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CATALOG THIRTY-THREE



Item 197. *Kinderlust*. Antwerp, 1923. Illustrated by Belgian Avant-garde painter Floris Jespers

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1. 'A KEMPIS, THOMAS. **De Imitatione Christi.** Amstelodami: Ex Officina Elzerviriana, ca. 1680. 16mo. Finely bound in early polished calf with concentric gilt ruled lines on both covers, spine with five raised bands and nicely gilt floral motif in five panels. 261pp. Superb engraved full-page title with angels and cherubs. A.E.G. Very nice copy of an early Imitation of Christ title. (#1983) \$1,500

2. [ABBEY, EDWIN] Longfellow, Henry Wadsworth. **The Skeleton in Armor.** Boston: James R. Osgood & Co., 1877. First edition. Publisher's green cloth with illustrated cover stamped in black, gilt lettering with stylized snake motif for "S" of Skeleton, gilt spine. A.E.G., beveled boards. Twenty superb wood-engraved full-page illustrations, one by Edwin A. Abbey, and others by L.S. Ipsen and Mary Hallock. Very fine. Hamilton p.129, Item 752 (#894) \$175



3. [ABC] **Abécédaire Religieux, Moral, Instructif et Amusant... Par un Ancien Professeur.** Paris: Librairie Economique, 1807. Second edition. Period paper boards. Seven full-page hand-colored copper-engraved illustrations each of which has two or more separate images each. Printed only one year after the first edition,

each of which are exceedingly scarce. OCLC/WorldCat lists only two copies of this second edition. Spine repaired. A very nice, bright copy. In attractive custom cloth folding case with label on spine. (#2498) \$450



4. [AESOP] **Favles de Isop, Filosof Moral Preclarissim, Y de Altres Famosos Autors.** Barcelona: Joseph Altes, [1760]. Bound in period full limp vellum. Bordered title page and over 150 superb half-page woodcut illustrations. 351pp with 9 pages printed notes at end. An exceedingly scarce Aesop, with only 3 copies located in OCLC. Bookplate of Sir John Haybarts of Smithfield & Haystoun. Leather ties lacking, some rippling to vellum, hinges cracked, foxing. A very good copy, fully intact and very appealing. (#2488) \$1,750

5. [ALKEN, HENRY] **Illustrations to Popular Songs.** London: Thomas M'Lean, 1826. [4] leaves + 41 hand-colored plates (including frontispiece), the margins with a pink wash. Leaf of address is present. (oblong folio) 23.5x33 cm (9 1/4x13"), three-quarter morocco and marbled boards, all edges gilt, gilt decorated spine. Bound by Root & Son. This is a reissue of the original 1822 edition. It has 41 rather than 43 plates, it seems that given the popularity of the work the later issues were often done without a few plates. Henry T. Alken is one of the most renowned and popular of British sporting, humor and genre artists. This copy with modern bookplate of Norman and Janey Buchan. Rubbing of spine and edges, some wear to marbled boards; bookplate of John McEntee Bowman on front paste-down, foxing and repairs, small tears; very good. Tooley 37 (#2526) \$425

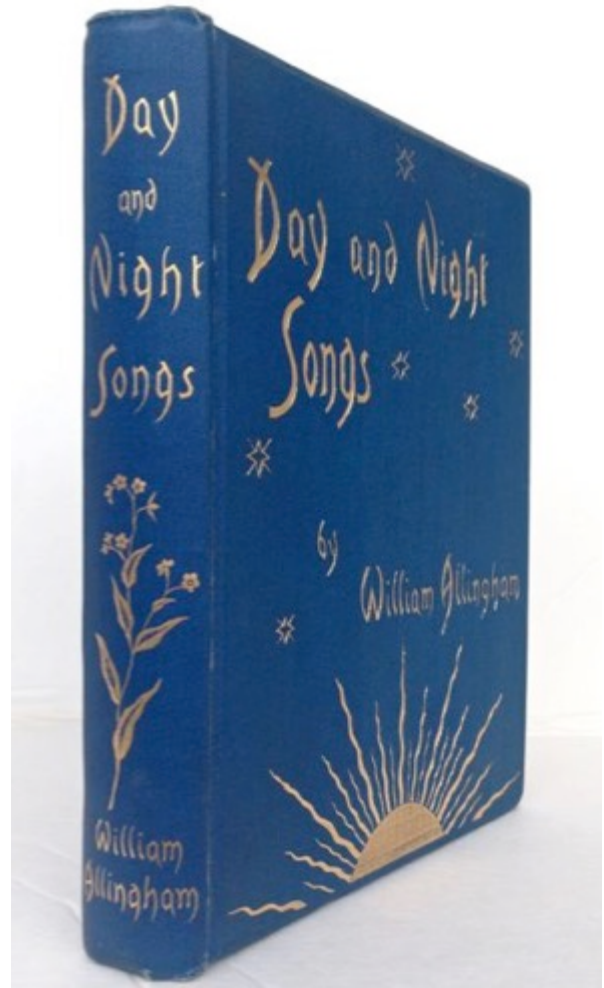
6. [ALKEN, HENRY] Nimrod, i.e. Apperley, Charles James. **The Memoirs of the Life of John Mytton, Esq.** London: Rudolph Ackermann, 1835. vi, 110 pp. 9 hand-colored aquatint plates, including frontispiece. (8vo) 20.7x13 cm. (8 1/4x5"), brown cloth, gilt lettering, red cloth chemise, slipcase." Important book for the sporting life of the period, aptly described by Newton as "a biography of a real man that reads like a work of fiction." Tooley 66. Slipcase worn with sunned spine; binding worn, professionally rebacked, rubbing; leaves a bit browned and foxed; very good. (#2527) \$950



7. [ALKEN, HENRY] Nimrod, i.e. Apperley, Charles James. **The Memoirs of the Life of John Mytton, Esq.** London: Rudolph Ackermann, 1837. Second edition. xii, 206, [1], +8 ad pp. 18 hand-colored plates by Henry Alken and T.J. Rawlins, (including frontispiece). 8vo. Original publisher's green cloth stamped in gilt on front and spine. Housed in red morocco box. Second Edition. First state of the binding with the date at the foot of the spine. This edition contains 6 additional plates and 3 new plates replacing earlier illustrations, making 9 new plates in all. Tooley, 67. Light wear to box; volume rebacked, rubbing of spine and edges, wear; soiling of covers and leaves, front and rear hinges cracked, bookplate of Charles Waterman Armour on front paste-down, gift inscription; very good. (#2528) \$1,250

8. [ALKEN, HENRY] Nimrod, i.e. Apperley, Charles James. **The Life of a Sportsman by Nimrod.** London: Rudolph Ackermann, 1842. First edition, first issue. Tall 8vo. Bound in sumptuous 19th century full crushed scarlet morocco with gilt paneled and gilt floral corners, richly gilt floral spine, gilt design carried onto dentelles; expertly and unobtrusively rebacked. 36 hand-colored plates (including frontispiece and additional vignette on title). All plates clean and tight. First issue with four mounted plates with titles beneath (Tooley 65). Superb sporting book in the 19th century, and a lovely pairing with this attractive binding. Fine. (#357) \$1,850

9. ALLINGHAM, WILLIAM. **Autograph Letter Signed.** Four pages. August 27 [1867], Lymington. To Moncure Conway (1832-1907), American abolitionist and author who moved to England in the 1860's to join the non-conformist artistic and intellectual community, becoming friends with Dickens, Carlyle, Browning, etc. "... I must tell you how the land lies: Tennyson is away, in Devonshire or thereabouts. I went down with him last week & returned here for business reasons yesterday- am to rejoin him in a few days if I can... I cannot be expliciter [sic], because my circumstances are vague. Do come if you can- & send a telegram [underlined]. I am only in a lodging- will feed you most gladly, -cannot sleep you (my ink is dried out)...". etc. Very good with light fold marks. (#2583) \$550



10. ALLINGHAM, WILLIAM. **Day and Night Songs.** London: G. Philip & Son, 1884. New Edition. Original blue cloth, beveled boards with superb gilt cover illustration of sun and sun rays and stars, gilt lettering and design on spine. **Presentation Copy from the Author:** "To Mrs. Hunter, from W. Allingham, Midsummer, 1884." A brilliant, almost mint cover with gilt as bright as new! Small stain on endpaper, which has very small piece of tape on verso. A strikingly fine copy of a beautiful book, made more desirable by its presentation inscription. (#2392) \$850

11. ALLINGHAM, WILLIAM. **Poems.** London: Chapman and Hall, 1850. First edition. **Presentation Copy:** "To Mrs. Ferguson from W. Allingham," on front free endpaper. Mrs. Ferguson was the wife of Samuel Ferguson, noted Irish poet and most important Ulster poet of the 19th Century. Letters from Allingham to Samuel Ferguson are well-documented. Bound in calf binding with cross-hatching blindstamped designs. AEG. Contains half-title. Allingham's scarce first book, which contains the first form of many of the author's revised poems including "The Fairies," his most popular poem. Backstrip repaired, some chipping, wear- but a very nice copy indeed of an important early Pre-Raphaelite associate's first book. (#2501) \$2,250

Superb Arts and Crafts Embroidery



12. [ARTS AND CRAFTS EMBROIDERY] **“Vesta,”** 1900. A stunning and large, framed embroidery dated 1900, bearing the inscription, “Vesta/MS/1900,” and paper label on verso, “M.E.F.S.” 63 cm x 21.5 cm. The composition depicts the virgin ‘goddess of hearth, home and family,’ Vesta, in long flowing gown, holding the ‘sacred fire’ that burned at her hearth and temples. An exquisite piece, wonderfully preserved. Very scarce. Pictured to left. (#2581) (Shipping considerable). \$1,850

13. [ARTS & CRAFTS- TEXTILE: MORRIS & COMPANY- WILLIAM MORRIS] **William Morris Silkwork Panel.** Morris & Company silkwork panel, circa 1890, **made and distributed by Morris & Co.** featuring colored threads with flowering foliage. 53 cm square. A bright and fine example. (#2580) \$2,500

14. [ARTS & CRAFTS- TEXTILE: MORRIS & COMPANY- WILLIAM MORRIS] **William Morris Silkwork Panel.** A large silkwork panel, circa 1890, in colored threads with a fruiting tree, designed by William Morris, **made and distributed by Morris & Company,** circa 1890. 67 cm by 48.5 cm. A rare, fine and unusually bright example of original Morris & Company textile. (#2579) Pictured below. \$2,850



15. [ARTS & CRAFTS- ORIGINAL ART] **Two Charcoal Drawings for Stained Glass, Late 19th Century.** Offered here are two superb and large original charcoal drawings for stained glass. They are done by **Ida Kay** (1881-1959), circa 1900, a promising artist and designer at the Birmingham Municipal School of Art. According to Peter Cormack, (noted scholar of 19th- and 20th-century British and American stained glass, William Morris, and the Arts and Crafts Movement), Ida Kay was one of the stained glass students taught by the famed Henry A. Payne at the Birmingham Municipal School of Art in the early 1900s. The labels refer to their inclusion in the National Competition for Schools of Art, in which the work of the award-winning entries (from students throughout the UK) was exhibited at the South Kensington (now Victoria & Albert) Museum. In a 1906 issue of the "The Art Workers' Quarterly," under the heading, "Arts and Crafts Exhibition at Grafton Gallery," the following is offered: "The beautiful series by Walter Crane were shown... the Committee of the Society again offered to the public, in the present exhibition, the results of its selection... Phoebe Traquair... Misses May Morris... and the beautiful series by Walter Crane. The new quarters of the Arts and Crafts Exhibition Society has the advantage of greater facilities for the display of stained glass, and the works



were of high merit, under the superintendence of Mr. Henry A. Payne... a panel very rich in colour represented the "Wine of Circe," by Ida Kay"[neither of the two being sold here]. The charcoal drawings are superbly rendered, large size, and full of the gentle line and aesthetic Arts and Crafts flair distinctive of the movement at the turn of the century in England. Measurements are: 72 x 51cm and 57 x 43 cm. One with the inscription: "National Silver Medal," and the other inscribed, "Part of a set for which a bronze medal was awarded." A few very minor repairs, a few open tears. Fragile paper mounted onto backing, framed. In excellent condition. A rare and certainly significant pair of designs for stained glass of very high quality and beauty. Sizable shipping fees added on. (#2577) \$3,250

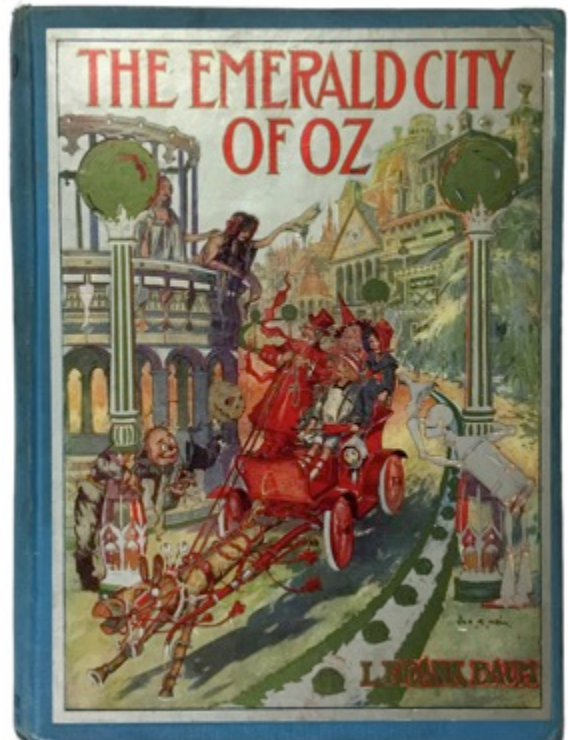
16. AUSTEN, JANE. **Pride and Prejudice**. London: T. Egerton, 1813. Second edition. 12mo. Three volumes. Contemporary half calf over marbled boards, spine gilt with leather lettering pieces (two perished, one with partial loss). Half-titles are not present. The second edition is scarcer than the first. According to Gilson, the publishing history is rather obscure (The size of the edition is not known). However, it is known that the second edition was entirely reset, resulting in occasional variations with the page as well as spelling and punctuation and wording (Gilson A4 has a list of alterations). Covers and spines scuffed with some splitting along extremities, fore-edges slightly bumped in areas, joints strengthened. There is scattered light foxing and neat contemporary ownership inscriptions on title-page of each volume. (#1949) \$11,000



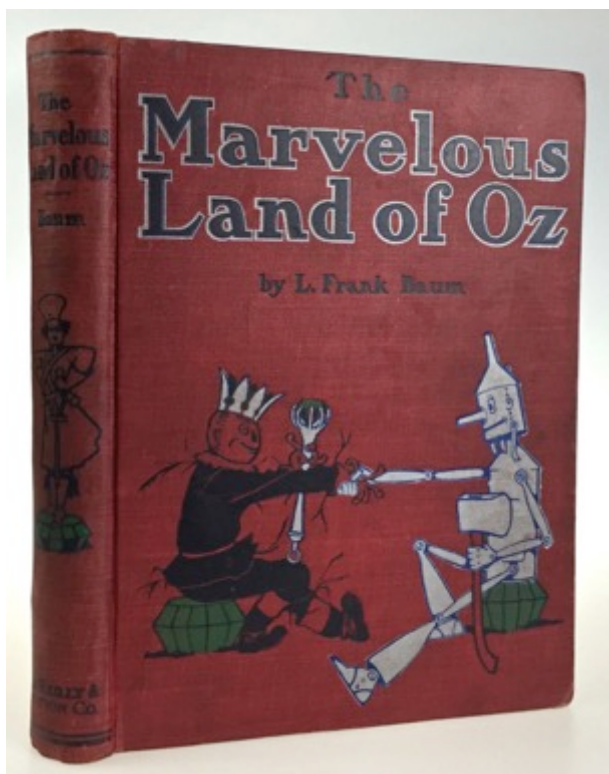
17. AUSTEN, JANE. **Mansfield Park**. Philadelphia: Carey & Lea, 1832. First American edition. Two Volumes. Original publisher's cloth-backed, drab boards, lettering labels on spine (trace remnants, small contemporary institutional labels perished or remnant only). The exceedingly scarce first American edition, virtually non-existent in the original binding. One of 1250 printed. Very few copies of Austen American first editions have survived. As of 1997, "no appearance of the 1832 Mansfield Park at auction has been trace" (Gilson, rev. ed., 1997). A part from this copy, a survey of ABPC and AE records only one unsophisticated copy sold in the last 30 years (Gilson B4). Volumes cocked, few short splits at spine tips, generally light wear and staining to boards, corners rubbed, hinges tend,

pastedowns loosened volume 1, scattered foxing throughout, occasionally heavy volume 2, small chips at deckle, old penciled numerals on front endpapers, paper repairs on two leaves in volume 1 with no loss of text. (#1948) (pictured bottom left) \$9,500

18. BAILEY, PHILIP JAMES. **The Angel World, and Other Poems**. London: W. Pickering, 1850. First edition. Original blue blindstamped cloth with bold central gilt wreath enclosing lettering, , gilt decorated spine with lettering. 104pp. AEG. An uncommon work by Bailey, who was admired in by the Pre-Raphaelite in their very early critique of the poetry of that period. Frontispiece woodcut illustration, title with red initials. A fine copy. Very scarce. (#2468) \$325



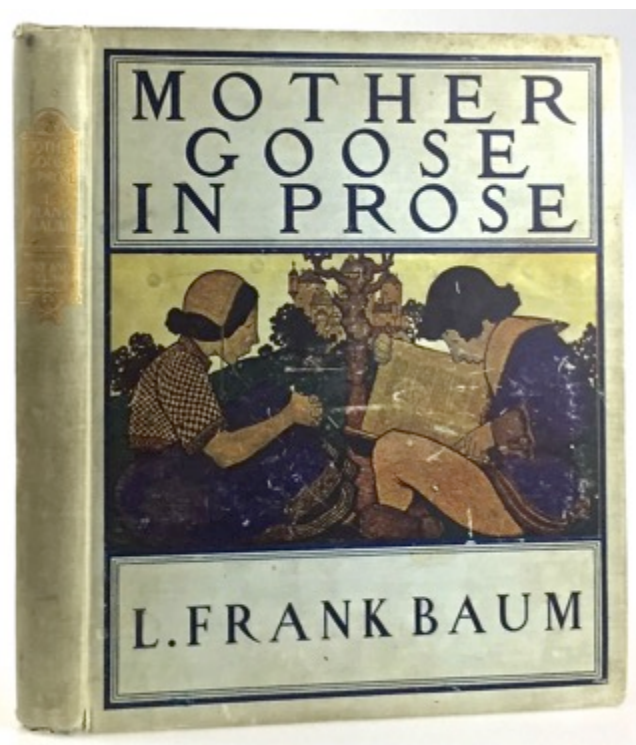
19. BAUM, L. FRANK. **The Emerald City of Oz**. Chicago: Reilly & Britton, [1910]. First edition. Original light blue cloth with full-size color pictorial insert on cover depicting a number of the characters driving through the city in a toy donkey-drawn carriage. First edition, first state with light blue cloth, five titles on verso of ownership page, two-color endpapers in orange and black and sixteen full-page color plates by John R. Neill (later copies have 12). A stunning copy with the silver and black both present on rabbit on spine and both hinges in tact with no signs of starting. The brilliant color plates indicate a very early first issue imprinting, with the metallic green block (appearing on some illustrations) extremely bright and reflective. Very minor cover wear, occasional browning to a few plates but unobtrusive and minor. A fine copy of a book seldom found in this condition in the first issue state. (#2568) \$1,750



20. BAUM, L. FRANK. **Marvelous Land of Oz.** Chicago: The Reilly & Britton Co, 1904. First edition. Original red cloth with pictorial cover stamped in silver, black blue and green. Sixteen full page color plates by John R. Neil as well as many line drawings in the text throughout. 287pp. Illustrated endpapers. First edition, second binding state and textual corrections. A splendid copy, near fine with crisp cover coloring and all plates clean and bright (uncommon). There are three clear paper tape mending to minor tears in front free endsheet and some remedial (though not professional) rear hinge strengthening and gluing; other than that, an unsophisticated copy in most pleasing and attractive near fine condition. (#2511) \$2,250

21. BADNALL, RICHARD. **Zelinda; A Persian Tale.** London: Whittaker, Treacher & Co., 1830. First edition. Bound in full contemporary wavy grain calf with bold gilt vine and blossom pattern on both covers and spine, beautiful crimson wavy silk endsheets. Inscribed by the author to his son, William Badnall. A fascinating and vanishingly scarce book of poetry by Richard Badnall, silk, ribbon and button tycoon of the early 1800's in Leek, Staffordshire and a man whose riches to rags story could make an entertaining if not sad novel. Through bad investments, he lost his fortune and nearly landed in debtor's prison. Somehow, during this time he seemed to be able to write poetry, and this volume was received with some praise, though acclaim never landed Badnall reputation, much less remuneration from his writings. He also wrote a treatise on Silk Trade (1828), a book on politics (183) and another on Railroad Improvement (1833), all exceedingly rare. Besides our copy of

Zelinda, no copies of any of these books were found at the time of research. Laid in is a handwritten memo from the Society of Genealogists of London, from Howard H. Cotterell, explaining some details of Badnall's lineage and also citing some of his works mentioned here. Bookplate of Russell Markland. Some rubbing to calf. Book is near fine internally. (#1332) \$1,500



22. BAUM, L. FRANK. **Mother Goose in Prose.** Chicago: Way and Williams, 1897. First Edition, First Issue. 265 pp. Title-page in red and black. Illustrated by Maxfield Parrish including 12 black & white plates. (4to) original pictorial cloth with color cover designs by Maxfield Parrish, gilt-lettered spine. First Edition, First Printing. Baum's first children's book and first book of fiction. First printing, with page bearing printer's imprint followed immediately by the rear free endpaper (second printing has two blank leaves preceding the rear endpaper). This is also the first book illustrated by Maxfield Parrish. Bienvenue & Schmidt, p.159. Ends and corners worn, light soiling and wear to cloth, front hinge starting; very good. (#2541) \$5,500

23. [BESKOW, ELSA] **Hanschens Skifahrt.** Munich: Georg W. Dietrich, [1908]. First edition. 4to. Original color pictorial paper covered boards, blue cloth spine. Olive green pictorial endpapers. Illustrated title, and first page and thirteen stunning full-page color illustrations by Elsa Beskow as well as half-page line drawings by Beskow throughout. One of Beskow's more alluring illustrated books, full of illusory feeling and interpretation. Housed in superb custom made folding case. A near fine copy. (#2491) \$1,250

24. [BILIBIN, IVAN] **Fairy Tales: Sister Alenushka, Brother Ivanushka and White Duck.** St. Petersburg: Expeditsii Zagotovlenya 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. Very good. (#2567) \$1,150

25. [BILIBIN, IVAN] Afanasiev, Aleksandra Nikolaevich. [**Tales of Ivan Tzarevich, The Fire Bird and the Grey Wolf, Skazka ob Ivane-Tsareviche, Zhar Ptitse, o Serom Volke.**] St. Petersburg: Expeditsii Zagotovlenya Gosudarstvennykh Bumag, 1901. First edition. Square 4to. Original color pictorial card wrappers. Eight exquisite chromolithographed illustrations (three full-page) by Ivan Bilibin, decorative borders printed in brown. A very nice copy indeed. Scarce. (#2564) Pictured below. \$1,500



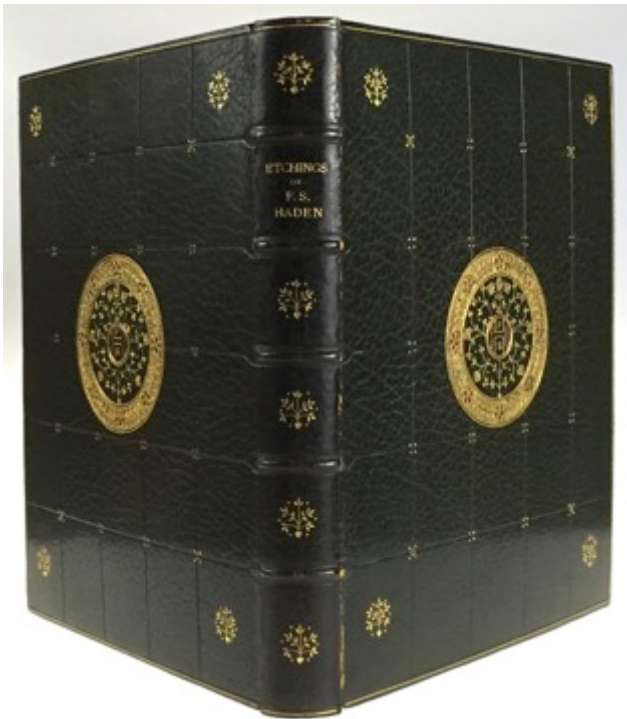
26. [BILIBIN, IVAN] **Marya Morevna.** St. Petersburg: Expeditsii Zagotovlenya Gosudarstvennykh Bumag, 1903. First edition. Square 4to. Original color pictorial card wrappers. Eight exquisite chromolithographed illustrations (three full-page) by Ivan Bilibin, decorative borders printed in brown. Slight speckling to some illustrations, else very good. (#2565) \$1,250

27. [BILIBIN, IVAN] [**The Frog Princess, Tsarevna Lyagushka.**] St. Petersburg: Expeditsii Zagotovlenya 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

28. [BINDING, FINE- R. R. ADAMS] Carlyle, Thomas [Samuel Arthur Jones, ed.]. **Collectanea.** Canton: The Kirgate Press, 1903. First edition. 4to. Superb intensely ornate decorative and inlaid binding by RALPH RANDOLPH ADAMS, an innovative binder in the early 1900's who revitalized the Viennese inlay or mosaic technique in fine binding. ONE OF ONLY 15 COPIES ON IMPERIAL JAPAN PAPER. TEG, others uncut. Bound in full brown morocco; the front cover is nearly completely filled with ornate leaf and stylized floral design impressed in the leather, inlaid black petals arranged in groups with gilt stamped internal designs and inlaid black petals, similar designs on back cover and spine From "Brush and Pencil," 1904: "Randolph Adams, whose magnificent bindings in Viennese inlay have become so well know of late... and wonderful mosaic designs in leather, surpass, it is said, anything of the sort hitherto attempted by either ancient or modern binders, and his bindings are in the collections of many well-known connoisseurs." An important, though perhaps lesser known American fine bookbinder. Margins of spine slightly, corners very slightly rubbed, an extremely tight and solid binding, near fine. (#1883) \$2,750

29. [BINDING, FINE- CLUB BINDERY] Amicis, Edmondo de. [EXTRA-ILLUSTRATED] **Holland and Its People.** New York & London: G. P. Putnam's Sons, The Knickerbocker Press, 1885. First edition. Two Volumes. Large, thick quartos. THE ROBERT HOE COPY. #21 of ONLY 25 COPIES ON WHATMAN PAPER WITH EXTRA SUITE OF PROOF ETCHINGS PRINTED ON SATIN AND MOUNTED. Uniformly bound in sumptuous full blue crushed morocco with lavishly gilt strapwork cover designs by THE CLUB BINDERY, one of the finest binderies in the history of American bookbinding. Uniformly bound with swirling strapwork and blossom pattern, crowns at each corner, five raised bands with similar gilt designs on five compartments, outer edges with gilt rules. Broad gilt inner dentelles, marbled endsheets. A.E.G. Original gilt cloth covers bound-in. Marvelously extra-illustrated with dozens of extra plates, early woodcuts and engravings and etchings (88 plates in total). A monumental production, in exemplary condition. Fine in every way. Most scarce thus. (#1884) \$6,500

30. [BINDING, FINE- CRANE, A. C. AND LUCINDA BUTLER] Burgess, Gelett. **Romance of the Commonplace.** San Francisco: Paul Elder and Co., 1902. First edition. Bound in full dark brown crushed morocco with elegant gilt flower and stem motif on both covers and spine, a mutual collaboration designed and executed by **Miss A. C. Crane and Miss Lucinda N. Butler** (from Tomoye Press Catalog, c. 1902). Special limited edition, "Limited to Thirteen Copies on Imperial Japan Vellum of Which Ten are For Sale," this copy #5, signed in full under the limitation notice, "Gelett Burgess, 1902" with his elaborate monogram in his hand. Wide and attractive dentelles, vellum doublures. A most pleasing binding and certainly exceedingly rare book. Near fine. (#2508) \$1,750

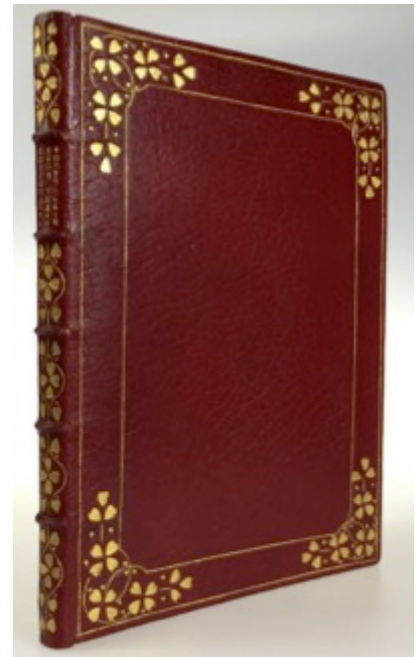


31. [BINDING, FINE- DE SAUTY] Salaman, Malcolm C. **The Etchings of Sir Francis Seymour Haden, P.R.E.** London: Halton and Truscott Smith, 1923. First edition. Large quarto. Sumptuously bound by Donnelley [stamped in gilt pallet, front dentelle]; designed and finished by Alfred de Sauty in full crushed dark green morocco with lavish central circular gilt designs, inlaid red morocco "H" square blindstamped sections each with gilt dots and four leaf and heart devices at the corners, repeated on both covers. Spine with raised bands, six gilt panels; inner dentelles with gilt ruling and similar leaf and heart devices. A magnificent, lavish binding by de Sauty, made more enchanting by the following: on one of the last page (following original cloth covers and spine) is a special printed page with ornate gilt stamped box and label: "This Book" after which is printed in pen: "...was sewn by E. Dvorak, [was] forwarded by J. Todd, [was] designed & finished by 'Alfred de Sauty. Dec 1st, 1925' the latter written in

long-hand by de Sauty. Margins of spine on cover slightly worn, else fine. Exceedingly scarce thus, and probably shown in one of the Donnelly exhibitions. Matching felt-lined contemporary slipcase. Bookplate of Neva & Guy Littell, president of R. R. Donnelley. (#2120) \$3,750

