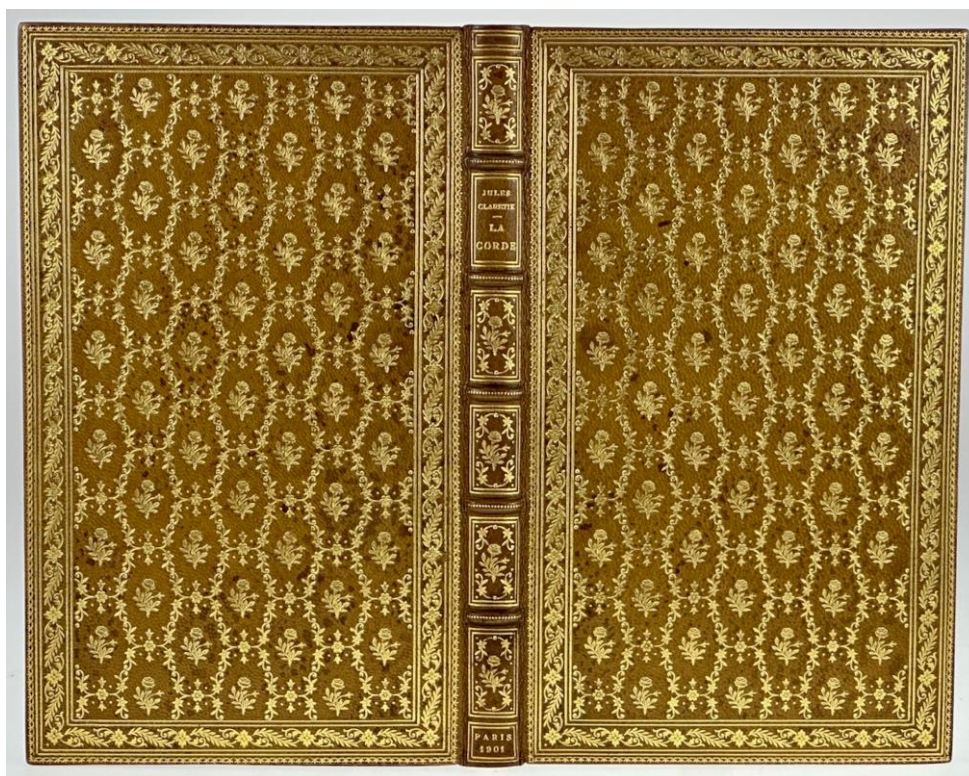


NUDELMAN RARE BOOKS

CATALOG 53



**12. Stunning Club Bindery- The Robert Hoe Copy,
His Subscriber Copy. Claretie, Jules (Charles Jouas, illus.).
La Corde. Paris: Les Amis des Livres, 1900.**

Nudelman Rare Books

P.O. Box 25339, Seattle, WA 98165

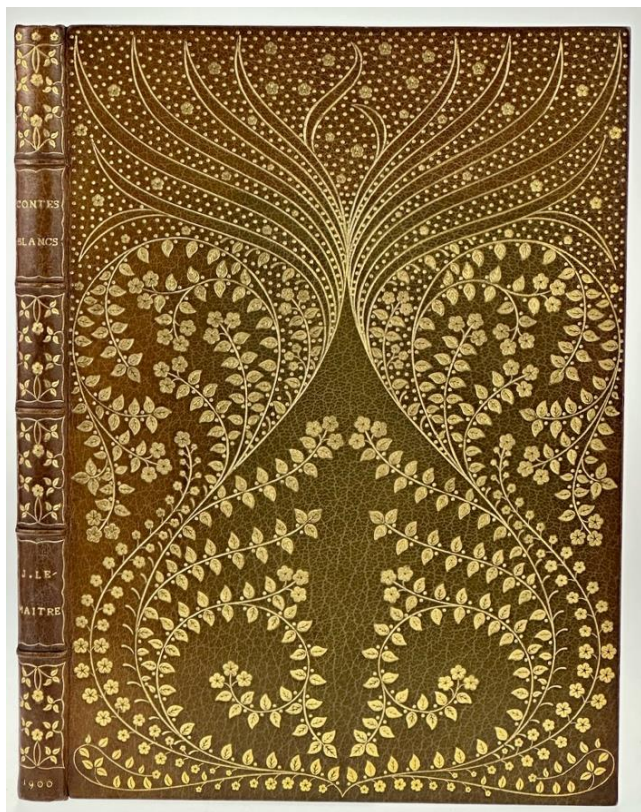
info@nudelmanbooks.com

(206) 914-1814



NINE BINDINGS BY CAPTAIN GLADSTONE

Captain Gladstone, to which he is commonly referred, was an English bookbinder of great technical skill, working in the late 19th Century, whose training in bookbinding remains mostly undescribed and unrecorded. Though little is known of Charles Elsdon Gladstone (1855-1919), more has been discovered recently. Regarding the few records found for Captain Gladstone, we know that he had many hobbies which he pursued during and after retirement from the Navy, including microscopy and optical magic lanterns (per family accounts), suggesting a curious mind and attention to detail, both useful in bookbinding. Discussions with an individual close to the Gladstone descendent related that family members always maintained that Gladstone personally bound the books. Still, no contemporary (i.e. 1880-1910) exhibition or auction records of the sale of any of his bindings can be found, nor any information on who may have taught him the skill of bookbinding. One of Gladstone's last surviving descendants recently brought into the market a number of his bindings, and those acquired below come to us via this provenance. However, it's hard to imagine such noteworthy bindings to have been produced by someone who BOTH learned arduous task of "forwarding" (building the backbone architecture, as well as the minute precision and attention to detail required in "finishing" (applying the decorative elements such as gilt tooling). To say nothing of the lovely designs produced. Further, never an inkling of his training in public records survives. Indeed, the degree of complexity and beauty in these bindings is astonishing, and one wonders, if he did personally bind the books, was it purely for collecting interest? We postulate here, that if the binder was not Gladstone, then clearly a highly skilled forwarder and finisher such as those present at the Riviere Bindery at the turn of the century must have been responsible, and particularly Alfred de Sauty comes to mind. Gladstone may have simply commissioned de Sauty, and required that his (Gladstone's) initials always be placed on the dentelles.). Regardless, Captain Gladstone bindings are exquisitely crafted, filled with all-over gilt-tooled design work, inlaid pieces; and all possess extravagant wide decorated dentelles, with innovative design features. Certainly, these represent fine bindings among the best to be found in England at the turn of the 19th Century. For the few Gladstone bindings that have turned up, demand is very high, and it that is certain to increase as the interest and debate over the mystery of who executed the Captain Gladstone continues.

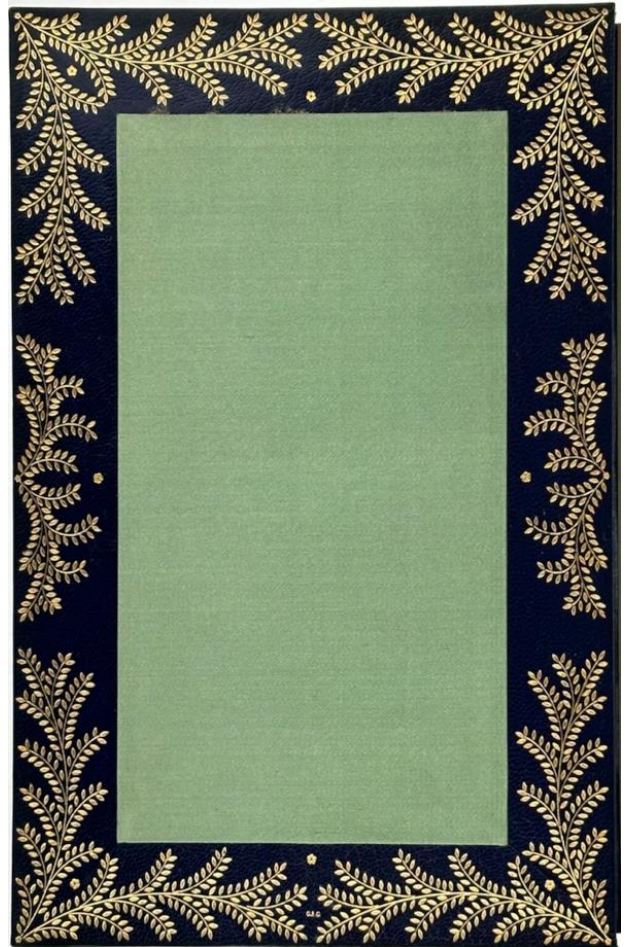
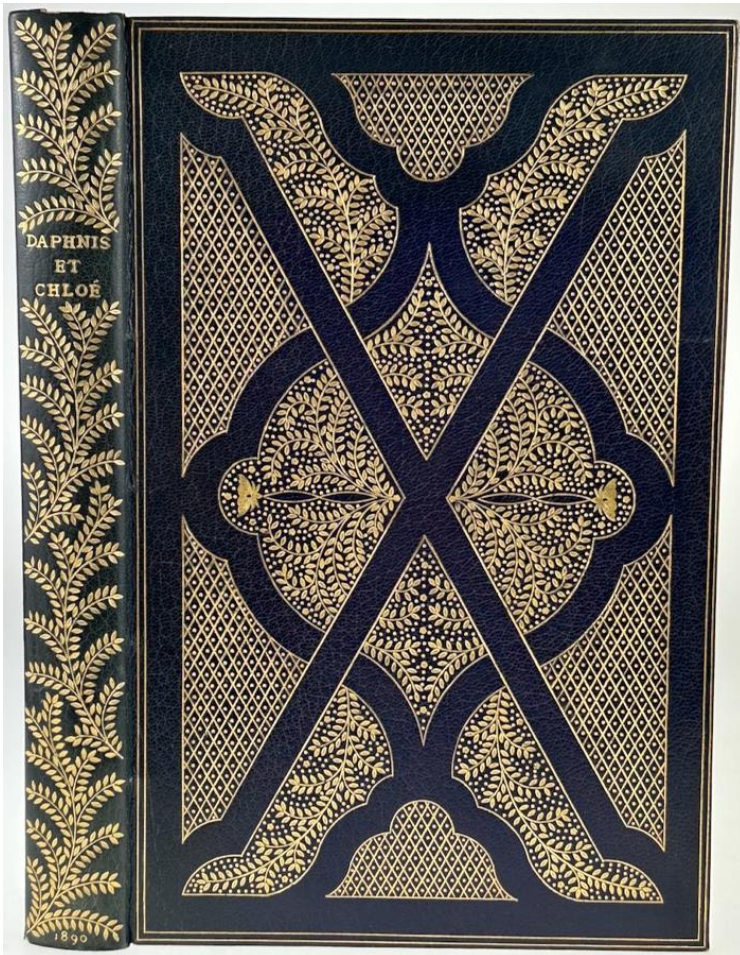


1. **[Binding, Fine- Gladstone, Captain] Lemaitre, Jules Contes Blancs.** Paris: Imprimeur par les Bibliophiles Independants, 1900. First Edition. Small quarto, 9 1/2 x 7 inches, 69pp plus [6], and extra suite of 69 [1] at end. An exquisitely crafted and beautiful binding by Captain Gladstone in fine full light brown crushed morocco with lavish and highly skillful gilt-tooled design work. The binding features weaving vines, and leaf and blossom patterning with a swirling architecture that culminates at the upper covers in stylized leaves over stippled dots and blossoms-- a true marvel of complexity and aesthetic beauty. Spine with similar motif, and wide dentelles with similar gilt-tooling, however with added squares at each corner, filled with gilt dots and a central blossom. Striking foliate patterned silk doublures in silver, purple and white showing a vine a floral pattern. No. 40 of 200 copies for subscribers, with colored half title and headings, the text within hand-colored full-page illustrations by Blanche Odin throughout. Truly beautiful. Binding signed 'C. E. G.' [Captain C. E. Gladstone], to inside front dentelle. Top edge gilt; this

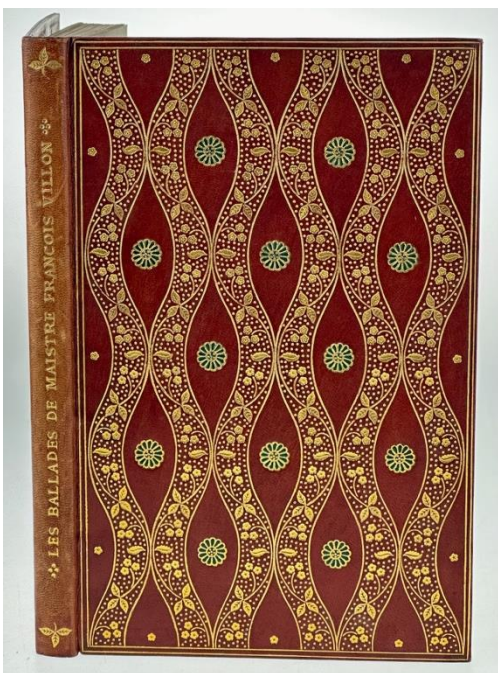
copy with an extra suite of uncolored full-page illustrations bound-in at end, pp 1-69. The book is near fine, with minimal foxing to prelims and side edges. One of the most beautiful of any Gladstone binding we have seen. (6815) \$5,200.00

(front dentelle to right, with silk moire doublure)



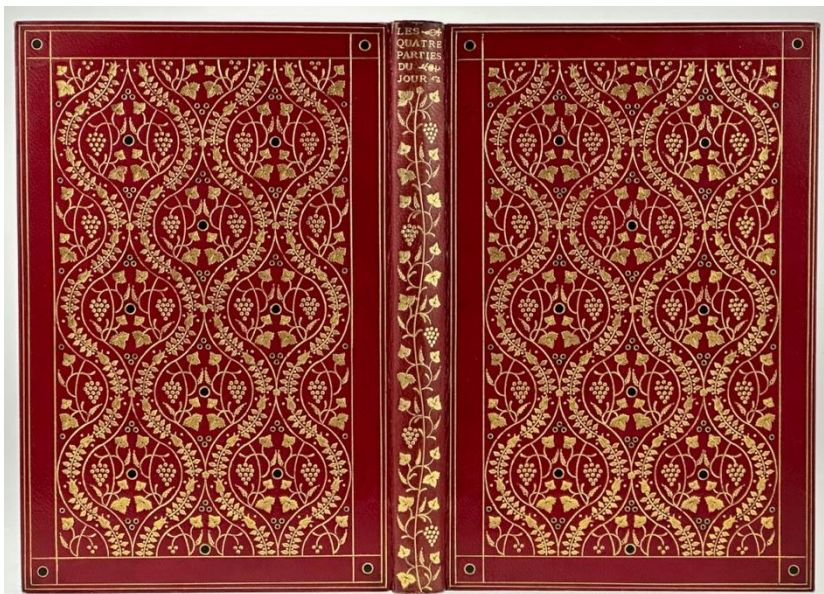


2. [Binding, Fine- Gladstone, Captain] Longus. **Daphnis et Chloe**. Paris: H. Launette et Cie, 1890. First Edition Thus. Quarto, 10 x 6 3/4 inches, 190pp. A stunning full blue crushed morocco binding by Captain Gladstone (gilt signed "C. E. G." to lower front dentelle) featuring an incredibly intricate all-over gilt-tooled design on both covers, spine and wide dentelles which features winding leaf and stem patterning, on covers, separated areas of both leaf patterning as well as cross-hatch and nailhead design, leaving a striking geometric pattern in the positive space. A most innovative binding indeed. Etched plates by Champollion, title in red and black, #196/1100 copies. Superb wide gilt tooled dentelles with green silk doublures, top edge gilt. Wonderfully preserved, near fine, with segment of top head of spine neatly chipped. (6810) \$3,750.00

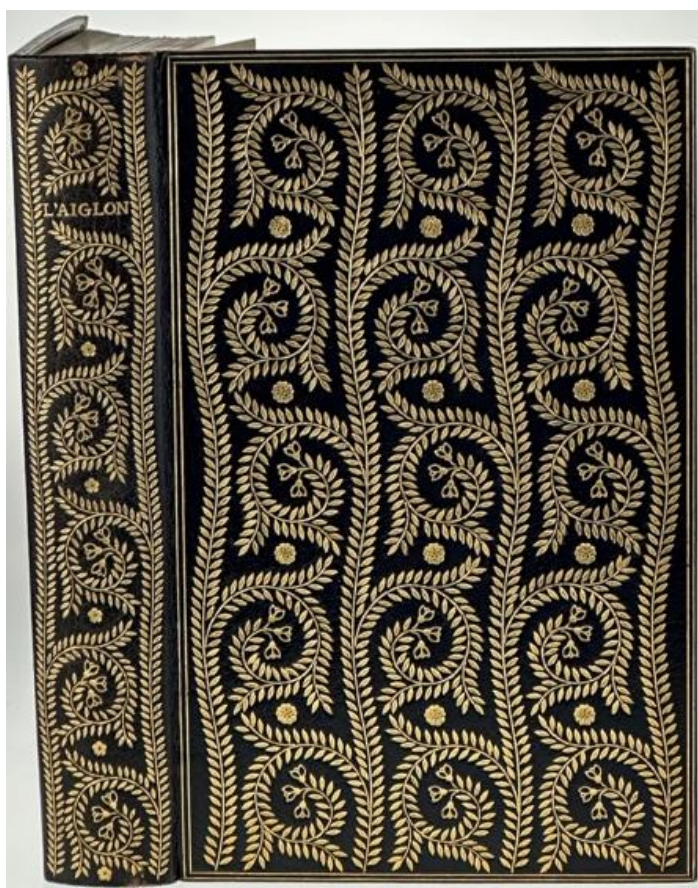


Superb Design on Eragny Press "Les Ballades," by Villon

3. [Binding, Fine- Gladstone, Captain] Villon, Francois. **Les Ballades**. London: Eragny Press, 1900. First Edition Thus. 8vo, 7 3/4 x 5 inches, 88pp. Wonderful full red-brown morocco binding by Captain Gladstone (signed in gilt, "C. E. G." on bottom, front dentelle) consisting of an all-over gilt-tooled design to both covers of a winding leaf and blossom motif inside gilt ruling, and 12 onlaid pieces with green morocco petals to both covers. Wide dentelles with similar gilt-tooled patterning, green silk doublures. An attractive Eragny Press title, printed in red and black, pictorial title, decorative initials, by Lucien Pissarro. One of 226 copies. Most scarce thus. Near fine. (6811) \$3,750.00



4. [Binding, Fine- Gladstone, Captain] Zacharie, Friedrich Willem. **Les Quatre Parties du Jour Poeme traduit de L'Allemand.** Paris: Chez Musier Fils, 1769. First Edition Thus. 8vo, 163pp. 8 1/2 x 5 1/2 inches. Beautiful crafted binding by Captain Gladstone in full crimson crushed morocco with elaborate all-over gilt-tooled design to both covers consisting of winding grape vines ending in clumps of grapes (nailheads), with multiple onlaid dots (black) of varying sizes interspersed to form an attractive composite. Wide dentelles bearing similar gilt-tooled patterning (with gilt stamped "C. E. G." on front, lower dentelle), green laid paper doublures and end-sheets. The book features engraved and engraved frontispiece and four engraved illustrations by C. Baquoy after Ch. Eisen, half title. A rare title. One margin of page expertly repaired. Near fine, with very minor rubbing to upper spine. This is the first edition of the French translation by Muller. (6809) \$2,850.00



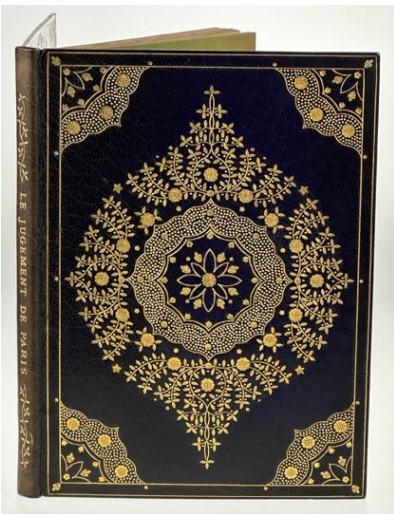
Dentelle/Doublure



5. [Binding, Fine- Gladstone, Captain] Rostand, Edmond. **L'Aiglon, Drame en six actes, en vers.** Paris: Librairie Charpentieret Fasquelle, 1900. Large, thick 8vo, 8 1/2 x 5 1/2 inches, 262pp. Superbly bound by Captain Gladstone (with gilt-tooled signature CEG to lower front dentelle) in full black crushed morocco and featuring a bold gilt-tooled all-over design on both covers, spine and wide dentelles consisting of a broad, winding leafed stem design, culminating in three blossoms each. A most pleasing and innovative design. Silk light olive green doublures, top edges gilt. No. 40 of only 180 copies on Japan paper. Original green color illustrator card wrappers bound-in at the end. Fine condition. (6813) \$3,750.00

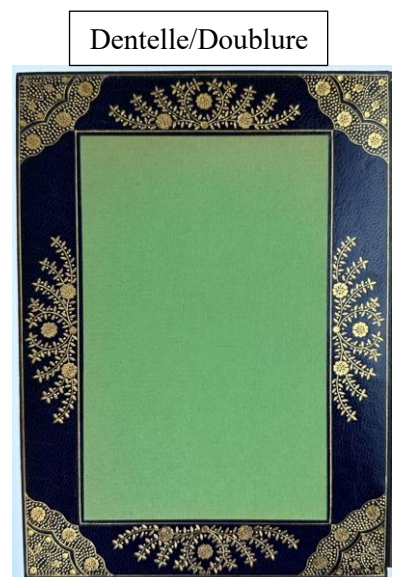


6. [Binding, Fine- Gladstone, Captain] Asselineau, Charles **L'Enfer du Bibliophile**. Paris: L. Conquest and L. Carteret, 1905. 8vo, 8 1/2 x 5 1/2 inches. Finely bound by Captain Gladstone in full green crushed morocco with exquisite all-over gilt design on both covers, four large triangular inlaid blue morocco pieces to each corner with half-moon gilt-tooled patterning, center with blossom and vine motifs, with two circular blue morocco inlaid pieces. Wide dentelles with similar patterning and two inlaid pieces, blue silk moiré doublures. TEG, signed CEG in gilt, front dentelle. Colored engraved title and illustrations by Leon Lebegue, with added duplicate uncolored plates bound in. This copy issued to 'Monsieur le Dr Rivet' signed 'L C' [L. Carteret, the publisher], red card paper wrappers bound-in, in place. Near fine, with slight even sunning to spine. (6816) \$3,500.00



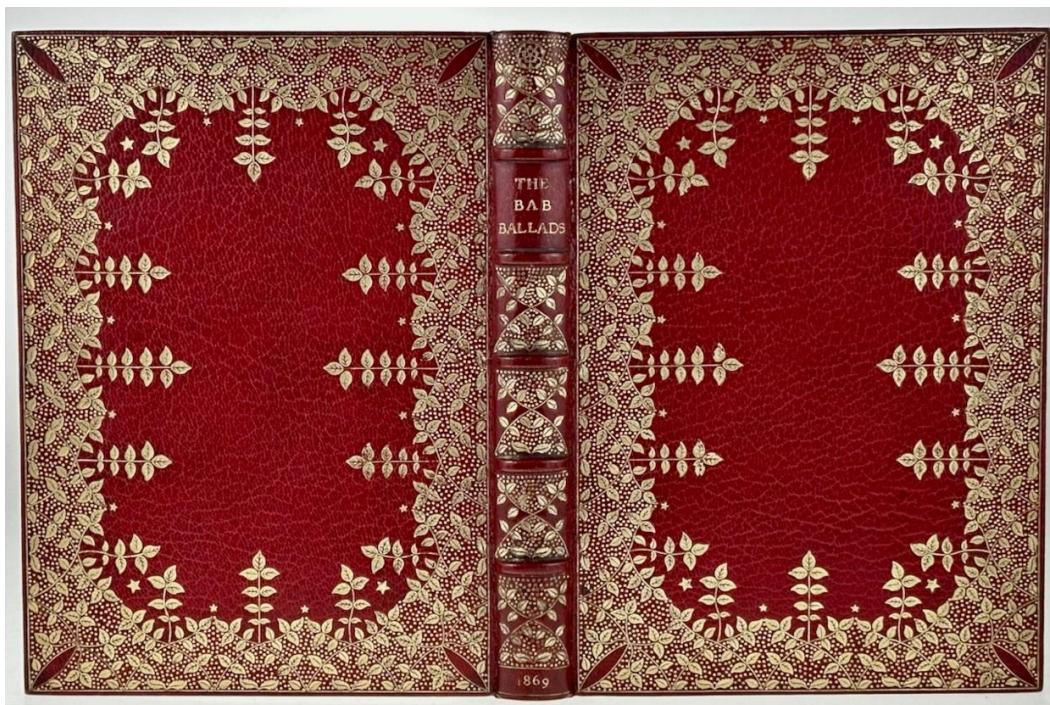
7. [Binding, Fine- Gladstone, Captain] **Le Jugement de Paris**. Amsterdam [i.e. Paris]: 1772. First Edition. 8vo, 7 x 5 1/2 inches. 71pp. Bound by Captain Gladstone in full crushed violet morocco, with elaborate gilt tooled and dot pattern consisting of a Tudor rose and vine pattern comprising concentric rings, with central stylized blossom and similar motif to all four corners, on both covers, spine with horizontal lettering. Superb wide gilt tooled dentelles with similar theme, edges of boards with single gilt fillet ruling, green laid paper doublures and end-sheets. Engraved title and four plates after Moreau Le Jeune, four engraved panel headings by Choffard. Gilt tooled signature, 'C. E. G.,'

[Captain C. E. Gladstone RN, d.1919], to inside, bottom front dentelle. Spine lightly and evenly sunned, near fine. Internally fine. A gorgeous, intricate and pleasing Gladstone binding. (6808) \$3,250.00





8. [Binding, Fine- Gladstone, Captain] Swinburne, Algernon Charles **Poems and Ballads**. London: John Camden Hotten, 1866. First Edition. 12mo. 6 3/4 x 4 3/4 inches, 344pp + 8pp. Attractively bound by Captain Gladstone (signed in gilt, CEG, to lower front dentelle) in full crushed brown morocco with intricate gilt-tooled covers and spine featuring leaf, vine and stippling in a pleasing geometric layout composed of four separate square all-over designs, and a central circular are, all connected by gilt ruling. Wide inner dentelles with similar gilt-tooled patterning. Original cloth spine mounted at end. Light foxing mainly to very first and last leaves, all edges gilt. (6812) \$2,750.00



9. [Binding, Fine- Gladstone, Captain] Gilbert, W. S. **The Bab Ballads**. London: John Camden Hotten, 1869. First Edition. 8vo, 7 1/2 x 5 1/2 inches. Bound by Captain Gladstone in full crimson crushed morocco with intricate gilt-tooled vine and leaf patterning, filled in along the edges with an all-over dot pattern, with some leaves prominently jutting toward the center, on both covers, similar motif on spine and wide dentelles, marble pastedowns and end-sheets. Binding signed in gilt, C. E. G. to lower front dentelle. Finely illustrated throughout by W. S. Gilbert with wood engravings. Original green cloth covers and spine bound-in at the end. Fine. (6814) \$2,500.00

Ground-Breaking Wiener Werkstätte Molded Binding by Wieselthier and Baudisch, Inspired by Josef Hoffmann



10. [Binding, Fine- Exquisitely bound by Baudisch and Wieselthier, Wiener Werkstätte] Joseph Hoffmann, Franc Climate, Dagobert Pet, Julius Impel, etc. **Die Wiener Werkstätte, 1903-1928**. Vienna: Krystall, 1928. First Edition. Thick quarto, 9 8 3/4 inches. A stunning original binding consisting of orange and black molded sculptural relief papier-mâché boards, designed by Valley Wieselthier and Garden Baudisch. The design, heavily impressed to form a bold relief, depicts various stylized WW design elements, busts, cisterns, ancient hieroglyphic style dogs, the human body, etc., in compartments, on both covers, with each cover bearing a different design. 73 leaves glossy, thick paper. Original orange decorated end sheets. Quotes following, from the Met Museum Copy; and then, from Wiener Zeitung 17, January, 1929: “The rare and thought-after commemorative publication of the ‘Wiener Werkstätte’ in the beautiful relief-binding designed by Valley Wieselthier and Garden Baudisch. The so-called ‘Kachelband’ is an artistic novelty, text and layout is pure Wiener Werkstätte. **Inspired by Josef Hoffmann and realized by Mathilde Flag, this book is a luxury publication, where each page is typographically**

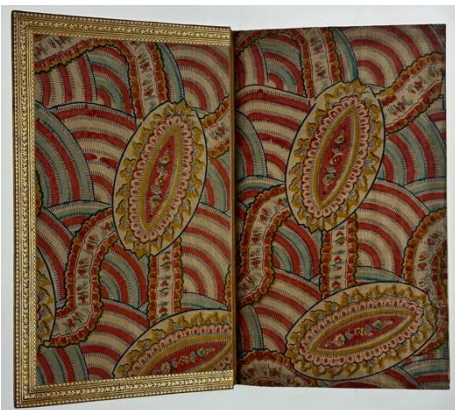
designed in different colors gold, silver, red and black. The illustrations give a review of the works of the Wiener Werkstätte showing works by Joseph Hoffmann, Gust Climate, Franc Cozen, Dagobert Pete, Mathilde Flag, Julius Impel, Kitty Rex, and Colombian Mossier. Produced by the Wiener Werkstätte to celebrate their 25th anniversary. “What is new about this album is that every single page has been composed in accordance with specific artistic conceptions, and that colors - black, red, gold and silver - have been used in order to enliven these pages. As part of this, reproductions, text and all white and colored surfaces have been treated as elements of entirely equal visual value and have been harmoniously combined” (Wiener Zeitung 17. January, 1929). An exceptional copy of this landmark in 20th century book design, with slight rubbing to fragile covers and very small rubbing to corners. Internally fine. Housed in a lavish and wonderful custom-made leather-backed folding cloth box (black) with gilt lettering on spine, orange velvet interior. (6733) \$6,250.00

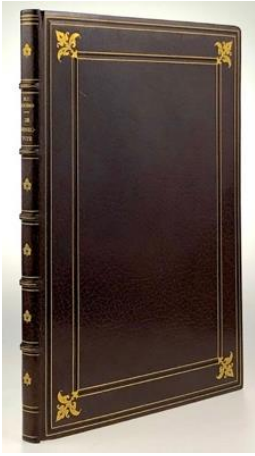
11. [Binding, Fine- Likely Bound by Edinburgh Arts and Crafts Club, Teacher or Student] Bridges, Robert. **The Shorter Poems of Robert Bridges**. London: George Bell & Sons, 1901. Originally published 1891. 6 3/4 x 4 1/4 inches. Bound in full “undressed” tan morocco with a wonderful modeled design to the front cover consisting of two vertical rows of four English roses to the center, with the title and date fully surrounding the design; as well, a rose appears at each corner. The back cover has modeled initials, “LBH” in vertical array. Four bands to spine. AEG. The binding composition and technique of modeling the leather is very reminiscent of the Guild of Women Binders, and based on the style of the design, along with the stylistic choice of the vertical initials to the central rear board, this volume was very likely produced by a member of the Edinburgh Arts and Crafts Club, or by the student of a member. Interestingly, Annie S. MacDonald, of the Guild of Women Binders was inspired by Medieval books, and, according to Booktryst, “began teaching herself and others in the early 1890s (in a group that became known as the Edinburgh Arts and Crafts Club)... MacDonald used undressed goatskin, which mellows with age from white to a rich amber color, and worked it with one small tool, without cutting, raising, or padding the leather.” Tidcombe gives MacDonald the credit for inspiring the bookseller Frank Karslake to establish the Guild of Women Binders and says that ‘MacDonald was the prime mover in this, as she was eager to have a London outlet for bindings produced by her group... Their modeled goatskin bindings comprised 40 of the 114 bindings shown in the first Guild exhibition.’ If the initials on the rear cover are the binder’s “signature,” (as we imagine likely)... then, regarding the bookbinder of this book, we would lean toward a student of the “MacDonald-inspired” Edinburgh Arts and Crafts Club. Near fine condition. A wonderful and representative binding hearkening to the early roots of Arts & Crafts in English bookbinding at the turn of the century. (6788) \$3,250.00





12. [Binding, Fine- Stunning Club Bindery- The Robert Hoe Copy, His Subscriber Copy] Claretie, Jules (Charles Jouas, illus.). **La Corde**. Paris: Les Amis des Livres, 1900. First Edition. 8vo, 8 1/2 x 5 1/4 inches. A stunning Club binding in full ochre crushed morocco, dated and signed in gilt pallet on front lower dentelle, “The Club Bindery, 1903” featuring an all-over gilt stamped design which are extremely pleasing to the eye, enclosed in gilt fillet border and floral vines surrounding the central design, more than 1,000 single gilt-stamped applications on both covers and spine. Double gilt fillet ruling to edges of morocco boards. All edges of the paper finely gilt. The design work of this wonderful binding is composed of rose, stem and leaf patterning, surrounded by intricate interwoven vines with stars and blossoms, on both covers, and five of six compartments on spine. Fabulous batik-style fabric pastedowns and free end-sheets in multiple colors, wide gilt front and rear dentelles stamped with several layers of gilt fillet borderwork. First edition, printed in only 125 numbered copies, and this is Hoe’s subscriber copy, with added printed limitation and ownership on verso of half-title: “No. 68, M. Robert Hoe.” The book is illustrated by Charles Jouas with twelve compositions engraved with etching by Boise, including a frontispiece and eleven in-text. These engravings were printed on China paper in Whitman’s workshops and flatly mounted onto the sheets. There are small darkened areas in the grain, likely a function of the leather itself, quite unobtrusive. Original pink paper wrappers are bound in place. A truly wonderful binding and book, housed in a contemporary (if not original to Hoe) calf-backed folders with marbled paper over boards, and matching slipcase (sl. scuffed). With Hoe’s crimson small bookplate affixed to front free fly. Book and contents are fine. (6731) \$8,500.00





13. **[Binding, Fine- Léon Gruel]** Cicero, Marcus Tullius. **De Senectute**. Norwood, Mass.: Privately printed by the Plimpton Press, 1931. First edition. Tall 4to. Superbly bound by master French binder, Léon Gruel, (1841-1923), famous for retrospective style bindings in full rich burgundy crushed morocco. This impressive binding has concentric gold gilt ruling in frames with striking corner florets, designed with special corner tools, gilt spine with five raised bands bearing a single gilt rule and five compartments each with gilt florets and double ruling. Single rule at edges of morocco boards, TEG. Wide dentelles with striking five concentric lines, four of which are gold, and one is brown. Large silk full doublure and flyleaf. Signed in gilt pallet, "GRUEL," at bottom of front dentelle. A magnificent presentation binding by Gruel, in very fine condition. (4505) \$3,250.00

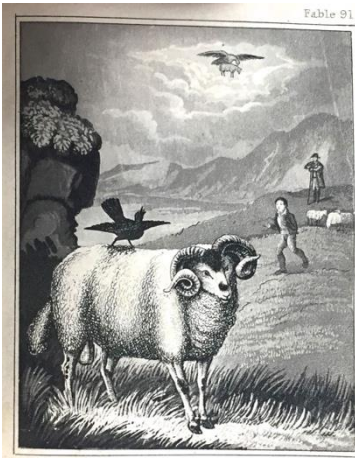
14. **[Binding, Fine-Guild of Women Binders]** Cowper, William (Brock, Charles Edward, illus.). **Diverting History of John Gilpin**. London: Printed for the Guild of Women Binders, 1899. First Edition Thus. 8vo. Full dark brown calf with stylized poppies on long stems, with birds gliding overhead in an arc, on both covers. Spin with lettering in horizontal. Special Edition on Japanese Paper, only 100 copies printed for the Guild of Women-Binders, of which this is No. 14. Marbled pastedowns, Guild of Women Binders sticker affixed to top of verso of endsheet. Laid-in is the scarce Guild printed purchase receipt with superb decorative woodcut, lettering and border designs. Written in pencil, "With best wished for Christmas, P.R." Bookplate of contemporary owner, Edith Cornwell, front pastedown. Covers and spine with some scuffing and wear, some loss to gilt. Overall, a very good copy of a representative Guild binding. (6681) \$1,850.00



15. **[Binding, Fine- Stunning Inlaid Binding by Thomas W. Best, Co-Owner of the Harcourt Bindery, ca 1919]** Fitzgerald, Edward. **Rubaiyat of Omar Khayyam**. New York: The Hubbell Publishing Company, [1900]. First Edition Thus. Exquisite signed inlaid binding by Thomas W. Best, co-owner of the Harcourt Bindery, and stamp-signed top left of free fly. Full, rich dark green crushed morocco heavily gilt stamped in near all-over stipple and vine work, with a gorgeous central diamond-shaped design with a blossom in the center, on both covers and spine, including red inlaid nailhead ornaments. The doublures richly inlaid with many morocco colored inlays (light brown and green) forming a pleasing panel of design work, and with the front containing the following

in gilt: "To Uncle Perry, to Commemorate His Visit to Newton Centre, Mass, 1919, Kathleen and Junior." Rich silk moiré endleaves. Illustrated with color plates by Gilbert James. A gorgeous binding, extremely scarce Thomas Best binding of this quality. Signed with stamp upper left on free flyleaf. Near fine with slight nick top of spine. (6223) \$3,500.00

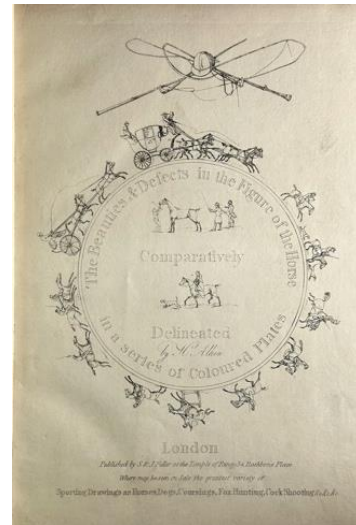
See also FINE BINDINGS, Items 30-45



THE EAGLE AND THE CROW.

16. [Aesop] **Fables of Aesop, and others: For the Improvement of Youth, with Instructive Applications.** London: J. M'Gowan and Son, [1829]. Two volumes in one 140x108mm half black cloth marbled sides (worn to foot of spine) vii-xxi + 263pp and Vol. II iii-vii + 311pp. **With 100 Aquatint plates, bound at the end of each volume (51 + 49).** Title pages to both volumes in facsimile. Volume I begins with Preface, thus seems to lack the contents list. Volume II lacks only the title, as contents pages are complete. Name stamp to margin of Preface, edge browned and some fingering & soiling, a few leaves with edge wear with 3 leaves with 3mm tears to blank margins only. A well-loved and well-used Aesop with charming AQUATINT PLATES. Very scarce with Oxford the only copy of this printing noted in British libraries - McGowan was printer as well as publisher and his Windmill Street address is given at the foot of the last page of each volume. (2499) \$2,850.00

17. [Alken, Henry] **The Beauties and Defects in the Figure of the Horse...** London: S. & J. Fuller, [1816]. First edition. Original drab boards, re-backed. Engraved title page and 18 hand-colored plates by Henry Alken, with accompanying text. Boards quite worn, with design substantially obscured on cover. Some soiling internally, but an uncut copy in original boards of a classic Henry Alken title, cited as the greatest 19th Century sporting artist. (4338) \$950.00



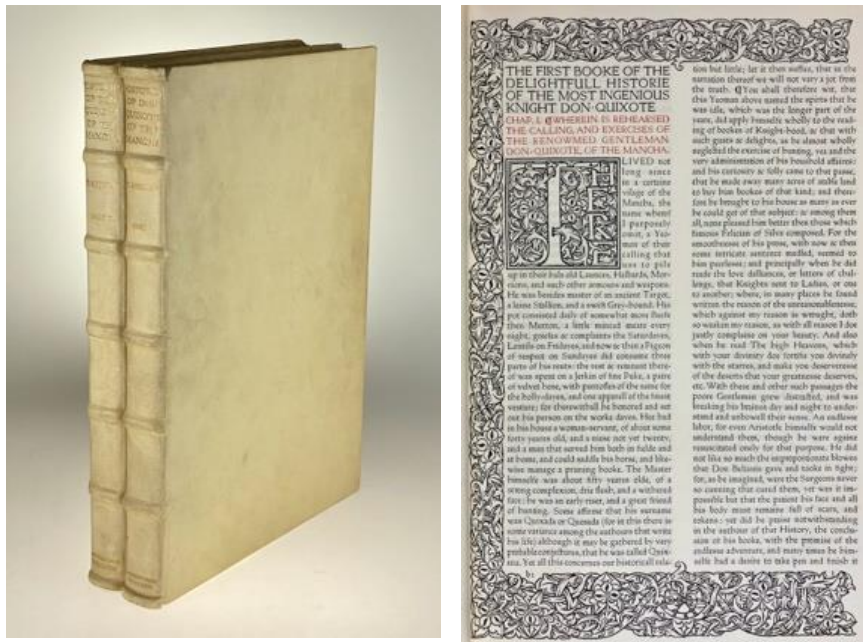
18. [Alken, Henry] **Hunting Discoveries.** London: S. and J. Fuller, 1817. Oblong folio, 10 1/2 x 15 inches. Bound in brown half-morocco marbled boards with green morocco label to upper cover. Seven hand-colored soft-ground etched plates, each dated March 1, 1817. First two plates with repaired marginal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

19. [Andersen, Hans Christian] Howitt, Mary. **Improvvisatore; or, Life in Italy. From the Danish... by Mary Howitt.** London: Ward, Lock & Co., [1872]. First Edition Thus. Thick 12mo, 6 3/8 x 4 3/4 x 1 1/2 inches. 340 pp. Bound in contemporary full Florentine vellum souvenir binding, with gilt-stamped decoration & ruling on covers, gilt decorated & lettered spine, marbled endpapers, died red text block. The book is illustrated with **35 superb mounted albumen photographs** of persons in native garb, buildings (interior and exterior), allegorical frescoes, etc. Quite impressive. A near fine copy. Scarce thus. (6685) \$675.00





20. [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 red-orange vellum binding by W. H. Smith & Son, under the direction of Douglas Cockerell, with matching red 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



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

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

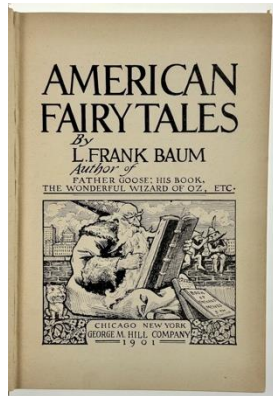
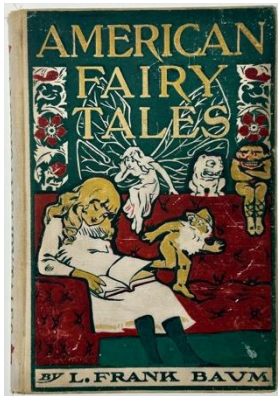


22. [Architecture] Grandjean de Montigny, Auguste and Auguste Famin. **Architecture Toscane, ou Palais, et autres Edifices de la Toscane...** Paris: de l'imprimerie de P. Geuffier, 1806. Elephant folio. Early half calf, paper covered boards. Four-page introduction and 73 plates illustrating various architectural structures and themes. One of the classic architectural books of the period. Spine chipped with pieces missing, text very good with little signs of wear. Printed on elegant handmade paper. (482) \$1,500.00

23. [Barbier, Georges- Original Gouache Watercolor]. Offered here is a nice octavo size gouche watercolor of a classically dressed woman looking at herself in a tambourine-shaped mirror, measuring 10 x 8 inches and executed on brown card paper, signed lower left, G. Barbier. Attractive composition with Barbier's popular flowing garment designs, delicate line and subtle coloration. (3847) \$1,750.00



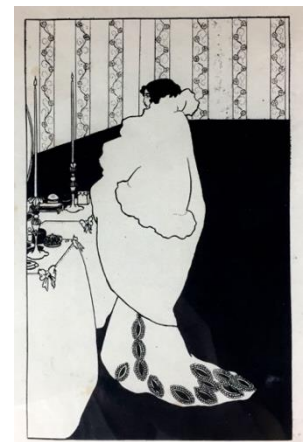
24. [Baskerville Printing] **The Book of Common Prayer... etc.** Cambridge: J. Baskerville, 1762. Contemporary 18th Century polished black calf with embossed central oval pattern and concentric floral ruling, marbled end-sheets. Wear to covers, some internal wear, minimal paper damage, overall well-preserved. (3931) \$550.00

