

# NUDELMAN RARE BOOKS

## CATALOG 51



*Item 37. Binding, Fine- Exquisitely BOUND by LOUIS HERMAN KINDER.  
One of His Finest, 4to, Henry David Thoreau. Friendship 1903*

### **Nudelman Rare Books**

P.O. Box 25339, Seattle, WA 98165  
(206) 914-1814

[info@nudelmanbooks.com](mailto:info@nudelmanbooks.com)

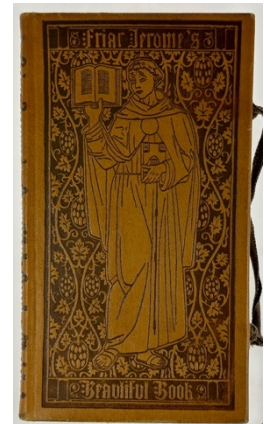


1. [**Aesop's Fables- Enerst Grisct**] Croxall, La Fontaine and L'Estrange. **Aesop's Fables**. London & New York: Cassell, Petter & Galpin, 1869. First Edition. Quarto. Publisher's red beveled cloth with ornate and cunning cover illustrations stamped in gold (by WR), spine decorated in gilt and black, brown end-sheets. All edges gilt. 244pp + ads. A splendid production, with 93 whole and half-page text illustrations by Ernest Grisct from etchings. Corners worn, slightly bumped, a very good, tight copy. Inscription to half-title "Janet C. Davidson... etc.," dated 1872. (6398) \$750.00



2. [**Aesop's Fables- First Edition of Ogilby Translation, 1651**] Ogilby, John. **The Fables of Aesop, Paraphras'd in Verse, and adorn'd with Sculpture**. London: Printed for Andrew Crook, 1651. 8vo, 8 1/2 x 6 inches. 19th Century quarter-calf (rebacked), earlier marbled paper-covered boards. The scarce complete first edition of Ogilby's translation of 1651 with 81 copperplate illustrations of fables. Frontispiece cut down and mounted on old paper, other paper repairs professionally restored. Title-page with "Eugenia Wright, Her Book" in what appears to be a very early inscription. Lacks large corner of Plate 55, and a narrow strip at foot of Plate 38. One plate is partly colored, and a couple of drawings to versos of plates as well. Expert paper repair throughout with some cuts lost, but still a fabulous survival. A few text pages with minor ink spots but nothing defacing. The first Ogilby edition herewith has the D'Avenant poem dated 165, and is thus more difficult to come by than later editions. With all, still a very presentable and certainly scarce mid-17th Century Aesop title, first edition thus. (6407) \$1,750.00

3. [**Aldrich, Thomas Bailey- Fine in Original Pictorial Wrapper**] **Friar Jerome's Beautiful Book**. Cambridge & New York: Houghton Mifflin & Co, The Riverside Press. Tall 12mo. Full pictorial brown leather with exquisite cover design embossed in darker brown by W. S. Hadley. In the original printed dust wrapper (not shown) with image as on the cover; silk ties that run through holes in the dust wrapper (as per design). A fabulous copy, fine copy, with very good wrapper with few minor edge chips and creases. Lovely example of early Arts and Crafts. (6419) \$425.00

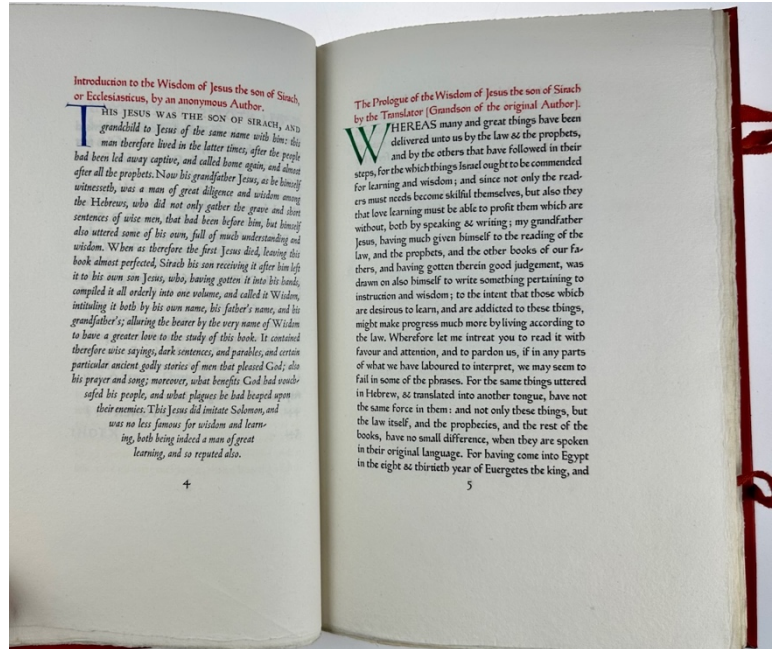
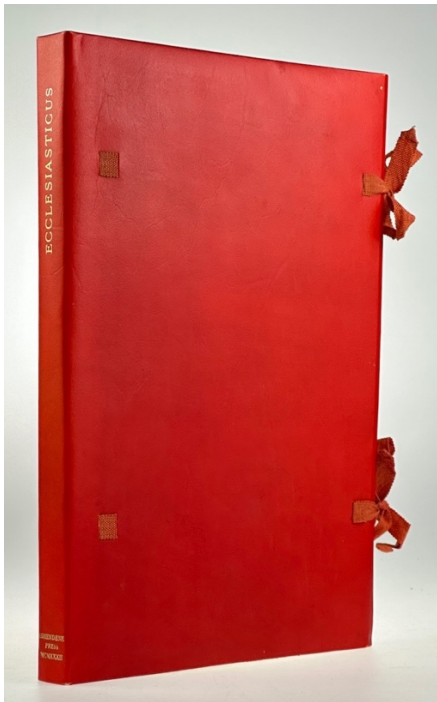


4. [**Alice in Wonderland, A Play- Bertram Grosvenor Goodhue**] Delafield, Emily Prime (compiler). **Alice in Wonderland**. New York: Dodd, Mead, and Co., 1898. First Edition. 8vo., 5.25" x 8." Original publisher's superb full color paper-covered boards featuring a vibrant pictorial front cover design and intricately patterned all-over color design on rear cover by noted designer and illustrator, Bertram Grosvenor Goodhue, who also contributed four illustrations in two colors. Spine with attractive lettering design motif in color. Endpapers in yellow and red, featuring various Alice characters. A very avidly collected Turn of the Century illustrated book, printed by D. B. Updike at the The Merrymount Press. Light rubbing to edges and very minor browning and spotting to cream covers and spine, some wear to spine tips and corners bumped. Very good, or better. Erased inscription to verso of frontispiece, some pencil markings to "Characters" page. Smith 30. One of Goodhue's hardest books to find and certainly one of his most collectible titles, beautifully printed by the Merrymount Press. (6506) \$1,250.00

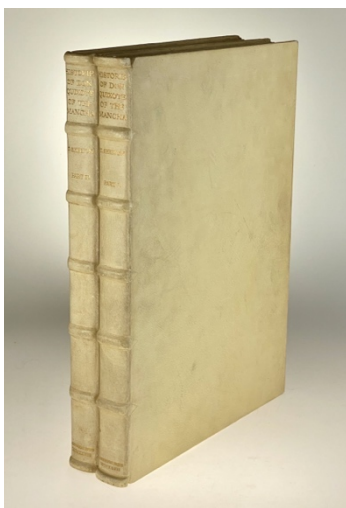


5. [Apuleius, Lucius- Very Rare, Near Fine Copy] **Les Metamorphoses ou L'Asne Dor de L. Apulee Philosophi Platonique** ["The Golden Ass"]. Paris: Chez Samuel Thiboust, 1623. Thick octavo, 7 x 5 x 2 inches. 522, 352 pp. Bound in rich 18th Century full calf, raised bands on spine, all six panels ornately gilt (rubbed), gilt side edges (worn). The scarce first illustrated edition of Jean de Montlyard's translation, with exquisite engraved title-page and 15 full-page engraved plates by Crispin de Pas and Briot. As well, the book is adorned with 27 head-pieces, 7 tail-pieces and 27 engraved initials. With early bookplate ("In Promptu"), and early manuscript note on front pastedown: "Cost 1 sh: sterling, 1749." Contains an important commentary (352 pp.) on the work. A wonderfully preserved copy with text-block tight, pages clean and bright and free of foxing. Covers slightly worn, but well-preserved, slight fraying to front fly, title loosened but still attached, a few very small worm holes which have worked through several pages near end, on bottom text-free margin, not detracting. In the famous sale of Robert Hoe's Collection by Anderson Galleries, in 1912, a copy of this edition states "first edition of this translation." A rare and desirable early Metamorphoses by Apuleius (ca. 124-170 AD), his most famous work and known popularly as "The Golden Ass." It is the only Latin novel that has survived in its entirety. It relates the adventures of its protagonist, Lucius, who experiments with magic and is accidentally turned into a donkey. Lucius goes through various adventures before he is turned back into a human being by the goddess Isis. (6413) \$3,250.00

Two Scarce and Beautiful Ashendene Press Titles with Gorgeous Bindings by the Press

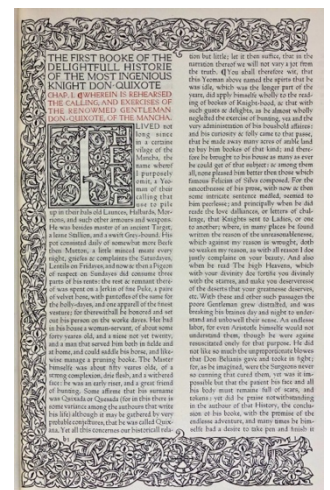


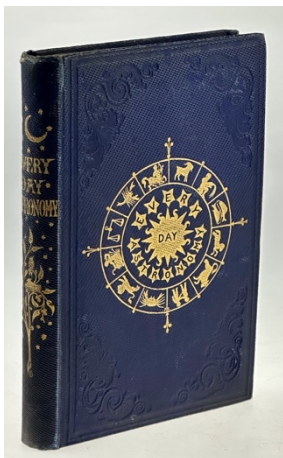
6. [Ashendene Press- Fine Copy] Hornby, St. John. **The Wisdom of Jesus, the Son of Sirach, commonly called Ecclesiasticus.** Chelsea: Ashendene Press, 1932. First Edition. 4to (11.5 x 8 inches). 182pp. Original overlapping full orange vellum by W. H. Smith & Son, under the direction of Douglas Cockerell, with matching colored ties (four in total, two on each cover), gilt to spine. 328 copies printed. Manuscript initial letters in red, blue and green, by **Graily Hewitt** and his assistants, Ida D. Henstock and Helen E. *Ecclesiasticus*, a collection of ethical teachings attributed to Joshua ben Sirach, is one of the biblical apocrypha. The text of this edition was collated by A.D. Power using the Authorized and Revised versions, with reference to versions in Greek, Syriac, Latin and the original Hebrew. "In my humble judgement it is one of the most satisfactory of the books of the Press." (Hornby 38). A fine copy. (6359) \$5,500.00



7. [Ashendene Press- Don Quixote, Scarce Original Publisher's Full Pigskin Binding] Cervantes Saavedra, Miguel de. **The History of the Valorous and Wittie Knight-Errant Don Quixote of the Mancha.** Chelsea: Ashendene Press, 1927-1928. First Edition. Two volumes. Folio (17 x 12 inches). Extremely scarce in the Ashendene full pigskin binding which Ashendene procured W. H. Smith to expertly bind (signed on rear lower dentelle of volume two in gilt pallet: "Bound by W. H. Smith and Son.") An impressive binding with five large raised bands extending slightly onto covers forming a triangle, six large raised bands and two extending out at top and bottom, six panels, two of which contain gilt-stamped lettering. Printed in Ptolemy type, designed for its first use by Emery Walker, in black and red, double column, shoulder notes in red, chapter headings in red beneath chapter numbers

in black, two three-quarter page borders, 18-line and smaller initial capitals or opening words in a stylized black-on-white leaf and tendril pattern, designed by Louise Powell and cut on wood by W. M. Quick and G. H. Ford. All edges untrimmed. One of 255 copies, this in the original pigskin binding (Hornby 36). An aesthetic masterpiece. In fine condition. Very scarce. (6220) \$9,500.00





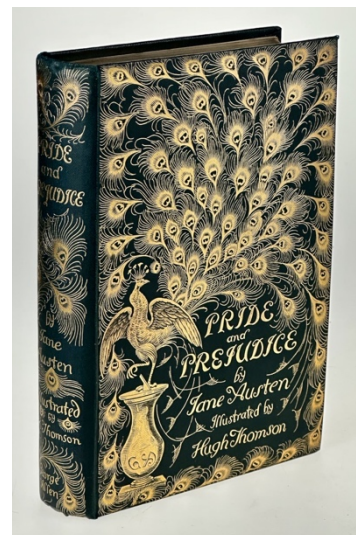
8. **[Astronomy- Cover and Spine by John Leighton]** Gazewell, Berenice. (pseud.). **Every-Day Astronomy; or, Practical Lessons on the Celestial Sphere.** Bath: Binns and Goodwin, [1853]. Second Edition. 184pp. Original publisher's dark blue pebble grain cloth with superb gilt illustrative design on cover depicting a gilt astrological wheel. and spine decorations/lettering, all by John Leighton. Half-title, and nine engraved plates. A very good copy of a scarce and fascinating mid-19th Century treatise on astronomy. Name on the front- end-paper of Susan E. Clarke, Seaton Carew, January 24, 1858. Very Scarce, Copac records BL, and Trinity College Dublin only. The second edition has a new preface, dated Redland, January 1853, and is dedicated to Joseph Woolley, principal of the Central Mathematical School of Her Majesty's Dockyard, Portsmouth. It includes "some new and useful matter, such as the best time for the observation of Mercury, for the years 1853 and 1854." (6383) \$750.00

9. **[Auriol, George- by Cecile Dufresne]** George Auriol. **Six Chansons Provencales.** Paris & London: Enoch & Co., 1908. Large folio, 11 x 14 inches. 8pp. Superb color lithograph on cover of sheet music for "Six Chansons Provencales" (Cecile Dufresne), in woodcut by the renowned French poet, songwriter, graphic designer, type designer, and Art Nouveau artist, **George Auriol.** A gorgeous quintessential Art Nouveau cover image reminiscent of Lucien Pissarro and the Eragny Press. Edition of 300 copies. (6420) \$325.00



10. **[Auriol, George]** **"Les Meillurs Jeux" (Best Wishes).** Paris: Privately printed by M. & Mme. George Auriol, Rue des Abbesses, 1924. Single sheet on card paper, 4 3/4 x 7 inches. A wonderful original full color printed sepia illustration of a woodland scene which by George Auriol made for his Christmas card (or gift) in 1924. Scarce. Fine condition. Mounted with glassine protector window. (6421) \$625.00

11. **[Austen, Jane- Fabulous Peacock Edition with Pristine Covers, First Issue]** Jane Austen. **Pride and Prejudice.** London: George Allen, 1894. First Edition. Original publisher's green cloth with striking all-over gilt design of peacock standing on an urn, similar design motif and gilt lettering on spine. AEG. The covers and spine are immaculate, with no visible signs of wear, the gilt as strong and golden as if it were produced yesterday. A very rare survival. The true first English Edition, the first issue bearing the publisher "George Allen" at the base of the spine; the second edition has "Macmillan." The book has achieved a sort of iconic status in last decade, understandably so, with tissue-guarded frontispiece and over a 100 wonderful line-drawings by Hugh Thomson throughout. Original dark green end-sheets, with no tears, separation or loss at the hinges. There is the usual foxing to first few leaves, which seems to occur in most copies, possibly due to an over-acidic paper used for the frontispiece. That said, and given the price compared to other copies, this is choice offering indeed. (6388) \$4,250.00



12. **[Austen, Jane]** **Pride and Prejudice.** London: Richard Bentley, 1856. 19th Century polished calf with marbled paper, spine intricately decorated in gilt Morocco label, marbled end-sheets. With the original printed 1833 vignette Title-page and engraved frontispiece, and with the new title for this 1856 edition. 340pp. Marbled side edge. A very good copy, clean and bright internally. (6389) \$1,750.00

*Extremely Scarce Beardsley, Only Copies 10 Issued, Inscribed by Frederick Evans!*



13. [Beardsley, Aubrey- Excessively Rare Portfolio of Platinotypes by Frederick Evans from Original Beardsley Drawings in His Collection- Inscribed by Evans, 10 Copies Only, With Personal Holograph Inscription by Evans] Evans, Frederick H. & Aubrey Beardsley. **Grotesques, by Aubrey Beardsley**. London: Privately Printed by Frederick Evans, 1913. First Edition. Folio, 12 1/4 x 9 inches. Extremely rare (no other copies located in the marketplace). **ONLY 10 COPIES PRINTED. 12 PLATINOTYPES OF BEARDSLEY DRAWINGS FROM EVANS' PERSONAL COLLECTION, INSCRIBED BY EVANS. WITH AN IMPORTANT HOLOGRAPH INSCRIPTION BY EVANS: "This issue is limited to 10 sets, Frederick H. Evans," written on the verso of the title-page.** Contents laid into publisher's folder, as issued. Title-page consisting of one double page folded (i.e. four pages) as follows: "Grotesques, by Aubrey Beardsley, Enlarged Facsimiles in Platinotype by Frederick H. Evans. (From the original drawings in his collection). Privately Printed, MCMXII." Frederick H. Evans (1853-1943) was a prominent figure in the late 19th Century, becoming at one point a leading name in photography, and is known for his close friendship and early guidance of Aubrey Beardsley. In the early 1890s Evans's shop was a haunt for collectors, including frequent visits by Aubrey Beardsley who from 1889 had been working as a frustrated insurance clerk in the City. Evans detected "a certain freshness of idea, a more than hint of a positive and rare beauty of line" in Beardsley's drawings and acquired them in exchange for books. Before long, Evans was reproducing them as platinotypes and selling them in the shop. Eventually, Evans introduced Beardsley to the noted publisher John M. Dent, which led to the publication of his vaunted "Le Morte d'Arthur." "Grotesques, by Aubrey Beardsley" was a project entirely conceived and carried out by Evans, using platinotypes taken of original Beardsley drawings from his collection ("Bon Mots"). Interestingly, the actual production number was extremely small, as per Evans' inscription, and below that in what appears to be another hand, appears the following: "**negatives destroyed.**" 4pp on laid paper, one folded sheet. 12 full-size fine, thick art paper on which are mounted each of 12 reproductions of Beardsley's "Grotesque" drawings, printed in platinotype, on 6 x 4 inch sheets of fine beige handmade paper, each bearing the FHC logo impressed and surrounded by an oval-shaped impression. In fine condition, and housed in the original folders: quarter green cloth, faux-cloth patterned green paper-covered boards. A wonderful offering, with no other copies of this scarce Beardsley found or located. Regarding the grotesque style, William Morris said, "...gargoyles and grotesques were evidently the work of ordinary workmen," and Evans was readily drawn into this theme in his photographic composition, the varied expressions of individuality, fantasy, and even subversion of official aesthetic programs. A key cornerstone for any Beardsley collection. Original folders frayed, plates fine. (6451) \$5,250.00

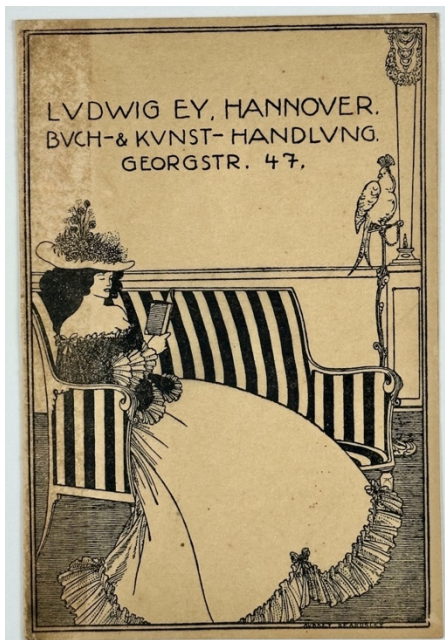


### *In Original Twelve Numbers*



14. [**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. This series of illustrations, considered a Beardsley's masterpiece, was commissioned in 1892 by Dent to emulate the Kelmscott Press. Beardsley was only 20 years old! Complete unrestored numbers are rare. (6177) \$6,250.00

15. [**Beardsley, Aubrey- illustrator**] MALORY, Sir Thomas. **Le Morte D'Arthur. The Birth Life and Acts of King Arthur of his Noble Knights of the Round Table...** London: J. M. Dent; Aldine House, 1893 & 1894. First Edition Thus. Two Volumes, thick quartos. Exquisite publisher's full cream cloth over beveled boards, lettered and decorated with bold gilt-blocked and elaborate art-nouveau design by Beardsley i on front covers and spines, rear covers with publisher's imprint in gold. TEG, others uncut. 990 pp [paginated continuously], Glossary & Index to rear of Vol. Two. Magnificently illustrated throughout on India paper, 1 featuring 18 full-page wood engravings with tissue guards (5 double-page) by Beardsley, as well as numerous text illustrations and approximately 350 designs for chapter headings and borders, all by Beardsley. A near fine copy, with only foxing occurring to front fly of Vol. 1 (foxing often found more prominent); light wear to edge of spine head of Vol. 1. A clean and bright copy internally. (6481) \$1,500.00



16. [**Beardsley, Aubrey**] Ey, Ludwig. **Ludwig Ey (A Notice)**. 6 x 4 inches, 4pp. Original card self-wrappers. with stunning full-size impression of famous Beardsley drawing on cover, and another smaller one or rear cover, lettering in black on all four pages. Offered here is a fabulous Turn of the Century ephemera piece produced by Ludwig Ey (b. 1887), German bookseller and publisher who played an important role in the cultural life of Hanover, the capital of Lower Saxony, in the early 1900's. Written entirely in German printing of various sizes: "[Ludwig Ey] invites you to visit his newly established bookshop [at] Georgstr. 47, "and further, "...reading rooms for book lovers. Drawings by Aubrey Beardsley with permission of the publisher John Lane London." Certainly, a must for any Beardsley collector, the scarce advertising booklet was authorized by John Lane, publisher to Beardsley! Near fine. (6435) \$450.00



17. [**Baillie Scott, M. H.- Rare Company Catalogue**] White, John P. Furniture Made at The Pyghtle Works, Bedford. Derby, London and Watford: Bemrose & Sons, Ltd, 1901. First Edition. Publisher's original pictorial light brown wrappers with superb decorative design and lettering by Mackay Hugh Baillie Scott (1865-1945), British architect and artist. Through his long career, he designed in a variety of styles, including a style derived from the Tudor, an Arts and Crafts style reminiscent of Voysey and later the Neo-Georgian. With superb tissue-guarded full-page color plates bearing Scott's WBS logo on the tissue. Spine slightly (6489) \$325.00

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



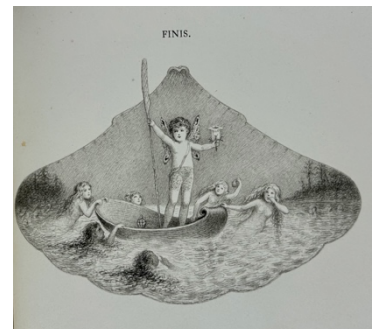
*A Truly Exemplary Offering of Fine Bindings, Many Being from Private Collections and Offered for the First Time Publicly in Many Years*



19. [**Binding, Fine- Adam's Bindery, One of Only 15 Copies, "Reserved for Special Illustration"**] Bibliography Relating to the Works Hand Illustrated by David Edward Cronin. Philadelphia:

Campion & Company, 1903. Large quarto, 11 1/4 x 9 inches. Limited to 48 copies total, of which 15 were reserved for "special illustration" by Cronin, this being one of those 15 copies. Beautifully bound in full crimson crushed Morocco by the Adams Bindery, with gilt rules to the covers and a triangular design to each corner, featuring three floral gilt stamps surrounded by gilt pointillé. Five raised bands to spine with title to second compartment and gouge & fleuron design to remaining compartments. Wide crimson turn-ins with fleurons at corners and sides, and full olive-green Morocco doublures. Maroon watered silk endpapers, top edge gilt, uncut. Frontispiece photogravure portrait of Cronin, and **Extra-illustrated with 25 original illustrations by Cronin, drawn or painted by hand in the margins, consisting of drawings**

**with pen and ink, in blue wash, and in watercolors.** In addition, a **three-page autograph letter** signed by Cronin addressed to the subscriber of this volume (Mrs. S.J. Sorg of Middletown, Ohio), describing each illustration and its placement within the volume, has been window mounted and bound in at the front. As noted in Cronin's letter, the original drawings included in this volume--a bibliography of the seventy-five books that Cronin illustrated in this manner during his career--are all direct references to the volumes he illustrated. One of the pen-and-ink drawings is a fine portrait of Mrs. Sorg, drawn next to a mention of her name as the owner of one of the works described in the bibliographic catalogue. During the Civil War, David Edward Cronin (1839-1925) served successively as private, captain and brevet major in the First New York Mounted Rifles, also working as a staff artist for Harper's Weekly under the pseudonym Seth Eyland. From the period of 1879-1903, he devoted himself to the extra illustration of books, and is noted by several period works as the foremost American artist involved in this craft. Fine condition. (6441) \$4,750.00



Original drawing



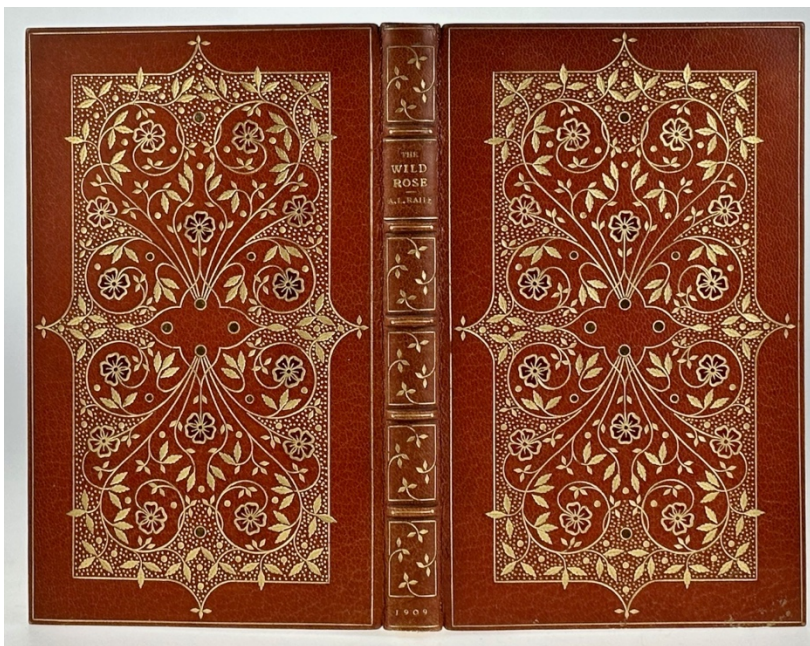
## Stunning and Rare Katharine Adams Binding



20. [Binding, Fine- **Katharine Adams**] Binyon, Laurence. **Poems by Laurence Binyon**. Oxford: Daniel Press, 1895. First Edition. 8vo, 9 x 6 1/4 inches. Limited to 200 copies, of which this is #84. Wonderfully bound by Katharine Adams (unsigned), one of the most prominent and accomplished binders of the 20th Century, who trained briefly with Sarah Prideaux and Cobden-Sanderson. Expertly crafted in full limp vellum with sewn-on tapes by Katharine Adams, decorated with a gilt olive tree to the front cover, accented with large gilt dots (as olives), with leaves painted by hand in light green and the trunk painted in light grey. All edges gilt. Some very light spotting to the vellum. Some foxing to the endpapers and pages as commonly seen with this title. With special thanks to Marianne Tidcombe (author of "Women Bookbinders 1880-1920," British Library Press, 1996) for her expert input on this binding:

"Katharine Adams' unsigned bindings tend to be for close friends or family. One in limp vellum [as ours] for Mrs. Morris is in the Newberry Library. [Regarding] the lettering,

and the small tools in the design, I don't doubt the letters and two little tools are probably hers. According to her records she bound at least five copies of the Daniel 'Binyon's Poems.' Very little information is given about two of them, except that one was bound in limp vellum in 1901, and the other, probably also in limp vellum, in 1903. I think your book may be one of these." (6442) \$5,500.00



21. [Binding, Fine- **Art Nouveau**] Raile, Arthur Lyon [pseud. Warren, Edward P.]. **The Wild Rose. A Volume of Poems**.

London: David Nutt, 1909. First Edition. 8vo., approx. 4.75" x 7.5." 143pp.

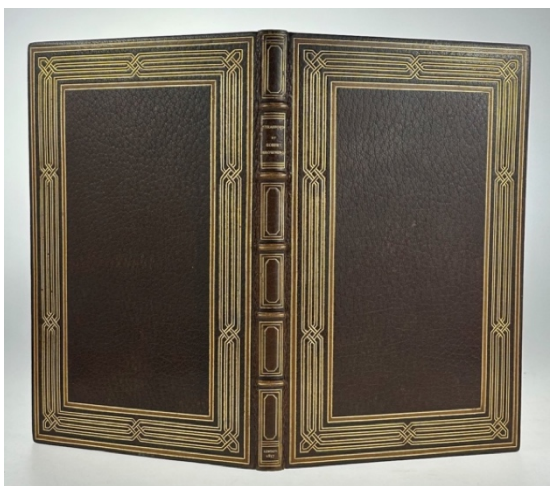
Exquisitely bound in light brown crushed Morocco with an attractive all-over gilt and inlaid cover design consisting of a panel of gilt leaves, vines, and a pointillé border, with inlaid red and orange Morocco flowers and green Morocco dots, on both covers. Five bands to spine, with title and author in second compartment; remaining compartments with a gilt leaf and vine design. Wide turn-ins with rolled gilt borders and large fleurons at corners. The book features stunning and unusual handmade floral gilt stamped paper

doublures and facing end-sheets. All edges gilt, finely applied. Original olive-green satin page marker intact. A beautiful and very well executed unsigned binding. Some very light rubbing to edges of covers, spots of wear to lower right corner of front cover, along with narrow and nearly invisible loss to leather on top and bottom of front dentelles. A scarce title. Edward Perry Warren (1860-1928) was an art collector and member of the Uranian movement. This volume contains 86 poems, 31 of which had previously appeared in "Itamos," in 1903 (D'Arch Smith pp. 114-117). (6505) \$1,750.00

*Unusual Chivers Binding: Wonderful Presentation Hand-Illuminated Manuscript on Vellum*



22. [Binding, Fine- **Chivers**: A Fine Watercolor and Calligraphic Manuscript] Thornton, James, President. **“To Harcourt Johnstone, Esq.”** Large quarto. 9 x 11 inches. A superb full crushed brown Morocco binding by Chivers, featuring a center painted inlaid design in colors, stunning inlaid mother of pearl insets, each surrounded by gilt, gilt dots in the center design as well as outside, onlaid darker Morocco and background and many concentric ruled rectangular lines of different shapes on front cover. Rear cover with similar geometric gilt and blindstamping. A very fine calligraphic presentation testimonial in thankfulness for Thornton’s service in the House of Commons, titled on front cover, “To Harcourt Johnstone, Esq.” The interior is comprised of two pages of facing calligraphic text in ink on vellum, illuminated in gold and colors with stylized Celtic entrelac borders, headlines, and initials. The text, entirely hand-calligraphed in beautiful symmetry) intermixed with bold gilt nail-head) extols Harcourt Johnstone’s political service in 1928-29. The manuscript is signed by the senior officials of the “Westbury Division of Wilts, including James Thornton, the President of the Wiltshire Society. A choice custom piece created in the last years of Chiver’s life. Very fine condition. (6417) \$2,250.00



23. [Binding, Fine- **Club Bindery**- The Henry William Poor Copy] Browning, Robert. **Strafford: An Historical Tragedy.** London: Longman, Rees, Orme, Brown, Green, & Longman, 1837. First Edition. Octavo, 9 x 5 3/4; [vi], [2], 131, [1] pp with four pages of ads dated April 1837. Superbly bound by the Club Bindery in 1898 (signed by the binder and date in lower front dentelle in gilt pallet) in brown crushed Morocco with elaborate geometric gilt frame to covers (12 gilt-ruled borders of varying shapes) with inlaid light brown Morocco borders. Five bands to spine with title and author to second

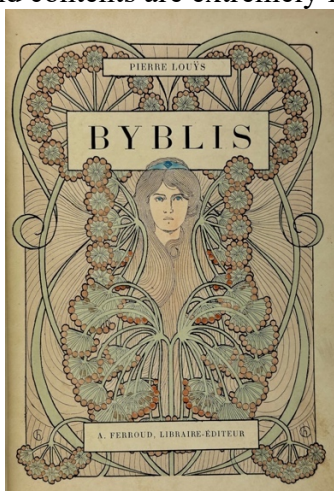


compartment, and inlaid light brown bordered design to remaining compartments. Exquisite full light brown Morocco doublures with diapered gilt floral tooling and large leafy sprays in corners. Olive green watered silk endpapers, all edges gilt. Provenance: Henry William Poor (Morocco book label); Christine Alexander Graham (hand-colored armorial bookplate). Original drab wrappers with paper label to upper cover bound in. Fine condition. (6444) \$3,250.00



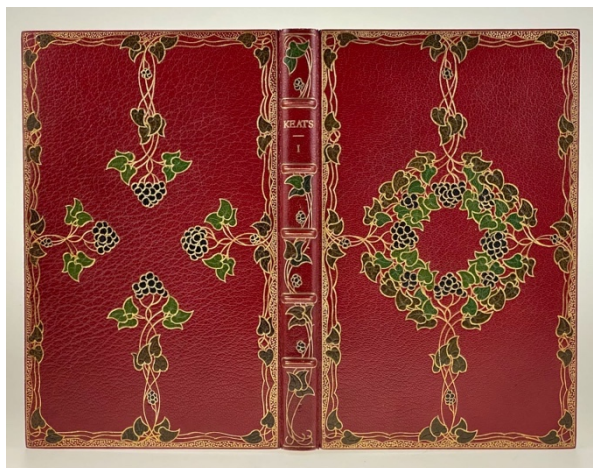
24. [Binding, Fine- **Club Bindery**, Only 20 copies printed with superb hand-colored plates by the artist himself] Louys, Pierre. **Byblis**. Paris: A. Ferroud, Libraire-Editeur, 1901. Superbly bound by the CLUB BINDERY in full black crushed Morocco with elaborate gilt concentric geometric design pattern 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 the entire book has been masterfully hand-

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



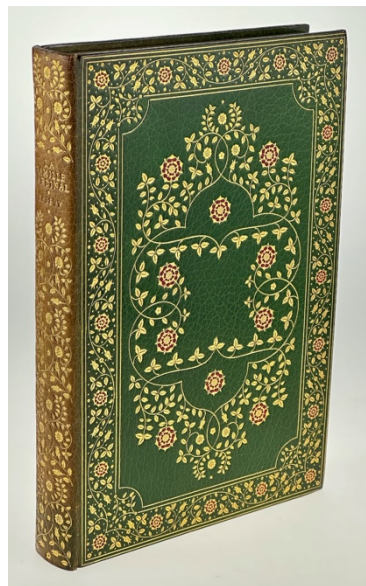
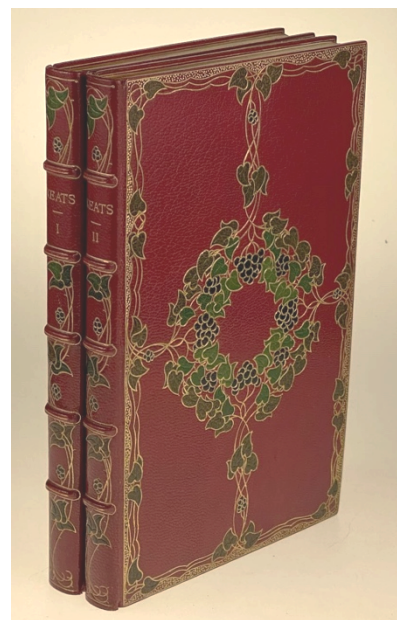
*A De Sauty Masterpiece, on Rickett's Vale Press, Keats*

25. [Binding, Fine- **De Sauty**, Stunning Elaborately Inlaid Binding] 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



*Item 25- continued. De Sauty Binding*

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 Sleigh. 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



26. [Binding, Fine- **Captain Gladstone**] Halevy, Ludovic. **La Famille Cardinal**. Paris: Librairie de L'Édition Nationale, Emile Testard, 1893. Quarto. 10 x 6 1/2 inches. Beautifully bound by Captain Gladstone in full green crushed Morocco with elaborate and exquisitely executed gilt vine and blossom work covering most of both covers and spine, with both front and back covers adorned each with 10 onlays of Tudor rose blossoms in red, impressed in 10 small pieces (for each blossom) into a gilt background. Truly impressive. Wide gilt decorated inner dentelles, typically found in Gladstone bindings, with 20 Tudor rose onlays matching those on the covers, gilt tooled strapwork. Gorgeous light salmon colored silk moiré doublures and matching free flies in paper. Top edges gilt, others untrimmed. Single fillet gilt ruling to side edges of boards, and gilt cross-hatches to top and bottom of spine. with similar red and gilt designs, superb pink silk doublures. Signed "CEG" inner dentelle. Original wrappers bound-in. Spine faded as often seen with this color Morocco (i.e. bright green), foxing internally. Internally, foxing is present due to acidic nature of paper. A gorgeous binding by Captain Gladstone, whose bindings are now legendary, and in high demand,

though little is known about the individual. Some have conjectured that he commissioned one of the top binders at Riviere, and this may well be true; certainly, the individuals we have spoken to have likened his work to the wonderful finishers at Riviere, such as Alfred de Sauty or Charles McLeish. (6385) \$2,750.00



27. [Binding, Fine- **Grolier Binding, One of 26 Copies**] Goldsmith, Oliver and Douglas Jerrold. **Days of the Dandies. Beau Nash**. London: The Grolier Society, [1900]. 9 x 6." 312pp. Beautifully bound by the **Grolier Bindery** (with their binding signature on front lower dentelle) in turquoise green goatskin featuring a pleasing gilt and onlay pattern on both covers comprising ornate gilt vine work, gouge and dot stippling, and geometric shapes inside a triple fillet border. Rose blossoms appear at all four corners in onlay and gilt. Spine with similar patterning, and three additional rose onlays, making a total of eleven. Exquisite large dentelles with stunning gilt designs and onlaid white pigskin

doublure panels with additional gilt and onlays, marbled endpapers. TEG. The so-named "Edition Magnifique" (as given on the limitation page), limited to only 26 copies; this is letter F. One of a series of 15 volumes covering 18th century English authors. Joints slightly rubbed and spine a little faded, else near fine. (6382) \$1,850.00

*Original Watercolor and Pencil Binding Designs by Charles Meunier for Leon Gruel, etc. (six pieces)*



28. [Binding, Fine- **DESIGNS** by Leon Gruel, Charles Meunier and others] Gruel, Leon; Charles Meunier, etc. **Six Original Designs for Bookbindings**. Paris: ca 1910-1914. SIX ORIGINAL DESIGNS FOR BOOKBINDINGS BY CHARLES MEUNIER AND LIKELY MADE INTO BINDINGS BY THE NOTED BOOKBINDER LEON GRUEL. (Paris, c. 1910-1914). Six pieces, various sizes (see below). A collection of six designs for binding elements and designed, three completed in pencil and watercolor, and the others incorporating pencil, ink, watercolor, gouache, and gilt accents. Two of the designs are monogrammed “CM” for Charles Meunier and were likely made into bindings by the bindery of Léon Gruel. THE FIRST (12 x 9 1/2 inches), inspired by Moorish architecture and vividly colored in blue, green, and purple, is stamped “Léon Gruel...Paris” on the back with the title “Chariot de Terre Cuite” written in pencil below. A striking and beautiful watercolor rendering, with a petal and blossom motif at center, and a highly decorative border pattering, half which is completed on the left side. THE SECOND (12 1/2 x 10 inches) depicts a central floral pattern colored in blue and green with gilt accents, bears a penciled note (rubbed) at the bottom that reads, “Jardin des Caresses a M Renevey.” Eugène Renevey was a French collector and bibliophile, and a binding by Gruel for “Le Jardin des Caresses,” the description for which matches the design and colors of the binding depicted here, is documented in Renevey’s library catalogue (Bibliothèque de M. Eugène Renevey 320). The four remaining binding designs are mixed media: pencil, ink, watercolor and gouache paint, and, some with stamping directly from the binder’s tools onto the paper. The largest of these is partially colored in pale blues, yellows, greens, and oranges, with visible corrections in pencil to the design. The three smaller designs were possibly made for doublures and show different floral borders, one a pink rose vine, another a partially-colored pen-and-ink drawing of blue and white flowers, and the last a full gouache painting of a red and white ribbon entwined with blue-flowered vines on a brown background. The first of these designs bears the initials “P.G.,” possibly for Paul Gruel, Léon Gruel’s son and partner at the bindery. Léon Gruel (1840-1923) worked in the bindery of Marius-Michel in 1882 and closely collaborated with Charles Meunier on bindings, and together these two master artisans are among the most important French bookbinders from the turn of the 20th century. There is light soiling and edgewear to some leaves, open tear approximately 1cm deep to lower edge of one drawing and small closed tear to another, neither affecting the images, adhesive stains to back of three leaves, and fold marks visible on three leaves, possibly to aid the artist in locating the center axes. A wonderful grouping, possibly passed down through Gruel or Meunier ancestry, or at very least, the assemblage of a very discriminating collector. (6414) \$3,500.00

