

NUDELMAN RARE BOOKS

CATALOG 50



Item 8. William Morris. POEMS BY THE WAY.
Bound by the Doves Bindery, 1899

Nudelman Rare Books

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1. [Arnoux, Guy- Illus] **Tambours et Trompettes**. Paris: Devambez, editeur. First edition. n.d. (ca. 1918). Huge folio (13 x 17 inches) suite of ten superbly colored full-page illustrations loose, as issued, and a full-color illustrated title page by noted French illustrator Guy Arnoux. Original color pictorial folding covers with ribbon ties. Limited to 475 numbered copies (#218), printed on laid paper, watermarked. Each plate in very good condition, containing some remnants of plastic tape on verso of images not affecting images. Some minor marginal tearing of fragile paper. Binding spine sl. frayed and covers a little soiled. Probably one of Arnoux's finest examples of graphic art. (27) \$950.00



A Complete Run of Beardsley's Groundbreaking Savoy



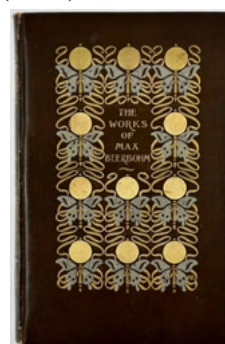
2. [Beardsley, Aubrey- A Complete Run] Symons, Arthur (editor). **The Savoy**. London: Leonard Smithers, 1896. First Edition. Eight volumes. Quartos. The complete run of the famous *Savoy*, an *Illustrated Quarterly*, Numbers 1-8, (all published), edited by Arthur Symons with a plethora of plates and illustrations by Aubrey Beardsley, and others. Numbers 1 and 2, in original pink boards, 3-8 in original green wrappers. Cover illustrations to each volume by Aubrey Beardsley, with further illustrations by some of the great artists of the 1890's including James Abbott McNeill Whistler, Dante Gabriel Rossetti and Walter Sickert. Smithers, Symons and Aubrey Beardsley designed *The Savoy* to follow up in more graphic detail the earlier successful *Yellow Book*, but had fallen in popularity. Appearing in the *Savoy* are work by Max Beerbohm, Joseph Conrad, Ford Maddox Hueffer, Ernest Dowson, George Bernard Shaw, W. B. Yeats, William Blake, Dante Gabriel Rossetti, W. Rothenstein, and others. The final issue is devoted entirely to the art of Aubrey Beardsley. A nicely preserved set, with the spine of number one rubbed, the others rubbed or lightly rubbed, number four splitting along upper joint, foxing present in the highly acidic paper, but not really affecting the art or plates. Scarce thus. (6282) \$3,850.00



3. [Beardsley, Aubrey- In Twelve Individual Numbers] Malory, Sir Thomas **Le Morte D'Arthur: The Birth, Life, and Acts of King Arthur...** London: J. M. Dent, 1893. First Edition Thus. Twelve original parts. In original printed pictorial green wrappers. Woodcut illustrations as plates, illustrations and decorations throughout by Aubrey Beardsley, one his most celebrated group of illustrations to appear in book form. 1500 copies were printed, seldom seen as a complete set of individual numbers in the original wrappers. Numbers 2 and 4 with spines darkened and chipped including some loss, overall age toning and edge wear to wrappers; contents generally quite clean; housed in three separate quarter calf folders within matching slipcases. Malory's reworking of existing tales about King Arthur, Guinevere, Lancelot, Merlin and the Knights of the Round Table. A truly remarkable set, Beardsley's output amounted to 360 full and double-page drawings, borders, chapter headings, and ornaments of detailed illustration, and a net total of over 1,000 decorations. (6177) \$6,250.00

4. [Beardsley, Aubrey] **Grouping of Five Specimen Leaves.** A nice grouping of five specimen leaves of Beardsley prints, printed on Japan Vellum, all measuring 8 x 11 inches, and not representing any one group of printed portfolios that we are aware of, no signature marks or glue remnants. Near fine. (3746) \$650.00

5. [Beerbohm, Max] **The Works of Max Beerbohm.** New York: Charles Scribner's Sons, 1896. First edition. 12mo. Brown cloth with famed cover design by Margaret Armstrong consisting of stylized butterflies/bow-ties, gold lamps and vines stamped in bright gold and white. Superb copy without the usual foxing almost always found with this title. Cover gilt is bold and bright, very slight rubbing of gilt on spine. (167) \$375.00



6. [Beskow, Elsa] **Hanschens 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



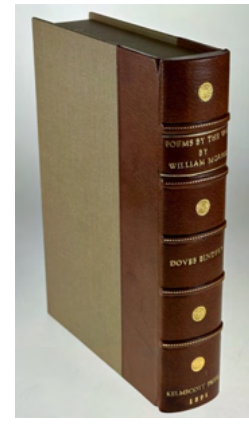
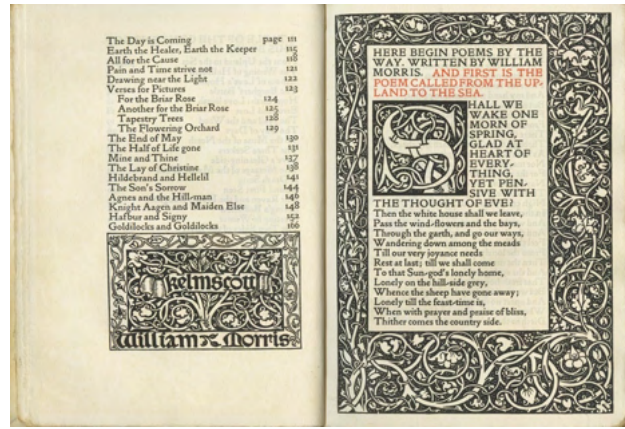
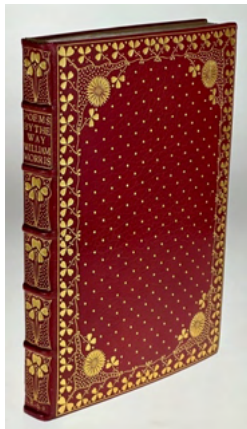
7. [Beskow, Elsa] Beskow, Elsa (and W. Raben). **Hansje en Blondje en z'n mieuwe pakje.** Rotterdam: Nijgh en Van Ditmar, [1914]. First Dutch Edition. Oblong folio. Original superb color pictorial paper covered boards, blue cloth spine. 29pp., exquisitely illustrated by Beskow in full color. A very difficult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



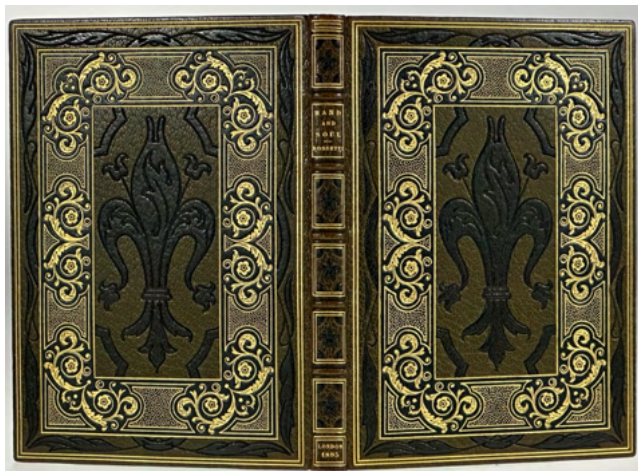
8. [Binding, Fine- Doves Binding on Kelmscott Press, Exquisite Workmanship] Morris, William. **Poems By the Way.** Hammersmith: Kelmscott Press, 1891. First Edition. 4to, 5 3/4 x 8 inches. A very rare and wonderfully executed Doves Binding on a very early Kelmscott Press title, executed in 1899 under the direction T. J. Cobden-Sanderson featuring a stunning all over gilt design on all both covers and spine, supremely defining the aesthetic and technical prowess of the Doves Bindery.

Bound in full sumptuous crushed crimson morocco with covers boldly blocked and stamped in gilt in all-over pattern featuring large-petaled heart-shaped petals in triplicate along the entire perimeter, ornate stippling of various sizes culminates in four star burst flower petal designs above dot groupings, and the entire face of the covers is highlighted with a geometrically interspersed dot pattern. Spine with large raised bands and five panels, the second enclosing lettering, and the outer four panels magnificently decorated with alternate patterning than found on the covers, each containing a large blossom with larger petals than those that appear on the covers, and all surrounded by dense gilt dot stippling. The date, 1891 (that of the publication of the book) appears at the very bottom of spine. Wide dentelles with triple fillet gilt ruling and culminating in the corners, each with two four-petal and one three-petal grouping. The book is bound with full-size real vellum (stiff) doublures. Side edges have single gilt fillet ruling all around, and all edges of paper are gilt, with a narrow perimeter of the edges possessing a cross-hatching goffered edge. Signed in gilt on the rear dentelle: "THE DOVES BINDERY/18 C -S 99."

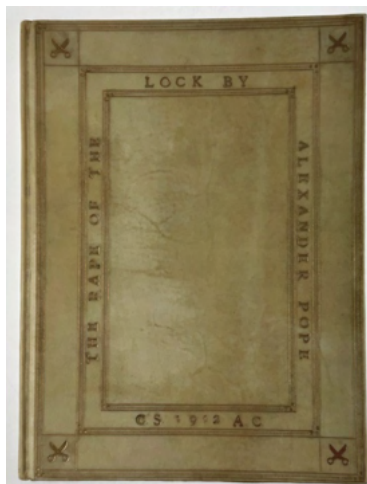
A truly fine copy with very slight and nearly invisible touchup to small area of spine. Printed with Golden type in red & black, large decorative woodcut border to title page, woodcut initials throughout, woodcut printer's device to contents leaf and colophon, all designed by William Morris. Early Doves Bindings on Kelmscott Press books are extremely rare and sought after, and this, in fine condition, has to be considered near the top of the list obtainable in today's market.



[Item 8, Doves Bindery--CONTINUED] Housed in a superb clamshell case with fine overlapping polished levant spine, five raised bands, gilt stippling, lettering and ornate emblems, felt-lined interior, by master bookbinder Sean Richards. "From the beginning Cobden-Sanderson questioned every stage and aspect of bookbinding, and sought to improve on whatever he discovered to be shoddy in the way of materials and design, both structural and decorative. He not only designed all the bindings of The Doves Bindery (a total of 837), he designed the tools used to execute them, each unique and proprietary. He disdained overly gilt bindings. "Some of the top trade binderies such as Riviere, Zaehnsdorf or Fazakerley produced more lavish bindings, with onlays, tooling, and lettering covering not only the back, covers and doublures, but also the flyleaves. Cobden-Sanderson was opposed to such gratuitous excess, calling such bindings 'deplorable miracles of misapplied skill,' because the amazing ability of the finisher was wasted on such poor design." (Tidcombe) (6284) \$22,500.00



9. [Binding Fine- Rowfant Binding, Leon Maillard Exhibition on Kelmscott Hand and Soul, Near Perfection] Rossetti, Dante Gabriel **Hand and Soul**. Hammersmith: Kelmscott Press, 1895. First Edition. 12mo, 4 x 5 1/2 inches. Exquisitely bound by the Rowfant Bindery (signed in gilt on front lower doublure with their wonderful bindery "woodchuck" emblem inlaid into the lower doublure), and finished by the master finisher Leon Malliard, with his gilt signature on the rear lower doublure: "LEON MAILLARD FINISHER. The Willis Vickery Copy, appearing in the final sale (Anderson Galleries, Willis Vickery Library, 1933, Lot 472). As head of Rowfant Bindery, Vickery always boasted that he got the best bindings from Rowfant. This is one of the finest of any bindings by Maillard we have seen, and in extremely fine condition, with no signs of wear anywhere, housed in its original Rowfant Bindery slipcase composed of decorative board and folders with gilt lettered levant spine, marbled paper which covers the book and then inserts into the slipcase. Exquisitely bound in full green crushed levant morocco, borders with a dark green inlay, richly gilt tooled panel enclosing an inlaid fleur de lis of dark brown morocco on each cover, full rich doublures of green morocco, gilt-tooled dentelles, end-papers of green watered silk, gilt double fillet ruled side-edges. Printed in black and red with the Golden type designed by Morris, on fine handmade Batchelor paper. Head-title and shoulder-notes in red, woodcut title, borders initials designed by William Morris for his press, engraved by William Harcourt Hooper. A truly remarkable binding by Maillard, widely regarded as the greatest binding finisher of his time. (6292) \$8,500.00



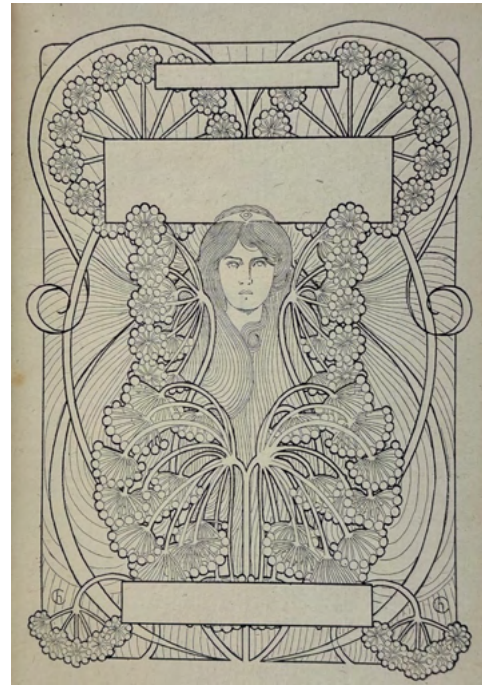
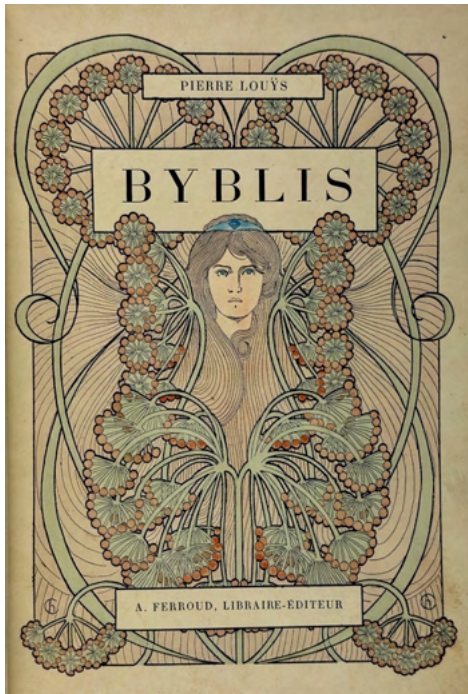
10. [Binding, Fine- Central School of Arts & Crafts Binding Under the Direction of Douglas Cockerell and Peter McLeish] Pope, Alexander. **The Rape of the Lock.** London: LCC Central School of Arts and Crafts, 1910 (-1912). 6 × 9 inches. 30 pages, bound in full stiff vellum with both covers stamped in bold gilt, possessing three concentric, stippled double-ruled rectangular design motif, gilt scissors at each corner, lettering to front cover, including binding signature at bottom: "C. S. 1912 A. C." Side edges in blue-green. With four initials and title page (partially), in red. Spine titled in gilt. There is a quarter-inch split near base of lower joint. Typesetting by C. H. Fein began in 1910, and was completed in 1912 by "boys of the Day Technical School of Book Production." J. H. Mason was their teacher, and the C.S.A.C. was staffed by former Doves Press artisans—Douglas B. Cockerell, Peter McLeish and John Mason. Cobden- Sanderson and Emery Walker were advisors. This school was one of the most important training grounds for fine hand-binders (beginning with Sangorski & Sutcliffe). S.C.A.C. bindings are extremely uncommon. "The specimens of the students' work shows a quest for perfection that was as characteristic of Mason as it was of the Doves Press."

[Roderick Cave, in "The Private Press."] A near fine copy, with the usual bowing of the stiff vellum. (6272) \$2,500.00

Club Bindery, 20 Copies Special Edition with Extra-Suite Illustrations Hand-Colored by the Artist



11. [Binding, Fine- Club Bindery, Only 20 copies printed, with wonderfully hand-colored plates by the artist himself] Louys, Pierre. **Byblis.** Paris: A. Ferroud, Libraire-Editeur, 1901. Superbly bound by the CLUB BINDERY in full black crushed morocco with elaborate gilt concentric geometric design pattern consisting of isolated rectangles in quadruple filet gilt ruling, and with leaf and blossom pattern at four corners, on both covers and spine. Wide dentelles with similar design and ruling, and with THE CLUB BINDERY, 1902 stamped in gilt at lower dentelle. This is 1 of only 20 copies (the first 10 contained an original watercolor by Caruchet) of the rare Japan Vellum edition where [continued]



[Item 11, Club Bindery—CONTINUED] the book has been masterfully hand-colored throughout in subtle and aesthetic watercolor by the artist, Henri Caruchet, AND, with an extra suite of illustrations in black and white on China paper, each preceding the colored plate. These illustrations by Caruchet represent the zenith of turn of the century art nouveau in Europe, and the quality of reproduction is of the highest quality. The binding and contents are extremely fine, with only the slightest scuff to rear panel. From the library of bibliophile and long-standing Grolier Club member David Allen Fraser (1911-2003). (6273) \$8,500.00

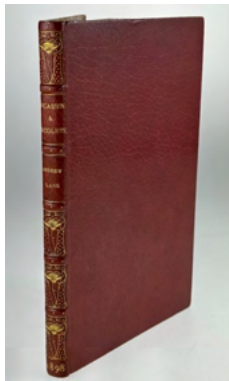


17. [Binding, Fine- Club Bindery, The Robert Hoe Copy] Nodier, Charles; and Henri Caruchet. **La Légende de Soeur Béatrix.** Paris: Librairie A. Rouquette, 1903. 8vo (243 x 159 mm). Attractively bound by the Club Bindery in full tan crushed morocco with intricate rectilinear interlacing design consisting of ten separate gilt ruled lines forming rounded cloverleaves 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." Marbled endleaves, TEG. #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. (Henri 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) \$2,750.00

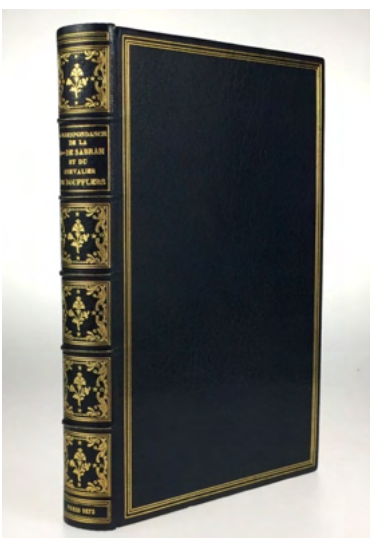
12. [Binding, Fine- Bickers] Destree, Olivier Georges. **Pre- Les Preraphaelites.** Superbly bound by Bickers & Son. Bruxelles: Dietrich et Cie, 1894. First edition. Superbly bound by Bickers & Son, London in full crushed reddish orange morocco with elegant gilt curving line design both covers and spine; spine lettered in gilt, gilt dentelles, marbled endsheets. A very scarce 1890's Pre-Raphaelite treatise including "Catalogue de L'oeuvre de Dante Gabriel Rossetti," "Catalogue des Oeuvres d'Edward Burne-Jones," "Choix de Reproductions de E. Burne-Jones, D.G. Rossetti, G.F. Watts," and a prospectus of Walter Crane. Fine. Most scarce thus. (3990) \$2,250.00





13. **[Binding, Fine- Riviere, 100 Copies, Signed by Publisher]** Lang, Andrew. **Aucassin & Nicolette**. London: David Nutt, 1898. First Edition Thus. 12mo. Beautifully bound by Riviere (with their gilt pallet on front dentelle) in rich red-brown crushed morocco with elaborated and delicately aesthetic gilt tooling to spine on four of the six panels consisting of stylized blossoms on long stem with surrounding stippling, the same motif design occurs on the corners of the two dentelles, marbled endsheets. Outer edges with gilt fillet ruled lines. AEG. Limited Edition of 100 Copies Only on fine Whatman paper, this No. 12, so inscribed, and signed by the publisher, D. Nutt on the Limitation Page. Originally published in 1887, Nutt reprised the title due to its popularity, adding in the Publisher's Note regarding the re-issue: "is not intended in any way to compete with the original edition, is issued in response to many and repeated demands..." In fine condition. (6300) \$750.00

14. **[Binding, Fine- Mercier]** Bornier, Henri de **Le Fils de L'Aretin (Inscribed by author, Extra-illustrated with 38 Watercolors)**. Paris: E. Dentu, 1895. Bound in full light brown crushed morocco with two concentric gilt rules to cover and multiple on spine in rectangular boxes between raised bands. Superb gilt decorated parchment doublures (and dentelles) by Mercier, successor to Cuzin, and binding signed as such on bottom of front parchment doublure, "Mercier Sr. De Cuzin. Housed in a lovely full morocco solander box. Extra-Illustrated with 38 watercolors by the artist, Alcide Theophile Robaudi, b. 1850, student of the sculptor Gustave Bonardel and of Félix Malard at the Nice drawing school, and later continued his training at the Ecole des Beaux-Arts in Paris in the studio of Jean-Léon Gérôme, in 1865. His illustrations of the *Thousand and One Nights* are a model of orientalism. A rare and exquisite production. Book is fine. Slipcase near fine. (3584) \$2,850.00



15. **[Binding, Fine- Noulhac, with Signed Photo in his studio in Paris with his wife, signed by both]** Magnieu (E. de); Prat (Henri). **Inédite de la Comtesse de Sabran et du Chevalier de Boufflers, 1778-1788**. Paris: E. Plon, 1875. Deuxieme Edition. Superbly bound by Noulhac in full black crushed morocco in Jansenist style, however with lavish and bold gilt-blocked spine containing six designs between each raised band, elaborately gilt dentelles, marbled endpapers on heavy stock. Included is a separate photograph (6 x 4") of Noulhac and his wife, in his studio in Paris, exceedingly rare, and signed by both Noulhac and wife (imprinted on mounting papere, "Stanislas, Paris"). Book with etched frontispiece, all edges gilt. Noulhac, 1866-1931, according to Alastair Duncan in *Art Nouveau and Art Deco Bookbinding*: "A superlative craftsman, Noulhac specialized initially in plain leather bindings (reliures jansénistes) and copies of 18th-century bindings. By 1900 he had begun to incorporate modest floral emblems into the dentilled fillet borders on his covers..." thus placing this binding most likely Turn of the Century. Book and photograph are fine. Scarce thus. (3585) \$2,250.00

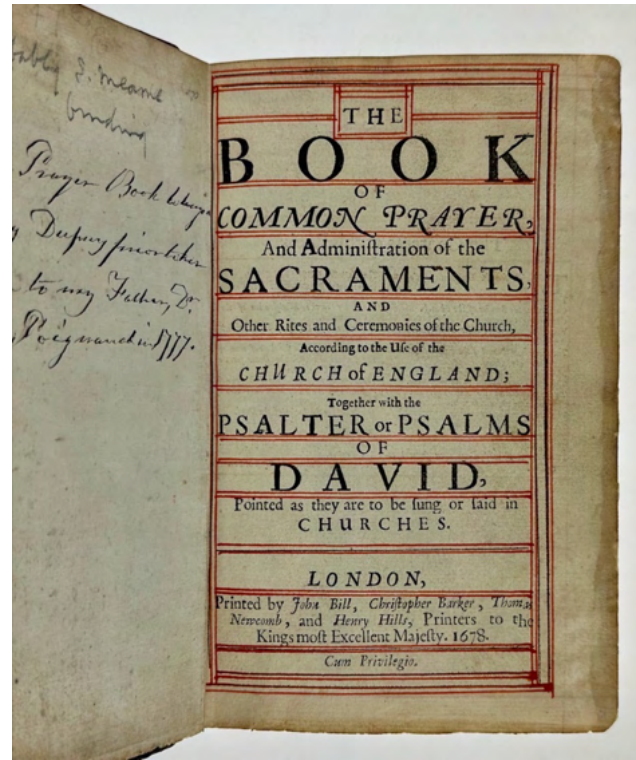
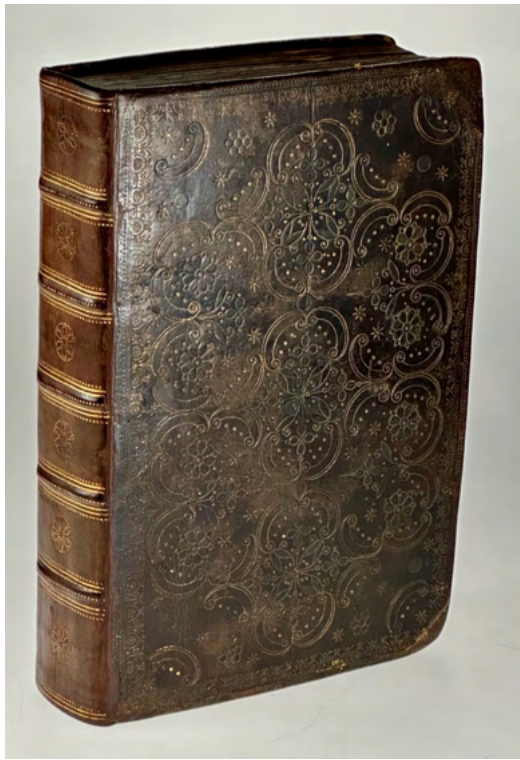


16. **[Binding, Fine- Sangorski and Sutcliffe Masterpiece]** Mitford, Mary Russell. **Our Village**. London: Macmillan & Co., 1893. A truly stunning binding by Sangorski & Sutcliffe, in full rich crushed dark green levant morocco with onlaid tan borders and leaves, onlaid red blossoms and fruit, bold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



17. **[Binding, Fine- Zahn, Otto and the Toof Bindery]** Donne, John. Norton, Charles Eliot and James Russell Lowell. **The Poems of John Donne**. New York: The Grolier Club, 1895. First Edition Thus. Two volumes. Exquisitely hand-crafted binding by Otto Zahn, who was the chief bookbinder, Toof & Company, in Memphis at the Turn of the Century. Superb fine crushed blue morocco with elaborate gilt tooled stylized design of expanding leaf and stem work, ON BOTH COVERS OF BOTH VOLUMES, culminating in three inlaid red blossoms, similar design and inlaid work on spine, wide dentelles with gilt tooling and binding signature in gilt pallet: "TOOF & CO. ZAHN." With the initials of great collector Samuel Putnam Avery, who no doubt commissioned the binding. Avery was appointed commissioner in charge of the American art department of the Exposition Universelle in Paris, and a founding trustee of the Metropolitan Museum of Art. "Before his death in 1928, Otto Zahn had taken his place as one

of the finest bookbinders in America as well as an outstanding figure in the entire bookbinding world. He arrived in America in 1883, settling down in Memphis in 1884. In Memphis, Otto Zahn found employment with S. C. Toof & Company. It wasn't long before he began winning prizes in National and International bookbinding expositions. At Toof, he became Foreman, Superintendent, General Manager, Vice President and in 1918 President of the Company until his retirement in 1923. The Toof firm and Otto Zahn were highly respected. Virtually nothing else is known about Otto Zahn, the man. His books are his legacy." [Historic Memphis] The binding has been expertly repaired at the hinges, and present near fine. (6324) \$3,250.00



18. **[Binding, Fine- 17th Century Binding, Highly Decorative]** **The New Testament [bound with] The Book of Common Prayer [together with] Administration of the Sacraments. and Psalter or Psalms of David;** [Bible] **The New Testament of our Lord and Savior Jesus Christ, Newly Translated...** London: John Bill, Christopher Barker, Thomas Newcomb, and Henry Hills, 1678. Thick 8vo, (17.2 x 11 cm). Striking contemporary polished morocco binding featuring elaborately gilt- tooled covers in repeating petal and star design, swirling shapes, and border patterning, gilt decorated spine, reputedly by S. MEANE (pencil note to verso of front free endpaper: "probably S. Mearne binding." Marbled endpapers, pages nicely trimmed and book block is tight, all edges gilt, though obviously rubbed luster. Professionally rebacked with gilt decorated spine, board corners repaired, recent cloth hinges, repair to lower blank margin of C4 & lower outer corners of few other leaves discreetly strengthened. A few leaves neatly strengthened to upper margins, red ruled throughout volume, some toning, verso of front free endpaper with late 18th Century ownership inscription "This Prayer Book belonged to Mary Duprey prior to her marriage to my father Dr. Lewis Poignand in 1777." (6258) \$1,750.00



19. **[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, a near fine example of one a very attractive Chivers binding. 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) \$3,850.00



20. **[Binding, Fine- Stunning Elaborately Inlaid Binding DE SAUTY]** Keats, John. **Poems.** London: Vale Press, 1898. First Edition Thus. **Two volumes.** Fine Condition. An utterly magnificent, elaborately inlaid binding (both covers and spine) by the renowned English (and later American) bookbinder, Alfred de Sauty, who is widely regarded as one of the finest bookbinders of the early 1900's, originally working as a finisher for Riviere. De Sauty then designed bindings for the prestigious Hampstead Bindery, taught bookbinding in England, and later emigrated to the U.S. to become the head of the esteemed bindery at R. R. Donnelley in Chicago (see below). In this exquisite binding for the Vale Press Keats (1898) we find an intricately and finely designed inlaid binding with OVER 250 individual inlaid pieces of varying colored morocco in a highly appealing design. The covers are filled with gathered leaves and grape clumps forming and emanating from the sides, and all coming together in a central, interwoven group. There are gilt-stamped winding vines, as well as attractive gold stippling at the sides. The back cover has the same inlaid motif, but with a different design altogether, with four grape blossoms meeting in the center. The spine, with five raised bands, is similarly adorned with inlaid pieces, and gilt lettering. Attractive gilt-ruled dentelles, with gilt-stamped signature of the binder in each volume, at bottom, front: "DE SAUTY." Marbled endpapers, TEG, others untrimmed. The first edition of the Keats Vale Press, which features a fabulous double-spread title page designed by Charles Ricketts and cut on wood by Bernard Sleight. Woodcut vine-patterned initials throughout by Ricketts. Housed in likely its original red watered-silk chemises (with some wear). A truly remarkable binding in both the intricacy of its inlaid artistry, as well as the beauty of the design composition, by Alfred de Sauty (1870 -1949). The two-volume set is in fine condition. Sarah Prideaux said of De Sauty: "...his work is of considerable merit. His inlays are distinguished for the taste shown in the association of colors, and his finishing has some of the brilliant qualities of the French School, seen particularly in the finely studded tooling of which he seems particular fond." Both volumes are literally pristine, with absolutely no signs of wear, having been kept safe from wear and light in their protective cases. (6211) \$17,500.00



21. **[Binding, Fine- Superb and Striking Guild of Women Binders, 160 Copies on Japanese Vellum]** Jacobs, Joseph. **More English Fairy Tales.** London: David Nutt, 1894. First Edition. Large quarto. Striking ornately gilt binding on blue crushed morocco by the Guild of Women Binders with all-over stylized dragon design on both covers and spine consisting of mirror image dragons facing each other, heavily blocked with nailhead patterning and extremely metaphorical interpretation of this classic Fairy Tales work by Joseph Jacobs. Wide gilt inner dentelles, marbled endpapers. The bookbinder imprint appears printed on lower left verso of front free fly: "Guild of Women--Binders," as is commonly the case. Number 123 of only 160 copies, printed on Japanese vellum. 8 plates (each in 2 states) and numerous illustrations and ornaments by John D. Batten, bookplate of Mary Landon Baker (1901-1961), a rich American socialite and heiress famous for her romantic life which was covered in newspapers worldwide including her relationship with Allister McCormick, whom she repeatedly left at the altar in the early 1920's. Spine a little darkened, very slight hinge reinforcement. Quite an unusual and impressive Guild binding. (6323) \$4,250.00

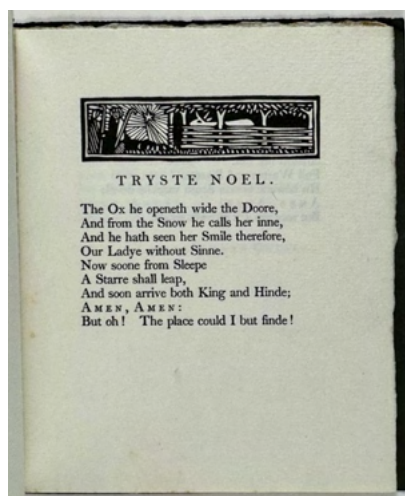


22. **[Bird, Elisha Brown- Wonderful Poster by Renowned Poster Artist]** Technique. A wonderful large lithographic poster (21 x 11 inches) color lithograph poster by Elisha Brown, renowned and celebrated poster artist of the early 20th Century. This comical image depicts two jesters in patriot clothing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

