large quarto (12 1/4 x 9 3/4 inches). Superbly bound in rich and thick dark green morocco over thick boards by the master bookbinder, Fred Shihadeh,

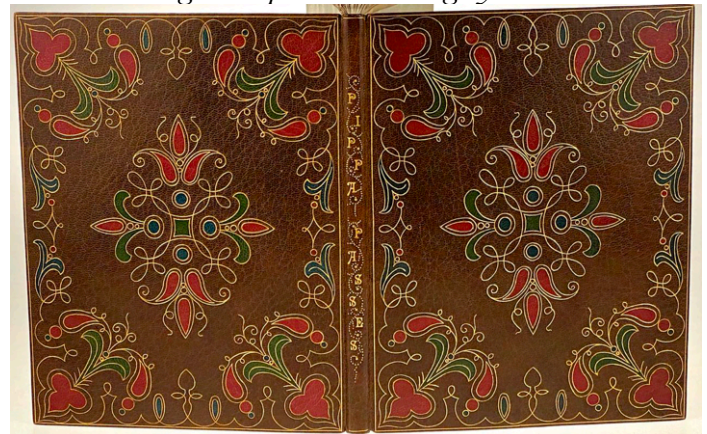
with what appears to be his signature at the top of the front pastedown, as well as owner's inscription so denoting. The binding features a morocco inlaid orange sun with inlaid wavy lines, gouged in relief; bold gilt and blindstamped lettering on front cover, bright orange-red art paper endleaves. After serving in WWII, Shihadeh apprenticed with a German bookbinder in Bremerhaven, Germany. When he and his German wife Elka returned to the United States, they opened a bookbindery in Ardmore, PA in 1961. Together, they were internationally respected for their work, conserving such works as John Audubon's original prints, The Federalist Papers, and broadsides announcing the Declaration of Independence. A fabulous mid-century art book featuring the work of the famed artist, Maurice de Vlaminck. Fine. (#5865) \$850.00

42. **[Binding, Fine-Guild of Women Binders, Florence de Rheims] Picturesque Westminster, Being a collection of sketches illustrating historic landmarks...** London: Carl Hentscel, 1902. Superbly bound in full brown Niger with exquisite and classic Guild design in blind and impressed in darker color, by Florence de Rheims. One of the larger bindings to be produced by the Guild. Letterpress by G. P. Warner, title page designed by Temple Ovenston. There is a pencil note on the rear blank end paper that indicates the binders "des. F. de R," i.e. Florence de Rheims, one the most accomplished and important of all the Guild of Women Binders' artisans. Further, the notation, "Wkd. N** Evans.



Gdg," is given, referring to the finisher. Illustrated by Howard Penton. First Edition. 64 plates mounted onto tabs. 15pp of text describing the illustrations. 4to. (13 x 9 inches). Neat inscription on front blank endpaper, "For Margot Peters from Campbell Cotts in affection and with esteem. 1952. A.D. 12 Easton Mansions. SW7." Campbell Cotts (1902–1964), actor. A couple of minor blemishes, but overall a fine example of a Guild of Women Binders binding with the gilt stamped signature inside the front board and Karslake's loosely inserted binding description leaf. (#3855) \$3,250.00

Stunning Hampstead Binding by Savoldelli

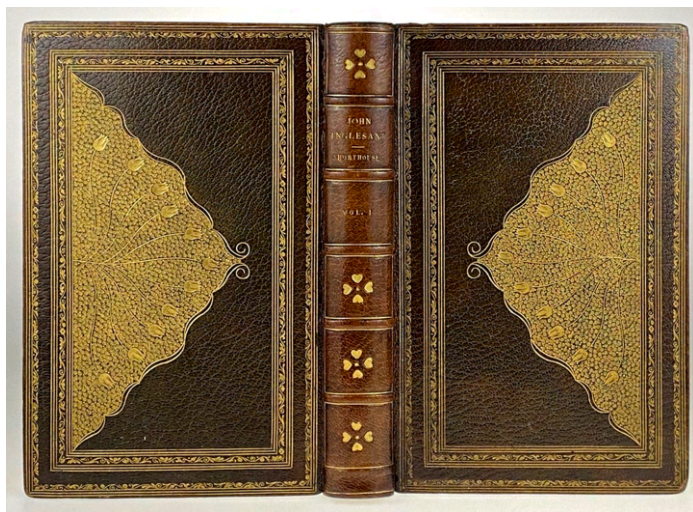


43. Browning, Robert. **[Binding, Fine-Hampstead Bindery Masterpiece- P.A. Savodelli]** Pippa Passes. London: Duckworth & Co, 1898. First edition thus. Exquisitely bound in full chestnut brown morocco by The Hampstead Bindery, measuring 9 x 7 inches, and most likely the work of its master binder, P.A. 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." \$8,500.00

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)

Bound by Johanna Birkenruth

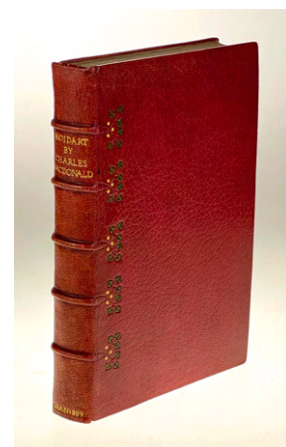


44. **[Binding, Fine- Johanna Birkenruth]** Shorthouse, J. Henry. **John Inglesant, A Romance.** London: Macmillan and Co., 1881. Two volumes. A magnificently detailed and stunning binding by Johanna Birkenruth, with a magnificent gilt blocked design on both covers (thus repeated four times) consisting of tulips emanating from a central point along the outer edge and spanning in a semicircle 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, large arrayed solid hearts. Superb gilt dentelles with intricate heart, devices and gilt stippling, marbled doublures. \$3,250.00

Signed in gilt pallet by Johanna Birkenruth with her characteristic printed stamp at the top of the second leaf, "Johanna Birkenruth, London." 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 and independently produced superb bindings to the upper end collectors of the day, 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. Volume One with edgewear 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)

45. **[Binding, Fine- Mary E. Robinson]** MacDonald, Charles. **Moidart; or, Among the Clanranalds.** Oban: Duncan Cameron, 1889. First edition. Bound by Mary E Robinson in full crushed crimson red morocco (signed "19 M.R. 04" on rear turn-in) with five attractive groupings of inlaid green leaves along with three gilt dots in each group, blind tooling extending on both covers and culminating in the leaf and dot pattern. Title and author in gilt to spine. Gilt-ruled turn-ins with small inlaid green roundels at corners. Gray endpapers, all edges gilt. Bookplate of Axel Arundrup. Measures approx. 5" x 7". Some light fading to spine. \$2,250.00



"Mary E. Robinson was a competent binder producing work in the Cockerell and Sangorski & Sutcliffe style. Her workshop was initially at 30 Museum Street, possibly in the rooms occupied earlier by Sylvia Stebbing and Annie Power... She first showed her work at the A&CES [Arts & Crafts Exhibition Society] exhibition in 1906...[and] her bindings were illustrated in the Art Journal (1907), the Studio Yearbook (1909), and The Art of the Book (1914)" (Tidcombe). (#5809)



46. **[Binding, Fine- Raparlier]** Uzanne, Octave. **LES ÉVOLUTIONS DU BOUQUIN - LA NOUVELLE BIBLIOPOLIS. Voyage d'un novateur au Pays des Néo-Icono-Bibliomanes.** Paris: Henry Floury, 1897. First edition. A magnificent binding by master French bookbinder, Paul-Romain Raparlier, one of the most beautiful small format French illustrated books of the late 19th Century, the Special Imperial Japanese Paper editions, one of only 100 Copies. Bound in rich crimson crushed morocco with bold morocco onlays of iris and daisy stems laid onto the surface creating a relief effect, on both covers, as well as a central ornate gilt stamped rectangular design on both covers. Spine gilt with floral motifs, side edges of boards with stippled gilt along entire run. Gilt dentelles, full green silk doublures front and back. With original stunning front and back cover wrappers on Japanese paper decorated with gilt overlays depicting a Nouveau-style woman seated on an outdoor bench picking an orange off a tree. Entire book printed on imperial Japanese paper with a double suite of the frontispiece after the drawing by Félicien Rops, double state of many lithographs (black state and color state). \$2,750.00



One of the most beautiful French books of the period, written and edited by Octave Uzanne, with innovative design and illustration. Fine condition. Housed in contemporary morocco lined slipcase with attractive decorative marbled paper covered boards and felt-lined interior. From Prideaux, "Romain Raparlier was the most enthusiastic innovator and the boldest [French binder of the Nouveau

period] in his deviations from the traditions of the craft... the book, after being covered in morocco, has the design roughly modeled on it by means of small sculptor's tools made in metal instead of boxwood. These tools are heated, by which means the leather is slightly burnt and shadowed..." Rapalier was a pupil of the Ecole des Beaux Arts and obtained a gold medal at the Exposition Internationale du Livre in 1892. His bindings are not commonly found, especially examples that express the qualities that made him unique and innovative, such as this one. (#5860)



47. **[Binding, Fine- Rivière and Son, for Bumpus]** Byron, Lord George Gordon. **Hours of Idleness: A Series of Poems, Original and Illustrated.** London: Printed for W.T. Sherwin, 1820. The sixth edition overall, and the first authorized edition. Bound in full crushed navy morocco for Bumpus (almost certainly by Rivière & Son) with intricate and exquisite inlaid floral red and green mosaic panels to both boards in an all-over central gilt design repeated on both covers. The design is accented with tiny gilt ringlets filling in all of the space, and outlined with an inlaid brown morocco border. Similar design to five of six panels of spine, with title and author to second compartment. Top edge gilt; others untrimmed. Narrow turn-ins with gilt ruling and plain white endpapers. Engraved frontispiece after J. Halsted. Also with the misprint 'lngh' for 'length' on line 1 of p. 160. Measures approx. 5" x 8.25". Decorative engraved bookplate of Lilian Harmsworth to front pastedown, slightly offset to the fly-leaf, with further offsetting from the turn-ins and the frontispiece. Moderate even toning throughout, with a few occasional spots. A few marks to boards, with some minor repairs to front hinge and light rubbing to spine. (#5810) \$1,750.00

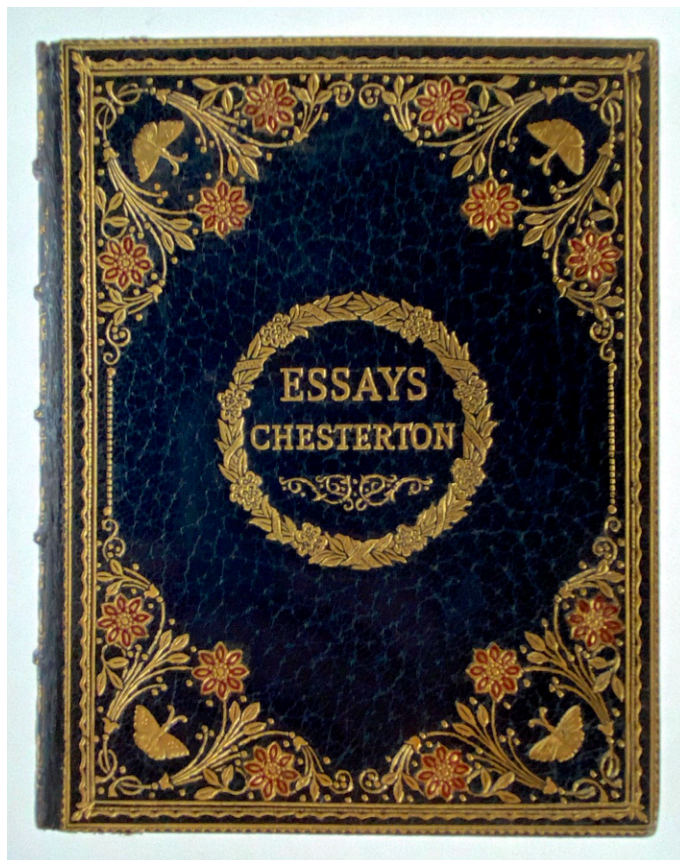


48. **[Binding, Fine- Rivière]** Tennyson, Alfred Lord. **In Memoriam, A. H. H.** New York; London: M. F. Mansfield; At the Sign of the Unicorn, [1900]. Tall 8vo. A wonderful binding by Rivière in full brown goatskin, both covers tooled in gilt with a unique all-over heavy gilt design consisting of a border of a fillet and intertwining gouges, with stems formed by gouges and fillets issuing inwards with closed flower heads. As well, there are twelve magnificent open flower-heads running longitudinally at the center. The central panel of twelve flower heads is most aesthetically pleasing. The spine is divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with stems and small flower-heads, the edges of the boards tooled with a repeated dot, the turn-ins with two gilt fillets, marbled endleaves, top edge gilt, the others untrimmed. \$4,250.00

The binding is signed with Rivière's gilt pallet on lower front turn-in; as well, there is an inked pallet of Henry Sotheran on the top front fly, who may have commissioned the binding from Rivière. The binding is fine. An unusual and scarce publication, the colophon reads: "Of this Edition Five Hundred Copies were Printed by The Bankside Press and are Offered for Sale by M. F. Mansfield, New York, September, MDCCCC", and beneath this is an ink inscription "This is No.8 of 100 copies reserved for Great Britain." (#3491)

49. **[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

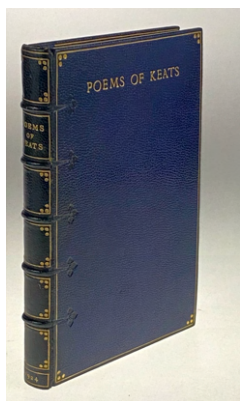
was the nom de plume assumed by the writers William Edmondstoune Aytoun and Sir Theodore Martin. Illustrated with superb woodcuts by Alfred Crowquill. The humorous Bon Gaultier Ballads remained popular for most of the 19th century. Near fine. A gorgeous and finely executed Rivière binding. (#3525) \$2,750.00



50. **[Binding, Fine- Sangorski & Sutcliffe, 30 Copies Only- Signed by Sutcliffe]** Chesterton, G. K. **Five Types, A Book of Essays.** London: Arthur L. Humphreys, 1910. Exquisitely bound by Sangorski 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! Very expert and slight mend upper joint, nearly invisible. Fine. (#4998)

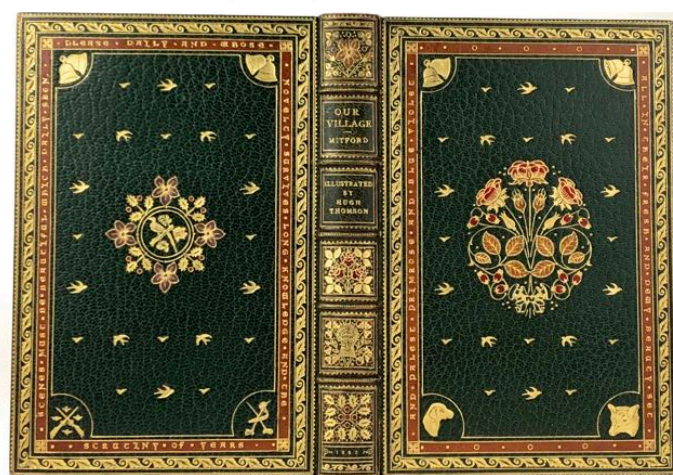
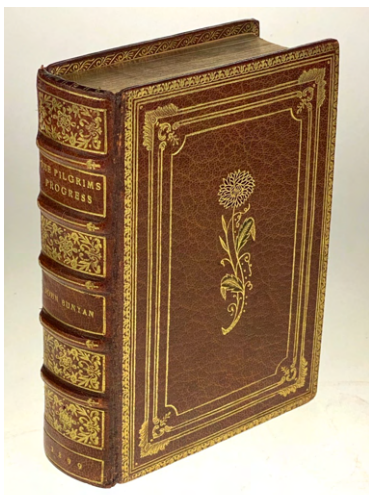
\$2,750.00

51. **[Binding, Fine- Sangorski & Sutcliffe]** Fitzgerald, Edward (transl). **Rubaiyat of Omar Khayyam.** London: A. C. Black, Ltd., 1922. Attractively bound by Sangorski & Sutcliffe in full polished tan calf with bold central interlocking scroll and leaf design, double filet gilt ruling, spine ornately tooled morocco insert (black) and star/moon devices. Turn-ins intricately gilt-stamped, attractive decorated endpapers. All edges gilt. A lovely edition of Rubaiyat with fine color illustrations by Gilbert James. (#5818) \$550.00



52. **[Binding, Fine- Sangorski & Sutcliffe]** Keats, John. **Poetical Works of John Keats.** London: Macmillan, 1924. 12mo. Bound in full blue crushed morocco with single gilt filet ruled borders and three dots at each corner on both covers, spine with five raised bands and similar gilt dot motif. Signed in gilt on front turn-in: "Bound by Sangorski & Sutcliffe, London England for the J. L Hudson Company." Attractive hand-marbled endpapers. In marbled slipcase. Fine. (#5816) \$550

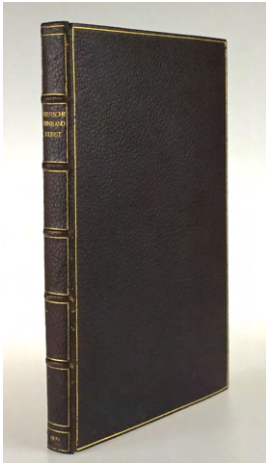
53. **[Binding, Fine-Superb Inlaid Binding]** Bunyan, John. **The Pilgrims Progress.** London: Essex House Press, 1899. First edition thus. 4x6." Superbly bound in full brown crushed morocco (unsigned) with intricate concentric gilt ruled borders and frills, and with central design of stylized blossom, stem and leaf with the flower possessing over 50 tiny inlaid maroon pieces, and the two leaves inlaid with olive green morocco segments, on both covers, spine intricately gilt-tooled. Although no binder is given, this is obviously the work of a gifted binder. Intricate gilt-tooled dentelles, marbled endsheets. #91 of 750 copies, superb tissue-guarded frontispiece woodcut by Reginald Savage, printed at the Guild of Handicraft and the third book of the press. Slight wear to corners and joints, otherwise stunning and bright. (#5832) \$950.00



54. **[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 goffered with double jagged edge motif. Exquisite full violet pigskin doublures with concentric filet ruled lines and stippling, violet mauve silk free endsheets, themselves with attractive gilt stippled pattern. \$9,500.00

FINE CONDITION. A thoroughly exceptional binding, with all the delicate finishing commensurate with the highest quality for this top end bindery. Stunningly well-preserved with virtually no signs of wear. Laid in is fascinating typewritten description on printed Sangorski & Sutcliffe stationery, with unfilled date: "191--" Book is in fine condition, a rare and stunning example of one of the finest bookbinders of the 19th Century, with all the appeal and balance commensurate with the firm. Housed in a wonderful handmade folding cloth clamshell box with felt interior and gilt morocco label on spine, by Sean E. Richards. (#4360)

55. **[Binding, Fine- Sybil Tawse Illustrations]** Lamb, Charles. **Essays of Elia.** London: Chapman & Hall, ca. 1910. Bound in black textured calf with striking gilt-stamped diamond-shaped leaf and petal motif on both covers, gilt spine. With 24 color plates by Sybil Tawse. Margins of spine slightly worn, overall very good. (#5864) \$175.00



56. **[Binding, Fine-Thiersch, Frieda; with ALS]** Collin, Ernst (ed.) & Jakob-krause-Bund **Deutsche Einbandkunst.** Berlin: [Kunsti Gebr. Feyl], 1921. First edition. 4to. Bound in full crushed brown morocco by Frieda Thiersch, best known as Adolf Hitler's personal bookbinder, an artisan of note who first studied with Charles McLeish of the Doves Bindery.

An austere, early and expertly crafted binding typical of work, with gilt ruled borders on cover and spine and dentelles, signed in rear dentelle: "Frieda Thiersch." ONE OF ONLY 20 COPIES, originally issued unbound. This copy specially bound for Paul Hirsch, unrivaled collector of music manuscripts and printed books. Laid in is original ALS by Frieda Thiersch to Paul Hirsch, dtated 28 May, 1922, proving that the binding is one of her earliest as an independent bookbinder. Letterhead gives her "studio" address in her former family home in Munich, subsequently bought by Willy Wiegand, co=founder of the Bremer Presse; Thiersch became the manger of the bindery and was the designer of all Bremer Presse bookbindings. Amazingly, housed in original slipcase which has brown morocco outside edge matching the book. Fine. (#2928) \$2,750.00



57. **[Binding, Fine- Zaehnsdorf Exhibition]** Bon Gaultier, ed, (Aytoun, William E.) **Book of Ballads.** London: Wm. S. Orr & Company, 1845. First Edition. Bound by Zaehnsdorf in a nice Exhibition Binding (with the Exhibition seal at rear) in full green crushed levant morocco with gold-tooled

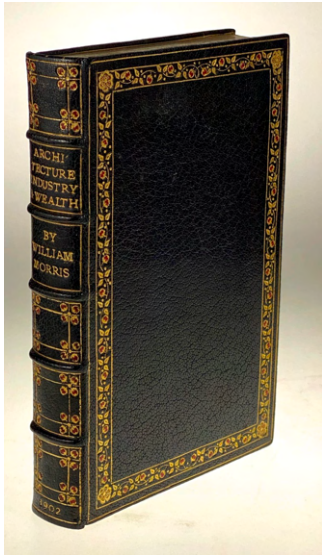
roses, leaves and scrolls, doublures and fly leaves of blue turquoise silk, gilt edges. With the bookplate of M.C.D. Borden, textile leader in Massachusetts who in 1880 revived the American Printing Company. Also bookplate of Isaac Rand Thomas. Fine. (#5817) \$850.00



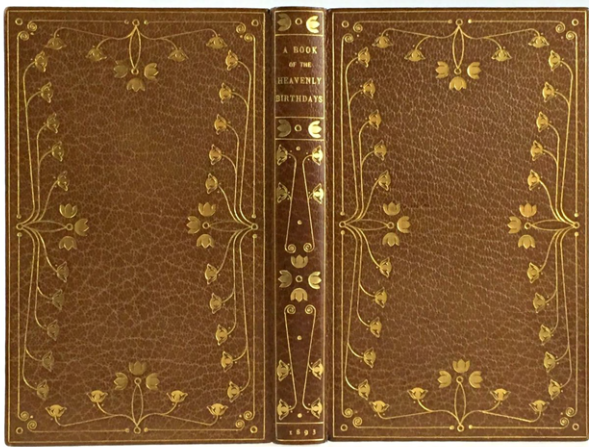
58. **[Binding, Fine-Zaehnsdorf]** Bain, F. W. **A Heifer of the Dawn.** London: James Parker and Co., 1904. First edition. Sumptuously bound by Zahensdorf in 1904, signed with gilt bookbinder's pallet on lower front dentelle: "Bound by Zaehnsdorf 1904," and further with the Zaehnsdorf "Exhibition" seal on the lower portion of

the rear silk pastedown. A magnificent period binding by Zaehnsdorf in rich full dark blue crushed morocco with very elaborate stippled gilt pattern forming a weaving and swirling pattern on all four corners and extending well towards the center of the covers, with two crown devices pointing in at each corner, and with four stylized clover motifs inlaid in red morocco at each corner. Five raised bands with four heavily gilt and two left for lettering, side edges gilt, attractive gilt stipple design is carried onto dentelles, rich blue silk endsheets and pastedowns. Top edges gilt, others uncut. Extremely fine with no signs of any wear. A remarkable survival and extremely interesting pairing of binding and book: Bain was an oddball history professor who wrote a number of allegorical books (similar to this one) in which he claimed to have been the translator, but after most had been published, it finally became clear he was not the translator, but actually the author. (#2000) \$2,250.00

59. **[Binding, Fine- Zaehnsdorf]** Allut (M.P.) **Les Routiers au XI^{ve} Siecle.** Lyon: N. Scheuring, 1859. Superbly bound by Zaehnsdorf (signed in gilt pallet front dentelle) in Grolieresque light brown morocco, with both covers creatively sectioned in wide onlaid black strapwork and tooled in gilt, similar pattering in gilt. AEG. Near fine. (#4677) \$1,250.00



60. **[Binding, Fine]** Morris, William. **Architecture, Industry & Wealth, Collected Papers.** London: Longmans, Green, and Co., 1902. Beautifully bound in dark blue crushed morocco with Tudor rose onlays, gilt tooled leaf and strapwork border design on both covers inside gilt filet ruling, and similar motif on four panels on spine, and also thematically carried over onto wide turn-ins. AEG. Fine. (#5819) \$850



61. **[Boyle, Eleanor Vere]** **A Book of the Heavenly Birthdays.** London: Elliot Stock, 1893. First edition. 12mo. Beautifully bound in full light brown crushed morocco by James Macdonald (Macdonald of New York), circa 1910. A magnificent Art Nouveau style binding featuring long flowing stems in asymmetric pattern surrounding both covers and terminating in flower heads, smooth spine with alternate motifs of stem and flower and also repeated on dentelles in linear fashion, marbled endpapers. Signed in gilt on rear turn-in, "Macdonald- N.Y. Woodcut frontispiece and woodcut vignettes in the text by E.V. Boyle. Title printed in red and black. 218pp. A fine copy of a very elegant binding by the Scottish born binder (1850-1920), James Macdonald, who moved to the U.S. in 1873. Macdonald worked for the renowned bookbinder Williams Matthews and established his own bindery in NYC in 1880. Macdonald later purchased the entire stock of tools from the famed Club Bindery in 1909 upon their closing. (#2571) \$1,850.00



62. **[Bird, Elisha Brown- Wonderful Poster by Renowned Poster Artist]** Bird, Elisha Brown. **Technique.** A wonderful large lithographic poster (21 x 11 inches) color lithograph poster by Elisha Brown, renowned and celebrated poster artist of the early 20th Century. This comical image depicts two jesters in patriot clothing giving homage to the title, "Technique, out, April 20, 1903," with a jester head grimacing at the bottom. Printed by lithograph in in gray, light pink, red, yellow and black, and dated in bold at the center, 1904. Signed in the poster lower left, "Bird." This was a poster for a performance at the Hollis Street Theatre, in Boston, a venue that showed many important luminaries such as Barrymore, Sarah Bernhardt, William Gillette, Henry Irving, Doris Keane, Julia Marlowe and Ellen Terry. Elisha Brown Bird was a well known American illustrator of bookplates and magazines during the 1890's. He was known for his Art

Item 62, Elisha Bird poster- Continued

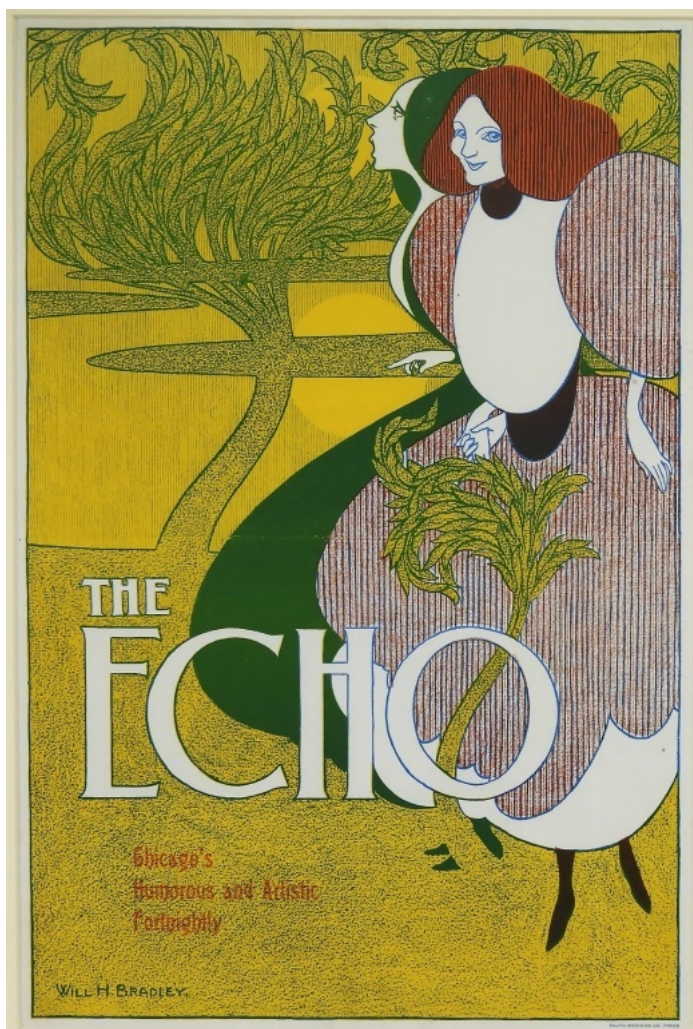
Nouveau style as seen here in this poster, which was designed for a promotional for "The Century" magazine. The Century Magazine was a monthly popular magazine published in the 19th and 20th centuries. The Century Magazine began publication in 1881, as a successor to Scribner's Monthly Magazine. It ceased publication in 1930. A near fine example of a most scarce poster, with slight browning near the top and a few creases. Near fine with occasional wrinkles and slight browning at top. (#5871) \$950.00



63. [Bird, Elisha Brown- Renowned Poster Artist] Bird, Elisha Brown. **The Scientific King (Tech Show)**. Boston: Forbes Publishing Company, 1903. First and only edition. A wonderful large lithographic poster (21 x 11 inches) color lithograph poster by Elisha Brown, renowned and celebrated poster artist of the early 20th Century. The wonderful

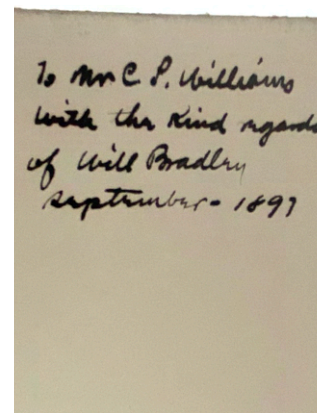
image depicts a king in royal regalia looking at the contents of round bottom jar holding some unknown contents. Printed by lithograph in several shades of green, yellow red and white, with the words: "Tech Show," The Scientific King," a play at the famed Hollis Street Theatre, on April 28th & may 1st, '03, in Boston, Massachusetts. This was a poster for the performance, a venue that showed many important luminaries such as Barrymore, Sarah Bernhardt, William Gillette, Henry Irving, Doris Keane, Julia Marlowe and Ellen Terry. Printed signature: "Bird & Hazelton, 1903, appears in the type, lower right. Elisha Brown Bird was a well known American illustrator of bookplates and magazines during the 1890's. He was known for his Art Nouveau style as seen here in this poster, which was designed for a promotional for "The Century" magazine. The Century Magazine was a monthly popular magazine published in the 19th and 20th centuries. The Century Magazine began publication in 1881, as a successor to Scribner's Monthly Magazine. It ceased publication in 1930. Elisha Brown Bird was a well known American illustrator of bookplates and magazines during the 1890's. He was known for his Art Nouveau style as seen here in this poster, which was designed for a promotional for "The Century" magazine. The Century Magazine was a monthly popular magazine published in the 19th and 20th centuries. The Century Magazine began publication in 1881, as a successor to Scribner's Monthly Magazine. It ceased publication in 1930. A near fine example of a most scarce poster, with slight browning near the top and a few creases. (#5870) \$850.00

64. [Bradley, Will H.- Autograph Letter Signed] Scarce ALS to Noted Architect, F. C. Brown. One page, on folded light green paper. Autograph Letter Signed by Will Bradley to noted American architect, author, and printing designer, Frank Chouteau Brown, dated April 21, 1901 and dealing with Brown's new book , "Letters and Lettering," which the architect was petitioning Bradley to provide art in the form of alphabet. Bradley writes, "10 Kirkland Rd. Cambridge, April 21, 1901. My Dear Sir: I should be pleased to comply with your request to furnish an alphabet for your forthcoming book, but am so busy just now that I am unable to spare the time. Wishing it all success, I am, very truly yours, Will Bradley. To F.C. Brown Esq. 19 West Cedar St., Boston." (#4868) \$550.00



65. [Bradley, Will H.] Poster, Original Printed Color Poster for The Echo, 1895.