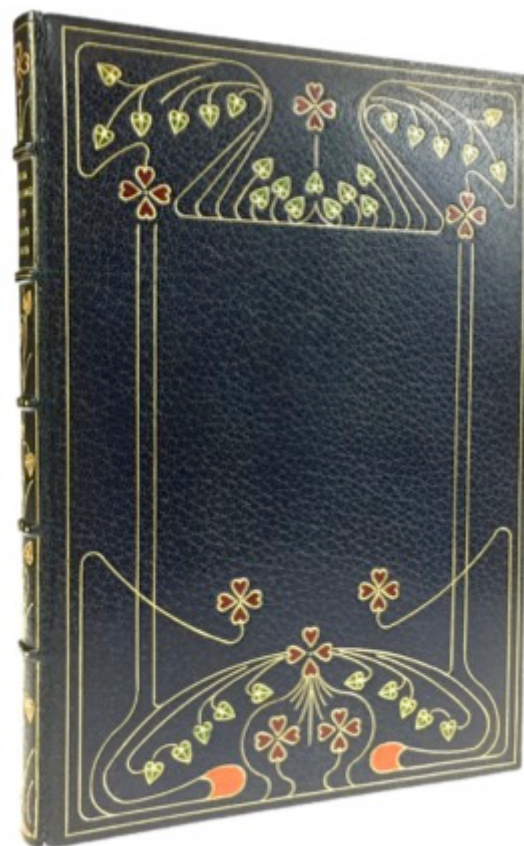
32. [BINDING, FINE- EMILY DANIEL] Woods, Margaret Woods. **Songs.** Oxford: Daniel Press, 1896. First edition. Superbly bound by Emily Daniel at the Daniel Press consisting of full stiff vellum decorated with all-over gold stamped florets with painted red highlights on both covers, spine with gilt lettering and with Daniel's characteristic snapping silver clasps. A picture of nearly the same binding, though with slightly different floret designs is given in full color in Tidcombe (Plate 43). Rear cover yellowed. Clasps in perfect working order. Some light foxing within. Emily Daniel, wife of Daniel Press' founder Henry Daniel, worked closely with Katharine Adams, and in 1901, the latter exhibited fifty-six bindings at Worcester House, the home of the Daniel Press. According to Tidcombe, Daniel may have had lessons early on from Katharine Adams. Emily Daniel bindings are extremely scarce. (#2258) \$3,250

33. [BINDING, FINE- "E. G."] Browning, Elizabeth Barrett. **Sonnets From the Portuguese.** Boston: Small, Maynard and Company, 1902. First edition thus. Elegantly bound by "E. G." (signed in gilt pallet rear dentelle and dated 1907) in full maroon crushed morocco with bold gilt heart-shaped petal design on all four corners on both covers, gilt dots and ruling, with similar motif on spine and with vertical lettering in one compartment, similar gilt dentelles. This copy expertly hand-illuminated, with bold metallic gold on every page for each initial letter (designed by Bertram Grosvenor Goodhue), in many colors, including title page and colophon. We have not found an attribution for the signed binding, which may have been done by a member of the Craftsman's Guild of Boston who were known to also do fine hand-coloring of special volumes. Most rare and quite beautiful. Fine. (#2586) \$2,250





wonderfully conceived binding and no doubt the work of an experienced binder, perhaps executed by Guido Bruno (1884-1942), known as “the Barnum of Bohemia,” who worked out of an establishment in NYC called, “The Garret” (note same spelling). It was known that for a fee, tourists could observe “genuine Bohemian” artists at work there, and in 1916, the New York Times reported a fire at the premises which destroyed art treasures, rare manuscripts and books. Translated by H. G. Keene. Illustrated with copper engravings after C. Eisen. Limited to 1000 Copies, 250 for Sale in the U. S., and Numbered #3. Some foxing throughout, occasionally heavy. Binding is near fine. A rare and splendid example of early 20th Century bookbinding. (#2572) (pictured below) \$3,500

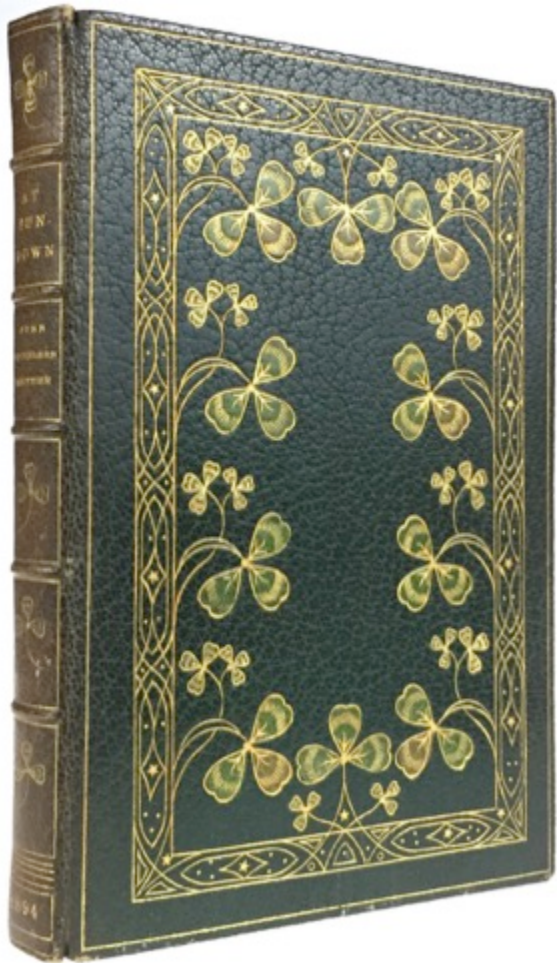


34. [BINDING, FINE- DOVES BINDING ON KELMSCOTT PRESS] Morris, William. **The Tale of King Florus and Fair Jehane.** Hammersmith: Kelmscott Press, 1893. First edition. Sumptuously bound under the direction of Cobden-Sanderson by The Doves Bindery and labeled in gilt pallet on rear dentelle: “**The Doves Bindery/ 18C-S96.**” Bound in full light brown smooth-grained morocco with elaborate stippled and stylized floral and border devices, four raised bands with elaborate gilt designs on panels similar to cover designs, alternate gilt designs on front and back dentelles. AEG. A superb Kelmscott Press printing with bold double-spread Morrisian title-page and initials throughout by Morris. A gorgeous marriage of Kelmscott in a Doves Binding. Near fine. (#2505) \$3,250

Item 35. Bound by “The Garret”

35. [BINDING, FINE- “THE GARRET”] De Pezay, Marquis and Claude Joseph Dorat. **Delia Bathing and Celia's Doves.** London: Vizetelly & Co., [1890]. Exquisite full morocco inlaid binding signed in rear turn-in, “The Garret.” A striking binding in the manner of the Guild of Women Binders or the closely allied Hampstead Bindery, featuring Nouveau-style wandering stems with onlay green leaves and terminating in red onlay flower designs, orange onlay designs, elaborate gilt fillet on both covers, spine and dentelles. A

36. [BINDING, FINE- GUILD OF WOMEN BINDERS, UNSIGNED] Phillips, Stephen. **Paolo & Francesca.** London: John Lane, The Bodley Head, 1900. Ninth Edition. Superb full calf binding, undoubtedly by the Guild of Women Binders, and having come from a collection of books bound by the Guild, though unsigned as often found with Guild binders. Attractive center oval blindstamped and gilt-ruled and stippled design front cover extending upward and downward and ending in gilt blossom designs. Spine with lengthwise long stem design and innovative lettering, gilt dentelles. Unobtrusive and faint water marks present, though not detracting. (#2147) \$1,850



37. [BINDING, FINE- GRABAU, J. F.] Whittier, John Greenleaf. **At Sundown**. Boston: Houghton Mifflin and Company, 1894. First Thus. 12mo. Sumptuously bound by **J. F. Grabau (and John Bunce) at the Garret Bindery in 1905**, with a full page illuminated presentation on first free endsheet. Exquisitely tooled full dark green crushed morocco with petal and strapwork design on both covers, carried over onto large dentelles, silk moiré doublures and endsheets. Binder's gilt pallet rear dentelle, "Bunce & Grabau." John F. Grabau was one of the most noted designer binders for the Roycroft Bindery from 1902-1905, after which he formed The Derome Art Bindery, and then Garret Bindery with John Bunce up until 1905, producing quality bindings from their store in Buffalo, NY. It is likely the present binding was executed in private association, as the intimate and beautifully illuminated full-page presentation from Grabau and his wife indicates. Grabau was celebrated as a master bookbinder in his day, as evidenced by his comment in a newspaper article: "Few things have given me the personal joy that was mine when Bishop William Turner advised me that the book of testimonials I had bound for His Holiness, the Pope, had brought from the pontiff the statement it was one of the finest things that ever had come into the Vatican." Near fine with slight corner rubbing and sunning to spine. (#2473) \$2,750

38. [BINDING, FINE- GUILD OF WOMEN BINDERS, CONSTANCE KARSLAKE] Hall, S. C. (ed.). **The Book of Gems**. London: Henry G. Bohn, 1836. Full crushed light brown morocco with exquisitely elaborately stippled and tooled design on both covers, spine with blindstamped vine and leaf pattern, gilt lettering and vignettes by **Constance Karlake** of the Guild of Women Binders (notation in pencil at rear). Very slight discoloration on spine. A fine copy of a magnificently designed binding by the Guild's most renown binder. (#1255) \$2,250

39. [BINDING, FINE- GUILD OF WOMEN BINDERS] Cowper, William. **Diverting History of John Gilpin**. London: Guild of Women Binders, 1899. First edition thus. Superb Art Nouveau-style full polished calf binding by the Guild of Women Binders comprising long stem stylized poppies with flying birds and flowing swirls in gilt both covers, spine with gilt title. Binder's gilt pallet signed front dentelle. Printed on Japan Vellum with illustrations throughout by Charles Brock. aid in is original prospectus by the publishers, explaining the type of binding ("Niger"), dyes and methods used, from "Karlsake & Co." Slight darkening to spine, else near fine. (#2155) \$2,400

40. [BINDING, FINE- GUILD OF WOMEN BINDERS] **Song of Solomon**. London: Guild of Women Binders, 1897. First edition. 4to. Superb full goatskin binding with striking image of robed woman raising hands in stylized garden, **no doubt the work of Annie S. MacDonald** who developed the technique: "MacDonald came up with her own technique for modeled leatherwork, and she proceeded to teach this to any of the other class members [at the workshop of Walter B. Blaikie of A. & J.] who were interested. Annie MacDonald's method of leather modeling did not involve cutting the leather, or raising the design into high relief, and it was done on the book after it was covered" (Tidcombe). Spine with lettering modeled lengthwise; rear cover with gouged design. Thick dentelles with heavy gilt 'picture frame' borders. Illustrated with gorgeous full-page woodcut drawings by H. Granville Fell. Fine. With Karlake's Guild ticket pasted onto rear free fly: "Similar Books can be obtained from KARSLAKE & CO., 64 Charing Cross Road, London." This is a one-of-a-kind binding (versus the stock bindings for many of the limited edition books issued by the Guild in the vellum series) and represents the very finest work of one of their chief designers and artisans. (#2141) \$3,750



Item 41, Front Cover



Item 41, Front Doublure

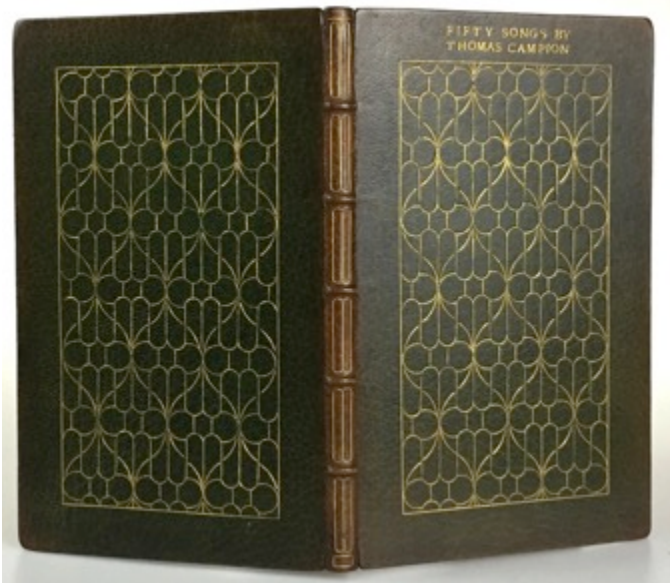
Binding Featured in "Bindings of Tomorrow," 1902

41. [BINDING, FINE- HAMPSTEAD BINDERY] Skelton, Sir John. **Charles I.** London: Goupil & Co., 1898. First edition. Large 4to. Lavishly bound by **P.A. SAVOLDELLI at the Hampstead Bindery** ca. 1898 in full dark brown crushed morocco with 465 inlaid pieces in ochre, red-brown, olive green, turquoise and light brown, intricate gilt pattern highlighting the inlaid pieces as well as decorative shapes, beads and ruling on both covers and spine, superb full crushed morocco doublures with elaborate gilt-blocked leaf and winding stemwork motif ending in clumps of flowers inlaid with orange, beige, maroon and red pieces, vellum free endsheets with four gilt circles at each corner. Signed at bottom of front doublure, "The Hampstead Bindery." PICTURED IN THE GUILD'S MOST SEMINAL PUBLICATION, Anstruther, "The Bindings of Tomorrow," #50, illustrated in color. One of 500 Copies on Japan Vellum. 184pp. Engravings throughout by Jean Bousod, Manzi, Joyant & Co. including superb full-color frontispiece. Extremely important Hampstead binding by Savoldelli, renown binder for Hampstead Bindery, the male counterpart of the Guild of Women Binders. Near fine. Exquisite and stunning in every way. (#2472) \$15,000

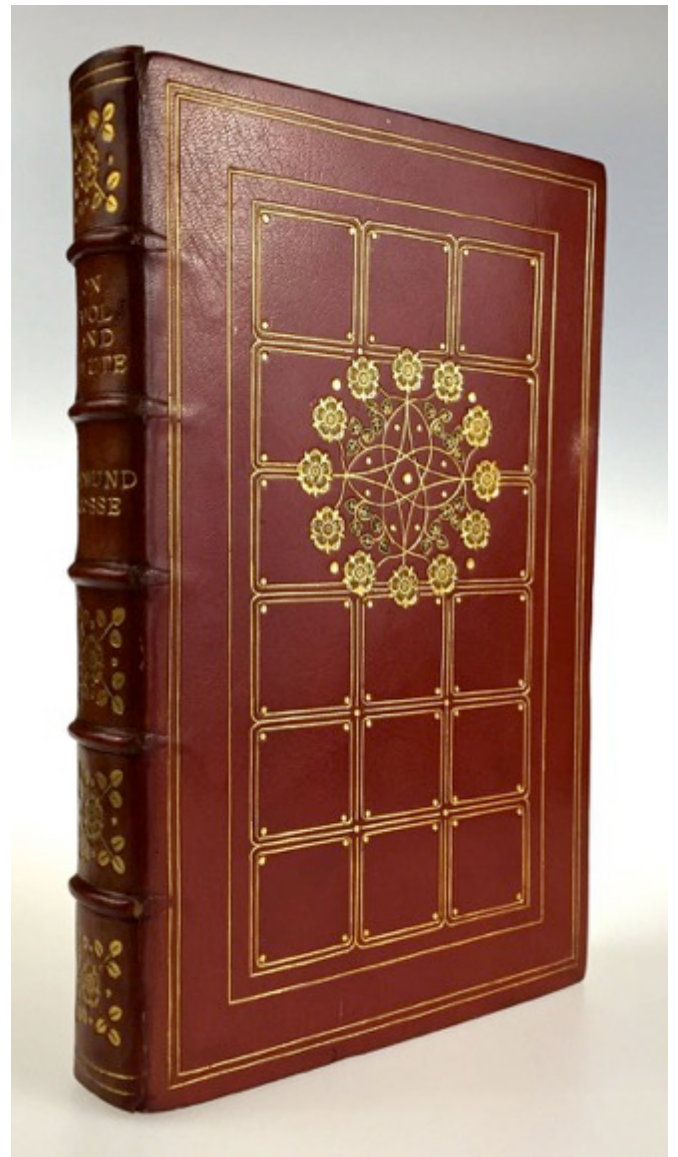
42. [BINDING, FINE- GUILD OF WOMEN BINDERS] Hall, S.C. (ed.). **Book of Gems.** London: Saunders and Otley, 1837. Exquisite full tan crushed morocco binding by the Guild of Women Binders (signed in gilt pallet front dentelle), as well, a notation

by members of the Guild at rear denoting H.K. as probable bookbinder. A fine example of Guild craftsmanship, both covers well-balanced with bold leaf and flower motif, stippled gilt borders and interlocking lines, spine with exquisite longitudinal stem (stippled line) resulting in three tulip blossom and title at top. With striking gauffered edges (all edges gilt) consisting of diagonal blossom and leaf motif. Armorial bookplate of Adam Rivers Steele, prominent Scottish family arms. Vignette title-page, engraved vignettes throughout. A fine copy of the binding; internally very minor browntoning to just a few leaves, else fine. (#2149) \$2,500

43. [BINDING, FINE- MORRELL] Hogarth, William. **Works of William Hogarth In a Series of One Hundred and Fifty Steel Engravings.** London & New York: E. T. Brain & Co., 1840. First edition thus. Large quartos. Two volumes. Sumptuously bound by Morrell in full wavy-grained olive morocco with attractive repeating gilt blossom motif on both covers, ornate gilt spines, dentelles, marbled boards. AEG. A prodigious two volume set in striking matched binding by Morrell. 150 full-page exquisite steel engravings by Hogarth. Very slight wear to corners, margins of spine, in vol. 1, else fine. (#2132) \$2,750



44. [BINDING, FINE- FLORENCE PAGET] Campion, Thomas (ed. John Gray). **Fifty Songs by Thomas Campion**. London: Vale Press, 1896. First edition thus. Exquisite full dark green morocco binding with intricate interwoven gilt design on both covers by **Florence Paget**, noted woman bookbinder who was, among other luminous distinctions, chosen to bind the Ashendene "Song of Songs," along with Katherine Adams and Alice Pattinson. An unusually interpretive and early binding by Paget, signed in gilt pallet on rear dentelle, "F P / 1901." Gilt-ruled front and back dentelles, marbled paper. The Charles Rickett's designed Vale Press book has superb woodcut foliated title page and decorative initials throughout. AEG. Book slightly and evenly sunned to warm brown, typical of green morocco, very unobtrusive. A near fine copy of a gorgeous binding by Florence Paget. (#2510) \$3,750

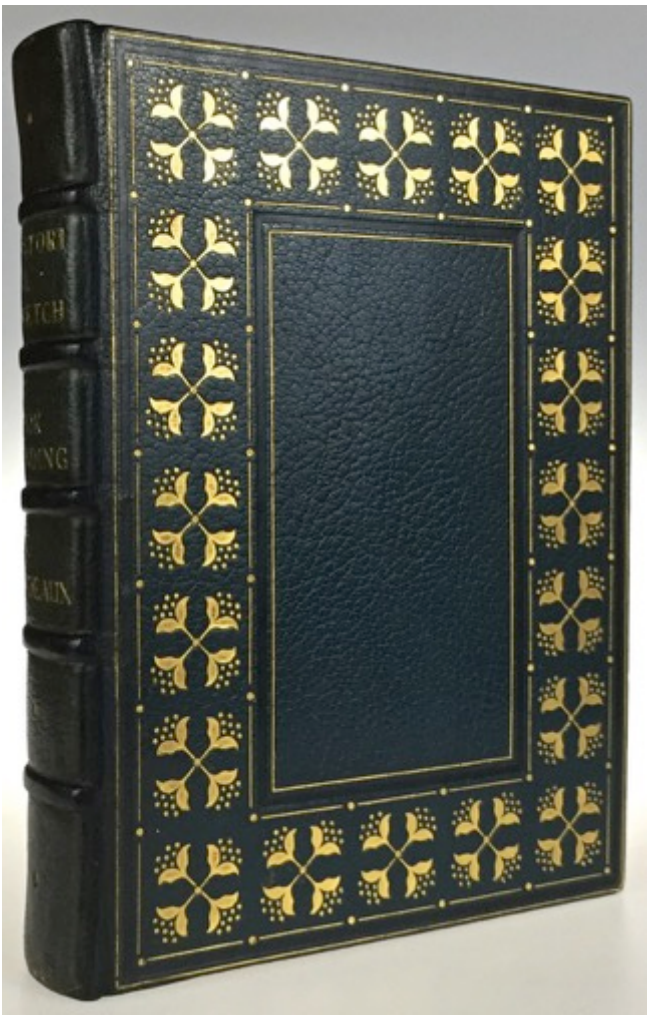


Item 45. Bound by Annie Power

45. [BINDING, FINE- ANASTASIA POWER] Gosse, Edmund. **On Viol and Flute**. London: C. Whittingham and Co. at the Chiswick Press for Kegan Paul, Trench, Trubner & Co., 1890. First printing. Gorgeous Arts and Crafts full reddish-brown morocco by **Anastasia Power** with her initials signed in monogram on rear turn in, "AP" (interlocking). Covers magnificently gilt-tooled with elaborate double-ruled square boxes (eighteen in total) with dots in the corners and a circular arrangement of 12 roses on green onlays/ interlocking stems on front cover. The rear cover has the same square patterning, but no central rose design. Spine with six panels, five of which are attractively stamped in gilt floral and leaf motif. No. 44 of 50 Copies Only on Large Paper, signed by the printer. A fine copy of a most attractive and period binding. Though a pencil annotation on the front fly indicates that the binding is by Alice Pattinson as evidenced by a pencil inscription on the verso of the front free endleaf which reads, "Spring Gardens Gal[lery]. Panton Club. July 1925. Mrs. Loosely. Book + binding A. P." Annie Power was trained by Douglas

Cockerell and worked with Sylvia Stebbing and then joined C. R. Ashbee's Guild of Handicraft c. 1902 where she produced fine bindings until 1905 or thereabouts. A stunning period binding full of the Arts & Crafts flavor of the early 20th Century. (#2573) \$3,500

46. [BINDING, FINE- PRE-RAPHAELITE: BICKERS] Destree, Olivier Georges. **Les Préraphaélites**. Bruxelles: Dietrich et Cie, 1894. First edition. Superbly bound by Bickers & Son, London in full crushed reddish orange morocco with elegant gilt curving line design both covers and spine; spine lettered in gilt, gilt dentelles, marbled endsheets. A very scarce 1890's Pre-Raphaelite treatise including "Catalogue de L'oeuvre de Dante Gabriel Rossetti," "Catalogue des Oeuvres d'Edward Burne-Jones," "Choix de Reproductions de E. Burne-Jones, D.G. Rossetti, G.F. Watts," and a prospectus of Walter Crane including two woodcuts. Book contains 5 portraits. Exquisite and rare production. Most scarce thus. (#2594) \$2,250



Sarah Prideaux Binding: "The Best I Have Made"

47. [BINDING, FINE- SARAH PRIDEAUX] Prideaux, Sarah. **An Historical Sketch of Bookbinding.** London: Lawrence & Bullen, 1893. First edition. Exquisitely bound by **Sarah Prideaux** in full blue rich morocco with elaborate and bold gilt blocked and stippled blossom pattern on both covers, all edges gilt with gauffered design on all edges, gilt ruled dentelles, Prideaux's gilt stamped pallet signature on rear dentelle, *S T P * 1895* A gorgeous and early Prideaux binding with facsimile of Prideaux letter stating, "This is one of these designs made for my book on binding. I envision it the best formal design I have made- on account of its being both simple and effective. A combination always tried for and not too often achieved." Illustrated with two full page color plates. Fine copy of book and binding. With Phyllis Goodhart Gordan's bookplate, famed Renaissance scholar and book collector. A wonderful binding by one of the greatest women bookbinder's of the modern era. (#2518) \$6,250

48. [BINDING, FINE- PAUL-ROMAIN REPARLIER] Deshouieres (Antoinette du Ligier de la Garde). **Poesies.** Paris: Chez la Veuve de Sebastien Mabre-Cramoisy, 1688. First edition. Exquisitely bound c.1890 by

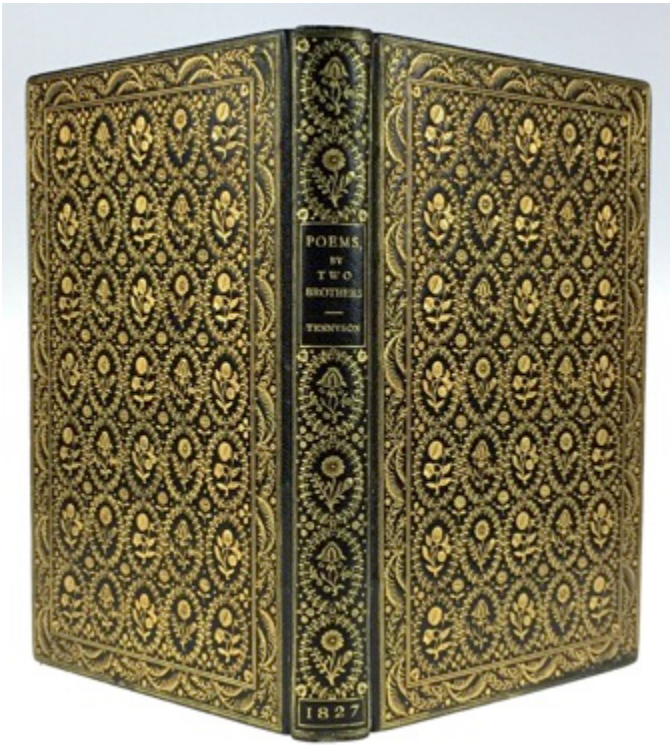
Raparlier in blue goatskin with ornate and innovative covers tooled in gilt with triple fillet border, leafy stems, flower-heads, and a centerpiece composed of a flower within a frame surrounded by similar motifs. The spine divided into six panels, lettered in the second and dated in the third, the others with a vase containing a flower and leafy sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. A wonderful example by the famous bookbinder Paul-Romain Raparlier (1858-1900). The frontispiece engraving is not called for, but taken from a later edition. A fine copy. (#1990) \$2,750

49. [BINDING, FINE- RIVIERE] Morris, William (translator). **The Tale of the Emperor Coustans and of Over Sea.** Hammersmith: Kelmscott Press, 1894. First edition. 12mo. Superb full red/maroon crushed morocco binding by RIVIERE & SON with bold gilt floral vignettes on all four corners, both covers, gilt ruling; spine with six compartments, four with ornate gilt tooling, gilt inner dentelles, fine green wavy silk moiré endpapers and doublures, edges of boards with gilt rules. Printed in red and black in Chaucer type, wood-engraved titles, borders and initials designed by Morris. Original blue printed wrappers bound in rear. Laid-in is bookplate by Kroch's Book Exhibit from the 1933 Chicago Exposition where this book was shown. One of 525 unnumbered copies on Perch Paper. Joints a little rubbed, else a fine copy of a beautiful book. In felt-lined slipcase. (#1898) \$2,500

50. [BINDING, FINE- RIVIERE] Morris, William. **Gothic Architecture.** Hammersmith: Kelmscott Press, 1893. First edition. Superbly bound by RIVIERE & SON in full crushed tan morocco with arabesque scrollwork border leaving attractive negative space on both covers, spine in six compartments, four of which ornately gilt and with gilt '1893' at foot of spine. Ornate gilt dentelles, light blue wavy silk moiré endsheets and doublures, gilt rules on edges of boards. Original wrappers bound in at end. This early Kelmscott title was printed in public demonstrations during the 1893 Arts and Crafts Exhibition held in the New Gallery, becoming one of the exposition's most popular attractions. First appearance of the four-line initials and the first book Morris printed in the 16mo format. A wonderfully pleasing binding. Very fine. In felt-lined slipcase. (#1897) \$3,250

51. [BINDING, FINE- RIVIERE] Rossetti, Dante Gabriel. **Poems.** London: F. S. Ellis, 1870. First edition. A stunning binding by Riviere (signed in gilt in front lower dentelle: "Bound by Riviere & Son") in full green crushed morocco with superb lavish gilt tooling on both covers comprising intricate swirling vines and blossoms with for arrow and flame motifs at each corner, birds and butterflies and an exquisite border pattern, five raised

bands on spine, gilt dentelles, top edges gilt, others uncut. First issue with 27 instead of 275 (for page 27). Spine very evenly sunned. A fine copy of a gorgeous Riviere binding. (#1969) \$9,500

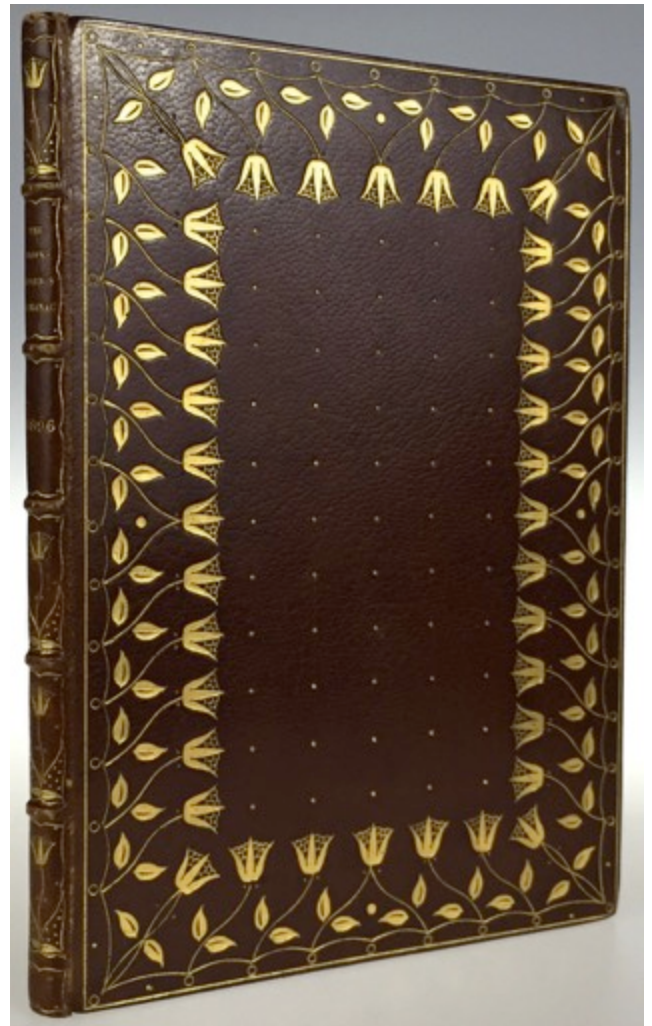


TENNYSON'S FIRST BOOK

52. [BINDING, FINE- RIVIERE] Tennyson, Alfred Lord. **Poems, by Two Brothers**. London: Printed for W. Simpkin and R. Marshall, 1827. First edition. **MAGNIFICENTLY BOUND FULL BLACK CRUSHED MOROCCO BY RIVIERE AND SON** with lavishly ornate gilt designs on both covers and spine consisting of four different flower motifs (in ovals) repeating in seven rows and five columns taking up all of the central space on the covers and the outside border comprised of sprig and leaf pattern, all surrounded by geometric ruling; spine with six oval floral motifs, lettering and date in gilt. Leaf and sprig design is carried onto inner dentelles, maroon endpapers. Side edges gilt with two lines. Top edges gilt, others untrimmed. First issue with advertisement following title page, 6 11/16 x 4 1/4 inches). 228pp. A superb, fine copy with slightest wear to margins of spine. Both hinges in tact with no starting and internally clean and bright. (#1917) \$6,500