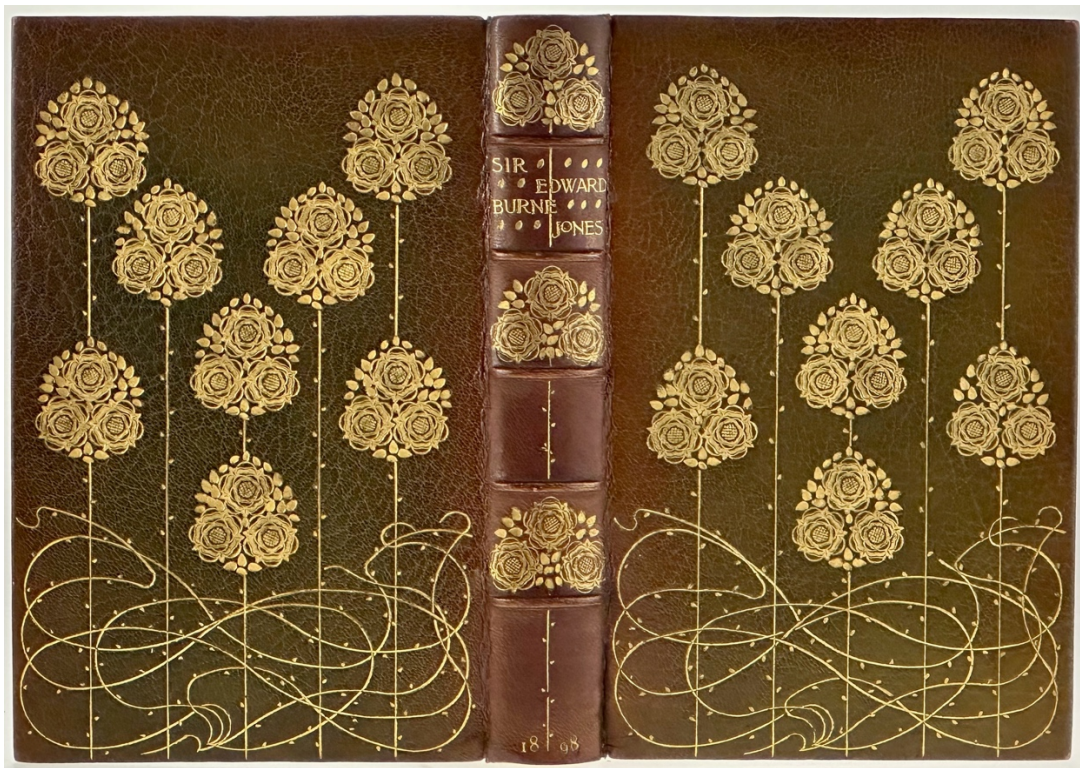


*Exceedingly Scarce Forerunner to Cosway Bindings, Author's Copy,  
With Full-page Watercolor, Plates in Four States*

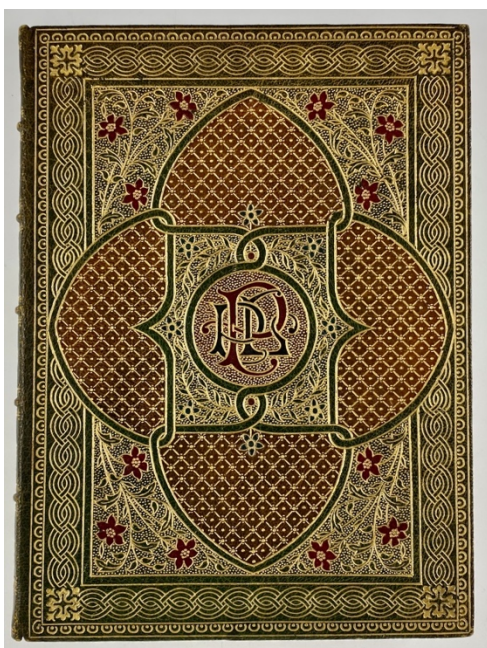


29. [Binding, Fine- **Léon Gruel, Fabulous Forerunner to Cosway Bindings, Deluxe Edition with Watercolor by the Illustrator, Francois Courboin, and Much More**] Celle-Ci et Celle-La. Paris: Librairie A. Rouquette, 1900. First Edition. Quarto. 9 1/2 x 6 1/2 inches. A monumental binding by GRUEL, crafted in 1900, with a central original watercolor painting of a couple on a couch kissing, under slightly domed plastic-like covering, appearing to pre-date the first Cosway bindings by a few years. As J. H. Stonehouse, the manager of Henry Sotheran wrote in their Piccadilly Notes of 1913, “the firm claimed this style as invented by us 10 years ago,” thus putting the beginning of the Cosway bindings in 1903. Exquisitely crafted full sumptuous black Morocco with copious onlays on both covers and spine in ochre, red-brown, beige, maroon and dark brown comprising geometric swirls, blossoms, stems, and the like, and magnificently tooled in gilt on both covers and spine. Full brown Morocco doublures heavily gilt with ruling, border design and corner designs, and with the bookbinder’s signature “GRUEL” stamped in gilt near the bottom. Lavish green silk finely woven end-sheets. DELUXE EDITION, THE AUTHOR’S OWN COPY, WITH ILLUSTRATIONS IN FOUR STATES of the plates (versus three), CONTAINING AN ORIGINAL FULL-PAGE WATERCOLOR BY COURBOIN for the “kissing-on-the-sofa” scene, which is SIGNED BY COURBOIN. THIS IS FRANCIS COURBOIN’S OWN COPY, inscribed to him by the publisher, Rouquette, as stated on a preliminary page [translated]: “Copy Provided” [in print] “to Mr. Francois Courboin/ Roquette.” [in manuscript pen]. Courboin has also signed a vignette self-portrait in a prelim page in pencil. All of the illustrations are in four states and the original watercolor for the kissing-on-the-sofa scene is SIGNED BY THE ARTIST). Lavishly illustrated with full page illustrations illustration in four states, including a series of first state proofs, in pure etching and the continuation of the proofs of the main plate of each stamp finished with an addition head-shot. Top edges gilt, the other edges untrimmed, yet still richly gilded. In original richly lined crimson felt chemise and slippers with superb paper marbling and leather lined edges. The binding is in very fine condition, with absolutely no signs of wear. This is undoubtedly one of Gruel’s finest works, and perhaps married with this special illustrated copy with original artwork, a cornerstone of any fine bindings collection. (6384) \$15,000.00



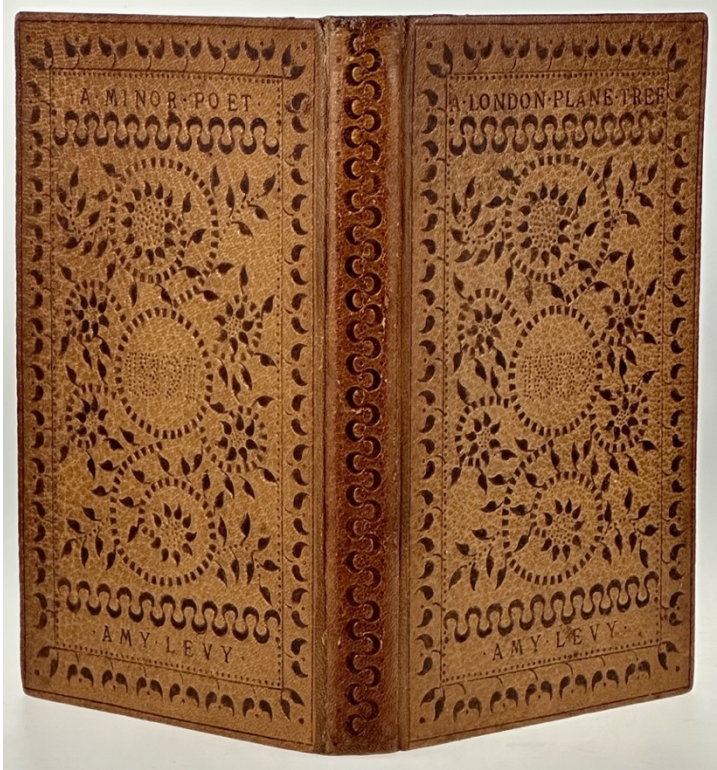


30. [Binding, Fine- **Guild of Women Binders**] Bell, Malcolm. **Sir Edward Burne-Jones, A Record and Review**. London: George Bell & Sons, 1898. First Edition. 8vo. 151pp, AEG. Bound by the Guild of Women Binders with their gilt pallet signed on the foot of the front dentelle, in full brown crushed Morocco with superb nearly all-over gilt tooled design work on both covers and spine consisting of swirling ruled patterning and eight groupings of ornate Tudor roses (three in each) at the end of long stems. The spine carries the same motif, with three panels fully gilt in the Tudor rose design, the second with lettering and large gilt dots, and the last panel with long leafed stem and date, 1898. The binding is reminiscent of the early work of Irene Nichols whose Guild bindings appeared as early as 1892, and especially one pictured in Tidcombe (p. 157) showing a similar swirling single-stem motif with small leaves, and flowers at the termini. Minor wear to lower joint at front cover with slight darkening of leather, but no repairs have been made to the book, and the gilt on covers and spine is bright and nearly unaffected by aging. A scarce and attractive Guild binding. (6555) \$3,850.00



31. [Binding, Fine- **Inlaid Binding- Illuminated Manuscript**] Strong, G. E. "**To Percy L. Pewtress Esq., Organist at Lee Chapel.**" np, 1922. Superbly bound by G.E. Strong Lee, a two-page illuminated manuscript appearing as doublures on the inside of both covers. The work is in the form of an address finely executed on vellum in two full colorful "pages" bordered by gilt-tooled Morocco dentelles with expert illumination, gilding and painting: 'To Percy L. Pewtress Esq., Organist at Lee Chapel, [Blackheath, London], 1883-1922, from the Congregation, April 1922,' Finely bound in full green Morocco by "G.E. Strong, Lee, S.E.," with front cover elaborately tooled and richly gilt, with four onlaid brown panels, flower heads in red and blue and with central monogram 'P.L.P.' The rear cover with decorative gilt-paneled border, spine with five raised bands and fleur-de-lis motifs, marbled endpapers with inner dentelles gilt, the upper cover. Slim 8vo. (205 x 150 mm) A very fine example of illumination and tooled binding by a bookbinder of great skill from southeast London. (6063) \$3,500.00

*Important Sarah Prideaux Binding, One of Her First Bindings: 1891!*

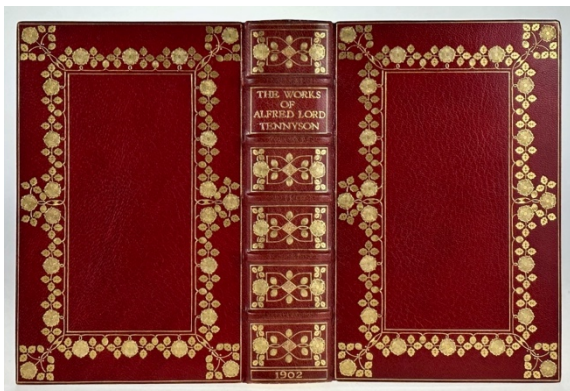


32. [Binding, Fine- Sarah Prideaux, ONE OF HER EARLIEST KNOWN BINDINGS] Levy, Amy. **A London Plane-Tree, and Other Verse.** London: T. Fischer Unwin, 1889. First Edition. 8vo, 7 1/2 x 4 1/2 inches. A stunning blind-tooled pigskin binding designed and executed in 1891 and signed, “S. T. Prideaux” in a blindstamped signature in the lower front dentelle, as well as “S.T.P. 1891” impressed into the paper of the front pastedown in black ink. This binding is alluded to in Marianne Tidcombe’s “Women Bookbinders,” and further detailed by Prideaux herself in a two-page article in “The British Bookmaker,” (1892), where a photograph of this binding is pictured, along with three others. This, from Tidcombe’s book on women binders, “When Sarah Prideaux was binding on her own in the early 1890’s, she experimented with a number of different materials and techniques. Her first three known bindings are quite plain, but they are bound in decorative leather... and [these were shown] in the 1891 Tregaskis Exhibition, probably the first exhibition Sarah Prideaux entered. [The

Plane-Tree binding was] bound in light pigskin, and blind-tooled on the covers with ‘five scroll-work ornamental bands running from the raised bands of the back to within a half-inch of the foredge.’ Perhaps astonishingly, a review in the same contemporary journal Prideaux appeared (*British Bookmaker*, 1892), in discussing the Tregaskis exhibition, was less than enthusiastic, commenting: “... the design unconventional, binding poor.” In Prideaux’s article (“*The British Bookmaker*,” vol. 5, no. 55 (1892), appearing one year after the binding was executed and exhibited, she comments in detail about four of her bindings, including the “Plane-Tree” binding: “The four books here represented [see photo below] show different styles of blind work, though for the better purpose of illustration they all belong to the class in which contrast is achieved by tool work hot on a light ground... ‘A London Plane-Tree,’ by Amy Levy, [is] in the same Morocco crushed and polished, and the designs appear in considerable contrast to the cover.” Indeed, this aspect is wonderfully conveyed, even as one cursorily looks at the binding: the design element is prominent and adds to the aesthetic appeal. And on careful perusal, the composition, ordering and layout of this all-over design is striking and most pleasing, appearing not only on both covers, but also the spine, the lettering well-placed and executed. Even the date of the publication, 1889, becomes a design element, stamped in stippling at the very center. TEG, others uncut, lightly marbled endpaper (lacking rear fly), some light foxing. The binding has been expertly rebaked, preserving all of the spine, in a near invisible fashion by Sean Richards so as to preserve in totality this historical record. Covers are in fine condition! It is hard to overestimate the value and importance of this early Prideaux binding, that comes with her own self-critique at her formative years; a binding entirely conceived, designed and executed by one of the greatest bookbinders in the last 100 years. Housed in a superb handmade folding clamshell box by Sean Richards with tan Morocco spine, five raised bands, and three panels with gilt lettering, gray felt-lined interior. (6467) \$17,500.00



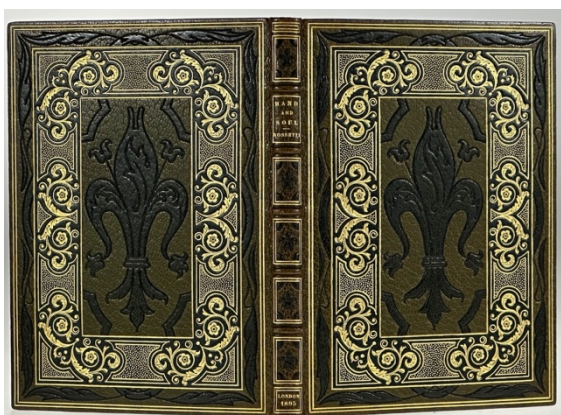
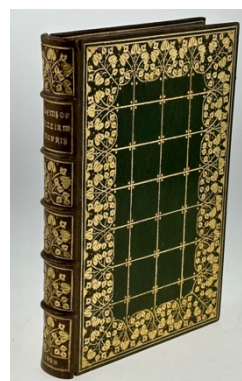




33. [Binding, Fine- **Alice Pattinson**] Tennyson, Alfred Lord. **The Works of Alfred Lord Tennyson**. London: Macmillan and Co., 1902. Thick octavo. 7 1/2 x 5 x 2 inches. A sumptuous and visually pleasing binding by Alice Pattinson, a Douglas Cockerell student and one of the most accomplished women binders working early in the century. Bound in full crimson crushed Morocco with striking gilt-tooled petal, leaf and vine design surrounding a center double fillet ruled open rectangle on both covers and spine. Wide dentelles, with triple fillet gilt ruling. AEG. A fine copy of an excellent Pattinson binding. (6386) \$1,750.00

34. [Binding, Fine- **Marshall Bookbinder**] Morris, William. **The Defence of Guenevere, and Other Poems**. London: Longmans, Green, and Co., 1908. 8vo, 248pp. AEG. Attractively bound by "Marshall," signed in gilt pallet on rear dentelle with elaborate all-over gilt leaf, vine and blossom patterning, geometric ruling, and stippling on both covers, spine with similar gilt motif on five panels, the sixth with titling. Wide dentelles with triple fillet gilt ruling, marbled free end-sheets. Fine condition. A very attractive production on a book Morris dedicated to "To my friend Dante Gabriel Rossetti, Painter" (in the type). (6341) \$1,250.00

35. [Binding, Fine- **Riviere and Sons**] Browning, Robert. **Rabbi Ben Ezra, Stanzas I-XXXII**. London: Robt. Riviere & Son, 1908. First Edition. 12mo, (5 x 4 inches). Attractively bound in full red-brown crushed Morocco with gilt-tooled design on both covers featuring a leaf and blossom patterning repeated at all four corners, and linking by vine work. There is a gilt central rectangle with hearts at each corner. An unusual and scarce issue of Browning's famous poem, Stanzas i-XXXII, as per half-titles. Printed in red and black, with red decorated initials. Near fine. (6558) \$425.00



36. [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 Maillard, 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, and in extremely fine condition with no signs of wear anywhere, housed in the superb 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. Book is 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

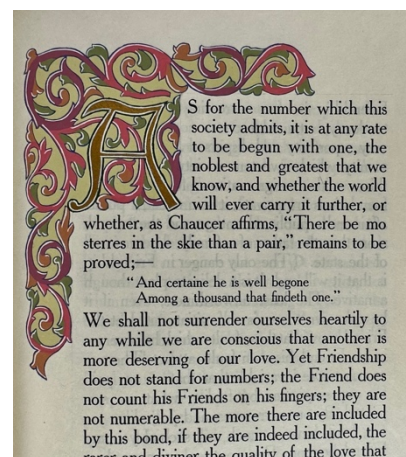
*Offered below are perhaps among the finest full levant decorative bindings to be found by LOUIS KINDER and HARRY AVERY, the two chief master bookbinders of The Roycroft Bindery. The property of one collector, the bindings were chosen to be nearly without blemish, in the finest condition imaginable, and represent a truly once in a lifetime opportunity to acquire some of the very best of bookbinding this country has ever put forward.*

**LOUIS HERMAN KINDER.** *Elbert Hubbard described Kinder as “the Little Man from Leipsic who began to work miracles in levant.” Kinder’s roots in bookbinding began in Europe, coming to East Aurora in 1896 to set up the Roycroft Bindery. His reputation built quickly, as he produced full levant bindings of high quality with beautiful design and craftsmanship for the very elite of collectors. All but one of Kinder’s bindings are unsigned (the only documented signed Kinder binding is in this catalog!) and are readily recognizable. He is widely considered one of the most important and skilled bookbinders in the history of America.*

### *One of Kinder’s Finest Bindings Ever Produced*



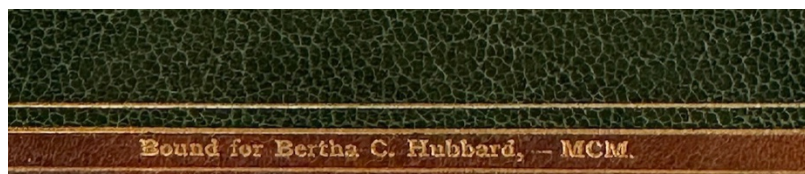
37. [Binding, Fine- **Roycroft Bindery: Louis Kinder, One of His Finest**] Thoreau, Henry David. **Friendship.** East Aurora: Roycroft Press, 1903. First Edition. 4to, (11 1/2 x 8 inches). Limited of 50 Copies Only. One of Louis Kinder’s greatest bindings, a monument in design form and execution, on a large-scale format, which are extremely scarce and sought after. The binding, in full sumptuous turquoise crushed Morocco, features a striking design of inlaid Morocco and ornate gilt tooling in graceful arching geometric patterns. There are eight large olive-green Morocco inlays that form outer arches coming together in four concave spaces at each corner which are filled with gilt-tooled spiral cross-hatches. Along with stars and winding gilt ruling (nearly all over), the covers feature a central panel surrounded by curving stylized garlands. At middle, bottom there is wonderful, small gilt tooled device, and at the middle top, a pair of clasped hands. The spine, with five raised bands and six large panels is further tooled in gilt with a similar design motif. Finally, the dentelles are wide and contain many of the same elements as the covers, with gorgeous silk moiré doublures and end-sheets. Importantly, this very binding was used by Kinder as the frontispiece in his book, “Formula For Bookbinders,” chosen by him to highlight the very best of his talent and abilities. Hand-illuminated by Harriet Robarge. Signed and numbered to limitation page, #16 of only 50 copies, by Elbert Hubbard, and illuminated by Harriet Robarge.” In presentation box with gilt Morocco label. This was the highest priced and most elaborately decorated books of Roycroft Press in their heyday, basically 1900-1907, and this Kinder high spot certainly represents what must have been the zenith. Fine condition. “On a High Shelf,” David Ogle OB-079-03, and pictured in color on pg. 202. (6522) \$17,500.00



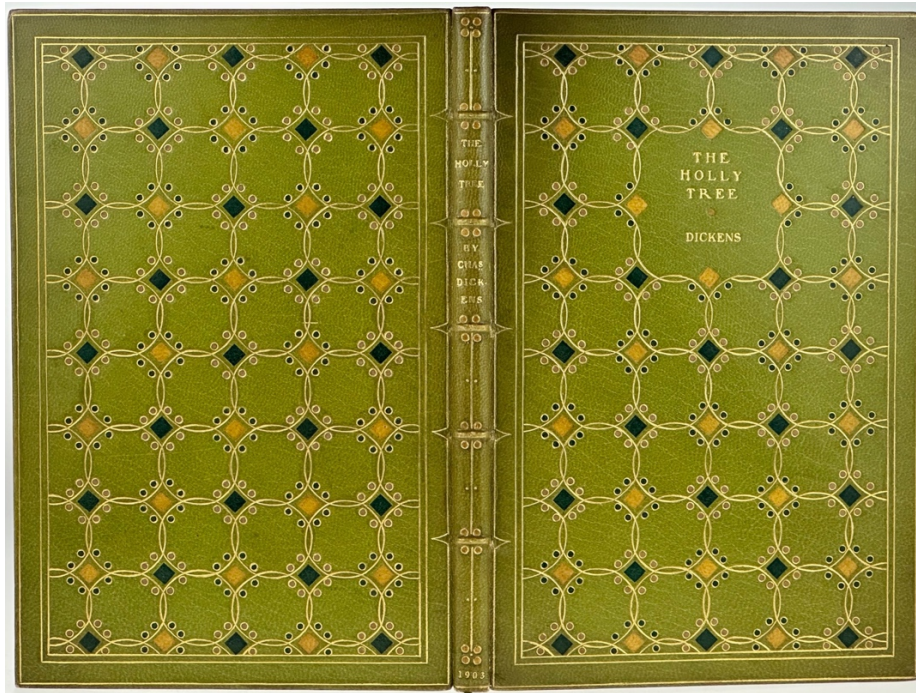
*One of Only 10 Copies, Bertha Hubbard's Own Copy, Specially Bound for Her*



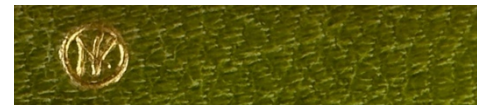
38. [Binding, Fine- **Roycroft Bindery: Louis Kinder** - One of Only 10 Copies and Bertha Hubbard's Own Copy, Specially Bound for Her, with Gilt Inscription in Dentelle] Lee, Vernon. **Art and Life**. East Aurora: Roycroft Press, 1896. First Edition. 8vo., (9 x 6 inches) A magnificent Presentation Binding by Kinder for Elbert Hubbard's wife, Bertha. Bound in full light brown Morocco with a wonderful, visible grain highlighted by a grading to darker brown in areas giving a stunningly attractive appearance. Both covers feature a highly ornate gilt-tooled stem and blossom pattern which extends from the spine outward, with similar detailing on spine. Exquisite full dark green crushed Morocco doublures with attractive gilt design, and tooled at the bottom of the front dentelle, "Bound for Bertha C. Hubbard, MCM)." The book is expertly hand-illuminated by William B. Faville (prominent Roycroft artist) with wide, colorful border designs and initials, as well drawings and watercolor illustrations. #6 of only 10 Copies on Japan Vellum, numbered and signed by W.B. Faville, who had been Hubbard's roommate during his stays in Cambridge. Housed in original presentation box. This was the first Roycroft title to contain outline drawings (printed in red) in the page margins, which also served as guides for illuminators. "On a High Shelf," David Ogle: OB-003-96, and pictured on pg. 202. Fine condition. (6509) \$6,500.00



*Only Known and Documented Signed Binding by Kinder on Record*



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



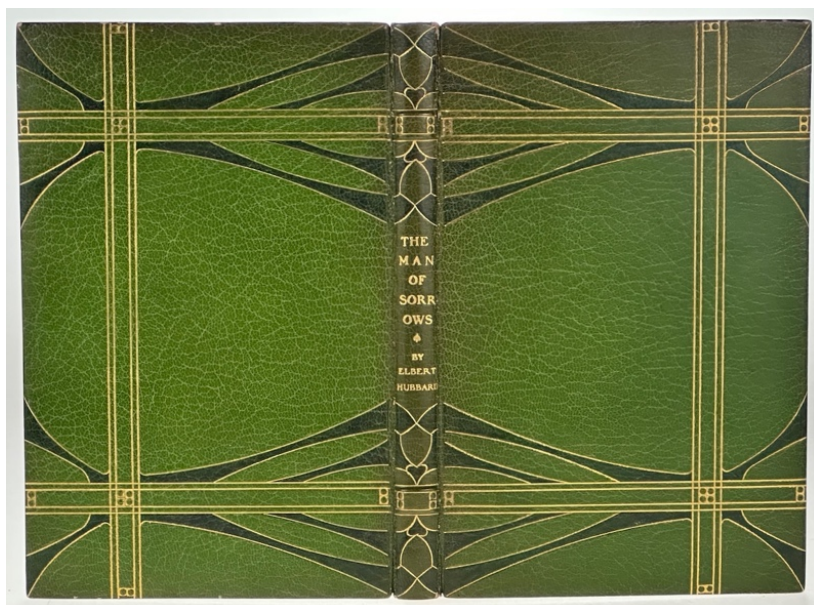
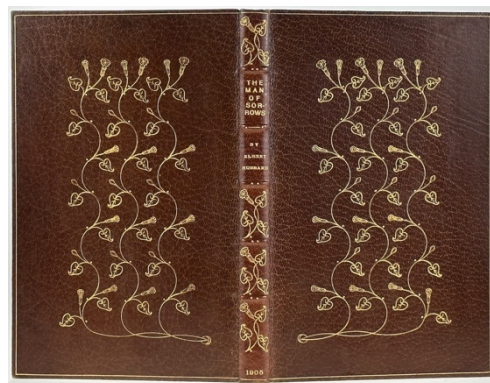
40. [Binding, Fine- **Roycroft Bindery: Louis Kinder**] Stevenson, Robert Louis. **A Lodging for the Night**. East Aurora: Roycroft Press, 1902. First Edition. 8vo, (8 x 5 inches). Beautifully bound by Kinder in full dark green Morocco with both covers featuring a stunning central design composed of inlaid light brown tulips on bending stems within a gilt-tooled spheroid space, highlighted with ruling and nail-heads. The corners and spine show similar design motif. Wide dentelles with five gilt concentric ruled lines, light green silk moiré doublures and end-sheets. Side edges with double filet gilt ruling. Book features a frontispiece portrait of the author. Signed and numbered to limitation page, "#16, Elbert Hubbard, Illumined by Hattie Tehoonte," and pictured in "On a High Shelf," by David Ogle (OB-071-02), in full page, on pg. 206. Fine condition. In original presentation box with paper label. (6532) \$5,500.00



41. [Binding, Fine- **Roycroft Bindery: Louis Kinder**] Emerson, Ralph Waldo. **Essay on Self-Reliance**. East Aurora: Roycroft Press, 1902. First Edition. 8vo, (9 x 6 inches). A striking full Morocco binding by Kinder featuring an innovative highlighting employed by Kinder to give the appearance of grained wood, or simply a pleasing and novel effect. The full light brown smooth Morocco has color variations and background patterning ranging from light to darker brown, and overlaid onto that is a complex “vein design” that is expanded onto the spine and then the full back cover (i.e. no repeat to the design). We have never seen such a fine example of this patterning, and to top it off, the cover is attractively adorned with three gilt-leafed, long stems, terminating in blossoms. This patterning is repeated on inner dentelles. #22 of 100 Copies, printed

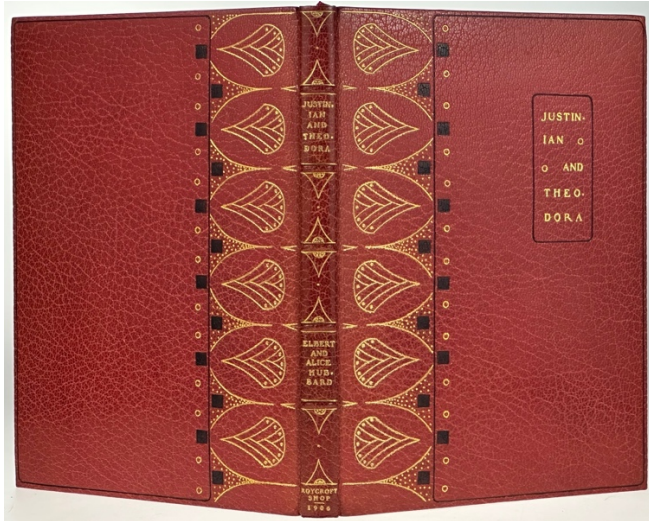
on Japan Vellum, Signed and Illuminated by Lily Ess. In original Roycroft labeled box (worn). The book is in fine condition. “On a High Shelf,” David Ogle OB-068-02 and the binding featured in color (pg. 203) (6513) \$3,250.00

42. [Binding, Fine- **Roycroft Bindery: Louis Kinder**] Hubbard, Elbert **Man of Sorrows**. East Aurora: Roycroft Press, 1904-05. First Edition. 8vo, (8 x 5 inches). Expertly bound by Kinder in full brown crushed Morocco with attractive near all-over gilt-tooled vine, petal and blossom design, on both covers and spine. The gilt patterning also appears on wide dentelles. Light brown silk moire doublures and end-sheets. # 1 of 100 Copies, Signed by Hubbard, printed on Japan Vellum. Fine condition. “On a High Shelf,” David Ogle OB-095\_05, with color picture on pg. 203. (6529) \$3,250.00



43. [Binding, Fine- **Roycroft Bindery: Louis Kinder**] Hubbard, Elbert **The Man of Sorrows**. East Aurora: Roycroft Press, 1904-5. First Edition. 8vo, (8 x 5 inches). Masterfully bound by Kinder in full green crushed Morocco featuring interlocking gilt rectilinear ruling, nail-heads and bending inlaid dark green pieces forming a striking and balanced design, carried over on to spine with other elements, wide dentelles with similar design motif and inlays, marbled end-sheets. Title-page, initials, and logotype page hand-illuminated. Signed and numbered to limitation page, #22 of 100 copies, printed on Japan Vellum. Slight edgewear, near fine. A truly distinctive Kinder binding. Fine condition. “On a High Shelf,” David Ogle OB-098-05. (6519) \$5,250.00

**HARRY AVERY.** Kinder's most accomplished and creative protégé, Avery quickly moved to "expert" status, working alongside Kinder for most of their years together at the Roycroft Bindery. Avery is very much admired by collectors, as well as sought by special collections in Libraries for his unique and groundbreaking design elements, expertise in craftsmanship. His signature patterned and marbled doublures and end sheets, which feature stylized interpretations of wavy patterning and attractive Art Nouveau designs, are stunning. All of Avery's bindings are signed with his gilt pallet signature, "H.A.," usually on the lower rear dentelle, but sometimes in other areas.



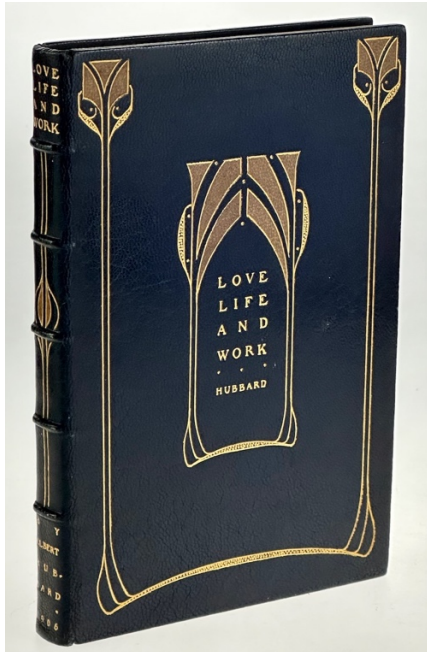
44. [Binding, Fine- **Roycroft Bindery: Harry Avery**] Hubbard, Elbert and Alice. **Justinian and Theodora.** East Aurora: Roycroft Press, 1906. First Edition. 8vo, (8 x 6 inches). Exquisite binding by Harry Avery featuring innovative gilt-tooled repeating cover designs and inlaid squares as well as gorgeous handmade decorative onlaid paper doublures and free facing end-sheets, wide dentelles. The binding is signed with Avery's "H.A." on lower rear dentelle, left side, and the Roycroft orb and cross mark is stamped to the dentelle at the center. There are only three Kinder bindings cited for this limitation (106 Copies), and initially priced at \$100. The Book features a sepia frontispiece of each author after sketches by Otto Schneider. Two-page title spread, initials, and ornaments by Dard Hunter. "On a High Shelf," David Ogle OB-114-06 and the binding featured on a full-page in color,(pg 197). Fine condition. (6511) \$6,500.00



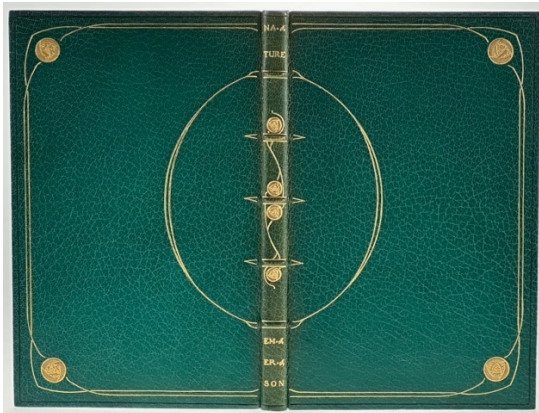
45. [Binding, Fine- **Roycroft Bindery: Harry Avery**] Hubbard, Alice. **Life Lessons.** East Aurora: Roycroft Press, 1909. 8vo, (9 x 7 inches). Beautifully bound by Avery in full green crushed Morocco featuring two broad horizontal ochre inlaid design features surrounded by gilt ruling that narrows to thin double gilt ruling and then expands to triangles filled with gilt dots. With Avery's signature on broad dentelles filled with exotic gilt tooling design work, and magnificent handmade paper doublures and free end-sheets. The book

features portraits of each subject and a halftone frontispiece of Alice and Miriam Hubbard. Title-page, initials, and ornaments designed by Dard Hunter. Gilt artist's initials to inside of front cover 'HA' and "maker's mark" to inside of back cover: 'Roycroft'. Entire book printed in green, orange and black on Japan Vellum with borders and initials by Dard Hunter. Fine condition. "On a High Shelf," David Ogle OB-154-09 and the binding featured in color (pg. 198). (6515) \$5,500.00





46. [Binding, Fine- **Roycroft Bindery: Harry Avery**] Hubbard, Elbert. **Love, Life and Work**. East Aurora: The Roycroft Press, 1900. First Edition. 8co, 7 1/4 by 5 inches. Limited to 103 copies on Japan vellum, of which this is #103, signed in Hubbard's name. Superbly bound by Harry Avery, pupil and chief protégé to Louis Kinder at the Roycroft Bindery, and considered one of top bookbinders in the storied bindery's history. Bound in full blue crushed Morocco with beautiful Art Nouveau stylized vine and blossom designs on the front cover, with inlaid Morocco angular flowers (ochre) in light brown to upper corners, arching center device with bold gilt blocking, with title and author in gilt just below. Five bands to spine, vertical gilt rules that connect near the center, and a rounded bulb and with two small light brown inlaid pieces within. The back cover features a "Roycroft shield" in gilt and inlaid light brown. Wide turn-ins with gilt ruling and gouged design at corners, signed by Avery ("H.A.") in gilt on the front lower left corner. Wide decorated dentelles in gilt with Harry Avery signed pallet (HA) at lower left, and wonderfully rendered marbled endpapers in grey and red. Double-spread decorative Title-page in orange and black, and decorative initials throughout in same dual colors. Fine. (6440) \$3,500.00

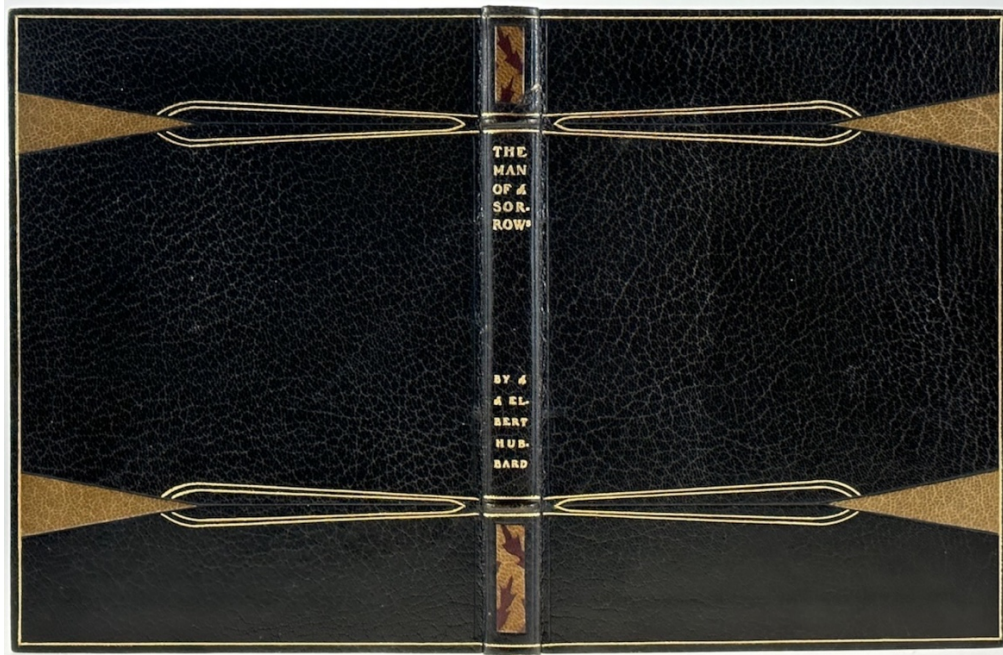
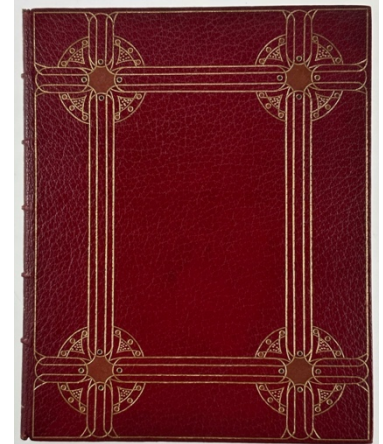


47. [Binding, Fine- **Roycroft Bindery: Harry Avery**] Emerson, Ralph Waldo. **Nature**. East Aurora: Roycroft Press, 1905. First Edition. 8vo, (8 x 5 inches)/ Attractively bound by Harry Avery in full crushed turquoise Morocco featuring swirling gilt ruling ending in two large inlaid beige circles with stylized floral designs and nail-heads, with similar patterning on spine. Superb dentelles with more lavish gilt nail-head designs, and Avery's trademark handmade paper doublures and end-sheets. Signed in black stamping, "H.A." on rear lower dentelle, and Roycroft orb and cross on lateral dentelle. Title-page, initials, and tailpieces designed by Dard Hunter. #67 of 100 Copies, Printed on Japan Vellum. Bookmakers, Ogle, pg. 196 illustrates one example "On a High Shelf," David Ogle OB-099-05, and the binding featured in color on pg. 196. A fine copy, with spine evenly sunned. (6518) \$2,850.00



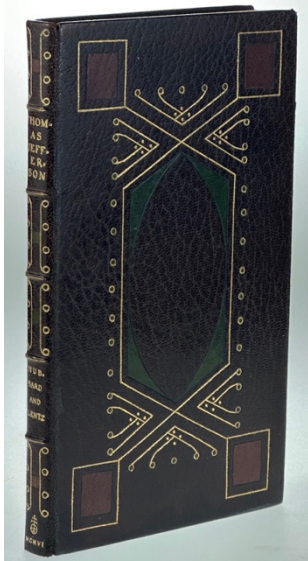
48. [Binding, Fine- **Roycroft Bindery: Harry Avery**] Whitman, Walt. **Song of Myself**. East Aurora: Roycroft Press, 1904. First Edition. 8vo, 8 1/2 x 7 inches). Bound by Harry Avery in full light green crushed Morocco featuring attractive rectilinear gilt ruling, square and nail-head inlaid of light brown, and a central gilt oval space filled with gilt dots, with similar design motif on spine and dentelles. The book features a photogravure frontispiece of the author and floral Title-page, attributed to Samuel Warner. Bindings designed and executed by Harry Avery. Hand-colored Title-page, photographic frontispiece. #77 of 100 Copies on Japan Vellum. Some edgewear to spine, a few spots on lower cover and one streak on back, still a wonderful example of Avery's fine craftsmanship. "On a High Shelf," David Ogle OB-088-04. (6517) \$2,750.00