Stunning original printed color lithographed poster by Will H. Bradley for The Echo, 1895, depicting a woman walking a yellow landscape. Printed at the Ralph Meriman Co. Press, 1895. Sight size: 21" x 14." Frame 25" x 19 1/4" Signed "Will H. Bradley" lower left. Will H. Bradley 1868-11962), born in Boston, is widely considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. His posters for The Chap-Book, and other posters for journals and advertising in the late 1890's and early 1900's brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, "Bradley, His Book. A wonderfully balanced image and coloration Provenance: from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light wrinkle upper right, folds to paper, otherwise good condition, archival frame and mat.(#4397) \$3,250.00



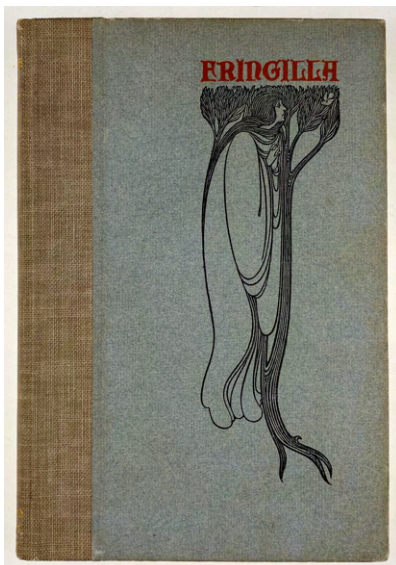
66. [Bradley, Will- Association Copy and a Pre-Press Run Copy, without the R. H. Russell imprint on the Title Page] Fitzgerald, Edward. **Rubaiyat of Omar Khayyam, The Astronomer.** Springfield, Massachusetts: Wayside Press for Will Bradley, 1897. First edition. **A most scarce and significant Association Copy, Inscribed to Bradley's early published, Chauncey Williams**, of the celebrated Chicago firm, Way and Williams, dated just one month after the publication of the book. This inscription represents an early cementing of a relationship that would bring several books, including two appearing in the same year as the dedication (*The Story of Ab*, and *A Man and a Woman*, both by Stanley Waterloo). Williams was part of a circle of artists, writers, and cultural figures that included Hamlin Garland and Kate Chopin. Likely a pre-press run copy, without the R.H. Russell imprint on the title page, but bearing the same colophon at the end denoting from the Wayside Press. Decorative printed boards, with superb all-over interlocking design in darker brown on both covers, original paper label on spine bearing the title. The inscription reads: "To Mr. C. L. Williams with the kind regards of Will Bradley. September, 1897." The book was released in August, 1897. Printed in red and black decorations by Bradley on title page and section heads. Near fine, very desirable association copy. (#5850) \$1,500.00

67. [Brothers of the Book- Will Ransom] Dyer, Walter H. **The Vision of Anton.** Chicago: Brothers of the Book, 1914. First edition. 12mo. Original printed paper wrappers, red ties at spine. With lettering and decoration by Will Ransom. Only one copy distributed to each member of the association, with presentation page, written, "H. M. Schweter." With original printed notice laid-in, in two colors. Fine. (#3356) \$125.00

68. **[Bradley, Will- Autograph Letter Signed] Will Bradley ALS to Frank Chouteau Brown.**

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

69. **[Bradley, Will- Fine Copy] Blackmore, R.D. Fringilla, or Tales in Verse.** Cleveland: The

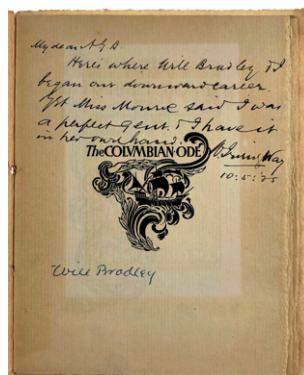
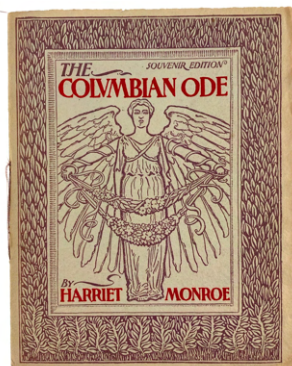


Burrows Brothers, 1895. First edition. Original Holland backed boards with superb cover illustration by Will Bradley. Double spread title and frontispiece and ten wonderful plates, decorative borders and initials throughout, all by Will Bradley. A truly fine copy, one of the nicest we have seen. (#4994) \$2,250.00



70. **[Bradley, Will- Great Rarity] Eddy, Arthur J. Contributors' Magazine.** [Chicago]: Privately Printed for Eddy by Press of Pettibone, Wells & Co., 1894. Large quarto (12 1/2 x 10 inches). Original thick beige paper wrappers with stunning Art Nouveau style cover illustration by Will Bradley in black (with red lettering) of a woman reclining in a stylized chair of vines and garlands cradling a scroll in one, and a pen in the other hand. Bradley has contributed not only cover illustration, but has designed the entire book including seven wonderful ornate woodblock initials, and four superb tailpieces, all unique. This is a very early Bradley work, and one that is virtually unfound in commerce. As well, though we have been aware of this title, it was uncited in Bambace's bibliography of Bradley (Oak Know, 1895), and we have never seen it offered for sale. A fine copy, partially unopened leaves. \$1,500

Arthur Jerome Eddy was a lawyer, author, art collector and art critic. In 1888, he moved to Chicago where he pursued his passion in art. In Chicago, he edited Contributor's Magazine, a literary publication featuring Will Bradley, and during his time there, found himself drawn to writing about artists like James McNeill Whistler and Auguste Rodin. In 1894, Eddy visited Paris to commission Whistler to paint his portrait, "Arrangement in Flesh Color and Brown: Portrait of Arthur Jerome Eddy." Eddy's first book was published in 1902, "Delight, the Soul of Art," which consisted of art appreciation. Soon after, he published, "Recollections and Impressions of James A. McNeill Whistler," in 1903. (#5854)



71. **[Bradley, Will- Scarce Columbian Ode in Original Envelope, Signed by Bradley, with Wonderful Inscription Irving Way, Noted to a Noted Collector]** Monroe, Harriet. **The Columbian Ode.** Chicago: W. Irving Way, 1893. First edition. 5 1/4 x 6 1/2 inches. Original color pictorial paper wrappers, and in ORIGINAL PUBLISHER'S MAILING ENVELOPE. An extremely precious copy of the rare early pamphlet, in near fine condition and comes with the seldom seen original envelope it came in. This is the first book for Way as publisher and the second (first very collectible) for Bradley. WONDERFUL PRESENTATION INSCRIPTION BY W. IRVING WAY, publisher, inscribed to the noted collector, A Gaylord Beaman, on half-title: "Here's where Will Bradley and I began our downward career. As Miss Monroe said I was a perfect gent. and I have it her own hand. W. Irving Way. 10:5:95." Below that, in blue pen, the pamphlet is further SIGNED BY WILL BRADLEY. With Beaman's decorative woodblock bookplate affixed to back of front wrapper. A wonderful Association Copy, and books by Bradley, signed by Bradley, are vanishingly scarce. (#5068)

\$2,250.00

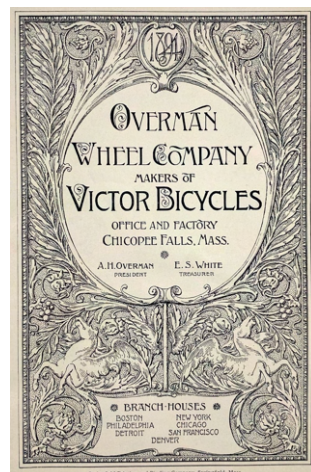
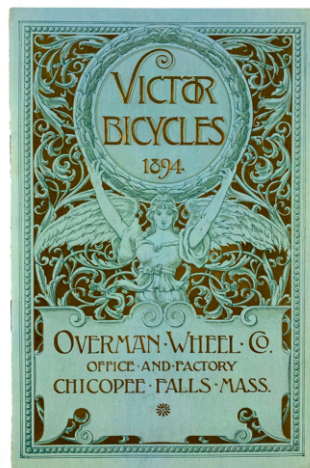
72. **[Brothers of the Book- Will Ransom]** Dyer, Walter H. **The Vision of Anton.** Chicago: Brothers of the Book, 1914. First edition. 12mo. Original printed paper wrappers, red ties at spine. With lettering and decoration by Will Ransom. Only one copy distributed to each member of the association, with presentation page, written, "H. M. Schweter." With original printed notice laid-in, in two colors. Fine. (#3356)

\$125.00

73. **[Bradley, Will] Large Proof Illustration for "Bradley, His Book"** Large (5 x 11") proof illustration for one of Bradley's best images, woman with baby in front of stylized Art Nouveau style trees.

This scarce insert appeared in one of Bradley's famous, "Bradley, His Book," series, but ours appears to be an oversized example with larger margins, and thus a possible proof printing, sent for review to Bradley, or simply an off-strike during printing process. Nevertheless, it is extremely rare, and none found on the internet at the time of writing. Near fine. Most scarce. (#3749)

\$1,250.00



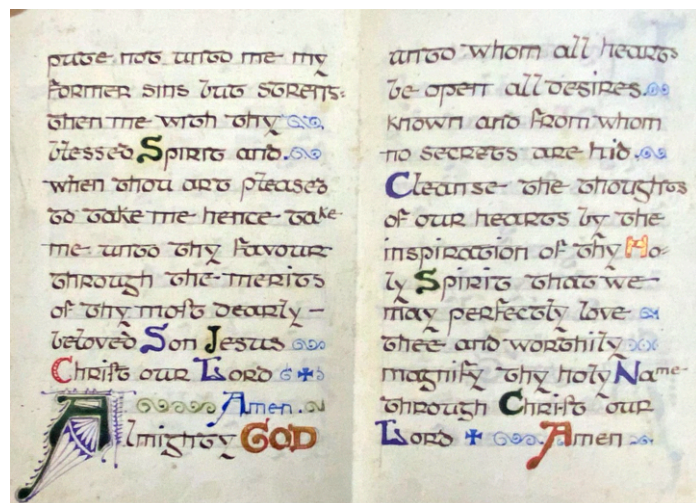
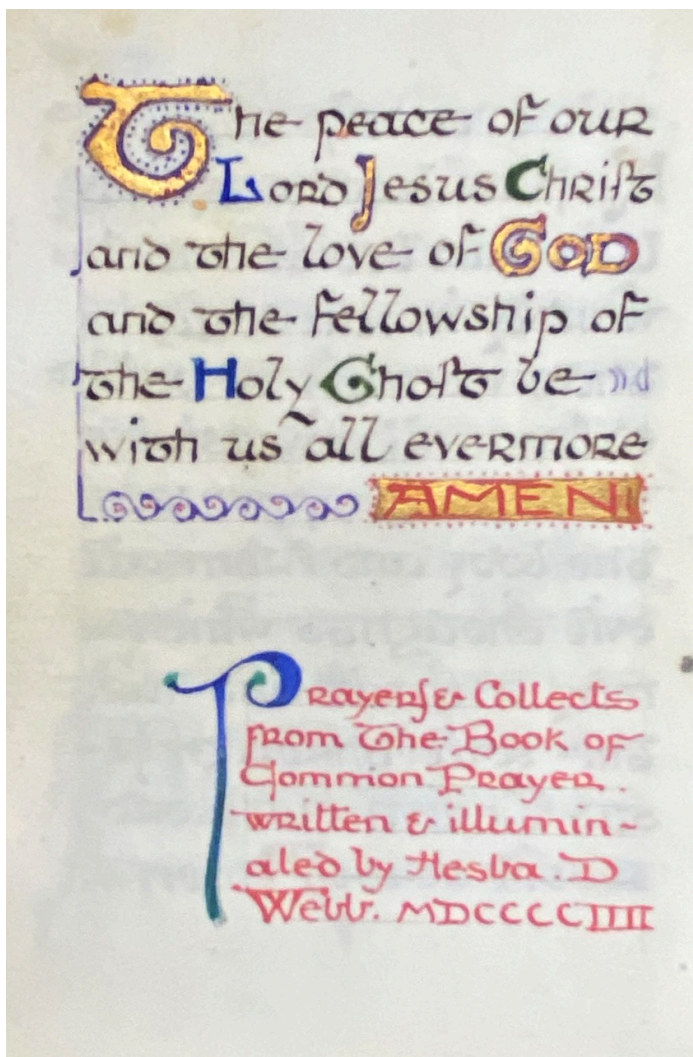
74. **[Bradley, Will] Overman Wheel Company Makers of Victor Bicycles.** Chicopee Falls: Overman Wheel Company, 1894. First edition. 5 1/2 x 8 3/4 inches, 36pp. Original glossy and embossed light blue card wrappers with bold gilt stamped design leaving the light and darker blue background in relief, by Will Bradley. Elaborately designed title page by Will Bradley, who has also supplied borders and embellishments throughout. Fine. (#5127)

\$650.00

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

\$1,750.00





"Hesba Dora Webb and her husband Harry George Webb founded the Caradoc Press in December 1899, at their home in Priory Gardens, Bedford Park, Chiswick, West London. In establishing a private press, they were among a small band of amateur printers who were inspired by the example of William Morris and his Kelmscott Press. The press was named after Caer Caradoc, the hill in Hesba's native Shropshire. In its first ten years the press issued twenty books and two volumes of the art magazine *The Acorn*. All the wood engraving, typesetting, printing and binding were done, unaided, by the Webbs themselves" (University of Manchester Library). The Caradoc Press ran from 1899-1909. Harry Geo Webb and Hesba Dora Webb did all the work including the wood engraving and the binding. They intended to re-open after the Great War in which he served and were cutting wood engravings for a book on Provence, but this never happened. (#5849)



77. [Children's Book Complete Manuscript Mock-up With Eleven Superb Full-Size Quarto Watercolor Illustrations] Nye, Tom. "De Brug Naar Elfenland." Oblong quarto (13 x 10 inches). Color pictorial original watercolor illustration on card paper. An exceptionally beautiful and expertly illustrated children's book executed by the artist probably in the 1930's with full-size original watercolor title-page and ten full-size original

76. [Caradoc Press- Original Illuminated Manuscript Book on Real Vellum by Caradoc's Co-Founder, Hesba Webb] Webb, Hesba D. **Prayers & Collects from The Book of Common Prayer.** no place: no publisher, 1904. Measures approx. 3" x 4.75." A wonderful calligraphic manuscript, written and illuminated by Hesba D. Webb, 1904. Thicker vellum covers with violet silk ribbon tie. Illuminated and calligraphic lettering on real vellum, twelve pages, eight of which in gorgeous calligraphy (13 lines per page), including colored initials, ornamented letters and capitals; some of the initial letters in gold. With colophon at end in same calligraphic style, in red with initial in blue and green: "Prayers & Collects from the Book of Common Prayer. Written and Illuminated by Hesba D. Webb, MDCCCIII. Fine condition. The University of Manchester Library holds two other small calligraphic manuscripts by Webb for The Communion Service and The Book of Ruth (Calligraphic Manuscripts of Hesba Dora Webb).

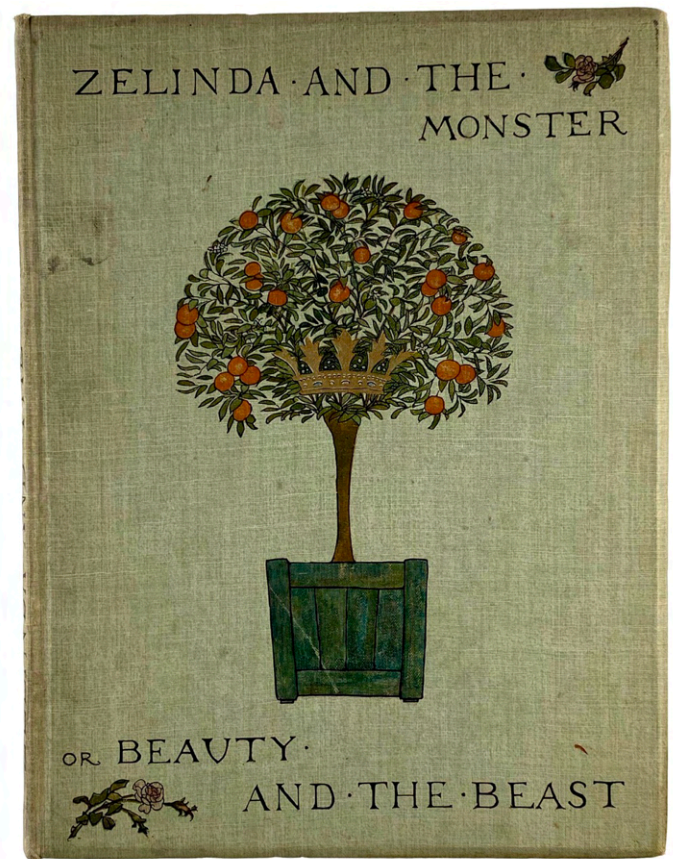
\$1,250.00

Item 77, "Elfenland"- Continued

watercolor illustrations accompanying and associated with the text, which is marvelously written out by hand, including vignettes and page numbering in red. To our knowledge, the book was never published, and we are unaware of the artist who produced this wonderful children's lap book. Near fine. Most scarce thus. (#3275) \$2,750.00



78. [Children's- Radford, Dollie- Scarce and Enchanting De La More Press] Radford, Dollie. **The Young Gardeners' Kalendar**. London: De La More Press, 1904. First edition. 6.5 x 10" Beige buckram with cover illustration stamped in green and bold gilt lettering, spine with gilt lettering. Frontispiece and twelve illustrations by L.E. Wright in a wonderfully expressive style, in the manner of Walter Crane. Printed on Unbleached Arnold paper. "...Dollie Radford managed to unite the two opposite directions of the Pre-Raphaelite movement. She pursued the direction of a conservative aesthetics associated with the reflexive discourse of an art for art's sake ideology, which led to the Decadence of the fin-de-siècle poets. And she pursued the direction of a radical politics associated with the communal discourse of an Arts and Crafts ideology, which led to the socialism of William Morris and the feminism of the New Woman poets" (David Latham). Some soiling and foxing to covers, gift inscription to half title. A beautiful example of arts & crafts illustration and printing. (#5050) \$750.00



79. [Children's-- Beauty and the Beast] Mary Stuart Wortley, Countess of Lovelace. **The Story of Zelinda and the Monster, or Beauty and the Beast Re-Told After the Old Italian Version...** London: J. M. Dent & Co., Aldine House, 1895. First edition thus. 7 1/2 x 10" Original light blue cloth, beveled boards, printed in colors and decorated with delightful center decorative orange tree with gilt crown, lettering on cover and spine. Cream-colored decorative endpapers with light green repeating design element. Illustrated with 10 photogravures after paintings by the Countess of Lovelace, which have been delicately hand-colored. Mary Caroline Milbanke (née Stuart-Wortley), Countess Lovelace (1848-1941), Second wife of 2nd Earl of Lovelace; daughter of Jane Stuart-Wortley. Measures approx. 7.5" x 10". A very rare and enchanting children's book which is described in the preface "... in this version the Beast always appears as for-footed, with a snout, and hoofs-- an altogether impossible figure to present pictorially as courting a human damsel. For this reason, doubtless, this lovely old romance has been almost entirely neglected by artists." Some light rubbing and soiling to covers; isolated water damage/browning to lower corner of rear cover (does not extend inside the book). Period gift inscription on endpaper. (#5053) \$625.00

80. **[Clough, Arthur Hugh] Poems.** London: Macmillan, 1863. Second edition. Bound in full stiff vellum binding (over boards) with double gilt filet borders on both covers, gilt ruling and designs on spine, brown morocco label. Edges of vellum boards as well as inner dentelles with gilt design. 313pp. Simon Nowell-Smith's copy (famed collector and dealer), with his bookplate and present to Dick Fredeman, foremost authority and author of the Pre-Raphaelites. Prelims browntoned, else near fine. (#2412) \$425.00

81. **[Clough, Arthur Hugh] The Poems and Prose Remains of Arthur Hugh Clough.** London: Macmillan and Co., 1869. First edition. Two volumes. Original green cloth with geometric gilt and black ruled border design on front cover and spine, brown endpapers. 426pp; 502pp; ads at back both volumes. A stellar set of an extremely scarce and certainly important record of Arthur Clough (1819-1861), noted poet, educationalist and assistant to Florence Nightingale. Only complete copy found on internet. Near fine. (#2386) \$450.00

82. **[Clough, Arthur Hugh] The Poems of Arthur Hugh Clough.** Boston: Ticknor and Fields, 1862. First American edition. 12mo. Original blue ornately embossed blue cloth with gilt stamped design on spine. AEG. Ornamental headpieces and flourishes throughout. The American edition published nearly concurrently with the English edition. Some wear to edges of spine and corners, else near fine. No copies of this American printing located at time of writing. (#2397) \$325.00



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



84. **[Cruikshank, George, and Isaac Cruikshank- 23 ORIGINAL SKETCHES]** Cruikshank, George, and Isaac Cruikshank. **A Group of 23 Sketches Assembled by One Collector and Nicely Displayed in 22 stock folders and house in luxurious 20th Century chemise and slipcase.** Offered here is a wonderful collection 23 sketches by two generations of the Cruikshank family, Isaac (father) and son, George Cruikshank: CRUIKSHANK, ISAAC. 1764-1811; AND GEORGE CRUIKSHANK. 1792-1878. Sketches are in various media, mostly pencil or ink with occasional color, including a profile image of a man by Isaac Cruikshank, c.1790s; a sketch of a rattlesnake by Isaac with an ink and watercolor image of a foundering ship by George on the verso; 2 full-page 4to leaves covered in multiple sketches in pencil; 2 similar leaves in 8vo; a graphite and colored pencil sketch of an illustration identified as the drawing for "The Marble Count" for Kit Bam's Adventure, by Mary Cowden Clarke (1849), 115 x 85 mm; 5 profile caricatures in watercolor on the verso of a letter; various other small sketches and studies, some on letters and envelopes, one on a calling card of a Mrs. Rhoades. There are several sketches with ink signatures of George Cruikshank. \$11,000.00

Condition varies, many with stains, creases, and adhesive residue. Put together by one collector and presented in an attractive way, each sketch contained in 22 card stock folders with typed descriptions, and housed in a superb 20th century green cloth chemise and slipcase,

with fine green crushed morocco wide spine containing bold gilt lettering. Although George Cruikshank is the best known of the family, his father Isaac was also a celebrated caricaturist from the "golden age" of British caricature — a contemporary of James Gillray and Thomas Rowlandson. George's brother, Isaac Robert Cruikshank was also an illustrator and caricaturist. (#5856)

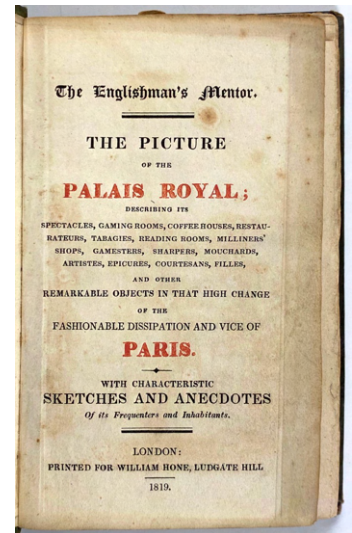


85. **[Cruikshank, George] Eighty-Two Illustrations.** London: William Tegg & Co., [1870]. First edition thus. Original publisher's red cloth, blindstamped design, and lettered within frame in gilt on the front cover. Fully illustrated by George Cruikshank with ten steel engravings by Davenport after Cruikshank and 2 lithographs, and with illustrations throughout by Cruikshank. Covers slightly worn, but a very nice copy, better than usually found for this title. (#5827) \$250.00



86. **[Cruikshank, George] The Englishman's Mentor. The picture of the Palais Royal.** London: Printed for William Hone, 1819. First edition. 12mo, 6 x 4 inches. Scarce original publisher's light green cloth with publisher's paper label on spine (worn). Featuring a wonderful frontispiece hand-colored etched fold-out by GEORGE CRUIKSHANK, opening up a full 16 inches (6.5 x 5.5 inches) and titled, "Picture of the Palais Royal- Paris." This scarce work describes the Royal Palace, located to the north of the Louvre.

Curiously, despite its name, the palace was built as a residence for Cardinal Richelieu and not for the Royal Family. Per the subtitle, descriptions abound concerning: "spectacles, fun gaming rooms, coffee houses, restaurateurs, tabagies, reading rooms, milliners' shops, gamesters, sharpers, mouchards, artistes, epicures, courtesans, filles, and other remarkable objects in that high change of the fashionable dissipation and vice of Paris." 200pp, including 6pp. advertisements at end. Covers sl. soiled, margins of spine with tears, Hinges tight and fairly clean and bright. A scarce Cruikshank title, made more desirable in its original state. [Cohn 274] (#5826) \$1,750.00



One of Only a Few Copies Bound by Emily Daniel



87. **[Daniel Press- Bound by Emily. Daniel, One of Only a Few Copies] Jones, Robert. The Muses Garden for Delights, or, the Fift Booke of Ayres...** Oxford: Daniel Press, 1901. 4to. ONE OF ONLY A FEW COPIES BOUND BY EMILY DANIEL IN VELLUM. [DANIEL PRESS]. Full limp vellum with ties (2 of 4). The Daniel Press Bibliography states that 130 copies were bound at 10s in paper covers. A few copies were personally bound by Emily Daniel in limp Classic Vellum with leather ties, gold lettering on front cover, as per our copy. Title-page facsimile of the 1610 edition. Original limp vellum lettered in gilt on cover, by Mrs. Daniel. Provenance: Sybil and Arthur Colefax (bookplates). \$2,250.00

LIMITED EDITION, number 84 of 130 copies (on limitation page) and printed on Van Gelder's hand-made paper. A scarce reprint of a unique copy of the 1610 edition (the only known one) of Jones's Muses Garden in Lord Ellesmere's library at Bridgewater House in London. Madan 50. Slight wear, nice tight copy with wrinkling to front pastedown as commonly seen on limp vellum backing. Very good or better. Extremely rare Emily Daniel binding. (#5815)



corners bumped. (#5844)

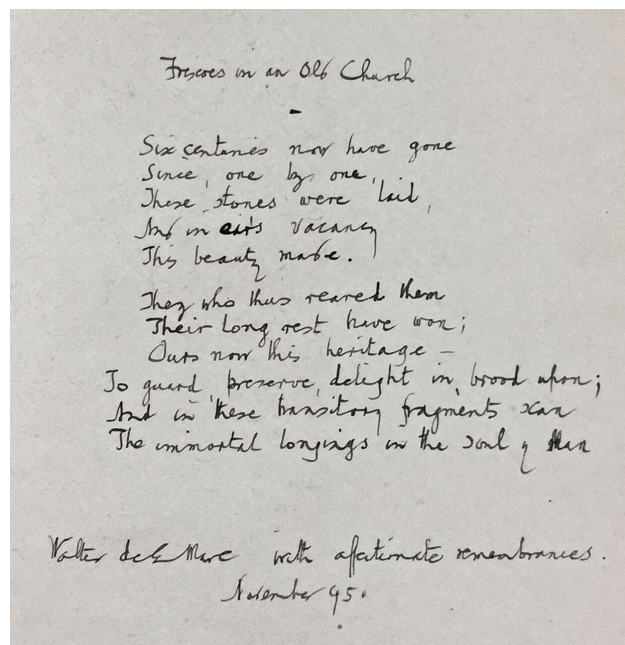
88. **[Davies, Maria-Armstrong, Margaret]** Davies, Maria Thompson. **Rose of Old Harpeth.** Indianapolis: The Bobbs-Merrill Company, 1911. First edition. Blue cloth with attractive cover design stamped in light yellow and green by Margaret Armstrong. Spine somewhat worn, \$85.00

“Georgie” with love from “N.” Easter, 1957.” As well, there is a 3 1/2 page letter, addressed to Miss Jenkinson [recipient of book has signed her name, Georgina Jenkinson ... and signed, simply: “h” or “n,” which has: “I am so glad you like “Winged Chariot”- there are some lovely passages in it and I sat with W.J. [de la Mare, who's middle name was John, hence Walter John] so much while he was writing it. So many memories.” Fine copy. Scarce thus. (#5171) \$325.00



89. **[Day, F. Holland- Designed by Day]** **Bookplate by Day, Designed for Himself.** . Large-size (4 1/2 x 6 inches) original and unused bright orange bookplate for F. Holland Day, designed by Day himself, or Goodhue. There is also a small one in black or orange, but this is the large one. Day used it in his books, but didn't give them away, so having an unused one is special. (#3762) \$450.00

90. **[de la Mare, Walter- Association Copy]** **Winged Chariot.** London: Faber & Faber, 1957. Original color pictorial wrapper. The book is dedicated (in print), “To N.: without Whom there would not have been the Time.” And under that dedication, is the inscription in pen holograph: “To



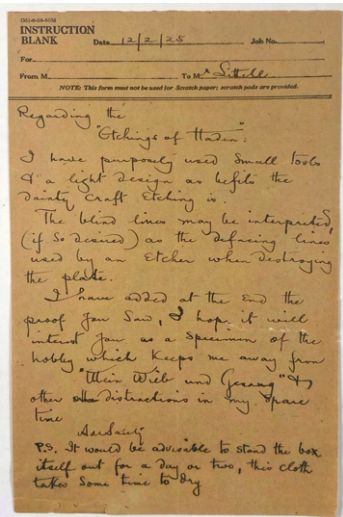
91. **[de la Mare, Walter- Two Copies, Presented by de la Mare to his Secretary, with Holograph Poems]** **Inward Companion [two copies].** London: Faber and Faber Limited, 1950. First edition. Two copies. 8vo. Original blue wove cloth, printed dustwrappers. Offered here are two copies of his book, “Inward Companion,” inscribed by de la Mare to his secretary of over ten years, Marie Lamigeon, with holograph poems. One was then given by Lamigeon to her mother (inscribed 1950). That copy, with holograph inscription containing the poem, “Frescoes in Old Church,” eleven lines, and signed at the bottom, “Walter de la Mare with affectionate remembrances, November 950” [i.e. 1950], near fine with some tears to wrapper and minor loss at top. The other copy with fine wrapper, “To Marie/ with love from WM [i.e. his shorthand signature with two dots]/ Christmas 950 [i.e. 1950] / Afraid/” followed by four-line quatrain. Scarce and interesting association item. (#3477)

\$1,250.00

92. **[De la Mare, Walter] Peacock Pie.** London: Constable and Co., 1913. First edition. Original bright blue cloth with gilt ruling and vignette on front cover and spine. In scarce original printed light blue dust wrapper with lettering in dark blue on covers and spine. Rear wrapper has De la Mare's first two titles ("The Listeners" and "A Child's Play," both issued by Constable in the previous year (1912). An extremely fine copy in a fine dustwrapper. The nicest copy we have ever seen of this book and wrapper, both scarce. (#2177) \$650.00

93. **[de Sauty, Alfred- Fabulous ALS Explaining Reasons for His Binding Design] Autograph Letter Signed by de Sauty, Regarding the "Etchings of Haden," Explaining his Designs for the Binding.**

Offered here is a fabulous autograph letter signed by Alfred de Sauty, one of the greatest American binders in the early 1900's, explaining a design for his binding to a Mr. Little. We once had this very binding, on a large folio-sized book, and we still the etchings which were originally laid into the book, along with this ALS, though when the book came to us about 10 years ago, it did not have this letter. Written by de Sauty in December, 1925 on a sheet of thin paper with printed header, "Instruction Blank," etc, and dated 12/2/25. "Regarding the "Etchings of Haden." I have purposely used small tools & a light design as befits the dainty craft etching.. The blind lines may be interpreted, (if so desired) as the defacing lines used by an Etcher when destroying the plate. I have added at the end the proof... I hope it will interest you as a specimen of the hobby which keeps me away from [gives German name] & other distractions in my spare time. A. deSauty. PS It would be advisable to stand the box itself out for a day or two, this cloth takes some time to dry." Very good with three fine paper tape pieces to strengthen, but the cover is fully readable. A scarce glimpse into the inner workings of this master binder. (#5852) (see next two items!) \$475.00

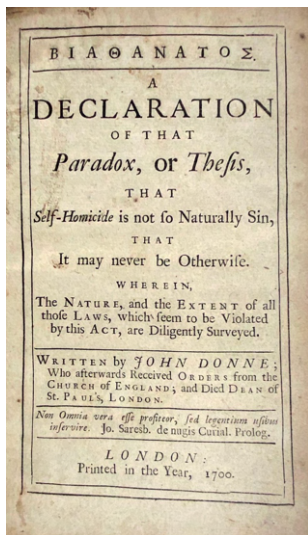


94. **[de Sauty, Alfred] Original Etching, Signed by de Sauty.** "Cheyne House, Chelsea." A wonderful, large etching on fine paper, labeled in pencil at lower left and signed by de Sauty lower right. Cheyne House was the home of many a famous 19th Century artist and author. Size of sheet: 11 x 8." Size of image: 8 x 5." De Sauty, master bookbinding finisher who excelled at the renowned Rivière Bindery, was also an accomplished draughtsman, and loved to produce limited edition etchings. Near fine with browntoning only at extreme edges, far away from image. (#3741) (mentioned in above) \$425.00

95. **[de Sauty, Alfred] Original Etching, Signed by de Sauty.** Untitled. A superb signed etching on fine paper,

signed by de Sauty lower right. Depicts a number of tall sailboats in a harbor with houses in background. Cheyne House was the home of many a famous 19th Century artist and author. Size of sheet: 6 1/2 x 5 1/2." Size of image: 4 x 3 1/2." The master bookbinding finisher who excelled at the renowned Rivière Bindery. Near fine. (#3742) \$325.00





96. [Donne, John] **Biathanatos: A Declaration of that Paradox, or Thesis, that Self-Homicide is not so Naturally Sin, that It may never be Otherwise**

London: [no publisher given], 1700. Second edition. 8vo (192 x 116 mm). Modern quarter tan calf, attractive marbled boards. Title-page printed within double rule border. (A few minor marginal

repairs, some browning or spotting.) The second edition of Donne's controversial justification of suicide, first published by his son in 1644. A unique treatise, published posthumously and against the author's wishes by his son in which Donne discusses with wonderful subtlety and learning the question whether under any conceivable circumstances suicide might be excusable. ESTC R32816; Wing D-1860. Provenance: Collegii Sti Augustini apud Cantuarienses Liber (armorial bookplate with pencil note indicating the book's sale); Hamilton Tyler (bookplate and signature). (#5829) \$1,850.00



on sides removed, upper cover detached. With a wonderful full-page woodcut attributed to Dürer on verso of title page, repeated in another place. *Opera. Prima paris operum*. [Bound after:] *Inventarium*. [Edited by Peter Schott und Johann Geiler von Kayserberg.] [Nuremberg: Georg Stuchs], 22 November, 1489. 2 parts (of 4, with vol 1 of 3 of the opera and one vol *Inventurium*). (232 x 168 mm), 240 and 52 leaves. 50 lines, 2 columns. Large woodcut illustration attributed to Albrecht Dürer. (appears 2 times), initial spaces filled with red and blue Lombard initials, red paragraph marks. \$4,250.00

This is the Fourth Edition and the second reprint of the Strasbourg edition of 1488, which was the model for all subsequent editions of the works of the popular French theologian and mystic Johannes Gerson. The woodcut on verso of title pages possibly executed by Dürer during his apprenticeship. The superb woodcut illustration depicts the author as a pilgrim to St. James with his coat of arms, walking stick, and the small dog accompanying him in the rocky landscape. In the background a city on the water. The woodcut by the monogramist "T" (on the coat of arms in the heart) is said to be based on a template by Albrecht Dürer. "All volumes of this fourth edition have the same frontispiece.... Today the young Dürer is recognized as the creator, who above all changed the background. He shows the Inn valley at Rattenberg, whose Castle had been assigned as residence by Duke Albrecht of Bavaria to Gerson "(Schäfer). BSB-Ink G-185; Goff G-188; GW 10716; HC 7623; Schäfer 140. (#5855)

