

# NUDELMAN RARE BOOKS

## CATALOG 52



**Item 181. *Prideaux, Sarah- Binding: One of Her Earliest Documented Bindings in Extra-Fine Condition. Stevenson, Robert Louis. Underwoods. London: Chatto & Windus, 1887.***

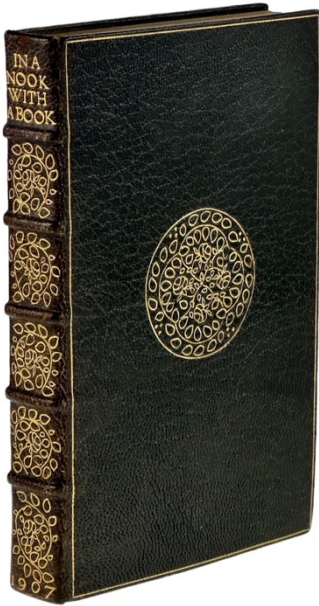
### Nudelman Rare Books

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

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1. **[Adams, Katharine- Binding]** MacDonald, F. W. **In a Book with a Nook.** London: Horace Marshall & Son, 1907. 6 ½ x 4 ¼ inches. **Superbly bound by the renowned bookbinder Katharine Adams, primary student of T. J. Cobden-Sanderson** and widely considered one of the greatest bookbinders of the early 20th Century. Adams, an acclaimed and highly sought-after bookbinder in Britain and abroad, created intricate gold-tooled bindings with tools she herself had designed. She became the second president of the Women’s Guild of Art, an organization established by her friend, May Morris, and became a Fellow of the Royal Society of Arts in 1938. This attractive and graphically pleasing binding features, on both covers, a central circular design consisting of gilt-tooled stylized petals organized in a dense concentric pattern, with four blossoms near the center. This same motif is modified in five panels on the spine, with the date, 1907 at the bottom. The title of the book is in the top panel. There is one gilt-ruled fillet border on each cover, and one on each of the dentelles. Finely gilt edges. Signed with Adams’ initials and wheel device to rear dentelle. 222pp, with attractive woodcut illustrated title page. Book label on front pastedown, “From the Library of Grace Decima Allison Louth Lincolnshire,” and signed below that, “Nigel Hancock.” Near fine. Katharine Adams bindings are highly sought-after, and becoming increasingly scarce. (6663) \$7,500.00

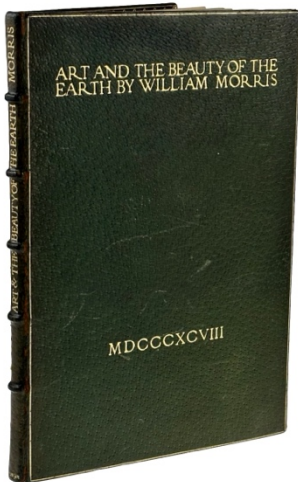


2. **[Adams, Katharine- Binding and Original Stunning Illuminations By Allan Vigers]** Morris, William. **Art and the Beauty of the Earth.** London: Longmans & Company; The Chiswick Press, 1898. First Edition. 8vo, 8 ¼ x 5 ¾ inches. **EXQUISITELY ILLUMINATED BY ALLAN F. VIGERS** (1858-1921), including half-title decorated with white rose blossoms and leafy tendrils hanging down in multiple colors, verso with square illustration of flowers in garden, with striking blue ornamental background, opening text leaf with stunning full-page wide border design in multiple colors composed of dozens of flowers in bright red bordered design panels, and two graceful long-beaked birds at the bottom (dated “1903”), large illustration on the colophon page including the two birds facing each other in a garden, with 12 roses overhead, bright blue background, and red bordering panels, and approximately 48 tendril and flower infills within the text in various colors--all in watercolor; the colophon illumination is signed below by Vigers: “1903 A.V.F.” This wonderfully illumined masterpiece is further complemented by its **superb binding by KATHARINE ADAMS**, one of the top bookbinders in the modern era, who became an acclaimed and highly sought-after bookbinder in Britain and abroad, creating intricate gold-tooled bindings with tools she herself had designed. Adams became the second president of the Women’s Guild of Art, and bound many books which have become legendary in the trade by famous publishers such as the Doves and Kelmscott Press. Bound in full crushed green morocco, signed and dated “K.A. 1906,” on lower dentelle, lettered on upper cover and spine, top edges gilt, and dentelles made up of small circles; joints slightly rubbed, internally fine. Printed at the Chiswick Press in Golden type designed by William Morris for the Kelmscott Press. (6617) \$25,000.00

*Allan Francis Vigers (1858-1921) was trained as an architect, but was best-known (like Morris) as a designer of textiles, furniture and especially beautifully designed wallpaper in distinctively Arts & Crafts modalities. **CONTINUED BELOW***



2. [CONTINUED: Adams, Katharine- Binding and Original Stunning Illuminations By Allan Vigers]



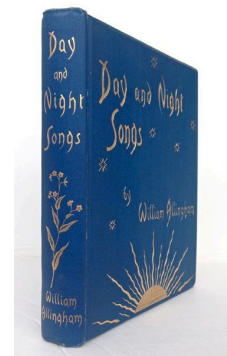
Vigers joined the Art Workers Guild in 1903, and exhibited at the Royal Academy and at the Arts and Crafts Exhibition in 1910, and took a highly individualistic approach to pattern design, informed by his skills as an illuminator. He specialized in intricate florals, composed of a mass of small flower heads, mounted like jewels on white or dark-blue backgrounds. At once naturalistic and symbolic, his patterns feature typical English garden flowers... simply and accurately depicted, but arranged in consciously artful synchronized formations.

3. [Alken, Henry- Bound by Morrell] Apperley (Charles James), Nimrod. **Memoirs of the late John Mytton, Esq.** London: R. Ackermann, 1837. Second Edition. 8vo. Green crushed morocco, with triple-gilt fillet bordering, five raised bands, gilt-tooled compartments, by Morrell. With the uncommon original pictorial cloth gilt cover and spine bound in at end. Additional engraved title with aquatint vignette, and 18 hand-colored aquatint plates by **Henry Alken and T. J. Rawlins**, tissue guards, without 8 pp. publisher's catalogue at end. Spine slightly rubbed and faded, a couple of marks to lower cover. The second edition, with added illustrations, is rather scarce, containing six more plates than the first edition, and with three others replaced. (6632) \$850.00

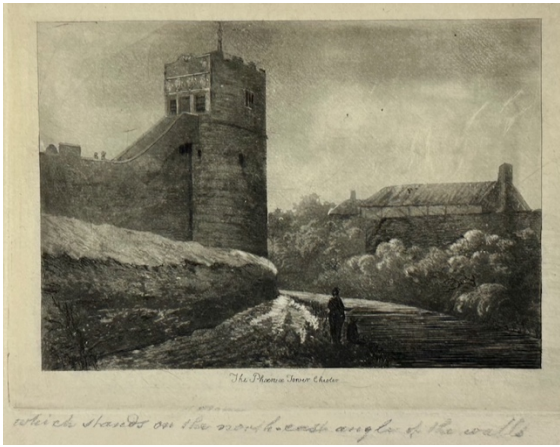


4. [Alken, Henry] **Hunting Discoveries.** London: S. and J. Fuller, 1817. Oblong folio, 10 ½ x 15 inches. Bound in brown half-morocco marbled boards with green morocco label to upper cover. Seven hand-colored soft-ground etched plates, each dated March 1, 1817. First two plates with repaired marginal tears, some light foxing (mostly marginal). A later issue of "Sporting Discoveries, or the Miseries of Hunting," which was published just one year earlier. Scarce. (6628) \$2,250.00

5. [Allingham, William] **Day and Night Songs.** London: G. Philip & Son, 1884. New Edition. Original blue cloth, beveled boards with superb gilt cover illustration of sun and sun rays and stars, gilt lettering and design on spine. Presentation Copy from the Author: "To Mrs. Hunter, from W. Allingham, Midsummer, 1884." A brilliant almost mint cover with gilt as bright new! Small stain on endpaper which has very small piece of tape on verso. A strikingly fine copy of a beautiful book, made more desirable by its presentation inscription. (2392) \$850.00

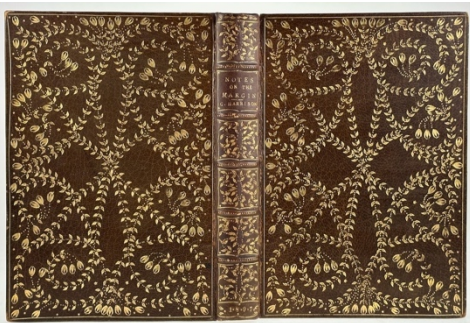
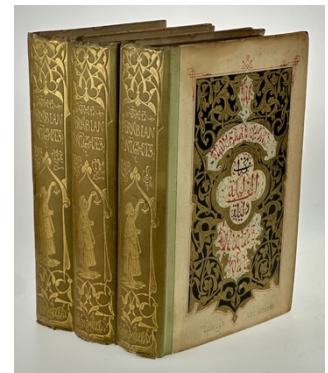






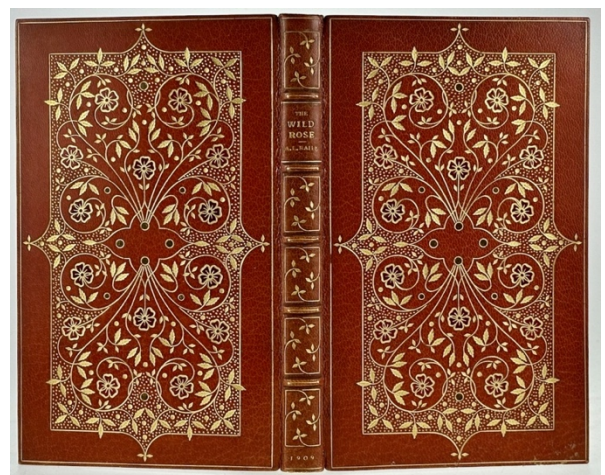
6. **[Aquatint Views] “Chester.”** 1818. Oblong octavo. 6.5 x 9.5 inches [Chester, 1818]. Original or contemporary blue-gray “sugar” paper wrappers, with original light pink label on cover. This is a very scarce collection of eleven hand-numbered aquatint and soft ground etched views, with only one copy located (in an institution, see below). Hand-numbered 1-11 in the blank top right-hand corner, and with the contemporary name John Harrison at the head of the first plate. Several plates are signed in the print “drawn and etched by G[eorge] Batenham, 1815. Later stitching, and spine paper absent. The Yale Center for British Art records a copy, also with eleven views, and plates dated 1815-1818. The binding also appears to be identical. Includes: South Side of the N. Gate; Dee Bridge & Mills; East Gate; Water Tower; Bridge Gate, Chester, taken down in 1781, engraved from a drawing by Wilkinson. The plates are in very good clean condition. (6560) \$550.00

7. **[Arabian Nights- 1850] The Arabian Nights’ Entertainments; or, The Thousand and One Nights.** London: John Murray, 1850. New Edition. Three volumes. Original publisher’s olive-green cloth backed color pictorial paper covered boards, with a different color pastedown to each volume, spines with lavish and bold gilt blocked decoration and lettering. A rather scarce and attractive edition with **600 woodcut illustrations by William Harvey!** All edges gilt. From the Library of Robin de Beaumont, with his bookplate. A very nice set indeed, near fine. (6602) \$1,250.00



8. **[Art Nouveau Binding, Unsigned]** Harrison, Clifford. London: George Redway, 1897. 5.5 x 7.5 inches. Bound in full brown crushed morocco (unsigned), with a stunning all-over gilt tooled design on both covers and spine consisting of concentric swirling vines of leaves and gilt dots, terminating in small flower buds. Five bands to spine, with title and author to second compartment, vine & leaf design to remaining compartments. Wide turn-ins with similar design, striking metallic silver and pink flower end-papers. Top edge gilt. Rubbing to corners spine bands, and joints, closed splits to upper 1.5” of front and rear joints. (6624) \$1,250.00

9. **[Art Nouveau Binding, Unsigned]** Raile, Arthur Lyon [pseud. Edward P. Warren]. **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. but unfortunately, unsigned. 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

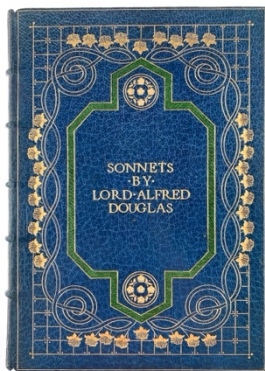
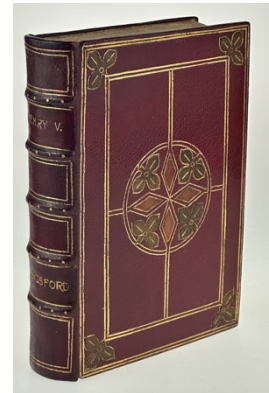






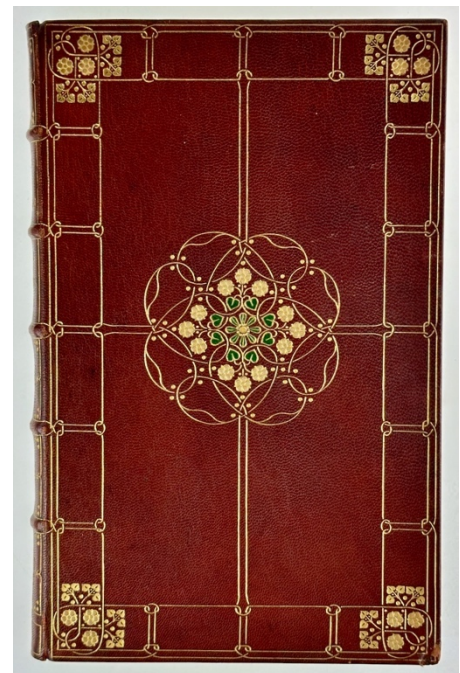
10. **[Art Nouveau Binding, Unsigned]** Rostand, Edmond. **Cyrano de Bergerac, A Play in Five Acts.** London: William Heinemann, 1919. First Edition. 12mo, 294pp. Beautifully bound in full black crushed morocco with elegant and very detailed gilt-tooled stem and leaf design work on both covers and spine, 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. In contemporaneous cloth slipcase. The book is in fine condition. (6557) \$1,250.00

11. **[Arts & Crafts Binding]** Kingsford, C.L **Henry V: The Typical Mediaeval Hero.** London: G. P. Putnam's Sons, 1901. 5.5 x 7.5 inches. Amateur Arts & Crafts binding with cunning design, bound in dark red morocco with a central circular design of inlaid orange diamonds and large green leaves, gilt ruled borders and inlaid green leaves to each corner. Gilt ruling to rear cover. Five bands to spine with title to second compartment and author to fourth compartment, with gilt rules to remaining. Turn-ins with gilt ruling and gilt dots, red mottled end-papers. Page edges gauffered in a roundel pattern. Some light rubbing to edges, inlaid leaves somewhat faded. (6623) \$650.00

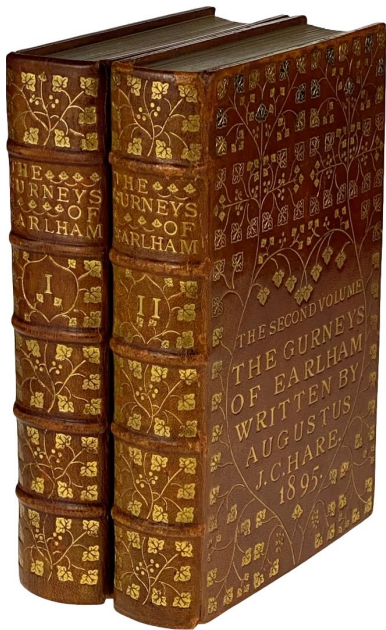


12. **[Arts & Crafts Binding]** Douglas, Lord Alfred. **Sonnets by Lord Alfred Douglas.** London: The Academy Publishing Company, 1909. Second edition. 8 x 6 inches. Expertly bound (unsigned) in elegant Arts & Crafts style in royal blue crushed morocco with an artful series of four series of gilt blossom arising from intertwining and winding double fillet design work, as well as gilt rectilinear squares with dots. In the central area, there is an inlaid green border, with a small gilt wreath of inlaid white flowers nestled in the top and bottom. Gilt-ruled spine compartments, but no lettering. Superb full morocco doublures in blue and green with a gilt central ornament on the front doublure reading "C P". Green morocco flyleaves. Printed on Aldwych handmade paper. Postface by T.W.H. Crosland. Slight fading to spine and some light foxing to pages, otherwise fine. A distinctively A&C binding displaying a high degree of expertise and creativity. (5049) \$2,250.00

13. **[Arts & Crafts Binding]** Pater, Walter **Marius the Epicurean [two volumes]**. London: Macmillan and Co., 1910 & 1913. Tall 8vo, 6 x 9 inches [two volumes]. Attractively bound in a distinctively Arts & Crafts unsigned binding possibly by Douglas Cockerell or one of his student/associates. Fine russet brown morocco, tooled in gilt and inlaid with elegant leaves and blossoms in central faming, with gilt corner-pieces of inlaid ivory flowers and gilt leaves, front covers with a large central medallion composed of thin, linked gilt ovals accented with gilt dots and enclosing a lozenge of inlaid ivory flowers and green leaves with a green daisy at the center (a total of 90 floral or foliate inlays in all). Five bands to spine, title and author to second and third compartments, with hand gouged floral centerpieces and gilt dots at corners to remaining. Turn-ins with multiple gilt rules, light blue end-papers, all edges gilt. Title pages printed in red and black. This binding, while unsigned, is in the style and certainly at the level of quality of Douglas Cockerell--if he did not actually produce it himself, it is certainly the work of a highly skilled contemporary. Some light spots to leather, one corner (lower corner of front cover of vol. 1) bumped and worn, some light rubbing to edges and corners. Leaves a bit browned at edges because of paper stock quality, first volume with occasional minor spotting. (6568) \$2,750.00

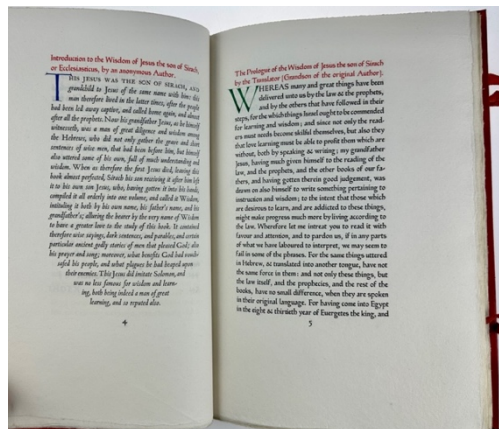






14. **[Arts & Crafts Binding]** Hare, Augustus J.C **The Gurneys of Earham**. London: George Allen, 1895. First edition. Two volumes. 8vo. An unsigned binding in the style of the Doves Bindery. Bound in full brown morocco in Doves Bindery style, flat spine sewn on five cords, heavily stamped in gilt floral designs on all covers in an all-over motif, distinctive Arts & Crafts lettering as part of design. With green and citron onlays to upper portion of front covers, title, author, volume number and date on upper covers. A.E.G. Edges and margins of spine somewhat faded. Superb engravings throughout. Morocco book label of Julius Wengenheim (1866-1942), a San Diego banker, civic leader and bibliophile who became interested, during the last twenty years of his life, in developing a collection that would show the history of the book. In 1911 Wengenheim became involved in the planning of the Panama-California Exposition. (4927) \$2,250.00

15. **[Arts & Crafts Binding- Central School Under the Direction of Douglas Cockerell and Peter McLeish]** Pope, Alexander. **The Rape of the Lock**. London: LCC Central School of Arts and Crafts, 1910 (-1912). 6 × 9 inches. 30 pages, bound in full stiff vellum (rubbed) with both covers stamped in bold gilt, possessing three concentric, stippled double-ruled rectangular design motif, gilt scissors at each corner, lettering to front cover, including binding signature at bottom: “C. S. 1912 A. C.” Side edges in blue-green. With four initials and title page (partially), in red. Spine titled in gilt. There is a quarter-inch split near base of lower joint. Typesetting by C. H. Fein began in 1910, and was completed in 1912 by “boys of the Day Technical School of Book Production.” J. H. Mason was their teacher. The C.S.A.C. was staffed by former Doves Press artisans—Douglas B. Cockerell, Peter McLeish and John Mason. Cobden- Sanderson and Emery Walker were advisors. This school was one of the most important training grounds for fine hand-binders (beginning with Sangorski & Sutcliffe). S.C.A.C. bindings are extremely uncommon. “The specimens of the students’ work show a quest for perfection that was as characteristic of Mason as it was of the Doves Press.” [Roderick Cave, in “The Private Press.”] Very good, with some rubbing and bowing of the stiff vellum. (6272) \$1,500.00



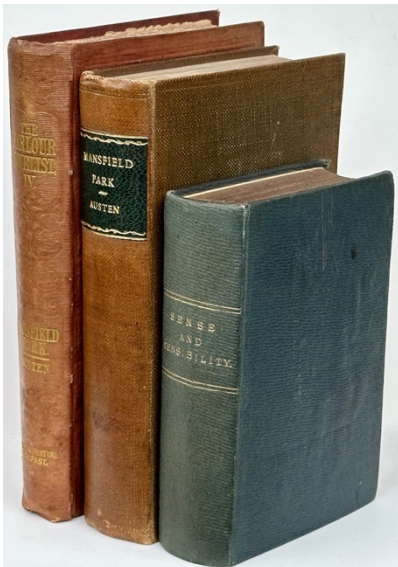
16. **[Ashendene Press- Fine Copy]** Hornby, St. John. **The Wisdom of Jesus, the Son of Sirach, commonly called Ecclesiasticus**. Chelsea: Ashendene Press, 1932. First Edition. 4to (11.5 x 8 inches). 182pp. Original overlapping full orange vellum by **W. H. Smith & Son under the direction of Douglas Cockerell**, with matching, colored ties (four in total, two on each cover), gilt 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





17. **[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

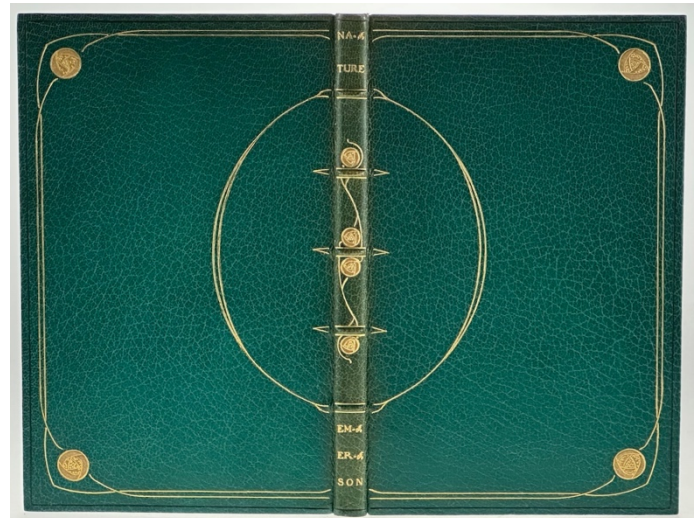
18. **[Austen, Jane] Mansfield Park. A Novel.** Belfast & London: Printed by Simms and McIntyre; Published for W. S. Orr and Co. Amen Corner, 1846. Original publisher's plum cloth with covers blocked in blind, spine blocked in blind and with gilt lettering. With a woodcut title for "The Parlour Novelist.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



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

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

21. **[Avery, Harry- Binding. The Roycroft Bindery]** Emerson, Ralph Waldo **Nature.** East Aurora: Roycroft Press, 1905. First Edition. 8vo, (8 x 5 inches). **Attractively bound by Harry Avery**, one of Roycroft Bindery's chief artisans, 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 pattering 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



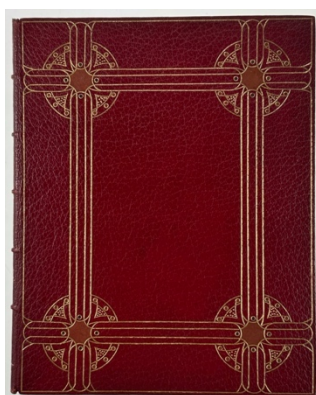
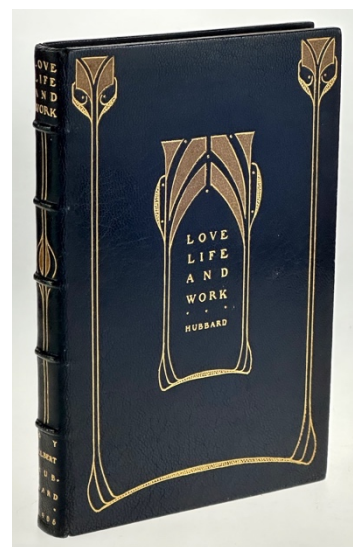




22. [Avery, Harry- Binding. The Roycroft Bindery] Hubbard, Alice. **Life Lessons**. East Aurora: Roycroft Press, 1909. 8vo, (9 x 7 inches). **Beautifully bound by Harry Avery** in full green crushed morocco featuring two broad horizontal ochre-colored inlaid design features surrounded by gilt ruling that narrows to thin double gilt ruling and then expands to triangles filled with gilt dots. With Avery's signature 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 Roycroft "orb and cross" to inside of back cover. 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

23. [Avery, Harry- Binding. The Roycroft Bindery] Hubbard, Elbert. **Love, Life and Work**. East Aurora: The Roycroft Press, 1900. First Edition. 8co, 7 ¼ 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 assistant 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 Morocco. 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 end-papers in grey and red. Double-spread decorative title page in orange and black, and decorative initials throughout. Fine. (6440) \$3,500.00

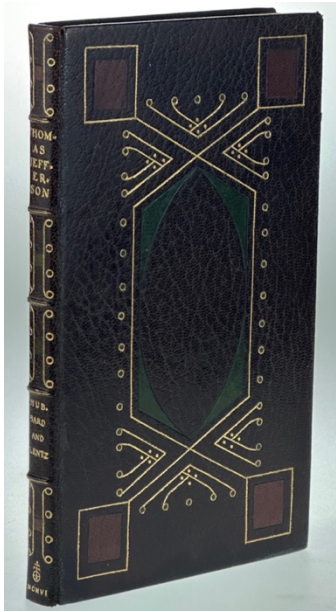


24. [Avery, Harry- Binding. The Roycroft Bindery] Whitman, Walt. **Song of Myself**. East Aurora: Roycroft Press, 1904. First Edition. 8vo, (8 ½ x 7 inches) **Elegantly bound by Avery** in full crimson crushed morocco with cover featuring four circular patterns linked by multi-ruled lines, four large 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, and "H. A." 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

25. [Avery, Harry- Binding. The Roycroft Bindery] Hubbard, Elbert. **The Man of Sorrows**. East Aurora: Roycroft Press, 1904. First Edition. 8vo, (7 ¾ x 5 ¾ 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 dentelle, and Roycroft "orb and cross" stamped to front 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







26. **[Avery, Harry- Binding. The Roycroft Bindery]** Jefferson, Thomas (Hubbard, Elbert and John Lent). **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. **A 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-head patterning (light green), 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

27. **[Avril, Paul]** Uzanne, Octave. **L'Eventail (Suite des Gravures)**. Paris: A. Quantin, 1882. First edition. Quarto. **Sumptuously bound by MATTHEWS** in full crushed light brown morocco with blind-stamped rules, raised bands, bound to a Jansenist style, with enormously lavish and stunning wide gilt decorated dentelles tooled with fillets, scrolling foliage, fan tools, all around a central doublure inset light gray silk pastedown, the front with red and black printed design incorporating the author and illustrator's name and title in illustration (i.e. on silk), and the rear with related design without lettering. The two free end-papers are formed from the original illustrated end-papers. The text volume, **numbered 46, is ONE OF 100 COPIES, printed on "papier du Japon," and a suite of proofs are also printed on Japan paper.** This is Uzanne's best-known work and a classic example of a sumptuously illustrated work published in a small edition, where the author worked in close collaboration with the illustrator. Proofs before text of the tinted illustrations, all by Paul Avril. Title printed in red and black with a vignetter in blue, half-title is signed by Paul Avril. A wonderful binding, with the Jansenist concept of plain outside and burst of decoration on the inside. Housed in contemporary marbled-covered slipcase. Binding and book are fine with slight wearing on outer joint of front cover (not weakening). A lasting rarity thus. (3350) \$3,250.00



28. **[Bagguley, George- Binding]** Keats, John. **The Sonnets**. n.p., circa 1900. Quarto, 8 ¾ x 7 ¾ inches. **Superbly bound by Bagguley of Newcastle-under-Lyme** (stamped in gilt on front lower dentelle), in full deep blue crushed morocco with stunning gilt-tooled central "snowflake" design on both covers composed of floral, foliate and pointillé tools, enclosed by broad borders of leaf rolls with floral corner- and centerpieces within rules, the spine gilt in six compartments and titled in one, gilt ruled dentelles with floral and pointillé corner-pieces. A rare and published edition, without credit to publisher, date or imprint, but this is evidently how the book was published (we found another copy with similar lack of publishing details). Half-title and exquisite woodcut title border and decorative initials to each sonnet. A **FINELY-BOUND COPY**, printed on handmade Whatman paper watermarked "1900." George Thomas Bagguley was an accomplished British bookbinder whose bindings are competitively collected. Born in 1860, Bagguley was a bookseller and bookbinder on High Street, and the son of late Henry Bagguley. Provenance: W.A. Foyle, Beeleigh Abbey, bookseller and collector, with his gilt morocco bookplate; Robin de Beaumont, noted rare book collector, scholar, and bookseller. Fine condition. (6607) \$5,500.00





29. **[Beardsley, Aubrey- Extremely 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 ¼ 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. Cornerstone for Beardsley collection. Original folders frayed, plates fine. (6451) \$5,250.00



30. **[Bell, Robert Anning- Original Art] Tailpiece to "Shorter Lyrics."**

5 1/2 x 4 inches. Original pen and ink tailpiece used as a tail-piece for a George Bell edition of Percy Bysshe Shelley's "Shorter Lyrics," p. 129. The drawing features a female figure amongst flowers, wearing a long flowing dress which is heightened in white, and also at the base. Matted with gold bordering and framed. Holograph description on back. Robert Anning Bell, noted Arts and Crafts artist and designer at the Turn of the Century. Four-line contemporary holograph inscriptions on back by an unknown hand (or maybe two). (6615) \$1,500.00

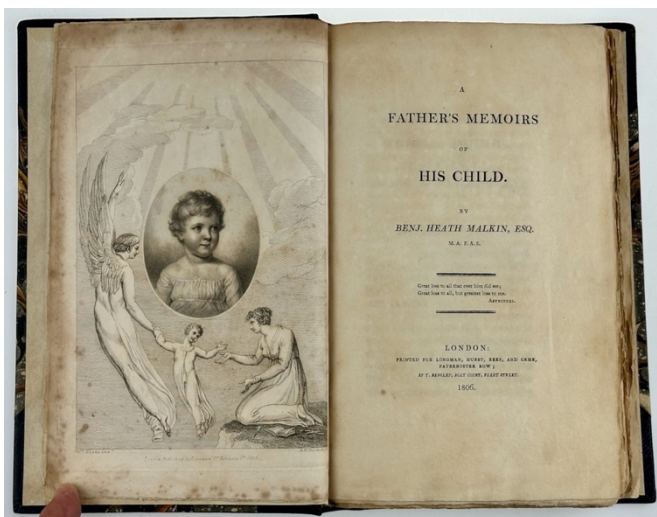
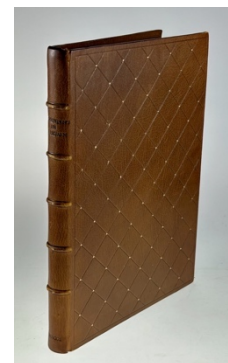


31. **[Bell, Robert Anning- Original Art] Pen and Ink Illustration for Grimm's Household Tales.** 1911. Offered here is an original pen and ink illustration by Robert Anning Bell (7 1/2 x 5 1/2 inches image size), signed by Bell in full in pencil, lower right. The illustration is for a J.M. Dent edition of "Grimm's Household Tale," featuring "King Griselbeard" and a maiden, the former pointing to a distant city. Drawing is heightened in white. Bell, noted English Arts & Crafts artist and designer, was chief of the Glasgow School of Art from 1918 to 1924. Drawing is heightened in white in a few places by the artist. With typed note mounted on back from Robin de Beaumont, dated 1962. Wood frame with matte. (6613) \$1,500.00



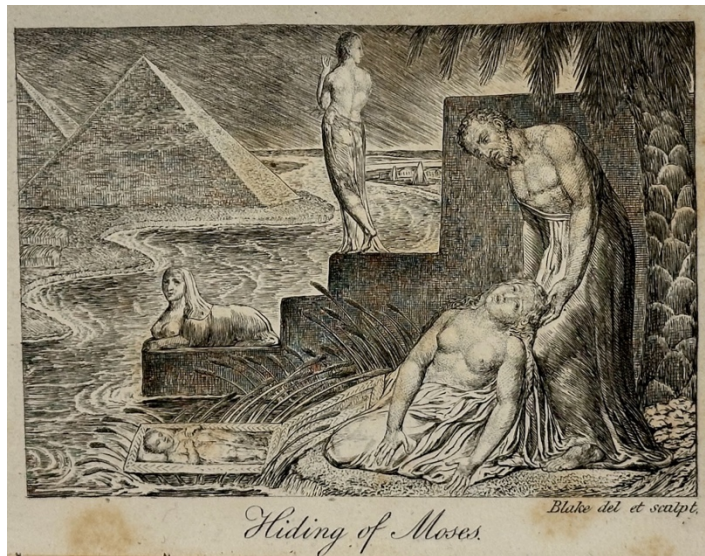
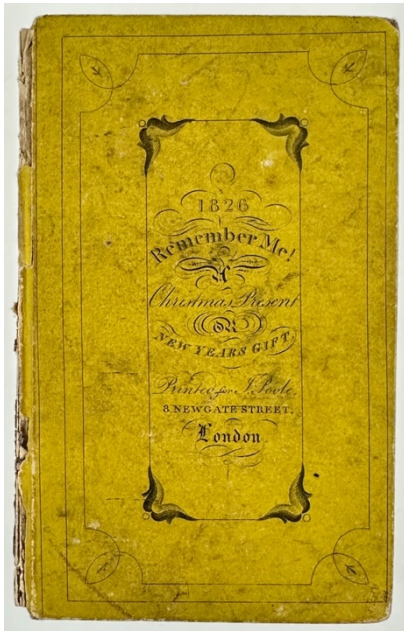
32. **[Bell, Robert Anning- Original Art] Pen and Ink Drawing.** An original and early pen and ink drawing measuring 6 x 4 1/2 inches (image size) by Robert Anning Bell, English Arts & Crafts artist and designer, depicting four fairy figures and a baby, from Act II. Scene I of "A Midsummer Night's Dream" by Shakespeare, in pen and ink, with a few daubs heightened in white, undated, but 1895. A very expressive and representative illustration by this master of book illustration at the Turn of the Century in England. House in its "original" Arts & Crafts wood frame, with the framer's original label, "City Frame Company, etc" and a note opposite in a modern hand: "In its original frame with this label." Fine. (6614) \$1,850.00

33. **[Bookbinding- Maggs & Co.] Bookbinding in Great Britain, 16- 20th Century.** London: Maggs Bros, [1960's]. 4to. Finely bound "in full crushed brown morocco with all-over diamond design embossed in rule, and with gilt dots on each corner. Fully illustrated, one of the more comprehensive and informative catalogs of bookbindings, with far-reaching appeal. Near fine. (6662) \$375.00



34. **[Blake, William- First Recorded Account of Blake by a Contemporary]** Malkin, Benjamin Heath. **A Father's Memoirs of his Child.** London: Longman, Hurst, Rees and Orne, by T. Bentley, 1806. First Edition. 172pp. Modern half morocco, with spine gilt in five raised bands and compartments, pages uncut. Half-title, engraved frontispiece by R. H. Cromek after William Blake, and three plates, one a folding map. Contains the first recorded account of Blake's life by a contemporary. Malkin knew Blake well, and herein devotes 24pp. in the preface to an account of his friend's life and genius, largely recorded from conversations with Blake himself. **The preface also contains the first typographic printing of several of Blake's poems, including a variant of "The Tyger."** There is light foxing to plates and occasionally text, short tear to outer margin of p.i/ii. Quite scarce. (6656) \$1,500.00





35. **[Blake, William- One of the Rarest of All Blake Plates, “The Hiding of Moses”]** Remember Me! A New Year’s Gift, or Christmas Present, 1826. London: J. Poole, [1825]. Second Issue. 12mo, 5 ¼ x 3 ¾ inches. Bound in the scarce original printed yellow boards, with border design, florets, and wonderful lettering in many different styles on front cover; back cover has same rectangular device and some flourishing, but no lettering. The fragile paper backstrip is no longer present. **The second issue, containing one of the rarest of all Blake’s plates, ‘The Hiding of Moses,’ which was the last plate designed and engraved by Blake himself for a commercial publication.** Originally published in 1824 this is the second issue of the book with no variance in the plate, the contents omitting blank Kalendar leaves and the misnumbered leaves at the end. Engraved plates, including one by Blake, engraved frontispiece, title, Kalendar with title and 12 months incorporating vignettes, and Raphael’s ‘Virgin & Child’ on four leaves printed on both sides. Contains eight pagers of engraved music, 11 engraved plates, the one by Blake at p.32, as well as eight hand-colored botanical plates. There is some foxing and marginal water-staining (worse towards end, and particularly to plate ‘The Storm’ at p.275). This rare book is preserved in modern cloth drop-back box. Most scarce. (6657) \$5,500.00

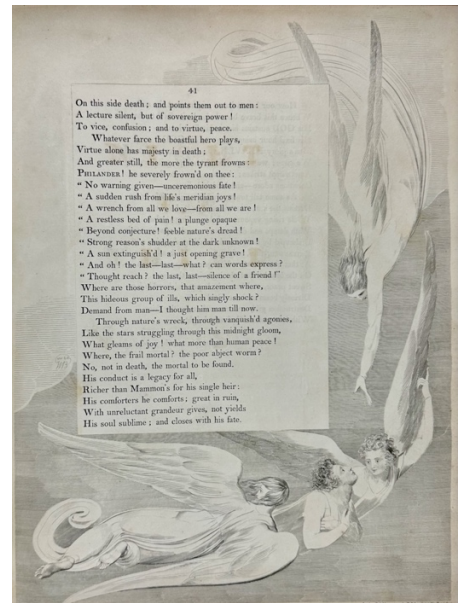
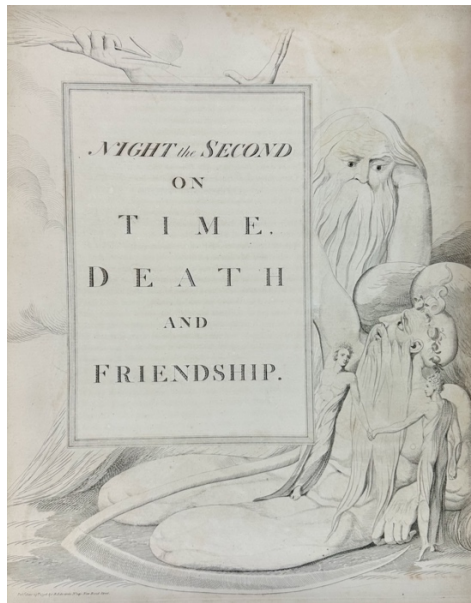
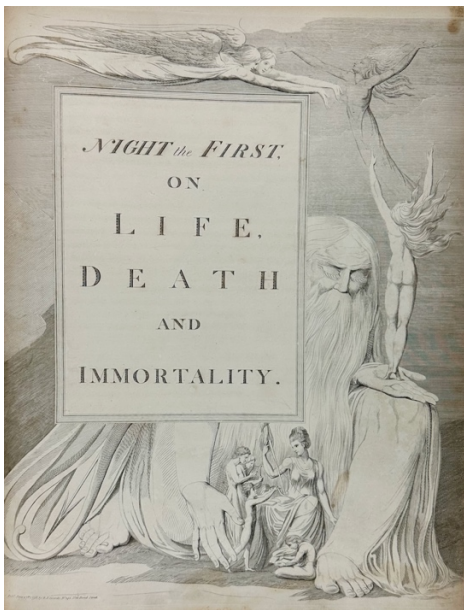