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

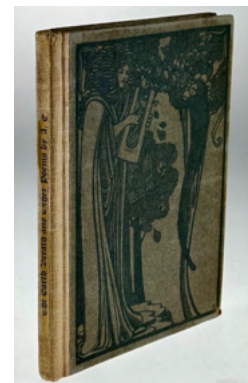


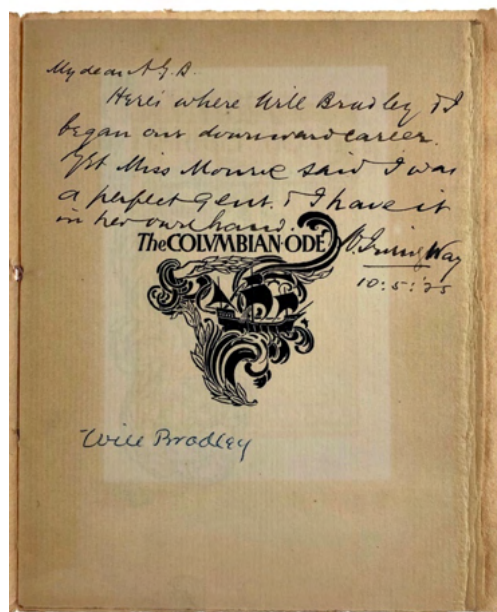
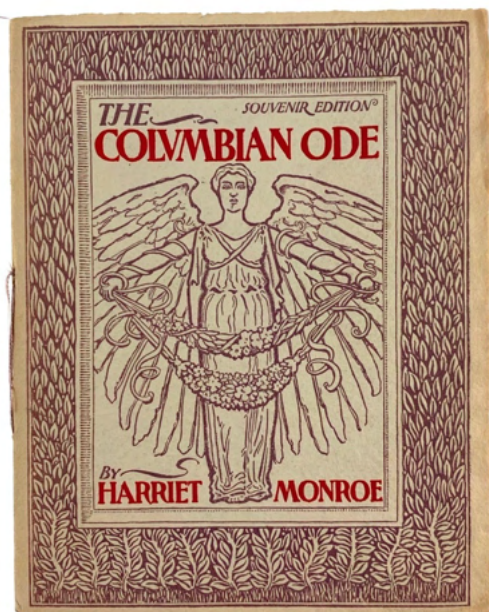
24. [Bradley, Will- Exceedingly Scarce, Exquisite Publication Announcing the Merger of The Wayside Press and University Press, Dozens of Full-Page Color Illustrations] Will Bradley. **A Record and Review of Some Printing and Drawing Done By Will Bradley**. Cambridge: University Press, 1898. First Edition. 65pp booklet. Original publisher's printed color wrappers with superb and highly graphic illustration on cover, surrounded by red lettering. The booklet is entirely filled with dozens of color and tinted illustrations of his work, some with incredible color reproduction process such as a cover with nearly all of the plate in metallic silver. Contains book designs, magazine covers, posters and ads. Cited by Bambace on p. 202. This is a promotional piece announcing the merger of Bradley's Wayside Press with the tools and machinery of the large University Press offices, of which few copies have survived, and stated thusly: "The University and Mr. Will Bradley take pleasure in announcing that the complete plant, engravings, ornaments, et., of The Wayside Press or Springfield have been added to the large and perfect equipment of The University Press at Cambridge, Massachusetts, U.S.A. All of the work undertaken by Mr. Bradley in the future will be produced under the increased and improved facilities thus afforded him. Fine condition. Most scarce. No other copies located. (6298) \$1,850.00



25. [Bradley, Will- Rarity] Guiney, Louise Imogen. **Tryste Noel**. Privately Printed by Will Bradley, c. 1900. 12mo. 5 1/2 x 4 12 inches. Booklet, printed in letterpress. Original gray paper wrappers. 8pp printed on high quality handmade paper. A wonderful piece by Will Bradley, with superb woodcut headpiece, a poem by Louise Imogen Guiney, all commissioned (as per colophon) by Vida Dutton Scudder (1861–1954), American educator, writer, and welfare activist. Scudder was the first American woman admitted to the graduate program at Oxford, where she was influenced by York Powell and John Ruskin. While in England she was also influenced by Leo Tolstoy and by George Bernard Shaw and Fabian socialism. Scudder returned to Boston in 1886 and pursued her academic career and social activism, teaching English literature from 1887 at Wellesley College, where she became an associate professor in 1892 and full professor in 1910. No other copies located. Fine. (6305) \$450.00

26. [Bradley, Will- Wayside Press] [George William Russell]. **The Earth Breath and Other Poems**. New York and London: John Lane, Sign of the Bodley Head, 1897. Original illustrated paper covered boards, buckram spine with original printed paper label. Attractive sepia-tinted illustration to title page and colophon. Printed at Will Bradley's Wayside Press. Fine with slight bumping to lower corners. (6275) \$275.00





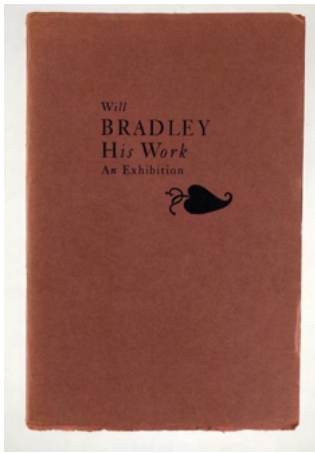
27. [Bradley, Will- Scarce Columbian Ode in Original Envelope, Signed by Bradley, with Wonderful Inscription Irving Way, Noted to a Noted Collector] Monroe, Harriet. **The Columbian Ode**. Chicago: W. Irving Way, 1893. First edition. 5 1/4 x 6 1/2 inches. Original color pictorial paper wrappers, and 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 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) \$1,850.00



28. [Bradley, Will- Scarce Bradley, The Author's First Book] Hugh, Emerson. **The Singing Mouse Stories**. New York: Forest and Stream Pub. Co., 1895. First edition. Narrow 8vo, measuring 7 x 3 3/4 inches. One of the scarcest, and arguably one of the most alluring and vividly interpretive cover designs by Will Bradley, with a distinctively Nouveau and highly stylized gilt stamped design on both covers. The front cover shows the profile of a woman with long flowing hair playing a harp, with stylized trees on long trunks highlighted in the negative space behind her, consisting of gilt blocking (with reverse stippling), and on the rear cover, a delightfully playful mouse hovers over several bars of musical notation. The front cover was used in the following year in "Bradley: His Book," vol. 1, no. 2, June, 1896. There is also one tailpiece in the text (among many other line drawings) by Will Bradley, depicting a mouse sitting atop a harp playing with his hands. A fine copy of a very scarce Bradley cover, and an entirely evocative design. (4517) \$1,500.00



29. [Bradley, Will]- Extremely Rare] **Bradley: His Book, Prospectus**. Springfield: The Wayside Press, 1896. First edition. Original printed prospectus, 10 1/4 x 5 inches, one uncut folded folio sheet, making four pages. Lavishly illustrated/decorated front cover by Bradley with lettering in red, printed in red and black with decorations and examples of the upcoming Volume One, Number One. April, 1896. Very fine with no signs of wear. An extremely scarce important record of the greatest short-running decorative American printings by one of the top American book illustrator and designers at the Turn of the Century. P. 202, Bambace. (4955) (see photo to right) \$1,500.00



30. **[Bradley, Will- Bradley's Own Copy, with his Initialed Bookplate] Will Bradley, His Work; An Exhibition.** San Marino: The Huntington Library, 1951. Original printed wrappers. WILL BRADLEY'S OWN COPY. Superb exhibition with photographs of Bradley's artwork and descriptions, printed in red and black. A catalogue of his work with compliments slip laid in, and Bradley's Own Copy, the book bearing Bradley's bookplate, signed in ink (w b), and accompanied by a typed letter from a San Franciscan collector, Albert Sperisen, to bookseller David Magee of San Francisco detailing some obituary notes because Bradley had recently died. Fine copy. Scarce thus. (5067) \$450.00

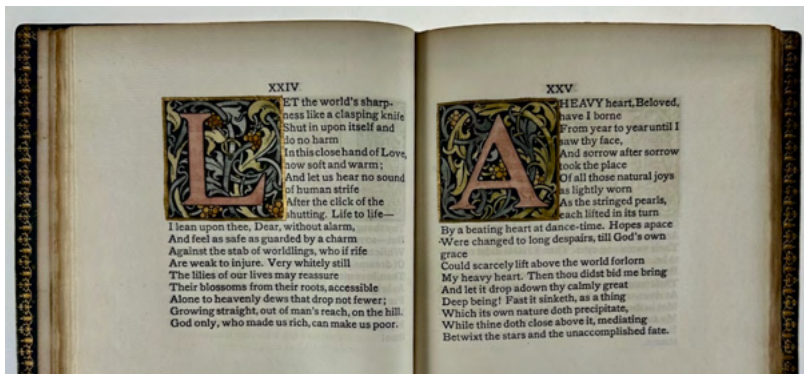
31. **[Bradley, Will- Extr. Fine] Hope, Anthony. The Adventure of the Lady Ursula.** New York: Printed for R. H. Russell by Redfield Brothers, 1898. First edition. Original gray cloth with striking bold silver design and lettering by Will Bradley consisting of large stylized flowing leaf and blossom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

32. **[Bradley, Will- Superb ALS to Frances Browne Describing Proposed Art] Bradley, Will. Autograph Letter Signed to Frances F. Browne, Noted Editor, Literary Critic and Editor of the Dial Magazine.** One large page, 9 x 5 1/2 inches. Superb and early autograph letter signed by famed American artist and illustrator Will Bradley to Frances F. Browne, a noted editor and literary critic with whom Bradley would work closely with, over the years. Written on Bradley's stationary, printed at top left: "Will H. Bradley/Artist/1111 Monadnock Building/Chicago." The letter is almost entirely taken up with design and description of his art: "Aug 25, -92. Mr. Frances F. Browne, Dear Sir: I will explain the design & send you by today's mail, as the pencil sketch is not very clear. Below the dial are laurel branches which support the dial and also two torches. The sun is indicated, its rays forming a background to add a little strength to center of design. The laurel branches are woven to form four leaf shaped designs in the center of which are emblems, the ribbon work continues below the title and on this I have indicated the sub-title as it will help to make the design compact. The rough sketch looks a little crowded, but the finished drawing will not appear so, as the title will be strong... "Very good, with slight browning to bottom, crease marks barely visible to face of letter. Early Will Bradley letters are scarce, especially with association. (6136) \$1,250.00

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

34. **[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

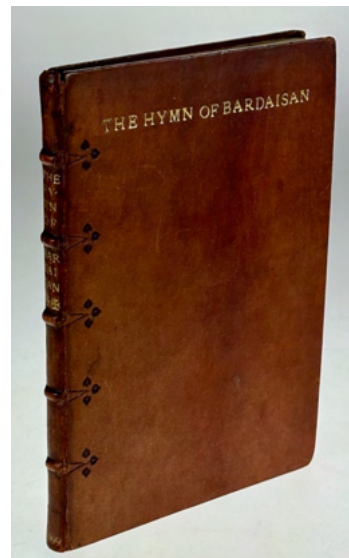
35. **[Brothers of the Book- Will Ransom] Dyer, Walter H. The Vision of Anton.** Chicago: Brothers of the Book, 1914. First edition. 12mo. Original printed paper wrappers, red ties at spine. With lettering and decoration by Will Ransom. Only one copy distributed to each member of the association, with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

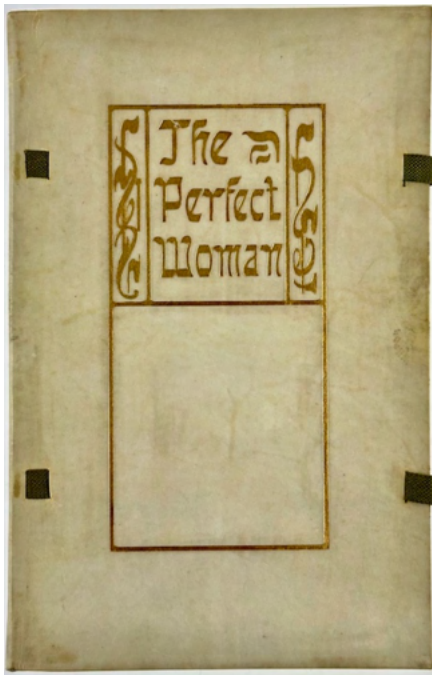


36. **[Browning, Elizabeth Barrett- Hand-Illuminated by Ruth Adams Turner- One of 50 Copies] Browning, Elizabeth Barrett. Sonnets from the Portuguese.** Boston: Copeland and Day, 1896. First Edition. Black crushed morocco with gilt ruling on front covers and spine, gilt lettering on cover. Special Copy, One of Fifty Copies: a marvelously illuminated copy by Ruth Adams Turner, an artist that worked in the Boston area and is known to have illuminated several books by Copeland Day, and was likely commissioned by them (see below). The illuminated quality is of the highest order in terms of color matching and aesthetic quality. There is a book in the sale of the Charles W. Clark Library (vol 1) which has full description of Copeland and Day's Shakespeare's Sonnets, illuminated by Turner (1897). Fine. (6260) \$1,250.00

37. **[Browning, Robert] The Ring and the Book.** London: Smith, Elder, and Co., 1868-1869. First Edition. Publisher's dark green cloth over beveled boards gilt and stamped in black (spines darkened, some light wear vol. IV with some light chipping to spine ends); slipcase holding all four books. FIRST EDITION, FIRST ISSUE, with vol. I and III lettered in roman numerals and 2 and 4 in Arabic numerals on the spines. 4 volumes, 8vo. 1p. publisher's advertisements at the end of vol. I. (A few minor spots.) Containing 21,000 lines of blank verse, *The Ring and the Book* is Browning's psychological epic, is the most extensive use of the dramatic monologue. Scarce thus. (6075) \$1,500.00

38. **[Burkitt, F. Crawford- Binding, Fine- Douglas Cockerell] The Hymn of Bardaisan.** London: Essex House Press, 1899. First edition. 12mo. Early Arts & Crafts style binding (1902) by Douglas Cockerell with his binding signature in rear dentelle, "19 DC 02." Full polished claft with leaf motif stamped in front and back near the spine forming a darker brown. AEG. The second book of the press, with compositors and a pressman coming over from the Kelmscott Press. Binding somewhat rubbed at spine and corners. An early example of a sparing, but distinctively Arts and Crafts binding by the famous English bookbinder, Douglas Cockerell. (3587) \$1,500.00





39. [Cady, Cora, Artist & Emilie Whitten, Illuminator- Beautifully Stunning. One of Only 150 Copies, Hand Painted and Illuminated] Cady, Cora June and Emilie M. Whitten. **The Perfect Woman, Being the Thirty-first Chapter of Proverbs...** Boston: The Craftsman Guild, 1900. First Edition. 12mo. In the publisher's original stiff vellum covers with original green silk ties that run through to spine (in fine condition), and featuring an exquisite boldly gilt cover lettering and framing design motif on front cover. One of only 50 hand illuminated copies, this is Copy # TWO!. Strikingly beautiful hand-illuminated and painted watercolors throughout by Cora June Cady the artist and Emilie M Whitten the illuminator, in a most pleasing and unique style. A RARE EXAMPLE BY THE CRAFTSMAN'S GUILD of Boston, extremely scarce. In custom made, cloth backed, patterned slipcase. The book is in fine condition. The title page reads, in its entirety: "Being the Thirty-first Chapter of Proverbs beginning with the Eleventh Verse. This Hebrew Year, 5661 which is MDCCCC A.D. The Craftsman's Guild. Boston. This wonderful verse paraphrases verse 11-31 of Proverbs Chapter 31, a lovely passage providing a very poetic description of manifold ways the perfect woman has full confidence and lacks nothing of value. To quote a few: "The heart of her husband doth safely trust in her, so that he shall have no need of spoil. She will do him good and not evil all the days of her life. She is like the merchant ship ships, she bringeth her food from afar. She considereth a flied and buyeth it and with the fruit of her hands she planteth a vineyard. She girdeth her loins with strength and strenthenith her arm. She perceiveth that her merchandise is good... Give her of the fruits of her hands; and let her own works praise her in the gates." Fine condition. One of fifty copies on Japan, signed by the decorator and the illuminator. A lovely copy of this delightful Boston Arts & Crafts press book. The colophon reads in full: "This book was hand lettered and decorated by Cora June Cady and illuminated by Emilie Marthecia Whitten for THE CRAFTSMAN'S GUILD. There are editions of 310 copies on handmade paper and 50 copies on Japan paper. This is copy number four. Cora June Cady." Near fine. (6297) \$3,250.00

40. [Camm Studios: Pre-Raphaelite Stained-glass Watercolor Design- Thomas William Camm, Camm Studios] Camm Studios. **47-Part Watercolor Designs for Stained-glass Windows, by Camm Studios.** Smethwick: ca 1870-1880. Attractive large mounted watercolor panel consisting of a total of 47 separate watercolor pieces over pencil with gauche depicting Christ blessing two saints (or apostles), two children, and two women kneeling in prayer), designed by Camm Studios for stained-glass windows. The faces are finely executed, and the layout is extremely well-balanced and please. Original Accession Number 9476, lower left, and again in pencil, lower right. Thomas William Camm (1839-1912), founder, chief artist/designer and manufacturer of stained-glass in England, opened operation in 1865 as Camm Brothers in Smethwick, and later, "The Studio." Thomas Camm was one of the most accomplished stained-glass designers of the period. The American architect Ralph Adams Cram wrote "at the present moment a large number of artists in England are producing work of most singular beauty and perfection. Amongst these I have no hesitation in placing Mr. Camm easily as the first". His daughter Florence Camm produced most of the artwork for the company after his death in 1912. The studio won medals in Paris in 1878, Sydney in 1879 and in Turin in 1911 and commissions came in from America, Spain, New Zealand and India. Dozens of churches, institutions and private homes in England still boast stained-glass windows designed by Camm and his daughter. Near fine. (6251) (see photo next page) \$750.00



Item 40



41. [Camm Studios: Pre-Raphaelite Stained-glass Watercolor Design- Thomas William Camm, Camm Studios] Camm Studios Exquisite 9-panel, 18-Part Watercolor Designs for Stained-glass Windows, Camm Studio. Smethwick: ca. 1870-1880. Spectacular large (elephant folio size) nine-part watercolor panel consisting of a total of 18 separate watercolor and pencil designs of stained-glass (with glossy protective sheen) arranged in three rows on hinges (entire dimensions: 13 x 26 inches) Each individual design has a two-part addition at top, making each design a three-part entity. The size of each design (including all three parts) is 1 1/4 x 9 inches. Thomas William Camm (1839-1912), founder, chief artist/designer and manufacturer of stained-glass in England, opened operation in 1865 as Camm Brothers in Smethwick, and later, "The Studio." Thomas Camm was one of the most accomplished stained-glass designers of the period. The American architect Ralph Adams Cram wrote "at the present moment a large number of artists in England are producing work of most singular beauty and perfection. Amongst these I have no hesitation in placing Mr. Camm easily as the first". His daughter Florence Camm produced most of the artwork for the company after his death in 1912. The studio won medals in Paris in 1878, Sydney in 1879 and in Turin in 1911 and commissions came in from America, Spain, New Zealand and India. Dozens of churches, institutions and private homes in England still boast stained-glass windows designed by Camm and his daughter. Very well-preserved, with minor wear to some pieces, near fine. Provenance: Directly from Camm Studio Estate Sale many years ago. With inventory number by Camm Studios at bottom left: DE 11287. Most scarce thus. (6254) \$1,250.00

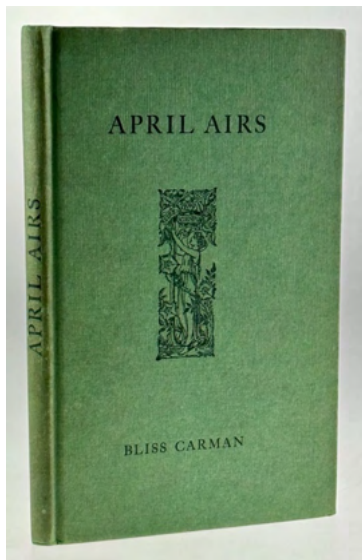


42. [Camm Studios: Pre-Raphaelite Stained-glass Watercolor Design- Thomas William Camm, Camm Studios] Camm Studios. **Twelve-Part Watercolor Designs for Stained-glass Windows, Camm Studios.** Smethwick: ca 1880-1890's. Spectacular large mounted watercolor panel consisting of a total of 12 separate watercolor and ink designs by Camm Studios of stained-glass arranged in three rows of four designs each, mounted onto a large gray card stock (with metal-lined whole punches on left side, indicating this was [possibly at one point a part of the company's promo portfolio. The dimensions of the mounting: 19 x 25 inches. Each individual stained-glass design measures: 2 x 4 1/2 inches. Thomas William Camm (1839-1912), founder, chief artist/designer and manufacturer of stained-glass in England, opened operation in 1865 as Camm Brothers in Smethwick, and later, "The Studio." Thomas Camm was one of the most accomplished stained-glass designers of the period. The American architect Ralph Adams Cram wrote "at the present moment a large number of artists in England are producing work of most singular beauty and perfection. Amongst these I have no hesitation in placing Mr. Camm easily as the first". His daughter Florence Camm produced most of the artwork for the company after

his death in 1912. The studio won medals in Paris in 1878, Sydney in 1879 and in Turin in 1911 and commissions came in from America, Spain, New Zealand and India. Dozens of churches, institutions and private homes in England still boast stained-glass windows designed by Camm and his daughter. Near fine. Most scarce thus. (6253) \$650.00

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





44. [Carman, Bliss- Fabulous Presentation Copy to Irving Way- The Estelle Doheny Copy] **April Airs**. Boston: Small, Maynard and Company, 1916. First Edition. 12mo. Original green cloth with printed decoration and lettering on cover. A wonderful Presentation Copy from Bliss Carman to W. Irving Way, noted poet, author, and book publisher (of Way and Williams) with whole-page Presentation note (one on half-title, the other facing, inserted) as well as envelope cover (cutout) and address label on Mitchell Kennerley stationery, laid-in. (on half-title): "To Irving Way from his ever devotee B.C./New Canaan, Conn. April, 1916/We blossom and ask no reason. The Lord of the Garden knows." (opposite half-title, inserted): "To my dear old well-beloved, Wise and gentle, tried and proved, (Only one such- need I say?- In a lifetime,) Irving Way. B.C. New Canaan, April 1916. (laid-in) Mitchell Kennerley, publisher address card, with: "W. Irving Way, Esq. The Fraternac Apartments, South Grand Avenue, Los Angeles, Cal." written by Carman. (laid-in, partial envelope cover with, "To Irving Way, Esq. San Fernando Building, Los Angeles, Cal. Book Post, From B. Carman, New Canaan, Conn." in Carman's hand. The Estelle Doheny Copy, with her gilt book label. A fine copy. Most scarce with this wonderful multifaceted presentation reflecting their close friendship. (6279) \$550.00

45. [Caspari, Gertrud Illus] Holst, Adolf **Bon Himmel und Erde**. Leipzig: Alfred Hahn's Verlag, ca 1910. Cloth backed color pictorial paper covered boards. 32pp. Superb color illustrations nearly every page by Gertrud Caspari. Very good. (522) \$175.00



46. [Caxton Club and Grolier Club- Ephemera] **A Nice Offering of Seven Rare Ephemera Pieces**. Chicago & New York: The Caxton Club; The Grolier Club, 1896-1911. Offered here is a nice mini-collection of seven items of ephemera from The Caxton Club and the Grolier Club: 1) "Catalogue of An Exhibition of Japanese Prints," at the Grolier Club, N.H., April, 1896. 24pp. 12mo. Printed decorative front cover, with an introductory note, and copious examples of prints and titles from the Grolier Club exhibit of 1896; 2) Grolier Club color announcement for the Exhibition of Japanese Prints, April 10, 1896 with a full color Japanesque print as cover; 3) Caxton Club, "The Next Exhibition and Luncheon... Feb. 18, MCMXI. Announcement; 4) Caxton Club, Exhibition and Luncheon March 11, MCMXI; 5) Caxton Club. Request for company at luncheon, Feb. 18, 1911; 6) Caxton Club, Notice to Non-Resident Members, Feb. 25th, 1905; 7) Envelope face from Caxton Club addressed to Mr. Harold Pierce, renowned rare book collector. All very good to fine.

(6280) \$275.00

47. [Children's Book- Alfred Listal] Listal, Alfred. **Lisette's Paaschel**. Alkmaar: Gebr. Kluitman, 1916. Oblong 4to. Color pictorial paper covered boards, brown cloth spine. 8 superb full-page color plates by the reknowned Dutch illustrator Alfred Listal. Very rare. Boards somewhat soiled, very good. (3561) \$450.00



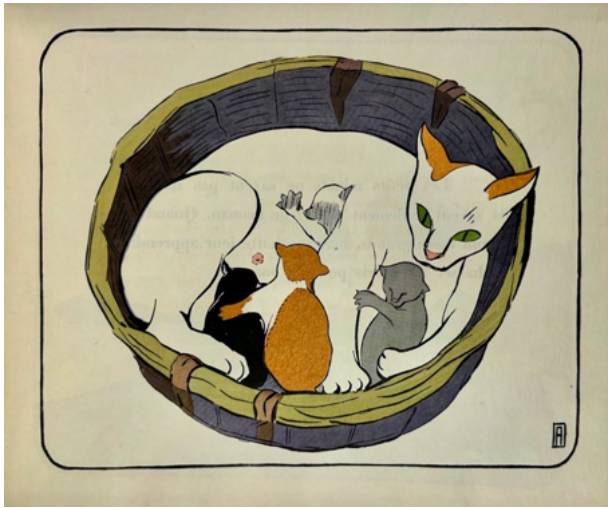


48. [Children's Book Complete Manuscript Mock-up with Eleven Superb Full-Size Quarto Watercolor Illustrations] [Nye, Tom]. "De Brug Naar Elfenland." Oblong quarto (13 x 10 inches). Color pictorial original watercolor illustration on card paper. An exceptionally beautiful and expertly illustrated children's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



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

50. [Children's Book- Olfers, S. van] Listal, Alfred. **Zoo is't in't blijje Vlinderland**. Alkmaar: Gebr. Kluitman, [ca. 1915]. First edition. Oblong 4to. Color pictorial paper covered boards, beige cloth spine. 16pp. Color illustrations by va Olfers throughout. A wonderful children's book. Sl. frayed, some wear. Very good. (3566) \$275.00



51. **[Children's Book- Karpeles, Andree]** Montreuil-Strauss. **Maman, Dis-Moi.** Paris: Librairie Stock, Delamain et Boutelleau, 1927. First edition. Oblong quarto. Original superb color illustrated card wrappers and glassine wrapper. 16 stunning full-page color illustrations by Andree Karpeles (1885-1956), famed French painter and illustrator, student of Rene Menard and Lucien Simon. A Jewish painter living in India and France, her work is highly regarded for its sensitivity and composition. This title is exceedingly scarce in the first edition and was reprinted in the next year by a German Publisher. A fine copy in the original glassine wrapper. The illustrations are thoroughly enchanting. (1909) \$1,500.00

52. **[Children's Book- Presentation Copy]** Priestman, Austin. **Child Verses & Poems.** London: Arthur H. Stockwell, 1926. First edition. Original black cloth with striking gold-blocked cover illustration, another similar but smaller gold illustration appears on back cover. Illustrated throughout with plates and text drawings by Cecile Walton (1891-1956), Scottish painter, illustrator and sculptor. She and her husband Eric were two of the moving spirits of the Edinburgh chapter of the Symbolist movement in the early 20th century. Presentation Copy, signed by the author on verso of title page, "John and Anne Priestman, with love from their brother, Austin, June 21st, 1926." A truly delightful and unique children's book. Corners bumped, newspaper article on the book affixed to verso of front free fly. (4362) \$475.00



53. **[Children's Book- 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

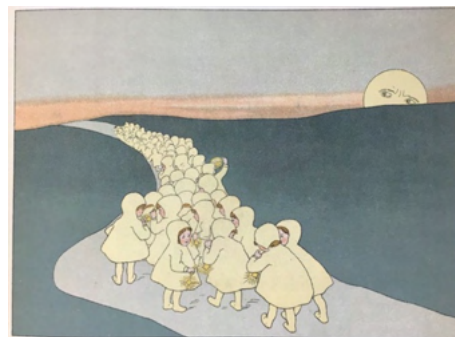
54. **Children's Book- Signe Aspelin]** Aspelin, S. **Ijn Het Speelgoedland.** Oblong 4to. Color pictorial paper covered boards, cloth spine. Baarn, J.F. van de Ven, n.d. (1912), (21)p. Color titlepage and 10 full-page illustrations throughout by Signe Aspelin. Sl. browned/ foxed; sl. soiled in lower blank margin. Front cover soiled and water-stained; spine-ends worn. Rare. Very nicely illustrated adventures of a young girl in the land of toys by the Swedish illustrator, Signe Aspelin. (3555) \$250.00





55. [Children's Book] Mesquita, D.A. Bueno de. **De Geschiedenis van Gulzigen Tobias**. Amsterdam: Vennootschap, 1910. First edition. Oblong quarto. Color pictorial paper covered boards, blue cloth spine. Attractive full page color illustrations including line drawings throughout. Scarce. (3277) \$225.00

56. [Children's Book] Listal, Alfred. **Hoe de Sterekindertjes uit spelen gaan**. Alkmaar: Gebr. Kluitman, [ca. 1920]. Third edition. Original color pictorial paper covered boards, beige cloth spine. Superb color plates by Annelise von Lewiński. A near fine copy of a wonderful children's book. (3320) \$275.00



57. [Children's Book] Delden, B. E. van Osselen van. **Levend Speelgoed**. Amsterdam: Van Holkema & Warendorf, [1903]. First edition. Oblong quarto. Super color pictorial paper covered boards, red cloth spine by Bertha Osselen-van Delden, famed Dutch illustrator (1847-1936). Van Delden, author and illustrator of about 30 children's books from 1891 to about 1920 including "Frank and Paula," "The Family Godard," and "Bobo." This title is among her finest and is in near fine condition. Most scarce. (3315) \$650.00

58. [Children's Book] Fischer, Erika & Holst, Adolf. **Peterles Wanderfahrt**. Leipzig: Alfred Hahns, Gebruder Dietrich, n.d. (ca. 1930). Oblong 8vo. Color pictorial paper covered boards, cloth spine. Printed on thick cardboard sheets. Full-page color illustrations throughout by ERIKA FISCHER. Some chipping to boards, overall very good. Delightful illustrations. (292) \$175.00

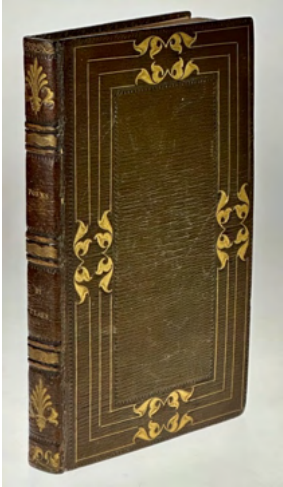
Extremely Scarce and Early Juvenile Dirigible Pop-Up



59. [Children's Panorama, Nister Moveable- Airships- Extremely Scarce] **The Airship Panorama Book**. London & New York: Ernest Nister & E. P. Dutton, [1912]. First Edition. Oblong 8vo - 7 5/16 x 8 1/2 inches. 12pp. Original color pictorial glazed paper covered boards, blue cloth spine, featuring an airship flying over a capitol building. Scarce Ernest Nister publication featuring 4 full-page chromolithographed pop-ups of airships, illustrations to text leaves. Stories of airships in verse where each scene contains a pop-up airship that rises as the page is opened, on a color background drawing. Pop-ups are all complete and function as designed, additional sepia line drawings within text throughout. Very good condition with usual toning of pages, inner hinge slightly splitting near top. Exceedingly scarce. Not in BL or Library of Congress online catalogues. (6259) \$2,250.00



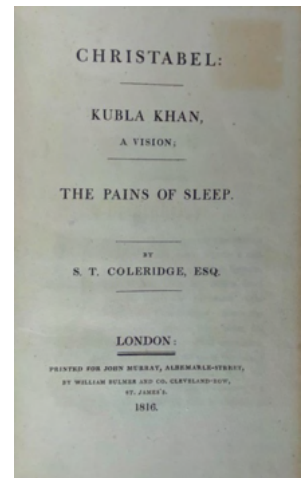
Showing one of two fore-edge paintings



60. **[Clare-John- Double Fore-Edge Painting- Association Item]** Clare, John. **Poems Descriptive of Rural Life and Scenery.** London: Taylor and Hessey, 1821. 8vo (165 x 102 mm). Attractive bound in contemporary straight-grain morocco with gilt fillets and rococo style gilt “enantiomorphs,” spine in four compartments with three raised bands, gilt-lettering and palmettes in compartments. All edges gilt, underneath revealing two exceptional FORE-EDGE PAINTINGS on each sides, one of Helpstone Parish Church, and the other Peterborough from Burghley Park. BLINDSTAMP-SIGNED ON FRONT FLYLEAF BY THE PUBLISHERS (upper right), TAYLOR AND HESSEY. With the bookplates of John Hadmar Sticht, a bibliophile and the Saint Mary-of-the-Woods College Library; Susanna Anbert (signature). An interesting association copy, the book either being owned by the publisher John Taylor, who was “introduced to John Clare, in 1819, through his cousin Edward Drury, a bookseller in Stamford. He polished Clare’s grammar and spelling for publication.” (Royal Academy). (6263) \$2,250.00