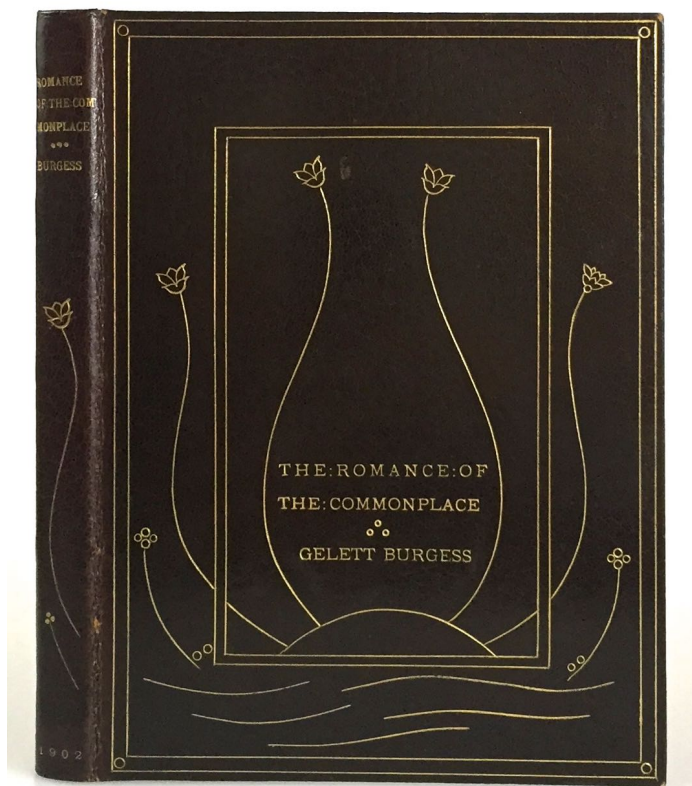
98. [Egerton, Daniel] **Quiz, Peter-Fashionable Bores; or Coolers in High Life**. London: W. Sams, 1824. First edition. Oblong quarto. Rare in original pictorial boards with original red calf spine. With two plates watermarked 1822 (two years before publication date), the others do not show watermarks. Superb hand-colored aquatint plates. Wear, good. Sarcastic work on social life in England. (#4339)

\$1,750.00



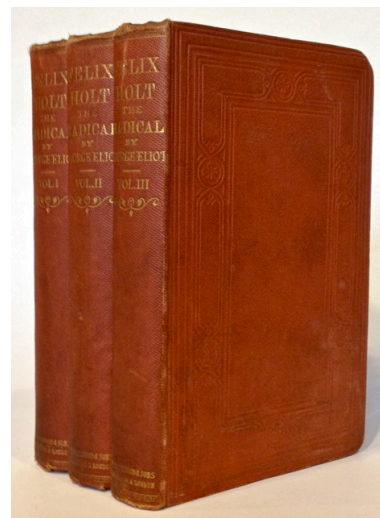
97. [Dürer, Albrecht] Gerson, Johannes; edited by Peter Schott und Johann Geiler von Kayserberg. **Opera. Prima paris operum**. Nuremberg: Georg Stuchs, 1489. Fourth edition. Thick quarto. Bound in contemporary blind-tooled calf over wooden boards, brass catch plates, backstrip and portions of leather

*Bound by Miss A.C. Crane and Lucinda Butler,
13 Copies Only, Signed by Gelett Burgess*



99. **[Elder, Paul- Gelett Burgess] Fine Printing and Fine Binding] Romance of the Commonplace.** San Francisco: Paul Elder and Co., 1902. First edition. Bound in full dark brown crushed morocco with elegant gilt flower and stem motif on both covers and spine, a mutual collaboration designed and executed by Miss A. C. Crane and Miss Lucinda N. Butler (from Tomoye Press Catalog, c. 1902). Special limited edition, **“Limited to Thirteen Copies on Imperial Japan Vellum of Which Ten are For Sale,” this copy #5, signed in full under the limitation notice, “Gelett Burgess, 1902”** with his elaborate monogram in his hand. Wide and attractive dentelles, vellum doublures. A most pleasing binding and certainly exceedingly rare book. Near fine. (#2508) \$1,750.00

100. **[Eliot, George] Adam Bede.** New York: Harper & Brothers, 1859. First American edition. Original publisher's brown embossed cloth with gilt spine. 452pp. Scarce American first which doesn't commonly turn up in original cloth. Foxing esp. to preliminary pages, else a very nice copy, near fine internally. Covers remarkably well-preserved. (#2018) \$375.00

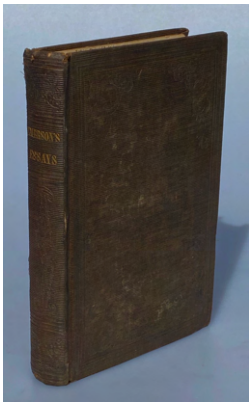


101. **[Eliot, George] Felix Holt the Radical.** Edinburgh and London: William Blackwood and Sons, 1866. First edition. Three Volumes. 8vo. Original cinnamon blindstamped cloth, spine lettered in gilt. Half-titles are present, as well as 4-page publisher's advertisements at the end of volume 3. Volumes cocked, scattered soiling, extr. spine slightly rubbed, corners bumped. The pastedowns abraded with rubbing in spots from removed labels. Carter's variant “D” binding. (#1950) \$1,250.00

102. **[Eliot, George] Daniel Deronda.** Edinburgh: Blackwood, 1876. First edition. 4 volumes. Three quarter calf, green fine ribbed cloth, gilt and morocco labels on spine. Half-titles present. No paper wrappers included. Calf worn in places, a couple boards loosened, a very clean and bright set internally. (#2202) \$650.00

103. **[Eliot, George] The Spanish Gypsy.** Boston: Ticknor and Fields, 1868. First American edition. Original green cloth with gilt panel and lettering on cover, beveled boards. Cover with lower half water damage, else very good. (#4598) \$125.00

104. **[Eliot, George] Romola.** New York: Harper & Brothers, 1863. First American edition. Original blindstamped dark brown cloth with gilt lettering on spine. 250pp with two columns throughout, ads in back. A nice copy of scarce American first, corners rubbed, head and tail of spine sl. worn, hinges in tact. Internally near fine. (#2015) \$175.00

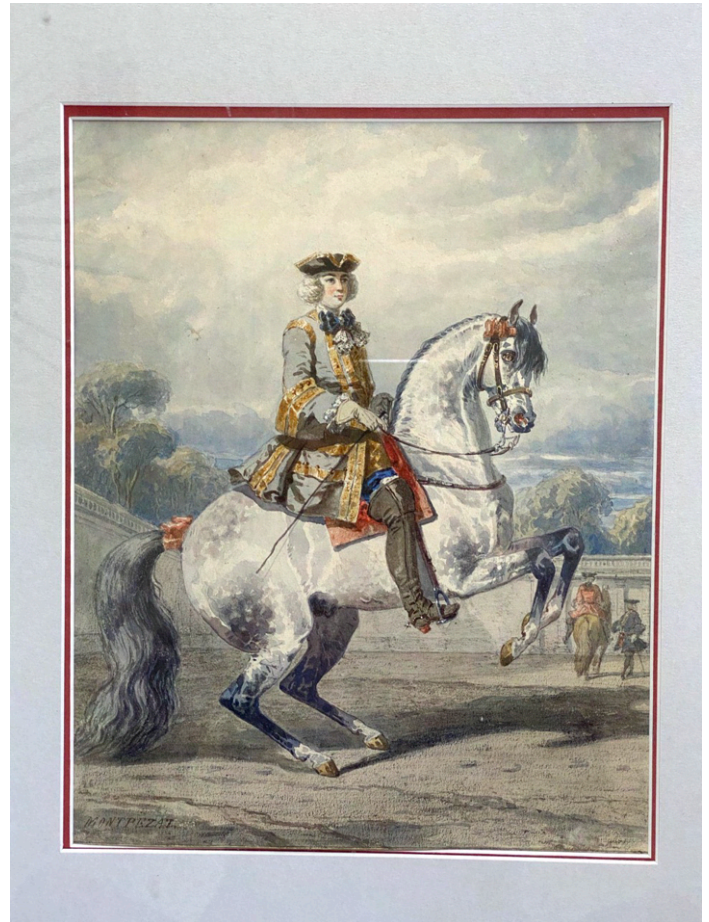


105. **[Emerson, Ralph Waldo- First Edition Essays, Fine Copy With Autograph Letter] Essays.**

Boston: James Munroe and Company, 1841. First edition. 8vo 4 3/4 x 7 3/8 inches. Original brown ribbed cloth with blindstamped design on covers and spine, gilt lettering on spine. First issue of Emerson's

first and most amplified declaration of his core philosophy, including "Self-Reliance," containing the most thorough statement of one of Emerson's recurrent themes: the need for each individual to avoid conformity and false consistency, and follow his own instincts and ideas. It is the source of one of Emerson's most famous quotations: "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. WITH TWO-PAGE AUTOGRAPH LETTER BY EMERSON LAID IN, on folded sheet, to a friend and fellow presenter at a conference he was going to intend in Cleveland, Ohio: "Concord, Masstts. Dear Sir, It will give me pleasure to come to Cleveland, this season, if I can. I have invitations, which, if they are made good, will bring me into your neighborhood, about the 20th January. If I come to Cleveland, the Association shall pay me fifty dollars. Respectfully, R. W. Emerson. E. A. Perkins, Esq. Chairman." The letter is documented in Rusk's "Letters of Ralph Waldo Emerson," as sent from Concord, to Edwin R. Perkins, on September, 1864. Further, in Emerson's "Pocket Diary 16," a section is devoted entirely to Emerson's lecture engagements for 1865, and there is a reference regarding a lecture by E. R. Perkins, Esq. entitled "Social Aims," where Perkins is referenced in a footnote, as the "corresponding secretary of the Cleveland Library Association. \$9,500.00

Provenance: Foreman M. Lebold (1895-1953), collector of Lincolniana (bookplate). Emerson's Essays, which includes the first appearance of "Self Reliance," is one of the most elusive of all his major works, and one that seldom shows up in presentable condition. Our copy near fine with minimal wear to extremities of spine, two very small cracks in margin of spine. A completely unsophisticated copies with no repairs. Original polished yellow endsheets discolored, as usual. Face of letter very good; mended to back half of blank verso, and the other half severed in one piece. All laid in. Housed in an excellent full crushed morocco telescoping box with five raised bands, and gilt lettering in four compartments. (#5092)



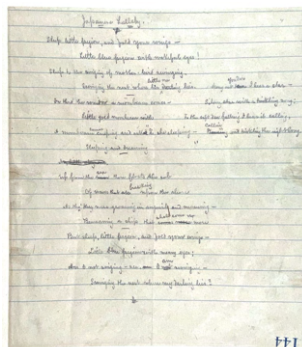
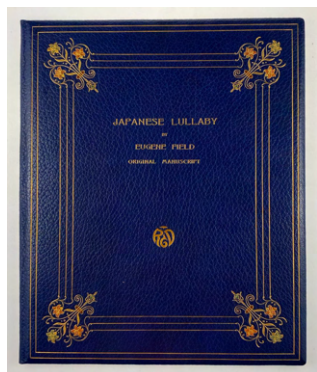
106. **[Equestrian- Superb Watercolor Painting by Henry Montpezat, Noted French Painter]**

de Montpezat, Henry. 9 x 11.5 inches. A superb and wonderfully executed painting by Henry Auguste d'Ainecy de Montpezat (1817-1859) Count of Montpezat, born in Paris, was known for his exquisite equestrian and portrait paintings. Several of his paintings are kept in museums in France such as the Louvre and the Historical Museum of The Hague. The image shows a finely dressed rider of nobility in a courtyard on a white steed that is rearing on its haunches. Signed, "Montpezat." In nice matted frame. Fine. (#5206) \$1,750.00

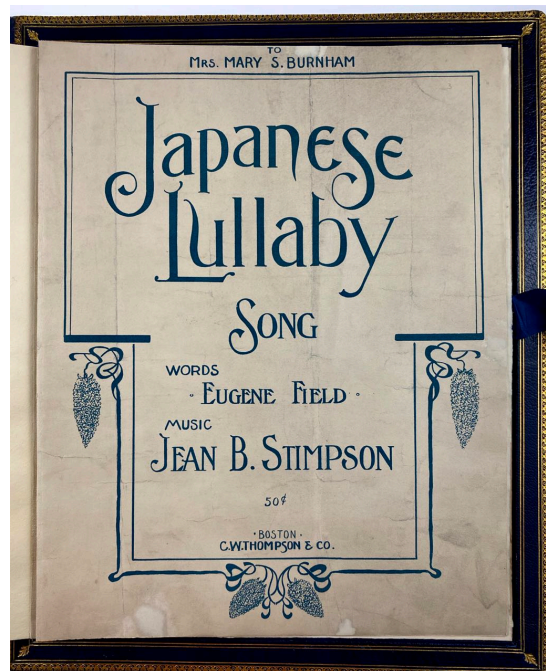
107. **[Essex House Press] Hazard, Caroline. The Illuminators. A Poem Read at the Installation of the ETA Chapter of the Phi Beta Kappa Society in Massachusetts, at Wellesley...**

Campden: Essex House Press, 1905. First edition. Tall quarto. Original brown printed card wrappers with lettering on cover in black. 150 Copies Only, Coy #109. 16pp, partially unopened. A number of superb vignette strapwork designs, angles and two large intricate initial designs. A wonderful and scarce production. Very fine condition. Scarce thus. (#3900) \$550.00

108. **[Evans, Sebastian] Brother Fabian's Manuscript; and Other Poems.** London and Cambridge: Macmillan, 1865. First edition. Octavo. vii, 270 pages. Publisher's green cloth with blind-stamped ruled borders on boards, and gilt title on spine. Bookplate of "John Roxburgh, Jun." on front pastedown. Boards lightly rubbed and soiled, small tears to head of spine, front joint starting; hinges cracked, holograph pencil book dealer's notes on verso of front free endpaper, light soiling and foxing; otherwise in very good condition. (#2618) \$175.00

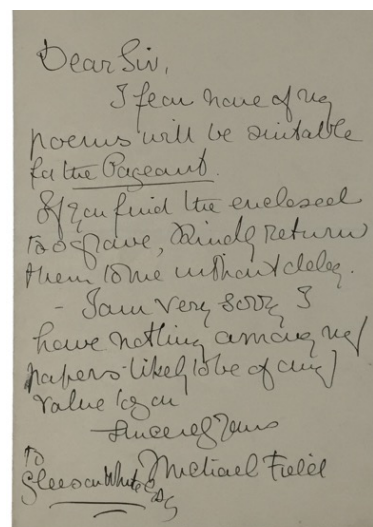


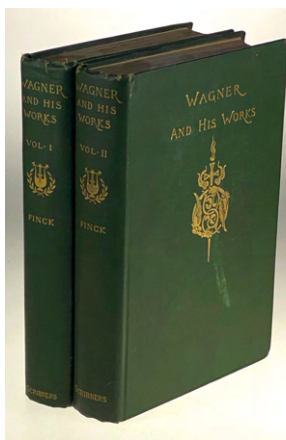
109. **[Field, Eugene- Original Manuscript, First Holograph Draft of Poem, Monastery Hill Bindery] First Manuscript of Poem, Lullaby.** Holograph poem manuscript by Eugene Field of "Japanese Lullaby" (25 lines), with corrections and deletions, on two pages. (35.5 x 29.5 cm.) Wonderfully bound (circa 1910) in full blue crushed morocco by the famed Monastery Hill Bindery, featuring superb gilt rulings and clusters of floral bouquets and inlaid red petals at all four corners on both covers, wide gilt dentelles and gorgeous silk moiré blue doublures. In a royal blue two-part morocco slipcase, with gilt spine. This is the original holograph of the popular poem by Eugene Field ("The Children's Poet," 1850-1895), written by him in pencil (ca. 1889) on lined paper, with underlines and corrections. 95% of the poem is as it appears in the published version (see below), but fascinating additions and deletions reveal the thought process of the poet. On verso, written by the author's wife: "This is the original draft of The Japanese Lullaby written by my husband - Eugene Field." Julia S. Field (Mrs. Eugene Field) Jan 8th 1920. "Above this, is a wry limerick: "A handsome and lively, tho' nice body/ Is the son of my friend, Mrs. Peabody/ And it gives her great joy/ That her son is a boy,/ And not an absurd little She-body." \$5,500.00



The poem was originally published in "A Little Book of Western Verse," NY, Charles Scribner's Sons, 1890. With interesting additions bound-in: 1. A portrait etching of the poet by W. H. W. Bicknell on handmade China paper. 2. The printed version of the poem (page 114 f., From Field's "Little Book of Western Verses"). 3. The musical setting of the poem, by Jean B. Stimpson, being the print of the version for piano (Boston, Thompson, 1906, 5 p.,) with original pictorial printed cover. An especially beautiful and expertly bound ensemble of the original manuscript, the setting of one of the most famous poems of the American poet. Fine. (#5869)

110. **[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. (#2889) \$650.00





111. **[Finck, Henry-Armstrong, Margaret] Wagner and His Works.** New York: Charles Scribner's Sons, 1893. First edition. Two volumes. Green cloth with cover and spine design and lettering stamped in gilt by Margaret Armstrong. With portraits. Very good. (#5845) \$110.00

him like this several times over. Thank you for your invitation. Sincerely yours, Robert Frost." Inscribed by Hopkins above the insertion and dated 1915. A nice tight copy with both hinges intact. (#2871)

\$2,250.00



114. **[Gehenna Press- Fine Grouping of Ephemera]** Baskin, Leonard. **Twelve Separate Pieces, Woodcuts, and Rare New Year's Broadside.** A very nice grouping of twelve scarce Gehenna Press ephemera, varying sizes, printed on handmade paper in various colors and with woodcut vignettes by Leonard Baskin: 1) scarce Gehenna Press 1969 New Year's broadside on gray laid paper with red pomegranate by Baskin, 8 x 5 1/2 inches; 2) large announcement/broadside expanding to 25 x 12 inches for "Sibyls, A Book of Poems," printed on handmade paper with superb and large color woodcut litho by Baskin; 3) "Four New Gehenna Press Books," Northampton, 1971, with two full-page color vignettes in green and orange, respectively, color vignettes throughout, all by Baskin, 12pp, tied at spine, including covers, 6 x 6 inches; 4) "The Gehenna Press," Large announcement booklet, 9 x 12 inches, featuring color vignette of fly on cover, other illustrations and woodcuts in color, two large

112. **[Fontaine, Jean de] Tales and Novels in Verse.** Paris and New York: J Lemmonnyer, and E-F Bonaventure. Four Volumes, 8vo. Uniformly bound in three quarter green crushed morocco, marbled boards, gilt borders and spine. This is the third edition in English for



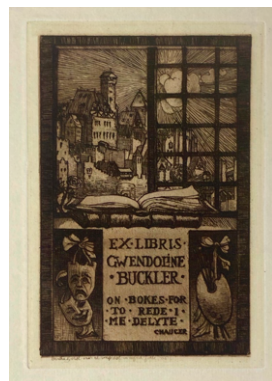
this title with 85 engravings by Eisen. This is Copy #69 of the first 100 printed (1-50 on china paper, and 51-100 on Japan Vellum), thus one of only fifty of the Japan Vellum issue. Overall very well-preserved, with minor wear to corners. one volume scuffed lower board. Very good. Scarce. (#5804) \$650.00

With ALS by Frost to Recipient

113. **[Frost, Robert] A Boy's Will.** New York: Henry Holt and Company, 1915. Original blue cloth with gilt lettering and ruled box on cover, gilt spine. First edition, first issue with uncorrected "Aind" on p. 14. With autograph letter from Frost to the owner of the book, a Mrs. Hopkins, attached to front free endpaper: "Franconia, N.H., February 12, 1916, My dear Mrs. Hopkins: I am sorry but other engagements take me a good way from where you will be entertaining Mr. Masefield on February 26. It is my bad luck not to have met Mr. Masefield an to have just missed meeting

not Hopkins
1916
Franconia N.H.
February 12 1916
My dear Mrs Hopkins:
I am sorry
but other engagements take me a good
way from where you will be entertaining
Mr Masefield on February 26. It is
my bad luck not to have met Mr.
Masefield and to have just missed
meeting him like this several times
over. Thank you for your
invitation.
Sincerely yours
Robert Frost

folio sheets fold once to make 8pp; 5) "Caprices & Grotesques, Drawings by Leonard Baskin," announcement with full description and half-page illustration of winged monkey-like figure, by Baskin, 8 x 11 inches; 6) large announcement/broadside expanding to 22 x 12 inches for "Capriccio, Poems by Ted Hughes," printed on handmade paper with superb woodcut litho by Baskin in black and yellow; 7) "Poem by Po Chu-I," announcement with wonderful cover woodcut, English text hand-set and printed on Nideggen handmade German paper by Harold McGrath at The Gehenna Press, 9 x 6 inches, 4pp, folded; 8) "Gehenna Essays in Art, 2," announcement with explanation of series and description of the second number, "Rembrandt and the Book of Tobit," 7 x 10 inches, 4pp on folded sheet; 9) "Hippolytos," announcement for "Hippolytos of Eurepedes," 8 x 12 inches, on folded folio sheet, woodcut pomegranate by Baskin at end; 10) "Fancies, Bizarreries & Ornamented Grotesques," announcement with red cover vignette by Baskin, 6 x 13 inches; 11) "The Gehenna Press & The Eremite Press," Price list from 1962-1991, 6 x 11 inches printed on handmade paper; 12) "Flosculi Sententiarum; Printers, Flowers, Moralized," announcement printed in red and black color lettering and vignette on back, and with publisher's "new, up-to-date catalogue of past..." tab stapled to front cover, 8 x 11 inches on folded folio sheet. All in fine condition. A scarce and quite stunning grouping. (#5831) \$625.00



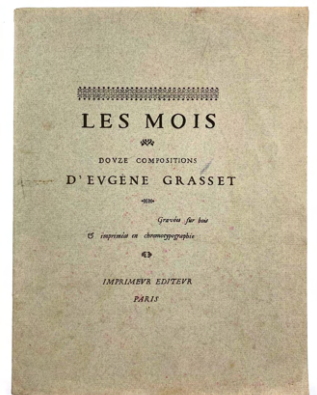
115. **[Gorst, Bertha Aiken] Gothic Book-plates.** Kansas City: H. Alfred Fowler, 1912. First edition. Large Quarto. Original thick card wrappers and braided ties at spine, with printed title on cover. A rare 1912 book taken from the Kelmscott edition of the Nature of Gothic, with seven original etched

bookplates by artist Bertha Gorst, the frontispiece signed by Gorst. Bertha Aiken Gorst was a British book plate designer, painter, and etcher of landscapes and architectural scene. The book is extremely rare book in commerce; limited to 250 copies, but far fewer copies were issued. Beautifully executed and designed by the publisher Fowler, an agent for Charles Ricketts and also the Eragny Press. With the original full-size textured onion skin overlays to protect the etchings, each of which are tipped onto the page. Laid in is the original 12mo four-page prospectus with photo of the a Gorst etching and a description, denoting (in part): "Being certain passages from 'The Nature of Gothic,' by John Ruskin, & certain Book-plates by Bertha Gorst, H.R.E., (Mrs. John G. Aikin). Printed throughout upon Italian hand-made paper; contains SEVEN ORIGINAL COPPER-PLATE IMPRESSIONS, one of them being a "signed proof", of book-plates by Bertha Gorst... " etc. Near fine. Most scarce. (#5853)

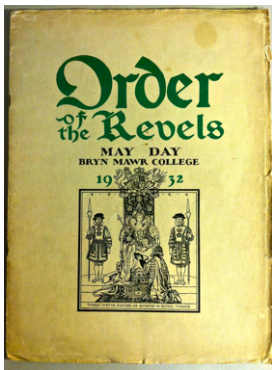
\$650.00

Plates Laid In, Pre-Type Issue

116. **[Grasset, Eugene- Printed Before Type] Les Mois: Douze Compositions gravées sur bois & imprimées en chromotypographie.** Paris: G. De Malherbe, 1895. First edition. Folio. Laid in, individuals sheets in the original printed grey wrappers. We have not seen this form of individual sheets, before type in the original printed wrappers, without any binding (i.e. no signs of stitching or attachment; therefore, this may represent a press room copy, or a very early proof. Twelve chromotyped plates, one for each month, before type with month only printed, designed for the 1896 calendar of the Parisian department store La Belle Jardinière. Sheets measure 12 1/2 x 9 1/2 inches. Most scarce thus. Fine. \$2,750.00



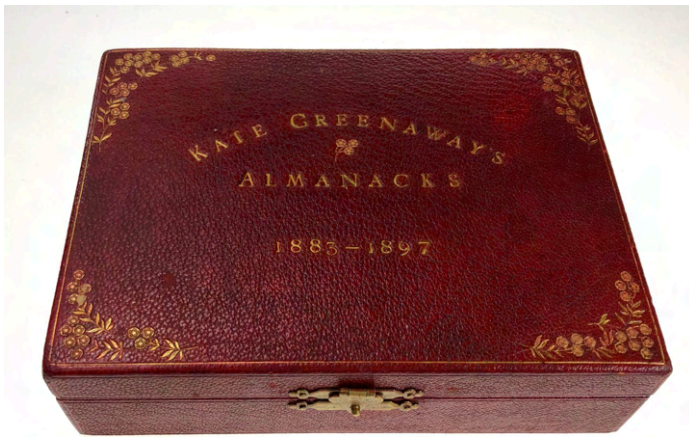
In the early 1890s Grasset began experimenting with a new form of printing called chromotypography, an early form of photolithography invented by his friend, Firmin Gillot. This calendar was printed in "Gillotage," a version of chromotypography where the plates are engraved on wood and printed on vellum. Near fine. (#4785)



117. **[Green, Elizabeth Shippen]** Collins, Caroline Chadwick. **Order of the Revels. May Day Revels and Plays.** (E.S. Green). Philadelphia: John C. Winston Company, 1932. First edition. 4to. Printed card stock wrappers with cover and title-page printed (in part) in bright green, line drawing on cover by Elizabeth Shippen Green. 32pp. Illustrated through by Green with line drawings, many whole page. Very good, edgewear, some soiling to rear cover. (#1212) \$125.00

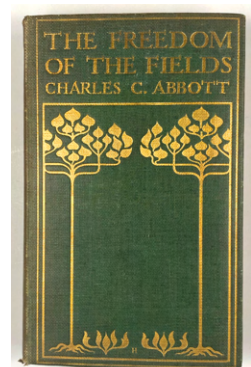
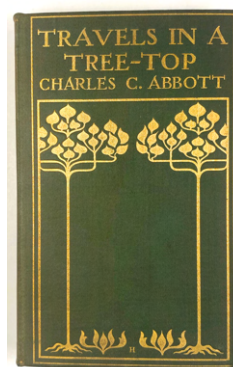


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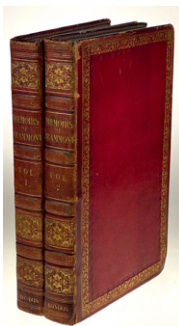


118. **[Greenaway, Kate]** Complete Set of 14 Almanacks in Contemporary 19th Century Gilt Cloth Folding Box, Five in Original Printed Wrappers, Three in Deluxe Publisher's Bindings. London: George Routledge & Sons, 1883-1895 & 1897. First editions. Offered here is a wonderful, complete collection of 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) \$3,750.00

119. **[Griset, Ernest]** Griset's Grotesques. London: George Routledge and Sons, 1867. First edition. Original red-brown embossed cloth with large central impressed gilt and pictorial illustration, gilt lettering on spine. Fully illustrated with drawings on wood (100 individual) engraved by the Dalziel Brothers. Some wear to covers, occasional soiling. A very good and tight copy of an attractive book rarely seen in nice condition. (#1269) \$525.00



120. **[Hallowell, George H.]** Abbott, Charles C. **Two books: Travels in a Tree-Top [together with] The Freedom of the Fields.** Philadelphia: J. B. Lippincott Company, 1898. Two separate titles. Superb cover designed by George H. Hallowell, renowned artist and designer consisting of bold blocked gilt Art Nouveau stylized tree motifs, both with attractive frontispiece plates by the Brandywine illustrator, Alice Barber Stephens. TEG. Very good (cover wear) to near fine (Travels). (#5188) \$275.00



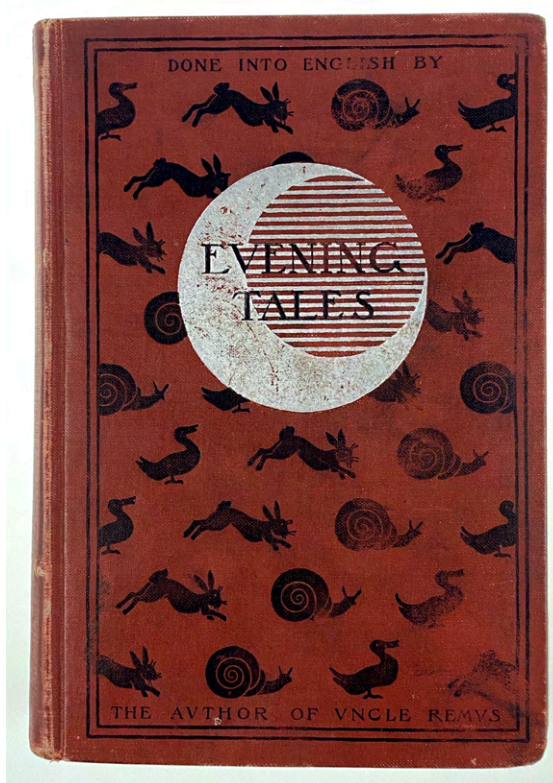
121. **[Hamilton, Count A.] Memoirs of Count Grammont.** London: W. H. Reid, 1828. A New Edition. Two Volumes. Mid 19th Century straight-grained red calf with ornate gilt design along all edges of covers, ornate gilt spine. Woodcut illustrations throughout. Some cover wear, esp. at extremities. AEG. Overall, very good. (#5807) \$250.00



122. **[Hapgood, Theodore B.- Gorgeous Poster] The Life of Nelson.** This is a large lithograph poster (19 x 12 inches), printed on beige paper with exquisite schooner bearing English and United Kingdom flags. Printed by lithograph in 1897, in many wonderful pastel colors including yellow, light blue, red, as well as black. Fine condition. \$1,200.00

Born in Somerville, Massachusetts, Theodore Hapgood studied at The School of the Museum of Fine Arts in Boston. In the late 1890s, he designed posters for important publications including The Century Magazine, The Inland Printer, and for Little, Brown & Company and other publishers. His work exemplified impeccable craftsmanship and found its way into book covers and jackets, monuments, vignettes and ecclesiastical vestments. He is best known for his bookplates, some of which were reproduced in The Hapgood Brochure (Charles Goodspeed, 1907). Some of Hapgood's bookplates were exhibited in the landmark Wellesley College arts and crafts show "Inspiring Reform." He died in Boston. One of only a very few Hapgood posters to turn up on the market in many years. (#5872)

123. **[Harland, Marion- Armstrong, Margaret] Marion Harland's Complete Cook Book.** Indianapolis: The Bobbs-Merrill Company, 1906. Original green cloth with cover and spine decorations by Margaret Armstrong. Printed on acidic, fragile paper. Vignette designs, a scarce Armstrong cover. Both inner hinges cracked and weakened, cover wear, good. (#5836) \$75.00



124. **[Harris, Joel Chandler- Armstrong, Margaret] Evening Tales, Done into English from the French of Frederic Ortolí.** New York: Charles Scribner's Sons, 1893. First edition. Full reddish brown cloth with cunning cover illustration, lettering and design by Margaret Armstrong in black and silver. Unsigned, and appearing in Matthews', "Bookbindings, Old and New," 1895, with the caption, "Designed by Miss Armstrong," and Gullans and Espey, #181. The cover has a central half moon in silver, with the rest of the moon bearing silver lines and revealing the title, "Evening News," and a unique and striking manner. As well, Armstrong's has designed a wonderful all-over pattern of repeating snails, ducks, and rabbits in black. Spine gilt. Covers show some wear, but a very good copy of an exceedingly scarce and attractive Margaret Armstrong title. At the time of writing, no other copies located. (#5825) \$325.00



125. [Herford, Oliver] Collection of Twelve Books Illustrated by Oliver Herford. Offered here is a scarce collection of twelve books illustrated (and written) by the renown American writer and illustrator Oliver Herford (1863-1935) whose wit and witticisms in both word and illustration have made him a favorite for collectors. This collection was put together by one such enthusiast and contains some inscribed books, a sketch presentation, an autograph letter laid-in, scarce wrappers and some uncommon titles. The condition, unless noted, is very good or better and very fine copies are also noted in the following descriptions in alphabetical order by title:

Altogether New Cynic's calendar of Revised Wisdom for 1907. San Francisco, Paul Elder and Co., The Tomoye Press, 1906. 12mo. Scarce. (#2252) \$950.00

Bashful Earthquake. New York, Charles Scribner's, 1898. Superb and famous pictorial cover. Early Herford title.

Cupid's Almanac and Guide to Hearticulture. Boston, Houghton, Mifflin, 1908. Third impression. With two page autograph letter laid-in from Herford to Mrs. Ethelbert Nevin, wife of the composer and pianist.

Cupid's Cyclopedia. New York, Charles Scribner's. 1910. 12mo. Original pictorial wrapper. Book and wrapper are very fine.

Deb's Dictionary. Philadelphia, J.B. Lippincott, 1931. Fine copy in scarce very good pictorial wrapper. An uncommon and popular title.

Excuse It Please. Philadelphia, J.B. Lippincott Co. 1929. Presented by Herford to the owner, H.L. Brown with lavish inscription on front free fly with colored sketch by Herford. With two page autograph letter from Herford to Brown in original envelope. In original and scarce color pictorial wrapper. A scarce title.

Fairy Godmother-in-law. New York, Charles Scribner's, 1905. Pictorial cover. Spine poor, remainder of book without flaws.

Giddy Globe. New York, George H. Doran, 1919. In original color pictorial wrapper.