36. **[Blake, William- Superb Contemporary 17th Century Binding by the Charity School Binder]** The Ladies Charity School-house Roll of Highgate; or a Subscription of many Noble, well-disposed Ladies for the ease of carrying of it on. London: The Ladies Charity School, [1670]. First Edition. 8vo. **Bound in a wonderful contemporary 17th Century dark brown morocco binding, probably by the Charity School Binder, with central gilt lozenge and panel, surrounded by flowers, leaves, vases, and parrot’s-head tool; raised spine bands, richly gilt spine. All edges gilt. With four engraved plates, by William Blake, and a drop-head title.** There is a small loss to spine foot, stab marks to fore-edges where ties were, one plate with ink ‘17’ to upper corner, lacking petition leaf



and final blank, previous owner’s ink signature to verso of one plate, faint staining to C2 & C3, lacking front free endpaper. There is slight bumping to corners and spine extremities. With all, and considering age, a well-preserved and impressive Blake item, in its earliest binding. Regarding the four plates, entitled “Father Time”, “Charity,” “Front Elevation of the School” and “Butterflies,” copies frequently lack one or more plate since they were used as receipts and “hung up in the School-house.” Interestingly, William Blake’s father lived in Covent Garden, was a woollen draper, and the son of Francis Blake of Highgate, who was the founder and house-keeper of the Ladies Charity School on Highgate Hill. Provenance: Early ink signature of Hannah Pettifer. Ink signature of David Davies, dated 1799. (6649) \$4,750.00





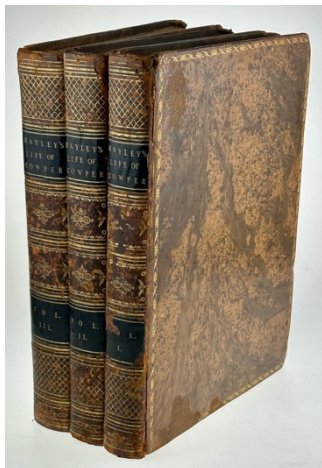
37. [Blake, William- "Night Thoughts," With Rare Explanation Page, and 1874 Prospectus by James Bain] Young, Edward. **The Complaint, and the Consolation; or, Night Thoughts.** London: Published by R. Noble, for R. Edwards, 1797. First Edition. Folio size, 11 x 13 inches. Half red morocco, by Rivière, spine gilt in compartments with six raised bands. Young's masterpiece of this ambitious work, with both the **rare explanation leaf and the exceedingly rare 1874 prospectus by James Bain** soliciting subscriptions for a projected set of reproductions of the original watercolors (never issued). 43 monumental illustrations by Blake, being four part-titles, and **39 stunning full-page illustrations by William Blake after his own designs** around letterpress text in his inimitable flowing, symbolic style. Blake had been commissioned by Edwards to illustrate Young's popular work, and produced 537 watercolors. As a trial these first four sections or "Nights" were published with 43 engravings by Blake; but the book presumably did not sell well, and no further engravings were made. The letterpress 'Explanation' leaf is tipped into the blank leaf following title (usually missing), and the very scarce 1874 prospectus for reproduction set of the original watercolors with specimen leaf bound at end (i.e., 2pp). There are one or two small stains, and occasional marginal soiling, stain to foot of p.viii, small gilt-stamped roan bookplate of Sinclair Hamilton, and book-label of William T. Moore, Blake Collection. Binding a little rubbed, corners slightly worn. A wonderful copy indeed, made more desirable by the accompanying explanation and prospectus. (6651) \$12,500.00



38. [Blake, William- **Two Works Bound Together**] Hayley, William. **Ballads... founded on Anecdotes relating to Animals [bound with] The Death of Abel, by Solomon Gessner.** J. Seagrave & H. Richter, 1803, 1805. First Edition. 8vo. 2 works in 1 vol. Bound in attractive contemporary tree calf, modern spine, original binding gilt design bordering on covers and edges of boards. Featuring half-title, and five superb engraved plates by William Blake (plates 1-3 in second state), and bound together with Gessner, "Solomon, The Death of Abel," translated by Mary Collyer, with four engraved plates, published by H. Richter, 1803. Contemporary ink signature of Mary Zenor to head of both titles, light foxing, binding a little rubbed, small bump to fore-edge of upper cover, expertly rebaced with gilt-ruled spine and morocco label. Four of Hayley's ballads were issued in parts in 1802 with 3 plates by Blake as part of a projected 15 parts to aid Blake's financial state. Due to poor sales no more were issued until this collected edition as an attempt to recover costs. (6655) \$2,250.00



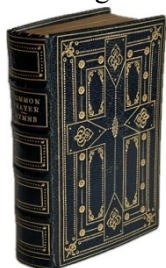
39. **[Blake, William] The Grave, a Poem.** London: T. Bensley for R. Ackermann, 1813 [but John Camden Hotten, 1870]. Third Edition. Large quarto, 14 x 11 inches. Original blind-stamped black cloth, expertly rebaked. Engraved portrait of William Blake by Louis Schiavonetti after T. Phillips and engraved additional pictorial title and 11 plates by Schiavonetti after Blake, tissue guards, list of subscribers. Some light marginal soiling, tight. The third edition is actually quite difficult to find. (6653) \$750.00



40. **[Blake, William] Hayley, William The Life, and Posthumous Writings, of William Cowper,** Chichester: J. Seagrave, 1803-06. Second Edition. 4 vol. in 3. Bound in contemporary tree calf, gilt. Five engraved portraits and plates: four engraved by William Blake after others, and one engraved by Caroline Watson, engraved tail-piece designed and engraved by Blake. This is the second state of the "Weatherhouse" engraving as usual (only a few copies known of the first state) Vol.3 a little browned, engraved bookplate of Mrs. Gosling, spine ends and corners a little worn, joints split. Copies in full contemporary bindings are scarce. (6652) \$1,500.00

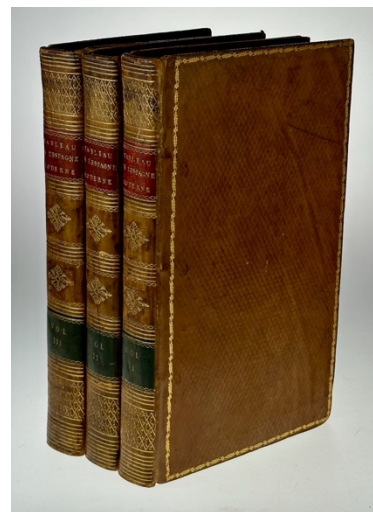


41. **[Blue Sky Press] Morris, William. Sir Galahad, A Christmas Mystery.** Chicago: Blue Sky Press, 1904. First edition thus. Original blue-gray paper covered boards with black printed border design, gilt lettering to cover, decorative endpapers. Printed in red and black throughout, designed by Thomas Wood Stevens. 500 copies, this copy neither numbered nor containing the frontispiece. Fine. (2380) \$175.00



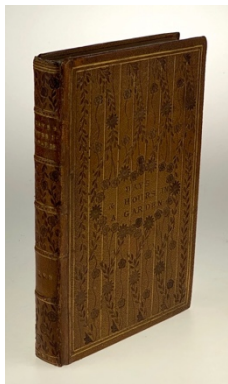
42. **[Book of Common Prayer] Bound with Hymns.** Oxford: University Press, ca 1910. 12mo, 4 x 3 inches. Bound in attractive blue morocco tooled in gilt with cross against a paneled ground with rules (some pointillé), rosettes & other ornaments, gilt spine. Two works in one: vol 1, printed on India paper. All edges finely gilt. Scarce edition. (6659) \$375.00

43. **[Bourgoing, Jean-Francois- First English Edition of Tableau] Tableau de l'Espagne Moderne. Quatrieme edition.** Paris and London: Paris, printed 1807: London, reprinted for John Stockdale, Piccadilly. 1808, 1807, 1808. Three volumes. x, 404 pp; 435, [3]pp; 444, 24pp Routes des Postes. Attractive contemporary diced calf, gilt decorated spines with red and dark green morocco labels. With the armorial bookplate of Sir William Chatterton, Bart. This is the first edition in English of Bourgoing's updated 1807 edition of his Tableau de l'Espagne Moderne. The title calls for an atlas volume, but this seems to have been issued separately, is very rare, and as often is not present in offerings of the set. 'The publication of a fourth edition of [Bourgoing's] work sufficiently attests the degree of estimation in which the author's labours are held among his own countrymen. It is from this improved and enlarged edition, which exhibits a picture of Spain in 1806, and contains many interesting particulars relative to some of the principal actors in the present glorious revolution, that this translation has been executed' (translator's preface, I pp. iv-v). (6562) \$750.00

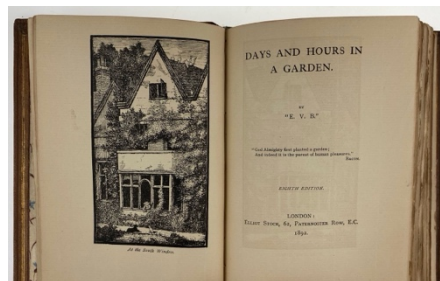


44. **[Boyle, Eleanor Vere- Scarce First Edition] Austin, Sarah. The Story Without an End.** London: Sampson Low, Son, and Marston, 1868. First edition. Original reddish-brown cloth with superb gilt and black stamped cover design of dragonflies, gilt lettering on cover and spine. Tinted frontispiece, line drawing on title page, and fifteen exquisite color lithographic plates by Boyle, with printed tissue guards attached at the gutter (three lacking). Line drawings throughout by Boyle. AEG. A wonderfully preserved copy, expertly recased with all the original cloth; a book commonly found disbound, this copy is the scarce first edition, of which few turn up on the market. Near fine, with slight foxing. A rare survival of one of the more cunning and visually pleasing colorplate children's books of the period. (4959) \$750.00





45. **[Boyle, Eleanor Vere (EVB)- Rarity- PRESENTATION COPY TO “MRS. KINGSLEY”]** **Days and Hours in a Garden.** London: Eliot Stock, 1892. Eighth Edition. Superb full brown morocco with an attractive floral design in gilt and blind. Engraved frontispiece, headbands, vignettes and engraved illustrations throughout. **PRESENTATION COPY: “To Mrs. Kingsley, from EVB, Huntercombe Manor, June 22, 1895.”** With special preface where Boyle gives an homage to her Collie, which had just passed away. This work presents her “Garden Story” as experienced from 1882 to 1883. Wonderful binding matching Boyle’s illustrative genius. In superb red folding clamshell box with gilt morocco label, by Sean Richards. (4925) \$1,500.00

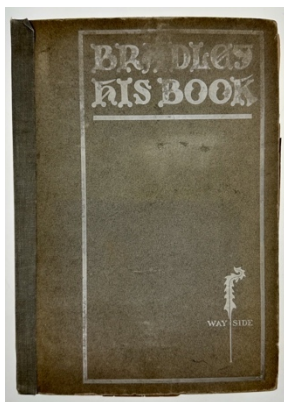


46. **[Boyle, Eleanor Vere]** **Child’s Play.** London: Addey & Co., 1853. Second edition. 4to. Half morocco, black cloth, spine gilt. Additional pictorial hand-colored title page, and 16 hand-colored plates by E.V.B. incorporating nursery rhyme texts, this is the artist’s first book, and initially published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

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



47. **[Boyle, Mary Louisa- Association Copy]** **Woodland Gossip.** London: Thomas McLean, 1864. First edition. Original green cloth with superb gilt illustrated cover and spine. Association Copy: Inscribed on front pastedown, “Mrs. E.V. Boyle from M.L.B., 1865.” **Thus, presented from the author to her cousin and famed**



48. **[Bradley, Will- Extremely Rare Bound (as issued) Complete Set, With Prospectus and Proof Cover]** **Bradley, His Book.** New York: R. H. Russell (and the Wayside Press), 1901. First Edition. Thick quarto, 11 x 8 inches. **THE COMPLETE BOUND SET OF BRADLEY HIS BOOK, AS ISSUED BY R. H. Russell and the Wayside Press.** Gray paper covered boards with borders and leaf emblem, lettering by Will Bradley, spine with contemporary buckram backing. Bradley, His Book. Volume I, No. 1-4; Volume II, No. 1-4, plus separately printed Prospectus and proof of the front cover of Vol. I, No. 1 (with varying features). All as published and first editions, assembled in 1901 by R. H. Russell from the original editions. The first and only book issued featuring all of the “Bradley, His Books,” including the extremely rare last volume (Vol. II, No. 4), which was unfinished, but still issued by Wayside. Rare publisher’s bound complete collection of the entire run of seven issues of Bradley’s influential and striking Art Nouveau journal, which enjoyed incredible success in sales, **PLUS the extant leaves of the**

**unfinished and never-published 8th issue, PLUS the stunning 4-page illustrated original prospectus complete with the tiny subscription blank, PLUS a unique proof of the front cover of Volume I, Number 1 - on a lighter cream stock than the gray paper used for the issue (much crisper, better-printed and more attractive than the actual cover).** Volume I, numbers 1 and 3 are loose as issued (with minor wear), the other 5 issues (plus the unfinished 8th) are hand-sewn into the binding as issued, preserving original covers. Also laid in loose are the prospectus and cover proof (the proof and volume I, Number 3 have some nicking and wear to edges. Very good or better condition; several of the issues have darkening and minor faults to edges; the boards have some darkening and rubbing. (6574) \$4,750.00

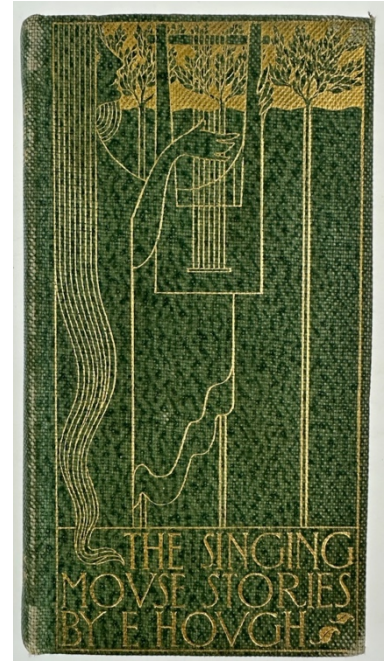






49. **[Bradley, Will- Fine Copy]** Blackmore, R.D. **Fringilla, or Tales in Verse.** Cleveland: The Burrows Brothers, 1895. First edition. Original Holland backed paper covered boards with superb cover illustration by Will Bradley. Double spread title and frontispiece and ten wonderful plates, decorative borders and initials throughout, all by Will Bradley. A fine copy, scarce thus. (4994) \$2,250.00

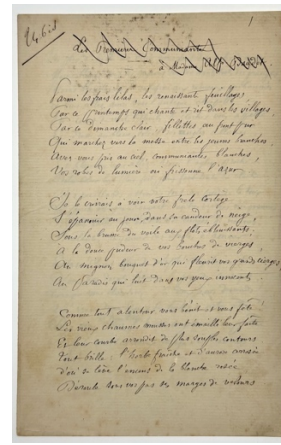
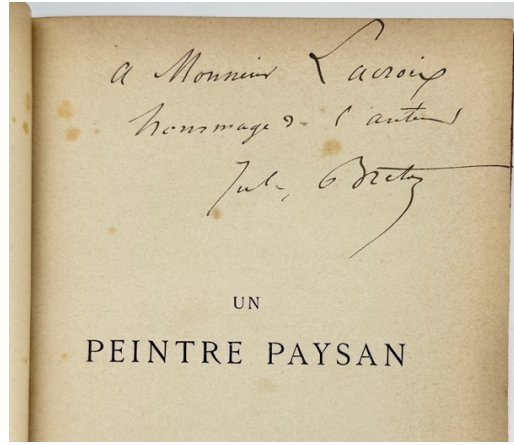
50. **[Bradley, Will- Author's First Book]** Hugh, Emerson. **The Singing Mouse Stories.** Narrow 8vo, measuring 7 x 3 3/4 inches. Emerson Hugh's first book, with stunning cover design by Will Bradley. One of Bradley's most alluring and vividly interpretive cover designs, featuring a distinctively Nouveau and highly stylized gilt stamped design on both covers. The cover shows a profile of a woman with long flowing hair playing a harp, with stylized trees on long trunks highlighted in the negative space behind her, consisting of gilt blocking (with reverse stippling), and on the rear cover, a delightfully playful mouse hovers over several bars of musical notation. The front cover was used in the following year in "Bradley: His Book," vol. 1, no. 2, June, 1896. There is also one tailpiece in the text (among many other line drawings) by Will Bradley, depicting a mouse sitting atop a harp playing with his hands. **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 of a scarce Bradley book with an evocative design. With inscription by "Amy Hurd Sharr, from SHC, Aug 15-'96" (6550) \$1,750.00



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

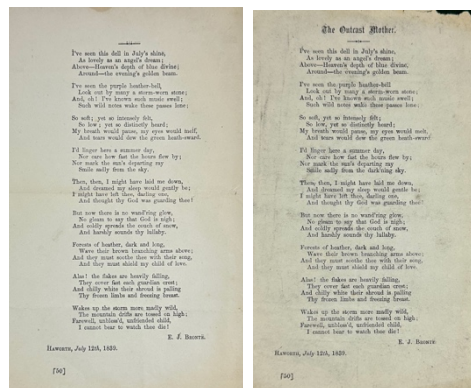
52. **[Bradley, Will- Wayside Press]** A.E. [George William Russell]. **The Earth Breath and Other Poems.** New York and London: John Lane, Sign of the Bodley Head, 1897. Original illustrated paper covered boards, buckram spine with original printed paper label. Attractive sepia-tinted illustration to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





53. **[Breton, Jules- Wonderful Collection of book/art/manuscript] Mini-Collection of Art by Jules Breton.** A small but significant Jules Breton (1827-1906) collection, master 19th-century French painter and poet, considered one of the primary transmitters of rural beauty and idyllic vision in France. He was the favorite painter of Eleanor Roosevelt. Featured here: Breton, Jules. “Un Peintre Paysan,” Paris, Alphonse Lemerre, 1896. First edition, containing a magnificent **sketch by Breton (signed, and dated 1895)**, an early rendering by the artist of his painting in which the woman still has clogs on, while the eventual oil the farm woman has bare feet. **Book also signed and inscribed** on the half-title: “A Monsier Lacroix, homage ... etc., as well as an ALS loosely inserted, March, 1890 to “Cher Monsieur Clarend, regarding receiving his book... on his way to Paries, etc. A **five-page manuscript essay** by Breton written in fountain pen on octavo sheets touching on the painter’s passion for painting. A three-page manuscript poem “Les Premierer Communicants a Madame Alph. Daudet,” a subject which she painted many times to poet Julia Det, in which the title is crossed out, just like the title of the poem. Julia was married to controversial poet Alphonse de Madame Alphonse Det. Last in this collection is a superb, **large etching on parchment** from Breton’s famous painting, “In the Fields, Evening,” 1885, (28 x 24 inches (etching size), 33.5 x 12 (parchment size). The etching is entitled, “The Gleaner (La Glaneuse), and, per an announcement:, “Among the art masterpieces of Paris, few pictures are better known or more admired than Jules Breton’s “Gleaner,” in the Luxembourg Gallery. The magnificent peasant woman represented is not an ordinary studio model disguised in homely attire, but is a portrait drawn in the harvest field at Courrieres, in 1877. Of the etching by Luicen Dautrey, Jules Breton writes: “Because I am completely satisfied with your plate of my ‘Glaneuse,’ will with pleasure sign a selection of the best proofs.” signed by Breton in pen on lower left, below etching, and beside that what looks to be an original sketch of Breton, and to the far right, a presentation from L. Dautrey, “to my great cousin...” (6591) \$2,800.00

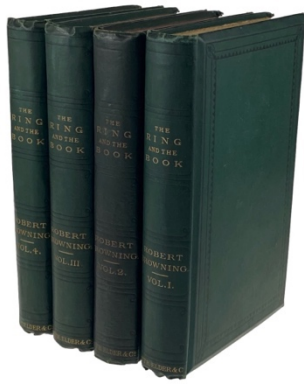
54. **[Bronte, Charlotte and Emily- Very Scarce First American Issue] Poems.** Philadelphia: Lea and Blanchard, 1848. First American Edition. 12mo. iv, (13)-176 pp.; without the 24 pp. ads at rear, only found in a few copies. Bound in the scarce original publisher’s pale green paper-covered boards, lacking paper covering over spine, boards lightly soiled; all edges trimmed; contemporary ownership signature in pencil on front paste-down and on title-page; small crease to bottom corners of pp. 137-146. Smith 1, pp. 14-15 The scarce first American edition, published on August 12, 1848, only two years following the English first issue, and preceding the second English issue. (6576) \$1,250.00



55. **[Bronte, Emily- Two Rare Proof Copies of the “The Outcast Mother,” ca. 1860].** London: The Cornhill Magazine, ca. 1860. Two sheets, 8 x 5 inches and 8 ¾ x 5 ½ in. Offered here are two extremely rare printed proof copies of Emily Bronte’s poem “The Outcast Mother,” which was printed ca. 1860 by *The Cornhill Magazine*. The first proof is untitled, and has no corrections; the other proof is the final proof and has corrections of punctuation and spelling, plus the addition of the word, “Dark’ning” in stanza four, line four. Housed in quarter tan morocco and green cloth fall-down-back box, with chemise, gilt lettering on spine. The poem was first composed by Bronte in Haworth in 1839 under the title “A Farewell to Alexandria,” and the magazine editor at that time, William Makepeace Thackeray, obtained a transcript of the poem around 1860 from

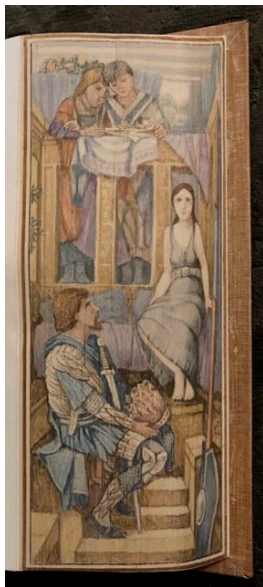
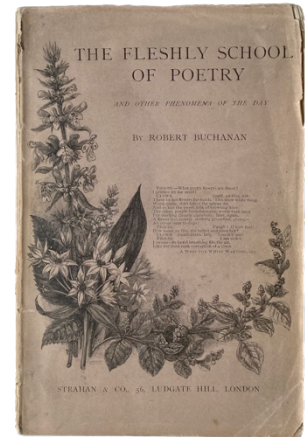
Arthur Bell Nicholls, husband of Charlotte Bronte, who managed the Bronte sister’s manuscripts. The original manuscript poem is found in Emily Bronte’s “Gondal Manuscript” (No. 22), now held in the British Museum. The poem was first published posthumously (Emily died in 1848) in the May, 1860 (Vol. I, p. 616) issue of the *Cornhill Magazine*. There is slight creasing and scattered light wear to each sheet. Very rare, indeed. (6577) \$1,750.00





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

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



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

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

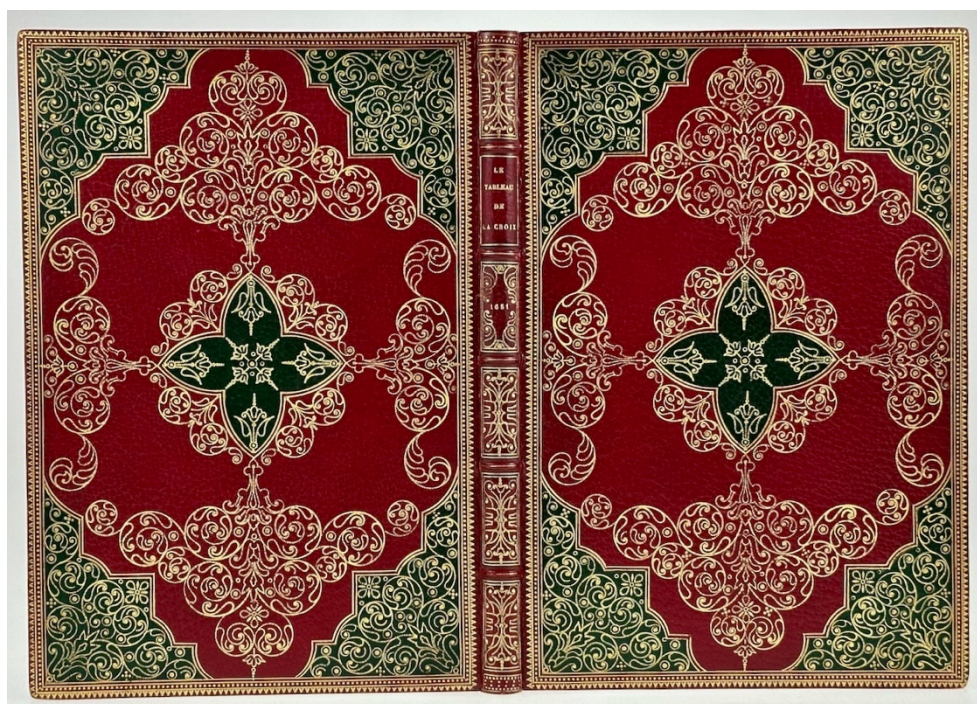






60. **[Cameron, Julia Margaret- Albumin Print of May Du Maurier, with Lengthy Inscription by Cameron]** Stunning Original Albumen Print of May Du Maurier. [Isle of Wight: n.p, [1874]. Offered here is a wonderful, original and very large size albumen print made by Julia Margaret Cameron, one of the most important portraitists of the 19th Century. **The photograph was made when the Du Mauriers visited Cameron at Freshwater, on the Isle of Wight, in 1874.** The portrait captures May with a poignant and soft gaze, in the garden, and clutching a small assemblage of flowers. This fine albumen print in its original card mount measures 14 x 10 inches, and is fine condition. Importantly, the print is inscribed and signed on the mount by Cameron: "From life, registered photograph, copy right, Julia Margaret Cameron, Freshwater, Sep. 1874." Cameron, considered the foremost British portrait photographer of her time, was **commissioned by the Du Mauriers, and in September of 1874, the illustrator and novelist George du Maurier, his wife, and his daughter, May, came to Cameron's home at the village of Freshwater on the Isle of Wight and sat for portraits.** Cameron quotes George du Maurier as saying that her photography "charms me." "How masterly ... are her straightforward, truthful portraits, which are entirely free from false sentiment." "It is they which have made her work immortal in the annals of photography" (Gernsheim). Provenance: George du Maurier, and by descent. (6668) \$15,000.00

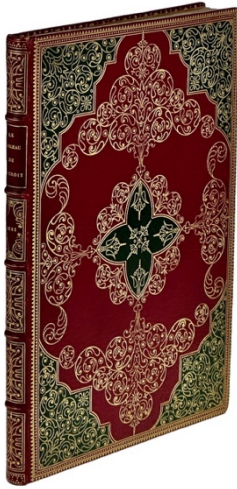
*The Getty Museum, provides this succinct biographical description of Cameron's life and work: "After receiving a camera as a gift, Julia Margaret Cameron began her career in photography at the age of forty-eight. She produced the majority of her work from her home at Freshwater on the Isle of Wight. By the coercive force of her eccentric personality, she enlisted everyone around her as models, from family members to domestic servants and local residents. The wife of a retired jurist, Cameron moved in the highest circles of society in Victorian England. She photographed the intellectuals and leaders within her circle of family and friends, among them the portrait painter George Frederick Watts, the astronomer Sir John Herschel, and the Poet Laureate Alfred, Lord Tennyson. She derived much of her subject inspiration from literature, and her work in turn influenced writers" (Getty Museum)*



61. **[Capé Binding]** Mazot, Francois. **Le Tableau de la Croix]** représenté dans les ceremonies de la Ste. messe... Paris: F. Mazot, 1651. 8vo. Exquisitely bound in 19th century crushed red morocco, by Capé (signed in gilt at foot of front turn-in), covers with onlaid green morocco shaped center and inlaid dark green corner-pieces elaborately and finely tooled in gilt with pointillé flowers, volutes and small gilt dots, spine titled in gilt in compartments with five raised bands and similar gilt tooling, side edges with single gilt fillet ruling, gilt edges to paper. **CONTINUED BELO**

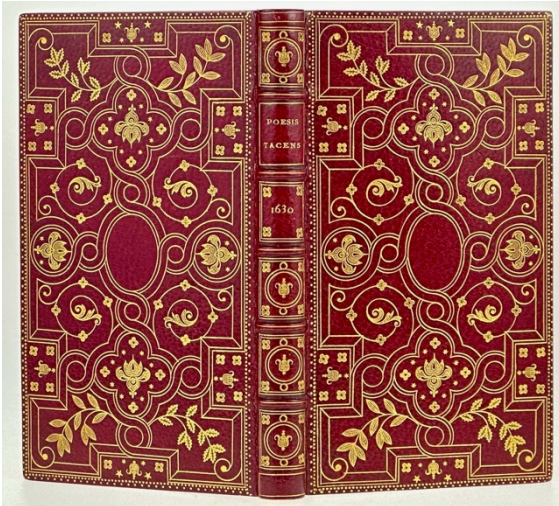


61. [Capé Binding- Continued]

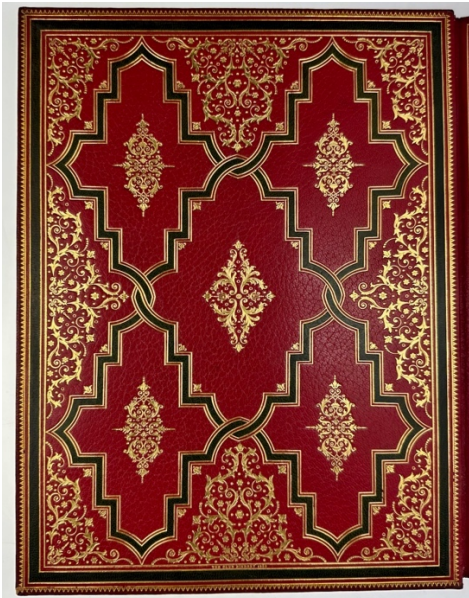


61.- [Continued] Engraved throughout with 43 exquisitely illustrated leaves incorporating pictorial title, dedication, portrait of dedicatee Charles de l'Aubespine by de Gheyn, and 77 plates with text by J.Collin on 40 leaves. A truly magnificent output, all in fine condition. Without note to reader on verso of title and privilege leaf at end, also without plates numbered 36 & 38, not uncommonly seen, and the number of plates appears to vary in editions. A crisp and clean copy in, marbled board slip-case. A lovely binding of this collection of engravings of Saints with flowers and scenes by the celebrated Parisian royal bookbinder Capé, known for his delicate work. In later morocco line, marbled slipcase. Fine. (6666) \$4,750.00

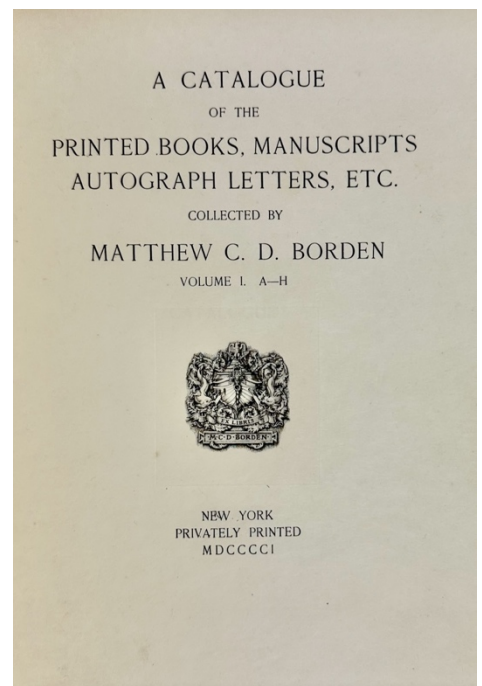
62. [Capé Binding, Superbly Tooled by Marius Michel] Manasser, Daniel. **Poesis Tacens, Pictura Loquens**. Dillingen: Caspar Sutor, 1630. 12mo. 5 x 3 inches. Magnificently bound in 19th century crushed red morocco, by Capé, and finely tooled in gilt by Marius-Michel, featuring an all-over fanfare binding with strapwork, leafy sprays and other small ornaments; spine with title and compartments tooled in gilt with five raised bands, inner gilt dentelles, signed by Capé to head of front free endpaper. Engraved architectural title, coat-of-arms and 11 exquisite full-page illustrations, woodcut initials and tail-pieces. A fabulous and scarce early work examining and presenting the association of poetry to painting, a concept often misunderstood by later followers, who wrongly interpreted Horace's original famous phrase, "ut pictura poeses" ("as is painting, so is poetry") to completely conflate poetry and painting, but not in its original intention which was to try to use aspects of painting as a metaphor to illustrate ways to express beautiful poetry. Among the more prominent of these followers was Daniel Manasser, whose scarce title herewith can be translated, "Silent Poetry and Speaking Pictures," indicating the idea that the "picture" and the "poem" should be seamlessly united together. The Solar-Huth-Abbey Copy (Félix Solar, sale, Paris, 1860, lot 2297 as noted in pencil on front free endpaper); Henry Huth (small morocco book-label); J.R. Abbey, (small morocco book-label). Preserved in later blue cloth drop-back box with red morocco label and Abbey book-label mounted on lid. Most scarce thus. (6665) \$9,500.00



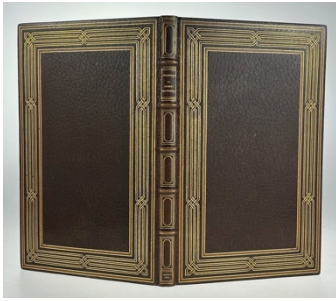




63. **[Club Bindery- Stunning Full Inlaid Doublures, One of Fifteen Total Copies Printed, Finished by Léon Maillard]** Borden, Matthew C. D. **A Catalogue of the Printed Books, Manuscripts, Autograph Letter, Etc. Collected by Matthew C. D. Borden.** New York: Privately Printed, 1901;1905. First and Only Edition. THREE VOLUMES, 4to, 13 x 10 inches. Vol 1, Vol 2: 1902; Vol 3 (the supplement): 1905. A stunning binding with **SIX FULL INLAID DOUBLURES** (see below) of ultimate quality and beauty, as befitting The Club Bindery. This is the vanishingly scarce full catalogue of books in Borden's collection, privately printed for M. C. D. Borden (1842-1912), famed antiquarian book collector and printed-cloth tycoon. The book is of great importance, though little bibliographic information has been written about it, owing to its scarcity. **Only 15 Copies were made, and to our knowledge, no other copies have been located in institutional records, nor are there any auction or sales records of any kind.** This particular copy appears in Tom Boss' "Bound to be the Best, The Club Bindery," Item 24, where he notes: "[This binding] was probably commissioned by Borden for presentation to his friends." He further notes (in a private conversation), that since Borden was an avid customer of the Club Bindery, the binding was certainly finished by Léon Maillard, Club Bindery's finest, and arguably one of the best finishers in the United States. The book has been in private the private possession of a collector for the past 30 years. Expertly bound in full crimson levant morocco, Jansenist, with spine in six compartments, titles, etc, in gilt. The six full size doublures on the inner covers of all three volumes are magnificent, featuring crimson morocco, inlaid black border within gilt fillets, further inlaid black strapwork in a retrospective pattern over the entire doublure, creating compartments within which are large central ornaments made up of small tools, similar tools also making up corner-pieces, large top, bottom and side pieces, crimson morocco free end-papers bordered with double fillets, A.E.G, by the CLUB BINDERY, signed in gilt pallet in the three volumes: [vol 1 & 2]: 1902, and [vol 3, the supplement] 1906. **ONE OF FIFTEEN COPIES ON JAPAN PAPER.** Borden's catalog describes copious fine bindings from Club, Doves, and many other top flight binderies for which he was a client, but this binding, given the immensity of the book, three volumes, and complexity of the inlaid doublures, surely numbers among the elite bindings in his collection. 180pp; 192pp; 140pp. Each volume with an original lithograph drawing by James D. Smillie, dated 1901, numbered, No. 2, etc, all in pencil, by the artist, James David Smillie (1833 – 1909) a prominent American artist, and cofounder of the American Watercolor Society and New York Etching Club. His brother was painter George Henry Smillie. The books are housed in a wonderful red half-morocco slipcase with individual three-part fold-over cloth covered boards as protectors, the whole made by Jacques Desmonts at the MacDonald Bindery, circa 1995, one of the last old-fashioned case makers. With minor wear to covers, internally fine, with the fabulous doublures in "as new" condition. A rarity opportunity to obtain the best of the best rarity. (6629) \$13,500.00

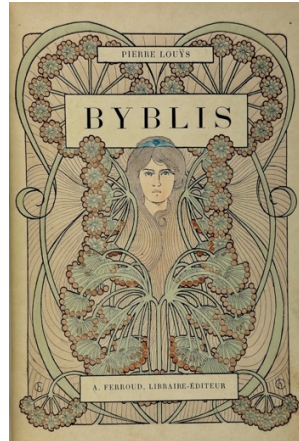






64. **[Club Bindery- The Henry William Poor Copy]** Browning, Robert. **Strafford: An Historical Tragedy.** London: Longman, Rees, Orme, Brown, Green, & Longman, 1837. First Edition. Octavo, 9 x 5 ¾; [vi], [2], 131, [1] pp with four pages of ads dated April 1837. Superbly bound by the Club Bindery in 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 end-papers, 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

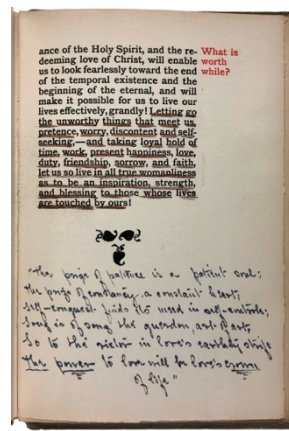
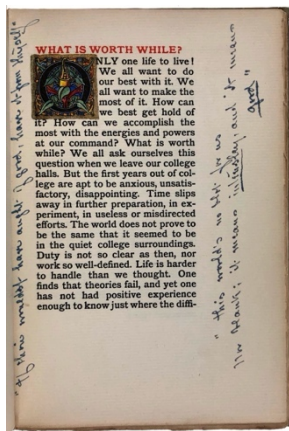
64. **[Club Bindery- The Henry William Poor Copy]** Browning, Robert. **Strafford: An Historical Tragedy.** London: Longman, Rees, Orme, Brown, Green, & Longman, 1837. First Edition. Octavo, 9 x 5 ¾; [vi], [2], 131, [1] pp with four pages of ads dated April 1837. Superbly bound by the Club Bindery in 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 end-papers, 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



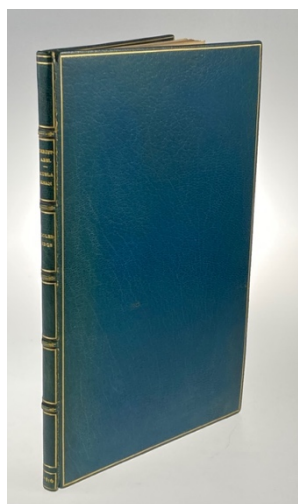
65. **[Club Bindery- Only 20 copies printed with wonderfully hand-colored plates by the artist himself]** Louys, Pierre. **Byblis.** Paris: A. Ferroud, Libraire-Editeur, 1901. Superbly bound by the CLUB BINDERY in full black crushed morocco with elaborate gilt concentric geometric design pattern consisting of isolated rectangles in quadruple fillet 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



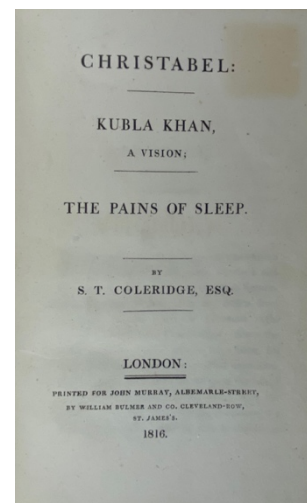
66. **[Cockerell Bookbinding Interest-Arts & Crafts Binding]** **Bookbinding as a School Subject. Stage IV Lettering and Simple Tooling.** Hitchin: G. W. Russell & Son, Educational Leathercraft, n.d. First Edition. Small 8vo, 7 ½ x 5 inches. Expertly bound and tooled in gilt and blindstamp, in full brown morocco with all-over design of flowers, petals and bold gilt dots, on both covers. The original wrappers printed on light green paper are bound-in. A fascinating booklet on the craft of bookbinding by Douglas Cockerell, master bookbinder, one in a series of pamphlets on the craft. Cockerell's prowess in bookbinding extended well beyond his own talent, involving the generous teaching of his skills; his abilities were said to exert "more influence on bookbinding practice and design than any one man has had before." Fine condition. (6604) \$2,250.00