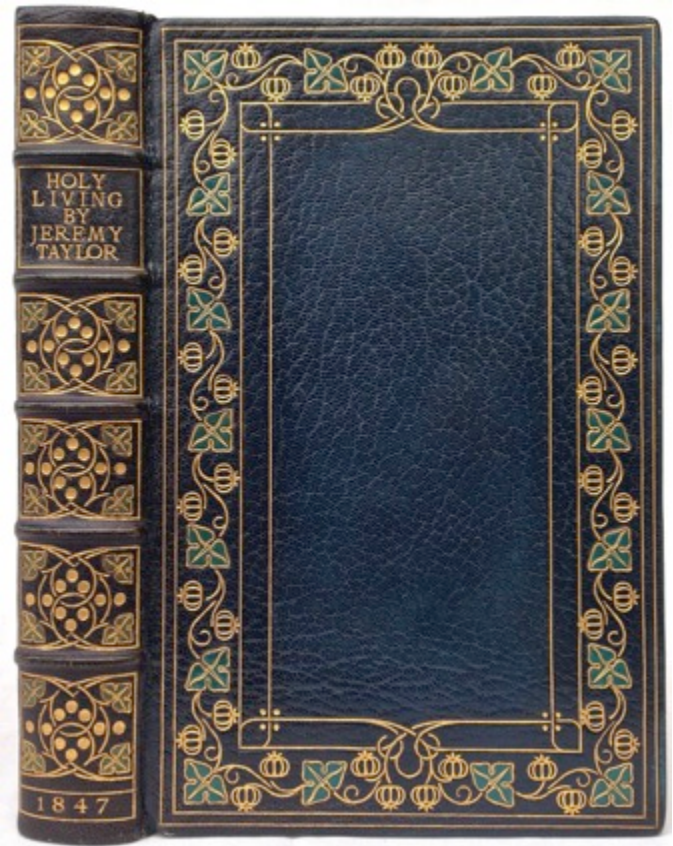
53. [BINDING, FINE- RIVIERE] Walton, Izaak. **Compleat Angler**. Chiswick: Carodoc Press, 1905. First edition thus. Exquisitely bound full dark green crushed morocco binding by Riviere with bold gilt-blocked scene of swimming fish in a pool with stylized water flowers and leaf patterning. The illustration extends to the back cover, continuing the theme, with a completely new

design showing a long fishing line extending into the pool. Superb front and rear single dentelles with fish and basket gilt designs. One of 350 copies, TEG, others uncut. Binding and contents are fine (front hinge has been expertly and almost invisibly repaired. The book was a gift to an "H.M.S." from the famous financier and manuscript collector, Robert Bothwick Adam: inscribed on front free endpaper: "H.M.S from R.B. Adam, Oct. 21, 1924 and under that, to his daughter Harriett, "To Harriett from her Father, Jan. 1, 1937." In contemporary green cloth slipcase. A singularly exquisite and innovative Riviere binding. (#2136) \$3,250



54. [BINDING, FINE- RIVIERE] **Book-Lover's Almanac for the Year 1896**. New York: Duprat & Co, The De Vinne Press, 1895. First edition. Superbly bound by Riviere in full chestnut brown crushed morocco with elegant Nouveau stylized gilt flower sprays, stems and leaves covering much of both covers, gilt stippling and ruling, similar motif on spine. Limited Edition of only 100 Copies on Japan Vellum. Five plates, illustrations throughout, woodcut borders. Binding shows strong Cobden-Sanderson influence. Near fine. (#2506) \$2,250

55. [BINDING, FINE- ROSE BINDERY] Tennyson, Alfred Lord. **Seven Poems & Two Translations.** Hammersmith: The Doves Press, 1902. First edition thus. Bound by the **Rose Bindery.** A superb contemporary binding (unsigned, yet exactly matching a photo in The Rose Bindery's description of one of their bindings in the book "The Rose Bindery," Boston, 1925. Bound in sumptuous brown crushed morocco with interlocking multi-ruled fillets, stylized leaves and dots in an intricate and pleasing motif repeated on both covers. Spine in six panels with gilt compartments each with similar motifs as covers. Full morocco inner boards, each with matching brown and black morocco and elaborate coat-of arms with three bells and stars in the center and with four identical monograms: BHB. One of 325 copies printed on paper. The monogram BHB belongs to Harold Wilmerding Bell (1885-1947), the archaeologist and Sherlock Holmes collector. Two stamps (monogram and arms) are found on three of his books now in the Houghton Library at Harvard. A fine copy with slight rubbing to joints and very slight inner hinge wear. Housed in marbled slipcase. (#1996) \$4,500



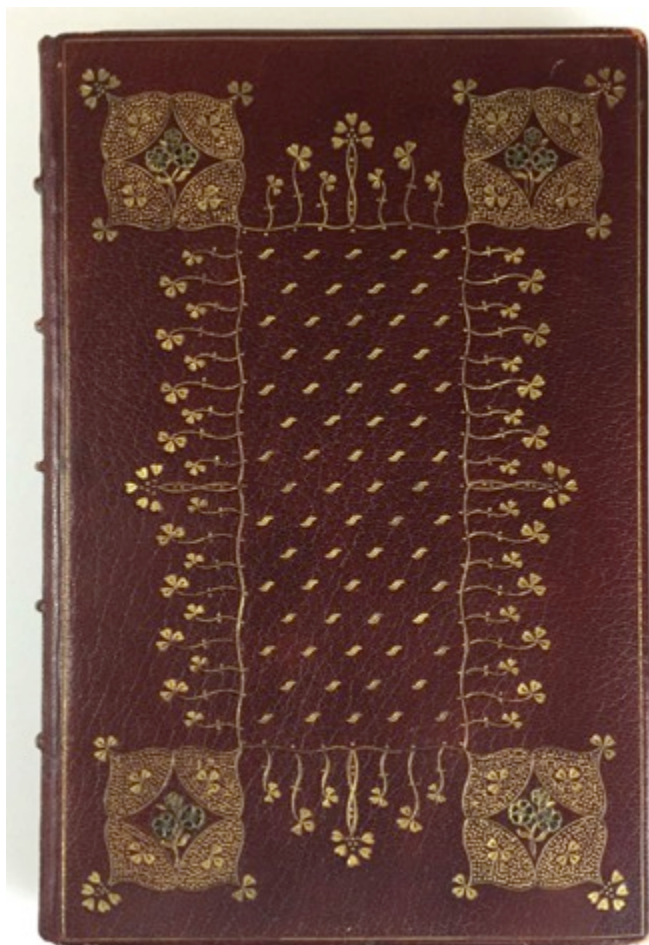
58. [BINDING, FINE- PETER VERBURG] Taylor, Jeremy. **The Rule and Exercises of Holy Living.** London: William Pickering, 1847. First edition thus. Sumptuously bound full blue crushed morocco binding by **Peter Verburg**, signed with his characteristic monogram on rear dentelle. A graceful binding with encircling leaf and bloom design between concentric rules and inlaid in the petals with turquoise morocco on cover and spine. Rear cover and dentelles with gilt ruling. Peter Verburg, a pupil of the famed Ellen Gates Starr in Chicago, was an accomplished Chicago bookbinder who studied for some time under Douglas Cockerell at Hull House in Chicago, and then later by Ralph Randolph Adams at his bindery in New York. Verburg later went on to become the director of the bindery at the Merrymount Press under D. B. Updike. A beautiful example of Verburg's work. Engraved frontispiece, rubricated title page. All edges gilt. Fine in blue cloth slipcase. (#2140) \$3,250



56. [BINDING, FINE- EDMUND SULLIVAN] Alighieri, Dante. **Divina Comedia.** Florence: G. C. Sansoni, 1886. First edition. (16mo) 10.5x7 cm (4x23/4") full tan morocco, gilt floral sprays with inlaid blue-green blooms, title on an inlaid blue panel on front and rear, gilt dentelles, all edges gilt. A lovely bindings, with the armorial bookplate of Sir Edward Sullivan; early auction description laid in credits the binding to Sullivan, though binding is unsigned. Fine (#2548) \$1,500

57. [BINDING, FINE- VENETIAN] Browning, Elizabeth Barrett. **Sonnets From the Portuguese.** [London]: Riccardi Press, 1914. First edition thus. Later full green calf, elaborately and heavily gilt over onlays of tan and brown calf, rear cover with a repeating floral pattern in blind, spine lettered in gilt, gilt dentelles, silk moiré endleaves, all edges gilt. Slipcase with textured paper covered boards. No. 528 of 1000 copies. Binding stamped in gilt on the rear "A. Genova, Venezia." Slipcase worn; spine faded; very good. (#2549) \$950

59. [BINDING, FINE- ZAEHNSFORF] Hole, S. Reynolds. **Our Gardens.** London: J. M. Dent & Co., 1899. First edition. Illustrated. (8vo) 19x13 cm (7 1/2x5") full green morocco, gilt ruled borders with wandering vine and flowers, spine gilt, gilt dentelles, silk endleaves, all edges gilt. First Edition. Finely bound by **Zaehnsdorf.** An autograph letter from the author is laid in. Spine sunned, else fine. (#2550) \$1,500

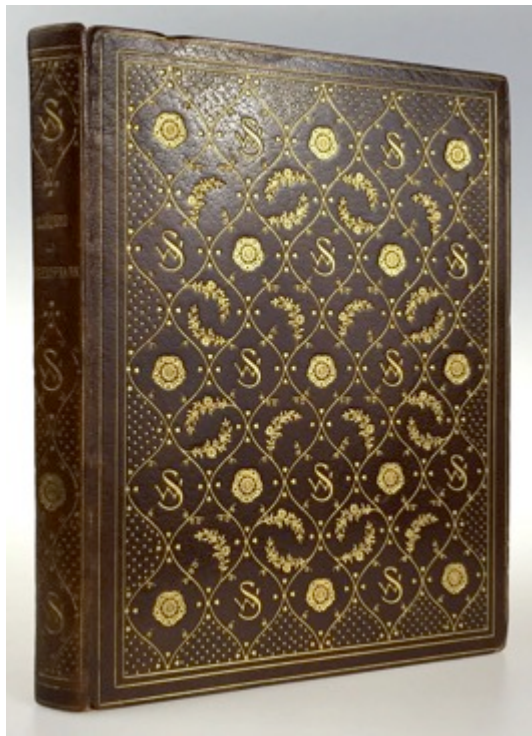


61. [BINDING, FINE- ZAEHNSFORF] Bain, F. W. **A Heifer of the Dawn**. London: James Parker and Co., 1904. First edition. Sumptuously bound by Zaehnsdorf in 1904, signed with gilt bookbinder's pallet on lower front dentelle: "Bound by Zaehnsdorf 1904," and further with the Zaehnsdorf "Exhibition" seal stamped into the lower portion of the rear silk pastedown. A magnificent period binding by **Zaehnsdorf** in rich full dark blue crushed morocco with very elaborate stippled gilt pattern forming a weaving and swirling pattern on all four corners and extending well towards the center of the covers, with two crown devices pointing in at each corner, and with four stylized clover motifs inlaid in red morocco at each corner. Five raised bands with four heavily gilt and two left for lettering, side edges gilt, attractive gilt stipple design is carried onto dentelles, rich blue silk endsheets and pastedowns. Top edges gilt, others uncut. Extremely fine with no signs of any wear. A remarkable survival and extremely interesting pairing of binding and book: Bain was an oddball history professor who wrote a number of allegorical books (similar to this one) in which he claimed to have been the translator, but after most had been published, it finally became clear he was not the translator, but actually the author. (#2000) \$3,250

62. [BINDING, FINE- ZAEHNSFORF] Bullen, A. H. (ed.). **Musa Proterva: Love-poems of the Restoration**. [London]: Privately Printed (imprint: Richard Clay), 1902. First edition. Superb Exhibition full crushed morocco binding (crimson) by **Zaehnsdorf** consisting of lavish all-over gilt blossom motif both covers and spine, maroon silk endsheets, gilt dentelles (signed 'Bound by Zaehnsdorf' in gilt pallet on front dentelle) and with Zaehnsdorf special 'Exhibition' seal stamped into rear pastedown. TEG, others untrimmed. A near fine copy with even sunning to spine, very small ink stain to rear cover (barely noticeable). (#2297) \$2,250

63. [BINDING, FINE- ZAEHNSFORF] Morris, William. **The Tale of Emperor Coustans and of Over Sea**. Hammersmith: Kelmscott Press, 1894. First edition. 12mo. Exquisite full green crushed morocco binding with ornate gilt tooling by **Zaehnsdorf**. 525 Copies. Two superb full-page double spread title pages and frontispieces comprising elaborate grapevine and strapwork design by William Morris, for Coustans and also Over Sea. A gorgeous binding design with intricate vine and leaf pattern around a central title motif, a few sprigs on back cover, blossoms on dentelles, marbled endpapers. Small nick to top of spine, sunning on binding, else near fine. (#2476) \$2,250

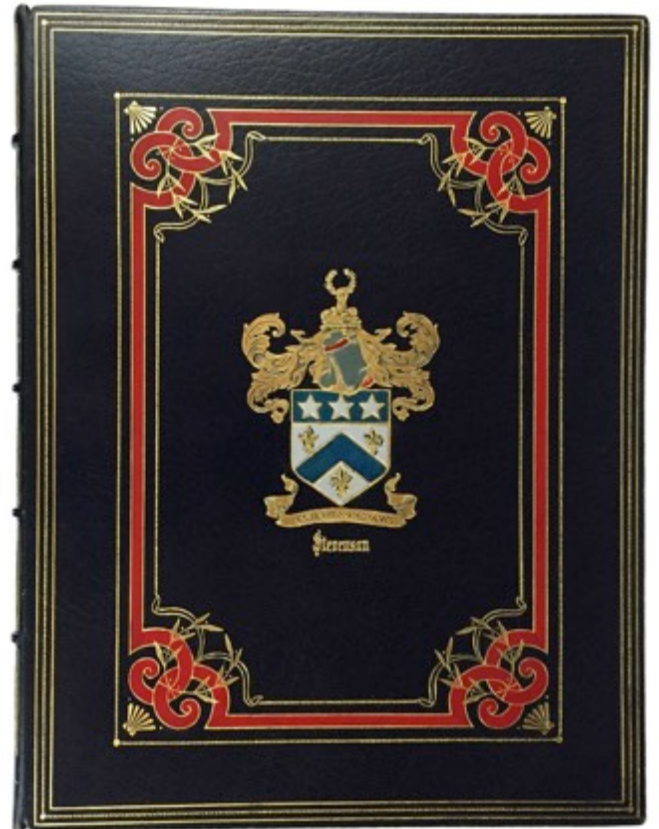
60. [BINDING, FINE- CURTIS WALTERS] Fairchild, Lee. **Don Juan's Bouquet**. New York: Edwin C. Hill, 1903. First edition. Superb Arts and Crafts binding by **Curtis Walters**, famed American binder who studied bookbinding with William Matthews, the Club Bindery and Stikeman. He was perhaps best known for his mosaic bindings, but also for inventing new ways to improve upon inlaid binding methods. This is a marvelous and intricate binding with lavish gilt floral patterning along with all-over stippled areas, inlaid petals and Nouveau-style stems and repeating leaf patterns. As well, the doublures are full-size light blue crushed morocco with darker impressed heart designs and ruling, blue silk mauve free endsheets. To round out this special book, **This is Copy "Number One" of 500, signed by the publisher E.C. Hill, and the author has painted dozens of expertly crafted heads of women in hats and bows; bee, boat, etc. throughout in a style reminiscent of Harrison Fisher**, and he has inscribed the following poem and presentation on the copyright page: "To H. A. Mertz (minor author)- These culled flowers I entrust to you, So keep them ever warm with sun and fresh with dew. So shall you have a fragrant booked Bouquet, Some quiet nook a sweetening alway. Lee Fairchild." Spine somewhat rubbed at margin, expertly repaired, internally near fine. (#2509) \$2,750



64. [BINDING, FINE- ZAEHNSFORF] Shakespeare, William. **Shakespeare's Sonnets**. Boston: Copeland and Day, 1897. First edition. Superbly bound Exhibition Binding by **Zaehnsdorf** in full reddish brown morocco with all-over and intricate gilt floral and sprig design on both covers, copious gilt stippling and ruling forming a wavy geometric pattern, and with the letters "W" and "S" for William Shakespeare interlocking and appearing in repeating fashion; similar motif on spine. Gilt dentelles, marbled endsheets. With Zaehnsdorf Exhibition Binding seal stamped in rear pastedown. Type and decorations throughout designed by Bertram Grosvenor Goodhue. A lovely binding and book. Very small string mark to one edge, very slight edge rubbing, else near fine. (#2585) \$1,850

65. [BINDING, FINE- OTTO ZAHN] Swinburne, Algernon Charles. **Poems and Ballads. Second Series**. London: Spottiswoode and Co. for Chatto and Windus, 1878. First edition. Sumptuously bound in 1906 by **Otto Zahn at the Toof Bindery** (signed with both names and the date in gilt on the front turn-in) in brown goatskin with long stems and flower heads and leaves around flowing asymmetric ruling. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with flowers, stems and leaves, turn-ins and matching inside joints tooled in gilt with two fillets, flowers, stems and leaves, marbled endleaves, top edge gilt, the others untrimmed. The original cloth spine and a cover have been bound in at the end and an ANS inscribed "From the author" has been laid into a leaf at the front. There is also a loosely inserted autograph letter signed by Swinburne: "It would give me pleasure to know the descendant of Admiral

Collingwood, for whom my father had a sincere esteem, but I am not well enough to receive visitors. I return the literature, etc., relating to Nelson and Trafalgar which is interesting..." S. C. Toof set up his printing business in Memphis in 1876. He was later joined by Otto Zahn (1857-1928), the German binder who had worked for Zaehnsdorf and eventually became President of the company. Bookplate of George Zabriskie, presenting the volume to "Joe and Georgia" in 1945. A fine copy with slight rubbing to joints (#1995) \$2,500



66. [BINDING, FINE] Stevenson, Mary E. **Stevenson and Allied Families Genealogical and Biographical**. New York: The American Historical Society, 1926. First edition. Large 4to. Exquisitely bound as issued in full rich dark blue morocco with elaborate inlaid red, light blue and still lighter blue morocco patterning, bold gilt block heraldic design on center with multiple gilt bordered lines and stippling on both covers (rear cover with different herald design), exquisite full-size red morocco doublures with gorgeous gilt-stamped floral design front and back, silk mauve endsheets. A magnificent book with hand-colored (and initials and vignettes inside), full-page tissue-guarded copper plates as well as heralds and coats of arms in many colors including bold blocked silver highlight. Printed on Japan Vellum. Fair to say a thoroughly lavish production without ever running the risk of being overly garish or intrusive. An absolutely fine copy. (#2517) \$2,750

67. [BLAKE, WILLIAM] Darwin, Erasmus. **The Botanic Garden.** London: J. Johnson, 1791, 1791. First and Third Editions. Large quarto. Two parts. London: J. Johnson, 1791. Two volumes. Part 1, The Economy of Vegetation is the First Edition; Part 2, The Loves of the Plants, is the Third Edition. Bound together in contemporary calf, morocco label on spine. Complete with all 20 plates as called for, some folding, which include **five plates by William Blake** ("The Fertilization of Egypt" being the most widely known). Also present is the binder's instructions bound in between the two volumes on light green paper with directions for placement of the plates. Two full-page frontispiece engravings. Nice fine and firm full calf binding, professionally strengthened. (#1086) \$2,750

68. BOSWELL, JAMES. **The Journal of a Tour to the Hebrides, with Samuel Johnson.** London: Henry Baldwin for Charles Dilly, 1785. Second Edition, Revised and Corrected. Contemporary mottled calf with original morocco and gilt spine laid down. A scarce account of Boswell's travels to the Hebrides with "conversations, literary anecdotes, and opinions of Men and Books. An attractive, near fine copy. (#1122) \$750

69. BOSWELL, JAMES. **The Life of Samuel Johnson.** London: Printed by Henry Baldwin for Charles Dilly, 1791. First Edition. First Issue. The earliest possible state, satisfying all uncorrected points given by Pottle (see below). Two volumes, quarto, pp. xii, [16], contents, and errata, 516pp.; 1p, 588pp. [i.e. 586]. Superb full speckled modern brown leather. A stunning, fine copy with virtually no wear to the text; binding fine. Exquisite engraved frontispiece portrait of Johnson by J. Heath after a painting by Joshua Reynolds, two engraved plates, one comprising facsimiles of Johnson's handwriting and the other 'Round Robin' plate also with facsimile signatures. First state points: Volume One: "gve" for "give" along with added space, p. 135, line 10; dele out in errata page; "upon" repeated, P.48, line 8 from bottom; "reollection" P.115, line 8 from bottom; "exhihited" p.117, line 2 from bottom; "condescente" p.275, line 2 from bottom; "Harvey" p.291, line 9 from bottom. Both cancels Mm and Nn (pp. 271-4) present. Volume Two: all mis-numbered pages: 229, 408, 497, 504, 555, 585 and 586 uncorrected; five cancelled leaves: E, pp. 29-30; Oo, pp.287-8; Qq, pp.301-2); Zz, pp.353-4; Eee, pp.395-6. Importantly, the following typographical errors in text as given by Pottle uncorrected (possible determinants for prior states): "painted" vs. later correction "printed" p.78, line 23; "MDCCLXXXIV" vs. "MDCCLXXIV" p.92, line 6; "Wlliam" p.275, line 12; "us" omitted before "enquire" p.352, line 11; "composition" wrongly referred to as "Imposition" in the errata; "mother tongue (i.e. not hyphenated) p.562, line 3 from bottom. No half-titles, as issued. The earliest possible state with all uncorrected

points satisfied. Regarding Boswell's crowning achievement, Carlyle said, "questionless, the universal favour entertained for it is well merited. In worth as a Book we have rated it beyond any other product of the eighteenth century: all Johnson's own Writings, laborious and in their kind genuine above most, stand on a quite inferior level to it..." NCBEL II 1214. Pottle 79. Rothschild 463. (#1119) \$7,500



Bound by James Macdonald

70. [BOYLE, ELEANOR VERE] **A Book of the Heavenly Birthdays.** London: Elliot Stock, 1893. First edition. 12mo. Beautifully bound in full light brown crushed morocco by **James Macdonald** (Macdonald of New York), circa 1910. Attractive Art Nouveau style binding featuring long flowing stems in asymmetric pattern surrounding both covers and terminating in flower heads, smooth spine with alternate motifs of stem and flower and also repeated on dentelles in linear fashion, marbled endpapers. Signed in gilt on rear turn-in, "Macdonald- N.Y." Woodcut frontispiece and woodcut vignettes in the text by **E.V. Boyle**. Title printed in red and black. 218pp. A fine copy of a very elegant binding by the Scottish born binder (1850-1920), James Macdonald, who moved to the U.S. in 1873. Macdonald worked for the renowned bookbinder Williams Matthews and established his own bindery in NYC in 1880. Macdonald later purchased the entire stock of tools from the famed Club Bindery in 1909 upon their closing. (#2571) \$1,850

71. [BOYLE, ELEANOR VERE] **A Child's Play.** Boston: Ticknor & Fields, 1860. First American edition. Original red pebbled and embossed cloth with gilt lettering and monogram on cover, gilt lettering on spine. 32pp. Hand-colored title page and 16 superb full-page chromolithographic illustrations throughout by Eleanor Vere Boyle (EVB). Interleaved with blank sheets every other page. A very good copy. Scare, printed one year after the English first of this title. (#2303) \$375



72. [BOYLE, ELEANOR VERE] **A Children's Summer.** London: Addey and Co., 1853. First edition. Oblong folio. Original fine-grained blue cloth with bold gilt lettering on cover, maroon cloth spine. Original yellow endsheets with inscription dated 1853. Eleven etchings on steel by E. V. B. illustrated in prose and rhyme by M.L.B. and W.M.C. Full-page impressed plates, EVB's magnum opus, these illustrations represent her finest output in book illustration. Rodney Engen describes her as the "only competent woman illustrator, draughtsman to emerge before 1860," and Gordon Ray points out "[EVB] has as unmistakable style as that of any Victorian illustrator. Boyle had a close association with the Pre-Raphaelites, and it is hard to miss the early style influences from Millais, Arthur Hughes and Burne-Jones. In fact, Rossetti decided to illustrate Allingham's famed "Music Master" only because the poem which Allingham suggested he use as a source had already been so perfectly captured in an illustration in "Child's Play," EVB's first book published in the proceeding year. Covers worn and discolored, spine worn. Hinges loose. But all present and plates generally clean and bright, and an exceedingly scarce survival for what is now considered one of the classic illustrated books of the mid-1800's in England. No copies on net and only a few auction records for this rare title. (#2281) \$2,750

73. BROWNING, ELIZABETH BARRETT. **An Essay on Mind, with other Poems [The Doheny Copy].** London: James Duncan, 1826. First edition, mixed first and second impressions. Original drab gray boards, original printed label on spine with title and price. FIRST EDITION with mixed first impression/second impression points. There are two impressions known to exist. The first impression has page numbers 12, 24 and 148 perfectly aligned; as well, in the first impression, p. 75, line 15 reads "found." Second impressions have page numbers 12, 24 and 148 misaligned and p.75, line 15 reads "fo und." Our copy has 'found' on line 15 of page 75 (i.e. first impression); page numbers 24 and 148 are misaligned (as found in the second impression), but page number 12 is correctly aligned (as found in first impression). Rare copies have been found with mixed sheets of the first and second impression, and our copy represents one of the earliest impressions to be found in

recent years. Estelle Doheny's Copy, with her bookplate. As well, the book was originally owned by Ernest George Salt, with his armorial bookplate affixed to front pastedown. Salt was a prominent doctor from Edinburgh whose lineage traces back to the famous Salt family. A superb copy of Elizabeth Barrett's [Browning] first book in its original state and bearing the original paper label on spine (spine paper chipped, but label mostly in tact). Occasional browning, hinges in tact. Contains a rare prospectus and specimen of the "Modern Traveller" inserted at the very end, a 12 page chapbook-style booklet printed on yellow paper with superb woodcut cover, Printed for James Duncan, London, 1826. Housed in contemporary full morocco slip-off case. (#2142) \$4,500

74. BUCHANAN, ROBERT. **The Fleshly School of Poetry and Other Phenomena of the Day [With ALS from Buchanan tipped-in].** London: Strahan and Co., 1872. First edition. Original printed wrappers with engraved illustration on cover of wild garlic, hound's tongue, etc. (odiferous flowers). Celebrated and influential, if not scathing treatise accusing the Pre-Raphaelite artists of, among immorality and perhaps helping to increase PRB exposure through subsequent dialogues. Most notably was D.G. Rossetti's rebuttal which came in the form of a letter in the Athenaeum entitled, "The Stealthy School of Criticism." An excellent copy in its original printed wrapper and with most of the spine still present (rarely seen). A three-page autograph letter by Buchanan asking a Miss Marie de Hey if she would like to purchase "Madcap Prince" for her own use... "only once reproduced in town-- for Miss ??'s benefit at the Olympic last May. I fancy the part would suit you, and the piece is light and effective enough. Or I could arrange with you for a new picturesque narrative drama for starry purposes(?)." Some tears in ALS, corners of book slightly ben and covers only faintly age-marked, else very good or better. Internally clean and bright. A rare offering. (#934) \$850

75. [BURNE-JONES, EDWARD; ROSSETTI, D.G.; BROWN, FORD MADOX; MILLAIS, J.E., ETC.] **Twelve Reproductions of Pictures in Mezzogravure Issued by the Museum and Art Gallery, City of Birmingham.** Birmingham: The Fine Arts Publishing Company, ca. 1900. First edition. Original printed stiff card folders with string tie at back. 2 page introduction, 1 page contents and twelve superb tissue-guarded plates on art paper comprising exquisite reproductions in mezzogravure of paintings by Edward Burne-Jones, Ford Madox Brown, William Holman Hunt, John Millais, D.G. Rossetti, G.F. Watts, etc. Slight nick top of spine. A fine copy of a very scarce and attractive Pre-Raphaelite record of paintings. No copies found on market at time of writing. (#2456) \$450



76. [BURNE-JONES, EDWARD] **The Flower Book.** London: Henri Piazza et Cie. for The Fine Art Society, 1905. First edition. Large 4to. Original full dark green publisher's crushed morocco binding with gilt fillet borders both covers and spine, triplet dots on corners, spine with six gilt-blocked compartments, lettering and date. Original gray endpapers. Color half-tile in red and green, limitation page ('ninety two, F.A.S.' hand-written... of 300 Copies), title page in green and black. 38 magnificent color plates from Burne-Jones watercolors, all printed on one side only, each preceded by a leaf with only printed title, four leaves at end with 'lists of flowers.' These incomparable color illustrations are unique both in composition as well as the process used to accomplish the bright, vivid coloration. They were produced in Paris by Henri Piazza in collogtype and pochoir. The highly decorative illustrations are not flowers at all, but compositions of many varied subjects and allegories, suggested by the names of flowers. The calligraphic printed text in the beginning of book was hand-written by Georgiana Burne-Jones. A landmark in printing and color reproduction, and certainly one of the great Pre-Raphaelite printed books. Some slight cover discoloration, barely noticeable, else an extremely fine copy. In a gorgeous full green silk handmade box by noted designer Carolina Veenstra. (#1871) \$15,000

77. [BURNE-JONES, HOLMAN HUNT, MADOX BROWN, SOLOMON, WATTS, ETC.] Dalziel, Edward and George. **Dalziels' Bible Gallery.** London: George Routledge and Sons, 1881. First edition. Huge folio. Original full stiff vellum binding (over boards, as issued) with elaborate gilt stamped designs and lettering with ruling in red and brown on both covers and spine. The Dalziel Brothers magnum opus with 72 proof engravings printed on India paper and laid down on thick card stock

(rectos only). Artists include: Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, Frederick Leighton, Frederick Sandys, Simeon Solomon, George Frederick Watts and much more. Stated limited edition (353/1000). An important and sought-after compendium featuring The Pre-Raphaelites and other famous artists of the period. An amazing cover, the binding showing almost no wear, except for a few crease and bend marks. We have never seen a cleaner copy of this binding. As often found in this fragile gutta percha binding, a few of the signatures have begun to pull away. All of the pages and plates are fine with no signs of wear and no foxing. A magnificent and impressive record of the art of the period by its most prodigious and accomplished engravers, The Dalziel Brothers. (#1964) \$3,850



78. [BURTON, VIRGINIA LEE] **Mike Mulligan and His Steam Shovel.** Boston: Houghton Mifflin and Company, 1939. First edition. Square 4to. IN ORIGINAL COLOR PICTORIAL DUST WRAPPER with illustrations in green, black and red on both covers, black lettering on spine over a beige background. Original beige linen cloth with red and black stamped cover design of Mike Mulligan's Steam Shovel riding on top of a circular motif containing lettering. Pictorial half-title and title and color illustrations throughout by Burton. Famed illustrator Virginia Lee Burton's first real book finding success and one of the more sought after of all mid-20th Century American illustrated books. Book is extremely fine, unused condition. There is a 2" neat tear at bottom of front dust wrapper, 1" long oval chip to outer edge of back panel not affecting image, some light edge creasing and small nicks not affecting lettering, else a superb, vibrant and intact wrapper with colors bright as when issued and with whole of spine completely intact. THE PRICE IS UNCLIPPED, more scarce thus. Internally clean and unmarked. Exceedingly scarce in this condition with unclipped wrapper. (#2471) \$5,500

79. [BURTON, VIRGINIA LEE] **Katy and the Big Snow.** Boston: Houghton Mifflin and Company, 1943. First edition. Square 4to. In original color pictorial dust wrapper. Original light blue cloth with white stamped design and lettering in negative space on cover, bold blue illustrated endpapers with red tractor. Color illustrations throughout by Burton. Price-clipped, four yellowed tape repairs on recto across spine panel to front and rear panels, the uppermost extending almost the length of the rear panel, 1 1/2-inch wide chip at bottom of spine and rear panels, edge creasing and rubbing; contemporary gift inscription on front flyleaf. The rare first edition in scarce dust jacket. Few copies have survived in original dust wrapper or make it to the marketplace. (#2470) \$2,250

80. BYRON, GEORGE GORDON NOEL. **Hours of Idleness, A Series of Poems, Original and Translated.** Newark: S. and J. Ridge, 1807. First Edition, Later Printing. Finely bound in full dark brown crushed morocco with gilt ruled borders, three-dot motif in corners, five wrap-around embossed strapwork devices connecting five raised bands which have gilt ruled borders. A fine copy of the rare first edition with later issue points]. (#937) \$1,750