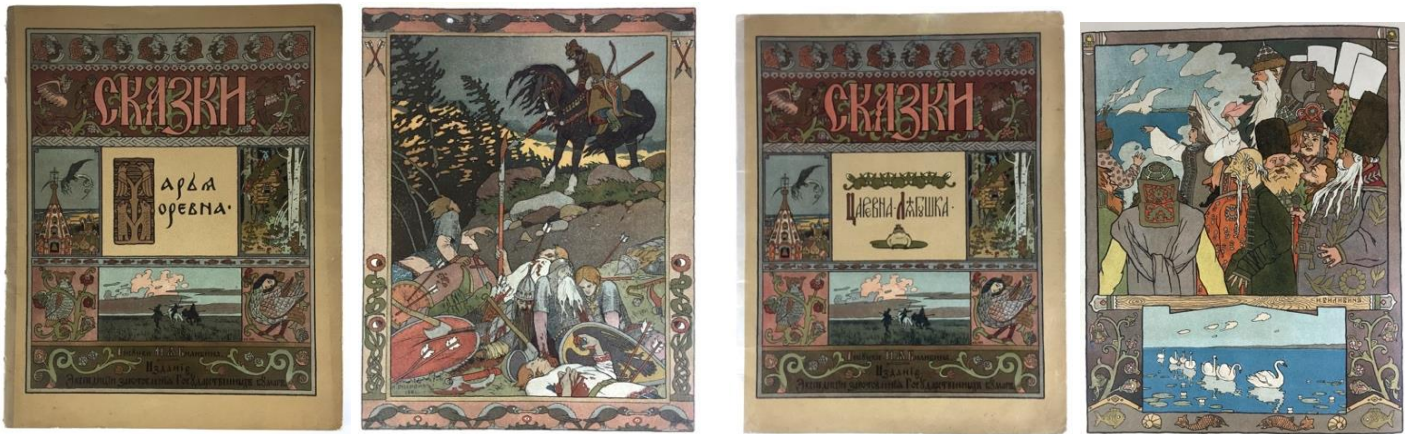


25. [Baum, L. Frank] **American Fairy Tales.** Chicago: George M. Hill, 1901. First Edition. Original beige cloth with color stamped in blue and red (worn). Exceedingly scarce and important early Baum children's book with cover, title-page and borders designed by Ralph Fletcher Seymour, and full-page illustrations by Ike Morgan, Harry Kennedy and N.P. Hall. A very difficult book to find in presentable condition, owing to its popularity. As well, the ink laid down by the printer was insufficient to hold for very long, and thus most copies show rubbing of the cover ink, as does ours. However, the book is in near fine condition internally, we have seen far worse in terms of loss of cover ink. (6801) \$650.00

26. [Beardsley, Aubrey- Fine Copy] Mallory, Sir Thomas. **Morte D'Arthur.** London: J.M. Dent & Sons, 1927. First Edition. Original publisher's stiff vellum heavily gilt with Beardsley's stunning design consisting of stylized irises with broad interlocking stem and leaf motif on front cover; spine with publisher's tan calf bearing gilt lettering. Limited to 300 numbered copies, of which this is #203. Fourteen superb black and white wood-engraved illustrations, including one mounted ornamental initial, borders, etc, by Beardsley. Frontispiece portrait of Beardsley. A wonderful copy of a beautiful book. (619) \$1,750.00

27. [Beardsley, Aubrey] [Beardsley, Aubrey]. "**La Dame aux Camelias,**" **Printer's Proof.** 4 1/2 x 7 inches. Famous lithograph image of "La Dame aux Camelias," by Aubrey Beardsley. A framed and matted original printer's proof with remnants of Heritage Gallery on verso verifying as Printer's Proof from a representative of the British Museum. As well, stated at lower right of image, "there you will note penciled marks of the publisher's [directions to] printer." One of Beardsley's more celebrated images, the drawing was first published in the journal *St Paul's* on 2 April 1894, and at the time it was one of Beardsley's most popular works. Six months later it was illustrated with the present title in Volume Three of *The Yellow Book*, an avant-garde journal of which Beardsley was art editor. Very light toning to margins, very good. A most scarce and desirable Beardsley proof. (3548) \$1,250.00

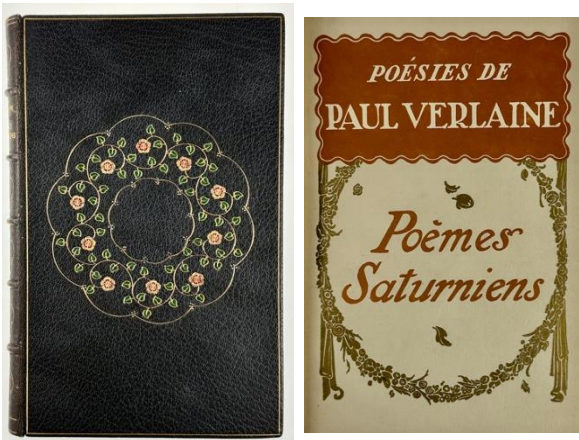




28. [Bilibin, Ivan] **Marya Morevna**. St. Petersburg: Expeditsii Zagotovleniya Gosudarstvennykh Bumag, 1903. First edition. Square 4to. Original color pictorial card wrappers. Eight exquisite chromolithographed illustrations (three full-page) by Ivan Bilibin, decorative borders printed in brown. Slight wear on upper back cover, neat paper reinforced spine, very good. (2565) \$950.00

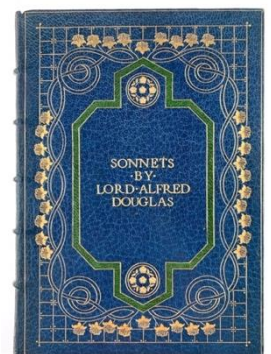
29. [Bilibin, Ivan] **Tsarevna Lyagushka (The Frog Princess)**. St. Petersburg: Expeditsii Zagotovleniya Gosudarstvennykh Bumag, 1901. First edition. Square 4to. Original color pictorial card wrappers. Eight exquisite chromolithographed illustrations (two full-page) by Ivan Bilibin, decorative borders printed in brown, line illustration on last page. Neat tape spine, very good. (2566) \$1,150.00

More Fine Bindings (Items 30-45)



30. [Binding, Fine- Arts & Crafts, Signed, "AL"] Verlaine, Paul. **Poèmes Saturniens**. Paris: Albert Messein. Large octavo, 10 x 7 inches. An attractive Arts & Crafts binding in full dark brown morocco, with large circular design on front cover consisting of swirling leafy tendrils tooled in gilt with roses & leaves inlaid in red & green Morocco. Silk fabric doublures & flyleaves with superb swirling red, green and dark blue stylized design, turn-ins with row of small flowers dotted in gilt. TEG. The binding is signed "AL" in lower right corner of rear board, Number 408 of 500 copies on "Vélin," from an edition limited to 550, pochoir illustrations by H. Bouché-Leclercq. With the bookplate of Laz. [Lazarus] Goldschmidt, Jewish Lithuanian scholar, orientalist and book collector. Spine slightly rubbed, near fine. In custom, cloth-lined slip-case. (6696) \$1,750.00

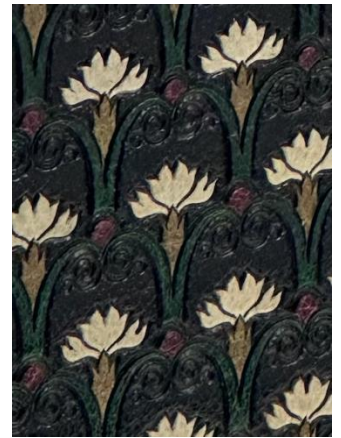
31. [Binding, Fine- Arts & Crafts] Douglas, Lord Alfred **Sonnets by Lord Alfred Douglas**. London: The Academy Publishing Company, 1909. Second edition. 8 x 6 inches. Expertly bound (unsigned) in elegant Arts & Crafts style in royal blue crushed morocco with an artful series of four series of gilt blossom arising from intertwining and winding double filet 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 I". 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



A True Marvel in Mosaic Binding Beauty and Craftmanship by Renowned French Bookbinder, Georges Huser

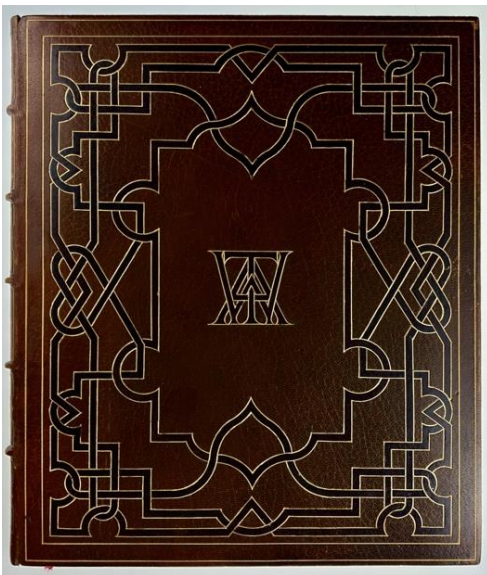


32. [Binding, Fine- George Huser Striking Mosaic Binding on a Very Scarce Paul Verlaine Title] Verlaine, Paul. **Romances Sans Paroles**. Ariettes oubliées, Paysages belges, Birds in the night, Aquarelles. Sens: Typographie de Maurice L’Hermitte, 1874. First Edition, First Issue. 4.75 x 7.5 inches. A stunning and intricate black morocco **mosaic binding by the renowned French bookbinder, Georges Huser** (1879-1861), “[a] craftsman of great quality, he was appreciated for the finesse of his bindings, comparable to that of Canape. He was trained in the workshops of David, Noulhac, then Lemardeley, from whom he took over in 1903. Both covers with a repeating pattern of small flowers & leaves inlaid in cream, fawn, green & deep pink morocco and tooled in blind, forming a striking and aesthetic effect. Five bands to spine with title and author in gilt to second compartment, remaining compartments with inlaid cream & deep pink borders. Full cream calf doublures with black silk flyleaves, top edge gilt. The book is housed in an extremely attractive morocco-backed marbled chemise with yapp edges, lined with white calf, and matching morocco-edged marbled slipcase, lined with tan morocco. The very scarce first edition, first issue with “Paris chez tous les



blow-up

libraires” on upper cover of wrapper. [One of 300 copies.] Very fine condition, binding contents and cases. (6714) \$12,500.00

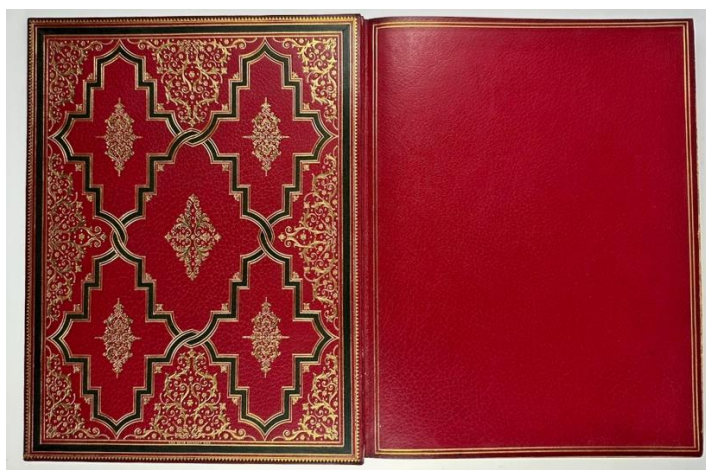


33. [Binding, Fine- Harcourt Bindery, Exquisite Grolieresque Binding] Fitzgerald, Edward (trans.). **Rubaiyat of Omar Khayyam**. Boston: Houghton., Mifflin and Co, The Riverside Press, 1884. First Edition Thus. Large Quarto: 11 x 12 3/4 inches. Superbly bound by the Harcourt Bindery in its most accomplished period (ca. 1900) in full brown crushed morocco with a stunning Grolieresque design featuring interwoven geometric strapwork in both inlaid dark brown and burgundy, appearing on both covers. A central monogram of “TWA” appears on both covers, similarly inlaid, likely the initials of the owner who contracted the production of the binding. Spine with five raised bands and small inlaid strapwork design to some of the compartments. The binding also features spectacular, wide dentelles with rectangular inlaid border in burgundy to sides enclosing gilt fleuron designs, and square purple inlaid borders at corners enclosing a small gilt design. Gilt-ruled moiré silk doublures and end-sheets, with gilt borders. AEG, sides of boards with



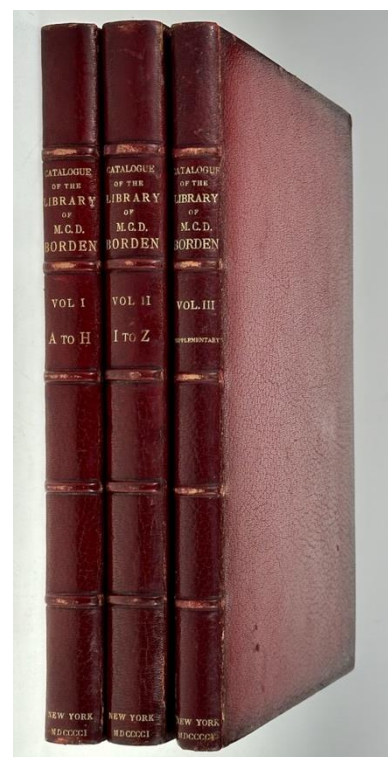
gilt fillet ruling. This is the first trade edition with Elihu Vedder’s illustrations, (which followed the elephant folio edition), and contains Vedder’s 56 full-page illustrations and calligraphy, all of which have been mounted on larger sheets. **An early Harcourt binding, whose original bookbinder, and no doubt one of its best, was Leopold A. Huegle. It is our view that this binding was likely produced by Leopold Huegle.** “Near fine with very little signs of wear or use. (6789) \$3,250.00

ONE OF 15 COPIES, SIX EXQUISITE INLAID DOUBLURES

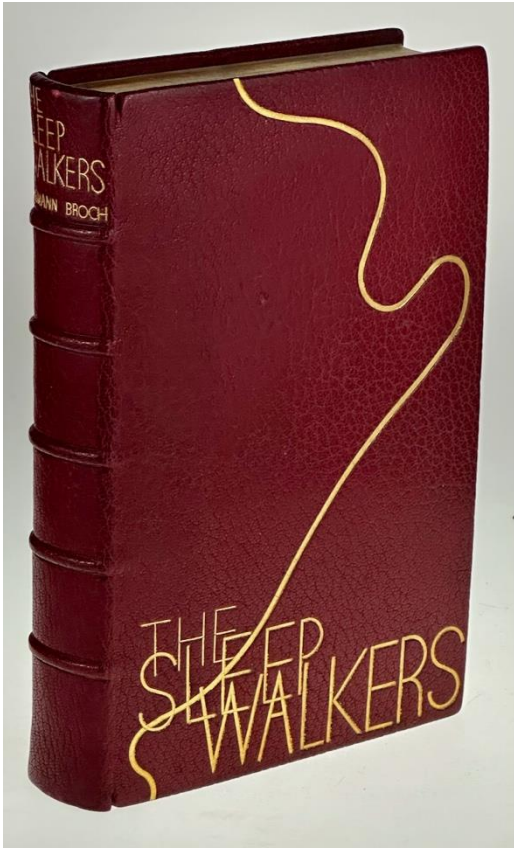


34. [Binding, Fine- Club Bindery- Stunning Full Inlaid Doublures, One of Only Fifteen Total Copies Printed] Borden, Matthew C. D. **A Catalogue of the Printed Books, Manuscripts, Autograph Letter, Etc. Collected by Matthew C. D. Borden.** New York: Privately Printed, 1901;1905. First and Only Edition. 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. **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, however, 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.

This rarity has been in private the private possession of a collector for the past 30 years. Expertly bound in full crimson levant morocco, in Jansenist style, 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 endpapers 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 rare opportunity to obtain the best of the best rarity. (6629) \$13,500.00



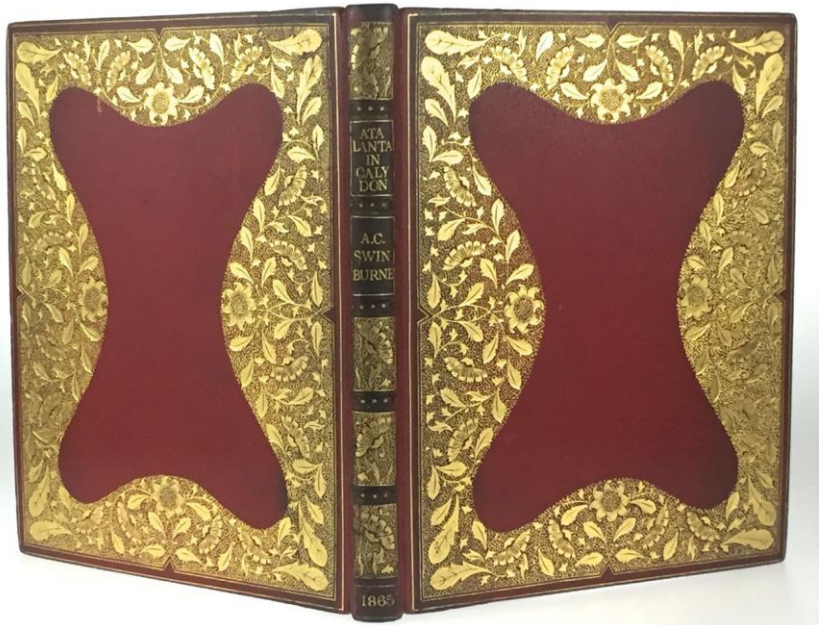
“Main Inspiration Behind Modern British Bookbinding”

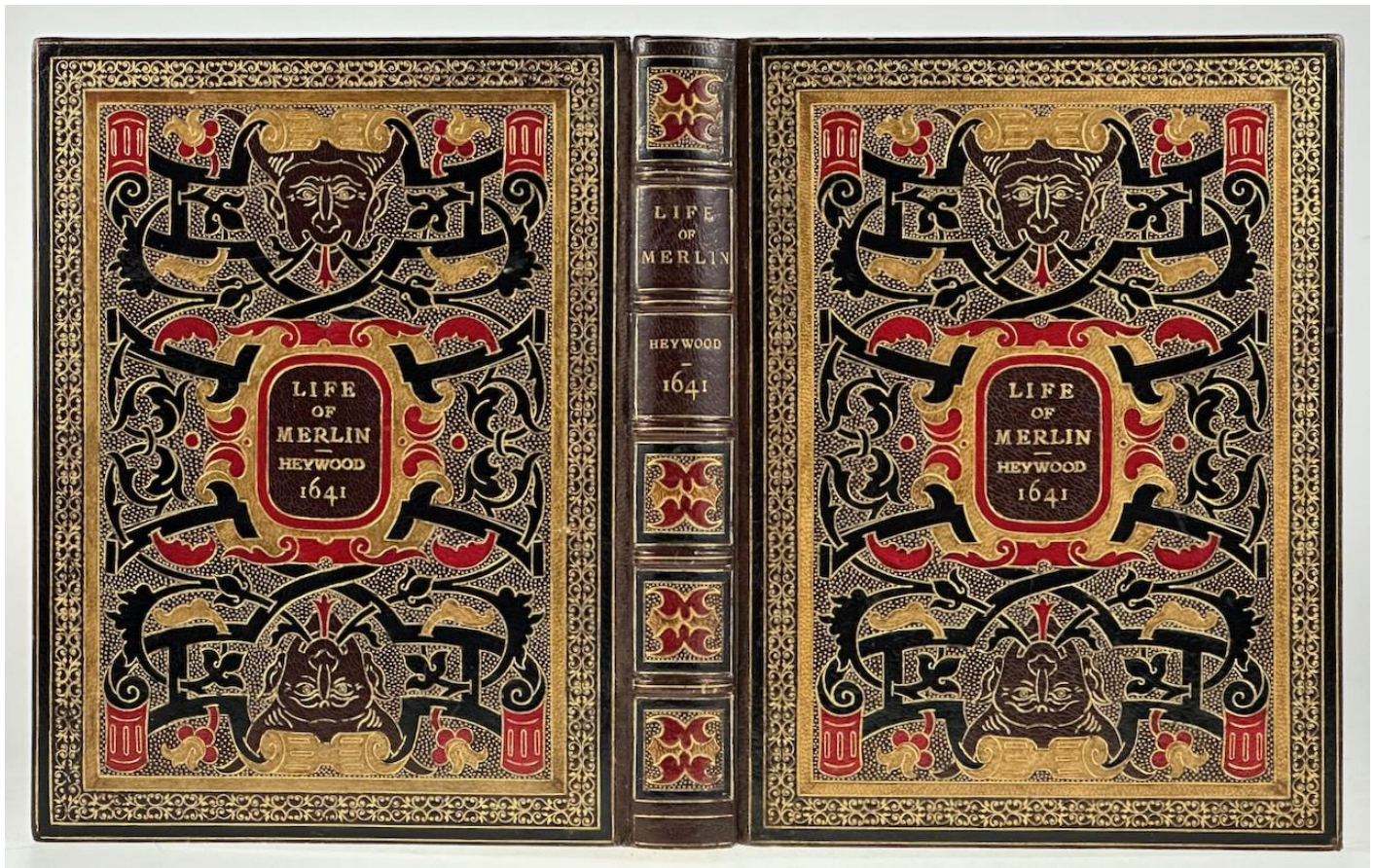


35. [Binding, Fine- by Edgar Mansfield: Considered the main inspiration behind modern British bookbinding] Broch, Hermann. **The Sleep Walkers**. London: Martin Secker, 1932. First Edition. Thick octavo, (8 1/2 6 inches (214 x 137mm) Superbly bound by Edgar Mansfield OBE (1907 – 1996) New Zealand bookbinder and sculptor, who has been described as the “main inspiration behind modern British bookbinding.” Bound in full crushed crimson morocco with single, thick weaving gilt band extending down the front cover and through bold gilt overlapping lettering at the bottom: “THE SLEEP WALKERS.” Spine (4cm wide) with five raised bands, gilt lettering in first compartment. This book (and description) is documented in “The Tradition of Bookbinding in the Twentieth Century” (Callery & Mosimann), with essays by Bernard Middleton and Marianne Titcombe, Hunt Institute, 1979. James Frank Edgar Mansfield was born in London, 1907 and emigrated to New Zealand in 1907, studying bookbinding under Elsa Taterka. “Mansfield set out not to decorate the book, but to create a piece of art that would be an integral part of the work it enclosed. His early work provoked extreme reaction and he was accused of ‘the rape of the book’ and of ‘destroying all tradition.’” But opinion changed greatly and Howard Nixon commented in 1966, “much that is new in modern British bookbinding is unquestionably due to Edgar Mansfield’s example and teaching.” Trevor Jones wrote the following after Mansfield’s death in 1996: “The nature of the surface of a Mansfield binding and its tactile quality is most important, as befits the work of a

sculptor. His preference was always for unpolished and unpressed goatskin enlivened with surface markings and blemishes, especially the native tanned and dyed skins once obtainable from Nigeria that displayed variations of tone and colour, if necessary with his own added ink markings. He often heightened the grain texture on the leather of his bindings by rolling the damp skin on itself before pasting, and later brushing towards the spine with the palm of his hand across the surface of the leather in the act of covering the book. Fine condition. Edgar Mansfield bindings are extremely scarce and sought after. (6730) \$3,200.00

36. [Binding, Fine- Riviere] Swinburne, Algernon Charles. **Atalanta in Calydon. A Tragedy**. London: Edward Moxon & Co., 1865. Small 4to. Exquisitely bound in Turn of Century binding by Riviere & Son in full crimson crushed morocco with an ornate and pleasing Arts & Crafts style all-over gilt design comprising curving gilt decoration of flowers and leaves and dots, the spine with gilt dot decorated raised bands, the compartments paneled, lettered, the remaining four compartments fully and finely decorated with flowers, leaves and dots, a gorgeous design. Neatly re-backed in closely matching leather, only the left-hand side of the top of the spine chipped; spine a little darkened, new inner hinges; slight damage to endpapers; else a near fine. A truly wonderful Arts and Crafts binding by one of the leading bookbinders of the period. Ink stamp of Helen Ladd Corbbet, one of the most influential families in Oregon. (3807) \$2,250.00

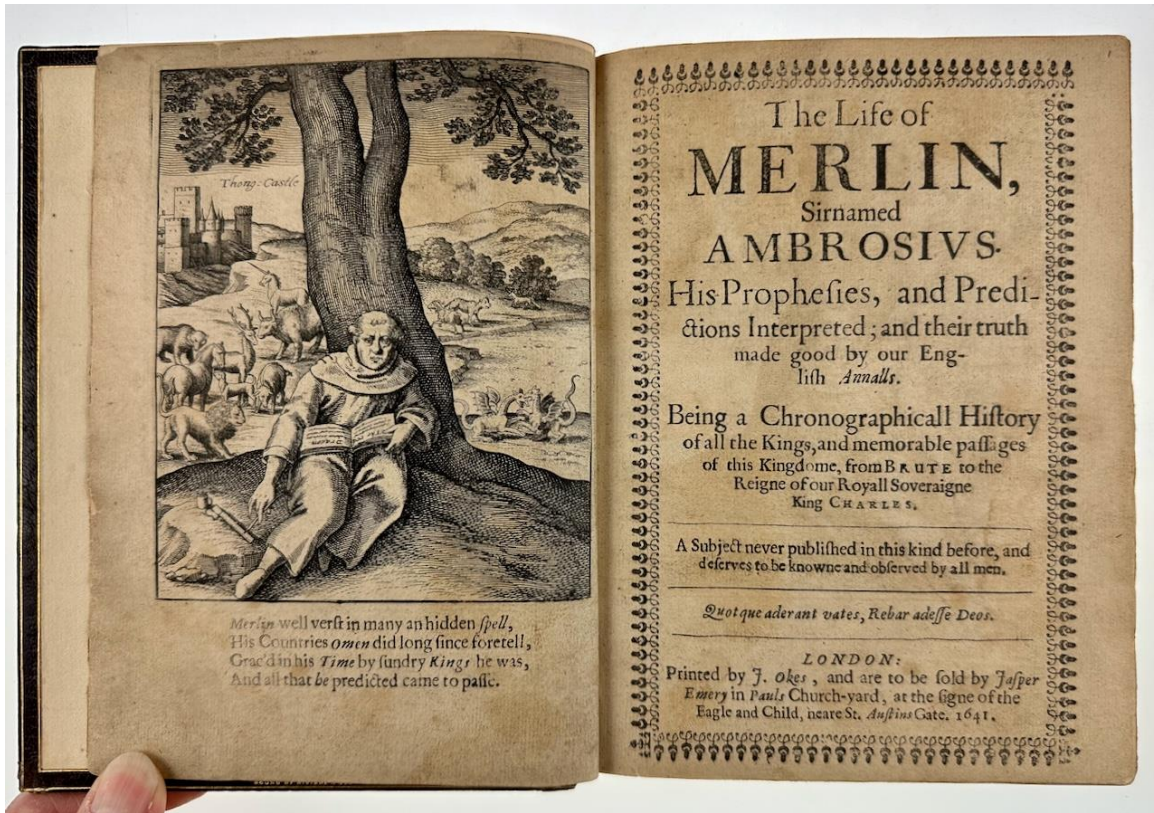




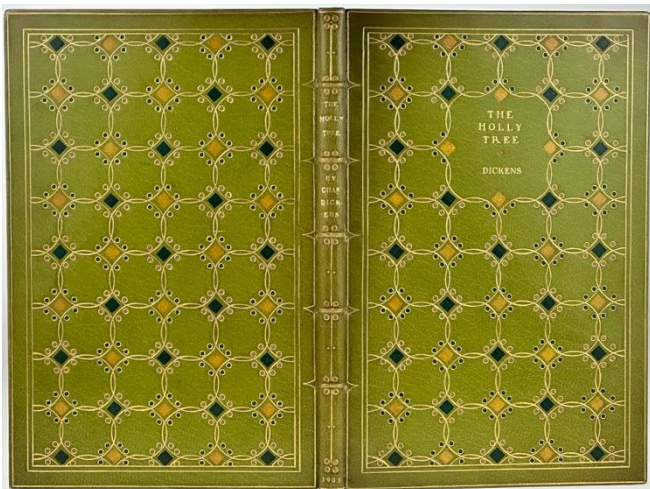
37. [Binding, Fine- Riviere: Arthurian Legend, Monumental Binding, M. C. D. Borden's Copy] Heywood, Thomas. **The Life of Merlin, Sir-named Ambrosius. His Prophecies, and Predictions Interpreted.** London: Printed by J. Okes, 1641. First Edition. Small 4to, 7 1/2 x 5 3/4 inches, 376 pages **Scarce first 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 (almost never seen); only minor browntoning and occasional blemishes. Magnificently bound by Riviere (signed in front, lower dentelle, "Bound in stunning dark brown crushed morocco by Rivière & Son, with both covers profusely decorated with a fascinating and attractive interweave 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 (without the long white beard of Romantic tradition) 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. Spine in six compartments, four of which with decorative red and orange morocco onlays on a background of gilt stippled dots within a black morocco onlay frame. M.C.D. (6587) \$13,500.00

* **BORDEN'S COPY, with his bookplate** to front pastedown. 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 Riviere & 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. [Next page]

Continued: Item 37. "Life of Merlin"

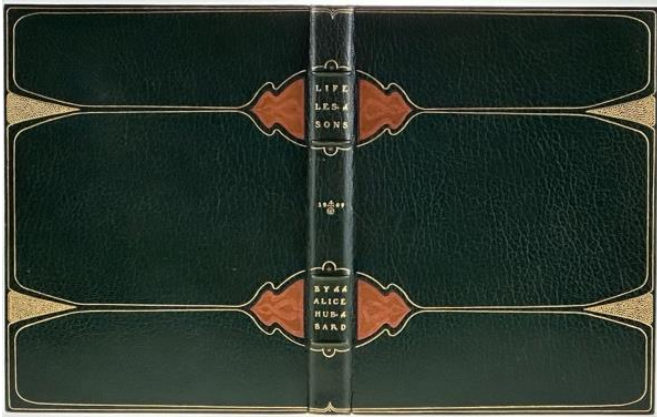


It was designed to attract that growing public which, worried and confused by the shadow of the coming troubles, might hope for guidance from this farrago of prognostications..." There is an almost invisible repair along the upper border of the spine. The book is in really near fine condition, an astounding survival, given its age and the delicacy of the paper in which it was printed. Housed in a superb quarter tan morocco box with maroon felt-lined interior, gilt labeling and stippling to spine, by Sean Richards. A lasting rarity, indeed. (6587) \$13,500.00



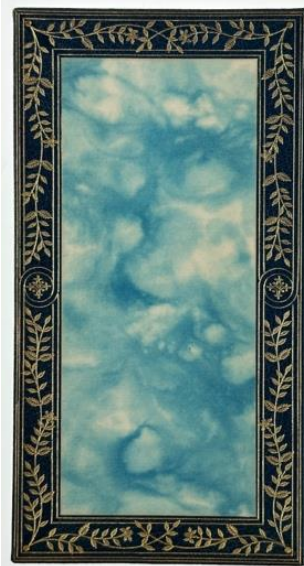
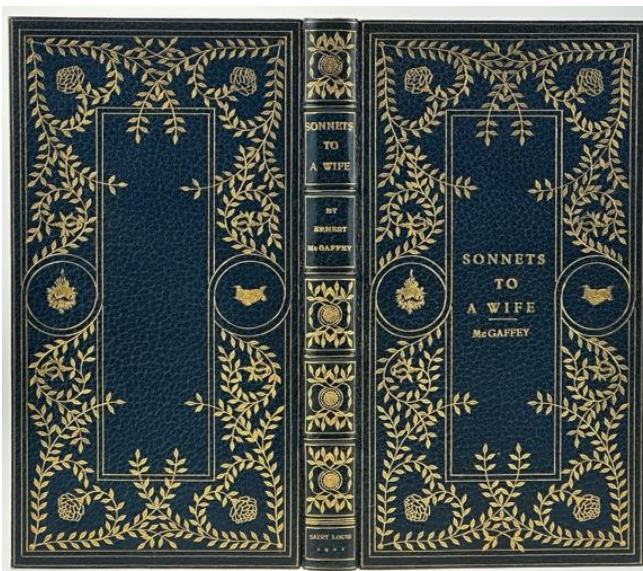
38. [Binding, Fine- Roycroft Bindery: Kinder, Louis, the Only Known Signed Kinder Binding, with His Gilt Monogram Signature in the Binding Dentelle] Dickens, Charles **The Holly Tree**. East Aurora: Roycroft Press, 1903. First Edition. 8vo, (9 x 6 inches). David Ogle: OB-003-96, pictured full-page and 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. 8vo, (6510) \$8,500.00



39. [Binding, Fine- Roycroft Bindery: Harry Avery] Hubbard, Alice. **Life Lessons**. East Aurora: Roycroft Press, 1909. 8vo, (9 x 7 inches). Beautifully bound by Avery in full green crushed morocco featuring two broad horizontal ochre inlaid design features surrounded by gilt ruling that narrows to thin double gilt ruling and then expands to triangles filled with gilt dots. With Avery's signature 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 half-tone frontispiece of Alice and Miriam Hubbard. Title page, initials, and ornaments designed by Dard Hunter. Gilt artist's initials to inside of front cover 'HA' and "maker's mark" to inside of back cover: "Roycroft." Entire

book printed in green, orange and black on Japan Vellum with borders and initials by Dard Hunter. Fine condition. "On a High Shelf," David Ogle OB-154-09 and the binding featured in color (pg. 198). (6515) \$5,500.00

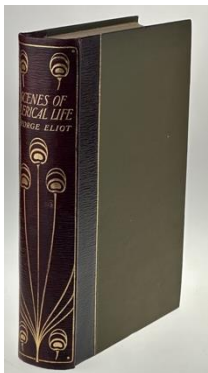


Sonnet omitted by mistake from
Sonnets to a wife
Re-incarnation
The flowing eyes gather blossomed leaves ago
Marked by youth sunshine purged with the rain
Of boyhood years, the mother's bloom plain
Which and you bear, you see the parting flow
Of a lost stream, the very words that flow
Have come and gone, - will come and go again,
And when the parental eyes has dated the fifteen
Year after years, the later years gone.

and so with all the lines which lower face;
Harrowing dear or passionate the words
The will come though, you had been stored
And though the color of your woman's face;
And all the words that you should bring
To live in a robe of forgotten things.

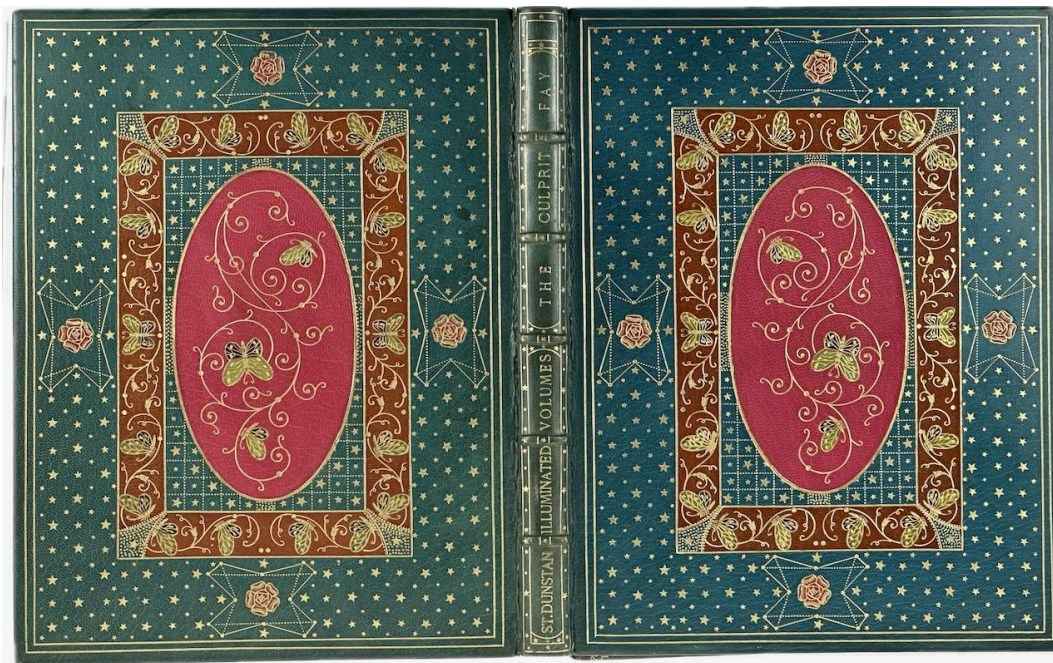
Ernest McGaffey
Written for Cecile McGaffey,
and inscribed herein for
Harrison N. Hiles,
of Canton, Ohio.
February 1903.
With the author's regards.

40. [Binding, Fine- Roycroft Bindery: Specially Bound for Harrison N. Hiles, Likely by Kinder] McGaffey, Ernest. **Sonnets to a Wife**. Saint Louis: William Marion Reedy, 1901. First Edition. 8vo, (7 x 4 inches). Magnificently bound by The Roycroft Bindery, and likely by Louis Kinder, a commissioned work, with a special bound-in page at the end (on same paper the book was printed on), stating; "So here endeth 'Sonnets to a Wife,' as written by Ernest McGaffey: Published by William Marion reedy and issued by the Mirror Press, which is in St. Louis, Missouri, in MCM. Rebound for Harrison N. Hiles by the Roycrofters at their shop in East Aurora, Erie, County, New York, in March of the year MCMIII." To fill out this wonderful, one-of-a-kind offering, the author McGaffey has signed, dated and inscribed the front flyleaf, "Ernest McGaffey, written for Cecile McGaffey, and inscribed herein for Harrison N. Hiles of Canton, Ohio, February 1903, with the author's regards." The author also pens a handwritten sonnet that was mistakenly left out of this copy, entitled "Reincarnation." The book is in fine condition. Most scarce and wonderful. (6525) \$3,500.00

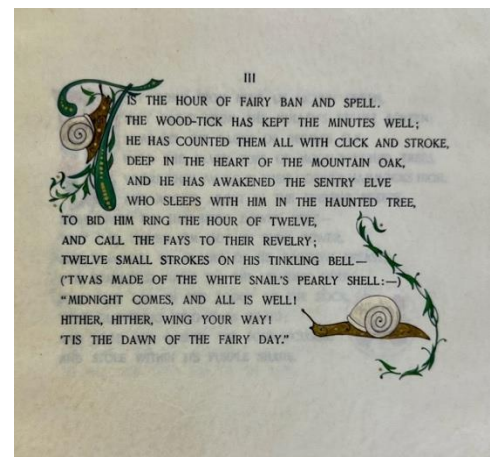
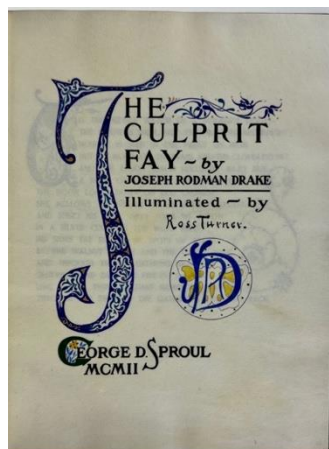


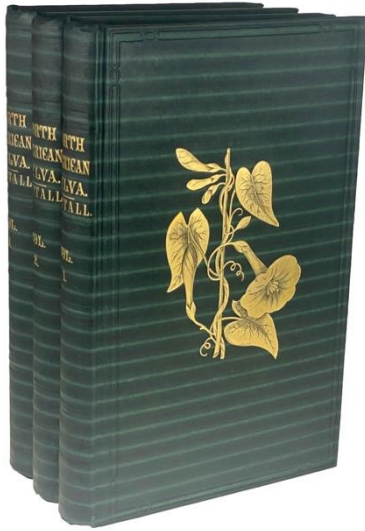
41. [Binding, Fine- Talwin Morris] Eliot, George. **Scenes of Clerical Life**. London: The Gresham Publishing Co., [1900]. First Edition. 8vo, 8 x 5 1/2 inches. Original publishers fine-pebbled olive green cloth with exquisite red calf spine decorated with gilt stamped flowing Art Nouveau long stem blossoms extending on to covers by TALWIN MORRIS, born in Winchester, England, 1865 in Winchester, England. Morris became a prolific book designer and decorative artist working in the late 19th and early 20th centuries, particularly known for his Glasgow Style furniture, metalwork and bookbinding designs. FIRST DELUXE EDITION, illustrated by Chris. Hammond and with the impressive book design of Talwin Morris. This is a fine copy, very rarely seen thus, usually showing a great deal of foxing. (6694) \$385.00

30 Copies on Real Vellum, Bound by Trautz-Bauzonnet, Fully Illuminated by Ross Turner



42. [Binding, Fine- Bound by Trautz-Bauzonnet, St. Dunstan's First Title, Less than 30 Copies on Vellum, Fully Illuminated] Drake, Joseph Rodman **The Culprit Fay**. George D. Sproul, 1902. 4to, 10 1/2 8 1/2 inches. Magnificently bound by **Trautz-Bauzonnet**, renowned French bindery, in full sky-blue levant morocco with a stunning design motif on both covers consisting of multiple inlaid morocco pieces in light green, maroon, red, brown and pink. Entirely printed on real vellum of the finest quality (Italian). The book is beautifully **illuminated** by **Ross Turner**, the first and most accomplished of all the St. Dunstan illuminators, including initials, tailpieces, vignettes all boldly colored in dozens of colors and shades, and some highlighted in bright gold. Ross Turner, a well-known watercolorist and marine artist who also devoted years to the study of illumination, is listed as the sole illuminator, but several lesser-known artists were issued in subsequent titles after Turner. Less than 30 copies were issued, and this being the first in the Dunstan Series, it is possible that this unnumbered copy could have been a Publisher's Presentation Copy. The covers feature multi-colored butterflies (36 inlaid pieces per cover) adorning a brown rectangular central patterning filled with swirling gilt lines and dot/star patterning at each corner. Central oval pink inlay with an addition three butterflies, one of which is larger. Tudor roses inlaid in red, and an all-around gilt tooled star patterning finish out this unique and impressive cover design. The full inlaid doublures are equally as impressive, with similar design patterning, but with an oval central white inlay of supple and textured goatskin, containing at its center a full gold central sphere. The binding is signed (upside down) on the upper rear dentelle, "The Trautz-Bauzonnet Bindery" in gilt-stamped pallet. Near fine with very minor wear to joints, some very light unobtrusive marks to cover. The book is accompanied by a copy of a 3-page, discursive (typewritten) narrative by a descendant of Elisabeth Ehrens concerning this book, its makers George Sproul and Ross Turner. (6821) \$9,500.00

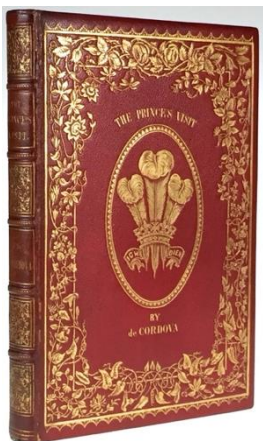
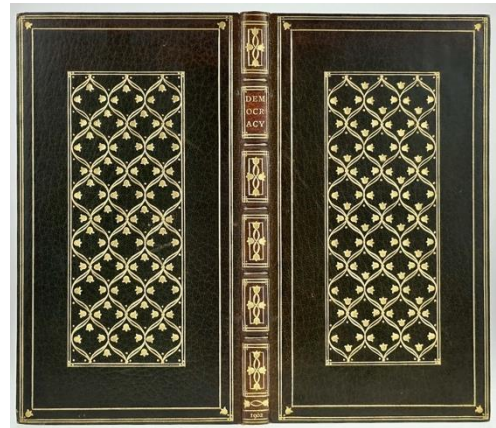




43. [Binding, Fine- Striped Binding Triple Decker on Important Botanical Study of the Forest Trees in the US and Canada] Nuttall, Thomas. **The North American Sylva; A Description of the Forest Trees of the United States, Canada and Nova Scotia...** Philadelphia: Robert P. Smith, 1853. Quarto. Three volumes. 10 x 6 3/4 inches. **One of the greatest examples of a striped binding we have ever seen**, in fine condition, and produced in small number for this classic color plate book. A classic treatise discussing and depicting the sylva (tree growth specific to an area) in particular areas of the US and Canada, and especially the Rocky Mountains, where American expansion Westward in the mid 19th Century had brought to light many new botanical discoveries, and herewith **pictured in over 100 hand-colored lithographic plates**. The bindings are expertly wrought with a fine woven dark green cloth that has lighter green horizontal lines every quarter inch, creating the celebrated “striped binding,” which came into vogue briefly in the mid-1800, then disappeared. With a wonderful central bold heavily gilt depiction of a morning glory on a vine in bloom; the same image is blind-stamped onto the rear cover, and both covers have double-border embossed line design. Spine gilt lettering. This three-volume set was initially produced in the 1850’s together with Michaux’s work, but