67. [Cole, Averill- Her Copy, Inscribed to Cole from her Mother with Original Watercolor Designs, Extensive Annotations] Brown, Anna Robertson. **What is Worth While?** New York & Boston: Thomas Y. Crowell, 1897. First edition. Original boards with bold gilt cover ornament, title page, and opening initial, designed by Bertram Grosvenor Goodhue, printed “from designs supplied by D. B. Updike [at] The Merrymount Press...” Louise Averill Cole’s Copy, with her signature on front free fly, and bookplate on pastedown. Cole was arguably one of the top women binders in modern American bookbinding history, and this book a fascinating gift to Averill from her mother, on fep: “To my dear little daughter away off in Berlin- on her birthday [Cole’s 20th], June 30, 1900- from her always loving Mummie.” With Cole’s decorative bookplate on front pastedown. The book features a full-size watercolor landscape painting on half-title page, by Q.J. Dearborn, and striking hand-colored title page done in blue, red, green, yellow, and gold on a background of silver paint. Opening initial illuminated in yellow, green, red, blue, and gold. Text is heavily annotated throughout by Cole’s mother in blue pen, as well as many passages underlined in gold. A few passages annotated by Cole herself in pencil (noted below). Back of colophon page features another watercolor landscape, and the back free endpaper features an image of Cole’s mother pasted to it, which has been painted over in watercolor. This book was a gift to Louise Averill Cole from her mother, while she was studying in Berlin in 1900, on her 20th birthday. Cole studied for 8 years abroad, completing a three-year course in bookbinding and finishing under Louis Jacobs and Joseph Hendricks in Brussels, in 1906. Afterwards, she worked and taught with Lady Mary Noble in London, whom she had met through Douglas Cockerell. A fascinating snapshot into Cole’s views on women, and the author, Anna Robertson Brown, was the first woman to earn a doctorate at the University of Pennsylvania. The text of this volume comes from a paper read to the Philadelphia Branch of Association of Collegiate Alumnae. (As with many of Crowell’s publications, “What is Worth While?” was produced as a gift volume. Slight rubbing to edges and spine tips chipped and worn. (4711) \$1,750.00



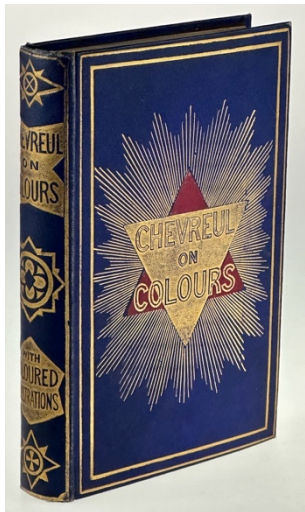
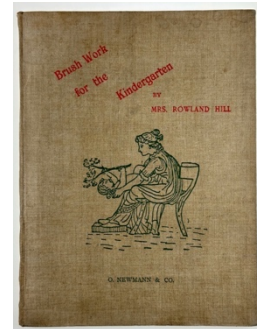
68. [Coleridge, Samuel Taylor- First Edition, Bound by Sangorski and Sutcliffe] **Christabel: Kubla Khan, A Vision; The Pains of Sleep.** London: John Murray, 1816. First Edition. Thin 8vo. Superbly bound in attractive full teal crushed levant with gilt ruling on edges of covers, spine with five raised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



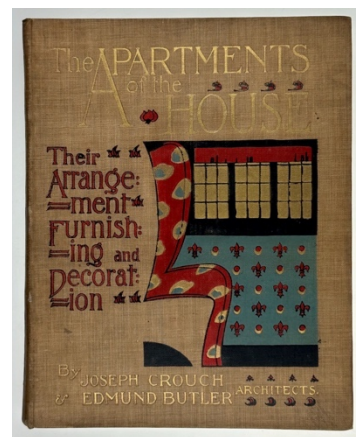
69. **[Color, Design, Decoration- Children's Design via Color- Scarce]** Hill, Mrs. Rowland. **Brush Work for the Kindergarten.** London: O. Newmann & Co., 1894. First Edition. Original publisher's beige fine-wove cloth with attractive cover illustration of mother and child on a chair in the garden stamped in green, lettering in red. Illustrated title page and 33 superb full-page illustrations (listed as plates), over half in full color, 27 in full color with a range of colors, and the rest with full-page line drawings in one color. This is a wonderful book, with exercises and lessons, and seems to have little to no presence on the net, or in our research. No copies located, at time of writing. Near fine. (6598) \$450.00



70. **[Color, Design, Decoration- Stunning Cover]** Chevreul, M. E. **The Laws of Contrast of Color.** London: George Routled and Sons, [ca 1869]. New Edition with Illustrations Printed in Color. 12mo. Original blue cloth with superb bold cover design, "Chevreul on Colors," with two interlocking triangles, one fully stamped in gold, the other (behind it) in red, and starburst gilt lines emanating outward in all directions, spine with elaborate gilt-blocking and lettering in negative spaces behind the gilt. A scarce and important early work on colors, full-page color plates in a striking array of colors. Front hinge cracked, else very good or better. (6595) \$650.00

71. **[Color, Design, Decoration- three books]** **Color in Everyday Rooms [plus] Interior Decorating [plus] Color and Pattern in the Home.** London. Offered here are three excellent books on color in the home: 1) 4to. Ionides, Basil. "Color in Everyday Rooms," Country Life Limited, 1934. With color dust wrapper, publisher's cloth-backed, patterned boards, fully illustrated with photographs. Near fine. 2) 4to. Miller, Duncan. "Interior Decorating, Studio Publications 1944 [1937], cloth backed, color paper covered boards, illustrated with uncommon glossy black and white photographs, very good. 3) 4to. Carrington, Noel. "Color and Pattern in the Home," B. T. Batsford, 1954. First Edition. Superb color dust wrapper, red cloth. Full-page color illustrations, and black and white photographs on glossy paper. Near fine. (6599) \$425.00

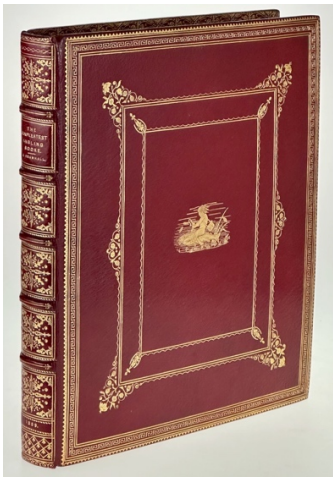
72. **[Color, Design, Decoration- Walter Crane, etc.]** Crouch, Joseph and Edmund Butler. **Extremely Scarce with Superb Fold-Out Mural by Walter Crane] The Apartments of the House.** London: At the Sign of the Unicorn, 1900. First Edition. Small 4to. 197pp. Original publishers tan fine wove cloth with color stamped decorated cover in gold, light blue red and black, gilt lettering to spine, color-stamped publisher's monogram on back. Photogravure frontispiece, six plates, and numerous full-page and text illustrations. Croch and Butler, in partnership from 1885-1902, present their collective ideas into a practical guide on fitting out a moderate-sized middle-class house, at the Turn of the Century. This scarce work has 140 separate illustrations, and most notably, a fold-out mural by WALTER CRANE (on heavy green art paper, opening into three segments), designed to be stenciled on a dining room wall!. We found no copies on the internet at the time of writing. Near fine. (6594) \$1,250.00



73. **[Color, Design, Decoration]** Church, A. H. **Color.** London: Cassell & Company, 1887. New and Enlarged, with Six Colored Plates. 189pp, plus index at back. Original red cloth, gilt lettering on cover and spine. Wonderful full-page color plates throughout. Near fine. (6596) \$150.00

74. **[Color, Design, Decoration]** Wadsworth, John W. **Designing from Plant Forms.** London: Chapman and Hall, Ltd, 1910. First Edition. Royal 8vo. 122pp. Original beige cloth with ornate stamped design on cover in black, decorated endpapers. 60 illustrations, including 59 full-page by Wadsworth in very pleasing, almost Nouveau style. Near fine. (6597) \$175.00





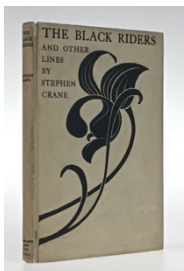
Compleatest Angling Booke -  
 Unique copy in sheets - colored -  
 many proofs & plates in duplicate  
 finished & unfinished - many  
 impressions from ancient wood cuts  
 printed on the reverse of sheets.

Joseph Crawhall

insert in binding  
 W.W.S

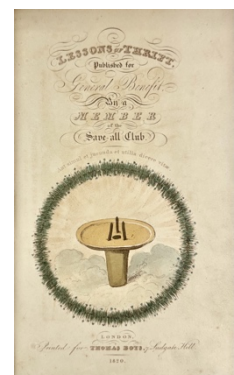


75. [Crawhall, Joseph-Extremely Rare First Printing of Crawhall's First Book, 40 Copies Only- UNIQUE COPY IN SHEETS, HAND-COLORED WITH PROOFS AND LENGTHY CRAWHALL INSCRIPTION EXPLAINING RARITY] **The Compleatest Angling Booke that Ever was Writ.** [Newcastle upon Tyne]: [Printed by and for the author], [1859]. First Edition. Large, thick quarto (10 x 9 inches). **A UNIQUE COPY with signed inscription by the Joseph Crawhall on the paper wrapper: "Compleatest Angling Booke - unique copy in sheets - colored - many proofs & plates in duplicate - finished & unfinished - many impressions from ancient wood cuts printed on the reverse of sheets"** to original wrapper leaf inserted at the front; and below this inscription is written: "insert in binding W.W.S" in a different hand. A monumental production, Extremely rare and privately produced by Crawhall, HIS FIRST BOOK, here bound in stunning full crimson morocco binding richly tooled in gilt, each cover with central angling motif, spine gilt in compartments and with five raised bands, decorative tooled turn-ins, top edges gilt, others uncut, housed in a custom cloth drop-back box. Printed on rectos only (unpaginated), **42 engraved plates**, an original varnish watercolor over pencil of a trout by Joseph Crawhall, mounted on a separate leaf towards the end of the book. Some duplicates in different states, 4 with hand-coloring, most on India paper and mounted, but some tipped-in or pasted on text versos, some other plates (facsimiles, music etc.), numerous vignettes in the text, many hand-colored. Some light foxing and offsetting, near fine. \*\* The author's first book, published anonymously. "A very curious and original work and one of the chief rarities of the angling bibliophile's collection...only forty copies were struck off for private circulation." W & S. Copies appear to vary as to contents. Provenance: John Wilson (bookplate). Aside from the obvious rarity of this first edition (a second edition was published much later, in 1881), the work clearly anticipates Crawhall's antiquarian interests as shown in the old spelling and occasional quaint phrasing, reproductions of material by Izaak Walton or from old manuscripts, and some black letter type specimens. Though not taking on the character of his bold woodblock images and heavy black lines which came later in his career, this book reinforces Crawhall's claim, very early on, as the "father of the of the Arts & Crafts Movement in Britain." (6566) \$8,500.00



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

77. [Cruikshank, Robert- In Original Cloth] **Lessons of Thrift.** 1820. First Edition. 8vo. 10 x 6 1/2 inches. Bound in the original cloth, paper spine label, uncut. Hand-colored engraved title and 12 hand-colored aquatint plates by Robert Cruikshank, advertisement leaf at end (often lacking), some light soiling and browning, plates a little offset, spine faded, corners bumped. Scarce in original cloth. (6636) \$750.00

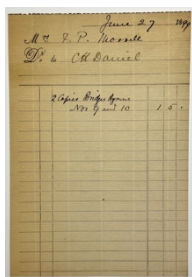
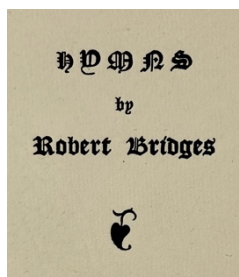






78. **[Cruikshank, George- In Original Boards]** Combe (William) **The Tour of Doctor Prosody**. London, Edinburgh & Glasgow: 1821. First Edition. Uncut in original drab boards. Frontispiece and 19 plates, all hand-colored aquatints, the frontispiece by George Cruikshank, the others by Charles Williams and William Read, the plates bound together immediately after the 'advertisement to the reader' leaf and before the text, occasional spotting, frontispiece slightly offset on title. Spine chipped and repaired, neatly titled in manuscript on spine, preserved in modern cloth drop-back box. Provenance: Henry C. Taylor (bookplate) - who bequeathed a large part of his library to the Beinecke Library. (6634) \$1,250.00

79. **[Cruikshank, George]** Combe, William. **The Life of Napoleon, a Hudibrastic Poem in Fifteen Cantos, by Doctor Syntax**. 1815. First Edition. 8vo. Superbly bound in crimson morocco with triple fillet gilt border ruling, and intricate spine gilt tooling on panels and tops of bands, ornate gilt tooled dentelles, **by Rivière**. Wonderfully illustrated with copious hand-colored aquatint plates, containing hand-colored aquatint pictorial title and 29 plates by George Cruikshank, text lightly browned with offsetting from plates. Near fine. (6635) \$2,850.00



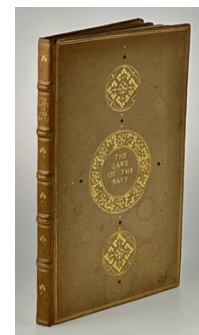
80. **[Daniel Press- With handwritten receipt from C. H. Daniel laid-in]** Hymns. Oxford: Henry Daniel, Daniel Press, 1899. First Edition. Original printed light green wrappers, untrimmed as issued with title, author and date on front cover and woodcut publisher's device on rear cover. **With original handwritten receipt from Ch. H. Daniel to Mrs. F. P. Morrell of Black Hall, Oxford (dated June 27, 1899)**, denoting two copies purchased, and the price, as well as citing that these were copies 9 and 10. Of only 150 copies printed, this is number "x." There were only five publications printed by Henry Daniel in Oxford, while he was bursar of Worcester College. The

words of the first fourteen hymns were first printed in a small pamphlet in 1897 by the Clarendon Press, and the last fifteen first published here. Near fine. (6625) \$750.00



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

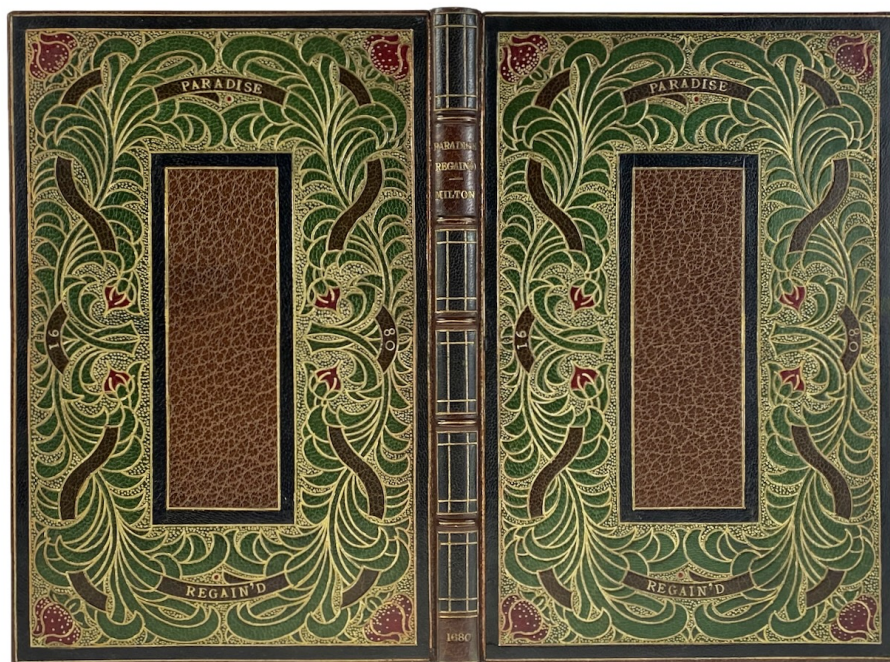
82. **[De Sauty, Alfred- Binding; Inscribed]** Hopwood, Rear Admiral Ronald A. **The Laws of the Navy**. Devonport: Hiorns and Miller, 1898. Third Impression. 8vo, 8 x 5 1/2 inches. Inscribed by the author opposite the title page: "Daisy from the Author," and Hopwood's signature appears on the tail of the final leaf, as well. With a loosely inserted handwritten poem from the author, titled 'Let's' and beginning with the line 'There need'nt be dissensions, and there need'nt be unrest.'. This appears to be an original and unpublished work from the author. In addition, in what appears to be a separate hand, there is a small handwritten "Plan of Homograph" page (potentially excised from a separate work), with 14 small watercolor illustrations of a sailor making code with a wand and sheet. The verso features a description of signals to be utilized at night. **[on Next Page]**





82. [De Sauty, Alfred- Binding; Inscribed—CONTINUED

Bound in full tan morocco by Alfred de Sauty, featuring a signature Arts & Crafts-style de Sauty design, with the title of the book to the front center board, surrounded with a roundel gilt flowers and leaves. On top and bottom, there are small circular ornaments with similar floral & leaf tooling. Small inlaid green dots accent the design. Five bands to spine, with title to second compartments and small gilt clover to remaining compartments. Gilt-ruled turn-ins with de Sauty's standard grey end-papers. All edges gilt. With the publisher's original thick paper wraps bound in at rear. Bookplate of Egerton Parker to the front pastedown. Measures approx. 5.5" x 8.25". Some toning to board perimeters, with some light spots to front board, and a darker mark to rear board. Spine toned, bumping to corners of rear board. This is quite a wonderful package, including a nice presentation by the author, a highly decorated Navy officer, acclaimed in 1941 a "poet laureate of the Royal Navy" by Time Magazine. Time gave this collection of poetry "precedence among Navy men even over Kipling's 'If', due to its inclusion of good-natured military advice." Very good, with some light spotting as mentioned to covers. (6578) \$1,250.00



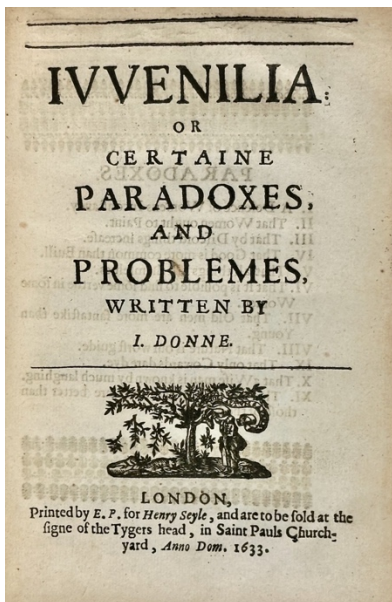
83. [De Sauty, Alfred- Binding] Milton, John. **Paradise Regain'd. A Poem. In IV Books. To Which is Added Samson Agonistes.** London: John Starkey, 1860. Second Edition. 12mo. 6 ½ x 4 ½ inches. A beautiful De Sauty binding on the true Second Edition of Milton's renowned "sequel," in contrast to "Paradise Lost," which was more ornate in style and decorative in its verse, "Paradise Regained" is carried out in a simpler style, reducing poetic devices such as simile and deploying a simpler syntax. Bound in rich late 19th Century brown levant completely covered with a swirling green morocco inlay background on both covers, and with gilt stippling and leafy foliage as well as red morocco inlay buds and brown morocco stems. An extremely intricate and strikingly appealing binding design by de Sauty, for which he was renowned. There are black morocco inlay borders and a central panel of brown levant within a black inlay frame. Spine with six compartments, black inlays in five compartments with geometric gilt fillets, gilt-titling. Signed in gilt by De Sauty on front dentelle. This is an exquisite binding on a historically significant book, with a wonderful provenance, coming from the famous Howard T. Goodwin Sale, known as the collector of the "rarest books and the most sumptuous editions of the works of favorite author," and was considered the "finest collection of books ever offered at public sale at that time. Of De Sauty, Sarah Prideaux notes "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 (i.e. pontille) tooling of which he seems particularly fond." With the bookplate of James Cox Brady, signed in the print by the artist, Charles Selkirk, 1908. A fine copy of a most delightful binding and book. (6217) \$5,250.00





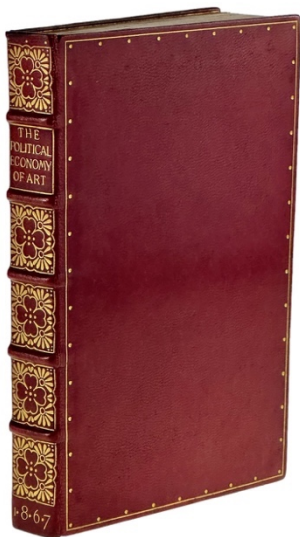
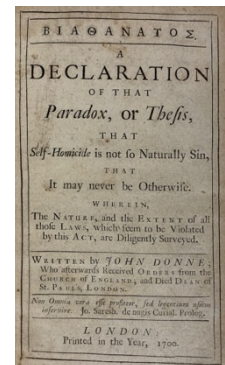
84. **[De Sauty, Binding- Stunning Elaborately Inlaid]** Keats, John **Poems**. London: Vale Press, 1898. First Edition Thus. Two volumes. Fine Condition. **An utterly magnificent, elaborately inlaid binding (both covers and spine) by the renowned English (and later American) bookbinder, Alfred de Sauty**,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





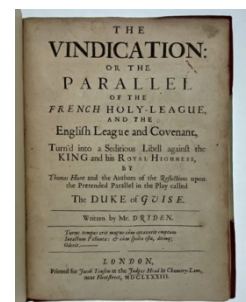
85. [Donne, John- Scarce First Edition, Donne's Earliest Works of Prose] **Juvenilia Or Certaine Paradoxes, and Problemes.** London: Printed by E[lizabeth]. P[urslowe] for Henry Seyle, 1633. First Edition. 7 ½ x 5 ¼ inches. Contemporary attractive dark brown calf, carefully rebacked to match style, raised bands, later brown morocco label. [32] leaves (including first blank). **The scarce FIRST EDITION**, with Licenses granted to Henry Herbert on versos of F1 and H4. This is the first printing of Donne's earliest works of prose, called by Keynes "clever and entertaining trifles, that date prior to 1600, during the more wanton period of their author's life." 11 Paradoxes are examined here, including "A Defence of Women's Inconstancy," "that Women ought to Pain," and "That the gifts of the Body are better than those of the Minde." As well, 10 Problems are given, among them, "Why have Bastards best Fortunes," "Why Puritans Make Long Sermons," and "Why are the Fairest fastest." In a fascinating historical turn, Henry Herbert was later called before the Star Chamber to answer for what Keynes calls, referring to the Paradoxes and Problems, and "their rather free nature." A very scarce Donne title to find in any presentable condition, and our copy comes in a very sound, tight contemporary and quite pleasing binding with only faint offsetting to first and last leaves, lower corner of one page neatly cut off (well away from text. A FINE COPY INTERNALLY, clean and bright. (6575) \$5,200.00

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

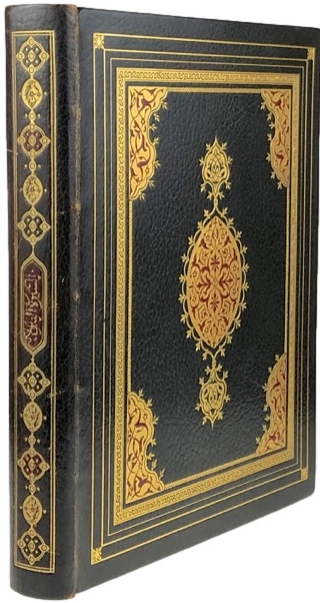


87. [Doves Bindery] Ruskin, John. **The Political Economy of Art: Being the Substance of Two Lectures Delivered at Manchester, July 10th and 13th, 1857.** London: Smith, Elder & Company, 1857. First Edition. 4 ½ x 7 inches. **Beautifully bound by the Doves Bindery, signed in gilt pallet on rear turn-in, "THE \* DOVES \* BINDERY, 19 C - S 02,** in full mahogany red crushed and polished morocco, with rectangular gilt fillet line and dot border patterning on both covers, spine with five raised bands and superb gilt-tooled floral designs composed of a large gilt flower roundel tool to center and solid gilt petals creating a secondary flower in each corner, on five of six panels, the second of which containing the title, and the bottom panel with design and date. Interestingly, the date "1867" appears in gilt at the base of the spine, a curious oversight, as the book is certainly the first edition, with 1857 appearing on the title page. All edges gilt, with page edges gauffered with a dot roll. Side edges of morocco borders with single gilt fillet ruling. Some light rubbing to edges and spotting to rear board. Offsetting to end-papers. Tidcombe 524. (6621) \$3,850.00

88. [Dryden, John] **The Vindication; Or, the Parallel of the French Holy-League and the English League and Covenant, Turn'd into a Seditious Libell against the King and his royal Highness.** London: Jacob Tonson, 1683. First Edition. Bound in attractive three-quarter red-brown crushed morocco, light gray paper-covered boards. 60pp, first blank lacking as often seen. This is Dryden's reply to Hunt and Shadwell's "reflections" on the political overtones of his (Dryden's) "Duke of Guise." A nicely preserved copy with small tears in margin of last leaf. (6218) \$500.00

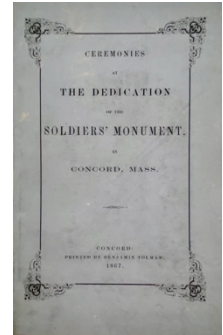






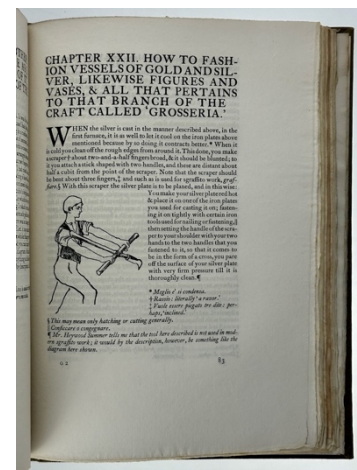
89. **[Durvand Binding]** Dinet, E., Sliman Ben Ibrahim Mohammed Prophete D'Allah. Paris: L'Edition D'Art, H. Piazza, 1918. First edition thus. Thick folio size. Exquisitely bound by Durvand, master French binder in the late 19th and early 20th Centuries, known for his elaborate and technically excellent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

90. **[Emerson, Ralph Waldo- With Albumen Print Frontispiece]** **Ceremonies at the Dedication of the Soldiers' Monument, in Concord, Mass.** Concord: Benjamin Tolman, 1867. First Edition, First Printing. 12mo. Original publisher's light purple printed card paper wrappers. 75pp. Contains, as issued, a mounted albumen photographic frontispiece by A. H. Folsom, of Roxbury, Mass, showing the monument. This account describes the proceedings and history of the dedication of the monument to Concord's Civil War soldiers, as well as the actual address given by Emerson (pp. 29-63) and remarks following. A fresh, bright copy with minor exterior soil, minor wormhole marks to back cover, with minor damage to last 4 leaves, but otherwise clean and bright. Very scarce. (6195) \$550.00



91. **[Essex House Press- One of 125 Copies, Printed on Real Vellum]** Tennyson, Alfred. **Maud.** Campden: Essex House Press, 1905. First Edition. 12mo. Finely bound in publishers full stiff vellum with blind-stamped design of rose, "Soul is Form" on front cover, gilt lettered spine. The scarce and first edition by Essex House Press, **printed on real vellum**, 76 pages. Exquisite full-page colored frontispiece illustration by Reginald Savage from a design by Laurence Housman, and cut on wood by Clemence Housman. Large, colored colophon illustration, at end. Very fine condition. Scarce thus. (6569) \$2,500.00

92. **[Essex House Press]** Cellini, Benvenuto. **The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture.** London: Essex House Press, 1898. First Edition Thus. 4to. 164pp. Original publisher's smooth brown buckram, printed paper label on spine with vignette. 11 superb plates with a few text illustrations. # 75 of 600 copies on handmade paper. A wonderful and descriptive treatise on metal work and sculpture, from into English from the Italian of the Marcian Codex by C. R. Ashbee, and printed by him at the Guild's Press at Essex House, with assistance of Laurence Hodson "who sought to keep living the traditions of good printing refounded by William Morris, the master craftsman, and likewise of T. Binning & J Tippett, compositors, and S. Mowlem, pressman, who came to Essex House from the Kelmscott Press to that end. Begun April, 1898; finished October, 1898." With the superb decorative bookplate of J. W. R. Borcklebank (1869-1926), noted artist and Michael. A. E. Franklin, noted collector. A fine copy, the best copy we have encountered. (6572) \$350.00



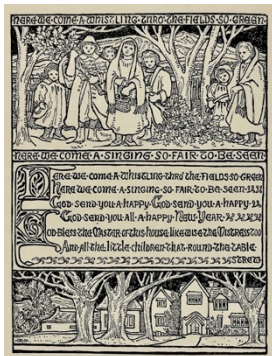
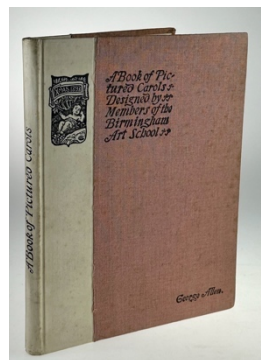
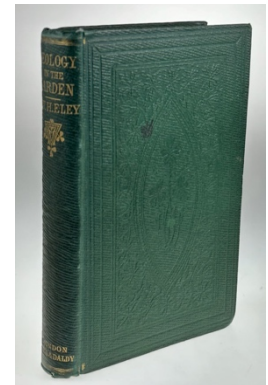




93. **[Fore-Edge Painting- Pre-Raphaelite]** Tennyson, Alfred. **Poems**. London: Macmillan, 1894. First edition thus. Attractively bound in full crushed maroon morocco with central armorial gilt design on both covers, five raised bands on spine with lettering in Arts and Crafts motif. With a gorgeous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

94. **[Garden]** Rennie, James. **Alphabet of Botany, for the Use of Beginners**. London: William Orr, 1833. 12mo, xx, 122pp., preliminary advert leaf. In the publisher's original dark green glazed linen boards (very early cloth binding!) with printed paper label on the cover, a vignette woodcut on title page, and woodcut text illustrations. A very good copy of the scarce first edition. James Rennie (1787-1867) graduated from Glasgow University where he initially studied natural sciences, moved to London in 1821, and between 1830 to 1834, was professor of natural history and zoology at King's College. He emigrated to Australia in 1840, headed up the College High School in Elizabeth Street, Sydney, with an emphasis on the arts and natural history. The second series of 'Alphabet' books of which Rennie "proposed to publish a volume or part every two or three months." They were designed to improve on the 'Library of Useful Knowledge' which he thought too abstruse, and ill-adapted for beginners. Very good with slight nick, wear to spine. Most scarce. (6564) \$250.00

95. **[Garden]** Eley, Henry. **Geology in the Garden; Or, the Fossils in the Flint Pebbles**. London: Bell and Daldy, 1859. First Edition. viii, 212pp., 12mo. Original green blind-stamped dark green cloth. Half-title, 12 plates, 2 maps, and 2 section plates. A very good copy of a scarce book by Reverend Henry Eley, who was a little-known Victorian cleric, the Vicar of Broomfield, Essex. The book describes and illustrates, with his own drawings engraved by J R Jobbins, "foraminifera" preserved in flint, which are some of the first recorded from Upper Cretaceous (southeast England). Eley's collection is preserved in The Natural History Museum, London. There are references to Charles Darwin in the text. Near fine. (6563) \$225.00



96. **[Gaskin, Arthur- Very Scarce Large Paper Copy on Japan Vellum]** **A Book of Pictured Carols**. London: George Allen, 1893. First Edition. Large octavo (7 1/2 x 9 1/2 inches). **Limited to 100 copies on Japanese vellum, of which this is #69.** Printed at the Chiswick Press. Original publisher's pink woven cloth, boards quarter cream vellum spine with small "Xmas 1893" illustration by C.M. Gere in black; black lettering to spine and front cover. Designed under the direction of Arthur J. Gaskin by members of the Birmingham Art School. There are 13 carols, each illustrated with a full-page engraving by the following artists:

Florence Rudland, Sidney Meteyard, Agnes P. Manley, and Fred Mason. The Large Paper Copy almost never seen of this beautiful work. With the armorial bookplate of Michael Tomkinson ("Ex libris Michaelis Tomkinson, Franche Hall, Worcestershire") on the front pastedown. Some minor toning and foxing to covers, corners bumped. Internally fine. (6579) \$850.00

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





98. **[Gaskin, Arthur]** Neale, John Mason **Good King Wenceslas**. Birmingham: Cornish Brothers, 1895. First Edition. Original publisher' blue-gray paper covered boards with cover illustration and lettering in black. One of only 125 copies printed. Five full-page illustrations, and one fully decorated border design surrounding a poem, with header illustration, all by Arthur Gaskin, noted 1890's illustrator, painter and designer, and member of the Birmingham Group of artists. Gaskin produced woodcut illustrations for William Morris' Kelmscott press, the latter supplying a full-page introduction to this work, saying "...I cannot help saying [the pictures] have given me very much pleasure, both as achievements in themselves and as giving hopes of a turn towards the ornamental side of illustration, which is most desirable." A very good copy, often seen much worse, with slight paper loss to spine, slight cover soiling, near fine internally, hinges intact, very clean. Quite scarce. (6141) \$475.00



99. **[Gaskin, Georgie Cave]** **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 contemporary morocco backed folders and slipcase as others from the same Gaskin collection in our possession. (6370) \$750.00

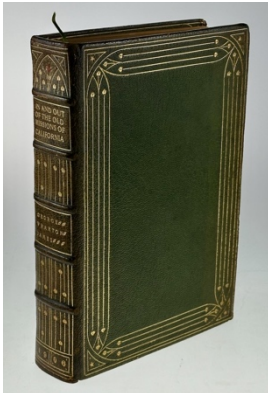
100. **[Gay, John]** **The Shepherd's Week. In Six Pastorals**. London: J. and R. Tonson, 1742. Fifth Edition. Original blue wrappers, stitched at spine. Seven superb etched plates by du Guernier. Uncut, preserved in later cloth folder. 60pp. with four-page Index at end, "Alphabetical List of Names,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



101. **[Gedye Edith- Binding]** Sankey, Ira D. **Sacred and Songs and Solos**. London: Morgan and Scott, circa 1900. First Edition. 8vo, 6 3/4 x 5 1/4 inches, all edges tinted blue. A magnificent binding by **Edith J. Gedye**, accomplished woman bookbinder, who established a workshop at Gaunt House in Bristol at the Turn of the Century. As well, she executed a number of fine bindings with Miss M. Marshall, which were exhibited at the A&CES shows in 1903 and 1907. Bound in full dark blue crushed morocco with a superb all-over gilt design consisting of over 250 onlaid blossoms arrayed in threes, with long vertical gilt stems and leaf patterning, on both covers (a total of 504 separate onlays!). Similar motif on spine in gilt, with "19. E. J. G. 11 appearing at base of spine. Fine condition. A gorgeous binding. Most scarce. (6588) \$3,250.00

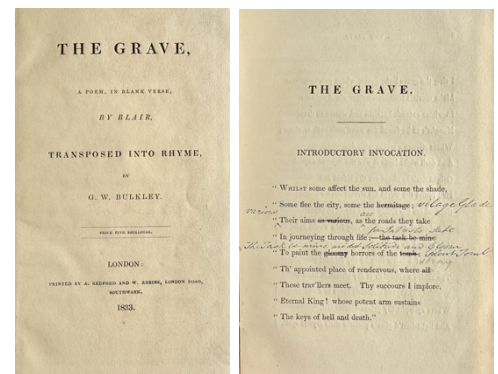


102. **[Goudy, Frederic and Bertha] Jemima Condict, Her Book: Being a Transcript of the Diary of an Essex County Maid During the Revolutionary War.** Newark, New Jersey: Carteret Book Club, Village Press, 1930. First edition. Bound in patterned paper covered boards with beige cloth spine. Limited to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



103. **[Grabau Binding]** James, George Wharton. **In and Out of the Old Missions of California.** Boston: Little, Brown & Co., 1906. Thick octavo: 9 x 6 x 2 inches. Bound in green crushed morocco by John Grabau, with a gilt frame to the covers, accented with small stylized leaves and gilt stars, five bands to spine with title to second compartment and author in gilt to fourth compartment, with remaining compartments decorated with a vertical design of multiple vertical gilt fillets, accented with leaves, culminating with an inlaid red fleur de lis and arching gilt gouges in the first compartment. Gilt ruled turn-ins with light green mottled end-papers. Gift inscription and owner stamp to endpaper. Top edge gilt. Illustrated with 66 black & white plates. Rubbing to edges, bumping to corners, browning to spine. Offsetting to end-papers, light browning to pages. (6583) \$650.00

104. **[Grave, A Poem in Blank Verse; Author's Own Copy (Signed) With Extensive Holograph Corrections]** Bulkley, G. W. [Blair]. **The Grave, Transposed into Rhyme.** London: A. Redefor and W. Robins, 1833. First Edition Thus. 12mo. 58pp. In the publisher's original pale blue polished cloth. Very scarce first edition of this version, **THE AUTHOR'S OWN COPY WITH MANUSCRIPT CORRECTIONS**, signed and dated by Bulkley, and with extensive ink manuscript corrections by him to the first four lines and a few others. Book-label of J. O. Edwards, collector of a renowned archive of English poetry. Exceedingly scarce, with only a few copies located in institutional libraries. (6654) \$2,250.00



105. **[Greenaway, Kate- With Original Drawing of the Renowned John Greenaway Plate Appearing in Book. The Deluxe Edition, Signed by John Greenaway, With Original Drawing by Kate Greenaway]** Spielmann, M. H. and Layard, G. S **Kate Greenaway.** London: Adam and Charles Black, 1905. First Edition. 4to, book: 11 x 8 ¾ inches; Drawing: image size 6 x 6 inches; frame size: 14 ½ x 13 ½ inches. **THE DELUXE EDITION BIOGRAPHY OF KATE GREENAWAY, SIGNED BY JOHN GREENAWAY (HER FATHER), WITH ORIGINAL DRAWING BY KATE GREENAWAY** on the same page, viewable by a cut-away window, as issued (each limited edition book with a different drawing): **AND INCLUDED HERewith, THE FAMOUS ORIGINAL PENCIL DRAWING OF JOHN GREENAWAY BY BIRKET FOSTER (matted and framed)**, the oft-reproduced image of John Greenaway, Kate's father, by the renowned painter and illustrator, Birket Foster, provincially titled, "Wood-Engraver, at Work," on paper

watermarked 1842. Myles Birket Foster, R.W.S. (1825-1899), eminently popular and successful artist, was a fine art painter, and contributed fabulous images to noted books by the Dalziel Brothers and the poets of the period. The Deluxe Edition, with the printed page on verso of half-title, reading: "EDITION DELUXE PRESENTATION COPY." Cream cloth covered beveled boards with blind-stamped decoration and gilt lettering to upper cover and spine. Color pictorial end-papers after a wallpaper design by Kate Greenaway. xix, [1], 300, [4] pp. plus [86] leaves of plates (52 in color; 34 in black and white). The Birket Foster drawing of John Greenaway is housed in a superb mat and frame by Laurence Oxley, Ltd, Fine Art Guild, under conservation glass. Foxing to sketch in book, as often seen. The book is in fine condition. (6618) \$7,500.00

*Foster made this drawing in 1842, while he and John Greenaway were apprentices at Landell's engraving and printing works. The two remained friends for life and, together with fellow apprentice, Edmund Evans, lived in close proximity at Witley, where his daughter, Kate, met Evans, beginning their long and distinguished publishing history together. The use of watermarked Whatman paper suggests that this portrait was not a spur of the moment piece, but a portrait for posterity. Indeed, the drawing comes to us from a private collector whose provenance dates back many years, and prior to that, was in the Greenaway family for over half a century. The image appears for the first time in print in the book in this offering, opposite page 40, [Continued Next Page]*



105. **[Greenaway, Kate- With Original Drawing- Continued**

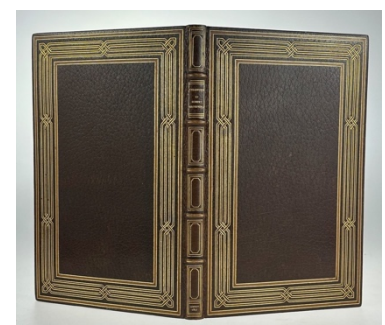
*Spielmann/Layard's superb and comprehensive account of the life and professional record of Kate Greenaway. Punctuating the importance of this drawing and the association of Foster and Greenaway, the Victorian Web writes, "John Greenaway and Birket Foster were colleagues (see Engen 33), and this unusual portrait focuses on the subject's work almost as much as on the subject himself. Greenaway's concentration is palpable. Both men were important in establishing Kate Greenaway's career. The commercial art site which gives details of this portrait's size and date describes the 'miniature drawing' handed down by John Greenaway's son as 'the epitome of what one might consider to be Victorian illustration... combining Birket Foster, Kate Greenaway, and both Father and brother John Greenaway; a key item in Kate Greenaway diction.'"*