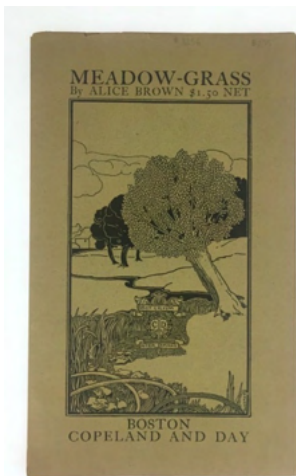


61. **[Coleridge, Samuel Taylor- First Edition, Bound by Sangorski and Sutcliffe]** **Christabel: Kubla Khan, A Vision; The Pains of Sleep.** London: John Murray, 1816. First Edition. Thin 8vo. Superbly bound in attractive full teal crushed levant with gilt ruling on edges of covers, spine with five raised bands and gilt ruled panels and stippled design work on bands, lettering and date, edges of boards with single gilt file ruling, stamp-signed by Sangorski & Sutcliffe on front dentelle. FIRST EDITION, containing the first printings of three of Coleridge’s most celebrated poems. Half-title, no ads. Paul Francis Webster’s copy (1907-1984), American lyricist (with his morocco bookplate). Also bookplate of Alfred Perlman, noted bibliophile and collector. Coleridge began writing “Christabel” as early as 1803. Coleridge composed “Kubla Khan” one night after he experienced an opium-influenced dream in 1797, but he was unable to complete it in the



original plan, being interrupted by “a person from Porlock,” causing him to forget the lines. He would read the poem periodically to the Wordsworths, Lord Byron, and other friends, and in April 1816, Byron persuaded him to publish the visionary Kubla Khan and Christabel. Fine copy of a wonderful presentation and certainly an historically significant book in every way. (6076) \$4,750.00

62. **[Coleridge, Samuel Taylor- Scarce First Edition, Original Boards, Rebacked]** **Sibylline Leaves: A Collection of Poems.** London: Rest Fenner, for S. Curtis, Printer, 1817. First edition. 8vo., 6 x 9 inches, 303pp. Original drab boards, rebacked with new endpapers, printed paper label on spine. Extremely scarce Coleridge title containing the first appearance of “The Rime of the Ancient Mariner” to appear under Coleridge’s name, and with an additional stanza on page 15. As well, the collection includes for the first time “The Nightingale,” “Dejection: An Ode,” and “France: An Ode.” With the original half-title and two-page errata (often not found). With a very early, small bookplate (“Libertas Suprema, etc) and a “Rugby School Library Hodgson Bequest, Section Poetry” accession label, both affixed to front pastedown. A clean, very good copy. Very scarce. (5095) \$1,750.00



63. **[Copeland and Day] Brown, Alice. Prospectus for Meadow-Grass.** 12mo. 6 pages, folded three times as issued. Boston, 1895, Copeland and Day. Celebrated cover illustration by Louis J. Rhead, press notices for Meadow-Grass, descriptions as well as other Fiction titles from the press. Extremely scarce prospectus printed on very thin paper, so few copies have survived intact, as this one. (3256) \$275.00

64.. **[Copeland and Day] Brown, Alice The Rose of Hope.** [Boston]: Privately Printed at Copeland and Day, [1896]. Gray wrappers that extend well over the pages, with title on cover and "Christmas MDCCCXCVI." 24pp., 15 printed, on superb handmade paper. With small illustrated initial and heart emblem. Colophon states, "The Rose of Hope written by Alice Brown is printed for her and for Herbert Copeland and F. H. Day and their friends by John Wilson and Son Cambridge, Massachusetts Christmas MDCCCXCVI." One of the very few surviving "Christmas Booklets," "privately printed by Copeland and Day, #101 Kraus. Near fine. (3249) \$275.00

65. **[Cornhill Press- Scarce Privately Printed Publication, 75 Copies Only] Spenser, Edmund. Januarie: Aegloga Prima from the Sheppard's Calendar.** Berkeley: Privately Printed by Thomas Maitland Cleland at The Cornhill Press, ca 1902. 12mo. Oblong booklet in original brown wrappers, ties at spine. Eight pages, unopened. 75 Copies Only. An early printing by Cleland under the imprint of his newly expanded Cornhill Press, in Boston. Fine. Most scarce. (6313) \$225.00

66. **[Cranbrook Press Ephemera] Booth, George G. Prospectus and Order Form.** Detroit: Cranbrook Press, 1902. Four-page prospectus with attractive cover border lattice design, describing and presenting George Booth's new book, "The Pleasures of Planting and Other Thoughts." Fine, with smudging on back. (6317) \$75.00

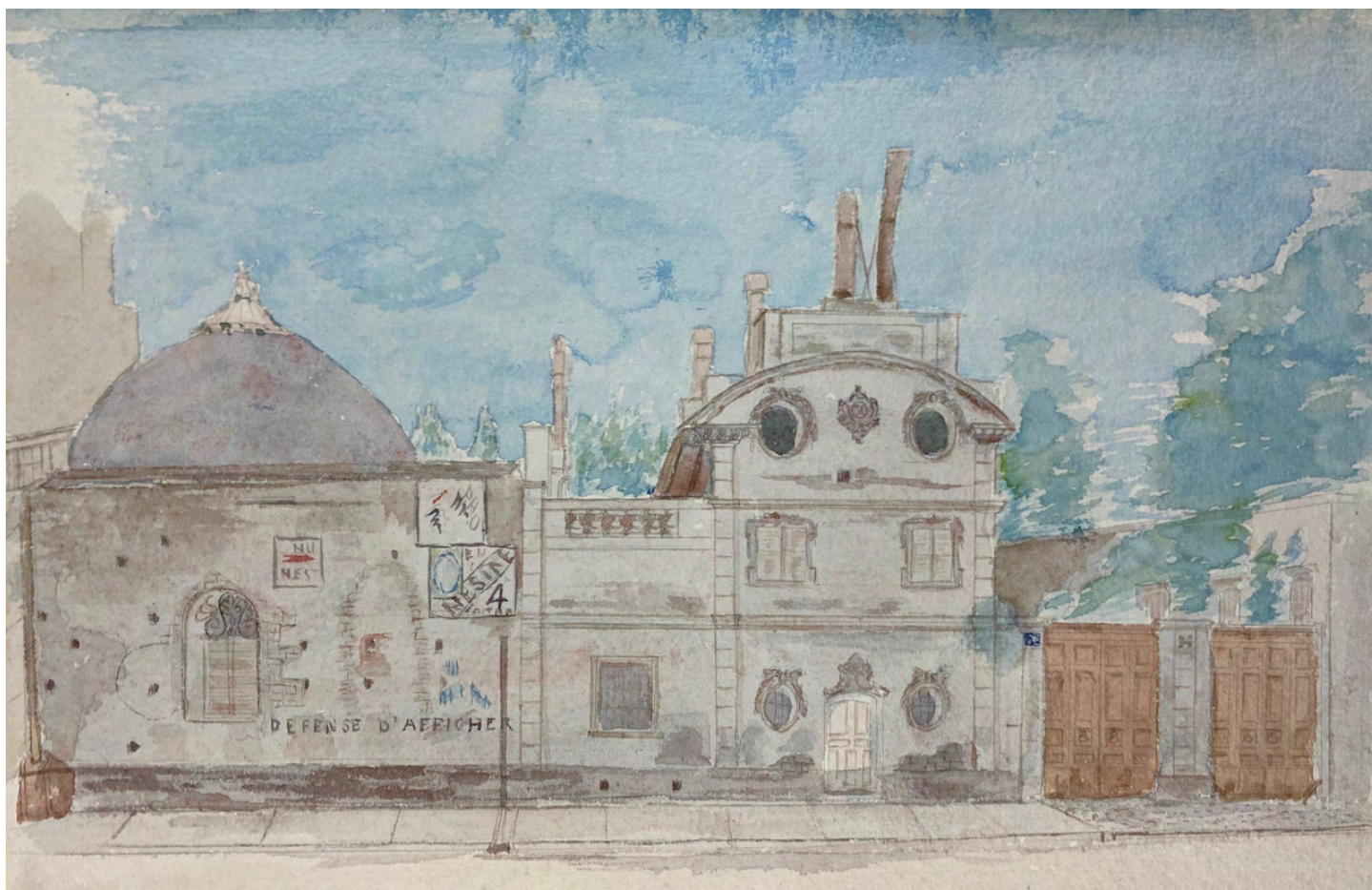


67. **[Crane, Stephen] The Black Riders.** Boston: Copeland and Day, 1895. First edition. Original beige paper covered boards with famous orchid design on both covers, lettering on cover and spine in black, stamped on front pastedown "Dudley and Hodge," as issued. Landmark in 1890's printing, "The Black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

68. **[Crane, Walter- Cover Art] Holiday Bulletin of Books Published by Houghton, Mifflin & Co. for 1897.** Boston: Houghton Mifflin and Company, 1897. First Edition. Original publisher's light green wrappers with darker green nearly whole page cover illustration by Walter Crane, including littering, partially in red-brown. 30pp. Includes some rather interesting titles, including the first illustrated book by Jessie Willcox Smith (Evangeline), with a reproduction of an illustration. Line-drawings, illustrations, photos of authors, etc. Very good, with minor chipping. Scarce. (6312) \$175.00

69. **[Crane, Walter, Rarity- Association Copy to J.B. Thayer, With Two Laid-in Presentation Leaves for the Deceased Author] De Gruchy, Augusta. Under the Hawthorn.** London: Elkin Matthews and John Lane, 1893. First Edition. Original publisher's light tan polished buckram, gilt lettering on spine. Fascinating Association Copy, presented by the author's husband, William Lawrence De Gruchy to John Borland Thayer, noted executive with the Pennsylvania Railroad Company who died in the sinking of the Titanic, in 1912. The book appears to be a gift in sympathy for the loss of his wife (Augusta) who died just prior to the publication of the book (one of the leaves is from the publisher stating "The Author passed to her rest, after a lingering illness, just before these Verses were printed. On front pastedown: "J. B. Thayer, from W. L. de Gruchy, 1892." The book features a stunning full-page illustrated title-page by Walter Crane. This is one of the rarest of all of the Elkin Matthews early books, and we were unable to locate another copy online, or one sold any time recently. A nicely preserved copy, near fine. Augusta De Gruchy, 1842-1893, was novelist and poet who lived on Jersey with her husband William Lawrence de Gruchy, who was a lawyer and judge, as well as mayor, of the island. This collection of poetry, which includes A Little Day, A Sealed Letter, Evening Reflections, This Book of Mine, and others, was published posthumously in the year of her death. (6294) \$950.00



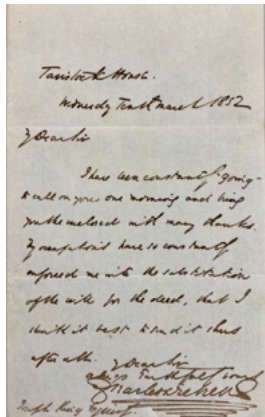


70. **[Day, F. Holland- Original Watercolor by One of the Leading American Late Nineteenth Century Photographer] Original Watercolor Commemorating F. Holland Day Paris Stay While Working on Balzac.** Paris: ca 1889. 11 1/2 x 9 inches. Circa 1889, Day became intrigued with the French author Balzac, and during a trip to Paris painted three watercolors while he was researching Balzac and making connections with other artists and authors. As well, he photographed these houses, and some of those original prints still turn up on the market. This is a wonderful watercolor painting of a house which probably captured his eye based on its whimsical architecture, as well as the placard affixed to the front, which reads, "Defense D'Afficher," a phrase coined in the 1700's which basically means, "do not post any advertisements here." Holland Day, an avid publisher, book collector, and photographer, was a dedicated aesthete and well-known figure in turn-of-the-century Boston. He was one of the earliest advocates of Pictorial photography in America and, like Alfred Stieglitz (with whom he corresponded until they had a serious disagreement around 1902), he tirelessly wrote articles, mounted exhibitions, and encouraged like-minded photographers who supported the medium's artistic potential. Fine condition. Matted in a glass frame with a smaller window which hides the bottom inch or so unpainted area. A rare and historically significant watercolor painting by this polyglot of photography, book publishing and art. (6249) \$4,250.00

71. **[De La More Press] Rossetti, Dante Gabriel. Hand and Soul.** London: De La More Press, 1902. First edition thus. 16mo. Original publisher's soft leather (green) over boards with superb gilt blocked design on both covers consisting of repeating book and leaf pattern with stippled geometric borders. Rubricated title page. 36pp. Corners, top of spine very slight wear, else near fine. Scarce. (4008) \$275.00

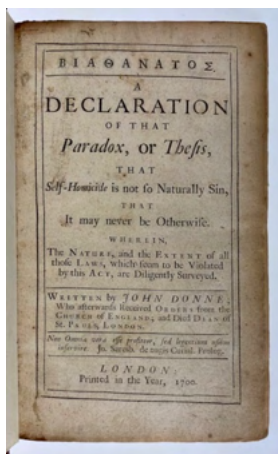
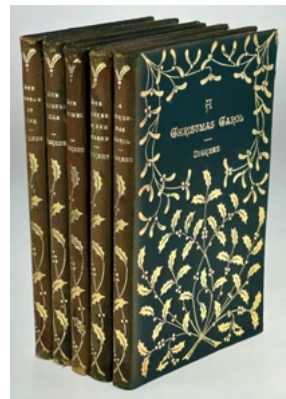
72. **[de Sauty, Alfred] Original Etching, Signed by de Sauty.** "Cheyne House, Chelsea." A large etching on fine paper, labeled in pencil at lower left and signed by de Sauty lower right. Cheyne House was the home of many a famous 19th Century artist and author. Size of sheet: 11 x 8." Size of image: 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) \$425.00

73. [de Sauty, Alfred] **Original Etching, Signed by de Sauty.** Untitled. This signed etching on fine paper, signed by de Sauty lower right, depicts a number of tall sailboats in a harbor with houses in background. Cheyenne 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 Riviere Bindery. Near fine. (3742) \$325.00



74. [Dickens, Charles- ALS] **Autograph Letter Signed by Charles Dickens to Schoolmaster Joseph Charles King.** 1852. 1 page, 8vo, with integral blank; horizontal folds. Autograph Letter Signed, from Dickens to schoolmaster Joseph Charles King, sending an unspecified document [not present; probably a check in payment of services rendered]. "Tavistock House" [London], 10 March 1852. "I have been constantly 'going' to call on you one morning and bring you the enclosed with many thanks. My occupations have so constantly enforced me with the substitution of the will for the deed, that I think it best to send it thus after all." Joseph Charles King (1794-1854) was the schoolmaster who tutored Dickens's sons, Charley (1847-49) and Walter (1849-51), in preparation for public school. (6203) \$2,250.00

75. [Dickens, Charles- Christmas Books] **A Christmas Carol, The Cricket on the Hearth, The Chimes, The Haunted Man and the Ghost's Bargain, The Battle of Life.** London: Chapman and Hall, 1899-1907. First Edition Thus. FIVE VOLUMES. 12mo. Original full green sheep, gilt-stamped covers, all edges gilt. Half-titles, titles printed in red and black, hand-colored frontispieces and vignette titles. A pretty set, uncommon and in very attractive, well-suited gilt bindings, as issued. Spines slightly sunned with some rubbing at extreme ends, some corners rubbed. Scarce collected edition of Dickens's Christmas classics. (6266) \$2,225.00



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

77. [Dow, Arthur W- Very Scarce Announcement/Invitation Card with Landscape Illustration] **Exhibition of Paintings Announcement.** 4 x 5 inches, card printed in green on cover. This card with landscape illustration printed in green by Arthur Wesley Dow is for a very early, perhaps the first (early 1890!) Dow show at Chase's Gallery. Illustrated with a portrait of a lady as well as a landscape, by Dow. Card reads, "Mr. Arthur W Dow, Mr. Walter Gilman Page invite you with friends to an Exhibition of Paintings at Chase's gallery..." Arthur Wesley Dow (1857- 1922) American painter, printmaker, photographer and an arts educator, went to Paris for his early art education, studying at the Académie Julian. He accepted commissions for posters and other commercial work, including the poster to advertise the Journal of Modern Art and in 1896. Over the course of his career, Dow taught art at a few major American arts training institutions, beginning with the Pratt Institute from 1896 to 1903. He also taught at the New York Art Students League, from 1898 to 1903.[6] In 1900, Dow founded and served as the director of the Ipswich Summer School of Art in Ipswich, Massachusetts. From 1904 to 1922, he was a professor of fine arts at Columbia University Teachers College. Very good condition. Scarce (6289) \$325.00



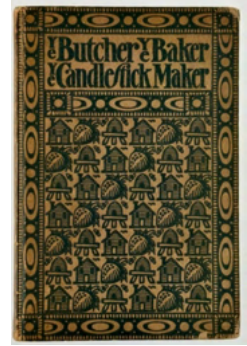
78. [Doyle, Richard- ALS to Locker-Lampson] Autograph Letter Signed from Richard Doyle to F. Locker-Lampson About the Passing of Charles Bagot Cayley, Friend of Christina Rossetti. One-page autograph letter signed by Richard Doyle (1824-1883), undated, but circa 1883 (see below), and mentioning Millais and Holman Hunt (see below), noted artist and illustrator of the Victorian period, to Frederick Locker-Lampson, English poet and bibliophile best known for the numerous editions of "London Lyrics," which appeared between 1857 and 1909. "May 10. My dear Locker, Many thanks for the portrait of poor Cayley [Charles Bagot Cayley, poet and English linguist and translator of Dante, but best known for his long-term and close relationship with Christina Rossetti] for whom I had a real regard and whose acquaintance I remember making as far back as the year '51 just after his winning the medal for the best poem of the year at Edinburgh. I don't know who of late were his chief friends here. Millais certainly was one. Ld Houghton, also I think Holman Hunt very likely, but I am not sure. Yrs. Sincerely, Richard Doyle." Very good condition, with crease marks on folded sheet, on his Atheneum embossed stationary, as well original embossed envelope with "F. Locker, Esq," in Doyle's hand. (6205) \$550.00



79. [Dugdale, William- FINE COPY of his Classic] **The History of St. Pauls Cathedral in London.** London: Thomas Warren, 1658. Folio, [8], 136, 157-178, 181-299, [7] pages. Attractively bound in full polished calf (modern) with blindstamped patterning, red morocco gilt label on spine. Superb engraved (author portrait) and 44 engravings by Wenceslas Hollar, consisting of one large folding, 11 double-page, 30 full-page and one half-page text engravings, one full-page plate, woodcut initials, head- and tailpieces. Scarce FIRST EDITION of this classic 17th Century record of St. Paul's Cathedral before it was destroyed in the Great Fire. The first edition is the only edition to contain the finest impressions and full complement of Hollar's engravings. A fine copy, rarely seen in this condition. (6256) \$3,250.00

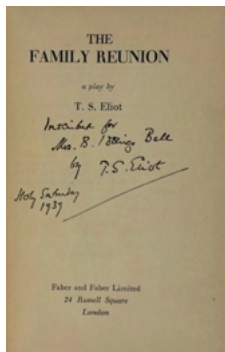


80. **[Dwiggins, W. A.- Rare Printing] The Fabulist.** Boston: W. A. Dwiggins and L. B. Siegfried, 1921. First Edition. 4to. Original publisher's brown paper wrappers with stellar cover art by Dwiggins. A rare example of Dwiggins work, in fine condition. Very scarce. Designed by WAD and printed at Yale by Carl P Rollins. William Addison Dwiggins (1880 – 1956), was an American type designer, calligrapher, and book designer attaining prominence as an illustrator and commercial artist. He brought to the designing of type and books some of the boldness that he displayed in his advertising work, and sometimes using Oriental influences, breaking from the more antiquarian styles of his colleagues and mentors Updike, Cleland and Goudy. (6314) \$275.00



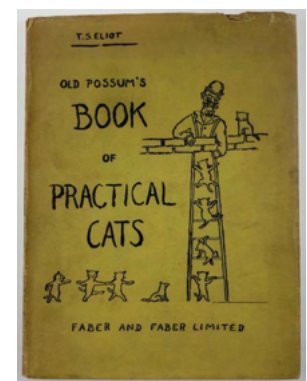
81. **[Edward, George Wharton- Presented to His Niece] Seaver, Robert. Ye Butcher, Ye Bake, Ye Candlestick Maker.** Boston: Houghton Mifflin and Company, 1908. First Edition. 12mo. Decorated brown paper covered boards. Inscribed by noted American illustrator, George Wharton Edwards, to his niece, in pencil, on the front free fly. Near fine. (6307) \$150.00

82. **[Eliot, T. S.] The Cocktail Party [together with] Program for The Cocktail Party.** London: Faber & Faber; La Jolla Playhouse, 1950, 1951. First Editions. Offered here is the original book, and the program for the play which premiered in 1951 (a year after the book), and starring Vincent Price. "The Cocktail Party." 8vo. London: Faber & Faber, 1950. First Edition. Original lime green cloth, gilt lettering on spine. In original color printed dust wrapper. First edition, first issue with "here" uncorrected ["her"] on p. 29. An uncommon Eliot title. Book near fine with very slight discoloration on lower margins of covers, wrapper very good with some chipping esp. front cover, tape repairs on inside. "Program for the Cocktail Party." Presented by the La Jolla Playhouse and starring Vincent Price and Marsha Hunt. 4to. Original color pictorial paper wrappers, 12pp. Illustrated with photographs of the actors posed, and in scenes. With scarce original folding playbill. Near fine. A wonderful pairing. (6090) \$2,250.00



83. **[Eliot, T.S. -Presentation Copy] The Family Reunion.** London: Faber and Faber, 1939. First Edition. 8vo. Original gray cloth, lettered in red on spine. In the original unrestored unclipped dust jacket printed in teal and red border. Half-title. PRESENTATION COPY, INSCRIBED BY ELIOT on title page: "Inscribed for Mrs. B. ?idding? Bell by T. S. Eliot Holy Saturday 1939." The Family Reunion was first performed in March, 1939 at the Westminster Theatre in London. Slight wear to spine and edges, wrapper near fine with a few creases. (6070) \$2,250.00

84. **[Eliot, T.S.- Association Copy, In Dust Jacket] Old Possum's Book of Practical Cats.** London: Faber and Faber, 1939. First Edition. Original yellow cloth pictorial vignette on cover stamped in red, spine with red lettering. In the unrestored and unclipped yellow dust jacket with enchanting cover illustration of cats climbing a ladder. **A FINE ASSOCIATION COPY, Stephen Spender's Copy, noted novelist and essayist whose work focused on social injustice and class struggle.** With his bookplate. Book is fine, wrapper near fine. Eliot published four of Spender's poems in *T1930* (in the *Criterion*, and later, Spender's first standalone work, *Poems*, in 1933) Spender recalled: "At our first luncheon [T.S. Eliot] asked me what I wanted to do. I said: 'Be a poet.' 'I can understand you wanting to write poems, but I don't quite know what you mean by 'being a poet,' he objected." A FINE ASSOCIATION COPY. (6071) \$2,500.00



85. **[Elston Press- Five Pieces of Ephemera] Conwell, Clarke. Large Illustrated Notice Specimen Page for Rossetti's House of Life; Two-Page ALS to Client Describing Announcement; Two Subscription Notices from the Press, Executed by Conwell with Personal Memo; An Order Form.** New York: Elston Press, 1901. Offered here are five separate Elston Press Ephemera: 1) Announcement and Specimen Page, quarto, four pages on one elephant folio size handmade laid paper, folded twice. Illustrated cover, double spread, full-size opening to frontispiece with wonderful Pre-Raphaelite style woodcut illustration by H. M. O'Kane, with intricate border designs, and matching borders, with initial on opposing page ("Part 1: Youth and Change: Sonnet I., Love Enthroned. The last page is a detail description of the

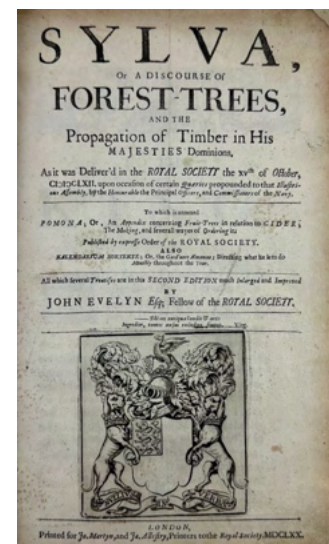
[Item 85, Elston--CONTINUED] book, printing (Elston), art work (O'Kane), type, font, direction (Conwell), limitation parameters, price, date, etc. Near fine. Most scarce! 2) Subscription notice, "...acknowledging the subscription of (written in hand) MR. L Shellalier, Esq to The Rape of the Lock....for five dollars. I trust your copy of 'Rosalynde' has come to hand." 3) similar subscription notice for The House of Life. 4) ALS to Shellalier, 2pp, "Dear Sir, I am sending you under separate cover an announcement of my second publication. If in your opinion this would be of interest to the members of the Club of Odd Volumes, I should be very glad to send announcements to the various members if you could give me a list of them. Clarke Conwell." 5) Order form for "House of Life." All near fine. (6308) \$475.00



86. **[Emerson, Ralph Waldo- Binding, Fine- Monastery Bindery] The Conduct of Life.** New York: Scott Thaw Co., 1903. First edition thus. Superb and early Monastery Hill Binding, signed in rear dentelle in gilt pallet, "The Monastery Bindery, in full crimson crushed morocco with elaborate gilt clustered leaf and urn design on each corner and a central diamond-shaped similar leaf motif surrounding an interesting maroon morocco only consisting of a central oval and four patterned inserts. This same cover design is repeated on rear cover. Spine with five raised bands, four compartments with gilt designs and borders. Wide and very attractively gilt-tooled dentelles with winding vine pattern, wonderful violet watered silk moire doublures and endsheets. TEG. The covers are wonderfully preserved, spine uniformly darkened with age. Some wear to margins of spine, in all a very attractive and scarce binding by this noted firm. (4510) \$2,500.00

87. **[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 College, January Seventeenth, MDCCCV.** Campden: Privately Printed at The Essex House Press, 1905. First edition. Tall quarto. Original brown printed card wrappers with lettering on cover in black. Privately printed, limited to 150 Copies Only, Coy #109. 16pp, partially unopened. Printed on superb, thicker, handmade paper, and wonderfully typeset in black, light blue (one is whole-page) and red. 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

88. **[Evelyn, John- Second Printing, 1670] Sylva, or A Discourse of Forest-Trees, and the Propagation of Timber...** London: Jo. Martin, and Ja. Allestry, 1670. Second Edition. 4to. 7 1/2 x 11 1/2 inches. [48] 247, [4] 67, 33 + errata In full light green fine wove cloth binding (20th Century), gilt lettering to spine. Evelyn's 'Sylva' is a key work in the development of our ideas about forestry, with a large inclusion of essays on cider-making gathered together under the title 'Pomona' which didn't appear with 'Sylva' until the second edition. A nice tight copy with a few repairs to leaves. Five copper plate engravings, including one depicting a cider press. The engraving on p.195 of charcoal burning appears to have been excised and replaced. It is not clear if the plate is the original from this copy or was taken from a 'hospital copy', in any case the insertion has been done expertly and would be hard to notice had the materials used to hold it not browned a little over time. Overall, a nice, presentable copy in very good condition. (6302) \$750.00



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



90. [Field, Michael] **The Tragic Mary**. London: George Bell and Sons, 1890. First edition. Original beige paper covered boards with famous cover illustration of blossom and vines with innovative lettering motif on both covers by Selwyn Image (signed lower right). 261pp. A book uncommon to find it presentable condition, this copy is fine. A great rarity thus. Housed in attractive folding box with marbled paper covered boards, cloth spine and label on spine. (2892) \$850.00

91. [Fore-Edge Painting- Pre-Raphaelite] Tennyson, Alfred. **Poems**.

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



92. [Gaskin, Arthur-The Merrymount Press] Warren, Edward P. **The Prince Who Did Not Exist**. New York and London: Charles Scribner's Sons, 1900. First Edition. Original publisher's white cloth spine over gray-brown boards with title stamped in black within stylized book design. One of 350 copies on hand-made paper on one side of the sheet, then bound using a Japanese-fold. Three full-page plate by Arthur J. Gaskin showing a prominent influence by William Morris and Edward Burne-Jones. Very fine, with no signs of wear. Printed by the Merrymount Press, under the direction of D. B. Updike, for Charles Scribners. (6278) \$250.00

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

94. [Gosse, Edmund- Autograph Letter to Irving Way] **Gosse Letter to Irving Way**. 1899. Three-page letter on folded octavo sheet by Edmund Gosse, noted English poet, author and critic to W. Irving Way, author, literary agent and book publisher in Chicago who formed the fine press house of Way and Williams, inspired by William Morris and the Kelmscott Press. A chatty letter discussing Austin Dobson and the Omar bibliography. Dated "30.1.99" (i.e. Jan. 30, 1899). The letter illuminates Way's bookishness, an ardent dealer, in addition to being an author and publisher. Excerpt: "Will you kindly tell me whether you possess Austin Dobson's "Verses" of 1897? I have one copy left, and if you do not possess it & would care to do so, it would give me great pleasure to ask you to accept it. With regard to the Bibliography, there are perhaps 6 or 8 members of the Omar K. Club here who would really value it. If you like to send me a parcel of the copies, it would give me pleasure to distribute them..." Fine. (6291) \$350.00

95. [Grafton Press- Ephemera] **Prospectus**. New York: The Grafton Press, 1902. Four-page prospectus from the Grafton Press printed in red and black. Fine. (6318) \$75.00

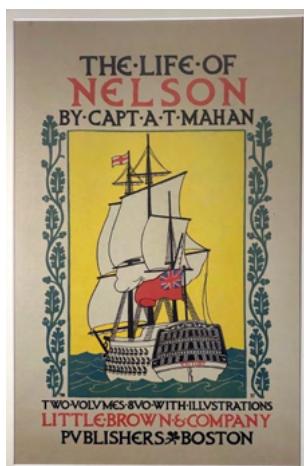
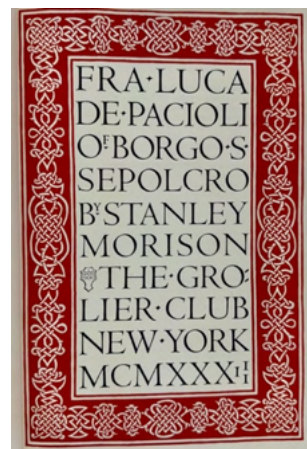


96. [GRASSET, EUGÈNE- Twelve Proofs on Large Paper] **Calendrier de La Belle Jardinière. Les Mois**. Grasset's celebrated calendar in twelve parts. Proofs on large paper each sheet 32x 25 cm. One sheet, Mars, on slightly variant paper. These individual proof sheets of this calendar by Grasset are quite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



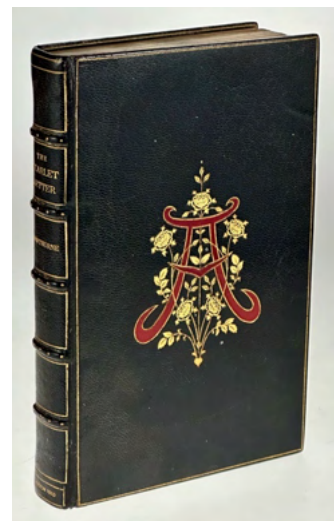
97. [Grasset, Eugene] **Les Douze Mois de 1889**. Paris: A. Lahure, 1889. First edition. 4to. Original publisher's gilt-lettered brown cloth. Calendar in book form of 12 exquisite color plates by Eugene Grasset for 1889, on card stock mounted on tabs at the spine (as issued). A wonderful and rather scarce calendar by Grasset showcasing his Art Nouveau flair for color and line, predating *Les Mois* by six years. A clear bright and essentially fine copy. (2269) \$2,500.00

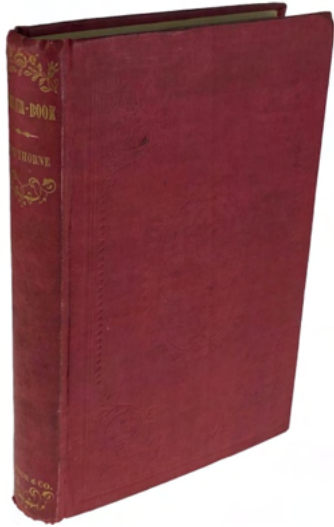
98. [Grolier Club- Bruce Rogers Rarity, Presentation Copy from Grolier Club to Jan Van Krimpen, Noted Typographer and Book Designer] Morison, Stanley. **Fra Luca de Pacioli of Borgo Sepolcro**. New York: The Grolier Club, 1933. First Edition. Large quarto. 8 1/2 x 12 inches. 100pps. Bound in publisher's original vellum-backed, patterned paper covered boards. Presentation Copy from the Grolier Club to Jan Van Krimpen, in three lines on front free fly. Jan van Krimpen (1892 – 1958) was a renowned Dutch typographer, book designer and type designer. and a leading figure in book printing during his lifetime. One of 390 copies, designed and printed by Bruce Rogers at the University Press in Cambridge. Initialed by Stanley Morison at the close of the Preface. IN ORIGINAL SLIPCASE. A monumental printing example, replete with decorative initials and ornaments in red, photogravure frontispiece, and large reproductions roman letters. A fine copy in near fine slipcase. Scarce thus. (6261) \$3,250.00



99. [Hapgood, Theodore B.- Gorgeous Poster] **The Life of Nelson**. This is a large (19 x12 inches) lithograph poster 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. 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) \$1,200.00