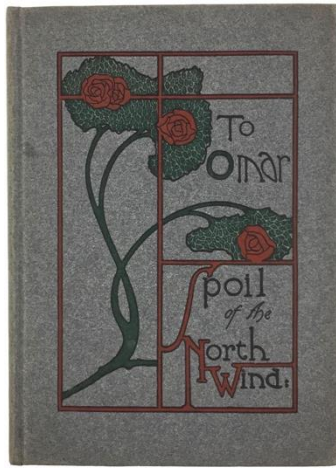
they stand alone as an independent unit describing the sylva and “not described in the work of F. Andrew Michaux,” containing, “All the forest trees discovered in the Rocky Mountains, the territory of Oregon, down to the shores of the Pacific, and into the confines of California, as well as in various parts of the United States.” Though the book states 121 plates, there are actually 131. “Few American color plate books had such lasting popularity as this classic work on American trees, or as tangled a publication history.... In 1856 a fire destroyed the premises of the publisher of the joint edition. The Michaux copper plate were saved, but the Nuttall stones were evidently lost, and the later joint editions used new stones”- Reese. Striped bindings are fascinating, and fine examples rare, but this with one three large quarto volumes is of special importance. AEG. Some water incursion lines spreading down, not causing warping; occasional foxing. On the whole, the text block is clean and bright, and the tissue-guarded plates are not affected. (6121) \$7,500.00

44. [Binding, Fine- Unsigned Custom In-House Binding by Riverside Press] Lowell, James Russell. **Democracy: An Address Delivered in the Town Hall, Birmingham 1902.** Cambridge: The Riverside Press, Houghton, Mifflin, 1902. 12mo. 4.25”x 7.75” Beautiful bound by The Riverside Press, Binders (unsigned), likely in 1902, headed by Philip Dana Mason at this time (and later taken over by L. Averill Cole). Designed by Bruce Rogers. Limited to 500 copies, of which this is #463. expertly bound in full dark brown crushed morocco with a gilt diapered panel to the covers, made up curving gouges and small solid floral patterning, three per circular motif (192 on both covers, Gilt ruling to outer cover edges. Five bands to spine, with title to second compartment and a different floral design to remaining compartments. Gilt ruled turns-ins with floral tool pattern. Green mottled endpapers, top edge gilt. Fine. (6712) \$750.00



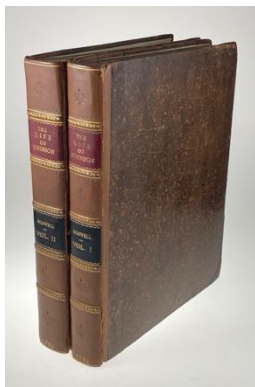
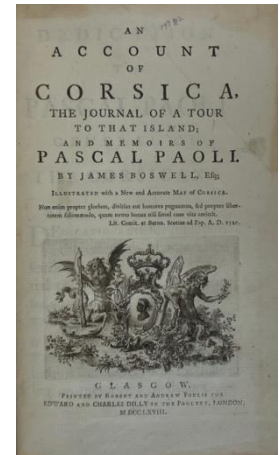
45. [Binding, Fine- Edward Walker] Cordova, R. J. de. **The Prince’s Visit.** New York: B. Frodsham, 1861. First edition. Superbly bound by Edward Walker (1804-1879) accomplished bookbinder in New York City in early to mid 1800’s, known for his decorative handmade marbled papers, fine craftsmanship, and broad knowledge of the field. Bound in full red morocco with ornate gilt leaf and vine pattern surrounding a central oval frame with lavish crown design on both covers, gilt spine. Exquisite gauffered edges, expertly stamped design on all three edges over smooth and finely gilt pages. Signed in gilt pallet on front pastedown, “Bound by Edward Walker & Sons, New York.” Some minor marginal wear, very good. A lovely binding. (3397) \$1,750.00



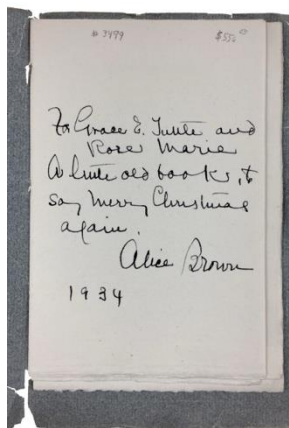
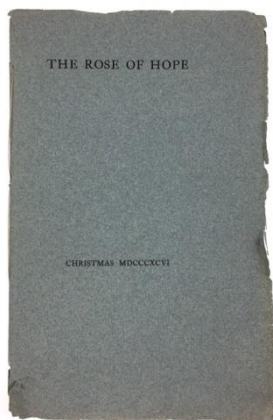


46. [Blue Sky Press- 100 Copies, Illumined] Khayyam, Omar (Moore, Edward, Comp **Spoil of the North Wind, With Ephemera**. Chicago: Blue Sky Press, [1900] 1901. Original color decorated paper covered boards with attractive Art Nouveau tree and rose design. Special Illumined Edition, Limited to 100 Copies, Signed by Publisher, Langworthy, printed on Shandon paper. Superb color title and exquisitely illumined in sparing, pastel colors in decorative initials throughout. A fine copy. Together with an announcement for "How Jacques Came into the Forest Arden," 4pp, with large decorative woodcut as well as another announcement for the same book, with hand-colored decorative initial. All fine. Scarce thus. (3578) \$525.00

47. [Boswell, James] **An Account of Corsica, the Journal of a Tour to that Island; and Memoirs of Pascal Paoli**. Glasgow: Edward and Charles Dilly, 1768. First Edition, First State. 8vo (195 x 125 mm). Attractive contemporary full polished calf, raised bands with red morocco gilt second panel. Original endsheets, FIRST EDITION, with the map in the first state. Half-title, engraved vignette on title-page, D2, E2 and Z3 are cancellans, with final blank; engraved folding map (short tear to fold). Calf neatly re-backed preserving old spine label and endpapers. Provenance: Abel E. Berland with his bookplate. Berland was a thirty-plus year member of the Civic Federation Board of Directors and a past Chairman of the Board. Mr. Berland was an internationally recognized bibliophile and collector of rare manuscripts. This work secured Boswell's place in London's literary and political circles. Internally near fine with no foxing. (6073) \$2,750.00



48. [Boswell, James] **The Life of Samuel Johnson**. London: Henry Baldwin for Charles Dilly, 1791. First Edition. 4to. Two volumes. Contemporary attractive speckled calf, spine in 6 compartments with 5 raised bands gilt, red and black leather lettering-pieces gilt (re-backed preserving original boards). FIRST EDITION, second issue of the most celebrated biography in the English language, with "give" on p.135 of Vol. I, the initial blank in vol. II, and all 7 cancels. Engraved portrait frontispiece of Johnson by James Heath after Sir Joshua Reynolds, 2 engraved plates of facsimiles by H. Shepherd. (Vol. I title-page reinforced at gutter, some light soiling, a few tiny mostly marginal wormholes, marginal tear with loss not affecting text to [X3] in vol. II.), joints cracking, some light chipping); brown cloth slipcase. A splendid copy of a significant book. (6074) \$4,250.00

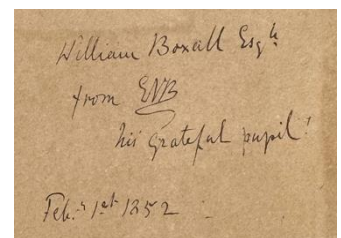


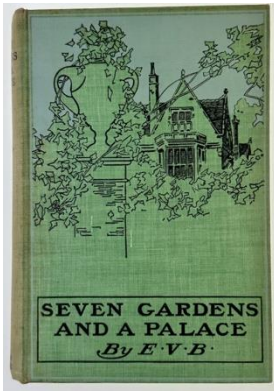
49. [Brown, Alice- Inscribed by Alice Brown, Author] Brown, Alice. **The Rose of Hope**. [Boston]: Privately Printed at Copeland and Day, [1896]. Gray wrappers that extend well over the pages, with title on cover and "Christmas MDCCCXCVI." 24pp., 15 printed, on superb handmade paper. Presentation Copy: "For Grace E. Tuttle and Rose Marie, A little old book to say Merry Christmas gain. Alice Brown, 1934." With a small illustrated initial and heart emblem. Colophon states, "The Rose of Hope written by Alice Brown is printed for her and for Herbert Copeland and F. H. Day and their friends by John Wilson and Son Cambridge, Massachusetts Christmas MDCCCXCVI." One of the very few surviving "Christmas Booklets" privately printed by Copeland and Day, with Christmas inscription by the noted author, Alice Brown. Near fine. (3499) \$550.00

Offered below are some rarities by Eleanor Vere Boyle (E.V.B.), 1825 – 1916, an accomplished Scottish artist of the Victorian era whose work consisted mainly of watercolor illustrations in children’s books which were strongly influenced by the Pre-Raphaelites. Known for being highly detailed and haunting in content, her work featured themes of love and death, amid everyday happy experience, popular subject matter of Pre-Raphaelite art. In fact, Dante Gabriel Rossetti, the founder of the Pre-Raphaelite Brotherhood, called her work “great in design.” Still, she signed her works “EVB” to obscure her identity, though quickly became one of the most important female illustrators in the 1860s. Following, please find a half a dozen rare and desirable offerings.



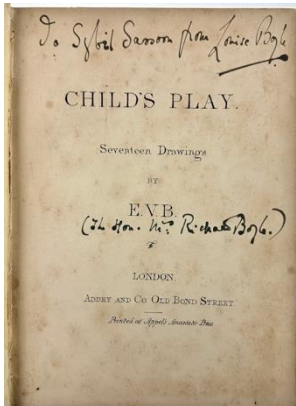
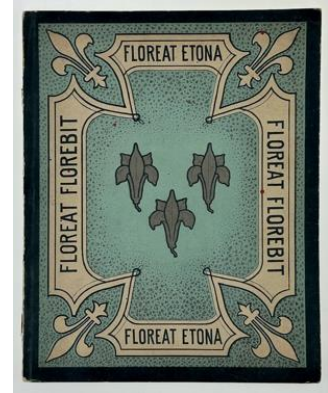
50. [Boyle, Eleanore Vere] Original Archive Art and 45 Proofs Chiefly relating to “Child’s Play.” Association Copy Presented to her Teacher, William Boxall, in 1852 (at 27 years old). Offered here is a stunning 48-piece archive of Eleanore Vere Boyle (1825-1916), housed in a full cloth custom (and contemporary) folder with gilt cover, likely by Boyle’s publisher, a folio-size folding case which has gilt lettering “Child’s Play,” (originally published by Addey & Co, 1859; one of her most famous books). With an original drawing “Here we are on Tom Tickler’s ground/Picking up gold and silver!,” circa 1852, pen & gray ink on paper, mounted on card, depicting a number of small girls in the countryside picking flowers, with goats and trees in the background, penciled caption lower right, sheet size 17 x 13cm, together with two other small sketches by the same artist, one of a small girl cradling a dove, pencil and red ink on card, edges irregularly cut, sheet size 10.5 x 9.5cm, and the other of Madonna and Child within an architectural setting, red ink and watercolor wash on card, with colored paint blotches beneath, trimmed to top and left-hand edge (latter with 1” closed tear), sheet size 20 x 7cm, plus a folder of approximately 45 prints and engravings of illustrations by Boyle, many relating to Child’s Play, some spotted, some mounted. **INSCRIBED BY BOYLE on front pastedown “William Boxall Esqre. from EVB his grateful pupil Feby 1st 1852,” a full seven years prior to its publication.** The “Tom Tickler” drawing is one of seventeen drawings Eleanore Vere Boyle executed for her first book ‘Child’s Play,’ a compilation of nursery rhymes published in 1852 (the same year as the inscription to William Boxall, her early teacher and mentor (see below). Considered one of the most important female illustrators of the mid 19th century, Boyle moved in artistic circles which included Charles Eastlake, Thomas Landseer, the Pre-Raphaelites, and Sir William Boxall (1800-1879), Boyle’s teacher and mentor, who was an English painter and director of the National Gallery from 1866 to 1874. There are 20 large proofs mounted on similar paper, and some with edit notations by Boyle for the publisher. **Of note: there are two examples of the title-page, one a more simplified version, and the other with an additional drawing that is to become the final printed copy for the book.** Most proofs are in very good to near fine condition; often with foxing on mounted sheets that don’t affect illustration. A few of the minor proofs have more substantial foxing. A treasure trove. (6720) \$4,250.00





51. [Boyle, Eleanor Vere- In Scarce Pictorial Wrapper]
Boyle, Eleanor Vere [E.V.B.]. **Seven Gardens and a Palace.** London: John Lane: The Boldly Head, 1900. First Edition. 8vo. Original publisher's blue green pictorial cloth with superb dustwrapper (olive green), bearing a line drawing of the cover illustration. Featuring eight black and white full-page illustrations by Boyle. Wrapper and book are near fine; foxing to prelims. Scarce thus. The only copy found in its original dust wrapper. Bookplate of Hugh Henry Powel, Castell Madoc, Brecknock. (6798) \$275.00

52. Boyle, Eleanor Vere [E.V.B.]. [Boyle, Eleanor Vere- Scarce- Presentation Copy, Incribed by Boyle] **A Midsummer-Night Dream.** London: Eton College Press, R. Ingaltion Drake, 1887. First Edition. 8vo. Original publisher's color pictorial paper covered card boards with all-over design and lettering on cover, all edges tinted. Presentation Copy: Incribed by Boyle on front free fly: "With the Author's Compts." Illustrations throughout by Boyle. A scarce and attractive book. Near fine, with some wear and minor loss to fragile paper spine. (6800) \$475.00

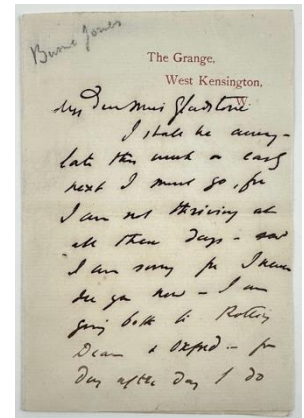


53. [Boyle, Eleanor Vere- With Presentation ALS from Louise Boyle] Boyle, Eleanor Vere [EVB]. **Child's Play.** London: Addey and Co., Anastatic Press, [1852]. First Edition. Quarto, 10 x 7 inches. In contemporary blue cloth (gilt), which Louise Boyle had bound for the recipient (see below). With ALS by a direct descendent of EVB, Louise Boyle, addressed to "Ethel." The book is inscribed in two places on the title page by Louise Boyle, 1) at top: "To Sybil Sassoon from Louise Boyle," and below E.V.B., "**The Hon. Mrs. Richard Boyle.**" [Sybil Rachel Betty Cecile Sassoon, Marchioness of Cholmondeley]. This is Eleanor Vere Boyle first book, with compositions of children set in idyllic landscapes, both romantic and sentimental. The mode of printing (anastatic lithography) recreates her draughtsmanship precisely, perhaps reminiscent of Pre-Raphaelite imagery, especially Arthur Hughes, and even the child-like designs of Richard Doyle. Laid in is a two-page letter (front and back of one 12mo sheet) by Louise Boyle, dated 29th April, 1933 and addressed to Ethel, "Mrs. Richard Boyle was well known in her day as E.V.B., and I thought I would like to add this to your collection for Sybil. sorry to have had to re-bind it, but the original binding was too dilapidated. I never saw her, as she died at the age of 93 just after I was married. She was the owner of Hunercombe." Printed anastatically developed circa 1840 using a chemical method to lift ink from an existing printed page and transfer it to a new surface (i.e., without requiring the original blocks or metal plates). Title-page, an additional illustrated title-page, and 16 further full-page illustrations combined with nursery- rhyme texts. Slight foxing to prelims. Printed on one-sided only on thicker paper. Near fine. (6818) \$2,250.00

54. [Bradley, Will] Browning, Wither, Lamb, Anon **Complete Set of Four Christmas Books.** Offered here are the four "Christmas Books," each published, designed and illustrated by Will Bradley. First editions. 12mo, 12mo, 16mo, 16mo. Each, 1903, Concord, Printed by Will Bradley at the Sign of the Vine. Each gray or light gray paper covered boards with printed paper label on spine; "Rabbi Ben Ezra," by Robert Browning; "A Dissertation Upon Roast Pig," by Charles Lamb; "A Love Song," by George Wither; and "The Leather Bottle." All in fine condition. Printed on superb handmade paper, rubricated title-pages with border designs, full-page or vignette designs and borders by Will Bradley. Scarce as a set. (3262) \$550.00

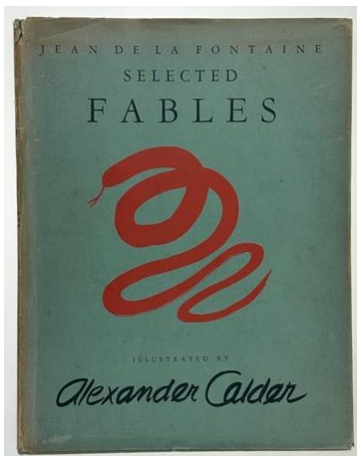


55. **[Burne-Jones, Edward- ALS] Autograph Letter Signed to Lady Stanley.** Fulham: n.d. 5 x 4 1/2 inches. 1 page, to Lady Stanley. "The Grange, North End Road [Fulham]. Dear Lady Stanley, I will come with my great pleasure-- how glad you must be of their return in such good condition. I have not yet seen Lord Ashburton--anyone who can come from you shall be [a] very welcome friend. Yours truly, E Burne-Jones," on watermarked laid paper. (6704) \$450.00

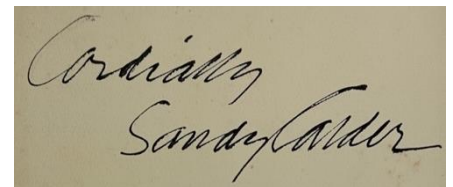


56. **[Burne-Jones, Edward- ALS] Autograph Letter Signed to Miss Gladstone.** West Kensington: n.d. 5 1/2 x 3 1/2 inches, two pages on folded laid paper with orange-red printed address at top: The Grange, West Kensington, W. "My Dear Miss Gladstone, I shall be away- late this week and early next I must go, for I am not thriving at all these days- how I am sorry for I never see you now-- I am going both to Rotting Dean & Oxford- for day after day I do nothing, & may as well go as be here. Sincerely, EBJ." A great letter illustrating the duress he was undergoing at the time, possibly to escape the turmoil and fiasco of the Whistler/Ruskin affair, and Rotting Dean was where he spent his last years. Miss Gladstone, (Mrs. Harry Drew). EBJ painted her, and a Hollyer print was subsequently made. VG. Scarce thus. (6705) \$1,250.00

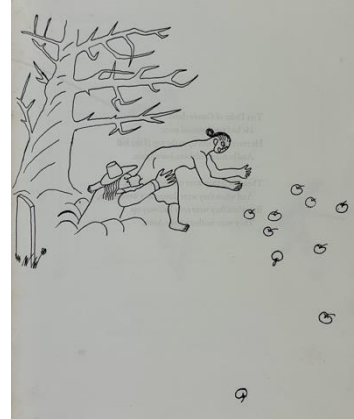
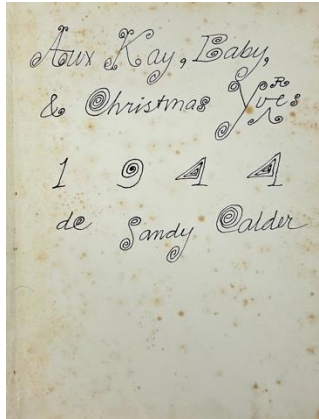
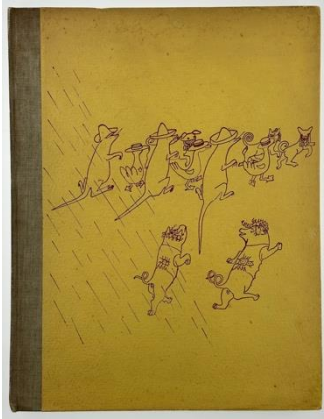
57. **[Burton, Richard] TLS and Signed Photo.** Winter Park, Florida. 9 x 11 watermarked stationary. Typed Letter Signed (with annotated corrections in pen), and a Signed Photograph from Sir Richard Francis Burton (1921 – 1890), British explorer, writer, scholar and military officer. Letter written on Burton's Department of English, Rollins College stationary, dated, April 24th (with no year given) and addressed to "My dear Larremore, the son of Wilbur Larremore, famous poet. In part: "My dear Mr Larremore: The books, properly autographed, started back to you yesterday. I am sorry the copy of Dumb in June isn't a first edition, which, beginning as a seventy-five cent book in the quaint original edition, I have seen quoted as high as \$5... I'm glad to get your father's poems... in it some genuine and artistic utterances..." Near fine. (6794) \$375.00



58. **[Calder, Alexander- Boldly Inscribed By Calder, with his Nickname]** De la Fontaine, Jean. **Selected Fables.** New York: George Braziller, 1957. First Edition Thus. Large quarto (12 x 9 1/2 inches) Original publisher's light blue-green cloth, gilt-lettered spine. In original color pictorial light blue-green dust wrapper. Boldly inscribed by Calder, using his more fond nickname, "Cordially, Sandy Calder," on front free fly. With the pictorial bookplate of E. W. Hall. Wonderfully illustrated with half-page drawings by Calder with his signature single-line interpretative compositions, on nearly every page. Alexander Calder (1898 - 1976) prominent American sculptor, was known both for his innovative mobiles (kinetic sculptures powered by motors or air currents) that embrace chance in their aesthetic, as well as his monumental public sculptures. (6803) \$1,750.00



59. **[Calder, Alexander- Inscribed] Alexander Calder, A Retrospective Study.** New York: Solomon R. Guggenheim Museum, 1964. First Edition. Quarto. 87pp. Original publisher's color pictorial card covers. Color illustrations throughout, from one of his more luminous exhibitions, in 1964. Inscribed by Calder on front cover (upper left) in initials: "CA." Near fine, with slight remnants of clear tape that probably held a window over the signature. Scarce thus. Alexander Calder (1898 - 1976) prominent American sculptor, was known both for his innovative mobiles (kinetic sculptures powered by motors or air currents) that embrace chance in their aesthetic, as well as his monumental public sculptures. (6802) \$475.00



60.[Calder, Alexander- Splendid Association Copy with Magnificent Pictorial Inscription to Kay Unger] **Three Young Rats, And Other Rhymes.** New York: Curt Valentin, 1944. First Edition. Large quarto. 12 1/2 x 10 inches. Publisher's original pictorial boards with tan buckram cloth spine. **A wonderful ASSOCIATION COPY, PRESENTED TO KAY [UNGER] with his trademark embellished script taking up half of the front free fly: "Aux Kay, Baby, / & Christmas Yves [with inserted "R"]/ 1944 /dec Sandy Calder" [Calder's fond nickname].** Kay Unger, fashion designer, entrepreneur and philanthropist based in New York, inherited through her family a renowned collection of modernism, to which this copy owes its provenance, with items never before until recently seen in public marketplace. The collection was clearly informed by a love of modernism and an instinctive attraction to artists who shared a transatlantic dialogue between Paris and New York, such as Alexander Calder, Pablo Picasso, and Francois-Xavier Lalanne, etc. Very good copy, foxing to prelims, corners bumped. Very scarce thus. (6804) \$3,250.00



61. [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]. 14 x 10 inches. 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 in 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, widely considered the foremost British portrait photographer of her time, was commissioned by the Du Mauriers in September of 1874, to sit for photographic portraits. The illustrator and novelist, George du Maurier, together with his wife, and his daughter, May, went to Cameron's home at the village of Freshwater on the Isle of Wight, and a number of noted photographs were taken. Cameron quotes George du Maurier as saying that her photography "charms me." From Gernsheim's book, *Julia Margaret Cameron: Her Life and Photographic Work*, "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." Provenance: George du Maurier, and by descent. (6668) \$12,500.00

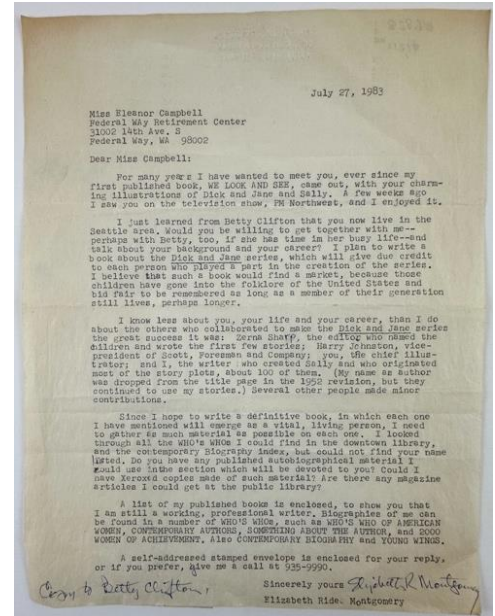
Eleanor Campbell: Dick and Jane, Art, Letters and Books

Eleanor Brown Campbell (1894–1986), a widely successful American illustrator known primarily for her work on the Dick and Jane readers, played a significant role in shaping early childhood reading in mid-20th century America. Born in Germantown, Pennsylvania, Campbell studied at the Sorbonne in Paris before returning to the United States, where she made a career in children's illustration and portrait painting. Throughout her career, she remained particularly focused on realistic, engaging depictions of children, often using photos of family and friends' children as references for her illustrations. She was known to be friends with the prominent illustrator Norman Rockwell. Campbell's illustrations in the Dick and Jane series, executed in watercolor, were commissioned by Scott Foresman publishers, and brought to life the everyday experiences of children and aimed to reflect a world as seen through their eyes. These images depicted children engaging in simple, relatable activities—playing with toys, helping around the house, or learning basic life skills—which aligned with the reading primer's goal to teach young children through highly controlled vocabulary and visual cues. Her watercolor illustrations were foundational in the success of the Dick and Jane series and, despite some criticism for reinforcing traditional social norms, these books became a staple in American education from the 1930s to the 1970s. In addition to Dick and Jane, Campbell illustrated books such as *School Days* (1931), *Roberta Goes Adventuring* (1931), and *Top O' the Morning* (1931), among others, and many advertisements in journals for brands like Kellogg's and Wheatena. After retiring, she relocated to Seattle, where she lived until her passing in 1986. The cultural legacy of Campbell's illustrations endures, and they have been celebrated in exhibitions, including a long-running showcase at the Lakeview Museum of Arts and Sciences. Campbell's work on Dick and Jane remains emblematic of American educational history and the evolving approach to literacy and visual learning in childhood education.



62. **Dick and Jane Original Artwork**] Campbell, Eleanor. [Two Dick and Jane Original Illustrations for “We Come and Go,” ca. 1947 by Eleanor Campbell, Illustrator of Dick and Jane Books. Offered here are two superb original watercolor on illustrations on art board by Eleanor Campbell, the original and premier illustrator of the Dick and Jane books. Illustrations appear in the book, “We Come and Go,” Chicago, Scott, Foresman and Co. and form appear on pages 55 and 58 of the first issue of the book. A charming pair of scenes showing the progression of Spot watching Jane and Father getting into their bright green car to go on a picnic (p. 55, full-page illustration entitled “Away We Go”), and the second (p.58) showing Jane opening the door to let the ‘forgotten’ Spot into the car: “Come in, Spot,” said Jane. You can go in the car.” Dimensions: P.55: 10 3/4”x 8 3/4”; P.58: 10”x 7.” Expertly matted. Illustrations give page numbers where illustrations appear and guideline grid marks for printer. Some notation on back denoting publication info. A fine pair, offered together as a unit, and classic early compositions showing nearly all the major figures: Spot, Dick, Jane, Sally, Father, and of course, the huge green car. Expertly mounted onto archival foam board and double matted. (2007) \$6,250.00

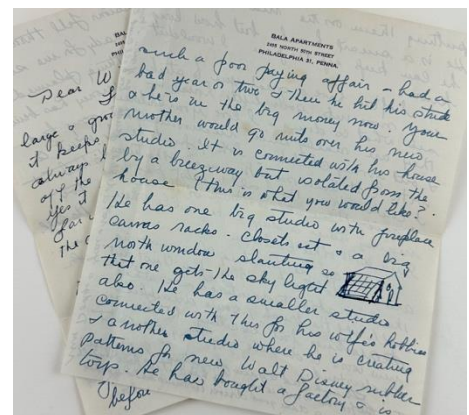
63. [Campbell, Eleanor- Important TLS- from Elizabeth Rider Montgomery to Eleanor Campbell, Dick and Jane Author to Dick and Jane Illustrator] Seattle: 1983. Offered here is a wonderful association typed letter signed by Elizabeth Rider Montgomery, one of the early authors of the Dick and Jane books, to Eleanor Campbell, the original illustrator of the Dick and Jane books. Elizabeth Rider Montgomery Julesberg (1902-1985), co-authored many of the "Dick and Jane" reading primers published from the 1930s through 1970 by educational publisher Scott, Foresman and Company. She writes (in part): "Dear Miss Campbell: For many years I have wanted to meet you, ever since my first published book, WE LOOK AND SEE, came out, with your charming illustrations of Dick and Jane and Sally... Would you be willing to get together with me... and talk about your background and your career? I plan to write a book about the Dick and Jane series, which will give due credit to each person who played a part in the creation of the series..." Montgomery goes on to discuss "the others," including Zerna Sharp (the editor), Harry Johnston, (VP of Scott, Foresman,)" etc. In the closing, Montgomery cites a list of her publications. An important letter, and likely the only one ever written between the two. Near fine. (6835) \$1,250.0



64. [Campbell, Eleanor- Original Copper Woodblocks] Two Original Copper Woodblocks by Eleanor Campbell. ca. 1930.

Offered here are two wonderful and original copper plates, set on wood blocks, for early illustrations by Eleanor Campbell, the Dick and Jane illustrator, and contributor to numerous children's books, posters and magazine advertisements, 1930-1950. The first block (2 1/4 x 1 3/4 x 7/8 inches) features two young kids setting off (or returning) from school, each carrying books, one of which is labeled ABC. The second block (2 1/4 x 2 1/4 x 3/4 inches) depicts two young children blowing bubbles together at a table; between them is a bowl full of sudsy water. Both are signed in the copper plate, "ELEANOR CAMPBELL." In fine condition. Most scarce. (6817) \$1,250.00

65. [Campbell, Eleanor- Early ALS Mentioning a Book Project] Four-page ALS, 1951. Philadelphia: 1951. Four-page (6 x 6 inches) early ALS by Eleanor Campbell, noted illustrator of the Dick and Jane books, to her niece, Winifred Clifton, describing her portrait work and, among other things, a recent book project. Written on Campbell's personal letterhead (Bala Apartments, Philadelphia, etc.). "...Fred was good enough to write about the camera but I have had to put off any such purchases for some time... I am now about to take off on a book which will pin me down for the next two months- I will be on someone's pay roll again.... When I was in Connecticut, I went to call on the man who collaborated with me on my first primers. He pulled out of the book work because it was such a poor paying affair... your mother [Elizabeth Warhanik, painter] would go nuts over his house... He has one big studio with fireplace canvas racks- closets etc & a big north window slanting that one gets the sky light [rough drawing of house]... He has a smaller studio connected with this for his wife's hobbies & a mother studio for new Walt Disney rubber toys. He has bought a factory and is putting them on the market..." Much, much more. A fascinating letter, in its original envelope, postmarked Aug 15, 1951. (6826) \$525.00

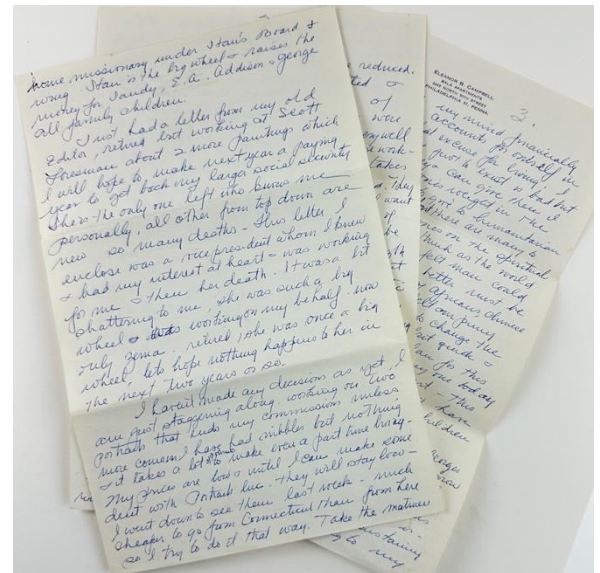




66. [Campbell, Eleanor- Fabulous 4pp ALS on Selling to the Famous Gamble Family] ALS from Campbell to her half-sister “Bess,” [Elizabeth Warhanik, famous painter]. Philadelphia: ca. 1960’s. A folded 8vo, printed note sheet with a color pictorial house on a lake in one corner, and the other 3 1/4 pages filled with Campbell’s (original Dick and Jane illustrator, etc.) wonderful detail--and pleasant, readable script. Campbell is writing to her half-sister, Elizabeth Warhanik, her lifelong confidant and mentor, who was a famous watercolor and oil painter. Campbell discusses many topics in detail, and touches on her portrait for the famous Gamble family, to which she spoke of much during and many years after, claiming it helped her in later years as she increased her portrait painting scope. In part, “Someone wants a pastel-- will pay a decent price so I am receiving like a 2nd fare-- this picture will hang in Washington [D.C.] & I do like to get them in various cities. I sent the second pastel out to the Gambles [of Proctor & Gamble fame], having located the frame they wanted at Knoedlers [in NYC], 57th St. They are crazy about the pastel frame, so now my troubles are over. I am going to take the other three over to Knoedlers for framing the “Operation Gamble” is through. They have seen two pastels & crazy about both so

I will hope the two younger children’s pastels will be as admired. That is the quickest job I did as to the pastel end...” Much, much more. Fascinating portrayal of an early 20th Century illustrator who became famous, but earning very little money, and making her living after her publishing days with portraiture. (6825) \$450.00

67. [Campbell, Eleanor- Stellar Letter Mentioning Scott, Foresman, Her “Dick and Jane” Publisher, financial woes, health issues, and much more] ALS from Campbell to her half-sister, the painter, Elizabeth Warhanik: Six Large Pages Describing Publishing, Painting, Projects, Many Other Matters. Philadelphia: 1952. Six full sides, on three quarto-sized pages (10 x 6 1/2 inches), written on Eleanor B. Campbell's Bala Apartments, Philadelphia letterhead stationery. This is a voluminous autograph letter by Campbell, illustrator of the famed Dick and Jane books, to her fond half-sister, the painter Elizabeth Warhanik, touching on many aspects of painting, publishing, various projects, and of course, every day matters of interest. Just a sneak preview: "Dear Bess, Christmas is a funny business for me. I still have to give up to \$50 or \$60... I just can't cut off my laundress, she doesn't know my financial status, she probably think I am rich..." Goes on to talk about her financial woes, the goes on to discuss a new painting project: "I just had a letter from my old Editor [Zerna Sharp, 1889-1981], retired but working at Scott Foresman about 2 more paintings which I will hope to make next

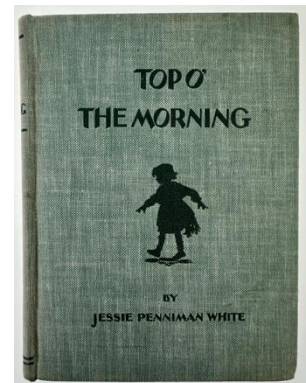


year a paying year to get back my larger social security. She is the only one left who knows me personally, all other from top down are new... so many deaths... I am staggering along, working on two portraits that ends my commissions unless more come in..." Fine, in original addressed envelope, postmarked Dec. 10, 1952. Scarce thus. (6827) \$950.00



68. [Campbell, Eleanor] Roberta Goes Adventuring. New York: P. F. Volland Company, 1931. First Edition. 8vo, publisher’s color pictorial paper covered boards featuring a child with a black cocker spaniel, blue cloth spine. Color illustrated endpapers. 8 26 With eight superb full color plates and 26 quarter or half-page color illustrations, line drawings throughout, all by Campbell, illustrator of Dick and Jane. Near fine. Scarce. (6823) \$225.00

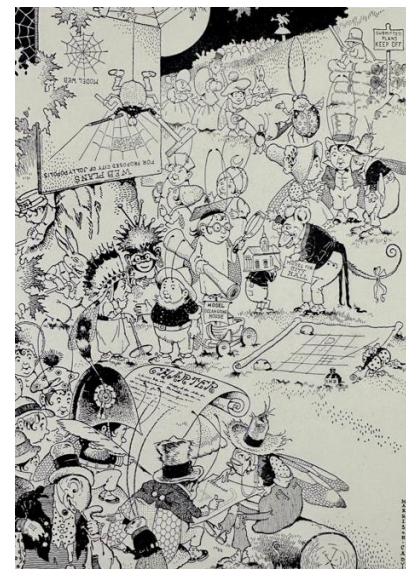
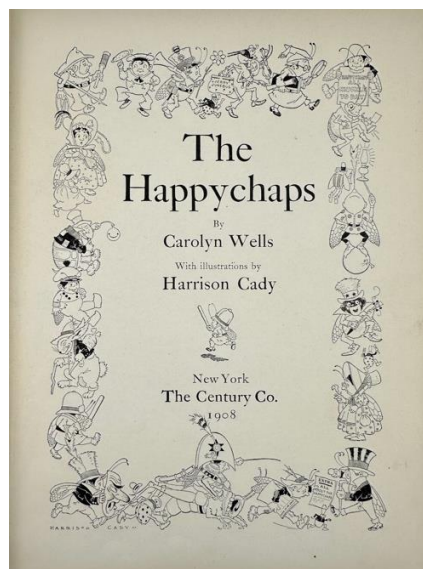
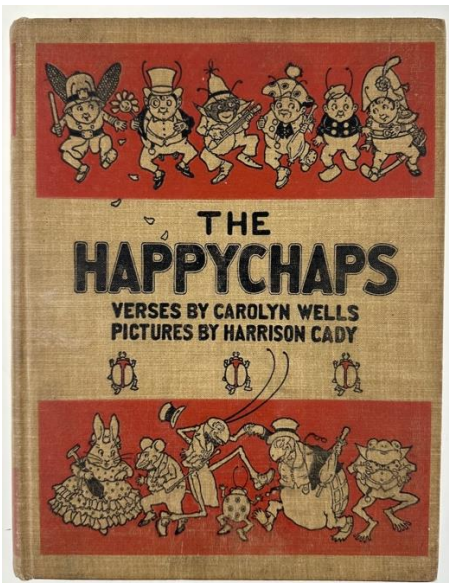
69. [Campbell, Eleanor] J. P. White. Top O, the Morning. Volland, 1931. First Edition. 12m. 6 1/2 x 5 inches. Publisher's original light blue-green woven cloth with darker green cover silhouette of young girl walking and lettering on cover and spine,



illustrated endpapers. With 10 full page color plates, line drawings by Campbell, the original illustrator of the Dick and Jane books. A fine copy. (6822) \$150.00



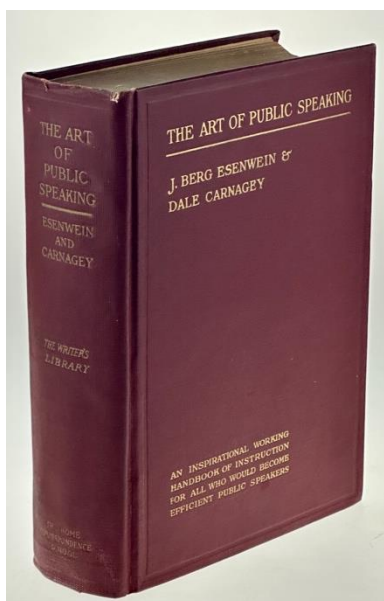
70. [Campbell, Eleanor- Dick and Jane] Campbell, Eleanor. **A Small Shelf of First, Early and Important Dick and Jane Titles, 11 books** (1940-1952. Offered here is a half-shelf of Dick and Jane firsts, early edition books and readers (all about 8 x 6 inches), all fully illustrated in color by Eleanor Campbell, the original and most prominent of the series extending many decades. The gathering includes the first edition of “Fun with Dick and Jane,” and in all six books and five pamphlets, Scott Foresman, 1940-1952, various conditions, but some near fine, others with cover wear, some markings, a very nice collection. “Fun with Dick and Jane,”1940, first edition. blue pictorial cloth with children’s markings on cover, very good internally with slight occasional foxing; another copy, 1947, early edition, very good, spine and edges frayed at extr., sl. soiled; “Fun with John and Jean,”1952, near fine; “Good Times with Our Friends,”1946, near fine; “Hello David,”1944, near fine; “The New, Our Friends,”1952, near fine. Pamphlets (Readers): “We Look and See,”1952, soiled, tape on back cover; another copy, 1956; “We Look and See,”1946, near fine; “The New We Work and Play,”1956, near fine; “We Come and Go,”1952, very good. (6820) \$1,250.00



71. [Cady, Harrison- Rarity] Wells, Carolyn. **The Happychaps**. New York: The Century Co., 1908. First Edition. 4to, 10 x 7 1/2 inches. Original publisher’s pictorial cloth. Illustrated throughout with whole and half -page line illustrations by Cady, as well as chapter headings and vignettes. A scarce and winsome book by one of the top authors of children's books in early 1900's, coupled with a central illustrator of the period. Near fine with unobtrusive date stamps to prelims. Scarce. (6832) \$425.00

A SIGNIFICANT DALE CARNEGIE COLLECTION

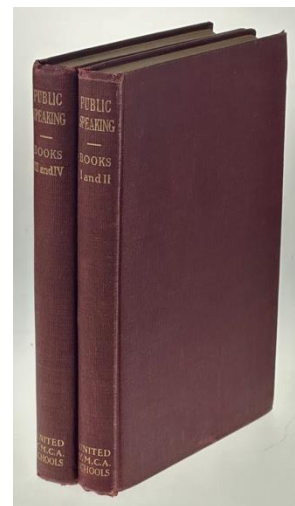
Dale Carnegie (1888–1955) was an American writer, lecturer, and developer of popular courses in self-improvement, interpersonal skills, and public speaking. His seminal work, "How to Win Friends and Influence People" (1936), has sold millions of copies and remains one of the most influential self-help books of all time. Carnegie's importance lies in his pioneering approach to communication and human relations. He emphasized empathy, active listening, and the art of making others feel valued and understood. Among Carnegie's other major works, "The Art of Public Speaking" tackles the challenges of performance and oration in public presentation, offering tools for personal preparation. The legacy of Dale Carnegie, originally with surname Carnegey, endures through his training organization, which continues to teach his principles worldwide. Books by Carnegie are becoming increasingly more scarce, and, especially, when considering condition, which nearly all of these have come to us in near fine to fine condition, some with wrappers, many signed/inscribed.