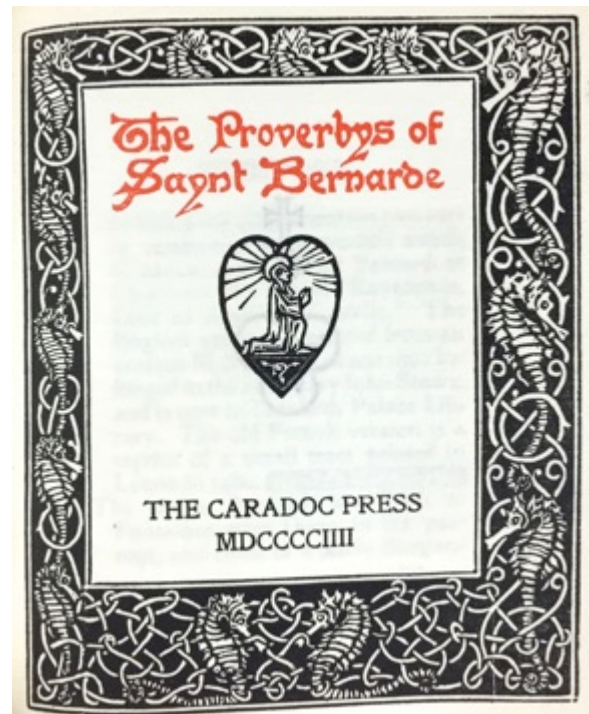
81. BYRON, GEORGE GORDON NOEL. **The Works.** London: John Murray, 1819. First thus. Three volumes. Very attractive bound in contemporary black pebble grain morocco with swirling gilt foliage and ruling on both covers, spine elaborately gilt; both covers with ornate blindstamped central medallion and border design. Glazed endpapers with gilt leaf pattern, inner dentelles with gilt impressed borders. First collected edition of a contemporary printing including the complete "Childe Harold's Pilgrimage," the final part having been finished only a year before this publication. A very attractive, fine copy in a most pleasing full morocco binding. (#1064) \$850

82. BYRON, GEORGE GORDON NOEL. **The Works of Lord Byron.** London: John Murray, 1819. First edition. Three volumes. Contemporary full green straight-grained morocco elaborately tooled in gilt and blind on both covers, spine with four raised bands and heavily gilt compartments. A.E.G. With three superb contemporary fore-edge paintings on each volume: Vol. I of Sheffield Park, Sussex, the grand mansion across a lake, with fishermen on the bank and a few swans; Vol. II of Hayley, Staffordshire, a small, les grand manor house with cows and sheep in a field, along with the shepherd and his dog; Vol. III of Haddon Hall, Derbyshire, castle-like building across a river spanned by a stone bridge over which a peasant woman herds several cows. Steel-engraved plates from paintings by Thomas Stothard. Covers scuffed at edges and corners, spines slightly rubbed, occasional foxing within, else a

very good, attractive set made more desirable by the three matching fore-edge paintings. This copy last on the market in 2003 where it sold for \$1200 (including buyer's premium) at PBA Galleries. (#1066) \$1,500

83. [CALUMET PRESS] Morris, William. **The Ideal Book. An Address.** New York: [Calumet Press], 1899. First edition thus. 20, [1] pp. (8vo) original linen-backed blue boards, paper label on front. No. 22 of 50 copies on Japan Vellum. An address on book-making by the proprietor of the Kelmscott Press. There were also 250 copies on paper, both issues are rare. Light wear at edges; very good. (#2543) \$475

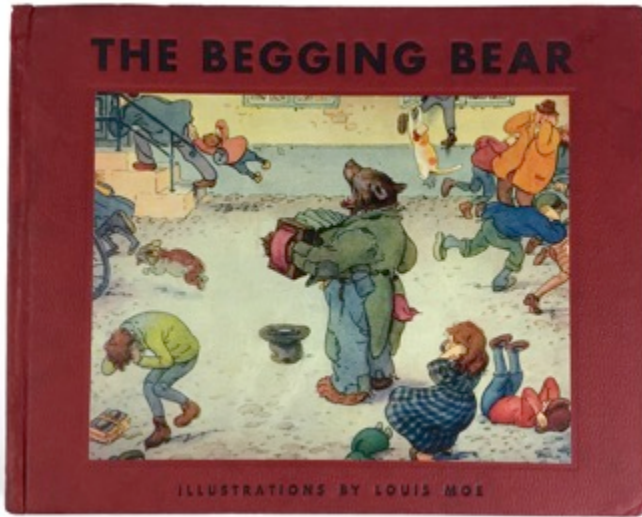
84. [CARODOC PRESS] **The Old Ballad of the Boy and the Mantle.** Bedford Park: Carodoc Press, 1900. First edition. 12mo. Original Holland-backed paper covered boards with printed paper label on cover. Kelmscott-like printing with woodcut bordered titlepage and initials throughout as well as embellishments printed in red. **inscribed by the publisher to the poet John Todhunter**, in pencil: "To Dr. John Todhunter with H. D. Webb's and H Georgem Webb's Kindest regards." Spine split along one margin, boards dusty, very good. (#2544) \$250



85. [CARODOC PRESS] **The Proverbys of Saynt Bernard.** Original vellum backed gray paper covered boards with orange medallion design on cover and black lettering. Inscribed by the publisher to poet John Todhunter on front free fly: "**To Dr. Todhunter from H. G. Webb, Oct: 19:04.**" #86 of 364 numbered copies. Woodcut bordered title page and vignette, borders and initials throughout by H. G. Webb. Slight browntoning to edges, spine faded, else near fine. (#2545) \$250

86. CHESTERTON, G. K. **Greybeards at Play.** London: R. Brimley Johnson, 1910. First edition. Original light orange paper covered boards with superb illustrated covers in beige, light green and back, white buckram spine with longitudinal lettering of title. Simon Nowell-Smith's copy, famed bibliographic scholar, with his bookplate at front, along with his wife's bookplate (Judith Adam's Nowell-Smith, art dealer) as well as 'Leslie Mead.' First edition, first issue of this scarce and important Chesterton title, with rhymes and sketches by him throughout. Occasional browning due to acidic paper, yet clean and near fine externally. Scarce. (#2229) \$850

and black illustrated endpapers, vignettes by Clarke. Top edges gilt, others deckled. A stunning copy. Fine. (#2570) (pictured below) \$1,500



87. [CHILDREN'S] Allen, Philip Schuyler. **The Begging Bear.** Chicago: Reilly & Lee, 1932. First edition. Oblong quarto. Original red textured cloth with superb large color cover insert on cover. Illustrated endpapers. Twenty superb full-page color illustrations, two smaller size color illustrations, cover insert, endpapers and line drawings throughout, all by Louis Moe. A very attractive and endearing color plate book for children. A superb copy, near fine with only occasional thumbing. (#2569) \$250

88. [CHILDREN'S] Fischer, Erika. Holst, Adolf. **Peterles Wanderfahrt.** Leipzig: Alfred Hahns, Gebruder Dietrich, n.d. (ca. 1930). Oblong 8vo. Color pictorial paper covered boards, cloth spine. Printed on thick cardboard sheets. Full-page color illustrations throughout by ERIKA FISCHER. Some chipping to boards, overall very good. Delightful illustrations. (#292) \$175

89. [CLARKE, HARRY] Goethe, Johann Wolfgang. **Faust.** London: George G. Harrap, 1925. First edition thus. 4to. Original quarter vellum, paper covered boards. Number 457 of 1000 Copies for England, **Signed by Clarke.** Superbly illustrated by Harry Clarke with 21 full-page illustrations, eight of which are in color. Green



90. CLOUGH, ARTHUR. [GEORGE MACDONALD'S COPY] Signed by Him, with His Superb Bookplate and with ALS from MacDonal's Wife. **The Bothie of Toper-na-Fuosich. A Long Vacation Pastoral.** Oxford: Francis MacPherson, 1848. First edition. Near contemporary red morocco backed marbled boards. All edges red. **George MacDonald's Own Copy, with his signature on title page and with his impressive Blakean bookplate affixed to the front pastedown.** As well, laid in is a four-page ALS by MacDonald's wife, Louisa to a Mr. Smith, "Mr. MacDonald was so very ill in the night that it was quite necessary for him to keep quiet in hopes of being able to go through all the fatigues and work of tomorrow..." A chatty and informative letter dating to MacDonald's North American lecture tour, 1872-73, a time when his Louisa often took care of her husband's correspondence due to his busy schedule and frequent lapses into exhaustion. An enlightening letter with reference to MacDonald's extremities in health during the North American tour. Title page printed in red and black. Clough was an English poet, educationalist and the devoted assistant to Florence Nightingale. Clough has been called 'one of the most forward-looking English poets of the 19th Century, in part due to a sexual frankness that shocked his contemporaries.' A superbly preserved copy, near fine, made intriguing by its ownership legacy. (#1860) \$1,250

91. [COBDEN-SANDERSON, T. J.] **Ecce Mundus: Industrial Ideals And The Book Beautiful.** Hammersmith: Hammersmith Publishing Society, 1902. Not paginated. (Small 4to) original vellum-backed boards, spine lettered in black. One of a handful of copies in vellum and boards (instead of plain blue boards with glassine dust wrapper) of the first publication of the Hammersmith Publishing Society, done in the manner of the Kelmscott press, with expressive text by one of the leading British practitioners of the Arts and Crafts movement. Printed at the Chiswick Press by Charles Wittingham & Co. Light wear and soiling to binding; internally fine. (#2546) \$275

92. [CRANE, WALTER] De Gruchy, Augusta. **Under the Hawthorn.** London: Elkin Mathew and John Lane, 1893. First edition. 8vo. Original light brown cloth, gilt lettering on spine. Superb full-page woodcut illustrated title-page by WALTER CRANE. 300 copies printed. Covers sl. soiled, else near fine. (#314) \$175

93. [CRANE, WALTER] Wise, Thomas J. **CRANE, WALTER. Spenser's Faerie Queene.** London: George Allen, The Chiswick Press, 1897. First edition. Quartos. Six Volumes. Original white cloth with gilt cover illustrations, red letter on cover, gilt lettering on spine. One of 1000 Copies, bound from parts as issued by publisher. Engraved head and tailpieces, elaborate title-pages and 85 superb full page woodcut illustrations, all by WALTER CRANE, in what has been said to be his most ambitious project in book illustration. Finely printed on unbleached Arnold handmade paper. A superb set, near fine internally with virtually no signs of wear. A nice set with moderate wear to white cloth, near fine internally. A supremely attractive and sought-after collection of the very best art of Walter Crane. (#336) \$1,850

94. [CRANE, WALTER] **The First of May: A Fairy Masque Presented in a Series of 52 Designs.** London: Henry Sotheran & Co., 1881. First edition. Elephant Folio (16 x 18 inches). Bound in lavish red crushed morocco with ornate gilt-tooled geometric borders surrounding front and back covers, six raised bands with elaborate gilt-tooled panels, gilt dentelles, marbled endpapers by Henry Sotheran. **SIGNED BY WALTER CRANE**, No. 7 of a Limited Edition of 300 Copies on India Proof paper. 57 sheets (and one limitation sheet), numbered I to LVI, each with magnificent drawing by Crane comprising illustrated panels with decorative borders. 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 photogravure 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 Burne-Jones's major works of the decade. The sumptuous binding is very tight and in excellent condition with only minor rubbing to edges and corners and a few scuffs on the wide cover surface. Internally, the book is in near fine condition, with foxing as is nearly always found with this book owing to the acid quality of the thick India Paper. The foxing is heavier to preliminary sheets and the last few pages, but quite light internally and many plates are without foxing. (#571) \$1,750



The Scream.

(See Item 95 next page, Crowquill drawing in book)



A Crowquill Reg'd

g Cruikshank fecit

With Original Concept Sketch by Crowquill Bound-in

95. [CROWQUILL, ALFRED AND GEORGE CRUIKSHANK] Kosewitz, W.F. von [pseud. Forrester, Charles Robert] **Eccentric Tales**. London: James Robins and Co., 1837. First edition. 181 pp. 20 hand-colored engraved plates by George Cruikshank after sketches by Alfred Crowquill [Alfred Henry Forrester]. **An original sketch BY CROWQUILL is tipped in at page 29.** (8vo) 22.5x14.5 cm (9x5³/₄") original cloth, paper spine label, custom chemises and green morocco-backed slipcase. First Edition. The Albert M. Cohn copy, with his armorial bookplate inside front cover and his larger plate inside the slipcase. Also the William H. Woodin copy, with his bookplate on the inside front cover. Woodin Sale, December 3, 1941 (Lot 285). Cohn 471. Spine repaired, label deteriorated, some wear and soiling to cloth, moderately foxed; very good. (#2533) \$2,500

96. [CROWQUILL, ALFRED]. **Absurdities: In Prose and Verse**. London: Thomas Hurst, 1827. First edition. x, [2], 132 pp. 13 hand-colored plates. (8vo) 19.5x12.5 cm (7³/₄x5") later full polished tan calf, gilt bordered, spine gilt, top edge gilt. First Edition. An early collection of humorous stories and ballads, including "Tim Trott and Bidly Lowe," "The Cotter's Daughter," "The Dwarf," "The Baker and the Pot-Boy," "Borricius von Mampel," and others. Spine dry, rubbed, hinges cracked, light offsetting; very good. (#2530) \$525

97. [CRUIKSHANK, GEORGE] **Illustrations of Time**. London: Published by the Artist, 1827. First edition. Etched title-leaf & 6 hand-colored plates (containing 35 etched illustrations) by George Cruikshank. (Oblong folio) 26x36 cm (10 1/4 x 14 1/4"), later three-quarter red morocco and cloth, gilt-lettered morocco label on front. First Edition. Bound by Zaehnsdorf. Joints rubbed, light wear; lightly foxed; very good. (#2536) \$550

98. [CRUIKSHANK, GEORGE] Collier, John Payne. **Punch and Judy - Presentation copy from the publisher**. London: S. Prowett, 1828. Presentation copy from the publisher, with plates in India proof and colored states. [x], 141 pp. 24 hand-colored etchings by George Cruikshank, 23 of which are accompanied by a second state of the illustration on mounted India paper. (8vo) 20.5x12.5 cm (8x5") period green cloth, paper label on spine. Second Edition. Published the same year as the first edition. A presentation inscription from the publisher on front free end paper. Binding worn, spine label largely perished; frontispiece plates, title page and first text leaf detached; one leaf lacking (111/112), a tattered leaf from another copy laid in in its place; one of the India proofs is lacking (plate 2) though the mounting leaf is present, one other India proof is detached from its mount, some foxing and staining within; good. (#2532) \$750





103. [CRUIKSHANK, ROBERT] **Lessons of Thrift, Published for General Benefit, by a Member of the Save-all Club.** London: Thomas Boys , 1820. First edition. xvi, 240 pp. Illustrated with 12 hand-colored etched plates by Robert Cruikshank and an etched title-page with hand-colored vignette. (8vo) 25.5x15.5 cm (10x6") original pink boards, paper spine label. First Edition. With three gaps in pagination, the absence of the pages explained in a note to the reader on page xvi. A tall copy, untrimmed. Wear and soiling to boards, joints repaired, hinges cracked; lightly foxed; very good. (#2537) \$650

99. [CRUIKSHANK, GEORGE] Mayhew, Henry & George Cruikshank . **1851: Or, the Adventures of Mr. and Mr. Sandboys and Family, Who Came Up to London to Enjoy Themselves and to See the Great Exhibition.** London: David Bogue, [1851]. First edition. In the 8 original parts. Numerous inserted advertisements. Illustrated title page and 10 etched plates (9 folding). (8vo) 22.5x14.5 cm (83/4x53/4"), illustrated paper wrappers. Custom chemise and morocco-backed slipcase. First Edition. Earliest issue with pagination error at page 63. With the leather book label of collector Herschel V. Jones on chemise. Slipcase worn; front wrapper and folding plate detached on Part 2, some wear at edges; foxing; very good. (#2534) \$1,750



100. [CRUIKSHANK, GEORGE] Katzleben, Baroness de [pseud. Caroline A. Bowles] **The Cat's Tail: Being the History of Childe Merlin.** First edition. 12mo. Edinburgh: William Blackwood , 1831. 3 etched plates by Cruikshank. Original printed wrappers, slipcase. Scarce in the original wrappers. Cohn 124. (#2562) \$325

104. [CRUIKSHANK, GEORGE] **George Cruikshank's Table Book.** London: [Punch] Office, 1845. First edition. Complete in 12 Parts. 12 etched plates by George Cruikshank, numerous woodcuts in text. (8vo) original wrappers, the edges of the first three parts gilt, housed in a custom chemise and full brown morocco solander case. First Edition. With ads and inserts called for by Cohn but for the following: the "National Anti-Corn Law Bazaar insert in Number 5 is 10 pages rather than two with the last 8 pages containing a list of the members of the Ladies Committee; Number 11 is lacking the 4 page "Table Book Advertiser" at the rear; Number 12 has rear wrapper ads differing from those described by Cohn. Cohn 191. Overall light wear to wrappers, final part disbound, with rear wrapper detached and spine perished; foxing; very good. (#2535) \$1,200

101. [CRUIKSHANK, GEORGE] Anstey, Christopher . **The New Bath Guide; Or Memoirs of the B_N_R_D Family in a Series of Poetical Epistles.** London: Hurst, Chance & Co., 1830. First Cruikshank Edition. lxxvi, 176, [4] ad pp. Frontispiece and illustrated title page by S. Williams; 5 etched plates by George Cruikshank. (8vo) 19.5x2" later full polished tan calf, gilt rule borders, spine gilt, red morocco label, top edge gilt, slipcase. First Cruikshank Edition. **Bound by Tout.** Cohn 34. Lightly rubbed; near fine. (#2531) \$550

105. DE TABLEY, JOHN. **Autograph Letter Signed.** Bournemouth, 12 December, 1892. Two page letter to fellow author, Edmund J. Baillie ("John Ruskin: Aspects of His Thought and Teaching, 1882) thanking him for sending his paper on the character of conifers and discussing the colors of trees. "I am much struck by your remarks on the fine tints and colours of this tribe, which I have often noticed myself with admiration. I think that on the alps where the ferns affect one most, the cloud

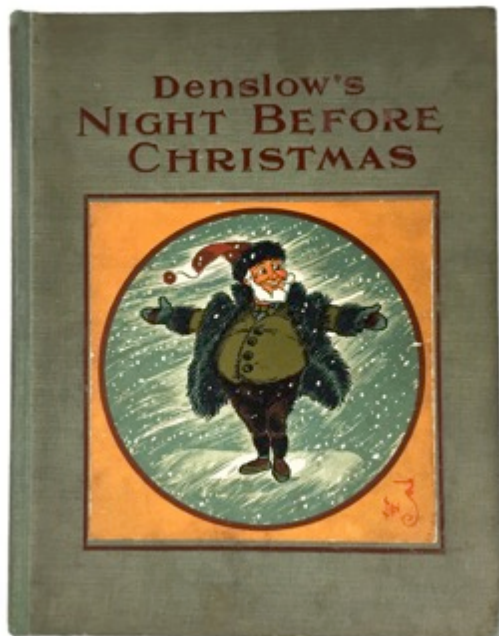
102. [CRUIKSHANK, ROBERT] Westmacott, Charles. **Points of Misery; Or, Fables for Mankind; Prose and Verse, Chiefly Original.** London: Sherwood Jones and Co. , 1823. First Edition. (iii)-viii, 97 pp. 20 engravings by Robert Cruikshank, 10 of them full page. (8vo) 23x15 cm (9x6") later three quarter red morocco and cloth, spine gilt, all edges gilt. The half title and rear ads not retained when bound. Bound by Banyu. Corners rubbed; paper a bit toned; very good. (#2538) \$450

and mist, intervening between, give a new cadence to their natural colour.." etc. A very nice letter by the renowned poet and botanist, de Tabley. With cover of the letter affixed to an unmarked page. (#2590) \$175

106. D'ISRAELI, ISAAC. **Narrative Poems.** London: John Murray, 1803. First edition. Quarto. Original light green boards with printed title on cover. Title-page with large woodcut illustration of angel statue in garden. Uncut. Boards soiled, corners rubbed, spine lacking. A Quite tight with both hinges intact. Scarce. (#945) \$550

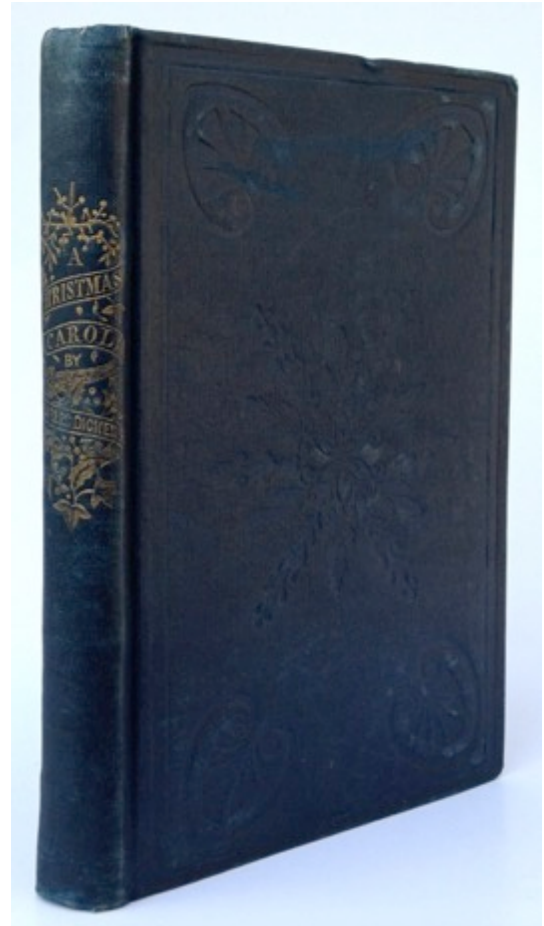
107. D'ISRAELI, ISAAC. **Romances** Second Edition, Corrected to which is now added, A Modern Romance. London: Murray and Highley, 1801. Second edition. Bound in full calf, gilt spine with morocco label. Binding a bit worn on edges, spine split and partially repaired. Internally clean and bright. (#976) \$450

108. [DALZIELS, FOSTER, WEIR] Milton, John. **Milton's Comus.** London: George Routledge and Sons, Farringdon Street, 1858. First edition thus. Publisher's lime green cloth with darker green stamped design, gilt borders and designs on both covers and spine. A.E.G., beveled boards, 91pp. Wood-engraved illustrations throughout by Foster, Weir, Pickersgill and others, engraved by Brothers Dalziel. Corners worn, some wear to extremities of spine, else near fine. (#920) \$175



109. [DENSLOW, W. W.] Moore, Clement and Denslow, W.W. **Denslow's Night Before Christmas.** New York: G. W. Dillingham Company, 1902. First edition. Original tan cloth, cover insert, red stamped lettering on cover and spine. Illustrated color endpapers and full-page color illustrations throughout by W. W. Denslow. Second state covers. Expertly rebaked, near fine internally, covers clean and bright. (#2512) \$750

110. DICKENS, CHARLES. **American Notes for General Circulation.** London: Chapman & Hall, 1842. Second edition. Two volumes. Original light brown fine grained cloth with elaborate blindstamped design on both covers and spine, gilt lettering on spine, smooth yellow endsheets. 308pp; 306pp; 6 page publisher's prospectus at end. A superb copy in original cloth with slight sunning, else fine with cloth clean and crisp, gilt on covers bright, and all hinges fully intact. Scarce thus. (#2230) \$1,750



111. DICKENS, CHARLES. **A Christmas Carol, in Prose, Being a Ghost Story of Christmas.** Philadelphia: Carey & Hart, 1844. First American edition. Original dark blue embossed cloth with gilt wreath motif and lettering on spine. The exceedingly scarce first American edition, published only one year after the English first and a near facsimile, with four hand-colored plates and the four half-page black and white illustrations by John Leech now appearing as full-page illustrations. With "Stave I" and title page in red and blue. A superb copy with original cloth quite clean and unrubbed with only a few faint minor water marks; the gilt on spine only slightly rubbed, corners slightly rubbed, hinges in tact. Thumbing and some browntoning internally, but minor. A near fine copy of what is now considered to be a very rare and desirable Dickens edition. (#2102) \$9,500

112. DICKENS, CHARLES. **Oliver Twist**. London: Chapman and Hall, 1841. Third edition. In Three Volumes. Original olive green blindstamped cloth with gilt lettering on spines. Scarce third edition with new introduction by the author which was later suppressed. Contains all the original engraved plates by George Cruikshank which appeared only a few years earlier in the first edition. A strikingly gorgeous and crisp copy with cloth clean and bright and showing minimal wear. Internally, all hinges perfect, and all plates and pages clean and bright except for the front free fly and frontispiece of volume one which has a water mark (which doesn't extend into plate). A rather impressive set, scarce in this condition. (#2298) \$2,250

113. [DOYLE, RICHARD] Planche, J. R. and Richard Doyle. **An Old Fairy Tale: The Sleeping Beauty**. London: George Routledge and Sons, 1868. First edition thus. Bound in full green crushed morocco with corner gilt stamped floral and vine designs on both covers, spine with five panels gilt floral designs, similar gilt designs on dentelles, by Worsfold. Original blue cloth covers bound in at end. Superb full-page hand-colored frontispiece and lovely hand-colored illustrations throughout by Richard Doyle (5 full-page, 13 half-page). The book was issued in a plain and hand-colored edition, with the latter hand-colored edition being decidedly more rare and sought after. Spine expertly repaired, some minor wear to corners, else near fine; a thoroughly attractive blending of binding and book. (#2503) \$1,500

114. EDGEWORTH, MARIA. **Leonora**. London: J. Johnson, 1806. First edition. Two volumes. Bound in contemporary full mottled calf, gilt spines. Moderate wear to calf, some splitting along margins of spine, one very small piece missing from top of one spine. Internally very clean and bright. Quite a scarce Edgeworth title. (#978) \$550

115. EDWARDS, CYRIL. **Seven Sonnets**. London: W. S. Hodginson & Sons, 1934. First edition. Original full tree calf, gilt borders, as issued. 250 Copies only, specially bound by Birdsall and printed by Frank E. Seary on copper from the original unfaced plates (13) on hand made paper by Hodkinson & Sons. A fine copy with very minimal board bowing (as found), internally extremely fine and unopened. A scarce and beautiful production. With bookplate of Basil Truscott Hargrave. (#2026) \$1,250

116. FIELD, EUGENE. **Love-Songs of Childhood**. New York: Charles Scribner's Sons, 1894. First edition thus. viii], 100 leaves, printed on one side only. (8vo) original full vellum, spine and cover stamped in gilt. No. 96 of 106 copies on Van Gelder paper. First Edition. Vellum lightly worn; near fine. (#2547) \$275



117. FAITHFULL, EMILY. **Te Deum Laudamus**. London: Victoria Press, 1868. First edition. 4to. Blue cloth with beveled edges, title and gilt tooling. Colored coat of arms verso of half-title and 29 exquisite illuminated plates by **Ester Faithfull Fleet** (1823-1908), the publisher's sister, in brilliant chromolithography. One of Emily Faithfull's most acclaimed book, published at her Victoria Press; the printer, though not credited, was M. & N. Hanhart, who also printed the chromolithographic plates for *38 Texts*, another of her books. Each of the twenty-one plates are printed on one side only on gilt-edges heavy card pages. Exceedingly scarce high-point in Victorian colorplate printing. From Princeton Library, "One of the most beautiful books published by Emily Faithfull is the *Te Deum Laudamus*. It is typical of the Victorian era in its rich colors and intricate decorative patterns. A new technique known as chromolithography, patented at mid-century, enabled printers to reproduce colors (using a separate stone for each color) more vividly than ever before. Also notable is the way in which text and image are interwoven, sometimes to the detriment of readability. (#2584) A superb copy, virtually fine internally. \$1,500

118. FITZGERALD, EDWARD. **Rubaiyat of Omar Khayyam**. Needham: Printed by Southworth at The Rosemary Press, c. 1918. First edition. **Miniature (1" x 4")**. Original pictorial cloth covered boards of the flag of Chile. In superb custom made box with hollow area for book, green silk mauve-lined, gilt morocco covers in the mode of full morocco binding with elaborate gilt stamped design, fitting into matching red leather slipcase with raised bands and gilt label on spine, by the ROSE BINDERY, Boston. One of a number of very small printings by Rosemary Press in different bindings for the Rubaiyat. **Less than 50 copies printed**. Fine. Most scarce. (#2520) \$650

119. [FORE-EDGE PAINTING] Young, Edward. **The Complaint; or, Night Thoughts**. London: Rivington, 1813. Full straight-grained maroon full morocco binding with five raised bands and gilt lettering on spine, marbled endpapers. Superb traditional style fore-edge painting showing a night rambler and his dog at a moonlit lake alongside ruins by preeminent fore-edge painter Martin Frost with his monogram and authentication ticket at front. Numerous excellent engraved plates. Slight foxing. An excellent early 19th century binding and an outstanding complementary fore-edge painting. In matching maroon cloth thumbhole slipcase. (#2467) \$950

120. [GEHENNA PRESS- One of 50, Signed by Baskin] Roylance, Dale R. **Flosculi Sententiarum**, Printers Flowers Moralized. Northampton, Massachusetts: Gehenna Press, 1967. First edition. Deluxe Edition, **Limited to 50 Copies, each numbered in roman numerals, Signed by Leonard Baskin**. Deluxe Superbly bound by Arno Werner in superb full citron morocco (only first 50 copies bound such) with gilt ruling on both covers, gilt lettering on spine, together with publisher's folding box consisting of same morocco spine with gilt lettering. Printed in many colors with ornaments (arranged by Baskin) by Harold McGrath in Centaur type-face (Bruce Rogers) on handmade paper made in France in 1905. A pristine copy in fine folding box. This is copy xxii. (#1192) \$1,850

121. Gilchrist, Alexander. **Life of William Blake**. London and Cambridge: Macmillan and Co., 1863. First edition. Two volumes. Original fine-pebbled brown cloth with superb ornately pictorial gilt front covers and intricately blindstamped rear covers, gilt lettering on spines. Original green endpapers. Frontispiece engraving by Jeens in volume 1 and exquisite folding plate in volume two engraved by Charles Simms. Full of Blake illustrations, the definitive work on Blake to this point. A heavy two volume set, rarely seen in presentable condition, our copy in superb condition with slight wear to extremities and both bindings in need of strengthening. Unsophisticated copy. (#1329) \$1,750

122. GOETHE, JOHAN WOLFGANG. **Faustus**. London: Boosey and Sons, 1821. First English Edition. 4to. Contemporary or original drab boards with pictorial cover insert, later gilt leather spine made to match style. The rare first English edition, translated by Coleridge with 27 superb full-plates by Henry Moses from sketches by Moritz Retsch. Several pages with professional repairs including some with larger rice paper mending, newer endsheets, browntoning internally, cover wear. Still a presentable copy of an exceedingly scarce and important first translation of one of the greatest classics ever written. (#2523) \$2,750



Unique Copy, Three States of Plates

123. [GRASSET, EUGENE] **Les Mois: Douze Compositions**. Paris: G. de Malherbe, [1895]. First edition. Folio. Delicately bound in three quarter vellum over stunning marbled paper which has diagonal patterning in background and red-ruled borders along vellum margins; spine ornately hand-calligraphed in red, blue and gold. Front printed wrapper (gray paper) bound in front. THREE SUITES OF CHROMOTYPOGRAPH PLATES ('Gillotage') BY GRASSET, A TOTAL OF 36 PLATES. The first series of twelve printed in soft black and white woodcut on thicker stock India proof paper; the second series (12) in full colors on China paper, and the third series (12) also in colors printed on Japan vellum. In the early 1890's, Grasset began experimenting with a new form of printing, Chromotypography, an