106. **[Greenaway, Kate- In Original Pictorial Dust Wrapper]** **Mother Goose, or the Nursery Rhymes.** London: George Routledge and Sons, 1881. First edition, second issue. In extremely rare original tan paper dust wrapper printer with lettering and pictorial illustration by Greenaway. Original lattice patterned decorated beige cloth with cross-hatched green decorative covers, lettering and emblem in red brown on both covers. Olive green end-papers. 48pp. Engraved and printed by Edmund Evans with color sepia illustrations by Kate Greenaway every page. Wrapper very good with minor chips to corners, some darkening. Book near fine with usual slight soiling to covers, internally clean and bright. Hinges unbroken. Scarce thus. (4304) \$1,750.00

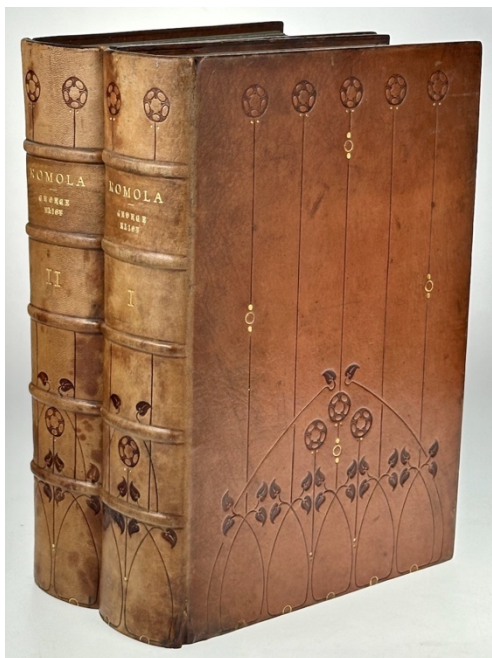


107. **[Gruel, Leon- A Monumental and Stunning Binding]** **D'Assise, Saint Francois. Petites Fleurs.** Paris: Jacques Beltrand, 1913. Large quarto, 14 x 10 ½ inches. **Exquisitely bound by Léon Gruel (1884-1923), renowned French bookbinder, poet and illustrator,** known for his exquisite inlaid decorative bindings of great aesthetic appeal. The binding was commissioned by Charles J. Gillet, and bears his signature and, "Paris, 1913" on the front doublure; as well, signed with Gruel's gilt stamped signature on rear doublure. A stunning mosaic style binding, finely inlaid in multiple colors in full tan crushed and polished morocco on both covers with all over design of rose branches in dark russet morocco and flowers in various pinks and creams, with shoots in green over a border of "basket-weave" impressed into a light brown morocco, and edges in turquoise. The spine composed of a similar floral motif, compartments and two russet morocco labels titled in gilt with five raised bands, dark russet brown morocco doublures with borders ruled in gilt & blind and inlaid roses in cream, pink & green to corners, yellow silk moiré fly-leaves, original cream wrappers titled in gilt, bound-in. **NUMBER 68 OF ONLY 120 COPIES, on Verge de Hollande paper, fabulous wood-engraved illustrations and decorative borders throughout by Maurice Denis,** engraved by Jacques Beltrand and printed in colors. With the illustrated prospectus (one of 400 copies) bound in at end. Original edition of the French translation from Italian of Francis of Assisi's wonderful work, by André Pératé. In strikingly fine condition. Housed in superb russet morocco-backed marbled chemise with flaps (joints of flaps slightly worn), marbled board slip-case (rubbed). (6664) \$12,500.00

108. **[Club Binding]** [Binding, Fine- Club Bindery- The Henry William Poor Copy] Browning, Robert. **Strafford: An Historical Tragedy.** London: Longman, Rees, Orme, Brown, Green, & Longma, 1837. First Edition.8vo, 9 x 5 ¾. Superbly bound by the Club Bindery in 1898 brown crushed morocco with elaborate geometric gilt frame to covers with 12 gilt-ruled borders of varying shapes), inlaid light brown morocco borders. Fine. (6444) \$3,250.00







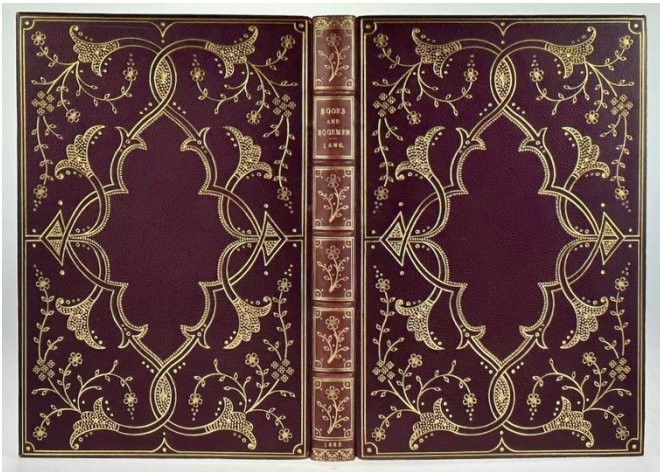
109. **[Guild of Women Binders] Constance Karlake** Eliot, George **Romola**. London: Smith, Elder, and Co., 1880. First Edition Thus. Two Volumes. Large, thick quartos, 10 ½ x 7 ¼ x 2 ½ inches. **Exquisitely bound by Constance Karlake, Guild of Women Binders, unsigned, but likely by her, with same tools and tooling as published binding by Constance in Anstruther, "Bindings of Tomorrow," Plate 15.** A wonderful archetype Arts and Crafts binding in full brown Niger morocco with stylized flower heads at the top of long stems and leaf patterning and ruled shapes all in darker brown blindstamping, with gold dots and circles intermixed, on both covers and spine. Superb goffered designs on all edges which are tinted light blue. Signed on large inner dentelles, Guild of Women Binders." Spine with stamped and gilt "Nouveau-style" decoration. #881 of 1000 copies, 22 wood-engraved illustrations, and illustrations by Frederick Leighton, all on India paper. Laid-in is scarce printed note by the Guild concerning Guild of Women "Niger Bindings" issued by Karlake & Co. Very small repair at one lower joint of volume From the library of noted collector and bookseller, Robin de Beaumont, who has inscribed, "Almost certainly Constance Karlake..." Frederick Leighton provided thirty-nine wood-block illustrations for Romola, "the realistic figures, hooded characters, Durer-esque drapery, the dramatic lighting, and the dynamic poses all link these to the best Pre-Raphaelite work"

(G.S. Suriano, *The Pre-Raphaelite Illustrators*, 2000). Provenance: Edmund Callaghan, gift inscription from his aunt Agnes M. Callaghan, 17 Sept. 1901 on front free endpaper of volume 1. (6616) \$4,250.00



110. **[Hampstead Bindery] Songs for Somebody**. London: David Nutt, 1893. First Edition. 8vo, 8 ¼ x 6 inches. Superb and cunning binding by the renowned **Hampstead Bindery**, founded and overseen by Frank Karlake in 1898, (who also co-founded the Guild of Women Binders in 1898), the two running concurrently), in full beige morocco with innovative onlaid pieces in green, blue and red, with gilt outlines depicting a hooded woman blowing bubbles in a walled garden against a background sunrise repeated on both covers. Decorative spine lettered in gilt, gilt-tooled dentelles with floral motif in corners, red watered silk end-papers, all edges gilt. Original color pictorial card wrappers bound-in, at end. Pictured by G.M.B. (Gertrude Bradbury), with extremely pleasing color sepia full-page illustrations (six), and full-page illustrated text in light green half-title, printed in green by Edmund Evans. Interesting provenance: Hampstead Public Libraries, with label tipped inside upper cover, and unobtrusive ink stamp on blank verso of title and frontispiece, and stamp in margins of eight leaves. Book is in fine condition. Scarce and desirable Hampstead binding. (6609) \$4,750.00



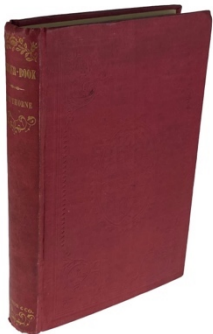
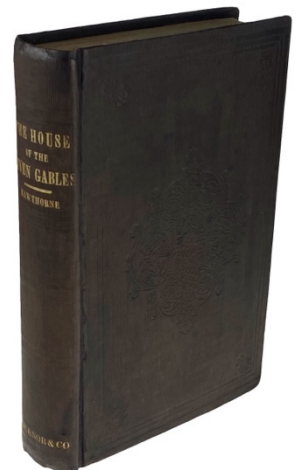


111. **[Hampstead Bindery, Likely (Unsigned); Large Paper Copy, 1 of 100 Copies]** Lang, Andrew. **Books and Bookmen.** London: Longmans, Green, and Co., 1886. First Edition. 10 x 6 ½ inches. 148 pages. Exquisitely bound (unsigned) in full maroon morocco, likely by the Hampstead Bindery, based on similar patterning, tooling and craftsmanship. An elegant rendering, with very precise tooling work involving a complicated and aesthetically pleasing waving and geometric mix, vines and blossoms, and copious stippling and nail-heads on both covers. Spine with five raised bands and six panels, five of which are intricately tooled, the second has the title, and the date is at the bottom. Stunning wide dentelles with very elaborate gilt stamped repeating design motif, and with a central panel of fine green silk moiré, repeated on the fly leaves. Side

edges of the binding with gilt stippling closely spaced on all three sides. Top edges gilt. The Large Paper Copy for this title is very scarce. Fine condition. A most desirable and attractive binding. (6381) \$2,500.00

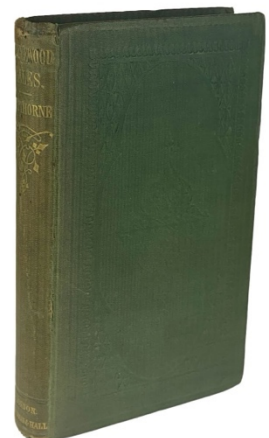
112. **[Hawthorne, Nathaniel- All First Issue Points]** **The House of the Seven Gables.**

Boston: Ticknor, Reed, and Fields, 1851. First Edition, First Printing. Original publisher's brown embossed cloth, gilt lettering on spine, re-backed with original spine. One of 1690 copies, printed in April, 1851, with the original 3pp first state ads dated March, 1851 in the front. "The House of Seven Gables," one of Hawthorne's most renowned works, was an extended description of houses and households from many of his sketches, and hearkening back to the household of his youth, and (per DAB), [the house] withdrawn, solitary, declining, haunted by an ancestral curse... With "The House of Seven Gables" Hawthorne said farewell to the Salem in which he had grown up." The scarce first issue with type battered on page 149; publisher's name gilt-stamped on spine (BAL binding A), ad catalogue dated March, 1851, and necessarily being bound between front end-papers. With pencil signature of J.H. Morison (John Hopkins Morison) a contemporary of Hawthorne, and passed down to his son, who has inscribed: "Robert S. Morison from his father's library, 1899." Brown cloth chemise and matching morocco-backed (black) cloth slipcase. Book is remarkably preserved with covers clean and bright, internally minimal signs of wear and no foxing. (6112) \$2,750.00

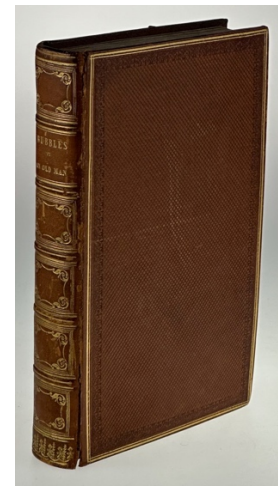
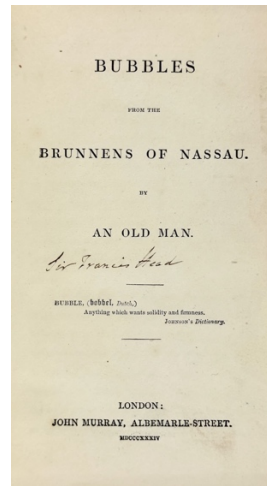
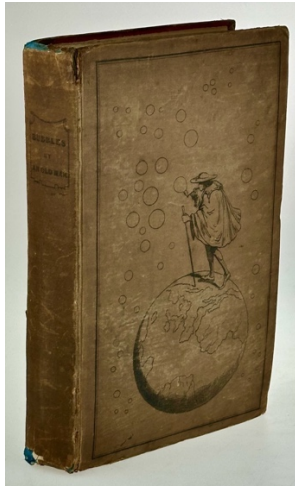


113. **[Hawthorne, Nathaniel- Fine Copy]** **A Wonder-Book for Girls and Boys.** Boston: Ticknor, Reed, and Fields, 1852. First Edition. Original publisher's red cloth with attractive embossed design work on both covers, gilt lettering and design on spine. A stunning, fine copy with bright covers and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

114. **[Hawthorne, Nathaniel- Unusually Fine First English Issue, Extremely Rare]** **Tanglewood Tales, For Girls and Boys; Being a Second Wonder-Book.** London: Chapman and Hall, 1853. First English Edition. Original green embossed cloth, gilt design and lettering on spine. Illustrated. Extremely rare, the English first was issued almost concurrently with the first U.S. and copies are few and far between. At the time of this writing, no copies were located for sale on the internet. Cloth clean and bright, some wear to extremities and margins of spine, foxing present to first 4-5 pages owing to acidic paper, hinges cracked. With the bookplate of Lewis Kennedy Morse was an author who wrote "Melodies of English Verse." House in folding chemise and excellent morocco-backed slipcase. (6106) \$2,750.00







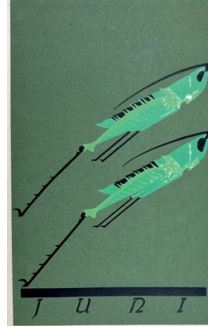
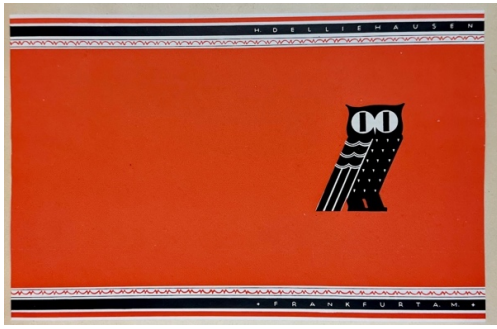
115. **[Head, Francis Bond- Attributed to be the Earliest Cloth Cover with Pictorial Design]** **Bubbles from the Brunnen of Nassau (two copies, the first edition, and the second edition, published in the same year).** London: John Murray, 1834. First and Second Edition. Offered here are both the first and the second edition (both published in 1834) of Head's now famous book, **considered to be among the first cloth covers ever to be produced with a full pictorial design.** As well, the nine lithographed plates were drawn in a process described by Bruges' patent Paneidolon, a new method of tracing objects through glass, and these were printed on India paper and pasted into the book. The first edition is in contemporary calf, with bookplate of Matilda Ellen Slade, upper joint weakening. The scarce second edition (published in the same year as the first edition, with stated second edition), is in its original pictorial cloth, with front and back cover depicting a traveler on the globe blowing bubbles which surround the cover and the world (also appears on title page). A landmark in book design, and which must have caused a considerable stir in the publishing world. The idea seems to have been the brain-child of the author, the eccentric Sir Francis Bond Head (1793-1875). Engraved frontispiece, engraved additional pictorial title-page. The tipped-in plates of the first edition drawn by "Paneidolon," afforded the artist the opportunity to trace in pencil an image onto a thin transparent medium, while being able to see everything in the field of vision (Eric Quayle, *The Collector's Book of Books*, 1971), The first edition sold out, as did the second edition published the same year. The second edition with wear along margins and base of spine, red end-papers, 406pp, Finding the book in presentable condition with the pictorial covers is extremely difficult, and our copy is quite nice. (6603) \$2,250.00

116. **[Herkomer, Hubert von- Original Charcoal Portrait of the Artist's Wife]** n.p., 1886. Offered here is a charcoal drawing on art paper by Hubert von Herkomer (1849 - 1914), noted British painter, of his wife (initialed, "HH"), made in 1886, including a sketch on the verso with the same subject. An interesting piece, where the artist shows the process of making a portrait; these were later made into the well-known lithographs, with a specific method the artist had developed. Sir Hubert von Herkomer (1849-1914) was a Bavarian-born British painter, pioneering film-director, and composer who developed into a very successful portrait artist. Scarce thus. (6672) \$1,850.00



117. **[Hinkefuss, Ernst & Wilhelm Deffke- Fabulous Illustrations]** **10 Jahre Deut.** Large quarto, 14 x 13 inches. 100pp. First Edition. Berlin: Internation GMBH, 1923. Original publisher's tan paper-covered boards with near full-size color pastedown of stylized Indian head in full head dress on cover, white cloth spine. The rare and groundbreaking work by the advertising artist and pioneer of modern advertising graphics C. E. Hinkefuss, who founded his own advertising agency with Wilhelm Deffke in 1915. **The book features 25 truly magnificent full color inserts on pages comprising illustration and advertising posters, placards and other vehicles by commercial and graphic artist, and many by W. H. Deffke, who worked in Peter Behrens' studio (see below).** The work also features a double-page fold out illustration, many full-page color **[See Next Page]**

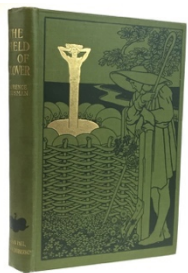




117. **[Hinckfuss, Ernst & Wilhelm Deffke]- CONTINUED.**

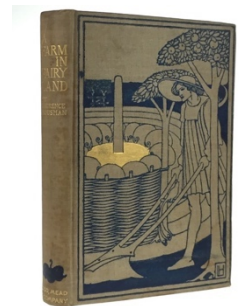
illustrations, as well as black and white advertising design and illustration throughout. The focus of his work was the design of trademarks - over 400 original designs of trademarks and company symbols which had been preserved in Hinckfuss' estate. The illustrations mainly show color and trademarks, including designs by the commercial graphic artist and book artist **W. H. Deffke, who worked in Peter Behrens' studio and was part of the avant-garde of the new typography.** Ernst Hinckfuß (b. 1881) was an influential German advertising artist, graphic artist and publisher. Hinckfuß learned painting, graphics and architecture at the Royal Academy of Arts in Berlin and from 1905 he worked as an editor and graphic designer at the Berlin Works, after which he built the advertising department, managed the advertising headquarters of Junkers & Co., and after his return to Berlin from 1909 onwards that of the Kuno Bergmann printing company. From 1910 he worked in Berlin as a self-employed advertising specialist. Cover slightly soiled, spine very slightly worn at top, corners bumped, near fine; a book that rarely shows up in presentable condition. (6589) \$2,750.00

118. **[Housman, A. E.- Rare First Edition] A Shropshire Lad.** London: Kegan Paul, Trench, Trubner & Co., 1896. First Edition. Original vellum backed boards, paper label on spine printed in red. Half-title. **The rare first edition (printed in London, 1896),** one of 350 copies (an additional 150 copies were issued in America with an 1897 title-page). Housman's endearing classic, featuring sixty-three poems which were commonly set to music, but also satirized into parody. A very difficult book to find in any condition, but uncommon in near to fine condition when it does turn up. Our copy is quite nice, with both hinges intact and the contents clean and bright and free from foxing. The covers slightly soiled at the top, which seems to be common with the paper used, and, as usual, the vellum spine shows some age-related spotting. Interestingly, it has been reported that Housman originally titled the book, "The Poems of Terence Hearsay," after a character in the collection, but changed the title to "A Shropshire Lad," per advice from a colleague at the British Museum. Housed in a blue, two-part, quarter morocco slipcase, with gilt decorations and label on spine. (6124) \$2,500.00



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

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



121. **[Hoytema, Theo Van] Vogelvreugd een Prentenboek voor de lieve jeugd.**

Amsterdam: Tresling & Co., c 1904. First edition. Square 8vo. Original cloth backed beige cloth boards with superb stamped design in light blue consisting of large pelican (or heron) with lettering and designs in panel below. A wonderful and delicately illustrated book by the renowned Dutch illustrator, Theo van Hoytema, with 36 color lithographed plates featuring a variety of birds, with text and vignettes along bottom. Near fine. Scarce thus. (3733) \$550.00

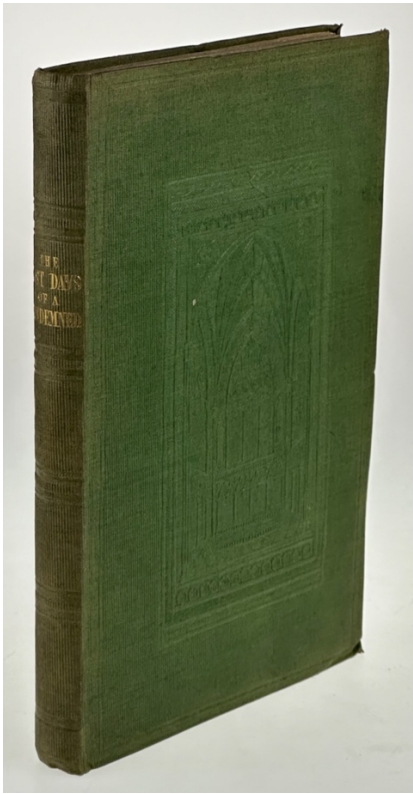




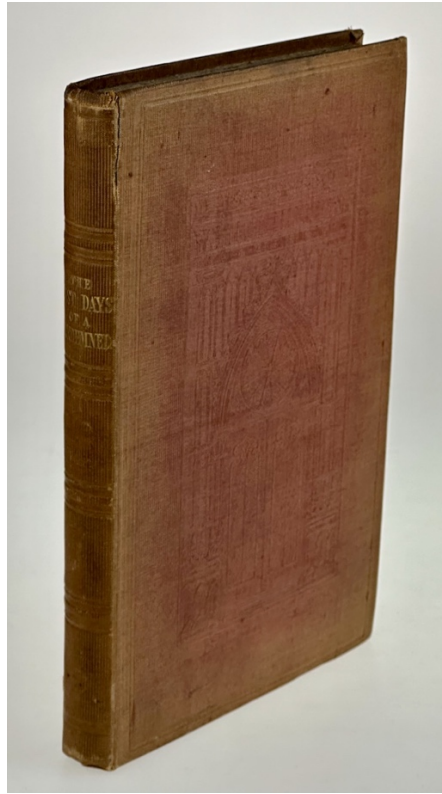
122. **[Hughes, Arthur- SUPERB ORIGINAL OIL PAINTING]** “The Trespasser.” 11 ½ x 16 inches. A wonderful, large and exquisitely framed oil painting (in contemporary wood in antique gold) by the renowned Pre-Raphaelite and Victorian artist and illustrator, Arthur Hughes, entitled, “The Trespasser,” on panel, signed twice in the painting. Inscribed on the verso of the panel (in an unknown near-contemporary hand) “The Trespasser- The Late Arthur Hughes.” This is the painting and frame that dates via provenance to the studio sale of the artist, part of lot 48, which was purchased by “Levy, for four guineas.” The painting displays a brilliantly colored pastor scene of a sweeping ocean view, copious cumulus clouds and shrub/woody terrain with a small green pasture bearing wildflowers; in the foreground there is a little lamb that is munching and pulling on a thicket in the most cunning manner. The painting is in fine condition, with the frame similarly preserved. The small, original auction label denoting the lot (“48”), is affixed right over the original label with the inscription. Arthur Hughes studied under Alfred Stevens in 1846 at the School of Design, Somerset House, and was associated with the Pre-Raphaelite Brotherhood. Among his wonderful illustrations in dozens of books, he is noted for one of the most popular Pre-Raphaelite paintings, ‘April Love’ (1855-56), in the Tate Collection. (6620) \$4,250.00

123. **[Hugo, Victor- First English in Original Cloth, Near Fine]** **The Last Days of a Condemned; With Observations on Capital Punishment by M. P. Fleetwood (as preface).** London: Smith, Elder and Co., 1840. First English Edition. 8vo. Original publisher’s green fine-ribbed cloth with superb blind-stamped central design depicting the inside of a cathedral, gilt lettering to spine. Scarce first edition and issue; blue fine-ribbed cloth with superb stamped design of the interior of the church of the Carmelite Friary on both covers. FINE CONDITION. A penetrating and important psychological study written in the first person, strongly attacking capital punishment and calling, in prophetic terms, for reform: “We shall look on crime as a disease, physician shall displace the judges, its hospitals displace the galleys’ etc...” This is a very scarce Hugo title, and almost never seen in presentable condition. Our copy is near fine. One of the earliest titles by Victor Hugo to appear in English, translated by Fleetwood, M.P., a vigorous abolitionist who here strongly argues the case in a 40pp preface and concludes that the “criminality of individuals is more frequently traceable to the evils incidental to an imperfect social system.” Fine condition, with a few creases on preliminaries. Rarely seen thus. (6601) \$950.00

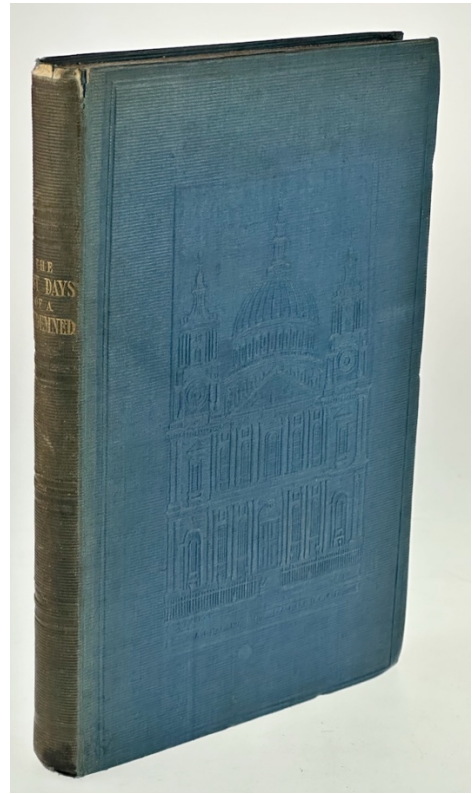




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Item 124



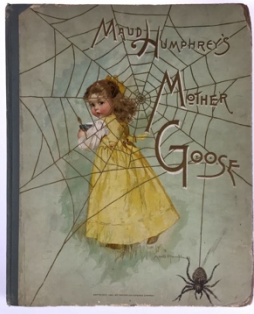
Item 125

124. **[Hugo, Victor- First English in Original Cloth, Near Fine]** **The Last Days of a Condemned; With Observations on Capital Punishment by M. P. Fleetwood (as preface).** London: Smith, Elder and Co., 1840. First English Edition. 8vo. Original publisher's light brown fine ribbed cloth with superb blind-stamped central design depicting the inside of a cathedral, gilt lettering to spine. Scarce first edition, with variant light brown cloth; superb stamped design of the interior of the church of the Carmelite Friary on both covers. A penetrating and important psychological study written in the first person, strongly attacking capital punishment and calling, in prophetic terms, for reform: "We shall look on crime as a disease, physician shall displace the judges, its hospitals displace the galleys' etc..." This is a very scarce Hugo title, and almost never seen in presentable condition. Our copy is near fine. One of the earliest titles by Victor Hugo to appear in English, translated by Fleetwood, M.P., a vigorous abolitionist who here strongly argues the case in a 40pp preface and concludes that the "criminality of individuals is more frequently traceable to the evils incidental to an imperfect social system." A near fine copy. Scarce thus. (6677) \$750.00

125. **[Hugo, Victor- First English in Original Cloth, Near Fine]** **The Last Days of a Condemned; With Observations on Capital Punishment by M. P. Fleetwood (as preface);** Smith, Elder and Co. London: Smith, Elder and Co., 1840. First English Edition. 8vo. Original publisher's blue fine ribbed cloth with superb blind-stamped central design depicting the inside of a cathedral, gilt lettering to spine. Scarce first edition, with variant blue cloth; superb stamped design of the interior of the church of the Carmelite Friary on both covers. A penetrating and important psychological study written in the first person, strongly attacking capital punishment and calling, in prophetic terms, for reform: "We shall look on crime as a disease, physician shall displace the judges, its hospitals displace the galleys' etc..." This is a very scarce Hugo title, and almost never seen in presentable condition. Our copy is near fine. One of the earliest titles by Victor Hugo to appear in English, translated by Fleetwood, M.P., a vigorous abolitionist who here strongly argues the case in a 40pp preface and concludes that the "criminality of individuals is more frequently traceable to the evils incidental to an imperfect social system." A near fine copy, with slight loss to top 0.3 cm of spine, slight fading to cloth. (6676) \$650.00

126. **[Hugo, Victor]** **Ruy Blas; Oeuvres Completes de Victor Hugo. Drame.** Paris & Leipzig: H. Delloye, Chez Brockhaus, 1838. First edition. 8vo. Original printed wrappers with ad on back for Les Rayons et Les Ombres. 250pp. Collated complete. Wrappers chipped, esp. on outer margin affecting cover and two prelim pages, but no loss of text, soiling, foxing and not wholly detracting. A very good copy of a rare survival. Housed in folders and slipcase. (434) \$350.00



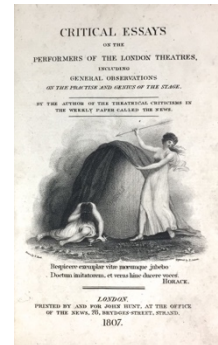


127. **[Humphrey, Maud] Maud Humphrey's Mother Goose.** New York: Frederick A. Stokes Company, 1891. First edition. 4to. Original color pictorial paper covered boards, cloth spine. Superbly illustrated by Humphrey with 24 full color illustrations on heavy paper, printed on one side only. A superb copy, corner and side wear, top of spine, but hinges completely intact and all of the illustrations clean and bright. (2513) \$750.00

128. **[Hunt, Leigh] Feast of the Poets, with Notes, and Other Pieces in Verse.** London: Printed for Gale, Curtis, and Fenner, 1815. Second edition. Three quarter blonde calf, marbled boards. Amended and Enlarged. Complete with half-title and final three pages of advertisements. Annotated by a sympathetic contemporary. Near fine. (3721) \$375.00

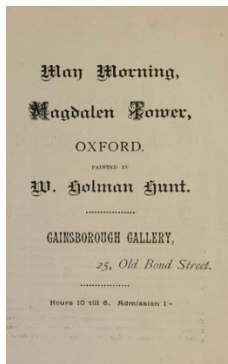
129. **[Hunt, Leigh] The Months Descriptive of the Successive Beauties of the Year.** London: C & J Ollier, 1821. First edition. Original red cloth boards. Verso of half-title with announcements of other Hunt publications by Ollier. Colophon reads, "Marchant, Printer, Ingram-Court, Fenchurch Street."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

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



131. **[Hunt, Leigh] Essays by Leigh Hunt. The Indicator. The Seer.** London: Edward Moxon, 1841. First edition. 4to. Original full blind-stamped brown cloth with elaborate designs on covers in blind, gilt lettering on spine. The Estelle Doheny Copy, with bookplate. This is the scarce first combined edition of "The Indicator" and "The Seer," both presented in two parts, each with separate half title page. A brilliant copy, near fine. Inscribed concurrently, by owner, James Hyatt, Bedford. Most scarce. (3730) \$475.00

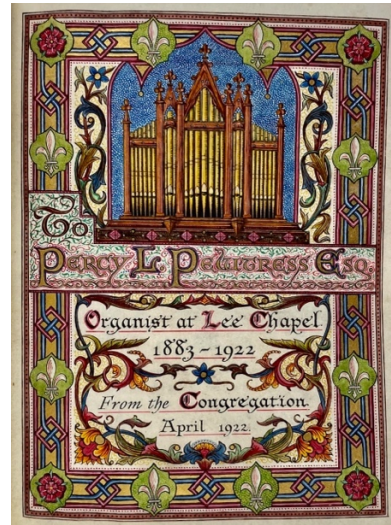
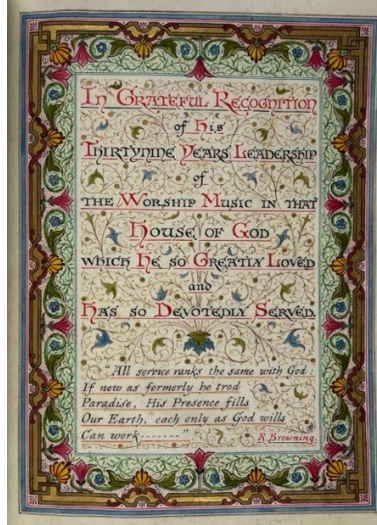
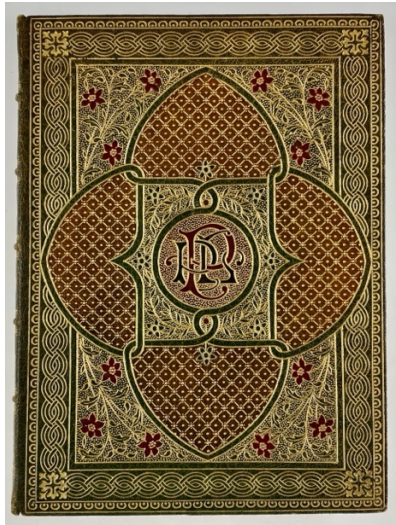
132. **[Hunt, William Holman] Autograph Letter Signed.** 2+ pages on folded sheet, "July 15, 1862, Dear Sir, I have to confess my sincere thanks to you for your kindness in answering my last not and in make such liberal arrangements to assist me in my attempt to procure a syringe. I, at once, on receipt of your note sent instructions to Mr. Weedon to call at the House of Lords to see Michael Connor and I doubt not he was punctual in his attendance. I trust that now Mr. Weedon will be able to succeed in his attempt, and that I shall not therefore be under the necessity of availing myself of your goodness to borrow this instrument for use." Another half page. Fascinating letter, signed, "Believe me Yours faithfully and obliged, W Holman Hunt." Remants of glue from a previous mounting on blank last page. An early Hunt letter. (3837) \$350.00



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

134. **[Hunt, William Holman] The Lady of Shalott at Arthur Tooth & Sons Galleries.** London: Arthur Tooth Galleries, 1905. First edition. 12mo. Pictorial paper covered wrappers, 16pp. printed on fine laid paper. Order form bound in at rear as part of last signature with perforation marks for tearing away. Contains a four page introduction discussing the poem, then the poem in the following eight pages. Fine. Scarce. (2221) \$175.00





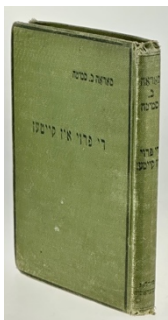
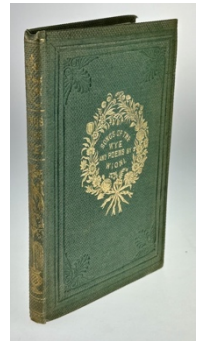
135. **[Illuminated Manuscript- Stunning Inlaid Binding]** Strong, G. E. “**To Percy L. Pewtress Esq., Organist at Lee Chapel**”. np, 1922. Superbly bound by G.E. Strong Lee, a two-page illuminated manuscript appearing as doublures on the inside of both covers. The work is in the form of an address **finely 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-lys motifs, marbled end-papers 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



136. **[Illuminated Manuscript- Calligraphed by John Franklin Shipley, Presentation Copy]** Shipley, Mary Elizabeth **The King’s Messengers; An Allegory of New Year’s Eve.** (9.6 x 6.3 inches) Original full flexible vellum covers, with crimson interwoven red silk ties. An attractive manuscript fully written out in calligraph by John Franklin Shipley from a manuscript by noted author, Mary Elizabeth Shipley, in black ink with red initial letters and heightened gold and blue decorations throughout, “In the year of our LORD. 1905,” [written on title page]. Title and first word on the first text page are also written in gold. Twenty fine handmade paper leaves (made by O. W. Paper & Arts Co. Ltd, and with their watermark) with untrimmed edges, sixteen with written text. A PRESENTATION COPY FROM THE ARTIST:

“C. M. S from J. F. S, Christmas. AD 1907,” written in fountain pen on front blank leaf. Occasional light foxing to vellum, else near fine. A very attractive and pleasing work. (4854) \$1,750.00

137. **[JONES, William Dukes]** **Songs of the Wye, and other Poems,** by Wioni. London: Simpkin, Marshall and Co., 1859. First Edition. 12mo. 131, [1]p. Bound in near original blind and gilt stamped sage green cloth, lemon yellow end-papers. Author attribution (William Dukes Jones) is from a manuscript note on the fly-leaf of the copy held in the New York Public Library. Near fine with slight even sunning to spine. An attractive mid-19<sup>th</sup> Century cover. (6561) \$175.00

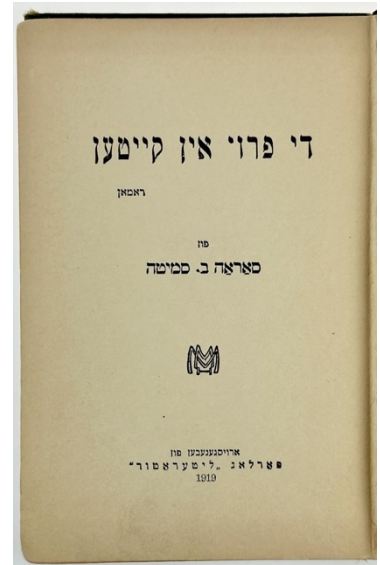


138. **[Judaica- Exceedingly Scarce Smith, Sarah Brandstein Smith, 1919, First Jewish Woman Serving as Reporter for A Jewish Paper]** Smith, Sarah Brandstein. “**The Woman in Chains.**” New York: Literature Publishing Company, 1919. First Edition. 8vo. Written in Hebrew, and printed from back to forward, as per Hebrew texts. 115pp. Original publishers 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 quickly learned the Yiddish language in New York, [See Next Page]**



138. **[Judaica- Smith, Sarah Brandstein Smith] -CONTINUED**

and soon landed a job as a newspaper writer, became a staff columnist. She wrote several “shund” novels (equates to “trash novels,” in Yiddish, but formed an outlet and catharsis for immigrants) as well as plays for the Yiddish theater. The English language play, “Piper Paid” had a 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 who served 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.”** (Quoted from the December 2, 1934, interview with Brandstein Smith as published in The Jewish Daily Bulletin.) In this novel the author 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 after the birth of her two children, and 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. (6354) \$2,250.00



139. **[Jugendstil- Veith, Eduard: A Superb Pastel and Gouache on Board] “Pussy Willows.”** Wien: 1900. 8 x 9 ¾ inches, on artboard. Offered here is a wonderful original pastel on artboard by the **renowned Austrian painter Julius Veith** (1858-1925) entitled "Willow Branch." Measuring 9 ¾ x 7 ¾ inches and representing a fine example of Jugendstil art. Signed and dated Wien 1900, this painting features a woman in period dress holding in an outstretched arm a spray of willow flowers, with willows visible in the foreground as well as background. Signed, "E. Veith, Wien, 1900. Veith took classes in Vienna at the Museum of Applied Arts from Professor Ferdinand Laufberger, capping off his studies by creating sgraffito (special plaster wall decoration) for exhibition buildings at the Exposition Universelle in Paris. He then returned home, where he assisted his father with painting churches, synagogues and other ceremonial buildings. This was followed by several study trips; to Italy, Belgium and Tunisia. He finally settled in Vienna; becoming a free-lance artist and working mostly by commission. During his years in Vienna, he maintained contact with his home town, and held exhibitions there, while painting and doing interior decorations as well as collaborating with architects, painting churches and synagogues, establishing a brilliant career as a

free-lance artist. Vieth, a member of the Vienna Kunstlerhaus, was considered one of the most beloved artists of the period in Vienna. A rare and desirable Painting by a noted Jugendstil artist. (6627) \$2,250.00

140. **[Jugendstil] Kaemmerer, Ludwig. Chodowiecki.** Bielefeld and Leipzig: Velhagen & Klasing, 1897. First Edition. 4to. Fabulous Art Nouveau book printed in Germany at the Turn of the Century featuring distinctive Jugendstil design elements. Original publisher’s white cloth with bold Art Nouveau style boldly gilt-stamped cover design and lettering. The end-papers are printed in striking repeating gilt printed design. With 204 illustrations throughout after paintings, etchings and drawings. With attractive contemporary woodcut bookplate. AEG. Fine condition. (6142) \$275.00