100. [Hawthorne, Nathaniel- Fine Binding- Riviere and Sons] Hawthorne, Nathaniel. **The Scarlet Letter, A Romance**. Boston: Ticknor, Reed, and Fields, 1850. First Edition. 8vo. A wonderful, expressive fine binding by Riviere & Son on a first edition of Hawthorne's most important work, in full crushed levant, the front cover bolding depicting the story's theme with a large scarlet morocco inlay of the letter "A", elaborately surrounded with gilt floral tools. The spine in 6 compartments, with 5 raised bands, gilt-lettering in two compartments, top edge gilt. Binding signed in GILT STAMP-SIGNED PALLET BY RIVIERE & SON. Title-page printed in red and black. The perfect expression of binding and title; a very attractive and well-preserved Riviere binding with expert front and rear hinge repair. (6265) \$4,250.00





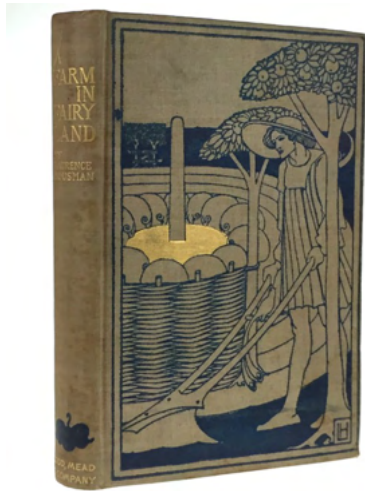
101. **[Hawthorne, Nathaniel- Fine Copy]** Hawthorne, Nathaniel. **A Wonder-Book for Girls and Boys.** Boston: Ticknor, Reed, and Fields, 1852. First Edition. Original publisher's red cloth with attractive embossed design work on both covers, gilt lettering and design on spine. A stunning, fine copy with bright covers and untarnished gilt to spines, hinges entirely intact, and clean and tight internally with no foxing. Browning opposite a small rectangular remnant of former owner at front, very slight rubbing to extremities of spine, corners minimally bumped. One of the nicest copies one could hope to find of a Hawthorne classic, featuring early stories undertaken as hack-work and published in periodicals. Owner signature, dated 1852. In folding cloth chemise and matching quarter crimson morocco (gilt) cloth slipcase. (6111) (see photo) \$3,500.00

102. **[Hawthorne, Nathaniel]** **The Blithedale Romance.** Boston: Ticknor and Fields, 1860. Original blindstamped brown cloth, gilt-lettered spine, pale yellow endpapers. Scarce Hawthorne title, this third major "romance," as he called it. A few leaves starting to loosen, with some marginal wear, spine rolled, corners rubbed. Original blindstamped

brown cloth, gilt-lettered spine, pale yellow endpapers (spine rolled, some wear at ends, pale spotting to upper cover). (6264) \$175.00

103. **[Hesperides Press]** **The Hesperides Press; First List.** London: Hesperides Press, 1930. Blue card wrappers with lettering in gold on front and small illustration of apple in gold on both covers. 8pp. sewn at spine. Apple design in blue on title page, printed in black with blue lettering for titles, etc. With two-page introduction on aims of the press, followed by full descriptions of first six books of the press, as well as mentioning three others. Very scarce. (3135) \$150.00

104. **[Housman, Laurence]** Shelley, Percy Bysshe. **Sensitive Plant.** London: Aldine House, 1898. First edition thus. Original light blue cloth with superb gilt illustrated front cover, gilt lettering on spine. Illustrated title, twelve superb full-page tissue-guarded plates in Housman's early, Nouveau-style line. A fine copy of a scarce title. (2804) \$375.00



105. **[Housman, Laurence]- Presentation Copy]** **A Farm in Fairyland.** New York: Dodd, Mead and Company, 1904. First American edition, using sheets from English edition. Original beige cloth with superb illustration on cover stamped in black with the pool filled in gilt, spine stamped in gilt. Inscribed by Eugene Field to the famous Chicago publisher Irving Way (Way and Williams) on front free fly: "To Master Irving Way, from Santa Claus, Dec. 1894." Twelve superb full-page plates by Laurence Housman. Covers slightly browntoned on spine, smudge on back, else very good or better. (2776) (see photo to left) \$950.00

106. **[Hunt, Leigh- Stellar ALS of Over 400 Words to Publisher]** **Long Autograph Letter Signed from Leigh Hunt to Publisher John Taylor, Offering to Write a Preface, etc.** 1816. Two pages on quarto sheet 9 x 8 inches. Fabulous and lengthy letter of over 400 words to publisher John Taylor, (1781 – 1864) the publisher of the poets John Keats and John Clare. Leigh Hunt, the great Victorian poet, explains that he has sent the "Harry Brown" letters [the name was actually a pseudonym of a

friend], as well as a story, "Hero & Leander," giving details on how long he intends it to be, and why it should not be too short; further offering to write a preface to the letters, suggesting that they meet, and offering to add more letters or stories. Leigh Hunt, as is well known, was one of Keats's earliest patrons, and his first publisher (the younger poet's sonnet 'O Solitude, if I must with thee dwell' appeared in the Examiner on 5 May 1816). Under the pen name 'Harry Brown', Hunt wrote a series of conversational verse epistles to his poetic and political allies, gossipy yet profound in their own way, which were published in the Examiner in 1816, 2 pages, 4to, written on the recto and verso of a single sheet; few short, closed tears at lower edge, folds, else near fine condition! In part: "Vale of Health [London], 19 September 1816 As you wish to see the letters written under the signature of Harry Brown, I have sent what I have of them accordingly; & I add also a specimen of the Hero & Leander, though it wants touching again here & there. To the former will be added a variety of notes; & though I am not fond of notes to works of a less chatting nature, yet the letter also, I think, will admit of a preface, such as I may enjoy in writing, & consequently hope the public may enjoy in reading. But if you be inclined, Sir, to strike in with me in these little publications, (and I am secretly desirous of finding myself somewhere, & finding a

[Item 106, Hunt--CONTINUED] bookseller that will show an inclination to allow some share of profit to a person really not inclined to ask much) I can talk with you on the subject to much more advantage personally, than in the compass of a sheet of paper. I cannot however come to town just this moment, as the latter end of the week is the busiest part of it with me; but something perhaps may be settled in the meantime, if you are so inclined; & I can afterwards call upon you or Monday or Tuesday, in case you are not able to take a walk or ride hither beforehand. The letters are designed to be 10 in number, though I should probably add two or three more if you had no objection. The Hero & Leander I mean to be about 300 lines; & I make it so short, principally, in the first place, because the incidents, I think, would not allow of more length consistently with the spirit which ought to accompany them; & next, because in case it should succeed, I wish to follow it up in the same way with two or three more of those graceful stories of antiquity, --such as Bacchus & Ariadne, Admetus & Alcestis; & perhaps Cupid & Psyche, --all, of course, told after my own fashion, & not translated or borrowed. . . ."Having built a reputation as a dangerous man by publishing libelous remarks about the King under his own name and being imprisoned for it, Hunt adopted a pseudonym in 1816 in order to continue publishing his more satirical literary exploits: "Harry Brown." Hunt wrote a series of conversational poems addressed to real figures such as Charles Lamb and Thomas Moore entitled, "Harry Brown's Letters to His Friends," which were published in the weekly he co-founded with his brother, the Examiner, beginning in the summer of 1816, and which he later offered to the publishing firm Taylor and Hessey in the hope they would issue them as a volume. Taylor declined, but Hunt continued to write for the Examiner under the name Harry Brown until 1821. A truly wonderful letter by Hunt. (6202) \$1,750.00

Dard Hunter's Classic Primitive Papermaking, With TLS's by Hunter, etc Laid-in



107. [Hunter, Dard] **Primitive Papermaking: An Account of a Mexican Sojourn...** Chillicothe, OH: Mountain House Press, 1927. First edition. Folio. (17 x 12 1/4 inches). Loose, as issued, in original half cloth portfolio over blue-gray paper covered boards, with decorative cover label printed in brown and black, and with original cloth ties. Limited Edition, number 189 of 200 copies printed, Signed by Dard Hunter. The very rare and important treatise on non-American printmaking, principally dealing with the production of "tapa" in Southeast Asia and the Pacific. Co. Includes 48 pages of text and 27 pages of mounted specimen leaves, photograph, bark paper samples (both plain and decorated), etc. Our copy with three typed letters signed, by Dard Hunter, comprising a total of 5 pages, to Henry Morris, founder of Bird & Bull Press, regarding Morris' purchase of five Dard Hunter books from Carmelita Gomez, as well as dealing with collecting and interests regarding works published by Hunter and the Bird & Bull Press. A free exchange of viewpoints and ideas, as well as intimate conversation expressed herein, as "I can't for the life of me why [sic] you say you have so many problems in printing as well as papermaking. Your books do not show it, at least to novice like myself." As well, "Was surprised to learn you too had retired. This means you probably will be making books from now on. That statement is not true, because you have been making them for many years..." And, "I am quite surprised that Carmelita sold her D.H. books as she was a tremendous admirer of my father and his accomplishments. I have written her a number of times... she was originally to George Moore who did my father's bust which is now in the Institute of Paper Chemistry... He was killed outright in an automobile accident in Lime Rock in the early thirties..." All February, 1977 on Dard Hunter's Chillicothe printed stationary, and with one stamped and postmarked cover. A fine association copy indeed. An extra-fine copy, with virtually no signs of wear. Very scarce thus, with important autograph material laid-in. (4825) \$7,500.00



108. [Inland Printer] Original Cover Art Studies]. Offered here are two original pieces of cover art studies for The Inland Printer, the magazine which Will Bradley contributed so much art and design. 1) 8 1/2 x 12" on card paper, study for "Christmas, November, 1917, for "The Inland Printer" showing a woman in flowing brown coat shopping with her daughter. Border beginning in olive green, the lettering in red, ochre, white, black and greens. The drawing in pencil is unfinished. With notations at top to printer 2) 7 x 7" on the back of a page of magazine, in pencil with white gouache, "November MDCCCII." i.e. misrepresented, and a faint CCCC in pencil below. As well, a small marginalia instruction upper right. With Scarce thus. (3737) \$500.00



109. [James I, King of England- "One of the Finest Specimens of Jacobean Book-Production"] James I, King of England. **The Workes of the Most High and Mightie Prince, James.** London: Robert Barker and John Bill, for James Mountague, 1616. First Edition. Folio, 13 1/2 x 9 1/4. 570pp. Magnificently bound in contemporary full dark brown calf, neatly re-backed with original spine laid down, with lavishly gilt-decorated design work on both covers comprising corner sections and a central geometric piece showing strapwork design as negative space behind thick gilt onlay work. Spine with five raised bands. The scarce first edition of the collected works of James I, King of England, said to be, "One of the finest specimens of Jacobean book-production," including, in part, to its highly accomplished copper-engraved frontispiece by Simon Pass, of James enthroned in robes, as well as an additional engraved title-page. An important edition, bringing Dante into the English-speaking world, the book having seen its reputation suffer a decline in the previous century. The translator, Henry Boyd (1748/9-1832), added his own personal character into the text with a lengthy introductory preface, including a historical essay of his own. From the collection of the renowned pre-1700's English literature collection of Robert S. Pirie. Small expert repair to lower corner engraved title page, an exceptional copy, generally quite clean and bright. This desirable, heavily decorated in gilt-blocking, produced in the early 1600's is indeed remarkable and very desirable thus, with an impeccable provenance. (6113) \$8,500.00



Item 110



Item 111



Item 112



Item 113

110. [Japanese Children's Book] **Kinder Book: King Book, Tanoshii Asobi uta (Fun Play Songs)**. 1954 (Show 28). 4to. Color pictorial paper covered boards, red cloth spine. Gorgeous full page color illustrations. Very good. (494) \$150.00

111. [Japanese Children's Book] **"Anju Hime to Zushioumaru ('Princess Anju and Prince Zushioumaru.')** Tokyo: 1938. 8vo. Color illustrated wrappers. Striking pre-war publication fully illustrated in color showing beautiful Japanese decorative clothing, scenes rural and regal. Spine badly chipped, internally very good. A scarce and beautiful book. (178) \$325.00

112. [Japanese Children's Book] **"Kintaro."** Tokyo: 1949. 8vo. Color illustrated wrappers, fully illustrated throughout in bold color. 56 pages of superb illustrative art, one of the most famous of all Japanese children's stories about an adventurous boy setting out on a quest, fighting bears and befriending wild beasts, fighting the dreaded "Oni" and finally being recruited by Samurai. Spine very slightly chipped, else near fine. (179) \$275.00

113. [Japanese Children's Book] **"Ikyuu san."** Tokyo: ca. 1938. 4to. Color printed wrappers, extensively illustrated Japanese children's book. Ikyuu san was the name of a famous priest boy in Japanese lore. Spine chipped, corner wear, occasional soiling; in general, a very good copy of an interesting Japanese Pre-WWII children's book with a wide variety of stylistic art. (132) \$250.00



114. [Jugendstil Classic] Freyhold, Konrad Ferdinand Von. **Bilderbuch Band Tiere**. Koln: H. & F. Schaffstein, [1906]. Second edition. Oblong quarto. Original color pictorial paper covered boards, beautifully patterned endsheets in color. The classic 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. "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) \$1,500.00



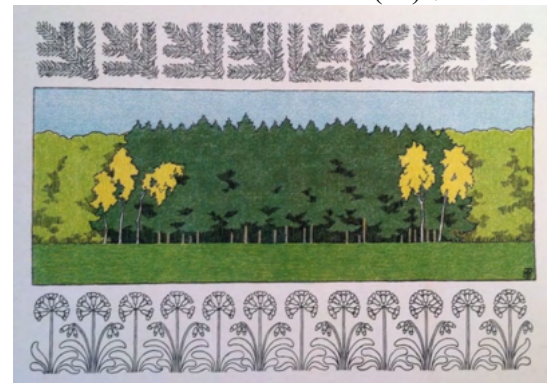


115. **[Jugendstil- Ha-Ga]** [Anna Goslawska Lipinski] **Opowiadzial Dzieciol Sowie.** Nakladem: Czytelnik, 1949 (1946). Early Edition. Quarto. Original color pictorial paper covered boards with superb cover design by Ha-Ga. Fourteen full-page color illustrations by Ha-Ga (Anna Goslawska Lipinski) was an accomplished Polish book and magazine illustrator (1915-1975), born in Warsaw and studied at the Academy of Fine Arts. In this book, Ha-Ga teams up with her husband Eryk Lipinski, one of the co-founders of the left-wing satirical magazine Szpiki. Extremely scarce and important stylized and anthropomorphic design and illustration. Near fine copy of a scarce book. (552) \$150.00

116. **[Jugendstil -Bem, Edvard]** **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

117. **[Jugendstil]** Kohler, H.E. **Besuch bei den Tieren; Ein Kinderlieder-Bilderbuch.** Reichenberg: Edmund Ullmann Verlag, n.d. (ca 1925). First edition. Large oblong quarto. Color pictorial paper covered boards, full-page color illustrations throughout by Kohler. A superb example of Jugendstil-style. Corners bumped, spine chipped and weakened, still a nice copy internally of a scarce and unusual children's title. Not found on recent internet search. (92) \$175.00

118. **[Jugendstil]** Pfeiffer, Herman. **Das Fest Der Tannenbaume.** Darmstadt: H. Hohmann Verlag, n.d. (ca 1920). First edition. Oblong quarto. Thick card paper covered boards with designs, color illustrated half-title and seven superb interpretive illustrations in color by Pfeiffer. A very scarce Jugendstil title, not found on the internet in our latest search. About fine, with only very minor wear to spine extremities and corners. (90) \$450.00



119. **[Jugendstil]- Caspari]** Walther Caspari. **Der Sommer (Jahreszeiten II).** Leipzig: Alfred Hahn, ca 1920. IN ORIGINAL PRINTED DUST WRAPPER. Quarto. Blue cloth-backed, color pictorial paper covered boards. Eleven pages of full and half-page color illustrations by Walther Caspari, delicately designed color endpapers. A fine copy in a dust wrapper that has been clipped off at the bottom, otherwise it is near fine. Book as new. A most scarce and beautiful book in this condition. (1246) \$350.00



120. **[Jugendstil]** Morgenstern, Christian. **Klein Irmchen. Ein Kinderliederbuch.** Berlin: Bruno Cassirer, 1921. First edition. Original color pictorial paper covered board with beige cloth-backed spine, brightly decorated endpapers with bird and tulip design. 41pp. Superb hand-colored illustrations every page by Joshua Leander Gampp. Very scarce and charming Jugendstil title. Near fine. (2106) \$375.00

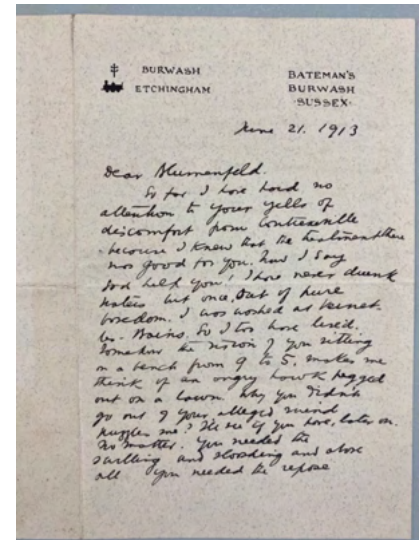
121. **[Jugendstil]** Osselen-van Delden, Bertha Elisabeth van. **Levend Speelgoed. Een grappige droom.** Amsterdam: Van Holkema & Warendorf, ca. 1900. First printing. Oblong quarto. Color pictorial paper covered boards. 23 nearly full-page color illustration in delightful, unpretentious style. Corners and edges show some wear, very good. Scarce. (3631) \$275.00



122. [Jugendstil- Lefler, Heinrich] **Kling Klang Gloria**. Wien: Tempsky & Co., 1907. First edition. Oblong quarto. Color pictorial cloth backed paper covered boards, color illustrated endpapers. Full-page color illustrations on every other page, illustrated title page, color cover, all by Heinrich Lefler. A classic in Jugendstil design. A fine copy, one of the nicest we have seen for this title. (4200) \$1,500.00

123. [Kennerley, Mitchell- Typed Letter Signed to Norman Forgue of the Black Cat Press]. New York: 1937. One quarto sheet, typed on Kennerley Publisher New York stationery. An interesting typed letter to Norman Forgue, by the accomplished publisher, Mitchell Kennerley, signed in ink. Norman Forgue was the founder of the Black Cat Press, in Chicago. Kennerley mentions LeGallienne and their friendship since 1894, and John Lane's famous 1893 Christmas book "Limited Editions." He expects Fred Goudy to join him for lunch with the Typophiles. Very good. Scarce. (6299) \$185.00

124. [Kipling, Rudyard- ALS] **Autograph Letter Signed by Rudyard Kipling to the Editor of The Daily Express, Ralph David Blumenfeld**. Sussex: 1913. Two pages. Written on Kipling's "Burwash" stationery (Bateman's Burwash, Sussex), June 21, 1913, remarking on Blumenfeld's treatment at a spa in Contrexéville, astonished at his willingness to comply to it, praising his cartoonist, and encouraging the critical articles about a committee that had been appearing in the Express. "So far I have paid no attention to your yells of discomfort from Contrexéville because I know that the treatment there was good for you. Now I say God help you! I have never drunk waters but once, out of pure boredom. I was washed at Vernet-les-Bains. So I too have lived. Somehow the vision of you sitting on a bench from 9 to 5 makes me think of an angry hawk pegged out on a lawn. Why you didn't go out of your alleged mind puzzles me? I'll see if you have, later on. No matter. You needed the swilling and sloshing... Tell us when you are fit to go among friends again (I can't help thinking of you with close-cropped hair & a pallid complexion) and we'll get you down here ere the recurring dinner swallows you. That cartoonist of yours is damn good." Superb letter by Kipling, English short-story writer and poet, best remembered for his portrayal of British soldiers in India and for his tales for children. Folded 12mo sheet, small clear tape remnant to blanks, near fine. (6200) \$1,250.00



125. [King, Jessie M.] **Cross, Launcelot. A Book of Old Sundials [together with] Corners of Grey Old Gardens**. Edinburgh & Boston: T. N. Foulis, 1917, 1917. Second editions. Offered here are two Foulis second printings of Jessie M. King's classic illustrated books, each with superb color pictorial paper covered boards with bold King illustrations both covers and spine. Each with full-page color plates tipped onto card paper. Corners with dust wrapper laid in at end. Clean and tight copies, occasional foxing as often seen. One of two pictured to left. (2956) \$375.00

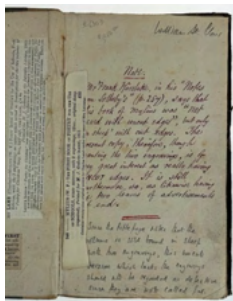
126. [Kreidolf, Ernst] **Kinderzeit**. Zurich & Leipzig: Rotapfelverlag,, 1930. First edition. Original color pictorial paper covered boards, gray cloth spine. Superb cover and twelve full-page color plates by Ernst Kreidolf. A fine copy of a most scarce and attractive children's book by this master illustrator, Ernst Kreidolf. (3560) \$550.00





127. **[Kreidolf, Ernst] Schwatzchen. Bilder und Reime.** Koln: Schafstein & Co., [1904]. First edition. 4to. Original color pictorial paper covered boards with superb interpretive design and illustration, illustrated color endpapers and eight full-page color illustrations, all by Kreidolf. Wear to spine and corners, covers nice. Hinges weakened, as usual. Near fine internally. A scarce title and rarely seen in presentable condition. (2981) \$550.00

128. **[Kreidolf, Ernst] Lenzgesind (Ein Buch von Faltern und Blumen).** Zurich and Leipzig: Totapfel, 1926. First edition. Original green cloth spine, color pictorial paper covered boards. Color title and 12 sensational full-page color illustrations by Ernst Kreidolf. Lenzgesind originated from a collection of images which Kreidolf had set aside from unplaced works of earlier books deemed as surplus and augmented by newer illustrations. "The 63 year-old Kreidolf then produced verses for the 12 illustrations, sometimes mature, sometimes humor, sometimes profound." (Haase). A fine copy in every way. A very scarce and seldom seen Kreidolf title, especially in this fine condition. (2108) \$750.00



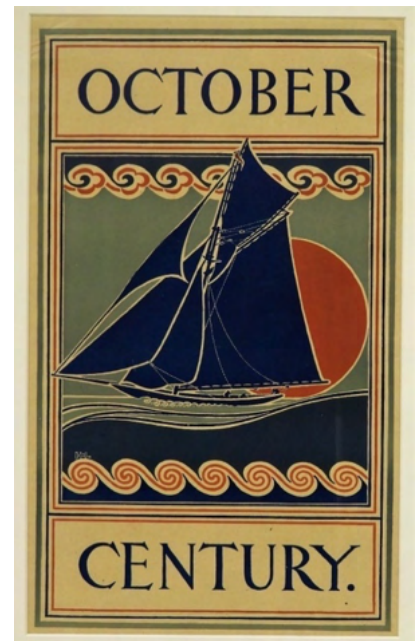
129. **[Lamb, Charles and Mary (W. F. Mylius)- In Original Boards] [Lamb, Charles and Mary] W. F. Mylius. The First Book of Poetry. For the use of Schools.** London: M. J. Godwin, at the Juvenile Library, 1811. 12mo, [xii], 176, 4pp. (advertisements), original publisher's boards, uncut edges (unusual), without the 2 plates (this is not a defect, since not called for- see below). A very scarce and desirable title by Charles Lamb, which was published by Godwin in 1811, but was not re-issued, as this volume (which may be considered a second edition of that excessively rare item) took its place. In books published by Godwin in 1812, there occurs an advertisement for Poetry for Children which is headed "Out of Print, but the best Pieces inserted in "Mylius, First Book of Poetry." Extensive notes by early owner in pen, and another in pencil detail the

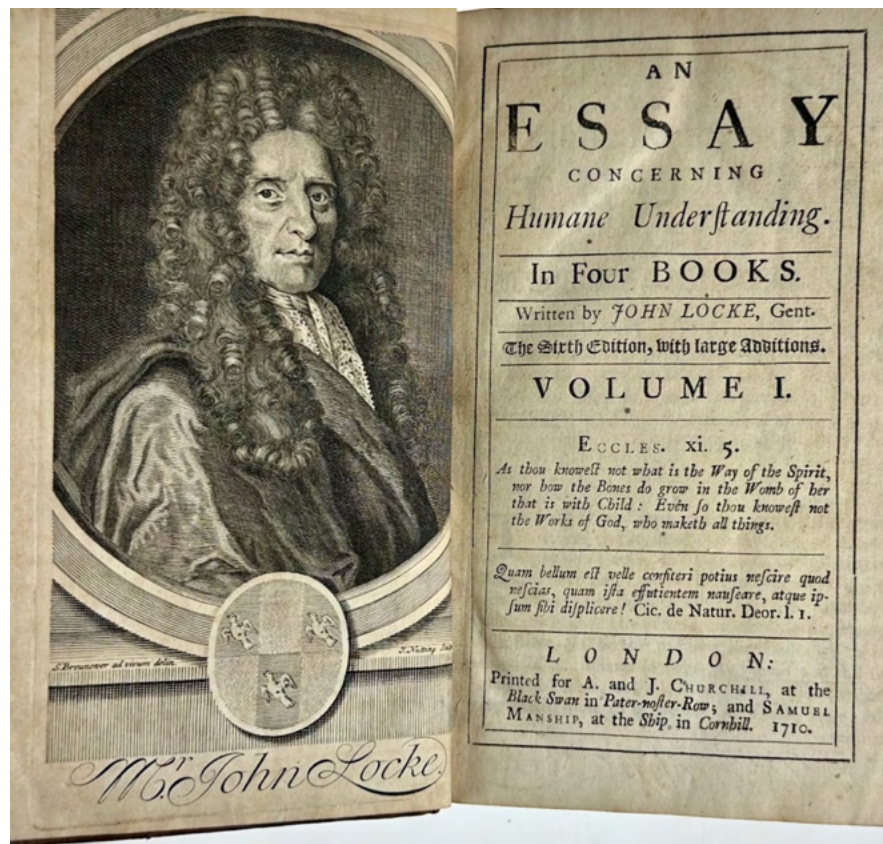
edition..."Since the title-page notes that the volume is sold bound in sheep with two engravings, this uncut version which lacks the engravings should not be regarded as defective since, they are not 'called for.' [Pencil note by William St Clair]. The work contains twenty-nine original poems by Charles Lamb under the name of Mrs Leicester. Some spotting, rubbed, splitting starting along the joints. The words, 'With two engravings' are neatly scored through in 19th century red ink. Extensive (6303) \$1,250.00

130. **[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) (see photo to right) \$1,500.00

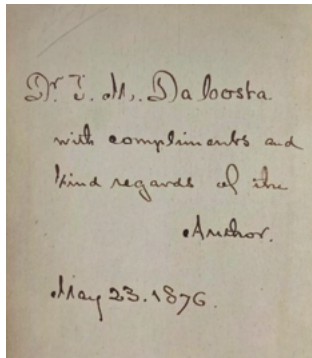


131. **[Lefler, Heinrich] Lefler, Heinrich. Specht, Richard. Mozart, Zwölf Gedichte.** Wien: M. Munk, [1914]. Exquisite Wiener Werkstatte influence, with 12 striking full page color illustrations by Heinrich Lefler. Original stiff card wrappers with oval cover insert pasted onto card wrappers. A near fine copy. (376) \$1,200.00





132. [Locke, John] **An Essay Concerning Humane Understanding. In Four Books.** London: A. and J. Churchill and Samuel Manship, 1710. Sixth Edition. Two volumes, 8vo. [32], 371, [1]: [16], 340, [28] pages, additional blank leaves at front and rear of both volumes. Contemporary paneled calf with central patterning, blindstamped design work on both covers. Portrait frontispiece to volume one, none to volume two, as called for, early owner's name on recto of frontispiece and fly leaf of second volume bearing the date, 1712. Wear to spines, lacking spine labels. This appears to be a particularly scarce edition, with none other bearing the date 1710 found in commerce. (6255) \$1,750.00



133. [Longfellow, Henry Wadsworth- Presentation Copy, The Bradley Martin Copy] **The Masque of Pandora.** Boston: James R. Osgood, 1875. First Edition. 8vo. Original publisher's gilt-stamped green cloth, beveled boards FIRST EDITION. PRESENTATION COPY, INSCRIBED BY LONGFELLOW: "Dr. T. M. Dalooska with compliments and kind regards of the Author. May 23, 1876." One of 3030 copies in the first edition, with first issue points: imprint and copyright notice dated 1875, "Cadenabria" on p. [iii], "Heard in" on p. 32, and "Sea-Tides" as running headline on p. 141. 8vo. Very minor rubbing, some light wear to spine ends, near fine. In superb custom green and tan drop-spine box with green morocco lettering-piece gilt. Provenance: Dr. T. M. Dalooska (presentation inscription from the author); Mildred Greenhill (bookplate); H. Bradley Martin (bookplate; sold his sale, Sotheby's New York, 30 January 1990, lot 2128). (6080) \$1,750.00

134. [McCabe, James. D.- PROOF ENGRAVINGS] **Dowie Dens o' Yarrow.** London: Royal Association for the Promotion of the Fine Arts in Scotland, 1860. First edition. Large folio. Original pebbled green cloth with superb gilt decorations and lettering on front cover. Six exquisite full page PROOF engravings, mounted onto thick art paper. An amazingly nice copy with bright gilt on cover; substantially well-preserved internally considering age and size. "The Dowie Dens o' Yarrow," also known as "The Braes of Yarrow" or simply "Yarrow," is a Scottish border ballad (Roud 13, Child 214). It has many variants (Child collected at least 19) and it has been printed as a broadside, as well as published in song collections. It is considered to be a folk standard, and many different singers have performed and recorded it. (2425) \$650.00

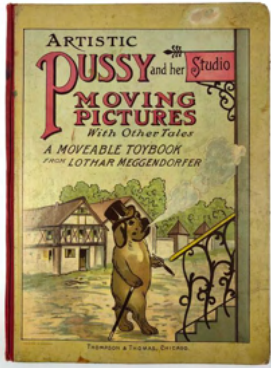




135. [Meggendorfer- Movable Children's Book] **Zum Zeitvertrieb für brave Knaben & Mädchen (Sporting Play for Good Boys and Girls)**. Munchen: Braun & Schneider, [1885]. First edition. Large folio size (13 x 9 1/4 inches). Original color pictorial paper covered boards, cloth spine. The scarce and magnificent first edition of this Lothar Meggendorfer designed and illustrated masterpiece, featuring eight super full-page pulling tab movable scenes of Meggendorfer, with superb transforming images such as three women with spyglass, a butterfly catcher, a clown ordering a meal with his menu, upon moving, revealing prices, and a lad clubbing another who is trying to enter a window to obtain an apple



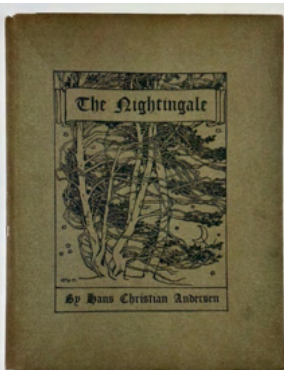
treat. One plate not functioning properly (but easily restorable); upper hinge partly splitting; very slight soiling. A near fine copy, rarely seen thus in the first edition, which is known to be extremely rare. (4663) \$1,750.00



136. [Meggendorfer- Movable Rarity] **Artistic Pussy and Her Studio, Moving Pictures With Other Tales**. Chicago: Thompson & Thomas, [1890]. Tall 4to. Original glazed color pictorial paper covered boards, red cloth spine. Fabulously illustrated by Meggendorfer with six color lithographed moveable plates and eight black and white in-text drawings. Occasional minor soiling, corners slightly bumped, hinges tender, lacking free endpapers, pastedowns. A rare survival, with the movable plates all in good working order. (4320) \$3,250.00

137. [Meggendorfer, Lothar- Scarce, in Wrapper] Hennig, C.A. **Prinzessin Rosenhold. Ein Ziehbilderbuch**. Text von C. A. Hennig. Esslingen & München: J. F. Schreiber, 1906. First edition. Oblong folio, original cloth-backed pictorial boards. In the publisher's original light brown pictorial paper wrapper dust jacket printed in dark blue, with vignette of fairy on front,

lettering on front, and copious descriptions of other titles on back. Jacket with numerous tape repairs, tanned, chipped, most significantly at head and foot of spine. A stunning copy, owing to the protection of the jacket, with color pictorial glossy cover bright and mostly untarnished. Very innovative movable scenes, a total of six full-page movable illustrations by Meggendorfer, a few with small defects (one figure with tear; another illustration with tape mend to verso, not affecting moving parts), but generally in excellent working order. Spine repairs, re-jointed with cloth tape, boards with mild edgewear, corners bumped, faint soiling and toning. In blue custom cloth folding box, with two black leather labels on spine. The rare first edition, in rare original dust jacket. A wonderful survival. (4783) \$3,250.00