49. [Binding, Fine- **Roycroft Bindery: Harry Avery**] Whitman, Walt. **Song of Myself**. East Aurora: Roycroft Press, 1904. First Edition. 8vo, (8 1/2 x 7 inches) Magnificently bound by Avery in full crimson crushed Morocco with cover featuring four circular patterns linked by multi-ruled lines, four large ochre inlaid polygon pieces at each corner, and a total of 86 inlaid ochre and green inlaid nail-head pieces, forming an exceedingly beautiful design. Title-page designed by Samuel Warner. Signed and numbered to limitation page "#76, Elbert Hubbard," printed on Japan vellum. Gilt initials and orb and cross mark to inside of back cover "H.A." One corner slightly bumped, very slight wear to extremities of spine (barely noticeable), near fine. "On a High Shelf," David Ogle OB-088-04, picture in color on pg. 198. (6551) \$3,750.00



50. [Binding, Fine- **Roycroft Bindery: Harry Avery**] Hubbard, Elbert. **The Man of Sorrows**. East Aurora: Roycroft Press, 1904. First Edition. 8vo, (7 3/4 x 5 3/4 inches). Beautifully bound by Avery in full black crushed Morocco featuring two lateral inlaid (light brown) and gilt designs on upper and lower covers, extending into spine detailing, and two superb inlaid multi-colored Morocco pieces on spine. Signed in bold, "H. A." to rear outer dentelle, and Roycroft orb and cross stamped to front outer dentelle, marbled paper. Signed, #16 of 100 Copies on Japan Vellum. Excellent hand-illuminated Title-page and initials. "On a High Shelf," David Ogle OB-093-04, pictured in color on pg. 198. Fine. (6552) \$3,750.00





51. **[Binding, Fine- Roycroft Bindery: Harry Avery]** Jefferson, Thomas [Hubbard, Elbert and John Lentz]. **Thomas Jefferson**. East Aurora: Roycroft Press, 1906. First Edition. 8vo, (8 x 5 inches). #49 of only 67 Copies, on Japan Vellum, Signed by Hubbard. Superb binding by Avery in full brown crushed Morocco featuring inlaid squares (light red-brown) and arcing triangular shapes (green inlaid) forming a central oval, and 71 inlaid nail-heads (light green) at the end of gilt rulings; as well as an attractive rectilinear gilt-tooled design, repeated in four of six panels on span. The cover patterning, including inlaid pieces and nail-heads, appears on the dentelles, with wonderful marbled doublures and end-sheets. Signed, "H.A." in gilt pallet on rear, lower dentelle. Fine condition. "On a High Shelf," David Ogle OB-122-06. (6524) \$4,250.00

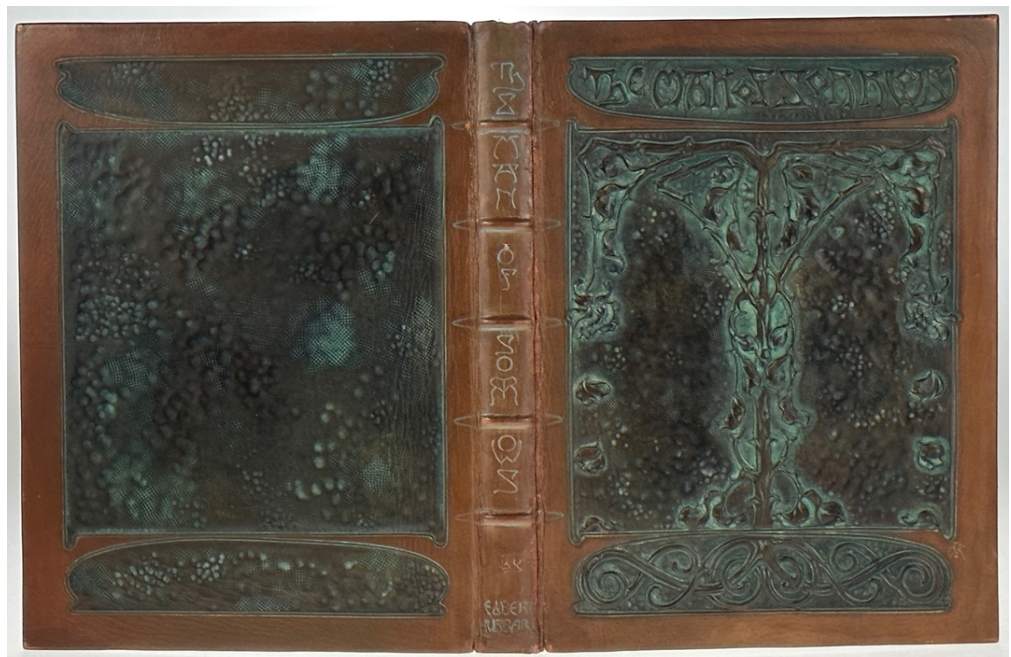


*A further offering of very fine and important Roycroft Bindings in full levant, including Frederick Kranz and his wonderfully innovated Modeled Bindings, Dard Hunter Designed Binding, a gorgeous John Grabau binding, and Lorenz Schwartz, noted and prominent bookbinder whose work is in high demand, etc.*

*One of Kranz's Finest Modeled Leather Bindings*

52. **[Binding, Fine- Roycroft Bindery: Frederick Kranz]** Hubbard, Elbert. **The Man of Sorrows**. East Aurora: Roycroft Press, 1904. First Edition. 8vo, 8 x 6 inches. An incredible full modeled leather

binding by Frederick Kranz (and executed by J. Juenke), one of the most impressive and unique of his style, which is quite renowned and sought-after. The binding features a deeply set dark background highlighting the gouged stylized design by Kranz of a tree rising and expanding to the edges and giving a metallic effect that is highlighted by circular blotches and coloration in light turquoise. The rear cover features another motif, without the tree design, but showing more of the gouged background. Spin with hand

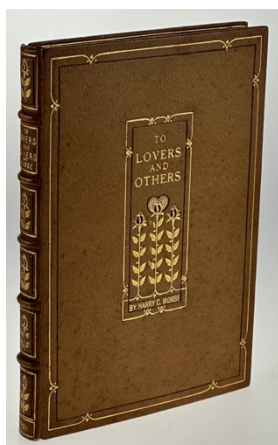
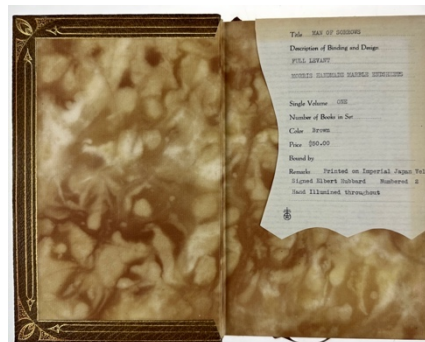


tooled longitudinal lettering in light turquoise. Light green silk moiré doublures and front flyeaves. Number 48 from the edition of 102 printed by Roycroft. "Head, Heart and Hand," Elbert Hubbard and the Roycrofters, Via and Searl, pg. 34 illustrates a similar example. Near fine, with front hinge cracked along seam. Housed in handmade folding paper box with chemise and paper label. (6521) \$4,250.00



53. [Binding, Fine- **Roycroft Bindery: Lorenz Schwartz**] Hubbard, Elbert. **The Man of Sorrows**. East Aurora: Roycroft Press, 1905. First Edition. 8vo, (8 x 5 inches). Exquisitely bound by master binder Lorenz Schwartz in full crushed brown Morocco featuring his typical geometric design work in gilt tooling with concentric oval patterning at all corners and elaborate gilt nail-head filling of space, repeated on both covers, with similar design work on spine, as well as dentelles. The book contains the scarce order slip which overlays the corner of the front endsheet (i.e.

laid-in), and lists title, description, volume, color and remarks (“Printed on Imperial Japan Vellum, Signed Elbert Hubbard, Numbered 2, Hand Illumined Throughout...”). #2 of 100 Copies. Title-page, initials, and logotype page hand-illuminated. “On a High Shelf,” David Ogle OB-098-05. (6520) \$4,750.00

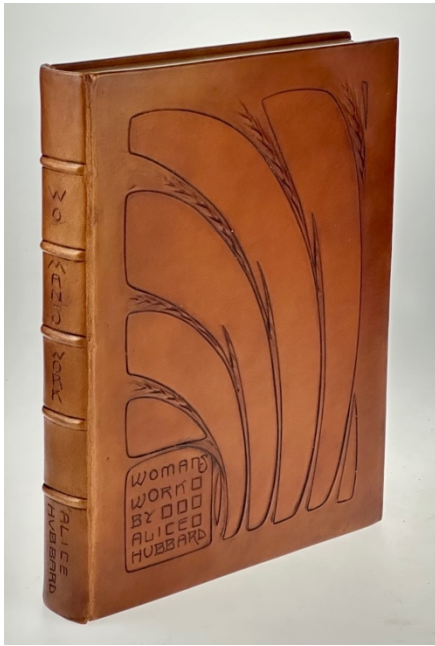


54. [Binding, Fine- **Roycroft Bindery: Lorenz Schwartz**] Morse, Harry C. **To Lovers and Others**. East Aurora: Roycroft Press, 1926. First Edition. 8vo, (7 x 5 inches.) Attractively bound by Lorenz Schwartz, prominent Roycroft binder who went on to bind solo. His bindings are highly sought-after. Bound in full smooth light tan crushed Morocco with central design motif featuring three inlaid rose blossoms (with three separate pieces each) at the end of long stems (heavily gilt), lettering and framing on cover and spine, where the latter contains five separate inlaid roses. With Roycroft gilt orb and cross logo on front dentelle, and Swchartz' monogram in gilt to rear dentelles, marbled end-sheets. Inscribed by the author to flyleaf “To Rosemary Morse, from her daddy who loves her very much and wants her to read, and understand this little book Henry C. Morse.” “Sixth edition, with New Matter.” In original presentation box. AEG. Near fine. (6526) \$3,750.00



55. [Binding, Fine- **Roycroft Bindery: John Grabau**] Thoreau, Henry David. **Friendship**. East Aurora: Roycroft Press, 1903. First Edition. 4to, (11 1/2 x 8 inches) Beautifully bound by John Frederick Grabau (b. 1878), noted bookbinder who joined the Roycroft Bindery in 1902, and later founded his own bindery (Derome Bindery). Grabau is known for his near perfect execution and decorative designs with inlaid Morocco and intricate gilt-tooling. This binding is no exception, in full dark green crushed Morocco . Ornaments designed by Samuel Warner, hand-illuminated by E.S. Harvey. Gilt signature pallet on dentelle appears inside back cover: “Grabau,” and “Roycroft” maker’s mark to inside of

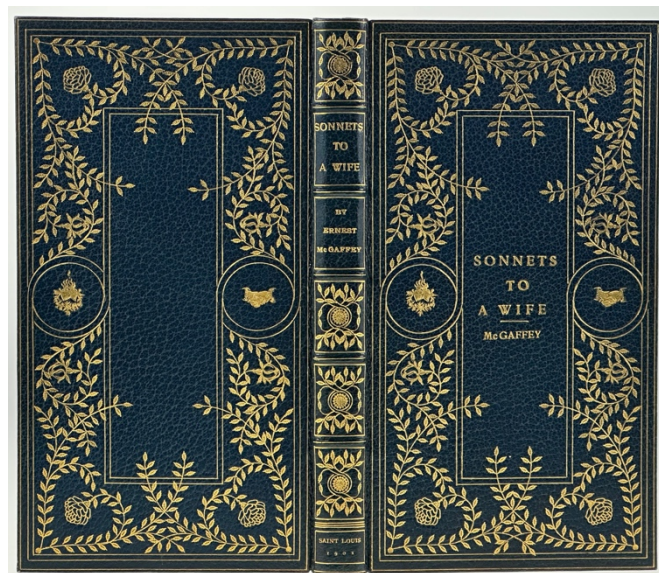
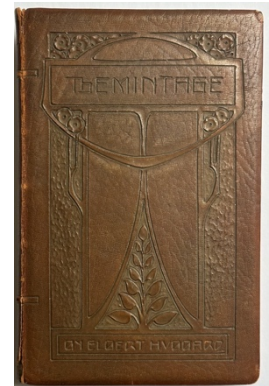
front cover. Signed and numbered to limitation page “5, Elbert Hubbard, illumined by E.S. Harvey.” #5 of Only 50 Copies, Printed on Japan Vellum. Inscribed on front doublure: “To Kenneth B. Lowry, August 17, 1922, sp. President Garfield. And to the future. FHM [?].” Fine condition. Large format Grabau full Morocco bindings while he was at Roycroft are exceedingly scarce. The binding was exhibited in 1996, Memorial Art Gallery, Rochester (traveling exhibition). “On a High Shelf,” by David Ogle, OB-079-03, pictured in full-page, on pg. 200.” As well, a picture of this binding appears in “Head, Heart and Hand: Elbert Hubbard and the Roycrofters,” Via and Searl, pg. 33. Fine condition. (6533) \$3,750.00



56. [Binding, Fine- **Roycroft Bindery: Dard Hunter**] Hubbard, Alice. **Woman's Work: Being an Inquiry and an Assumption.** East Aurora: The Roycrofters, 1908. First Edition. Thick octavo, 8 1/4 x 6 1/2 inches. A beautiful modeled leather binding produced by the Roycrofters, featuring a paneled design of angled, embossed wheat stalks emanating from the bottom of the cover. The title and author are hand-lettered on a small square in the lower left corner of the cover. Five bands to spine, with hand-gouged title to the second through fourth compartments, and author to the bottom compartment. Marbled endpapers, top edge gilt. Printed on thick Boxmoor paper. The cover, initials, running heads and tails, colophon and Title-page were designed by Dard Hunter, the typography by Charles Rosen. Frontispiece portrait of the author. The design of this cover is a wonderful reflection and enhancement of the wheat design motif created for the book by Dard Hunter, which appears stylistically throughout the book in light blue and brown. This exact binding and book was advertised at \$20.00 in the 1910 Roycroft catalogue with a full length description as well as a photographic plate depicting the cover and spine. As well, one finds this precocious and visionary (for the period) comment: "Alice

Hubbard believes that woman is the equal of man-- if she is. Also, that woman is no better than man-- unless she is. The message of her book has in it none of the ingredients used in the soup served to Cerberus... the truth is, woman is here..." Fine condition. (6443) \$2,750.00

57. [Binding, Fine- **Roycroft Bindery: Frederick Kranz**] Hubbard, Elbert. **The Mintage.** East Aurora: Roycroft Press, 1910. First Edition. 8vo, (7 x 5 inches). Bound in full modeled leather by Kranz featuring a stylized lamp with title on shade and leaves surround the base. **Signed and inscribed by Hubbard on front leaf, "The love you liberate in your work is the only love you keep. Elbert Hubbard."** Printed on Japan Vellum, with a frontispiece portrait of Elbert Hubbard by Jules Gaspard. Title and decorative designs by Dard Hunter. Wear to upper hinge with small chip lost at base. "On a High Shelf," David Ogle OB-164-10, and pictured in color on pg. 190. (6523) \$1,250.00

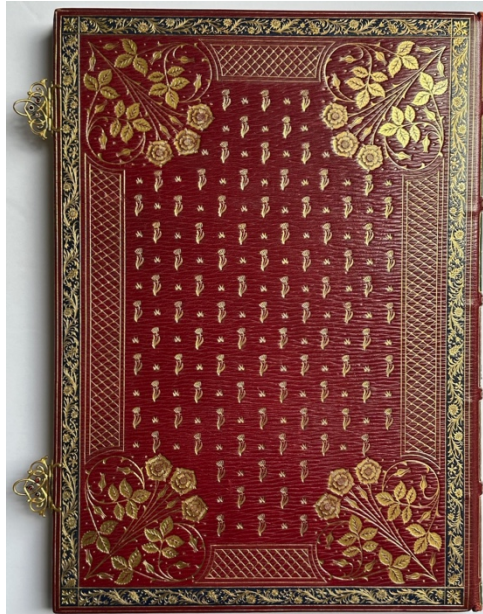


58. [Binding, Fine- **Roycroft Bindery: Specially Bound for Harrison N. Hiles, Likely by Kinder**] McGaffey, Ernest. **Sonnets to a Wife.** Saint Louis: William Marion Reedy, 1901. First Edition. 8vo, (7 x 4 inches). Magnificently bound by The Roycroft Bindery, and likely by Louis Kinder, a commissioned work, **with a special bound-in page at the end (on same paper the book was printed on), stating; "So here endeth 'Sonnets to a Wife,' as written by Ernest McGaffey: Published by William Marion reedy and issued by the Mirror Press, which is in St. Louis, Missouri, in MCM. Rebound for Harrison N. Hiles by the Roycrofters at their shop in East Aurora, Erie, County, New York, in March of the year MCMIII."** To fill out this wonderful, one-of-a kind offering, the author McGaffey has signed, dated and inscribed the front flyleaf, "Ernest McGaffey, Written for Cecile McGaffey, and inscribed herein for Harrison N. Hiles of Canton, Ohio, February

1903, with the author's regards." The author also pens a handwritten sonnet that was mistakenly left out of this copy, entitled "Reincarnation." The book is in fine condition. Most scarce and wonderful. (6525) \$3,500.00

*Continuation of Fine Bindings Including Examples  
of Extraordinary Accomplish and Importance*

*One of Sangorski and Sutcliffe's Finest*



59. [Binding, Fine- **Sangorski and Sutcliffe Masterpiece Peacock Jeweled Binding**] Omar Khayyam. London: A. C. Benson, [1910]. Quarto (12 1/2 x 8 3/4 inches). Magnificent jeweled peacock binding by Sangorski and Sutcliffe in full straight-grained red Morocco featuring a central oval recessed panel of dark green Morocco with a peacock taking up over half of the front cover. The peacock's body is inlaid in light green, blue, white and brown Morocco, with tail feathers fully outspread over green Morocco inlays, and intricately tooled in gilt as they splay outward, with inlaid blue hearts and set at the very end with 31 amethysts and citrines. Both covers with heavy gilt rose and grass motif, including rose bouquet corner-pieces and blue Morocco gilt inlaid borders. Spine gilt in six compartments, lettering, gilt-decorated floral and grape onlay panels. Turn-ins gilt, full blue Morocco doublures, blue moiré silk flyleaves. With two superb brass clasps set with three jewels each (one of the six is chipped). **No. 3 of only 10 copies, specially bound by Sangorski and Sutcliffe, with "an original unpublished watercolor composition by E. Geddes (see above), illustrating Quatrain XIII with an illuminated border by Sangorski and Sutcliffe and painted on vellum especially for this copy."** With the gilt binders' signature in the rear turn-in: "Bound by Sangorski & Sutcliffe, London." All edges superbly and masterfully goffered with all-over scrolling vine and blossom pattern with stippling. Fine condition. One of the most beautiful bindings we have ever had the pleasure to own, and arguably a perfect model Sangorski and Sutcliffe binding, typifying the very finest craft in bookbinding over the past century and more, in the revival of book arts and bookbinding, worldwide. (6246)  
\$85,000.00



60. [Binding, Fine- **Zaehnsdorf Exhibition**] Browning, Robert. **Paracelsus**. London: Effingham Wilson, Royal Exchange, 1835. First Edition. 8vo., approx. 4.5" x 7." Scarce first edition of Browning's five-act epic poem, his second book, bound in a magnificent Exhibition Binding (with Zaehnsdorf gilt stamped exhibition seal on rear satin doublure) in full deep burgundy crushed Morocco by Zaehnsdorf, with an unusual and striking Grolieresque inlaid border design in brown and green, with the straps of color overlapping each

*Continued- Item 60. Zaehnsdorf Exhibition Binding*

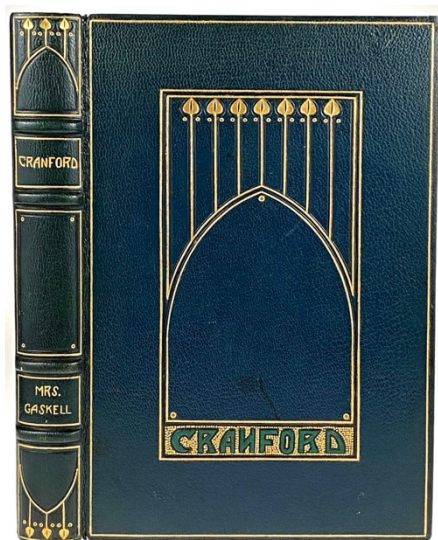


other at random on the front cover, and just one portion of green (the remainder brown) on the rear cover-- a fascinating variation which was no doubt intended to convey personal craftsmanship. Filling in the negative space between the straps are gilt fleurons and dots; inlaid black border around the edges. Five bands to spine with title and author to inlaid black panel in second compartment, and inlaid border in brown with gilt fleuron to remaining compartments. Large turn-ins with inlaid bands of green Morocco and small red & gilt flowers at corners. Ivory watered silk endpapers; top edge gilt. Fine condition. A very special Zaehnsdorf binding, unique, with character and very pleasing to the eye. Scarce thus. (6504) \$2,750.00

*Exquisite Sangorski and Sutcliffe Inlaid Binding*



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



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

63. [Binding, Fine- **Curtis Walters, Stunning Mosaic Binding, Among His Finest Seen**] Orcutt, William Dana. **In Quest of the Perfect Book**. Boston: Little, Brown & Co., 1926. First Edition. 9 x 6 1/2 inches. A stellar mosaic binding by Curtis Walters (Signed gilt pallet, "Bound by C. Walters" on rear dentelle) intricate and astonishingly high number of inlaid mosaic design, comprising an overlapping and juxtaposed design element in a mosaic pattern on both covers and three panels of the spine. The artistry and accomplish of this master binder are seldom better exemplified than this binding, which in every manner, including design, coloration, finish work and more, all point to greatness. And even better the binding is in extremely fine condition, with absolutely no signs wear, owing to its preservation in a Morocco-backed marbled paper folder chemise, fitting perfectly into its matching slipcase. Full blue crushed Morocco doublures, quadruple gilt fillet ruling to dentelles, with two-color inlaid between, silk blue moiré end-sheets. With a Presentation Note on the publisher's paper in card, "With the Compliments of the Author" and signed by William Dana Orcutt. We can add no more than to say, any admirer of true greatness in fine bookbinding or book arts would be humbled to own such a binding. (6135) \$8,500.00



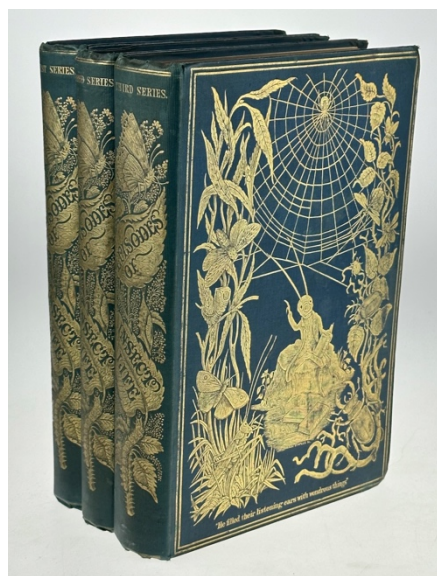
64. [Binding, Fine- **Unsigned**] Rostand, Edmond. **Cyrano de Bergerac, A Play in Five Acts**. London: William Heinemann, 1919. First Edition. 12mo, 294pp. Beautifully bound in full black crushed Morocco with elegant and very detailed gilt-tooled stem and leaf design work on both covers and spine, including gilt stippling, side-edge gilt ruling and dots. Gilt dentelles, marbled end-sheets. AEG. Edmond Rostand (1868-1918), French poet and dramatist associated with the neo-romantic movement, is best known for his 1897 play, which is presented here in a wonderfully bound 1919 edition by Heinemann, with an actor pictured in the frontispiece, and printed on fine paper. The book is in fine condition. (6557) \$675.00



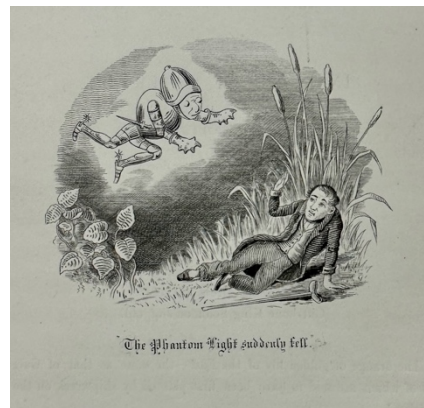


65. [Binding, Fine- **Striped Binding** Triple Decker on Important Botanical Study of the Forest Trees in the US and Canada] Nuttall, Thomas. **The North American Sylva; A Description of the Forest Trees of the United States, Canada and Nova Scotia...** Philadelphia: Robert P. Smith, 1853. Quarto. Three volumes. 10 x 6 3/4 inches. One of the greatest examples of a striped binding we have ever seen, in fine condition, and produced in small number for this classic color plate book. A classic treatise discussing and depicting the sylvia (tree growth specific to an area) in particular areas of the US and Canada, and especially the Rocky Mountains, where American expansion Westward in the mid 19th Century had brought to light many new botanical discoveries, and herewith pictured in over 100 hand-colored lithographic plates. The bindings are expertly wrought with a fine woven dark green cloth that has lighter green horizontal lines every quarter inch, creating the celebrated “striped binding,” which came into vogue briefly in the mid-1800, then disappeared. With a wonderful central bold heavily gilt depiction of a morning glory on a vine in bloom; the same image is blind-stamped onto the rear cover, and both covers have double-border embossed line design. Spine gilt lettering. This three-volume set was initially produced in the 1850’s together with Michaux’s work, but they stand alone as an independent unit describing the sylvia and “not described in the work of F. Andrew Michaux,” containing, “All the forest trees discovered in the Rocky Mountains, the territory of Oregon, down to the shores of the Pacific, and into the confines of California, as well as in various parts of the United States.” Though the book states 121 plates, there are actually 131. “Few American color plate books had such lasting popularity as this classic work on American trees, or as tangled a publication history.... In 1856 a fire destroyed the premises of the publisher of the joint edition. The Michaux copper plate were saved, but the Nuttall stones were evidently lost, and the later joint editions used new stones” - Reese. Striped bindings are fascinating, and fine examples rare, but this with one three large quarto volumes is of special importance. AEG. Some water incursion lines spreading down, not causing warping; occasional foxing. On the whole, the text-block is clean and bright, and the tissue-guarded plates are not affected. (6121) \$7,500.00

66. [Binding, **Publisher’s- Three Decker, Stunning Covers**] Acheta Domestica [Budgen, Louis M.]. **Episodes of Insect Life.** London: Reeve and Benham, 1849-1851. First Edition. Three Volumes. 8 x 5 3/4 inches. Original publisher’s bright blue fine-ribbed cloth with fabulous ornately gilt illustrated covers, front and back depicting insects of all kinds with central anthropomorphic grasshopper sitting on a stump reading a book, double fillet ruling; spines also gilt with decorative design work. Hand-colored frontispieces and numerous hand coloured vignette illustrations throughout. An amazing survival, in fine condition, given each volume was produced yearly over a three-year period (1849-1851). AEG.



McLean, Victorian Publishers’ Book-Bindings, p.42. (6379) \$1,250.00



*Will Bradley: The Best of the Best!*



67. [Bradley, Will- "Bradley, His Book:" The Finest 3xSet We've Seen in in Many Decades] Bradley His Book. All Extra Fine, 5 of 7 in Original Printed Mailing Wrappers, Inscribed Copy of Volume. One, A Proof Copy "One of first five copies of the magazine," Prospectuses, Mailing Wrappers, and More. Springfield: The Wayside Press, 1896-7. First Edition. Offered here is the finest "Bradley, His Book" collection we have seen in 40 years, with a very fine set of the seven volumes, as well as the rare 8th issue, in the original uncompleted form, which one never finds. Five of the seven have original mailing envelopes (one of which is glassine for July number, the others paper). As well, the collection includes another fine copy of Vol. One, A PROOF COPY, and a true one-of-a-kind, being inscribed by Will Bradley on the dedication page: "One of the first five copies of magazines, April 29, '96. Will Bradley." The contents of the proof copy were never sewn into the wraps (as is the case with the standard issue, and the following distinctive points obtain: the proof copy has no "published at Springfield, Mass," which appears in red at the bottom of the cover wraps in the standard issue; and the proof copy has no "Copyright, 1896, by Will Bradley," which appears at the bottom of the Title-page in the standard issue. The proof copy has all the conjugate leaves, except for the first three, all of which are advertisements, which is likely because the advertising materials were not complete at the time of the assembly, and the text printing having taken priority. The collection further includes: a bright proof copy of the cover of Vol. One, printed on lightweight coated paper, with no printing on back; a four-page illustrated prospectus October number; June and August prospectuses and subscription blank. In January 1896, Will Bradley founded the small Wayside Press in Springfield, Massachusetts. One of his most ambitious

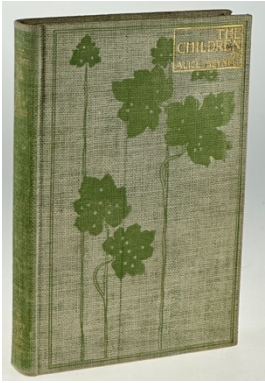
projects was the publication of Bradley: His Book. In the prospectus, Bradley describes it as: "a little magazine of interesting reading, interspersed with various bits of art, and privately printed at the Wayside Press, Springfield, Mass." Contributors to the first issue included prior collaborators Nixon Waterman and Harriet Monroe. The first issue was also dominated by advertisements created by Bradley for past clients, such as the Michigan Stove Company, American Type Founders, and Ault and Wiborg. All 10,000 copies of the issue sold out before it was published. Bradley produced 25,000 copies of a more text-heavy second issue in June. He also included a greater number of illustrations from other artists, such as William Morris and Aubrey Beardsley. The letter from Bradley to Roy L. McCardell shown here foreshadows the difficulties to come: "My only excuse for not writing is that of late I have more to attend to than I can manage." [University of Delaware] Housed in nice folding case and another in custom made folders. A finer, more comprehensive set, replete with rarities, one could not hope for. (6468) \$9,500.00

To Miss Harriet Monroe, Mr. Solomon B. Griffin, Mr. W. E. Lawton, Mr. Nixon Waterman, Mr. A. M. St. Quentin, Mr. W. A. Rosten, Mr. Will J. Davis, Mr. Arthur J. Eddy, Rev. Charles Conklin, this first number of my magazine is dedicated, merely as a token of appreciation, not more for what they have done, than for the way in which they did it. Will Bradley.

one of the first five  
copies of magazine  
April 25 '96  
Will Bradley

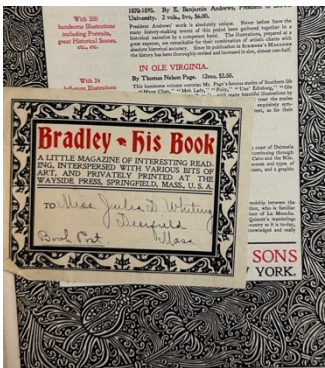
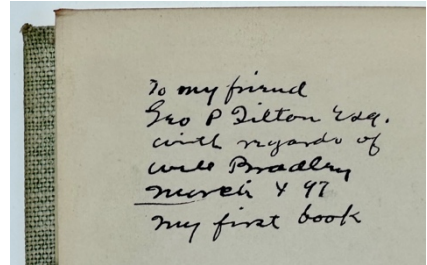






68. [Bradley, Will- Association Copy of “My first book”] Meynell, Alice. **The Children**. London: John Lane; The Bodley Head; Printed by The Wayside Press, 1897. First Edition. Small 8vo, 7 x 4 1/2 inches. Publisher’s smooth light green woven cloth with superb petal cover design by Will Bradley, gilt lettering on cover and spine. ASSOCIATION COPY, inscribed by Will Bradley to George Tilton, proprietor of Towle Silver (noted longstanding silversmith in Newberry, Massachusetts, with whom Bradley had designed illustrated catalogues: “To my friend Geo P Tilton Esq. with regards of Will Bradley March 4 ‘97 My first book.” Bradley is referring here to his newly formed and founded Wayside Press, which printed the book in 1896, (the colophon at end so designating). Rubricated Title-page designed by Bradley.

Superb light green decorated endpapers by Will Bradley, as well as each poem’s Title-page, initial letter and Wayside Press’s dandelion leaf colophon design. T.E.G, others untrimmed. A fine copy, almost never seen for this Bodley Head title. Will Bradley presentation copies are seldom seen, and even more scarce with important associations. (6490) \$2,250.00



69. [Bradley, Will- Association Copy to Editor in Charge of “Bradley, His Book” Project] Bradley, His Book, November Issue. Springfield: The Wayside Press, 1896. First Edition. Quarto. Publisher’s wrappers with cover illustration and lettering in brown by Bradley. Superb ASSOCIATION COPY, with the original mailing label of Julia D. Whiting, author and editor in charge of “Will Bradley; His Book,” affixed to first page, and likely her copy. The label, printed in red and black has the following in script: [To] Miss Julia D. Whiting, / Deerfield, Mass / Book Post.” A wonderful issue featuring William Morris and Maxfield Parrish with lots of woodcut illustrations. Near fine condition. Scarce thus. (6493) \$1,250.00

70. [Bradley, Will- Ault & Wiborg] Two Octavo-Size Ault & Wiborg Color Will Bradley Advertising. Offered here are two Ault & Wiborg color lithographed advertising pieces, ca. 1897: 1) The Ault & Wiborg Company Manufacturers of Lithographic & Letter Press Printing Inks, Cincinnati, New York... Full vibrant color by Will Bradley, ca. 1897; and 2) Ault & Wiborg Makers of Lithographic and Letter Press, etc, Will Bradley Art Nouveau illustration and borders, printed in orange and black. Fine. (6495) \$250.00



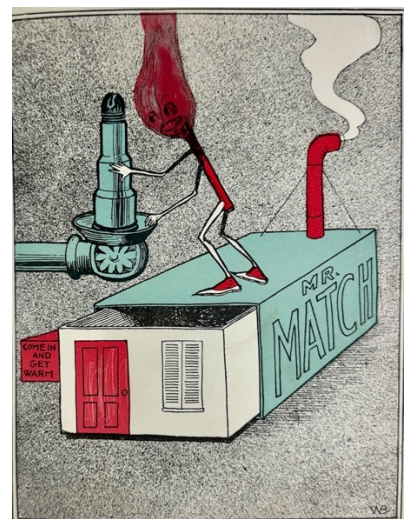
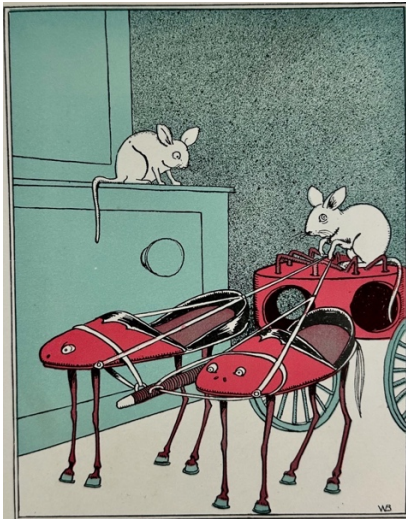
71. [Bradley, Will- Scarce Bradley, The Author’s First Book, Fine] Hugh, Emerson. **The Singing Mouse Stories**. Narrow 8vo, 7 x 3 3/4 inches. Emerson Hugh’s first book, with stunning cover design by Will Bradley featuring a distinctively Nouveau and highly stylized gilt stamped design on both covers: a profile of a woman with long flowing hair playing a harp, with stylized trees on long trunks, and the rear cover has a delightfully playful mouse hovering over several bars of musical notation. Interestingly, this appears to be one of the earliest impressions and bindings, when compared with other copies we have had, having stunning nearly flat green patterned buckram background, whereas as other copies we’ve had have raised buckram, showing the cross-hatch stitching of the cloth. As well, we’ve never seen such a bright gilt stamping, and the impressions of the printing and line drawings are more “black appearing” in impression, and fully intact. A fine copy. (6550) \$1,750.00



72. [Bradley, Will- Poster for Chapbook] Exquisite Original Printed Color Poster for The Chapbook, 1894: Called the First American Poster. Stunning original printed color lithographed poster by Will H. Bradley for The Chapbook, 1894. This famous poster was printed in 1894 by Stone and Kimball, famed Chicago publisher. Will H. Bradley 1868-11962), born in Boston, is widely considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. This 1894 design for Chap-Book, titled “The Twins,” has been called the first American Art Nouveau poster; this and other posters for the magazine brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, “Bradley, His Book. This poster for The Chapbook, 1894, is striking in its Art Nouveau quality, and very much the pinnacle of Bradley’s poster art, depicting identical twins in profile with matching orange dresses and green hair. Sight size 19 1/4” x 13 1/2”, Frame 25” x 19 1/4” Signed “Will H. Bradley” lower left. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light folds lower left, otherwise excellent condition, archival frame and mat. (4395) \$3,750.00



73. [Bradley, Will- Smooth Cloth Variant, Scarce, Fine] Gosse, Edmund. **In Russet and Silver**. Chicago: Stone & Kimball, 1894. First Edition. Octavo, 7 x 4 1/2 inches. The much rare smooth cloth variant (no distinction on priority with the much more common buckram edition. Smooth fine wove light brown cloth with renowned Will Bradley stamped design on both covers and spine consisting of background silver sky and dark brown terrain, showing through in contrast Art Nouveau style trees in the foreground. This smooth cloth allows for an even more vibrant and striking cover impression. This copy is in extremely fine condition, as best one could ever hope for, and cornerstone piece for any Will Bradley collection. Top edges gilt, others uncut (as issued). Pencil ownership (three lines) on front free fly. (6437) \$750.00



74. [Bonte, George Willard- Scarce] **Sandman Rhymes**. New York and Boston: H. M. Caldwell Company, [1904]. First Edition. 4to. Original color pictorial paper-covered boards, red cloth spine. Illustrated endpapers. Wonderful color illustrations throughout of various nefarious anthropomorphic scenes involving combs and pens and shoes and bobbins and many more inanimate objects coming to life in splendid form. Reminiscent of early Denslow, and the subject humor conjures the Golligwog wit. A very scarce color-plate children's book, with no copies found on the net at the time of writing. Corners and edges scuffed, very good. (6549) \$450.00

*A True Classic, Beautiful and Rare*

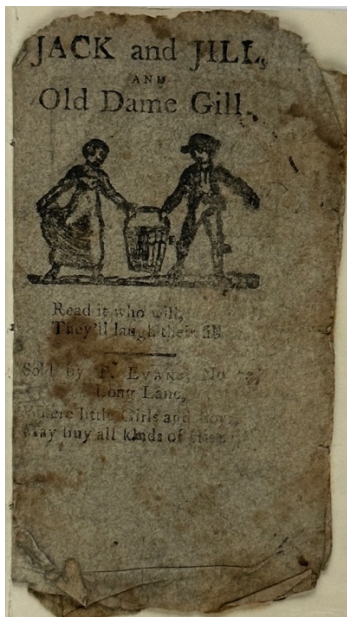


75. [Cady, Cora, Artist & Emilie Whitten, Illuminator- Beautifully Hand-Painted and Illuminated- in Original Printed Slipcase] Cady, Cora June and Emilie M. Whitten. **The Perfect Woman, Being the Thirty-first Chapter of Proverbs...** Boston: The Craftsman Guild, 1900. First Edition. 12mo. One of 310 Copies (#57, in red ink), the "handmade paper edition." In the publisher's original holland backed leather, gray paper-covered boards with calligraphic lettering and design stamped in black on cover. A strikingly beautiful hand-illuminated book, with painted watercolors throughout by Cora June Cady (artist), and Emilie M. Whitten (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. A lovely, fine copy of this delightful Boston Arts & Crafts press book, signed by Cora June cady on the colophon and limitation page at the end. In original gray publisher's slipcase with printed label giving title affixed to spine (slipcase with slight separations of side edges, one small loss to top edge at corner). (6447) \$1,850.00

*Two Extremely Scarce and Important Early Children's Books*



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

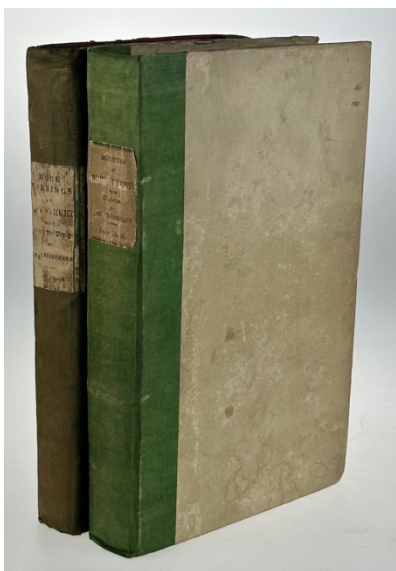


77. [Chapbook- **Jack and Jill, Rare**] **Jack and Jill and Old Dame Gill**. London: Sold by T. Evans, No. 788 Long Lane, 1805 [circa]. 16mo. 10.6 x 5.5 cm, resewn into protective wrappers. Fabulous original printed wrappers with woodcut of Jack and Jill holding a pail of water, and with printed publisher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

78. [**Coleridge, Samuel Taylor- First Edition, Bound by Sangorski and Sutcliffe**] Coleridge, Samuel Taylor. **Christabel: Kubla Kahn, A Vision; The Pains of Sleep.** London: John Murray, 1816. First Edition. Thin 8vo. Superbly bound in attractive full teal crushed levant with gilt ruling on edges of covers, spine with five raised bands and gilt-ruled panels and stippled design work on bands, lettering and date, edges of boards with single gilt fillet 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, with 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