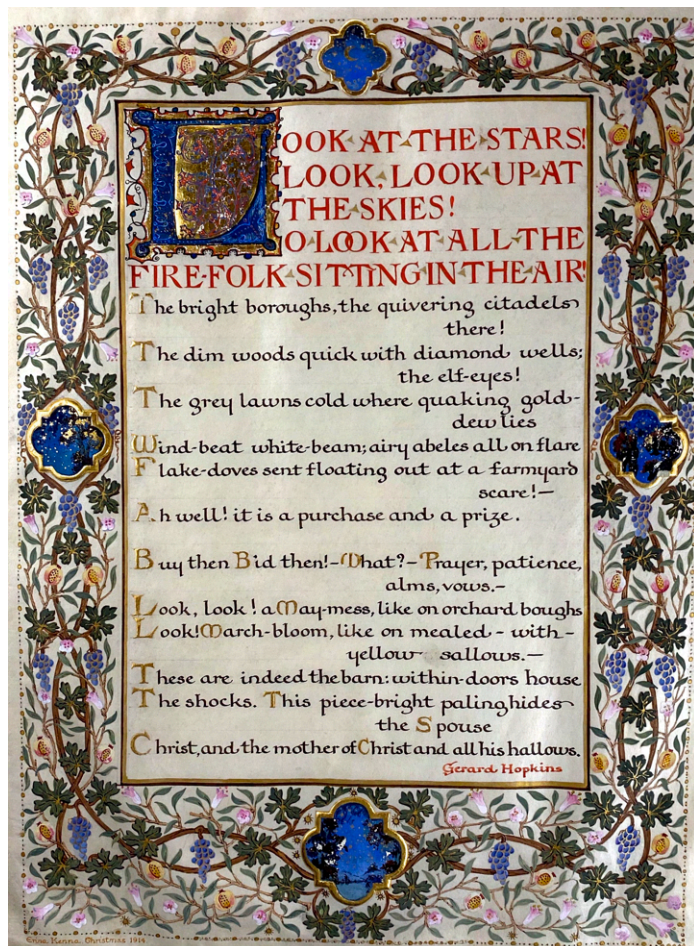
Laughing Willow, Verse and Pictures. New York, George H. Doran, 1918. Pictorial paper covered boards. In original color dust wrapper. Book fine, wrapper very good.

Overheard in a Garden, et cetera. New York, Charles Scribner's, 1900. Superb color pictorial paper covered boards. Quite scarce and gorgeous cover design.

Scrambled Eggs. Cincinnati, Stewart & Kidd, 1920. Pictorial covers. Fine.

Sea Legs. Philadelphia, J.B. Lippincott Co. 1931. Presentation Inscription by Herford on half-title. One of Herford's most enduring works, with famous cover design. Superb copy.

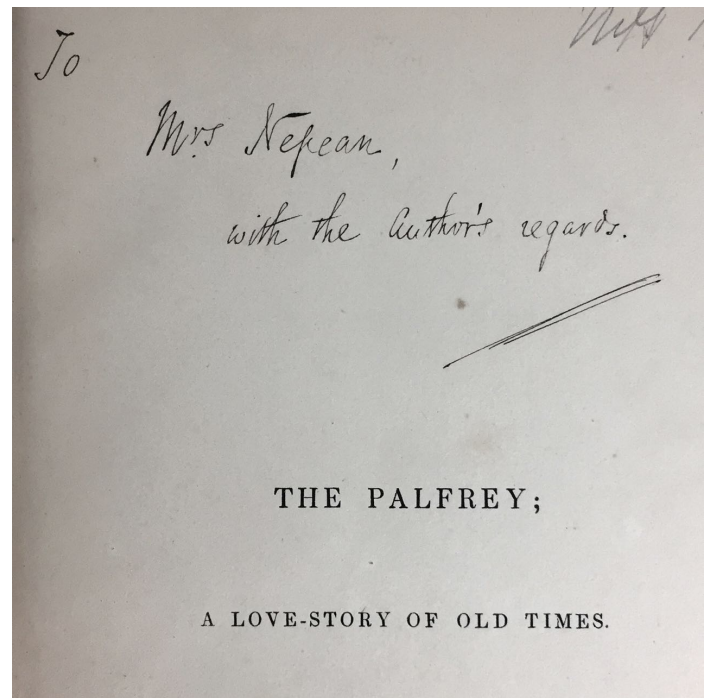
Illuminated Manuscript on Vellum, 1914, Given To Gerard Manley Hopkins' Mother, as Family Heirloom.



126. [Hopkins, Gerard Manley- ORIGINAL ILLUMINATED MANUSCRIPT OF POEM-FAMILY HEIRLOOM] Original Fully Illuminated Manuscript on Vellum of Hopkins' Poem, "The Starlight Night," 1914 with Note Given To Hopkins' Mother, 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, 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 seems likely that the manuscript passed down along family lines, regarding the provenance: obtained from a dealer on Vashon Island who found it in a thrift store, and an ancestor of Gerard Manley Hopkins, namely John Manley Hopkins (1935-2017), lived for many years, on Vashon, up until his death three years ago. The present poem constitutes an early draft of the “Starlight Night,” which was published four years AFTER this manuscript was made. 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. (#4900) \$4,500.00

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, (information provided upon request). 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.



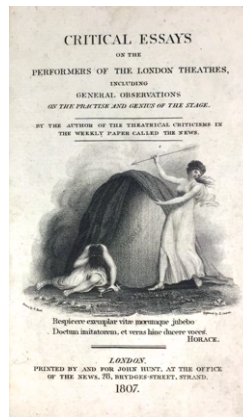
127. **[Hunt, Leigh- Presentation Copy] The Palfrey; A Love-Story of Old Times.** London: How and Parsons, 1842. First edition. Full tan polished calf with gilt ruled lines on edges and circular devices at the corners, gilt decorated spine, dark green endsheets. Presentation Copy, on half-title: To Mrs. Nepean, with the Author's regards.” 80pp. Original front and rear printed wrappers are bound in at back. Mended at spine, some wear, soiling, very good. (#3719) \$425.00

128. **[Hunt, Leigh] The Months Descriptive of the Successive Beauties of the Year.** London: C & J Ollier, 1821. First edition. Original red cloth boards. Verso of half-title with announcements of other Hunt publications by Ollier. Colophon reads, “Marchant, Printer, Ingram-Court, Fenchurch Street.” as called for. This is a scarce Hunt title. A very nice copy. (#3723) \$625.00



129. **[Hunt, Leigh] Captain Sword and Captain Pen. A Poem.** London: Charles Knight, 1835. Dark olive green wavy cloth, spine title in gilt. Half title. Eight superb, illusory woodcuts, illustrating the text, by Thornton Leigh Hunt and engraved by J. Jackson. Yellow endsheets. Scarce. 112pp. Ads at back. (#3722) \$550.00

Very Early Leigh Hunt, in Original Boards



130. **[Hunt, Leigh] Critical Essays on the Performers of London Theatres, including General Observations on the Practice and Genius of the Stage.** London: Printed by and for John Hunt, at the Office of the News, 1807. First edition. Excessively scarce original olive boards with paper label on spine reading, "Critical Essays on the Performers of the Theatres. Price 8/." Verso of half title has "Advertisement" that the author would henceforth write exclusively for the "Examiner." Apart from "Juvenilia," Leigh Hunt's earliest principal work. Paper worn away at spine, but a remarkable survival with 99% of paper in tact, some thumbing internally, but near fine. (#3717) \$950.00

131. **[Hunt, Leigh] Foliage, or Poems, Original and Translated.** London: C. & J. Ollier, 1818. First edition. Bound in nice tan half calf (modern), attractive contemporary marbled boards with matching marbled endsheets. With letters to Byron, Moore, Hazlitt, Lamb, etc., as well as sonnets on Keats, etc. with translations. An early and scarce Hunt title. A fine copy, brilliant internally. (#3727)

\$450.00



132. **[Icart, Louis] Zola, Emile. Le Reve.** Monte Carlo: Editions du Livre, 1946. First edition thus. Bound in full crushed light brown morocco with large embossed title running longitudinally on spine in darker brown. Full page color illustrations and line drawings throughout by Louis Icart. Fine. (#5863)

\$350.00



133. **[Jugendstil Classic] Freyhof, Konrad Ferdinand Von Bilderbucher Band Tiere.** Koln: H. & F. Schaffstein, [1906]. Second edition. Oblong quarto. Original color pictorial paper covered boards, beautifully patterned endsheets in color. The classic

Item 33, "Band Tiere"-Continued

Jugendstil book, marvelously illustrated by the great Freyhold, with twelve full-page color pictures. "Freyhold's picture books are marvels in the early development of the picture book of the 20th century" (Klaus Doderer). -The pictures, "freyholding in their unspeakably immovable untouchedness and childhood" (ER White 1902 to Richard Dehmel) show us the animals of the rural environment (cows, sheep, pigs, pigeons); only the last illustration with parrots puts the viewer into an exotic mood. The watercolor paints were applied using stencils.

\$1,850.00

"These books found no mercy before the great crowd. But the children were extremely fond of these books, unfortunately they were not made accessible to them by their parents" (Julius Schaffstein, quoted from cat. Cologne). In 1905 the publishing house opened the series with this title, but great expectations remained unfulfilled: "The books were not a commercial success, despite their extraordinary artistic design" (Roland Stark, Schaffstein Verlag, page 66). A very nice copy, corners slightly worn, near fine, one plate repaired at very end. (#3622)



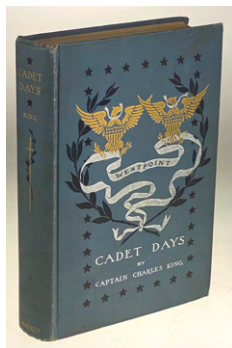
134. **[Jugendstil] Munchen Kalender fur das Jahr 1886.**

Munchen: Central Vereins fur Kirchenbau, 1886. First edition. Thin quarto. Color pictorial wrappers. Superb color illustrations throughout by Otto Hupp (O.H.). Very good. (#375) \$175.00

135. **[King, Charles- Armstrong, Margaret] King, Captain Charles. Cadet Days, A Story of Westmont.**

New York: Harper & Brothers, 1894. First edition. Blue-gray cloth with superb cover design by Armstrong featuring two heavily gilt eagles atop an unfolded silver ribbon, lettering stamped in silver as well. Corners slightly bumped, slight wear, but a very nice copy of a scarce Armstrong title. Fine internally. (#5840)

\$150.00



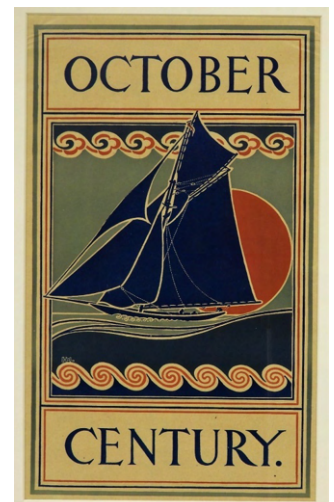
136. **[Latenay, Gaston de Art Nouveau Masterpiece-] Art Nouveau Classic. Homer. Nausikaa.** Paris: Piazza & Cie, 1899. First edition. Small Folio. Original blue-grey pictorial wrappers.

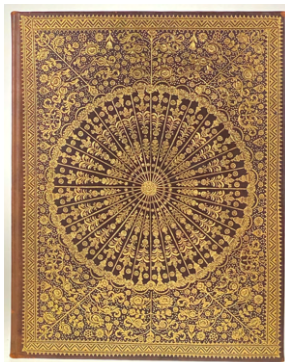


Number 130 of 330 Copies on 'Velin de Vosges a la cuve.' A stunningly beautiful book, with 26 exquisite and delicately rendered color plates and 24 illustrations by Gaston de Latenay. With the original scarce folio-sized prospectus in printed wrappers containing three full-page color plates and descriptions of the book. A monumental production, aesthetically Art Nouveau in every way, De Latenay's delicate line and pastel color palette make this book among the more beautiful of the period. Near fine. In a superb custom-made clamshell folding box with light green cloth covers and interior and tan cloth sides (all Japanese Asahi bookcloth), by Carolina Veenstra. (#2270) \$2,800.00

137. **[Lawrence, Herbert M.] Original Printed Color Lithographed Poster for The Century October Number, 1895.**

Superb original printed color lithographed poster by Herbert Myron Lawrence for the October, 1895 Century Magazine, depicting a stylized sailboat in blue with a setting sun. Herbert Lawrence, (1861-1937), who established an art studio in San Francisco in the 1880's, and, at the turn of the century, was known for his innovative frescos and revolutionary colors in theaters and public libraries. Sight size, 17 3/4" x 10 5/8", Frame 25" x 19 1/4." Signed with initials "HL" Lower left. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Very good condition with wrinkles to paper in upper corners, in archival frame and mat. (#4396) \$1,500.00



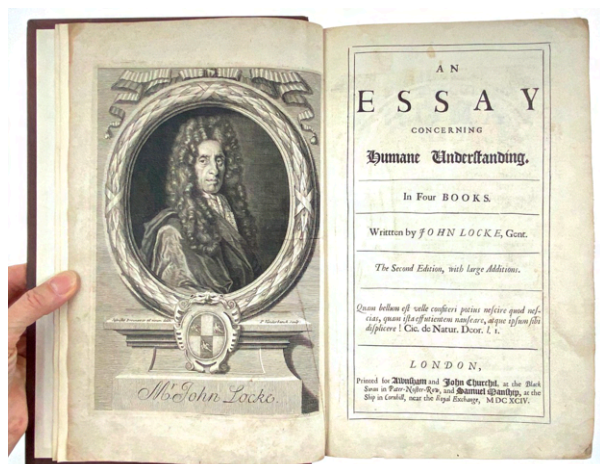


138. (**Lincolniana: Edward Bok- Inscribed by Mary Bok's Son**) Bok, Edward and Mary. **The Man in the White House.** Merion, Pennsylvania: Swastika Press, 1929. First edition. This oddball book features the publisher's original stunning all-over gilt design on both covers, on

polished dark brown roan. The author, Dutch immigrant Edward Bok, was the long-time editor of the Ladies Home Journal, who in 1921 won the Pulitzer Prize for Biography for his book, "The Americanization of Edward Bok." Inscribed by Mary Bok's son on front fly, "Affectionately Curtis Bok." Edward Bok was an accomplished author, publisher, and philanthropist. "The Man in the White House, published a year before Bok's death, was produced as a New Year's gift for Bok's friends, and is very rare. Written in the form of a dialogue between a narrator and a "Critic," Bok provides an earnest reflection on Presidential courage during war time, written in the wake of Woodrow Wilson's death, but the true subject of the book is not revealed until the very last words. It is actually about Abraham Lincoln! Fine.

\$450.00

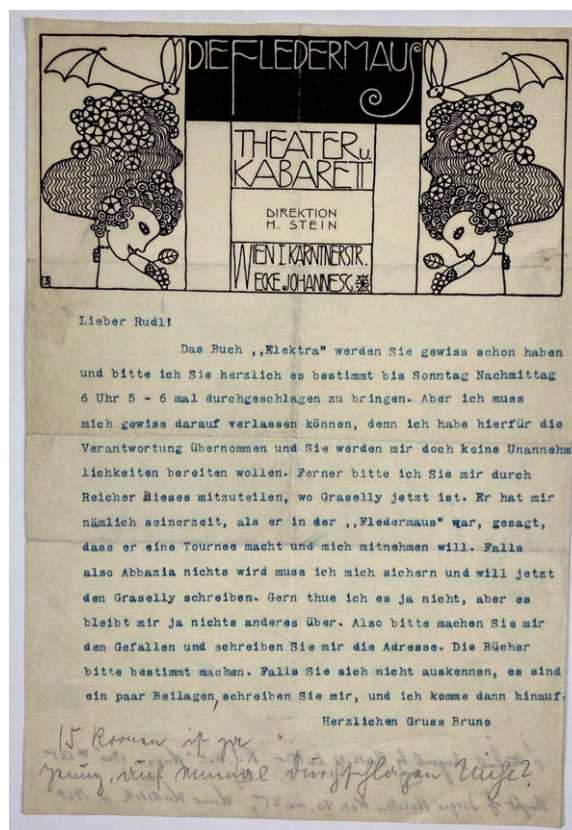
NOTE: The Hindu swastika symbol used by this small Marion, Pennsylvania press predates its modern association with the Nazi party. It is used as a symbol of divinity and spirituality in many spiritual practices throughout Asia, and was part of Celtic, Norse and Germanic mythology. (#5862)



139. [Locke, John] **An Essay concerning Humane Understanding In Four Books.** London: Albasham, John Churchill, and Samuel Manship, 1694. Second edition. Folio. Folio. Bound

in modern full polished dark brown calf. Engraved portrait frontispiece Sylvester Brounower (first appearance in this edition); title-page printed within double rule border. The second issue with the Churchill/Manship imprint. With the scarce frontispiece portrait, first appearance in this edition and the text was considerably expanded. Excellent condition, well preserved. Most scarce. \$4,250.00

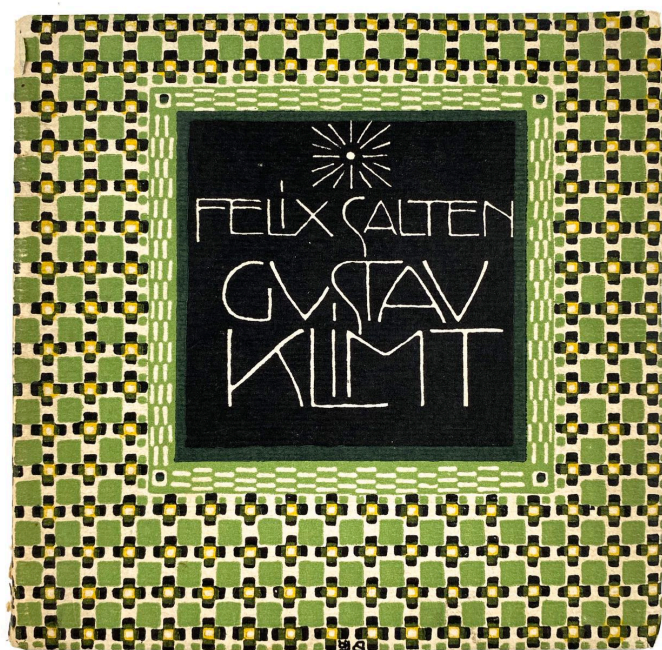
The foundation for classical British Empiricism arose from Locke's correspondence with Irish scientist William Molyneux. Locke concludes that "though knowledge must necessarily fall short of complete comprehension, it can at least be 'sufficient' enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny (PMM 164). Brunet VII: 883; ESTC R21459; Wing L-2740. In very nice condition internally, with minor soiling and browning; margin of spine weakened and separating. From the noted Collection of Edward A. Quattrocchi. (#5830)



140. [Löffler, Berthold, "Fledermaus"- famed Wiener Werkstatte Production] **TLS on Fledermaus Stationary.** Superb TLS on famous "Die Fledermaus" stationery with wide illustrated heading by Berthold Löffler, for the Wiener Werkstatte's "Theater Kabarett, signed "warm greetings, Bruno," and possibly written by Bruno Walter (1876-1962), famed German-born conductor,

Item 140, "Fledermaus,"- Continued

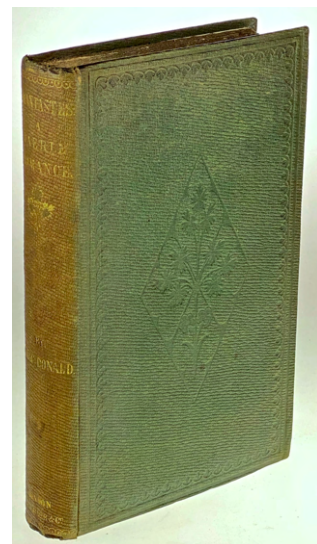
pianist and composer who performed "Die Fledermaus," on many occasions. Translated, "The Bat," or sometimes "The Revenge of the Bat," the "Fledermaus" was an operetta composed by Johann Strauss in 1874. The letter, in part: "Dear Rudly, You will certainly already have the book "Elektra" and I would ask you to bring it by 6 o'clock on Sunday afternoon. But I must certainly be able to rely on it, because I have taken responsibility for this, and you will not want to cause me any inconvenience. Furthermore, I ask you to tell me further where Graselly is now. Namely, when he was in "Fledermaus," he told me that he was going on a tour and wanted to take me with him. So if Abbazia does not work, I have to secure and now want to write Graselly..." Near fine on onion skin paper, with two-line contemporary annotation in pencil at bottom. Scarce. (#5879) \$850.00



141. **[Löffler, Berthold- Famed Early Book on Klimt]** Salten, Felix. **Gustav Klimt. Gelegentliche Anmerkungen. Buchschmuck von Berthold Löffler.** Wien und Leipzig: Wiener Verlag, 1903. Superb original color pictorial, highly decorative publisher's geometrically illustrated wrappers printed in green, yellow and black, on both covers, by famed Jugendstil illustrator Berthold Löffler. Half-title, and ornaments throughout, by Löffler. Each page with green head and tail pieces. Heiner Schwarz's book plate on inner front panel,

designed by Fritz Nettel. Cover slightly worn at spine. Pages yellowed due to acidic paper. Near fine condition. Extremely scarce, the second earliest monograph on Gustav Klimt, and one of the earliest books by Felix Salten, the Austrian writer, member of Jung-Wien, the society of Viennese fin de siècle writers. Jung-Wien was the literary equivalent of the Wiener Secession, and members of these circles were close friends and associates. Thus evidently the first monographs on the Secessionists were written by the members of Jung-Wien, and obviously these books were designed and illustrated by the artists of the Secession. This very early monograph on Gustav Klimt is one of these publications whose cover and ornaments were designed by Berthold Löffler the outstanding painter and printmaker of the artist group. (#4883) \$3,750.00

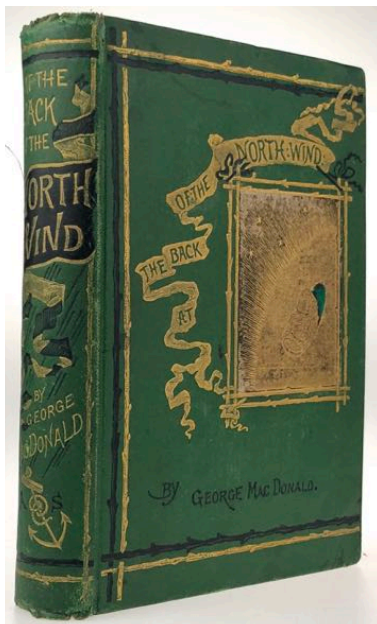
142. **[MacDonald, George- First Edition in Original Cloth, FINE]** **Phantastes: A Faerie Romance for Men and Women.** London: Smith, Elder & Co., 1858. First edition. 8vo. 323pp. Original blindstamped olive green cloth. The first edition of George MacDonald's first story to be published in book form. A fine copy in its original state, finely blindstamped olive cloth



with diamond shaped central blossoms and petal motif, elaborate borders on both covers, spine with gilt stamped leaf emblem and lettering, original yellow endpapers. MacDonald's faerie romance was aimed at an adult audience. The similarities between MacDonald and Lewis Carroll, who published Alice in Wonderland eight years later abound, culminating with Carroll asking MacDonald and his wife to read the draft of Alice. About as fine a copy as ever seen by this enduring and important classic. The copy of Sir Charles Oman (inscribed) ,noted military historian, and later, John Sparrow, English academic and book collector, both bookplates appear at front. In superb custom made chemise and green morocco-backed slipcase. (#4321) \$4,500.00

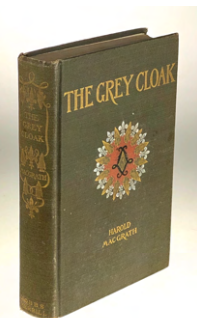
143. [MacDonald, George- First Edition, Green Cloth] **At the Back of the North Wind.**

London: Strahan & Co., 1871. First edition. Original illustrated green cloth with bold gilt blocking, as well as black borders, background and lettering on cover and spine. First issue with half-title, and superb woodcut illustrations by Arthur Hughes throughout. 13 pp. of advertisements at end. AEG. In nice collector's folding box. Rear cover neatly detached, otherwise a very nice copy, text block starting, minor browning and spotting, minor soiling to covers, a book rarely found in exemplary condition. . No priority is known regarding tan versus green cloth. (#4323) \$2,500.00



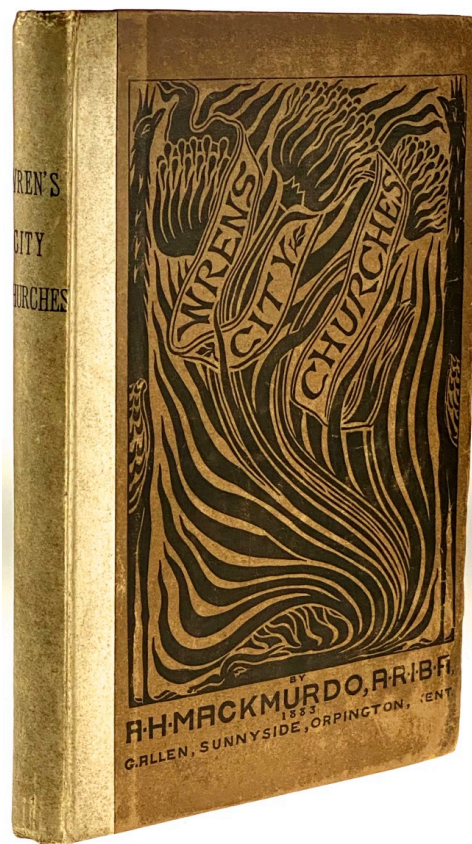
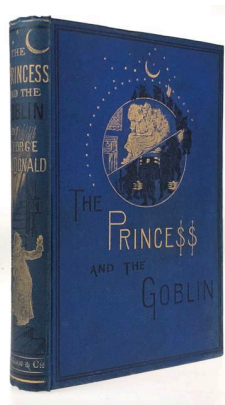
145. [MacGrath, Harold-Armstrong, Margaret] **The Grey Cloak.**

Indianapolis: The Bobbs-Merrill Company, 1903. First edition. Olive cloth with cover medallion design in salmon, white and gold, and lettering in bold gilt by Armstrong. Covers show wear, but good and tight copy. With full-page illustrations by Thomas Mitchell Peirce. (#5839) \$85.00



144. [MacDonald, George] **The Princess and the Goblin.**

London: Strahan & Co., 1872. First edition. Original blue cloth with bold gilt design on cover and spine, stamped in gilt and black with pictorial design on cover. First edition, first issue with publisher's name at foot of spine and with crescent moon and flaming torch in gilt outside of the front cover circle. 30 illustrations by Arthur Hughes, all edges gilt. In collector's blue morocco case with decorative gilt spine, previous ownership inscription in ink on front free endpaper, minor spotting and browning, minimal soiling to lower board, spine sunned, bumped. Scarce first edition of MacDonald's second full-length fairy tale. In a letter to his wife in February 1871, Macdonald refers to the book which would be published a few months later: "...I know it is as good a work of the kind as I can do, and I think it will be the most complete thing I have done..." Scarce and rarely seen in presentable condition. (#4325) \$3,750



146. [Mackmurdo, Arthur Heygate-Attributed the First Art Nouveau rendering in Book Form] **Wren's City Churches.**

Orpington: G. Allen, 1883. First edition. 8vo. 133pp. Original publisher's Japon-backed brown paper covered pictorial boards with exquisite cover design by Mackmurdo, which also appears as the full-page decorative design on the title page. Title in black on spine, edges untrimmed. Tissue-guarded mezzotint frontispiece, "drawn by A. H. Mackmurdo," and "Engraved by G. Allen," entitled, "Soul Strivings From Struggle into Calm." Nikolaus Pevsner, noted German-British art historian described Mackmurdo's title page as "the first work of art nouveau which can

be traced,” identifying its main influences as Rossetti and Burne-Jones, and ultimately, through them, William Blake. “Arthur Heygate Mackmurdo's title page for Wren's City Churches documents the influence of English design upon European Art Nouveau. Conceived in the same spirit as later European Art Nouveau designs, the title page exhibits complex relationships of positive and negative space, visual rhythms, and abstract forms based upon the natural growth of plants. Although scattered examples of English proto-Art Nouveau designs have been noted in the histories of Art Nouveau, Mackmurdo's designs for furniture, wallpaper, and books produced at the Century Guild between 1882 and 1900 represent the most consistent utilization of the visual energy inherent in Art Nouveau.” -From Victorian Web.

\$3,250.00

Mackmurdo's first artistic influence was John Ruskin, who had also heavily inspired the Pre-Raphaelites. As well, Mackmurdo learned the tenets of Pre-Raphaelite design from William Morris, who convinced him to establish the Century Guild, which he founded in 1882 with Selwyn Image, Herbert Home, and others, which soon became the official magazine for the guild, providing a forum for discussing the Arts and Crafts movement. Wren's City Churches is extremely scarce and when found, is seldom in presentable condition. Our copy is well-preserved, and internally clean and bright, a nice tight copy. The spine is somewhat darkened, boards mildly rubbed and edge-worn, An extremely scarce book, and one of the more iconic artistic images of the Nineteenth Century. (#5045)

147. **[Macleod, Fiona]** Macgoun, Hannah C. Preston. **At the Turn of the Year, Essays & Nature Thoughts from the Writings of Fiona Macleod.**

London: T. N. Foulis, 1913. First edition. Original smooth buckram cloth (green). A beautiful book with twelve small tipped-in color plates by Hannah Clarke Preston Macgoun comprising an illustration with a quotation for each month of the year. With a eulogy on the recent death of the artist. Spine evenly faded to brown, some internal browning, but overall a very nice copy of a



148. **[Marlowe and Raleigh- Fabulous Arts and Crafts Illustrated Rarity]** Marlowe, Christopher and Sir Walter Raleigh. **The Passionate Shepherd to His Love by Christopher Marlowe and The Nymph's Reply to the Shepherd by Sir Walter Raleigh.** New York: R. H. Russell, 1902. First edition. 8 x 10 inches. A stunning, fine copy of a turn-of-the-century Arts & Crafts masterpiece, in its original folder (dust wrapper or mailer?) with original printed publishers insert which also has limitation signed, No. 138 (of a total 500 copies printed. Original publisher's paper parchment with stunning all-over Nouveau style design of repeating dove, blossom, leaf and stylized stem work, by P. A. Schwarzenbach who also illustrated and decorated the entire book, which is printed in red and black.

\$1,250.00

With the original pink silk ties, all four present un-torn. Also with limitation page, again enumerated as copy #138. The book is in incredibly fine condition, partially unopened, and the wrapper is essentially all present except for fraying at spine. Even the original star seal inserts are present (obviously split to open the wrapper). An amazing survival to say the least. There can't be a better copy obtainable of this beautiful work. (#5076)



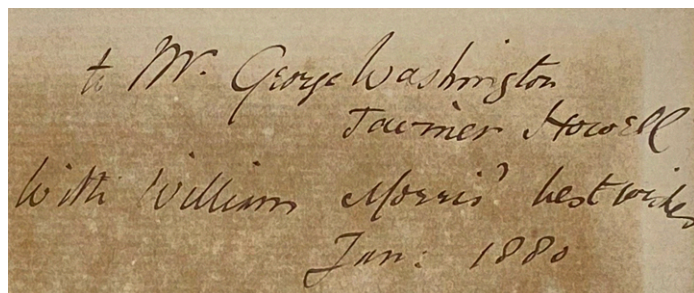
149. **[Merrymount Press Rarity] An Account of the Dedication of The West Window of St. John's Church, Beverly Farms Whitsunday, May Thirty-First MDCCCXXV.**

Boston: Privately Printed by D. B. Updike, The Merrymount Press, 1925. First edition. Large quarto, 8 1/2 x 11 1/2 inches. Bound in luxurious full crimson crushed morocco by the publisher (i.e. as issued) with double filet gilt border and central gilt-tooled oval garland covered with leaf sprigs, spine gilt, dentelles with double gilt ruling. Designed and printed in red and black by Updike on handmade paper, with red initials and double page full size rendering of the window in line, as well as a photogravure reproduction of the actual window at St. John's Church, Beverly Farms, Mass, which was designed by Charles Jay Connick, with the assistance from Ralph Adams Cram. "An enormously expensive memento - an almost regal conceit. It is an example of superb printing and period binding." Martin Hunter, *The Merrymount Press* 83. Slight wear to corners and joints, else fine. This copy was owned by Harriet LAWRENCE HEMENWAY who was, along with Minna Hall, responsible for helping to end the trade in endangered bird feathers used for women's hats. She was one of the richest women in Boston and died in 1960 at age 10, (#5833) \$750.00



spine. AEG. Two woodcut engravings by Hunt, one by J.E. Millais, and 11 other by contemporary artists. AEG. Covers sl. faded, bottom of spine frayed, corners bumped. Internally very clean and tight. Fredeman 94.3 (#200) \$275.00

152. **[Millais, J.E.] The Parables of Our Lord.** London: Routledge, Warne, and Routledge, Farringdon Street, 1864. First edition. Quarto. Original publishers red cloth with elaborately blindstamped and gilt-stamped lettering and designs on both covers and spine, beveled boards. 19 exquisite full-page wood-engraved illustrations by John Everett Millais (engraved by Dalziel). Printed on thick card paper, A.E.G, headpiece designs, red ruled borders throughout. Corners worn, head of spine sl. worn, small stain rear cover, else very good and surprisingly tight copy of a scarce and early Pre-Raphaelite work. (#989) \$850.00



153. **[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, a near fine copy. (#4688) \$2,750.00



150. **[Meynell, Alice] A. C. Thompson. Preludes.** London: Henry S. King & Co., 1875. First edition. Original publisher's superb gilt-blocked illustrated cloth (green), gilt spine. Alice Meynell's first book; celebrated poet, essayist and art critic, this her book with illustrations also by Alice

as well as her sister Elizabeth. A fine copy of a book an important book, rarely seen thus. (#2167)

\$1,500.00

151. **[Millais, Hunt, etc.] Gatty, Mrs. Alfred. Parables from Nature.** London: Bell and Daldy, 1861. First edition. 8vo. Original plum publisher's cloth with elaborate gilt blocked design cover and

Very Scarce Mosher Unused Printed Cover



154. **[Mosher Press- Unused Cover] Primavera Cover Paper.** An original printed leaf comprising the cover paper for the Mosher Press title, "Primavera," issued in 1900, printed in maroon and dark olive green on a single sheet of gray handmade cover paper. Fine. A most scarce survival. (#3766)
\$650.00

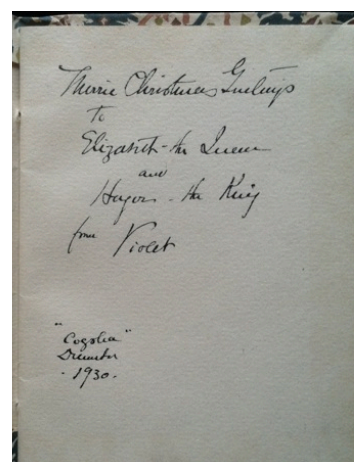


155. **[Nash Printing- Book Club of California] Annual Report, 1913.** San Francisco: The Phelan Building, 1913. Brown printed card wrappers with large red-brown woodcut logo on cover by John Henry Nash, stitched at spine, as issued. The first report of the Book Club of California. 22pp printed on thicker handmade paper. 350 copies printed by Taylor, Nash and Taylor. Fine. Quite scarce. (#3164)
\$150.00

156. **[Nineties Book List] Books From Every Field of Literary Endeavor, 1899.** 12mo. Original Strawbridge & Clothier issued light green illustrated self-wrappers with superb Art Nouveau illustration. 48pp. Fine. (#3266)
\$150.00

157. **[Oakley, Violet and Elizabeth Shippen Green- Association] A Florentine Christmas of a Century Ago.** Florence: Giulio Giannini & Son, 1929. Third edition. 12mo. Patterned color paper wraps, printed label on cover. Color frontis, one engraving, borders in green and orange. An amazing and exceedingly rare association between

two of the three principal female Brandywine artists, Violet Oakley and Elizabeth Shippen Green (the other was J.W. Smith). Signed in attractive cursive hand across the whole the front free endpaper: "Merrie Christmas Greetings/ to/ Elizabeth- the Queen/ and/ Huger- the King/ from Violet/ "Cogslea"/ December/ 1930." Huger, referring to Elizabeth Shippen Green's husband, Huger Elliot. A monumental and endearing inscription. Association copies of books between the Brandywine artists are quite scarce. Book is fine. (#734)
\$650.00



Two Very Scarce Early Violet Oakley Photographs

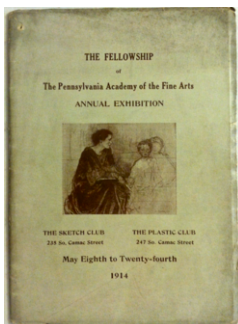


158. **[Oakley, Violet- two Original Photographs] Violet Oakley's Studio With Autograph Inscriptions on Back by Violet Oakley.** Philadelphia: not published, ca. 1900. Offered here are two original photographs, most likely taken by either Jessie Willcox Smith, Elizabeth Shippen Green or Edith Emerson. One, of her close friend and fellow painter Ellen Wetherald Ahrens, and the other of both Violet Oakley and her sister, Hester Oakley. Both have original explanations of the photos written by Violet Oakley on the back in pencil: On verso of Ahrens, "This is Ellen at work in at her corner- When we are not taking photos, she has the window open beside her. The little Oriental



seat in front of her made by ourselves and of old pin cushions and a packing box and two little rugs. Isn't it pretty? The back is all padded—" On verso of Violet and Hester: "I at work and Hester sitting talking to me-". Photos are slightly age faded, a few corners and sides with small chips, else very good. Exceedingly scarce private photographs of Violet Oakley's studio with artist friend and sister. (#1197) \$2,500.00

159. **[Oakley, Violet] La Presence Divine At the League of Nations.** Geneva: Albert Kundig, 1937. First edition. Quarto. Original printed wrappers with Violet Oakley monogram on cover, lettering in black. 14-page booklet with text by Oakley in both French and English explaining and expanding on her motives for the exhibition items. One full-page black and white plate reproducing one of her paintings. Very fine. Most scarce. (#1202) \$250.00



160. **[Oakley, Violet] The Fellowship of the Pennsylvania Academy of the Fine Arts; Catalogue of the Exhibitions Combined in the Plastic Club and Sketch Club Galleries.** Philadelphia: Pennsylvania Academy of the Fine Arts, 1914.