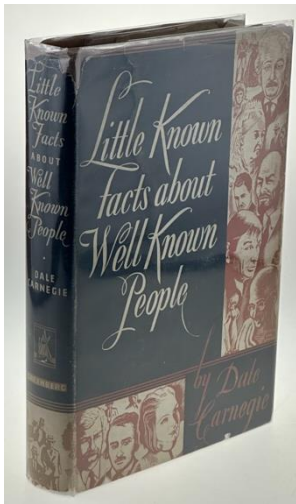


72. [Carnegie, Dale- Rare First Edition, First Issue] Carnegey, Dale and J. Berg Esenwein. **The Art of Public Speaking**. Springfield: The Home Correspondence School, 1915. First Edition, First Issue. Thick octavo, 7 1/2 x 5 1/2 x 1 7/8 inches, 512 pp. Publisher's original brown fine-ribbed cloth with gilt lettering on cover and spine. ix (verso of front free, with list of "Writer's Library" edited by Esenwein; half-title with quote on verso, 1-505; general index, 506-512. The very scarce first edition of Dale Carnegie's first book, issued with his birth surname Carnegie, before he changed it to "Carnegie." This ground breaking book on the intricacies and art of public speaking, co-authored with journalist Joseph Berg Esenwein, deals with chapters on improving confidence, voice and gesture, persuasive arguments in public speaking. FIRST EDITION, FIRST ISSUE WITH NO STATEMENT OF EDITION OR PRINTINGS ON THE COPYRIGHT PAGE. Born Dale Carnegie in 1888, he later "changed his name to Carnegie in honor of his hero, Andrew Carnegie." After struggling with dire poverty in college and at New York's American Academy of Dramatic Arts, "in 1912 his career took a turn at the 125th Street YMCA, where he was able to sell the director on a program in public speaking." "It was there that "he discovered the key to his success... and he began offering special courses about public speaking and influencing people for clubs, chambers of commerce, and

business organizations"(ANB). A wonderful, near fine copy, with the slightest tears to top of spine (4mm), very slight rubbing to gilt lettering, unobtrusive weathering of cloth on rear cover. Most scarce thus. (6754) \$2,250.00

73. [Carnegie, Dale- First Edition of an Important Work] Carnegie, Dale. **Public Speaking**. New York: Association Press, The International Committee of YMCA, 1923. First Edition. 7 x 4 3/4 inches. Two volumes: Books 1 and II; Books III and IV. First edition in this form, a new work in which Carnegie condenses and focus in on his 1915 publication of the Art of Public Speaking, and without authorship (or credit) to J. Berg Esenwein, in which he collaborated in the 1915 publication. Copyright dates to 1920, "The International Committee" of the YMCA, material which was issued in pamphlet form. The 1923 first edition of "Public Speaking" is exceedingly scarce, with no copies located on the internet at the time of writing. This is a fine copy, both books having virtually no faults, the covers clean, bright and unrubbed. Illustrated endpapers, YMCA logos. (6755) \$2,850.00



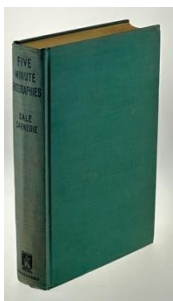


This book is inscribed to Lady Florence Foster Jenkins with deep salaams and salutations from one of her many admirers
 Dale Carnegie
 27 Wendover Road
 Forest Hills
 New York City
 March, 6, 1936

74. [Carnegie, Dale- Association Copy, with Lengthy Presentation Inscription to Famous New York Singer Florence Jenkins] Carnegie, Dale. **Little Known Facts About Well Known People**. New York: Greenberg, 1934. First Edition. 8vo, 246pp. Original color pictorial dust wrapper in red-brown, white and black, unclipped price (\$2.00). Publisher's tan cloth, darker tan stamped lettering and device on spine. ASSOCIATION COPY, presented to Lady Florence Foster Jenkins (1868– 1944), an American socialite and soprano who became known, and mocked, for her flamboyant performance costumes and reputedly poor singing ability. Stephen Pile ranked her “the world’s worst opera singer ... No one, before or since, has succeeded in liberating themselves quite so completely from the shackles of musical notation.” Perhaps a good pupil for Carnegie to take on. Here is the whole page of the front free fly: “This book is inscribed to Lady

Florence Foster Jenkins with deep salaams and salutations from one of her many admirers-- Dale Carnegie, 27 Wendover Road Forest Hills New York City March, 6, 1936.” One can see his persuasive abilities in action here! Book is fine, wrapper very good with a few marginal tears, very small paper loss to spine and edges. VERY SCARCE, very few copies to be found. (6767) \$1,750.00

75. [Carnegie, Dale- Association Copy: Full-page Inscription from Carnegie to Shepardson Whom He Credits Responsible for Writing the Book] Carnegie, Dale. **Five Minute Biographies**. New York: Greenberg, 1937. First Edition. Original publisher's green cloth, letters and logo stamped on spine. A superb Association Copy, inscribed by Carnegie to a Mr. Shepardson, crediting him, among other things, with the encouragement needed to write the book: “My dear Mr. Shepardson: If it hadn't been for you and your faith in me, this book would never have been written, for it is made up entirely of Walter broadcasts. Instead of writing five- minute biographies, I wish I could be spending five days with you up in beautiful Vermont. This was probably Frederick W. Shepardson, from the famous Shepardson family in Vermont, who was a pioneer in Vermont aviation and founded the state civil air patrol. Lengthy presentation inscriptions by Carnegie are quite rare. Very good. Scarce. (6753) \$1,250.00

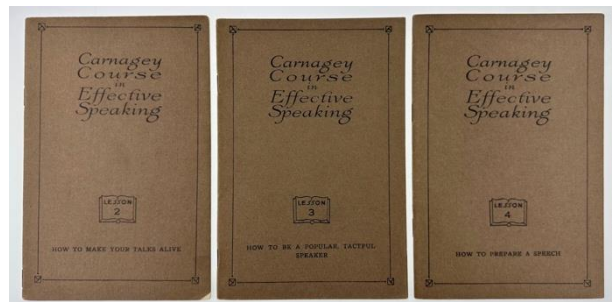


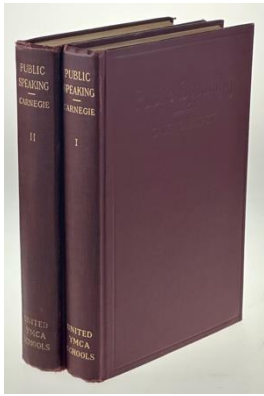
76. Carnegie, Dale. [Carnegie, Dale- His Most Famous Book- Signed by Carnegie] 79. Carnegie, Dale. **How to Win Friends and Influence People**. New York: Simon & Schuster, 1937. 8vo, 8 x 5 inches. In the original publisher's pictorial dust wrapper (including half-tone photo of Carnegie) and with price unclipped (\$1.96). 23rd Edition, but a book that was one of the greatest best sellers of its time, and editions were run off consecutively... this, issued only a year after the initial release in 1936. A fine copy, signed by Carnegie in light blue ink of front fly. Wrapper intact, tears and parts worn through, but G-VG. Carnegie's most famous book, one which has influenced countless people through the years, with 30 million copies sold worldwide, making it one of the best-selling books of all time. Carnegie had been conducting business education courses in New York since 1912, when Leon Shimkin, of Simon &

Schuster, took one of Carnegie's 14-week courses on human relations and public speaking, and later persuaded Carnegie to let a stenographer take notes from the course to be revised for publication. “How to Win Friends...” went through 17 editions in its first year alone! Early editions with dust wrappers are very scarce. (6763) \$1,500.00

77. [Carnegie- Excessively Rare, Early Carnegie Pamphlets] **Carnegie Course in Effective Speaking, Lessons 2, 3 and 4.**

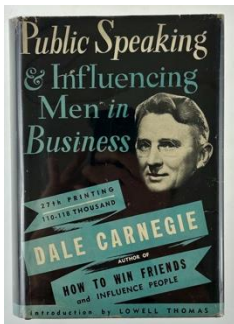
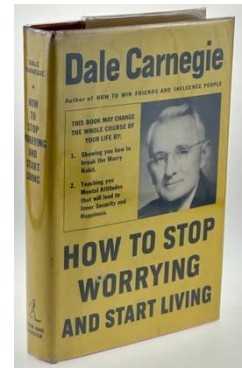
Brooklyn: Privately Printed by Dale Carnegie, 1918. First Editions. 12mo, 6 1/2 x 4 1/4 inches. Original light brown wrappers with lettering, lesson box and ruled border in darker brown on front cover (verso with printed quotes and copyright information). Lesson 2: “How to Make Your Talks Alive,”12pp; Lesson 3: “How to Be a Popular, Tactful Speaker,”12pp; and Lesson 3: “How to Prepare a Speech,”16pp. A fine set of a vanishingly scarce set of early Carnegie pamphlets in fine condition; a very rare survival in this condition, considering there are no copies of any early pamphlets by Carnegie, in the days he was self-promoting. (6758) \$1,250.00





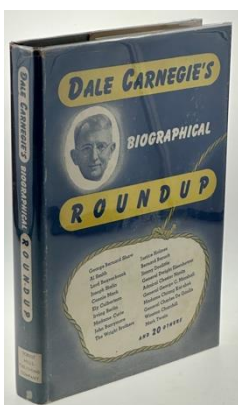
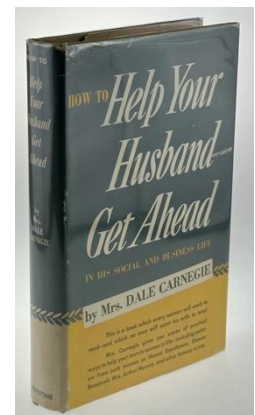
78. [Carnegie- First Title After Change of Name] **Public Speaking, A Practical Course for Business Men.** New York: Association Press, for The General Board of the YMCA, 1929, 1930. 8vo, 7 1/2 x 5 1/4 inches. Two volumes. 583pp: 1-291, 292-583. Original publisher's maroon fine-ribbed cloth, blindstamped lettering on cover, gilt on spine. Illustrated endpapers. This is the first edition of this title with his surname changed from Carnagey to Carnegie. Fine copy. Very scarce. (6756) \$1,250.00

79. Carnegie, Dale. [Carnegie- In Dust Wrapper, Signed] **How to Stop Worrying and Start Living.** New York: Simon and Shuster, 1948. First Edition. 8vo, 306pp. Publisher's red cloth with gilt lettering in script on front cover, gilt lettering on spine. In original publisher's yellow dust wrapper with half-tone of Carnegie. Unclipped date on wrapper, \$2.95. Stated first printing. Signed by Carnegie on verso of front free fly leaf. A fine copy in better than very good condition. Scarce thus. (6746) \$850.00



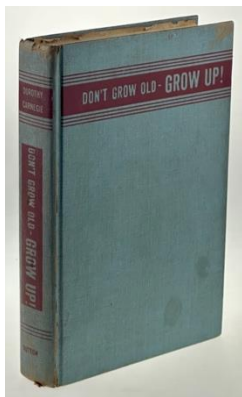
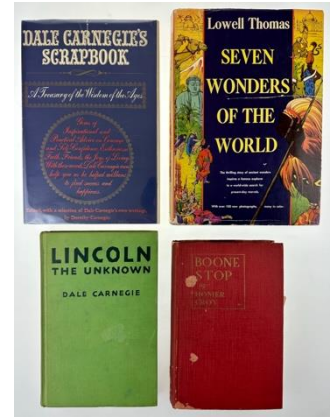
80. [Carnegie- Inscribed] Carnegie, Dale. **Public Speaking and Influencing Men in Business.** New York: Association Press; The International Committee of YMCA, 1937. 1937, Twenty-fourth Printing, revised. 8vo. 583pp. In publisher's scarce pictorial dust wrapper. Original publisher's light brown cloth with embossed lettering and framing front cover, spine with gilt lettering. Signed by Dale Carnegie. Near fine condition, with previous owner inscription blotted out in green on front pastedown, else near fine, in very good wrapper. Scarce thus. (6757) \$425.00

81. [Carnegie- Carnegie, Mrs. Dale- Signed] Carnegie, Mrs. Dale. **How to Help Your Husband Get Ahead.** New York: Greystone Press. 8vo, 251pp. In publisher's original brightly colored dust wrapper (blue-gray and yellow with unclipped price (\$3.00)). Publisher's light blue cloth with lettering and leaf design stamped on spine in yellow. A fine copy, in near fine wrapper with a few marginal tears. An interesting title and subject content, given the fact that her husband was extremely successful. Perhaps he helped her write it (you can bet he tried!). This title is uncommonly scarce, and one of only a few online in the dust wrapper, but ours is significantly a better copy. (6765) \$425.00



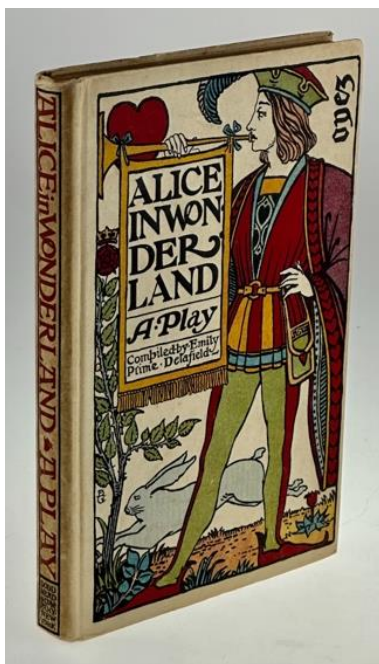
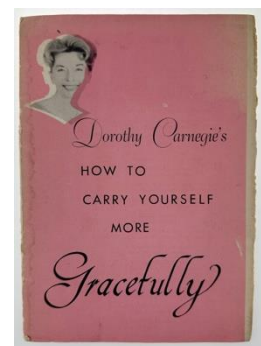
82. [Carnegie- With Original Prize Award Sticker, Signed by Carnegie, in Dust Wrapper] **Biographical Roundup.** New York: Forest Hills Publishing Company, 1944. First Edition. 8vo, 233pp. Publisher's original pictorial dust wrapper with half-tone portrait of Carnegie, unclipped price, \$2.50. Light gray cloth, design motif on spine in dark blue. With original "AWARD" sticker to front pastedown, and signed by Carnegie: "Award, This book has been awarded as a prize to Harry Springer [in blue ink] for a splendid talk on How to Conquer Fear and Worry. Congratulations! Dale Carnegie" [signed in lighter blue ink in his hand. Fine, copy near fine dustwrapper. (6766) \$450.00

83. [Carnegie, Dale Four Books, Various Signatures]. Croy, Homer; Carnegie, Dale; Thomas, Lowell. New York: 1918, 1932, 1956, 1959. Offered here are four books by or pertaining to Dale Carnegie, three 8vo, one 4to: 1) Carnegie, Dale, "Lincoln the Unknown," New York, Forest Hills Publishing Company, 1932. First Edition, green cloth, With Carnegie's signature pasted in, and "Will Willoughby- Class #36," written in another hand, VG. 2) Carnegie, "Dale Carnegie's Scrapbook," New York, Simon and Shuster, 1959. 4to. Red cloth with color pictorial dust wrapper, Dorothy Carnegie's copy, with her signature, fine. 3) Thomas, Lowell, "Seven Wonders of the World. New York, Garden City, 1956. Thomas was a long-term friend of Dale Carnegie and the inspiration and dedicatee of "How To Stop Worrying and Start Living," in original color pictorial dust wrapper, Fine. 4) Croy, Homer. "Boone Stop," red cloth, New York, 1918, Harper & Brothers. First Edition. Laid in are two signed letters (one with envelope) from Homer Croy to Charles Leedy. Croy went on to be the dedicatee and inspiration for Carnegies magnum opus "How to Win Friends and Influence People." Water damage to covers, good only, but scarce thus. (6768) \$650.00

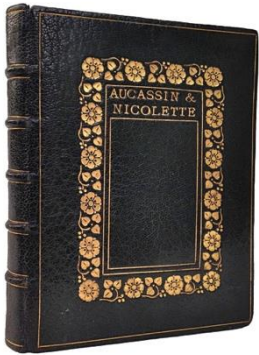


84. [Carnegie, Dorothy, With Attached TLS from Mrs. Carnegie] **Don't Grow Old-- Grow Up!** New York: E. P. Dutton, 1956. First Edition. 8vo, 250pp. Publisher's light blue cloth, red borders on cover and spine. Presentation Copy, with TLS from the author affixed to front pastedown, and opposite, a near full-size photographic portrait of Mrs. Carnegie. TLS: (Printed) Dorothy Carnegie/27 Wendover Road/ Forest Hills, N.Y.) "December 4, 1956. Dear Carl Holmes, Thank you so much for the beautiful tribute you paid Mr. Carnegie and me in your column "Mental Stimulators." Your comment on my latest book, "Don't Grow Old - Grow Up!" made me very happy and grateful. Sincerely, Dorothy Carnegie (signed in ink), Dorothy Carnegie." Covers soiled, very good internally. With two paste-in reviews of the book on prelims. First editions of the book are scarce. (6764) \$350.00

85. [Carnegie- Dorothy] Carnegie, Dorothy. **Carnegie's How to Stand, Walk, and Sit Gracefully.** New York: Dale Carnegie Publishers, 1959. First Edition. 8 x 5 1/4 inches. 8 pp, on thick handmade paper. Original pink illustrated wrappers with vignette half-tone portrait of Dorothy Carnegie. Illustrated with pink colored highlights. Scarce. (6759) \$150.00

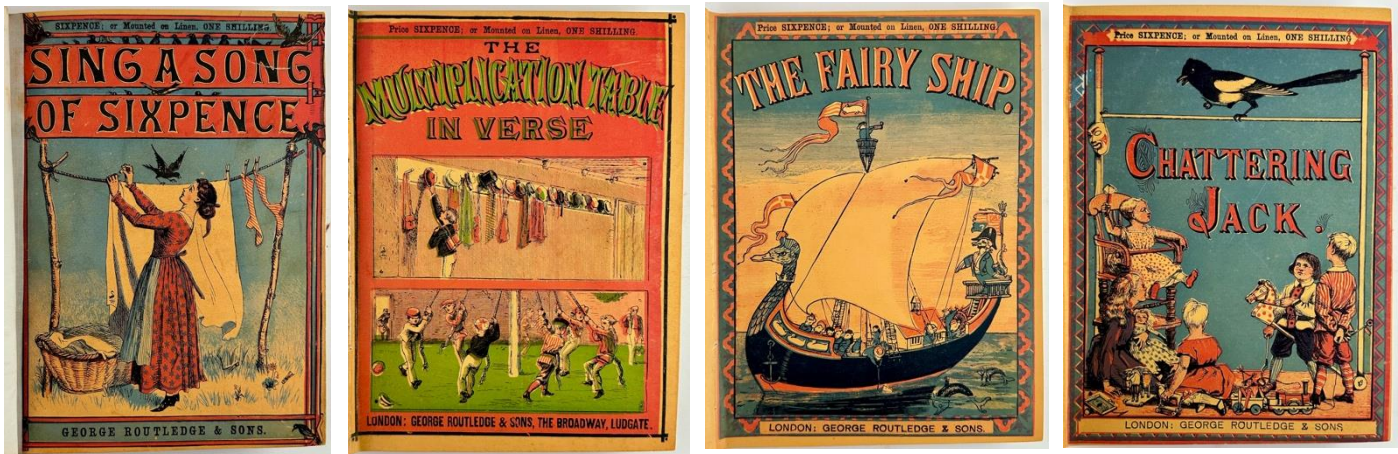


86. [Carroll, Lewis- Merrymount Press, with Stunning Illustration by Bertram Grosvenor Goodhue] Delafield, Emily Prime (compiled by). **Alice in Wonderland: A Play.** New York & Boston: Dodd, Mead and Company; Printed by D. B. Updike, The Merrymount Press, 1898. First Edition Thus. 8 x 5 1/4 inches. Publisher's stunning illustrated color covers with a wonderful cover designs front and back by Bertram Grosvenor Goodhue, noted illustrator, type designer and architect. The front cover features a prince blowing a trumpet in a garden with a rabbit trotting behind him; back cover with impressive all-over floral and strapwork design. The A wonderfully illustrated Alice book, quite rare, designed and printed at the Merrymount Press by D. B. Updike, with four full-page plates (in red and black), by Goodhue. Longitudinal lettering in red-brown on spine, additional lettering in black. Plain endpapers. Fine copy, rarely seen thus. (6791) \$1,250.00



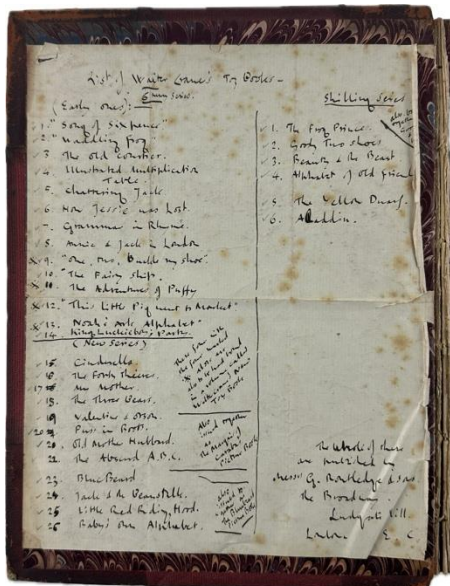
87. [Copeland and Day- Fine Binding: Marian Lane] This is of Aucassin and Nicolette. Boston: Copeland & Day, 1897. First edition thus. 12mo. Superb binding by Marian Lane [signed in gilt pallet rear dentelle, "Marian Lane," in full blue crushed morocco with central double gilt ruling and lettering surrounded by leaf and blossom design on both covers, gilt ruled raised bands on spine, similar gilt blossom design on dentelles. Marian Lane, from Washington D.C., was both an illuminator of books as well as accomplished bookbinder and designer who studied her craft at Sangorski & Sutcliffe. Tidcombe (p. 183) spells her first name, 'Marion.' A delightful example of a rare and accomplished American bookbinder. (2151) \$2,250.00

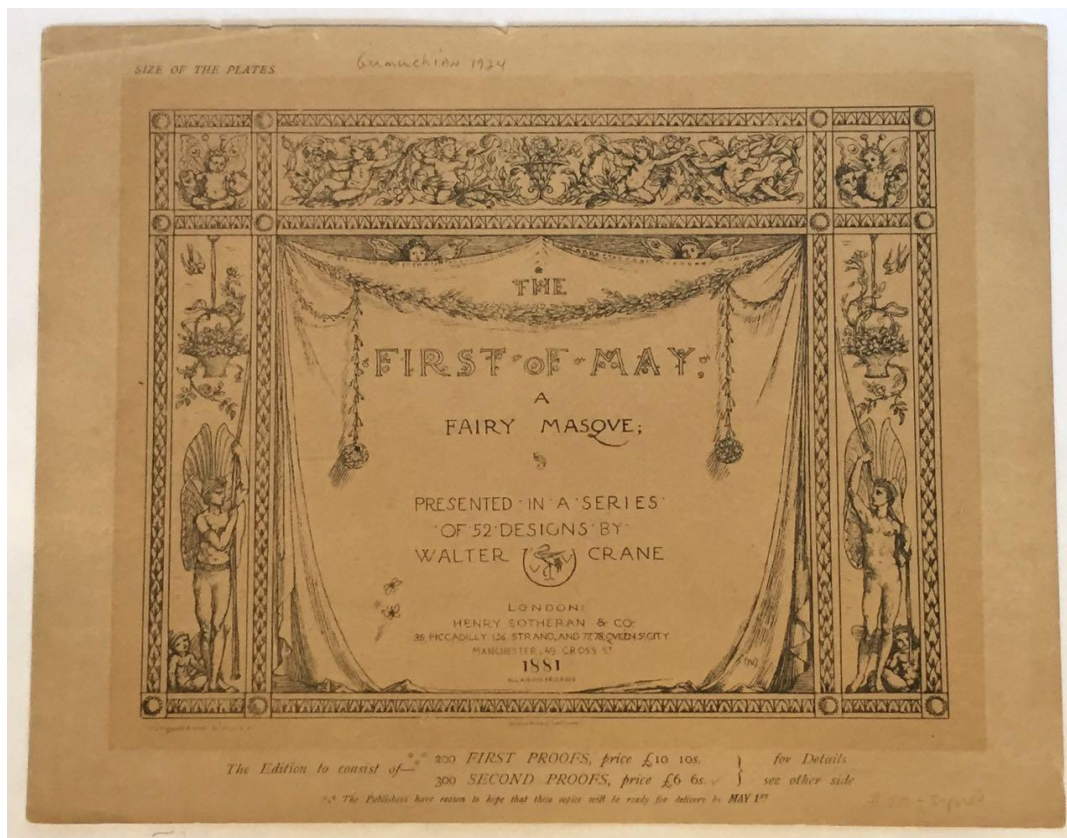
Monumental Assemblage of Early Walter Crane Toybooks, Perhaps Crane's Own Copy



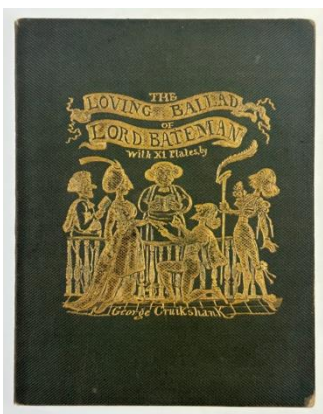
88. [Crane, Walter- A Collection of 26 Toybooks- With Contemporary Elaborate Holograph Description of all of Crane's Published Toybooks, by Crane Himself. Crane, Walter. Routledge's New Sixpenny Toy Books Series, 1860-70's. London: George Routledge & Co., 1860's - 1870's. First Editions. Small quartos, original wrappers, 26 issues all together in contemporary half calf, disbound. A wonderful collection of 26 of Walter Crane early toybooks, among the most cunning and illustrative of any that followed, and with a full-page holograph description of all of Crane's Toybooks, unsigned, but written out by Crane, appearing on the front pastedown. The collection of toybooks includes: Routledge's New Sixpenny Toy Books series, 1860's-70's, comprising Sing A Song of Sixpence; A Gaping-Wide-Mouth Waddling Frog; The Old Courtier; The Multiplication Table in Verse; Chattering Jack;

How Jessie Was Lost; Grammar in Rhyme; Annie and Jack in London; 1. 2. Buckle My Shoe; The Fairy Ship; Adventures of Puffy; This Little Pig Went to Market; the Noah's Ark Alphabet; King Luckieboy's Party; Cinderella; The Forty Thieves; My Mother; The Three Bears; Valentine and Orson; Puss in Boots; Old Mother Hubbard; The Absurd A. B. C.; Bluebeard; Jack and the Beanstalk; Little Red Riding Hood; Baby's Own Alphabet. Full page color illustrations throughout, occasional minor spotting, original wrappers, Baby's Own Alphabet lacking rear wrapper, contemporary manuscript list to front pastedown. Binding covers detached, lacking spine. George Routledge first published the New Sixpenny Toy Books series in 1867, and 37 toy books were illustrated by Walter Crane. From 1873 they were re-issued as Walter Crane's Toy Books, with a uniform design for the printed wrappers, his final publication in the series was The Sleeping Beauty in the Wood, 1876. The front board is detached, spine peeling almost completely; the toybooks are extremely well-preserved, near fine internally. A good candidate for rebinding. Extremely scarce thus with fascinating description written out, indicating either a gift presentation, or Crane's own personal copy. (6701) \$3,250.00





89. [Crane, Walter] Crane, Walter. **First of May by Walter Crane- Unbound as Issued, in Proof State.** London: Henry Sotheran & Co., 1881. First printing, 57 unbound sheets (and one limitation sheet), numbered I to LVI, each with magnificent drawing by Crane comprising illustrated panels with decorative borders. Signed by Walter Crane in pencil on limitation page (No. 20 of 300 Copies Only). Has original publication prospectuses with elaborate Crane borders, title, etc. plus pricing (on smoother, light brown paper. Edition printed on thick art paper. Many consider this to be Crane's crowning achievement, and surely the sheer number and quality of design bears this out. The book is boldly dedicated to Charles Darwin in a preliminary sheet. Most of these illustrations were done in 1878 and 1879 while Crane was visiting the Sherwood Forest, the setting in which Wise chose for his fairy tale adventure in a Mayday variation on "A Midsummer Night's Dream." The drawings appear in the book as high-quality photogravures by Goupil and Company, a process Crane found to be highly successful. Edward Burne-Jones. "Burne-Jones greatly admired this gift book... Many other details reflect the influence of the older artist's work [Burne-Jones'] such as the flowing bands of drapery for the rainbow Guardian in the 'Procession of Spring', Cranes androgynous nudes and various perpendicular compositions which echo the gentle spiral of 'They Golden stairs', one of the Burne-Jones's major works of the decade. Significant amount of foxing due to acidic nature of art paper (commonly seen) especially first few leaves, but not really affecting the inserted plates (more on the acidic backing paper), else a very scarce survival indeed. (2019) \$1,250.00

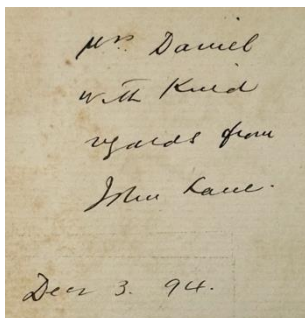
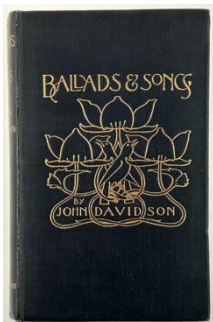
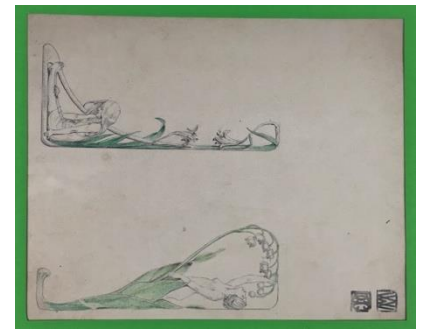


90. [Cruikshank, George] Thackeray, William, and Charles Dickens Preface, attributed. **Loving Ballad of Lord Bateman.** London: Tilt & Bogue, ca. 1840's (per Cohn). Second Edition. 12mo. 5 1/2 x 4 1/4 inches. Original dark green flexible cloth binding with superb gilt stamped cover design after Cruikshank. Eleven full-page illustrations by George Cruikshank. Though no author given, and initially attributed to Charles Dickens, later scholarship has revealed evidence for William Makepeace Thackeray authorship, with Charles Dickens presumed to have written the Preface and Notes. Near fine. (6707) \$450.00

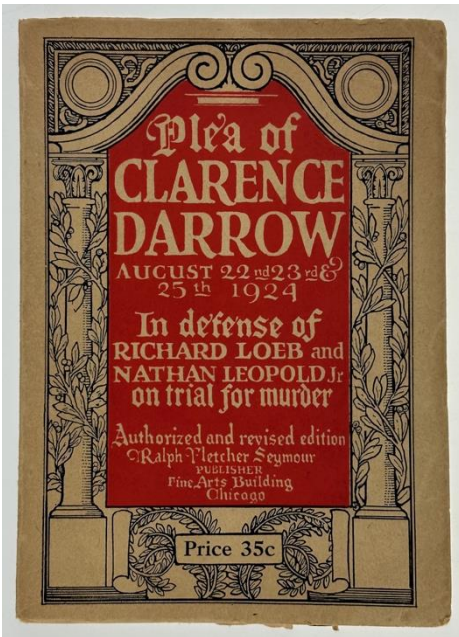


91. [Czeschka, Carl- Stunning and Important Five-Volume Set Designed by Czeschka, Striking Decorative Title Pages] Cervantès Saavedra (Miguel de). “Don Quixote,” (Three Volumes), and “Cervantes Novellen,” (Two Volumes). Leipzig: Insel Verlag, 1907, 1908. First Editions Thus. 8vo, 7 1/4 x 5 inches. Five Volumes, Three: “Don Quixote,” and two: “Cervantes Novellen.” Superbly and uniformly bound from Carl Czeschka’s design, in full red pebble-grained morocco with a splendid and very Secessionist all-over spine design heavily stamped in gilt, leaving (in relief) the red background producing a stylized arch design. All uniformly bound. “Don Quixote,” 3 vol., 1908; “Die Novellen Des Cervantes,” 2 vol., 1907. Each set is Limited to one of 100 copies, featuring a wonderful double-page decorative title in each volume, in blue and black, by Carl Czeschka who also designed the uniform bindings. TEG, others uncut. Each volume with green silk page marker. A very handsome and scarce set, illustrated and the binding design by renowned Secessionist designer Carl Czeschka, who was closely associated with the Wiener Werkstätte, and a close friend of Gustav Klimt. Provenance: Heinrich Stinnes (ink signature to front endpapers), noted German collector. Very slight discoloration to a couple of spines, fine condition. This is not only important and scarce, but extremely beautiful in its austere, stylized Wiener Werkstätte aesthetic. (6769) \$5,500.00

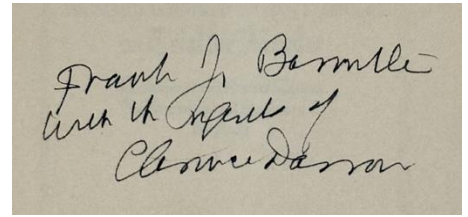
92. [Czeschka, Carl- Wiener Werkstatte] Two Drawings, partially colored in green. [ca. 1900] 7 1/2 x 9” art sheet. Drawings approximately 3”x 5” in in fine pen or brush with portions painted-in with green watercolor. With two famous Wiener Werkstatte ink stamps (general and personal) lower right. Carl Otto Czeschka (1887-1960) was one of the most prominent members of the Vienna Secession and Workshop as well as the sales collective founded in 1903 by Josef Hoffmann and Koloman Moser. Here are pictured two girls, one sitting (with a ladybug) and one supine with the Lily of the Valley. A wonderful portrayal of early Secessionist art by one its chief protagonists. Scarce. Fine. (2877) \$2,250.00



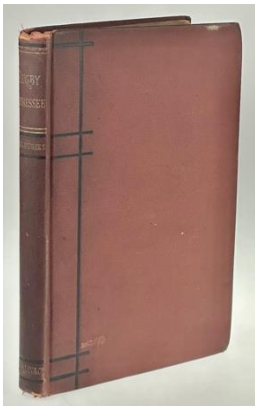
93. [Daniel, Emily- ASSOCIATION COPY: Inscribed by the Publisher to Mrs. Daniel, of the Daniel Press] Davidson, John. **Ballads & Songs**. London and Boston: John Lane, The Bodley Head; Copeland & Day, 1894. 7 x 4 1/2 inches. Publisher’s black cloth with superb ornament of title-page stamped in gold on front cover, along with gilt lettering on cover and spine. Inscribed to Mrs. Daniel (Emily Daniel), of Daniel Press, from John Lane, the publisher, on front free fly to Emily Daniel: “Mrs Daniel, with kind regards from John Lane. Dec 3. 1894” (only weeks after its first impression in November of 1894 as per Kraus). Emily, along with her husband Charles Henry Daniel, founded the renowned Daniel Press in 1881, and Emily pursued her private interest in bookbinding, becoming accomplished and quite well-known. From the Walter and Dorothy Donnelley Collection, with their bookplate, noted collectors with diverse and far-reaching interests, especially literature and the humanities. Scarce thus. Book is fine. (6737) \$750.00



94. [Darrow, Clarence- Presentation Copy from Darrow to Judge Frank (Francis) Borrelli] Darrow, Clarence. **The Plea of Clarence Darrow August 1924 In Defense of Richard Loeb and Nathan Leopold on Trial for Murder.** Chicago: Ralph Fletcher Seymour, [1924]. First Edition, First Issue. 8vo, 8 x 5 9/16 inches. Original publisher's color (red and black) pictorial card wrappers with superb decorative cover, lettering in negative space (with red colored panel behind), lettering to spine in black, PRESENTATION COPY, inscribed "Frank J. Borrelli, with the respects of Clarence Darrow." Borrelli was the former judge of the Municipal court in Chicago, and as a prosecutor, handled many cases involving the espionage and selective service acts and statutes. This scarce book by the famed Ralph Fletcher Seymour Press recounts (shortly after its finish) the first so-called "Trial of the Century," his epic defense of Leopold and Loeb, best explained by Douglas Linder: "A tragedy of three young lost lives, a dead 14-year-old victim and the imprisonment of two teenage killers, unfolded in Chicago in 1924. The murder trial of Richard Loeb and Nathan Leopold that shocked the nation is best



remembered decades later for the 12-hour long plea of Clarence Darrow to save his young clients from the gallows. His summation... stands as one of the most eloquent attacks on the death penalty ever delivered in an American courtroom. Mixing poetry and prose, science and emotion, a world-weary cynicism and a dedication to his cause, hatred of bloodlust and love of man, Darrow takes his audience on an oratorical ride that would be unimaginable in a criminal trial today. Even without Darrow in his prime, the Leopold and Loeb trial has the elements to justify its billing as the first 'trial of the century'"(from Douglas Linder, "The Leopold and Loeb Trial: A Brief Account"). First edition, first issue: with "Price 35c" on front wrapper, and without frontispiece [as originally issued, but added in later printings]. Extremely scarce and desirable thus. Laid-in is a single cutout obituary from a contemporary newspaper of Francis Borrelli's death. An absolutely stunning, fine copy; extremely scarce thus. (6771) \$3,250.00



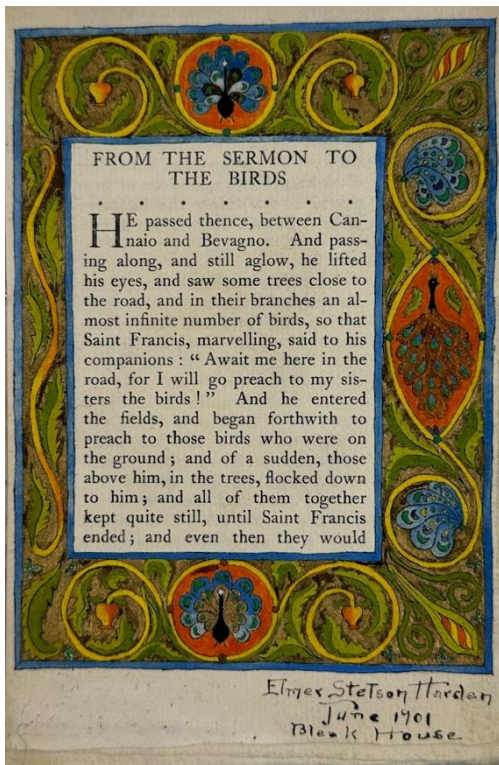
95. [Darrow, Clarence- Inscribed by Darrow, Likely His Copy] Hughes, Thomas. **Rugby Tennessee, Being Some Account of the Settlement Founded on the Cumberland Plateau.** New York: Macmillan & Co., 1881. First Edition. 8vo, 168pp. Original publisher's red-brown pebbled cloth with ruling designs stamped in black cover and spine, gilt lettering on spine. Inscribed by Darrow on half-title. One could imagine this to be Darrow's copy, purchased in preparation for the Scopes Trial at Dayton, Tennessee, as the book describes in detail the peculiar lawsuit complexities surrounding the formation of the town, Rugby. Throughout its early history, the little town was beset with lawsuits over land titles. Founded in 1880 by English author Thomas Hughes, Rugby was built as an experimental utopian colony. While Hughes's experiment largely failed, a small community lingered at Rugby throughout the 20th century. Very good, with the half-title (bearing Darrow's inscription) neatly separated. (6770) \$750.00

96. [Davey, Doris, after Helen Waite] Doris (Stannard, Margarethe). **My Dolly's Home.** London: Arts and General Publishers, Limited, [1921]. First Edition. Oblong quarto. Color pictorial paper covered boards, light brown cloth spine. 50 full-page illustrations by Margarethe Stannard, showing various internal and external scenes of the house with flaps to open doors, a gate, stove, armoire, etc, and with 8 original cutout figures contained in a pocket (as issued pastedown. Occasional wear, a few minor tears internally, rear hinge cracked, front pastedown mended, but a clean and nice copy of a wonderful action cutout book with movable parts. Scarce with cutout figures in pocket. (6716) \$375.00



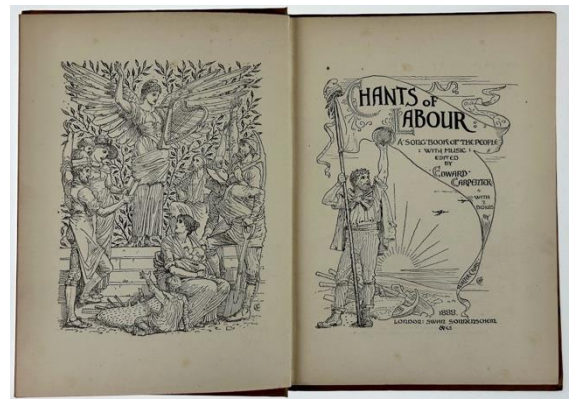
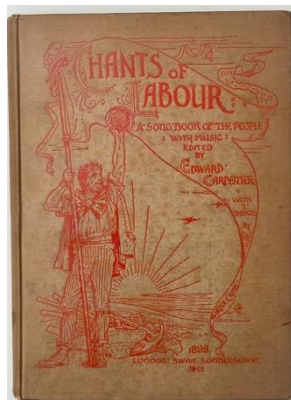
Extensive and Important F. Holland Day Collection

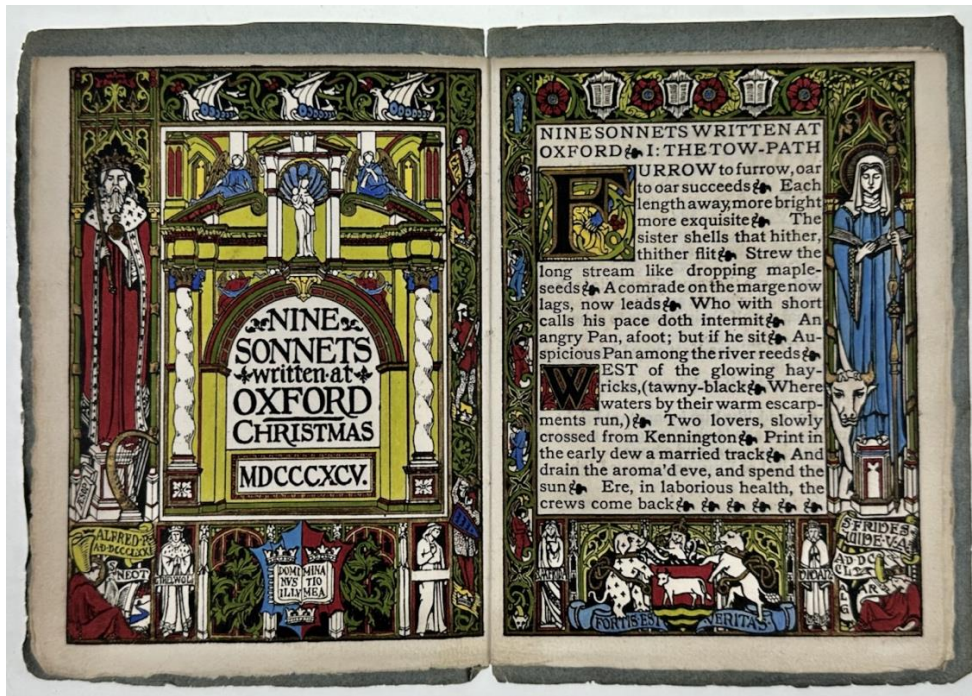
F. Holland Day (1864-1933), was an American photographer, publisher, and influential figure in the late 19th century art world. Day's work in photography was known for its highly stylized and often controversial themes, which included allegorical scenes, and portraits that pushed societal boundaries of the time. As well, Day was a prominent literary figure in the late nineteenth century, co-founding the successful publishing company Copeland and Day in 1893, an endeavor that played a crucial role in promoting American and British aestheticism. F. Holland Day's contributions, alongside figures such as Alfred Stieglitz, were instrumental in elevating photography within the artistic community and fostering a unique American artistic identity. His work and the work of Copeland and Day set the stage for future movements, inspiring generations of photographers and artists to see photography as an expressive and legitimate art form. Today, Day's contributions are recognized as foundational to the development of modern art photography, and his publishing efforts with Copeland and Day remain celebrated for their influence on the American aesthetic movement and the evolution of book design.