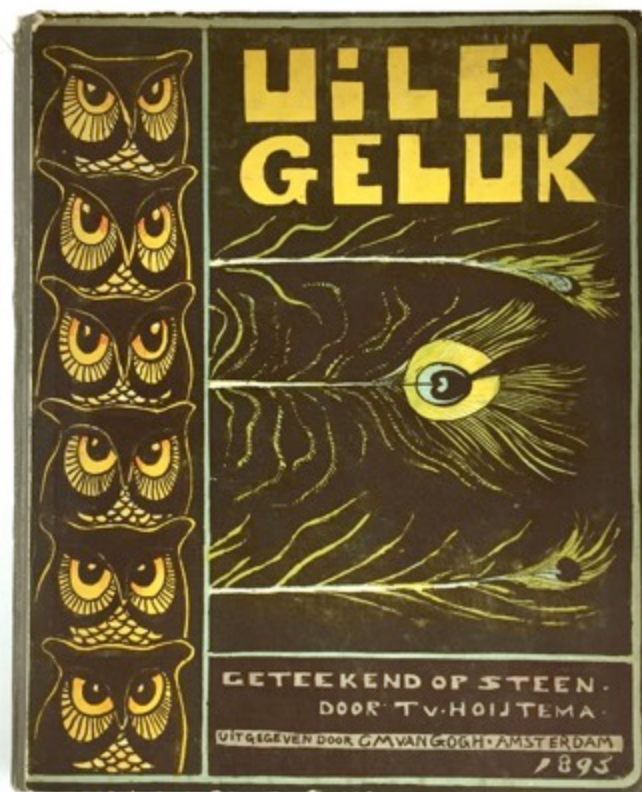
123. -Continued. **Grasset, Unique Copy**

early form of photolithography, which was invented by one of his friends, Firmin Gillot. This calendar was printed in "Gillotage," from wood engravings, a process of manual application an acid-fast image on a zinc plate and the subsequent deepening of the nonprinting sections by etching in nitric acid. The end result is an image with vibrant, but pastel color, perfectly registered. The technique may have caught on if not for the work-intensive and ultimately very costly process. Both Arwas and Murray Robertson date this calendar to 1896, but it was offered in the May 15, 1894 issue of *La Plume*, (which was dedicated to Grasset's work) thus making the calendar two years older than previously thought. *La Plume* offered the calendar for sale on vellum (like one suite in this copy) at 5 francs and quoted it as "extremely rare." The first suite in black and white represents proof illustrations directly from the woodblocks, before color additions. The images are exquisite examples of Grasset's style, mixing symbolist women with the flowers of gardens that change with the seasons. Grasset spent nearly 20 years of his career working for *La Belle Jardinier*, the Parisian department store. In 1899 he designed a second calendar for them (which *La Plume* offered for sale for 2.5 francs), and then again in 1904. Murray Robertson also reproduces two projects for unrealized calendars in 1914 and 1915. (p. 100)--Arwas pages 26-28; Murray Robertson page 123. The only known copy of its kind comprising all three suites of illustrations, to our knowledge. Housed in a custom beige linen clamshell box with gilt-lettered tan calf spine label. Side and bottom edges uncut. Brilliant and untarnished, fine in every way. (#2233) \$17,500

124. [GRISSET, ERNEST] Greenwood, James. **The Bear King**. London: Griffith and Farran, 1868. First edition. Original green cloth with superb gilt design of two bears in central scene surrounded by banners and lettering, gilt lettering on spine. Eight full-page woodcut illustrations by Ernest Griset. This 'uncolored' issue is perhaps more rarer than the hand-colored edition. A strikingly well-preserved copy, very slight bumping to corners. Clean and fine internally. A classic illustrated children's book of the period. (#825) \$325

125. HAKE, THOMAS GORDON. **New Symbols**. London: Chatto and Windus, 1876. First edition. Original dark green cloth with single ruled gilt border, gilt publisher's device (design) at foot of spine, lettering on spine, dark green endsheets. From grouping of books owned by William Bell Scott. Though not signed by Scott, there is a four-page prospectus laid in for the book which has **two holograph lines in Scott's** as well as two dates ("Legends of the Morrow, 1879, etc. ...1877 or 1878"). A perfectly fine copy. At time of writing, not copies of this scarce book on the market. (#2463) \$450

126. HOGG, JAMES. **Queen's Wake: A Legendary Poem**. Edinburgh: for George Goldie; Longman, Hurst, Rees, Orme and Brown, 1813. First edition. Contemporary full polished calf with blindstamped border designs on both covers, maroon morocco label on spine, marbled endpapers. 353pp. One of Hogg's earliest works, an epic poem which was well-received and helped establish the young poet who went on to produce a generous oeuvre of poetry, novels and literary criticism. Some binding repair, very clean and bright internally. Scarce. (#2502) \$550



127. [HOYTEMA, THEO. VAN] Tine, Van. **Uilen Geluk**. Amsterdam: C. M. Van Gogh, 1895. First edition. Original striking color pictorial paper covered boards with cloth spine. Each page printed on one-side only uncut at the outer edges (as issued). Vignette illustration on title page and 20 superb whole-page illustrations by Theo. Van Hoytema (1863-1917), a celebrated Dutch artist, illustrator, lithographer and bookbinding designer who is best known for his lithographic pictures with bird stories. This classic book with early Jugendstil influences, was **printed by C. M. Van Gogh, who was the uncle of the artist Vincent Van Gogh**. A superb copy, rarely seen thus, with virtually no wear and only very minor chipping to outside edges of paper covered boards. A striking and noteworthy children's books in the fine history and tradition of European children's book printing. (#2496) \$1,500

128. HOOD, THOMAS. **Humorous Poems**. London: Macmillan and Co., 1893. First edition thus. 4to. Lavish Zaehnsdorf Exhibition Binding. . Bound in full red rich crushed morocco with gilt scrollwork devices around edges of both covers and extending toward center, gilt rules and stippling including outside edges, ornate gilt dentelles and superb silk moiré endpapers. With Zaehnsdorf's gilt exhibition binding circular gilt stamped device on rear silk moiré endsheet. One of 250 unnumbered copies of the Large Paper edition. Illustrated by Charles E. Brock. Minor rubbing to spine tips and joints; bookplate, with remnant of additional bookplate and adhesive residue on first blank; top edges gilt, morocco edged slipcase, extremities rubbed. (#2469) \$1,750



129. [HUMPHREY, MAUD] **Maud Humphrey's Mother Goose**. New York: Frederick A. Stokes Company, 1891. First edition. 4to. Original color pictorial paper covered boards, cloth spine. Superbly illustrated by Humphrey with 24 full color illustrations on heavy paper, printed on one side only. A superb copy, corner and side wear, top of spine, but hinges completely in tact and all of the illustrations clean and bright. (#2513) \$750

130. HUMPHREYS, HENRY NOEL. **The Origin and Progress of the Art of Writing**. London: Day and Son, 1855. Second edition. Magnificent publisher's full black paper mache binding heavily formed in relief with red background, both covers and original spine with gilt lettering. A most scarce binding seldom found intact.

Illustrated with 28 full-page plates, thirteen of which are chromolithographs. A gorgeous and certainly quirky production in the annals of publisher's bindings. A remarkable, near fine copy. (#2347) \$1,750

131. HUNT, WILLIAM HOLMAN. [Autograph Letters]. **Four Autograph Letters by William Holman Hunt**. 1859-1874: Tor Villa and Wilton Street, Campden Hill. Offered here is a nice group of four autograph letters signed by William Holman Hunt, founding member of the Pre-Raphaelite Brotherhood along with Dante Gabriel Rossetti and J. E. Millais. A total of 8 pages, two to his fellow painter and associate Alfred William Hunt and his wife; one to the widely known art dealer, Ernest Gambart and a fourth to an unnamed gentleman. The letters to Alfred Hunt are warm and chatty, accepting their offer of a studio ("I have been suffering...FILL IN) and thanking Hunt's wife for her letter concerning his second, controversial engagement to his deceased wife's sister). The letter to Gambart asks about "one Rothschild"...FILL IN) The fourth letter Hunt discusses an interesting commission ("... The poem of 'Temujin at once recommends itself to me as offering some good points for illustration and I will undertake to do a drawing for it as soon as I get a quit few hours. I shall take a peculiar pleasure in this task as the Author [Thoby Prinse] is a much esteemed friend of mine whose assistance I can make sure of to get the best authority of appropriate costume. The prose tale I feel I can also undertake. The poem called the Betrayal I do not feel so certain about.." 8 pages, a few fox marks, very good or better. Tor Villa and Wilton Street, Campden Hill, 13 December 1859, 3 June 1864, 24 June 1873 and 20 August 1874, respectively. (#1248) \$1,850

132. IBSEN, HENRIK. **Die Kronpratendenten**. Leipzig: 1911, Berlin. S. Fischer for the Society of Bibliophiles. Elephant folio bound in rich dark brown crushed morocco with gilt interlocking and bold gilt borders on both covers as well as additional stylized gilt designs on inner dentelles all in the style of Henry van de Velde, superb interpretive illustrated endpapers with #210 of 250 Numbered Copies. 24 exquisite etchings by Alois Kolb and four full-page magnificent etchings with tissue guards, each one signed in pencil at bottom right by Kolb. Top edges gilt. An expansive production of a scarce work on the private press of the Royal Academy of Graphic Arts in Leipzig, Georg Belwe letterpress, Richard Berthold images and initials. Alois Kolb (1875-1942) was a Viennese artist and book illustrator known for his painterly etchings. In an impressive and period binding showing the Viennese influence on design. (#2113) \$2,500

133. JEWSBURY, GERALDINE. **Angelo; or The Pine Forest in the Alps bound with Playing at Settlers; or, The Faggot-House.** London: Grant and Griffith, 1855, 1856. 12mo. Two books bound in one volume. Half calf, marbled paper covered boards. Eight charming hand-colored woodcut illustrations by Henry Linton and M. Jackson. Binding rubbed, some soiling and foxing internally, but quite nice. (#974) \$250

134. JOHNSON, LIONEL, ET. AL.] **Winchester College Shakespeare Society. Noctes Shaksperianae.** Winchester: Warren & Son, 1887. First edition. Original green gilt cloth with beveled boards. Contains "The Fools of Shakespeare," Johnson's first appearance in hard covers. Binding near fine, but rather heavily foxed in first and last few pages. Scarce. (#2576) \$225

135. JOHNSON, SAMUEL. **A Journey to the Western Islands of Scotland.** London: Printed for W. Strahan and T. Cadell, 1775. Second edition. Contemporary calf attractively rebaked matching style with raised bands and morocco label. A very good and tight copy of what is more properly termed the second edition, although sheets from the first printing overrun were also used for this printing. With six-line errata page. (#1123) \$1,250

136. JOHNSON, SAMUEL. **Lives of the Most Eminent English Poets; With Critical Observations on Their Works.** London: C. Bathurst, etc., 1781. First Authorized and Separate Edition. Contemporary mottled calf, expertly recased. A near fine copy of this classic work by Johnson with occasional foxing, but overall a very clean, tight and attractive set. Portrait frontispiece of Johnson in Volume One is in the state with the publisher's imprint (Freeman does not give priority to this point of issue). A celebrated work, intimate and containing recollections and characterizations of many poets with whom Johnson new personally and therefore remains a striking personal account of shared experiences. (#1121) \$1,200

137. [JUGENDSTIL]. **Anschauungs Bilderbuch.** Oblong quarto. np, color pictorial paper covered boards, red cloth spine. Board book with eight pages superb chromolithographic full-page illustrations depicting toys, animals, boats, carriages, etc. Very good. (#2500) \$185

138. [JUGENDSTIL- Musaeus, J.K.A.] **Die Nympe des Brunnens.** Wien and Leipzig: Martin Gerlach & Co., [1903]. 12mo. Creme cloth with cover design in brown, illustrated endpapers, illustrations throughout in color by Ignaz Taschner. No. 11 in the Gerlach series. Fine, unused copy. (#129) \$225



139. [JUGENDSTIL- HOFER, KARL] Dehmel, Paula. **Rumpumpel.** Koln and Rhein: Hermann & Friedrich Schaffstein, 1919. Early edition. Oblong 4to. Original cloth-back color paper covered pictorial boards. 16 full-page color pochoir partly highlighted in gold by KARL HOFER (including title page), one of the greatest Jugendstil illustrators. Hofer's illustrations for Rumpumpel remain one of the most creative and colorfully expressive collections of any to appear in the Jugendstil children's books of the period. A most elusive and sought-after title, and this early edition, though not the first, is nearly identical to the first, with impressions, registration and color strength all excellent. Slight corner wear, else a fine copy. (#2107) \$2,750

140. [JUGENDSTIL- FREYHOLD, K.F.E. von] Morgenstern, A.D. **Osterbuch [Hasenbuch].** Berlin: B. Cassirer, [1908]. First Edition. Oblong quarto. Color pictorial paper covered boards, color decorated endpapers, 16 superb full-page pochoir colored illustrations by K. F. E. von Freyhold. Celebrated for its depth of feeling and delicate coloration and composition, these series of illustrations by Freyhold are among the finest to be found in any Jugendstil books of the period. A book seldom found without repairs, this copy is completely unsophisticated with all plates clean and bright. The spine has some slight fraying on top and bottom, corners slightly chipped and hinges only starting to weaken with some separation. Covers show some wear and soiling, yet a very nice copy indeed, in its original state of a book many consider to be the finest representation of Jugendstil art. (#1244) \$1,850

141. [JUVENILE- EARLY: BATTLEDORE] **The Uncle's Present. A New Battledoor.** Philadelphia: Jacob Johnson, [c. 1810]. 4 leaves printed on stiff stock, the first and last leaves pasted to inside of cardboard wrappers. Woodcut illustrations. 16.5x10 cm (6 1/2x4") original stiff printed wrappers. "The battledoor was an offshoot of the hornbook, and was printed on the double fold of stiff cardboard with the extra piece folded over in

141. –Cont. **BATTLEDORE**

order to fit it for the double purpose it had to serve. In school it was used for teaching children the alphabet, whilst out of school it served as the racket in the game of shuttlecock and battledore” Rosenbach 428. Rare. Slight bend and crease at bottom; near fine. (#2529) \$850



142. [JUVENILE- EARLY] Barbauld, Anna L. **Leçons Pour les Enfants de Trois à Huit Ans... Troisième Partie.** Paris: P. Blanchard, 1812. Early edition, translated from the twelfth English edition. 12mo. Original fragile printed and lightly marbled paper wrappers with printed oval-shaped insert with author, title, etc. 140pp. Frontispiece and four inserted plates, all hand-colored. An amazing survival with most of the fragile spine present (1/2 inch) and all leaves still tightly stitched in the binding. The frontispiece has marginal markings. A superb juvenile production. (#2487) \$650



143. [JUVENILE- EARLY: Beauty and the Beast]. **Beauty and the Beast along with The Entertaining and Instructing History of Little Jack.** Glasgow: J. Lumsden & Son, [c. 1820]. 2 volumes housed in decorative folding case. 12mo. Original plain brown and beige card wrappers with printed labels on covers. New editions of these wonderful tales with fine full-page woodcut illustrations in each volume. 36pp. 48pp. Beauty and beast with dampstain, else near fine; second title with worn wrappers and some loss to spine, else very good. A nice pairing. (#2480) \$475



144. [JUVENILE- EARLY] Belch, William. **Butterfly's Ball.** London: W. Belch, [c. 1820]. Original paper wrappers with insert hand-colored illustration on cover containing title and publisher's credits. Printed on one-side only, 166pp., eight superb half-page hand-colored illustrations. Adapted from William Roscoe's *Butterfly's Ball and the Grasshopper's Feast*. Exceedingly scarce. Only 4 copies located in OCLC. Wrappers worn, soiled, chipped; horizontal crease throughout, a few repairs within. (#2497) \$525



145. [JUVENILE- EARLY] Belch, William. **W. Belch's Diverting History of John Gilpin.** London: W. Belch, [c. 1824]. Original orange wrappers with hand-colored pictorial insert on cover with lettering. 8 leaves, printed on one side only. Each leaf with a hand-colored woodcut and verse below. William Belch was William Darton's first apprentice (1788-1795). Only 3 copies locate by OCLC (Princeton, Morgan Library, Toronto). Wrappers spotted, soiled. Contents loosely attached, stitching loose; foxing. Very scarce and desirable Belch production. (#2490) \$1,250

146. [JUVENILE- EARLY] Dorset, Catherine Ann. "A Lady". **The Lion's Masquerade; A Sequel to the Peacock at Home.** London: J. Harris, 1807. First edition. Original printed blue wrappers with woodcut of lion on cover and bordered design on both covers. 16pp. Six exquisite full-page woodcut illustrations, after William Mulready, expertly hand-colored, as issued. Light wear, a very good tight copy with original sewing and narrow spine stilly wholly intact. Rarely seen thus. A classic in the history of juvenile printing. (#2481) \$1,250



147. [JUVENILE- EARLY] Taylor, Jane & Ann. **Signor Topsy-Turvy's Wonderful Magic Lantern; Or, The World Turned Upside Down.** London: Tabart and Co., 1810. First printing. 12mo. 71pp. The rare juvenile classic by the Taylors featuring 24 exquisite inserted plates, among the more proficient and technically detailed illustrations to appear in any children's books of the period. Attractively bound in modern black morocco-backed marbled boards. Lacks leaf C8 (pp. 47/48). All illustrations present. A few small repairs, slight foxing. Near fine. Extremely rare and sought-after title, rarely seen in first edition. (#2495) \$2,250

148. [JUVENILE- EARLY] W. B. **Elephant's Ball, and Grand Fete Champetre.** London: E Newberry, 1808. 12mo. Original beige printed wrappers with woodcut on cover and bordered design on both covers. Eight superb full-page woodcut illustrations. Covers slightly faded, else near fine. Scarce. (#2483) \$425

149. [JUVENILE- EARLY] **History of Valentine and Orson.** [Nottingham]: Printed for the Company of Walking Stationers, [c. 1790]. 16pp. Original beige self wrappers with nice woodcut on cover and borders/lettering. Two vignette designs. Top edges and side edges mostly unopened. A scarce survival, very good or better. Gumuchian 6233 (#2485) \$425



150. [JUVENILE- EARLY] **Marks's History of Little Dame Crump and Her Little White Pig.** London: J. L. Marks, [c. 1820's]. Tall 12mo. Original beige printed wrappers with pictorial cover. 8 leaves printed on one side only with first and final leaves laid down onto inside of wrappers. Each leaf with a superb comical hand-colored illustration. An early printing by Marks, with the 17 Artillery Street imprint. Spine expertly repaired, a better than good copy of a most scarce, early juvenile printing. (#2484) \$550

151. [JUVENILE- EARLY] **Peacock at Home, A Sequel to the Butterfly's Ball.** London: J. Harris, 1807. First edition. Original printed blue wrappers with woodcut on cover, bordered design both covers. 16pp. Six engraved plates. Wrappers worn, spine perished, soiling and foxing present. (#2486) \$325

152. [JUVENILE- EARLY] **Peacock at Home. A Sequel to the Butterfly's Ball.** London: J. Harris, 1807. First edition. 12mo. Original beige printed wrappers with woodcut on cover and bordered design on both covers. Six superb full-page hand-colored woodcut illustrations as issued. Wrappers worn, corners chipped,

152. Cont.- [JUVENILE- EARLY]

browntoning, soiled. A good copy of a most scarce juvenile classic with hand-colored plates. (#2482) \$425



Item 152. *Peacock at Home.*

153. [JUVENILE- EARLY] Langhorne, Dr. John. **The Fables of Flora.** London: T. Rickaby, for E. and S. Harding, 1794. First edition. Green straight-grained moroco, gilt lettering on spine, marbled endpapers. 73pp. 22 superb hand-colored wood engravings, 11 of which are fables and headpieces signed by Stothard and the publisher in the plate, and the remainder unsigned floral bouquets as tailpieces. Book comprises 11 fables mostly a tribute to flowers: "The Garden Rose and the Wild Rose," "The Sun-Flower and the Ivy," etc. Some wear to binding, else clean and tight. Expertly hand-colored and the engravings are of high quality. (#2300) \$850

154. [KARPEES, ANDREE] Montreuil-Strauss, Germaine. **Maman, Dis-Moi.** Paris: Librairie Stock, Delamain et Boutelleau, 1927. First edition. Oblong quarto. Original superb color illustrated card wrappers and glassine wrapper. 16 stunning full-page color illustrations by Andree Karpeles (1885-1956), famed French painter and illustrator, student of Rene Menard and Lucien Simon. A Jewish painter living in India and France, her work is highly regarded for its sensitivity and composition. This title is exceedingly scarce in the first edition and was reprinted in the next year by a German Publisher. A fine copy in the original glassine wrapper. The illustrations are thoroughly enchanting. (#1909) \$1,500

155. [KANA, E.] Luule, N. Patsi. **Kaks Venda.** [Estonia]: Tallinna Eesti Kirjastus, 1924. First edition. 4to. Original cloth backed, color pictorial paper covered boards with superb central color design and another on rear cover (by H.E.) 20 pages, printed on one side only. Thirty-three incomparable color illustrations by E. Kana, some whole page in a style reminiscent of Bilibin. An exceedingly scarce and desirable example of an early 20th Century Estonian children's book. No copies located in OCLC.1500 (#2492) \$1,500

156. [KELMSCOTT PRESS] Rossetti, Dante Gabriel. **Ballads and Narrative Poems.** Hammersmith: Kelmscott Press, 1893. First edition. Original full limp vellum, silk ties, gilt lettering on spine. Limited 310 copies on 'Flower Paper.' Text printed in red and black in Golden type. Lavish double-spread woodcut title in red and black, decorative woodcut initials throughout designed by Morris. The Francis Kettaneh Copy, famous collector of Kelmscott Press whose books went up for auction in 1980. A brilliant copy with all of the ties present (one slightly truncated). A rare find in this condition. (#1869) \$2,850

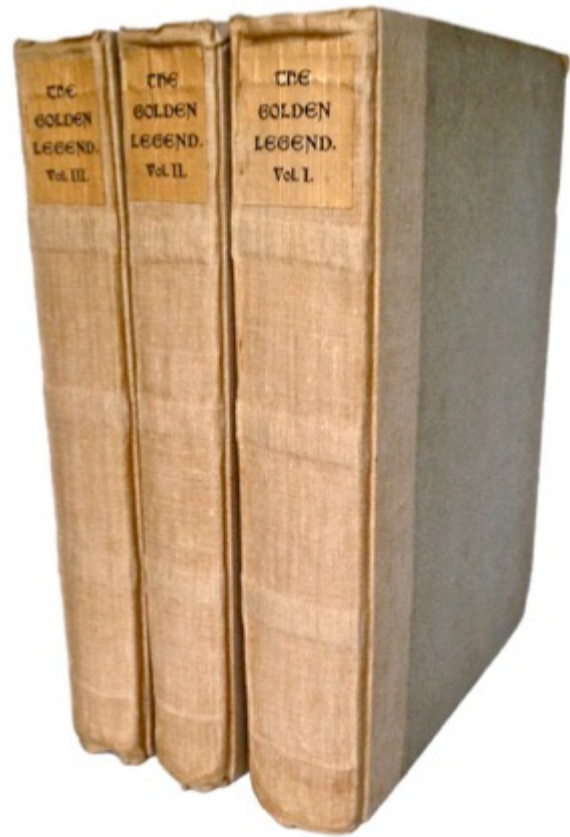




157. [KELMSCOTT PRESS- Hand-Illuminated by Mrs. Irving Way, the Publisher's Wife] Rossetti, Dante Gabriel. **Hand and Soul**. Chicago and Hammersmith: Way and Williams and Kelmscott Press, 1895. First edition. 12mo. Superbly bound by Riviere in Grolier style in full rich brown morocco with interlocking and weaving vine, leaf and petal designs, forming an eight-sided star at the center, on both covers, original vellum cover and lettered spine bound in at back. SIGNED BY THE PUBLISHER IRVING S. WAY AND HAND-ILLUMINATED BY HIS WIFE IN FULL COLOR ON DOUBLE-SPREAD TITLE PAGE AND A FEW INITIALS. AS WELL, THE BINDING ITSELF WAS DESIGNED ESPECIALLY FOR IRVING WAY (details in an early catalog describing a note which was affixed to the front pastedown, but which is no longer present). A fascinating association, bringing together many facets of publishing and artistry. Fine. (#2587) \$2,850

158. [KELMSCOTT PRESS] Rossetti, Dante Gabriel. **Sonnets and Lyrical Poems**. Hammersmith: Kelmscott Press, 1894. First edition. Original full limp vellum, silk ties, gilt lettering on spine. Limited edition of 310 copies on Flower paper. The Kettenah Copy, a superb, flawless copy, very fine. All of the ties are present and full-length. "The Copy" to have, in terms of condition. Double-spread title page with lavish woodcut borders, superb woodcut initials throughout designed by William Morris. (#1870) \$3,750

159. [KELMSCOTT PRESS] Ellis, F. S. (ed.). **Psalms Penitentiales**. Hammersmith: Kelmscott Press, 1894. First edition. 8vo. Original Holland backed gray paper covered boards. T.J. Cobden-Sanderson's Copy, with his impressed address on front free endsheet, "7, Hammersmith Terrace, London. W." With floral borders and woodcut initials throughout designed by William Morris. Printed in red and black. One of 300 Copies. Scarce with this provenance. (#2474) \$2,500

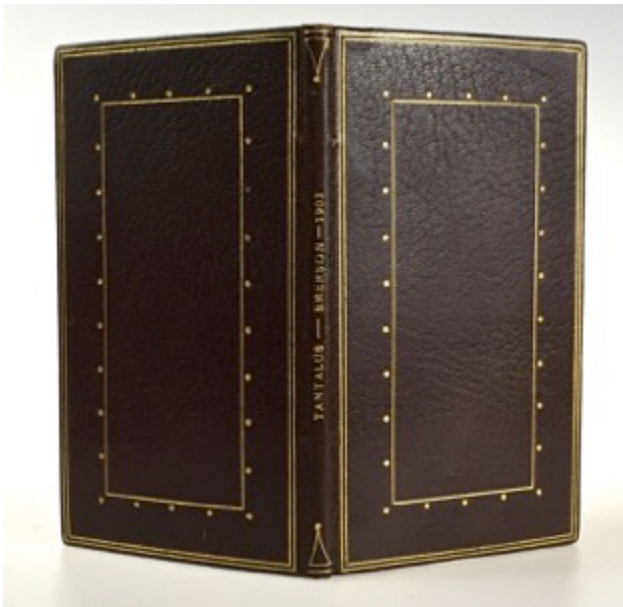


160. [KELMSCOTT PRESS] Voragine, Jacobus de. **The Golden Legend**. Hammersmith: Kelmscott Press, 1892. First edition thus. Three volumes. Quartos. Original linen over boards, printed paper spine label. Woodcut title and two full-page woodcut illustrations by Edward Burne-Jones, initials throughout. William Morris binding instruction sheet laid in. Limited to 500 copies (no vellum copies made). Printed in Golden type designed by Morris. Edited by Frederic S. Ellis. A superb copy with minor toning, extremely clean and bright internally, corners rubbed. One of the more difficult Kelmscott Press titles and rarely found in fine condition, as this copy approaches. (#2275) \$9,500

161. KEPPEL, FREDERICK. **The Gentle Art of Resenting Injuries**. New York: Privately Printed and Copyrighted by Frederick Keppel, Printed at the De Vinne Press, 1904. First and only edition. Original handmade flecked beige card wrappers with red-orange lettering and parody Whistler emblems on cover. 16pp. Printed on thin china paper in same red-orange ink with facsimiles of letters by Whistler in what is now a famous, if not scandalous exchange of animosity. Keppel, (1845-1912) was an American publisher and print dealer who was a prominent patron of Whistler and extensively bought and sold his work. In 1892 Beatrix Whistler described Keppel as an 'old friend' who had been buying a large amount of Whistler's work and selling at large profits. However, the facts showed that many of his very rare and valuable proofs were selling for almost nothing. Whistler was further informed that

Item 161. Cont- **Gentle Art.**

Keppel had gone 'behind his back' and visited Whistler's brother-in-law on business. Further tensions magnified over subsequent years, and, after Whistler's death, Keppel published this venomous pamphlet containing copies of their correspondence. The two never reconciled and to date, the whole affair stands as somewhat of a fanciful ruse, but in fact it, it had a rather serious life of its own, culminating in this rare and indeed peculiar publication. A fine copy, with the somewhat hilarious tab inserted (as issued) which says, "See Note at back of title-page," evidently for attention deficit readers. (#2445) \$850



One of 10 Copies, Bound by Adams Bindery

162. [KIRGATE PRESS] Emerson, Ralph Waldo. *Tantalus*. Canton: Kirgate Press, 1903. First edition thus. 41 pp. (12mo) 16.5x9 cm (6 1/2x3 1/2") period full brown morocco, gilt rule and dot pattern on boards, spine lettered in gilt, gilt dentelles, top edge gilt. First Separate Edition. One of 10 copies on Imperial Japan Vellum, from a total edition of 100 copies. Bound by The Adams Bindery. Tipped inside the front cover is the bookplate of Emilie Grigsby, designed by Rene Lalique. Miss Grisbie's collection was sold by Anderson Galleries in 1912. BAL 5313 Just a touch of wear to spine ends; fine. (#2551) \$1,750

163. [KREIDOLF, ERNST] **Der Gartentraum. Neue Blemenmarchen.** Koln: Schaffstein, 1911. First edition. Oblong folio. Original cloth-backed color pictorial paper covered boards, color illustrated endpapers. 16 exquisite full-page color illustrations by Ernst Kreidolf among his finest ever rendered. Many consider these illustrations to be Kreidolf's most innovative and certainly expressing his most creative interpretations in anthropomorphic

design. All plates printed on one-side only. Containing verses to a variety of anthropomorphic images including flowers of different seasons, aquatic plants, alpine flowers, medicinal plants, etc. Bottom of spine frayed, corners worn, a bit soiled, but a very good, sound copy of a wonderful Jugendstil classic. (#2109) \$1,250

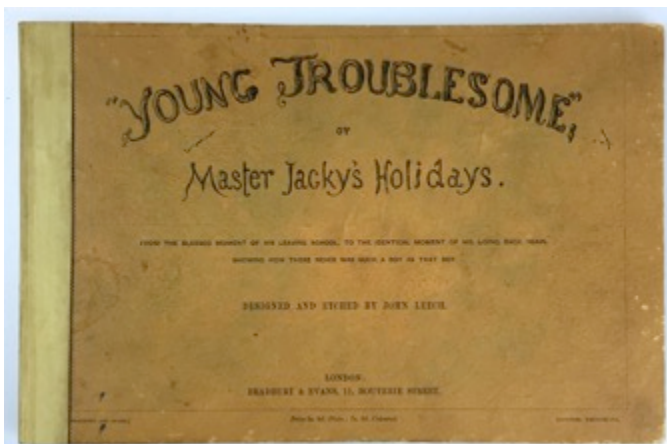
164. LANG, ANDREW. **Aucassin & Nicolette.** Portland: Thomas B. Mosher, 1907. First edition thus. Bound in three-quarter blue crushed morocco, paper covered boards by Rosalie G. Jones, noted Long Island suffragist known as "General Jones." Fascinating inscription by the binder on front free endpaper, "Rosalie G. Jones, Cold Spring Harbor, Long Island, N.Y. Bound by her during lesson period in bookbinding." Near fine. Scarce thus. (#2522) \$450