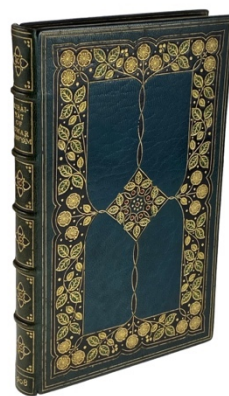
141. **[Jugendstil- Vogeler] Vogeler, Heinrich. Dir Gedichte.** Leipzig: Insel Verlag, 1907. Second edition. Attractive pictorial paper covered boards, quarter Japon paper spine, olive green end-papers. Superb illustrations by Vogeler, founder of the Worspwede Werkastatte. Slight discoloration to spine, else a fine copy of an attractive work. (1071) \$425.00



142. **[Keeler, Louise] Elfin Songs of Sunland.** Berkeley: Published at the Sign of the Live-Oak, 1904. First Edition. Publisher's beige cloth (with interesting and repeating cross-hatch stitch design), attractive cover illustration of a mirror-image of elf in stylized garden, green lettering on spine. Illustrated with title page woodcut design and repeating headpieces to all pages by Louise Keeler, the wife of the author. Some wear to covers, very good. (6161) \$150.00



143. **[Kelly & Sons Binding; 60 Copies Only]** Gay, John. **Trivia, and Other Poems.** London: Gay & Bird, 1899. Attractively bound in Art Nouveau brown morocco, gilt, by Kelly & Sons, Limited to Only 60 copies (of which this is #50), printed on Japan Vellum and signed by the publishers. Both covers feature a panel of intertwining gilt flowers and leaves within single gilt fillet border, spine titled in gilt and with floral tendril weaving up spine across compartments, five raised bands, turn-ins with gilt rules and small leaves to corners. The gilt binder's signature appears at the foot of the front turn-in. Gilt edges. Very slight rubbing to edges. Fine. (6658) \$1,250.00



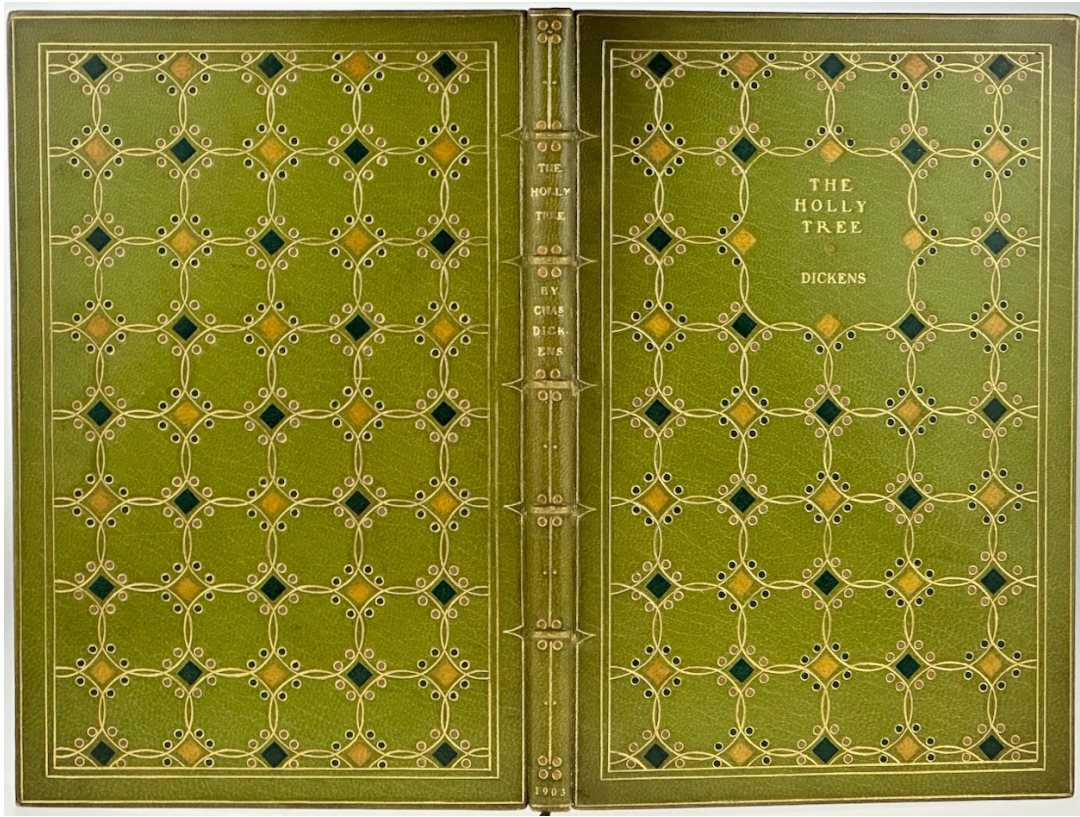
144. **[Khayyam, Omar- Rubaiyat, bound by Bumpus]** Fitzgerald, Edward. **The Rubaiyat of Omar Khayyam.** London: John Lane, Bodley Head, 1908. Gorgeous binding by Bumpus in full blue morocco with dozens of elaborate green, dark brown, ochre and red leather onlays forming an elegant and wide blossom and vine pattern surrounding the outer half-inch perimeter of the front cover and coming together in the center with additional onlaid designs via a braid motif. Spine similarly detailed. Wide dentelles with bold gilt parallel ruling (five lines each). AEG. Signed in gilt pallet at rear, "Bumpus Ltds, Oxford." One very small nick to petal onlay on cover, a fine example of Bumpus craftsmanship. (6100) \$2,250.00



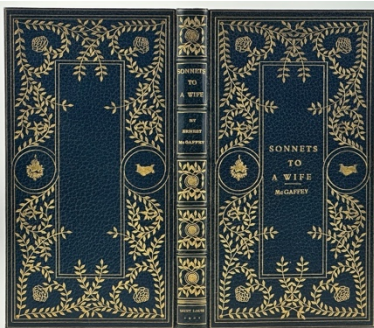
145. **[Kinder, Louis- Binding, Roycroft Bindery: One of Only 10 Copies. Bertha Hubbard's Own Copy, Specially Bound for Her, with Gilt Inscription in Dentelle]** Lee, Vernon. **Art and Life.** East Aurora: Roycroft Press, 1896. First Edition. 8vo., (9 x 6 inches) A magnificent Presentation Binding by 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

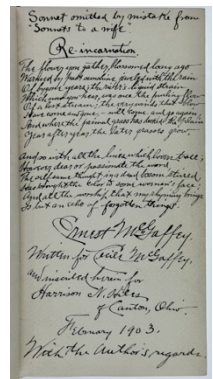




146. **[Kinder, Louis- Binding, Roycroft Bindery: the Only Known Signed Kinder Binding with His Gilt Monogram Signature in the Binding Dentelle]** Dickens, Charles. **The Holly Tree**. East Aurora: Roycroft Press, 1903. First Edition. 8vo, (9 x 6 inches). David Ogle: OB-003-96, pictured full-page and 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) and no other examples of the mark are presently known. David Ogle ("On a High Shelf", 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. (6510) \$8,500.00



147. **[Kinder, Louis- Binding, 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





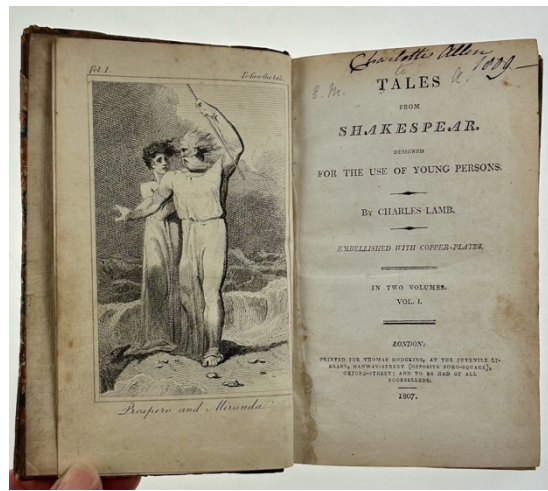
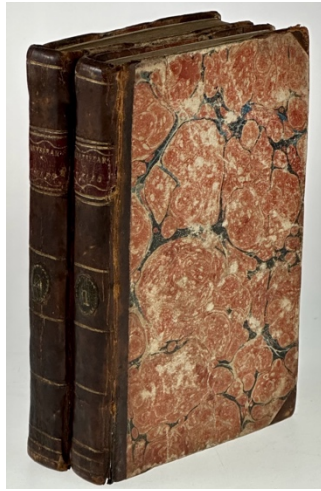
148. **[Kirchner, Ernst Ludwig]** Grohmann, Will (Kirchner, Ernst Ludwig). **Das Werk Ernst Ludwig Kirchners.** Munchen: Kurt Wolff, 1926. First edition. Square 4to (box). Original gray cloth covered (and lettered) box with orange cardboard sides holding **100 loose sheets with numerous superb illustrations in the text.** With five woodcuts by Ernst Ludwig Kirchner, the renowned German expressionist painter who also specialized in printmaking. One of 800 copies (total edition 850). Famous title woodcut in blue and black, the four woodcut interpositions only printed in blue. Kirchner himself took over the book design and furnishing of this rare artist's book. - the second Kirchner-dedicated publication by Grohmann, whose artist monographs and oeuvre catalogs are "milestones in 20th-century art studies" (Ralph Jentsch). Slight wear to box, internally fine. A very rare and sought after art book. (3621) \$2,250.00

149. **[Lahey, Marguerite Duprez: Binding; Her Tour de Force, 1 of 20 Copies]** Hénard, Robert; and Lucien Descaves (preface). **Aspects du Vieux Paris.** Paris: Chez l' Artist, [1923]. Large folio size (13 x 10 ½ inches). Exceedingly scarce Special Edition, **Limited to 20 Copies Only (from a total edition of 330) on Imperial Japan paper, illustrated with 50 original etchings by Pierre Desbois, in three states:** 1) a suite of the first state of the etchings, 2) a suite of the final state before letter and signature, and 3) a suite within the text. Superbly bound by the master bookbinder Marguerite Duprez Lahey in wonderfully impressed half tan quarter morocco over beveled oak boards (one continuous flowing design element). The binding is stamp-signed on front dentelle: "Duprez Lahey | Meligavit," and presents a and elaborately embossed (in blind) design featuring both vignettes and crests, in the style of the 15th/16th century. Braided leather straps and catches (lower catch replaced). Spine with twelve raised bands, title stamped in blind to second compartment, with remaining compartments similarly embossed in blind. Cream-colored endpapers, all edges trimmed. Matching brown morocco chemise with wood veneer and cutouts for leather braids. Gift inscription dated 1926 from Louis Roberts Taylor and his wife, Else Suetterle Taylor, a prominent Milwaukee businessman, to their son John on his third birthday. Lower catch sympathetically replaced in oak. Minor offsetting to end-papers and

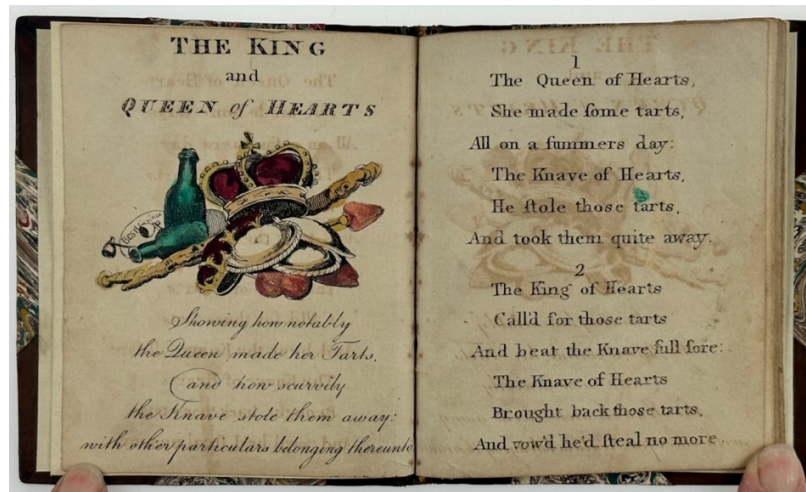


minor offsetting from etchings, some scattered foxing and staining. Marguerite Duprez Lahey had an illustrious career, obtaining pivotal instruction and apprenticeship in bookbinding, early on, under many well-known bookbinders such as Alfred Schleuning in New York (Adams Bindery). Lahey later moved to Paris and "...studied tooling with Marius Michel, Jules Domont, Emile Mercier, and Antoine Joly; learned edge gilding from Chapiers and Koch; and studied design with Coulomb and Henri Noulhac" (Haqqi). She began rebinding books for J. Pierpont Morgan in 1908 and continued to work for the Morgan Library until her death in 1958. Morgan's personal librarian, and later the inaugural director of the Pierpont Morgan Library, Belle da Costa Greene, described Lahey's work as "the very best bookbinding in America." This package Includes a catalogue of *The Fine Bindings of Marguerite Duprez Lahey* from the Morgan Library exhibition of 1951/1952. While this volume was not included within the exhibition, several volumes bear similar descriptions to this one. A truly wonderful production, near the pinnacle of rarity with respect to early 20th Century printing of fine etchings, together with an exemplary binding by an illustrious bookbinder. (6584) \$4,500.00



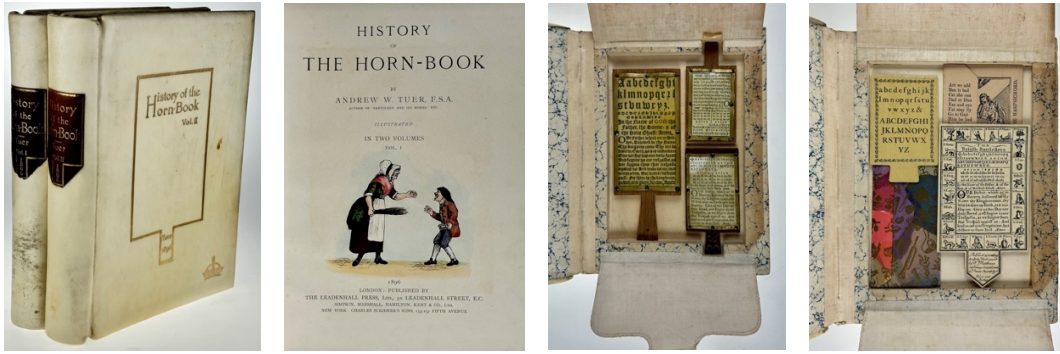


150. **[Lamb, Charles and Mary- Scarce First Edition, First Issue, With Mulready's Illustrations Likely Engraved by Blake]** Lamb, Charles and Mary **Tales from Shakespeare Designed for the Use of Young Persons**. London: Thomas Hodgkins, at The Juvenile Library, 1807. First Edition, First Issue. Two Volumes. 12mo. Bound in contemporary half calf, both volumes with double morocco spine labels. **The rare first issue**, with printer's imprint to the foot of vol. 1 p. 236 (T. Davison, Printer, / Whiterfriars, and containing the address "Hanway Street" in vol. 2 advertisements. Engraved frontispieces and 18 plates after William Mulready, 3pp. advertisements at end of vol. 2. Seldom seen, this is the first issue of the Lambs most recognizable work, considered the first attempt to make Shakespeare accessible to a young audience. The book was commissioned by William Godwin's children's publishing house. Mary Lamb (1764-1847), whose name was omitted from the earliest editions, contributed the majority of the stories, while Charles worked on the six tragedies. The plates were designed by William Mulready, and are often said to have been engraved by William Blake. There is light and occasional spotting, some light browning; binding somewhat rubbed, joints worn. Preserved in modern custom chemises and modern half calf drop-back box. Provenance: "Charlotte Allen" (ink signatures to titles, dated 1809). (6650) \$3,750.00



151. **[Lamb, Charles-- Extremely Rare King and Queen of Hearts, Lamb's First Book for Children]** **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



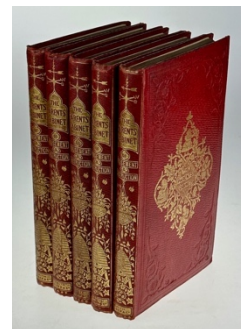


152. **[Leadenhall Press-- Deluxe Treatise on the Horn-Book in Full Vellum]** Tuer, Andrew W. **History of the Horn-Book**. London: The Leadenhall Press, 1896. First Edition. Two Volumes. Thick quartos (10 x 8 inches). One of the greatest treatises on Horn-Books, and the premier title of this storied 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 II, 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 of a lasting rarity. (6362) \$2,250.00



153. **[Legrain, Pierre- Striking Original Gouache and Ink Poster]** **“Rosalie” Original Poster Gouache**. Paris: n.p., 1916. Offered here is a superb original WWI gouache (18.5 x 12.5 inches) by the famous bookbinder and artist Pierre Legrain (1889-1929), the cover design made for the legendary “La Baionnette” (June, 29, 1916). Gouache, ink and collage on paper mounted to card, signed lower right and dated “16.” A fabulous and dynamic image with a bayonette lashing into a shield, exquisite graphic lettering and composition. For this modern master, it was strictly personal; his mother was Belgian. Pierre Legrain, born in Levallois-Perret, France in 1889, became associated with Jacques Doucet in 1919, who entrusted him with the binding of his books. In 1920, he exhibited his first bindings at the Salon des Artistes Décorateurs, while pursuing other artistic endeavors, including painting and graphic arts. He developed into one of France's premier bookbinders, and his paintings go for very high prices at auction. (6674) \$4,250.00

154. **[Leighton, John- Signed Bindings]** **The Parents' Cabinet of Amusement and Instruction**. London: Smith, Elder & Co., 1858, 1859. Five Volumes. 8vo, 7 ½ 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



155. **[Lelee, Leo- With Exquisite Original Art Added by Lelee- ONLY 5 COPIES PRINTED, and Unique Copy with Drawings]** *La Pierre Ecrite, Poemes de Roux-Servine*. Paris: Felix Carboneel, 1911. First Edition. Small quarto. Attractively bound in full green crushed morocco, gilt rectilinear ruling covers and spine. **With three original drawings by Leo Lelee, art nouveau master, including a wonderful full-page watercolor on the half-title, head and tail piece to the poem, "The Tomb,"** (Tombeau). Full green morocco binding limited edition of only five copies, with gorgeous watercolor to the front endpaper. Lelee called "THE" artist depiction Arles, also made famous by Vincent van Gogh's beautiful cypresses, etc. The book is printed on fine art paper, all edges finely gilt, adorned with fifty-four drawings, eleven out of text and a printed color cover on green art paper, all by Leo Lelee. Three original drawings by this art nouveau master, head and tail piece to the poem, "The Tomb," (Tombeau) as well as the signed manuscript poem by the author Roux Servine Full green morocco binding limited edition of only five copies, beautiful watercolor to the front endpaper. Lelee called "THE" artist depiction Arles, also made famous by Vincent van Gogh's beautiful cypresses, etc. (6592) \$1,750.00

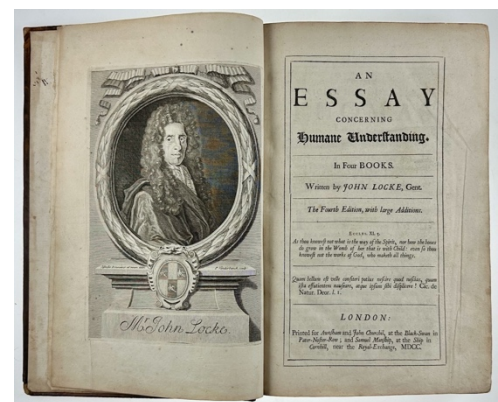


*Léopold Lelée, (1872-1947), known as Léo Lelée, born December 13, 1872 in Chemazé (Mayenne) and died June 26, 1947 in Arles, was a French painter and illustrator. He entered the National School of Decorative Arts in the upper class, becoming a student of Edmond Lechevallier-Chevignard, then at the National School of Fine Arts in Paris thanks to a scholarship from the general council of Mayenne. Lelée having worked extensively on costume and illustration, was asked to create the Perrine School Museum in Laval.*



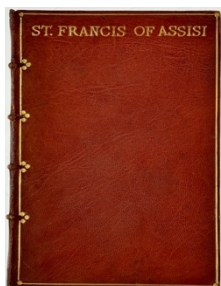
156. **[Leroux, Auguste- Stunning WWI Original Gouache Poster]** **"Pax Labor"**. 1920. Offered here is a wonderful original gouache painting on art paper measuring 18 x 12 ½ inches (image size 10 x 15 inches) by the renowned artist Auguste Leroux (1871-1954), noted French painter and illustrator, who was admitted to the École nationale supérieure des Beaux-Arts in 1892, where he studied in the studio of Léon Bonnat (1833-1922). Leroux won many successes and award in Paris and Italy. The painting features a striking Turn of the Century graphic design of woman with floral crown seated below a stylized tree, with superb lettering and symbolic dove motif in the foreground. The painting, "Pax Labor," signed lower left, was made for the famous Imprimerie Joseph Charles, post WWI, where the where the artist made many other posters during WWI which posters sell for high prices. (6673) \$3,250.00

157. **[Locke, John] An Essay Concerning Humane Understanding**. London: Printed for Awnsham and John Churchill.. and Samuel Manship, 1700. Fourth Edition. Folio. Bound in attractive contemporary paneled calf, neatly rebacked. Engraved portrait, 18th century ownership inscription to front free endpaper, very occasional correction or annotation in a contemporary hand. **First published in 1690, and in this fourth edition in 1700, the last published in his lifetime,** Locke makes important alterations in his use of the terms "determinate" & "determined" ideas. While other philosophers had focused human knowledge as a way to reveal and point toward right human action, Locke was the first philosopher to devote his inquiry into the complex web of human understanding, its scope and its inherent limitation; and he occupies a prominent place in shaping modern philosophy by his development of the theory of knowledge. **This edition also adds two new chapters.** c2-3 little dust-soiled at fore-edge, 3C1 & 3C4 lower margin foreshortened, 2Z1 small paper-flaw hole affecting few words, occasional spotting, minor worm trace to blank lower corner towards end, wear to corners, covers rubbed. (6631) \$2,250.00



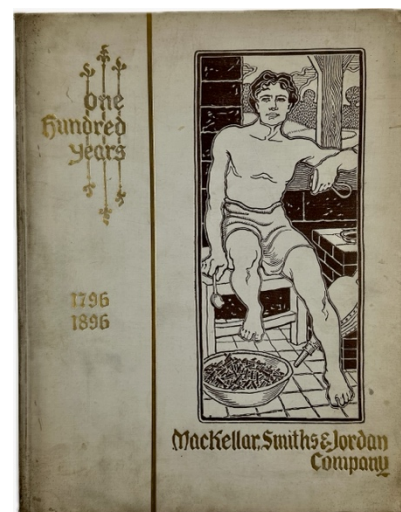


158. **[Longfellow, Henry Wadsworth- ALS]** Longfellow ALS to Noted Poet and Journalist Charles Kent. 4 pp. Cambridge, Apr. 29, 1880. 12mo. Neatly written letter from Longfellow to Charles Kent (1823-1902), well-known English poet, biographer and journalist, concerning a book written by Kent ("Corona Catholica), and others sent to Longfellow for which Kent had never heard back concerning Longfellow's receipt of the books. He writes: "My Dear Mr. Kent, I hasten with all speed to thank you for your kind letter and for the "Corona Catholica," both of which reached me safely and are very welcome. But I am troubled by what you say of the other books sent so long ago, your collected Poems, and "Charles Dickens as Reader." They were both received and I wrote to you at the time a letter full of thanks, particularly for the Poems and among the Poems, more particularly for the beautiful lines addressed to me, which I always deeply feel." He goes on to say that he is truly grieved that his letter never reached Kent, with the only consolation being this letter. He also thanks Kent for the "Corona" but states that is "very curious..." and that he does care as much for the "Prophecy of St. Malachi" as Kent does. "But I do care for the versions of your lines in various languages. I have always been much interested in such things, and this is a valuable addition to my little store of linguistic curiosities. Signed in full, "Yours faithfully, Henry W. Longfellow. Superb letter in very good condition. (118) \$1,750.00

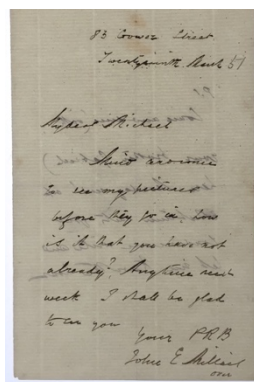


159. **[M.B. Binding, Fine- Bound by M.B.]** G.F. Hill (Introduction & Notes). **Saint Francis of Assisi: XII Scenes from his Life and Legend after Giotto.** London: Published at the Oxford University Press by Humphrey Milford; The Medici Society, 1915. First Edition. 12mo. Attractively bound in the style of Douglas Cockerell, and signed on the back lower dentelle, "M\*B," possibly: (Maud Bird, Mary Bulkley, Maud Bartholomew, etc.). Attractive russet brown crushed morocco (signed "M★B") in the Arts & Crafts style, with gilt ruling to covers and title in gilt to the top of the front cover. Blind tooling extending from spine bands, terminating in three gilt dots. 12 tipped-in black & white plates. Near fine. (6581) \$525.00

160. **[Mackellar, Thomas]** 1796-1896, **One-Hundred Years: Mackellar, Smiths, Jordan Foundry.** Philadelphia: Privately Printed by Mackellar, Smiths & Jordan for Friends, 1896. Large Folio. Bound in original cram cloth with stunning graphic pictorial cover of a man resting in a sauna with elbow on window sill, showing outside garden, in wonderful Art Nouveau style. This is an **extremely scarce work published by the famous Type Foundry company, Mackellar, Smiths and Jordan. Thomas Mackellar, referred by many to be the "father of American Printing," published "The American Printer" in 1866, still used today,** and its day, was considered the "bible" of printing. Thomas Mackellar was also a poet with a half a dozen books published by noted firms in the mid to late 19th Century. An outstanding copy, one of only two found on the Net, and the other is completely restored. Cover wear, soiling, loosely seated in fragile binding, but a nice copy a scarce and attractive book describing the accomplishments of this noted printing firm. (6667) \$850.00



161. **[Millais, J. E.] Catalogue of Prints Wood Engravings After Sir John Everett Millais in the Victoria and Albert Museum]** London: Printed for His Majesty's Stationary Office, 1908. First edition. Publisher's printed wrappers. 32pp. + 2pp. adv. A catalog compiled by Martin Hardie, Asst. in the Section of Prints and Drawings. Annotated in pencil. There is a list of illustrations calling for four, but none have ever appeared to be present in this copy. Near fine. (2220) \$150.00

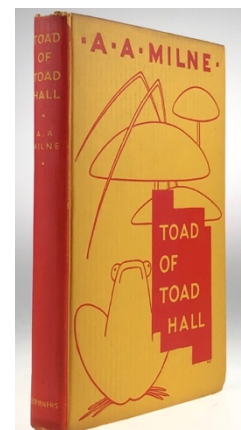


162. **[Millais, J. E.] Autograph Letter Signed to William Michael Rossetti.** 12mo. Two pages, one sheet. n.d. [ca. 1851]. A nice early letter by Millais to William Michael Rossetti mentioning Gabriel and signing using the "PRB" monogram. "My dear Michael, Kind assurance to see my pictures before they go in, how is it that you have not already? Anytime next week I shall be glad to see you. Your PRB John E. Millais, over" [next page]: "PS Come and visit (with your brother Gabriel) here Monday... if that suits your convenience write and let me know the hour." Very good. (2831) \$950.00

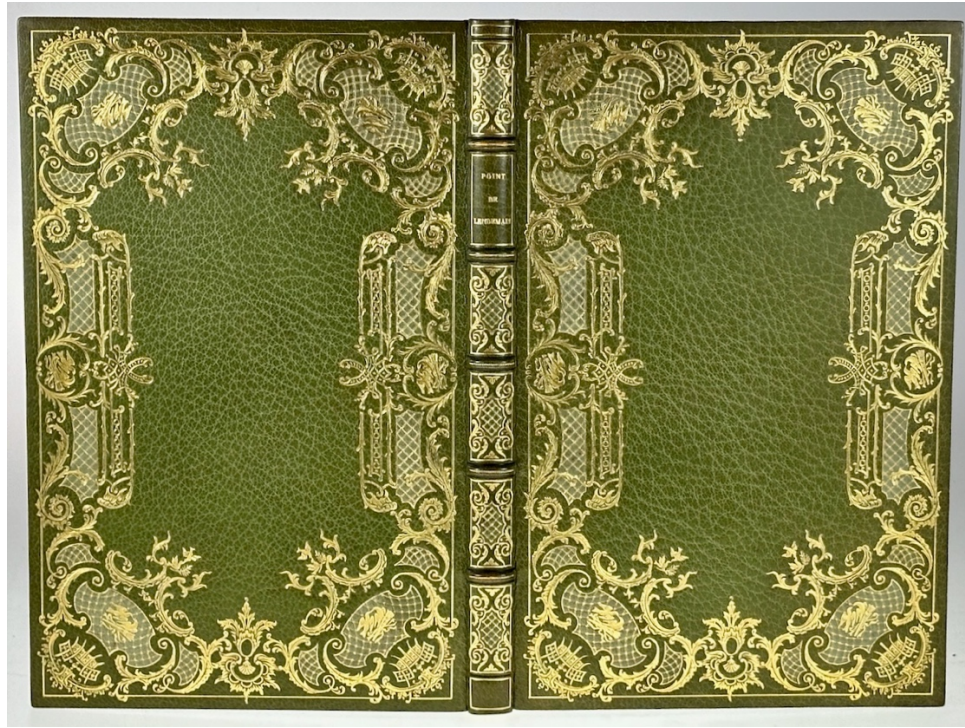


163. [Macmurdo, A. H.- Among Earliest Art Nouveau Illustration Printed- William Fredeman's Copy, with Extra Bookplates] **Wren's City Churches**. Sunnyside, Orpington, Kent: G. Allen, 1883. First Edition. Quarto, 9 ½ x 6 ½ inches. A STUNNING, FINE COPY. Original publisher's half-parchment with exquisite and historical cover image (also appearing as full-size title page) considered to be one of the earliest appearances of a distinctly Art Nouveau design in a printed book. Half-title, decorative "Art Nouveau" title-page, and striking mezzotint frontispiece by G. Allen (after Mackmurdo). In 1882 Mackmurdo founded the Century Guild "to render all branches of Art the sphere no longer of the tradesman but of the Artist," and in the following year designed the **striking title and cover design to his Wren's City Churches, which, "with its swirling pattern, is one of the precursors of English art nouveau."** (ODNB). Arthur Heygate Mackmurdo (1851 – 1942) began as a progressive English architect and designer, who influenced the Arts and Crafts Movement, notably through the Century Guild of Artists, which he set up in partnership with Herbert Horne in 1882.. Mackmurdo learned the tenets of Pre-Raphaelite design from William Morris, who convinced him to establish the Century Guild, in 1882. "The illustration — nearly identical to Mackmurdo's design carved on the back of a dining room chair produced about 1882 and to Thorns and Butterflies, a wallpaper conceived around 1886, depicts serpentine stalks of flowers that separate at the top of the page and coalesce into one large stalk at the bottom." (Victorian Web). **William E. Fredeman's Copy** (foremost Pre-Raphaelite scholar), with his circular monogram bookplate, and a packet of four other unused "WEF" bookplates loosely inserted. With prospectus for Sparrow Simpson's "St. Paul's Cathedral and Old City Life" loosely inserted. An amazing copy, in fine condition, with only minor bumping to corners. The parchment spine, usually discolored and/or worn, is nearly as new. Most scarce thus. (6608) \$3,850.00

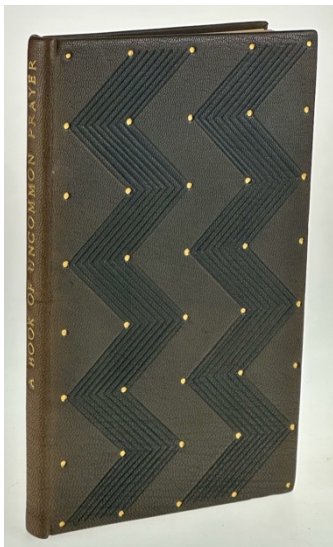
164. [Milne, A. A.- Review Copy] **Toad of Toad Hall**. New York: Charles Scribner's Sons, 1929. First American edition. Original color pictorial paper covered boards with superb cover illustration of stylized toad and mushrooms in orange and yellow. In original first state color pictorial dust wrapper with uncut price, "\$1.25 on upper front flap. **A review copy, with original card laid-in, "To the Literary Editor, WE take pleasure in presenting this book for editorial use... etc.,"** From Charles Scribner's, and written in pen, "April 1, w/price of \$1.25. "The Theater Magazine Co." stamp on front fly. Book near fine with corner and edgewear. Wrapper with some minor loss at extremities, but well preserved. Scarce thus. (4600) \$475.00







165. **[Meunier, Charles- Binding, 1909], 75 Copies Only** Denon (Dominique Vivant **Point de Lendemain**. Paris: P. Rouquette, 1889,1890. Large 8vo, 9 ½ x 6 1/3 inches. Two volumes in one. One of 75 Copies, On Japan Vellum, No. 98, initialed by the publisher. **Exquisitely bound by Charles Meunier (b. 1865), one of France’s most prominent bookbinders, in full olive green crushed morocco with stunning gilt stamped intricate design work on both covers over 12 white inlaid pieces of various shapes.** *The binding is richly gilt, covers with a wide foliage border with light grey morocco onlays, a pair of doves of peace as corner-pieces and elsewhere, all within an outer single fillet border, spine in six compartments, five with a central light grey morocco onlay with a rich foliage border, the sixth with directly lettered title, inner covers with full stamped inside covers (semé) with floral baskets with foliage tail-pieces, silk and marbled end-papers.* Gilt stamped design patterning on all side edges. The binding is signed on front bottom “CH MEUNIER, 1908.” Illustrated by noted French artist Paul Avril with full- and half-page engraved illustrations, *half-title with justification verso, etched portrait frontispiece of the author and 13 illustrations by Chardon after Paul Avril, with a suite of the plain etchings avant la lettre.* With “Notice Historique Sur Vivant Denon” at end. Both volumes with original salmon colored card wrappers bound in (in place). AEG. In original or contemporary (to binding) full green morocco box. Spine uniformly faded to brown, fine condition. (6565) \$3,250.00

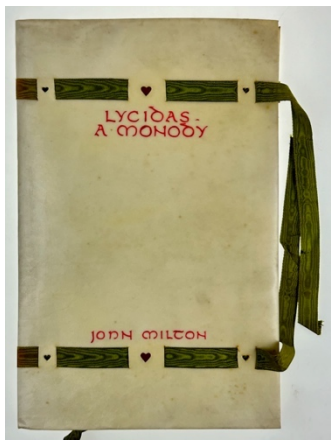


166. **[Modernist “Zigzag Binding] A Book of Uncommon Prayer.** London: Methuen, [1937]. Second Edition. 8vo, 7 ¼ x 4 ½ inches. Attractively bound in “modernist” zigzag binding consisting of two sets of 8 compartments of zigzag in blind on both covers, interspaced with bold gilt dots. Wonderful woodcut illustrations by Robert Gibbings. Fine. (6606) \$1,250.00



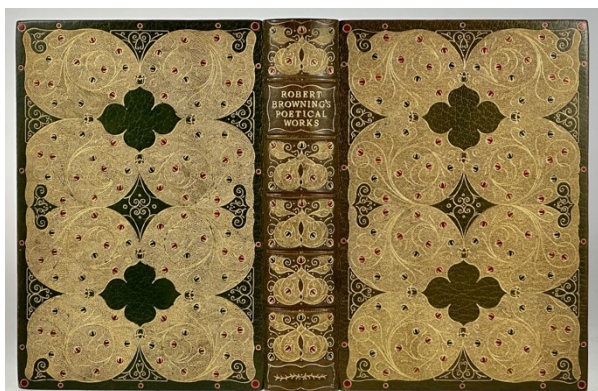
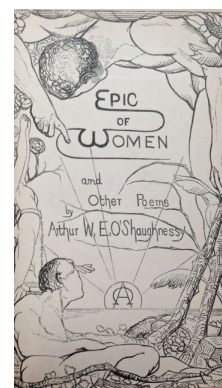
167. **[Mosher Press- One of Only 12 Copies]** **The Bibleot, Volume XIV.** Portland, Maine: Thomas B. Mosher, 1908. First Edition. 12mo. Original printed card wrappers of over boards. Only 12 Copies Printed (of the set), this numbered and inscribed #3. Printed on Japan Vellum. Unopened and fine. (6670) \$275.00

168. **[Mosher Press- Only 8 Copies Printed]** **Bibleot Index.** Portland, Maine: Thomas B. Mosher, 1915. First Edition. 12mo. Original printed card wrappers of over boards. Only 8 Copies Printed (of the set), this numbered and inscribed #8. Printed on Japan Vellum. Portrait frontispiece of Mosher, with his original signature. Fine. (6669) \$325.00



169. **[Nene Press- Deluxe First Edition, Bound in Real Vellum, As Issued]** Milton, John. **Lycidas- A Monody.** Wellingborough: Nene Press, 1904. First Edition. 8vo, 9 x 6 inches, 16pp. Finely bound in full rich stiff vellum with green silk ties threaded through in two bands, and six hearts on each cover (four showing through green, and two showing through red, hand-applied lettering in red. Rubricated title page, printed in red and black throughout. The first initial (“Y”) is illuminated in bold burnished gold. Printed on homemade laid paper, watermarked, “Unbleached.” The colophon states “Printed and Published by Herbert Dulley at the Nene Press, Wellingborough, and completed on the 23rd day of December, 1904.” Dulley grew up in the small town of Wellingborough, just West of Cambridge. The Nene Press, seems to have issued only one title, “Lycidas, A Monody.” Copies in paper covered boards have turned up from time to time, but to our knowledge, this is the only “Deluxe” edition bound in full vellum. Fine condition. This must certainly be one of only a few, if not only one copy, thus produced by the press. (6570) \$2,250.00

170. **[O’Shaughnessy, Arthur- Association Copy]** **An Epic of Women and Other Poems.** London: John Camden Hotten, 1870. First edition. Original plum cloth, beveled boards, with central gilt figure of man lying down at beach, gilt lettering on spine. **ASSOCIATION COPY FROM O’SHAUGHNESSY TO PRE-RAPHAELITE ARTIST ALMA TADEMA:** (written in purple ink on first blank before title page: “Monsier L. Ama Tadema, with the author’s best regards, 16th January, 1871.” Full-page illustrated title page (prior to lettered title page and five textual illustrations by J. T. Nettleship in an abstract almost Blakean style. O’Shaughnessy’s first book, inscribed to Lawrence Alma-Tadema, classical Dutch painter who moved to London in 1870 to rapidly become one of the most famous and highly paid painters of his time, working with most of the Pre-Raphaelite artists. An important association, occurring at the brink of both poet’s and artist’s burgeoning careers. Near fine. (2462) \$1,250.00



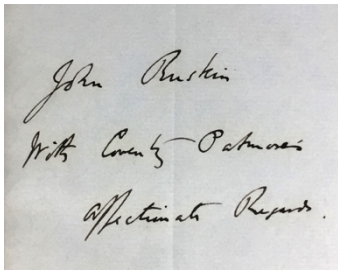
171. **[Oxford Binding- Stunning Inlaid Binding, Signed]** **The Poetical Works of Robert Browning.** London: Smith, Elder & Co., 1899. First Edition. Thick 8vo. Two volumes bound in one. A stunning all-over gilt and inlaid binding the Oxford University Press bindery (**signed “Oxford Binding” on front turn-in**) in full olive morocco, with striking and dense stippled gilt panels tooled on the covers so tightly tooled, that from a moderate distance, it gives the appearance of glittering gold. The design work (covers, and spine with similar but not matching design motif) is accented with inlaid blue, red, and orange tulips.