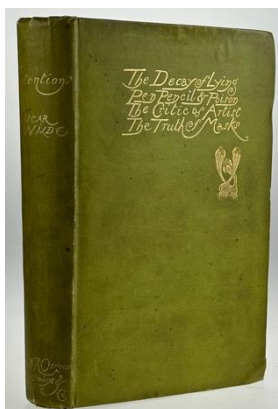
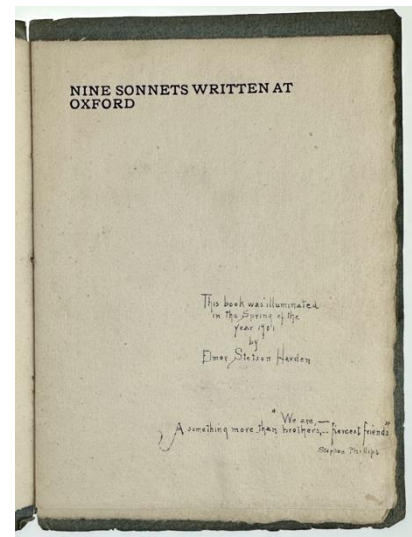
97. [Day, F. Holland- Copeland & Day- Great Rarity- Exquisitely Hand-Illuminated by Elmer Stetson Harden] **The Sermon to the Birds and the Wolf of Gubbio**. Boston: Privately Printed by Copeland & Day, 1898. First Edition. 6 3/4 x 4 1/2 inches. Publisher's original light bluish gray laid paper wrappers with Copeland & Day watermark (also appearing on laid paper contents), with printed title and publication credits: "Privately Printed/ at Christmas/ (line) /1898. A very scarce C & D title (no other copies located at time of writing), WITH A FABULOUS ILLUMINATED FIRST PAGE IN MANY COLORS, STRONG HIGHLIGHTS IN GOLD, BY ELMER STETSON HARDEN, AUTHOR. Inscribed by Harden at right base: "Elmer Stetson Harden/ June 1901/ Bleak House." The design is as compelling as it is aesthetically pleasing to the eye, including three wonderful peacocks with dark black bodies, colorful wings (including gold) and bright orange background-- one of the peacocks is large very exquisite. Small bookplate of "A. G. McAleer, His Book." Near fine with very minor folds, very slight browning to fragile wraps. (6745) \$1,250.00

98. [Day, F. Holland- His Copy, with Monogram- Inscription- Exceedingly Rare Walter Crane Illustrated] Carpenter, Edward [Walter Crane Illus.]. **Chants of Labour**. London: Swan Sonnenschein, 1888. First Edition. 8vo. 99pp. All edges red. Original publisher's light brown cloth with superb pictorial cover by Walter Crane stamped in red, along with title, author, etc. (taken from the title page), original tan end-sheets. F. Holland Day's Copy, with his monogram inscription written on front pastedown and the date Nov '13. Wonderful double-page title (including frontispiece), head- and tailpieces throughout, all by Walter Crane. This is an excessively scarce book, made more desirable by its ownership and the condition of the book which is fine; covers slightly age-toned, the interior nearly as new. A striking survival, indeed. (6740) \$2,250.00

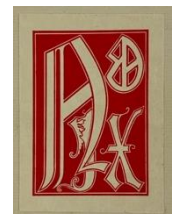




99. [Day, F. Holland- Copeland & Day Rarity- Superbly Hand-illuminated by Elmer Stetson Harden] Guiney, Louise Imogen. **Nine Sonnets at Oxford.** Boston: Copeland & Day, 1895. First Edition. 12mo, 6 3/4 x 5 inches. Original publishers printed gray wrappers. A wonderful hand-illuminated copy in various shades of blue, green and red, and a few gold highlights, by Elmer Stetson Harden, with his holograph notes written on title page: "This book was illuminated/ in the Spring of the/ year 1901/ by/ Elmer Stetson Harden/ 'We are -- / A something more than brother, - fiercest friends'/ Stephen Philips." The illumination include a full-page double spread title, boldly colored in many colors, 16 superb and vividly colored initials, one row of waving florets, and one band on the colophon. These nine sonnets written at Oxford by Louise Imogen Guiney and decorated by Bertram Grosvenor Goodhue are privately issued for them and their friends and for Herbert Copeland and F.H. Day and their friends at Christmas MDCCCXCV the printing having been done at the University Press in Cambridge Massachusetts. Stunning engraved double title page and multiple printed initials designed by Goodhue (under the illuminations). Small bookplate of A. G. McAleer. "One of Goodhue's most splendid and most architectural book designs" (Boston Bohemia, 1881-1900). A thoroughly fine copy. Rarely seen thus. Kraus, the bibliographer of Copeland and Day, states that the Bodleian Library paid an unusually high price at the William Morris sale for a copy of Louise Imogen Guiney's "Nine Sonnets at Oxford... in the belief that it was a Kelmscott booklet." (6743) \$1,250.00

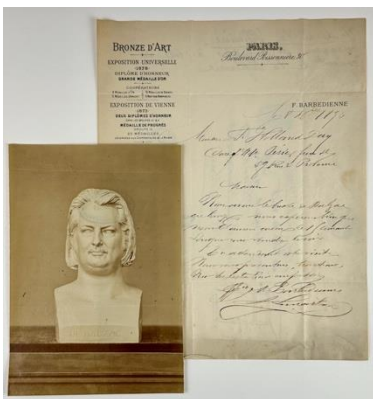


100. [Day, F. Holland- His Copy, with His Bookplate] Wilde, Oscar. **Intentions; the Decay of Lying, Pen, Pencil and Poison...** London: James R. Osgood, McIlvaine & Co., 1891. First Edition. Publisher's light green cloth with gilt vignette and lettering on cover and spine. F. Holland Day's copy, noted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



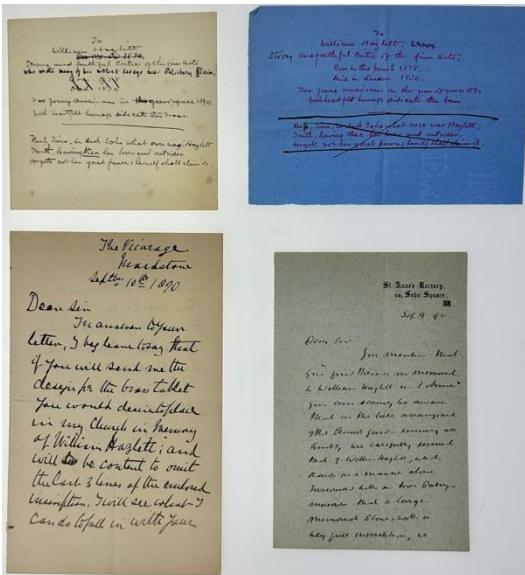


101. [Day, F. Holland- Original Watercolor by Day] Day, F. Holland. **An original watercolor by Day commemorating his Paris stay while working on his Balzac Passion.** Paris: ca 1889. 11 1/2 x 9 9/16 inches. Circa 1889, Day became intrigued with the French author Balzac, and during a trip to Paris painted three watercolors while he was researching Balzac and making connections with other artists and authors. As well, he photographed these houses, and some of those original prints still turn up on the market. This is a wonderful watercolor painting of a house which probably captured his eye based on its whimsical architecture, as well as the placard affixed to the front, which reads, “Defense D’Afficher,” a phrase coined in the 1700’s which basically means, “do not post any advertisements here.” A wonderful watercolor executed by F. Holland Day. An avid publisher, book collector, and photographer, Day was a dedicated aesthete and well-known figure in turn-of-the-century Boston. He was one of the earliest advocates of Pictorial photography in America and, like Alfred Stieglitz (with whom he corresponded until they had a serious disagreement around 1902), he tirelessly wrote articles, mounted exhibitions, and encouraged like-minded photographers who supported the medium’s artistic potential. Fine condition. Matted in a glass frame with a smaller window which hides the bottom inch or so unpainted area. A rare and historically significant watercolor painting by this polyglot of photography, book publishing and art. (6249) \$4,250.00



102. [Day, F. Holland- ALS From Renowned French Sculptor Barbedienne] Barbedienne, Ferdinand. **Autograph letter signed to F. Holland Day, on Barbedienne’s printed stationary, plus original albumen photographic print of Balzac Bust.** n.p., 1889, 1890. 10 1/2 x 8 1/2 inches. Autograph letter to F. Holland day on four pages, folded; the front of which contains the letter, with letter address on verso, dated Dec, ‘90... and some manuscript drawings on one of the inner page of designs for a table and what appears to be a bathroom cabinet; and 8 x 5 1/4 inches, an albumen photograph on thin paper of a sculpture of the bust of Balzac. Fourteen-line autograph letter signed, by Ferdinand Barbedienne (1810-1892), a French sculptor and metalworker who started his career as a dealer in wallpaper in Paris. In 1838 he went into partnership with Achille Collas (1795-1859), who had just invented a machine to create miniature bronze replicas of statues. The albumen print is of a bust of Balzac, who was a collecting interest of F. Holland Day. Letter is of interest and pursuant to

Day’s ardent fascination with Balzac. Dated 1890, two years before Barbedienne’s death, on his business stationary with sidebar printed “Bronze D’Art” information (his company). Paris, F. Barbedienne, addressed to Mssr. F. Holland Day, “... the bust of Balzac...” (seven lines), and signed in two lines at bottom, in his wonderful longhand script. Folding, slight toning, very good. Photo near fine. Scarce thus. (6748) \$1,250.00



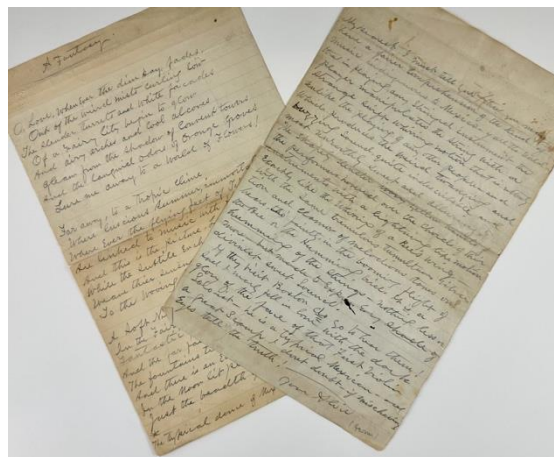
103. [Day, F. Holland- Two Small Manuscripts, and Two ALS to FHD Regarding William Hazlitt Brass Memorial]. Day, F. Holland. Offered here are two one-page Fred Holland Day manuscripts, and two letters to Day (both 1890, see descriptions following) concerning a plan, along with his close friend Louise Imogen Guiney, to put up a plaque in memory of William Hazlitt (at Hazlitt's church). FHD (1864-1933) was a prominent American photographer and publisher, circling in both literary and photography circles in the late Nineteenth Century, and co-founder of Copeland & Day, a Boston publisher who produced Beardseley's Salome and about 100 titles. 1) Two autograph letters signed: the first, dated Sept. 10, 1890, from Edwin F. Dyke, Maidstone, from the Vicarage, Sept two pages. "... if you will send me the design for the brass tablet you would desire to place in my church in memory of William Hazlett and will be content to omit the last 3 lines of the enclosed inscription, I will see what I can to fall in with your wishes... etc." The second letter is dated Sept. 9, 1890, two pages, from Nigel Wade at St. Anne's Rectory in Soho answering Day's request to erect a Hazlitt memorial... Wade replies (in part) "You mention that you found there is no memorial to William Hazlitt in

"Anne's".. you can scarcely be aware that in the will arrangement of the Church fund we carefully requested that a William Hazlitt large memorial stone... [be erected, etc]." He goes on to say he can't think it possible to establish a new memorial, and returns the manuscript Day sent him, etc. 2) Two corrected manuscript pages (in FHD's hand, of the inscription he and Guiney wanted to have on the plaque. The first, 4 x 5 inches in Day's hand: "To William Hazlitt [date of birth and death crossed out]. 2 [sic] young Americans in the year of grace 1890 with heartfelt homage dedicate this brass [underline] Keep time, in dark Soho what once was Hazlitt/ Truth, having there her lover and outrider/ Forgets not her great power, herself shall claim it." This was the infamous three lines which Dyke (see above) asks Day to delete. The second, 4 x 5 1/2 inches, on blue paper and red ink has changes to the plaque and a big X over the last three lines! A rather elongated story, but a significant one, with Day writing in earnest, but meeting some opposition, and a fascinating record herewith of the process in which Day was committed to completing the project. (6461) \$1,850.00

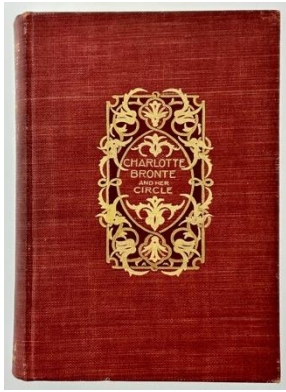
104. [Day, F. Holland- Alice Brown Manuscript Poem, Copeland & Day Author] Brown, Alice. Lengthy Manuscript Poem ("Fantasy") and Autograph Letter.

Four pages, ca. 1890, from two 12 1/2 x 8 inches sheets that have been split down the middle making four separate pages, each resulting page about 6 x 8 inches.

Holograph pencil manuscript composed of a poem on one side, and a fascinating letter to the recipient ("My Dearest") on the other side. 1) MANUSCRIPT POEM: 4pp, on one side only (two blank on verso, two with letter): The poem is entitled, "Fantasy," and consists of six stanzas and 48 lines (with two-line asterisk note at bottom." Poem begins, "O, Love, When Ever the dim bay fades/ Out of the weird mists curling low/ The slender turrets and white facades/ Of a Fairy City begin to glow/ And airy arches and cool alcove/ Gleam from the Shadow of Convent towers/ And the languid odors of Orange Groves. Lure me away to a World of Flowers!" 2) HOLOGRAPH LETTER:

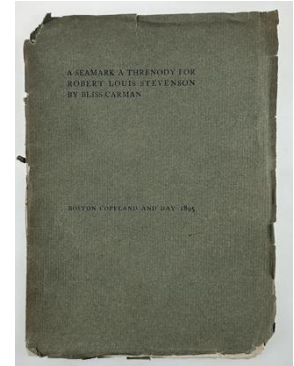


(addressed to "My Dearest,"), providing a fascinating analysis of Brown's experience with stringed instruments and music she has just hear. Interestingly, in both the poem and the letter, Brown uses the word, "weird," certainly an uncommon word for the period. Excerpt from the letter: "I must tell you- thus you may have a fairer comprehension of the kind of music indigenous to Mexico & all the world-- that in playing any stringed instrument the player manipulates the string with strange, swift whirring motion that is utterly unlike the playing of any other people and which produces the weird twanging and buzzing sound." Alice Brown (1857-1948), noted American author and poet, had a working relationship with Day, writing five books for Copeland & Day. Brown's poetry reflected her keen experience and appreciation of ordinary people, appealing to readers across multiple genres, including novels, short stories, and plays. She was a prolific and celebrated writer during her lifetime, and remains significant for her insightful portrayal of New England life and its exploration of social and cultural issues relevant to her time, such as women's roles and the changing dynamics of society. Slight soiling. The letter and poem come to us neatly severed in the middle, no doubt the result of the folds. Most scarce thus. (6793) \$1,500.00



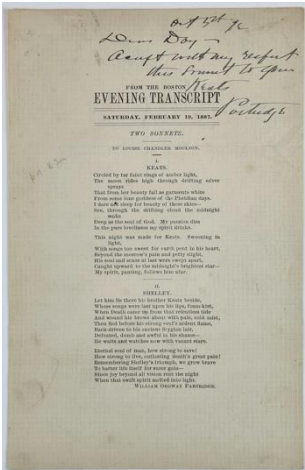
105. [Day, F. Holland- Inscribed to Day by Author] Shorter, Clement K **Charlotte Bronte and Her Circle**. New York: Odd, Mead and Company, 1896. First Edition. 8vo, Original publishers rust colored smooth buckram cloth with bold gilt cover design stamped in gold, gilt lettering cover and spine. Association Copy, inscribed by the author to F. Holland Day in bold ink on front free fly: "F. H. Day With kind remembrance of many confesses. James Mac Arthur, New York, Nov. 4, 1896. Engraved frontispiece portrait of Brunette, photographic plates, 512pp. Very good. (6738) \$575.00

106. [Day, F. Holland- Day- Copeland & Day- Extremely Scarce] Carmen, Bliss A **Seamark A Threnody for Robert Louis Stevenson**. Boston: Copeland & Day, 1895. First Edition. 6.5 x 5 inches. Original publisher's grayish olive laid paper wrappers. Partially unopened. Occasioned by the death of Stevenson, Copeland and Day to publish this book, which was the first book printed by the Everett Press for Copeland and Day (John Wilson and Son had printed all the books up to that time). Some fraying to fragile wrappers with small loss of paper, bookplate of Edwin Holden to verso of front wrapper. No copies located at time of writing. Fine internally, with a few signatures unopened. (6744) \$475.00



107. [Day, F. Holland- Group of Proof Sheets- Four Gatherings, 22 Proof Sheets] 8 x 6 inches. Offered here is a group of 22 proof sheets (18 printed) from the Club of Odd Volumes 1890 Constitution, for which Day became one of the charter members (in 1887), and was elected to the nine-member board of directors. This design was copied by the Rowfant Club for their own Constitution. A couple have been gathered into signatures. Near fine. (6749) \$275.00

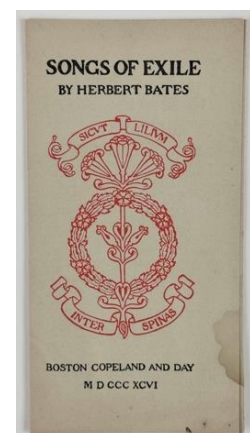
108. [Day- Lilla Cabot Perry Original Manuscript] Perry, Lilla Cabot. **Nine-Line Original Holograph Poem, Signed Lilla Cabot Perry**. Offered here is a nine-line original holograph poem by Lilla Cabot Perry entitled "Pansies." Perry (1848 – 1933) was an American artist who worked in the American Impressionist style, and a noted Copeland & Day author ("Impressions, 1898). Here, in part, "White pansies, pure as all men's thoughts of you. With faltering hands I place upon your grave And purple ones, deep as the love I gave To you, my flower, creature of fire and dew..." Fine, on quarto size sheet of watermarked bond paper. Fine. (6760) \$250.00

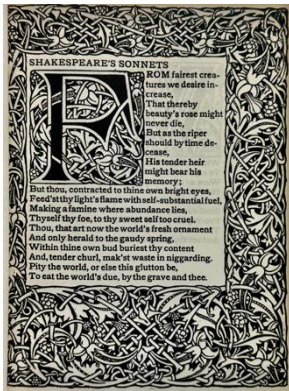


109. [Day- Scarce Inscribed Offprint by Partridge] Partridge, William Ordway. **Offprint (Two Sonnets) Presented to Day from Partridge**. Offered here is an offprint (8 x 5 inches, on laid paper of a poem by William Ordway Partridge, sculptor and sometimes poet, printed in the Boston Evening Transcript, Feb 19, 1887, inscribed to F. Holland Day, "Oct 3rd, Dear Day, Accept with my respect this sonnet to your Keats. Partridge." The poem, dedicated to Louise Chandler Moulton, has the first stanza subtitle, "Keats," and the second, "Shelley." Day was an avid Keats collector, amassing a large and important collection. Very nice association copy of a scarce offprint. (6761) \$275.00

110. [Day, F. Holland- Copeland & Day] Bates, Herbert. **Prospectus for Songs of Exile (Press Notices)**. Boston: Copeland & Day, 1896. First Edition. 16mo., 5 1/4 x 2 3/4 inches, 10pp. (cover and unnumbered first page), and eight following numbered pages. Printed buff paper, accordion-

folded, with large publisher's emblem on front cover in red. Press notices includes the "Oaten Stop Series," books with poetic verse, including: "Dumb in June," by Richard Burton; "A Doric Reed," by Zitella Cocke; "Undertones," by Madison Cawein; "Soul and Sense," by Hannah Parker Kimball; and "Songs of Exile," by Herbert Bates. Each book is discussed with various blurbs commending the author/title. Very slight water stain, near fine. This is scarce. (6747) \$150.00

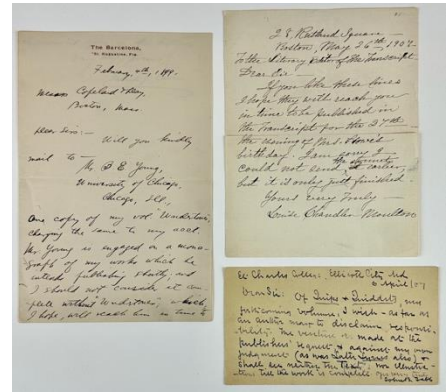




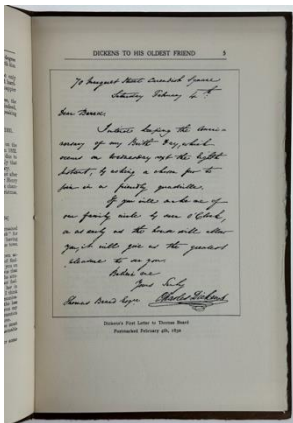
111. [Day, F. Holland- Copeland and Day Title, in Atelier Binding] Shakespeare's Sonnets. Boston: Copeland & Day, 1897. First Edition. 8vo. 165 pp. Bound by the Atelier Bindery in three-quarter crushed dark green morocco with green wove cloth boards, gilt ruled edge borders and double fillet gilt ruling to six panels on spine, marbled end-sheets. Stamped with binder's mark on verso of front free endsheet: "The Atelier Bindery, for Charles Scribner's Sons," ca. 1920's. Printed by the University Press on English handmade paper with Copeland and Day watermark, edges uncut. Superb woodcut publisher's device to title page, two borders, and 155 initial letters by Bertram Grosvenor Goodhue. Near fine. A scarce C & D title. (6739) \$425.00

112. [Day, F. Holland- Interest]-Tabb, John B; Cawein, Madison; Moulton, Louise Chandler.

Tabb, John B; Cawein, Madison; Moulton, Louise Chandler. **Three Autograph Letters of Copeland & Day Authors.** Two 12mo, one postcard. Offered here are three autograph letters by Copeland & Day authors: 1) Moulton, Louise Chandler, 12mo. Boston, 1907, etc. One page. "To the Literary Editor of the Transcript- Dear Sir- If you like these lines I hope they will reach you in time to be published in The Transcript for the 27th the evening of Mrs. Howe's birthday. I am sorry I could not send the sonnet earlier, but it is only just finished. Yours very Truly, Louise Chandler Moulton." The poem, was entitled "TO JULIA WARD HOWE On her Eighty-seventh Birthday, May 27, 1907." 2) Cawein, Madison, two pages, St. Augustine. "February, 1899, Messr. Copeland & Day... asking them to mail one copy "of my vol. "Undertones," charging same to my account, giving address, etc. 3) Tabb, John. To Editor of "The Transcript" asking them, regarding "Quips and Quiddits" (1907): "I wish- as far as an author may to disclaim responsibility. The venture it made at the publisher's request & against my own judgment (as was "Latin Lyrics also) & shall run neither the Text nor illustrations till the work is completed. Yrs. very truly, John B. Tabb." Quite an alarming note, to be sure. (6750) \$375.00

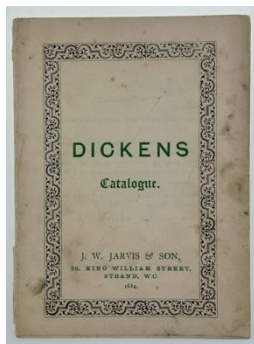
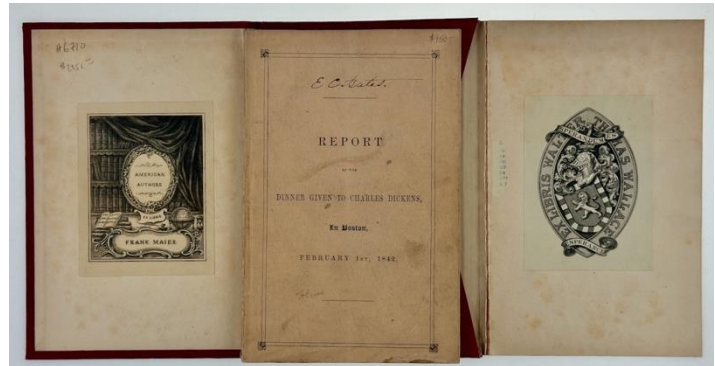


113. [Detmold, Edmund- Deluxe, Numbered and Signed] Detmold, Edmund J **The Fables of Aesop.** London: Hodder & Stoughton, 1909. First Edition Thus. Large folio size: 12 1/2 x 10 1/2 inches. 212 unpaginated pages. **Limited to 750 copies, numbered and signed by Detmold, of which this is No. 192.** Bound in the publisher's cream-colored pictorial linen, with magnificent gilt-stamped cover design comprised of the side view of an eagle with one wing raise, radiant beams emanating from its head, rear cover with small gilt beetle, spine with gilt lettering and circular gilt design near bottom. Illustrated endpapers with same beetle/scarab in gray. Top edges gilt, others untrimmed. Printed on thick laid paper, including decorative illustrated title by Detmold, and 25 truly wonderful color plates on thick glossy paper (two more than in the trade edition), all mounted on pages with inset borders, printed guard leaves. This is one of Detmold's greatest works, and certainly the most deluxe for this title, incorporation influences from Japanese art including the use of pastel colors and large color block spaces. A fine copy. Scarce thus. Fine. (6684) \$3,250.00



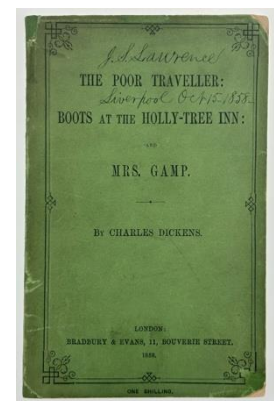
114. [Dickens, Charles- One of 50 Copies, Inscribed by Publisher to Leslie C. Staples] Dickens to His Oldest Friend Thomas Beard; Some Unpublished Letters to Thomas Beard in the Collection of Count de Suzannet with a Foreword by Sir Henry Fielding Dickens, K.C. Privately Printed by Walter Dexter for His Friends, 1931. First Edition. 10 X 6 1/2 inches. Brown stiff printed wrappers. LIMITED TO 50 COPIES, (#34), sympathetically inscribed to Leslie C. Staples to Walter Dexter, both lifelong Dickens luminaries, among other accomplishments, helped guide the Dickensian, founded in 1905 and thoroughly devoted to Charles Dickens scholarship. Editor & publisher: Beard, Thomas [1807 - 1891]. Dexter, Walter [1877 - 1944]. Thomas Beard was a journalist and Dickens' oldest friend. Dickens and Beard were reporters together at the Morning Chronicle and Beard was best man at Dickens wedding. Beard's younger brother Francis was Dickens' personal physician and was with him when he died. [The CD Page]. Fine. (6711) \$350.00

115. [Dickens, Charles- Rarity] Gill, Thomas and William English Report of the Dinner Given to Charles Dickens in Boston, February 1st, 1842; Reported by Thomas Gill and William English, Reporters of the Morning Post. Boston: William Crosby and Company, 1842. First Edition. 12mo. 6 3/4 x 4 3/8 inches. Original beige printed wrappers with border design front cover. **The first separate appearance of Dickens' speech recorded on pp. 10 - 15. Holmes' 'Song', p. 33.** The dinner was sponsored the "Young Men of Boston", a committee extending invitation to Dickens, before he left England. The dinner was held in Papanti's Hall and assisted by Oliver Wendell Holmes & Nathan Hale Jr. Present to name a few: Josiah Quincy Sr, the president of Harvard, Washington Allston, poet & artist; George Bancroft, the Historian, & Richard Henry Dana Jr. Letters were read from Prescott, Washington Irving, William Ellery Channing, Judge Story, and others, regretting their inability to be there. A luminous speech, Dickens introduced the subject of International Copyright, one of the first criticisms in a battle that was to wax on for decades. Boston publisher Mr Fields wrote shortly thereafter, "Was there ever such a night before in our staid city?" and he would later become a staunch friend to, and publisher of, the 'Inimitable'. [cf. Johnson. DICKENS, pp. 374-376]. Very scarce. Only 2 cc at auction in the past 25+ years, in the original wrappers... the last being 1998. Custom red cloth chemise, with leather title label to spine. Ownership inscription. Faint tide lines to text upper margin. A very good copy, with two bookplates ['Frank Maier' & 'Thomas Wallace']. (6710) \$2,250.00



116. [Dickens, Charles] Dickens Catalogue. London: J. W. Jarvis & Son, 1884. First Edition. 12mo. 6 x 4 1/4 inches. Beige printed wrappers in green and black, with border design. First Printing. (Gimbel H263). 40 pp, including wrappers. Very rare catalogue, in very good condition. The introductory remarks attest to its importance: "It is possible that a great many of the readers of this Catalogue may not realize the time taken and difficulty in getting together this collection of Dickens' Works and Dickensiana. In order that it might be as large and complete as possible, we have, in the hope of acquiring further additions, delayed publishing this Catalogue until now; and it is doubtless the first time so large and interesting a collection has been offered. / J. W. Jarvis & Son." (6708) \$550.00

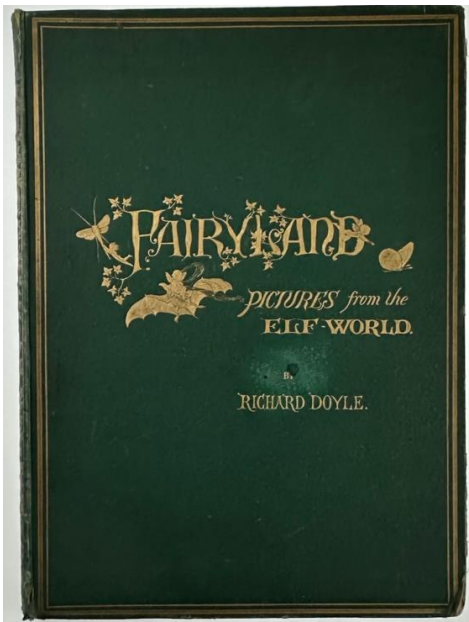
117. [Dickens, Charles] The Poor Traveller: Boots at the Holly-Tree Inn: and Mrs. Gamp. London: Bradbury & Evans, 1858. First Edition. 6 1/2 x 4 inches. Original printed green wrappers. 114pp, advertisement on penultimate page. The first "Reading" edition, and one of the 5 titles so issued by Bradbury & Evans. Holograph ownership inscriptions near top of front wrapper in the same year of publication: "J. S. Lawrence, Liverpool, Oct 15, 1858." Slight edgewear, fragile paper spine re-backed to match. A very good copy. (6709) \$550.00



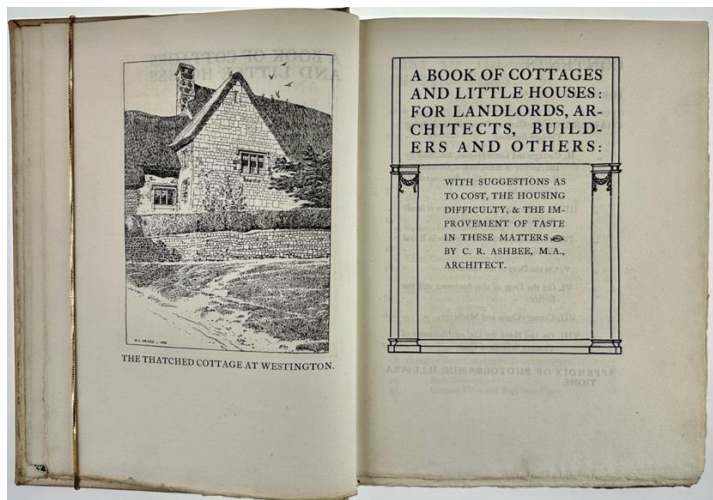
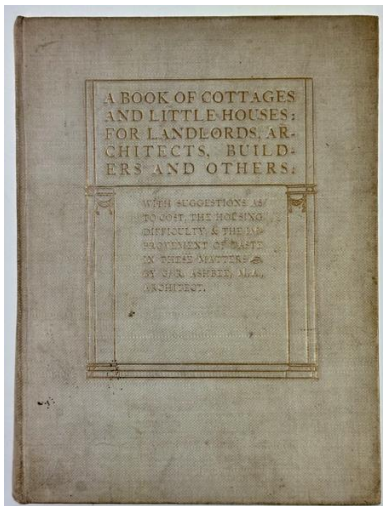
Original Albumen Print by Lewis Carroll of Rossetti Family, October 7, 1863



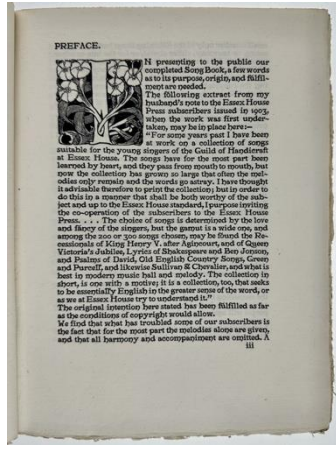
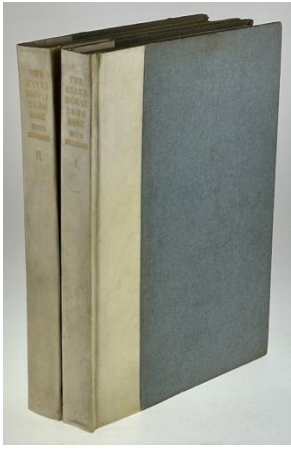
118. [Dodgson, Charles Lutwidge- EXCEEDINGLY RARE: ORIGINAL ALBUMEN PRINT] Dodgson, Charles [i.e. Lewis Carroll] ORIGINAL ALBUMEN OF THE ROSSETTI FAMILY TAKEN BY LEWIS CARROLL, OCTOBER, 7, 1863. 166-173 (h) x 222mm, i.e. very slightly trapezoidal. Original albumen photograph. This famous photograph is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



119. [Doyle, Richard] Allingham, William. **In Fairy-Land. A Series of Pictures from Elf-World, with a Poem by William Allingham**, London: Longmans, Green, Reader & Dyer, 1870. First Edition. Folio 15 x 10 3/4 inches. Publisher's original gilt decorated (and lettered) green cloth, all edges gilt. **16 superb color wood-engraved plates by Richard Doyle, most with multiple images.** Half-title, illustrated title. Fabulous illustrations of elves, fairies and other small fantastical beings.... Richard Doyle's masterpiece containing some of the most entrancing children's book illustrations ever made. A very scarce and important book in the first edition (1870), and notoriously difficult to find in good condition owing to its size and weight. A nice copy, with light wear and darkening to cloth, some light spotting, blank leaf before half-title with small section excised at head, small stain and faded patch to upper cover, spine a little rubbed with small tears at ends, some edge wear. (6721) \$2,250.00

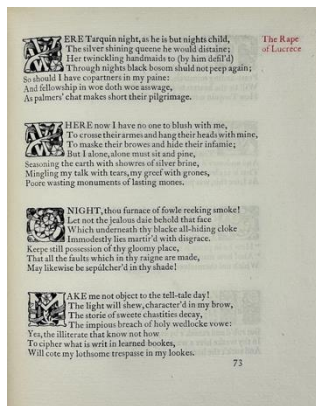
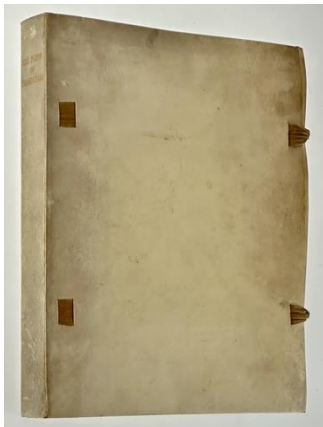


120. [Essex House Press Rarity- One of 50 Copies to Subscribers] Ashbee, C. R. **A Book of Cottages and Little Houses: For Landlords, Architects, Builders and Others, with Suggestions as to Cost, the Housing Difficulty, & the Improvement of Taste in These Matters** by C. R. Ashbee, M. A., Architect. London: Essex House Press, 1904. First Edition. Small 4to. Original publishers beige polished buckram with gilt lettering and framing front cover, gilt lettering on spine, top edges gilt. Very scarce Essex House Press title, limited to 250 copies of which only 200 for sale to the public, and only 50 copies to subscribers. This is copy #36, inscribed in red ink on the colophon (one of the 50 subscriber's copies?). Superb woodcut frontispiece, full-page and headpiece illustrations throughout by F. L. Griggs, initials throughout by Ashbee. As issued, with 29 half-tone illustrations bound at rear as appendix (one or two small marginal stains). A very good copy, spine a little toned with small stain, light marginal dust-soiling. No other copies found on the market in full cloth. (6727) \$1,850.00



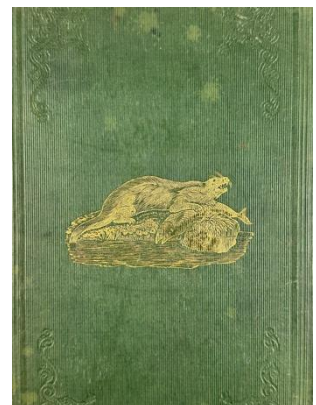
121. [Essex House Press Rarity] Ashbee, Janet E. (ed.). **The Essex House Song Book, being the Collection of Songs formed for the Singers of the Guild of Handicraft by C. R. and Janet E. Ashbee, and edited by her.** London: Essex House Press, 1905. First Edition Thus. Quarto. 10 parts in 2 volumes. Limited to only 200 copies, of which this is #46. Original velum-backed paper boards, gilt lettering to spines, edges untrimmed. A superb production by Essex house, printed in red and black, woodcut initials, music score designed by Paul Woodroffe. The work is edited by Mrs. C. R. Ashbee, the first two parts containing among others some 300 songs with music drawn by Paul Woodroffe. Loosely laid in is the scarce prospectus for the book, 4pp, with superb woodcut frontispiece, a full description of the planned book, and "A Note from Mr. C. R. Ashbee. A fine copy. Scarce thus. (6726) \$1,750.00

122. [Essex House Press] Ashbee, C. R. **The Last Records of a Cotswold Community.** Campden: Essex House Press, Guild of Handicraft, 1904. Beige cloth, gilt lettering on spine. Woodcut illustrations frontispiece, and another on the colophon of Dover's Hill and of Campden by Edmund H. New. The records of the "Weston Sub-Edge Field Account Book for the final 26 years of the famous Cotswold Games, hitherto unpublished and now edited with a study on the Old Time Sports of Campden and the village community of Weston, C. R. Ashbee." Foxing limited to prelims and side edges due to highly acidic paper. From an edition 150 copies on "ordinary paper." Scarce. (6724) \$425.00



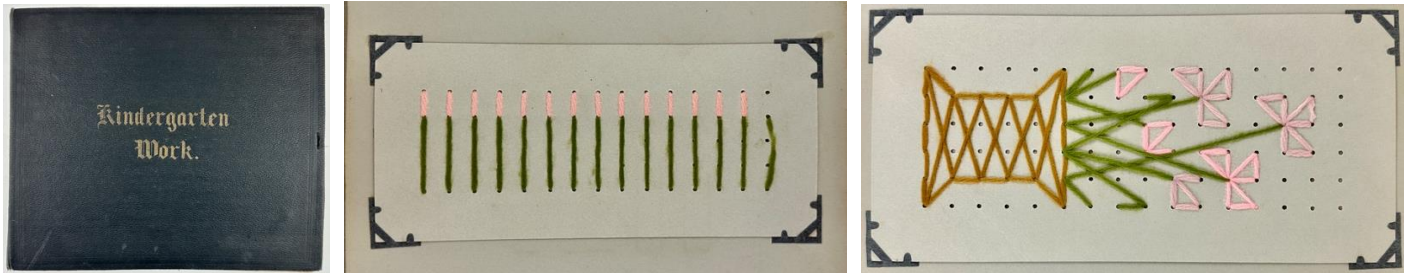
123. [Essex House Press] Ellis, F. S. (ed.). **The Poems of William Shakespeare, according to the text of the original copies, including the lyrics, songs, and snatches found in his dramas.** London: Essex House Press, 1899. First Edition. Original limp vellum with four intact light brown silk ties. Probably the most "Kelmescott-like" of all the Essex House Press books, #64 out of 450 copies, printed in red and black, with wood-engraved plate by Reginald Savage, and wood-engraved initials by C. R. Ashbee. Loosely inserted Essex House Press prospectus, 4pp, "The Essex House Press. May, 1899," two woodcuts, frontispiece and colophon. Minimal dusting to spine and edges, fine copy internally. (6725) \$1,500.00

124. [Fishing Classic] **Days and Nights of Salmon Fishing in the Tweed;** London: John Murray, 1843. First Edition. Quarto, 10 1/2 x 6 1/2 inches. Green fine ribbed cloth with central gilt illustration of an otter that just caught a salmon. Spine with gilt lettering, eagle and borders. Engraved title-page, printed title page; half-title present, and 13 superb full-page chromolithograph illustrations and nine tinted wood engravings. Filled with anecdotes and information relating to fishing including making flies. Small original book seller, later owner bookplate; last pages advertisement for other sporting books published by John Murray. Bumped corners, spine, some pale spots on covers. Upper edge of the back cover has lightened streak and what appears to be a flaw in the cloth wrapping that appears to be original. Some toning & foxing. 0 pages and some foxing present. Copies in the original cloth are scarce. Central portion front cover shown to right. (6751) \$750.00

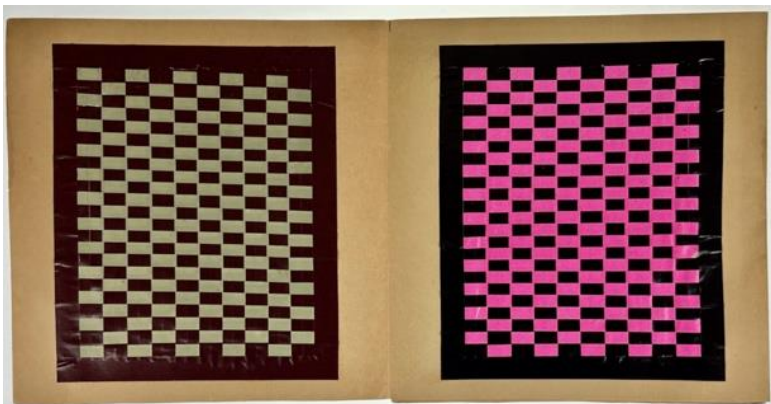


Friedrich Froebel, and the “Froebel Gifts,” Founder of the Kindergarten Movement

Friedrich Froebel (1782–1852) was a German educator and considered the “founder” of the kindergarten movement, whose work laid the foundation for modern early childhood education. Deeply influenced by ideas of natural development, play, and self-expression, Froebel believed that young children learn best through hands-on experiences and creative exploration. His innovative approach, which he termed “kindergarten” (literally “children’s garden”), was a space where children could grow naturally, akin to plants in a garden, with the guidance of nurturing teachers. Froebel’s impact is profound; he emphasized the role of play as a central component of learning. He further introduced concepts such as group activities, songs, games, and educational materials, which have become mainstays in early childhood education. One of his most notable contributions was the development of “Froebel Gifts”—a series of educational toys designed to encourage creativity, observation, and spatial understanding. These gifts included items like balls, cubes, cylinders, and sticks, which were intended to help children explore shapes, forms, and relationships in a tactile way. Froebel Gifts not only influenced educational practices but also left a lasting mark on fields such as architecture and design. Figures like Frank Lloyd Wright credited Froebel’s Gifts with shaping their perception of form and structure. Today, Froebel’s ideas remain influential in child-centered approaches and experiential learning, underlining the importance of play as a powerful vehicle for early education, and original, contemporary examples assembled into books or folders provide a wonderful and are firsthand look, as per below.