12mo. Gray printed wrappers with cover drawing by Violet Oakley. Contains painting titles of various artists, including Violet Oakley. Very good. Scarce. (#1221) \$95.00



161. **[Paschetto, Paul] The Twenty-third Psalm.** Folio. Rome: Privately Printed, 1927. First edition thus. Unpaginated. Nine original woodcut illustrations by Paulo Paschetto tipped in. ($\frac{1}{4}$ x $13 \frac{1}{4}$ inches) original full pictorial vellum with image of the Christ carrying a lamb upon his shoulders. No. 5 of 100 copies. Signed by the author at the limitation statement; each plates with the artist's penciled monogram and date. Paolo Paschetto (1885-1963) was a devout Christian who apparently regarded his iconographic art as a calling or avocation as much as a profession. Paschetto served as a professor at the Royal Academy of Art in Rome. He was known in Italy as one of the foremost black-and-white artists and illustrators. Light wear; very good. (#2542) \$2,250.00





162. **[Pellar, Hans]** Ostini, Fritz von. **Magnificent Folio Production of De Kleine Koning.** Amsterdam: Van Holkema & Warendorf, 1910. First edition thus. Huge Square Folio (15 x 17 inches). Original full pebbled cloth with beveled boards, bold black, gold and blue pictorial stamped cover, bold gilt stamped lettering on cover and spine, silk styled endpapers. Twelve exquisite color illustrations mounted onto bordered pages by Hans Pellar, the whole of the book printed on thick art paper. This is the extremely scarce Amsterdam edition of Pellar's classic and now highly sought-after illustrations for Ostini's classic fairy tale, and considered one of the highpoints in Jugendstil art. This edition may have begun at or very near the original German George Dietrich edition, which stands by comparison, a much less desirable entity than the Dutch edition herewith described. A near fine copy of what may accurately said to be one of the most beautiful Jugendstil productions of the period. (#555) \$2,850.00

163. **[Penfield, Edward]** **Striking Original Color Printed Color Poster for Harper's June, 1896.** A wonderful printed color lithographed poster by Edward Penfield, leading illustrator and poster artist of the period, depicting a woman with yellow hat seated in a green rocking chair reading a book. The poster was printed in 1896, by Harper's Magazine. Sight size: 18 1/2 x 13 1/2 inches, signed Edward Penfield upper left; provenance: Ainsworth

Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Archival frame and mat, overall excellent condition. (#4394) \$2,250.00



Item 163



164. **[Perrault, Charles]** **Les Hommes Illustres Qui ont Paru en France.** Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two volumes. Large folios. Contemporary full calf over boards, 100, 102pp, with various mispagnations owing to placement of portraits. A portrait of Perrault, and 202 portraits engraved in intaglio by Edelinck, Lubin, Van Schuppen and Duflos. Scuffing to calf covers, internally clean and bright. With contemporary owner inscriptions on both leaves opposite title pages: "Henry and Jane Birkbeck, April, 1820." (#3805) \$2,850.00



*Only 10 Copies on Chine Paper, Signed by Artist,
16 Color Linocuts, One of Children's Highpoints*



165. [Perrault, Charles- **Only Ten Copies: Ground Breaking Linocuts by Edgard Tjtgat**] **Le Petit Chaperon Rouge.** London: Cyril Beaumont, 1918. First edition. 7 x 9 1/4 inches. ONE OF ONLY TEN COPIES, Printed on Papier Chine and Signed by the Artist (this is Copy #2), and another forty unsigned copies were printed on Van Gelder paper. Original color-printed pictorial boards with interpretive circular illustration and design elements, and decorative stamped spine in colors. With original red silk stitching at spine interface to cover. Endpapers with delightful repeating blossom pattern in green, yellow blue and red. WITH SIXTEEN SUPERB FULL-PAGE LINOCUT ILLUSTRATIONS BY EDGARD TIJTGAT each printed in two states, one in color and the other in red-brown. Born, Edgard Tytgat (1879-1957) in Brussels), the artist was immensely popular on the Continent, as a critic cited: "[Tytgat] pulled out all the visual stops to retell myths, legends and fairy tales in his paintings and prints. Like the filmmakers of his time, he depicted a world full of imagination, absurdity and humour. Tytgat's 'fairy tales' bring back to life and show a wide range of emotions..."

\$4,750.00

Somewhat soiled and scratched, spine chipped and toned. Internally generally clean; scattered and uneven foxing, minor toning, other minor scattered wear. A lovely version of Perrault's popular tale, combining avant-garde and folk-art styles. No other copies located in the marketplace. Housed in attractive quarter green morocco box, raised bands, gilt spine, superbly marbled side boards and felt-lined, by Sean Eric Rios. (#5087)





166. **[Petersham, Maud] Superb Bookplate for Henry Drake Harkins.** A superb color bookplate (brick red) with decorative illustration left in relief consisting of highly stylized images, dragon head, etc. Extremely scarce, printed on thicker card paper. (#3757) \$425.00



167. **[Pissarro, Lucien] Bookplate for Alfred Fowler.** Superb original printed bookplate (unused) by Lucien Pissarro for Alfred Fowler, of Kansas City, Missouri, USA, Editor and Publisher, author, and owner of firm of Alfred Fowler, Publisher; Editor of The Print Collector's Quarterly. Fowler amassed a fine collection of rare books, including Doves, Eragny, etc. On a 5 1/2 x 3 1/2 sheet with image size slightly less. Fine. Unused. Scarce. (#3771) \$475.00



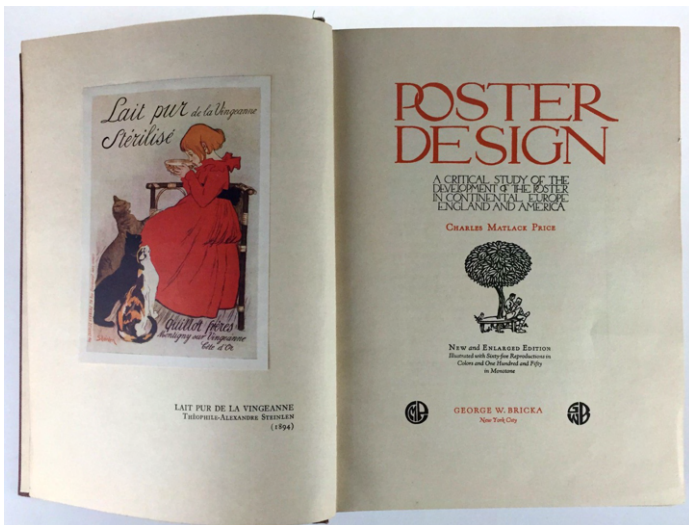
168. **[Pre-Raphaelite Poster] Stunning Pre-Raphaelite Style Poster.** Offered here is a wonderful, large Pre-Raphaelite poster (artist unsigned) image size measuring 17.5 x 12.5 inches, depicting a gathering of workers in a pastoral setting, two carrying large scythes, one carrying a violin next to a woman dressed in white flowing garment. Expertly executed, circa 1900. Near fine. (#5881)

\$850.00

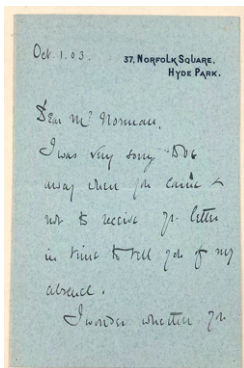
169. **[Preston, Emily- Noted Bookbinder Two-Page ALS on her Inclusion in the Briggs Brothers "Cover Designs"] Emily Preston ALS.** Folded octavo sheet written in light ink, ca. 1902, in which Preston says that her binding(both the cover and doublures) on the Rubaiyat she would agree to have pictured in their book about Cover Designs. "127 E- Twenty-third pl- Messrs Briggs Brothers, Gentlemen- Mr. George Ashby nr 8 Pine Street- New York, has photographed a copy of the Rubaiyat that I would be willing to have reproduced- There are two photos the Cover and the Doublure- I should however expect to be assured that the reproductions would be well done. Will you kindly notify me when your book is published, as I am always glad to see what is showing to advance my craft. Wishing you great success, Very Truly Yours, Emily Preston, 26th Jan." The artisan bindings of Emily Preston (1867-1952) date to 1901, a year after she opened a studio in New York City. Born in Chicago, Preston returned from 15 years in Europe where she studied bookbinding in Switzerland, London, and France. Preston studied bookbinding at the Hammersmith shop of T.J. Cobden-Sanderson: " But, I didn't plunge into the Dove's Bindery at the start." She helped establish the Arts and Crafts Society (Guild of Arts and Crafts). (#5072) \$650.00

170. **[Poster Design Classic] Price, Charles Matlack. Poster Design, A Critical Study, etc.** New York: George W. Bricke, 1922. Second edition. Thick quarto. Original publisher's red buckram cloth

Poster Design- Continued



with printed pictorial label on cover and gilt lettered spine. The more desirable New and Enlarged Edition containing 33 more color plates than the first edition (1913). 65 superb color illustrations and 150 monotone plates, all tipped-in onto separate page with printed annotations. Contains most of the more influential and popular images from the major poster artists of the last century, including: Beardsley, Bradley, Crane, Flagg, Grasset, Hazenplug, Leyendecker, Mucha, Parrish, Penfield, Rhead, J. W. Smith, and Lautrec. A superb copy, back hinge split, else near fine. (#3102) \$1,750.00



171. **[Prideaux, Sarah-Master Bookbinder – Scarce ALS] Autograph Letter Signed 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 stationary. 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

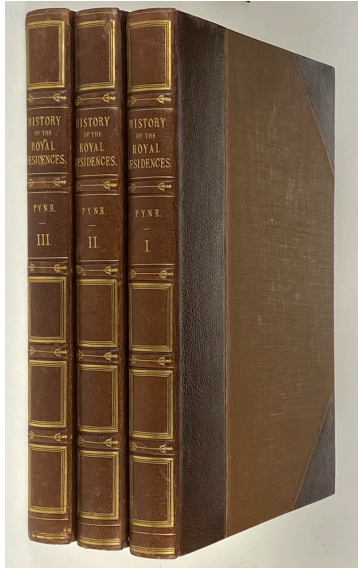
them are going to America shortly for the Xmas season.” Closing utterances, and ending with, “Sincerely Yours, S. T. Prideaux.” The recipient, M-Norman,’ writes at the end: “I called on Monday the 5th when I bought the specimen of her binding, also the corresponding Essay in French bound by here, and 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



172. **[Pyne, William Henry- One of the Greatest Aquatint Books on Interiors- LARGE ROYAL PAPER COPY] 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 on 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. With

Item 172, Royal Residences- Continued

prepublication water-marks 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 prepublication water-marks, 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.



\$9,500.00

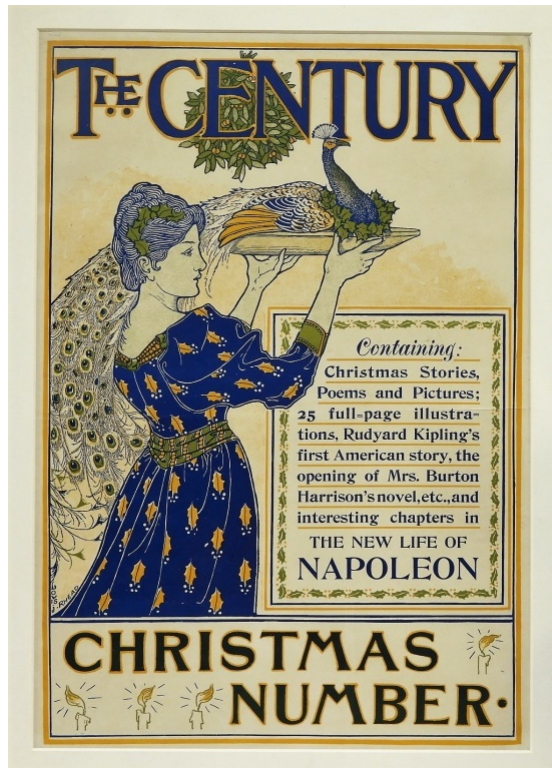
A sampling: important record of the state rooms of Windsor Castle; domestic scenes of Frogmore, purchased by Queen Charlotte in 1793; Hampton Court, whose state rooms had fallen into disrepair for almost 60 years; Buckingham Palace, bought for the queen for 28,000 pounds sterling; Kensington Palace, 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 color plate book. (#4940)



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

174. **[Rhead, Louis]** Rhead, Louis & Frank Chouteau Brown **ACS to Chouteau Brown.** Autograph postal card signed from Louis Rhead (1857-1926), American author and illustrator, to Frank Chouteau Brown (1876-1947), noted American architect and editor of *Architectural Review*, who

became a bookplate designer; postmarked Jan. 4, 1896. "Dear Sir, I lecture on the elements of design... before the N.Y. school of applied design... on the 23rd and am at your mercy in regard to the original. I write to to tell you that I cannot consent to them being loaned elsewhere than at your desk any longer than the time named in my last letter..." He goes on to explain his fears of losing track while he is traveling, etc. Postmarked on both sides. Scarce. (#4239) \$225.00



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

Superb Association Letter, "Prang will issue the most beautiful and aesthetic poster I have done..."

176. [Rhead, Louis] **Superb Autograph Letter Signed to Frank Chouteau Brown, With Envelope.** Jan. 28, 1896.

A fabulous early letter by Louis John Rhead (1857-1926), renowned English-born American artist, illustrator, and author known especially in the early 1890s, for his expert Rhead poster art, and was heavily influenced by the work of Swiss artist Eugène Grasset. Rhead's letter (with holograph stamped envelope, addressed by Rhead) is to Frank Chouteau Brown, (1876-1947), American architect, who was educated at the Minneapolis School of Fine Arts, the Boston Art Club, and in Europe. In 1902, Brown began practice in Boston and from 1907 to 1919, was editor of the *Architectural Review* periodical. In 1916, he became a member of the faculty of Boston University and in 1919, head of the Department of Art and Architecture. "Dear Mr. Brown, Just a few words in answer to your letter. I am perfectly happy now that they are in my possession. As you know, a slight embarrassment is only temporary. I can see that the Club wanted a manager to look after things. Prang will issue the most beautiful and aesthetic poster I have done for Easter. The use of gold making it richer. Your brigadier goes off with this. I have issued a complete list of my posters merely in typewritten pages, there are just 62, if you desire to copy it, send to W. C-K Bolton Public Library, Brookline, with my complements to him asking him to bring it to you. Will want it after because I have only 2. we will say no more about the heart troubles. With best wishes, I am yours, LR." A lovely letter in its original envelope, near fine. (#5873) \$650.00



A Superb Letter Detailing his Work

177. [Rhead, Louis] **Superb Autograph Letter Signed to Frank Chouteau Brown.** Ca. 1895. Excellent early letter by Louis John Rhead (1857-1926), renowned English-born American artist, illustrator, and author. "My dear Sir, If you know how much correspondence I have gotten here and about, you would pardon me not answering before. However, I am willing to loan you some originals.

The Boston drawings have been lent to the bones, and school- from there I shall want them back- as there are more drawings not sold, and therefore, prefer to have them by me. I can send on to you the following which represents my latest work, which the Boston Show did not. Two last morning journals, both double sheet, the 4 last "sun" two of which are printed but not yet the big new your Herald print and original- "Winter Tales for Winter Nights in Ba--- syndicate. These drawings I value at \$400. The Herald print must be returned as it is the only print obtainable as the edition was small they used them up before any one could get them. You might be able to get the original portion for my own exhibition and the two "suns" which would make the sun series of six complete, al originals they would have to be got from Mr. Robinson whose address is 35 Witing... [etc]... and also sign the enclosed receipt. yours truly, Louis Rhead." Near fine. (#5874) \$750.00



178. [Ricketts, Charles- Proof for Copeland and Day Trial Bookplate] "Copeland & Day, LXIX, Cornhill, Boston" Printed Design On proof Paper. Exceedingly Scarce (see below) A superb original printed proof trial (6 x 4 1/2") by Charles Ricketts for Copeland & Day bookplate, with superb illustrative design of garbed woman bending over to place a flower or pick a flower. The bookplate is extremely scarce, especially the cream paper variant in black ink. Circa 1894, at the request of F. Holland Day, Ricketts designed this bookplate,

though he never designed a book for the firm. Pictured in Kraus Bibliography (Centroid 92). A fascinating further illumination of how this scarce and important trial bookplate came to be, is given by the Ricketts scholar, Paul van Capelleveen: "What was the use of this bookplate? It was not meant for the private libraries of Copeland and Day, nor for books sold by the firm, but apparently in use as 'office copies' that were kept on the shelves of the firm. At least one book bearing this bookplate has been identified: it is a copy of Oscar Wilde's *Salome* (1894) that was sold at auction in 2009. The bookplate was printed in green, Kraus recorded. However, a few copies have been printed in black. These may have been proof copies. One such copy can be found in the Carl Woodring Collection, Woodson Research Center, Rice University, Houston, Texas. Another copy was recently sold at auction. Both copies, printed in green and in black, are quite rare, and more difficult to find than a copy of *The Sphinx*. The design is very much in style with *The Sphinx* drawings and lettering. The 'O' and 'A's in the bookplate have the same sort of curved lines.-- Paul van Capelleveen, 234. Copeland and Day Bookplate, charlesricketts.blogspot.com (#3775) \$1,250.00

One of the Three "Pre-Vale" Books, Charles Ricketts

179. [Ricketts,

Charles] Marlow, Christopher. **Hero**

and Leander. Lon-

don: Ballantyne Press

and Sold by Elkin

Mathews, 1894. Orig-

inal exquisite full

vellum boards with

famous gilt stamped

design by Charles

Ricketts on both

covers and spine. 220

Copies. Pictorial title

and six illustrations

designed and cut on

wood by Ricketts and

Shannon. Side and

bottom edges untrimmed.

One of the three "Pre-

Vale" books, *Hero* and *Leander* is one of the truly

distinctive Nineties' book meshing illustration and

binding. Superb full-page frontispiece and six half-

page woodcut illustrations, woodcut initials and

colophon device at end, by Ricketts and Shannon.



Item 179, Hero and Leander- Continued

The prospectus for this book gives a wonderful explanation concerning the woodcuts: "The effective small cuts combine the style of the early Florentine woodcut with the elongated Pre-Raphaelite figure style. To obtain unity of effect in this book, Ricketts drew all the designs on blocks, though half were of Shannon's invention." [from "The Turn of the Century," Houghton Library, 1970]. A near fine copy, with the usual speckled browning to pages at beginning at end, almost always found due to the acidity of the paper used. One of two items mentioned in the desiderata note appended to "Books from the Vale Press," by James Humphry. (#5878) \$2,850.00



book as a "saddle book," an attribution hearkening back to Persian sources. In 1899, Ricketts commented on the success of the book, "the cover of the "Silverpoints published in art paper has drifted back to me from places where my name is quite unknown on bindings, end-papers, wallpapers, and dress cretonnes." A fine copy. Paperback. (#4547)

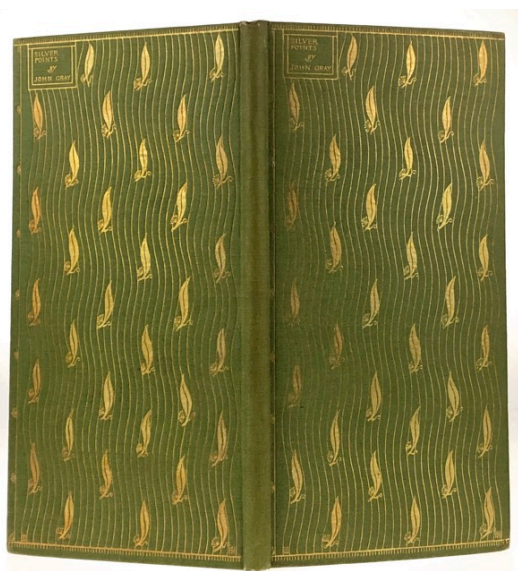
\$2,750.00



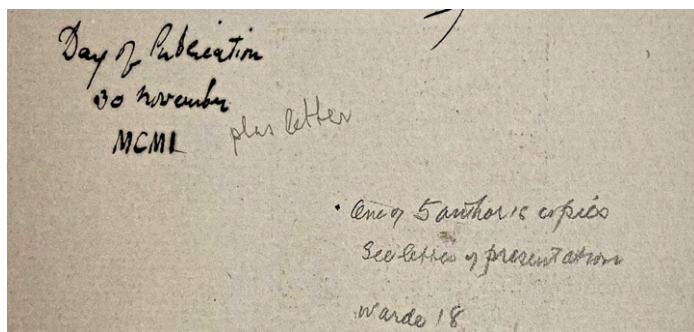
181. [Ricketts, Charles] Extensive Autograph Letter Archive Comprising 24 Separate Letters: 6 Autograph Letters and 17 Autograph Postcards and One Autograph Note Signed.

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 (at Agnews) and a Hoppner (at Knoedler) etc. Folds, slightly browned, all letters very good or better condition. (#4384)

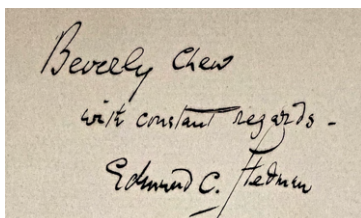
\$3,500.00



180. [Ricketts, Charles- Rarity] Gray, John. **Silverpoints.** London: Elkin Mathews and John Lane, 1893. First edition. Narrow octavo. Original green cloth with renowned vertical repeating wavy line and leaf motif on both covers designed by Charles Ricketts. Author's first book, Copy #152 OF 250 Copies on Van Gelder handmade paper. Acclaimed as Ricketts' greatest book design and widely considered one of the high-points in fin-de-siècle book design. Ricketts designs for Silverpoints pre-dated the Vale Press books, and were based on Aldine models, referring to the elongated shape of the



182. [Rogers, Bruce and Grolier Club Association- One of Five Author's Copy, Presentation Copy and ALS Founding Grolier Club Member] Stedman, Edmund. **Mater Coronata**. Boston and New York: Houghton, Mifflin and Company, 1901. First edition. Original publisher's quarter brown cloth with blue paper cover and central embossed brown medallion. ONE OF ONLY FIVE AUTHOR'S COPY, PRESENTATION COPY FROM STEDMAN TO GROLIER CLUB FOUNDING MEMBER, BEVERLY CHEW, with her bookplate and with ALS from Stedman to Chew. On front fly, "1/5 copies for the author," [in pencil]. Inscribed by Stedman in pen, "Beverly Chew, with constant regards- Edmund C. Stedman," and below that, "Day of Publication 30 November, MCM1." ALS laid in from Stedman to Chew, on his personal "Lawrence Park, Bronxville, N.Y." stationary (in red): "The Westminster, 115 East 16th St, New York. My Dear Chew, Five copies of this book have just come to me from the Riverside. I see that in each copy the title-page sheet is severed at the top. Why, I know not, unless it be that he that runneth may read. But I know you will approve of my cover, in as much as I designed it myself- even I. Your attached friend, Edmund C. Stedman, 30 November, 1901. # Of course, with the loan to me of the Yale medal by the corporation." Beverly Chew (B. A., Hobart College, 1869), was a founding member of the Grolier Club, serving as its librarian from 1887 to 1892 and as president from 1892 to 1896. Near fine. A wonderful author Association Copy of ONLY FIVE AUTHOR'S COPIES, bringing together Bruce Rogers and the Grolier Club. (#5834) \$1,500.00

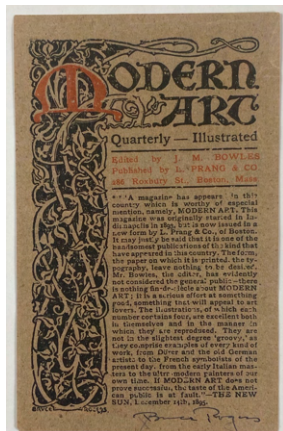


183. [Rogers, Bruce- Amazing Collection of 20 Original Printing Plates from the Work of Bruce Rogers, 1938] Offered here are TWENTY ORIGINAL PRINTING PLATES OR TYPOGRAPHICAL PLATES ETCHED INTO METAL, MOUNTED ON WOOD BLOCKS, from the book (included) "The Work of Bruce Rogers, Jack of All Trades, Master of One: A Catalogue of an Exhibition Arranged by the American Institute of Graphic Arts and the Grolier Club of New York," Updike, D.B.; McCutcheon, etc. TWENTY ORIGINAL PRINTING PLATES (measuring from 1.75 x .5 in. to 7.5 x 5.5 in.), seventeen of which were used to produce the photographic illustrations in the book. Each image plate or typographic text plate (the latter etched into metal) is mounted on a 3/4" thick wood block. The plates consists of: 14 plates for the 14 illustrations following pages 6, 54, 70, 86 and 102 in the book; a plate for Bruce Rogers' frontispiece portrait and a plate for his separate signature below; an extra, smaller plate for the Joseph Conrad photograph that precedes page 103; plus three others: a typographic plate etched in metal but not used in the book; and two small manuscript plates (of Rogers' distinctive handwriting) also etched in metal but not used in the book. \$4,250.00

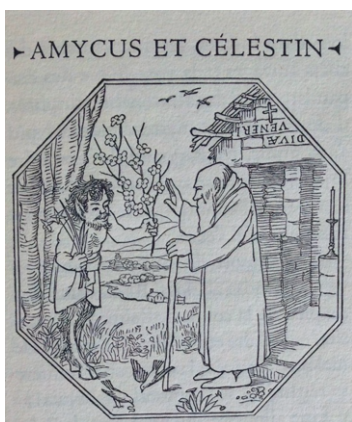
All printing plates are in fine condition with, naturally, some ink stains at the woodblock edges. A wonderful and certainly important lasting record of a major book production presenting the work of Bruce Rogers, American typographer and type designer, acclaimed by many as among the greatest book designers of the twentieth century. (#5102)

184. **[Rogers, Bruce- Inscribed by Rogers] Scarce "Modern Art" Trade Card.** Offered here

is an extremely rare and beautiful trade card from 1896 printed on tan paper designed by a young Bruce Rogers for the fine J M Bowles-published periodical *Modern Art*, signed by Bruce Rogers. The card measures 5 1/4 x 3 1/4 inches and has a Bruce Rogers attractive interlocking vine design printed in red and black on the verso, with a description of the magazine, explaining its new form under L. Prang, Boston, paper, illustrations, etc. The verso gives the contents of the Spring Number, 1896 (Vol IV- No.2). Near fine with very small remnant of white paper on verso. Most scarce. (#5851) \$350.00



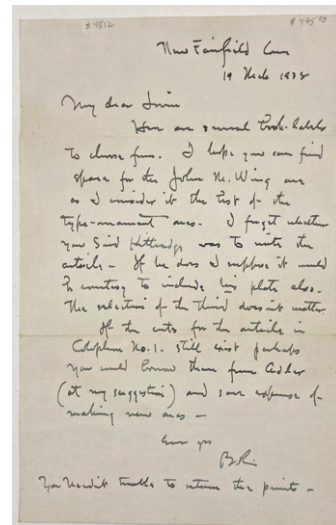
185. **[Rogers, Bruce- Signed by Rogers] Winship, George Parker. The Journal of Madam Knight.** Chicago: Printed for Bruce Rogers by Smalll, Maynard & Company, 1920. First edition. Original patterned red and green cloth, black cloth spine. Signed by Bruce Rogers in the colophon. Finely printed with two-page fold out map at front. Fine.(#5250) \$225.00



186. **[Rogers, Bruce] France, Anatole. Amacus et Celestin.** New York: Museum Press, 1916. First American edition. Original yellow wrappers with paper label. Limited to 203 Copies. Printed with Centaur Types, woodcuts by Timothy Cole after designs by Bryson Burroughs on hand-made paper. Wrappers soiled and slightly worn, fine internally. Scarce. (#2077) \$250.00

187. **[Rogers, Bruce] Autograph Letter Signed to Irvin Haas, Regarding a Proposed Article on Bookplates.** Autograph Letter Signed. One Page.