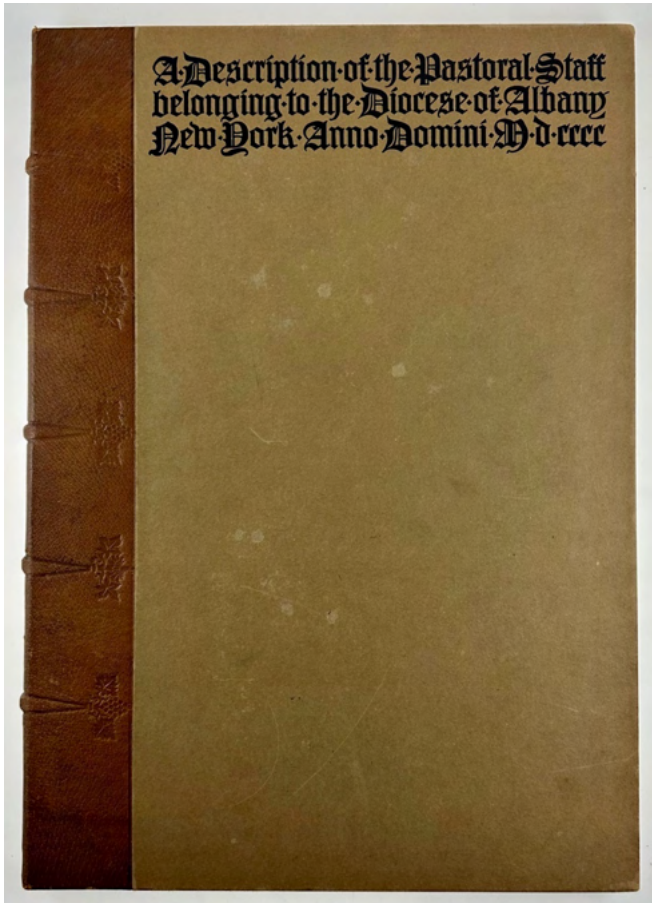


138. [Merrymount Press- with Superb Illustrations by Mary Jane Newill] Anderson, Hans Christian. **The Nightingale**. Boston: Berkley Updike, The Merrymount Press, 1896. First Edition. Original publisher's printed boards with superb decorated pictorial wrappers encompassing the entire binding in a French-fold, printed on double leaves in Japanese style. One of the scarcer imprints by the Merrymount Press, with five stunning full-page woodcut illustrations by Mary Jane Newill (1860–1947), English painter, embroiderer, teacher, book illustrator and stained-glass designer associated with the Arts and Crafts Movement. As a stained-glass artist, Newill was a disciple

of stained-glass designer, Selwyn Image, and an avid member of the Birmingham Group. \ These illustrations are simple, yet crisp and possess a highly decorative, graphic quality. A fine copy of a most scarce and desirable Turn of the Century press book. (6281) \$650.00



**Fine Copy of One of the Great Works from Merrymount Press,
With Extra Suite of Plates in the Original Box**



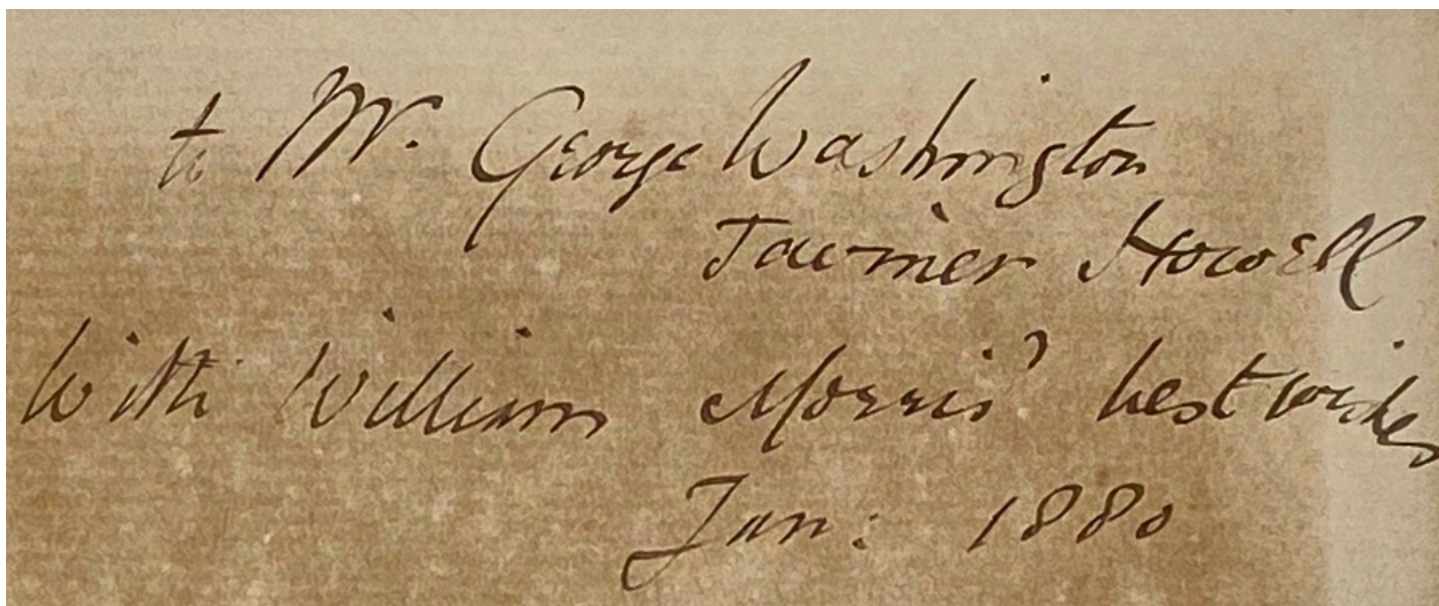
139. [Merrymount Press- D. B. Updike, Scarce and Important Folio with Extra Suite of Plates] Goodhue, Bertram Grosvenor. **A Description of the Pastoral Staff belonging to the Diocese of Albany, 1900.** New York: D. B. Updike, The Merrymount Press, 1900. First Edition. Folio, unpaginated [2], 6, [2] leaves. Book measures 17. 5 x 12.5 inches. One of 150 Copies Finely bound in quarter brown crushed morocco with five superb emblems emanating from spine bands onto the covers (over two inches), light brown paper-covered boards with calligraphic black lettering at the top. In the original publisher's strongly built paper over boards two-part box. The book is printed on thick card paper in red and black with the famous doubles-spread illustrated title-page and frontispiece, the latter bearing a large woodcut illustration by Goodhue, and both pages with all-over red illustrated panels also by Goodhue, along with decorative initials throughout in red, all by Bertram Grosvenor Goodhue (1869 – 1924), an American architect celebrated for his work in Gothic Revival and Spanish Colonial Revival design. He also designed notable typefaces, including Cheltenham and Merrymount for the Merrymount Press. The book features six unnumbered leaves (tissue-guarded) of photogravure plates which appear at the back, AND AN EXTRA SUITE OF SIX PLATES are laid into the box. This outstanding example of the very best of American Printing was entirely assembled and printed by Daniel Berkeley Updike (1860 – 1941), American printer and historian of typography, who founded the Merrymount Press, in 1896. A most beautiful, fine copy of an early book from the Merrymount Press, whose first spread contains a Kelmscott-like elaborate red-stamped border and the photogravure plates depicting the staff itself are strikingly beautiful, detailed and providing a unique appearance of texture and quality. This is number XVII (17) of 150 limited copies. A Merrymount Press rarity, with just two auction sales in the past half century, and none in commerce as of this listing. To round out this splendid offering, there is a laid-in printed presentation card "With the compliments of Anna Parker Pruyn. Albany, MDCCCC," printed on a large card sheet. Pruyn was a socialite and the last wife of Albany politician and businessman John Van Schaick Lansing Pruyn. Anna and her husband were noted book collectors, and it seems she played a serious role in having this book produced. (6296) \$2,750.00



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

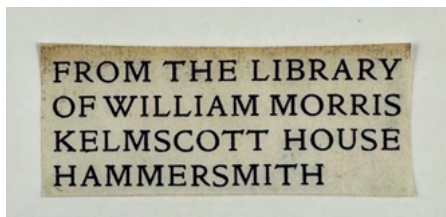
141. [Miler, Elizabeth- Margaret Armstrong Cover] **The Yoke**. New York: Bobbs-Merrill Company, 1904. First edition. 5 1/4 x 7 1/2 inches, 619pp. Publisher's blue cloth with superb cover design by Margaret Armstrong consisting of Egyptian figures in various aspects of work blocked in red-brown and with yellow blocked background, central bold gilt stamped lettering and blindstamped author at bottom, spine stamped in gold and red-brown. An extremely fine copy, as good as it gets for this extremely attractive Armstrong title. (5119) 175.00

William Morris Association Copy to G.W. Howell, Working Class Sympathizer and Union Secretary



142. [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

143. [Morris, William] **An Original Ownership Label Printed by Kelmscott Press, "From the Library of William Morris..."** Offered here is an unused paper ownership label printed by the Kelmscott Press for prospective owners, this, being that of William Morris. 1 x 2 1/2 inches. "FROM THE LIBRARY OF WILLIAM MORRIS KELMSCOTT HOUSE HAMMERSMITH. Fine. Scarce. (6316) \$250.00

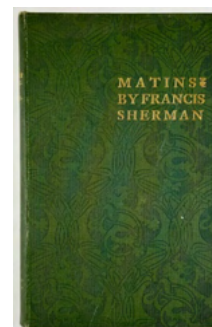
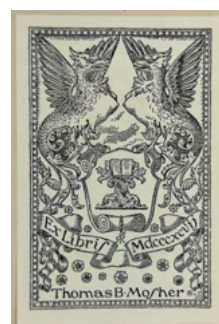


144. [Morris, William] **Poems By the Way**. London: Reeves and Turner, 1891. First edition. Original black polished buckram, gilt lettering on cover and spine. Lytton Strachey's copy (prominent English author and critic) with his bookplate on front pastedown. Some rubbing wear to cloth, very good. (2028) \$450.00



145. [Moshier Press- Unused Cover] **Primavera Cover Paper**. An original printed leaf comprising the cover paper for the Moshier 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

146. [Moshier, Thomas B.- His book, with Bookplate] Sherman, Francis **Matins**. Boston: Copeland and Day, 1896. Original publisher's green patterned cloth, gilt lettering on cover and spine. Thomas B. Moshier's copy, with his bookplate, dated 1897 in the print. Book with superb decorated title-page printed entirely in bright orange. Fine. (6277) \$250.00



147. [Movable Book] Reichenbach, Eugen. **Lustige Gesellschaft, Ein Wandelbilderbuch**. Nurnberg: Theo Stroefer's Kunstverlag, 1894. First edition. Quarto. Original color pictorial (chromolithograph) glossy paper covered boards, red cloth spine, original light blue decorative endpapers. With eight exquisite changing view slides with picture puzzles that change into a new color image upon pulling of the tabs. Each scene is accompanied with its own story. All mechanisms fully functional, a few have slightly pulled away from text block, one with new tab, but otherwise all original and in surprisingly well-preserved state. The covers are remarkably bright and untarnished. A most scarce and attractive moveable. (4523) \$1,500.00

148. [Nesbit, E- Association Copy] **A Pomander of Verse, Presentation Copy**. London: John Lane at the Bodley Head, 1895. First edition. Original superb tan cloth with exquisite cover illustration stamped in gold by Laurence Housman. Housman also contributes half-page woodcut illustration on title page and vignettes in the book. "Olindo Malagodi, from E. Nesbit," written boldly on front free fly. Superb Association Copy, inscribed by Nesbit to Olindo Malagodi, (1870-1934), Italian socialist and later, politician, journalist and author in London and a close friend of Nesbit. Edith Nesbit expounded Socialism early on, was an active member in the Fabian Society, and a close follower of William Morris. A wonderful association. Extremities of book slightly sunned, else near fine. Scarce thus. (3650) \$2,250.00

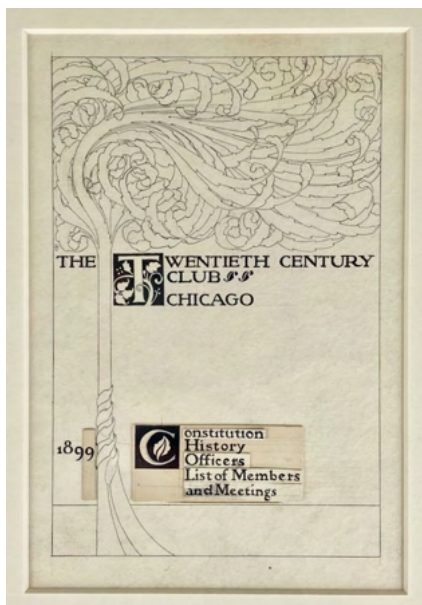


149. [Oakley, Violet and Elizabeth Shippen Green- Association Copy] **A Florentine Christmas of a Century Ago**. Florence: Giulio Giannini & Son, 1929. Third edition. 12mo. Patterned color paper wraps, printed label on cover. Color frontispiece, one engraving, borders in green and orange. Signed in cursive hand: "Merrie Christmas Greetings/ to/ Elizabeth- the Queen/ and/ Huger- the King/ from Violet/ "Cogslea"/ December/ 1930." (734) \$650.00

150. [Oakley, Violet] **Exhibition of Work by Violet Oakley Including “The Holy Experiment,” etc. February, 1930.** New York: Grand Central Art Galleries, 1930. First edition. Printed stiff card wrappers with cover illustration in line by Violet Oakley, as well as Oakley’s printed monogram. 16pp. Foreword by Harrison S. Morris. Contains large frontispiece line illustration by Oakley. Near fine. (1208) \$125.00

151. [Oakley, Violet] **La Presence Divine at the League of Nations [scarce oakley].** 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

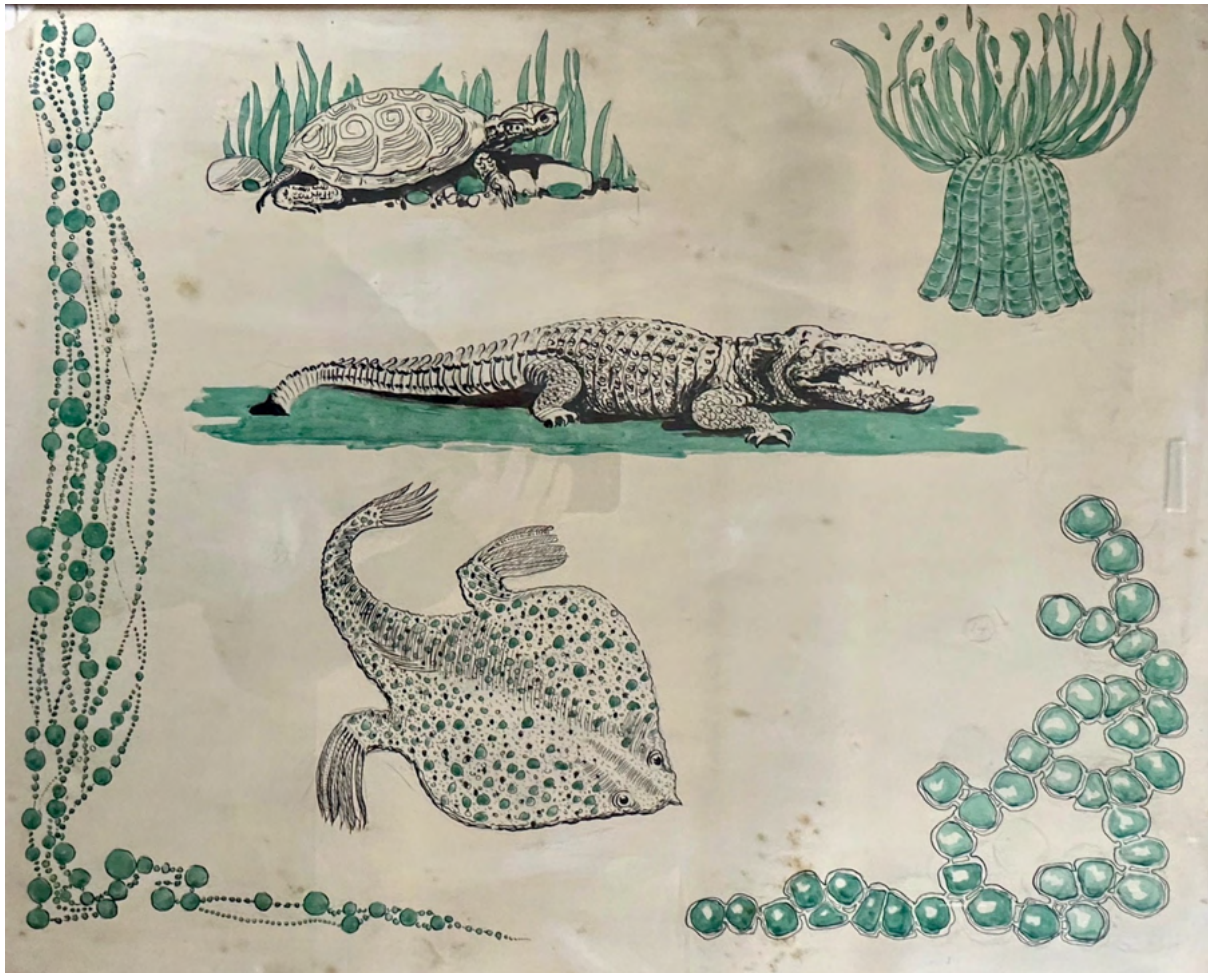
152. [Oakley, Violet] **The Fellowship of the Pennsylvania Academy of the Fine Arts; Catalogue of the Exhibitions Combined in the Plastic Club and Sketch Club Galleries.** Philadelphia: Pennsylvania Academy of the Fine Arts, 1914. 12mo. Gray printed wrappers with cover drawing by Violet Oakley. Contains painting titles of various artists, including Violet Oakley. Very good. Scarce. (1221) \$95.00



153. [ORIGINAL ART: Bradley, Will- Scarce and Superb Original Pen and Ink Drawing] **Original Pen and Ink Drawing for the Twentieth Century Club.** Offered here is a wonderful pen and ink drawing and paste-up for the title-page of an 1899 pamphlet (or booklet) for the Twentieth Century Club, in Chicago. Matted and framed under glass, image size: 7 x 4 3/4 inches. “The origins of Chicago’s Twentieth Century Club lay in the belief that the creation of a cultural and literary club composed of members from the city’s best families could help Chicago overcome its reputation for coarseness. Spearheaded by Mrs. George R. Genevieve Jones Grant of Prairie Avenue and several of her friends, the club was organized to replicate similar organizations in New York and elsewhere. Potential members were nominated and vetted before they were offered membership. The club suffered from open tensions over control the club and the nature of its cultural and social activities. This page from Jones’s father Fernando’s scrapbook provides a sense of the club’s mission, the social struggles of the rapidly growing city, and the elite’s consciousness about the city’s reputation compared to that of its chief rival, New York.”-clipping from a scrapbook ca. 1900. With two sets of overlays in card added by Bradley at the bottom to affect the proper spacing of the lettering, which reads: “1899/ Constitution/ History/ Officers/ List of Members/ and Meetings.” Fine. (6196) \$1,850.00

154. [ORIGINAL ART: Rhead, Louis] **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





155. [ORIGINAL ART: Smith, Jessie Willcox- Water Babies Line Drawings] Smith, Jessie Willcox. Offered here is a large original mixed-media watercolor by Jessie Willcox Smith consisting of line drawings for one of her most famous books, "The Water-Babies." The work is in its original exhibition frame with annotation by Smith in her own hand on the reverse, and comprises one large sheet of six different mixed-media images (pen and ink and watercolor). Executed 1915-1916, and all the drawings appearing in her famous Kingsley classic, "The Water-Babies" (Dodd, Mead, 1916). On the verso is a hand-written note, in Jessie Willcox Smith's hand, stating: "Title- Illustrations for Water Babies/ Artist- Jessie Willcox Smith." 28" x 22. Return Address Miss H. Cozens, "Cogshill"... McCallum Street & St. George's Road." Line drawings for any of Smith's books are quite scarce, but these, for one of her most celebrated books, are indeed a find. All of the oil paintings for "The Water Babies" are in the Library of Congress, the only group of paintings for any of her major books ever to be archived together in a public institution. (438) \$4,500.00



156. [ORIGINAL ART-Green, Elizabeth Shippen- Original Watercolor Painting, "Clematis XII," Inscribed to Henrietta Cozens. Signed lower right: "ESGE [Elizabeth Shippen Green Eliot] To HC [Henrietta Cozens] With Love, 1909." This is a full-size watercolor painted given by Green to her friend and gardener, Henrietta Cozens of Cogslea (who lived in the residence of J.W. Smith, E.S. Green, Violet Oakley and Cozens in early 1900's, and was considered a close friend to all the artists, taking part in all aspects of daily life). As per the account of Edith Emerson, friend and eventual curator of Violet Oakley's estate, Green painted it as a present for Cozens, with a gentle ribbing implied in the title. As the story goes, Cozens, who became quite proficient in her gardening skills for the beautiful estate, at the beginning of her tenure as gardener couldn't quite get the names of the flowers straight. (see next page)





[Item 156, Elizabeth Shippen Green-- CONTINUED]

So, after misnaming nearly a dozen flowers 'clematis,' Green came up with this painting of lilies and snapdragons and named it, sardonically, "Clematis XII," as in, 'the twelfth try at getting the correct name!' The painting is bright and colorful and in pristine condition, measuring 20" x 15." (437) (see photo to left) \$7,500.00

157. [Page, Thomas Nelson- Margaret Armstrong Cover] In Ole Virginia. New York: Charles Scribner's Sons, 1896. First Edition. Original publisher's ornately patterned cloth with repeating yellow panels leaving decorated borders in beige, gilt-stamped centerpiece and letting to spine, all designed by Margaret Armstrong. A scarce Armstrong cover. TEG, others untrimmed. Illustrated by Howard Pyle, and others. Some slight dusting and wear, over all, a very good copy. (6322) \$175.00

158. [Parrish, Maxfield] Saunders, Louise. The Knave of Hearts. New York: Charles Scribner's Sons, 1925. First edition. Square folio size. Original full-size color cover insert, black cloth. Illustrated color endpapers, exquisite full page color plates throughout, by Maxfield Parrish. Universally considered one of the greatest children's color plate books printed in America. An impressive feat of color illustration and book printing. A fine copy. (2514) \$2,250.00

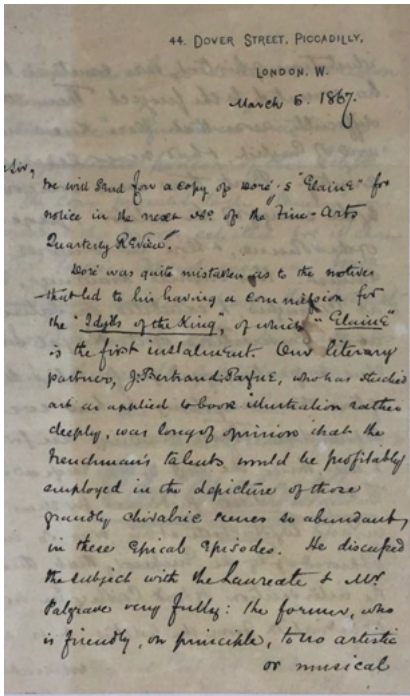
159. [Paschetto, Paul] The Twenty-third Psalm. Rome: Privately Printed, 1927. First edition thus. Unpaginated. Nine original woodcut illustrations by Paulo Paschetto tipped in... (Folio) 39x33.5 cm (15 1/4 x 13 1/4") original full pictorial vellum with image of the Christ carrying a lamb upon his shoulders. No. 5 of 100 copies. Signed by the author at the limitation statement; each plates with the artist's penciled monogram and date. Paolo Paschetto (1885-1963) was a devout Christian who apparently regarded his iconographic art as a calling or avocation as much as a profession. He served as a professor at the Royal Academy of Art in Rome. He was known in Italy as one of the foremost black-and-white artists and illustrators. Light wear; very good. (2542) (see photo to right) \$2,250.00



160. [Patmore, Coventry- 20 Copies Only] Amelia. London: Printed at Chiswick Press; C. Whittingham and Co., 1878. First edition. 4to. Bound in sumptuous late nineteenth century full crushed morocco with attractive rectilinear gilt stamped ruling design on both covers and spine, wide inner dentelles with five parallel gilt lines. ONE OF AROUND 20 COPIES, so noted with a notation in pencil on front free endsheet, and as well, with a letter typed from The Anderson Auction Company (secretary) dated 1910, to Mr. Lewis Kennedy Morse (owner and widely known collector of Patmore) further documenting his inquiries, in part: "We have looked through all the sales held in England & for us a good many years and do not find that another copy has ever been offered for sale." Quite a lovely printing with large margins, Kelmscott-style font and attractive strapwork designed initials throughout. Printed on handmade paper, with the beige wrappers bound in at front and back, the front wrapper printed with the title and the date. Uncut. Obviously an excessively rare title, printed in the same year as the first edition of Amelia, one of Patmore's more acclaimed and sought after books, and may represent a concurrent printing (before or after the popularized first edition), to be given as a gift. It is also likely that the book was a trial or a one-off commissioned by Patmore for a special purpose. (3682) \$1,850.00

A Facinating ALS in the Wake of the Bertrand Payne and Moxon Publishing Co. Dispute

161. [Payne, J. Bertrand, but signed Moxon & Co. **FORGERY- Autograph Letter Signed**] Payne, J. Bertrand and Moxon Co. **To Bernard Bolingbroke Woodward**. 3 pages. A fascinating and off-beat letter in the backdrop of the



historical dispute between many key players (Moxon & Co; its acting manager and later partner, J. Bertrand Payne; the poet Alfred Tennyson; and the illustrator Gustave Dore). A complicated and intertwined series of events (beginning with Edward Moxon's death in 1858) had transpired, culminating in Payne's rise to power in the company and the resultant estrangement of Tennyson (as well as Browning and Swinburne), all factors leading to the decline and ultimate closure of the famed publisher. Signed Moxon & Co., HOWEVER, THE LETTER WAS ACTUALLY WRITTEN BY PAYNE HIMSELF (therefor a forgery!) following a well-documented pattern of constantly conjuring lies about his importance. Dan Malan, author of dozens on books on Gustave Dore (who was widely published by Moxon) offers the following fascinating background pertinent to this letter: "J. Bertrand Payne was a scoundrel who destroyed the Moxon firm and bankrupted the widow Moxon. This letter is actually written by him about himself, while hiding his identity. Eventually Tennyson left Moxon because of him. There were no other partners. Payne was a dictatorial manager with an enormous ego which would eventually alienate everyone. After Moxon went bankrupt the first thing they did was fire Payne. In 1874, the appeals court judge denounced Payne as the worst type of fraudster, abusing a vulnerable widow and her children for his personal gain, getting them to give him much of the ownership of Moxon when he had started out as a clerk." The three-page letter is (apparently) written on authentic Moxon's 'Dover Street Stationary,' March 6, 1867. "Dear Sir, We will send for a copy of Dore's 'Elaine' for notice in the next No. of the 'Fine Arts Quarterly Review.' Dore was

quite mistaken as to the motives which led to his having a commission for the "Idylls of the King..."He adds, "Our literary partner, J. Bertrand Payne, who has studied art as applied to book illustration rather deeply, was long of opinion that the Frenchman's talents would be profitably employed in the depiction of those grandly chivalrie scenes...he discussed the subject with the Laureate & Mr. Palgrave very fully..."He goes on to explain in detail the nature and quality of Dore's illustration, adding, "These drawings are for sale & are thrice the size of the Engravings." He discusses an edition published in Paris, by Hachette et Cie and adds, "so much approved by the Emperor, that through the intervention of Lord Cowley he accepted its dedication for the editor and is about to confer upon him the baron of the region."etc., much more. Glue and mounting marks along outside edges, else very good. A fascinating and certainly historically important document providing insight into the inner squabbles, vanities and prevarications in relating prominent authors and publishers. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (3023) \$1,250.00



162. [Pellar, Hanns] Ostini, Fritz von. (Pellar, Hanns). **Der Kleine König**. Munchen: George W. Dietrich, [1909]. First edition. Oblong quarto. Superb original color pictorial paper covered boards, heightened in gold. A fairytale, with twelve famous pictures by Hanns Pellar of Ostini's wonderful story. "One of the most original children's books of Jugendstil" (Seebaß II, p. 254). 24 pages. Cover slightly stained and tanned, else a very good copy of a wonderful Jugendstil classic. Binding strengthened, with matching pieces of pictorial endsheets.. Scarce thus. (3624) \$1,500.00



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

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, seven raised bands with one one morocco label and the rest ornately gilt. Volume one: 100pp., 3ff., including table; Volume two: [2ff.], 102p., [1f.], with various mis-paginations owing to placement of portraits. A portrait of Perrault, and 202 portraits engraved in intaglio by Edelinck, Lubin, Van Schuppen and Duflos, including the two censored portraits of Arnauld and Pascal. First edition of this famous work, a wonderful copy with scuffing to calf covers, internally clean and bright. With contemporary owner inscriptions on both leaves opposite title pages: "Henry and Jane Birkbeck, April, 1820." (3805) \$2,850.