165. [LATENAY, GASTON DE] Homer. **Nausikaa.** Paris: Piazza & Cie, 1899. First edition. Small Folio. Original blue-grey pictorial wrappers. Number 130 of 330 Copies on 'Velin de Vosges a la cuve.' 26 exquisite and delicately rendered text color plates and 24 illustrations by Gaston de Latenay. With the original scarce folio-sized prospectus in printed wrappers containing three full-page color plates and descriptions of the book. A monumental production, aesthetically Art Nouveau in every way, De Latenay's delicate line and pastel color palette make this book among the more beautiful of the period. Near fine. (#2270) \$3,500



166. [LAURENS, PAUL-ALBERT] *Louys, Pierre. Leda ou La Louange des Bienheureuses Tenebres.* Paris: Editions du Mercure de France, 1898. First edition. Original silver-lettered green wrappers. Number 319 on Verge D'Arches from a total of 600 Copies. Ten incomparable hand-colored in-text engraved Art Nouveau pictorial initials and tail-pieces by Paul-Albert Laurens, one of the central figures in Art Nouveau book illustration on the Continent. A book widely held as a pinnacle in subtlety of form and beauty in Art Nouveau illustration. Near fine in custom made gilt-titled green cloth folding case with ties. (#2272) \$2,500



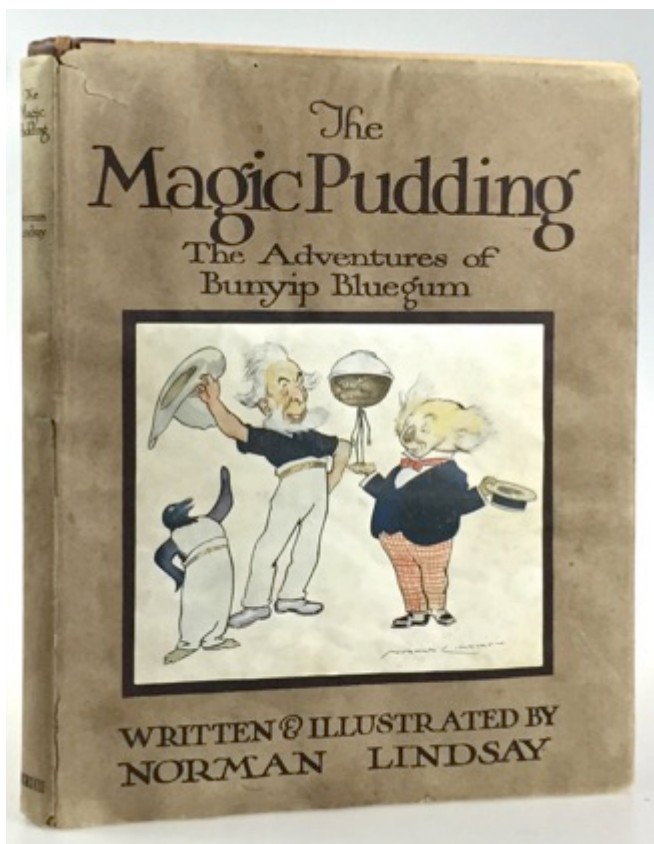
167. [LEECH, JOHN] *Young Troublesome; Or Master Jacky's Holidays.* London: Bradbury & Evans, [c. 1850] . First edition. Title leaf plus 12 hand-colored plates, including additional illustrated title page. 18x27 cm (7x103/4") original boards, vellum-backed, slipcase. First Edition. Tooley 300. Light wear and soiling to boards; light foxing; very good. (#2540) \$450

168. [LEECH, JOHN] *Follies of the Year.* [London]: Bradbury, Evans and Co. , [c. 1866] . First edition. 22 hand-colored plates by Leech (including title page), each with a leaf of letterpress. 8 1/4x12, original half red morocco and gilt stamped blue cloth. First Edition. "A Series of Coloured Etchings from Punch's Pocket Books 1844-1864. With Some Notes by Shirley Brooks." Light wear and soiling; front flyleaf and half title detached, light foxing; very good. (#2539) \$375

169. [LEFLER, HEINRICH] *Musaeus, I.K.A. Rolandsknappen.* Wien: Die Gesellschaft fur Vervielfaltigende Kunst, 1898. First edition. Elephant folio size (19 x 14 inches). Superb color cover illustration of three men in armor in highlighted silver and red-brown. With original 1897 announcement bound-in at front reproducing cover image. Illustrated throughout with full-page, large and small drawings, decorative borders, and initials by Heinrich Lefler and Josef Urban. Book has been professionally recased preserving cover image, otherwise the book is in fine condition with all the pages clean, bright and unmarked. The earliest significant co-production of the famed Jugendstil duo, Lefler and Urban who went on to co-produce *Kling Klang Gloria* in 1907 and other books. Extremely rare in any condition, our copy is sure to please. (#395) \$1,850



170. [LEPAPE, GEORGES] *Maeterlink, Maurice. L'Oiseau Bleu. Feerie.* Paris: Le Livre, 1925. First edition. 4to. Three quarter crushed blue morocco, four raised bands, gilt lettering and ruling, marbled paper covered boards and endpapers. One of 400 copies, Edition Exemplaire. 14 superb pochoir colored illustrations by Georges Lepape. This is a fine copy of a delightful children's play with a distinctive Art Deco flair. (#44) \$1,250



171. [LINDSAY, NORMAN] Norman Lindsey. **The Magic Pudding** The Adventures of Bunyip Bluegum. Sydney: Angus & Robertson Ltd., 1918. First edition. Original illustrated beige paper covered boards with maroon cloth spine, lettering and vignette on cover in brown and bold gilt lettered spine. In Original brown thicker paper DUST WRAPPER with superb color pictorial insert on cover, lettering in dark brown on cover and spine, with small vignette on rear wrapper. Decorated green endpapers. First Edition, First Issue with patterned endpapers and gilt spine. Color pictorial insert on cover of wrapper, color illustrated title-page and superb line drawings throughout, some whole page, by Norman Lindsay. One of the most beloved and now most scarce of any early 20th Century illustrated children's book, with highly precocious and interpretive compositions featuring a koala bear, a penguin and a sailor on a wild journey involving a mysterious magic cake. A wonderful copy with gilt on spine as new, hinges in tact, and all of wrapper present and integral (with caveats noted below). Rarely seen thus. Owned by the editor of the "Argus," Australia's largest daily newspaper of the day, and inscribed the half-title: "Dr. E. Cunningham/ The Editor 'Fintona'/ Balioya Rd/ Balwyn/ The Argus." Corners of book slightly bumped, title-page with some rubbing but not illustration. Dust wrapper with a few tears along margins of edges, one longitudinal paper tape mending along inside back seam of spine, but unobtrusive. Housed in a superb folding beige cloth case with red morocco label stamped in gold. A rare and seldom seen offering. (#2516) \$5,200

172. [LOFFLER, BERTHOLD] Andersen, Hans Christian. **Zwolf Mit Der Post.** Vienna: Kunstverlag Anton Schroll & Co., 1920. First edition. 12mo. Original color pictorial paper covered boards. Twelve superb full-page color plates by the celebrated Jugendstil illustrator Berthold Löffler. An illustrated calendar for the young. Superb pictorial endpapers in color. Near fine copy of a classic. Scarce in this condition. (#2479) \$650

173. [LUMLEY, ARTHUR] Drake, Joseph Rodman. **The Culprit Fay, A Poem.** New York: Carleton, Publisher, 1867. First edition. Publisher's green cloth with superb circular gilt cover illustration of 'fly-man' rowing a dingy, concentric geometric ruled borders, floret designs on corners, gilt spine. A.E.G., 118pp, beveled boards. With 100 exquisite wood-engraved illustrations by Arthur Lumley with many anthropomorphic figures and very interpretive compositions. Arthur Lumley (1837-1912) was a Dublin born artist who came to America around 1840, studied at the National Academy of Design. He illustrated many books in a nearly 30 year career, including a long stint with Leslie's and New York Illustrated who published 298 of Lumley's wartime drawings. A rare and unusual work. Fine. Hamilton 172, Item 996 (#886) \$275

174. [MEDICAL RARITY] Malpighi, M. **Opera Posthuma** In quibus excellentissimi Authoris vita continetur, ac pleraque quae ab ipso prius scripta aut inventa sunt confirmantur, & ab adversariorum objectionibus vindicantur. Amstelodami: Apud Donatum Donati, 1700. Quarto. Contemporary full vellum with ink inscribed title on top of spine. Rubricated title page with wood-engraved vignette and 19 superb wood-engraved plates which are mostly folding. Usual soiling and slight wear to vellum covers, internally clean and bright with minimal thumbing and occasional wear, overall near fine copy of scarce illustrated anatomical work. Malpighi is considered the founder of histology utilizing, very early on, innovative microscopy. Many of his discoveries and descriptions are still used today in names of anatomical parts such as 'Malpighian bodies,' 'Malpighi's layers of the the epidermis,' 'Malpighi's splenic corpuscles,' etc. (#1083) \$2,750

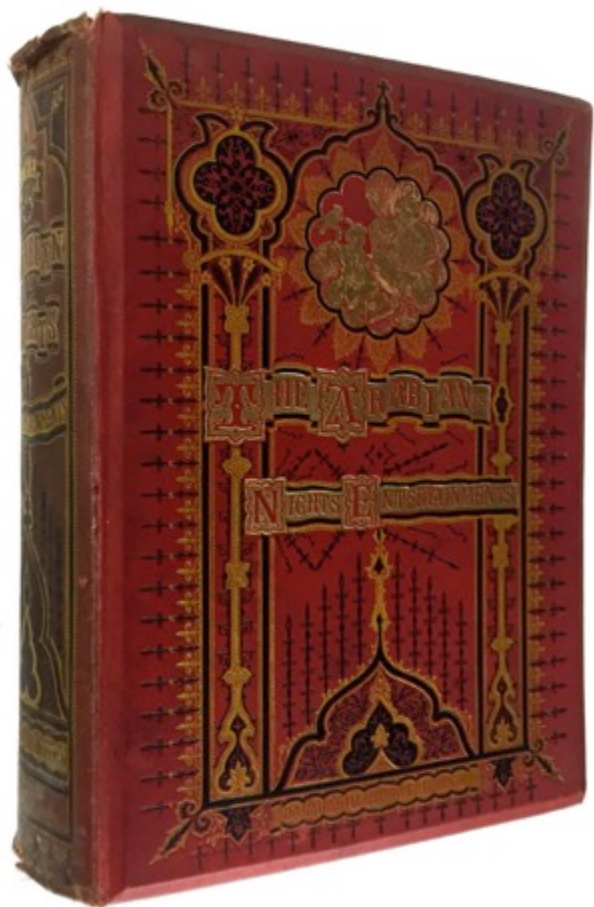
175. MEREDITH, GEORGE. **Autograph Letter Signed.** Undated, one page (8 x 5 inches) written in light blue ink, "Thursday, Dear Admiral," arranging a meeting and saying he is very busy with work. (#2592) \$225

176. MEYNELL, ALICE. **Autograph Letter Signed.** April 28th, Clifton. Three pages on printed "Red Cross" stationery, to James A. Manson, on original printed envelope which has superb bright red illustration by John Singer Sargent, an artist which Meynell wrote about. A letter written with a tone of anger or, at best,

176. Cont.- **MEYNELL, ALICE ALS**

indignation, turning down Manson's request 'for the publication of my place of birth or year, saying, in part, "I have declined several similar applications... such information has nothing to do with the quality of my work. I object to the same with respect to the publication of my portrait- which has been done by accident..." Meynell was an important author, poet and suffragist in the late 19th and early 20th Centuries, and the tone here is certainly in consonance with her views on women's rights. (#2588) \$275

177. **MEYNELL, FRANCIS. Four Autograph Letters to Mrs. Everett.** . Various Dates in April, 1912. Written in fountain pen on coated paper with red imprint, "28 Orchard Street, London, W" arranging visits and teas... "No, I don't dare lecture in my native city, but only where I'm not known..." "I have to offer you a hundred apologies for my stupidity in spite of your instructions, as it was a fine day, I decided to bus all one way yesterday afternoon, instead of a train.." etc. On four separate stationary sheets. Meynell was a poet and printer at the Nonesuch Press, and son of famed Wilfred and Alice Meynell. (#2593) \$225

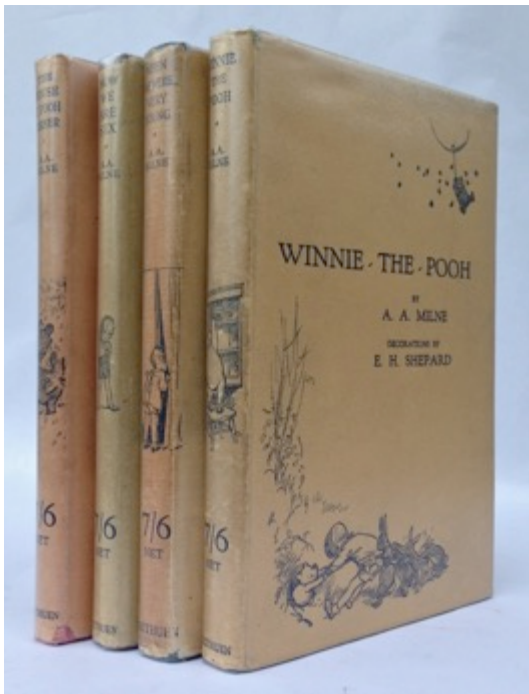


Item 178. Millais. Arabian Nights.

178. [MILLAIS, J. E., ETC.] Dulcken, H.W. **Dalziels' Illustrated Arabian Nights' Entertainments.** London: Ward, Lock, and Co., 1870. First edition. Thick quarto. Original reddish cloth, heavily gilt and stamped in yellow and black on front cover and spine. Popular and celebrated Dalziel edition with superb pictorial covers and copiously illustrated throughout with wood engravings by Millais, Dalziel, Tenniel, Watson, Pinwell, and many more. Nearly 200 full-page wood-engraved illustrations by artists of the period. A.E.G. 822pp, publisher's list in back. Association copy, inscribed "To Aileen May Wyndham-Quinn/ a new Year's gift/ from/ her affectionate friend/ J.S. Flanagan?/? Adare/ New Year's Day/ 1888. Aileen May Wyndham-Quinn was the daughter of Windham Wyndham-Quinn, 4th Earl of Duraven and the wife of Reginald Brabazon, himself the 5th Earl of Dunraven! This is quite a nice copy of a scarce books seldom seen in original cloth. Head and foot of spine somewhat torn, corners rubbed, front hinge cracked, rear hinge intact. Very good with slight foxing to prelims. (#931) \$575

179. [MILLAIS, J. E., ETC.] Seguin, L.G. **Rural England; Loitering Along the Lanes.** London: Strahan and Company, The Camden Press, n.d. [1885]. First Edition. Thick folio. Original publisher's lavish vellum-backed parchment boards elaborately gilt with decorative covers, red morocco label on spine, black gilt decorative endpapers, beveled edges. Uncut. No. 209 for England of 300 copies (300 for America). Title-page printed in red and black, wood-engraved proof illustrations on Japanese paper laid down by hand. Illustrations by Arthur Hughes, J.E. Millais, J.W. North, Helen Allingham, G.J. Pinwell, etc. engraved on wood by the Dalziel Brothers. A landmark in Pre-Raphaelite book production. Fredeman 90.13. A fine copy housed in an exemplary folding case with marbled interior, felt-lined and padded inside spine, printed label on spine of box. (#422) \$850

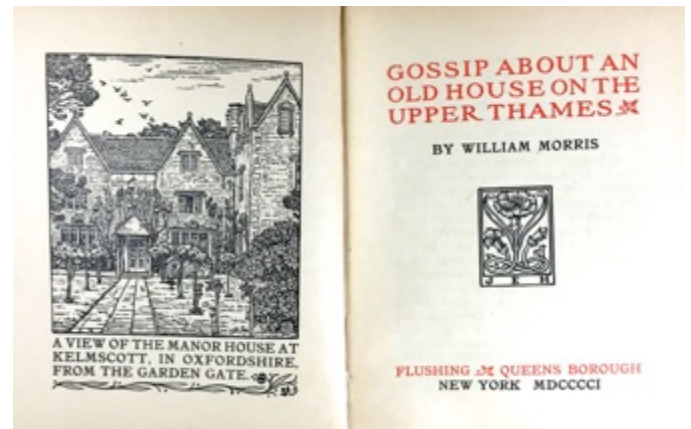
180. MILNE, A. A. [**POOH BOOKS-COMplete SET, FINE**] **When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner.** London: Methuen & Co. , 1924-1928. First editions. Four Volumes. Fine copies of arguably the greatest series of children's stories of our time in the original fine to near fine dust wrappers. All wrappers clean and bright without any mending or alteration; fine to near fine with very slight chipping to ends of spines on a few titles. The finest set we have seen. All books are fine, two with neat ownership inscriptions. Top edges gilt. All wrapper in first state, WWWVY with contents page numbered correctly. A most attractive set, one of the nicest copies of all books seen in many years. Housed in an attractive light salmon cloth folding slipcase with paper label on spine. (#2011) \$22,500



181. [Morris & Company, William Morris]. **William Morris Wallpaper, A Complete Roll. "Marigold" Pattern.** Offered here is a full roll of original Morris and Company wallpaper bearing the marks, "Morris & Co." The famed 'MARIGOLD' pattern, first designed by William Morris in 1875 and this dating to turn of the century, c. 1900. Superbly preserved, a complete roll is rarely seen. Approximately 60 cm x 51 cm [pattern]. (#2578) (Pictured below). \$1,250

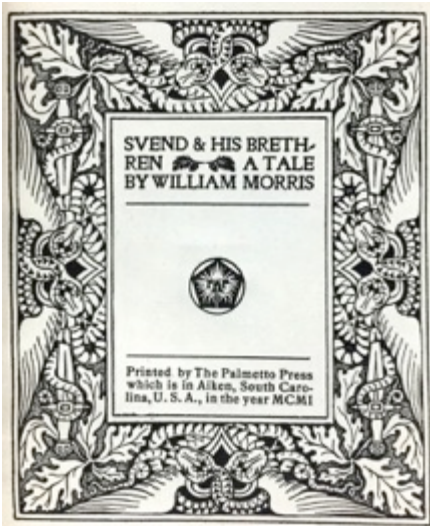


182. [MORRIS, MAY- **Presentation Copy**] Brinton, Anna Cos and Estelle Doheny. **A Pre-Raphaelite Aeneid.** Los Angeles: Ward Ritchie Press, 1934. First edition. #6 of 150 Copies. PRESENTATION COPY FROM ESTELLE DOHENY TO MAY MORRIS, daughter of William Morris, only four years prior to her (Morris') death. Original parchment backed paper covered boards. Inscribed on front free endpaper: "Dear Miss Morris: This monograph written by Dr. Brinton expresses only part of my admiration for your father's exquisite art he displayed in my manuscript of Virgil's Aeneid. Sincerely, Estelle Doheny, March twenty first, Nineteen hundred thirty four." Also inscribed by all three principle members of the production at end: Estelle Doheny (patron), Anna Cox Britton (text) and Ward Ritchie (publisher). Original printed presentation ticket (printed in red) inserted at end. Printed on handmade paper (Dard Hunter), superb woodcut border title page, woodcut reproduction of Burne-Jones painting and double-page reproduction of manuscript edition. A pristine copy of an unparalleled association copy. (#2048) \$2,250



183. MORRIS, WILLIAM. **Gossip About an Old House on the Upper Thames.** Flushing, Queens: J. E. Hill, 1901. First edition thus. Original marbled paper covered boards. Glassine wrapper. No. 93 of 100 copies on Japan Vellum. Frontispiece woodcut by C. M. Gere, others by E. H. New, initial letters by J. E. Hill. Near fine. (#2554) \$225

184. MORRIS, WILLIAM. **The Hollow Land.** London: Chiswick Press, 1903. First edition thus. Original buckram spine, blue paper covered boards, printed paper label on spine. Printed on hand made paper with the famous golden Type (Kelmscott Press). Printed in red and black. With extra title ticket inserted in front. A nice tight copy, with fragile paper label on spine in tact and only slightly chipped. (#2039) \$425

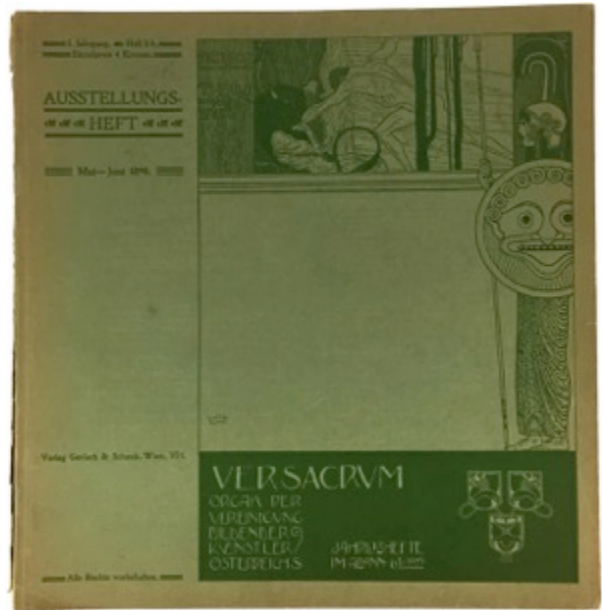


185. MORRIS, WILLIAM. **Svend & His Brethren.** Aiken: Palmetto Press, 1901. First edition thus. Original linen-backed boards. No. 50 of only 79 copies, printed on "Kelmscott Paper," and signed by W. L. Washburn, the publisher, on limitation page. Attractive border-illustrated title page designed by Miss A. T. Colcock. Some staining to boards, internally near fine. Scarce. (#2553) \$275

186. MORRIS, WILLIAM. **Poems By the Way.** London: Reeves and Turner, 1891. First edition. Original black polished buckram, gilt lettering on cover and spine. Lytton Strachey's copy (prominent English author and critic) with his bookplate on front pastedown. Some rubbing wear to cloth, very good. (#2028) \$450



187. MORRIS, WILLIAM. **The Saga of Hen Thorir.** Cincinnati: Byway Press, 1903. First edition. 12mo. Original linen-backed boards, colorful marbled paper covered boards, paper spine label. No. 140 of 350 copies. Attractive decorative title page in red and black, initials throughout. Very good. Scarce. (#2552) \$175



The Seminal Vienna Secession Magazine, First Year in Original Separate Issues

187. [MOSER, KOLOMON, HOFFMAN, KLIMT, ETC.] Moser, Kolomon; Hoffman, Josef; Klimt, Gustav; Alphonse Mucha; Roller, Alfred (ed.), etc. **Ver Sacrum (Thirteen Individual Issues, 12 Numbers, Original Wrappers, 1898-1899).** Wien: Gerlach & Schenk, 1898, 1899. First edition. Offered here is a collection of 13 issues (in 12 numbers) of Ver Sacrum, in the original color printed card wrappers. The seminal magazine of the Vienna Secession published from 1898 to 1903, featuring exquisite color illustrated poster-like covers, artwork by the major artists of the Vienna Secession such as Kolomon Moser, Gustav Klimt, Josef Hoffman, Alphonse Mucha, etc., as well as occasional features from writers and poets (Rainer Rilke and Richard Dehmel, etc.) The magazine was published monthly with a small print run (under 500 copies) through 1899. From the third year onward, the magazine was published twice a year, instead of monthly installments. Ver Sacrum upheld the Secessionist notion of "Gesamkunstwerk," translated, 'a total work of art,' whereby a compressive presentation of all fields of art was promulgated. A wonderfully preserved set, including every number of the first year except November, the 'extra-issue' for 1898, and the December, 1899 issue. All are in remarkably preserved state, some fine, others near fine, and mostly very good, with original or contemporary glassine wrappers on many; a few expert mends, 1899 issue without rear wrapper. Highlights featuring artists: Jan, Kolomon Moser, Alfred Roller; Feb, featuring Moser with Hoffman and Klimt decorations; Mar, Klimt cover; Apr, Hoffmann, Rilke; May-Jun, Klimt cover; Jul, Adolf Bohn, Hoffman; Aug, Hans Schweiger; Sept, Hoffman, Moser; Oct, Felician Rops; Dec, Fernand Khnopff; Dec 1899, Kolomon Moser. A most scarce set, in the original issues. (#2563) \$5,200



Dear W.F.G.
 I felt the joy of making "a verie parfite lyttel book" when I did this- the most beautiful of all Rossetti's poems.
 Thomas Bird Mosher
 August 8, 1919

Inscribed by Thomas Bird Mosher to W. F. Gable



188. [MOSHER PRESS] Dante Gabriel Rossetti. **[Inscribed by Mosher] The Blessed Damozel.** Portland, Maine: Thomas B. Mosher, 1905. First edition thus. xiv, 32, [2] pp. 14.5x13.5 cm (53/4x51/4") period three-quarter green morocco and marbled boards, spine gilt, top edge gilt. Finely bound by The Rose Bindery, Boston in 3/4 dark blue crushed morocco. One of 450 copies on Kelmscott hand-made paper. Second Mosher Edition. **Inscribed by Mosher to renowned bibliophile W.F.G. [William F. Gable]**, department store tycoon (Gable's Department Store) and renowned collector, inscription dated August, 1919: "Dear W. F. G. I felt the joy of making "a verie parfite lyttel book" when I did this- the most beautiful of all Rossetti's poems. Thomas Bird Mosher [name underlined] August 8, 1918." A touch of wear at ends and corners, bookseller's catalog description tipped to flyleaf; near fine. Mosher inscriptions are quite rare. (#2555) \$950



189. [NOUVEAU, ART] H. Vial., Editeur. **Lettres et Enseignes; Premiere Serie: Art Nouveau** Par E. Mulier, Professeur de Composition Decorative Diplome. Dourdan: Librairie H. Vial, successeur de Ch. Juliot, n.d. (ca. 1900). First edition. Large folio (43 x 33 cm) cloth-backed folder with superb Nouveau-illustrated titling and design motif in red-brown, original ribbon ties (3) present. 28 Art Nouveau plates (numbered 1-28) in many colors, superb illustrative illustrations and motifs delineating period Nouveau design, by E. Mulier. Present is the extremely rare eight-page description of the plates (also folio size), with embellishments and the last page containing 'Extrait du Catalogue.' This laid in prospectus is entirely uncut and near fine. Binding and contents all in wonderful condition, with minimal wear, near fine. A most desirable and important Art Nouveau compendium, rarely seen thus. (#81) \$2,250

Inscribed by O'Shaughnessy to Alma Tadema

190. O'SHAUGHNESSY, ARTHUR. **An Epic of Women and Other Poems.** London: John Camden Hotten, 1870. First edition. Original plum cloth, beveled boards, with central gilt figure of man lying down at beach, gilt lettering on spine. ASSOCIATION COPY FROM O'SHAUGHNESSY TO PRE-RAPHAELITE ARTIST ALMA TADEMA: (written in purple ink on first blank before title page: "Monsier L. Alma Tadema, with the author's best regards, 16th January, 1871." Full-page illustrated title page (prior to lettered title page and five textual illustrations by J. T. Nettleship in an abstract almost Blakean style. O'Shaughnessy's first book, inscribed to Lawrence Alma-Tadema, classical Dutch painter who moved to London in 1870 to rapidly become one of the most famous and highly paid painters of his time, befriending and working with most of the Pre-Raphaelite artists. A wonderful and certainly important association, occurring at the brink of both poet's and artist's burgeoning careers. Near fine. (#2462) \$1,250

191. [OAKLEY, VIOLET- Folio, Proof Copy]. **Law Triumphant Containing the Opening of the Book of the Law [Proof Copy] Exceedingly Scarce, full blue leather, Ltd. Signed.** Philadelphia: Privately Printed by Violet Oakley, 1932. Advance Proof Copy. Bound (i.e. not folding boards as in trade edition) in full aquamarine blue crushed leather with blindstamped designs and bold gilt lettering and vignettes on cover. Glossy gold endsheets. The scarce Advance Proof Issue, Signed by Violet Oakley and printed in pencil, "proof copy," just below her signature. A further presentation inscription by Oakley appears below this in calligraphy, "presented/ to/ Austin Brown/ by/ the Author." Contains all of the printed text and the 71 full color and tinted collotype plates as the trade edition, but all bound-in (as issued), versus free in folders. Also, as issued, the proof copy does not contain the colophon giving credits for printing, binding, etc. Edges untrimmed. Bound by Alfred Smith Company, Philadelphia. Cover shows some minor edgewear, else a thoroughly pristine copy internally. Proof copies for this book are exceedingly scarce. (#1236) \$2,500

192. [OAKLEY, VIOLET- Inscribed] Oakley, Hester Caldwell. **Love.** New York: McClure, Phillips & Co., 1901. First edition. Charming paper covered boards with color cover illustration of flowers in a basket. Inscribed in what appears to be Violet Oakley's hand on front free fly: "**For Dierdre, with much love from her Valentine- February 14, 1901.**" Black and white frontispiece illustration by Violet Oakley. A little-known and uncited Violet Oakley illustration. Title-page decorated in black and red. Corners chipped and spine chipped. Very good. (#1179) \$175

193. [OAKLEY, VIOLET] **Exhibition of Work by Violet Oakley & Edith Emerson.** Philadelphia: The Art Alliance, 1930. First edition. Stiff card wrappers with cover illustration in line by Violet Oakley. 20pp. Scarce art exhibition prospectus of Violet Oakley and Edith Emerson including biographical sketches of both. Vignette illustration on back page also by Oakley. Very good. Scarce. (#1207) \$125



194. [OAKLEY, VIOLET] **Two Original Photographs of Violet Oakley's Studio With Autograph Inscriptions on Back by Violet Oakley.** Philadelphia: not published, ca. 1900. Offered here are two original photographs, most likely taken by either herself, Jessie Willcox Smith, Elizabeth Shippen Green or Edith Emerson. One, of her close friend and fellow painter Ellen Wetherald Ahrens, and the other of both Violet Oakley and her sister, Hester Oakley. Both have original explanations of the photos written by Violet Oakley on the back in pencil: On verso of Ahrens, "This is Ellen at work in at her corner- When we are not taking photos, she has the window open beside her. The little Oriental seat in front of her made by ourselves and of old pin cushions and a packing box and two little rugs. Isn't it pretty? The back is all padded-" On verso of Violet and Hester: "I at work and Hester sitting talking to me-" Photos are slightly age-faded, a few corners and sides with small chips, else very good. Exceedingly scarce private photographs of Violet Oakley's studio with artist friend and sister. (#1197) \$2,500

195. [PARRISH, MAXFIELD] Saunders, Louise. **The Knave of Hearts.** New York: Charles Scribner's Sons, 1925. First edition. Square folio size. Original full-size color cover insert, black cloth. Illustrated color endpapers, exquisite full page color plates throughout, by Maxfield Parrish. Universally considered one of the greatest children's colorplate books printed in America. Amazing feat of color illustration. Fine (#2514) \$2,250



196. [PASCHETTO, PAUL] **The Twenty-third Psalm.** Rome: Privately Printed, 1927. First edition thus. Unpaginated. Nine original woodcut illustrations by Paulo Paschetto, all tipped in.. (Folio) 39x33.5 cm. Original full pictorial vellum with image of the Christ carrying a lamb upon his shoulders. No. 5 of 100 copies. **Signed by the author** at the limitation statement; each plates with the artist's penciled monogram and date. Paolo Paschetto (1885-1963) served as professor at the Royal Academy (Rome) and was known for his superb illustrative talent. Light wear; very good. (#2542) \$2,250