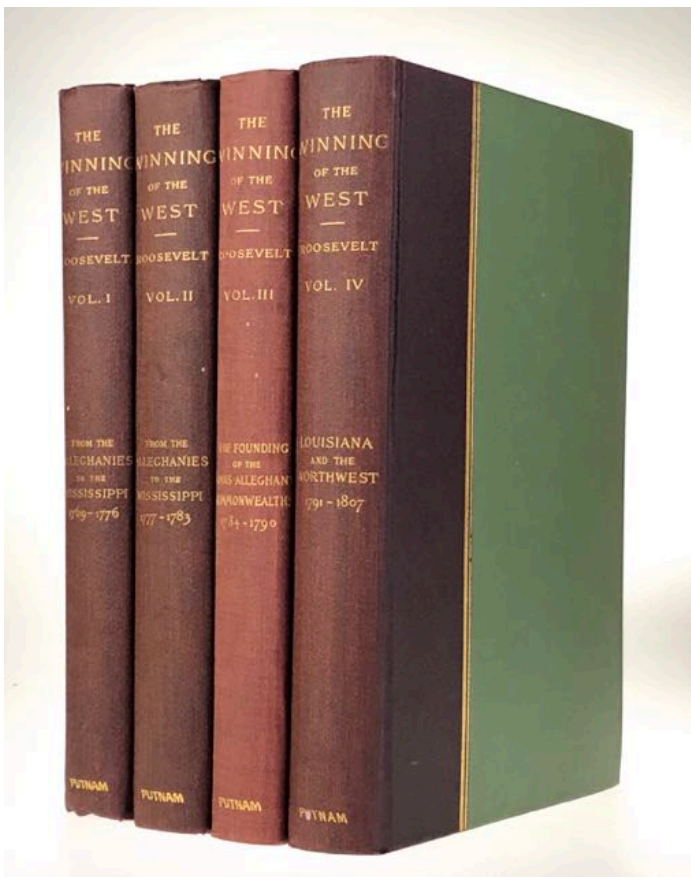
New Fairfield, Conn, 19 March, 1938. To Irving Haas, collector and author who later wrote, "Bruce Rogers: A Bibliography..." in 1968. In part: "My dear Irvin, Here are several book labels to choose from. I hope you can find space for the John M Wing item as I consider it the best of the type-movement 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. 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



188. **[Rogers, Bruce] Lowell, James Russell. Democracy: An Address Delivered in the Town Hall Birmingham.** Boston: Riverside Press, 1902. First edition. Original beige cloth backed gray paper covered boards with gilt lettering on cover and spine. Limited to 500 Numbered Copies (#147). Partially unopened. Fine. (#3247) \$125.00

189. **[Rogers, Bruce] John Barnard and his Associates.** Cambridge: University Press, 1927. First edition. Original gray/black paper covered boards, black cloth spine. 160 Copies Only. Printed on gorgeous handmade light green paper, device on title page and initials, printed by Bruce Rogers. Very fine. No other copies found on internet. (#2087) \$275.00

190. **[Rogers, Bruce] Sill, Edward Roland. The Poems of Edward Roland Sill.** Cambridge: Riverside Press, 1902. First edition. Original brown boards, brown cloth spine with printed paper label. #424 of 500 Copies, Designed by Bruce Rogers. Very good. (#5159) \$95.00

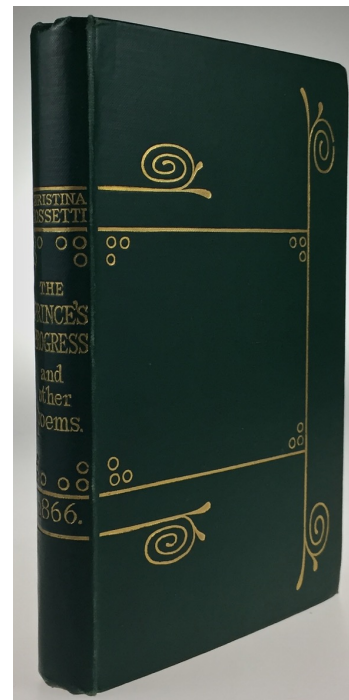


191. **[Roosevelt, Theodore]** Roosevelt, Theodore. **The Winning of the West.** New York: G. P. Putnam's Sons, The Knickerbocker Press, 1900. 8vo. 4 volumes. Original publishers two-toned fine cloth (green with brown quarter spine), gilt ruling to covers, gilt lettering on spine. This is the rare "Alleghany Edition" (according to Howe, the best edition), with five maps, versus four maps found in all other editions. 352, 425, 339 and 363pp. To edges gilt, others untrimmed. A fine set, very rarely seen in the publisher's original cloth. (#4403) \$2,250.00



192. **[Rossetti, Christina- An uncommonly fine copy.]** Rossetti, Christina. **Speaking Likenesses.** London: Macmillan, 1874. First edition. Original blue fine-wove cloth with gilt-stamped illustration on front cover, lettering on spine, original dark brown endpapers. AEG. 12 exquisite full-page wood engravings by Arthur Hughes, amongst his finest work. This a fine copy, one of the nicest copies seen. (#3967) \$1,500.00

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

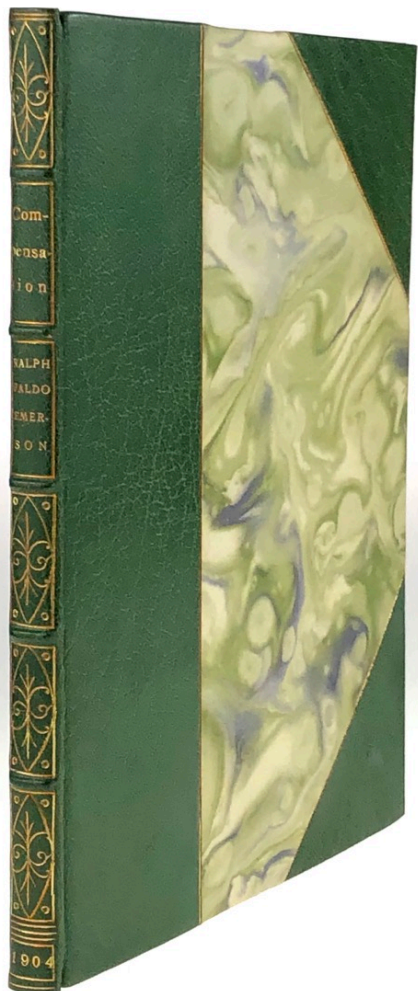


194. **[Rossetti, Christina]** Rossetti, Christina. **Goblin Market.** London: Macmillan, 1893. First edition thus. Green cloth with elaborate gilt design on both covers. Delicate and interpretive full-page illustrations throughout by Laurence Housman. Covers with slight wear, lacks front free fly, foxing to prelims only, internally near fine. (#5189) \$650.00

195. **[Rossetti, Dante Gabriel, Poems 25 Copies Only.]** London: Ellis and White Publishers, 1881. First edition. 4to. Large Paper Copy, 25 Copies Only. Bound in fine full polished calf, gilt ruling, 5 raised bands, gilt panels, morocco labels, ornate gilt inner dentelles, marbled endpapers. Sl. wear to margins of spine, corners; internally a superb copy, very fine with bright white paper, large margins. This "New Edition" contains four poems not in the 1870 edition, and hence is its own "first printing." Fredeman 23.11 (#43) \$1,250.00

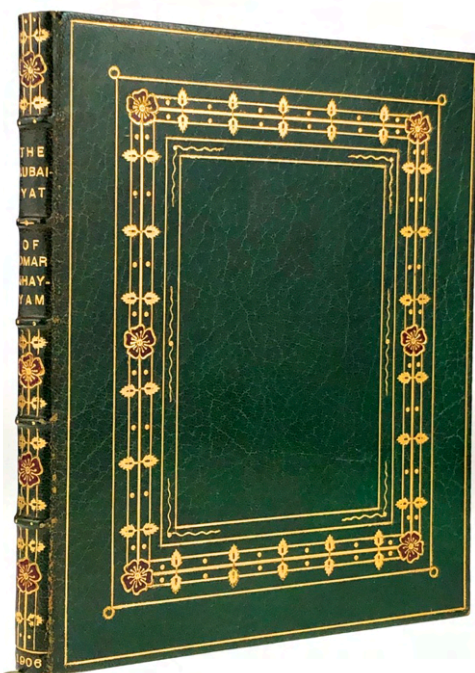
196. **[Roycroft Press- 22 of 100 Copies, 3/4 Levant, Original Box, Large Quarto]** Hubbard, Elbert. **Contemplations.** East Aurora: Roycroft Press, 1902. First edition. Large quarto. Publisher's dark blue crushed morocco, paper covered boards with gilt borders, gilt spine with six compartments, four 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



197. [Roycroft Press- 3/4 Levant, Original Box, Fine] Emerson, Ralph Waldo. **Compensation.** East Aurora: Roycroft Press, 1904. First edition thus. Original publisher's three-quarter dark green crushed morocco, elaborately gilt decorated spine, finely marbled boards and matching endsheets. #28 of 100 Copies, Signed by Elbert Hubbard. In original publishers dark green and felt-lined paper covered box with printed label. Frontispiece photogravure of the "Old Manse," superb decorated title-page, elaborate border/initial at beginning, and large colophon, all printed and heightened in color and gold. A fine copy, with no signs of use. Box near fine with minimal edgewear. A rare Roycroft title. (#4643) \$2,250.00

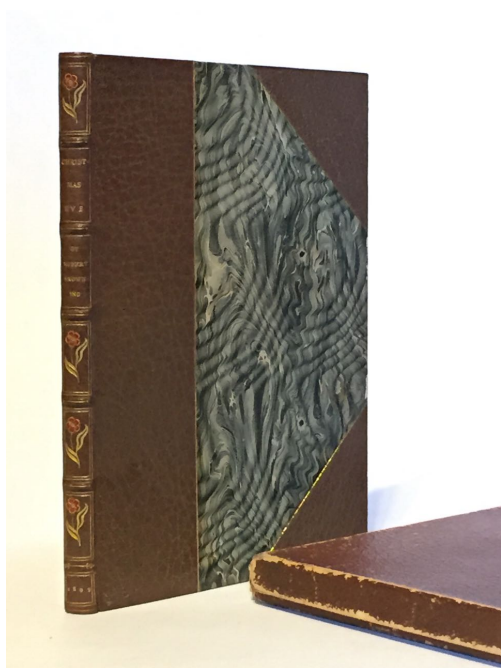
Bound by Lous Kinder, Full Levant



198. [Roycroft Press- Kinder, Stunning Full Levant Inlaid Binding, #25 of 103 Copies on Japan Vellum, Illustrations and Designs by Denslow] Fitzgerald, Edward (transl.). **The Rubaiyat of Omar Khayyam.** East Aurora: Roycroft Press, 1906. First edition thus. Fabulous full green levant by Louis Herman Kinder and pictured in Wolfe & McKenna ("Louis Herman Kinder," Bird & Bull Press, 1985) bound in rich green crushed morocco with elaborate concentric rectilinear gilt-ruled borders interlaced with leaf and dot patterning and inlaid red morocco blossoms, rear cover with different gilt filet ruled geometric and flourished border design. Wide, attractive dentelles with geometric ruled boards and flourishes, original marbled endsheets. #25 of only 103 Copies, Printed on Japan Vellum, Signed by Hubbard. Wonderful title page (highlighted in gold), smaller illustrations, and initials throughout in seven colors on Ruisdael, designed by W. W. Denslow. A fine example, with no perceptible flaws, and about as good as it gets with top-end Roycroft bindings and art. The binding (in a different color) is Illustration 29 of "Kinder." Housed in a superb folding cloth clamshell case, with felt interior, and gilt lettering on a morocco label on spine, by Sean E Richards. (#4727) \$4,250.00

199. **[Roycroft Press-50 Copies Only on 3/4 Levant, Hand-Illuminated]** Bacheller, Irving. **The Story of a Passion.** East Aurora: Roycroft Press, 1901. First edition thus. Bound by Roycroft in three-quarter crimson morocco with gilt ruling bordering marbled boards, ornate gilt decorated spine, marbled endpapers. 50 Copies Only, in original brown box with printed paper label. Printed on Imperial Japan Vellum (Copy #14), and hand-illuminated by Lily Ess. Printed in red and black with stunning full-page hand-illuminated title and running headpieces. Book is fine, with no signs of use, box very good. A scarce and appealing Roycroft title thus. (#4729) \$2,250.00

200. **[Roycroft Press]** Shakespeare, William. **As You Like It.** East Aurora: Roycroft Press, 1903. First edition thus. 4to. Three-quarter teal crushed morocco, marbled boards, ornately gilt spine with raised bands. #100 of 100 Copies Only, Printed on Japan Vellum, Signed by Elbert Hubbard. Borders and designs by Samuel Warner and are hand-colored as issued. Fine. (#2092) \$850.00



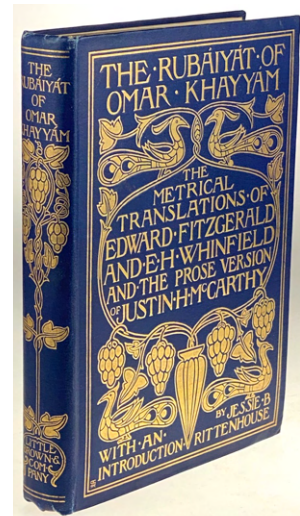
201. **[Roycroft Press]** Browning, Robert. **Christmas Eve.** East Aurora: Roycroft Press, 1899. First edition thus. Three-quarter light brown levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. #30 of 50 Copies Only, printed on Japan Vellum. Hand-illuminated by Annie McMillan. In original folding clamshell box. Superb color illuminated title page and initials throughout. A gorgeous production. Fine copy in working but worn felt-lined box. (#2094) \$2,250.00

Louis Kinder, Full Levant



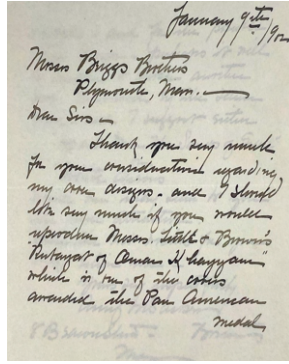
202. **[Roycroft Press]** Hubbard, Elbert. **Old John Burroughs.** East Aurora: Roycroft Press, 1901. First edition thus. Full brown levant with elegant blindstamped cover designs and lavish gilt decorated inner dentelles by Louis Kinder, master binder of the Roycroft Press. A simply stunning, understated 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 dentelle 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

203. **[Sacker, Amy- Stunning ALS to Briggs Brothers Dealing With Her Cover of the Rubaiyat]** Rittenhouse, Jessie B. (intro). **The Rubaiyat of Omar Khayyam.** Boston: Little, Brown & Co., 1900. First edition thus. Exquisite boldly gilt stamped cover and spine by AMY SACKER, noted American book designer, illustrator, painter, and teacher. With a wonderful two page letter from Amy Sacker laid in, to publishers Briggs Brothers, telling them to feature the "Rubaiyat" cover of hers, which was awarded the Pan American Medal. The signed letter also refers to two other covers by Sacker which she thinks are meritorious. "January 9th, 1900. Messrs



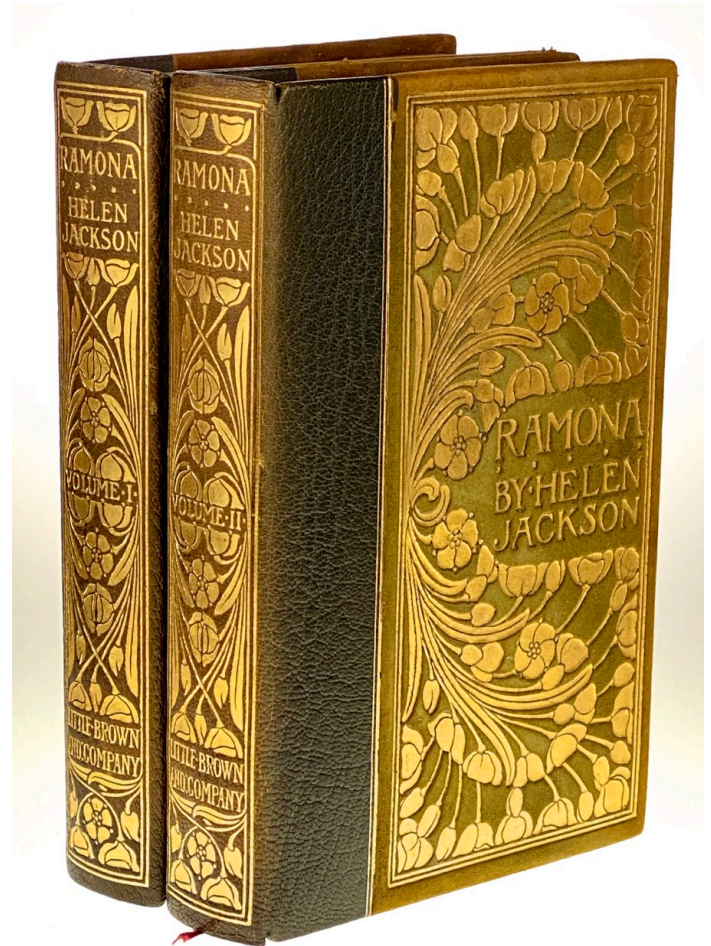
Amy Sacker, Rubaiyat- Continued

Briggs Brothers, Plymouth, Mass-- Dear Sirs- Thank you very much for your consideration regarding my other designs and I should like it very much if you would reproduce Messrs. Little & Brown's 'Rubaiyat of Omar Khayyam' which is one of the covers awarded the Pan American Medal- and for the possible other design- perhaps it will be simpler to choose another book published by the same firm- and I suggest either "Up and Down the Sands of Gold," or "White Aprons" which ever may seem to you the more attractive. With the best wishes for your book..." etc... "Respectfully, Amy M. Sacker, 8 Beacon Street, Boston, Mass." The----- A fabulous book cover by Sacker, and with this ALS, a rare look at the inside marketing and artist networking, especially to such a noteworthy firm as Briggs Brothers. Fine. (#5835) \$750.00



204. [Sacker, Amy- In Original Publishers Cloth Wrappers] Gautier, Théophile. **Captain Fracasse**. Berkeley: L. C. Page & Company, 1900. Two volumes. Exquisite cover and spine design by Amy Sacker, noted American book designer, illustrator, painter, and teacher. Full violet cloth with near all-over cover gilt stamped design consisting of horizontal stylized vine and blossom pattern, gilt with similar gilt stamped motif. In original publisher's scarce violet cloth lined wrappers, stamped in gilt on

spine. Both volumes in extremely fine condition, being perfectly protected over the years. One of the more pleasing Art Nouveau designs by Sacker, made more desirable in their original cloth wrappers (slightly worn). The only copy we have ever seen in this condition, and with wrappers. (#5877) \$450.00



205. [Sacker, Amy] Jackson, Helen. **Ramona, A Story**. Boston: Little, Brown & Co., 1900. First edition thus. Two volumes. The stunning "Deluxe Edition," #219 of 500 numbered copies, exquisitely bound in publishers wide quarter brown crushed morocco with lavish and boldly gilt design stamped on both covers over light green suede, spine with similar stamped designed on the morocco spine, by Amy Sacker, American book designer, illustrator, painter, and teacher. With wonderful frontispiece illustrations in both volumes by Henry Sandham, a total of forty-nine illustrations reproduced from drawings by Montreal-born Sandham (1842-1910), who began his career in Toronto before moving to Boston in 1882. "It is a stunning example of innovative book cover design from the period, in this case done by Amy Sacker (1872/73-1965).

Amy Sacker, *Ramona*- Continued

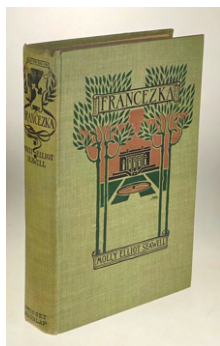
Sacker was a talented Boston-born designer who trained at the School of the Museum of Fine Arts in Boston and then taught bookbinding, book illustration, and cover design at the Cowles School of Design. She worked for several publishers, including Houghton Mifflin and Little, Brown, and Company, and it was Little, Brown who published not just one but two 1900 editions of *Ramona* in 1900. The one in our show is called the "Monterey DeLuxe," and the other the less luxurious "Monterey" edition. -The Farnsworth Museum. Extremely rare and gorgeous book. (#5876) \$650.00



206. [Sacker, Amy] Barron, Elwyn. **Manders.** Boston: L. C. Page & Co., 1901. Original publisher's fine grain blue cloth with superb cover design by Amy Sacker in green and being of Art Nouveau stylized iris on cover, bold gilt lettering on cover and spine. Amy Maria Sacker (1872-1965) was an American book designer,

illustrator, painter, and teacher. She was best known for her illustrations of children's books as well as designs of book covers and plates. A fine copy of a scarce Sacker title, and seldom seen in this condition. (#5875) \$125.00

207. [Scott, William Bell] Minto, W (ed.). **Autobiographical Notes of the Life of William Bell Scott.** New York: Harper & Brothers, 1892. First edition thus. Two volumes. Original turquoise cloth, gilt spines. Packed with 25 illustrations and 8 etchings. The first American Edition. A fine copy. (#4207) \$250.00



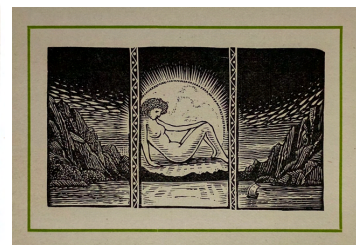
208. [Seawell, Molly-Armstrong, Margaret] Seawell, Molly Elliot. **Francezka.** New York: Grosset & Dunlap, 1902. First printing. Light green fine wove cloth with superb cover design stamped in green, reddish brown and black, design on spine in black. Scarce Armstrong cover. Fine. (#5838) \$225.00

209. [Sheringham, George] Beerbohm, Max. **The Happy Hypocrite.** London: John Lane, 1915. First edition. 4to. Elaborately illustrated beige cloth with gilt lettering cover and spine. Illustrated endpapers, 11 full-page color plates, illustrated title page, all by GEORGE SHERINGHAM. Sl. wear to covers, foxing present due to the nature of paper used in this book, plates not affected. Very good. (#71) \$150.00

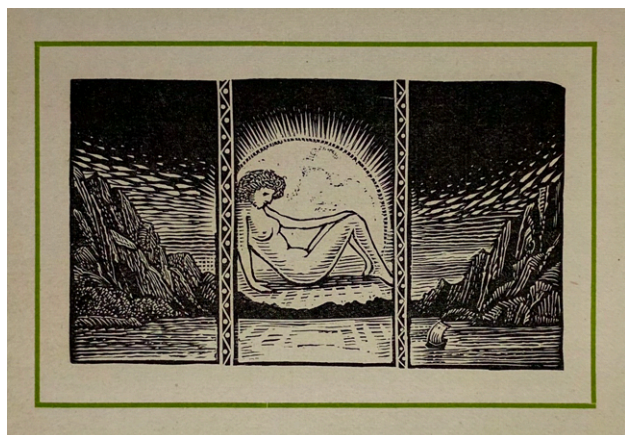
220. [Singleton, Frederick Thoreau] Brown, Frank Chouteau. **Unique styled ALS with Seal, to Frank Chouteau Brown.** Large folding letter on brown paper (with stamp/cancel) from Fred Singleton (author/artist of "Poster Lore") to Frank Chouteau Brown, American architect and book



plate designer postmarked 1895, from Boston, thanking Brown for his letter and kind words of encouragement. "You have no idea how hard it is to do things like unto these in this part of the country... I am reproducing in the April number of "Poster Lorer", and submit a very rough proof.." etc. "I addressed you in each of the Studio Club some time before I received your letter in this matter... I am glad you like "Poster Lore." It is somewhat crude- bring the production of amateurs who work under the cover of night and with limited facilities... " etc. Unusual letter, and scarce. (#4238) \$325.00



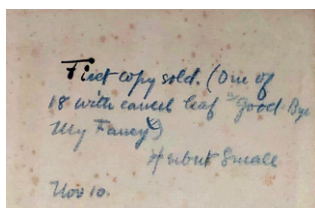
211. [Sleight, Bernard- Striking and Extremely Scarce] **A Faerie Pageant.** Birmingham: Printed at the Kynoch Press, 1924. First edition. 5 x 6 1/2 inches. Oblong. with linen spine and green color pictorial paper covered boards picturing a wonderful scene of deer pulling a carriage with faeries dancing about and flying over a rising moon, with a different or continuing illustration of the rear cover. A beautiful and very scarce allegorical book by Bernard



Sleigh, one of the leading artists of the Birmingham School of Arts and Crafts, and student of Arthur Gaskin. #30 of 475 numbered copies. Twelve illustrations drawn by Sleigh on separate pages and engraved on wood by Ivy A Ellis and the author, and bound by Frank Garrett (interestingly the publisher's cover label has the title: "A Faery Pageant).” Green printed decorative initials throughout by Bernard Sleigh. \$550.00

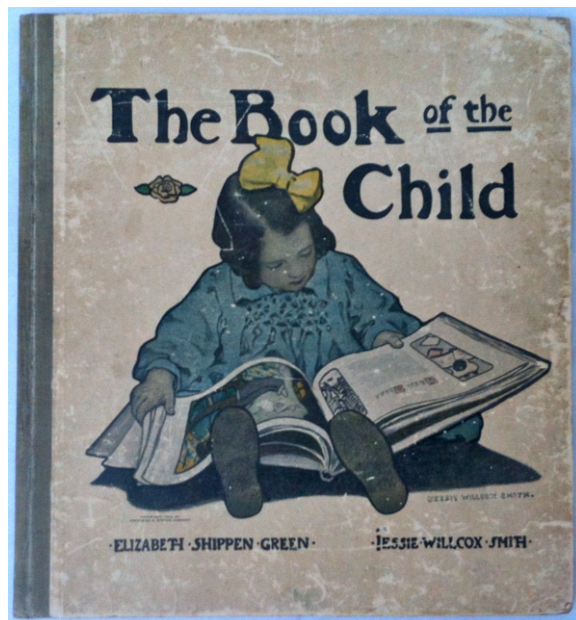
Among other noted expertises, Bernard Sleigh was an English mural painter, stained-glass artist, illustrator and wood engraver, and a member of the Royal Birmingham Society of Artists. As a young man, Sleigh was greatly inspired by the work of George MacDonald and William Morris. Rubbing to boards, and wear to spine, particularly at spine ends. Some foxing to pages. Very scarce. (#5054)

212. [Small, Maynard Printing- Inscribed by Herbert Small Denoting this copy one of only 18 copies, and the first copy sold]



Whitman, Walt. **Leaves of Grass**. Boston: Small, Maynard & Company, 1897. First edition thus. Green cloth with bold lettering in on cover and spine, and spine with ornate gilt-stamped Nouveau design. Inscribed by the noted Boston publisher, Herbert Small, in blue on front free fly: "First copy sold. (One of 18 with cancel leaf, "Good Bye My Fancy). Herbert Small. Nov. 10." Cancel appears as a four-page grouping. Very good. (#4542) \$450.00

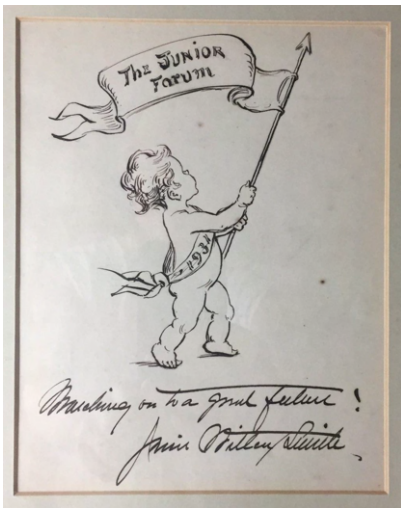
213. [Smith, Jessie Willcox] **Baby's Red Letter Days**. Syracuse: Just's Food Company, 1906. Early edition. Color pictorial boards. Promotional booklet participating with doctors. Color & tinted illustrations by Smith. (#2004) \$125.00



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

The book is noteworthy on many accounts. It was the largest color plate book for children issued in the United States (with a few minor exceptions), an printed by the acclaimed color process leader, Charles W. Beck, Jr., who would subsequently join with Smith on a number of other books. The book stands out as a high point in compositional genius, artfully combining the complementary skills of two leading illustrators of the period in large format book for children. One of the best copies we have seen of this large lapbook seldom found in presentable condition. Occasional wear, scuffing, very good. (#1262)





215. **[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

216. **[Smith, Jessie Willcox] Calendar of Sunshine.** New York: Dodge Publishing Co., 1917. Scarce illustrated calendar by Jessie Willcox Smith cover color plate, and each week (52) nicely illustrated in line. Original red silk ribbon tie at top. About fine, very scarce. (#5167)

\$225.00

217. **[Smith, Jessie Willcox- Rare Photographs Taken By Smith]** Smith, Jessie Willcox and Elizabeth Shippen Green, Huger Elliott. **Four Vintage Photographs.** A collection of four photographs taken by Smith, preserved in a contemporary brown envelope, with the following written in holograph in what looks to be Huger Elliott's hand (husband of Elizabeth Shippen Green) "E.S.G. in Waste Basket Hat", and "H.E. & E.S.G. posing for JWS at Cogslea." Three of



the photos are of Elizabeth Shippen Green wearing a ridiculous waste basket "hat," showing her approaching the front door of a house, ringing the bell, and presenting the woman of the house with her card. The three cohorts at COGSLEA, Smith, Oakley and Green were known to stage all sorts of comical scenes, sometimes caught on camera, as this series shows. The fourth photo is of a little girl posing with a handful of flowers. This is presumably one of a group of photos she would have taken of a child as part of a commission to paint a portrait of her. The child in this photo appears to be the same little girl pictured in Schnessel, page 207. Schnessel states that the portrait was rejected by the girl's parents and hung for years in Smith's home. Photos measure 5 by 7 inches. A rare and exceptional group of images of the private life of one of America's great illustrators. (#3478)

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\$850.00

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

219. **[Smith, Jessie Willcox] Private Booklet: Florentine Episode Pantomime.** Philadelphia: Privately Printed, 1929. First and Only Edition. 4to. Original color pictorial wrappers, 8pp, silk ties. Philadelphia, 1929, Privately Printed. Offered here is a privately printed booklet announcing a play



sponsored by the Pennsylvania Museum of Art in 1929 with a full page color cover by Jessie Willcox Smith of an image presumably painted for this announcement (we can find no other record of this painting). Calligraphic title page, with cast of characters and actors/dancers and aides. Acknowledgements at end to J.W. Smith, Thornton Oakley and others. Fine. A most scarce booklet, but we have acquired multiple numbers. Not in Nudelman. (#549) \$125.00



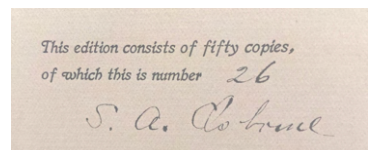
220. **[Rubaiyat of Omar Khayyam]** Fitzgerald, Edward. Boston: Houghton, Mifflin and Company, 1894. First edition thus. Grayish cloth with beveled boards, striking cover illustration stamped in gold and black, gilt spine. Illustrated endpapers. 8.5 x 6.5 inches. TEG. Illustrated throughout by Elihu Vedder. Pages joined in tandem, as issued. Clean, tight, near fine. (#695) \$250.00



221. **[Rubaiyat of Omar Khayyam- Roycroft Press- Original glassine wrappers]** 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



222. **[Rubaiyat of Omar Khayyam- Osborne Press- 50 Copies Only]** Fitzgerald, Edward (Translator). 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

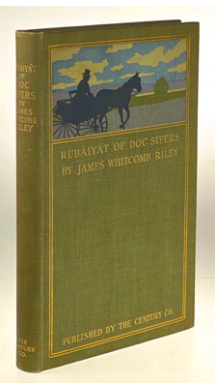


Item 222, "Rubaiyat," Osbourne Press- Continued

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

223. **[Rubaiyat Interest]**

Rubaiyat of Doc Sifers Riley, James Whitcomb New York: The Century Company, 1897. First edition. Original fine wove olive green cloth with exquisite stamped design on cover in violet, blue, yellow, gray and black, bold gilt lettering cover and spine. Illustrations by James Whitcomb Riley through. TEG. An exceptional copy, very fine. (#791)



\$175.00



224. **[Rubaiyat of Omar Khayyam]** Fitzgerald, Edward. London: Foulis, 1917. First thus. 12mo. Light purple laid paper covered boards, lettering on cover, gilt on spine. Eight tipped-in color plates by Frank Brangwyn. This is the first reprint of the original 1911 Foulis edition of this title. Plates

tipped onto separate art paper, tissue guards. Near fine. (#735) \$65.00

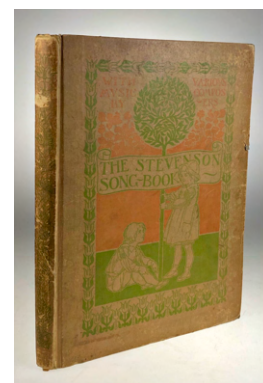


225. **[Stammbuch (Book of Friends- Original Art)] Salzwedel, April 18, 1807.** Salzwedel, 1809. An early Stammbuch with beautiful and accomplished original artwork with entries between 1807 and 1817, with most 1809-1813. Original oblong calf with gilt tooling on covers and spine, with

the date 1807 and initials C.E.S. Original patterned endpapers. 131 numbered pages with 100 entries and 20 illustrations including 12 superb watercolors and gouaches, a pinprick image, an intricate lock of braided blond hair, two embroidered designs: one whole-page on silk attached and the other woven into the page with designs appearing on both leaves, copious fine calligraphy, poems, salutations and the like. Extremely well preserved, this Stammbuch predates by nearly two decades any in the famed MKI (Max Kade Institute for German-American Studies) which contains many fine examples of Stammbucher. Particularly richly illustrated with nice provenance from Salzwedel as well as Mount Pearl, Selchow, Wittenberg and many of Berlin. Among the remarkably beautiful watercolors and gouache paintings, there is a view of a mill on the river by the Brandenburg painter Carl Rothig, a 'Temple of Love' by Johann Theune, a friendship oath at the altar of Amicitia, several bouquets of flowers in bright colors, etc. A power-packed album with most of its original leaves present, a few finger stains and wear, overall very good condition. (#1251) \$2,750.00



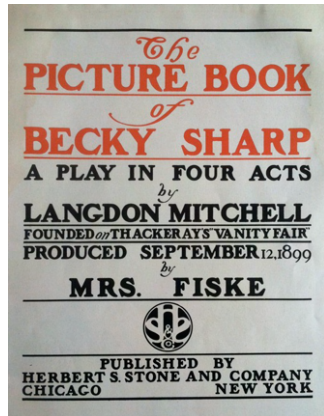
226. **[Stevenson, Robert Louis- Armstrong, Margaret] The Stevenson Song-Book.** New York: Charles Scribner's Sons, 1897. First edition. 4to. Original color pictorial paper covered boards with superb design and depiction of children at a "tree of life," with tulip borders. Some wear to covers, spine, corners, but overall a well-preserved copy of a scarce and attractive Armstrong title, seldom seen in better condition. (#5847)



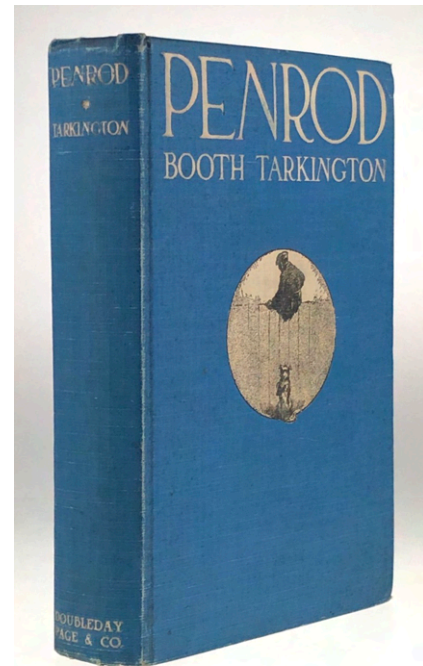
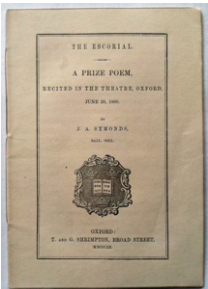
\$150.00