Fabulous Adolphe Braun Haute Suisse Series



165. **[Photography- Braun, Adolphe- Scarce Haute Suisse Series] Fifteen mounted albumen photographs from Braun's Haute Suisse series.** Dornach, Switzerland: [ca. 1850's]. 15 superb albumen photographs of slightly varying size mounted on original Adolph Braun, one of the most important French photographers of the 19th century. Printed card stock sheets. Approx. (6 x 7 1/2"); sheet: (10 1/2 x 13 1/2"); matted: (15 3/4 x 20"). In line with contemporaneous interest in landscape photography, Braun took many photos of the Swiss, German, and French countryside and mountains. Some margin wear and stains to somewhat toned card stock, occasional foxing spots on photographs, light surface wear; very good overall. (6268) (additional photos on request) \$3,250.00

166. **[Photography- Anderson, James, Early Albumen Prints] Seven Albumen Photographs of Art and Architecture by James Anderson.** Rome: [1850-1860]. A nice grouping of seven albumen photographs by James Anderson (born Isaac Atkinson in Scotland), who studied painting in Paris. In 1838 he moved to Rome and began to produce sculpture as James Anderson, which remained his professional name. Eleven years later he took up photography, opening a studio in Rome in 1853. Anderson specialized in reproductions of works of art, publishing frequent catalogues of his work, but he also photographed views of Italy and antiquities. A contemporary called his photographs "...the best we have seen...extremely faithful and good, and of different sizes to suit all purses and purchasers...Mr. Anderson is the most extensive producer of photographs in Rome." Anderson exhibited his work widely throughout the 1860s. Very good with a few creases, light wear. (6276) (photos on request) \$1,250.00

167. **[Photography- Alinari, Fratelli, 23 mounted Early Albumin Originals] 23 Superb Original Albumen Prints by Fratelli Alinari.** Florence: [1860-1870]. 23 assorted original albumen prints by the noted firm of Fratelli Alinari of famous buildings monuments, statues, and paintings in Italy, produced circa 1860-1870. Approx. 20 x 26 cm (8 x 10") or vice versa, most captioned in negative. Fratelli Alinari is the oldest company in the world still active in the field of photography. In 1852, Leopoldo Alinari founded a photographic studio. His brothers Giuseppe and Romualdo joined him two years later to establish Fratelli Alinari Fotografi Editori, a photographic workshop dedicated initially to the documentation of notable Italian paintings, sculptures, and architecture and subsequently expanded the scope of their photographic project to include the towns and landscapes of Italy, as well as portrait photography and images of national costume. The brothers achieved recognition for the quality of their work, and by 1860 their portrait subjects included the Italian royal family. The studio used the collodion process to produce their negatives. In 1856, the studio produced their first catalogue in print, *Collection des Vues Monumentales de la Toscane en Photographie par les Frères Alinari*, with a text in French. It included photographic panoramas of Tuscany and its monuments, most particularly those in Arezzo, Florence, Siena and Pisa. In 1855, selections of these images were shown in the Exposition Universelle, Paris, which firmly established them as important European photographers. The following year, they won a gold medal for an exhibition in Brussels. They continued to exhibit their work throughout Europe, including shows in Vienna, Paris, and Milan. Fine condition. Mounted expertly. A large grouping of this quality and condition is indeed scarce. (6257) (photos on request) \$1,750.00

168. **[Photography- Alinari, Fratelli, 26 Mammoth Mounted Early Albumin Originals] 26 Superb Mammoth Original Albumen Prints by Fratelli Alinari.** Florence: [1860-1870]. 26 mammoth albumen prints (43 x 31.5 cm) of wall and ceiling paintings from palaces in Perugia Italy, circa 1860-70), by Fratelli Alinari, the oldest company in the world still active in the field of photography. A wonderful collection of the very large elephant folio prints, extremely scarce thus. A near fine assemblage, with light wear, occasional hints of silvering, a few foxing spots on mounting sheets. Due to the size and/or weight of this lot extra shipping and/or handling charges may apply. (6321) \$2,750.00

169. **[Photography- Braun, Adolphe, 14 Mounted Early Albumin Originals] 14 Original Matted Albumen Prints of Floral Wreaths by Adolphe Braun.** [1853-1855]. Adolphe Braun original albumen prints. 14 very early (1853-1855) matted albumen photographs of slightly varying size (9 x 7"); sheet: (12 x 10"); in matte: (20 x 16") by Adolphe Braun, one of the most important French photographers of the 19th century, best known for his floral still lifes. In the early 1850s, Braun began photographing flowers to aid in the design of new floral patterns. Making use of the recently developed collodion process, he published over 300 of these photographs as "Fleurs photographiées," in 1855. These photographs caught the attention of the Paris art community, and Braun produced a second set for display at the Paris Universal Exposition that same year. A few creases, spots, and signs of light wear; one photograph with a long crack/tear along left edge; very good overall. (6271) (photos on request) \$2,500.00

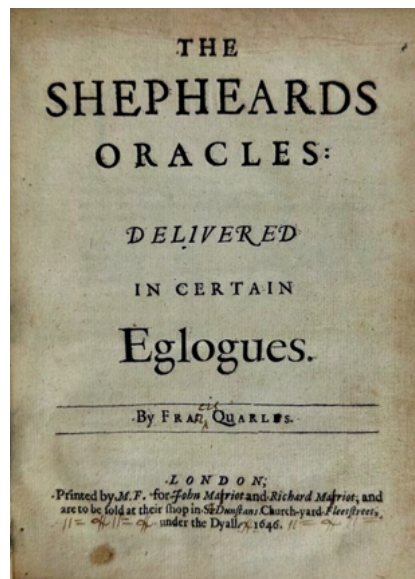


170. **[POSTER: Bradley, Will H.] Bradley, Will H. Exquisite Original Printed Color Poster for The Chapbook, 1894: Called the First American Poster.** Stunning original printed color lithographed poster by Will H. Bradley for The Chapbook, 1894. This famous poster was printed in 1894 by Stone and Kimball, famed Chicago publisher. Will H. Bradley (1868-1962), born in Boston, is widely considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. This 1894 design for Chap-Book, titled "The Twins," has been called the first American Art Nouveau poster; this and other posters for the magazine brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, "Bradley, His Book. This poster for The Chapbook, 1894, is striking in its Art Nouveau quality, and very much the pinnacle of Bradley's poster art, depicting identical twins in profile with matching orange dresses and green hair. Sight size 19 1/4"x 13 1/2," Frame 25"x 19 1/4" Signed "Will H. Bradley" lower left. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light folds lower left, otherwise excellent condition, archival frame and mat. (4395) \$3,750.00

Superb Pound Letter to the Daughter of William Michael Rossetti During His Hospital Stay

171. [Pound, Ezra- Autograph Letter Signed, Pre-Raphaelite Association] ALS from Pound to Helen Rossetti Angeli, daughter of William Michael Rossetti. Three pages, 1949. A sprawling, witty and provocative letter written by Pound early on during his extended stay at St. Elizabeth's hospital (12 years, from 1948-1959) to Helen Rossetti Angeli, the daughter of famed Pre-Raphaelite Brotherhood co-founder William Michael Rossetti. Written in pencil on the full opened face, with two notes perhaps by HAR, and then on both flaps on the verso, with two wrap-around portions also possibly by HA Rossetti. A lengthy and fascinating letter. "Dear Mrs. Angeli, Thanks v. much for yo/ volume. but must protest no jacket yr/sister Olivia being certainly more alive than anyone in Italy definite purf, not jacket vs not all brit/publr/ are of the line of Barabbas & born to be damned- perhaps the very printing machinery in England [side flap] Yeats' definition of yr island 'The only country where a man will lie WITHOUT being paid for it' endemic [side flap] lie DOWN not being able to bear the Truth. cordially Ezra Pound." Pound has also placed in the body of the letter, at right angles to the text, "POUND." A fascinating letter, meandering as it is perhaps clinical in revealing Pound's somewhat shaky mental health. Addressed by Pound on Air Mail letter: "Mrs. H. R. Angeli, co Hamish Hamilton, 90/ gr Russel st, London W.C. England," and postmarked May 14, 1949. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (2996) \$2,850.00

172. [PROOF ILLUSTRATION: Bradley, Will] 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



173. [Quarles, Francis] *The Shepherds Oracles: Delivered in Certain Eglogues*. London: M. F. for John and Richard Marriot, 1646. First Edition, Third Issue. Small 4to. Bound in superb 20th century antique-style calf with blindstamped patterning and two-color brown leather, morocco label on spine with gilt lettering. With superb frontispiece engraved additional title by William Marshall, who famously contributed illustrations for Quarles' best-known work, the *Emblems*, originally published in 1634, with grotesque illustrations. Occasional light worming to inner margin, occasional light marking, a very nice presentable copy of an important early work. (6270) \$1,250.00



174. [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

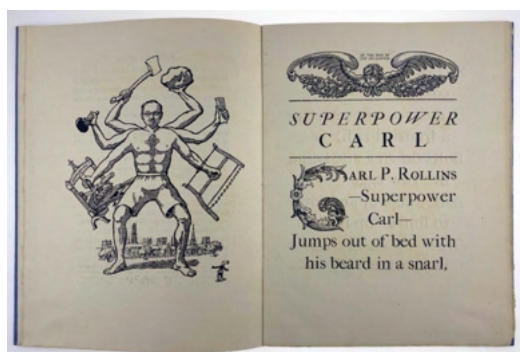
175. [Ricketts, Charles- Proof for Copeland and Day Trial Bookplate] **"Copeland & Day, LXIX, Cornhill, Boston" Printed Design On proof Paper.** Exceedingly Scarce (see below) A superb original printed proof trial (6 x 4 1/2") by Charles Ricketts for Copeland & Day bookplate, with superb illustrative 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." (3775) \$950.00

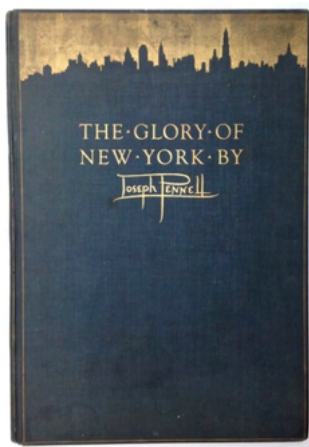


176. [Ricketts, Charles- Very Large Vale Press List] **The List of Books to Be Published by MESSRS. HACON AND RICKETTS...** Folio size folded sheet printed on handmade, watermarked laid paper with large cover Vale Press "VP" log with flowering bud, large decorated initial on first inside page, both by Ricketts. Fifteen books described, with detailed descriptions, press type, illustrations, size, price, limitation number and more. A fine copy. Scarce thus. (6309) \$175.00

181. [Rogers, Bruce] France, Anatol. **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, wood cut illustrations by Timothy Cole after designs by Bryson Burroughs on hand-made paper. Wrappers soiled and slightly worn, fine internally. Scarce. (2077) \$250.00

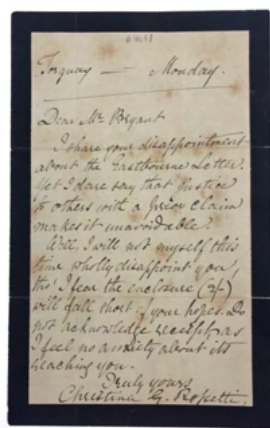
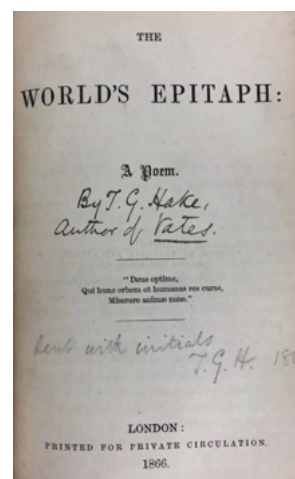


177. [Rogers, Bruce] Davenport, H. (Bruce Rogers, editor). **Super-Power Carl.** Oxford: Printed at the Sign of The Corybantes under the Aegis of Doctor Johnson at the Oxford University Press, 1933. 4to. 12pp. Original blue card wrappers, overlapping to inside, with printed square label on front cover. Limited to only 51 Copies. This is an exceedingly scarce Bruce Rogers item, with a fabulous full-page frontispiece woodcut illustration, headpiece, vignette embellishments, "Finnes," colophon and typography, all by Bruce Rogers. Very scarce, near fine. (4936) \$750.00



178. **[Rogers, Bruce] Pennell, Joseph. The Glory of New York.** New York: William E. Rudge, 1926. First edition. Large folio. Original fine-weave blue-gray cloth with bold gilt sky at top, revealing New York Skyline in negative space, gilt lettering and ruling on cover. (16pp), 24 pages each numbered and each containing exquisite full-page color illustration (on top 1/3 of page) by Joseph Pennell, comprising highly impressionistic and sometimes stylized paintings of New York skyline and noteworthy landmarks. A very good copy of a scarce large format Bruce Rogers production (see specifics following) and a beautifully illustrated book. Gilt on upper cover faded, corners bumped, front hinges slightly cracked in places, small water discoloration to corner of front free fly and rear pastedown, occasional thumbing and very slight browntoning on extremities. All plates are clean and bright, as is text by Elizabeth Robbins Pennell. Also included, an announcement of the publication which has been laid in. (2085) \$1,250.00

179. **[Rossetti Family- Bound with Many Holograph Notes and Inscriptions, Rare Extracts] Rossetti, Dante Gabriel [and others]. Rare Rossetti Family Owned Books, Journals, Extracts, Gabriele Rossetti-Owned, and Important T. Gordon Hake "The World's Epitaph," with holograph details on title-page.** Contains the excessively scarce book by Thomas Gordon Hake, "The World's Epitaph: A Poem." London, Privately Printed, 1866, 128pp., inscribed in pencil, "Sent with initials, T.G.H. 1866." and below the title, "By T. G. Hake, Author of Vates," in pen, both presumably by Hake. In a letter to Hake from DGR, dated October, 1869, Dante says, "I have read and partly re-read the first 50 pages of the 'World's Epitaph'- i.e. in its original arrangement in the copy for which I have to thank you. It seems to me that the new arrangement indicated in the other copy you have so kindly sent is decidedly a great gain..." "The Trial of the Bishop of Natal..." Signed by WMR. "Manuel Annuaire de la Sante Medicine et Pharmacie," Signed (cropped at top) by Gabriele Rossetti ("Rossetti, 1848"). Scarce 18th Century, "Vita Dis. Giosafat," printed in Bassano by famed printer Remondini, surely owned by Gabriele Rossetti and passed down, complete 63pp. with superb full-page woodcut illustration, and containing 15 additional half-page woodcut illustrations. The volume is inscribed by WMR on the front free endpaper. With five-item holograph 'contents' page by WMR. (3969) \$2,750.00



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

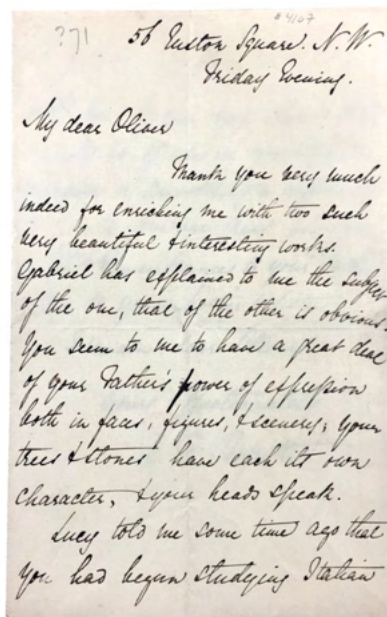
181. **[Rossetti, Christina- ALS] Autograph Letter Signed to Mrs. Bryant.** Two pages on a halved-section of octavo-sized sheet (8"x 5") with original face of the cover envelope. December 31 [no date], but envelope post-marked 1891. To Mrs. Bryant, the wife of William J. Bryant, of which there are several letters from Christina on record to both William and his wife (esp. Bryn Mawr Special Collections, which has six), all regarding financial misfortunes. William Bryant served as literary secretary for Mackenzie Bell, biographer of Christina Rossetti. A fascinating letter, giving a clear picture of Christina's earnest in helping as well as her resolute and staunch commitment to offer sound advice without further enabling Mrs. Bryant toward failure. "Dear Mrs. Bryant, Your husband writes me a very painful letter. Pray do your very utmost to earn your won livelihood, which would seem not impossible as you have a trade. Or if work absolutely fails could you not try something different- charing or chasing for instance? or at the very worst, why not go into the House till

[Item 181, Christina Rossetti--CONTINUED] the bitter winter is over? I feel some right to advise you because I have often helped you. Once more I enclose [underlined] 2/0 (P.S.), and I am sending you separately a blanket and one pair of flannel drawers..." She goes on to instruct Mrs. Bryant how to notify her when she has received everything. Signed with a postscript: "With every good wish, Sincerely yours, Christina G. Rossetti. My own health is causing anxiety just now. Do try to depend upon yourself whilst your Husband is amply cared for- it might seem less difficult." Three folds, very good. A scarce and fascinating look at the heart of Christina, along with her solidarity with women's rights, running against the discourse of the day. (2830) \$2,500.00



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

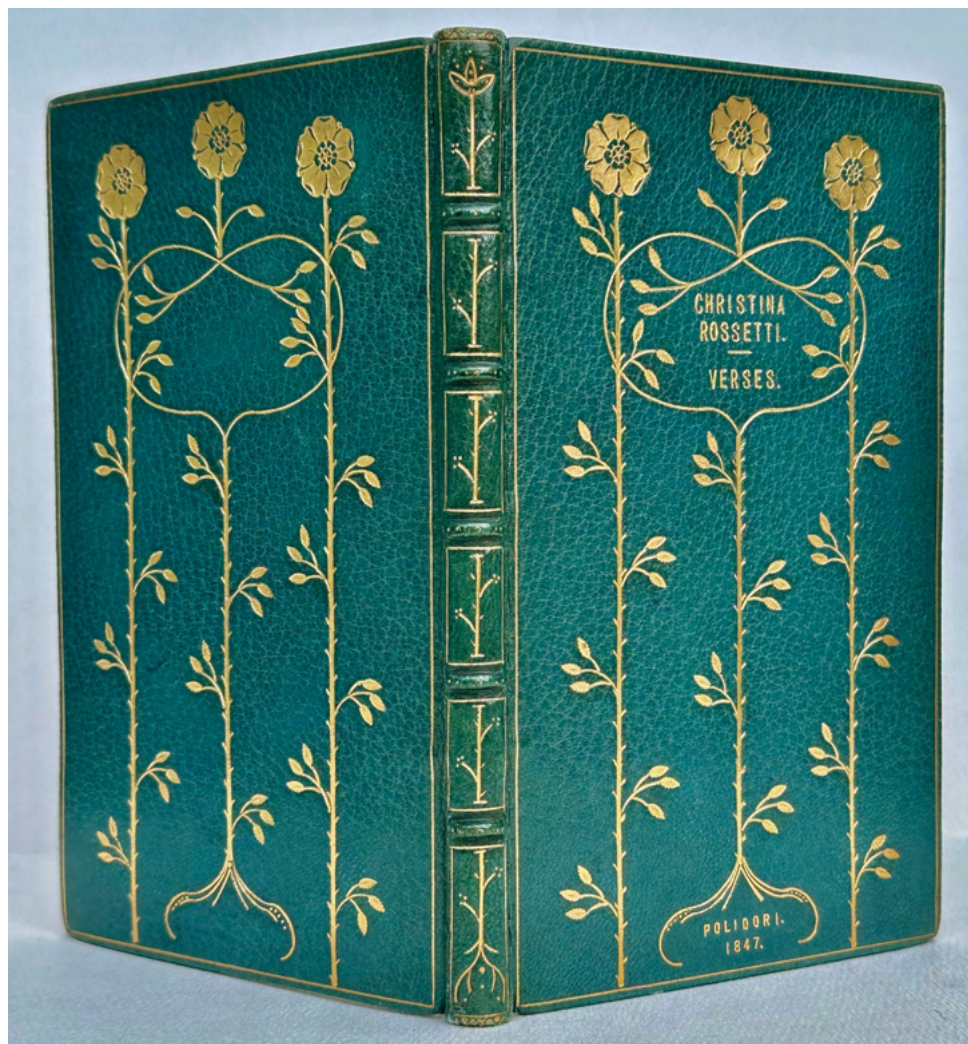
183. [Rossetti, Christina- Certificate of Copyright, The Library of Congress] Maude. Two 4to sheets, two copies (though different forms and each with original signatures, one bearing official seal. Original document signed and executed in fountain pen. May 21, 1898. Copyright for "Maude by Christina Rossetti. 1897. Chicago, Herbert S. Stone & Co." Signed by A. R. Spofford on both. One copy with three signatures, Spofford, Herbert Putnam (Librarian of Congress) and Thorvald Solberg (Register of Copyrights). Creased. One split along folds. Most scarce. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (2995) \$1,750.00



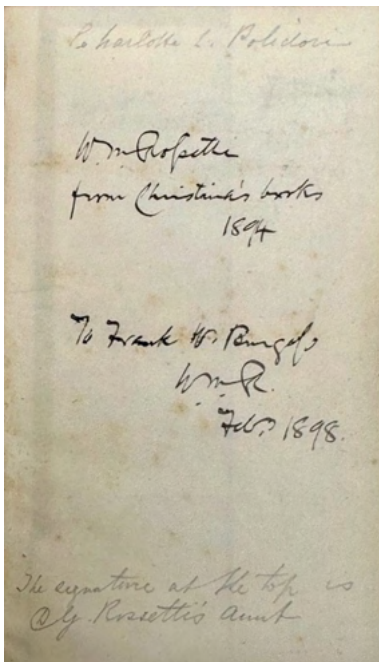
184. [Rossetti, Christina- Excessively Rare Unpublished Christina Rossetti ALS to Oliver Madox Brown] Rossetti, Christina & Oliver Madox Brown. **One of only three known letters by CGR to Oliver Madox Brown.** Excessively rare autograph letter from Christina Rossetti to the young prodigy Oliver Madox Brown, likely 1871-72, when the budding literary and artistic phenom was in his mid-teens. Only two other autograph letters have been found by Christina Rossetti to Oliver Madox Brown, per Antony Harrison, and this one, unpublished, appears to predate both cited by Harrison. Oliver Madox Brown (1855-1874), the first son of the distinguished Pre-Raphaelite painter Ford Madox Brown and Emma Hill, lived a short and incredibly gifted life, showing precocious gifts in both painting as well as literature. He began his first prose story, "Gabriel Denver," in 1871 when he was 17, and it was published in 1873 with little or no fanfare. He began "Hebditch's Legacy" in 1872, but never completed it, succumbing to blood-poisoning in Nov., 1874 at 19. Oliver Madox Brown is universally recognized as one of the more brilliant, young rising stars in art and in literature in 19th Century England, cut down, as it were, well before his potential was ever realized. With the heading, "56 Euston Square. N.W., Friday Evening [written ?71, by William Fredeman, noted Pre-Raphaelite scholar), Christina tenderly acknowledges and thanks Oliver "for enriching me with two such very beautiful & interesting works. Gabriel has explained to me the subject of the one, that

of the other is obvious. You seem to have a great deal of your father's power of expression both in faces, figures, & scenery; your trees & stones have each its own character..." She goes on to say that Lucy told her that he had begun studying Italian with her and expresses her great pleasure in helping "If ever you should think I could be of use in correcting an exercise or smoothing a difficulty..." She closes by giving remembrance to his father, sending love to his Mother and Sister. "I remain, dear Oliver, yours affectionately, C. G. Rossetti." A wonderfully sensitive and alluring letter by the middle-aged Christina Rossetti, in the height of her literary career, offering her kindnesses to what must have been a very auspicious occasion, that swiftly turned to a tragic outcome, only a few years later. (4107) \$4,750.00

VERSES, 1847, HER COPY: IMPORTANT MULTI-FACETED ASSOCIATION COPY OF HER FIRST BOOK, WITH AUTOGRAPH LETTER, BEAUTIFULLY BOUND BY FRANK BURGESS, NOTED ROSSETTI ASSOCIATE



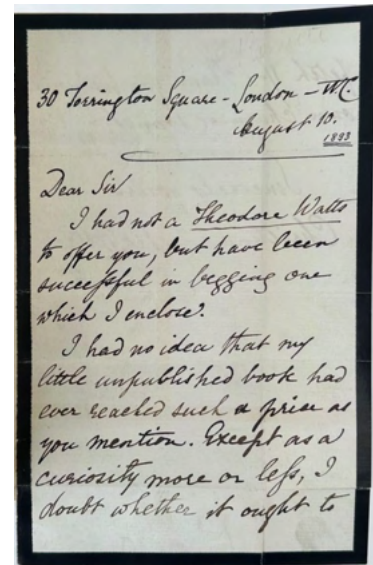
185. [Rossetti, Christina- Stunning Associations] *Verses*. London: Privately printed at G. Polidori's (i.e Gaetano Polidori, Christina's grandfather on her mother's side), 1847. First Edition. **Christina Rossetti's Own Copy** of her First Book, **Inscribed Posthumously in the year of her death by her brother William Michael Rossetti**. The inscription is on the front free fly: "**W. M. Rossetti/ from Christina's books/ 1894.**" An astonishing ASSOCIATION COPY with many inscriptions and presentations, as well as an important ALS from Christina to the recipient, bound-in. A magnificent and finely bound copy of Christina Rossetti's excessively rare first book, privately published by her grandfather in 1847 (Christina was only 17), with a many-faceted presentation and provenance history. **The book is beautifully BOUND BY THE RECIPIENT, FRANK WALTER BURGESS** (see last paragraph for more detail) in full turquoise morocco with ornate gilt tooling to covers and spine, and bearing rich full morocco decorated doublures, who was a well-known rare book dealer (and bookbinder). Burgess was a close associate of the Rossetti family, and especially William Michael Rossetti, with whom he was in regular correspondence, especially after the death of his two famous siblings Dante Gabriel Rossetti and Christina Rossetti, when William entered into extensive correspondence with Burgess. It is known that Frank Burgess purchased some manuscripts written by William's brother Dante Gabriel Rossetti and other family members, and W. M. Rossetti corresponded back and forth with Burgess (over a hundred letters) during the two years leading up to Burgess's premature death in July, 1899. From the lengthy Book Collector article by Roger W. Peaty (Spring 1994): "It was not until 19 September that he [Burgess] that he declared himself a book cover designer by sending Rossetti [Dante] a rubbing of his cover for a copy of Christina Rossetti's *Verse*, 1847 [the rubbing is pictured in the article, and identical match to our binding]. Rossetti liked the design, complementing him on 20 September that 'You have made a genuinely elegant & artistic design... much better for instance than any of Mr. Macdougall's ornamentations to *The Blessed Damozel*. You ought to make a reputation in this line if it suits you to persevere.' Burgess replied on 20 November that he had been so exceedingly pleased & encouraged' by Rossetti's approval that he had immediately set to work on several



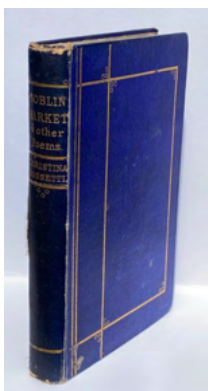
[Item 185, Christina Rossetti--CONTINUED] more designs. Famously, Burgess went on to design the wonderful cover art to “*Ruskin: Rossetti: Pre-Raphaelitism Papers*,” George Allen, 1899. **THIS BEAUTIFUL BOOK IS INSCRIBED TO BURGESS FROM WILLIAM MICHAEL ROSSETTI on a preliminary page, “To Frank W. Burgess, WMR, Feb 3, 1898.”** Above that, the book is **SIGNED IN PENCIL BY CHRISTINA’S AUNT, CHARLOTTE POLIDORI**, who was the daughter of Gaetano, the publisher of Christina’s 1847 *Verses*. She was a governess, and was actively involved in the family’s day to day affairs. As well, the book has the notation (in WMR’s hand) facing that page, in pencil: **“LENT TO MACKENZIE BELL BY WM ROSSETTI, 1895,”** indicating William had earlier lent this book to Bell who was **CHRISTINA ROSSETTI’S FIRST BIOGRAPHER**, and then received it back, to later gift it (or sell it) to Burgess.

BURGESS HAS TIPPED IN A LETTER (1893) FROM CHRISTINA (TO BURGESS, ADDRESSED “DEAR SIR,”) during a period when Burgess was contacting and querying the W. M. Rossetti for material to purchase, etc. The letter, which is expertly bound-in via a tab at the

gutter (i.e. not laid-in), is **AN IMPORTANT, UNPUBLISHED LETTER, SPEAKING OF HER BOOK WITH GREAT HUMILITY:** “30 Torrington Square- London- W.C. August 10, 1893. Dear Sir, I had not a Theodore Watts [underlined] to offer you, but have been successful in begging one which I enclose. I had no idea that my little unpublished book had ever reached such a price as you mention. Except as a curiosity, more or less, I doubt whether it ought to fetch 1/-. Thank you for your own charming sonnet. Sincerely Yours, Christina G. Rossetti.” Two pages, on folded sheet, mounted on tab. A fascinating letter, mentioning in humility her “little unpublished book,” which in fact was indeed published, albeit privately. And what a poignant association, writing this letter to Burgess only a year prior to her death, and then having the book circle back to him five years later.



The book **CONTAINS ITS ORIGINAL EXCESSIVELY RARE RED CLOTH FRONT COVER BOUND-IN AT BACK WITH BOLD GILT LETTERING SURROUNDED BY GILT WREATH BORDERING** (not cited in Maura Ives Bibliography, Oak Knoll Press, 2011). This cloth binding was likely bound either by Christina or William, as Christina’s copies were obtained from her grandfather in sheets. **EXPERTLY BOUND BY FRANK BURGESS**, who is now known to have been quite an accomplished bookbinder, but not commercially. The binding is expertly designed and crafted in full crushed turquoise with attractive gilt stylized long stem Tudor roses on both covers with petals and buds, spine with raised bands and compartments gilt with similar designs. The binding is highlighted with full two-color inlaid doublures (turquoise and red) bearing ornate gilt tooling at all four corners. Side edges with single gilt file ruling, all edges gilt lightly marbled card free fly sheets. Original cloth cover bound-in at back. A truly stunning assortment of association interest surrounding this wonderful offering, apart from being one of the rarest and most sought-after of any Pre-Raphaelite book ever published. (6283) Provenance: obtained from a private collector who had owned this book for years. A FINE COPY WITH ABSOLUTELY NO SIGNS OF WEAR. (6283) \$22,500.00

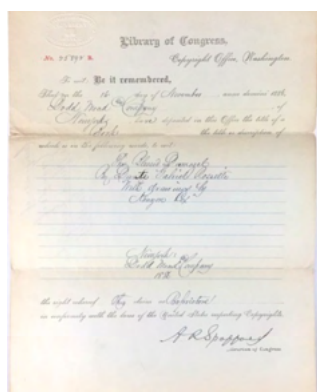


186. **[Rossetti, Christina] Goblin Market and other Poems.** London: Macmillan, 1865. Second edition. Original publisher's blue cloth with gilt-stamped design by D.G. Rossetti. Wood cut title page and frontispiece by Rossetti. The true second edition (so stated), and actually quite scarce. Spine cloth separated and worn on spine, very good. (5139) \$1,250.00



187. **[Rossetti, Christina] Sing-Song. Scarce First American.** Boston: Roberts Brothers, 1872. First edition thus. Original stunning gilt-stamped illustration on front cover after an Arthur Hughes illustration, gilt spine. With 120 illustrations by the famed Arthur Hughes. A fine copy. Rare found thus. (4005) \$750.00

188. **[Rossetti, Dante Gabriel- ALS to Frederic Shields] ALS on Mourning Stationary.** 1 page, on black-bordered mourning stationary. Dante Gabriel Rossetti autograph letter signed, to Frederick Shields. "Friday evening, My dear Shields, Could you look me up tomorrow (Saty) evening at about the time you have come before 8-30 or 9? Or if not, wd you kindly write me a line to that effect on getting this, & I dare say it send such to me before the... Ever yours, DG Rossetti. (4297) \$1,850.00



189. **[Rossetti, Dante Gabriel- Certificate of Copyright, The Library of Congress] The Blessed Damozel.** 4to sheet with manuscript title on back, "Certificate of Copyright of The Blessed Damozel, Nov 6/86." The original document signed and executed in fountain pen. "November 16, 1886. Copyright for The Blessed Damozel by Dante Gabriel Rossetti With Drawing by Kenyon Cox. Dodd Mead and Company, New York," etc. Signed by A. R. Spofford of the Library of Congress. There is also a small note in pencil stating "Renewed No 13, 1914." A most scarce survival. Dodd, Mead's book was issued in huge folio format with heavy thick vellum covers, ornate gilt designs and superb illustrations by Kenyon Cox. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (2994) \$1,250.00

190. **[Rossetti, Dante Gabriel- Copeland and Day, SPECIAL COPY, LIMITED 50 COPIES ONLY] The House of Life.** Boston: Copeland and Day, 1894. Original beige paper covered boards (folded over, as issued), lettering on spine. THE SCARCE LIMITED EDITION, ONLY 50 COPIES PRINTED, with rubricated title page, and large decorated initials throughout (i.e. printed in red). The first "complete edition" of the House of Life, wonderfully printed by Copeland and Day featuring three borders and 114 initial letters by Bertram Grosvenor Goodhue. T A fine copy. Scarce thus. (6274) \$850.00



191. **[Rossetti, Dante Gabriel- Dannreuther Rarity- First Appearance DGR Song] Dannreuther, Edward. AUTUMN SONG.** Three quarter parchment boards, marbled boards. Original programme entitled, "Specimens From A Cycle of English Songs and Lyrics. The Music of Edward Dannreuther. Exceedingly scarce programme containing poems (i.e. songs adapted by Dannreuther) by Rossetti, William Morris, Swinburne and others and the FIRST APPEARANCE OF D. G. ROSSETTI'S POEM, "Autumn Song," which differs from the printed version. A most scarce survival, the entire program and wrappers being bound into a book with many ancillary pages at end. Wear to covers, else near fine. Edward Dannreuther was a popular German pianist and composer who took up residence in England in 1863 and rapidly became a Pre-Raphaelite admirer and enthusiast who adapted some of their poetry, especially Rossetti's, into song. As well, "Love-Lily," by DGR appears here, and others by William Morris, etc. Most scarce. (3991) \$950.00

**“Given to me by Rossetti. C.E.R.” [Charles Eliot Norton] Albumen Photograph
Taken By Dante Gabriel Rossetti of His Drawing of his Sister, Christina Rossetti, and Presented to Norton,
Close Associate of Ruskin, and Friend of Dante**



192. [Rossetti, Dante Gabriel- Original Albumen Photograph of Rossetti's 1866 Crayon Drawing of His Sister Christina, Gifted to Close Friend Charles Eliot Norton, With His Inscription] Albumen Photograph of Dante Gabriel Rossetti Drawing of Christina. Offered here is a large albumen photograph of his drawing of his sister, Christian, circa 1869, which Dante had taken (see below), and gifted to his close friend Charles Eliot Norton, American author, social critic, and Harvard professor based in New England. With Norton's holograph inscription just below the mounted photograph: "Given to me by Rossetti, 1866-1869. C. E. R." The drawing by Rossetti is a well-known portrait, the finished example executed by Rossetti, in 1866. Photograph size: 7 1/4 x 8 3/4 inches, mounted on to a card stock measuring 8 x 10 inches. The inscription by Norton is on the card backing, just below the mounted photograph. On the back of the board, written in pencil: "Rieber/ University of Cal," this referring to the former owner, Charles Henry Rieber, who was a teacher of logic and philosophy at University of California for 47 years. The story of this photograph is indeed intriguing. Rossetti had earlier promised a similar photo of Christina to his own mother. His correspondence reveals numerous ways in which he considered photos a valuable way to capture and save an accurate record of his artwork, including providing a vehicle to gift to close friends.