197. PEETERS, JAN. [FLORIS JESPERS] **Kinderlust.** Antwerp: Reclam, [1923]. First edition. Oblong 4to. Original color pictorial wrappers with two separate superb full size color designs on both front and back wrappers. 48pp numbered every third page interleaved with 12 exquisite full-page color linoleum block prints by Floris Jaspers. An exceedingly rare volume, illustrated by the Belgian Avant-garde painter Floris Jaspers who was a major force in Flemish art during the 1920's. **Kinderlust** combines abstract and representational elements, with affinities to Cubism, German Expressionism, De Stijl, Constructivism and Art Deco. A superb copy, virtually spotless and unused internally. Fragile wrappers have some edge cracking, especially at very end toward outer edges. Spine with very small loss to paper. An amazing survival, and one of only two known copies on the market today. (#2493) (also pictured below). \$5,200



198. PATMORE, COVENTRY. **Autograph Letter Signed.** One page on folded sheet, to Mr. Rawlins, asking him to call to interpret a legal document. "Can you look in tonight to tell me what it all means..." etc. (#2589) \$225

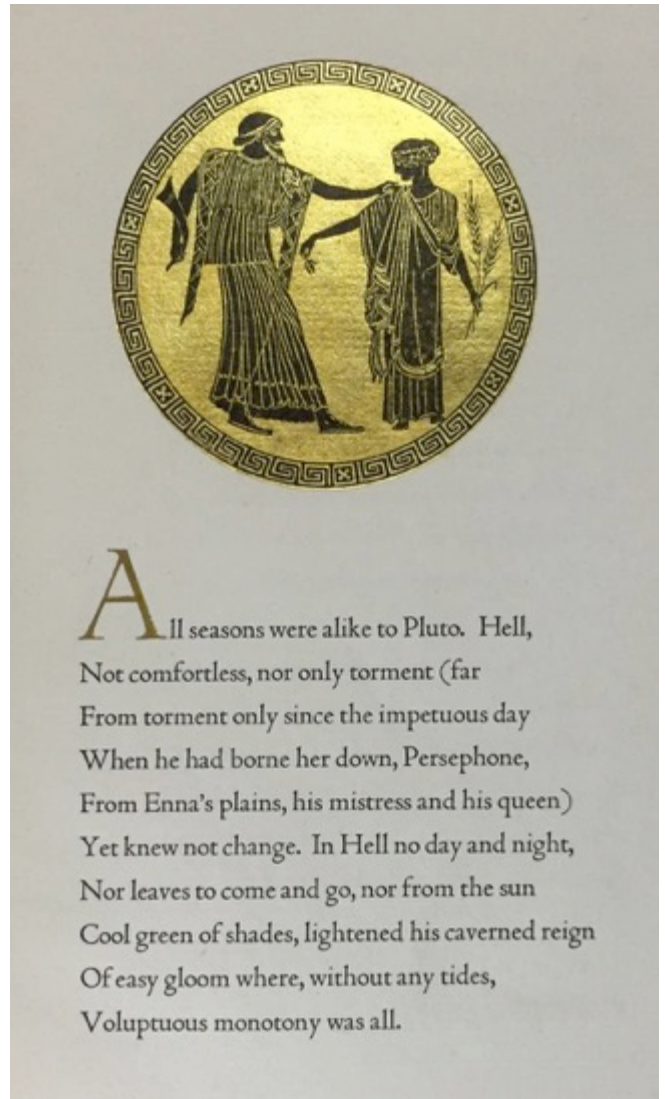


199. [PELLAR, HANS] Ostini, Fritz von. **De Kleine Koning**. Amsterdam: Holkema & Warendorf Publishers, 1910. First edition thus. Large squarish folio size. In original publishers full beige pebbled cloth with illustration of comical king set off against a black background, bold gilt-blocking on cover, blindstamping, beveled boards, silk endsheets. Twelve exquisite mounted color plates highlighted using bold gilt as gold in the illustrations with striking bright colors, by HANS PELLAR. Each page with borders and text opposite illustrations. Printed (and mounted) on extremely thick watercolor paper. Superlatives lacking in describing the quality of this projection, no doubt trying to one-up the German first issue produced in Munich. One plate with crease, otherwise a strikingly clean and fresh copy of a scarce book to find in any presentable condition, owing to its size and weight. Pellar's illustrations here are among the most colorful and imaginative of any in the Jugendstil catalog. (#2283) \$2,750

200. 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

201. 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

202. [PYLE, HOWARD] Rollins, Ellen H. **New England Bygones**. Philadelphia: J. B. Lippincott & Company, 1883. First edition. Quarto. Publisher's ornate decorative light blue cloth with intricate wove designs taking up entire front cover and spine, gilt lettering cover and spine. A.E.G., beveled boards, 243pp. Illustrated with wood-engravings throughout by Howard Pyle, A.B. Frost, W.T. Smedley, W. M. Dunk, Mary Trotter, and many more popular illustrators and artists of the day. A total of 80 separate illustrations. Extremely fine. Not in Hamilton. (#891) \$225

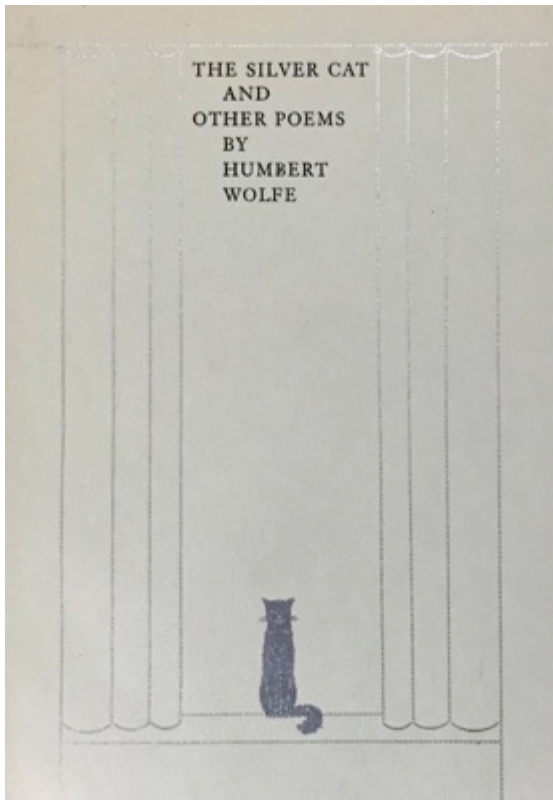


203. [ROGERS, BRUCE] Drinkwater, John. **Persephone**. William Edwin Rudge, [1926]. Black cloth, spine lettered in gilt. One 550 copies printed. Super bold gilt-blocked medallion as headpiece and flourishes in gold to half-title. Fine. (#2558) \$225

204. [ROGERS, BRUCE] Saunders, Richard West. **Skallagrim (Grim the Bald). An Operetta in Three Acts**. William Edwin Rudge, 1925. Quarter parchment & batik boards. One of 500 copies printed. Attractive fine paper colored batik boards. Fine. (#2557) \$175

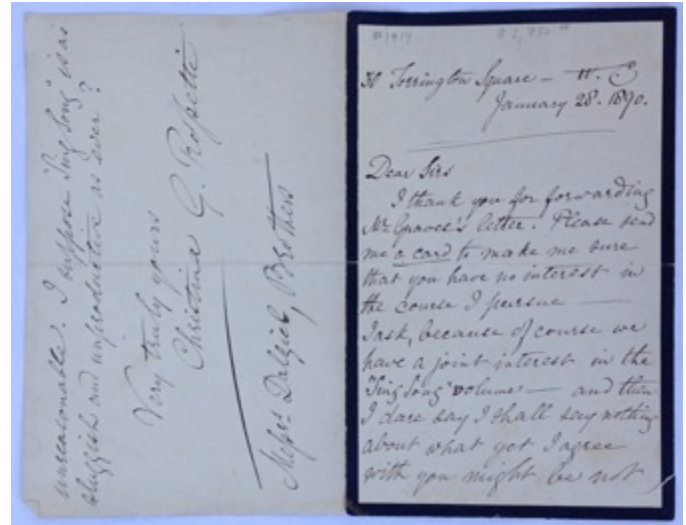
205. [ROGERS, BRUCE] Pennell, Joseph. **The Glory of New York.** New York: William E. Rudge, 1926. First edition. Large folio. Original fine-weave blue-gray cloth with bold gilt sky at top, revealing New York Skyline in negative space, gilt lettering and ruling on cover. (16pp), 24 pages each numbered and each containing exquisite full-page color illustration (on top 1/3 of page) by Joseph Pennell comprising highly impressionistic and sometimes stylized paintings of New York skyline and noteworthy landmarks. An exceptionally nice copy of a scarce Bruce Rogers production and a beautifully illustrated book. (#2085) \$1,250

206. [ROGERS, BRUCE] Stedman, Edmund Clarence. **Mater Coronata Recited at the Bicentennial Celebration of Yale University XXIII October MDCCCI.** Boston: Houghton Mifflin and Company, 1901. First edition thus. Embossed boards backed with cloth, gilt lettering. Printed at the Riverside Press. Scarce title. Some corner and edgewear. Very good. (#2556) \$150



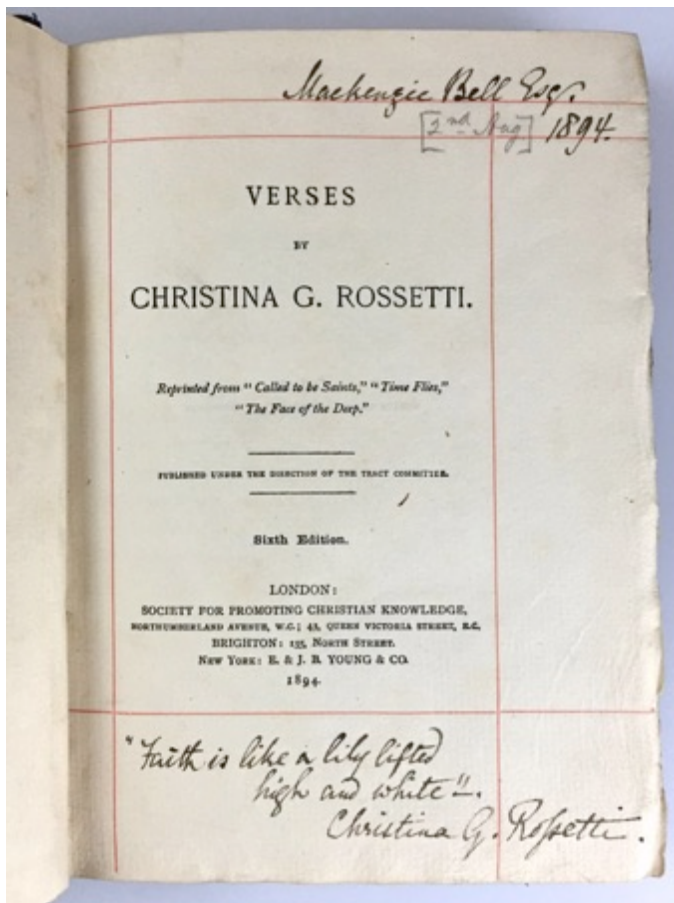
207. [ROGERS, BRUCE] Wolfe, Humbert. [Rogers, Bruce] **The Silver Cat and Other Poems.** London: Bowling Green Press, 1928. First edition. Original wavy green paper covered boards with printed label on spine. 780 Copies. Presentation Copy from Bruce Rogers to H. M. Manin, in ink on front free fly. In original dark green dust wrapper matching boards. With B/R and sprig seal at end. Superb illustrated title-page with stylized back of cat in silver, silver ruling throughout. A truly gorgeous production. (#2082) \$550

208. ROSSETI, CHRISTINA. **Autograph Letter Signed to Alice Boyd.** One page. "56 Easton Square, N.W., Monday 21st December. My dear Miss Boyd, May we hope that you will give us the pleasure of your company to meet a few of our friends at 8 o'clock on the 7th January? Pray favour us if you possibly can, accept my Mother's most cordial remembrances, and believe me, Affectionately yours, Christina g. Rossetti." Dates before 1886 (death of Christina's mother). Scarce association between the famed poet and the William Bell Scott's lover who became associated with Christina partly by default (through her interactions with Scott, a close companion to Dante, her brother) and more so after visits to Penkill Castle in Scotland. Very good. (#2242) \$1,250



209. ROSSETI, CHRISTINA. **Autograph Letter Signed to Dalziel.** 2 pages. "30 Torrington Square-W.C., January 28, 1890." A superb two page letter to the Dalziel Brothers publishers on folded 12mo black-trimmed mourning stationery. Fascinating letter dealing with "Sing-Song" which Christina initially published in 1872 with the Dalziels as engravers and was later to collaborate in the 1893 edition (three years hence) again with the Dalziels as engravers. "...I thank you for forwarding Mr. Grave's letter. Please send me a card to make me sure that you have no interest in the course I pursue-- I ask, because of course we have a joint interest in the "Sing Song" volume-- and then I dare say I shall say nothing about what yet I agree with you might be not unreasonable. I suppose "Sing Song" is as sluggish and unproductive as ever?" Wonderful humble, if not mildly sarcastic tone here..." Scarce. (#1914) \$2,750

210. ROSSETTI, CHRISTINA. **Maude, A Story for Girls.** London: James Bowden, 1897. First edition. 12mo. Original polished blue-green buckram, gilt lettering cover and spine. 81pp. 1p. advertisement at end. 500 copies. Prefatory note by William Michael Rossetti. Written by Christina Rossetti in 1850. Fine. (#2191) \$250.00



Inscribed by Christina Rossetti to Mackenzie Bell, Her Biographer, With Appended Poem

211. ROSSETTI, CHRISTINA. **Verses.** London: SPCK, 1894. First edition. Original dark blue polished buckram, beveled boards, gilt lettering on cover and spine. **ASSOCIATION COPY: Inscribed, and with a poem appended, by Christina Rossetti to her biographer, the noted English writer, poet and literary critic, Mackenzie Bell.** Written in fountain pen on title page: [at top] "Mackenzie Bell Esq. 1894," and then at bottom, "Faith is like a lily lifted/ high and white-/ Christina G. Rossetti." As well, stamped on front free fly in cursive stamp, "Mackenzie Bell." A wonderful association copy, given by Christina Rossetti to her longtime friend and associate, the definitive biographer, inscribed in the same year as the book. Near fine. (#2521) \$4,250

212. ROSSETTI, DANTE GABRIEL. **[Original Holograph Proofed Poem Attached]: Ballads and Sonnets in Maclehorse Binding.** London: Ellis and White, 1881. First edition. Superb full crushed morocco with heavily gilt cover and spine design matching nearly precisely the gilt cloth binding on the original edition, bound by Maclehorse of Glasgow (1811-1885) a prominent and accomplished binder of the period. **INSERTED ON THE FRONT FREE ENDPAPER IS A COMPLETE POEM IN DANTE GABRIEL ROSSETTI'S HAND, THE ORIGINAL MANUSCRIPT**

POEM, "PARTED PRESENCE," ONE OF THE POEMS IN THE BOOK, WITH EDITS FROM THE PUBLISHED VERSION (FOR WHICH A NEW INTRODUCTORY STANZA WAS WRITTEN) AND OBVIOUSLY REPRESENTS THE ORIGINAL MANUSCRIPT FOR THE POEM, BEFORE THE PROOF STAGE INCIPIENT TO PRINTING. With the bookplate of Thomas Glen Arthur (i.e. his book), noted collector of rare books and manuscripts. Original manuscript poems by Dante Rossetti are vanishingly scarce. Binding and book in fine condition. (#1915) (pictured below). \$9,500



213. ROSSETTI, DANTE GABRIEL. **Autograph Letter Signed and Signed Receipt Dante Gabriel Rossetti for the famed "Blue Bower."** On Rossetti's engraved monogram-headed stationary, 16, Cheyne Walk, Chelsea. Letter dated 28 May, 1865. 2pp. To his colleague J.F. Pilgeram [sic for F. J.] writing out a receipt signed by Rossetti for 100 pounds on account of 210 pounds paid so far by Pilgeram for the famed "Blue Bower". by Gambard (art dealer and oft patron for Rossetti works of art) for The Blue Bower. Rossetti painted "The Blue Bower" for Gambart (known as the "Prince of Dealers"), a captivating portrayal of Fanny Corforth, and celebrated as one of Rossetti's greatest works of art. Of the painting, William Michael Rossetti comments, "A half-figure of a woman playing a musical instrument... one of my brother's most vigorous and brilliant pieces of painting, with much sumptuous accessory." The painting was recently the centerpiece of the exhibition held at the Barber Institute for Fine Arts at the University of Birmingham. The painting has a long line of illustrious provenance and now resides at the Barber Institute. A most noteworthy and historical important piece of documented history. 2 pages, folded with original mailing stamp over which Rossetti's signature is executed. Signed three times by Rossetti, the closing, the document and notation with date on verso. Folded sheet, very good. (#1249) \$2,250



Stunning Doves Binding on Pre-Raphaelite "Germ"

214. ROSSETTI, DANTE GABRIEL, ETC. **The Germ: Thoughts towards Nature In Poetry, Literature and Art.** London: Aylott & Jones, 1850. First edition. Magnificent Cobden-Sanderson Doves Binding (with gilt pallet on rear pastedown, "19 C-S 04") with exquisite bold gilt tulip and stipple designs at all four corners on both covers and extensive similar design motifs on five panels on the spine, carried over also on both dentelles. The Pre-Raphaelite Brotherhood's seminal and first literary publication, Numbers 1-4, all published, edited by William Michael Rossetti, with contributions by Dante and Christina Rossetti, F. Madox Brown, Thomas Woolner and others. 4 parts, full-page frontispiece etchings for each number by Holman Hunt, James Collinson, F. Madox Brown (double-page) and W. H. Deverell. Original printed wrappers with pasted over printed title "Art and Poetry, Being Thoughts Toward Nature, Conducted principally by Artists" to January and February and the "April, 1850" label pasted to the last number. Binding very slight wear to corners and margins of spine; occasional browntoning, a near fine example of one of the true rarities in the Pre-Raphaelite pantheon, made much more desirable and rare in this luscious Doves Binding. One of perhaps only a couple of the Germ in a Doves Binding. Housed in attractive half brown morocco folding case with gilt lettering on spine. (#2595) \$25,000

215. ROSSETTI, DANTE GABRIEL. **Autograph Letter Signed.** 4pp. on folded sheet dated March 31, 1859 (with blindstamped seal) and signed twice by D. G. Rossetti. Blackfriars Bright, Thursday. Personal letter to **Sir John Simeon** discussing his painting 'the Paolo' which might make a successful photograph as well as a discussion on whether Ruskin has finished a preface "or introductory essay" which will "add incalculably to its value in every way." And ending with, "I heard Tennyson read the 'Maid of Astolat' the other day- a glorious piece of work is it not? More I think than Morte

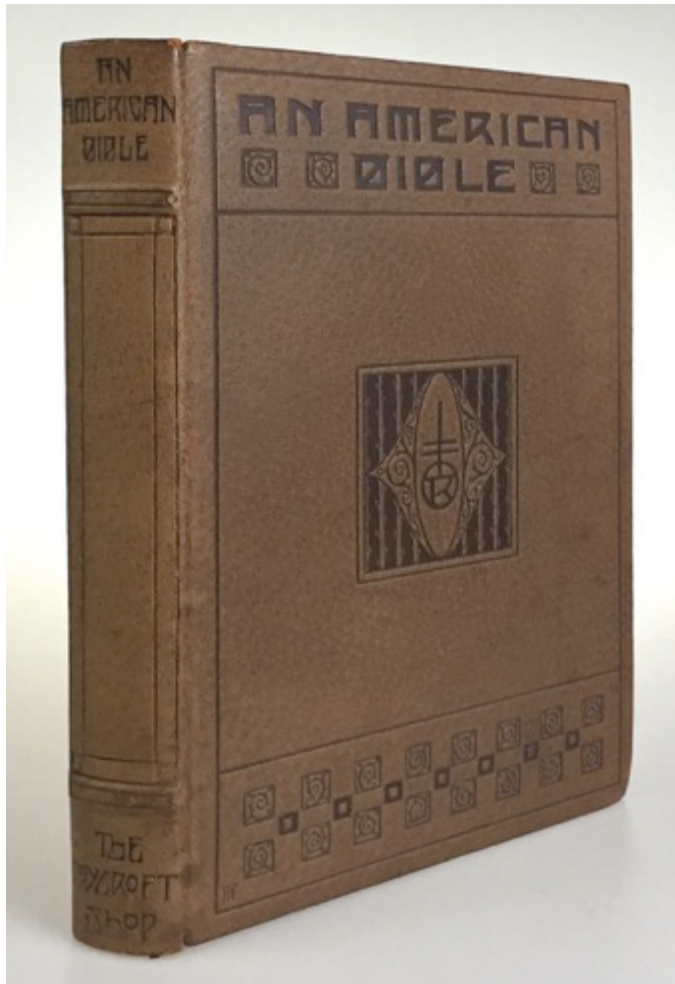
d'Arthur I fancy." Perhaps responding to a query regarding making a reproduction of Rossetti's Paolo and Francesca painting, but providing a good deal of meandering and opining. Signed at end "D.G. Rossetti" and also at top of first page in darker pen, "D. G. Rossetti./ March 31./59." One minor smudge, else very good. (#2236) \$2,500

216. ROSSETTI, DANTE GABRIEL. **The Blessed Damozel.** London: Duckworth & Co., 1898. First edition. Original polished beige buckram with gilt design and lettering on front cover, gilt lettering on spine. **SCARCE LARGE PAPER COPY, #7 of only 50 Copies For Sale (65 total), Printed on Japanese Vellum.** Crayon study of head of Blessed Damozel by DGR reproduced as frontispiece with permission of Frederick Hollyer (photographer). Masterfully illustrated by W. B. Macdougall with superb and lavish decorative blocked designs every page. Introduction by William Michael Rossetti. A classic Rossetti item, and exceedingly scarce in Large Paper. Only copy located for sale at time of writing. A near fine copy. (#2430) \$1,250

217. ROSSETTI, DANTE GABRIEL. **The Blessed Damozel [Deluxe, 35 Copies, Stunning Vellum Covers].** 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 Kenyon 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

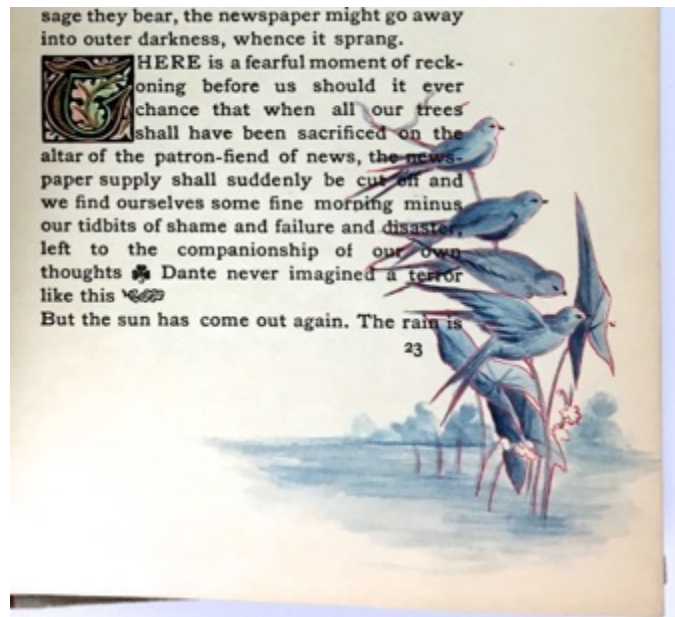
218. ROSSETTI, DANTE GABRIEL. **Poems. Large Paper Issue, Fine in Original Boards.** London: Ellis & White, 1881. First edition. 4to. The Large Paper Issue, "A New Edition," original light blue boards, whitish paper spine with label printed in three lines, all edges uncut. As per Colbeck, "This Large Paper issue was issued without certificate, but was limited to 31 copies. A Fine copy with all the paper present on the spine, corners straight and unbruised, internally pristine. Without a doubt and far and away the finest copy we have ever seen in its original state, vanishingly rare thus and a cornerstone of any Rossetti or Pre-Raphaelite Collection.. (#1971) \$5,200

219. [ROYCROFT PRESS] Hubbard, Elbert. **A William Morris Book.** East Aurora: Roycroft Press, 1907. First edition thus. Three-Quarter brown levant, ornately gilt spine with raised bands, #10 of 203 Copies, signed by Elbert Hubbard, printed on Japan Vellum. Medallion photograph of Morris as frontispiece. Printed in black and red with facsimile letter by Morris. Fine. (#2093) \$650



220. [ROYCROFT PRESS] Hubbard, Elbert. **An American Bible.** East Aurora: The Roycroft Shop, 1912. First edition thus. Original light brown full impressed binding by Frederick Kranz, master binder for Roycrofters. A stunning, fine copy, almost never seen thus, with virtually no signs of wear for a binding that seems to have a record of succumbing to excessive wear. An attractive design by Kranz, who was the foremost hand crafter for designing this technique of modeled leather book binding. His bindings sold upward to \$200 per volume and continue to be highly sought-after ever since. TEG, others untrimmed. Double-page title spread printed in orange and black, orange initials throughout, full-page impressed plates with tissue guards throughout printed on Japanese Vellum comprising portraits of famous authors and personalities. Fine. (#2504) \$1,500

221. [ROYCROFT PRESS, 25 COPIES] Hubbard, Elbert. **Poor Richard's Almanack (Only 25 Copies Printed).** East Aurora: Roycrofters, 1924. First edition. Bound by Roycroft in three-quarter light brown crushed morocco with attractive Art Deco-style gilt and embossed spine. One of only 25 copies on Japan Vellum (this copy not numbered) and with scarce Roycroft issued wraparound description stating binding description (3/4 Levant), Number of books in set (one), Color (tan), Price (\$15), Bound by (L. Schwartz) and Remarks (Printed on Vellum). With Roycroft seal. Top corners sl. worn, unobtrusive water discoloration rear cover. (#2135) \$1,500



222. [ROYCROFT PRESS] Knapp, Adeline. **This Then is Upland Pasture.** East Aurora: Roycroft Printing Shop, 1897. First edition. 62, [1] pp. Illuminated by hand. (8vo) original cloth-backed boards, lettered in gilt on front and spine. No. 10 of 40 copies on Japan Vellum. Initialed E.H. at the limitation statement. A dozen wonderful watercolor floral illuminations in margins. McKenna 18; Ogle, p. 92 Light wear to spine, boards a bit sunned; near fine. (#2560) (pictured above) \$875

223. [ROYCROFT PRESS] Lee, Vernon **This is the Essay on Art and Life.** East Aurora: Roycroft Printing Shop, 1896. First edition. 91, [1] pp. (8vo) original three-quarter olive morocco and boards, spine gilt, raised bands, top edge gilt. No. 315 of 350 copies printed on Japan vellum. The third book from the Roycrofters. This copy not illuminated Initialed by Bertha Hubbard at the limitation. McKenna 1; Ogle, p. 88. Spine faded, some scuffing; very good. (#2561) \$475

224. SCOTT, SIR WALTER. **Lives of the Novelists.** Paris: A. and W. Galignani, 1825. First edition. Two volumes. Bound in contemporary full tan calf with intricate geometric and floret embossed design on both covers, gilt spine with two morocco labels. Moderate wear to bindings, overall a clean, tight and very bright copy of a scarce Scott title. (#977) \$375



225. [SCOTT, WILLIAM BELL AND DAVID SCOTT AND ALICE BOYD] [Pre-Raphaelite Watercolors] **“Drawings of the Painted Windows in the Royal Military Academy”**. Super folio size, 21 x 15 inches. Circa 1845-1860. Original bound volume (full contemporary brown calf with elaborate gilt tooling) comprising 13 original mounted pen and watercolor drawings of the stained glass windows in the Hall of the Royal Military Academy, a few MS captions, the first ornamental gothic calligraphic subheading in many colors. A remarkable survival, a mutual collaboration between three artists, William Bell Scott and Alice Boyd (his mistress and artist in her own right), and David Scott, William Bell's brother and noted artist. Provenance: owned by the famous collector Frederick R. Koch who brought it to Sotheby's in a huge and important sale in 2001. From thence it was purchased by an ABAA dealer and then later sold to a collector/dealer from hence we obtained. These finely executed watercolors exhibit the detail and accomplish associated with William Bell Scott. We don't know the level of collaboration, but it may be David Scott envisioned the project, William Bell executed the paintings and Alice Boyd embellished and performed calligraphy. The association of the three was handed down through the original collector, Mr. Koch. Images are detailed, full of color and luminous, presenting a wide range of mythical

and historical scenes, including St. George and the Dragon, Caesar's invasion of Britain, Charles Martel at Tours, King Alfred at Aethelingay, Rouen, Hastings, the defeat of the Armada, and Marlborough at Blenheim. Extremities rubbed, spine ends with tears, some buckling of mounts at outer margins. All watercolors are fine. A completely unsophisticated, enchanting and technically superior grouping of watercolors, historically significant, especially with respect to William Bell Scott, Pre-Raphaelite poet, painter, critic and Dante Gabriel Rossetti's closest companion and colleague in the Pre-Raphaelite movement. (#1965) \$22,000

226. [SCOTT, WILLIAM BELL, CROWQUILL, TENNIEL, ETC.] Hall, S. C., editor. **The Book of British Ballads.** London: Jeremiah How, 1842, 1844. First edition. Two Volumes. Quartos. In original publisher's binding. Full fine-pebbled red calf with attractive geometric and floral strapwork design in gilt on covers, blindstamped border cross-hatch patten. Spine with raised bands and elaborate gilt floral strapwork and lettering, marbled endpapers. Dozens of full and half-page woodcut engravings by artists who later to blossom in the 1860's in book illustration, such as Paton, Tenniel, Pickersgill, Gilbert, W.B. Scott, Crowquill and others. Also of note, early engravers showcased here such as G. Dalziel, Edmund Evans, Vizetelly, and W.S. Linton. “The most ambitious English book with wood engravings during the period under survey” (Gordon Ray). Calf binding shows slight wear along margins of spine and corners, but overall near fine, very fresh and bright. Contents clean and bright with occasional soiling and brown-toning predominantly in volume 1. (#1067) \$1,200

227. SCOTT, WILLIAM BELL. **The Year of the World; a philosophical poem on “Redemption from the Fall.” [Presentation Copy].** Edinburgh: William Tait, 1846. First edition. Contemporary boards with light brown leather spine, paper label with hand-written lettering on spine. PRESENTATION COPY: “Albany Hancock Esquire with the author's compliments,” written by Scott on the half-title. This is the scarce first issue with five superb illustrations by William Bell Scott (Colbeck only mentions four in his copy). These illustrations were produced in a limited supply and were inserted into the earliest copies on binding, but later copies appeared in the same printing without illustrations. Rossetti deeply admired these poems, which represent Scott's second book. Boards somewhat chipped, with slight loss in one corner, old auction label on cover. A most scarce and desirable early Scott item. (#1232) \$2,250