227. **[Stone & Kimball Rarity in Original Printed Wrappers]** Mitchell, Langdon. **The Picture Book of Becky Sharp** A Play in Four Acts Founded on Thackeray's "Vanity Fair" Chicago: Herbert S. Stone & Co., 1899. First edition. Folio. Original publishers gray card wrappers with design and cover stamped in red. Photographic frontispiece (also pictured in smaller format on half-title), rubricated title page, and photographic illustrations throughout. Scarce Stone imprint, this curiosity has the complete text of a rather obscure play by Langdon Mitchell, illustrated with photographs of the actors both posed and in action by Byron and Sarony, along with drawings accompanying the text. Not listed in Publisher's Weekly until April, 1900. Corners only very slightly worn, very unobtrusive water marks to preliminary leaves, else a near fine copy of an exceedingly scarce and interesting Stone imprint. Our Kramer bibliography, owned by Bob Monroe, one of the foremost collectors of Stone and Kimball, has it as one of the rarest Stone titles. Near fine with minimal chipping to cover wrappers. (#821) \$450.00

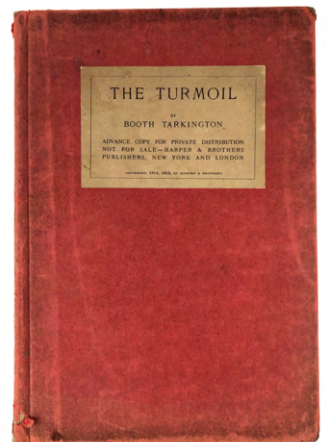


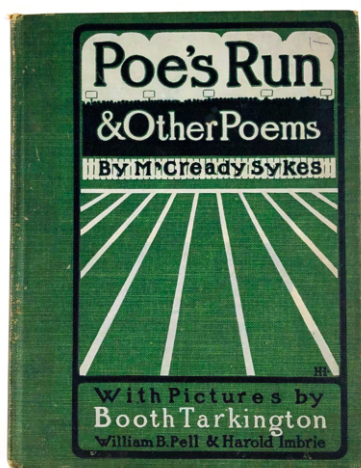
228. **[Symonds, John Addington] The Escorial. A Prize Poem.** Oxford: T. and G. Shrimpton, 1860. First edition. Original printed wrappers, armorial shield woodcut on front cover. 16pp. A fine, unused copy Symonds' first book which presents in verse (with notes) the Spanish royal residence. (#1285) \$475.00



229. **[Tarkington, Booth- First Issue] Penrod.** Garden City, NY: Doubleday, Page & Company, 1914. First edition, First State. Original fine mesh blue cloth (first state binding), with cover oval pictorial vignette, lettering in white on cover and spine. The true first printing with first state text errors as follows: 1) "viii" appears at bottom of the second page of contents, and 2) "sence" appears on p.19, line 23. The first of the famed Penrod comic sketches by Tarkington, and the last entry in Blanck's famed, "Peter Parley to Penrod," issued in 1938. Very good. (#4602) \$650.00

230. **[Tarkington, Booth] The Turmoil.** New York: Harper & Brothers, 1915. Scarce first edition and an ADVANCE COPY. Original red paper covered boards with paper label on cover denoting Advance Copy. Signed by the publishers ("Compliments of Harper & Brothers) on the front free fly which has a printed notice, "The Turmoil by Booth Tarkington, Advance Copy for Private Distribution, Not for Sale..." etc. Full-page color plates by C.E. Chambers. Boards dusty, as usual, corners rubbed, near fine internally. Scarce thus. (#4616) \$450.00

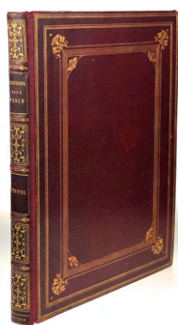




231. **[Tarkington, Booth] Poe's Run.** Princeton: The Canon Press, 1904. First edition. Original green pictorial cloth with superb stylized cover, lettering and block in white and black. Scarce Tarkington work, with illustrations by Tarkington, William Pell and Harold Imbrie. A very good and tight book, only one other copy located online, which is in poor condition. (#4610) \$175.00



232. **[Tenniel, John] Cartoons from Punch.** London: Bradbury & Evans, 1859=1862. First edition. Folio. Superbly bound in full cherry red morocco with attractive rectilinear gilt-ruled frames and blossom motifs at four corners on both covers, very ornate gilt leather doublures, watered silk flyleaves. Each page is a tissue-guarded engraved cartoon with titles and captions covering England and the USA from 1859-1862. Rebacked with original spine remounted. Wear to corners, spine, else very good and tight. (#4506) \$1,850.00

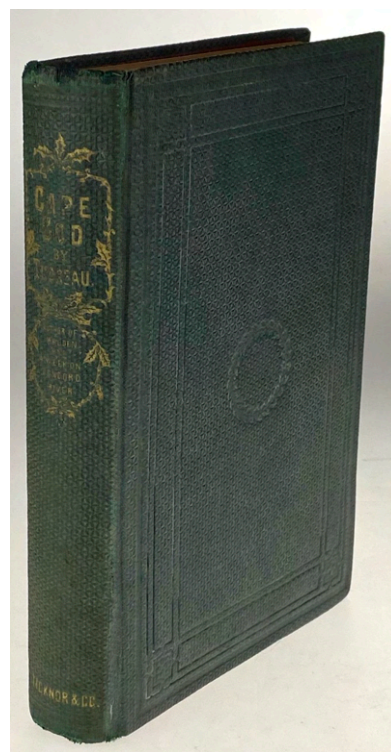


233. **[Tennyson Interest] The Laughter of the Muses: A Satire on the Reigning Poetry of 1869.** London: Thomas Murray & Son, 1869. First edition. Original green cloth with gilt lettering on cover. Appears to be a versified satire on the poetry of both Browning and Tennyson. Slight cover wear, else near fine. (#2360) \$150.00

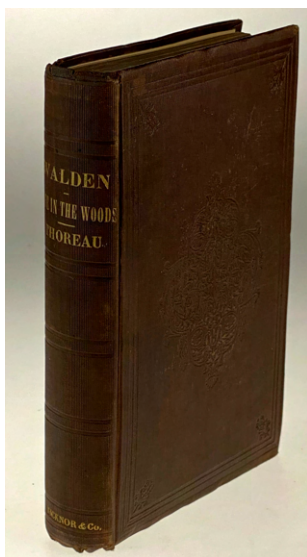
234. **[Tennyson, Alfred] The Princess [together with] Maud.** London: Edward Moxon & Co., 1864. 12mo. Two separate volumes, bound identically in full wavy red calf with ornate gilt border design and central "Arms" design on both covers. Early editions. Arms of John Jackson, bishop of Lincoln 1953-1869. Friend of Pre-Raphaelites whom Woolner memorialized at his funeral. Attractive 19th Century bindings. Some edgewear, very good. (#2860) \$375.00

235. **[Thoreau, Henry David- Fine Copy] Cape Cod.** Boston: Ticknor and Fields,

1865. First edition. Original publisher's grayish green heavily embossed cloth with decorative gilt device and lettering on spine. Binding A, with Thoreau named as author of Walden on spine, etc. With Ticknor and Fields 24pp ads in back, dated December, 1864. A near fine copy, with both hinges integral, and no foxing, very slight loss of brilliance to gilt on spine, but wholly present. Thoreau enjoyed Cape Cod and made four trips during his lifetime, spending his time on relaxing walks. The book presents perhaps a more humorous side of Thoreau's personality, and has been often reprinted in various illustrated versions over the years. (#5041) \$3,750.00



*Fine Copy of One of the Most Celebrated
Works of American Literature*

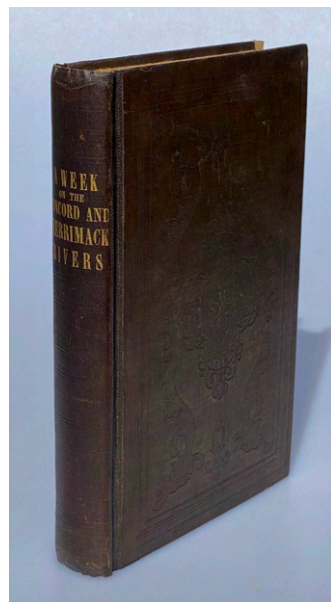


236. [Thoreau, Henry David- An Exquisite, Fine Copy of the First Edition **Walden**] **Walden**. Boston: Ticknor and Fields, 1854. First edition. 8vo, 5 x 7 1/2 inches, 357 + 8pp advertisement. An extremely fine copy, in original dark brown fine-ribbed cloth with a large stylized acanthus design within a triple-rule border embossed at the center of the front and back covers, with the titling lettered in gilt in unadorned Roman type on the spine. Near invisible touch-up to head of spine (1/8 inch), and rear pastedown at joint slightly wrinkled. A nearly flawless copy, the finest we have ever seen, with covers and face of spine nearly without any blemish, the gold lettering on the spine is bright and unworn, hinges, no marks or foxing or soiling internally. With ads dated September, 1854, with no known priority. The map of Walden, inserted at page 106, with perfect imprint (versus faint or partly obliterated) with no known priority. Wood-engraved title-page vignette of Thoreau's hut. \$18,500.00

It goes without saying, Thoreau's Walden is one of America's most celebrated works of American literature. John Updike wrote of Walden, "A century and a half after its publication, Walden has become such a totem of the back-to-nature, preservationist, anti-business, civil-disobedience mindset, and Thoreau so vivid a protester, so perfect a crank and hermit saint, that the book risks being as revered and unread as the Bible." As well, the book explores Thoreau's central themes on Transcendentalism and reflects upon simple living in natural surroundings. The work in part deals with Thoreau's personal declaration of independence and social experiment, but also comprises a journey of spiritual discovery, satire, and a manual for self-reliance. (#5044)

237. [Thoreau, Henry David- Exceptionally Rare First Edition of Thoreau's First Published Book] **A Week on the Concord and Merrimack Rivers**.

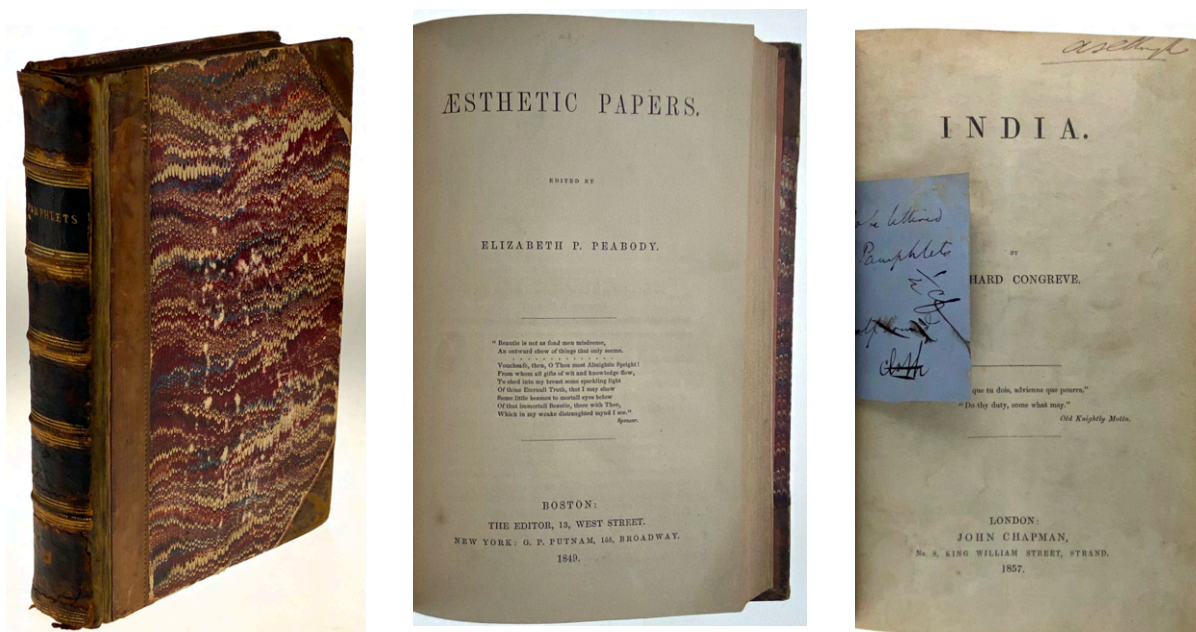
Boston and Cambridge; New York; Philadelphia; London: James Munroe and Company; George P. Putnam; Lindsay and Blackiston; John Chapman, 1849. First edition. 8 x 5 1/4 inches. 413, [1] + [1] ad. Original publisher's high-



ly embossed brown cloth stamped with a five-rule frame that encloses an elaborate filigree ornament on both covers. A fine and exceptionally rare first edition of Thoreau's first book, in presentation binding, apparently less than 400 which were sold or given away at the time of publication. The book is a series of comments upon life and literature gleaned from the author's journals of ten years in the narrative of a boat trip of Thoreau and his brother. However, the book met with little popular success, and its lack of sale was a great disappointment to the author, as one might imagine. The publisher had 550 copies bound into light brown, dark olive brown, and black cloth, the other 450 copies remained in sheets, unbound (a usual practice of the times). Thoreau later recorded that 75 copies were given away at the time of publication. \$9,500.00

Despite some favorable early reviews, the first edition did not sell, and Thoreau wrote, "For a year or two past, my publisher, falsely so called, has been writing from time to time to ask what disposition should be made of the copies of A Week on the Concord and Merrimack Rivers still on hand, and at last suggesting that he had use of the room they occupied in his cellar. So I had them all sent to me here, and they have arrived today by express, filling he man's wagon-- 706 copies out of an edition of 1000 which I bought off Munroe four years ago and ever since been paying for, and have not quite paid for yet... of the remaining two hundred and ninety and odd, seventy-five were given away, the rest sold." (Harding, 254). In 1862, 595 copies of the first edition were bought from Thoreau by Ticknor and Fields and rebound with a new title page bearing their imprint. An outstanding copy with expert restoration to the cloth, with the original spine neatly laid down, occasional light foxing nearly always present due to the acidity of the paper, early owner's signature in pencil on title page. Most desirable and extremely scarce. Housed in brown cloth slipcase. (#5036)

EXCESSIVELY RARE: Thoreau's First Publication of Resistance to Civil Government, "Aesthetic Papers," Containing his Earliest Views on Transcendentalism; Other Rare Pamphletss by Emerson and Hawthorne (and others), Congreve's "India," inscribed by Arthur Clough and Sent to Florence Nightingale. A Bound Collection of Great Rarities



238. [Thoreau's Excessively Rare "Aesthetic Papers," and Other Very Important Notable Pamphlets Bound Together] Thoreau, Emerson, Hawthorne, Nightingale, Clough, etc. "Aesthetic Papers," Thoreau's First Publication of "Resistance to Civil Government," and first appearances of Hawthorne's "Main Street" and Ralph Waldo Emerson's "War." Arthur Clough's Copy." [together with] Association Copy of Congreve's "India" from Clough to Florence Nightingale, the Entire Compilation Likely Later Bound Personally by Clough; and Five Other Scarce Pamphlets. An assemblage of extremely rare pamphlets (seven total), including the excessively rare AESTHETIC PAPERS, containing first appearances of Henry David Thoreau, Ralph Waldo Emerson and Nathaniel Hawthorne; and, importantly, presenting Thoreau's earliest views on his cornerstone Transcendentalist Literature; as well as Arthur Clough Association Copy of Congreves' "India," mailed to Florence Nightingale at her Malvern spa vacation site, signed by Clough, noted poet and educationalist, and Nightingale's mentor and life-long assistant. \$22,500.00

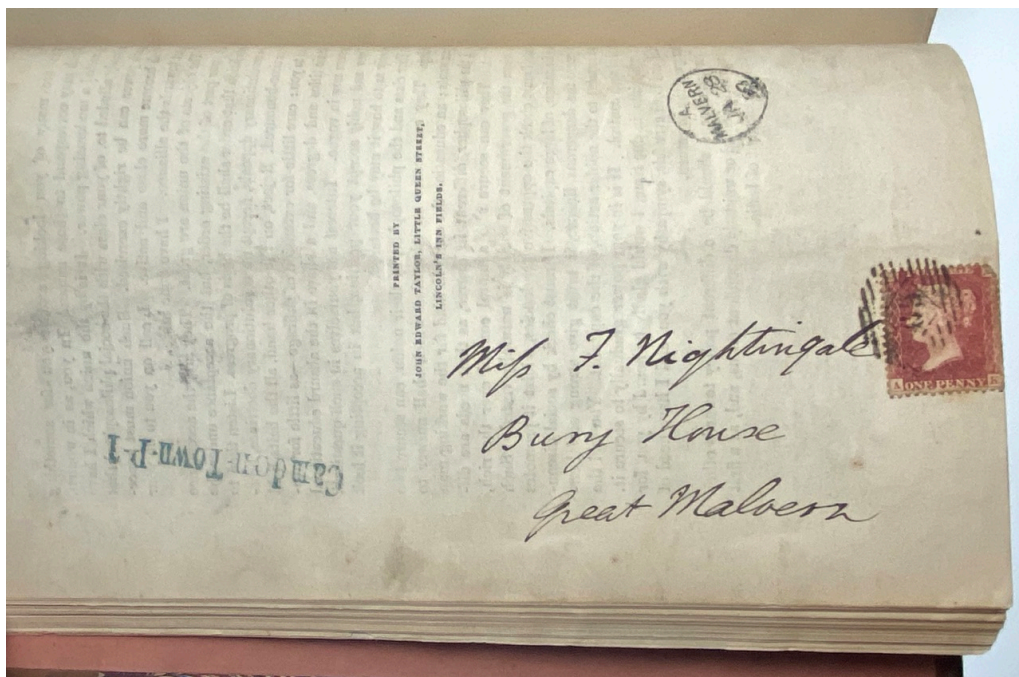
Other rare pamphlets include: (3) Muller (Max). "Buddhism and Buddhist Pilgrims," 1857, 54pp. (4) Scott (Rev. Robert) "The Athenian Ballot and Secret Suffrage," Oxford, 1838, 44pp. (5) [Norton, Charles Eliot]. "The Opening of the Ganges Canal," Cambridge, 1855, 15pp. (6) [Norton, Charles Eliot]. "Canals of Irrigation in India, Cambridge, 1853, 29pp. (7) Grant, Alexander. "Two Essays on the Ethics of Aristotle," [1856] 70pp. 8vo. 6 x 18 1/2 inches. Bound in three quarter calf, marbled boards, brick red endpapers.

"AESTHETIC PAPERS," edited by Elizabeth Peabody, a landmark publication issued in May, 1849, is considered the "black tulip" of 19th Century Literature, owing to its rarity and importance, and containing Thoreau's first published version of "ON RESISTANCE TO CIVIL GOVERNMENT." Peabody, American educator and social activist, opened the first English-language kindergarten in the United States, long before educators embraced the premise that children's play has an intrinsic developmental and educational value. Only fifty subscribers could be found; the copies sent to bookstores sold poorly, and no further issues were ever published. The periodical presented for the first time Thoreau's essay on "civil disobedience," but under its original title, "Resistance to Civil Government." Born out of Thoreau's disdain of slavery, as well as the Mexican-American War, "Resistance" is a groundbreaking discussion of the role of citizens' complicity in the immoral actions of their governments, including models of resistance, which heavily influenced leaders such as Mahatma Gandhi, Martin Luther King Jr., Yeats, Proust and Hemingway. "Aesthetic Papers" also includes the first appearances of Hawthorne's "Main Street" and Ralph Waldo Emerson's "War." Nearly all examples of

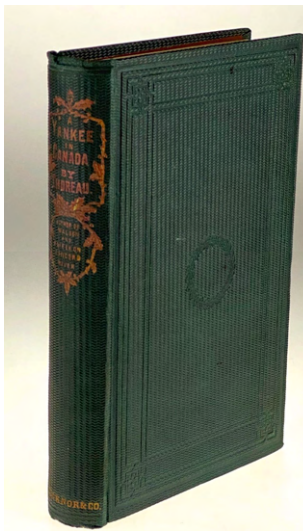
“Aesthetic Papers,” etc. -Continued

...“Aesthetic Papers” are from a stack of unbound copies discovered in Peabody's attic after her death, and extant copies are excessively rare. Only one recorded at auction since 1973, and that fetched a high premium. Prior scholarship strongly suggests that this copy of “Aesthetic Papers” was owned by Arthur Hugh Clough (bearing his signature), friend of the Transcendentalists, and noted activist, poet, and chief advisor to Florence Nightingale (see discussion “India” below). As well, there is ample evidence that Clough later bound this very book together, making it a part of his personal library (see below).

“INDIA,” 1857, Congreve (Richard), one of the leading figures in the interpretation of Auguste Comte's form of positivism. 35pp. **FLORENCE NIGHTINGALE'S COPY**, (1820 – 13 August 1910), renowned English social reformer, statistician and the founder of modern nursing, who came to prominence while serving as a manager and trainer of nurses during the Crimean War, in which she organized care for wounded soldiers at Constantinople. Nightingale later became an icon of Victorian culture. **WONDERFUL ASSOCIATION COPY: Arthur Hugh Clough signed copy**, with his signature on the title page, and sent to Nightingale's address at her vacation spot, the spa at Malvern, bearing Clough's holograph address to Nightingale at Malvern, “Miss F. Nightingale/ Bury House/ Great Malvern” on the last page (imprint page), and also bearing a cancelled stamp, Jan 28, '58. The pamphlet is a plea for the abandonment of the British Raj. Florence Nightingale was known to frequent the spas at Malvern and traveled there in 1857 and 1858 during which time she stayed at Bury House to take the water cure to treat her illness and exhaustion following her exertions during the Crimean War. Arthur Clough became a devoted life-long assistant to Nightingale, and visited Malvern often (their association is well-documented in the literature). The story is interesting, because Clough became very close to Emerson, when the latter visited him in the UK, ca. 1848. Emerson spent time with him daily in Paris as well, and became very interested in the Transcendentalist Movement. Emerson encouraged Clough to come to America, which he did in 1852/53, and it is absolutely no surprise that Clough would have added “Aesthetic Papers” to his library where he had the chance. \$22,500.00



Importantly, the collection of pamphlets being offered here came from Rugby School Library Sale, and in a footnote in a 1964 article, “A New Clough Manuscript” by Evelyn Barish in The Review of English Studies, Vol. 15, No. 58 (May, 1964), the author notes: “James Garth Wilkinson was also a contributor to Elizabeth Peabody's 'Aesthetic Papers' (Boston, 1849), which printed, in addition to his 'Correspondence,' Thoreau's 'Resistance to Civil Government' and Emerson's 'War.' Clough owned that issue of the 'Papers' and had it bound with some other pamphlets in a volume now preserved in the Temple Reading Room at Rugby.” Thus, our copy of “Aesthetic Papers,” is almost certainly the one owned by Clough, and bound together in its present form. -With gratitude to independent scholar Dr. Kent Bicknell for his recognition of the important Clough connection in relation to Nightingale, the Transcendentalists and the library at Rugby School. (#5042)



239. [Thoreau, Henry David- **Extremely Fine Copy**] **A Yankee in Canada, with Anti-Slavery and Reform Papers.** Boston: Ticknor and Fields, 1866. First edition. 7 3/8 x 5 inches. 286pp. A fine copy in original publisher's blind-stamped green cloth with central wreath embossed on both covers, gilt stamped lettering and wreath designs on spine,

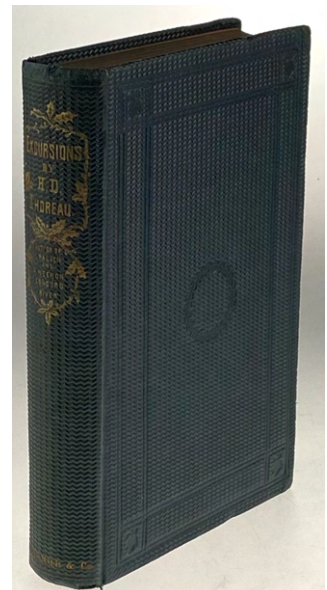
brown endpapers. The book contains fifteen essays, including several based on Thoreau's single trip to Canada in 1850, and includes his famous treatise of "Civil Disobedience," arguably his most influential essay. This collection also contains his equally profound essay "Life Without Principle," warning what to avoid in order to attain spiritual liberation first encouraged in WALDEN. \$5,500.00

The edition was 1,546 copies, bound in green (our copy), blackish-green, purple, and brown, using at least five (Z, HC, CM, C, and TR) cloth types, with no known priority. Copies are found with a wreath stamped on covers (our copy) or without wreath, with no known priority. The publisher's imprint at the foot of the spine is found in three states: serif type with a period at end (our copy), serif type without a period, and sans serif type, with no known priorities. Cloth covers and spine without blemish, strikingly fresh and nearly as new. Hinges with repair work at joints, very small smudge to front free fly, bookplate to front pastedown. In all as fine a copy as one could hope for. Housed in attractive quarter green morocco slipcase, raised bands, gilt spine, by Sean Eric Rios. (#5037)

240. [Thoreau, Henry David- **Fine Copy**] **Cape Cod.** Boston: Ticknor and Fields, 1865. First edition. Original publisher's grayish green heavily embossed cloth with decorative gilt device and lettering on spine. In Binding A, with Thoreau named as author of Walden on spine, etc. With Ticknor and Fields 24pp ads in back, dated December, 1864. A near fine copy, with both hinges integral, and no foxing, very slight loss of brilliance to gilt on spine, but wholly present. Thoreau enjoyed Cape Cod and made four trips during his lifetime, spending his time on relaxing walks. The book presents perhaps a more humorous side of Thoreau's personality, and has been often reprinted in various illustrated versions over the years. (#5041) \$4,500.00

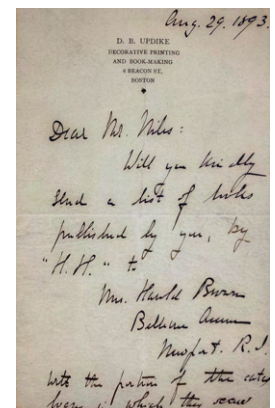
241. [Thoreau, Henry David- **Very Fine First Edition**] **Excursions.** Boston: Ticknor and Fields, 1863. First edition. 8vo. Original publishers dark green highly embossed covers and spine, with bold gilt impressed wreath design and lettering on spine, in the proposed earliest state with "Author of Walden," designation, as well gilt publisher at base, original brown endpapers. Steel-engraved frontispiece portrait.

Excursions was collected from various sources by Thoreau's sister, Sophia E. Thoreau, and published the year after Thoreau's death. The book includes a eulogy delivered at his funeral by Emerson, received with mixed reviews, depending on who critiqued it, and presented here as a preface, entitled "Biographical Sketch." After leaving Walden Pond, Thoreau became more of a naturalist, taking trips to Cape Cod and Canada and elsewhere using his experiences as material for articles published in Putnam's Monthly. Excursions was the earliest of five posthumous books bringing forth these experiences in book form. Very fine copy with the slightest of edge repair to spine top, but no other signs of wear or even rubbing anywhere on covers or spine, and both hinges in tact. Very small foxing to a few early leaves, otherwise very clean and tight internally. Housed in attractive quarter brown morocco folding case with superb marbled paper boards, gilt ruling and lettering on spine, raised bands. (#5043) \$3,250.00



242. [Updike, Daniel **Berkeley- Autograph Letter Signed to a Publisher**]

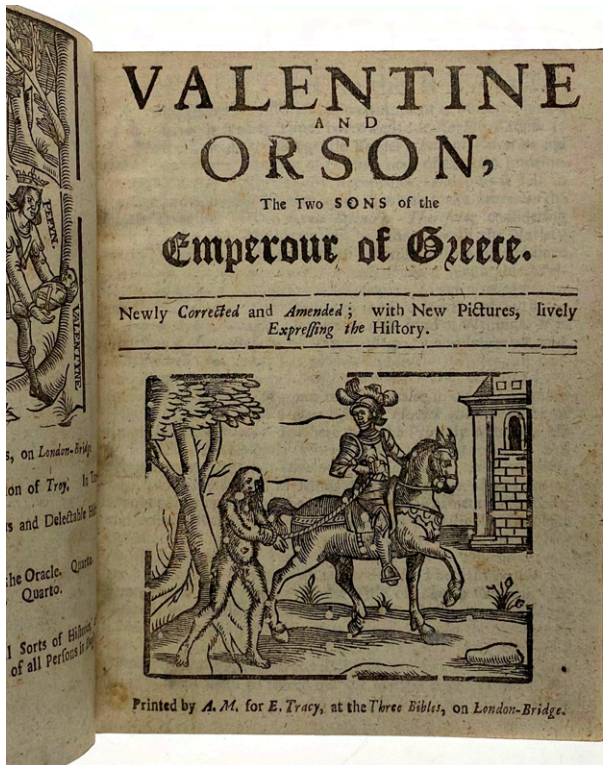
Scarce autograph letter signed, 2pp, by Daniel Berkeley Updike (1860-1941), Boston book designer and printer, possibly to Thomas Niles, a partner in the famed press of Roberts Brothers. Written on Updike personal stationery with printed header, "D.B. Updike, Decorative Printing and Book-Making, 6



Item 242, D.B. Updike Letter- Continued

Beacon St. Boston,” and dated Aug 29, 1893, “Dear Mr. Miles: Will you kindly send a list of books published by you, by “H.H.” to Mrs. Harold Brown, Bellevue Avenue, Newport, R. I. with the portion of the catalogs in which they seem marked or turned down. And truly much obliged, D. B. Updike.” Letters by Updike are quite scarce. \$325.00

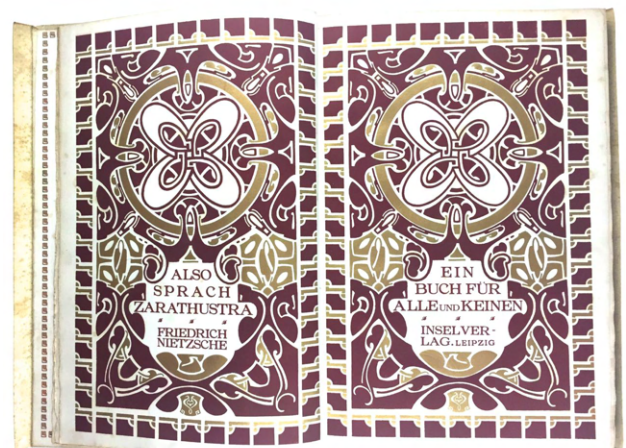
D. B. Updike (1860-1941), was an American printer and historian of typography. He obtained his first book-related job as a temporary volunteer in the library of the Providence Athenaeum. In 1880 he was offered a job as an errand boy at Houghton, Mifflin and Company of Boston, where he worked at the firm for twelve years, moving up to the advertising department, where he prepared copy. In his last two years with the firm, he was transferred to the Riverside Press at Cambridge, Mass., where he learned about the mechanics of printing and displayed an aptitude for designing books. Upon leaving Houghton, Mifflin in 1893, Updike founded the Merrymount Press. (#5880)



243. [Valentine and Orson- Extremely Rare 17th Century Edition] Valentine and Orson, The Two Sons of the Emperour of Greece. Newly Corrected and Amended; with New Pictures, lively Expressing the History. London: Printed by A[lexander] M[ilbourn] for E[benezer] Tracy, at the Three Bibles, on London-Bridge, [1697]. First edition thus. Paper size: 5 x 7 1/8 inches, 181, [3] pages. Bound in full rich crushed morocco by Rivière & Son, (stamp-signed in gilt on front turn-in), raised bands, gilt decorated dentelles.