**Astonishingly, there are 341 inlaid morocco flowers and dots within the**

**binding.** The amount of time and effort involved to achieve such near perfect design is hard to over-emphasize. Five bands to spine with title to second compartment and remaining compartments tooled similarly to the covers. Wide dentelles, with truly enchanting design elements, densely stippled and inlaid with tulips, not matching either cover or spine design patterning. Green and pink mottled end-papers, all edges gilt. Each volume with portrait frontispiece. Near fine. Included with the book is the illustrated catalogue from the Oxford University Press bindery’s exhibit in Paris at the Exposition Universelle in 1900. While this particular volume/design was not included in the exhibit, the quality of the work (as with the present volume) was of a very high level, and undoubtedly produced by some of the leading bookbinding artisans of the period in London. (6585) \$4,250.00



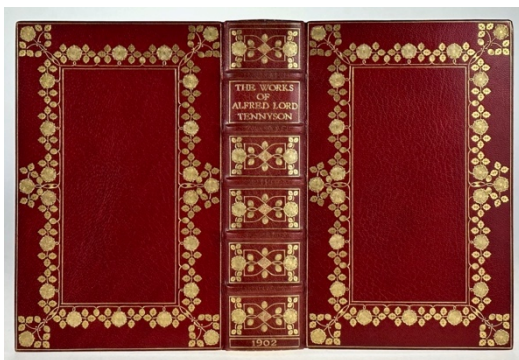
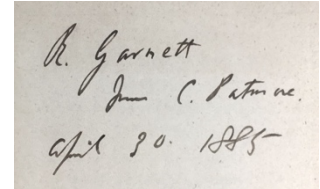




172. **[Patmore, Coventry- Association Copy, Presented to John Ruskin]** **The Unknown Eros and Other Odes, I-XXXI.** London: George Bell and Sons, 1877. First edition. Original brown blind-stamped cloth, gilt lettering on spine. **ASSOCIATION COPY INSCRIBED, TO JOHN RUSKIN ON A SHEET TIPPED-IN (“John Ruskin | with Coventry Patmore’s | affectionate regards”).** As well, there is a note on upper paste-down “From John Ruskin’s Oxford Library 1880”), 10pp. separately paginated poems at the end with divisional title. With bookplate of Lewis Kennedy Morse, author. Paper label, slightly rubbed, spine faded, upper hinge slightly cracked, some offsetting, very good. Patmore’s

friendship with Ruskin is well-documented, sometimes heated, but always co-allies in the arts. Ruskin greatly admired Patmore’s poetry, especially those presented in *The Angel in the House*. (3674) \$2,850.00

173. **[Patmore, Coventry- Association Copy, Richard Garnett]** **The Angel in the House.** London: George Bell and Sons, 1885. Sixth Edition. Original green cloth, paper label on spine. **ASSOCIATION COPY, INSCRIBED ON THE ENDPAPER TO RICHARD GARNETT (“R. Garnett | from C. Patmore. | April 30. 1885”).** Hinges expertly repaired. A very nice association copy indeed. (3684) \$1,500.00



174. **[Pattinson, Alice- Binding]** Tennyson, Alfred Lord **The Works of Alfred Lord Tennyson.** London: Macmillan and Co., 1902. Thick octavo. 7 ½ 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

175. **[Photography- Braun, Adolphe- Scarce Haute Suisse Series]** **Fifteen mounted albumen photographs from Braun’s Haute Suisse series.** Dornach, Switzerland: [ca. 1850’s]. **15 superb albumen photographs of slightly varying size mounted on original Adolph Braun, one of the most important French photographers of the 19th century.** Printed card stock sheets. Approx. (16.1x19.2 cm (61/4x71/2”); sheet: 27x34.5 cm (101/2x131/2”); matted: 40.5x50.8 cm (153/4x20”). In line with contemporaneous interest in landscape photography, Braun took many photos of the Swiss, German, and French countryside and mountains. Some margin wear and stains to somewhat toned card stock, occasional foxing spots on photographs, light surface wear; very good overall. (6268) \$3,250.00



176. **[Photography- Nègre, Charles; Scarce Extremely Large Paper Negative Salt Print, ca. 1850]** **Madonna & Child.** Huge original paper negative salt print measuring 17 x 14 inches by **Charles Nègre (1820-1880), pioneering photographer who studied under the painters Ingres & Delaroche before establishing his own studio, where he used photography as research for painting. This is a mammoth-sized paper negative, made by Nègre himself, employing a process using a negative printed directly on paper.** Paper negatives eventually evolved into more sophisticated modalities, including better fixing methods, and waxing, employed here by Nègre to make the paper more translucent. Salt printing is the oldest printing method for contact printing of photographs on paper, which is coated with sodium chloride solution combined with silver nitrate and then exposed to sun or light. Remarkably, the print is in fine condition, an amazing survival. Nègre used both albumen and salt prints, and, unlike many of his contemporaries, printed all of his own photographs and was renowned as a photographic printer. This print was in the famous Jammes Collection Sale, a landmark in the development and popularization of fine historic photographs. It was later purchased by Serge Plantureux, one of the world authorities on early photographers, and it bears his holograph notation in pencil on the back of the print: "Papier salé de Charles Nègre, de la Collection Jammes. SP." [Salt print by Charles Nègre, from the Jammes Collection]. An amazingly well-preserved example of Nègre photography, especially when considering its size as well as the delicate nature of the print paper. Most scarce thus. (6229) \$3,250.00

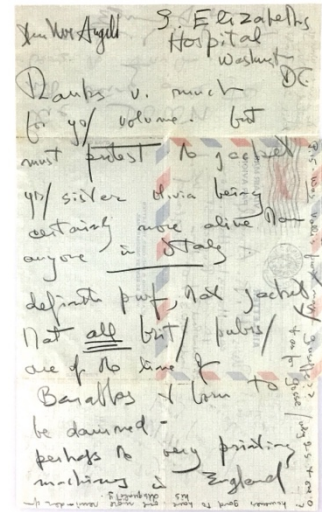


177. **[Photography- Charles Marville, 12 Large Albumen Prints (Folio Size) 12 Very Large Original Charles Marville Albumen Prints.** Offered here are 12 very large (103<sup>3</sup>/<sub>4</sub>x141<sup>1</sup>/<sub>4</sub>"") mounted albumen photographs of wall paintings in an elegant French salle. Most mount cards bear Marville's embossed stamp. Charles Marville, the pseudonym of Charles François Bossu (1813 - 1879), worked as an illustrator before taking up photography around 1850. He mainly photographed architecture, landscapes and the urban environment. His first important body of work—a series of photographs of old Paris — was commissioned in 1864 by the Parisian government agency on historic works (under the aegis of Baron Georges-Eugène Haussmann, who designed the urban plan for Paris). For this project, Marville made photographs of the narrow streets and crumbling buildings of the pre-modern city at the very moment they were slated for demolition. Known as the "Album du Vieux Paris," the complete series of photographs is held by the Musée Carnavalet, Paris. Marville expanded his practice by focusing on two areas: reproductions of artworks (including a significant number

focused on the masterworks of the French painter Jean-Dominique Ingres); and photographs of Parisian facades for use by professional architects. A few spots of soiling and staining, occasional light foxing, some photographs a bit faded. (6237) \$2,500.00

178. **[Pope, Alexander] Essai sur L'Homme.** Lausanne & Geneve: Marc-Michel Bousquet, 1745. First thus. Folio. Superbly bound by Bernard Middleton in russet calf, gilt strapwork border designs both covers and spine with gilt compartments and morocco label. AEG. Engraved frontispiece by Soubeyran after Delamonce, title in red and black with engraved portrait vignette, text in English and French, engraved portrait, 4 plates and head- & tail-pieces. Near fine. (3884) \$1,250.00

179. **[Pound, Ezra- Autograph Letter Signed, Pre-Raphaelite Association] ALS from Pound to Helen Rossetti Angeli, daughter of William Michael Rossetti.** Three pages, 1949. A sprawling, witty and provocative letter written by Pound early on during his extended stay at St. Elizabeth's hospital (12 years, from 1948-1859) to Helen Rossetti Angeli, the daughter of famed Pre-Raphaelite Brotherhood co-founder William Michael Rossetti. Written in pencil on the full opened face, with two notes perhaps by HAR, and then on both flaps on the verso, with two wrap-around portions also possibly by HA Rossetti. A lengthy and fascinating letter. "Dear Mrs. Angeli, Thanks v. much for yo/ volume. **but must protest no jacket yr/sister Olivia being certainly more alive than anyone in Italy definite purf, not jacket vs not all brit/publrs/ are of the line of Barabbas & born to be damned-** perhaps the very printing machinery in England [side flap] Yeats' definition of yr island 'The only country where a man will lie WITHOUT being paid for it' endemic [side flap] lie DOWN not being able to bear the Truth. cordially Ezra Pound." Pound has also placed in the body of the letter, at right angles to the text, "POUND." A fascinating letter, meandering as it is perhaps clinical in revealing Pound's somewhat shaky mental health. Addressed by Pound on Air Mail

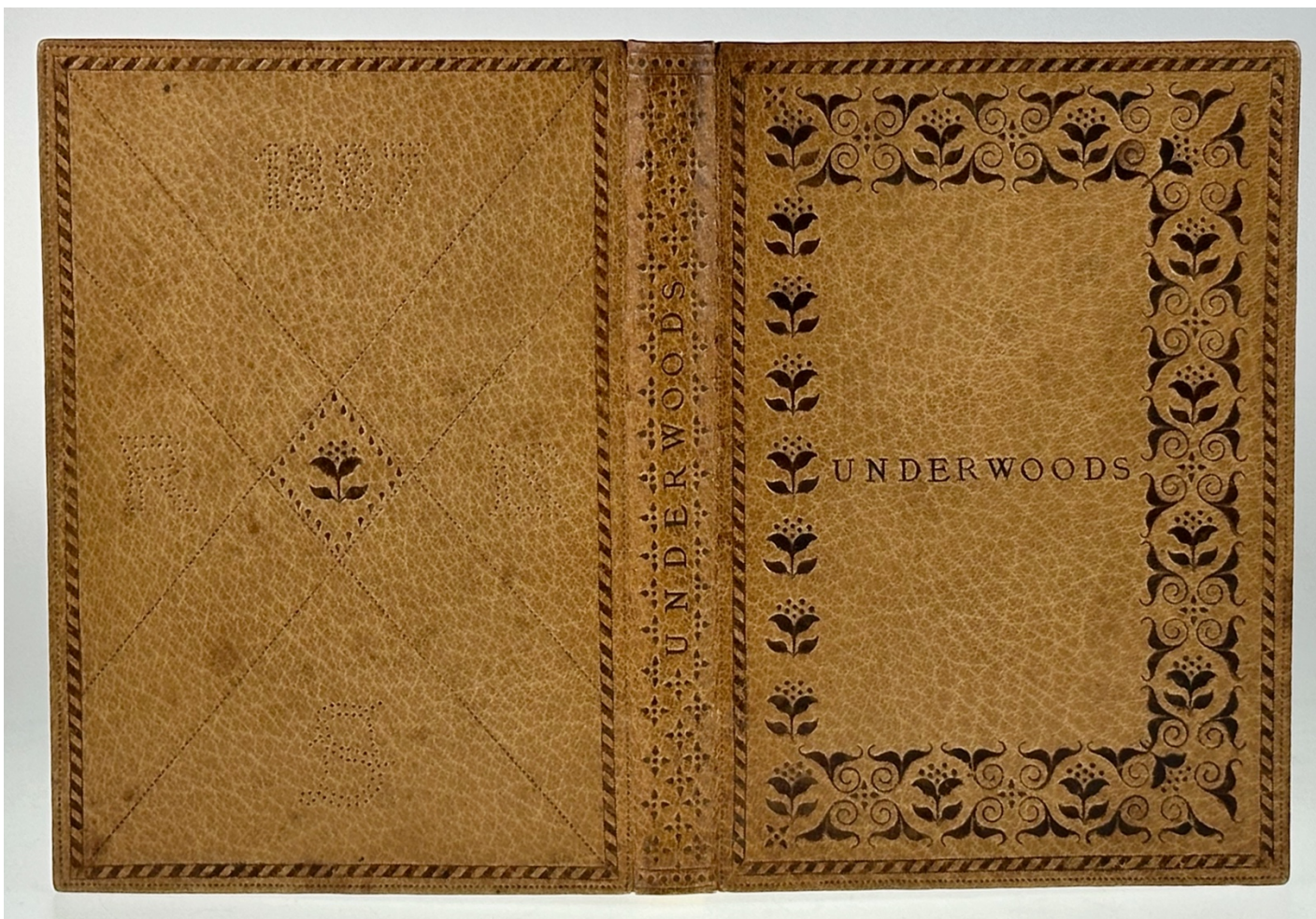


letter: "Mrs. H. R. Angeli, co Hamish Hamilton, 90/ gr Russel st, London W.C. England." and postmarked May 14, 1949. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (2996) \$2,850.00



180. **[Pre-Raphaelite Binding- Bickers] Destree, Olivier Georges. Les Preraphaelites.** Superbly bound by Bickers & Son. Bruxelles: Dietrich et Cie, 1894. First edition. Superbly bound by Bickers & Son, London in full crushed reddish orange morocco with elegant gilt curving line design both covers and spine; spine lettered in gilt, gilt dentelles, marbled end-sheets. A very scarce 1890's Pre-Raphaelite treatise including "Catalogue de L'peivre de Dante Gabriel Rossetti," "Catalogue des Oeuvres d'Edward Burne-Jones," "Choix de Reproductions de E. Burne-Jones, D.G. Rossetti, G.F. Watts," and a prospectus of Walter Crane including two woodcuts. Book contains 5 portraits. Exquisite and rare production, a wonderful binding, fine. Most scarce thus. (3990) \$2,250.00





181. **[Prideaux, Sarah- Binding: One of Her Earliest Documented Bindings, in Extra-Fine Condition]** Stevenson, Robert Louis. **Underwoods**. London: Chatto & Windus, 1887. Second Edition. Small octavo, 6 3/4 x 4 3/4 inches. Handmade marbled end-sheets, all edges gilt, 138pp. **ONE OF SARAH PRIDEAUX'S EARLIEST BINDINGS, EXQUISITELY BOUND, IN SUPER-FINE CONDITION, WITH HER PALLET SIGNATURE ON THE LOWER FRONT DENTELLE STAMPED IN BLIND: "S T PRIDEAUX," WHICH SHE ONLY USED ON EARLY BINDINGS.** Bound in full tan crushed and polished morocco goat skin of a large, hard grain, with a striking cover design tooled in blind in such a way as to darken the impression leaving a wonderful dark brown coloration. The front cover design element consists of an all-over flower and petal motif with the top portion of each flower composed of dots, title in center, and cross-hatched border design, along with a single tight line of small dots encircling the upper cover. Spine with different all-over blind-tooled decoration and lengthwise lettering. The lower cover consists of a wonderful design involving tiny blind-tooled dots to form numbers and letters: "1887/ R / L / S" at all four corners (see photo below), as well as cross-angle lines, and single border line, all formed by tiny dots. There is a single blind-tooled flower design with dots at the center of the lower cover. Possibly referring to the blind-stamped technique used to form the more prominent floral patterning in this binding, Prideaux states: "Of course where the cover is of a light color such as vellum, white or cream morocco, or natural colored pig skin, a very considerable amount of contrast may be obtained by using the tools either with a color or smoked for vellum, or in the case of leathers by working them hot after thoroughly moistening the cover." (Jan, 1892, "The British Bookmaker," p. 163). Importantly, in the Bookmaker article, four early bindings are shown, including a similar binding of "Underwoods" in polished tan morocco, but definitely a different design. According to Marianne Tidcombe (private conversation), "Prideaux's record states that she bound three copies [of "Underwoods"] in pigskin, one in gold-tooled green morroco, and two others unspecified, that is, unrecorded." [As well, see transcript of Harries' letter below, (laid-in), which expands on this]. From Tidcombe's "Women Bookbinders," **[Continue Next Page]**

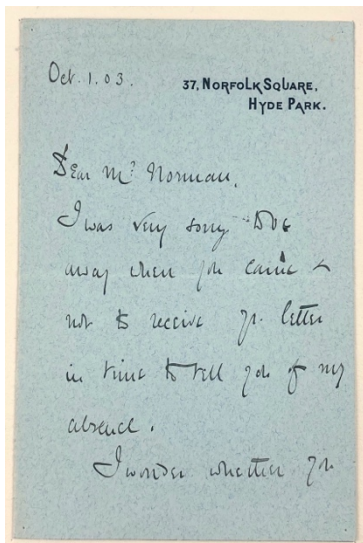




181. **[Prideaux, Sarah- Binding: One of Her Earliest Documented Bindings] CONTINUED**

“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.” This binding is in VERY FINE CONDITION, without any blemish or wear, as if it were produced yesterday. A one-off opportunity to acquire beauty, importance and exquisite condition. (6593) \$32,500.00

*This binding comes directly from the collection of Robin de Beaumont, noted collector and rare book dealer, with an important letter laid-in from David Harries to Robin in answer to his queries about the binding. Harries, a Sarah Prideaux expert, was concurrently working on an technical book on Prideaux and her bookbinding career, and had nearly completed an exhaustive work on Prideaux. We provide a complete transcript of the letter here: One page, TLS, 7 February, 1990. Harries writes: “Dear Mr. de Beaumont, Many thanks for letting me see your copy of Underwoods. Her catalogue shows she bound six copies of it. Three, in blind-tooled pigskin, she to Mr. Cock, Mr. Bain (the bookseller) and Mrs. Winkworth (mother of a friend from Newnham) for 3.3 each. One, in gold-tooled green Morocco, she gave to Mr. Winkworth, and two she gives no description of, but says she sold on for 3.3, and the other for 3.17. Is yours pigskin? It looks like Morocco to me, which could make it one of the ‘anonymous’ copies. It’s an interesting binding—in fact, I’ve added a paragraph about it to my chapter on her working methods. I think it is an early binding. She developed very definite theories of design (see the introduction to the catalogue and Some Notes on Pattern-making and Design in Bookbinding in Bookbinders and their Craft) and this binding is not in accord with her fully worked-out theories. The designs on the upper and lower covers are different and the design on the upper cover is not symmetrical. It looks unbalanced to me and I think in a later binding she would have used the simpler tool alone for the border. It’s beautifully worked out, though. It’s the lower cover that’s even more interesting. In an article she wrote [referring to the British Bookmaker] she describes using a ground-down full-point tool directly onto damp leather. I think she has used it to do the date and initials on your binding. The holes are very deep and there is no sign of heat. She did not develop the technique and your binding seems to be a half-way house between her early and her mature designs. Incidentally, her later bindings were signed like this: S.T.P. 1896 on the lower cover turn-in, not in capitals like yours on the upper cover turn-in. Yours sincerely, David Harries (80 Goring Way, Worthing, Sussex, 7 February, 1990).” To qualify, Tidcombe suggests (in a private conversation) that “I don’t disagree with what Harries said, except about ‘the ground-down full-point tool.’ David Harries is mistaken--what Prideaux says is that she used the ‘ground down full point’ to work in the design of fishes and lines on “Waterbabies” [another very early binding shown in the British Bookmaker article] like a pen and ink drawing. This is not the technique she used for the date and initials on the “Underwoods” binding herewith described.*



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

background filled in by the recipient. Fine, (back page laid down on card of approximate size). Letters by Prideaux are extremely scarce, and desirable. (5001) \$1,250.00

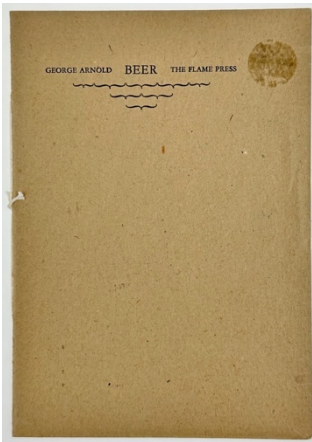
183. **[Quarles, Francis] The Shepards Oracles: Delivered in Certain Eglogues.** London: M. F. for John and Richard Marriot, 1646. First Edition, Third Issue. Small 4to. Bound in superb 20th century antique-style calf with blind-stamped patterning and two-color brown leather, morocco label on spine with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



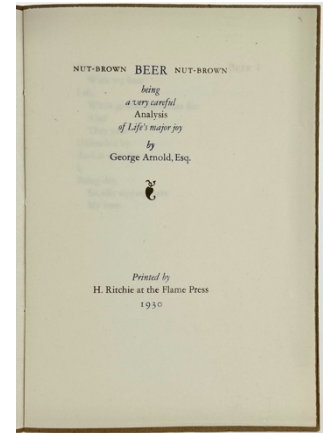


184. **[Ramage Binding]** *The Passion Play at Ober Ammergau*. London: Stead's Publishing House; Aug. Seyfried & Comp., [1910]. First Edition. 8vo, 7 x 5 inches, 374pp. Finely bound, most probably by Ramage (unsigned) in full brown crushed morocco with all-over gilt tooled design of repeating panels of three blossoms in arche, and outside floral vine pattering, on both covers; similar gilt motif on spine, gilt decorated dentelles. Printed in German, with photographs. AEG. Fine. (6605) \$850.00

185. **[Riley, James Whitcomb- Inscribed]** Boone, Benj. F. Johnson *Neighborly Poems*. Indianapolis: The Bowen-Merrill Co., 1891. First edition. Original two-toned cloth. Scarce James Whitcomb Riley title, with extensive presentation inscription by the author on prelim page which has been attached to the original stub, "To Jess C. Millikan- From his old Compatriot, the 'Truthful' - James Whitcomb Riley," and below that a quotation from another book. With the decorative bookplate of William F. Gable (of Gable Department Store fame). With early bookseller description on separate card laid in. Very good. (4364) \$650.00

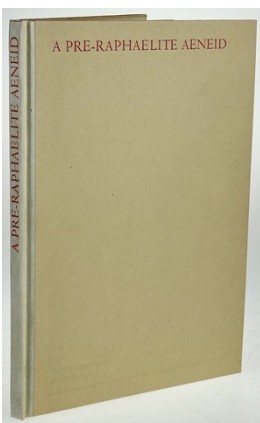


186. **[Ritchie, Ward- At the Flame Press- Rarity]** Arnold, George. *Nut Brown Beer. Being a Very Careful Analysis of Life's Major Joy*. [Pasadena]: Flame Press, Ward Ritchie, 1930. First Edition. 4 3/4 x 6 3/4 in. [6] pp. Brown paper wrappers lettered in black. Trace of a removed small round label on front wrapper. Terminal blank annotated and dated (3/28/30) by Ritchie in black ink. A near fine copy. Rare first issue limited to twenty-four copies on "Incudine" paper. A collection of poems celebrating beer and printed at the Abbey in San Encino before Ritchie left for France to study with Schmied. (6644) \$650.00

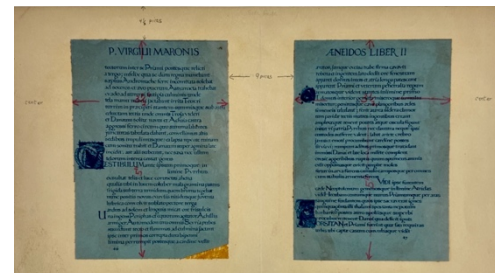
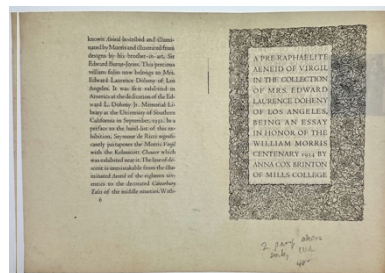


187. **[Ritchie, Ward- Presentation, With Three Proof Leaves]** Brinton, Anna Cox. *A Pre-Raphaelite Aeneid of Virgil in the Collection of Mrs. Edward Doheny of Los Angeles, Being an Essay in Honor of the William Morris Centenary, 1934*. Pasadena, California: Harry Ward Ritchie, [Printed at the Abbey of San Encino Press,] 1930. 5.5 inches by 9.5 inches. 11 pp., [1] p. Fabriano paper made in Italy. Handmade beige paper wrappers, a bit creased. Still a fine copy. [Los Angeles: Printed for the Author by the Ward Ritchie Press, 1934]. Octavo. [40] pp. Woodcut title-page border, two full-page facsimile illustrations, and one facsimile vignette. Printed on Dard Hunter handmade paper. Tipped-in slip reads "With the Compliments of Mrs. Edward Laurence Doheny." Ecru boards with parchment backstrip. Front cover and spine lettered in red. Fore- and bottom-edges untrimmed. Slipcase has slight browning. Otherwise, fine, fresh copy.

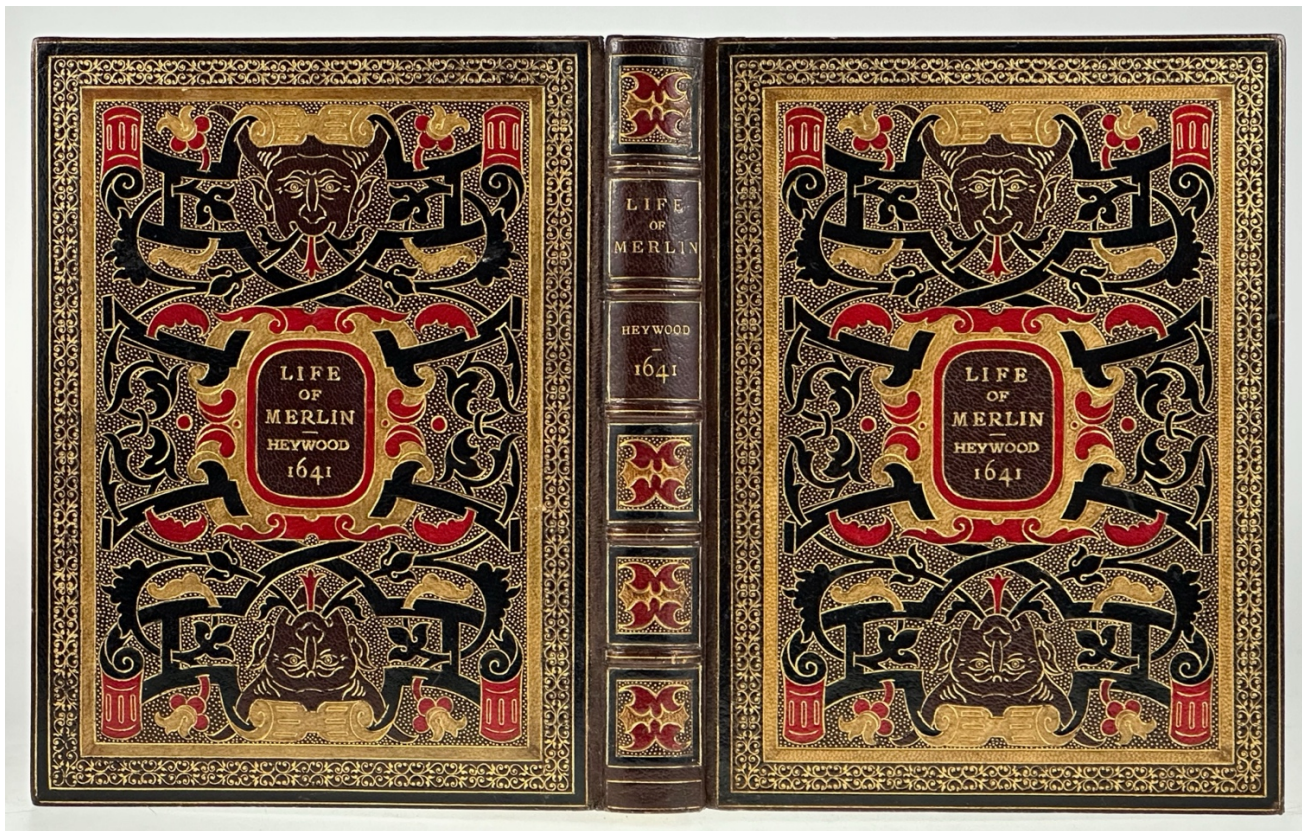
**[together with:]** BRINTON, Anna Cox. [Three proof leaves from A Pre-Raphaelite Aeneid of Virgil in the Collection of Mrs. Edward Doheny of Los Angeles.] [Los Angeles: The Ward Ritchie Press, n.d., ca. 1934]. Three sheets (11 1/4 x 8"). Two are proofs of the title-page and pp. 4-6 (with the vignette on page four) and one is a proof of pp. 20-21, where the two leaves of the Aeneid are reproduced. The Aeneid leaf is marked up in pencil (presumably by Ritchie) with measurements (9 picas, etc.) indicating how the pages should be spaced. Toning to both leaves and some ink smudges to one leaf. Very good. \$750 One of 150 copies. This copy is signed by Anna Cox Brinton, E. (6645) The two: \$1,850.00



A PRE-RAPHAELITE AENEID  
 WAS PRINTED FOR  
 MRS. EDWARD LAURENCE  
 DOHENY by WARD RITCHIE  
 IN THE MONTH OF MARCH  
 NINETEEN HUNDRED AND  
 THIRTY-FOUR IN LOS AN-  
 GELES, CALIFORNIA. ONE  
 HUNDRED & FIFTY COPIES  
 FOR PRIVATE DISTRIBUTION  
 ONLY. YOUR COPY IS  
 NUMBER 122  
*Estelle Doheny*  
*Anna Cox Brinton*  
 Ward Ritchie







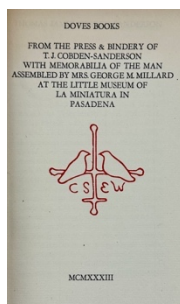
188. **[Rivière Binding- Arthurian Legend: A Monumental Rivière Binding, M. C. D. Borden's Copy]** Heywood, Thomas **The Life of Merlin, Sirnamed Ambrosius. His Prophetes, and Predictions Interpreted.** London: Printed by J. Okes, 1641. First Edition. Small 4to, 7 ½ x 5 ¾ inches, 376 pages **Magnificently bound by Rivière (signed in front, lower dentelle, "Rivière & Son."** Bound in stunning dark brown crushed Morocco, both covers profusely decorated with a fascinating and attractive interweaving design of geometric shapes, scrolls, heads, etc., in red, citron, black, and brown morocco onlays, on a richly gilt stippled background. A central onlaid piece has the title, author and date, and two heads of Merlin emitting prophecies appear at top and bottom, center. Strapwork and foliage decoration, all within citron morocco, gilt scrolling foliage, and black morocco borders (working outwards in that order), round out this compelling design. Scarce first edition of Heywood's accounts of political prophecies and predictions attributed to King Arthur's celebrated seer, featuring fabulous wood-engraved frontispiece of Merlin sitting with lions and lambs, decorated chapter head- and tailpieces. Includes scarce "To the Reader" (2pp), as well as "To the Worthy Master James Mettam" (2pp). All edges finely gilt. **An exemplary copy with nearly unblemished interior; only minor brown-toning and occasional blemishes. M.C.D. BORDEN'S COPY, and this very same book is in his bibliography (see #63, in this catalog); with his bookplate to front pastedown.** Fine condition. Almost invisible repair along the upper border of the spine. In superb quarter tan morocco box with maroon felt-lined interior, gilt labeling and stippling to spine, by Sean Richards. A lasting rarity, indeed. (6587) \$15,000.00

*Matthew Chaloner Durfee Borden (1842 – 1912) was an American textile leader, and renowned rare book collector, who reorganized the failed American Print Works into the American Printing Company. Borden issued a limited edition of his entire rare book collection, releasing it in only 15 large folio-size copies, in three volumes. On page 163 of the first volume, this book is described in fabulous detail, worthy of noting here, including the following: "Full brown crushed levant morocco, the sides and back covered with inlaid and gilt work. The design is a faithful copy of an old Netherland enamelled and gold binding, of about 1550. On the extreme edges is a narrow border of inlaid back leather, followed by a scroll border in gold, and another border of inlaid white morocco; the center consists of broad elaborate scrolls inlaid in black morocco, issuing from demon heads inlaid in brown morocco. The scrolls entwine over the whole side, with reverses of red, white and brown moroccos centering in a title in inlaid leathers, gilt on the rough, by Rivière & Son." Pforzheimer states, "This compilation based on Alanus, and the English chroniclers, Fabyan, Holinshed, Speed, et al., is one of Heywood's most interesting pot-boilers. It was designed to attract that growing public which, worried and confused by the shadow of the coming troubles, might hope for guidance from this farrago of prognostications."*



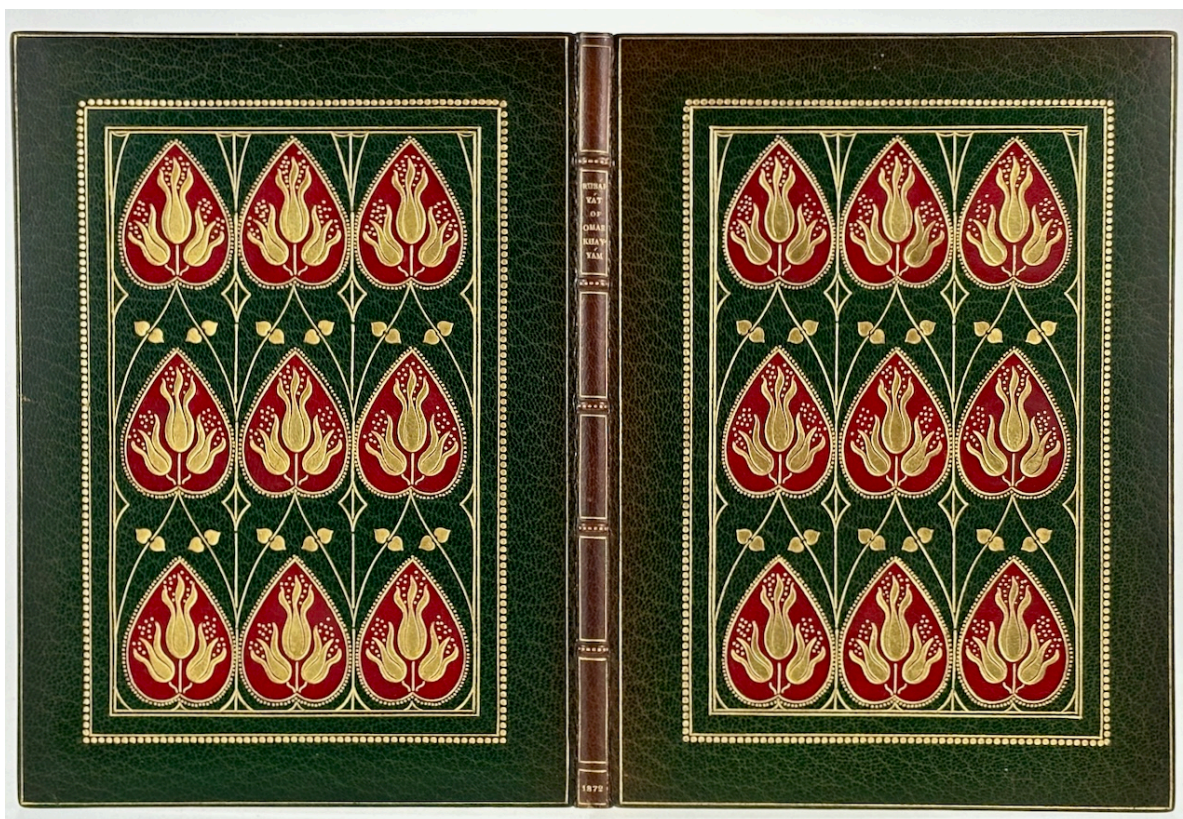


189. **[Ritchie, Ward- One of Only 37 Copies]** Macleish, Archibald. **Interrogate the Stones**. Pasadena: [Ward Ritchie,] 1929. 5 1/2 x 7 1/2 in. [4] pp. (one sheet, folded). Buff paper sheet. Minor foxing. Very good. One of thirty-seven copies. Numbered in ink by Ritchie. This is a rare early piece printed by Ward Ritchie when he was a student at Frank Wiggins Trade School. (6647) \$325.00



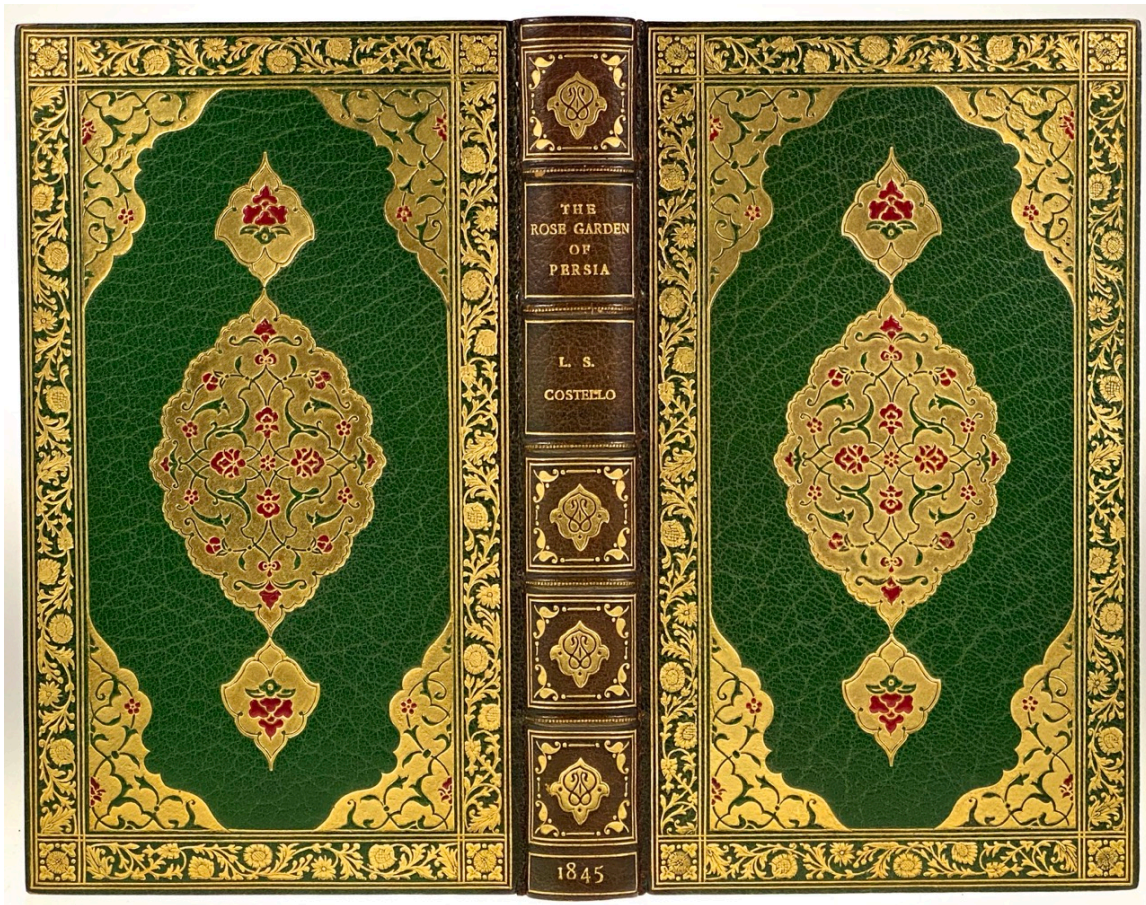
190. **[Ritchie, Ward- Scarce, Early Ritchie Project]** Millard, Alice. **Doves Books. From the Press & Bindery of Cobden-Sanderson with Memorabilia of the Man Assembled by Mrs. George M. Millard at the Little Museum of La Miniatura in Pasadena**. South Pasadena, California: Ward Ritchie,] 1933. Octavo. 60 pp. Doves Press device in red on title-page. Cream-colored paper wrappers printed with the phrase "Order Touched with Delight" in red. Wrappers toned and some offsetting from title-page on inside of wrappers. Front cover loose. Edges untrimmed. A bit of foxing to edges, but pages are clean. With the bookplate of Janet Hathaway Ritchie on inside of wrappers. A good copy of a fragile early Ward Ritchie project. (6648) \$425.00

191. **[Ritchie, Ward]** Cowan, Robert Ernest. **The Booklovers Litany, by H. L. With an Introduction and Five Supplications by R. E. C. [Robert Ernest Cowan]**. Pasadena, California: Harry Ward Ritchie, [Printed at the Abbey of San Encino Press,] 1930. 5.5 inches by 9.5 inches. 11 pp., [1] p. Fabriano paper made in Italy. Handmade beige paper wrappers, a bit creased. Still a fine copy. (6646) \$475.00

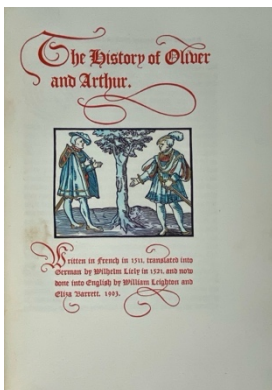


192. **[Rivière Binding]** Fitzgerald, Edward (trans.). **Rubaiyat Of Omar Khayyam, The Astronomer-Poet Of Persia, Rendered Into English Verse**. London: Bernard Quaritch, 1872. Third Edition. 6.5 x 8.5 inches. **Stunningly bound by Rivière & Son** (with their binder's signature in gilt pallet at base of front turn-in) in dark green crushed morocco, featuring a large paneled inlaid and gilt-tooled design on both covers of gilt flowers on an inlaid red background, connected with gouged lines and surrounded with gilt ruling and a rolled dot border. Five bands to spine with title to second compartment, remaining compartments ruled in gilt, and gilt dots on bands. Attractive gilt ruled turn-ins with small inlaid heart design at the corners, and gorgeous dark green marbled end-papers with two gilt fillet borders. Top edge gilt. Light fading around edges of covers, spine evenly faded to a mellow brown. A stunning example of turn-of-the-century bookbinding. (6622) \$3,750.00





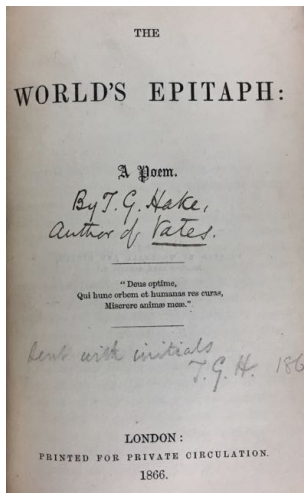
193. **[Rivière Binding]** Costello, Louis Stuart. **The Rose Garden of Persia (Inscribed by the Author)**. London: Longman, Brown, Green, & Longmans, 1845. First edition. Octavo. 193 pages. **Superbly bound by Rivière** (with Rivière & Son on front turn-in) in full levant green morocco elaborately decorated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



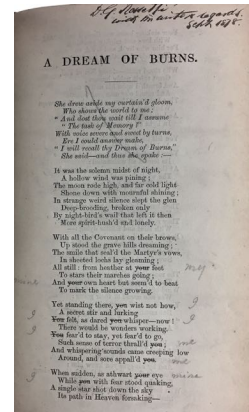
194. **[Rogers, Bruce- Hand-Colored]** Liely, Wilhelm **The History of Oliver and Arthur**. **Written in French in 1511, Translated into German by Wilhelm Liely in 1521, and now Done into English by William Leighton and Eliza Barrett**. Boston: Houghton Mifflin and Company, 1903. First edition thus.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

195. **[Rogers, Bruce]** Wolfe, Humbert. **The Silver Cat and Other Poems**. New York: Bowling Green Press, 1928. Boards, spine lettered in silver. A gorgeous production by Rogers. (2559) \$350.00

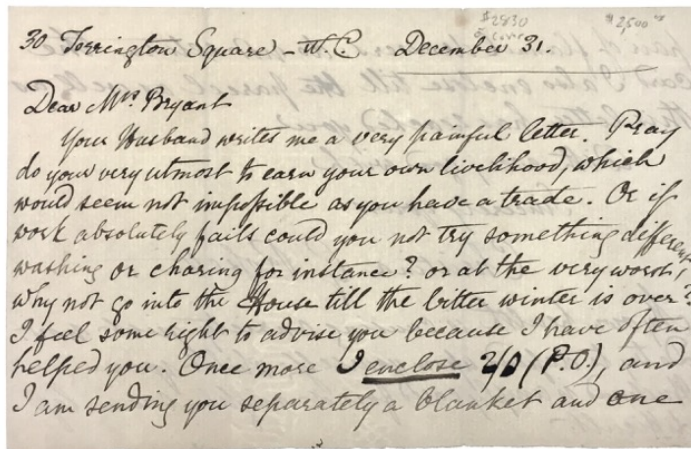




196. **[Rossetti Family- Bound with Holograph Notes and Inscriptions, Rare Extracts]** Rossetti, Dante Gabriel [and other Rare Rossetti Family-Owned Books, Journals, Extracts, Gabriele Rossetti-Owned, and Important T. G. Hake “The World’s Epitaph,” with holograph details on title-page. Contains the Extremely scarce book by Thomas Gordon Hake, “The World’s Epitaph: A Poem.” London, Privately Printed, 1866, 128pp., inscribed in pencil, “Sent with initials, T.G.H. 1866.” And below the title, “By T. G. Hake, Author of Vates,” in pen, both presumably by Hake. In a letter to Hake from DGR, dated October, 1869, Dante says, “I have read and partly re-read the first 50 pages of the “World’s Epitaph”- i.e. in its original arrangement in the copy for which I have to thank you. It seems to me that new arrangement indicated in the other copy you have so kindly sent is decidedly a great gain... “The Trial of the Bishop of Natal...” Signed by WMR. “Manuel Annuaire de la Sante Medicine et Pharmacie,” Signed (cropped at top) by Gabriele Rossetti (“Rossetti, 1848”). Scarce 18th Century, “Vita Dis.