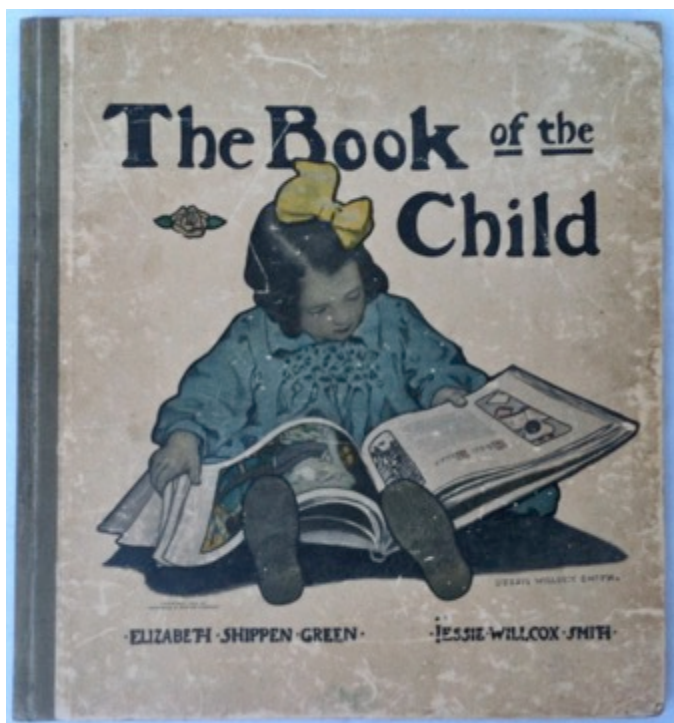
Tennyson.” 2) From “the Ballad of Clerk Saunders.” 12.5 x 8.5 cm; 3) “The Woeful Victory.” 14 x 11 cm. WMR states on verso, “The subject is from Rossetti’s poem, ‘The Bride’s Prelude;’ but the part of the poem which was actually written does not comprise this incident. Drawing done c. 1855.” 4) “The Madonna & Child with an Angel.” From a drawing c. 1856. 13 x 9 cm. Elizabeth Siddal (1829-1862) was Dante Gabriel’s chief ‘muse,’ model and lover. He was engaged to her for ten years before they married in 1860. Tragically, she died of an overdose of laudanum only two years later. Siddal was an accomplished painter in her own right. William Fredeman, chief critic and writer of the Pre-Raphaelites, has said, “It is tempting to say that Elizabeth Siddal was, after all, the only Pre-Raphaelite. In a grim way, she stood for all it meant; and she combined in her fragile beauty and in her tragic life the legendary aspect that inspires the movement’s art and poetry.” Collotypes by Siddal are extremely rare; and these examples, with holograph descriptions by William Michael Rossetti, The Pre-Raphaelite Brotherhood’s chief spokesman and brother of Dante, make this grouping especially alluring. The collotypes are evenly browned; some chipping to cardboard mounts. (#1872) \$3,600

228. SEIDMANN-FREUD, TOM. [MARTHA GERTRUD] **Das Zauberboot [Moveable]**. Berlin: Herbert Stuffer, 1929. First edition. Original color pictorial paper covered boards. Famed for its innovative illustration and composition, “The Magic Boat” has become a classic and sought after early 20th Century Illustrated Children’s Book. Fully illustrated in color throughout with four pull-tabs on two separate double-moveable color illustrated devices (each comprising two-page assemblies), a moveable hub revealing rabbits and hedgehogs, and the scarce and seldom found original perforated stencil (Nichts als Fruchte) at rear in half-page pouch. Benjamin describes this book as “the most beautiful of all new children’s books” (Works III, 211). Cover with tread mark stains, hub intact, all moving parts working, a very scarce and important Jugendstil moveable. (#1253) \$1,750



229. [SIDDAL, ELIZABETH] **Four Magnificent Collotype Illustrations, Annotated by William Michael Rossetti Circa 1900**. . Offered here are four collotypes made by Elizabeth Siddal, wife of Dante Gabriel Rossetti from her own drawings, executed circa 1900 and each on contemporary mount with manuscript labels on the verso by William Michael Rossetti giving details of each drawing and further stating that the set was presented by him to the “Bookstall of the Women’s Social Political Union in May, 1909.” The drawings: 1) St. Cecilia and an Angel.” 11.5 x 8.5 cm. William Michael Rossetti (WMR) states, “This drawing was probably made before a design similar in essentials, by Rossetti, engraved in the illustrated edition of

Item 229. Elizabeth Siddal Collotypes



color insert, blue embossed borders. Spine with vignette and lettering all blocked in gilt. Top edges gilt. Eight full-page color plates, color title-page, color insert on cover, blue pictorial illustrated endpapers all by Jessie Willcox Smith. Book is pristine, very fine with no signs of wear. The gilt on the cover and spine are as new. The wrapper is very good or better, completely in tact with only a few random small chips, esp. to corners and base of spine. A very scarce wrapper for an early Smith book. (#1163) \$675

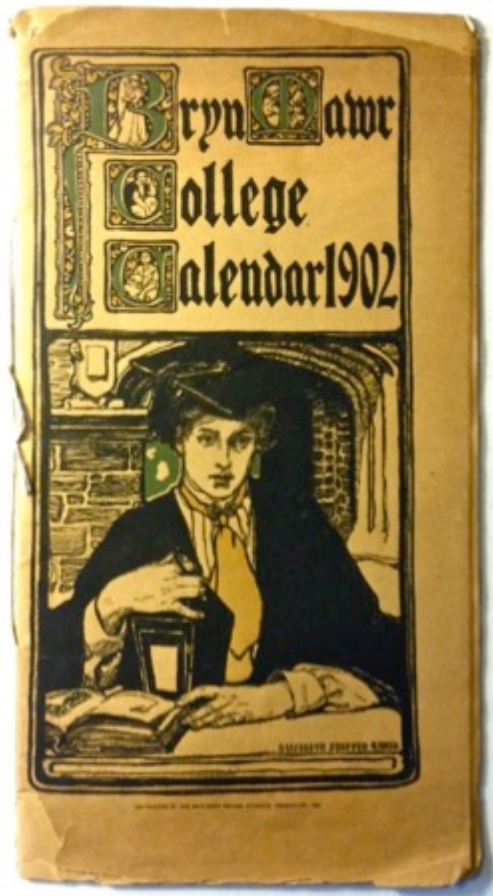


232. [SMITH, JESSIE WILLCOX and many others Illustrators] **American Art by American Artists**. One Hundred Masterpieces representing the best work in pen-and-ink and in color of Twenty-seven Celebrated American Artists. New York: P.F. Collier & Son, 1914. First edition. Oblong, immense folio (30 x 35 cm). Original dark blue cloth over boards with cover label, bound with two 'metal posts' at spine (as issued) in order to hold in the 100 leaves printed on thick, glossy paper. This exceedingly scarce compendium of American artists and illustrators includes the work of Howard Pyle, Maxfield Parrish, Jessie Willcox Smith, A.B. Frost, Edward Penfield, C.D. Gibson, Howard Chandler Christy, F.X. Leyendecker, Harrison Fisher and others. Title page has photo of every artist along with a brief biographical sketch. Except for a small tear to title, book and binding in excellent condition. Given the enormity and importance of this work, a very special survival and very few copies remain. Not found in Nudelman's Bibliography of Jessie Willcox Smith. Nudelman A38 (#80) \$2,250

233. [SMITH, JESSIE WILLCOX] Skinner, Ada and Eleanor (comp.). **A Child's Book of Old Verses [Dial Press, DW, fine]**. New York: The Dial Press, 1935. First edition thus. Original white printed glossy dust wrapper with color illustration by Jessie Willcox Smith. Red fine-ribbed cloth with color insert by Smith, gilt lettering on cover and spine. Ten full-page color plates by Smith. A fine copy of the book in fine wrapper. Fifth title in the "Child's Own Library" Series. (#1170) \$275

230. [SMITH, JESSIE WILLCOX- MAGNUM OPUS] Humphrey, Mabel. **SMITH, JESSIE WILCOX. The Book of the Child**. New York: Frederick A. Stokes Company, 1902. First edition. Large squarish folio. Original color tinted paper covered boards, beige cloth spine. Cover insert on front and back by Smith, seven full page color plates, three by Jessie Willcox Smith and four by Elizabeth Shippen Green. Six headpiece drawings in orange and black by Smith, six by Green. First and only edition (except for an English edition of lesser quality printed after this release) of what is universally considered Smith's greatest book, both in size and color and composition, produced in collaboration with Elizabeth Shippen Green at the starting point of both artist's graphic art prowess. The book is noteworthy on many accounts. It was the largest colorplate 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 highpoint in compositional genius, artfully combining the complementary skills of two leading illustrators of the period in large format book for children. (#1262) \$2,750

231. [SMITH, JESSIE WILLCOX] MacDonald, George. **At the Back of the North Wind**. Philadelphia: David McKay Company, 1919. First edition. First issue book and wrapper, satisfying all of the points in Nudelman A53. In original white printed glossy dust wrapper with central color illustration offset in light brown background, lettering in black on cover and spine, no other writing on the wrapper (as called for). Beige cloth with bold gilt panel border on front cover surrounding



234. [SMITH, JESSIE WILLCOX RARITY] **Bryn Mawr College Calendar for 1902.** Bryn Mawr: Bryn Mawr College Students' Association, 1901. First edition. Oblong quarto. Exceedingly scarce original printed Bryn Mawr College Calendar comprising THIRTEEN FULL-PAGE THREE-COLOR ILLUSTRATIONS BY JESSIE WILLCOX SMITH, ELIZABETH SHIPPEN GREEN AND ELLEN WETHERALD AHRENS. Measuring 14 x 7.5 inches, this calendar was printed by the Beck Engraving Company who go on later to print many of Smith's books, including all by David McKay. Original printed wrappers with cover illustration by Elizabeth Shippen Green, calendars calligraphied by the three artists with decorative initials, six full-page colored illustrations by Jessie Willcox Smith, six full-page colored illustrations by Elizabeth Shippen Green and one full-page colored illustration by Ellen Wetherald Ahrens. These illustrations were commissioned especially for this illustrious calendar by the Bryn Mawr College Students' Association and are the first and only appearances of these images anywhere in print. The concept was pre-date by one earlier number which had only 5 full-page color illustrations by Smith (others in border designs). Without a doubt the scarcest and most graphically stunning of any of Smith's ephemeral items, of which there are hundreds if not thousands of examples through her prolific career. Some very minor chipping to paper, original ties still present, an amazing survival. (#1196) \$2,250

235. SMITH, JESSIE WILLCOX. **Autograph Letter Signed.** Four pages. "Cogslea," Mar. 26th. n.d. (ca. 1915). Interesting letter to a Mrs. Ingersoll, possibly Frances E. Ingersoll, a fellow illustrator who had some illustrations in a St. Nicholas issue in 1913. Smith writes, "My Dear Miss Ingersoll, I received the enclosed yesterday from "The Century." Am so sorry-- Don't you want more to try Scribners- Would it not seem worth while to you to have them publish the story- then write out any illustrations as possibly only one- The truth of the matter is that my pictures cost a good deal and they are a little choosy about using them- Suppose you tell Ann Chapin to let you know direct & then return the M.S. to ??? if they do not keep it- as it is unnecessary to have it sent dir [sic] to me- Wishing you all success the next time. I am Cordially Yours, Jessie Willcox Smith." A wonderful four page letter on one octavo folded sheet. Letters by Jessie Willcox Smith are extremely rare, and this one shows her interest and kindness in responding to a solicitation for illustrations, and at the same time gives good indication how sought after and restrictive her publisher's were with respect to engaging work. Near fine. (#1268) \$2,500



236. [SMITH, JESSIE WILLCOX] **Private Booklet: Florentine Episode Pantomime.** Philadelphia: Privately Printed, 1929. First and Only Edition. 4to. Original color pictorial wrappers, 8pp, silk ties. Philadelphia, 1929, Privately Printed. Offered here is a privately printed booklet announcing a play sponsored by the Pennsylvania Museum of Art in 1929 with a full page color cover by Jessie Willcox Smith of an image presumably painted for this announcement (we can find no other record of this painting). Calligraphic title page, with cast of characters and actors/dancers and aides. Acknowledgements at end to J.W. Smith, Thornton Oakley and others. Fine. Scarce booklet; Not in Nudelman. (#549) \$250

237. [SMITH, JESSIE WILLCOX] Wells, Carolyn. **Seven Ages of Childhood**. New York: Moffat, yard & Company, 1909. First edition. Original beige cloth with color pictorial insert, bold gilt borders and lettering on cover and spine. Tinted illustrated endpapers, seven full page color plates, line drawings throughout, all by Jessie Willcox Smith. One of Smith's most enduring books produced in the zenith of her illustrating career. Cloth covers unusually bright with bold gilt virtually untarnished. Minor repairs to hinges, some browntoning as usual for this title. Printed owner's name on endpaper. (#2519) \$375



238. [SMITH, WINIFRED] Gomme, Alice B. **Children's Singing Games**. London: Macmillan, n.d. (ca. 1910). First edition. Oblong quarto. Pictorial cloth. Delightful illustrations throughout in line by WINIFRED SMITH. Very good. (#290) \$150

239. SOUTHEY, ROBERT. **Roderic, The Last of the Goths**. London: Longman, Hurst, Rees, Orme, and Brown, 1816. Fourth edition. 12mo. Two volumes. Bound in half brown calf, marbled boards with gilt compartments on spine, two morocco labels each volume. Covers scuffed and marbled paper worn. Internally clean and bright. Very good or better. (#972) \$450

240. STAMMBUCH. ["Book of Friends" or "Album Book"] **Stammbuch: Meerane and Saxon area near Leipzig, by Emilie Delling**. A superb Stammbuch elegantly presented in elaborate folding dark green half leather case with contemporary if not original spine and parts, giving owner (Delling) and titled, "Reminiscenz." Contemporary marbled slipcase. Approximately 80pp. individual leaves with entries, about 15 illustrations with six superb watercolors and watercolor vignettes, 3 embroidered pictures, 4 applied curly hair examples,

pencil drawing, etc. (10 x 16.5 cm). Entries 1831-1838. Numerous sayings and artistic expressions of friends from the town of Meerane in the northwest of the district of Zwickau in Saxony, including autographs, very pretty young ladies with a watercolor drawing of a round table under a large willow, one figure playing a mandolin while a young man hides behind a bush watching. A well preserved and cunning example of contemporary memory and art. (#1252) \$1,750



241. STAMMBUCH. ["Book of friends" or "Album Book"]. **Very early Stammbuch, Salzwedel, April 18, 1807**. Salzwedel, 1809. An extremely early Stammbuch with beautiful and accomplished original artwork with entries between 1807 and 1817, with most 1809-1813. Original oblong calf with gilt tooling on covers and spine, with the date 1807 and initials C.E.S. Original patterned endpapers. 131 numbered pages with 100 entries and 20 illustrations including 12 superb watercolors and gouaches, a pinprick image, an intricate lock of braided blond hair, two embroidered designs: one whole-page on silk attached and the other woven into the page with designs appearing on both leaves, copious fine calligraphy, poems, salutations and the like. Extremely well preserved, this Stammbuch predates by nearly two decades any in the famed MKI (Max Kade Institute for German-American Studies) which contains many fine examples of Stammbucher. Particularly richly illustrated with nice provenance from Salzwedel as well as Mount Pearl, Selchow, Wittenberg and many of Berlin. Among the remarkably beautiful watercolors and gouache paintings, there is a view of a mill on the river by the Brandenburg painter Carl Rothig, a 'Temple of Love' by Johann Theune, a friendship oath at the altar of Amicitia, several bouquets of flowers in bright colors, etc. A power-packed album with most of its original leaves present, a few finger stains and wear, overall very good condition. (#1251) \$3,750

242. SWINBURNE, ALGERNON CHARLES. **Under the Microscope**. London: D. White, 1872. First edition. Three-quarter green polished calf, marbled boards, gilt lettering on spine. 88pp. Half-title present as the cancel page 41-42. Swinburne's famed rebuttal of Buchanan's

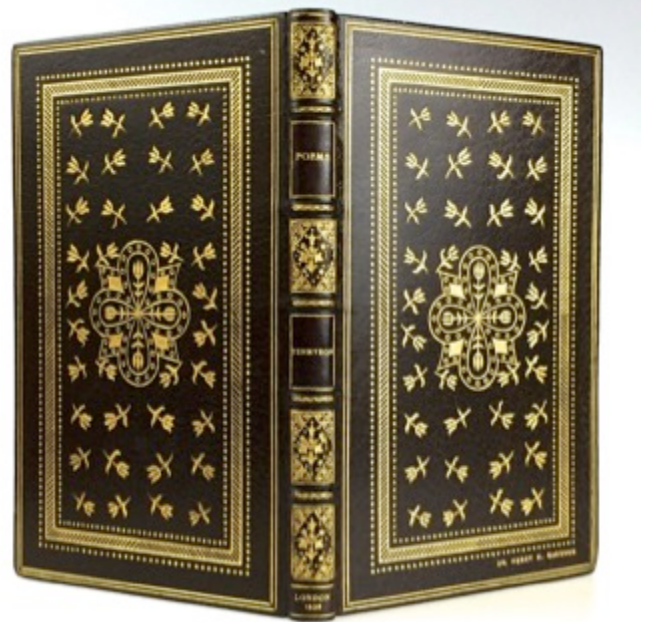
scathing treatise against Pre-Raphaelitism, "Fleshly School of Poetry." Fairfax Murray's copy, noted English painter, dealer, collector and benefactor, who was intimately connected with the 'second wave' of Pre-Raphaelitism (with his bookplate). Covers very slightly scuffed, else a very good copy of an important and enduring Pre-Raphaelite work. (#2405) \$850

243. TENNYSON, ALFRED. **A Welcome.** London: Edward Moxon & Co., 1863. First edition. Two examples: First issue and second issue. 4pp. Original printed wrappers. Two sets of this four page booklet originally thought by Wise to consist of only 25 copies printed, but lately a large number have surfaced. These two found together in an old mailer from Burrows Brothers Co. Rare Book Department with the original description denoting its rarity. Fine. (#1280) \$450



244. TENNYSON, ALFRED- FORE-EDGE PAINTING. **The Works of Alfred Tennyson.** London: Kegan Paul, Trench & Co., 1882. Contemporary green pebbled morocco. Superb vertical fore-edge painting after the famous painting by Dante Gabriel Rossetti of "The Damsel of Saint Grail." Painting executed by Martin Frost with his monogram and authentication ticket tipped into front of book. Rossetti's model was Jane Morris, preeminent Pre-Raphaelite model and wife of William Morris. Some discoloration and pencil annotations, A very rich and stunning painting. Housed in green cloth thumbhole slipcase. (#2466) \$1,500

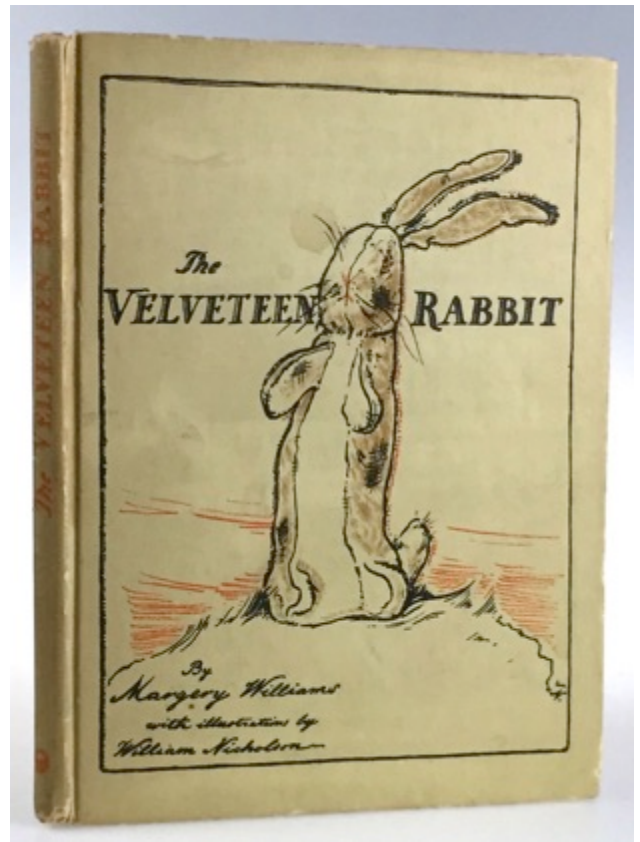
245. TENNYSON, ALFRED. **The Last Tournament.** Boston: J. E. Titon and Company, 1872. First thus. 12mo. Publisher's fine ribbed green cloth with gilt and black-stamped design on cover. Finely illustrated with superb wood-engravings by Hammatt Billings. Fine copy. Hamilton p.77, Item 431a. (#901) \$125



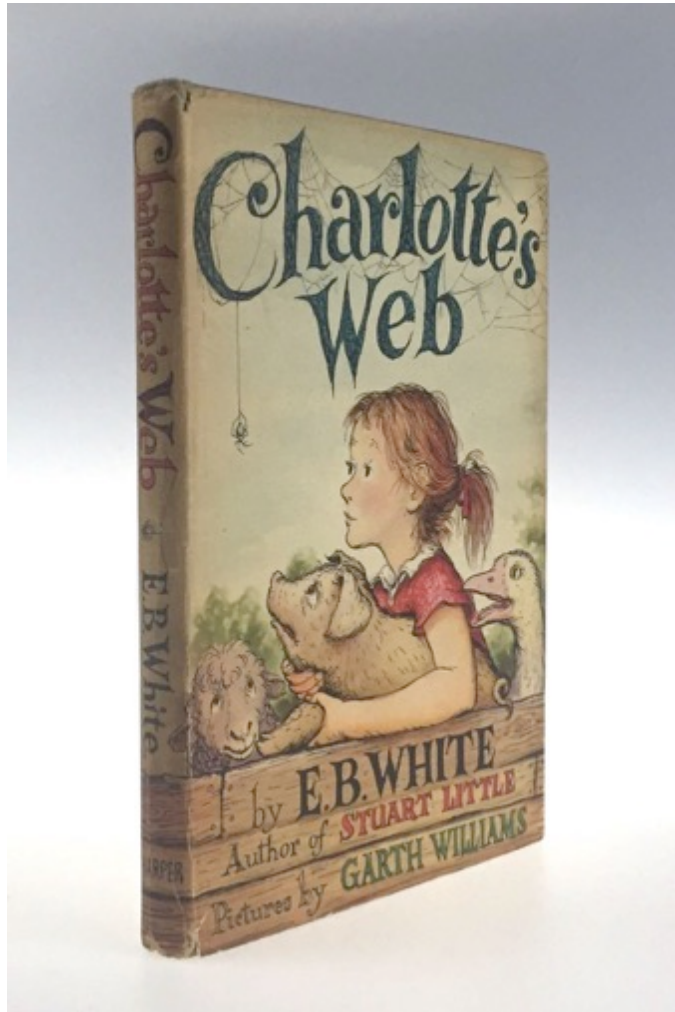
246. TENNYSON, ALFRED. **Poems Chiefly Lyrical.** London: Effingham Wilson, 1830. First edition. Superbly bound c. 1900 by Bradstreet's of New York (signed with an ink pallet on front endleaf) in full brown morocco with elaborate bold gilt blocked floral and quatrefoil centerpiece design on both covers, elaborate gilt-tooled spine. The name "Dr. Henry M. Garsson" appears in gilt at the bottom right front cover, gilt dentelles. First issue point of p.91 misnumbered as "19." Also with the scarce errata leaf and even scarcer two-page advertisement at end. "Carcenet" is spelled correctly (second state point). This is Tennyson's first regularly published book. Bradstreet's was a very well-respected binder and received an 'honorable mention' in de Bois's "Historical Essay on Art of Bookbinding" (1883)/ Henry Garsson founded a munitions contracting business in 1941, and, interesting, after the war, was found guilty of defrauding the U. S. government and was imprisoned. Fine. (#2574) \$2,750

247. [VOGELER, HEINRICH] Falke, Gustav. **Das Buchlein Immergruen.** Koln: Schaffstein, 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 a very beautiful and important book. (#576) \$850

248. [VOLKMANN, HANS VON] **Strabantzerchen. Bilder und Reime.** Koln: H. & F. Schaffstein, [1906]. First edition. Oblong quarto. Original color pictorial paper covered boards. Colored title and 16 stunning pochoir-colored full-page plates by Hans von Volkmann. The illustrations represent "the most extensive use of pochoir coloring in German children's' books," Begleiter der Kindheit) . The originals transferred to Leipzig were lost in a fire in 1943. (Schlug). Pictured in Bilderbuch-Begleiter der Kindheit and Die Bilderwelt im Kinderbuch (#515). Corners rubbed, very slight wear to covers, a very copy of one of the most sought-after Jugendstil titles. (#572) \$1,500



250. WILLIAMS, MARGERY. **The Velveteen Rabbit.** New York: George H Doran Company, [c. 1925]. First American edition. Original color pictorial paper covered boards with illustrations on covers, endpapers and 10 full-page color plates (7 credited, as three of these are double-page) by **William Nicholson**. Printed on laid paper. Scarce First American Edition. Larger child's signature on front fly and again much smaller in pencil on half-title (neatly crossed out). A superb copy with almost no wear to the fragile paper covered boards, and fine contents, with one half-inch rubbed out patch on rear cover, else fine. Scarce thus. (#2525) \$1,250



249. WHITE, E.B. **Charlotte's Web.** New York: Harper & Brothers, 1952. First edition. Extremely fine copy in near fine dust jacket. One of the nicest copy we have seen of this enduring classic. The book has no flaws and is in unused condition. The first issue of the book and wrapper (stated "First Edition/ 1-B" on copyright page, unclipped price on from wrapper fly). Wrapper with very minor tears to top and bottom of spine, faint crease at bottom of spine. A truly exemplary, near fine wrapper. Very scarce thus. (#2524) \$3,200

251. WISE, THOMAS J. **The Ashley Library [With ALS from Wise to Owner].** London: Printed for Private Circulation, 1922-36. 11 volumes. Quartos. Original publisher's smooth beige buckram cloth, gilt lettering on spine. [Sir] Robert Arundell Hudson's copy [noted British political activist, 1864-1927] with his bookplates, and autograph letter signed from Thomas J. Wise to Hudson dated 2.4.26 laid in. A superb copy, near fine, with only minimal sunning to spines. Engraved plates and facsimiles throughout. Rarely seen in this condition, the eleven volume set of the Ashley Library is based on the unrivaled rare book collection amassed by Wise, one of the greatest scholarly 'book thieves,' ingenious typographical forger, and collector of fine and rare books of our time. Still a useful reference work, the Ashley Library (the collection now resides in the British Museum) especially excels in its descriptions of English nineteenth century literature. (#2249) \$3,250

252. WISE, THOMAS J. **A Bibliography of the Writings in Prose and Verse of Algernon Charles Swinburne.** London: Printed for Private Circulation by Richard Clay & Sons, 1919. First edition. Two Volumes. PRESENTATION COPY, SIGNED IN BOTH VOLUMES "G. S. Evans from Thos. J. Wise," on half-titles. 507pp., 407pp. Printing of the Ashley Library. Extremely scarce Wise printing and valuable source material for Swinburne still used today. Volume One with covers heavily worn, internally clean and bright. Volume Two with delicate spine still intact and a nice clean copy. Illustrated with photographic renderings throughout of authors, title-pages, letters, etc. (#2346) \$1,500

B-2243 Wallington #475
Newcastle on Tyne
Jan 3 '68
(10-1)

My Dear Sir John

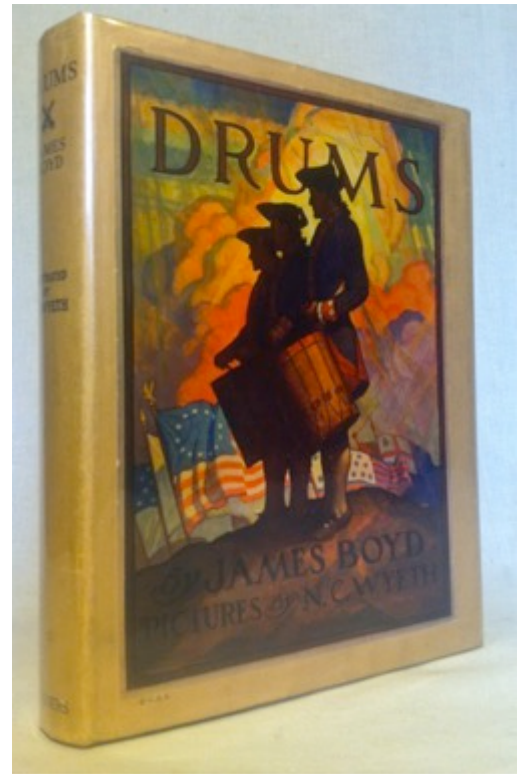
William Rossetti has heard from some one that you have some Blakes, and that you know some other person in the I. of Wight who has a collection and therefore he wrote to me asking if I knew if it were true: I told him that I would write and ask you if he were not sufficiently acquainted with you to make the enquiry himself. - This copy I enclose.

He is finishing the 'Life of Blake' for Gilchrist's widow, and is doing his work in the most conscientious way, so that if you are able to give him any information you will be doing a very great kindness.

Pray pardon this attack upon you; but W. Rossetti is such a very great friend of mine I did not like to decline doing him a turn if I could. You see I am holiday making-staying with Sir Walter Trevelyan - Please give my kind respects to Lady and Miss Simeon, Most truly yours,
Thos. Woolner.

253. WOOLNER, THOMAS. **Autograph Letter Signed.** Two pages on folded octavo sheet (light gray), to Sir John [Simeon], baronet. "Wallington, Newcastle on Tyne, Jan 3 '68. My dear Sir John, William Rossetti has heard from some one that you have some Blakes and that you know some other person in the I. of Wight who has a collection and therefore he wrote to me asking if I knew if it were true: I told him that I would write and ask you if he were not sufficiently acquainted with you to make the enquiry himself... He is finishing his 'Lie of Blake' for Gilchrist's widow, and is doing his work in the small conscientious way..." He closes with, "Pray pardon this attack upon you; but W. Rossetti is such a very great friend of mine I did not like to decline doing him a turn if I could. You see I am holiday making-staying with Sir Walter Trevelyan- Please give my kind respects to Lady and Miss Simeon, Most truly yours, Thos: Woolner." Very nicely written, with fold marks. (#2243) \$475

254. [WYETH, N. C.] Roberts, Kenneth. **Trending into Maine.** Boston: Little, Brown & Co., 1942 [1938]. In color pictorial dust wrapper. This early edition contains a personal inscription by N. C. Wyeth on the half-title: "N. C. Wyeth / 1942. Book near fine, wrapper with a few scuffs to spine, else near fine. (#1144) \$650



First Issue, Fine in Dust Wrapper

255. [WYETH, N. C.] Boyd, James. **Drums.** New York: Charles Scribner's Sons, 1928. First edition. Original First State Dust Wrapper (without "Smoky" on rear), price \$2.50 unclipped. First issue of book without ad for Smoky in rear. Fine copy of book and wrapper in its earliest state, with only a few minor foxing to a small area of a few pages. Color pictorial title-page, endpapers and 14 full-page color plates by N.C. Wyeth. "The Copy," seldom seen in this condition with all the necessary points of priority. (#1133) \$1,250

256. [WYETH, N. C., Ltd. Signed] Boyd, James. **Drums.** New York: Charles Scribner's Sons, 1928. First edition. Special Deluxe Edition, Limited to 525 Copies (#273), Signed by both James Boyd (author) and N.C. Wyeth on limitation page. Original orange gilt cloth with color pictorial pastedown on front cover. 14 full-page color plates, pictorial endpapers by N.C. Wyeth. This edition has seven pages of letters between Boyd and Wyeth in facsimile concerning the production of the book. Near fine copy of a scarce Wyeth title. (#1132) \$650