One such letter, dated April 23, 1869, was to Charles Norton, probably sent just prior to the gift of the photograph here described: "My dear Norton, I send you herewith some photo-chiefly from uncolored drawings. The Cassandra subject I hope one day to paint... I have photos of two sketches by my Wife; Pippa, and another; which I will send you, as you will, I am sure, enjoy their poetic character. Also, two or three of my sketches of her. I have had all her scraps and scrawls in ink photographed... D. G. Rossetti." As well, and interestingly, Rossetti had promised his mother a photograph of the same sketch of Christina two years earlier, here documented in a letter to her dated July 26th, 1867: "Dear Old Thing, I shall be having some copies I have ordered of the large photo: from the drawing of Christina and can then give you any you like. I am glad the Antique liked the chair and other things ... your affectionate son, Gabriel." That this is the same drawing is verified in a note by the editors, Doughty and Wall, "No doubt the well-known crayon drawing of Christina, dated Sept. 1866." The albumen photo is very well preserved, having been laid down on the card backing contemporaneously, early 19th Century, and no deterioration has occurred as a result. There are two small ink blot stains just above the Norton inscription, not affecting the photograph. Very slight nick to mid-right size which mainly affects the backing. In the phot, just to the right of Christina's head, one can make out faintly: CHRISTINA ROSSETTI, and the DGR emblem. Most scarce and desirable family heirloom. Nothing like this, to our knowledge, has sold in commerce. (6320) \$5,500.00

193. **[Rossetti, Dante Gabriel]** Taglialatela, Eduardo. **Dante Gabriele Rossetti: Rosa Maria, La Nave Bianca, etc.** Roma: Casa Editrice Vallardi, n.d. ca. 1913. First edition. Original printed paper wraps. Translations of poems by DGR. Scarce. Some wrinkling and discoloration of spine, very good. (3992) \$325.00



194. **[Rossetti, Gabriele]** **Versi.** Losanna: S Bonamice E. Compagni, 1847. First edition. 12mo. Original brown pebbled cloth. Engraved woodcut angel vignette on title page. 284pp. A scarce book of poetry by the father of Dante Gabriel and Christina Rossetti, written while a professor at King's College, near the time his eyesight had begun to fail in totality. Wear to head and tail of spine, else very good. (4028) \$375.00

195. **[Rossetti, William Michael- ALS]** **Autograph Letter Signed by William Michael Rossetti.** 2pp, folded sheet. ALS by William Michael Rossetti, written from St. Edmunds Terrace, 7th Dec, 1890 to Dr. Moore- writing in reply to a request for his opinion on the "Station" Scholarship which "must no doubt be the Telegraphists blunder for "Italian" Scholarship." He continues to say that he had signed the paper which Moore had sent & mailed a note with Professor Millais' letters- which would hopefully have settled the matter. Signed W. M. Rossetti. (lacks rear blank). (3822) \$325.00

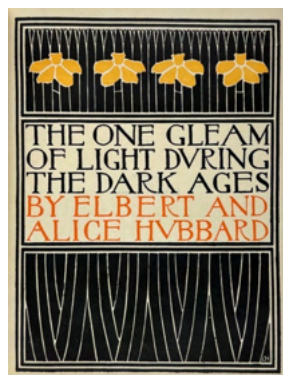
196. **[Rowfant Club- Ephemera]** **A Small Collection of Seven Separate Pieces of Rowfant Club Ephemera.** East Aurora: Roycroft Press. Seven

separate Rowfant Club Ephemera items including printed special announcements, speakers, etc., all in near to fine condition. 1)

"Candlemas," The Rowfant Club, 1903. 8 pages, including covers. Original printed wrappers (in red and black) with cover illustration of groundhog (Rowfant symbol), #61 of 140 copies, unopened. Announcing the annual meeting (February 2nd, 1903), and including agenda items and the order of the day. Vignette of candlesticks/holders at end. 2)

"The Poe as a Prophet," 4pp, gray paper, cover vignette woodcut of book. Announcing W.B. Wallace "for the entertainment of all fortunate Rowfanters..." 3) "At the Sign of the Candle for Saturday Night, March 9th, 1907, 4pp. Printed in red and black, vignette on cover and at end. "Those who come seeking light at the Sign of the Candle will learn somewhat of 'Builders of the Thirteenth Century,' from Abram Garfield." 4) "As Advertised," announcing new

meeting with "no great ceremony or display..." etc. 1907. 4pp. 5) "For the Eight Rowfant Night before Candlemas," Emery Holden will talk about "Old New England School Books," etc. 4pp. 6) "At the Sign of the Candle," oblong, 4pp, vignette on back, Thomas L. Johnson will talk on "Arthur Christopher Benson," etc. and 7) a single envelope, addressed to H. Pierce (Philadelphia), a Rowfant member, postmarked Oct 15, 1908, from "Rowfant." (4719) \$450.00



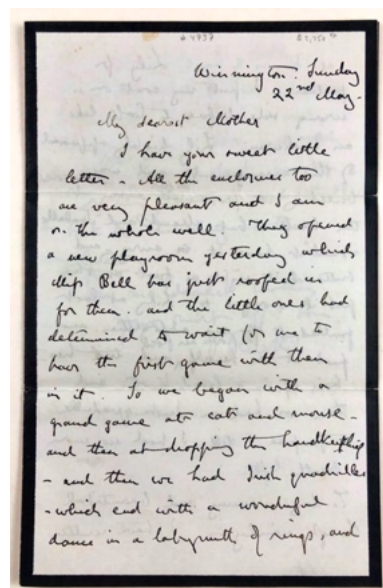
197. **[Roycroft Press Classic- Dard Hunter Design Work Throughout, JAPAN VELLUM LIMITED TO 106 COPIES, IN ORIGINAL BOX]** Hubbard, Elbert and Alice. **Justinian and Theodora.** East Aurora, NY: Roycroft Press, 1906. First Edition. One of Roycroft's finest illustrated books, featuring the famous double-spread title page by Dard Hunter. IN THE SCARCE ORIGINAL BOX, felt-lined. Bound in superb three-quarter brown crushed morocco with elaborately gilt decorated spine, marbled endpapers, by the Roycroft binders. Limited, signed an numbered (#47) to only 106 copies on Japan Vellum. Fully designed with color initials and heading by Dard Hunter. Book is fine, box very good (chipped at joints). This has become a scarce title, made much more so in its original box, and in fine condition. (6285) \$2,250.00

198. **[Roycroft Press Ephemera]** Hubbard, Elbert. **Small Lot of Eleven Ephemera pieces.** 1) Fruit of the Roycroft, by Amie Leslie. Hand -illuminated. 4pp. 2) - 4) three items on Roycroft's yellow-orange stationery, Roycroft Inn (unused), Roycroft Inn with notes in script, and The Philistine (unused); 5) Roycroft shop envelope with gilt return printed address; 6) The Essay, House of Hubbard, 4pp prospectus 7) The Philistine Announcement; 8) A Message to Garcia, Announcement; 9) The Fra, Advertising Rates; 100 Emerson quote. All fine to near fine condition. (6319) \$225.00



199. [Rudnicki, Leon- French Art Nouveau] **L'Année Chrétienne, 1899.** Paris: Charles Delagrave, 1899. First edition. 4to. Original color pictorial paper covered boards with exquisite Art Nouveau illustration (lithographic) in colors including gilt and bronzing, illustration wraps around to fill back cover. Contains twelve exquisite full page individual color plates by Rudnicki, housed in a gold textured paper frame open at bottom edge, to give the impression of a gold frame. Plates by Rudnicki are highly decorative and Art Nouveau inspired, each covering most of the page, each with different floral borders and each with a small, narrow portion used for the the month of the year. Printed by Ducourtieux & Huillard. Spine with chipping; an amazing survival, extremely scarce with no other copies found on the net. Leon Rudnicki (1873-1958), French painter, illustrator and decorator active in the 1890's through 1925, and is best known for his splendid At Nouveau cover for "L'Effort." (2983) \$1,850.00

200. [Ruskin, John- Fabulous ALS to His Mother] **Autograph Letter Signed, ca. 1864.** 21/2p., 8vo, Winnington, [Cheshire], 22nd May, [1864, or shortly thereafter] per Van Akin Burd, ("The Winnington Letters," London, George Allen, 1969). Written on black-bordered mourning stationery (see below). A wonderful letter from Ruskin to his mother describing a dance at Winnington School in which he had been involved with his young friend Lily Armstrong, who remained a close friend for years after their initial meeting in primary school. "Winnington, Sunday, 22nd May, My dearest Mother, I have your sweet little letter- All the enclosures too are very pleasant and I am on the whole well. They opened [at Winnington School] a new playroom yesterday which Miss Bell has just roofed in for them, and the little ones had determined to wait for me to have the first game with them in it. So we began with a grand game of cat and mouse - and then at dropping the handkerchief - and then we had Irish quadrilles - which end with a wonderful dance in a labyrinth of rings, and as I was to have Lily for partner, I put my coat on wrong side before, to look like an Irishman; Lily highly approved of this arrangement... Lily at last pulled it off me altogether and put it on herself over her frock and tied her hair up in a hard knot and then we had an Irish quadrille to purpose - till I had no more breath left..."He goes on tell of weather and how poorly he has written this letter, and in closing, poignantly alludes to her well-being, "glad to hear Joanna helped you with Boo- and that you are a little better able to bear being alone..."etc., signing, "For my dearest mother, your most affec. son, J. Ruskin." Ruskin first met Lily Armstrong when she was a 12-year-old schoolgirl at Winnington boarding-school in Cheshire which was run by the financially incompetent Margaret Alexis Bell, and Ruskin provided considerable interest and assistance on her behalf. He was a regular visitor to the school, where he not only proceeded with his own writing, but also joined in games and dancing with the girls. His friendship with Lily lasted well beyond her schooldays, after her marriage, and was evidently deeply affectionate on both sides. Folds, slightly browned. The letter is written on mourning notepaper, used after his father's death, on March 3, 1864. (4737) \$2,750.00



201. [Schroeder, Hans] Hepner, Clara. **Sonnensheinchens. Erste Reise.** Mainz: Joseph Scholz, n.d. (ca. 1925). First edition. Quarto. Cloth backed color pictorial paper covered boards. Superb full and half-page color illustrations throughout by Hans Schroeder. 16pp. Very good. (97) \$225.00



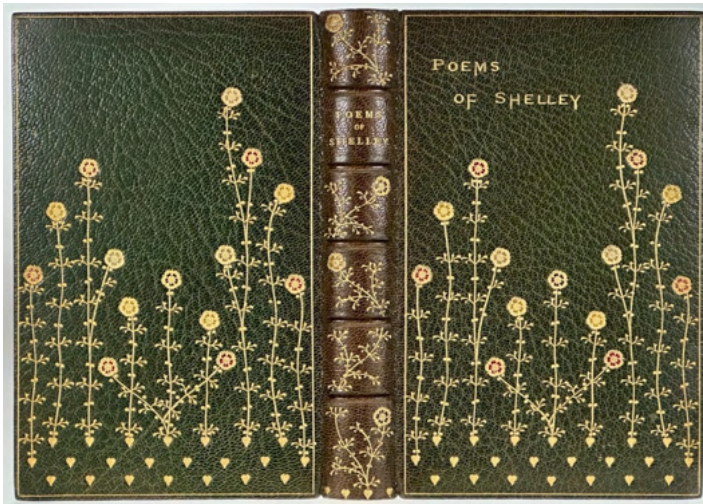
202. [Scribner's Publishers- Scarce] **The House of the Brains.** New York: Privately Printed for Scribner's at the University Press, 1896. Original holland backed gray laid paper covered boards with title on cover in black. The scarce "Scribner Christmas Dinner" Celebration for the 50th Year Anniversary. Only 100 Copies printed, (this is copy #11, with menus, special poems for the occasion, etc. With frontispiece, title-page printed in red and black. Slight dusting to covers, foxing to frontis, near fine. Printed at Will Bradley's University Press. (4225) \$275.00



203. [Seymour, Ralph Fletcher- Superb Specimen Prospectus] **The Book of Ruth**. Indianapolis: Bobbs-Merrill Company, 1904. Four-page Specimen Prospectus, folded once on octavo sheet with decorative calligraphic initial on front, and opening into a double-page spread with illustration and decorative initial (in red), all by Ralph Fletcher Seymour. Near fine. (6315) \$150.00

204. [Sharp, William- Association Copy] **Romantic Ballads and Poems of Phantasy**. London: Printed for the Author by Walter Scott, 1888. First edition. Original full beige parchment over boards, red and black stamped lettering on cover. ASSOCIATION COPY, INSCRIBED BY SHARP TO WILLIAM BELL SCOTT, PRE-RAPHAELITE PAINTER AND POET: (on front free fly:

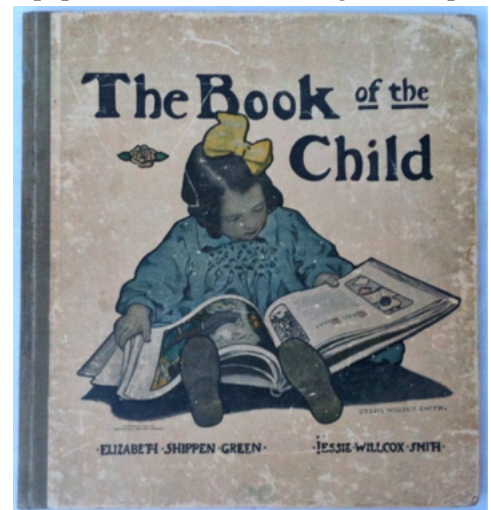
“William Bell Scott with the kindest regards and friendliest remembrance of the Author.” 87pp. Top edges trimmed, others uncut. Rubricated half-title and title page. Excessively scarce and early Sharp title, no copies found at time of writing. Slight wear to fragile parchment covers, endsheets browntoned. A near fine copy of a superb association, bringing together a significant author, critic and poet of the 19th Century (Sharp) with one of the most prominent espousers and advocates of Pre-Raphaelite art and poetry, William Bell Scott- probably D.G. Rossetti’s closest confidant and friend. (2411) \$950.00



205. [Shelley, Percy Bysshe- Fine Binding- Ramage] **Poems of Shelley**. London and New York: Macmillan and Co, 1900. 12mo (152 x 95 mm).. Full contemporary olive morocco binding by Ramage with inlaid design and gilt patterning on both covers and spine. Gilt floral pattern of tall stems with citrus, red and black morocco inlays on the flower petals, on both covers, with a series of heart decorations near foot over covers. Spine in six compartments with five raised bands, repeated floral pattern with morocco inlays in compartments, gilt-lettering in second compartment. All edges gilt, silk moiré endpapers, gilt dentelles of more floral patterns with morocco inlays, GILT STAMP-SIGNED BY RAMAGE. Half-title, engraved title-page vignette. From the “Golden Treasury Series”. Spine a bit sunned; a very attractive binding from

this celebrated London bindery best known for their remarkably fine gilt work and craftsmanship. (6262) \$1,750.00

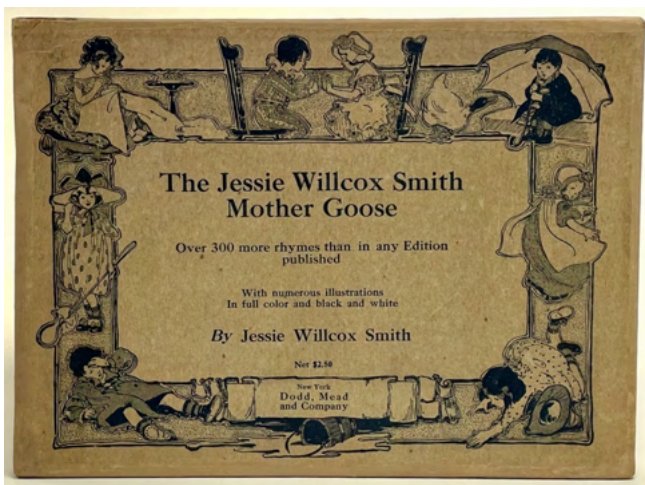
206. [Smith, Jessie Willcox - Magnum Opus] Humphrey, Mabel. **The Book of the Child**. New York: Frederick A. Stokes Company, 1902. First edition. Large squarish folio. Original color tinted paper covered boards, beige cloth spine. Cover insert on front and back by Smith, seven full page color plates, 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. 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), and 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 ever had of this large lapbook which is seldom found in presentable condition. Occasional wear, scuffing, very good. (1262) \$2,750.00



207. **[Smith, Jessie Willcox Rarity] Bryn Mawr College Calendar for 1902.** Bryn Mawr: Bryn Mawr College Students' Association, 1901. First edition. Oblong quarto. Exceedingly scarce original printed Bryn Mawr College Calendar comprising THIRTEEN FULL-PAGE THREE-COLOR ILLUSTRATIONS BY JESSIE WILLCOX SMITH, ELIZABETH SHIPPEN GREEN AND ELLEN WETHERALD AHRENS. Measuring 14 x 7.5 inches, this calendar was printed by the Beck Engraving Company who go on later to print many of Smith's books, including all by David McKay. Original printed wrappers with cover illustration by Elizabeth Shippen Green, calendars calligraphed by the three artists with decorative initials, six full-page colored illustrations by Jessie Willcox Smith, six full-page colored illustrations by Elizabeth Shippen Green and one full-page colored illustration by Ellen Wetherald Ahrens. These illustrations were commissioned especially for this illustrious calendar by the Bryn Mawr College Students' Association and are the first and only appearances of these images anywhere in print. The concept was pre-dated by one earlier number which had only 5 full-page color illustrations by Smith (others in border designs). Without a doubt the scarcest and most graphically stunning of any of Smith's ephemeral items, of which there are hundreds if not thousands of examples through her prolific career. Some very minor chipping to paper, original ties still present, an amazing survival. (1196) \$2,750.00

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

The Exceedingly Scarce First Issue, in the Original Box, Priced \$2.50

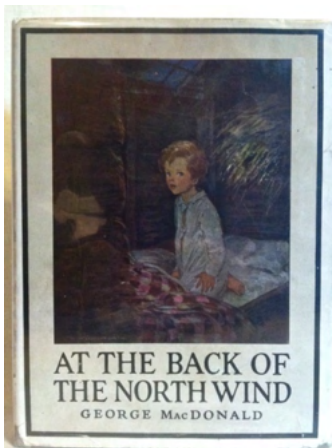


209. **[Smith, Jessie Willcox- IN THE ORIGINAL FIRST ISSUE BOX] Mother Goose Lore. The Jessie Willcox Smith Mother Goose.** Oblong quarto. IN THE ORIGINAL FIRST ISSUE PICTORIAL TWO-PART BOX WITH PRICE \$2.50 (See Nudelman A39, First Issue, Pelican Publishing Company, 1989). Black cloth with full-size color pictorial insert front cover, title in bold and stamped in white on spine, 12 color and 5 black and white full-page illustrations by Jessie Willcox Smith. The vanishingly rare first issue with box printed with the price: "\$2.50." Book is in exceedingly fine condition, one of the nicest copies we have ever seen, with the rare attribute of having all of the thickly applied white ink completely present. The box is in quite remarkable condition also, with the cover illustration quite vivid and clean, and only very minimal chipping to edges and very small soiling. In all, a wonderful copy of a most scarce survival, and surely one of Smith's most enduring classics. (6325) \$3,250.00

210. **[Smith, Jessie Willcox] Stevenson, Robert Louis. A Child's Garden of Verses.** New York: Charles Scribner's Sons, 1905. First edition. 8vo. Near fine copy of one of Smith's most endearing collection of illustrations. Color cover insert, full-page color plates. The scarce first issue with all of the first issue points. Near fine with fading to spine, some folding of one tissue guard, edgewear. (1260) \$450.00

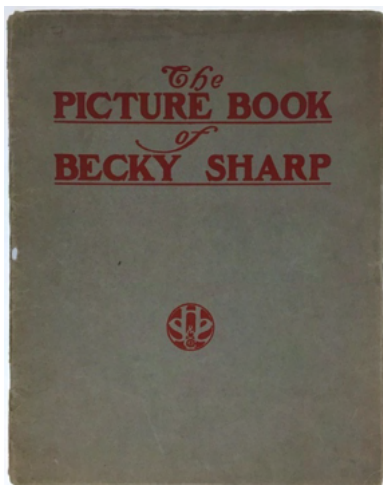


211. **[Smith, Jessie Willcox- Original Photographs of Elizabeth Shippen Green, etc. Dressed-up as a Gag, and a Child Model]** Smith, Jessie Willcox and Elizabeth Shippen Green, Huger Elliott. **Four Vintage Photographs.** A collection of four photographs taken by Smith, preserved in a contemporary brown 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) \$1,850.00



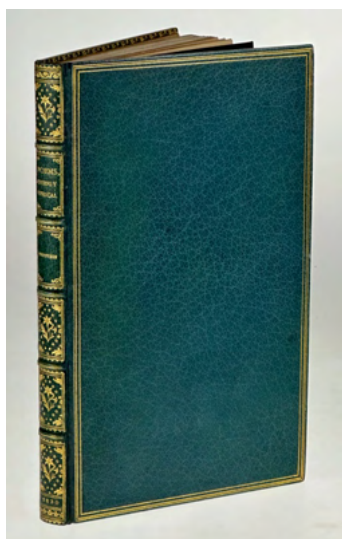
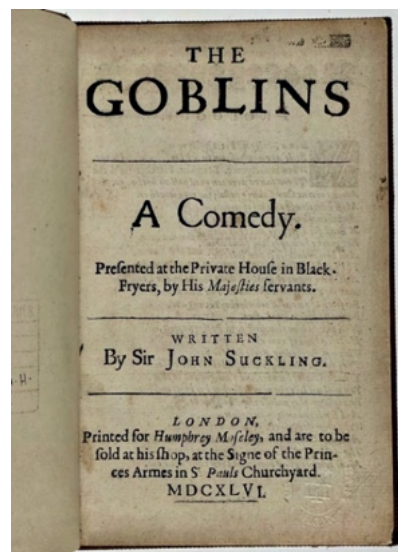
212. **[Smith, Jessie Willcox- In Original Dust Wrapper]** MacDonald, George. **At the Back of the North Wind.** Philadelphia: David McKay Company, 1919. First edition. First issue book and wrapper, satisfying all of the points in Nudelman A53. In original white printed glossy dust wrapper with central color illustration offset in light brown background, lettering in black on cover and spine, no other writing on the wrapper (as called for). Beige cloth with bold gilt panel border on front cover surrounding color insert, blue embossed borders. Spine with vignette and lettering all blocked in gilt. Top edges gilt. Eight full-page color plates, color title-page, color insert on cover, blue pictorial illustrated endpapers all by Jessie Willcox Smith. Book is pristine, very fine with no signs of wear. The gilt on the cover and spine are as new. The wrapper is very good or better, completely intact with only a few random small chips, esp. to corners and base of spine. A very scarce wrapper for an early Smith book. (1163) \$675.00

213. **[Society of Arts and Crafts in Boston] Prospectus for Soliciting Membership.** Boston: Society of Arts and Crafts, 1905. 6 x 8 inches. One folded octavo sheet, printed in bold font, 4pp. One of earliest prospectuses from the Society of Arts and Crafts in Boston (1905). The prospectus presents some background on this important Turn of the Century Boston Art Society, soliciting membership and explaining the group's ideals. Important early statement of this Art Society which is still in existence today. A few tears at folds, very good. (6290) \$250.00



214. [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

215. [Suckling, John- Goblins] Suckling, Sir John. **The Goblins. A Comedy.** London: Humphrey Moseley, 1646. First Separate Edition. 64pp. Bound in 20th century full roan binding with red leather insert on spine with gilt lettering. The Goblins is a Caroline-era stage play, a comedy written by Sir John Suckling, English poet, prominent among those renowned for careless gaiety and wit and the accomplishments of a cavalier poet. The play was premiered on the stage in 1638, and first published in 1646, as per this copy. It was entered into the Stationers' Register on 24 July 1646 and published in quarto later that year by the bookseller Humphrey Moseley. The Goblins was a significant element in the so-called "Second War of the Theatres" of the 1630s, which involved Ben Jonson and his supporters, notably Richard Brome, who represented professional playwrights arrayed against the courtly amateurs like Suckling. Suckling's ridicule of the recently deceased Jonson in *The Goblins* provoked Brome to ridicule Suckling in his *The Court Beggar*. B1 with tear to lower margin running into text, small rust hole to B8 affecting 1 or 2 letters of text, final f. rather soiled with fore margin chipped, Wigan Public Library blind stamp on title and bookplate to front paste down. Extremely scarce. No other copies located in commerce. (6269) \$1,250.00



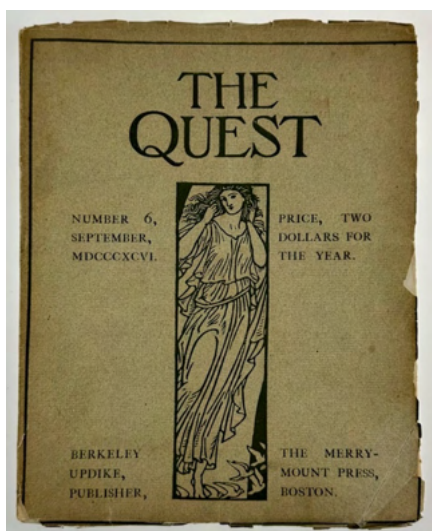
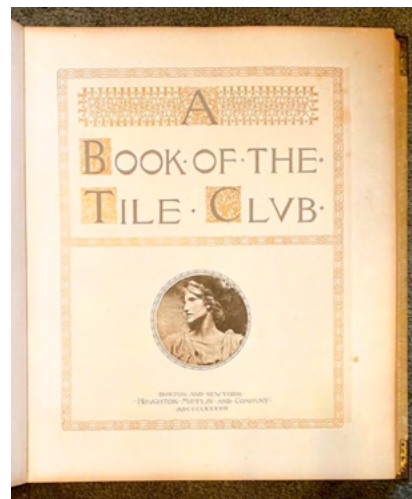
216. [Tennyson, Alfred Lord- Binding, Fine- Riviere] **Poems, Chiefly Lyrical.** London: Effingham Wilson, 1830. First Edition. 12mo. FIRST EDITION, second issue, with "carcanet" on p.72, and with p.91 numbered correctly. Attractive blue crushed levant gilt, top edge gilt, others uncut, stamp-signed by Riviere. Fine, and very beautiful. Tennyson's first separately published book. (6082) (see photo to left) \$1,850.00

217. [Tiffany & Co Printing, The Devinne Press- Scarce Imprint in Wrapper] **Record of the Semi-Centennial Anniversary of St. Nicholas Society of the City of New York.** New York: Printed for Tiffany & Co, by Theo. L. Devinne & Co., Printers, 1885. First edition. Original publishers light brown paper covered boards with illustration and lettering on both covers. In the exceedingly scarce printed brown paper dust wrapper with St. Nicholas Society emblem seal. Printed in black and mustard yellow, with circular illustrated design motif on title-page, headpieces throughout. Printed on fine paper. A most scarce Tiffany Printings, as well as Devinne title, and an early wrapper example. Near fine. (4227) \$450.00

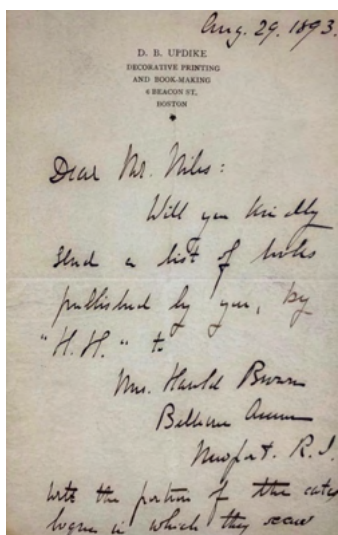


218. [Tile Club- Arts & Crafts/Aesthetic Movement/Decorative Age- Rarity- One of a Hundred, Full Vellum Binding] Strahan, Edward [Stanford White]. **A Book of the Tile Club.** Boston and New York: Houghton Mifflin and Company, 1887 [1886 on copyright page]. First edition. The monumental "Edition De Luxe," One of Only a Hundred Numbered Copies (this is copy #4) issued in original publisher's full thick vellum boards exquisitely tooled in gilt, designed by Stanford White (1853-1906), renowned American architect and frontrunner among Beaux-Arts firms. His designs embody the so-called "American Renaissance." Cover design includes all-over gilt pattern embodying the title and surround by four Grecian urns, spine with four raised bands and ornate gilt designs on two panels, lettering on the second panel. Back cover with lettering, insignia and crosshatching, all in gilt. The corners have brass edges with small rivets, as issued. Elaborately decorated endpapers with gold designs, AEG. This is the rare version of the Tile Club book, one of a hundred copies only,

with dozens of mounted illustrations printed on Japan Vellum. The Tile Club was formed in 1877, predominantly a group of artists, writers, architects, and musicians working in New York City in order to promote and exchange ideas on arts and crafts, as well as organizing summer sketching expeditions. The budding group soon grew with luminaries joining such as Winslow Homer, William Merritt Chase, John H. Twachtman, Elihu Vedder, Julian Alden Weir, Edwin Austin Abbey, Arthur B. Frost, Augustus Saint-Gaudens, and Stanford White. Although the club was in existence for only ten years, it exerted a powerful influence on the development of the art and culture of late-nineteenth-century America. A wonderful copy, near fine, with only occasional age-related minor discoloration to vellum, which has virtually no warping, rare for a book of this size and weight. A great rarity indeed. (4647) \$3,850.00



219. [Updike, D. B.- Scarce Early Merrymount Press] **The Quest, Number 6, September, 1896.** Boston: The Merrymount Press, 1896. First Edition. Bound in original publisher's light tan paper wrappers with superb Art Nouveau figure in rectangular box, lettering in dark green on cover. Daniel Berkeley Updike founded the Merrymount Press in 1893, and the early Quest series brought forward many of the artists and authors of the period, at first emulating the work of William Morris, but soon evolving into his own style of simplicity and graph woodcut artistry. This particular number is chock full of fine whole-page woodcut illustrations, including the work of C. M. Gere, Sydney Meteyard, E. G. Treglown and others, and essays by W. R. Lethaby, Inglis Sheldon Williams and others. A very well-preserved copy with slight chipping to the fragile paper-covered lower spine, edges. This is one of the more attractive early Merrymount Press items we have had in a long time, from a graphic, woodcut quality point of view. (6311) \$375.00



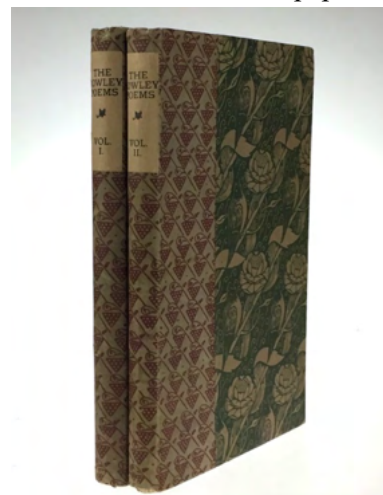
220. [Updike, D. B.- ALS] **Autograph Letter Signed to a Publisher.** Scarce autograph letter signed, 2pp, by **Daniel Berkeley Updike** (1860-1941), Boston book designer and printer, possibly to Thomas Niles, a partner in the famed press of Roberts Brothers. Written on Updike personal stationery with printed header, "D.B. Updike, Decorative Printing and Book-Making, 6 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." 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) \$325.00

221.. [Updike, D. B- **Fabulous Four-page Notice**] **On the Decorations of the Limited Edition of the Standard Prayer Book of MDCCCXCII.** New York: Printed at the De Vinne Press, 1893. Quarto. 4pp. Folded sheet with cover comprising title, publisher and date along with a decorative floral grape wreath. The notice provides details of book, edition size, compliments, margin details, subscriptions, etc. The last two pages are an essay by Updike, with illuminated initial in print. Fine. Most scarce. (6310) \$175.00



222. [Vale Press- **Exceedingly Scarce Prospectus for Two Portfolios**] **Pissarro, Camille & Charles Shannon. Travaux Des Champs & Six Lithographs.** London: Vale Press, 1894. First Edition. Four pages, one oblong octave sheet, folded once (4 x 8 1/2 inches). A very early and scarce Vale Press prospectus for two portfolios: Travaux Des Champs and Six Lithographs. The two portfolios are probably the rarest of all Vale Press items, published in 1894 and priced 4 and 5 pounds each. Cover woodcut vignette by Charles Shannon. The Travaux was a portfolio of 6 woodcuts, designed and drawn on wood by Camille Pissarro, and engraved and printed by his son, Lucien. The Six Lithographs was six lithographs drawn on stone by Charles Shannon. On the back cover are details on where the items may be found and procured: 1) The Dutch Gallery... Hanover Square, on or after November 6, 1894 and/or from Ch. H. Shannon, Beaufort Street, Chelsea. Fascinating, this before the Vale Press had a shop. Fine. Most scarce. (6287) \$225.00

223. [Vale Press] Rossetti, Dante Gabriel. **Hand and Soul.** London: Hacon and Ricketts, Vale Press, 1899. First edition thus. Original gray paper covered boards, printed paper labels on cover and spine. Printed on handmade laid paper, decorated throughout superb border design, initials and flourishes by Charles Ricketts. Spine with paper loss, some wear to boards. (2390) \$375.00

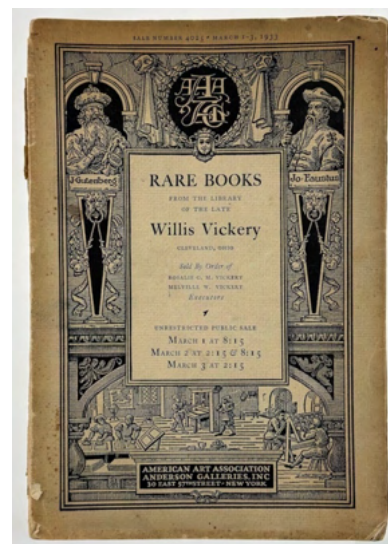


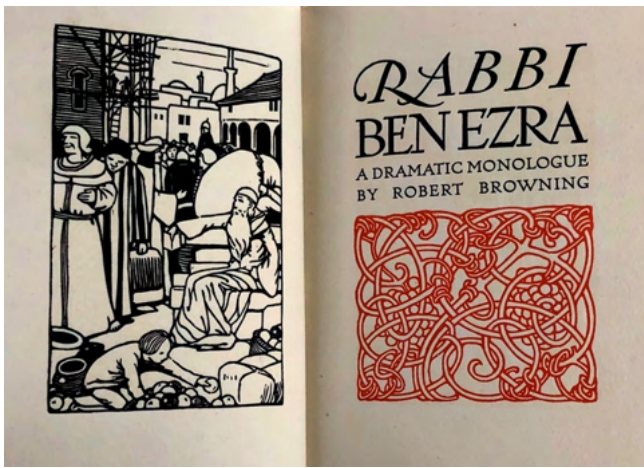
224. [Vale Press] Chatterton, Thomas (Robert Steele, ed.). **The Rowley Poems.** London: Hacon & Ricketts, Vale Press, 1898. First edition thus. Two volumes. Original color pictorial paper covered boards (two-toned) with red-brown patterned design at the spine, and green decorated paper over most of the boards in a repeating flower and vine pattern, printed paper labels on both spines. 210 copies, cover design, exquisite full-page decorated title pages in each volume, intricate initials throughout, all by Charles Ricketts. A difficult title to find, especially in fine condition. Our copy is exemplary, very fine, with very light browntoning to endsheets and first free fly which is almost universally seen in abundance. (3535) (see photo to left) \$850.00



225. [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 Rivi re & 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. "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) \$4,250.00