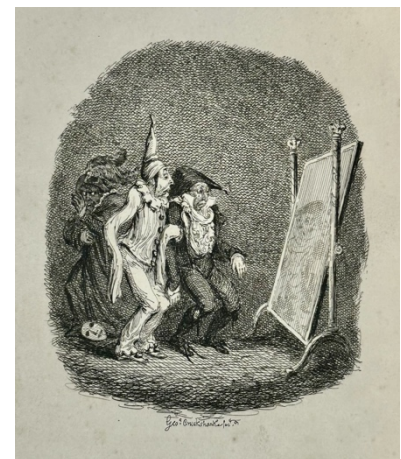
79. [**Carroll, Lewis**] **The Hunting of the Snark.** London: Macmillan & Co., 1890. Nineteenth Thousand. Original striking red cloth with bold gilt blocked cover designs (after Henry Holiday) on both covers, gilt spine. Original dark green end-sheets. All edges gilt. A fine copy of a beautiful cover and illustrated book with superb full-page woodcut illustrations by Holiday. A later copy, but alluring in the red cloth, and in fine condition. (6450) \$225.00

80. [**Crowquill, Alfred**] Bon Gaultier, ed, [Aytoun, William E.]. **Book of Ballads.** London: Wm. S. Orr & Company, 1845. First Edition. 12 mo. Beautifully bound in smooth polished calf with gilt fillet border ruling, gilt decorated spine. Original covers and spine bound-in at front and back. AEG. The illustrations by Crowquill are interspersed throughout the book. Wear to margins of spine, else near fine. (5817) \$325.00

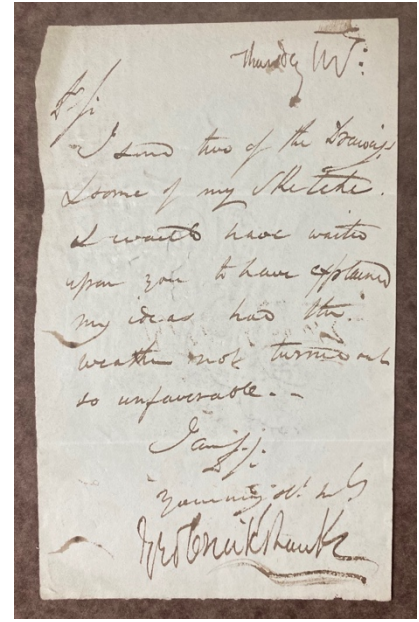


81. [**Cruikshank, George- In Original Boards**] Wight, John. **Mornings at Bow Street [and] More Mornings at Bow Street (two separate volumes).** London: Printed for Charles Baldwyn; James Robins and Co., 1824; 1827. 2 volumes. 8 x 5 inches. Both volumes in original boards: cream for the first volume "Mornings..." and pink for the second "More Mornings...", with fine wove green cloth spines and original printed paper labels. An extra original printed label is found tipped onto the front free endpaper of the second volume. housed together in red cloth pull-off box with Morocco spine. First Editions. A fabulous offering in original boards featuring a total of 46 engraved plates by Cruikshank (41 in "Mornings" and 45 in "More Mornings." Wight wrote these amusing vignettes for the "Morning Herald," one of four substantial newspapers in London at the time. Very scarce, particularly rare in the original boards seen here. As part of the creation of a metropolitan police force, Bow Street was established as the site of a police magistrate

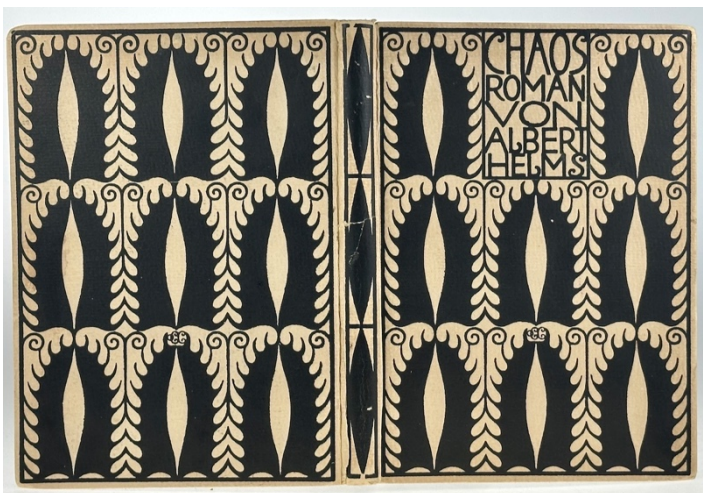
where, at the morning summons, malefactors would be charged and bound over for trial or otherwise dealt with. Wight found in the exposed foibles and follies of his fellow citizens sufficient material for his column. It proved popular enough that in 1824 and again in 1827, the columns were compiled and extended in book form, and illustrated by the only person droll enough to do justice to the scenes, George Cruikshank. General light wear and soiling to boards, rubbing to edges. corner tips worn; overall very good. Housed together in very nice red cloth pull-out box with Morocco spine, red folding sleeves. (6358) \$1,750.00



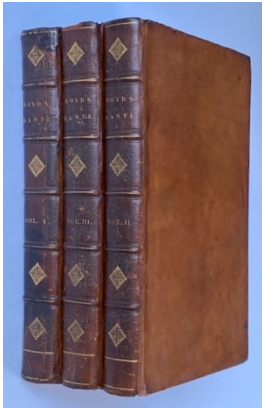
*An Impressive Grouping of Original Cruikshank Pen and Ink Sketches*



82. [Cruikshank, George, and Isaac Cruikshank- 23 ORIGINAL SKETCHES] A Group of 23 Sketches Assembled by One Collector and Nicely Displayed in 22 stock folders and house in luxurious 20th Century chemise and slippcase. Offered here is a wonderful collection 23 sketches by two generations of the Cruikshank family, Isaac (father) and son, George Cruikshank: CRUIKSHANK, ISAAC. 1764-1811; AND GEORGE CRUIKSHANK. 1792-1878. Sketches are in various media, mostly pencil or ink with occasional color, including a profile image of a man by Isaac Cruikshank, c.1790s; a sketch of a rattlesnake by Isaac with an ink and watercolor image of a foundering ship by George on the verso; 2 full-page 4to leaves covered in multiple sketches in pencil; 2 similar leaves in 8vo; a graphite and colored pencil sketch of an illustration identified as the drawing for “The Marble Count” for Kit Bam’s Adventure, by Mary Cowden Clarke (1849), 115 x 85 mm; 5 profile caricatures in watercolor on the verso of a letter; various other small sketches and studies, some on letters and envelopes, one on a calling card of a Mrs. Rhoades. There are several sketches with ink signatures of George Cruikshank. Condition varies, many with stains, creases, and adhesive residue. Put together by one collector and presented in an attractive way, each sketch contained in 22 card stock folders with typed descriptions, and housed in a superb 20th century green cloth chemise and slippcase, with fine green crushed Morocco wide spine containing bold gilt lettering. Although George Cruikshank is the best known of the family, his father Isaac was also a celebrated caricaturist from the “golden age” of British caricature — a contemporary of James Gillray and Thomas Rowlandson. George’s brother, Isaac Robert Cruikshank was also an illustrator and caricaturist. (5856) \$6,500.00

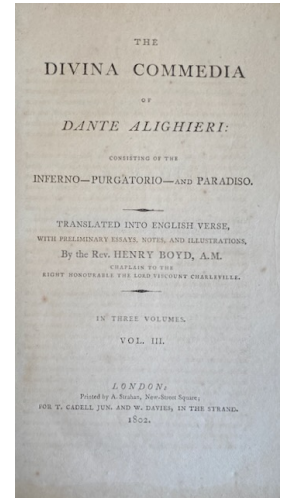


83. [Czeschka, Carl Otto- Striking Cover Design, Wiener Werkstätte] Helms, Albert. **Chaos**. Hamberg: Alfred Janssen, 1909. First Edition. 8vo. Original publisher’s pictorial paper-covered boards with fabulous design of abstract and stylized venus fly trap leaves, lettering, etc. on both covers and spine, by Carl Otto Czeschka (1878–1960, Hamburg), Austrian painter and graphic designer associated with the Wiener Werkstätte. A very nice copy. Stunning, and very scarce. No other copies located at time of writing. (6439) \$550.00



84. [**Dante- “The First of Its Kind.” Rare First Complete Divine Comedy in English**] DANTE. (Boyd, Henry, translator). **The Divina Commedia... Consisting of the Inferno--Purgatorio--and Paradiso.** London: A. Strahan for T. Cadell and W. Davies, 1802. First Edition of the first English Translation. Three volumes. Octavo, contemporary full brown calf, spines with elaborate gilt-decorations, raised bands. This is the scarce first English translation of the whole Divina Commedia of Dante. In 1785, Boyd, the translator, had published his translation of the Inferno alone, “the first of its kind.” And now, in this edition, we find, as well, preliminary essays and notes to each of the three books, for Inferno, as well as Purgatorio and Paradiso. Light foxing to interiors,

particularly the Title-page of Volume 1, joints repaired at an early date, usual wear and toning due to age. An important edition, bringing Dante into the English and to the speaking world, after the book had seen its reputation suffering a decline in the previous century. Housed in a gorgeous green cloth folding case with superb crushed Morocco (matching green) spine extending over to the boards, with three ornate designs, gilt ruling and letter, and the books housed internally in four-sided folders. A well-preserved copy of this important and lasting rarity in contemporary calf, foxing present, though not extensive. (6118) \$5,500.00



85. [**Dance of Death- John Holbein**] John Holbein, Painter. **The Dance of Death, Through the Various Stages of Human Life.** London: Printed for William Baynes, 1811. Original printed brown paper-covered boards, bearing the title-page within a border design. Twenty-five superb full-page copperplate illustrations, including French title-page etched by David Deuchar. Contains the watermarks of both “A. Stace, 1801” and “TM & S, 1809. The plates, and their architectural frames depicting caryatids (sculpted female figures) by Deuchar, were separately printed. Text in English. A very scarce issue, no copies online, and those located are in institutions. The Toronto Public Library has a copy exactly collating to ours, except theirs is rebound, and not retaining the original printed covers. Corners and side-edges chipped, slight foxing to prelims, a bit loosened at very end; a well-preserved and very good copy of a scarce title. (6393) \$1,250.00

86. [**Dance of Death- Hans Holbein**] Holbein, Hans. **The Dance of Death form the Original Designs of Hans Holbein.** London: J. Coxhead, 1816. Bound in early 19th Century black full textured and embossed crushed calf (neatly rebacked). With 33 excellent hand-colored sepia illustrations (etched plates), with two uncolored portraits of Holbein engraved by W. AEG. A very nicely preserved copy, the text of which differs from the 1804 edition, and the present copy has the text in both English as well as French. Earlier bookseller’s description affixed to front pastedown. (6406) \$850.00



*Offered below, a scarce assortment of F. Holland Day Original Art, Manuscript and Autograph Letters (items 98-101). Fred Holland Day, partner in the publishing firm of Copeland and Day, indulged his passion for English literature, publishing exquisite small-edition, hand-bound volumes by the likes of Dante Gabriel Rossetti and Day's friend Oscar Wilde. Day began to photograph in 1886; and he wrote extensively about photography's position as a fine art, organizing international photography exhibitions to further his claim. Day's photographs were controversial, his style Pictorialist, and he favored platinum prints. He also was an avid artist; his photographs and artwork are in great demand, and very avidly sought by collectors. (adapted from Getty site) (see also items 238-239, two Oscar Wilde titles, owned by Day, with his bookplate.*

***Original F. Holling Day Watercolor, One of Three He Painted While Researching Balzac in Paris***

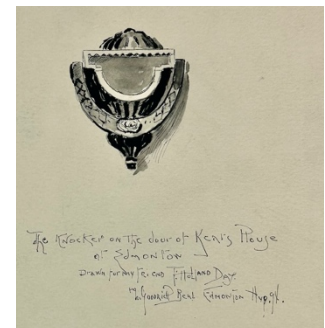


**87. [Day, F. Holland- Original Watercolor by One of the Leading American Late Nineteenth Century Photographer] Day, F. Holland. Original Watercolor Commemorating F. Holland Day's Paris Stay, While Working on Balzac.** Paris: ca 1889. 11 1/2 x 9 inches. Circa 1889, Day became intrigued with the French 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 upon the market. This is a wonderful watercolor painting of a house which probably captured his eye based on its whimsical architecture, as well as the placard affixed to the front, which reads, "Defense D'Afficher," a phrase coined in the 1700's which basically means, "do not post any advertisements here." wonderful watercolor executed by F. Holland Day An avid publisher, book collector, and photographer, F. Holland Day was a dedicated aesthete and well-known figure in turn-of-the-century Boston. He was one of the earliest advocates of Pictorial photography in America and, like Alfred Stieglitz (with whom he corresponded until they had a serious disagreement around 1902), he tirelessly wrote articles, mounted exhibitions, and encouraged like-minded photographers who supported the medium's artistic potential. 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





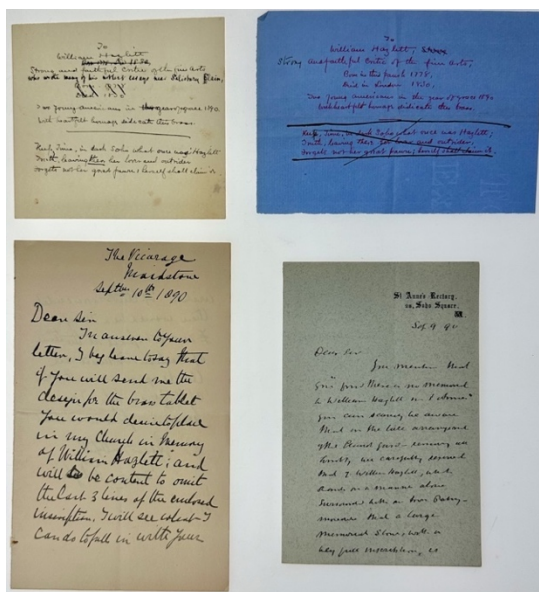
88. [Day, F. Holland- Original Sketches by William Goodrich Beal Commissioned by Day for Book Project] Day, F. Holland. **Three William Beal Sketches for F. Holland Day Meant to Extra-Illustrate A Book From Day's Keats Collection.** Various sizes (see below) on art paper, all 1894. Offered here are three fine watercolor, charcoal and ink sketches by William Goodrich Beal, (1855-1919) artist specializing in etching in the Boston area and a friend of F. Holland Day who did at least three drawings meant to extra-illustrate a book from day's collection of Keats books. #1) 6 1/4 x 8 1/4 inches, "Keats Surgery at Edmonton. Aug 94, Dr. Hammond's House." #2) 5 1/4 x 6 1/2 inches, "Grave of Thomas Hammond, Edmonton, Aug. 94. #3) 10 3/4 x 7 1/2 inches, "The Knocker on the door of Keats' House at Edmonton, Drawn for my Friend F. Holland Day. W. Goodrich Beal, Edmonton, Aug, 94." FHD was an enthusiastic collector of John Keats and led the campaign which resulted in the first memorial to Keats being placed in Hampstead Church, in 1894. William Goodrich Beal (1855-1919), painter and etcher, was active in the Boston area during the late 19th century, exhibiting at the Chicago Art Institute and elsewhere. His etchings and paintings are in major collections, including the National Gallery of Art in London. A fantastic grouping of drawings commissioned by Day to extra-illustrate a book on Keats in his private library. However, to my knowledge, the project never came to fruition, as the Keatsian drawings remained unused. #1 with very tiny corner loss, some slight toning, all very good or better. A scarce grouping which provides a tangible historical record of FHD's passion with Keats. (6462) \$2,750.00



89. [Day, F. Holland- Substantial Archive of Eight Letters to F. Holling Day from the Daughter of Keats' Friend] Day, F. Holland. **ALS Archive to F. Holland Day from Mary F. Macareth, Regarding F H. Day's Research on Keats.** Eight letters from Mary F. Macareth to F. Holland Day comprising replies and queries to his letters over a sixth month period (Aug. 11, 1890 to Feb. 13, 1891) regarding her father, George Macareth, who was a close associate with John Keats in his early days of studying medicine. Fred Holland Day was an enthusiastic collector of John Keats, amassed a large collection of Keats and Keatsiana, and led the campaign which resulted in the first memorial to Keats (placed in Hampstead Church in 1894). The

letters to Macareth were written by Keats during his stays in London and Madrid, while he was doing especially comprehensive research on Keats. In these letters, it is clear that Day was trying to obtain Keats-related material from Macareth, and the replies by her indicate a rather straightforward individual providing to help a prominent figure, as well as trying to safeguard her own interests (see below). Eight letters, 12mo, very good or better condition, all but one accompanied by their original envelope, addressed to "F. Holland Day Esq., with the following addresses: 39 Medford Square, London, W.C., 18 Tavistock Street, Medford Square, London, W.C.

c/o Muring Brothers & Co, S. Muchopyate Street, London. E.C., Grand Hotel de la Paiz, Madrid; and “Normy” (Mass, America) Aug 11, 1890, 3pp; 2) Aug 21, 1890. 28 pages in total. Some brief snatches: Aug 11 (from Mary Macareth, daughter of George Macareth) “I have a pencil drawing which I believe was done by Keats, or Severn, when they were all young men. I do not think it a flattering likeness...” Oct 11th. “I have this morning received the photograph of Keats forwarded from Elvington. She writes about several paintings which may be of some interest, she will write to her brother as well, and then: “Will you excuse me if I ask plainly what is your position or calling in life as I should then feel more freedom in my correspondence. Of course you are a perfect stranger to me so I trust will take my question in the right light.” Oct 17: “I received the enclosed photograph from my sister... I think the same as the one I have. It is a very good one and represents my Father at the age of about 70. I have received an autograph of my Father’s which I enclose. I fear I did not answer your question about the pencil drawing which you asked in your last letter. The lost miniature is not at all the same. I know the drawing is perfectly safe, only I cannot get to it at present. Dec 4: I received your kind letter yesterday and am extremely obliged to you for lending me the prints from my Father’s picture which I think are very good. Feb 13, 1891: Dear sir. I am now in possession of the pencil drawing of my father, and shall be glad to forward it to you if you still wish to see it. I think it was done by Severn.” George Mackereth (who kept trying to discard his middle name, Wilson) were not only fellow students but shared accommodation with Keats for a year from October 1815 at 28 St Thomas Street (now marked by a blue plaque though the house is long gone). To be sure, FHD was saddened to hear it was done by Severn, and not Keats. A most scarce and interesting archive indeed, with plenty to be mined here on both F. Holland Day as well as John Keats. (6463) \$2,250.00



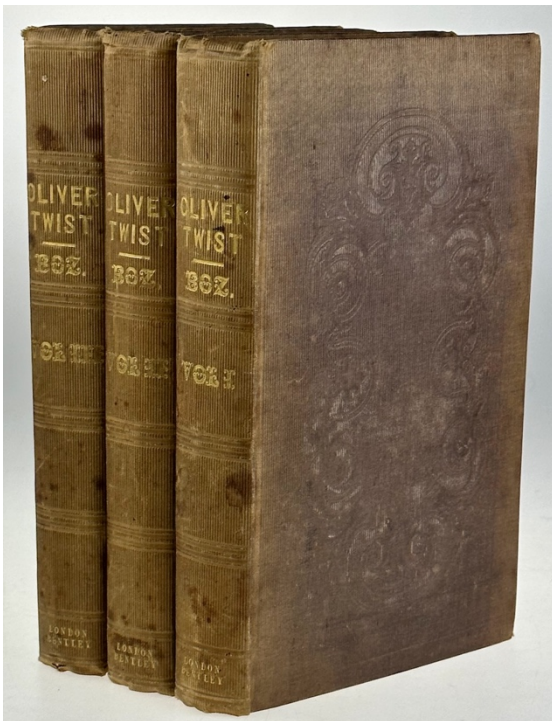
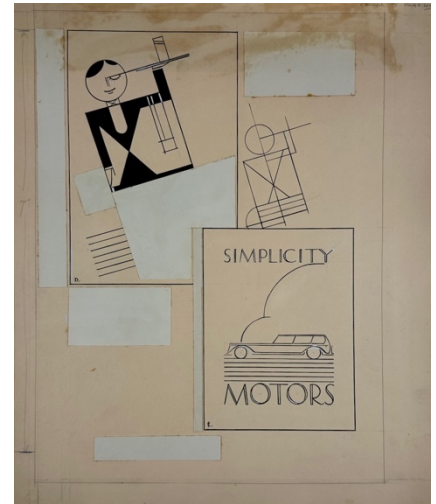
90. [Day, F. Holland- Two Manuscripts, Two ALS] Day, F. Holland. Two Small Manuscripts, and Two ALS to FHD Regarding William Hazlitt Brass Memorial]. Offered here are two one-page Fred Holland Day manuscripts, and two letters to Day (both 1890, see descriptions following) concerning a plan, along with his close friend Louise Imogen Guiney, to put up a plaque in memory of William Hazlitt (at Hazlitt’s church). FHD (1864-1933) was a prominent American photographer and publisher, circling in both literary and photography circles in the late Nineteenth Century, and co-founder of Copeland & Day, a Boston publisher who produced Beardsley’s *Salome*, and about 100 titles. 1) Two autograph letters signed: the first, dated Sept. 10, 1890, from Edwin F. Dyke, Maidstone, from the Vicarage, Sept two pages. “... if you will send me the design for the brass tablet you would desire to place in my church in memory of William Hazlett and will be content to omit the last 3 lines of the enclosed inscription, I will see what I can to fall in with your wishes... etc.” The second letter is

dated Sept. 9, 1890, two pages, from Nigel Wade at St. Anne’s Rectory in Soho answering Day’s request to erect a Hazlitt memorial... Wade replies (in part) “You mention that you found there is no memorial to William Hazlitt in “Anne’s”... you can scarcely be aware that in the will arrangement of the Church fund we carefully requested that a William Hazlitt large memorial stone...[be erected, etc]” He goes on to say he can’t think it possible to establish a new memorial, and returns the manuscript Day sent him, etc. 2) Two corrected manuscript pages (in FHD’s hand, of the inscription he and Guiney wanted to have on the plaque. The first, 4 x 5 inches in Day’s hand: “To William Hazlitt [date of birth and death crossed out]. 2 [sic] young Americans in the year of the grace 1890 with heartfelt homage dedicate this brass [underscore line] Keep time, in dark Soho what once was Hazlitt/ Truth, having there her lover and outrider/ Forgets not her great power, herself shall claim it.” This was the infamous three lines which Dyke (see above) asks Day to delete. The second, 4 x 5 1/2 inches, on blue paper and red ink has changes to the plaque and a big X over the last three lines! A rather elongated story, but a significant one, with Day writing in earnest, but meeting some opposition, and a fascinating record herewith of the process in which Day was committed to completing the project. (6461) \$1,850.00



91. [Dean & Son] Butler, Mrs. Charles (ed.). **The Colored Nursery Picture Ever Day Book; First Series: The Home First Book**. London: Dean & Son, circa 1852. Publisher's original brown embossed cloth, gilt lettering on cover. Hand-colored lithographed frontispiece and full title, two full-page woodcut part-titles and woodcut illustrations throughout, all hand-colored. Spine torn, but fully present; inner front hinge partly split, tear to one page, Marjorie Moon bookplate to verso of free front endpaper, C. Wiley book label to front pastedown. A scarce Dean & Son title. (6345) \$225.00

92. [Deco, Art-Design Layout. Art Deco Original Design Art] **Two Superb Large Folio sheets Executed in Pen & Ink: "Examples of Exercises in Layout Design," and "Simplicity Motors"**. ca. 1930. Two large tissue-covered sheets on "Goodalls Bristol Board," with their crowned stamps. 15 x 12 inches. The first has "Examples of Exercises in Layout Design," calligraphed at top, followed by "Mass & Line, Simple use of Angle, etc. 6 design elements, with shapes filled in with black pink. Some outside ruling in pencil, instructions on tissue guard. The second is a striking illustrative depiction of what could be an advertising poster. Two central designs on pasted in, the first being a stylized waiter, carrying a drink, and the other an elongated automobile in highly expressive deco style, with "SIMPLICITY MOTORS in art deco font. Both very good. (6477) \$350.00



93. [Dickens, Oliver- Rare Second Edition in Original Cloth] Dickens, Charles. **Oliver Twist**. 1839: Richard Bentley, New Burlington Street. Second Edition. Three Volumes. 8vo. 331 + [4, ads]; 307; 315pp. Original reddish-brown horizontally-ribbed cloth, front and rear covers with an arabesque design stamped in blind, spine panel lettered. Frontispieces in each volume, 24 superb engraved plates by George Cruikshank. With later "Church" plate as the original "Fireside" plate was withdrawn by Dickens. A nice set of the Second Edition, issued very shortly after (see below), and in the same format as the First Edition. Moderate foxing to the plates, sometimes appearing on back of printed illustrations as often seen, spines and edges of covers lightly tanned and slightly marked; a very good, clean set in the original cloth, completely unrestored. A desirable set in this condition. The First Issue of the First Edition of OLIVER was published on November 9, 1838 while the Second Edition" was issued December 17, 1838, just over a month later. The titlepage was printed with the same setting of type as the first issue, but with the words SECOND EDITION added and AUTHOR OF "THE PICKWICK PAPERS." printed beneath Dickens name. The date was changed from 1838 to 1839 by substituting a "9" in copies issued after the end of December.

The type in Vol. II is reset, the other volumes were printed from standing type or with the resetting of some signatures; most of the early textual errors are herein corrected. One of Dickens' most beloved and renowned books. (6508) \$2,250.00

*Vanishingly Rare and Important Original Lewis Carroll Albumen Prints Taken in the Rossetti's Garden*

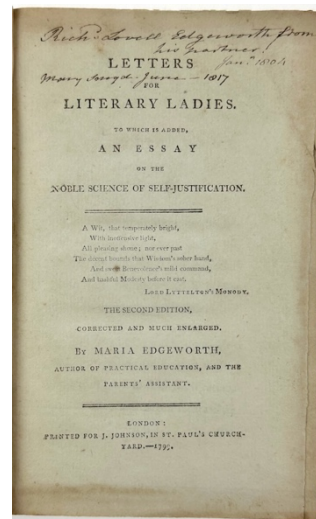


94. [Dodgson, Charles Lutwidge- EXCEEDINGLY RARE: ORIGINAL ALBUMEN PRINT] Dodgson, Charles Lutwidge [i.e. Lewis Carroll]. **ORIGINAL ALBUMEN OF THE ROSSETTI FAMILY TAKEN BY LEWIS CARROLL, OCTOBER, 7, 1863.** 166-173 (h) x 222mm (i.e. very slightly trapezoidal). Original albumen photograph. This famous albumen print is one of a series of photographs taken of the Rossetti family by Charles Lutwidge Dodgson, (i.e. Lewis Carroll), in the garden of Dante Gabriel Rossetti's house in Cheyne Walk on 7 October 1863. On verso, written in the hand of Helen Angeli Rossetti, daughter of William Michael Rossetti: "Photograph taken by Ch. L. Dodgson (Lewis Carroll) [sic] in the Cheyne Walk Garden, c. 1865? Probably 1863 (Autumn)." The composition, arranged by Carroll and subsequently photographed and printed by Carroll, shows the Rossetti's in their garden, from left to right: Christina G. Rossetti, Maria Francesca Rossetti, Frances Livinia Rossetti and Dante Gabriel Rossetti, the latter two seated at a table playing chess. Of a similar print, Christina Rossetti wrote, describing the day "the author of Wonderland photographed us in the garden": "It was our aim to appear in the full family group of five; but whilst various others succeeded, that particular negative was spoilt by a shower, and I possess a solitary print taken from it in which we appear as if splashed by ink" (quoted by Mackenzie Bell, Christina Rossetti [London, 1898]. From Jaqueline Banerjee, "Morton Cohen explains that in early October 1863 Dodgson was staying with the sculptor Alexander Munro, who took him to see the Rossettis. Dante Gabriel was "most hospitable in his offers of the use of house and garden for picture-taking" (Cohen 240) and he was able to take two pictures of Christina, and one of Rossetti himself. Dodgson wrote in his Dairy, "I afterwards looked through a huge volume of drawings, some of which I am to photograph — a great treat, as I had never seen such exquisite drawing before. I dined with Mr. Rossetti, and spent some of the evening there.... A memorable day" (qtd. in Cohen 240). He returned the next day and photographed the whole family, subsequently photographing Rossetti's drawings and one of his models. The contact with the Rossettis proved useful, introducing him to Swinburne and others. Rossetti looks relaxed and genial in this portrait, which gives a flavour of the pleasant visit." Edward Wakeling ("The Photographs of Lewis Carroll, A Catalog Raisonne") describes the photographs by Carroll taken at the Rossettis, with a census of those found, listing only five, of which only one is the full image our example, the others being either vignette prints, and one without Christina Rossetti. Provenance: this photograph originally the property of William Michael Rossetti, and then by descent to his daughter, Helen Rossetti Angeli (who inscribed the verso), and given to William E. Fredeman in 1963. Of great rarity and importance. Indeed, no similar quality original Lewis Carroll photograph of the Rossettis has sold on the open market in recent memory. (3977) \$75,000.00



95. **[Doyle, Richard] Birds's Eye Views of Society.** London: Smith, Elder & Co., 1864. First Edition. Large oblong quarto, 10 x 15 inches. Original publisher's pictorial paper-covered boards with illustrated cover, half calf spine. Sixteen superb full-page black & white illustrations by Richard Doyle, chapter vignettes; engraved by Dalziel Brothers. All edges gilt A very nice copy, very good and tight. The illustrations are detailed and enchanting. (6412) \$350.00

96. **[Edgeworth, Maria- Association Copy, from Maria Edgeworth to her Father] Letters for Literary Ladies.** London: J. Johnson, 1799. Second Edition. 7 x 4 1/2 inches. Full contemporary calf (cover neatly detached). The second edition, though still very rare (Revised & Enlarged Edition), and the title is scarce and witty defense of female education. A wonderful Presentation Copy, inscribed by Maria to her father on the Title-page, "Rich[ar]d Lovell Edgeworth from his partner. Mary [?], June 1817," also dated "Jan. 1804," in a lighter ink in same place. With R.L. Edgeworth's engraved armorial bookplate pasted inside front board, and the later bookplate of Percival & Elisabeth Merritt, American author Member visiting committee department of English, Harvard, Boston Public Library on ffep. R.L. Edgeworth, Maria father, was also (as indicated in this inscription) her partner in literary pursuits. The author likely inscribed this copy to her father close to the time of his death on 13 June 1817. Light scraping to the leather at edges of boards, the front cover being detached. Internally clean and in very good condition. This is a most scarce and desirable Association Copy. (6355) \$2,250.00



97. **[Edgeworth, Maria] Tales of Fashionable Life (six volumes, contemporary bindings).** London: J. Johnson, 1809-1812. First Edition. Six matching volumes. 6 3/4 x 4 in. Bound uniformly in contemporary dined Russia calf, with flat spines tooled in gilt, some fr. covers either detached or split (see below). All first editions. Tales include: Ennui, Almeria, Madame de Fleury, The Dun, Manoeuvring, Vivian, Emilie de Coulanges, and The Absentee. "[Edgeworth's] copious works move uneasily between an enthusiastic espousal of a progressive paternalist social model and a more radical ideology that embraced change. She referred to herself as 'little i' in letters to her father and aunt but was described by Sir Walter Scott as 'the Great Maria.' She was the most highly acclaimed author of her day and an established member of the international literati, but until recent years her place in the British canon--or even the canons of Irish or women writers--has been as a precursor to Jane Austen or Sir Walter Scott. [New scholarship] move[s] beyond the

binary categorizations of 'radical' and 'conservative' to situate her writing in the context of her life and times. The story that Edgeworth tells through her educational works, her novels, her letters, and her tales, is the story of a world grounded in tradition, supported by slavery and colonial domination, whose values are being challenged and ultimately changed." (Quoted from the preface to *New Essays on Maria Edgeworth*, edited by Julie Nash). Boards in need of repair, most boards detached, a few leaves torn with corner or marginal loss, some scattered spotting, else fairly clean and bright internally, and a very scarce title to be found in the first edition. (6356) \$750.00

98. **[Eliot, George] Scenes of Clerical Life.** London: Macmillan and Co., 1906. First Edition. Original publishers dark green cloth with superb all-over cover design by Hugh Thomas of shepherd and dog and 22 sheep, with flowers interspersed, spine with similar motif and lettering. An uncommon, fine copy of a beautiful book, replete with 16 color plates and text illustrations throughout, by Hugh Thomson. (6390) \$225.00



99. [Emblem Book- 1622: Fabulous Copy, with Manuscript Leaves] Paradin, Claude and Adrian d'Amboise. **Devisees Heroiques et emblems [bound with] Traite de Devisees [and] Devisees Royales.** Paris: Chez Rolet Boutonne, au Palais, en la Gallerie des Prisonniers, pres la Chancellerie, 1622. 4 x 6 1/2 inches. Three separate works in one. 337pp + 10 leaves of manuscript + 178pp. + 1 leaf manuscript +68pp. Bound in attractive tree calf, spine with extra gilt, red Morocco label. Title plus engraved pictorial Title-page. Second work by Amboise with superb 10pp manuscript in fine script including title, "Privilege," dedication, and "to reader." Last leaf in matching ink. With copperplate pictorial title. Copious copperplate illustrations

throughout. Some finely executed paper repairs, brownstaining, small worm damage to fore edge. This collection of three works bound in one appears to be identical in its arrangement with one found in Oxford Library (Wadham College). Very scarce and impressive work(s). (6404) \$2,750.00

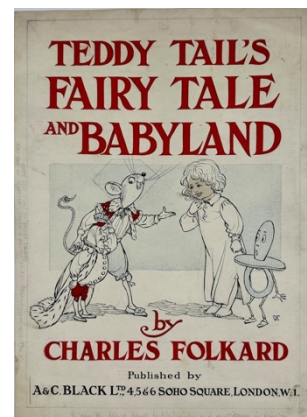
100. [Essex House Press- A Very Fine Copy] Ashbee, C. R. **An Endeavor Towards the Teachings of John Ruskin and William Morris.** London: Essex House Press, 1901. First Edition. Original full natural vellum bevelled boards, gilt lettered spine. 52pp. #256 of 350 hand-numbered copies. An important and extremely scarce Essex House Press title (no copies available online at time of writing), and more so in this very fine condition. Near full-page woodcut illustration on Title-page, and numerous historiated initials by George Thomson. "An Endeavor" was the first book printed at the Essex House Press in new type designed by Ashbee and presents the beginning of the Guild and School of Handicraft in East London. Rarely seen, much desirable in this near pristine condition. (6368) \$1,250.00



101. [Folkard, Charles- Original Art for Grimm's Fairy Tales] Folkard, Charles (with intro by John Ruskin). **Six Original Pen and Ink Drawings for Grimm's Fairy Tales, A & C Black, 1911.** 1911. Offered here are six original pen and drawings by CHARLES FOLKARD, noted British book illustrator remembered for his endearing illustrations in a number of children's books in the early 1900's. The drawings are from the popular book, "Grimm's Fairy Tales, With and Introduction by Charles Ruskin," published in London by Adam & Charles Black, in 1911. Four are mounted on artboard, and two on paper. There are three large drawings (about 12 x 8 inches), and three smaller (about 5 x 10 inches, i.e. oblong). Most notably, the title-page, contents page, and illustration page all appear in the larger format with copious line drawings, lettering and framing design elements. With pencil notations including: "From Chas. J. Folkard, Nottingham, Kent/ for Folkard's Edition of Grimm's Fairy Tales," appearing on the verso of every drawing, (with Court Farm Lane added in some).

All in very good condition with usual wear attending art that has traveled to and from publishers. A scarce grouping. (6472) \$1,850.00

102. [Folkard, Charles- Original Art for Teddy Tail's] Folkard, Charles. **Eight Original Pen and Ink Drawings for Teddy Tail's Fairy Tale and Babyland.** 1919. Offered here are six original pen and drawings by CHARLES FOLKARD, noted British book illustrator and later comic book creator and illustrator; his "Teddy Tail's" series, one of the earliest and longest running British newspaper comics. Appearing in 1919 published in London by A & C. Various sizes: the cover illustration, most notably, being the largest, 12 x 9. A scarce grouping by this noted illustrator. (6473) \$1,250.00

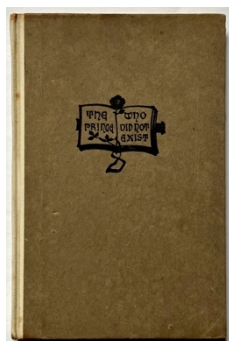


We offer below a wonderful gathering of scarce **Arthur and Georgie Gaskin books**, many signed and very rare, and artwork; most of these are from the collection of one discerning collector. **Arthur Joseph Gaskin (1862 –1928)**, English illustrator, painter, and designer of jewelry and enamelwork, also became a generous teacher of skills and talents. Arthur, and his wife Georgie, were members of the **Birmingham Group of Artist-Craftsmen**, which sought to apply the principles of the Arts and Crafts movement across the decorative arts. Like many of the group, Gaskin studied at the **Birmingham School of Art** under Edward R. Taylor and later taught there. Arthur met his future wife while studying at the **Birmingham School of Art**. They were, says Alan Crawford, "a thoroughly artistic couple," often working closely together. Though often collaborating on projects, the two also worked independently, and in their own individual styles. In the 1890s, for instance, Georgie's illustrations featured children in smocks and bonnets, drawn in fine outline and often in color, while Arthur's illustrations leaned more towards the **Pre-Raphaelite School**.