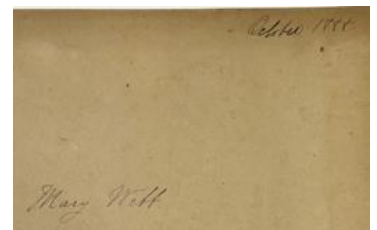


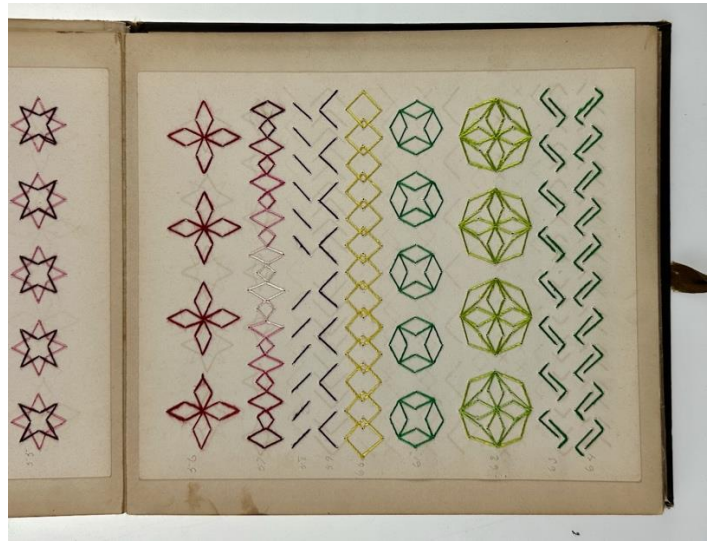
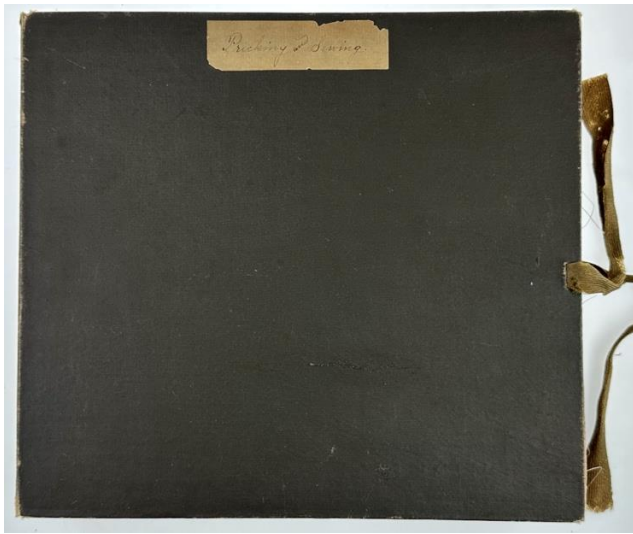
125. [Froebel, Friedrich] **Kindergarten Work Sample Album**. np, ca. 1900. Superb Froebel sample album measuring 11 x 9 1/2 inches. Publisher’s black cloth album titled in gilt on front cover: “Kindergarten Work.” Accordion-bound heavy card leaves with cloth strips joining each leaf. Over Fifty Pages of Embroidery, Paper-Cutting, and Paper-Weaving of Froebel Gift samples: twenty pages of paper-cutting samples, eleven pages of paper-weaving, and twenty pages of embroidery samples (done with yarn on perforated cards). Fore-edge tie ribbon mostly detached. Adhesive marks on one page indicating that a paper weaving sample has fallen out. A clean, attractive example of a unique Froebel Gift album. Very good. The album includes Froebel Gifts twelve (sewing/embroidery), thirteen (paper-cutting), and fourteen (paper-weaving) represent an increase in difficulty as well as an increase in the aesthetic value of the finished products. Froebel valued beauty and artistry in learning, and the later Gifts encourage students to pay greater attention to color, design, and craft. These more advanced gifts, as well as gift eighteen (paper-folding) have been particularly influential to artists, architects bookbinders such as Frank Lloyd Wright, Kandinsky, Barbara Hodgson and Claudia Cohen. (6689) \$2,250.00



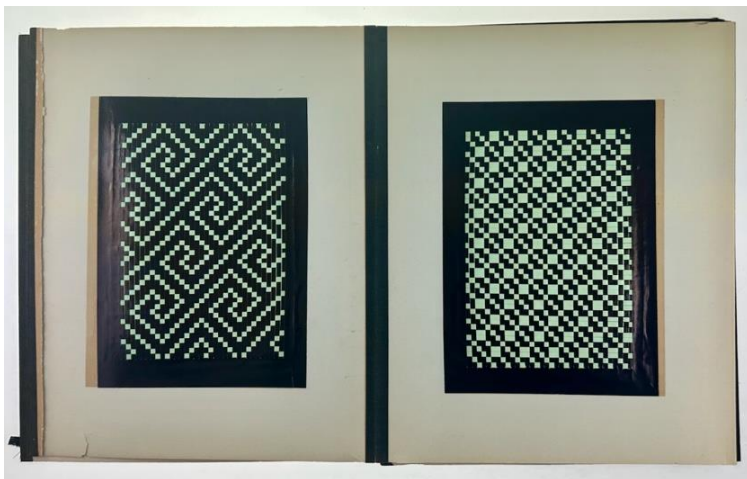
and well-executed Froebel gift (Fourteen). Excellent techniques, including straight-line weaving, zigzags and perpendicular designs. Scarce and fragile Froebel survival, in original wrappers. (6690) \$1,250.00

126. [Froebel, Friedrich] Webb, Mary. (Froebel, Friedrich). **Paper-Weaving**. np, 1888. 8 x 8 inches, Accordion bound in buff paper wrappers with holography writing on cover by the owner: “Mary Webb, October 1888. A superb Froebel Gift Album with eight full-page paper-weaving samples, each in two colors of paper: green, brown, pink, blue, black, white, etc. Very slight dampstaining to edges of wrappers, internally clean and very attractive. This is a wonderfully skillful





127. [Froebel, Friedrich] Quinby, Mabel A. **Mabel Quinby's Froebel Gifts, Eleven and Twelve (Pricking and Sewing)**. 1892. 9 x 10 inches. Brown cloth album with manuscript paper label and brown cloth ties, bearing the name and date in holograph to front pastedown: "Mabel A. Quimby, April, 1892," and "Pricking and Sewing," on a paper insert on front cover. Stiff card leaves, original brown silk ties. A most scarce and desirable Froebel relic featuring fifteen stunning embroidered leaves, eight with geometric designs (over seventy specimens total) and seven with wonderful pictorial designs (flowers, animals, etc.). One leaf with additional hand coloring. Plus, seven leaves with pricked designs. With five small examples of paper weaving mounted on versos of first two leaves. Accordion bound with cloth strips joining each leaf. Some wear to cloth strips (as usual in albums of this type) and some toning to leaves. Some offsetting from thread. With three examples of paper folding laid in. A very good example of a unique Froebel Gift sample album that includes gift eleven (pricking/perforation), which is rarely found in these albums. This unique Froebel Gift sample album demonstrates a high skill level and advanced aesthetic expertise. Mabel Alice Quimby (b. 1870) was a kindergarten educator and the daughter of Rev. Dr. Silas E. Quimby, a Methodist preacher who helped reestablish the New Hampshire Conference Seminary (now the Tilton School) after a period of financial hardship in the 1870s. The Froebel Gifts executed here feature eleven scarce (pricking/perforation) and twelve (sewing/embroidery). Pricking involved using a needle or awl to pierce holes into paper, often on graph paper for geometric designs or on plain paper for more complex designs (like flowers, animals, and text). Embroidery was then done on the pricked sheets. The twelfth through fourteenth Gifts (sewing, paper-cutting, and paper-weaving) represent an increase in difficulty, as well as an increase in the aesthetic value of the finished products. Froebel valued beauty and artistry in learning, and the later Gifts encourage students to pay greater attention to color, design, and craft. A rare and certainly fascinating record of early Froebel technique and artistry. (6691) \$3,250.00



128. [Froebel, Friedrich] Webb, Mary. **Eleven Attractive Paper-Weaving Samples**. np: nd, ca. 1900. 8 1/2 x 10 1/2 inches. Black cloth boards, lacking front cover. Buff paper leaves accordion bound with black cloth strips at edges. This is a paper weaving (gift fourteen) sample album which dates ca. 1900 and features eleven paper-weaving samples in black and mint green (otherwise the album is blank). Some toning and offsetting, mostly from one sample onto a facing blank. A very good example of a Froebel Gift album, well-executed and unique for Froebel gift fourteen. The techniques shown here include weaving in straight rows and columns, checkerboard patterns, zigzags, and perpendicular designs, as well as lettering and the silhouette of a dog in one design. There is no indication of the student who created this album. Very good, light wear to a few attachment hinges (6692) \$950.00

Extremely Creative and Colorful Designs by Gekka, Japanese Pioneer in Textile Dyeing Technique



129. [Gekka, Minagawa-**Truly Stunning Dyeing Technique by Japan’s Leading Textile Artist**] Gekka, Minagawa. **1924 Japanese Textile Designs- Shiki yuga Gekka zuan (“Gekka’s designs of the four seasons”)**. Kyoto: Matsuyoshi Yasaburo, 1924. First Edition. Large quarto, 12 1/2 x 9 1/4 inches. Bound in traditional East Asian binding style (fukurotiji), textured maroon cloth over boards with original silk ties (two per cover) imbedded in the binding at spine. A truly fabulous production by Gekka, pioneer of Japanese dyeing techniques and considered one of Japan’s most important textile artist. **This copy has all but one of the 48 plates (lacking no. 22, a black and white collotype)**. All seven color printed stencil woodblocks are present, the collotype printed in pin, the two collotypes printed in blue, and the three plates (chromos). These designs represent the first artistic statement by Minagawa Gekka (1892-1987), and blend traditional oriental motifs with more modern (at the time) western interpretations from art deco influence. Found here are flora and fauna, landscapes, dizzying patterns, hunting scenes, and kaleidoscopic geometrical motifs. Original mounted paper “daisen” title slip present. A groundbreaking book, exceedingly scarce. (6697) \$2,500.00



130. [Gillray, James—**Etching. 1795 First Printing, Caricature on Banks**] [Banks, Joseph] Gillray, James. **The Great South Sea Caterpillar, Transform’d into a Bath Butterfly**. London: H. Humphrey No. 37 New Bond Street., July 4th 1795. First Printing. Paper size: 10 1/4 x 15 inches, image size 9 3/8 x 12 1/7. Superb full-size etching satirical cartoon by James Gillray entitled THE GREAT SOUTH SEA CATERPILLAR, TRANSFORM’D INTO A BATH BUTTERFLY. This noted etching by Gillray, dubbed the “father of the political cartoon, was a satirical cartoon spoofing the social elevation of Joseph Banks, who accompanied Cook on his voyages. Banks’ head is replaced onto a butterfly arising out of the mud near the seashore, gazing upwards towards the Crown, depicted as the center of the sun. The “Order of Bath” is pinned to his coat, the medieval ceremony for appointing a knight, which involved bathing (as a symbol of purification) as one of its elements-- Gillray here compares Joseph Banks’ rapid ascension into the social ranks to an insect which first “crawl’d into notice from among the Weeds & Mud on the Banks of the South Sea; & being afterwards placed in a Warm Situation by the Royal Society...” as per the description below the image. This copy uncolored, but an early impression of the first printing, with no printing on the verso. Margin from the right side

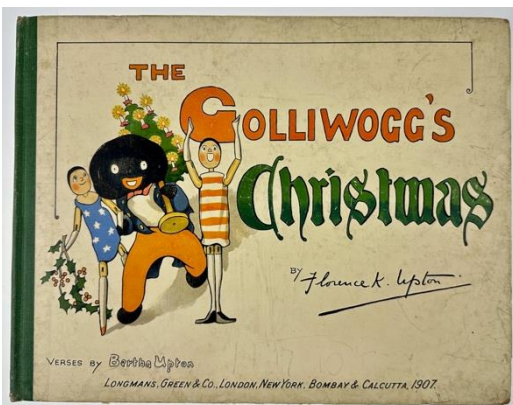
added to the left side, losing the impression mark from the left side. 9 5/8 x 14” Manuscript contemporary inscription at very lower right: “Caricature on Ban[ks], with “ks” beyond the cut line. Very good overall. Rex Nan Kivell Collection NK1603; Libraries Australia ID 6589578. Exhibited: “Inked: Australian Cartoons”, National Library of Australia, March - August 2019; exhibited: ‘Cook & Omai: The Cult of the South Seas’, NLA 2001; hand colored copy U7220 exhibited: Australian National Gallery opening exhibition, 1982; British Museum Catalogue, 8718. (5082) \$2,750.00

FLORENCE K. UPTON & THE GOLLIWOGGS

Florence Kate Upton (1873–1922) was an English-American illustrator and author, best known for creating the Golliwogg character, which she first introduced in her 1895 children’s book “The Adventures of Two Dutch Dolls and a Golliwogg.” The Golliwogg quickly became a phenomenon, and the series inevitably featured 13 books that Florence illustrated, and which her mother, Bertha Upton, authored. However, despite its original intent as a playful character, the Golliwogg evolved over time into a controversial figure. Some readers saw Golliwogg as perpetuating racial stereotypes, with exaggerated, minstrel-inspired features that echoed prejudiced portrayals common in that era. Later on, the figure also became co-opted in ways that Upton had not intended, with “golliwog” becoming a derogatory term and the image used in commercial products that promoted racially insensitive caricatures. While Upton’s art had a significant influence on children’s illustration, the legacy of the Golliwogg remains complex; however, her work serves as a point of discussion in examining how literature and imagery from the past can both entertain and impact cultural perceptions over time. Offered below is a rare collection, predominantly first editions, in exemplary condition.



131. [Upton, Florence K.] **The Adventures of Borbee and the Wisp.** London: Longmans, Green and Company, 1908. First Edition, First Printing. Squarish quarto. 10.0 x 9 7/8 inches. 68 pp. Original color pictorial glossy paper covered boards, with original maroon cloth spine, decorated endpapers. With 32 superb full-page color illustrations, illustrated color title, and line drawings throughout all by Florence K. Upton, the illustrator of the Golliwogg Series. This scarce and desirable Upton item, not considered to be a Golliwogg book, is a wonderful fantasy of an “unsophisticated little boy” who embarks on a journey to rescue a Princess, with the help (and direction) of a fairy. It is one of the scarcest of all the books illustrated by Florence Upton, and seldom found in presentable condition. This copy with slight rubbing to cover, corners rubbed, hinges intact, slight toning to title, near fine and internally clean and bright. (6752) \$1,500.00



132. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg’s Christmas.** London, New York, Bombay and Calcutta: Longmans, Green & Co., 1907. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. **A near fine copy of one of the scarcest Golliwogg books,** rarely seen in this condition with only minor rubbing to corners and edges, some faint marking to covers. Both hinges completely intact. Some light pencil notation giving dates to advertisement of preceding Golliwogg books (inaccurately), owner’s signature (Nancy Goulburn) on top

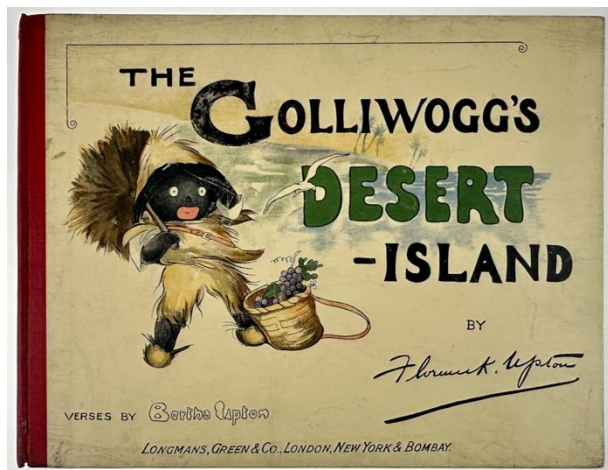
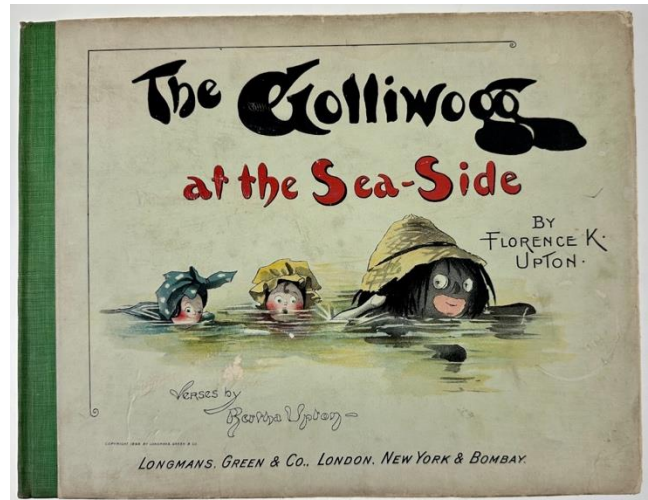
of title page. The story follows the adventures of Golliwogg and the Dutch Dolls as they prepare to celebrate Christmas - wondering if Santa Claus and his sleigh are real, shopping for trinkets to put in the stockings, wrapping presents, chopping down a tree, making pudding, etc, and has been one of the most beloved of all the books in the series. (6772) \$1,750.00

133. [Golliwoggs- another copy] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg's Christmas.** London, New York, Bombay and Calcutta: Longmans, Green & Co., 1907. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. A very good copy of one of the scarcest Golliwogg books, scuffing and soiling to front cover, spine ends with slight wear, corners and edges scuffed, but near fine internally, with hinges fully intact. The story follows the adventures of Golliwogg and the Dutch Dolls as they prepare to celebrate Christmas - wondering if Santa Claus and his sleigh are real, shopping for trinkets to put in the stockings, wrapping presents, chopping down a tree, making pudding, etc, and has been one of the most beloved of all the books in the series. (6773) \$1,250.00

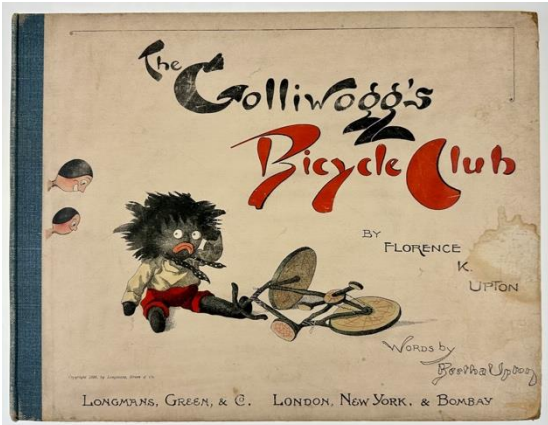


134. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg in War!** London, New York & Bombay: Longmans, Green & Co., 1903. New Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. A fine copy of a scarce Golliwogg title, where the Golliwogg attends basic training, campfires and action, all under the protection of the little dolls. This edition equally as scarce as the 1899, and virtually unchanged. Seldom seen in this condition. (6774) \$950.00

135. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg at the Sea-Side.** London, New York & Bombay: Longmans, Green & Co., 1898. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. Fishing, boating, boat-wrecks, all in a summer's fun for the Golliwogg. Fine condition with only a few minor blemishes to cover, internally very fine. Scarce thus. (6775) \$850.00

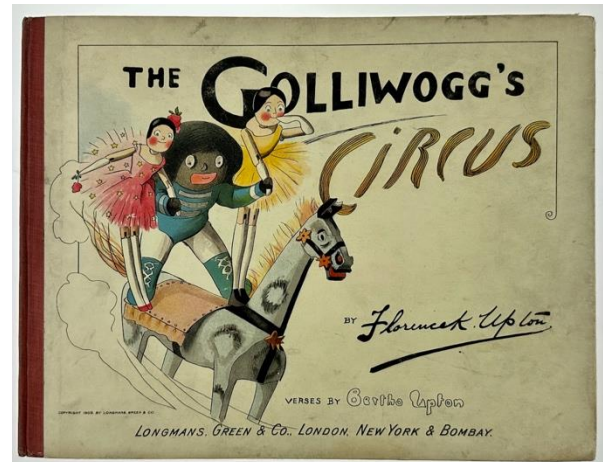


136. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg's Desert-Island.** London, New York & Bombay: Longmans, Green & Co., 1906. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. Fine condition with minor and tiny holes to margin of spine (barely noticeable). The Golliwogg sets out a boat with friends and is marooned on a desert island, with sundry perils and pitfalls and making do in survival mode. Scarce thus. (6776) \$950.00

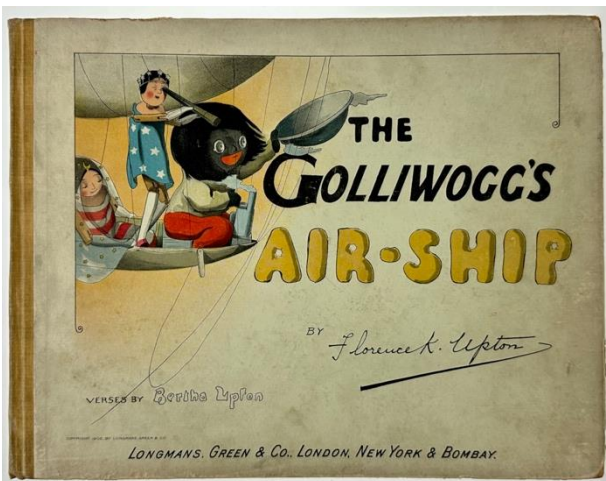


137. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg's Bicycle Club.** London, New York & Bombay: Longmans, Green & Co., 1896. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. The second Golliwogg title, issued in 1896, where the Golliwogg's bicycle club encounters all sorts of obstacles, perils and close-calls in far-away lands. A near fine copy with slight wear to spine and small water stain, very fine internally with hinges intact and virtually no sign of wear. Scarce thus. (6777) \$750.00

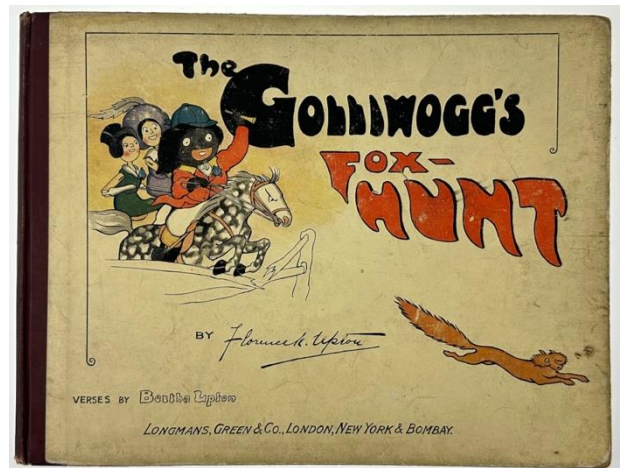
138. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg's Circus.** London, New York & Bombay: Longmans, Green & Co., 1903. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. A near fine copy of a popular Golliwogg adventure, where the doll finds a poster of the circus, joins up, and participates in nearly every act. (6778) \$650.00



139. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg's Air-Ship.** London, New York & Bombay: Longmans, Green & Co., 1902. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. Near fine copy of a creative Golliwogg book wherein the makeshift air balloon meets with near disaster, landing on a chimney... ending up wrecked and floating around in the water with friends and toys. Scarce thus. (6779) \$750.00



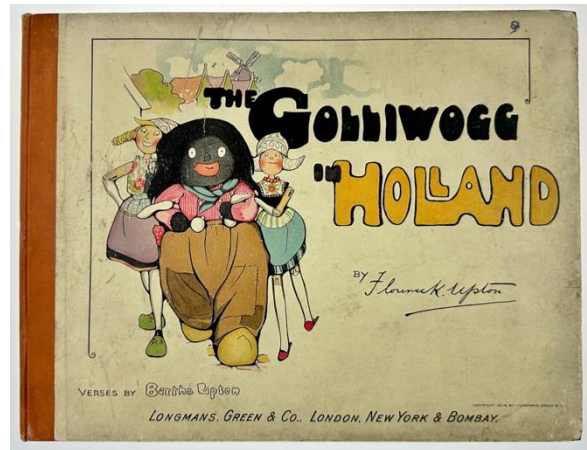
140. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg's Fox Hunt.** London, New York & Bombay: Longmans, Green & Co., 1905. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. A very good, tight copy with some soiling to outer cover, corners bumped, free end-sheets evenly discolored. Hinges fully intact. The Golliwogg and friends go on a fox-hunt and meet with much trouble, as usual. (6780) \$650.00





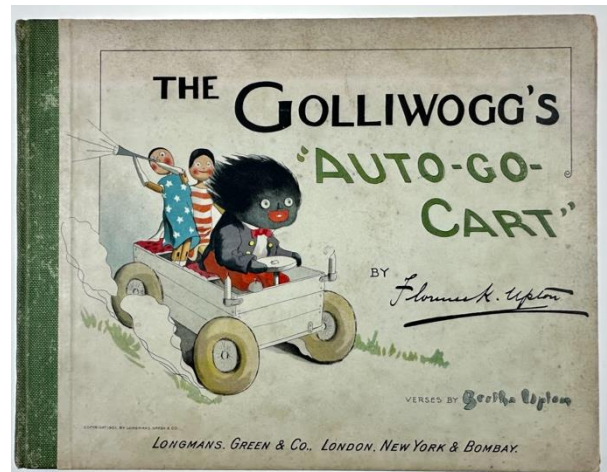
141. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Adventures of Two Dutch Dolls and a "Golliwogg."** London & New York: Longmans, Green & Co. , [1895]. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. The first Golliwogg title, and the only one not to bear the Bombay imprint. A near fine copy. Scarce. (6781) \$650.00

142. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg in Holland.** London, New York & Bombay: Longmans, Green & Co., 1904. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. Very good with slight corner wear and scuffing to boards, internally fine. (6782) \$550.00



143. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg's Polar Adventures.** London, New York & Bombay: Longmans, Green & Co., 1903. New Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. New Edition (stated on cover), but issued only three years later and identical to original issue, and just as scarce. A fine copy. (6783) \$475.00

144. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **The Golliwogg's "Auto-Go-Cart."** London, New York & Bombay: Longmans, Green & Co, 1901. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. Near fine with slight loss of color to aging in spine. (6784) \$550.00



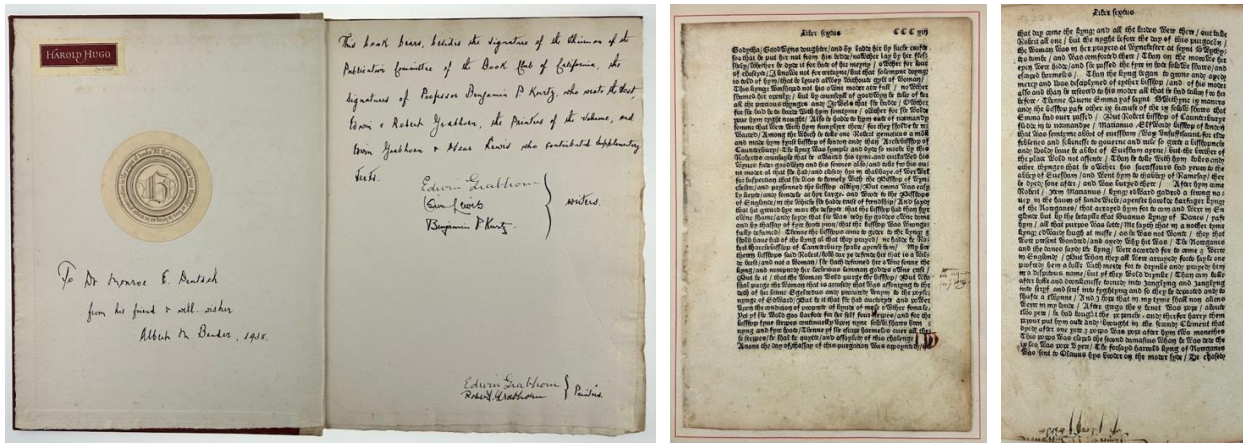


145. [Golliwoggs] Upton, Florence K. (illustrator); Bertha Upton (verses). **Golliwogg Mini-Collection of Six Books:** “The Golliwogg’s Circus”(1903); “The Golliwogg’s Bicycle Club”(1896); “The Golliwogg’s Polar Adventures”(1903); “The Golliwogg’s Air-Ship”(1902); “Golliwogg’s African Jungle”(1909); and “The Golliwogg’s Desert-Island”(1906). London: Longmans, Green & Co., 1896-1909. First Edition. Oblong quarto, 11 x 8 1/2 inches. Original cloth-backed color pictorial glossy paper covered boards, illustrated endpapers. Illustrated with full color illustrations every other page, facing text pages with line drawings. Offered here is a small grouping of six Golliwogg books in various conditions, all firsts (except one revised edition. “The Golliwogg’s Circus”(1903), near fine with discoloration to free fly leaves, bumped corners; “The Golliwogg’s Bicycle Club”(1896), very good with corners bumped, some wear to end-sheets; “The Golliwogg’s Polar Adventures”(1903), recased in flexible boards; “Golliwogg’s African Jungle”(1909), good, with cover wear, front hinge weakened and discolored; “The Golliwogg’s Air-Ship”(1902), good, with cover wear, hinges weakened; “The Golliwogg’s Desert-Island”(1906), fair, with substantial cover wear, discoloration, stains, but fairly nice internally. A mixed set, but priced accordingly. (6785) \$850.00

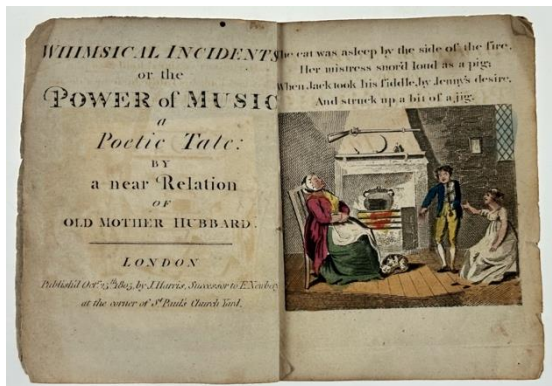
146. [Kate, Greenaway] **Original Greenaway watercolor: “Little Red Riding Hood and the Wolf.”** Offered here is a fine watercolor (8 x 9 inches) on thick paper by Kate Greenaway (signed lower right, “K.G.”), one of the most celebrated and accomplished late 19th Century children’s illustrators. The image, not yet fully researched in terms of publication, may have been a study for the toybook she illustrated for Marcus Ward in 1868, though the illustrations in that work were not of the same style as this painting. It may also have been an earlier postcard for Marcus Ward, which she made many. The watercolor depicts Little Red Riding Hood in a long red cloak, standing next to a large wolf nearly her size, but appearing quite docile. Faint and thin surface scratch across young girl’s dress, near fine. Provenance: From the Christopher Foyle Collection. Foyle, an avid collector of rare books and art, was also an entrepreneur, philanthropist and modernizer of Foyle’s famous bookshop in London’s Charing Cross Road. Provenance: From the Christopher Foyle Collection. Foyle, an avid collector of rare books and art. (6722) \$2,850.00



ASSOCIATION COPY: With an Original Leaf from the Polycronicon, William Caxton, 1482

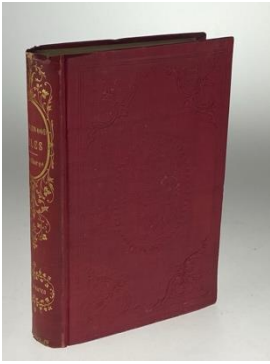


147. [Grabhorn Rarity- ASSOCIATION COPY, Multiple Inscriptions] Lewis, Oscar; Edwin Grabhorn; Robert Grabhorn, Benjamin Kurtz “An Original Leaf from the Polycronicon Printed by William Caxton at Westminster in the Year 1482. San Francisco: Grabhorn Press, 1938. First Edition. Quarto. Original publisher’s cloth-backed, pictorial paper covered boards (light maroon) with Caxton monogram printed in black, printed spine label. LIMITED EDITION, one of 297 copies, with an original, rubricated folio leaf (254 x 179 mm), from William Caxton’s 1482 FIRST EDITION of the Polycronicon. The leaf from the Polycronicon is hinged near front of book text, as called for, in its printed frame. There is a contemporary manuscript side-notation, and a symbol or number in reddish color, as well as two-line notation on the verso page, all contemporary. LIMITED EDITION, one of 297 copies, with an original, rubricated folio leaf (254 x 179 mm); from William Caxton’s 1482 FIRST EDITION of the Polycronicon. A FABULOUS ASSOCIATION with multiple inscriptions by the principals involved in this Grabhorn special edition: [on front free fly]: “This book bears, besides the signature of the Chairman of the Publication’s Committee of the Book Club of California, the signatures of Professor Benjamin P. Kurtz, who wrote the text, Edwin and Robert Grabhorn, the Printers of the Volume, and Edwin Grabhorn & Oscar Lewis who contributed supplementary texts./ Signed, in turn: Edwin Grabhorn/Oscar Lewis/Benjamin P. Kurtz [with bracket] writers;” and at very bottom: “Edwin Grabhorn/Robert Grabhorn [bracket] Printers.” On front paste down, the book is inscribed by Albert M. Bender (1866-1941), an influential book collector and patron of the arts in San Francisco who supported artists such as Ansel Adams and Diego Rivera, to Dr. Monroe E. Deutsch one of the first Jewish classicists to acquire tenure in an American university. With Bender’s circular bookplate, and at top, the bookplate of Harold Hugo, American printer and noted collector (the bookplate is signed by Leo Wyatt, noted bookplate designer). Book is in fine condition. A wonderful and certainly noteworthy Association Copy with many luminaries surrounding the publication and collection of this desirable Grabhorn title, in fine condition. (6805) \$3,850.00



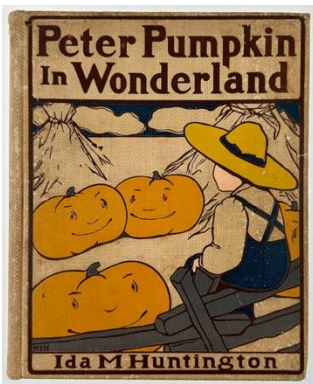
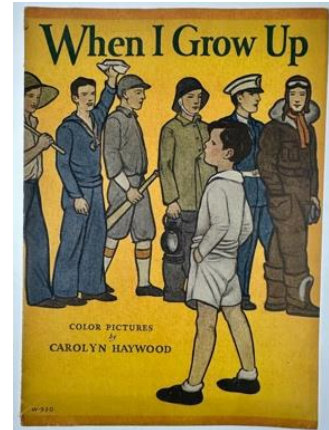
148. [Harris, J.- Publisher- Scarce Early Juvenile Color Printing] Whimsical Incidents, or the Power of Music, a Poetic Tale by a near Relation of Old Mother Hubbard. London: J. Harris, 1805. First Edition. 16mo. In publisher’s original printed paper wrappers. A most scarce and desirable early Harris printing, a rare survival in near unsophisticated, very good condition. 15 superb nearly whole-page copper-engraved and hand-colored pages, printed on one side only, comprising an engraved title page (on verso of first leaf), and 15 hand-colored illustrated leaves with verse above each picture. Stitched, as issued, within original printed wrappers. There is some loss and tearing to spine, but intact in places, which is quite amazing; occasional marking to text, creasing to margins and corners, with the odd tear. Old manuscript

price inked to upper wrapper. Most desirable first edition of a cunning series of illustrations featuring farcical verse narrative, including a jig played by young Jack’s fiddle, which is followed by an unfortunate series of events including an elderly gentleman having his wig stolen by a parrot. With references to the popular Old Mother Hubbard series in its title, this work is testament to publisher John Harris’ intention to provide for the amusement, without overt educational improvement, of Georgian children. OCLC records copies at seven locations (BL, Bryn Mawr, Indiana, Morgan, Oxford, Princeton, and Rochester); COPAC adds no further. We can find no other copies online. (6741) \$2,850.00



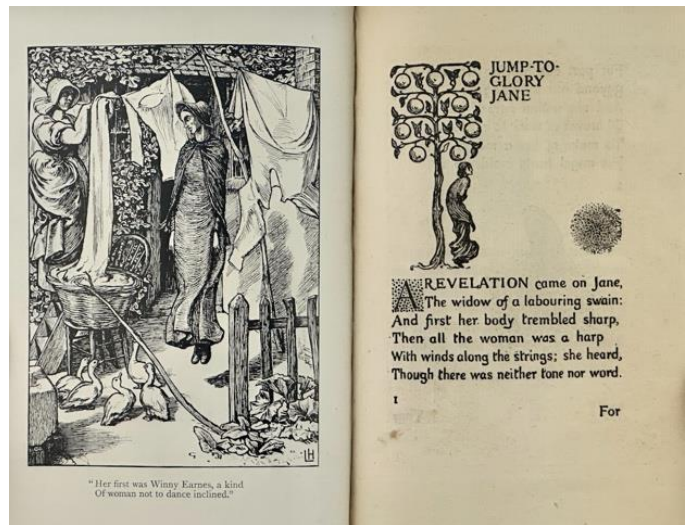
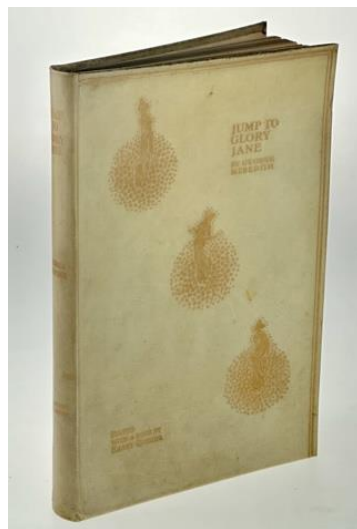
149. [Hawthorne, Nathaniel- Unusually Fine First Issue] **Tanglewood Tales, For Girls and Boys; Being a Second Wonder-Book.** Boston: Ticknor, Reed, and Fields, 1853. First Edition. Original red embossed cloth, gilt design and lettering on spine. First Printing with only "Boston Stereotype Foundry" imprint on copyright page (versus "George C. Rand). A stunning copy, in fine condition with only very minor nick to top and bottom of spine, very slight bumping to corners; the cloth is bright and almost untarnished in any way with crisp embossed designs, hinges fully intact, the gilt on spine s unrubbed. Internally, clean and bright with no foxing. 8-pp ads in front. A rare example indeed. Housed in chemise, with nice crimson quarter crushed morocco slipcase. (6105) \$3,750.00

150. [Haywood, Carolyn] **When I Grow Up.** Racine: Whitman Publishing Company, 1931. First Edition. Folio size (14 x 10 inches). cover design extending to both covers depicting a young boy viewing a host of workers all in their respective working garb. With ten full-page color illustrations by Carolyn Haywood, (1898 – 1990), American writer and illustrator from Philadelphia, who created 47 children's books, most notably the series under the "Eddie" and "Betsy" titles. Near fine. (6824) \$175.00

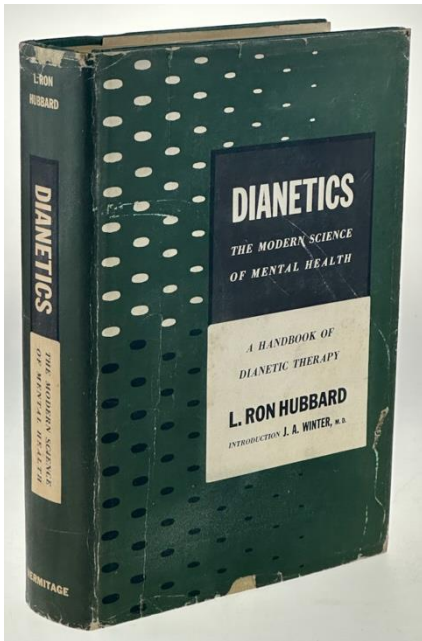


151. [Hunt, Mary Isabel- Illustrator] Huntington, Ida M. **Peter Pumpkin in Wonderland.** Chicago: Rand McNally and Company, 1908. First Edition. 4to, 9 x 7 1/3 inches. Publisher's superb multi-colored pictorial stamped cream cloth with cunning illustration of Peter in pumpkin patch. Illustrated with 13 wonderful full-page color plates by Mary Isabel Hunt, and line drawings throughout. Cover with very slight wear and marking on back cover, near fine. (6833) \$250.00

152. [Housman, Laurence- Rare Vellum Binding, 100 Copies, Signed by the Publishers, Sonnenschein] Meredith, George. **Jump to Glory Jane.** London: Swan, Sonnenschein & Co., 1892. First edition. Original publisher's full stiff vellum covers with superb gilt stamped pictorial covers by Laurence Housman. **One of Only 100 Copies, Signed as limitation by the publisher [William] Swan Sonnenschein in fountain pen** on verso of front free endpaper: "No. 67. Swan Sonnenschein, W7." TEG, others uncut. Eight superb full-page plates on coated paper, 44 designs in total by Laurence Housman. A FINE copy of an immensely gorgeous book, distinctively Nineties in nature, and a landmark in printing and publishing. Only a very few copies have survived in the original stiff vellum binding. (3391) \$2,250.00

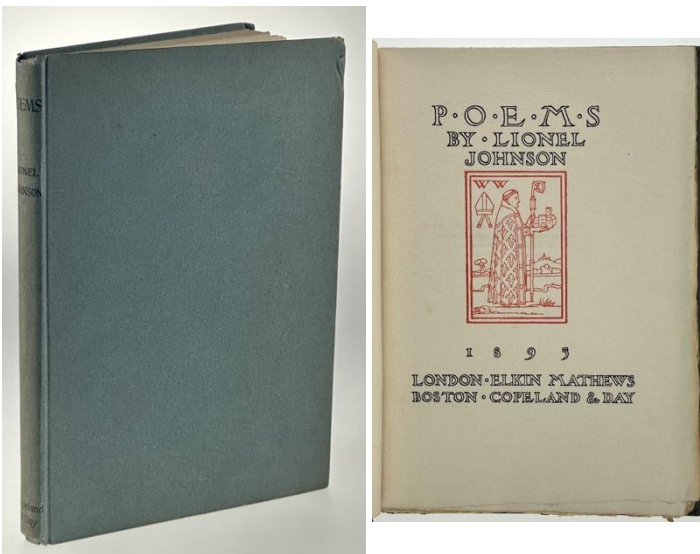


First Edition of the Book that Launched Scientology



153. [Hubbard, L. Ron- The book that launched scientology] Hubbard, L. Ron. **Dianetics, The Modern Science of Mental Health.** New York: Hermitage House, 1950. First Edition. Thick 8vo, 8 1/2 x 6 inches. In scarce original publisher's pictorial dark green dust wrapper (with paper tape on inside). L. Ron Hubbard's "Dianetics," published inconsequently in 1950, rapidly becoming the founding text for Scientology, a set of beliefs and practices invented by Hubbard, who went on to guide the movement's momentum. Variously defined as a cult, a business, a religion, or a scam, Dianetics is a set of ideas and practices regarding the human mind. Lengthy presentation inscription verso of front free fly in pen by a former owner. Copies are difficult to find in nice condition, especially with the scarce dust wrap; our copy is very good, with the wrapper quite presentable and intact from the outside, with paper tape strengthened on the inside, some, chips to front cover and margins of spine. Scarce thus. (6834) \$2,500.00

154. [Image, Selwyn- Original Watercolor] “End of the Glade, Epping Forest” watercolor by Selwyn Image. [1900]. 24 x 16 inches (frame window), size of mounted watercolor, 3 1/2 x 2 1/2 inches. Offered here is a wonderful watercolor painting by Selwyn Image (1849 - 1930), British artist, designer, writer and poet associated with the Arts and Crafts Movement, in an Impressionist style, featuring delicate, wispy trees, a path and two young children crouched down appearing to be hiding. The painting is from one of his “End of the Glade, Epping Forest” Series, ca. 1900, around the time he became an active member of the Art Workers’ Guild in London and became a Master of the Guild, in 1900. Signed in the lower right corner, S. I. In a contemporary frame with double mat. (6700) \$850.00



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



156. [Jugendstil Highpoint- Vogeler] Hofmannsthal, Hugo von. **Der Kaiser und die Hexe Mit Zeichnungen von Heinrich Vogeler-Worpswede.** Berlin: Verlage der Insel bei Schuster & Löffler, 1900. First edition. Original publisher's full stiff vellum binding with gilt lettering on spine, stunning full color endpapers designed by Vogeler in green and red and highlighted in gold. Richly illustrated by Heinrich Vogeler with the celebrated double-spread illustrated title page and frontispiece in Jugendstil/Art Nouveau featuring vivid colors including green, red blue, brown, and highlighted in gold. Illustrated half title and initials. Printed in only 200 numbered copies, of which this is Nr. 145. Printed on handmade, thick paper with watermark of the Insel Verlag. Printed in red and black throughout with elaborate, artistic layout on Alfred Walter Heymel's commission by Otto von Holten. In publisher's vellum, with the inner edges stamped in repeating gilt design. A remarkable copy, one of the nicest we have seen of this incomparable classic, with the stiff vellum boards nearly perfect, with no warping whatsoever. Small wear to edge of front panel, a few brown stains to endpapers. Copious notes in pencil about the edition and old auction records on the verso of the front endpaper. Old presentation inscription on first, blank leave. Inside clean and bright, and overall in fine condition. One of the most beautiful early publications of Insel, with illustrations by Heinrich Vogeler. Vogeler's title page for "Der Kaiser," Hofmannsthal's lyrical one act play, is considered the peak of German Art Nouveau and also one of his masterpieces. In a superb green fine wove cloth clamshell case with quarter contrasting dark green crushed leather spine, gilt ruling and stippling and lettering on spine, by Sean E. Richards. (4885) \$6,500.00



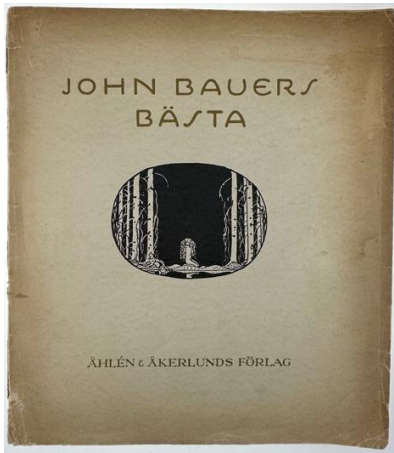
157. [Junge, Carl Stephen- Designer & Illustrator] Junge, Carl Stephen. **Large Original Ink Wash Drawing for Junge's Firm Emblem.** 12 1/2 x 9 1/2 (image size: 9 x 6 1/2) inches. A fine drawing by Carl S. Junge used as an emblem for Junge's firm, composed of an ink wash leaving lettering and a wonderful stylized peacock design in positive space. The art is notated in pencil by Junge with directions to the printer, including measurements, and: "Please handle carefully and keep tack near outer edge--" Carl Stephen Junge (born 1880) was an accomplished painter, illustrator, engraver and designer who lived in Chicago and made beautiful art deco book illustrations, posters and designs in the 1930s. Junge is noted for his William Morris design that featured Morris at his desk, with lavish Morrisian style border work reminiscent of the Kelmscott press, which originally appeared as an illustration in "The Inland Printer" magazine at the turn of the century. (6787) \$1,500.00



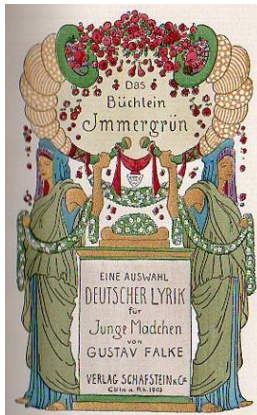
158. [Jugendstil- Olbrich, Joseph Maria- Seminal Architecture and Design Austrian Art Nouveau Plates] Olbrich, Joseph Maria . Architektur von Olbrich. Berlin: Ernst Wasmuth, ca. 1901. First Edition. Offered here are **52 folio printed leaves from the original portfolio, loose as issued, of the eventual 150 plates consisting of architectural floor plans, sketches, some full page and in color, including the color study for a house in Darmstadt and the color study for Hans Christiansen's house also in Darmstadt, as well as tinted photogravures.** Each page measures 19 x 12 3/4 inches, numbered in the type, and with the Wasmuth imprint. Joseph Maria Olbrich (1867-1908) was a leading architect in Austrian Art Nouveau and one of the founders of the Viennese Secession, and he designed the Vienna Secession Building in 1897. He later became the sole architect (with one exception) of an artists' colony in Darmstadt, at the invitation of the Grand Duke Ernst Ludwig of Hesse-Darmstadt. At the colony, he designed houses for notables such as Hans Christiansen and Georg Keller. Olbrich also designed interiors, craft objects, furnishings, glass, and chinaware, and established his own architectural practice in 1907. The series published over a period of more than ten years, of which 52 plates are available here, as well as the printed title page. The series represents almost all the important works by the artist from his time in Darmstadt, who died young. The partly multicolored panels based on original drawings or in intaglio printing based on photographs show completed buildings (including the exhibition center and the main station of the city of Darmstadt, designs for workers' houses, the Villa Künzle in Berlin-Steglitz, the Tietz department store in Düsseldorf, etc.), but also Architectural plans, interior furnishings and arts and crafts objects, each typographically inscribed in the artist's own Art Nouveau font. A wonderfully preserved lot, near fine with occasionally soiling and edge crimping (very minimal). A hallmark of architectural design. Extremely scarce thus. (6226) \$2,750.00