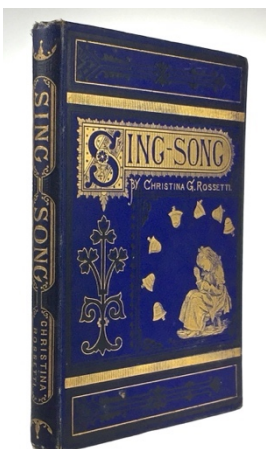


Giosafat,” printed in Bassano by famed printer Remondini, surely owned by Gabriele Rossetti and passed down, complete 63pp. with superb full-page woodcut illustration, and containing 15 additional half-page woodcut illustrations. The volume is inscribed by WMR on the front free endpaper. With five-item holograph ‘contents’ page by WMR. (3969) \$2,750.00



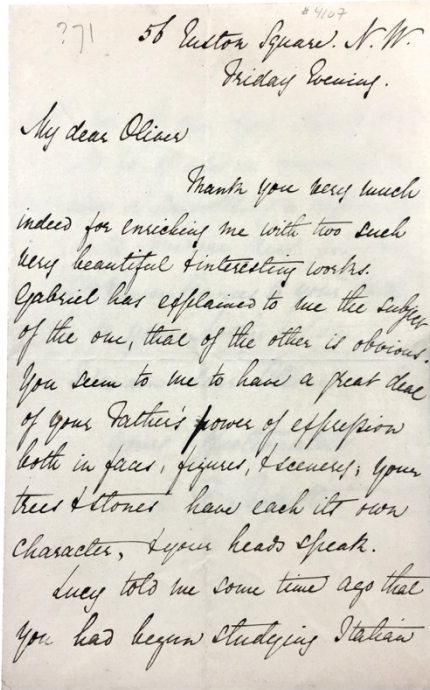
197. **[Rossetti, Christina- ALS] Autograph Letter Signed to Mrs. Bryant.** Two pages on a halved-section of octavo-sized sheet (8” x 5”) with original face of the cover envelope. December 31 [no date], but envelope post-marked 1891. To Mrs. Bryant, the wife of William J. Bryant, of which there are several letters from Christina on record to both William and his wife (esp. Bryn Mawr Special Collections, which has six), all regarding financial misfortunes. William Bryant served as literary secretary for Mackenzie Bell, biographer of Christina Rossetti. A fascinating letter, giving a clear picture of Christina’s earnest in helping as well as her resolute and staunch commitment to offer sound advice without further enabling Mrs. Bryant toward failure. “Dear Mrs. Bryant, Your husband writes me a very painful letter. Pray do

your very utmost to earn your won livelihood, which would seem not impossible as you have a trade. Or if work absolutely fails could you not try something different- charing (sic) or chasing for instance? or at the very worst, why not go into the House till the bitter winter is over? I feel some right to advise you because I have often helped you. Once more I enclose [underlined] 2/0 (P.S.), and I am sending you separately a blanket and one pair of flannel drawers...” She goes on to instruct Mrs. Bryant how to notify her when she has received everything. Signed with a postscript: “With every good wish, Sincerely yours, Christina G. Rossetti. My own heath is causing anxiety just now. Do try to depend upon yourself whilst your Husband is amply cared for- it might seem less difficult.” Three folds, very good. A fascinating look at the heart of Christina, and her solidarity with women’s rights. (2830) \$2,500.00



198. **[Rossetti, Christina] Sing-Song. Scarce First American Edition.** Boston: Roberts Brothers, 1872. Published in same year as the English first, in entirely new cover design. Original stunning gilt-stamped illustration on front cover after an Arthur Hughes woodcut drawing, gilt spine. With 120 wonderful illustrations by Arthur Hughes. A near fine copy. Rarely found thus. (4005) \$750.00

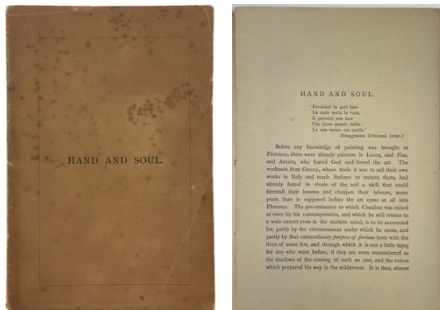




199. **[Rossetti, Christina- Extremely Rare Unpublished Christina Rossetti ALS to Oliver Madox Brown]** Rossetti, Christina & Oliver Madox Brown. **One of only three known letters by CGR to Oliver Madox Brown.** Two pages, on folded octavo writing sheet. A rare autograph letter from Christina Rossetti to the young prodigy Oliver Madox Brown, likely 1871-72, when the budding literary and artistic phenom was in his mid-teens. **Only two other autograph letters have been found by Christina Rossetti to Oliver Madox Brown, per Antony Harrison, and this one, unpublished, appears to predate both cited by Harrison.** Oliver Madox Brown (1855-1874), the first son of the distinguished Pre-Raphaelite painter Ford Madox Brown and Emma Hill, lived a short and incredibly gifted life, showing precocious gifts in both painting as well as literature. He began his first prose story, “Gabriel Denver,” in 1871 when he was 17, and it was published in 1873 with little or no fanfare. He began “Hebdictch’s Legacy” in 1872, but never completed it, succumbing to blood-poisoning in Nov., 1874 at 19. Oliver Madox Brown is universally recognized as one of the more brilliant, young rising stars in art and in literature in 19th Century England, cut down, as it were, well before his potential was ever realized. With the heading, “56 Euston Square. N.W., Friday Evening [written ?71, as per a notation by William Fredeman, noted Pre-Raphaelite scholar, on the top of the first page). In this wonderful letter, Christina tenderly acknowledges and thanks Oliver “for enriching me with two such very beautiful & interesting works. Gabriel has explained to me the subject of the one, that of the other is obvious. You seem to me to have a great deal of your Father’s power of expression both in faces, figures, & scenery; your trees & stones have each its own character, your heads speak. Lucy told me some time ago that you had begun studying Italian

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

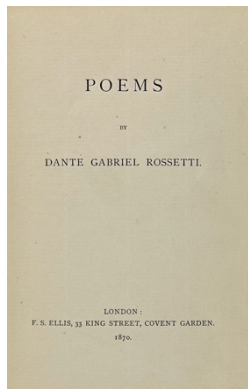
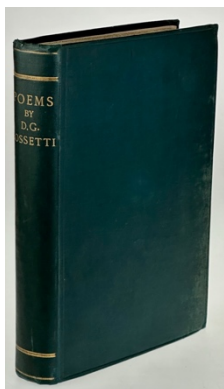
200. **[Rossetti, Christina] Verses.** London: Society for Promoting Christian Knowledge, 1893. First edition thus. Original publisher’s smooth black buckram, gilt lettering on cover and spine. 236pp, + 2pp publisher ads. Printed with rubricated borders. Inscription on front fly in a hand very similar to Christina Rossetti, but seems to be signed C. M. (“S. Thomas from C. M. Xmas: Day. 1894.” We cannot verify who inscribed it. A fine copy. (4136) \$550.00



201. **[Rossetti, Dante Gabriel -Privately Printed] Hand and Soul, 1869.** [London]: [Privately Printed] Strangeways and Walden, [1869]. First edition. Original light brown card wrappers with single printed rectangular border rule about ½ inch from outside edges along with the central title, on front cover. Half-title. 22pp. **Last page with printed DANTE GABRIEL ROSSETTI, 1850, at end, and Strangeways printer’s imprint at bottom under a line. Extremely rare, in original state.** Rossetti wrote to T.H. Hall Caine in April of 1880: “The time taken in composition [of ‘Jenny’] reminds me of the fact (so long ago!) that I wrote the tale of ‘Hand and Soul’ (with the exception of an opening page or two) all in one night in December 1849, beginning I suppose about 2 a.m. and ending

about 7. In such a case a landscape and sky all unsurmised open gradually in the mind - a sort of spiritual ‘Turner’ among whose hills one ranges and in whose waters one strikes out at unknown liberty. But I have found this only in nightlong work which I have seldom attempted, for it leaves one entirely broken, and this state was mine when I described the like of it at the close of the story. Ah! once again, how long ago!” Separately printed at Rossetti’s request after he decided it did not fit with the style of his forthcoming book, “Poems,” in 1870. On 30 Aug. 1869 he wrote to Jane Morris: The work originally appeared in January 1850 number of the “The Germ,” and was later set in type in 1869, at the behest of DGR with the intention of including it in his “Poems,” published in 1870. Recent censuses have listed about 30 known copies, most in institutions. Less than 100 copies were printed under the direction of Rossetti’s publisher, Ellis & Co. Covers slightly foxed, but an amazing survival, in the original printed brown card wrappers, a completely unsophisticated copy. (4093) \$2,750.00

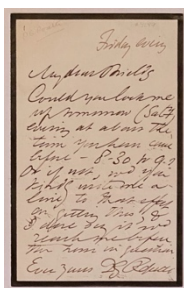
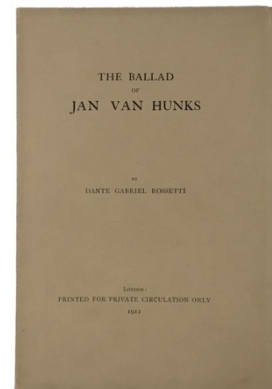




202. **[Rossetti, Dante Gabriel- Exceedingly Scarce Pre-Release Review Binding]** *Poems*; London: F. S. Ellis, 1870. First edition. 8vo. Original publisher's green cloth by Burn & Co. (with binder's ticket) **ONE OF APPROXIMATELY ELEVEN COPIES SENT OUT BEFORE PUBLICATION FOR REVIEW IN A PLAIN BINDING OF ROSSETTI'S FIRST VOLUME OF POEMS.** The bindings on these copies have plain sides, whereas the first published edition has gilt-blocked decorations added. On 11 April Rossetti wrote to his publisher F.S. Ellis with a suggested list of persons to receive review copies, and on the ensuing days corresponded on the necessity of sending out these before "the brass block for the binding can be printed", which evidently occurred. These review copies do not include the 12 blank pages at the end that appeared in the first edition. The first edition was published several days later on the 25 or 26 April in an edition of 1000 copies. With the calling card of a "Miss Kate F. Dalton," laid-in and the book is signed "G. Lavie. Rear hinge cracked, some wear to outer rear cover, very good. Original decorated endpapers. Frederick Greenwood, editor of the *Pall Mall Gazette*, wrote a 2-page note in his hand about the provenance and history of this pre-release edition, stating: "There may not be more than three or four other extant..." There is one copy in the Colbeck Collection. (4000) \$2,750.00

*"As soon as this book was bound it was apparent to Rossetti that the binding case was fractionally too thick for the body of the text, causing design and lettering of spine to overlap. A few copies were hastily put-up for him by the same binder (with ticket) in a plain cloth of similar color and texture, spine lettered "Poems/By/D. G./Rossetti" in a smaller type and between broad and narrow bands at top and bottom, etc." Therefore, a vanishingly scarce binding in what must represent one of the earliest assemblages of the sheets. As expected, has the first issue error p.27 for p.275. This copy with an early printed "compliments" card of Miss Kate F. Dalton, as well as a bill of sale from "Foyles for Books" in Charing Cross Road form 1959.*

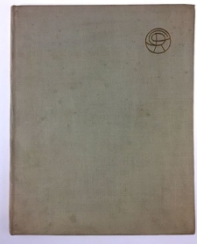
203. **[Rossetti, Dante Gabriel- 30 Copies Only]** *The Ballad of Jan Van Hunks (with 1929 edition)*. London: Printed for Private Circulation Only [T. J. Wise], 1912. Original printed wrappers, as follows on front cover: The Ballad/ of/ Jan Van Hunks/ by/ Dante Gabriel Rossetti/ London:/ Printed for Private Circulation Only/ 1912. Only 30 copies printed. 19pp. A fine copy of a scarce printing by T. Watts-Dunton. **Written on verso of p.19: London:/ Printed for T. Watts-Dunton, The Pines,/ Putney Hill, S. W./ Edition limited to Thirty Copies.** Scarce in this condition. From the William Fredeman Collection. Rarely seen in this condition. Included with this item is another printing, dated in 1929, with a prefatory note (by Mackenzie Bell). The latter in wrappers with foxing. Scarce grouping indeed. (2829) \$1,250.00



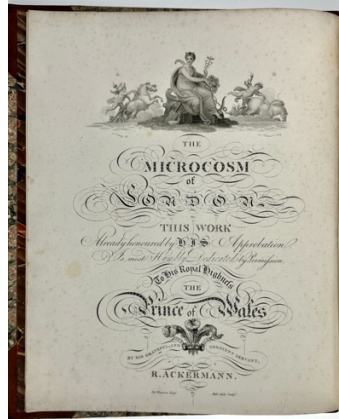
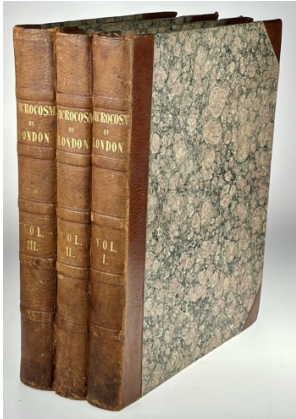
204. **[Rossetti, Dante Gabriel- ALS to Frederic Shields]** *ALS on Mourning Stationary*. 1 page, on black-bordered mourning stationary. Dante Gabriel Rossetti autograph letter signed, to Frederic Shields. "Friday evening, My dear Shields, Cou (sic) you look me up tomorrow (Saty) evening at about the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

205. **[Rossetti, Dante Gabriel- Autograph Letter]** *DG Rossetti ALS Regarding Henry Taylor and Mentioning Ruth Hebert (model)*. Three pages on thin onion skin paper (see description), 1858. Addressee not named, but not someone unknown to Rossetti. "July 13, /58. My Dear Sir, Pray accept the photograph which I am sending you to-day. I wish it were a better impression. **The lines you will probably remember, are by Henry Taylor. I wanted till after the benefit, that I might report it. It was nearly a 'decifer,' I am glad to say, and your kind efforts bore fruit in more than one direction. Let me thank you from Miss Herbert as well as from myself.** Will you excuse this wretched scrap of paper, which is all I can find- and believe me, Dear Sir, Yours sincerely, DG Rossetti." Henry Taylor was a contemporary dramatist and poet, a man of letters who was admired by the Rossetti family. Ruth Herbert, well-known stage actress, was a major early model for Rossetti, who first posed for him in a painting in 1858, the year of this letter. Near fine: a rare survival, given the fragile nature of the onion skin paper which Rossetti used, out of necessity. (3039) \$1,850.00





206. **[Rossetti, Dante Gabriel]** Rossetti, William Michael, (preface). **Lenore by Gottfried August Burger, Translated from the German by Dante Gabriel Rossetti.** London: Ellis and Elvey, 1900. First edition. Original white polished buckram with gilt front stylized Rossetti device, gilt lettering on spine. Prefatory note by William Michael Rossetti. The translation was made by DGR in 1844, using the signature "Gabriel Charles Rossetti," at the age of 16. From the William Fredeman Collection, signed, "W. E. Fredeman" in pencil, and beside that, by contemporary owner, "Nov. 16, 1906." Fine. Scarce. (4053) \$425.00



207. **[Rowlandson, Thomas- Magnum Opus]** Ackermann, Rudolph; Combe, William; Pugin, Augustus. **The Microcosm of London.** London: R. Ackermann's Repository of Arts, [1808-1810]. Three large quarto volumes, measuring binding size: 14 1/8 x 11 1/2 inches, (353 x 295mm); and paper size: 13 1/2 x 11 1/4 inch (340 x 285mm). Contemporary half morocco, spines titled in gilt. **According to Abbey, one of the greatest color-plate books ever produced, with wood-engraved pictorial titles, engraved dedication leaves (with vignettes), and 104 stunning hand-colored aquatint plates after Rowlandson and Pugin (some watermarked as early as 1805, others varying dates, including "J. Whatman 1831").** Joints rubbed, light off-setting onto text, a clean and bright copy with superb quality impressions. [Abbey Scenery 212; Tooley 7], 4to (345 x 285mm.), R. Ackermann, [1808-1810]. Provenance: William Orme Foster (1814-1899), includes his Paley Park bookplate in each volume. Foster, an iron master and Member of Parliament from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868. (6580) \$8,500.00



208. **[Rowlandson, Thomas- A Great Rarity]** **Etchings of Landscapes from Scenes in Cornwall...** 1812. In original stitched glazed pale pink wrappers, with gilt-stamped black paper label to upper wrapper. Set of 16 superb hand-colored etchings, [c.1812] by Thomas Rowlandson, some signed in the plate, some without caption or imprint, watercolor wash sometimes extending beyond plate. Some light marginal soiling, bookplate removed, upper wrapper slightly rubbed and soiled, spine worn with slight loss, lower wrapper frayed at upper edge, preserved in later green cloth portfolio. Extremely scarce, and rarer so, in the hand-colored state. **No copies found on internet.** (6640) \$8,500.00



209. **[Rowlandson, Thomas- Bound by Rivière & Son]** Rowlandson (Thomas).- Combe (William). **The History of Johnny Quae Genus.** London: R. Ackermann, 1822. First Edition. Bound in crushed and polished olive green morocco, gilt, by Rivière & Son with a triple gilt fillet border rulling, spine with intricate gilt tooling in all six compartments. Superb gilt-tooled dentelles, and fine maroon pastedowns and free end-papers. All edges gilt The work features 24 hand-colored aquatints after Thomas Rowlandson, errata slip re pagination bound in, Some very occasional marginal soiling or staining to plates and light offsetting but generally an excellent clean copy. (6642) \$850.00



210. **[Rowlandson, Thomas- Rarity]** Wolcot, John [Peter Pindar]. **Petticoat Loose: A Fragmentary "Tale of the Castle."** London: J. J. Stockdale, 1812. First Edition. 4to. 10 ½ x 8 ½ inches. Contemporary smooth call with three gilt fillet border lines, five raised bands with intricate gilt-tooled panels, all edges gilt. This rather rare Rowlandson title features four hand-colored etched plates by Rowlandson/ The book is a poem on the fall of an "under-petticoat" at a ball at Dublin Castle. The Albert M. Cohn copy with bookplate. This prose work by Wolcot, aka Peter Pinder, lavishes on the theme of gaining interest by placing characters in comic situations. It has been said (Chen) i"...polished epigram, [Pindar] loves to slip one of two sly colloquialisms into verses written in the formal eighteenth century style, and, thus bring out the broad fun of his conceptions." Pindar satirized Dr. Johnson and Boswell, as well as George III. Not in TOOLEY. A remarkable copy internally, all edges gilt, printed on fine, thin paper. Near fine, with some wear to covers. Very scarce. (6639) \$2,850.00



211. **[Rowlandson, Thomas]** Markwell, Marmaduke. **Advice to Sportsmen, Rural or Metropolitan.** London: Thomas Tegg, 1809. First Edition. 12mo. 4 ¾ x 7 inches. Original boards, half-title, 16 etched plates by Rowlandson, rather browned, text foxed, original boards, uncut, rubbed, rebacked, new end-papers. An attractive book with humorous plates by the "foremost caricaturist of this date". (Schwerdt). (6638) \$825.00

212. **[Rowlandson, Thomas]** Geoffrey Gambado. **An Academy for Grown Horsemen.** 1809. First Edition. 8vo edition. In original drab boards, uncut, rebacked preserving original paper spine label. With 29 hand-colored etched plates by Thomas Rowlandson, some foxing, browning and offsetting, uncut in original drab boards, rebacked preserving original paper spine label, preserved in modern cloth drop-back box. (6633) \$650.00

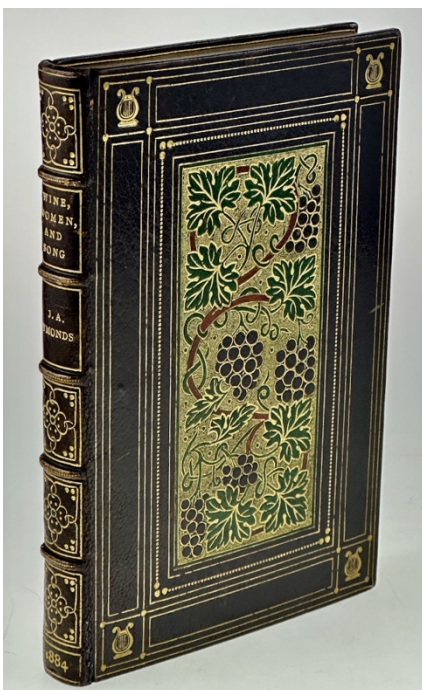
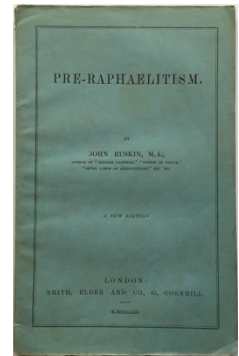






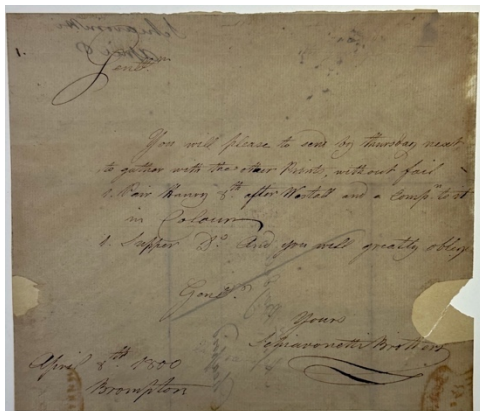
213. **[Rowlandson, Thomas]** Combe, William. **Journal of Sentimental Travels in the Southern Provinces of France.** London: R. Ackermann, 1821-22. First Edition, Second Issue. 4to, 10 x 6 ½ inches. Original blind-stamped orange cloth, spine gilt, t.e.g., others uncut. 18 superb hand-colored aquatint plates by Thomas Rowlandson, without 4pp. of advertisements at end as usual, bookplate of F. Reddaway, Covers a little rubbed, an excellent copy. First edition, probably second issue, with plates marked 1821, but some 1822. (6641) \$950.00

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



215. **[Sangorski and Sutcliffe Binding]** Symonds, John Addington (editor and translator). **Wine, Women, and Song; Mediaeval Latin Students' Songs Now First Translated into English Verse, with an Essay.** London: Chatto and Windus, 1884. First Edition Thus. Small octavo, 5 x 7 inches, approx. **Superbly bound in dark purple crushed morocco by Sangorski and Sutcliffe (signed on lower dentelle)** with a large central rectangular panel on the front cover of grapes, leaves, and vines, the leaves and vines in inlaid green and brown, with the remainder of the panel filled with dense gilt stippling. A variety of gilt frames surround panel, with small lyre tools in gilt at the corners. Five bands to spine with title and author to second and third compartments, remaining compartments with a swirling gouged gilt design surrounding a small inlaid green dot. Gilt ruled dentelles with light blue marbled end-papers. Bookplate of Adelaide Spofford to front pastedown. Measures 4.5" x 6.75". Some light rubbing to edges and spine bands, small 1" repaired crack to bottom of front joint. A very attractive binding by one of the top binders of the period. (6586) \$2,500.00





216. **[Schiavonetti Brothers- Very Scarce ALS to Boydell Brothers]**  
 Brompton: April 8th, 1800. One page, 6 ¼ x 7 ¼ inches. Scarce autograph letter signed by **Schiavonetti Brothers, to Boydell Brothers. Luigi Schiavonetti (1765-1810), engraver and etcher, known for his work on Bartolozzi, as well William Blake's "The Grave."** His partner brother, Niccolo, took over the business on his death in 1810. William Boydell, and his brother John, in 1867, began their own firm, the Boydell Brothers White Lead and Color Company. This is a short, but succinct letter inquiring after an engraving from the Shakespeare collection, Henry VIII, after Richard Westall. In part, "You will please to send by thursday next to gather with the other Prints, without fail 1 print Henry 8th after Westall..." Signed "Yours, Schiavonetti Brothers, April 8th, 1800, Brompton." Watermark. Addressee (Boydell) visible on verso of the mounted sheet. One small nick. Scarce. (6590) \$750.00

217. **[Schwabe, Carlos- UNIQUE PROOF SET OF BOOK, LIKELY ONE OF ITS KIND- 280 MOUNTED TISSUE PROOFS LAID INTO ORIGINAL PRINTED WRAPPERS]** Schwabe, Carlos and Albert Samain. **Au Jardin de L'Infante]** . Paris: Le Livre Contemporain, 1908. First Edition. Thick quarto, 11 ½ x 8 ¼ 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). **PROOF IN FINE CONDITION. EXTREMELY RARE AND IMPORTANT CARLOS SCHWABE ITEM.** (6466) \$5,500.00



*Item 217 Above, Carlos Schwabe*

218. **[Scott, William Bell- Presentation Copy- in Original Publisher's Cloth- with Proof of "Poems of a Painter" woodcut laid-in]** **The Year of the World; A Philosophical Poem.** London: William Tait, 1846. First edition. Scarce original publisher's red pebbled cloth with gilt lettering and florets on spine, original yellow end-sheets. Half-title present. Presentation, inscribed by the author on half-title: "**Mary Armstrong, from the Author.**" This copy does not contain the illustrations. Near the end of the press run, the publisher actually ran out of illustrations, but continued publication, adding copies that did not contain the illustrations. No priority as relates to issue or state has been determined whether the book contains the illustrations or not. Curiously, contains the holograph corrections on p.11, but the correction on p.63 is truncated, only crossing out the word "formed" and adding the word "and" just after "Things arcane." Laid in are two woodcuts of the same image by Scott, from his estate, from his 1854 book, "Poems of a Painter," passed down to William Fredeman. Near fine. Scarce thus. (4060) \$2,250.00

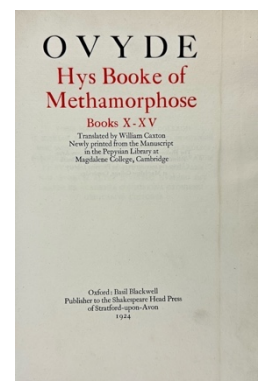


219. **[Scott, William Bell] A Poet's Harvest Home.** London: Elliot Stock, 1882. First edition. Scarce first issue in deluxe full vellum binding with red-stamped illustration on cover after WBS. 155pp. Vignette chapter headings and woodcut tailpiece at end, all by Scott. TEG, others untrimmed. Near fine copy. (4134) \$350.00



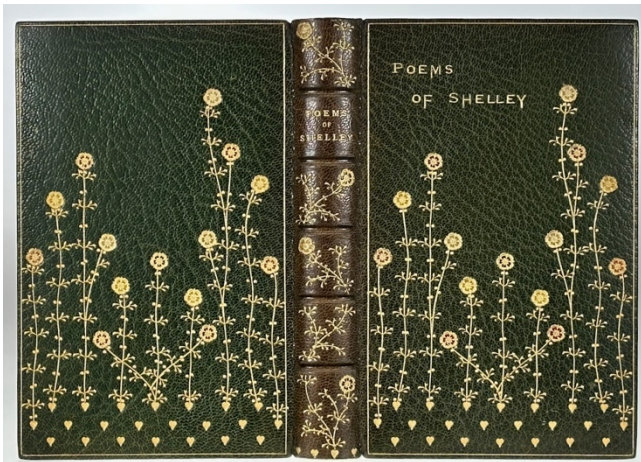
210. **[Schwartz, Lorenz Full Levant Binding for the Roycroft Bindery] The Man of Sorrows.** East Aurora: Roycroft Press, 1905. First Edition. 8vo, (8 x 5 inches). **Exquisitely bound by master bookbinder Lorenz Schwartz** in full crushed brown morocco featuring his typical geometric design work in gilt 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 end-sheet (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

211. **[Shakespeare Head Press- Basil Blackwell] [Ovid]. Ovyde, Hys Booke of Methamorphose.** Stratford-upon-Avon: Basil Blackwell, Publisher to the Shakespeare Head Press, 1924. First Edition Thus. Large 4to, 12 x 8 inches. Original publishers light blue paper covered boards with cover insert patterned in red, black lettering, paper label on spine as well, with black lettering. Printed in red and black with decorative headings. Limited to 375 copies, this being #105. Top edges trimmed; others uncut. A fine copy. (6573) \$350.00



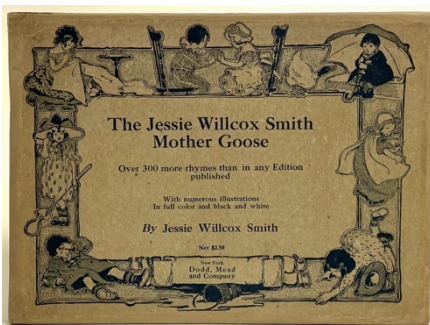
212. **[Shaw, George Bernard- Association Copy] Morris, William [Shaw, George Bernard] The Story of the Glittering Plain.** London: Reeves & Turner, 1891. First edition. Original smooth buckram, gilt lettering on cover. **A superb ASSOCIATION COPY, inscribed by GEORGE BERNARD SHAW to J. S. Haldane, one socialist to another,** and William Morris makes three! On front free fly: “J. S. Haldane, with best wishes for the New Year, GBS.” 172pp. Covers heavily sunned at spine and extending into covers, often seen with this brick-colored buckram. A wonderful presentation, on a William Morris! (3702) \$1,850.00





213. [Shelley, Percy Bysshe- Fine Binding- Ramage] **Poems of Shelley**. London and New York: Macmillan and Co, 1900. 12mo (152 x 95 mm).. Full contemporary olive morocco binding by Ramage with inlaid design and gilt patterning on both covers and spine. Gilt floral pattern of tall stems with citrus, red and black morocco inlays on the flower petals, on both covers, with a series of heart decorations near foot over covers. Spine in six compartments with five raised bands, repeated floral pattern with morocco inlays in compartments, gilt–lettering in second compartment. All edges gilt, silk moiré end-papers, gilt dentelles of more floral patterns with morocco inlays, GILT STAMP–SIGNED BY RAMAGE. Half–title, engraved title–page vignette. From the “Golden Treasury Series”. Spine a bit sunned; a very attractive binding from this celebrated London bindery best-known for their remarkably fine gilt work and craftsmanship. (6262) \$1,750.00

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



215. [Smith, Jessie Willcox- IN **EXTREMELY RARE ORIGINAL FIRST ISSUE BOX PRICE \$2.50**] **The Jessie Willcox Smith Mother Goose**. Oblong quarto. **IN THE ORIGINAL FIRST ISSUE PICTORIAL TWO-PART BOX WITH PRICE \$2.50** (See Nudelman A39, First Issue, Pelican Publishing Company, 1989). Black cloth with full-size color pictorial

insert front cover, title in bold and stamped in white on spine, 12 color and 5 black and white full-page illustrations by Jessie Willcox Smith. The vanishingly rare first issue with box printed with the price: “\$2.50” in the print on the box cover. Few first issue boxes have survived, as the original production sold out rapidly, and later editions increased the price, which was also printed into the copy on the cover of the box (versus a cover-up label). Book is in exceedingly fine condition, one of the nicest copies we have ever seen, with the rare attribute of having all of the thickly applied white ink completely present. The box is in quite remarkable condition also, with the cover illustration quite vivid and clean, and only very minimal chipping to edges and very small soiling. In all, a wonderful copy of a most scarce survival, and surely one of Smith’s most enduring classics. Fine copy. (6325) \$3,250.00





216. [Smith, Jessie Willcox- Vanishingly Scarce] Smith, Jessie Willcox and Elizabeth Shippen Green. "The Child, A Calendar- 1903." Philadelphia: C. W. Beck, Jr., The Beck Engraving Co., From the Art Press of S. H. Burbank & Co., 1902. First and Only Edition. Elephant folio, 14 x 20 inches. The enormously scarce and arguably the finest children's calendar ever printed with comparable color images in the U.S. in the 20th Century. Printed on fine coated paper by the eminent Charles W. Beck, the finest color printer of his day in the US, who only five years later was the first to make four-color plates which became the industry standard. These renowned illustrations, three by Jessie Willcox Smith and four by Elizabeth Shippen Green (including the cover), along with twelve smaller color drawings as panels, by each artist, are among the most decorative and interpretive ever rendered by an American illustrator. The full-page illustrations form the images for "The Book of the Child," which was published by Stokes in 1903. Both were issued very nearly the same time, and records do not clearly indicate which came out first, the calendar or the book. It is clear that Beck had the copyright in 1902, which is given on the cover page of the calendar, which is also given on the copyright page of Stokes' "Book of the Child." The production of the illustrations for the book were documented by Smith, giving details on live modeling, staging, props needed to keep the children still, etc. The process of color printing by Beck was cutting edge, employing a chemotype process which was invented by one of Beck's parent companies in 1894. A wonderfully preserved copy near fine, with two holes at the top of each page where ribbons were once used to hold the calendar together (per publisher). Occasional crease marks and minor unobtrusive tears. Housed in a large cloth folder (over boards), by a former owner, from: "People of Dickens, Drawn by C. D. Gibson." A lasting rarity. (4157) \$3,250.00

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





218. **[Smith, Jessie Willcox, Original Watercolor Line Drawings for Water-Babies]** Mixed-Media Line Drawings for The Water-Babies. Original Jessie Willcox Smith Watercolor Illustrations for The Water Babies, comprising one large sheet of six different mixed-media images (pen and ink and watercolor). Executed 1915-1916 and appearing in her famous Kingsley classic, The Water-Babies in 1916. **On the verso is a written note, presumably in Smith's hand, stating: "Title- Illustrations for Water Babies/ Artist- Jessie Willcox Smith." 28" x 22"** Line drawings for any of Smith's books are quite scarce, but these, for one of her most celebrated books, are indeed a find. All of the oil paintings for The Water Babies are in the Library of Congress, the only group of paintings for any of her major books ever to be archived together in a public institution. (438) \$4,500.00



219. **[Solomon, Joseph Solomon- Original Watercolor]** "He Uttered the Dread Forbidden Name." 1897. Offered here is an original watercolor watercolor (image size: 15 x 12 inches) by the noted British painter, Solomon Joseph Solomon (1860-1929) which appeared in the May, 1897 edition of the Graphic Magazine. The painting is signed in the lower left corner, "S J Solomon 97." Matted and framed. Solomon Joseph Solomon was a founding member of the New English Art Club and member of the Royal Academy. (6671) \$2,500.00

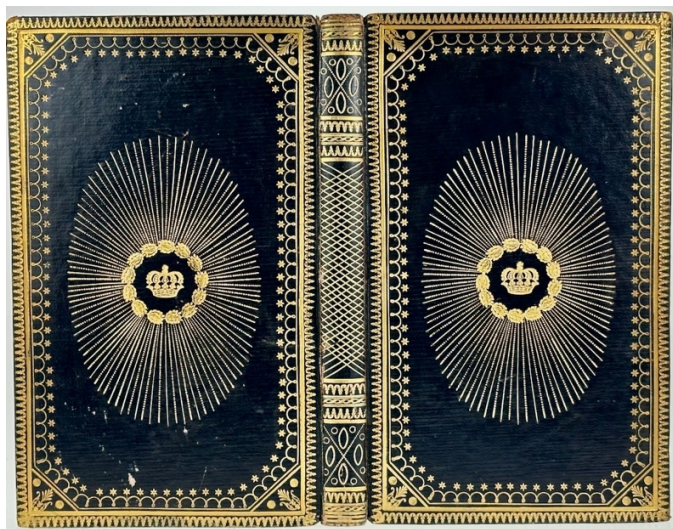
*Solomon made an important contribution to the development of camouflage in the First World War, working in particular on tree observation posts and arguing tirelessly for camouflage netting. Solomon's painting was grounded in his influence from his teacher Alexandre Cabanel, but was also influenced by Frederic Leighton and Lawrence Alma-Tadema, as well. Solomon mainly painted portraits to earn a living, but also created dramatic, theatrical scenes from mythology and the bible on large canvasses. A large and masterfully executed painting. Provenance: Collection of E. W. Phipps.*