103. [**Gaskin, Arthur J.- Original Portrait by Gaskin of Noted Fellow Artist Fairfax Muckley**] **Graphite Drawing by Gaskin of Louis Fairfax Muckley**. Frame size: 15 x 18 inches; image size: 3 x 4 inches. Original graphite drawing created by artist and illustrator Arthur Joseph Gaskin (1862 - 1928) of Louis Fairfax Muckley (1861-1915), leading illustrator, etcher, painter and designer, who studied painting and drawing at the Birmingham School of Art and during the early 1880's, was a classmate of Gaskin. The portrait is dated 1884 and comes originally from the collection of Frank Richards R.B.A., a well-known landscape and figure painter. This portrait drawing is signed in pencil with Arthur Gaskin's 'A. G.' monogramme and dated, 'Dec. '84' on the front, and the verso has a holograph inscription in pencil: "By Arthur J. Gaskin/ Sketch of Louis Muckley." An important portrait, linking Gaskin, a major illustrator, portraitist, painter and designer during the last decade of the nineteenth century, with Louis Fairfax Muckley, a leading illustrator, etcher, painter and designer in contact with the influential art of William Morris, and other leaders in the art world. Arthur

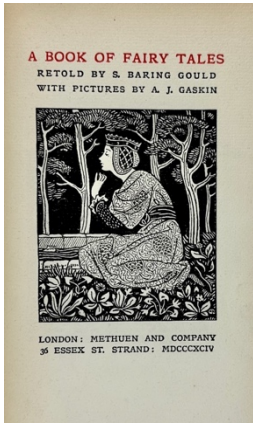
Gaskin studied art at the Birmingham School of Art and later taught there. During the early 1880's, his classmates and companions were such fellow artists as Frank Richards and Louis Fairfax Muckley. After his contact with William Morris, Arthur Gaskin applied himself to the study of decorative illustration and the crafts. In this latter light he also became an accomplished jewelry designer and later was appointed the Director of the Jewellers and Silversmiths School, Birmingham. His wife, Georgina Gaskin, was as well a noted designer and illustrator. Expertly framed and matted with 100% archival materials. An exquisite graphite drawing in excellent condition throughout, representing a striking, original example of the art of Arthur Joseph Gaskin, one of England's greatest late nineteenth century illustrative artists. (6480) \$2,250.00



104. [**Gaskin, Arthur J.- Fine in Original Glassine Wrapper**] Warren, Edward Perry. **The Prince Who Did Not Exist**. New York & London: Printed by D. B. Updike, The Merrymount Press and Published by Charles Scribner's Sons, 1900. First Edition. 12mo. In Original Glassine Dust Wrapper (slightly frayed). A fine copy in the publisher's white cloth-backed spine, brown paper-covered boards with central stylized book vignette surrounding the title in black, lettering on spine in black. # 184 of 350 hand-numbered copies. Printed on handmade paper by D. B. Updike on one side only, with the linking unprinted pages

unopened. With three superb full-page woodcut illustrations by Arthur Gaskin. Very fine condition. Very scarce in original glassine. (6376) \$350.00



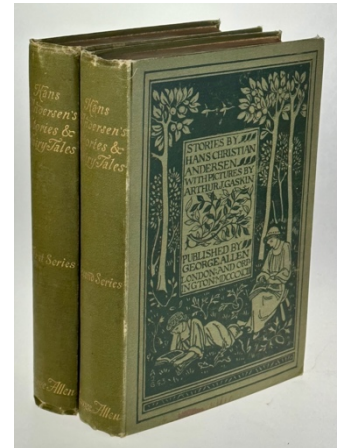


105. [**Gaskin, Arthur J.- Extremely Rare Handmade Paper Edition, One of Only 75 Copies**] Baring-Gould, S. **A Book of Fairy Tales**. London: Methuen and Company, 1894. First Edition. Original publisher's black cloth with bold gilt stamped illustration on front cover. The very rare "Handmade Paper" edition, limited to only 75 numbered copies, this is copy #9 (Written in manuscript by publisher below the printed limitation notice: "No. 9 Methuen & Co."). Exquisitely illustrated black and white woodcut illustrations throughout including illustrated title-page, five full-page and 14 half-page examples of the very best of Gaskin's imaginative and aesthetic work. As well, there are 22 woodcut chapter initials by Gaskin. TEG, others uncut. 244pp. Small manuscript ownership label affixed to front free fly written in holograph. Fragile gilt on blocked cover and spine designs slightly worn (spine more so than cover). Only one other copy located online, and that the regular edition. This is the first example we have seen of 75-copy edition. (6377) \$950.00

106. [**Gaskin, Arthur J.- The Illustrator's Daughter's Copy, Jocelyne and also Signed by Arthur**] Andersen, Hans Christian (Sommer, H. Oskar, transl.). **Stories and Fairy Tales**. London & Orpington: George Allen, 1893. First Edition. Two Volumes: The First and Second Series. 8vo. Original publisher's green cloth with dark green stamped illustrated covers, gilt spines. Superb



Association Copy, each volume the copy of the author as well as the author's daughter, respectfully: The First Series being owned and signed by Jocelyne Verney Gaskin, the daughter of Arthur and Georgie Gaskin. Additionally, the Second Series being signed by the author (and likely owned), Arthur Gaskin. This wonderfully illustrated two-volume set contains 100 illustrations by Arthur Gaskin and is considered one of his finest set of book illustrations. A very nice set, with only very minor wear to extremities of spine. Near fine. An impressive provenance and association. Housed in the same style contemporary Morocco backed folders and slipcase as others from the same Gaskin collection in our possession. (6375) \$1,500.00

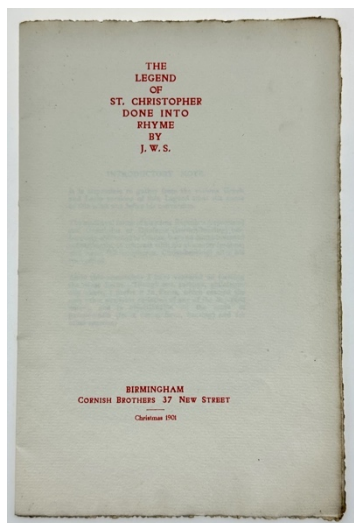


107. [**Gaskin, Arthur J.- as above**] Andersen, Hans Christian. **Stories and Fairy Tales, First and Second Series**. London & Orpington: George Allen, 1893. First Edition. Two volumes. 8vo. Olive green cloth with darker stamped cover illustration by Arthur Gaskin. Illustrated with dozens of full-page and half-page woodcut illustrations throughout by Gaskin, as well as illustrated initials. Very good with wear to spine of Series two, shelf wear, some foxing as often found with this title. A beautifully illustrated book. (6422) \$625.00

108. [**Gaskin, Arthur J.**] **A Book of Pictured Carols**. London: George Allen, 1893. First Edition. Later green cloth, gilt spine. Deaccession from Hackley Public Library. Fully illustrated by Gaskin throughout. Card folder at front, various library stamps, including side edges. Very good. Housed in the same style contemporary Morocco backed folders and slipcase as others from the same Gaskin collection in our possession. (6373) \$250.00

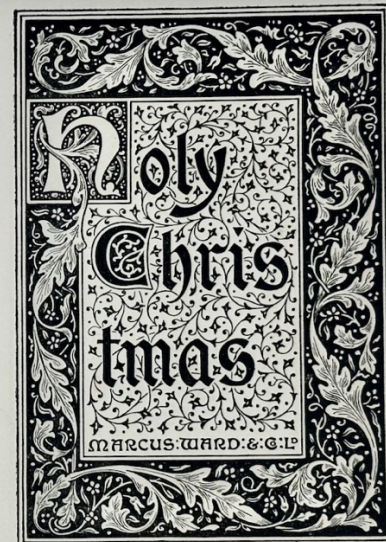
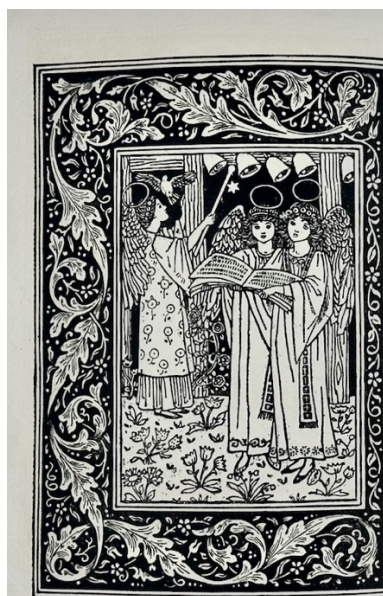
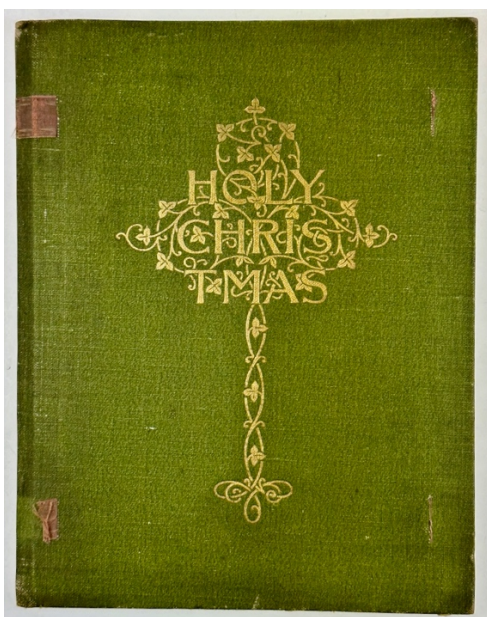






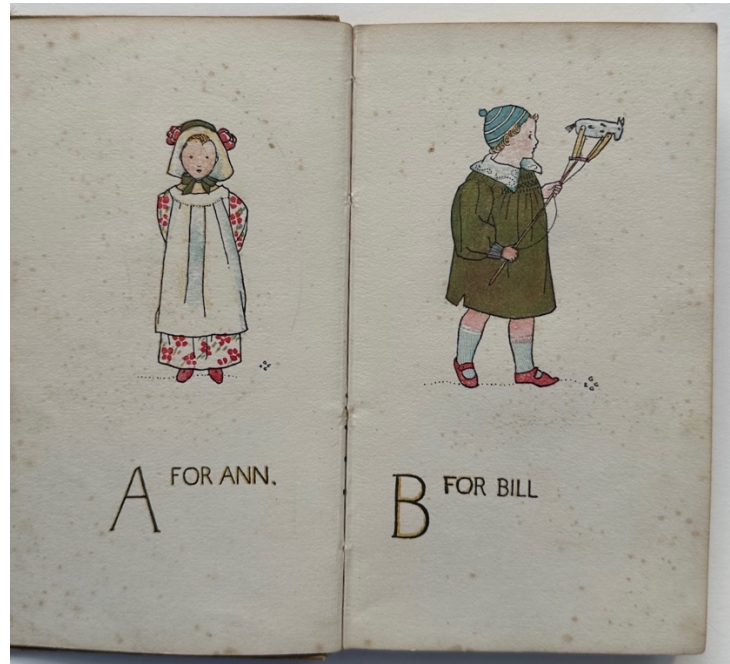
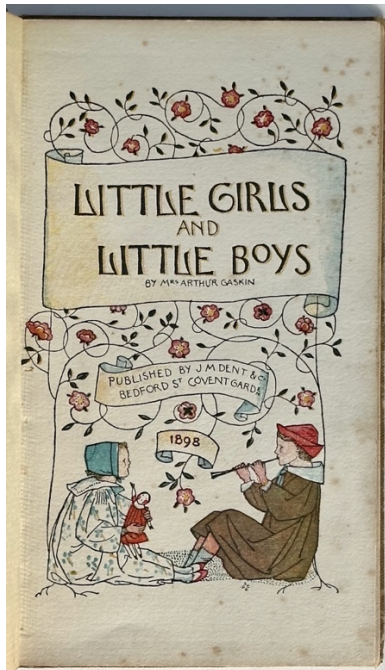
109. [Gaskin, Arthur J.] By JWS. **The Legend of St. Christopher Done into Rhyme**. Birmingham: Cornish Brothers, 1901. First Edition. 24pp. Original publisher's cream paper card wrappers with exquisite full-page cover illustration by Arthur J. Gaskin. Pages gathered together as issued with silk ties holding signatures, but loose in the wrappers. Text printed on handmade paper in red & black with opening Kelmscott-style initial. Rarely seen in the original wrappers. No copies available online at time of writing. Printed by Cond Brothers. Slight dusting to cream panel of covers, else near fine. Most attractive and scarce Arthur Gaskin title. (6372) \$450.00

*Wonderful and Scarce, Likely Gaskin's Own Copy*



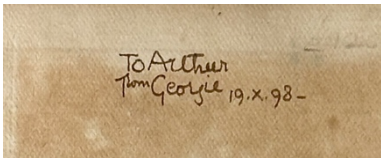
110. [Gaskin, Georgie and Arthur- Likely the Gaskins Own Copy- in Original Binding, but not Bound-In] Gaskin, Georgie and Arthur. **Holy Christmas**. London, Belfast, New York, & Sydney: Marcus Ward & Co., [ca. 1895]. First Edition. Superb original publishers fine wove green cloth with ornate cover design and lettering in bold gilt blocked lettering (remnant of silk ties), pictorial orange pastedowns. The original text-block in folded sheets, likely a proof copy for the Gaskins, Georgie and Arthur by the publishers, with the following written in pencil below the printed words, (in an unknown hand), "EX LIBRIS," appearing on the front pastedown: "A.J. Gaskin / illustrated by his wife / Georgie Cave Gaskin." Printed in orange and black on hand-made paper, 24 pages on 12 folded long oblong sheets (i.e. not bound-in!). Exquisitely illustrated by Georgie Gaskin with Pre-Raphaelite style whole page woodcuts, and with decorative ornaments by Thomas Crane, who was the Art Director of Marcus Ward, Birmingham Museums and Art Gallery. Virtually no record of this book in libraries or recent selling records, no copies online. We located one copy held at the Toronto Public Library, but this does not appear to be in unbound sheets. A fabulous and important survival. Except for loss of ties and some minor spine discoloration, a fine copy. Housed in the same style contemporary Morocco backed folders and slipcase as others from the same Gaskin collection in our possession. (6369) \$2,250.00

*Association Copy, Georgie to her Husband Arthur. A Gorgeous and Scarce Book*



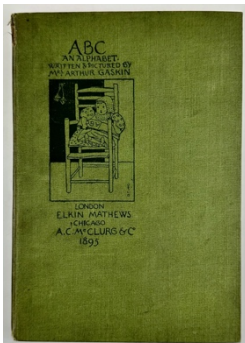
111. [**Gaskin, Georgie Cave- ASSOCIATION COPY: PRESENTED BY GEORGIE TO HER HUSBAND ARTHUR GASKIN, NOTED ILLUSTRATOR AS WELL**] Gaskin, Mrs. Arthur [Georgie Cave Gaskin].

**Little Girls and Little Boys.** London: J. M. Dent & Co., 1898. First Edition. 16mo. (15 x 9 cm)

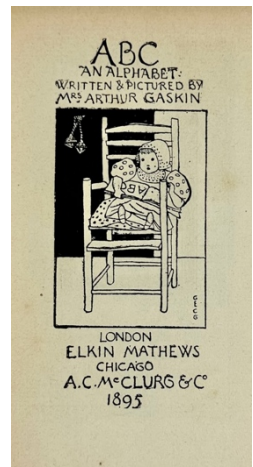


Original cream cloth with decorated cover illustration by Georgie Gaskin, one of the original members of the Birmingham Group who illustrated many highly unique and wonderful children's books, and worked alongside her famed husband Arthur Gaskin in all things Arts & Crafts. A WONDERFUL AND SCARCE ASSOCIATION COPY, THE BOOK IS PRESENTED TO HER

HUSBAND ON THE FRONT FREE FLY: "TO ARTHUR FROM GEORGIE 19. X. 98-". Fully illustrated in color with full-page children in various poses with toys, etc., for every letter of the alphabet (including x!). From a collection with a wonderful association and provenance to the Gaskins. Housed in similar contemporary quarter Morocco leather slipcase and folders (attractive blue marbling) as appearing with other items in the same collection in our possession, the property of one collector. Front cover with water damage along the outer edges, else very good. A very rare book, made more so, by a rare association of the two artists, man and wife. (6366) \$2,500.00

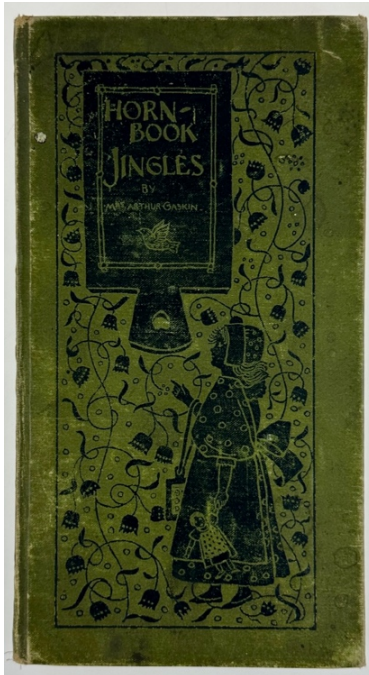


112. [**Gaskin, Georgie Cave**] Gaskin, Mrs. Arthur. **ABC, An Alphabet.** London: Elkin Mathews; Chicago, A. C. McClurg, 1895. First Edition. Original publishers green fine wove cloth with cover illustration stamped in black. Fully illustrated with cunning black and white woodcut illustrations throughout in Pre-Raphaelite style by Georgie Gaskin, printed book label by GC as front pastedown decoration. This appears to be an interesting variant of the uncommon first edition (1895), with the cover insert only stamped in black (we have seen with cream and also orange ink)... whereas nearly all copies we've noted have at very



least been cited as 1896. We found a publisher's announcement which stated the book was published in December, 1895, which could explain a perhaps second issue very soon in 1896? A very wonderfully illustrated children's book indeed. Covers slightly soiled, small tear upper spine at cover. Contents very good. Scarce thus. (6371) \$625.00

Rare and Unusual “Horn-Book Jingles”



113. [Gaskin, Georgie Cave] Gaskin, Mrs. Arthur. **Horn-Book Jingles**. London: The Leadenhall Press, 1896-7. First Edition. Tall octavo, 9 x 5 inches. Original grey-green cloth with black stamped illustration to both covers, lettering to spine. Top edge gilt, bottom edge uncut. Unpaginated with 71 superb pages of jingles and black and white illustrations by Georgie Gaskin (title slightly tinted) concerning the horn book. Printed on thick card paper, on one side only. With three pages of advertisements, one at the beginning for Andrew Tuer’s “History of the Horn Book, (1896), and two at the rear. Covers with wear causing some fading of the black ink used in blocking, corners and edges showing wear, internally quite clean and bright, and the text-block is tight for a thick book such as this, owing to the paper size. Housed in the same style Morocco backed folders and slipcase as others from the same Gaskin collection in our possession. (6370) \$750.00



114. [Gaskin, Georgie Cave] Gaskin, Mrs. Arthur. **The Travellers and Other Stories**. London: James Bowden, [1898]. First Edition. 64pp. Original color pictorial glossy paper-covered boards, green cloth spine. Printed in Colours by Edmund Evans. Illustrated every page with color illustrations or attractive and ornate designs, by Georgie Gaskin. Inscription dated 1899 on prelim. Very good copy. (6380) \$150.00

115. [Gaskin, Georgie Cave] Watts, Isaac. **Divine and Moral Songs for Children**. London: Elkin Mathews, [1896]. First Edition. 12mo. Original color pictorial glossy paper-covered boards, cream cloth spine. Illustrated throughout in color by Georgie Gaskin with delightful full-page color plates. Fine condition. (6374) \$175.00



*Offered below are fine Arts & Crafts jewelry (and a few other items, highlighting the applied skills by noted women designers at the turn of the Nineteenth Century, including a Gaskin Silver Pendant, and a silver spoon by C. R. Ashbee's Guild of Handicraft. These all belonged to a private collector who collected Arts and Crafts jewelry and books, and was particularly fascinated with the Gaskins (Arthur and Georgie), researching them meticulously. The Gaskin books (see above), and the jewelry below were recently brought together into an exhibition at the "Court Barn," in the Cotswolds, England.*



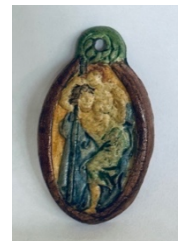
116. [Arts & Crafts- **Jewelry- Arthur and Georgie Gaskin**] **Silver Pendant with Red Cabochon.** A wonderful silver pendant necklace the design attributed to Arthur & Georgie Gaskin, noted artists from the Birmingham group, illustrator, painters, teachers and designers of jewelry and enamelwork. The piece was passed down to a collector who bought from the original estate. Fabulous wirework inverted heart-shaped pendant set with central red circular cabochon, the frame set with two small chrysoprase and two moonstone drops, with further elliptical moonstone drops, unsigned. One will notice in various books by the Gaskins, some very scarce, that they have been put up in similar cases, often with fine cloth wrappers and gilt detailing. See under "Gaskin" for the books for sale in this catalog. The present silver pendant, (6459): \$850.00

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



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

119. [Arts & Crafts- **Jewelry- Mary Seton Watts**] **Compton Pottery Pendant Necklace.** Compton Pottery St. Christopher pendant necklace designed by Mary Seton Watts, (1849–1938) symbolist craftswoman, designer and social reformer. Elliptical form, cast in low relief with St Christopher, decorated in colors, unsigned, 4.8cm. (6455) \$375.00



120. [Arts & Crafts- **Jewelry- Winifred May Whiteside**] **Half-Sovereign Brooch.** A half-sovereign Arts & Crafts brooch ornately detailed with two small pearls, by Winifred Whiteside, painter and jewelry designer born in London (1901). Unsigned. In blue, silk-lined box. (6456) \$475.00



121. [Arts & Crafts- **Jewelry- Rhoda Wager**] **Hanging Pendants, Pair of Earrings, Small Ring.** A Rhoda Wager hanging pendant silver brooch, silver frame with simple leaf and berry decoration, set with abalone stone, a pair of matched earrings and a small ring, unsigned. Four pieces. Rhoda Wager (1875–1953) was a British jewelry designer who later trained in drawing and painting at the Glasgow School of Art from 1897 to 1903. She also made jewelry with Bernard Cuzner, noted designer. Over 25 years, Wager produced some 12,000 pieces of jewelry, all meticulously recorded in her sketchbooks. In Didier Antiques silk-lined fitted box. (6452) \$850

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



123. [Arts & Crafts- **Traquair, Phoebe Anna- Watercolor on Paper**] **Phoebe Traquair. Portrait of a Young Woman, Likely Her Daughter.** Original watercolor portrait on paper, framed and signed PT, lower right, by Phoebe Anna Traquair. The portrait is of her daughter, as per notation on back of frame. Frame size, 8 x 6 inches. Oval size of painting, approx: 5 x 3 1/2 inches. Phoebe Anna Traquair (1853-1936) was an Irish-born artist, who achieved international recognition for her role in the Arts and Crafts movement in Scotland, as an illustrator, painter and embroiderer. Her works included large-scale murals, embroidery, enamel jewelry and book illuminations. In 1920, she was elected as an honorary member of the Royal Scottish Academy. She also illuminated manuscripts for books and was actively involved in the work of the Rossettis, William Morris, and other prominent circles in the Arts & Crafts as well as Aesthetic Movement at the Turn of the Century, and earlier. (6458) \$2,250.00

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



*Continued, Item 124: Birkenruth Hand-Crafted Revolving Book Case*



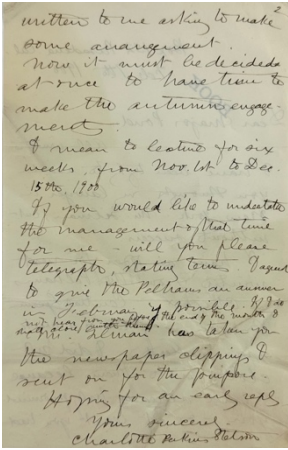
(1853-1929) was a noted bookbinder in London who became associated with the Guild of Women Binders (though never joined) and established herself as one of the leading bookbinders in the late 19th Century in England. She quickly attained her own independent reputation as being a highly innovative and technically accomplished bookbinder, as early as 1889, and began showcasing her bindings in the top exhibitions of the period. Birkenruth was well-known in London at the Turn of the Century, as well as today, for her embroidered bindings, gouged designs, and idiosyncratic, innovative gilt stamped motifs. One of her bindings displayed at the Arts & Crafts Exhibition in 1897, was instrumental in inspiring Frank Karslake to found the Guild of Women-Binders. According to one admirer, her workshop on Cromwell Road in 1895, has become “a thoroughly artistic abode where “purchasers, and visitors merely desirous of inspecting, are equally welcome.” In 1901, Sangorski & Sutcliffe set up on their own shop after working for Douglas Cockerel, and soon taught a number of pupils, but none so renowned as Sarah Prideaux and Johanna Birkenruth, who learned the rare art of design and finishing from these master bookbinders. Birkenruth went on to become highly networked and independently produced superb bindings to the upper end collectors of the day, including a wonderful gouged full pigskin binding for the celebrated Kelmescott Chaucer. It has been said that Johanna Birkenruth was the first women to give formal lessons in bookbinding. (5004) \$8,500.00



125. [Arts & Crafts- **Ashbee, C. R.**] [Ashbee, C. R.]. **The Guild of Handicraft; Arts and Crafts, Campden.** Chipping Campden: Guild of Handicraft, ca. 1955. 1950s, Oblong, 6 x 9 inches. 16pp on art paper. Original publisher’s stapled wrappers, with cream stock covers and attractive cover design and lettering. A scarce Guild of Handicraft publication, probably issued in the 1950’s full of illustrations, and cataloging of silver and other products manufactured by craftsmen in the Guild Workshops in Chipping Campden, Gloucestershire. The notation of the Guild was, in the 1950’s, designated (as here): ‘By Appointment to the Queen’. An

uncommon item with only one example being recorded on COPAC held by the Paul Mellon Library. The Guild and School of Handicraft was established in 1888 in London, later moving to Chipping Campden in Gloucestershire, England, as a community of artists and craftspeople by the arts and crafts architect Charles Robert Ashbee (1863-1942). According to “Historic England” it “became one of the foremost Arts and Crafts workshops of its period... forming the focus of the communal life which, as a pioneering social experiment, formed the most bold and important expression of Arts and Crafts principles.” Fine. (6367) \$175.00

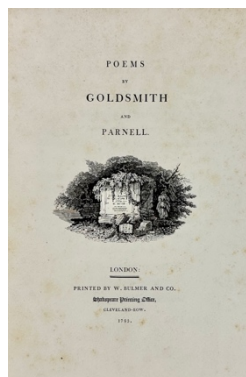
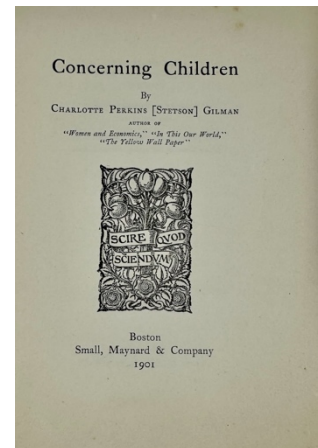
*Two Scarce from Charlotte Perkins Gilman, noted feminist, author, lecturer and social reformer*



126. [Gilman, Charlotte Perkins Stetson- Autograph Letter to Major Pond, Abolitionist and Lecture Manager] Stetson, Charlotte Perkins [Gilman]. ALS from Charlotte Perkins Stetson, Prominent Early Feminist and Major Pond. Two pages on single octavo sheet. A fabulous association letter, from Charlotte Perkins [Gilman] Stetson to Major Pond, dated Fe. 7th, 1900 from Pasadena: “Dear Major Pond: All winter I have been trying to reach you through my lawyer in New Yor, Mr. Gilman; but without success. I have an offer for next winter from the Pelhams in Chicago Central Lyceum Bureau- of \$250.00 a week guaranteed. I did not close with them because I had already half promised you - or at least you had written to me asking to make some arrangement. Now it must be decided at once to have time to make the autumn engagement. I mean to lecture for six weeks, from Nov 1st to Dec. 15th, 1900...” She goes on to try to arrange a telegraph and terms and the urges the necessity to notify the Pelhams. “If I do not hear from you before the end of the

month I shall close with them. Mr. Gilman has taken you the newspaper clippings I sent on for the purpose...” Charlotte Gilman was a prominent American feminist and sociologist, as well as novelist, poet and lecturer for social reform She was a Utopian feminist during a time when her accomplishments were exceptional for women. She has been inducted into the National Women’s Hall of Fame. Her best remembered work today is her semi-autobiographical short story “The Yellow Wallpaper”, which she wrote after a severe bout of postpartum psychosis. James Burton Pond (1838 – 1903), aka Major Pond, was an abolitionist and an officer in the Union Army during the American Civil War receiving the Medal of Honor who became a successful lecture manager whose clients included Mark Twain, Winston Churchill and Henry Stanley. Pond purchased the Lyceum Theatre Lecture Bureau and embarked on a career managing speakers, to which the present letter is pertinent. Somewhat creased. One long diagonal crease on first side is darkened. “Book” ink stamp on top portion. A very desirable association indeed. (6363) \$850.00

127. [Gilman, Charlotte Perkins Stetson- Scarce Unbound Sheets] Gilman, Charlotte Perkins [Stetson]. **Concerning Children.** Boston: Small, Maynard & Company, 1901. Second Edition. 8vo. 298pp. Complete Unbound Sheets for one of Charlotte Stetson Gilman’s most acclaimed works, from her estate. In this book, Gilman, noted feminist, author, lecturer and social reformer, called for a radical economic independence for women, dissecting the romanticized convention surrounding contemporary ideas of womanhood and redefining domestic public services. This early Second Edition, published only two months after the first printing, was no doubt a part of the author’s personal allotment, perhaps with the intention to have some personally bound for presentation. A very scarce survival from one of the more prominent early feminists. (6364) \$650.00

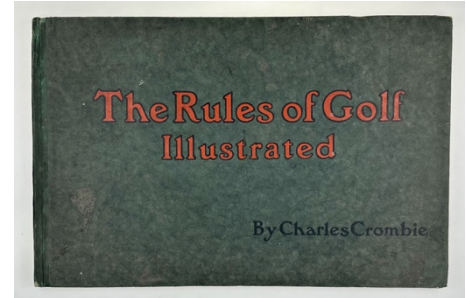


128. [Goldsmith, Oliver- Large Paper Copy- Bewick Plates] Goldsmith, Oliver, and Parnell. **Poems by Goldsmith and Parnell.** London: W. Bulmer; Shakespeare Printing Office, 1795. First Edition. Large quarto, 9 1/2 x 12 inches. The scarce Large Paper Copy with uncut fore and bottom edges (top edges gilt). Attractively bound by Riviere in full polished calf with triple fillet gilt ruling to covers, elaborately gilt spine and dentelles. Original blue green end-sheets. Excellent woodcut illustrations by the Bewicks throughout. “Some of the largest wood engravings attempted by the by the Bewicks and by far the handsomest of their work.” Ray, p.50. Front hinge cracked, tips sl. worn. Very good and tight. (6402) \$750.00

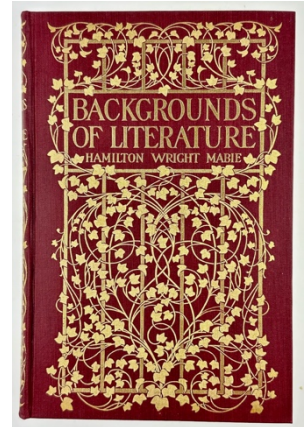
*Renowned Illustrated Golf Color Plate Book, Folio-size and Extremely Scarce*



129. [**Golf- Renowned and Scarce Classic**] Crombie, Charles. **The Rules of Golf Illustrated**. New Bond Street [London]: Perrier [Published by “Golf Illustrated”], [1905]. First Edition. Oblong folio, 11 1/2 x 18 inches. Excessively rare, wonderful, and comically illustrated golf book, in its original binding and near fine. Original publisher’s gray-green boards with lettering in red and black, matching green cloth spine, matching pastedowns, but not flyleaves, as issue. Featuring 24 humorous illustrations on the rules of golf published for Perrier. The **rare first edition, first issue** with correct size (a slightly later similar printing was considerably smaller (10 x 14 inches), with Perrier copyright page, and one-page Perrier advertising leaf at very end, with printer’s imprint and logo on verso (Bemrose & Sons, Derby and London). A near fine copy with corners bumped, small smudge on cover, clean and bright internally, without the usual foxing commonly seen for this title. Rarely seen thus. (6415) \$3,750.00

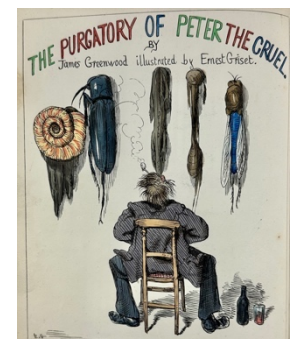


130. [**Gordon, Frederic C.- Stunning Cover Design, in Original Box**] Mabie, Hamilton Wright. **Backgrounds of Literature**. New York: The Outlook Company, 1903. Third Printing, Published in the same year as the First Edition. 8vo. Original publisher’s maroon cloth with elaborate gilt-stamped cover and spine design consisting of all-over ivy on trellis, gilt lettering, by Frederic C. Gordon, who was the artist commissioned to design the front cover of Stephen Crane’s “The Black Riders,” published in 1895. Signed by Gordon, F.C.G., appearing on lower spine in gilt. Fully illustrated, with prospectus for the autograph edition laid-in. A pristine copy with absolutely no signs of wear, in the original purple paper-covered two-part card box with printed paper label on cover denoting title, author publisher, etc. (box a bit worn at edges, otherwise very good). Illustrated with drawings and photographs throughout. A rare survival of a gorgeous Turn of the Century Art Nouveau gilt-stamped cover. (6494) \$375.00



131. [**Griset, Ernest**] Greenwood, James. **The Hatchet Throwers**. London: John Camden Hotten, 1866. First Edition. 4to. Original pebble embossed blue cloth with central gilt illustration, lettering in positive space, gilt spine. Illustrated with 36 wonderful full-page and half-page hand-colored plates by Ernest Griset. 164 pages. Some cover wear, front hinge heavily cracked, back less so, internally very good. (6399) \$285.00

132. [**Griset, Ernest**] Greenwood, James. **The Purgatory of Peter the Cruel**. London: George Routledge & Sons, 1868. First Edition. Quarto. 164 pp. Publisher’s red cloth covers with cover gilt illustration and lettering by Griset, gilt spine. 36 wonderful hand-colored whole and half-page illustrations by Griset. There was another issue of the book without the hand-colored illustrations. Covers slightly toned, neatly rebaked, corners bumped. Very good. (6396) \$425.00

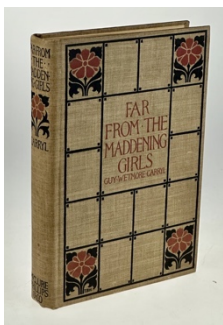




*Impressive Kate Greenaway Greeting Card Collection, 80 Separate Chromolithographed Cards*

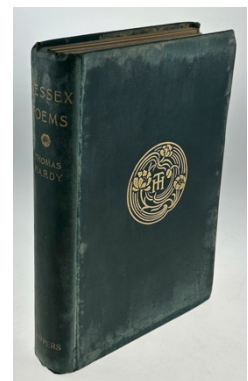


133. [Greenaway, Kate- Fabulous Greeting Card Collection] Greenaway, Kate. **80 Kate Greenaway Greeting Cards 1870-1880's in Fine Condition.** Offered here is a very rare and stunning collection of 80 KATE GREENAWAY CHROMOLITHOGRAPHED GREETING CARDS, issued by the noted London publisher, Marcus Ward & Co., from about 1870 to mid 1880's. First Printings. Various sizes (2 x 2 1/2 inches to to 5 x 7 inches). The collection comprises 80 separate chromolithographed cards, some forming complete or partial sets. Printed in full color, in a variety of shapes and formats, including: straight and scalloped edges, fan-shaped cards, fold-out "double" cards, and composite cards (with elaborate scallop-edges cards mounted onto larger cards with decorative borders), some printed on bevel-edged heavy card stock. The charming and playful illustrations depict a variety of scenes, with good-natured children at play, some in the company of flowers, animals or giant insects, dressed in their play clothes or in their finest apparel. Some of the images are identified as Greenaway's by her printed initials "KG" or by her name in full printed script. The greetings expressed on the cards are mostly related to Christmas and New Year, but also include some Valentine greetings and others of a general nature. Some have been custom-overprinted with trade advertisements (for vinegar, cigars, books, sewing machines, etc). By their very nature, these cards are fragile and ephemeral, and for the most part, very difficult to obtain. Four cards each have one slightly chipped corner, the remaining cards are in near fine to fine condition. Housed in a modern binder with typed identification tags. The entire group has been catalogued with descriptions in the folder according to the research done by Thomas E. Schuster and Rodney Engen as published in their book "PRINTED KATE GREENAWAY: A Catalogue Raisonne" (London, 1986), a copy of which is included. Extremely rare thus. (6482) \$1,250.00

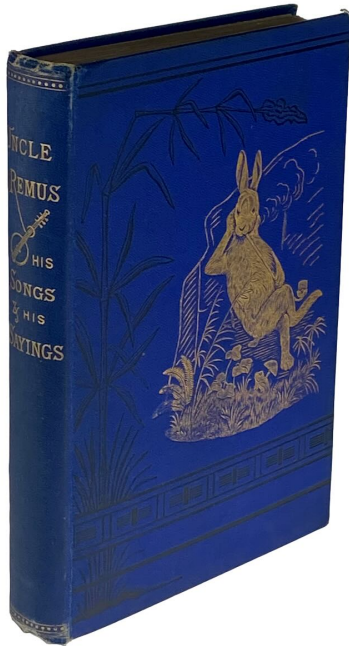


134. [Hapgood, Theodore Hapgood- Scarce Cover Design, Illustrated by Peter Newell] Carryl, Guy Wetmore. **Far From the Maddening Girls.** New York: McClure, Phillips & Co., 1904. First Edition. 8vo., 185pp., with ads at back. Original decorative cover stamped in red-brown and black by the prominent Massachusetts illustrator, printmaker, sculptor and designer, Theodore Brown Hapgood. A very scarce title, certainly considering it was illustrated by Peter Newell, and with stunning cover design by Hapgood. No copies located on the Net at time of writing. Fine condition. (6507) \$225.00

135. [Hardy, Thomas] Hardy, Thomas. **Wessex Poems and Other Verses.** London & New York: Harper & Brothers, Abermarle Street, 1898. First Edition. 228pp. Original publisher's forest green decorative cloth with bold gilt central circular design bearing the author's monogram and a floral motif, spine gilt. This is the first edition of the author's first collection of poems, one of only 500 copies, with 31 illustrations (13 full-page, including frontispiece) by Thomas Hardy. Top edge gilt, others uncut. The covers are significantly blemished with water fading... however, priced accordingly, and quite a rare Hardy title, who considered himself primarily a poet. His poetry in "Wessex Poems" explores the themes of rural life, love and loss, the ravages of time, death and the inhuman ironies of war. (6343) \$450.00

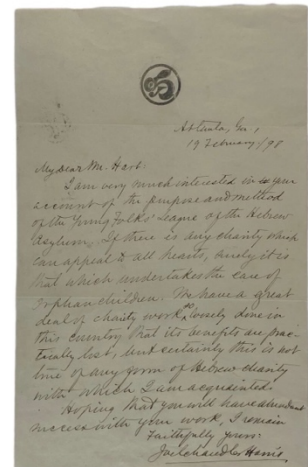


*An Uncommonly Nice Copy of First Issue, with Letter from Joel Chandler Harris to Jules Hart, Head of the Hebrew Orphan Asylum of New York, a Jewish orphanage founded in 1860*



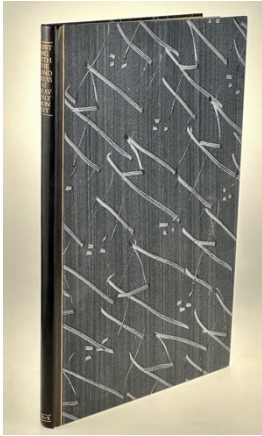
136. [**Harris, Joel Chandler- First Issue Uncle Remus in Near Fine Condition with Interesting Original ALS from Harris on Orphanage Work**] Harris, Joel Chandler. **Uncle Remus, His Songs and His Sayings; The Folk-lore of the Old Plantation.** New York: D. Appleton and Company, 1881. First Edition, First Issue. 231pp + 8pp “New Books” ads at rear (not containing this title, per first issue). Original publisher’s navy-blue cloth, with bold gilt-stamped illustration on cover of Brer Rabbit in the forest, embossed illustration in black, along with stylized fence, gilt lettering and design/stippling on spine. First Issue, with “presumptive” on last line of page 9, and with no listing of this title in book adv. at end. Original light green pictorial end papers, front hinge completely intact, rear is cracked. With illustrations throughout by Frederick S. Church and James H. Moser. Laid in is an original autograph letter signed by Harris, with attending envelope, postmarked Feb. 19, ‘98. The letter (and envelope) is addressed to Jules Hart, who was at that time the head of the Hebrew Orphan Asylum of New York, a Jewish orphanage founded in 1860, and closing offices in 1941. The orphanage found that children thrive better in foster care or small group homes, rather than in large institutions. Written on Harris’ monogram

stationary, “Atlanta, Ga, 19 February, /’98. My Dear Mr. Hart: I am very much interested in your account of the purpose and method of the Young Folks’ League of the Hebrew Asylum. If there is any charity which can appeal to all hearts, surely it is that which undertakes the ease of orphan children. We have a great deal of charity work so closely done in this country that its benefits are practically lost, but certainly this is not true of any form of Hebrew charity with which I am acquainted...” Signed, “Faithfully yours: Joel Chandler Harris.” Book is near fine with slight wear to extremities of spine, a very small nick to front free fly, rear hinge cracked along the seam, but clean and bright internally, and a completely unsophisticated copy. Scarce thus, especially with this fine letter showing Harris’ empathy for orphans. With the bookplates of Sam Bancroft, industrialist and renowned Pre-Raphaelite collector, as well as the gold embellished bookplate of John Stuart Groves, another prominent rare book collector of the 1900’s. Housed in a superb teal-colored quarter crushed Morocco and felt-lined case, with gilt lettering on spine. (6125) \$9,500.00



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

*Very Scarce Title, One of Only 40 Copies, Bound by Claudia Cohen, Original Sample Sheets*



138. [**Heavenly Monkey Press- One of Only 40 Copies Printed**] Milroy, Rollin (Andrea Taylor and Claudia Cohen). **Elements in Correlation; Printing with the Handpress at Heavenly Monkey.** Vancouver, B.C.: Heavenly Monkey, 1909. Small folio, 8 x 12 inches. Only 40 copies printed (15 of which are the deluxe edition, of which this is not). Beautifully bound by Claudia Cohen in quarter leather, with a unique paste paper for the boards incorporating a repeating calligraphic “Heavenly Monkey” pattern. Signed and numbered (#25) by the artist Andrea Taylor, who has contributed a relief print portrait of Reg Lissel, copyright 2009, Andrea Taylor, additional pages of samples including



original Reg’s vellum paper, a sample from “Poems,” by Jean Ingleow, Longmans, 1867, original sample leaf from HYDRIOTAPHIA, by Thomas Browne, 1907, original sample sheet from “GOLD, by F. G. Claudet. Chapter One is a revised version of an article that originally appeared in issue 13 of Parenthesis Magazine, published by the Fine Press Book Association. As given by Heavenly Monkey: “Elements in Correlation was printed by Milroy with the Heavenly Monkey handpress, on dampened sheets of HM Text paper made specifically of this project. The text is set in Dante and Dante Titling, and printed in two colors.” A fine copy of a book some have called one of the most important books from Heavenly Monkey, and here Robin Milroy gives us a picture of both how and why he prints these magnificent volumes. As of this writing, there are no copies of this book online, nor is there a history of any copy selling at option. It is clear nearly all copies have gone to private collectors or institutions. OCLC indicates 16 copies in libraries, without distinguishing if they are 1-15, or 16-40. Fine copy, as new. (6357) \$4,250.00

*The Best of Dard Hunter Papermaking*



139. [**Hunter, Dard- Classic**] **Primitive Papermaking: An Account of a Mexican Sojourn...** Chillicothe, OH: Mountain House Press, 1927. First edition. Folio. (17 x 12 1/4 inches). Loose, as issued, in original half cloth portfolio over blue-gray paper-covered boards, with decorative cover label printed in brown and black, and with original cloth ties. Limited Edition, number 189 of 200 copies printed, Signed by Dard Hunter. The very rare and important treatise on non-American printmaking, principally dealing with the production of “tapa” in Southeast Asia and the Pacific. Co. Includes 48 pages of text and 27 pages of mounted specimen leaves, photograph, bark paper samples (both plain and decorated), etc. Our copy with three typed letters signed, by Dard Hunter, comprising a total of 5 pages, to Henry Morris, founder of Bird & Bull Press, regarding Morris’ purchase of five Dard Hunter books from Carmelita Gomez,

as well as dealing with collecting and interests regarding works published by Hunter and the Bird & Bull Press. A free exchange of viewpoints and ideas, as well as intimate conversation expressed herein, as “I can’t for the life of me why [sic] you say you have so many problems in printing as well as papermaking. Your books do not show it, at least to novice like myself.” As well, “Was surprised to learn you too had retired. This means you probably will be making books from now on. That statement is not true, because you have been making them for many years...” And, “I am quite surprised that Carmelita sold her D.H. books as she was a tremendous admirer of my father and his accomplishments. I have written her a number of times... she was originally to George Moore who did my father’s bust which is now in the Institute of Paper Chemistry... He was killed outright in an automobile accident in Lime Rock in the early thirties...” All February, 1977 on Dard Hunter’s Chillicothe printed stationary, and with one stamped and postmarked cover. A fine association copy indeed. Most scarce. Fine. (4825) \$7,500.00