A fabulous late 17th Century rare edition of this classic French prose romance, in near fine condition. With half-page woodcut illustration on title-page, and half-page woodcut sharing frontispiece, and fourteen wonderful half-page woodcut illustrations throughout text. AEG. With initial advertisement leaf and three final contents pages; advertisement at foot of Z4. In this edition, the text is in roman letter. Endpapers slightly browned around the edges from turn-ins, neat paper repairs with a few letters supplied, half-inch tear to lower margin pages 63/64, small piece torn from upper edge (paper flaw) pages 37/38 and a few very faint stains or fox marks. A beautiful copy, amazingly preserved, clean and perfectly seated in the text block. From the library of David and Lulu Borowitz (bookplate on front pastedown); and William Maul Measey (bookplate on front pastedown); and with Justin G. Schiller's custom bookplate. \$4,500.00

“‘Valentine and Orson’ is a medieval French romance that became a popular English chapbook tale. Middle Dutch, Low German, German, and Old Swedish versions suggest that the original verse version is an early-14th-century French text called ‘Valentine and Nameless.’ It first appeared in French prose with the author listed as Jac. Maillet in 1489, and was translated into English around 1502 by Henry Watson, who added many plot details, including a helpful dwarf magician and a dragon... Versions vary considerably in content as well as length: from Purfoot on, it was stripped of sexual misdemeanors and Catholicism. The tale also appeared in verse and play forms, which helped extend its popularity into the 19th century.” (Elaine Ostry in *The Oxford Encyclopedia of Children's Literature*). (#5084)



244. [Van de Velde, Henry- Art Nouveau Printing Highpoint] Nietzsche, Friedrich. Also Sprach Zarathustra. Leipzig: Drugulin for Insel-Verlag, 1908. First edition thus. Folio. Original stiff vellum with yapp edges with old gilt vignette on front cover, spine gilt with lettering surround by thick gilt-

blocked design, after designs by Henry van der Velde. Limited to 430 Copies, to which this is number 265, printed the colophon in gold. A lavish and thoroughly Art Nouveau production featuring some of the best work by Henry van der Velde, Belgium architect and designer who is considered the originator of the Art Nouveau style, characterized by extended and stylized lines depicting natural subjects such as trees, flowers and human figures. A large book, measuring 10 x 15 inches and an inch and a half thick, featuring a double-page ornamental title, printed title with vignette, each part with separate title, head- and tail-pieces, all printed in purple and gold, all after designs by Henry van der Velde, text printed in black and gold, type designed in 1900 by G. Lemmen and Count Harry Kessler. *Also sprach Zarathustra*, Nietzsche's literary and philosophical masterpiece, consists of four parts, which were published between 1883 and 1885, however the complete work did not appear until 1892, and received little attention during his lifetime. Handmade Van Gelder-Bütten paper with the signet of the Weimar Nietzsche Archive designed by van de Velde as a watermark. \$5,500.00

Henry van de Velde took over the entire process of book production from design to running of the press. Harry Graf Kessler had already occupied himself with the production of a luxury print of Nietzsche's Zarathustra in 1897 and, quite soon, commissioned Henry van de Velde, whom he had met in November 1897, with a design and Georges Lemmen with the development of the writing. "Thus Zarathustra (1908) came to be printed for the Insel publishing house in the three colors black, purple and gold, monumental in the format of the folio-size binding, monumental in the typographical beauty. [...] The decorative double title underlines [...] van de Velde's intention to impose an artistic form on the object book that gave this life. [...] The recourse to the texts of Nietzsche was, incidentally, closely related to the appointment of van de Velde to Weimar. A wonderful copy, the binding in near fine condition with a slight weakening to small portion of upper outside joint, usual soiling, internal hinges solid with no signs of starting or weakening. Apart from minimal browntoning to preliminary pages, a fine copy internally. Certainly one of the more beautiful and significant illustrated press books of the period, if not since then. (#3636)

245. **[Van Rensselaer- Armstrong, Margaret]** **Van Rensselaer, Mrs Schuyler. Art Out of Doors.** New York: Charles Scribner's Sons, 1914. Green cloth with cover design and lettering stamped in white by Margaret Armstrong, spine stamped in gilt. Very good copy of a scarce Armstrong title. (#5848)
\$110.00



246. **[Victoria, Queen- Fine Petit Point of Victoria and Albert] Attending an Infant Baptism, ca. 1840.** 30.25 x 25.75 inches (76.8 x 65.4 cm), framed to 33 x 25.5 inches (83.8 x 64.8 cm). A finely executed beaded petit point of Victoria and Albert attending an infant's baptism, executed ca. 1840, just following her coronation. An outstanding and scarce survival, with only minor toning and areas of thread loss (very minimal). From the William E. Fredeman Collection. (#5207) \$1,500.00



247. **[Victoria, Queen] Superb Large Silk Commemorating the First Diamond Jubilee in Royal History.** 22 x 26.5 inches. Scarce turn-of-the-century full silk commemorative, bearing the printed image of Queen Victoria. Printed in red, light blue-green, and beige on silk. The image shows Queen Victoria with a red fan, crown and standing in a decorative dress. This marked the first Diamond Jubilee celebration of any British monarch in history. A wonderful composition, with circular decorative borders and red bands emanating typifying the British flag. Stapled onto a card backing. Very good condition, with minimal staining. (#5205) \$1,750.00

High-Point Secessionist Art



248. **[Vienna Secession- A Pinnacle of Art in Wiener Art]** Moser, Kolomon; Moll, Roller, etc. **Ausstellung der Vereinigung Bildender Künstler Österreichs Secession.** Wien: Klinger, Beethoven, April-Juni, 1902. First edition. Original mustard wrappers with blind debossed lettering blocked on cover. An astoundingly stunning presentation of early Secessionist art, with an introduction by Ernest Stöhf. Printed in woodcut in bright

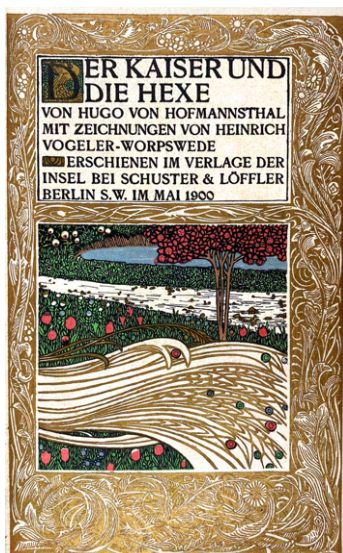
mustard/orange and black, including 16 full-page plates (9 printed in black and orange) by Ferdinand Andri, Rudolf Jettmar, Friedrich König, Max Kurzweil, Maximilian Lenz, Wilhelm List, Elena Luksch-Makovsky, Karl Moll, Koloman Moser, Felician Freiherr von Myrbach, Emil Orlik, and Ernst Roller, 83 initial letters (2 in black and yellow) by Moser and others. 85, [13] pages. \$4,500.00

Of extreme rarity. Moderate toning and edgewear, lower outer front cover chipped, smaller chips to other corners; first signature loose from binding; beautiful custom clamshell box lined in orange paper and with mounted copy of the pictorial title-page. Kallir, page 123. Vienna, 1902. (#3645)

Heinrich Vogeler's "Der Kaiser," Masterpiece

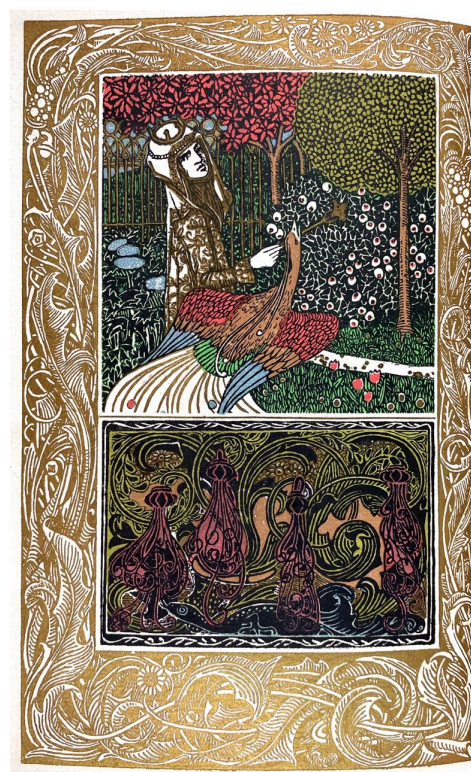
249. **[Vogeler, Heinrich- Crown- ing Jugendstil Work]** Hofmannstahl, Hugo von. **Der Kaiser und die Hexe Mit Zeichnungen von Heinrich Vogeler-Worpswede.** Berlin:

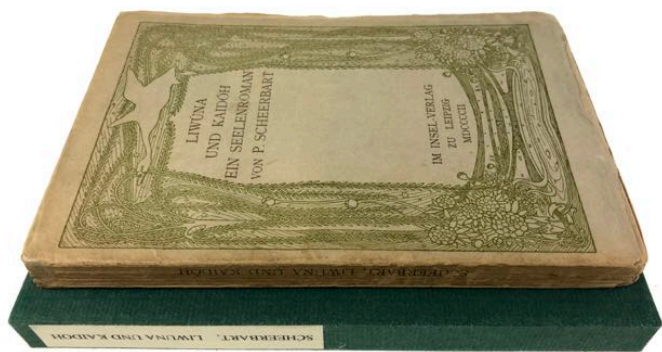
Verlage der Insel bei Schuster & Löffler, 1900. First edition. Original publisher's full stiff vellum binding with gilt lettering on spine, stunning full color endpapers designed by Vogeler in green and red and highlighted in gold. Richly illustrated by Heinrich Vogeler with the celebrated double-spread illustrated



title page and frontispiece in Jugendstil/Art Nouveau featuring vivid colors including green, red blue, brown, and highlighted in gold. Illustrated half title and initials. Printed in only 200 numbered copies, of which this is Nr. 145. Printed on handmade, thick paper with watermark of the Insel Verlag. Printed in red and black throughout with elaborate, artistic layout on Alfred Walter Heymel's commission by Otto von Holten. In publisher's vellum, with the inner edges stamped in repeating gilt design. A remarkable copy, one of the nicest we have seen of this incomparable classic, with the stiff vellum boards nearly perfect, with no warping whatsoever. Small wear to edge of front panel, a few brown stains to endpapers. Copious notes in pencil about the edition and old auction records on the verso of the front endpaper. Old presentation inscription on first, blank leave. Inside clean and bright, and overall in fine condition. \$9,500.00

One of the most beautiful early publications of Insel, with illustrations by Heinrich Vogeler. Vogeler's title page for "Der Kaiser," Hofmannstahl's lyrical one act play, is considered the peak of German Art Nouveau and also one of his masterpieces. In a superb green fine wove cloth clamshell case with quarter contrasting dark green crushed leather spine, gilt ruling and stippling and lettering on spine, and lined in lighter green felt, by Sean E. Richards. (#4885)



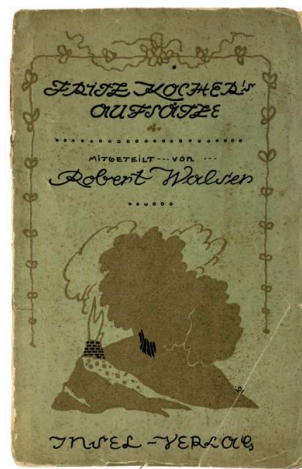


250. **[Vogeler, Heinrich]** Scheerbart, Paul. **Liwuna und Kaidoh** ("A Soul Novel") Leipzig: Insel, 1902. First edition. 12mo. Super fragile paper wrappers and pine with delicate illustration in olive green by Heinrich Vogeler, noted German painter, designer, architect, and illustrator, and central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

251. **[Walmsley, Edward]** Walmsley, Edward. **Physiognomical Por-traits**. London: J. Major; R. Jennings; Triphook, 1824. First edition. Two Volumes. Quartos. Two matching volumes bound in mid-19th Century straight-grained black calf, gilt ruled file borders on covers and spine, original red endpapers. The rare Large Paper India Ink proof copy, with the portrait of George IV (from silver). Illustrated throughout with fine steel engravings. Some wear to extremities of covers. Browntoning internally, as usual, very good copy. (#5808) \$750.00

252. **[Walters, Curtis- Original Study Design for Binding]** **Original Maquette for Hamlet**. . This is the original mosaic pattern maquette for the Walter's magnificent and groundbreaking mosaic binding on Shakespeares, "The Tragedy of Hamlet, Prince of Denmark," which was published in 1933. The intricate interlocking design, executed by Walters on a single sheet of light brown art paper(5 x 8 inches), has been impressed in, and then some areas have been colored in light red, light blue and darker blue. Walters has signed the piece at the top, "CW," and "Hamlet," and on the verso (which has a few pencil additions) is also inscribed at top, "Hamlet, 1938." The renowned American bookbinder, Curtis Walters, began bookbinding in about 1900, heavily influenced by George D. Smith, and late studied with

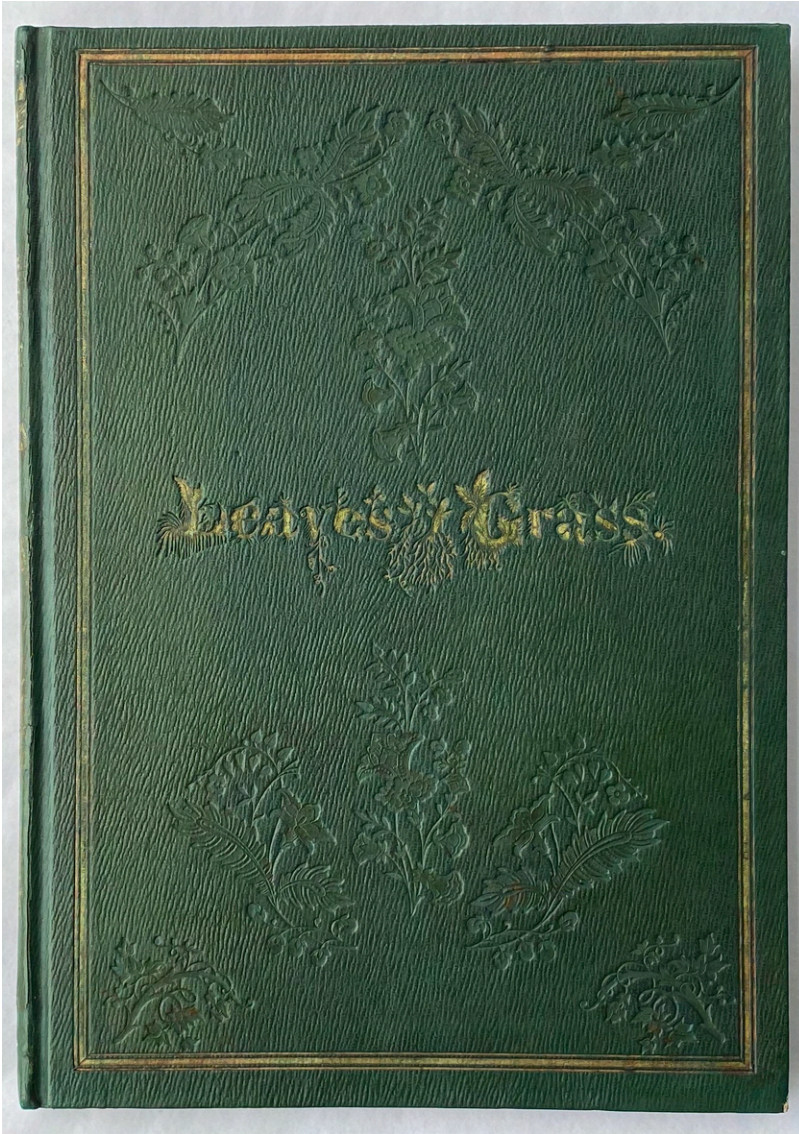
Matthews, the Club Bindery, and Stikeman. He conceived his innovative mosaic binding techniques early on, but perfected them much later in his career. Many of his bindings appear in the famous Henry W. Poor Collection and Sale. (#3770) \$2,250.00



253. **[Walser, Karl- Noted Swiss Artist]** Walser, Robert. **Fritz Kocher's Aufsätze** ("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 Japanese paper. Karl Walser, the brother of the poet Robert 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 launched 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. Expert repair to fragile spine, all plates and internal pages clean and bright. \$1,500.00



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)



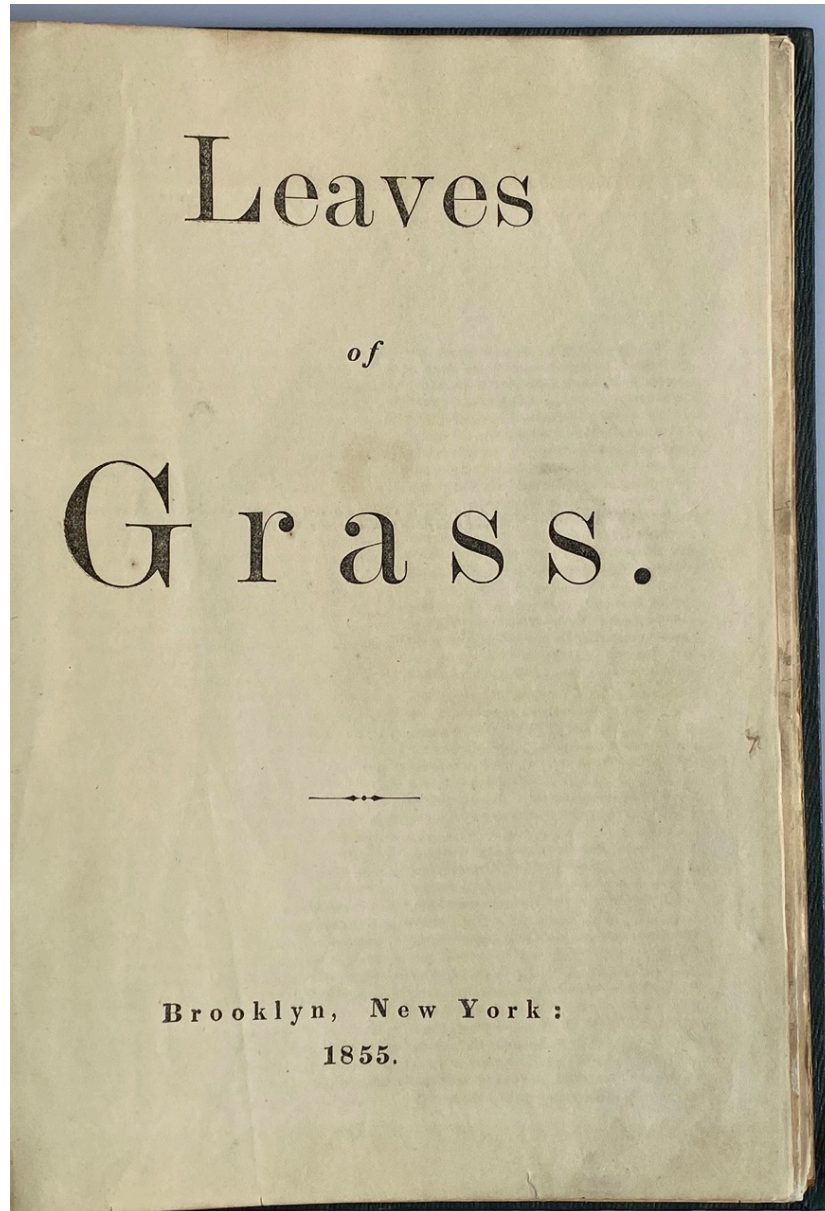
254. **[Whitman, Walt- Stunning First Edition Leaves of Grass in First State Cloth Binding] Leaves of Grass.** Brooklyn, New York, 1855. First edition. Quarto. Original publisher's dark olive green cloth with gilt-stamped triple-rule frame and title, blindstamped leaf-and-vine designs, on both covers, gilt stamped spine with title and similar designs. Original marbled endpapers, all edges gilt. **The first state, extra-gilt binding (Myerson Binding A). First state frontispiece portrait of Whitman, printed on heavy paper, directly impressed onto the page.** The portrait was wrought by Samuel Hollyer after a daguerreotype of Whitman taken by Gabriel Harrison in July 1854. **With an astonishing 11 of the 14 known uncorrected errors (as provided by Ed Folsom in his Walt Whitman Bibliography of Copies):** p15 contains "I"; p16 with comma; p23 with "abode"; p23 with "canvass"; p24 with comma; p32 with semicolon; p37 with "furs"; p45 with "am"; p52 without period; p56 duplicated "me me"; p58 contains "aud."

This gorgeous copy of the first edition of *Leaves of Grass*, was self-published by Whitman, who also designed the binding, chose the typeface, designed the pages, worked with an engraver on the frontispiece, and even set some of the type himself. One of only three hundred thirty-

seven copies (795 copies in total were privately printed by Walt Whitman) in the extra-gilt first state binding (Binding A), with first-state portrait frontispiece on heavy paper. With copyright information printed on copyright page (only a handful of copies are known that appear without it).

Whitman's *Leaves of Grass* has a fascinating printing history, and some of the more arcane bibliographic points of issue are still being debated, though much has been elucidated by the recent work of Ed Folsom (*Whitman Archive, Census*, etc), Joel Myers (*Walt Whitman, A Descriptive Bibliography*), Ted Genoways and Michael Winship (University of Texas). What is clear, is that copies of the greatest rarity and demand are those in the original first state binding with the first state frontispiece and with uncorrected textual errors. If all of these are found (with original uncorrected errors in greater proportion), what remains, of course, is condition, and our copy, with some expert restoration to spine and some paper mending to early leaves, provides wonderful preserved covers and gilt, as well as very presentable internal condition, considering the fragile, thin paper used.

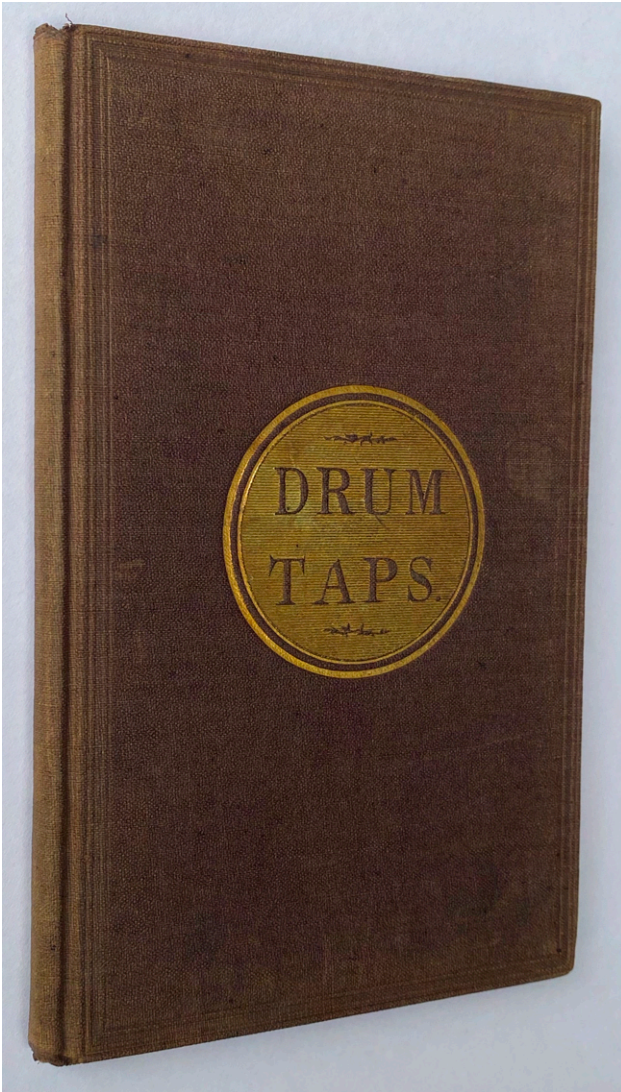
The *Leaves of Grass* was printed on a shoestring budget by Whitman, at the printing shop of a local acquaintance, Thomas Rome, who had very little experience in printing entire books, and who specialized in printing legal documents. This, in consideration of the fact that Whitman had very little funds to finance the project, certain aspects of the printing were not high grade. Especially, the paper was very thin and easily torn by just casually leafing through the text. As well, the inking was spotty and unreliable. Adding to all of this, the



binding used a rare type of cloth, termed morocco cloth, which gave a smooth sheen appearance, not unlike a smooth-grained morocco leather. This caused weakening at the spine, and thus, very few copies in the original un-restored state have remained. Housed in a custom half-morocco clamshell box. \$125,000.00

A high-water mark in American poetry, Leave of Grass has been called America's second Declaration of Independence. The centerpiece of this wonderful book of poetry is the renowned "Song of Myself," a poem of fifty-two sections. Philip Callow, in his book, "From Noon to Starry Night," aptly comments: "If Emerson is, in John Dewey's words, the philosopher of democracy, then Whitman is indisputably its poet. In Whitman we have a democrat who set out to imagine the life of the average man in average circumstances changed into something grand and heroic... He claimed that he had never been given a proper hearing, and spent his whole life trying to publish himself. A hundred years after his death, the strange fate of his book is known. He said often enough that it had been a financial failure, signed it and himself over to posterity, a 'candidate for the future'... but there has never been a more remarkable poem. Without a doubt, Whitman's Leaves of Grass stands as the most important and influential volume of poetry ever written in America. Housed in an exemplary three-quarter dark green crushed morocco folding clamshell box matching the color of the book cloth, and with superb marbled paper on both covers of box, gilt ruling and raised bands with lettering on spine. (#5029)

Whitman's Rare First Book, Presented Copy to a Neighbor Boy by Whitman, Excessively Scarce First State Before Whitman Recalled the Book from Publisher to Add New Poems, Just Following Lincoln's Assassination



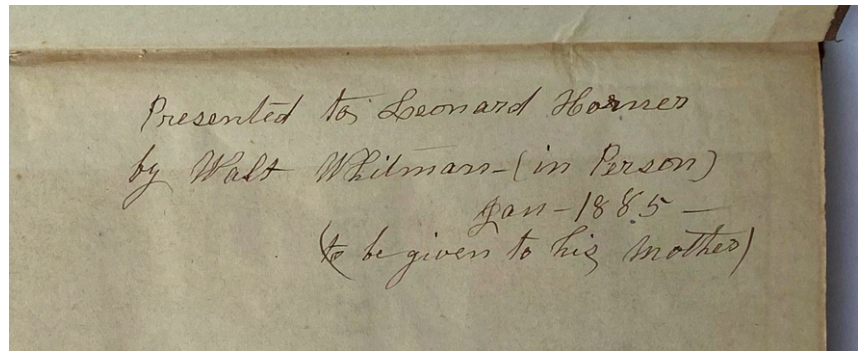
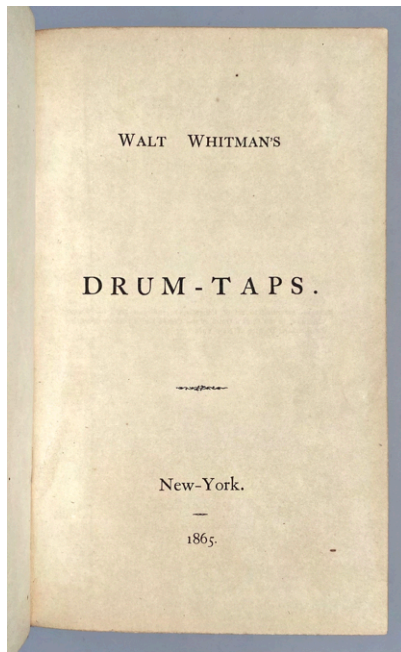
255. **[Whitman, Walt- Very Fine Copy of the Exceedingly Scarce First Issue Drum-Taps, Presented Copy Given by Whitman to a Boy Next Door, As Recorded by the Boy's Subsequent Presentation Inscription Years Later] Drum-Taps** First edition. New York, 1865. 7 1/4 x 4 1/2 inches. 72pp. Original publisher's brown sand-grain cloth with blindstamped triple-rule frame, front cover with bold gilt-blocked circular background in horizontal weave, surrounded by single circular gilt frame; the back cover with exact same motif, but in blind. **A FINE COPY**, with virtually no signs of wear. **PRESENTATION COPY FROM WALT WHITMAN TO A NEIGHBOR BOY, LEONARD HORNER**, in the hand of the recipient (though as an older man), as follows: "Presented to Leonard Horner by Walt Whitman- (in Person) Jan - 1885-- (to be given to his Mother)," written in wavering hand on the front free fly. As well, there is signature initials on the upper right of the same page, "PEH," more than likely the party to which Horner later presented the book.

Regarding this superb Presentation, Ted Genoways, Whitman scholar, makes these following fascinating observations: "The name 'Wm. Leonard Horner' (apparently in his own hand) appears in one of Whitman's notebooks for early 1885, at which time he was only 9 or 10 years old and lived near Whitman in Camden. (Whitman's house was just off South Fourth Street; Horner's family lived on South Fifth.) Based on his young age at the time of Presentation, it is likely that this inscription was made late in life as a memento for whomever Horner was giving it to

(perhaps "PEH.") All of this would go a long way toward explaining the rare first binding version of the book. Whitman bound some copies but seems to have largely withheld them—probably because of the evolving events around Lincoln's death and burial." Interestingly, Horner's father, George, sold retail groceries in Camden and specialized in butter. Young Leonard may have been a delivery boy for his father, and came to meet Whitman on his deliveries.

Drum-Taps was first published (privately) as a separate book of 53 poems (72pp.) in 1865, first by Peter Eckler. However, Eckler actually subcontracted with another printer named Alvord, who did the actual printing. The second edition of *Drum-Taps*, which is much more commonly available today, included eighteen more poems (often termed the "Sequel" to *Drum-Taps*). The first printing (as per our copy) was contracted to print on April 1, 1865, and Whitman reported it was "now to press" on April 26 and would be ready for delivery to the binder by the beginning of May. Whitman then wrote to Eckler on May 3, 1865, to deliver the sheets to the binder. As for the Second Edition ("The Sequel"), Whitman famously halted the original dispersal of his newly printed book in order to add, especially, one poem, and then finally a 24-page sequel of poetry, the second edition, which became widely referred to as "The Sequel to *Drum-Taps*." The background and history of the events is palpably heartbreaking. In the morning of April 15, 1865, newspapers began to unfold the terrible news of the assassination of President Lincoln, and Whitman, deeply saddened by his passing, felt a responsibility to use his book as a vehicle for grieving. Over the following months Whitman split time between Brooklyn and the Capitol

Drum Taps- Continued



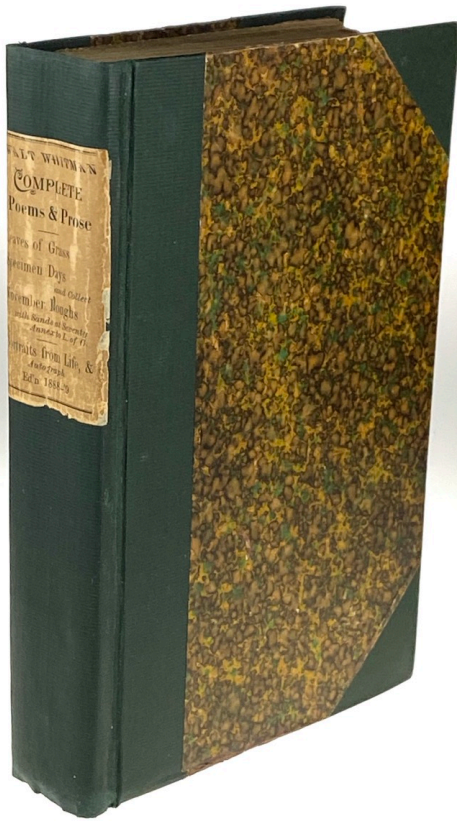
while also adding several additions to his compilation of poems. His poem “When Lilacs Last in the Dooryard Bloom'd,” added to the sequel, became extremely popular, and arguably his final and perhaps greatest single success of his career. Not to be lost in all of this, and especially for the historian and bibliographer, the second printing far outsold and remained in circulation to a far greater degree than the true first edition. To be sure, the first edition, without the Sequel, is one of the great “holy grail” unobtainable Whitman objects of importance in the bibliographic world.

How rare is the first issue? Very few copies of the first issue have found their way to the marketplace (we have not been able to locate one in the past 30 years). Ed Folsom, Whitman scholar, declares (private communication) “The big question is how many of those original 500 printed sets of pages got bound? We know that Whitman paid for 100 of them to be bound, so there may have been as many as 100 bound copies of the original first issue *Drum-Taps* that existed back in 1865, but that seems unlikely. F. DeWolfe Miller's exhaustive 1959 account of the composition and printing history of *Drum-Taps* (in his facsimile reproduction published by Scholars' Facsimile & Reprints) says this: 'What happened to most of the hundred copies Whitman paid in advance to have bound, no one seems to know. Whitman may even have reduced the order to only a few. My census of the known copies . . . accounts for only eighteen.'”

\$27,500.00

The importance of Drum-Taps in the oeuvre of American poetry cannot be minimized. With the Civil War opening in April of 1861, Whitman's poetic and philosophical attention was focused on the chaos that soon grew to a fever pitch in the United States. His vision of democracy and freedom developed palpably during this time. In the winter of 1862, Whitman went in search of his brother, George, who'd been wounded in the Battle of Fredericksburg, and after witnessing casualties of war at the hospital, Walt was profoundly moved. For the next three years, he would devote himself to helping the soldiers. This experience no doubt helped shape some of the poems found in “Drum-Taps,” being directly based on events transpiring in these places. Years later, Whitman told Horace Traubel that Drum-Taps was “put together by fits and starts, on the field, in the hospitals as I worked with the soldier boys.” We present here a fine copy of Whitman's most scarce book, with a fascinating Presentation history and provenance. Housed in a beautiful quarter green crushed morocco folding clamshell box with green cloth boards with gilt ruling, spine of box with five raised bands, gilt lettering and ruling. (#5030)

Signed by Walt Whitman. Further Inscribed by Horace Traubel, Whitman's Literary Executor, and Probably in Whitman's Room at the Time of his Death



256. [Whitman, Walt- Signed First Edition of Complete Works, Additionally Inscribed and Presented by Horace Traubel, Whitman's Close Friend and Personal Secretary] Complete Poems and Prose of Walt Whitman, 1855... 1888. Authenticated & Personal Book (handled by W. W.)... Portraits from Life... Autograph.

Camden: No Publisher, printed for the author in Philadelphia by Ferguson Brothers, 1888. First edition. Thick quarto. Original publisher's three quarter green cloth over brown mottled paper boards, original printed paper label on spine, uncut. First edition of the highly desirable first collected edition of Whitman's works, one of only 600 copies, signed by Whitman. This copy additionally inscribed by Horace Traubel, Whitman's literary executor, and probably in Whitman's room at the time of his death. On the front endpaper, Traubel has inscribed this copy, "To Willie Innes with the love & regards of Anne and Horace Traubel. Dec. 25, 1893." As well, and duly noted below this inscription is that this volume was later given to Traubel's daughter, Gertrude (who, upon her death, left it to the Innes family. Traubel was Whitman's close friend and confidant during the poet's final years. From Philip Callow's marvelous, .. A Life of Walt Whitman: "A young bank clerk who had known Walt since childhood, running errands and delivering messages for him, [Traubel] undertook the task of recording Whitman's conversations in shorthand... Horace came in most evenings and

became an indispensable caller for the sick poet who knew he would never walk down his beloved open road again. "I'm a prisoner," he once said, managing a smile, "but you are not my jailer. You are in fact my deliverer." With Horace Traubel at his elbow he managed to get out a pocket-sized edition of *Leaves*, and then a large one-volume edition of his poetry and prose." Whitman died in 1892, with Traubel at his side. As one of Whitman's literary executors, Traubel gave away a number of the signed copies of Whitman's works which the poet had stockpiled in his room. This is likely one of those copies in Whitman's room at his death. Will Innes was a friend of the Traubel family, and gave a significant portion of his library to his granddaughter, Gertrude, in 1967, who became a great advocate and enthusiast of Whitman. **SIGNED BY WHITMAN** on the *Leaves of Grass* title-page. \$17,500.00

The book was issued for Whitman by the publisher with four portraits, including a photographic title page. Published only four years before the poet's death, this edition was referred to by Whitman as his "big book... essentially THE book, irrespective of expensive binding: it has portraits, notes, title page- all the guarantees of my personality: it is as clearly THE book as anything could make it. "Laid in is an additional photographic image of what amounts to his portrait appearing on the title page, without any of the lettering, and appears to be signed and dated Nov: 2 1888. Finally, an autograph note signed is laid in, in blue pencil, to "Dear Friend," and signed, William Herschel, with a philosophical message about the "peculiar instrumentality offered by the medium's organism through and by whom I corresponded with you, my desire, and intention is to instruct you in Spirit Photography under the Spiritual system that I can obtain." An exemplary, near fine copy of a book seldom found in presentable condition, owing to its size and weight. A wonderful Association Copy bringing together many facets of Whitman's end of life scenario. Housed in a superb dark green quarter crushed morocco folding clamshell case with five raised bands on spine, gilt lettering. [#5031]



F I N I S