226. [Vickery, Willis- Anderson Galleries Sale of His Collection] **Rare Books from the Library of the Late Willis Vickery.** Cleveland, OH: American Art Association, The Anderson Galleries, 1933. First Edition. 4to. Illustrated paper wrappers. 137pp. The rare sale catalog of an important rare book auctions in the early 20th Century in America comprising the books of Willis Vickery who was an avid and knowledgeable collector of Shaekspeareana, and one who appreciated fine printing and bookbinding. He formed the Rowfant Bindery in 1909, taking in most of the staff of the Club Bindery who had recently fallen into misfortune, and importantly, their chief finisher, Leon Maillard. 816 lot entries. This copy annotated with prices in pencil in the first half of the sale. Nicely preserved, with wear to spine. Scarce. (6295) \$125.00





227. [Village Press- Pickford Waller's Copy] Browning, Robert. **Rabbi Ben Ezra**. Hingham, MA: Village Press, 1904. First edition thus. Original gray paper-covered boards with Japan vellum spine. Limited to 173 numbered copies on Arches, of which this is #121. Frontispiece, title, and tailpiece illustrations in black; title page decoration and 9-line initial "G", all by W.A. Dwiggins. Pickford Waller's Copy, possibly a presentation copy to Pickford Waller, English designer, viz. a small decorative "PW" label pasted to the front cover, on paper dyed to match the boards, and, as well, with Waller's etched bookplate to front pastedown, in multiple colors. Fine copy. (4692) \$850.00

Heinrich Vogeler: One of the Most Renowned Jugendstil Works, 1900, Verlag Insel

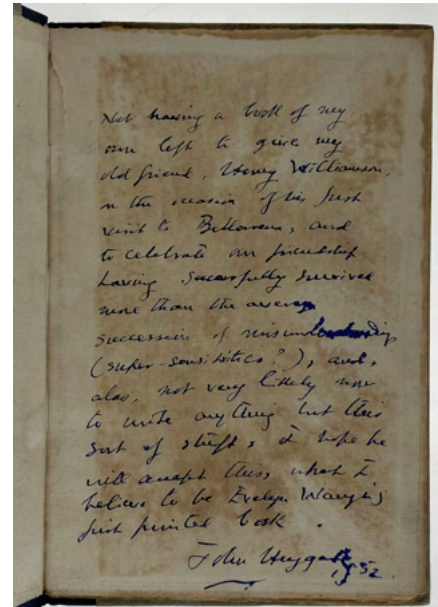
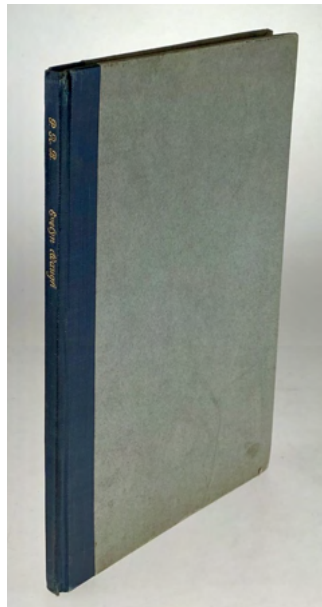
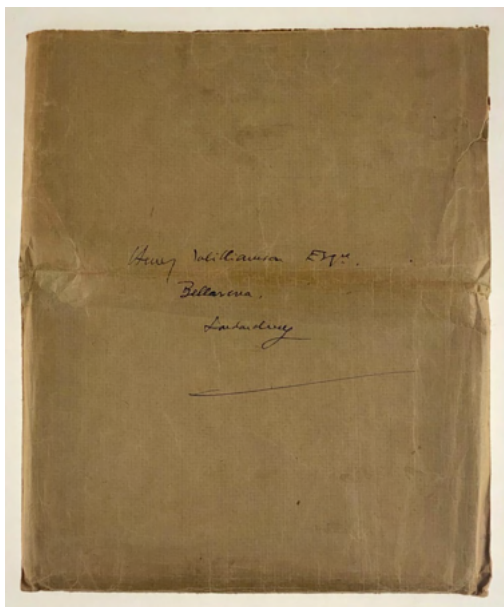


228. [Vogeler, Heinrich- Crowning Jugendstil Achievement] Hofmannsthal, Hugo von. **Der Kaiser und die Hexe Mit Zeichnungen von Heinrich Vogeler-Worpswede**. Berlin: Verlag der Insel bei Schuster & Löffler, 1900. First edition. Original publisher's full stiff vellum binding with gilt lettering on spine, 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, in fine condition. One of the most beautiful early publications of Insel, with illustrations by Heinrich Vogeler, whose title page for "Der Kaiser," 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) \$8,200.00

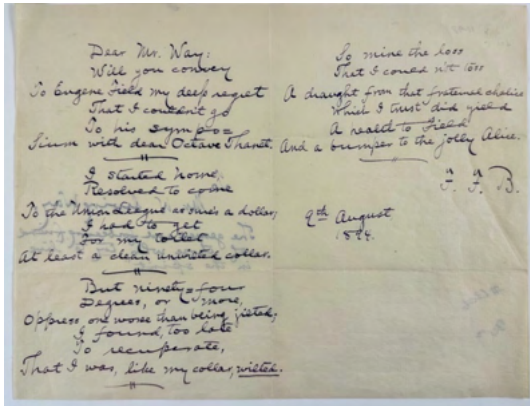


229. [Vogeler, Heinrich] **An Uncut Bookplate of Ida Perutz, designed by Vogeler and Hand-Initialed.** Superb bookplate designed by Heinrich Vogeler and initialed in the plate, as well as in pencil by Vogeler beneath the image. Printed on its large sheet (Japan Vellum) measuring 6 x 8 inches; the impressed image measures slightly smaller than 3 x 3 inches. A wonderful image, designed for Ida Perutz. Most scarce thus. Near fine. (3627) \$750.00

Waugh, Evelyn- His First Book, with Lengthy Association Inscription by John Heygate, who Stole the Author's Wife: " P.R.B: An Essay on the Pre-Raphaelite Brotherhood, 1847-1854"

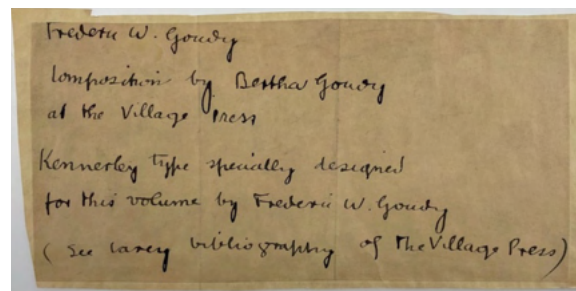
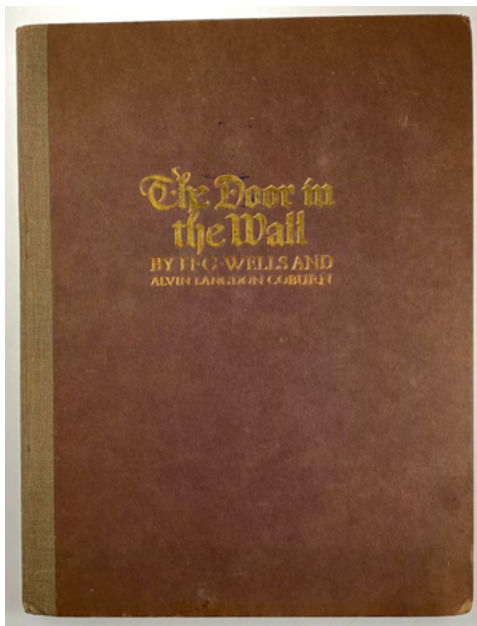


230. [Waugh, Evelyn- His First Book, with Lengthy Association Inscription by John Heygate, who Stole the Author's Wife] **P.R.B: An Essay on the Pre-Raphaelite Brotherhood, 1847-1854.** London: Alastair Graham, 1926. First Edition. Publisher's cloth-backed boards, gilt lettering to spine. 1 of only 50 copies. The "holy grail" of Pre-Raphaelite rarities. MARVELOUS ASSOCIATION COPY: FULL-PAGE INSCRIPTION (16 LINES) BY THE NORTHERN IRISH-BORN JOURNALIST AND NOVELIST SIR JOHN HEYGATE (1905-76) WHO STOLE WAUGH'S FIRST WIFE AT A PARTY GIVEN BY ANTHONY POWELL (WAUGH'S CLOSE FRIEND), IN 1929. The book is inscribed to Henry Williamson, whose book, "Tarka the Otter" had been published in 1928, apologizing for not having a book of his own to give to his old friend, hoping he "will accept this, what I believe to be Evelyn Waugh's first printed book." Divorce proceedings between Evelyn Waugh ('He-Evelyn') and the first Mrs. Waugh, Evelyn Gardner ('She-Evelyn'), began in 1929. Heygate was cited, and hence forced to resign from the BBC. The scandal is said to be one reason why the BBC's first Director General, Reith, took a firm line against any of his staff being involved in a divorce. On 7 August 1930, Gardner married Heygate! Heygate is portrayed as "John Beaver" in Waugh's "A Handful of Dust," and as "Sir Piers Tofield" in Henry Williamson's "Chronicle of Ancient Sunlight." Written in blue pen on front fly: "Not having a book of my own left to give my old friend, Henry Williamson, on the occasion of his first visit to Bellarena, and to celebrate our friendship having successfully survived more than the average succession of misunderstanding (super-sensibilities?), and, alas, not very likely now to write anything but this sort of stuff & I hope he will accept this, what I believe to be Evelyn Waugh's first printed book. John Heygate, 1952." Some years later, sadly, Heygate committed suicide. Remarkably, the book is contained in its original old brown envelope (folded), addressed to Williamson, in Heygate's hand, with black wax seal to verso. An unparalleled rarity, bringing together fascinating, if not ignoble aspects of historical importance surrounding Evelyn Waugh's early literary and personal life. (6101) \$11,500.00



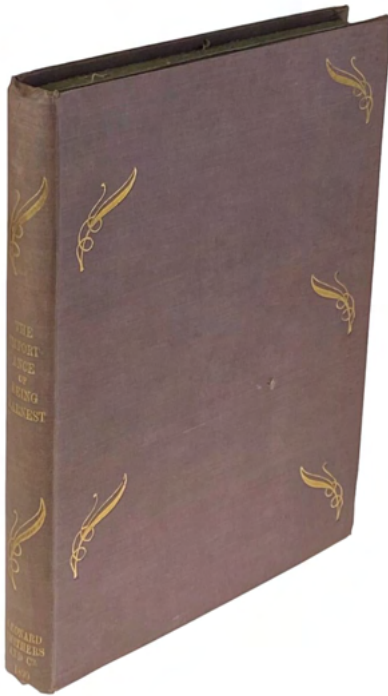
231. [Way, W. Irving- Cofounder of Way and Williams] F. F. Browne, who wrote the first book of the Press ("Volunteer Grain"), to Irving Way. 1894. Oblong quarto, written by Browne in violet ink, and addresses on the back, "To R. W. Irving Way, The genial and forbearing friend of those who try to live in the spirit. Dear Mr. Way: Will you convey To Eugene Field my deep regret That I couldn't go To his symposium with dear Octave Thanet. -- I started home, Resolved to come To the Union League as sure's a dollar; I had to get for my toilet At least a clean unwilted collar. But ninety-four Degrees, or more, Oppress one worse than being jilted; I found, too late To recuperate, That I was, like my collar, wilted. So mine the loss That I could not toss A drought from that fraternal chalice Which I trust did yield A heath to Field And a bumper to the Jolly Alice. F. F. B. 9th August, 1894." Very good. (6306) \$325.00

H. G. Wells Rarity, Village Press, The Publisher's Own Copy (Kennerley , With Holograph Note, Proof

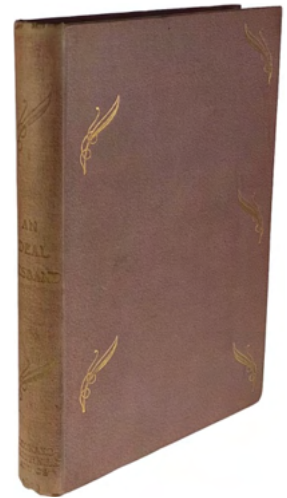


232. [Wells, H.G.- ASSOCIATION COPY: Magnificent Production, Mitchell Kennerley's Copy, With Descriptive Leaf written by Kennerley in Holograph, and Proof of Floriated Border Laid In] The Door in the Wall. New York and London: The Village Press, Mitchell Kennerley, 1911. First Edition. Folio. Original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

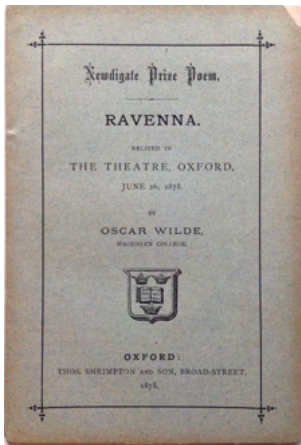
Two Stunning First Editions of Wilde Classics in Fine Condition



233 [Wilde, Oscar- Stunning Fine Copy] The Importance of Being Earnest: A Trivial Comedy for Serious People. London: Leonard Smithers, 1899. First Edition. Quarto. Original gilt-stamped mauve cloth with superb and famous decorative design on both covers and spine by Charles Shannon. An amazing copy, apart from very small nick on front cover, a fine copy, with no little to no fading to color-sensitive covers, no loss of gilt, corners barely bumped, front and back hinges fully intact, and the entire contents almost as new, with slight browning to rear fly leaf! Rarely seen thus. Limited to 1000 numbered copies, this copy unnumbered, as often seen. The play opened in February, 1895 in London, and met with instant acclaim. However, the premiere was nearly ruined when the Marquess of Queensberry, angry at Wilde's affair with Lord Alfred Douglas, his son, tried to break into the theater and disrupt the play. This is the best copy we have ever seen of this title. (6104) \$7,500.00



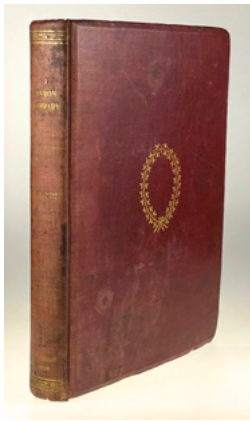
234. [Wilde, Oscar- A Fine Copy] An Ideal Husband. London: Leonard Smithers, 1899. First Edition. Original publisher's salmon mauve cloth with superb gilt designs on both covers by Charles Shannon. An extraordinarily fine copy unopened copy with virtually no signs of wear internally, and the cloth covers are untarnished, spine slightly sunned. Scarcely seen in this condition. (6108) \$3,500.00



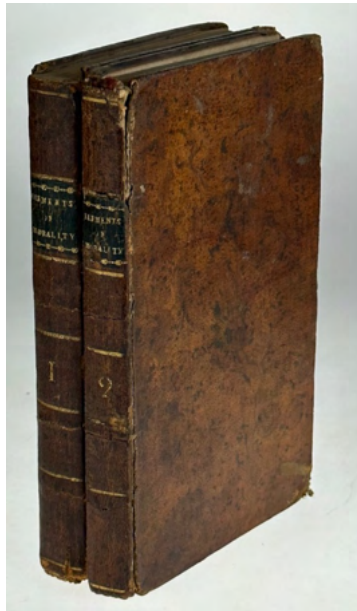
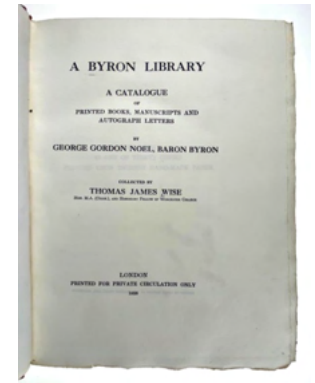
235. [Wilde, Oscar] Ravenna. Oxford: Thos. Shrimpton and Son, 1878. First edition. 12mo. 16pp. Original grey-green printed wrappers. Exceedingly scarce first edition with the publisher's printed crest appearing on the cover of the wrappers as well as on the title page and a vignette woodcut appears on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

236. [Wolbrandt, Carl] Three Superb Unused Book Labels by Art Nouveau/Viennese Secession Designer Carl Wolbrandt. Three separate items, mounted to art paper. The artist's own bookplates from 1902 and 1906. Carl Wolbrandt, (1860-1924) was an Art Nouveau German artist and designer, (Hamburg, Crefeld) strongly influenced by the Darmstadt Artists' Colony movement (Darmstadt Mathildenhöhe) that was on the peak of its craft at this time, but also by the Vienna Secession style of the period. Various sizes, line block printed in blue, light violet, light brown on various colored papers, with superb gold leaf on the first. Monogrammed and dated in the plate, two 1902, and the larger, 1906, all three from his residence in Crefeld. (4152) \$225.00

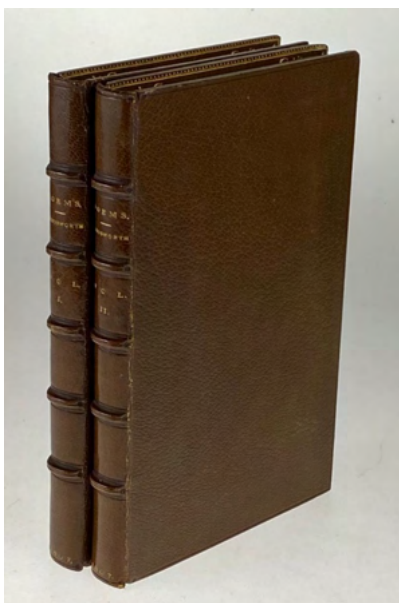
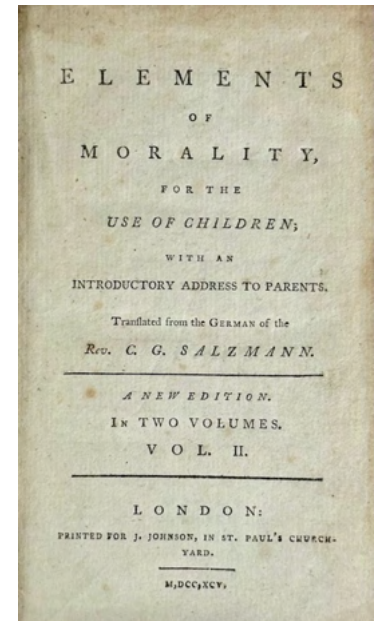




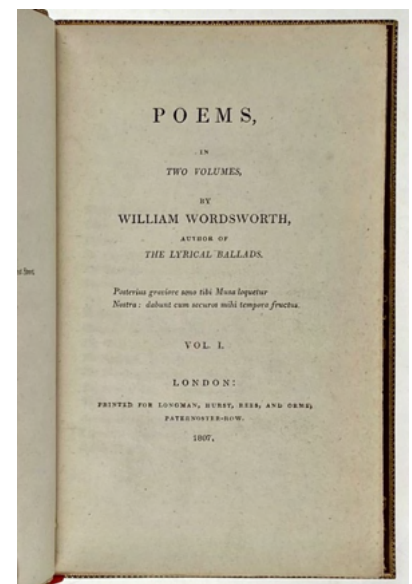
237. [Wise, Thomas J.- 30 Copies Only- The Deluxe Edition] Wise, Thomas J. **A Byron Library. A Catalogue of Printed Books, Manuscripts & Autograph Letters by George Gordon Noel, Baron Byron.** London: Printed for Private Circulation Only, 1928. First edition. 4to. Original maroon polished beveled cloth,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



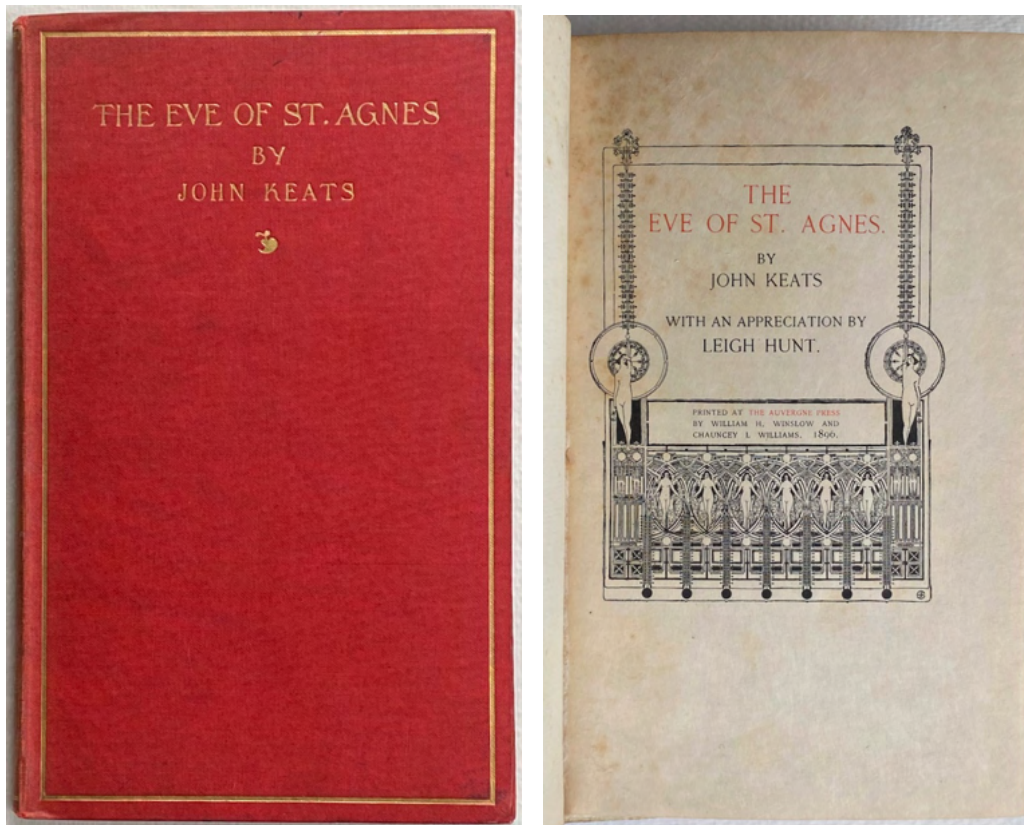
238. [Wollstonecraft, Mary- Salzmann, Christian Gottliff] [Wollstonecraft, Mary] Salzmann, Christian Gottliff **Elements of Morality, for the Use of Children; with an Introductory Address to Parents.** London: Printed for J. Johnson, 1795. A New Edition. 12mo. 2 volumes. Contemporary calf, with early owner's name, "Larking" at at head of volume I on title-page, and also on volume II, on front pastedown. A scarce work, translated by Mary Wollstonecraft, with a brief note by a previous owner. Possibly lacking half-titles, lacking front free endpapers, bindings worn and wormed with some loss of calf, one board detached. An excellent candidate for rebacking, being quite clean and bright internally. (6304) \$1,350.00



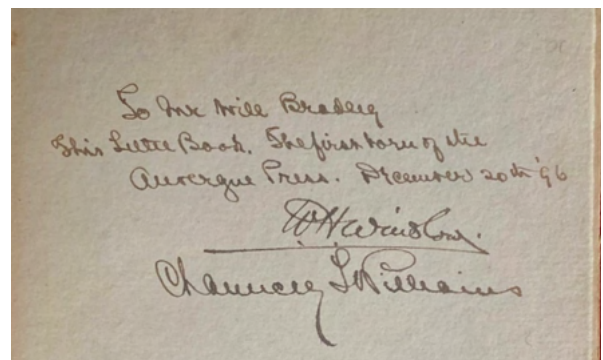
239. [Wordsworth, William] **Poems in Two Volumes, by William Wordsworth, Author of The Lyrical Ballads.** London: Longman, Hurst, Rees, and Orme, 1807. First Edition. Two volumes. Bound in attractive full brown crushed morocco with single fillet embossed ruling at edges, gilt ruled lines on side edges, gilt lettering to spine, dentelles nicely decorated in gilt design, gorgeous all-over floral patterned paper doublures, as well as lined front fly, by TOUT. With half-titles, fly titles, errata leaf at the end of volume I, and with the cancel leaves in both volumes, per usual. THE FIRST EDITION, FIRST STATE, of the first collected edition of Wordsworth's poems. With a period after "Sonnet" on p. 103 of vol. I, and "fnuction" spelling on p. 98 in vol. II. Fine condition. All you could hope for in this splendid copy of one of Wordsworth's most sought-after

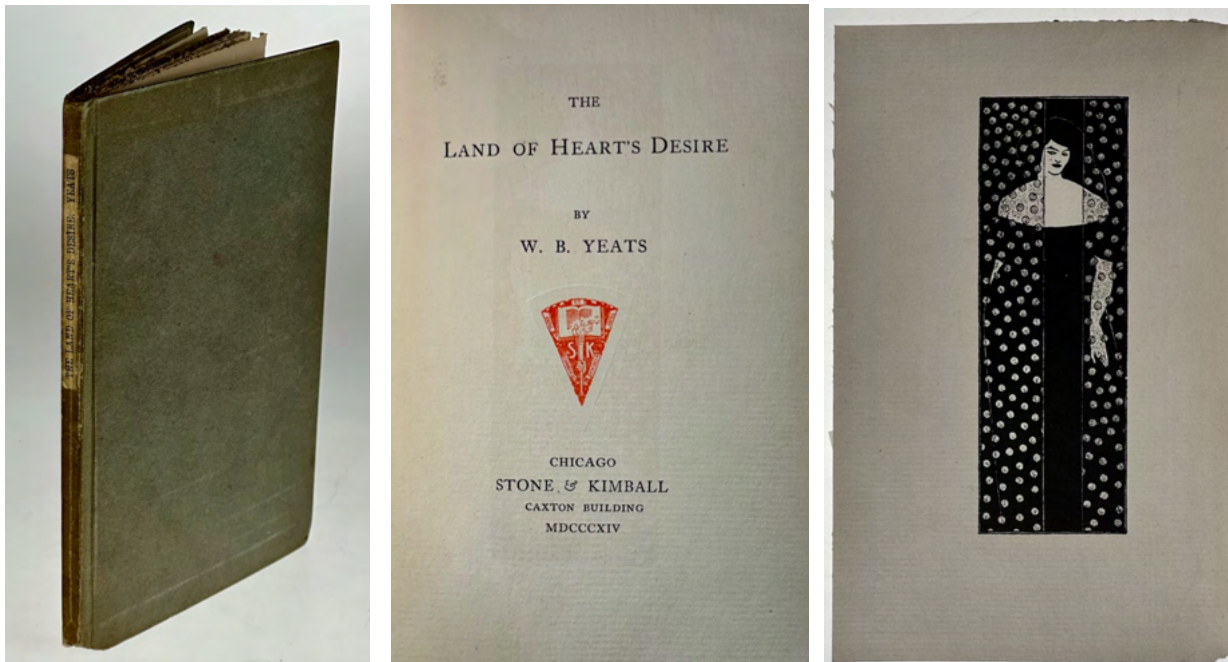


books, containing a large number of first appearances of some of his greatest poems. (6171) \$4,750.00

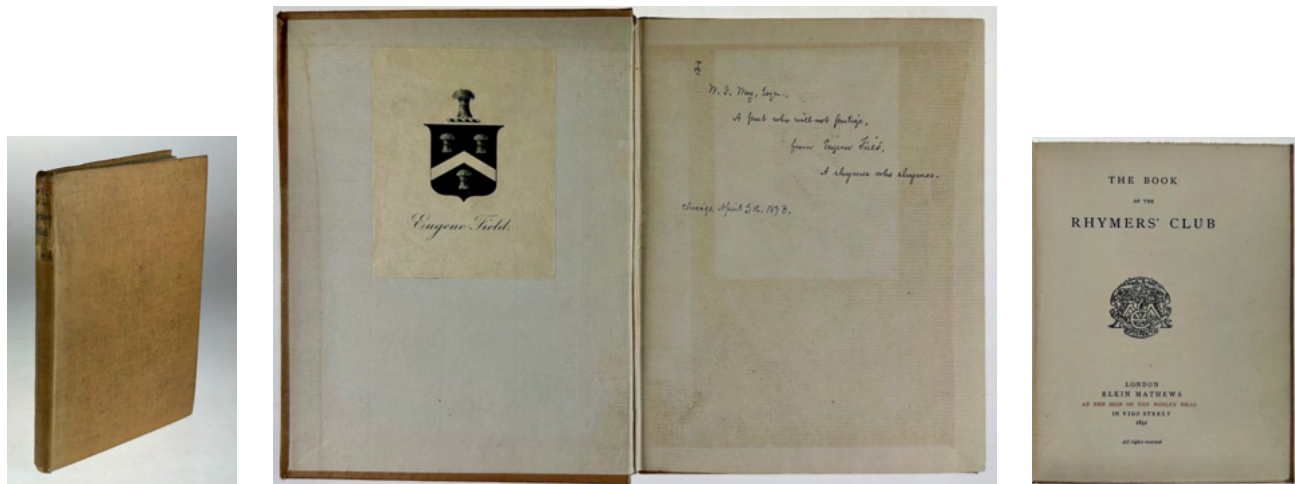


240. [Wright, Frank L- Fabulous Association Copy, Wright's First Book Illustration, Only 65 copies, Auvergne Press, 1896] Keats, John *The Eve of St. Agnes... With an Appreciation by Leigh Hunt*. [Chicago]: printed at the Auvergne Press by William H. Winslow and Chauncey L. Williams, 1896. First Edition. Slim 8vo. Original red cloth, lettered in gilt. Only 65 Copies Printed, this Copy #12. Association Copy: Presented by the publishers W. H. Wilson and Chauncey Williams to the famed illustrator and designer, Will Bradley on front free fly: "To Mr. Will Bradley This Little Book, the first work of the Auvergne Press, December 20th, 1896." The intricate and highly interpretive title-page design and illustration is the first book illustration by Frank Lloyd Wright to appear in print, commissioned by the publishers for this book. In 1895, Wright had designed a uniquely Arts & Crafts home for Chauncey L. Williams. That same year Williams partnered with Washington Irving Way to form Way & Williams. Chauncey's cofounder at Auvergne, William Herman Wilson, lived kiddy-corner to Williams, and less than two miles from Wright's home and studio in Oak Park. Approaching the publication of this book, excitement was building as the centennial of Keats birth was arriving. The Auvergne Press was established in February 1896, with the charter to create hand printed, limited edition books. Winslow was more of the hands-on, press work member of the partnership, while Williams' experience lay rooted in publishing. Immediately thereafter, Auvergne published the renowned "House Beautiful" (1896-98). Although other books were planned, "The Eve of St. Agnes" and "The House Beautiful" were the only two Winslow/Wright collaborations produced by the Auvergne Press. Near fine with clean covers, gilt on cover is bold, spine with gilt, slightly sunned. TEG, others untrimmed, hinges intact and entirely unworn. Title page slightly foxed, internally near fine. An incredibly important book, made more alluring by a wonderful association linking three luminous 1890's artist, publisher, and architect: Will Bradley, Chauncey Williams and Frank Lloyd Wright. The colophon reads: "Printed on a hand press by William H. Winslow & Chauncey L. Williams, for pleasure and their friends, at the Auvergne Press, River Forest, Illinois; and finished the 19th [in red ink] day of December [in red ink], 1896. This copy is number 12 [in red ink] of an edition of sixty-five copies, printed on hand-made paper. The title page of this little book is from a design especially made for it by Frank L. Wright. [below is the printed colophon woodcut for the press, "Ad Gustum Auvergne Press"]". (6099) \$7,500.00





241. [Yeats, W. B.- Beardsley Frontispiece, Ingalls Kimball's Copy, With Custom Bookplate by Leonard Baskin] **The Land of Heart's Desire**. Chicago: Stone & Kimball, 1894. First Edition Thus. In original publisher's grey boards, paper label on spine with printed title/author, edges uncut. This copy was a part of a large collection of books from Ingalls Kimball Library, for which the owner commissioned a custom bookplate designed and printed by Leonard Baskin, which is laid-in. With a fabulous full-size frontispiece illustration by Aubrey Beardsley from a poster advertising the performance of the play at the Avenue Theatre, then just completed. This was the first volume printed for Stone & Kimball on specially watermarked paper, and with their conical torch design between initials "S" and "K." Most scarce thus. Preserved in a nice slipcase. The book is in very good condition with only slight wear to corners, lower spine; the label is fully intact, fine internally. (6301) \$1,750.00



242. [Yeats, W. B.- Fabulous Association Copy from Eugene Field to W. Irving Way]. Yeats, W. B. (contributor). **The Book of the Rhymers' Club**. London: Elkin Mathews, 1892. First Edition. 12mo. 94pp. publisher's smooth light tan cloth with Rhymers' Club paper label on spine. A special Presentation Copy, from Eugene Field to his friend Irving Way, author, literary agent and book publisher in Chicago who formed the fine press house of Way and Williams, inspired by William Morris and the Kelmscott Press, with a superb inscription in Field's lovely miniscule hand (a quotable poem in itself) and with Eugene Field's bookplate. On front free endpaper: "To W. I. Way, Esqr., A poet who will not poetize, from Eugene Field, A rhymers who rhymes. Chicago, April 5th, 1893." Chipping to paper label, very slight wear to extr. of spine, near fine. Contributors include (but not limited to): W.B. Yeats, Ernest Dowson, Lionel Johnson, Richard Le Gallienne, and Arthur Symons. The first and rarest of the Rhymers' anthologies. 350 copies for sale. (6293) \$850.00

Thank You For Your Time