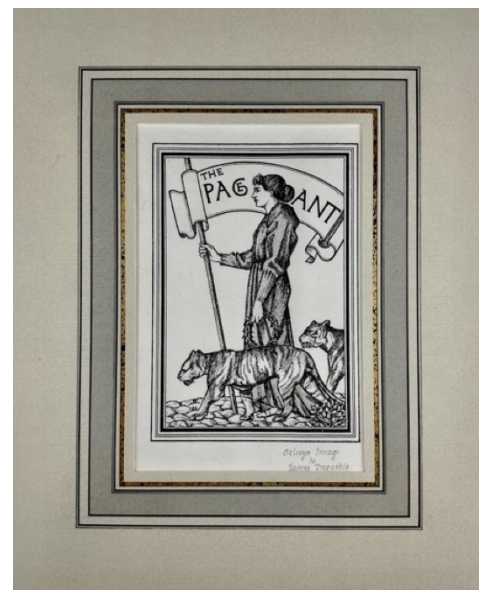
*Superb Selwyn Image Watercolor Design for May Morris Book on Kingsley's Water-Babies*



140. [Image, Selwyn- Original Art, Watercolor Design for a Book Binding Executed by May Morris] Image, Selwyn [and May Morris Selwyn Image Watercolor Art for and Embroidered Cover Binding on Kingsley's Water-Babies, Painted in 1891. Size of Mat: 16 x 13 3/4 inches. Size of Watercolor Drawing: 7 1/2 by 5 inches, executed by Selwyn Image, noted British Turn of the Century artist, illustrator and designer closely allied to the Arts & Crafts Movement. Watercolor in light brown, darker brown and light gray colors consisting of swirling patterns with four fish at the corners, and one in the center, nail-head spheres, etc. There is a window just below the watercolor showing Image's description, in his own hand: "Design for embroidered cover of the/ Water Babies/ Selwyn Image/1890." A wonderful original piece of art by Selwyn Image (1849-1930), noted British artist, designer, writer and poet associated with the Arts and Crafts Movement who designed stained-glass windows, furniture, embroidery, and was an illustrator of books. This is a finely wrought watercolor painting of the binding design made for May Morris, who embroidered the binding, and this specific collaboration was explained in detail in an article for the William Morris Society, in

2016: In part: "... curator Rowan Bain announced an exhibition of the artworks of William Morris's daughter May, which was held at the William Morris Gallery in East London from October 2017 through January 2018. Our own exhibition at the Morgan featured two items by May, one a sketchbook with two virtually unknown watercolors of Kelmscott Manor, and the other a book cover which she embroidered. The catalogue of the Walthamstow exhibition mentioned a transfer design for this cover at the Ashmolean Museum in Oxford but was unaware of the embroidered cover itself owned by the Morgan. The cover was made in 1891 for the 1890 edition of Charles Kingsley's "The Water Babies" and was designed not by May but by the decorative artist Selwyn Image (1849-1930). May's embroidery features gold, blue and dark pink threads rendering an array of Japanese-looking coiled fish and stylized water symbols. May probably added the dark pink and green tulips on the spine of the book, which were not part of the transfer design. The cover was bequeathed to the Morgan in 1994 by Julia P. Wightman, herself a bookbinder and collector." -Paul Acker, Saint Louis University, President, William Morris Society. Condition is fine. Attractively mounted in museum quality double frame. A most scarce and important art record, bringing together two key artists in the Arts and Crafts movement, and highlighting design and physical craftsmanship. A wonderful item to highlight any bookbinder collection. (6498) \$3,250.00

141. [Image, Selwyn- Original Proof Woodcut Association Copy for the Pageant] Image, Selwyn. Woodcut Proof on China Paper by Selwyn Image for THE PAGEANT 1896 Title-page and Inscribed to James Tregaskis, Long-Time Friend. Offered here is a superb large PROOF WOODCUT BY SELWYN IMAGE, the Title-page illustration for the 1896 Pageant Magazine. The woodcut is struck on a large sheet of China proofing paper measuring 13 x 9 inches, and the image measures approximately 7 1/2 by 5 1/4 inches. ASSOCIATION COPY: Inscribed by Image to his good friend, James Tragaskis, a noted bookseller prominent in 1890's fand through to 1926. Superbly French-matted in a handsome, multi-bordered motif. In fine condition, a rare survival, and certainly one of the more recognizable images of the period. Most scarce Proof with this important this important association. (6497) \$1,750.00



142. [**Hunting- Thomas Bewick**] Beckford, Peter. **Thoughts on Hunting, in a Series of Familiar Letters to a Friend**. London: Sherwood, Neely & Jones; Printed by Thomas Davidson, [1820]. 4to. Original gray boards, uncut and disbound (spine worn off with some loose signature gatherings). Frontispiece, pictorial title, folding plate of dog kennels, woodcuts by Thomas Bewick. Early printing with expanded illustrations from the original 1796 edition. Scarce in original boards, but in need of binding. (6392) \$450.00

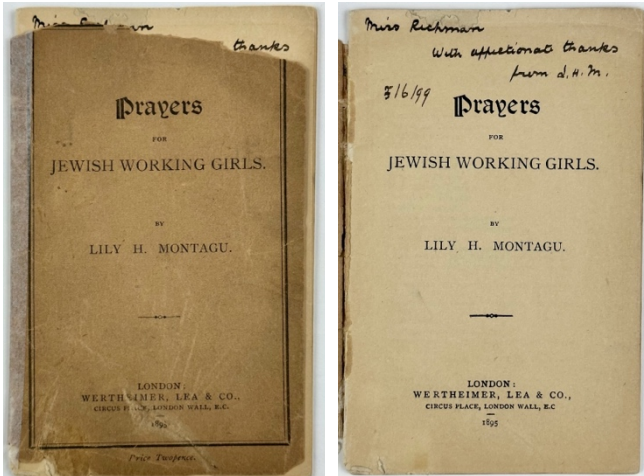
143. [**Indenture- for Railroad**] **Indenture Regarding Early Railroad Construction and Ownership, Conisborough, England, 1850**. Conisborough: 1850. Offered here is a fabulous two-page Indenture and Schedule to purchase land in the Parish of Conisborough and Sprotborough in Central England in 1850 for the Railroad, an area that turned out to be a hub for travel North. A wonderful page explaining to 20 x 28 inches depicts the area, with pink coloration. Printed entirely on vellum. (6448) \$285.00

*“One of the Finest Specimens of Jacobean Book-Production”*



144. [**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

*Two Very Scarce and Fascinating Women Judaica*



145. [**Judaica- Exceedingly Scarce Presentation Copy-Montagu, Lilian Helen**] Montagu, Lilian Helen. **Prayers for Jewish Working Girls.** London: Wertheimer, Lea & Co., 1895. First Edition. 12 x 8 cm. Original light brown printed wrappers (mended at spine). 32pp. PRESENTATION COPY, “Miss Richman, With affectionate thanks from L. H. M.” An exceedingly scarce survival, the earliest of works by Lily Montagu (1873 – 1963), influential female Jewish author, suffragist (she was a founding member of the Jewish League for Woman Suffrage), and early influencer on the rights of women who played a major role in Progressive Judaism. We can find no other copies of this early work by Montagu in the marketplace, and few are known to have survived, much

less a Presentation Copy. *Prayers for Jewish Working Girls* (1895) is a collection of twenty-five prayers in vernacular English dedicated to the members of the West Central Girls’ Club, founded in 1893 by Lilian and co-led by her and her sister Marian Montagu. Lily Montagu played a key role in making Liberal Judaism more than a fringe movement in Great Britain in the early 20th century. Raised in an Orthodox home, Montagu questioned the aspects of Orthodoxy that were, for women especially, contradictory, that expected her to foster a close relationship to God without providing the necessary tools, such as membership in a congregation or Hebrew education. Seeking a different religious community that accepted and encouraged women’s participation, she founded and led religious services for women for nine years before founding the Liberal Religious Union in 1902. She helped establish Liberal Jewish synagogues across Great Britain, was president of the L.R.U. for over 20 years, and was a founding member of the World Union of Progressive Judaism. An important and scarce survival, indeed. (6348) \$3,250.00

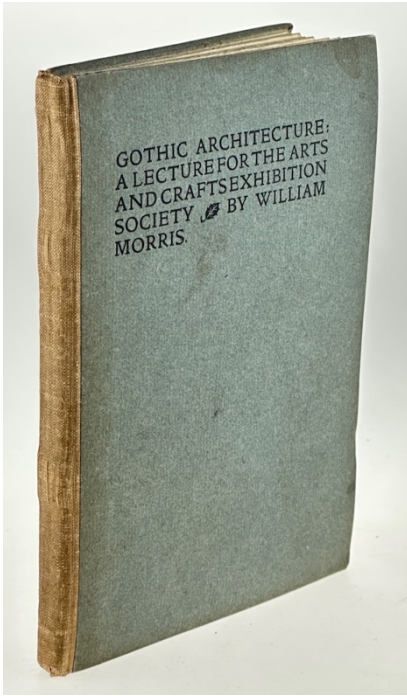


146. [**Judaica- Exceedingly Scarce Smith, Sarah Brandstein Smith, 1919, First Jewish Woman Serving as Reporter for A Jewish Paper**] Smith, Sarah Brandstein. **“The Woman in Chains.”** New York: Literature Publishing Company, 1919. First Edition. 8vo. Written in Hebrew, and printed from back to forward, as per Hebrew texts. 115pp. Original publisher’s fine wove olive green cloth, lettering in black on clover with single thick black ruled border, lettering on spine. Extremely scarce and earliest of novels by Sarah Brandstein Smith, Sarah (1888-1968), journalist, author and playwright, born in Hungary and came to the US when she was 15-years old. She wrote several “shund” novels (equates to “trash novels,” in Yiddish, but they quickly

formed an outlet and catharsis for immigrants), as well as plays for the Yiddish theater. The English language play, “Piper Paid” had a fairly long run on Broadway in 1934. Another play, “Ever the Beginning” became a movie called “My Girl Tisa” with big-name stars in 1948. “Sarah B. Smith is the most beloved Jewish newspaperwoman, the first woman ever to serve as a reporter on a Jewish paper, and the one who has triumphantly overcome the misgivings of editors who mistrusted the abilities of a mere woman writer.” (December 2, 1934, interview with Brandstein Smith, as published in *The Jewish Daily Bulletin*.) In “*Woman in Chains*,” Brandstein explores the mind and emotions of a young wife who finds herself trapped in the confines of marriage in the early 1900’s. Her happy married life has turned into a life of drudgery with two young children. After her husband’s business worries have caused him to drift away from her, she has aspirations to be a writer and to be a part of a creative environment. Instead, she finds herself stuck in an unhappy marriage. No copies of this title found, and none in Worldcat. Some shelf wear, fraying at extremities of spine, else very good. Most scarce and significant historically in the frame of Jewish women authors. (6354) \$2,250.00

*Kelmscott Press, One of Only 45 Copies, Printed on Real Vellum*

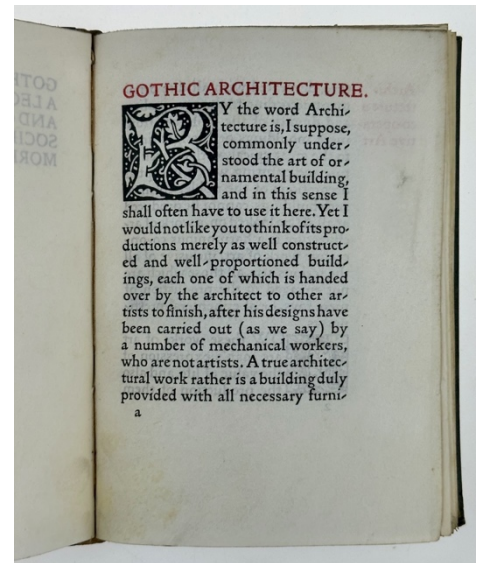
147. [**Kelmscott Press- ONE OF 45 COPIES ON VELLUM**] Morris, William. **Gothic Architecture: A Lecture for the Arts and Crafts Exhibition.** London: Kelmscott Press, 1893. First Edition. 12mo. ONE OF 45 COPIES PRINTED ON REAL VELLUM. First issue, with the mis-prints “gilds” for “guilds” in the shoulder note on p. 41, and “Van Eyk” instead of “Van Eyck” p. 45 line 1. While



Peterson notes that all vellum copies had these misprints corrected (as in the second state), that is clearly not the case. Bound in publisher’s original hardcover quarter Holland-backed blue paper boards, with white linen spine and black titles to cover. [ii], 1, [i] 68, [viii] pp. Printed in black and red in the Golden type designed by William Morris. Head-title and shoulder-notes in red. Numerous 6- and 4-line woodblock initial capitals designed by William Morris, engraved by William Harcourt Hooper. The first appearance of Morris’s four-line initials, and also his first book printed in the 16mo format. This lecture was set up at Hammersmith and printed at the New Gallery during the Arts and Crafts Exhibition in October and November, 1893. The first copies were ready on October 21, and the book was twice reprinted before the Exhibition closed.

The vellum copies were sold during the Exhibition at ten shillings, and the price was subsequently raised to fifteen shillings. Owner inscription of Halsey Ricardo in fountain pen (on front free fly), the architect and designer who worked in close partnership with William de Morgan,

and a lifelong friend of William Morris. Kelmscott printings on vellum are exceedingly scarce and in extreme demand, owing not only to rarity, but also the beauty of having crisps registration and solid ink transfer of the beautiful typography, initials, designs and decorations found in Kelmscott Press publications, universally recognized as the foremost Fine Press publisher in modern history. Light dusting to boards, internally fine. Only three copies of the vellum printing of this title have appeared at auction in the past 50 years. (6500) \$18,500.00



148. [**King, Jessie M.- New Year's Card**] Jessie M. King Card Color Pictorial Personal New Year's Card, Signed in the Print. One printed sheet, 8 x 5 1/4 inches. “Greetings from Greengate, Ring in the New.” Wonderful privately printed by Jessie M. King (1930) New Year's Card, on laid paper (cream), for her personal use, with vibrant turquoise and black line depicting a stylized angel ringing bells above three small Christmas trees, birds and housetops in background. Signed in the print, lower left, “Jessie M. King.” Greeting cards were always treated with great importance at “Greengate,” their home. Each year Jessie would design and print a number of cards to be used by her and her husband. Fine. (6488) \$425.00

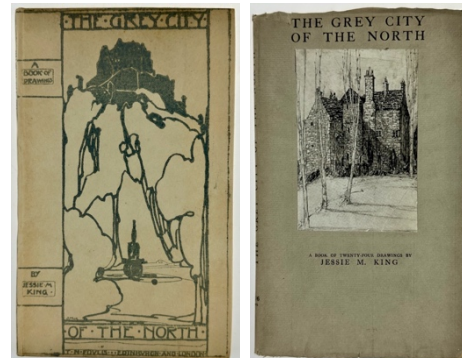
149. [**King, Jessie M.] Album von Berlin.** Berlin: Globus Verlag, 1904. First Edition. Oblong folio, 10 1/2 x 13 inches. Superb illustrated (in color) paper-covered boards with a secessionist style design by Jessie M. King (signed lower right in the plate) This is a photographic album of the Berlin's “high points,” featuring the Brandberg gate and an ariel view of the city. This is quite a scarce Jessie M. King offering. Some edge wear, corners chipped. Very good internally. (6449) \$225.00





150. [King, Jessie M.] Stevenson, Robert Louis. **Memories (two separate editions)**. London and Boston: T. N. Foulis; Le Roy Phillips, 1912, 1923. First Edition. Two separate copies. 8vo, 5 x 8 1/4 inches. Publisher's color pictorial wrappers over card (by Jessie M. King). Tipped in photographic plates throughout on the life of Robert Louis Stevenson. Also included the Foulis imprint, later edition (1923). Both very good. (6426) Together: \$225.00

151. [King, Jessie M.] **The Grey City of the North**. Edinburgh & London: T. N. Foulis, 1912. Two separate copies. First Edition. 8vo. 5 x 8 1/4 inches. In original publisher's printed and illustrated dust wrapper. Light blue printed (illustration and lettering) paper-covered boards. Full-page illustrations throughout by Jessie M. King. An uncommon hard bound issue of this renowned King title. Stated March, 1912 on copyright page (there is a holograph entry on front fly, simply "1914.") Other in pictorial wrappers. Books are fine in near fine wrappers. (6418) Together: \$185.00



152. [King, Jessie M.] Thoreau, Henry David, etc. and F. W. Myers. **The Spell of the Open Air [together with] St. Paul**. London: T. N. Foulis, [ca. 1910]. Two separate titles. 1) Spell of the Open Air. Tall 12mo, 3 1/2 x 7 inches. Publisher's color pictorial paper wraps with color illustration on cover by Jessie M. King, four full-page plates by King as well. Back cover with water stain, foxing to prelims, one page corner loss not affecting text or illustration. 2) St. Paul. 12mo, 3 x 7 inches. London, Foulis, ca 1910. Publisher's color pictorial paper wraps with color illustration on cover by Jessie M. King, four full-page plates by King as well. Very good. (6425) \$250.00

*First Issue Water Babies, Containing Suppressed "L'Envoi" Poem*



153. [Kingsley, Charles- Two First Editions, Including the Scarce First Issue with the Poem "L'Envoi"] Kingsley, Charles. **The Water-Babies a Fairy Tale for a Land Baby**. London & Cambridge: Macmillan & Co., 1863. First Edition, First Issue. Three-quarter-calf, marbled boards with gilt vignette on cover, rebaked. 350pp. The scarce 1st edition, 1st issue, with L'Envoi poem at leaf B (following

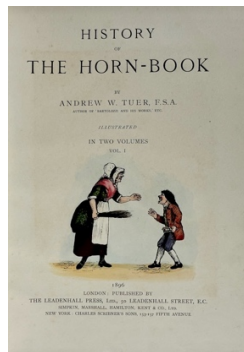
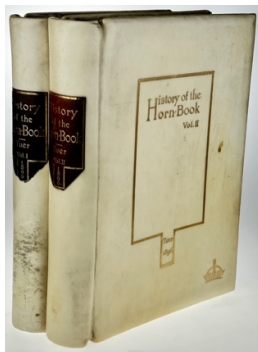
erratum page), which was suppressed by Kingsley during the printing of the first edition. Superb and celebrated frontispiece by J. Noel Paton, others in the text. Front cover detached, wear; [together with] a splendid copy of the first edition copy (without the suppressed plate) in full green publisher's cloth, with the main fault being fraying and peeling at base of spine affecting small corner of cover (in need of repair), corners worn, slight loss of gilt to ruling on perimeter. Advertisement leaf at front, clean and bright internally. First editions of Water-Babies in the original cloth are extremely scarce, and so is the first issue without "L'Envoi" poem. (6347) \$2,250.00



*Charles Lamb's First Children's Book, 1805*

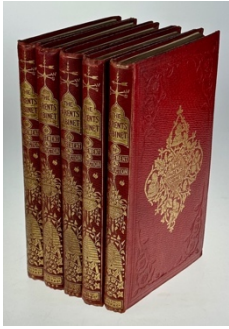


154. [Lamb, Charles-- Excessively Rare King and Queen of Hearts, Lamb's First Book for Children] [Lamb, Charles]. **The King and Queen of Hearts, Showing how notably the Queen made her Tarts and how scurvily the Knave stole them away: with other particulars belonging thereunto.** [London]: [Thos. Hodgkins], [1805]. 16mo. (11.7 x 9.4 cm, leaves) 16 pp. Three-quarter 19th Century calf with attractive marbled paper with gilt decorative ruling, title and date gilt-lettered on spine. Printed on facing versos and rectos, with 15 exquisite and colorful hand-colored engravings (including title vignette). Considered to be Lamb's first book for children and one of the earliest published by William Godwin, who used Thomas Hodgkins as his agent. The poem is one of the rarest children's books of this period, seldom turning up in the marketplace. See Osborne p.100. Edges close-trimmed with some loss to headlines and to final lines of text (including loss of imprint), closed tear at gutter of last 4 leaves repaired with archival tape, [B3] with lower outer corner torn away resulting in loss of text (1.8 x 5 cm at largest point), second and third leaves bound out of order, lacking original wrappers. (6340) \$3,250.00



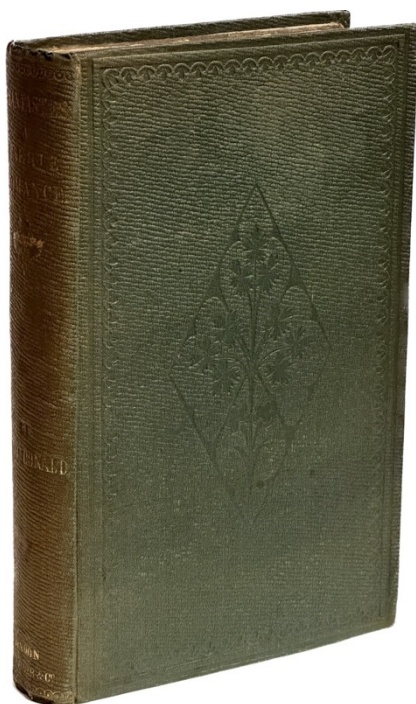
155. [Leadenhall Press-- Deluxe Treatise on the Horn-Book, in Publisher's Full Vellum Binding] Tuer, Andrew W. **History of the Horn-Book.** London: The Leadenhall Press, 1896. First Edition. Two Volumes. Thick quartos (10 x 8 inches). One of the greatest 19th Century treatises on Horn-Books, and the premier title of this storied press, providing a detailed historical record of one of the earliest forms of children's books displayed on wood, card or board, usually as educational tools. Beautiful bound in full, thick and contoured vellum with cover gilt lettering inside of a thick-ruled outline of a horn-book, Morocco gilt labels on spine. Each volume with a space at front afforded by multiple pages gathered together and leaving room for two spaces in the front of each volume: the first with three facsimile hornbooks: Volume One: 1) A leather-covered oaken horn-book in Roman letter, stamped with the effigy of Charles I; 2) An early uncovered horn-book in black letter; and 3) An uncovered oaken horn-book of the later period. Volume Two: 1) A cardboard horn-book; 2) The British Battledore; and 3) A later Battledore. Each volume with superb steel engraving frontispiece and hand-colored Title-page. Contents feature fold-outs and dozens and dozens of superb woodcut illustrations by Birmingham School Artists, including Celia Levetus and Georgie Cave (Gaskin) who provided superb head and tail pieces throughout. In addition, illustrations by over 30 artists including Joseph Crawhall (hand-colored title-pages, and woodcuts), John Leighton, and Phil May, Top edges gilt, others untrimmed. A near fine copy with some rubbing to lower spine of one volume. (6362) \$2,250.00

156. [Leadenhall Press] Tuer, Andrew. **History of the Horn-Book**. London: The Leadenhall Press, 1897. First Edition in the One Volume format. Thick quarto. Original publisher's light brown cloth with pictorial cover in black and gold, Morocco label and lettering on spine. The separate one-volume issue (a two-volume issue preceded this edition in 1896) with three facsimile horn-books in a pouch at the back. With superb steel engraving frontispiece and hand-colored Title-page by Joseph Crawhall. Contents feature fold-outs and dozens of superb woodcut illustrations by Birmingham School Artists, including Celia Levetus and Georgie Cave (Gaskin) who provided superb head and tail pieces throughout. Ads at back, including "Horn-Book Jingles," laid in. A very good copy with some minor shelf wear. (6378) \$650.00

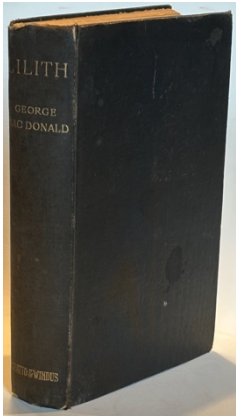


157. [Leighton, John- Signed Bindings] Linton, W. J. **The Parents' Cabinet of Amusement and Instruction**. London: Smith, Elder & Co., 1858, 1859. Five Volumes. 8vo, 7 1/2 x 5 inches. Uniformly bound in publisher's full embossed red textured cloth with superb ornate color central gilt-stamped design with children at all four corners engaged in activities, spine with similar gilt motif and letter. Original yellow end-sheets, all edges finely gilt. All volumes with exquisite multiple full-page color lithograph illustrations, illustrated titles, line drawings throughout. A delightful set, in near fine condition. Scarce thus. (6501) \$325.00

158. [Lundborg, Florence- Poster] "The Lark." [San Francisco]: [William Doxey], [1896]. 18 1/2 x 11 1/4 in. Magnificent and large graphic poster by Florence Lundborg (1871-1949) who was an American illustrator, poster artist, and painter known for her book illustrations and wartime paintings. She was a member, with Gelett Burgess, of the San Francisco group "Les Jeunes, who published The Lark in the 1890's, and Lundborg designed some of the covers. This large-format three-color woodcut poster by Florence Lundborg (1871-1949) advertising the noted Turn-of-the-Century Bay area literary journal, features Robin Hood blowing a hunting horn over a field of green. Right vertical margin trimmed close, old folds, thumbtack holes, mounted on linen and matted. Very good. Very scarce. (6353) \$1,250.00



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



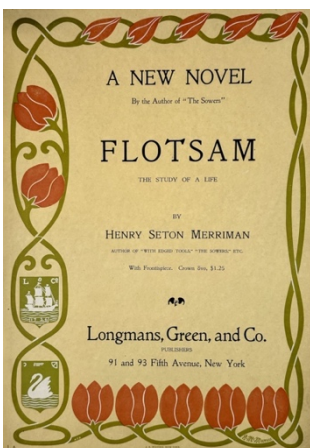
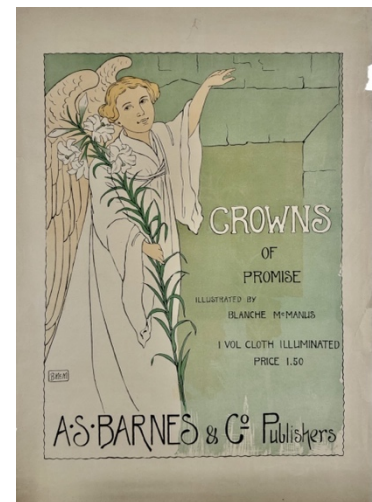
160. [MacDonald, George] **Lilith: A Romance**. London: Chatto & Windus, 1896. Second Edition. 8vo, 351 pp + 32-page undated publisher's catalogue inserted at rear. Publisher's black cloth, spine panel titled in gold, white and blue floral endpapers. Title-page printed in red and black. This Second Edition is identical in format to the First Edition, published less than a year earlier, and quite scarce. *Lilith*, a rather extravagant fantasy novel, explores the journey into another world with a librarian who takes the form of a raven. Cloth slightly worn at head & heel of spine and corner tips; a few small marks, small discoloration to cover and spine panel with a slight lean. Otherwise, a very good, tight copy, with both inner hinges intact. (6483) \$475.00

*Three Fabulous Blanche McManus Posters*



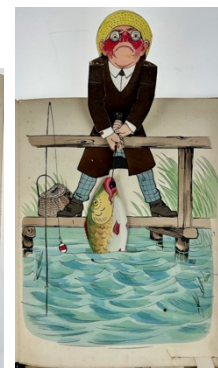
161. [McManus, Blanche- Poster, Exquisite and Large] McManus, Blanche. **“Legends of the Rhine”**. [New York]: [A. S. Barnes & Co.], [1895]. *Legends of the Rhine*, New York: A.S. Barnes & Co., [1895]; 20 1/4 x 14 1/4 in. A very large, stunning and bold two-color woodcut poster printed in black and yellow, advertising the publication of Helene A. Guerber's book entitled, “*Legends of the Rhine*,” by Blanche McManus (1869 – 1935). MacManus studied art in Chicago, London and Paris, and is acclaimed for her turn-of-the century creative Art Nouveau book covers, illustrations and posters. This enchanting poster is dominated by a large female figure in a flowing yellow gown playing the harp, and the text is set off by wonderful wavy black lines. A few closed tears, chipped corners, slightly toned, mounted on linen and matted. In all, very good condition. (6349) \$1,500.00

162. [McManus, Blanche- Poster] **“Crowns of Promise**. [New York]: [A. S. Barnes & Co.], [1895]. 20 x 14 1/4 in. A striking, large poster by Blanche McManus (1865-1935), acclaimed for her turn-of-the century creative Art Nouveau book covers, illustrations and posters, featuring the book “*Crowns of Promise*,” published in 1895, and containing her own illustrations. The chromolithograph poster features an angel holding a sprig of white lilies, propped up against a stone wall. Very slightly lightly toned, fold to one corner, short closed tears. (6350) \$850.00



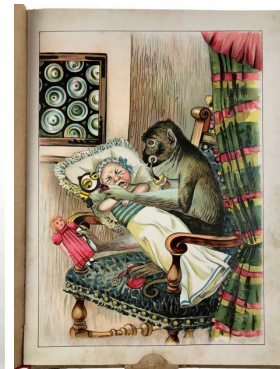
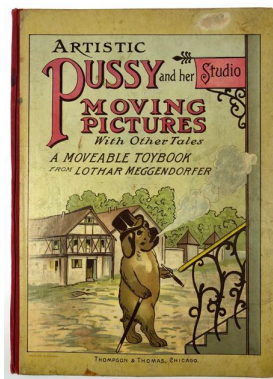
163. [McManus, Blanche- Poster] **“Flotsam”**. [New York]: [J. E. Rhodes], [1896]. 16 x 11 inches. A wonderfully colorful and Nouveau-style poster by Blanche McManus (1865-1935), acclaimed for her turn-of-the century creative Art Nouveau book covers, illustrations and posters, advertising the book, “*Flotsam*,” by Henry Seton Merriman, New York: J.E. Rhodes, [1896] with a chromolithographic floral border in green, white, and red. Near fine. (6351) \$550.00

## Six Meggendorfer Movables



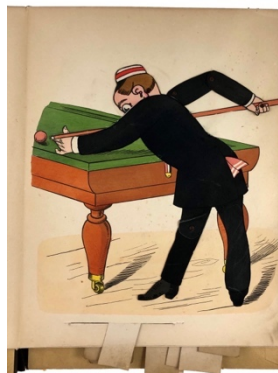
164. [Meggendorfer, Lothar] **Always Jolly**. London: H. Grevel & Co., ca. 1890. First English Edition. Large quarto, 13 x 9 1/2 inches. Original publisher's color pictorial paper-covered boards, black cloth spine. With eight superb color movables by Meggendorfer: Angler, Naturalist, Forgotten Latchkey, Lion, Elephant, Portrait Painter, Musician and Pianist. Top of spine with one inch loss, corners bumped, small tears without loss to sides of one tab, another underlaid, and another extended. In very good condition with all movables in working order. Quite a scarce title. (6408) \$2,250.00

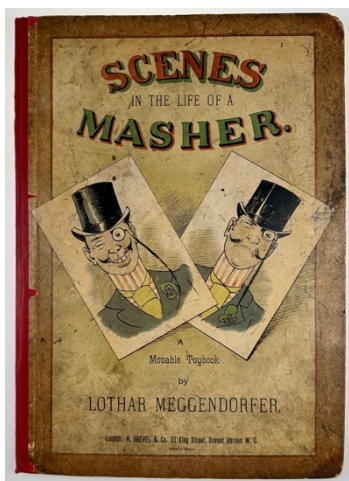
165. [Meggendorfer, Lothar- Movable Rarity] **Artistic Pussy and Her Studio, Moving Pictures with Other Tales**. Chicago: Thompson & Thomas, [1890]. Tall 4to. Original glazed color pictorial paper-covered boards, red cloth spine. Fabulously illustrated by Meggendorfer with six color lithographed movable 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



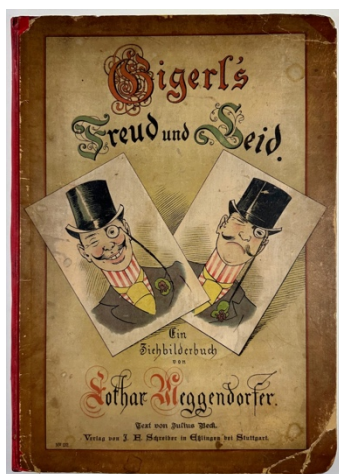
166. [Meggendorfer, Lothar- Movable Children's Book] **Zum Zeitvertreib für brave Knaben & Mädchen (Sporting Play for Good Boys and Girls)**. Munchen: Braun & Schneider, [1885]. First edition. Large folio size (13 x 9 1/4 inches). Original color pictorial paper-covered boards, cloth spine. The scarce 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



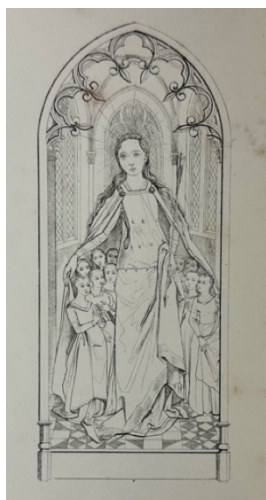


167. [**Meggendorfer, Lothar**] **Scenes in the Life of a Masher**. London: H. Grevel and Co., ca. 1890. First English Edition. Large quarto 10 x 14 1/2 inches. Original publisher's color pictorial paper-covered boards, red cloth spine. With eight superb color movables by Meggendorfer. All of the movables are complete, but not all in full working order. Pages with some light finger marks, lightly browned. Quite rare "English First." (6409) \$1,500.00



168. [**Meggendorfer, Lothar**] **Gigerl's Freud Und Seid**. Esslingen bei Stuttgart: J. F. Schreiber, [1894]. First Edition. Large oblong quarto, 14.5 x 10 inches. Original publisher's color pictorial paper-covered boards, red cloth spine. The true first German edition, with six (of eight) color movable scenes, all in working order, and 13 illustrations in the text by Meggendorfer. The eight satirical scenes are from the life of the Viennese. Internally mended with pages buttressed and repaired, but a nice presentation of a scarce book, and with faults, appropriately priced. (6411) \$750.00

169. [**Meggendorfer, Lothar**] **The Monkey Theatre**. London: H. Grevel and Co., [1894]. First English Edition. Large oblong quarto, 10 x 14 inches. Original publisher's color pictorial paper-covered boards, red cloth spine. With eight color movables by Meggendorfer. Pages need re-hinging and mechanisms of most movables need repair. Still a rare Meggendorfer title, and would do well with appropriate repair. (6410) \$550.00



170. [**Memling, Hans- Extra-Illustrated**] **La Chasse de Sainte Ursule**. Bruges: I. Petyt, ca. 1860. Half Morocco, gilt cloth. AEG. per. Extra-illustrated with two hand-colored tipped-in plates. The line drawings are quite attractive. (6401) \$175.00

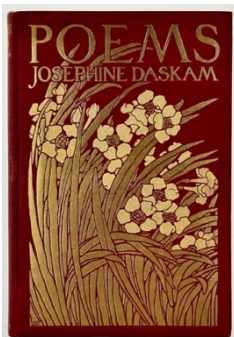
*Two of Matthäus Merian, considered to have made the most complete and reliable representation of the “dance of death,” in Basel.*



171. [Merian, Matthaeus- 1756] Matthaeus Merian. **La Danse des Morts (Todten-Tanz, Wie derselbe in der loblichen und welt-beruhmten Stadt Basel...)**. Basel: Ches Jean Rodolphe ImHof, 1744, 1756. 8vo. 132 pages. Early marbled paper-covered boards, text in French and German, roman and blackletter type, French letter press title with woodcut vignette, dated 1756; German title engraved, dated 1756, woodcut head- & tail-pieces, 44 engraved copperplate illustrations, numbered in each plate by Jacques-Antony Chovin (1720-1776). Printed on Basler-Stab watermarked paper. Merian’s illustrations are considered to be the finest among the “dance of death” oeuvre; these were taken from a fresco of the Totentanz (c. 1440) on a cemetery wall in Basel. Hinges cracked, but neatly repaired, corner front fly cut off to remove ownership inscription (a common practice). (6394) \$1,750.00

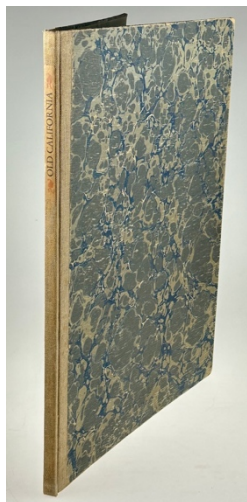


172. [Merian, Matthaeus- 1830] Merian, Matthaeus. **Todten-Tanz, wie derselbe in der... welt-beruhmten Stadt Basel...** Basel: Mirmann & Sohne, 1830. 8vo. Early marbled boards. Text in German and French. 44 engraved copperplates by Jacques-Antony Chovin. Strong paper with watermark “E. Doree” and crown throughout. Fine bookplate on pastedown, “Humphry Davy Rolleston Baronet Regius Professor of Physic, University of Cambridge.” Scarce thus. (6395) \$1,250.00



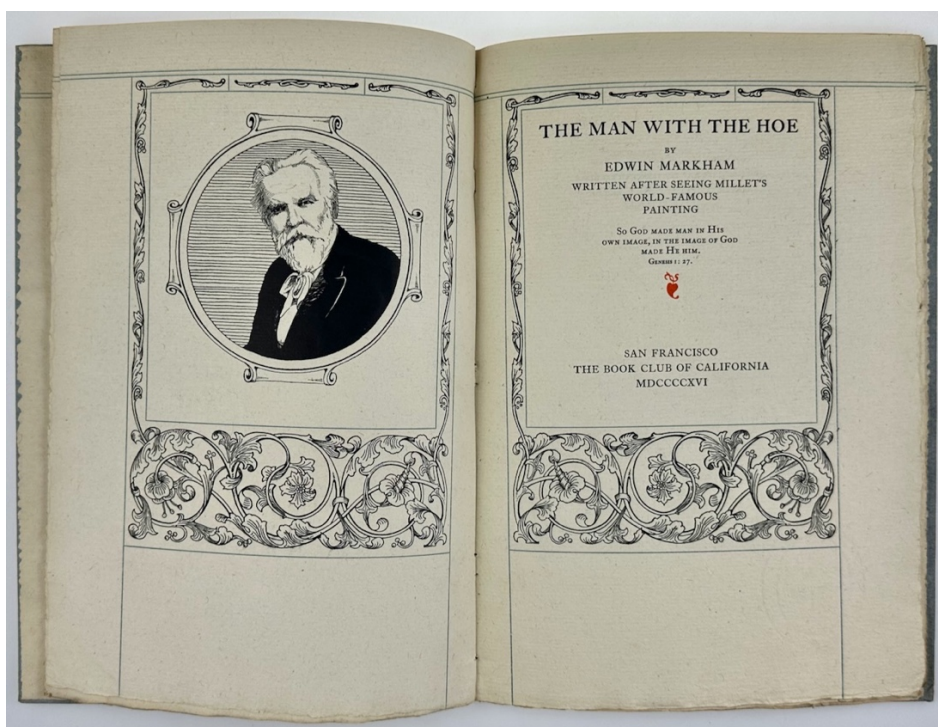
173. [Merrymount Press- Stunning Cover by Decorative Designers (DD), One of their Best Cover Designs] Daskam, Josephine. **Poems**. New York: Charles Scribner’s Sons; Merrymount Press, 1903. First Edition. Striking and famous publisher’s flower and leaf cover design featuring bold gilt blocking in two shades, giving a wonderful contrast to the petals, by The Decorative Designers, aka “DD, an American firm of artists, each of whom designed various aspects of books and other publications in the early 1900’s. Gilt lettering to spine, TEG, others untrimmed. A fine copy with absolutely no wear of fading to the gilt. The book itself is quite scarce; in fact, no copies located in the marketplace at the time of writing. (6491) \$375.00

*A nice run of fine John Henry Nash (items 177-182), some quite scarce. Nash (1871-1947) worked as printer and designer for Tomoye Press from 1903 to 1911. In 1916, he started his own printing company, which stayed in business until 1938. He then taught typography at the University of Oregon for a few years. He is well-known and admired for his fine printing exemplified in books published in San Francisco under his imprint in the early 1900's.*



174. [Nash, John Henry- His Own Copy, the "Printer's Copy"] Abdy, Rowena Meeks. **Old California: being Ten Reproductions of Original Watercolors.** San Francisco: John Henry Nash, 1925. Large and wide folio, 15 1/2 x 11 1/2 inches. [PRINTER'S COPY]. Publishers marbled paper boards, holland cloth spine. Nash's copy, with "Printer's Copy" written in red holograph script on limitation page, just below the "This copy is Number:" A limited edition of 400 copies were printed from etched plates by Joward J. Griffith. Foreword by Gottardo Piazzoni, and introduction and descriptive text by H. Bennett Abdy. Ten color plates of paintings by Rowena Meeks Abdy, etched by Howard J. Griffith. Near fine. Scarce thus. (6432) \$750.00

*Of this book four hundred copies were printed for Rowena Meeks Abdy by John Henry Nash from plates etched by Howard J. Griffith of San Francisco. This copy is Number*  
*Printer's Copy*



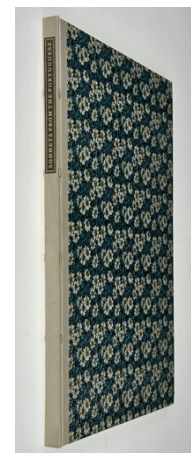
175. [Nash, John Henry] Markham, Edwin [Gabriel Moulin]. **The Man with the Hoe.** San Francisco: The Book Club of California [John Henry Nash], 1916. First Edition. Quarto. Publisher's holland cloth backed over gray boards with printed label on spine. 1/300 copies. Printed by John Henry Nash in an edition of 300 numbered copies, of which this is copy Includes the rare Gabriel Moulin original photograph of Millet's painting. Photograph is housed in a paper folder that was printed by Nash, "the Man with the Hoe, The Book Club of California...." Additionally, a printed letter from Markham to Albert Bender is laid in. Decorated by Ray F. Coyle, including orange initials. With Nash printed note from Markham inserted (12mo, 4pp, laid paper, with one side printed) A fine copy. No copies found on internet. (6428) \$550.00