159. [Jugendstil- Insel Verlag: Helene Harrach] Schroder, Rudolf Alexander **Schokolade am Dreikönigstag**. Leipzig: Insel, 1911. First Edition. Oblong quarto. Superb pictorial paper covered boards. Drawings by Helene Countess Harrach through to verses by Rudolf Alexander Schröder. With eleven full-page color illustration in an unpretentious and graphic style. First edition. Printed on high quality Japan paper. Remarkably well-preserved. Near fine. An adorable children's book about a children's birthday party, a rarity. (3619) \$850.00



160. **[Jugendstil Interest- Bauer, John] Bauer, John. Basta.** [Stockholm]: Ahlen & Akerlunds Forlag, Albert Bonnier, 1932. First Edition. Folio, 13 x 11 inches. 91pp. Original publishers card wrappers with cover illustration by Bauer, gold lettering. Very scarce title by John Bauer, noted Swedish artist and illustrator John Bauer (1882-1918), known for his Jugendstil subjects and illusory interpretive book illustrations investigating early folklore and fairy tale. A jam-packed work, including full-page color plates throughout, black and white full-page drawings and vignettes throughout. A very well-preserved, near fine copy with usual and expected wear to fragile covers. Rarely seen in this condition. (6831) \$950.00



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

162. **[Kadinsky, Wassily] Kadinsky, Wassily. Tendances Nouvelles No. 29, 1907.** Paris: Organe Officiel Illustré de L'Union Internationale des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1907. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 29. pp. [523]-[554] This number includes 5 original woodcuts by Kandinsky. Roethel Reference: Der Rhein (The Rhine) 1903 printed in front cover and page 527. (R#12) Shiffe (Ships) 1903 (R#11) Zweikampf (Duel) 1903 (R#22) Springbrunnen (fountain) 1907 (R#72) Die Jagd (The Hunt) 1903 (R#23) printed in back cover. Les Tendances Nouvelles, the Parisian art revue, was founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. Les Tendances Nouvelles is an important publication intended to provide the audience with the beauty and



philosophic co-operative nature of Art and Expression. Full of artistic contributions from many artists and authors on the vanguard of that time, the revue represents the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. A splendid copy, slight browntoning, near fine. One of the more sought-after numbers of the revue, with five superb Kadinsky woodcut illustrations. (4389) \$2,500.00

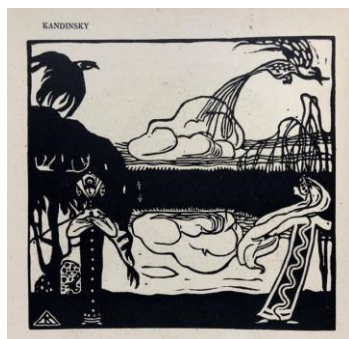
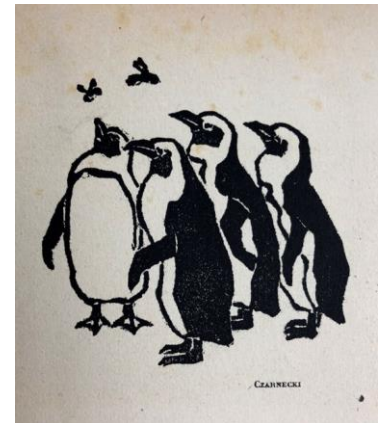
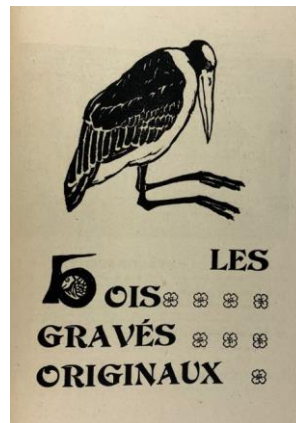




163. [Kadinsky, Wassily] Kadinsky, Wassily. **Tendances Nouvelles No. 40, 1908.** Paris: Organe Officiel Illustre de L'Union International des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1908. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 40. pp. [847]-[882]. This number includes 3 original woodcuts by Kandinsky. Roethel Reference: kirche (Church) 1907 (R#55) Sitzende Mädchen (Sitting Girl) 1907 (R#67) Reiterin und kind (Horsewoman and child) 1907 (R#74) Les Tendances Nouvelles, the Parisian art revue, was founded with the aim of enabling artists to freely

shared their work to the public from different circles and countries. Les Tendances Nouvelles is an important publication intended to provide the audience with the beauty and philosophic co-operative nature of the Art and Expression. Full of artistic contributions from many artists and authors on the vanguard of that time, the revue represents the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. Some foxing to covers, internally, with some browntoning. Very good. (4388) \$950.00

164. [Kadinsky, Wassily] Kadinsky, Wassily. **Tendances Nouvelles No. 48, 1909.** Paris: Organe Officiel Illustre de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1909. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 48. pp. [1111]-[1142]. This number includes 1 original woodcut by Kandinsky. Roethel Reference: Schalmel (shawm) 1907 (R#54). Les Tendances Nouvelles, the Parisian art revue, was founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. Les Tendances Nouvelles is an important publication intended to provide the audience with the beauty and philosophic co-operative nature of the Art and Expression. Full of artistic contributions from many artists and authors on the vanguard of that time, the revue represents the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. Rich of artistic contributions from many artists and authors on the vanguard of that time, the revue represent the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. Foxing to covers and a few leaves, otherwise near fine internally. (4390) \$850.00

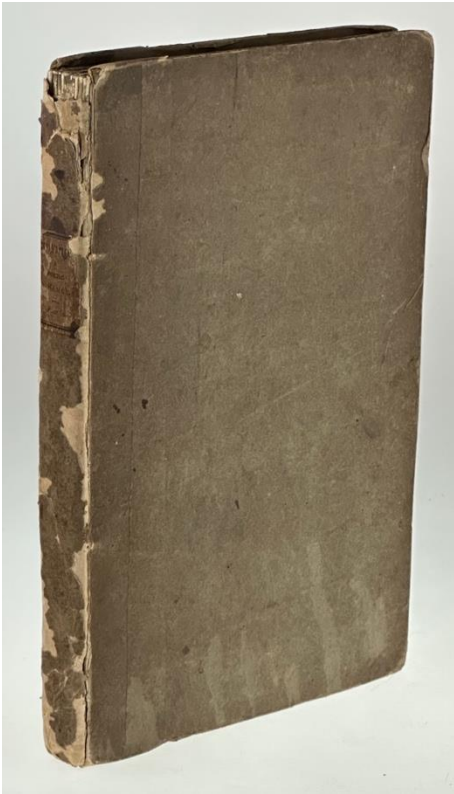


165. [Kadinsky, Wassily] Kadinsky, Wassily **Tendances Nouvelles No. 49, 1909.** Paris: Organe Officiel Illustre de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1909. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 49. pp. [1143]-[1174]. This number includes 1 original woodcut by Kandinsky. Roethel Reference: Vogel (Bird) 1907 (R#65) Les Tendances Nouvelles, the Parisian art revue, was founded with the aim of enabling artists to freely shared their work to

the public from different circles and countries. Les Tendances Nouvelles is an important publication intended to provide the audience with the beauty and philosophic co-operative nature of the Art and Expression. It was founded on May 1904 and ended on August 1914. Covers slightly torn at spine, else near fine internally. (4391) \$850.00



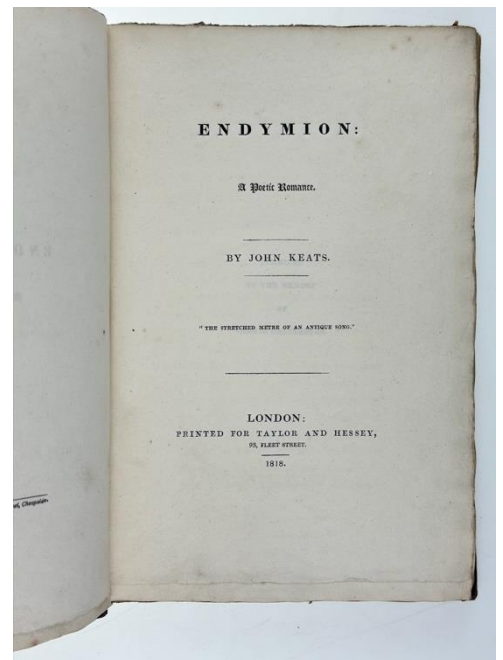
Endymion, First Edition, 1818, in Original, Unsophisticated Paper Boards



166. Keats, John. [Keats, John- Original Boards, A COMPLETELY UNSOPHISTICATED COPY] **Endymion: A Poetic Romance**. London: T. Miller for Taylor and Hessey, 1818. First Edition. 8vo, 9 x 6 inches (222 x 143 mm). A completely unsophisticated copy in its original drab paper boards, printed paper spine label, uncut; modern cloth folders and matching cloth slipcase. The book block pages are remaining tight and in perfect alignment as per publishing criteria. As well, the inner hinges are intact and tight, holding the covers in place (even though the spine is loosened in places from the outer joints, and some paper is lost). *Endymion*, with its epic opening line, “a thing of beauty is a joy forever,” was dedicated to the late poet Thomas Chatterton (appearing on the leaf following the title-page), and received scathing criticism after its release. Keats himself noted its somewhat rambling and unappealing style, but did not regret writing it, as he likened the process to leaping into the ocean to become more acquainted with his surroundings. In a poem to J. A. Hessey, he expressed that “I was never afraid of failure; for I would sooner fail than not be among the greatest.” However, he did express regret in its publishing, saying “it is not without a feeling of regret that I make [Endymion] public.” Half-title, with imprint on verso, dedication to Thomas Chatterton on separate leaf, 3-page preface, single-line errata page and five-line errata on a small slip, two leaves of printer’s advertisements at end, dated May 1818. FIRST EDITION, exhibiting both forms of the errata. Wise (1923) asserted that copies with the single-line errata constituted a first issue, but copies in boards with both forms are noted, and as Hayward points out, from reference to the poet’s correspondence, both

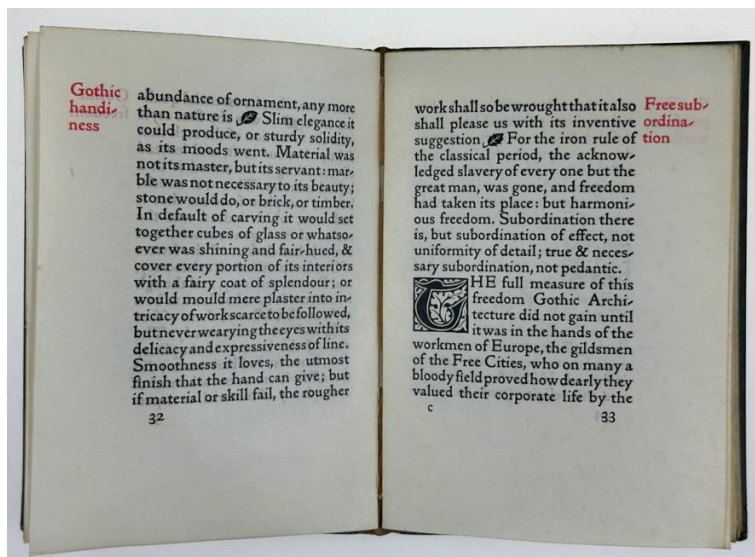
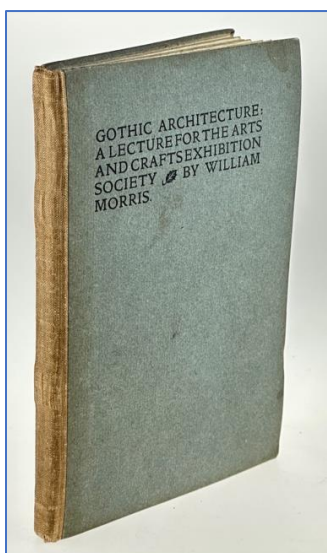
single-line and five-line forms were printed prior to publication. The poem, written at age 21, with its “thing of beauty” line, became a touchstone of the aesthetic movement a half century later. Spine worn with small piece missing at head, some chipping to paper covering along joints and extending slightly onto covers in a few places; label browned with some chips affecting a few letters; joints cracked; corners bumped with some wear; a few bumps to board edges; covers a little skinned in a few places; hinges tender but holding. Some very minor spotting, but generally a very clean and fresh unsophisticated copy in boards, with absolutely no tinkering, repairs or attempts of amelioration. Completely unsophisticated copies of Keats’ works are extremely scarce, and although one likes to have a tight original copy in boards with no spine deterioration of joint splitting (to say nothing of separation, the brute fact is that this never occurs in the modern market of rare book collecting. Therefore, a certain intrinsic value and prestige is always placed on original copies in very good condition which have not had any repairs or additions of any kind. This is a stunning example. References: Ashley III:13; Hayward 232; MacGillivray 2. From the William A. Strutz Library, with his austere book label affixed to the pastedown of the cloth folders (of the slipcase).

(6715) \$17,500.00



167. [Kreidolf, Ernst Illus] Dehmel, Paula. **Fitzebutze**. Koln: Schaffstein, n.d. (ca. 1920). First edition. Quarto. Color pictorial cloth backed boards, color illustrated endpapers, title-page and color illustrations nearly every page by Ernst Kreidolf. Spine chipped, internally very good. A scarce Kreidolf title. (85) \$750.00

KELMSCOTT PRESS ON VELLUM, 45 COPIES PRINTED



168. [Kelmscott Press- ONE OF 45 COPIES ON VELLUM] Morris, William. **Gothic Architecture: A Lecture for the Arts and Crafts Exhibition.** London: Kelmscott Press, 1893. First Edition. 12mo. ONE OF 45 COPIES PRINTED ON REAL VELLUM. First issue, with the mis-prints "gilds" for "guilds" in the shoulder note on p. 41, and "Van Eyck" instead of "Van Eyck" p. 45 line 1. While Peterson notes that all vellum copies had these misprints corrected (as in the second state), that is clearly not the case. Bound in publisher's original hardcover quarter Holland-backed blue paper boards, with white linen spine and black titles to cover. [ii], 1, [i] 68, [viii] pp. Printed in black and red in the Golden type designed by William Morris. Head-title and shoulder-notes in red. Numerous 6- and 4-line woodblock initial capitals designed by William Morris, engraved by William Harcourt Hooper. The first appearance of Morris's four-line initials, and also his first book printed in the 16mo format. This lecture was set up at Hammersmith and printed at the New Gallery during the Arts and Crafts Exhibition in October and November, 1893. The first copies were ready on October 21, and the book was twice reprinted before the Exhibition closed. The vellum copies were sold during the Exhibition at ten shillings, and the price was subsequently raised to fifteen shillings. Owner inscription of Halsey Ricardo in fountain pen (on front free fly), the architect and designer who worked in close partnership with William de Morgan, and a lifelong friend of William Morris. Kelmscott printings on vellum are exceedingly scarce and in extreme demand, owing not only to rarity, but also the beauty of having crisp registration and solid ink transfer of the beautiful typography, initials, designs and decorations found in Kelmscott Press publications, universally recognized as the foremost Fine Press publisher in modern history. Light dusting to boards, internally fine. Only three copies of the vellum printing of this title have appeared at auction in the past 50 years. (6500) \$18,500.00

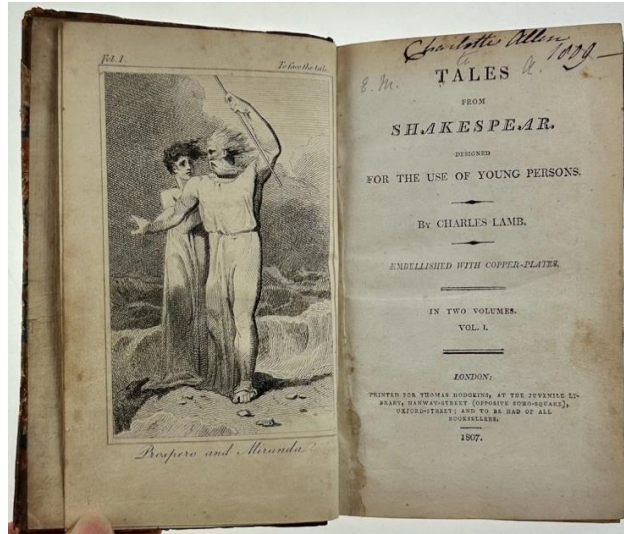
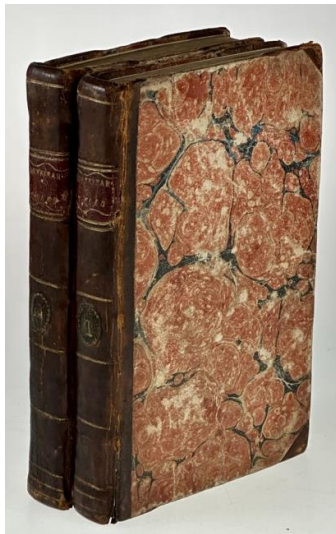


169. [Lamb, Charles-- Excessively Rare King and Queen of Hearts, Lamb's First Book for Children] [Lamb, Charles]. **The King and Queen of Hearts, Showing how notably the Queen made her Tarts and how scurvily the Knave stole them away: with other particulars belonging thereunto.** [London]: [Thos. Hodgkins], [1805]. 16mo. (11.7 x 9.4 cm, leaves) 16 pp. Three-quarter 19th Century calf with attractive marbled paper with gilt decorative ruling, title and date gilt-lettered

on spine. Printed on facing versos and rectos, with 15 exquisite and colorful hand-colored engravings (including title vignette). Lamb's first book for children and one of the earliest published by William Godwin. The poem is one of the rarest children's books of this period, seldom turning up in the marketplace (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, pp 2/3 bound out of order, lacking original wrappers. (6340) \$3,250.00

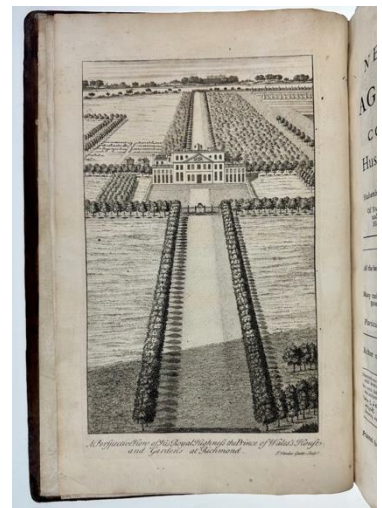
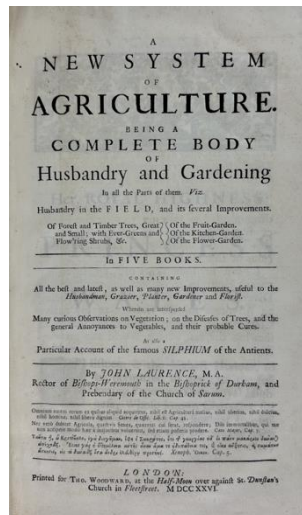


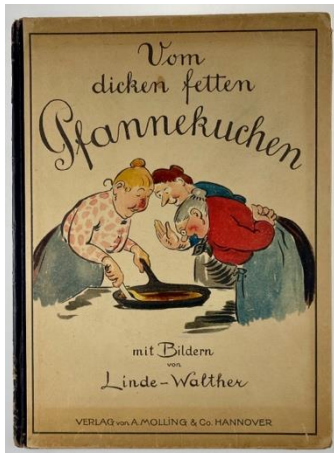
First Edition Lamb's TALES FROM SHAKESPEARE, Likely Engraved by William Blake



170. [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) \$2,750.00

171. [Laurence, John- In Contemporary Full Calf Binding] Laurence, John. **A New System of Agriculture. Being a Complete Body of Husbandry and Gardening.** London: Printed for Thos. Woodward at the Half-Moon over against St. Dunstan's Church in Fleetstreet, 1726. First Edition. Folio. 14 x 9 1/2 inches. Bound in contemporary full calf with blind-stamped fillet ruling and border designs to the central panel, on both covers. Spine with six raised bands, with seven panels, six of which contain gilt-stamped design work; the second panel has the title in gilt over a red morocco inlay. First edition of the author's most famous book, John Laurence (1668-1732), who wrote four books on gardening and husbandry and this being his longest and most acclaimed treatise. Full-page illustrated frontispiece and two other full-page illustrations, woodcut headpieces and initials throughout. Calf restored in areas, but an amazingly clean and bright copy with very few signs of soiling or wear. Laurence's work provides an extensive system of improving land both for farmers and for gardeners, arguing in favor of the enclosure, as a step towards improving tillage and pasture farming. Scarce thus. (6732) \$2,250.00



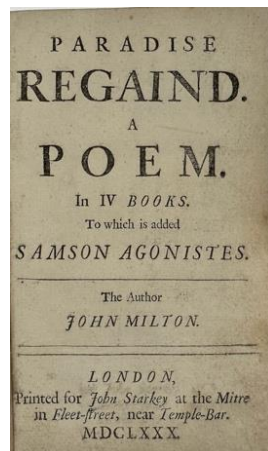
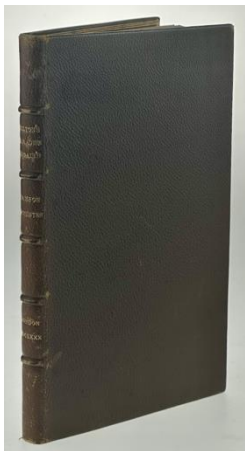


172. [Linde-Walther, Heinrich Eduard] Linde-Walther, Heinrich Eduard. **Vom Dicken Fetten Pannekuchen** ("The Big Fat Pancake"). Hanover: A. Molling, (1920). First and Only Edition. 4to. Original color pictorial paper covered boards with superb color illustrated covers and twelve pages of color chromolithographic illustrations (full color title, two whole page, and 9 half-page) by Linde-Walther depicting wonderfully expressive scenes of the pancake in wild scenes, starting with him in the pan! 32.5x23.5cm. Color illustrated covers front and back. A superb and witty rendering of this

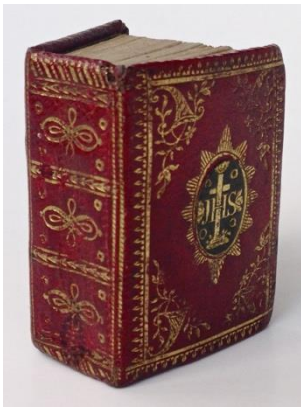
anthropomorphic tale by the illustrator Heinrich-Eduard Linde-Walther (1868-1939). The illustrations by Linde-Walther tell a humorous tale of a "Pannekokens" who escapes into the forest where a rabbit, wolf, goat, horse and wild boar all run after him, one after the other. Slightly evenly browned due to the paper, isolated minimal blemishes on the crease. Very good and well-preserved copy a scarce and desirable children's book. Linde-Walther (1868-1939) was a noted German painter and illustrator who attended the Academy of Fine Arts, Munich, from 1891 to 1894, and later the Académie Julian in Paris. Linde-Walther became a member of the Berlin Secession in 1902, continuing to travel and exhibit widely and was especially noted for his work on this children's storybook published by A. Molling & Comp. (6066) \$1,100.00



173. [Manuscript Book- Hansel and Gretel] Hildegard, Hudemann. **Hansel and Gretel; Ein Märchen von Gebrüder Grimm**. Offered here is a wonderfully crafted and illustrated MANUSCRIPT BOOK by Hildegard Hudemann in 1948 (on title page), which has been bound in three quarter beige buckram, orange paper-covered stiff boards (beveled). The illustrations are of a very high quality and craftsmanship: color title-page vignette and 10 superb color vignettes interspersed in the text. 17 pages of hand-calligraphed text, with water-colored borders paragraph initials in red, all by Hudemann... i.e. the entire book is hand-produced. Fine. (3736) \$2,500.00

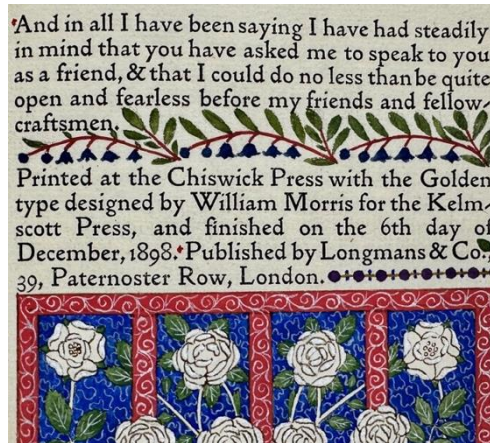
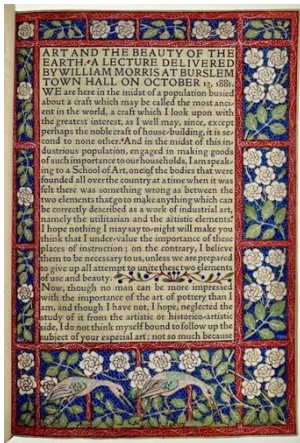


174. Milton, John. [Milton, John] **Paradise Regaind. A Poem. In IV Books, To Which is Added Samson Agonistes**. London: John Starkey, 1680. Second Edition. 6 3/4 x 4 1/2 inches. Bound in 19th Century pebbled calf, five bands to spine, gilt lettering on three of panels. MILTON, John (1608-1674). With leaf A1 ("Licensed") printed verso before title, 4pp. publisher's catalogue at end. Second edition, which includes Samson Agonistes and its two-page preliminaries: "The Argument," followed by "The Persons" right before the text. A wonderful, near fine copy internally, with slight bumping to binding. (6829) \$2,750.00

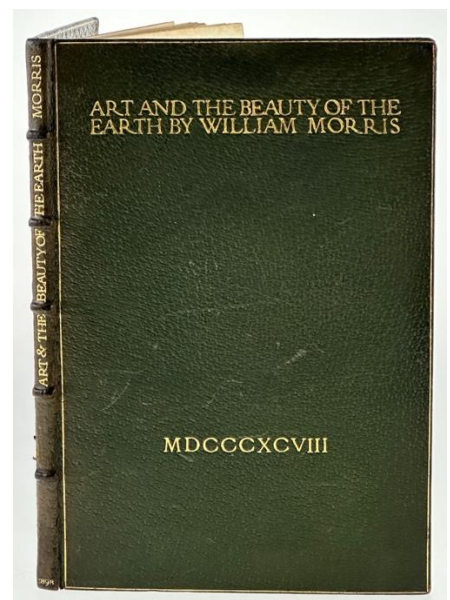


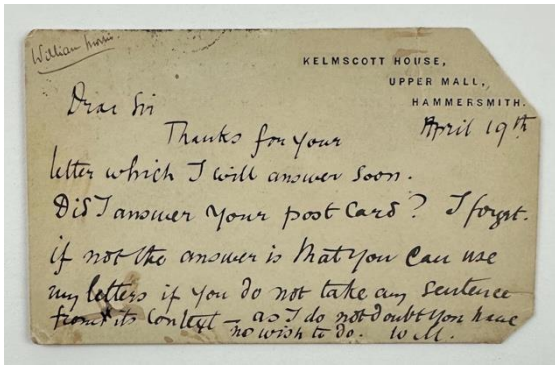
175. **Miniature- Scarce, 1780] The Bible in Miniature, Or, A Concise History of the Old and New Testaments.** London: E. Newbery, 1780. First Newbery Edition. Very finely bound miniature Bible (1 3/4 x 1 1/4 inches; 3/4 inches thick). Bound in fine red crushed morocco with elaborate gilt flourishes, vine and cornucopia motif with central green morocco onlay in with initials JHS (i.e. Christogram) etc. in gilt on both covers, spine with three gilt blocked repeating designs. Marbled endpapers. AEG. 256 numbered pages. **With 14 superb full-page wood-engraved illustrations, and two title-pages.** An impressive binding as miniature, and a scarce Newbery imprint indeed. Exceedingly well-preserved, near fine with the paper fresh and clean throughout. (2327) \$2,250.00

Stunning Illuminated Drawings Throughout by Allan F. Vigers, Bound by Katherine Adams



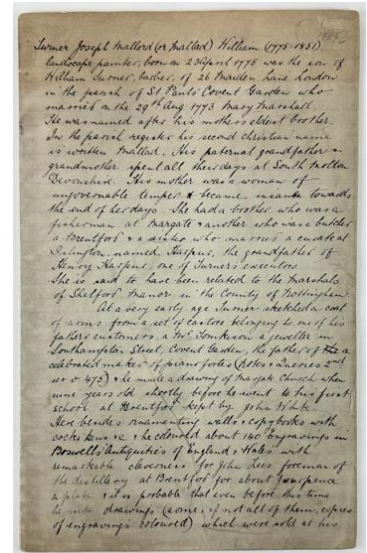
176. [Morris, William- Vigers, Allan F., **Finely Illuminated, Bound by Katharine Adams**] Morris, William. **Art and the Beauty of the Earth.** London: Longmans & Company; The Chiswick Press, 1898. First Edition. 8vo, 8 1/4 x 5 3/4 inches. EXQUISITELY ILLUMINATED BY ALLAN F. VIGERS (1858-1921), including 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. This binding features crushed green morocco, signed and dated "K.A. 1906," on lower dentelle, lettered on upper cover and spine, TEG, 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. Allan Francis Vigers (1858-1921) 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. He 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. A stunning work of art. (6617) \$22,500.00



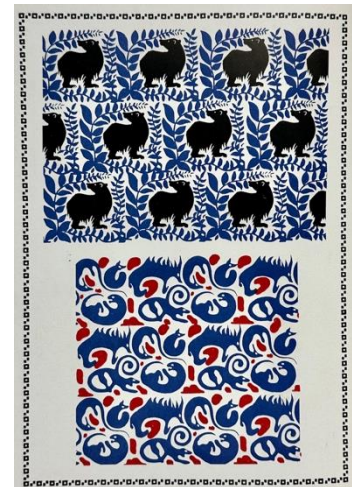
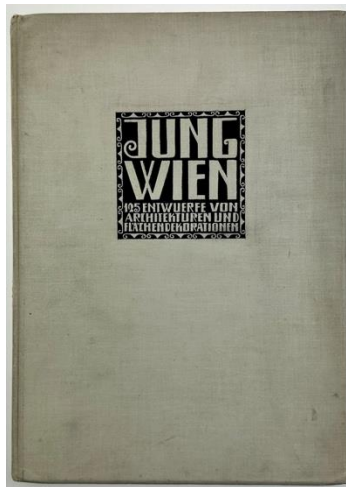


177. [Morris, William] Autograph Card Signed. 3 x 4 3/4 inches. Autograph Card Signed on Government Issue mailing card to “Rev: G. Mainton, Coventry,” on face. Verso: [printed: Kelmscott House, Upper Mall, Hammersmith]. “April 19. Dear Sir, Thanks for your letter which I will answer soon. Did I answer your post card? I forgot. if not the answer is that you can use my letters if you do not take any sentence from its context-- as I do not doubt you have no wish to do. Will” (written in another hand, top left: “William Morris”). (6703) \$1,250.00

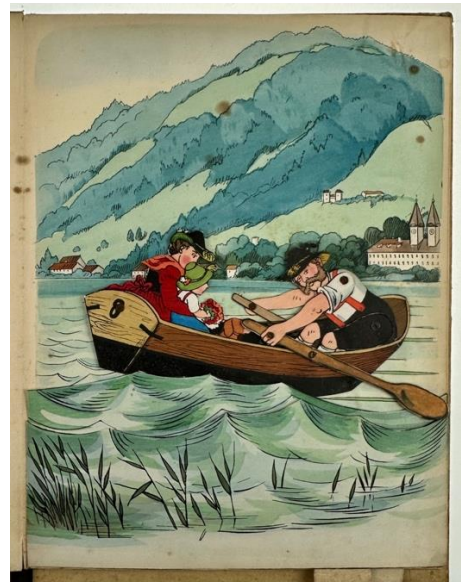
178. [Monkhouse, Cosmo-- Lengthy Manuscript] Monkhouse, Cosmo. 24-Pages Biography of J. M. Turner as Appearing in The Dictionary of National Biography.np, ca. 1885-1890. Extensive manuscript of the life of J. M Turner by Cosmo Monkhouse. 7,000+ words on 24 sides of folio paper 12 3/4 x 8 inches, in two folded sections, each consisting of twelve large folio sheets (25 x 8 inches, center-folded). William Cosmo Monkhouse (1840 –1901), British poet, author and critic, devoted himself almost exclusively to art criticism, though he knew and wrote about many of the chief authors and artists of the 1890’s, and earlier periods. According to the Encyclopædia Britannica: “As an art critic, Monkhouse’s judgments were highly valued. He had the rare gift of differing without offending, while he invariably secured respect for his honesty and ability. As a poet, his ambition was wide and his devotion to the art ... thorough.” Very good condition. (6734) \$2,500.00



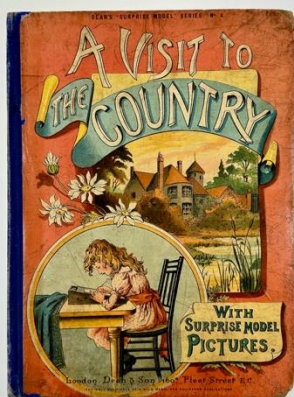
Vienna Secession Featuring Josef Hoffmann, Carl Otto Czeschka, etc.



179. [Moser, Kolomon, Josef Hoffmann, Carl Otto Czeschka etc.- Vienna Secession] Moser, Kolomon, Josef Hoffman, Carl Otto Czeschka etc. *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 Kunstler*. 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



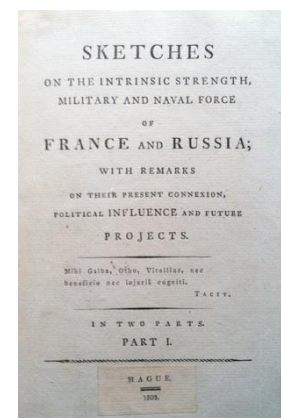
180. [Movable- Meggendorfer, Lothar] Meggendorfer (Lothar, illustrator). **Für Brave Kinder**, Munchen: Braun & Schneider, 1890's. 7th Edition. Tall quarto. Original color pictorial paper covered boards, green cloth spine. Eight superb colored lithographic illustrations, each with moveable elements, all working with tab (some renewed), first plate gutter reinforced, light offsetting from pivot pins, a few small water stains to upper board. Housed in custom-made modern slipcase. **The most impressive of Meggendorfer's four picture books using so-called "blinds:"** "Meggendorfer created picture books for this blind transformation technique, which deals with alternating picture states that are completely independent of one another, whereby the transition process represents a sliding movement in itself. As such, it does not merge in a meaningful way with elements of the images, apart from the kaleidoscope effect that is deliberately abstracted..."(Ries, *Wilhelminische Zeit*, p. 56 and p. 714, 102). A very scarce Meggendorfer title. (6728) \$2,500.00

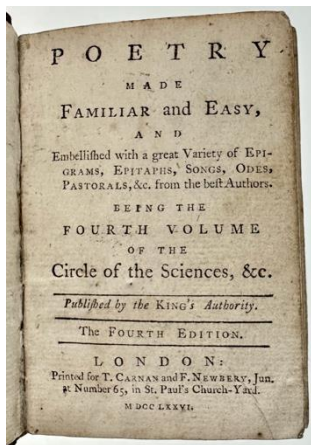


181. [Movable- Dean and Son] Anonymous. **A Visit to the Country, With Surprise Model Pictures**. London: Dean and Son, circa 1890. Quarto. Original publisher's color pictorial paper covered boards, front and back; blue cloth spine. No.4 in Dean's "Surprise Model" Series, featuring wonderful chromolithograph illustrations, including four pages with intricate mechanical pop-up illustrations operated by cotton thread, one of which is a double page spread. Minor finger soiling

and scuffs to margins, some chipping to edges, spine somewhat rubbed. A very good copy of a scarce movable, with only three held in Institutions. (6719) \$675.00

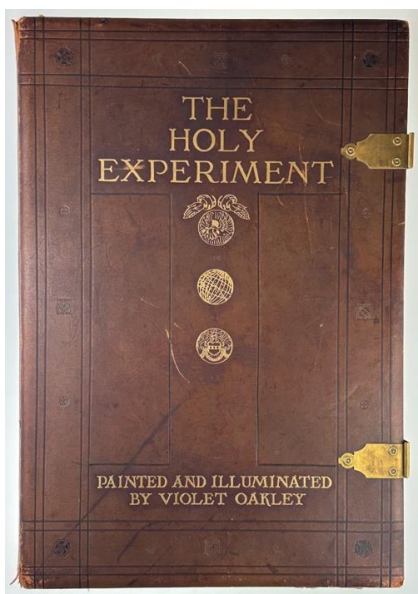
182. [Napoleana] **On the Intrinsic Strength, Military and Naval Force of Russia and France; With Remarks on their present Connexion, Political Influence and Future Projects**. Hague: unknown, possibly London, 1803. First edition. Quarto. Half calf, vellum corners, marbled paper covered boards. Part I [all that was published]. 182pp, 6pp. postscript; "The Second Part of these Sketches, 12pp. Tall copy with wide margins, exceedingly scarce and precocious treatise on threat of Napoleon and the intricacies and strategies of war and how to avoid it, with special respect to Russia and also Great Britain. The author has remained unknown to this day, but from "The Edinburgh Review" of 1804 we have some inkling to his identity: "This is altogether a very singular work." A most intriguing and exceedingly scarce volume on Napoleonic France, only one other copy located on the market. A superb copy with only light wear and discoloration to binding, near fine. (956) \$2,250.00



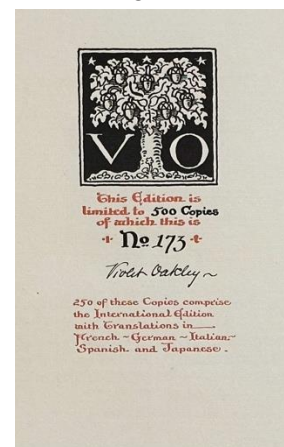


183. [Newbery Printing- 1776 in Original Publisher's Binding] **Poetry made Familiar and Easy, and Embellished with a great Variety of Epigrams, Epitaphs, Songs, Odes, Pastorals, &c. from the best Authors. Being the fourth volume of the Circle of the Sciences, etc.]** London: Printed for T. Carnan and F. Newbery, 1776. Fourth Edition. 32mo., 4 x 2 1/2 inches. 281pp with 3pp., with three terminal leaves of publisher's advertisements at end. Original publisher's green vellum-backed navy paper boards. This is the fourth volume of publisher John Newbery's Circle of Sciences series, on the nature and proprieties of poetry and its various manifestations. The series, initially published between 1745 and 1746, comprised seven volumes, which, in addition to poetry, discussed grammar, arithmetic, rhetoric, logic, geography, and chronology. Fascinating appendix (from pp 225 to 281) provides an alphabetical list of rhymes, helpful for young, aspiring poets, we suppose. Fragile paper boards rubbed, remnants of paper label to dulled spine, later inked and penciled ownership inscriptions to recto of FFEP, small paper flaw to leaf G7. Impressive survival to find in original state. Ownership and inscription, dated 1852, as well as one: "T. Freeman, Yarmouth, April," which appears to be in the original owner's hand, ca 1770's. No copies located at time of writing. (6742) \$550.00

Large Folio Masterpiece by Renowned Brandywine Illustrator Violet Oakley



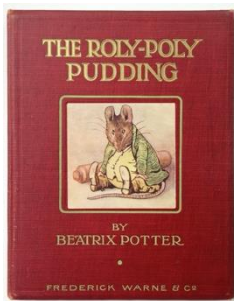
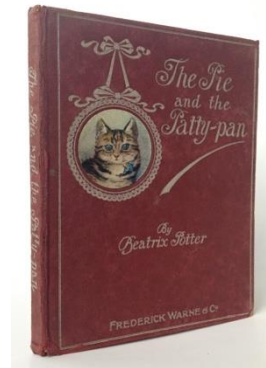
184. [Oakley, Violet, Magnum Opus, Limited, Signed] Oakley, Violet. **The Holy Experiment.** Philadelphia: Privately Printed by Violet Oakley, 1922. First edition. Elephant Folio measuring 15 5/8 inches wide, 23 inches long. 51 pp + [7] and 22 superb full color tipped in plates, some folding to enormous size. Original full brown leather embossed with geometric and floral stamped designs in dark brown, pictorial bold gilt stamped circular motifs and lettering on front cover, two brass clasps. Inside end-sheets both brilliant gold shiny paper. Two large closing brackets on outward edges. In original faux-wood paper box. Limited to 500 Numbered and Signed Copies by Violet Oakley, of which this is No. 173. This monumental production was personally overseen and published by Oakley over more than a decade of preparation and production and comprises seven separate folders or fascicles, each of which printed on special Italian handmade paper and printed in red and blue and black from manuscript calligraphy by Oakley. Two of the fascicles contain huge (some folding out) color plates printed magnificently in bright colors illustrating murals and designs from her work at the Pennsylvania State Capital in Harrisburg. 22 superb full color plates, with highlighting in gold and other colors, one folding out to 26 inches! A brilliant copy with pristine contents. Scuffing and wear to upper and lower spine, some minor scuffs to covers, minor fraying at bottom of spine, corners scuffed. Occasional light browning to only a few pages, near fine internally. A wonderful and scarce illustrated book by this master of American mural art. (4202) \$2,750.00





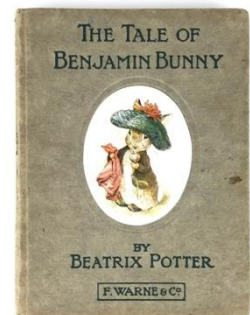
185. [Paul Berthon] Berthon, Paul. **The Violin Maiden**. 1897. 24 x 13 inches (visible sheet), matted and framed. Offered here is a stunning original lithograph by Paul Berthon (1872-1934), “The Violin Maiden,” printed lithographically in wonderful earth colors of ochre, light blue, yellow and blue-gray; artist titled and dated (18)97 upper right, further signed and numbered “37/100” to lower margin, visible sheet dimensions 63 x 33 cm. Near fine. Paul Berthon, noted French artist who produced striking posters and lithographs at the Turn of the Century. He studied as a painter in Villefranche-sur-Saône before moving to Paris, and later enrolled at the Ecole Normale d’Enseignement de Dessin, receiving lessons in painting from Luc-Olivier Merson and lessons in decorative arts from Eugène Grasset. (6682) \$1,500.00

186. [Potter, Beatrix] Potter, Beatrix **The Pie & the Patty-Pan**. London and New York: Frederick Warne & Co., 1905. First edition. Original maroon paper covered boards with color cover insert of cat, lettering on cover and white impressed in white. Ten superb color plates by Potter. Corners slightly bumped, occasional very slight soiling, else very good, clean and tight copy of an early Potter title. (2325) \$1,250.00

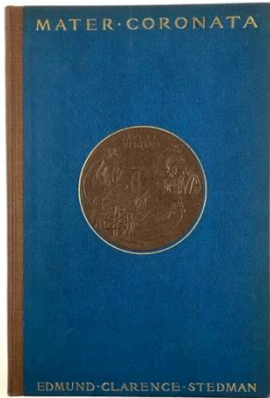


187. [Potter, Beatrix] Potter, Beatrix. **The Roly-Poly Pudding**. New York: Frederick Warne & Co., 1908. First American edition. Original maroon cloth over beveled boards, color cover insert, gilt and green lettering on cover. Full-page color plates and black and white illustrations by Potter. Potter’s first large format book. A very nice, tight and clean copy. (2326) \$850.00

188. [Potter, Beatrix] Potter, Beatrix. **The Tale of Benjamin Bunny**. London: Frederick Warne and Co., 1904. First edition. First Issue. Original gray paper covered boards with central color pictorial oval insert on cover, lettering in dark green on cover and spine. Color pictorial endpapers, frontispiece and 26 full-page color illustrations by Potter. Has both first edition, first issue points: “muffatees” vs. “muffetees” and “we” in Roman and not italics, both on page 15. A superb copy, with all of the paper intact on the fragile covers, both hinges intact, and no repairs. Near fine. (2966) \$1,500.00