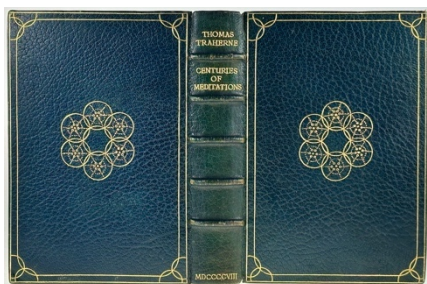


220. **[Spenser, Edmund] Epithalamion- Two Separate Copies, Trade and 1 of 25 Copies, Both Fine.** New York: Dodd, Mead and Company, 1895. First editions thus. Both the trade edition and the scarce One of 25 Copies on full faux-vellum, both in fine condition. 1) Limited Edition. **One of Only 25 Copies, , Copy #3, Signed by George Wharton Edwards.** Full stiff faux-vellum over boards with superb gold-blocked cover design by Edwards, green lettering, on both covers, spine with perpendicular crosswise ruling. Green wavy silk end-papers. With exquisite Art Nouveau style full- and half-page illustrations throughout by George Wharton Edwards. The frontispiece and title page are printed in gold. Each leaf of the book uniquely mounted onto the same material as end-sheets, printed on heavy paper. A wonderful

production indeed. A fine copy. Exceedingly scarce, and the few copies that have shown up have defects; 2) The trade edition, same format, without tipped-in pages, Limited to 450 Copies. In original light green fine wove cloth with same cover illustration by Edwards stamped in gold. A fine copy. Both issues sold together here. Most scarce. (4226) \$850.00



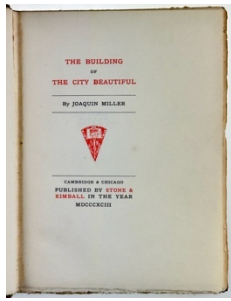
221. **[Starburst Binding- Superb Early 19th Century Starburst Design]** Klatte [(Carl)]. **Vorschule der Soldaten-Reiterei oder wahres Reiter-Exercitium zu Fuss, Berlin.** Berlin: [Privately Printed], 1825. 8 x 5 inches. Beautifully and artfully bound in early 19th Century straight-grain black morocco featuring an elaborately gilt-stamped cover design with decorative borders around a central crown with laurel wreath and 'starburst' design; spine gilt, and all edges gilt. Pale yellow embossed floral silk endpapers. Side edges of boards with a gilt-ruled fillet wavy line, and there is a fascinating small gauffered design on the top and bottom of the gilt edges, near the spine. **Featuring 17 superb hand-colored lithograph plates showing horseman poses in regal garb, some with horses, in various dressage positions (at end of text).** This is a beautiful copy of a rare work on instructions for cavalry before mounting the horse, with a stunning cover. (6637) \$3,250.00



222. **[Stiles, Gertrude- Binding] Centuries of Meditations.** London: Bertram Dobell, 1908. First Edition. 8vo, 5.25" x 7.25." Attractively bound in dark navy crushed morocco by noted woman bookbinder, **Gertrude Stiles (signed "G.E.S." on rear turn-in), who worked at the Guild of Women Binders, as well as studying under Sangorski & Sutcliffe.** The binding features a central gilt design of seven interlocking circles with the outer circles featuring six small gilt roundels with a line of gilt dots extending from each. Gilt fillet and gouged border to covers. Five large bands to spine with author in gilt to first compartment, title to second compartment. Gilt ruled turn-ins with white end-papers. All edges gilt. Stiles bindings are quite

scarce, and were featured in numerous prominent exhibitions such as Chicago, 1905. As well, Stiles was the subject of an article written by Mabel McIlvaine entitled "The Cobden-Sanderson School of Bookbinding and Miss Gertrude Stiles" (1904)." With two inscriptions to front free fly, one 1909, and the other, 1946. A very nice, crisp binding by an excellent woman English bookbinder. (6582) \$2,850.00



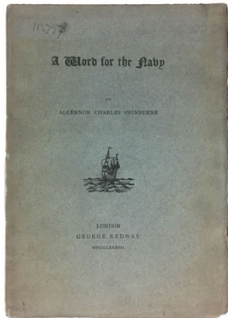


223. **[Stone & Kimball- Utopian Novel. One of 50 Copies]** Miller, Joaquin. **The Building of the City Beautiful.** Cambridge and Chicago: Stone & Kimball, 1893. First Edition. Original publisher's drab boards, with paper label on spine. The scarce limited large paper edition, 50 copies only, signed by publishers, Stone & Kimball. Rubricated title page, 196pp, printed on thick paper, side and bottom edges uncut, top edges trimmed. Some wear to spine, a very good copy of a scarce and important Stone & Kimball imprint. (6567) \$575.00

224. **[Stone and Kimball Rarity- Utopian Novel]** Miller, Joaquin. **Building of the City Beautiful.** Cambridge and Chicago: Stone & Kimball, 1893. First edition. Original gray-green smooth cloth with beveled boards, gilt borders and lettering on both covers and elaborately gilt spine, designed by George Hallowell. Top edges gilt, other edges uncut. A utopian prose romance, with epigraphs in verse for each of its twenty-four chapters. From Kramer's bibliography: "Its unfinished character, remarked by Joaquin Miller in his preface to the 1905 edition, is indicated by the lack of titles for chapters xvi and xxi." One of the earliest Stone and Kimball titles (Kramer 6) and the manuscript brought to the publishers personally by Hamlin Garland, saying it was "from the Heights," referring to the author's home which he built in Oakland. A very fine copy. Almost never seen, this is really a landmark in both printing as well as historical novels. near fine, bright copy. "To Joaquin Miller, California mystic, poet, poseur, and sometime politician, the pastoral utopia protects humanity from its worst self, and 'The City Beautiful' is built on the axiom that 'man must be saved from man.'" (from "The Utopian Novel in America," Jean Pfaelzer. (#3244) Extremely scarce thus. (3244) \$425.00

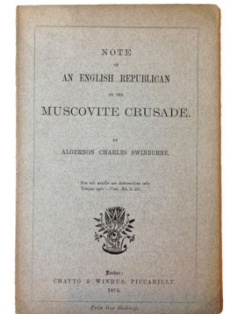


225. **[Stone and Kimball]** Hake, Thomas Gordon **Poems.** London and Chicago: Elking Mathews and John Lane/ Stone and Kimball, 1894. First edition. Publisher's smooth buckram (brown) with bold gilt designs on cover and spine. 500 copies. Top edges smooth, others uncut. Portrait frontispiece of Hake by D. G. Rossetti. Preface by Alice Meynell. A superb copy with minor wear to covers, else near fine. (2195) \$250.00



226. **[Swinburne, Algernon Charles]** **A Word for the Navy.** London: George Redway, 1887. First edition. Original gray printed wrappers with lettering for title, author and publisher on cover, as well as vignette of boat on sea. No. 155 of 250 Copies. Scarce. (3690) \$425.00

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

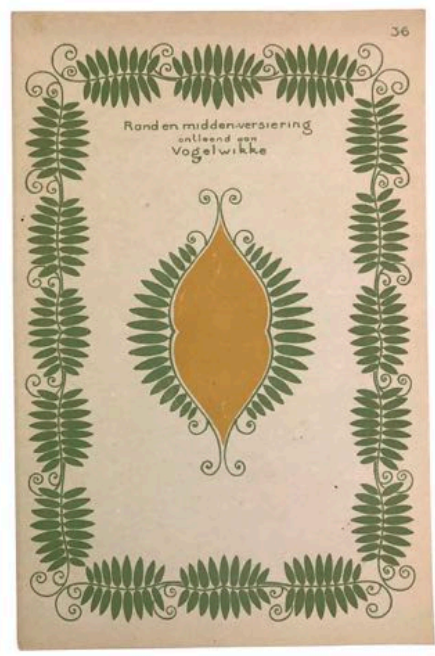


228. **[Taylor, Jane and Ann]** **Rural Scenes; or, A Peep into the Country, for Good Children [Together with] City Scenes" or, A Peep into London for Good Children.** London: Printed for Darton and Harvey by W. Darton, and Joseph and James Harvey, 1805, 1809. First edition. 12mo. **Two separate titles bound contemporaneously. The Extremely rare and important "Rural Scenes," the first book by Jane and Ann Taylor, few if any copies sold of the first edition (i.e. 1805) in recent memory, and few held in institutions.** Three-quarter light tan polished calf, black calf label on gilt spine, early marbled boards, end-sheets. "Rural Scenes," 64pp., 32 plates with superb woodcut engravings; "City Scenes," 76pp., 36 plates with exquisite woodcut engravings. A wonderfully preserved, clean, tight and near fine copy internally. Edgewear to calf. A rare survival indeed. (4195) \$2,750.00

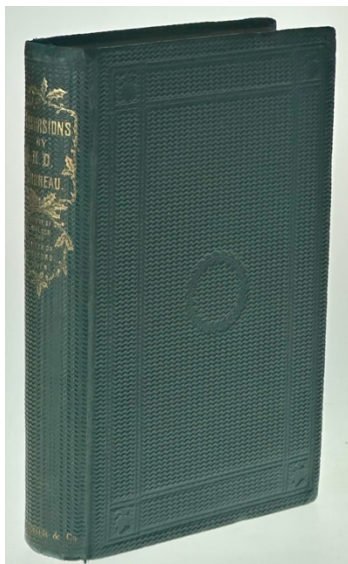
229. **[Tenniel, John]** **Cartoons from Punch.** London: Bradbury & Evans, 1859-1862. First edition. First edition. Folio. Superbly bound in full cherry red morocco with attractive rectilinear gilt-ruled frames and blossom motifs at four corners on both covers, very ornate gilt leather doublures, watered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



230. **[Tennyson, Alfred] Poems, Chiefly Lyrical (1830); together with, Poems (1833)**. London; London: Effingham Wilson; Edward Moxon, 1830; 1833. First editions. Charles Merivale's Copies, signed by him on both volumes contemporaneously. Similarly bound in 19th Century wavy-grained maroon polished calf, ornate gilt border designs on both covers, morocco labels on spines, four bands with blind-stamped designs. Poems, Chiefly Lyrical, with first issue error, on page 91 (misnumbered as "19"). 154pp. with errata slip at end and no ads. Poems with "Ouverie" Street imprint on verso of title-page. A matching set handsomely bound with marbled edges on all three sides and marbled end-papers. Both with contemporaneous inscriptions, 1830 and 1833 by Merivale, noted English historian and churchman and main founder and promoter of the famed "Oxford and Cambridge Boat Race" which took place at Henley n 1829. His principal work, "A History of the Romans Under the Empire," was eight volumes 1850-1862. Poems with one thin peeling of leather about 2" long, else both very good or better. (2354) \$3,250.00



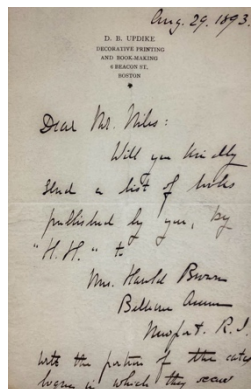
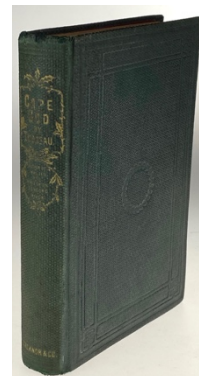
231. **[Textile Design] Tekelenburg, A.A Handleiding bij het ontwerpen van motieven naar plantvormen [...for design motifs in plant forms]**. Amsterdam: S. L. Van Looy, 1913. First edition. Original publisher's pictorial paper covered boards with green designs over beige, that open in the form of a folder. 36 superb and highly decorative color plates comprising highly stylized and graphically pleasing studies on form, geometry and color of leaf patterns, blossoms, etc. in light green, ochre, red, dark brown and other colors. Extremely attractive and evocative of both Art Nouveau as well as Secessionist design elements. Near fine, with slight cover soiling. Very scarce. (4381) \$750.00



232. **[Thoreau, Henry David- Very Fine First Edition] Excursions**. Boston: Ticknor and Fields, 1863. First edition. 8vo. Original publishers dark green highly embossed covers and spine, with bold gilt impressed wreath design and lettering on spine, in the proposed earliest state with "Author of Walden," designation, as well gilt publisher at base, original brown end-papers. Steel-engraved frontispiece portrait. Excursions was collected from various sources by Thoreau's sister, Sophia E. Thoreau, and published the year after Thoreau's death. The book includes a eulogy delivered at his funeral by Emerson, received with mixed reviews, depending on who critiqued it, and presented here as a preface, entitled "Biographical Sketch." After leaving Walden Pond, Thoreau became more of a naturalist, taking trips to Cape Cod and Canada and elsewhere using his experiences as material for articles published in Putnam's Monthly. Excursions was the earliest of five posthumous books bringing forth these experiences in book form. Very fine copy with the slightest of edge repair to spine top, but no other signs of wear or even rubbing anywhere on covers or spine, and both hinges intact. Very small foxing to a few early leaves, otherwise very clean and tight internally. Housed in attractive quarter brown morocco folding case with superb marbled paper boards, gilt ruling and lettering on spine, raised bands. (5043) \$3,250.00



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



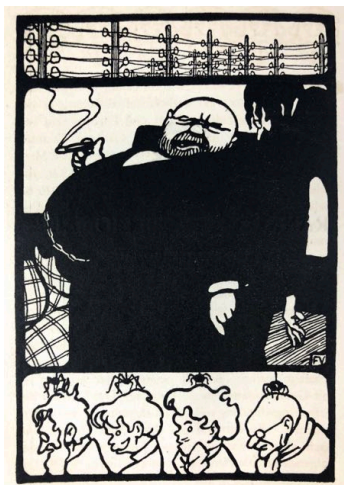
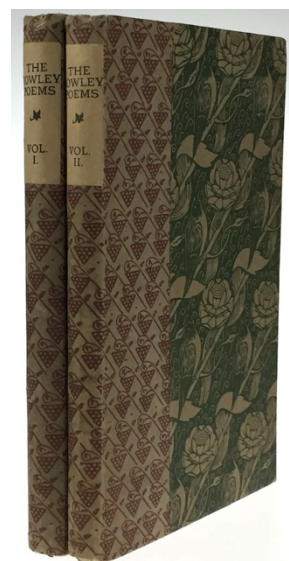
234. **[Updike, D. B.- ALS]** Autograph Letter Signed to a Publisher.

Scarce autograph letter signed, 2pp, by Daniel Berkeley Updike (1860-1941), Boston book designer and printer, possibly to Thomas Niles, a partner in the famed press of Roberts Brothers. Written on Updike personal stationery with printed header, "D.B. Updike, Decorative Printing and Book-Making, 6 Beacon St. Boston," and dated Aug 29, 1893, "Dear Mr. Miles: Will you kindly send a list of books published by you, by "H.H." to Mrs. Harold Brown, Bellevue Avenue, Newport, R. I. with the portion of the catalogs in which they seem marked or turned down. And truly much obliged, D. B. Updike." Letters by Updike are quite scarce. (5880) \$325.00

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

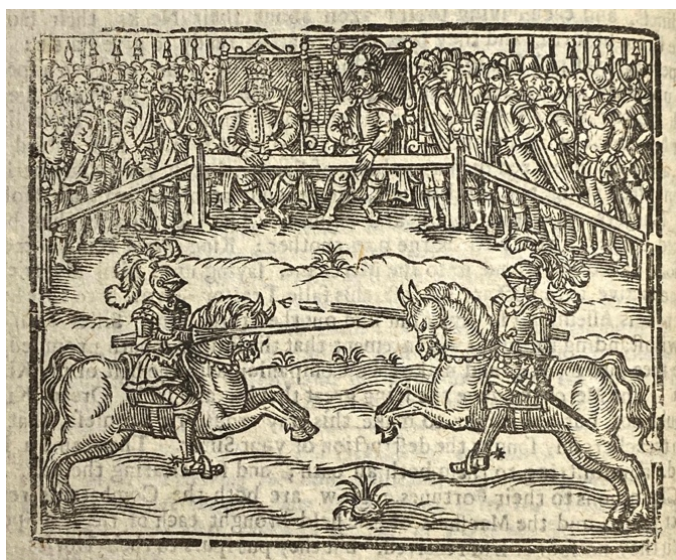
235. **[Vale Press]** Rossetti, Dante Gabriel. **Hand and Soul.** London: Hacon and Ricketts, Vale Press, 1899. First edition thus. Original gray paper covered boards, printed paper labels on cover and spine. Printed on handmade laid paper, decorated throughout superb border design, initials and flourishes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

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

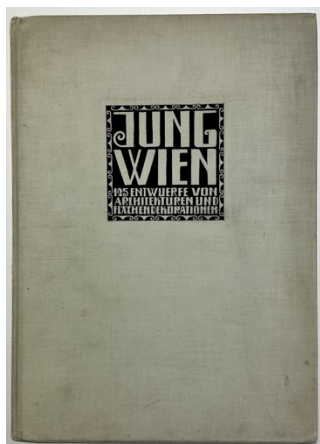


237. **[Vallotton, Felix]** Scheerbart, Paul. **Rakkox der Billionaer.** Leipzig: Insel, 1901. First edition. Original cloth-backed (blue) color pictorial paper covered boards with striking Secessionist design on both covers. **A scarce and representative Secessionist-style book with a superb woodcut illustration by Felix Vallotton, 1865-1925, noted artist of the period and member of the Les Nabis collective.** Superb decorations, cover design and illustrated end-papers by Gustave-Henri Jossot. Excellent copy. Most scarce. (4313) \$1,250.00





238. **[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. End-papers 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. Mailliet 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



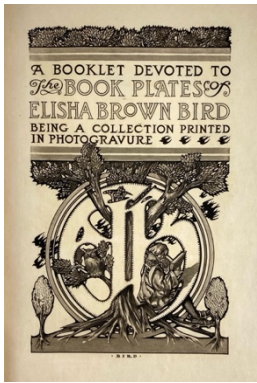
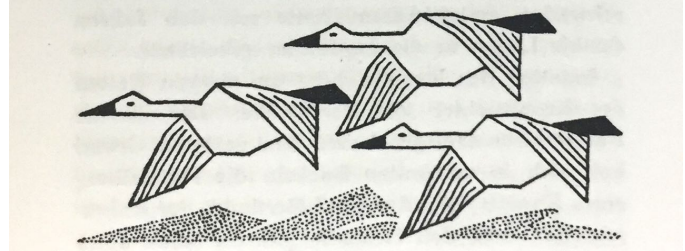
239. **[Vienna Secession- Moser, Kolomon, Josef Hoffman, Carl Otto Czeschka etc.] Jung Wien. Ergebnisse aus der Wiener Kunstgewerbe-Schule (translated: "Young Vienna. Results from the Viennese School of Arts and Crafts")**. Darmstadt: Alexander Koch, [1907]. 4to. Original brilliant white fine cloth covers 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





240. **[Vienna Secession- Scarce Publication in Fine Condition Moser, Kolomon; Joseph Hoffmann]** **Das Interieur**. Wien: Wiener monastshäfte für angewandte kunst, 1903. First Edition. 4to, 8 x 12 inches. Original salmon-colored printed wrappers with superb cover illustration, and the entire work loaded with photographs of exhibition pieces by Kolomon Moser and Joseph Hoffmann, Issue June 6, 1903, pp. 81-106, as issued. In fine condition. Rarely seen thus. (6626) \$650.00

241. **[Vienna Secession] Brigitte**. Leipzig., Poeschel & Trepte, ca. 1910/12mo. Original publisher's limp vellum with superb Secessionist style gilt stamped covers comprising stylized flame motif, and designs surrounding lettering, illustrated end-papers with similar design motif.. Exquisite Art Nouveau and symbolic illustrations, one full-page illustration at end, vignettes and border designs in text. 32pp. Some memorable and unique design motifs presented here in this vanishingly scarce narrative about the glass painter Jakob Griesinger. No other copies located in the marketplace. Very good. (3791) \$1,750.00



242. **[Village Press- Extremely Rare, Only 40 Copies, With Two Authentic Bookplates by Truesdell]** Brown, Elisha Brown. **A Booklet Devoted to the Book Plates of Elisha Brown Bird**. New York: Village Press, 1907. First edition. Original green laid paper over boards, Japan vellum spine, with cover roundel "EB." The rarest of all Village Press books, this is the special Japan Vellum issue, Limited to 40 Copies Only." The Colophon reads, "This edition of Elisha Brown Bird, His Book Plates, printed for Winfred Porter Truesdell, Arlington, Massachusetts, consists of one hundred and ten copies on Van Gelder handmade paper and forty copies on Japan vellum. The text has been composed by Bertha M. Goudy, in Village type designed by Frederic W. Goudy, and printed by them at the Village Press, New York, in September, 1907." This is copy No. 5, signed by Truesdell. Two bookplates (both examples of Truesdell's) include the actual examples, that is, they are not reproductions. Slight bumping to corners, near fine. "The book devoted to the book plates of E.B. Bird is easily a marked example of the artistic in bookmaking,

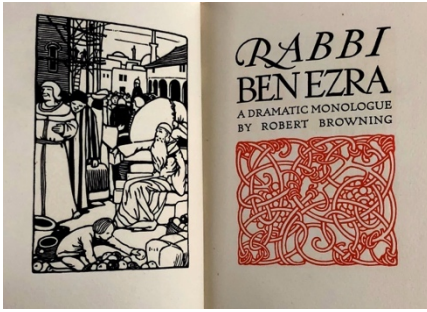
since it has been printed at the Village Press and has the distinguishing earmarks of this notable private press. The Goudy type has been used and the photogravure illustrations reproduce the book plates themselves very faithfully and brilliantly" (The Independent). (4980) \$1,250.00

243. **[Village Press- Scarce Edition, 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

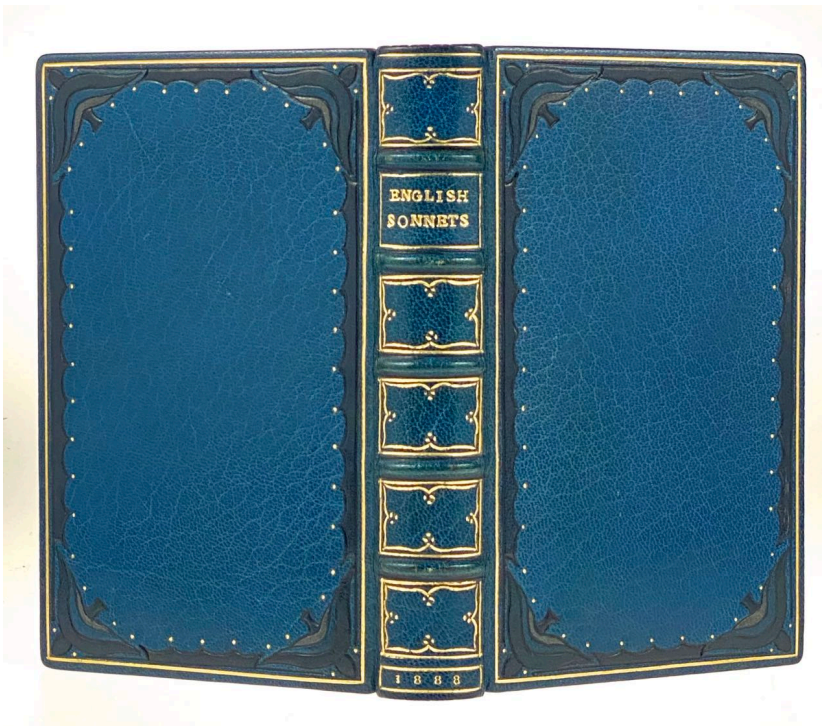
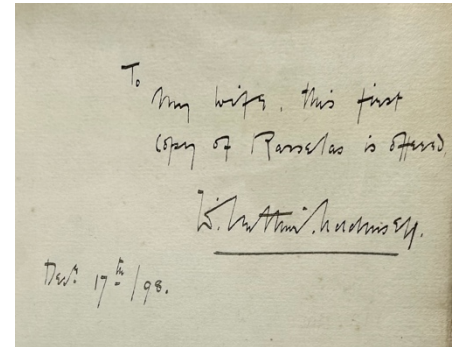






244. **[Village Press- Pickford Waller's Copy]** Browning, Robert **Rabbi Ben Ezra**. Hingham, MA: Village Press, 1904. First edition thus. Original gray paper-covered boards with Japan vellum spine. Limited to 173 numbered copies on Arches, of which this is #121. Frontispiece, title, and tailpiece illustrations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

245. **[Vincent Press- Inscribed by the Founder of the Press to his Wife, "This First Copy..."]** Johnson, Samuel. **Rasselas, Prince of Abyssinia, A Tale**. Birmingham: Vincent Press, 1898. First Thus. 8vo. Original publisher's limp vellum (after Kelmscott), gilt lettering on spine, green silk ribbons (detached at front). **Inscribed by the publisher on the front free fly: "To my wife, this first copy of Rasselas, is offered, W. MacArthur Morris, Esq (sp?), Dec. 17, /98."** Decorative double-spread title page, printed in red and black throughout with lavish initials modeling after the Kelmscott Press. Vincent Press was a small outfit in Birmingham, County of Warwick, England. There were only two books published by the Vincent Press. Front vellum cover somewhat soiled, very slightly warped. Fine internally. Extremely scarce. (6571) \$650.00

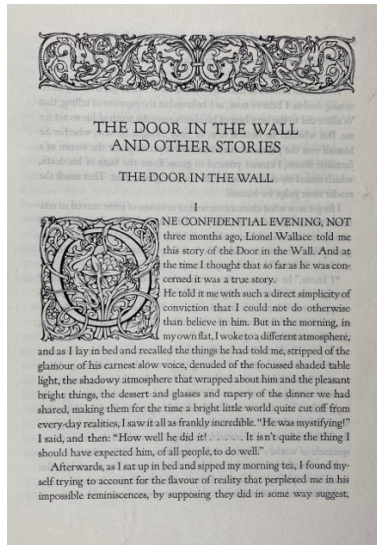
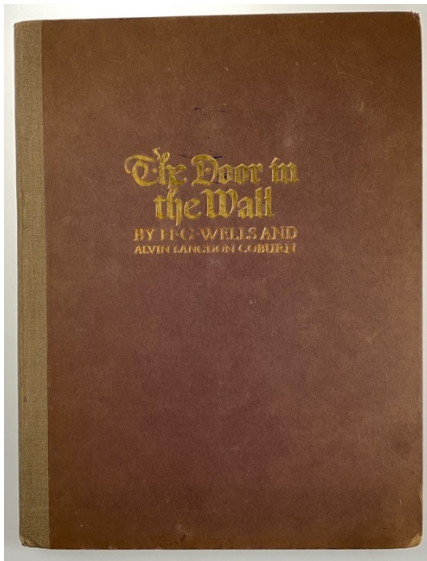


246. **[Waddington, Samuel- Fine Unsigned Binding, Fine Unsigned, Author's Copy, with Corrections]** Waddington, Samuel. **English Sonnets. By Poets of the Past**. London: George Bell and Sons, 1888. Second edition. 8vo. (6.5 x 4.2 inches). Bound in exquisite full dark blue morocco with attractive decorative black and grey onlaid designs at perimeter of both covers, with gilt dots and a single gilt ruled border. Spine with raised bands and compartments lettered, ruled and decorated in gilt. Superb wide dentelles with elaborate gilt decorated design, full crushed tan morocco doublures with matching end-papers also in morocco. All edges gilt. The Author's Own Copy, with a word in one of Keats's poem corrected in ink and initialed 'S. W. 1921' in the margin. A fine copy, in a beautiful fine leather binding. The book is housed in a superb custom two-piece slip case (slightly scuffed), with felt lining in the lower part where the book slides into a blue leather entry case within a brown morocco

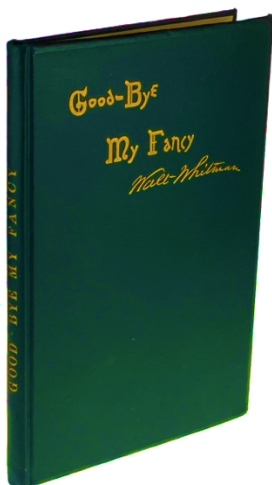
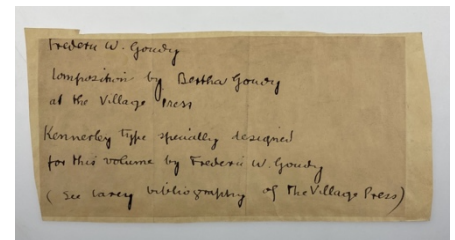
faux book and when the top is placed on the whole case, resembles a full morocco bound volume with raised bands and blind tooled ruled lines and lettering. A truly beautiful and finely executed deluxe leather binding. The binding is unsigned but certainly the work of a master bookbinder. (4855) \$2,250.00

247. **[Watts, G. F]** Blunt, Wilfrid Scawen. **Satan Absolved; A Victorian Mystery**. London: John Lane, 1897. First edition. Original smooth buckram, gilt lettering on spine. 52pp. Frontispiece engraving by G. F. Watts. Scarce Blunt title. Very good. (3101) \$175.00



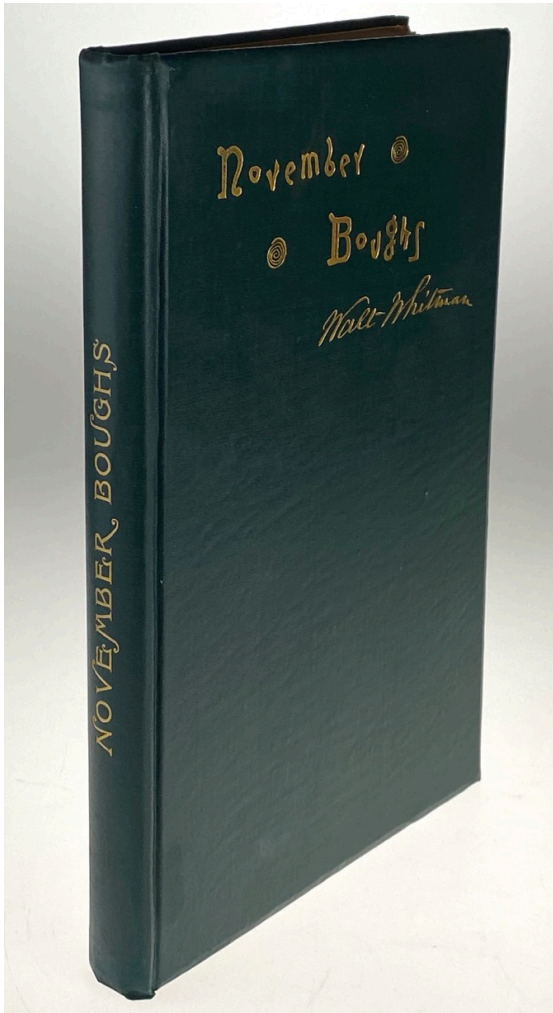


248. [Wells, H.G.- ASSOCIATION COPY: Magnificent Production, Mitchell Kennerley's Copy, With Descriptive Leaf written by Kennerley in Holograph, and Proof of Floriated Border Laid In] **The Door in the Wall**. New York and London: The Village Press, Mitchell Kennerley, 1911. First Edition. Folio. 15 x 11 1/2 inches. Original beige buckram 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 with his bookplate on front pastedown, which Kennerley published and helped design. **Laid in is a PROOF** of a floriated border used as the first headpiece in the book which bears pencil notation denoting number, and sizing, etc., and a red stamped accession number. **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**



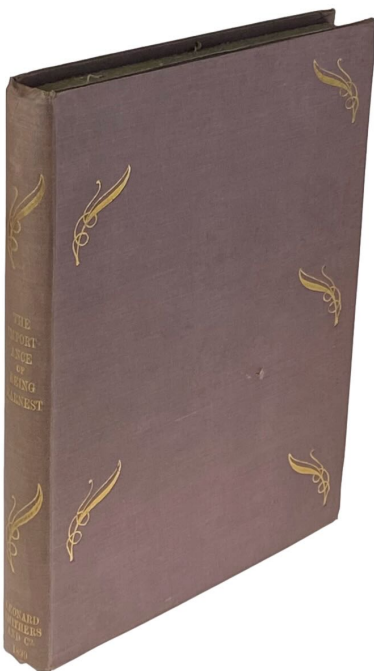
249. [Whitman, Walt- Presented by Horace Traubel, Whitman's Friend and Confidant] **Good-Bye My Fancy**. Philadelphia: David McKay Company, 1891. First edition. Original publisher's green smooth cloth with gilt lettering on cover and spine, beveled boards. Inserted frontispiece on glossy paper. Presented by Traubel to Will Innes, noted collector and Walt Whitman enthusiast, as recorded by his granddaughter, Gertrude Traubel, who helped advance the reputation of Traubel, and avidly promoted Walt Whitman. On the front free fly: **"Compliments H. Traubel,"** and underneath that: **"this was Will Innes' copy which he gave to me on Sunday December 17- 1967- Gertrude Traubel."** Will Innes was a friend of the Traubel family, a noted Whitman collector, and gave a significant portion of his library to his granddaughter, Gertrude, in 1967, who became a great advocate and enthusiast of Whitman. A fine copy. (5032) \$2,250.00





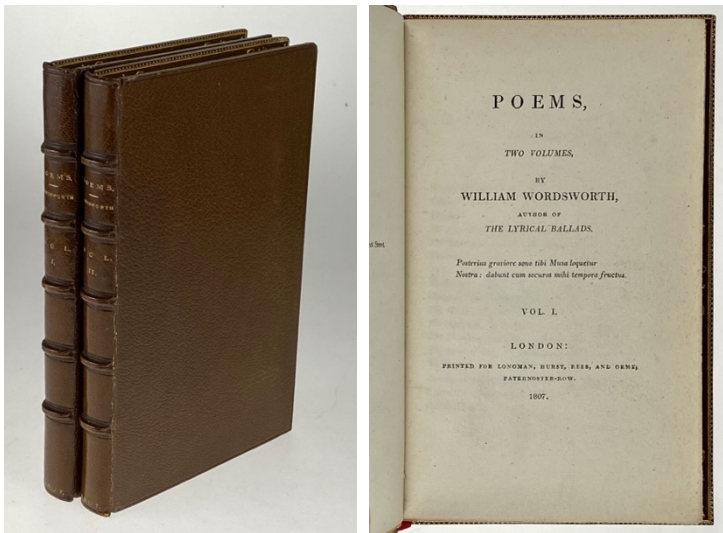
250. **[Whitman, Walt- Fine, Inscribed by Horace Traubel, Whitman's Close Friend and Secretary to Will Innes] November Boughs.** Philadelphia: David McKay Company, 1888. First edition, Third Printing. 8vo. 140pp. + 1p advertisements. The scarce and important "Third Printing," produced by Whitman for the sole purpose of distribution to his personal friends. Original publisher's dark green smooth woven cloth, beveled boards with two gilt circular swirl decorates and lettering on cover and spine, in gilt. **This copy inscribed on the front free endpaper by Horace Traubel, the author's close friend and confident who handled all of his affairs, especially near the end where he would stay by Whitman's bed, and certainly following his death, gifting a number of his "extra" volumes to friends and family members.** Written first by Traubel, and following by his granddaughter Gertrude Traubel who later received the volume: "To Will Innes, With loyal feelings, Horace Traubel, 1896." And below, written by Gertrude Traubel, "And which he [Will Innes] gave to Gertrude Traubel on Sunday afternoon, December 17, -1967-" Will Innes was a friend of the Traubel family, and gave a significant portion of his library to his granddaughter, Gertrude, in 1967, who became a great advocate and enthusiast of Whitman. Whitman originally intended to publish these sheets bound with Good-Bye My Fancy (1891), but his illness prevented him from realizing this plan. It seems probable, however, that after Whitman's death his executors had these sheets and the remainder of Good-Bye My Fancy bound in uniform, but separate, bindings" (BAL). This is the third printing, with "melee" on page 6, and "in the least," on page 11 (Myerson). Several extant copies of this third printing bear notes in Traubel's hand indicating that it was made by Whitman "for his personal friends and never put on the market." From the Whitman Archive: "He had the book bound in the same deep red cloth that November Boughs had appeared in (fig. 83), also binding up some in deep green (fig. 84) to give to his friends, so that even in this final volume, he was still balancing his reds and greens, as he had done

his whole life." And, in another book which was also presentation by Traubel, he states: "...This edition of November Boughs. bound in green was designed by Walt Whitman for his friends, not for the market, and was never anywhere put on sale." A wonderful Presentation of an important special edition put out by Whitman in his last years. In fine condition. (5033) \$3,750.00



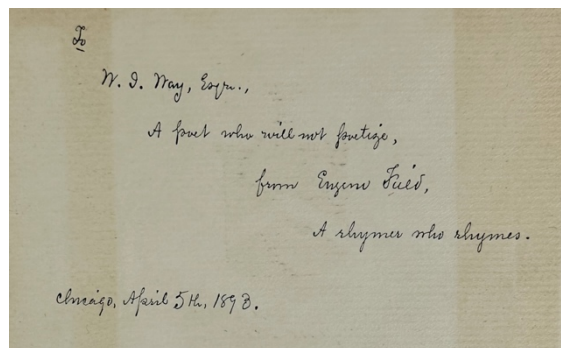
251. **[Wilde, Oscar- Stunning Fine Copy] The Importance of Being Earnest: A Trivial Comedy for Serious People.** London: Leonard Smithers, 1899. First Edition. Quarto. Original gilt-stamped mauve cloth with superb and famous decorative design on both covers and spine by Charles Shannon. An amazing copy,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





252. **[Wordsworth, William] Poems in Two Volumes by William Wordsworth, Author of The Lyrical Ballads.** London: Longman, Hurst, Rees, and Orme, 1807. First Edition. Two volumes. Bound in attractive full brown crushed morocco with single fillet embossed ruling at edges, gilt ruled lines on side edges, gilt lettering to spine, dentelles nicely decorated in gilt design, gorgeous all-over floral patterned paper doublures, as well as lined front fly, by TOUT. With half-titles, fly titles, errata leaf at the end of volume I, and with the cancel leaves in both volumes, per usual. **THE FIRST EDITION, FIRST STATE, of the first collected edition of Wordsworth's poems.** With a period after "Sonnets" on p. 103 of vol. I, and "function" spelling on p. 98 in vol. II. Fine condition. All you could hope for in this splendid copy of one of Wordsworth's most sought-after books, containing a large number of first appearances of some of his greatest poems. (6171) \$4,750

253. **[Worsfold, William-Binding] Khayaam, Omar [Fitzgerald, trans The Rubaiyat of Omar Khaayam.** London: Macmillan & Co., 1897. **Beautifully bound by William Worsfold, (1856-1929) in a distinctly Art Nouveau style.** Full rich crushed green cloth with tulip, leaf and vine design on all four corners of both covers, single fillet ruled border, spine with five raised bands and with intricate all-over stippling design on five out six panels, carrying over the tulip design on the covers. Marbled end-papers with superb dentelles also carrying the same gilt-stamped design motif as covers, and signed on the front dentelle at bottom, "Bound by Worsfold." Worsfold was a successful bookbinder in Soho, with operations dating back to 1889, where he set up shop in Soho at 12 Frith Street. Worsfold followed in the path of his family tradition, which dates back to 1803 in London, where bookbinding services were rendered. With the decorative bookplate of Aberdeen publisher John Morgan, noted builder and collector, and with inked (red) inscription by Morgan to Thomas Jaffrey (b. 1861), dated 1906. Morgan was active as a contractor and builder and worked with architects to create most of Aberdeen's late nineteenth-century landmarks. Jaffrey was a banker and prominent Aberdeen figure and was eventually knighted. A gorgeous binding, in fine condition, with very minor toning variations and one small almost unnoticeable nick on rear cover. (6119) \$2,250.00



254. **[Yeats, W. B.- Fabulous Association Copy from Eugene Field to W. Irving Way] Yeats, W. B. The Book of the Rhymers' Club.** London: Elkin Mathews, 1892. First Edition. 12mo. 94pp. publisher's smooth light tan cloth with Rhymers' Club paper label on spine. **A special presentation copy from Eugene Field to his friend Irving Way, author, literary agent and book publisher in Chicago who formed the fine press house of Way and Williams, inspired by William Morris and the Kelmscott Press, with a superb inscription in Field's lovely miniscule hand (a quotable poem in itself) and with Eugene Field's bookplate. On front free endpaper: "To W. I. Way, Esqr., A poet who will not poetize, from Eugene Field, A rhymers who rhymes. Chicago, April 5th, 1893."**

Chipping to paper label, very slight wear to extr. of spine, near fine. Contributors include (but not limited to): W.B. Yeats, Ernest Dowson, Lionel Johnson, Richard Le Gallienne, and Arthur Symons. The first and rarest of the Rhymers' anthologies. 350 copies for sale. (6293) \$850.00