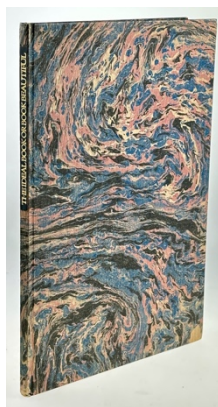
176. [Nash, John Henry] King James Bible **The Psalms of the Singer David**. San Francisco: John Henry Nash, 1929. First Edition. Folio. Marbled boards with gilt stamped Morocco label on the backstrip. 1/300 copies for private circulation. Frontispiece and ornamental borders by William H. Wilke. Jean Hersholt's copy, his renowned collection of Hans Christian Andersen housed at Library of Congress, with his private bookplate, signature and his personal collection accession number, on the front pastedown. Frontispiece and ornamental borders by William H. Wilke. Printed on fine woodblock paper. Captions, dedication and colophon. A very nice copy with some wear to edges of spine, internally fine. (6431) \$400.00

177. [Nash, John Henry- Inscribed] Browning, Elizabeth Barrett. **Sonnets from the Portuguese**. San Francisco: John Henry Nash, 1925. First Edition Thus. Slim 4to. Publisher's floral paper-covered boards, faux-vellum spine, deckled edges. Finely printed blue, green and back, portrait of Browning opposite title-page. One of 250 copies. Inscribed on front free fly: "To Count John McCormack From Doctor John Nash, March Sixth, MDCCCXXXI." Near fine in very good slipcase. (6430) \$325.00



178. [Nash, John Henry- 100 Copies Only] Emerson, Ralph Waldo. **Compensation**. Eugene: John Henry Nash Fine Arts Press, 1937. First Edition. Quarto. Publisher's light brown paper-covered boards, gilt lettering on spine. Limited to Only 100 copies, this is copy #29, written in holograph on limitation page at end of book. Printed by Nash as the printing project for the 1937 class in typography of the John Henry Nash Fine Arts Press at the University of Oregon under the direction of Robert C. Hall, with students actively engaged in the project. Only 14 copies in WorldCat, almost all local Northwest Library Collections. A fine. copy. (6427) \$325.00

179. [Nash, John Henry- One of Only 50 Copies] Cobden-Sanderson, T. J. **The Ideal Book, or Book Beautiful**. Eugene: John Henry Nash Fine Arts Press, 1932. First Edition. 4to. Publishers marbled paper covered boards, Morocco label on spine with gilt lettering. Copy #24 of Only 50 Copies Printed. Fine copy. (6429) \$375.00

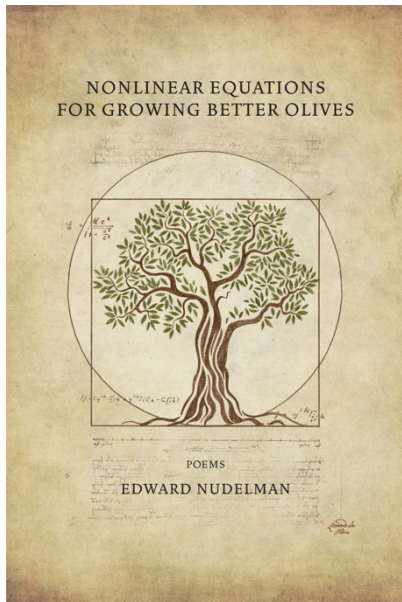


180. [Nicholson, William] **The Pirate Twins**. London: Faber & Faber, [1929]. Oblong quarto, 7 x 10 inches. Publisher color illustrated paper-covered boards, illustrated endpapers and 28 numbered pages of full color illustrations, all by William Nicholson. Spine chipped upper cover (half-inch), edgewear to covers, internally near fine. (6502) \$275.00



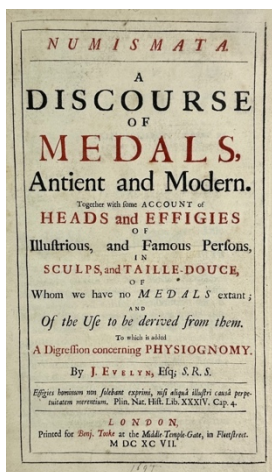


*Taking Advance Orders, In Press*



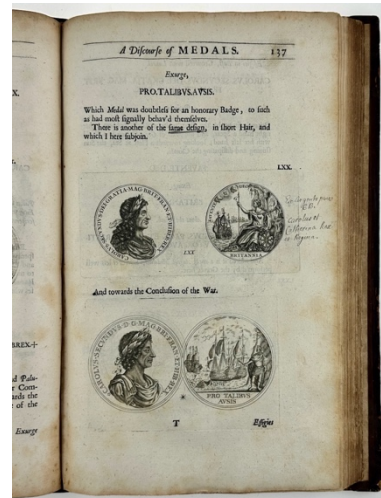
181. [**Nudelman, Edward**] **Nonlinear Equations for Growing Better Olives. Poems.** 8vo, 75pp, Kelsay Press, UT. Color glossy cover, softbound. **In Press.** Taking advance orders for Edward Nudelman’s fourth full-length poetry book, due out December, 2023. 57 poems. **Signed copies available.** Praise below (appearing on back cover) from George Bilgere, noted poet with six poetry books, including *The White Museum* (2010) awarded the Autumn House Poetry Prize, and *The Good Kiss* (2002) which was selected by Billy Collins to win the University of Akron Poetry Award. (6556) \$25.00

“Nudelman writes: ‘I liked my career in biochemical oncology, but the nomenclature bored me, lacking the spice of common names and not conveying the architecture of discovery and wonder...’ Therefore, Edward Nudelman became a poet. One of the great pleasures of this collection is seeing the natural world as inflected by his scientist’s mind and poet’s heart. The result is a poetry unlike anything I’ve read before. Nudelman’s ‘architecture of discovery and wonder’ reveals, again and again, the miraculous and the revelatory in the ordinary world around us. He shows us what we’ve missed. And isn’t that why we came to poetry in the first place? *Nonlinear Equations for Growing Better Olives* is one of the freshest, most bracingly intelligent books I’ve read in a very long time.” -George Bilgere



182. [**Numismatics- A Classic 17th Century Masterpiece**] Evelyn, John. **Numismata: A Discourse of Medals, Antient and Modern...** London: Printed for Benj. Tooke, 1697. First Edition. Tall quarto ((123/4x71/2”). [4], 342, [14] pp. Early full calf with double fillet gilt ruling to borders front and back covers, spine with six raised bands, re-backed with Morocco label on second panel and with embossed titling. A monumental treatise on numismatics by John Evelyn, a prolific author and produced books on subjects as diverse as theology, numismatics, politics, horticulture, architecture and vegetarianism, and he cultivated links with contemporaries across the spectrum of political and cultural life. Replete with engravings depicting examples of medals, *Numismata* is recognized as one of the most important 17th-century books on

numismatics, as well as authenticity parameters. Interestingly, the content of Evelyn’s treatise, as opposed to the title, focuses primarily on medals alone. The book however is concerned with more than just a study of medals, including a rather tangential piece on human physiognomy and its relevancy in the human face which appears on medals and coins. A wonderfully preserved copy. Scarcely seen thus. (6361) \$2,250.00



183. [**Original Art- Rubaiyat of Omar Khayyam**] **One Large Sheet with Title and Two-part Pen & Ink Design-work.** Large folio sheet on art boards. 17 x 11 1/2 inches. n.d., circa 1920-30. Original pen and ink layout with “Rubaiyat of Omar Khayyam calligraphed and mounted at top, followed by two panels of strapwork design comprising two birds touching beaks in a tree as well as a leopard attacking a fawn in the second panel, surrounded by dense strapwork and floral design. Instructions to printer at bottom in pencil, “A & C Black,” “Reduce A. zb. to 194mm, etc. There are remnants of tape and some blotches, overall good. (6476) \$275.00



184. **[Original Art- A. C. Black, A Grab Bag] 20 Separate Pieces of Original Art from A. C. & Black Publishing Co.** London: A. C. & Black, ca. 1930. Offered here is a grab bag of 20 individual pieces of original art, various sizes and shapes, mostly pen and ink, and some very highly executed and described in brief below: Railway: three drawings for the book published by A.C. Black, "Peeps at Great Railways; the North Eastern & Great Northern Railways," by G.E. Mitton, A.C. Black, 1911, including two large artboard sheets (11 x 9 & 14 x 8 inches) with a total of seven drawings on each. All three have the A. & C. Black three-line purple stamp on verso, as well as

the title of the book in pencil. Horses, "Heyton Ride," three pieces, high degree of accomplish, "roach back," vs. "hollow back," etc., mock-up pages (6 pagers total) for a book for children on drawing and painting, three gathered pages, each with typed text and opposite, drawings of chickens, child's head, and attractive watercolor (large size) of a German Shepherd; mix of 8 smaller sized pen and ink drawings by various artists (unsigned) of houses, interiors, fishing, town and country life, a large charcoal (15 x 10 inches) on artboard of woman gazing out of heavily draped window, with the following in pencil on verso: P. 113. "Leslie got up, and looked out." The entire grouping in very good or better condition, many are fine. (6479) \$375.00



185. **[Original Art- Ryder, R.R.R.- Original Illustrations for Rubaiyat]** Ryder, R. R. R. **Nine Original Watercolor and Pen & Ink Drawings for Rubaiyat Book By R.R.R. Ryder, British Illustrator, 1913.** Offered here is a set of eight superb Pre-Raphaelite style watercolor and pen & ink drawings by R.R.R. Ryder, British illustrator, for a book published by ca. 1913, "Rubaiyat of Omar Khayyam, The Astronomer-Poet of Persia," Rendered into English Verse by Edward Fitzgerald, published by Gay and Hancock, London. The illustrations are expertly wrought and highly expressive, showing a Turn of the Century Pre-Raphaelite influence, featuring five whole-page illustrations (one 13 x 11 and the others about 11 x 8 inches art paper, image size about 9 x 6 images), with the central illustration surrounded by decorative scrolling borders, and four about half that size. The largest one ("Come fill the cup & in the Fire of Spring The Winter garment of Repentance fling") Ryder has added white highlighting). With holograph captioning in pencil by the artist on all but two of them. Some surface wear and minimal soiling, one illustration on card backing is in two pieces. We found a reference for an author (Danton O'Day, "First Artists of Rubaiyat) querying in advance of his book publication for the artist R.R.R. Ryder. A most scarce offering of original Rubaiyat artwork in a published book, with superb artistic interpretation. All artwork in very good condition. (6471) \$2,250.00



186. **[Original Art- Typography]** Ten Examples of Typography, Pen & Ink on Artboard. Folio, coated card sheets, 15 x 12 1/2 inches, painted on Winsor & Newton Bristol Board. ca. 1930. 10 separate pieces. Each sheet is numbered with printer's notes and directions in pencil. An obvious candidate for publication, though we are not sure where this may have landed, in book form, journal or otherwise... it nevertheless represents a high degree of finish, and some of the fonts may be of novel design: 1) complete alphabet, capitals; 2) complete alphabet, lower case, numbers 0-9; 3) "Gothic or Black Letters," two sets of alphabets, a third to the letter "S"; 4) Flourished capitals, complete alphabet; 5) "Decorated Caps, two alphabets, on number series 6) "For Engraving on Metal," one alphabet in caps; 7) interesting cross hatch letters, plus a gothic alphabet, flourish design 8) "Monograms," six separate

examples; 9) decorative initials, five letters, with white wash overlays 10) more decorative initials, five examples, with white wash overlays. Very good condition. With an additional smaller piece ("bottom of page 17), with decorative initial "A" and the writing: "A CHAPTER/ heading etc/ abcdefghijklmnopqr". A scarce grouping indeed, in need of some research to determine who did the design and painting, but a wonderful set of original typographic art. (6478) \$550.00

187. **[Original Art, Cover Design- Paget, Walter]** Marryat, Captain. Cover Design Mock-up for Book or Poster, "The Children of the New Forest". Folio size, 15 x 11 1/2 inches on card paper. Original opaque watercolor mock-up cover (or poster) illustration for "The Children of the New Forest," though we cannot locate a book by A. C. Black that had this image for the cover, were able to locate a book illustrated by Walter Paget with this same name and publisher, issued in 1930. There are many printer instructions written in pencil directing color designations, reduction specs, etc. Very good. (6475) \$450.00



188. **[Original Artwork for a Book: Pott, Charles L.]** Pott, Charles L. Nine Separate Large Format Illustrations on Artboard by Frank Schloesser for Gay & Bird Publishing Co. Offered here are are nine original pen and ink drawings, by Charles L. Pott (1865-1910), British 19th Century who appeared in Punch Magazine, including the Title-page with red watercolor thick circle and emanating rays surrounding the hot air balloon, and red lettering below. The drawings appear on large format artboard (about 15 x 10 inches for 8 out of 10, the other two 10 x 9 inches). Six out of ten with red/orange watercolor highlights and fill-ins. We were unable to determine if the book was ever published, but the drawings are certainly well-executed, and the fact that the publisher is given lends toward that

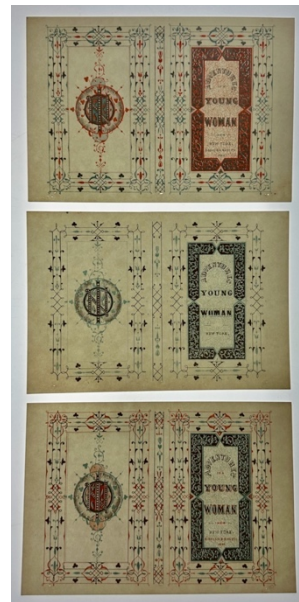
conclusion; interestingly, the space where a title would be is blank, and instead, we find written in pencil: "SPACE for Title in Red." Each drawing has either full name signature, "Charles L. Pott," or monogram "CLP." Very good condition with occasional very light marking. (6474) \$950.00





189. [**Ornament Design Classic- 100 plates, In Original Publishers Decorated Folders**] Racinet, De M. A. **L'Ornement Polychrome Cent Planches en Couleurs... etc [Polychrome Ornament , One Hundred Plates in Gold and Silver Colors Containing Approximately 2,000 Motifs of All Styles... etc]**. Paris: Firmin-Didot Freres, ca. 1880. Deuxieme Edition. Large folio, with the original publisher's (16 x 12 inches) green cloth folders with cover stamped in white, and top sections of each the four flaps with attractive ornamental printed design. Title-page in red and black, and ONE HUNDRED exquisite plates in many colors including silver and gold, with superb 60-page prefatory section replete with fine wood engravings, and each plate with explanatory leaf preceding. Complete. Most scarce thus. There is occasional wear, slight foxing, but on the whole very well-preserved in its original state with publisher's folders, which are quite rare to find. (6224) \$3,250.00

190. [**Printing Samples for Book Design Cover**] **Adventures of a Young Woman**. New York: Sinclair & Bagley, ca. 1846. Three separate printings; oblong: 5 1/2 by 8 inches. Three variant design proof printings of the cover of a book, either published (we can find no record), or to be published, but never materialized. A fascinating and scarce survival, each in fine condition, and presumed printed on or about 1846, on proof paper, from the same plate, but each with different coloration. (6416) \$450.00

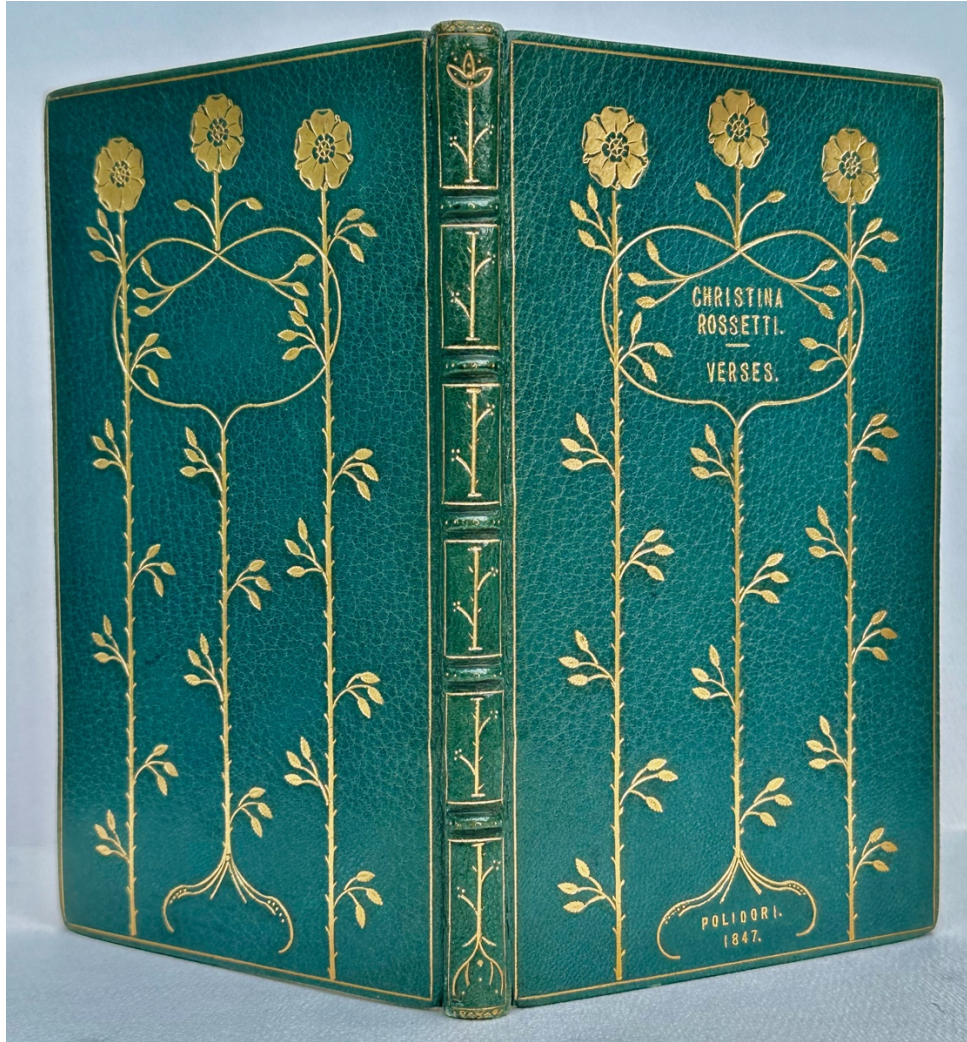


191. [**Quarles, Francis**] Christopher Harve. **The School of the Heart**. London: Printed by Joseph Lansdown & Mills, 1808. Original boards, with original printed paper label on spine. With 49 superb copperplates of emblems. Top right corner of boards missing, corners rubbed and bumped, binding secure. Internally, remarkably clean and bright. (6405) \$350.00

192. [**Richardson, E.**] **Songs of Near and Far Away**. London: Cassell and Company, 1900. First Edition. 4to. Original publisher's beige cloth with color pictorial stamped illustration on front cover in green and black, gilt lettering on spine. TEG. A wonderful production, featuring no less than 32 full-page color illustrations by Emmeline Richardson in an unpretentious, yet pleasingly graphic style, as well as an illustrated title and designs throughout by same. A fine copy of a very scarce children's book which, if copies do turn up, almost always has major flaws. (6165) \$325.00

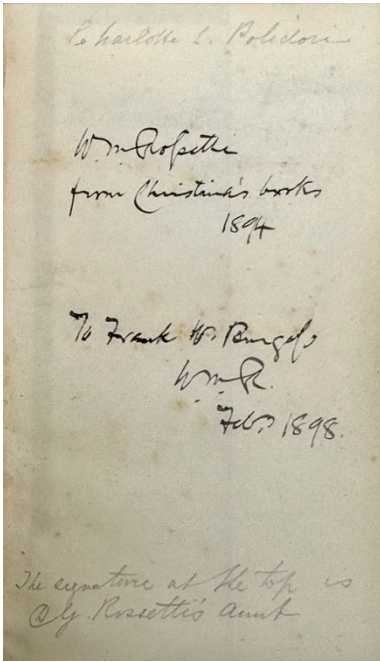


*VERSES, 1847, HER COPY: IMPORTANT MULTI-FACETED ASSOCIATION COPY OF HER FIRST BOOK, WITH AUTOGRAPH LETTER, BEAUTIFULLY BOUND BY FRANK BURGESS, NOTED ROSSETTI ASSOCIATE*



193. [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

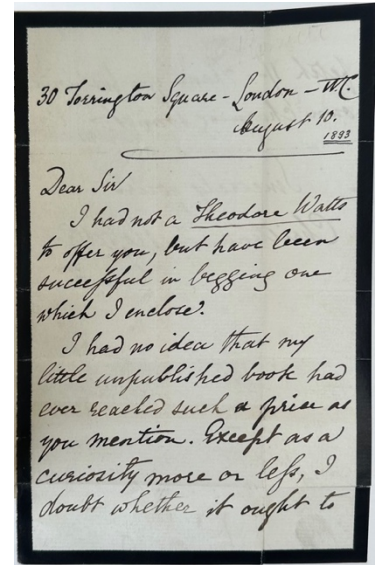
[Item 193, Christina Rossetti--CONTINUED]



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,**

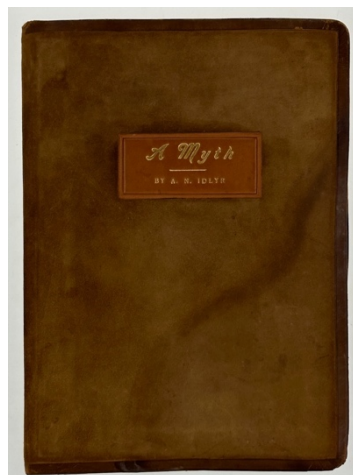
**UNPUBLISHED LETTER, SPEAKING OF HER BOOK WITH GREAT HUMILITY:** “30 Torrington Square- London- W.C. August 10, 1893. Dear Sir, I had not a Theodore Watts [underlined] to offer you, but have been successful in begging one which I enclose. I had no idea that my little unpublished book had ever reached 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

194. [Rogers, Bruce- **ALS On Riverside Press Stationary**] Autograph Letter Signed from Bruce Rogers to Frank Chouteau Brown on Forthcoming Publication. Cambridge: 1903. One octavo light gray sheet on Rogers' Riverside Press stationary, two pages. To Frank Chouteau Brown (1876–1947), noted American architect, author of several books on architecture and lettering, editor of the *Architectural Review* periodical and later faculty of Boston University who worked with Rogers and other designers of the period. The ALS surrounds meeting up, ostensibly to discuss Brown's "Letters and Lettering," published in the previous year, in which Rogers is mentioned and discussed twice. Fine. Scarce. (6433) \$325.00

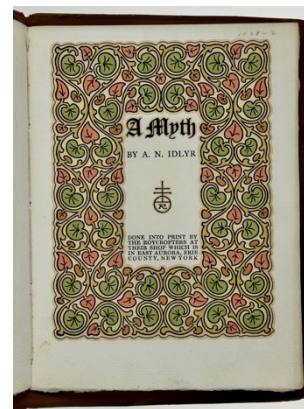
*Rare and Unusual Roycroft Press Limited Editions*



195. [Roycroft Press- **One of Only Two Copies Printed, With Inscription**] Idylr, A. N. **A Myth**. East Aurora: Roycroft Press, 1907. First Edition. 8vo, (8 x 6 inches). Full suede with pressed suede title space, gilt lettering, brown silk, moiré silk pastedowns. One of only two copies, with limitation page: "Of this edition only two copies were printed of which this is "No. one" (in red ink). Title-page border, decorative initial and tailpiece on final page hand-illuminated. With Presentation Inscription: "To Margaret, with all our love, John-- March 27, 1907." The book contains an unrhymed Christmas poem with a Viking theme. "The tiny print run of "A Myth," as well as the obvious pseudonym used by its author, establish this a perhaps the most enigmatic title in the history of Roycroft publishing. This is the only known copy, and its provenance, as well as its

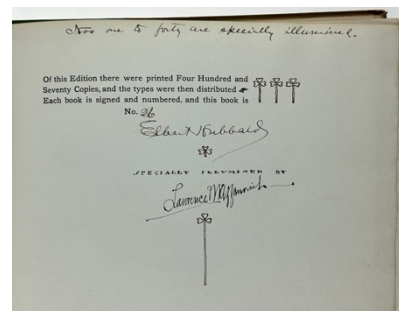
"sister companion, "The Bibliomaniac" which is also limited to two copies can both be traced to the Stone City art colony in Iowa, founded by the famous midwestern painter, Grant, Wood" [who painted the universally renowned "American Gothic."] -Ogle, David, "On a High Shelf," OB-127-07. Fine Condition. (6531) \$3,250.00

Of this Edition *only two* copies were printed, of which this is No. *one*.

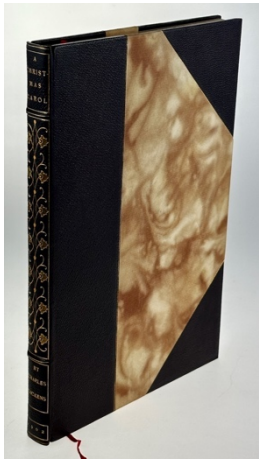


196. [Roycroft Press- **Hand-Illuminated by Lawrence Mazzanovich, One of Forty, Specially Illumined**] Goldsmith, Oliver **The Deserted Village**. East Aurora: Roycroft Press, 1898. First Edition. 4to, (11 x 9 inches). Original beige paper-covered boards, wide green cloth spine with gilt-ruled borders and gilt lettering on cover. Beautifully hand-illuminated by Lawrence Mazzanovich, important Roycroft artists introduced to the firm by W. W. Denslow. His work is highly regarded by purveyors of fine Roycroft limited editions. Signed and numbered to limitation page "No. 26 Elbert Hubbard," and below, in calligraphy: "Specially Illumined by Lawrence Mazzanovich (in signature)." Inscribed at the top of

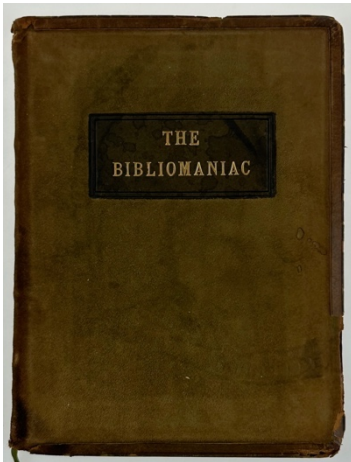
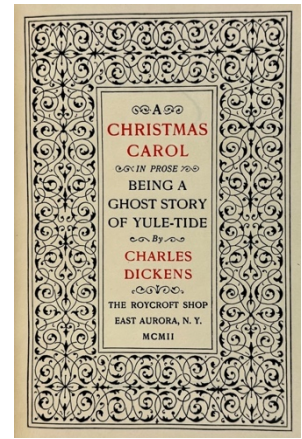
the page: "No's one to forty are specially illumined." The superb watercolor initials feature extended designs by Mazzanovich with many colors and stylized features. Very scarce and desirable. Corners chipped, slight soiling to boards, internally fine. "On a High Shelf," David Ogle OB-016-98 and the binding featured in color (pg. 203) (6514) \$3,850.00



197. [Roycroft Press] Dickens, Charles. **A Christmas Carol**. East Aurora: Roycroft Press, 1902. First Edition. 8vo, (8 1/2 x 6 inches). Bound in full limp vellum with overlapping edges, cover gilt-stamped ruled box and inside lettering, original beige silk ties. Title-page, headbands and tailpieces by Samuel Warner. Printed in black and red on Boxmoor paper. This title was curiously not designed for watercolor decoration (the choice of Boxmoor paper, because of its absorbency, discouraged hand-coloring). Near fine. Scarce thus. "On a High Shelf," by David Ogle, OB-067-02. [see below for limited issue] (6534) \$750.00

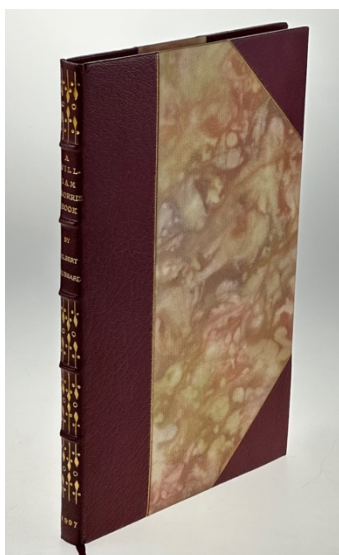
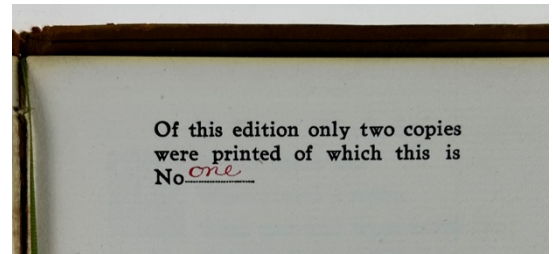


198. [Roycroft Press] Dickens, Charles. **A Christmas Carol**. East Aurora: Roycroft Press, 1902. First Edition. 8vo, (9 x 6 inches) Three-quarter brown crushed Morocco, marbled boards, elaborately gilt spine. #27 of 100 Copies, Signed and Printed on Japan Vellum. In original box with paper label and the publisher's original glassine paper dust wrapper is laid in (unused, but folded). One of the scarcer Roycroft titles in this form (100 copies, three-quarter levant and signed), and it also appeared both with and without illuminated initials, etc. This copy is the non-illuminated variant. In the publisher's original box with paper label. Truly fine condition, without flaw. Scarce thus. "High on a Shelf," David Ogle, OB-067-02 (6544) \$1,500.00

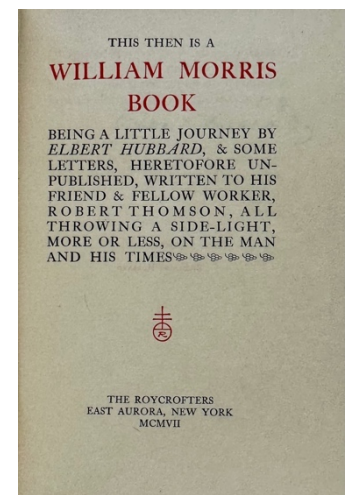


199. [Roycroft Press- One of Only Two Copies Printed and Grant Wood] Pratt, John N. W. **The Bibliomaniac, A Wail from One of Them**. East Aurora: Roycroft Press, 1908. First Edition. 8vo, (6 x 4 3/4 inches). Full suede with pressed suede title space, gilt lettering, green silk, moiré silk pastedowns. One of only two copies, with limitation page: "Of this edition only two copies were printed of which this is "No. one" (in red ink). Contains Samuel Warner's "inverted-L" floral printed Title-page border. "Pratt's 'Wail' is a humorous poem on domestic hazards of book collecting. Prior to the recent discovery of "A Myth (1907)," a closely related title with striking similarities to this volume, little was known about Pratt or his poem. There is now reason to speculate that these two titles were in some way associated with Grant Wood's art colony at Stone City, Iowa, to which copies of both title have been traced. Pratt may have

written both poems, commissioned their production by Roycrofters, and presented them as gifts to some unknown person in Iowa, perhaps to an ancestor or relative of a Stone City Resident." Ogle, David, "On a High Shelf, pg 220, OB-136-08. The Stone City colony is discussed in Darrell Garwood's "Artist in Iowa," 1944. Near fine. Of great rarity. (6530) \$2,750.00

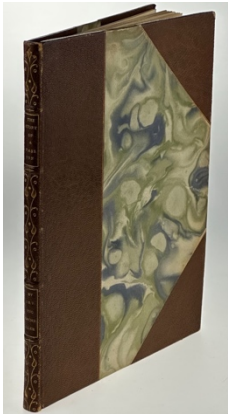


200. [Roycroft Press] Hubbard, Elbert and Robert Thompson. **A William Morris Book**. East Aurora: Roycroft Press, 1907. First Edition. 8vo, (8 x 5 inches). Three-quarter plum Morocco, marbled boards, superb gilt decorated spine. In the original publisher's box with paper label. A truly fine copy. Printed in red and black, printed on Japan Vellum. Frontispiece is a photo of Jerome Conner's bas-relief portrait of William Morris. The book features seven letters from Morris to Robert Thompson, dealing with political matters, and the Hubbard essay describes his visit to Kelmscott House and presents much of the aesthetic rationale which resulted in the formation of the Roycrofters. A handsome production, and the book as near to perfect as one could ever hope to find. "On a High Shelf," David Ogle, OB-134-07. (6542) \$1,500.00

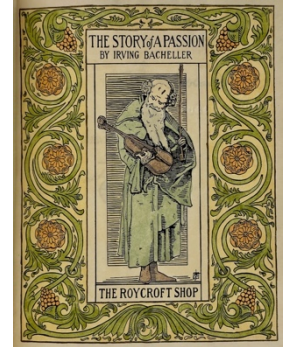




*With ALS from Author Irving Bacheller to Elbert Hubbard, 50 Copies*



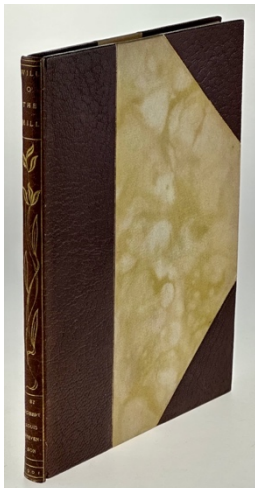
201. [**Roycroft Press- 42 of 50 Copies, With ALS from Bacheller to Hubbard Tipped-In**] Bacheller, Irving. **The Story of a Passion**. 8vo, (8 x 6 inches) Three-quarter brown crushed Morocco, marbled paper-covered boards. Limited to 50 Copies, Signed by Hubbard (this is copy #42). Signed in gilt on front dentelle, "Roycroft." Hand-Illuminated by Edith Andrews with her signature, illumine Roycroft orb, Title-page, headpieces and colophon. With a great ALS from Bacheller to Elbert Hubbard tipped onto front free fly. "Sound Beach Conn. April 19, 1901. My dear Elbert: You remember more than a year ago you thought of putting my fiddle sketch in a leaflet ad. I was then glad to say yes but now if you haven't I wish you would not for I can see a way to use it in a book to some advantage. We shall be in Buffalo the third week



of June and - if you're there- I'm coming over to have a look at you and, then, you may see what kind of a critter I am. But damned if I'll clean or wash dishes or wheel the wheelbarrow. I only ask for an hour with the boss. With all good wishes, Sincerely, Irving Bacheller." Near fine with minor rubbing to spine and corners. Neat Utica Library stamp.(6537) \$1,250.00

202. [**Roycroft Press**] Miller, Joaquin, Hubbard, Elbert; James, George Wharton. **Joaquin Miller**. East Aurora: Roycroft Press, 1903. First Edition. 8vo, (8 x 6 inches). Three-quarter dark brown crushed Morocco, marbled boards, attractive gilt spine. #82 of 100 Copies, Printed on Japan Vellum. This book contains Hubbard's essay on California poet Joaquin Miller, and a critical study by James, both admiring tributes to Miller. Illustrated with tipped-in halftone photos of Hubbard, James, and others. Fine condition. "On a High Shelf," David Ogle, OB-082-03 (6548) \$850.00

203. [**Roycroft Press**] Ingersoll, Robert G **The Liberty of Man, Woman and Child**. East Aurora: Roycroft Press, 1924. First Edition. 8vo, (7 3/4 x 6 inches). Three quarter brown crushed Morocco, marbled boards, elaborately gilt spine. Limited to Only 20 Copies on Japan Vellum, this is #17. Printed in orange in black, decorative initials. Scarce. Near fine. (6547) \$550.00



204. [**Roycroft Press- 47 of 100 Copies**] Stevenson, Robert Louis. **Will O' the Mill**. East Aurora: Roycroft Press, 1901. First Edition. 8vo. (8 x 6 inches). Three-quarter purple crushed Morocco, light green marbled boards, attractive gilt tooled spine with lettering and date. Signed and numbered by Elbert Hubbard, #47 of 100 copies, hand-illuminated by Emma Johnson. Top edges gilt. Fine condition. "High on a Shelf," David Ogle, OB-065-01. (6536) \$850.00



205. [**Roycroft Press**] Stevenson, Robert Louis. **Virginibus Puerisque**. East Aurora: Roycroft Press. 8vo, (8 x 5 inches). Bound in scarce original Roycroft three-quarter vellum over antique style parchment boards. Printed on wove paper, filigree Title-page border and similar decorative initials. The book is a reprint of Stevenson's four-part essay on the institution of marriage, its occasional harmonies and potential for discord. Fine. Scarce thus. "On a High Shelf," by David Ogle, OB-083-03 (6535) \$650.00

*Masterful Illuminated Manuscript on Vellum by Alberto Sangorski, on Wordsworth "Ode"*



206. [Sangorski, Alberto- Illuminated Manuscript Book on Vellum] Sangorski, Alberto. **Wordsworth's Intimations of Immortality.** Large quarto (11 ¾ x 8 ½ inches). A stunningly beautiful manuscript on superfine and heavy vellum featuring 15 hand-illuminated and watercolor-paintings with illuminations, of the highest quality, two of which are full-page, depicting various aspects of childhood pleasure and idyllic countryside in the context of Wordsworth, by Alberto Sangorski. A delicate and highly skilled specimen of Sangorski's craft, with striking gold application, gold tooling and painted watercolor illustrations at the utmost level of excellence and accomplish. 13 leaves, plus 4 blank vellum leaves, mounted on guards. Title in red and gold with full leafy border in tooled gold (with relief) and colors incorporating a portrait miniature of Wordsworth; exquisite full-page frontispiece painting of children at play with two lines of verse; text of the poems on pp [5]-19, each page with one or more large initials and full illuminated borders, frequently including paintings. Signed in multiple places by Sangorski, with his cypher. Illuminated manuscript, executed 1932, London. Bound in Jansenist full black crushed morocco binding, gilt dentelles, spine gilt in six compartments with raised bands, gilt lettering in two, board edges and turn-ins gilt, blue moiré silk endleaves. Certification leaf at end reads: "This manuscript... was designed, written out and illuminated by Alberto Sangorski. This manuscript will not be duplicated," and is signed by Sangorski. In perfectly fine condition. (6245) \$47,500.00





207. [Schwabe, Carlos- Original Poster] Salon de la Rose Croix. Paris: “Les Maitre de l’Affiche”, 1897. 11 3/8 in x 15 3/4 inches. Printed by Verdoux, Ducourtioux & Hullard, Imprimerie Chaix. Les Maitres de l’Affiche, Plate 74. The “Maitres de l’Affiche,” were issued as separate numbered sheets, referred to as “plates” (PL). They were numbered, with the printers name “Imprimerie Chaix,” in the margin at the bottom left hand corner, “PL.1” to “PL.240.” In the margin at the bottom right hand corner of each, is a blind embossed stamp from a design of Cheret’s. The “Les Maitres de l’Affiche” series was offered as a subscription series to collectors. Every month for 60 months, from December 1895 through November 1900, subscribers received by mail, 4 loose sheets (Maitres) with a cover sheet. Maitre’s were never issued in a book form, but a binding of the 12 months Maitres was offered to subscribers, at the end of the year, with a beautiful hardcover design by Paul Berthon for 8 Francs. Fine condition. Laid-in, “Das Interieur, Wiener Monatshefte, illustrated leaf. (6496) \$300.00

*Expansive & Unique One-of-a Kind Proof Copy: for Schwabe’s “Au Jardin,” Two-hundred and Eighty, on China Paper!*



208. [Schwabe, Carlos- **UNIQUE PROOF SET OF BOOK, LIKELY ONE OF ITS KIND- 280 MOUNTED TISSUE PROOFS LAID INTO ORIGINAL PRINTED CARD WRAPPERS**] Schwabe, Carlos and Albert Samain. **Au Jardin de L’Infante** . Paris: Le Livre Contemporain, 1908. First Edition. Thick quarto, 11 1/2 x 8 1/4 inches. **UNIQUE PROOF SET OF THE BOOK, LIKELY ONE OF ITS KIND. 280 MOUNTED TISSUE PROOFS ON CHINA PAPER LAID INTO THE BOOK’S ORIGINAL PRINTED WRAPPERS, BY CARLOS SCHWABE.** This is a set of 280 mounted tissue proofs (before text) of the illustrations, borders, and vignettes all by Schwab laid into the finished cover. This work was for the first illustrated edition of Samain’s important Symbolist book. The published book was issued in an edition of 120 copies; **THIS PROOF SET MAY BE UNIQUE OR MAY BE ONE OF A FEW SETS.** Some of the proofs are dated 1904 and 1905. Housed in a cloth-backed marbled board chemise (some chips on spine of chemise).