189. [Pre-Raphaelite Clipped Signatures] Millais, Sir Everett and William Holman Hunt. **Four Clipped Signatures**. Offered here are four clipped signatures from autograph letters of the most prominent of Pre-Raphaelite artists and illustrators and William Morris: 1) 1 x 5 1/4 inches on mounted laid paper: “I am, Truly yours, E. Burne-Jones; 2) 1 3/4 x 3 3/4 inches on laid paper: “your affectionate William Morris; 3) 1 x 4 inch gray laid paper: “John Everett Millais.”2) on large 3 x 7 1/2 inch smooth laid cream paper: “W. Holman Hunt, Birmingham Feby 23. 93.” (6702) \$375.00



Day of Publication
30 November
MCM1 plus 6

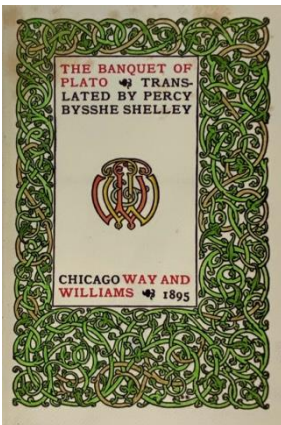
Beverly Chew
with constant regards -
Edmund C. Stedman

190. [Rogers, Bruce and Grolier Club Association- One of Five Author's Copy, Presentation Copy and ALS Founding Grolier Club Member] Stedman, Edmund. **Mater Coronata**. Boston and New York: Houghton, Mifflin and Company, 1901. First edition. Original publisher' quarter brown cloth with blue paper cover and central embossed brown medallion. ONE OF ONLY FIVE AUTHOR'S COPY, PRESENTATION COPY FROM STEDMAN TO GROLIER CLUB FOUNDING MEMBER, BEVERLY CHEW, with his bookplate and with ALS from Stedman to Chew. On front fly, "1/5 copes for the author,"[in pencil]. Inscribed by Stedman in pen, "Beverly Chew, with constant regards- Edmund C. Stedman," and below that, "Day of Publication 30 November, MCM1." With

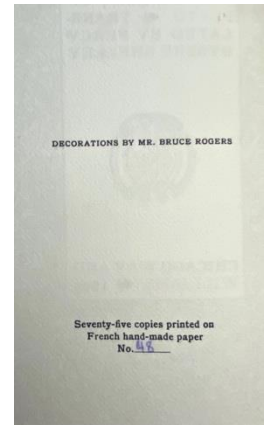
ALS laid in from Stedman to Chew, on his personal "Lawrence Park, Bronxville, N.Y."

stationary (in red): "The Westminster, 115 East 16th St, New York. My Dear Chew, Five copies of this book have just come to me from the Riverside. I see that in each copy the title-page sheet is severed at the top. Why, I know not, unless it be that he that runneth may read. But I know you will approve of my cover, in as much as I designed it myself- even I. Your attached friend, Edmund C. Stedman, 30 November, 1901. Of course, with the loan to me of the Yale medal by the corporation." Beverly Chew (B. A., Hobart College, 1869), was a founding member of the Grolier Club, serving as its librarian from 1887 to 1892 and as president from 1892 to 1896. Near fine. A wonderful author Association Copy of ONLY FIVE AUTHOR'S COPIES, bringing together Bruce Rogers and the Grolier Club. (5834) \$1,500.00

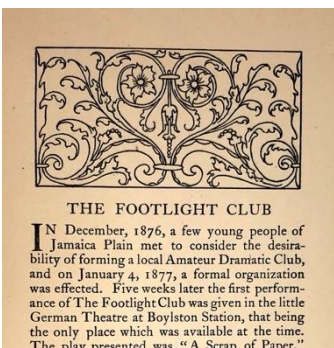
Scarce Way and Williams Title, 75 Copies, Bruce Rogers Designs



191. [Rogers, Bruce: Way and Williams- 75 Copies Only, on French Paper] Shelley, Percy Bysshe (translator). **The Banquet of Plato**. Chicago: Way and Williams, 1895. First edition. 5 x 7." Publisher's dark reddish-brown buckram with gilt lettering to spin. Limited to 75 copies printed on French hand-made paper, of which this is #48. Title page, two initial letters and tailpiece by Bruce Rogers, all of which have been colored by hand. "[Way & Williams'] most notable book of 1895 was an edition of Shelley's translation of Plato's *Banquet* designed by Bruce Rogers in an obvious imitation of the Kelmscott Press style. The intent of the firm to establish themselves as publishers of fine books in limited editions was clear" (Kraus, who never examines a copy of this limited edition). Some soiling to edges of title page extending to

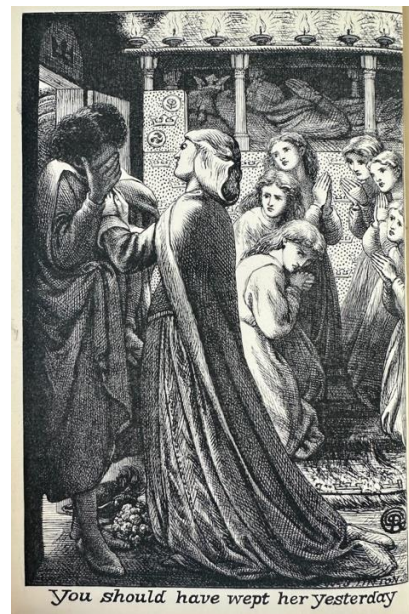
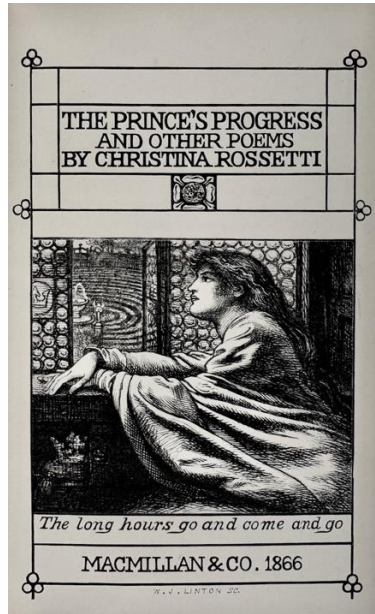
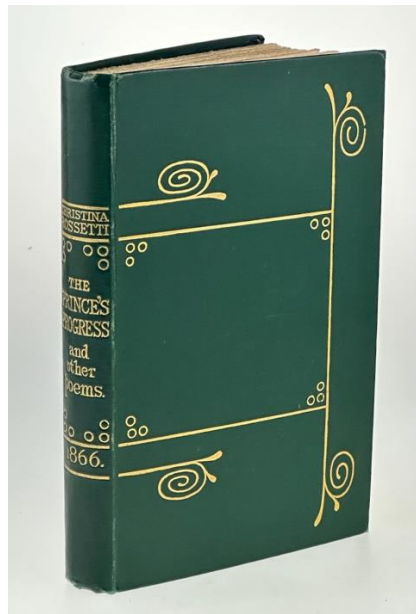


verso of facing free fly. Corners slightly bumped, light rubbing to edges, general wear to cloth. Bookplate to front pastedown. Kraus 9. Warde 5. (5051) \$875.00

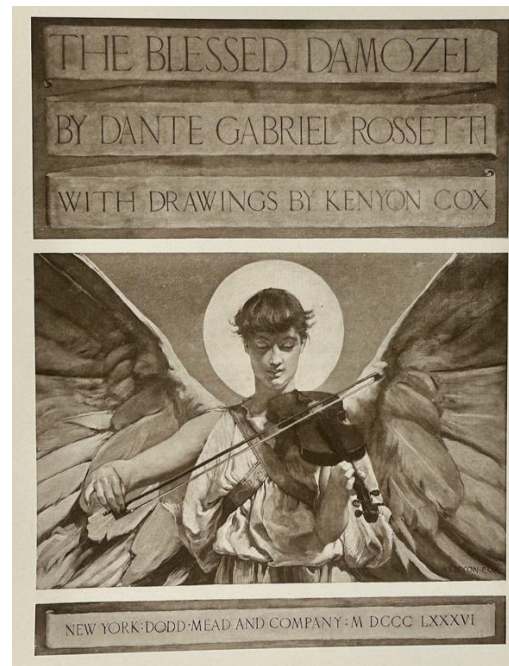
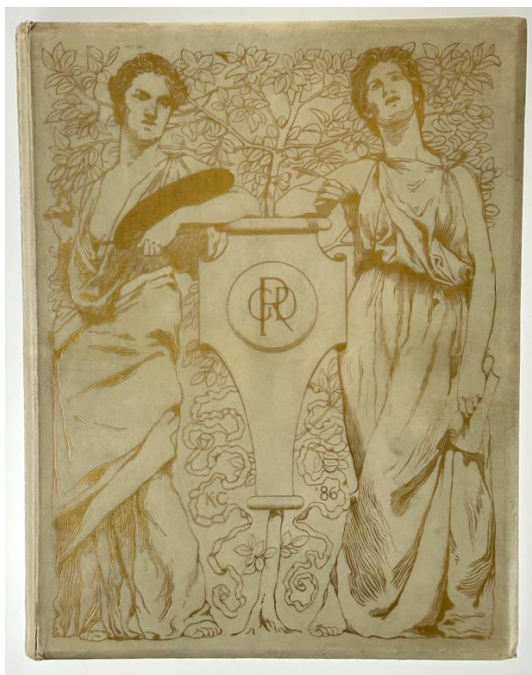


192. [Rogers, Bruce] [Rogers, Bruce]. **The Footlight Club; One Hundredth Performance. A Scrap of Paper**. Eliot Hall, Jamaica Plain: The Riverside Press, 1906. First edition. The Deluxe Edition, bound in dark burgundy morocco over flexible boards with gilt lettering to front cover (the standard edition was bound in cloth of a similar shade). Printed under the direction of Bruce Rogers, gilt decorated endpapers, all edges gilt. The title page decoration was later reused by Rogers for the Centenary of William Makepeace Thackeray meeting at the Club of Odd Volumes in 1911, and subsequently reproduced in Frederic Warde's BR bibliography (1925) and *Typographic Trivialities* (item #9 in this list). The Footlight Club is the oldest continuously-running community theater group in the United States of America, having performed every year since 1877. Rubbing and edgewear,

with the leather worn and chipped from the lower tip of the front cover (other corners worn). Upper spine tip chipped. Very scarce. The only copy currently for sale online. Grolier 141a. (4713) \$550.00

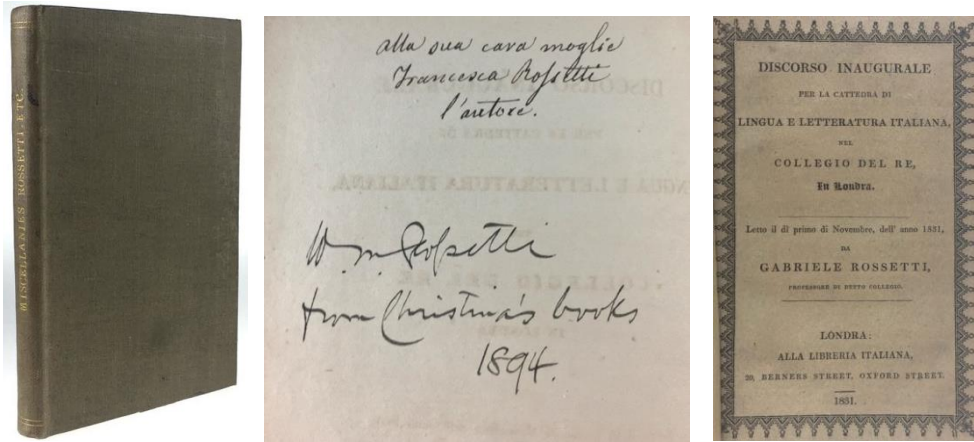


193. [Rossetti, Christina- Fine Copy] Rossetti, Christina. **The Prince's Progress**. London: Macmillan, 1866. First edition. Original smooth green cloth with superb gilt design on both covers and spine comprising straight and coiled lines and circles, designed by D. G. Rossetti. Two full-page woodcut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



194. [Rossetti, Dante Gabriel] **The Blessed Damozel-- Deluxe Edition, 35 Copies, Stunning Folio Thick Vellum Covers**. Large Folio: New York: Dodd, Mead and Company, 1886. First edition. Immense Folio Size. The Deluxe Edition, Limited to Only 30 Copies with Proof Impressions on India Paper. Original publisher's full vellum with striking Pre-Raphaelite gilt cover design by Keynyon Cox, decorative spine gilt blocked, silk-backed endpapers. Superb illustrations in proof throughout by Kenyon Cox printed on thick card paper. Kenyon Cox's "Blessed Damozel" was a landmark in printing and publisher's bookbinding in the U.S. for the period, and served to advance both Cox's career as an artist, as well as further popularize The Pre-Raphaelites to a growing U.S. market. This book is seldom seen in the Deluxe Edition, and our copy, without any foxing either to pages or the thick vellum cover, makes this particular example all the more attractive. (1856) \$2,500.00

Rossetti Family Bound Record of Works of Gabriele Rossetti, with Associations, From Christina Rossetti's Books



195. [Rossetti, Gabriele, and others- Scarce Bound Family Record of Works of Gabriele Rossetti Including: Association Copy, From Gabriele Rossetti to his Wife, Francesca, and subsequently by W.M. Rossetti “from Christina's Books, 1894.”] Rossetti, Gabriele, William Michael Rossetti, Christina Rossetti, etc. Londra: Alla Libreria Italiana, 1831. First edition. Bound in polished buckram with “Miscellaneous Rossetti, etc.” stamped in gilt on spine. Excessively rare compendium of mostly Gabriel Rossetti first editions, all complete with wrappers, with presentations, etc. 1) “Discorso Inaugurale,” 1831, original printed brown card wrappers, presented by Gabriele Rossetti (their father) to his wife Francesca, opposite title-page: “All sua cara moglie Francesca Rossetti, l'autore” [“To his dear wife, Francesca Rossetti, the author.”] and below that, inscribed by Wiliam Michael Rossetti, “W.M. Rossetti from Christina's Books, 1894.” 2) Brown printed wrappers (cover), “Medora E. Corrado,” Londra, Dalla Stamperia, Joseph Mallett, n.d.[ca. 1831] by Gabriele Rossetti, Music by Cipriani Potter. 3) “Il Corsaro,” poesia by Gabriele Rossetti, musica by Cipriani Potter, Londra, Joseph Mallett, n.d. [ca. 1831]. Other works, some inscribed to Henrietta Rossetti, with her monogram signature and date 1919 in front. Also with her hologram 'contents' page front fly. (4044) \$2,750.00



196. [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 for South Staffordshire from 1857-1868, purchased the Apley Park estate near Bridgnorth in 1868. (6580) \$8,500.00

Rowlandson Great Rarity



197. [Rowlandson, Thomas- A Great Rarity] Rowlandson, Thomas. **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. Sold at auction for 10,000 British Pounds, in 2016. (6640) \$6,500.00

198. [Rowlandson, Thomas- Rarity] Wolcot, John [Peter Pindar] **Petticoat Loose: A Fragmentary "Tale of the Castle."** London: J. J. Stockdale, 1812. First Edition. 4to. 10 1/2 x 8 1/2 inches. Contemporary smooth call with three gilt fillet border lines, five raised bands with intricate gilt-tooled panels, all edges gilt. The Albert M. Cohn copy with bookplate. Four hand-colored etchings (all with protective tissue-guards), designed and engraved by Rowlandson. This prose work by Wolcot, (Peter Pinder), lavishes on the theme of gaining interest by placing characters in comic situations. 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



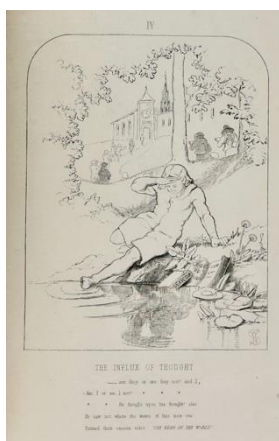
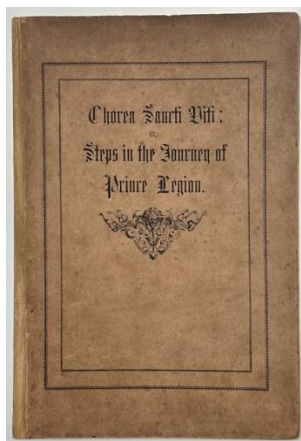
199. [Ruskin, John] **Extremely Scarce 25 Volume Set in Original Publisher's Cloth.** New York: John Wiley & Sons, 1873, 1879, 1881, 1882, 1884. First edition thus. 8vo. 25 volumes. Extremely scarce publisher's edition of Ruskin's works, all superbly bound in full green smooth cloth with gilt ruled and gilt decorated front cover and spine, stamped in red and gold, illustrated green endpapers. A fascinating bibliographic edition, virtually no mention of this edition anywhere in the literature, but a few random imprints can be found with same imprint and dates. A remarkable set, in fine condition, partially unopened. This rare set has barely been opened. One volume with very small stain on spine; a stunning, fine set, of what must be one of only a very few extant sets. (4404) \$3,250.00



Carlos Schwabe: 280 Mounted Tissue Proofs on China Paper

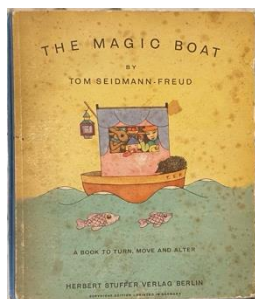


200. [Schwabe, Carlos- **UNIQUE PROOF SET OF BOOK, LIKELY ONE OF ITS KIND- 280 MOUNTED TISSUE PROOFS LAID INTO ORIGINAL PRINTED WRAPPERS**] Schwabe, Carlos and Albert Samain. **Au Jardin de L'Infante** . Paris: Le Livre Contemporain, 1908. First Edition. Thick quarto, 11 1/2 x 8 1/4 inches. **UNIQUE PROOF SET OF THE BOOK, LIKELY ONE OF ITS KIND. 280 MOUNTED TISSUE PROOFS ON CHINA PAPER LAID INTO THE BOOK'S ORIGINAL PRINTED WRAPPERS, BY CARLOS SCHWABE.** This is a set of 280 mounted tissue proofs (before text) of the illustrations, borders, and vignettes all by Schwab laid into the finished cover. This work was for the first illustrated edition of Samain's important Symbolist book. The published book was issued in an edition of 120 copies; **THIS PROOF SET MAY BE UNIQUE OR MAY BE ONE OF A FEW SETS.** Some of the proofs are dated 1904 and 1905. Housed in a cloth-backed marbled board chemise (some chips on spine of chemise). **PROOF IN FINE CONDITION. EXCESSIVELY RARE AND IMPORTANT CARLOS SCHWABE ITEM.** (6466) \$5,500.00



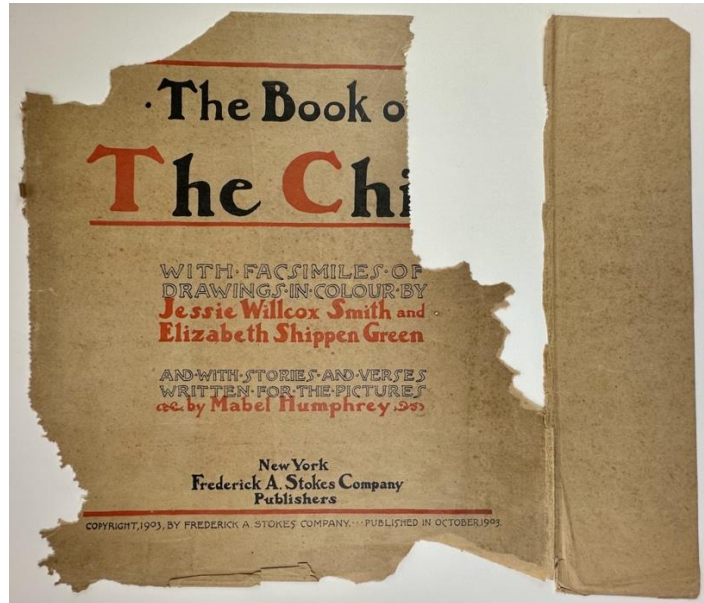
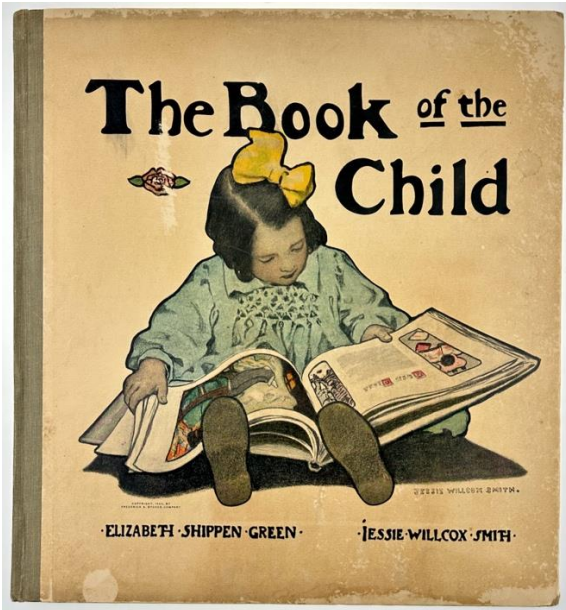
201. [Scott, William Bell- **-Association Copy, Inscribed by Scott to Sir S.H. Northcote**] Scott, William Bell. **Chorea Sancti Viti; or Steps in the Journey of Prince Legion.** London: George Bell and Sons, 1851. First Edition. Large quarto, 11 x 8 inches. Bound in original publisher's printed salmon-pink limp card boards with lettering and design on front cover. Superb association copy, presented by William Bell Scott to Sir S. H. Northcote (on verso of front board). Northcote was a prominent Baronet (1851-1885) who became Gladstone's private secretary and vied for

senior offices in Parliament. Decorative title page in three colors, 2-page preface, and twelve exquisite full-page etched plates by William Bell Scott. Robin de Beaumont's copy, with his bookmark on front pastedown. A very early and scarce Scott publication, printed by George Bouchier Richardson in Newcastle, where Scott worked from 1843-1864. These drawings typify Scott's early work of fine line and distinctive Pre-Raphaelite influence. Very good, spine strengthened, some discoloration to covers, very good. Scarce. No other copies located at time of writing. (6807) \$1,500.00

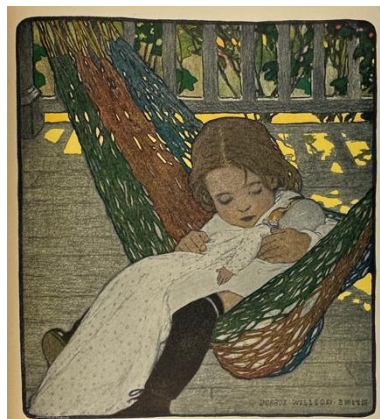


202. Seidmann-Freud, Tom. [Seidmann-Freud, Tom] **The Magic Boat; A Book to Turn, Move and Alter.** Berlin: Herbert Suffer, [1935]. First edition. Original color pictorial paper covered boards, blue cloth spine. With the scarce 'lay-over' sheet at end in folder, and original red glassine transparent sheet used to isolate certain components in a picture. Covers soiled and foxed, occasional wear internally, spine and corners sl. worn. (3375) \$1,250.00

With Exceedingly Scarce Dust Wrapper



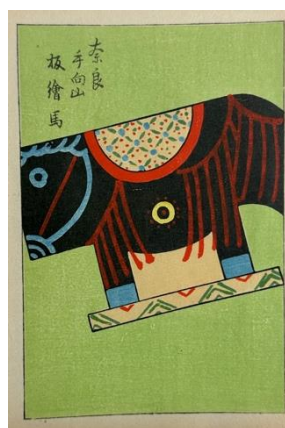
203. [Smith, Jessie Willcox, and Elizabeth Shippen Green: Smith's Magnum Opus, WITH ORIGINAL DUST WRAPPER, NEVER BEFORE SEEN] Humphrey, Mabel *The Book of the Child*. New York: Frederick A. Stokes Company, 1903. Large squarish folio, 15 x 13 3/4 inches. WITH THE ORIGINAL PRINTED DUST WRAPPER (in two parts, partials), NEVER BEFORE SEEN BY THE BIBLIOGRAPHER OF SMITH, NOT IN THE NUDELMAN BIBLIOGRAPHY. Original color tinted paper covered boards, beige cloth spine. Cover insert on front and back by Smith, seven full page color plates, three by Jessie Willcox Smith and four by Elizabeth Shippen Green. Six headpiece drawings in orange and black by Smith, six by Green. First and only edition (except for an English edition of lesser quality printed after this release) of what is universally considered Smith's greatest book, both in size and color and composition, produced in collaboration with Elizabeth Shippen Green at the starting point of both artist's graphic art prowess. The book is noteworthy on many accounts. It was the largest color plate book for children issued in the United States (with a few minor exceptions), it was printed by the acclaimed and accomplished color process leader, Charles W. Beck, Jr., who would subsequently join with Smith on a number of other books. Finally, the book stands out as a high point in compositional genius, artfully combining the complementary skills of two leading illustrators of the period in large format book for children. Some cover slight wear to edges of boards, corners rubbed, a few areas of rubbing, but a remarkable copy, obviously showing the benefits of having been under its dust wrapper for many years, yielding most of the covers absolutely clear of blemish, unscuffed and unsoiled. The wrapper is in two parts, laid in: the front cover wrapper portion and flap is about 90% present (two main areas of loss are on outer corners), and the rear portion of the wrapper, which has no printing on it (as issued) has the flaps, but lacking roughly a third of top and a corner. This is the rarest of opportunities to purchase Jessie Willcox Smith's most acclaimed work, earliest state, with the original dust wrapper. (6786) \$4,250.00





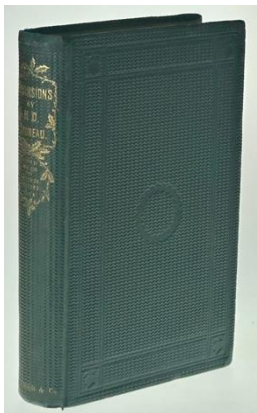
204. Smith, Jessie Willcox. [Smith, Jessie Willcox] **Mother Goose Toybooks**. New York: Good Housekeeping Magazine & Colgate, 1913. First edition thus. Glossy card wrappers. Offered here is a collection of nine of the original Mother Goose toybooks (of 12) issued by Colgate & Co. in 1913 as a promo for Smith's book containing the color illustrations appearing in these booklets. Each booklet has full color cover and same color advertisement for Colgate (also by Smith) on rear cover. Contents have eight pages of black and white line drawings by Smith also from the book. One title has slight offset on cover (i.e. not cut properly from press). In all a very good set. Scarce. (1985) \$750.00

205. Taniguchi, Tosen, Illus. [Taniguchi, Tosen- 104 Color Woodblock Designs] **Votives for Japanese Shrines: Ema Hyakushu** ("One Hundred Types of Ema"). Osaka: Darumaya Shoten, 1917. First Edition. Oblong quarto, 9 3/4 x 6 1/2 inches. 36 unnumbered pages. Original pictorial thick paper wrappers, bound at spine with original ties. Fabulous full-page color woodblock illustrations on every page capturing scenes of life including animals in playful activities, campfire scene, boat, all in typical wry, if not picturesque way. From Hilary Katherine Snow's "Ema, Display Practices," 2010: "Taniguchi saw the preservation of information about the lost ema as an important contribution of his text. In 1917, his 'Ema hyakushu' collected one hundred small ema with a wide variety of subject matter from regions across Japan. Taniguchi summarized the difference between large em and small ema by saying, 'For large em, more than as a manifestation of the donor's belief, most represent the artist's skill. But small ema vividly show, while heavy tears flow, the traces of men and women offering vows of belief.'" Laid-in, a color-printed woodblock ema. This is a wonderful and scarce example of a once common Japanese "folk art," strikingly presented. Slight wear, very minor foxing, small sticker removal to lower pastedown, very good. (6698) \$1,250.00

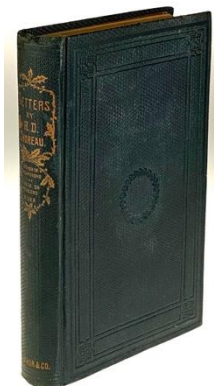




206. [Tenniel, Sir John- Fabulous Artwork] Tenniel, Sir John. **Set of Nine Pen-and-Ink Illustrations for the Celebrated Punch Magazine, 1865 and 1870, on "1866 Joynson" watermarked paper.** Nine Pen-and-Ink Humorous Illustrations for "Punch," each is on a sheet, 28 by 25 cm, with the illustration proper being approx. 20 by 17 cm. Dates for when the illustrations appeared in "Punch" are written in pencil in a lower corner for all but two. Five of the cartoons originally appeared in 1865, two, in 1870, and the final two, unknown. The illustrations depict the work of Tenniel, are original pen and ink drawings, but are not original Tenniel drawings, for the following reasons: Tenniel rarely worked in ink, as for example all of the ALICE and LOOKING-GLASS drawings are done in pencil. And perhaps more to the point, the images copy the details and cross-hatchings that the Dalziel Brothers injected into Tenniel's drawings to develop them fully. Consequently, we must conclude that either these are the original Dalziel drawings, or rather, that they represent expert contemporary copies from the printed woodcut images, used as models. In any event, the drawings are of superb quality, and contemporary to printing (viz watermarks), and feature virtuous maidens, exotic rulers from far-off lands, absurd politicians, aloof goddesses, man and children (well-known personages depicted as children with oversized heads) and other clownish characters, etc. A frequent subject of caricature was Louis Napoleon, who was in the latter phase of his reign, or the Second Empire, his mustache and angular features... about as low-lying fruit as can be had in caricature. Also shown here, is Bismarck, Napoleon (the First). The sheets are loose, and the watermark "1866, Joynson" appears in the paper. A touch of light wear and soiling. Near fine. (6365) \$2,250.00



207. [Thoreau, Henry David- Very Fine First Edition] **Excursions.** Boston: Ticknor and Fields, 1863. First edition. 8vo. Original publishers dark green highly embossed covers and spine, with bold gilt impressed wreath design and lettering on spine, in the proposed earliest state with "Author of Walden," designation, as well gilt publisher at base, original brown endpapers. Steel-engraved frontispiece portrait. Excursions was collected from various sources by Thoreau's sister, Sophia E. Thoreau, and published the year after Thoreau's death. The book includes a eulogy delivered at his funeral by Emerson, received with mixed reviews, depending on who critiqued it, and presented here as a preface, entitled "Biographical Sketch." A 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. 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

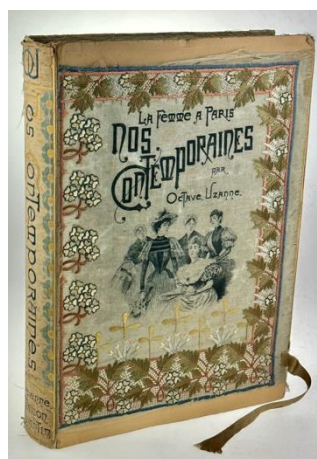


208. [Thoreau, Henry David- Fine Copy] **Cape Cod.** Boston: Ticknor and Fields, 1865. First edition. Original publisher's grayish green heavily embossed cloth with decorative gilt device and lettering on spine. In Binding A, with Thoreau named as author of Walden on spine, etc. With Ticknor and Fields 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



209. [Tobacco Rarity- The Beautiful History of Tobacco Brüning, Heinrich and August. An Archive of Tobacco Print Samples 1900–1910]. Hanau, Germany: Lithographische Kunstanstalt Heinrich & August Brüning,, [ca. 1900-1910]. First Edition. 10 x 6 inches). Offered here is a stunning assortment of 49 print sample folders/sheets with incredible color (chromolithographic and gold-printed labels) printing, from the turn of the 19th Century, produced by Heinrich & Bruining, a noted printing firm founded in Hanau in 1895, specializing exclusively for the tobacco business. Each of the 49 sample folders (generally) with 3–5 print samples of cigar related print collateral: cigar box covers and inlays, cigar bands, and other related cigar advertisements. Well over 200 print samples for dozens of European tobacco companies. Printed with a chromolithographic process and many samples with a print layer of beautiful bright gold. Each folder/sheet identifies prices and printer's product identification names and numbers. This extensive collection is remarkably preserved, near fine. (6830) \$2,250.00

210. [Uzanne, Octave- Illustrated by Leon Rudnicki and Pierre Vidal] Uzanne, Octave. *La Femme a Paris. Nos Contemporaines*. Paris: Ancienne Maison Quantin, 1894. First Edition. Quarto, 11 x 8 inches. In the original and scarce illustrated chemise wrappers with superb satin embroidered floral border designs (as issued) and with printed illustration and lettering (cover embroidery a bit foreshortened, but very well preserved). Book with original heavy paper wrappers with both covers and spine bearing exquisite decorative and Art Nouveau style lithographed illustration and design by LEON RUDNICKI in colors. The book contains twenty full-page plates etched by Frederick Masse after Vidal and enhanced with color by Albert Charpentier. There are also illustrations throughout the text. Some pale scattered foxing. Four period pen-and-ink drawings of women are laid in. Scarce and most attractive work. (6464) \$2,500.00

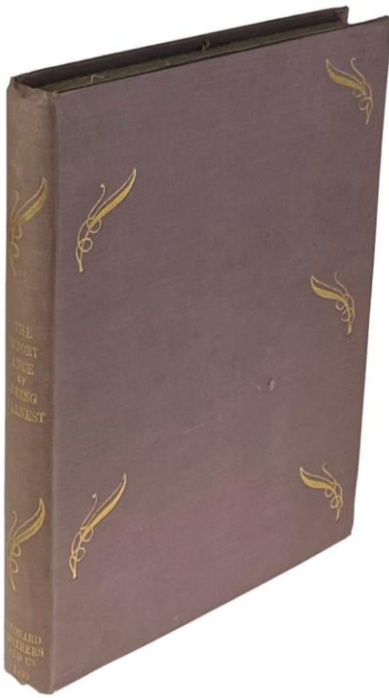




211. [Victoria Press- Emily Faithfull] **St. Nietas, Bishop of Remesiana. Te Deum Laudamus.** London: Victoria Press, 1868. Second Edition. 10 x 7 1/4 inches. Original publisher's blue cloth over beveled boards, gilt stylized crown design and lettering on front cover, gilt fillet borders. The back cover with the same design in bland embossing. AEG. A wonderful Victoria Press book, Emily Faithfull's book adventure, featuring 29 chromolithograph plates and 9 pages of explanatory text. Esther Faithfull Fleet was a book illustrator whose children included John Faithfull Fleet, a historian and epigraphist; George Rutland Fleet, a successful actor; and Herbert Cecil Fleet, a Vice-Admiral. The book is a masterpiece of Victorian design, comparable to that of Jones and Humphreys. As with other 19th century arts, it sees art history as a broad palette, a visual dictionary to use as the text inspired. The result is a swirl of colors and symbols, merging Egyptian, Flemish, Celtic, Spanish and English medieval styles with contemporary ideas about color. Some cover amelioration, foxing to prelims, a very good and tight copy of a beautiful book. (6679) \$1,250.00

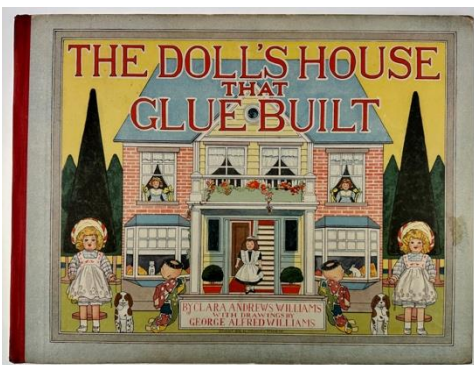
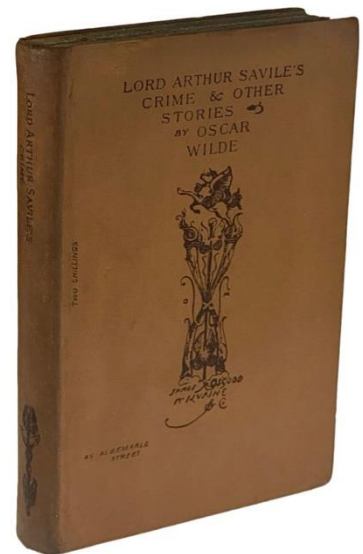


212. [Vienna Secession- Large Folio Proofs by Helene Klaunzer, Student of Professor Franz Cizek] Cizek, Prof. Student. Two Large Folio-size Proofs of Fabulous Woodcuts, at least one (and likely both), by Helene Klaunzer, a student of Franz Cizek, ca. 1910. Vienna: ca. 1910. Rectangular (oblong) woodblock prints, 13 x 19 inches, on cream-colored coated paper proof paper, with image size: 8 x 15 inches. Klaunzer was a student of the renowned Viennese Secessionist artist, designer and reformer, Prof. Franz Cizek (1865-1946). The art is distinctively Secessionist. There is a third sheet (blank) with the following notation written in pencil: "Students Work-/ Prof Cizek's Art School-/ Vienna, Austria." We have corroborated that the first proof ("Scene in a Beer Garden"), was indeed done ca. 1910, by Helene Klaunzer, and held by the Victoria & Albert Museum (pictured on their website). Extremely scarce and desirable Secessionist art. Some unobtrusive wrinkling as might be expected, a near fine preservation of most ephemeral striking images. (6499) \$3,250.00



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

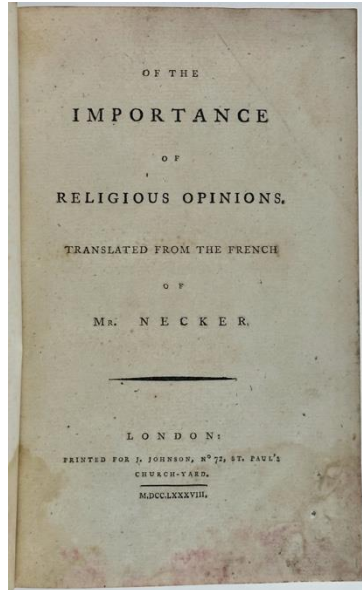
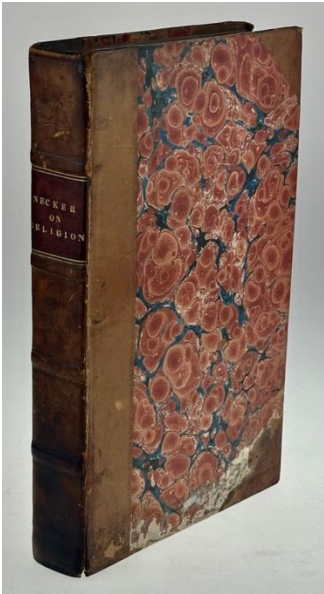
214. [Wilde, Oscar- Unusually Fine Copy] **Lord Arthur Savile's Crime & Other Stories.** London: James R. Osgood, McIlvaine, 1891. First Edition. Small octavo. Original publisher's printed salmon paper boards, edges uncut. This is the scarce collection of Wilde's collection of Wilde's humorous mystery stories, published in the same year as the first book form edition of Wilde's successful "Picture of Dorian Gray." A wonderfully preserved copy of a very difficult Wilde copy to find in presentable condition, owing to the fragile quality of the paper covered boards, extending over and including the spine, with the opening and closing of the book causing wear and separation to occur. Our copy has that interface completely intact, and covers are clean and bright. One very small paper tape applied to corner of page. About as nice a copy one could hope to find. Housed in nice beige cloth folding chemise (lined with blue felt) and matching morocco backed (gilt lettering, raised bands, gilt decorations) cloth slipcase. Most desirable. (6110) \$3,250.00



215.. [Williams, George Alfred] Williams, Clara Andrews **The Doll's House That Glue Built.** New York: Frederick A. Stokes Company, 1910. Oblong Folio. Superb color pictorial paper covered boards with red cloth spine. Color pictorial title page, six wonderful full page color scenes with glued-in cut-outs, and envelopes laid in with pieces not glued, of which there are eight in total (in several envelopes). A near fine copy. Scarce thus. (6718) \$375.00

Andrews). **The House that Glue Built.** New York: Frederick A. Stokes Company; K. N. Birdsall, 1905. Oblong folio. Original publisher's color pictorial paper covered boards with green cloth spine. Seven magnificent chromolithograph interior home scenes illustrated by George Alfred Williams, each scene with cut-outs laid down, a completed copy with all of the cut-outs carefully glued in place. The stapled text block (as issued) is quite well-preserved, a better than very good copy of a book seldom seen in in this condition. (6717) \$425.00

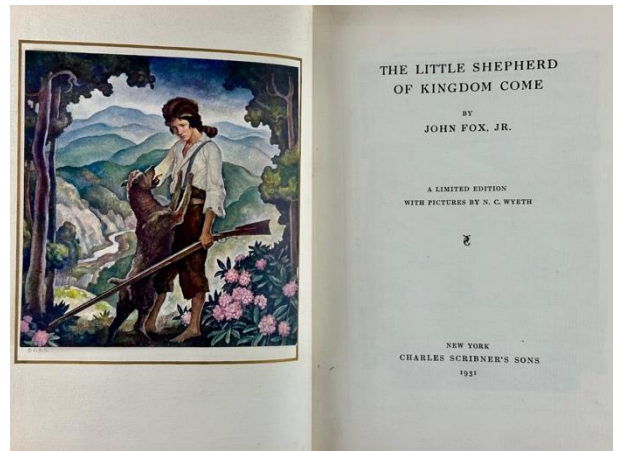
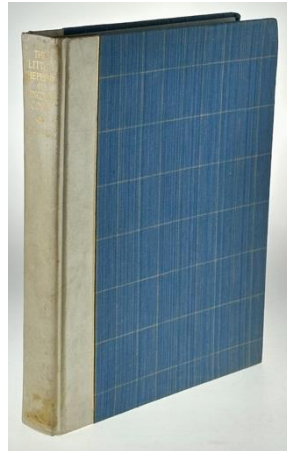




217. [Wollstonecraft, Mary- Translated by] Necker, Jacques . **Of the Importance of Religious Opinions.** London: J. Johnson, 1788. First Edition. 8vo, 8 1/2 x 5 1/2 inches. Early three-quarter calf, raised bands, gilt red morocco label, blinds-stamped design on spine. This is the scarce first English edition, which was translated by the English philosopher, author, and staunch women’s rights advocate, Mary Wollstonecraft (1759-97), who sadly died only 11 days after giving birth to her second daughter, Mary Shelley, who became an accomplished writer and the author of Frankenstein. This scarce work by Jacques Necker (1732-1804) promulgates a justification of the importance and contribution of “religion and morality,” in the regulation of actions of the community, and the state as a ruling body. Complete, with advertisement following the title page, contents (4pp.), introduction (22 pp, i-xxii), 458 numbered pages, and a final one page note from the author. Binding scuffed and joints weakened, some water

incursions at bottom of prelims and a few end sheets, but not disruptive, and the full text block is completely solid in the binding, with both original hinges intact. A very important early book, made more attractive by Wollstonecraft’s role in translation. (6683) \$2,850.00

218. [Wyeth, N. C.- Limited, Signed by N.C. Wyeth, Copy #7] Fox Jr., John. **The Little Shepherd of Kingdom Come.** New York: Charles Scribner’s Sons, 1931. First Edition Thus. Large quarto, 11 x 18 1/2 inches. The scarce Large Paper Copy, Signed by N. C. Wyeth. This is copy #7. Publisher’s woven blue cloth with yellow dotted patterning, parchment spine, gilt lettering. 16 superb tipped-in color plates by N. C. Wyeth: frontispiece, title, and 14 in the text, with tissue guards. An



excellent copy with slight discoloration to the spine, free end-sheets with small blot stains. Plates on 114 and 148 with small creases. All illustrations with excellent color and registration. (6792) \$1,250.00



219. [Wyeth, N.C.- In Original Glassine and Box] Fox, John. **Little Shepherd of Kingdom Come.** New York: Charles Scribner’s Sons, 1931. First edition. IN ORIGINAL BOX AND CLEAR GLASSINE WITH ONE PRINTED PAPER INSIDE PANEL AS ISSUED. Original black cloth with gilt spine and full size color cover insert on cover. “A” and Scribner’s seal denoting first issue. Illustrated title page, endpapers and 14 superb full page color plates by N. C. Wyeth. The rare boxed first edition with color pictorial insert on box, both top and bottom of box intact, some chipping, a little paper loss to cover insert, but very good. Has exceedingly scarce original clear glassine clear wrappers intact laid in with the printed list of seven titles. Very scarce. Book is fine. (2987) \$1,750.00

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