Proofs in fine condition. Excessively rare and important Carlos Schwabe item. (6466) \$5,500.00

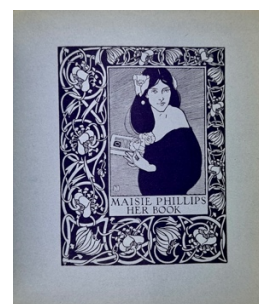
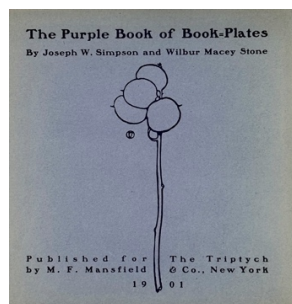
*Lady Scott, Renowned Sculptor and Widow of Antarctic Explorer  
Robert Scott, and Once a Model of Charles Shannon*



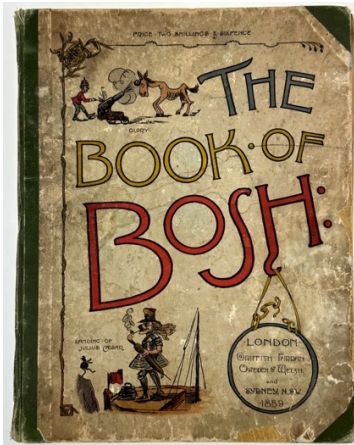
209. [Scott, Lady Kathleen- Presentation Inscription] Scott, Lady Kathleen. **Presentation Inscription by Lady Kathleen, Widow of Renowned Antarctic Explorer Robert Falcon Scott.** 1925. Offered here is an original autograph presentation on a single card, by the Lady Kathleen Scott, widow of Robert Falcon Scott, famed Antarctic explorer, along with a black and white photo (modern) composed by Robert Falcon Scott with his wife Kathleen, and the two mounted onto black construction paper. The card is signed by Kathleen Scott as “Kathleen Hilton Young, formerly Lady Scott” with the addition “Very glad to send you the autographs you want 5/4/25.” Lady Edith Agnes Kathleen Scott, Baroness Kennett, (1878-1947) was a renowned British sculptor who, throughout her life, remained a traditional sculptor and worked independently of contemporary artistic developments such as modernism and abstraction. Described by the Oxford Dictionary of National Biography as “the most significant and prolific British women sculptor before Barbara Hepworth,”

while her traditional style of sculpture and her hostility to the abstract work of Henry Moore, and others, contributed toward a subsequent lack of recognition for her artistic career. Interestingly, from a Turn of the Century point of view, Kathleen Bruce, before her marriage, posed in several paintings for the rising artist Charles Shannon (who later collaborated with Charles Ricketts for 50 years). In her posthumous memoir, Kathleen relates this anecdote regarding Shannon: “He [Scott] suggested taking me home. I had not been going home; I had been going to dine in Soho with a gentle Academician, Charles Shannon, who was painting me. But without a second’s hesitation I threw over my dining companion and announced myself ready to be taken home.” She posed for Shannon for nearly a year, until he left London. “Although this beautiful painter was thirty-eight, I was the first woman he had ever loved. I loved his work so deeply that we had become devoted friends. He painted portrait after portrait of me, and had success with them.” Fine condition. (6554) \$850.00

210. [Severn, Walter] Milnes, Richard Monckton. **Good Night and Good Morning.** London: Day & Son, 1859. Quarto. 11 x 8 1/2 inches. Publisher’s color pictorial glossy paper-covered boards. AEG. Six excellent unnumbered plates by Severn, tinted and with colors, calligraphic color designs throughout. A beautiful book. Covers slightly soiled, corners chipped, very good. (6400) \$450.00



211. [Stone, Wilbur Macey- Presentation Copy] Stone, Wilbur Macey and Joseph W. Simpson. **The Purple Book of Book-Plates.** New York: Published for the Triptych by M. F. Mansfield & Co., 1901. First Edition. 6 1/2 x 6 1/2 inches. Presentation Copy: “To Amy Hopkins Larremore, Forty Years after! Wilbur Macey Sonté, August, 1941.” in green ink on the front free fly. Stone is referring to the publication date, which occurred 40 years beforehand. Original printed paper-covered boards with cover insert on purple paper and printed with superb Art Nouveau illustrative cover and letter, rear cover with smaller purple insert of the same paper with title credits. A very rare and innovative book published at the Turn of the Century featuring bookplates “whose designs we reproduce are not perhaps widely known but both have obtained some little recognition with the discerning few. This book, will, we trust, make their work known to a few more.” However, most of the drawings are by Wilbur Stone. In contemporary handmade folders with letting on spine, made possibly by Stone. Some chipping to spine, else near fine. A unique and delightful book. (6424) \$575.00



212. [**Struwelpeter/Edward Lear Interest- Extremely Scarce “Book of Bosh”**] **The Book of Bosh**, with which are incorporated some amusing and instructive nursery stories in rhyme. London: Griffith Farran, Okeden & Welsh, 1889. First Edition. 4to. 11 x 9 inches. Original publishers color pictorial paper-covered boards, green cloth spine. Extremely rare Struwelpeter imitation (see below), 26 pages, with color illustrations every page, printed on one side only, compiled and printed by George Falkner & Sons. Of special interest, there is a letter documented in the literature from Edward Lear, answering a letter sent by the author/illustrator of “Bosh,” as follows: “Dear Sir, On returning from Surrey just now, I find your Book of Bosh, & hasten to thank you for it, & for your Dedication of it to me the Father of Nonsense. I have not time to look at it much just now, but I thought at a glance, the two Ladies going down into the Cellar very funny. Believe me, Dear Sir, Your’s very truly, Edward Lear,” and the letter is dated 1877. In fact, Lear was addressing a “W.S.,” according to *The Literary World* for 30 June 1876, p. 411, which states that the book had been published that week. Some additional information can be gleaned from a July 1880 advertisement published by Bickers & Son, which states: “BOSH. By W.S. With 21 Illustrations in the manner of Lear’s ‘Book of Nonsense.’ It is wonderfully illustrated, offering a selection of cautionary tales designed to show children the dangers of bad behavior. However, ‘wrongdoing’ in these stories is very minor: nail-biting, not wiping muddy boots, tearing the pages of books. The very ordinary nature of the bad behavior compared with the outrageous consequences makes the stories all the more appealing. A very children’s book, with seven copies cited by OCLC/WorldCat, and only three of the seven in the U.S.A., those held at UCLA, Pennsylvania State, and Princeton. No copies of the 1889 first edition online. Rubbing to cloth and paper-covered boards, rubbing at extremities, some staining and chips to paper covering boards; hinges cracked, some stains, foxing and wear. Overall, very good. (6360) \$850.00



213. [**Tennyson, Alfred Lord**] **Set of Six Titles, Uniformly Bound: Princess; Poems; Idylls of the King; Maud, In Memoriam; Enoch Arden. Uniformly Bound Full Dark Blue Calf.** London: Edward Moxon, 1858-1864. First and Various Early Editions. Six Volumes. Bound to match in full 19th Century finely polished dark blue calf with single fillet gilt-ruled border and blindstamped design, spine with six panels, red Morocco label as well as five ornately tooled panels, marbled end-sheets, and marbled side edges (all three). Superb bold gilt decorations along the side-edges of boards. The titles were all owned by family members of the Stahlschmidt family, all either presented or owned thereby: two with presentations to Caroline L. Stahlschmidt, from her brother, 1859, 1860; three signed by Bertha Henrietta Stahlschmidt, 1859, 1860, 1862; and one signed by Caroline Louisa Stahlschmidt (i.e. without a presentation). In order of publication date: *Poems*, 1858, Twelfth Edition; *The Princess*, 1858, Eight Edition; *Maud*, 1859, A New Edition; *Idylls of the King*, 1859, First Edition; *In Memoriam*, 1860, Ninth Edition; *Enoch Arden*, First Edition. A very pleasing set, and quite a provenance, an obvious treasured family heirloom, with the uncommon feature of having every book in the uniformly bound “set” inscribed and dated contemporaneously. A fine set, all clean and bright internally. (6387) \$850.00

1858, Twelfth Edition; *The Princess*, 1858, Eight Edition; *Maud*, 1859, A New Edition; *Idylls of the King*, 1859, First Edition; *In Memoriam*, 1860, Ninth Edition; *Enoch Arden*, First Edition. A very pleasing set, and quite a provenance, an obvious treasured family heirloom, with the uncommon feature of having every book in the uniformly bound “set” inscribed and dated contemporaneously. A fine set, all clean and bright internally. (6387) \$850.00

*Superb Set of Nine Large Pen and Ink Illustrations by John Tenniel*



214. [Tenniel, Sir John- Fabulous Original Artwork] Set of Nine Pen-and-Ink Illustrations for the Celebrated Punch Magazine, 1865 and 1870, on “1866 Joynson” watermarked paper. Nine separate pieces, 28 x 25 cm each (11 x 9.8 inches), each on fine original “Joynson, 1866” watermarked laid paper. Nine Original Pen-and-Ink illustrations by Sir John Tenniel, the illustrator of the first “Alice” books. Dates for when the illustrations appeared in “Punch” are written in pencil in a lower corner for all but two. These are fine, wonderful, highly evocative illustrations, from groups dancing to a very Pre-Raphaelite woman (romanticized angel) seated on a canon. Five of the illustrations appeared in 1865, two, in 1870, and the final two, unknown. We have confirmed that indeed these did appear in the issues cited. These are quintessential Tenniel composition, with fine pen work, cross-hatching and sensual compositions portraying a wide range of subject matter: exotic rulers from far-off lands, absurd politicians, aloof goddesses, man-children (well-known personages depicted as children with oversized heads) and other clownish characters, etc. A frequent subject of caricature was Louis Napoleon, who was in the latter phase of his reign, or the Second Empire, his moustache and angular features about as low-lying fruit as can be had in caricature. Also shown here, is Bismarck, Napoleon (the First). Tenniel, best known today for his illustrations to the “Alice” books, which have never been surpassed, also illustrated for other books and journals and is generally considered one of the greatest illustrative artists of his day. A rare and important survival. (6365) \$4,500.00

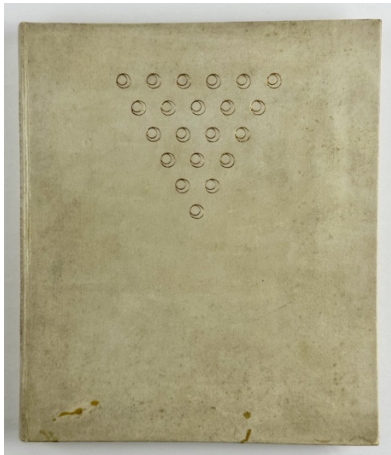


215. [Thomson, Hugh] Darton, F. J. Harvey. Tales of the Canterbury Pilgrims, Retold from Chaucer & Others. New York: Frederick A. Stokes Company, [1914]. First Edition. Original publisher’s black cloth with striking all-over cover stamped in gilt of repeating horse and riders, front cover and spine, by Hugh Thomson. Illustrations throughout in line, including whole-page. A fine copy. Scarce. (6391) \$185.00

216. [Thomson, Hugh- Presentation Copy] Mitford, Mary Russell. **Our Village**. London: Macmillan and Co., 1893. First Edition Thus. 256pp. AEG. Superb full gilt-blocked publisher’s green cloth on cover and spine. Illustrated throughout pen and ink drawings by Hugh Thomson. Publisher’s Presentation Copy, with embossed stamp to Title-page. An excellent copy, near fine. (6342) \$250.00



*Exceedingly Scarce Francis Thompson Elkin Mathews/Copeland & Day, One of Only 12 Copies, on Japan Vellum and Bound in Publisher's Full Stiff Vellum Binding*



217. [**Thompson, Francis- 1 of 12 Copies, the Excessively Rare Large Paper Copy, one of the Most Renowned of All Elkin & Mathews John Lane Publications**] Thompson, Francis. **Poems by Francis Thompson**. London & Boston: Elkin Mathews & John Lane; Copeland and Day, 1893. First Edition. Squarish octavo, 8 1/4 x 7 inches. 81 pp. No ads, as issued. **THE EXCESSIVELY RARE LARGE PAPER COPY, LIMITED STRICTLY TO ONLY 12 COPIES, PRINTED ON JAPAN VELLUM, WITH WIDE MARGINS** as per Nelson, “Early Nineties, #68 (see below for more detail). Full stiff vellum publisher’s original binding with super inverted triangle shapes formed by interconnecting gilt circles, with same motif design elongated on the spine, with “London, Boston, 1893” in gilt at bottom. Vanishingly scarce and arguably Mathews and Lanes most successfully book ever published on their long list: “A total of twenty Bodley Head titles went into further printings before the breakup in 1894; eleven titles required second printings, six required three printings, and three-- Francis Thompson’s *Poems*, *Le Gallienne’s Religion of a Literary Man*, and *Egerton’s Keynotes*--required fourth printings.” [from “The Early Nineties, A View from the Bodley Head,” 1971 by James G. Nelson]. Further, per Nelson: this title is listed as #68 in his checklist (from “Early Nineties”), giving the numbers printed as: Large Paper, 12 total copies printed; all editions: 2,173 copies printed. Therefore, of over 2,000 copies printed, only 12 were issued in the Large Paper, provided herewith. Orange brown illustrated Title-page, woodcut frontispiece by Laurence Housman. A fine copy, with very small insignificant marks on lower front cover. Top edges trimmed, other unevenly cut (intentionally), a few leaves unopened. Internally very fine, appearing to have never been opened. A very great rarity, and one that could easily form of the cornerstones of any 1890’s poetry, illustration, press or Belles-Lettres collection. We have never seen a Large Paper Copy on the market in 40 years; no auction record exists for this scarce issue. (6446) \$3,500.00



218. [**Uzanne, Octave- Illustrated by Leon Rudnicki and Pierre Vidal**] Uzanne, Octave. **La Femme a Paris. Nos Contemporaines**. Paris: Ancienne Maison Quantin, 1894. First Edition. Quarto, 11 x 8 inches. In the original and scarce illustrated chemise wrappers with superb satin embroidered floral border designs (as issued) and with printed illustration and lettering (cover embroidery a bit foreshortened, but very well preserved). Book with original heavy paper wrappers with both covers and spine bearing exquisite decorative and

Art Nouveau style lithographed illustration and design by LEON RUDNICKI in colors. The book contains twenty full-page plates etched by Frederick Masse after Vidal and enhanced with color by Albert Charpentier. There are also illustrations throughout the text. Some pale scattered foxing. Four period pen-and-ink drawings of women are laid in. Scarce and most attractive work. (6464) \$2,500.00





219. [**Valentine and Orson- Extremely Rare 17th Century Edition**] **Valentine and Orson, The Two Sons of the Emperour of Greece. Newly Corrected and Amended; with New Pictures, lively Expressing the History.** London: Printed by A[lexander] M[ilbourn] for E[benezer] Tracy, at the Three Bibles, on London-Bridge, [1697]. First edition thus. Paper size: 5 x 7 1/8 inches, 181, [3] pages. Bound in full rich crushed Morocco by Rivière & Son, (stamp-signed in gilt on front turn-in), raised bands, gilt decorated dentelles. A fabulous late 17th Century rare edition of this classic French prose romance, in near fine condition. With half-page woodcut illustration on title-page, and half-page woodcut sharing frontispiece, and fourteen wonderful half-page woodcut illustrations throughout text. AEG. With initial advertisement leaf and three final contents pages; advertisement at foot of Z4. In this edition, the text is in roman letter. Endpapers slightly browned around the edges from turn-ins, neat paper repairs with a few letters supplied, half-inch tear to lower margin pages 63/64, small piece torn from upper edge (paper flaw) pages 37/38 and a few very faint stains or fox marks. A beautiful copy, amazingly preserved, clean and perfectly seated in the text-block. From the library of David and Lulu Borowitz (bookplate on front pastedown); and William Maul Measey (bookplate on front pastedown); and with Justin G. Schiller's custom bookplate. "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



220. [**Vienna Secession Design**] **Ball Der Stadt 1912 Dance Card Compact.** Wien: Wilhelm Melzer, 1912. First Edition. 3 1/2 x 2 3/4 inches. Full metal ornately stamped box that opens to reveal a mirror at the bottom, and a brass clasp at top housing a four-page program, with superb design and date printed in black and red (see below). BALL DER STADT, 1912. Wilhelm Melzer, Wien (embossed into brass card clasp mechanism). Vintage Ball souvenir with exquisite metal (to look like silver) heavily embossed with a stunning Vienna Secession stamped design, and with the original red and white (Austrian national colors) string and tassels fully intact. The souvenir opens to show the printed dance card held in place by a stylized metal clip. The "Ball of the City" of Vienna was held in the ballroom of the City Hall initially with Mayor Karl Lueger and Archduke Leopold Salvator. It was of the third most important ball in Vienna during the monarchy, and took place for the first time on February 1, 1890 in the Vienna City Hall. Johann Strauss composed his Rathaus-Ball-Tänze (op. 438) and Carl Michael Ziehrer the Wiener Bürger waltz (op. 419) for this event. An excellent example depicting pure Vienna Secession design. In very good condition. (6485) \$1,250.00





221. [Vienna Secession- Moser, Kolomon, Josef Hoffman, Carl Otto Czeschka etc.] J Moser, Kolomon, Josef Hoffman, Carl Otto Czeschka etc. **ung Wien. Ergebnisse aus der Wiener Kunstgewerbe-Schule** (translated: “Young Vienna. Results from the Viennese School of Arts and Crafts). Darmstadt: Alexander Koch, [1907]. 4to. Original brilliant white fine cloth covers with bold central design element containing Jugendstil typeface lettering in relief on front cover, ochre laid paper end-sheets. Numerous illustrations of Viennese

Secession designs by disciples of Josef Hoffmann, Koloman Moser, Carl Otto Czeschka and others, among them Carl Bauer, E. Wimer, Carl Witzmann, Franz Zeymer, Gustav Kahlhammer, and Karl Krenek. Several illustrations in gold and colors, including architectural models, and designs for decorative arts such as ceramics, textiles, book illustration, metalwork, and typography. Volume XII of the Kochs Monographien series Entwürfe zu Architekturen und Flächen-Dekorationen Junger Wiener Künstler. Scarce and distinctively Secessionist work in very good condition with slight dusting to spine, fly creased and one prelim leaf with small repair at corner. (6465) \$1,500.00



*Extremely Scarce Secessionist Classic*



222. [Vienna Secession- A Pinnacle of Art in Wiener Art] Moser, Kolomon; Moll, Roller, etc. **Ausstellung der Vereinigung Bildender Künstler Österreichs Secession.** Wien: Klinger, Beethoven, April-Juni, 1902. First edition. Original mustard wrappers with blind debossed lettering blocked on cover. An astoundingly stunning presentation of early Secessionist art, with an introduction by Ernest Stöhf. Printed in woodcut in bright mustard/orange and black, including 16 full-page plates (9 printed in black and orange) by Ferdinand Andri, Rudolf Jettmar, Friedrich König, Max Kurzweil, Maximilian Lenz, Wilhelm List, Elena Luksch-Makovsky, Karl Moll, Koloman Moser, Felician Freiherr von Myrbach, Emil Orlik, and Ernst Roller, 83 initial letters (2 in black and yellow) by Moser and others. 85, [13] pages. Of extreme rarity. Moderate toning and edgewear, lower outer front cover chipped,



smaller chips to other corners; first signature loose from binding; beautiful custom clamshell box lined in orange paper and with mounted copy of the pictorial title-page. Kallir, page 123. Vienna, 1902. (3645) \$4,500.00

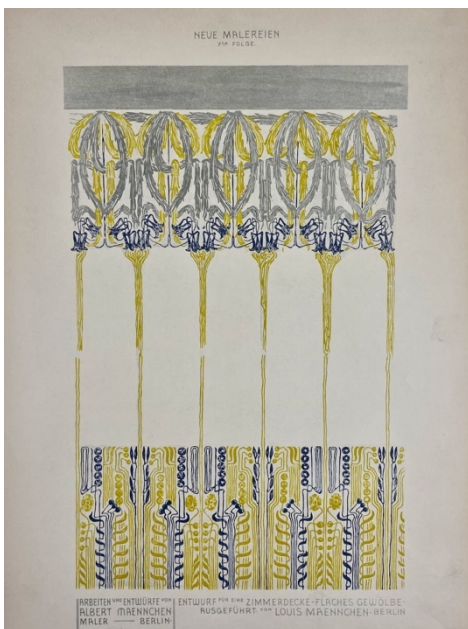


ORIGINAL-HOLZSCHNITT VON WILHELM LIST OM.

*Scarce and Striking Proofs by Helene Klaunzner, Franz Cizek Student, ca. 1910*

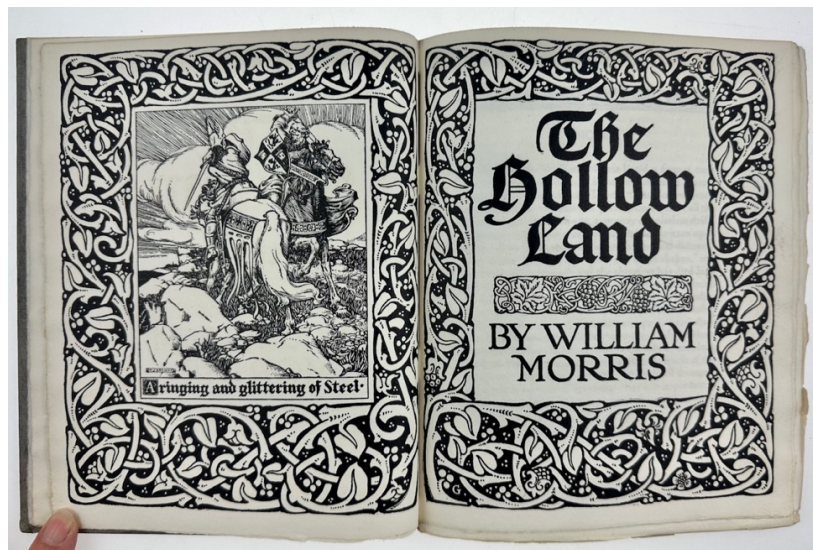
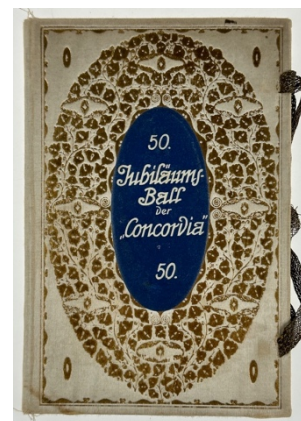


223. [**Vienna Secession- Large Folio Proofs by Helene Klaunzner, Student of Professor Franz Cizek**] Two Large Folio-size Proofs of Fabulous Woodcuts, one by Helene Klaunzner, student of Franz Cizek (the one on left, “Beer Garden”), and possibly both done by Klaunzner. Rectangular (oblong) woodblock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

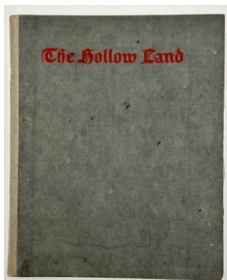


224. [**Vienna Secession- Maennchen, Albert**] Maennchen, Albert. *Neue Malereien, Zweite Folge; Dekorative Arbeiten de Malers Albert Maennchen, Berlin (New Paintings, Second Series; Decorative works by the painter Albert Maennchen, Berlin*. Berlin: Ernst Wasmuth, 1903. First Edition. Folio (20 x 12 inches) Loose and unbound, as issued. 32 exquisite design plates of chromolithographs and lithographs showcasing the exquisite work of Albert Maennchen (1873-1935), noted German painter and designer whose art was typified and highly influenced by the Jugendstil movement in Europe. Title-page and introduction page. Marginal chipping with slight loss to margins of a few pages (esp. prelims), marginal creasing. Quite scarce, and beautiful. (6189) \$2,250.00

225. [**Vienna Secession- Bruder Rosenbaum**] **Konkordiaballe Eine Faschingsrevue**. 12mo. 6 1/2 x 4 1/4 inches. Original full beige satin over boards with superb all-over gilt design and central blue raised oblong panel with white lettering 50, gilt design to edges front and back; central gilt stamped leaf on rear cover with the "CONCORDIA" embossed overlay. Printed by Bruner Rosenbaum, Graphische Kunst Anstalt, (1913). With original gold-colored woven ties. original ties (in which the back ties loop through the front tie). Illustrated throughout with photographic reproductions and descriptions of past items printed and manufactured by the Ball der Concordia institution. Very good, and difficult to find in collectible condition. (6486) \$950.00

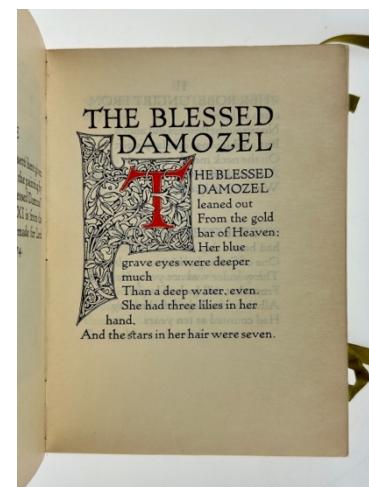


226. [**Village Press- Extremely Scarce, Fine Copy**] Morris, William. **The Hollow Land**. Hingham, Massachusetts: The Village Press, 1905. First Edition. Original publisher's gray laid paper over boards, holland cloth spine, red-orange title on front cover. One of the scarcest books in the Village Press list, an exquisite production entirely designed and printed by Frederic W. & Bertha M. Goudy by hand, in an edition of only 225 copies. Exquisite frontispiece and double spread Title-page by Walter J. Enright, and superb full-page illustration internally reminiscent of Lucien Pissarro and the Eragny Press, by Bror. J. Olsson Nordfeldt. The Note by Hooper and double border title and large ornate rubricated initials by Frederic Goudy, who also designed the fount; composition by Mrs. Goudy. Large ornate rubricated initials. The Hollow Land was the tenth book issued by The Village Press while they were located in Hingham, Massachusetts. A fine copy of a beautiful book. (6492)

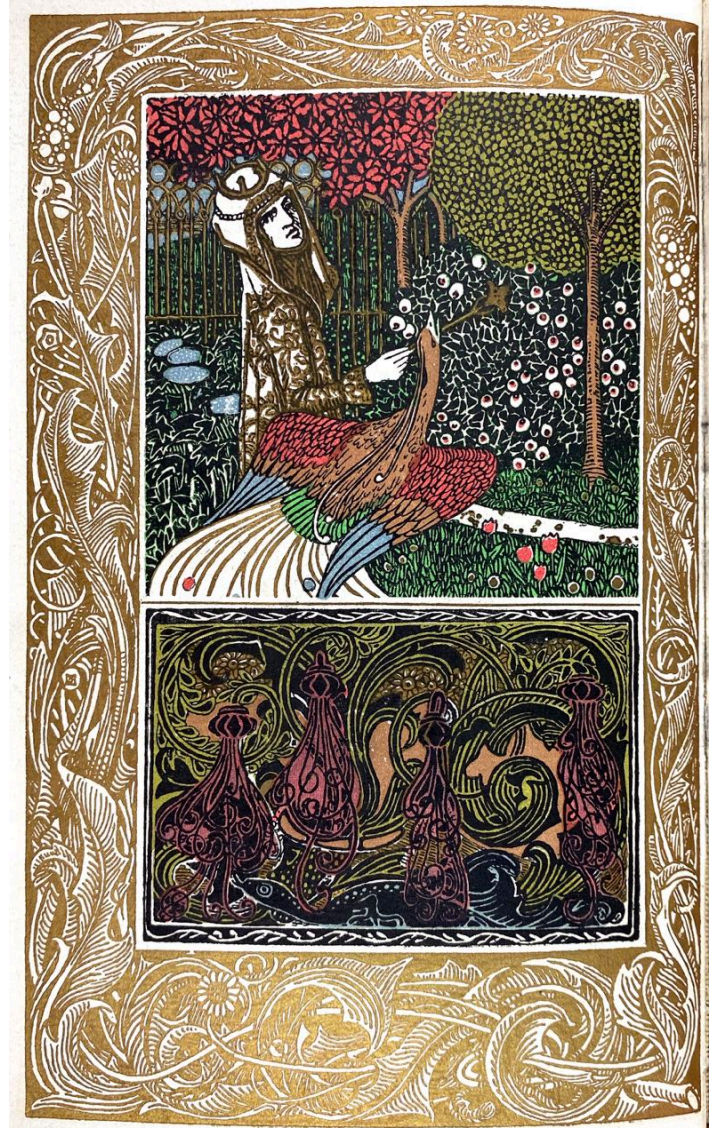


\$1,250.00

227. [**Village Press- Full Vellum Covers Bound by the Goudy's, 110 Copies Printed on Japan Vellum**] Rossetti, Dante Gabriel. **The Blessed Damozel, A Poem**. Park Ridge, Illinois: The Village Press, 1903. First Edition. 6 1/4 x 4 5/8 inches. Original publisher's superb stiff card vellum covers with four green satin ties, bound by Fred W. and Bertha M. Goudy. Extremely scarce second book of the Village Press (no copies found on the internet at time of writing). Large red initial by Bertha Goudy, this was also the first book printed and bound by the Goudys as a couple. Two full-page photographic plates, one of Dante Gabriel Rossetti (frontispiece), and the other of a painting by Rossetti of the Blessed Damozel. Extremely fine copy with absolutely no signs of wear. Most scarce and desirable item on many fronts. (6438) \$850.00

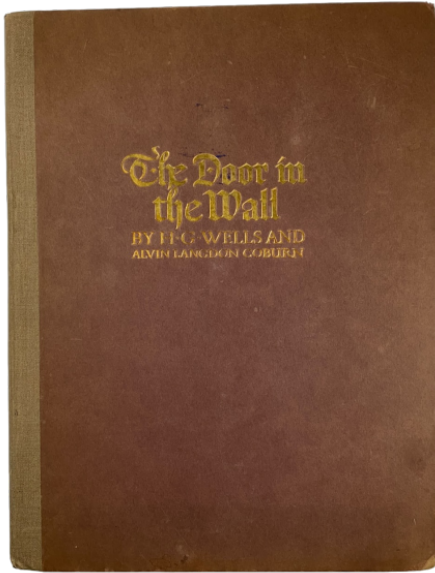


*One of the Greatest Jugendstil Art Nouveau Classics, Heinrich Vogeler*



228. [Vogeler, Heinrich- Crowning Jugendstil Achievement] Hofmannsthal, Hugo von. **Der Kaiser und die Hexe Mit Zeichnungen von Heinrich Vogeler-Worpswede**. Berlin: Verlage der Insel bei Schuster & Loffler, 1900. First edition. Original publisher's full stiff vellum binding with gilt lettering on spine, stunning full color endpapers designed by Vogeler in green and red and highlighted in gold. Richly illustrated by Heinrich Vogeler with the celebrated double-spread illustrated Title-page and frontispiece in Jugendstil/Art Nouveau featuring vivid colors including green, red blue, brown, and highlighted in gold. Illustrated half title and initials. Printed in only 200 numbered copies, of which this is Nr. 145. Printed on handmade, thick paper with watermark of the Insel Verlag. Printed in red and black throughout with elaborate, artistic layout on Alfred Walter Heymel's commission by Otto von Holten. In publisher's vellum, with the inner edges stamped in repeating gilt design. A remarkable copy, one of the nicest we have seen of this incomparable classic, with the stiff vellum boards nearly perfect, with no warping whatsoever. Small wear to edge of front panel, a few brown stains to endpapers. Copious notes in pencil about the edition and old auction records on the verso of the front endpaper. Old presentation inscription on first, blank leave. Inside clean and bright, and overall in fine condition. One of the most beautiful early publications of Insel, with illustrations by Heinrich Vogeler. Vogeler's Title-page for "Der Kaiser," Hofmannstahl's lyrical one act play, is considered the peak of German Art Nouveau and also one of his masterpieces. In a superb green fine wove cloth clamshell case with quarter contrasting dark green crushed leather spine, gilt ruling and stippling and lettering on spine, and lined in lighter green felt, by Sean E. Richards. (4885) \$8,200.00

*H.G. Wells Rarity, the Publisher's and Designer's Copy (Mitchel Kennerley),  
With Annotated Floriated Border Proof Laid In*

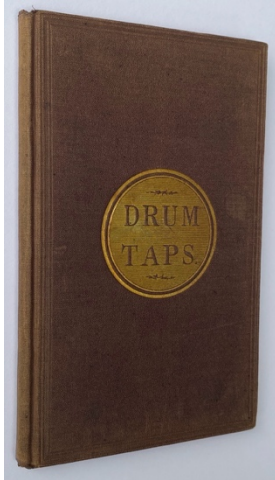


229. [Wells, H.G.- ASSOCIATION COPY: Magnificent Production, Mitchell Kennerley's Copy, With Descriptive Leaf written by Kennerley in Holograph, and Proof of Floriated Border Laid In] **The Door in the Wall**. New York and London: The Village Press, Mitchell Kennerley, 1911. First Edition. Folio. Original 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



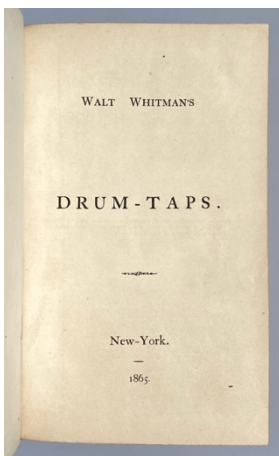
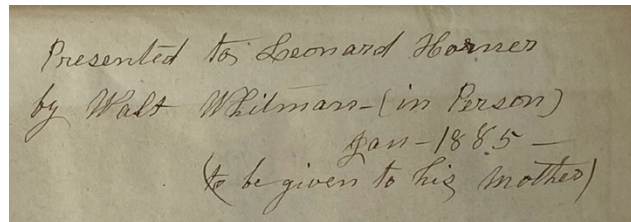
Frederic W. Goudy  
 Composition by Bertha Goudy  
 at the Village Press  
 Kennerley type specially designed  
 for this volume by Frederic W. Goudy  
 ( See Cary bibliography of The Village Press)

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



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

Regarding this superb Presentation, Ted Genoways, Whitman scholar, makes these following fascinating observations: "The name "Wm. Leonard Horner" (apparently in his own hand) appears in one of Whitman's notebooks for early 1885, at which time he was only 9 or 10 years old and lived near Whitman in Camden. (Whitman's house was just off South Fourth Street; Horner's family lived on South Fifth.) Based on his young age at the time of Presentation, it is likely that this inscription was made late in life as a memento for whomever Horner was giving it to (perhaps "PEH.") All of this would go a long way toward explaining the rare first binding version of the book. Whitman bound some copies but seems to have largely withheld them—probably because of the evolving events around Lincoln's death and burial." Interestingly, Horner's father, George, sold retail groceries in Camden and specialized in butter. Young Leonard may have been a delivery boy for his father, and came to meet Whitman on his deliveries.



*Drum-Taps* was first published (privately) as a separate book of 53 poems (72pp.) in 1865, first by Peter Eckler. However, Eckler actually subcontracted with another printer named Alvord, who did the actual printing. The more commonly seen second edition of *Drum-Taps* included 18 more poems. The first printing (as per our copy) was contracted to print on April 1, 1865, and Whitman reported it was "now to press" on April 26 and would be ready for delivery to the binder by the beginning of May. But Whitman famously halted the original dispersal of his newly printed book in order to add one poem (see below), which then expanded to a 24-page sequel of poetry (i.e. the second printing), which became widely referred to as "The Sequel to Drum-Taps." In the morning of April 15, 1865, newspapers began to unfold the terrible news of the assassination of President Lincoln, and Whitman, deeply saddened by his passing, felt a responsibility to use his book as a vehicle for grieving, splitting time between Brooklyn and the Capitol, while also adding a significant number of new poems to the book. His poem, eulogizing Lincoln, "When Lilacs Last in the Dooryard Bloom'd," became extremely popular, and arguably his final and perhaps greatest single success of his career. Not to be lost in all of this, the second

printing far outsold the first, and remained in circulation to a far greater degree than the true first edition. To be sure, the first edition (without the added poems), is one of the great "Whitman holy grails," virtually unobtainable.

How rare is the first issue? Very few copies of the first issue have found their way to the marketplace (we have not been able to locate one in the past 30 years). Ed Folsom, Whitman scholar, declares (private communication) "The big question is how many of those original 500 printed sets of pages got bound? We know that Whitman paid for 100 of them to be bound, so there may have been as many as 100 bound copies of the original first issue *Drum-Taps* that existed back in 1865, but that seems unlikely. F. DeWolfe Miller's exhaustive 1959 account of the composition and printing history of *Drum-Taps* (in his facsimile reproduction published by Scholars' Facsimile & Reprints) says this: 'What happened to most of the hundred copies Whitman paid in advance to have bound, no one seems to know. Whitman may even have reduced the order to only a few. My census of the known copies . . . accounts for only eighteen.'" (5030) \$27,500.00



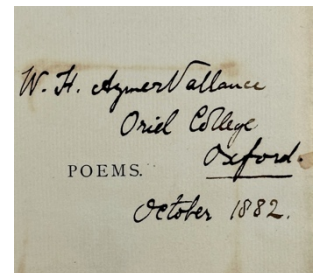
231. [**Wiener Werkstätte- Very Scarce Dagobert Peche**] Peche, Dagobert. **Das Dorf Ein Aufstellspiel**. Large folio, 12 x 15 inches. Three pages, laid in, as issued (out of a total of seven). Publisher's original light salmon printed wrapper folders, with title and author and "Wiener Werkstätte" in black lettering on cover. A scarce Dagobert Peche piece, a "placement book," with three full-size printed pages laid-in, printed in full colors. Each page with dozens of individual lithographed cut-outs (numbered) and the first has a key suggesting a "put-together" model scene in line drawing. Each sheet with full green rear covers. The individual cutout pieces are meant to be folded so that they can stand on their own. Dagobert Peche, (1887 -1923, Modling) Austrian artist and metalworker designer who joined the Wiener Werkstätte in 1915, Peche exhibited at the Deutscher Werkbund Exhibition in Cologne, and then became a co-director thereof in 1916. Whilst there, in the early 1920's, he introduced a 'spiky baroque' style inspired by folk-art, using flowers, animals and human figures as decorative motifs. He was one of the leading lights in the Viennese decorative art scene. A fragile item; few have survived. Incomplete, but an interesting and scarce piece, notwithstanding. (6484) \$325.00

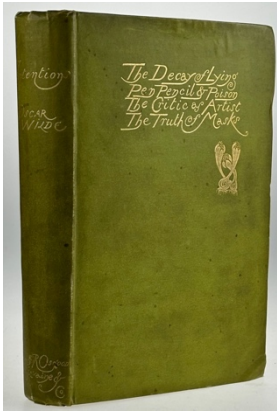


232. [**Wiener Werkstätte- Loeffler, Berthold**] Loeffler, Berthold. **Illustrated Invitation Card by Berthold Loeffler for Wiener Werkstätte Exhibition**. One printed sheet, 4 x 7 1/2 inches. "Wiener Werkstätte, Erlaubt Sich Eh Zur Besichtigung Ihrer Weighnachts..." Printed by the Wiener Werkstätte in 1911 for their annual exhibition, with superb half-page illustration of St. Nicholas figure carrying adorned Christmas Tree, whose legs for the stylized logo for the Wiener Werkstätte. Printed below that in German: "The Wiener Werkstätte allows itself to dutifully invite you to visit their Christmas Exhibition." Fine. Scarce thus. (6487) \$375.00



233. [**Wilde, Oscar- Aymer Vallance's Copy, Signed and Dated; additionally, F. Holland Day's Copy, with his Bookplate**] Wilde, Oscar. **Poems**. London: David Bogue, 1882. Fourth Edition. Original publisher's vellum covered boards, gilt blocked floral square to upper right of front cover, ornate all-over gilt blocked floral pattern to spine, lettering. Owned, and inscribed by Aymer Vallance, painter, stained glass designer, illustrator and art historian, on the half-title: "W. H. Aymer Vallance, Oriel College, Oxford; October, 1882; and with F. Holland Day's personal bookplate (noted publisher and photographer) on front pastedown. Top edges gilt, others untrimmed. A very nice copy indeed, very good or better, with discoloration from removal of former bookplate to front free fly, slight foxing to prelims. Marvelous association provenance here. (6436) \$1,850.00

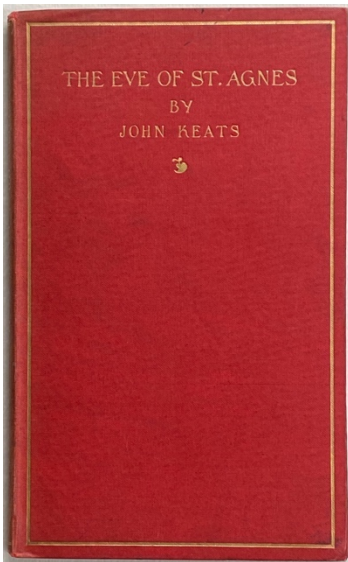




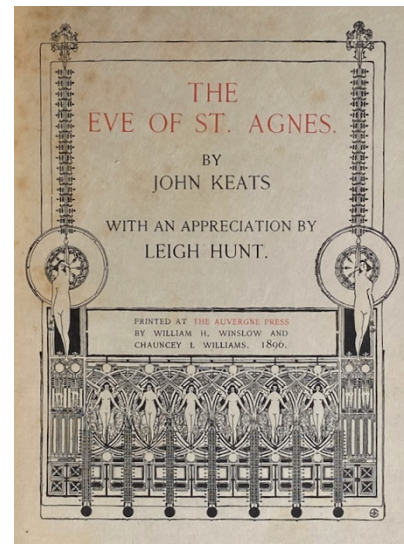
234. [**Wilde, Oscar- F. Holland Day's Copy, with his Bookplate**] Wilde, Oscar. **Intentions; the Decay of Lying, Pen, Pencil and Poison...** London: James R. Osgood, McIlvaine & Co., 1891. First Edition. Publisher's light green cloth with gilt vignette and lettering on cover and spine. F. Holland Day's copy, noted publisher and photographer at the Turn of the Century, with his large printed (in red) bookplate, and also from Mark Samuel Lasner's collection of Day. Top edges rough, side edges deckled as issued. The scarce first English edition, becoming increasingly more difficult to find in presentable condition. Our copy near fine internally, covers slight soiled, corners bumped; very good. Scarce and noteworthy provenance indeed. (6434) \$2,250.00



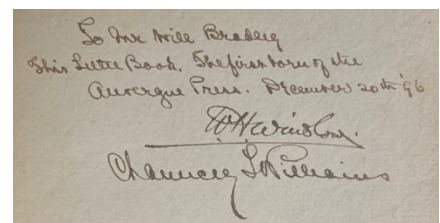
*Association Copy, Frank Lloyd Wright's First Books, 65 Copies*



235. [**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



**F I N I S**